

## “Country Band” March, s. 36

### DESCRIPTION OF SOURCES

- M** Pencil score-sketch, in 2- to 6-stave open score (mostly 4-stave systems) on a variety of 10-, 12- & 18-stave papers; dated “1903” on Photostat of p. 4; titled on pp. [0] & 1: “Country Band’ March”; instrumentation cited collectively: “Pic, Flute, Clar, Cornet, Tromb, Sax, Violins, Basses, Piano, Drums”.
- p. [0] (f2431) mm. 1–7 (memo: “Introduction to Country Band | March.”; upside-down on the 10-stave t.p. of *March No. 3 for Piano, with “Omega Lambda Chi”*, S. 111)
- pp. 1–3 (f2432–34) mm. 8–71, with rej. into mm. [a]–[f] (memo: “(see Intro sheet pinned on back”)
- p. 4 (f2435) mm. 72–95 (memo: “Keyes [Winter] says—these notes ore O.K. he is the best critic | for he doesn’t know one note from another”)
- p. 5 (f2436) mm. 96–112
- p. 6 (f2437) mm. 113–45 (memo: “Geo. [Lewis,] Bart [Yung] – Tony M[aloney] (Bill) — 3 quite right critics!! say | I haven’t got the tune right & the chords are wrong! Thanksgiving 1905”; at end: “see back Sym | score – safe 37 Liberty”)
- p. [7] (—) missing (mm. 146–73)
- p. 8 (f2438) mm. 174–84 (memo: “[p.] 7 not here | lost?”; headed: “end of C. B. March”)
- s** Pencil sketch for “Putnam’s Camp” (ca. 1912), mvt. ii of *Orchestral Set No. 1: Three Places in New England*; in 3-stave systems on 12-stave paper.
- p. [1] (f1045) its mm. 126–51 relate to mm. 131–73 here
- p. [2] (f1046) its mm. 67–84, 107–10 & 152–56 relate to mm. 174–79 here
- p. [3] (f1047) its mm. 157–63 & 116–25 relate to mm. 119–30 here
- S** Ink score-sketch for “Putnam’s Camp,” mvt. ii of *Orchestral Set No. 1: Three Places in New England*; in 5- to 6-stave systems on 16-stave paper.
- p. 1 (f1048) its mm. 1–23 relate to mm. 1–39 here
- p. 2 (f1049) its mm. 24–41 relate to mm. 40–73 & 113–16 here
- p. 3 (f1050) its mm. 42–72 relate to mm. 74–87 here
- pp. 4–5 bear no relationship
- p. 6 (f1053) its mm. 107–21 relate to mm. 119–22 here
- p. 7 (f1054) its mm. 122–38 relate to mm. 123–51 here
- p. 8 (f1055) its mm. 139–55 relate to mm. 152–79 here
- p. 9 bears no relationship
- T** Published score of *Three Places in New England*, v. 3/mvt. ii “Putnam’s Camp” (C.C. Birchard, 1935).
- pp. 21–32 & 47–60 (—)

### COMPARISON OF SOURCES

This reconstruction is based on **M** with significant reference to **T**. Mm. 146–73 are reconstructed largely from **S**.

1, Tempo: **M** has none (here, supplied from **T**); **S**-pencil has several: “126, 138, 126, 132 [=♩]”.

1, Instrumentation: **M** mentions Sx only once—mm. 103–04 (labeled “sax solo”). **M** indicates need for Tbn2 in m. 59 & 73 and, by inference, in mm. 178–83.

1, Perc: Ives is very inconsistent in supplying drum parts. In the Intro, for instance, only mm. 1–2 are given in full but followed by the memo: “drums play right along but start on 1<sup>st</sup> beat of Ist Strain”. Such directions here and elsewhere are carried out literally. Brackets [ ] show that some editorial adjustment has been made. Occasionally, the reconstruction is based on an analogous passage elsewhere in **M** where drumming is notated, or is based on parallel passages in **T**.

1–4: In **M** Ives wrote out completely only the first three chords, adding the memo: “same chord down from the top to → [m. 4/1. ♩]”. But **M** has two errors: m. 2/2. ♩ (Vn, Cnt) is given as  $e^{\sharp 2}$  (*recte*  $d^{\sharp 2}$ ) and on m. 4/1. ♩: **M** has a  $d^{\sharp 1}$  that does not fit and descending line in that octave (omitted here).

1–6: **M**/p. 1 begins with a six measure intro which is superseded by a new intro given on a separate sheet (p.[0]). The rejected intro is:

This may have been a common intro formula at the time—note its similarity to the intro to *He Is There!*, S. 182 and its related song S. 262 (their intros are identical to that on **S**).

4–5: In the repeated ♩s **M** shows an *F* (omitted here, as done by Ives in **T**).

6–7: **M** has only the Vn1 line (the other lines and chords used here are transferred from **T**).

8, Pf: Except for instances of “piano-drumming” (see note m. 44, Pf), **M** rarely indicate the use of Pf; since, in the tradition of the theatre orchestra, the Pf was generally the “leader,” the editor has chosen to incorporate the Pf frequently, for special effects and string reinforcement.

18–19, Fl, Cl & Cnt: **M** has memo: “as off key”.

20, Fl & Cl: **M** indicates Cl above Fl (reversed here for better balance).

20: Here and in analogous measures **M** has  $\text{♩}$  on the downbeat, with memo: “ $\text{♩}$  means struck just a second after | (instant after) | Drum hits 1<sup>st</sup> | beat”; **T** has (for practicality, the rest is altered here to ).

20–27, Cnt: **M** has memo: “(cornet as if practicing in beginning & getting it wrong)”.

22, Cnt, 4.♩: **M** has  $e^1$ , overwritten by  $f^1$  (here, the latter).

25, Vn2b, 1.♩: **M** has  $\flat$  for  $a^1$  (here,  $b$  as in **T**).

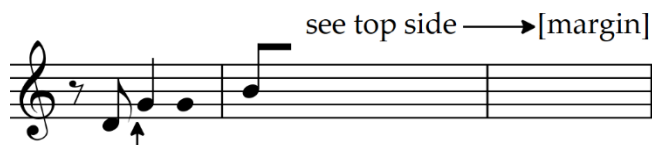
30, LH & Str: **M** has memo: “(as a waltz in [Pavillion?])”.

43: **M** has 6/8 superceded by 3/4, with memo: “as 6/8 | but  $\text{♩}=\text{♩}$  | (important) | (miss whole beat)” (for T/p.26 Ives simplified performance of this measure by making the time signature 3/4). memo on **M**: “as 6/8 [superceding a 3/4 signature] but  $\text{♩}=\text{♩}$  (important) (miss whole beat)” (the measure may be performed in 3/4 but must sound as a “ragged” 6/8).

44, Pf: **M** has memo in RH margin: “if | Drum Corps | Drums | played | by Piano | use | Rh Black keys | 8va lower or [?] | more white | notes etc. | for | BD | or change | groups in | each hand | with black keys | use a white [?] | not in other changes | see Studies in | Piano Drumming | by Prof CEI” (but Piano is needed here more as a reinforcement for the Strings than for the Drums; for examples of piano-drumming, see note mm. 69–71).

50, Fl: **M** has overlapping ideas on the line; the cadential  $c^2$  should be omitted unless there are two players.

53–59, Cl: On the regular staves of **M**, this appears:



see top side → [margin]

Cornet may pay Bugle tune as

Then in the margin appears:



There are two problems here: (1) the Cnt is assigned to (and needed on) other lines—Ives probably sensed this problem when he added the memo “cut out one of these tunes”—and (2) there are two keys indicated for the borrowing from Sousa’s *Semper Fidelis*. It seems best not to cut out any tunes and to use the Cnt as Ives decided in **T**; thus the Sousa tune is given here to Cl, in G major (taken 8va for clarity).

63: **M** has memo: “miss step”.

69–71, Pf: This is the first clear example of piano-drumming (see note m. 44, Pf); other instances include mm. 84–86, 94–108(RH), 109–12 & 126–30.

69–72, Fl, Cl & Sx: This passage appears on the Ww staff in **M** while the Str are given rests (as followed here). M. 71 has *mp* dynamic contrast (as here only in Fl).

73, Vc & Db: **M** has sustained *A* marked “8va?” (but not so marked in Tbn2; ignored here).

76–78, Cl, Sx, Cnt, Tbns: **M** has memo: “‘Violets’ as waltz | just off key & off time | end of Adam Forepaugh’s Circus Parade Steam Piano, around corner”. In **M** the G $\flat$  accompaniment pattern carries all the way through but Ives added a memo for the last triplet: “or Dom. | on D $\flat$ ” (this change is realized here by using the V $^4_3$ ).

94–95, Pf & Db: For this edition these measured require reconstruction (using m. 96 material due to the torn corner of **M**-p. 4).

103, Sx, 2<sup>nd</sup> triplet: **M** shows a *c*<sup>1</sup> (omitted here) sustaining through the measure after the 2<sup>nd</sup>, but the *divisi* does not continue.

118–25: **M** leaves a confusion here over the assignment of parts: this version uses the solution in **T**.

119, Cl: **M** labels this entrance “[Vn2] or cornet” and marked *p*.

131, Pic: **M** does not indicate Pic here, but does mark this entrance “8 - - -”.

131, LH, 2<sup>nd</sup>: **M** has bottom pitch as *DD $\flat$*  while in mm. 135–36 this pitch becomes *CC* in its pattern (here, version in **T** is adopted, a pattern on M7s).

133, Vn1&2, 3<sup>rd</sup>: **M** has memo (over A $\sharp$  chord): “as a mistake”.

139–42, Cl, Tbn1, Vn2: Various horizontal threads are incomplete in **M** (here, the material in brackets is reconstructed based on **T**).

141, Dr: Possibly the drum parts could be interpreted in other ways; here, the memo on **M** is taken literally and the 5-measure phrase is repeated “over & over till end” (“end” chosen as m. 154). But Ives also says “(or drums may play waltz & march together)” (i.e., simultaneously?—as Ives has it in **T**).

142, Cl, Sx & Tbn2: The 3/8 feeling is reinforced here with material from **T**.

145: An arrow on **M** from the end of this measure (the last on **M**-p. 6) leads to the memo: “see back Sym | score – safe 37 Liberty” (see note m. 174).

146–73: **M**-p. 7 is lost. On **M**-p. 8 Ives notes that there were “21 measures on long score paper”; the 28 measures in this reconstruction are the fewest possible based on the information in **sS** (these latter sources have some simpler material which is used here—note particularly the Pic line in mm. 170–71 [not repeated] and mm. 155–59).

160, Cl & Vn1: It seems appropriate to include from **T** this parallel 4ths version of the tune “British Grenadiers” (very similar musical treatment occurs in the companion piece *Overture and March “1776”*, S. 24).

174: **M**-p. 8 has memo: “from back Score | of in safe 37 Liberty St. NY | 21 measures | on long score paper | partly scored out”.

174, Dr: **M**-p.8 has memo: “(SD BD continue as Drum Corps) see ink score” but no ink score survives (see the reference to such a score in Ives’s 14 July 1929 letter to Nicolas Slonimsky).

182–83, Tbn1, LH, Vc & Db: In **M** Ives writes “A maj.” at m. 182 and “A $\flat$ ” at m. 183; perhaps  $\flat$  signs could be added in m. 182 and cancelled ( $\flat$ ) in m. 183, but Ives may just noting the implied key in Tbn2.

183, Pic: **M** has



184: In **M** Ives placed a large “?” on this “stinger”; **M** has only  $A\flat+ab+ab^2$ . There are three performance options: the stinger may be (1) executed filled out (as appears in this edition), (2) played as octaves of  $A\flat$  only, or (3) omitted altogether (as pondered by Ives’s “?”).