

# Robert Lunn

*Variations on Greensleeves*

for

B-flat Clarinet and Piano

(2006)

**Program Note:**

Variations on Greensleeves was composed during the summer of 2006 and first performed at Hope College later that fall with Jonathan Holden on clarinet and Jennifer Wolfe on piano. I've always loved the melody of Greensleeves and thought it would fit well in a variations setting. The first few variations one can still hear the melody, but as the variations continue it becomes harder and harder to pick out the original melody. Finally, after the brief clarinet cadenza the melody returns before one last variation and a coda finishes it off.

**Biography:**

Robert Lunn is currently pursuing a DMA in composition at The Ohio State University. He received a BA from Hope College and an MM in music theory and composition from The Pennsylvania State University. From the fall of 2000 to the spring of 2007 he was on the faculty at Hope College and Lake Michigan College teaching guitar, composition and music theory. Lunn studied guitar with Larry Malfroid at Hope College and participated in a masterclass with Christopher Parkening in Montana during the summer of 1997. Composition teachers include Russell Floyd, Paul Barsom, Will Gay Bottje, Thomas Wells, Donald Harris, Jan Radzynski, and Marc Ainger. Lunn is the winner of the 2008 Ruth Friscoe Award for his *Sonata*, for Guitar, and is the recipient of Donald and Marilyn Harris Scholarship. He divides his time between Columbus, Ohio and Holland, Michigan where his wife and two sons live.

For more information, including an updated biography, look at: [www.robertlunncomposer.com](http://www.robertlunncomposer.com)

# Variations on Greensleeves

In C

for B-flat Clarinet and Piano

Robert Lunn (2006)

Bb Clarinet

$\bullet = 54$  *legato*

*p*

Piano

$\bullet = 54$  *p*

Bb Cl.

6

Pno.

6

12

Bb Cl.

Pno.

a little faster

18 (♩ = 58 - 64)

Bb Cl.

a little faster

18 (♩ = 58 - 64)

Pno.

*f*

24

Bb Cl.

Pno.

Bb Cl. 29

Pno. 29

Detailed description: This system covers measures 29 to 33. The Bb Clarinet part (top staff) features a melodic line with eighth and sixteenth notes, including a trill in measure 30 and a long phrase with a slur and crescendo hairpins in measures 31-33. The Piano part (bottom two staves) provides harmonic support with chords and a bass line of dotted notes. A piano trill is present in the right hand of measure 29, and a piano flourish appears in the right hand of measure 33.

Bb Cl. 34

Pno. 34

*f*

Detailed description: This system covers measures 34 to 38. The Bb Clarinet part (top staff) has a melodic line with rests in measures 34-35, followed by eighth notes and a trill in measure 38. A forte (*f*) dynamic marking is placed below the first measure. The Piano part (bottom two staves) features a piano flourish in the right hand of measure 34, followed by chords and a bass line. A forte (*f*) dynamic marking is placed above the first measure of the piano part.

Bb Cl. 39

Pno. 39

Detailed description: This system covers measures 39 to 43. The Bb Clarinet part (top staff) has a melodic line with rests in measures 39-40, followed by eighth notes and a trill in measure 43. The Piano part (bottom two staves) features chords and a bass line of eighth notes throughout the system.

Bb Cl. 44

Pno.

This system contains measures 44 through 48. The Bb Clarinet part (top staff) features a melodic line with eighth and quarter notes, including a half note G4 with a fermata. The Piano accompaniment (bottom two staves) consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Bb Cl. 49

Pno.

This system contains measures 49 through 53. The Bb Clarinet part continues the melodic line with eighth notes and quarter notes, ending with a half note G4 with a fermata. The Piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the right hand.

Bb Cl. 54

Pno.

This system contains measures 54 through 58. The Bb Clarinet part features a melodic line with eighth notes and quarter notes, including a half note G4 with a fermata. The Piano accompaniment continues with the eighth-note bass line and chordal accompaniment, ending with a double bar line.

Bb Cl. 59

Pno. 59 *gva*

Bb Cl. 62

Pno. 62

Bb Cl. 66

Pno. 66 *f* *ff* *f* *gva*

70

Bb Cl.

Pno.

*ff*

*ff*

*f*

*ff*

*8va*-

73

Bb Cl.

Pno.

*f*

*rit.*

*a tempo*

*f*

75

Bb Cl.

Pno.

*ff*

*f*

*ff*

*f*

*8va*-

*8va*-



Bb Cl. 78

Piano score for measures 78-82. The piano part features a complex rhythmic pattern in the right hand, often beamed in groups of sixteenth notes. The left hand provides a steady accompaniment. Dynamics include *ff* and *f*. A *8va* marking is present above the right hand in measure 81.

*ff*

*f*

*ff*

*8va*

Bb Cl. 83

Musical score for measures 83-85. The Bb Clarinet part has a melodic line with slurs. The piano part has a more active right hand with slurs and a steady left hand accompaniment.

Bb Cl. 86

Musical score for measures 86-88. The Bb Clarinet part has a melodic line with slurs. The piano part has a more active right hand with slurs and a steady left hand accompaniment.

88

Bb Cl.

Pno.

88

4 4 4

4 4

90

Bb Cl.

Pno.

90

4 4 4

*f*

*f*

92

Bb Cl.

Pno.

92

*ff*

*ff*

95  $\bullet = 60$

Bb Cl.

Pno.

98

Bb Cl.

Pno.

104

Bb Cl.

Pno.

*b<sub>2</sub>*

*8va*

109

Bb Cl.

Pno.

114

Bb Cl.

Pno.

119

Bb Cl.

Pno.

Bb Cl.

123

Pno.

Bb Cl.

127

Pno.

Bb Cl.

130

$\bullet = 100$

Pno.

Bb Cl. 134  $\bullet = 54$

Bb Cl. 137  $\bullet = 54$

Bb Cl. 140  $\bullet = 54$

Bb Cl. 146  $\bullet = 120$

Pno. 146  $\bullet = 120$  *ff*

Bb Cl. 151

3 3

Pno. 151

Bb Cl. 155

3

Pno. 155

Bb Cl. 159

3 3 3 3 3 3

Pno. 159

Bb Cl. 162

*3* *3* *3*

Pno. 162

*8va*

Bb Cl. 165

Pno. 165

Bb Cl. 169

$\bullet = 66$

Pno. 169



Bb Cl. 174

Pno.

This system covers measures 174 to 177. The Bb Clarinet part begins with a sixteenth-note scale in the right hand, followed by a quarter rest and a quarter note in the left hand. The piano accompaniment features a sixteenth-note scale in the right hand and a quarter-note bass line in the left hand. The key signature changes from one sharp to one flat between measures 175 and 176.

Bb Cl. 178

Pno.

This system covers measures 178 to 181. The Bb Clarinet part has a whole rest in measures 178 and 179, then enters in measure 180 with a sixteenth-note scale. The piano accompaniment continues with a sixteenth-note scale in the right hand and a quarter-note bass line in the left hand. The key signature changes from one flat to two flats between measures 180 and 181.

Bb Cl. 182

Pno.

This system covers measures 182 to 185. The Bb Clarinet part has a half note with a fermata in measure 182, followed by a sixteenth-note scale in measures 183 and 184. The piano accompaniment features a sixteenth-note scale in the right hand and a quarter-note bass line in the left hand. The key signature changes from two flats to one flat between measures 183 and 184.

Transposed Score

# Variations on Greensleeves

for B-flat Clarinet and Piano

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Bb Clarinet

$\bullet = 54$  *legato*

*p*

Bb Cl.

7

Bb Cl.

13

a little faster

( $\bullet = 58 - 64$ )

*f*

Bb Cl.

19

Bb Cl.

25

Bb Cl.

31

*f*

Bb Cl.

37

Variations on Greensleeves-Clarinet

Bb Cl. 43

Bb Cl. 49

Bb Cl. 55

Bb Cl. 61

Bb Cl. 67

Bb Cl. 73

*rit.* *a tempo*

Bb Cl. 77

Bb Cl. 83

Bb Cl. 87

Variations on Greensleevs- Clarinet

Bb Cl. 92 *ff*

Bb Cl. 95  $\bullet = 60$  8

Bb Cl. 106 2

Bb Cl. 113

Bb Cl. 118

Bb Cl. 123

Bb Cl. 128

Bb Cl.  $\bullet = 100$  3

Bb Cl. 137 3 5 3

Variations on Greensleeves

140  $\bullet = 54$

Bb Cl.

146  $\bullet = 120$

Bb Cl.

152

Bb Cl.

158

Bb Cl.

162

Bb Cl.

167  $\bullet = 66$

Bb Cl.

172

Bb Cl.

178

Bb Cl.