

**Eduard de Boer**

**Elegy for Tohoku**

**version for reduced wind band**

**2011**

**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 straaltje 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  
Oboe  
Bassoon

Solo Clarinet in B $\flat$   
First Clarinets in B $\flat$   
Second Clarinets in B $\flat$   
Third Clarinets, in B $\flat$   
Bass Clarinet in B $\flat$   
Contrabass Clarinet in B $\flat$  (*Optional*)

Alto Saxophones I, II in E $\flat$   
Tenor Saxophone in B $\flat$   
Baritone Saxophone in E $\flat$

Trumpets I – III in B $\flat$

Horns I – IV in F

(Parts available in F and in E $\flat$ )

Trombones I, II

(Parts available in C in bass clef, and in B $\flat$  in treble and in bass clef)

Bass Trombone

(Parts available in C in bass clef, and in B $\flat$  in treble and in bass clef)

Bariton(es) / Euphonium(s) I

(Parts available in B $\flat$  in treble and in bass clef, and in C in bass clef)

Bariton(es) / Euphonium(s) II

(Parts available in B $\flat$  in treble and in bass clef, and in C in bass clef)

E $\flat$  Bass(es)

(Parts available in C in bass clef, and in E $\flat$  in treble and in bass clef)

B $\flat$  Basses

(Parts available in C in bass clef, and in B $\flat$  in treble and in bass clef)

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

PERCUSSION (2 or 3 players):

Timpani

Suspended Cymbal

Pair of Cymbals (*Optional*)



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# Elegy for Tohoku

## Version for reduced wind band

Eduard de Boer  
(2011)

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

Flute I

Flute II

Oboe

Bassoon

Solo Clarinet  
1st player

1st Clarinets  
1st player

2nd Clarinets  
1st player

3rd Clarinets

Bass Clarinet

Contrabass  
Clarinet in Bb  
(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

String Bass(es)

Timpani

Susp. Cymbal

Pair of Cymbals  
(Optional)

1 ♩ = ca. 58\*

The musical score is arranged in a standard orchestral layout with parts for the following instruments:

- Fl. I
- Fl. II
- Ob.
- Bsn.
- Solo Cl.
- 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
- Ev. Bass(es)
- B♭ Basses
- Str. B.
- Temp.
- Susp. Cymb.
- Pair of Cymb.

Key performance markings include dynamics such as *p*, *mp*, *f*, and *f doloroso*, as well as tempo and articulation instructions like *solo*, *all*, and *poco*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Fl. I

Fl. II

Ob.

Bsn

Solo Cl.

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

Hrn. III

Hrn. 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.

3 A tempo (♩ = ca. 58)

poco rit. . . . A tempo

Fl. I

Fl. II

Ob.

Bsn

Solo Cl.

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.

Fl. I

Fl. II

Ob.

Bsn.

Solo Cl.

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.



44

Fl. I

Fl. II

Ob.

Bsn.

Solo Cl.

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.

*solo*

*tranquillo\**

*mp*

*p*

*f*

*mp*

*p*

*f*

*pp*

*1st player*

*p*

*f*

*p*

*poco f*

*p*

*mp*

*p*

*pizz.*

52 *tranquillo*

Fl. I

Fl. II

Ob.

Bsn

Solo Cl.

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*

*p*

*f*

*ff*

*pp*

*ppp*

*tr*

*div.*

*unis.*

*the others*

*solo*

*arco*

6<sup>th</sup> 22 7<sup>th</sup>

♩ = ca. 58

Fl. I

Fl. II

Ob.

Bsn

Solo Cl.

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.

68

Fl. I

Fl. II

Ob.

Bsn

Solo Cl.

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

Hrn I, III

Hrn 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.

Fl. I *mp* *ff* *pp*

Fl. II *mp* *f* *ff* *p* *pp smorz.* *pp*

Ob. *mp* *ff* *pp smorz.*

Bsn. *mp* *ff* *pp smorz.*

Solo Cl. *mp* *ff* *pp smorz.*

1st Cl. *mp* *f* *ff* *pp*

2nd Cl. *mp* *f* *ff* *pp smorz.*

3rd Cl. *mp* *ff* *pp smorz.*

Bass Cl. *mp* *ff* *pp smorz.* *pp*

Cb. Cl. *mp* *ff* *pp smorz.*

A. Sax. I *mp* *f* *ff* *p*

A. Sax. II *mp* *f* *ff* *mp*

T. Sax. *mp* *ff* *pp smorz.*

Bar. Sax. *mp* *ff* *pp smorz.*

Tpt. I *f* *p*

Tpt. II *f* *mp*

Tpt. III *f*

Hns. I, III *mp* *ff* *a2* *1* *pp*

Hns. II, IV *mp* *ff* *pp smorz.*

Tbn. I *mp* *ff* *p*

Tbn. II *mp* *ff* *p*

Bass Tbn. *mp* *ff* *mf*

Bar./Euph. I *mf* *ff* *mf*

Bar./Euph. II *mf* *ff* *pp smorz.*

E♭ Bass(es) *mp* *ff* *pp smorz.*

B♭ Basses *mp* *ff* *div.* *pp smorz.*

Str. B. *mp* *ff* *pp smorz.*

Timp.

Susp. Cymb.

Pair of Cymb.

*molto rit. . . . . Molto lento (in ♩)*

The score consists of the following parts:

- Fl. I
- Fl. II
- Ob.
- Bsn.
- Solo Cl.
- 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.