

ΕΛΟΙ, ΕΛΟΙ

for

Wind Ensemble

composed by

Kevin M. Walczyk

In remembrance of the victims of the Japanese earthquake and tsunami - March 11, 2011.
Composed for Ray E. Cramer and the Musashino Academia Musicae Wind Ensemble.

I N S T R U M E N T A T I O N & S U P P L I E D P A R T S

Full Score	Bassoon 1 (2)	Trombone 1 (2)
Flute 1 (2)	Bassoon 2 (2)	Trombone 2 (2)
Alto Flute (2)	E♭ Alto Saxophone 1 (2)	Trombone 3 - bass (2)
Flute 3 (2)	E♭ Alto Saxophone 2 (2)	Euphonium T.C. (2)
Oboe 1 (2)	B♭ Tenor Saxophone (2)	Euphonium B.C. (2)
F English Horn (2)	E♭ Baritone Saxophone (2)	Tuba (2)
E♭ Sopranino Clarinet (1)	F Horn 1 (2)	Timpani (2)
B♭ Clarinet 1 (3)	F Horn 2 (2)	Percussion 1 (2) vibraphone - bow & 2 soft mallets
B♭ Clarinet 2 (3)	F Horn 3 (2)	Percussion 2 (2) medium tam-tam - 2 gong mallets small triangle - triangle beater
B♭ Clarinet 3 (3)	F Horn 4 (2)	Percussion 3 (2) large tam-tam - 2 gong mallets medium triangle - triangle beater
B♭ Bass Clarinet (2)	B♭ Cornet 1 (2)	Harp (1)
E♭ Contra-alto Clarinet (2)	B♭ Cornet 2 (2)	String Bass (1)
	B♭ Cornet 3 (2)	



✧ PROGRAM NOTES ✧

ELOI, ELOI was composed for conductor Ray E. Cramer and the Musashino Academia Musicae Wind Ensemble. The work's expression is not programmatic. It is intended as a simple prayer that pays tribute to and is in remembrance of the March 11, 2011 Japanese earthquake and tsunami victims. The title is drawn from Psalm 22:1, Matthew 27:46, and Mark 15:34 and states (in Arabic), "*Eloi, Eloi, lama sabachthani?*" and translates to, "*My God, My God, why have You forsaken Me?*" The work was later adapted as the opening movement to the composer's Cantata, "*Drifting Gently Through Endless Beauty*". The work was premiered and recorded by the Musishino Academia Musicae Wind Ensemble, Ray E. Cramer, conductor, in July, 2015.

✧ PERFORMANCE NOTES ✧

This work is always elegant, legato, and never in a hurry. Tempi, however, should never drop below the indicated markings.

The solo flute part (mm. 9, 13, and 50) and horn 1 part (ms. 47) contains tenuto markings that appear only in those two respective parts. These tenuto markings should be made known to the entire ensemble.

Tam-tam parts (percussion 2 and 3) should be played near the edge of the instrument, instead of the center, so as to obtain the intended sonic resonance and clarity.

The work's specific orchestrational colors require 3 B-flat Cornets that should not be replaced with either trumpets or flugel horns.

Accents contained inside of brackets - [>] - serve as agogic accents and are given approximately half the weighted stress allotted to their non-bracketed counterparts. As is typical with the performance practice of traditional agogic accents, these bracketed accents should be allowed to slightly stretch the duration of the notes to which they are attached.



Transposed Score
Duration: 5'

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ΕΛΟΙ, ΕΛΟΙ

Kevin M. Walczyk

solemn ♩ = 48

rit.... 9 tender ♩ = 56

2 Flutes & Alto Flute

Oboe

English Horn in F

E♭ Sopranino

CLARINETTS

B♭ 1

B♭ 2

B♭ 3

B♭ Bass

E♭ Contra-alto

Bassoons

1

2

SAXOPHONES

1 alto

2

Tenor

Baritone

4 Horns in F

1-3

2-4

3 Cornets in B♭

3 Trombones (3rd is bass)

Euphonium

Tuba

PERCUSSION

Timpani

1

2

3

Harp

Contrabass

1 2 3 4 5 6 7 8 9 10 11

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds (flute, oboe, horn, clarinet, bassoon, saxophone), strings (violin, viola, cello, double bass), and percussion (timpani, snare drum, cymbal, etc.). The notation includes notes, rests, and various musical symbols. A large, faint watermark is visible across the page, which appears to be a stylized letter 'A'.

The score is organized into systems, with each system containing staves for different instruments. The instruments are listed on the left side of the page. The score includes various musical notations such as notes, rests, and dynamic markings. A large, faint watermark is visible across the page.

The instruments listed on the left side of the page are:

- 3 fl.
- ob.
- en. hn.
- sop.
- 1
- 2
- 3
- bs.
- ca.
- 1
- bsn.
- 2
- 1
- alto
- 2
- ten.
- bari.
- 1-3
- hn.
- 2-4
- trb.
- euph.
- tuba
- timp.
- 1
- 2
- 3
- harp
- cb.

The score includes various musical notations such as notes, rests, and dynamic markings. A large, faint watermark is visible across the page.

18

brighter ♩ = 60

18

33 **tender** ♩ = 56

rit. 40 **a tempo** (♩ = 56)

3 fl.

ob.

en. hn.

sop.

1

2

3

bs.

ca.

1

bsn.

2

1

2

3

alto

2

ten.

bari.

1, 2

1, 3

2, 4

1, 2

3

1, 2

open

1, 2

open

trb.

euph.

tuba

1

2

3

harp

cb.

33 34 35 36 37 38 39 40 41

3 fl.

ob.

en. hn.

sop.

CLARINETTS

1

2

3

bs.

ca.

bsn.

1

2

SAXOPHONES

alto

2

ten.

bari.

1-3

hn.

2-4

CORNETS

trb.

euph.

tuba

Percussion

timp.

1

2

3

harp

cb.

