

Set No. 2, s. 11

I. The Indians

DESCRIPTION OF SOURCES

- M** Pencil score (1916–17; 1912 according to Ives), with song text by Charles Sprague, on mix of 12- & 16-stave leaves, in 5- & 6-stave systems; instrumentation: “Oboe (or Eng Hn) | Bassoon | Tom-Tom | I V[iolin] | II | Viola | Cello [+] (Basso ad lib)”.
p. 1 (f2696) mm. 1–10
p. 2 (f2697) mm. 11–24 (memo at end: “Dear Mr. G[reinert] = copy only to here | please send back before Sat noon | to C E Ives 37 Liberty St (3662 John)”)
- M^P** Photostat of **M**, p. 1 only, with Ives’s inked emendations (apparently toward a barely different version for mvt. 3 of *Set No. 10 of Three Pieces*, S. 19).
p. 1 (f7808) mm. 1–10
- H** Song #14, *114 Songs* (printed 1922 & 1923).
pp. 29–30 (—) (song version omits mm. 1–3)
- H^E** Song #14, *114 Songs* (printed 1922 & 1923), Copy E, with Ives’s pencil and ink emendations; instrumentation cited: “Strings & Piano lower part of chords, Vio[la], Oboe, 1 Vln, Trumpet” and a memo at top: “Oboe (Trumpet) | Strings (ad lib.) | Piano”; perhaps marked up in preparation for mvt. 2 of *Set No. 8* (S. 17).
pp. 29–30 (f6167–68) mm. 4–21
- N** Ink copy by George F. Roberts (1934?), prepared for use as mvt. 3 of *Set No. 10 of Three Pieces* (S. 19); headed: “III. Adagio | (‘The Indians’)”; instrumentation: “Eng. Horn or Tpt. (or Oboe) | Bassoon | Indian Drum | Violin I (2 or more) | Violin II (2 or more) | Viola (2 or more) | Cello (2 or more) | Bass (1 or more) | Piano”.
pp. [1–2] (f2771–72) mm. 1–24
- W** Work-lists B–G (1936 and after), in which entry #[21] reads, under a heading of “Sets for various small groups of instruments or chamber orchestra (some with voice ad lib.)”: “ADAGIO—‘The Indians’—English basset horn or trumpet, bassoon, strings, piano and Indian drum[.] 1912” (possibly referring to version for *Set No. 10 of Three Pieces*, S. 19).

CRITICAL COMMENTARY

This edition is based on **M** with some details from **M^P**.

1, Tempo: **M** has “Largo” (as here); **H** has “Very slowly”; **M^P** has “~~Large~~ Adagio”.

1, Ob: **M** has “Oboe (or Eng Hrn)” (as here); **M^P** has “Eng. H or Trpt” (apparently for *Set No. 10 of Three Pieces* version). At m. 7 **M** has “Oboe | Voice” in LH margin.

1, Str: **M^P** has memo: “4 or more Violin | 2 [or more] Viola | 2 [or more] Cello | 1 Bassos”.

2, Bn: **M** has both *ppp* and *pp* (here, just the latter).

2–3, Bn: **M^P** has slurs (as used here) lacking in **M**.

2, Bn, 2-3. ♪/2nd triplet ♪: **M** had *g*, changed by Ives to *b[♯]* (as here).

3, Vn2: **M** has “div” (here, separate stemming).

3–4, Vns: **M^P** has 2-bar slurs (as used here) lacking in **M**.

3–5, Vns: On **M^P** Ives inked in specifics for divisi (as incorporated here).

4, Bn, 2-3. ♪/2nd triplet ♪: **M** has *g*, changed by Ives to *c¹* (as here; Ives did not alter the parallel m. 8).

4, Vns: **N** has cresc. wedges.

4, Db: **M** has memo: “coll Basso”; **M^P** has ink memo: “Basso starts | as lower Cello”.

6, Ob: **M** has “(coll voice | ad lib.)” (as here, editorially rendered), crossed out on **M^P**.

8, Bn: **M^P** has slur (as here) lacking in **M**.

8, Vn1: **M^P** labels this “2 I[sts]”.

10, Bn, 5-7. ♪: **M** circles this and adds memo: “if only 2 Cello | Bassoon omit | & play D[♯]” (as editorially rendered here, with related memo given to Vc).

10–16, Vns & Va: **M** has trem. slashes (and “trem.” noted over Vns, all as here and supplied here for Vc & Db), but no such markings for mm. 11–16 (which appear after the page turn of **M**—here, trem. slashes supplied for mm. 11–16).

11 & 12, Ob, 1. ♪ each: **H** has accent (>) lacking in **M** (here, ^ accent used).

12, Ob, 6. ♪: **M** has “their” (here, in *italic bold*).

12–13(3. ♪), Vn2/downstem: On **M** each of these pitches is circled (probably for omission since they double Va/a; pitches retained here).

12, Va/b, 4. ♪: **M** has notehead sitting low in (alto clef) D space, touching C line; **H** has *c¹* (as here); **N** has *d¹*.

12, Vc/b, 4. ♪: **H** has *b[♯]* for *d* (as here) lacking in **MN**.

14, Pf: **M** has memo: “Piano hits | this chord | & holds | with Ped. | Vs play | quarter notes | & 16s”.

14, Vn2–Db, 1.♩: **N** has Str chord displaced as ♯ ♩. (**MH** as here).

17–19: **M** has “6 – 7 – 8”, encoding the use of mm 6–8 (as here), with the Ob line newly entered.

18, Dr: **M** implies (by invoking the use of mm. 6–8) that Dr would play ♩s throughout this measure, but **N** shows Ives’s decision to have rest on 2.♩ (as adopted here).

19, Vn1, last ♩: **M** implies (by invoking the use of m. 9) that this would be a^2 ; **H** has c^3 (as here); **N** has a^2 .

20: **M** has “*pp* [decresc. wedge]” above Bn only (here, applied to Str as well).

20, Vc, 4.♩: **M** has $A+c\#+d\#$ (but $d\#$ is already in Bn, so omitted here as in m. 9 and in the manner of Ives’s memo at m. 10 Bn).

21, Vn2: **M** has ♩ [♯] d^1+f^1 ; **HN** have ♩ ♩ with shifting dyads (as here).

22, Vc/b & Db, 4-5.♩: **M** has tied-over noteheads sitting low in A space, touching the G line (here, A as in mm. 5, 9, etc.).

23, Dyn: **M** has *pp* for Va, *ppp* for Vns, *pppp* for Vc/Db (here, just *ppp* for all).

23, Vc/a, 2.♩: **M** has ♩ e , circled (for omission?; omitted here since the pitch is in Va/b).

24, Vn2, 1.♩: **M** $c^1+e^1+f\#^1+a^1$, but c^1 is also in Va/a (Vn2 c^1 omitted here).

II. “Gyp the Blood” or Hearst!? Which is Worst?!

DESCRIPTION OF SOURCES

- M** Pencil score-sketch (1916–17; 1912 according to Ives), on mix of 12- & 16-stave leaves, in 3- & 4-stave systems; titled: “‘Gyp the Blood’ or Hearst!? | Which is WORST?!”; instrumentation: “Whole Band Hearst, Gyp the Blood only piano, Drum”; measures cited according to Kenneth Singleton’s realization.
- p. 2 (f2697) mm. 1–4 (having the fragments identified below as **T** and **W**)
- p. 3 (f2698) mm. 5–19 (fragments **U**, **V**, **X**, **Y** & **Z**)

CRITICAL COMMENTARY

Singleton's realization is based solely on **M**.

Concerning the realization:

At the beginning of this piece, the outer two staves are connected by an arrow and labeled "Whole Band Hearst," while the inner two staves are joined by a brace and marked "Just Piano Gyping." There are no further instrumental designations.

Although both layers of material are clearly intended to proceed simultaneously, the vertical alignment of note values is seldom precisely indicated. In the following remarks, therefore, the band and piano parts have been divided into sequential segments (labeled **T** through **Z**) and are described separately.

T = staves 13 & 16 of **M** p. 2 (mm. 1–4 here, representing Hearst's "Blow hard Yellow" journalism)
1, Meter: **T** lacks meter (**4/4** supplied in the realization).
1, staff 16, 1.♩: **T** has a tiny notehead *c* included in the facsimile as a cue-sized notehead.

U = staves 1 & 4 of **M** p. 3 (mm. 5–8, Hearst's band continued)
6, staff 1, 2.♩: Staff 1 lacks trem. marking that staff 4 has. The original chord appears to be ♩ $c^2 + e^2 + g^2$ with ♩ $d\sharp^2 + f\sharp^2 + b^2$ added later (the realization omits $e^2 + g^2$). **T** has "rit." above spread out ♩s starting with the $f\sharp^2$, but no indication of how this rit. would work above the continuing Piano line (in the realization this string of pitches is slowed by durational expansion and the Piano is given repetitions of its material).

V = staves 1 & 4 of **M** p. 3 (mm. 9–10 and repetitions, Hearst's band continued)

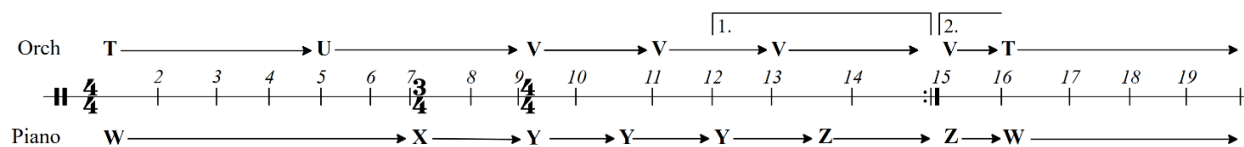
W = staves 14 & 15 of **M** p. 2 (mm. 1–2, representing "Gyp the Blood" in Piano)

X = staves 2 & 3 of **M** p. 3 (mm. 3–4 and the extensions through m. 8, "Gyp" continued)

Y = staves 2 & 3 of **M** p. 3 (mm. 9–10/2.♩ and its repetitions through m. 13/2.♩, "Gyp")

Z = staves 2 & 3 of **M** p. 3 (mm. 13/3.♩–14/2.♩/3.♩, "Gyp")

DIAGRAM OF THE REALIZATION



III. Andante: The Last Reader

DESCRIPTION OF SOURCES

- M** Pencil score (1916–17; 1911 according to Ives), with song text by Oliver Wendell Holmes, on mix of vertical and oblong 16-stave leaves, in 4- & 5-stave systems; titled: “The Last Reader O W Holmes”; instrumentation: “Cornet or EH or Voice, Viola, Flute[s] 2, Organ, Pedal”.
p. 3 (f2698) mm. 1–11
p. 4 (f2699) mm. 12–22 (at end: “end of | Last Reader” and “Hartsdale NY | June 4 1911”)
- H** Song #3, *114 Songs* (printed 1922 & 1923).
pp. 8–9 (—) mm. 1–22
- H^E** Song #3, *114 Songs* (printed 1922 & 1923), Copy E, with Ives’s pencil emendations; headed: “from score lost”; instrumentation cited: “II V[iolin], Viola, Sw light, Gt” (likely marked by memory when Ives could not locate **M**).
pp. 8–9 (f6154–55) mm. 1–22
- W** Work-lists B–G (1936 and after), in which entry #[21] reads, under a heading of “Sets for various small groups of instruments or chamber orchestra (some with voice ad lib.)”, probably referring to version intended for *Set No. 9* (S. 18i): “ANDANTE CANTABILE—‘The Last Reader’—English horn or clarinet, strings, 2 flutes. 1911” (the word “clarinet” is probably a mishearing in dictation for the intended “cornet”).

CRITICAL COMMENTARY

This edition is based on **M** and some details from **H^E**.

1, Tempo: **M** has “Andante” (as here); **H** has “Andante con moto”; **W** has “ANDANTE CANTABILE”.

1, Cornet: **M** has “Cornet | or EH | or | Voice”; **W** has “English horn or clarinet [=cornet?]” (but probably in reference to the version for *Set No. 9*). **M** has “Cherith’—Hymn” between the Org staves; **H** has “Cherith’—Spohr” (as used here).

1, Va: **M** has “(as a shadow part *pppp*); **H^E** has “as shadow”.

3, Tempo: **H** has the metric-equivalency formula (as here) lacking in **M**.

3–11, Org/Ped.: **M** has just two staves for Org, with Ped. notated in the bass clef, stems down (in all other measures Ped. is notated on its own staff)—this raises questions about the intended octave in the present measures.

4, Org/top staff/upstem, 3.♩: **H^E** has “Sw | light” (as used here, supplementing **M** “Sw”).

4, Org/RH, 2.♩: **M** has ♩↗ (here, value dot supplied for ♩).

6, Fl1: **H** has slur (as here editorially) lacking in **M**.

6, Org/top staff/downstem, 2.♩: **H^E** has “G[r]t” (as included here editorially); **H** has *pp*.

7, Cornet, 1-2.♩: **H** has slurs (as here) lacking in **M**.

8–9(3.♩), Fls: **H** has slurs (as here editorially) lacking in **M**.

8–13, Fls: Not marked in **M**, assigned here to Fls to match mm. 1–3.

8, Cornet: **M** has “‘Manoah’ Hymn”; **H** has “‘Manoah’–Haydn” (as here).

8, Va: **H^E** has “shadow” (as included here).

10, Fl2: **H** has slur (as here editorially) lacking in **M**.

10, Va1, 2.♩: Value dot supplied editorially.

11, Va1: **H^E** has this line notated an octave higher (as given here as an option).

11, Org/LH, 4.♩: **M** has notehead sitting high on F line / low in G space; **H** has *f* (as here).

12, Cornet, 1.♩: **H** has ♯ (as here); **M** has ∅ .

13, Va, 2.♩/3rd triplet ♩: **H^E** has ♯ a♯ (**M** has ♯♩, as here).

14, Org/LH, 4th nonuplet ♩: **M** has notehead sitting low in G space, just touching F line; **H** has *f* (as here).

17, Org/RH, 4.♩: **M** has *b*; **H** has *a*(*b*) (as here).

20–21(3.♩), Va: **H^E** has alternate version penciled:



20, Org/LH, 3.♩: On **M** Ives circled the *A* (as here), probably for omission.

21(4.♩)–22, Fls: Not marked as Fls in **M** (assigned here to Fls to match mm. 1–3).

21, Org/LH, 4.♩: **H** has ♯ for *f* (as here editorially) lacking in **M**.