

Charles Ives: Study No. 6, s. 94

DESCRIPTION OF SOURCE

S Pencil sketch (c1912–13), on 12-stave single leaf (as part of a grouping of leaves containing *Study Nos. 4–9*), headed “#6”; probably a fairer copy from a now lost first sketch; evidence of numerous erasures.

p. 6 (f4791), mm. 1–14(4.♩) (music of the present *Study* begins on staves 7–8; labeled in LH margin: “#6”; prior music is the end of *Study No. 5*)

p. 7 (f4792), mm. 14(5.♩)–31

CRITICAL COMMENTARY

This edition is based solely on **S**.

All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial. A number of quintuplet groups are lacking their “5” designation and this is silently corrected here.

1: **S** has RH staff “6/8” meter in L margin (apparently a notion not carried out), LH staff/L margin “4/4” (here, 4/4 meter for both staves).

1: **S** has LH *pp* overwritten by “*p* or *pp*” (here, the latter).

1 & 5, last quintuplet ♩: **S** has a mistaken *B* (omitted here).

1–8: **S** has memo: “play Θ | acc. part | over first \rightarrow Θ [below mm. 1 & 3 LH, 1st beats & above m. 2 & 4, 1st beats] | or tune of 3–4th chords | may be played | by woodwinds | clef | lower by Trombone Bassoons | Piano playing | only off counterpoint | arpeg back | only | as 5s” (here, mm. 1–4 follow the instruction by having the quintuplets sound alone; mm. 5–8 represent the actual appearance of **S**).

2 & 6, 3.♩/4th quintuplet ♩, RH: This notehead sits just above the B line (here, interpreted as c^2).

5: **S** has RH *mf* crossed out and superseded by *f* (the latter as here).

7, last triplet ♩, RH: On **S** Ives erased a b^2 and entered the quartal triad (as used here).

9, 2.♩/4th quintuplet ♩, LH: This notehead sits just below the D line (here, interpreted as *c*).

10, 3.♩/3rd quintuplet ♩, RH: This notehead sits just above the B line (here, interpreted as c^2).

12, 2.[♩]/5th quintuplet ♩, RH: This notehead sits just above the G line (here, interpreted as $g^{\#1}$); there appears to be a dot or f^1 notehead below (here, omitted).

13, 3.[♩]/2nd quintuplet ♩, LH: This notehead sits low in the C space, touching the B line (here, interpreted as c).

14, end of 4.[♩]: S has erasure of “to ∞ ”.

14, 7.[♩], LH: S has this sextuplet (as here) labeled “5”, as if a quintuplet.

16, 8.[♩]/5th quintuplet ♩, LH: On S Ives entered a circled d with “or” (in consideration of changing the octave or having the octaves but optionally deleting the d ?).

17, 2.[♩]/5th quintuplet ♩–3.[♩]/1st quintuplet ♩, RH: S has what could appear to be a slur (omitted here), but is a vestigial tie after Ives’s erasure of 3.[♩]/1st quintuplet ♩ a^1 (replaced by f^1 , as here).

18, 4.[♩]/2.[♩], RH/downstem: S has downstem d^b1 lacking the flag (supplied here).



19, 2.[♩]/1st–2nd quintuplet ♩: In S the 1.[♩] sits just above the D line, the 2.[♩] sits just below the F line; it is possible to read these as $d-e$ (as here), $e-f$ (possibly), or $d-f$ (less likely).



19, 3.[♩]/2.[♩]: In LH margin, S has memo: “[u]pper notes in RH → f | [lo]wer note → in [RH] → pp | but these | lower shadow | notes may be | omitted if | only 1 player” with arrow pointing to g^1 and an arrow from there to RH 6.[♩]’s $d^{\#2}$, a plan (marked “etc”) for having these bottom notes (of the otherwise f RH) played pp (as carried out here, using Ives’s “etc” in m. 23); at m. 25 (LH margin) Ives added “(ad lib)” with arrow pointing to 1.[♩]’s $d^{\#1}$ which is part of these delayed-strike shadow notes.

19, 6.[♩]/2.[♩], RH/downstem: S lacks value dot (supplied here) on $d^{\#2}$.

20, LH: S has memo (applicable throughout to the quintuplet figures): “(in these 5 figures play \flat unless \sharp or b ”.

23, 3.[♩]/3rd quintuplet ♩, LH: S aligns e^1 directly under RH 6.[♩] (correct alignment here).

25, 2. /1. , RH/downstem: **S** has notehead very low in F space, touching E line (here, interpreted as e^1).

28, RH: **S** has tie 1-2.  d^2 (probably meaning the whole chord tied), but tie crossed out; next to 2.  Ives writes “or strike | again” (here, no ties).