The United States Army Field Band

The Musical Ambassadors of the Army
Washington, DC

An Educator's Guide to the Music of Aaron Copland

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

1st Clarinet

- **Measures 32–40:** Use one player on the Solo Clarinet part and one on the 1st 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 1st Clarinet should play where written; all other players should play down *8va* until measure 196

3rd Clarinet

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

TRUMPET

- **Part Assignments:** Transcribed for 4 Cornets and 2 Trumpets; must have 2 players on 1st 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
- **Measure**s **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