

# “CONSULT CONDUCTOR” QUESTIONS IN PARTS

In addition to the broader issues addressed in the *Survival Guide*, there are a host of subtle orchestration options by Ives that also merit attention by the conductor. These options include the replacement of one instrument by another, the doubling of certain instruments, and, in some cases, the omission of certain lines. Please bear in mind that Ives’s understanding of each instrument’s sonic projection may have been imperfect, and, as discussed in the *Survival Guide*, his concern that one instrument might overwhelm another is often extreme. For example, he suggests that the Brass in Movement 2, mm. 194–197, may be omitted in favor of the Pianos; in practice it is doubtful that the Pianos will project through the texture at that point, making the Brass doubling necessary.

In the parts, each option is marked “Consult Conductor.” Below is a complete listing of these options. The conductor should use this listing as a checklist and ask the orchestra librarian to mark the parts appropriately.

## Movement I

Throughout movement: Should Clarinet in A replace Solo Viola?

mm. 5–16: Which should play, Violin or Cello?

mm. 10–16: Should Violin II, Desk 1 replace Flute?

mm. 17–26, 30–33: Should Flute or Violin I section play quartuplet melody?

mm. 30–33: Should Trombone play?

## Movement II

mm. 19–30: Should Violin I, Desk 2 double Violin I, Desk 1?

mm. 68–71: Should Clarinet 2 double Clarinet 1? (Clarinet 1 part has full-sized notes with memo “Tacet if string section is small.”)

mm. 107–111: Should Trumpet 4 double Trumpet 3?

m. 114: Should the Timpani and Gong play their *ossias*? (See Ives’s Conductor’s Note on this measure for clarification.)

mm. 123–131: Should Trombone 2–3 double the Trumpets?

mm. 115–122: Should Orchestral Piano II play Bassoon line *ossia*? (See Ives’s Conductor’s Note for clarification.)

mm. 123–138: Should Bassoon 1 or Saxophone play this line?

mm. 124–138: Should Trombone 4 omit parenthetical notes?

mm. 141–142: Should the Primo Orchestra Piano omit its right hand part?

m. 153: Should Strings play triplet figures?

m. 173: Should Contrabass section play 8va?

mm. 173–179: Should Bassoon 1 or Saxophone play this line?

mm. 194–197: Should Trumpets 1–3 & Trombone 1–3 play bracketed material?

mm. 194–200: Should Celesta replace High Bells?

mm. 200–207: Should Clarinet 2 and 3 double Clarinet 1?

mm. 200–207: Should Trombone 3–4 double Trombone 1–2?

mm. 211–216: Should Trombone 3 double Trumpet 1?

mm. 211–216: Should Trombone 4 double Trombone 2?

mm. 225–236: Should Bassoon 1 or Saxophone play this line?

mm. 225–265: Should Trumpet 6 double Trumpet 1 and Cornet to end? (See Ives’s ‘Conductor’s Note’ on m. 225 and 247. Note that Trumpet 5 plays Cornet in this movement, and Trumpet 6 only plays in movement IV otherwise.)

mm. 232–244: Should Clarinet 3 double Clarinet 1?

mm. 237–251: If Xylophone is used, should it double Violins or Piccolo?

mm. 252–261: Should Trumpet 4 double Trumpet 3?

mm. 252–261: If Xylophone is used, should it double Cornet or Piccolo?

## Movement III

m. 95: Should Horn 1 and Trombone 1 play the parenthetical notes?

## Movement IV

mm. 12–14: Should Oboe be omitted? (Unique line)

mm. 34–39: Should Flute 2 or Oboe play lower notes on this melody?

mm. 35–39: Should Violin I, Desk 2 double Violin I, Desk 1?

mm. 37–39: Should Bassoon 2 be omitted?

Thomas M. Brodhead