



Molenaar Edition

# Fifth Symphony

## Fifth Symphony/Mini Full Score

I/II/III

Alfred Reed

Art.Nr: 012366120

Difficulty: F

Concert Band

Recorded on: Fifth Symphony (311045720)

# Masterpieces

Colofon

## Molenaar Edition BV

Industrieweg 23  
NL 1521 ND Wormerveer  
the Netherlands  
Phone: +31 (0)75 - 628 68 59  
Fax: +31 (0)75 - 621 49 91  
Email: office@molenaar.com  
Website: www.molenaar.com

© Molenaar Edition BV - Wormerveer - the Netherlands

Copying of sheetmusic from this booklet is illegal.

Mini - Score

www.molenaar.com

Molenaar Edition

## Fifth Symphony

Composer: A Reed

For Band  
Concert Band  
01.2366.12



MOLENAAR

Copyright Molenaar Edition BV

No Part of this book may be produced in any form of print, fotomicrofilm, or without written permission of the publisher

Niets van deze uitgave mag worden vervoelvougd of openbaar gemaakt door middel van fotokopie, mikrofilm of werke andere wijze ook, zonder voorafgaande toestemming van de uitgever.

Mini Score

## Fifth Symphony Fifth Symphony/Mini Full Score Composer: A Reed

01.2366.12

- |   |                    |   |                      |
|---|--------------------|---|----------------------|
| 1 | Condensed Score    | 1 | Horn III Eb          |
| 2 | Flute I            | 1 | Horn III F           |
| 2 | Flute II           | 1 | Horn IV Eb           |
| 2 | Flute III          | 1 | Horn IV F            |
| 2 | Flute IV           | 2 | Trombone I C         |
| 1 | Oboe I             | 1 | Trombone I Bb (TC)   |
| 1 | Oboe II            | 1 | Trombone I Bb (BC)   |
| 1 | English Horn       | 2 | Trombone II C        |
| 1 | Bassoon I          | 1 | Trombone II Bb (TC)  |
| 1 | Bassoon II         | 1 | Trombone II Bb (BC)  |
| 1 | Bassoon Contra     | 2 | Trombone III C       |
| 1 | Clarinet Contra    | 1 | Trombone III Bb (TC) |
| 1 | Clarinet Eb        | 1 | Trombone III Bb (BC) |
| 5 | Clarinet I         | 2 | Trombone IV C        |
| 5 | Clarinet II        | 1 | Trombone IV Bb (TC)  |
| 5 | Clarinet III       | 1 | Trombone IV Bb (BC)  |
| 1 | Alto Clarinet Eb   | 2 | Baritone C           |
| 1 | Bass Clarinet      | 2 | Baritone Bb (BC)     |
| 1 | Soprano Saxophone  | 4 | Baritone Bb (TC)     |
| 2 | Alto Saxophone I   | 2 | Bas Bb (TC)          |
| 2 | Alto Saxophone II  | 2 | Bas Bb (BC)          |
| 2 | Tenor Saxophone    | 2 | Bas Eb (TC)          |
| 1 | Baritone Saxophone | 2 | Bas Eb (BC)          |
| 2 | Cornet I           | 4 | Tuba C               |
| 2 | Cornet II          | 1 | Stringbass           |
| 2 | Trumpet I          | 1 | Harp                 |
| 2 | Trumpet II         | 1 | Percussion I         |
| 2 | Trumpet III        | 1 | Percussion II        |
| 1 | Trumpet IV         | 1 | Xylophone            |
| 1 | Horn I Eb          | 1 | Marimba              |
| 1 | Horn I F           | 1 | Timpani              |
| 1 | Horn II Eb         | 1 | Vibraphone           |
| 1 | Horn II F          |   |                      |



MOLENAAR

Copyright Molenaar Edition BV

No Part of this book may be produced in any form of print, fotomicrofilm, or without written permission of the publisher

Niets van deze uitgave mag worden vervoelvougd of openbaar gemaakt door middel van fotokopie, mikrofilm of werke andere wijze ook, zonder voorafgaande toestemming van de uitgever.

Mini Score

Commissioned by and dedicated to the Seizoko Gakuen College of Music for the 70th anniversary, 1994

## Fifth Symphony

SAKURA  
for winds

Moderately and sustained  $\text{♩} = 60$

I.

Alfred REED (1994)

Full Score

Mini Score

Musical score page 2, left side. The page contains 24 staves for various instruments: Flute 1 & 2, Flute 3, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb 1, 2, & 3, Alto Clarinet, Bass Clarinet, Horns (French Horn, Euphonium, Trombone 1 & 2, Trombone 3), Trumpets (1 & 2, 3 & 4), Percussion (Snare, Cymbal, Tom-tom, Triangle, Gong, Suspended Cymbal, Chimes/Triangles), and Harp. The score includes musical notation with notes, rests, and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the page.

Musical score page 3, right side. This page continues the musical score from page 2, featuring the same 24 staves and instruments. The notation and dynamic markings are consistent with the previous page. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the page.

Musical score page 4, left side. This page continues the musical score, maintaining the same 24 staves and instruments. The notation includes various musical symbols and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the page.

Musical score page 5, right side. This page continues the musical score, featuring the same 24 staves and instruments. The notation and dynamic markings are consistent with the previous pages. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the page.















Fl 1/2  
Fl 1/4  
Ob 1/2  
Eng Sax  
Bass 1/2  
Cbass  
Bb Clar  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bass Clar  
Harp Sax  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Ten 1/2  
Ten 1/4  
Ten 1  
Tuba 1  
Tuba 1/2  
Tuba 4  
Euph  
Bar  
Horn Sax  
Trump  
Musp Cymb / P = C  
Drum / TB / Sn  
Tpt  
Bar  
Chorus/Flute / Picc  
Mup

01236612



Fl 1/2  
Fl 1/4  
Ob 1/2  
Eng Sax  
Bass 1/2  
Cbass  
Bb Clar  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bass Clar  
Harp Sax  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Ten 1/2  
Ten 1/4  
Ten 1  
Tuba 1  
Tuba 1/2  
Tuba 4  
Euph  
Bar  
Horn Sax  
Trump  
Musp Cymb / P = C  
Drum / TB / Sn  
Tpt  
Bar  
Chorus/Flute / Picc  
Mup

01236612



Fl 1/2  
Fl 1/4  
Ob 1/2  
Eng Sax  
Bass 1/2  
Cbass  
Bb Clar  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bass Clar  
Harp Sax  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Ten 1/2  
Ten 1/4  
Ten 1  
Tuba 1  
Tuba 1/2  
Tuba 4  
Euph  
Bar  
Horn Sax  
Trump  
Musp Cymb / P = C  
Drum / TB / Sn  
Tpt  
Bar  
Chorus/Flute / Picc  
Mup

01236612



Fl 1/2  
Fl 1/4  
Ob 1/2  
Eng Sax  
Bass 1/2  
Cbass  
Bb Clar  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bass Clar  
Harp Sax  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Ten 1/2  
Ten 1/4  
Ten 1  
Tuba 1  
Tuba 1/2  
Tuba 4  
Euph  
Bar  
Horn Sax  
Trump  
Musp Cymb / P = C  
Drum / TB / Sn  
Tpt  
Bar  
Chorus/Flute / Picc  
Mup

01236612





Fl 1/2  
Fl 1/1  
Ob 1/2  
Ob 1/1  
Bsn 1/2  
Bsn 1/1  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bsn Clar  
Hrp  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Trp 1/2  
Trp 1/1  
Trp 1/4  
Tbn 1/2  
Tbn 1/1  
Tbn 1/4  
Euph  
Tuba  
Hrp  
Perc  
Harp  
Piano

01236612

Fl 1/2  
Fl 1/1  
Ob 1/2  
Ob 1/1  
Bsn 1/2  
Bsn 1/1  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bsn Clar  
Hrp  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Trp 1/2  
Trp 1/1  
Trp 1/4  
Tbn 1/2  
Tbn 1/1  
Tbn 1/4  
Euph  
Tuba  
Hrp  
Perc  
Harp  
Piano

01236612

Fl 1/2  
Fl 1/1  
Ob 1/2  
Ob 1/1  
Bsn 1/2  
Bsn 1/1  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bsn Clar  
Hrp  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Trp 1/2  
Trp 1/1  
Trp 1/4  
Tbn 1/2  
Tbn 1/1  
Tbn 1/4  
Euph  
Tuba  
Hrp  
Perc  
Harp  
Piano

01236612

Fl 1/2  
Fl 1/1  
Ob 1/2  
Ob 1/1  
Bsn 1/2  
Bsn 1/1  
Clar 1  
Clar 2  
Clar 3  
Alto Clar  
B Clar  
C Bsn Clar  
Hrp  
Alto Sax 1  
Alto Sax 2  
Ten Sax  
Bar Sax  
Trp 1/2  
Trp 1/1  
Trp 1/4  
Tbn 1/2  
Tbn 1/1  
Tbn 1/4  
Euph  
Tuba  
Hrp  
Perc  
Harp  
Piano

01236612

Musical score for page 40, measures 24-31. The score includes staves for Flute 1/2, Oboe, Clarinet 1, 2, 3, Alto Clarinet, Bass Clarinet, C Bass Clarinet, Horn 1, 2, 3, Trumpet 1/2, Trombone 1/2, Horn 4, Percussion, and strings (Violin 1/2, Viola, Cello, Double Bass). A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 41, measures 32-39. The score includes staves for Flute 1/2, Oboe, Clarinet 1, 2, 3, Alto Clarinet, Bass Clarinet, C Bass Clarinet, Horn 1, 2, 3, Trumpet 1/2, Trombone 1/2, Horn 4, Percussion, and strings (Violin 1/2, Viola, Cello, Double Bass). A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 42, measures 40-47. The score includes staves for Flute 1/2, Oboe, Clarinet 1, 2, 3, Alto Clarinet, Bass Clarinet, C Bass Clarinet, Horn 1, 2, 3, Trumpet 1/2, Trombone 1/2, Horn 4, Percussion, and strings (Violin 1/2, Viola, Cello, Double Bass). A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 43, measures 48-55. The score includes staves for Flute 1/2, Oboe, Clarinet 1, 2, 3, Alto Clarinet, Bass Clarinet, C Bass Clarinet, Horn 1, 2, 3, Trumpet 1/2, Trombone 1/2, Horn 4, Percussion, and strings (Violin 1/2, Viola, Cello, Double Bass). A large black watermark with the text "Mini Score" is overlaid on the score.

Musical score for page 44, featuring multiple staves for various instruments including Flutes, Clarinets, Saxophones, and Percussion.



Musical score for page 45, continuing the instrumentation from page 44.



Musical score for page 46, featuring multiple staves for various instruments.



Musical score for page 47, featuring multiple staves for various instruments.





Musical score for page 52, featuring multiple staves for various instruments including strings, woodwinds, brass, and percussion. The score includes a large, semi-transparent watermark that reads "Mini Score" in a stylized font, repeated multiple times across the page.

Musical score for page 53, continuing the orchestral arrangement from page 52. The score includes a large, semi-transparent watermark that reads "Mini Score" in a stylized font, repeated multiple times across the page.

Musical score for page 54, continuing the orchestral arrangement. The score includes a large, semi-transparent watermark that reads "Mini Score" in a stylized font, repeated multiple times across the page.

Musical score for page 55, concluding the orchestral arrangement. The score includes a large, semi-transparent watermark that reads "Mini Score" in a stylized font, repeated multiple times across the page.









*poco rit. E* *a Tempo*

Fl. 1/2  
Fl. 3/4  
Ob. 1/2  
Bsg. Hrn.  
Bsn. 1/2  
Clan.  
Bb. Clar.  
Clan. 1  
Clan. 2  
Clan. 3  
Alto Clar.  
B. Clar.  
C. Bsn. Clar.  
Sopr. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bar. Sax.  
Hrn. 1/2  
Hrn. 3/4  
Tpt. 1/2  
Tpt. 3/4  
Cm. 1/2  
Tbn. 1  
Tbn. 2/3  
Tbn. 4  
Euph.  
Bar.  
Dr. Sn.  
Timp.  
Perc. 1  
Perc. 2  
Harp.

012366 12

*poco allarg.* *Tempo B4 j = 48*

Fl. 1/2  
Fl. 3/4  
Ob. 1/2  
Bsg. Hrn.  
Bsn. 1/2  
Clan.  
Bb. Clar.  
Clan. 1  
Clan. 2  
Clan. 3  
Alto Clar.  
B. Clar.  
C. Bsn. Clar.  
Sopr. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bar. Sax.  
Hrn. 1/2  
Hrn. 3/4  
Tpt. 1/2  
Tpt. 3/4  
Cm. 1/2  
Tbn. 1  
Tbn. 2/3  
Tbn. 4  
Euph.  
Bar.  
Dr. Sn.  
Timp.  
Perc. 1  
Perc. 2  
Harp.

012366 12

*Perc. 1/2, 48*

Fl. 1/2  
Fl. 3/4  
Ob. 1/2  
Bsg. Hrn.  
Bsn. 1/2  
Clan.  
Bb. Clar.  
Clan. 1  
Clan. 2  
Clan. 3  
Alto Clar.  
B. Clar.  
C. Bsn. Clar.  
Sopr. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bar. Sax.  
Hrn. 1/2  
Hrn. 3/4  
Tpt. 1/2  
Tpt. 3/4  
Cm. 1/2  
Tbn. 1  
Tbn. 2/3  
Tbn. 4  
Euph.  
Bar.  
Dr. Sn.  
Timp.  
Perc. 1  
Perc. 2  
Harp.

012366 12

Fl. 1/2  
Fl. 3/4  
Ob. 1/2  
Bsg. Hrn.  
Bsn. 1/2  
Clan.  
Bb. Clar.  
Clan. 1  
Clan. 2  
Clan. 3  
Alto Clar.  
B. Clar.  
C. Bsn. Clar.  
Sopr. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Tenor Sax.  
Bar. Sax.  
Hrn. 1/2  
Hrn. 3/4  
Tpt. 1/2  
Tpt. 3/4  
Cm. 1/2  
Tbn. 1  
Tbn. 2/3  
Tbn. 4  
Euph.  
Bar.  
Dr. Sn.  
Timp.  
Perc. 1  
Perc. 2  
Harp.

012366 12

Musical score for page 72, featuring various instruments including Flutes (Fl. 1/2, Fl. 3/4), Oboes (Ob. 1/2), Bassoons (Bsp. Hrn., Bas. 1/2, Cbn.), Clarinets (Cl. 1, Cl. 2, Cl. 3, Alto Cl., B. Cl., Cbn. Cl.), Saxophones (Sop. Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax., Bar. Sax.), Horns (Hrn. 1/2, Hrn. 3/4), Trumpets (Tpt. 1/2, Tpt. 3/4, Ctr. 1/2), and Percussion (Tm. 1, Tm. 3/4, Tm. 4, Snare, Bass, Tom, Psn. 1, Psn. 2, Hrp.).

Musical score for page 73, continuing the orchestral arrangement from page 72. It includes the same instrumentation as page 72.

Poco pi<sup>o</sup> mosso J=66

Musical score for page 74, featuring various instruments including Flutes (Fl. 1/2, Fl. 3/4), Oboes (Ob. 1/2), Bassoons (Bsp. Hrn., Bas. 1/2, Cbn.), Clarinets (Cl. 1, Cl. 2, Cl. 3, Alto Cl., B. Cl., Cbn. Cl.), Saxophones (Sop. Sax., Alto Sax. 1, Alto Sax. 2, Tenor Sax., Bar. Sax.), Horns (Hrn. 1/2, Hrn. 3/4), Trumpets (Tpt. 1/2, Tpt. 3/4, Ctr. 1/2), and Percussion (Tm. 1, Tm. 3/4, Tm. 4, Snare, Bass, Tom, Psn. 1, Psn. 2, Hrp.).

Musical score for page 75, continuing the orchestral arrangement from page 74. It includes the same instrumentation as page 74.



Musical score for page 80, featuring multiple staves for various instruments including Flute, Clarinet, Saxophone, Trumpet, and Percussion. The score includes dynamic markings such as *pp*, *ppp*, *f*, and *mf*. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

Musical score for page 81, continuing the orchestral arrangement with various instruments. The score includes dynamic markings such as *pp*, *ppp*, *f*, and *mf*. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

Musical score for page 82, featuring multiple staves for various instruments including Flute, Clarinet, Saxophone, Trumpet, and Percussion. The score includes dynamic markings such as *pp*, *ppp*, *f*, and *mf*. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

Musical score for page 83, continuing the orchestral arrangement with various instruments. The score includes dynamic markings such as *pp*, *ppp*, *f*, and *mf*. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

Musical score for page 84, featuring multiple staves for various instruments including woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *pp*, *ppp*, and *ppp*. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

Musical score for page 85, continuing the orchestration with various instruments and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

Musical score for page 86, showing dense musical notation for the woodwind and string sections. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

Musical score for page 87, featuring complex rhythmic patterns and dynamic markings across multiple staves. A large, semi-transparent watermark reading "Mini Score" is overlaid on the lower right portion of the page.

01 206 12

01 206 13

01 206 12

01 206 13









Musical score for page 104, featuring multiple staves for various instruments including strings, woodwinds, brass, and percussion. The score includes a large, stylized watermark that reads "Mini Score" in a circular arrangement.

Musical score for page 105, continuing the orchestral arrangement with various instruments. The score includes a large, stylized watermark that reads "Mini Score" in a circular arrangement.

Musical score for page 106, featuring dense musical notation for the string and woodwind sections. The score includes a large, stylized watermark that reads "Mini Score" in a circular arrangement.

Musical score for page 107, showing the continuation of the orchestral score with various instruments. The score includes a large, stylized watermark that reads "Mini Score" in a circular arrangement.



## FIFTH SYMPHONY ("Sakusa") - Alfred Reed

### N

#### Toelichting

Deze compositie werd geschreven in opdracht van het Senzoku Gakuen College of Music in Tokyo ter gelegenheid van zijn 70ste verjaardag in 1994.

Wegens de uitnodiging tot deelname aan de Internationale WASBE conferentie in Hamamatsu in de zomer van 1995, werd besloten de premiere uit te stellen en het stuk dan pas voor het eerst uit te voeren en niet tijdens de jubeljaar zelf.

De symfonie bestaat uit drie delen.

Een inleiding "Moderately and sustained" leidt naar het eigenlijke eerste deel, een stuwend "Allegro assai" waarvan de hoofdthema's eerst bij de pauken en de melodische percussie te horen zijn.

Het tweede deel, waaraan de ondertitel verwijst, is eigenlijk een uitgebreide bewerking van één van de oudste Japanse volksliederen "Sakura" (Kersenbloesem), een lange elegische melodie die als basis dient voor een reeks variaties die zich via de individuele instrumentengroepen ontwikkelen.

Het derde deel is een schitterend rondo (Allegro Molto, con fuoco) waarin enkele elementen van de twee voorgaande delen verwerkt zijn; het voert het werk naar een adembenemende conclusie met een laatste uitbarsting van virtuoze trekjes bij elk instrument van het orkest.

De "Vijfde Symfonie" (Sakura) werd gecreëerd op 26 juli 1995 door het Senzoku Gakuen Symphonic Wind Orchestra onder de leiding van de componist tijdens de 7de Internationale WASBE Conferentie.

#### Aanwijzingen voor de dirigent

Zoals altijd, zijn de metronoomaanduidingen wat de in de partituur genoteerde tempi betreft, slechts een algemene leidraad.

De precieze tempi die elke dirigent individueel zal kiezen hangen van diverse factoren af, als daar zijn het aantal muzikanten, de akoestiek van de concertzaal enz.

De componist wenst toch alle dirigenten er beleefd op te wijzen dat in de snellere passages, vooral in het eerste en het derde deel, de doorzichtigheid van het muzikale weefsel van het allergrrootste belang blijft om een succesrijke uitvoering te garanderen.

Bijgevolg mogen dergelijke passages niet vlogger gespeeld worden dan op een tempo dat elke muzikant individueel en elke groep samen aankunnen.

De zachte slagwerkeffecten (o.m. bij de melodische slaginstrumenten en de harp) in het tweede deel moeten ten allen tijde klaar en duidelijk hoorbaar zijn.

Het kan nodig zijn om hier bij een groot harmonieorkest het aantal houtblazers en saxofoons te beperken. Zoals steeds, schenk de nodige aandacht aan balans, aanzetten en sostenutos, zo bekom je zeker een schitterende uitvoering van deze uit

## FIFTH SYMPHONY ("Sakusa") - Alfred Reed

### F

#### Commentaire

Cette oeuvre a été commandée par le Senzoku Gakuen College of Music à Tokyo pour célébrer son 70ème anniversaire en 1994.

Mais, suite à l'invitation de la WASBE pour participer à sa conférence mondiale organisée à Hamamatsu en juillet 1995, la première exécution a été remise à cette date au lieu de créer la symphonie l'année de l'anniversaire même.

Cette symphonie comprend trois mouvements.

Une introduction "Moderately and sustained" (modérément et ininterrompu) mène au premier mouvement "Allegro assai" dont les thèmes principaux sont d'abord joués par les timbales et les instruments mélodiques de la percussion.

Le deuxième mouvement qui a donné à l'oeuvre son sous-titre est basé sur l'un des plus vieilles chansons populaires japonaises "Sakura" (Les Cerisiers en fleurs), une mélodie élégiaque qui sert de base pour de nombreuses variations par les différentes sections de l'orchestre.

Le troisième mouvement est un rondo brillant (Allegro Molto, con fuoco) qui reprend quelques éléments des deux mouvements précédents et puis qui mène vers une conclusion à couper le souffle avec une explosion de virtuosité de chaque instrument de l'ensemble.

La "Cinquième Symphonie" a été créée le 26 juillet 1995 par le Senzoku Gakuen Symphonic Orchestra sous la direction du compositeur lors de la septième Conférence Internationale de WASBE à Hamamatsu au Japon.

#### Conseils pour le chef d'orchestre

Comme toujours, les indications de métronome mentionnées dans la partition ne servent que de guide. Les tempi exacts exigés par chaque chef individuellement dépendront de plusieurs facteurs, dont le nombre d'exécutants, les conditions acoustiques de la salle de concert etc.

Le compositeur désire, néanmoins, rappeler aux chefs d'orchestre que dans les passages plus rapides, surtout dans le premier et le troisième mouvement, la clarté de la structure musicale est primordiale pour une bonne exécution; il faut donc éviter de jouer de tels passages plus rapidement que le tempo que chaque musicien et chaque section de l'orchestre maîtrisent.

Les effets modérés par les instruments mélodiques de la percussion dans le deuxième mouvement doivent être nettement perçus tout au long du mouvement.

Dans certains passages il faudra peut-être réduire le nombre de bois et de saxophones dans les grands orchestres d'harmonie.

Et puis, comme toujours, faites bien attention à la balance, les phrases attachées, et les lignes soutenues et vous serez récompensés par une exécution brillante de cette partition intéressante.

## FIFTH SYMPHONY ("Sakusa") - Alfred Reed

### D

#### Programmerläuterung

Diese Komposition ist 1994 vom Senzoku Gakuen College of Music in Tokyo anlässlich seines 70. Geburtstages bestellt worden.

Weil das Blasorchester dieser Hochschule zu der siebten internationalen WASBE Konferenz im Juli 1995 in Hamamatsu eingeladen wurde, entschiedete man sich die Uraufführung nach Juli 1995 zu verschieben.

Die Symphonie hat drei Teile und eine Art Introduction "Moderately and sustained" führt zum ersten Teil, einem "Allegro assai" dessen Hauptthemen man zuerst bei den Pauken und den melodischen Schlagzeuginstrumenten hören kann.

Der zweite Teil, dem die Symphonie ihren Untertitel verdankt, ist eine ausgedehnte Bearbeitung eines der ältesten japanischen Volkslieder "Sakura" (Kirschblüte). Eigentlich handelt es sich um eine lange elegische Melodie mit freien Variationen in den verschiedenen Sektionen des Orchesters.

Der dritte Teil ist ein brillantes Rondo (Allegro Molto, con fuoco) in dem welche Elemente des ersten und des zweiten Teils wieder aufgenommen worden sind. Dieser Satz führt zu einem atemberaubenden Schluß mit virtuoson Leistungen der meisten Instrumente des Ensembles.

Die "Fünfte Sinfonie" (Sakura) wurde am 26 Juli 1995 von Senzoku Gakuen Symphonic Wind Orchestra unter der Leitung des Komponisten während der siebten internationalen WASBE Konferenz zu Hamamatsu uraufgeführt.

#### Bemerkungen für den Dirigenten

Wie immer sind die Metronomangaben in der Partitur nur als allgemeine Richtschnur zu betrachten.

Die genauen Tempi die jeder individuelle Dirigent wählen wird sind abhängig von verschiedenen Elementen, wie zum Beispiel der Zahl der Musiker und der Akustik des Konzertsaaes.

Der Komponist will die Dirigenten daran erinnern daß eben in den schnellen Passagen, besonders im ersten und im dritten Teil, die Transparenz des kompositorischen Gewebes für eine erfolgreiche Ausführung solcher Musik sehr wichtig sei.

Man soll sie nicht schneller spielen als jeder Musiker und jede Instrumentengruppe sie deutlich und genau spielen kann.

Die sanfte Schlagzeugeffekte (von den melodischen Schlagzeuginstrumenten und der Harpe) im zweiten Teil soll man immer ganz klar hören.

Vielleicht soll man die Zahl der Holzbläser und der Saxophone vermindern.

Zum Schluß, beachten Sie bitte, wie immer, die Balance, die Anätze und die gehaltenen Noten und Sie werden eine reizenden Musik hören. Ihre Partitur zustande bringen.

## FIFTH SYMPHONY ("Sakusa") - Alfred Reed

### E

#### Program note

This work was commissioned by the Senzoku Gakuen College of Music in Tokyo in celebration of its 70th anniversary in 1994.

However, in view of the invitation by WASBE (World Association of Symphonic Bands and Ensembles) for its Wind Orchestra to perform at the 7th annual convention of this association, to be held in Hamamatsu, Japan, in the summer of 1995, it was decided to premiere the music at that time instead of the anniversary year itself.

The symphony is in three movements, with an introduction marked "Moderately and sustained" leading to the first movement proper, a driving "Allegro assai" whose main thematic material is first heard in the timpani and mallet percussion.

The second movement, from which the symphony drives its sub-title, is an extended treatment of one of the oldest and most beloved Japanese folk songs "Sakura" ("Cherry Blossoms"), a long-breathed elegiac melody taken as the basis for a free variation development through all the individual sections of the orchestra.

The third movement is a brilliant rondo form (Allegro Molto, con fuoco) in which some elements of the preceding two movements are incorporated to bring the entire work to a breath-taking conclusion in a final burst of virtuoson performance from every instrument in the ensemble.

The "Fifth Symphony" (Sakura) was first performed on July 26th 1995, by the Senzoku Gakuen Symphonic Wind Orchestra under the direction of the composer, at the 7th WASBE Conference in Hamamatsu, Japan.

#### Note to conductor

As always, the metronome numbers with respect to tempi given in the score are to be taken as a general guide only.

Exact tempi taken by each individual conductor will depend on several factors, including the size of the performing group, acoustic conditions obtaining in the concert room etc.

The composer wishes, however, to respectfully remind all conductors that in the faster sections of the music, including much of the first and third movements, clarity of texture is the most important basis of a successful performance of such music, and that such passages should therefore not be taken any faster than the individual players and sections can play them clearly and cleanly at all times.

The soft percussion effects (mallet instruments and harp) in the second movement should be heard clearly and distinctly at all times.

It may be necessary here to reduce the number of woodwinds and saxophones in large bands that are playing in certain portions of the music.

And, as always, careful attention to balance, phrasing, attack and dynamics will be amply rewarded with a brilliant performance of this exciting score.