

# THREE REVELATIONS FROM THE LOTUS SUTRA

## I. Awakening

**ALFRED REED**  
(1921-2005)

FOR SYMPHONIC BAND

### Instrumentation

1 Full Score	2 1st E $\flat$ Alto Saxophone	2 Euphonium T.C.
1 Condensed Score*	2 2nd E $\flat$ Alto Saxophone	3 Euphonium B.C.
1 Piccolo-3rd Flute	2 B $\flat$ Tenor Saxophone	4 Tuba
3 1st Flute	1 E $\flat$ Baritone Saxophone	1 String Bass
3 2nd Flute	1 1st F Horn	1 Timpani
1 1st Oboe	1 2nd F Horn	2 Percussion 1 (Snare Drum, Bass Drum)
1 2nd Oboe	1 3rd F Horn	3 Percussion 2 (Pair of Cymbals, Suspended Cymbal, Triangle, Tam-Tam, Maracas)
1 English Horn	1 4th F Horn	3 Percussion 3 (Bells, Xylophone, Vibraphone, Temple Blocks)
1 1st Bassoon	2 1st B $\flat$ Trumpet	
1 2nd Bassoon	2 2nd B $\flat$ Trumpet	
1 Contrabassoon (opt.)	2 3rd B $\flat$ Trumpet	
1 E $\flat$ Clarinet	2 1st B $\flat$ Cornet	
4 1st B $\flat$ Clarinet	2 2nd B $\flat$ Cornet	
4 2nd B $\flat$ Clarinet	2 1st Trombone	
4 3rd B $\flat$ Clarinet	2 2nd Trombone	
1 E $\flat$ Alto Clarinet	2 3rd Trombone	
2 B $\flat$ Bass Clarinet		
1 B $\flat$ Contrabass Clarinet		

\*Available separately

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## Program Note

**THREE REVELATIONS FROM THE LOTUS SUTRA** is an attempt to realize in music three different states of man's soul in his quest for ultimate perfection.

The first movement; *Awakening*, (*To Awaken in the Light of the Universe*) portrays the vastness and richness of the experience of the human mind on expanding its field of view from the narrow confines of daily life to the contemplation of, and merging with, the entire universe.

The second movement; *Contemplation*, (*To Contemplate the Depths of the Soul*), represents a turning away of the mind from the "outer" to the "inner" universe ... the attempt to fathom the limitless possibilities of the human consciousness in its quest for identity, to answer the eternal questions beginning with the word "Why?"

The third and final movement; *Rejoicing*, (*To Rejoice in the Beauty of Peace*), depicts the realization that, while on earth, peace is not merely the absence of war, destruction, pain and suffering, but a thing of beauty in and of itself ... and an occasion for heartfelt rejoicing on the part of all men, everywhere, who share the same eternal quest as true brothers.

This suite was commissioned by, and is reverently dedicated to, Rissho Kosei-kai, on the occasion of the 77th birthday of its founder and president, the Reverend Nikkyo Niwano. Rissho Kosei-kai, sponsor of the world-famous Tokyo Kosei Wind Orchestra, is an organization of Buddhist laymen devoted to the effort of perfecting man's personality on the basis of the true meaning of Buddhism. *Rissho*, originally Chinese characters, indicates the ideal of "Establishment of the True Law, or the teaching of the Lotus Sutra in this world." *Ko* means the mutual exchange of thought and the spiritual unity among different human beings. *Sei* expresses the completion of personality and the attainment of true enlightenment. The last character, *Kai*, means "society," and when used following a name, the preceding characters give the purpose of the society.

Therefore, *Rissho Kosei-kai* means a "society of people of faith organized to realize a peaceful world by perfecting mankind and personality through the principle of spiritual unity among different peoples and based on the true meaning of Buddhism."

Central to the purpose of this movement is the body of doctrine assembled from the teachings of the Buddha, called the *Lotus Sutra*, the Absolute Truth, termed the "Wonderful Law." The *Lotus Sutra* is the teaching of human respect, self-perfection and world peace; in a word, humanism, leading mankind from division to unity, from discord to harmony, from conflict to peace.

The first performance of the third movement alone was given on the occasion of the 77th birthday of founder and president, the Reverend Nikkyo Niwano, in November, 1982, by the Tokyo Kosei Wind Orchestra, with the composer conducting in Fumon Hall, Tokyo (the other two movements not having been completed at that time). The first performance of the complete work took place in November, 1984, by the same group, under the direction of Frederick Fennell.

*"Three Revelations from the Lotus Sutra" has been recorded by the Tokyo Kosei Wind Orchestra, conducted by K. Akiyama, on KOR-7908, Volume 8, "The Lotus Sutra."*

## Note to the Conductor

### I. Awakening (To Awaken in the Light of the Universe)

Balances within and between sections must be carefully maintained to permit the varied colors to sound clearly and cleanly at all times, without forcing the tone of such relatively weaker instruments as the flutes, vibraphone and string bass, where these play *solo* or *solis* parts. Even playing with cup mutes the number of trumpets and trombones in larger groups may have to be somewhat reduced, depending on the acoustical conditions under which the performance is to take place.

Similarly, the actual tempo at which the faster sections of the music (such as at measure 23 and following; 147 and following; and 202 to the end) are taken, should be no faster than each part can be played to sound clearly and cleanly throughout.

The score and parts have been carefully cross-cued to anticipate weak or missing instruments, and the conductor should not hesitate to make judicious use of such cueings where necessary. As always, careful attention to phrasing, sostenuto, dynamics and clearly separated staccato note patterns, will result in a brilliant interpretation of this multi-faceted, highly colorful music.

While no use has been made (so far as the composer is aware) of any traditional Japanese themes in the composition, it should be noted that the three movements are developed from the initial six-note motive of the First Movement. This pattern, based on the notes F-D-G-A-F-C, is founded, however, on the traditional Japanese "major" scale. Its intervallic patterns have, to a large extent, determined much of the melodic and harmonic material upon which the music is built . . . much, but not all.

A.R.

## THREE REVELATIONS from the LOTUS SUTRA

## I. AWAKENING

ALFRED REED

Lento ♩ = ca. 66

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(quasi cadenza) rit.

FLS. 1 2

FL. 3

OBS. 1 2

E. HN.

BSNS. 1 2

CBSN.

E♭ CL.

1

B♭ CLS. 2

3

E♭ A. CL.

B♭ B. CL.

B♭ C.B. CL.

(play)

p

pp

A. SAXS. 1 2

T. SAX.

B. SAX.

HNS. F. 1 2 3 4

B♭ TPTS. 1 2 3

B♭ CTS. 1 2

TRBS. 1 2 3

BAR.

TUBA

ST. B.

TIMPANI

SUS. CYM.

BELLS

VIBRA.

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

pizz.

p

soft sticks

Solo\*

rit.

mf

12 *a tempo*

FLS. 1 2 *p* *Soli* *sim.* *poco a poco cresc. al.* *f*

FL. 3 *p* *Soli* *sim.* 1. *poco a poco cresc. al.* *f*

OBS. 1 2 *p* *poco a poco cresc.* *mf*

E. HN. *p* *poco a poco cresc.* *mf*

BSNS. 1 2 *p* *Soli* *poco a poco cresc.* *mf*

CBSN. *p* *Soli* *poco a poco cresc.* *mf*

CLARINETS

E♭ CL. 1 *pp* *div.* *sim.* *poco a poco cresc.* *mf*

B♭ CLS. 2 *p* *Soli* *div.* *poco a poco cresc.* *mf*

3 *p* *div.* *poco a poco cresc.* *mf*

E♭ A. CL. *p* *poco a poco cresc.* *mf*

B♭ B. CL. *Bsn.* *p* *poco a poco cresc.* *mf*

B♭ C.B. CL. *p* *poco a poco cresc.* *mf*

SAXOPHONES

1 2 *p* *poco a poco cresc.* *mf*

A. SAXS. *p* *poco a poco cresc.* *mf*

T. SAX. *p* *poco a poco cresc.* *mf*

B. SAX. *p* *poco a poco cresc.* *mf*

12 *a tempo*

HNS. F 1 2 3 4

B♭ TPTS. 1 2 *p* *cresc.* *mf*

3 *p* *cresc.* *mf*

B♭ CTS. 1 2 *p* *cresc.* *mf*

3 *p* *poco a poco cresc.* *mf*

TRBS. 2 *p* *poco a poco cresc.* *mf*

3 *p* *poco a poco cresc.* *mf*

BAR. *p* *poco a poco cresc.* *mf*

TUBA *p* *poco a poco cresc.* *mf*

ST. B. *f*

TIMPANI *f*

PERCUSSION

SUS. CYM. *pp*

BELLS *(vibr.)*

VIBRA. *poco a poco cresc.* *f*