

# CHARLES IVES

## Symphony No. 3

"The Camp Meeting"

(1901—1912)

***First performed:***  
New York, May 5, 1947, by the  
New York Little Symphony  
Lou Harrison, *cond.*

Awarded the Pulitzer Prize  
in 1947

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## NOTE

This score, which supersedes the one published in 1947 by Arrow Music Press, has been newly checked against manuscript sources, etc. In this task, Henry Cowell has given invaluable assistance, which is hereby gratefully acknowledged.

The most problematic aspect of any claim of authenticity concerns the strings. The sources are often vague and contradictory, and Ives himself is known to have wanted it this way. As a result, a great many ambiguities must of necessity remain unresolved.

The present score contains all the "div." markings which appear in the final manuscript score. It also contains (in parentheses) the additional *divisi* markings found in the Arrow score. Bracketed *divisi* markings, as well as a few other indications, are editorial additions.

No "unis." or "non div." indications appear in either the manuscript or the Arrow score. Performers will have to decide from case to case how to play unmarked double-stops, etc., depending in many cases on the number of strings available.

The frequent double-slurring in the strings has been retained the way it appears in the final manuscript score. Ives is known to have wanted the effect of non-uniform bowing in many instances. However, practically *all* slurring, throughout the manuscript, is inconsistent, incomplete, and ambiguous. Moreover, even when it is fairly clear it does not always match the slurring in the Arrow score. The slurring in the present score is an attempt toward a compromise solution, based mostly on the Arrow score, with occasional restorations of the manuscript slurring where it seemed more appropriate.

Self-evident dynamics have been added throughout this score (*all* instruments) without having been identified as editorial additions. Others appear in square brackets. The abbreviation "sub." at sudden dynamic changes has also been added here and there.

### INSTRUMENTATION

Flute	2 Horns in F
Oboe	Trombone
Clarinet in B $\flat$	Bells ( <i>ad lib.</i> )
Bassoon	Strings

Orchestra material available on rental from the Publisher

*Duration: about 17 minutes*

# SYMPHONY NO. 3

"The Camp Meeting"

## 1. Old Folks Gatherin

Charles Ives  
(1874-1954)

Andante maestoso

Flute

Oboe

Clarinet in Bb

Bassoon

Horns I in F

Horns II

Trombone

Andante maestoso

Violins I

Violins II

Viola

Cello

Bass

\*In general, the slurs indicate phrasing rather than bowing.

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I

Vln. II

Vla.

Vcl.

B.

3

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

3

Vln. I

Vln. II

Vla.

Vcl.

B.

4

con moto

5

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

4

con moto

5

Vln. I

Vln. II

Vla.

Vcl.

B.

6

Fl.

Ob.

Cl.  
(Bb)

Bn.

Hns.  
(F)

Tbn.

I

Vln.  
II

Vla.

Vcl.

B.

*mf*

*ff*

*mf*

*ff*

*mf*

7

Fl.

Ob.

Cl.  
(Bb)

Bn.

Hns.  
(F)

Tbn.

I

Vln.  
II

Vla.

Vcl.

B.

*mf*

*ff*

*mf*

*ff*

8 9

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*cresc.*

*[f]*

*[f]*

1<sup>o</sup>

8 9

Vln. I

Vln. II

Vla.

Vcl.

B.

*cresc.*

*[f]*

*[f]*

*[f]*

*[f]*

*[f]*

10

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F) I

Hns. (F) II

Tbn.

*rit. ten.*

*ff*

*ff*

*ff*

*p sub.*

*p*

10

Vln. I

Vln. II

Vla.

Vcl.

B.

*rit.*

*ten.*

*ten.*

*ten.*

*p sub.*

*p sub.*

*p sub.*

\*Original has accents only in lower strings (till 12 ).

[a tempo] 11

Fl.  
Ob.  
Cl.  
(Bb)  
Bn.  
Hns.  
(F)  
Tbn.  
I  
Vin.  
II  
Vla.  
Vcl.  
B.

2. 12

Fl.  
Ob.  
Cl.  
(Bb)  
Bn.  
Hns.  
(F)  
Tbn.  
I  
Vin.  
II  
Vla.  
Vcl.  
B.

13 14 rit. cresc.

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Bn. *ff*

Hns. (F) *ff*

Tbn. *ff*

13 14 rit. cresc.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff* *arco*

B. *ff* *arco*

Adagio cantabile

15 Solo pp(cantabile)

Fl. *ten.*

Ob. *ten.*

Cl. (Bb) *ten.*

Bn. *ten.*

Hns. (F) *ten.*

Tbn. *ten.*

Adagio cantabile

15 (dir) pp

Vln. I *ten.*

Vln. II *ten.*

Vla. *ten.*

Vcl. *ten.*

B. *ten.*



Fl. *rit.* *[a tempo]*  
 Solo *pp (cantabile)*

Ob.  
 Cl. (Bb)  
 Bn.

Hns. (F)  
 Tbn.

Vln. I *rit.* *[a tempo]*  
 Vln. II *ten.* *[a tempo]*  
 Vla. *ten.*  
 Vcl. *ten.*  
 B.

[16] [unis.] [p]

Fl. *p* *rit.*

Ob. *p*  
 Cl. (Bb)  
 Bn.

Hns. (F)  
 Tbn.

Vln. I *p* *rit.*  
 Vln. II *p*  
 Vla. *p*  
 Vcl. *p*  
 B.

[17]

*a tempo*

*più mosso (con moto)*

18

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*a tempo*

*più mosso (con moto)*

18

I Vln.

II Vln.

Vla.

Vcl.

B.

19

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

19

I Vln.

II Vln.

Vla.

Vcl.

B.

\*Original has the longer slur in Vln. II.

\*\*Original has quarter notes only, and tied G's instead of F's:

Fl. -  
 Ob. -  
 Cl. (Bb) -  
 Bn. -  
 Hns. (F) -  
 Tbn. -

*mp* *mf*

From here to 24 the original contains a timpani part marked "ad lib." and not included in the Arrow score.

I  
 Vln. -  
 II  
 Vla. -  
 Vcl. -  
 B. -

*div.* *arco* *div.* *arco* *div.* *arco*

**20** *piu accelerando*

Fl. -  
 Ob. -  
 Cl. (Bb) -  
 Bn. -  
 Hns. (F) -  
 Tbn. -

*f*

**20** *piu accelerando*

I  
 Vln. -  
 II  
 Vla. -  
 Vcl. -  
 B. -

*cresc.* *pizz.* *cresc.* *arco* *cresc.* *arco* *cresc.* *arco* *cresc.* *arco*

\*Ties not in original

21

rit. poco a poco

poco rit.

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*cresc. poco a poco*

21

rit. poco a poco

poco rit.

I

Vln.

II

Vla.

Vcl.

B.

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*div.*

22

rall.

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*f [sub]*

*ff*

22

rall.

I

Vln.

II

Vla.

Vcl.

B.

*f [sub]*

*(div) f [sub]*

*f [sub]*

*f [sub]*

*f [sub]*

*[dix.]*

**23** *largamente* **Adagio cantabile** **24**

Fl. *pp espr.*

Ob. *pp*

Cl. (Bb)

Bn. *p*

Hns. (F)

Tbn.

**23** *largamente* **Adagio cantabile** **24**

Vln. I *molto decresc.* *mp* *div.*

Vln. II *molto decresc.* *mp* *div.*

Vla. *[tenis]* *p* *div.*

Vcl. *p* *div.*

B. *p*

*rall.*

Fl. *ppp*

Ob. *ppp*

Cl. (Bb)

Bn. *pp*

Hns. (F)

Tbn.

*rall.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

B. *pp*

### 2. Children's Day

Allegro

1

Flute

Oboe

Clarinet in Bb

Bassoon

Horns I in F II

Trombone

Allegro

1

Violins I

Violins II

Viola

Cello

Bass

2

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

2

Vln. I

Vln. II

Vla.

Vcl.

B.

3

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I

Viol.

II

Vla.

Vcl.

B.

*mf*

*f*

*div.*

4

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I

Viol.

II

Vla.

Vcl.

B.

*mf*

*div.*

5 6

Fl.

Ob.

Cl.  
(Bb)

Bn.

Hns.  
(F)

Tbn.

I

Vln.  
II

Vla.

Vcl.

B.

Detailed description: This system contains measures 5 and 6 of a musical score. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and brass section (Horn in F, Trombone) are mostly silent in these measures. The strings (Violins I & II, Viola, Violoncello, Bass) play a rhythmic accompaniment. The woodwinds re-enter in measure 5 with a melodic line, featuring triplets and slurs. The horn in F plays a melodic line starting in measure 5. The bassoon plays a melodic line starting in measure 5. The strings continue their accompaniment with various articulations like slurs and accents.

7

Fl.

Ob.

Cl.  
(Bb)

Bn.

Hns.  
(F)

Tbn.

I

Vln.  
II

Vla.

Vcl.

B.

Detailed description: This system contains measure 7 of a musical score. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) and brass section (Horn in F, Trombone) are mostly silent. The strings (Violins I & II, Viola, Violoncello, Bass) play a rhythmic accompaniment. The woodwinds re-enter in measure 7 with a melodic line, featuring triplets and slurs. The horn in F plays a melodic line starting in measure 7. The bassoon plays a melodic line starting in measure 7. The strings continue their accompaniment with various articulations like slurs and accents.



8

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I

Vln. II

Via.

Vcl.

B.

f

poco animando

9

rit.

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Vln. I

Vln. II

Via.

Vcl.

B.

f

## Più allegro\*

Fl. *p* **10**

Ob. *p*

Cl. (Bb) *p*

Bn. *p*

Hns. (F) *mp*

Tbn. *mp*

Più allegro\* **10**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

B. *p*

**11**

Fl. *p* *pp* **12**

Ob. *p* *pp*

Cl. (Bb) *p* *pp*

Bn. *f* *mf* *mp*

Hns. (F) *f* *mf* *mf* **12**

Tbn. *f* *mf* *mf*

**11**

Vln. I *f sub.* *ff* *p* **12**

Vln. II *f sub.* *ff* *p* *f*

Vla. *f sub.* *mp* *p* *pp* *mp*

Vcl. *f sub.* *mp* *p* *pp* *mp*

B. *f sub.* *mp* *ff* *pp* *mp* *f*

\*Più mosso in the Arrow score

Fl. *f*

Ob. *[mp]*

Cl. (Bb) *[mp]*

Bn. *f*

Hns. (F) *1<sup>o</sup>: p*

Tbn. *2<sup>o</sup>: [p]*

13

I *mf*

II *mf*

Vla. *mf*

Vcl. *(div) mf*

B. *mf*

13

*pizz.*

Fl. *[p]*

Ob. *[p]*

Cl. (Bb) *f marc.*

Bn. *ff sub.*

Hns. (F) *[p]*

Tbn. *[p]*

14

I *ff marc.*

II *ff marc.*

Vla. *ff marc.*

Vcl. *ff sub.*

B. *ff sub.*

14

*arco*

15

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

15 *sempre marcato*

Vln. I

Vln. II

Vla.

Vcl.

B.

16

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

16

Vln. I

Vln. II

Vla.

Vcl.

B.

17 2. 18

Fl. *p*

Ob. *p*

Cl. (Bb) *p*

Bn. *mf*

Hns. (F) 2. 1° *mf* 2° *mf*

Tbn.

I *p sub.*

II *p sub.*

Vla.

Vcl. (*div.*) *mf*

B.

19

Fl. *p*

Ob. *p*

Cl. (Bb) *p*

Bn. *ff* *f* *p*

Hns. (F)

Tbn.

I *ff*

II *ff*

Vla. *f*

Vcl. *ff* (*div.*) *p* *pizz.*

B. *mf* *ff* *f* *p* *pizz.*

Alla marcia

20

Fl. *f* *mf*

Ob. *f* *mf*

Cl. (Bb) *f* *mf*

Bn. *f* *mf*

Hns. (F)

Tbn. *f*

Alla marcia

20

I. *f marc.* *mf* *ff*

II. *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

B. *f* *ff* (*pizz.*) (*arco*)

21

Fl. *ff* *f*

Ob. *ff* *f*

Cl. (Bb) *ff* *f*

Bn. *ff* *f*

Hns. (F) *mf* *ff*

Tbn. *ff* *f*

21

I. *f* *ff*

II. *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff* (*div.*)

B. *f* *ff* (*pizz.*)

22

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I Vln.

II Vln.

Vla.

Vcl.

B.

*ff*

*ff*

*ff*

*arco*

[*clav*]

Allegro moderato

23 *più rall.*

24

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*f*

*f*

*f*

*mf*

*mf*

*mf*

Allegro moderato

23 *più rall.*

24

I Vln.

II Vln.

Vla.

Vcl.

B.

*f*

*f*

*f*

*mf*

*mf*

*mf*

Fl. *p* #e b*p* #e *p* #e [25] *p* #e #b *p* #e

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

[25]

Vin. I

Vin. II

Vla.

Vcl.

B.

Fl. #b *p* #e [26] #b *p* *ff*

Ob. *ff*

Cl. (Bb) *ff*

Bn. *mf*

Hns. (F) *2<sup>o</sup>* *mf*

Tbn. *mf*

[26]

Vin. I

Vin. II

Vla.

Vcl.

B.



27 28

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I

Vln. II

Vla. (div.)

Vcl.

B.

Meno allegro

29 30

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

I

Vln. II

Vla.

Vcl.

B.

Fl. *poco rall.* 31 *rall. poco*

Ob. *f*

Cl. (Bb) *f*

Bn. *f*

Hns. (F) *mf*

Tbn. *mf*

I. *poco rall.* 31 *rall. poco*

II. *f*

Via. *f*

Vcl. *(div.) marc. sempre pizz.*

B. *mf* *marc. sempre*

Fl. *a poco al fine* 32

Ob. *ff pesante*

Cl. (Bb) *ff pesante*

Bn. *ff pesante*

Hns. (F) *ff*

Tbn. *ff* *dim.*

I. *a poco al fine* 32

II. *ff*

Via. *ff* *dim.*

Vcl. *ff*

B. *(pizz.) ff* *ff pesante*

33 *rall.* *sempre rall. e calando al fine*

Fl. *f*

Ob. *f*

Cl. (Bb)

Bn. *f*

Hns. (F) *(dim.) p [dim.]*

Tbn. *(dim.) p [dim.] pp*

33 *rall.* *sempre rall. e calando al fine*

I. *f*

II. *f*

Via. *f*

Vcl. *f*

B. *(pizz.) f*

*dim.*

34 35

Fl. *p* *p* *pp* *pp* *mf*

Ob. *p* *mf*

Cl. (Bb) *mf*

Bn. *mf*

Hns. (F)

Tbn. *mf*

34 35

I. *p*

II. *p*

Via. *p*

Vcl. *p*

B. *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

### 3. Communion

Largo

Flute

Oboe

Clarinet in Bb

Bassoon

Horns I & II in F

Trombone

Bells (ad lib.)

Largo

Violins I

Violins II

Viola

Cello

Bass

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

Violins I

Violins II

Viola

Cello

Bass

Fl. **2**

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

**2**

Vln. I

Vln. II

Vla.

Vcl.

B.

*più animando*

*a tempo* **3**

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*più animando*

*a tempo* **3**

Vln. I

Vln. II

Vla.

Vcl.

B.

*più rit.**con moto*

4

Fl.

Ob.

Cl.  
(Bb)

Bn.

Hns.  
(F)

Tbn.

*più rit.**con moto*

4

I

Vln.

II

Vla.

Vcl.

B.

Fl.

Ob.

Cl.  
(Bb)

Bn.

Hns.  
(F)

Tbn.

I

Vln.

II

Vla.

Vcl.

B.

5

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

5

I

Vln.

II

Vla.

Vcl.

B.

*(div.)*

*f*

*(a3)*

*marc.*

*(div.)*

*marc.*

*arco*

*f*

*(f)*

*(f)*

*(f)*

6

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*p*

*mp*

*cantabile, espr.*

6

I

Vln.

II

Vla.

Vcl.

B.

*pp*

*pp*

*pp*

*p*

*p*

*più animando*

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*più animando*

I. Vln.

II. Vln.

Vla.

Vcl.

B.

*[div.] cresc.*

*f*

7

*stringendo*

*a tempo*

Fl.

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*f marc.*

*1.2.*

7

*stringendo*

*a tempo*

I. Vln.

II. Vln.

Vla.

Vcl.

B.

*f marc.*

*ff marc.*

*marc.*



**8** *più agitando*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Bn. *ff*

Hns. (F) *ff*

Tbn. *ff*

I. *ff*

II. *ff*

Vla. *ff*

Vcl. *ff*

B. *ff*

*div.*

*marc.*

*largando*

*più rit.*

**9**

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Bn. *mf*

Hns. (F) *mf*

Tbn. *mf*

I. *mf*

II. *mf*

Vla. *mf*

Vcl. *mf*

B. *mf*

*dim.*

*p*

*pp*

*ten.*

*largando*

*più rit.*

**9**

I. *mf*

II. *mf*

Vla. *mf*

Vcl. *mf*

B. *mf*

*dim.*

*p*

*div.*

Fl. *mf dolce, molto espr.*

Ob.

Cl. (Bb) *pp*

Bn. *pp*

Hns. (F)

Tbn.

I *mp*

Vln. II *div. mp*

Vla. *pp*

Vcl. *Solo<sup>f</sup> mp*

B. *mp* *(div.) pizz.*

Fl. **10**

Ob.

Cl. (Bb)

Bn. *mp*

Hns. (F)

Tbn.

I **10**

Vln. II *div. cresc.*

Vla. *cresc.*

Vcl.

B.

Fl. *ten.* **II** *as a short pause* *poco rit.*

Ob.

Cl. (Bb)

Bn.

Hns. (F)

Tbn.

*cresc.* *ff*

Vin. I *cresc.* *ten.* **II** *poco rit.*

Vin. II *cresc.* *p* *pp*

Vla. *cresc.* *p* *pp*

Vcl. *cresc.*

B. *cresc.* *arco*

Bells (ad lib.) *ad lib.* *pppp* *pppp* *pppp* **12** *pppp*

I *div.* *ppp* *ppp* *ppp* *Solo* *Solo*

II *ppp* *ppp* *ppp* *Solo* *Solo*

Vla. *ppp* *ppp* *ppp* *Solo* *Solo*

Vcl. *pp* *ppp* *ppp* *Solo* *Solo*

B. *ppp* *ppp* *ppp* *Solo* *Solo*

\*The bells appear in the manuscript only as a faint outline. Unlike in the Arrow score, no rhythms are given, nor are there the definite triads. The present score follows the Arrow version.

[Ives was very unsure about the bells. I do not think he really wanted the sound of orchestra bells. He wanted a distant church bell. One might record church bells and have them sound where written, near the end, from off-stage, perhaps not even in any particular rhythm or pitch, just a few real church-bell tones coming in and out ad lib.—Henry Cowell]