

Set No. 7: Water Colors, s. 16

I. At Sea

DESCRIPTION OF SOURCES

- S** Pencil sketch (ca. 1917)
one p. (f2741; f2740 is a Photostat of the ms. in a less deteriorated state) mm. 6–13 only
- N** Ink copy by Copyist 18 (under the direction of George F. Roberts) of mvt. 1 (“Adagio sostenuto: At Sea”) of *Set No. 3*, S. 12.
one p. (f2743) mm. 1–13 (complete)
- H** Song #4, *114 Songs* (printed 1922 & 1923).
p. 10 (—)
- H^E** Song #4 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration (citing “Flute”, “Strings”, and “piano or light bell or celeste”).
p. 10 (f6156)
- H^S** Song #4 in Slonimsky’s copy of *114 Songs* (Moldenhauer Archives, Library of Congress); with pencil annotations (copied from **H²** for use by Nicolas Slonimsky) toward orchestration; list of instruments: “Flute, Harp or Piano Strings at end bells (if light)”.
p. 10 (—)
- m** Memo, made between Jan 1925 and April 1930; this song is #1 in a fourth grouping entitled “Water Colors” (along with “The Swimmers”, “The Pond [Remembrance]”, and “Full Fathom Five [A Sea Dirge]”); this song is annotated as: “Flute Solo, Strings (Sor. all) piano — Celesta or bell—6 notes only”.
one p. (f2792)

CRITICAL COMMENTARY

This edition is based on **H^E** with reference to **H^S**.

1: **H^E** has “Strings | (perhaps a | piano or light bell | or celeste | on notes in [circle])” (see note m. 9).

2, Fl: **H^E** has “Flute”.

3, 4.♩: **H^E** has “piu | ten” (here, “poco ten.”).

4, Fl, 1.♩: **H^E** has ♩ altered to ♪ with stacc. dot (as here).

8–10 & 13, Cel: On **H^E** each of these d^3 is circled (see note m. 1).

12, 4. $\text{♩}/1.\text{♩}$: On **H^E** Ives added memo: “F \sharp LH | after chord” (referring to f^1 ; while this would be applicable to performance on piano, it is ignored here for the string arrangement).

12, last ♩ : On **H^EH^S** Ives added $f^{\sharp 1}+bb^1$ (as incorporated here in Va & Vn2). On **H^S** Ives added c^1 (as incorporated here in Vc/a).

II. Swimmers

DESCRIPTION OF SOURCES

- H** Song #27 (“The Swimmers”), *114 Songs* (printed 1922 & 1923). pp. 62–67 (—)
- H^B** Song #27 in Copy B of *114 Songs* (printed 1922 & 1923), with pencil annotations toward the song’s inclusion in *34 Songs*. pp. 62–67 (f6114–19)
- H^E** Song #27 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration (citing “Flute”, “Oboe or Clarinet”, “Bassoon”, “horn or piano”, “Trumpet”, “Trombones”, “Tuba”, “drum”, “bells or Cele[s]ta”, “piano”, “strings”). pp. 62–67 (f6172–77)
- H^S** Song #27 in Slonimsky’s copy of *114 Songs* (Moldenhauer Archives, Library of Congress); with pencil annotations (copied from **H²** for use by Nicolas Slonimsky) toward orchestration; list of instruments: “Rather full scoring | strings wood Trpt | Trombone | Piano | Tuba ad lib”. pp. 62–67 (—)
- p** Ink and pencil patch in full orchestra scoring, on 18-stave leaf; citing “Fl | Ob | Clar B \flat | Bassoon | Trumpet | Trombone or Tuba? | Chime Bell Gong | Drum | Piano | I V | II | V | C | B”; with pencil memo: “The Chimes (Tuba if any) Violas, Celli Basses will play these measures more | readily by listening & watching the piano than by | counting & " [watching] the notes—perhaps!” one p. (f2782) m. 7; above: “p. 64 – something on this plan”
- m** Memo, made between Jan 1925 and April 1930; this song is #2 in a fourth grouping entitled “Water Colors” (along with “At Sea”, “The Pond [Remembrance]”, and “Full Fathom Five [A Sea Dirge]”); this song is annotated as: “(Rather full orches. strings, wood, piano, Trumpet (& piano) Solo, Trombone Tuba Drum Tym”. one p. (f2792)

CRITICAL COMMENTARY

This realization is based on **H^E** and **p**, with reference to **H^BH^S**, and uses Ives’s barring in mm. 1–4, 17, & 20–24; the barring and time signatures of mm. 5–16 & 18–19 are editorial (the barline at the beginning of m. 15 is Ives’s own).

- 1, Va & Vc: **H^E** has “several | low strings” and “viola 5 – 7 against see copy in Re[dding]”.
- 2, Tp: **H^E** has “Trpt | Trumpet”.
- 3, Pf: **H^E** has “add | piano”.
- 3, Vns, last ♩ : **H^E** has “all violins” and “add | flute | flute | E” (however, for Fl Ives pencils in g^3 , as used here).
- 4, Fl: **H^E** has “flute | down | with Violins”.
- 4, Fl, Pf, Str, 1-2. ♩ : **H^E** has “(just a rush down in a 3 group [i.e cluster]” and “strings down white 4th below piano”.
- 4, Va & Vc, 2. ♩ /3rd triplet ♩ : **H^E** has “no 2^{nds} only 4th continue”.
- 4, Bn & Va, 3. ♩ : **H^E** has “Viola & Bassoon down in white 4th”.
- 5, Vns: **H^E** has “Violins V’s”.
- 5, Bns, Tbn1 & RH, 4. ♩ : **H^B** has change of $A^\#$ to A^\natural (as here).
- 5, Tb, Tu, Vc & Db: **H^E** has “Trombones | Tuba low string | & piano”.
- 5, Bn2, Tbn1 & LH/upstem, last ♩ : **H** (& *Thirty-Four Songs*) have c (here, editorially altered to B).
- 5, Tu & LH, 2. ♩ /1. ♩ : No source has \natural for BB (supplied here editorially).
- 5(2. ♩)-6, Vns: **H^E** has “strings div in 4th (absolute 4th)”.
- 6, Bn2, Tbn1 & RH, 4. ♩ : **H^B** has change of d to db (here, $c^\#$).
- 6, Tbn2 & LH, 2. ♩ /1. ♩ : On **H^B** Ives changed $a^\#$ to a^\natural (ignored here).
- 6, Bn2 & RH, 3. ♩ /2. ♩ : **H^B** has change of e to $e^\#$ (here, f).
- 7: **H^E** has on the first two circled Vns chords: “bells & strings” in pencil and “bells | or cele[s]ta” in ink; on Pf staves “piano | strings | as a shaking | chord *ff* | strings rough tremolo on chord but all accents with

Bass (Brass | & Pian)”; below LH/downstem ♩: “Trombone | & ~~Tuba~~” in ink, with “no Trombone” in pencil, and “Drum | may start | to help out | accent here”.

7, Fl & Ob: **p** has “(as a rise & fall of a wave)”.

7, Bns: **p** has “same time as | as cello & viola | etc)?”

7, Tb & Tu: **p** has 2 beats notated but crossed out.

7, Tub.B: **p** has pitches as *A-AA-AA-AA* (assuming bass clef; i.e. matching Db).

7–10, Bns, BDr, Tub.B, Pf, Va, Vc & Db: **H^E** has pencil memo: “The accent on the beginning of each line [i.e. bar] is lighter than | the other 3 [accented downstem quarters]”.

7–10, LH: **H^B** has penciled slurring/phrase marks used here, with ink memo: “In this & similar passages in the L.H. each phrase starts | on the low accented A & ends on the note before the next low A and not as | indicated inn phrase marks of ‘9’.”

11, Vns, Va & Pf: **H^E** has “Strings | Piano” on RH staff.

11, Tbl, Tu & Db: **H^E** has “Brass”.

11, Vns, 3.♩: **H^E** has “4th | strings” in ink, but in margin “maj | 3rds” (as carried out here).

12–16: **H^E** has “all wood” on top line (here in Fl, Ob, Cl, Vns & Va), “(full) | Drum | Piano” in mid Pf staves (here in Bns, Hn, SnDr, & Pf), with memos: “Piano if Drum is used – better to have | it play a slightly slower rhythm – 5 or 4 to the 6s | of orches”, “if Drum plays, it would be well to have this figure move around a little | say 3 or 4 notes up & down gradually”, and (at bottom of m. 16) “The repeating middle group were to stand for the relentless | beating of the ocean. The drum had better break it up a little, rather than literally reinforce| It is sufficient with drum”.

12-16, LH: This realization uses **H**’s option #3; **H^B** has *sf* markings for each ^ accent (as incorporated here).

17: **H^E** has “same scoring etc as | beginning p. 64 [i.e. m. 7]” and “Drum hold | to end.”

17, 2.♩: **H^E** has “(as on p. 64 | with full | wood?)”.

19, Hn: **H^E** has “horn? | or pian”.

19, Bns, Va, Vc & Db: **H^E** has “jumping – lower strings Bassoon”.

20, Fl, Ob, & Vns, 4-5.♩: On **H^BH^E** Ives altered **H**’s G(♯) to G♯ (as here, in octaves).

20, Fl, Ob, & Vns, 4.♩: On **H^E** Ives altered **H**’s F♯–F♯ eighths to F♯–F♯ (as here, in octaves).

21: **H^E** has “(full)”.

21–23, Bns, Tb2, Pf/LH/upstems & Va: On **H^B** Ives altered **H**’s pattern of “on-the-beat” eighths— *e-eb* — to *eb-eb* (as here) with memo: “These were all wrong [in **H**]”.

25, Tp: On **H^E** Ives experimented with pitching this otherwise “spoken” ending, both on the vocal line (where the sketch is crossed out, marked “(short & hard)”) and on the RH staff where it is circled and the final pitch is changed from *d*⁴₁ to *e*⁴₁ with memo “E⁴” (as here).

III. The Pond

DESCRIPTION OF SOURCES

- S** Pencil sketch of the song *Remembrance* (ca. 1906).
one p. (f2660) mm. 1–5 only **NOT SCANNED**
- H** Song #12 ([untitled]) in *114 Songs* (printed 1922).
p. 27 (—)
- H^E** Song #12 in Copy E of *114 Songs* (printed 1922); with pencil & ink annotations toward orchestration (citing “flute or horn”, “String Sor”, “one Violin”, and “Piano”).
p. 27 (f6166)
- H^S** Song #12 in Slonimsky’s copy of *114 Songs* (Moldenhauer Archives, Library of Congress); with pencil annotations (copied from **H²** for use by Nicolas Slonimsky) toward orchestration; list of instruments: “Flute, Harp or Piano Strings at end bells (if light)”.
p. 27 (—)
- H^{Copland}** Song #12 in Aaron Copland’s copy of *114 Songs*; with pencil memos: “‘Echo Movement’ | from chamber set – | played by Fitchl Hy[perion] | Decennial | Reunion ’08 | (with scores | at office – 4th | moment gone” and “(end last part of Chamber Set | for Piano, Violin, Horn or (flute) | 2 movements played in New Haven 1908. | Fitchl has score (not then Decennial)”.
p. 27 (f8130)
- m** Memo, made between Jan 1925 and April 1930; this song is #3 in a fourth grouping entitled “Water Colors” (along with “At Sea”, “The Swimmers”, and “Full Fathom Five [A Sea Dirge]”); this song is annotated as: “flute, horn, 1 or 2 violins, piano – There is an ‘echo’ effect.”
one p. (f2792)

CRITICAL COMMENTARY

This edition is based on **H^E** with reference to **H^S**.

1, title: **H^S** has “The Pond” (as here).

1–7, Pf: The slurring here follows Ives marking of successive groupings of the eighths marked onto **H^E** (“8–10–6–10–11–3–8”).

1, Pf: **H^E** has “Piano”; **H³** has “Harp or Piano”.

1, Hn, 4.♩: **H^E** has “(flute | or horn | 8va lower)”; **H^S** has “muted trumpet”; **H^{Copland}** has “Horn or (flute)”.

3, Vn: **H^E** has “echo (String Sor” in ink and “(one | Violin (harmonics?)” in pencil; **H^S** has “echo” and “vio sor” with harmonics symbol above each pitch.

8(3.♩)–9, Fl: Ives circled this on **H^E**, with memo: “flute?”; **H^S** has harmonics symbol above each pitch (presumably for use of violin; here the flute pitches are cued in the violin part).

IV. Full Fathom Five

DESCRIPTION OF SOURCES

M Ink score of the song “A Sea Dirge” (S. 342), on 12-stave double leaf; with pencil (and some ink) corrections and addenda; at bottom: “Jan–19–cold | 1925 | 120 E[ast] 22[nd St.] | – N.G.? –whether worth keeping | H. says YES Edith & M say no also M White”. pp. [1–2] (f7019–20) mm. 1–27 (bottom R corner of p. 2 is torn away; false start of m. 23 is crossed out and replaced; above m. 25 is a rejected patch for m. 8 Va)

M^P Photostats of ink score (**M**); with pencil addenda in mm. 13–14 & 18. pp. [1–2] (f7021–22) mm. 1–27 (bottom R corner in place)

m Memo, made between Jan 1925 and April 1930; this song is #4 in a fourth grouping entitled “Water Colors” (along with “At Sea”, “The Swimmers”, and “The Pond[/Remembrance]”; this song is annotated as: “not in book[.] I have this somewhere—but can’t find it here”. one p. (f2792)

H¹¹⁺² Song #[11] (“A Sea Dirge”) in *Eleven Songs & Two Harmonizations* (ed. John Kirkpatrick; Associated Music Publishers, 1968); mm. 1–4 rebarred & remetered, mm. 19–27 remetered. pp. 46–47 (—) mm. 1–27

CRITICAL COMMENTARY

This edition is based on **M^P**.

1–2, LH/upstems: On **M** Ives added in pencil these “shadow notes” (here, delayed by an editorial thirty-second rest, as was Ives’s typical treatment in such a texture).

4, 1-2.♩.: On **M** Ives crossed out 1-3.♩. (here, just 1-2.♩. suggested as a possible cut).

4, Va, 4.♩/2.♩: On **M** Ives crossed out the inked d^1 and entered c^1 in pencil (as used here); in bass clef Ives also added in pencil A^b plus an indeterminate notehead (filling E space and F line with a possible inflection ahead of it; not used here).

5: On **M** Ives crossed out this measure in pencil, but no replacement patch has been found (thus measure included here).

5, Tp, 1.♩: On **M** Ives added in pencil eb^2 with memo “Eb” (intended for all parts?; not used here).

6, Tp, 1.♩: On **M** Ives added in pencil db^2 with memo “Db” (intended for RH & Vn1 as well?; not used here).

7: On **M** Ives crossed out this measure in pencil, but no replacement patch has been found (thus measure included here).

8, Va/upstems: **M** has this added in ink, with irrational rhythm: ♩. ♩♩ ♩♩ ♩♩♩. (its 4.♩ is marked to align with LH 2.♩; above m. 25 is a rejected ink patch for this (here, the patch is used).

13, Vn1, 3.♩ : On **M^P** Ives crossed this out in pencil (but included here).

13, Va, 3.♩ : On **M** Ives added $e-f$ (as here; originally f^{\sharp} ♩.).

14: On **M^P** Ives crossed out in pencil the accompaniment’s doubling of the Tp line (as carried out here).

16, Tp, 2.♩/3.♩-3.♩ : **M** has grace notes floating in approximately the positions represented here in regular-size notation.

17, 1-3.♩: On **M** Ives boldly crossed out $eb+b - e^{\sharp}+ab -$ [vague pitches, possibly $c^{\sharp}+g$] (omitted here).

17, Vn2, 3.♩: On **M** Ives added in pencil eb^1 (as used here).

18, LH & Vc/upstems each, 1.♩: On **M^P** Ives replaced original e^{\sharp} with penciled d , with memo “D $^{\sharp}$ ” (as followed here).

23, Vn1: **M** has same notes as m. 22, but crossed out in ink (and omitted here).

23, LH, Vc, & DB, 3.♩ : **M** ink has $GG+D+B$ ♩.; on **M** Ives added penciled 1.♩ $DD+BB$ (as here) and circled ink B , with alignment line to 2.♩ (as followed here in Vc).

24, RH: **M** has ink memo: “these chords | are to be ~~heard~~ less | audible than the beats in L[H]” (end of memo torn away).

27: **M** has dotted whole note, lacking final beat’s rest (supplied here editorially).