

Miwa Naito

OKINAWA-SUITE

For Mandolin Orchestra – für Zupforchester

Miwa Naito wurde in Tokyo geboren und absolvierte die Musashino-Musik-Akademie. In Japan studierte sie Klavier bei Y. Miyazaki und M. Suda, und am Moskauer Konservatorium Pädagogik bei M. Mezhlumov; außerdem arbeitete sie mit P. Roge in Frankreich. Die japanische öffentliche Rundfunkgesellschaft NHK hat sie für Produktionen akkreditiert, und sie war schon bei zahlreichen Sendungen und Konzerten zu hören. Ihre vielseitige Tätigkeit umfasst Kirchenmusik, Konzertmanagement, Werbung, Komposition und Arrangieren, nicht zuletzt sogar für die berühmte Bungaku-za Theatergesellschaft. Sie schuf viele Klavierstücke für Kinder und lebt zurzeit in Moskau.

Ein *Tagelied*, ein Morgenlied für Liebende, ist das Pendant zu einem Serenade, eben einer „Abendmusik“. Es ist schlicht und friedvoll zu spielen. Bei der kurzen Coda läuten Kirchenglocken.

Matsuri bedeutet Fest, welches in Japan durch die japanische Flöte und Trommeln belebt wird. Das Herz jubelt, wenn diese Musik aus dem Nichts der Nacht ertönt. Der Mittelteil symbolisiert den Schauplatz auf den Bergen und die Entstehung aus göttlicher Weisheit. *Matsuri* entstand als Auftragswerk für die „Camerata Cordophonia Coloniensis“ (CCC, 1993).

Lullaby for Momo wurde auch 1993 von der „CCC“ in Auftrag gegeben, zunächst als Klavierstück für die älteste Tochter der Komponistin, Momo (Pflirsich), welche im selben Jahr geboren wurde. Die vorliegende Fassung für Zupfensemble wurde für die CCC arrangiert. Das Wiegenlied sollte beruhigend, lyrisch und sogar ein wenig melancholisch interpretiert werden.

Miwa Naito was born in Tokyo and graduated from the Musashino Music Academy. She studied piano in Japan with Y. Miyazaki and M. Suda, and education at the Moscow Conservatorium under M. Mezhlumov. She also worked with P. Roge in France. The Japanese public broadcasting organisation NHK has accepted her for broadcasting, and she has been heard many times on radio and at concerts. Her many activities embrace church music, concert organisation, advertising, composing and arranging, including for the famous theatre company Bungaku-za. She has written much children's piano music and currently lives in Moscow.

Tagelied is a "lovers' morning song" and in a sense a relation of the "serenade", which of course is evening music. It should be played simply and tranquilly. Church bells are heard in the short coda.

Matsuri means a festival, which in Japan is enlivened by the Japanese flute and drums. The heart is gladdened when music is suddenly heard from the darkness of night. The middle section suggests the celebrations amid the mountains and one recalls that music is thought of as being divinely inspired. The piece was commissioned by the "Camerata Cordophonia Coloniensis" (CCC) in 1993.

Lullaby for Momo was also commissioned by the "CCC" in 1993, as a piano piece for the composer's eldest daughter Momo (which means "peach"), who was born in the same year. The arrangement for plucked strings was done for the CCC. The atmosphere is soothing, lyrical, and even a little melancholy.



Vogt & Fritz, Schweinfurt • VF 1545

Bitte besuchen Sie uns auch im Internet: www.vogtundfritz.de

1 100% L. ...
4'24"
Okinawa-Suite

for mandolin orchestra

L3

Tagelied

Miwa Naito (*1964)

♩ = 80 (gemütlich)

Mandoline 1

Mandoline 2

Mandola

Gitarre
mp arco

K.-Bass
mp

7

M 1
sempre tremolo

Git.
mp pastorale

Kb.
p

13

M 1
cresc.

Git.

Kb.

19

M1

mf

rit.

dim.

Git.

dim.

Kb.

25 a tempo

M1

p

Git.

pp

Kb.

pp

31

M1

poco cresc.

espressivo

mf

Git.

Kb.

37

M1

p

molto cresc.

f cantabile

sempre tremolo

M2

molto cresc.

f cantabile

Mla

sempre tremolo

molto cresc.

f cantabile

Git.

molto cresc.

f

Kb.

molto cresc.

f

43

M 1

M 2

Mla

Git.

Kb.

mf

mf

mf

mf

mf

49

M 1

M 2

Mla

Git.

Kb.

div. *p dolce*

div. *p dolce*

p

p

55

M 1

M 2

Mla

Git.

Kb.

p dolce

pp

pp

pp

61 *like church bells / wie Kirchenglocken*

M 1 *mf* *div.* *sim.*

M 2 *mf* *sim.*

Mla *mf*

Git. *mf*

Kb. *mf*

6'30'

Matsuri

♩ = 100 con brio

M 1 *f* beat with fist / klopfen mit Fingerknöcheln auf Korpus, accurate rhythm / strenger Rhythmus

M 2 *f* beat with fist / klopfen mit Fingerknöcheln auf Korpus, accurate rhythm / strenger Rhythmus

Mla *f*

Git. *f* stamp (foot) / stampfen (Fuß), accurate rhythm / strenger Rhythmus

Kb. *f* stamp (foot) / stampfen (Fuß), accurate rhythm / strenger Rhythmus

5

M1 *sf* *sub. p* (foot / Fuß) *sf* *sf* *p* *pp* *mf*

M2 *sf* *p* (foot / Fuß) *sf* *sf*

Mla *sf* *p* (foot / Fuß) *sf*

Knock with hand / klopfen mit Hand

Git. *sf* *p* (foot / Fuß) *sf* *sf*

Kb. *sf* *sf*

div. A Solo, frei im Tempo

10

M1 *pp* *ppp*

M2

Mla *mf con spirito* non trem.

Git. *f*

Kb. *f* pizz.

B Tempo I (♩ = 100)

15 **C** non trem.

M 1 *f* *p*

M 2 *p* *f*

Mla

Git.

Kb.

Detailed description: This system covers measures 15 to 18. It features five staves: M 1 (Melody 1), M 2 (Melody 2), Mla (Melody A), Git. (Guitar), and Kb. (Keyboard). Measure 15 starts with a common time signature 'C' and the instruction 'non trem.'. M 1 begins with a forte (*f*) dynamic and a melodic line with slurs and accents. M 2 is silent until measure 17, where it enters with a piano (*p*) dynamic. Mla has a melodic line with slurs and accents. Git. has a rhythmic accompaniment with slurs and accents. Kb. has a bass line with slurs and accents. Dynamics change from *f* to *p* in M 1 and *p* to *f* in M 2 between measures 17 and 18.

19 non trem.

M 1 *f* *p*

M 2 *p*

Mla

Git.

Kb.

Detailed description: This system covers measures 19 to 22. M 1 starts with a melodic line, marked 'non trem.', with dynamics *f* and *p*. M 2 has a melodic line with dynamics *p* and *f*. Mla has a melodic line with slurs and accents. Git. has a rhythmic accompaniment with slurs and accents. Kb. has a bass line with slurs and accents. Dynamics change from *f* to *p* in M 1 and *p* to *f* in M 2 between measures 21 and 22.

23

M 1 *f* *p* *f*

M 2 *sub. p* *f*

Mla *f* *f*

Git.

Kb.

Detailed description: This system covers measures 23 to 26. M 1 has a melodic line with dynamics *f*, *p*, and *f*. M 2 has a melodic line with dynamics *sub. p* and *f*. Mla has a melodic line with dynamics *f* and *f*. Git. has a rhythmic accompaniment with slurs and accents. Kb. has a bass line with slurs and accents. Dynamics change from *f* to *p* and then back to *f* in M 1, and from *sub. p* to *f* in M 2 between measures 25 and 26.

27 **D**

M 1 *f* *espressivo* *p* *f*

M 2 *f* *mf* *f*

Mla *f*

Git.

Kb.

31

M 1 *Coda*

M 2 *gliss.*

Mla

Git.

Kb.

34

M 1 *Solo* *f* *p*

M 2 *f* *div.* *sfz*

Mla *f* *div.* *sfz*

Git. *f* *sfz*

Kb. *sfz*

38 rit. E ♩ = 88

M 1 *rit.*

M 2 like a whisper of a forest /
wie das Flüstern des Waldes

Mla *perdendosi* *trem.* *maestoso*

Git. like a whisper of a forest /
wie das Flüstern des Waldes *mf* *sostenuto*

Kb. *arco* *mf*

Depark.

45

M 1

M 2

Mla *div.* *cresc.* *f* *ff*

Git. *f* *ff*

Kb.

51 F

M 1 *trem.* *mp*

M 2 *trem.* *mp*

Mla *trem.* *mp*

Git. *dim.* *p*

Kb.

56

M 1 (trem.) *cresc.* *f*

M 2 *cresc.* *f*

Mla *div.* *cresc.* *f*

Git. *cresc.* *f*

Kb. *cresc.* *f*

61

M 1 *pp*

M 2 *pp* trem.

Mla *p* trem.

Git. *p* *secco*

Kb. *p* *col legno* *simile*

G

66

M 1 trem.

M 2

Mla

Git.

Kb.

70 *poco a poco accelerando e cresc.*

M1
M2
Mla
Git.
Kb.

74 trem.

M1
M2
Mla
Git.
Kb.

78

M1
M2
Mla
Git.
Kb.

LR

mf

H Tempo I ♩ = 100
capriccioso

M 1
M 2
Mla
Git.
Kb.

M 1
M 2
Mla
Git.
Kb.

*) beat with hand (fret-board) / stumpfer Handflächen-Schlag auf Griffbrett

M 1
M 2
Mla
Git.
Kb.

94 Φ - Coda

M 1 *ff* *sf* *f* *dim.* beat / klopfen

M 2 *ff* *sf* *f* *dim.* beat / klopfen

Mla *ff* *sf* *f* *dim.* beat / klopfen

Git. *ff* *sf* *f* *dim.* beat / klopfen

Kb. *ff* pizz. arco

M 1 *pp* *sfz* div.

M 2 *pp* *sfz* div.

Mla *pp* *sfz* div.

Git. *pp* *sfz*

Kb. *pp* *sfz* pizz.

4' 35 L 3

Lullaby for Momo

$\text{♩} = 116$ Moderato, zärtlich

M 1 *mp cantabile e molto legato* trem.

M 2 *p* *puce* *puce* div.

Mla *p dolce* non trem.

Git. *p* pizz.

Kb. *mp* pizz.

9

M 1 *mf* *mp*

M 2 *p*

Mla *mp* *pp*

Git. *p.* *p.* *p.* *p.* *pp* *sol* *p.* *sol*

Kb. *pp* *sol*

17

M 1 *mp* *div. (sempre trem.)*

M 2

Mla *p*

Git. *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Kb. *mp*

25

M 1 *mf* *p*

M 2

Mla *pp*

Git. *p.* *p.* *p.* *p.* *pp* *sol* *p.* *sol*

Kb. *pp* *sol* *p*

33

M 1 *mf capriccioso* *p*

M 2 *div.* *mp* *pp* *div.*

Mla *mf*

Git. *mp* *pp*

Kb. *arco* *pizz.* *mp* *arco* *pizz.* *p*

41

M 1 *mf* *cresc.*

M 2 *mp*

Mla *cresc.*

Git. *mp* *p*

Kb. *arco* *pizz.* *mp* *arco* *pizz.* *cresc.*

49 *meno mosso*

M 1 *f* *mp*

M 2 *f* *mp*

Mla *f* *mf* *p* *mf* *trem.* *mf* *trem.*

Git. *f*

Kb. *arco* *f*

molto rubato *molto cantabile*

56

M 1

M 2

Mla

Git.

Kb.

rall.

a tempo

trem.

mf

trem.

rubato

p leggiero

pp

61

M 1

M 2

Mla

Git.

Kb.

trem.

rit.

D.C. al Coda

ppp

mf

ppp

mf

ppp

67

M 1

M 2

Mla

Git.

Kb.

Coda

div.

tranquillo

molto rit.

div.

perdendosi

mf

p

mf

p

p

pp

pp

mf

mf

p

pp

mf

pizz.

p

mf

p

pp

arco

mf

p