

Charles Ives: Study No. 20, s. 104

DESCRIPTION OF SOURCES

- S** Pencil sketch (c1917–19), headed: “Studes even durations – unevenly devided”.
p. [1] (f4805) mm. 1–3(2.♩) & mm. 3(14.♩)–15 (on 16-stave double leaf used also for sketches toward mvt. 3 of *Orchestral Set No. 3*)
p. [2] (f4806) mm. 16–25(58.♩) (on 14-stave double leaf used also for a rejected sketches for mvt. 4 of *Sonata No. 2 for Piano: Concord, Mass.*)
pp. [3]–[4] (f4807–08) mm. 25(59.♩)–73 (on 16-stave leaf, leftover pp. 20–21 of the score-sketch of mvt. 2 of *Symphony No. 2*; p. 4 shares the page with the beginning of **M** below)
- M** Ink score (c1922–23) with pencil addenda, upside down on 12-stave, piano-braced paper; headed in ink “#20” (boxed), with pencil memo: “When copied together | put #20 in place of #12 | 20 [in place of] 13 | 22 [in place of] 19”.
p. [1] (f4808) mm. 1–9 (sharing the page with the end of **S** above)
pp. 2–3 (f4809–10) mm. 10–35 (upside down on leftover pp. 22–23 of the ink score of mvt. 1 of *Sonata No. 3 for Violin and Piano*)
pp. 4–5 (f4811–12) mm. 36–70 & rejected mm. 71–72; at end of p. 4 in pencil (crossed out):
“Dear Mr Price: Please copy only | Trio – Imo end as end enclosed | & return – C E Ives | 70 W 11.”
p. “(4 Con’t’d)” (f4813) mm. 71a, 72a, 73, “whipped” chords (in pencil) [a], [b], & [c], and 74–76 (upside down on leftover staves at the end of 2nd Oboe part for mvt. 3 of *Symphony No. 2*)

CRITICAL COMMENTARY

This urtext edition uses **M** as the sole source. Selective references below to **S** highlight differences that may be of use in correcting or elucidating **M**. (The realization of the mapping laid out by Ives in **M** using siglia (“1B”, “2B”, etc) yields the following, with a palindromic structure: mm. 1–73a (excluding rejected mm. 71–72) | 1B, mm. 30–40 | 2B, mm. 25–27 | 3B, mm. 16–24 | 4B, mm. 1–15 | Coda, mm. 75–75.)

Title: **S** has “even durations – unevenly divided”; **M** has “# 20”.

3, 9.♩/last triplet ♩, RH: **S** has db^2 (as here) lacking in **M**.

3, 10.♩, LH: **M** has pencil memos: “an extra player may | help here & | other | places” and “A♯ LH may be played 8va up”.

3, 11.♩, RH/upstems: **M** has thirty-second–thirty-second(tied)–dotted-eighth–sixteenth; **S** is unclear (here, thirty-second–double-dotted-sixteenth–sixteenth).

7, 3.♩, LH: **M** has \flat (as here) overwriting \natural sign.

8, RH: **M** has pencil memo: “lower R.H part may be | left out”.

11, LH: **M** has ink memo: “(on repeat play L.H. twice as fast again = [5 sixteenth notes] | i.e = the phrase of 5 notes in 4 time, instead of 2 time.”

12, end of 2.♩: In **M** this reaches the end of the line where (upside down) there is a preprinted barline (here, ignored).

13, 4.♩, LH: **M** has \natural sign in F space (here, for e^1).

13(4.♩)–14/15(3.♩): **S** has the chord changes successively labeled “all w[hite] b[lack] | w b w | all w all b”.

14, 1.♩: **M** has a single over-sized \natural sign in each staff (here, \natural for each pitch needing cancelation).

14, 4.♩: **M** has two over-sized \flat signs in each staff (here, \flat for each pitch).

14, 2.♩: **M** has a single over-sized \natural sign in each staff (here, \natural for each pitch needing cancelation).

15, 2.♩, RH: **M** has a \sharp for all notes except a^2 , but Ives’s oversized \sharp (appearing to be for $c^{\sharp 2}$) may be intended to confirm all notes are to be sharped (as here).

16, 1.♩, RH & LH/upstem: **M** has in RH two over-sized \natural signs, in LH one (here, \natural for each pitch).

17, 4.♩: **S** has “piu moto”.

18, 3.♩, LH: **M** had sixteenth–dotted eighth, changed in pencil to even eighths (as here).

21, 3.♩/2.♩, LH/bottom pitch: **M** has notedhead almost filling C space, but crossing over B line; **S** has B^b (as here).

22, 1.♩, LH/upstem: **M** has a^1 crossed out in pencil (not deleted here).

25, 11.♩, RH: **S** has a $c^{\sharp 2}$ quarter note, circled (apparently for omission), not appearing in **M** (nor here).

25, 12.♩, RH/downstem: **SM** have b for c^1 (here, single b).

25, 14.♩/2nd triplet ♩, RH: **M** has top pitch as bb^1 , but marked in pencil “←B \sharp ” (here, $b\sharp^1$).

25, 22.♩/3rd triplet ♩ – 24.♩, RH: **M** has bottom pitch as b (as here; the change seems purposeful); **S** has d^1 .

25, 26.♩/last ♩, RH/downstem: **S** has tie forward to next eighth (d^1) (as here) lacking in **M**.

25, 27.♩, RH: **M** has a large “notehead” covering F space, G line, and lower half of A space, displaced slightly to the left of 27.♩; **S** has no such “notehead” (omitted here).

25, 28.♩/3rd triplet ♩: **S** has “meno mosso”.

25, 29.♩/2nd triplet ♩, LH: **M** had bottom pitch as A but overwritten by G (here as the latter).

25, after 32.♩: In **M** this reaches the end of the line where (upside down) there is a preprinted barline (here, ignored).

25, 44.♩: **S** has “meno mosso”.

25, after 44.♩: In **M** this reaches the end of the line where (upside down) there is are preprinted barlines, filled in by Ives in pencil then erased (here, ignored).

25, 50&52.♩/1-2.♩ each, RH/downstems: **S** has dotted-eighth–thirty-second (**M** as here).

25, 54–59.♩: **M** has ink memo: “Don’t ~~touch~~ correct these consec. 5ths – Rollo! | This is not for candy-box ears [winking-face caricature]”.

30: **S** has “quasi | or antiquasi ‘Marchè’”.

30, 5.♩, RH: **M** has what appears to be F & G noteheads (here, $f^1 + g^1$) stacked one directly above the other; **S** has only f^1 .

31, 3.♩, LH: **M** has pencil insert of this dotted eighth–sixteenth (as incorporated here), with memo: “out | by mistake in copying | see | sketch copy”.

31, 4.♩/4.♩, LH/downstem: **M** has *B* notehead but a fatter notehead that almost fully covers *C* space; **S** has *B* (as here).

32, 3.♩, RH: **M** has penciled ♮, crossed out (omitted here); **S** has “♮ | II[nd time]”.

34, 5.♩, LH: **M** has *C+c*, but *C* is crossed out in pencil and *F* substituted (as here).

38, 2.♩, RH/middle pitch: **M** has notehead sitting somewhat on *G* line but largely in *A* space with *b* sign squarely on *G* line (here, *g^{b1}*); **S** has *g^{b1}*.

39, 2.♩/4.♩, RH: **M** has a possible *f¹* notehead—on stem, but not aligned with *c^{#1}* (possibly *f¹* intended as a replacement for *c^{#1}*)—not in **S** (omitted here).

41: **S** has memo: “These 2 nice measures are | dedicated to star lady bird pleasers | Josy Hoffman, Howard Bower, Ossy Gab | Sery Rachnotmanenough. – Rollo boys—! | Play it pretty and make | and make an easier living [caricature of violinist or conductor?] | also to the lily-boy nice | time beaters – | Wally – & Tosey | etc et all.”

47, 2.♩, RH/downstem: On **M** Ives crossed out in ink his dotted-quarter *b(b)* (then changed his 1st beat dotted-quarter *bb* to dotted half, as here).

54: **S** has memo: “if repeat[ed] | rest beat | on first [♩] →”; **M** has RH ink memo: “(on repeat the | 1st eight notes | are not played)”; **M** has LH ink memo: “on repeat | an 8 rest here”.

55: **S** has memo: “if this strain is repeated | the whip chord is played more | often as mark | (smash notes, ad lib)”.

57, 4.♩: **M** has ink memo in RH margin: “1st whip | chord on | Repeat – played | here. x | see w chord | attached slip | at bottom [p. “4 Con’t’d]”.

57, last ♩, RH: **M** has memo in RH margin for “1st whip chord”: “☐ 1st whip | chord on Repeat – played | here. | x | see w chord | attached slip | at bottom”.

58: **S** has memo: “When whip chord is | played the last notes played | in R & L.H. held with pedal | & while holding whip c[hord] the | other notes are omitted”.

61, 6.♯: **S** has memo: “if this strain is repeated | the whip chord is played more | often as mark ↑”.

66, 2.♯: **M** has memos: in ink “(x 3rd | whip chord)”; in pencil “→ Ist whip c[hord] | here if I & 2 | have not been played first time”; and in pencil “or Ist whip c | if none before” (“Ist whip c” refers to Ives’s penciled chords on p. “(4 Con’t’d)” [f4813] where Ives spells out three chords for insertion or substitution into his ink score as noted there.) Ink memo on p. “(4 Con’t’d)” [f4813]: “The first time the 2 first whip chords | may be left [out] – if so whip c[hord] #1 may | be played p 4. | bottom line 2nd | meas.” (referring to m. 66); the chord used in the performing edition is that on f4813 (**M**, p. 4 has chord used at m. 66a).

66, 2.♯ & 70, 2.♯: **S&M**(p. 4) have # for f^3 whereas **M**, m. [c] “3rd whip c[hord]” (on p. “4 Con’t’d”) has ♯ (as here; perhaps on **M** in ink Ives is confusing his whip chords [a] and [c]’s accidentals and the pencil version on **M**(p. “4 Con’t’d”) are correct in having $f(\sharp)^3$).

70: **M** has a crossed-out pencil memo in bottom RH margin: “Dear Mr. Price: Please copy only | Trio – Imo end as enclosed | & return – CE Ives | 70 W 11.”

71, 1.♯, RH: **M** has # floating between a^2 and c^3 (here, as $a^{\sharp 2}$).

72: **M** (p. 5) has memos: in ink “see slip | bottom p. 4.” and in pencil “for end of #20 see | slip bottom last page” (both memos refer to p. “4 Con’t’d” [f4813]).

73, end: **S** has memo: “Progress backward | starts here”.