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Journal Title: The Instrumentalist.

Volume: Issue:

Month/Year: April 1991**Pages:** 20-28, 75-79

Article Author: Kopetz, Barry E.

Article Title: Charles Ives's Variations on 'America'

Imprint: [Glen Ellyn, Ill.] : The Instrumentalist

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Charles Ives's *Variations on America*

by Barry E. Kopetz

A business man who made a fortune selling insurance, Charles Ives (1874-1954) composed music at night, when all the day's work was finished. He was an innovator who foreshadowed many compositional techniques others later used. His self-imposed isolation from the mainstream of composition allowed him the luxury of not having to please an audience. In short, Ives wrote for himself.

Ives composed the *Variations on America* when he lived in Danbury, Connecticut, and it has become the most well known of his works of this period. Originally written for organ in 1891-1892, the variations are humorous in character and full of surprises. Two of the interludes are polytonal, and the composer later made the following observation, which appears in John Kirkpatrick's book *Charles E. Ives Memos*.

In the manuscript at the bottom of p. 8, there are two rhythms made by off-accents:



In some of these passages, the lower pedal rhythm keeping the regular $\frac{3}{4}$ is omitted — this is often done in jazz today. Also [there are] short interludes between variations (right hand starting Hymn in F, left hand Hymn in Gb, as a kind of canon together). These lasted only five or six measures, and Father would not let me play them in the Brewster concert, as they made the boys laugh out loud.

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The young composer feared that his deep interest in serious music might alienate him from the common people of Danbury and, in



particular, from his male peers. His ingenious response to the threat was *Variations on America*, in which he not only used musical unorthodoxy to assert his independence from the genteel musical life of the ladies of Danbury, but also, by the very act of doing so, asserted his oneness with the democratic and masculine vernacular life of the town. In his experimentation, he was just "cutting up," just "being one of the boys." At the same time he was being seriously patriotic.

Barry E. Kopetz is an associate professor of music at the University of Minnesota and conducts the Chamber Winds, the Symphonic Band, and the Marching Band. He also teaches wind literature, conducting, and band arranging.

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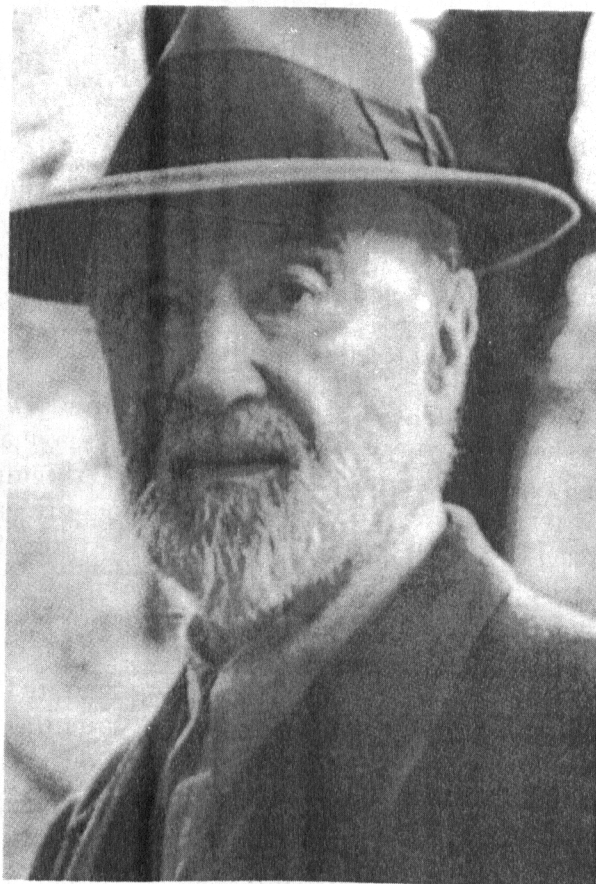
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The wind version, transcribed from William Schuman's orchestral version by William E. Rhoads and published by Theodore Presser remains true to the original in most respects. This is the music of young Charles Ives at his best: rebellious, witty, and willing to throw in a few musical jokes just to see who is listening.

Allegro maestoso

Begin with a firm downbeat in the first measure and a resonant eighth note. The dotted-quarter note may be separated from the eighth note at the end of the measure or given full value; either interpretation is satisfactory, but the ensemble should be consistent in approach. I prefer a slight separation between the dotted-quarter and the eighth note.

After the dotted-eighth sixteenth rhythm in measure 2, which should be exact, there is another interpretive decision on count two as to how long the tied quarter note should resonate. The organ score has a quarter note (no tie), but an organ performance of the work gives an entirely different impression. Allow the note to resonate, releasing it on count three. Consider modifying the bar, adding an eighth note on count three so the release occurs slightly later than indicated. Above all, listen to a performance of the work or purchase a recording of the original version for organ; your opinion will never be the same. Treat measures 3 and 4 in similar fashion to measures 1 and 2.

After releasing on count three in measure 4, immediately change to *legato* style in measure 5. Ensembles often slow down at this point, which destroys the dynamic build-up between measures 5 to 8. It is possible to vary these measures using the organ score as a guide. The music reveals no bass pulse on count one in measures 5, 6, and 7 (see the alto clarinet, baritone saxophone, and string bass parts). Experiment by removing the notes on count one, leaving only the eighth note

Measures 5 to 8

The image shows a musical score for measures 5 to 8, consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music features a mix of eighth and quarter notes with dynamic markings such as *p legato cresc.* and *p cresc.* The notation includes slurs and accents, indicating phrasing and dynamics.

on count three in these parts. This gives the upper woodwinds different weight with only arpeggios beneath their melodic statement, which closely matches the organ version. The melodic voices should not be covered by the ascending arpeggios. Slowly increase beat size so

that the crescendo leading to measure 8 is gradual and effective.

Add a light accent on count two in measure 8 so the entrance of horns 2-4 and trombones 1-2 is heard. (This is also present in the organ version.) These instruments form a second inversion C7 chord voiced exactly as in the original version, and its presence briefly adds a change of color to the full ensemble.

Measure 9 should be a literal restatement of the first two measures. The descending eighth notes in the upper woodwinds are a series of wonderful triads and seventh chords and should sound like balanced chords. If desired alter measures 10 and 11 to match the organ version. The dynamic of *fff* can easily be overemphasized in the band version; the organ part has only *mf*, a considerable difference. If you decide on the softer approach, mark the parts clearly; one mismarked part can ruin an otherwise good performance.

One of the most delightful moments in the opening statement occurs in measure 13. The horns play a descending figure with bells up on concert A \sharp and clash dramatically with the G \sharp in trombone 1. Encourage the first trombone to play out because student musicians fear that the G \sharp is a wrong note: the louder the better here. This is a classic example of the type of humor Ives created with dissonance; he wanted his peers to snicker.

For contrast conduct the *poco ritard* of measures 15-16 more slowly than indicated; the vivid change of orchestration to the clarinet choir and the soft *piano* dynamic also provide contrast. If an alto clarinet is not available, use a tenor saxophone on the cues because the final note is not doubled.

At letter C return to the original tempo with a brilliant tone quality. Conduct to add length to the quarter notes in measure 17, and consider removing the staccato marks in the low brass so players know to imitate organ pedals. The moving eighth-note bass line should be prominent and precise. At the conclusion of this line allow the quarter note on count two in measure 22 to resonate; release the quarter note in this measure and prepare the ensemble for the somber D minor cadence in measures 23 and 24 with a slow, smooth preparatory pulse on count three. In measure 23 the first clarinet part should be loud enough for the sixteenth notes on count two to balance with the oboes, flutes, and bassoons.

The familiar opening statement reappears; again use a precise upbeat to prepare for the first note and conduct the passage in the same robust manner as before. The first entrance of the xylophone at letter E should set the style for the next three measures with crisp separation and a



steady *crescendo*. In measures 29 - 32 the timpani and string bass should perform the single G on count two to add articulation to the bass clarinet color, something that cannot be imitated by a wind instrument. This note is played in the pedals of the organ version; sustain it because it is the only note on count two that is not marked staccato.

Ives marks measure 31 "slower" in the original version rather than *poco ritard*; the conductor has more freedom than the concert band arrangement suggests. In releasing the quarter note at the conclusion of count one, use the opposite hand to build the *crescendo* indicated in the score. Be sure not to release the half note too soon. A close look at the C7 chord shows that the fifth of the chord is present on count one, but after the release the third inversion of the chord remains, minus the fifth. Pointing this out helps the release and balance of these chords. In measure 29 the xylophone part is written for two players; as in measure 32, try using one performer rolling the top note and a second performer on the bottom note to produce a smoother roll than is possible with one player. Both players should use the same mallets for this option.

The presentation of *America* at letter F, again in F major, is the purest version of the theme in the work and the greatest diversion from the original score. In the organ score Ives wrote the four-part chorale with *forte* dynamics without ornamentation; it is a traditional, patriotic statement. Rehearse the chorale tune first, adding woodwinds when they are aware of subtle tempo variations. The woodwind parts emphasize the rhythm of the melody; align them accurately with the chorale.

In this section use the baton to conduct the short, precise woodwind parts and the opposite hand for the chorale. Rehearsing the parts separately helps, especially if you change the dynamics in each phrase. Because the *pizzicato* string bass is not cued in any other part, it helps to copy the part (in the proper octave) for solo tuba. While tuba is not the best substitute, the bass line may not be heard if the string bass is absent. Note that the second trombone is slurred one octave higher than the string bass.

The flams in the snare drum part at 33 should be soft and precise. The bell part in measure 38 contrasts with a *forte*; the notation of the bell part in measure 46 suggests a roll on the first count, building to a single attack on count two. As with the earlier xylophone part, I prefer having one bell player for each note, for a more sustained roll. This is a delicate spot, even at the *mf* level; play with confidence because this is the first presentation of the tune on which Ives bases the entire piece.

Variation I

Instead of the indicated tempo of $\text{♩} = \text{ca. } 60$ conductors may wish to mark parts *Moderato*, the original tempo. If this variation is performed too slowly the sixteenth notes do not come alive. Often the passage seems too soft, although it is appropriately marked *forte*. It should be played out rather than as an accompaniment; Ives wanted this part to be prominent. To maintain the proper dynamic ask wind players to stagger their breathing so the line does not lose momentum. Conduct with full, long beats throughout the section.

Those playing the constant sixteenth notes at measure 52 are often short of air after the preceding passage; the *crescendo* on count two adds to the problem. Encourage musicians to plan their last breath before measure 52 to complete the passage at the correct dynamic.

Measures 52 and 53



Rehearse this measure alone, removing the tie from the trill on count two to the first thirty-second note on count three. Practicing the passage as an ensemble and articulating the first thirty-second note makes it clear that the trill and the thirty-second notes are not played the same way. Once this is established, return the tie to the music. The other danger is rushing count three rather than starting on the upbeat. Rehearsing this bar at a slower tempo is helpful.

The next section is frantic with thirty-second notes in the piccolos, flutes, and Eb clarinet. Keep a steady tempo, perhaps limiting the number of flutists for the sake of clarity. The skip between the first note and the second at the beginning of each beat will be out of tempo unless rehearsed sufficiently. The slurred thirty-second notes in measure 52 should be precise so those entering in the next measure play lightly and in tempo. For this reason I avoid the natural tendency to *ritard* to the end of measure 52. Indicate a light accent at the beginning of each thirty-second note unit in measure 53 to maintain tempo.

Measures 53 and 54



Cue the oboes, clarinets, bassoons, and xylophone in measure 54; maintain tempo and a *forte* dynamic at this entrance and the one two measures later. I added the word "subito" to woodwind parts at measure 57 to emphasize dynamic contrasts, which are not part of the original but are effective additions to the band version.

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In measure 58 of the organ version, Ives writes a *ritard* at the beginning of the measure and adds a *fermata* to the quarter note on count three. This provides a welcome change from the incessant sound of the upper woodwind line. In the full score the eighth note in measure 58 of the woodwind parts is not aligned properly with the sixteenths in the cornets and the xylophone.

In the original version Ives repeats the section between measures 53 and 60; measure 60 is modified using a first ending. It is not practical to make such an addition to the wind version without the conductor scoring a first ending and adding it to each part. However, the wind version has a noticeable change in measure 60. At the end of the descending chromatic scale there is a staccato eighth note and a rim shot in the snare drum part. The organ version has a quarter note on the final count of measure 60, and it is logical to allow a full count before going on. This is another instance in which several interpretations are possible, although the rim shot seems out of place if you select a long final note.

Variation II

Variation II contrasts starkly with the first variation. The tempo marking is approximate and may be played in a slower, more somber way. Phrasing in *tempo rubato* is acceptable here; study the chromatic movement carefully to produce the balance you want. The first oboe and first horn parts are solos that should dominate, while balanced, internal voices play *pianissimo*.

The arranger's choice of *espressivo legato* is perfect for the music at this point, but I prefer a slower tempo to highlight Ives's interesting chromatic wanderings in the clarinets and bassoons. The muted trumpets on descending diminished triads in measure 66 provide a color change and adding *diminuendo* and *ritardando* here is appropriate. Trumpet 1 with the melody should never be covered completely. Balance with tension and release produce subtle dynamic contrasts. Consider changing the dynamic level of the unison bassoons at measure 70 from *mf* to *f* to continue the dynamic of the preceding trombone line.

The final two measures of this variation should be *molto ritardando*. The descending first trombone line adds musical interest, particularly the final sixteenth and eighth notes. The humor of the cadence becomes more obvious by gently emphasizing the descending third trombone on the downbeat of measure 74. Ask for a little more from the oboist on count two and from the first trombone playing the B \flat on the second quarter of count two. I subdivide this entire measure to indicate these changes.

Measures 73 and 74

The image shows a musical score for measures 73 and 74. It includes parts for Trp. 1, Hrn. 1, Trb. 1, 2, 3, and Bsn. The score is written in 3/4 time and includes dynamic markings such as *(molto) ritard.* and *p*. The Trp. 1 part has a *fermata* over the final note. The Hrn. 1 part has a *fermata* over the final note. The Trb. 1, 2, and 3 parts have *p* markings. The Bsn. part has a *p* marking.

Interlude

At measure 75 the chorale is in the upper woodwinds in F major over pedals alternating between D \flat and C, while the second entrance of the chorale one measure later is in the key of D \flat major; the resulting clashes are wonderful. Conduct these measures ponderously, with long, full sounds. While the upper woodwinds are slurred, emphasize the second entrance in the horns and low brass, which is marked "Sw. pp" in the organ score. There are several ways to balance this passage; keeping the three competing forces in check is best. The organ score indicates *ad lib* from measures 75 to 83, so vary the tempo to suit your ideas. In this brief passage a slow tempo gives extra tension, making the next variation that much more enjoyable. One way to play the final chord of this interlude is with a *fermata* on it, keeping hands in motion for a *sostenuto* effect. Conduct the final release to indicate the tempo that follows.

Variation III

Delightful in every respect, the third variation is reminiscent of an amusement park. Conduct the melodic line in the oboes with long quarter notes. Because the first trombones are playing eighth notes with the oboes' quarters, be sure that the difference in note values is maintained. Adding *tenuto* marks to the oboe parts helps this inherent problem. The organ score has longer notes in the melodic parts than in the accompaniment; I group the staccato trombone parts with the bassoon line in measures 84 through 94. The second sixteenth note on count two of the bassoon part does not have a staccato marking, and both notes should have full value. I have the suspended cymbal struck with a plastic tipped drum stick for clarity and not dampened. The percussion section should play lightly.

A common problem in beginning this variation is erratic tempos; rehearse a controlled release in measure 83 so the ensemble begins the third variation together.

Count two of measure 94 brings many parts together on an A diminished chord, resolving to a B \flat minor triad. Because this clever bit of harmony goes by quickly, it sometimes lacks the precision of the music preceding it. Rehearse this passage to highlight the *poco rit.* that follows. Carefully place the final eighth note in measure 94, and subdivide the three eighth notes of measure 95 to control the chord progression.

Measures 94 and 95

The image shows a musical score for measures 94 and 95. It consists of four staves: a treble clef staff at the top, followed by three bass clef staves. The music is in a minor key and features complex chordal textures. The first staff has a dynamic marking of *p* (piano) and a *poco rit.* (ritardando) marking above it. The second and third staves also have *p* markings. The fourth staff has a *f* (forte) marking. The score includes various rhythmic values such as eighth and sixteenth notes, and rests.

Increase the size of your beat on these eighth notes, concluding with a brilliant *forte* on count two on the first inversion D \flat triad. Indicate with the baton rebound the tempo for the solo flutist's sixteenth notes at the end of the measure. This measure can be disastrous if musicians do not understand the conductor's intentions. Cue clarinet and percussion sections as you release the D \flat triad in measure 95; low reeds, euphonium, and string bass are often timid about playing measure 97 at the proper volume.

At the end of measure 97 the anacrusis is rarely as prominent as it should be. Encourage clarinetists to play out and project the exercise-like figures over the next 12 bars. Except for proper note lengths, the melodic parts require little attention here. It is almost impossible to maintain tempo in this passage if the gyrating first clarinet and the divided alto saxophones do not master their parts and perform the passage smoothly and gracefully.

Approach the anacrusis at the end of measure 103 as before, requesting *ff* from those instruments about to play this passage. Seek precision in measures 104 through 107; the sixteenth notes should be played as if by one hand on a keyboard. The addition of the bells at 104 stands out if the percussionist uses brass mallets. Add a *tenuto* mark to the score and parts to be sure the dotted eighth note on count two of measure 107 receives full length before the ensemble members breathe. If you conclude measures 108-109 *molto ritardando* to emphasize the end of this busy passage, add a *crescendo* at the beginning of measure 109. A brief delay after holding the *fermata* gives the interpretation more interest and prepares for the last three bars of

this variation. After the release remain motionless for a split-second, then conduct the rebound in the proper tempo to cue the first cornet. Bases and horns should play notes accurately and with full length; these eighth notes are not marked staccato. Be sure to conduct the dramatic change of dynamics occurring in the horns at measure 111. Copying the piccolo line in the trumpet and horn parts in measures 112 and 113 overcomes precision problems; conduct these measures with progressively smaller pulses from the wrist to indicate proper articulation of this delicate ending.

Variation IV

In the organ score Ives adds "Polonaise" to Variation IV, referring to a Polish dance with a repeated rhythmic pattern in a stately tempo. The band score tempo marking of $\text{♩} = 126-132$ seems fast compared to the original marking; a slower, deliberate approach to the variation is more appropriate.

During the brief pause beginning this variation, give a deliberate preparatory beat in the new tempo. The low brass and reed entrance should be exact because the third cornet, horns, and trombones depend on it to play the repeated rhythm of the polonaise. The castanets and tambourine should be prominent without being loud. Students always laugh at the first rehearsal of this variation, but this is Ives, the humorist, at his best.

The bass player is often so excited to play a solo in bar 116 that he does not balance with the same line two octaves above in the first cornet part; encourage boldness with balance. Start the variation in measure 114 using short, crisp baton motions for the staccato accompaniment. Change to a *legato* beat pattern when the cornet and bass enter, but the accompaniment should continue with precise articulation.

In the measures following 119 the castanets should play *crescendos* during each entrance; the starting dynamic for each tambourine roll is *mf*. At measure 126 the slurred accompaniment parts often slow the tempo slightly; conduct in *legato* style at the exact tempo and ask all to listen to the descending melodic line in the first cornet and bass. A cue to the snare drum in measure 127 assures that the following sixteenths will be played with the brass. In measure 129 the third cornet, horns, and first trombone slur the first two eighth notes together; I place a staccato mark over the second eighth note to separate it slightly from the dotted eighth note on count two. The rest of the measure should also be played staccato. Stop the baton on count two to show the desired space, then increase the pulse size on count three to conduct the *crescendo*.

At letter M the woodwinds join the texture;

the grace note/eighth note addition should be heard. Rehearse the piccolo, flutes, Eb clarinet, and the second cornet as a group so that each hears these pitches in the ensemble. In measures 136-137, the third trombone, euphonium, and bass parts are a continuation of the idea started on count two. Bass clarinet, bassoons, and baritone saxophone in measure 137 continue the idea.

The conclusion of this variation depends on the beginning tempo. If taken at $\text{♩} = \text{ca. } 126-132$, a small ritard is satisfactory; if a slower, Polonaise tempo was chosen, *molto ritardando* is effective with a longer final eighth note. In the organ version Ives indicated a full quarter note followed by two quarter rests.

Interlude

The four-bar interlude after Variation IV is the phrase, "from every mountainside, let freedom ring." Conduct *legato*, and players should not breathe after the second bar of the phrase. The *crescendo* should not be too strong and a peak of *mp* is more graceful than the *mf* indicated.

The arranger's dynamic level of *p* at measure 142 is subject to interpretation because in the organ score Ives indicates the Swell at *ppp* and the Great and Pedal at *ff*. The second cornet part in measure 143 should be changed from written Ab to Bb to produce the harmony the composer intended.

Variation V

Select a tempo for this variation based on Ives' instructions for the organist: "Allegro - as fast as the pedals can go." Imagine the young composer's feet romping over the organ pedals and the audience laughing during the performance. Many wind performances of this variation are too fast; if the solo first cornet part at 146 is too brisk, measures 152 to 159 can sound out of control.

To prepare the ensemble for this variation conduct an upbeat on count three in the new tempo, making the downbeat the release for the previous chord in 145; or conduct the release and pause briefly before beginning the variation. The flute trio is a welcome contrast to the somber mood of the Interlude; give each quarter note full length because flutists may separate the notes because the cornet line is staccato.

Conduct long beats to obtain the desired note length, but encourage the cornetist to play lightly and delicately. The cornet part drives the music forward, so the flutes should not slow the tempo even slightly. Conduct with short, crisp motions to bring the passage back in tempo should this occur. Find two cornetists with similar tone quality for the overlapping beginning at 150.

At letter P parts should be marked *Allegretto*; Ives clearly intended this passage to be slower than "as fast as the pedals can go," but too often it sounds like a continuation of the previous music in the same tempo. Slowing even a fraction allows the sixteenth-note chirps in the upper woodwinds to come through. Give a strong cue to the saxophones and the Bb clarinets at the end of measure 159 so the anacrusis to letter P at the *forte* level provides the correct dramatic change. A small *ritardando* in this measure gives more control to the next bar if you take the section *Allegretto*.

Indicate strong accents to the woodwinds in measures 160-164. I prefer a space between the dotted eighth-sixteenth note in measure 165 accompanied by a staccato sixteenth note before broadening the pulse on counts 2 and 3.

Letter Q is scored for full ensemble at *fortissimo*. The danger here is overbalance in the low brass/low reed parts because they are heavily doubled. This is the way Ives wrote the original pedal part, so it may be just what he wanted. The cornet and horn parts have a breath mark at the end of measures 167, 171, and 173, but not at the end of measure 169. If you choose this phrasing, add the breath marks to the score. Measures that have several successive two-note groups of sixteenths should be planned in advance, because the second note of each group is often clipped. Perhaps add a staccato marking to these notes; if a longer note is played, establish its length early in rehearsals and play it consistently. Consider bringing the baton to a complete stop on count three of measure 177 to emphasize the abrupt conclusion of this punctuated passage. Pause briefly here before giving the downbeat in the new tempo to start measure 178 exactly and to allow musicians to catch their breath before returning to the introductory material.

Letter R begins with the idea of the opening measures, although it is not a literal restatement. The third and fourth horns and the trombones should play their repeated sixteenths boldly. Their incessant, repeated pitches, coupled with the snare drum part, should be exact because they set the tempo. Brasses should double-tongue the passage for clarity. Gradually increase beat size in measures 179 and 181, again stop-

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ANALYSIS


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ping the baton on count three to add emphasis. Give special attention to the bass drummer on count three in measure 181; his is a lonely addition that makes an important difference.

Ives now writes some of his most daring music. The low brass/reed performers will have no problem playing their simple melody, but the woodwinds who play sixteenths grouped in threes have a challenge. The accents seem logical because in the organ version Ives also beams the sixteenths in groups of three. The ensemble should relax and swing with the rhythm. In measures 183 and 185, emphasize the two sixteenths that occur on the and of two to prepare for the final two sixteenths. The last notes in measures 183 and 185 often smear together if the tempo is unstable. Rehearse this sixteenth note passage until it is clean and precise. Measures 182 to 185 are marked "ad lib." in the original, so take some liberties with the tempo. "Ad lib" is certainly easier for one musician at the keyboard, but a free approach here produces fresh results.

Measures 186 to 189 must have been Ives's favorites. The thrilling bass line brings the piece to an exciting conclusion. If the low brass cannot maintain the tempo, try a slower tempo of $\text{♩} = 88-92$ for better control of the bass line. Upper woodwind players will misplace grace notes if the bass line changes tempo. The eighth notes that follow each of the grace notes sound marvelous when stretched to their full length, but they should be no longer than the unadorned eighth notes scored in the cornets, saxes, and horns.

Consider adding a *crescendo* in measure 190 as the brasses and lower woodwinds engage in a powerful exchange. I use two players on suspended cymbal here, one using a drum stick on the off-beats and the second using yarn mallets to play the suspended cymbal roll in the next measure. The decay during the *tremolo* in measure 191 should be quick, almost *fp*, and then swell rapidly to *ff* in measure 192. During rehearsal, stop and hold the G minor triad on the first count of measure 192. This chord is brilliant and resonant, and it helps for the ensemble to stop and listen to it and the next two chords. Once they hear each chord tone, they will play the three chords vibrantly. This is a magnificent moment; do not rush through it.



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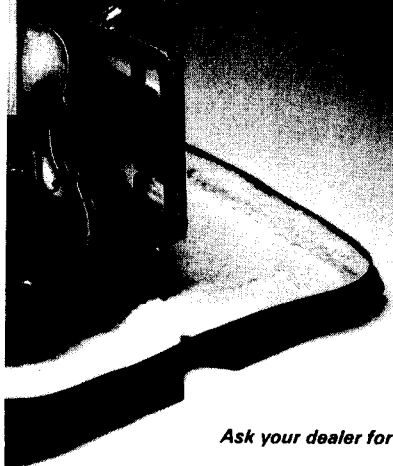
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For precision, subdivide the triplet in measure 193, giving equal weight to each note. The two chords with *fermatas* do not have accompanying accents; conduct them in a broad style that describes weight of sound rather than point of attack. Space between the *fermatas* is a matter of preference; I indicate space only before the final chord in measure 194. The ensemble should drop to a true *piano* before beginning the *crescendo* that concludes the work.

Charles Ives wrote this marvelous lighthearted organ work for himself. It is full of youthful humor, pokes fun at a number of musical stereotypes, exasperates those who dislike discordant sounds, and yet, in Ives's own way, is intensely patriotic. □

Errata

Score

- 11 String Bass: add "arco" to the score.
- 15 Bassoon: add *p* dynamic to Bass Clarinet cue.
- 15 Tenor Sax: add *p* dynamic to the Alto Clarinet cue.
- 17 Baritone Sax: add *ff* dynamic.
- 17 String Bass: add "pizz." to the score.
- 18 Trombones, Euphonium: add a breath mark at the end of the measure.
- 29 Alto Sax 1: add *crescendo* to Alto Clarinet cue.
- 37 Tenor Sax: add a natural sign to the final eighth note A on count 3.
- 40 Clarinet 2: add a natural sign to the G on count 3.
- 43 Flute: add a natural sign to eighth note F on second half of count 3.
- 44 Bass Clarinet: the grace note on count 3 should be A \sharp and the eighth note should be B \flat .
- 45 Clarinet 3: add a natural sign to eighth note D on count 2; add natural sign to eighth note C on count 3.
- 47 English Horn: add natural sign to D sixteenth on count 3.
- 47 String Bass: add "arco" to the score.
- 54 Bass Clarinet: add *f* dynamic to the bassoon cue.
- 55 Piccolo, Flute: add a natural sign to the A on the seventh thirty-second note on the third count; Eb clarinet add a sharp to the F on the seventh thirty-second note on the third count.
- 74 Bass Clarinet: add a *diminuendo* concluding with a piano dynamic level.
- 84-94 Euphonium: add articulation marks to bassoon cue; also add *mf* to measure 84.
- 91 Baritone Sax: change the final eighth rest to an eighth note F.
- 95 Baritone Sax: add a *crescendo* concluding with a dynamic of *forte*.
- 96 Bass Drum: add *p* dynamic.
- 99 English Horn, Eb Clarinet, Clarinets 2-3, Cornet 1: add breath mark after quarter note on count 2.

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- 102 Euphonium, String Bass: add accents to the two thirty-second note figures.
- 106 Oboe 2: the first quarter should be changed from D to Eb.
- 108 Alto Sax 2: add a slur to the first two sixteenths on count two.
- 110 Cornet 1: add *dim.* to the entire measure.
- 110 Horns: add "open" designation.
- 111 Cornet 1: add *mp* dynamic.
- 114 String Bass: add "pizz." to the score.
- 114 Timpani: change dynamic to *f*.
- 117-121 Tambourine: modify dynamic at the beginning of each crescendo to be *mf*.
- 120 Castanets: start *f* and crescendo to *ff*.
- 121-127 Castanets: add *f* plus a crescendo to each measure.
- 126 Cornets, Horns, Trombone 1 and 2: add staccato to the first two sixteenths.
- 127 Cornets, Horns, Trombone 1 and 2: add staccato to the first two sixteenths and to the final eighth note.
- 128 Cornets, Horns, Trombone 1 and 2: add staccato to all notes.
- 129 Cornets, Horns, Trombone 1 and 2: add staccato to the first sixteenth note and to all successive notes.
- 130 Castanets: add *f* dynamic.
- 133 Add a breath mark to all melodic parts after the final quarter note.
- 139-140 Snare Drum, Castanets: add *dim.* concluding with a *p* dynamic.
- 139 Tambourine: add *mf* dynamic on count 3 and a *dim.*
- 140 Tambourine: place *mp* on count 1; add *dim.* beginning on count 3.
- 141 Tambourine: add *p* dynamic.
- 142 Basses: add *espr. legato*.
- 143 Cornet 2: first dotted quarter note should be written Bb (see organ score).
- 146 Flute 1: designate that the part divides into flute 1 and flute 3.
- 155 Oboe 1, Clarinet 1: add breath mark after count 3.
- 164 Clarinets 2-3: add *a2* designation.
- 165 Flute: add the designation "loco."
- 166 String Bass: add "arco" to the score.
- 167, 171, 173 Cornets 1-3, Horns 1-4: add a breath mark at the end of each measure.
- 172 Alto Sax 1: add slur to the first two sixteenth notes.
- 175 Basses: remove low octave G on count 1.
- 185 Clarinet 2: add *a2* designation on final sixteenth.
- 185 Alto Clarinet: add sharp sign to two sixteenth note Gs on second half of count 2.
- 189 Trombone 2: remove upper octave from the score; these notes are not present on the part.
- 192 Flute 2: change sixteenth note D to C natural.

Parts

Piccolo - 191 Extend crescendo to the end of the measure.

Flute 1 - 11-12 Extend *dim.* to the *mf* in measure 12; 23 add "2 players" designation to the part; 43 add natural sign to the G eighth note on count 3; 45 add natural

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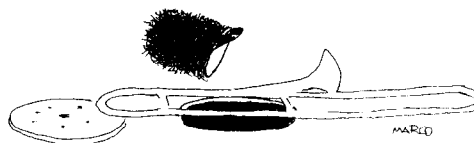
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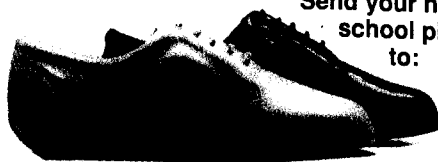
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sign to the G eighth note on count 3; 98 add "Fl. 1 play top"; 109 add fermata to the quarter notes on count 2; 186, 193 add "Fl. 1 play top."

Flute 2 - 11-12 Extend *dim.* to the *mf* in measure 12; 39 add grace note B \sharp to the final note; 43 add natural sign to G eighth note on count 3; 45 add natural sign to G eighth note on count 3; 190-195 add the 8va designation to the part.

Oboe 1 - 23-24 Move *molto rit.* designation to measure 23; 29 add staccato marks to first two eighth notes; 29-32 continue crescendo mark to measure 32; 61 add "espr. legato" and "in one breath" to the part; 74 change *mp* dynamic to *p*; 94 remove tenuto marks from the dotted quarter note F; move poco rit. designation to the next measure; 152 add "1 player" designation; 177 add crescendo beginning on count 1 and extending to count 3.

Oboe 2 - 23 correct the spelling of the word *molto*; 24 remove *molto rit.*; 31 move poco rit. to the beginning of the measure; 54 add *f* dynamic; 94 move poco rit. to the next measure; 130 add *f* dynamic; 133 add breath mark after count 3; 177 add crescendo to the measure.

English Horn - 43 Remove the sharp sign from the grace note B on count 3; 45 add a natural sign to the D on count 3; 47 add *f* dynamic.

E \flat Clarinet - 47 Add *f* dynamic; 53 add a sharp sign to the fifth thirty-second note F on count 3; 55 add a sharp sign to the seventh thirty-second note F on count 3.

Clarinet 1 - 5 Add legato designation; 29 add staccato to the second eighth note; 43 add staccato to the last four eighth notes in the flute cue; 65-66 remove the diminuendo; 85 remove the breath mark at the end of the measure; 94 move poco rit. to the next measure; 142 cancel 2 flats, add F \sharp to the key signature; 156 change the bottom pitch from E to D; 186 add $\text{J} = \text{ca. } 100$ to the part.

Clarinet 2 - 33 Change "2nd A. Sax" cue to "1st A. Sax"; 65-66 remove the diminuendo; 85 remove the breath mark at the end of the measure; 141 add a double bar at the end of the measure; 159 remove "tutti" designation; 165 add crescendo beginning on count 2; 176 add tenuto to the quarter note.

Clarinet 3 - 16 Remove poco rit.; 142 cancel 2 flats, add F \sharp to the key signature; 173 add an accent to the final eighth note; 174 add an accent to the first eighth note; 177 add a crescendo to the entire measure; 183 add a natural sign to the final sixteenth note A on count 2.

Alto Clarinet - 5-7 Remove the staccato marks; 25 add *ff* dynamic; 65 continue the slur to include the third eighth note; 109 move the poco rit. to the beginning of the measure; 131 remove the breath mark at the end of the measure.

Bass Clarinet - 17 Add *ff* dynamic; 23 add *p*

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dynamic to the bassoon cue; 54 add staccato to the first sixteenth note of the bassoon cue; 70 add *mf* dynamic to the bassoon cue; 74 add *dim.* concluding with a piano dynamic level; add a fermata to the cue; 102 change the first eighth note from *E \flat* to *C*; 142 eliminate the two flats; add an *F \sharp* to the key signature; 174 add staccato to the first eighth note.

Bassoon 1 - 15 Add *p* dynamic to bass clarinet cue; 47 add legato tongue designation to the part; 54 add *f* dynamic; 57 add *p* dynamic; 61 add *pp* dynamic; 72 add a flat sign to the first eighth note *E*; 85 add a staccato mark to the second eighth note; 109 remove the crescendo; 141 add *p* at the conclusion of the *dim.*; change the signature to one flat; 164 add staccato marks to the first four eighth notes; 177 move the crescendo to begin on count 2; 182 add the rehearsal letter "S"; remove it from its position at measure 184; 184-185 add a crescendo mark; place *fff* under the final sixteenth in measure 185.

Bassoon 2 - 15 Add *p* dynamic to bass clarinet cue; 53 add the slur from the previous measure; 74 add a fermata to the dotted-half note; 84 add staccato to the first eighth note; 90 add staccato to the second eighth note; 109 remove the crescendo; 141 the key change should be modified to one flat; 164 add staccato marks to the first four eighth notes; 177 move the crescendo to begin on count 2; 184-185 add a crescendo mark; place *fff* under the final sixteenth in measure 185.

Alto Saxophone 1 - 103 Add *ff* dynamic to the last two sixteenth notes; 165 add a crescendo beginning on count 2; 183 change *fff* to *ff*; 186 add *f* dynamic; 189 place an accent on the quarter note *G*.

Alto Saxophone 2 - 43 Add staccato marks to the last four eighth notes; 45 add a natural sign to the final eighth note *E* in the English horn cue; 133 add a breath mark at the end of the measure; 182 change the dynamic to *mf*; 183 change the dynamic to *ff*; 184 change the dynamic to *mp*.

Tenor Saxophone - 15 Add *p* dynamic to the alto clarinet cue; 75 add *ff* dynamic; 94 add *p* dynamic; 97 add staccato to the first eighth note; 101 add an accent on count 2; 185 change dynamic to *fff*; 192 add *ff* dynamic.

Baritone Saxophone - 84 Add *f* dynamic to the bass clarinet cue; 95 add *f* dynamic; 97 add staccato to the first eighth note; 139-140 add diminuendo; 160 add staccato to the final two eighth notes; 165 add crescendo beginning on count 2; 170 add staccato mark on *E* eighth note on count 2; 185 change dynamic to *fff* at the end of the measure.

Cornet 1 - 110 Add staccato to *G \flat* eighth note; add *dim.* to the entire measure; 116 add "1 player" designation to the part; 185 change the dynamic at the end of the measure to *fff*.

Cornet 2 - 25 Add *f* dynamic; 114-115 add staccato marks to each note in these two measures; 127 add staccato mark to the final eighth note; 129 move the crescendo to begin on count 2; add staccato to the final four notes in the measure.

Horn 1 - 29-31 Add *p* dynamic to measure 29; add crescendo marking; 61 add "solo" designation; add *espr.* designation; 73 begin *dim.* on count 1; 81 add a breath mark after the quarter note; 110 add *dim.*; 118 remove the *f* dynamic; 129 add crescendo beginning on count 2; 142 add " $\text{♩} = \text{ca. } 56$ " to the part; 177 add crescendo beginning on count 2; 178 add *f* dynamic.

Horn 2 - 142 Add " $\text{♩} = \text{ca. } 56$ " to the part; 177 add crescendo beginning on count 2; 178 add *f* dynamic.

Horn 3 - 129 Add staccato to the sixteenth note after the dotted eighth note; 142 add " $\text{♩} = \text{ca. } 56$ " to the part; 176 add staccato to the first eighth note; 178 add staccato to all of the sixteenth notes; 179 add staccato to the eighth note; 180 add staccato to all of the sixteenth notes.

Horn 4 - 128 Add staccato to all of the notes; 133 add staccato to the final eighth note; 142 add " $\text{♩} = \text{ca. } 56$ " to the part; 176 add staccato to the first eighth note on count 2; 178 add staccato to all of the sixteenth notes; 179 add staccato to the eighth note; 180 add staccato to all of the sixteenth notes.

Trombone 1 - 74 Add a natural sign to the sixteenth note *C* on the second half of count 3; 118 add staccato to the final eighth note; 177 modify the crescendo to begin on count 2.

Trombone 2 - 95 Remove the staccato from the *E \flat* eighth note; 177 modify the crescendo to begin on count 2.

Trombone 3 - 88 Add staccato to the first two eighth notes; 130 add *f* dynamic.

Euphonium B.C. - 84 Add *mf* to the bassoon cue; 97 add the word subito after the *ff*; add staccato to the *E \flat* eighth note; 160 add *mf* dynamic.

Baritone T.C. - 84 Add *mf* to the bassoon cue; 97 add the word subito after the *ff*; add staccato to the *F* eighth note; remove staccato from the last two eighth notes; 176 add staccato to the first eighth note *B*; 185 change the dynamic to *fff*.

String Bass - 12 Move *mf* to the first quarter note; 49 place slur from the *D* to the *B \flat* ; 97 add the word subito after the *ff*; add staccato to the *E \flat* eighth note; remove staccato from the last two eighth notes; 106 add an accent to the *G \sharp* on count 2; 111 change the dynamic to *mp*; 169 add staccato to the first eighth note *C*; 170 remove staccato from the first eighth note; start slur on count 1 extending to the eighth note *G* on count 2; place staccato on the *G* eighth note on count 2; 172 add staccato to eighth note *B \flat* on count 2; 174 add staccato to eighth note *B \flat* on count 2; 176 add staccato to eighth note *C* on count 2; 183 add slur from *A* to *B \flat* on count 2; 190 remove double bar; 193 add *ff* dynamic.

Basses - 61 Add *pp* to string bass cue; 73-74 move *dim.* to begin on the dotted half note in the string bass cue; 95 add crescendo on count 1; add *f* dynamic under count 2; 108 extend the first slur to encompass the third eighth note *A \flat* ; 111 change the dynamic to *mp*; 125 remove the breath mark; 170 remove the staccato from the first eighth note; begin the slur on count 1 extending to the *G* eighth note on count 2; add staccato to the *G* on count 2; 172 add staccato to the *B \flat* eighth note on count 2; 173 add staccato to the final eighth note *F \sharp* ; 174 add staccato to the *B \flat* eighth note on count 2; 176 add staccato to the *C* eighth note on count 2; 183 slur *A* eighth note to *B \sharp* sixteenth note.

Timpani - Add tunings throughout the part; 114 change the dynamic to *f*; 130 add *f* dynamic; 139-140 begin *dim.* in measure 139; move the designation *rit. poco a poco* to measure 139; 193 add "rolls" to counts 2 and 3.

Percussion 1 - 54 Change the 7 count rest to 6; create a measure and add two quarter rests and a quarter note rim shot in measure 60 at the *f* dynamic (the rim shot is missing from the part); 96 add *p* dynamic; 139-140 add *dim.* to snare drum part.

Percussion 2 - 120-127 Castanets: start *f* and add crescendo at the beginning of each group of notes (see indications on the part); 130 change dynamic to *f*; 133 tie eighth note roll to the eighth note in the next measure.

Percussion 3 - 38 Change dynamic to *f*; 56 count 3 should be modified to be two sixteenth notes followed by an eighth note; 174 xylophone should add *D* eighth note on "and of 3" in harmony with present *G*; 184 change dynamic to *mp*. □