






The Gong on the Hook and Ladder or Firemen's Parade on Main Street, S. 38

DESCRIPTION OF SOURCES


- S** Pencil score-sketch (ca. 1912) for string quintet and piano, with optional gong; on one side each of three 12-stave leaves using 4–6-stave systems; headed “(Space | or Duration) | MEASURE of THIS space = 40 = [7/8]”.
pp. 1–3 (f2661–63) mm. 1–35 (complete; m. 21 appears at the end of p. 2, crossed out, and at the beginning of p. 3)
- N** Photostats of ink copy by Carl Pagano of an arrangement (S. 38) for orchestra (Fl, Cl, Bn, 2 Tpt, Tbn, Timp, Sn.Dr., Tri, Piano & Strings, with optional Gong); apparently based on a now-missing full score by Ives.
pp. 1–8 (f2664–71) mm. 1–35 (complete)

CRITICAL COMMENTARY

This edition is based on **N**. All of Ives's accidentals are retained except in the piano part where the repetition of chords doesn't require reconfirmation of naturals. Parenthetical accidentals are editorial “courtesies”. Ives's stemming and beaming is retained.

1 Tempo: At top of **S** Ives writes “40 | 32? = | 7/8  || abt 152–176 =  | ( = about 138–144) 7/8 = 1 [measure]” followed by a figuring of 168 divided by 7 = 24”; on **N** Ives added pencil memo: “starting around 152–160 =  | (or about 20 =  | each Gong beat” (as here; in this calculation, the measure would be about metronome 22–23).

1 Gong: **N** has memo: “a gong may strike at the beginning of | each 7/8 meas. Throughout, especially in larger groups”.

1–2, Tm: **N** has a whole note in each measure (here, .

3, Bn, Vc, & Db, 4th quadruplet : **S** has *F*[#] as did **N**, but scratched out on **N** and replaced by *f*[#] (as here).

3, Tm: In **N** mm. 3–21, 23–28, & 31–35 are blank. Ives added a penciled “∞ (throughout” (as realized here).

3–8: **S** has these measures coded as “1-2-3-4-5-6” for use in identifying the Pf chord sequences in mm. 9–21.

5, Bn: N has *mf* (possibly lacking in Vc & Db or a mistake in Bn; here, the former is assumed).

9–21, Pf: S has no Pf lines, but memo: “see | piano | part here [symbol relating to m. 9] | 4 measures | marked 1 2 3 4 | on page 1” (see note mm. 3–8); above or within the Pf of mm. 9–21 is marked the sequence “5-4-3-2-1-2-3-4-5-6-5-4-3” (as followed in N and here in organizing the Pf chords, however see note m. 18 LH).

15, Cl & Tp, last ♪: N lacks stacc. dot (supplied here to match Fl).

16, LH/downstem, 2nd duplet ♪: N has bottom G as ♮; S has ♭ (as here).

18, LH/downstem, 2nd duplet ♪: Although marked as a “6” measure in S (referring to Ives’s coding, see note for mm. 3–8 and mm. 9–21), S breaks the pattern (being like m. 4, rather than m. 8) or Ives a made a mistake in copying (the latter is assumed here and m. 18 is made to agree with m. 8); N has $AAb+A\sharp$ (here, the correct $GG\flat+G\sharp$).


21, Fl, 1-5. ♪: S has stacc. dots (as here) lacking in N.

22, Fl & Tp, 2. ♪: N lacks stacc. dot (supplied here editorially).

22, Tp2, 1st & 3-5. ♪: N lacks stacc. dots (supplied here editorially).

24, Cl & Tp2, 2. ♪: S has $b\sharp^1$; N mistransposes as $c\sharp^2$ (here, transposed as $c\sharp^2$).

25 & 26, Bn, 1. ♪: N has trem. slashes (probably mistakenly copied from the Vc/Db line; omitted here).




30, Tp2: N has  (lacking a ♪ duration; here, value dot added to ♪; another solution is to add a ♪ in the syncopations).

30, LH, 7. ♪: N has $AAb+A\sharp$ (possibly Ives’s intention, or the copyist’s mistake); S has $GG\flat+G\sharp$ (as here).

31–34, RH, 2nd duplet ♪: N is as here, but this may be miscopied by Ives or the copyist; the sequence in S is: $a\sharp+a\sharp^1 - ab+a\sharp^1 - a\sharp+a\sharp^1 - a\sharp+a\sharp^1$.

31–34, LH/downstems, 2nd duplet ♪: N is as here, but this may be miscopied by Ives or the copyist; the sequence in S is: $GG\sharp+Ab - GG\flat+G\sharp - GG\sharp+Ab - AAb+A\sharp$.

34, Bn, 3rd quintuplet : N has *mp* (omitted here).

34, Db, last : N has  (here, .