

Score

DAVID DZUBAY

# **Kukulkan III**

(2010)

woodwind quintet

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for flute/piccolo, oboe, clarinet, bassoon & horn

by David Dzubay

- I Water Run (Profane Well)
- II Processional-Offering (Sacred Well)
- III Quetzalcoatal's Sacrifice (The Great Ball Court) -  
Epilogue: Kukulkan's Descent (El Castillo - September equinox)

Duration: 15 minutes

Program note:

*Composed for the Quintet of the Americas*

Like many visitors to the ancient Mayan ruins of Chichén Itzá, I stood in awe before the temple of Kukulkan, the god-man known to the Toltecs and Aztecs as Quetzalcoatal or "Feathered Serpent," and the Great Ball Court, imagining the exotic rituals that have taken place there. This work is a flight of fantasy that attempts to evoke the ritualistic character of some of the monuments found at Chichén Itzá, including:

Two cenotes, or wells (profane and sacred): The smaller profane well was used for every day needs, while the larger sacred well was used in worship, and offerings were continually made to it. Divers have retrieved skeletons and many ritual objects from its depths.

The Great Ball Court: The whole basis and rationale of Mayan sacrifice was the belief that the victim sacrificed was Quetzalcoatal himself, and by sacrificing the victim they were reenacting Quetzalcoatal's sacrifice at the beginning of time, thereby renewing creation. In one version of the sacrifice, Quetzalcoatal manifested himself as two persons: the twins Quetzalcoatal and Tezcatlipoca. In a ritual that took place at the beginning of time, Quetzalcoatal killed his twin, from whose body the world then emerged. At the end of significant time periods - at times when creation ran out of power - a ritual ballgame was staged at the ball field of Chichén Itzá. Each side incarnated the God Quetzalcoatal, one side as Tezcatlipoca and one side as the twin Quetzalcoatal. The losers - i.e., the players incarnating Tezcatlipoca, were then sacrificed. The Mayans believed that this sacrifice - as a repetition of the original sacrifice of Quetzalcoatal - would renew, and keep the world alive.

El Castillo: Actually a huge solar calendar, the main pyramid of Kukulkan is a time temple that sheds light on the Mayan astronomical system. During the equinoxes, the shadow pattern of the pyramid's steps seems to show a serpent climbing up the steps in March and down the steps in September. (David Dzubay)

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[transposed score]

for the Quintet of the Americas

# Kukulcan III

(2010)

David Dzubay  
b. 1964

## I. Water Run (profane well)

$\text{♩} = 116$  steady, flowing, nonchalant

Musical score for measures 1-6. The score is for a woodwind quintet: Flute, Oboe, Clarinet in Bb, Bassoon, and Horn in F. The time signature is 3/2. The tempo is steady, flowing, nonchalant at 116 bpm. The key signature has one sharp (F#).  
Flute: *pp*  
Oboe: *p*  $\text{poco cresc.}$  *pp* *p*  $\text{poco cresc.}$  *pp* simile  
Clarinet in Bb: *pp*  
Bassoon: *p*  $\text{poco cresc.}$  *pp* *p*  $\text{poco cresc.}$  *pp* simile  
Horn in F: muted *p*  $\text{poco cresc.}$  *pp* *p*

Musical score for measures 7-12. The score is for a woodwind quintet: Flute, Oboe, Clarinet, Bassoon, and Horn.  
Flute: *pp* simile  
Oboe: *p*  
Clarinet: *p*  
Bassoon: *p*  
Horn: *pp* simile

Musical score for measures 13-18. The score is for a woodwind quintet: Flute, Oboe, Clarinet, Bassoon, and Horn.  
Flute: *poco crescendo...* *mp* *p*  $\text{poco cresc.}$  *pp* *p*  $\text{poco cresc.}$  *pp* simile  
Oboe: *p*  $\text{poco cresc.}$  *pp* *p*  $\text{poco cresc.}$  *pp* simile  
Clarinet: *poco crescendo...* *mp*  
Bassoon: *mp*  
Horn: *pp*

20

Fl. *pp* *mp*

Ob. *p* *mp*

Cl. *pp* *p* *mp*

Bn. *pp* *p*

Hn. *p* *pp* *p* *pp* *simile*

27 31 35

Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

Hn. *p*

36 39

Fl. *mp* *pp* *p*

Ob. *(p)*

Cl. *mp* *p*

Bn. *mp* *pp* *p*

Hn. *mp* *p* *pp* *p*

42 43 46

Fl. *pp* *p* *pp*

Ob. *pp* *pp* *pp*

Cl. *pp* *p* *mp*

Bn. *pp* *p* *mp* *pp*

Hn. *ppp* *p* *mp*

48 52

Fl. *ppp* *p* *crescendo...*

Ob. *pp* *ppp* *p* *crescendo...*

Cl. *ppp* *p* *ppp* *p* *crescendo...*

Bn. *p* *pp* *p* *pp* *p* *crescendo...*

Hn. *p* *pp* *p* *pp* *p* *crescendo...*

55 57

Fl. *mf* *dim...*

Ob. *mp* *p* *mp*

Cl. *mf* *p* *mp* *p*

Bn. *mp* *pp* *p* *pp* *p*

Hn. *mf* *pp* *p* *pp*

61 *n* *pp* *p* *crescendo...*

Ob. *p* *crescendo...*

Cl. *crescendo...*

Bn. *pp p* *crescendo...* 5

Hn. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *crescendo...*

67 *mp* *pp* *pp* 70 74 *p*

Ob. *mp* *ppp*

Cl. *mp* *pp*

Bn. *mp* *ppp*

Hn. *mp* *pp*

75 *poco accelerando...* *p* *crescendo...*

Ob. *p* *crescendo...*

Cl. *crescendo...*

Bn. *p*

Hn. *p* *crescendo...*

♩.=160 ...hinting at some underlying darkness,  
somewhat frantic, yet precise...

82

Fl. *mf p mp*

Ob. *mf p mp*

Cl. *mf p p mp p mp*

Bn. *mp*

Hn. *mf p pp p pp*

Detailed description: This system contains measures 82 through 87. The Flute part starts with a half note followed by eighth notes, then a series of eighth notes, and ends with a half note. The Oboe part has a similar rhythmic pattern. The Clarinet part features a melodic line with slurs and dynamic markings. The Bassoon part has a steady eighth-note accompaniment. The Horn part has a melodic line with slurs and dynamic markings.

88 92

Fl. *ppp mp*

Ob. *ppp mp*

Cl. *pp p mp pp mp > p mp > p*

Bn. *mp pp p mp mp*

Hn. *mp pp p mp pp*

Detailed description: This system contains measures 88 through 91. The Flute part has a melodic line with slurs and dynamic markings. The Oboe part has a melodic line with slurs and dynamic markings. The Clarinet part has a complex melodic line with slurs and dynamic markings. The Bassoon part has a melodic line with slurs and dynamic markings. The Horn part has a melodic line with slurs and dynamic markings.

94 95

Fl. *mf pp*

Ob. *mp pp*

Cl. *mp > p mp pp p*

Bn. *p mp*

Hn. *p*

Detailed description: This system contains measures 94 through 97. The Flute part has a melodic line with slurs and dynamic markings. The Oboe part has a melodic line with slurs and dynamic markings. The Clarinet part has a complex melodic line with slurs and dynamic markings. The Bassoon part has a melodic line with slurs and dynamic markings. The Horn part has a melodic line with slurs and dynamic markings.

100 102 105

Fl. *mf* *pp* *p* *crescendo poco a poco...*

Ob. *p* *crescendo poco a poco...*

Cl. *mp* *mf* *p* *crescendo poco a poco...*

Bn. *mf* *p* *p* *crescendo poco a poco...*

Hn. *mf* *p* *p* *crescendo poco a poco...*

106 109

Fl. *f*

Ob. *f* *p*

Cl. *f*

Bn. *f* *pp*

Hn. *f*

112 113

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. *n* *pp* *mp*

Bn. *mp*

Hn. *ppp* *mp*



118 121

Fl. *pp* *p* 5 *mp*

Ob. *pp*

Cl. *pp* *pp* *mp*

Bn. *pp* *mp*

Hn. *pp* *ppp* *mp*

123 125

Fl. *dim...* *p* *pp*

Ob. *dim...* *mp* *p*

Cl. *dim...* *p* *pp*

Bn. *dim...* *p* *mp*

Hn. *dim...* *pp*

$\text{♩} = 116$  Tempo I

128 129 133

Fl. *p* *p*

Ob. *p* *pp* *p* *pp* *simile*

Cl. *p* *pppp* *pp* *p*

Bn. *p* *p* *pp* *p* *pp* *simile*

Hn. *mf* *ppp* *niente*

136 137 142

Fl.

Ob.

Cl.

Bn.

Hn.

*p*

143 146

Fl.

Ob.

Cl.

Bn.

Hn.

149 150

Fl.

Ob.

Cl.

Bn.

Hn.

*crescendo poco a poco...*

156 *mp* *crescendo poco a poco...* 160

Fl.

Ob.

Cl.

Bn.

Hn.

162

Fl.

Ob.

Cl.

Bn.

Hn.

169 *f* *ff* *sffz* *mp* *dim. poco a poco...* 171

Fl.

Ob.

Cl.

Bn.

Hn.

174 175 179

Fl. *p* *pp* *n*

Ob. *p*

Cl. *p* *pp*

Bn. *p* *pp*

Hn. *p*

181 183 187

Fl. *ppp* whistle tone

Ob. *ppp*

Cl. *n* *ppp*

Bn. *ppp*

Hn. *pp*

II. Processional - Offering (sacred well)

$\text{♩} = 50$

Fl. *mf sfz* *n* *pp*

Ob. *pp* *mf sfz* *ppp* *pp*

Cl. *pp* *mf sfz* *mp* *ppp* *pp*

Bn. *pp* *mf* *sfz* *mp* *ppp* *pp*

Hn. *mf sfz* *espressivo* *ppp* *p* *pp*

*poco ritard... a tempo*

5 6 8

Fl. *f sfz* *n* *pp* (poco) *simile*

Ob. *p < mp > pp* *f sfz* *espressivo* *ppp*

Cl. *p < mp > pp* *f sfz* *ppp* *pp* (poco) *simile*

Bn. *p < mp > pp* *f sfz* *mp* *ppp* *p*

Hn. *f sfz* *ppp* *p*

9 11

Fl. *ppp* *mf*

Ob. *p < simile* *mf*

Cl. *ppp* *p < simile* *mf*

Bn. *ppp* *p < simile*

Hn. *ppp* *p < simile* *mf*

*tenuto a tempo*

13 14 16

Fl. *ppp* *p* *mf* *p* *f < simile* *ff* *fp* *tr*

Ob. *ppp* *p* *mf* *p* *f < simile* *ff* *fp* *tr*

Cl. *ppp* *p* *mf* *p* *f < simile* *ff* *fp* *tr*

Bn. *ppp* *mp < mf* *p* *f <* *ff* *fp* *tr*

Hn. *ppp* *mp < mf* *f < simile* *ff*

*poco ritard... a tempo*

17

Fl. *ff* *tr* *gliss.* 20

Ob. *ff* *tr* *gliss.*

Cl. *ff* *rit.* *accel. tremolo* *mf* 5 6 5 *fff*

Bn.

Hn. *ff* 3 *fff*

*f* *mf* *tr* *fff*

21

Fl. *ff* 3 *mf* 5 *ff* *p* 26 *tr* *ppp* *f* *p*

Ob. *mf* *ff* 3 *mf* *ffz* *ffz* *ffz* *p* *gliss.* 3 *fff* *mf* *f*

Cl. *p* 5 *f* *ff* *tr* *p* 3 *ff* *pp* *f*

Bn.

Hn. *f* *ff* *f* *fff* *mf* *fff* *crescendo poco a poco...* *f* *ff* *f*

28

Fl. *ff* *p* *ff* 32 *gliss.* (loco)

Ob. *p* *ff* *f* *ff* *ff*

Cl. *ff* *p* *tr* *tr* *tr* *tr* *ff*

Bn.

Hn. *ff* 3 5 6 *f* *crescendo poco a poco...* *f* *crescendo poco a poco...*

33

Fl. *f* *ff* *crescendo poco a poco...*

Ob. *crescendo poco a poco...*

Cl. *crescendo poco a poco...*

Bn. *ff* *crescendo poco a poco...*

Hn. *ff* *crescendo poco a poco...*

38 *tenuto...* 13" 40 *simile, ad lib. (w/flutter t., timbrel trills, etc.)*

Fl. *fff* *fp < fff* *mf < fff*

Ob. *fff* *fp < fff* *mp < fff*

Cl. *fff* *fp < fff* *mf < fff*

Bn. *fp < fff* *fp < fff* *mp < fff*

Hn. *fff* *fp < fff* *fp < fff* *mp < fff*

41 *a tempo* *poco ritard...*

Fl. *ppp*

Ob. *pp*

Cl. *ppp*

Bn. *p*

Hn. *pp*

### III. Quetzalcoatl's Sacrifice (The Great Ball Court) -

$\text{♩} = 100$  [Introduction]

The score is divided into three systems, each with five staves for woodwinds and brass:

- Flute (Fl.):** Treble clef, 2/2 time. Part 1 (measures 7-12) is mostly rests. Part 2 (measures 13-20) features a melodic line with dynamics *pp*, *mf*, and *f*. Part 3 (measures 21-28) features a rhythmic pattern with dynamics *ppp* and *sfz*.
- Oboe (Ob.):** Treble clef, 2/2 time. Part 1 (measures 7-12) has a melodic line with dynamics *pp* and *mf*. Part 2 (measures 13-20) has a rhythmic line with dynamics *pp*, *mp*, and *f*. Part 3 (measures 21-28) has a rhythmic line with dynamics *ppp* and *sfz*.
- Clarinet (Cl.):** Treble clef, 2/2 time. Part 1 (measures 7-12) has a rhythmic line with dynamics *p* and *mf*. Part 2 (measures 13-20) has a rhythmic line with dynamics *mp* and *f*. Part 3 (measures 21-28) has a rhythmic line with dynamics *ppp* and *sfz*.
- Bassoon (Bn.):** Bass clef, 2/2 time. Part 1 (measures 7-12) has a rhythmic line with dynamics *p* and *mf*. Part 2 (measures 13-20) has a rhythmic line with dynamics *mp* and *f*. Part 3 (measures 21-28) has a rhythmic line with dynamics *mf* and *ff*.
- Horn (Hn.):** Treble clef, 2/2 time. Part 1 (measures 7-12) has a melodic line with dynamics *pp* and *mf*. Part 2 (measures 13-20) has a melodic line with dynamics *pp* and *mf*. Part 3 (measures 21-28) has a rhythmic line with dynamics *ppp* and *ff*.

Measure numbers 7, 8, 12, 13, 20, and 28 are indicated at the start of their respective systems. A tempo change to  $\text{♩} = 132$  occurs at measure 12. A repeat sign with a first ending bracket and a *3x* marking is present at measure 20.



[Skirmish 1]

21 29

Fl. *ff* *f* *sfz*

Ob. *ff* *p* *sfz*

Cl. *ff* *f* *sfz*

Bn. *ff* *p* *f*

Hn. *ff* *sfz* *p*

31 37

Fl. *mf* *f* *sfz* *p*

Ob. *mf* *f* *sfz* *p*

Cl. *mp* *mf* *f* *sfz* *p*

Bn. *mf* *f* *sfz* *p*

Hn. *mf* *f* *sfz* *p*

39 41

Fl. *ff* *ppp*

Ob. *ff* *ppp*

Cl. *ff* *ppp*

Bn. *ff* *f*

Hn. *ff* *p* *mf*

47 54 3x

Fl. *mf* *ff* *p* *ff* *mf* *f* *p* *sfz*

Ob. *sfz* *p* *ff* *f* *quasi echo* *p* *sfz*

Cl. *mf* *sfz* *p* *ff* *f* *sfz*

Bn. *mf* *sfz* *p* *ff* *f* *ff*

Hn. *sfz* *p* *ff* *mf* *ff*

*gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

55

Fl. *sfz* *p* *ff* *mp*

Ob. *sfz* *p* *ff* *f*

Cl. *sfz* *p* *ff* *mf* *f*

Bn. *sfz* *p* *ff* *mf* *f*

Hn. *sfz* *p* *ff* *gliss.* *ppp*

*gliss.*

63 65 69

Fl. *p* *ff* *f* *ff* *fp* *ff* *f*

Ob. *p* *ff* *pp* *f*

Cl. *mp* *ff* *pp*

Bn. *mp* *ff* *f* *pp*

Hn. *mp* *ff* *f* *pp* *f*

*gliss.* *gliss.* *gliss.*

71 *mf* *crescendo poco a poco...* 77 *f*

Fl.

Ob.

Cl.

Bn.

Hn.

79 *crescendo...* *gliss.* 85 *crescendo...*

Fl.

Ob.

Cl.

Bn.

Hn.

[Transition] 87 *ff* 94 *sfz sfz simile*

Fl.

Ob.

Cl.

Bn.

Hn.

97

Fl.

Ob.

Cl.

Bn.

Hn.

*dim...*

*dim...*

*dim...*

*dim...*

*dim...*

[Skirmish 2]

105

110

Fl.

Ob.

Cl.

Bn.

Hn.

*ppp*

*ppp*

*p*

*pp*

*p*

*ppp*

113

Fl.

Ob.

Cl.

Bn.

Hn.

*pp* *mp* *pp* *mf*

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

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

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

122 124

Fl. *pp* *p* *n*

Ob. *p* *f*

Cl. *p* *mp* *pp* *p*

Bn. *p* *f* *p*

Hn. *p* *mp* *pp* *p*

130 138

Fl. *p* *mf*

Ob. *p* *mf* *p*

Cl. *mf* *p* *mf*

Bn. *mp* *p* *mp*

Hn. *mf* *mp* *p* *mf* *p*

139 146

Fl. *mp* *mf* *sfz* *pp* *f* *ff*

Ob. *mf* *sfz* *f* *ff*

Cl. *p* *mf* *sfz* *mp* *p* *f* *ff*

Bn. *mp* *mf* *pp* *f* *ff*

Hn. *mf* *p* *mf* *pp* *f* *ff*

jet whistle

*tr*

148 154

Fl.

Ob.

Cl.

Bn.

Hn.

*fff*

*ff*

*fff*

*ff*

*fff*

*ff*

156

Fl.

Ob.

Cl.

Bn.

Hn.

[Skirmish 3]

164 167

Fl.

Ob.

Cl.

Bn.

Hn.

*ff*

*ff*

*ff*

*ff*

172 175

Fl. *sfz sfz sfz f ff pp*

Ob. *f ff*

Cl. *f ff*

Bn. *f ff*

Hn. *f ff*

*gliss.*

180

Fl. *ff f*

Ob. *fp ff fp ff p*

Cl. *mf f*

Bn. *f*

Hn. *pp mf crescendo poco a poco...*

188 191

Fl. *f ff*

Ob. *f*

Cl. *f*

Bn. *f*

Hn. *f*

*crescendo poco a poco...*

196

Fl. *crescendo...* *gliss.* 203 *ff*

Ob. *crescendo...* *ff*

Cl. *crescendo...* *ff*

Bn. *crescendo...* *ff*

Hn. *crescendo...* *ff*

204

Fl. 210

Ob.

Cl.

Bn.

Hn.

213

Fl. 218

Ob.

Cl.

Bn.

Hn.



221 *gliss.*

Fl.

Ob.

Cl.

Bn.

Hn.

229 230

Fl.

Ob.

Cl.

Bn.

Hn.

***ff*** ecstatic, jubilant, wild...

***fff*** unremitting, triumphant...

***fff*** sonorous, intense, espressivo

***ff*** ecstatic, jubilant, wild...

***ff*** ecstatic, jubilant, wild...

234

Fl.

Ob.

Cl.

Bn.

Hn.

238 240

Fl.

Ob.

Cl.

Bn.

Hn.

242

Fl.

Ob.

Cl.

Bn.

Hn.

attacca

Epilogue - (El Castillo - September Equinox)

$\text{♩} = 60$  *poco ritard...*  $\text{♩} = 54$

Piccolo

Fl.

Ob.

Cl.

Bn.

Hn.

*ff* *pp* *gliss.* *pp* *ff > f ff* *ppp poco rubato* *pp* *ppp* *ff > mf ff*

Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.)

*tenuto* *a tempo*

249 250

ppp p ppp p ppp p ppp p

Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.)

*tenuto* *a tempo*

252 257

ppp mp ppp mf ppp ppp p mf ppp pp

Flute

Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.)

*ritard...* *molto rit.* *a tempo*

258

ppp pp ppp ppp pppp p ppp ppp ppp ppp