

# Charles Ives: Study No. 5, s. 93

## DESCRIPTION OF SOURCES

- S** Pencil sketch (c1912–13), on a collection of 12- and 16-stave single and double leaves (as part of a grouping of leaves containing *Study Nos. 4–9*); headed: “#5.”
- p. “3 of #4” (f4786), m. 1, 1–24.♩ (sharing the page with the end of *Study No. [4]*; on back of  
*Symphony No. 2*, mvt. i/Vn1 part)
- p. “2 of #5” (f4787), mm. 1(25.♩)–8(20.♩); memo in LH margin: “Keep away—nice cissy, players Jossie Hoffmans, Ossips, [ ? ] | Rudolph Geigereasy, Mischa Ellady. | Rocknotmanenoughs—play it pretty—please | the nice ladies & make a good living.”; memo in RH margin: “Keep it up, old man! Hard work on the Front— | no easin up—a man’s job—regardless!!”; memos below: “To Strengthen | & give more | muscle to the ear, brain, heart, limbs & Feat! | atta Boy”, “(a friend with 2 more hands | may | join in)”, and “Never mind the Pansy-Ears a lolling in | the box — Percy Sweet Smith Rollo Finck an | knock ‘em out—put em over the ropes | then make em work like real men!”
- p. 3 (f4788), mm. 8(21.♩)–9(42.♩); memo between systems of m. 9, 5–17.♩ & 18–29.♩: “Keep up the fight—art!—hard at it—don’t quit—because the ladybirds don’t like it) Don’t make | it mice & easy| for the lily ears”
- p. 4 (f4789), mm. 9(42.♩)–12(1.♩)
- p. 5 (f4790), mm. 12(2.♩)–13(56.♩); memo at bottom, below m. 13, 50–57.♩: “Decoration Day at Hartsdale — | Max sidesteps” [This may be an occasion where Ives played over this music for his Yale ’98 classmate Max Smith at Iveses’ summer rental in Hartsdale, NY in 1911–14]
- p. “6 of [#]5” (f4791), mm. 13(57.♩)–16(end); memo at top, above m. 13, 57–62.♩: “to the stoop, when the band begins to play!!” (sharing the page with the beginning of *Study No. 6*)

## CRITICAL COMMENTARY

This edition is based solely on S.

All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial.

1, 22–23.♩, LH: S notates triplet rhythm as quarter–eighth (here, half–quarter).

1(26.♩)–3(1.♩) & 3(5.♩)–4(6.♩), LH: S has only the upper register, indicating the 8ba doubling by “octs--”,

further sketching octs. at m. 3, 6.♩ (octs. carried out here).

2–7: The seven barlines defining these measures are exceptional in marking off 8-beat groups. John Kirkpatrick deemed these “seemingly arbitrary divisions...hardly metrical or motivic or phrase-oriented.” Three other barlines appear to be erased: after m. 3, 4.♩; 4, 1.♩; & 4, 3.♩ (see Cowell’s *Charles Ives and His Music*, 2<sup>nd</sup> edn., pp. 172–73).

3, 2.♩: On S, p. 2 at the beginning of its 2<sup>nd</sup> system, Ives writes: “2<sup>nd</sup> | line p 2”; John Kirkpatrick observed that this may be evidence of Ives copying from an earlier sketch of this music.

6, 3.♩/4.♩, RH/upstem: S appears to have  $ab^1+db^2$ , but  $db^2$  appears to be partially erased (here, only  $ab^1$ ).

6, 7.♩, RH/upstem: S has  $e^2$  notehead followed by two dots that could indicate a simultaneous  $f^2$  on 1.♩ or be a redundant value dot (here, just dotted  $e^2$ ).

8, 21–35.♩: Below this top system of S, p. 3 Ives writes “(notice—only notes accented are those repeated—i e in Etude #3)” (this mode continues through m. 10, 11.♩).

8, 23.♩/1.♩, RH/downstem: S has a mostly erased  $d^1$  (omitted here).

8, 39.♩ & 45.♩/2.♩: S has memo: “hear those centripetal sequences, Rollo?” (for an explanation of Rollo, see *Charles Ives: Memos*, ed. John Kirkpatrick, p. 26n).



9, 24.♩/4.♩, LH/downstem: S has notehead very low in E space, touching D line (here,  $e$ ).

9, 38.♩, RH/downstem: S has quarter tied to eighth (here, dotted quarter).



9, 44.♩, RH/downstem: S has triplet as dotted-eighth–sixteenth–sixteenth, but the flag on the first sixteenth ( $b^1$ ) is bolder and appears to override the one on the following  $d^{\#1}$  (here, dotted-eighth–sixteenth–eighth).


9, 59–61.♩, RH/upstems?: S has a stave above, labeled “II<sup>do</sup>” (as here; this may be intended as an *ossia* or as the replacement for use after an otherwise-not-indicated large repeat or possibly for use by a 2<sup>nd</sup> pianist [8va?]).


10, 18.♩/3.♩, RH/downstem: S has faint  $g^1$  superceded by stronger  $a^{\#1}$  (the latter, as here).



10, 21. /4. , RH: **S** has the confusion (as here) of a change of stemming during the tie over of the  $a^1+b^1$  dyad.



10, 37. /last quintuplet , LH/downstem: **S** has notehead low in A space, with # in F space (here,  $G^\sharp$ ).



12, 8. /2. , LH/upstem: **S** has notehead floating higher than B (but no ledger line for C) with  $b$  sign at B level (here,  $bb$ ; possibly  $cb^1$  intended).


13, 6. , RH/upstems: **S** has double-dotted quarter–sixteenth, marked as a triplet (here, quarter tied to sixteenth–sixteenth).




13, 9. , LH/upstems: **S** has quarter–sixteenth, marked as a triplet (here, quarter–eighth; but this could be quarter tied to sixteenth–sixteenth).


13, 10. /last , LH/upstem: **S** has notehead sitting high in C space, touching D line (here,  $c^\sharp$ ).

13, 11–30. : John Kirkpatrick observed that the long  $g^1$  “reminds one that Bach, in his keyboard-string music, seems to have used an organ notation of the long notes, because some instruments need more repetition.” (Ives’s apparent intention—to have the  $g^1$  lead to the  $f^\sharp^1$  in m. 13, 30. —seems to be one of those ideas that is impossible to realize in performance only by judicious repetition.)


13, 24. /1. , LH/downstem: **S** has a faint # (here,  $c^\sharp$ ).

13, 39–42. /LH/downstems: **S** has super triplet notated as quarter–dotted–quarter–eighth (here, half–dotted–half–quarter).

13, 59. /3. , RH/downstem: **S** has notehead high in D space, touching E line (here,  $eb^1$  as would be predicted by the transposition down a minor third of m. 10, 35. .

13, 65. : **S** has memo: “3 [i.e. triplets] or as fast as playable”.

13, 67. /last , LH: **S** has  $a$  circled for omission (and omitted here).

14, 4. , RH/downstem: **S** has  $f^1$  as quarter (here, eighth).

14, 4-5.♪, LH: Ives's meaning here for the mid-beat squiggle is unknown; usually such a mark represents a trill or tremolo.

16, 1.♪, LH: S has memo: "all notes | in between | except g#" (his notated chord, however, doesn't include D# and E).

## ANALYTIC NOTES

1: The soprano's chromatic scale may be considered a row, given the context of the whole work. The bass answers with another full chromatic scale in mm. 1(23.♪)-3(2.♪).

3(2.♪/2.♪)-6(2.♪): LH constitutes a four-beat ground-bass pattern that is repeated twice more with the addition of a B $\flat$  as the 5<sup>th</sup> pitch (mm. 3(6.♪/3.♪)-4(3.♪/1.♪) and m. 4, 3.♪/2.♪-6.♪, 2.♪).

3(2.♪)-4(5.♪): RH includes a series of six accented chords, each separated by three unaccented chords. The accented chords, which consist of root, major seventh and major ninth, can be seen as three pairs whose roots (D-G, C#-F#, F-C) presage the ensuing rows of fourths in the bass (at m. 4, 7.♪ff). All the intervening unaccented chords, however, consist of root, minor sixth, and minor ninth, enharmonics notwithstanding.

4, 7.♪: Tone rows begin in both soprano and bass. The soprano consists of a nine-note row, while the parallel fourths in the bass form two parallel complete twelve-tone rows. (Ives indicates the latter by writing x's under the notes of the row, but skipping the eighth pitch and marking x on two repeat pitches). Two further sets of parallel twelve-tone rows occur in the bass (beginning at m. 6 and at m. 7, 2.♪).

6, 2.♪: The soprano initiates a variant, transposed down a minor sixth, of the sixteenth-note soprano at m. 5, 5.♪ff.

8(39.♪)-9(1.♪): The alto is a sort of transposed retrograde to the soprano; the tenor and bass also display a retrograde relationship starting at m. 8, 40.♪. Furthermore, the soprano in mm. 8(39.♪)-9(1.♪) is repeated

with octave displacements in the bass of m. 9, 1–7.♩, while the bass in m. 8(39.♩)–9(1.♩) is almost exactly repeated in the soprano of m. 9, 1–7.♩.

9, 31–40.♩: A nine-beat canon at the fifth begins between the bass (m. 9, 31.♩) and the soprano (m. 9, 32.♩). In addition, the first seven pitches of the canon soon reappear in the bass at m. 9, 37.♩/4.♩ and in the soprano at m. 9, 38.♩/4.♩.

9, 32–43.♩: The alto and tenor are an almost exact mirror of one another.

9, 43–55.♩: The soprano and bass repeat the alto-tenor mirror of m. 9, 32–43.♩, now a perfect fifth higher.

9, 52–61.♩: The tenor is in retrograde to the alto, while the bass is in retrograde to the soprano.

Furthermore, the tenor of m. 9, 52–60.♩ is repeated a major third higher, at the beginning of m. 10.

10, 1–10.♩: The alto is in retrograde to the tenor, while the bass starting from m. 10, 9.♩ is an altered retrograde to the soprano at the beginning of m. 10.

13, 21.♩: A twelve-tone row appears in the soprano.

13, 55–59.♩: This is an almost exact transposition, a minor third lower, of m. 10, 31–35.♩.

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