

Charles Ives: Study No. 22, s. 106


DESCRIPTION OF SOURCES

- S** Pencil sketch (c1918–19), no heading.
p. 5 (f4818) mm. 1–11 & 17–18 (in pencil) and 12–16 (inked over for **M**; on 16-stave paper of ink score of *Sonata No. 2 for Violin and Piano*)
- M** Ink score with pencil addenda (c1922–23); headed: “#22” (boxed).
p. 7 (f4817) mm. 1–11 (on 12-stave, piano-braced paper)
p. 5 (f4818) mm. 12–13 (inked), 14–15 (pencil, partially inked), 16 & 17a (inked notes on **S** above), and 17–19 (separate penciled additions)
- N** Edition by Henry Cowell, published by New Music (Vol. 21, no. 1, Oct 1947).
pp. 8–9 (—)

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**. (Although produced in his lifetime, there is no evidence that Ives took part in the preparations for **N**.) Following Ives signage, the resulting form would be: mm. 1–15, 1–9, and 16, 17a, & 19 (with the possible inclusion of m. 18).


1: **M** has *p* added in pencil and floating between staves (as here).


1, 1–2.  RH/downstems: **M** has ink tie crossed out in ink, but re-entered in pencil both above and below (the latter as here).

3: **M** has “*piu mosso*” and “*faster & animando*” (both as here) added in pencil.

3, 5.  LH: **M** has mostly erased ink *g*[#] quarter (omitted here).

4: **M** has “ see footnote” (as here) in pencil (the footnote itself is also in pencil); the ink *f* dynamic is altered to *ff* (as here) in pencil.

4, 1.  RH/downstems: **S** has dotted eighth–sixteenth, **M** eighth–eighth (as here).

5, 6.  RH/downstems: **S** has two eighths *a*¹–*c*^{#2} preceded by a tie (all as here in cue-sized notes) lacking in **M** (probably an omission in copying, area left blank).

8: **M** renders all in halves, quarters, and eighths (here, in the proper rhythmic species).

9, LH: **M** has memo: “2 lowest | C[#]s on piano” yet notates *CC[#]+C[#]* “8va | basso”.

11, last ♯, RH/downstem: **M** has ink tie, crossed out in ink (omitted here).

15, 6. ♯, LH: **M** must be lacking (as here) a ♭ for *E* (cf. m. 11, 8. ♯ & m. 13, 7. ♯).

16 & 17a: On **M** Ives added fingerings in pencil (the “x” is the English marking for thumb or “1”).

16, 3. ♯, LH: **M** has penciled “4” fingering overwritten by “3” (the latter as here).

16, 8–9. ♯, LH: **M** has the pair of tied g^1 circled (for omission; here, crossed out).

17: **M** has this measure in pencil, revised with circlings (for omissions) and then crossed out. It is replaced by m. 17a which is in ink only.

18: **M** has this measure as pencil insert, circled and labeled with “?” (to include or omit), with an arrow trailing down to m. 19.

19: **M** has two pencil memos (both as here).