

Sakawa
for orchestra
(2020)

PERUSAL ONLY

Jens Ibsen

Instrumentation:

3 Flutes (3rd doubling Piccolo)

3 Oboes (3rd doubling on English Horn)

3 Clarinets in B♭ (3rd doubling Bass Clarinet)

3 Bassoons (3rd doubling Contrabassoon)

4 Horns in F

3 Trumpets in B♭

2 Trombones

Bass Trombone

Tuba

Timpani

2 Percussionists (Marimba, Tam-Tam, Snare Drum, High and Low Toms, Bass Drum, Hi-Hat, China Cymbal, Ride Cymbal, Sleigh Bells, VibraSlap, Crotales, Triangle, Slap Stick, 3 Bottles)

Harp

Piano

Strings

Program Notes:

Sakawa is a symphonic ballet in nine scenes, performed *attacca*. The title refers to the Ghanaian subculture of internet scammers, dubbed Sakawa Boys, who seek to increase their fortune through supernatural means. The story is a Faustian tale of a young Ghanaian man whose ambitions of becoming a high-rolling internet scammer cause him to strike a bargain with a *mallam*, or conjurer, who offers him increased power and wealth...but at an increasingly dire cost.

Duration: 33 mins.

Scene Synopses:

- **Scene I:** The curtain opens on our protagonist, a young man. He is walking home after a long day of searching for work. He encounters an elderly woman, whom he helps cross the busy road, bustling with traffic. A soccer ball is kicked his way, which he briefly kicks around before tossing it back to some of the neighborhood kids. Once home, he is greeted by his ailing mother. He lies down to rest for the night as the scene suddenly changes. The sounds of a marketplace can be heard as the young man ventures out to search for work once more. The music in this scene is derived from the Ghanaian drum rhythm, *Adowa*, which is used in funeral services. One of the motifs featured throughout, a sort of mangled *dies irae*, is meant to evoke death and mystery, and is a herald of what is to come.
- **Scene II:** After having been turned away by everyone, down on his luck, the young man wanders into a *mallam*'s dwelling. It is an unassuming building in the slums of Accra which conceals a surprisingly lavish interior. Various servants tend to the home with an unnervingly dazed demeanor, as if possessed. The *mallam* appears as a hulking figure, covered in dusky robes and adorned with various magical objects. Seemingly telepathically, the *mallam* immediately knows the young man's plight. He encourages the young man to start running scams online. After all, he argues, plenty of unemployed folks in Ghana make a decent living doing so. Additionally, the *mallam* tells the young man that if he prepares an animal sacrifice in the manner he prescribes, the young man will see great wealth and prosperity come his way. The young man is skeptical, but he agrees to the request, desperate to support his mother.
- **Scene III:** We see the young man slaughter a chicken and burn it, along with various arcane reagents. As he sits at his computer, he types with a newfound determination. Spirits begin to appear around him. This music was based on the *Akom* drum rhythm, which is used in possession rituals and is also related to death.
- **Scene IV:** The young man starts gaining money and popularity. He goes around town, buying medicine for his mother, and later buying new clothes, as he has a party to attend. We see him partying with two best friends as well as many women, who are hanging all over them. When he returns home, he is embraced by his mother when he hands her the medicine, as well as a beautiful necklace. He is redeemed in her eyes. This movement is a loving tribute to trap music—the genre of rap originating in the American South which is currently dominating the pop charts the world over.

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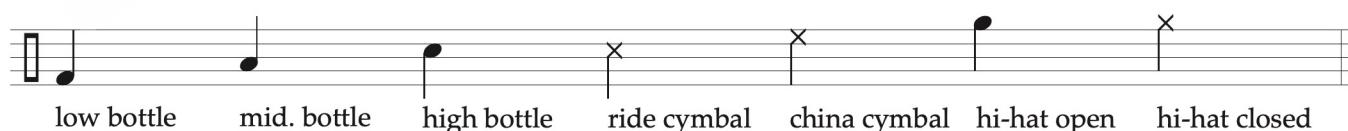
- **Scene V:** The young man goes to the *mallam* again, hoping to further increase his riches. He is told to bring his two best friends to a location in the jungle outside the city at midnight. They must each spend the night in a coffin. When they awake, one of them will have been sacrificed. The young man recoils at the prospect of this bizarre Russian roulette, but ultimately acquiesces, thinking it will likely amount to simply a rough night's sleep.
- **Scene VI:** The sounds of the jungle can be heard as the young man walks with his friends, hand in hand, towards the location the *mallam* has chosen for the ritual. The *mallam* invites them into their coffins. Three men enter, two men leave. When the surviving two emerge, they embrace each other, initially relieved. Upon realizing their friend has not awoken, the remaining friend runs off in terror. The young man feels deep guilt for the accidental murder of his friend and heads home, wrestling with his thoughts. As the scene closes, the fallen friend is raised up, transformed into a zombified servant for the *mallam*. Magical energies are transferred to the young man as well as he is cloaked in new, dark raiment.
- **Scene VII:** Money keeps rolling in as the young man returns home, typing with reckless abandon. The man's attempt to finally sleep is thwarted as the spirits torment him for the remainder of the night with visions which seem all too real.
- **Scene VIII:** The young man visits the *mallam* once more and is aghast at the *mallam*'s final request: that the man sacrifice his own mother. After tense deliberation, the young man denounces the *mallam*, telling him he is out of their partnership and storms out. Towards the end, the angry hisses of the spirits can be heard as the *mallam* plots to take his blood debt—by force.
- **Scene IX:** The young man is walking with his mother to the market, carrying her belongings. The market is bustling with activity, as *kayayeis*, women carrying goods on their heads, walk by selling their wares. All seems well until she is fatally struck by a *trotro*, a commuter van driven by a man with the face of one of the spirits. The slogan emblazoned on the rear window reads, "Idle Hands". The young man is at once consumed by grief as he fights in vain against an ever-growing horde of spirits until he ultimately succumbs to his fate and perishes. As the sounds die with him, the *mallam* has the last laugh.

Performance Notes:

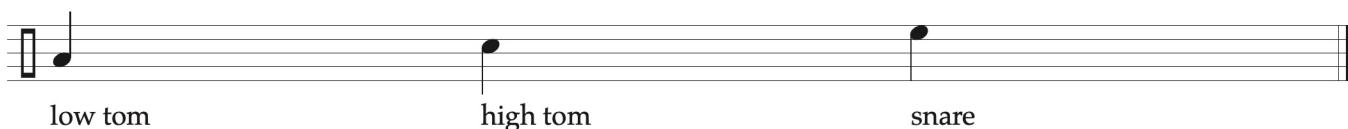
The string marking sep. is short for separated, not short bowings.

Scene IV calls for the first percussionist to play three differently sized bottles with low, medium, and high pitches. The percussion clefs used in this scene as well as scenes VI (Perc. 2 only), VII, and IX are below:

Perc. I:



Perc. II:



Sakawa**Scene I: A Troubled Son, A Sullen Mother**Jens Ibsen (ASCAP)
(2020)

Macabre, $\text{♩} = 72$

Flute 1

Flute 2

Flute 3 (doubling on Piccolo)

Piccolo

Oboe 1

Oboe 2

Oboe 3 (doubling on English Horn)

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3 (doubling on Bass Clarinet)

Bassoon 1

Bassoon 2

Bassoon 3 (doubling on Contrabassoon)

Horns in F 1, 3

Horns in F 2, 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

12

Fl. 1 *p* *pp* *f* *p* *p* *mf* *pp*

Fl. 2 *p* *pp* *f* *p* *p* *mf* *pp*

Picc. *f* *f* *p* *p* *mf* *pp*

Ob. 1 *p* *mf*

Ob. 2 *pp* *f* *pp*

Ob. 3 *f* *pp*

B♭ Cl. 1 *o* *pp* *f* *ff* *p*

B♭ Cl. 2 *o* *pp* *f* *p* to B. Cl.

B♭ Cl. 3 *o* *pp* *f* *p*

Bsn. 1 *f* *p* *mf*

Bsn. 2 *f* to C. Bsn.

Bsn. 3 *f*

Hns. 1-3 *a2* *f* *pp* *mf* *ff*

Hns. 2, 4 *a2* *f* *pp* *mf* *ff* to straight mute

B♭ Tpt. 1 *p* *3* *3* *ff* *p*

B♭ Tpt. 2 *p* *3* *3* *ff* *p*

B♭ Tpt. 3 *p* *3* *3* *ff* *p*

Tbn. 1 *f* *p* *ff* *p*

Tbn. 2 *f* *p* *ff*

B. Tbn. *o* *pp*

Tuba *f* *p* *ff*

Timp. *mf* *f*

Perc. 1 *Tam-Tam* *lv.* *mf*

Perc. 2

Hp. *f* *p*

Pno. *f* *p* *ff* *pp*

Vln. I *f* *pp* *p* *sul pont.* *mf* *pp*

Vln. II *p* *f* *pp* *p* *mf* *pp*

Vla. *p* *ff*

Vc. *p* *f* *ff*

Cb. *f* *p* *ff*

a tempo

19

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ CL. 1

B♭ CL. 2

B. CL.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

(straight mute)

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Marimba
loud mallets

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl. 1 *f*

Fl. 2 *f*

Picc. *pp*

Ob. 1 *f*

Ob. 2 *mf* *f*

Ob. 3 *mf* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f* *pp*

B. Cl. *f* *p* *to B. Cl.*

Bsn. 1 *pp*

Bsn. 2 *pp*

C. Bsn. *pp*

Hns. 1-3 *pp*

Hns. 2, 4 *f* *p*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani *mf*

Perc. 1

Perc. 2

Hp.

Pno. *f*

Vln. I *p* *arco* *f*

Vln. II *p* *arco* *f*

Vla. *p*

Vc. *f* *arco sep.*

Cb. *f* *sep.*

Sakawa

39

Fl. 1

Fl. 2

Picc. (f)

Ob. 1 (f)

Ob. 2 (f)

Ob. 3 (f)

B♭ Cl. 1 (f)

B♭ Cl. 2 (f)

B♭ Cl. 3 (f)

Bsn. 1 (mf)

Bsn. 2

C. Bsn.

Hns. 1-3 (f)

Hns. 2, 4 (f)

B♭ Tpt. 1 (p)

B♭ Tpt. 2

B♭ Tpt. 3 (f)

Tbn. 1

Tbn. 2

B. Tbn.

Tuba (mf)

Timp.

Perc. 1

Perc. 2

Hp.

Pno. (f)

Vln. I (f)

Vln. II (f)

Vla (f) (sep.)

Vc. (f)

Cb. (f)

47

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

to B. Cl.

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1

mute out

5

B♭ Tpt. 2

to straight mute

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

ff

Perc. 2

Hp.

p

Pno.

Vln. I

f

ff

Vln. II

f

ff

Vla.

p

a3 sul tasto

a3 sul tasto

p

a3 sul tasto

p

Vc.

Cb.

Sakawa

73

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Wild and reckless, $\text{♩} = 144$ ($\text{♩} = \text{♩}$)

78

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

89

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1-3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

102

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3 (mf)

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Hp. (mf)

Pno. (mf) (pizz.) (mf) (pizz.) arco

Vln. I

Vln. II

Vla.

Vc. (pizz.) (pizz.)

Cb. (mf)

Scene II: The Mallam

A mysterious figure appears... $\text{♩} = 54$

110

Fl. 1

Fl. 2

Pic.

Ob. 1 p mf p p

Ob. 2

E. Hn.

B♭ Cl. 1 pp mfp f

B♭ Cl. 2

B. Cl.

Bsn. 1 pp p pp mf

Bsn. 2 pp p

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1 straight mute p pp

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2 straight mute p

B. Thn.

Tuba

Timpani

Perc. 1

Perc. 2

Hp. pp p

Contra C

Pno.

Vln. 1 Solo $sul pont.$ mf

Vln. I p

Vln. II

Vla. pp solo arco gli altri

Vc. pp arco gli altri $tutti pizz.$ mf arco pizz.

Cb. $pizz.$ p

Sakawa

120

A

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Ins. 1-3

Ins. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.

Hns. 1-3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ord.
IV
div.

136

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.

Hns. 1-3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

<img alt="A page of a musical score by Sakawa, page 18, system 136. The score is for a full orchestra and includes parts for Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Bassoon 1, Bassoon 2, Bassoon C, Horns 1-3, Horns 2, 4, Bass Trombones 1, 2, 3, Trombones 1 and 2, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Double Bassoon, Piano, and Strings (Violin I, Violin II, Viola, Cello). The music consists of six staves of five measures each. Measure 1 starts with Flute 1 playing eighth-note patterns. Measures 2-3 show various woodwind entries with dynamics like ff, fp, ff, pp. Measures 4-5 feature brass entries with dynamics like ff, p, pp. Measures 6-7 show woodwind entries again. Measures 8-9 feature brass entries. Measures 10-11 show woodwind entries. Measures 12-13 feature brass entries. Measures 14-15 show woodwind entries. Measures 16-17 feature brass entries. Measures 18-19 show woodwind entries. Measures 20-21 feature brass entries. 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Scene III: Sacrifice

With deadly intent, $\text{J} = 54$

143

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B-CL 1
B-CL 2
B. CL.
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1-3
Hns. 2, 4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Harp
Pno.
Violin 1 Solo
Violin 1
Violin 2
Viola
Cello
Double Bass

158

B

Fl. 1 *p*

Fl. 2

Picc. *pp* *p*

Ob. 1 *pp* *f*

Ob. 2 *p* *pp*

Ob. 3 *pp*

B♭ Cl. 1 *f* *pp*

B♭ Cl. 2 *p* *mf*

B♭ Cl. 3

Bsn. 1 *mf*

Bsn. 2 *mf* *mf*

C. Bsn.

Hns. 1-3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1 Triangle damp sim. *p*

Perc. 2 China Cymbal *pp* *mf* *pp*

Hp. *pp* *p*

Pno. *pp*

Vln. I *pp* *p* *f*

Vln. II *pp* *p* *mf* arco

Vla. *mf* *pp* *mf*

Vc. *mf*

Cb. *pizz.* *mf*

175

Fl. 1
Fl. 2
Fl. 3
Ob. 1 *pp*
Ob. 2
Ob. 3
B♭ Cl. 1 *mf*
B♭ Cl. 2
B♭ Cl. 3 *f*
Bsn. 1
Bsn. 2
C. Bsn.

Hns. 1-3
Hns. 2, 4
B♭ Tpt. 1 *f* (straight mute) *p* *f* mute out
B♭ Tpt. 2 *f* non dim.
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf. *f*
Pno.

Vln. I *z*
Vln. II *z* *o* *o* *p* *mf* non dim. *mf*
Vla. *p* *mf* *f* *mf*
Vc. *p* *mf* *f* *mf* arco
Cb. *p* *mf*

DRAFT

189

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1-3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf. (mf)
Pno.
Vln. I (mf)
Vln. II (mf)
Vla. (mf)
Vc.
Cb.

202

C

Fl. 1
f
Fl. 2
f
Picc.
Piccolo
mf
Ob. 1
f
Ob. 2
Ob. 3
Bb Cl. 1
f
Bb Cl. 2
f
Bb Cl. 3
Bsn. 1
mf
Bsn. 2
C. Bsn.
mf
Hns. 1-3
mf
pp
Hns. 2, 4
Bb Tpt. 1
f
Bb Tpt. 2
mf
p
Bb Tpt. 3
f
mf
Tbn. 1
mf
p
Tbn. 2
mf
pp
B. Tbn.
mf
pp
Tuba
mf
p
Timp.
Perc. 1
Bass Drum
mf
f
Perc. 2
mf
f
Hp.
f
p
f
Pno.
Vln. I
f
p
f
p
Vln. II
f
p
f
p
Vla.
f
p
f
ord.
Vcl.
mf
f
Cb.
mf
f

Snare Drum

215

Fl. 1
f
pp
m^f — ff
3 3 3 7
— 5 —

Fl. 2
f
pp
m^f — ff
3 3 3 7
— 5 —

Picc.
—

Ob. 1
f
pp
m^f — ff
3 3 3 7
— 5 —

Ob. 2
f
pp
m^f — ff
3 3 3 7
— 5 —

Ob. 3
—
to the fore
ff
3 3 3 7
— 5 —

B♭ Cl. 1
ff
3 3 3 7
— 5 —

B♭ Cl. 2
—
m^f — ff
3 3 3 7
— 5 —

B♭ Cl. 3
—
m^f — ff
3 3 3 7
— 5 —

Bsn. 1
—
fp
3 3 3 7
— 5 —

Bsn. 2
—
fp
3 3 3 7
— 5 —

C. Bsn.
—
fp
3 3 3 7
— 5 —

Hns. 1,3
—

Hns. 2,4
—

B♭ Tpt. 1
f
p
3 3 3 3 3 3 3 p
ff
3 3 3 3 3 3 3

B♭ Tpt. 2
(f)
p
3 3 3 3 3 3 3

B♭ Tpt. 3
p
3 3 3 3 3 3 3

Tbn. 1
—

Tbn. 2
f
3 3 3 3 3 3 3
f
3 3 3 3 3 3 3

B. Tbn.
f
3 3 3 3 3 3 3
fp
3 3 3 3 3 3 3
f
3 3 3 3 3 3 3

Tuba
f
3 3 3 3 3 3 3
fp
3 3 3 3 3 3 3

Timp.
—

Perc. 1
Snare Drum
mf
Bass Drum
ff
3 3 3 3 3 3 3

Perc. 2
mf — f
ff
3 3 3 3 3 3 3

Hp.
ff
ff
ff

Pno.
—

Vln. I
—
ff
ff

Vln. II
—
ff
ff

Vla.
—

Vc.
—
fp
ff
fp
ff

Cb.
—
fp
ff

227

Fl. 1 *p* *ff* *pp fp* *f*
 Fl. 2 *p* *ff* *pp fp* *f*
 Picc. *> p ff* *pp fp* *f*
 Ob. 1 *p* *ff* *pp* *mf f*
 Ob. 2 *p* *ff* *pp* *mf f*
 Ob. 3 *ff* *ff* *pp* *mf f*
 Bb Cl. 1 *p ff* *pp fp* *f*
 Bb Cl. 2 *p ff* *pp fp* *f*
 Bb Cl. 3 *p ff* *pp* *f*
 Bsn. 1 *ff* *pp fp* *f*
 Bsn. 2 *ff* *fp* *f*
 C. Bsn. *ff* *a2*
 Hns. 1,3 *2.* *pp* *mf f*
 Hns. 2,4 *ff* *fp* *f*
 Bb Tpt. 1 *ff* *pp* *f*
 Bb Tpt. 2 *ff* *pp* *f*
 Bb Tpt. 3 *ff* *pp* *f*
 Tbn. 1 *ff* *pp* *f*
 Tbn. 2 *ff* *pp* *f*
 B. Tbn. *ff* *pp* *f*
 Tuba *ff* *pp* *f*
 Timp. *ff* *fp* *f*
 Perc. 1 *ff* *fp* *f*
 Perc. 2 *ff* *fp* *f*
 Hp. *ff*
 Pro. *ff*
 Vln. I *ff* *pp fp* *f*
 Vln. II *ff* *pp* *ord. sul pont.*
 Vla. *ff* *pp* *ord. sul pont.*
 Vc. *ff* *pp* *sul pont.*
 Cb. *ff*

249

Fl. 1 *f*
Fl. 2 *f*
Picc. *f*
Ob. 1 *f* *fp* *ff*
Ob. 2 *f* *fp* *ff*
Ob. 3 *b>* *p* *to E. Hn.*
non dim.
B♭ Cl. 1 *f* *fp* *ff*
B♭ Cl. 2 *f* *fp* *ff*
B♭ Cl. 3 *f*
Bsn. 1 *f*
Bsn. 2 *f*
C. Bsn. *f* *p* *ff*
a2
Hns. 1,3 *f*
Hns. 2,4 *f* *p* *ff*
B♭ Tpt. 1 *mf* *fp* *f*
B♭ Tpt. 2 *mf* *fp* *f*
B♭ Tpt. 3 *f* *non dim.*
Tbn. 1 *f* *mf* *f*
Tbn. 2 *f*
B. Tbn. *f*
Tuba *f*
Timpani
Perc. 1
Perc. 2 *lv.* *f*
Hpf.
Pno. *f* *mf* *ff*
Vln. I *f* *p* *ff*
Vln. II *f* *p* *ff*
Vla. *f* *p* *ff*
Vc. *f* *p* *ff*
Cb. *f* *p* *ff*

259

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1,3
Hns. 2,4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

272

E

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1,3
Hns. 2,4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

DRAFT

Measure 272 starts with woodwind entries (Flutes 1 & 2, Picc., Ob. 1, Ob. 2, E. Hn.) in *p*, followed by a dynamic change to *f*. The section continues with woodwind entries (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3) in *p*, followed by a dynamic change to *fp*. The section then shifts to brass entries (Hns. 1,3, Hns. 2,4, B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3) in *p*, followed by a dynamic change to *f*. The section then shifts to brass entries (Tbn. 1, Tbn. 2, B. Tbn., Tuba) in *p*, followed by a dynamic change to *fp*. The section then shifts to brass entries (Timpani, Perc. 1, Perc. 2, Hpf.) in *p*, followed by a dynamic change to *f*. The section then shifts to brass entries (Pno.) in *p*. The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *p*, followed by a dynamic change to *fp*. The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *fp*, followed by a dynamic change to *sul pont.*. The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *sul pont.*, followed by a dynamic change to *>*. The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *>*, followed by a dynamic change to *div.* The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *div.*, followed by a dynamic change to *f*. The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *f*, followed by a dynamic change to *fp*. The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *fp*, followed by a dynamic change to *sul pont.*. The section then shifts to brass entries (Vln. I, Vln. II, Vla., Vc., Cb.) in *sul pont.*, followed by a dynamic change to *>*.

283

Fl. 1 ff

Fl. 2 ff

Picc. ff

Ob. 1 3 f

Ob. 2 3 f

E. Hn. 3 f

B♭ Cl. 1 3 f

B♭ Cl. 2 3 f

B♭ Cl. 3 3 f

Bsn. 1 ff

Bsn. 2 ff

C. Bsn. ff

Hns. 1,3 f

Hns. 2, 4 f

B♭ Tpt. 1 ff

B♭ Tpt. 2 ff

B♭ Tpt. 3 ff

Tbn. 1 ff

Tbn. 2 ff

B. Tbn. ff

Tuba ff

Timpani f

Perc. 1 |:ff:|

Perc. 2 |:ff:|

Hp. ff

Pno. f

Vln. I 3 f

Vln. II 3 f

Vla. ff

Vc. ff

Cb. ff

rit. Fading away, yet transforming, $\text{♩} = \text{♩.} = 52$

294

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

ff

p poss.

B♭ Cl. 2

ff

p poss.

B♭ Cl. 3

ff

pp f

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

f

Tbn. 2

B. Tbn.

Tuba

f

Timpani

fp

Perc. 1

Perc. 2

Hp.

ff

Pno.

ff

Vln. I

ord.

f

ord.

Vln. II

ord.

f

ord.

Vla.

f

Vc.

f

Cb.

301

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3 (f)
Bsn. 1 (f)
Bsn. 2 (f)
C. Bsn.

Hns. 1,3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1 (f)
Tbn. 2
B. Tbn.
Tuba
Tim. (fp)
Perc. 1
Perc. 2
Hp. (ff)
Pno.
Vln. I (f)
Vln. II (f)
Vla. (f)
Vc. (f)
Cb. (f)

a2

fp to the fore f

accel.

307

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B. Cl. 1
B. Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.

Hns. 1,3
Hns. 2,4
B. Tpt. 1
B. Tpt. 2
B. Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

to Oboe
pp
mf
pp
pp
pp
pp
p
p
straight mute
pp
pp
pp
pp
pp
pp
pp
pp

♩ = 108

315

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

molto rit.

322

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Scene IV: Riches

Swagging, dark liquor music, ♩ = 116

329

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.

Hns. 1,3
Hns. 2,4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

Ride Cymbal
coin scrape
lv.
p

Hi-hat
mf

2 Toms and Snare
snare off
mf

Contra C
f

ord
p

pizz.
pp
f

pp

F

342

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

352

Fl. 1

Fl. 2

Picc. (mf) f

Ob. 1

Ob. 2

Ob. 3

Bi Cl. 1 f

Bi Cl. 2

B. Cl. (f)

Bsn. 1 (f) p f

Bsn. 2 (f) p f

C. Bsn. mf pp

Hns. 1,3

Hns. 2, 4 a2 mf

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

(straight mute) Tbn. 1 mute out

Tbn. 2 mf pp mute out

B. Tbn. f

Tuba mf

Tim. Hi-hat

Perc. 1 (mf) 2 Toms and Snare

Perc. 2 (mf)

Hp.

Pno. f

Vln. I (mf) 3 f 3 3 3 3

Vln. II (pizz.) (f)

Vla. (pizz.) (f)

Vc. (f) f

Cb. (f)

G

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

f nasty

a2

soft mallets

3 Bottles

to Marimba

ord.

sul tasto

ord.

ord.

372

Fl. 1 (mf) f

Fl. 2 (mf) f

Picc.

Ob. 1 p f

Ob. 2 p f

Ob. 3 p f

Bb Cl. 1 (mf) f

Bb Cl. 2 (mf) f

Bb Cl. 3 B-Cl. p f

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2, 4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani (mf) f

Perc. 1 p mf p mf p mf p mf p mf p f

Perc. 2 Marimba f 2 Toms and Snare p f

Hp.

Pno.

Vln. I (f) p f

Vln. II (f) p f

Vla. (f) p f

Vc. (f) p f

Cb.

accel.

382

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.

Hns. 1,3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hpf.
Pno.

Vln. I + II, Vls.: All players glissando from B to increasingly high pitches, and descend back down at differing speeds, uncoordinated. Some should play slowly, the others more quickly, but no single gliss pattern should be faster than an eighth-note pulse. Make the sound raunchy and nasty.

Vln. I
Vln. II
Vla.
Vc.
Cb.

..... Dreamy, in a drunken revel, $\text{d} = 72$ ($\text{d} = 144$)**H**

389

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

396

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

404

Fl. 1 (f) — pp — p — f
Fl. 2 (f) — pp
Picc. — mf — ff
Ob. 1 (f) — pp
Ob. 2 (f) — pp
Ob. 3 mf — ff
Bb Cl. 1 —
Bb Cl. 2 —
B. Cl. —
Bsn. 1 —
Bsn. 2 —
C. Bsn. —

Hns. 1,3 (f) — ff
Hns. 2, 4 —
Bb Tpt. 1 mf — ff
Bb Tpt. 2 (f) — pp
Bb Tpt. 3 (f) — pp
Tbn. 1 (f) — ff
Tbn. 2 —
B. Tbn. —
Tuba (f) — ff
Timpani —
Perc. 1 — ff — f
Perc. 2 — ff sub p — f sub p —
Hpf. — p — ff — p — f
Pno. (f) — ff
Vln. I (f) — pp — f
Vln. II (f) — pp — f
Vla. (f) — ff — f
Vc. (f) — ff — f
Cb. (f) — ff — f

412

Fl. 1 f sub. p ff

Fl. 2 f ff p

Picc. f sub. p ff

Ob. 1 f ff p

Ob. 2 f ff p

Ob. 3 f sub. p ff

B♭ Cl. 1 f ff p

B♭ Cl. 2 f ff p

B♭ Cl. 3 f ff p to B. Cl.

Bsn. 1 f

Bsn. 2 f

C. Bsn. f

Hns. 1,3 mf

Hns. 2, 4 f sub. p f

B♭ Tpt. 1 f sub. p ff fp ff

B♭ Tpt. 2 mf f p

B♭ Tpt. 3 mf f

Tbn. 1 f sub. p f

Tbn. 2 f sub. p f

B. Tbn. f sub. p f

Tuba f sub. p f

Timp.

Perc. 1 f sub. p 3 f

Perc. 2 f sub. p f

Hp.

Pno. ff

Vln. I f sub. p ff

Vln. II f sub. p ff

Vla. f sub. p ff

Vc. f sub. p ff

Cb. f sub. p ff

Sakawa
rit..... A tempo, $\text{♩} = 116$

420

Fl. 1 f — pp *breeze* 1

Fl. 2 f — pp *breeze*

Picc. —

Ob. 1 — *breeze*

Ob. 2 — *breeze*

Ob. 3 — *breeze*

B♭ Cl. 1 f — pp *breeze*

B♭ Cl. 2 f — pp *breeze*

B♭ Cl. 3 —

Bsn. 1 — *breeze*

Bsn. 2 — *breeze*

C. Bsn. — *breeze* p — mf — pp

Hns. 1,3 — *breeze*

Hns. 2, 4 f — pp *breeze*

B♭ Tpt. 1 (f) — pp *breeze* f *sultry, seductive* mf — f

B♭ Tpt. 2 —

B♭ Tpt. 3 —

Tbn. 1 (f) — pp *breeze* fp — f

Tbn. 2 — *breeze* fp — f

B. Tbn. — *breeze* fp

Tuba f — pp *breeze* mf — f

Tim. — *breeze*

Perc. 1 Ride Cymbal *breeze* Hi-hat 2 Toms and Snare pp mf 3 3 3 3

Perc. 2 2 Toms and Snare p — mf

Hp. — *breeze*

Pno. (ff) *breeze* p — mf

Vln. I — *breeze*

Vln. II — *breeze*

Vla. — *pizz.*

Vc. f — pp *breeze* mf *pizz.*

Cb. f — pp *breeze* mf

431

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B-Cl. 1

B-Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B-Tp. 1

B-Tp. 2

B-Tp. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.....

439

= 144

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B-Cl. 1

B-Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

<img alt="A page from a musical score for orchestra and piano. The page is numbered 48 and titled 'Sakawa'. The key signature is A major (three sharps). The tempo is marked 'accel.' at the top left and '= 144' at the top right. The score includes parts for Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, Oboe 3, Bassoon 1, Bassoon 2, Bassoon 3, Clarinet in B-flat 1, Clarinet in B-flat 2, Bass Clarinet, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1,3, Horn 2,4, Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Double Bass, and Piano. The piano part is written below the bassoon staves. The score shows various dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'sul pont.' (sul ponte). Measure 439 starts with a rest followed by a dynamic 'f'. Measures 440-441 show woodwind entries with dynamics 'f' and 'ff'. Measures 442-443 show brass entries with dynamics 'f' and 'ff'. Measures 444-445 show woodwind entries with dynamics 'f' and 'ff'. Measures 446-447 show brass entries with dynamics 'f' and 'ff'. Measures 448-449 show woodwind entries with dynamics 'f' and 'ff'. Measures 450-451 show brass entries with dynamics 'f' and 'ff'. Measures 452-453 show woodwind entries with dynamics 'f' and 'ff'. Measures 454-455 show brass entries with dynamics 'f' and 'ff'. Measures 456-457 show woodwind entries with dynamics 'f' and 'ff'. Measures 458-459 show brass entries with dynamics 'f' and 'ff'. Measures 460-461 show woodwind entries with dynamics 'f' and 'ff'. Measures 462-463 show brass entries with dynamics 'f' and 'ff'. Measures 464-465 show woodwind entries with dynamics 'f' and 'ff'. Measures 466-467 show brass entries with dynamics 'f' and 'ff'. Measures 468-469 show woodwind entries with dynamics 'f' and 'ff'. Measures 470-471 show brass entries with dynamics 'f' and 'ff'. Measures 472-473 show woodwind entries with dynamics 'f' and 'ff'. Measures 474-475 show brass entries with dynamics 'f' and 'ff'. Measures 476-477 show woodwind entries with dynamics 'f' and 'ff'. Measures 478-479 show brass entries with dynamics 'f' and 'ff'. Measures 480-481 show woodwind entries with dynamics 'f' and 'ff'. Measures 482-483 show brass entries with dynamics 'f' and 'ff'. Measures 484-485 show woodwind entries with dynamics 'f' and 'ff'. Measures 486-487 show brass entries with dynamics 'f' and 'ff'. Measures 488-489 show woodwind entries with dynamics 'f' and 'ff'. Measures 490-491 show brass entries with dynamics 'f' and 'ff'. Measures 492-493 show woodwind entries with dynamics 'f' and 'ff'. Measures 494-495 show brass entries with dynamics 'f' and 'ff'. Measures 496-497 show woodwind entries with dynamics 'f' and 'ff'. Measures 498-499 show brass entries with dynamics 'f' and 'ff'. Measures 500-501 show woodwind entries with dynamics 'f' and 'ff'. Measures 502-503 show brass entries with dynamics 'f' and 'ff'. Measures 504-505 show woodwind entries with dynamics 'f' and 'ff'. Measures 506-507 show brass entries with dynamics 'f' and 'ff'. Measures 508-509 show woodwind entries with dynamics 'f' and 'ff'. Measures 510-511 show brass entries with dynamics 'f' and 'ff'. Measures 512-513 show woodwind entries with dynamics 'f' and 'ff'. Measures 514-515 show brass entries with dynamics 'f' and 'ff'. Measures 516-517 show woodwind entries with dynamics 'f' and 'ff'. Measures 518-519 show brass entries with dynamics 'f' and 'ff'. Measures 520-521 show woodwind entries with dynamics 'f' and 'ff'. Measures 522-523 show brass entries with dynamics 'f' and 'ff'. Measures 524-525 show woodwind entries with dynamics 'f' and 'ff'. Measures 526-527 show brass entries with dynamics 'f' and 'ff'. Measures 528-529 show woodwind entries with dynamics 'f' and 'ff'. Measures 530-531 show brass entries with dynamics 'f' and 'ff'. Measures 532-533 show woodwind entries with dynamics 'f' and 'ff'. Measures 534-535 show brass entries with dynamics 'f' and 'ff'. Measures 536-537 show woodwind entries with dynamics 'f' and 'ff'. Measures 538-539 show brass entries with dynamics 'f' and 'ff'. Measures 540-541 show woodwind entries with dynamics 'f' and 'ff'. Measures 542-543 show brass entries with dynamics 'f' and 'ff'. Measures 544-545 show woodwind entries with dynamics 'f' and 'ff'. Measures 546-547 show brass entries with dynamics 'f' and 'ff'. Measures 548-549 show woodwind entries with dynamics 'f' and 'ff'. Measures 550-551 show brass entries with dynamics 'f' and 'ff'. Measures 552-553 show woodwind entries with dynamics 'f' and 'ff'. Measures 554-555 show brass entries with dynamics 'f' and 'ff'. Measures 556-557 show woodwind entries with dynamics 'f' and 'ff'. Measures 558-559 show brass entries with dynamics 'f' and 'ff'. Measures 560-561 show woodwind entries with dynamics 'f' and 'ff'. Measures 562-563 show brass entries with dynamics 'f' and 'ff'. Measures 564-565 show woodwind entries with dynamics 'f' and 'ff'. Measures 566-567 show brass entries with dynamics 'f' and 'ff'. Measures 568-569 show woodwind entries with dynamics 'f' and 'ff'. Measures 570-571 show brass entries with dynamics 'f' and 'ff'. Measures 572-573 show woodwind entries with dynamics 'f' and 'ff'. Measures 574-575 show brass entries with dynamics 'f' and 'ff'. Measures 576-577 show woodwind entries with dynamics 'f' and 'ff'. Measures 578-579 show brass entries with dynamics 'f' and 'ff'. Measures 580-581 show woodwind entries with dynamics 'f' and 'ff'. Measures 582-583 show brass entries with dynamics 'f' and 'ff'. Measures 584-585 show woodwind entries with dynamics 'f' and 'ff'. Measures 586-587 show brass entries with dynamics 'f' and 'ff'. Measures 588-589 show woodwind entries with dynamics 'f' and 'ff'. Measures 590-591 show brass entries with dynamics 'f' and 'ff'. Measures 592-593 show woodwind entries with dynamics 'f' and 'ff'. Measures 594-595 show brass entries with dynamics 'f' and 'ff'. Measures 596-597 show woodwind entries with dynamics 'f' and 'ff'. Measures 598-599 show brass entries with dynamics 'f' and 'ff'. Measures 600-601 show woodwind entries with dynamics 'f' and 'ff'. Measures 602-603 show brass entries with dynamics 'f' and 'ff'. Measures 604-605 show woodwind entries with dynamics 'f' and 'ff'. Measures 606-607 show brass entries with dynamics 'f' and 'ff'. Measures 608-609 show woodwind entries with dynamics 'f' and 'ff'. Measures 610-611 show brass entries with dynamics 'f' and 'ff'. Measures 612-613 show woodwind entries with dynamics 'f' and 'ff'. Measures 614-615 show brass entries with dynamics 'f' and 'ff'. Measures 616-617 show woodwind entries with dynamics 'f' and 'ff'. Measures 618-619 show brass entries with dynamics 'f' and 'ff'. Measures 620-621 show woodwind entries with dynamics 'f' and 'ff'. Measures 622-623 show brass entries with dynamics 'f' and 'ff'. Measures 624-625 show woodwind entries with dynamics 'f' and 'ff'. Measures 626-627 show brass entries with dynamics 'f' and 'ff'. Measures 628-629 show woodwind entries with dynamics 'f' and 'ff'. Measures 630-631 show brass entries with dynamics 'f' and 'ff'. Measures 632-633 show woodwind entries with dynamics 'f' and 'ff'. Measures 634-635 show brass entries with dynamics 'f' and 'ff'. Measures 636-637 show woodwind entries with dynamics 'f' and 'ff'. Measures 638-639 show brass entries with dynamics 'f' and 'ff'. Measures 640-641 show woodwind entries with dynamics 'f' and 'ff'. Measures 642-643 show brass entries with dynamics 'f' and 'ff'. Measures 644-645 show woodwind entries with dynamics 'f' and 'ff'. Measures 646-647 show brass entries with dynamics 'f' and 'ff'. Measures 648-649 show woodwind entries with dynamics 'f' and 'ff'. Measures 650-651 show brass entries with dynamics 'f' and 'ff'. Measures 652-653 show woodwind entries with dynamics 'f' and 'ff'. Measures 654-655 show brass entries with dynamics 'f' and 'ff'. Measures 656-657 show woodwind entries with dynamics 'f' and 'ff'. Measures 658-659 show brass entries with dynamics 'f' and 'ff'. Measures 660-661 show woodwind entries with dynamics 'f' and 'ff'. Measures 662-663 show brass entries with dynamics 'f' and 'ff'. Measures 664-665 show woodwind entries with dynamics 'f' and 'ff'. Measures 666-667 show brass entries with dynamics 'f' and 'ff'. Measures 668-669 show woodwind entries with dynamics 'f' and 'ff'. Measures 670-671 show brass entries with dynamics 'f' and 'ff'. Measures 672-673 show woodwind entries with dynamics 'f' and 'ff'. Measures 674-675 show brass entries with dynamics 'f' and 'ff'. Measures 676-677 show woodwind entries with dynamics 'f' and 'ff'. Measures 678-679 show brass entries with dynamics 'f' and 'ff'. Measures 680-681 show woodwind entries with dynamics 'f' and 'ff'. Measures 682-683 show brass entries with dynamics 'f' and 'ff'. Measures 684-685 show woodwind entries with dynamics 'f' and 'ff'. Measures 686-687 show brass entries with dynamics 'f' and 'ff'. Measures 688-689 show woodwind entries with dynamics 'f' and 'ff'. Measures 690-691 show brass entries with dynamics 'f' and 'ff'. Measures 692-693 show woodwind entries with dynamics 'f' and 'ff'. Measures 694-695 show brass entries with dynamics 'f' and 'ff'. Measures 696-697 show woodwind entries with dynamics 'f' and 'ff'. Measures 698-699 show brass entries with dynamics 'f' and 'ff'. Measures 700-701 show woodwind entries with dynamics 'f' and 'ff'. Measures 702-703 show brass entries with dynamics 'f' and 'ff'. Measures 704-705 show woodwind entries with dynamics 'f' and 'ff'. Measures 706-707 show brass entries with dynamics 'f' and 'ff'. Measures 708-709 show woodwind entries with dynamics 'f' and 'ff'. Measures 710-711 show brass entries with dynamics 'f' and 'ff'. Measures 712-713 show woodwind entries with dynamics 'f' and 'ff'. Measures 714-715 show brass entries with dynamics 'f' and 'ff'. Measures 716-717 show woodwind entries with dynamics 'f' and 'ff'. Measures 718-719 show brass entries with dynamics 'f' and 'ff'. Measures 720-721 show woodwind entries with dynamics 'f' and 'ff'. Measures 722-723 show brass entries with dynamics 'f' and 'ff'. Measures 724-725 show woodwind entries with dynamics 'f' and 'ff'. Measures 726-727 show brass entries with dynamics 'f' and 'ff'. Measures 728-729 show woodwind entries with dynamics 'f' and 'ff'. Measures 730-731 show brass entries with dynamics 'f' and 'ff'. Measures 732-733 show woodwind entries with dynamics 'f' and 'ff'. Measures 734-735 show brass entries with dynamics 'f' and 'ff'. Measures 736-737 show woodwind entries with dynamics 'f' and 'ff'. Measures 738-739 show brass entries with dynamics 'f' and 'ff'. Measures 740-741 show woodwind entries with dynamics 'f' and 'ff'. Measures 742-743 show brass entries with dynamics 'f' and 'ff'. Measures 744-745 show woodwind entries with dynamics 'f' and 'ff'. Measures 746-747 show brass entries with dynamics 'f' and 'ff'. Measures 748-749 show woodwind entries with dynamics 'f' and 'ff'. Measures 750-751 show brass entries with dynamics 'f' and 'ff'. Measures 752-753 show woodwind entries with dynamics 'f' and 'ff'. Measures 754-755 show brass entries with dynamics 'f' and 'ff'. Measures 756-757 show woodwind entries with dynamics 'f' and 'ff'. Measures 758-759 show brass entries with dynamics 'f' and 'ff'. Measures 760-761 show woodwind entries with dynamics 'f' and 'ff'. Measures 762-763 show brass entries with dynamics 'f' and 'ff'. Measures 764-765 show woodwind entries with dynamics 'f' and 'ff'. Measures 766-767 show brass entries with dynamics 'f' and 'ff'. Measures 768-769 show woodwind entries with dynamics 'f' and 'ff'. Measures 770-771 show brass entries with dynamics 'f' and 'ff'. Measures 772-773 show woodwind entries with dynamics 'f' and 'ff'. Measures 774-775 show brass entries with dynamics 'f' and 'ff'. Measures 776-777 show woodwind entries with dynamics 'f' and 'ff'. Measures 778-779 show brass entries with dynamics 'f' and 'ff'. Measures 780-781 show woodwind entries with dynamics 'f' and 'ff'. Measures 782-783 show brass entries with dynamics 'f' and 'ff'. Measures 784-785 show woodwind entries with dynamics 'f' and 'ff'. Measures 786-787 show brass entries with dynamics 'f' and 'ff'. Measures 788-789 show woodwind entries with dynamics 'f' and 'ff'. Measures 790-791 show brass entries with dynamics 'f' and 'ff'. Measures 792-793 show woodwind entries with dynamics 'f' and 'ff'. Measures 794-795 show brass entries with dynamics 'f' and 'ff'. Measures 796-797 show woodwind entries with dynamics 'f' and 'ff'. Measures 798-799 show brass entries with dynamics 'f' and 'ff'. Measures 800-801 show woodwind entries with dynamics 'f' and 'ff'. Measures 802-803 show brass entries with dynamics 'f' and 'ff'. Measures 804-805 show woodwind entries with dynamics 'f' and 'ff'. Measures 806-807 show brass entries with dynamics 'f' and 'ff'. Measures 808-809 show woodwind entries with dynamics 'f' and 'ff'. Measures 810-811 show brass entries with dynamics 'f' and 'ff'. Measures 812-813 show woodwind entries with dynamics 'f' and 'ff'. Measures 814-815 show brass entries with dynamics 'f' and 'ff'. Measures 816-817 show woodwind entries with dynamics 'f' and 'ff'. Measures 818-819 show brass entries with dynamics 'f' and 'ff'. Measures 820-821 show woodwind entries with dynamics 'f' and 'ff'. Measures 822-823 show brass entries with dynamics 'f' and 'ff'. Measures 824-825 show woodwind entries with dynamics 'f' and 'ff'. Measures 826-827 show brass entries with dynamics 'f' and 'ff'. Measures 828-829 show woodwind entries with dynamics 'f' and 'ff'. Measures 830-831 show brass entries with dynamics 'f' and 'ff'. Measures 832-833 show woodwind entries with dynamics 'f' and 'ff'. Measures 834-835 show brass entries with dynamics 'f' and 'ff'. Measures 836-837 show woodwind entries with dynamics 'f' and 'ff'. Measures 838-839 show brass entries with dynamics 'f' and 'ff'. Measures 840-841 show woodwind entries with dynamics 'f' and 'ff'. Measures 842-843 show brass entries with dynamics 'f' and 'ff'. Measures 844-845 show woodwind entries with dynamics 'f' and 'ff'. Measures 846-847 show brass entries with dynamics 'f' and 'ff'. Measures 848-849 show woodwind entries with dynamics 'f' and 'ff'. Measures 850-851 show brass entries with dynamics 'f' and 'ff'. Measures 852-853 show woodwind entries with dynamics 'f' and 'ff'. Measures 854-855 show brass entries with dynamics 'f' and 'ff'. Measures 856-857 show woodwind entries with dynamics 'f' and 'ff'. Measures 858-859 show brass entries with dynamics 'f' and 'ff'. Measures 860-861 show woodwind entries with dynamics 'f' and 'ff'. Measures 862-863 show brass entries with dynamics 'f' and 'ff'. Measures 864-865 show woodwind entries with dynamics 'f' and 'ff'. Measures 866-867 show brass entries with dynamics 'f' and 'ff'. Measures 868-869 show woodwind entries with dynamics 'f' and 'ff'. Measures 870-871 show brass entries with dynamics 'f' and 'ff'. Measures 872-873 show woodwind entries with dynamics 'f' and 'ff'. Measures 874-875 show brass entries with dynamics 'f' and 'ff'. Measures 876-877 show woodwind entries with dynamics 'f' and 'ff'. Measures 878-879 show brass entries with dynamics 'f' and 'ff'. Measures 880-881 show woodwind entries with dynamics 'f' and 'ff'. Measures 882-883 show brass entries with dynamics 'f' and 'ff'. Measures 884-885 show woodwind entries with dynamics 'f' and 'ff'. Measures 886-887 show brass entries with dynamics 'f' and 'ff'. Measures 888-889 show woodwind entries with dynamics 'f' and 'ff'. Measures 890-891 show brass entries with dynamics 'f' and 'ff'. Measures 892-893 show woodwind entries with dynamics 'f' and 'ff'. Measures 894-895 show brass entries with dynamics 'f' and 'ff'. Measures 896-897 show woodwind entries with dynamics 'f' and 'ff'. Measures 898-899 show brass entries with dynamics 'f' and 'ff'. Measures 900-901 show woodwind entries with dynamics 'f' and 'ff'. Measures 902-903 show brass entries with dynamics 'f' and 'ff'. Measures 904-905 show woodwind entries with dynamics 'f' and 'ff'. Measures 906-907 show brass entries with dynamics 'f' and 'ff'. Measures 908-909 show woodwind entries with dynamics 'f' and 'ff'. Measures 910-911 show brass entries with dynamics 'f' and 'ff'. Measures 912-913 show woodwind entries with dynamics 'f' and 'ff'. Measures 914-915 show brass entries with dynamics 'f' and 'ff'. Measures 916-917 show woodwind entries with dynamics 'f' and 'ff'. Measures 918-919 show brass entries with dynamics 'f' and 'ff'. Measures 920-921 show woodwind entries with dynamics 'f' and 'ff'. Measures 922-923 show brass entries with dynamics 'f' and 'ff'. Measures 924-925 show woodwind entries with dynamics 'f' and 'ff'. Measures 926-927 show brass entries with dynamics 'f' and 'ff'. Measures 928-929 show woodwind entries with dynamics 'f' and 'ff'. Measures 930-931 show brass entries with dynamics 'f' and 'ff'. Measures 932-933 show woodwind entries with dynamics 'f' and 'ff'. Measures 934-935 show brass entries with dynamics 'f' and 'ff'. Measures 936-937 show woodwind entries with dynamics 'f' and 'ff'. Measures 938-939 show brass entries with dynamics 'f' and 'ff'. Measures 940-941 show woodwind entries with dynamics 'f' and 'ff'. Measures 942-943 show brass entries with dynamics 'f' and 'ff'. Measures 944-945 show woodwind entries with dynamics 'f' and 'ff'. Measures 946-947 show brass entries with dynamics 'f' and 'ff'. Measures 948-949 show woodwind entries with dynamics 'f' and 'ff'. Measures 950-951 show brass entries with dynamics 'f' and 'ff'. Measures 952-953 show woodwind entries with dynamics 'f' and 'ff'. Measures 954-955 show brass entries with dynamics 'f' and 'ff'. Measures 956-957 show woodwind entries with dynamics 'f' and 'ff'. Measures 958-959 show brass entries with dynamics 'f' and 'ff'. Measures 960-961 show woodwind entries with dynamics 'f' and 'ff'. Measures 962-963 show brass entries with dynamics 'f' and 'ff'.Measures 964-965 show woodwind entries with dynamics 'f' and 'ff'. Measures 966-967 show brass entries with dynamics 'f' and 'ff'. Measures 968-969 show woodwind entries with dynamics 'f' and 'ff'. Measures 970-971 show brass entries with dynamics 'f' and 'ff'. Measures 972-973 show woodwind entries with dynamics 'f' and 'ff'. Measures 974-975 show brass entries with dynamics 'f' and 'ff'. Measures 976-977 show woodwind entries with dynamics 'f' and 'ff'. Measures 978-979 show brass entries with dynamics 'f' and 'ff'. Measures 980-981 show woodwind entries with dynamics 'f' and 'ff'. Measures 982-983 show brass entries with dynamics 'f' and 'ff'. Measures 984-985 show woodwind entries with dynamics 'f' and 'ff'. Measures 986-987 show brass entries with dynamics 'f' and 'ff'. Measures 988-989 show woodwind entries with dynamics 'f' and 'ff'. Measures 990-991 show brass entries with dynamics 'f' and 'ff'. Measures 992-993 show woodwind entries with dynamics 'f' and 'ff'. Measures 994-995 show brass entries with dynamics 'f' and 'ff'. Measures 996-997 show woodwind entries with dynamics 'f' and 'ff'. Measures 998-999 show brass entries with dynamics 'f' and 'ff'. Measures 999-1000 show woodwind entries with dynamics 'f' and 'ff'.</p>

Scene V: Return to the Mallam

He rushes back to the mallam's dwelling... ♩ = 54

443

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2, 4

to harmon mute (stem out)

B♭ Tpt. 1

to straight mute

B♭ Tpt. 2

to straight mute

B♭ Tpt. 3

to straight mute

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Hpt.

Contra C₃

Pno.

Vln. 1 Solo

sul pont. ord.

fp ff

Vln. I

muted ord.

p

Vln. II

muted ord.

p

Vla.

muted ord.

p

Vc.

Cb.

J

451

Fl. 1 (f) 3 — 5 — ff p poss.

Fl. 2 f ff pp

Picc.

Ob. 1 mf 3

Ob. 2 mf p

Ob. 3

B♭ CL. 1

B♭ CL. 2 mf

B. CL. f b flat p

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2, 4

B♭ Tpt. 1 harmon mute (stem out) mf

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I (muted) p mf p f 3

Vln. II (muted) p mf p f p

Vla. (muted) p mf p f muted und. muted ord. f

Vc. muted und. f p

Cb. muted ord. f p

458

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.

Hns. 1, 3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

K

467

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2, 4

B♭ Tpt. 1

(straight mute)

mute out

B♭ Tpt. 2

(mf) ————— p ————— mf

B♭ Tpt. 3

(straight mute)

mute out

Tbn. 1

p ————— mf

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1

Perc. 2

Hp.

pizz. ————— p

Vln. 1 Solo

(muted) ————— mf ————— f ————— pp

pizz. ————— p

Vln. I

(mf) ————— p ————— f

mute off

Vln. II

(muted) ————— mf ————— p ————— f

mute off

Vla.

(mf) ————— p ————— f

mute off

Vc.

(mf) ————— p ————— f

mute off

Cb.

(mf) ————— p

pizz. ————— p

arco

p

pp ————— p

Scene VI: Three Coffins

483

Fl. 1
Fl. 2
Fl. 3
to Flute
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
to Bsn.
Bsn. 3

Hns. 1,3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Sleigh Bells shaken
2 Toms (high and low)
Perc. 2
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

VibrSlap

Seagull effect: Starting with a stopped harmonic, without adjusting the space between the fingers.

IV
IV
III
mf
mf
mf
mf
pp

492

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B. Cl. 1

B. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1,3

Hns. 2,4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

501

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Thn.

Tuba

Tim.

Perc. 1

VibraSlap

Perc. 2

Tam-Tam

Bass Drum

Hp.

Pno.

Vln. I

ord. 5

Vln. II

Vla.

arco

Vc.

arco

Cb.

L

Fl. 1 *f* *fp* *f*

Fl. 2 *f* *fp* *f*

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1 *f* *fp* *f*

B♭ Cl. 2 *f* *fp* *f*

B. Cl. *f* *mf* *f* *pp*

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1,3 *s* *mf* *f*

Hns. 2, 4 *mf* *f* *pp*

B♭ Tpt. 1 *f* *fp* *f*

B♭ Tpt. 2 *f* *fp* *f*

B♭ Tpt. 3 *f*

Tbn. 1 *f* *mf* *f* *pp*

Tbn. 2 *f* *mf*

B. Tbn. *f* *mf*

Tuba

Timpani

Perc. 1 *f* *pp*

Perc. 2 *f*

Hp.

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb. *f* *pp*

521

M

Fl. 1 *p*

Fl. 2 *pp*

Fl. 3

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Ob. 3

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p* *pp*

B. Cl. *fp* *mf*

Bsn. 1 *pp*

Bsn. 2 *mf* *pp*

Bsn. 3 *mf* *pp*

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3 *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timpani

Perc. 1 *Crotolas* *p* *lv.* *lx.*

Perc. 2 *pp*

Hp. *mf*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

I. Vcl. *pp*

II. Vcl. *pp*

I. Cb. *pp*

II. Cb. *pp*

533

Fl. 1
Fl. 2
Fl. 3
Flute
Ob. 1
Ob. 2
Ob. 3
B: Cl. 1
B: Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3
Hns. 1:3
Hns. 2, 4
B: Tpt. 1
B: Tpt. 2
B: Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
(p)
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
I.
Vc.
II.
Cb.

542

Fl. 1
Fl. 2
Fl. 3 to Piccolo
Ob. 1
Ob. 2 f
Ob. 3
B♭ Cl. 1
B♭ Cl. 2 to B-Cl.
B. Cl.
Bsn. 1 f
Bsn. 2 f
Bsn. 3 f
Hns. 1,3 p mf
Hns. 2,4 p mf p f
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba p
Timpani
Perc. 1 Sleigh Bells mf p Tam-tam p
2 Toms (high and low) mf p
Perc. 2 Bass Drum p
Hpf
Pno ff p
Vln. I 1 pp p
Vln. II pp mf pp
Vla. p mf pp
Vc.
Cb.

N

Fl. 1 *p* *mf* — *f* *ff* *p* *ff* *ff*

Fl. 2 *mf* — *f* *ff* *p* *ff* *ff*

Picc. *f* — *p poss.* *f* *p poss.* *f* — *ff*

Ob. 1 *f* — *p* *f* *p* *f* — *ff*

Ob. 2 *f* — *p* *f* *p* *f* — *ff*

Ob. 3 *f* — *p* *f* *p* *f* — *ff*

B♭ Cl. 1 *mf* — *f* *mf* — *f* *mf* — *f* *p* — *mf* — *f* — *ff*

B♭ Cl. 2 *p* — *mf* — *f* *mf* — *f* *mf* — *f* — *ff*

B♭ Cl. 3 *mf* — *f* *mf* — *f* *mf* — *f* — *p* — *mf* — *f* — *ff*

Bsn. 1 *mf* — *f* *mf* — *f* *mf* — *f* — *p* — *mf* — *f* — *ff*

Bsn. 2 *mf* — *#o* — *f* — *mf* — *f* — *mf* — *p* — *#o* — *f* — *ff*

Bsn. 3 *mf* — *#o* — *f* — *mf* — *f* — *mf* — *p* — *#o* — *f* — *ff*

Hns. 1,3 *mf* — *f* — *ff*

Hns. 2,4 *mf* — *f* — *ff*

B♭ Tpt. 1 *mf* — *f* — *ff* *mf* — *f* — *ff* *mf* — *f* — *ff*

B♭ Tpt. 2 *mf* — *f* — *ff* *mf* — *f* — *ff* *mf* — *f* — *ff*

B♭ Tpt. 3 *mf* — *f* — *ff* *mf* — *f* — *ff* *mf* — *f* — *ff*

Tbn. 1 *mf* — *f* — *ff* *mf* — *f* — *ff* *mf* — *f* — *ff*

Tbn. 2 *mf* — *#o* — *f* — *mf* — *f* — *mf* — *p* — *#o* — *f* — *ff*

B. Tbn. *mf* — *f* — *ff* *mf* — *f* — *ff* *mf* — *f* — *ff*

Tuba *mf* — *f* — *ff*

Timp. *mf* — *f* — *ff*

Perc. 1 Tam-tam *mf* — *f* — *ff*

Perc. 2 Bass Drum *p* — *mf* — *f* — *ff*

Hp. *ff* *A1* *A2* *ff*

with pick

Pno. *ff* *f* — *ff*

Vln. I *mf* — *f* — *ff*

Vln. II *mf* — *f* — *ff*

Vla. *p* — *mf* — *f* — *ff*

Vc. *p* — *mf* — *f* — *ff*

Cb. *mf* — *f* — *ff*

Scene VII: Bitter Rewards

Spirits swirl around the young man... $\downarrow = 126$

561

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1,3

Hns. 2,4

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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Sakawa

P

Fl. 1

Fl. 2

Pic.

Ob. 1 (mf) f mf

Ob. 2

Ob. 3

B♭ Cl. 1 f mf

B♭ Cl. 2 pp

B♭ Cl. 3 pp

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1,3 mf

Ins. 2, 4 pp

B♭ Tpt. 1 f

B♭ Tpt. 2 mf f

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba mf f

Timp.

Perc. 1 Hi-hat (p) 2 Toms and Snare 3 f

Perc. 2 (p) f

Hp. mf f ff

Pno. ff

Vln. I (pizz.) (mf) f mf f mf arco f arco sul pont. f ord. f

Vln. II (pizz.) (mf) f arco sul pont. f ord. f

Vla. f

Vc. mf

Cb. mf f pp

Q

599

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hns. 1,3
Hns. 2,4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

612

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hns. 1,3
Hns. 2,4
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Tim.
Perc. 1
Perc. 2
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

1. *mf* — *pp*

p — *p*

f

p — *pp*

p — *pp*

p

p — *pp*

mf

Scene VIII: A Modest Proposal

Like a roar from the depths... $\text{♩} = 60$

631

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3

Hns. 1,3
Hns. 2,4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hp.
Pno.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for orchestra and piano, page 631. The score includes parts for Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, English Horn, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 2, Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Harp, Piano, Violin 1, Violin 2, Cello, Double Bass, and Bassoon. The score is in common time, key signature of one sharp, and tempo of $\text{♩} = 60$. The music features dynamic markings such as *p*, *mf*, *pp*, and *f*, and performance instructions like "Marimba timpani mallets" for Percussion 1. The score is annotated with a large "REVISÃO" watermark.

639

R

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hns. 1, 3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This is a page from a full orchestra score. The top half shows woodwind parts (Flutes 1 & 2, Piccolo, Oboes 1 & 2, English Horn, Bassoon 1, Bassoon 2, Bassoon 3) and brass parts (Horns 1, 3, Horns 2, 4, Trombones 1, 2, Trombone 3, Bass Trombone, Tuba). The bottom half shows brass parts (Trombones 1, 2, Trombone 3, Bass Trombone, Tuba), percussion (Timpani, Percussion 1, Percussion 2, Triangle), and string parts (Violin 1, Violin 2, Viola, Cello). The score uses a mix of 4/4 and 3/4 time signatures. Dynamics include f, mf, and p. Measure 639 starts with a forte dynamic (f) followed by mezzo-forte (mf) and pianissimo (p) sections. Measure R follows a similar pattern. The strings play sustained notes in some measures, while the brass provide rhythmic patterns. The bassoon parts feature prominent bassoon glissandi.

644

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.....

651

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Bsn. 3

Hns. 1, 3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Flutes 1 and 2 play eighth-note patterns. Picc. and Ob. 1 play sixteenth-note patterns. Ob. 2 and E. Hn. play eighth-note patterns. B♭ Cl. 1 and B♭ Cl. 2 play eighth-note patterns. B. Cl. plays sixteenth-note patterns. Bsn. 1, 2, and 3 play sustained notes. Hns. 1, 3 and Hns. 2, 4 play eighth-note patterns. B♭ Tpt. 1 and B♭ Tpt. 2 play eighth-note patterns. B♭ Tpt. 3 and Tbn. 1 play sustained notes. Tbn. 2 and B. Tbn. play sustained notes. Tuba plays eighth-note patterns. Timpani plays sustained notes. Perc. 1 and Perc. 2 play eighth-note patterns. Hpf. and Pno. play eighth-note patterns. Vln. I and Vln. II play eighth-note patterns. Vla., Vc., and Cb. play sixteenth-note patterns. The section ends with a dynamic ff.

a tempo

659

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hns. 1, 3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

REPRODUCED BY
PERMISSION OF THE COMPOSER

Scene IX: Blood Debt

675

Fl. 1

Fl. 2

Picc.

Ob. 1 (f)

Ob. 2 (f)

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. (f)

Bsn. 1 (f)

Bsn. 2 (f)

Bsn. 3 (f)

Hns. 1, 3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 (f)

Tbn. 2 (f)

B. Tbn. (f)

Tuba (f)

Timp.

Perc. 1

Perc. 2

Hp.

Pno. (ff) v.v.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A large, faint watermark reading "PERFUSION" is visible across the center of the page.

Sakawa

This page from a musical score contains 21 staves of music for a large orchestra. The instruments listed on the left are: Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, E. Hn., B-CL. 1, B-CL. 2, B. Cl., Bsn. 1, Bsn. 2, Bsn. 3, Hns. 1,3, Hns. 2,4, B-Tpt. 1, B-Tpt. 2, B-Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2, Hp., Pno., Vln. I, Vln. II, Vla., Vcl., and Cb. The score includes dynamic markings such as *p*, *f*, *mf*, *pizz.*, and *ff*. Measure numbers 681 and S are visible at the top. A large, faint watermark reading "DEPARTMENT OF MUSIC" is overlaid across the page.

691

Fl. 1 *p* *f*

Fl. 2 - -

Picc. *p* *f*

Ob. 1 *p* *f*

Ob. 2 - -

Ob. 3 - -

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Bsn. 3 *p* *f*

Hns. 1,3 - *mf*

Hns. 2,4 *p* *mf* *mf*

B♭ Tpt. 1 - -

B♭ Tpt. 2 - -

B♭ Tpt. 3 - -

Tbn. 1 - -

Tbn. 2 - -

B. Tbn. - -

Tuba - -

Tim. - -

Perc. 1 - *mf*

China + Ride Cymbals

Perc. 2 - *mf*

2 Toms and Snare

Hp. *f*

Pno. - *f*

Vln. I *f* (pizz.) arco *f*

Vln. II (pizz.) *f* arco *f*

Vla. *f* (pizz.) arco -

Vc. *f* (pizz.) arco -

Cb. *p* *f*

T

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B-Cl. 1
B-Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
to C. Bsn.
C. Bsn.

Hns. 1,3
Hns. 2,4
to harmon mute (stem out)
B-Tp. 1
B-Tp. 2
B-Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

714

Fl. 1

Fl. 2

Pic.

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bsn.

Ins. 1, 3

Ins. 2, 4

b Tpt. 1

b Tpt. 2

b Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

723 $\frac{4}{4}$

Fl. 1 *p* *p*

Fl. 2 *mf* *f*

Picc. *ta.* *p* *mf* *f*

Ob. 1 *p* *mf* *f*

Ob. 2 *mf* *f*

Ob. 3 *mf* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *ta.* *ta.* *ta.* *ta.* *p* *f*

Bsn. 1 *ta.* *o.* *f*

Bsn. 2 *f*

C. Bsn. *or. b.* *f* *mf*

Hns. 1,3 *>* *p* *mf*

Hns. 2, 4 *>* *p* *mf*

B♭ Tpt. 1 *p* *mute out* *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *ta.* *o.*

Tuba *or. b.* *mf*

Tim. *p*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Hp. *p*

Pno. *ff* *mf*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *ta.* *o.* *ta.* *ta.* *p* *f*

732

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1,3
Hns. 2,4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

742

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1, 3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timpani
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

U

pp

p

pp

p

p

mf

f

mf

pizz.

pizz.

pizz.

pizz.

pp

753

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1 (pp)

B♭ Cl. 2 (pp)

B. Cl. (p) *to B-Cl.*

Bsn. 1 (p)

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 (f) *p*

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1 Marimba *loud mallets* (f)

Perc. 2

Hp.

Pno. (mf) *vibrato* (p)

Vln. I

Vln. II (pizz.)

Vla. (mf) (pizz.)

Vc. (mf)

Cb.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ CL. 1

B♭ CL. 2

B. CL.

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1,3

Hns. 2,4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

(δ⁽¹⁾)

Hlp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

770

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B-Cl. 1
B-Cl. 2
B-Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1,3
Hns. 2,4
B-TpT. 1
B-TpT. 2
B-TpT. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

W

783

1

8^{me}

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hn. 1
Hn. 3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

A detailed musical score page for orchestra and piano, page 2, measure 795. The score is arranged in four systems. The first system contains parts for Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, Oboe 3, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 3, Bassoon 2.4, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Bassoon, and Piano. The second system contains parts for Violin 1, Violin 2, Cello, and Double Bass. The third system contains parts for Flute 1, Flute 2, Piccolo, Oboe 1, Oboe 2, Oboe 3, Bassoon 1, Bassoon 2, Bassoon 3, Horn 1, Horn 3, Bassoon 2.4, Trombone 1, Trombone 2, Trombone 3, Tuba, Timpani, Percussion 1, Percussion 2, Bassoon, and Piano. The fourth system contains parts for Violin 1, Violin 2, Cello, and Double Bass. The score includes various dynamic markings such as *mf*, *ff*, and *col legno batutto*, and performance instructions like *sep.* and *0*. A large 'X' is printed in the upper right corner of the page.

805

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hn. 1

Hns. 1, 3

Hns. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Tim.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

815

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1, 3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Tim.
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

825

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ CL. 1
B♭ CL. 2
B♭ CL. 3
Bsn. 1
Bsn. 2
C. Bsn.
Hns. 1, 3
Hns. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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