

Charles Ives: Study No. [11], S. 99

DESCRIPTION OF SOURCES

- S** Pencil sketch (ca. 1915–16), on back page of a 16-stave double leaf (sharing the page with the ending of *Study No. [10]*); this double leaf appears to have been used initially for sketching mvmt. 1 (ca. 1914) of *Sonata No. 3 for Violin and Piano*, S. 62. Untitled; identified as *Study No. [11]* by John Kirkpatrick.
one p. (f4800), 101 quarter beats (whole page crossed out)
- p¹** Pencil patch (or sketch?) for **S**, 2–10.♩ (possibly in part for 52–57.♩) (f4783), crossed out, following the sketch for *Study No. 2*. This patch is similar to the revised ending of *Emerson Transcription No. 4* (cf. f2220, f2227, & f4951).
- p²** Pencil patch for **S**, 14–18.♩ (f4784), on staves 10 & 11 (RH) of 16-stave leaf, formerly blank page of *The Celestial Railroad* (sharing the page with a pencil patch for *Study No. 2* and unidentified items).
- V¹** Ives’s partial recording (mid 1930s) of *Study No. 11* (beginning at 11.♩), on Speak-O-Phone 7-inch disc B/side [1], included on New World Records CD 80642-2 “Ives Plays Ives” (track 7).
- V²** Ives’s partial recording (mid 1930s) of *Study No. 11* (beginning at 11.♩), on Speak-O-Phone 7-inch disc B/side [1], included on New World Records CD 80642-2 “Ives Plays Ives” (track 8).
- V³** Ives’s more complete recording (mid 1930s) of *Study No. 11* (beginning at 11.♩), on Speak-O-Phone 7-inch disc B/side [2], included on New World Records CD 80642-2 “Ives Plays Ives” (track 9).
- V⁴** Ives’s recording (11 May 1938) of *Study No. 11* (substantially varied), on Melotone Recording Co., disc I/side [1], included on New World Records CD 80642-2 “Ives Plays Ives” (track 17).

CRITICAL COMMENTARY

This urtext edition uses **S** as the sole source. All material crossed out in several circular sweeps. All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial.

1.♩, RH/upstem dyad: **S** has open noteheads (as if dotted halves; here as dotted quarters).

2, 2.♩: **S** has triplet marking, but then adjusted to dotted rhythm (as here).

7.♩: **S** has ties-forward crossed out.

11.♩, LH/downstem chord: **S** has each note entered in half notes (as here) and quarter notes.

18.♩, upstem chord: **S** has half notes (here, quarters).

40.♩, RH/downstem: **S** has quarter $ab+d^1$ (d^1 omitted here as redundant).

50.♩, LH: **S** has whole notes (no stem; here, half notes).

79.♩: To what Ives is referring in his memo and symbol has not been identified (the page of *Emerson Transcription No. 4* that is the basis for this passage is numbered 14, not 8).

80.♩: Since this chord appears on **S** at the very end of a system, it is not clear whether the chord on the

84.♩ here should happen on the 81.♩ (within the tie overs) or after the tie overs (as here).

91.♩, LH/downstem: **S** has downstem and three ledger lines but no notehead for *CC* (added here).

98.♩, LH: **S** has whole rest on its extra staff below.

Notes for David G. Porter's realization of *Study No. [11]*

All metering is editorial. All metronome markings and most editorial dynamics are drawn from Ives's performances on V^{1-4} .

m. 2: This interpretation of **S** repeat marks follows Ives's own in V^4 . No dyn in **S** but in V^4 Ives plays loudly (here, *f* added)

3, 1.♩: p^1 and V^4 have top note $a\sharp^2$ (as here) rather than $c\sharp^3$ in **S**.

5: This realization based on p^2 .

6–10: V^4 has increase in tempo (here, "Faster") and softer dyn (here, RH *p*, LH *mf*) lacking in **S**. This realization is based on V^4 which uses a "melody" on 7 pitches (omitting the $c\sharp^1$ that appears in **S**).

11–15: Tempo based on V^4 .

11 & 13, top staff: “Ad lib.” notes from V^4 .

14, LH: Treble clef notes 8va from those in **S**.

15, 2. \downarrow , RH: **S** has notehead sitting low in G space, overlapping F line (here, f^{\sharp}).

18: This realization (cue-sized notation) is based on Ives’s ending for *Emerson Transcription No. 4* (f2227 and other variants).

19, 3. \downarrow , LH: **S** has only f^{\sharp} (here, chord filled out, 8ba as indicated).

21, 2. \downarrow , LH: **S** has only f^{\sharp} (here, chord filled out, 8ba as indicated).

22, 1st chord: In V^4 Ives seems to hold this chord (a whole note in **S**) for only for only 1 quarter beat, in V^3 for about 2 beats (here the latter is incorporated).