

Take-Off No. 3: Rube Trying to Walk 2 to 3!!, S. 85

DESCRIPTION OF SOURCES

- M** Pencil score (*ca.* 1909); in 5-stave systems on 16-stave paper; headed: “Take off #3 (Rube trying to walk 2 to 3)!!”; ink memo at bottom of p. [1]: “some of this worked into a | song later, for book 114. see p. 88 — 1 2 3”.
pp. [1]–[2] (f3051–52) mm. 1–30 repeated + mm. 61–62
p. [1] (Photostat=f3053) added heading: ““1, 2, 3””
- H** Song #41 (“1, 2, 3”) in *114 Songs* (printed 1922); arranged in 1921 from **M**.
p. 88 (—) 31 mm.
- N** Photostat of ink copy by Copyist 18 (probably 1934) of *Scherzo: Over the Pavements* (S. 82).
pp. 1–17 (f2497–2513) its mm. 1–31 = mm. 1–32 here

CRITICAL COMMENTARY

This urtext edition is based on **M**; missing material is imported from **N** and presented here in cue-sized. Pitches are cited at concert/sounding pitch. All of Ives’s accidentals are retained in this edition. Ives’s score (**M**) commences with the Bn staff appearing above the Tp staff, but in system 2 Ives notates Tp above the Bn (the latter orientation is carried out in this edition).

1, Tempo: **M** has “(Allegro)”.

1–4, Bn: In **M** Ives writes out Bn only in these 4 measures; subsequent notation comes from the parallel measures of Bn in *Scherzo: Over the Pavements*. Ives’s option for “Sax” would require using a Baritone Saxophone.

1 & 2, Cl, 1.♯ each: **M** has ^ accent, crossed out (and omitted here).

3–5(4.♯), Tp: **M** has all pitches at $f^{\sharp 2}$ level, with memo: “or down | oct | on non accent as”; in mm. 5(6.♯)

& 6(4.♯) Ives notates the octave displacement (as followed out here).

5–32, Bn: **M** is blank (the notes on its staff m. 12 on are actually the Tp line; here, the Bn line in **N** is rendered in cue-sized notation).

6–7, Pf: Marked in **M** for repeat of mm. 4–5 (as realized here).

7–8 & 10–11, Tp: **M** is blank (here, the repetition seen in **N** is rendered in cue-sized notation).

8, LH: **M** has memo below: “oct” (as realized here through m. 11).

9 & 11, RH, 3.♩: **HN** have no # for g^1 (here, suggested by editorial ficta; in **N** (its m. 13) the Bn “answer” to this does use the #.

10–11, Cl & Pf: Marked in **M** for repetition of mm. 8–9 (as realized here).

12–14, LH: On **M**, Ives’s repeat marks in mm. 10–11 may have been intended for the LH to carry on as it does in *Scherzo: Over the Pavements* (as adopted here in cue-sized notation).

13, Cl & Tp: Marked in **M** for repetition of m. 12 (as realized here).

14, LH, 3.♩: **M** appears to have ♩ under a triplet brace, changed to regular ♩ (as here).

16, Tp, 3.♩: **M** has this d^2 beamed back as ♩ (here, ♩).

16, RH: Marked in **M** for repeat of m. 15 (as realized here).

17–18, Tp: Marked in **M** for repeat of mm. 15–16 (as realized here).

19–20, Tp & Pf: Marked in **M** for repeat of mm. 17–18 (as realized here).

21–22, Tp & Pf: Marked in **M** for repeat of mm. 19–20 (as realized here).

21–24, Pf: Slurs and articulation dots are borrowed here from **N**.

23–24, Pf: Marked in **M** for repeat of mm. 21–22 (as realized here).

25, memo: “see schth” [sketch].

27, Cl, 3.♩: **M** has quarter-note value (here, eighth with editorial tenuto mark).