

GOLD RUSH!

English:

When gold was discovered in California in 1848, people from the world over rushed there to realize their dreams. The resulting socioeconomic phenomenon called “gold rush” transformed western America.

Gold Rush! was composed to freely capture the human spirit of adventure, with the dreams and passions filling mining towns and camps. Constructed in A-B-A form, the piece has a central motive of five pitches (with a blue note) that sees some alterations, contrasting other more florid and vibrant lines. Rapid changes in dynamics and tempi should comically portray the frenetic lives of the gold-seekers. Its many satisfying melodies and an agreeable difficulty level make this an attractive piece to perform and enjoy for school and community bands alike.

Nederlands:

Toen goud werd ontdekt in Californië in 1848, kwamen mensen van over de hele wereld daar naartoe gesnelt om hun dromen te verwezenlijken. Dit socio-economisch fenomeen genaamd “gold rush” zette heel West Amerika op zijn kop.

Gold Rush! werd gecomponeerd om op een speelse manier de avonturiersgeest van de mens vast te leggen, waarbij de mijnsteden en – kampen doordrenkt werden van hun dromen en passies. Het stuk is opgebouwd in de A-B-A vorm, en heeft een centraal motief van vijf pitches (met een ‘blue note’) dat af en toe varieert om contrast te bieden aan de andere, meer vloeiende en meeslepende passages. Snelle veranderingen in dynamiek en tempi moeten op een komische manier de verwoede levens van de goudzoekers uitbeelden.

Deutsch:

Als 1848 Gold in Kalifornien entdeckt wurde, kamen Menschen aus allen Teilen der Welt um ihre Träume zu verwirklichen. Dieses sozioökonomische Phänomen, Goldrush (Goldfieber) genannt, stellte den Westen Amerikas auf den Kopf.

Gold Rush! wurde komponiert um den abenteuerlichen Charakter der Menschen auf spielerische Weise darzustellen, wobei die Bergbaustädte von zahlreichen Träumen und Leidenschaften durchsät waren. Das Stück ist in klassischer A-B-A Form komponiert und enthält ein Zentralmotiv von fünf Tonhöhen (inklusive eine Blue-Note), das mit anderen fließenden und mitreißenden Stellen kontrastiert. Die leidenschaftlichen Leben der Goldsucher wird auf humorvolle Weise mit flotten Tempi-Wechsel und kontrastierender Dynamik dargestellt.

Francais:

Lorsque de l'or fût découvert en Californie en 1848, des gens du monde entier se ruèrent vers cet endroit pour réaliser leurs rêves. Ce phénomène socio-économique, appelé La Ruée vers l'Or (Goldrush), a profondément transformé l'Ouest de l'Amérique.

Gold Rush! a été composé afin de décrire de manière badine l'esprit aventurier des hommes peuplant les villes minières et les camps de fortune, avec leurs rêves et leurs passions. La morceau est construit dans la forme A-B-A et a un motif central composé de cinq hauteurs de tons (avec une blue note/note bleue) contrastant de temps en temps avec d'autres passages plus fluides et entraînants. La vie agitée des chercheurs d'or est évoquée de façon comique par des changements rapides de dynamiques.

Instrumentation

Flute 1 & 2

Piccolo

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1, 2 & 3

Alto Clarinet

Bass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1, 2 & 3

F Horn 1, 2, 3 & 4

Trombone 1, 2 & 3

Euphonium

Tuba

String Bass

Timpani

Suspended Cymbal

Snare Drum

Crash Cymbals

Bass Drum

Triangle

Tambourine

Glockenspiel

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.

Gold Rush!

for Wind Ensemble

Composed by
Shin'ya Takahashi, 2002

Allegro animato (♩ = ca. 144)

Piccolo

1st Flute

2nd Flute

Oboe

Bassoon

Clarinet in E^b

1st Clarinet in B^b

2nd Clarinet in B^b

3rd Clarinet in B^b

Alto Clarinet in E^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

Allegro animato (♩ = ca. 144)

1st Trumpet in B^b

2nd Trumpet in B^b

3rd Trumpet in B^b

1st & 2nd Horns in F

3rd & 4th Horns in F

1st Trombone

2nd Trombone

3rd Trombone

Euphonium

Bass Tuba

String Bass

Allegro animato (♩ = ca. 144)
(A^b, B^b, C, F)

Timpani

1st Percussion
Snare Drum
Suspended Cymbal

2nd Percussion
Bass Drum
Triangle

3rd Percussion
Cymbals

4th Percussion
Glockenspiel
Xylophone

allarg. **[A] a tempo**

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E^b Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

allarg. **[A] a tempo**

Trp.1

Trp.2

Trp.3

Hrn.1&2

Hrn.3&4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

allarg. **[A] a tempo** **A^b to G**

Timp.

Perc.1

Perc.2 B.Dr.

Perc.3 Cyms.

Perc.4 Glock.

12 *molto rit.* ----- *a tempo*

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E^b Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Trp.3

Hrn.1&2

Hrn.3&4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St. Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

18 **B**

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E^b Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

B

Trp.1

Trp.2

Trp.3

Hrn.1&2

Hrn.3&4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

B

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

24

Picc. *mp marc.*

Fl.1 *mp marc.*

Fl.2 *mp marc.*

Ob. *mp marc.*

Bsn.

E^b Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1 *St. Mute* *p*

Trp.2 *St. Mute* *p*

Trp.3 *St. Mute* *p*

Hrn.1&2 *p*

Hrn.3&4 *p*

Trb.1 *p*

Trb.2

Trb.3

Euph.

Tuba

St.Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4 *Glock.* *mp marc.*

C

30

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Trp.3

Hrn.1&2

Hrn.3&4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St. Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

36

Picc. *ff*

Fl.1 *p* *ff*

Fl.2 *p* *ff*

Ob. *cresc.* *sub. p* *ff*

Bsn. *cresc.* *sub. p* *ff*

E^b Cl. *p* *ff*

Cl.1 *cresc.* *sub. p* *ff*

Cl.2 *cresc.* *sub. p* *ff*

Cl.3 *cresc.* *sub. p* *ff*

A.Cl. *cresc.* *sub. p* *ff*

B.Cl. *cresc.* *ff*

A.Sax.1 *cresc.* *sub. p* *mf*

A.Sax.2 *cresc.* *sub. p* *mf*

T.Sax. *cresc.* *sub. p* *mf*

B.Sax. *cresc.* *ff* *mf*

Trp.1 *ff*

Trp.2 *ff*

Trp.3 *ff*

Hrn.1&2 *cresc.* *sub. p* *mf*

Hrn.3&4 *cresc.* *sub. p* *mf*

Trb.1 *ff*

Trb.2 *ff*

Trb.3 *ff*

Euph. *cresc.* *sub. p* *ff*

Tuba *ff*

St.Bass *arco* *ff*

Timp. *ff* *mp*

Perc.1 *ff*

Perc.2 *ff*

Perc.3 *ff*

Perc.4 *Glock.* *p* *ff*

D

D

D

42

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Trp.3

Hrn.1&2

Hrn.3&4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Sus.Cym.
with S. Dr. sticks

mf

f

mp

72 *molto rit.* ----- [F] Moderato espressivo (♩ = 76~80)

Picc. *p*

Fl.1

Fl.2

Ob.

Bsn. *p*

E♭ Cl.

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

A.Cl. *p*

B.Cl.

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax. *mp*

B.Sax.

Trp.1 *molto rit.* ----- [F] Moderato espressivo (♩ = 76~80)

Trp.2

Trp.3

Hrn.1&2 *a2 mp*

Hrn.3&4 *a2 mp*

Trb.1 *gliss. dim.*

Trb.2 *gliss. dim.*

Trb.3 *gliss. dim.*

Euph. *mp*

Tuba *mf dim. p*

St.Bass *p*

Timp. *molto rit.* ----- [F] Moderato espressivo (♩ = 76~80)

Perc.1

Perc.2 Tri. *p*

Perc.3

Perc.4

80

Picc.

Fl.1

Fl.2

Ob.

Bsn.

E^b Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Trp.3

Hrn.1&2

Hrn.3&4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Tri.

[illegible]

96

Picc. *cresc.* *f* *dim.*

Fl.1 *cresc.* *f* *dim.*

Fl.2 *cresc.* *f* *dim.*

Ob. *cresc.* *f* *dim.*

Bsn. *cresc.* *f* *dim.* *mp*

E^b Cl. *cresc.* *f* *dim.*

Cl.1 *cresc.* *f* *dim.* *mf*

Cl.2 *cresc.* *f* *dim.* *mf*

Cl.3 *cresc.* *f* *dim.* *mf*

A.Cl. *cresc.* *f* *dim.*

B.Cl. *cresc.* *f* *dim.* *mp*

A.Sax.1 *cresc.* *f* *dim.* *mf*

A.Sax.2 *cresc.* *f* *dim.* *mf*

T.Sax. *cresc.* *f* *dim.*

B.Sax. *cresc.* *f* *dim.* *mp*

Trp.1 *f* *dim.*

Trp.2 *mf cresc.* *f* *dim.*

Trp.3 *mf cresc.* *f* *dim.*

Hrn.1&2 *cresc.* *f* *dim.* *mf*

Hrn.3&4 *cresc.* *f* *dim.* *mf*

Trb.1 *cresc.* *dim.* *mp*

Trb.2 *cresc.* *dim.* *mp*

Trb.3 *cresc.* *dim.* *mp*

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

Tuba *cresc.* *dim.* *mp*

St.Bass *cresc.* *dim.* *mp*

Timp. *mp cresc.* *f* *E^b to F*

Perc.1 *Sus.Cym.* *mp cresc.* *f*

Perc.2 *Tri.* *mp*

Perc.3

Perc.4 *f*

104

Picc. *mf* *dim.* *Solo mp* **H**

Fl.1 *mf* *dim.* *mp*

Fl.2 *mf* *dim.*

Ob. *mf* *dim.*

Bsn. *mf* *dim.*

E♭ Cl. *mf* *dim.*

Cl.1 *mf* *dim.* *p*

Cl.2 *mf* *dim.* *p*

Cl.3 *mf* *dim.* *p*

A.Cl. *mf* *dim.*

B.Cl. *mf* *dim.*

A.Sax.1 *mf* *dim.*

A.Sax.2 *mf* *dim.*

T.Sax. *mf* *dim.*

B.Sax. *mf* *dim.*

Trp.1 *mf* *dim.* *mp* **H**

Trp.2 *mf* *dim.*

Trp.3 *mf* *dim.*

Hrn.1&2 *mf* *dim.*

Hrn.3&4 *mf* *dim.*

Trb.1 *mf* *dim.*

Trb.2 *mf* *dim.*

Trb.3 *mf* *dim.*

Euph. *mf* *dim.*

Tuba *mf* *dim.*

St.Bass *mf* *dim.*

Timp. *p* **H**

Perc.1

Perc.2 *p*

Perc.3

Perc.4 *Glock. mf*