

Charles Ives: Chromâtimelôdtune, s. 35

DESCRIPTION OF SOURCES

- S¹** Pencil sketch for 2 cornets (chromatic lines unrelated to **S²S³**) and organ (or piano, or strings), in 3-stave systems, on 16-stave double leaf (other pages contain a sketch for mvt. 3 of *Sonata No. 3 for Violin and Piano*, S. 61), labeled “#27”; each bar is labeled by a letter, progressively from “A” to “Q”.
one p. (f3172) mm. 1–3 + 16 mm. & 132 (penultimate bar is marked for repeat back to m. 4; whole page is crossed out)
- S²** Pencil sketch toward brass lines (trumpet, horn, trombone, and tuba), “A–B” chord plan, and construction scheme; in 2-stave systems on 16-stave single leaf (reverse is blank), labeled “#27” (referring to the projected *Study No. 27*, S. 108); each 5th bar is labeled by a letter, progressively from “A” to “H”.
one p. (f3173) 32 mm. (penultimate bar is marked for repeat back to m. 1; whole page is crossed out)
- S³** Pencil score-sketch of new brass lines (E♭ cornet &/or clarinet, B♭ cornet, trombone, and tuba with references to strings, pianos, and drum); in 4-stave systems on 16-stave single leaf (reverse is **p**), labeled “#27”; each 5th bar is labeled by a letter, progressively from “A” to “H”.
one p. (f3174) mm. 4–32 & 132 (m. 32 is marked for repeat back to m. 4)
- p** Pencil patch for piano arpeggiation; in 2-stave system on 16-stave single leaf (on back of **S³**; when **p** is turned upside down, it has L margin 4-stave marking of “Tpt | Trombone Tu | String Orch | or Organ (2 players)”—start of a short score combining **S¹** and **S³** and possibly **p?**).
one p. (f3175) mm. 4–6

CRITICAL COMMENTARY

This edition is based on **S¹** (introduction, chords sets and patterns), **S³** (brass lines), and **p** (arpeggiation).

1: **S¹** has “Alle mode” (or “modo”); **S³** has “Allegro modo” (here, “Allegro moderato”).

4, Cnt1 (or Clar): Dyn **mp** taken from **S³** memo: “Ist [time] Clarinet **mp** next Cor **ff**”; **S¹** has **p**.

4, Pf, 1.∴: **S¹p** have A-type pitch set include an E (*e*) found in no other iteration (Ives copies this mistake in **p**, first chord; **S²** does not have such an E; omitted here—this change, and others noted below, are carried out here in each of the repetitions of this chord pattern: mm. 20, 36, 52, 68, 73/3.♪, 83/7.♪, 94/3.♪, 100, & 116).

4–35, Pf: In m. 9 S^1 has this style of arpeggiation with memo “If played on | piano | arpeggio | A-11 B-13 | – or | ad lib | together 9 | 11 etc.”; Ives’s notated style applied here for mm. 4–35).

5, Cnt1, 4.♩: S^3 has crossed out e^1 , replaced by b (as here; also applies to 37 & 101 Cnt1 and 69 Clar).

9, Cnt1, 4.♩: S^3 has notehead sitting high on B, almost filling C space (here, b^1 ; also applies to 41 & 105 Cnt1 and 73 Clar).

9(2.♩) & 20(1.♩), Pf: In S^1 these two A-type pitch sets lack a C where all other iterations have one (C added here; also applies to: 41/2.♩ & 52/1.♩ in Piano; 69/last ♩, 73/2.♩, 75/2.♩, 78/6.♩, 80/4.♩, 83/10.♩, 88/14.♩, 90/last ♩, 94/2.♩, 96/2.♩, 99/6.♩ in Strings; and 105/2.♩, 115, 121/2.♩ & 131/2.♩ in Piano & Strings).

10, Cnt1, 3.♩: S^3 has notehead sitting high in A space, almost centered on B line (here, ab^1 ; also applies to 42 Cnt1, 74 Clar, and 106 Clar & Cnt1).

11, Pf: S^1 has memo: “(in these meas | [arpeggio sign] may | be repeated | differently” (here, no attempt to notate such).

12, RH, 2.♩: S^1 has natural sign floating between c^1 and e^1 (here, assumed good for both; also applies to 28, 44, & 60 in Piano; 70/14.♩, 76/2.♩, 81/6.♩, 86/10.♩, 91/14.♩, & 97/2.♩ in Strings; and 108/2.♩ & 124/2.♩ Piano & Strings).

14(2.♩) & 17(1.♩), Pf: In S^1 these two B-type pitch sets lack a C where all other iterations have it (C added here; applies also to 30/2.♩, 33/1.♩, 46/2.♩, 49/1.♩, 62/2.♩ & 65/1.♩ in Piano; 71/10.♩, 72/6.♩, 76/14.♩, 77/10.♩, 82/2.♩, 82/14.♩, 87/6.♩, 88/2.♩, 82/10.♩, 93/6.♩, 97/14.♩, 98/10.♩ in Strings; and 110/2.♩ & 126/2.♩ in Piano & Strings).

16, 2.♩, Cnt1: S^3 has a circled and crossed out $f\#^2$, replaced by c^2 (as here; applies also to 48 Cnt1, 80 Clar, and 112 Clar & Cnt1).

19, Piano: S^1 has circled d^1 (not part of Ives's "B" pitch set; omitted here) and a crossed out g^3 (omitted here; also applies to: 35, 51 & 67/1.♩ in Piano; 73/2.♩, 77/6.♩, 83/10.♩, 88/14.♩, 94/2.♩ & 99/6.♩ in Strings; and 115 & 131/1.♩ in Piano & Strings).

19 & 51, 2.♩, Piano: S^1 has "A" pitch set ($A+b+d^1+g^1+c^\sharp+g^\sharp$ [the b is circled for elimination]); the chord is omitted here (and in the Strings of mm. 73, 78, 83, 94 & 99 and Piano & Strings of 115), but is included in mm. 35 & 67 Piano, and 131 Piano & Strings.

21, 3.♩, Cnt1: S^3 has notehead on G line but almost filling A space (here, g^1 ; also applies to 53 Cnt1, 85 Clar, and 117 Clar & Cnt1).

21, 4.♩, Tu: S^3 has a small notehead E , apparently replaced by BB (as here; also applies to 53 & 117 Tu).

22, 6.♩ (♩), Tu: S^3 has circled D (for omission) with d above (as used here; also applies to 54 & 118 Tu).

23, Tu: S^3 has circled e (for omission) with E below (as used here; also applies to 55 & 119 Tu).

24, 1.♩/3rd triplet ♩/last ♩, Cnt1: S^3 has notehead on top of G line, partially filling A space (here, $g(\sharp)^1$; also applies to 56 Cnt1, 88 Clar, and 120 Clar & Cnt1).

24, last triplet ♩, Tu: S^3 has notehead sitting high on G line, almost filling A space (here, G^4).

25, 2.♩, Tu: S^3 has crossed out $b\flat$, replaced by $BB\flat$ (as here; also applies to 57 & 121 Tu).

26, 1.♩, Tu: S^3 has circled (or crossed out?) c^1 , replaced by C (as here; also applies to 58 & 122 Tu).

27, Tu: S^3 has crossed out f , replaced by F (as here; also applies to 59 & 123 Tu).

28, 4.♩, Tu: S^3 has notehead sitting high on A line, almost appearing to be b (here, a ; also applies to 60 & 124 Tu).

29, 2.♩/1st triplet ♩, Cnt 1: S^3 has notehead sitting high in F space (here, f^1 ; also applies to 61 Cnt1, 93 Clar, and 125 Clar & Cnt1).

31, 4.♩, Cnt1: S^3 has ♩ f^2 , but crossed out (and 1st beat indicated as a whole note, as here; also applies to 63 Cnt1, 95 Clar, and 127 Clar & Cnt1).

32, 1.♩, Cnt1: S^3 has lacks value dotted (supplied here; also applies to 64 Cnt1, 96 Clar, and 128 Clar & Cnt1).

32, 2.♩, Tu: S^3 has $f^\#$ (as here) even though Ives corrected the other voices' incidence of this pitch in his melody/row from $F^\#$ to C (this applies to m. 64 as well; perhaps in the incidence at m. 128 avoiding the C is best, given the C major cadence that arrives at m. 132).

33(last ♩)–34(1.♩), Cnt1: S^3 has crossed out a^2 – a^2 replaced by $c^\#^3$ – $c^\#^3$ (as here; also applies to 65 Cnt1, 97 Clar, and 129 Clar & Cnt1).

35, Cnt1: S^3 has an insert labeled “for clar to play I” (here, used exclusively for the line as cued in Clar and at m. 99 Clar).

36–67, Pf: p has first three measures of this style of arpeggiation with memo “or piano may play an up arpegg. & down in different time | or changing beat if play 3 times” (Ives's notated style applied here for mm. 36–67); at the beginning of S^1 Ives writes at description of this treatment: “...(2 players) | if only one | all or most | of chords may be play[ed] by L.H. | & RH—together | with top note | just after LH”.

43, 2.♩, Tbn: S^3 lacks downstem (supplied here editorially; also applies to 107 Tbn).

44, 1.♩, Cnt2: S^3 has f (here, ff to match Cnt, m. 36).

45, 4.♩, Cnt2: S^3 has crossed out b , replaced by a parenthesized $f^\#$ (latter note as here; also applies to 109 Cnt2).

47, Cnt2: S^3 has a circled b^1 (as used here; also applies to 111 Cnt2) with a crossed out e^1 & $g^\#$ (with “or”) below.

50, 2.♩, Cnt2: S^3 has notehead sitting high on G line, almost filling A space (here, g^1 ; also applies to 114 Cnt2).

56, 2.♩, Cnt2: S^3 has crossed out $c^\#^2$, replaced by g^1 (as here; also applies to 120 Cnt2).

62, 2.♩/3rd triplet ♩, Cnt2: S^3 has notehead sitting high on G line, almost filling A space (here, g^1 ; also applies to 125 Cnt2).

63, Cnt2: S^3 has crossed out f^2 , replaced by notehead filling F space but crossing well over G line (here, f^1 —assuming Ives is merely changing the octave; also applies to 127 Cnt2).

67, Cnt2: S^3 has both lower octave (as here) and upper octave (as used in m. 131).

67, Tbn: S^3 has $\circ G$ (as here) and a 3- \downarrow triplet on 2. \downarrow (here, the latter is reserved for use in m. 131).

68–99, Str: This treatment of the choral stream is taken from S^3 memo: “The 3rd time, may be played top tune only Clar p | and drum, steady beat & string pizz \downarrow . pp | as a kind of a | scherzo or reel...”; the appearance of the A-type chord is omitted at the end of the pattern so that A and B chords alternate without immediate repetitions of A-types.

100 Tempo: “Maestoso” heading taken from S^3 memo: “...if played 4th time all & drums ff maestoso”.