

Charles Ives: Study No. 9, s. 97

DESCRIPTION OF SOURCES

- R** Pencil score sketch (c1910–14) of *Emerson Overture/Concerto*, on 16-stave paper in mostly 4-stave systems.
- p. [1] (f0565), m. 5, 1–2.♩ of this study (m. 4 in David G. Porter’s reconstruction of the *Overture/Concerto*)
- p. 2 (f2212), m. 5, 3–5.♩ & 12–31.♩ of this study (mm. 4 & 17–22 in David G. Porter’s reconstruction of the *Overture/Concerto*)
- p. 3 (f2214), mm. 5(32.♩)–8 of this study (mm. 24–25 & 28–38 in David G. Porter’s reconstruction of the *Overture/Concerto*)
- S** Pencil sketch (c1912–13), on 12-stave single leaf (sharing the page with the alternate ending of *Study No. 8*, as part of a grouping of leaves containing *Study Nos. 4–9*), headed: “# 9.”; all on 2-stave systems; probably a fairer copy from the *Emerson Overture/Concerto* cadenza sketches.
- p. 11 (f4798), complete (9 mm. in this edition); at bottom: “Harry Keator comes down and sings ‘Whiskey first | tenor – tis night before Xmas. Waverly Pl. | 1911 N[Y]’”; photostat of same (f4799) with this study renumbered as “#17”.
- p** Pencil patches for the Centrifugal Cadenzas in *Emerson Overture/Concerto*, on a 12-stave double leaf.
- p. 1 (f2219), m. 5, 8.♩–m. 6, 55.♩ of this study (mm. 14–22 & 24–32 in David G. Porter’s reconstruction of the *Overture/Concerto*)
- V¹** Ives’s recording (11 May 1938) of this study, on MeloTone Recording Co. disc I/side 2, included on New World Records CD 80642-2 “Ives Plays Ives” (track 18).
- V²** Ives’s recording (24 April 1943) of this study, on Mary Howard Studio disc [C]/side [1], included on New World Records CD 80642-2 “Ives Plays Ives” (track 37).
- P** Edition by Henry Cowell, published by Mercury Music Corporation, 1949, under the title “The Anti–Abolitionist Riots in Boston in the 1850’s”; on a personal copy of this publication Ives altered the title to “... in the 1830’s and 1840’s” (as seen on f8122).

CRITICAL COMMENTARY

This edition uses **S** as its principal source. Source **P** is largely ignored (although executed in Ives’s lifetime, there is no evidence that Ives collaborated on this in any way with Cowell). All of Ives’s accidentals are retained here; all parenthetical accidentals are editorial. Ives’s markings for 8va and 8ba are carried out here without comment.

1, 7. ♩/1. ♩, LH: **S** lacks value dot on $F^\# + f^\natural$ (supplied here).

1, 9. ♩/1. ♩, LH/upstem: **S** lacks value dot on c^1 (supplied here).

1, 10. ♩, top staff: **S** has whole notes (here, halves).

2, 1st triplet rest, RH/downstem: **S** has eighth rest (here, triplet quarter rest, assuming f^1 half is part of the triplet bracket above it); both the 1st & 3rd triplet ♩ have faint f^1 , but these appear to be superceded by the bolder 2nd triplet ♩ f^1 (as assumed here).

3–4: On **S** Ives bracketed m. 3 for repetition (as realized here).

3 & 4, bottom staff: In V^1 and V^2 Ives omits the $G^\#$ s. **S** has m. 3 $G^\#$ tied back to m. 2, but that tie is crossed out.

5, 1. ♩/3rd triplet ♩, RH: **R** has ♮ signs for $c^2 + g^2$ (♮ used here editorially).

5, 1. ♩, bottom staff: **S** has half note (here, quarter).

5, 5. ♩/2. ♩, LH: **R** has ♮ for c (by default, no $c^\#$ in previous chord; as used here editorially).

5, 8. ♩, 1st triplet quarter, RH: **S** has $\#$ in E space (here, assumed intended for f); **S** has two f noteheads, perhaps intending both f^\natural and $f^\#$.

5, 8. ♩/2nd triplet ♩, RH: **Rp** show that f^1 is not to be sharped throughout m. 5, 8–31. ♩ (here, ♮). **S** appears to have b for g (here, editorially ♮).

5, 10. ♩/1st triplet ♩, RH: **S** has a tick above the bb^1 (here, taken to mean \wedge as over the next instance).

5, 12. ♩/2nd triplet ♩, RH: **S** has this in treble clef (up an octave) but labeled “8va lower” (as here) and “loco” on next triplet quarter.

5, 18–31. ♩, RH: After giving the m. 5, 18. ♩ chord, **S** has three \surd marks and memo “figure | on | as drums” (as realized here using m. 5, 8–15. ♩ RH).

5, 21.♩, LH: **S** has uninflected *B* but is unclear about the bottom pitch (literally, possibly an *FFF* with a marking in front of it that could be *b* or *#*). **Rp** have bottom pitch as *BBb* (as used here editorially);

5, 29.♩, LH: **S** has quarter notes overwritten by half notes (here, the latter).

6, 1&4.♩, RH: **S** has whole notes (here, half).

6, 1–9.♩: The relationship of the RH declamatory material to the LH figures is unspecified in **S**. Here, an approach similar to that in **P**: a rationalized placement of RH over the accompaniment (details cited below). However, in **V**¹ and **V**² Ives treats the relationship freely. David Porter gives these transcriptions:

The image contains three musical transcriptions, labeled V1, V2, and V3. Each transcription consists of two staves: a right-hand (RH) staff and a left-hand (LH) staff. The RH staves contain a declamatory line with various note values, rests, and articulation marks. The LH staves contain a complex rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. V1 and V2 are in 4/4 time, while V3 is in 3/4 time. V1 and V2 have an 8vb line below the first staff. V3 has a 3-measure bracket above the right hand staff.

6, 2.♩, LH: **S** has sustain ties from half-note cluster, ties repeated in 3rd beat (but omitted here).

6, 3.♩, last sixteenth, LH: **S** has noteheads $B+c+d+f^*$ (omitted here) with ties coming into them, intended to complete the sustaining of the 1.♩ cluster. (* **S** has m. 6, 1–3.♩ LH figure notated in this “small” octave but marked “2 octs lower”.)

6, 4–18.♩, LH: **S** has three \times marks and “figures | on” (as realized here from m. 6, 1–3.♩).

6, 6.♩/1st triplet ♩, RH: **S** has bottom notehead low in G space, touching F line (here, interpreted as *f*).

6, 14.♩, RH: **S** has whole note (here, half).

6, 16.♩, RH: **S** has whole note (here, dotted half).

6, 20–21.♩/1.♩, RH: **p** has the treble clef (as here) lacking in **S**. **S** has the two chords as if quarter notes, but alignment lines connect them to the m. 6, 20.♩/1&4.♩ (here, durations adjusted to value of dotted eighths).

6, 23–24.♩, RH: **Rp** have the ♯ signs (as used here editorially) lacking in **S**.

6, 26.♩, LH: **S** has half notes for lower part of cluster (here, quarters), quarter note for $c\#^1$ (as here).

6, 37.♩/2.♩, RH: **S** has eighth note value (here, quarter).

6, 38.♩/1.♩, RH: **S** lacks value dots (supplied here editorially).

6, 38.♩/1.♩, LH/downstem: **S** has eighth note value (here, quarter).

6, 40.♩, RH: **S** has quarter note (here, half).

6, 42.♩/1&2.♩, LH: **S** has quarter each (here, eighths).

6, 47.♩, LH: **S** has bottom notehead placed rather low as if possibly *D* (but context of subsequent octaves suggests *E*, as here).

6, 62.♩, LH: **R** has only 3rd triplet eighth (as an *eb*; here *d*[#] as in **S**). **S** has quarter note (omitted here) on top line of the bottom staff and base clef entered below that; bass clef is intended for the *d*[#] and the note above is not a bass clef *a* but rather a treble note *f*², duplicating the top staff's *f*² which is marked for "LH".

6, 64.♩, RH: **S** has a preceding thirty-second note tied into *d*¹ (here, as grace note).

6, 64.♩, LH: **S** has three sixteenths (here, triplet eighths).

6, 65.♩, RH: **S** has triplet sixteenths (here, eighths as in **R**).

6, 65–69.♩: On **S** Ives numbered the RH beats "1, 2, 3, 4, 5" and LH "1, 2, 3" (numbers omitted here).

7: On **S** Ives numbered m. 6, 69.♩ "1" and m. 7, 1.♩/RH "2" (ignored here in favor of alignment in **R**).

7, 1.♩, RH: **S** has three sixteenths (here, triplet eighths).

7, 1.♩, RH/downstems: **S** has quarter note with slash through stem (here, two eighths).

7, 2.♩, RH/downstems: **S** has four eighth notes (here, sixteenths as in **R**).

7, 1.♩, LH: **S** has quarter with sustain ties (here, half).

8, 2.♩, LH/upstem: **S** has dotted quarter (here, value dots omitted).

8, 3.♩, LH: Ives's alignment arrow makes clear that 1.♩ here [*e+a*] comes under RH 3.♩, as here).

8–9: **S** has no barline (added here editorially based on the declared 6/4 of m. 8).

9, 3.♩, bottom staff: **S** has *G*^b half note (here, quarter; given the chromatic run up to this note, an editorial ♯ is supplied for the *G*).

9, 3–7.♩, middle staff: **S** has this (in treble clef) on the otherwise bass clef staff (here, these treble clef notes are placed on an editorially supplied middle staff).

9, 3,6&7.♩, bottom staff: S has half notes each (here, quarters).

9, 6.♩/2&4.♩, RH: S has notehead each sitting high in the F space, touching the G line (here, interpreted as g^1).