

Nazca Lines

The Universe Drawn on the Earth

Satoshi Yagisawa, Composer

Commissioned by The Narashino Wind Orchestra

■ Composer's Notes

The Nazca lines are a series of geoglyphs located in the Nazca Desert, a high arid plateau that stretches more than 80 km (50 miles) between the towns of Nazca and Palpa on the Pampas de Jumana in Peru. The glyphs are believed to have been created by the Nazca culture between 200 BC and AD 700. They include hundreds of individual figures, ranging in complexity from simple lines to stylized hummingbirds, spiders, monkeys, etc... The creators of the lines and why they were made are unknown. Though many theories exist, such as sun calendars or alien guidance, one by Maria Reiche, German-born mathematician and archaeologist, suggesting that "Ancient people drew geoglyphs of constellations that are most related to water" fascinated me the most. The renderings are explained as part of a practice involving the worship of deities associated with the availability of water, and thus the fertility of crops. The lines were interpreted primarily as sacred paths leading to points of worship and the figures were of sacred animals and objects to invoke their aid. Also, a massive, exactly symmetric arrow more than 50 km long was discovered when NASA launched its *Landsat*TM imagery. This geoglyph can only be seen from space. Was this also created by ancient people?

■ About the Composer

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

■ INSTRUMENTATION

1 - Piccolo	3 - Trumpet 1 (+Picc.)	2 - Percussion 1:
3 - Flute 1	3 - Trumpet 2	Chimes, Xylophone,
3 - Flute 2	3 - Trumpet 3	Glockenspiel
2 - Oboe 1-2	1 - Flügel Horn	2 - Percussion 2:
1 - English Horn	2 - French Horn 1-2	Windchime, Cymbals,
2 - Bassoon	2 - French Horn 3-4	Marimba, Vibraphone
1 - Eb Clarinet	2 - Trombone 1	2 - Percussion 3:
3 - Clarinet 1	2 - Trombone 2	Gong, Sus.Cymbal,
3 - Clarinet 2	2 - Trombone 3	Cabasa, Shaker,
3 - Clarinet 3	2 - Euphonium 1-2	Tambourine,
2 - Bass Clarinet	3 - Tuba	Antique Cymbal
2 - Alto Saxophone 1	2 - String Bass	2 - Percussion 4:
2 - Alto Saxophone 2	1 - Timpani	Bass Drum, Sleighbells,
2 - Tenor Saxophone		Guero, Hi-hat,
1 - Baritone Saxophone		Woodblock, Bongo,
		Rain Sticks

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Nazca Lines - The Universe Drawn on the Earth

Satoshi Yagisawa (2005)

Maestoso ♩ = ca.72

The score is divided into three systems, each beginning with a **Maestoso** tempo marking and a quarter note equal to approximately 72 beats per minute. The first system (measures 1-16) features woodwinds: Piccolo, 1st and 2nd Flutes, 1st and 2nd Oboes, English Horn in F, Bassoon, Clarinet in E \flat , 1st, 2nd, and 3rd Clarinets in B \flat , Bass Clarinet in B \flat , 1st, 2nd, and Tenor Alto Saxophones in E \flat , and Baritone Saxophone in E \flat . The second system (measures 17-32) features brass: 1st, 2nd, and 3rd Trumpets in B \flat , Flügelhorn in B \flat , 1st and 2nd Horns in F, 3rd and 4th Horns in F, 1st, 2nd, and 3rd Trombones, and 1st and 2nd Euphoniums. The Tuba and String Bass are also present. The third system (measures 33-48) features percussion: Timpani, 1st Percussion (Chimes), 2nd Percussion (Wind Chime), 3rd Percussion (Gong), and 4th Percussion (Bass Drum and Suspended Cymbal). Dynamics include *f* (forte) and *mp* (mezzo-piano). The score is in 4/4 time and E \flat major.

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs. 1&2

Tub. unis.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

f

mf

f

Gong

mf

sf

5

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs. 1&2

Tub. div.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Suspended Cymbal

f

mp

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs. 1&2

Tub. unis.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

f

mf

mp

sf

9 **A**

Picc. *f* *tr* *mf*

Fl.1 *f* *tr* *mf*

Fl.2 *f* *tr* *mf*

Obs.1&2 *f* *tr* *mf* *a2*

Eng.hn. *f* *tr* *mf*

Bsn. *f* *tr* *mf*

E♭ Cl. *f* *tr* *mf*

Cl.1 *f* *tr* *mf*

Cl.2 *f* *tr* *mf*

Cl.3 *f* *tr* *mf*

Bas.Cl. *f* *tr* *mf*

Alt.Sax.1 *f* *tr* *mf*

Alt.Sax.2 *f* *tr* *mf*

Ten.Sax. *f* *tr* *mf*

Bar.Sax. *f* *tr* *mf*

A

Trp.1 *f* *tr* *mf*

Trp.2 *f* *tr* *mf*

Trp.3 *f* *tr* *mf*

Flüg.hn. *f* *tr* *mf*

Hrns.1&2 *f* *tr* *mf*

Hrns.3&4 *f* *tr* *mf*

Trb.1 *f* *tr* *mf*

Trb.2 *f* *tr* *mf*

Trb.3 *f* *tr* *mf*

Euphs. 1&2 *f* *tr* *mf*

Tub. *f* *tr* *mf*

St.Bas. *f* *tr* *mf*

A

Timp. *f* *tr* *mf*

Perc.1 *f* *tr* *mf*

Perc.2 *f* *tr* *mf*

Perc.3 *f* *tr* *mf* *Suspended Cymbal* *mp*

Perc.4 *f* *tr* *mp* *p* *mp*

16 **B**

Picc. *f* *sfz*

Fl.1 *f* *sfz*

Fl.2 *f* *sfz*

Obs.1&2 *f* *sfz* *mp* *mf*

Eng.hn. *f* *sfz*

Bsn. *f* *sfz*

E♭ Cl. *f* *sfz*

Cl.1 *f* *sfz*

Cl.2 *f* *sfz* *mp*

Cl.3 *f* *sfz* *mp*

Bas.Cl. *f* *sfz*

Alt.Sax.1 *f* *sfz* *mf*

Alt.Sax.2 *f* *sfz* *mf*

Ten.Sax. *f* *sfz*

Bar.Sax. *f* *sfz*

Trp.1 *f* *Solo* *f* *sfz* *tutti*

Trp.2 *f* *Solo* *f* *sfz* *tutti*

Trp.3 *f* *f* *sfz*

Flüg.hn. *f* *f* *sfz*

Hrns.1&2 *f* *sfz*

Hrns.3&4 *f* *sfz*

Trb.1 *f* *f* *sfz*

Trb.2 *f* *f* *sfz*

Trb.3 *f* *sfz*

Euphs. 1&2 *f* *sfz* *div.*

Tub. *f* *sfz*

St.Bas. *f* *sfz*

B

Timp. *f* *mf* *sfz*

Perc.1 *f* *sfz* *Wind Chime* *sfz*

Perc.2 *f* *sfz*

Perc.3 *f* *mf* *f* *mf* *f*

Perc.4 *f* *sfz*

C Grandioso

21

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Obs.1&2 *mp* *mf* *a2*

Eng.hn. *mf*

Bsn. *mf*

E♭ Cl. *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Bas.Cl. *mf*

Alt.Sax.1 *mp* *mf*

Alt.Sax.2 *mp* *mf*

Ten.Sax. *mf*

Bar.Sax. *mf*

C Grandioso

Trp.1 *mf*

Trp.2 *mf*

Trp.3 *mf*

Flüg.hn. *mf* *f* *3*

Hrns.1&2 *mf* *a2*

Hrns.3&4 *mf* *a2*

Trb.1 *mf*

Trb.2 *mf* *f* *3*

Trb.3 *mf* *f* *3*

Euphs. 1&2 *mf*

Tub. *mf* *unis.*

St.Bas. *mf*

C Grandioso

Timp. *mp* *mf* *mp* *mf*

Perc.1 *mf* *mf* *mf*

Perc.2 *mf* *mf* *mf*

Perc.3 *mp* *mf* *mf*

Perc.4 *mp* *mf* *mf*

25

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrms.1&2

Hrms.3&4

Trb.1

Trb.2

Trb.3

Euphs. 1&2

Tub.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

f

mf

sfz

div.

Gong

28

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs.1&2

Tub.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

mf

f

fp

D **Serioso** ♩ = ca.63

30

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrms.1&2

Hrms.3&4

Trb.1

Trb.2

Trb.3

Euphs.1&2

Tub.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

D **Serioso** ♩ = ca.63

D **Serioso** ♩ = ca.63

D **Serioso** ♩ = ca.63

mf

sfz

f

sfz

p

33

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs.1&2

Tub.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

p

mf

f

ffz

ff

sfz

sfpp

mp

pp

straight mute

pizz. ^o

Xylophone

Marimba

※

Solo

Cue Bar.Sax.

allargando **E** Elegiaco ♩ = ca.72

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

allargando **E** Elegiaco ♩ = ca.72

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs. 1&2

Tub.

St.Bas.

allargando **E** Elegiaco ♩ = ca.72

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

※ コントラバスの弓で擦る
Arco with string bass' bow.

41

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs.1&2

Tub.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

tutti

sfz

mp

f

mf

ff

mp

sfz

mf

mp

sfz

sfz

sfz

sfz

sfz

straight mute

sfz

sfz

sfz

※ Gong

sfz

Sleigh bells

p

44 **F**

Picc. *mf* *sfp*

Fl.1 *mf* *sfp*

Fl.2 *mf* *sfp*

Obs.1&2 *mf* *sfp* *tutti*

Eng.hn. *mf* *mp* *mf* *sfp* *f*

Bsn. *f* *mf* *sfp* *f*

E♭ Cl. *mf* *sfp*

Cl.1 *mf* *sfp* *f*

Cl.2 *mf* *sfp* *f*

Cl.3 *mf* *sfp* *f*

Bas.Cl. *f* *mf* *sfp* *f*

Alt.Sax.1 *mf* *mp* *mf* *sfp* *f*

Alt.Sax.2 *mf* *mp* *mf* *sfp* *f*

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

Bar.Sax. *f* *mf* *sfp* *f*

Trp.1 *sfp* *Solo* *mf* *sfp*

Trp.2 *sfp*

Trp.3 *sfp*

Flüg.hn. *mf* *mp*

Hrms.1&2 *sfp* *mf* *p*

Hrms.3&4 *sfp* *mf* *p*

Trb.1 *sfp*

Trb.2 *sfp*

Trb.3 *sfp*

Euphs. 1&2 *mf* *p*

Tub. *mf* *p*

St.Bas. *sfp* *f*

Timp. *sfp* *mf* **F**

Perc.1

Perc.2 *mf*

Perc.3 *mf* Cabasa

Perc.4 *mf* Guiro

mp *pp* *mf*

Picc. *f* *sfz* *f*

Fl.1 *f* *sfz* *f*

Fl.2 *f* *sfz* *f*

Obs.1&2 *f* *sfz* *f*

Eng.hn. *mp* *f*

Bsn. *f* *sfz*

Es.Cl. *f* *sfz* *f*

Cl.1 *mp* *f* *sfz* *mf* *f* *sfz*

Cl.2 *mp* *f* *sfz* *mf* *f* *sfz*

Cl.3 *mp* *f* *sfz* *mf* *f* *sfz*

Bas.Cl. *f* *sfz*

Alt.Sax.1 *mp* *f* *sfz* *mf* *f* *sfz*

Alt.Sax.2 *mp* *f* *sfz* *mf* *f* *sfz*

Ten.Sax. *mp* *f* *sfz*

Bar.Sax. *f* *sfz*

Trp.1 *f* *sfz* *f* *tutti* *f* *open*

Trp.2 *f* *open*

Trp.3 *f* *open*

Flüg.hn. *f* *open*

Hrns.1&2 *mf* *sfz* *open*

Hrns.3&4 *mf* *sfz* *open*

Trb.1 *mf* *sfz* *f*

Trb.2 *mf* *sfz* *f*

Trb.3 *mf* *sfz* *f*

Euphs.1&2

Tub.

St.Bas. *f* *sfz*

Timp. *f* *sfz* *f* *sfz*

Perc.1 *f* *sfz*

Perc.2 *mf* *sfz* *f* *sfz*

Perc.3

Perc.4

50

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs.1&2

Tub.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

f

mf

poco a poco cresc.

sfz

sfp

open

Gong

Bass Drum

Detailed description of the page: This is a page of a musical score for an orchestra, page 16. It contains staves for various instruments. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Bassoon, Eb Clarinet, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1, 2, and 3, Flugelhorn, Horns 1 and 2, Horns 3 and 4, Trombones 1, 2, and 3, Euphoniums 1 and 2, and Tubas. The percussion section includes Timpani, Percussion 1, 2, 3, and 4, with specific parts for Gong and Bass Drum. The score features complex rhythmic patterns, often with sixteenth or thirty-second notes. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *poco a poco cresc.* (poco a poco crescendo), *sfz* (sforzando), and *sfp* (sforzando piano) are used throughout. Performance instructions like *open* are present for the trombones. The page number '- 16 -' is centered at the bottom.

G Feroce ♩ = ca.184

53

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

G Feroce ♩ = ca.184

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs. 1&2

Tub.

St.Bas.

G Feroce ♩ = ca.184

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Hi-hat Cymbals

Wood Blocks

59

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Obs.1&2 *f*

Eng.hn. *f*

Bsn. *sfz* *mp* *poco a poco cresc.* *ff*

E♭ Cl. *f*

Cl.1 *mp* *poco a poco cresc.*

Cl.2 *mp* *poco a poco cresc.*

Cl.3 *mp* *poco a poco cresc.*

Bas.Cl. *mp* *poco a poco cresc.* *ff*

Alt.Sax.1 *mp* *poco a poco cresc.*

Alt.Sax.2 *mp* *poco a poco cresc.*

Ten.Sax. *mp* *poco a poco cresc.*

Bar.Sax. *mp* *poco a poco cresc.* *ff*

Trp.1 *mf*

Trp.2 *mf*

Trp.3 *mf*

Flüg.hn. *mp* *poco a poco cresc.*

Hrns.1&2 *mp* *poco a poco cresc.*

Hrns.3&4 *mp* *poco a poco cresc.*

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

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

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

Euphs. 1&2 *mp* *poco a poco cresc.* *ff*

Tub. *sfz* *ff*

St.Bas. *sfz* *ff*

Timp. *f* *sfz* *p* *poco a poco cresc.*

Perc.1 *sfz*

Perc.2 *sfz* Wind Chime *f*

Perc.3 *sfz*

Perc.4 *f* Hi-hat Cymbals *sfz* Bongo *f*

65

Picc.

Fl.1

Fl.2

Obs.1&2

Eng.hn.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Bas.Cl.

Alt.Sax.1

Alt.Sax.2

Ten.Sax.

Bar.Sax.

Trp.1

Trp.2

Trp.3

Flüg.hn.

Hrns.1&2

Hrns.3&4

Trb.1

Trb.2

Trb.3

Euphs. 1&2

Tub.

St.Bas.

Timp.

Perc.1

Perc.2

Perc.3

Perc.4

Cabasa

Wood Blocks

ff

mf

f

H

a2

Marimba

