



# The United States Army Field Band

*The Musical Ambassadors of the Army*  
*Washington, DC*

## An Educator's Guide to the Music of Aaron Copland

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### WALTZ AND CELEBRATION

#### from **BILLY THE KID**

Aaron Copland, trans. Philip J. Lang

#### PICCOLO

- **Celebration, measure 57:** Add style indication from score “crudely”
- **Celebration, measures 58–72:** This solo is doubled with the Clarinet; be sure to match stylistically; to bring out the “crude” but playful character of this passage, tie the grace notes to the last beat of the previous measure

#### CLARINET

- **1<sup>st</sup> Clarinet, Celebration, measures 58–72:** This solo is doubled with the Piccolo; to bring out the “crude” but playful character of this passage, tie the grace notes to the last beat of the previous measure
- **3<sup>rd</sup> Clarinet, Waltz, measure 59:** Last eighth-note should be written D-natural

#### ALTO CLARINET

- **Waltz, measures 32–40:** Solo needs to be played at least *mezzo forte* rather than *piano* as marked
- **Waltz, beginning at measure 33:** With four sharps in the key of E major, use alternate fingerings so D# can be played by the “pinky” of the right hand
- **Waltz, measure 39:** Crescendo between the A and C# to avoid breaking between notes
- **Waltz, measure 40:** Try both the regular and forked F# to see which one is better in tune
- **Waltz, measures 55–65:** Alto Clarinet is in unison with the 1<sup>st</sup> Clarinets; intonation can be hazardous due to the range, especially in measures 62–65; however, avoid leaving the Alto Clarinet out, as it adds color to the line

## BASSOON

- **Waltz, measures 13–33:** Allow the Bassoon solo to project
- **Waltz, measures 33–55:** Do not double parts

## TROMBONE

- **Celebration, measures 85–94:** Play this *fortissimo* rhythmic line softer (*mezzo forte* or *forte*) to stay below the melodic line

## TUBA

- **Waltz:** Play the opening with more presence than indicated by the printed dynamic of *piano*; work with the Bassoon and Harp on this movement
- **Celebration:** Play as written, but pay close attention to note lengths within the brass section
- **Celebration, measures 76–end:** Should be marked *tutti*



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### CEREMONIAL FANFARE

Aaron Copland

#### TRUMPET

- **Measures 30–36:** Watch the speed of thirty-second-notes in solo line between trumpet and trombone; match style and play only as fast as trombone can play clearly
- **Measure 41–49:** Be careful of the pitch of the concert Db passing from section to section; establish the pitch with the 1<sup>st</sup> Trumpet in measure 41; others should listen and match

#### HORN

- Watch the note lengths carefully; listen to match the trumpets and trombones

#### TROMBONE

- **Measures 8–14:** Trombone solo should match the style and interpretation of the preceding trumpet solo
- **Measures 15–23 and 59–83:** *ff* and *fff* passages should support other lines; do not cover the melody

#### TUBA

- **Part Assignment:** Use no more than two players to avoid overpowering the ensemble
- **Measures 33–43:** Use one player only
- **Measures 44–58:** Have the other player perform this section to enable rapid change to mute; a little small ensemble work with the solo trumpet and horn will greatly reduce rehearsal time on this passage
- **Measures 65–End:** Play *tutti*
- **Measure 66:** Breathe at end of measure



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### VARIATIONS ON A SHAKER MELODY

Aaron Copland

#### CLARINET

- **Rehearsal #10–13:** All clarinets slur all sixteenth-notes

#### ALTO CLARINET

- **2 measures before Rehearsal #7:** The written D on beat 2 should be a written Bb
- **Rehearsal #10–13:** Slur all sixteenth-notes

#### BASS CLARINET

- **Rehearsal #12–13:** Slur all sixteenth-notes

#### BASSOON

- **Rehearsal #4:** Part is scored very high and doubled in several other voices; *tacet* the first five measures if the bassoon section is weak

#### SAXOPHONE

- **Alto Saxophone 1, Rehearsal #3–5:** Be cautious to avoid overpowering the oboe solo
- **Alto Saxophones, Rehearsal #10–13:** Slur all sixteenth-notes
- **Tenor Saxophone, Rehearsal #12–13:** Slur all sixteenth-notes

## TRUMPET

- **Measures 1–10:** Play relaxed on opening trumpet solo, taking care to tune the open intervals of the P4 and P5

## HORN

- **Rehearsal #3-9:** To avoid problems with fast mute changes, split parts among the horn section by copying lines and passing them to other players; this will allow all passages to be played easily and without extraneous noise

## TROMBONE

- Watch intonation on 5<sup>th</sup> position notes; consider alternate positions for smoothness of line
- **Beginning at 2 measures after Rehearsal #9:** There is a natural tendency to sound behind; stay on top of the beat with the trumpets
- **Rehearsal #15–17:** Avoid too much *fff* on the whole notes; trombones are in unison and in octaves with the tubas and timpani; stagger breathing if possible

## TUBA

- **Rehearsal #6–9:** Play very smooth *legato*
- **Rehearsal #13–15:** One player only; if the band has a very large clarinet section, a second tuba may be added
- **Rehearsal #15–17:** Use more players on the bottom octave to add depth to *tutti fff*



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### **COPLAND REPERTOIRE for Chorus and Vocal Ensembles**

Published by Boosey & Hawkes

<i>Canticle of Freedom</i> (SATB with orchestra) .....	Aaron Copland
<i>Four Motets</i> (SATB a cappella) .....	Aaron Copland
<i>Help Us, O Lord</i>	
<i>Thou, O Jehovah, Abideth Forever</i>	
<i>Have Mercy on Us, O My Lord</i>	
<i>Sing Ye Praises to Our King</i>	
<i>The House on the Hill</i> (SSAA a cappella) .....	Aaron Copland
<i>An Immorality</i> (SSA with soprano solo) .....	Aaron Copland
<i>In the Beginning</i> (a cappella SATB with mezzo-soprano solo) .....	Aaron Copland
<i>Las Agachadas</i> (SSATB with soli SSATBB) .....	Aaron Copland
<i>Old American Songs</i> .....	Aaron Copland
<i>The Boatmen's Dance</i> (SATB and TTBB) .....	arr. Irving Fine
<i>The Dodger</i> (TTBB) .....	arr. Irving Fine
<i>Long Time Ago</i> (SATB and SSA) .....	arr. Irving Fine
<i>Simple Gifts</i> (TB or SA) .....	arr. Irving Fine
<i>I Bought Me a Cat</i> (SATB, SSA, and TBB) .....	arr. Irving Fine
<i>The Little Horses</i> (SA, SSA, and TTBB) .....	arr. Raymond Wilding-White
<i>Zion's Walls</i> (SATB, TTBB) .....	arr. Glenn Koponen
<i>The Golden Willow Tree</i> (SATB) .....	arr. Gregory Rose
<i>At the River</i> (SATB, SA, SSA, and TTBB) .....	arr. Raymond Wilding-White
<i>Ching-a-ring Chaw</i> (SATB, SSA, and TTBB) .....	arr. Irving Fine

<i>The Promise of Living</i> from <i>The Tender Land</i> (SATB) .....	Aaron Copland
<i>Song of the Guerillas</i> (TTBB) .....	Aaron Copland
<i>Stomp Your Foot</i> from <i>The Tender Land</i> (SATB) .....	Aaron Copland
<i>What Do We Plant</i> (SSA) .....	Aaron Copland
<i>Younger Generation</i> (SA) .....	Aaron Copland, arr. Frederic Fay Swift

Published by E. C. Schirmer

<i>Lark</i> (SSATBB with baritone solo) .....	Aaron Copland
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### **HOE DOWN from RODEO**

Aaron Copland, trans. Mark Rogers

#### **CLARINET**

##### **1<sup>st</sup> Clarinet**

- **Measures 67–78:** Slur two, tongue two
- **Measures 130–137:** Slur two, tongue two
- **Measure 135:** Replace the 5<sup>th</sup> sixteenth-note (B) with a sixteenth-rest
- **Measures 167–177:** Slur two, tongue two

##### **2<sup>nd</sup> Clarinet**

- **Measures 71–78:** Slur two, tongue two
- **Measures 122–137:** Slur two, tongue two
- **Measure 129:** Replace the 2<sup>nd</sup> sixteenth-note (G#) with a sixteenth-rest
- **Measure 135:** Replace the 6<sup>th</sup> sixteenth-note (D#) with a sixteenth-rest
- **Measures 171–178:** Slur two, tongue two

##### **3<sup>rd</sup> Clarinet**

- **Measures 71–78:** Slur two, tongue two
- **Measures 122–137:** Slur two, tongue two
- **Measures 171–178:** Slur two, tongue two

#### **ALTO CLARINET**

- **Measures 122–127:** Slur two, tongue two

#### **BASSOON**

- **Measures 19–36 and 142-158:** Watch intonation during 1<sup>st</sup> Bassoon solo in low register

## SAXOPHONE

- **Alto Saxophones, measures 1–4, 14–17, 39, and all similar passages:** Use “Side C” fingering; for A#, use either “Side Bb” or “1 + 1”

## TRUMPET

- **Measures 39–42, 55–66, 79–89, 159–167, and 179–181:** Because this transcription puts Bb trumpets in the key of E, many portions are very difficult to finger; consider playing in key of D on C trumpet
- On C Trumpet, for the concert Ds in the melody line, pull 3<sup>rd</sup> valve slide all the way out, and use valves 2+3
- **Measures 122-137:** Slur first two sixteenth-notes on the beat to match clarinets

## TROMBONE

- **Measures 7–13, 48–54:** Be careful of intonation on parallel fifths
- **Measures 18–37:** Work on rhythmic integrity of offbeat sixteenth-notes

## TUBA

- Due to the large number of bass instruments on the same part, most dynamics markings should be lowered to balance other sections
- **Measures 18-37:** It is important to blend with the other soli instruments
- **Measures 63–66:** Play softer than marked; *piano* at most



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### INAUGURAL FANFARE

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#### PICCOLO

- **Measure 93:** Two eighth-notes on beat 4 should be played down an octave

#### CLARINET

- **2<sup>nd</sup> Clarinet, measure 91, beat 2, until measure 93, beat 4:** All players play down *8va*

#### TRUMPET

- **Measures 38–52:** The articulation with dots under slurred eighth-notes should be played with only slight separation
- **Measures 55–66:** Style at the fugue is not marked clearly; play notes shorter with a light articulation
- **Measures 98–99:** Ending is very top-heavy; use only one trumpet player on high D

#### HORN

- Listen carefully to the trumpets and trombones; due to the directional nature of the other instruments, it is important for the horns to match the style of the ensemble

#### TROMBONE

- Pay strict attention to differences in articulation
- Make an obvious difference between *f*, *ff*, and *fff*
- **Measures 90–99:** Keep the volume below the trumpets

## TUBA

- Listen carefully throughout the piece to match note lengths with the rest of the brasses
- **Measures 18–24:** First entrance should be *f* only
- **Measures 68–89:** Avoid being too aggressive; save it for measures 90 to the end
- **Measures 73–80:** predetermine staggered breathing among section members to ensure *sostenuto*



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### AN OUTDOOR OVERTURE

Aaron Copland

#### NOTE TO CONDUCTORS AND INSTRUMENTALISTS

- An extensive list of errata in both the printed score and individual parts is contained in *Teaching Music Through Performance in Band, Vol. 2*, Richard Miles, compiler and editor (Chicago: GIA Publications, Inc., 1998), pp. 410–425. Educators should ensure that all parts are corrected in order to conserve rehearsal time.

#### PICCOLO

- **Measures 175–176:** Drop an octave on held high F# or switch to special fingering for F# (add middle finger in right hand and lift pinky) to facilitate diminuendo

#### CLARINET

##### 1<sup>st</sup> Clarinet

- **Measures 32–40:** Use one player on the Solo Clarinet part and one on the 1<sup>st</sup> Clarinet part in octaves
- **Measure 102:** Assistant Solo Clarinet should play cues with the Solo Clarinet
- **Measures 192–195:** Beginning on beat 2 of measure 192, only one 1<sup>st</sup> Clarinet should play where written; all other players should play down *8va* until measure 196

##### 3<sup>rd</sup> Clarinet

- **Measures 74–75:** Should be slurred

## TRUMPET

- **Part Assignments:** Transcribed for 4 Cornets and 2 Trumpets; must have 2 players on 1<sup>st</sup> Cornet because of solos in measures 99–102
- **Measures 16–35:** Pitch and flow of slurs in opening solo are very difficult; this can be made somewhat easier if played on C Trumpet

## TROMBONE

- **Measures 63–70:** Watch rhythmic integrity with Tubas, Horns, and Saxophones
- **Measures 77–88:** Melodic line should be only *forte*
- **Measures 216–228:** Play only at *fortissimo*; do not overblow

## EUPHONIUM

- **Measure 6:** Play Eb down an octave to match melodic line
- **Measures 14–15:** Blending with Tubas is crucial; combined effect should be a heavy, driving force
- **Measures 22–26:** Staccato notes should be played as *pizzicato*
- **Measures 60–88:** Listening is very important at this point; typically, bass lines are on the downbeat; however, this piece is opposite. This particular line is infamous for potential problems including rushing, dragging, phasing. The key is to listen to both the feel of the down- and up-beat.
- **Measure 261, beat 3:** This triplet is usually dictated; to ensure that every note sounds, *crescendo* to the low F

## TUBA

- Split the Tuba section so the majority of players are on lower *divisi* part
- **Measures 60–69:** Play only *forte* at most
- **Measures 86–88:** Play upper part more *marcato*
- **Measures 104–234:** Play *staccato*
- **Measures 228–250:** Begin at lesser dynamic, *mezzo forte* or less, and *poco a poco crescendo* to *fortissimo*
- **Measures 253–256:** *Molto marcato* on dotted eighth/sixteenth rhythms



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### PREAMBLE FOR A SOLEMN OCCASION

Aaron Copland

#### PICCOLO

- **Measures 78–80 (first version) or 76–78 (second version):** Leave out the Piccolo part. This part doubles the Flute an octave higher. As a result of thin scoring and distance of players from each other, this passage is very difficult to play quietly enough and be in tune.

#### FLUTE

- **Measures 78–80 (first version) or 76–78 (second version):** Experiment with alternate fingerings to match pitch with the Trumpet

#### CLARINET

##### 1<sup>st</sup> Clarinet

- Cut to half section in all *tutti* altissimo parts, i.e., measures 15–33

##### 2<sup>nd</sup> Clarinet

- **Measures 63–64:** Do not play the descending line
- **Measures 18, 21, 24, and 27:** TACET
- **Measure 69:** Delete 3/2 time signature

#### ALTO CLARINET

- **Measures 69–72:** This section is in unison with Bass Clarinet, Alto Saxophone, and 1<sup>st</sup> Bassoon. It is written high for all three instruments, so intonation can be a problem. This passage needs to be isolated so the players can adjust. It may be wise to leave out the Bassoon, as it is covered in other parts.

## BASSOON

- **Measures 69–71:** Watch intonation between 1<sup>st</sup> and 2<sup>nd</sup> Bassoons

## SAXOPHONE

- **Alto Saxophone, measures 69–72:** perform with one Alto Saxophone only. Intonation between the Alto Saxophone, Tenor Saxophone, Bassoon, Alto Clarinet, and Bass Clarinet is difficult, but critical to this passage. Isolate and rehearse this section until intonation is satisfactory.
- **Tenor Saxophone, measures 45–48:** Notes are written too low for the instrument to play softly, or are below the lowest possible pitch. TACET these measures, as they are covered by the bass clarinet, or allow Baritone Saxophone to play transposed part.

## HORN

- Spend extra time working on the wide interval slurs; although there are plenty of P4s and P5s, watch the wider, more difficult intervals

## EUPHONIUM

- **Measures 28–29:** The odd interval of a 10<sup>th</sup> creates possibility for overshooting the Gb, resulting in a very sharp Gb. However, one who has an underdeveloped upper range will have a limited chance of finding the correct pitch at all. Practice this interval until the sound and feel of the leap is memorized.
- **Measure 56:** Bass clef version has two rests missing!
- **Measure 72:** F# tends to be sharp; make sure F# is lipped down to lock in with D#
- **Measures 72–80 (first version) or 72–78 (second version):** Part is marked muted; although using a mute with euphonium is rare, this adds an interesting color to the ensemble
- **Measure 85–94:** This section is similar to measure 28; although it is not marked, it should be played *marcato*

## TUBA

- Play as written, but watch dynamics to stay beneath melodic lines
- **Measure 100:** B should be Bb



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### **THE RED PONY** *Film Suite for Band*

Aaron Copland

#### **PICCOLO**

##### **Dream March**

- **Measure 68:** In printed part, last eighth-note should be G, not B
- **Measures 111–114:** Watch intonation with woodwinds

##### **Circus Music**

- **Measures 165–172:** Piccolo is doubled with Eb Clarinet and 2<sup>nd</sup> Piccolo; watch intonation, especially on high Gs. Play *mezzo forte* instead of *forte*. Because of the instrumentation, it is not necessary to play *forte*, although all instruments are needed for effect.

##### **Happy Ending**

- **Measures 6, 9–10:** Playing *8va* as marked is OK; however, play where written if piccolo player is not strong

#### **FLUTE**

- On *Walk to the Bunkhouse* and *Grandfather's Story*, cut to one flute for easier intonation

#### **CLARINET**

##### **Dream March**

- **1<sup>st</sup> Clarinet, measures 12–18:** Getting the desired effect will be easier with one player on top and two on the bottom

### Circus Music

- **1<sup>st</sup> Clarinets, measures 139 and 214:** Beat three should be written G# (on top of staff)
- **2<sup>nd</sup> Clarinet, measures 139 and 214:** Beat three should be written G# (2<sup>nd</sup> line)
- **All Clarinets, measures 176–193:** This passage can be difficult for a full section to play cleanly; cut to half of the section with only the Eb Clarinet and one Bb Clarinet playing the grace notes
- **2<sup>nd</sup> Clarinet, measure 210:** Beat three should be written E (4<sup>th</sup> space)

### Walk to the Bunkhouse

- **1<sup>st</sup> Clarinet, measure 69:** A-natural on beat 3 should be written Gb (on top of staff)
- **1<sup>st</sup> Clarinet, measures 84–89:** Solo

### Grandfather's Story

- **2<sup>nd</sup> Clarinet, measures 22–23:** Part is printed one step too high; should be written B, A, G#, B, C#

### Happy Ending

- **2<sup>nd</sup> Clarinet, measure 61:** Beat 4 should be written high D, then high B
- **1<sup>st</sup> Clarinet, measure 91:** Last eighth-note should be written A
- **1<sup>st</sup> Clarinet, measure 92:** Second eighth-note should be written A

## ALTO CLARINET

### Grandfather's Story

- **Measures 1–5:** Soli with 1<sup>st</sup> Clarinet; check intonation

### Happy Ending

- **Measures 10 and 82:** Printed Eb should be written E-natural
- **Measures 28–37:** Bring out the sixteenth-note figure; it needs to join the Bb Clarinets, who are playing a slightly different rhythm
- **Measures 57–81:** Should be played lightly with Alto Saxophone and Bassoon, but with enough presence to be felt and heard

## BASS CLARINET

### Walk to the Bunkhouse

- **Measures 43–52:** Alternating measures of 3/4 and 2/4 can cause counting problems; marking in time signatures for the measures of rest can help
- **Measure 33:** Printed rhythm is incorrect; should be written as eighth-note, 2 eighth-rests, eighth-note
- **Measure 93:** Printed rhythm is incorrect; should be eighth-note, 2 eighth-rests, eighth-note, quarter-rest

## BASSOON

### Grandfather's Story

- **Measures 14–24:** Balance bassoon duet

## SAXOPHONE

### Dream March

- **Tenor Saxophone, measure 53: Rhythm** should be written as two eighth-notes instead of dotted eighth and sixteenth
- **Tenor Saxophone, measures 128–131:** If conductor wishes dynamic to be softer than playable, suggest it be played by Bassoon

### Walk to the Bunkhouse

- **Alto Saxophone, measures 60–61:** Pay particular attention to the intonation of the high and middle C#s; for high C#, add 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> fingers of the right hand to lower the pitch; for middle C#, use the “covered” C# fingering to bring the pitch up

### Grandfather's Story

- **Alto saxophone solo, measures 1-12:** Exercise caution to avoid covering the oboe solo

### Happy Ending

- **Alto and Tenor Saxophone, measures 28–37:** Slurring two and tonguing two will assist in keeping the passage fast and light at the *mezzo forte* indicated

## TRUMPET

### Dream March

- **Measures 5–11:** It is very difficult to play the opening softly and in tune with Tuba; try playing into a rag on the music stand

### Walk to the Bunkhouse

- **Measures 24–51:** Maintain relaxed feel on solo by playing long notes with a “du” attack

### Grandfather's Story

- **Measures 14–19:** Intonation between Solo Trumpet and Woodwinds can be a problem; recommend playing on C Trumpet

## HORN

### Grandfather's Story

- To avoid problems with fast mute changes, split parts among the horn section by copying lines and passing them to other players; this will allow passages to be played easily and without extraneous noise

## TROMBONE

### Dream March

- **Measures 41–58 and 100-102:** Watch for difference of articulation between dots under slurs and normal staccato

### Happy Ending

- **Measures 10–16, 82–88, and 100–105:** Whole notes must stay below melodic line

## EUPHONIUM

### Dream March

- **Measures 71–100:** This section is indicated *marcato*; keep in mind that each note should have just a bit of length with an obvious space between notes

### Circus Music

- **Measures 124–125:** Notes are indicated as *staccato*; however, some length should be given to the notes; play as indicated in score with eighth-notes marked with dots and slurs
- **Measure 239:** Pitch is important within these two notes, G and E; E is typically sharp, creating a problem with the chord; the key is to listen, bring down the E, and lock in with the G

### Grandfather's Story

- **Measures 11–13, 24–28, 45–51, and 54–57:** These measures should all be played muted; although measures 24–28 and 45–51 are not marked *sordino*, they need to be muted to blend with other muted brass

### Happy Ending

- **Measures 10–18, 82–90, 100–106:** Intonation is a problem; listening is key; the high A tends to be a bit sharp; make sure to bring it down to tune with the D
- **Measures 19–22:** This is a very problematic area; listening is again crucial; much work and a general understanding is needed between the Tubas and Euphoniums; this line has great potential to lose synchronization

## TUBA

### Dream March

- **Measures 1–29:** Open with distant sounding Solo Tuba, similar to a String Bass *pizzicato*
- **Measure 12:** C# should be D-natural
- **Measures 56–61 and 71–100:** Notes should be lengthened
- **Measure 99:** Move “1 only” marking from measure 100 to beat two of measure 99
- **Measure 99:** Play *molto tenuto* pickup to measure 100, then return to *pizzicato* style on downbeat
- **Measures 124–127:** Rehearse this section with Euphonium and Piccolo

### Circus Music

- **Measures 239–240:** Use only one player for Bb

### Grandfather’s Story

- Entire movement should be played *con sordino*
- **Measures 45–51:** Should be marked *tutti*

### Happy Ending

- **Only measures 7–9 and 107–121** should be played *tutti*; all other parts solo or two players as indicated
- **Measure 10:** Downbeat should be *mezzo forte*
- **Measures 13–18 and 85–90:** One player only on all middle Cs
- **Measures 19–21 and 91–93:** One player only for each *divisi* part
- **Measures 22 and 94:** Lower *divisi* player only plays C-naturals



# The United States Army Field Band

*The Musical Ambassadors of the Army*  
Washington, DC

## An Educator's Guide to the Music of Aaron Copland

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### COPLAND REPERTOIRE FOR BAND

(All Selections Published by Boosey & Hawkes)

<i>Appalachian Spring</i> .....	Aaron Copland, arr. Merlin Patterson
<i>Ceremonial Fanfare</i> .....	Aaron Copland
<i>A Copland Portrait</i> .....	Aaron Copland, arr. Clare Grundman
<i>A Copland Tribute</i> .....	Aaron Copland, arr. Clare Grundman
<i>Down a Country Lane</i> .....	Aaron Copland, trans. Mark Hindsley
<i>Down a Country Lane</i> .....	Aaron Copland, trans. Merlin Patterson
<i>El Salon Mexico</i> .....	Aaron Copland, trans. Mark Hindsley
<i>Emblems</i> .....	Aaron Copland
<i>Fanfare for the Common Man</i> .....	Aaron Copland
<i>Hoe Down from Rodeo</i> (simplified version) .....	Aaron Copland, arr. Quincy C. Hilliard
<i>Hoe Down from Rodeo</i> (difficult version) .....	Aaron Copland, trans. Mark Rogers
<i>Inaugural Fanfare</i> .....	trans. Aaron Copland
<i>Lincoln Portrait</i> .....	Aaron Copland, trans. Walter Beeler

*An Outdoor Overture* ..... trans. Aaron Copland  
*Preamble for a Solemn Occasion* ..... trans. Aaron Copland  
*Quiet City* ..... Aaron Copland, trans. Donald Hunsberger  
*The Red Pony* ..... arr. Aaron Copland  
*Variations on a Shaker Melody* ..... arr. Aaron Copland  
*Waltz and Celebration from Billy the Kid* ..... Aaron Copland, trans. Philip Lang



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### COPLAND WEBSITES AND LINKS

<http://www.ny.boosey.com/c2k/c2khome.html> The Copland 2000 Homepage

This site includes a retrospective with narrative by Copland biographer Vivian Perlis, list of upcoming events, biography, annotations, and publications.

<http://www.ny.boosey.com/c2k/c2kannotations.html> Annotations, written by Vivian Perlis,

This is an online version of *Annotations*, by Copland biographer Vivian Perlis. It includes complete repertoire listings in a variety of mediums, with brief program notes on each of the works. The site also includes a chronological listing of Copland compositions for historical perspective.

<http://www2.lucidcafe.com/lucidcafe/library/95nov/copland.html>

This page Includes a brief biography and links to other Copland sites. Other composers, including Bach, Beethoven, and Mozart, are also highlighted on this site. A search engine for locating books on Copland is also included.

<http://www.coplandhouse.org/> The Copland House homepage

This site includes information on Copland's 30-year residence, which is now the home of the Copland Society. Under the auspices of The Copland Fund for Music, this property is now used for continuing education projects on Copland and his music, as well as a work/study residency for young composers.

<http://www.coplandhouse.org/coplandhouse.html> The Copland Heritage Association

<http://www.coplandhouse.org/awards.html> The Copland Awards

For composers wishing to apply for residency at the Copland House, application information is provided

<http://www.classical.net/music/comp.lst/copland.html> Classical Net

This site includes an extensive online Copland biography, with repertoire lists and available recordings . The Classical Net homepage ([www.classical.net](http://www.classical.net)) is also a wonderful resource for obtaining information on composers, classical music, recordings.

<http://qcunix1.acc.qc.edu/MUSIC/> The Aaron Copland School of Music

This is the homepage for the music school at Queens College in Flushing, NY, which was established through the Copland Trust

<http://incwell.com/Biographies/Copland.html>

This site contains a brief biography on Aaron Copland

<http://www.sonyclassical.com/artists/copland/disc.html>

Sony's website includes an extensive discography of Copland recordings

<http://lcweb.loc.gov/rr/perform/guide/spclist.html>

This link to the Library of Congress contains a list of special collections, which includes the Aaron Copland Collection