

# Prologue Majestia

## Shuheï Tamura



コンサートの幕開けをコラールとマーチで飾る プロローグ・マジェスティア / 田村修平 作曲

ブレーン コンサート レパートリー コレクション<sup>102</sup>

### INSTRUMENTATION

Piccolo (opt.)	(1)	1st Trumpet in B $\flat$	(2)	Timpani	(1)
1st Flute	(1)	2nd Trumpet in B $\flat$	(2)		
2nd Flute (opt.)	(1)	3rd Trumpet in B $\flat$ (opt.)	(2)	1st Percussion	(2)
Oboe (opt.)	(1)			Suspended Cymbal	
Bassoon (opt.)	(1)	1st & 3rd (opt.) Horns in F	(2)	Triangle	
		2nd Horn in F (opt.)	(1)	Wind Chime	
1st Clarinet in B $\flat$	(2)				
2nd Clarinet in B $\flat$	(2)	1st Trombone	(1)	2nd Percussion	(2)
3rd Clarinet in B $\flat$ (opt.)	(2)	2nd Trombone	(1)	Snare Drum	
Bass Clarinet in B $\flat$ (opt.)	(1)	3rd Trombone (opt.)	(1)	Triangle	
				Chime	
1st Alto Saxophone in E $\flat$	(1)	Euphonium	(2)		
2nd Alto Saxophone in E $\flat$ (opt.)	(1)	Tuba	(2)	3rd Percussion	(2)
Tenor Saxophone in B $\flat$	(1)	String Bass (opt.)	(1)	Glockenspiel	
Baritone Saxophone in E $\flat$ (opt.)	(1)			Bass Drum	
				Crash Cymbals	
				4th Percussion (opt.)	(1)
				Glockenspiel	
				Tam-tam	
				5th Percussion (opt.)	(1)
				Tam-tam	
				Chime	



# Prologue Majestia

Shuhei Tamura

Duration: 5:00 Gr. 2.5

コンサートの幕開けをコーラルとマーチで飾るプロローグ・マジェスティア／田村修平 作曲

## ● 解説

2021年、浜松日体中学校・高等学校吹奏楽部（顧問：中山彰先生）の委嘱により作曲。プロローグ・シリーズの第2作目となるこの作品は、同校の第22回定期演奏会にて、オープニングとして演奏されました。

第1作目「プロローグ・ワン」はファンファーレとポップスという構成でしたが、今作はコーラルとマーチというアイデアをご提案いただきました。吹奏楽においてこれらのスタイルは、その歴史や奏法を学ぶ上で基本中の基本、且つ永遠の課題でもあります。過去にも数多くの作曲家が作品を残してきました。

今作「プロローグ・マジェスティア」では、前作でも用いた動機を各所に散りばめてプロローグ・シリーズの一体感を持たせつつ、各楽器奏者が作品の演奏を通して基礎的な奏法や音楽表現を自然と習得できる内容となっています。「威厳」や「荘厳」を意味する「マジェスティア」というタイトルの通り、全体にクラシカルな響きと品格のある音楽なので、演奏会のオープナーとしてはもちろん、式典などでも演奏していただけます。

## ● 本作品の主なねらい

- ・ B-Dur (変口長調) のスケールを中心とした運指の練習
- ・ マーチのスタイルにおける音形及び発音の練習
- ・ コーラルのスタイルにおけるレガート奏法の練習
- ・ フレーズにおける息の支えや流れの感覚の習得
- ・ 全体のハーモニーや響きを把握しながら演奏する感覚の習得

(田村修平)

## ● 作曲 田村修平 (たむらしゅうへい)

1986年、岡山県岡山市出身。

幼少よりピアノを、17歳より作曲を始める。東京藝術大学音楽学部作曲科卒業。東京学芸大学大学院教育学研究科音楽教育専攻修士課程修了。

これまでオーケストラ、合唱、吹奏楽、室内楽など多岐に渡る分野の作曲及び編曲を手がけ、吹奏楽作品を中心に多数の楽譜や CD が出版されている。また、アニメ音楽や劇伴音楽のオーケストレーション及びアレンジ、吹奏楽指導、客演指揮、吹奏楽コンクール及びアンサンブルコンテストの審査、後進の育成などの活動も精力的に行っている。

第37回全国育樹祭式典音楽の編曲を担当。平成28年度全国高校総体(インターハイ)式典音楽の作曲及び編曲を担当。

現在、常葉大学短期大学部音楽科、玉川学園中学部各非常勤講師など。

## ● Program Notes

Commissioned by Hamamatsu Nittai Junior/High School (Akira Nakayama, director).

This, the second in the Prologue Series, opened the band's 22nd annual concert.

"Prologue One" consisted of fanfare and pops, and here the band requested a chorale and march. These styles are fundamental to the history and technique of band music, and they also present an endless challenge. Many composers have contributed accordingly.

In "Prologue Majestia," motives from the previous work are sprinkled throughout to give a sense of unity to the series while allowing each player to naturally learn basic techniques and expressiveness through performance.

As per the title "Majestia," meaning "majesty" or "solemnity," the music has a classical sound and dignity throughout, so it can be played as a concert opener as well as for ceremonies.

Main Goals of this piece:

- Fingering exercises in B-flat major.
- Figure and attack exercises in march style.
- Legato technique in chorale style.
- Learning a sense of breath support and flow in phrases.
- Gaining a sense of harmony and resonance for the entire piece.

(Shuhei Tamura)

## ● Biography

Shuhei Tamura-born in Okayama, 1986. He began composing at age 17 and graduated from Tokyo University of the Arts and Tokyo Gakugei University Graduate School majoring in composition. He writes for varied genre including orchestra, chorus, concert band, and chamber ensemble.

He is very active as a clinician, adjudicator and band director.

He was commissioned by and appointed as a music director for the 37th All Japan Arbor Ceremony and the All Japan High School Interscholastic Athletic Meet opening ceremony.



# Prologue Majestia

 Andante  $\text{♩} = 72 \text{ ca.}$ 

\*Piccolo  
 1st Flute  
 \*2nd Flute  
 \*Oboe  
 \*Bassoon  
 1st Clarinet in B $\flat$   
 2nd Clarinet in B $\flat$   
 \*3rd Clarinet in B $\flat$   
 \*Bass Clarinet in B $\flat$   
 1st Alto Saxophone in E $\flat$   
 \*2nd Alto Saxophone in E $\flat$   
 Tenor Saxophone in B $\flat$   
 \*Baritone Saxophone in E $\flat$   
 1st Trumpet in B $\flat$   
 2nd Trumpet in B $\flat$   
 \*3rd Trumpet in B $\flat$   
 1st & \*3rd Horns in F  
 \*2nd Horn in F  
 1st Trombone  
 2nd Trombone  
 \*3rd Trombone  
 Euphonium  
 Tuba  
 \*String Bass  
 Timpani  
 1st Percussion  
 Suspended Cymbal, Wind Chime, Triangle  
 2nd Percussion  
 Chime, Snare Drum, Triangle  
 3rd Percussion  
 Glockenspiel, Crash Cymbals, Bass Drum  
 \*4th Percussion  
 Glockenspiel, Tam-tam  
 \*5th Percussion  
 Tam-tam, Chime



The score is written for a large concert band. The key signature is one flat (B $\flat$ ), and the time signature is common time (C). The tempo is Andante, with a quarter note equal to approximately 72 beats per minute. The score is divided into three systems, each starting with the tempo marking. The first system includes woodwinds and saxophones. The second system includes brass instruments and string bass. The third system includes percussion instruments. Dynamics markings such as *mp* (mezzo-piano) and *p* (piano) are used throughout the score.

10 **A**

\*Picc.

Fl. 1

\*Fl. 2

\*Ob.

\*Bsn.

Cl. 1

Cl. 2

\*Cl. 3

\*B.Cl.

A.Sax. 1

\*A.Sax. 2

T.Sax.

\*B.Sax.

**A**

Trp. 1

Trp. 2

\*Trp. 3

Hrns. 1&\*3

\*Hrn. 2

Trb. 1

Trb. 2

\*Trb. 3

Euph.

Tub.

\*St. Bass

**A**

Timp.

Perc. 1

Perc. 2

Perc. 3

\*Perc. 4

\*Perc. 5

*p*

*mf*

*mp*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

*p*

Sus.Cym.

W.Chime

Glock.

Sus.Cym.

\*Picc.

Fl. 1

\*Fl. 2

\*Ob.

\*Bsn.

Cl. 1

Cl. 2

\*Cl. 3

\*B.Cl.

A.Sax. 1

\*A.Sax. 2

T.Sax.

\*B.Sax.

Trp. 1

Trp. 2

\*Trp. 3

Hrns. 1&\*3

\*Hrn. 2

Trb. 1

Trb. 2

\*Trb. 3

Euph.

Tub.

\*St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

\*Perc. 4

\*Perc. 5

The musical score for page 19 is a complex orchestral arrangement. It features a variety of instruments, each with its own part. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte), with some parts starting at *p* (piano) and *mf* (mezzo-forte). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The instruments are arranged in a standard orchestral layout, with woodwinds and strings in the front and brass and percussion in the back. The score is a page from a larger work, as indicated by the page number 19 in the top left corner.

27 **B** March ♩ = 112~120 ca.

\*Picc. *cresc.* *f* *mp*

Fl. 1 *cresc.* *f* *mp*

\*Fl. 2 *cresc.* *f* *mp*

\*Ob. *cresc.* *f* *mp*

\*Bsn. *cresc.* *f* *mp* *mp*

Cl. 1 *cresc.* *f* *mp* *mp*

Cl. 2 *cresc.* *f* *mp* *mp*

\*Cl. 3 *cresc.* *f* *mp* *mp*

\*B.Cl. *cresc.* *f* *mp* *mp*

A.Sax. 1 *cresc.* *f* *mp* *mp*

\*A.Sax. 2 *cresc.* *f* *mp* *mp*

T.Sax. *cresc.* *f* *mp* *mp*

\*B.Sax. *cresc.* *f* *mp* *mp*

Trp. 1 *cresc.* *f* *mp* **B** March ♩ = 112~120 ca. *f* *mp*

Trp. 2 *cresc.* *f* *mp* *f* *mp*

\*Trp. 3 *cresc.* *f* *mp* *f* *mp*

Hrns. 1&\*3 *cresc.* *f* *mp* *mp*

\*Hrn. 2 *cresc.* *f* *mp* *mp*

Trb. 1 *cresc.* *f* *mp* *f* *mp*

Trb. 2 *cresc.* *f* *mp* *f* *mp*

\*Trb. 3 *cresc.* *f* *mp* *f* *mp*

Euph. *cresc.* *f* *mp* *mp*

Tub. *cresc.* *f* *mp* *mp*

\*St. Bass *cresc.* *f* *mp* *mp*

Timp. *cresc.* *f* *mp* **B** March ♩ = 112~120 ca.

Perc. 1 *p* *mf*

Perc. 2 S.Dr. *f* *mp* *mp*

Perc. 3 *cresc.* *f*

\*Perc. 4

\*Perc. 5

\*Picc.

Fl. 1

\*Fl.2

\*Ob.

\*Bsn.

Cl.1

Cl.2

\*Cl.3

\*B.Cl.

A.Sax.1

\*A.Sax.2

T.Sax.

\*B.Sax.

Trp.1

Trp.2

\*Trp.3

Hrns.1&\*3

\*Hrn.2

Trb.1

Trb.2

\*Trb.3

Euph.

Tub.

\*St.Bass

Timp.

Perc.1

Perc.2

Perc. 3

\*Perc.4

\*Perc.5

Detailed description of the musical score: This page contains the musical notation for 28 different parts. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The instruments listed on the left are: \*Picc., Fl. 1, \*Fl.2, \*Ob., \*Bsn., Cl.1, Cl.2, \*Cl.3, \*B.Cl., A.Sax.1, \*A.Sax.2, T.Sax., \*B.Sax., Trp.1, Trp.2, \*Trp.3, Hrns.1&\*3, \*Hrn.2, Trb.1, Trb.2, \*Trb.3, Euph., Tub., \*St.Bass, Timp., Perc.1, Perc.2, Perc. 3, \*Perc.4, and \*Perc.5. The notation includes various note values, rests, and dynamic markings such as *mp* (mezzo-piano) for the trumpet and trombone parts. The percussion parts include specific rhythmic patterns and a key signature change to one flat (F major or D minor) for Perc. 2.







71 E

\*Picc.

Fl. 1

\*Fl. 2

\*Ob.

\*Bsn.

Cl. 1

Cl. 2

\*Cl. 3

\*B.Cl.

A.Sax. 1

\*A.Sax. 2

T.Sax.

\*B.Sax.

E

Trp. 1

Trp. 2

\*Trp. 3

Hrns. 1&\*3

\*Hrn. 2

Trb. 1

Trb. 2

\*Trb. 3

Euph.

Tub.

\*St. Bass

E

Timp.

Perc. 1

Perc. 2

Perc. 3

\*Perc. 4

\*Perc. 5