

Charles Ives: Study No. [18], s. 103

DESCRIPTION OF SOURCES

- S** Pencil sketch (c1914), on 12-stave paper (p. [2] of *Set of Five Take-Offs*, mvt. ii “Rough & Ready” [S. 122]). Untitled; identified as *Study No. [18]* by John Kirkpatrick. one p. (f4775) 9 mm.
- p** Pencil patches, possibly for *Study No. [18]*, on 16-stave paper (sharing the page with the start of *Study No. [19]*).
one p. (f4803) 6 fragments (labeled here “a”–“f”)
Fragment **a** (staff 1) 6 quarter beats in [treble] clef, headed by symbol “Φ”
Fragment **b** (staves 2–3) 13 quarter beats in treble & bass clefs, ending with “to Φ” (not in the style of *Study No. [18]*)
Fragment **c** (staff 4) c17 quarter beats in [treble] clef
Fragment **d** (LH, staff 7) c7 quarter beats in bass clef
Fragment **e** (RH, staves 6–8) staff 6, c6 quarter beats in treble clef; staff 7, 1 quarter beat in bass clef to be repeated 3 more times; staff 8, c12 quarter beats in treble clef (a new version of staff 6’s notes)
Fragment **f** (staves 9–10) 4 quarter beats in treble & bass clef, ending with “to Φ | p 22 | for LH” (probably not related to *Study No. [18]*)

CRITICAL COMMENTARY

This urtext edition uses **S** as the sole source.
All of Ives’s accidentals are retained here.

S (f4775)

1, 7. ♪/1st–2nd triplet ♪, top staff: **S** has erasure of accidentals which appear to have been $d^{\flat 2} - g^{\flat 2}$ (erased accidentals omitted here).

1, 8. ♪/1. ♪: **S** has # for d^3 , partially erased (omitted here).

1, 8. ♪/2. ♪: **S** has # for f^3 , partially erased (omitted here)

7, memo: **S** is unclear whether Ives writes “E D” or “Eb” (here, the latter is assumed).

8, last ♪: **S** has ♯ (as here) overwriting a #.

9, 4. ♩ (counting by ♩ upstems): **S** has bottom pitch sitting low in E space (here, e^2).

9, 5. ♩ (counting by ♩ upstems): **S** has whole notehead straddling both the G space and A ledger line, the b somewhat on the F line (here, ab^2).

p (f4803)

Fragment **b**

1. ♩, RH: **p** has notehead mostly above the F line (here, f^2).

7. ♩, RH: **p** has notehead largely in A space (here, g^1).

Fragment **c**

2, 3. ♩: **p** has notehead straddling both the D line and E space (here, d^2).

Fragment **f**

last quintuplet ♩, RH/upstem: **S** has bottom notehead largely above the F line (here, $f^{\sharp 2}$).