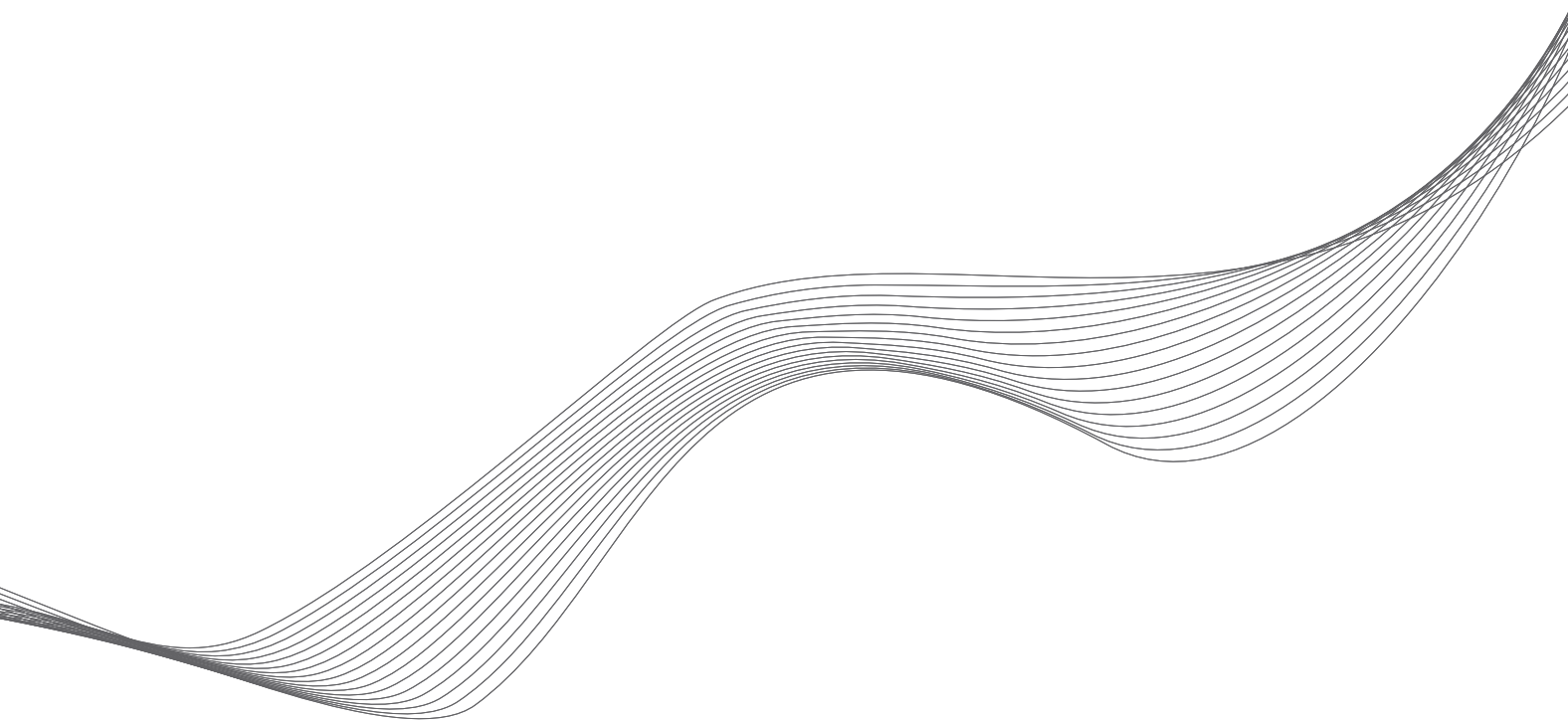


Sunday Market

サンデー・マーケット
高橋伸哉

Shin'ya Takahashi



Sunday Market

Program Note

A band director from a small junior high school once approached me, asking for a piece suitable for limited instrumentation. I have written for other small bands, but I was a little shocked by this request. Though small in number, all woodwind sections were represented, including Clarinets, Flutes, and Saxes. Brass, though, included just one Trumpet and one Horn. With percussion, the band totaled 16 members. Not only small, but very unusual.

I was puzzled by this situation of no Trombones or Euphoniums. Having been to many rehearsals and judging contests all over the country, I was quite aware of the problems many schools are facing. A continuing student population decline was creating irregular instrumentation issues all over Japan. Wanting to do something about it, I accepted this challenge. My goal was to provide a unique, custom-made quality composition for that band.

“Energetic and exciting music” was requested by the director and the students. The title “Sunday Market” depicts an entire Sunday at a vibrant European market place. The cadenza-like flute solo in the introduction was a request from the director: “We have a very talented flute player. Could you write a solo featuring her talent?”

The composition was completed in the spring of 2006. It premiered at Band Competition that summer with the addition of another band member to the original 16. Afterwards, I returned to the score, and brass parts were added to offer accessibility to more ensembles. Also, the music has good imagery. The flute solo reveals a beautiful morning dawn. The market’s morning, afternoon, and evening are represented by freely written three part sections of fast-slow-fast.

For performance, focus on displaying cheerfulness and high-paced excitement. The asymmetrical meter toward the end of the piece provides uplifting energy. So, don’t just concentrate on perfect rhythm, also emphasize excitement created by changing meters.

Shin’ya Takahashi

Born in 1962 in Sendai City, Takahashi graduated from Kunitachi College of Music as a composition major and finished his postgraduate degree of composition in music research. He is a member of the Japan Federation of Composers.

His outstanding works include the march “Beyond the Horizon” (selected as a 1999 All Japan Band Competition test piece), “Jalan-jalan: Vision of the Isle of the Gods” (selected as a 2005 German-Bavarian State Wind Band Competition test piece, upper grade), “KAEN for Wind Ensemble”, “Sharaku” and so on. Most of his compositions are published and recorded, and frequently performed throughout his country and the world.

He is presently very active in performance leadership for school and adult bands throughout Japan and is an active adjudicator and frequent guest conductor who is always received with deep regard and warm appreciation.

Instrumentation

Flute 1 (Piccolo)	Trumpet 1	Timpani
Flute 2	Trumpet 2	Percussion 1: Glockenspiel, Xylophone
Bb Clarinet 1	F Horn 1	Percussion 2: Suspended Cymbal, Snare Drum
Bb Clarinet 2	F Horn 2	Hi-Hat Cymbal
Bass Clarinet	Trombone 1	Percussion 3: Suspended Cymbals, Tambourine
Alto Saxophone 1	Trombone 2	Wind Chime, Triangle, Chime
Alto Saxophone 2	Euphonium	
Tenor Saxophone	Tuba	
Baritone Saxophone		

Sunday Market

Andante espressivo (♩ = ca. 63)

Shin'ya Takahashi (2006)

1st Flute
(Option: + Picc.)

2nd Flute

1st Clarinet in B^b

2nd Clarinet in B^b

Bass Clarinet in B^b

1st Alto
Saxophone in E^b

2nd Alto
Saxophone in E^b

Tenor
Saxophone in B^b

Baritone
Saxophone in E^b

Andante espressivo (♩ = ca. 63)

1st Trumpet in B^b

2nd Trumpet in B^b

1st Horn in F

2nd Horn in F

1st Trombone

2nd Trombone

Euphonium

Bass Tuba

Andante espressivo (♩ = ca. 63)

Timpani

1st Percussion
Glockenspiel
Xylophone

2nd Percussion
Snare Drum
Suspended Cymbal
Hi-Hat Cymbals

3rd Percussion
Wind Chime
Suspended Cymbal
Triangle, Chimes
Tambourine

Fl.1 *Solo* **11** *tempo rubato* *poco accel.*
mp

Fl.2 *mp*

B^b Cl.1

B^b Cl.2

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1 **11** *tempo rubato* *poco accel.*

Trp.2

Hrn.1

Hrn.2

Trb.1

Trb.2

Euph.

Tuba

Timp. **11** *tempo rubato* *poco accel.*

Perc.1

Perc.2

Perc.3 *W.Chime*
mp

17 Allegro Vivo (♩ = ca168)

Fl.1 *rit.*

Fl.2

B♭ Cl.1

B♭ Cl.2

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

17 Allegro Vivo (♩ = ca168)

Trp.1 *rit.*

Trp.2

Hrn.1

Hrn.2

Trb.1

Trb.2

Euph.

Tuba

17 Allegro Vivo (♩ = ca168)

Timp. *rit.*

Perc.1

Perc.2

Perc.3

20

Fl.1

Fl.2

B^b Cl.1

B^b Cl.2

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Hrn.1

Hrn.2

Trb.1

Trb.2

Euph.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

The musical score for page 20 is arranged in a standard orchestral layout. It begins with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The score is divided into several systems of staves. The woodwind section includes Flute 1 and 2 (both in B-flat), Clarinet in B-flat 1 and 2, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpet 1 and 2, Horn 1 and 2, Trombone 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani and three Percussion parts. Dynamic markings are used throughout, with *dim.* (diminuendo) and *mf* (mezzo-forte) being prominent. The score shows a variety of rhythmic patterns and melodic lines across the different instruments.

26

Fl.1

Fl.2

B^b Cl.1

B^b Cl.2

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Hrn.1

Hrn.2

Trb.1

Trb.2

Euph.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

mf

mf

32

33

Fl.1

Fl.2

B^b Cl.1

B^b Cl.2

B. Cl.

A. Sax.1

A. Sax.2

T. Sax.

B. Sax.

33

Trp.1

Trp.2

Hrn.1

Hrn.2

Trb.1

Trb.2

Euph.

Tuba

33

Timp.

Perc.1

Perc.2

Perc.3

Sus. Cym.

f

74

Fl.1
Fl.2
B^b Cl.1
B^b Cl.2
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Trp.1
Trp.2
Hrn.1
Hrn.2
Trb.1
Trb.2
Euph.
Tuba
Timp.
Perc.1
Perc.2
Perc.3

marc.
marc.
marc.
marc.
marc.

81 *rit. e dim.* **85 Con moto** (♩ = ca.126)

Fl.1 *mp*

Fl.2 *mp*

B♭ Cl.1 *mp*

B♭ Cl.2 *mp*

B.Cl. *mp*

A.Sax.1

A.Sax.2

T.Sax.

B.Sax. *mp*

rit. e dim. **85 Con moto** (♩ = ca.126)

Trp.1 *mp*

Trp.2 *mp*

Hrn.1 *mp*

Hrn.2 *mp*

Trb.1 *mp*

Trb.2 *mp*

Euph.

Tuba

rit. e dim. **85 Con moto** (♩ = ca.126)

Timp.

Perc.1

Perc.2

Perc.3

137 *rit.* **139** **Vivace** (♩ = ca. 176)

Fl.1

Fl.2

B♭ Cl.1

B♭ Cl.2

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

p *poco a poco cresc.* *mp*

mp

rit. **139** **Vivace** (♩ = ca. 176)

Trp.1

Trp.2

Hrn.1

Hrn.2

Trb.1

Trb.2

Euph.

Tuba

mp *p* *poco a poco cresc.* *mp*

rit. **139** **Vivace** (♩ = ca. 176)

Timp.

p *poco a poco cresc.* *mp*

Perc.1

Perc.2

S.Dr. *p* *mp*

Perc.3

mp Tamb. *mp*

(Option : + Picc.)

145

Fl. 1

Fl. 2

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Trp. 1

Trp. 2

Hrn. 1

Hrn. 2

Trb. 1

Trb. 2

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

ff

Xylo.

151

153

Fl.1
Fl.2
B^b Cl.1
B^b Cl.2
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Trp.1
Trp.2
Hrn.1
Hrn.2
Trb.1
Trb.2
Euph.
Tuba
Timp.
Perc.1
Perc.2
Perc.3

This musical score page covers measures 161 through 167. The instruments are arranged as follows from top to bottom: Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet in B-flat 1 (B^b Cl.1), Clarinet in B-flat 2 (B^b Cl.2), Bass Clarinet (B.Cl.), Alto Saxophone 1 (A.Sax.1), Alto Saxophone 2 (A.Sax.2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpet 1 (Trp.1), Trumpet 2 (Trp.2), Horn 1 (Hrn.1), Horn 2 (Hrn.2), Trombone 1 (Trb.1), Trombone 2 (Trb.2), Euphonium (Euph.), Tuba, Timpani (Timp.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), and Percussion 3 (Perc.3). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. Measure numbers 161, 167, and 167 are indicated at the beginning of their respective staves.

169

Fl.1

Fl.2

B^b Cl.1

B^b Cl.2

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Hrn.1

Hrn.2

Trb.1

Trb.2

Euph.

Tuba

Timp.

Perc.1

Perc.2

Perc.3

Sus. Cym.

mf *f*