

Charles Ives/Robert Piéchaud

Variations on “America”

pour quintette à vent et saxophone soprano jazz

d'après la pièce pour orgue de 1891*



Instrumentation

Flûte (flûte en do, piccolo)

Hautbois

Clarinette (en si♭)

Basson

Cor en fa

Saxophone soprano (jazz)

Partition en ut.

(*) Éditions Theodor Presser Company M.P. 601

Durée : ~ 7'

Commande du Festival d'Automne à Paris 2016.

Dédicacé à Stan de Nussac.

C'est certain, le thème de ces facétieuses variations a beaucoup voyagé ! America - ou My Country, "Tis of Thee - a été l'hymne américain jusqu'en 1931 avant d'être supplanté par The Star-Spangled Banner. C'est aussi bien sûr le God Save the Queen, et cette mélodie, véritable tube au XVIII^e siècle, a été utilisée par bien d'autres cours européennes. Or voici ce qu'on raconte : c'est semble-t-il Lully qui 1686 composa ce chant - Grand Dieu sauve le roi - pour célébrer la guérison de la fistule anale du Roi Soleil grâce au très habile chirurgien Félix de Tassy... Un peu plus tard, Handel, de passage à Versailles en 1714, entend le joli cantique (il n'en connaît probablement pas le très noble fondement !), le note sur son carnet, rentre à Londres, fait traduire et adapter les paroles et enfin, sans omettre de s'en attribuer la paternité, s'empresse de montrer le résultat à son souverain, George 1er, lequel, enthousiaste, l'adopte immédiatement...

Mais revenons au jeune Ives qui compose ces variations pour orgue en 1891 (il a alors 17 ans) à l'occasion du 4 juillet, fête nationale américaine. Bien qu'elle me fasse un peu penser à des chevaux de bois qui s'emballent ou à un accompagnement de film muet, cette pièce n'est pas à proprement parler une plaisanterie musicale au sens de Mozart. Ou bien il faudrait soutenir que tout l'œuvre d'Ives l'est... Un des aspects les plus intéressants de cette verte composition (qui, paraît-il, faisait rire les enfants dans l'église - mais est-ce un péché ?..) est la présence d'« interludes » polytonaux qui rappellent les expériences de Mahler dans Das klagende Lied à peu près à la même époque ; Ives fera plus tard de ce procédé un élément quintessentiel de son langage.

Quant à moi, m'emparant assez librement de ces variations, j'ai ouvert un peu plus les brèches, avec la cadence finale qui est une sorte de boîte de Pandore à musique libérant fugacement quantité de chants traditionnels américains (tous tirés de la pièce d'orchestre de Ives The Fourth of July), et surtout avec le contrechant du sax jazz, dont les interventions (hors tutti) sont laissées à la totale (in)discretion de l'interprète, avec seulement quelques suggestions de ma part ("in", "out", "blues" etc.) qui sont l'aveu de la limite de mes compétences jazzistiques. Tout ceci avec l'espoir de ne pas trop trahir Ives le « primitif » - l'expression est de Leonard Bernstein - et son esprit joueur et profond.

R. P.

(Score en ut)

Variations on “America”

pour quintette à vent et sax

Charles Ives
(arr. Robert Piéchaud)

Introduction : Allegro

Flûte ff

Hautbois ff

Clarinette en Si♭ ff

Cor en Fa ff

Basson ff

Sax soprano ff



==

Fl. 5 p b o . f

Hth. p leggiere cresc. b o . f

Cl. p leggiere cresc. b o . f

Cor

Bsn. p mp mf f

Sax p leggiere cresc. f



Variations on "America"

Musical score for measures 10-15:

- Fl.**: Dynamics ***ff***, ***mf***.
- Htb.**: Dynamics ***ff***, ***p***.
- Cl.**: Dynamics ***ff***, ***mf***.
- Cor**: Dynamics ***ff***, ***mp***.
- Bsn.**: Dynamics ***ff***.
- Sax**: Dynamics ***ff***, ***p***.

Measure 15 ends with a double bar line.

Musical score for measures 15-16:

- Fl.**: Dynamics ***f***.
- Htb.**: Dynamics ***f***.
- Cl.**: Dynamics ***p***.
- Cor**: Dynamics ***mp***.
- Bsn.**: Dynamics ***mf***.
- Sax**: Dynamics ***p***.

Measure 16 begins with a dynamic ***Ritenuto***.

Variations on "America"

A tempo

Fl. f

Hth. f

Cl. mp

Cor. mf

Bsn. f

Sax.

20

Ritenuto

Fl.

Hth.

Cl. f

Cor. f

Bsn. f

Sax.

3

Variations on "America"

A tempo

Fl. 25

Hthb.

Cl.

Cor.

Bsn.

Sax.

Ritenuto

Fl. 30

Hthb.

Cl.

Cor.

Bsn.

Sax.

Variations on "America"

Tema : Moderato (*)

[35]

Musical score for the first variation (Tema). The score consists of six staves: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cello/Bassoon (Cor), Bassoon (Bsn.), and Saxophone (Sax). The key signature is one flat. Measure 35 starts with a rest for the Flute and Htb. followed by eighth-note patterns for Cl., Cor., and Bsn. The Bsn. staff has dynamics *pp*. Measure 36 continues with similar patterns. Measure 37 begins with a dynamic *pp* for the Cor. staff. Measure 38 starts with a dynamic *pp* for the Bsn. staff. Measure 39 starts with a dynamic *pp* for the Sax staff.

(*) Le thème pourra aussi bien être joué legatissimo, *ppp*, très lent ($\text{♩} = 60$).



Musical score for the second variation. The score includes Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cello/Bassoon (Cor), Bassoon (Bsn.), and Saxophone (Sax). Measure 40 starts with a dynamic *pp* for the Fl. staff. Measures 41 through 45 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 46 shows a dynamic *pp* for the Bsn. staff. Measures 47 through 51 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 52 shows a dynamic *pp* for the Bsn. staff. Measures 53 through 57 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 58 shows a dynamic *pp* for the Bsn. staff. Measures 59 through 63 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 64 shows a dynamic *pp* for the Bsn. staff. Measures 65 through 69 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 70 shows a dynamic *pp* for the Bsn. staff. Measures 71 through 75 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 76 shows a dynamic *pp* for the Bsn. staff. Measures 77 through 81 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 82 shows a dynamic *pp* for the Bsn. staff. Measures 83 through 87 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 88 shows a dynamic *pp* for the Bsn. staff. Measures 89 through 93 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 94 shows a dynamic *pp* for the Bsn. staff. Measures 95 through 99 show rhythmic patterns for the Fl., Htb., Cl., Cor., and Bsn. staves. Measure 100 shows a dynamic *pp* for the Bsn. staff.

Impro #1 (ad lib.)
in...out : 1/5

Musical score for the improvisation section. The score includes Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Cello/Bassoon (Cor), Bassoon (Bsn.), and Saxophone (Sax). The score shows a series of eighth-note patterns for the Fl., Htb., Cl., Cor., and Bsn. staves, followed by a section for the Saxophone with sustained notes and grace notes.

Variations on "America"

Musical score for measures 44-45. The score consists of six staves: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Oboe (Cor), Bassoon (Bsn.), and Saxophone (Sax). The music is in common time, with a key signature of one flat. Measure 44 starts with a dynamic of $\text{f} \text{ f}$. Measure 45 begins with a dynamic of ff . Measure 45 ends with a repeat sign and a double bar line.



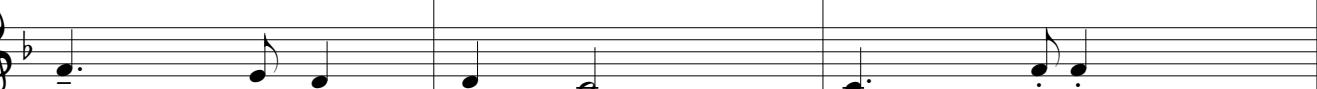
Var. I : Allegretto meccanico

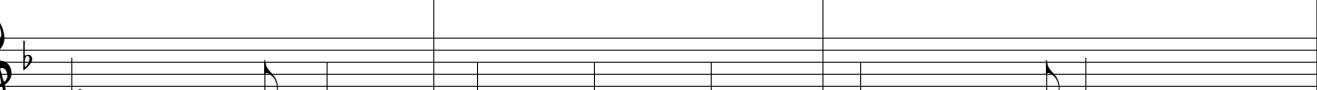
Musical score for Var. I: Allegretto meccanico. The score consists of six staves: Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Oboe (Cor), Bassoon (Bsn.), and Saxophone (Sax). The music is in common time, with a key signature of one flat. Dynamics include mp , mf , p , and p .

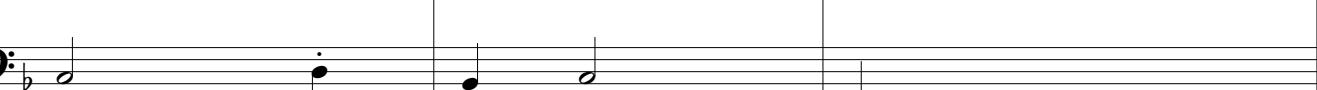
Variations on "America"

Fl. [50] 

Htb. 

Cl. 

Cor. 

Bsn. 

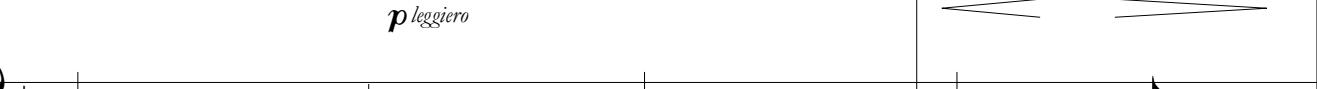
Sax. 

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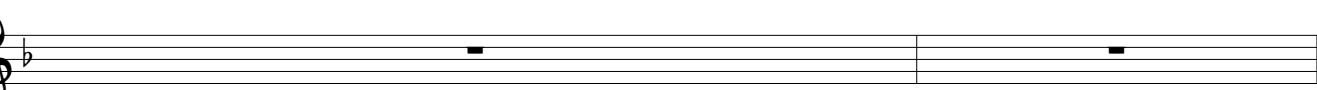
Fl. 

Htb. 

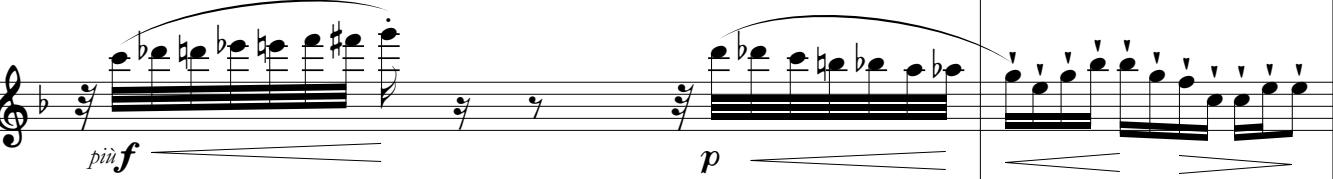
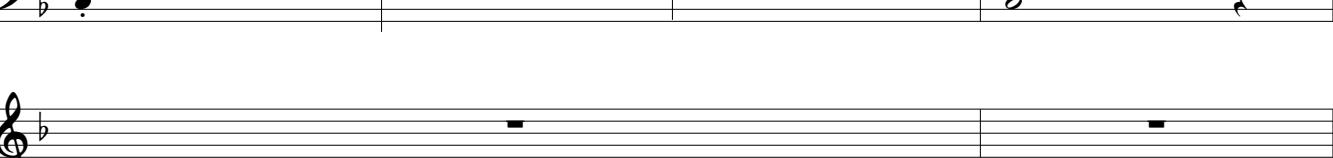
Cl. 

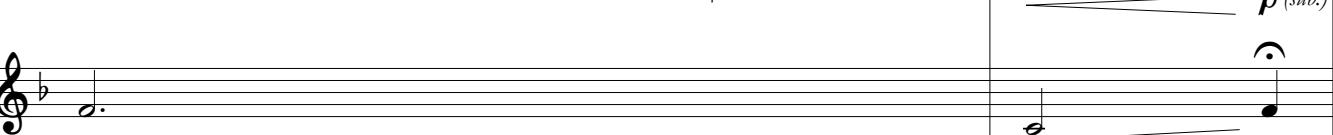
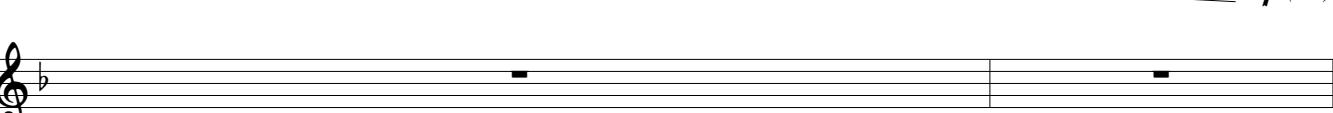
Cor. 

Bsn. 

Sax. 

Variations on "America"

Fl. [55] 
Htb. 
Cl. 
Cor. 
Bsn. 
Sax. 

 
Fl. 
Htb. 
Cl. 
Cor. 
Bsn. 

Variations on "America"

Non ritardando

Musical score for measures 60-67. The score includes parts for Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Oboe (Cor), Bassoon (Bsn.), and Saxophone (Sax.). Measure 60 starts with Flute and Horn playing eighth-note patterns. Measure 61 begins with a dynamic *f*. Measures 62-63 show various dynamics including *fp*, *mf*, and *f*. Measure 64 starts with *fp*. Measures 65-67 feature complex sixteenth-note patterns. Measure 67 ends with a dynamic *fp*.

Musical score for measures 68-75. The score includes parts for Flute (Fl.), Horn (Htb.), Clarinet (Cl.), Oboe (Cor), Bassoon (Bsn.), and Saxophone (Sax.). Measure 68 starts with a dynamic *f*. Measures 69-70 show various dynamics including *fp*, *mf*, and *f*. Measure 71 starts with *fp*. Measures 72-73 feature sixteenth-note patterns. Measure 74 starts with *sffz*. Measures 75-76 feature sixteenth-note patterns. Measure 76 ends with a dynamic *fp*. The section concludes with a dynamic *ppp* and a tempo marking *Senza tempo*.

Variations on "America"

Var. II Andante espressivo

Fl. 65 *mp*

Htb.

Cl. *pp*

Cor. *pp*

Bsn.

Sax. *pp dolce*

Fl. 70

Htb. *mp*

Cl. *mp* *p*

Cor. *con sord.* *mp* *p*

Bsn. *pp* *p*

Sax. *mp* *p*

Variations on "America"

Fl. 75

Hth.

Cl.

Cor.

Bsn.

Sax.

pp



Interlude I (largo)

senza vibr.

80

Fl.

Hth.

Cl.

Cor.

Bsn.

Sax.

ppp dolciss.

(poco più lento)

pp expr.

mf

ppp dolciss.

senza sord.

mf

p

mf

p

Impro #2
in...out : 2/5

Variations on “America”

Fl. *perdendosi* G.P.

Htb. *dim.* *perdendosi*

Cl. *perdendosi*

Cor. *pp* *perdendosi*

Bsn. *pp* *perdendosi*

Sax.

Var. III Scherzando (alla marcia)

Fl. *p* quasi fifre

Htb. *pp*

Cl. *pp*

Cor.

Bsn. *pp*

Sax. *p*

Variations on "America"

Musical score for measures 95-100. The score includes parts for Flute (Fl.), Horn (Hth.), Clarinet (Cl.), Cor (Cor), Bassoon (Bsn.), and Saxophone (Sax). The key signature is four flats. Measure 95 starts with a forte dynamic for Flute and Horn. Measures 96-98 show rhythmic patterns with eighth and sixteenth notes. Measure 99 begins with a sustained note by Clarinet and Cor. Measure 100 concludes the section.

Musical score for measures 100-105. The score includes parts for Flute (Fl.), Horn (Hth.), Clarinet (Cl.), Cor (Cor), Bassoon (Bsn.), and Saxophone (Sax). The key signature is four flats. Measures 100-102 feature eighth-note patterns with dynamic markings of *pp*. Measures 103-105 continue the rhythmic patterns established earlier.

Variations on "America"

105

Fl.

Htb. **f**

Cl. *mf*

Cor *mp*

Bsn. < *mf*

Sax

Impro #3
in...out : 3/5

Fl.

Htb.

Cl.

Cor

Bsn. *più f*

Sax

più f gliss.

più f

Variations on "America"

Fl. 110

Htb.

Cl.

Cor.

Bsn.

Sax.

Fl. 115

Htb.

Cl.

Cor.

Bsn.

Sax.

Variations on "America"

Var. IV Polonaise, molto vivo

[120]

Fl.

Htb. *mf* *p*

Cl. *mf* *p*

Cor. + + + + sim. *mf* *p*

Bsn. *sf* *p*

Sax. (solo, très libre) *mf* *espr.*



[125]

Fl.

Htb.

Cl.

Cor.

Bsn.

Sax.

Variations on “America”

Musical score for six instruments: Flute (Fl.), Horn (Htr.), Clarinet (Cl.), Oboe (Cor), Bassoon (Bsns.), and Saxophone (Sax). The score is in common time, key signature of B-flat major (two flats), and measures 130. The Flute has a rest. The Horn plays eighth-note patterns. The Clarinet and Oboe play eighth-note patterns with a fermata over the last measure. The Bassoon and Saxophone play eighth-note patterns.



Variations on “America”

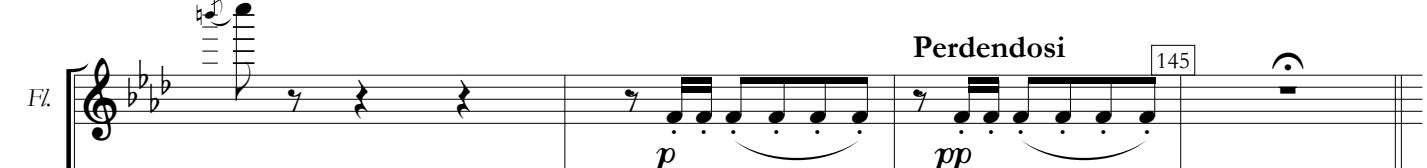
Musical score for six instruments over four measures. The instrumentation includes Flute (Fl), Horn (Htb), Clarinet (Cl), Oboe (Cor), Bassoon (Bsn), and Saxophone (Sax). The key signature is B-flat major (two flats). Measure 1: Flute plays eighth-note pairs (F#-G, C-D, G-A, D-E) with grace notes. Horn and Clarinet play eighth-note pairs (D-E, A-B, E-F, B-C). Bassoon plays eighth-note pairs (A-B, E-F, B-C, G-A). Measure 2: Flute and Horn play eighth-note pairs (C-D, G-A, D-E, A-B). Clarinet and Oboe play eighth-note pairs (G-A, D-E, B-C, F-G). Bassoon plays eighth-note pairs (E-F, B-C, G-A, D-E). Measure 3: Flute and Horn play eighth-note pairs (G-A, D-E, A-B, E-F). Clarinet and Oboe play eighth-note pairs (D-E, A-B, E-F, B-C). Bassoon plays eighth-note pairs (A-B, E-F, B-C, G-A). Measure 4: Flute and Horn play eighth-note pairs (D-E, A-B, E-F, B-C). Clarinet and Oboe play eighth-note pairs (A-B, E-F, B-C, F-G). Bassoon plays eighth-note pairs (E-F, B-C, G-A, D-E). The dynamic marking *p* is at the end of measure 4.

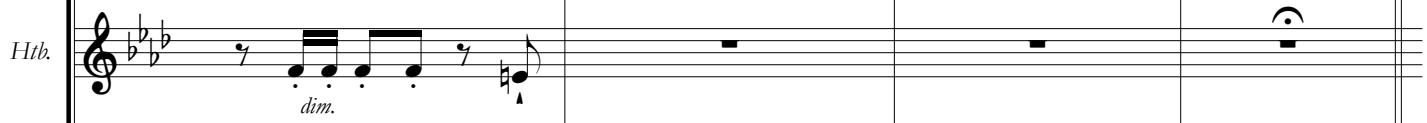


Musical score for Flute (Fl.), Horn (Htr.), Clarinet (Cl.), Bassoon (Bsn.), and Saxophone (Sax.). The score consists of six staves. The Flute and Saxophone staves begin with a dynamic instruction: 'Fl. & Sax. forte, woodwind entries'. The tempo is marked as 140. The Flute and Saxophone play eighth-note patterns, while the Bassoon provides harmonic support. The Horn and Clarinet staves enter with eighth-note patterns. The Bassoon continues its rhythmic pattern throughout the section.

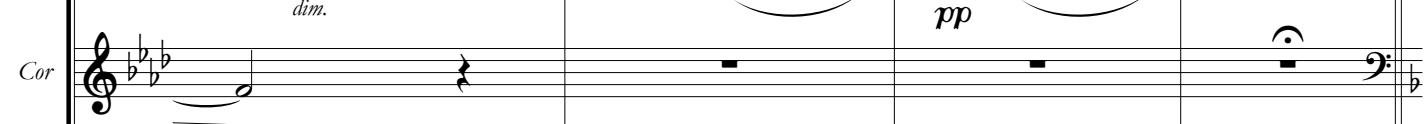
Variations on "America"

Perdendosi [145]

Fl. 

Htb. 

Cl. 

Cor. 

Bsn. 

Sax. 

≡

Interlude II (blues, molto lento)

flatt. ad lib. [150] G.P.

Fl. 

Htb. 

Cl. 

Cor. 

Bsn. 

Sax. 

Impro #4
Blues

Variations on "America"

Var. V Allegro moderato

Fl. piccolo

Picc.

Htb.

Cl.

Cor

Bsn.

Sax

mf

p

tr

ppp

(sempre con sord.)

poco

tr

ppp

poco

poco

tr

ppp

poco

tr

ppp

poco

Variations on "America"

Picc.

Htb.

Cl.

Cor

Bsn.

Sax

Muta in flauto grande

3

poco ritenuato

poco



Stringendo poco a poco

[165]

Fl.

Htb.

Cl.

Cor

Bsn.

Sax

— — — — — — — —

mf

p

senza sord.

p

mf

Variations on "America"

Fl. 170 Fl. grande *f*

Htb. *p* *mf*

Cl. *mf*

Cor. *mf*

Bsn. *f*

Sax. *mf*

This section of the score consists of five staves. The Flute (Fl.) has a dynamic of *Fl. grande* followed by *f*. The Horn (Htb.) has a dynamic of *p* followed by *mf*. The Clarinet (Cl.) has a dynamic of *mf*. The Bassoon (Bsn.) has a dynamic of *f*. The Saxophone (Sax.) has a dynamic of *mf*. Measures 170-174 are shown, separated by a double bar line.

Fl. 175

Htb.

Cl. (mf)

Cor.

Bsn.

Sax. *mp*

This section of the score consists of five staves. The Flute (Fl.) has a dynamic of *Fl. grande* followed by *f*. The Horn (Htb.) has a dynamic of *p* followed by *mf*. The Clarinet (Cl.) has a dynamic of *mf*. The Bassoon (Bsn.) has a dynamic of *f*. The Saxophone (Sax.) has a dynamic of *mf*. Measures 175-179 are shown, separated by a double bar line.

Variations on "America"

Fl.

Htb.

Cl.

Cor

Bsn.

Sax

più f

f

Fl.

Htb.

Cl.

Cor

Bsn.

Sax

f

f

Variations on "America"

- Vivo

Fl.

Hth.

Cl.

Cor

Bsn.

Sax

Fl.

Hth.

Cl.

Cor

Bsn.

Sax

185

Muta in piccolo

12

Variations on "America"

Cadenza (« Pandora music box ») (*)

Fl. piccolo

Pic.

Htb.

Cl.

Cor

Bsn.

Sax

Improv #5
in...out : 5/5 → ~ 45'' →

molto

(*) Les instruments entrent dans la cadence l'un après l'autre, dans des temps indépendants, et donc ne pas se fier à l'alignement graphique entre les parties ! Les indications de durée valent uniquement pour les nappes d'accord. Les « improvisations » notées pourront être modifiées ou augmentées à la guise des musiciens. Chaque nouvelle entrée doit se détacher suffisamment des autres instruments déjà dans la cadence, lesquels par conséquent doivent ajuster leur dynamique pour créer l'effet d'arrière et d'avant plans. On coupera « cut » au moment de la G.P., juste après le dernier trille du piccolo. **La cadence dans son ensemble ne doit pas durer plus de 50''.**

190

Pic.

Htb.

Cl.

Cor

Bsn.

Sax

~ 35'' → (Sailor's Hornpipe...)

mf

ff très en dehors

Variations on "America"

Picc. *p* ~3" ~3"

Htb. *p*

Cl. *p*

Cor. *p* *sfp* ~29" → *precipitando* (Columbia...) Δ Δ

Bsn. *mp* Poco a poco accelerando, molto capriccioso

Sax. *mp*

≡

Picc. *mp* ~2" ~2"

Htb. *mp* *mf* ~24" → ($\bullet \approx 56$) (Old Home Days...) *molto tenero e melanconico*

Cl. *mp*

Cor. *mp* ($\bullet \approx 108$) *più p*

Bsn. *mp* accelerando, a piacere

Sax. *mp*

Variations on "America"

195

Picc. *mf*

Htb.

Cl. *mf* *molto* *sfz* *mf* *~ 2"* *~ 1"* *growl* *(d. = 108) (Dixie...)* *~ 20" →* *avel.*

Cor.

Bsn. *molto scherzando*

Sax.

(The Star-spangled Banner...)
(d. ≈ 56)

Picc. *f* *~ 2"* *mp sub.* *accel.*

Htb.

Cl.

Cor. *...* *sfz* *accel.*

Bsn. *accel., più capriccioso*

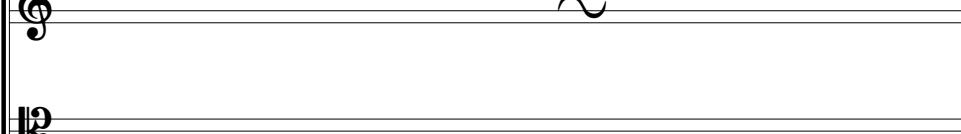
Sax.

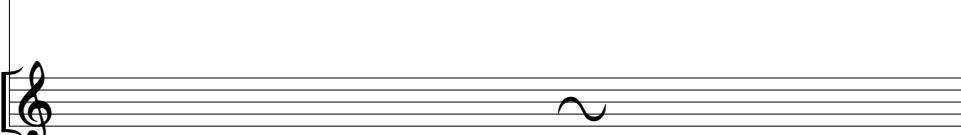
Variations on "America"

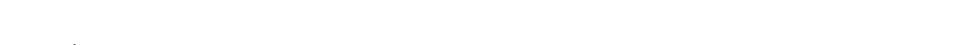
Picc. 

Htb. 

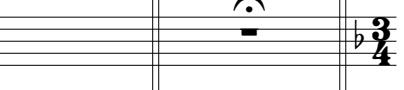
Cl. 

Cor. 

Bsn. 

Sax. 

G.P. (give us a break!) [200] 

Muta in flauto grande 









Coda 

Fz. 

Htb. 

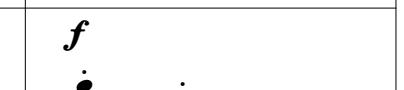
Cl. 

Cor. 

Bsn. 

Sax. 

Poco - - - - a - - - - poco - - - - 

A tempo 











Variations on "America"

(senza rallentare)

Fl.

Hthb.

Cl.

Cor

Bsn.

Sax

205

tr

Largo

Fl.

Hthb.

Cl.

Cor

Bsn.

Sax

ff 3

ff 3

ff 3

ff 3

Impro #6 (ad lib.)
in...out : 2/5

ff 3