CHARLES IVES

23
(1)

Sonata No. 4

for Violin and Piano

"Children's Day at the Camp Meeting"

30 84. 127.

ASSOCIATED MUSIC PUBLISHERS *New York/London*

CHARLES IVES

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Sonata No. 4

for Violin and Piano

"Children's Day at the Camp Meeting"

BOTE & BOCK
DM

ASSOCIATED MUSIC PUBLISHERS
New York/London

Duration: about 9:30 minutes

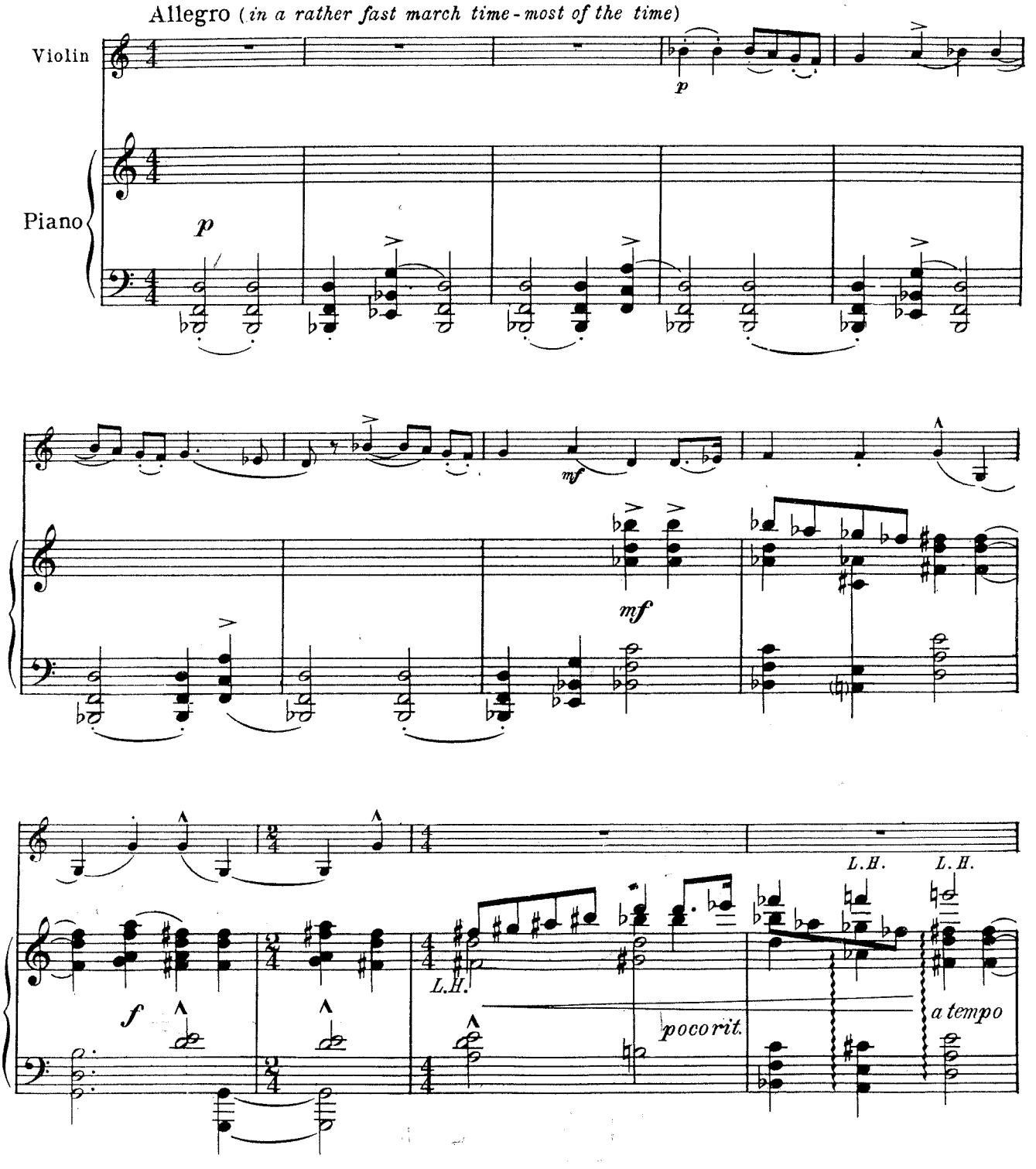
Violin and Piano Sonata No. 4

(Children's Day at the Camp meeting)

I

For remarks concerning this Sonata, see page 21

Charles E. Ives



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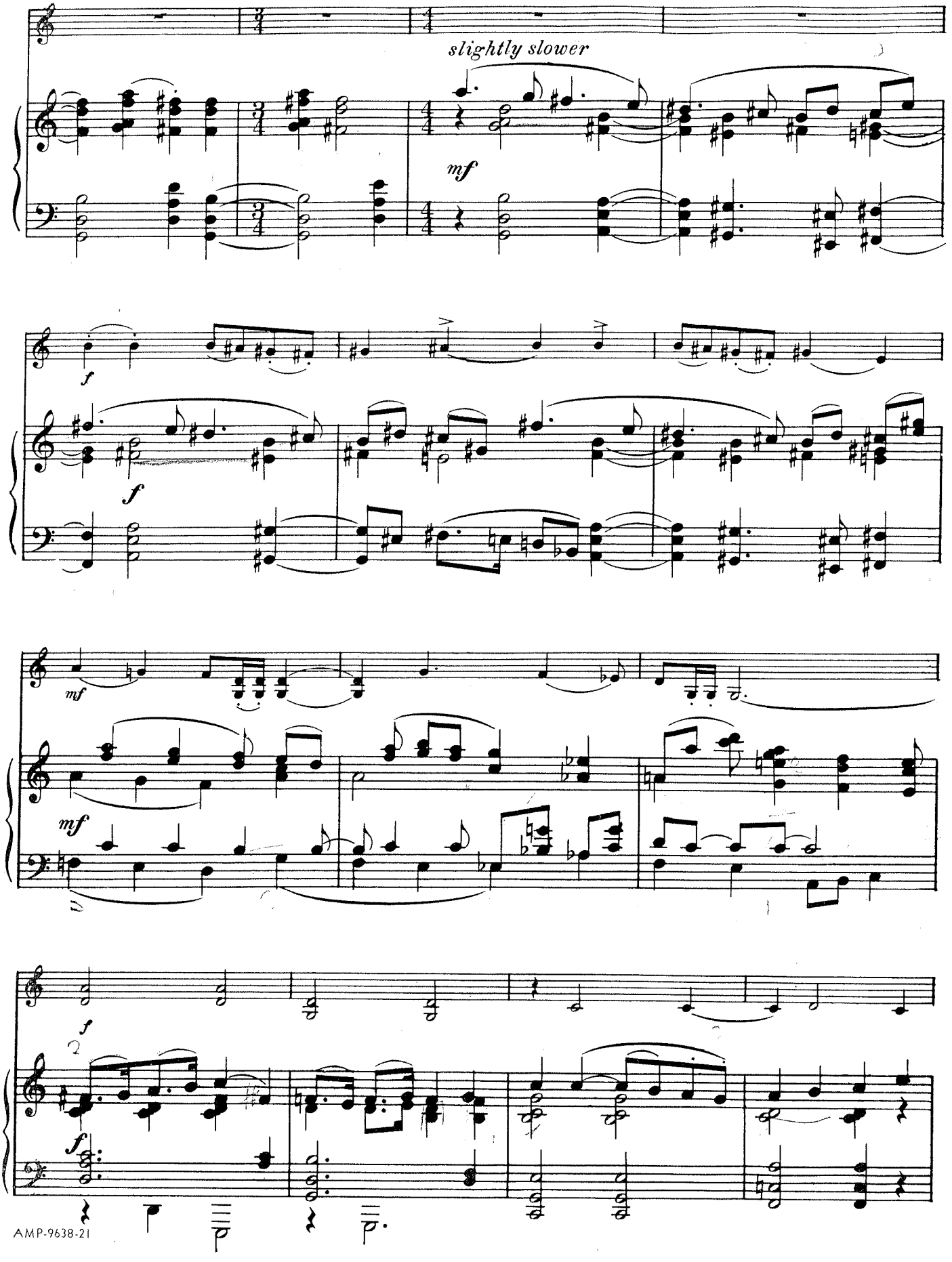
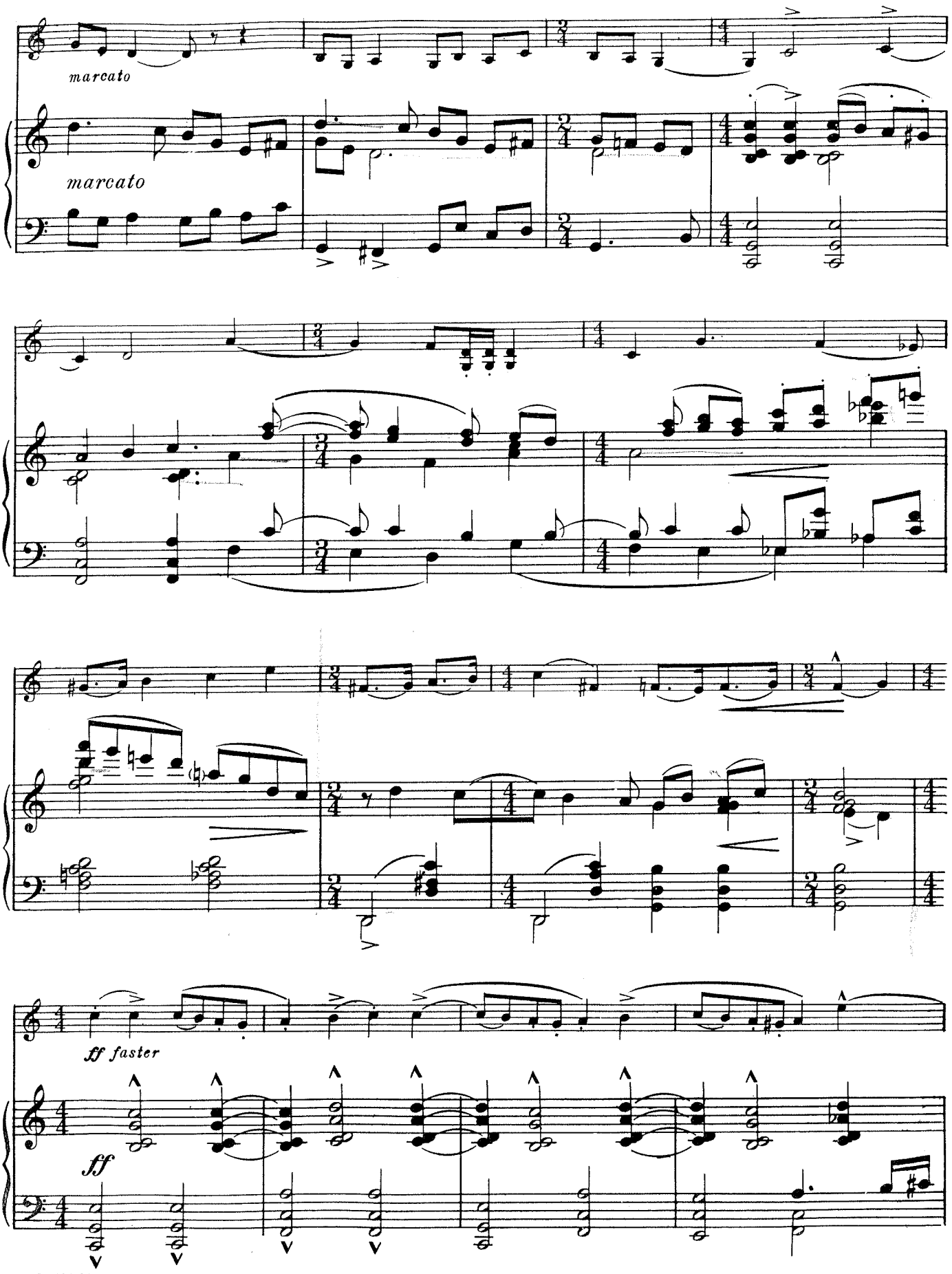
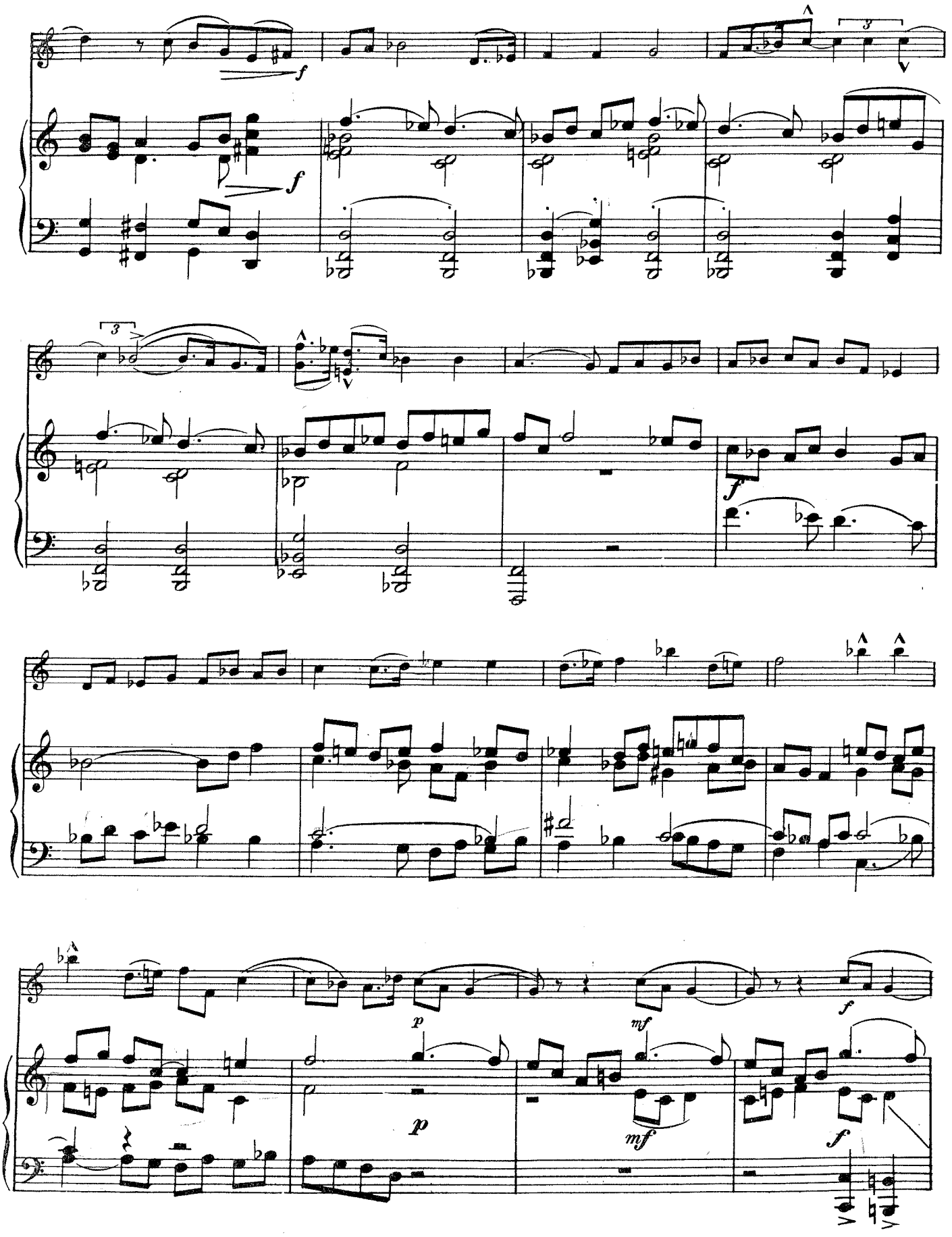
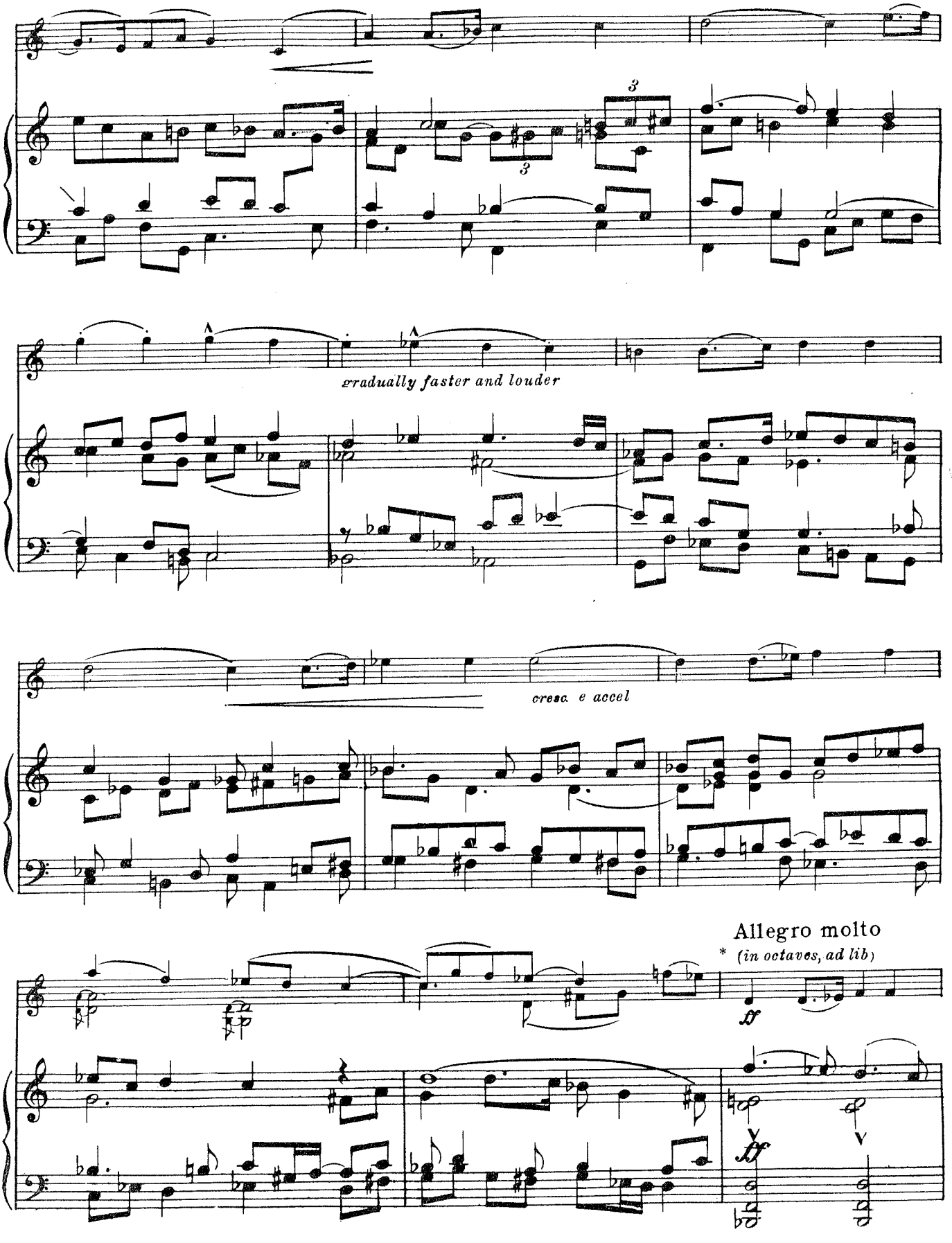
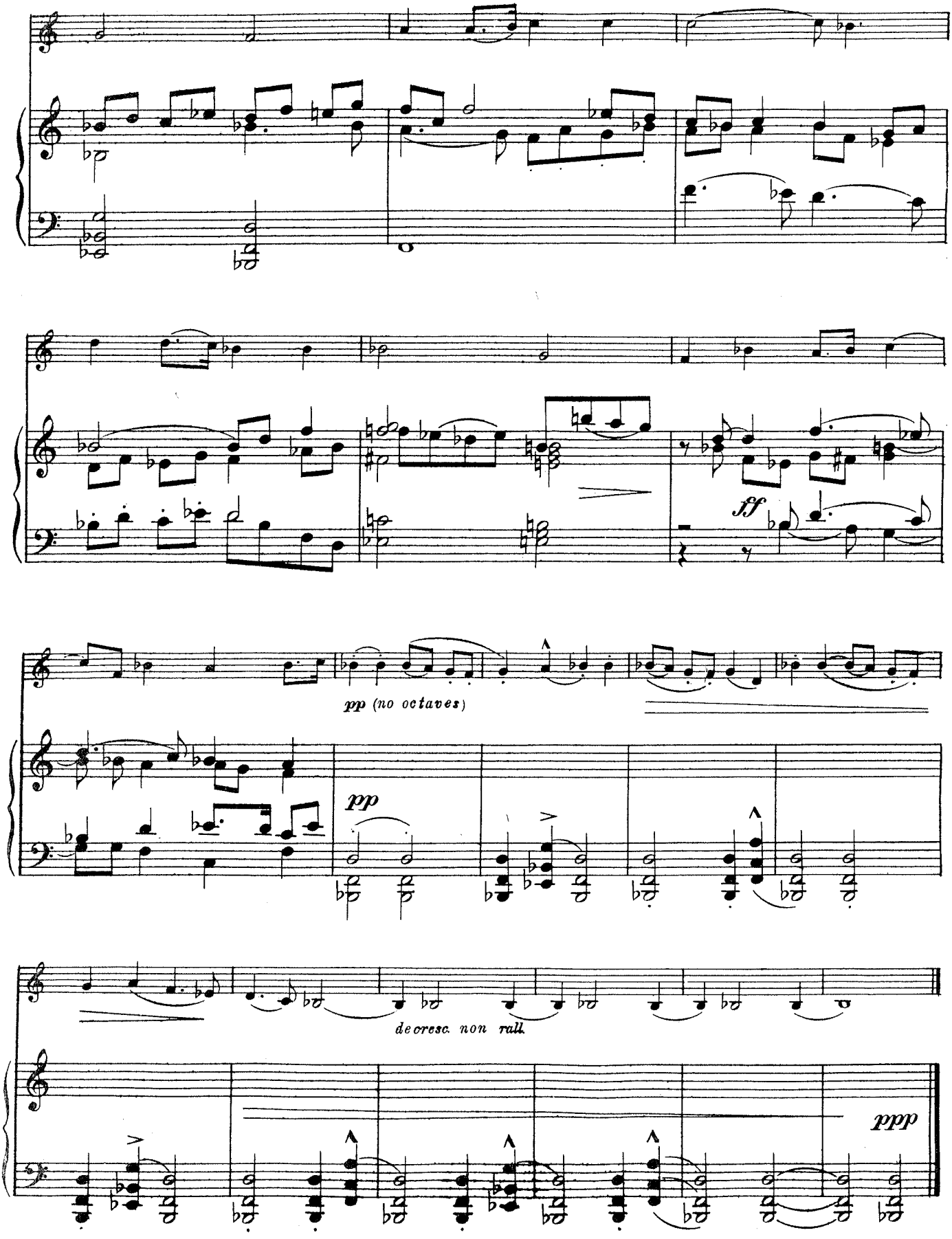

slightly slower
mf
f
f
mf
mf
f
f


marcato
marcato
ff faster
ff


f
f
3
3
f
p
mf
f
p
mf
f

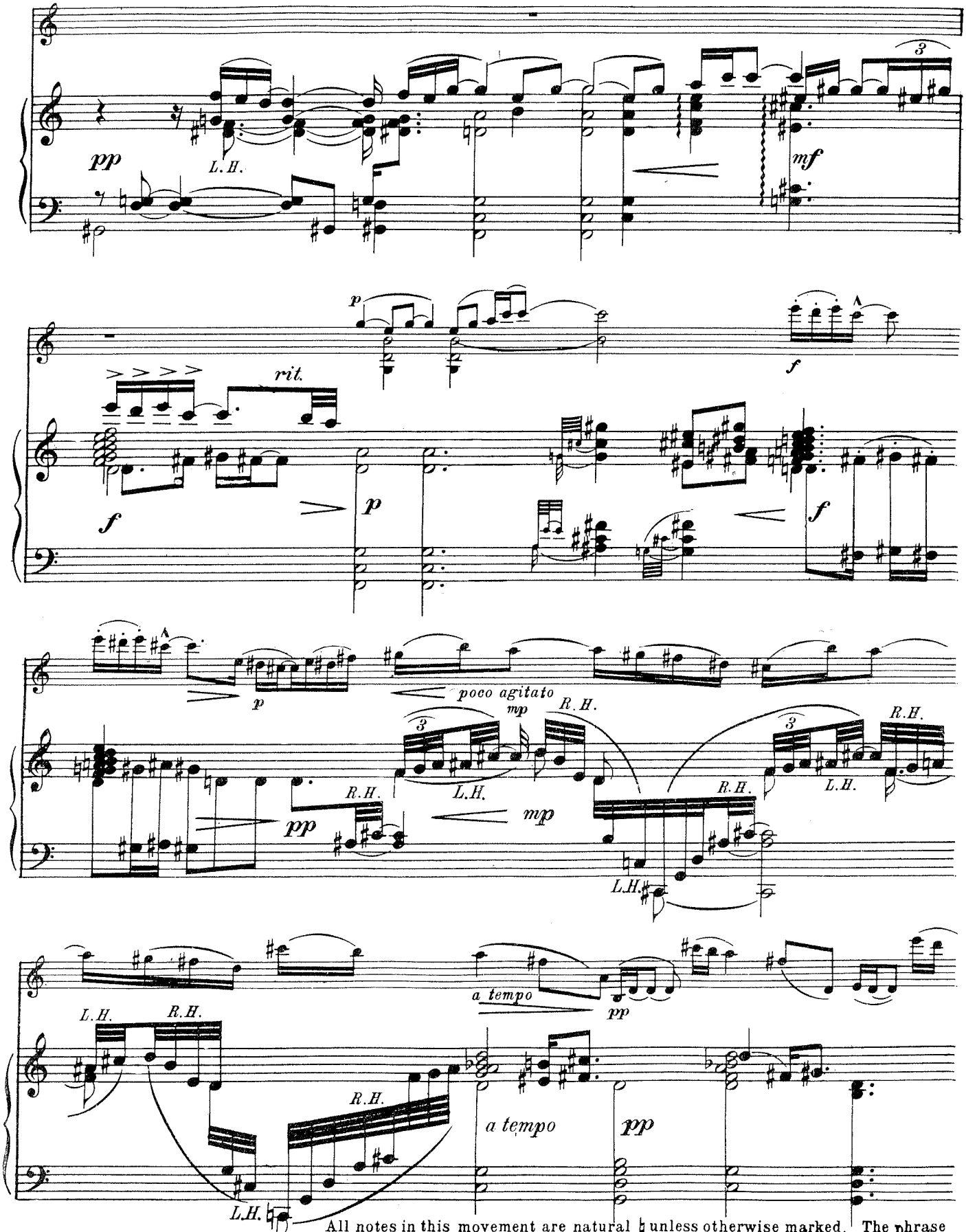

gradually faster and louder
cresc. e accel
Allegro molto
* (in octaves, ad lib)
ff
ff

*See page 22

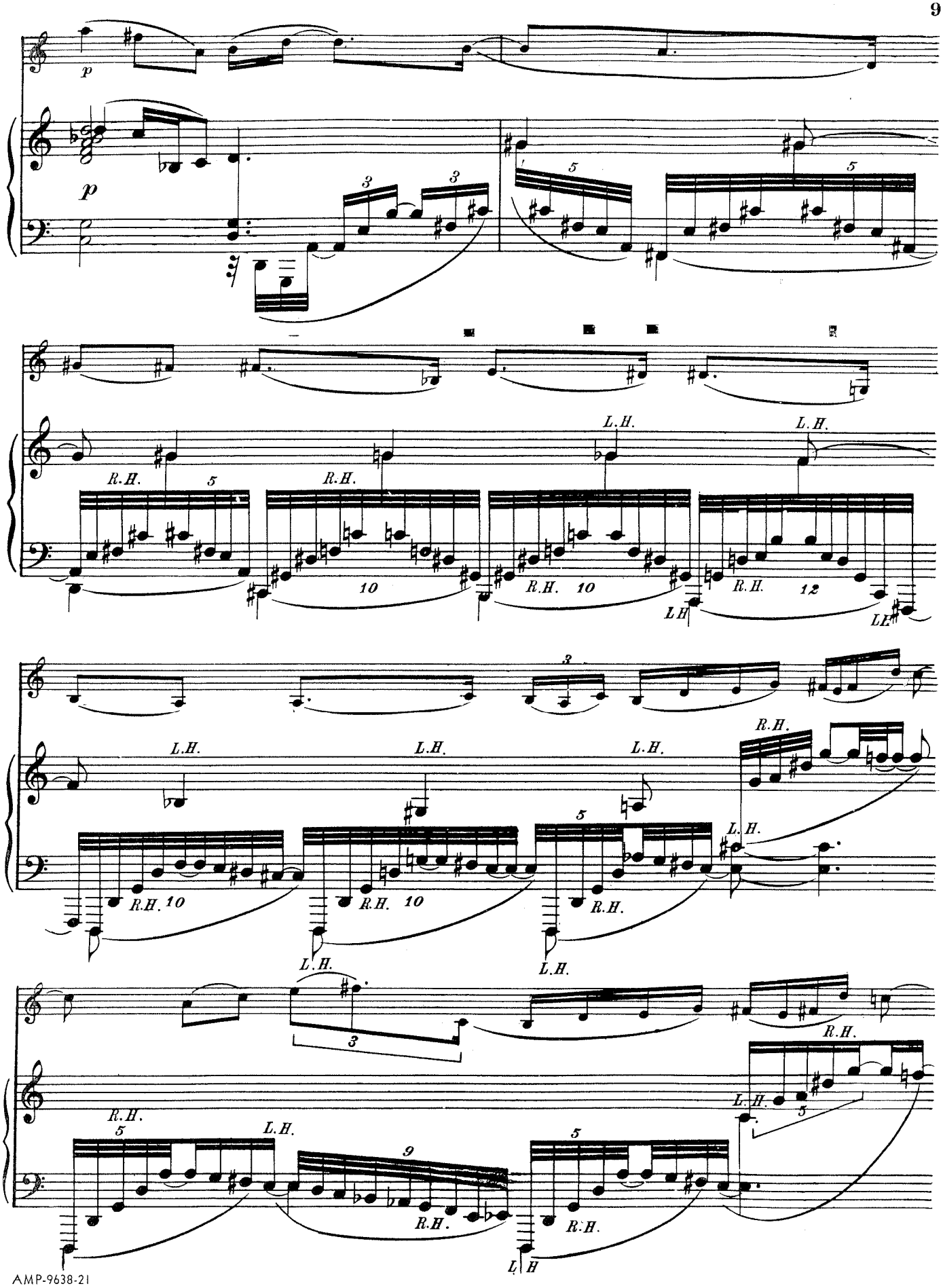

ff
pp (no octaves)
pp
decresc. non rall.
ppp

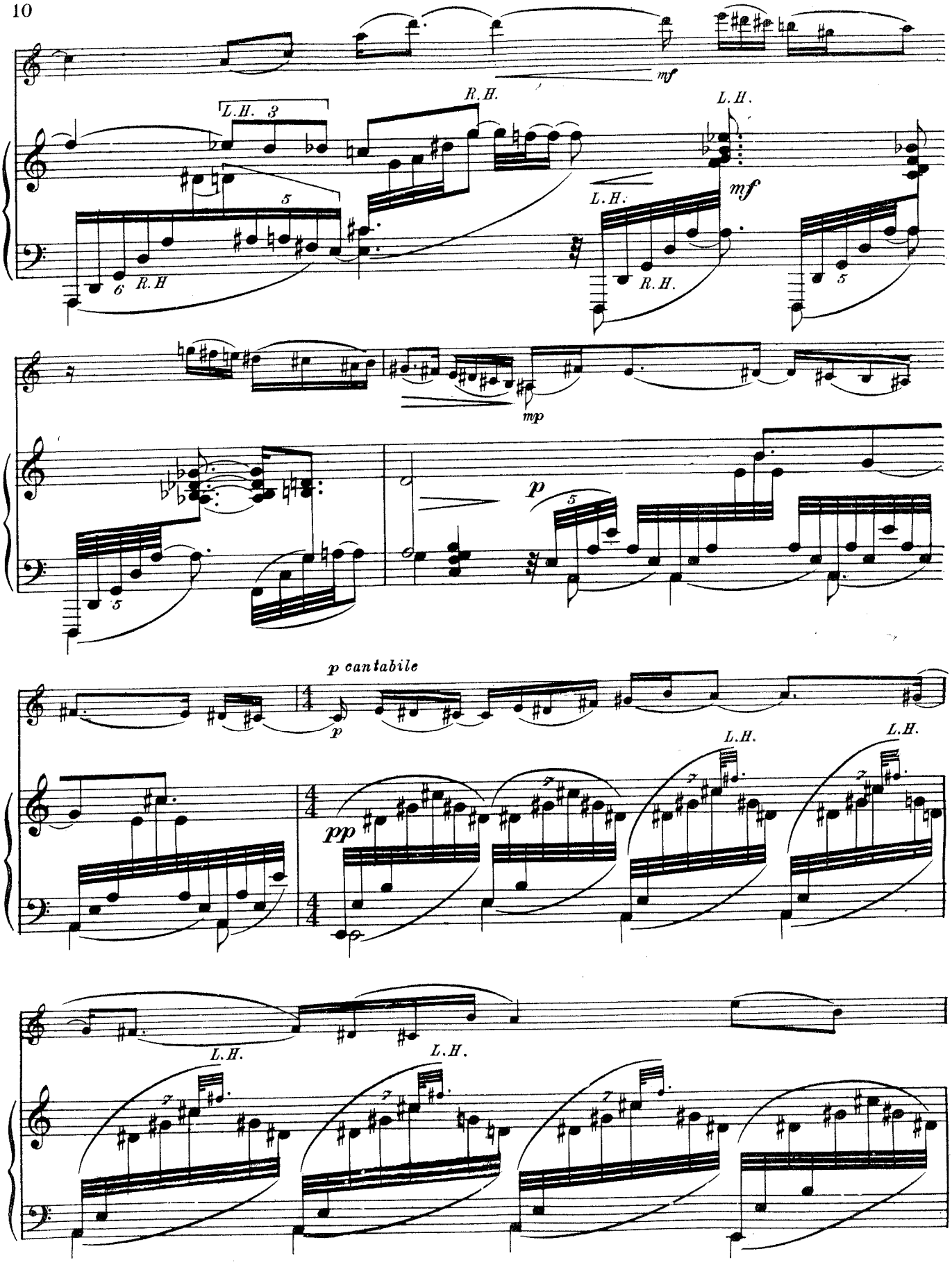
II

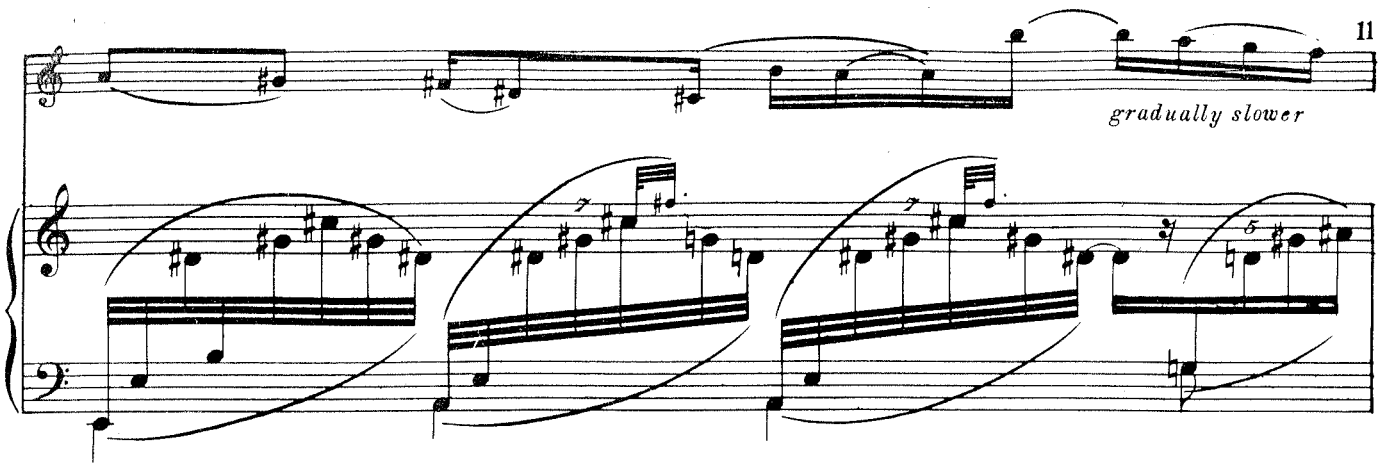
Largo

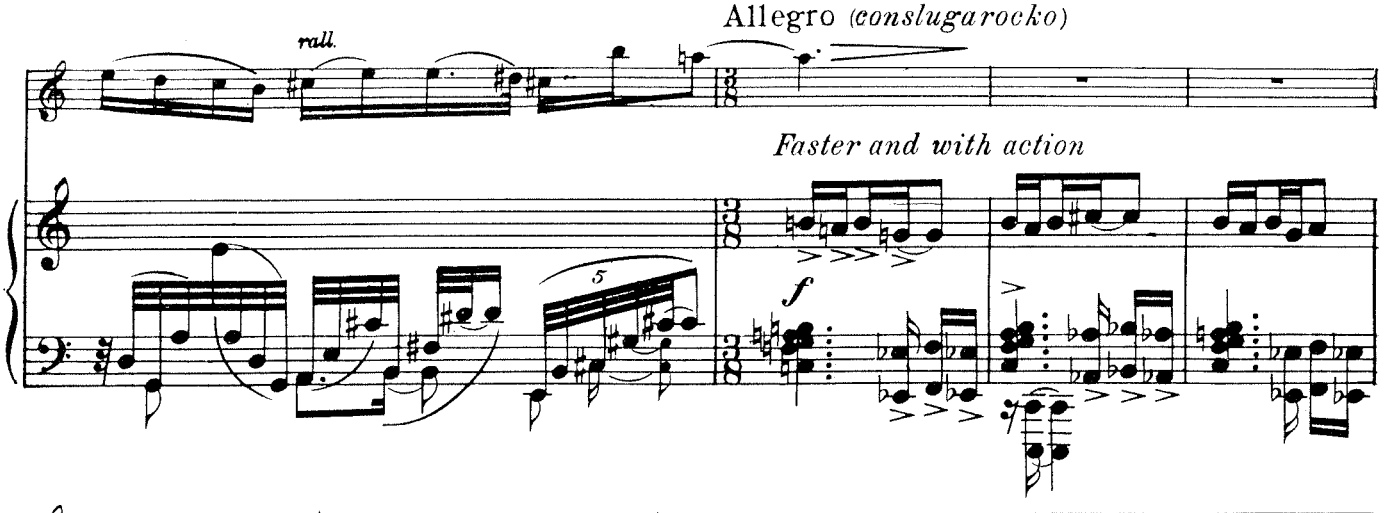


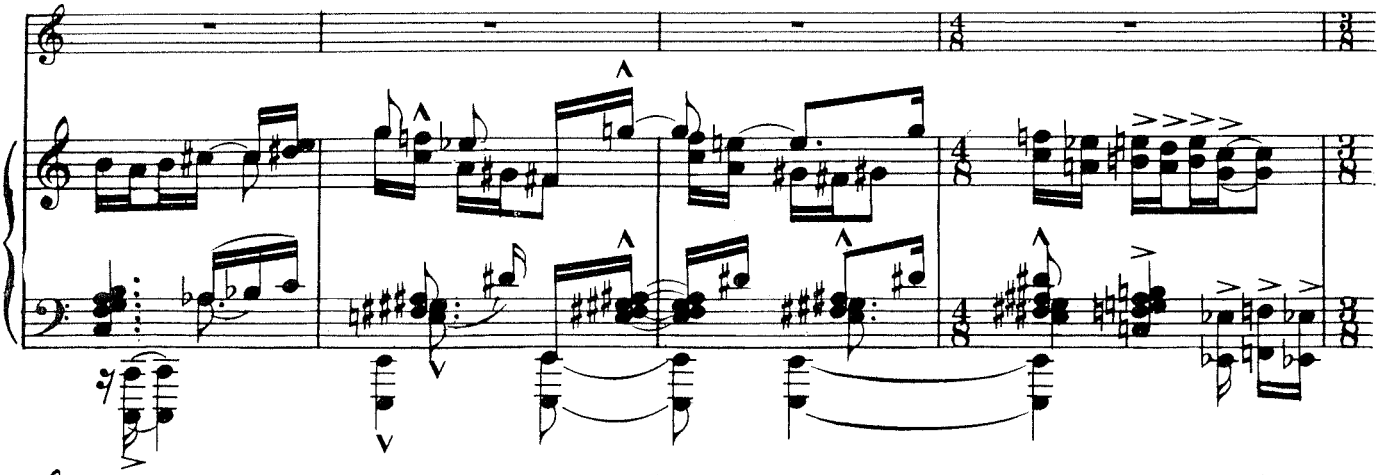
All notes in this movement are natural ♮ unless otherwise marked. The phrase marks in the piano part usually suggest the use of the sustaining pedal.

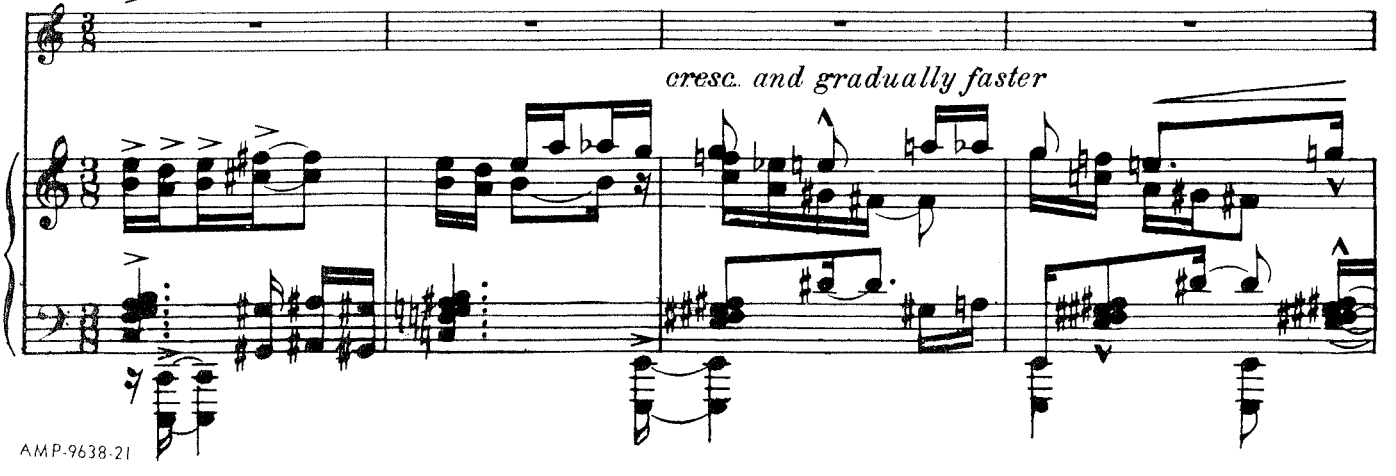

p
p
3
3
5
5
R.H.
5
R.H.
10
L.H.
R.H. 10
L.H.
R.H.
12
LH
LH
3
L.H.
L.H.
L.H.
R.H.
R.H. 10
R.H. 10
5
R.H.
L.H.
L.H.
L.H.
3
R.H.
5
L.H.
9
R.H.
5
R.H.
L.H.
5
L.H.
R.H.
LH

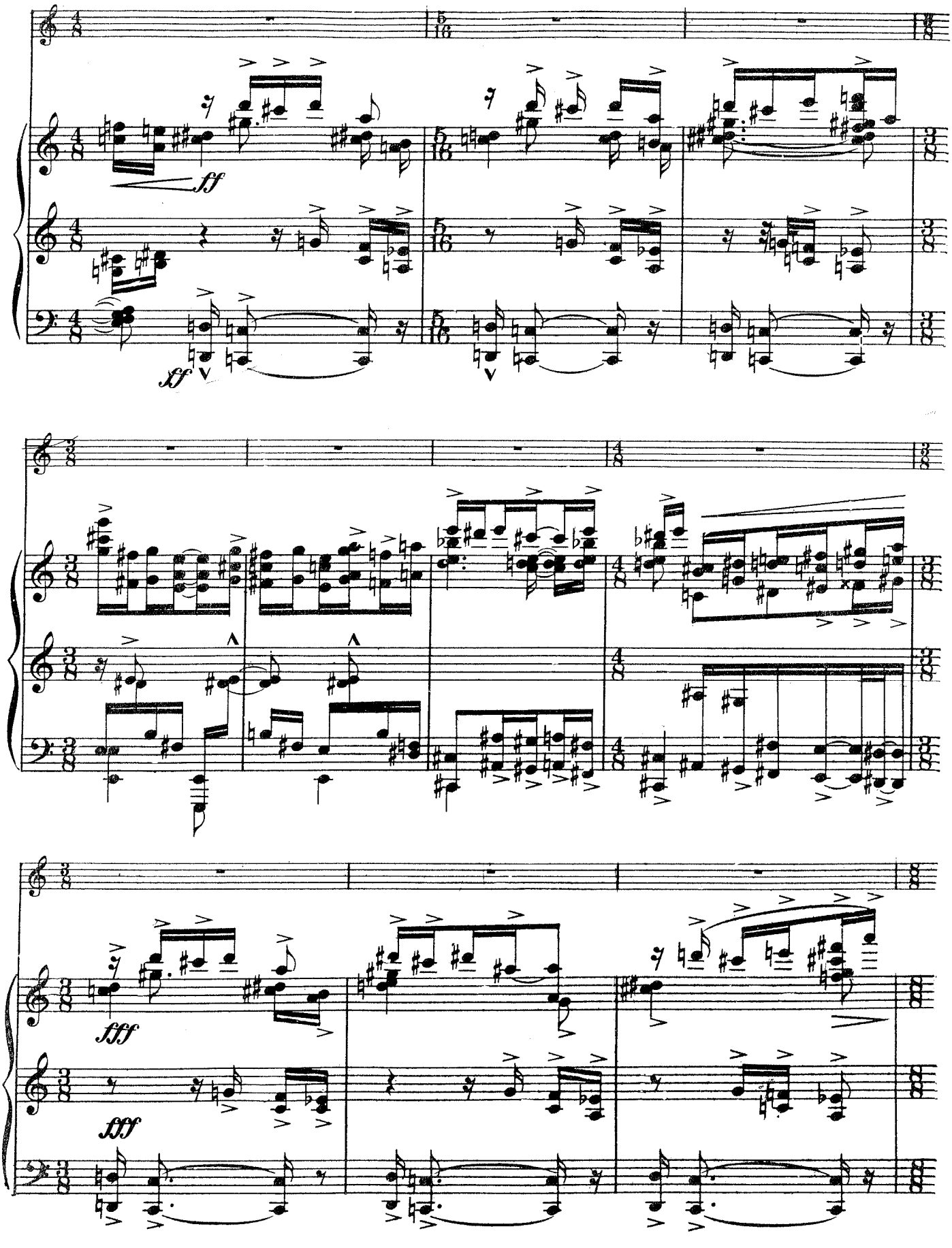

mf
L.H. 3
R.H.
L.H.
5
6 R.H
L.H.
mf
R.H.
5
mp
p
5
5
p cantabile
p
pp
L.H.
L.H.
L.H.
L.H.

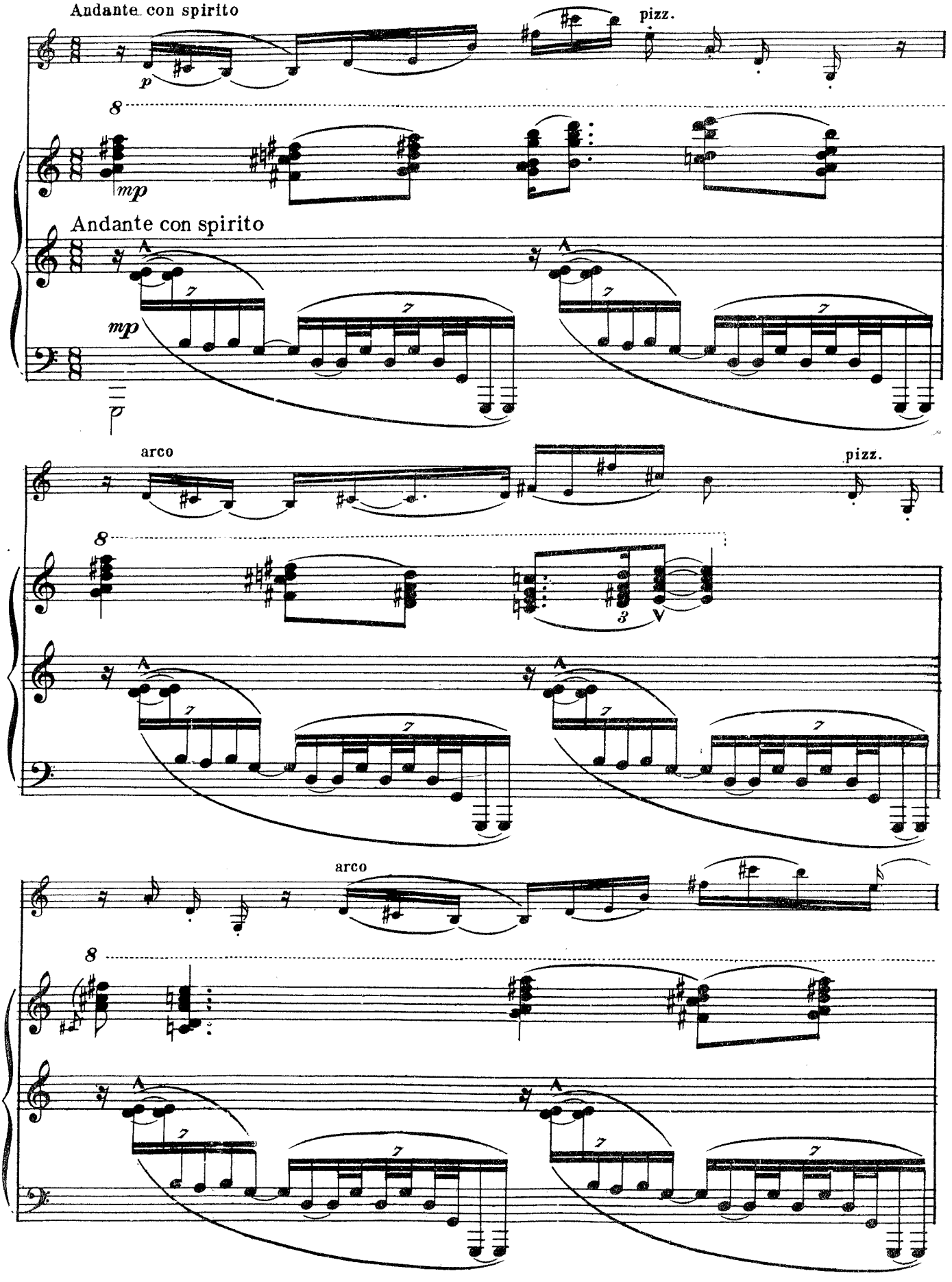

gradually slower

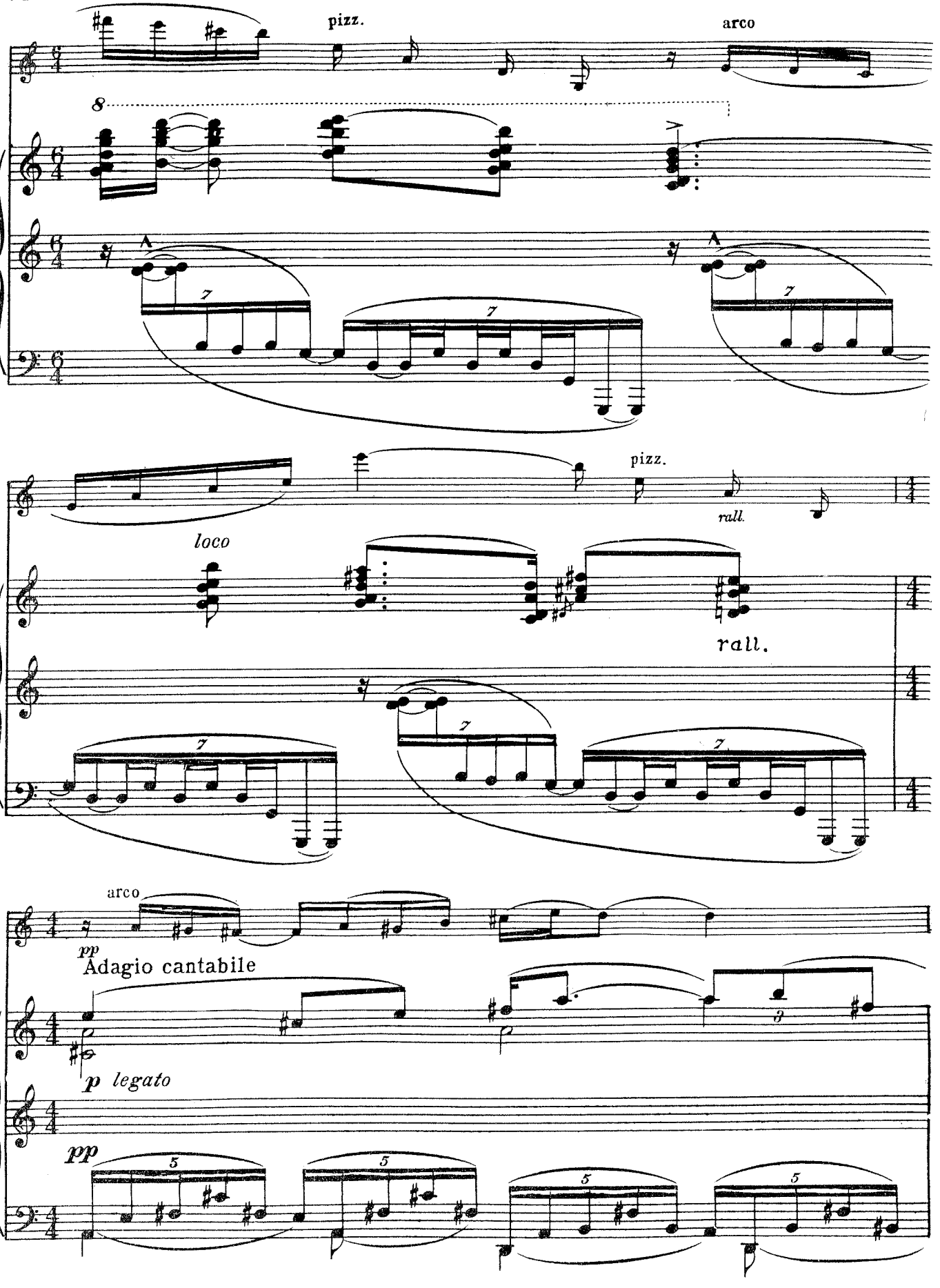

rall.
Allegro (conslugarocko)
Faster and with action
f

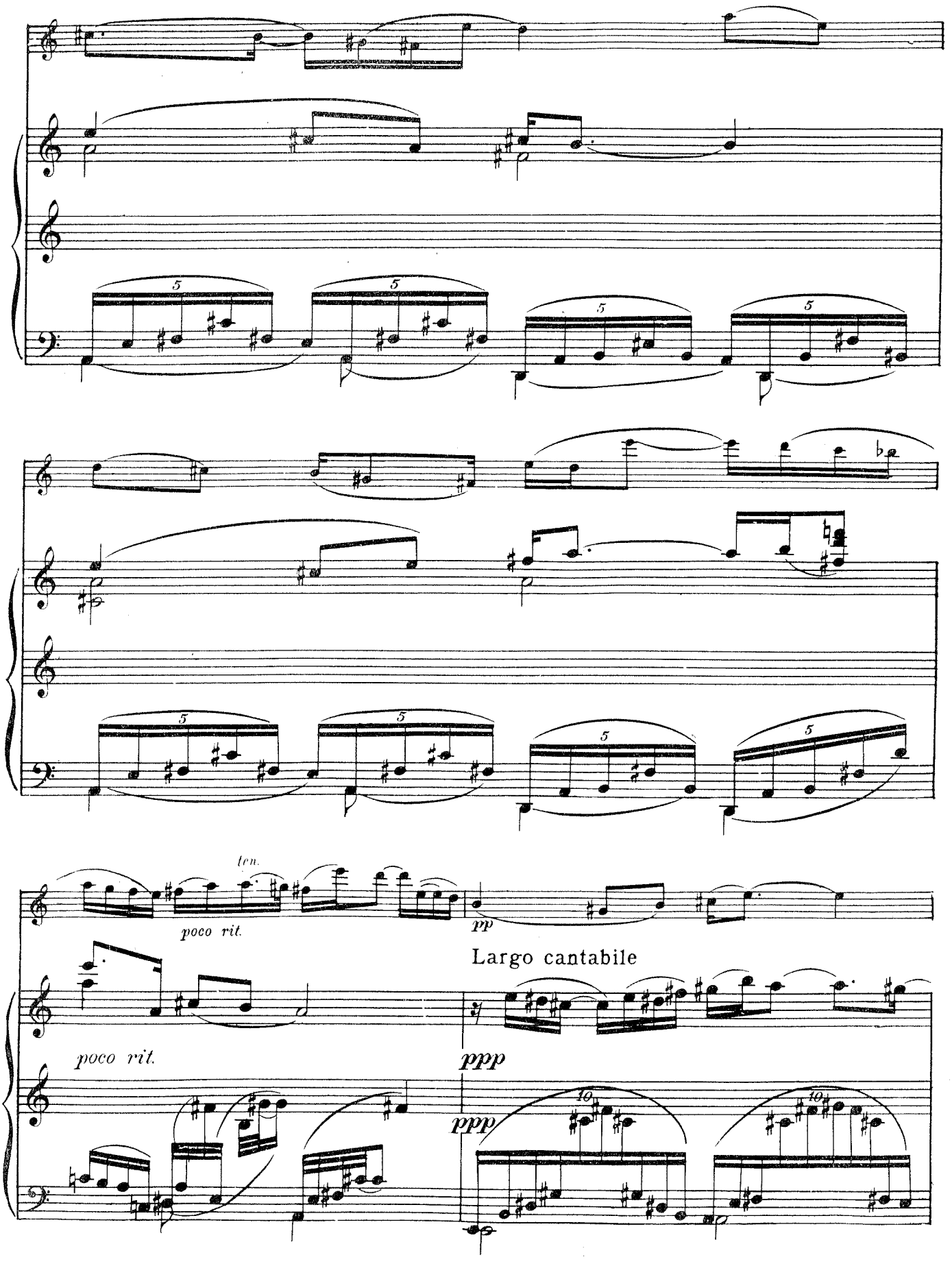


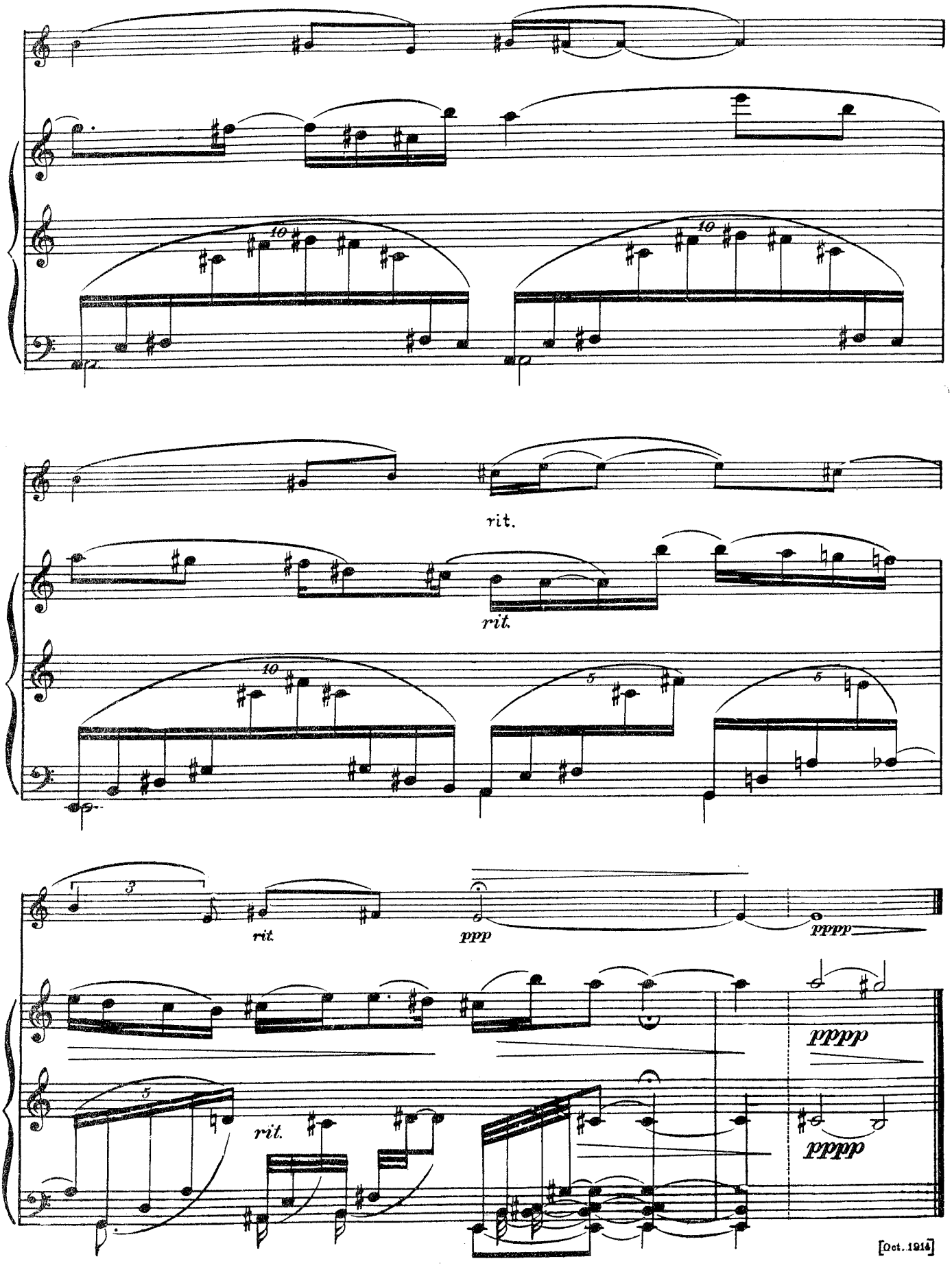

cresc. and gradually faster


ff
sf
fff
fff


Andante con spirito
pizz.
Andante con spirito
arco
pizz.
arco


pizz.
arco
8
7
7
7
pizz.
rall.
loco
rall.
arco
pp
Adagio cantabile
p legato
pp
5
5
5
5

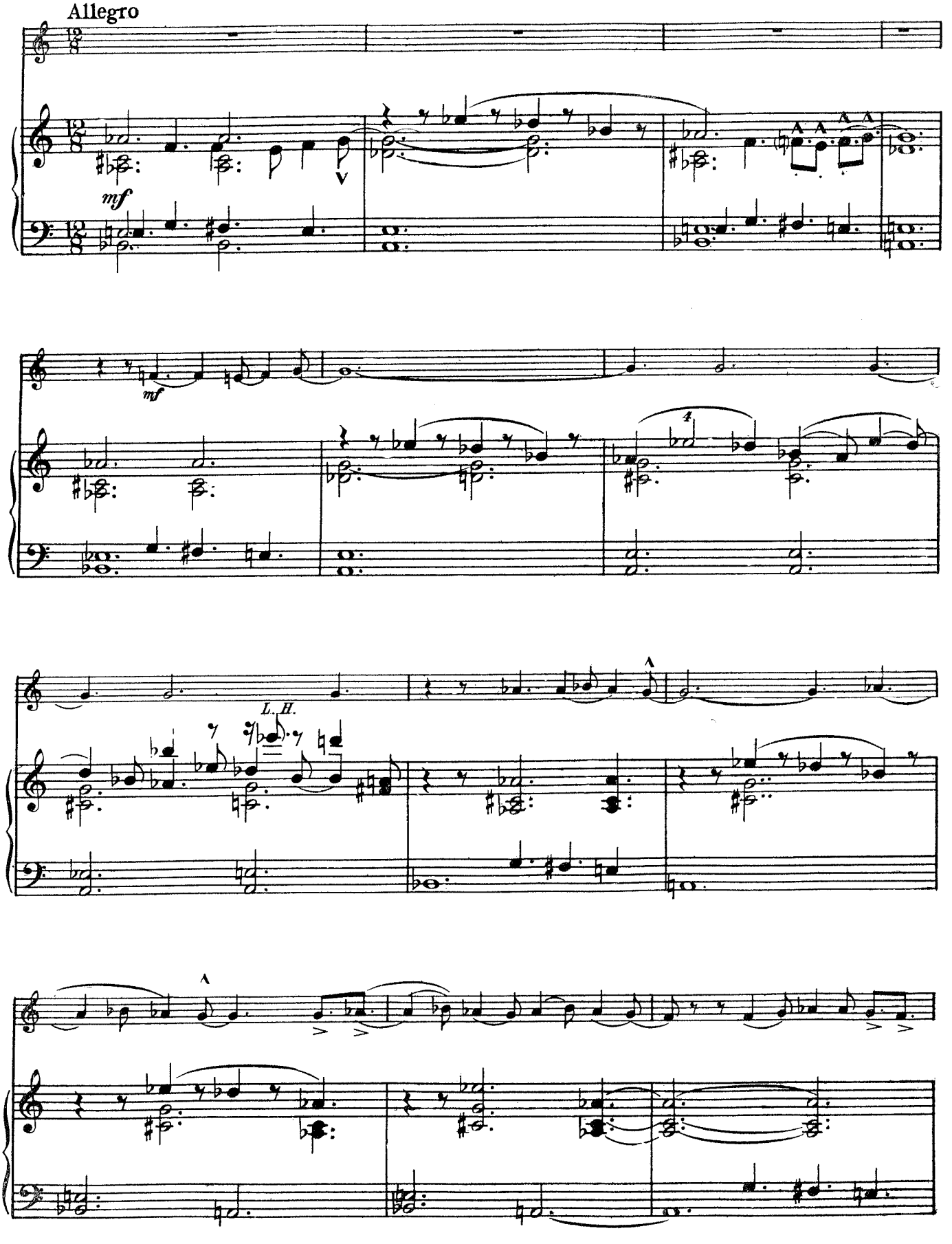

ten.
poco rit.
pp
Largo cantabile
poco rit.
ppp
ppp

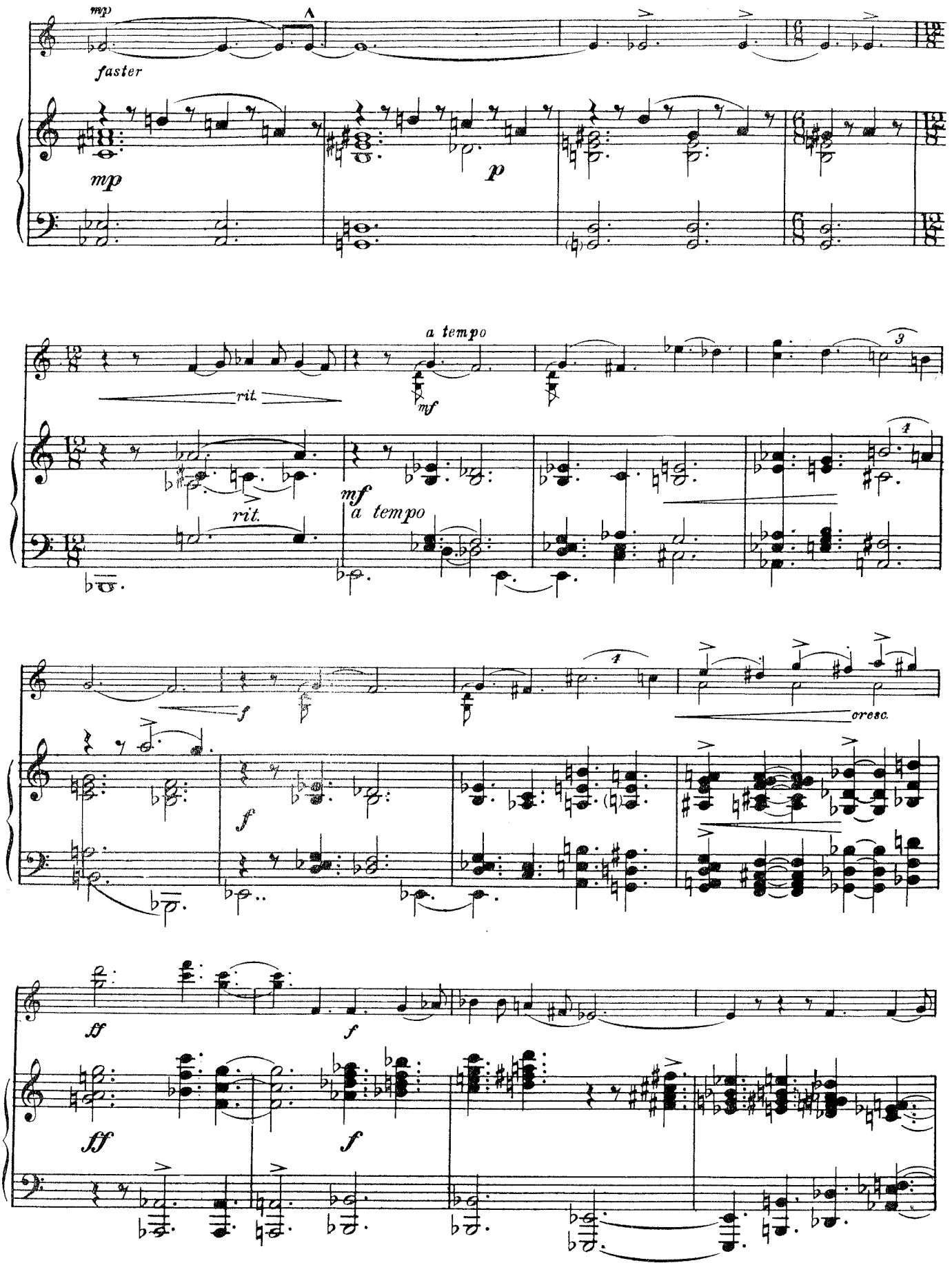


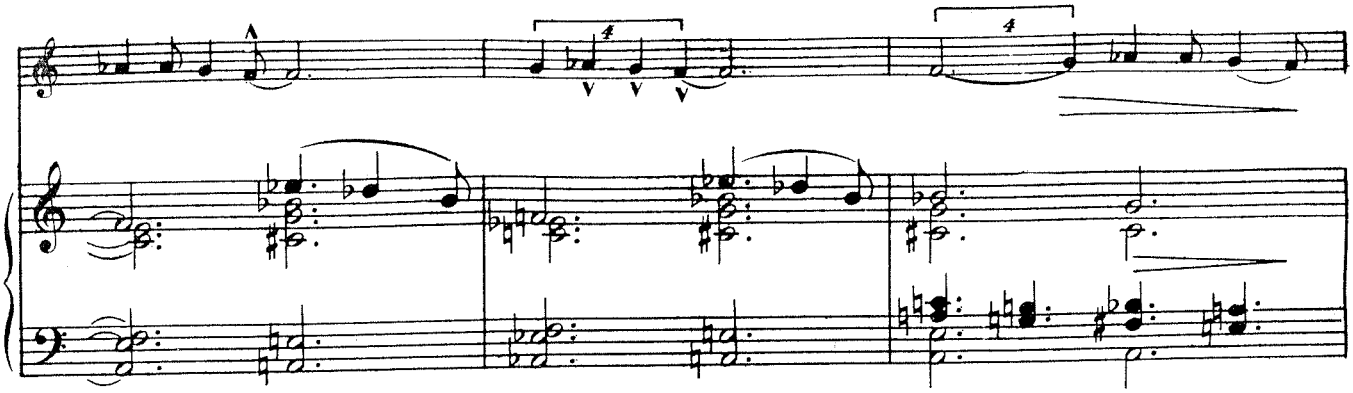
[Oct. 1914]

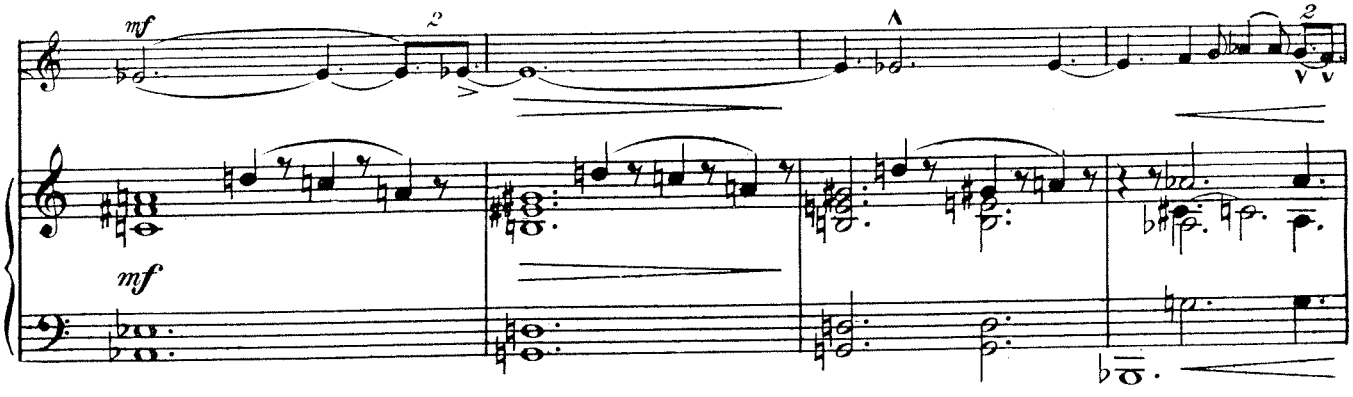
III

Allegro

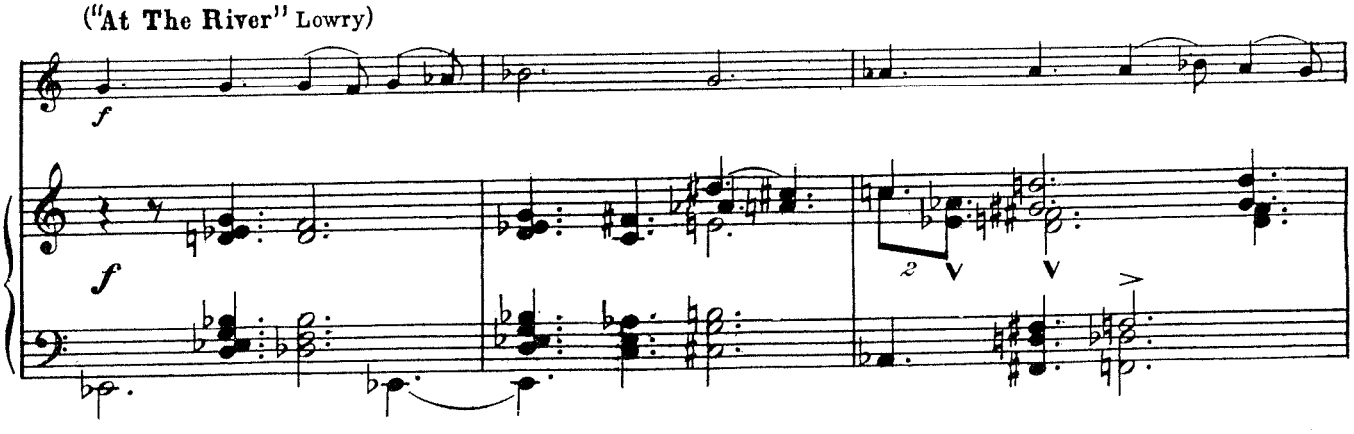


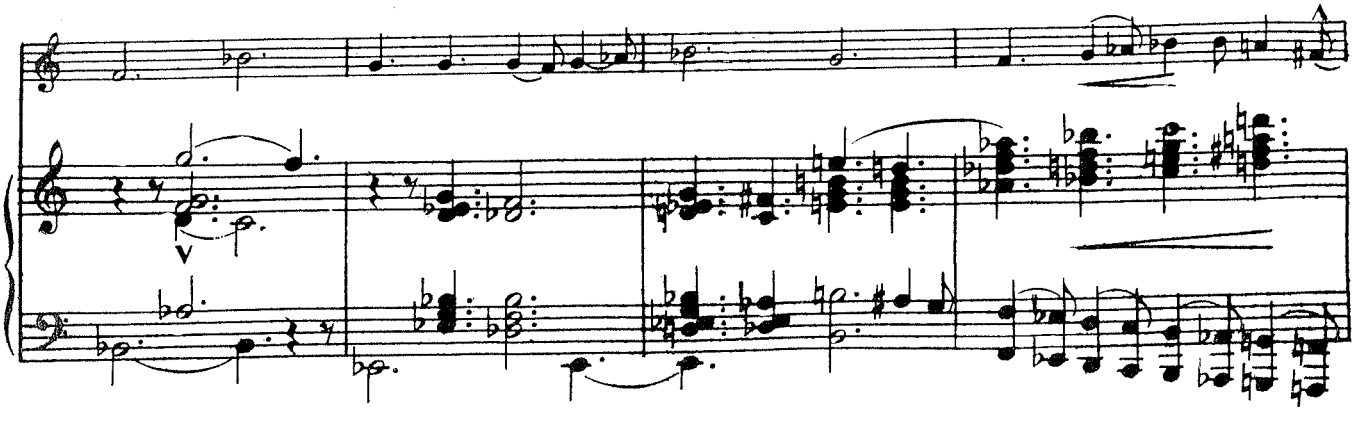

mp
faster
mp
p
a tempo
rit.
mf
rit.
mf
a tempo
cresc.
f
f
ff
f
ff
f



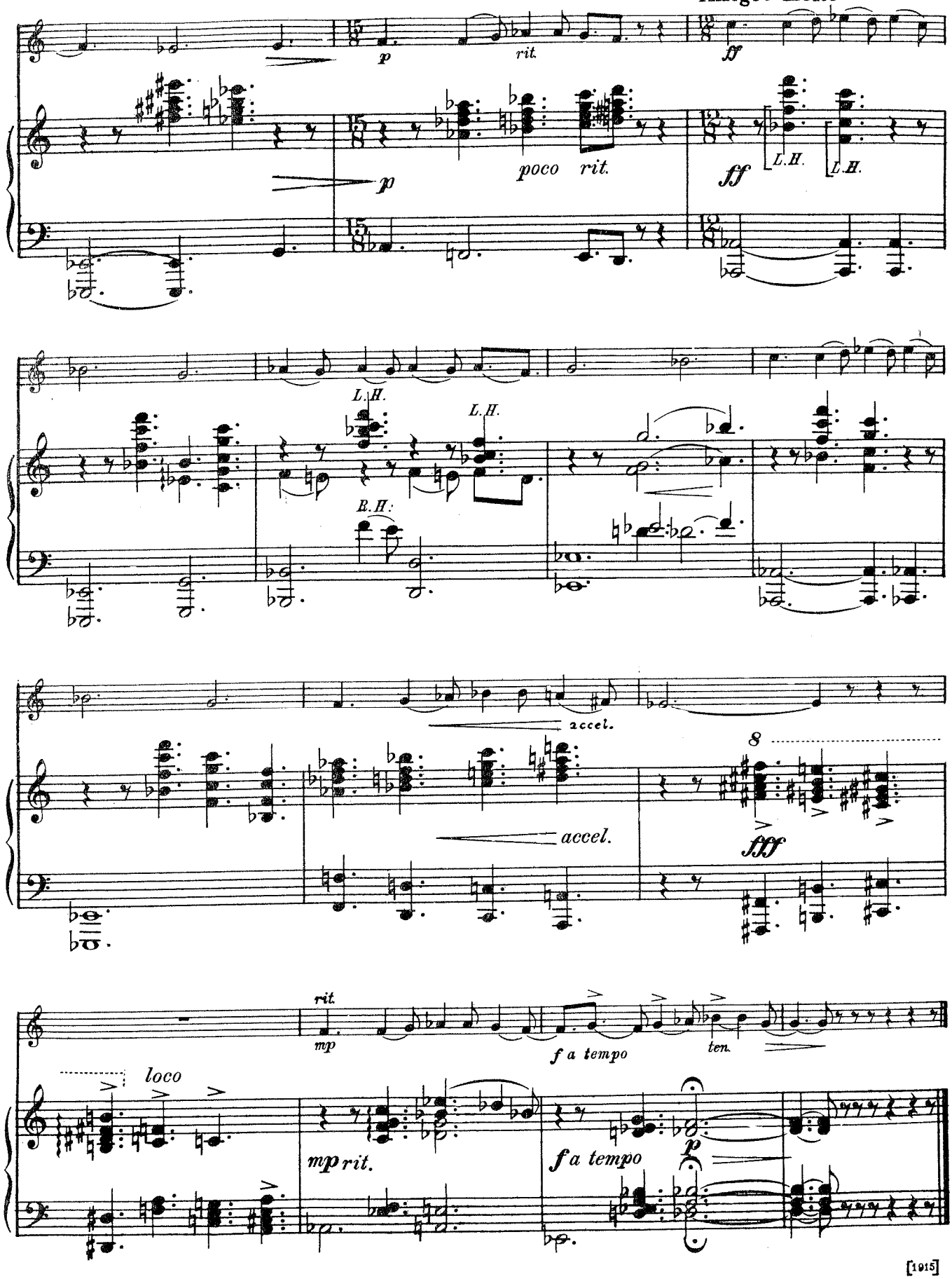


("At The River" Lowry)





Allegro molto



[1915]

NOTES ON FOURTH VIOLIN SONATA

This sonata is the fourth for violin and piano. It is called "CHILDREN'S DAY AT THE CAMP MEETING". It is shorter than the other violin sonatas, and a few of its parts and suggested themes were used in organ and other earlier pieces. The subject matter is a kind of reflection, remembrance, expression, etc. of the children's services at the out-door Summer camp meetings held around Danbury and in many of the farm towns in Connecticut, in the 70's, 80's and 90's. There was usually only one Children's Day in these Summer meetings, and the children made the most of it—often the best of it. They would at times get stirred up, excited and even boisterous, but underneath there was usually something serious, though Deacon Grey would occasionally have to "Sing a Caution".

The First Movement (which was sometimes played last and the last first)—was suggested by an actual happening at one of these services. The children, especially the boys, liked to get up and join in the marching kind of hymns. And as these meetings were "out-door", the "march" sometimes became a real one. One day Lowell Mason's—"Work for The Night is Coming" got the boys going and keeping on between services, when the boy who played the melodeon was practicing his "organicks of canonicks, fugaticks, harmonicks and melodicks". In this movement, as is remembered, they—the postlude organ practice (real and improvised, sometimes both)—and the boys' fast march—got to going together, even joining in each other's sounds, and the loudest singers and also those with the best voices, as is often the case, would sing most of the wrong notes. They started this tune on "ME" so the boy organist's father made him play "SOH" hard even if sometimes it had to be in a key that the postlude was not in just then. The boys sometimes got almost as far off from Lowell M. as they did from the melodeon. The organ would be uncovering "covered 5ths" breaking "good resolutions" faster and faster and the boys'march reaching almost a "Main Street Quick-step" when Parson Hubbell would beat the "Gong" on the oaktree for the next service to begin. Or if it is growing dark, the boys'march would die away, as they marched down to their tents, the barn doors or over the "1770 Bridge" between the Stone Pillars to the Station.

The Second Movement is quieter and more serious except when Deacon Stonemason Bell and Farmer John would get up and get the boys excited. But most of the Movement moves around a rather quiet but old favorite Hymn of the children, while mostly in the accompaniment is heard something trying to reflect the out-door sounds of nature on those Summer days—the west wind in the pines and oaks, the running brook—sometimes quite loudly—and maybe towards evening the distant voices of the farmers across the hill getting in their cows and sheep.

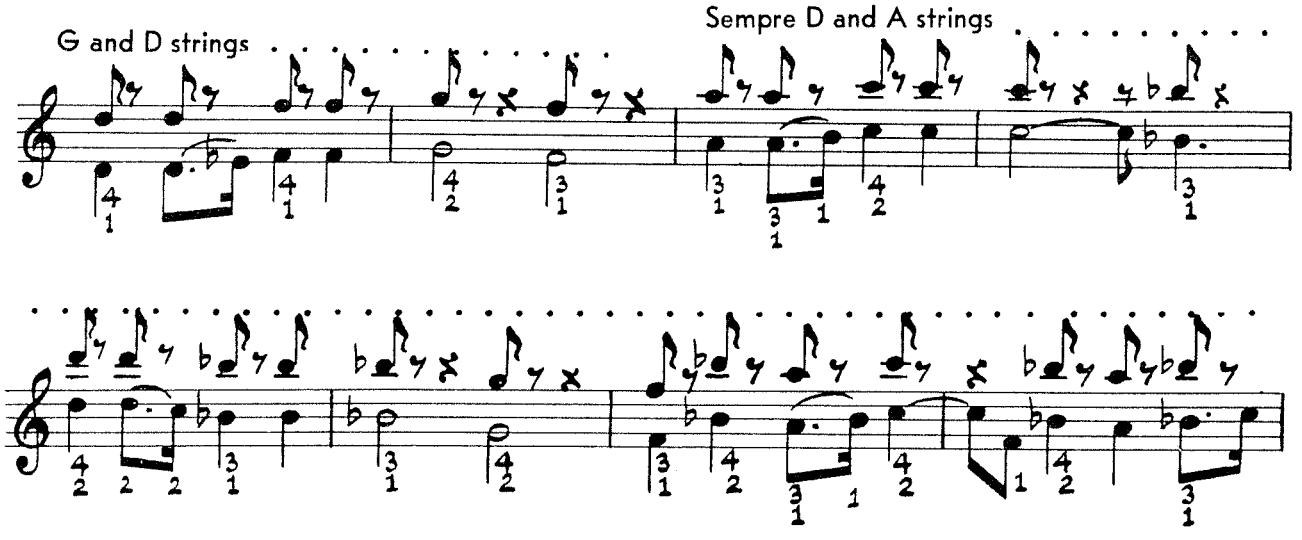
But as usual even in the quiet services, some of the deacon-enthusiasts would get up and sing, roar, pray and shout but always fervently, seriously, reverently—perhaps not "artistically"—(perhaps the better for it).—"We're men of the fields and rocks, not artists", Farmer John would say. At times these "confurorants" would give the boys a chance to run out and throw stones down on the rocks in the brook! (Allegro conslugarocko!)—but this was only momentary and the quiet Children's Hymn is sung again, perhaps some of the evening sounds are with it—and as this Movement ends, sometimes a distant Amen is heard—if the mood of the Day calls for it—though the Methodists and Baptists seldom called for it, at the end of their hymns, yet often, during the sermon, an "Amen" would ring out as a trumpet call from a pew or from an old "Amen-Seat". The Congregationalists sometimes leaned towards one, and the Episcopalians often.

The Third Movement is more of the nature of the First. As the boys get marching again some of the old men would join in and march as fast (sometimes) as the boys and sing what they felt, regardless—and—thanks to Robert Lowry—"Gather at the River".

NOTE: The above is mostly from remarks written on the back of some of the old music manuscripts.

NOTE FOR PAGE 6

Solution for ad libitum octaves (Piano score: page 6, last measure. Violin part: page 3, seventh line, first measure) as suggested by Joseph Szigeti. In playing this passage, the emphasis is always on the lower octave.



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