

Central Park In The Dark

By

Charles E. Ives

Full Score

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ERRATA

Charles Ives

"Central Park in the Dark"

Page 5	bars 25 - 29	Clarinet:	Should read a major second higher.
Page 15	bar 77	Piano:	The 3rd major third should read D-natural/F-sharp.
Page 17	bar 85	Oboe:	The dotted $\frac{1}{8}$ note C should be tied to the following C.
		Clarinet:	The 3rd $\frac{1}{16}$ note should read F-sharp.
Page 22	bar 99	Piano:	The 4th $\frac{1}{8}$ chord should be tied to a $\frac{1}{16}$.
	bar 101	Piano:	The 2nd $\frac{1}{8}$ chord should be tied to a $\frac{1}{16}$.

Central Park in the Dark

(1906)

Edited by Jacques-Louis Monod

Charles E. Ives
(1874 - 1954)

Molto Adagio

5

Piccolo

Flute

Oboe

B♭ Clarinet
(E♭ Clarinet)

Bassoon

C Trumpet

Trombone

Percussion

Piano I
(1 player)

Piano II
(2 players—
possible
for 1)

Molto Adagio

5

Violin I

Violin II

Viola

Cello

Bass

div.

ppp

B♭ Clarinet

B♭ Cl.

VI. I

VI. II

Va.

C.

B.

B♭ Cl.

VI. I

VI. II

Va.

C.

B.

pp

20

B♭ Cl. *p*

VI. I

VI. II

Va.

C.

B.

25

Flute

F1. *pp*

B♭ Cl. *+2*

VI. I

VI. II

Va.

C.

B.

30

Musical score for measures 30-34. The score includes parts for Flute I (Fl. I), Oboe (Ob.), Bass Clarinet (Bb Cl.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The Flute I part begins with a *ppp* dynamic marking. The Oboe part begins with a *pp* dynamic marking. The strings play sustained chords with triplets indicated by a '3' over the notes.

35

Musical score for measures 35-39. This section continues the string parts from the previous page, featuring complex rhythmic patterns and triplets. The Violin I and II parts have a *5* over the notes, indicating a quintuplet. The Viola, Cello, and Bass parts also feature triplets. The Flute and Oboe parts are not visible in this section.

40

45

Fl.

Ob.

B♭ Cl.

Pia. I

Solo VI.

VI. I

VI. II

Va.

C.

B.

pp

ppp

pp

ppp

con sord.

pp

Pia. I

mp

Solo VI.

(Mute off)

VI. I

VII. II

Va.

C.

B.

Pia. I

VI. I

VI. II

Va.

C.

B.

B♭ Cl.

VI. I

VI. II

Va.

C.

B.

B♭ Cl.

VI. I

VI. II

Va.

C.

B.

60

Musical score for measures 60-63. The score includes parts for Flute I (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Piano I (Pia. I), Piano II (Pia. II), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.).

The Flute I and Oboe parts are mostly rests. The Bass Clarinet part features a melodic line with slurs and fingerings (5) over the notes. The Piano I part has a complex rhythmic pattern with dynamics *mf*, *p*, and *pp*. The Piano II part is mostly rests. The Violin I, Violin II, Viola, and Cello parts play sustained chords with slurs. The Bass part has a low, sustained line.

Più mosso 85 **Allegretto con spirito**

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf* Change to E♭ Clarinet

Più mosso **Allegretto con spirito**

Pia. I *f*

Pia. II

Tempo I (non più mosso)

VI. I *s*

VI. II *s*

Va. *s*

C. *s*

B. *s*

⊛ The string orchestra throughout does not change tempo; it plays louder when the rest of the orchestra does, but the same *Adagio* is kept all through.

Fl. I. *p*

Ob. *p*

E♭ Cl.

Pia. I

Pia. II

VI. I

VI. II

Va.

C.

B.

Detailed description: This is a page of a musical score for a symphony orchestra. The page number '12' is in the top left, and the rehearsal mark '70' is in a box at the top right. The score is arranged in a standard orchestral layout. The top three staves are for woodwinds: Flute I (Fl. I.), Oboe (Ob.), and E-flat Clarinet (E♭ Cl.). The Flute I and Oboe parts have a dynamic marking of *p* (piano). The next two staves are for the piano: Piano I (Pia. I) and Piano II (Pia. II). The bottom five staves are for the string section: Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The string parts feature long, sustained notes with slurs and breath marks (marked with 's'). The Flute I part has a dynamic marking of *p* and a slur over the first few measures. The Oboe part also has a dynamic marking of *p*. The E-flat Clarinet part is mostly silent. The Piano I part has a complex texture with many notes and slurs. The Piano II part is mostly silent. The Violin I and II parts have long, sustained notes with slurs and breath marks. The Viola part has long, sustained notes with slurs and breath marks. The Cello part has long, sustained notes with slurs and breath marks. The Bass part has long, sustained notes with slurs and breath marks.

This musical score page contains measures 73, 74, and 75. The instruments and their parts are as follows:

- Fl. I:** Features a melodic line with eighth-note patterns and accents.
- Ob.:** Features a melodic line with eighth-note patterns and accents.
- E♭ Cl.:** Remains silent throughout these measures.
- Pia. I:** Features a complex accompaniment with chords and moving lines in both treble and bass staves.
- Pia. II:** Remains silent throughout these measures.
- VI. I:** Features a sustained chord with a fermata.
- VI. II:** Features a sustained chord with a fermata.
- Va.:** Features a sustained chord with a fermata.
- C.:** Features a sustained chord with a fermata.
- B.:** Features a sustained chord with a fermata.

The musical score consists of nine staves. The top two staves are for Flute (Fl.) and Oboe (Ob.), both in treble clef. The Eb Clarinet (Eb Cl.) is in treble clef but has a flat key signature. The Piano I (Pia. I) section includes both treble and bass clefs. The Piano II (Pia. II) section is in treble and bass clefs but contains no notes. The Violin I (Vl. I) and Violin II (Vl. II) staves are in treble clef. The Viola (Va.) staff is in alto clef. The Cello (C.) and Bass (B.) staves are in bass clef. The score shows a melodic line in the woodwinds and a harmonic accompaniment in the strings. Dynamics include *mp* and *mf*. There are accents (^) and a circled asterisk (*) above the first measure of the Flute and Oboe parts.

⊙ The small notes (8ve lower) in Flute and Oboe will be played if the string orchestra is not large, or if the Piano is not heard sufficiently.

Allegro moderato

poco accel.

80

Fl. Ob. Eb Cl.

poco accel.

Allegro moderato

Pia. I

Pia. II

VI. I VI. II Va. C. B.

This musical score page features nine staves for various instruments. The Flute (Fl.), Oboe (Ob.), and Eb Clarinet (Eb Cl.) staves contain melodic lines with various ornaments and articulations. The Piano I (Pia. I) staff is split into two parts, with the upper part playing chords and the lower part playing a bass line with accents. The Piano II (Pia. II) staff is currently silent. The Violin I (VI. I), Violin II (VI. II), and Viola (Va.) staves are playing sustained notes with long slurs. The Cello (C.) and Bass (B.) staves are also playing sustained notes, with the Bass staff including a dynamic marking of *(b)mf*.

This musical score page features nine staves for various instruments. The Flute (Fl.), Oboe (Ob.), and Eb Clarinet (Eb Cl.) staves are at the top, each with a treble clef and a key signature of one sharp (F#). The Flute and Oboe parts consist of rapid sixteenth-note passages with accents. The Eb Clarinet part is more melodic. Below these are the Piano I (Pia. I) staves, with a grand staff (treble and bass clefs) and a key signature of one flat (Bb). The Piano I part includes chords and arpeggiated figures. The Piano II (Pia. II) staves are empty. The Violin I (VI. I), Violin II (VI. II), and Viola (Va.) staves are in the middle, each with a treble clef and a key signature of one sharp (F#). They feature long, sustained notes with a '3' marking above them. The Cello (C.) and Bass (B.) staves are at the bottom, both with a bass clef and a key signature of one flat (Bb). The Cello part has a few notes, and the Bass part has a single note.

accel. e cresc.

Fl.
Ob.
Eb Cl.
Pia. I
Pia. II
VI. I
VI. II
Va.
C.
B.

accel. e cresc.

5 6

5 6

3

3

(b)

Detailed description: This page of a musical score features nine staves for various instruments. The top three staves are for Flute (Fl.), Oboe (Ob.), and Eb Clarinet (Eb Cl.), each with a treble clef. The next two staves are for Piano I (Pia. I) and Piano II (Pia. II), with a grand staff (treble and bass clefs). The bottom four staves are for Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.), with their respective clefs. The score includes melodic lines with slurs and accents, and piano accompaniment with chords and arpeggios. Fingerings (5, 6) and a triplet (3) are indicated. The tempo and dynamics are marked as 'accel. e cresc.'. The key signature has one flat (Bb) and the time signature is 4/4. The bottom right of the page contains the number '(b)'.

Allegro con spirito

Fl
Ob
Eb Cl.
Bsn.
Trb.

This block contains the musical notation for the woodwind and brass sections. The Flute (Fl) part features a melodic line with accents and dynamic markings of *ff* and *simile*. The Oboe (Ob) part has a similar melodic line with accents and dynamic markings of *ff* and *simile*. The Eb Clarinet (Eb Cl.) part includes a triplet of eighth notes and dynamic markings of *ff* and *simile*. The Bassoon (Bsn.) and Trumpet (Trb.) parts provide harmonic support with dynamic markings of *ff*.

Allegro con spirito

Pia. I
Pia. II
VI. I
VI. II
Va.
C.
B.

This block contains the musical notation for the piano and string sections. The Piano I (Pia. I) part features a melodic line with accents and dynamic markings of *ff* and *l.a. 8va higher*. The Piano II (Pia. II) part provides harmonic support with dynamic markings of *ff*. The Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Cello (C.) parts play sustained chords with dynamic markings of *ff*. The Bass (B.) part provides a low-frequency harmonic foundation.

This musical score page features twelve staves for various instruments. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Eb Clarinet (Eb Cl.), Bassoon (Bsn.), and Trumpet (Trb.). The next two staves are for the piano, labeled Piano I (Pia. I) and Piano II (Pia. II). The bottom five staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Bass (B.). The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the piano provides harmonic support with chords and arpeggios. The string section includes long, sustained notes in the lower registers.

This musical score page, numbered 21, contains the following parts and staves:

- Fl.** (Flute): Melodic line with accents and slurs.
- Ob.** (Oboe): Melodic line with a breath mark (b) and accents.
- E♭ Cl.** (E-flat Clarinet): Melodic line with accents.
- Bsn.** (Bassoon): Melodic line with accents and slurs.
- Trb.** (Trumpet): Melodic line with slurs and accents.
- Pia. I** (Piano I): Two staves with complex chordal textures and slurs.
- Pia. II** (Piano II): Two staves with chordal accompaniment.
- VI. I** (Violin I): Long sustained notes with a slur.
- VI. II** (Violin II): Long sustained notes with a slur.
- Va.** (Viola): Long sustained notes with a slur.
- C.** (Cello): Long sustained notes with a slur.
- B.** (Bass): Long sustained notes with a slur.

stringendo

This musical score page contains measures 100, 101, and 102. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), E-flat Clarinet (Eb Cl.), Bassoon (Bsn.), and Trumpet (Trb.). The string section includes Violin I (Pia. I), Violin II (Pia. II), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Cello (C.), and Double Bass (B.). The woodwinds play melodic lines with accents and dynamic markings such as *sf* and *fff*. The strings play a rhythmic accompaniment of chords with accents. The tempo marking *stringendo* is present above the string staves.

Allegro vivace

Picc.

F1.

Ob.

E♭ Cl.

Bsn.

Tpt.

Trb.

Perc.

S.D.

Allegro vivace

Pia. I

Pia. II

VI. I

VI. II

Va.

C.

B.

marcato sempre

Picc.

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Trb.

Perc.

Pia. I

Pia. II

VI. I

VI. II

Va.

C.

B.

Allegro molto

110

Picc.
Fl.
Ob.
Eb Cl.
Bsn.
Tpt.
Trb.
S.D.
Perc.
B.D.
Pia. I
Pia. II
VI. I
VI. II
Va.
C.
B.

Allegro molto

cresc.

3

5

6

Detailed description: This is a page of a musical score for a symphony orchestra, page 25. The tempo is marked 'Allegro molto' at the top and again in the middle. The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute, Oboe, E-flat Clarinet, Bassoon, Trumpet, Trombone), Percussion (Snare Drum, Bass Drum), and strings (Violin I, Violin II, Viola, Cello, Bass). The second system includes Piano I and Piano II. The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'cresc.'. There are also some performance instructions like '3' and '5' written above notes. The page number '110' is in a box at the top right.

Con fuoco

accel.

115

Picc. *fff* *accel.*

F1. *fff*

Ob. *fff*

E♭ Cl. *fff*

Bsn. *fff*

Tpt. *fff* (triple tongue)

Trb. *fff*

Perc. *fff* *accel.*

Con fuoco

Pia. I *fff*

Pia. II *ffff*

VI. I

VI. II

Va.

C.

B.

Picc.

Fl.

Ob.

E♭ Cl.

Bsn.

Tpt.

Trb.

Perc. (Cymbal ad lib.)

Pia. I

Pia. II

VI. I

VI. II

Va.

C.

B.

loco

p, *pp*, *ppp*

(b)

Adagio molto

Bb Clarinet

Bb Cl. 119

VI. I

VI. II

Va.

C.

B.

||

126

Bb Cl. *p*

VI. I

VI. II

Va.

C.

B.

Fl. *pp*

B♭ Cl. *pp*

Solo VI. *pp* *8^{va} (harmonics ad lib.)* *div.* *3*

VI. I *3*

VI. II *3*

Va. *3*

C. *3*

B.

Fl.

B♭ Cl.

Solo VI.

VI. I *pppp>*

VI. II *pppp>*

Va. *pppp>*

C. *pppp>*

B. *pppp>*

Note

From measure 64, page 11, through measure 118, page 28, the ♩ for winds, brass, pianos and drums grows gradually faster, but the ♩ for the string orchestra keeps the same tempo throughout. The strings play louder with the rest of the orchestra to measure 118—that is, until the rest of the orchestra reaches measure 118. Here the strings will decrescendo down to *ppp* and before the rest of the orchestra has stopped playing the chord in measure 118. The strings finish their ten-measure phrase, wherever they may be in it, when the rest of the orchestra stops playing measure 118, and then the strings go to measure 119 and the piece finishes as indicated.

From measure 64 on, until the rest of the orchestra has played measure 118, the relation of the string orchestra's measures to those of the other instruments need not and cannot be written down exactly, as the gradual *accelerando* of all but the strings cannot be played in precisely the same tempi each time.

This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night. The strings represent the night sounds and silent darkness—interrupted by sounds [the rest of the orchestra] from the Casino over the pond—of street singers coming up from the Circle singing, in spots, the tunes of those days—of some “night owls” from Healy’s whistling the latest or the Freshman March—the “occasional elevated”, a street parade, or a “break-down” in the distance—of newsboys crying “uxtries”—of pianolas having a ragtime war in the apartment house “over the garden wall”, a street car and a street band join in the chorus—a fire engine, a cab horse runs away, lands “over the fence and out”, the wayfarers shout—again the darkness is heard—an echo over the pond—and we walk home.

This piece was first entitled, “A Contemplation of Nothing Serious” or “Central Park in the Dark in ‘The Good Old Summer Time’.” [It was first conceived as the second of two companion pieces, the first being “A Contemplation of a Serious Matter” or “The Unanswered Perennial Question”.]

Charles E. Ives

Comparison of Sources

This is not mentioned in the *Memos*. The date, July-Dec. 1906, is on p. 4 of the 2nd sketch.

There are four sources (and one lost):

s = 1st sketch (July 1906?).

p.[1] (Ives Collection negative Q2826), strings m. 1-10 in 2/4 on bottom 5 staves, other formative sketches through 69.—above, outline of repetitions. middle of page: The Violin, Strings = night sounds of nature, bugs, leaves on trees, sounds of silent darkness, sounds natural & unnatural. Clar., Solo V[iolin =] quieter sounds of man. Pianola, oboe, pic [colo =] loud, sounds of man, noises.]

p.[2] (Q2827), formative sketches of 70-118.—below, 2nd outline.

S = 2nd sketch (Dec. 1906?), on 3 leaves: p. [1 & 3], [2 & 5], [4].

p. [1] (Q2828), m. 1-51 (strings in m. 1 in 4/4, thereafter indicated by measure-number, referring to s), "A" at 13, "B" at 25, "C" at 42, "D" at 44, "E" at 47.—above, 3rd outline.

p. [2] (Q2829), m. 60-102, "Fa" at 60, "Fb" at 67.

p. [3] (Q2830), m. 91-105, "G" at 91, "H" at 103.

p. [4] (Q2831), m. 106-120, "I" at 115, "J" at 119.

below: Runaway smashes into fence, heard at 65 C.P.W. July—finit [?] Dec. 16[?] 1906 with J.S. M[yrick], Old Pt. Comfort.

p. [5] (Q2832), m. 124-139, "J" at 125.

(P = missing photostats of sS with revisions and additions by Ives as basis for r.)

r = pencil score by George F. Roberts from P (with new additions by Ives at m. 1, 31-34, 44, 48, 60-62, 64, 67, 69, 72, 76-79, 88-90, 93, 99-101, 103-109, 112, 114-118, 132—towards R).

p. [0] (y6725), m. 1-10 (the string phrase to be repeated).

p. 1-28 (y6726-53), m. 1-139 (string parts indicated mostly by measure-numbers 1-10).

R = ink score by George F. Roberts, apparently with no additions by Ives.

p. 1-33 (Q4543-75)—postface as p. 34 (Q4576)

at end of postface: These two pieces were first entitled: I. "A Contemplation of a Serious Matter" or "The Unanswered Perennial Question." II. "A Contemplation of Nothing Serious" or "Central Park in the Dark in 'The Good Old Summer Time'."

Title: s has "Central Park in the Dark" (Summer Time) —with "in the good old" to be inserted. S has C.P. in Dark - over the "ten" [the 10 string measures].

Heading: s has Andante. S has Andante or Adagio about 42-46, 72, 80, or 60 = ♩. rR have Molto Adagio.

The following notes exclude purely mechanical details which raise no real textual question:

C-B = below cello C, C-B = up from cello C, c-b from viola c, c'-b' from middle c', c''-b'', and so on up. 1.b = 1st beat, 2.♩ = 2nd 16th, etc.

1-10: s has (under 1) 3rds—(under 3) 4ths—(under 6) 5ths mix[ed with] 4[ths] aug[mented]—(under 9) all 5ths. S has bowings as in rR with memo below: bow marks as above—the same in each part.

5, Vc, 2.b: s has clearly A♯, rR have A♭ [probably wrong].

5, Vc, 4.b: s has clearly B♯, rR have B♭ [probably wrong].

6, Va, 1.b: s has clearly g, rR have f [wrong].

9, Vc, 1.b: s has E♭ & B♭, rR have only B♭ [revision in P?—to provide some upward movement into this 1.b?].

10, 3, chord: s has V2 a and V1 e' & b', rR have V2 a & e' and V1 b' & d♭ [revision in P? - to provide some downward movement into next 1.b?].

(The above details apply also to all the repetitions of m. 1-10.)

12, Cl: s has "Clar (B♭)" starting with d♭, and "off vase" (s has this phrase only once, in the form of 59-63). rR also start with d♭, but have "(actual notes)".

17, Cl: S continues with another b♭—a tied into 18, which Ives evidently decided against.

25: S has "B same slow time, ab[out] 25-24" [=♩?].

28, Fl: s has this phrase in F, a 4th higher, in oboe-staff, with memo "from Columbus Circle"

31-33, Fl. & Ob: Sr were all in 4/4, which Ives changed to 7/8-4/4-9/8 (overlapping the consistent 4/4 of the strings), respit in R as all 4/4 with the appropriate metric shifts.

42: S has "C about 40" [=♩?].

44, V. Solo: s has "(over from Healy's)"

46, V. Solo: 2.♩ of 3.b: s had c♯, SrR have d♯.

48, Pf I: s is different from SrR.

50-51, Pf I: rR have 50-51 in Pf II, but there is no shift from 1st to 2nd Piano in sS, and at m.91 S has "II[nd] Piano begins."

50, Pf I: The Lh octave f-f' was in S but not in rR [if a revision, not a good one].

50, Pf I, 2.♩ of 4.b: S has only a', rR have a' & d♭ [good revision in P?].

60, Pf I, 2.♩: S seems to have e♯, rR have e♭ (corresponding to the e♯ in 47). S has ppp, r had p changed by Ives to mf as in R. The notes from 3.b through 62 are not in S, and must have been added to P as in rR.

67: S has "Fb about 88-92 = ♩ (but repeat a little faster)".

67-78 is repeated in S as 79-90.

69-71: S has a memo above Pf I. "as Hello the Gas man, Hello the Ice man, Hello my mother-in-law, etc." [current parody of *Hello Ma Baby?*].

69, Pf I, 4.♩: s (a ♩ earlier) had B(♭?), S has A♯, rR have B♯ but in r Ives wrote: "A & keep B" [together].

71, Pf I, Lh, 2.b: sS are as here, rR have only untied A♭ under the a♯ [revision in P, but less natural-sounding than sS—similarly at 73, 2.♩].

77: in S, Fl. and Ob. seem to go back to 2.b of 65, as in rR [good here].

78, Pf I, Lh, 1st and last chords: S had c♯ changed to c♭ as in rR.

79-90 (except for clarinet): see notes for 67-78.

89-90, Fl. & Ob: in S, Ives probably meant to keep the rhythm of 88 (which would lead naturally into 91)—S has "Keep up off beat as a Dr[um]"—but rR have 89-90 like 77-78 [from P?—less good here, since 91 no longer continues that tune].

95, Pf II: s has "another piano from another floor pushes Freshmen in Park"—and under Lh: "(old Metcalfe banging on Door)".

103: S has "H (from here perhaps 104-108 or faster if possible?)"—rR have "Allegro vivace."

104, Perc: S has "Drums, High Ty[mpani]" in Bsn. (or "Sax") staff, but with drum notes starting in 105—r has "typ. (tuned high)"—R has "S[pare] D[rum]" [revision by Ives?].

114, Fl. & Ob: S has "(as Policeman's Whistle)".

117, Trb: S has "towards en[d] Trombone wide gliss. taking off fire engine Siren. E—b♭ 'slow—fast."

139, Vc & Cb: S had E♭ & E♭, tentatively changed to A♭ & A♭ as in rR.

John Kirkpatrick

The Publishers are grateful to Professor John Kirkpatrick, Curator of The Ives Collection, Library of the Yale School of Music, for the Comparison of Sources.