

Symphony No. 5 in D Minor

Op. 47

Dmitri Shostakovich

*transcribed by R. Mark Rogers
for Symphonic Wind Band*

INSTRUMENTATION

1-FULL SCORE	2-1st TRUMPETS
1-PICCOLO	2-2nd TRUMPETS
3-1st FLUTES	2-3rd TRUMPETS
3-2nd FLUTES	1-1st CORNET
1-1st OBOE	1-2nd CORNET
1-2nd OBOE	1-1st HORN in F
1-CLARINET in Eb	1-2nd HORN in F
4-1st CLARINETS	1-3rd HORN in F
4-2nd CLARINETS	1-4th HORN in F
4-3rd CLARINETS	2-1st TROMBONES
2-BASS CLARINETS	2-2nd TROMBONES
1-CONTRA ALTO CLARINET in Eb or CONTRA BASS CLARINET in Bb	2-3rd TROMBONES
1-1st BASSOON	2-EUPHONIUMS T.C.
1-2nd BASSOON	3-EUPHONIUMS B.C.
1-DOUBLE BASSOON	4-TUBAS
2-1st ALTO SAXOPHONES	1-STRING BASS
2-2nd ALTO SAXOPHONES	5-PERCussion
2-TENOR SAXOPHONES	Timpani, Marimba, Xylophone, Bells, Vibes, Snare Drum, Crash Cymbals, Tam-Tam, Suspended Cymbal, Triangle, Bass Drum
1-BARITONE SAXOPHONE	1-PIANO/ CELESTA
	1-HARP

Grade 5

Duration: Approx. 50 Minutes



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Preface

Mark Rogers began his band transcription of the Shostakovich *Fifth Symphony* at the request of the U.S. Army Field Band and conductor Finley Hamilton, arranging the work's *Finale* for the ensemble, which it subsequently performed and recorded. Movements 2 and 3 would follow later, performed by the Lone Star Wind Orchestra. This arrangement of one of the 20th Century's greatest symphonies was completed at last in 2018 with the addition of the opening movement. This Southern Music publication represents the first complete band transcription of Shostakovich's monumental work, welcoming his orchestral masterpiece into the serious repertoire for symphonic wind band.

Shostakovich's *Fifth Symphony* was composed in 1937 in response to a savage attack on his music that was directed from the topmost levels of the Soviet government. We now know this period in Russian history as the Great Terror, during which time dissidents were routinely abducted from the streets, then either summarily executed or forced to endure show trials of monstrous cruelty. Shostakovich had every reason to fear for his life, but he nevertheless composed a work that seemed from the surface to represent a return to the conservative traditions of the past (with many similarities to the symphonies of Beethoven, in particular *Beethoven's 9th*, also in D minor).

Editor's Note

The great tradition of composing extended works for orchestra that carry the title "Symphony" all but died at the end of the first decade of the 20th century with the death of Gustav Mahler, and might never have been reborn had it not been for the efforts of two great Russian composers whose lives and careers were brutalized by the totalitarian regime of the Soviet Union. The first four symphonies of Dmitri Shostakovich are seldom heard today, but his *5th Symphony*, composed in answer to the suppression of his music, is widely considered his masterpiece. Shostakovich's 5th contains hidden messages in defiance of the suppression of his music that are still only narrowly understood today. Sergei Prokofiev's *5th Symphony*, composed in the final months of the Second World War when it was clear that victory over Nazi Germany was close at hand, celebrates in the most characteristic of musical languages, the pride of the Russian people in having defeated the greatest of all threats to their homeland.

First editions of the fifth symphonies of Dmitri Shostakovich and Sergei Prokofiev were flawed, as is often the case, by scores and parts prepared in haste and often not in the best of circumstances. As the symphonies made their way into the west, new scores and handwritten parts mysteriously appeared that showed little evidence of fidelity to the original source material, which in any event was inaccessible to scholars. The cruellest circumstance of all was the lack of bilateral respect for copyright, due to ongoing political tension between the Soviet Union and the United States. This meant that for decades, the composers and their heirs were paid nothing for sales and performances of this music, and the "authorized" publishers of this music had little incentive to improve the quality and accuracy of the scores and parts in their catalogs. The situation improved with the Uruguay Round of GATT negotiations (General Agreement on Tariffs and Trade) beginning in 1986, but with dozens, perhaps even hundreds of scores and sets of parts in circulation, the damage was nearly irreparable.

With regards to the music of Shostakovich, the situation in recent years has greatly improved with the publication of *The Collected Works of Dmitri Shostakovich* (in 150 volumes, published in Russia by DSCH Publishers), in which will be found both a handsome new full score to the *Fifth Symphony*, as well as an edition of the symphony arranged for piano (four hands). The former volume also discusses at great length (in Russian and in English translation) the sketches for the symphony and the hidden meanings of much of the music. Both of these volumes, as well as published score and parts from earlier Russian editions, have been used to produce a band transcription that we hope will serve as a model of how band transcriptions should be done.

R. Mark Rogers, April 2019

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I.

Dmitri Shostakovich, Op. 47
transcribed for Symphonic Wind Band by
R. Mark RogersModerato $\text{♩} = 76$

Piccolo

Flutes 1 2

Oboes 1 2

Clarinet in E♭ 1 2

B♭ Clarinets 1 2 3

B♭ Bass Clarinets

Bassoons 1 2

Double Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

B♭ Cornets 1 2

Horns in F 1 2 3 4

Trombones 1 2 3

Euphoniums

Tubas

String Bass

Timpani

Percussion

Mallet Percussion

Piano

Harp

6 Piccolo player takes Flute and plays with Flute section

Flutes 1
Flutes 2

Oboes 1
Oboes 2

E♭ Clar. 1

B♭ Clars. 2
B♭ Clars. 3

Bs. Clars.

Bsns. 1
Bsns. 2

DBBsns.

A. Sxs. 1
A. Sxs. 2

T. Sx.

B. Sx.

Trpts. 1
Trpts. 2
Trpts. 3

Crnts. 1
Crnts. 2

Horns 1
Horns 2
Horns 3
Horns 4

Trbns. 1
Trbns. 2
Trbns. 3

Euphs. cue: Bs. Clar.
Euphs. cue: St. Bs.

Tubas

St.Bs.

Tim. Perc.

Mrbm.

Piano

Harp

unis.

p dolce
cue: Flutes

p dolce
cue: E♭ Clarinet

6