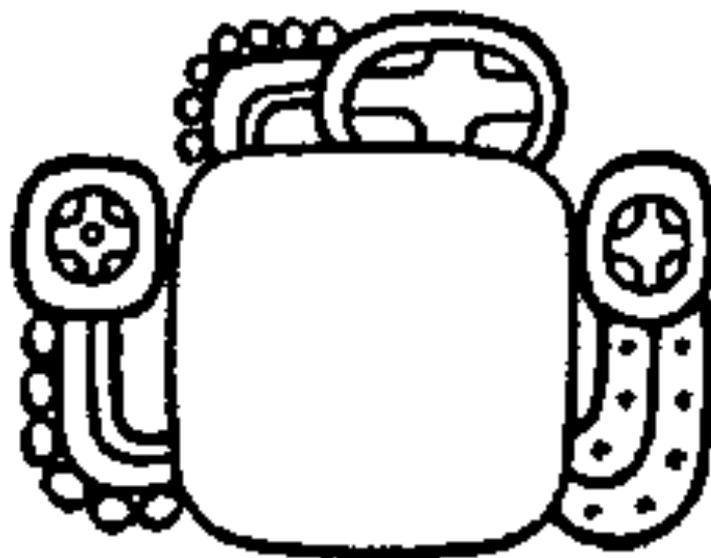


DAVID DZUBAY

# Kukulkan

(2006)



Violin, Horn, Piano

**PRO NOVA MUSIC**  
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# Kukulkan

(2001, rev. 2008)

- I *Kukulkan's Ascent* (El Castillo – March equinox)
- II *Water Run* (Profane Well)
- III *Celestial Determination* (El Caracol)
- IV *Processional-Offering* (Sacred Well)
- V *Quetzalcoatal's Sacrifice* (The Great Ball Court)
- VI *Kukulkan's Descent* (El Castillo – September equinox)

**Duration:** 20 minutes

**Program note:**

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:

**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.

**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 Observatory (El Caracol):** The observatory was built in a spiraling design, with the windows in the dome aligning with certain stars on specific dates, showing the precision of Mayan astronomy.

**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 Tezcatipoca 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.

*Imagined Ritual - Kukulkan* for violin, cello and piano was first performed on May 22, 2001 by the Trio Silvestre Revueltas at the II Cedros International Music Festival in Mexico City. In 2006, a revised version was completed and is now listed under the title *Kukulkan*. As well, a version for violin, horn and piano was completed in 2006. *Kukulkan II* is a further revision, adding flute and clarinet, and was written in 2007 for Alejandro Escuer and his Mexico City based ensemble, ONIX.

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# Kukulkan

(2006)

David Dzubay  
b. 1964

## I. Kukulkan's Ascent (El Castillo - March equinox)

The score is written for Violin, Horn in F, and Piano. It begins with a tempo of 10-15" and a metronome marking of ♩=60. The Violin part starts with a 10-15" tempo and a dynamic of *pppp*, followed by a section marked "senza sord." with a dynamic of *pp*. The Horn in F part is muted and starts with a tempo of 10-15" and a dynamic of *pppp*, followed by a section marked "senza sord." with a dynamic of *pp*. The Piano part starts with a tempo of 10-15" and a dynamic of *pp*, followed by a section marked "senza sord." with a dynamic of *ppp*. The score includes various musical notations such as accents, slurs, and dynamic markings. Key signatures and time signatures are also indicated. The score is divided into measures, with some measures marked with "5", "7", and "10". The score ends with a double bar line and a repeat sign.



## II. Water Run (Profane Well)

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

con sord. loco *p* muted *p* (II)

loco *p* liquid

The first system of the score consists of three staves. The top staff is for the violin, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. It includes markings for 'con sord.' and 'loco', and a dynamic of 'p'. The middle staff is for the viola, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. It includes a 'muted' marking and a dynamic of 'p'. The bottom staff is for the piano, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. It includes a 'loco' marking and a dynamic of 'p'. The piano part is marked 'liquid' and features a continuous eighth-note pattern in the right hand.

*And. sempre*  
*una corda sempre*

8 13

8 13

The second system continues the musical score. The top staff (violin) has measures 8-13, with a dynamic of 'p'. The middle staff (viola) has measures 8-13, with a dynamic of 'p'. The bottom staff (piano) has measures 8-13, with a dynamic of 'p'. The piano part continues with its eighth-note pattern.

(*And.*)

15 17

15 17

*pp* 5

The third system continues the musical score. The top staff (violin) has measures 15-17, with a dynamic of 'p'. The middle staff (viola) has measures 15-17, with a dynamic of 'p'. The bottom staff (piano) has measures 15-17, with a dynamic of 'pp' and a fingering of '5'. The piano part continues with its eighth-note pattern.

(*And.*)

25 27

25 27

*mp* 5

The fourth system continues the musical score. The top staff (violin) has measures 25-27, with a dynamic of 'p'. The middle staff (viola) has measures 25-27, with a dynamic of 'p'. The bottom staff (piano) has measures 25-27, with a dynamic of 'mp' and a fingering of '5'. The piano part continues with its eighth-note pattern.

(*And.*)

36

(p)

mp p

36

mp p

(Red.)

43

ppp pp mp p

43

mp p

(Red.)

50

pp p

50

52

p

(Red.)

58

mp p

58

61

mp p

(Red.)



95

pp p mp

ppp pp p mp

pp p crescendo...

pp

(Ped.) 1/2 pedal

101 102

mf p crescendo poco a poco...

mf p crescendo poco a poco...

mf p crescendo poco a poco...

(Ped.) 1/2 pedal

106

f dim...

f dim...

f dim...

(Ped.) 1/2 pedal

111 113

ppp pp mp

ppp pp mp

pp dim...

pp mp pp

(Ped.) 1/2 pedal

117 *niente* *pp* *mp* 121

117 (8va) *niente* *loco* *mp* 121

(Red.) \*

123 *dim...* *p* *mp* *pp*

123 *dim...* *p* *mp* *pp*

(Red.)

128  $\text{♩} = 116$  Tempo I 133 *p* *mf* *pp* *niente*

128  $\text{♩} = 116$  Tempo I 133 *p*

\* (Red.) *sempre*

137 *p*

137

(Red.)

144

144

150

*crescendo poco a poco...*

*mp*

156

*crescendo poco a poco...*

*mp*

150

*crescendo poco a poco...*

156

*mp*

(Red)

157

*crescendo...*

*crescendo...*

157

*crescendo...*

(Red)

162

162

(Red)

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

171 *mp* *dim. poco a poco...*

(Red.)

*sfz*  
\* Red.

175 *p* *pp*

175 *p* *pp* *ppp*

(Red.)

183 *ppp* *ppp*

183 (mute inside) + optionally, play A as harmonic as shown in bass clef. *mf*

(Red.)

*tre corde*

[3:15]

### III. Celestial Determination (El Caracol)

♩=88

*p mp > pp mp > pp p pp < mp p sfz p mp*

*sfz p*

*vib.*

*flautando*

*mp sfz p*

*mp*

*3 3 p*

*8va loco*

*p < sfz p*

*< mp p*

*mf p*

*sfz p*

*mf p*

*3 mp 3 sfz p*

*8vb loco*

*3*

7 *ord.*

*pizz.*

*arco*

*p*

*mp < p*

*sfz*

*sfz p*

*sfz p*

*8va loco*

*7*

*8va loco*

*mp < sfz p*

12 *pizz.*

*pizz.*

*arco*

*V gliss.*

*< mp sfz p*

*gliss.*

*mp < mf p*

*3*

12 *sfz p*

*sfz p*

*p*

*mp sfz p mp p*

*mf*

*8vb*

17

pizz. arco 3

*sfz* *p* *mf* *mp* *crescendo...* *f* *sfz* *p*

*sfz* *p* *mp* *pp* *mp* *crescendo...* *f* *sfz*

17

*sfz* *p* *mf* *mp* *crescendo...* *f* *sfz*

gliss. sul pont.  $\vee$  3

21

ord. pizz. arco 3

*mp* *pp* *p* *pp* *sfz* *p*

*p* *pp* *mp* *sfz* *p*

21

*p* *sfz* *mp* *p*

arco

25

*sfz* *p* *sfz* *p* *f*

*sfz* *p* *pp* *sfz*

25

*mf* *sfz* *p* *sfz* *mp* *pp* *f*

arco loco

Sub - -

29

*sfz* *p* *mp* *pp* *mf* *f*

*f* *sfz* *p* *mp* *mf* *pp* *sfz* *f*

ricochet pizz. arco on the string

33

*sfz* *ffz* *p sub.* *ffz* *p sub.*

non stacc. flautando *poco accel....* ord.

non stacc. *poco accel....*

*ffz* *p sub.* non stacc. *poco accel....*

*ffz* non stacc. *p* *gradually add pedal...*

$\text{♩} = 96$  *a proclamation...*

37

*f* *f*

$\text{♩} = 96$  *a proclamation...*

37

*f* *Sva*

Red.

# IV. Processional - Offering (Sacred Well)

*con sord.*  
♩=50

*pp* *sfz* *mf* *dim....* *ppp* *pp* < >

*pp* *sfz* *mf* *espressivo* *dim....* *ppp* *pp* < >

*pp* *sfz* *mf* *p* *dim....* *ppp* *pp* < >

*una corda sempre* *S<sup>va</sup>* *Red.*

*p* < *mp* > *pp* *crescendo... 5* *sfz* *f* *espressivo* *dim....* *ppp*

*p* < *mp* > *pp* *crescendo... 5* *sfz* *f* *dim....* *ppp*

*(S<sup>va</sup>)* *(loco)* *loco* *p* < *mp* > *pp* *crescendo...* *f* *sfz* *mf* *dim....* *ppp*

*a tempo*

*pp* (*poco*) *simile* *ppp* *p* < *simile* *crescendo...* *mf*

*a tempo*

*pp* (*poco*) *simile* *ppp* *p* < *simile* *crescendo...* *mf*

12 *senza sord.* *tenuto* , *a tempo*

*ppp* *p* *mf* *p* *f* *simile*

*ppp* *mp* *mf* *p* *f* *simile*

*ppp* *p* *mf* *p* *f* *simile*

*Red.* *Red. Red. Red. Red. simile*  
*tre corde*

15 *ff* *tr*

*ff* *tr*

15 *ff* *tr*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

*Red.* *Red.* *Red.* *Red.*

17 *accel. tremolo* *mf* *crescendo...* *poco ritard...*

*ff* *crescendo...*

17 *accel. tremolo* *mf* *crescendo...* *poco ritard...*

*1/2 pedal* *Red.*



26 *tenuto...* *gliss.*

(*cresc.*)

26 *simile* *tenuto...*

(*cresc.*)

(*Red.*)

13" *simile, ad lib.* *a tempo*

30 *fff* *pp*

*simile, ad lib.* *pp*

13" *simile, ad lib.* *a tempo*

30 *fff* *random accents on the 4 Ebs...* *loco* *pp*

*simile, ad lib.* *p*

(*Red.*)

32 *poco ritard...*

32 *poco ritard...*

V. Quetzalcoatl's Sacrifice (The Great Ball Court)

$\text{♩} = 100$  [Introduction]

Violin and Horn parts for the introduction. Both parts play a rhythmic pattern of eighth notes in 2/2 time. The violin part starts with a *p* dynamic. The horn part also starts with a *p* dynamic.

$\text{♩} = 100$  [Introduction]

Place 4-6 long pencils on strings inside piano - low and middle registers

Piano introduction. The right hand plays a series of chords and single notes, starting with a *pp* dynamic and following a *crescendo poco a poco...* dynamic marking, reaching *mf* before *dim...*. The left hand is mostly silent.

*una corda*

Middle section of the piano introduction. The right hand continues with a *crescendo poco a poco...* dynamic. The left hand enters with a *p* dynamic and a *sost.* marking, followed by a *pp* dynamic and another *crescendo poco a poco...* marking.

Section starting at measure 12 in 6/8 time. The tempo is marked  $(\text{♩} = 132)$ . The right hand features a *f* dynamic and a *sul pont.* marking. The left hand has a *f* dynamic. The section ends with a *tr* (trill) and *ppp* dynamic.

Section starting at measure 20 in 5/8 time. The right hand has a *3x* (triple) marking and a *sfz* dynamic. The left hand has a *ff* dynamic. The section ends with a *ff* dynamic and a *sfz* dynamic.

[Skirmish 1]

29

(always separated)

[Skirmish 1]

29

*p*

*f*

36

37

*sfz*

*p*

*simile*

*gliss.*

*ff*

*pp*

36

37

*Red.*

*sost.*

44

*ppp*

*sul pont.*

*mf*

*ord.*

*sfz*

*p*

*ff*

*gliss.*

44

*f*

*mf*

*sfz*

*p*

*ff*

(sost.)

51

*gliss.*

*gliss.*

*gliss.*

3x

55

*simile*

*gliss.*

*sost.*

*f*

*quasi echo*

*mf*

*p*

*sfz*

*sfz*

*p*

*ff*

*gliss.*

51

*f*

3x

55

*ff*

*sfz*

*p*

*ff*

*Red.*

*sost.*

59 63

*ppp* *p* *ff* *gliss.*

*ppp* *p* *ff* *gliss.*

*f*

*p* *ff*

*Red.*

(sost.)

66 66

*fp* *ff* *mf* *crescendo poco a poco...*

*pp*

*tr.*

on the string

(sost.)

73 73

*f*

80 85

*crescendo...* *gliss.* *(off)*

*crescendo...*

*crescendo...*

85

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

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

95 *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

101 *dim...* *dim...* *dim...*

107 110 [Skirmish 2] *pp* *p* *pp*

107 110 [Skirmish 2] *pp* *una corda*

114

*pp mp p*

121 124

*mf p mp*

*mp mf loco p*

*Sub-tre corde una corda*

128

*pp p mf p mf*

*mp p*

135 138

*p p mf sfz p < mf*

*mp mp < mf*



[Skirmish 3]

167 on the string

167 [Skirmish 3]

173 175

173 175

179

179

186 on the string

186

192 *crescendo...* *ord.* *gliss.*

192 *crescendo...*

199 (off) 203 *ff*

199 203 *ff*

205 210

205 210 *Red.* 3

212 (on) *sul pont.* *ord.* *sul pont.* 4

212 4

218 ord. *gliss.* ord. *gliss.*

Red.

225 *fff* unrelenting, triumphant... *fff*

230 *fff* ecstatic, jubilant, wild... *fff*

Red.

(See)

231 *fff*

(Red.) 5:4 5:4 5:4

Red.

(See)

235 *fff*

(Red.) 5:4 5:4 5:4

Red.

(8va)-----

239

(8va)-----

239

5:4

5:4

5:4

(Red.)

(8va)-----

243

(8va)-----

243

5:4

5:4

5:4

(Red.)

(8va)-----

247

(8va)-----

247

attacca

(8va)-----

247

attacca

5:4

5:4

5:3

(Red.)

[4:10]

VI. Kukulkan's Descent (El Castillo - September Equinox)

con sord.  $\bullet=60$  *pp* *ff* *pp* *ff* *pp*  $\bullet=54$  *poco ritard...*

*ff* *mf* *ff* *ppp*

$\bullet=60$  *poco ritard...*  $\bullet=54$

*ff* *pp poco rubato* *una corda sempre*

(S<sup>va</sup>)

4 *pp* *muted* *pp* *dim....* *ppp*

(S<sup>va</sup>)

4 *ppp* *p* *tenuto* *a tempo*

(S<sup>va</sup>)

6 *p* *loco* *tenuto* *a tempo* *loco* *loco*

Detailed description of the musical score: The score is for a piece titled 'VI. Kukulkan's Descent (El Castillo - September Equinox)'. It is written for Violin (vn), Horn (hn), and Piano (pn). The piece is in 4/4 time. The first system shows the violin and piano parts. The violin part starts with a tempo of 60 and a dynamic of *ff*, then moves to *pp* and *ff* again. The piano part starts with *ff*, then *mf* and *ff*, and finally *ppp*. There are markings for 'con sord.' and 'una corda sempre'. The second system continues the violin and piano parts, with a tempo change to 54 and a 'poco ritard...' instruction. The piano part includes a 'poco rubato' section. The third system shows the violin and piano parts with a tempo of 60, then 54, and a 'poco ritard...' instruction. The violin part is marked 'muted' and 'pp'. The piano part includes a 'dim....' instruction and ends with 'ppp'. The fourth system shows the violin and piano parts with a tempo of 60, then 54, and a 'poco ritard...' instruction. The violin part is marked 'ppp' and 'p'. The piano part includes a 'dim....' instruction and ends with 'ppp'. The fifth system shows the violin and piano parts with a tempo of 60, then 54, and a 'poco ritard...' instruction. The violin part is marked 'p' and 'loco'. The piano part includes a 'dim....' instruction and ends with 'ppp'. The sixth system shows the violin and piano parts with a tempo of 60, then 54, and a 'poco ritard...' instruction. The violin part is marked 'p' and 'loco'. The piano part includes a 'dim....' instruction and ends with 'ppp'.

9 *pp* *p* *ppp* *p* *ppp* *mp* *mf* *tenuto* *a tempo* *p*

9 *pp* *p* *ppp* *p* *ppp* *mp* *mf* *tenuto* *a tempo* *p*

9 *p* *mp* *mf* *mp* *pp* *8va*

*Red.* *Red.* *Red.* *una corda sempre* *\* Red.*

*tre corde*

14 *pp* *ppp* *ritard...* *molto rit.* *a tempo* *p* *ppp*

14 *pp* *p* *pp* *p* *ppp*

(*8va*)-1 *ppp* *ritard...* *molto rit.* *a tempo* *(mute string w/finger)* *mp* *p* *p* *ord.*

*Red.* *\* Red.* *8va*

[1:50]

total duration: circa 20 minutes