

NEDERLANDS

De stijl van Naoya Wada wordt gekenmerkt door een positieve en optimistische ondertoon. Ook in deze compositie met de veelzeggende titel 'TOWARD THE BRIGHT FUTURE' is dit het geval. De openingsfanfare wordt gespeeld door de koperblazers en vormt meteen het thematisch materiaal voor deze compositie waarin zangerige passages worden afgewisseld met stevige koperpassages en enkele flitsende maatwisselingen. Dit werk werd gecomponeerd in opdracht van de 'Kokura Nishi High School Band' ter gelegenheid van hun 110-jarig bestaan. De componist droeg het op aan Hirofumi Matsumoto, de directeur van deze school.

ENGLISH

Naoya Wada's style is characterised by a positive and optimistic undertone. This is also the case in this composition, with the expressive title 'TOWARD THE BRIGHT FUTURE'. The opening fanfare is played by the brass and immediately provides the basis for the themes in a composition where melodious passages alternate with blaring brass and several flashing changes of time. This work was composed on commission to the Kokura Nishi High School Band for its 110th anniversary. The composer dedicated it to Hirofumi Matsumoto, the school's director.

FRANÇAIS

Le style de Naoya Wada se caractérise par une tonalité positive et optimiste. Et cette composition, dont le titre 'TOWARD THE BRIGHT FUTURE' parle de lui-même, ne déroge pas à ce règle. La fanfare d'ouverture est jouée sur des cuivres et forme directement l'élément thématique de cette composition, dont les passages chantés alternent avec de puissants cuivres et quelques changements de mesure étourdissants. Cette œuvre a été composée à la demande du « Kokura Nishi High School Band », à l'occasion de son 110^e anniversaire. Le compositeur l'a dédiée à Hirofumi Matsumoto, le directeur de cette école.

DEUTSCH

Der Stil Naoya Wadas gilt als heiter, positiv und optimistisch. Auch in dieser Komposition ist das der Fall. Die Eröffnungsfanfare durch das Blech stellt gleich das thematische Material, in dem lyrische Passagen mit spritzigen Taktwechseln kombiniert werden, vor.

Anlass für die Auftragskomposition war das 110-jährige Jubiläum der Kokura Nishi High School Band. Der Komponist widmete sein Werk dem Direktor der High School, Hirofumi Matsumoto.

FULL SCORE HARMONIE

TOWARD THE BRIGHT FUTURE

Naoya WADA

TOWARD THE BRIGHT FUTURE

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BMP 0812.1.428

Opname op / Recording on / Enregistrement sur / Aufnahme auf / Incisione su :

CD "CATEDRALES" – Rundfunk Blasorchester Leipzig – WSR 045

Lengte / Duration / Durée / Dauer / Durata / Duraciòn: 6.48
Moeilijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad / difficoltà / Grado de dificultad : 3

HARMONIE

Full Score
Piccolo
C Flutes 1 – 2
Oboe
Bassoon
Bb Clarinet 1
Bb Clarinet 2
Bb Clarinet 3
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet / Cornet 1
Bb Trumpet / Cornet 2
Bb Trumpet / Cornet 3
F/Eb Horn 1
F/Eb Horn 2
C/Bb Trombone 1
C/Bb Trombone 2
C/Bb Trombone 3
C Baritones/Bb Baritone – Tenor Tuba – Euphonium
C Basses/Eb-Bb Basses
String Bass
Mallets – Percussion 1
Mallets – Percussion 2 (aux. perc.)
Timpani
Percussion 1
Percussion 2

13

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl. *both*

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn. *both*

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

p *f*

19

24 **Rubato**

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl. *mf*

Al. Cl. *mf*

Bs. Cl. *mf*

Bsn. *p* *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

B. Sax. *p* *mf*

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn. *mf*

1st Trb. *mf*
*See C Bar, T. Sax.

2nd - 3rd Trb. *mf*

C Bar. *mf*

C Bass. *one player*
p *mf*

St. Bs. *p* *mf*

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2 *pp* *mp*

25

Fl. - Picc. *mf* *- Picc.*

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

32

Fl. - Picc. *mf* *+ Picc.*

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

pp *mp*

pp *mp*

37

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

lightly
mf
lightly
mf
lightly
mf
lightly
mf
lightly
mf
lightly
mf
mp
pp
mp

43

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

p
all
p
p

49

Fl. - Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd - 3rd Cl. *mf*

Al. Cl. *mf*

Bs. Cl. *mf*

Bsn.

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn. *both* *mf*

1st Trb. *mf*

2nd - 3rd Trb. *both* *mf*

C Bar. *mf*

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc. *mf*

Timp. *mf*

Perc. 1

Perc. 2

Supp. Cym. w/stricks *mp*

Mark Tree

55

rall.

57 Spirited (♩ = 152) (♩ = ♩ throughout)

Picc. *mf*

Fl. - Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd - 3rd Cl. *mf*

Al. Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

1st Trp. *f*

2nd - 3rd Trp. *f*

1st - 2nd Hn. *f*

1st Trb. *f*

2nd - 3rd Trb. *f*

C Bar. *f*

C Bass. *f*

St. Bs. *f*

Mall. - Perc. 1 *f*

Mall. - Perc. 2
Aux. Perc. *f*

Timp. *f*

Perc. 1

Perc. 2

w/Mallets *p*

Tambourine *mf*

Hi-Hat Cym. w/Triangle Beater

61 65

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2

Aux. Perc.

Timp.

Perc. 1

Perc. 2

pp *f* *mf* *ff* *p* *f* *S.D. w/Brushes* *Triangle*

B♭ to A♭ (GF), C to D♭

67

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2

Aux. Perc.

Timp.

Perc. 1

Perc. 2

Fl. - Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd - 3rd Cl. *mp*

Al. Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*
*Clarinet Bass Clarinet, Eb Bass Saxophone, String Bass

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs. *picc.*
mp

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn. *play*
mp

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs. *mp*

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp. *A to B*
mp

Perc. 1

Perc. 2

109

Fl. - Picc.
Ob.
1st Cl.
2nd - 3rd Cl.
Al. Cl.
Bs. Cl.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.
1st Trp.
2nd - 3rd Trp.
1st - 2nd Hn.
1st Trb.
2nd - 3rd Trb.
C Bar.
C Bass.
St. Bs.
Mall. - Perc. 1
Mall. - Perc. 2
Aux. Perc.
Timp.
Perc. 1
Perc. 2

p *mf*

117

Fl. - Picc.
Ob.
1st Cl.
2nd - 3rd Cl.
Al. Cl.
Bs. Cl.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.
1st Trp.
2nd - 3rd Trp.
1st - 2nd Hn.
1st Trb.
2nd - 3rd Trb.
C Bar.
C Bass.
St. Bs.
Mall. - Perc. 1
Mall. - Perc. 2
Aux. Perc.
Timp.
Perc. 1
Perc. 2

mf *f*

121

Fl. - Picc. *f*

Ob. *f*

1st Cl. *f*

2nd - 3rd Cl. *f*

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

127

Fl. - Picc.

Ob.

1st Cl.

2nd - 3rd Cl.

Al. Cl.

Bs. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd - 3rd Trp.

1st - 2nd Hn.

1st Trb.

2nd - 3rd Trb.

C Bar.

C Bass.

St. Bs.

Mall. - Perc. 1

Mall. - Perc. 2
Aux. Perc.

Timp.

Perc. 1

Perc. 2

133

Fl. - Picc.
Ob.
1st Cl.
2nd - 3rd Cl.
Al. Cl.
Bs. Cl.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.
1st Trp.
2nd - 3rd Trp.
1st - 2nd Hn.
1st Trb.
2nd - 3rd Trb.
C Bar.
C Bass.
St. Bs.
Mall. - Perc. 1
Mall. - Perc. 2
Aux. Perc.
Timp.
Perc. 1
Perc. 2

139

poco a poco dim.

Fl. - Picc.
Ob.
1st Cl.
2nd - 3rd Cl.
Al. Cl.
Bs. Cl.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.
1st Trp.
2nd - 3rd Trp.
1st - 2nd Hn.
1st Trb.
2nd - 3rd Trb.
C Bar.
C Bass.
St. Bs.
Mall. - Perc. 1
Mall. - Perc. 2
Aux. Perc.
Timp.
Perc. 1
Perc. 2