



The United States Army Field Band

The Musical Ambassadors of the Army
Washington, DC

An Educator's Guide to the Music of Aaron Copland

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 2nd 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

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

Circus Music

- **1st Clarinets, measures 139 and 214:** Beat three should be written G# (on top of staff)
- **2nd Clarinet, measures 139 and 214:** Beat three should be written G# (2nd 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
- **2nd Clarinet, measure 210:** Beat three should be written E (4th space)

Walk to the Bunkhouse

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

Grandfather's Story

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

Happy Ending

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

ALTO CLARINET

Grandfather's Story

- **Measures 1–5:** Soli with 1st 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 1st, 2nd, or 3rd 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