Kin-toccata

for piano

1997

Salvador Torré

Kin-toccata

The ancient measure of time projected to the future

To integrate the harmony and to put themselves to its service, to vibrate to the tuning fork of the universe, to arrive at the dimension of the cosmic, immortal man, submissive the terrestrial state, to touch to the right means between sky and earth. That is why The Mayans observed the movement of the stars in a meticulously way, thus taking to the point more evolved the mesoamerican systems of measurement and calendars. This apocalyptic toccata makes reference to the cycle of 5200 years calculated by the Mayans, that would correspond approximately to the time we are living.

Kin is the sun, is the day. Tzolkín is the account of the days or Mayan ritual calendar. This toccata is very near on this system of measurement: 260 measures and their multiples, 5200 years compacted, twenty times thirteen, 5 great cycles of 52 in three big movements: fast, slow, fast, as if we attended a enormous ball's game of the mayan numbers.

The use of Afro rates is taken here like constructive and unifying material. The piano is consider like a gigantic resonador in which material, mainly percussive, excites the different fields or registers of the instrument, evoking therefore the idea of generating cosmic center of the cyclicity of the Tzol-Kin.

This Toccata is dedicated, to Arturo Nieto Dorantes to have the courage to premiere the piece, to the cuban pianist Ileana Bautista to have inspired it, to the people of Chiapas in the south of Mexico, to Michel Camilo, to Beethoven, to that fantastic sonority universe that are the piano, to Bach and as much...

Kín-toccata

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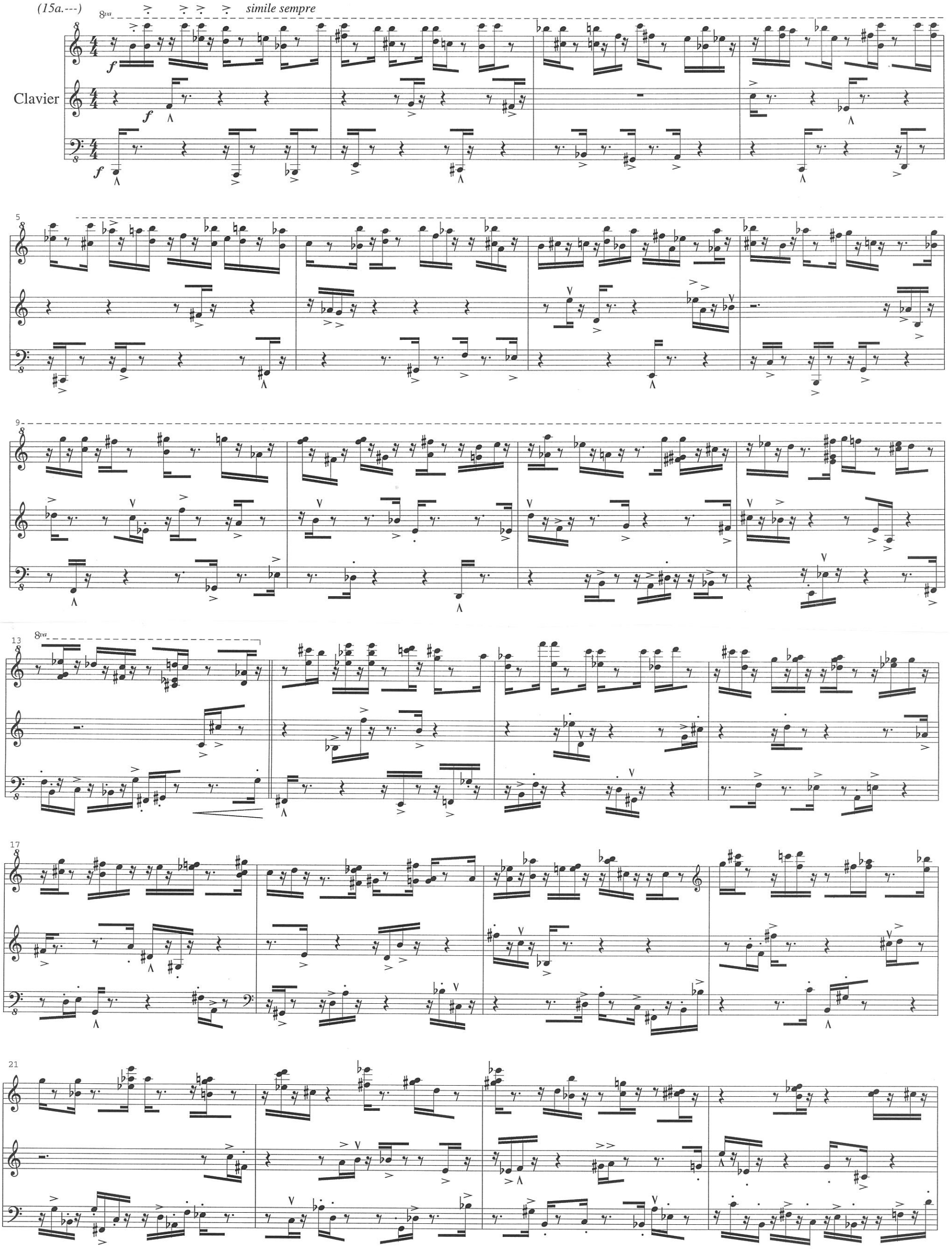
intenso ♩ = 91 min. (♩ = 104 max.)

(15a.---) 8va *simile sempre*

Clavier



L'échelle des accents, de très intense à plus faible, ils sont tous "staccato": V > ≥ ·

25

mf *mp* *mf* sim.

29

p

33

ff sim. *pp* *f* *f* c r e s c

37

e n d o *f* *ff* *ff* sim. *pp* poco *p*

41

pp poco *p* *p* poco *p* o c o a p o c o poco

45

c r e s c e n d o

* les point d'orgue de grandeurs différents *longs:* 𝄐 *courts:* 𝄑

49

Tpo. Prmo. (♩ = 91)

ff *fff* *f* *f* *ff* *f*

53

57

61

65

ff sempre *sfz* *sfz* *ff*

69

sfz *sfz*

73

sfz sfz sfz sfz sfz sfz sfz

ped. 3

77

ff pp pp

sfz sfz sfz

Ped. 3

81

p o c o

85

a p o c o

89

c r e s c

93

e n d o

* égaliser bien les intensités des deux mains, en laissant résonner les tenues de la troisième pédale

97

101

8va

8va

105

tr

109

8va

tr

8va

tr

sffz

fff

sffz

Ped.

113

8va

fff

sffz

8va

sffz

8va

sffz

Lento, amplio, (meno moso o in tempo)

sim.

sffz

p

f

sfz

8vb

8va

sffz

117

p

ppp

sffz

sfz

f

sfz

8va

f

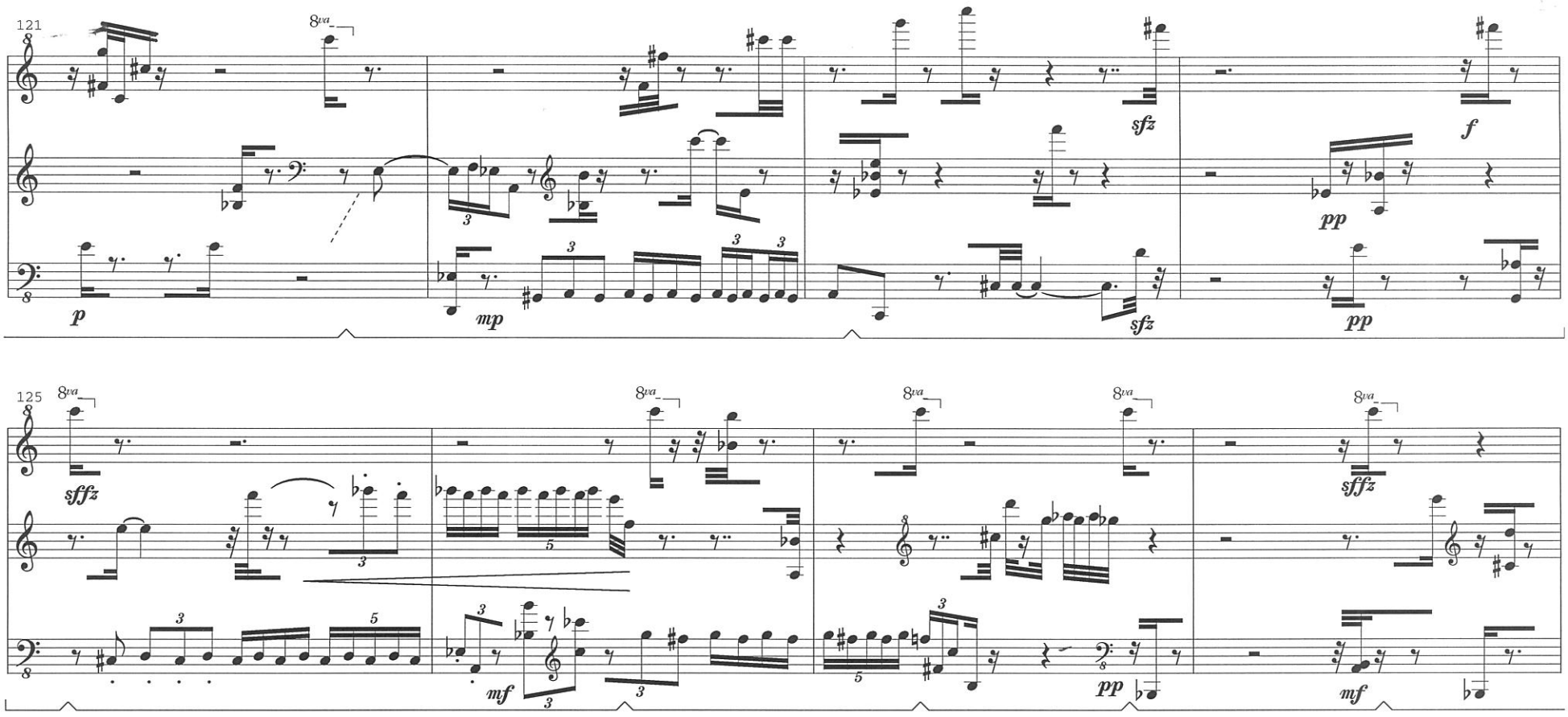
sffz

f

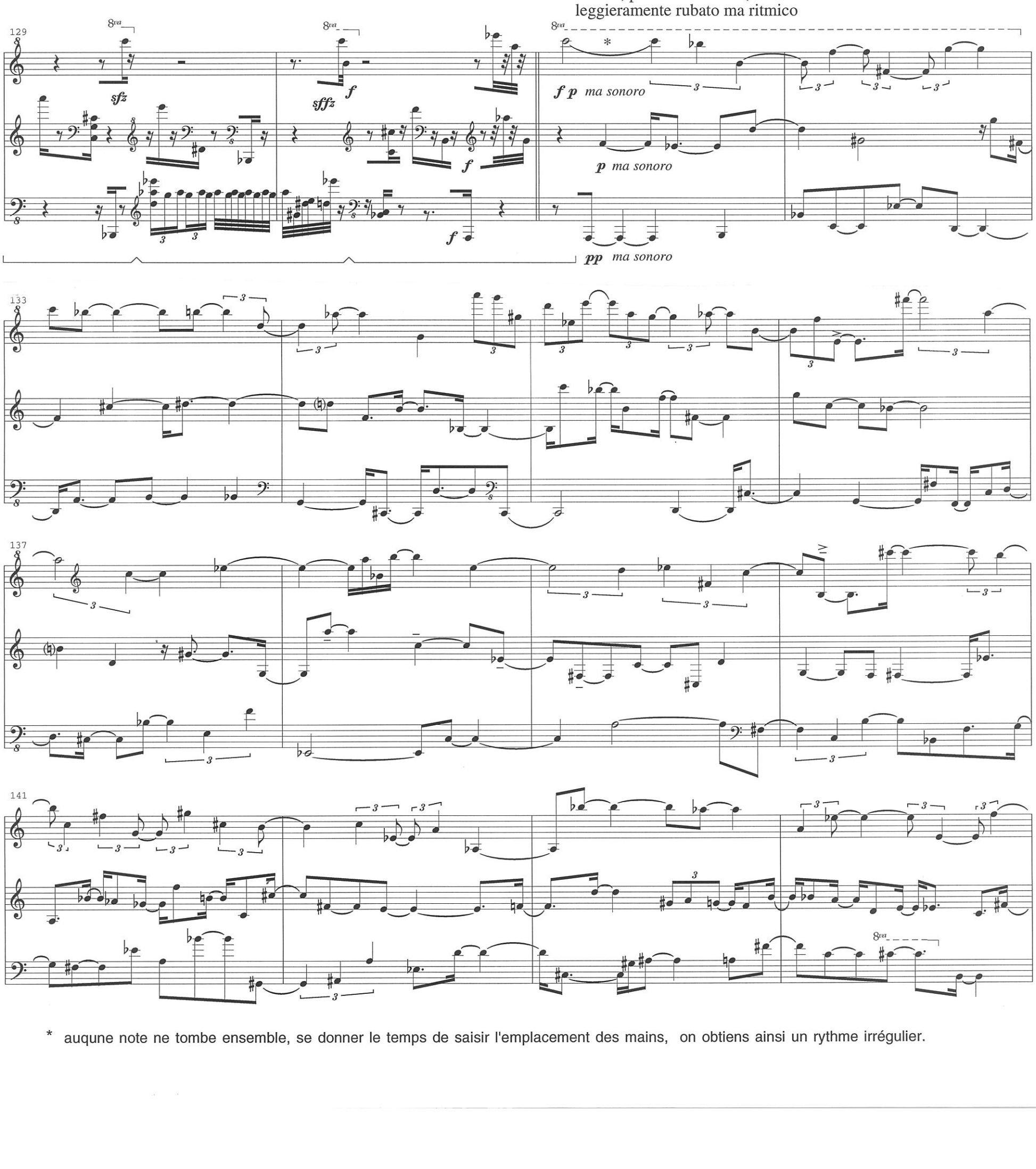
p

mf

f



Calmo, poco meno moso,
leggieramente rubato ma ritmico



* auqune note ne tombe ensemble, se donner le temps de saisir l'emplacement des mains, on obtiens ainsi un rythme irrégulier.

145

149

153

157

sim.

staccatissimo

Tpo. Pmo.

161

sim.

sim.

staccatissimo

p o c o a

p o c o

165

a c c e l e r a n d o a l

♩ = 104

♩ = 104

Tpo. prmo. (♩ = 91)

169

ff

f

173

177

poco piu moso

181

f

f

185

189

8va

193

8va

8va

197

201

205

ff

fff

ff

209

intenso a Tpo.

8va

ff

f

sim.

213

217

8va

8vb

ff

221

sim.

ff

f

ff

sffz

sffz

sffz

sffz

225

5

7

sffz

fff

sffz

sffz

sffz

sffz

229

ff

sffz

ff

233

ff

ff

pesante

(in Tpo.)

237

241

245

longs très long

tr 5

pp sino al fine

tr 5 *

ppp

249

pp sino al fine

253

257

pp r a l l e n t a n d o

ppp

sffz

ppp

p L.V.

* ne pas rallentir le battement du trille