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PREFACE

Of the twenty-seven studies that Ives composed at some point between 1907 and 1912, only Nos. 2, 5-9, 15, 18, 20-22, and 27 survive in complete score; the others are either lost or incomplete. Several of the existing studies have alternate titles: No. 9 is titled *The Anti-Abolitionist Riots,* No. 21 *Some Southpaw Pitching,* No. 22 *Twenty-two,* and No. 27 *Chromatimelodtune.*

Study No. 5 ranks with *Study No. 20* as one of the most important efforts among Ives's numerous short pieces for piano. However, while *Study No. 20* is atomized, diffused, kaleidoscopic, and quotational, *Study No. 5* is contrapuntal, linear, austere, and abstract, and it does not share material with any other known works of Ives. It generates an unrelenting, sweeping rush of sound in an extremely compact work of transcendental difficulty. It also exhibits a great variety of simultaneous rhythmic patterns, irregular accents, and asymmetrical phrases. Throughout, it contains intense, long lines with a dissonant, atonal, four-voiced contrapuntal framework.

The unique intensity and difficulty of this etude was not lost on Ives; in a memo near the midpoint of the manuscript, Ives wrote, "Keep up the fight—Art!—hard at it—don't quit—because the ladybirds don't like it. Don't make it nice & easy for the lily ears."

Ives's use of tone rows in this work is of particular interest since he was known in most other pieces to avoid any systems and formulas. In the present work his technique seems more spontaneous—simultaneously less organized and more arbitrary—than that of later composers who developed the twelve-tone system. In order to aid in understanding the score, the editor has described Ives's application of tone rows and other techniques in the Analytic Notes which follow. Editorial alterations of the manuscript have been made only to help clarify Ives's intentions; all such alterations are discussed in these prefatory notes.

Study No. 5 has been edited from a six-page manuscript in the Ives Collection of the John Herrick Jackson Music Library at Yale University. The manuscript is included within a bound book given by the composer to John Kirkpatrick around 1938. The work is identified by microfilm frame numbers f4786-4791 and by negative photostat numbers Q1786-1791.

Accidentals and cautionary naturals appear here as in Ives's manuscript. They are good for one note only. Cautionary naturals and implied accidentals added by the editor are shown in brackets.

The numbers at the beginning of each system refer to the quarter-note beat count.

PERFORMANCE NOTES

In the editor's opinion, it is quite appropriate to call on an assisting pianist; Ives himself approved of such a method in a marginal note on p. 2 of the manuscript. However, it is possible (though not an easy task) for a single pianist to perform the study, as has been the practice of the editor, who presented the world premiere of *Study No. 5* at Town Hall in New York City on March 23, 1968.

Ives did not provide a metronome marking. The editor suggests ♩ = 120.

An LP recording of *Study No. 5* performed by Alan Mandel is available on Desto (DC 6458/6461).

EDITORIAL NOTES

16: RH, 2nd 𝅘𝅥𝅯, Ives seems to have written G♯ first, subsequently changing it to A♭ in order to anticipate the ensuing G♮.

20: RH, 4th 𝅘𝅥𝅯, Ives first wrote G♯, but changed it to G♭ (perhaps because of the A♭ in 21).

22-23: Ives notated the triplet in the bass as .

25-100: As is characteristic of Ives, the manuscript contains numerous comments in the margins. On page 2 of the manuscript, which contains beats 25-100, Ives wrote in the left margin, "Keep away—nice cissy, players Jossie Hoffmans, Ossips, Rudolph Geigereasy, Mischa Ellady—Rocknotmanenoughs—Play it pretty—Please the nice ladies & make a good living." In the right margin, "Keep it up, old man! Hard work on the Front—no easin up—A man's job—regardless!!" and in the bottom margin, "To Strengthen & give more muscle to the ear, brain, heart, limbs & Feat!—atta boy—(a friend with 2 more hands may join in). Never mind the Pansy Ears a-lolling in the box—Percy Sweet Smith Rollo Finck an knock 'em out—put em over the ropes—then make em work like real men!" [cf. 130]

26-41, 45-54: LH, Ives notated only the upper register in the bass, indicating the octave doubling by writing "octs" with dots or dashes. At 47 he sketched octaves in the bass. Octaves are clearly intended throughout.

32-33ff: Beginning between 32 and 33, Ives wrote a series of seven barlines, spaced at intervals of eight quarter notes each. As Kirkpatrick has observed (in conversation with the editor), these seemingly arbitrary divisions are hardly metrical or motivic or phrase-oriented; they may even refer to an earlier sketch. However, since the barlines are clearly indicated in the manuscript, they are preserved here. Kirkpatrick believes that three other barlines (after 44, 49, and 51) were erased by the composer; this may indicate that Ives considered the issue of barring and chose to retain the surviving barlines for some specific reason. (In reference to Ives's metrical organization, it may be of interest to consider the views of Henry and Sidney Cowell, *Charles Ives and His Music,* 2nd ed., New York: Oxford University Press, 1969, pp. 172-73.)

42: As Kirkpatrick has observed (in conversation with the editor), Ives wrote "2nd line p 2" at beat 42 which begins the second line of p. 2 of the manuscript, as if intending to insert this passage from an earlier sketch from which he was copying.

49: The appearance of an incompletely erased $\frac{6}{4}$ time signature suggests that Ives once thought of this as the beginning of a bar.

55-81: The editor suggests *poco marcato* for the parallel fourths in the bass, to bring out parallel twelve-tone rows. See further discussion under Analytic Notes.

71: The manuscript is unclear; perhaps the F in the soprano voice is not intended.

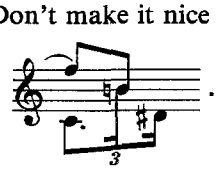
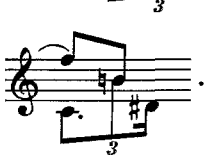
103: It is possible that there is also a D below the staff in the alto, 1st 𝅘𝅥𝅯.

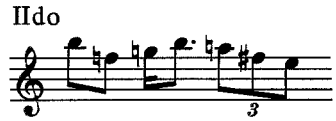
104: Ives's marginal note is elliptical: "(notice—only notes accented are those repeated—i e in Etude #3)."

119: The manuscript has "8va" written lightly above E in the upper voice, with no indication where the 8va ends, or whether it lasts longer than this one note. One must decide for oneself how to interpret the indication.

119: Between the mysterious mark ⊛ below the bass and the same indication at the end of 125, Ives wrote, "hear those centripetal sequences, Rollo?" For an explanation of "Rollo," see *Charles Ives: Memos,* ed. John Kirkpatrick, New York: W.W. Norton, 1972, p. 26n. See the Analytic Notes for further discussion of the so-called centripetal sequences.

130-142: Ives wrote below this system of the manuscript, "Keep up the fight—Art!—hard at it—don't quit—because the ladybirds don't like it. Don't make it nice & easy for the lily ears."

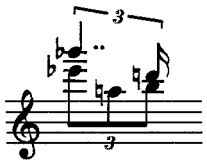
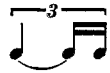
169: Ives notated the RH as  . The editor assumes that Ives intended an eighth note on D♯, but this passage could also be played  .

184-186: Ives wrote above the upper staff: 

This may be considered an *ossia,* although the term IIdo suggests it is to be used on a repeat of the music. This complicates the issue of first and second endings, discussed below. Having already suggested using a second pianist, Ives may have intended this as a *secundo* part, an octave higher.

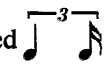
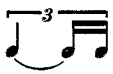
207: RH, the voice crossing and ambiguous slurs/ties are shown as in the manuscript. It is possible that both notes are tied rather than slurred, or that one or both notes should be rearticulated.

228: RH, 2nd ♪, Ives erased a definite D below the staff, and wrote a note that can be read as either D or E. The E would produce a chord made up of whole tones, like the previous three chords, but D better prepares the E in 229.

240: Ives wrote  . This ambiguous notation in the top voice most likely means  .

243: The tenor voice is notated in the manuscript. Ives's alignment suggests that he meant , but it is also possible that is intended.

245: RH, Kirkpatrick has commented to the editor that "the long G reminds one that Bach, in his keyboard-string music, seems to have used an organ notation of the long notes, because some instruments need more repetition." Indeed, the composer's apparent intention—to have the G lead to the F♯of 264, 4th ♪—seems to be one of those Ivesian ideas that are impossible to realize in performance, except by judicious repetition.

268: The alto voice is notated  in the manuscript. Ives's alignment suggests that he meant , but it is also possible that  is intended.

273-276: Ives wrote quarter-note triplets in the bass over these four beats.

284: It is conceivable that Ives intended to erase the low G♯in the alto.

284-289: Below these beats Ives wrote, "Decoration Day at Hartsdale—Max Sidesteps." This probably refers to Max Smith, a music critic who had been a classmate of Ives at Yale.

291: Ives wrote, "to the stoop, when the band begins to play!!"

292: The rhythm does not appear to add up correctly here. It is possible that the alto and LH notes should be eighths, or that they should be sustained for their notated value using the pedal.

301: It is visually clear that the bracketing in the middle of 301 in the manuscript is a repeat sign facing to the right. This is consistent with the first and second endings which follow several beats later.

302: RH, beginning of second beamed group, Ives indicates the downstemmed F as a quarter-note, even though there is only a half beat to fill.

First ending: The LH chord beginning the first ending is by no means clear. To the left of the jumble of black and white noteheads is one sharp which is most likely next to the C, but possibly referring to D instead.

Second ending: Following the large cluster in the LH are the instructions "all notes except G♯ there between [between A and B, as notated]" although other notes are also missing from this cluster.

ANALYTIC NOTES

7-20: The soprano's chromatic scale may be considered a row, given the context of the whole work. The bass answers with another full chromatic scale at 23-42.

42: LH, 2nd 𝅘𝅥𝅯 through 46, 2nd 𝅘𝅥𝅯, constitutes a four-beat ground-bass pattern that is repeated twice more with an additional B♭ (46, 3rd 𝅘𝅥𝅯 through 51, 1st 𝅘𝅥𝅯 ; 51, 2nd 𝅘𝅥𝅯 through 54, 2nd 𝅘𝅥𝅯).

42-53: RH includes a series of six accented chords, each separated by three unaccented chords. The accented chords, which consist of root, major seventh, and major ninth, can be seen as three pairs whose roots (D-G, C♯-F♯, F-C) presage the ensuing rows of fourths in the bass (at 55ff.). All the intervening unaccented chords, however, consist of root, minor sixth, and minor ninth, enharmonics notwithstanding.

55: Tone rows begin in both soprano and bass. The soprano consists of a nine-note row, while the parallel fourths in the bass form two parallel complete twelve-tone rows. Ives indicated the latter by writing crosses under the notes. After a two-beat interlude (63-64), two further sets of parallel twelve-tone rows occur in the bass (beginning at 65 and at 73, 2nd 𝅗𝅥). It may be desirable to perform this LH passage *poco marcato*.

63: At the conclusion of the first bass row (62, 2nd 𝅗𝅥), Ives wrote a double bar below the bass. For the three fourths of the "interlude" (at 63-64; see previous note), Ives marked an "x."

66: The soprano initiates a variant, transposed down a minor sixth, of the sixteen-note soprano line at 61ff.

119-126: The alto is in a sort of transposed retrograde to the soprano; the tenor and bass also display a retrograde relationship starting at 120. Furthermore, the soprano in 119-126 is repeated with octave displacements in the bass of 126-132, while the bass in 119-126 is almost exactly repeated in the soprano of 126-132.

156-165: A nine-beat canon at the fifth begins between the bass (156) and the soprano (157). In addition, the first seven pitches of the canon soon reappear in the bass at 162, 4th 𝅘𝅥𝅯 and in the soprano at 163, 4th 𝅘𝅥𝅯 .

157-168: The alto and tenor are an almost exact mirror of one another.

168-180: The soprano and bass repeat the alto-tenor mirror of 157-168, now a perfect fifth higher.

177-186: The tenor is in retrograde to the alto, while the bass is in retrograde to the soprano. Furthermore, the tenor of 177-185 is repeated a major third higher, beginning at 187.

187-196: The alto is in retrograde to the tenor, while the bass starting from 195 is an altered retrograde to the soprano at 187.

255: A twelve-tone row appears in the soprano.

289-293: An almost exact transposition, a minor third below, of 217-21.

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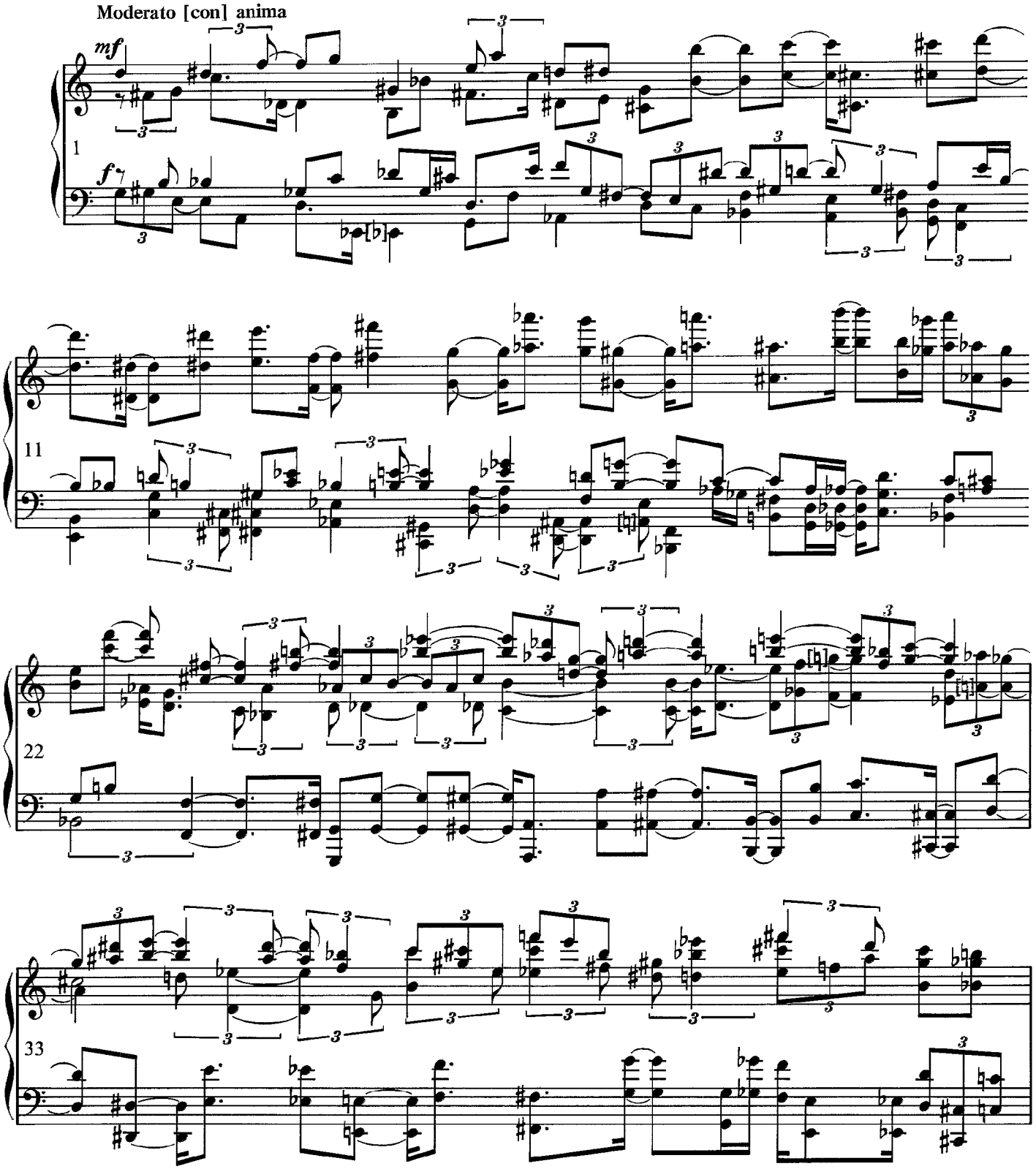
Duration: c. 3′

Study No. 5

for Piano

CHARLES IVES (1874-1954)
Edited by Alan Mandel



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This edition has the approval of the Charles Ives Society, Inc., which is furthering and supporting the preparation of critical editions, both new and revised, of the works of Ives. The work of the Society has been made possible by grants from the American Academy and Institute of Arts and Letters, and by a generous bequest from the late Wladimir and Rhoda Lakond.

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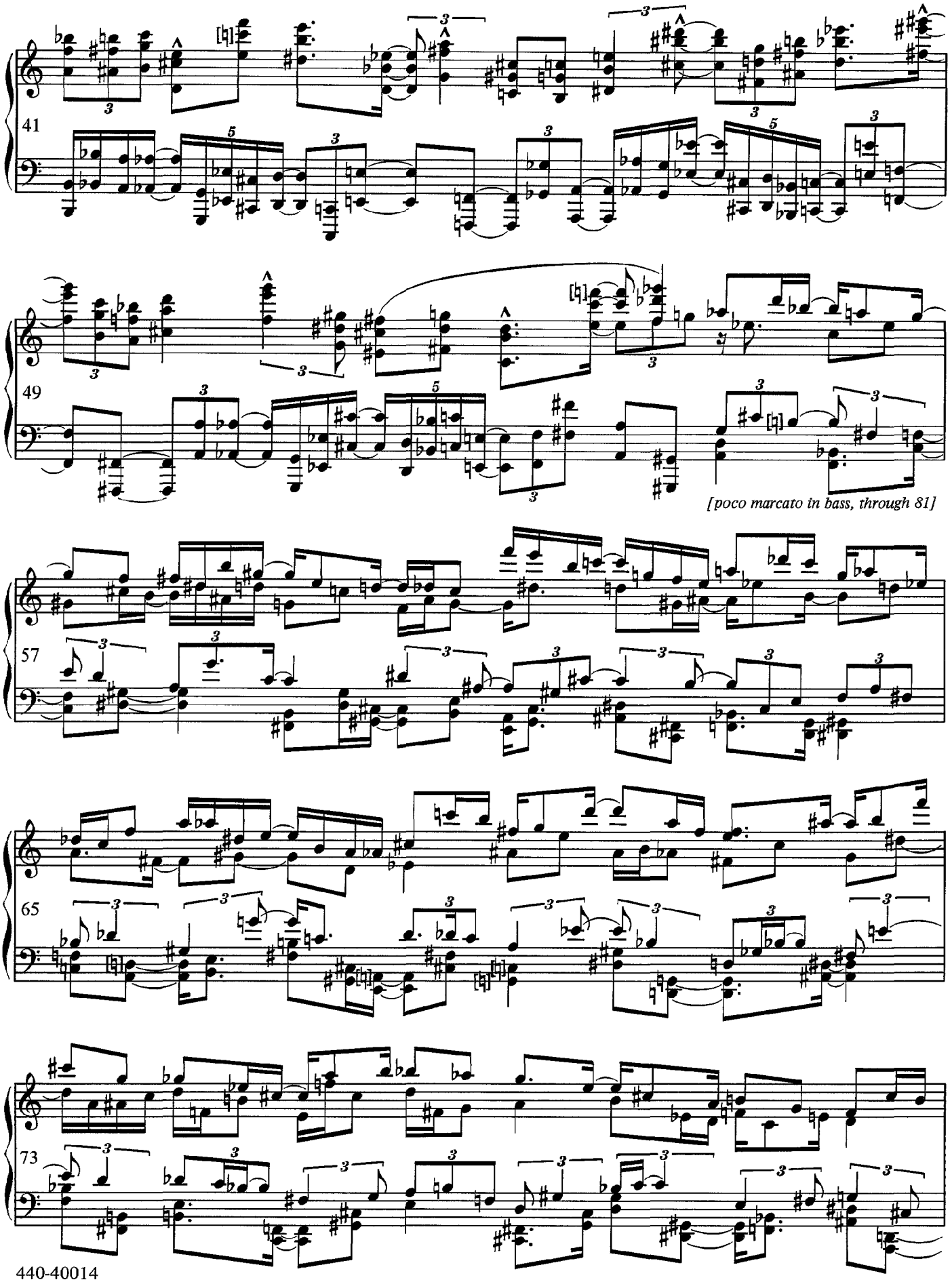
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[poco marcato in bass, through 81]
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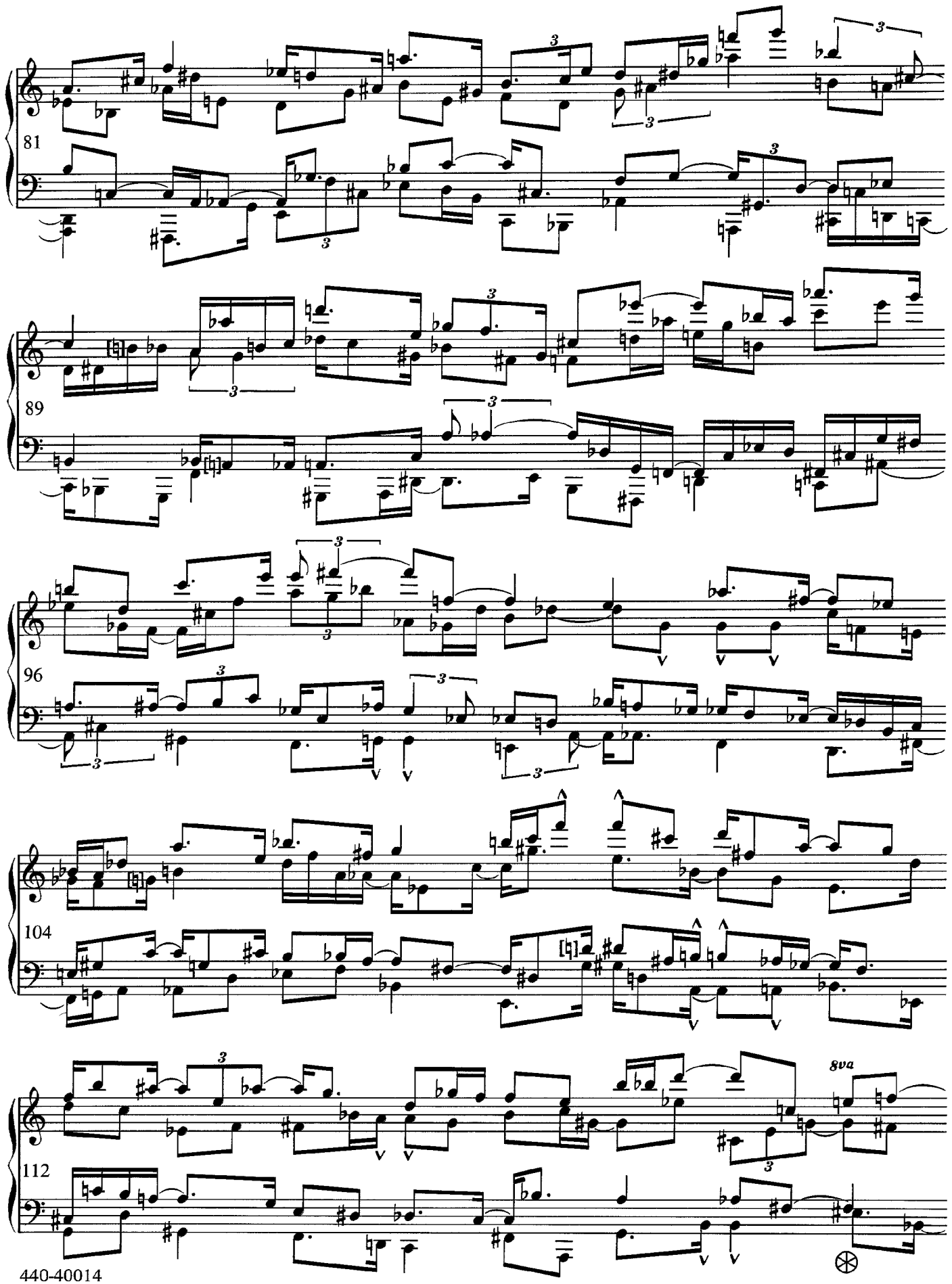
73



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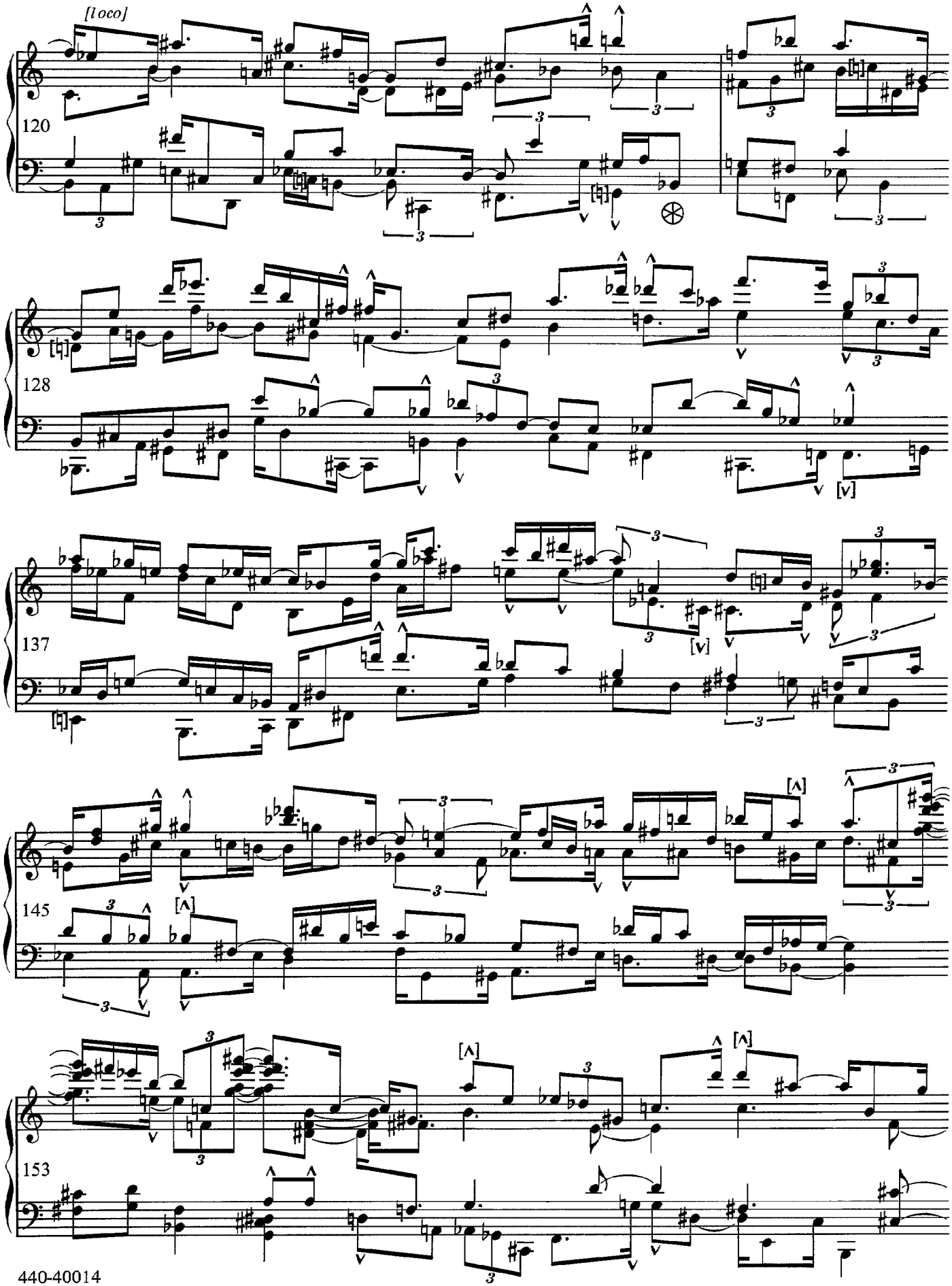
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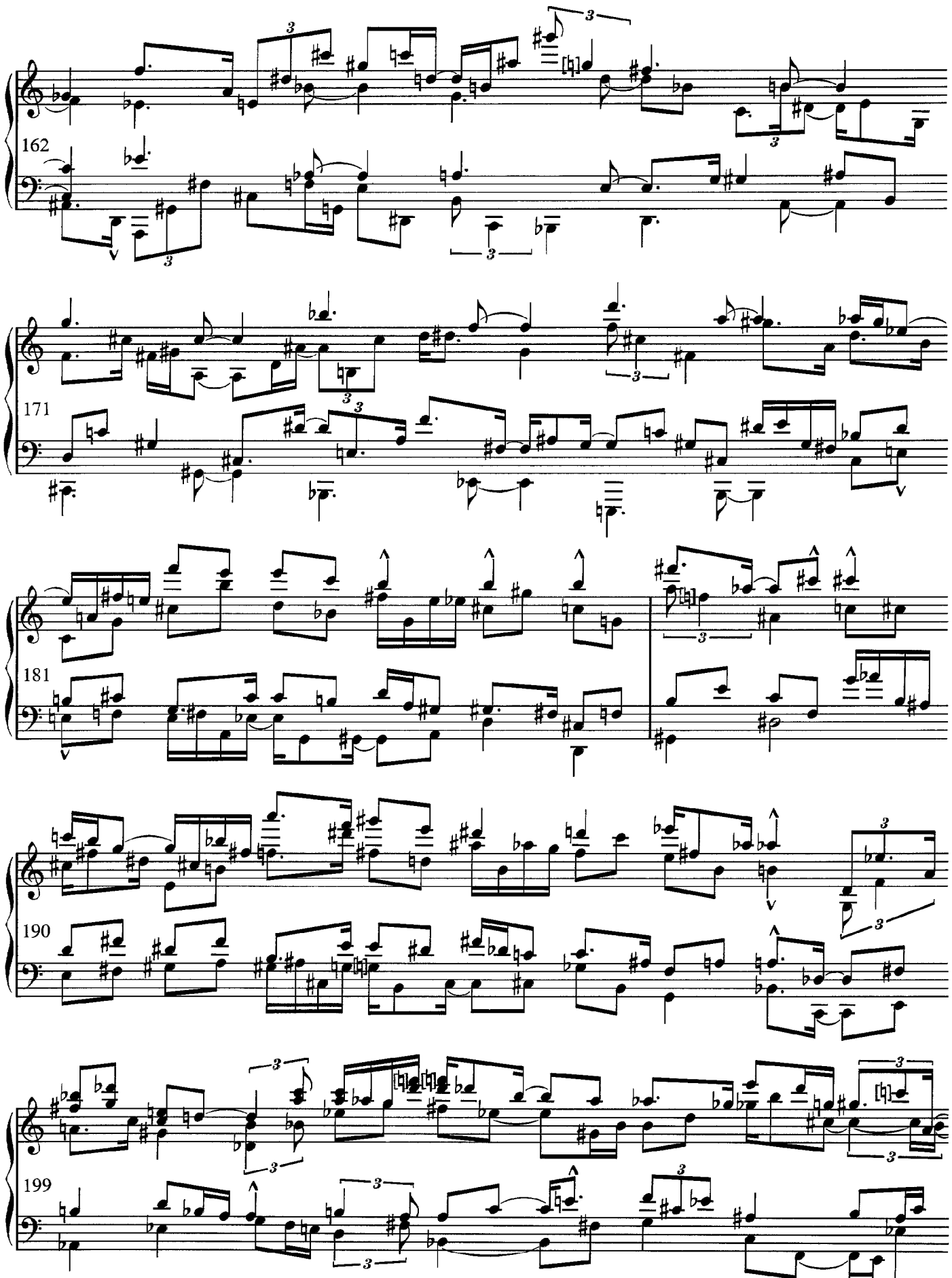
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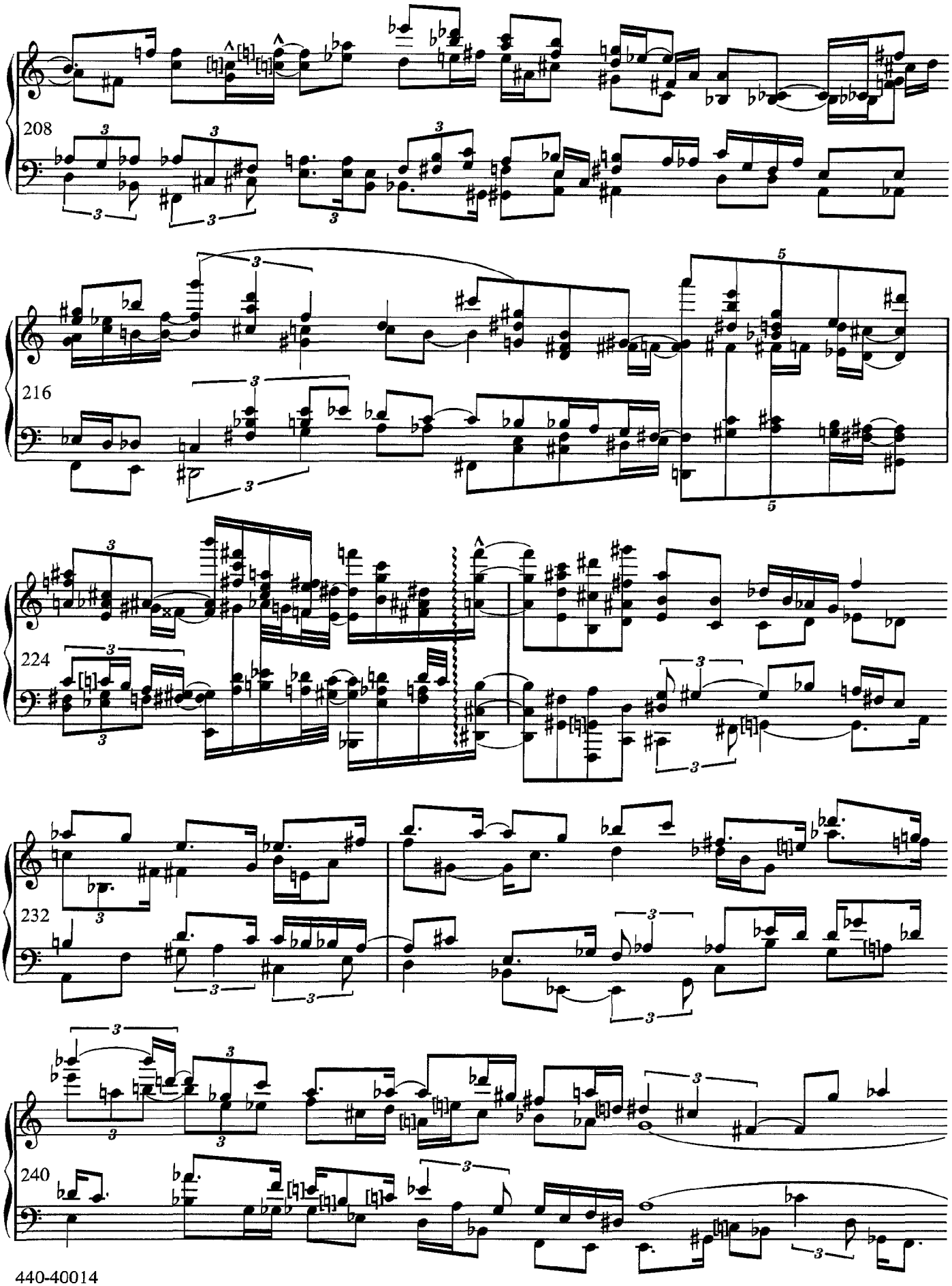
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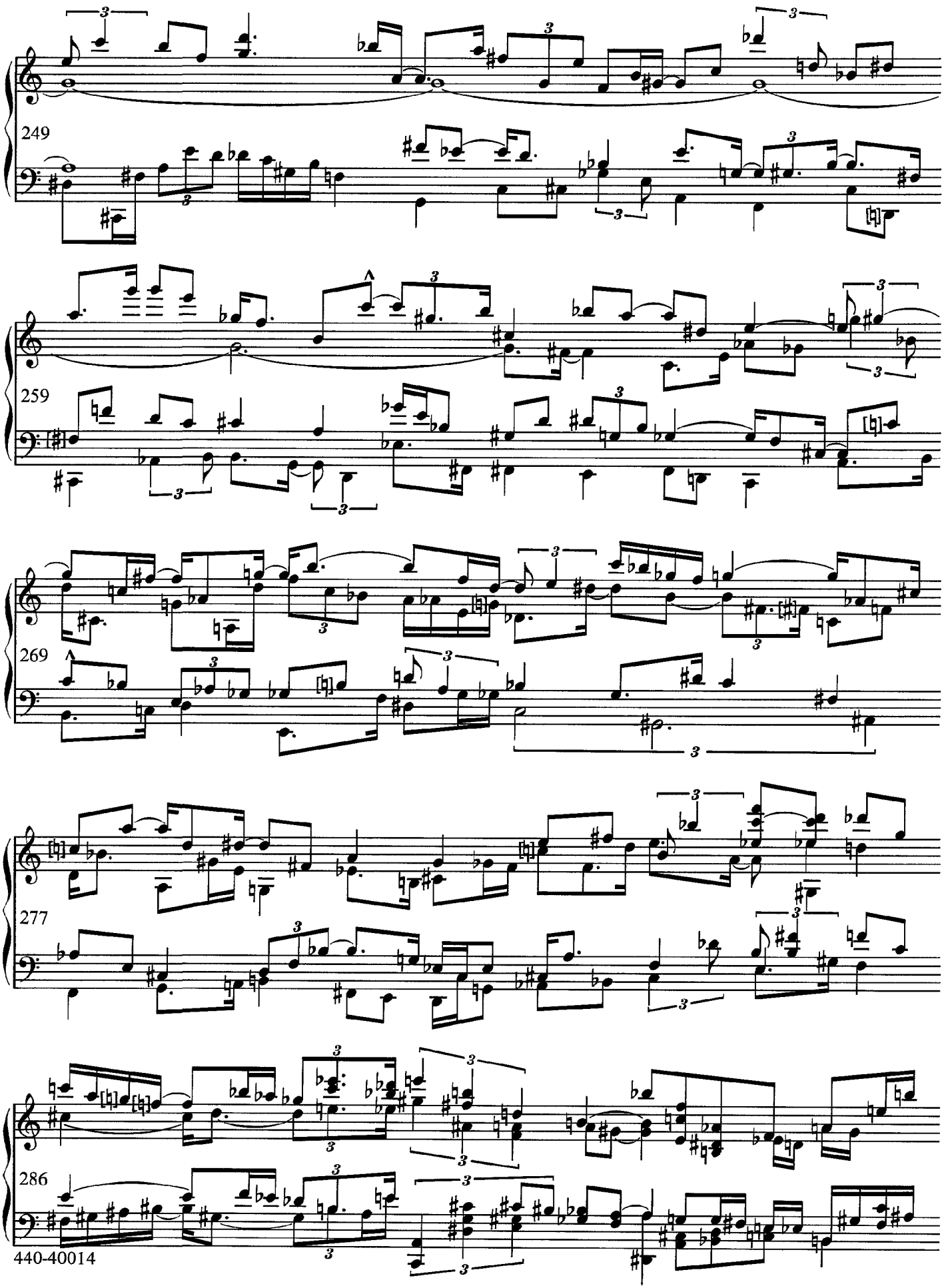

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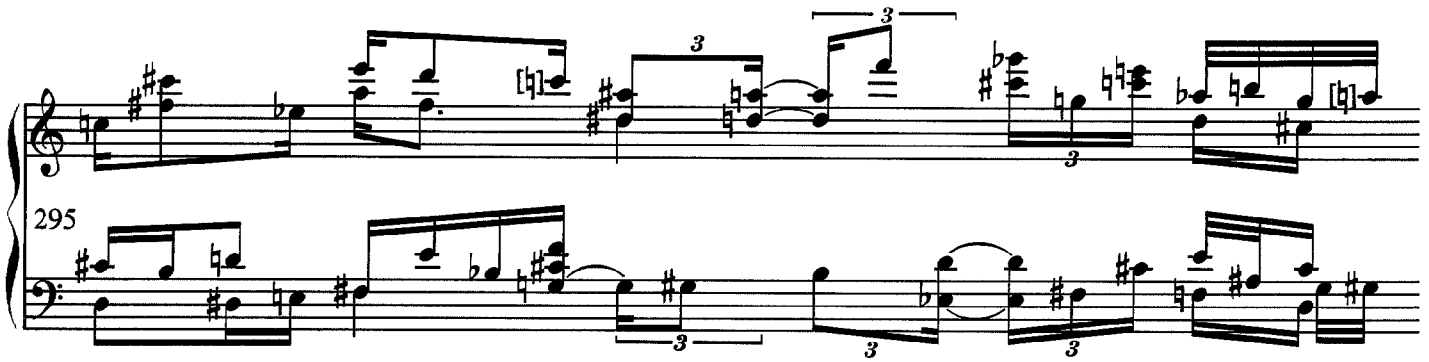

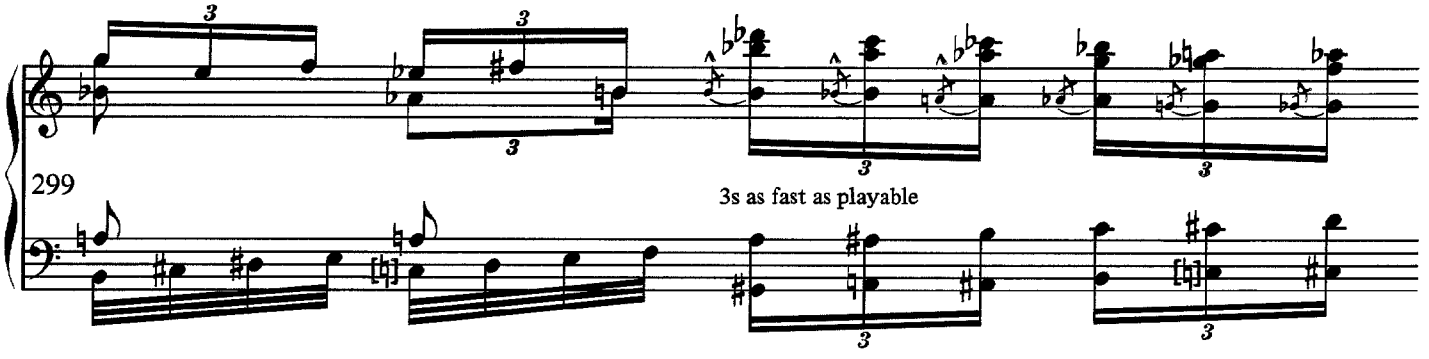

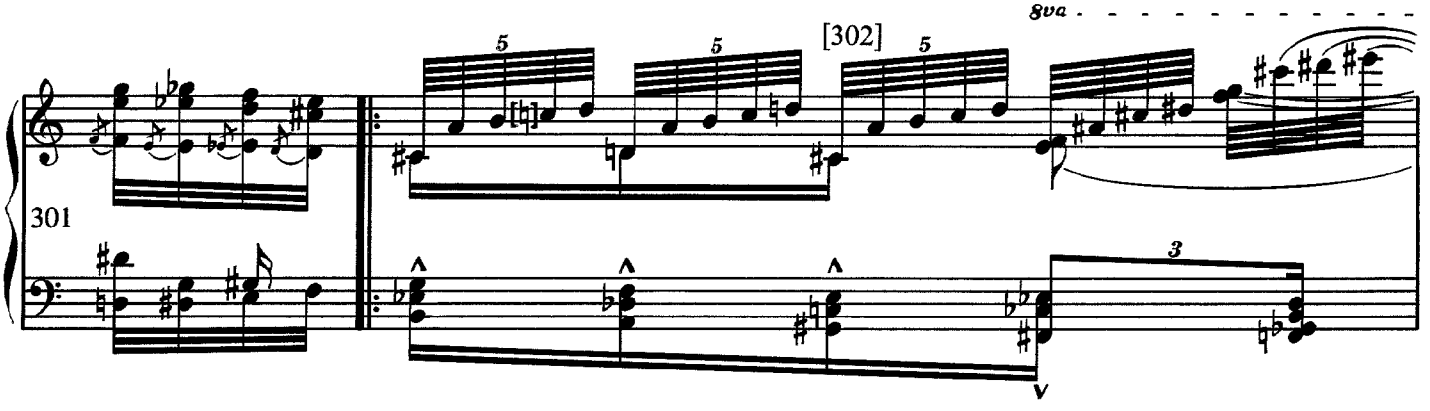

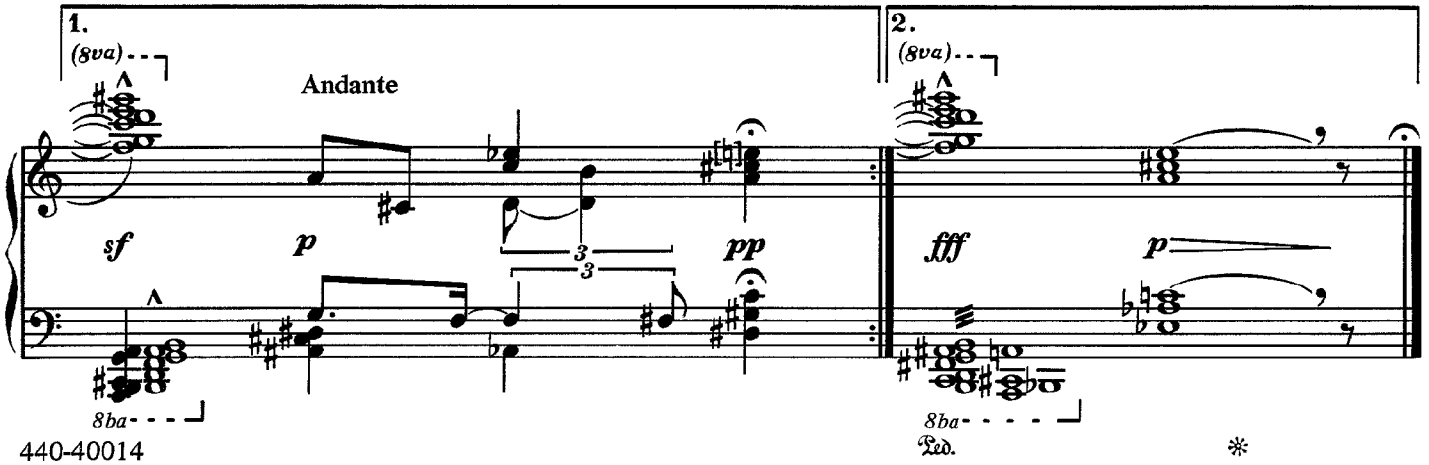

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