

Full Score

Kuta Muela

for flute, bassoon, piano and percussion

David Gompper

Instrumentation

Bassoon solo

Flute (dbl. Piccolo)

Piano

Percussion

2 wood blocks

2 bongos (high, low)

3 tom drums (high 8", medium 10", low 16")

2 bass drums (one with foot pedal)

2 sets of deer rattles or African gourds with beads

maraca, woven bottle shaker or caxixi, small seed pod rattle, goat nail rattle

Crotales (1 upper octave)

Marimba

Program Notes

Kuta Muela (Old Stick) is based on a Yaqui Native American tune of the same name. The form of the original tune inspired the overall form of the work, which is as follows: seven drum beats, followed by a section performed by drums, rattles and an extended flute tune based on three notes (F-sharp, G-sharp, A-sharp), ending with a short stanza of singing “Kuta Muela” based on B-flat. What is so attractive is the beautiful and stunning transition—the flute ceases while the drums and rattles carry on to reveal clear singing in the background.

My work is also in three main sections: an introduction, a series of variations ending in a bassoon cadenza, followed by a third extended section. The first two sections is a projection and amplification the opening 7-note drum beats heard in the original tune. The last main section presents, most directly, the second and third sections of the original, directly and intact. Several elements help to unify the work: the number 7, prime numbers in general, and a 7-note set that is a combination of the 3-note flute solo plus the 5-note pentachord heard in the singing section. All pitch classes come from this prime set, transformed and altered by combining transpositions with the complement of the original.

Kuta Muela was commissioned by Jeff Lyman with a grant from Arizona State University, where he premiered it on October 20, 2001. Several earlier versions included an electronic part and two different instrumentations, as well as an accompanying video, *Huya Ania (The Wilderness World)*, which was produced by Sheilah Britton. This final version stands alone as a concert piece.

Duration: 13 minutes

Kuta Muela

for bassoon and small ensemble

David Gompper

♩ = 72

Flute

Bassoon solo *f p f p f*

Crotales

Piano

5

Flute *p*

Bsn *p*

9

Flute

Bsn *mf f* *rubato*

12

Fl. *mp*

Bsn. *p* *f* *mp* *cresc.*

15

Fl. *cresc.*

Bsn.

A

18

Fl. *f*

Bsn. *f*

Crot. *mf* *p*

A

Pno. *f* *mp*

8va

6

Red.

23

Fl.

Bsn

Crot.

Pno

mf

mf

f

(8)

loco

28

Fl.

Bsn

Perc.

Crot.

Pno

[to picc]

mf

dim.

p

mp

dim.

p

2 Bongos

2 Tom Drums

Floor Tom Drum

pp

l.v.

cresc.

f

Red.

Red.

34 Perc. **B** ♩ = 88 (Rebonds B) *f* subito *p*

Pno *mp* **B** ♩ = 88 *mp*

37 Bsn Perc. *ppp*

Pno 2 4 2 3 4 2 3 1

40 Bsn Perc. *f*

Pno *mp*

42

Bsn

Perc.

Pno

p

f

6

3

4 3 2 1

Ped. Ped. Ped.

44

Perc.

Pno

3

6

46

Bsn

Perc.

Pno

ppp

p

5

2

48

Bsn

Perc.

Pno

mf

p

6

3

50

Picc

Fl.

Bsn

Perc.

Pno

ppp

f

mp

p

3

3

3

3

3

short, dry

8vb-1

53

Fl.

Bsn.

Perc.

Pno

8^{vb}

56

Fl.

Bsn.

Perc.

Pno

Ped.

8^{vb}

pp

f

p

cresc.

f

p dry

59

Fl.

Bsn

Perc.

Pno

4/4

61

Fl.

Bsn

Perc.

Pno

4/4

3/4

mp

ord.

p

sub p cresc.

cresc.

9

9

3

3

3

3

3

3

C

62

Fl. *mf* *frullato*

Bsn *f*

Perc. *f*

Pno *f* *p*



65

Fl. *p cresc*

Bsn *mp* *f*

Pno

69

Fl.

Bsn

Pno

mp

mf

p

Ped.



72

Fl.

Bsn

Pno

p

p

Ped.

Ped.

8va

75

Fl. *mf*

Bsn *mf p*

Perc. *p*

Pno *p dry*

78

Fl.

Bsn *mf p mf p*

Perc. *non troppo*

Pno

Red. Red.

81

Fl.

Bsn

Perc.

Pno

f

mf

f

Ped.

Ped.

Ped.

84

Fl.

Bsn

Perc.

Pno

Ped.

Ped.

87

Fl.

Bsn

Perc.

Pno

dim.

dim.

dry

90

Fl.

Bsn

Perc.

Pno

mp

p dim.

mp

p

dim.

p

8^{vb}

94 [to flute]

Fl.

Bsn.

Perc.

Mar.

Pno.

f

ppp

marimba

pppp

8^{vb} | *

99 **D** **Meno Mosso** ♩ = 60

Fl.

Bsn.

Mar.

Pno.

p

6

6

flute

mp

mp > pp

D **Meno Mosso** ♩ = 60

p

8^{vb} |

Red.

101

Fl.

Bsn

Mar.

Pno

p *mp* *pp*

mp

5 5 6

8^{vb}
Ped.

||

102

Fl.

Bsn

Mar.

Pno

flaut.

mp

p

6 6 6 6

Ped.

104

Fl.

Bsn

Mar.

Pno

p

mp

105

Fl.

Bsn

Mar.

Pno

mf

p

pp

8va

8vb

Ped.

107

Fl.

Bsn

Mar.

Pno

Red.

108

Fl.

Bsn

Mar.

mp

109

Fl.

Bsn.

Mar.

6 6 3 3

110

Fl.

Bsn.

Mar.

cresc.

6 6 6 6

cresc.

111

Fl. *f*

Bsn *f*

Mar. *f*

112

Fl. *p*

Bsn *dim.* *p*

Mar. *dim.* *p*

114

Fl. *a tempo*

Bsn *p* *mp*

Mar. *p* *mp*

117 $\text{♩} = 120$ *accel.*

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Bsn. *tr* *mf* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Mar. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

120 $\text{♩} = 144$

Bsn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Perc. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ Rattles/Gourd *pp*

123

Bsn. $\frac{5}{4}$

Perc. $\frac{5}{4}$

Pno. *p* *cresc*

125

Bsn

Perc.

Bass Drum (pedal) *p*

take sticks

Pno

127 **E** Funky ♩ = 80

Bsn

Perc.

Bass Drum 3 2 toms 3 2 bongos

f p f p f

f p f p f

E Funky ♩ = 80

Pno

133

Bsn

Perc.

Pno

p *mp* *f*

Detailed description: This system covers measures 133 to 136. The Bsn part begins with two triplet eighth notes in 3/4 time, followed by a triplet of eighth notes in 3/4 time, and then a triplet of eighth notes in 2/4 time. A sixteenth-note run with a slur and a '6' below it spans measures 135 and 136. The Perc part features a crescendo from *p* to *f*, with triplet eighth notes in 3/4 time and eighth notes in 2/4 time. The Pno part consists of chords and eighth notes in 3/4 and 2/4 time signatures.



137

Fl.

Bsn

Perc.

Pno

sub. p *solo* *f* *sec*

Detailed description: This system covers measures 137 to 140. The Fl. part is mostly rests. The Bsn part starts with a *sub. p* dynamic, followed by a crescendo to *f* in measure 139. The Perc part has a *solo* section with triplet eighth notes in 3/4 time and sixteenth notes in 2/4 time, ending with a triplet eighth note in 2/4 time. The Pno part features chords and rests in 3/4 and 2/4 time signatures.

142

Bsn

p *mp*

Perc.

mf

Pno

p

Ped. *

146

Bsn

Perc.

Pno

150

Fl. *p* 6 3 6 6 6

Bsn. *p* 3 6 6 6 6 6

Perc. *mf*

Pno. *p* *cresc.* *mf*

152

Fl. *mf* *p*

Bsn. *mf*

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

Pno. *sf*

156

Fl.

Bsn

Perc.

Pno

f

sffz

8^{vb}

160

F

Bsn

p

Marimba

p (hard sticks)

164

Bsn

Mar.

6

3

3

168

Bsn

Mar.

p

173

Bsn

Mar.

cresc.

mf

mp

cresc.

178

Bsn

Mar.

Pno

cresc. molto

f

f

G

G

182

Bsn

Mar.

Pno

183

184

185

Bsn

Mar.

Pno

186

187

188

Fl.

Bsn

Mar.

Pno

H

mp

dim.

subp

H

f

p

Ped.

8va

*

192

Fl.

Bsn

Mar.

Pno

mf

Ped.

8va

*

196

Fl.

Bsn.

Mar.

Pno.

p

subito p

Ped.

200

Fl.

Bsn.

Perc.

Pno.

deer rattles or maraca

p

I $\text{♩} = \text{♩} = 120$

204

Fl.

Bsn

Perc.

Pno

206

Bsn

Perc.

Pno

208

Fl.

Bsn

Mar.

Pno

212

Fl.

Bsn

Mar.

Pno

p *mf* *p*

216

Fl.

Bsn

Mar.

Pno

>p *p* *p* *pp*

218

Fl.

Bsn

Mar.

Pno

220

Fl.

Bsn

Perc.

Mar.

Pno

J

pp

mp

p

Bass Drum (large)

224

Fl.

Bsn

Perc.

Pno

p

p

Ped.

228

229

Fl.

Bsn

Pno

232

Fl.

Bsn.

Pno

mp

mf

f

Ped.

235

Fl.

Bsn.

Pno

mf

mp

p

Ped.

K ♩ = 84

238

Fl.

Bsn.

Marimba

p

pp Perform randomly, quickly but not evenly.
Hushed and always in the background.

242

Fl.

Bsn.

Mar.

mp

mf

Measures 242-244. Flute part is mostly rests. Bassoon part has melodic lines with dynamics *mp* and *mf*. Maracas part has a rhythmic pattern of quarter notes.

245

Fl.

Bsn.

Mar.

Pno.

p

f

p

8va

Ped.

Measures 245-247. Flute part has a long note with dynamic *p*. Bassoon part has a melodic line with dynamic *f*. Piano part has a chord with dynamic *p* and an 8va marking. Pedal point is indicated.

248

Fl.

Bsn.

Mar.

mp

p

rit.

Measures 248-250. Flute part has a long note. Bassoon part has triplets with dynamic *mp*. Maracas part has a rhythmic pattern with dynamic *p*. Ritardando is indicated.

L ♩ = 60

251

Fl.

Bsn

Mar.

Pno

f *dim.* *p*

p *f* *dim.* *p*

mf *dim.* *p* *pp*

mf *f* *mp* *p*

8^{vb}

M Piu Mosso ♩ = 80

258

Perc.

Bongos

2 wood blocks

Tom drum

p

Pno

p legato, dreamy

Ped.

261 2 bongos (fingers)

Perc.

Pno

Ped. Ped.

264 tom drums

Perc.

Pno

Ped. cresc.

266

Bsn

Perc.

Pno

Ped. * Ped.

269

Bsn

Perc.

Pno

271

Bsn

Perc.

Pno

maraca

f

p

N

273

Fl.

Bsn.

Perc.

Pno.

p rattles *cresc.* *f* as at the beginning *subito p*

f *mf* *8^{va}* *15^{ma}* *Ped.*

Percussion: if too loud, shake the rattles as 8th notes rather than 16ths

275

Fl.

Bsn.

Perc.

Pno.

f

(15)

(8)

277

Fl.

Bsn

Perc.

Pno

279

Fl.

Bsn

Perc.

Pno

wood blocks

281

Fl.

Bsn

Perc.

Pno

283

Fl.

Bsn

Perc.

Pno

Musical score for measures 285-290. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 285-286 show four notes with accents (*v*). Measure 287 begins an *8va* section with a melodic line of eighth notes.
- Bsn.:** Measures 285-286 feature a melodic line with accents. Measure 287 has a whole note chord, and measures 288-290 feature a triplet of eighth notes.
- Perc.:** Features a rhythmic pattern of eighth notes with accents, marked *cresc.* in measure 285.
- Pno.:** The right hand (RH) has a melodic line with accents, marked (15). The left hand (LH) has a melodic line with accents, marked (8).



Musical score for measures 287-292. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.), and Piano (Pno.).

- Fl.:** Measures 287-292 continue the *8va* section with a melodic line of eighth notes.
- Bsn.:** Measures 287-292 feature a melodic line with accents.
- Perc.:** Features a rhythmic pattern of eighth notes with accents.
- Pno.:** The right hand (RH) has a melodic line with accents, marked (15). The left hand (LH) has a melodic line with accents, marked (8).

(8) 289 Fl. *[to picc]* **O**

Bsn *multiphonic* *ff wail*

Perc. *ff* Tom Drum (high) *f*

Pno (15) **O** (8)

|| if the use of the piccolo is too loud or shrill, then play on flute up the octave, until bar 299, then take down octave and play as written

292 Fl. *Picc.* *p*

Perc. *f*

295 Fl.

Perc. *f*

298 **P** ♩=144

Fl.

Bsn.

Perc.

Pno

p *f* *p* *mp*



302

Fl.

Bsn.

Pno

307

Fl.

Bsn

Crot.

Pno

cresc.

pp

mf

cresc.

crotales



Q più mosso

314

Fl.

Bsn

Crot.

Pno

f

f

f

p

Q più mosso

(8)

320

Fl.

Bsn.

Crot.

Pno

p *f* *p* *cresc.*

cresc.

3 3 3 3 3 3 3 3 3 3

326

Fl.

Bsn.

Crot.

Pno

ff *f* *mf* *mp*

f

ff

Ped.

Ped.

331

Fl.

Bsn

Crot.

Pno

mf *p* *mp*

mf *mp*

mf

8^{vb}
Ped.

337

Fl.

Bsn

Crot.

Pno

p *mf*

p

mp *f*

[to marimba]

8^{vb}
Ped.

341 **S** $\text{♩} = \text{♩} [\text{♩} = 60]$

Fl. *p* *f*

Bsn. *f*

Marimba *mf* *f* *mp*

Pno. **S** $\text{♩} = \text{♩} [\text{♩} = 60]$ *ff* *sempre legato*

8^{vb} *Ped.*

343

Fl. *p* *mp* *mf*

Bsn. *p*

Marimba *f* *mf*

Pno. *Ped.* *Ped.* *Ped.*

345

Fl. *mf p mf p mf*

Bsn *f p f p*

Perc. rattles/gourd *p*

Mar. *p*

Pno

Ped. Ped.

347

Fl. *f > mp f > mp f mf f > mf f*

Bsn *f p f to the end*

Perc. *mp second set of rattles cresc. poco a poco*

Pno

Ped. Ped.

349

Fl.

Bsn

Perc.

Pno

f

Ped.

351

Bsn

Perc.

Pno

Pedal Bass Drum

ff sfz

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