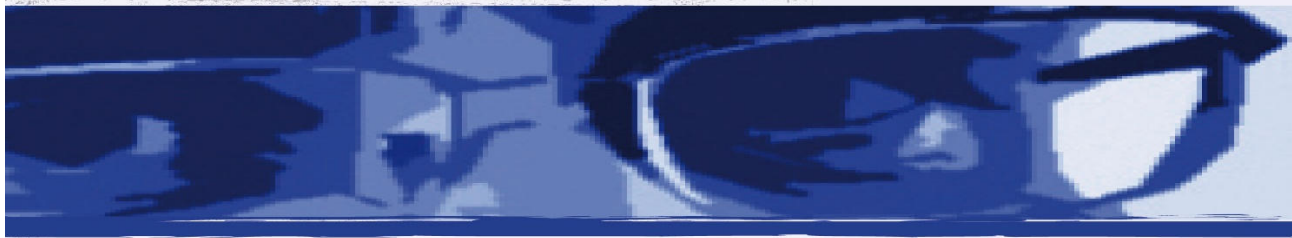




Agustí Charles

**Five pieces**

*for Alt-Saxophone & percussion*



[www.agusticharles.com](http://www.agusticharles.com)

Dedicated to my friends: Manel Ramada & Israel Mira

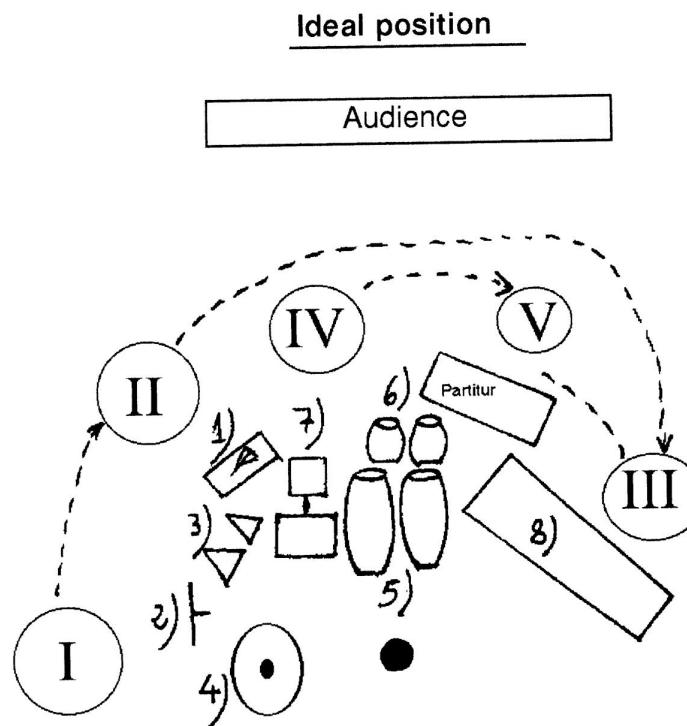
# FIVE PIECES

*for Alt saxophone & percussion*

*Based on the Andante of the "Salve" (Second Movement) of Antonio Soler*

## Percussion instruments

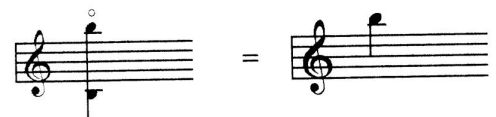
- 1) 1 Flexatone
- 2) 1 Cymbal crash (20" aprox.)
- 3) 2 Triangles (Picc, Grand)
- 4) 1 Tam-tam
- 5) 2 Congas
- 6) 2 Small Congas
- 7) 2 Tom-toms
- 8) 1 Marimba



Position of the  
Alt-saxophone in  
every piece (look  
the audience).

Note: \* For best interpretation, the alt saxophone to be amplified.

\* For the harmonics in the saxophone, on case of difficulty, used the normal sound. (Ex. )



# I

Andante  $\text{♩} = 60$

Musical score for the first system, featuring A. Sax. and Perc. staves. The A. Sax. staff begins with a triplet of eighth notes marked with a circled '3' and a 'd.' above it. The tempo is marked 'Andante' with a quarter note equal to 60. The saxophone part includes dynamics from pppp to mf and performance instructions such as '(slowly to ord.)', '(non vibrer)', and '(slowly to smorzato)'. The Perc. staff features 'L.v.' (liveliness) markings and dynamics from mp to mf.

- Flexatone
- Trg. picc
- Trg. grand
- Cymbal
- Tam-tam

Musical score for the second system, continuing the A. Sax. and Perc. parts. The A. Sax. staff features complex rhythmic patterns with 5:4 and 5:4 time signatures, dynamics from mf to pppp, and performance instructions like '(slowly to ord. and frullato)'. The Perc. staff includes '(Trg. picc) (with triangle beater)', '(Trg. grand) L.v. sempre', and '(Flexatone) (with oscillato) L.v.'. Dynamics range from mp to pp. The system concludes with a triplet of eighth notes marked with a circled '3'.

\* Smorzato sound  
\*\* Frullato (only on the indicated notes)

13

A. Sax. *mp* *port.* *p* *p* *p* *pp* *mp* *ppp* *mp* *pp*

Perc. *mp* *mp* *L.v.* *L.v.* *L.v.* *mp* *mp*

*\*\*\** *\*\*\** *(slowly to smorzato)* *(Fruitato)* *non vibrer*

*(with the fist) (Tam-Tam)* *Close the sound here (Tam Tam)* *Flexatone (without oscillato)*

18

A. Sax. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *mp* *pp* *mf* *f* *sub* *mf*

Perc. *mf* *mf* *mf* *mf* *mp* *mp*

*\*\*\*\** *(slowly to smorzato)* *(slowly to ord.)*

*(with the fist)* *(without oscillato)*

\*\*\* Portamento until the C $\flat$  ( $\flat$  = Quarter tone Lower)  
 \*\*\*\* Pass simultaneously and with smoothness until the G $\sharp$

23

A. Sax. (with arco) (Double bass arco) (Symbal)

Perc. (L.v.) (Tam-Tam) (with arco)

5:4 5:4 5:4 3 (2) (8) (3) (8)

mp mf mp mp fff (non dim) 2 8

PPP mf (Tam-Tam) f PPP mf mf

(dim. here) (dim. simile previous) (slowly to Frullato) ord. (slowly to Frullato)

28

A. Sax. (dim. here) (dim. simile previous) (slowly to Frullato) ord. (slowly to Frullato)

Perc. (with arco) (L.v.) (with arco) (L.v.) (with arco) (L.v.) (with arco) (L.v.) (with arco) (L.v.)

3 8 3 8 2 8 3 8

mf ffsf mf ffsf P ffsf P mf P mf P

PPP mf mf mf mf PP

5:4 5:4 5:4 5:4 5:4

\*\*\*\*\* Beat the tam-tam with the fist, and the Cymbal hit with the point of bow.

33 (3) (slowly to smorzato) (slowly to ord.)

A. Sax. *p* *sf* *sf* *pp* *mf* *mp*

Perc. *L.v.* *mp* *mp* *mf* *mp*

*non vibrer*

*(whitout oscillato)*

*(Trig. Pic.)*  
*(Trig. Grand.)*

*(with Triangle beater)*

39 (Frollato) (Frollato) *mp* *mp* *mp* *mp* *pp* *sf* *mf* *p* *mf* *p* *mf* *mf* *mp*

A. Sax. *5:4* *5:4* *5:4* *5:4* *3* *5:4* *5:4* *5:4* *5:4* *5:4* *Frollato* *2*

Perc. *L.v.* *L.v. sempre* *preciso* *L.v.* *(with Trig. beater)* *L.v. sempre* *(T. Pic.)* *(T. Grand.)* *mp* *mp* *mp*

*(with the voice)*  
*(indeterminate pitch)*

44 (2/8) (slowly to ord.) 6:4 7:4 \*\*\*\*\*

A. Sax. *pp* *pp* *port* *port* *p* *mf* *p* *pp* *PPP* *mp* *mf* *non vibrer*

Perc. *mp* *mp* *mp* *mp* *mf* *L.v.* *(with the first)* *(Tam Tam)* *L.v.* *L.v.* *L.v.* *(Flexatone)* *(with oscillato)*

50 \*\*\*\*\*

A. Sax. *p* *mf* *p* *> pp* *mp* *p* *pppp* *Lunga (quasi a morire)*

Perc. *mp* *L.v.* *L.v.* *L.v.* *(without oscillato)* *Lunga* *L.v. (quasi a morire)*

*molto rit.* *molto rit.*

\*\*\*\*\* Portamento until the E $\flat$  ( $\flat$  = Quarter tone Lower)  
 \*\*\*\*\* Portamento ( $\flat\flat$  = Three quarter tone lower)

# II

Mosso e con forza ♩ = 120

A. Sax. *molto preciso*  $\frac{4}{8}$  *con forza* *più ff* *mp* *(with hard beater)* *(Tam-tam)* *f sempre* *f sempre*  $\frac{3}{8}$  *sf* *sf*  $\frac{4}{8}$

Perc. *(Hard beater)* *molto preciso*  $\frac{4}{8}$  *f sempre* *f sempre*  $\frac{3}{8}$  *f sempre* *f sempre*  $\frac{4}{8}$  *M(a)* *T(er)*

*Marimba hard beater* *l.v.*

*Flexatone*  
*Trg. Picc*  
*Trg. Grand*  
*Cymbal*  
*2 Congas Picc*  
*2 Congas nor.*  
*2 Tom-toms*  
*Marimba*

Detailed description: This system shows the beginning of the second section. The A. Sax. part starts with a  $\frac{4}{8}$  time signature and a tempo of 120. It features a melodic line with triplets and accents, marked *molto preciso* and *con forza*. The Perc. part includes a *Hard beater* playing a rhythmic pattern of eighth notes with triplets, marked *molto preciso* and *f sempre*. A *Marimba hard beater* part is also present, playing a similar rhythmic pattern. Dynamics range from *mp* to *ff*. The system concludes with a  $\frac{3}{8}$  time signature and *f sempre* dynamics.

A. Sax. *preciso*  $\frac{4}{8}$  *p* *f* *sf* *sf* *sf* *sf*  $\frac{3}{8}$   $\frac{4}{8}$  *ppp sempre*

Perc. *preciso*  $\frac{4}{8}$  *f* *(as one echo)*  $\frac{3}{8}$  *m*  $\frac{4}{8}$  *ppp sempre*

\* Oscillato (max. medium tone)  
\* \* With the voice, and molto staccato (indeterminate pitch) ff  
\* \* \* slap tone

Detailed description: This system continues the musical material. The A. Sax. part features a melodic line with triplets and accents, marked *preciso* and *p*. The Perc. part includes a *Hard beater* playing a rhythmic pattern of eighth notes with triplets, marked *preciso* and *f*. A *Marimba hard beater* part is also present, playing a similar rhythmic pattern. Dynamics range from *p* to *ppp sempre*. The system concludes with a  $\frac{4}{8}$  time signature and *ppp sempre* dynamics.









40

A. Sax.

Perc.

*p* *mf* *mp* *più f*

*fff* *mp* *mf* *più f*

*fff* *M(a)* *mf* *più f*

*sub*

4/8 3/8 4/8 3/8

45

A. Sax.

Perc.

*mp* *fff* *con forza* *più f* *con forza sempre*

*fff* *M(a)* *T(er)* *con forza sempre*

*Molto preciso*

*fff* *con forza* *più f*

*fff* *con forza sempre*

4/8 3/8 4/8 3/8

50 (3/8) (4/8) (3/8)

A. Sax. *f sempre e con forza*

Perc. *f sempre e con forza*

M(a) T(er)

54 (3/8) (4/8) (3/8)

A. Sax. *molto preciso* *sf con forza*

Perc. *molto preciso* *sf con forza* *mf*

58

A. Sax.

Perc.

**3**  
8

**(3)**  
8

**(4)**  
8

\*\*\*

(Tam-tam)

(Cymbal)

(Tam-tam)

*f* *sf* *sf* *mf* *f* *sf*

*mf* *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*f* sempre *f* sempre *f* sempre

L.v. L.v. L.v. L.v.

63

A. Sax.

Perc.

\*\*\*\*

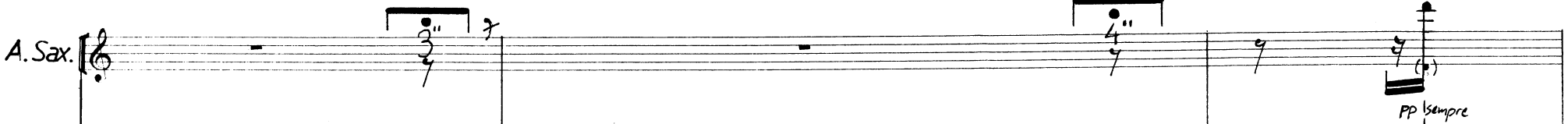
port.

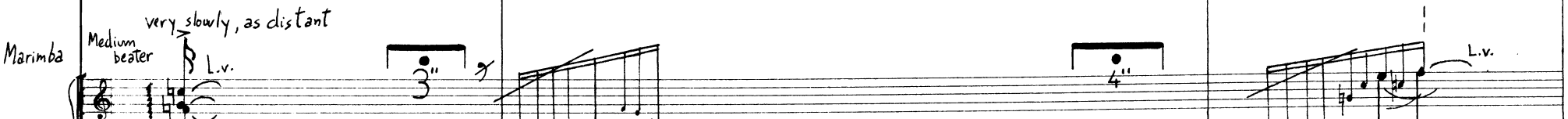
*sf* *sf* *sf* *f* *pp*


\*\*\*\* Portamento to D# aprox., next to the perc.

# III

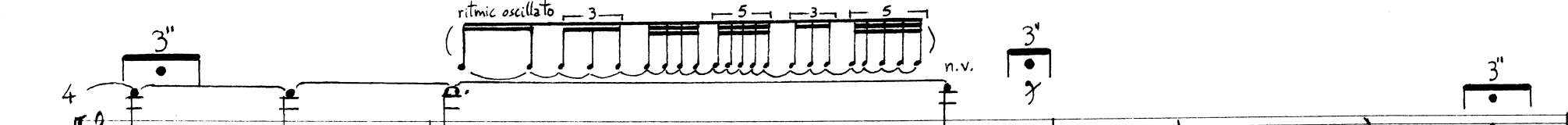
With melancholy ♩ = 52

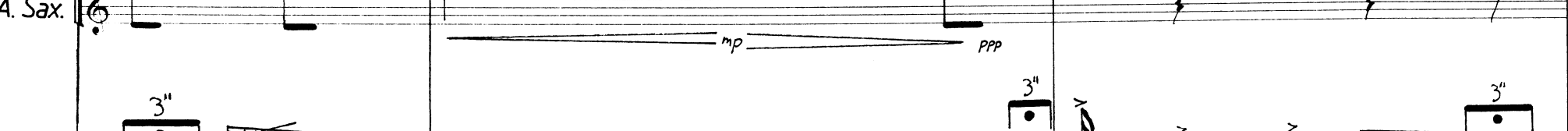
A. Sax. 

Marimba *Medium beater* *very slowly, as distant* *L.v.* 

Perc. 

*fff sf* *ppp* *mp* *f* *pp* *mf* *pp* *fff sf*

A. Sax. 

Perc. 

*mp* *ppp* *pp* *fff sf* *p* *sf* *ppp* *fff sf* *sf* *sf* *fff*

\* Only vibrato on the indicated parts

7

A. Sax. *f sf* *sf* *pp sempre* (♩ = 60) (Andante. "Solve" of Antonio Soler) *pp* *ord.*

Perc. *mp* *sf* *3"* *very distant* *PPP sempre* *PPP*

(simile oscillato) (repeat until the end of the marimba)

9

A. Sax. *mp* *port.* *PPP* *mp* *n.v.* *port.* *mf* *p* *mf* *p* *mf* *p* *mp* *n.v.*

Perc. *mp* *p* *3"* *3"* *3"* *3"* *f sf* *sf* *sf* *pp*

(ritmic oscillato)

\*\* Portamento to E♭ (♭ = quarter tone lower)  
 \*\*\* bb = Three quarter tone lower; ## = three quarter tone upper; † = Quarter tone upper.



12

A. Sax.

(ritmic oscillato)

(ritmic oscillato)

3"

3"

(Sim. oscillato)

mf

p

mf

f

port.

port.

port.

3

P

mp

f

ppsempre

Perc.

PP

fff

3:2

sf

sf

PPP

15

A. Sax.

(ritmic oscillato)

(vibrer with ritmic oscillato)

5

3"

3"

5

mf

f

mf

3

mp

mp

port.

port.

port.

port.

port.

port.

mp

P

n.v.

Perc.

pp

mf

P

mf

PP

fff

sf

l.v.

19

A. Sax. *molto rit.*  $3''$   $2''$   $3''$

Perc. *molto rit.*  $3''$   $2''$   $3''$

ppp

pp

*mf sf* *sf* *ppp* *sf sf* *sf* *sf* *pp*

22

A. Sax. *ppp* *sf* *pp sempre*  $3''$   $3''$

Perc. *ppp* *sf* *pp* *pp sempre*  $3''$

*sf* *sf* *pp*

*(simile oscillato)*

$5$   $5$   $5$   $5$

$5$   $5$   $5$   $5$

$5$   $5$   $5$   $5$

$5$   $5$   $5$   $5$

*(d = 60)*

*(Andante. "Salve" of Antonio Soler. cont.)*

*very distant*

*ppp sempre*

(repeat until the end of the marimba)

A. Sax. *pp* *mp* *p* *pp* *port.* *3"*

Perc. *ppp* *mp* *f* *ss* *p* *mp* *p* *3"*

27

A. Sax.

Perc. (as one rit.) *pp* *pppp* *4"*

# IV

Deciso  $\text{♩} = 84$

A. Sax.  $\text{Tr.}$  (5) (8) *(as one resonance)*

Perc. *wire brushes*

\*\*\* *legatissimo (Pass simultaneously and with smoothness)*

Frullato \*\*\*

ord.

Tr.

- Flexatone
- Trg. picc.
- Trg. grand.
- Cymbal
- Tam Tam
- 2 longas picc.
- 2 longas nor.
- 2 Tom Tom

\* = with wire brushes  
 ♯ = with handle of the wire brushes

(cont. trino)

A. Sax. *staccatissimo*

Perc. *preciso*

*3:2 (Cymbal)*

*mf sf*

*mf sf*

*mf sf*

*mf sf*

*mf sf*

- \* Slap tone
- \*\* Sound with wind and keys
- \*\*\* Sound smorzato and frullato

7

A. Sax. *Frullato* *ord.* *Frullato* *ord.* *5:4* *3* *5:4* *Frullato* *ord.* *5:4* *5:4* *5:4* *Frullato* *5:4* *5:4*

Perc. *3* *5:4* *5:4*

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

9

A. Sax. *5:4* *ord.* *5:4* *5:4* *gliss* *n.v.* *(as one resonance)* *5:4* *Frullato* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

Perc. *triangle beater* *medium beater* *(Trg.)* *(Tamtam)* *L.v.* *secco* *Wire brushes*

*p* *mf* *ff* *3* *ff* *mf* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *mf*

13

A. Sax. *(legatissimo)*

*(quasi portamento)*

gliss

gliss

*(Flexatone)*

*(with oscillato):*

*(with oscillato)*

*L.v.*

*L.v.*

with the hand

*PP* *PP* *mf* *PP* *PP* *mf* *PP* *PP* *mf* *P* *mp sub.* *mf* *P*

Perc.

*PP* *5:4* *5:4* *mf* *5:4* *mf* *mf* *mf* *5:4* *mf* *mf* *5:4* *mf* *mf* *mf* *5:4*

16

A. Sax.

*staccatissimo*

ord.

*legatissimo*

*Frullato*

ord.

*subito*

*psub.*

*psub.*

*mf* *mf* *P* *mf* *psub.* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Perc.

with the hand

with the hand *energico*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

19

A. Sax. *pp* *mp psib.* *pp* *m* *psib.* *ppp* *PP (Scrub in circular way)*

Perc. *meno energico* *nothing energico* *wire brushes* *rit. molto - p* *p*

*5:4* *5:4* *Frullato 5:4 ord.* *5:4* *5:4* *Frullato* *2 5:4* *3* *ord. non vibrer*

*(Trq. grand)* *L.v.* *L.v.*

x = with wire brushes  
 ♯ = with handle of the wire brushes

22

A. Sax. *ppp* *Slowly, almost without tempo* *accel.*

Perc. *Lunga* *L.v.* *L.v. sempre* *L.v.* *L.v.* *accel. L.v. sempre*

*ppp* *m* *m* *p* *sf* *m* *p* *sf sf*

*72* *Lunga* *(Scrub in circular way)*

*5:4* *5:4* *5:4* *5:4* *5:4* *3*

25

A. Sax. *mp* *mf* *pp* *ord.*  $\nabla$  (as one resonance)

Perc. *L.v.* *L.v.* *L.v.* *P* *mf* *mf* *mf* *mf* *fff* *secco*

(Scrub in circular way)

*Frullato*

28

A. Sax. *fff* *mp* *mf* *ppp* *fff* *mp* *mf* *ord.*  $\nabla$  (as one resonance)

Perc. *secco* *fff* *fff* *L.v.* *L.v.* *3* *fff*

(Flexatone)

*Frullato*



31

A. Sax. *staccatissimo* *Legatissimo* *Frullato* *ord.* *Frullato* *ord.* *Frullato* *ord.*

*p mf subito* *mp* *fff* *mp* *fff sub.* *mp*

Perc. *wire brushes*

34

A. Sax. *staccatissimo*

*fff (possible)* *attack immediate*

Perc. *mf* *p*

# V

*Prestissimo* ♩ = 144

(4)

**A. Sax.**

**Perc.**

4 (Hard beaters)  
*molto preciso*

2 Congas Picc.  
2 Congas nor.  
2 Tom Tom

ff sf  
sf  
mf

(L.v.) (L.v.)

ff sf mf  
ff sf mp

(5)

5

**A. Sax.**

**Perc.**

non vibrer

ff sf sf sf sf sf

non dim. and non cresc.

(4)

4

ff sf P mf P

ff sf P





29 *legatissimo*

A. Sax. *mf* *p* *mf* *f* *mf* *p* *mf* *tr*

Perc. *molto preciso* *mf sf sf p* *mf sf sf* *mf sf p* *mf sempre e non cresc.*

33 *tr. mmm* *tr. mmm* *tr. mmm* *tr. mmm* *tr. mmm* *tr. mmm* *tr. mmm* *tr. mmm*

A. Sax. *p* *mf* *p* *mf* *mf* *port.* *mp*

Perc. *mf sf sf* *mf sf sf* *mf sf sf* *mf sf sf* *mf sf sf* *mf sf sf* *mf sf sf* *mf sf sf* *mf sf sf* *mf sf sf*

37

A. Sax.

Perc.

*p* *mf* *mf* *fff* *sf* *mf* *sub.*

*tr* *port.* *tr* *port.* *tr* *port.*

41

A. Sax.

Perc.

*fff* *sf* *mf* *sub.* *fff* *sf* *mf* *sub.* *fff* *sf* *mf* *sub.* *fff* *sf* *mf* *sub.* *fff* *sf* *mf* *sub.*

*tr* *port.* *tr* *port.* *tr* *port.* *tr* *port.*

\* *sf*

Rochester N.Y.  
12 de Julio de 1992

\* Note as high as possible

44

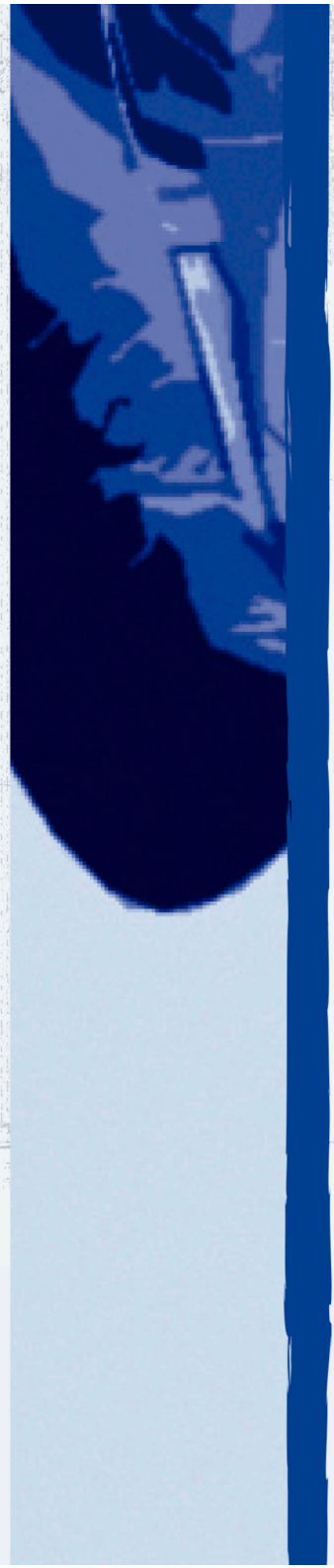
7

1

Piccobolo  
 Flute 1, 2  
 Oboe 1, 2  
 English Horn  
 Clarinet in Bb 1, 2  
 Bassoon 1, 2  
 Bassoon in Eb  
 Trombone 1, 2, 3  
 Trumpet 1, 2, 3  
 Horn in F 1, 2, 3  
 Percussion 1  
 Percussion 2  
 Percussion 3  
 Snare

The image shows a page of a musical score for a symphony orchestra. The score is written for various instruments, including Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet in Bb 1, 2, Bassoon 1, 2, Bassoon in Eb, Trombone 1, 2, 3, Trumpet 1, 2, 3, Horn in F 1, 2, 3, Percussion 1, 2, 3, and Snare. The score is written in a standard musical notation with staves and notes. The page number 44 is visible in the top left corner, and a circled number 7 is in the top right corner. The score is for a piece titled 'Prohibido su venta'.

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ACH Productions  
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Prohibido su venta