

Machu Picchu - City in the Sky

The mystery of the hidden Sun Temple

空中都市「マチュピチュ」-隠された太陽神殿の謎

八木澤 教司

Satoshi Yagisawa

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Composer's Notes

Commissioned for the Ensemble Liberte Wind Orchestra, Kawaguchi City, 30th Anniversary Concert

Explaining the significance of Machu Picchu begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Irresistible to Francisco Pizarro, while stripping the city of massive quantities of gold, in 1533 he also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization.

While that act symbolized the end of the great empire, 378 years later an archeologist from Yale University, Hiram Bingham, rediscovered "Machu Picchu", a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or "hitching post of the sun", a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to insure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to this holy place during Pizarro's conquest.

After considering these remarkable ideas I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

Satoshi Yagisawa

Yagisawa was born in 1975 and graduated from Musashino Academia Musicae, where he completed his Master's Degree in Music. He studied composition with Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwara, and trumpet with Takeji Sekine. His compositional genres include orchestral, chamber and choir music. Recently, his works describing nature and antiquity are very popular, such as "A Tone Poem for Wind Orchestra – And Then The Ocean Glows", "Soaring Over The Ridges – The Impression of The North Alps", "Moai – The Seven Giant Statues Gazing at The Sun" and "The West Symphony". He was performed at WASBE (Singapore) in 2005. Yagisawa is active as a contest adjudicator, guest conductor, performer, and author for music magazines such as "The Flute", "The Clarinet", and "The Sax", and is a member of "Prosperous Future for Band into the 21st Century KYO-EN" composer's forum.

Instrumentation

Piccolo	Trombone 1, 2, 3
Flute 1, 2	Euphonium 1, 2
Oboe 1, 2	Tuba
English Horn	String Bass
Bassoon 1, 2	Euphonium (treble clef)
Contrabassoon	Harp
E♭ Clarinet	Piano & Celesta
Clarinet 1, 2, 3	Timpani
Bass Clarinet 1, 2	1 st Percussion: Chimes, Glockenspiel
Contra-alto Clarinet	2 nd Percussion: Glockenspiel, Marimba
Alto Saxophone 1, 2	3 rd Percussion: Triangle, Wind Chimes,
Tenor Saxophone	Cymbals, Bird Call, Temple Block
Baritone Saxophone	Ratchet, Bongo, Hi-hat, Gong, Vibraslap
Trumpet 1, 2, 3	4 th Percussion: Suspended Cymbal, Whip,
Flugelhorn	5 th Percussion: Bass Drum, 4 Tom-toms
Horn in F 1, 2, 3, 4	Gong

Machu Picchu

City in the Sky-The Mystery of the Hidden Sun Temple

Satoshi Yagisawa 2004

Brillante ♩ = ca.96

The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), English Horn in F, Bassoons (1st and 2nd), Contra Bassoon, Clarinets in E♭ (1st, 2nd, 3rd, and Alto), Bass Clarinets (1st and 2nd), and Clarinet in E♭ (Contra-alto). The brass section includes Saxophones in E♭ (1st Alto, 2nd Alto, Tenor, and Baritone), Trumpets in B♭ (1st, 2nd, and 3rd), Flugelhorn in B♭, Horns in F (1st and 2nd, 3rd and 4th), Trombones (1st, 2nd, and 3rd), Euphoniums (1st and 2nd), and Bass Tuba. The string section includes String Bass. The percussion ensemble includes Timpani, Chimes, Glockenspiel, Triangle, Suspended Cymbal, and Bass Drum. The Harp part includes a chord sequence: C, D, E, F, G, A, B.

poco a poco rit.

Picc.

Fl.1

Fl.2

Ob.1/2

E.Hrn.

Bsn.

C.Bsn.

E.Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

Ca.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Trp.3

F.hrn.

Hrn.1/2

Hrn.3/4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

Harp

Piano (Cel.)

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

poco a poco rit.

ff, *f*, *mf*, *mp*, *p*, *pp*

sta..., *sta...*

f ad lib.

C to C1, B to B1

4th Hrn.

Marimba

Wind chimes

A Elegante $\text{♩} = \text{ca. } 76$

Picc.
Fl.1
Fl.2
Ob.1/2
E.Hrn.
Bsn.
C.Bsn.
E♭Cl.
Cl.1
Cl.2
Cl.3
A.Cl.
B.Cl.
Ca.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.

A Elegante $\text{♩} = \text{ca. } 76$

Trp.1
Trp.2
Trp.3
F.hrn.
Hrn.1/2
Hrn.3/4
Trb.1
Trb.2
Trb.3
Euph.
Tuba
St.Bass
Harp
Piano (Cel.)
Timp.

A Elegante $\text{♩} = \text{ca. } 76$

Perc.1
Perc.2
Perc.3
Perc.4
Perc.5

allargando **C** *Piacevole a tempo*

Picc.

Fl.1

Fl.2

Ob.1/2

E.Hrn.

Bsn.

C.Bsn.

E.Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

Ca.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

allargando **C** *Piacevole a tempo*

Trp.1

Trp.2

Trp.3

F.hrn.

Hrn.1/2

Hrn.3/4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

[C, D, E, F, G, A, B]

Harp

Piano (Cel.)

allargando **C** *Piacevole a tempo*

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

[Bird call]
* Use various bird calls to create atmosphere of conversation

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Picc.

Fl.1

Fl.2

Ob.1/2

E.Hrn.

Bsn.

C.Bsn.

E-Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

Ca.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Trp.3

F.hrn.

Hrn.1/2

Hrn.3/4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

Harp

Piano (Cel.)

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

The musical score for page 51 is a page from a symphony or concert band score. It features 35 staves, each representing a different instrument or section. The instruments listed on the left are: Piccolo, Flute 1, Flute 2, Oboe 1/2, English Horn, Bassoon, Contrabassoon, E-Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Contralto Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, French Horn, Horn 1/2, Horn 3/4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, St. Bass, Harp, Piano (Celesta), Timpani, and five different Percussion parts. The score is written in a common time signature and a key signature of two sharps (D major or F# minor). The music is primarily melodic and rhythmic, with many notes beamed together. The Percussion parts (Perc. 3, 4, and 5) include dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The overall texture is dense and complex, typical of a large orchestral or concert band score.

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Picc. *f* *ff* *ff* *ff*

Fl.1 *f* *ff* *ff* *ff*

Fl.2 *f* *ff* *ff* *ff*

Ob.1/2 *f* *ff* *ff* *ff* *mp*

E.Hrn. *mf* *ff* *ff* *ff*

Bsn. *poco a poco cresc.* *ff* *mf* *ff* *mf*

C.Bsn. *poco a poco cresc.* *ff* *ff*

E.Cl. *f* *ff* *ff* *ff* *mp*

Cl.1 *mf* *ff* *ff* *ff* *mp*

Cl.2 *mf* *ff* *ff* *ff* *mp*

Cl.3 *mf* *ff* *ff* *ff* *mp*

A.Cl. *poco a poco cresc.* *ff* *mf* *ff* *mf*

B.Cl. *poco a poco cresc.* *ff* *mf* *ff* *mf*

Ca.Cl. *poco a poco cresc.* *ff* *ff*

A.Sax.1 *mf* *ff* *ff* *ff* *p*

A.Sax.2 *mf* *ff* *ff* *ff* *p*

T.Sax. *mf* *ff* *ff* *ff*

B.Sax. *poco a poco cresc.* *ff* *mf* *ff* *mf*

Trp.1 *f* Solo *mf* *ff* *ff*

Trp.2 *f* *ff* *ff* *ff*

Trp.3 *f* *ff* *ff* *ff*

F.hrn. *ff* *ff* *ff*

Hrn.1/2 *mf* *mf*

Hrn.3/4 *mf* *mf*

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass *poco a poco cresc.* *ff* *mf* *arco* *pizz.* *mf* *mp*

Harp *ff* *ff* *ff* *ff* *mp* *mp*

Piano (Cel.) *poco a poco cresc.* *ff* *ff* *ff* *ff* *mp*

Timp. *poco a poco cresc.* *ff* *ff* *ff* *ff* *mf* *mf*

Perc.1 Glockenspiel *ff* *ff* *ff* *ff*

Perc.2 *poco a poco cresc.* *ff* *mf* *ff* *mf*

Perc.3 *poco a poco cresc.* *ff* *ff* *ff*

Perc.4 Whip *ff* *ff*

Perc.5 *poco a poco cresc.* *ff* *mp* *mp* *Gong*

[F] [C. D., E. F., G. A. B.]

126 **Elegiaco** $\text{♩} = \text{ca. } 60$

Picc. mp f sfz mp

Fl.1 mp f sfz mp

Fl.2 mp f sfz mp

Ob.1/2 Solo mp f sfz

E.Hrn.

Bsn. mp *simile*

C.Bsn.

E♭ Cl. mp *simile*

Cl.1 mp *simile*

Cl.2 mp *simile*

Cl.3 mp *simile*

A.Cl. mp *simile*

B.Cl. mp *simile*

Ca.Cl.

A.Sax.1 mp f sfz

A.Sax.2 f sfz

T.Sax. f sfz

B.Sax. f sfz

Elegiaco $\text{♩} = \text{ca. } 60$

Trp.1

Trp.2

Trp.3

F.hrn.

Hrn.1/2

Hrn.3/4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

(C, D, E, F, G, A, B)

Harp mp

Piano (Ccl.) mp f sfz mp

Elegiaco $\text{♩} = \text{ca. } 60$

Timp. mp f sfz

Perc.1 mp f sfz

Perc.2

Perc.3

Perc.4

Perc.5

⊗ Lay cymbal on timpani and roll with mallets. Use dynamics and pedal freely.

Glock. mp

141 **Feroce** $\text{♩} = \text{ca. } 168$

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob.1/2 *ff*

E.Hrn. *ff*

Bsn. *ff*

C.Bsn. *ff*

E.Cl. *ff*

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

A.Cl. *ff*

B.Cl. *ff*

Ca.Cl. *ff*

A.Sax.1 *ff*

A.Sax.2 *ff*

T.Sax. *ff*

B.Sax. *ff*

Feroce $\text{♩} = \text{ca. } 168$

Trp.1 *ff*

Trp.2 *ff*

Trp.3 *ff* St. Mute

F.Hrn. *ff*

Hrn.1/2 *ff*

Hrn.3/4 *ff*

Trb.1 *ff*

Trb.2 *ff*

Trb.3 *ff*

Euph. *ff*

Tuba *ff*

St.Bass *ff*

Harp *ff* [C, D, E, F, G, A, B]

Piano (Cel.) *ff*

Feroce $\text{♩} = \text{ca. } 168$

Timp. *ff*

Perc.1 *ff* Glock.

Perc.2 *ff*

Perc.3 *ff* Hi-hat

Perc.4 *ff* Whip

Perc.5 *ff* Toms

231

Picc.

Fl.1

Fl.2

Ob.1/2

E.Hrn.

Bsn.

C.Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

A.Cl.

B.Cl.

Ca.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Trp.1

Trp.2

Trp.3

F.hrn.

Hrn.1/2

Hrn.3/4

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass

Harp

Piano (Cel.)

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

ad lib.

ff

f

mf

div.

Glock.

Tri.

