

JAZZ BEGINNINGS SERIES

Belwin JAZZ
a division of Alfred

Greensleeves

Traditional
Arranged by Victor López

INSTRUMENTATION

Conductor
1st C Flute (Optional)
2nd C Flute (Optional)
1st B \flat Clarinet (Optional)
2nd B \flat Clarinet (Optional)
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone (Optional)

1st B \flat Trumpet
2nd B \flat Trumpet (Optional)
1st Trombone
2nd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

E \flat Baritone Saxophone
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Greensleeves is a traditional English folk song dating back to the sixteenth century. The tune has undergone many variations and the lyrics have been adapted to fit different purposes. By the end of the 17th century it was arguably the most popular piece of music. The tune was then applied to a Christmas hymn and this led to more variations in the next century, thereby culminating in the popular Christmas carol “What Child Is This?,” written in 1865 by William Chatterton Dix.

By the 20th century, *Greensleeves* had a classical makeover by English composer Ralph Vaughan-Williams. In 1934, he arranged his “Fantasia on Greensleeves,” the best-known rendition to this day.

This arrangement is written in a moderate jazz waltz tempo, which should be played “in one.” The introduction is mostly tutti for the entire ensemble, except the left hand piano and bass. At m. 9, the alto saxes and 1st tenor sax extend the introduction with a very simple motif.

The trumpets have the melody at m. 17 with some padding in the saxes. Check the rhythm in the keyboard, guitar, and saxes to ensure that it is played lightly and tight.

At m. 25, the trombones and tenor saxes have the melody for the first four measures; the trumpets and altos pick up the melody while the trombone and tenors have a very simple counter line.

For the section at mm. 35–49, the harmonic changes give the piece a different tonality and there is a simple interlude as the melody is shared between saxes, trumpets, and trombone. The section at m. 51 follows this, which is the same as the section at m. 9.

Starting at m. 59–75, there is a suggested solo written for the 1st alto. Although improvisation is encouraged early, have the saxophonist learn the suggested written solo first—this will guarantee that he or she will sound good, as the written solo follows the chord changes. Then, encourage the saxophonist to play a variation of what has been written, and eventually have the player come up with his or her own ideas for a solo. However, while experimenting, the written solo will serve as a musical security blanket. In this section, make certain that the background is kept under the soloist.

Regarding articulation, staccatos are short—but not clipped too short—and *marcato* or rooftop accents (▲) are played detached and accented.

It is suggested that the piece be rehearsed slow at first, and then once ready, played up to tempo. To establish the groove of this piece, it is important for the ensemble to keep in mind the jazz waltz “one feel” throughout.

I know that your students and audience will enjoy this new rendition of *Greensleeves* and that this arrangement is going to make the ensemble sound like professionals!

Enjoy!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger, and clinician for Alfred Music.

CONDUCTOR
45060S

GREENSLEEVES

Traditional
Arranged by Victor López

MODERATE GAZZ. WALTZ $\text{♩} = 142-150$

Opt. Bva

1st C FLUTE (OPTIONAL)

2ND C FLUTE (OPTIONAL)

1st B♭ CLARINET (OPTIONAL)

2ND B♭ CLARINET (OPTIONAL)

1st E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

1st B♭ TRUMPET

2ND B♭ TRUMPET (OPTIONAL)

1st TROMBONE

2ND TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

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CONDUCTOR

GREENSLEEVES

AS WRITTEN

(Opt. 8VA)

Musical score for CONDUCTOR, featuring various instruments and voices. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Trumpet 1, Trumpet 2, Trombone 1, Trombone 2, Guitar, Piano, Bass, and Drums. The score is marked with measure numbers 9 through 16. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

GREENSLEEVES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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CONDUCTOR

GREENSLEEVES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

CONDUCTOR

GREENSLEEVES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Chord progression: Gmi6, Gmi7, Ebmi7, Emi7(b9), A7, Dmi7, D7, Gmi6, Abmi9, G7

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CONDUCTOR

GREENSLEEVES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

51

Opt. SWA

49

50

51

52

53

54

55

Chords: Cmi, A7(b9), Dmi7, Emi7, Emi7/O, Dmi7

CONDUCTOR

To CODA

GREENSLEEVES

FLUTE 1 (Opt. Flute)

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1 SOLO

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

GTR. EMI7 DMI7 EMI7 A7 DMI7 G15 EMI7 AMI7 A7

PNO. EMI7/D DMI7 EMI7/D A7 DMI7 G15 EMI7 AMI7 A7

BASS

DRUMS

56 57 58 59 60 61 62



Musical score for CONDUCTOR, featuring parts for FLUTE 1, FLUTE 2, CLAR. 1, CLAR. 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, TRP. 1, TRP. 2, TBN. 1, TBN. 2, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, along with a large red watermark reading "Preview Only Requires Purchase".

Chord markings for GTR. and PNO. include: Dmi7, E7, A7sus, A7(9/13), Dmi7, G15, Cmi7, Dmi7, E7, A7sus, A7(9/13), Dmi7, G15, Cmi7.

Chord markings for ALTO 1 include: Bmi7, C7, F7sus, F7(9/13), Bmi7, E15, Ami7.

Drum notation includes measures 63 through 69.

CONDUCTOR

- 10 -
AG WEITEN

GREENSLEEVES

D.S. $\frac{9}{8}$ AL CODA

Musical score for CONDUCTOR, featuring parts for FLUTE 1, FLUTE 2, CLAR. 1, CLAR. 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, TRP. 1, TRP. 2, TSN. 1, TSN. 2, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only Requires Purchase".

Handwritten annotations in the score include:
- Chords: Dmaj9, Gmaj7, F#7, Bm7, C#7/b, Cmaj7/b
- Dynamics: p., v.
- Performance markings: ENO SOLO
- Measure numbers: 70, 71, 72, 73, 74, 75, 76

CONDUCTOR

CODA

GREENSLEEVES

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

77 78 79 80 81 82 83 84

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