GREENSLEEVES

Traditional

Arranged by Alfred Reed

Cat. No. 012-2584-00 Complete Band with Full Conductor Score [illegible]
Extra Conductor Score [illegible] ea. - Extra Parts [illegible] ea.

Barnhouse

Classics

For Concert Band

A series of selected transcriptions for the modern concert band/wind ensemble under the editorial supervision of

ALFRED REED

Jazz, Classique, Latin

J.C.L. CARTIER

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St-Hubert, Québec J4T 1Z7

Tél.: (450) 926-9800 - Fax: (450) 926-4088

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www3.sympatico.ca/jclcartier • jclcartier@sympatico.ca

GREENSLEEVES

INSTRUMENTATION

Conductor Score	1
C Piccolo	1
1st & 2nd C Flutes	8
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
Bb Contrabass Clarinet	1
1st & 2nd Oboes	2
1st & 2nd Bassoons	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone T.C.	2
Baritone B.C.	2
Basses (Tubas)	4
String Bass	1
Percussion	3
Timpani	1

THE ARRANGER

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth. His parents loved good music and made it part of their daily lives.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

PROGRAM NOTES

It is generally agreed that the melody we know as "Greensleeves" is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While we are not certain that this was the original title, it is known that in the latter 14th Century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover's lament over his lady's cruel treatment of him by a lady clad in a dress with green sleeves.

By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in the "Merry Wives of Windsor". Over 300 years later, the English composer Ralph Vaughn Williams used this melody as an intermezzo between two acts of his opera, "Sir John in Love", which was based on the same play. Since then the tune has been adapted as the basis for at least one Christmas carol ("What Child Is This?") several popular songs, and even by the Swingle Singers on one of their albums. In addition, it has been performed instrumentally by groups of all sizes and styles from full symphony orchestra to small jazz and rock groups.

This arrangement is a symphonic development of this 600 year old classic melody adapted for the full resources of the modern wind orchestra or concert band.

NOTE TO CONDUCTOR

A broad, lyrical, singing line is required at all times to gain the full effect of this setting. Observe the largely contrapuntal treatment of the melodic line throughout, and make certain that all of the lines involved in the development of each texture are evenly balanced against the main melodic line itself.

The number of Horns, Flutes and Clarinets actually playing in the introduction up to letter C should depend on the overall size of the performing group itself; the intention being to create the effect of chamber music, with the full group gradually joining in as the music progresses. The interplay between the moving lines above the main melodic line in all of letter A and B must be carefully watched so that the effect of the clarinet countermelodies against the lower instruments (playing the melody) still allows the melodic material to be heard clearly at all times.

Make sure that the main melody at letter F sounds rich and full and the tempo at letter J should be taken as broadly as the brasses can manage while sustaining their tones fully without weakening, "dropping off", or breaking the line every two measure to breathe. The same will be true of the woodwinds who join them at letter K.

The climax passages at letters L and M must not be allowed to become too strident as a powerful yet controlled sound is what is required here. Beginning two measures before letter N, the feeling of the original color with which the music began should be gradually resumed, even though the full group is now playing. In the case of very large groups, some of the instruments in each area may be omitted beginning at letter N so as to make it easier for the solo or soli instruments to achieve the same effect here as they did in the introduction.

GREENSLEEVES

Conductor Score
012-2584-00

Traditional
Arranged by Alfred Reed

Moderately slow, with expression

Piccolo
1st/2nd Flute
1st/2nd Oboe
1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
E♭ Alto Clarinet
B♭ Bass Clarinet
B♭ Contrabass Clarinet
1st/2nd Bassoon
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Moderately slow, with expression

1st B♭ Trumpet
2nd/3rd B♭ Trumpet
1st/2nd F Horn
3rd/4th F Horn
1st Trombone
2nd/3rd Trombone
Euphonium (Baritone)
Tuba
String Bass
Percussion: Bells, Chimes
Timpani

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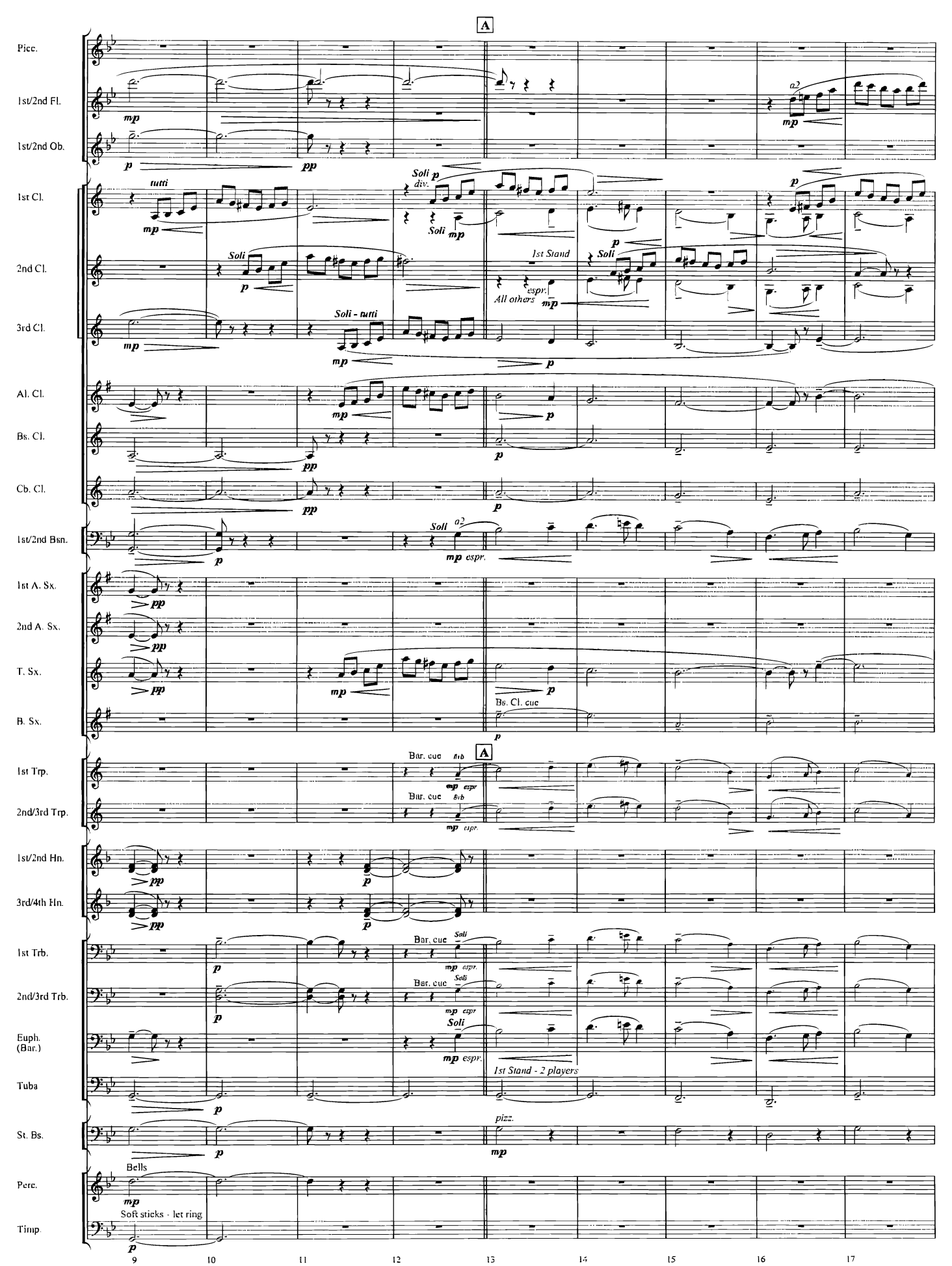
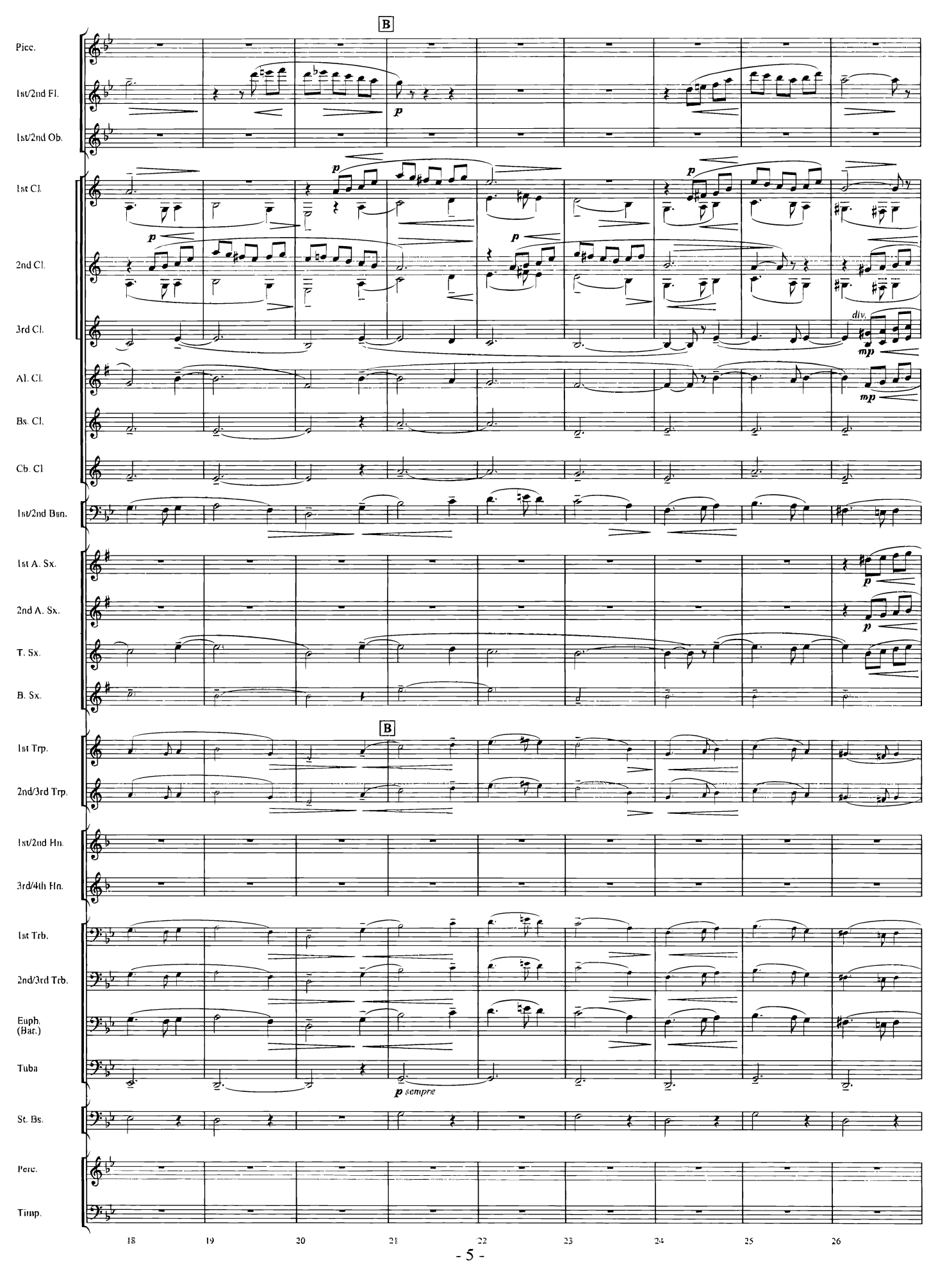
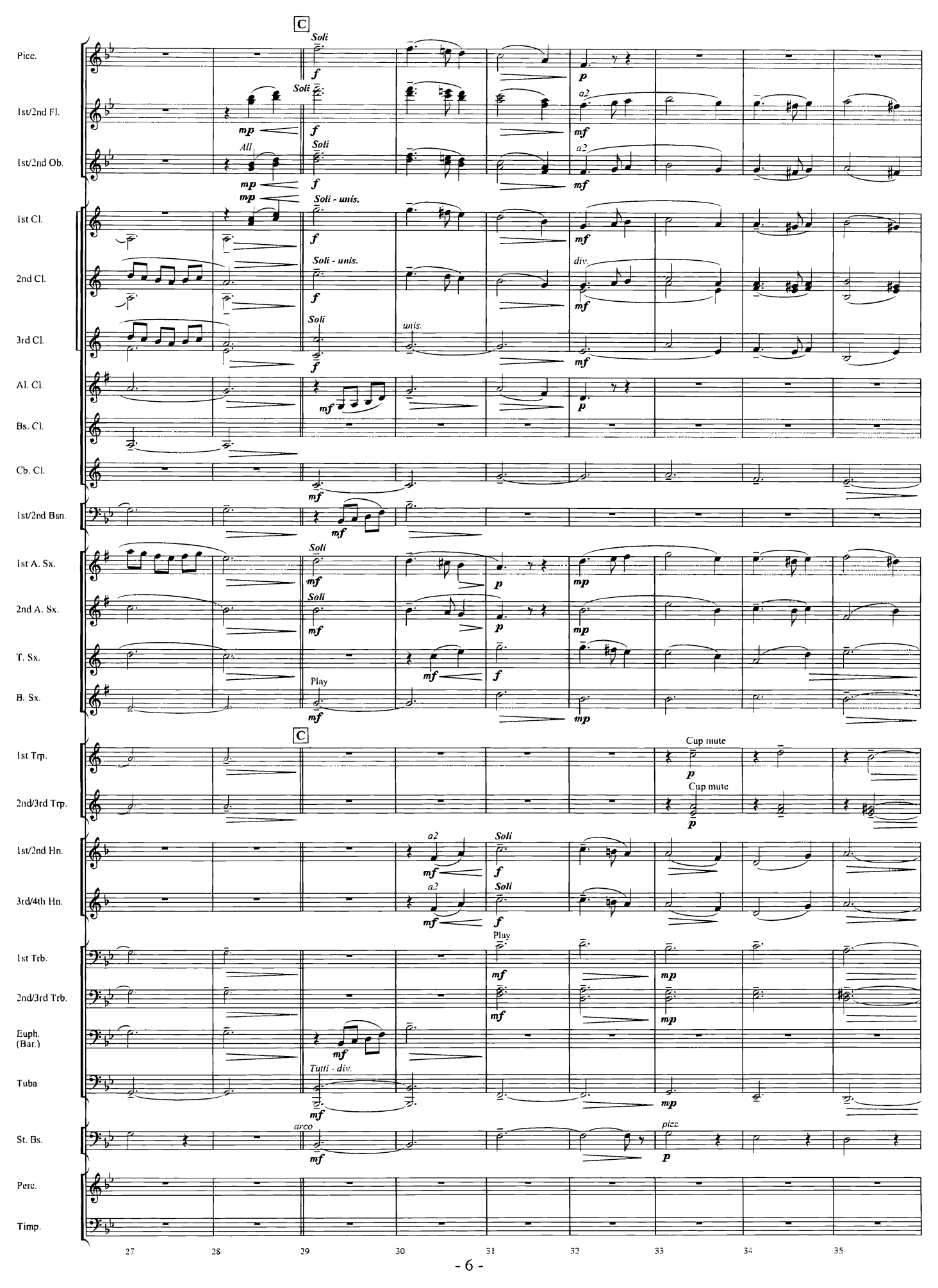
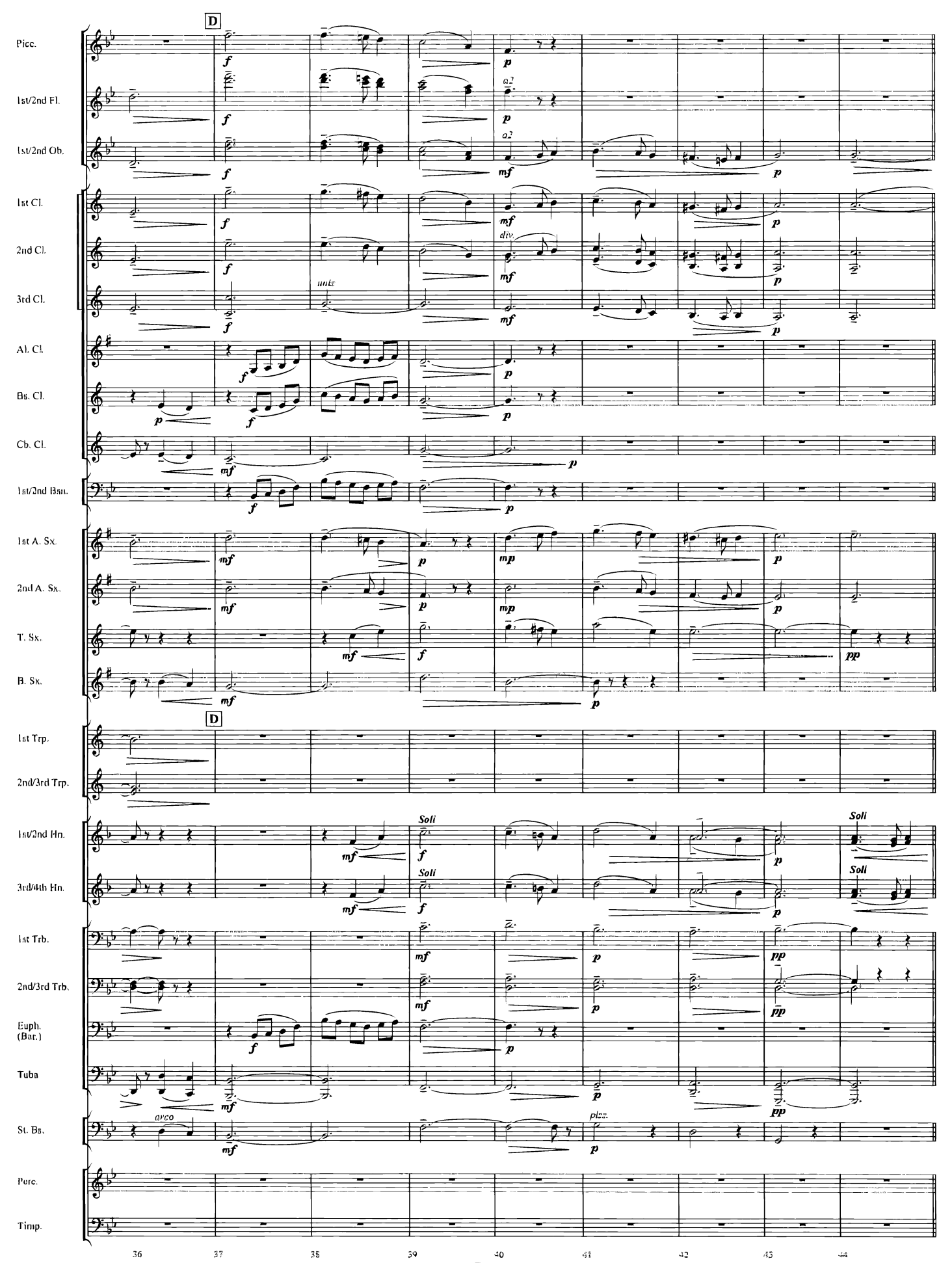
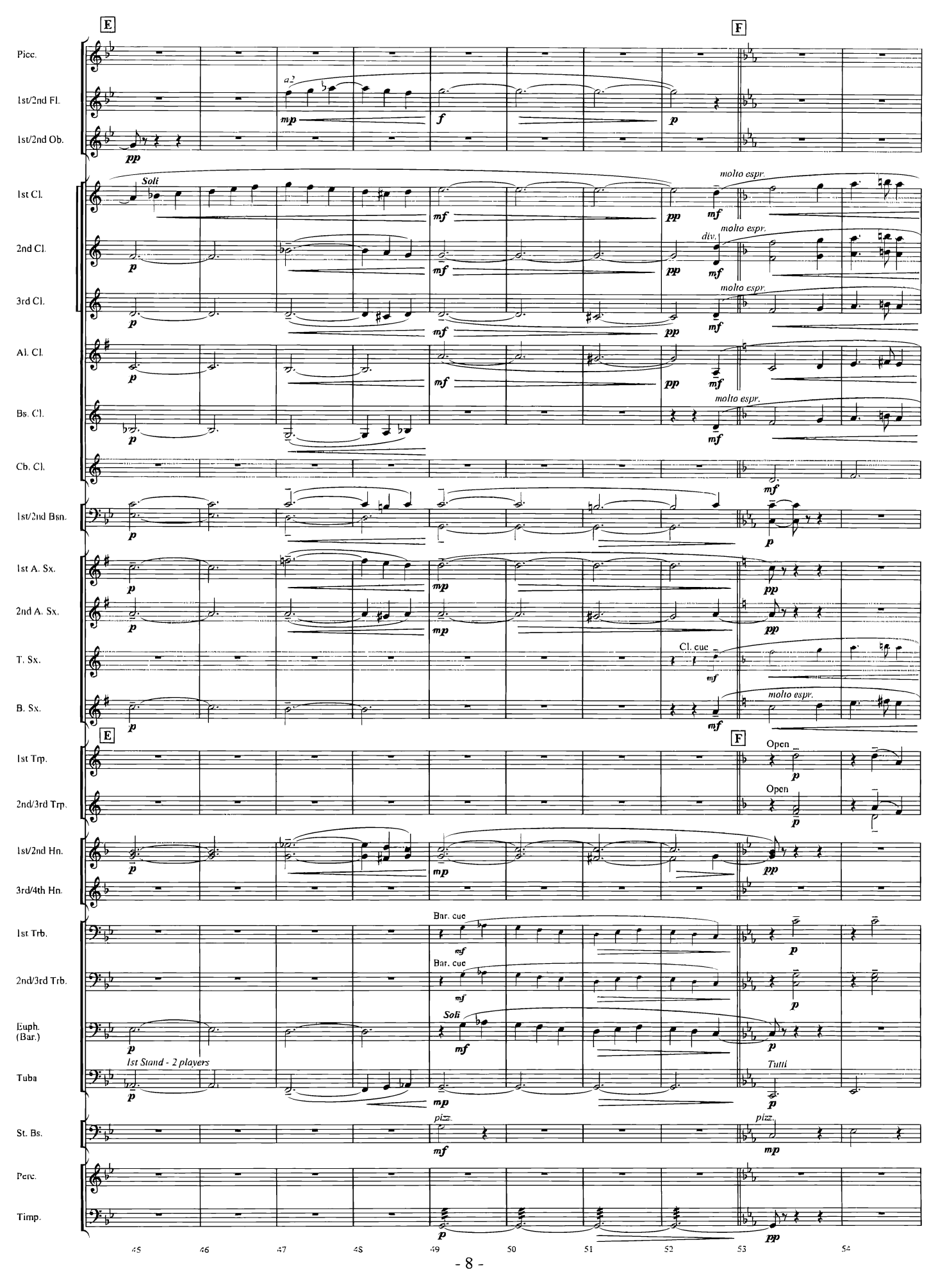
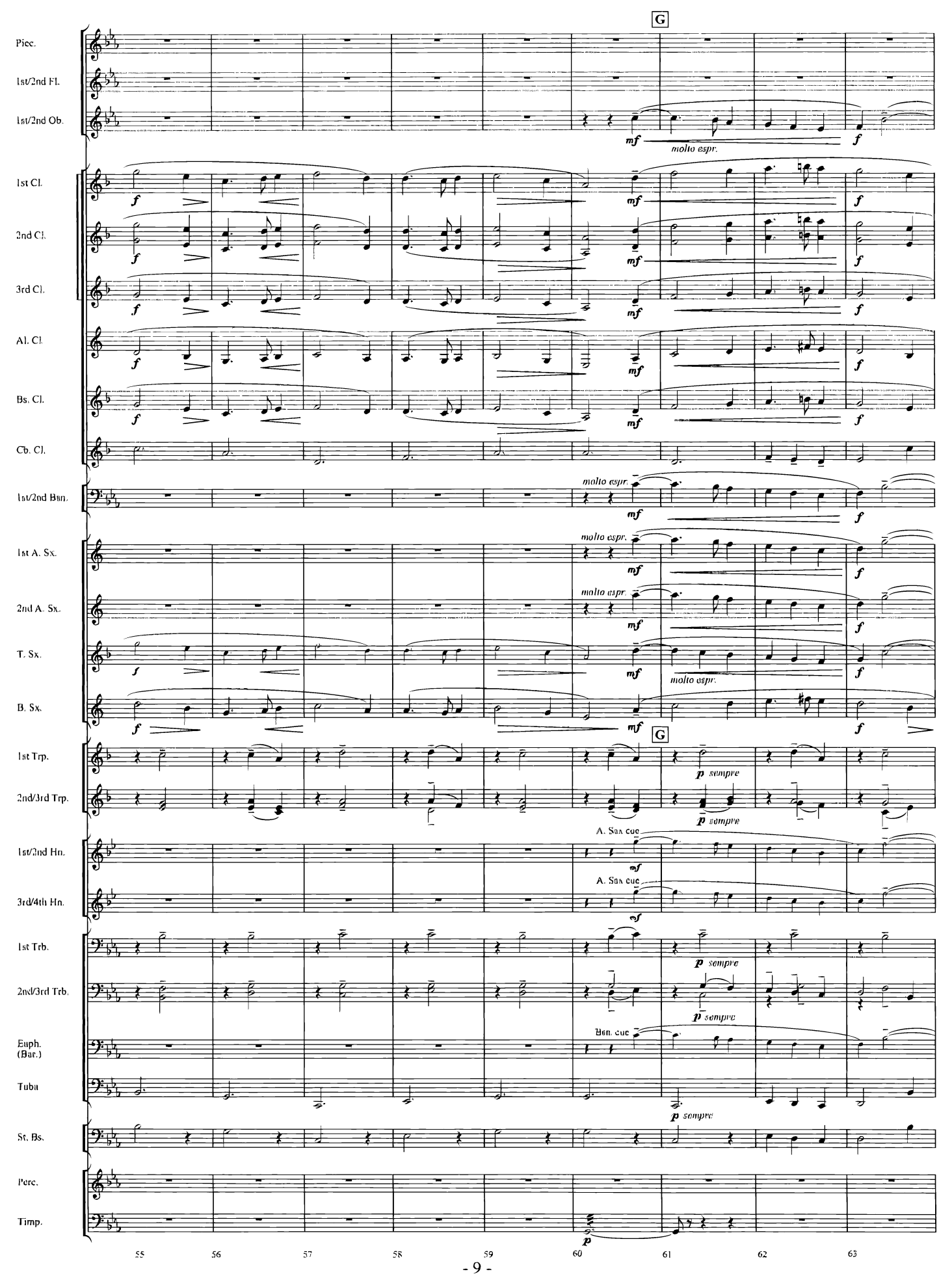

A
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
Perc.
Timp.
tutti
Soli
div.
1st Stand
All others
espr.
Soli - tutti
Bs. Cl. cue
Bar. cue
1st Stand - 2 players
pizz.
Bells
Soft sticks - let ring
9
10
11
12
13
14
15
16
17

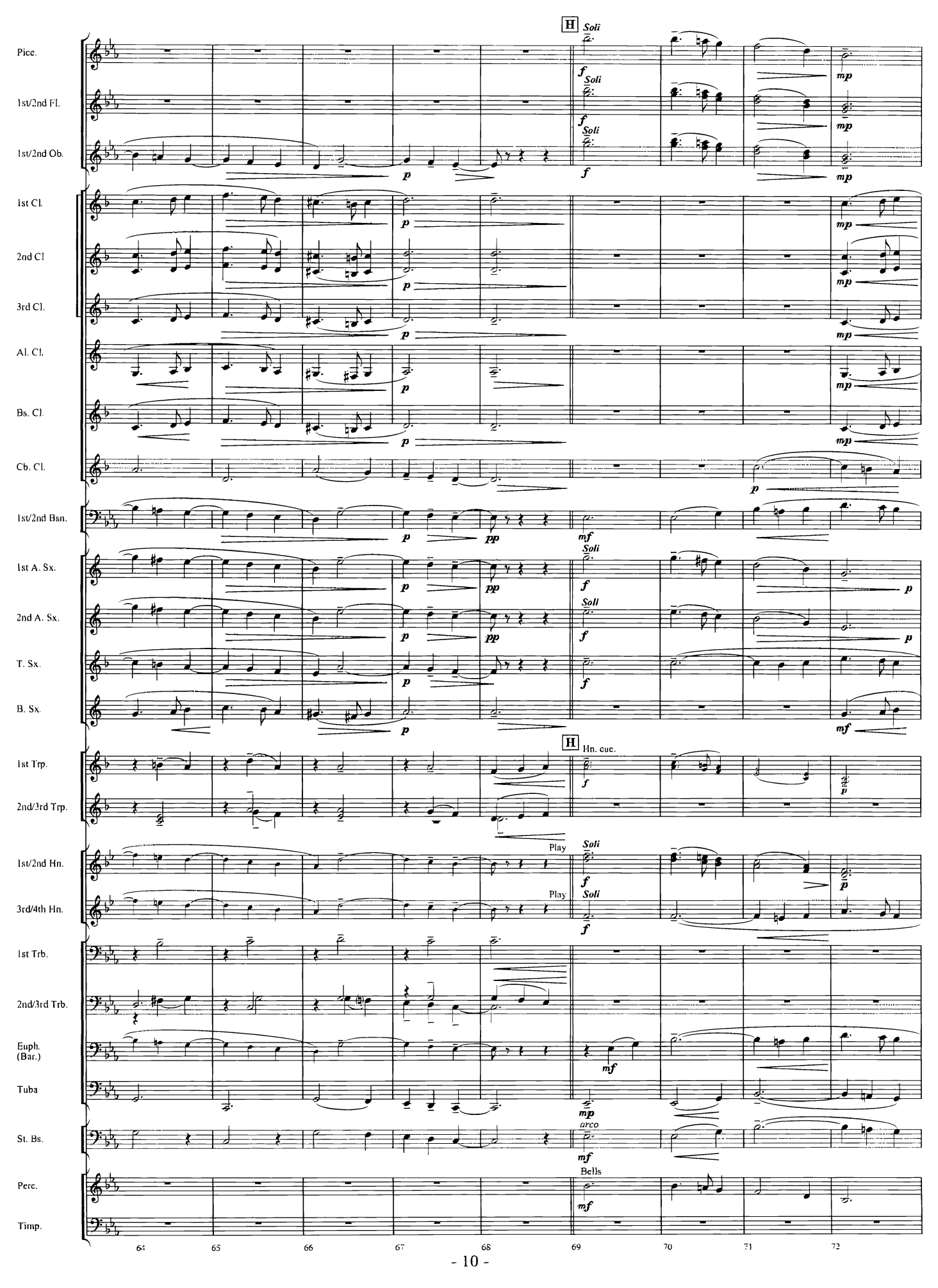

B
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
B
1st Trp.
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
Perc.
Timp.
p
mp
div.
p sempre
18
19
20
21
22
23
24
25
26

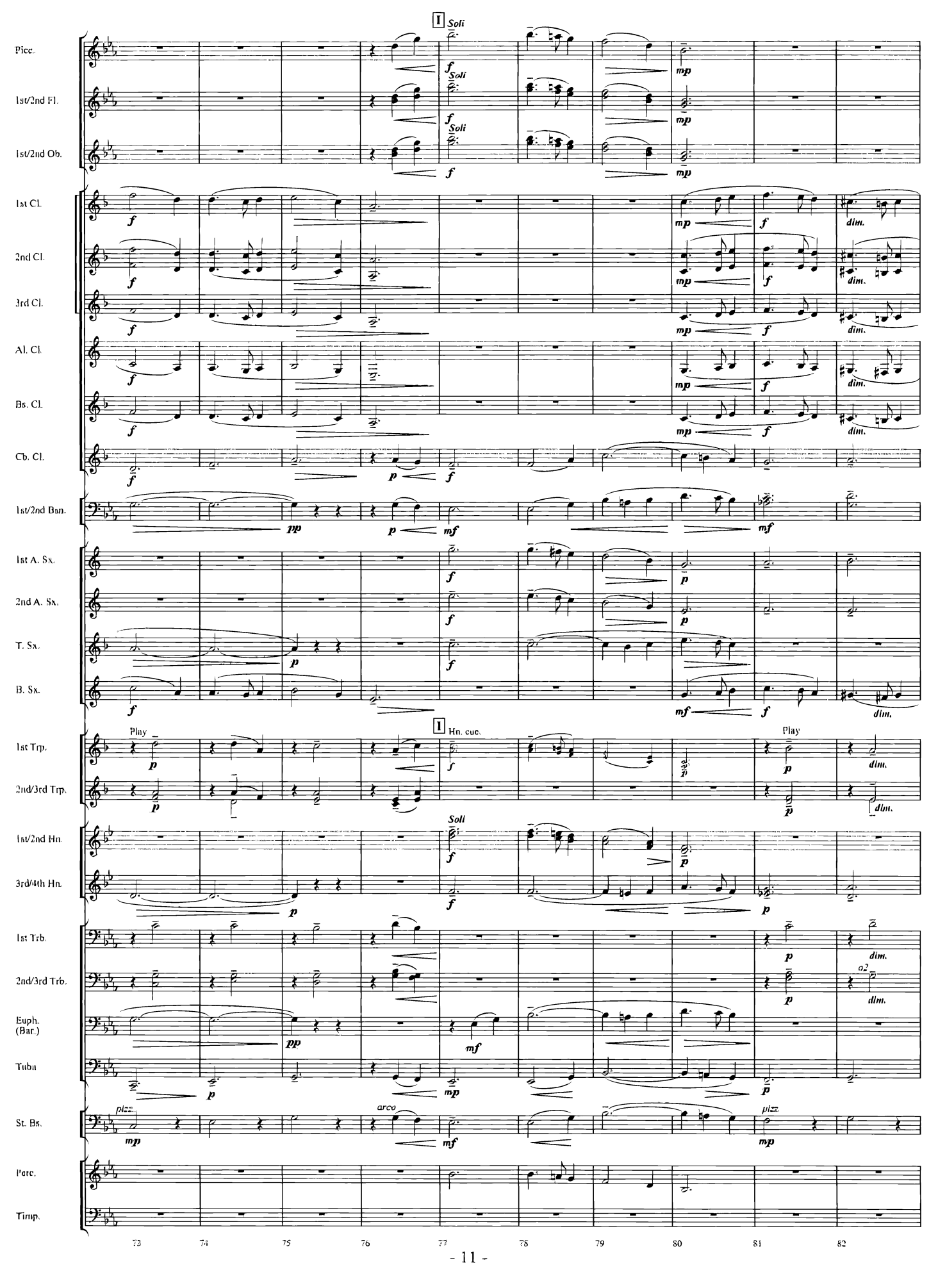

C
Soli
All
Soli - unis.
unis.
div.
a2
Play
Cup mute
Tutti - div.
arco
pizz.
Perc.
Timp.
27
28
29
30
31
32
33
34
35

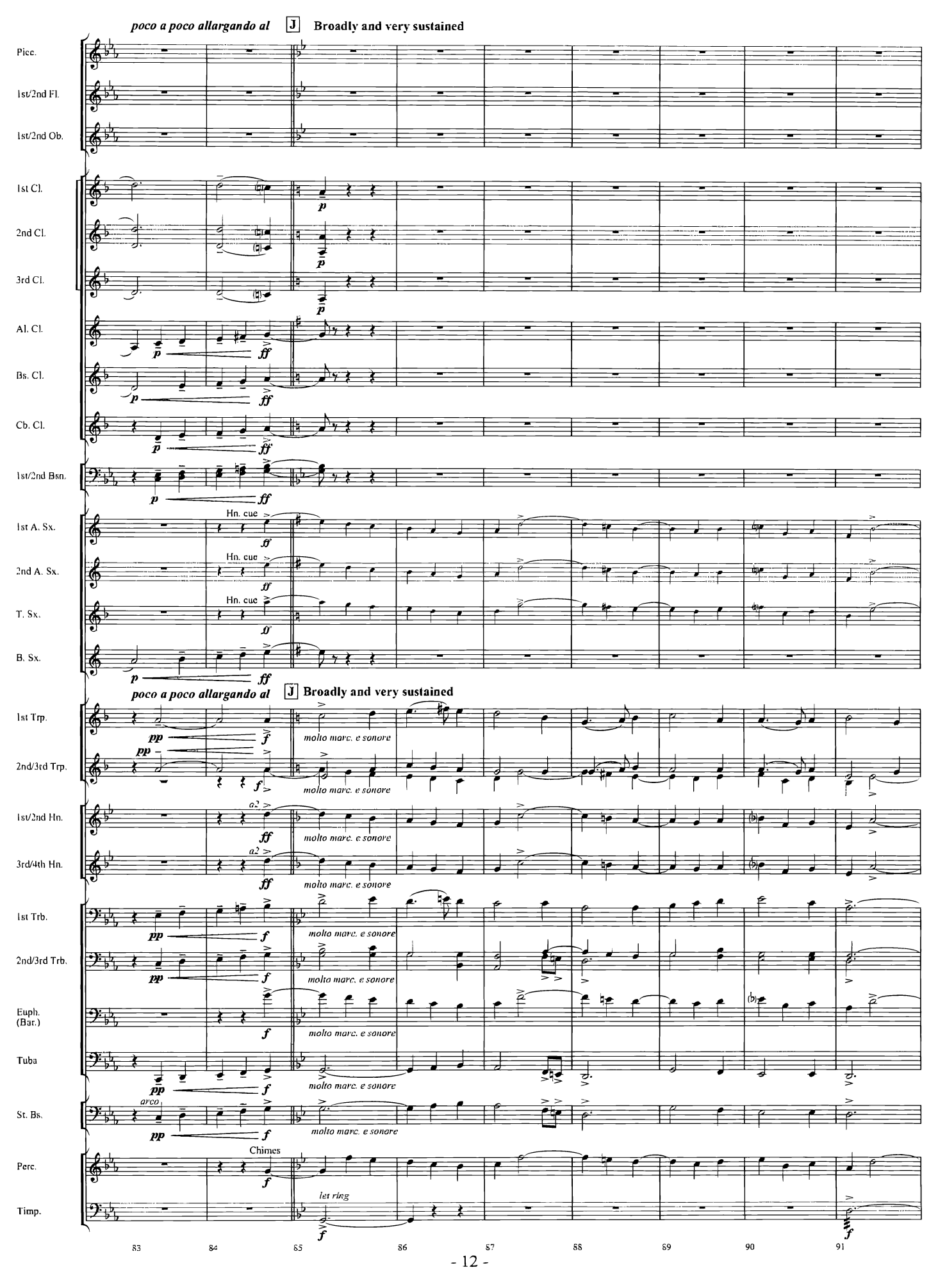

D
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
D
1st Trp.
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
Perc.
Timp.
a2
unis
div.
Soli
arco
pizz.
36
37
38
39
40
41
42
43
44

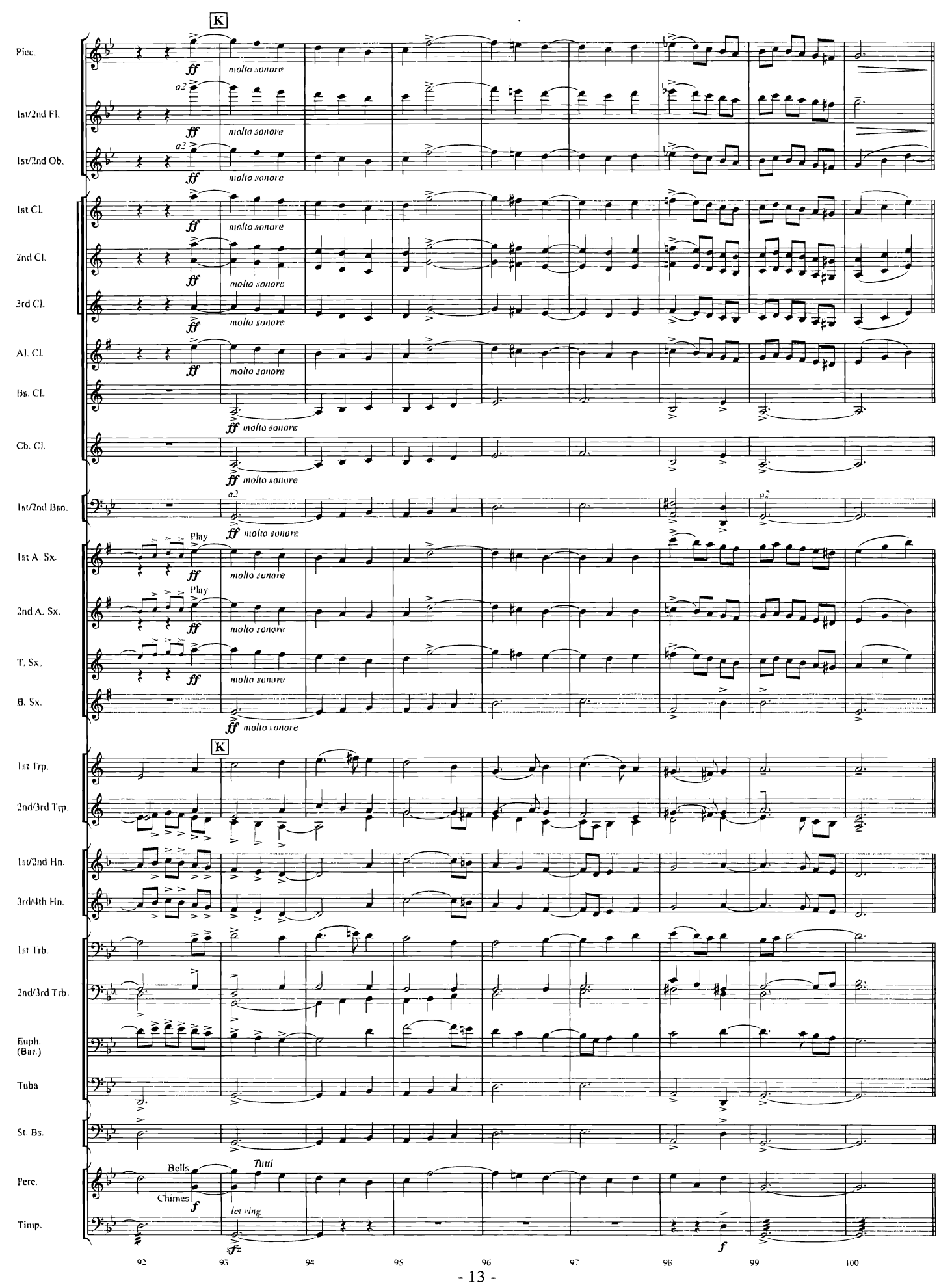

E
F
Picc.
1st/2nd Fl.
a2
mp
f
p
1st/2nd Ob.
pp
1st Cl.
Soli
mf
molto espr.
2nd Cl.
div.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
Cl. cue
B. Sx.
1st Trp.
Open
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
Bar. cue
2nd/3rd Trb.
Euph. (Bar.)
1st Stand - 2 players
Tuba
Tutti
St. Bs.
pizz.
Perc.
Timp.
45
46
47
48
49
50
51
52
53
54

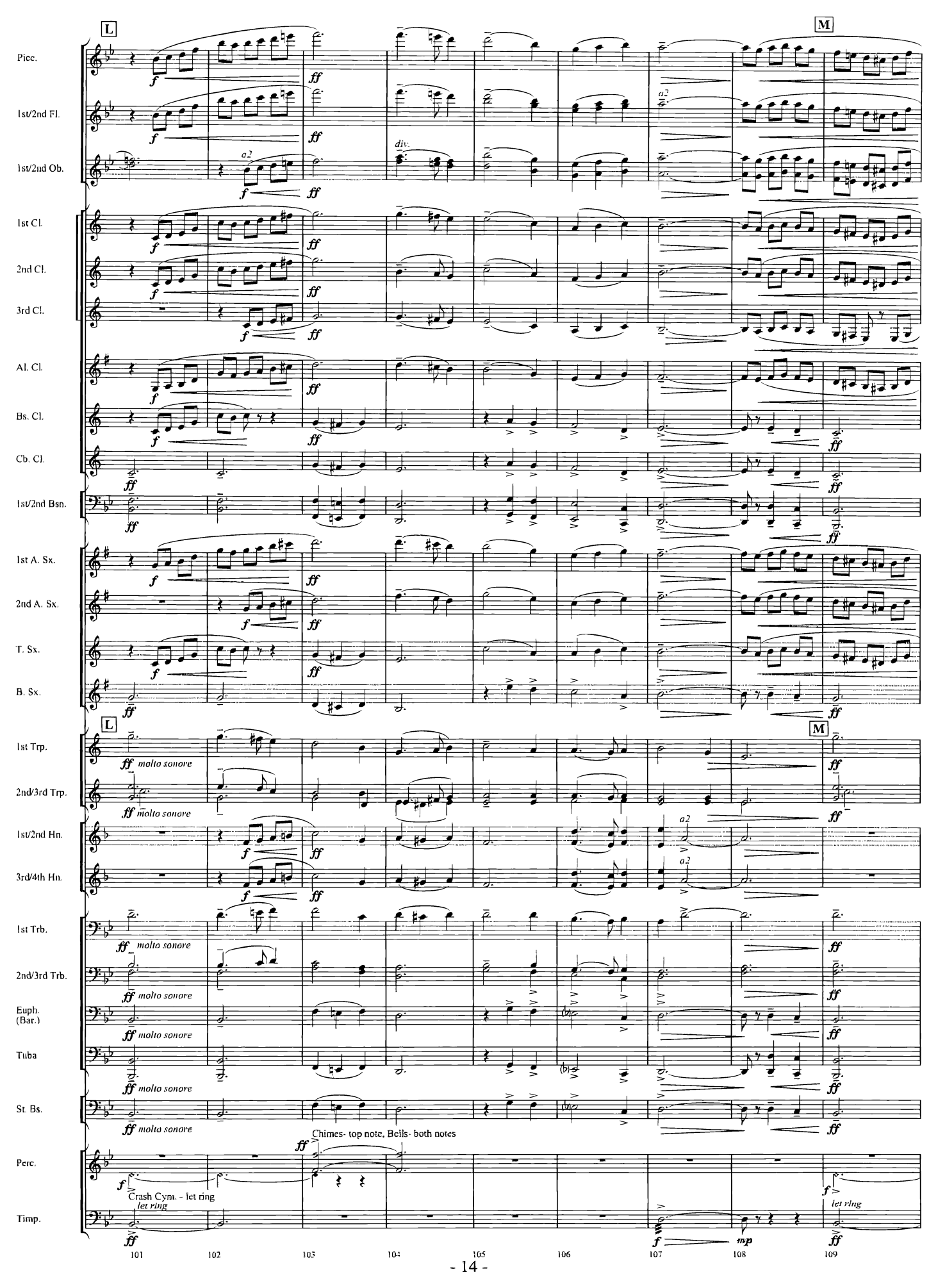

G
Picc.
1st/2nd Fl.
1st/2nd Ob.
mf
molto espr.
f
1st Cl.
2nd Cl.
3rd Cl.
A1. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
G
1st Trp.
2nd/3rd Trp.
p sempre
1st/3rd Hn.
A. Sax cue
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
Bsn. cue
St. Bs.
Perc.
Timp.
55
56
57
58
59
60
61
62
63

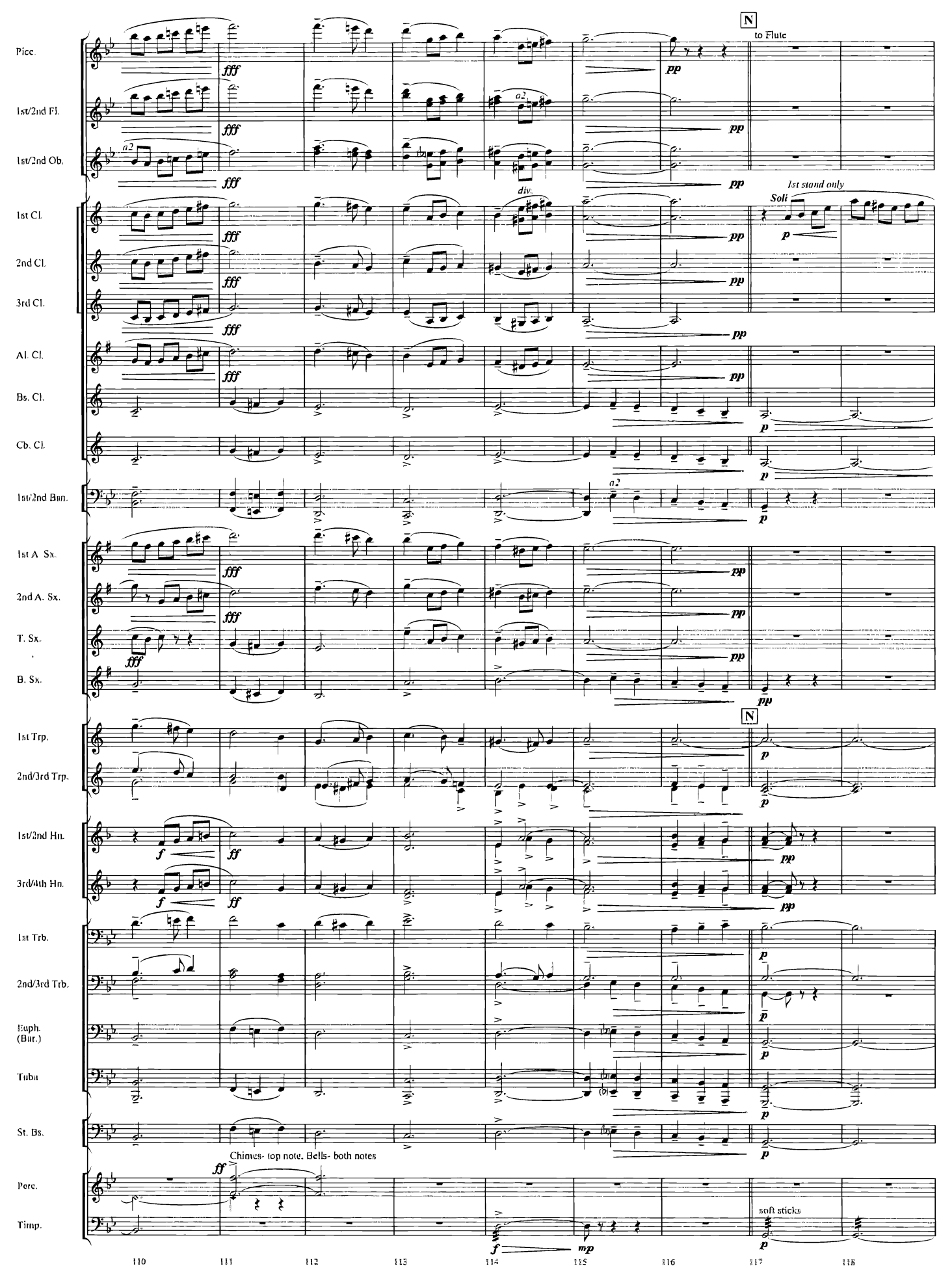

H
Soli
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
Hn. cuc.
1st Trp.
2nd/3rd Trp.
Play
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
arco
St. Bs.
Bells
Perc.
Timp.
64
65
66
67
68
69
70
71
72

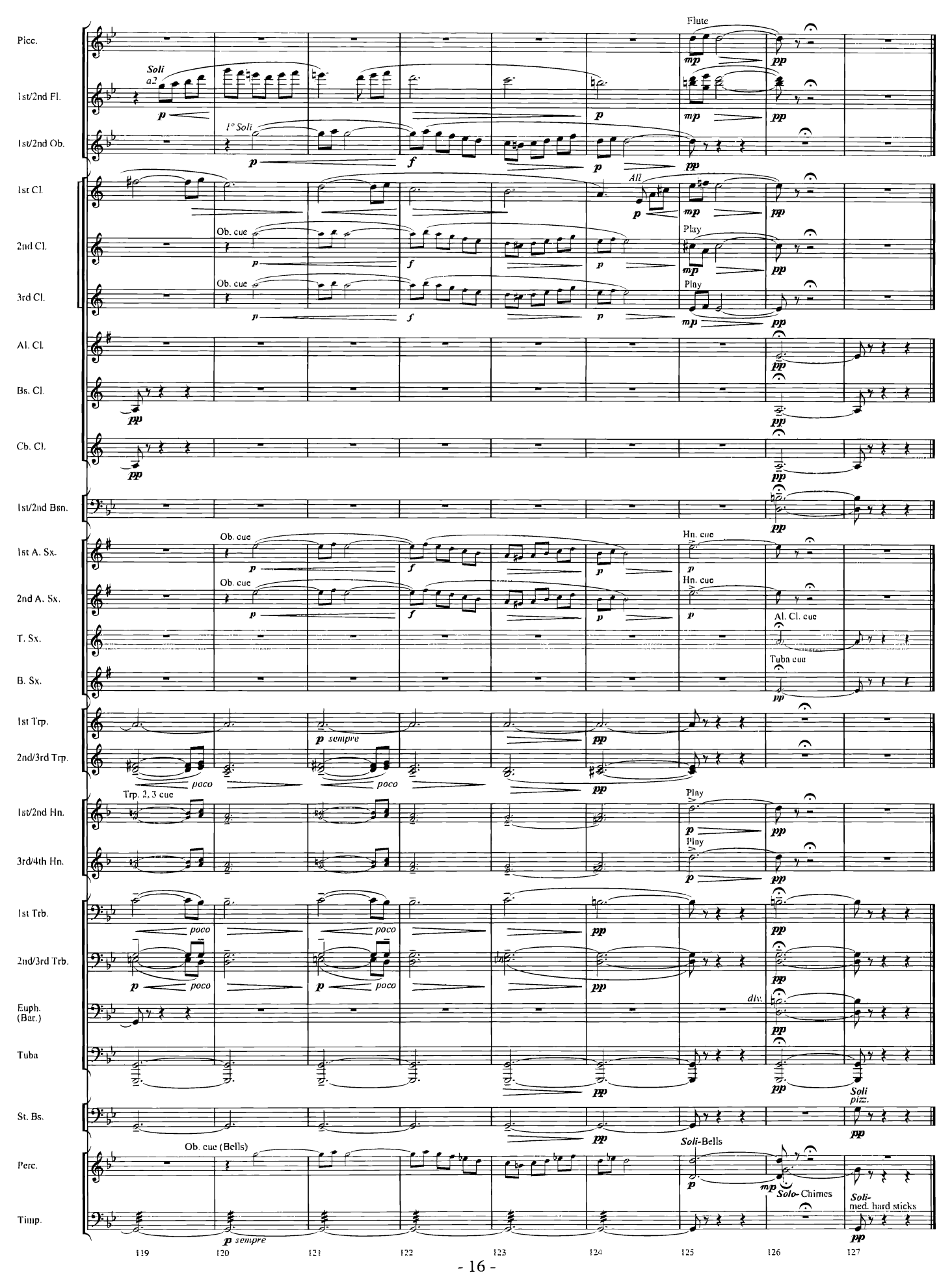

1
Soli
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
Play
Hn. cue.
1st Trp.
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
arco
Perc.
Timp.
73
74
75
76
77
78
79
80
81
82


poco a poco allargando al
J
Broadly and very sustained
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
Hn. cue
1st Trp.
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
arco
Chimes
Perc.
Timp.
let ring
molto marc. e sonore
83
84
85
86
87
88
89
90
91


K
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
Perc.
Timp.
ff molto sonore
a2
Play
Bells
Chimes
Tutti
f
let ring
92
93
94
95
96
97
98
99
100


L
M
Picc.
1st/2nd Fl.
1st/2nd Ob.
a2
div.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd/3rd Trp.
molto sonore
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
Chimes- top note, Bells- both notes
Perc.
Crash Cym. - let ring
let ring
Timp.
101
102
103
104
105
106
107
108
109


N
to Flute
Picc.
1st/2nd Fl.
1st/2nd Ob.
1st Cl.
2nd Cl.
3rd Cl.
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
2nd A. Sx.
T. Sx.
B. Sx.
1st Trp.
2nd/3rd Trp.
1st/2nd Hn.
3rd/4th Hn.
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
Tuba
St. Bs.
Perc.
Timp.
div.
1st stand only
Soli
Chimes- top note. Bells- both notes
soft sticks
110
111
112
113
114
115
116
117
118


Picc.
Flute
Soli
a2
1st/2nd Fl.
1st/2nd Ob.
1° Soli
1st Cl.
All
2nd Cl.
Play
3rd Cl.
Play
Al. Cl.
Bs. Cl.
Cb. Cl.
1st/2nd Bsn.
1st A. Sx.
Ob. cue
Hn. cue
2nd A. Sx.
Ob. cue
Hn. cue
T. Sx.
Al. Cl. cue
B. Sx.
Tuba cue
1st Trp.
2nd/3rd Trp.
sempre
poco
Trp. 2, 3 cue
1st/2nd Hn.
Play
3rd/4th Hn.
Play
1st Trb.
2nd/3rd Trb.
Euph. (Bar.)
div.
Tuba
Soli
pizz.
St. Bs.
Perc.
Ob. cue (Bells)
Soli-Bells
Solo-Chimes
Soli-
med. hard sticks
Timp.
sempre
119
120
121
122
123
124
125
126
127