

Charles Ives: Study No. 1, s. 90

DESCRIPTION OF SOURCES

- R** Pencil score sketch (c1910–14) of *Emerson Overture/Concerto*, on 16-stave paper in mostly 4-stave systems.
p. [4] (missing), mm. 2–5 of this study (mm. 41–44 in David G. Porter’s reconstruction of the *Overture/Concerto*)
p. 5 (f2215), mm. 6–10(1.♩) of this study (mm. 45–50a in David G. Porter’s reconstruction of the *Overture/Concerto*)
- S** Pencil sketch (c1910–11), on 14-stave single leaf (the surviving page has this study concluding on the top 6 staves; sharing the page with the beginning of *Study No. 2*) as part of a grouping of leaves containing *Study Nos. 1–9*.
p. [1] missing
p. 2 (f4782), m. 10(2.♩)–end
- T** Ink sketch (c1923–24) of mvt. 1 of *Four Transcriptions from “Emerson”*.
p. 1 (f4907), mm. 2–3 of this study (m. 6 of *Transcriptions/i*)
p. 2 (f4908), mm. 4–10(1.♩) of this study (mm. 7–12 of *Transcriptions/i*)
- U** Ink copy (c1923–24), possibly by Louis Reis, of mvt. 1 of *Four Transcriptions from “Emerson”*, with emendation and patches by Ives.
p. 2–3 (f4893–94), mm. 2–10(1.♩) of this study (mm. 6–12 of *Transcriptions/i*)
- V** Ives’s recording (mid 1930s) of mvt. 1 of *Four Transcriptions from “Emerson”*, on Speak-O-Phone disc A/side [2], included on New World Records CD 80642-2 “Ives Plays Ives” (track 24).

CRITICAL COMMENTARY

Given the material missing in **S**, this edition patches together as its primary sources: mm. 0–1 = **V**, mm. 2–5 = **T**, mm. 6–9 = **R**, m. 10/1.♩ = **T**, and m. 10/2.♩–end = **S**.

All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial.

0–1: This introduction is transcribed from **V** wherein Ives may be improvising his direct prelude to m. 3.

2: On **U** Ives added “quasi-meastoso (not too slowly)” at the beginning of mvt. 1 of *Four Transcriptions from “Emerson”* (adapted for use here, since the various tempo changes in *FTFE/i* seem to imply a return to

this original tempo). In **TU** Ives's tempo is "♩ = about 76–72", although **U** additionally has "perhaps 60"; however, in **V** Ives plays this at ♩ = about 140.

2–3: In **V** (and other tracks on this disc) Ives repeats these bars, retarding in m. 3 the last time (here, editorially suggested as option); **T** has only m. 3 surrounded by repeat signs (thus two bars, as here).

2–5, RH/downstem line: **T** has quick rhythm expressed as eighth–dotted quarter (here, the correct sixteenth–dotted eighth).

2, RH: On **T** Ives added a memo: "the RH starts | here a kind of a stride of its own | getting faster".

4 & 9: Dynamics borrowed from Ives's editings for **U** (Ives may want the LH to always be heavier than RH, or he may be indicating that the RH downstems are a shadow line).

4, 4.♩, LH: **T** has \flat for *G* half note, but this is corrected to the expected \natural in later sources (here, \flat omitted).

6–7(2.♩), RH/downstem line: **R** has quick rhythm expressed as grace note–dotted quarter (here, sixteenth–dotted eighth to match style in mm. 3–6).

6, 3.♩, LH: **R** has notehead sitting mid-to-high in C space; **T** has d^{\natural} (as here).

6, last dotted eighth, RH: **R** has $d^{\sharp 1}$ in Violins staff, but $d^{\natural 1}$ in "Celesta or Bell" staff (here, \natural).

7, 5–7.♩ & 8–10.♩ each, RH/downstems: **R** m. 8 lacks two eighths in time values (here, rhythmic solution matches version in **T**).

7, LH: **T** has slurs (as here) mostly lacking in **R**.

7, 12.♩/1st quintuplet thirty-second, LH: **T** has \natural (as here) for *A*, lacking in **R**.

8: **T** has "poco agitato" (as here) lacking in **R**.

8, 1.♩–6.♩, LH: **T** has grace notes and lower octaves (as here) lacking in **R**.

8, 2nd ♩/3rd quintuplet ♩, LH: **T** has \natural s for *B*s (as here) lacking in **R**.

9, Meter: **R** has "9/4" but 10 or 11 quarter beats of music (here, 10/4—assuming that **R**'s 5.♩ in its bassline is intended for placement there and not as a 6.♩).

9, 3.♩, RH: **R** has only bb^1+a^2 (here, chord filled out with pitches from **T**).

9, 8.♩, RH: **R** has only a^2 (here, chord filled out with pitches from **T**).

10: Marrying **RT** to the surviving, closing bars of **S** presents a problem since in m. 10 here **RT** arrive notated in values double those with which **S** takes over; on **T** Ives adds “faster” for the similar line in longer values (here, “slower” allows the join to produce the proper result—a literal halving of the tempo would be too slow for the idiom).

10, 8.♩/4th triplet ♩, RH/downstem: **S** has sixteenth rest (omitted here) before the $f^\#$.

11, 2.♩: After the 1.♩ **S** has about 16 beats of heavily crossed out music (omitted here); an arrow connects the end of m. 11, 1.♩ to the continuing music (2.♩ here) on the next system down.

11, 11.♩, LH: **S** has notehead floating high in C space, touching D line (here, c).

11, 12.♩, RH: **S** has whole notes (here, half notes to match LH).