

Charles Ives: Study No. 7, s. 95

DESCRIPTION OF SOURCES

- s** Pencil sketch rejected, (as part of a grouping of leaves containing *Study Nos. 4–9*), headed “#7” (sharing page with **S**).
p. 7 (f4792), mm. 1–2 (crossed out) with “see | over” (on 12-stave single leaf)
p. 8 (f4793), m. 3 (1st half; crossed out), RH staff labeled “as G \flat ”, LH staff labeled “as G \sharp ”
- S** Pencil sketch (c1912–13), as part of a grouping of leaves containing *Study Nos. 4–9*; headed “begin here | #7”, probably a fairer copy from a now lost first sketch.
p. 8 (f4793), mm. 1–11 (on upper 6 staves of 16-stave single leaf, lower 6 staves torn away, on 3-stave systems; the music of the present Study begins immediately after m. 3 of rejected **s**)
p. [8a] (f4794), mm. 12–17 (on 2-stave systems; on 12-stave leaf, sharing p. with end of *Symphony No. 2/iii*, timp part)

CRITICAL COMMENTARY

This edition is based on **S**.

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

1–3: **S** has “Intro” above its middle staff; repeat signs are at the end of m. 3 (presumably the sextuplets are to heard alone, playing the long-note bi-tonal melody only on the repeat, as realized here; above the melody starting here at m. 4 Ives wrote “II” then changed that to “III” as accommodated here by “[opt. repeat]”).

1–11, RH: Since Ives circled the C flat in his key signature (and added “as used”), all Cs presumably are natural (except as marked by Ives with flats).

3, 6th sextuplet eighth, RH: **S** has notehead sitting high in E space, touching the F line (here eb^2).


3, last eighth, LH: Given the pattern, an a is expected, rather than $c\sharp^1$ (as in **S** and here) but Ives frequently steps out of his patterns.


4, RH: **S** has “play [arrow to 1st half g^1] | on repeat II or 3”. Above 4th beat **S** has “III” (meaning “on IIIrd time”, i.e. after the repetition of mm. 1–3; here, moved to 3rd beat). In R margin at the end of its 1st system (m. 7, 4th eighth) **S** has “This top | tune | part may | be left out | if only 1 player”.






4–11, RH: **S** has the “top tune” line on a separate upper staff (here, the lines are combined on one staff in the manner of Ives’s second page of manuscript, mm. 12–17).

5, 6. \downarrow , RH/upstem: **S** lacks value dots (supplied here).

7, 1. \downarrow , RH: **S** has value dots (as here) but with the shadow of ledger lines under them, suggesting the possibility that these “dots” are note heads a^2+d^3 without rhythmic profile.


8, last , LH: S has # sitting high in G space, notehead sitting rather high on A line (here, a^\sharp).

9, 11th sextuplet , RH/downstem: S has oversized notehead filling A space and part of B line (here, ab^1).


10, 4. , RH/upstems: S has   rhythm (here,  ).


11, 9th sextuplet , RH: S has notehead sitting low in the C space (here, c^2).



12: On S, in L margin (beginning of this bar) Ives writes “all b^\sharp ” with arrow pointing in between the two staves; abandoning his previous, bi-tonal key signatures, Ives in mm. 12–16 separately enters each accidental.




12, 1. , RH/downstem: S has oversized notehead covering A space and G line (perhaps two different thoughts; here, g^1).




12, 4th beat, RH/downstem: S has memo “[arrow to b^\sharp]¹ 3 [triplet] sempre” (after which Ives entered very few per-beat triplet markings).



15, 2nd sextuplet , RH: S has b entered twice (probably meaning simply f^{b^2} , as here).



15, 11th sextuplet , LH: S has b on G line, notehead sitting on high side of G line (here, G^b).


16, 7.  , LH: S has a mostly erased downstem c (omitted here).


16, 7.   ^{2nd} triplet , LH: S appears to have had bb quarter, over written by ab (as here).


16, 11.   , LH: S has faint slur/bracket, “3” (possible triplet marking) and an extra stem for the g^\sharp (both omitted here).



16, 14.  ^{1st} & ^{2nd} triplet , RH/downstem: S has quarter-note upstem for each (omitted here).


17: On S Ives squeezes in on the upper staff six flats (G^b) but does not give the lower staff a G signature to parallel his treatment at m. 1; in the lower staff mm. 21–23 Ives marks all Fs with a #, except m. 17, 5.  .


17, 3.  LH: S has notehead high in G space, touching the A line (here, *a*).

17, 5.  LH: S has no accidental for *f* (notating without signature; probably intended to be sharped; see note m. 17 about the lack of key signature).

17, 5.  LH: S has notehead sitting rather high on the A line (here, *a*).

17, 8.  last  RH/downstem: S has \flat for *c* (probably intending one *b*, as here).

17, 9.  RH/upstem: S had $d^{\flat} + g^{\sharp}$ as dotted quarter, then changed to half note with ties to end of bar (here, dotted half with forward ties).

17, 10.  LH: S has notehead sitting high in C space, touching D line (here, *c*).