

# Variations on 'America', Rehearsal S

*Transposition Inquisition No. 74*

Charles Ives (1874-1954)

arr. Martorano

## About the Composer:

*"American composer. His music is marked by an integration of American and European musical traditions, innovations in rhythm, harmony, and form, and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the early 20th century. Ives had an extraordinary working life. After professional training as an organist and composer, he worked in insurance for 30 years, composing in his free time. He used a wide variety of styles, from tonal Romanticism to radical experimentation, even in pieces written during the same period, and in his mature music frequently used multiple styles within a single work as a formal and expressive device. His major works often took years from first sketch to final revisions, and most pieces lay unperformed for decades.*

## About the Composition:

*"Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as "America (My Country, Tis of Thee)" (words by Samuel Francis Smith), and was at the time the de facto anthem of the United States. Ives prepared it for a Fourth of July celebration in 1892 at the Methodist church where he was organist in Brewster, New York. He performed it for the first time on February 17, 1892, and made revisions to the work until 1894. Although the piece is considered challenging even by modern concert organists, he spoke of it as being "almost as much fun as playing baseball". It went unpublished until 1949, when the organist E. Power Biggs rediscovered it, and prepared an edition for publication. He incorporated it into his repertoire, and it became a regularly performed piece by American organists. In 1962 it was orchestrated by William Schuman, and premiered in this version by the New York Philharmonic under Andre Kostelanetz in 1964. The Schuman orchestration formed the basis of a wind band version by William E. Rhoads, published in 1968.*

Do mi ri mi Do Sol fi Sol mi Do ti Do Sol mi re Do ti la Sol Fa mi Fa ri mi

re Fa mi Fa re la si la Fa re di re la Fa mi re di te la Sol Fa mi re Fa Sol la ti

①

*meno mosso*

First system of musical notation for exercise 1. It consists of two staves in bass clef with a key signature of one flat (Bb). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with various accidentals. The second staff continues the sequence, ending with a few notes marked with accents.

②

*meno mosso*

First system of musical notation for exercise 2. It consists of two staves in bass clef with a key signature of three flats (Bbb). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with various accidentals. The second staff continues the sequence, ending with a few notes marked with accents.

③

*meno mosso*

First system of musical notation for exercise 3. It consists of two staves in bass clef with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with various accidentals. The second staff continues the sequence, ending with a few notes marked with accents.

④

*meno mosso*

First system of musical notation for exercise 4. It consists of two staves in bass clef with a key signature of three flats (Bbb). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with various accidentals. The second staff continues the sequence, ending with a few notes marked with accents.

5

*meno mosso*

First system of musical notation for exercise 5. It consists of two staves in bass clef with a key signature of two sharps (F# and C#). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and accents.

6

*meno mosso*

First system of musical notation for exercise 6. It consists of two staves in bass clef with a key signature of one flat (Bb). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and accents.

7

*meno mosso*

First system of musical notation for exercise 7. It consists of two staves in bass clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and accents.

8

*meno mosso*

First system of musical notation for exercise 8. It consists of two staves in bass clef with a key signature of one flat (Bb). The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and accents.

9

*meno mosso*

Exercise 9 consists of two staves of music in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first staff contains measures 1 through 4, starting with a dynamic marking of *f* (forte). The second staff contains measures 5 through 8. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations such as accents and slurs.

10

*meno mosso*

Exercise 10 consists of two staves of music in bass clef. The key signature has two sharps (F-sharp, C-sharp). The first staff contains measures 1 through 4, starting with a dynamic marking of *f*. The second staff contains measures 5 through 8. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations such as accents and slurs.

11

*meno mosso*

Exercise 11 consists of two staves of music in bass clef. The key signature has two flats (B-flat, E-flat). The first staff contains measures 1 through 4, starting with a dynamic marking of *f*. The second staff contains measures 5 through 8. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations such as accents and slurs.

12

*meno mosso*

Exercise 12 consists of two staves of music in bass clef. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The first staff contains measures 1 through 4, starting with a dynamic marking of *f*. The second staff contains measures 5 through 8. The music features a rhythmic pattern of eighth and sixteenth notes with various articulations such as accents and slurs.

13

*meno mosso*

Exercise 13 consists of two staves of music in bass clef. The first staff begins with a dynamic marking of *f* and a tempo marking of *meno mosso*. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The second staff continues the piece, ending with a double bar line.

14

*meno mosso*

Exercise 14 consists of two staves of music in bass clef. The first staff begins with a dynamic marking of *f* and a tempo marking of *meno mosso*. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The second staff continues the piece, ending with a double bar line.

15

*meno mosso*

Exercise 15 consists of two staves of music in bass clef. The first staff begins with a dynamic marking of *f* and a tempo marking of *meno mosso*. The key signature has one sharp (F-sharp). The music features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The second staff continues the piece, ending with a double bar line.

16

*meno mosso*

Exercise 16 consists of two staves of music in bass clef. The first staff begins with a dynamic marking of *f* and a tempo marking of *meno mosso*. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The second staff continues the piece, ending with a double bar line.