

An Election, s. 180

DESCRIPTION OF SOURCES

- w** Ink early draft of three portions of the words, edited in pencil; overwritten on pencil sketch of the song “Afterlow” (1919; S. 207).
one p. (f6910)
- M** Pencil full score (Nov. 1920, according to Ives) on a gathering of 18-stave and 16-stave paper (the latter for pp. 5–8), in concert pitch (Cls & Hns not transposed); headed: ““Down with Politicians & Up with the People!!””; some pages partly worm-eaten (their Photostats are more complete); lines for “Typ” and “Drums” left blank; it is possible that this iteration of the full score dates from ca. 1923.
pp. 1–3 (f5789–91) mm. 1–11 (full score pages)
p. 4 (f5793; f5792=Photostat) mm. 12–17 (omitting unused instruments)
p. 5 (f5795; f5794=Photostat) mm. 18–23 (omitting unused instruments)
p. 6 (f5797; f5796=Photostat) mm. 24–26 (omitting unused instruments)
p. 7 (f5799; f5798=Photostat) mm. 27–32 (omitting unused instruments)
p. 8 (f5801; f5800=Photostat) mm. 33–40(2.♩) (omitting unused instruments; whole page crossed out)
p. 9 (f5803; f5802=Photostat) mm. 40(3.♩)–44 (full score page)
p. 10 (f5805; f5804=Photostat) mm. 45–48 (full score page)
p. 11 (f5807; f5806=Photostat) mm. 49–54 (full score page)
- H** Song #22 (“Nov. 2, 1920”), *114 Songs* (printed 1922 & 1923); title caption: “Soliloquy of an old man whose son lies in ‘Flanders Fields’ | It is the day after election; he is sitting by the roadside, | Looking down the valley towards the station.”; apparently arranged from **M**. ???
pp. 50–55 (—) mostly unbarred
- U** Song #[12] (“An Election”), *18 [19] Songs (New Music)*, vol. 9/1; Oct 1935); reprinted from **H** with revisions that are largely aimed at incorporating aspects of **M**.
pp. 26–31 (—) mostly unbarred

CRITICAL COMMENTARY

This edition is based on **M**.

1, Orch: **M** LH margin has: “1 Pic, 2 Fl, 2 Ob, 2 Clar B♭, [2] Bassoon, 3 Trumpets, 4 2 Horns [in fact, 3], Harp or Piano, [2] Tenor Trombones, Bass Trb, Tuba, Male Chorus unison (except where marked, Typ Drums BD & Cym [line is empty throughout], I V., II V, Viola, VCello, Basso”.

1–2, Cl: **M** has the Cl line crossed out, with memo: “as Ob” (as carried out here).

1, Va, 2.  triplet : **M** has  for $c^{\#1}$ (here, ).

1, Vc, 4-6. : **M** has   (here, tie and first  omitted).

2, Vo, last : **M** has *f* (as here); **H** has *mf*.

2, Va, last triplet : **M** has notehead sitting low in F space, touching E line (here, $f^{\#1}$).

3, Pic, 3. : This is the only instance on **M** that specifies a pitch for piccolo.

3, Pic & Fls, last : **HU** have accent & slur (as incorporated here).

4: **H** has *p* (as incorporated here).

4, Bn, 4. : **M** has  (here, .

5, Tempo: **H** has “faster (but in an uneven and dragging wasy)” (as incorporated here).

5, Bn2, 5-6. : **M** appears to have *D* (here, *F*).

5, Tp1, 5. : **M** has notehead sitting high in A space, touching B line (here, $a[\#]^1$); **HU** have $\#$ s for both $e^1 + a^1$ (as incorporated here).

6, Tempo: **H** has “rit.” at 1.  (as incorporated here) and “as in the beginning” at 5.  (here, the latter is rendered as “a tempo”).

6, Bn, Tp & Tbn: **H** has decresc. wedge (as incorporated here).

7, Tp1-2, 5-7. : **M** has $\wedge$ accents poised between the Tp & Hn lines (here, assigned to Tps).

9, Meter: **M** has “9/4” but all lines have 7  except Chorus which has last two  as   (here, the Chorus line is rendered as  —see entry m. 10, Chorus).

9, Cl, 6. /last triplet : **M** has notehead sitting high in C space, touching D line (here, $c^{\#2}$).

9, Bn2, 1.  triplet : **M** appears to have *A* (here, *G*).

9–10, Tps: **M** has notation through m. 9/4. , followed by memo: “etc Tpt coll. voice if necessary etc (as V)”, with circled “?” in m. 11 (which also has measure-rest symbol; here, the doubling of the Chorus line is continued through m. 11/1. .

9, Pf, last : **M** has “3 | ✕” which may have been a shorthand for repeating the chord, after which Ives actually wrote out the chords.

9, Vo, 3. : **M** lacks value dot on *f*[♯] (supplied here editorially).

9(7. )—54, Vo: **M** is notated in treble clef, with memo: “(as Tenor line for Baritones)”.

9, Vn2 & Va, 8-10. : **M** is blank (here, pitches supplied from **H**).

12, Vo, 3. /2. : **HU** have  for *f*¹ (as here) lacking in **M**.

14, Vc & Db, 1. : **M** has Vc *mf*, Db *mp* (here, both *mp* as in **H**).

18, Cl2, 3. /4. : **M** has *B* (here, *e* as in **H**).

21, Vc, 1. : **M** has *ff* (omitted here).

21, Vc, 4. : **U** has  for both *c+d* (as here); **M** accidentals are unclear.

23, Vn2, 4. : **M** has *b+eb*¹ (the latter pitch not in **H** and omitted here).

23, DB, last : **M** has *b* for *BB* (here, *BB* as corrected in **H**¹⁸).

25, Bn, 4. /1. : **M** lacks  for *F* (added here editorially).

27–30: **M** has these bars as **9/8 – 5/8 – 5/4 – 5/4**, with memo at m. 27: “this meas. might be better a 10/8”; at m. 28: “this a 4/8 ?”; at m. 29: “or if this would [be] 6/4 & next 4/4?” (here, the meters follow the changes contemplated in the memos).

27, Cl2, 2-3. : **M** has *a-a*[♯] in Bn1, with memo: “or top clar”.

27, Bn1, 1-3. : **M** has slur (ignored here to allow matching articulation with Fl/Ob/Cl).

27, Tp2, 5.  1. : **M** lacks $\sharp$ for e^1 (supplied here editorially).

27, Va, 3. : **M** has . . (here, bowing slur omitted).

28, Ob1, 1. : **HU** have $\flat$ for a^1 (as here) lacking in **M**.

29, Vc & Db: **M** has $\circ$ (here, value dot added) and memo: “Basses | Cello from C up $\frac{1}{2}$ [step?] on white [notes?] as many | as players $\sharp$ [trem.]”.

30, Chorus, last : **M** has notehead sitting high in A space, touching the B line; **H** has a^1 (as here).

30, Vn1, 2. : **M** has  (here, dotted rhythm to match other strings).

34, Fl: **M** has memo: “Flute only plays this | unless large string orches”.

34, Chorus: **M** has only a large dash (here, vocal line transferred from **H** where it is assumed that the RH pitch inflections should be applied to the voice line).

34, Chorus, last : $\sharp$ for g added here editorially.

34, Vn1, last : **M** has memo: “whole tones”, but lacks the final $c^{\sharp 2}$ (supplied here editorially).

35, Pf, 4-5. : **M** has memo: “*p* piano | but 2 violins | if no pian”.

38, Tbn3, 1.  triplet : **M** has notehead sitting low in A space, touching G line (here, G).

39: **M** has $\odot$ symbol and memo at end of the bar: “to Coda Chorus | long paper | score” (no subsequent appearance for this symbol, but all music continuity is accounted for).

39, Tbn3, 2.  triplet : **M** has notehead sitting low in A space, touching G line (here, G).

38, Vc & DB: **M** has memos: “Here Celli group up [from] in $\frac{1}{2}$ tones lower notes | [Here Celli] down [$\frac{1}{2}$ tones] from higher | also Basses”, “Cellos here | in $\frac{1}{2}$ tones up from C | Basses | in whole tones | up f[rom] F”, and “If only 2 Basses or Celli, take large notes only in 5ths.”

41, Tempo: **U** has “gradually slower” (as included here).

42, Vn2, 2.♩: **H** has b^1 (as here); **M** has d^2 (doubling Vn1).

42, Vc, 2.♩: **M** is blank (here, $f^{\sharp}$ as in Tbn1&2).

43, Vn2, 2.♩: **H** has b^1 (as here); **M** has d^2 (doubling Vn1).

43, Hn1-2, 3.♩/1.♩: **M** lacks eighth-note flag (supplied here editorially).

43, DB, 2.♩: **M** lacks value dot (supplied here editorially).

43, DB, 3.♩/1.♩: **M** lacks eighth-note flag (supplied here editorially).

43, Tp1, 3.♩/1st triplet ♩: **M** has notehead sitting vaguely in E space, touching D line (here, assumed to be poorly formed stemming and rendered as $c^{\sharp 2}$).

44, Cls, 1-4.♩: **M** has six ♩'s under the quintuplet (here, last two notes are rendered as half values).

44, Vns, last ♩: **M** has “?” in middle of the glissando symbol.

46, Cl: **M** has the exclusive time signature of **6/4** (here rendered in **2/2** with triplet marking).

46, Bns: **M** has three triplet ♩s (here, Bns match Tuba, Vc & DB and **H** version).

47, Vns, 2.♩: **M** has ♩ duration (here, ♩).

48: **M** has memo: “a VERY slight Pause at end of | this meas. ??”

50–54, Vo: **M** has an extra line, with memo: “(parts | ad lib | if large| Chorus” (here, the breakout notes are rendered in cue-sized notation).

51, Hn1-2: **M** lacks any pitch(es) (here, c^1 and “a2” are supplied).