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# Composer's Note

When Maestro Neal Gittleman, a dear friend and fellow student of Nadia Boulanger, invited me to compose an overture in honor of the centennial of Aaron Copland's birth, I immediately thought back to a remark Mademoiselle Boulanger once made about *Pulcinella*, Stravinsky's homage to the baroque composer Pergolesi: "When one listens to this work, one notices not so much the object as the hand holding it." I relished the challenge of asserting my own personality in a portrait of Copland, while relying upon my deep love and knowledge of Copland's work to guide me.

I set out quite consciously to evoke various aspects of Copland's work by combining and recombining them within the terms of my own musical personality. For example, the first theme of *A Copland Portrait* combines the character of a theme from *The Red Pony* with the rhythmic texture of the scherzo of the *Third Symphony*. While composing the piece I was conscious of drawing inspiration from many of Copland's works; a melodic shape here, a harmonic gesture there, until I arrived at something that felt fresh and new to me.

*A Copland Portrait* is cast in a traditional Sonata-Allegro form. After a vigorous, syncopated orchestral tutti, the first theme is announced in the solo oboe, accompanied by a steady eighth-note ostinato. Playful interjections are stated in the flute and bassoon. The syncopated tutti returns; the first theme is stated again, this time in the low winds. This theme builds to a colorful climax, leading into a more dissonant transition section, which gradually slows and gives way to a lilting, more lyrical second theme in the clarinet. After some modest development of the second theme, a more plaintive theme stated in the muted trumpet brings the exposition to a close. A *scherzando* development section follows; the first four notes of the first theme are inverted and subjected to various contrapuntal treatments. This development section ends with a return of the opening syncopated motive, leading into a recapitulation of the first theme, this time in canon, and the second theme and closing theme, broadly sung. A brilliant toccata-style coda brings *A Copland Portrait* to a brisk conclusion.

*A Copland Portrait* was commissioned by the Dayton Philharmonic Orchestra, Neal Gittman, Music Director, and was premiered by them on January 12th and 13th, 2000. The composer thanks Manly Romero for his expert editing of the orchestral score, and Conrad Susa for supplying the title.

The present version for band was transcribed by Ryan Nowlin, and premiered on March 22nd, 2015 by "The President's Own" United States Marine Band, Lieutenant Colonel Jason Fettig, conductor. I am grateful to my friend the composer and publisher Jonathan Elkus for suggesting the idea of a transcription and for connecting me with the Marine Band.

**David Conte** (b. 1955) is Professor of Composition and Chair of the Composition Department at the San Francisco Conservatory of Music. He has received commissions from Chanticleer, the San Francisco Symphony Chorus, the Dayton, Oakland and Stockton Symphonies, the Atlantic Classical Orchestra, the American Guild of Organists, Sonoma City Opera and the Gerbode Foundation. In 2007 he received the Raymond Brock commission from the American Choral Directors Association. Conte has composed six operas and a musical, scores for documentary film for PBS, and music for chorus, solo voice, chamber music, and orchestra. In 2011 he joined the Composition Faculty of the European American Musical Alliance in Paris and the board of the American Composers Forum. In 2014 he was named composer in residence for Cappella SF, a professional chamber choir in San Francisco.

## Instrumentation

Piccolo	1st E $\flat$ Alto Saxophone	Euphonium
1st Flute	2nd E $\flat$ Alto Saxophone	Tuba
2nd Flute	B $\flat$ Tenor Saxophone	
	E $\flat$ Baritone Saxophone	Double Bass
1st Oboe		Piano
2nd Oboe	1st B $\flat$ Cornet	Timpani
English Horn (Oboe 3)	2nd B $\flat$ Cornet	
	3rd B $\flat$ Cornet	Mallet Percussion 1 (Xylo., Glock.)
E $\flat$ Clarinet	1st C Trumpet	Mallet Percussion 2 (Marimba, Glock.)
1st B $\flat$ Clarinet	2nd C Trumpet	
2nd B $\flat$ Clarinet	3rd C Trumpet	Percussion 1 (Trg., Tamb., S.D., Med. Sus. Cym., Lg. Sus. Cym.)
3rd B $\flat$ Clarinet		
4th B $\flat$ Clarinet	1st F Horn	
B $\flat$ Bass Clarinet	2nd F Horn	
BB $\flat$ Contrabass Clarinet	3rd F Horn	
	4th F Horn	
1st Bassoon	1st Trombone	
2nd Bassoon	2nd Trombone	
Contrabassoon	3rd Trombone	

# A Copland Portrait

Full Score

Duration ca. 8'00"

David Conte

Transcribed by Ryan Nowlin

**Allegro molto (♩ = 160)** (A)

Piccolo *ff*

Flutes 1 2 *ff*

Oboes 1 2 *ff*

English Horn (Oboe 3) *ff*

E♭ Clarinet *ff*

B♭ Clarinets 1 2 3 4 *ff*

B♭ Bass Clarinet *ff*

BB♭ Contrabass Clarinet *ff*

Bassoons 1 2 *ff*

Contrabassoon *ff*

E♭ Alto Saxophones 1 2 *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

B♭ Cornets 1 2 3 *ff*

C Trumpets 1 2 3 *ff*

F Horns 1 2 3 4 *ff*

Trombones 1 2 3 *ff*

Euphonium *ff*

Tuba *ff*

Double Bass *ff*

Piano *ff*

Timpani *ff*

Mallet Percussion 1 (Xylo., Glock.) *ff*

Mallet Percussion 2 (Marimba, Glock.) *f*

Percussion 1 (Trgl., Tamb., S.D., Med. Sus. Cym., Lg. Sus. Cym.) *f*

Percussion 2 (Bass Drum, Small Tam-Tam) *f*

1 2 3 4 5 6 7

A Copland Portrait

Picc.

Fls. 1  
2

Obs. 1  
2

E. Hn.  
(Ob. 3)

E♭ Cl.

1  
2  
3  
4

B♭ Cls.

B. Cl.

Cb. Cl.

Bsns. 1  
2

C. Bn.

A. Saxes  
1  
2

T. Sax

B. Sax

1  
2  
3

B♭ Cnts.

1  
2  
3

C Tpts.

1  
2  
3

Hns. 1  
2  
3  
4

Tbns. 1  
2  
3

Euph.

Tuba

D.B.

Pno.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

8 9 10 11 12 13 14

Detailed description of the musical score: This page contains the musical score for measures 8 through 14 of 'A Copland Portrait'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn (Ob. 3), E-flat Clarinet, Clarinets (1, 2, 3, 4), Bass Clarinet, Bassoon (1 and 2), Contrabassoon, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes B-flat Cornets (1, 2, 3), Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, and Tuba. The percussion section includes Drum Major (D.B.), Piano (Pno.), Timpani (Timp.), Mallet Percussion 1 (Mlt. Perc. 1), Mallet Percussion 2 (Mlt. Perc. 2), and other Percussion (Perc. 1 and 2). The score features various dynamics such as *mf*, *mfz*, *mp*, *pp*, *sub.*, *f*, and *p*. Performance instructions like 'cup mute' and 'one player' are present. The bottom of the page is numbered 8 through 14.

Picc.

Fls. 1  
2

Obs. 1  
2

E. Hn.  
(Ob. 3)

E♭ Cl.

1  
2

B♭ Cls.  
3  
4

B. Cl.

Cb. Cl.

Bsns. 1  
2

C. Bn.

A. Saxes  
1  
2

T. Sax

B. Sax

1  
2  
3

C Tpts.  
1  
2  
3

Hns.  
1  
2  
3  
4

Tbns.  
1  
2  
3

Euph.

Tuba

D.B.

Pno.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

TAMB.

This musical score is for the piece "A Copland Portrait" and covers measures 56 through 61. The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn (Ob. 3), E♭ Clarinet, Clarinets (1, 2, 3, 4), Bass Clarinet, Contrabass Clarinet, Bassoons (1 and 2), Contrabassoon, Saxophones (Alto 1 and 2, Tenor, Baritone), Trumpets (1, 2, 3), Horns (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tuba, Double Bass, Piano, Timpani, and Mallet Percussion (1 and 2). The score features a variety of musical textures, including rhythmic patterns in the woodwinds and strings, and melodic lines in the brass and woodwinds. Dynamic markings such as *mf* (mezzo-forte) are used throughout. The piano part includes markings for *8ba* (8va bassoon) and *8ba* (8va tuba). The percussion parts provide a steady rhythmic accompaniment.

**(G)**

Picc.  
Fls. 1  
2  
Obs. 1  
2  
E. Hn.  
(Ob. 3)  
E♭ Cl.  
1  
2  
B♭ Cls.  
3  
4  
B. Cl.  
Cb. Cl.  
Bsns. 1  
2  
C. Bn.  
A. Saxes  
1  
2  
T. Sax  
B. Sax

**(G)**

Bsns. 3  
4  
Hns.  
1  
2  
3  
4  
Tbns.  
1  
2  
3  
Euph.  
Tuba  
D.B.

**(G)**

Pno.  
Timp.  
Mlt. Perc. 1  
Mlt. Perc. 2  
Perc. 1  
Perc. 2

rall.

Picc.  
 Fls. 1  
 2  
 Obs. 1  
 2  
 E. Hn.  
 (Ob. 3)  
 E♭ Cl.  
 1  
 2  
 B♭ Cls.  
 3  
 4  
 B. Cl.  
 Cb. Cl.  
 Bsns. 1  
 2  
 C. Bn.  
 1  
 A. Saxes  
 2  
 T. Sax  
 B. Sax  
 1  
 B♭ Cnts. 2  
 3  
 C Tpts.  
 1  
 2  
 3  
 Hns. 1  
 2  
 3  
 4  
 Tbns. 1  
 2  
 3  
 Euph.  
 Tuba  
 D.B.  
 Pno.  
 Timp.  
 Mlt. Perc. 1  
 Perc. 1  
 Perc. 2

mp p mp p  
 SOLO mf  
 p dolce  
 mp  
 mp  
 p  
 cup mute  
 p  
 mp  
 harmon  
 pp  
 to str. mute  
 p  
 pp  
 3  
 p  
 open  
 open  
 SOLO  
 mf 3  
 8ba  
 8ba  
 mp  
 rall.  
 rall.



Picc.   
 Fls. 1, 2   
 Obs. 1, 2   
 E. Hn. (Ob. 3)   
 E♭ Cl.   
 1   
 2   
 B♭ Cls.   
 3   
 4   
 B. Cl.   
 Cb. Cl.   
 Bsns. 1, 2   
 C. Bn.   
 A. Saxes   
 1   
 2   
 T. Sax   
 B. Sax   
 B♭ Cnts.   
 1   
 2   
 3   
 C Tpts.   
 1   
 2   
 3   
 Hns.   
 1   
 2   
 3   
 4   
 Tbns.   
 1   
 2   
 3   
 Euph.   
 Tuba   
 D.B.   
 Pno.   
 Timp.   
 Mlt. Perc. 1   
 Perc. 1   
 Perc. 2

Musical score for 'A Copland Portrait' showing orchestral parts from page 105 to 110. The score includes parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Saxophones, Trumpets, Trombones, Euphonium, Tuba, Double Bass, Piano, Timpani, and various Percussion instruments. The music is in 3/4 time and features dynamic markings such as *p*, *mp*, and *sub. p*.





Picc. *mf*  
 Fls. 1 *mf*  
 Fls. 2 *mf*  
 Obs. 1 *mf*  
 Obs. 2 *mf*  
 E. Hn. (Ob. 3) *mf*  
 Eb Cl. *mf*  
 1 *mf*  
 2 *mf*  
 B. Cls. *mf*  
 3 *mf*  
 4 *mf*  
 B. Cl. *mf*  
 Cb. Cl. *mf*  
 Bsns. 1 *mf*  
 Bsns. 2 *mf*  
 C. Bn. *mf*  
 A. Saxes *mf*  
 1 *mf*  
 2 *mf*  
 T. Sax *mf*  
 B. Sax *mf*  
 1 *mf*  
 2 *mf*  
 3 *mf*  
 C Tpts. *mf*  
 1 *mf*  
 2 *mf*  
 3 *mf*  
 Hns. *mf*  
 3 *mf*  
 4 *mf*  
 Tbps. *mf*  
 1 *mf*  
 2 *mf*  
 3 *mf*  
 Euph. *mf*  
 Tuba *mf*  
 D.B. *mf*  
 Pno. *mf*  
 Timp. *mf*  
 Mlt. Perc. 1 *mf*  
 Mlt. Perc. 2 *mf*  
 Perc. 1 *mf*  
 Perc. 2 *mf*

Picc.  
 Fls. 1, 2  
 Obs. 1, 2  
 E. Hn. (Ob. 3)  
 E♭ Cl.  
 1  
 2  
 B♭ Cls. 3, 4  
 B. Cl.  
 Cb. Cl.  
 Bsns. 1, 2  
 C. Bn.  
 A. Saxes 1, 2  
 T. Sax  
 B. Sax  
 1  
 B♭ Cnts. 2  
 3  
 C Tpts. 1, 2, 3  
 1, 2  
 Hns. 3, 4  
 1, 2  
 Tbns. 3  
 Euph.  
 Tuba  
 D.B.  
 Pno.  
 Timp.  
 Mlt. Perc. 1  
 Mlt. Perc. 2  
 Perc. 1  
 Perc. 2

Musical score for "A Copland Portrait" featuring various instruments. The score includes dynamics such as *mf*, *mp*, and *f*. Performance markings include *a2*, *div.*, and *8va*. The score is divided into measures 206 through 211.

This musical score is for the piece "A Copland Portrait" and covers measures 229 through 232. The instrumentation includes:

- Picc.
- Fls. 1, 2
- Obs. 1, 2
- E. Hn. (Ob. 3)
- E♭ Cl.
- B♭ Cls. 1, 2, 3, 4
- B. Cl.
- Cb. Cl.
- Bsns. 1, 2
- C. Bn.
- A. Saxes 1, 2
- T. Sax
- B. Sax
- B♭ Cnts. 1, 2, 3
- C Tpts. 1, 2, 3
- Hns. 1, 2, 3, 4
- Tbns. 1, 2, 3
- Euph.
- Tuba
- D.B.
- Pno.
- Timp.
- Mlt. Perc. 1
- Mlt. Perc. 2
- Perc. 1
- Perc. 2

The score is written in 3/4 time and features complex rhythmic patterns, including sixteenth-note runs and triplets. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The piano part is mostly silent, with some chords in the bass register.

This page contains the musical score for 'A Copland Portrait', page 41. The score is arranged in a standard orchestral format with the following parts and staves:

- Picc.** (Piccolo): Staff 1
- Fls.** (Flutes): Staves 2 and 3
- Obs.** (Oboes): Staves 4 and 5
- E. Hn. (Ob. 3)** (English Horn/Oboe 3): Staff 6
- E♭ Cl.** (E-flat Clarinet): Staff 7
- B♭ Cls.** (B-flat Clarinets): Staves 8, 9, and 10
- B. Cl.** (Bass Clarinet): Staff 11
- Cb. Cl.** (C Bass Clarinet): Staff 12
- Bsns.** (Bassoons): Staves 13 and 14
- C. Bn.** (Contrabassoon): Staff 15
- A. Saxes** (Alto Saxophones): Staves 16 and 17
- T. Sax** (Tenor Saxophone): Staff 18
- B. Sax** (Baritone Saxophone): Staff 19
- B♭ Cnts.** (B-flat Trumpets): Staves 20, 21, and 22
- C Tpts.** (C Trumpets): Staves 23 and 24
- Hns.** (Horns): Staves 25, 26, and 27
- Tbns.** (Trombones): Staves 28 and 29
- Euph.** (Euphonium): Staff 30
- Tuba**: Staff 31
- D.B.** (Double Bass): Staff 32
- Pno.** (Piano): Staves 33 and 34
- Timp.** (Timpani): Staff 35
- Mlt. Perc. 1** (Mallet Percussion 1): Staff 36
- Mlt. Perc. 2** (Mallet Percussion 2): Staff 37
- Perc. 1** (Percussion 1): Staff 38
- Perc. 2** (Percussion 2): Staff 39

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. A circled 'Y' symbol is present above the Piccolo staff at the beginning of the page and above the Piano staff at the end of the page. The bottom of the page is divided into four measures, labeled 233, 234, 235, and 236.

Picc.

Fls. 1  
2

Obs. 1  
2

E. Hn.  
(Ob. 3)

E♭ Cl.

1  
2

B♭ Cls.  
3  
4

B. Cl.

Cb. Cl.

Bsns. 1  
2

C. Bn.

A. Saxes  
1  
2

T. Sax

B. Sax

B♭ Cnts. 1  
2  
3

C Tpts.  
1  
2  
3

Hns.  
1  
2  
3  
4

Tbns.  
1  
2  
3

Euph.

Tuba

D.B.

Pno.

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

253 254 255 256 257 258



