

a Fernando Fajardo

# KR 2: Kriám Namá

ritual de la abundancia  
para dos contraltos, tres txistularis y un violonchelo

encargo del Festival NAK de Música Contemporánea de Navarra  
para ser estrenada por Dúa de Pel junto al Ensemble Garaikideak

Sonia Megías · osm96#2  
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**KR 1: Creación** tomó como base el ritmo maya de la creación.

**KR 2: Kriám Namá** está inspirada en algunos mantras hindúes cortos que invocan la abundancia.

Ambas tienen la intención de conectar con alguna parte de nuestro ser, ésa que se activa con el fonema KR. KR 2 se divide en 21 fragmentos. Esta estructura viene de los 21 días de meditación de abundancia del Deepak Chopra Center, los cuales me acompañaron al comienzo del confinamiento por COVID y por eso quería homenajearlos de este modo. En los ejercicios de Deepak Chopra, los ojos cerrados y la atención a la respiración son muy relevantes. Los textos de los mantras se van cantando, susurrando, hablando o sugiriendo con las melodías de los txistus.

Mantras utilizados:

So ham (10 ♪)

Sat chit ánanda (11 ♪)

Ahám bramasmí (12 ♪)

Ram ram ram (13 ♪)

Ohm kriam namá (14 ♪)

Ohm vardanam namá (15 ♪)

Colocación:

TX 2

TX 1

VLC

TX 3

E S

Afinación: 440

## 1. SO HAM

Anclado, ♪ = 135

The musical score is for the piece "1. SO HAM" and is written for a chamber ensemble. It features two vocalists, Sonia and Eva, and three txistularis (Txistu 1, 2, 3). There are also three tamborils (Tamboril 1, 2, 3) and a double bass (Violonchelo). The tempo is marked as "Anclado, ♪ = 135". The key signature is one sharp (F#). The score includes various performance instructions such as "Respirar", "Susurrado", "Escobilla ad lib, como unos rebotes", and "sul ponte". The lyrics for the vocalists are "So ha - m, so". The double bass part has specific frequency markings: "65'41 Hz" and "69'3 Hz".

### 2. AHÁM BRAMASMI

5 Susurrado ♩ = 140

S há-m bra-ma-s-mi, a - há-m bra-ma-s-mi, a-

E há-m bra-ma-s-mi, a - há-m bra-ma-s-mi, a-

Tx 1 ha-m, so ha-m.

Tb 1

Tx 2 ha-m, so ha-m.

Tb 2

Tx 3 ha-m, so ha-m.

Tb 3 Escobilla  
ad lib, como unos rebotes

Vlc 73'5 Hz *f* 77'8 Hz *p*



9 Casi hablado Más y más hablado

S há-m bra ma s mi, a - há m bra ma s mi, a - há m bra ma s mi, a-

E há m, a-há m bra ma - s - mi, a há m bra ma - s - mi, a há m bra ma - s - mi,

Tx 1

Tb 1 Baqueta

Tx 2

Tb 2

Tx 3

Tb 3

Vlc ord. 80 Hz 82'4 Hz

### 3. SAT CHIT ÁNANDA

♩ = 145

12

S *Hablado*  
há-m bra-ma-s-mi. *Hablado* Sat, sat chit á-nan-da,

E *Hablado*  
a-há-m bra-ma-s-mi. Chit á-nan-da, sat chit á-nan-da,

Tx 1

Tb 1 *pp* *mf*

Tx 2

Tb 2 *Baqueta* *mf*

Tx 3

Tb 3 *Baqueta* *mf*

Vlc 87'3 Hz 92'5 Hz *mf*

Detailed description: This page contains the musical score for the third movement, '3. SAT CHIT ÁNANDA'. It features vocal parts for Soprano (S) and Alto (E), and instrumental parts for three Tenors (Tx 1, 2, 3) and three Trombones (Tb 1, 2, 3). The vocal lines include lyrics in Spanish and Sanskrit. The instrumental parts include a double bass (Vlc) with specific frequencies (87'3 Hz and 92'5 Hz) and dynamic markings. The score is marked with 'Hablado' for the vocal parts and 'Baqueta' for the percussion parts. Dynamics range from piano (pp) to mezzo-forte (mf).



### 4. AHÁM BRAMASMI

♩ = 150

16 *cresc.*

S *cresc.* sat chit sat chit sat chit. *f* A há - - m, - a-

E *cresc.* á-nan-da, á-nan-da, á-nan-da. *f* A - há - m, a-

Tx 1 *cresc.* *f*

Tb 1 *cresc.* *f*

Tx 2 *cresc.* *f*

Tb 2 *cresc.* *f*

Tx 3 *cresc.* *f*

Tb 3 *cresc.* *f*

Vlc 94 Hz 98 Hz 101 Hz *f*

Detailed description: This page contains the musical score for the fourth movement, '4. AHÁM BRAMASMI'. It features vocal parts for Soprano (S) and Alto (E), and instrumental parts for three Tenors (Tx 1, 2, 3) and three Trombones (Tb 1, 2, 3). The vocal lines include lyrics in Spanish and Sanskrit. The instrumental parts include a double bass (Vlc) with specific frequencies (94 Hz, 98 Hz, and 101 Hz) and dynamic markings. The score is marked with 'cresc.' for the vocal parts and 'Baqueta' for the percussion parts. Dynamics range from piano (pp) to fortissimo (f).

20

*mf*

S há - m, a - há - m bra - ma - s - mi, a - há - m bra - ma - s - mi, a -

*mf*

E há - m, a - há - m, a - há - m bra - ma - s - mi, a - há - m bra - ma - s - mi,

Tx 1

Tb 1

Tx 2

Tb 2

Tx 3

Tb 3

Vlc 104 Hz (#)

23

S há - m bra - ma - s - mi, a - há - m bra - ma - s - mi,

E a - há - m bra - ma - s - mi, a - há - m bra - ma - s - mi.

Tx 1

Tb 1

Tx 2

Tb 2

Tx 3

Tb 3

Vlc 108 Hz

5. SAT CHIT ÁNANDA

25  $\text{♩} = 155$

Sat, sat chit á-nan-da, á-nan - da,  
 Sat chit á-nan-da, sat chit á-nan-da,

Tx 1  
 Tb 1  
 Tx 2 *mf*  
 Tb 2  
 Tx 3 *pp* *mf*  
 Tb 3  
 Vlc 110 Hz 115 Hz

28  
 sat chit sat chit sat chit, ah.  
 á-nan-da, á - nan - da, á - nan - da.

Tx 1  
 Tb 1  
 Tx 2  
 Tb 2 *Cuenco*  
 Tx 3 *pp*  
 Tb 3  
 Vlc 116.5 Hz

6. RAM RAM RAM

$\text{♩} = 160$

Soprano (S) and Alto (E) parts with lyrics: Ra-m ra-m ra-m, ra-m ra ra-m ra ra-m, ra-m ra ra-m ra ra-m.

Trumpet 1 (Tx 1), Trumpet 2 (Tx 2), and Trumpet 3 (Tx 3) parts with *f* dynamics and *Vibrato* markings.

Tuba 1 (Tb 1), Tuba 2 (Tb 2), and Tuba 3 (Tb 3) parts.

Violoncello (Vlc) part with  $123'5 \text{ Hz}$  and *f* dynamic.



7. SAT CHIT ÁNANDA

$\text{♩} = 165$

Soprano (S) and Alto (E) parts with lyrics: ra ra-m ra ra-m ra-m, ra-m.

Trumpet 1 (Tx 1), Trumpet 2 (Tx 2), and Trumpet 3 (Tx 3) parts with *mf* and *f* dynamics and *Vibrato* markings.

Tuba 1 (Tb 1), Tuba 2 (Tb 2), and Tuba 3 (Tb 3) parts.

Violoncello (Vlc) part with  $131 \text{ Hz}$  and *mf* dynamic.

Text box: continúa en la IV



45 *mf*

S oh-m kri-ám\_ na-má, oh-m kri-á-m na-má, oh-m kri-á-m na-má, kri-

*mf*

E oh-m kri - á - m na-má, oh-m kri - ám\_ na-má, oh-m kri - ám\_ na-má, kri-

Tx 1

Tb 1

Tx 2

Cn

Tx 3

Tb 3

Vlc 153 Hz



48

**9. OHM VARDANÁM NAMÁ**  
♩ = 175

S á - m na - má, oh-m var-da-ná-m na-má, oh-m var-da-nám\_ na-má,

E á - m na - má, oh-m var-da-nám na-má, oh-m var-da-nám na-má,

Tx 1

Tb 1

Tx 2

Cn

Tx 3

Tb 3

Vlc 155.5 Hz

## 10. OHM KRIÁM NAMÁ

51

*f*  $\text{♩} = 180$

S oh-m var-da-nám na-má, na - má. oh-m kri-ám. na-má,

E oh-m var-da-ná-m na-má, na - má. oh-m kri - á-m na-má,

Tx 1 *mf* *f*

Tb 1 *f*

Tx 2 *mf* *f*

Cn *f*

Tx 3 *mf* *f*

Tb 3 *f*

Vlc 161 Hz 165 Hz

54

S oh-m kri-ám na-má, oh-m kri-ám na-má, kri - ám na - má,

E oh-m kri - ám. na-má, oh-m kri - ám. na-má, kri - ám na - má,

Tx 1 *mf*

Tb 1 *mf*

Tx 2 *mf*

Cn *mf* Tamboril

Tx 3 *mf*

Tb 3 *mf*

Vlc 169 Hz 174.6 Hz

11. AHÁM BRAMASMI

♩ = 185

57

Soprano (S) and Alto (A) parts with long notes and dynamic markings.

Trumpet 1 (Tx 1), Trumpet 2 (Tx 2), and Trumpet 3 (Tx 3) parts.

Trombone 1 (Tb 1), Trombone 2 (Tb 2), and Trombone 3 (Tb 3) parts.

Vlc (Violoncello) part with 177 Hz.

59

Soprano (S) and Alto (A) parts with long notes and dynamic markings.

Trumpet 1 (Tx 1), Trumpet 2 (Tx 2), and Trumpet 3 (Tx 3) parts.

Trombone 1 (Tb 1), Trombone 2 (Tb 2), and Trombone 3 (Tb 3) parts.

Vlc (Violoncello) part with 185 Hz and *pp*.

## 12. RAM RAM RAM

♩ = 190

61

*f*

S Ra - m ra - m ra - m,

E Ra - m ra - m ra - m, ra - m ra - m ra - m,

Tx 1 *f* *mf*

Tb 1

Tx 2 *f* *mf*

Tb 2

Tx 3 *f* *mf*

Tb 3

Vlc *subff*

63

S ra - m ra ra - m ra ra - m, ra - m ra ra - m ra ra - m,

E ra - m ra - m ra - m, ra - m ra ra - m ra ra - m,

Tx 1

Tb 1

Tx 2

Tb 2

Tx 3

Tb 3

Vlc

65

S ra ra - m ra ra - m ra - m, ra - m.

E ra ra - m ra ra - m ra - m ra - m.

Tx 1

Tb 1

Tx 2

Tb 2 Cuenco

Tx 3

Tb 3

Vlc 196 Hz (●) continúa en la IV *mf*

**13. OHM KRIÁM NAMÁ**

67 ♩ = 195

S *f* So

E *f* So

Tx 1 *mf*

Tb 1

Tx 2 *mf*

Cn

Tx 3 *mf*

Tb 3

Vlc 201 Hz 2076 Hz (●) 209 Hz

14. SO HAM

$\text{♩} = 200$

71

S  
ha - - am, ha - - am, ha - - am, so

E  
ha - - am, ha - - am, ha - - am, so

Tx 1  
*f*

Tb 1

Tx 2  
(frull.)  
*f*

Cn

Tx 3  
*f*

Tb 3

Vlc  
217 Hz  
220 Hz (•)  
*f*

75

S  
ha - - am. A, a - há-m bra-ma - s - mi, a -

E  
ha - - am. A - há-m bra-ma - s - mi, a -

Tx 1  
*ff*

Tb 1  
*ff*

Tx 2  
*ff*

Cn  
*ff*

Tx 3  
*ff*

Tb 3  
*ff*

Vlc  
225 Hz

15. AHÁM BRAMASMI

78

S há - m bra - ma - s - mi, a - há - m bra - ma - s - mi, a -

E há - m bra - ma - s - mi, a - há - m, a - há - m bra - ma - s - mi, -

Tx 1

Tb 1

Tx 2

Cn

Tx 3

Tb 3

Vlc

80

S há - m bra - ma - s - mi, a - há - m bra - ma - s - mi, a -

E a - há - m bra - ma - s - mi, a - há - m bra - ma - s - mi, -

Tx 1

Tb 1

Tx 2

Cn

Tx 3

Tb 3

Vlc

233 Hz

*ff*

16. OHM VARDANÁM NAMÁ

82  $\text{♩} = 190$  *pp*

S há - m bra - ma - s - mi. Oh - m,

E a - há - m bra - ma - s - mi. Oh - m,

Tx 1 *pp*

Tb 1

Tx 2

Cn

Tx 3

Tb 3

Vlc *pp*

85

S var - da - ná - m na - má, oh - m, var - da - ná - m na - má, oh - m.

E oh - m, oh - m.

Tx 1

Tb 1

Tx 2 *pp* Tamboril

Cn

Tx 3 *pp*

Tb 3

Vlc 241 Hz 247 Hz

17. SAT CHIT ÁNANDA

89 ♩ = 179

*p*

Sat chit á-nan-da, á-nan-da,

Sat chit á-nan-da, sat chit

249 Hz

*p*

Detailed description: This musical score is for the piece '17. SAT CHIT ÁNANDA'. It features a vocal line with two parts (Soprano and Alto) and a string ensemble (Trumpets 1-3 and Violoncello). The tempo is marked as ♩ = 179. The vocal parts have lyrics: 'Sat chit á-nan-da, á-nan-da,' and 'Sat chit á-nan-da, sat chit'. The string parts include dynamics like *p* and *mf*. A specific frequency of 249 Hz is indicated for the cello part.



18. AHÁM BRAMASMI

93

*mf*

♩ = 168

á-nan-da, á-nan-da a - há - m, a -

sat chit sat chit. A - há - m, a -

257 Hz

261'6 Hz

*mf*

Detailed description: This musical score is for the piece '18. AHÁM BRAMASMI'. It features a vocal line with two parts (Soprano and Alto) and a string ensemble (Trumpets 1-3 and Violoncello). The tempo is marked as ♩ = 168. The vocal parts have lyrics: 'á-nan-da, á-nan-da a - há - m, a -' and 'sat chit sat chit. A - há - m, a -'. The string parts include dynamics like *mf*. Specific frequencies of 257 Hz and 261'6 Hz are indicated for the cello part.

96

S há - m, a - há - m, a - há - m bra - ma - s - mi, a - há - m bra - ma - s - mi,

E há - m, a - há - m bra - ma - s - mi, a - há - m bra - ma - s - mi, a -

Tx 1

Tb 1

Tx 2

Tb 2

Tx 3

Tb 3

Vlc 265 Hz

99

S a - há - m bra - ma - s - mi, a - há - m bra - ma - s - mi. Hablado  
*mf*

E há - m bra - ma - s - mi, a - há - m bra - ma - s - mi.

Tx 1

Tb 1

Tx 2

Tb 2

Tx 3

Tb 3

Vlc 273 Hz

19. SAT CHIT ÁNANDA

♩ = 157

101

S Chit á-nan-da, sat chit á-nan-da, á-nan-da,

E **Hablado**  
Sat, sat chit á-nan-da, sat chit,

Tx 1 *p* *pp*

Tb 1

Tx 2 *f* *pp*

Tb 2

Tx 3 *p*

Tb 3

Vlc 277'1 Hz (#) 281 Hz

*p*

Detailed description: This page contains the musical score for '19. SAT CHIT ÁNANDA'. It features vocal parts for Soprano (S) and Alto (E), and instrumental parts for Trumpets 1, 2, and 3 (Tx 1, Tx 2, Tx 3), Trombones 1, 2, and 3 (Tb 1, Tb 2, Tb 3), and Violoncello (Vlc). The vocal parts include lyrics and performance instructions like 'Hablado'. The instrumental parts include dynamics such as *p*, *pp*, and *f*. The Vlc part has specific frequency markings: 277'1 Hz and 281 Hz. The score is in 8/8 time and starts at measure 101.



20. RAM RAM RAM

♩ = 146

105

S **Casi susurrado** á-nan-da, á-nan-da. **Más y más susurrado** Ra-m ra-m ra-m, ra-m ra-m ra-m,

E **Casi susurrado** sat chit, sat chit **Más y más susurrado** Ra-m ra-m ra-m, ra-m ra-m ra-m,

Tx 1

Tb 1

Tx 2

Tb 2 **Cuenco** *p*

Tx 3

Tb 3

Vlc 289 Hz **sul tasto** (293'66 Hz)

*pp*

Detailed description: This page contains the musical score for '20. RAM RAM RAM'. It features vocal parts for Soprano (S) and Alto (E), and instrumental parts for Trumpets 1, 2, and 3 (Tx 1, Tx 2, Tx 3), Trombones 1, 2, and 3 (Tb 1, Tb 2, Tb 3), and Violoncello (Vlc). The vocal parts include lyrics and performance instructions like 'Casi susurrado' and 'Más y más susurrado'. The instrumental parts include dynamics such as *p* and *pp*. The Vlc part has specific frequency markings: 289 Hz and 293'66 Hz, and the instruction 'sul tasto'. The score is in 8/8 time and starts at measure 105.

21. SO HAM

109

S **Susurrado** ra-m ra-m ra-m, ra-m ra-m ra-m, ra - m. **Respirar** > ♩ = 135

E **Susurrado** ra-m ra-m ra-m, ra-m ra-m ra-m, ra - m. **Respirar** >

Tx 1 **Susurrado** So\_ ha-m,\_

Tb 1 **Susurrado** So\_ ha-m,\_

Tx 2 **Susurrado** So\_ ha-m,\_

Cn **Tamboril**

Tx 3 **Susurrado** So\_ ha-m,\_

Tb 3 **Escobilla** ad lib, como unos rebotes

Vlc **sul ponte**

113

S so\_ ha-m,\_

E so\_ ha-m,\_

Tx 1 so\_ ha-m,\_

Tb 1 **Escobilla** ad lib, como unos rebotes

Tx 2 so\_ ha-m,\_

Tb 2 **Escobilla** ad lib, como unos rebotes

Tx 3 so\_ ha-m,\_

Tb 3

Vlc