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