

## Charles Ives: Study No. 2, S. 91

### DESCRIPTION OF SOURCES

- R** Pencil score sketch (c1910–14) of *Emerson Overture/Concerto* (S. 22), on 16-stave paper in mostly 4-stave systems.  
p. [6] (f2216), m. 2, 1–20.♩ of this study (mm. 61–66 in David G. Porter’s reconstruction of the *Overture/Concerto*)
- p** Pencil patches for **R**.  
p. [1] (f2225, photostat of same = f2226), m. 2, 21–27.♩ of this study (m. 68 in David G. Porter’s reconstruction of the *Overture/Concerto*)  
p. [2] (f4784), m. 2, 28–33.♩ of this study (m. 70 in David G. Porter’s reconstruction of the *Overture/Concerto*), with memo: “(only in | Rythmic Cadenzas | (Concerto) | for | see Emerson | Concerto” ; opening with “[triangular symbol] G” ; ending with: “to | p 3 | to H | ”
- r** Pencil sketch of cadenzas (ca. 1925) for **R**, headed in ink “for (3 | Centrifugal Cadenzas | Em. Con.”.  
p. [3] (f2221), m. 2, 34–40.♩ (labeled “H”), m. 3, 3–6.♩ (whole-note cluster), m. 3(23.♩)–6 of this study (mm. 70–80 in David G. Porter’s reconstruction of the *Overture/Concerto*)  
p. [4] (f2222), m. 16–20 of this study (mm. 82–87 in David G. Porter’s reconstruction of the *Overture/Concerto*)
- S** Pencil sketch (ca. 1910–11), on 14-stave single leaf (sharing the page with the end of *Study No. 1*) as part of a grouping of leaves containing *Study Nos. 1–9*; headed: “#2.”  
p. 2 (f4782), mm. 1–2  
p. 3 (f4783), mm. 3–20
- T** Ink score (c1923–24) of mvt. 1 of *Four Transcriptions from “Emerson”* (S.123).  
p. 2 (f4874), m. 2, 1–18.♩ of this study (mm. 16–19 of *Transcriptions/i*)
- V<sup>1</sup>** Ives’s recording (11 May 1938) of *Study No. 2*, on Melotone Recording Co. disc I/side 2, included on New World Records CD 80642-2 “Ives Plays Ives” (track 18, after a complete *Study No. 9*); mm. 1–2(15.♩), then abandoned.
- V<sup>2</sup>** Ives’s recording (11 May 1938) of *Study No. 2*, on Melotone Recording Co. disc I/side 2, included on New World Records CD 80642-2 “Ives Plays Ives” (track 19); m. 2, 1–11.♩, m. 2, 1–24.♩ (with false start of m. 2, 21–24.♩), and m. 2 complete (= in total, almost the whole of **S**,

p. 1).

- V<sup>3</sup>** Ives's recording (11 May 1938) of *Study No. 2*, on Melotone Recording Co. disc I/side 2, included on New World Records CD 80642-2 "Ives Plays Ives" (track 20); mm. 1–3(6.♩) (= p. 1 of **S** plus 6 quarters).
- V<sup>4</sup>** Ives's recording (11 May 1938) of *Study No. 2*, on Melotone Recording Co. disc I/side 2, included on New World Records CD 80642-2 "Ives Plays Ives" (track 21); m. 3(11.♩)–20 (= most of p. 2 of **S**). (see **Y** below)
- V<sup>5</sup>** Ives's recording (11 May 1938) of *Study No. 2*, on Melotone Recording Co. disc I/side 2, included on New World Records CD 80642-2 "Ives Plays Ives" (track 35); mm. 1–20 (complete).
- Y** Transcription by Gail and James Dapogny of **V<sup>4</sup>** under the editorial title *Three Improvisations for Piano: II* (published by Associated Music Publishers, 1984).  
p. 6–7 (= p. 2 of **S** in a mercurially improvised version)

### CRITICAL COMMENTARY

This edition is based on **S**, with reference to **r**.

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

m. 1, Tempo: **S** has "Andante modo" (here, "Andante moderato").

1, 1.♩/2.♩, RH: **S** has dotted half (here, triple-dotted half).

2, 9–10.♩, LH/upstem: **S** has dotted half (here, half).

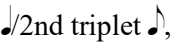
2, 15.♩/1.♩, LH: **S** lacks value dots (supplied here).


2, 18.♩, LH: **S** lacks value dots (supplied here).


2, 21.♩, Tempo: "Slightly faster" adapted from **V<sup>5</sup>**.


2, 25.♩, LH/upstems: **S** notates this in regular eighths (here, dotted eighths), each pair marked "2", with

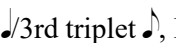
memo: "2.♩ of LH | to 3.♩ of th[e] 5".



2, 43.  LH: At end of line (end of p. 1) **S** has no tie over for the *d* but next measure (top of p. 2) has the tie over (as carried out here).



3, 3.  LH: **S** also has  $G+d\sharp$  (marked “8va lower”; both omitted here—covered by Ives’s memo).



3, 11. : “Slightly faster” adapted from  $V^5$ .


3, 11.  Dyn: **S** has *f* beneath 2nd triplet quarter (here, above 1st triplet quarter).

3, 21.  RH: **S** has ties forward to an abandoned chord, the fully realized chord follows and has its own ^ accent; **r** has ties (here, ties omitted).


3, 25.  RH: **S** has a tie of 1–2.  on  $e^1$  only (here, ties filled out).



3(25. )—5: After m. 3/23.  Ives’s “drum chords” cease to be fully spelled out, with memo: “(RH. part through to  $\Theta$  is that of drums – do same chords)” (as carried out here).


3, 28.  RH: **S** appears to have thirty-second–triple-dotted eighth–thirty-second, but this may be an overlay of vestigial ideas (here, matching m. 3, 27. .

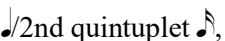
5, 1<sup>st</sup> triplet  RH: **S** has only  $f+e^1$  and the shorthand is used thru m. 11 (

5, LH: **r** has memo “flat of hand covers all notes” (as used here). **S** has half note value (here, quarter).

11, 1.  LH/upstems: **S** has eighth rest–sixteenth rest–dotted eighth (perhaps Ives is thinking in triplets; here, eighth rest–eighth note, to match Ives’s actual placement of the  $b+bb^1$  ).

11, 1.  LH/downstems: **S** has 1.  cluster tied to a mid-bar  $e+f$  eighth (no eighth rest) and then the quarter cluster (here, triplet pattern is presumed to be intended).

12–15, LH: **r** (whose notation is as vague as **S**) has memo: “the palm covers white notes A–E | fingers take off beats  $C\# D B\flat$  | and  $E\flat$ ” (implying a slightly different chord pair); **S** writes out fully only the first two quintuplet sixteenth-note chords, thereafter (continuing into 2.  ) merely the  $f-e\flat$  pattern (with memo in m. 12 “as fig[ure]”); here fully realized and repeated as marked by Ives for mm. 13–15).

12, 1.  LH: **r** has  $\#$  (for *A*, as here) lacking in **S**.

16, Tempo: **r** has “Largo” (as here) lacking in **S**.

16, 1.♩, Dyn: **r** has *pp* (as here) lacking in **S**.

19: **S** has memo: “let go each | note in R.H. | gradually”.

20, 1–7.♩, RH: On **S** Ives seems to have written each staff freely, later connecting various RH notes with LH notes by adding alignment lines (here, Ives alignments are followed exactly, necessitating the altering of some of his RH durations to fit the LH timing). The notation in **S** (p. 3/line 11) is:

20, 1.♩, LH: **r** has memos: “(Strike as hard as possible)” and “pedal hold all notes” (as used here); **S** has memo between staves: “not | together”.

20, 9.♩, RH: **r** has memo: “final call!” (used here).

20, 9–10.♩: **S** has  $b^{\flat 1}$  appear slightly ahead of  $f^{(h) 1}$  (here, alignment from **r**).

20, 10.♩: **S** has half (here, quarter).