

EDWARD GREEN

Music for Shakespeare

for Chamber Orchestra:

Fl., 2 Ob., Cl., Bsn.,
2 Hn., Tpt.,
Percussion (one Player),
Strings

I: LOVE MUSIC

II: DANCE SUITE

Gigue

Air

Galliard

Pavane

Rigadoon

This work was funded in part by the MARGARET FAIRBANK JORY Copying Assistance Program of the American Music Center

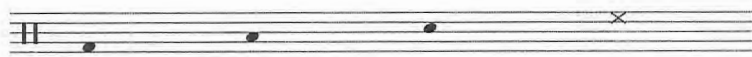
Music for Shakespeare

EDWARD GREEN

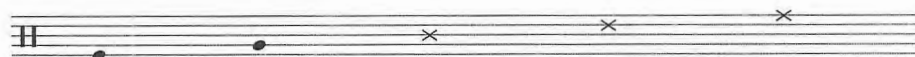
for Chamber Orchestra:

Fl., 2 Ob., Cl., Bsn.,
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Percussion (one Player),
Strings

Distribution of Percussion:



A musical staff with a treble clef and a common time signature. It contains four notes: a quarter note on the first line, a quarter note on the second line, a quarter note on the third line, and a quarter note on the fourth line. Below the staff are four boxes: "Bass Drum" under the first note, "Field Drum" under the second note, "Snare Drum" under the third note, and "Claves (Rosewood Sticks)*" under the fourth note.



A musical staff with a treble clef and a common time signature. It contains five notes: a quarter note on the first line, a quarter note on the second line, a quarter note on the third line, a quarter note on the fourth line, and a quarter note on the fifth line. Below the staff are five boxes: "Wind Chimes" under the first note, "Wood Block" under the second note, "Sus. Cymbal" under the third note, "Tambourine" under the fourth note, and "Finger Cymbal" under the fifth note.

2 Timpani:



A musical staff with a bass clef and a common time signature. It contains two notes: a quarter note on the second line and a quarter note on the third line.

Glockenspiel

* Note:

For the claves, if rosewood sticks are not available, then use different size woodblocks to create a higher, sharper sound. A clear difference is needed between the part marked "woodblock" and the part marked "claves"--a difference of register and crispness.

Music for Shakespeare

Edward Green

This orchestral suite was premiered in 2000 by Jay Fishman and the Minnesota Sinfonia. It has since been performed across the United States, and in many other countries and has proven to be my most popular orchestral work. In it, the musical spirit of the Elizabethan Age joins that of our own times. For instance, the “Gigue” is in 11/8! Meanwhile, I wanted in every movement to keep melody always in the forefront, and to have the over-all style of this piece be dance-like, and filled with warmth, charm, and humor.

The suite grew out of incidental music I originally composed to accompany a Shakespearian production of the Aesthetic Realism Theater Company in New York City—for which I am proud to be Composer-in-Residence. It is a company inspired in our work by this core principle of the philosophy of Aesthetic Realism, founded by the great American poet and philosopher Eli Siegel:

"All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."

Among the opposites central in my thought as I composed this suite are depth and lightness; surprise and continuity—and, as is notable in Shakespeare, vibrant energy and tender thoughtfulness.

The six movements are titled: “Love Music,” “Gigue,” “Air,” “Galliard,” “Pavane,” and “Rigadoon”—with the final three movements of the suite played without pause between them.

1st Movement: Love Music

with great tenderness, but never dragging

(♩ = ca.69)

Flute

Oboe 1

Oboe 2

Clarinet in A

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C

Percussion

with great tenderness, but never dragging

(♩ = ca.63)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

B with gradually increasing urgency

Fl.

Ob. 1

Ob. 2

Cl. in A

Bsn.

Hn. 1

Hn. 2

Tpt.

Perc.

B with gradually increasing urgency

Vl. 1

Vl. 2

Vla.

Vc.

Cb.

[C]

Fl. *fp* *mf* *f* *rit. ten. espressivo*

Ob. 1 *mf* *f* *p*

2 *mf* *f*

Cl. in A *mf* *p* *mp*

Bsn. *f*

1 *mf* *p* *f* *mp*

2 *mf* *p* *f* *mp*

Tpt. *Straight Muted* *mp* *pp* *mf*

Perc. *glockenspiel* *ten. mp* *p*

VI. 1 *pp* *mf* *mp* *rit.*

2 *pp* *mf* *p*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

Cb. *mf* *pizz.* *arco* *mf*

[D] tempo I

Fl. *p* *mf* *rit.*

Ob. 1 *p* *mp* *ten. espressivo*

2 *p* *mp*

Cl. in A *mp* *p* *mp*

Bsn. *mp* *mp* *mf*

1 *p* *mf*

2 *p* *mf*

Tpt. *mf*

Perc. *pp*

VI. 1 *mp* *ten.* *pp* *mf*

2 *mp* *ten.* *pp* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *mf*

Cb. *mp* *pizz.* *arco* *mf*

[D] tempo I

VI. 1 *mp* *ten.* *pp* *mf*

2 *mp* *ten.* *pp* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *mf*

Cb. *mp* *pizz.* *arco* *mf*

F with gradually increasing urgency

Fl. *mf* *mp*

Ob. 1 *mf* *mf*

2 *mf* *mp* *mf*

Cl. in A *mp* *mp*

Bsn. *f* *p* *mp* *mp*

Hn. 1 *mf* *espressivo*

2 *f* *mp*

Tpt. *mp*

Perc. *pp* *mp* *l.v.* *ppp*

F with gradually increasing urgency

VI. 1 *mf*

2 *mf*

Vla. *mf* *p*

Vc. *f* *mp* *mf*

Cb. *f* *pizz.* *arco* *mp* *mf*

G

Fl. *mf* *ten.* *mf*

Ob. 1 *mf* *mf*

2 *mf*

Cl. in A *mf* *espressivo* *f* *mp* *mf*

Bsn. *mf* *mp* *f*

Hn. 1 *mf* *mf* *mp*

2 *p* *mf* *f* *mp*

Tpt. *Open* *p* *mp* *mf*

Perc. *p* *l.v.* *pp* *mf* *l.v.*

G

VI. 1 *mf* *f* *ten.* *mp*

2 *mf* *f* *ten.* *mp*

Vla. *mf* *f* *ten.* *mp*

Vc. *f* *mp* *pizz.*

Cb. *f* *ff* *mp*

rit. **H** tempo I

Fl. *f* *p* *pp* *p*

Ob. 1 *mf* *f* *pp* *mp*

2 *mf* *f* *pp* *mp*

Cl. in A *fp* *p* *pp*

Bsn. *mp* *p* *pp* *mp* *pp*

Hn. 1 *sfz* *mp* *espressivo*

2 *mf* *fp*

Tpt. *mp* *fp*

Perc. *mp* *mf* *l.v.*

VI. 1 *f* *f* *pp* *ppp*

2 *f* *f* *ppp*

Vla. *ff* *fp* *p* *mp*

Vc. *f* *p* *mp*

Cb. *arco* *ff* *pizz.* *mp*

I **J**

Fl. *f* *p* *pp*

Ob. 1 *pp* *pp*

2 *pp*

Cl. in A *p* *pp*

Bsn. *pp* *p* *pp*

Hn. 1 *pp* *mp* **Muted** *pp*

2 *p* *pp* **Muted** *pp*

Tpt. **Cup Mute** *mp* *pp*

Perc. **glock.** *p*

VI. 1 *tutti* *p* *sul tasto divisi* *v*

2 *tutti* *p* *sul tasto divisi* *v*

Vla. *p* *pp* *sul tasto*

Vc. *p* *pp* *sul tasto*

Cb. *arco* *mp* *p* *pp* *pizz.* *pp* *sul tasto* *arco*

2nd Mvmt. Dance Suite
Gigue

Edward Green

(♩ = ca.120)
(5+6)

Flute *mp* *mf* *mf* **A**

Oboe 1 *mf*

Oboe 2 *p* *mp* *mf*

Clarinet in B♭ *mp* *mp*

Bassoon *p* *mp* *mf* *mf*

Horn in F 1 *mf*

Horn in F 2 *mf*

Trumpet in C

Percussion **Tambourine** *mf*

Violin 1 *f* **A**

Violin 2 *f*

Viola *f*

Violoncello *f*

Contrabass *f* *pizz.*

Fl. *f* **B** (6+5) *mp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Cl. in B♭ *f* *mp*

Bsn. *f* *mp*

Hns. 1 *mf* *mf* *mp*

Hns. 2 *mf*

Tpt. (Open) *mp* *mf* *p*

Perc. *mf* *mp* *p*

VI. 1 *p* *f* *mp* *f* **B** (6+5)

VI. 2 *p* *f* *mp* *f*

Vla. *f* *mf* *f*

Vc. *f* *pizz.* *mf*

Cb. *f* *pizz.*

Fl. (5+6) (6+5)

Ob. 1 2

Cl. in B \flat

Bsn.

Hns. 1 2

Tpt.

Perc.

VI. 1 2

Vla.

Vc.

Cb.

[C] (5+6) (6+5)

[D] (5+6) (6+5) [E]

[D] (5+6) (6+5) [E]

Fl. (5+6) **F** (6+5)

Ob. 1

2

Cl. in Bb

Bsn.

Hns. 1 2

Tpt.

Perc.

VI. 1 (5+6) **F** (6+5)

2

Vla.

Vc.

Cb.

Fl. (5+6) **G** (6+5)

Ob. 1

2

Cl. in Bb

Bsn.

Hns. 1 2

Tpt.

Perc.

VI. 1 (5+6) **G** (6+5)

2

Vla.

Vc.

Cb.

Fl. **H**

Ob. 1

2

Cl. in B \flat

Bsn. *f*

1

Hns. 2

Tpt. *f*

Perc. *mp* *mf*

Vl. 1 **H** *fp* *fp* *sfz* *mf*

2 *fp* *fp* *sfz* *mf*

Vla. *f* *mf* *mf*

Vc. *f* *mf*

Cb. *f*

Fl. **I** *ff* (5+6) **I** (5+6)

Ob. 1 *ff*

2 *ff*

Cl. in B \flat *ff*

Bsn. *f* *p*

1 *mf* *p*

Hns. 2 *mf* *p*

Tpt. *mf*

Perc. **Claves** *f*

Vl. 1 **I** *fp* (5+6) **I** *f* (5+6)

2 *fp* *fp* *fp* *f*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz* *arco*

Vc. *ff*

Cb. *ff*

Fl. *mp* *f* *ff* *f*

Ob. 1 *mp* *f* *ff* *f*

2 *mp* *f* *ff* *f*

Cl. in B \flat *f* *mp* *ff* *f*

Bsn. *f* *f* *f* *f*

Hns. 1 *f* *mf* *f*

2 *mf* *mp* *f* *mf* *f*

Tpt. *f* *mf*

Perc. **Tambourine** *f* *mf* *mf*

VI. 1 *f* *ff* *mf* *ff*

2 *f* *ff* *mf* *ff*

Vla. *f* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

K

Fl. *f* *mp* *p*

Ob. 1 *f* *mp* *pp*

2 *f* *mp* *pp*

Cl. in B \flat *f* *mp* *p* *pp*

Bsn. *mf* *p* *p*

Hns. 1 *p* **Muted**

2 *p* **Muted**

Tpt. *mp* *f*

Perc. *f* *f* **B.D.** *pp*

VI. 1 *mf* *f* *p*

2 *mf* *f* *p*

Vla. *pp* *p*

Vc. *pizz.* *pp* *p*

Cb. *pizz.* *p* *pp* (*pizz.*)

L (5+6) **subito molto meno mosso**

2nd Mvmt. Dance Suite

Edward Green

Air

(♩ = ca.84)

Flute

Oboe 1

Oboe 2

Clarinet in B♭

Bassoon

Horn in F 1

Horn in F 2

Trumpet in C

Percussion

Violin 1

Violin 2

Viola

Violoncello

Contrabass

(♩ = ca.84)

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Fl.

Ob. 1

Ob. 2

Cl. in B♭

Bsn.

Hns. 1

Hns. 2

Tpt.

Perc.

Vi. 1

Vi. 2

Vla.

Vc.

Cb.

[B]

Fl. *f*

Ob. 1 *f*

2 *f*

Cl. in Bb *f*

Bsn. *f*

Hns. 1 (Open) *mp*

2 *mf*

Tpt. *mf* [St. Mute]

Perc. H

[B]

VI. 1 *f*

2 *f*

Vla. *ff*

Vc. *f*

Cb. *f*

[C]

Fl. *mf*

Ob. 1 *mf*

2 *mf*

Cl. in Bb *mf*

Bsn. *p*

Hns. 1

2 (Muted) *p*

Tpt.

Perc. [Finger Cym.] *p* *l.v.*

[C]

VI. 1 *mp*

2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *pp* *pizz.*

pp

B

Fl. *mp*

Ob. *mp*

2

Cl. in A *p*

Bsn. *p*

1 *p*

Hn. 2 *p*

Tpt.

Perc. Retune Timp. D --> Eb

B

Vi. 1 *f*

2 *f*

Vla. *f*

Vc. *f*

Cb. *f* arco *p*

C

Fl. *sfz* *p*

Ob. *p*

2

Cl. in A *p*

Bsn. *p*

1 *p*

Hn. 2 *p*

Tpt. *mf* *p*

Perc. Woodblock *p* *mp*

Vi. 1 *p* *mp*

2 *p* *mp*

Vla. *pizz.* *p* *mp*

Vc. *pizz.* *p* *mp*

Cb. *p* *mp*

Musical score for measures 1-16. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horns (Hn. 1 and 2), Trumpet (Tpt.), Percussion (Perc.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. The score is marked with dynamics such as *mf*, *p*, *f*, and *mp*. A section marker 'D' is present at the beginning of measure 16. Percussion includes Timpani and a note to 'Retune Timp. Eb --> D'.

Musical score for measures 17-32. The instrumentation remains the same as in the previous section. The key signature changes to natural (no sharps or flats). The score is marked with dynamics such as *p*, *mf*, *f*, and *ff*. A section marker 'E' is present at the beginning of measure 17. Percussion includes Snare and a note to 'Retune Timp. Eb --> D'.

Fl. **F** *poco rit.* *a tempo* **G**

Ob. *ff* *p* *f*

2 *ff* *p* *f*

Cl. in A *f* *p*

Bsn. *ff* *ff*

Hn. 1 *f* *f*

Hn. 2 *f* *f*

Tpt. *f* *f*

Perc. *mp* *f* **Timpani**

VI. 1 **F** *poco rit.* *a tempo* **G** *f*

2 *f*

Vla. *mp* *ff* *f*

Vc. *ff* *ff* *f*

Cb. *ff* *pizz.* *ff* *f*

Fl. *f*

Ob. *f*

2 *f*

Cl. in A *mf*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Perc. *f* *f*

VI. 1 *mf*

2 *mf*

Vla. *mf*

Vc. *arco*

Cb. *arco*

Musical score for the first system of 'Dance Suite: Galliard'. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horns (Hn. 1 and 2), Trumpet (Tpt.), Percussion (Perc.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a key signature of one sharp (F#). The first system includes a rehearsal mark 'H' at the beginning. The percussion part includes a dynamic marking 'f' and a tempo change 'Retune D -> Eb'. The string parts are marked with 'ff'.

Musical score for the second system of 'Dance Suite: Galliard'. This system continues the orchestral arrangement. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Bsn.), Horns (Hn. 1 and 2), Trumpet (Tpt.), Percussion (Perc.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features a key signature of one sharp (F#). The second system includes a rehearsal mark 'I'. The percussion part includes a dynamic marking 'p' and a tempo change 'Woodblock'. The string parts include dynamic markings 'pizz.' and 'mp'. The woodblock part is marked with 'p'.

Fl. [L]

Ob.

2

Cl. in A

Bsn.

1

Hn.

2

Tpt.

Perc.

VI. 1

2

Vla.

Vc.

Cb.

Fl. [M]

Ob.

2

Cl. in A

Bsn.

1

Hn.

2

Tpt.

Perc.

VI. 1

2

Vla.

Vc.

Cb.

2nd Mvmt. Dance Suite

Edward Green

Pavane

poco meno

A

Flute

Oboe

2

Clarinet in A

Bassoon

Horn in F

1

2

Trumpet in C

Percussion

Violin 1

2

Viola

Violoncello

Contrabass

B

C

Fl.

Ob.

2

Cl. in A

Bsn.

Hn.

1

2

Tpt.

Perc.

Finger Cymbal

Vi. 1

2

Vla.

Vc.

Cb.

Fl. **D**

Ob.

2

Cl. in A

Bsn.

1

Hn. 2

Tpt.

Perc. *sus. cym.* *L.v.* *pp* *mp*

VI. 1 **D** *tutti normale* *f*

2 *f* *tutti normale*

Vla. *f* *tutti normale*

Vc. *f* *tutti normale*

Cb. *f* *arco*

E *ff*

Fl. **F**

Ob.

2

Cl. in A

Bsn.

1

Hn. 2

Tpt.

Perc. *Glock* *p*

VI. 1 **F** *mf*

2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

attacca

[B]

Fl. *f*

Ob. *f*

2 *f*

Cl. in A *f*

Bsn. *f*

1 *f*

Hn. *f*

2 *f*

Tpt. *f*

Perc. Snare (F.D.) *mf* *p*

[B]

VI. 1

2

Vla. *sfz*

Vc. *sfz* pizz. arco *f*

Cb. *sfz* pizz. arco *f*

[C]

Fl. *f* *mf* *mp*

Ob. *f* *mf* *f*

2 *f* *mf* *f*

Cl. in A *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

1

Hn. 2

Tpt.

Perc. (B.D.) (S.D.) (B.D.) *mp* *mf* *mp* *mf* *mp*

[C]

VI. 1 *p* *mf*

2 *p* *mf*

Vla. *p* *mf* pizz. arco *f* *mf*

Vc. *p* *mf* pizz. arco *f* *mf*

Cb. *p* *mf* pizz. arco *f* *f*

[F]

Fl. *ff*

Ob. *mp*

2 *mp*

Cl. in A *p*

Bsn. *p*

1 *p*

Hn. 2 *p*

Tpt. *mp* *mf* *f* *mf* *f*

Perc. *mp* *p*

VI. 1 *pizz.* *mp* *mf* *ff* *arco*

2 *pizz.* *mp* *mf* *ff* *arco*

Vla. *p* *pizz.* *p* *arco* *f* *ff*

Vc. *p* *pizz.* *p* *arco* *f* *ff*

Cb. *p* *pizz.* *p* *arco* *f* *ff*

[G]

Fl. *ff*

Ob. *ff*

2 *ff*

Cl. in A *ff*

Bsn. *ff*

1 *ff*

Hn. 2 *ff*

Tpt. *ff*

Perc. *f*

VI. 1 *f*

2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

[H]

Fl. *ff*

Ob. *ff*

2 *ff*

Cl. in A *ff*

Bsn. *ff*

1 *f*

Hn. 2 *f*

Tpt. *f*

Perc. *ff*

[H]

Vl. 1 *ff*

2 *ff*

Vla. *sfz* *ff* *fff*

Vc. *sfz* *ff* *fff*

Cb. *sfz* *ff* *fff*

[I] *molto rit...*

Fl. *fff*

Ob. *fff*

2 *fff*

Cl. in A *fff*

Bsn. *fff*

1 *ff*

Hn. 2 *ff* *mf* *f*

Tpt. *ff* *mp* *mf*

Perc.

[I] *molto rit...*

Vl. 1 *fff* *sul G*

2 *fff* *sul G*

Vla.

Vc.

Cb.