

Charles Ives: Study No. 9, s. 97

DESCRIPTION OF SOURCES

- R** Pencil score sketch (*c*1910–14) of *Emerson Overture/Concerto*, on 16-stave paper in mostly 4-stave systems.
p. [1] (f0565), m. 5, 1–2. \downarrow of this study (m. 4 in David G. Porter’s reconstruction of the *Overture/Concerto*)
p. 2 (f2212), m. 5, 3–5. \downarrow & 12–31. \downarrow of this study (mm. 4 & 17–22 in David G. Porter’s reconstruction of the *Overture/Concerto*)
p. 3 (f2214), mm. 5(32. \downarrow)–8 of this study (mm. 24–25 & 28–38 in David G. Porter’s reconstruction of the *Overture/Concerto*)
- S** Pencil sketch (*c*1912–13), 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. \downarrow –m. 6, 55. \downarrow 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. \downarrow /1. \downarrow , LH: **S** lacks value dot on $F\sharp+f\natural$ (supplied here).

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

1, 10. \downarrow , 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 \downarrow have faint f^1 , but these appear to be superceded by the bolder 2nd triplet $\downarrow f^1$ (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 $G\sharp$ s. **S** has m. 3 $G\sharp$ tied back to m. 2, but that tie is crossed out.

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

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

5, 5. \downarrow /2. \downarrow , LH: **R** has \natural for c (by default, no $c\sharp$ in previous chord; as used here editorially).

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

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

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

5, 12. \downarrow /2nd triplet \downarrow , 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. \downarrow , RH: After giving the m. 5, 18. \downarrow chord, **S** has three \times marks and memo “figure | on | as drums” (as realized here using m. 5, 8–15. \downarrow RH).

5, 21.¹, LH: S has uninflated *B* but is unclear about the bottom pitch (literally, possibly an *FFF* with a marking in front of it that could be \flat or \sharp). Rp have bottom pitch as $BB\flat$ (as used here editorially);

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

6, 1&4.¹, RH: S has whole notes (here, half).

6, 1–9.¹: 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 V¹ and V² Ives treats the relationship freely. David Porter gives these transcriptions:

V1

8^{vb}

(8)

V2

8^{vb}

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

6, 3. \downarrow , 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. \downarrow cluster. (* **S** has m. 6, 1–3. \downarrow LH figure notated in this “small” octave but marked “2 octs lower”.)

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

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

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

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

6, 20–21. \downarrow /1. \downarrow , 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. \downarrow /1&4. \downarrow (here, durations adjusted to value of dotted eighths).

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

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

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

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

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

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

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

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

6, 62. \downarrow , LH: **R** has only 3rd triplet eighth (as an $e\flat$; here d^\sharp 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^\sharp 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. \downarrow , RH: **S** has a preceding thirty-second note tied into d^1 (here, as grace note).

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

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

6, 65–69. \downarrow : 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. \downarrow "1" and m. 7, 1. \downarrow /RH "2" (ignored here in favor of alignment in **R**).

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

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

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

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

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

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

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

9, 3. \downarrow , bottom staff: **S** has $G\flat$ half note (here, quarter; given the chromatic run up to this note, an editorial \natural is supplied for the G).

9, 3–7. \downarrow , 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. $\frac{1}{2}$ &7. RH: **S** has notehead each sitting high in the F space, touching the G line (here, interpreted as g^1).