

CHARLES IVES

3-PAGE SONATA

Edited by Carol K. Baron

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(1905)

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I.

Allegro moderato

The musical score is written for piano and consists of three systems. The first system starts with a treble clef and a dynamic marking of *mf*. The second system includes markings for 'LH' (Left Hand) and 'RH' (Right Hand). The third system features markings for 'A' and '5'. The score includes various musical notations such as chords, triplets, and slurs.

*Used in repeat only.

back to 1st Theme. All nice
Sonatas must have 1st Theme

First system of musical notation. The treble clef staff contains a sequence of chords and melodic lines with various ornaments. It features a triplet of eighth notes, a quintuplet of eighth notes, and several triplet chords. The bass clef staff provides harmonic support with chords and a few melodic fragments. A fermata is placed over a note in the bass staff, and a 'v' symbol is at the end.

Second system of musical notation. The treble clef staff continues with complex chordal textures and melodic lines, including several triplet chords. The bass clef staff features a triplet of eighth notes and a long, sustained chord with a fermata. A 'v' symbol is at the end.

Third system of musical notation. The treble clef staff begins with a sextuplet of eighth notes, followed by a triplet of eighth notes. The bass clef staff has a long, sustained chord with a fermata. The system concludes with the word *attacca* and a triplet of eighth notes in the bass staff.

II.

1 **Andante**

p

3 3

Detailed description: This system contains measures 1 through 3. The music is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes in measure 2 and another triplet in measure 3. The left hand provides a steady accompaniment with eighth notes.

4

8va loco

3

Detailed description: This system contains measures 4 and 5. Measure 4 includes an 8va (octave) marking and a loco (ad libitum) marking. The right hand has a triplet of eighth notes. The left hand continues with eighth-note accompaniment.

6

3

Detailed description: This system contains measures 6 through 8. The right hand features a triplet of eighth notes in measure 6. The left hand continues with eighth-note accompaniment.

9

Detailed description: This system contains measures 9 through 11. The right hand has a complex texture with many beamed notes and slurs. The left hand continues with eighth-note accompaniment.

Musical score for measures 11 and 12. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 11 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 12 continues the triplet pattern in both hands and includes a 'rit.' (ritardando) marking. The score is written for piano with a grand staff.

Adagio

(→♩→♩ means top melody (copy on 3 staves)
better to have another player or bells-celesta top

Musical score for measures 13, 14, and 15. Measure 13 has a treble clef with a dotted half note and a bass clef with a triplet of eighth notes. Measures 14 and 15 feature a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. An 'ossia' section is provided for measure 15, showing an alternative treble clef melody. The score is written for piano with a grand staff.

Musical score for measures 16 and 17. Measure 16 has a treble clef with a dotted half note and a bass clef with a triplet of eighth notes. Measure 17 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. The score is written for piano with a grand staff.

for Bell air see $\text{\textcircled{C}}$ in th(e) sheet

8

19

ossia etc.

22

25

Musical score for measures 28-31. Measure 28 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3-measure rest. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Measure 30 includes a 'rit.' (ritardando) marking. Measure 31 ends with a 'pp' (pianissimo) dynamic marking.

III.

1 **Allegro**

Musical score for measures 1-3. Measure 1 includes a treble clef, a 4/4 time signature, and a dynamic marking of 'ff'. The piano part features a triplet of eighth notes. The score includes performance instructions: '1st Time announcing alone in octaves ff as a Preface Declaration!' and 'March time (but not a March-Rollo)'. Measure 3 ends with a repeat sign and a 4/4 time signature.

Musical score for measures 4-7. Measure 4 starts with a treble clef and a 2/4 time signature. The piano part features a steady eighth-note accompaniment. Measure 5 includes a repeat sign. Measure 6 features a 3/4 time signature. Measure 7 ends with a 4/4 time signature.

8

octs

This system contains measures 8 and 9. The key signature has two sharps (F# and C#). The time signature is 4/4. Measure 8 features a complex texture with multiple chords and moving lines in both staves. Measure 9 shows a continuation of this texture, with a large interval labeled 'octs' in the right hand.

10

This system contains measures 10 and 11. The key signature changes to one sharp (F#). The time signature changes to 3/4. Measure 10 has a complex texture with many notes and ties. Measure 11 continues the texture with some rests in the right hand.

12

This system contains measures 12 and 13. The key signature has one sharp (F#). The time signature is 3/4. Measure 12 features a complex texture with many notes and ties. Measure 13 continues the texture with some rests in the right hand.

I play the 3 meas. before over again—
but had something else can't find

The musical score is presented in three systems, each with a grand staff (treble and bass clefs).
- **System 1 (Measures 11-14):** Measure 11 is marked with a first ending bracket and a repeat sign. The bass line features a sixteenth-note triplet (marked '6'). Measure 12 contains a complex chordal texture with many accidentals. Measure 13 includes an *ossia* marking above the treble staff. Measure 14 ends with a fermata.
- **System 2 (Measures 15-17):** Measure 15 begins with a first ending bracket. Measure 16 contains a complex chordal texture with many accidentals. Measure 17 includes a fermata and a sixteenth-note triplet (marked '6').
- **System 3 (Measures 18-20):** Measure 18 starts with a sixteenth-note triplet (marked '6'). Measure 19 features a sixteenth-note triplet (marked '3'). Measure 20 ends with a sixteenth-note triplet (marked '3') and the word *etc.* at the end of the line.

to Coda

Musical score for measures 20-21. The piece is in 3/4 time. Measure 20 features a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Both staves contain sixteenth-note triplets. Measure 21 continues with similar rhythmic patterns. A triangle symbol is placed at the end of measure 21.

2nd Time as recap to Coda
△ bottom!!

Musical score for measures 22-24. Measure 22 starts with a treble clef and a key signature of one flat, followed by a double bar line and a change to a bass clef with a key signature of two flats. The tempo marking **Più moto** is placed above the staff. Dynamics include *mf* and *f*. Measure 23 features a sixteenth-note triplet in the bass. Measure 24 continues with similar rhythmic patterns. A note above measure 24 reads "(2nd player may join (after box to body))".

Musical score for measures 25-27. The piece is in 3/4 time. Measure 25 features a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. Both staves contain sixteenth-note triplets. Measures 26 and 27 continue with similar rhythmic patterns.

Musical score for measures 28-30. Measure 28 features a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. Both staves contain sixteenth-note triplets. Measure 29 continues with similar rhythmic patterns. Measure 30 features a treble clef with a key signature of two flats and a bass clef with a key signature of two flats, ending with a double bar line and a triangle symbol.

31

Musical score for measures 31-33. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 31 features a complex chordal texture in the right hand and a bass line in the left hand. Measures 32 and 33 show a melodic line in the right hand with triplet markings and a corresponding bass line. The bass line in measure 33 has a downward-pointing 'v' symbol.

34

Musical score for measures 34-36. The right hand continues with a melodic line, and the left hand has a bass line with triplet markings. The bass line in measure 36 has a downward-pointing 'v' symbol.

37

Musical score for measures 37-38. The right hand has a melodic line with a fermata over the final note. The left hand has a bass line with triplet markings. The bass line in measure 38 has a downward-pointing 'v' symbol.

39

Musical score for measures 39-40. Measure 39 features a complex chordal texture in the right hand and a bass line in the left hand. Measure 40 shows a melodic line in the right hand with a fermata and a dynamic marking of **ff**. The bass line in measure 40 has a downward-pointing 'v' symbol. A double bar line follows measure 40, with a circled 'ff' dynamic marking and the text 'to' followed by a circled symbol.

Now, class[?] it is right to return to 1st Theme in MIII

Allegro

41

Musical notation for measures 41 and 42. Measure 41 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords with accents (^) and a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes. Measure 42 continues the right-hand melody with a triplet of eighth notes and a slur over the final two notes.

43

Musical notation for measures 43 and 44. Measure 43 shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes. Measure 44 continues the right-hand melody with a slur and a repeat sign.

46

Musical notation for measures 46 and 47. Measure 46 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes. Measure 47 continues the right-hand melody with a slur and a repeat sign.

48

Musical notation for measures 48 and 49. Measure 48 features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment of eighth notes. Measure 49 continues the right-hand melody with a slur and a repeat sign. The word "octs" is written below the right-hand staff.

Musical score for measures 50-51. The piece is in 3/4 time. Measure 50 features a complex chordal texture in the right hand with some notes marked with accents (^) and a fermata. The left hand plays a steady bass line. Measure 51 continues the texture, with a change in the right hand's chordal structure.

On II time \otimes repeat 2nd Theme (as is right! correct \wedge from \odot to \odot)


Musical score for measures 52-53. Measure 52 shows a continuation of the complex texture from the previous system. Measure 53 concludes the system with a double bar line and a key signature change to two flats (B-flat major or D-flat minor).

Più moto


\odot ||

Musical score for measures 54-56. The tempo is marked **Più moto**. The key signature is two flats. The music features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Triplet markings (3) are present in the left hand. Measure 54 starts with a fermata and a repeat sign.

Musical score for measures 57-59. The music continues with the same rhythmic pattern and triplet markings in the left hand. Measure 57 begins with a fermata and a repeat sign. The system concludes with a double bar line.

on II time we return as usual to 1st development at 

to Coda

2nd Time as recap to Coda bottom!! 

Doh!
CHORD
O TONICK!
Good N[igh]t SHIRT

A New Critical Edition

Introduction

This edition is based on both autographs and editions. The autograph sources include a composing score and three short sketches. There are three previous editions.

Autographs

I. Composing Score

The primary source was the manuscript (Ms) in the Ives Collection, Yale University, catalogued 3B15. It contains the final and only complete form of the 3-Page Sonata, such as it is, with two short sections missing. This manuscript is a composing score, as contrasted with a fair copy, and is encumbered by the problems frequently inherent in such a document. While Ives's handwriting, in the best of circumstances, was never the clearest, his manuscript scores, which are typically composing scores and sketches, are particularly difficult to read and, occasionally, even illegible.

The manuscript consists of three sides of two sheets of score paper, with twelve staves, divided into six paired-stave systems. The movements follow each other directly: the first movement uses three-and-a-half paired staves on page 1; the second movement uses the remaining two-and-a-half paired staves and continues through four

paired staves of page 2; the third page uses the last two paired staves on page 2 and all of page 3. The pages are numbered in the upper right hand corner. "3-Page Sonata" is written neatly on the top center of the first page. The end of the piece contains the date "Aug '05.

The two sheets of score paper are both marked as follows: "THE SUPERB' A. W. TAMS MUSIC LIBRARY, NEW YORK." The first page of the 3-Page Sonata is written on the reverse side of one of the sheets of score paper and upside down. The front side contains a sketch called "Largo (String Chorus & Choir (distant) of Angels," which has been identified as belonging to the 3rd Orchestral Suite (by Kirkpatrick in Catalogue, p. 96). The second and third pages of the piece are written on both sides of the second sheet of score paper.

II. Sketches on the composing score

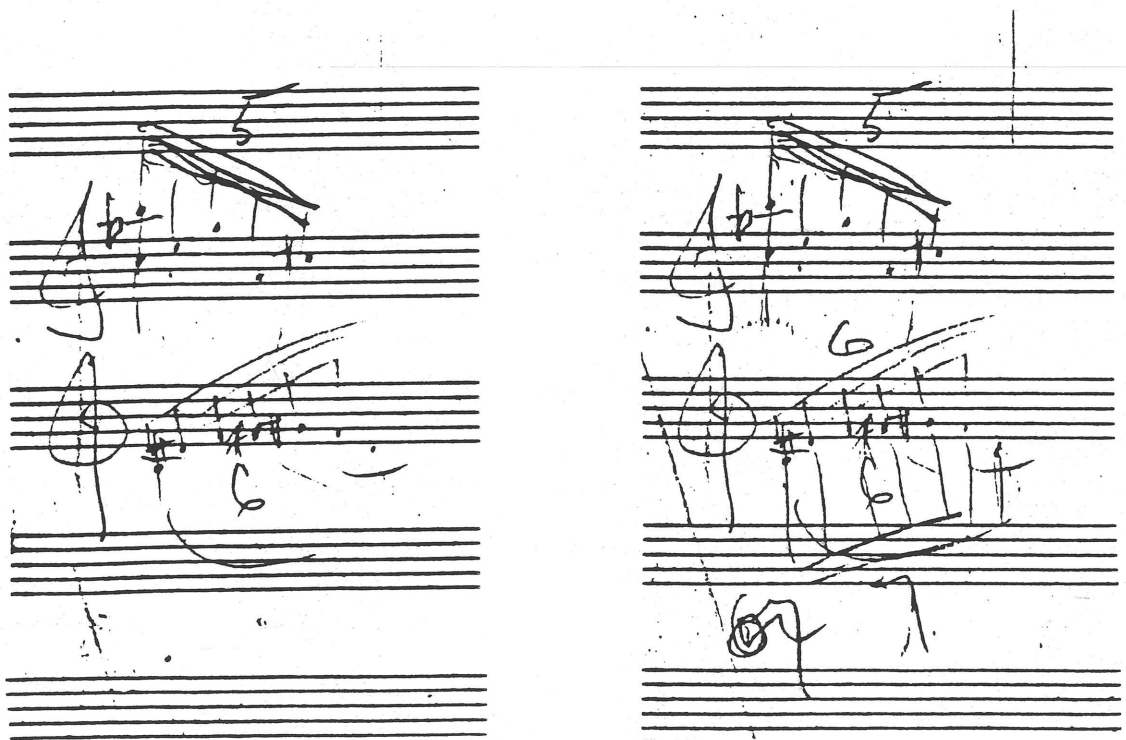
The composing score contains seven sketches for the 3-Page Sonata, interspersed with the final version: Sk4, Sk5, Sk6, Sk7, Sk8, Sk9, and Sk10. These sketches are numbered after three found elsewhere because we believe they were written later, i.e., at the time of the final composition.

III. Preliminary Sketches

Three short sketches have been identified elsewhere in the Ives Collection. The location of these sketches is of interest because they are all found on pages containing sketches for the 3rd Orchestral Set, catalogued 1A8 in the Ives Collection, Yale University. The first (Sk1) is for a bridge motive of the 1st movement (on page 3, system 3, 6th quarter of this edition); the second (Sk2) is for measures 1-3 of

the 2nd movement (top of page 6); the third (Sk3) is for measure 4 of the second movement. The sketches are described in the critical notes below for the appropriate measures in the score.

The autograph of Sk1 is problematic. I discovered, in the course of my work, that it had been altered [redacted]. The alteration added seven downward stems and two beams, a "6" above the lower staff, and the words "or 7." Compare the following copies of Sk1.



The addition to the autograph was made after the early Spring of 1974 when I received a reproduction, made from the autograph itself, which does not contain the additions. The manuscripts were microfilmed later in 1974; in that copy of the autograph, the alteration is present.

Dating these three sketches is a problem. The conflicting evidence is as follows:

1. The paper used for 1A8 is marked: "Carl Fischer, New York No. 7-16 lines." Also, it contains a logo consisting of a lion's head and the words "MONARCH BRAND warranted." This score paper is a different brand from that used for the composing score.
2. Sk1 is written on the reverse of a page of sketches for the 3rd Orchestral Set which contains the date and place of composition: "Asheville Feb 27 1919."
3. Sk2 and Sk3 are written on the reverse side of a page of the 3rd Orchestral Set, containing sketch material labeled "section D," also on the Carl Fischer score paper.

The conflict between the 1919 date and that at the end of the 3-Page Sonata, points to the need for a cautious approach to the evidence. Kirkpatrick notes Ives's habit of writing on the back of other pieces "to save buying new paper"--Ives's words (Catalogue, p. viii). Moreover, Kirkpatrick, on the same page, points to a few instances of Ives's adding incorrect addresses and dates retrospectively. However, in his edition of the 3-Page Sonata, Kirkpatrick states that the three sketches in 1A8 were made retrospectively (in K, p. 14).

The contradictions to the retrospective theory are implied in questions that arise: 1.) why would Ives sketch sections of a piece, completed in 1905, in 1919? and 2) if Ives was rethinking the work or these specific ideas, why do they appear in less crafted form? The possibility must be considered that Ives sketched on these pages for the 3-Page Sonata and then used the other side, many years later, for sketching sections of the 3rd Orchestral Set. Another possibility is that the date on the 3rd Orchestral Set is incorrect.

The strongest pieces of evidence that they are preliminary sketches appears on Sk2 for the opening measures of the second movement. On the heading of the sketch is written "Adagio." On the composing score, Adagio was written first; then "Andante" was written over that, pointing to a correction, ipso facto, a later development. Another piece of evidence, from the same sketch, involves the clarification of the pitch class collection for this section. In Sk2, what became the first two verticalities of measure 3 were becoming clarified: a.) the accidentals are very difficult to read here, b.) one of these pitches is a B#, a pitch class not appearing in the final version of that section, and c.) the spelling for this pitch, B#, is used only one time in all three movements of the composing score.

Lost Sketches

We must assume that two additional sketches, at least, are lost: those for the two missing sections (see critical notes below). Also, a comment directing attention to the "Bell air" "in the sheet" may be referring to a lost sketch, although the music for this section is apparently complete (see 3,3:2.q-3.5q and 11, 14-15).

Editions

There are three editions: the first by Henry Cowell (referred to as "C" in the critical commentary), Mercury Music Corporation, 1949; the unpublished edition by Sister Mary Ann Joyce (referred to as "J"), University Microfilms 71-11,042; and the more recent one by John Kirkpatrick ("K"), Mercury Music Corporation, 1975.

Extramusical Dimensions

Recognition of the programmatic and extra-musical dimensions in much of Ives's music is important for understanding the meaning of the music and Ives's intentions. The verbal instructions and commentary accompanying the music on the manuscript of the 3-Page Sonata, combined with my analysis of the formal procedures used in the work, led to the discovery of a piece of writing that is the concomitant literary program for the music, available as Memo "5" in Ives-Memos (p. 30-32), (W.W.Norton, 1972.)

Memo "5" is a diatribe about the contemporary world of music criticism. Specifically, it attacks the writing of William James Henderson in What Is Good Music? (New York, 1898). The 3-Page Sonata parodies, within the context of its formal organization, a specific section of Henderson's text. In addition, it cleverly distorts classical conventions by providing incongruous settings for known procedures. The first movement is a combination of fugue and sonata-allegro, using B-A-C-H as the fugal subject in a chordal texture; the second movement is a lyrical two-part form that is highly contrapuntal; and the third movement is a dance form, based motivially on the march, waltz, and ragtime.

Critical Notes

Ives's notation of accidentals presents problems because it contradicts general practice today. Accidentals are used by Ives before every note that is modified. He uses the natural sign to cancel accidentals only for notes that follow closely. The lack of an accidental before a note, therefore, means that it is natural. Consistency between staves is not attended to: Ives thought in independent lines and layers. Editorial additions were needed and are placed in brackets. are in parentheses.

Rh = right hand part; Lh = left hand part.

Registration is indicated as follows:

C₁ C c c¹ c¹¹ c¹¹¹

Pitches of verticalities are connected with dashes.

First movement:

Ives's non-metrical rhythmic conception in the first movement is notated in the manuscript without bar lines. References in the critical commentary will, therefore, need to refer to systems in the edition instead of measures. For example, a comment beginning 3,4: is referring to page 3, system 4; 4,5:1.q,1.8,2.16 means page 4, system 5,

1st quarter, 1st eighth, 2nd 16th. The colon always follows the number of the system; the period stands for st, nd, rd, or th as in 1st, 2nd, 3rd, 4th, etc.

For the 1st system of the first movement, only, the digit after the system number and colon will be to the number of the verticality-- the single note or interval--in order to avoid counting the opening 8th rest. Thus, 3,1:8 means page 3, 1st system, 8th verticality.

3,heading-On left side, Allegro crossed out; Allegro Moderato written below.

3,1:-Repeat sign in Ms. outside system; consists of double bar and flags.

3,1:1-Lh. The rhythmic measurement of whole-note A and breve C is relative, not precise. A is repeated after 6 1/2 quarters; C should be held until change of harmony in B \flat -g \sharp , system 2:3.q. Sustaining pedal should be used to hold both pitches. Parallel situation in 4,2:1.q-2.q.

3,1:1-Lh. d for repeat only; tied over from 4,2:9.q,3.8th, before double bar and end-repeat sign. In Ms not shown in 1st m. but tie indicated before double bar. Editorial eighth note.

3,1:10-Rh, b \flat changed from b \natural ; triplet changed from two eighths. Top line originally had two eighth notes, tied a 1 and b 1 , connected with a beam; followed by quarter note f \sharp^1 -b 1 .

1st version



3.1:10-11-Lh, eighth notes c 1 and b were originally quarter notes-- beneath the tied a and b of Rh. Flags were added. This correction and the one described immediately above, could have been made as Ives notated this section or it could have been made later.

3,2:1-Ms. Lh, bass pedal A is half-note; editorial revision to quarter-note, following unequivocal requirements of Rh.

3,2:3.q-Ms. Lh, B \flat and G \sharp changed from quarter notes to whole notes, possibly intended as half-notes using stem from quarter

notes. Upward stem is on left side instead of right side of new noteheads. Slur with whole-note may have been used as a convention, as described above (3,1:1), for indefinite length. Editorial revision adds dots.

- 3,2:8.q-Rh, triplet changed from two 16ths and an 8th, the rhythm of the preceding Rh quarter.
- 3,2:8.q,2.8-3:2.q-A faint line separates $g^{11}-b^{11}$, $f^{11}-f^{11}$, e^1 , $e^{11}-g^{11}$, d^{11} , g^{11} from the pitches below.
- 3,3:1.q-Ives wrote b in both the treble clef and also the bass clef; he drew a line between them, indicating the continuation of the parallel interval-5, now split between clefs. Editorial broken lines point out the continuity.
- 3,3:2.q-3:5.q- The bottom layer drops out after the f^{\sharp} . In Ms, Lh, beginning under tenor $d^{\sharp 1}$ (middle of 3rd system in edition) is a partly illegible comment, "for [?] see [?] pp2 in copy." John Kirkpatrick suggests that it might be, "for LH see top p. 2 in copy" (K, p. 15). Editorial completion of bottom layer uses the 1st statement of the fugal countersubject as a model (1st system, 8. verticality [f]-2nd system, 3.q [g $^{\sharp}$]). (While these pitches are appropriate and may have been used by Ives, he may have continued with a five-note compound texture as in verticalities immediately preceding and at the end of the first fugal complex.)
- 3,3:5.q-In Ms, stem for g^1-c^{11} goes up, continuing pattern of parallel interval-5's, and is separated from new layer, introduced above, placed slightly to the right. Stem continues past the g to the triplet unit below, to align.
- 3,3:6.q,1.16-In Ms. e^1 is in bottom staff tied to previous e^1 while b^1 and d^1 are placed in top staff, as in edition. e^1 is the final note of the second statement of fugal subject. Cp. top line opening-2:3.q and alto/tenor lines in 2:6.q-3:6.q. [Ives conceptually separated the formal units; he completed the previous section, maintaining visual consistency, then began next section.]
- 3,3:6.q,1.16-Lh, there are two small vertical lines drawn before d^1 --beginning of sharp sign--and edited out by means of repeated circles, before being crossed out with two horizontal lines. Was possibly anticipating # before following D.
- 3,3:6.q-Sk1 from 1974 microfilm (Q 2997) and Ms.different in Lh. Sk1: $b d^{\sharp 1} f^1 f^{\sharp 1} g^{\sharp 1} f^1$ followed by d^1 . Last two pitches connected by small slur; also bracket-slur for rhythmic notation of 6-to-the-beat. Ms. places d^1 above b, creating interval and fitting into 6-to-the-beat; final f^1 changed to e^1 , as given. For present condition of autograph copy of Sk1, see under description of sources and copies of autographs, above.
- 3,3:6.q-4,1:8.q-In Ms, all voices are written on top staff only. In the edition two treble staves are used because the independent voices could not be indicated on one staff as Ives does, by having internal stems. The following possible reasons are suggested for Ives's use of only the top staff: a.) The comment, described above re: the lost material, extended into the lower staff of this section. b.) Ives had to continue with the following thematic

unit--the 2nd theme/episode--in the top staff because he wrote a sketch further on in the lower staff of the same system and, therefore, had to complete all layers on one staff. c.) Ives placed this two-beat motive and the entire 2nd theme/episode which follows, in the top staff because it visually prepared for the low C-B pedal-point accompanying the 3rd fugal entrance. d.) The addition of a new high layer (beginning 3,3:6.q) coincided with idea of eliminating lowest layer at this point, until the entrance of low C-B and the 3rd fugal entry; use of only the top staff, visually marks the idea. An indication contradicting explanations b., c., and d. is an arrow beneath the 3rd quarter of the 2nd theme/episode (4,1:4.q), which leads into the sketch below, possibly indicating that Ives meant for the lower staff to be used for this section but that the sketch was in the way.

I believe Ives meant to place the passage containing 5-against-6-in-the-space-of-1-beat in the treble staff: he conceived it that way in the sketch, and the comment (see above, 3,3:2.q-3:5.q) could have been placed so that it did not interfere.

- 4,1:2.q-Rh, alto layer, d^{b11} , flat sign over partially erased probable sharp sign. Top layer c^{111} originally quarter note, as was following a^{11} ; beam connecting them added.
- 4,1:2.q-Lh, a^b , flat sign written over probable natural sign. a^b changed from half-note to quarter-note by partial filling-in.
- 4,1:3.q-5.q-The sketch in the lower staff is crossed out with small circular motions that Ives used in several places for obliterating a sketch. The pitches are illegible. An arrow pointing down to the sketch from the top staff may indicate that Ives intended for the material above to be written in the lower staff. (See above, 3,3:6.q-4,1:8.q.)
- 4,1:6.q-Accent written below d^{111} , partially erased, then written above as for other d^{111} 's in the passage.
- 4,2:1.q-2.q-Lh, breve C and half-note B parallel the opening interval-9 breve C-half-note A. The repetition of C and B an octave higher, inverted, in 4,2:7.q parallels the motion from C-A into inner voices A-f#, Lh in 3,1:6.q. C-B should be held with sustaining pedal until repeat sign and return to held C-A at opening.
- 4,2:6.q-Lh, in Ms, triplet verticalities, only bottom notes a and a^b are written in lower staff; however, pitches of both verticalities connected by beam as in edition. Partial erasures above d^b , a, and a^b show that a and a^b were moved to lower staff, and connecting beam moved from below to above triplet, connecting triplet to d^b 's of lower layer.
- 4,2:3.q, 5.q, 6.q, 7.q, 8.q, and 9.q--lines drawn for aligning notes in both staves. Notes of top staff written first; lower staff notes frequently needed to be squeezed in. [Ives composed polyphonically, writing one voice or layer, then another, frequently not leaving correct space for voices not yet written down; reminiscent of J.S. Bach.]

- 4,2:7.q,3.and 4.16's-Lh. In Ms, notes e^{b1} and $g-(a^\# \text{ unclear})-d^1$ placed in upper staff. Noteheads for a and g are ambiguously placed.
- 4,2:8.q-In Ms, Lh verticality $e^1-g^1-c^1$ placed in upper staff. In edition, placed in lower staff to maintain clarity of voices.
- 4,3:2.q-In Ms, a line drawn between 1.q and 2.q to align verticalities of both staves.
- 4,3:2.q-3.q-Lh tied notes erased and rewritten, apparently, to spread out under notes in Rh.
- 4,3:3.q-Line drawn for alignment from tied e^b in lower staff to g^1 in upper staff. Contradicts rhythmic notation; assumed to be incorrect. Such an error exists in only one other place (see below: 5,3:2.q-6.q) See 4,3:3.q-5,3:(end of movement).
- 4,3:3.q-4.q-Line drawn, in three parts, from top of upper staff through bottom of lower staff, apparently to assure alignment, considering the 3-in-space-of-2 in Lh and the poor alignment.
- 4,3:3q-5,3:(end of movement)-11 more lines are drawn for aligning music in upper and lower staves. Contains interesting examples of 1) Ives's writing material in one staff, then needing to squeeze notes into spaces too small; 2.) beginning new material of both staves lined up, then becoming separated. Alignment indications are assumed to have been added later; resulted in two errors. See 4,3:3q and 5,3:2.q-6.q.
- 4,3:3.q-5,1:3.q-Notes in lower staff written first, then notes of upper staff squeezed in.
- 5,1:3.q-5.q-Lh. Demonstration of Ives's conception of absolute rhythmic values and independence of voices and layers. Cp. below, Lh, 5,2:3.q. A more practical solution has 3 dotted quarter-notes (g , e^{b1} , a^{b1}) tied to eighth-note--to align on the beat--with shared stem beamed to $f^\#$ -sixteenth-notes. Ives's solution maintained in edition. Ives is making a fine distinction between held voices and melodic idea. In Ms, the stem of a^{b1} goes up; separately drawn stem connects g and e^{b1} , without descending below the g . Erasures made to spread apart tied a^b and $f^\#$'s to the right, to correct the alignment.
- 5,2:1.q-1st verticality of beat in both staves fit on printed staves; then Ives extended staff into the right margin for remaining verticalities. In Lh, only top note of repeated verticalities written out.
- 5,2:1.q,dotted 8.-2.q-Rh, e^{11} tied over to following system, but not written out in Ms. with the other notes.
- 5,2:2.q,2.8-Rh, e^1 added after beam written; placed slightly below beam. Lower beam originally connected g^1-c^1 to b^1 .
- 5,2:2.q-3.q-Lh, between staves, erasure of possible a^1 on 2.q, followed by erasure on 3.q,1.8, then 16th notes $f^\#^1$ and g^1 . Incompleteness of an idea is unusual; therefore its inclusion is questionable.
- 5,2:3.q-Lh, last E-d-e written as dotted quarter followed by eighth in Ms. Editorially revised to tied note to clarify complex rhythm. The rhythmic values are not absolutely correct since quarter-note that is part of triplet does not have full quarter value as needed for dot, used in Ms, or for tie, used in edition. Alignment incorrect in Ms.

5,3:2.q-6.q-If Rh of this section was written first, it was irrationally spaced; Lh squeezed in. Or, possibly, Ives wrote Lh first, immediately followed by double bar marking end of movement, and then needed to squeeze in the Rh. [Ives had little regard for rational spacing of noteheads, except for alignment purposes.] Rhythmic notation is problematic. 5 beats in Rh are above 3 half notes in Lh with a 3 and large bracket. The 3 is interpreted to mean 3 half-notes-in-the-space-of-5; could have been more clearly indicated as 6 quarters-in-the-space-of-5. (Same notation used in 2nd movement, mm. 3 and 5.)

A line drawn, as if for alignment between first group of 16ths in Rh (3:3.q) and second half-note in Lh, confuses the issue; assumed to have been drawn later, incorrectly, as an after-thought. (See above, 4,3:3q for other example of Ms error resulting from alignment indication.) Another possibility is that the line of alignment is correct--possibly a formative correction--and the large bracket and 3 should have been erased or meant simply to indicate that there are three beats in Lh. If so, then the tied quarter-note verticality of the Rh, above Lh half-note value, should be a half-note. The error in this solution is less likely since more extreme. The latter solution would create a totally regular metric relationship, with 6 quarters against 6 quarters. The solution remains somewhat speculative.

5,3:2.q-6.q-Lh. The notation of this section is dreadful. The half notes B \flat , A, and A \flat and their downward stems are absolutely clear. All other notes have a mixture of stemming directions. Using the values precisely as given in the Ms, it was necessary either to add the rests to clarify what seems to be closest to Ives's intentions, as here, or to add an upward stem to each half note for a quarter value, in place of the quarter rest.

Second Movement

5,4: = page 5, measure 4

- 6, heading-on left side, corrected: Adagio written over with Andante. Sk2 (see "Introduction," above) has Adagio; an important argument that the sketch was a preliminary piece of work.
- 6,1-3:-Sk2 is for mm. 1-3 of the Andante. A comparison to Ms. shows that Sk2 is simpler and less interesting rhythmically, and 4 mm. long. See above, "Preliminary Sketches." In Ms in m. 2 the triplet rhythm is added in the top layer, using f \sharp ¹ whole note and g \sharp ¹ half note--not in Sk2. c \sharp ¹ has down stem in Ms, up stem in Sk2. In Sk2 mm. 3 and 4, top line is a \sharp , b \sharp , d \sharp ¹¹; alto layer is partially legible, probably f \sharp ¹, f¹, c \sharp ¹. In Ms, m. 3, top line is a \sharp ¹, c \sharp ¹¹, d \sharp ¹¹, e¹¹ over d \sharp ¹, d \sharp ¹, d \flat ¹, d \sharp ¹ as in edition.
- 6,3:3.half note-Alto voice, sharp before d¹ corrected to flat: erased ledger line is visible; is sharp in Sk2.
- 6,4:1.q-2.q-Rh, application of 8va for 1st quarter, only, indicated by encircling b \flat -f¹ and 8va written in top staff, followed by "loco" written above 2.q, a \flat -e \flat ¹, in top staff.
- 6,4:-Stemming and slurs for grace notes erratic.

6,5:-Rh, triplet sign given twice: one is between the first and second half-note dyads; another is for entire measure, indicating 3-half-notes-in-the-space-of 4-quarters. First one may be left from an aborted idea. However, Ives may have meant this complex relationship. The 2nd dyad would then need to be a whole-note; the notation includes short stems for all three dyads: the first and third have down-stems and the second has stem between the two pitches, on the right side of them--somewhat ambiguous in this matter. The compound rhythm for the alternative reading may be understood as follows:

$$\begin{array}{l} 6 \\ 4 \end{array} \left| \overset{3}{\text{p} \quad \text{p} \quad \text{p}} \right| = 4 \text{ d's} \quad 9 = 3 + 3 + 3$$

OR

$$\begin{array}{l} 6 \\ 4 \end{array} \left| \underset{3}{\text{p} \quad \text{o} \quad \text{p}} \right| = 4 \text{ d's} \quad 9 = 2 + 4 + 3$$

The editorial decision, vis-a-vis rhythmic notation, is made somewhat ambivalently.

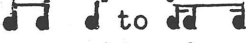
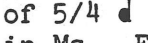
6,9:-Crossed out sketch between upper and lower staves is totally illegible.

6,9:-Lh, Ms has all d#'s; C has all d's. Cowell's scrupulous adherence to his understanding of Ives's notation implies that his revision came from Ives. However, such a revision contradicts what would otherwise be the exact transposition of Lh, m. 4. Edition follows Ms as opposed to C and K.

6,10:-Example of Ives's practice of not aligning sharps and flats with their respective notes. (See below.)

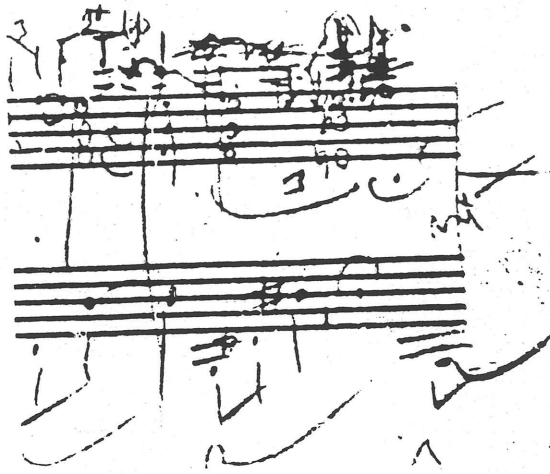
6,11-18:-Top layer notes are connected by arrows. Comment on top of page, over mm.14-18: "(-----> d -----> d) means top melody" refers to this notation.




- 7,11-end of movement:-Top and middle layers written on upper staff in Ms with instructions above to "copy on 3 staves." In Ms, stems of top layer are all up and middle layer are all down; unnecessary when divided between both staves.
- 7,11:2.q-The three triplet notes, tied e¹¹¹, d¹¹¹, and c¹¹¹, are lightly crossed out, but there is no correction; therefore retained.
- 7,11:4.q-Top layer, correction to triplet for f¹¹, d¹¹¹, c¹¹¹ from  to triplet: originally in 5/4 meter. This correction is related to rhythmic problem in the middle layer, described below.
- 7,11:4.q-Middle layer in m. has tied quarter and two half notes in Ms, equaling five beats. Second half note would have fit under rhythm of 5/4 . Correction in top layer not made in middle layer in Ms. Editorial revision of 2nd half-note to quarter-note.
- 7,11:4.q-Above C¹¹¹ a sign that seems to be pp.

7,12:-Top layer, partial erasures in Ms show, originally, tied quarter-note c¹¹¹, to quarter-note g¹¹¹, quarter-note e¹¹¹, d¹¹¹ (of undeterminable value, then to eighth note), to a^{#111}. Over the d¹¹¹ are the remains of what was previously a fermata or a tie, and the remnants of a possible flat for the note that followed. Corrected after tied c¹¹¹ to notation of edition.


There are five aspects to the overall correction to note: 1.) g and e crossed out with both circles and horizontal lines. 2.) e¹¹, clearly, and g¹¹, less clearly, were added to verticality beneath d¹¹¹ (see 4.q,2.eighth)--fitted in with smaller heads. 3.) Eighth note e¹¹, preceding eighth note d¹¹¹, is squeezed in and tied to preceding note. 4.) The two ledger lines for d¹¹¹ are turned into a sharp for the following c¹¹¹, now serving both functions. 5.) A 5/4 measure exists in both the top layer and the middle layer although the metric sign is not added and conflicts with the bottom layer (see below). Edition retains incorrect notation of Ms since no ambiguity in performance would result. Simple revision would change top layer, final dyad from half-note to quarter-note.






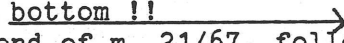

- 7,12:-Middle layer, Ms has 5/4 as in previous measure; note that 5/4
 $\rho \rho_3^o = \rho \rho \rho$. The 5/4 is retained here and in top layer.
 See immediately above.
- 7-12:-Bottom layer, in conflict with two above layers, having only 4
 beats in the measure. Practically, since there are fermatas in
 all layers, the conflict is visual only, indicated by broken
 bracket.
- 7,13:-Rh, top layer, dyad $f^{11}-c^{111}$ corrected from quarter-note to half-
 note. Between $f^{11}-c^{111}$ and a^{111} , d^{111} is crossed out. Smudge
 beneath a^{111} is used to conceal a note below, maybe b^{11} .
- 7,13-18:-Slurs, begun by Ives, connect pairs which have arithmetic
 progression in eighth-note values: 6, 6, 6, 6, 5, 5, 4, 2.
- 7,13-19:-Lh, bottom layer, originally contained all $d\#$'s. The
 correction in Ms consists of: 1.) Natural sign written over sharp
 sign in 13:2.q; 14:2.q, 2.8; 19:1.8. 2.) Natural sign written
 over erasure in 15:4.q; 17:3.q.
- 7,15:-Middle layer, f^1 preceded by sharp that is crossed-out.
- 7,15:3.q-Top layer, tied $c\#^{111}$ corrected from quarter to eighth,
 connected by beam to c^{111} . C^9 correction added after writing
 arrow pointing to 4.q.
- 7,16:-Middle layer, f^1 , preceded by sharp--crossed-out.
- 7,18:-Measure followed by "-----> to Q" in right margin. Logic of
 progression to m. 19 precludes idea that an insertion is missing;
 meaning of this sign and the following comment (see 8,19-20:) are,
 therefore, unknown."
- 8,19-20:-Ives's comment above system: "(for Bell air see ϕ in the
 sheet." For the word "the," the "t" is not crossed and "e" is
 omitted: lh . A study of Ives's handwriting shows both
 omissions to be fairly common for this word. An accent belonging
 to bottom layer of system above can make "h" appear to be a "k":
 In K (p. 19), comment transcribed as: "in ink sheet."

- 8,19:4.q-Lh, 8va beneath c in Ms. Edition written octave below, beginning on C.
- 8,19-9,29:-Accent marks and lines of alignment are generally placed between bottom and middle layers, accents applicable to both layers, at beginning of coincident phrases. These two layers are rhythmically synchronous, with implied 10/16 meter in top layer over implied 5/8 meter in bottom layer. The accents and alignments mark the 10/16 phrases, consisting of paired trichords, and the 5/8 phrases, with triads in varying rhythmic configurations. Both layers are part of a sequential passage between mm. 19-29, the phrases designated by editorial broken lines.
- 8,19-9,30:-Top layer, notes in pencil written over in ink.
- 8,23:-Middle layer, rhythmic notation in Ms is incorrect, consisting of:  --seems to be careless error. Measure is split in half between two systems. Erasures obliterated nature of corrections.
- 8,23:3.q-Top layer, d¹¹¹ or d#¹¹¹ written twice and erased first time (end of system) and crossed-out second time (beginning following system).
- 8,25:-Middle layer, rhythmic error in Ms; left out eighth-note value. First time Ives uses shorthand notation. See immediately below.
- 8,25, 27-28; 9,28, 29:-Middle layer, in four places Ives did not notate the rhythm of the middle layer, using a shorthand notation instead, consisting of "a 2" and a bracket, or simply "2". In the last instance he used only a bracket.
- 8,26:-Middle layer, error with eighth note missing. Same error as in m. 25.
- 9,30:-Alto layer, has two a# half-notes, 2nd one under 4th quarter. Revised in edition to dotted half-note and quarter-note, following the given alignment and the precedent in m. 1.
- 9,31:-Ending revised in two crossed-out sketches between mm. 30 and 31.
- 9,31:-Error in rhythmic notation in all voices. Bottom layer half-note revised in edition from half-note to whole-note: half-notes in above voices revised to dotted half-notes. Fermata placed over crossed-out first version, not transferred to final version in Ms.

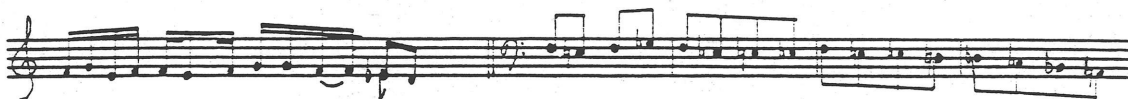
Third Movement

- 9,heading:-Ms, left side, Allegro.
- 9,1:-Unusual sign used for repetition sign, placed at beginning between staves. Matched at end of m. 40: "to  ." In 3rd movement Ives used verbal instructions in Ms for sectional repetitions which are too complex to execute using normal repetition signs.
- 9,1-5:2.q-Comment between Lh and Rh staves: "1st Time announcing alone in octaves ff--as a Preface Declamation!" spread over 5 mm. in Ms. Rh material not played until repeat in m. 41.
- 9,1-2:-Comment between Lh and Rh staves, beneath comment given above 9,1-5:2q: "March time (but not a March--Rollo)."
- 9,1:1.q-Lh, triplet sign missing for C# and E.

- 9,1-2:-Lh, "Octs" written below C# and E, followed by squiggly line that breaks into separate strokes through G, not used under tied F#'s and F₁; used again under tied A's.
- 9,2:-Measure is divided by an open-repeat sign: a double line, and double flag. See 9,4:.
- 9,2:2.q-Lh, accent above tied note A. Editorial revision places it on previous A. Slur from accented E in m.1 to tied A in m. 2.
- 9,2:3-4.q's-Written in lower staff: "Octaves LH."
- 9,4:-A 2/4 measure, but metric change not indicated. At end of m. a close-repeat sign.
- 9,6/14,46-10,13/15,53:-Lh, alternation of half-notes and quarter notes in Ms, editorially revised with added stem for implied quarter note value. (10,10/15,50:5.q-Lh, quarter note instead of half note is inconsistent; retained.
- 9,7/14,47:-Originally, from mm. 6 through 10, the alternation of C# and G# were spaced quite regularly; m. 7 was either part of m. 6 with 6 beats, or a 2-beat measure paralleling m. 4. M. 4 and m. 6 precede the same five-note diatonic scale fragment, but outlining different keys. As in m. 4, no meter change is indicated. Ives's correction consists of squeezing in 1) a bar line, 2) a 3/4 metric indication, 3) the Lh octave C#'s on the 3rd beat, and 4) the Rh dotted quarter note and eighth note a¹'s on the 3rd beat. A new measure was created. Editorial revision added Lh double stem and dot to half-note octave C#'s.
- 10,9/14,49:3.q-Rh, d# and b not rewritten for tied verticality, but slur implies their repetition.
- 10,9/14,49:4q-"Octs" written between staves, referring to repetition of preceding verticality in m. 10.
- 10,10/15,50:1.q,4.16; 2.q,1.8 and 2.8; 3.q,1.16-Rh, only d#¹ written. See immediately above.
- 10,10/15,50:-Crossed-out sketch for m. 6 between 2. and 3. quarters.
- 10,10/15,50:-A line between staves, after 4.q, not for alignment and possibly, therefore, a barline. Indicated by broken line in edition.
- 10,11-13/15,51-53:-Open- and close-repeat signs surround these measures. Circled numbers 1, 2, and 3 are written above each measure. These signs are related to number indications over upper staff in mm. 14-16 and comment 11,14-15 (see below). The repeat signs seem to have been added as an after-thought.
- 10,13-11,14/15,53-54:-Comment above m. 14/54, with arrow drawn from barline at end of m. 13/53: "On II time [illegible] ~~X~~ repeat 2nd Theme (as is right! correct ^ from \odot to \odot ."
- 11,14:-"Octs" written twice, beneath 3. and 4.q's of sextuplets, respectively.
- 11,14-15:-Rh, comment: "I play the 3 meas. before over again but had something else can't find."
- 11,14-16:-Circled 1,2, and 3 written over measures, indicating use of previous measures in Rh. This compositional decision is an alteration, by default, of original idea.
- 11,14-17:-Editorial suggestion transcribes Rh from 4/4 to 6/4.

- 11,14-12,22/16,63-67:-With metric change from 4/4 to 6/4 the value of the quarter-note is reduced by 1/3: $d = d \cdot$.
- 11,17/16,63:-Sign between staves, indicating point of repeat: . Relates to comment at end of m. 40/62.
- 11,17/16,63:1.-3.q's-Rh, rhythmic idea changed from , a continuation of previous waltz-theme, and the simple relationship to Lh of 3 beats against 3 beats (or 6/4 for entire m. in both layers). Corrected to maintain Rh 4/4. Error exists because dot after 2.q not erased; however, line drawn aligning Rh eighth-note on 3rd beat to Lh F# on 4th beat of sextuplets. Editorial suggestion for m. 17/63 applicable to m. 18/64.
- 11,17-12,22/16,63-67:Lh, bottom layer indicated by single note. Indication "Octs" in m. 14 applies to these measures as well.
- 11,18/16,64:-Rh, fourth verticality is incorrectly dotted; revised editorially. Error may have been made afterwards, with dot added to resemble the triplet groups which follow in m. 19.
- 11,19-12,20/16,65-66:-Rh, two triplet brackets in each measure mark metric change from 4/4 to 6/8; Lh, bracket and 6 used.
- 12,20-21/16,66-67:-Rh, comment above barline, end of m. 20/66: "on 2nd or Recap to Coda  bottom !!  ." The arrow leads to the barline at the end of m. 21/67, followed by the comment "to Coda;" the arrow and the second comment correct the original instruction, i.e. the Coda follows m. 21/67.
Lh, crossed-out comment beneath barline at end of m.20/66, "Recap to Coda;" followed by arrow leading to correction of error at end of m. 21/67 with comment: "2nd Time as recap to Coda  ."
The harmonic relationship of m. 22 to m. 23 (Piu moto) and m. 67 to the Coda is describe in Chapter 7 of editor's study of this work.
- 12,23:-heading, left side, "Più moto."
- 12,23:-Dynamic marks placed as given. Forté may refer to accents.
- 12,23:-2/4 meter not given here in Ms; however, given in m. 32, following 3/8 of m. 31.
- 12,23/15,54:-Five flats in Rh only.
- 12,23-28/13,32-37:-Lh, the material of mm. 23 and 24 are marked "A" and "B" in Ms and thereafter designate the two respective measures, precluding the need to write them out.
- 12,25 and 13,34:-In addition to "B," Ives wrote out part of the material in order to indicate that the last eighth note here is Ab instead of c#.
- 12,23-28/13,32-37:-Lh, Ab consistently doubled stemmed in Ms, but dot given only in m. 23.
Lh, Ives used both the 3-to-the-measure and 6-to-the-measure, the former in m. 23 between staves; the latter in m. 24 below the Lh staff.
Rh rhythm begins with rhythm of ragtime. Synchronizing the ragtime rhythm with the triplet rhythms in these measures is deceptively difficult. The practical compound rhythm of 3 eighths against 4 sixteenths to the half measure, is made difficult by the tied notes of Rh on beats.

- 12,24:-Comment above: "(2nd player may join) (after box to body)."
Is Ives's humorous recognition of unusual difficulty of this passage.
- 12,28 and 13,37-38:2.16-Rh, only in these parallel situations e^1 is not preceded by natural sign, indicating the use of the flat called for by the key signature.
- (13,32-40)/15,54-16,62:-Sign above system: "Ⓞ II-----to-----
Ⓞ." Refers to instructions after waltz-march," end of m.13/53:
"On II time repeat 2nd theme (as is right! Correct \wedge from Ⓞ to Ⓞ"
shown in edition for 2nd time.
- 13,35:-The tie between f^1 and f^1 of the following measure is circled, very neatly and darkened, perhaps because the same note is tied twice in succession.
- 13,35-38:-Numerous corrections were made in these measures. Also, in the last system of the Ms there are two sketches for these mm. One, on the top staff of the last system, is crossed out. The second is in the bottom staff of the last system, below the first sketch, seems to be for the più moto section, in a general way. They appear between m. 40/62 and Coda. The following are transcriptions of the sketches:



- 13,36:-Flat is written at end of m. 36 for g^1 in m. 37.
- 13,37:-Word "etc" between staves, erased. Also erased, Rh above staff: eighth note e^{1b} .
- 13,40/16,62:Rh, beam in Ms is above; revised in edition for consistency with preceding m. and consistency for tied over verticality.
Final C#'s: in Ms, lowest octave, C_1 , missing; added to edition by reference to opening of 3rd movement which follows in repeat, m. 41. Lh, Ms stem down for C_1 ; revised for C (and C_1) to stem up for consistency with opening of 3rd movement, which follows in m. 41 repeat.
- 13,40/16,62:-two comments follow this m. Between staves and in bottom staff: "to e^1 Now class wh [?] it is right to return to 1st Theme in M III." These comments are followed by the sketches for the Più moto. Above and in top staff: "on II time we return as is usual to 1st development at \wedge ."
- Coda:-Preceded by word "Coda" written three times: above top staff, between staves, and in bottom staff.
Comment at side of final chord in bottom staff: "Doh! CHORD right O TONICK! GOOD Nit SHIRT."
- End page:-Comment beneath last m., with arrow pointing up: "End of '3 Page Sonata' Fini at Saranac L. with Dave Aug '05."