

Hunab-Kú

para cuarteto de percusiones, piano y celesta

(1999-2000)

Salvador Torre

Esta compleja obra está dedicada a la memoria de aquel que para mí fue y será luz, una de las grandes estrellas de la composición de fines del siglo XX, Iannis Xenakis.

5,200 tunes (años)
 1,872,000 kines
 260 katunes de 20 tunes (años)
 1 katun = 20 años = 7,200 kines
 Ahau de 13 katunes (93,600 días %)

60 (256) tunes (años) per ciclo Ahau
 13 baktunes de 144,000 kines
 o mas de 394 (400) tunes por baktún
 ↑
 20 x 20

20 20 20

± 400 años

Katunes
20 años
260 años

± 20 años

Quince
cada compos de 5 tps. tiene 20 f

$$O_r$$

2012 d.c.

Hunab-Kú

para cuarteto de percusiones, piano y celesta

de **Salvador Torre**

Es la quinta y última obra de este gran Quincunce inspirado de los calendarios mesoamericanos. Con ella se cierra este ciclo o calendario creativo de Salvador Torre.

Hunab-Kú para los Mayas significa el centro, núcleo cósmico generador de movimiento y medida, principio de energía inteligente presente en el Universo animado e inanimado. Sendero resonante, poderosa estación de radio generadora del código de luz radiante de 260 unidades imprimiéndose en el éter electromagnético del planeta, Vía al cielo que conduce al cordón umbilical del universo, canal galáctico...

En la parte climática es puesto en marcha un sistema de relojes o cruces graduadas con ejes fijos y puntos móviles, a semejanza de los que se encuentran en Teotihuacan y el valle de México, trazando líneas visuales que sirven para orientar los centros ceremoniales con las estrellas.

El movimiento de los percusionistas en torno al piano, semeja de alguna manera dicha rotación y la de los cuatro puntos cardinales con respecto al centro.

Esta compleja obra está dedicada a la memoria de aquel que para mi fue y será luz, una de las grandes estrellas de la composición de fines del siglo XX, Iannis Xenakis.

in memoriam Iannis Xenakis

Hunab-Kú

a Tambuco

I

Salvador Torre

$\text{♩} = 52$ (o menos)

Score for *Hunab-Kú* (a Tambuco) by Salvador Torre, in memoriam Iannis Xenakis. The score is divided into two systems, each with five staves.

System 1 (Measures 1-13):

- Perc I E:** Toms * teponaxtili (measures 1-13), toms (measures 14-15), tepo. (measure 16), toms. (measures 17-18), tepo. (measure 19), toms (measures 20-21).
- Perc II N:** Similar to Perc I E, with toms and tepo. patterns.
- Perc III O:** Similar to Perc I E, with toms and tepo. patterns.
- Perc IV S:** Similar to Perc I E, with toms and tepo. patterns.
- Pno. N:** tam-t. (measures 1-13), l.v. (measures 14-15), (l.v.) (measures 16-17), Cel. colla parte (measures 18-19), Pno. (measures 20-21).

System 2 (Measures 22-31):

- Perc I E:** tepo. (measures 22-23), toms. (measures 24-25), tepo. (measures 26-27), toms (measures 28-29), tepo. (measures 30-31).
- Perc II N:** Similar to Perc I E, with toms and tepo. patterns.
- Perc III O:** Similar to Perc I E, with toms and tepo. patterns.
- Perc IV S:** Similar to Perc I E, with toms and tepo. patterns.
- Pno. N:** (l.v.) (measures 22-23), Cel. colla parte (measures 24-25), Pno. (measures 26-27), Cel. colla parte (measures 28-29), Pno. (measures 30-31).

Legend:

- ♩ = (Pno.) apagar la cuerda correspondiente
- $\times$ = (Perc.) apagar con la misma baqueta

[illegible]

16

Musical score for measures 16-18. The score features four staves of woodwinds (flutes, oboes, clarinets, and bassoons) and a piano (Pno.). The woodwinds play a continuous, rapid sixteenth-note pattern. The piano part includes a glissando on the strings (labeled "gliss on strings") and a forte (ff) chord. The cellos (Cel.) play a triplet figure. The score includes dynamic markings such as *f*, *ff*, and *mp*.

19

Musical score for measures 19-21. The score features four staves of woodwinds (flutes, oboes, clarinets, and bassoons) and a piano (Pno.). The woodwinds play a continuous, rapid sixteenth-note pattern. The piano part includes a triplet figure. The score includes dynamic markings such as *p*, *ff*, and *ppp*. The section is marked "teponaxtlis" and "N - sempre".

[illegible]

25

20 inv. 1 2 3 inv.

1.2 inv.

f *p* *mp*

f *p* *mp*

f *p* *mp*

f *p* *mp*

f *p* *mp*

15a

f *mf*

T.t. metal stick, border

p *mp* *p*

Cel.

Red.

28

tepo.

bongos

toms

toms

sim.

sim.

f

pp

mf

pp

mf

pp

mf

ppp

mp

ppp

8th

44

Musical score for measures 44-46. The score consists of four staves for woodwinds (flute, oboe, clarinet, bassoon) and a grand staff for piano. The woodwinds play rapid sixteenth-note passages with various fingerings (9, 7, 5) and dynamic markings (ppp, mp, p, f, pp, mf). The piano part is marked "segue impro." and includes a section labeled "impro.." with a fermata. Dynamic markings include *ppp*, *mp*, *p*, *f*, and *pp*.

47

Musical score for measures 47-49. The score continues with the same four woodwind staves and the grand staff. The woodwinds play rapid sixteenth-note passages with various fingerings (9, 7, 5) and dynamic markings (ppp, mf, p, f, pp, mf). The piano part includes a section for Cello (Cel.) with triplets and dynamic markings (ff, pp). Dynamic markings include *ppp*, *mf*, *p*, *f*, *pp*, *mf*, *pp*, *ff*, and *pp*.

50

tepos
bongos
toms

f pp *c r e s c .*

f *pp* *ff*

tepos
bongos
toms

pp *c r e s c .*

f *pp* *ff*

tepos
bongos
toms

pp *c r e s c .*

f *pp* *ff*

tepos
bongos
toms

pp *c r e s c .*

f *pp* *ff*

T.t.

II

53 $\text{♩} = 52$

clave

ff *p mp* *f*

Temple
block

ff *p mp* *f*

clave

ff *p mp* *f*

chines
block

ff *p mp* *f*

Cel.

f *p* *mf* *diminuendo*

Pno.
caja

f

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

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

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

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

p *mf* *mp* *mf* *p* *mf*

Desplazamiento (guardar el ritmo regular) →

maracas

mp

guiro

mf

quijada

mf

semillas

mf

p

d i m.

r a l l

r a l l

r a l l

r a l l

E

N

O

S

3

3

3

3

3

62

maracas

güiro

quijada

semillas

termina desplazamiento ----- ()

66

N maracas sobre toms + silbato

O guiro / tumba (o timbal) + silbato

S maracas sobre toms (timp) + silbato

E semillas sobre bongos + silbato

T.t. l.v.

69

pp f p

segue impro →

72

f ff

impro → (impro →) (impro →)

[illegible][illegible]

99

Desplazamiento ----> lijas *

sim. 5 5 5 5

Pno. mp

gliss sobre cuerdas con yemas y reverso de uñas

ppp

mp

ff

p

f

8^b

103

---- t. 13 ---- termina desplazamiento ---->

O snares

S

E

N

Cel. al dib. gliss sobre teclado (Pno...) T.t.

ppp

mf

p

mf

p

mf

20

8^b

* lijas de diferentes espesores

[illegible]

111

etc.

sigue snare (?)

etc.

s (en otra region del T.t.)

T.t. (come prima)

Cel.

l.v.

114

9 7 5

f *mp* *mf*

snare

(snare)

V A

T.t. baq.trng.

pp *ppp* stop

M.D.: dar 2 vueltas al perimetro del T.t.
M.I. aguja

117

9 7 5

f *p* *ff* *p* *mp* *pp*

gongs (aguja) pap. alum. (manos ?)

gongs (b.madera) plato/timbal

gongs (escobillas)

(baq. madera) plato/timbal

gongs (baq. triang.) pap. alum. (manos ?)

gongs (b.madera) plato/timbal

gongs (escobillas)

(baq. madera) plato/timbal

Cel

T.t. aguja 3 baq. tr. vuelta al perimetro

aguja 3 (b.trng.) perimetro

apagar un poco

121

placa (b: mad. trg.)

gongs

p l.v. *mp* *mf* *f* *mp*

placa (b: mad. trg.)

gongs

p l.v. *mp* *mf* *f* *mp*

placa (b: mad. trg.)

gongs

p l.v. *mp* *mf* *f* *mp*

placa (b: mad. trg.)

gongs

p l.v. *mp* *mf* *f* *mp*

Cel

pp

dar vueltas lentas al perimetro

125 timp. *tr* *sim.* *ppp* *p*

gongs *tr* *sim.* *pp*

timp. *tr* *sim.* *p*

gongs *tr* *sim.* *pp*

T.t. *tr* *sim.*

baq. dura segue trem.

baq. mad. ? segue trem.

baq. mad. ? segue trem.

aguja

baq. dura

quitar plato de timbal (segue trem. sopra timp.)

c r e s c

c r e s c

c r e s c

c r e s c

N- sempre *p o c o c r e s c .*

baquetas:  = madera con el costado,  = con la punta,  = de triangulo

129

(segue trem.)

(segue trem.)

(segue trem.)

(segue trem.)

N- sempre

c r e s c . N- ff

Paris, 6 dec. 98 (chutte!!!)

hacer el grito mas largo que sea posible * (uno por cada gran respiración), desfasados, a la vez que.:

dos opciones:
1 dar vueltas tocando los instrumentos dispuestos en círculo.(gongs, placa, timbal, chimes etc.)
2)dar vueltas tocando un racímo gigante de latas (o cencerros), colgado del techo.

Puede ser asimilado a un grito de muerte y de dolor, de preferencia en el agudo (voz de "falsete")

T.t. Pno.
↓ manos
antebrazos
manos

ff l.v. mf ff

133

The musical score for page 133 consists of a four-staff system. The upper two staves are for the celeste (Cel.) and the lower two staves are for the piano (Pno.). The music is in 3/4 time and features complex chords and triplets. A large black arrow points to the right in the upper left corner. The piano part includes a large black arrow pointing to the right in the upper left corner. The celeste part includes a large black arrow pointing to the right in the upper left corner. The piano part includes a large black arrow pointing to the right in the upper left corner. The celeste part includes a large black arrow pointing to the right in the upper left corner.

* tomando de modelo el grito de la danza del venado (Yaqui).

137

placa (b: mad. trg.)

f

l.v. mf

Timp.

placa (b: mad. trg.)

f

l.v. mf

Timp.

placa (b: mad. trg.)

f

l.v. mf

Timp.

placa (b: mad. trg.)

f

l.v. mf

Timp.

Cel

tr. (o continuar tr.)

m.i. m.d. m.i. m.d.

d i m i n u e n d o .

141

gongs

p

mf

l.v.

mp

mf

l.v.

gongs

p

mf

l.v.

mp

l.v.

mf

l.v.

gongs

p

mf

l.v.

mp

l.v.

mf

l.v.

gongs

p

mf

l.v.

mp

l.v.

mf

l.v.

cambiar b. mad.

snare tr.

Glock

15a. -->

pp

gong b. aguja

pp

Glock (15a. -->)

pp

Cel

pp

Pno

8^{va}

mp

pp loco

ppp

[illegible]

149

pp

p *f* *p* *f* *p*

pp

p *f* *p* *f* *pp* *p* *f* *p*

pp

f *p* *f* *p* *p* *f* *p* *mf* *p* *f* *p*

ppp

sempre

segue

[illegible]

desplazamiento →
bowl japonés

157

O

gong pequeño (chino) o cimbales pequeños

S

crótalo (b. ligera)

E

tambor pequeño (Noh)

N

T.t.

mp

l.v.

Cel

IV

termina desplazamiento ----->

The musical score is arranged in three systems, each with two staves for Glockenspiel (glock.) and Vibraphone (vib.), and a grand staff for Piano (Pno.).

- System 1:**
 - Glockenspiel:** Starts with a tempo marking of 176. The first staff has a melodic line with eighth notes and rests, marked with a '9' (likely a fingering or breath mark). The second staff has a similar melodic line, also marked with a '9'.
 - Vibraphone:** The first staff has a melodic line with eighth notes and rests, marked with a '7'. The second staff has a similar melodic line, also marked with a '7'.
 - Piano:** The grand staff shows a complex harmonic texture with many beamed notes and rests. The right hand has a melodic line with eighth notes and rests, marked with a '6'. The left hand has a similar melodic line, also marked with a '6'.
- System 2:**
 - Glockenspiel:** The first staff has a melodic line with eighth notes and rests, marked with a '9'. The second staff has a similar melodic line, also marked with a '9'.
 - Vibraphone:** The first staff has a melodic line with eighth notes and rests, marked with a '7'. The second staff has a similar melodic line, also marked with a '7'.
 - Piano:** The grand staff shows a complex harmonic texture with many beamed notes and rests. The right hand has a melodic line with eighth notes and rests, marked with a '6'. The left hand has a similar melodic line, also marked with a '6'.
- System 3:**
 - Glockenspiel:** The first staff has a melodic line with eighth notes and rests, marked with a '9'. The second staff has a similar melodic line, also marked with a '9'.
 - Vibraphone:** The first staff has a melodic line with eighth notes and rests, marked with a '7'. The second staff has a similar melodic line, also marked with a '7'.
 - Piano:** The grand staff shows a complex harmonic texture with many beamed notes and rests. The right hand has a melodic line with eighth notes and rests, marked with a '6'. The left hand has a similar melodic line, also marked with a '6'.

[illegible][illegible]

[illegible]

[illegible][illegible]

226

E

N

O

S

Pno

marimba

marimba

marimba

marimba

al interior de la sonoridad del T.t.

pp

p

mp

ppp

sim.

230

mar. *p* *ff* *f* *ff*

mar. *p* *ff* *f* *ff*

mar. *p* *ff* *f* *ff*

mar. *p* *ff* *f* *ff*

Pno. *mf* *f* *ff*

bongos *p* *c* *r* *e* *f*

bongos *p* *c* *r* *e* *f*

bongos *p* *c* *r* *e* *f*

bongos *p* *c* *r* *e* *f*

* nudillos palmas estructura metalica nudillos nudill. nudill. nudillos

234

marimbas 1 2 3 4 9 13 etc.

13

20

13

1 2 3 4

T.t. Pno. *mp* *f*

p (nudill.) palmas *ff*

+ resaltar solo los acentos

* en: la caja, estructura metalica
con: palma abierta o nudillos.

[illegible]

242

ff

ff

ff

ff

8va

8va

loco

ff

24

244

8va

loco

8vb

246

15a

8va

255

musical score for measures 255-257. The score is for a percussion ensemble and piano. Measures 255-256 show complex rhythmic patterns for maracas (mar.), tom-toms (toms), and piano (pno). Measure 257 features a 'colla parte' section with piano and tom-toms. Dynamics include *p*, *f*, *sfz*, *pp*, and *mp*. Rhythmic markings include 9, 7, 5, 3, and 15a.

258

musical score for measures 258-260. The score continues the percussion ensemble and piano parts. Measures 258-259 show maracas, tom-toms, and piano. Measure 260 features a 'colla parte' section with piano and tom-toms. Dynamics include *p*, *f*, *sfz*, *pp*, and *mp*. Rhythmic markings include 9, 7, 5, 3, and 15a.