

Charles Ives: Study No. 19, s. 103

DESCRIPTION OF SOURCES

- S** Pencil sketches (c1914) of fragments, on previously unused 16-stave pages of the Reis copy of *Four Transcriptions from "Emerson"*; memo above: "(see back Study ##15 at bottom)" (possibly suggesting the connecting of the extant material of *Study No. 16* to the present study); on a positive photostat, now lost, of p. [2] Ives added: "#19".
- p. [1] (f4803), mm. 1–6 on staves 13+14, mm. 7–10 on staff 15 (memo above: "all pp but Even Me T[une] → → etc This in a way is a study in ~~intens~~ | major & minor intensities")
- p. [2] (f4804), eleven fragments, some related by common material or by connecting lines:
- Fragment **a** (upper LH corner, staves 1–2) 4 mm., m. 4 material labeled "B" and "C"
 - Fragment **b** (LH, staves 4–5 plus one quarter beat in staff 6) 6 quarter beats (connected by arrows to Fragment **a**)
 - Fragment **c** (upper RH corner, staves 1 & 3) 5 quarter beats (related to Fragments **d** & **g**)
 - Fragment **d** (RH, staves 5–6) 5 quarter beats (related to Fragment **g** & connected by arrow)
 - Fragment **e** (mid page, staves 4–5) 2 quarter beats (or one chord)
 - Fragment **f** (mid page, staves 4–5, to R of Fragment **e**) 4 quarter beats (labeled "Coda")
 - Fragment **g** (LH, staves 7–9) 20 quarter beats (related to Fragments **c**, **d**, & **h**; shares 1st barline with Fragments **h** & **i**)
 - Fragment **h** (LH, staves 10–11) 19 quarter beats (connected to Fragment **i** by some shared barlines; the base line continuation of **h** appears to become part of **i**)
 - Fragment **i** (LH, staves 12–13) 19 quarter beats (connected to Fragment **h** by some shared barlines; a line runs down toward Fragment **k**)
 - Fragment **j** (LH, staves 15–16) about 13 quarter beats (labeled "141"; similar to mm. 27–30 of Ives's song "The Waiting Soul" in which the related material appears in *114 Songs* on p. 141)
 - Fragment **k** (RH, staves 15–16) about 8 quarter beats (labeled "115"; m. 2 chords are related to Ives's song "Old Home Day" in which the related material appears in *114 Songs* on p. 115; apparently a continuation of Fragment **i**)
- p** Pencil patch, from sketch for *Pre-First Violin Sonata*, new 2nd mvt. (its mm. 73–82).
one p. (f3210) used here for mm. 18(3.♩)–24(3.♩) of the Kirkpatrick realization

CRITICAL COMMENTARY

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

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

Page 1

mm. 1–6, LH/upstems: **S** renders only the first four quadruplet notes of m. 1 in the proper eighths, thereafter in quarter notes (as here).

m. 1, LH, last quadruplet ♩: **S** has notehead low in E space, touching the D line (here, *d*).

m. 2, LH, 1.♩: S has notehead high in C space, touching the D line (here, d^\sharp).

m. 6, LH, 6th quadruplet ♩: S has notehead floating well above the bass staff, with no ledger line(s) (here, b).

Page 2

Fragment a:

m. 4 (“B”), LH: S has \sharp for c^1 with bolder \natural sign overwritten (here, \natural only).

Fragment b:

1–2.♩, LH: These crossed out notes are hard to decipher and confused by rust spotting.

2.♩/1.♩, LH/bottom pitch: S has notehead low in C space, with b sign on B line (here, cb).

5.♩/2.♩, RH/upstem/bottom pitch: S has faint notehead appearing to be high in F space, somewhat into G line (here, g^1).

Fragment e:

S has the top 3 pitches of the first-stemmed chord heavily obliterated. A sweeping line curves up from the bottom left of the chord up to about the b^1 (its significance not clear, omitted here).

Fragment g:

m. 1, 4&5.♩, LH: S has the stems of $e-d^\sharp$ reversed (here, directions rationalized).

m. 3, 4.♩, LH: S has top notehead almost fully in G space (here, f^\sharp).

Fragment i:

m. 3, 1.♩, RH/upstem & LH/upstem: Ives appears later to have added beams (creating a one-beat rhythm) to what was dotted quarter–eighth over quarter–quarter.

m. 4, 2.♩, RH/upstem: S had half-note d^2 (possibly sharpened) before Ives reformed the notehead as a c^2 (apparently \natural , as here).


m. 6, 1.♩, LH: S is unclear as to whether there are one or two ledger lines (for D , or for BB) below staff (here, BB).

m. 6, 2.♩, RH/middle pitch: S has notehead sitting high in E space, touching F line (here e^2).


m. 6, 6–8.♩, RH/upstems: The eighth-note flag and the upper set of beaming appear to be added later on S.

Fragment **j**:

m. 1, 8. , RH: **S** has bottom pitch appearing high in the G space (here, *a*).

m. 2, 10. , RH: **S** has notehead sitting low in E space (possibly *d*²) with a vaguer possible notehead sitting high in E space (here, *e*²).

Fragment **k**:

m. 2, 2. , RH/downstem: **S** has half-note head circling both C space and some of D line (here, *c*²).

m. 2, 2. , LH/middle pitch: **S** has notehead sitting high in A space (here, *A*).

Charles Ives: Study No. 16+19, s. 101+103

John Kirkpatrick pieced together the following materials to fashion his edition of *Study No. 19*. It commences with the opening fragment of *Study No. 16* (as is apparently directed by Ives's memo at the head of *Study No. 19*: "(see back Study ##15 at bottom)" (i.e. *Study No. 16* material).

mm. 0–4	<i>Study No. 16</i> , source S
5–14	<i>Study No. 19</i> , S , p. 1
15–16	<i>Study No. 19</i> , S , p. 2, Fragment a
17–18b	Fragment b
18c–24c	<i>Pre-First Sonata for Violin and Piano</i> [S. 59], new mvt. 2 sketch toward its mm. 73–82 (f3210; source p here)
24d–29b	<i>Study No. 19</i> , S , p. 2, Fragment i (and using aspects of Fragments c & g)
29c–30	Fragment k
31–32a	<i>Old Home Day</i> [S. 315], as printed in <i>129 Songs</i> , p. 214, mm. 8c–10
32b–34a	<i>Study No. 16</i> , S
34b–35	<i>Study No. 19</i> , S , p. 2, Fragment f