


Set No. 8: Songs without Voices, s. 17

I. The New River


DESCRIPTION OF SOURCES

- M** Pencil score-sketch (ca. 1915–16 [1913, according to Ives]) of mvt. 3 of *Set No. 1* (S. 10); on 16-stave mixed leaves; titled: “III | The Ruined River”; memo at end: “Mr Greinert | ~~Please copy with out | words & call me when~~ ready | C E I. 37 Liberty St | 3662 John” (circled and crossed over); instrumentation listed in LH margin: “1 Clar (or Piccolo 8va) | 2 Cornet | coll Voices | or Trumpets | Piain | Trom[bone] | or Sax | Piano | Tromb | Drum”; memo at end: “for | song S | part on Sym III | last page” (referring to source v below); includes text.
p. 4 (f2675) mm. 1–6(2.♩)
- p. 5 (f2676; Photostat of same=f2676a) mm. 6(3.♩)–17
- h** Pencil sketch of arrangement as song (**H**) (1921; S. 308).
pp. [1]–[2] (f6793–94) mm. 1–8 & 10–17
- H** Song #6 (“The New River”), *114 Songs* (printed 1922).
p. 13–14 (—) mm. 1–17
- H^B** Song #6 in Copy B of *114 Songs*, with pencil & ink annotations toward version in *34 Songs*; at end: “from Set for 2 Trumpets, Clar. Saxaphone | Piano & 4 Violins (ad lib) 1912 | arranged for Voice & Piano 1921”.
p. 13–14 (f6095–96) mm. 1–18 (m. 11 marked for repeat)
- H^E** Song #6 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration; at top: “Tp | Sax (ad lib) | Piano” (apparently originally intended for *Set No. 8*, S. 17); at top: “Hanke: Before copying | get old score & check upper”; instruments cited in the annotations: “Strings, Piano, Sax, if 2 or more Voices, 2 Trumpets, Trombone” (this latter memo possibly intended for *Set No. 5*, S. 14).
p. 13–14 (f6157–58) mm. 1–18 (m. 11 marked for repeat)
- H^{Copl}** Emendations in Aaron Copland’s copy of **H**; memos at top: “Mr Hanke: | wanted in F ? | or G = 4th up | see note bottom p 29.”, “(Score Sketch 2nd Sym. see old | oblong score | see ‘Ragtime Dances | in safe 38 Nassau St | (without Coda)”, and “leave out S V Trp. Dr | use—”; no musical emendations; toward what?
p. 13 (f8128) mm. 1–2(2.♩), 4–5(1.♩), & 6–7(3.♩) (RH half of page missing)
- H⁸** Emendations in pages removed from a copy of **H**; labeled “A) from Set for Trumpet, | Saxaphone and Piano” for use in this set.
pp. 13–14 (f2781–82) mm. 1–17
- H^P** Emendations in a bound set of Photostats of pages in **H⁸**, for use in this set; with Ives’s ink & pencil emendations.
p. 14 (f2787) mm. 8–17

- T** Song #19 in *Thirty-Four Songs* (published 1933), a revised reprint from **H**.
pp. 42–43 (—) mm. 1–17
- T^{C1}** Emendation in Copy C¹ of **T**; one musical emendation (for m. 8, 2. )
pp. 43 (f6234) mm. 8–17 (whole page crossed out)
- v** Pencil sketch of vocal lines, on 16-stave single leaf of sketches for mvt. 3 of *Symphony No. 3* (S. 3); probably toward **N**; including text.
one p. (f1142; more complete Photostat = f5594) mm. 9–10 & 15
- N** Ink full score, arranged and copied by Nicolas Slonimsky (1934), with emendations by Ives, produced for *The New River* (choral version, S. 186).
pp. 1–8 (f5595–603)
- q** Quality List 1a (ca. 1933), item #21: “Three Songs ‘The New River’, ‘The Indians’, ‘Ann Street’ | for piano & ~~chamber set~~ | trumpet, some woodwinds”.





CRITICAL COMMENTARY



This edition is based on **H⁸+H^P**.


3, Sx, 4. : **H⁸** has memo: “(sax) see score” (referring to **M**).

5–8, Tp: **H⁸** has memo: “(Trp. – 5 up – ad lib.)” (here, both the principal line and its transposition are shown to allow for the *ad lib.* choice); at m. 9 **H⁸** has “(unis.)”.

5, RH: **H⁸** has memo above RH: “(octs - - -)” (as carried out here).



6, RH, 1. –4. /1. : **H⁸** has memo above RH/upstems: “octs” and notates lower octave 1.  d^2+f^2 , with memo: “etc” (as carried out here).

7, Sx & LH, 3. : : supplied editorially.

8, Tps, 1. : **H^P** has # for d^2+a^2 each (as here) lacking in **H⁸**.

8, Tp, ending grace notes: **H^P** the set of grace notes (as included here).

9–12, Sx: **H⁸** has memo: “(see score for Sax part here)” (referring to **M** whose Sx line is imported here).

9, LH, 2. : **M** has nothing, but the parallel is m. 11 (as used here); **H** has same chords in rhythm  (the transposed rhythm was probably an engraving error).

10: **H**⁸ has two lines of text penciled in above its vocal line, toward Ives's *34 Songs* version (which uses a repeat of m. 11): "human beings gone machine | dancing halls and tambourines"); **H**^E is marked for repeat, with penciled text above: "Human beings gone machine," (repetition of m. 11 not followed here).

11, RH, 2. \downarrow /1. \downarrow : **MH**^E have \flat for d^1 (as here); **H**^B**H**^{C1} have 1-2. \downarrow as $d(\natural)^1-d\sharp^2$.

14, Tp, 4. \downarrow : **H**⁸ has memo: "(mute)" (as here).

15, Pf: **H**⁸ has memo: "piano | only" (as followed here).

15, RH, 4. \downarrow /2. \downarrow : **H** has \sharp for e (intended for f , as here).

16, Sx, 2. \downarrow /2. \downarrow : **H**⁸ has memo: "Sax" (as followed here).

17, Sx, 1. \downarrow : **H**⁸ has memo: "Sax" (as followed here).

II. The Indians

DESCRIPTION OF SOURCES

- M** Pencil score (1916–17; 1912 according to Ives) of mvt. 1 of *Set No. 2* (S. 11), 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. 3–10 (=M's mm. 1–7)
p. 2 (f2697) mm. 11–21 (=M's mm. 8–24; 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. 3–10
- H** Song #14 ("The Indians"), *114 Songs* (printed 1922 & 1923).
pp. 29–30 (—) mm. 1–21 (complete; song version omits mm. 1–3 of **M**)
- H**^E Song #14 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration; 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 the present set.
pp. 29–30 (f6167–68) mm. 1–21
- H**⁸ Emendation in pages removed from a copy of **H**; labeled "B) from Set for Trumpet, | Oboe, Strings and Piano" for use in this set.
pp. 29–30 (f2783–84) mm. 1–21
- q** Quality List 1a (ca. 1933), item #21: "Three Songs 'The New River', 'The Indians', 'Ann

Street' | for piano & ~~chamber set~~ | trumpet, some woodwinds”.

CRITICAL COMMENTARY

This realization is based on **H^E+H⁸**.

1–2, RH: **H⁸** has memo above m. 1 RH: “piano” (here, melody only).

1, Str: Although **H^E** top listing says “Strings (ad lib)” and **m** cites “(Strings)”; **H^E** has memo: “Strings | & Piano | lower part of chords”; **H⁸** appears to have “V write out” between the staves (apparently referring to **H^E** on which Ives added the line in mm. 1, 3 & 18, labeled “Vio” (here for Va, and supplied editorially to mm. 5, 14 & 16).

2, Pf & Str: **M** has decresc. wedge (as supplied here editorially also for mm. 17 & 20).

3, Ob: **H^E** has “oboe”; **H⁸** has ink memo: “(mute)”, but penciled below: “(oboe starting) see p 4 score” (referring to what score?; here, Ob; see note m. 7, Tp).

5, Vn1: **H^E** has “1 Vn” (here, “solo”).

5, 3.♩: **H^E** has “poco rit” (as here; “a tempo” at m. 6).

7, Tp: **H^EH⁸** have “Trumpet | no oboe” (but muted as marked at m. 3 in **H⁸**).

7–10, Str: **H^E** has “all strings”; **H⁸** has “(strings) see p 4 score”; **M** has trem. markings (as incorporated here, ad lib.).

7, Vn2a, 2.♩: *e*¹ editorially supplied to match parallel chord in mm. 2, 4, 6, 15, 17 & 19.

9, Tp, 6.♩: **H^EH⁸** have added ^ accent on 6.♩ (as used here) and cross out **H** 7.♩ > accent.

10: **H^E** has “accel ~~~~~~~~” and “agitando - -”; **H⁸** has only “agitando” (as here).

11, Tp: On **H^E** Ives added a wiggly line that rises-falls-rises between 1-4.♩ (*c*²; here, the contour is approximated for an improvisational ad lib.). On 4.♩/2.♩ Ives added a ^ accent (as here).

13, Tp, 1.♩: On **H^EH⁸** Ives added a ^ accent (*ten.* dash added editorially).

13, Pf, 2-4.♩: On **H^E** Ives labeled this “LH” (as would be useful if Pf was playing all the notes and chords; Str here).

13, Ob, last ♮: **H^E** has “Oboe | no Trumpet”; **H³** has “(oboe) | no trpt”.

16, Tempo, 4.♮: **M** has “poco a poco decresc. e rall.” (as incorporated here) lacking in **H**.

18, 2.♮: On **H^E** Ives circled *b* (in its RH, here in Va), adding memo: “before chord” (ignored here).

19, LH, 4.♮: On **H^E** Ives drew a line down from *b* (in its LH, here in Va1), adding memo: “B♭ after | chord same on 1st page | & above” (i.e. when playing the **H** version roll LH with *b* sounding late, referring to mm. 1, 3 & 5 on “1st page” and mm. 14, 16 & 18 “above”; here, arpeggio symbol added).

19, Ob, 4.♮: On **H^E** Ives crossed out **H** *ppp* and added above “*mp* [decresc. wedge]” and below “*mf* [decresc. wedge]”; **H⁸** has *pp* (as here).

21, Ob, 1-3.♮: On **H^E** Ives added a decresc. wedge above (as here).

III. Ann Street

DESCRIPTION OF SOURCES

H⁸ Song #25 (“Ann Street”), leaf torn from Copy E of *114 Songs*, with pencil & ink annotations and patch of m. 10; typed memo pasted at top left: “C) from Set for Trumpet, | Flute, Trombone (or | (Baritone) | Saxophone) | and Piano” (the “C” reveals that this markup was for this set). pp. 59–60 (f2785–86) 19 mm. (= mm. 1–20 here)

T^{C3} Song #2 (“Ann Street”) in Copy C³ of *Thirty-Four Songs* (published 1933), a revised reprint from **H**. p. 5 (f6247) = mm. 11–20

q Quality List 1a (ca. 1933), item #21: “Three Songs ‘The New River’, ‘The Indians’, ‘Ann Street’ | for piano & ~~chamber set~~ | trumpet, some woodwinds”.

CRITICAL COMMENTARY

This realization is based on **H⁸**. On **H⁸** Ives added time signatures for mm. 3, 6, 7, 9, 10, 12, 13, 16, 17 & 20. **H⁸** has only one marking relating to orchestration (m. 16).

8(6.♮) & 9(5.♮), Fl: Stacc. dot supplied by analogy to m. 7/7.♮.

10: **H⁸** has ink patch (as incorporated here) pasted over the **H** original.

11, RH, 4.♮/upstem: **H⁸** has added # for *f*³ (as here).

11, LH: **H** uses the distinction of full & cue-sized notation (as retained here).

11a: In **H** these two ♩ beats are part of m. 11 (here, separated as their own measure).

11a, Fl & RH: **H**⁸ has added ♯ for e^3 (as here).

12, RH, 1. ♩: **T**^{C3} has no ♭ for e^1 (here, $e^{\sharp 1}$).

13–15, RH & Str: **H** uses > accents rather than ^ (the latter as seen in its LH; here all ^ accents).

16, Tp: **H**⁸ has “(mute)”.