

Charles Ives: Study No. [15], s. 100

DESCRIPTION OF SOURCES

- S** Pencil sketch (ca. 1917–18) partially overwritten in ink, on previously unused 16-stave pages of *Symphony No. 1*, 2nd mvt. sketches (2nd page of this study shares with the beginning of *Study No. 16*). Untitled, identified as *Study No. [15]* by John Kirkpatrick.
- p. [1] (f4801), mm. 1–23; headed “I” (*Study No. 16* is headed “II”); pencil memo at bottom: “Ist movement. | 2 or 3 violins Fl or clar can play top part | Hard WORK! then something nice to eat | only pianist[s] who are there with both feet can play”; pencil memo up top RH margin: “return to Chas E Ives | 70 W. 11”; pencil memo up bottom RH margin: “all same chew R[ollo] only in | different part of most teeth”
- p. [2] (f4802), mm. 24–41

CRITICAL COMMENTARY

This edition uses **S** as the sole source. All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial.

1: **S** only identifies the expected clefs at p. [1]/System 6 (m. 20 here) and p. [2]/System 4 (m. 34, 3.♩).

1: The meaning/function of the “A” marking is not revealed in the manuscript.

1, 2.♩, LH: **S** has dotted halves (here, value dots omitted).

3–4: **S** has the quarter beats numbered as “1–2–3–4” (omitted here).

3, 1.♩: **S** has all notes as halves except RH/upstem $d^3 + f^3$ (here, quarter notes for $c^{\#1} + g^1 + c^2 + g^2$).

4, 1.♩: **S** has $d + bb^1 + db^2$ as halves (here, quarters) and $d + b$ as both halves and quarters (here, as eighths).

5, 3.♩/top note, RH: **S** has notehead sitting high in C space, touching D line (here, interpreted as d^2).

5, last ♩, RH: **S** has crossed out f (omitted here).

5/6: Between mm. 5 & 6 here, **S** has two measures of rejected sketching (on beginning of System 2):



6, 3.♩, RH/upstem: S has both half note & triplet quarter for $c^{\#2}$ (here, only the latter).

6, 3.♩, RH/downstem: S has notehead sitting rather high on the G line (here, g^1).

8, 5th triplet ♩, LH/upstem: S lacks the value dot (supplied here) for G .

9, 3.♩, RH: S lacks the value dots (supplied here).

11, 3.♩, RH: S has b hovering between c^3 and e^3 (here, b for e^3).

12, 7.♩, RH: S lacks the value dots (supplied here).

14, 1.♩, RH: S has a small d^b^2 (omitted here) but a bolder eb^2 (as used here) that seems to supersede it.

14, 7.♩, RH: S lacks the value dots (supplied here).

14, 7.♩, LH: S has the Bbs (as here) spelled as A#s.

16: S has memo: “inserted | as a cadenza”. This “cadenza” becomes a sketch vaguer than the surrounding material. S has a barline (probably preexisting, omitted here) that falls just before m. 16, 10.♩.

16, 1.♩, LH: S has this triplet written in mid-staff, with “8va” above (probably meaning 8ba, as here).

16, 8.♩/2.♩, RH: S lacks value dot (supplied here).

16, 10.♩/last ♩, RH: S has only dotted-eighth value (here, extended by eighth).

17: S lacks barline (supplied here to mark the “B” section).

18, 5.♪, RH/downstem: **S** lacks value dot (supplied here) for d^1 .

19, 2.♪, RH/downstem: **S** has d^2 as half note, but stemmed down to triplet quarter e^1 (here, quarter).

19, 2.♪, LH: This is obliterated by ink blots on **S**, with memos “see ϕ ” (unidentified reference) and “ $G^\#$ ” (here, $g^\#$ half note supplied).

21, 1.♪, RH/downstem: **S** has ink quarter b^1 (omitted here) crossed out in pencil.

22, 7.♪, RH/middle pitch: **S** has notehead sitting high on the F line and the $\#$ is above the line (here, $f^\#^2$).

23, 2.♪/3rd triplet ♪, RH/bottom pitch: **S** has notehead sitting low in the F space, slightly on the E line (here, eb^1).

25, 8.♪, RH/upstem: **S** has three noteheads, one large sitting low in C space (touching B line; interpreted here as b^1), a small one sitting high in C space (here, interpreted as c^2), and another small one in A space (vaguely \natural or b ; here, a^1).

26, last ♪, RH/upstem: The absolute evidence of c^2 as a sixteenth (as here) has been torn away from **S**, but the dotting of the previous a^1 is sufficient assurance.

28(1st triplet ♪)–32(2.♪), RH/upstems: **S** numbers in pencil each chord change from “1” to “24” (omitted here).

29, 12.♪, LH: **S** has what appears to be both c & d ; the d seems to be a discrete notehead, the c smudged in later as a reconsideration (here, c only).

30, 3.♪, RH/upstem: **S** lacks value dots (supplied here).

32, 2.♪/3rd triplet ♪, RH: Given the numbering of these three triplet eighths as “23” in Ives’s numbering of the chord sequence (see note m. 28), this last eighth must not be defaulting to naturals.

32, 2.♪, LH: **S** has ink $c^\#$ notehead (unflagged), circled in pencil (omitted here).

33, 4. , LH/downstem: **S** has notehead straddling the G line and A space (here, G^\sharp).

33, 12. , RH/bottom pitch: **S** has notehead both on G line and in A space (here, g^1).

33(2. )–36(3rd triplet ) , LH: **S** numbers in pencil each chord change from “2” to “20” (omitted here).

34, 1. , LH/upstem: **S** lacks value dots (supplied here).

36, 6th triplet , LH/downstem: **S** has quarter for c^\sharp (here, eighth–tie–eighth).

36, 3. /4. , RH: **S** appears to have a pencil notehead e^2 (as here) obscured by the \sharp for the next sixteenth.

36, last , LH/downstem: **S** has a (omitted here) which seems to be superseded by the upstem sixteenth notes.

37(2. )–40(1. ) , RH: **S** numbers in pencil each chord change from “1” to “17” (omitted here).

41, 1. , LH: **S** has crossed out a (omitted here).