

# 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

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Satoshi Yagisawa

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# **Machu Picchu - City in the Sky**

## The mystery of the hidden Sun Temple

### **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 <sup>st</sup> Percussion: Chimes, Glockenspiel
Contra-alto Clarinet	2 <sup>nd</sup> Percussion: Glockenspiel, Marimba
Alto Saxophone 1, 2	3 <sup>rd</sup> Percussion: Triangle, Wind Chimes,
Tenor Saxophone	Cymbals, Bird Call, Temple Block
Baritone Saxophone	Ratchet, Bongo, Hi-hat, Gong, Vibraslap
Trumpet 1, 2, 3	4 <sup>th</sup> Percussion: Suspended Cymbal, Whip,
Flugelhorn	5 <sup>th</sup> 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  $\text{♩} = \text{ca.}96$

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section includes Piccolo, 1st and 2nd Flutes, 1st and 2nd Oboes, English Horn in F, 1st and 2nd Bassoons, Contra Bassoon, Clarinet in E $\flat$ , 1st, 2nd, and 3rd Clarinets in B $\flat$ , Alto Clarinet in E $\flat$ , 1st and 2nd Bass Clarinets, and Contra-alto Clarinet in E $\flat$ . The brass section consists of 1st, 2nd, and 3rd Trumpets in B $\flat$ , Flugelhorn in B $\flat$ , 1st and 2nd Horns in F, 3rd and 4th Horns in F, 1st, 2nd, and 3rd Trombones, 1st and 2nd Euphoniums, and Bass Tuba. The string section includes 1st and 2nd Violins, 1st and 2nd Violas, 1st and 2nd Cellos, and 1st and 2nd Double Basses. The percussion ensemble includes Timpani, Chimes, Glockenspiel, Triangle, Suspended Cymbal, and Bass Drum. The Harp part is written in C major with a sequence of notes C, D, E, F, G, A, B. The score is marked with dynamics such as *f*, *ff*, *mf*, and *mp*, and includes performance instructions like *gliss.* and *rit.*

*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 ♩ = 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 ♩ = 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.)

A Elegante ♩ = ca.76

Timp.

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

*ritardando* **E Feroce** ♩ = ca. 168

Picc.

Fl.1 *mp*

Fl.2 *mp*

Ob.1/2

E.Hrn.

Bsn. *p*

C.Bsn. *p*

Es.Cl.

Cl.1 *mf*

Cl.2 *mp*

Cl.3 *mp*

A.Cl. *p*

B.Cl. *p*

Ca.Cl. *p*

A.Sax.1 *mp*

A.Sax.2 *mp*

T.Sax. *p*

B.Sax. *p*

*ritardando* **E Feroce** ♩ = ca. 168

Trp.1

Trp.2

Trp.3

F.hrn.

Hrn.1/2

Hrn.3/4 *p*

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bass *p*

Harp *p*

Piano (Cel.) *Piano* *mf* *poco a poco cresc.* *sfz* *mf*

*ritardando* **E Feroce** ♩ = ca. 168

Timp. *mf* *poco a poco cresc.* *sfz* *mf*

Perc.1 *p*

Perc.2 *mf* *Chimes*

Perc.3 *mf* *Mari.*

Perc.4 *mf* *Temple block* *Sus.Cym.* *mf* *mf*

Perc.5 *mf* *with Triangle Beater* *Toms* *mf* *poco a poco cresc.* *sfz* *mf*

**PPP**

51

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 for various instruments. 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 shows musical notation for each instrument, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) in the Percussion parts. The page number 51 is written at the top left of the first staff.







118

*allargando*

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 (Ccl.)

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Perc.5

*mp*

*mf*

*f*

*ff*

*pp*

*poco a poco cresc.*

*pp poco a poco cresc.*

*allargando*

*Glock.*

*Mari.*

*Gong*

*Sus. Cym.*

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

Picc.  $\text{mp}$   $f$   $sfz$   $mp$

Fl.1  $\text{mp}$   $f$   $sfz$   $mp$

Fl.2  $\text{mp}$   $f$   $sfz$   $mp$

Ob.1/2 Solo  $\text{mp}$   $f$   $sfz$

E.Hrn.

Bsn.  $\text{mp}$  *simile*

C.Bsn.

E♭ Cl.  $\text{mp}$  *simile*

Cl.1  $\text{mp}$  *simile*

Cl.2  $\text{mp}$  *simile*

Cl.3  $\text{mp}$  *simile*

A.Cl.  $\text{mp}$  *simile*

B.Cl.  $\text{mp}$  *simile*

Ca.Cl.

A.Sax.1  $\text{mp}$   $f$   $sfz$

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  $\text{mp}$

Piano (Cel.)  $\text{mp}$   $f$   $sfz$   $mp$

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

Timp.  $\text{mp}$   $f$   $sfz$

Perc.1  $f$   $sfz$  Glock.

Perc.2

Perc.3

Perc.4

Perc.5

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



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

148

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

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

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

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

E.Hrn. *f* *ff* *f* *ff*

Bsn. *f* *ff* *f* *ff*

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

E♭Cl. *f* *ff* *f* *ff*

Cl.1 *f* *ff* *f* *ff*

Cl.2 *f* *ff* *f* *ff*

Cl.3 *f* *ff* *f* *ff*

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

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

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

A.Sax.1 *f* *ff* *f* *ff*

A.Sax.2 *f* *ff* *f* *ff*

T.Sax. *f* *ff* *f* *ff*

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

Trp.1 *mf* *ff* *f* *ff*  
*Open*  
*poco a poco cresc.*

Trp.2 *mf* *ff* *f* *ff*  
*Open*  
*poco a poco cresc.*

Trp.3 *mf* *ff* *f* *ff*  
*Open*  
*poco a poco cresc.*

F.hrn. *f* *ff* *f* *ff*  
*poco a poco cresc.*

Hrn.1/2 *f* *ff* *f* *ff*

Hrn.3/4 *f* *ff* *f* *ff*

Trb.1 *f* *ff* *f* *ff*  
*poco a poco cresc.*

Trb.2 *f* *ff* *f* *ff*  
*poco a poco cresc.*

Trb.3 *f* *ff* *f* *ff*  
*poco a poco cresc.*

Euph. *f* *ff* *f* *ff*  
*poco a poco cresc.*

Tuba *f* *ff* *f* *ff*  
*poco a poco cresc.*

St.Bass *f* *ff* *f* *ff*  
*poco a poco cresc.*

Harp *f* *ff* *f* *ff*  
*poco a poco cresc.*

Piano (Cel.) *f* *ff* *f* *ff*

Timp. *f* *ff* *f* *ff*  
*poco a poco cresc.*

Perc.1 *f* *ff* *f* *ff*  
*Glock.*

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

Perc.3 *mf* *ff* *f* *ff*  
*Bongo*  
*poco a poco cresc.*

Perc.4 *mp* *ff* *f* *ff*  
*Sus.Cym.*

Perc.5 *f* *ff* *f* *ff*  
*poco a poco cresc.*





