

## Tone Roads No. 3, S. 49

### DESCRIPTION OF SOURCES

- S** Pencil sketch (ca. 1911), on 12-stave paper in voice-and-piano 3-stave systems; untitled; headed: “There are many ways, you know[,] beside the Wabash” and “Rondo RAPID TRANSIT.”  
p. 1 (f2721) mm. 1–12 & 9 beats of rej. sketches in bottom system; instrumentation in L margin:  
“Cl or Fl | V | organ | or | Piano | or ass’t Player | Ped | 1<sup>st</sup> | Trombone | II ” [Trombone]  
p. 2 (f2722) mm. 16–36 & 4 beats of a rej. sketch at beginning of top system
- M** Ink score, incomplete (ca. 1913–14), on 12-stave paper (bottom 5 staves torn away).  
p. 2 (f2723) mm. 7–9 and partial m. 10–12
- m** Ink setting of first line of song “On the Banks of the Wabash, Far Away” (Paul Dresser, 1897), self-lined staves on the back of Harmony Ives’s 1942 Wabash Railroad refund receipt.  
one p. (f2724) with lyrics: “There are many Roads, you Know[,] besides the Wabash,- The B&O and Pennsylvani-A |E SEE T | [smiley face] | E. T See!” [joking on the initials of Ives’s brother-in-law Edward Carrington Twichell]
- N** Ink copy (early 1930s) by Copyist 18 under the direction of George F. Roberts, based on **M** (when it was complete); on 12-stave paper, with pencil emendations by Ives; Cl & Tp in C; titled: “TONE ROADS | NO. 3”.  
pp. 1–15 (f2725–39) mm. A–L & 1–36 (complete)
- Q** Published score, based on **N**; Peer International Corporation, 1952; Cl & Tp, each in B $\flat$ ; unlikely that Ives proofread this engraving.  
p. [1] instrumentation list  
pp. 2–12 mm. A–L & 1–36 (complete)

### CRITICAL COMMENTARY


This edition is based on **N**, with reference to **S** and **M** for corrections and elucidations. **N** gives the Cl line in C “(actual notes)”; here, for B $\flat$  Cl. This edition retains all of Ives’s accidentals, except when transposing Cl; all parenthetical accidentals are editorial. Transposing instruments’ pitches referred to at sounding (“concert”) pitch.


1, Fl, 4.♩: **S** has  $\flat$  for  $b^2$  (as here) lacking in **N**.

1–6, Ch: **S** show original tone row was (alternations noted):  $E\flat-D-E\sharp-F\sharp-E\flat$  (changed to  $F\sharp$ )- $D\flat-C\sharp-C\sharp$  (changed? to  $G\sharp$ )- $F$  (changed? to  $B$ )- $C$  (changed? to  $G\sharp$ )- $D\sharp$  (changed? to  $B\flat$ )- $G\sharp$  (changed? to  $A$ )- $F\sharp-A-D-D\sharp$  (changed to  $D\sharp$ ).



3, Fl, 2.♩: **S** has slur (as here) lacking in **N**.


3, Cl, 3.♩/4.♩: **S** has  $\flat$  for  $b^1$ ; **N** has  $\sharp$  (as here).

4, Fl, 1.  $\downarrow$ /2<sup>nd</sup> triplet : **S** has # for  $g^2$  (as here) lacking in **N**.

4, Fl, 3.  $\downarrow$ /2. : **S** has # for  $c^2$  (as here) lacking in **N**.


8, Pf, last notes: **M** has ties (as here) lacking in **N**.



9, Tbn, last quintuplet : **S** has these two  an octave lower.



10, LH, last : **S** has  $b$  for  $a$  (as here) lacking in **N**.



10, Db, 2.  $\downarrow$ : **N** has written  $Bb$ ; **S** shows this should be an octave higher (as here).

11, Fl, Cl, Tp, Tbn, 3.  $\downarrow$ : **N** has dotted-quarter; **S** has dotted-eighth (as here).

12, Vn1, 3.  $\downarrow$ /1<sup>st</sup> quintuplet : **S** has  $f^{\#1}$  (as here); **N** has  $g^{\#1}$  (assumed an error).

12, Vc, 2.  $\downarrow$ : **N** has  $\gamma$  ; **S** has  $[\gamma]$   (as here).

12, Db, 1.  $\downarrow$ : **N** has  $\gamma$  ; **S** has  $\gamma$   (as here).


18, Tp, last : **S** has these two  an octave lower.

21, Vc: **N** has whole-bar cresc. wedge (only in Vc, as here, but probably applicable to all parts).

23, Fl & Vn1, 4.  $\downarrow$ : **S** has  $\natural$  for  $d^3$  (as here); **N** has  $b$  (presumed a mistake).

23, Fl & Vn1, last  $\downarrow$ : **S** has  $\natural$  for  $c^3$  (as here); **N** has  $b$  (presumed a mistake).

29/32/35, Va, 4.  $\downarrow$ : **S** has  $b^{\natural 1}-a^{\natural 1}-a^{\flat 1}-g^{\natural 1}-g^{\flat 1}$  (apparently purposefully changed for **N**, as here).

29/32/35, Vc & Db, 3.  $\downarrow$ /1<sup>st</sup>-2<sup>nd</sup> quintuplet : **S** has  $f$  (very low in G space, touching the F line) followed by  $a$  (very high in G space, touching the A line); **N** has  $f-g$  (as here).

32/35, Fl, 4.  $\downarrow$ /1.  $\downarrow$ : **S** has  $\natural$  for  $g^2$  (as here) lacking in **N**.

---

The 1952 publication (**Q**) is a dutiful engraving of Copyist 18's ink copy (**N**). Since Ives was alive at the time (though his health was considerably compromised), there is no absolute assurance that he did not proof the engraving and make late changes. Here are the variances between **N** and **Q** (all regarded here as mistakes):

m. A, Ch: **Q** places the whole of the Chimes line in treble clef, two octaves above Ives's notation.

m. A, Ch & Pf: **Q** lacks dyn *p*.

m. J, Ch, 2.<sup>♩</sup>: **Q** has *g*<sup>1</sup> (an octave low).

m. L, Tbn: **N** has decresc. wedge (here, cresc. wedge).

3, Cl, 4.<sup>♩/2</sup>: **Q** lacks value dot.

6, Fl, last <sup>♩</sup>: **Q** lacks start of tie over.

7, Fl, 1.<sup>♩/3<sup>rd</sup></sup> triplet <sup>♩</sup>: **Q** lacks tie forward.

8, Pf/cross-stave inner voice, 4.<sup>♩</sup>: **Q** engraves this as sixteenth–dotted eighth (moving the figure <sup>♩</sup> earlier).

12, Vc & Db, 2.<sup>♩/2</sup>: **Q** lacks triplet bracket lines.

13, Pf, 1.<sup>♩</sup>: **Q** has *sf* on 2.<sup>♩</sup>.

16, Fl, last <sup>♩</sup>: **Q** has *b* for *b*<sup>2</sup>.

20, Cl, last <sup>♩</sup>: **Q** omits Ives's #.

20, Cl, 4.<sup>♩</sup>: **Q** omits Ives's #.

23, Vc, 3<sup>rd</sup> triplet <sup>♩</sup>: **Q** has *b* for *E*.

28, Vn2, 1.<sup>♩</sup>: **Q** lacks tie forward.

28, Va, 4.♩: Q lacks triplet marking.

29, Vc, 3.♩/1.♩: Q has *d*.

31, Vn1, last ♩: Q lacks start of tie forward.

33, RH, 2.♩: Q has # for *a*<sup>1</sup>.

34, RH, last ♩: Q omits Ives's ♭ for *e*<sup>2</sup>.

35, Cl, 2.♩/1.♩: Q has concert *f*<sup>2</sup>.