

FULL CONDUCTOR SCORE

Catalog No: 012-4521-01

BARNHOUSE CONCERT BAND SERIES

# Takeda Lullaby

(竹田の子守唄)

**A Japanese Folk Song Setting  
for Wind Band**

Arranged by:

**Benjamin Yeo**



**C.L. BARNHOUSE COMPANY®**

Music Publishers • Oskaloosa, IA, 52577

[www.barnhouse.com](http://www.barnhouse.com)

# TAKEDA LULLABY

(竹田の子守唄)

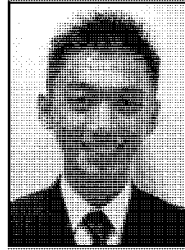
## A Japanese Folk Song Setting for Wind Band

Arranged by  
**Benjamin Yeo**

### Instrumentation

|  |    |
|--|----|
| Full Conductor Score .....   | 1  |
| Piccolo .....  | 1  |
| Flute .....  | 10 |
| Oboe .....   | 2  |
| 1st B $\flat$ Clarinet.....  | 4  |
| 2nd B $\flat$ Clarinet.....  | 4  |
| 3rd B $\flat$ Clarinet .....   | 4  |
| B $\flat$ Bass Clarinet .....  | 2  |
| Bassoon .....  | 2  |
| 1st E $\flat$ Alto Saxophone .....   | 3  |
| 2nd E $\flat$ Alto Saxophone .....   | 3  |
| B $\flat$ Tenor Saxophone .....  | 2  |
| E $\flat$ Baritone Saxophone .....   | 2  |
| 1st B $\flat$ Trumpet .....  | 5  |
| 2nd B $\flat$ Trumpet .....  | 5  |
| F Horn .....   | 4  |
| 1st Trombone.....  | 3  |
| 2nd Trombone.....  | 3  |
| Euphonium (Baritone) B.C. ....   | 2  |
| Euphonium (Baritone) T.C. ....   | 2  |
| Tuba .....   | 4  |
| String Bass (Optional).....  | 1  |
| Bells, Vibraphone .....  | 2  |
| Timpani .....  | 1  |
| Percussion 1: Snare Drum (or Shime-Daiko), Bass Drum,<br>Bamboo Wind Chimes, Finger Cymbals (Triangle) ..... | 4  |
| Percussion 2: Sleigh Bells (or Kagura-Suzu).....   | 1  |
| Percussion 3: Suspended Cymbal, Crash Cymbals, Wind Chimes,<br>Claves .....                                  | 3  |
| Choir (Optional) .....   | 2  |

### About the Arranger



Benjamin Yeo (b.1985) is a Singaporean composer who is internationally notable for his original wind band works. He began his music education at the age of seven and later played the trumpet in his Secondary School and Junior College. Being very active in the local band scene, he has guest-performed for many tertiary groups as well as guest-conducted various ensembles in Singapore. His experience in band directing has enabled him to work with students across a wide spectrum of educational institutions from primary to tertiary levels.

As a band enthusiast, Benjamin started writing and arranging music for wind bands and ensembles at the age of fifteen. His works have since been performed in both local and overseas concerts, and have also been featured on both national and international platforms such as the locally held Singapore Youth Festival Arts Presentation for Brass/Concert Bands and various contest/festival lists around the world. He has also been invited to serve as an adjudicator for events such as the Junior Band Festival in Singapore and the All Chinese Wind Band Competition in Taiwan. Benjamin is also active as a guest clinician and conductor with invitations locally and overseas.

Most of his music has been published by C. L. Barnhouse Company, a famous and long-lasting American publisher of band music in the world, as well as Beriato Music (Belgium), a reputable publishing house in Europe. In 2007, his debut work, "Beyond the Highlands", was selected to be on the "New Band Music Reading List" at the prestigious Midwest Clinic, an International Band and Orchestra Conference held in Chicago, Illinois. The following year, his second work, "Legend of the Ancient Hero", was ranked in the Top 100 of over 800 titles in the American Band College/Band World Magazine/Western International Band Clinic Literature List 2008–2009. His lyrical selection, "As the Moon Whispers", also joined the rank of Top 100 in the same Literature List for 2010–2011. Many of his wind band works have also been recorded by world renowned ensembles like the Washington Winds in the USA, the Royal Netherlands Army Band 'Johan Willem Friso', Rundfunk Blasorchester Leipzig and Royal Band of the Belgian Guides in Europe. Most recently, Benjamin's "Winds of Niagara" won the Dallas Wind Symphony Fanfare Competition with a scheduled premiere in March 2017 at the Morton H. Meyerson Symphony Center.

As an active and well sought-after published composer, Benjamin writes largely commissioned works and is a member of the Composers and Authors Society of Singapore (COMPASS).

### New Concert Band CD



WFR391

#### SUNSCAPES

*The Washington Winds, Edward S. Petersen – Conductor*

**CONTENTS:** *Sunscapes* (Wilson), *The Ocean Of Fire* (Bell), *Lights Out March* (McCoy/arr. Glover), *A Tom Sawyer Portrait* (Jarvis), *Un Petit Café À Paris* (A Small Café In Paris) (Bell), *Poseidon: God Of The Seas* (J. McBride), *Canzoni D'Amore (Songs Of Love)* (arr. Longfield), *Invictus March* (King/arr. Glover), *Red River Station* (Bell), *Takeda Lullaby (A Japanese Folk Song Setting For Wind Band)* (arr. Yeo), *Hungarian Rondo* (von Weber/arr. Glover),

*Honor Guard March* (C. T. Smith), *Humoresque* (Dvorak/arr. Glover), *Captive* (Conaway)

# TAKEDA LULLABY

(竹田の子守唄)

## About the Music

is a Japanese folk song setting for wind band commissioned by the 2015-16 Wilson Junior High School Band in El Centro, Cal., for the 'Concert of Premieres' 2016, Mr. Mitch Sturman, Director.

This song has long been sung among the people in the Burakumin areas of Kyoto and Osaka in a slightly different form for many years. During the 1960s, it was picked up as a theme song by the Buraku Liberation League, particularly its branch at Takeda.

Burakumin ("hamlet people") were an outcast community at the bottom of the Japanese social order that had historically been the victim of severe discrimination and ostracism. These communities were often made up of those with occupations considered impure or tainted by death – such as executioners, undertakers, workers in slaughterhouses, butchers or tanners. Professions such as these had severe social stigmas of kegare, or "defilement", attached to them. A Burakumin neighborhood within metropolitan Tokyo was the last to be served by streetcar, and is the site of butcher and leather shops to this day.

In this lullaby a young girl comforts herself with singing about her miserable situation. One day she was forcibly sent away to work for a rich family at a village across the mountain. Every day as she works, with a baby on her back, she is reminded of her family, looking at the silhouette of the mountains in the direction of her homeland.

## Note to Conductor

This piece is written for wind band with optional 2-part choir. As this is a lyrical work, phrasing and balance (with choir) is of utmost importance. It is advisable that students study the phrase structure carefully based on the lyrics, so they understand where to breathe. This encourages good breath support for musical phrasing as well as good tone production and intonation.

I hope your players will enjoy rehearsing and performing this work.

*Benjamin Yeo*

## Lyrics

| Japanese   | English Translation   |
|--|---|
| 守も嫌がる 盆から先こや<br><i>Mori mo iyagaru, Bon kara saki-nya</i><br>雪もちらつくし 子も泣くし<br><i>Yuki mo chiratsuku-shi, Ko mo naku-shi</i>  | I would hate baby-sitting beyond *Bon Festival,<br>The snow begins to fall, and the baby cries.<br>How can I be happy even when Bon Festival is here?<br>I don't have nice clothes or a sash to wear.   |
| 盆が来たとして 何嬉しかろ<br><i>Bon ga kita-tote, Nani ureshi-karo</i><br>帷子無し 帯無し<br><i>Katabira wa nashi, Obi wa nashi</i>   | This child continues to cry and is mean to me.<br>Every day I grow thinner.   |
| この子よう泣く 守をばいじる<br><i>Kono ko you naku, Mori wo ba ijiru</i><br>守も一日 瘦せるやら<br><i>Mori mo ichi-nichi, Yaseru-yara</i>  | I would quickly quit here and go back<br>To my parents' home over there,<br>To my parents' home over there.<br><br>* * *  |
| 早よも行きたや この在所越えて<br><i>Hayo-mo yuki-taya, Kono zaisho koete</i><br>向こうに見えるは 親の家<br><i>Mukou ni mieru wa, Oya no uchi</i><br>向こうに見えるは 親の家<br><i>Mukou ni mieru wa, Oya no uchi</i> | <i>*Bon Festival is a Japanese-Buddhist custom to honor the spirit of one's ancestor. This Buddhist-Confucian custom has evolved into a family reunion holiday during which people return to ancestral family places to visit and clean their ancestors' graves. It has been celebrated in Japan for over 500 years and traditionally with a dance, known as Bon-Odori.</i> |

Source: [https://en.wikipedia.org/wiki/Takeda\\_Lullaby](https://en.wikipedia.org/wiki/Takeda_Lullaby)

Commissioned by the 2015-16 Wilson Junior High School Band (El Centro, CA)  
for "Concert of Premieres" 2016; Mr. Mitch Sturman, Director

# TAKEDA LULLABY

「竹田の子守唄」

A Japanese Folk Song Setting for Wind Band

Benjamin Yeo

Conductor Score  
012-4521-00

Hauntingly ( $\text{♩} = 64$ )

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

- Piccolo: Solo, *p*
- Flute: \*Chorus in C, *p* (Play only in absence of Piccolo (8ve), solo. Otherwise, sing.)
- Oboe: \*Chorus in C, *p* (Oo)
- 1st & 2nd B♭ Clarinet: \*Chorus in C, *p* (a2, Oo)
- 3rd B♭ Clarinet: \*Chorus in C, *p* (Oo)
- B♭ Bass Clarinet: Solo, *p* (Oo)
- Bassoon: \*Chorus in C, *p* (Play only in absence of Bass Cl., solo. Otherwise, sing.)
- 1st & 2nd E♭ Alto Saxophone: \*Chorus in C, *p* (a2, Oo)
- B♭ Tenor Saxophone: \*Chorus in C, *p* (Oo)
- E♭ Baritone Saxophone: \*Chorus in C, *p* (Oo)
- 1st & 2nd B♭ Trumpet: \*Chorus in C, *p* (a2, Oo)
- F Horn: \*Chorus in C, *p* (Oo)
- 1st & 2nd Trombone: \*Chorus in C, *p* (a2, Oo)
- Euphonium (Baritone): \*Chorus in C, *p* (Oo)
- Tuba: \*Chorus in C, *p* (Oo)
- String Bass (Optional): \*Chorus in C, *p* (Oo)
- Bells, Vibraphone: Vibraphone (motor on), *p* (soft mallet)
- Timpani G, B♭, C: *ppp*
- Percussion 1: Snare Drum (or shime-daiko), Bass Dr., Bamboo Wind Chimes, Finger Cymbals (Triangle), *ppp*
- Percussion 2: Sleigh Bells (or Kagura-Suzu), *p* (shake)
- Percussion 3: Suspended Cymbal, Crash Cymbals, Wind Chimes, Claves, *ppp*
- Choir (Optional): Mo - ri mo i - ya - ga - ru, Bon ka - ra - sa - ki - nya

\*Chorus in C: To be sung in unison at any octave. Female voice should be louder than male. Overall effect should be mysterious. Use the B-flat from vibes as reference pitch. Band to sing only if choir is absent.

© 2017 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, USA

International Copyright Secured. All Rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

Picc. Fl. Ob. 1st & 2nd Cl. 3rd Cl. Bass Cl. Bsn. 1st & 2nd Alto Sax. Ten. Sax. Bari. Sax. 1st & 2nd Trpt. Hn. 1st & 2nd Trom. Euph. (Bar.) Tuba Str. Bass Bells, Vib. Timp. Perc. 1 Perc. 2 Perc. 3 Choir

Fl. Ob. Cl. Cl. Bsn. Alto Sax. Ten. Sax. Bari. Sax. Trpt. Hn. Trom. Euph. Tuba Str. Bass

*div.* *a2* *div.* *p* *All* *p* *Play* *p* *div.* *a2* *div.* *p* *Trpt.* *Hn.* *Trom.* *Euph.* *Tuba* *Str. Bass* *pp* *simile*

Yu - ki mo chi - ra - tsu - ku - shi, Ko mo - na - ku - shi  
 Yu - ki mo chi - ra - tsu - ku - shi, Ko mo - na - ku - shi

Picc.

Fl.

Ob.

1st & 2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st & 2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Str. Bass

Bells, Vib.

Timp.

Perc. 1

Perc. 2

Perc. 3

Choir

trill from slow to fast *mp*

*p* <sup>3</sup> trill from slow to fast

*a2* *div.* *mp*

*a2* *div.* *mp*

*a2* *div.* *mf*

*p* *mp*

*mp*

*a2* *div.* *mf*

*mp* *mf*

*p* *mp*

*con sord. (st. mute) div.* *mp* *mf* *mf*

*mf*

*p* *mp* *div.* *con sord. (st. mute) mf*

*p* *mp* *mf*

*p* *mp*

Bells *mp*

*p* *mp*

Bass Drum *mp*

Wind Chimes *mp*

*pp* *p* *pp* S.C.

24

Picc. *mf*

Fl. *a2* *mf*

Ob. *mf*

1st & 2nd Cl. *a2* *mf*

3rd Cl.

Bass Cl.

Bsn. *mf* *f*

1st & 2nd Alto Sax. *mf* *mf espress.* *1st Sax. Solo*

Ten. Sax. *mp* *mf* *f*

Bari. Sax.

1st & 2nd Trpt. *senza sord. (2nd Trpt. only: opt. 8vb)* *a2* *mf* *f* **24**

Hn. *mf* *mp warmly*

1st & 2nd Trom. *senza sord.* *mp* *mp warmly*

Euph. (Bar.) *mp* *mf* *f*

Tuba *mp* *pizz.* *mp* *Str. Bass pizz.-style (one only)*

Str. Bass *mp*

Bells, Vib. *mf*

Timp.

Perc. 1 *mp delicately* *Finger Cymbals (Opt. Triangle)*

Perc. 2 *W. Ch.* *mp*

Perc. 3 *p* *mp*

Choir *mf espress.*  
Bon ga ki - ta - to - te,

Picc.  
 Fl.  
 Ob.  
 1st & 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Bsn.  
 1st & 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st & 2nd Trpt.  
 Hn.  
 1st & 2nd Trom.  
 Euph. (Bar.)  
 Tuba  
 Str. Bass  
 Bells, Vib.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Choir

Musical score for a symphonic band with vocal soloists. The score includes parts for Piccolo, Flute, Oboe, Clarinets (1st, 2nd, 3rd), Bass Clarinet, Bassoon, Alto Saxophones (1st & 2nd), Tenor Saxophone, Baritone Saxophone, Trumpets (1st & 2nd), Horns, Trombones (1st & 2nd), Euphonium (Baritone), Tuba, String Bass, Bells/Vibraslap, Snare Drum, and three other Percussion instruments. The vocal parts are for a choir and soloists.

Dynamics: *mp*, *mf*, *mf espress.*, *All (a2)*, *All Play*, *mp arco*, *p*.

Percussion instructions: Snare Drum (snare off); or shime-daiko.

Lyrics: Na-ni u-re-shi - ka - ro Ka - ta - bi - ra wa - na - shi, O - bi - wa na - shi Ka - ta - bi - ra wa - na - shi, O - bi - wa na - shi



32 Più mosso (♩ = 68)

Picc. *mf espress.*

Fl. *mf espress.*

Ob. *mf espress.*

1st & 2nd Cl. *a2 mf espress.*

3rd Cl.

Bass Cl. *mp*

Bsn. *mf espress.*

1st & 2nd Alto Sax. *mf*

Ten. Sax. *mf espress.*

Bari. Sax. *mp*

32

1st & 2nd Trpt. *mf espress.*

Hn. *mp* *mf* *div.* *a2*

1st & 2nd Trom. *mp* *a2*

Euph. (Bar.) *mf espress.*

Tuba

Str. Bass

Bells, Vib.

Timp.

Perc. 1

Perc. 2 *mf*

Perc. 3 *mp* *mf* Claves

Choir  
 Ko - no ko you na - ku, Mo-ri wo ba i - ji - ru Mo - ri mo i - chi - ni - chi,  
 Ko - no ko you na - ku, Mo-ri wo ba i - ji - ru Mo - ri mo i - chi - ni - chi,

32 33 34 35 36 37





Picc. *mf*

Fl. *mf*

Ob. *mf*

1st & 2nd Cl. *mf*

3rd Cl. *f*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *mp*

Ten. Sax. *f*

Bari. Sax. *mp*

1st & 2nd Trpt. *mf*

Hn. *f* *All*

1st & 2nd Trom. *mp*

Euph. (Bar.) *f*

Tuba *B. Cl. (one only)* *All Play* *mp*

Str. Bass *mp*

Bells, Vib. *mf*

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3 *W. Ch.* *mp* *S.C.* *p*

Choir *Oo* *Oo* *Oo* *Mm*

50 51 52 53 54 55

Picc. *mf*

Fl. *mf*

Ob.

1st & 2nd Cl. *1st Cl. Solo f*

3rd Cl.

Bass Cl. *mf*

Bsn. *mf*

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax. *mf*

1st & 2nd Trpt.

Hn. *mf*

1st & 2nd Trom. *mp* *mf*

Euph. (Bar.) *mp* *mf*

Tuba *mf pizz.* *arco*

Str. Bass *mf*

Bells, Vib. *mf*

Timp.

Perc. 1 *mp* *mf*

Perc. 2 *mp*

Perc. 3 *mp*

Choir *Soprano solo f*  
 Ha - yo - mo yu - ki - ta - ya, Ko - no zai - sho ko - e - te



trill from slow to fast *mf*

*mp*<sup>3</sup> trill from slow to fast *mf*

*a2* *div.* *mf* *mf*

*a2* *div.* *mf*

*mf*

*mf*

*a2* *div.* *mf* *mf*

*mf* *mf*

*mf*

*mf* *mf*

*mp* *mf*

*mf*

*mf*

*mf* *mf*

*mf* *mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*p* *mp* *mf*

*mf*

*W. Ch.* *mf*

74

Picc. *f*

Fl. *a2* *f*

Ob. *f*

1st & 2nd Cl. *a2* *f*

3rd Cl. *f*

Bass Cl. *f*

Bsn. *f*

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

74

1st & 2nd Trpt. *a2* *f* *div.* *a2*

Hn. *f*

1st & 2nd Trom. *f*

Euph. (Bar.) *f*

Tuba *f*

Str. Bass *f*

Bells, Vib. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3 *mp* *mf* *C.C./S.C.*

Choir *f*

Mu-kou ni mi - e - ru wa, O - ya no no u -

Mu-kou ni mi - e - ru wa, O - ya no no u -



78

*molto rit.*

Picc.

Fl.

Ob.

1st & 2nd Cl. *mf* *div.* *a2* *div.* *a2* *div.* *a2* *div.* *mf*

3rd Cl. *mf*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *mf* *div.* *a2* *div.* *a2* *div.* *a2* *div.* *mp*

Ten. Sax. *mp* *mf* *mp*

Bari. Sax. *mp*

78

*molto rit.*

Play with cup mute in absence of Picc., Solo.

1st & 2nd Trpt. *mp* *mf* *1st Trpt. mf*

Hn. *mp* *mf*

1st & 2nd Trom. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Str. Bass *mp*

Bells, Vib. *mf*

Timp. *mp*

Perc. 1 *mp* Bamboo Wind Chimes

Perc. 2 *mp*

Perc. 3 *mf* W. Ch.

Choir *mp* chi

78

79

80

81

82

83