

Score

DAVID DZUBAY

Kukulkan II

(2007)

flute, clarinet, violin, cello, piano

PRO NOVA MUSIC

Kukulkan II

(2007)

for flute, clarinet, violin, cello & piano

by David Dzubay

- 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:

Commissioned by ONIX; Dedicated to Alejandro Escuer

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 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. (David Dzubay)

David Dzubay is Professor of Music, Chair of the Composition Department, and Director and Conductor of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington, Indiana.

PRO NOVA MUSIC

(BMI)

5415 E. James Road, Bloomington, IN 47408 USA
dzubay@gmail.com (812) 320-1674
ProNovaMusic.com

I. Kuku

The musical score for 'I. Kukulkan's Ascent' is presented in a vertical layout on the right side of the page. It includes staves for Flute, Clarinet, Violin, Cello, and Piano. The score is marked with a '6' at the beginning of the Flute and Clarinet parts, and an '11' at the beginning of the Violin, Cello, and Piano parts. The Flute and Clarinet parts are in treble clef, while the Violin, Cello, and Piano parts are in bass clef. The Piano part is written for both hands. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'sul' (sulfato).

Kukulcan II

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

(2007)

David Dzubay
b. 1964

10-15" $\text{♩} = 60$ 2 pedal tone

Flute

Clarinet

Violin

Cello

Piano

10-15" $\text{♩} = 60$ 2 (lightly mute string with fingertip)

6 7

Fl.

Cl.

Vn.

Vc.

6 7

Fl.

Cl.

Vn.

Vc.

11 13

Fl.

Cl.

Vn.

Vc.

11 13

Fl.

Cl.

Vn.

Vc.

con sord. $\text{♩} = 52$ vary ad. lib between ord. and sul pont. $\text{♩} = 76$ accel. *ritard.*
pppp *pp* *pppp* *pp* *mp* *pp* *ppp*
 (senza sord.)
pp *pp* *mp* *pp* *ppp*
 approx. rhythm only...
pp *pp* *mp* *mp*
 sul pont. *pp* *mf* *p* *f* *pp* *p* *crescendo...*
 ord. *pp* *pp* *pp* *crescendo...*
 sim. $\text{♩} = 80$ *ritard.* $\text{♩} = 60$ *accel.* *crescendo...*
pppp *mp* *ppp* *crescendo...*
 poco sul pont. *mf* *pp* *f* *p* *pp* *mysterious, inevitable*
mp *crescendo...* *f* *p* *pp* *mysterious, inevitable*
mf *pp* *f* *pp* *mysterious, inevitable*

16 *mysterious, inevitable*

Fl. *p* *crescendo poco a poco...*

Cl. *ppp* *n* *p* *crescendo poco a poco...*

Vn. *pp* *crescendo e marcato poco a poco...*

Vc. *crescendo e marcato poco a poco...*

16 *crescendo e marcato poco a poco...*

(*Red*)

21 *ritard... tenuto* $\text{♩} = 66$ *poco accelerando...* $\text{♩} = 72$

Fl. *crescendo...*

Cl. *crescendo...*

Vn. *crescendo...*

Vc. *crescendo...*

21 *ritard... tenuto* $\text{♩} = 66$ *poco accelerando...* $\text{♩} = 72$

22 *ff celebratory* *8va loco*

(*Red*)

24 *ritard... molto rit.* *Tempo I* $\text{♩} = 60$

Fl. *gliss.*

Cl. *gliss.*

Vn. *p sub.* *gliss.* *ricochet* *ppp*

Vc. *ppp* *pizz.* *p*

24 *ritard... molto rit.* *Tempo I* $\text{♩} = 60$

25 *grad. add cluster (both hands)*

(*Red*)

Fl.

Cl.

Vn.

Vc.

8

Fl.

Cl.

Vn.

Vc.

(*Red*)

15

Fl.

Cl.

Vn.

Vc.

(*Red*)

II. Water Run (Profane Well)

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

Fl. *pp*
Cl. *pp*
Vn. con sord. loco *p*
Vc. con sord. *p*
Piano *p* liquid
Red sempre una corda sempre

Fl. 8 9 13
Cl. *poco crescendo...*
Vn. *poco crescendo...*
Vc. *poco crescendo...*
Piano *poco crescendo...*
(Red)

Fl. 15 17
Cl. *mp* *pp*
Vn. *mp* *pp*
Vc. *mp* *pp*
Piano *mp* *p* *pp*
(Red)

25 27 31 35

Fl. *p mp p*

Cl. *p mp p*

Vn.

Vc.

25 27 31 35

mp p

(32)

50

Fl. *p*

Cl. *p*

Vn.

Vc.

50

p

(32)

36 39

Fl. *mp n*

Cl. *mp p n*

Vn. *(p)*

Vc. *mp p*

36 39

mp p

(32)

58

Fl. *mp*

Cl. *mp*

Vn.

Vc. *mp*

58

mp

(32)

43 46

Fl. *pp p pp p*

Cl. *pp p mp pp*

Vn.

Vc. *mp p*

43 46

mp p

(32)

66

Fl. *p*

Cl. *p*

Vn.

Vc. *p*

66

p

(32)

Musical score system 1, measures 50-57. Instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Violoncello (Vc.). The system includes a grand staff for piano accompaniment. Measure numbers 50, 52, and 57 are indicated. Dynamics include *p* and *pp*. A fermata is present over measure 57.

Musical score system 2, measures 58-65. Instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Violoncello (Vc.). The system includes a grand staff for piano accompaniment. Measure numbers 58, 61, and 65 are indicated. Dynamics include *mp*, *dim...*, *n*, and *pp*. A fermata is present over measure 65.

Musical score system 3, measures 66-74. Instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Violoncello (Vc.). The system includes a grand staff for piano accompaniment. Measure numbers 66, 70, and 74 are indicated. Dynamics include *p*, *pp*, and *p sub.*. A fermata is present over measure 74.

77 *poco accelerando...*

82 $\text{♩} = 160$...hinting at some underlying darkness, somewhat frantic, yet precise...

Fl. *p* *crescendo...* *mf p*

Cl. *crescendo...* *mf p*

Vn. *mf p*

Vc. *crescendo...* *mf p*

77 *poco accelerando...* *crescendo...* *mf p*

82 $\text{♩} = 160$...hinting at some underlying darkness, somewhat frantic, yet precise... (gradually off...)

95

Fl.

Cl.

Vn.

Vc.

95

84

88

Fl. *mp* *ppp*

Cl. *mp* *pp*

Vn. *mp* *pp*

Vc. *mp sub.* *pp*

84 *mp* *pp*

88 *mp* *pp*

101

Fl.

Cl.

Vn.

Vc.

101

90

92

Fl. *mp* *p* *mp*

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

Vn. *p* *mp* *p* *mp*

Vc. *p* *mp* *pp* *p* *mp*

90 *p* *mp*

92 *p* *mp*

1/2 pedal

106

Fl.

Cl.

Vn.

Vc.

106

95

Fl.

Cl.

Vn.

Vc.

pp

p

mp

pp

pizz.

p

pp

p

crescendo...

(Re)

1/2 ped.

101

102

105

Fl.

Cl.

Vn.

Vc.

mf

pp

p

crescendo poco a poco...

mf

p

crescendo poco a poco...

mf

arco

p

crescendo poco a poco...

mf

p

crescendo poco a poco...

(Re)

1/2 ped.

106

109

Fl.

Cl.

Vn.

Vc.

mp

f

dim...

f

dim...

f

dim...

f

dim...

f

dim...

(Re)

111 113

Fl. *n* *pp*

Cl. *n* *pp* *mp*

Vn. *pp* *dim...* *p*

Vc. *n* *p* *mp*

111 113

pp *mp* *pp*

(8^{va})

128

Fl. *p*

Cl. *p*

Vn. *p*

Vc. *p*

128

p

*

117 121

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

Cl. *dim...* *pp* *mp*

Vn. *n* *pp* *mp*

Vc. *pp* *p* *mp*

117 121

mp

(8^{va})

137

Fl.

Cl.

Vn.

Vc.

137

(8^{va})

123 125

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

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

Vn. *dim...* *p* *mp* *pp*

Vc. *dim...* *p* *mp* *pp*

123 125

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

(8^{va})

144

Fl.

Cl.

Vn.

Vc.

144

(8^{va})

128 129 $\text{♩} = 116$ Tempo I 133

Fl. *p*

Cl. *p* *n* *pp* *p*

Vn. *p*

Vc. *p* *pp* II III

128 129 $\text{♩} = 116$ Tempo I 133

pp

* *Red. sempre*

137 142

Fl.

Cl.

Vn.

Vc. *p*

137 142 #2

(Red)

144 146

Fl.

Cl.

Vn.

Vc.

144 #2 146 #2

(Red)

150 *crescendo poco a poco...* 156 *mp*

Fl. *crescendo poco a poco...* *mp*

Cl. *crescendo poco a poco...* *mp*

Vn. *crescendo poco a poco...* *mp*

Vc. *crescendo poco a poco...* *mp*

150 *crescendo poco a poco...* 156 *mp*

(32a)

169 *mp*

Fl. *mp*

Cl. *mp*

Vn. *mp*

Vc. *mp*

169 *mp*

(32a)

157 *crescendo poco a poco...* 160 *crescendo poco a poco...*

Fl. *crescendo poco a poco...* *crescendo poco a poco...*

Cl. *crescendo poco a poco...* *crescendo poco a poco...*

Vn. *crescendo poco a poco...* *crescendo poco a poco...*

Vc. *crescendo poco a poco...* *crescendo poco a poco...*

157 *crescendo poco a poco...* 160 *crescendo poco a poco...*

(32a)

175 *p*

Fl. *p*

Cl. *p*

Vn. *p*

Vc. *p*

175 *p*

(32a)

162

Fl.

Cl.

Vn.

Vc.

162

(32a)

183

Fl.

Cl.

Vn.

Vc.

183

(32a)

169 171

Fl. *f* *ff* *fff* *mp* *dim. poco a poco...*

Cl. *f* *ff* *fff* *mp* *dim. poco a poco...*

Vn. *f* *ff* *fff* *mp* *dim. poco a poco...*

Vc. *f* *ff* *fff* *mp* *dim. poco a poco...*

169 171

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

(2a)

175 179

Fl. *p* *pp* *n*

Cl. *p* *pp* *n*

Vn. *p* *pp*

Vc. *p* *pp*

175 179

p *pp* *ppp*

(2a)

183 187

Fl. whistle tone *ppp*

Cl. *ppp*

Vn. *ppp*

Vc. *ppp*

183 187

(sounding plich) *mp*

mute string (touch string just past damper) *mp*

(2a)

[3:15]

III. Celestial Determination (El Caracol)

The musical score is arranged in three systems, each containing staves for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Violoncello (Vc.), along with a grand piano (piano) accompaniment. The tempo is marked as quarter note = 88. The score includes various performance instructions such as *pedal tone*, *flautando*, *gliss.*, *arco*, *pizz.*, *ord.*, *loco*, and *8va...*. Dynamic markings range from *pp* to *sfz*. The score is divided into measures, with system boundaries at measures 7, 12, and 21. The right margin shows the continuation of the score on the next page, with measures 17, 21, and 26 indicated.

Fl. *pp*

Cl. *pp*

Vn. *pp*

Vc. *p*

17

sfz *p* *mf* *mp* *crescendo...* *sfz* *pp*

pizz. *arco* *3* *pizz.* *arco* *3* *crescendo...* *f* *gliss. sul pont.*

sfz *p* *mp* *mp* *crescendo...* *sfz*

17

Fl. *pp*

Cl. *pp*

Vn. *pp*

Vc. *p*

21

22

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

pizz. *ord.* *arco* *mp* *pp* *p* *pp* *sfz* *arco* *p*

(arco) *pizz.* *arco* *mp* *pp* *sfz* *p*

21

22

8va loco *pp* *mp* *p* *pp*

Fl. *pp*

Cl. *pp*

Vn. *pp*

Vc. *p*

26

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

sfz *p* *sfz* *p*

sfz *p* *sfz* *p*

26

8va loco *mf* *sfz* *p* *sfz* *mp* *pp*

IV. Proce

30 31

Fl. *sfz* *p* *pp* *mf*

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

Va. *sfz* *p* *mp* *pp* *mf*

Vc. *sfz* *f* *sfz* *p* *mp* *mf*

pizz. *arco* *pizz.* *arco*

ricochet

Fl.

Cl.

Va. *con sord.*

Vc. *con sord.*

34

Fl. *f* *p*

Cl. *f* *p* *crescendo...*

Va. *f* *sfz* *p* *crescendo...*

Vc. *pp* *sfz* *f* *sfz* *p* *crescendo...*

arco on the string *on the string*

non stacc.

Fl.

Cl.

Va.

Vc.

poco accel... $\text{♩} = 96$ *a proclamation...*

38 39

Fl. *mf* *crescendo...*

Cl. *f*

Va. *f*

Vc. *f*

poco accel... $\text{♩} = 96$ *a proclamation...* *8pp (R.H. only)*

non stacc. *crescendo...*

gradually add pedal...

Fl.

Cl.

Va.

Vc.

[1:55]

IV. Processional - Offering (Sacred Well)

♩=50

Fl. *mf sfz* *ppp* *pp*

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

Vn. *pp* *mf sfz* *dim...* *ppp* *pp*

Vc. *pp* *mf sfz* *espressivo* *dim...* *ppp* *pp*

una corda sempre

poco ritard...

Fl. *p* *mp* *pp* *crescendo...* *f sfz* *dim...* *ppp*

Cl. *p* *mp* *pp* *crescendo...* *f sfz* *dim...* *ppp*

Vn. *p* *mp* *pp* *crescendo...* *f sfz* *espressivo* *dim...* *ppp*

Vc. *p* *mp* *pp* *crescendo...* *f sfz* *dim...* *ppp*

loco *crescendo...* *f sfz* *dim...* *ppp*

a tempo

Fl. *pp* (poco) *simile* *ppp* *p* *simile* *mf*

Cl. *pp* (poco) *simile* *ppp* *p* *simile* *mf*

Vn. *pp* (poco) *simile* *ppp* *p* *simile* *mf*

Vc. *p* *ppp* *p* *simile* *mf*

a tempo

Fl. *pp* (poco) *simile* *ppp* *p* *simile* *mf*

Cl. *pp* (poco) *simile* *ppp* *p* *simile* *mf*

Vn. *pp* (poco) *simile* *ppp* *p* *simile* *mf*

Vc. *p* *ppp* *p* *simile* *mf*

12 *tenuto* *a tempo*

Fl. *ppp* *p* *mf* *p* *f* simile

Cl. *ppp* *p* *mf* *p* *f* simile

Vn. *ppp* *p* *mf* *p* *f* simile

Vc. *ppp* *mp* *mf* *p* *f* simile

12 *tenuto* *a tempo*

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

senza sord.

tre corde

22

Fl.

Cl.

Vn.

Vc.

(22)

(22)

15

Fl. *ff* *fp* *ff*

Cl. *ff* *fp* *ff*

Vn. *ff* *fp* *ff*

Vc. *ff* *fp* *ff*

15

ff *fp* *ff*

1/2 pedal

27

Fl.

Cl.

Vn.

Vc.

(27)

18 *poco ritard...* *a tempo*

Fl. *gliss.* *ff*

Cl. *gliss.* *ff*

Vn. *accel. tremolo* *mf* *crescendo...* *ff* *sul pont.* *ord.* *mf* *ff*

Vc. *ff* *crescendo...* *ff* *f* *ff*

18 *accel. tremolo* *poco ritard...* *a tempo*

mf *crescendo...* *ff* *ff*

mf pesante

sempre

32

Fl.

Cl.

Vn.

Vc.

(32)

22

Fl. *mf* *ff* *p* *ppp*

Cl. *f* *ff* *p* *ff*

Vn. *ffz* *ffz* *ffz* *p* *gliss.* *ord.* *fff non vibrato*

Vc. *f* *fff* *mf* *ff non vibrato* *f*

crescendo poco a poco...

27

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

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

Vn. *mf* *f* *p* *ff* *ff*

Vc. *ff* *f* *ff* *f*

crescendo poco a poco...

32

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

Cl. *ff* *crescendo poco a poco...*

Vn. *gliss.* *(loco)* *ff* *crescendo poco a poco...*

Vc. *gliss.* *(ff)* *(optional harmonics)* *crescendo poco a poco...*

crescendo poco a poco...

36 *tenuto...*

Fl. *tenuto...*

Cl. *tenuto...*

Vn. *gliss.*

Vc. *gliss.*

(cresc.)

simile

(cresc.)

tenuto...

13"

40 *simile, ad lib.* *a tempo*

Fl. *fff*

Cl. *fff*

Vn. *fff*

Vc. *fff*

simile, ad lib.

simile, ad lib.

simile, ad lib.

simile, ad lib.

fff

fff

fff

fff

ppp

ppp

pp

pp

13"

40 *simile, ad lib.* *a tempo*

Fl. *fff*

Cl. *fff*

Vn. *fff*

Vc. *fff*

simile, ad lib.

simile, ad lib.

simile, ad lib.

simile, ad lib.

fff

fff

fff

fff

ppp

ppp

pp

pp

41 *a tempo*

loco

pp

pp

p

p

42 *poco ritard...*

Fl.

Cl.

Vn.

Vc.

poco ritard...

[4:20]

V. Quetzalco

Fl.

Cl.

Vn.

Vc.

p

p

Placc

pp

una

9

Fl.

Cl.

Vn.

Vc.

pp

pp

18

Fl.

Cl.

Vn.

Vc.

pp

pp

tre corde

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

$\text{♩} = 100$ [Introduction]

Musical score for the introduction of 'Quetzalcoatl's Sacrifice'. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Cello (Vc.), along with a Piano accompaniment. The tempo is marked as $\text{♩} = 100$. The introduction features a 'crescendo poco a poco...' in the woodwinds and strings, and a 'pizz.' (pizzicato) section in the piano. The piano part includes the instruction 'Place 4-6 long pencils on strings inside piano - low and middle registers' and 'una corda'. The piano part also features a 'crescendo poco a poco...' and a 'dim...' section.

Musical score for measures 9-17. The tempo is marked as $\text{♩} = 132$. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Cello (Vc.), along with a Piano accompaniment. The woodwinds and strings play a melodic line with a 'crescendo poco a poco...' and a 'f' dynamic. The piano part features a 'sul pont.' (sul ponticello) section and a 'tre corde' section. The piano part also includes a 'pizz.' (pizzicato) section and a 'dim...' section.

Musical score for measures 18-21. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), and Cello (Vc.), along with a Piano accompaniment. The woodwinds and strings play a melodic line with a 'crescendo poco a poco...' and a 'f' dynamic. The piano part features a 'tre corde' section and a 'pizz.' (pizzicato) section. The piano part also includes a 'dim...' section.

[Skirmish 1]

29 37

Fl. *mf* *f* *sfz*

Cl. *mf* *f* *sfz*

Vn. *sfz* *p* *simile*

Vc. *sfz* *p* *simile*

(always separated)

[Skirmish 1]

29 37

f *sfz* *p*

39

Fl. *ff* *ppp* *mf* *ff*

Cl. *ff* *ppp* *mf* *ff*

Vn. *gliss.* *ff* *ppp* *sul pont.* *ord.* *mf* *sfz* *p*

Vc. *gliss.* *ff* *ppp* *sul pont.* *ord.* *mf* *sfz* *p*

39

ff *f* *ppp* *mf* *sfz* *p*

sost. *(sost.)*

50 55

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

Cl. *ff* *p* *sfz* *sfz* *p* *ff*

Vn. *gliss.* *ff* *f* *quasi echo* *p* *sfz* *sfz* *p* *ff*

Vc. *ff* *p* *sfz* *sfz* *p* *ff*

gliss. *gliss.* *gliss.* *gliss.* *pizz.* *arco* *simile* *gliss.*

50 55

ff *f* *ppp* *sfz* *sfz* *p* *ff*

sost. *sost.*

59

Fl. *f*

Cl. *f*

Vn. *f*

Vc. *f*

(sost.)

69

Fl. *f*

Cl. *f*

Vn. *f*

Vc. *f*

79

Fl. *f*

Cl. *f*

Vn. *f*

Vc. *f*

59 63

Fl. *mf* *f < ff*

Cl. *ppp* *p* *ff* *pp*

Vn. *ppp* *p* *ff* *fp* *ff*

Vc. *ppp* *p* *ff* *pp*

59 63

(sost.) *ppp* *p* *ff* *pp*

sul pont.

(sost.)

69

Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

Vn. *mf* *crescendo poco a poco...* *f*

Vc. *ord.* *mf* *mf* *f*

69

on the string

mf *crescendo poco a poco...*

79 85

Fl. *crescendo...* *gliss.*

Cl. *crescendo...* *gliss.*

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

Vc. *crescendo...*

79 85

crescendo... *gliss.*

crescendo...

(sost.)

88 94 [Transition]

Fl.
Cl.
Vn.
Vc.

118

Fl.
Cl.
Vn.
Vc.

99

Fl.
Cl.
Vn.
Vc.

128

Fl.
Cl.
Vn.
Vc.

108 110 [Skirmish 2]

Fl.
Cl.
Vn.
Vc.

138

Fl.
Cl.
Vn.
Vc.

118 124

Fl. *mf* *pp* *p*

Cl. *mf* *p*

Vn. *pp* *mp* *p* *mf* *p* *mp*

Vc. *p* *mf* *p* *mf*

118 124

mf loco

tre corde *una corda*

128

Fl. *n* *p* *mf*

Cl. *mp* *pp* *p*

Vn. *pp* *p* *mf* *p* *mf*

Vc. *p* *mf* *mp* *p* *mf*

128

mp *p*

138 146

Fl. *mp* *mf* *ffz* *f* *ff*

Cl. *p* *mf* *ffz* *f* *ff*

Vn. *p* *mf* *ffz* *pp* *sul pont.* *ff*

Vc. *p* *mf* *p* *mf* *fff* *sul pont.* *ff*

138 146

mp *mp* *mf* *pp* *f* *ff*

tre corde

148 154

Fl. *f mp* *f mp* *crescendo...* *fff* *ff*

Cl. *f mp* *f mp* *crescendo...* *fff* *ff*

Vn. ord. *fff* *ff*

Vc. ord. *fff* *ff*

148 154 *loca*

(32)

173

Fl. *ff*

Cl. *ff*

Vn. (8^{va}) *ff*

Vc. *ff*

156

Fl.

Cl.

Vn.

Vc.

156

182

Fl. *ff*

Cl. *ff*

Vn. *ff*

Vc. *ff*

[Skirmish 3]

164 167

Fl. *ff*

Cl. *ff*

Vn. *ff* on the string

Vc. *ff*

164 167 [Skirmish 3]

191

Fl. *ff*

Cl. *ff*

Vn. *ff*

Vc. *ff*

173 175

Fl. *f* *ff* *gliss.*

Cl. *ff* *gliss.*

Vn. *f* *ff* *gliss.* *fp*

Vc. *f* *ff* *sul pont.*

173 175

f *ff* *sost.* *(sost.)*

182

Fl. *f* *ff*

Cl. *mf sub.* *crescendo poco a poco...*

Vn. *ff* *fp* *ff* *p* *mf* *crescendo poco a poco...* *on the string*

Vc. *ord.* *pp* *mf sub.* *crescendo poco a poco...* *on the string*

182

mf sub. *crescendo poco a poco...*

191

Fl. *f* *crescendo...*

Cl. *crescendo...*

Vn. *sul pont.* *f* *crescendo...* *ord.* *gliss.* *(off)*

Vc. *f* *crescendo...*

191

f *crescendo...*

200 203 *ff*

Fl.
Cl.
Vn.
Vc.

225

Fl.
Cl.
Vn.
Vc.

208 210 (on) *sul pont.* *ord.*

Fl.
Cl.
Vn.
Vc.

231 *ff*

Fl.
Cl.
Vn.
Vc.

217 *A* *sul pont.* *ord.* *gliss.*

Fl.
Cl.
Vn.
Vc.

236

Fl.
Cl.
Vn.
Vc.

225 230

Fl.

Cl.

Vn.

Vc.

fff unrelenting, triumphant...

fff sonorous, intense, espressivo

225 230

fff ecstatic, jubilant, wild...

231

Fl.

Cl.

Vn.

Vc.

ff

simile

simile

simile

231

236 240

Fl.

Cl.

Vn.

Vc.

236 240

241 *attacca*

Fl.
Cl.
Vn.
Vc.

9

Fl.
Cl.
Vn.
Vc.

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

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

Fl.
Cl.
Vn.
Vc.

una corda sempre

14

Fl.
Cl.
Vn.
Vc.

tenuto a tempo

Fl.
Cl.
Vn.
Vc.

loco

9 *tenuto* *a tempo* 13

Fl. *mf* *ppp*

Cl. *mf* *ppp*

Vn. *pp* *p* *ppp* *p* *ppp* *mp* *mf* *pp* *mp* *p*

Vc. *pp* *p* *ppp* *p* *ppp* *mp* *mf* *pp* *mp* *p*

tre corde *una corda sempre*

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

Fl. *pp* *ppp*

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

Vn. *pp* *pp* *p* *ppp*

Vc. *pp* *p* *pp* *ppp*

ritard... *molto rit.* *a tempo*
(mute string w/finger)
mp *p* *p*
ord.

[1:50]

total duration: circa 20 minutes