


A Prayer for Higashi Nihon

James Barnes


 祈り / J.バーンズ 作曲
 ブレーン コンサート レパートリー コレクション²⁷

INSTRUMENTATION

1st & 2nd Flutes	(4)	1st Trumpet in B \flat	(3)	1st Mallet	(2)
1st & 2nd Oboes	(2)	2nd & 3rd Trumpets in B \flat	(6)	(Bells, Chimes)	
1st & 2nd Bassoons	(2)	1st & 2nd Horns in F	(4)	2nd Mallet	(2)
1st Clarinet in B \flat	(3)	1st & 2nd Trombone	(4)	(Chimes, Vibraphone)	
2nd & 3rd Clarinets in B \flat	(6)	3rd Trombone	(2)	1st & 2nd Percussion	(2)
Bass Clarinet in B \flat	(1)	Euphonium in C/B \flat ($\text{♩}/\text{♭}$)	(2)	(Bass Drum, Triangle, Crash Cymbals, Snare Drum)	
Contrabass Clarinet in B \flat	(1)	Tuba	(3)	3rd & 4th Percussion	(2)
1st & 2nd Alto Saxophones in E \flat	(4)	String Bass	(1)	(Snare Drum, Tam-tam, Bass Drum, Mark Tree)	
Tenor Saxophone in B \flat	(2)			Timpani	(1)
Baritone Saxophone in E \flat	(1)				

European Extra Parts

1st & 2nd Horns in E \flat	(2)
1st & 2nd Trombones in B \flat ($\text{♩}/\text{♭}$)	(2)
3rd Trombone in B \flat ($\text{♩}/\text{♭}$)	(1)
Euphonium in B \flat ($\text{♩}/\text{♭}$)	(1)
Tuba in E \flat ($\text{♩}/\text{♭}$)	(1)
Tuba in B \flat ($\text{♩}/\text{♭}$)	(1)



A Prayer for Higashi Nihon / James Barnes

祈り / J.バーンス 作曲

Duration: 7:00 Gr. 3

Prayer for Higashi Nihon was commissioned for the 90th founding anniversary of Zushi High School and also as a requiem for the Great East Japan Earthquake and Tsunami. It was premiered on November 29, 2012 at the school's 90th Anniversary Concert. Commission requests were for a song to be solemn enough for this special event, to be an appropriate song to follow "Yama Midori" (the 80th anniversary commission by James Barnes) and as a requiem for the tragic earthquake disaster.

● Composer's Notes

On 11 March 2011, I was in Temecula, California, conducting the premiere of one of my pieces. I returned to my hotel after the concert about 9:00 p.m. California time. I turned on CNN to watch the news. Instead of their normal programming, CNN was broadcasting directly from Japanese television. A helicopter was covering the approaching tsunami in live time. I sat stunned, witnessing the huge tsunami as it came into the Japanese coast. The huge waves jumped right over the sea wall, then rampaged through houses and larger buildings.

It is one thing to read about a tragedy or to see footage of the aftermath of such an event; it is an entirely different thing to actually witness something as horrifying as a tsunami when it is actually happening. Having been to Japan over thirty-five times in my career, I know how well Japan prepares for earthquakes and tsunamis. But this time it was completely different: these waves were so huge that they consumed everything in their path. I watched the television coverage with tears in my eyes. It was so sad to see such a tragic event happen to one of my favorite places in the world.

But when nature takes over, human beings have no control.

When composing A Prayer for Higashi Nihon, I made no attempt to describe this disaster; that would have been in poor taste. Besides, it would have been impossible to portray such a horrible thing. I decided instead to compose a threnody, a solemn prayer, for all the victims of this horrible event, many whom were never found. Even then, I could not help but remember how horrified I was while watching those waves. It is something I shall never forget.

(James Barnes)

● Biography



James Barnes (b. 1949) is currently serving as the Division Director for Music Theory and Composition at the University of Kansas School of Music.

His numerous publications for concert band and orchestra are extensively performed world-wide. His works (including six symphonies and two concertos) have been performed at such venues as Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall, the Kennedy Center in Washington, DC, Tchaikovsky Hall in Moscow and the Tokyo Metropolitan Theatre.

Barnes talent has been widely recognized through prizes such as two ABA Ostwald Awards, numerous ASCAP Awards, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, and BMI Award for Excellence in Teaching Creativity (MENC). The world-famous Tokyo Kosei Wind Orchestra has recorded three compact discs of his music.

Mr. Barnes has traveled extensively as a guest composer, conductor and lecturer throughout the United States, Europe, Australia, Taiwan and Singapore. He has guest conducted in Japan over 35 times. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the American Bandmasters Association and numerous other professional organizations and societies.

この《祈り》は、神奈川県立逗子高等学校創立90周年委嘱作品として東日本大震災へのレクイエムとして書かれ、2012年11月29日に同校創立90周年記念演奏会に於いて初演されました。委嘱の際に、「式典で演奏するにふさわしい厳かな雰囲気」「《Yama Midori》(同校創立80周年委嘱作品)から続けて演奏できる曲」「東日本大震災へのレクイエム」という3つの企画意図が伝えられ、それに則って作曲されています。決して忘れてはならないあの日を後世に伝える、新しいレパートリーとなる渾身の一作です。

●解説

2011年3月11日、私はカリフォルニア州のテメキュラで自作の初演の指揮をしていました。コンサートの後、こちらの時間で夜の9時にホテルに戻り、CNNのニュースにチャンネルを合わせると、特別番組で日本からの臨時ニュースが映し出されていました。ヘリコプターから生中継された巨大な津波が防波堤を超え、日本の海岸を家屋やビルを巻き込んで襲う姿を目の当たりにして、私は愕然としました。

まるで映画を観ているか、悲劇的な戯曲を読んでいるかのような感じが、津波によって現実を引き起こされている恐ろしいこの出来事はそれとは全く異なるものでした。私は過去に35回以上も日本を訪れていますので、日本の方々が地震や津波に対して備えていたこともよく存じ上げています。しかしこの時はまるで違う、日本人が過去に体験したことのない大きな津波でした。私は目に涙がべながら、この報道を見ていました。この悲劇的な出来事が、世界の中で最も好きな場所の一つである日本に起きるのは、とても悲しいことでした。

しかし、自然の脅威を人間がコントロールする術はありません。

私はこの《祈り》を作曲するにあたり、災害の様子を描くことはしませんでした。それは無礼なことに思えたからです。それに、このような凄惨な様子を描写することは不可能だったでしょう。私は、未だに行方不明の方もいるこの恐ろしい出来事、全ての犠牲者への哀歌と厳肅な祈りとして、この作曲に取り組むことに決めました。私は、あの波を観た恐怖を忘れることはできません。決して、忘れてはならないことでしょう。(ジェームズ・バーンス)

●作曲 ジェームズ・バーンス

ジェームズ・バーンス(1949-)は、アメリカのオクラホマ州ハーバート出身。カンザス大学で作曲を学び、現在は同校の教授を務めている。吹奏楽や管弦楽のための作品は世界中で出版され、6つの交響曲や2つの協奏曲を含む作品は、タングルウッド、ボストンシンフォニーホール、リンカーンセンター(ニューヨーク)、カーネギーホール、ケネディセンター(ワシントンD.C.)、チャイコフスキーホール(モスクワ)、東京芸術劇場などで演奏されている。受賞も数多く、2度のABAオストワルド賞、ASCAP賞、BMI賞などを受賞。また、東京佼成ウインドオーケストラが3枚の作品集をリリースしている。活動はアメリカだけでなく、ヨーロッパ、オーストラリア、台湾、シンガポールなどで作曲家、指揮者、講師として招聘され、日本には35回以上も訪れている。米国作曲家作詞家出版者協会(ASCAP)、全米吹奏楽指導者協会(ABA)会員。



Full Score
Duration: 7'00"

祈り

A Prayer for Higashi Nihon

James Barnes, op. 138

Adagio (♩ = 69)

3

1st & 2nd Flute *mf* *espressivo*

1st & 2nd Oboe *mf* *a2*

1st & 2nd Bassoon *ff* *mp*

1st Clarinet in B♭ *mf* *espressivo*

2nd & 3rd Clarinet in B♭ *mf* *espressivo*

Bass Clarinet in B♭ *ff* *mp*

Contrabass Clarinet in B♭ *ff* *mp*

1st & 2nd Alto Saxophone in E♭ *ff* *mf*

Tenor Saxophone in B♭ *ff* *mp* *espressivo*

Baritone Saxophone in E♭ *ff* *mp*

Adagio (♩ = 69)

3

1st Trumpet in B♭ *ff* *a2* *mp*

2nd & 3rd Trumpet in B♭ *ff* *a2* *mp*

1st & 2nd Horn in F *ff* *a2* *mf* *espressivo*

1st & 2nd Trombone *ff*

3rd Trombone *ff* *mp*

Euphonium *ff* *mp* *espressivo*
divisi: one player on upper note

Tuba *ff* *mp* *unis.*

String Bass *ff* *mp*

Bells: brass mallets

1st Mallet (Bells/Chimes [shared])

Chimes: rawhide mallets

2nd Mallet (Chimes [shared]/Vibraphone) *f*

1. B.D.: soft wool mallets *ff*

1. to Triangle

2. C. Cyms. *ff*

3. Sus. Cym.

3rd & 4th Percussion: (Sus. Cym./ Tam-tam/ B.D. [shared]/ Mark Tree)

4. Tam-tam *ff*

Hard Felt mallets
Tune: Low F, G, C, E♭

Timpani *ff* *p*

1 2 3 4 5

rallentando

Fl. 1&2

Ob. 1&2

Bsn. 1&2

Cl. 1

Cl. 2&3

B. Cl.

Cb. Cl.

A.Sax. 1&2

T.Sax.

B.Sax.

rallentando

Trp. 1

Trp. 2&3

Hn. 1&2

Trb. 1&2

Trb. 3

Euph.

Tuba

St.Bass

Mallet 1

Mallet 2

Perc. 1&2

Perc. 3&4

Timp.

Bells: brass mallets

3. Sus. Cym. (soft yarn)

(Tam-tam)

41 Ob. 1 cue: 1 solo Fl.

Fl. 1&2 *mf cantabile*

Ob. 1&2 *1. solo mf cantabile*

Bsn. 1&2 *p*

Cl. 1 *mp*

Cl. 2&3 *p*

B. Cl. *p*

Cb. Cl.

A.Sax. 1&2 *p*

T.Sax. *p*

B.Sax. *B. Cl. cue: p*

41

Trp. 1

Trp. 2&3

Hn. 1&2 *p*

Trb. 1&2 *p*

Trb. 3

Euph. *p*

Tuba

St.Bass *p*

Mallet 1

Mallet 2 *mp*

Perc. 1&2

Perc. 3&4

Timp. *p*

Fl. 1&2
Ob. 1&2
Bsn. 1&2
Cl. 1
Cl. 2&3
B. Cl.
Cb. Cl.
A.Sax. 1&2
T.Sax.
B.Sax.
Trp. 1
Trp. 2&3
Hn. 1&2
Trb. 1&2
Trb. 3
Euph.
Tuba
St.Bass
Mallet 1 (Bells)
Mallet 2 (Vib.)
Perc. 1&2
Perc. 3&4
Timp.

51 52 53 54 55

65 Agitato (♩ = 84) accelerando

Fl. 1&2
 Ob. 1&2
 Bsn. 1&2
 Cl. 1
 Cl. 2&3
 B. Cl.
 Cb. Cl.
 A.Sax.1&2
 T.Sax.
 B.Sax.

65 Agitato (♩ = 84) accelerando

Trp. 1
 Trp. 2&3
 Hn. 1&2
 Trb. 1&2
 Trb. 3
 Euph.
 Tuba
 St.Bass
 Mallet 1
 Mallet 2
 Perc. 1&2
 Perc. 3&4
 Timp.

Fl. 1&2
 Ob. 1&2
 Bsn. 1&2
 Cl. 1
 Cl. 2&3
 B. Cl.
 Cb. Cl.
 A.Sax. 1&2
 T.Sax.
 B.Sax.

Trp. 1
 Trp. 2&3
 Hn. 1&2
 Trb. 1&2
 Trb. 3
 Euph.
 Tuba
 St. Bass
 Mallet 1
 Mallet 2
 Perc. 1&2
 Perc. 3&4
 Timp.

75 **accelerando**

ritardando

79 **Adagio** (♩ = 72)

Fl. 1&2
 Ob. 1&2
 Bsn. 1&2
 Cl. 1
 Cl. 2&3
 B. Cl.
 Cb. Cl.
 A.Sax.1&2
 T.Sax.
 B.Sax.

75 **accelerando**

ritardando

79 **Adagio** (♩ = 72)

Trp. 1
 Trp. 2&3
 Hn. 1&2
 Trb. 1&2
 Trb. 3
 Euph.
 Tuba
 St.Bass
 Mallet 1
 Mallet 2
 Perc. 1&2
 Sus. Cym.
 Perc. 3&4
 Timp.

Fl. 1&2

Ob. 1&2

Bsn. 1&2

Cl. 1

Cl. 2&3

B. Cl.

Cb. Cl.

A.Sax. 1&2

T.Sax.

B.Sax.

Trp. 1

Trp. 2&3

Hn. 1&2

Trb. 1&2

Trb. 3

Euph.

Tuba

St.Bass

Mallet 1

Mallet 2

Perc. 1&2

Perc. 3&4

Timp.

3. to B.D.

(Cr. Cyms.)
B.D.

f

f

80 81 82 83 84