

# MUSIC FOR "HAMLET"

1

Full Score

## A Suite for Symphonic Band

I. Prologue: Elsinore and the Court of Claudius (ca. 5'07")  
II. Hamlet and Ophelia (ca. 3'50")

III. Entrance of the Players (ca. 2'00")  
IV. Epilogue: The Death of Hamlet (ca. 5'50")

by ALFRED REED

Total Performance Time: ca. 16'47"

**PROGRAM NOTE:** The poetical and dramatic works of William Shakespeare have probably inspired more musical compositions than those of any other writer in history. Certainly this must be true of writers in English, for the number of songs, lyrics and sonnets set to music, opera libretti, ballets, incidental music for plays on the stage, screen and television, overtures, suites, tone poems, etc., composed during the past four centuries are legion . . . and each passing year sees additions to this vast list. It has been pointed out by some critics that the word imagery of Shakespeare's language has no need of music at all; the flow of those lines is music in the fullest sense of the word. No matter . . . as long as producers, stage designers and actors are stimulated by the work of this incredible mind to find their finest efforts and greatest successes in performance in all media, so, too, have the composers felt the urge to transmute the ideas, characters, situations and thoughts in many styles of musical expression.

If one can really speak of Shakespeare's "greatest" creation in a career so frequently reaching the heights of human utterance and dramatic-poetic craftsmanship, surely "Hamlet" would be the work to which most of us would turn first. Both as a role and as a complete play, this drama has fired the minds and imagination of men in the nearly 400 years of its existence as few other works for the stage have. Both in its original English and its myriad translations, the characters, situations, comments, feelings, moods, philosophy and background have called forth an entire library of comment, explanation, interpretation, research and criticism without end. The play, and its poetry, stand at the pinnacle of not only English but also world literature, and it is unlikely that it will ever be surpassed in this respect.

**NOTE TO THE CONDUCTOR:** As in other scores by this composer, the Trumpets rather than the Cornets are the main upper voices in the Brass ensemble, and the proportion of Trumpets to Cornets should be two Trumpets on each of the Trumpet parts to one Cornet on each of the Cornet parts to one Trombone on each of the Trombone parts. Larger groups, of course, will balance in the same proportion; in the Wind Ensemble there will be one player on each of the Brass parts regardless of what they may be.

The elaborate Percussion writing in the first and fourth movements will call for either six or seven players in order to manage all of the parts with ease and surety of execution. The conductor should strive to obtain a decided contrast of tone color between the Snare Drum and Tenor Drum, especially where either (or both) of these instruments are to play with the snares off. The pitch quality of the Snare Drum should be markedly "higher" than that of the Tenor Drum, so that the different entrances, patterns and colors called for by the constantly changing demands of the music are sharply etched and quickly grasped by the listening ear.

The Harp part in the second movement may be judiciously played on the Piano (in the absence of a Harp) or it may be omitted altogether.

Care should be taken with the many mallet percussion lines to see that they blend into the over-all tone quality wherever they

MUSIC FOR "HAMLET" is in the form of a concert suite of four movements drawing upon five different scenes from the play for its inspiration. The first movement, "Prologue: Elsinore and the Court of Claudius" contrasts musically the first two scenes of Act I in the same manner as does the opening of the play itself: the dark, gloomy scene upon the castle platform at midnight, where Horatio, Marcellus and Bernardo are keeping watch and waiting to see if the ghost will appear that night, and the convening of Claudius's court in Scene 2 where, on the surface at least, all is brilliance and gaiety. The second movement, "Hamlet and Ophelia" draws upon their meeting in Act III, Scene 1, where Hamlet, feigning madness, destroys all of Ophelia's hopes and brings her to the verge of madness herself in her agony over her love for him. The third movement, "Entrance of the Players" refers to the arrival in Act II, Scene 2 of the company of traveling players on their visit to Elsinore and Hamlet's spirited reception of them. The fourth movement, "The Death of Hamlet" is an expression of the grief and tragedy following Hamlet's passing in Act V, Scene 2, and of the final lines in which Fortinbras orders a full military funeral procession for one who " . . . had he been put on, to have proved most royal."

This work was commissioned by the Tri-State Festival of Music held annually in Dickinson, North Dakota, jointly supported by a grant from the North Dakota Council on the Arts and Humanities, and the National Endowment for the Arts, Washington, D.C. Its first performance took place on November 6, 1971, at the concluding concert of the Festival, with the Dickinson State College Wind Ensemble under the direction of the composer.

occur instead of sounding like figures merely "tacked on" for effect. This is especially true of the Vibraphone chords in the first and last movements, the Bell and Xylophone melodic lines, and the soft Gong strokes, again, in the first and last movements.

Although specific tempo indications have been given in terms of metronome markings, the conductor must be sufficiently flexible in his approach and not hesitate to modify them (slightly) where necessary, depending, as always, on the size of the performing group, its over-all level of performing ability, and the acoustical conditions under which the performance is to take place. In this connection, it should be stated that the tempi of the second part of the first movement and the third movement should only be taken as fast as each and every player can play his part clearly and cleanly at all times.

Both the Full Score and the parts have been liberally cued and cross cued in anticipation of either weak or missing instruments, and the conductor should not hesitate to avail himself of any of these aids to strengthen or replace where necessary. This may be found specially applicable in the long sustained sections of the first and fourth movements, where a perfect sostenuto as regards pitch, quality and dynamic levels is vital to a successful performance.

**ABOUT THE COMPOSER:** Alfred Reed is noted as a composer, conductor and clinician throughout the United States, Canada, Mexico, South America and Europe. With over 200 published works for band, wind ensemble, chorus, orchestra and various solo and ensemble pieces, Dr. Reed is presently Professor of Music in both the theory-composition and the music education departments of the School of Music at the University of Miami at Coral Gables, Florida. Born in New York City on January 25, 1921, he

studied music at Baylor University and with Vittorio Giannini at the Juilliard School of Music. The International Conservatory of Music in Lima, Peru, honored him with a doctorate of music in 1968. He has been conductor of the All-American Youth Honor Band on its South American tour in 1967 and its Mexican tour in 1969 and the Music For Peace International Concert Band on a tour of England in 1971.

### INSTRUMENTATION

1 Full Score  
1 Condensed Score  
8 1st & 2nd C Flutes  
1 Piccolo (dble. 3rd Flute)  
2 1st & 2nd Oboes  
1 English Horn (optional)  
2 1st & 2nd Bassoons  
1 Contrabassoon (optional)  
1 E $\flat$  Clarinet  
4 1st B $\flat$  Clarinet  
4 2nd B $\flat$  Clarinet

4 3rd B $\flat$  Clarinet  
2 E $\flat$  Alto Clarinet  
2 B $\flat$  Bass Clarinet  
1 B $\flat$  Contrabass Clarinet  
2 1st E $\flat$  Alto Saxophone  
2 2nd E $\flat$  Alto Saxophone  
2 B $\flat$  Tenor Saxophone  
2 E $\flat$  Baritone Saxophone  
2 1st & 2nd Horns in F  
2 3rd & 4th Horns in F  
3 1st B $\flat$  Trumpet

3 2nd B $\flat$  Trumpet  
3 3rd B $\flat$  Trumpet  
4 1st & 2nd B $\flat$  Cornets  
2 1st Trombone  
2 2nd Trombone  
2 3rd Trombone  
2 4th Trombone (Bass)  
1 Baritone (Treble)  
2 Baritone (Bass)  
6 Tuba  
1 String Bass

1 Timpani  
4 Percussion I  
Vibraphone, Bells,  
Chimes, Xylophone  
3 Percussion II  
Snare Drum, Tenor Drum,  
Bass Drum  
4 Percussion III  
Susp. Cymbal, Gong,  
Pair Cymbals, Triangle  
1 Harp (optional)

NOTE: The number of parts supplied with this publication conforms to or exceeds the recommendations of the National Band Association, American School Band Directors Association and the Music Publishers Association.



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# MUSIC FOR "HAMLET"

A Suite for Symphonic Band

ALFRED REED (1971)

## FULL SCORE

### I. Prologue: Elsinore and the Court of Claudius (Act I, Scenes I and II)

**Slowly and ominously** (♩ = circa 44)

Flutes 1 2 (C Flute) *dim.* *p*

Piccolo (dbl. 3rd Flute) *dim.* *p*

Oboes 1 2 *dim.* *p*

English Horn *dim.* *p*

Bassoons 1 2 (Soli) *mf* *p*

Contrabassoon (Soli) *mf* *p*

E♭ Clarinet *dim.* *pp*

B♭ Clarinets 1 2 3 *dim.* *pp*

E♭ Alto Clarinet (Soli) *mf* *pp*

B♭ Bass Clarinet (Soli) *mf* *p*

B♭ Contrabass Clarinet (Soli) *mf* *p*

E♭ Alto Saxophones 1 2 *pp* 1st (Solo) *mf* *pp*

B♭ Tenor Saxophone *pp* (Soli) *mf* *pp*

E♭ Baritone Saxophone *pp* *mf* *pp*

**Slowly and ominously** (♩ = circa 44)

F Horns 1 2 3 4 *p*

B♭ Trumpets 1 (2nd) Str. Mt. *f marc.* *Solo* *f marc.*

B♭ Cornets 1 2 *f marc.*

Trombones 1 2 3 4 *pp* *p*

Baritone *div.* *pp* *pp*

Tuba *div.* *pp* *pp*

String Bass *Soli* *mf* *pp*

Timpani *mf* *pp*

Vibraphone, Bells, Chimes, Xylophone *mf* (hard felt sticks) *mp Solo*

Tenor Drum *mp* (4 hammers)

Snare Drum *mp* *Snare off*

Bass Drum *p*

Susp. Cymbal *mp* (let ring)

Pair of Cymbals *mp*

Gong *mp*

Triangle *mp* (let ring)

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Fls. 1/2

Picc. (3rd Fl.)

Obs. 1/2

E. H.

Bsns. 1/2

Cbsn.

E♭ Cl.

B♭ Cls. 1/2/3

A. Cl.

B. Cl.

Ch. Cl.

A. Sax. 1/2

T. Sax.

B. Sax.

Hns. 1/2/3/4

Trpts. 1/2/3

Cors. 1/2

Trbs. 1/2/3/4

Bar.

Tuba

S. B.

Timp.

Vibra.

T. Dr.

B. Dr.

S. Cym.

Gong

(Soli)

(Soli) (a2)

*p*

*pp*

*f*

*mp*

*poco*

*sim.*

*arco*

*open*

*a2*

*3*

*Solo*

*Bass Drum*

*(with Timpani sticks)*

*(Snare on)*

15

Fls. 1 2 *p* *a2* *f marc.* *mfz - Soli*

Picc. (3rd Fl.) *p* *f marc.* *ff* *mfz - Soli*

Obs. 1 2 *pp* *(poco)* *pp* *f marc.* *ff*

E.H. *sempre p*

Bsns. 1 2 *sempre p*

Cbsn. *sempre p*

E♭ Cl. *f marc.* *unis.* *ff*

1 *div.* *pp non vibrato* *f marc.* *unis.* *ff*

B♭ Cls. 2 *div.* *pp non vibrato* *f marc.* *unis.* *ff*

3 *div.* *pp non vibrato* *f marc.* *unis.* *ff*

A. Cl. *sempre p*

B. Cl. *sempre p*

Ch. Cl. *sempre p*

A. Sax. 1 2 *(a2)* *(Soli) mfz*

T. Sax. *p* *poco*

B. Sax. *p* *poco*

15

Hns. 1 2 3 4 *open* *mf cresc.* *mfz p* *mp* *sost.*

Trpts. 1 2 3 *open* *mf cresc.* *mfz p* *mp* *sost.*

Cors. 1 2 *p* *f (Soli)* *pp*

Trbs. 1 2 3 4 *mf cresc.* *mfz p* *mp* *sost.*

Bar. *p* *mfz p* *mp* *sost.*

Tuba *p* *mfz p* *mp* *sost.*

S. B. *p* *mfz p* *mp* *sost.*

Timp. *mpz (let ring)*

Vibra. *mfz* *mfz - Soli*

T. Dr. *Snare on* *mp* *poco cresc.* *mf* *pp*

S. Dr. *mf*

B. Dr. *pp*

S. Cym. *p*

Gong. *pp*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are:

- Fls. (Flutes)
- Picc. (Piccolo)
- Obs. (Oboes)
- Eng. Hrn. (English Horn)
- E. H. (Euphonium)
- Bsns. (Basses)
- Cbsn. (Clarinets)
- E♭ Cl. (E-flat Clarinet)
- B♭ Cls. (B-flat Clarinets)
- A. Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Contrabass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Bass Saxophone)
- Hns. (Horns)
- Trpts. (Trumpets)
- Cors. (Cornets)
- Trbs. (Trombones)
- Bar. (Baritone)
- Tuba
- S. B. (Snare Drum)
- Timp. (Timpani)
- Vibra. (Vibraphone)
- T. Dr. (Tom Drum)
- S. Dr. (Snare Drum)
- B. Dr. (Bass Drum)
- S. Cym. (Small Cymbal)
- Gong

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). The score is divided into measures, and the instruments are grouped into sections. The page is numbered 12 in the top right corner.



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Fls. 1/2 *a2* *mf* *cresc. molto* (C Piccolo) *f*

Picc. *mf* *f*

Obs. 1/2 *a2* *cresc. molto* *f*

E.H. *mf* *cresc. molto* *f*

Bsns. 1/2 *a2* *mf* *poco a poco cresc.*

Cbssn. *poco a poco cresc.*

E♭ Cl. *mf* *cresc. molto* *f*

B♭ Cls. 1 *f*

2 *f*

3 *f*

A. Cl. *p* *cresc. molto* *f*

B. Cl. *f*

Ch. Cl. *f*

A. Saxs. 1/2 *a2* *p* *cresc. molto* *f*

T. Sax. *p* *cresc. molto* *f*

B. Sax. *f* *tr* *mf* *poco a poco cresc.*

Hns. 1/2 *f* *molto sonore*

3/4 *f* *molto sonore*

Trpts. 1 *Cor.*

2/3 *Cor.*

Cors. 1/2 *a2*

Trbs. 1/2 *a2* *marc. ma sost.*

3/4 *a2* *marc. ma sost.* *cresc.*

Bar. *a poco* *molto cresc.* *f marc.*

Tuba *poco a poco cresc.* *sempre cresc.*

S.B. *f marc.*

Timp. *poco a poco cresc.*

Vibra.

T. Dr.

B. Dr.

S. Cym.

Gong

## Full Score

Fls. 1/2  
Picc.  
Obs. 1/2  
E. H.  
Bsns. 1/2  
Chssn.  
E♭ Cl.  
1  
B♭ Cls. 2  
3  
A. Cl.  
B. Cl.  
Cb. Cl.  
A. Saxs. 1/2  
T. Sax.  
B. Sax.  
Hns. 1/2  
3/4  
Trpts. 1  
2  
3  
Cors. 1/2  
1/2  
Trbs. 1/2  
3/4  
Bar.  
Tuba  
S. B.  
Timp.  
Bells Xylo.  
Chimes  
S. Dr.  
B. Dr.  
Sus. Cym.  
Pr. of Cym.  
Pr. Cymbs.  
(let ring)  
[48] Broadly (♩ = 69)  
f sost.  
f sost.  
a2  
arco  
mp cresc.  
mp  
Bass Dr.  
Sn. Dr. *mp*



