



# 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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### 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