



# Greensleeves: A Fantasia for Band

Movement 2 from the Vaughan Williams Suite

Setting by Robert W. Smith

## INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 1 E $\flat$  Alto Clarinet
- 2 B $\flat$  Bass Clarinet
- 1 E $\flat$  Contra Alto Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 3 1st B $\flat$  Trumpet
- 3 2nd B $\flat$  Trumpet
- 3 3rd B $\flat$  Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 2 Mallet Percussion  
(Bells, Chimes)
- 1 Timpani
- 2 Percussion 1  
(Wind Chime/Triangle, Tambourine)
- 3 Percussion 2  
(Suspended Cymbal/Crash Cymbals,  
Finger Cymbals)

## SUPPLEMENTAL AND WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

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## PROGRAM NOTES

The British composer Ralph Vaughan Williams was born in 1872 and died in 1958 at the age of 86. He enjoyed one of the longest and most successful creative careers in music history. As a member of the English Folk Song Society, Vaughan Williams often went into the country to collect native folk music in its purest state. He felt very strongly that the rapid industrialization of the British Isles would result in the loss of these folk songs unless they were written down and introduced to a new generation. As a result, much of his writing was based on his study of folk songs creating a legacy in sound that characterizes British music.

Robert W. Smith, in tribute to the great composer, has crafted a setting for the concert band of GREENSLEEVES: A FANTASIA FOR BAND in the style of Vaughan Williams. Beginning with a flowing solo statement by the flute, the hauntingly beautiful melody follows in its original form. Using the Vaughan Williams setting of "Greensleeves" as the inspiration, the ancient melody is explored using the unique timbral colors of the concert band. This publication is the second movement of Smith's *Vaughan Williams Suite* and is dedicated to Marcia Zoffuto and the Coyle Middle School Band of Rowlett, Texas.

## NOTES TO THE CONDUCTOR

The introductory flute solo should be as expressive as possible. Care should be given to the balance between the first and second clarinets as they exchange the arpeggiated line under the solo.

The accented "bell tones" in measures 11-13 should be prominent and carefully balanced between the muted trumpets, saxophones and bells. This particular figure is also used in *Wassail*, the first movement of the suite, and provides a common musical thread.

Please note that tempi may be adjusted throughout based upon the ensemble and performance situation. However, please keep motion in the appropriate sections as indicated.

Balance throughout is subjective. Please make the necessary adjustments based upon your instrumentation. It is most important to preserve the musical interaction between lines.

The flute solo beginning at measure 115 should be very freely interpreted. As an option, the flute soloist may ad lib to create a beautiful and flowing cadenza.

The final phrases should be carefully balanced to preserve the lines delivered by the various soloists. Of particular importance is the solo clarinet leading to the final chord in the upper woodwinds. The final note should have some length allowing the decay of the percussion to drift into the distance.

I would like to offer my sincere thanks to Marcia Zoffuto for her role in the creation of this piece. I was fortunate enough to hear the Coyle Middle School Band at the Midwest Clinic in Chicago as they performed the three movements of the *Holst Winter Suite*. Following that performance, I was honored and thankful for Ms. Zoffuto to offer the suggestion and commission of a work honoring the life and creativity of Ralph Vaughan Williams in a similar fashion. GREENSLEEVES: A FANTASIA FOR BAND is the second of three movements in fulfillment of her musical vision.

I hope that you and the band enjoy GREENSLEEVES: A FANTASIA FOR BAND and find it to be a valued addition to your concert program. I also hope that you will consider programming the setting for your holiday concerts under the title *What Child Is This: A Fantasia for Band*. Best wishes for a wonderful performance!



CONDUCTOR

In Memory and Tribute to Ralph Vaughan Williams  
Commissioned by and Dedicated to the Coyle Middle School Band, Rowlett, Texas, Under the Direction of Marcia Zoffuto

**GREENSLEEVES: A FANTASIA FOR BAND**

Movement 2 from the VAUGHAN WILLIAMS SUITE

Approx. Duration - 3:45

Setting by ROBERT W. SMITH (ASCAP)

Gently, yet flowing ♩ = 44

Musical score for various instruments including Flutes, Oboe, Bassoon, B♭ Clarinets, E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Contra Alto Clarinet, E♭ Alto Saxophones, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets, F Horns, Trombones, Euphonium, Tuba, Mallet Percussion (Bells, Chimes), Timpani, Percussion 1 (Wind Chimes/Triangle, Tambourine), and Percussion 2 (Suspended Cymbal/Crash Cymbals, Finger Cymbals). The score includes dynamic markings (mp, mf, p), articulation (Solo, Tutu), and performance instructions (One player).



Fls. 1 2 *mp* *Tutti* *f* *div.*

Ob. *Tutti* *sfz* *sfz*

Bsn. *mf* *mp*

Cls. 1 2 3

A. Cl. *mp*

B. Cl.

Ca. Cl. *mp*

A. Saxes. 1 2 *sfz* *sfz*

T. Sax. *mf*

Bar. Sax. *mf* *p*

Tpts. 1 *Play St. Mute* *sfz* *sfz*

2 3 *St. Mute* *sfz* *sfz*

Hns. 1 *mf* *p*

2 *mf* *p*

Trbs. 1 2 *mp*

3 *mp*

Euph.

Tuba *mp*

Mlts. *sfz* *sfz*

Timp. *mp*

Perc. 1 *Trgl.* *mf*

Perc. 2 *mf* *let all cyms. vibrate* *p*

7 8 9 10 11 12

15

Fls. 1/2

Ob.

Bsn. *f* *mf*

Cls. 1 *mf* *a2*

2/3

A. Cl. *f* *mf*

B. Cl. *f* *mp*

Ca. Cl. *mf* *mp*

A. Saxes. 1/2 *sfz*

T. Sax. *mf*

Bar. Sax. *f* *mf*

15

Tpts. 1 *sfz*

2/3 *sfz*

Hns. 1 *f*

2 *f*

Trbs. 1/2 *mf* *mp*

3 *mf* *mp*

Euph. *mf*

Tuba *mf* *mp*

Mlts. *sfz* *mp*

Timp. *mf*

Perc. 1

Perc. 2 *f*

13 14 15 16 17 18 19

23

Fls. 1/2 *mf*

Ob. *mf*

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2 *a2* *mf*

T. Sax.

Bar. Sax.

23

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

20 21 22 23 24 25 26

*p* *mf*

Fls. 2

Ob.

Bsn.

Cls. 1  
2  
3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1  
2

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Trbs. 1  
2  
3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

One player Open

*mf*

*mf*  
(Tpt. 1, One player, Open)

*p*

*mf*

34 35 36 37 38 39 40



Fls. 1/2 *a2* *a2* *a2* **ritard.**

Ob.

Bsn.

Cls. 1/2/3 *a2* *a2* *a2*

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3 **ritard.**

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp. *p* *mf* **Change: F to A, Eb to D**

Perc. 1

Perc. 2

41 42 43 44 45 46



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

54 55 56 57 58 59 60

*p* *mf*



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*mp*

68 69 70 71 72 73 74

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

26749S

75 76 77 78 79 80 81 82

*p*

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83 ♩ = ♩ (♩ = 96)

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

A. Cl. *mf*

B. Cl. *mf*

Ca. Cl.

A. Saxes. 1/2 *a2* *mf*

T. Sax. *mf*

Bar. Sax. *mf*

83 ♩ = ♩ (♩ = 96)

Tpts. 1 *Open* *mf*

2/3 *a2 Open* *mf*

Hns. 1/2 *mf*

Trbs. 1/2/3

Euph. *mf*

Tuba

Mlts.

Timp.

Perc. 1 *Tamb.* *mf*

Perc. 2 *mf*

83 84 85 86 87 88

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Chimes

Trgl.

Cr. Cyms.

*p* *mf* *mf* *mf* *mf* *mf*

89 90 91 92 93 94





Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

scrape

scrape

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

*mf*

*scrape*

*scrape*

ritard.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

ritard.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Change: A to F, D to E $\flat$

scrape

119 Tempo primo ♩. = 44

Freely

ritard.

Fls. 1 2 Solo *mp*

Ob.

Bsn. *mp*

Cls. 1 2 3 Play *mp*

A. Cl. *mp*

B. Cl. *mp*

Ca. Cl. *mp*

A. Saxs. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Freely

ritard.

119 Tempo primo ♩. = 44

Tpts. 1 2 3 *mp*

Hns. 1 2 *mp*

Trbs. 1 2 3 *mp*

Euph. Play *mp*

Tuba *mp*

Mlts. Bells *mf*

Timp. *mp*

Perc. 1

Perc. 2

Fls. 1 2 *mf* *mp* Tutti a2

Ob. Solo *mf* *p* *mf*

Bsn. *p* *mf*

Cls. 1 2 3

A. Cl. *mp*

B. Cl.

Ca. Cl.

A. Saxes. 1 2 *p* Tutti *p*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

Tpts. 1 2 3 *mp* (Ob., Solo)

Hns. 1 2 *p* *mf*

Trbs. 1 2 3 *mp*

Euph. *mp*

Tuba *mp*

Mlts. *mp*

Timp. *mp*

Perc. 1

Perc. 2

26749S 121 122 123 124 125 126 127

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133 With motion  $\text{♩} = 52$

Fls. 1 2

Ob. Tutti *f* *div.* *sfz* *mf* *div.*

Bsn. *mp* *f* *mf*

Cls. 1 2 3

A. Cl. *f* *mf*

B. Cl. *f* *mf*

Ca. Cl. *mf* *mp*

A. Saxes. 1 2 *sfz* *sfz* *sfz* *a2* *mf*

T. Sax. *mf*

Bar. Sax. *p* *f* *mf*

Tpts. 1 2 3 *Play* *sfz* *sfz* *sfz* *a2* *mf*

Hns. 1 2 *p* *f* *mf* *div.*

Trbs. 1 2 3 *mf* *mp* *mf* *mp*

Euph. *mf*

Tuba *mf* *mp*

Mlts. *sfz* *sfz* *sfz* *mf*

Timp. *mf*

Perc. 1 Trgl. *f* *mf*

Perc. 2 Finger Cyms. *p* *f* *mf*

128 129 130 131 132 133 134

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

141

*mf* *a2* *div.*

*mf* *a2* *mf*

*a2*

141

*p* *mf*

135 136 137 138 139 140 141 142





Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

151 152 153 154 155 156 157

26749S

ritard.

Fls. 1/2

Ob. *div.*

Bsn. *a2*

Cls. 1/2/3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

ritard.

Tpts. 1/2/3

Hns. 1/2

Trbs. 1/2/3

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2



165 Solo **ritard.** Tutti

Fls. 1 2 *mf* *p div.*

Ob.

Bsn. One player *mf* *p*

Cls. 1 2 3 One player *mf* *p*

A. Cl. (Bsn.) *mf* *p*

B. Cl. One player *mf* *p*

Ca. Cl. *mf* (B. Cl.) *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax. (Bsn.) *mf* *p*

165 **ritard.**

Tpts. 1 2 3

Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba *mf* (B. Cl.) *pp* Play

Mlts. *p*

Timp. *pp*

Perc. 1 *p*

Perc. 2