

さくらのうた(改訂版) / 福田洋介 作曲

● Composer's Notes

Sakura (cherry blossoms) are very dear to Japanese culture. I never met anyone who did not enjoy the sakura. I am excited when cherry trees bloom since my birthday is in April, the height of the season. I am awe-struck by the dramatic scenery of full-blown cherry blossoms. Conversely, when the blossoms wither, I feel nostalgic.

The melody at B was composed 15 years ago with the lyrics "Sakura no hana saku koroni" (When the cherry blossoms bloom). I've always wanted to further develop this idea. However, I was kept busy writing for various musical events such as plays and TV shows and was not able to concentrate on composing a "song". In recent years I have used "songs" in wind band composition to stress the importance of singing and cantabile style in instrumental music. This is something I realized after listening to recent wind band performances.

At first glance this work consists of simple melody and harmony with colorful timbre. However, it requires and creates opportunities for various forms of interplay between the melody and accompaniment. Each performance of this piece will be different, as intended. My ultimate goal was to provide performers with their own expressive and artistic opportunities.

Each person reflects different images and feelings when looking at cherry blossoms. Music is the same. I would like for players to reveal their own emotions and create their own "SAKURA Song" just like beautiful full-blown cherry blossoms.

(Adapted from All Japan Band Association Newsletter "Suisougaku (Wind Band)" No. 188 Dec. 2011)

Some time has passed since the above was written. This work was fortunate to have had many performances in concert repertoire. I have since made the instrumentation more available to various settings and ensembles.

Many options are available including optional parts, solo or soli, different harmonies, and the use of harp and vibraphone. The work can be performed by a 10-member ensemble. Feel free to make any adjustments depending on your own situation.

Tempo is also flexible. Just as when you sing, natural agogic accents are used while maintaining the dance-like style of the 6/8 time signature. [I] fermata is interpreted freely. Make it dramatic and suitable for various situations. Make the solo and tutti sections "three-dimensional".

(Yosuke Fukuda)

● Biography

Born in the Sugunami borough of Tokyo in 1975, Fukuda taught himself composing and arranging while attending junior high school. He served as director of his high school's drama club, and upon graduation, began producing music for theatre, dance, cinema and television. Currently he conducts, lectures, and composes in the wind band field, and is recognized for his consideration and utilization of sound system technology in dramatic composition.

解説

サクラを見上げてしまうのは、日本人の習性でしょうか。サクラを嫌いと言った人に(なかなか)会ったことがありません。私が4月生まれだからなのでしょうが、サクラが咲くとソワソワしてしまいます。

咲き誇るドラマチックな表情を見ると、幸せな心持になり、舞い散る姿を見ると切なくなる...

「さくらのうた」のBからのメロディ、実は今から15年前に発想していたのです。しかも「さくらはなさくころに...」と詞をつけていました。いつかこのフレーズを使って作品を...と思いつきながら、様々な分野の音楽(演劇・TVなど)を創作する間、実は「うた」になかなか注視できない...つまり「うたがニガテ」だった期間が長くありました。しかし近年の音楽作品ではタイトルに(無意識的に)「うた」を付けています。最近の吹奏楽演奏を聞き、器楽曲だからこそ「うた」の心構えが最重要だと再認識したからでしょう。

わかりやすいメロディとわかりやすいハーモニー、そして吹奏楽の色彩豊かな響き。そして一見するとシンプルであるが演奏してみるとハードルの高いメロディとバランスが問われるハーモニーとオーケストレーション。ひとつとして同じ演奏を聞くことが出来ないスコアをつくらうと思ったのです。楽譜でプレイヤーを束ねず「プレイヤーに余地のある楽譜」を提供することが今回のテーマでした。

サクラを愛でながら思いを馳せるその心が、人によってまったく違うのと同じように、音楽のしなやかな変化を信じて、自分達だけの「さくらのうた」を演じていただけたら嬉しいです。たくさんのサクラが美しく咲き誇り、美しく舞い散りますように。

(出典・全日本吹奏楽連盟会報「すいそがく」No.188 2011年12月)

...あれから時が経ち、コンサートレパートリーのひとつとして取り上げて頂ける機会が増えて参りましたが、より様々な編成に対応できるように改訂したのが今作品です。

数々のオプションキュー、solo/soliの選択、いくつかの和音構成を変更、Harp、Vibraphoneの追加など、細かな追加変更を施しております。実際この譜面ですら最低10名から対応可能となります。編成や演奏のカラーに合わせて適宜選択・工夫して演奏して頂けたら嬉しいです。

テンポにも幅広い選択肢があります。自然なアゴギクを許容した上で、歌うのと同時に、6/8拍子が元来持つ舞曲的なリズム感覚も大事にして演奏してください。[I]前後のフェルマータは自由に解釈してください。編成やドラマ性に応じた時間の演出がカギとなります。全体的に、ソロ・セクション・テュッティの対比が立体的になることが望ましいです。

(福田洋介)

第22回朝日作曲賞受賞作品・2012年度全日本吹奏楽コンクール課題曲

都立葛飾総合高等学校吹奏楽部により改訂版委嘱初演

● 作曲 福田洋介(ふくだようすけ)

1975年東京杉並生まれ。現在まで作・編曲は独学。中学、高校と吹奏楽を続ける。高校在学中に商業演劇の音楽を担当。その後演劇・舞踊・映画・TV・イベント等の音楽製作、吹奏楽・管弦楽・室内楽の作・編曲および指導・指揮に力を注ぐ。

吹奏楽やアンサンブルのCDや楽譜を各社より多数出版され、国内外で作品の評価が近年高まっている。

佐渡 裕&シエナWO、テレビ朝日「題名のない音楽会21」、SEKAI NO OWARI、海上自衛隊音楽隊などの作編曲担当としても活動し好評を博す。その他、学生団体・一般団体の常任・客演指揮も精力的に務めている。

◆代表作: さくらのうた、吹奏楽のための「風之舞」、シンフォニック・ダンス、華円舞、KA-GU-RA for Band 他



さくらのうた (改訂版)

SAKURA Song - for Wind Orchestra

福田洋介 作曲
Yosuke Fukuda (2011/2015)

今すぐ透かしを削除する

Andante cantabile (♩ = ca.56-66)

Handwritten notes at the top: *3/4 C7H*, *3/4 C7H*, *E♭ -9*, *A♭ add9*

Instrument list and parts:

- Piccolo
- 1st Flute
- 2nd Flute
- 1st & 2nd Oboe
- English Horn
- 1st & 2nd Bassoon
- Clarinet in E[♭]
- 1st Clarinet in B[♭]
- 2nd Clarinet in B[♭]
- 3rd Clarinet in B[♭]
- Alto Clarinet in E[♭]
- Bass Clarinet in B[♭]
- Contrabass Clarinet in B[♭]
- 1st Alto Saxophone in E[♭]
- 2nd Alto Saxophone in E[♭]
- Tenor Saxophone in B
- Baritone Saxophone in E[♭]
- 1st Trumpet in B[♭] (Solo for Soli)
- 2nd Trumpet in B[♭]
- 3rd Trumpet in B[♭]
- 1st & 2nd Horns in F
- 3rd & 4th Horns in F
- 1st Trombone
- 2nd Trombone
- 3rd (Bass) Trombone
- Euphonium (Trib. 3)
- Tuba
- String Bass
- Timpani
- 1st Percussion
- 2nd Percussion (Triangle)
- Glockenspiel
- Vibraphone
- Harp

Handwritten notes at the bottom right: *Vib.*

9 **A**

Picc. *p*

Fl.1 *p*

Fl.2 *p*

Ob.

E. Hrn.

Bsn.

E^b Cl.

B^b Cl. 1 *mp*

B^b Cl. 2 *mp*

B^b Cl. 3 *mp*

A. Cl. *mp*

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B^b Trp. 1

B^b Trp. 2 *p*

B^b Trp. 3 *p*

Hrn. 1,2 *p*

Hrn. 3,4 *p*

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Hp. *p*

Solo (or Soli) *mp*

Cup mute *p*

Cup mute *p*

p

p

Ed

Ed

This page of a musical score, numbered 16, contains staves for the following instruments: Picc., Fl. 1, Fl. 2, Ob., E. Hrn., Bsn., E♭ Cl., B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, A. Cl., B. Cl., Cb. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., B♭ Trp. 1, B♭ Trp. 2, B♭ Trp. 3, Hrn. 1,2, Hrn. 3,4, Trb. 1, Trb. 2, Trb. 3, Euph., Tuba, St. Bass, Timp., Perc. 1, Perc. 2, Glock., Vib., and Hp. The score includes dynamic markings such as *p*, *mp*, and *mf*. A large watermark reading "pdfelement" is overlaid across the center of the page.

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mf*

E. Hrn. *mf*

Bsn. *cresc.* *mf* *mp*

E^b Cl. *mf*

B^b Cl. 1 *mf*

B^b Cl. 2 *mf*

B^b Cl. 3 *mf*

A. Cl. *mf*

B. Cl. *cresc.* *mf*

Cb. Cl. *cresc.* *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

B^b Trp. 1 *cresc.* *mf* *mp*

B^b Trp. 2

B^b Trp. 3

Hrn. 1,2 *mf*

Hrn. 3,4 *mf*

Trb. 1 *mf*

Trb. 2 *mf*

Trb. 3 *mf*

Euph. *cresc.* *mf*

Tuba *pizz.* *cresc.* *mf*

St. Bass *cresc.* *mf*

Timp.

Perc.1 Tambourine *mf*

Perc.2 Suspended Cymbal *p* *mf*

Glock.

Vib.

Hp. *cresc.* *mf*

Picc.

Fl. 1

Fl. 2

Ob.

E. Hrn.

Bsn.

E^b Cl.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B^b Trp. 1

B^b Trp. 2

B^b Trp. 3

Hrn. 1, 2

Hrn. 3, 4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Hp.

mf

f

mp

arco

Open

S. Cym.

Tamb.

49 **D** Grazioso

今すぐ透かしを削除する

Picc.

Fl. 1 *Solo*
mp

Fl. 2

Ob.

E. Hrn.

Bsn. *1.*
p

E♭ Cl.

B♭ Cl. 1
p

B♭ Cl. 2
p

B♭ Cl. 3
p

A. Cl.

B. Cl.
p

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. *(Ban.)*
p

B. Sax.

B♭ Trp. 1 *Play*
mp *(Hr.)* *cresc.*

B♭ Trp. 2
mp *cresc.*

B♭ Trp. 3

Hrn. 1, 2 *a2*
mp *cresc.*

Hrn. 3, 4

Trb. 1 *mp* *cresc.*

Trb. 2 *mp* *cresc.*

Trb. 3 *mp* *cresc.*

Euph. *(St. Bass)*
p

Tuba *(St. Bass)*
p *Play*
mp *cresc.*

St. Bass *pizz.*
p

Timp.

Perc. 1 *Tamb.*
p

Perc. 2

Glock.

Vib.
p

Hp.
p

E

Picc.
 FL1
 FL2
 Ob.
 E. Hrn.
 Bsn.
 E^b Cl.
 B^b Cl. 1
 B^b Cl. 2
 B^b Cl. 3
 A. Cl.
 B. Cl.
 Cb. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B^b Trp. 1
 B^b Trp. 2
 B^b Trp. 3
 Hrn. 1,2
 Hrn. 3,4
 Trb. 1
 Trb. 2
 Trb. 3
 Euph.
 Tuba
 St. Bass
 Timp.
 Perc. 1
 Perc. 2
 Glock.
 Vib.
 Hp.

61

Picc.

Fl.1

Fl.2

Ob.

E. Hrn.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

Hrn. 1,2

Hrn. 3,4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc.1

Perc.2

Glock.

Vib.

Hp.

F 11th

80

Picc.

Fl. 1

Fl. 2

Ob.

E. Hrn.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Cl.

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

Hrn. 1, 2

Hrn. 3, 4

Trb. 1

Trb. 2

Trb. 3

Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Glock.

Vib.

Hp.

mp

cresc.

mf

f

gliss. ad lib.

pdfelement

340000

H Cantabile

85

Picc. *ff* *p*

Fl.1 *ff* *p*

Fl.2 *ff* *p*

Ob. *ff* *p*

E. Hrn. *ff* *p*

Bsn. *ff* *p*

E^b Cl. *ff* *p* Solo

B^b Cl. 1 *ff* *p*

B^b Cl. 2 *ff*

B^b Cl. 3 *ff* *p*

A. Cl. *ff* *p*

B. Cl. *ff* *p*

Cb. Cl. *ff* *p*

A. Sax. 1 *ff* *(Hr.) mp*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

B^b Trp. 1 *ff* *(Hr.) mp*

B^b Trp. 2 *ff*

B^b Trp. 3 *ff*

Hrn. 1,2 *ff* *I. Solo (or Soli) mp*

Hrn. 3,4 *ff*

Trb. 1 *ff*

Trb. 2 *ff*

Trb. 3 *ff*

Euph. *ff*

Tuba *ff* *p*

St. Bass *ff* *p*

Timp. *ff*

Perc. 1 *W. Chms. mf* *p*

Perc. 2 *S. Cym. f* *mp* *ff*

Glock. *ff* *p*

Vib. *ff*

Hp. *ff* *p*

Musical score for page 94, featuring various instruments including Piccolo, Flutes, Oboe, Horns, Clarinets, Saxophones, Trumpets, Trombones, Euphonium, Tuba, Bass, Percussion, and Harp. The score includes dynamic markings such as *mp*, *p*, and *arco*, and performance instructions like *(Solo)*, *Cup mute*, *pizz.*, and *Tamb.*

100

(poco rall.)

I Con moto

Picc. *mf*
 Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. *mf*
 E. Hrn. *mp*
 Bsn. *mp*
 E^b Cl. *mf*
 B^b Cl. 1 *mf* *unis.*
 B^b Cl. 2 *mf* *unis.*
 B^b Cl. 3 *mf* (Hr.)
 A. Cl. *mf*
 B. Cl. *mp*
 Cb. Cl. *mp*
 A. Sax. 1 *mp*
 A. Sax. 2 *mp*
 T. Sax. *mp*
 B. Sax. *mp*
 B^b Trp. 1 *mp* Solo or Soli (Open)
 B^b Trp. 2 *mp* Open
 B^b Trp. 3 *mp* Open
 Hrn. 1, 2 *mf* ^{a2}
 Hrn. 3, 4 *mf*
 Trb. 1 *mf*
 Trb. 2 *mf*
 Trb. 3 *mf*
 Euph. *mf*
 Tuba *mp*
 St. Bass *mp*
 Timp. *mf*
 Perc. 1 *mf* W. Chime *f*
 Perc. 2 *mf* S. Cyr. *f*
 Glock. *mf*
 Vib. *mp* *ad lib.*
 Hp. *mp* *f*

This page of a musical score contains the following instruments and parts:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in B-flat (Cl. Bb)
- Clarinet in A (Cl. A)
- Bassoon (Fg.)
- Trumpet in C (Trp. C)
- Trumpet in D (Trp. D)
- Trumpet in E-flat (Trp. Eb)
- Horn in F (Hr. F)
- Horn in C (Hr. C)
- Trombone in B-flat (Tbn. Bb)
- Trombone in C (Tbn. C)
- Trombone in F (Tbn. F)
- Euphonium (Euph.)
- Tuba (Tuba)
- Bass Drum (B.Dr.)
- Snare Drum (Sn.)
- Tom-tom (Tm.)
- Cymbal (Cym.)
- Triangle (Tri.)
- Piano (P)

The score is written in a common time signature and features a variety of musical notations, including melodic lines, harmonic accompaniment, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large, semi-transparent watermark reading "pathelement" is overlaid across the center of the page.

113

Picc.
Fl.1
Fl.2
Ob.
E. Hrn.
Bsn.
E^b Cl.
B^b Cl. 1
B^b Cl. 2
B^b Cl. 3
A. Cl.
B. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
B^b Trp. 1
B^b Trp. 2
B^b Trp. 3
Hrn. 1,2
Hrn. 3,4
Trb. 1
Trb. 2
Trb. 3
Euph.
Tuba
St. Bass
Timp.
Perc. 1
Perc. 2
Glock.
Vib.
Hp.

B. Dr.
Cymbal (or S. Cym.)