

## Charles Ives: Study No. 8, s. 96

### DESCRIPTION OF SOURCE

- S** Pencil sketch (c1912–13), on 12-stave single leaf (as part of a grouping of leaves containing *Study Nos. 4–9*), headed “~~Tri-o.~~ #8”; probably a fairer copy from a now lost first sketch.
- p. [8a] (f4794), mm. 1–4 (on 3-stave system; the music of the present *Study* begins immediately after the end of *Study No. 7*)
- p. 9 (f4795), mm. 5–[10](54. ♪) (mm. 5–9 on a 3-stave system; mm. [10]–end on 2-stave systems)
- p. 10 (f4797), mm. [10], 55–88. ♪ (upper 6 staves are sketch for *Pre-First Violin Sonata/iii*)
- p. [10a] (f4796), mm. [10], 89. ♪–end (sharing page with end of *Symphony No. 2/I*, Vn1 part)
- p. 11 (f4798), alternative ending (remainder of p. is *Study No. 9*)

### CRITICAL COMMENTARY

This edition is based solely on **S**. After the beginning of m. [10] Ives uses no bar lines (with exception of one in front of the 73rd quarter note); here, from m. [10] to the end quarter beats are used as locators for the commentary. All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial.

m. 4, 1. ♪, RH/top staff: **S** lacks  $d^{\#2}$  notehead (included here), but Ives’s chord is tied to one which has it.

m. 5, 4. ♪, RH: **S** has two crowded eighth rests on top stave [RH], one eighth rest on middle staff [LH] (here, quarter rest each).

m. 6(2. ♪) & 7(1. ♪), LH: **S** has bottom note as *BB* (here, *D* to match other “Doh” chords).

m. 7: Ives is inconsistent, starting here, in his including an exclamation point after citations of “Doh”, “Fah”, “Soh” (here, silently included where missing).

m. 7, 4. ♪, RH: **S** uses a shorthand for the chord (here, filled out to match other “Doh” chords) with memo “The Doh, Fah & Soh chords are | always the same each time & | also the non Doh Fah | always same | each time | [Put?]”.

m. 8: **S** uses shorthand slashes down from top pitches, with “etc” (here, chords spelled out to match “Doh–Fah–Soh”).

m. 9: S has  $\frown$  below LH downbeat and two similar memos: “Presto [m. 10] | starts as soon as | possible after | long chord is hit | (be it Doh, Fah or Soh-so!” and “or as soon after bottom | ch[ord] as possible” (here, fermata omitted).

——From m. 10 to the end, quarter beats are cited as locators——

m. [10], 10.  $\downarrow$ 1.  $\downarrow$ , LH/downstem: S lacks value dots (supplied here) for  $g + c^{\#1}$ .

12.  $\downarrow$ , LH: On S has 4 sixteenths,  $g^b-e-d-B^b$ ; Ives attempted to erase the 3.  $\downarrow$   $d$  (omitted here), leaving a dark smudge over the notehead (here, the resultant sixteenth–eighth–sixteenth).

18.  $\downarrow$ 3.  $\downarrow$ , RH/upstem: S has notehead sitting high in C space, touching D line (here,  $c^2$ ).

27.  $\downarrow$ /last quintuplet  $\downarrow$ , RH/upstem: S has notehead sitting low in E space, touching D line (here,  $d^2$ ).

28.  $\downarrow$ 2.  $\downarrow$ , RH: S has  $\natural$  on  $d^2$ , but this “Fah” chord elsewhere always has  $\sharp$  (as here).

36.  $\downarrow$ 1.  $\downarrow$ , LH: S has notehead sitting very low in C space, touching B line (here,  $B[\natural]$ ).

40.  $\downarrow$ 2.  $\downarrow$ , RH/downstem: S has quarter note  $g^1$  (here, eighth, tied forward).

41.  $\downarrow$ , RH/downstem: S has eighth–dotted quarter, the  $a^1$  connected by stem to the upper line’s  $g^{\#2}$  therefore apparently under the septuplet bracket (here, Ives’s dotted quarter duration is shortened to quarter+sixteenth to fit the actual space under the implied septuplet).

46.  $\downarrow$ , LH: S lacks slur (at end of system), but end-slur appears on next system, into 47.  $\downarrow$ 1.  $\downarrow$  (here, full 3-eighth slur filled out).

54.  $\downarrow$ 1.  $\downarrow$ , RH: This chord appears to have been squeezed in later; it is helpful that Ives labels levels of this chord from 1–5 and spells out the pitch classes: “1 F $\sharp$  G $\sharp$  2 D $\sharp$  3 [F $\sharp$ ] 4 G $\natural$  5 G $\sharp$  A A $\sharp$ ”.

54.  $\downarrow$ 2.  $\downarrow$ /1st–3rd quintuplet thirty-second, RH: S is unclear to what note two accidentals are intended to be attached (notated an octave lower, with “8va”): a  $\natural$  sits on the F line ahead of the  $a^2$ ; a  $\sharp$  appears in the E space ahead of the  $g^2$  (here, the  $\natural$  is given to the  $a^2$  and the  $\sharp$  to the  $f^2$ ).

56.  $\downarrow$ : S has “Doh” (here, chord supplied from 42.  $\downarrow$ ).

60.  $\downarrow/2.$  LH: This cluster, and its following iterations in the  $2.$  each of 61–63.  $\downarrow$  by repeat-figure marks, is unclear on S; there are two noteheads in the A space with a # to the left (appearing to be in the A space) plus  $B+c+d$ ; in the next instance where Ives writes out this cluster (64.  $\downarrow/2.$ ) it appears to be  $A\#+B\#+c\#+d$ , another four times (65.  $\downarrow/2.$ , 66.  $\downarrow/1.$  & last  $\downarrow$ , and 68.  $\downarrow/2.$ )  $A+B\#+c\#+d$ , and one other (67.  $\downarrow/2.$ ) just  $B+c+d$  (here, this cluster is always  $A+ B\#+c\#+d$ ).

65.  $\downarrow/1.$  LH: S has  $Bb+ eb$  but Ives crossed out the  $eb$  here and in each instance of the subsequent three appearances in 65–67.  $\downarrow$  (here, only  $Bb$ ;  $eb$  omitted four times).

69.  $\downarrow$ : S has just “Fah” (here, chord supplied from 28.  $\downarrow$ ).

74.  $\downarrow$ , 3<sup>rd</sup> quintuplet  $\downarrow$ , RH: S has  $\natural$  for  $d^2$  (here, editorial # to match pattern).

76.  $\downarrow$ : At the end of the beat S has repeat slashes above and below system (indicating a repeat of 73–76.  $\downarrow$ , and Ives carries this out for 77–80.  $\downarrow$  as a transposition up a major third).

77.  $\downarrow$ : S has memo “only 3[rd] higher” (referring to 77–78.  $\downarrow$  and most of 79.  $\downarrow$  being a direct transposition of 73–76.  $\downarrow$ ).

81.  $\downarrow$ : S has just “Soh” (here, chord supplied from 13.  $\downarrow$ ).

86.  $\downarrow/3$ rd triplet  $\downarrow$ , LH: S has notehead somewhat high in A space, touching B line (here,  $ab^1$ ).

88.  $\downarrow/5$ th quintuplet  $\downarrow$ , RH: S has ties following  $g\#+c\#+3$  (but ties crossed out, omitted here).

93.  $\downarrow$ : S has memo “or play the | Doh Fah Soh | Doh | cadences | with [only?] upper | chords | as rush down| (see | over” (referring to four chords on S, p. 11 [f4798]; given here as an alternate ending).

Alternate Ending: S does not spell or distribute pitches in the same way as in mm. 1, 2 & 5 (and the other appearances of the “Doh”, “Fah”, “Soh” chords); here, exactly the way Ives wrote the chords on p. 11 (f4798) for the Alternative Ending.