

# Tone Roads No. 1, s. 49

## DESCRIPTION OF SOURCES

- s** Pencil sketch or patch (ca. 1913?), rejected; on paper of “Songbook B”; sharing the page with sketches for *Scherzo: All the Way Around and Back*, S. 81 (ca. 1907–08).  
one page (f3055) mm. 33–36
- S** Pencil sketch (ca. 1913); in 4-stave systems on 16-stave paper; begun as for Fl, Cl, Bn, & Piano, later Str added; headed: “I ‘TONE ROADS’ ROUGH ONES – | GOOD ONES, BAD ONES | Fast ones, Slow ones!”; above: “[drawing of a horse & wagon] All Roads lead to Rome and to | (GOING to F. E. HARTWELL & Co. GENT’S Furnishings)” (a Danbury clothier, across the street and up a block from the Ives house); staves labeled: “Fl or Clar | Cello or Bassoon or Trombone | Piano”.  
pp. [1–2] (f2709–10) mm. 1–37 (incomplete); at bottom: “C E Ives | 70 W. 11”  
p. [3] missing
- m** Pencil memo at bottom of p. [2] of sketch for song *Pictures* (S. 327).  
one p. (f6710) “Over the rough & Rocky | roads our ole Forefathers strode | on their way to the steepled Village Church | or to the farmers Harvest Home Fair | so to the Town Meetings, where they got | up and said whatever they thought | regardless of consequences!”.
- N** Ink copy by George F. Roberts (ca. 1934?), with pencil emendations by Ives; probably based on a missing ink score or Photostat of **S** in which Ives executed some changes; Cl in C; titled: “TONE ROADS | No. 1”.  
pp. 1–10 (f2711–20) mm. 1–42 (complete); at end: “ ‘All roads lead to the Centre – | in a race to Town Meetin’ ’ ”
- Q** Published score, based on **N**; Peer International Corporation, 1949; Cl in B $\flat$ ; unlikely that Ives proofread this engraving.  
p. [1] preface & instrumentation list  
pp. 2–8 mm. 1–42 (complete)

## CRITICAL COMMENTARY

This edition is based on **N**, with reference to **S** 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. Cl pitches are cited at their sounding pitch.

1, Tempo: **S** has “Fast”.

1, Bn: On **N** Ives writes “or Trombone” (as included here). **S** has “Cello | or Bass | or Trombone | Bassoon”.

1, Vc: **N** has “~~(one cello)~~” (omitted here).

3: **S** has begin-repeat sign at start of m. 3; **N** at start of m. 5 (as here).

4, Fl, last  $\text{♩}$ : On N Ives faintly penciled *ff* in the margin; Q has *ff* (as here); S margin has: “Fl or Clar | 2+”.

4, Db, 4  $\text{♩}$ : N has  $c^\sharp$  and memo: “Bass (actual notes)”, i.e. sounding pitches.

6, Bn, 1  $\text{♩}$ : N lacks stacc. dot (supplied here; cf. mm. 1, 15 & 38).

6, Vn2, 4  $\text{♩}$ / $\text{♩}$ : N has a tie-forward to triplet  $g^1$  (tie omitted here—a vestige of revisions on both SN).

8, Vc & Db, 2<sup>nd</sup> chord: On N Ives added memo: “(F $\sharp$  | not A $\sharp$ )” with arrow to  $g^\sharp+c^\sharp+f^\sharp$  (apparently concerned that the top pitch might be misinterpreted). Value dots supplied here editorially to Vc to match Db.

9, Fl, 2–4  $\text{♩}$ : S has  $ab^2-g^2-f^\sharp$ .

11, Fl, 1–2  $\text{♩}$ : S has slur (as here) lacking in N.

14, Cl, 1–2  $\text{♩}$ : S has tie (as here) lacking in N.

15, Cl, 3  $\text{♩}$ / $\text{♩}$ : S has  $d^1$ ; N has  $b^\flat$  (as here; apparently a purposeful change via Ives’s missing source).

15–16, Bn: N may have misread Ives’s notation; S as here (using Ives beat clarification of m. 16/2  $\text{♩}$ ).

S



N



17–19(7  $\text{♩}$ ), Vn2 & Va: S has memo: “Vio. stop (no strings from | here to Trio | or Coda” (this seems to have been misunderstood by Roberts; here, these lines are rendered in cue-sized notations, for possible omission).

19, Cl & Va, last ♯: This line in **S** continues with Vns, but, since the line in **N** shifts at m. 20, the  $c^{\#2}$  might be omitted, replaced with a sixteenth rest (here, parentheses used).

20, 1.♯: **S** has  $e$  in the chord (not in **N** or here).

20, Vns, 2.♯/4.♯: An editorial ♯ added here for  $g^1$  (to match Ives's treatment in m. 6 & 17 in Bn).

20(3<sup>rd</sup> triplet ♯)–21(1<sup>st</sup> triplet ♯), Va: **S** has  $c$  (as here); **N** has  $e$ .

21, Vc, 2.♯/2<sup>nd</sup> triplet ♯: **S** has  $d$  additionally in the chord.

22, Cl, 1<sup>st</sup> triplet ♯: **S** has  $bb^1$  (as here); **N** has  $gb^1$ .

22, Cl, 3<sup>rd</sup> triplet ♯: **N** has slur of ♯ ♯; **S** has no slur (as here).

22, Cl, last ♯: **S** has  $d$  (as here); **N** has  $e\sharp$ .

22, Vns, 4-5.♯: **S** has this untied.

22, Va-Vc, 1.♯: **S** has  $c+d$  additionally in the chord.

22, Vc/a, 1<sup>st</sup> triplet ♯: **S** has ♯ for  $f$  (as here); **N** has  $f\sharp$ .

22, Vc & Db, last ♯: **S** has  $D\sharp$  (as here); **N** has  $Db$ .

23, Vns: **S** has:



**N** has:



(the latter as here).

23, Vc/a, 2<sup>nd</sup> triplet ♯: **S** has  $b$  for  $d$  (as here) lacking in **N**.

24, Cl, last  $\downarrow$ : N has  $b$  for  $a$ , but with memo: “ $b$  out” (as carried out here).

24, Db, 3<sup>rd</sup> triplet  $\downarrow$ : S has  $A$  (as here); N has  $G$ .

25, Va, 1<sup>st</sup> triplet  $\downarrow$ : S has  $g\sharp+c^2$  additionally in the chord.

25, Cl, Va, Vc, & Db, 2<sup>nd</sup> triplet  $\downarrow$ : S has  $Bb+d+eb+g+ab+b\sharp$ ; N’s Vc  $e+f$  and Va  $a(\sharp)$  are apparently changes via Ives’s missing source.

26, Cl, Va, Vc & Db, 1<sup>st</sup> triplet  $\downarrow$ : S has accents (^) on  $\downarrow$   $\downarrow$  (as here) lacking in N.

26, Vns, 2.  $\downarrow$ : N also has  $d\sharp^1$ , but with memo: “D out” (as carried out here).

26, Cl, Va, Vc, & Db, 3<sup>rd</sup> triplet  $\downarrow$ : S has  $A\sharp+c\sharp+eb+f+a\sharp$ ; N’s Db  $A\sharp$ , Va  $ab$ , and Cl  $bb$  apparently are changes via Ives’s missing source.

27, Vns, 1.  $\downarrow$ : S has  $b$  for  $g^2$  (as here); N has  $\sharp$ .

27, Cl: S has rhythm under super triplet:  $\downarrow$   $\downarrow$   $\downarrow$  (as here); N has straight triplet  $\downarrow$ .

28, Cl, last two triplet  $\downarrow$ s: S has  $c\sharp-d\sharp$ ; N has  $c-c\sharp$  (as here).

28, Bn, 2.  $\downarrow$  2<sup>nd</sup>-3<sup>rd</sup> triplet  $\downarrow$ : S has  $c\sharp-d\sharp$ ; N has  $c-d\sharp^1$  (as here, apparently a change via Ives’s missing ink score).

28, Vc/a, 1<sup>st</sup> triplet  $\downarrow$ : S has  $\sharp$  for  $f$  (as here); N has  $\sharp$ .

29, Va, 2<sup>nd</sup> triplet  $\downarrow$ : S has  $ab$ , but on N Ives changed to  $\sharp$  (as here).

30, Bn, 2.  $\downarrow$  2<sup>nd</sup> triplet  $\downarrow$ : S has  $\downarrow$ - $\downarrow$ ; N has  $\downarrow$ - $\downarrow$  (as here).

31, Cl, last  $\downarrow$ : S has  $a$  (as here); N has  $c^1$ .

31, Bn, 2.  $\downarrow$ : S has  $b\flat$   $\downarrow$ - $\downarrow$ ; N has  $b\sharp$  dotted  $\downarrow$ - $\downarrow$  (as here).

32: S also has a four ♩ line:  $e-e\flat-e(b)-e[b/\sharp?]$ .

32, Va, 3-4.♩: S has  $b\flat-a$  (as here); N has  $b-b$ .

32, Vc/b, 3<sup>rd</sup> triplet ♩: S has notehead straddling high on the B line; N has  $c$  (as here).

32, end: S has memo: “to Coda” (i.e., after the repeat of mm. 5-32, jump to m. 43).

33: S labels this “TRIO.”

34, Bn, last ♩: S has  $a$  (as here); N has  $c^1$ .

35, Fl, 3.♩/2.♩: S has  $b$  for  $b^2$  (as here) lacking in N.

36-37, Fl: S has ♩ ♩  $a^2-e^3$  | ♩  $b^3$  (this appears to have been purposefully altered for N given the decrescendo in its m. 37).

36, Cl, 2.♩: N has triplet: ♩ ♩ ♩ ♩,  $d\flat^1-f\sharp^1-b^1-c^2$  (a misreading of S whose non-triplet is used here).

37, Vn1, 2.♩: S has  $a^1$  (as here); N has  $b^1$ .

39, Cl, last ♩: S has eight-note flag (as here) lacking in N.

41, Cl, 1-4.♩: S has stacc. dots (as here) lacking in N.

41, Cl, 4.♩: N has  $g^1$ , but in the parallel at m. 4 in S the pitch is  $f^1$  (as adopted here).

41, Vc/b, 4.♩: N has redundant  $c\sharp$  (omitted here) along with proper  $f\sharp$ .

The 1949 publication (Q) is a dutiful engraving of Roberts'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):

4-42, Vns: Q separates N's single staff into two Vn staves (helpful, but occasionally mishandled).

5, Bn, 4.♩/2<sup>nd</sup> triplet ♩: Q lacks  $\sharp$  for  $c^1$ .

7, Bn, 3-4.♩: Q has ♩ ♩ ♩,  $A^b-b^{\natural}-a$ .

9, Vns, 2-3.♩: Q lacks tie.

11, Cl, 1.♩: Q has triplet ♩ ♩.

11, Vc & Db, last triplet ♩: Q lacks ties-forward.

12, Fl, 2.♩/4.♩: Q lacks tie-forward.

13, Cl, 3.♩/2.♩: Q has  $b$  for (sounding)  $a^1$ .

13, Va, 5.♩: Q lacks eighth-note flag.

15, Fl, last ♩: Q has  $b^1$ .

16, Bn, 1.♩: Q has slur-forward to  $d^b^1$ .

16, Db, 2.♩: Q has sounding  $E^\sharp$  (octave too low).

17, Vc, 4.♩: Q lacks ties-forward.

19, Fl, 3.♩/2.♩: Q has  $bb^1$ .

20(3<sup>rd</sup> triplet ♩)-21(1<sup>st</sup> triplet ♩), Va: Q has  $e$  (thus doubling Cl).

29, Vc/b, 2<sup>nd</sup> triplet ♩: Q lacks  $\sharp$  for  $c$ .

33, Db: Q lacks dyn marks seen in Vc.

41, Bn, 1.♩: Q has  $\natural$  for  $g$  (correct, but not shown in N).