

KALMUS CONCERT BAND SERIES

**ALFRED
REED**

GREENSLEEVES

(Revised Version, 1990)

CONDUCTOR'S SCORE

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Order

GREENSLEEVES

(Revised Edition, 1990)

NOTE TO CONDUCTOR

The issuing of a new edition of this work has afforded me the opportunity of making a few changes in its instrumentation that experience has shown will aid in obtaining greater clarity in certain complex textures. The conductor is respectfully urged to consider carefully the following suggestions in this regard:

1. The opening seven measures are meant to give the impression and color of wind chamber music. Therefore there should be no greater number of 1st Bb Clarinets playing this opening passage than will balance against the one Horn, two Flutes and solo Oboe scored.
2. The divisi writing in the 1st and 2nd Bb Clarinets from the ninth measure up to letter C should not necessarily be evenly divided as to number of players on each line. In fact, depending on the size of the group, ability of the players both on these parts and others (such as the Baritones and Bassoons) and acoustics of the concert hall, there may be *no* players on the bottom half of each of these parts if playing these bottom halves will mean that the constant interplay of the contrapuntal development above the melody line, in all three Clarinet parts, Flutes, Alto and Tenor Saxophones will not emerge clearly. Great care should be taken to see that this interplay does emerge, and especially that the expressive qualities of these lines are fully brought out by attention to the nuance crescendos and diminuendos in almost every occurrence of each such line. The main melodic line in the Baritones and Bassoons does not really need strengthening by a number of Clarinets; one each of the 1st and 2nd Clarinets will be enough to produce the tone quality sought here, leaving all of the others to bring out the contrapuntal web that the music weaves above it.

The tempo at letter J should be only as broad as will permit all of the Brasses to sustain their lines at the power and sonority desired here, as well as at letters K and L. The sound must not drop off at any one point because the various players are running out of air and are not able to support their tone. The conductor is urged to work out a pattern of breath markings here, similar to the bowing indications for strings in the orchestra, that will strike the proper balance between the players' necessity to breathe and the long sustained phrases of the music.

Finally, the number of Cornets (Trumpets) and Trombones in the first eight measures of letter N may be reduced so that the return to the wind chamber sound of the opening may be brought out by the Flutes and solo Oboe without forcing their sound or being drowned out by the accompaniment.

The melody of GREENSLEEVES is one of the glories of English music; it is the second oldest secular piece of music that we know of, and was already an established classic in Shakespeare's time. I am grateful for the acceptance this adaptation for winds has had through the years since its first appearance in 1961, and I hope that this revised version will serve to make it even more a joy for players, conductors and audiences in the years to come.

Alfred Reed
Coral Gables, Florida
April 1990

GREENSLEEVES

Conductor

TRADITIONAL
 Arranged by **ALFRED REED**
 (Revised, 1990)

Moderately slow ($\text{♩} = 76$) with expression

(Soli)
 Fls. 1, 2
 p
 Ob. Solo
 [cued in p Eb Cl.]
 1st Stand
 1st Cls. (Soli)
 Hrn 1
 p
 3rd Cls.
 p
 (+ Bells)
 mp
 2nd Cls.
 mp
 Sxs. p
 Hrns.
 Bar.
 1st Cls. (Tutti) mp
 Trbs.
 Bases
 (+ Timp.)
 A pp
 3rd Cls.
 Alto Cls.
 Ten. Sx mp
 1st Cls. p
 2nd Cls. p
 Hrns.
 Bar., Bsns mp *espr.*
 remainder of Cls. 1st & 2nd
 Bass. C Bass Cl.
 2 Tubas only (1st Stand) p
 Strg. Bass pizz.

Fls. 1, 2

Cl. 1

Cl. 2

This system contains three staves. The top staff is for Flutes 1 and 2, the middle for Clarinets 1 and 2, and the bottom for Basses. The music is in 4/4 time with a key signature of one flat. The flute part features a melodic line with slurs and accents. The clarinet parts provide harmonic support with various articulations. The bass part consists of a steady accompaniment.

B

Cl. 1

Cl. 2

This system continues the musical score with three staves. The top staff is for Flutes 1 and 2, the middle for Clarinets 1 and 2, and the bottom for Basses. The flute part continues its melodic development. The clarinet parts maintain their harmonic role. The bass part provides a consistent accompaniment.

C

mp Fls.

Fls. 8ve higher
Obs., Cls., Alto Sax.

f (Soli)

mp Ob.

mp Alto Sax.

mp Ten. Sax.

mf Hrns.
Ten. Sax.

mf Bar., Bsns.
Alto Cls.

mf Tutti Bases (div.)

This system contains five staves. The top staff is for Flute Solo (mp), with a dynamic change to forte (f) for a solo section. The second staff is for Oboe (mp). The third staff is for Alto Saxophone (mp). The fourth staff is for Tenor Saxophone (mp). The fifth staff is for Horns and Tenor Saxophone (mf), Baritone/Soprano Saxophones and Alto Clarinet (mf), and Basses (mf). The music is in 4/4 time with a key signature of one flat. The flute solo is a melodic line. The oboe and saxophone parts provide harmonic support. The horns and basses provide a steady accompaniment.

Fls., Eb Cl. D
(Fls. 8ve higher)

Cls. Sxs. *mf*

Cors. (cup mutes) Bells

f (Soli)

Trbs. *mf* *mp* *f*

Bar. Alto & Bass Cls. B'ssns

Picc. Fls.

mf *p*

(Hrns.) *mf* *f* (Soli) *p* Hrns. Soli

(Trbs.) *mf* *p* *pp*

E

mp *f* *p*

1st Cls. Soli Fls.

mf *pp* Eb Cl. Cls. Alto & Bass Cls. Bar. Sax. (3 octaves) *mf*

Cls., Sax., Hrns., F'ssns. Bar. *p*

(Soli) Bar. *mf*

(1 stand of Tubas)

(+ Timp roll on G)

F

molto espr. *f*

Alto Sxs.
Obs.
Bss'ns *mf*
T-Sx
(2 octaves)

Cors.

p
Trbs.

G

f *p*

sempre p

H

Picc., Fls., Eb Cl., Obs., Bells

f *mp* *f*

Picc., Fls.
Eb Cl., Obs.

Cls.

Hrns., Alto Sxs.

p *p* *p*

Hrns., Ten. Sax.

Cors.

p

mf Bar.

I

Clas
mp f dim.
Hrns. Alto Sxs
f Hrns. Ten. Sxs
Cors.
p dim. pp
Cors. 1. 2 Cors.
Hrns. 3rd Cor. Bar. Chimes
Trbs.
low W's Trbs.
Basses

J Broadly and very sustained (♩ = 69)

p
molto marcato e sonore
Trbs.

Picc. Fls. 8vb
Obs. Cls. Bells

K

Saxs. Chimes
ff molto sonore
(+ Timp)

Picc
Fls

Musical score for the first system, featuring Piccolo Flutes and Timpani. The score consists of three staves: a top staff for Piccolo Flutes, a middle staff for Piccolo Flutes, and a bottom staff for Timpani. The music is in 3/4 time and includes various rhythmic patterns and dynamics.

L

Picc. Fls., Cls.
Obs., Sxs.

Pair of
Cymbals

ff molto sonore

(+Hrns)

ff

Musical score for the second system, featuring Piccolo Flutes, Clarinets, Oboes, Saxophones, Horns, and Cymbals. The score consists of three staves: a top staff for Piccolo Flutes, Clarinets, Oboes, and Saxophones; a middle staff for Horns and Cymbals; and a bottom staff for Piccolo Flutes, Clarinets, Oboes, and Saxophones. The music is in 3/4 time and includes various rhythmic patterns and dynamics.

M

Cymbals

ff

+ Timp.

Musical score for the third system, featuring Cymbals and Timpani. The score consists of three staves: a top staff for Cymbals, a middle staff for Cymbals, and a bottom staff for Timpani. The music is in 3/4 time and includes various rhythmic patterns and dynamics.

iff

pp

+ Timp

This system contains three staves of music. The top staff is for woodwinds, starting with a forte (*iff*) dynamic and ending with a pianissimo (*pp*) dynamic. The middle and bottom staves are for strings, with various articulations and dynamics. A timpani part is indicated by a '+' sign and the word 'Timp'.

[N]

Fls 1, 2

(Soli)
1st Cls

Ob.
Solo

cued in E \flat Cl. & 2nd B \flat Cl.

p

poco

poco

(+ Timp. roll on G)

This system contains three staves of music. The top staff features a woodwind solo for Flutes 1 and 2 (*Fls 1, 2*) and Oboe (*Ob. Solo*). The middle staff is for the 1st Clarinet (*1st Cls*) in a solo part. The bottom staff is for strings, with dynamics ranging from piano (*p*) to *poco*. A timpani roll on G is indicated by '(+ Timp. roll on G)'. A cue for E \flat Clarinet and 2nd B \flat Clarinet is also present.

f

mp

pp

Fls.

Hrns.
(+ Bells)

pp Timp.

Strg. Bass pizz.

p

mp

pp

Clas.

Chimes

low W. W.
Trbs.
Bar.

Basses

This system contains three staves of music. The top staff features a woodwind solo for Flutes (*Fls.*) and Horns (*Hrns. (+ Bells)*). The middle staff is for Clarinets (*Clas.*) and Chimes. The bottom staff is for strings, including low woodwinds, trumpets, baritone, and basses. Dynamics range from forte (*f*) to pianissimo (*pp*). A timpani part is indicated by 'pp Timp.' and a string bass part by 'Strg. Bass pizz.'.