

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^b in order to anticipate the ensuing G[♯].

20: RH, 4th ♩, Ives first wrote G[♯], but changed it to G^b (perhaps because of the A^b 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 .


IIdo

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 \flat (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 \sharp -F \sharp , 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.

Alan Mandel
American University
Washington, D.C.

Study No. 5

for Piano

CHARLES IVES (1874-1954)

Edited by Alan Mandel

Duration: c. 3'

Moderato [con] anima

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Musical notation for measures 41-48. The system consists of two staves. The upper staff contains complex chords and melodic lines with various accidentals (sharps, flats, naturals) and articulation marks. The lower staff features a more rhythmic accompaniment with triplets and quintuplets. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are indicated at the beginning of their respective lines.

Musical notation for measures 49-56. Similar to the previous system, it features two staves with complex harmonic and rhythmic material. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated. A dynamic marking *[poco marcato in bass, through 81]* is present at the end of the system.

Musical notation for measures 57-64. This system continues the piece with two staves. Measure numbers 57, 58, 59, 60, 61, 62, 63, and 64 are indicated. The notation includes various rhythmic patterns and accidentals.

Musical notation for measures 65-72. The system consists of two staves. Measure numbers 65, 66, 67, 68, 69, 70, 71, and 72 are indicated. The music continues with complex textures in both hands.

Musical notation for measures 73-81. The final system on the page, consisting of two staves. Measure numbers 73, 74, 75, 76, 77, 78, 79, 80, and 81 are indicated. The piece concludes with a final chord in the upper staff.

81

Musical notation for measures 81-88. The system consists of a treble and bass staff. Measure 81 starts with a treble staff containing a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. The key signature has one flat (B-flat). There are several triplets and slurs throughout the system.

89

Musical notation for measures 89-95. The system consists of a treble and bass staff. Measure 89 starts with a treble staff containing a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. The key signature has one flat (B-flat). There are several triplets and slurs throughout the system.

96

Musical notation for measures 96-103. The system consists of a treble and bass staff. Measure 96 starts with a treble staff containing a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. The key signature has one flat (B-flat). There are several triplets and slurs throughout the system.

104

Musical notation for measures 104-111. The system consists of a treble and bass staff. Measure 104 starts with a treble staff containing a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. The key signature has one flat (B-flat). There are several triplets and slurs throughout the system.

112

Musical notation for measures 112-119. The system consists of a treble and bass staff. Measure 112 starts with a treble staff containing a dotted quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a dotted quarter note G3, an eighth note A3, and a quarter note B3. The key signature has one flat (B-flat). There are several triplets and slurs throughout the system. The system ends with a circled X symbol.

[Loco]

Musical score for measures 120-127. The system consists of two staves, Treble and Bass. Measure 120 is marked with [Loco]. The music features complex rhythmic patterns with triplets and slurs. A circled 'X' symbol is present in measure 127.

Musical score for measures 128-136. The system consists of two staves, Treble and Bass. The music continues with complex rhythmic patterns, including triplets and slurs. A 'v' symbol is present in measure 136.

Musical score for measures 137-144. The system consists of two staves, Treble and Bass. The music continues with complex rhythmic patterns, including triplets and slurs. A 'v' symbol is present in measure 144.

Musical score for measures 145-152. The system consists of two staves, Treble and Bass. The music continues with complex rhythmic patterns, including triplets and slurs. An 'A' symbol is present in measure 152.

Musical score for measures 153-160. The system consists of two staves, Treble and Bass. The music continues with complex rhythmic patterns, including triplets and slurs. An 'A' symbol is present in measure 160.

Musical score for measures 162-170. The system consists of two staves, Treble and Bass. Measure 162 is marked with a 'v' in the bass staff. Trills and triplets are indicated throughout the system.

Musical score for measures 171-180. The system consists of two staves, Treble and Bass. Measure 171 is marked with a 'v' in the bass staff. Trills and triplets are indicated throughout the system.

Musical score for measures 181-189. The system consists of two staves, Treble and Bass. Measure 181 is marked with a 'v' in the bass staff. Trills and triplets are indicated throughout the system.

Musical score for measures 190-198. The system consists of two staves, Treble and Bass. Measure 190 is marked with a 'v' in the bass staff. Trills and triplets are indicated throughout the system.

Musical score for measures 199-207. The system consists of two staves, Treble and Bass. Measure 199 is marked with a 'v' in the bass staff. Trills and triplets are indicated throughout the system.

This page contains the musical score for measures 208 through 240 of Ives' Study No. 5. The score is written for piano and consists of two staves per system: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The music is characterized by complex rhythmic patterns, including frequent triplets and sixteenth-note runs. Measure numbers 208, 216, 224, 232, and 240 are clearly marked at the beginning of their respective systems. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The piece concludes with a final measure at 240, marked with a fermata.

This image shows a page of sheet music for Ives' Study No. 5, covering measures 249 to 286. The score is written for piano and consists of six systems of two staves each (treble and bass clef). The music is characterized by complex rhythmic patterns, including numerous triplets and sixteenth-note runs. The key signature is one sharp (F#), and the time signature is 3/4. Measure numbers 249, 259, 269, 277, and 286 are clearly marked at the beginning of their respective systems. The notation includes various articulations such as slurs, accents, and dynamic markings. The bottom left corner of the page contains the number 440-40014.

295

Musical notation for measures 295-300. Treble and bass staves. Measure 295 starts with a treble clef and a key signature of one sharp (F#). The piece features several triplet markings (indicated by a '3' above the notes) and slurs across measures. The bass line includes a triplet of eighth notes in measure 298.

299

3s as fast as playable

Musical notation for measures 299-302. Treble and bass staves. Measure 299 starts with a treble clef and a key signature of one sharp (F#). The piece features several triplet markings (indicated by a '3' above the notes) and slurs across measures. The instruction '3s as fast as playable' is written above the treble staff in measure 300.

301

[302]

8va . . .

Musical notation for measures 301-302. Treble and bass staves. Measure 301 starts with a treble clef and a key signature of one sharp (F#). The piece features quintuplet markings (indicated by a '5' above the notes) and slurs across measures. The instruction '8va . . .' is written above the treble staff in measure 302.

1. (8va) . . .

Andante

sf p pp

2. (8va) . . .

fff p

8ba . . .

8ba . . .

Musical notation for first and second endings. Treble and bass staves. The first ending (1.) is marked 'Andante' and includes dynamics *sf*, *p*, and *pp*. The second ending (2.) includes dynamics *fff* and *p*. Both endings feature slurs and triplet markings. The instruction '8ba . . .' is written below the bass staff in both endings.