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KALMUS CONCERT BAND SERIES

ALFRED
REED

GREENSLEEVES

(Revised Version, 1990)

CONDUCTOR'S SCORE

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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

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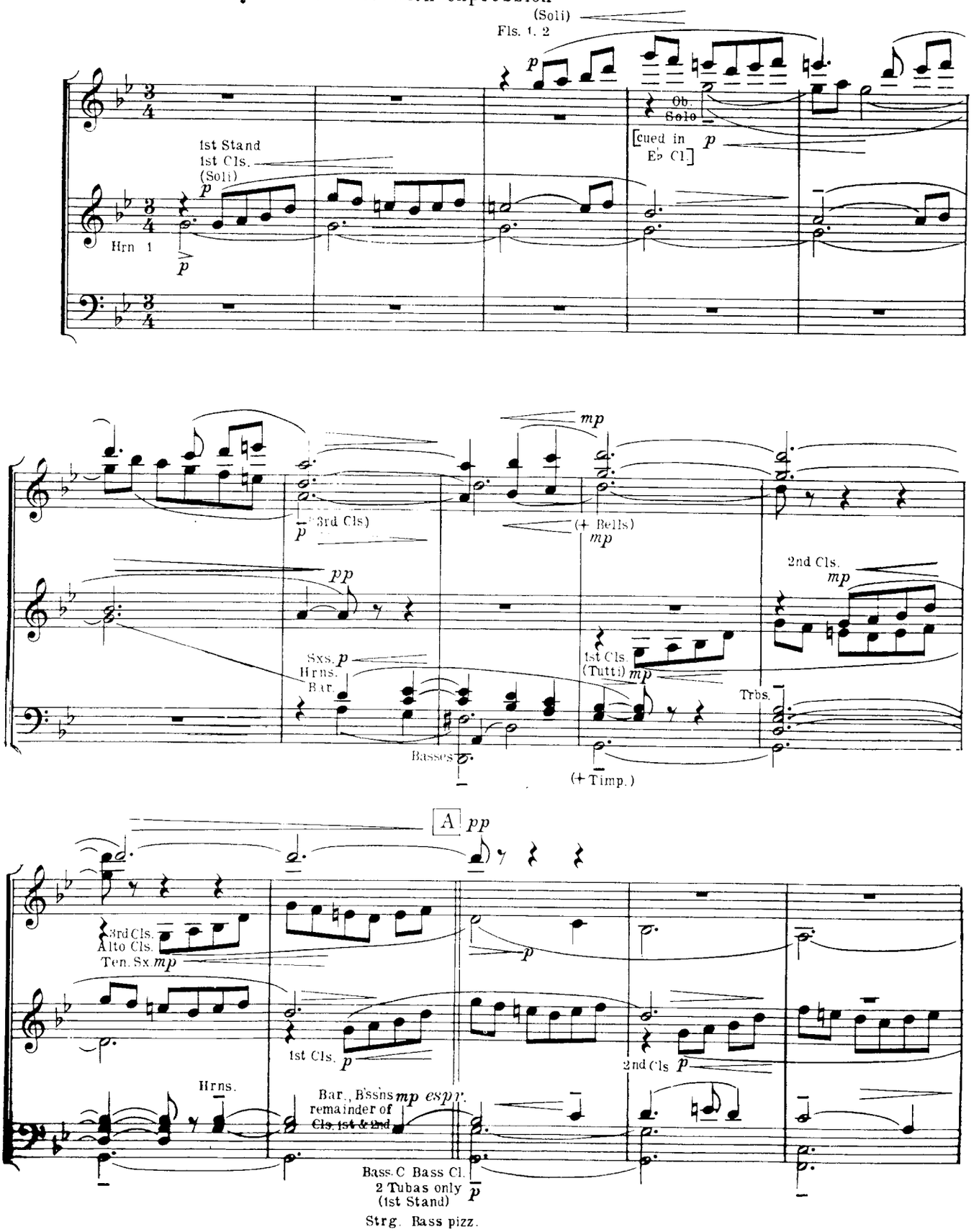
GREENSLEEVES

Conductor

TRADITIONAL
Arranged by ALFRED REED
(Revised, 1990)

Moderately slow (♩ = 76) with expression



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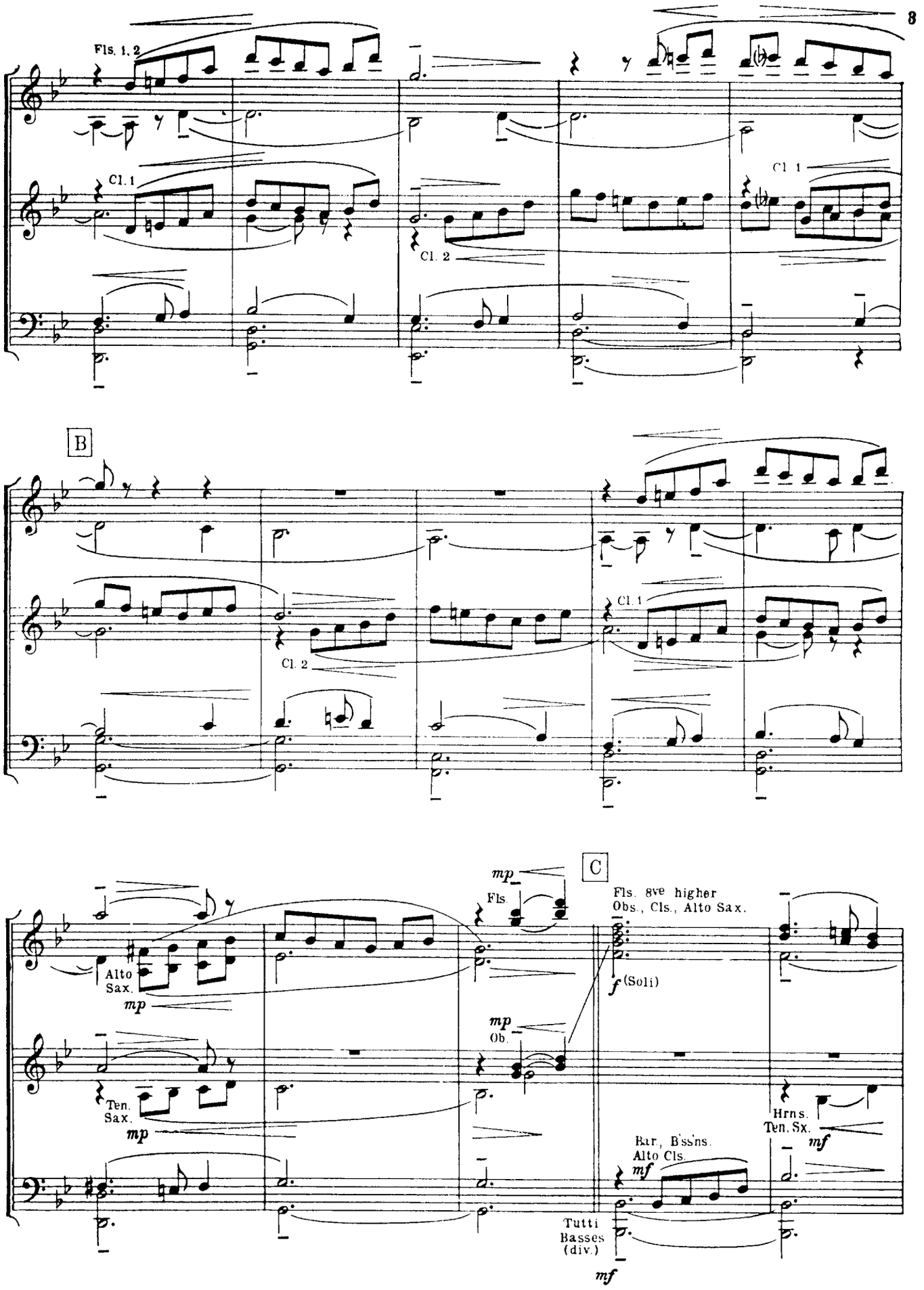

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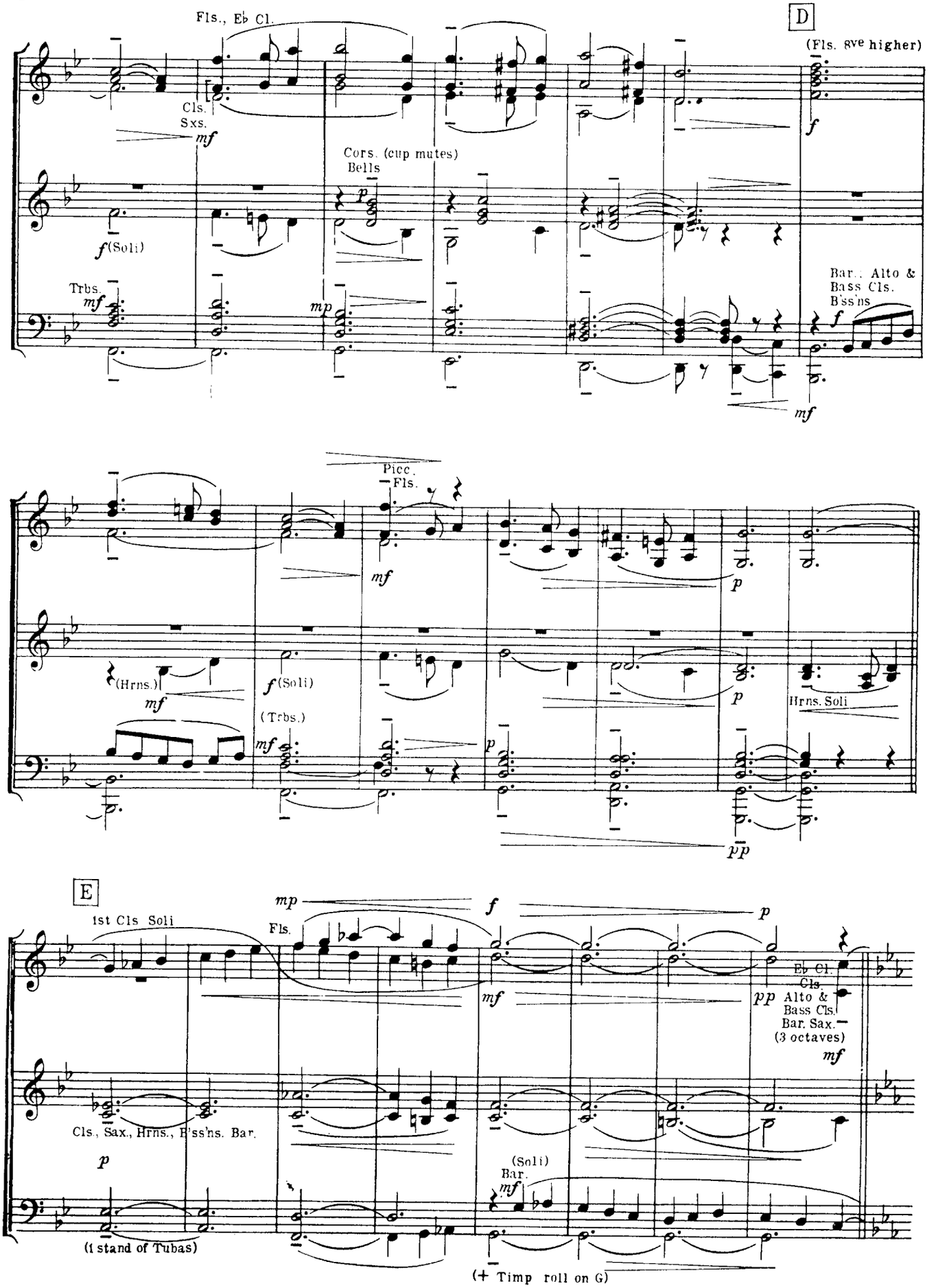

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F

molto espr.

Cors.

Trbs.

Alto Sxs.
Obs.
B'ss'ns.
T-Sx.
(2 octaves)

G

sempre p

H

Picc., Fls., E♭ Cl., Obs., Bells

Cls.

Picc., Fls.
E♭ Cl., Obs.

Hrns., Alto Sxs.

Hrns., Ten. Sax.

Bar.

Cors.

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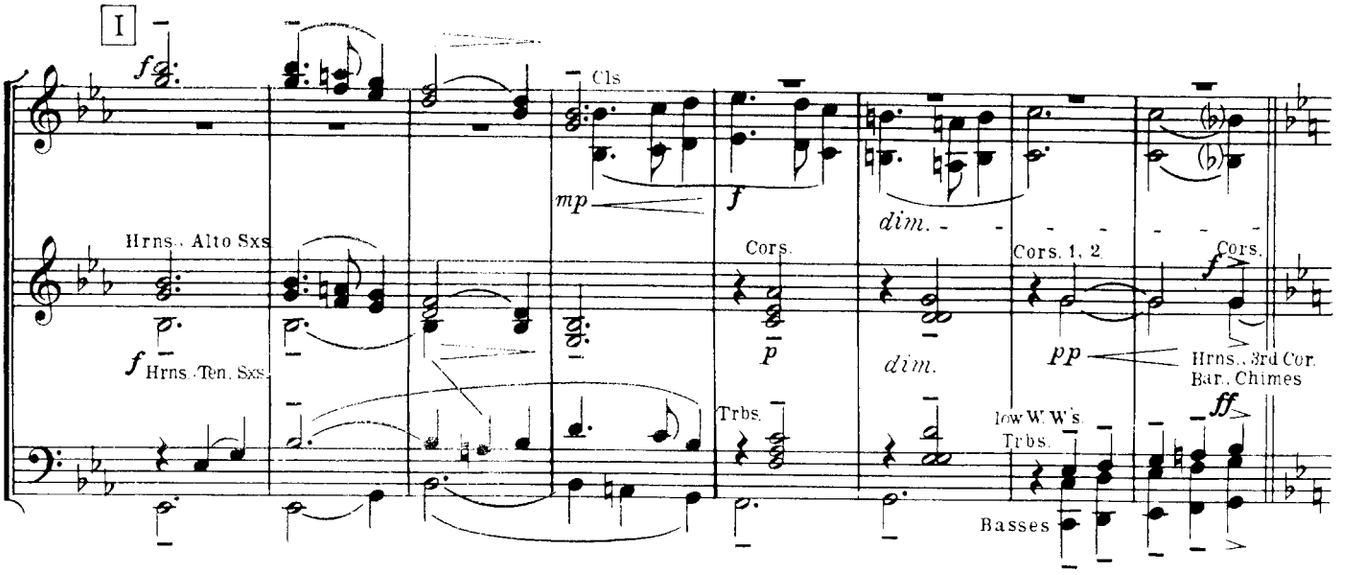

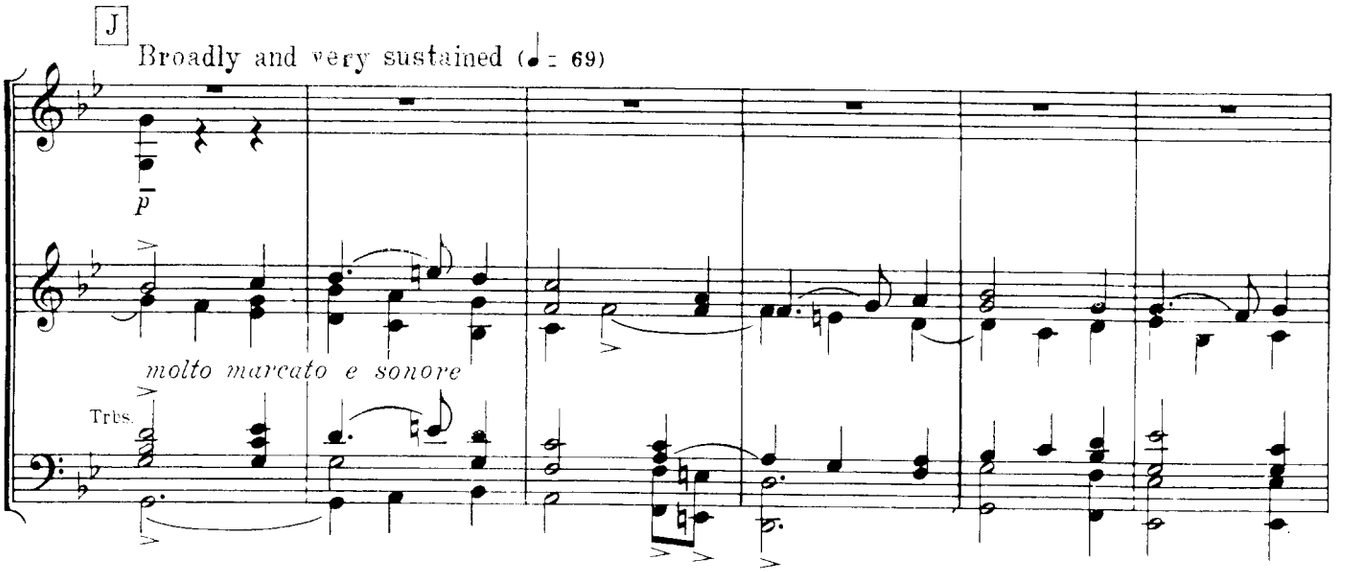

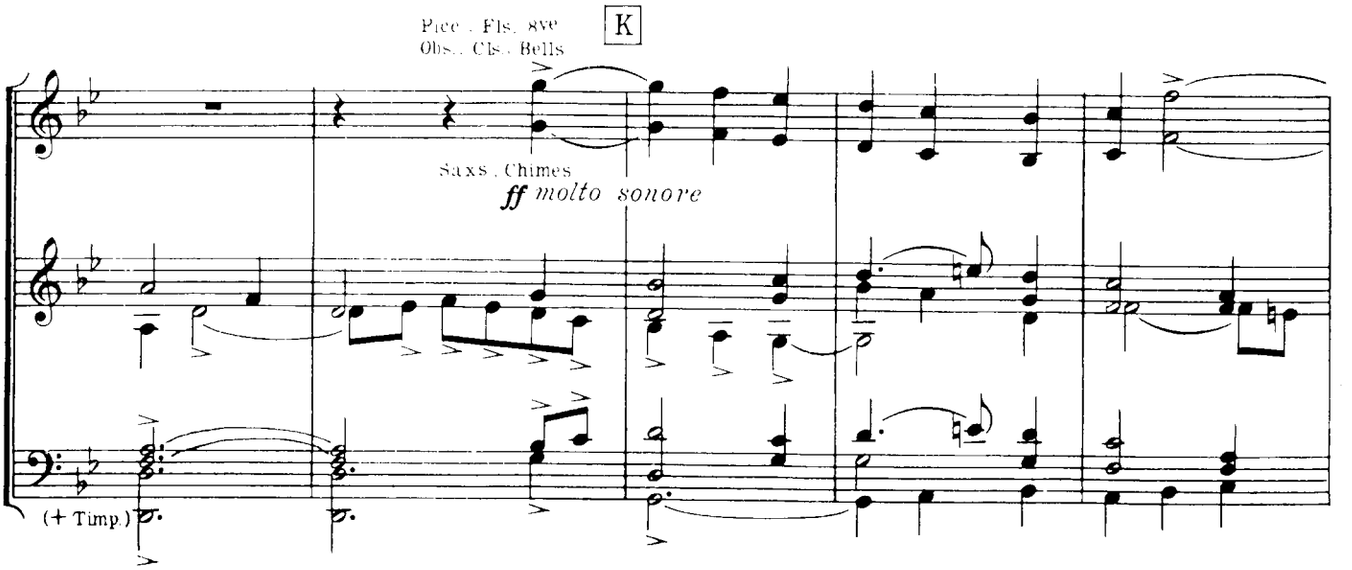

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Picc
Fls

(+ Timp)

L

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

f

(+Hrns)

ff

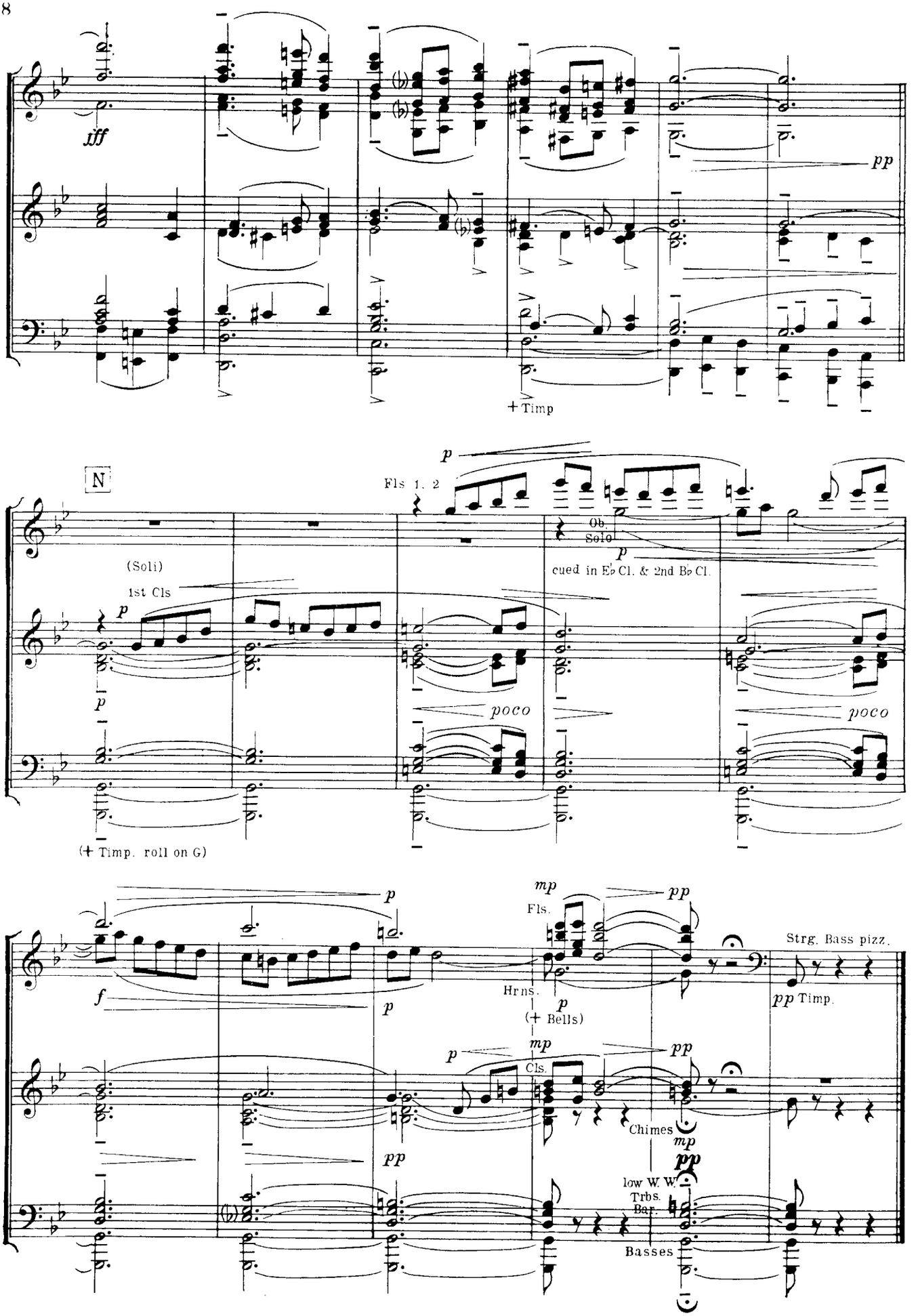
Pair of
Cymbals

ff molto sonore

M

Cymbs

ff

+ Timp.

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