

Charles Ives: Study No. [23], S. 107

DESCRIPTION OF SOURCES

- s** Preliminary pencil sketches.
- s¹** (f4822) burlesque cadenza, relating to mm. 2(11.♩)–6, 10–11, & 13–15 (on back of pencil sketch of the song “Abide with me,” S. 205)
- s²** (f2225) toward mm. 42, 46, & 46(9.♩)–47 (or is a sketch toward a patch for Cadenza #4 of *Emerson Overture for Piano and Orchestra*, S. 22; on a double leaf of patches for *Emerson Overture*)
- S** Pencil sketch (c1920–22), no heading.
- p. 1 (f4819) mm. 1–16a (exists only in negative Photostat Q1809; originally on 14-stave paper)
- p. 2 (f4820) mm. 16b–40 (mm. 37–40 are rejected and superseded by mm. 41–47 on p. 3; on reverse of a 16-stave sketch for new 2nd mvt. of *Pre-First Sonata for Violin and Piano*, S. 59)
- p. 3 (f4821) mm. 41–54 & Coda (on blank p. 24 of 16-stave ink score of 2nd mvt. of *Sonata No. 2 for Piano: Concord, Mass., 1840–60*, S. 88)
- p** Possible pencil patches.
- p¹** (f3210) mm. 5–6 & 10–12 (on a sketch page—reverse of **S**, p. 2—toward the new 2nd mvt. of *Pre-First Sonata for Violin and Piano*, S. 59)
- p²** (f4805) m. 14 (on double leaf used also for sketches toward mvt. 3 of *Orchestral Set No. 3*, S. 9 and *Study No. 20*, S. 104)
- p³** (f6810) mm. ca. 17–20 (crossed out; on p. 5 of ink score of the song “General William Booth Enters Into Heaven,” S. 255)
- p⁴** (f4823) mm. 47(9.♩)–49, & m. 52
- V¹** Ives’s recording (mid 1930s) of two patches for this study (mm. 42–43, 42–43, & 46–49) based on **s²**, on Speak-O-Phone 7-inch disc B/side [2], included on New World Records CD 80642-2 “Ives Plays Ives” (track 10).
- V²** Ives’s recording (11 May 1938) of part of this study (mm. 15–36 & Coda/1–3.♩), on MeloTone Recording Co. disc [II]/side 4, included on New World Records CD 80642-2 “Ives Plays Ives” (track 25).
- V³** Ives’s recording (24 April 1943) of an improvisation on mm. 40–53 of this study, on Mary Howard Studio disc [B]/side [1], included on New World Records CD 80642-2 “Ives Plays Ives” (track 35).

CRITICAL COMMENTARY

This urtext edition uses **S** as the sole source.

1: The memo “see back” refers to an unknown source (since **S**, p. 1 exists only in a Photostat of the obverse, there is no “back” page).

2, 3. ♯, RH: On **S** Ives twice circled this material for omission.

8, 9. ♯: **S** has \flat written over the original \sharp for g^2 .

14: The mysterious “3” in the L margin may be an indication of a 3-beat meter.

19, 1. ♯, RH: The small b^1 represents the partially erased note in **S**. Above staff **S** has a mostly erased cut-time symbol (omitted here).

20, 3. ♯, RH: The d^2 of the second (replacement) chord is mostly erased (retained here, as a small notehead).

21, after 4. ♯, RH: **S** has a short vertical slash in the R margin that may be an indication of a barline (omitted here).

26: **S** has boldly marked out notes in LH & RH between 1. & 2. ♯ (omitted here, unreadable).

27, 6. ♯, LH: **S** has faint G (perhaps an erasure; represented here by a small notehead).

30, metric modulation formula: **S** has two “or” in the metrical equation, one above the other (here, just one).

31–34, RH: **S** has bar-repeat signs, but, as seen in Ives’s related passages in *Scherzo: Over the Pavements* (S. 82) and *Take-Off No. 3: Rube Trying to Walk 2 to 3!!* (S. 85), these signs actually ask for the continuation of the pattern.

36: **S** lacks a barline to define the beginning of this measure (m. 35 ends previous system), but Ives’s new meter calls for one (supplied here editorially).

39, 3.♩, LH: S has mostly erased g^1 (represented here by a small notehead).

40, 3.♩: S has what appears to be thirty-second note beams for top staff notes, no beams for middle staff notes (here, both staves rendered in proper sixteenth-note beamed septuplets).

42, 6.♩/last thirty-second, LH: S has notehead sitting very low in C space, touching B line (here, b^1).

43, 4.♩/last sextuplet ♩, LH: S has notehead sitting low in the A space, touching the G line, but its # symbol is squarely in the A space (here, $a^{\#1}$ even though the previous figure has $g^{\#1}$).

46, 3.♩: S renders both chromatic runs in thirty-second notes (here, proper sixteenths).

47, 1–2.♩: S renders the 7s in half values (sixteenths & eighths).

47, 5.♩/1.♩, RH: S has faint d^1 notehead (rendered here as a small notehead).

48, 3.♩/4th quintuplet thirty-second, RH: S has faint $f^{\flat 2}$ notehead, overwritten by G (here, the F is presented as a small notehead; clearly the pattern calls for an F).

49–51, RH: On S Ives writes m. 49 as a 2/4 bar, notated on the 2nd beat in triplets, above writing “or put as 6/8” (this comes at the end of the system and is followed by the memo “to [symbol] p. 18” the goal of which is unidentified); on the next system Ives switches to 6/8 and uses a squiggly line to map an arpeggiation that demonstrates Ives has changed his mind to an equation of ♩ = ♩. This equation should be applicable to m. 48 which would thus have 6 eighths rather than 4.

54: This “DC” could be a DS to Ives’s second identical symbol (in m. 2, 1.♩).