

**Sakawa**  
for orchestra  
(2020)

PERUSAL ONLY

**Jens Ibsen**

## Instrumentation:

3 Flutes (3<sup>rd</sup> doubling Piccolo)  
3 Oboes (3<sup>rd</sup> doubling on English Horn)  
3 Clarinets in B $\flat$  (3<sup>rd</sup> doubling Bass Clarinet)  
3 Bassoons (3<sup>rd</sup> doubling Contrabassoon)

4 Horns in F  
3 Trumpets in B $\flat$   
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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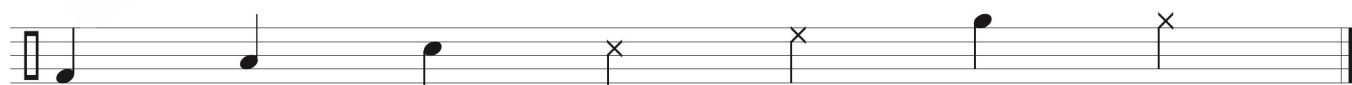
- **Scene V:** The young man goes to the *mallam* again, hoping to further increase his riches. He is told to bring his two best friends to a location in the jungle outside the city at midnight. They must each spend the night in a coffin. When they awake, one of them will have been sacrificed. The young 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 *kayayei*, 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.

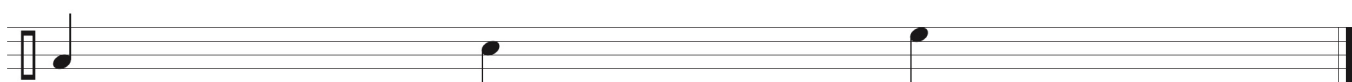
Scene IV calls for the first percussionist to play three differently sized bottles with low, medium, and high pitches. The percussion clefs used in this scene as well as scenes VI (Perc. 2 only), VII, and IX are below:

Perc. I:



A musical staff for Percussion I with a C-clef. It contains seven notes: a quarter note on the first line (labeled 'low bottle'), a quarter note on the second line (labeled 'mid. bottle'), a quarter note on the third line (labeled 'high bottle'), a quarter note on the fourth line with an 'x' above it (labeled 'ride cymbal'), a quarter note on the fifth line with an 'x' above it (labeled 'china cymbal'), a quarter note on the first space (labeled 'hi-hat open'), and a quarter note on the second space with an 'x' above it (labeled 'hi-hat closed').

Perc. II:



A musical staff for Percussion II with a C-clef. It contains three notes: a quarter note on the first line (labeled 'low tom'), a quarter note on the third line (labeled 'high tom'), and a quarter note on the first space (labeled 'snare').

# 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)  
Oboe 1  
Oboe 2  
Oboe 3 (doubling on English Horn)  
Clarinet in B $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  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 $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  3  
Trombone 1  
Trombone 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Harp  
Piano  
Violin I  
Violin II  
Viola  
Cello  
Contrabass





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

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*f*

*mf*

*p*

*pp*

*sfz*

straight mute

mute out

colla flate

*mf*

*p*

*pp*

*f*

*mf*

*pizz.*

*pizz.*

*pizz.*

*mf*

*mf*

*mf*



This page of the musical score, titled "Sakawa", is page 5 of the document. It features a large, diagonal watermark reading "PERUSAL ONLY". The score is arranged in a standard orchestral format with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both starting with a forte (*f*) dynamic and transitioning to pianissimo (*pp*) later in the piece.
- Piccolo:** Picc., starting with *pp* and then *f*.
- Oboes:** Ob. 1, Ob. 2, and Ob. 3, with dynamics ranging from *mf* to *f*.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2, both starting with *f* and transitioning to *pp*.
- Bassoon:** B. Cl., starting with *f* and *p*.
- Bassoons:** Bsn. 1 and Bsn. 2, both starting with *pp*.
- Contrabassoon:** C. Bsn., starting with *pp*.
- Horns:** Hns. 1-3 and Hns. 2, 4, with dynamics including *pp*, *mf*, and *f*.
- Trumpets:** B♭ Tpt. 1, B♭ Tpt. 2, and B♭ Tpt. 3, with dynamics including *f*.
- Trombones:** Tbn. 1, Tbn. 2, and B. Tbn., all of which are silent on this page.
- Tuba:** Tuba, silent on this page.
- Timpani:** Timp., with dynamics including *mf*.
- Percussion:** Perc. 1 and Perc. 2, both silent on this page.
- Harp:** Harp, silent on this page.
- Piano:** Pno., starting with *f*.
- Violins:** Vln. I and Vln. II, with dynamics including *p* and *f*.
- Viola:** Vla., starting with *p*.
- Violoncello:** Vc., starting with *f*.
- Contrabass:** Cb., starting with *f*.

39

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. Cl. 2

Bs. 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

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

to E. Ho.

mf

p

f

pp

3







67

Fl. 1 *f*

Fl. 2 *f*

Picc.

Ob. 1 *f*

Ob. 2 *f*

E. Hrn.

B. Cl. 1 *mf* *f*

B. Cl. 2 *f*

B. Cl. *mf* *f*

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4

B. Tpt. 1 *f*

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp. *mf* *f*

Perc. 1 *mf* *f* Marimba

Perc. 2

Hp. *mf* *f*

Pno. *mf*

Vln. I (a3) (sul tasto) *mf* *pp* *f* *ord.* *tutti div.*

Vln. II (a3) (sul tasto) *p* *pp* *f* *ord.* *tutti div.*

Vla. (a3) (sul tasto) *p* *pp* *f* *ord.*

Vc. *mf* *f*

Cb. *mf* *f*

This page of the musical score, titled "Sakawa", is page 11. It features a large ensemble of instruments. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E. Hrn.), Bass Clarinet 1 (B♭ Cl. 1), Bass Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bsn.). The brass section consists of Horns 1-3 (Hns. 1-3), Horns 2-4 (Hns. 2-4), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Trumpet 3 (B♭ Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section includes Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a dynamic of *ff* (fortissimo) in several places. A large, diagonal watermark reading "PERUSAL ONLY" is overlaid across the center of the page.

Wild and reckless, ♩ = 144 (♩ = ♩)

78

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

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*f*

*pp*

*mf*

*f*

*p* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

straight mute

to straight mute



89

Fl. 1 *pp*

Fl. 2 *pp*  
to Flute

Picc. *pp*

Ob. 1 *pp*

Ob. 2 *f* *pp*  
to Oboe

E. Hrn. *f* *pp*

B. Cl. 1 *f* *pp*

B. Cl. 2 *f* *pp*

B. Cl. *fp* *fp* *fp* *fp* *fp* *fp* *mf* *pp*

Bsn. 1

Bsn. 2

C. Bsn.

Hns. 1-3

Hns. 2, 4 *mf*

B. Tpt. 1

B. Tpt. 2 *fp* *fp* *fp* *fp* *fp* *fp* *mf* *pp*  
mute out

B. Tpt. 3

Tbn. 1 *p*  
to straight mute

Tbn. 2 *p*  
to straight mute

B. Tbn. *p* *mf*

Tuba *p*

Timp.

Perc. 1

Perc. 2

Hrp.

Pno. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *pizz.* *mf*

Cb. *pp* *pizz.* *mf*











### Scene III: Sacrifice

With deadly intent,  $\text{♩} = 54$

143

Fl. 1 *f* *pp* *f* *pp*

Fl. 2 *f* *pp*

Picc. *f* *pp* *mf*

Ob. 1 *f* *pp* *f* *pp* *f*

Ob. 2 *f* *pp*

Ob. 3 *f* *pp* to Oboe

B. Cl. 1 *f* *pp* *f*

B. Cl. 2 *f* *pp*

B. Cl. to B: Cl. *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

C. Bsn. *f* *pp*

Hns. 1-3 *f* *pp*

Hns. 2, 4 *f* *pp*

B. Tpt. 1 *f* *pp* to straight mute *mf* *pp* straight mute

B. Tpt. 2 *f* *pp*

B. Tpt. 3 *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp*

B. Tbn. *f*

Tuba *f*

Timp.

Perc. 1 Slapstick *f*

Perc. 2

Hp. *ff* *mf*

Pno. *ff* *mf*

Vln. I Solo *f* *pp* *marcato* *pp*

Vln. I *f* *pp* *f* *pp* tutti pizz. *f* *pp* arco *mf*

Vln. II *f* *pp* half the section *pp* pizz. *p* arco *mf*

Vla. *f* *pp* half the section *pp* pizz. *mf*

Vc. *f* *pp*

Cb. *f* *pp*





175

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.

Hrn. 1-3

Hrn. 2, 4

B♭ Tpt. 1 (straight mute) f p f mute out

B♭ Tpt. 2 f non dim.

B♭ Tpt. 3

Tbn. 1 p

Tbn. 2 p

B. Tbn.

Tuba mf

Timp.

Perc. 1

Perc. 2

Hrp. f sfz mf

Pno.

Vln. I mf

Vln. II p mf non dim. mf

Vla. p mf sfz f mf

Vcl. p mf f

Cb. mf arco mf





215

Fl. 1 *f* *pp* *mf* *ff*

Fl. 2 *f* *pp* *mf* *ff*

Picc. *mf* *ff*

Ob. 1 *f* *pp* *mf* *ff*

Ob. 2 *f* *pp* *mf* *ff*

Ob. 3 *sf*

B. Cl. 1 *to the fore* *ff* *mf* *ff*

B. Cl. 2 *mf* *ff*

B. Cl. 3 *mf* *ff*

Bsn. 1 *fp* *f*

Bsn. 2 *fp* *f*

C. Bsn. *f*

Hns. 1, 3

Hns. 2, 4

B. Tpt. 1 *f* *p* *f* *p* *sf*

B. Tpt. 2 *f* *p*

B. Tpt. 3 *p*

Tbn. 1

Tbn. 2 *f* *f*

B. Tbn. *f* *fp* *f*

Tuba *f* *fp* *f*

Timp.

Perc. 1 Snare Drum *mf* *ff*

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

Harp *f* *ff* *8va*

Piano

Vln. I *sf* *ff*

Vln. II *sf* *ff*

Vla. *ff*

Vcl. *fp* *ff*

Cb. *fp* *ff*

227

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.  
Vcl.  
Cb.

*p* *ff* *pp* *fp* *f* *mf*

ord. sul pont.

ord. sul pont.

sul pont.

*mf* *f*



249

Fl. 1 *f* *non dim.*

Fl. 2 *f*

Picc. *f* *p* *ff*

Ob. 1 *f* *fp* *ff*

Ob. 2 *f* *fp* *ff*

Ob. 3 *non dim.* *to E. Ho.*

B. Cl. 1 *f* *fp* *ff*

B. Cl. 2 *f* *fp* *ff*

B. Cl. 3 *f*

Bsn. 1 *f* *p* *ff*

Bsn. 2 *f* *p* *ff*

C. Bsn. *f* *p* *ff*

Hrs. 1, 3 *f* *mf* *f*

Hrs. 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 *mf* *f*

Tbn. 2 *f*

B. Tbn. *f*

Tuba *f*

Timp.

Perc. 1

Perc. 2 *lv*

Hrp.

Pno. *mf* *ff*

Vln. I *f* *p* *ff*

Vln. II *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p* *ff*





E

Musical score for orchestra and strings, measures 272-300. The score includes parts for Flute 1 & 2, Piccolo, Oboe 1 & 2, English Horn, Bassoon 1-3, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Timpani, Percussion 1 & 2, Harp, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *p*, *f*, *fp*, and *sfz*, and includes performance instructions like "to straight mute" and "sul pont.".

283

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

E. Hrn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

Bsn. 1

Bsn. 2

C. Bsn.

Hrn. 1, 3

Hrn. 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.

Vin. I

Vin. II

Vla.

Vc.

Cb.

*f* *ff* *sf* *sp* *div.*

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

294

The image shows a page of a musical score for orchestra, measures 294 through 300. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The tempo is marked as *rit.* (ritardando) and the dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes a large watermark that reads "PREPUSAL ONLY".

**Instrument Parts:**

- Fl. 1, Fl. 2
- Picc.
- Ob. 1, Ob. 2
- E. Hrn.
- B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3
- Bsn. 1, Bsn. 2, C. Bsn.
- Hrns. 1, 3; Hrns. 2, 4
- B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3
- Tbn. 1, Tbn. 2, B. Tbn.
- Tuba
- Timp.
- Perc. 1, Perc. 2
- Hrp.
- Pno.
- Vln. I, Vln. II
- Vla.
- Vc.
- Cb.

**Dynamic and Performance Markings:**

- pp* (pianissimo)
- p* (piano)
- pposs.* (pianissimo possible)
- pp* (pianissimo)
- f* (forte)
- ff* (fortissimo)
- ord.* (ordine)

301

This page of a musical score, numbered 32, is titled "Sakawa". It contains 30 measures of music, with the first measure numbered 301. The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2 (both silent).
- Picc.** Piccolo (silent).
- Oboes:** Ob. 1 and Ob. 2 (both silent).
- E. Hrn.** English Horn (plays a melodic line starting at measure 20, marked *ff* and *fp*).
- B. Cl. 1 & 2:** Bass Clarinet 1 and 2 (both silent).
- B. Cl. 3:** Bass Clarinet 3 (plays a melodic line, marked *f*, with a "to B. Cl." instruction).
- Bsn. 1 & 2:** Bassoon 1 and 2 (play a melodic line, marked *f*).
- C. Bsn.** Contrabassoon (silent).
- Horns:** Hns. 1, 3 and Hns. 2, 4 (play a melodic line, marked *f* and *fp*, with an *a2* instruction).
- B. Tpt. 1, 2, 3:** Trombone 1, 2, and 3 (silent).
- Tbn. 1 & 2:** Trombone 1 and 2 (play a melodic line, marked *f*).
- B. Tbn.** Baritone Trombone (silent).
- Tuba:** Tuba (plays a melodic line, marked *f*).
- Timp.** Timpani (plays a rhythmic pattern, marked *fp*).
- Perc. 1 & 2:** Percussion 1 and 2 (silent).
- Harp:** Harp (plays a rhythmic pattern, marked *ff*).
- Piano:** Piano (plays a complex accompaniment).
- Violins:** Vln. I and Vln. II (play a melodic line, marked *pp*).
- Vla.** Viola (plays a melodic line, marked *pp*).
- Vc.** Violoncello (plays a melodic line, marked *f*).
- Cb.** Contrabass (plays a melodic line, marked *f*).

The score includes various musical notations such as dynamics (*ff*, *fp*, *f*, *pp*), articulation (*a2*), and performance instructions ("to B. Cl.", "to the fore"). A large "PREVIEW ONLY" watermark is visible across the page.

*accel.*.....

307

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2 (both staves are empty).
- Oboes:** Ob. 1 and Ob. 2 (both staves are empty).
- English Horn:** E. Hrn. (Staff 1: *pp*, *to Oboe*; Staff 2: empty).
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2 (both staves are empty).
- Bassoon:** B. Cl. (Staff 1: *mf*, melodic line; Staff 2: empty).
- Bassoons:** Bsn. 1 and Bsn. 2 (both staves: *pp*, sustained notes).
- Baritone Saxophone:** C. Bsn. (Staff: empty).
- Horns:** Hns. 1,3 (Staff: *pp*, sustained notes); Hns. 2,4 (Staff: *pp*, sustained notes).
- Trumpets:** B♭ Tpt. 1 (Staff: *p*, melodic line); B♭ Tpt. 2 and B♭ Tpt. 3 (both staves: empty).
- Trombones:** Tbn. 1 and Tbn. 2 (both staves: empty).
- Tuba:** B. Tbn. (Staff: *p*, *straight mute*, sustained notes); Tuba (Staff: *pp*, sustained notes).
- Percussion:** Timp. (Staff: *pp*, rhythmic pattern); Perc. 1 and Perc. 2 (both staves: empty).
- Keyboard:** Hp (Staff: *pp*, arpeggiated accompaniment); Pno (Staff: *pp*, sustained notes).
- Strings:** Vln. I and Vln. II (both staves: empty); Vla. (Staff: empty); Vc. (Staff: *pp*, sustained notes); Cb. (Staff: *pp*, sustained notes).









342

F

This page contains a musical score for a large ensemble. The instruments listed on the left are: 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., and Cb. The score includes various musical notations such as dynamics (p, mf, pp, f), articulation (accents, slurs), and performance instructions (straight mute, pizz.). A large watermark 'PERUSALONLY' is visible across the page.

352

Fl. 1

Fl. 2

Perc. *(mf)* *f*

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1 *f*

B♭ 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*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 (straight mute) *mf* *pp* muted out

Tbn. 2 (straight mute) *mf* *pp* muted out

B. Tbn. *f*

Tuba *mf*

Timp.

Perc. 1 Hi-hat *(mf)*

Perc. 2 2 Toms and Snare *(mf)*

Hp.

Pno. *f*

Vln. I *(mf)* *f*

Vln. II *f*

Vla. *(pizz.)* *f*

Vcl. *(pizz.)* *f*

Cb. *f*





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

Crazy, raucous drum solo, with rock n' roll inflection. Build to a climax around m. 277, and die down by the end of m. 281.

Hrp.  
Pno.

Vlns. I + II, Vlcs: 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 raucous and nasty.

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





This page of a musical score, numbered 44, is titled "Sakawa". It contains a full orchestral arrangement for measures 404 through 407. The score is organized into systems for various instruments:

- Flutes (Fl. 1, 2):** Flute 1 has a melodic line with dynamics *f*, *pp*, *p*, and *f*. Flute 2 is mostly silent.
- Piccolo:** Features a rhythmic pattern with dynamics *mf* and *ff*.
- Oboes (Ob. 1, 2, 3):** Oboe 1 has dynamics *f* and *p*. Oboe 2 is silent. Oboe 3 has dynamics *mf* and *ff*.
- Clarinets (Bb Cl. 1, 2):** Bass Clarinet 1 has dynamics *f* and *f*. Bass Clarinet 2 is silent.
- Bassoons (B. Cl., Bsn. 1, 2, C. Bsn.):** All parts are silent.
- Horns (Hns. 1-3, 2, 4):** Horns 1-3 have dynamics *f* and *ff*. Horn 4 is silent.
- Trumpets (B. Tpt. 1, 2, 3):** Trumpet 1 has dynamics *mf* and *ff*. Trumpets 2 and 3 have dynamics *f* and *pp*.
- Trombones (Tbn. 1, 2, B. Tbn., Tuba):** Trombone 1 has dynamics *f* and *ff*. Trombone 2 has dynamics *f* and *f*. Bass Trombone and Tuba have dynamics *f* and *ff*.
- Percussion (Perc. 1, 2):** Percussion 1 has dynamics *ff* and *f*. Percussion 2 has dynamics *ff*, *sub p*, and *f*.
- Harmonica (Hp.):** Features a melodic line with dynamics *p* and *f*.
- Piano (Pno.):** Features a rhythmic accompaniment with dynamics *f* and *ff*.
- Violins (Vln. I, II):** Violin I has dynamics *f* and *ff*. Violin II has dynamics *f* and *ff*.
- Viola (Vla.):** Features a melodic line with dynamics *f* and *ff*.
- Violoncello (Vc.):** Features a melodic line with dynamics *f* and *ff*.
- Contrabass (Cb.):** Features a melodic line with dynamics *f* and *ff*.

The score includes various musical notations such as slurs, accents, and dynamic markings. A large watermark "PREVIEW ONLY" is visible across the page.





*rit.*..... A tempo, ♩ = 116

420

Fl. 1 *f* *pp* *breve* **I** *f*

Fl. 2 *f* *pp* *breve* *f*

Picc. *breve* *f*

Ob. 1 *breve* *f*

Ob. 2 *breve* *f*

Ob. 3 *breve* *f*

B♭ Cl. 1 *f* *pp* *breve* *f*

B♭ Cl. 2 *f* *pp* *breve* *f*

B♭ Cl. 3 *breve* *f*

Bsn. 1 *breve* *f*

Bsn. 2 *breve* *f*

C. Bsn. *breve* *f*

Hrns. 1,3 *breve* *f*

Hrns. 2,4 *f* *pp* *breve* *f*

B♭ Tpt. 1 *f* *pp* *breve* *f sultry, seductive* *mf* *f*

B♭ Tpt. 2 *breve* *f*

B♭ Tpt. 3 *breve* *f*

Tbn. 1 *f* *pp* *breve* *sf* *f*

Tbn. 2 *pp* *breve* *sf* *f*

B. Tbn. *breve* *sf*

Tuba *f* *pp* *breve* *mf*

Timp. *breve*

Perc. 1 Ride Cymbal *breve* Hi-hat *mf*

Perc. 2 2 Toms and Snare *pp* *mf*

Hrp. *breve*

Pno. *ff* *p* *mf*

Vln. I *breve* *f*

Vln. II *breve* *f*

Vla. *breve* *mf* *plizz.*

Vcl. *f* *pp* *breve* *mf* *plizz.*

Cb. *f* *pp* *breve* *mf*

*p* *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.  
Hrn. 1, 3  
Hrn. 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.  
Vin. I  
Vin. II  
Vla.  
Vc.  
Cb.

*f*, *mf*, *sf*, *arco*, *reg. mallets*

accel.....  $\text{♩} = 144$

439

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.

Hrn. 1, 3

Hrn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ord.

sul pont.

f

ff

acc.

PERUSAJAWA

# 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

B♭ Tpt. 1  
to harmon mute (stem out)

B♭ Tpt. 2  
to straight mute

B♭ Tpt. 3  
to straight mute

Tbn. 1  
to straight mute

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I Solo  
sul pont. → ord.  
ff → ff → pp

Vln. I  
muted ord.  
mf → p → mf

Vln. II  
muted ord.  
mf → p → mf

Vla.  
muted ord.  
mf → pp

Vc.

Cb.



458

Musical score for orchestra, measures 458-467. The score includes parts for Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2, 3), Clarinets (B♭ Cl. 1, 2, B. Cl.), Bassoons (Bsn. 1, 2, C. Bsn.), Horns (Hns. 1, 3, 2, 4), Trumpets (B♭ Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, B. Tbn., Tuba), Timpani (Timp.), Percussion (Perc. 1, 2), Harp (Hp.), Piano (Pno.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include dynamics such as *mf*, *p*, *f*, *pp*, and *mf*. Specific instructions for the brass section include "muted out", "straight mute", and "muted out". The score features various musical notations including slurs, accents, and dynamic hairpins.

K

467

This page contains the musical score for measures 467 to 492. The instruments listed on the left are:

- 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.
- Hrns. 1, 3; Hrns. 2, 4
- Bs. Tpt. 1, 2, 3
- Tbn. 1, 2, B. Tbn., Tuba
- Timp.
- Perc. 1, Perc. 2
- Hrp.
- Pno.
- Vln. 1 Solo
- Vln. I, Vln. II
- Vla.
- Vcl.
- Cb.

The score includes various dynamics such as *mf*, *pp*, *p*, and *f*, as well as performance instructions like "mute off", "straight mute", and "pizz.". A large diagonal watermark "PERUSAL ONLY" is overlaid on the page.



# 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  
Bsn. 3 *to 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  
*Sleigh Bells shaken*  
*VibraSlap*  
*2 Toms (high and low)*  
Perc. 2  
Hrp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf* *pp*  
*mf* *pp*  
*pp*  
*pp*  
*p* *pp* *p* *pp*  
*mf* *p* *pp*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*pp*

**“Seagull” effect:** Starting with a stopped harmonic, glissando down the length of the fingerboard, without adjusting the space between the fingers.

*arco* *mf* *p*  
*arco* *mf* *p*  
*arco* *mf* *p*



501

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bs. Cl. 1

Bs. 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  
VibraSlap  
mf

Perc. 2  
mf  
Bass Drum  
f  
p  
Tam-Tam  
p

Hrp.

Pno.

Vln. I  
ord.  
mf  
p  
mf  
pp  
f  
p

Vln. II  
ord.  
mf  
p  
mf  
f  
p

Vla.  
mf  
p  
mf  
f  
p

Vc.  
arco  
mf  
p  
mf  
f  
p

Cb.  
mf  
p  
mf  
pp  
f  
fp

**L**

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  
Timp.  
Perc. 1  
Perc. 2  
Hp  
Pno  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *mf* *f* *fp* *f* *pp*



533

This page of the musical score, numbered 58, features the conductor's name 'Sakawa' at the top. The score is for measures 533 through 536. The instruments listed on the left include:

- Flutes 1, 2, and 3 (Fl. 1, Fl. 2, Fl. 3)
- Oboes 1, 2, and 3 (Ob. 1, Ob. 2, Ob. 3)
- Bass Clarinets 1 and 2 (B. Cl. 1, B. Cl. 2)
- Bass Clarinet (B. Cl.)
- Bassoons 1, 2, and 3 (Bsn. 1, Bsn. 2, Bsn. 3)
- Horns 1-3 (Hns. 1-3)
- Horns 2-4 (Hns. 2, 4)
- Trumpets 1, 2, and 3 (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3)
- Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B. Tbn.)
- Tuba
- Timpani (Timp.)
- Percussion 1 and 2 (Perc. 1, Perc. 2)
- Harpsichord (Hp.)
- Piano (Pno.)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello I and II (Vc. I, Vc. II)
- Double Bass (Cb.)

The score contains various musical notations such as dynamics (pp, mf, p, ppp), articulation (accents, slurs), and performance instructions like 'arco' for the Viola. A large, semi-transparent watermark 'PERUSAL ONLY' is overlaid diagonally across the page.

542

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

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to Piccolo

Piccolo

to B. Cl.

Sleigh Bells

2 Toms (high and low)

Tam-tam

Bass Drum

*pp* *mf* *f* *p* *sf* *pizz.*

**N**

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  
Hrns. 1,3  
Hrns. 2,4  
B. Tpt. 1  
B. Tpt. 2  
B. Tpt. 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pho.  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cb.

*mf* *f* *ff* *p* *p. poss.* *molto rit.*

















639 R

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

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

Picc. *mf* *f* *p*

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

Ob. 2 *mf* *f* *p*

E. Hrn. *mf* *f* *p*

B♭ Cl. 1 *f* *mf* *f* *p*

B♭ Cl. 2 *f* *mf* *f* *p*

B♭ Cl. 3 *mf* *f* *p* to B. CL.

Bsn. 1 *f* *pp*

Bsn. 2

Bsn. 3

Hrn. 1,3 *f* *p*

Hrn. 2,4

B♭ Tpt. 1 *f* *p* *f* *mf*

B♭ Tpt. 2 to straight mute *f* *p*

B♭ Tpt. 3 to straight mute *mf* *f* *p*

Tbn. 1

Tbn. 2

B. Tbn. *mf* *f* *p*

Tuba *p* *f* *pp*

Timp.

Perc. 1 *f* *pp*

Perc. 2

Hrp.

Pno.

Vln. I *f* *mf* *f* *p*

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

Vla. *mf* *f* *p*

Vcl. *mf* *f* *p*

Cb. *f* *p*



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  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
Pho.  
Vln. I  
Vln. II  
Via.  
Vc.  
Cb.

*f* *p* *pp* *mf* *sf*

straight mute  
mute out

This page contains the musical score for measures 651 through 700. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are:

- Flutes (Fl. 1, Fl. 2)
- Piccobello (Picc.)
- Oboes (Ob. 1, Ob. 2)
- English Horn (E. Hrn.)
- Bassoons (Bsn. 1, Bsn. 2, Bsn. 3)
- Horns (Hns. 1-3, Hns. 2-4)
- Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3)
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.)
- Tuba
- Timpani (Timp.)
- Drum Set (Perc. 1, Perc. 2) including Bass Drum and Tam-Tam
- Harps (Hp.)
- Piano (Pno.)
- Violins (Vin. I, Vin. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features a variety of musical notations, including dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like *rit.* (ritardando) and *dim.* (diminuendo). The music is written in a key signature of one flat and a 4/4 time signature. A large, semi-transparent watermark reading "PERUSALONLY" is overlaid diagonally across the page.

*a tempo*

659

This page of a musical score, page 71, is for a symphony by Sakawa. It begins with the tempo marking *a tempo* and the measure number 659. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute 1 (Fl. 1) and Flute 2 (Fl. 2): Both start with a *p* dynamic and transition to *mf* and *ff* later.
- Piccolo (Picc.): Starts with *p*, then *mf*, and *ff*.
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2): Both start with *p*, then *mf*, and *ff*.
- English Horn (E. Hrn.): Starts with *p*, then *f*, and *ff*.
- Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Bassoon 3 (Bsn. 3): Bsn. 1 starts with *f*, then *mf*, and *ff*. Bsn. 2 and 3 start with *ff*.
- Horn 1, 2, 3, and 4 (Hns. 1,3 and Hns. 2,4): Hns. 1,3 start with *f*, then *mf*, and *ff*. Hns. 2,4 start with *p*, then *p*, and *f*.
- Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), and Trumpet 3 (B. Tpt. 3): All start with *p*, then *mf*, and *f*.
- Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Tuba (B. Tbn.): All start with *p*, then *p*, and *f*.
- Timpani (Timp.): Starts with *mf*, then *f*.
- Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2): Perc. 1 starts with *f*. Perc. 2 starts with *p*, then *mf*, and *f*.
- Harp (Hrp.): Starts with *f*, then *ff*.
- Piano (Pno.): Starts with *p*, then *f*, and *ff*.
- Violin 1 (Vln. I) and Violin 2 (Vln. II): Both start with *p*, then *mf*, and *ff*.
- Viola (Vla.): Starts with *f*, then *f*, and *ff*.
- Violoncello (Vc.) and Contrabass (Cb.): Both start with *p*, then *f*, and *ff*.

The score includes various musical notations such as slurs, ties, and dynamic hairpins. A large, semi-transparent watermark reading "PERUSAL" is overlaid diagonally across the page.

# Scene IX: Blood Debt

Demons gather in the marketplace.. ♩ = 144

664

Fl. 1 *pp*

Fl. 2 *pp*

Picc. *pp*

Ob. 1 *f*

Ob. 2 *f*

E. Hrn. *pp*

B. Cl. 1 *pp*

B. Cl. 2 *pp*

B. Cl. *f*

Bsn. 1 *pp* *f*

Bsn. 2 *f*

Bsn. 3 *f*

Hns. 1-3 *pp*

Hns. 2, 4

B. Tpt. 1 *pp* *f*

B. Tpt. 2 *pp* *f*

B. Tpt. 3

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Tuba *mf* *f*

Timp.

Perc. 1

Perc. 2

Hp.

Pno. *f* *ff*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.

675

Fl. 1  
Fl. 2  
Picc.  
Ob. 1  
Ob. 2  
E. Hrn.  
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.

681

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Picc. *mf* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

E. Hrn. *p* *f* to Oboe

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

B. Cl. *p* *f*

Ban. 1 *p* *f*

Ban. 2 *p* *f*

Ban. 3 *p* *f*

Hrns. 1,3

Hrns. 2,4

B♭ Tpt. 1 *p* *f*

B♭ Tpt. 2 *p* *f*

B♭ Tpt. 3 *mf* *f*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tuba *p* *f*

Timp.

Perc. 1

Perc. 2

Hrp. *f*

Pno. *p* *ff*

Vln. I *mf* *f* *pizz.*

Vln. II *mf* *f* *pizz.*

Vla. *mf* *f* *pizz.*

Vc. *mf* *f* *pizz.*

Cb. *p* *f* *f*

691

Fl. 1

Fl. 2

Picc.

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  
China + Ride Cymbals

Perc. 2  
2 Toms and Snare

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *f* *mf* *sf* *arco* *pizz.*

**I**

This page contains a musical score for page 76, titled "Sakawa". The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left side of the page are:

- 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. (with instruction: *to C. Bsn.*)
- Hrns. 1-3
- Hrns. 2, 4
- B♭ Tpt. 1 (with instruction: *to harmon mute (stem out)*)
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Truba
- Timp.
- Perc. 1
- Perc. 2
- Hp.
- Pno.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *pp*, *p*, *mf*, and *f*. There are also performance instructions like *to harmon mute (stem out)* and *to C. Bsn.* A large, semi-transparent watermark reading "PERUSALY" is overlaid diagonally across the page.





723  $\sharp\text{C}$

Fl. 1  $\text{p pos.}$

Fl. 2  $\text{mf}$   $\text{f}$

Picc.  $\text{p}$   $\text{mf}$   $\text{f}$

Ob. 1  $\text{mf}$   $\text{f}$

Ob. 2  $\text{mf}$   $\text{f}$

Ob. 3  $\text{mf}$   $\text{f}$

B♭ Cl. 1  $\text{f}$

B♭ Cl. 2  $\text{f}$

B. Cl.  $\text{p}$   $\text{f}$

Bsn. 1  $\text{f}$

Bsn. 2  $\text{f}$

C. Bsn.  $\text{mf}$   $\text{f}$

Hrn. 1,3  $\text{p}$   $\text{mf}$

Hrn. 2,4  $\text{p}$   $\text{mf}$

B♭ Tpt. 1  $\text{p pos.}$   $\text{mute out}$

B♭ Tpt. 2  $\text{mf}$

B♭ Tpt. 3  $\text{mf}$

Tbn. 1  $\text{mf}$

Tbn. 2  $\text{mf}$

B. Tbn.  $\text{mf}$

Tuba  $\text{p}$   $\text{mf}$

Timp.

Perc. 1  $\text{p}$   $\text{mf}$

Perc. 2  $\text{mf}$

Hrp.

Pno.  $\text{ff}$   $\text{sf}$

Vln. I  $\text{p}$   $\text{f}$

Vln. II  $\text{p}$   $\text{f}$

Vla.  $\text{p}$   $\text{f}$

Vcl.  $\text{p}$   $\text{f}$

Cb.  $\text{p}$   $\text{f}$



rit..... a tempo

U

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

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*p*

*pp*

*pp*

*p*

*p*

*f*

*mf*

*mf*

*mf*

*pizz.*

*mf*

*mf*

*pp*

*p*



This page of a musical score, numbered 82, is titled "Sakawa". It contains a full orchestral arrangement for measures 761 through 768. The instruments listed on the left side of the page are: 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., and Cb. The score is written in a standard musical notation with various clefs and time signatures. A large, diagonal watermark reading "PERUSAL ONLY" is overlaid across the center of the page.

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.

Hrn. 1, 3

Hrn. 2, 4

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

PERUSAL ONLY

W

This page of the musical score, numbered 84, is for the piece 'Sakawa'. It features a rehearsal mark 'W' at the top center. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1 and Fl. 2
- Picc.
- Ob. 1, Ob. 2, and Ob. 3
- B. Cl. 1, B. Cl. 2, and B. Cl. 3
- Bsn. 1 and Bsn. 2
- C. Bsn.
- Hr. 1 and Hr. 3
- Hrns. 2, 4
- B. Tpt. 1, B. Tpt. 2, and B. Tpt. 3
- Tbn. 1 and Tbn. 2
- B. Tbn.
- Tuba
- Timp.
- Perc. 1 (China + Ride Cymbals)
- Perc. 2
- Hp.
- Pno.
- Vln. I and Vln. II
- Vla.
- Vc.
- Cb.

The score includes various dynamic markings such as *p*, *ff*, *mf*, and *f*. A large, semi-transparent watermark reading 'PERUSALON' is overlaid diagonally across the page.



X

This page contains the musical score for page 85 of the work 'Sakawa'. The score is for a full orchestra and includes the following instruments and parts:

- Flutes: Fl. 1, Fl. 2
- Piccolo
- Oboes: Ob. 1, Ob. 2, Ob. 3
- Clarinets: B. Cl. 1, B. Cl. 2, B. Cl. 3
- Bassoons: Bsn. 1, Bsn. 2, C. Bsn.
- Horns: Hn. 1, Hn. 3, Hns. 2, 4
- Trumpets: B. Tpt. 1, B. Tpt. 2, B. Tpt. 3
- Trombones: Tbn. 1, Tbn. 2, B. Tbn., Tuba
- Percussion: Timp., Perc. 1, Perc. 2
- Harmonica: Hp.
- Piano: Pno.
- Violins: Vln. I, Vln. II
- Viola: Vla.
- Cello: Vc.
- Double Bass: Cb.

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It features a variety of dynamics including *mf*, *ff*, *f*, and *sfz*. A large watermark reading 'PREVIEW ONLY' is overlaid diagonally across the page. A circled 'X' is located at the top center 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

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vin. I

Vin. II

Vla.

Vc.

Cb.

*ff*

*f*

*mf*

*p*

*ord.*

This page of a musical score, numbered 87, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2
- Woodwinds:** Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bass Clarinet 3 (B. Cl. 3), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (C. Bsn.)
- Horns:** Horns 1, 3 (Hns. 1, 3) and Horns 2, 4 (Hns. 2, 4)
- Trumpets:** Trumpet 1 (B. Tpt. 1), Trumpet 2 (B. Tpt. 2), and Trumpet 3 (B. Tpt. 3)
- Trombones:** Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Tuba (B. Tbn.)
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2)
- Other:** Harp (Hp.) and Piano (Pno.)
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.)

The score is written in a common time signature and includes various musical notations such as dynamics (e.g., *ff*, *mf*), articulation (accents, slurs), and performance instructions. A large, diagonal watermark reading "PERUSAL ONLY" is overlaid across the page.

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

Hrp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*p* *f* *pp* *ff*

*f* *pp*

PERUSAL ONLY