

RBC Full Orchestra Series

Grade 3

Fantasia on "*Sakura*"

Gabriel Musella

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PUBLICATIONS

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Fantasia on “Sakura”

Commissioned by the
Ereckson Middle School Symphony Orchestra
Joanna DeVoto and DoraJean Vaccarezza, conductors

Made possible by a grant from The Foundation for Allen Schools

“Sakura”, which means cherry blossoms, is a Japanese folk song which has been around for centuries. The simple pentatonic melody lends itself to a variety of treatments in a vast array of musical styles and genres. It was used as the basis for Alfred Reed’s *Fifth Symphony for Band* and recorded by several pop artists in Japan. It is used also as the introduction to Bon Jovi’s *Tokyo Road*. This version utilizes retrograde and inverted forms of the original melody. Not coincidentally, these melodic variations remain strongly rooted in their pentatonic origins.

Form

Intro m 1-20	A Letter B <i>original</i>	B Letter E <i>retrograde</i>	A Letter G <i>original</i>	Interlude Letter H	C Letter I <i>inverted</i>	A Letter K <i>original</i>	Coda Letter L-end
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Rehearsal Suggestions

- The hand bells add a unique color, but if they are not available, utilize a piano, chimes, vibraphone, or bells OR a combination of these instruments.
- If a Taiko Drum is not available a bass drum or very large tom may be substituted.
- The overall mood should be energetic and relentless without becoming bombastic and oppressive.
- It is important to adhere to the tempo markings especially Letter K to the end.

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- The Foundation for Allen Schools
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ASCAP

The score is divided into three systems, each with a tempo change from **Maestoso** (♩=80) to **Allegro Vivace** (♩=152). The key signature is one sharp (F#).

- System 1:** Piccolo, Flute 1, Flute 2, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon.
- System 2:** Horn in F 1, Horn in F 2, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, Trombone 2, Tuba.
- System 3:** Percussion 1 (Handbells, Sleigh Bells), Percussion 2 (Marimba, Gong), Percussion 3 (Tenor Drum), Percussion 4 (Taiko Drum), Percussion 5 (China Cymbal, Suspended Cymbal, Triangle), Percussion 6 (Timpani), Violin I, Violin II, Viola, Cello, Double Bass.

Dynamic markings include *f* (forte) and *ff* (fortissimo). Percussion 5 includes markings for *p* (piano) and *f* (forte) with a *sus. cym.* (suspended cymbal) effect. The string section includes the instruction "always muted" for the Timpani part.

A

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

A

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1
H.B., Sl. Bbs.

Perc. 1
Mrb., Gn.

Perc. 3
T. D.

Perc. 4
B. Dr.

Perc. 5
Cym.

Perc. 6
Timp.

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

B Marcato Sostenuto

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.

B Marcato Sostenuto

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba

B Marcato Sostenuto

Perc. 1
H.B., Sl. Bls.
Perc. 1
Mrb., Gn.
Perc. 3
T. D.
Perc. 4
B. Dr.
Perc. 5
Cym.
Perc. 6
Timp.

B Marcato Sostenuto

Vln. I
Vln. II
Vla.
Vc.
D.B.

29 *ff* **C**

Picc.

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Ob. *f* *ff* *f*

B♭ Cl. 1 *f* *ff* *mf*

B♭ Cl. 2 *f* *ff* *mf*

Bsn. *f* *ff* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

B♭ Tpt. 1 *open* *ff* *f*

B♭ Tpt. 2 *open* *ff* *f*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

Tuba *ff* *f*

Perc. 1 H.B., Sl. Bls. *ff*

Perc. 2 Mrb., Gn. *f* *ff* *f*

Perc. 3 T. D. *f*

Perc. 4 B. Dr. *f*

Perc. 5 Cym. *p* *f* *f*

Perc. 6 Timp. *f*

Vln. I *ff* *f*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *f*

D.B. *ff* *f*

Fantasia on "Sakura" - Score - 4

45 **D** *rall.*

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

f *ff*

D *rall.*

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

fp *ff*

D *rall.*

Perc. 1
H.B., Sl. Bls.

Perc. 1
Mrb., Gn.

f *mp*

Perc. 3
T. D.

Perc. 4
B. Dr.

Perc. 5
Cym.

p *f*

Perc. 6
Timp.

D *rall.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *ff*

E Molto Espressivo ♩=132

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.

E Molto Espressivo ♩=132

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba

E Molto Espressivo ♩=132

Perc. 1
H.B., Sl. Bls.
Perc. 1
Mrb., Gn.
55
Perc. 3
T. D.
Perc. 4
B. Dr.
55
Perc. 5
Cym.
55
Perc. 6
Timp.

E Molto Espressivo ♩=132

Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
D.B.
mp

67 *rall.* **F**

Picc.

Fl. 1 *solo*
f

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1 *rall.* **F**

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1
H.B., Sl. Bbs.

Perc. 1
Mrb., Gn.
mp

Perc. 3
T. D.

Perc. 4
B. Dr.

Perc. 5
Cym.
triangle
mp

Perc. 6
Timp.

Vln. I *rall.* **F** *mute*
pp

Vln. II *pp* *mute*

Vla. *pp* *mute*

Vc. *pp*

D.B. *mf*

G Allegro Vivace ♩=152

Picc.
Fl. 1
Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.

G Allegro Vivace ♩=152

Hn. 1
Hn. 2
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tuba

G Allegro Vivace ♩=152

Perc. 1
H.B., Sl. Bls.
Perc. 1
Mrb., Gn.
Perc. 3
T. D.
Perc. 4
B. Dr.
Perc. 5
Cym.
Perc. 6
Timp.

G Allegro Vivace ♩=152

Vln. I
Vln. II
Vla.
Vc.
D.B.

107 **H**

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

Bsn. *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

B♭ Tpt. 1 *fp* *ff*

B♭ Tpt. 2 *fp* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Perc. 1 H.B., Sl. Bls. *ff*

Perc. 1 Mrb., Gn. *f*

Perc. 3 T. D. *ff*

Perc. 4 B. Dr. *ff*

Perc. 5 Cym. *p* *f* *p* *f* *p* *f*

Perc. 6 Timp. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

116 **I** In Two ♩=152

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. *mf*

116 **I** In Two ♩=152

Hn. 1 *f*

Hn. 2 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

116 **I** In Two ♩=152

Perc. 1 H.B., Sl. Bls. *f*

Perc. 1 Mrb., Gn. *f*

Perc. 3 T. D. *p* *f*

Perc. 4 B. Dr. *p* *f*

Perc. 5 Cym. *p* *f* *p* *f*

Perc. 6 Timp. *p* *f*

116 **I** In Two ♩=152

Vln. I *f*

Vln. II *f*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f*

K Grandioso $\text{♩} = 76$

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn. *f*

K Grandioso $\text{♩} = 76$

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

K Grandioso $\text{♩} = 76$

Perc. 1 H.B., Sl. Bbs. *ff*

Perc. 1 Mrb., Gn. *f*

Perc. 3 T. D.

Perc. 4 B. Dr.

Perc. 5 Cym. *f* *p* *f*

Perc. 6 Timp. *f*

K Grandioso $\text{♩} = 76$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

L Allegro Vivace ♩=152

148

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

L Allegro Vivace ♩=152

148

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

L Allegro Vivace ♩=152

148

Perc. 1
H.B., Sl. Bbs.

Perc. 1
Mrb., Gn.

Perc. 3
T. D.

Perc. 4
B. Dr.

Perc. 5
Cym.

Perc. 6
Timp.

ad. lib. random

ad. lib. random

china cym.

L Allegro Vivace ♩=152

148

Vln. I

Vln. II

Vla.

Vc.

D.B.

165

Picc.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Perc. 1
H.B., Sl. Bls.

Perc. 2
Mrb., Gn.

Perc. 3
T. D.

Perc. 4
B. Dr.

Perc. 5
Cym.

Perc. 6
Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

f

ff

p

f