

**Eduard de Boer**

**Elegy for Tohoku**

**Version for Wind Orchestra**

**2011**

**PARTITUUR / SCORE**

*opus 33*  
MUSIC

## TOELICHTING

De catastrofe die Japan op 11 maart heeft getroffen heeft een enorme indruk op me gemaakt en me diep geraakt. Een van de redenen hiervoor is dat ik net een stuk had geschreven voor de *Philharmonic Winds Osakan* en hun dirigent Yoshihiro Kimura toen het gebeurde. Een andere reden is de veelvoud aan filmpjes die op Youtube zijn geplaatst: verschrikkelijke scènes, ik heb nog nooit zoiets gezien. Door deze dingen kwam het zoveel dichterbij dan zoveel dramatische gebeurtenissen uit het verleden, waarover ik had gehoord op de radio of gelezen in de krant. En bovenop dit alles is er het gigantische en onvoorzienbare lange termijn effect van radioactieve straling. Ik voelde de behoefte iets te doen.

Maar wat kan een componist uit een ver weg gelegen land als Holland anders doen dan een muziekstuk componeren? Ik besloot dus een elegie te schrijven, gebaseerd op volksmelodieën uit de zwaarst getroffen gebieden. Ik schreef mijn vriend Koji Kakutani, die me prompt informatie toezond over enkele traditionele volksmelodieën uit de prefecturen Iwate, Miyagi en Fukushima. Hij voegde eraan toe dat de heer Kimura bereid was het toekomstige stuk uit te voeren. Ik koos één melodie uit elk van deze prefecturen en baseerde de elegie op deze drie melodieën. Dit zijn, in de volgorde waarin ze in de muziek voorkomen:

- Aizu Bandai-san, een lied over de vulkaan van de berg Bandai in Fukushima
- Tairyō Utaikomi, een visserslied uit Miyagi
- Nanbu Usioi Uta, een herderslied uit Iwate

Partituur en partijen zijn gratis verkrijgbaar in de vorm van Sibelius of PDF bestanden. Een verzoek daartoe kan worden gezonden naar [alexander@comitas.org](mailto:alexander@comitas.org). Inkomsten via auteursrechtenorganisatie BUMA doneer ik aan de organisatie *Gakki for Kids* (<http://www.gakkiforkids.org>), die zich er op toelegt muziekinstrumenten aan te schaffen voor kinderen uit de getroffen gebieden.

Ik ben me er zeer van bewust dat deze bescheiden compositie op geen enkele manier de last kan verlichten van het verlies van familieleden, vrienden en dierbare bezittingen, en het leed van verwondingen en ziektes. Maar ik hoop dat de muziek enige troost moge bieden en dat mensen het stralende hoop mogen ervaren waarmee het stuk eindigt.

Eduard de Boer, mei 2011

## INTRODUCTION

The catastrophe that came over Japan on March the 11<sup>th</sup> made an enormous impression on me and touched me deeply. One of the reasons for this was that I had just written a piece for the *Philharmonic Winds Osakan* and their conductor Yoshihiro Kimura when it happened. Another reason was the multitude of movies that were posted on Youtube: horrible scenes, unlike anything I have ever seen. Because of all this, it came so much closer than so many dramatic events from the past that I had heard about on the radio or read about in newspapers. And on top of it all there is the huge and unforeseeable long-term impact of radioactive radiation. I felt the urge to do something.

But what can a composer in a faraway country like Holland do, other than compose a piece of music? So I decided to write an elegy, based on folk melodies from the most heavily affected areas. I wrote to my friend Koji Kakutani, who promptly sent me information about some traditional folk melodies from the prefectures Iwate, Miyagi and Fukushima, adding that Mr. Kimura would be willing to perform the future piece. I chose one melody from each of these prefectures and based the elegy on these three melodies. In order of appearance, they are:

- Aizu Bandai-san, a song about the volcano of mount Bandai in Fukushima
- Tairyō Utaikomi, a fishermen's song from Miyagi
- Nanbu Usioi Uta, a cow herding song from Iwate

Score and parts can be obtained for free, in the form of Sibelius or PDF data, by sending a request to [alexander@comitas.org](mailto:alexander@comitas.org). Royalties are donated to the organisation *Gakki for Kids*, that has committed itself to purchasing musical instruments for children from the areas that were struck by the tsunami.

I am very much aware of the fact that this modest composition cannot in any way relieve the burden of having lost relatives, friends and belongings of personal value, and the grief of injuries and illnesses. But I do hope that the music may give some comfort and that people may experience the ray of hope with which the piece ends.

Eduard de Boer, May 2011

Dedicated to the people of the Tohoku region  
Duration: ca. 7 min.

## LIST OF PLAYERS

Flutes I, II  
Oboes I, II  
Bassoons I, II

E♭ Clarinet  
First Clarinets in B♭  
Second Clarinets in B♭  
Third Clarinets, in B♭  
Bass Clarinet in B♭

Alto Saxophones I, II in E♭  
Tenor Saxophone in B♭  
Baritone Saxophone in E♭

Trumpets I, II in B♭  
Horns I – IV in F

Trombones I, II  
Bass Trombone  
Bariton(es) / Euphonium(s) I  
Bariton(es) / Euphonium(s) II  
E♭ Bass(es)  
B♭ Bases

String Bass(es), preferably at least one with low C

PERCUSSION (2 or 3 players):  
Timpani  
Suspended Cymbal  
Pair of Cymbals (*Optional*)



E-mail: [hallo@eduarddeboer.org](mailto:hallo@eduarddeboer.org)  
[www.eduarddeboer.org](http://www.eduarddeboer.org)

# Elegy for Tohoku

Eduard de Boer  
(2011)

Adagio e mesto, sempre senza rigore ♩ = ca. 52

The score is for a wind orchestra and includes the following parts:

- Flute I
- Flute II
- Oboes I, II
- English Horn
- Bassoon I
- Bassoon II
- 1st Clarinets (1st player)
- 2nd Clarinets (1st player)
- 3rd Clarinets
- Bass Clarinet
- Contrabass Clarinet in B (Optional)
- Alto Saxophone I
- Alto Saxophone II
- Tenor Saxophone
- Baritone Saxophone
- Trumpet I
- Trumpet II
- Trumpet III
- Horns I, III
- Horns II, IV
- Trombone I
- Trombone II
- Bass Trombone
- Baritone(s) / Euphonium(s) I
- Baritone(s) / Euphonium(s) II
- E♭ Bass(es)
- B♭ Basses (2 players, div.)
- String Bass(es) (div. or choose)
- Timpani
- Susp. Cymbal
- Pair of Cymbals (Optional)

The score features various dynamics such as *f*, *mf*, and *fz*, and includes performance instructions like *breve*, *1*, and *II*. The music is written in a 4/4 time signature with a key signature of two flats.

Musical score for wind orchestra, page 2. The score includes parts for Flute I & II, Oboe I & II, English Horn, Bassoon I & II, Clarinet I, II, & III, Bass Clarinet, Contrabass Clarinet, Alto Saxophone I & II, Tenor Saxophone, Baritone Saxophone, Trumpet I, II, & III, Horns I, II, III, & IV, Trombone I, II, & Bass Trombone, Baritone/Euphonium I & II, Eb Bass(es), Bb Basses, Str. Bass, Snare Drum, Suspended Cymbal, and Pair of Cymbals. The score features various dynamics such as *p*, *mp*, *f*, *all*, *solo*, and *poco*, along with performance markings like *mp doloroso* and *f doloroso*. The music is written in a key signature of one flat and a 2/4 time signature.

This page contains the musical score for measures 18 through 33 of the piece. The score is arranged in a standard orchestral layout with parts for various instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings such as *mf*, *p*, *f*, *mp*, *pp*, and *poco*, as well as performance instructions like *rall.* and *A tempo*. The instruments listed on the left side of the score are: Fl. I & II, Ob. I & II, Eng. Hn., Bsn I & II, 1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Eb Cl., A. Sax. I & II, T. Sax., Bar. Sax., Tpt I, II, & III, Hns I & II, Tbn I & II, Bass Tbn, Bar./Euph. I & II, Eb Bass(es), Bb Basses, Str. B., Timp., Susp. Cymb., and Pair of Cymb.

3 A tempo (♩ = ca. 58)

poco rit. . . . A tempo

Musical score for wind orchestra, measures 28-31. The score includes parts for Flute I and II, Oboe I and II, English Horn, Bassoon I and II, Clarinet I, II, III, and Bass Clarinet, Contrabass Clarinet, Alto Saxophone I and II, Tenor Saxophone, Baritone Saxophone, Trumpet I, II, III, Horn I, II, III, IV, Trombone I, II, Bass Trombone, Baritone/Euphonium I and II, Eb Bass(es), Bb Basses, Str. Bass, Snare Drum, Suspended Cymbal, and Pair of Cymbals. The score features various dynamics (pp, p, f, sfz) and performance instructions (smorz., solo, tranquillo, pizz.).

36

Fl. I

Fl. II

Ob. I

Ob. II

Eng. Hn.

Bsn I

Bsn II

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Co. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Timp.

Susp. Cymb.

Pair of Cymb.

*f*, *p*, *mf*, *arco*, *solo*, *div.*, *unis.*



44

*solo* *tranne*<sup>\*</sup> *mp*

*p* *f* *p* *pp*

*p* *f* *mp* *p*

*poco f* *p*

*1st player* *mp* *p*

*p*

*pizz.*

6 ♩ = ca. 52

52 *tranquillo*

This page of a musical score for a wind orchestra features 25 staves. The instruments are listed on the left: Fl. I, Fl. II, Ob. I, Ob. II, Eng. Ha., Bsn. I, Bsn. II, 1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Co. Cl., A. Sax. I, A. Sax. II, T. Sax., Bar. Sax., Tpt. I, Tpt. II, Tpt. III, Hns. I, III, Hns. II, IV, Tbn. I, Tbn. II, Bass Tbn., Bar./Euph. I, Bar./Euph. II, Eb Bass(es), B♭ Basses, Str. B., Timp., Susp. Cymb., and Pair of Cymb.

The score includes various performance markings such as *pp*, *p*, *mp*, *f*, *ff*, and *sfz*. It also contains dynamic hairpins, accents, and articulation marks. A tempo marking of *tranquillo* is present at the top left. A metronome marking of  $6 \text{ ♩} = \text{ca. } 52$  is shown in a box at the top right. A note at the top right states "if necessary, this can be played on a piccolo, one octave lower".

The music is primarily in treble clefs, with some bass clefs for the lower brass instruments. The key signature has two flats (B-flat and E-flat).

♩ = ca. 58

Fl. I

Fl. II

Ob. I

Ob. II

Eng. Hn.

Bsn I

Bsn II

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Co. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Timp.

Susp. Cymb.

Pair of Cymb.

This page contains the musical score for measures 65 through 72 of the piece. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the score are: Fl. I & II, Ob. I & II, Eng. Hn., Bsn I & II, 1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Co. Cl., A. Sax. I & II, T. Sax., Bar. Sax., Tpt I, II, & III, Hns I, III & II, IV, Tbn I & II, Bass Tbn, Bar./Euph. I & II, Eb Bass(es), Bb Basses, Str. B., Timp., Susp. Cymb., and Pair of Cymb. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (f, mf). Performance instructions like 'div.' and 'urs.' are also present. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into four measures, with measure numbers 65, 66, 67, and 68 indicated at the beginning of their respective staves.

74

Fl. I

Fl. II

Ob. I

Ob. II

Eng. Hn.

Bsn I

Bsn II

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

cb. Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

Tpt I

Tpt II

Tpt III

Hns I, III

Hns II, IV

Tbn. I

Tbn. II

Bass Tbn.

Bar./Euph. I

Bar./Euph. II

E♭ Bass(es)

B♭ Basses

Str. B.

Timp.

Susp. Cymb.

Pair of Cymb.

*mp* *f* *ff* *p* *pp* *smorz.* *div.* *unis.* *a2* *1*

molto rit. . . . . Molto lento (in J)

The score is arranged in systems for various wind instruments. The woodwinds section includes Flutes I & II, Oboe I & II, English Horn, Bassoons I & II, Clarinets in Bb (1st, 2nd, 3rd), Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophones I & II, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets I, II, and III; Horns I, II, III, and IV; Trombones I, II, and Bass Trombone; Baritone/Euphonium I and II; Eb Bass(es); Bb Bass(es); and Str. B. Percussion includes Timp. and Susp. Cymb. The strings section includes a Pair of Cymb.

Key musical markings include *smorz.* (ritardando), *p* (piano), *pp* (pianissimo), *div.* (divisi), *div. a 3* (divisi a triplet), and *poco* (poco). Performance instructions include *solo*, *tranquillo\**, *slowly beginning trill*, and *trill*. The score is in 4/4 time with a tempo of *Molto tranquillo, con rubato* and a metronome marking of *J = ca. 44*.