

FOUR TRANSCRIPTIONS FROM “EMERSON”, S. 123

DESCRIPTION OF SOURCES

The sources are identified by sigla in **boldface**. Yale University frame numbers are signified with the letter “f”. The music on the source pages is correlated with the music in the measures of this edition. The measure numbers are preceded by Roman numerals (I, II, III, IV) that specify the transcription in question.

In the descriptions of the source pages, patches from the 1921 edition of the *Concord* Sonata are identified by page number, system, and beat (e.g. *Concord* p. 1/syst. 1/b. 3). All of the sources are in the Ives Papers at the Irving S. Gilmore Music Library, Yale University.

PRIMARY SOURCES

M Ink score (circa 1923–26), using long patches from the 1921 *Concord* printing (**K**¹); comments and minor revisions on every page.

cover (f4871): “III (scech) Hanke’s first Copies”

title page (f4872): “Transcription from 1st movement (C[oncord]. M[ass]. Sonata) | made partly from “Emerson” | (4 paragraphs)”.

p. 1 (f4873), I: mm. 1–11 (*Concord* p. 1/syst. 1 for m. 1/1-15.♩)

p. 2 (f4874), I: mm. 12–25 (*Concord* p. 1/syst. 4–5 for mm. 16–18(3.♩))

p. 3 (f4875), II: mm. 1–3(19.♩) (*Concord* p. 6/syst. 1 [last third] through *Concord*

p. 6, syst. 5 for all of page plus holograph revision of m. 1

p. 4 (f4876), II: mm. 3(20-56.♩) (*Concord* p. 7 for all of page)

p. 5 (f4877), II: mm. 4–13 (*Concord* p. 8 for all of the page)

p. 6 (f4878), II: mm. 14–20(7.♩) (*Concord* p. 9 for all of the page)

p. 7 (f4879), II: mm. 20(8.♩)–24(19.♩) (*Concord* p. 10 for all of the page)

p. 8 (f4880), II: mm. 24(20.♩)–32 (*Concord* p. 11 for all of the page)

p. 9 (f4881), III: mm. 1–6 (*Concord* p. 14/syst. 3/m. 3 through *Concord* p. 14/
syst. 5 for all of the page)

p. 10 (f4882), III: mm. 7–11 (*Concord* p. 15/syst. 2 through all but the
last fourth of *Concord* p. 15/syst. 5 for mm. 13–23)

p. 11 (f4883), IV: mm. 3–4(16.♩) (*Concord* p. 16/syst. 4, m. 2 for m. 3)

p. 12 (f4884), IV: mm. 4(17.♩)–10 (*Concord* p. 17 for all of the page)

p. 13 (f4885), IV: mm. 11–24 (*Concord* p. 18 for all of the page)

r Pencil sketch revisions (circa 1923–26), between **M** and **N**, relating to various passages in the Transcriptions.

cover sheet (f4886) blank

pp. [1–5] (f4887–91)

N Ink copy by Mr. Reis (circa 1923–26), based on **M**; using patches cut from *Concord* (**K**¹); copious revisions by Ives on most every page (these revisions largely follow the sketches in **r**).

p. 1 (f4892–93), I: mm. 1–11(3.♩) (*Concord* p. 1/syst. 3 for m. 1/1–15.♩); ink patch

by Ives for mm. 10–11(3.♩) (shown on f4893 only)

p. 2 (f4894), I: mm. 10(4.♩)–25 (*Concord* p. 1/syst. 4–5 for mm. 16–18(3.♩)); ink

patch by Ives for mm. 18(4.♩)–25

p. 3 (f4895), II: mm. 1–3(19.♩) (*Concord* p. 6/syst. 1 (last third) through *Concord* p. 6/syst. 5 for all of page). Ink patch by Ives for m. 1

p. 4 (f4896), II: mm. 3(20–56.♩) (*Concord* p. 7 for all of page)

p. 5 (f4897), II: mm. 4–13 (*Concord* p. 8 for all of the page)

p. 6 (f4898), II: mm. 14–20(7.♩) (*Concord* p. 9 for all of the page)

p. 7 (f4899), II: mm. 20(8.♩)–24(19.♩) (*Concord* p. 10 for all of the page)

p. 8 (f4900), II: mm. 24(20.♩)–32 (*Concord* p. 11 for all of the page)

p. 9 (f4901), III: mm. 1–6 (*Concord* p. 14/syst. 3, m. 3 through syst. 5 for all of the page)

p. 10 (f4902), III: mm. 7–11 (*Concord* p. 15/syst. 2 through all but the last fourth of syst. 5 for mm. 10(4.♩)–11(25.♩))

p. 11 (f4903), IV: mm. 1–4(16.♩) (*Concord* p. 16/syst. 4/m. 2 for m. 3)

p. 12 (f4904), IV: mm. 4(17.♩)–10 (*Concord* p. 17 for all of the page)

p. 13 (f4905), IV: mm. 11–24 (*Concord* p. 18 for all of the page); mm. 13–15 are marked with memo “see | next page with | [symbol] viola part” [page now missing]

H Ink copy by Emil Hanke (circa 1923–26), generally based on **N** except in a few places where **M** apparently was consulted; incorporating patches cut from *Concord* (**K**¹) with some revision; minor pencil corrections and changes by Ives.

title page (f4906): “#1 Emerson | Hanke copy (photo) | C.E. Ives | 46 Cedar St | NY | 3663 John”.

p. 1 (f4907), I: mm. 1–6 (*Concord* p. 1/syst. 1 for m. 1/1-15.♩)

p. 2 (f4908), I: mm. 7–16(21.♩) (*Concord* p. 1/syst. 4–5/b. 6 for m. 16(1-21.♩))

p. 3 (f4909), I: m. 16(22.♩)–25 (*Concord* p. 1/syst. 5 starting at seventh beat of the first measure for mm. 16(22.♩)–18(3.♩))

p. 4 (f4910), II: mm. 1–3(19.♩) (*Concord* p. 6/syst. 1 [last third] through syst. 5 for m. 2/1-19.♩)

p. 5 (f4911), II: mm. 3/20-56.♩ (*Concord* p. 7 for all of page)

p. 6 (f4912), II: mm. 4–13 (*Concord* p. 8 for all of the page)

p. 7 (f4913), II: mm. 14–20(7.♩) (*Concord* p. 9 for all of the page)

p. 8 (f4914), II: mm. 20(8.♩)–24(19.♩) (*Concord* p. 10 for all of the page)

p. 9 (f4915), II: mm. 24(20.♩)–32 (*Concord* p. 11 for all of the page)

p. 10 (f4916), III: mm. 1–6 (*Concord* p. 14/syst. 3/m. 3 through p. 14/syst. 5 for all of page)

p. 11 (f4917), III: mm. 7–11, (*Concord* p. 15/syst. 2 through all but the last fourth of *Concord* p. 15/syst. 5 for mm. 10(4.♩)–11(25.♩))

p. 12 (f4918), IV: mm. 1–4(16.♩)

p. 13 (f4919), IV: mm. 4(17.♩)–10 (*Concord* p. 17 for all of the page)

p. 14 (f4920), IV: mm. 11–24 (*Concord* p. 18 for all of the page)

SECONDARY SOURCES

P These are the five sets of positives made from the pages of **H**. Only one of the sets is complete. The positives were apparently made in the 1940s for the purpose of

experimental revisions as Ives prepared for the second edition (1947) of the *Concord* Sonata (**K**²). The pages of the positives are covered with these revisions, but since they are largely concerned with the revision of *Concord* they only have secondary value for the present edition. The sets have been labeled A, B, C, D, and E by John Kirkpatrick in his catalogue of Ives's works, and those designations are retained here.

Pa (f4921–25) positives of **H** pp. 1, 2, 5, 9, 11

Pb (f4926–37) positives of **H** pp. 1–7, 10–14. But: p. 12 is a different copy by Hanke of the same page in **H**

Pc (f4938–51) positives of the complete **H**

Pd (f4952–57) positives of **H** pp. 4, 10–14

Pe (f4958–64) positives of **H** pp. 2–3, 10–14

- O** *Emerson Overture for Piano and Orchestra* (S. 22; circa 1907–11). This work (also called “Emerson Concerto”) is the forefather of all subsequent “Emerson” pieces. It exists as an incomplete score sketch with fragmentary patches and incidental sketches. Only those materials that share music with the *Transcriptions* are cited here.

p. [1] (f0565): I: m. 1/1-12. 

p. [2] (f2212): I; m. 1/13-16. 

p. [3] (f2213): I: mm. 1(18. )-2

p. [4] (f2214): I: mm. 3–4

p. [5] (f2215): I: mm. 9–15(6. )

p. [6] (f2216): I: mm. 15(7. )-22

p. [7] (f2217): IV: mm. 11–21

p. [8] (f2218): IV: mm. 22–24

p. [9] (f2225): II: m. 3/29-37. 

p. [10] (f2228): I: m. 16/11-23. 

- S** Hawthorne sketches (circa 1911). These are preliminary sketches for the “Hawthorne” movement of *Concord* found on f3908, f3951–60, & f4870.

One page (filmed as both f3957 and f4870) sketches to I, mm. 2–4 & 5(7. )-6

K¹ *Concord* 1921. This is Ives's private printing of the *Concord* Sonata ([1921]; reprinted in 1968, n.p.: Edwin F. Kalmus; issued by Dover Publications, 2012 with repagination).

p. 1/syst. 1–2 = I: mm. 1–2(7.♩)

pp. 1/syst. 3/11.♩ through p. 2/syst. 1/11.♩ = I: mm. 14–20

pp. 6/syst. 1/last 3♩s through p. 11 = all of II

p. 14/syst. 3/m. 3 through p. 15/syst. 5/12.♩ = III: mm. 1–11(25.♩)

pp. 16/syst. 3/m. 2/8.♩ through p. 18 = all of IV

K² *Concord* 1947. This is the published (revised) edition of the *Concord* Sonata (New York: Arrow Music Press, n.d. [1947]).

p. 1/syst. 1–2(11.♩) = I: mm. 1–2(7.♩)

p. 1/syst. 3/m. 2 through p. 2/syst. 1/11.♩ = I: m. 14–20

p. 6/syst. 1/last 3♩s through p. 11 = all of II

p. 14/syst. 3/m. 3 through p. 16/syst. 4/9.♩ = III: m. 1–11(25.♩)

p. 17/syst. 4/2.♩ through p. 19 = all of IV

K^r *Concord*, copy “A”. This is one of the three copies of the 1921 printing of the *Concord* Sonata in which Ives made handwritten revisions. These copies are marked “A”, “B”, and “C” and have not yet been scanned. Copy “A” contains revisions that relate to the *Transcriptions* and so it is considered here. All pages are intact except the bottom half of the p. 13/14 leaf which has been cut out.

CRITICAL COMMENTARY

The primary source for this edition is **H**, Hanke's ink copy with its paste-ins from **K¹**.

I

1 Tempo: On **N** Ives added “(perhaps 60)”.

1, 12.♩/3.♩, RH: On **H** Ives circled $f^{\natural 1}$ in pencil (for possible omission?).

1, 14. $\text{♩}/1.\text{♩}$, RH/upstem: c^1 added editorially.

1, 14. $\text{♩}/2.\text{♩}$, RH: $g^\sharp$ added per Ives's instruction on **N** ("playing octs $g^\sharp$, $e^\sharp$ | R.H. here | is better I think"), lacking in **H**.

1, 14. $\text{♩}/2.\text{♩}$, RH: **H** uses treble clef (here, bass).

2: **M** has "much slower".

2, 1. ♩ , RH: The c^2 is assigned to the LH in the sources.

2, 4. ♩ , RH: On **H** Ives crossed through an e^2 , with memo: "E out" (as carried out here, also for tied-into 5. ♩).

2, 4. $\text{♩}/3^{\text{rd}}$ triplet ♩ , LH: On **N** Ives added "octs" below the $C^\sharp$ triplets (as carried out here), overlooked in **H**. **M** has "agit[a]to" under the $C^\sharp$ triplets.

2, 9. ♩ , LH, $A^\sharp$ octave: **N** has "octs" (as realized here), overlooked in **H**.

3: **M** has "faster" and memo below LH: "(a little slower ♩ of LH about ♩ of preceding ♩)".

3, 2nd quintuplet ♩ , RH: **MNH** have this triplet expressed in double values.

4, LH: **H** has ∞ (here, ♩).

5: On **N** Ives added memo: " $\text{♩} = \text{♩}$ but a little faster | about 80 | 90 = ♩ ".

5(6. ♩)–6(1st dotted ♩), LH: **N** has



The changes in **H** (as here) must have been directed by Ives:



5, 16.♩/last ♩, RH: **MN** have ♩, changed by Ives on **H** to ♩ (as here). **M** has memo: “poco ten | as a kind of | waiting before | going”.

6: **H** has 3-beat measure surrounded by repeat signs (as realized here).

6: **M** has memo: “the R.H. starts | here a kind | of a stride of its own | getting faster”. On **N** Ives has “quasi maestoso | (not | too | slowly)” and “RH a kind of even ringing out as a bell”.

6, 3&6.♩, RH/downstems: **MN** have slur (as here) lacking in **H**.

7–11: In **H** Hanke entered an ink memo not seen in **MN** (retained here as an on-page footnote).

7, 1.♩, LH/upper octave: **M** has memo: “Trombones solo see p. 4 Emerson Overture”.

7–11(6.♩), RH rhythm: In **MNH** Ives notates this rhythm as ♩ duplets offset by an eighth rest. To aid the performer, **MN** have a top staff *ossia* re-notation for m. 7 “etc.” (adopted here and realized for mm. 8–11(5.♩)).

9, 2.♩, LH/gracenotes: **M** has memo to clarify its four pitches: “F# G A# C#”; on **N** Ives added a tie from 1.♩ F# to 1st grace note (F) (followed in **H** and here) and added a tie from the 2nd grace (G) to 2.♩ (this latter tie omitted here).

9, 3.♩, RH: **MN** have # (as here) for c^2 , lacking in **H**.

9, 9.♩, LH: **N** has ^ accent (as here) lacking in **H**.

10, 5.♩, LH: **N** has ^ accent lacking in **H** (and omitted here).

10, 6.♩: On **N** Ives added “poco rall.” and “(rit a little = (more broadly”.

11, 3.♩/1.♩, RH: **MN** have f^2 (as here); **H** has e^2 (apparently lacking #).

11, 6.♩, RH/upstem triplet: **H** has 2-3.♩ $f^2 - e^2$ (apparently from a now lost patch), but Ives altered the order of these pitches and added pencil memo: “E♭ F♭ | should be | invert[ed] | wrong” (as adopted here).

12, 7.♩, LH: **M** has “(♩[.] a little longer than preceding [♩])”; on **N** Ives added pencil memo: “♩ of 3 [triplet] = ♩ of preceding 2 [duplet = ♩.]”.

13, RH: On **N** Ives added memo: “better | without | inner notes | if middle notes are used use all”.

14, 2&3.♩, RH/downstems: **MN** have “LH” (as here) lacking in **H**.

14, 4.♩, RH: On **N** Ives added “? LH” over $g^{\#2}$.

14, 3.♩/2.♩, RH/downstem: **MN** have “RH” lacking in **H**.

16, 6.♩/2.♩, RH: On **N** Ives added memo: “sometimes I tie & sometimes not”.

16, 11-12.♩, LH: On **N** Ives added memo: “hit & leave” (pointing to each ♩); **M** has memo: “(quarter notes | (engravers mistake!)”.

16, 12.♩/2.♩: **M** has “agitando” at 9.♩, **N** at 11.♩/2.♩ (**H** as here).

16, 16.♩, RH: **M** has “swing up” (not in **NH** nor here).

17, 2. ♯, RH: **O** has $c^{\sharp 2} + d^2$ (as here); **MNH** use a patch cut from **K**¹ which misplaces the sharp on the upper note (error retained in **K**²).

18, 1. ♯, RH/upstem: On **M** Ives added a grace note a^2 in front of the g^2 (perhaps overlooked in **NH**?).

18, 1. ♯: **M** has cresc. wedge between staves (not in **NH** nor here).

18, 2. ♯: **M** has “broaden out” (not in **NH** nor here).

18(4. ♯)–20: **N** has memo: “rit. (down to an adagio or almost a largo)”.

18(4. ♯)–22: On **N** Ives labeled these measures successively: “4/4, 9/8 = really 4½/4, 2/4, 5/8, 6/8”.

19: **M** has “very quietly & slowly | (it gradually dies away from here but keeps an intensity”. **N** has “slower about 90 | 100 [=] ♯” above 1-4. ♯.

19, 4. ♯/1. ♯, LH: **NH** have value dot; **M** has none (as here). **N** has memo: “(A♯ in L.H. | lighter than D’s)”.

22, 1. ♯, top staff: **H** has “L.H.” over 1. ♯, **N** over 3rd triplet ♯ ($f^{\sharp 2}$, as here).

22, last three ♯, LH/downstems: **H** has



N has the same layout, but rendered in ♯s and ♯s. (Here, rhythm adjusted according to Ives’s ♯ alignment marks on **NH**.)

23, 3.♩, RH/downstem: **NH** have $\text{♯} \text{♩}$ (here, $\text{♯} \text{♩}$). On **N** Ives added pencil memo: “C♯ as | a kind | of after | thought”.

24: **N** has memo: “about 50 = ♩ | or slower”.

24, RH: **H** has two versions:

[Hanke’s copywork] [Ives’s revision]
I play



24, 2.♩, LH/upstem: **N** has *mp* (as here) lacking in **H**.

25, 5.♩, RH: **MN** have sustain slurs (as here) lacking in **H** (see note m. 25/end).

25, 12.♩, RH: On **M** Ives added a delayed *c♯* to his *D+d* sustain (all intended to be 8ba); **N** has *C♯+c♯* (8ba); **H** was like **N** but the upper *C♯* is scratched out (as followed here).

25, end: **M** has memos following the notation of the collective sustaining pitches (all of the *Ds*, *Ebs*, *E♭s*, & *G♯s*): “all of these strings are sounding at the end but *D♯* more” and “all strings keep bows on.”

II

1, 3-4.♩: **M** has cresc. wedge 1-4.♩ with imbedded “accel.”; **N** has “cres - accel — ” beneath 3-5.♩; **H** is as here but with “cres. a - accel.” (adjusted here).

1, 3&5.♩, LH: **NH** have sharps for only the first appearances of *a–g* and *g–f* (here, sharps specified for the immediate instances).

2, 1.♩: **M** has *fff*; **NH** have *ff* (as here).

2, 1.♩/2.♩, RH: **H** trims away an asterisk to a footnote which reads in **K**¹: “(Throughout this and the other movements, there are many chords, the notes of which obviously cannot be struck together, though the roll or arpeggio mark is not used.)”

2, 2.♩, RH: **M** has fermata beneath d^3 ; **NH** have “ten | poco” (as adjusted here).

2, 2.♩/3.♩, Tempo: **N** has “about (~~120—116~~) = ♩ | 112? | 108–116?”.

2, 5.♩/3.♩: **M** has *ff* and “marcato - - ”.

2, 20. ♩, Tempo: On **N** Ives added “about 92 | 80 = ♩” (as included here).

2, 26.♩: **MNH** have engraved > accents (omitted here) which are overridden by written ^ accents (with stacc. dots) used here.

2, 28.♩, Tempo: On **N** Ives added “about 72 | 69 = ♩” (as included here).

2, 35.♩: **M** has *f* and Ives has altered the printed “mf” above 36.♩ to read *f* (**NH** as here).

2, 36.♩/1.♩, RH/downstem: **MN** have $a\flat$ (here, $g^\sharp$); **H** lacks accidental.

2, 36.♩, LH/downstems: **M** has triplet rhythm ♩ ♩ ♩ (as adjusted here); **NH** mistakenly have even ♩s.

2, 40.♩, LH: **H** has $c-A$ with “Octs” below (as realized here).

3, 4.♩/2.♩: **H** has *pp* (omitted here).

3, 5. ♩, LH/upstem: On **N** Ives altered the rhythm (moving last chord to 4.♩) without dotting the 1.♩ (as carried through in **H**; corrected here).

3, 6-8.♩: **M** has “(Slower as a recit.)”.

3, 6.♩/2.♩, LH: On N Ives circled $G^\sharp + g^\sharp$, marked the then ♩s to be delayed by a ♩, and added below “8va [down]”; **H** makes the delayed value an ♩ (lacking value dots—corrected here) and ignores the 8ba (as here).

3, 7.♩, LH/upstem: **M** has *pp*.

3, 14.♩/2.♩, RH/downstem: **K**² has ♮ for e^1 (as here) lacking in **MNH**.

3, 14-15.♩, LH: **MNH** lack augmentation dot on initial ♩; **M** memo on ♩: “3 against last 5 ♩s of R.H. | not necessarily exactly but as an independent fact?”.

3, 20.♩/2.♩: **M** has the slur ending with an articulation dot above the eighth.

3, 36-37.♩: **MNH** have rhythm as



(adjusted here).

3, 40.♩, RH: **M** has ♩ a (as here) added in pencil, lacking in **NH**.

3, 45. ♩/2. ♩, RH/downstem: **H** has ♩ $f^{\sharp 1}$ without specific rhythmic location; **MN** have alignment lines attaching it to LH 2. ♩ (as aligned here).

4, Tempo: **M** has “(about (108 = ♩))”.

4, 1. ♩, RH: **M** has a small ♩ a^2 tied in front of this 1. ♩, with memo: “as end of preceding phrase | and beginning of this”.

7, 5. ♩: **M** has “avante”.

8, 4. ♩: **M** has “poco rit”.

13: On **NH** the printed 8/8 meter is altered to 7/4 (as here), but Ives makes no adjustment to the LH durations which are ♩ – ♩ – (here, the value dots are removed from the ♩).

14, 7. ♩, LH: **MNH** have slur finish at end of 6. ♩ triplet ($c^{\sharp}$; here, slur extended to 7. ♩).

19: **M** has “about 120 | 136 = ♩”; **N** has “(about 60–70 = ♩)” and “♩ = 60”, with memo: “(notice | LH = phrase of (4–1–4–1–4–1 etc | or 5 with last beat detached) | while R.H. is plain time in 7 time (really 8–1))”.

19, 7-12. ♩, LH/upstem: **M** has these 6 ♩s separately slurred together (and so slurred in the subsequent iterations), with a memo: “this group stands | out a little each time” (here, only 9-12. ♩ are grouped by a slur); the whole of 19/1-4. ♩, LH is underpinned by cresc.–decresc. arch (**NH** as here, with four ♩s separately slurred together and marked louder).

20, 13. ♩, RH: **MNH** have ♩. (here, value dots omitted).

22, 1. ♩, RH: **MNH** has sharp sign appearing to be on a^2 (here, on f^2 to match 6. ♩ and m. 23, 1. ♩).

22, 3.♩/2.♩, LH/downstem: **MNH** have ♩ (here, ♩).

22, 5.♩/2.♩, LH: **MNH** have the end-of-bar slur begin here (here, C–G ♩s slurred separately to match iterations in m. 21).

22, 7.♩/4.♩, LH/downstem: **MNH** have ♩ value (here, ♩, moved to 3.♩).

23(7.♩/4.♩)–8.♩(1.♩), LH: **K**² has tie (as here) lacking in **MNH**. An *f* on 8.♩/1.♩ would maintain the pattern begun in m. 19.

24, 7-10.♩, LH: **M** has the lowest pitches *a–bb–b♯–bb–a–g♯* (a 3/16 pattern) beamed together separately as ♩, each with a martellato (^) accent and slurs for each 3-♩ group (similar markings are in **K**^r).

24, 15-17.♩, RH/downstem triplet: **M** has memo: “(I find I play it something like this | a delayed pass)”; **N** has “the effect here is feel[ing] the R.H. slowing up | a little while L.H. does not (need not be played in this exact ratio)”.

24, 19-21.♩, LH: **M** has the lowest pitches *g–g♯–bb–b♯* (a 3/16 pattern) beamed together separately as dotted ♩s.

24, 22-24.♩: On **H** Ives added pencil memo: “(sometimes I play this | to Bar [lines?] on time | & repeat with rit.”).

25, 8.♩: **M** has “rush”.

29(1.♩) & 30(1.♩) each, RH/downstem: **M** has grace note before its *c*² (as here; ♯ in **NM**) lacking in **NM**.

32, LH/downstems: **M** has 2-6.♩ filled in as ♩s (*bb–ab–gb–e*[marked for deletion]–*eb*), with memo:

“(a vanishing kind of | an after thought | – not too slowly)” and its three fermatas crossed out (although in **NH** the final fermata is not crossed out); **N** has *bb–ab–gb–[deleted f]–e–eb* ♩s

beamed together as if s (as here); on **H** Ives changed the bar's printed meter from 8/4 to 7/4 (as here), and Ives added "7/8" in pencil between the staves, numbered the beats "1–7", and beamed together *b $\flat$ –a $\flat$ –g $\flat$ –e $\natural$ –e $\flat$* s (all as represented here).

III

1: **M** has "(almost a largo)"; **NH** have "Largo (about 52–60 = )".

1, 1&3. , RH/downstem s: **M** has 2-s slur each (as here) lacking in **NH**.

1, 5-6. : **M** has decresc. wedge (as here) lacking in **NH**.

3, 1. , LH: **N** has memo for *E*+g: "play together with LH | or omit low E (if | hold with ped.". The memo version on **H** (as here) seems to predate Ives's decision on **N** to add the E–E tie (as carried out in **H**).

3, 5-6. , LH/upstem (triplet): **M** has *ppp*. **N** has a slur.

4, 1-2. , LH: **H** has *d $\sharp$ –a $\sharp$* as stems up (here, stems down to match 4-6. .

4, 3. , LH/upstem: **M** has *ppp*. **N** has slur (as here) lacking in **H**.

6, 2. : **M** has "hurry | down" below LH, "accel." above RH, 4. .

6, 10. : **M** has RH *mp*, LH *f* (the latter as here), with memo "L.H. stronger than | R.H. through here"); **NH** have a pre-engraved *mf* on RH, 2.  (as here). **M** has "piu moto" between staves; **N** has beneath LH "(poco agitato" (as used here); **H** has "poco | Agitato".

6, 12. , LH: **M** has bottom note (*G*) circled with memo "these in [circle] | kind of | grace notes | more practical | in 2 piano"; parallel bottom notes of these P4s are circled in LH of m. 7/3&6. .

and m. 9/2.♩, and RH of m. 9/1&3.♩; **H** has parentheses in these instances (as here) with Ives's pencil memo "(notes in brackets or [circled] maybe left out if very fast)" (as used slightly edited here).

7, 6.♩, RH/downstem: **M** has whole beat slur (as here); **NH** have slur under only c^1-b .

8, 2.♩, RH: **M** has memo for top note: "f♯ v ery lightly | or omit".

8, 3.♩, RH/downstem: **M** has whole beat slur (as here); **NH** have slur under only under central triplet (as here).

8, 4.♩: **M** has "poco rit".

8(last ♩)–9(1.♩), RH: **MN** have accents & slur (as here) lacking in **H**.

8, last ♩, LH: On **H** Ives circled in pencil $c+d$ (for possible omission?; here, in parentheses).

9: **MN** have 7/8 bar (3rd beat = ♩.); on **H** Ives altered this to 4/4 with RH triplet over 3-4.♩ (as here). On **N** Ives added in pencil "poco agitando (at least not slower)".

9, 1.♩, RH: **N** has memo for circled a : "C♯ | may be played | for A" (i.e., c^1 may be substituted).

9, 6-7.♩, LH: **M** has $e^{b^1}-d^{\sharp^1}$ (as here); **N** has $e^1-d^{\sharp^1}$ (lacking the b for the E); **H** has $e^1-d^{b^1}$ (the flat for D in error).

10, 1.♩, RH: **N** has memo for top note (b^2): "strike RH | just after | Bass". **N** has p (as here) lacking in **H**.

10, 2.♩, LH/upstem: **N** has memo in RH margin: "This | roll | a little | slower | than | preceding | ones".

10, 7.♩/2.♩-10.♩: **M** has cresc. wedge (as here) lacking in **NH**.

10, 13. /last , RH: **M** has *ff* (as here) lacking in **NH**.

10, 14. , LH: **M** has memo over dotted rhythm: “nearly $\text{r} \text{ } _3 \text{ } \text{r}$ ”.

10, 17. , RH: Ives added the *d*[#] on **N** in the lower staff, marked “R.H.” with memo “D[#] in R.H. just after F[#] in L.H.” and then added an *e*  just before the 4.  (here, *d*[#] is moved to upper staff; the *e* is assumed to be a gracenote).

10, 21. : On **H** Ives added dynamic mark “*m*” (omitted here).

10, 21. , RH/upstem: **H** has an  value on 4.  *d*² (here, .

10, 24. , LH/downstem: **M** has *e* (as here) lacking in **NH**.

10, 25. , LH/upstem: On **N** Ives added “D[#] | by L.H. | after B^b”. **M** has memo “(inner parts lighter” (as included here).

10, 27. , LH/upstem: On **H** Ives’s notion of delaying the *d*¹ is awkwardly realized by Hanke adding before the triplet (undoubtedly at Ives’s request) a  beam down to the A^bs (here, as in **MN** with an arpeggio symbol added editorially to match that at m. 10/25. .

10, 27-30. : **M** has “molto rit. - - - -”.

10, 28. , LH/upstem: **MNH** have  (here,  .

10(28. )–11(2. ): **M** has “ped. - - - *” (as here); on **N** Ives added a wavy line (for Ped.) appears to start at 27. , with “hold pedal (important!)” beneath 10(30. )–11(2. ); **H** has “Hold Pedal!” beneath 11, 1-2. .

11, 2.♩, LH/downstem: **MN** have release of “Ped.” (as here) lacking in **H**.

11, 8-10.♩: **M** has “accel. - - - -”.

11, 14.♩, RH/downstem: **MNH** have ♩ value (here, ♩).

11, 14.♩, LH: **M** circles $c\flat^1$ and has memo “really | a $\frac{1}{4}$ tone | between [$b\sharp$ and $c\sharp$]”; **N** has “= $\frac{1}{4}$ tone up”; **H** has “really | a $\frac{1}{4}$ bet[ween]” (as footnoted here).

11, 15.♩, LH: On **N** Ives added in pencil a 2.♩ $c\sharp^1$ with memo above “ $\frac{1}{4}$ [sharp]”.

11, 18.♩, RH/downstem: **M** has 2-♩s slur.

11, 26.♩: On **N** Ives added a pencil memo: “(I keep ped. down to | after | end.)”.

11, 30.♩, RH/upstem (top pitches): On **N** Ives added a pencil memo: “ $A\sharp$ | $G\sharp$ LH – or $g\sharp$ | with RH | but lighter | than | others”.

IV

1(4.♩)–2: **NH** have long cresc. wedge (here, “cresc.” used at 1/4.♩ & 2/2.♩).

1, 5.♩: On **N** Ives added “agitando”.

2, 1.♩, RH: On **N** Ives added *f* (as here) above staff, lacking in **H**.

2, 2.♩/last septuplet ♩, RH: On **N** Ives added in pencil “ $g\sharp$ alone” above and “or $f\sharp$ alone” below.

3, 1.♩, RH/downstem: **MNH** have ♩ value (here, ♩).

3, last ♩, LH: **MNR** have ♩ value (here, ♩).

4, 3.♩, LH: **M** has below staff: “(let down) slower more [?quietly / ?gradually—the first letter does appear to be “q”].

4, 5.♩, RH: **M** has an inscrutable phrase above staff, in quasi French, “presque éte intre” (Ives may be intending “presque être entre” (literally meaning “nearly/almost to be between”; possibly meaning “neither fast nor slow”?). Ives knew little French; this is an almost unique invoking of the language and probably a burlesque. See note m. 4, 3.♩ for a possibly related phrase in English.

4, 21.♩, LH/downstem: **MN** have accent (as here) lacking in **H**.

5, 12-13.♩, LH/downstem: **MNH** have ∞ value (here, 5-♩s value).

5, 12-15.♩: On **N** Ives circled this and added in pencil “more of | cadenza”.

5, 22.♩, RH: **M** has b^2 ∞ (as here) lacking in **NH**.

5, 22.♩, LH/downstem: **M** has bottom F marked to become a grace note (as here); Ives’s change is overlooked in **NH**. **M** has F changed to ♩ (as here); **NH** have ∞.

5, 24.♩, LH/downstem: **M** has bottom E marked to become a grace note (as here); Ives’s change is overlooked in **NH**.

5, 28.♩, RH: **M** has e^2 ♩ (as here) lacking in **NH**.

5, 33.♩, RH: On **N** Ives added in pencil “after | beat” noting by arrow that the RH $f^\# + a^1$ should start after the LH Abs.

5, 34.♩, RH: On **N** Ives added a memo that 34.♩ (which starts on a new system in **M**) should “begin a little after the old 1st beat [= 33.♩]” (thus, here 34.♩ is graphically delayed).

5, 40.♩/last ♩, RH/downstem: **NH** have ♩ value (here, ♩); **M** has two ♩ graces in a row.

5, 40-46.♩: **M** has between staves: “(as more of a | cadenza see score)”.

5, 45.♩, RH: **MNH** have $c^2 + cb^3$ as ♩ values (here, ♩ values); the b for c^3 was added on **H**.

5, 47.♩, RH: **MNH** have $b^1 + eb^2 + g^2$ as ♩ values (here, ♩).

5, 61.♩: **MNH** have “più decresc.” (here, “poco”).

6, 1.♩, RH: **M** has memo: “F♭ lighter | than others”.

6, 5.♩, RH/downstem: **MNH** have ♩ value (here, ♩).

7(8.♩)–8(2.♩), RH/upstem: **M** has ^ accent (as here) lacking in **NH**.

8, 6-8.♩, RH: **M** has *f* and ^ accents (as here) lacking in **NH**.

9, 1.♩, RH: **M** has *p* (as here) lacking in **NH**.

9–10: **M** has these measures circled, with memo: “in these measures | see last 2 pages of score | Overture”.

10, RH: **M** has 2.♩ *f* and 5.♩ *p* (as here) lacking in **NH**.

10, 6-8.♩, RH/upstem: **M** has slur (as here) lacking in **NH**.

12, 8.♩, RH/upstem: **M** has this *p* on 7.♩ *f*¹, but on **N** Ives himself entered it on 8.♩ (as here).

13–15: For these measures **H** is based on a missing source (**M** has memo: “see viola part | & Bassoon [Overture] score next to last page”; on **N** Ives added “see | next page with | [symbol: circle with crosshairs] viola part”); **H** has “Viola part (ad lib) *pp* – if played = but bringing out accent.” **M** has 13, 1.♩, RH dyn as *mp*; **N** has *p*. **MN** have a different, simpler inner *pp* line which amounts to simply sustaining of the first pitch of the viola line in the final version seen here, until the last three pitches which are *b♭–a–g♯* (in **M** this *g♯* sustains into m. 15; in **N** Ives scratched out the sustaining *g♯* and entered an *e* ♩).

15–16: On **N** Ives circled these measures, with memo: “[symbol: triangle with centered dot] see score” [referring to the *Overture*].

15(2.♩)–16(11.♩): **M** circles this and has memo: “more of | a cadenza | see score | last page kept”.

15, 6.♩: **M** has “rit. - - -” (as here) lacking in **NH**.

15, 8.♩/2.♩, LH/downstem: **MNH** have ♩ value (here, ♩ ♩).

16, 1.♩, RH&LH/downstems: **MNH** have ♩ value (here, ♩ ♩).

16: **M** has 5.♩ *pp* and 9.♩ *ppp* (as here) lacking in **NH**.

16, 5.♩, LH/downstem: **MNH** have ♩ value (here, ♩ ♩ ♩).

16, 7.♩/2.♩, RH: **MNH** have ♩ value (here, ♩ ♩).

16, 9&10.♩: **MNH** has decresc. wedge begin on 9.♩ (here, on 10.♩).

18, 5.♩, RH/downstem: **MN** have ♯ for *a* lacking in **H** (here, editorial ♯).

19: On **M** Ives crossed out “slower” and added “?” above it.

20, 2.♩/upstem, LH: **NH** have ♩ (here, ♩ with ♩ added at 4.♩).

20, 9.♩: **MNH** have ♩ values for all but top two pitches which are ♩s (here, only the untied d^3 is ♩).

22, 6.♩, RH/upstem: **M** has memo: “ $\sharp d$ | $\sharp c$ much fainter | than $A\flat$ in tune” (here, “very *pp*” added).

23(5.♩)–24(1.♩), LH/downstem: **K**¹ has a fermata on each of these ♩s; on **M** Ives added memo “rather slower statement | than as holds”; on **H** Ives crossed out each of these fermatas (as carried out here).

24, RH: **MNH** have a single ♩ on 1.♩ (here, ♩ added).

24, 3.♩, LH/downstem: **MNH** have ♩ value (here ♩, tie added).

24, 5.♩, LH/upstem: **M** has memo: “*ppppp* | only if | faintly enough | – as in the distance”; **N** has “*ppppp* | (scarcely audible)” (as here); **H** has “*pppp* | (Scarcely | audible)”.