

Sakura Variants

For Symphonic Band

M. L. Daniels

Complete Band Instrumentation

1 - Piccolo
8 - Flutes 1 & 2
2 - Oboes 1 & 2
2 - Bassoons 1 & 2
3 - Clarinet in Bb 1
4 - Clarinet in Bb 2
4 - Clarinet in Bb 3
2 - Bass Clarinet
4 - Alto Saxophones 1 & 2
2 - Tenor Saxophone
1 - Baritone Saxophone

3 - Cornet 1
3 - Cornet 2
3 - Cornet 3
2 - Horns in F 1 & 3
2 - Horns in F 2 & 4
4 - Trombones 1 & 2
2 - Bass Trombone
2 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba
1 - Timpani

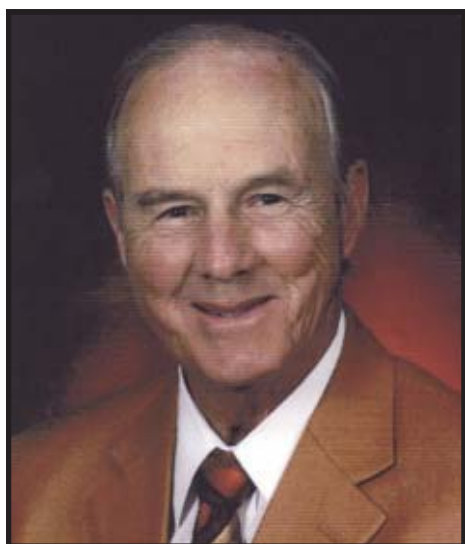
2 - Percussion 1
Maracas, Tambourine, Snare Drum,
Gong, Slap Clicks
2 - Percussion 2
Gong, Suspended Cymbal, Crash
Cymbals, Bass Drum
2 - Percussion 3
Ocean Drums, Crash Cymbals,
Suspended Cymbal, Low Tom,
Gong, Woodblock
2 - Percussion 4
Windchimes, Vibraslap, Woodblock,
Tambourine, Triangle, Maracas

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About the Music - - -

After the initial statement of this famous Japanese song, the rest of the composition appears in ternary (ABA) form: fast, slow, fast. While variations found in the compositions of earlier composers might keep the melody and change the harmony (or vice-versa), in modern times there may be only hints of the original melody appearing as the variations (variants) progress. And that is what happens in this piece, **Sakura** (pronounced Sah ku da, accent on 1st syllable) **Variants**. After the introduction, you will hear fragments from this folk song surrounded by new material throughout. The music is written for many percussion instruments, and it is hoped that those ensembles performing it will have enough performers to cover all the parts.

About the Composer - - -



M. L. Daniels was born in Cleburne, Texas in 1931. He received his bachelor's degree at Abilene Christian University in 1955 after serving three years in a U.S. Air Force band, and completed his doctorate at the University of North Texas in 1964, where he studied composition with Samuel Adler. He was on the music faculty at Abilene Christian University from 1959 until 1993, where he served as assistant band director and taught music theory, orchestration, counterpoint, analysis, and composition. There he also served as chairman of the music department for 15 years.

Since his early retirement in 1993, he has spent much of his time writing music and judging school bands and orchestras. He has won the National School Orchestra Association's composition contest five times, and has won the Texas Orchestra Directors Association contest one time, which is the maximum allowed.

He has over 100 published compositions, some of which are now out of print. In addition, he has works published for brass ensemble, solo wind instrument and piano, solo voice and piano, SATB, SSA, and TTB choir, full orchestra, string orchestra, band, hymns, and string quartet. Currently he has 14 compositions on the Texas UIL Prescribed Music List.

He has served as staff arranger for Warner Bros. Music, has been commissioned to write band sight reading music for the Texas University Interscholastic League (UIL) contests, and choral sight reading music for the Greater Southwest Festival.

Sakura Variants

Band Score

Performance Time - c. 7:00

For Symphonic Band

M. L. Daniels
Percussion by Dale LeMarr

Slowly $\text{♩} = 56$

Director- choose soloist

Piccolo

Flutes 1 & 2

Oboes 1 & 2

Bassoons 1 & 2

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet

Alto Saxophones 1 & 2

Tenor Saxophone

Baritone Saxophone

Cornet 1

Cornet 2

Cornet 3

Horns in F 1 & 3

Horns in F 2 & 4

Trombones 1 & 2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

one only until mea.20

mf

p

solo-choose oboe or alto sax

f

one only until mea.20

p

one only until mea.20

mf

p

one only until mea.20

mf

p

solo-choose oboe or alto sax

f

one only until mea.20

p

play in absence of bsn./bs.car.

p

Bass Clar. (optional tuba)

mf

p

ppp

MARACAS

GONG

OCEAN DRUMS

mf

mp

WIND CHIMES

f

mf

VIBRASLAP

mp

6

Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

SUSPENDED CYMBAL

solo (optional)

f

1st Horn

f

6

mf

6

mf

Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Cnt. 1

Cnt. 2

Cnt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

16 Pic.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

16 Cnt. 1

Cnt. 2

16 Cnt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1-2

B. Tbn.

16 Euph.

Tba.

16 Timp.

Perc. 1

Perc. 2

16 Perc. 3

16 WOOD BLOCK Perc. 4