

## Charles Ives: Study No. 27, s. 108

### DESCRIPTION OF SOURCES

- S<sup>1</sup>** Pencil sketch (c1913) for 2 cornets and organ (or piano, or strings), in 3-stave systems, on 16-stave double leaf (other pages contain a sketch for mvt. 3 of *Sonata No. 3 for Violin and Piano*, S. 61), labeled “#27”.  
one p. (f3172), mm. 1–20 (whole page is crossed out)
- S<sup>2</sup>** Pencil sketch toward brass lines (trumpet, horn, trombone, and tuba) and mm. 4–7 of the “A–B” chord plan, in 2-stave systems, on 16-stave single leaf (reverse is blank), labeled “#27”.  
one p. (f3173), 32 mm. (whole page is crossed out)
- S<sup>3</sup>** Pencil score-sketch of brass lines (E $\flat$  cornet &/or clarinet, B $\flat$  cornet, trombone, and tuba with references to strings, pianos, and drum), in 4-stave systems, on 16-stave single leaf (reverse is **p**), labeled “#27”.  
one p. (f3174), 33 mm.
- p** Pencil patch for piano arpeggiation, in 2-stave system, on 16-stave single leaf (on back of **S<sup>3</sup>**; when **p** is turned upside down, it has R margin 4-stave marking of “Tpt | Trombone Tu | String Orch | or Organ (2 players)” —start of a short score combining **S<sup>1</sup>** and **S<sup>3</sup>** and possibly **p**?).  
one p. (f3175), mm. 4–6

### CRITICAL COMMENTARY

This edition is based on **S<sup>1</sup>** and **p** (each presented in urtext editions), which feature use of the piano. **S<sup>3</sup>** has memo: “(can be played by 2 pianos—4 players)”.

#### **S<sup>1</sup>**

1: **S<sup>1</sup>** has “Alle mode” (or “modo”, as here); **S<sup>3</sup>** has “Allegro modo”.

4, 1. $\flat$ : This A-type pitch set has an E (*e*) found in no other iteration (Ives copies this mistake in **p**, first chord; **S<sup>2</sup>** does not have such an E); **S<sup>2</sup>** does not have the *c* found in **S<sup>1</sup>p** (*c* retained here).

4: After this measure **S<sup>1</sup>** has a crossed out bar (end of system) which appears to have no content. The memo must refer to the upper L of **S<sup>3</sup>**.

4–11: **S<sup>1</sup>** has the top line (Cornet) marked out with loopy squiggles (in addition to the whole page being crossed out).

9(2. $\flat$ ) & 19(2. $\flat$ ): These two A-type pitch sets lack a C where all other iterations have one.

14(2. $\flat$ ) & 17(1. $\flat$ ): These two B-type pitch sets lack a C where all other iterations have one.

19, 1&2.♭: Ives circles the  $d^1-b$ , each pitch being a mistake (1.♭ [B-type] should have no D; 2.♭ [A-type] should have  $c^1$ , not  $b$ ).

## **p**

4, 1.♭: This A-type pitch set has an E otherwise not found in this construct (Ives copied this mistake from **S**<sup>1</sup>, m. 4, 1.♭).

6, 2.♭, LH: **p** has a dyad of  $C^\sharp+G$ , mostly erased (here, rendered with a cross-out).