

Mars van Iskahdar - Chan March of Iskahdar - Khan

Versie voor harmonieorkest
Version for wind orchestra

Eduard de Boer



**PARTITUUR
SCORE**

opus 33
MUSIC

INTRODUCTION

The point of departure for this composition has been Uzbek traditional music. Before starting composing, I immersed myself in the book *Ocherki po istorii muzyki narodov SSSR (Essays about the music history of the peoples of the U.S.S.R)* by Viktor Beliaev, edited by Mark Slobin. In this book's chapter about Uzbekistan, I encountered the following fascinating march theme:

Ex. 48. Popular Uzbek melody. (Transc. A. Eichorn).

In march tempo.

The musical score for Ex. 48 is presented in two systems. The first system, labeled 'A', consists of a single staff with the instruction 'tambourine and drum.' written below it. The second system, labeled 'B', consists of four staves. The first two staves of system B are marked with 'B' above them, and the tempo instruction 'In march tempo' is placed above the first staff. The score includes various rhythmic notations, including eighth and sixteenth notes, and rests, with some sections marked with '7' and 'B'.

In folk tradition, this march was called *March of Iskahdar-Khan*. In Central Asia, *Iskahdar-Khan* was the name given to Alexander the Great. This somehow inspired me. In addition, I transcribed a few traditional Uzbek dances from recordings on YouTube. Here is an excerpt from one of them:

The musical score for the excerpt from a traditional Uzbek dance is presented in four staves. The first staff is marked with '1' above it. The second staff is marked with '5' above it. The third staff is marked with '8' above it. The fourth staff is marked with '11' above it. The score features a variety of rhythmic patterns and melodic lines, with some sections marked with 'etc.' at the end.

The total of these musical 'ingredients' led me to write a composition with a rather simple, but at the same time dark and menacing atmosphere. After a relatively slow introduction, the music becomes ever fiercer in a series of successive waves, until a climax is reached, culminating in a few bars of solo percussion. This is followed by a lamenting variant of the march theme, after which the composition reaches a stark conclusion.

Eduard de Boer, December 21st, 2016

Duration: ca. 12 min.

Dedicated to Ángel Hernández Azorín and the *Banda “Asociación Amigos de la Música” de Yecla*

So far co-commissioned by¹:

- The *Banda “Asociación Amigos de la Música” de Yecla*
- The Dutch *Koninklijke Militaire Kapel Johan Willem Friso*
- *Harmonie Sint Gregorius*, Haaren

LIST OF PLAYERS

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

E♭ Clarinet
First Clarinets
Second Clarinets
Third Clarinets
Bass Clarinet

Alto Saxophone(s) I in E♭
Alto Saxophone(s) II in E♭
Tenor Saxophone(s) in B♭
Baritone Saxophone(s) in E♭

First Flugelhorns in B♭
Second Flugelhorns in B♭
Third Flugelhorns in B♭
E♭ Trumpet
Trumpet(s) I in B♭
Trumpet(s) II in B♭
Trumpet(s) III in B♭

First Horns (I, III) in F
Second Horns (II, IV) in F
Trombone(s) I
Trombone(s) II
Bass Trombone
Baritones / Euphoniums I in B♭
Baritone(s) / Euphonium(s) II in B♭
E♭ Bass(es)
B♭ Bass(es)

Also parts available in E♭

Also parts available in E♭

Parts available in C and in B♭, Bass Clef and Treble Clef

Parts available in C and in B♭, Bass Clef and Treble Clef

Parts available in C and in B♭, Bass Clef and Treble Clef

Parts available in Bass Clef and Treble Clef

Parts available in Bass Clef and Treble Clef

Parts available in Bass Clef and Treble Clef

Parts available in C and in B♭, Bass Clef and Treble Clef

Violoncelli (*Optional*)
Contrabass (*Optional*), preferably with low C

Percussion I: Timpani
Percussion II: Suspended Cymbal
Percussion III: Tenor Drum
Percussion IV: Pair of Cymbals, Snare Drum



E-mail: hallo@opus33music.com

www.opus33music.com

¹ This composition is a crowdfunding project. I also wrote a version of it for fanfare orchestra, and for € 150, you and / or your orchestra can become one of the commissioners of either version: you will then be mentioned in this preface to the score as a co-commissioner. If you feel like participating, please contact me at hallo@eduarddeboer.org.

Mars van Iskahdar - Chan / March of Iskahdar - Khan

Versie voor harmonieorkest / Version for wind orchestra

Eduard de Boer,
op. 81b (2016)

Poco allegro $\text{♩} = 116$

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

- Piccolo
- Flutes I, II
- Oboes I, II
- Bassoons I, II
- E♭ Clarinet
- First Clarinets
- Second Clarinets
- Third Clarinets
- Bass Clarinet
- Alto Saxophone(s) I
- Alto Saxophone(s) II
- Tenor Saxophone(s)
- Baritone Saxophone(s)
- E♭ Trumpet
- Trumpet(s) I
- Trumpet(s) II
- Trumpet(s) III
- First Horns (I, III)
- Second Horns (II, IV)
- Trombones I
- Trombone(s) II
- Bass Trombone
- Baritone(s) / Euphonium(s) I
- Baritone(s) / Euphonium(s) II
- E♭ Basses
- B♭ Bass(es)
- Violoncellos (Optional)
- Contrabass(es) (Optional)
- Percussion I (Timpani)
- Percussion II (Suspended Cymbal)
- Percussion III (Tenor Drum)
- Percussion IV (Pair of Cymbals, Snare Drum)

The score is in 4/4 time and features a variety of dynamics including *f*, *mf*, *pp*, and *p*. It includes performance instructions such as "Preferably with fibre skin" for Percussion III and "Pair of Cymbals" for Percussion IV.

1

9

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

E♭ Trpt

Tpt(s) I

Tpt(s) II

Tpt(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Bass Tbn.

Bar./Euph. I

Bar./Euph. II

E♭ Basses

B♭ Bass(es)

Vc.

Cb.

Perc. I (Timp.)

Perc. II (Susp. Cymb.)

Perc. III (Tenor Dr.)

Perc. IV (Pair of Cymb., Sn. Dr.)

1 player

pp

p

poco

pp smorz.

pp

pp smorz.

pp

2/

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

E♭ Trpt

Tpt(s) I

Tpt(s) II

Tpt(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Bass Tbn.

Bar./Euph. I

Bar./Euph. II

E♭ Basses

B♭ Bass(es)

Vc.

Cb.

Perc. I
(Timp.)

Perc. II
(Susp. Cymb.)

Perc. III
(Tenor Dr.)

Perc. IV
(Pair of Cymb., Sn. Dr.)

1 player
mp

1 player
mp

tr

p

p

p

29

Picc.

Fl. I, II

Ob. I, II

Bsns I, II

E♭ Cl.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

A. Sax. I

A. Sax. II

T. Sax.

Bar. Sax.

E♭ Trpt

Tpt(s) I

Tpt(s) II

Tpt(s) III

1st Hns

2nd Hns

Tbn. I

Tbn. II

Bass Tbn.

Bar./Euph. I

Bar./Euph. II

E♭ Basses

B♭ Bass(es)

Vc.

Cb.

Perc. I
(Timp.)

Perc. II
(Susp. Cymb.)

Perc. III
(Tenor Dr.)

Perc. IV
(Pair of Cymb., Sn. Dr.)