The United States Army Field Band

The Musical Ambassadors of the Army
Washington, DC

An Educator's Guide to the Music of Aaron Copland

LINCOLN PORTRAIT

Aaron Copland, trans. Walter Beeler

FLUTE

- **Measures 57–58**: Ignore the slur over the first two eighth-notes and perform as a double-tongued passage
- **Measure 131**: Entire flute section should switch to piccolo as suggested
- **Measures 140–145:** Entire section should gradually switch back to flute

OBOE

- **Measure 10**: The low Db in the solo line is normally an edgy, rather offensive note; place the bell of the oboe between the player's knees to lessen the harshness of this low note

CLARINET

- **3rd Clarinet, measure 128, beat 2**: The second sixteenth-note should be F#

ALTO CLARINET

- **Measures 10–13:** Soli with one 3rd Clarinet; players should sit near one another so they can hear each other
- **Measure 41**: Printed notes should be D, C#, and B

BASS CLARINET

- **Measure 226–228:** Solo with euphonium; pitch is extremely difficult because euphonium concert Ab tends to be low, while bass clarinet is usually sharp on concert Bb

TRUMPET

- **Part Assignments:** This piece is transcribed for three cornets and two trumpets; 2 players must play 1st Cornet because of quick mute changes and solos
- **Measures 1–17**: The opening solo line with flute is difficult to play softly and in tune; recommend playing on C trumpet, using a Vacchiano straight mute with the hole widened and a thin felt pad
- **Measure 257–264:** Solo under narration was with cello in original orchestral version, allowing for free use of vibrato; in this band transcription, it is with clarinet, so vibrato must be minimal

TROMBONE

- **Measures 21–32:** Watch the rhythmic integrity of the sixteenth-note pickup
- **Measures 238–242:** Same as above
- **Measures 99–105**: Band is thinly scored; reduce dynamic on section unison line
- **Measures 146–175**: Play section unison line *mezzo forte* rather than *forte*
- **Measures 207–209**: Play full length double-dotted quarter-notes

EUPHONIUM

- **Measures 29–34**: Sonority is key in this line
- **Measure 56–58**: Euphonium should be quite prominent
- **Measures 148–172**: Low F tends to be sharp; for reference point, listen to tubas, who are more likely to play low F in tune
- **Measures 192–193**: F tends to be sharp; be careful and adjust
- **Measures 226**: Ab in solo tends to be low—be sure to raise pitch; this is a very obvious problem, since the woodwinds play this same motive two measures earlier; because of its exposed nature, a flat Ab can be detrimental
- **Measures 249–251**: Same problem as measure 226

TUBA

- **Measures 13–17**: Consider using one player to achieve *pianissimo*
- **Measures 86–98**: One player only
- **Measures 106–143:** Use very conservative *forte*
- **Measures 148–169**: This line should be played down an octave by as many players as can do so with good intonation; return to written "C" as printed in measure 169
- **Measures 203–207**: One player only
- **Measure 209** Begin *mezzo piano* and *crescendo* only to *mezzo forte*
- **Measure 245:** Breathe between half-notes, then continue without breath to measure 253
- **Measures 268–270**: Begin softly using only half of section; have remainder join in measure 270