



Agustí Charles

Fulls d'àlbum per l'Erik

Piano per a Joves



www.agusticharles.com



Natural de Manresa (Barcelona), inicia sus estudios musicales a edad temprana. Sus primeros trabajos en la composición contemporánea datan de la década de los años 1980, de la mano de Miquel Roger, Albert Sardà y Josep Soler. Posteriormente estudia con Franco Donatoni, Luigi Nono y Samuel Adler, además de trabajar con Joan Guinjoan, Cristóbal Halffter, J.R. Encinar y Ros Marbà.

Posee cerca de cincuenta galardones, entre los que destacan los más importantes premios de composición nacional e internacional.

También ha recibido encargos de muchas instituciones y prestigiosos intérpretes, por lo que su música se interpreta por todo el mundo. En el año 2003 recibió el premio de la Asociación de Orquestas Sinfónicas Españolas (AEOS) con su obra *Seven Looks*, interpretada por todas las orquestas españolas entre las temporadas 2004 a 2008.

Su primera ópera "*La Cuzzoni, esperpent d'una veu*", sería estrenada con gran éxito en el Staatstheater de Darsmtadt (Alemania) en Octubre de 2007, y posteriormente en Barcelona y Madrid.

En 2008, la compañía italiana Stradivarius edita su segundo CD monográfico con parte de su obra orquestal, interpretada por la Orquesta de la Comunidad de Madrid y dirigida por José Ramón Encinar. En 2010, el sello Tritó (2010) edita un nuevo CD monográfico con la Orquesta Sinfónica de Barcelona y Nacional de Catalunya, dirigida por Jaime Martín.

En marzo de 2011 se estrena en el Staatstheater de Darmstadt (Alemania) su segunda ópera, *Lord Byron, un estiu sense estiu*, con texto de M. Rosich y dirección escénica de A. Romero, con gran éxito de público y crítica. En junio de 2011 lo haría en el Gran teatre del Liceu.

En agosto de 2012, estrenaba en el Festival de Perelada su ópera *JAVA SUITE*, con texto de Marc Rosich y dirección escénica de Rita Consentino.

También es autor de numerosos trabajos relacionados con la composición y el análisis musical, entre los que destacan sus libros: "*Análisis de la Música española del siglo XX (2002)*", "*Dodecafonismo y serialismo en España*" (2005), "*Instrumentación y orquestación clásica y contemporánea (5 volúmenes)*".

Es Doctor en Historia del Arte y Catedrático de Composición del Conservatorio Superior de Música de Aragón. Actualmente enseña composición en el Conservatorio Superior de Música de Aragón.

Born in Manresa, Agustí Charles began his music studies at an early age. His first works in composition date from the 80s, under the guidance of his first composition teachers: Miquel Roger, Albert Sardà and Josep Soler. Later he studied with Franco Donatoni, Luigi Nono and Samuel Adler, as well as working with other composers and conductors including Joan Guinjoan, Cristóbal Halffter, J.R. Encinar and Ros Marbà.

He has had much recognition for his work, receiving nearly fifty awards, among these are the most important national and international composition prizes. He has also received commissions from important institutions and prestigious performers, as a result of which his music is performed worldwide. His work "Seven looks" was awarded the prize of the Association of Spanish Symphonic Orchestras (AEOS) and has been played by all the major Spanish orchestras between the 2004 and 2008 seasons.

His first opera "La Cuzzoni, esperpent d'una veu", was premiered in October 2007 at the Darmstadt Staatstheater in Germany with great success. Recently, in 2008, the Italian Stradivarius Records Co. has published a new monographic CD with part of his orchestral work, played by the Orchestra of the Community of Madrid and directed by José Ramón Encinar. The Tritó Records Company edited a new monographic CD in 2010 with the Symphonic Orchestra of Barcelona and National of Catalunya, directed by Jaime Martin.

In March 2011 the premiere of his second opera, "Lord Byron, un estiu sense estiu", will take place in the Staatstheater of Darmstadt, Germany. The libretto is by Marc Rosich with stage direction by Alfonso Romero Mora. The next August 2012, the primere of his third opera JAVA SUITE, take place in the Perelada Festival (Girona, Spain)

He is also author of texts and books related to musical composition and analysis, among which stand out the following: "Análisis de la música española del siglo XX (2002)", "Dodecafonismo y serialismo en España" (2005), "Instrumentación y orquestación clásica y contemporánea" (2005).

At the present time he teaches composition, occupying the chair in composition at the Conservatorio Superior de Música de Aragón (Spain).

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Piano per a joves

I. L'arbre del gronxador

El árbol del columpio

II. Quant cauen els floquets de neu.

Cuando caen los copos de nieve

III. El vol dels estornells

El vuelo de los estorninos

IV. Campanades a la Sagrada Família

Campanadas en la Sagrada Familia

V. Mecano

I. L'arbre del grontxador

(El árbol del columpio)

Agustí Charles Soler
(1960)

Animando ♩ ± 114

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

13

m.i. m.i. m.i.

(p)

* Leg.

16

f m.i. m.i. m.i.

(p)

* Leg.

19

m.i. m.i. m.i.

(p) (p) (p)

* Leg. * Leg.

22

m.i. m.d. (pp) m.i.

* Leg. *

25

(pp) m.d. f

* f

28

gva -----

f *>*

pp

f *>*

b6

*

31

f *>*

pp

f *>*

pp

*

* *ped.*

35

f *>*

pp

mp *m.i.*

* *ped.*

39

pp

mp

pp

mp *m.i.*

p

43

rit.

pp sub.

*

a Tempo

46

p *pp sub.* *p sempre*

Leg. * *Leg.*

49

f *p*

Leg.

52

p *mf*

Leg.

55

mf

m.d. *secco*

Leg.

II. Quant cauen els floquets de neu

(Cuando caen los copos de nieve)

Agustí Charles Soler
(1960)

Màgic $\text{♩} \pm 76$

f *mp sempre* *Led. sempre*

5

f *f*

9

mp sempre *f* *8vb*

13

f *mp sempre* *8vb*

17

mp sempre

f

8vb

21

f

8vb

25

mp sempre

loco

8vb

28

rit.
(non dim.)

32

(deixar sonar fins l'extinció)

III. El vol del estornells

(El vuelo de los estorninos)

Agustí Charles Soler
(1960)

Swinging ♩ = 84

First system of the musical score, measures 1-4. The piece is in 2/4 time with a tempo of 84 beats per minute. The key signature has one flat (B-flat). The music is marked *f* (forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the musical score, measures 5-8. The music continues with the same melodic and accompaniment patterns. The right hand has a more active melodic line with slurs and ties.

Third system of the musical score, measures 9-12. The music is marked *ff* (fortissimo) and *p* (piano) in the first two measures, then *ff* and *f sempre* (forte sempre) in the last two measures. The right hand has a more active melodic line with slurs and ties.

Fourth system of the musical score, measures 13-16. The music is marked *f* (forte). The right hand has a more active melodic line with slurs and ties.

19 *8^{va}*

24 *8^{va}*

29 *8^{va}*

33 *mp sub.*

38

mp

ff

mp *súb.*

Musical score for measures 38-42. The piece is in 3/4 time. Measure 38 starts with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. At measure 40, the dynamic shifts to fortissimo (*ff*) with accents on the right hand. At measure 42, the dynamic returns to mezzo-piano (*mp*) with a *súb.* (subito) marking.

43

ff

mp *súb.*

Musical score for measures 43-46. Measure 43 begins with fortissimo (*ff*) dynamics and accents on the right hand. The right hand continues with a melodic line, and the left hand maintains a bass line. At measure 44, the dynamic changes to mezzo-piano (*mp*) with a *súb.* (subito) marking.

47

f

ff

p *súb.*

f

Musical score for measures 47-51. Measure 47 starts with forte (*f*) dynamics. The right hand has a series of accented chords. At measure 50, the dynamic shifts to fortissimo (*ff*). At measure 51, it changes to piano (*p*) with a *súb.* (subito) marking, followed by a return to forte (*f*) in the final measure.

52

ff

mf

Musical score for measures 52-55. Measure 52 begins with fortissimo (*ff*) dynamics and accents on the right hand. The right hand continues with a melodic line, and the left hand maintains a bass line. At measure 55, the dynamic changes to mezzo-forte (*mf*).

56

pp

Musical score for measures 56-59. Measure 56 starts with pianissimo (*pp*) dynamics. The right hand features a melodic line with eighth notes, and the left hand provides a bass line.

60

Musical score for measures 60-63. The piece is in 3/4 time. Measure 60 starts with a mezzo-piano (*mp*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

64

Musical score for measures 64-67. The melody continues with eighth-note runs in the right hand, and the left hand maintains a consistent eighth-note accompaniment.

68

Musical score for measures 68-71. Measure 68 features a dynamic shift to fortissimo (*ff*) in the right hand, which then returns to piano (*p*) in measure 70. The left hand continues with eighth-note accompaniment.

72

Musical score for measures 72-75. Measure 72 begins with a forte (*f*) dynamic. The right hand has a more active melody with slurs, while the left hand continues with eighth-note accompaniment. The dynamic is marked *f sempre* (fortissimo sempre).

76

Musical score for measures 76-79. Measure 76 starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs, and the left hand provides eighth-note accompaniment. The piece concludes with an 8va (octave up) marking in the right hand and an 8vb (octave down) marking in the left hand.

IV. Campanades a la Sagrada Familia

(*Campanadas en la Sagrada Familia*)

Contemplaiu, lliurement ♩ = 68

Agustí Charles Soler
(1960)

3

5

7

(simile)

10 *8va* *ff* *f* *ff* *f*

12 *8va* *ff* *f* *ff* *f*

14 *ff* *f* *ff* *f*

16 *ff* *f* *ff* *f*

18 *ff* *f* *ff* *f* *ff*

V. Mecano

Agustí Charles Soler
(1960)Mecanic $\text{♩} \pm 132$

The first system of the musical score for 'Mecanic' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music begins with a whole rest in the treble staff and a half note in the bass staff. The melody in the treble staff features a series of chords and eighth notes, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. There are accents (>) over some notes in both staves.

The second system of the musical score starts at measure 6, indicated by a circled '6' above the first measure. It continues with two staves. The treble staff has a melodic line with a slur over a group of notes. The bass staff has a rhythmic accompaniment with a slur over a group of notes. There are accents (>) under some notes in the bass staff.

The third system of the musical score starts at measure 10, indicated by a circled '10' above the first measure. It continues with two staves. The treble staff has a melodic line with a slur and a dynamic marking of *p* (piano) in the lower right. The bass staff has a rhythmic accompaniment with a slur and a dynamic marking of *p*. There are accents (>) over some notes in the treble staff.

The fourth system of the musical score starts at measure 14, indicated by a circled '14' above the first measure. It continues with two staves. The treble staff has a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte) in the lower left. The bass staff has a rhythmic accompaniment with a slur and a dynamic marking of *mf*. There are accents (>) under some notes in the bass staff.

18

Musical score for measures 18-21. The piece is in 6/8 time. Measure 18 features a melodic line in the right hand and a bass line in the left hand. Measure 19 is marked *p*. Measures 20 and 21 feature a *sfz* dynamic marking. The key signature has one sharp (F#).

22

Musical score for measures 22-25. The piece is in 6/8 time. Measure 22 features a melodic line in the right hand and a bass line in the left hand. Measure 23 is marked *sfz*. Measures 24 and 25 feature a *p.* dynamic marking. The key signature has one sharp (F#).

26

Musical score for measures 26-29. The piece is in 6/8 time. Measure 26 features a melodic line in the right hand and a bass line in the left hand. Measure 27 is marked *f sub.*. Measures 28 and 29 feature a *p.* dynamic marking. The key signature has one sharp (F#).

30

Musical score for measures 30-33. The piece is in 6/8 time. Measure 30 features a melodic line in the right hand and a bass line in the left hand. Measure 31 is marked *sfz*. Measures 32 and 33 feature a *sfz* dynamic marking. The key signature has one sharp (F#).

34

Musical score for measures 34-37. The piece is in 6/8 time. Measure 34 features a melodic line in the right hand and a bass line in the left hand. Measure 35 is marked *m.i.*. Measure 36 is marked *m.d.*. Measure 37 features a *m.i.* dynamic marking. The key signature has one sharp (F#). The piece concludes with a 4/8 time signature.

38 *8va* *legatissimo*

p *f sfz* *sfz*

42 *(8va)* *molto rit.*

sfz *molto rit.*

46 *a Tempo* *a Tempo*

mf *mf* *sfz*

50

sfz

53

sfz *sfz* *8vb*

Obras para solo / Solo Works

1. PIANO SOLO / SOLO PIANO

Seqüències (1986), Duración: 5'
Publicación: Clivis (Barcelona 1986)

Divert-i-ments (1987-88), Duración: 20'
Publicación: EMEC (Madrid 1990)

Preludi (Per a la mà esquerra) (1989), Duración: 3'

Preludios (Libro I) (1994-1996), Duración: 20'
Publicación: Amalgama Edicions

Joc (1994), Duración 1'30"
Publicación: Ediciones Cecilia Colien Honegger

Fulls d'Album per a Clara (1999), Duración 8'
Publicación: Editorial Amalgama

Preludios (Libro II) (2011) Duración: 23'

Caricatures (2008), Duración 6'
Publicación: Editorial Amalgama

Fulls d'Album per l'Erik (2020), Duración 8'

2. OTROS INSTRUMENTOS / OTHER INSTRUMENTS

Particella (1989), Duración: 9'
violonchelo

Instant (1990), Duración: 4'
arpa

Particella II (1990, rev. 1994), Duración: 6'
clarinete
Publicación: Editorial Boileau

Sombra obscura (1991), Duración: 18'
guitarra
Publicación: Editorial Boileau

Sombra (1991), Duración: 7'
guitarra

Tenebrae (1991), Duración: 8'
órgano

Mah, perche no? (1992-93), Duración: 3'
contrabajo

Cantus firmus (1993), Duración: 13'
marimba

Strenght (1994), Duración: 7'
saxofón alto
Publicación: Rivera Editores.

El vol de la fada (1996), Duración 2'
guitarra
Publicación: Ediciones Cecilia Colien Honegger

LUX (2000), Duración: 13'
acordeón
Publicación: Rivera Editores

Estudios contemporáneos para saxofón (Libro I)
(20001-2002), Duración: 25'
Saxofón alto
Publicación: Rivera Editores

Estudios contemporáneos para saxofón (Libro II)
(20001-2002), Duración: 25'
Saxofón alto
Publicación: Rivera Editores

.....des de l'infini..... Suite para cello núm. 1
(2003), Duración: 13'
violonchelo
Publicación: Editorial Tritó

Parlita, para violín solo (2010), Duración: 11'
Violín

Soffio d'aura (2011), Duración: 7'
guitarra

...sota un cel infinit... (2014), Duración: 9'
violonchelo

The image displays two pages of handwritten musical notation. The first page, numbered '25' in a circle, features a guitar part on a six-line staff with a treble clef and a key signature of one flat. The notation includes various chords and melodic lines. Below the guitar staff, there are two staves for a vocal line, with lyrics written underneath. The second page, numbered '26' in a circle, continues the guitar part and includes a section labeled 'Solo' in the vocal line. The handwriting is in black ink on aged, slightly yellowed paper.

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