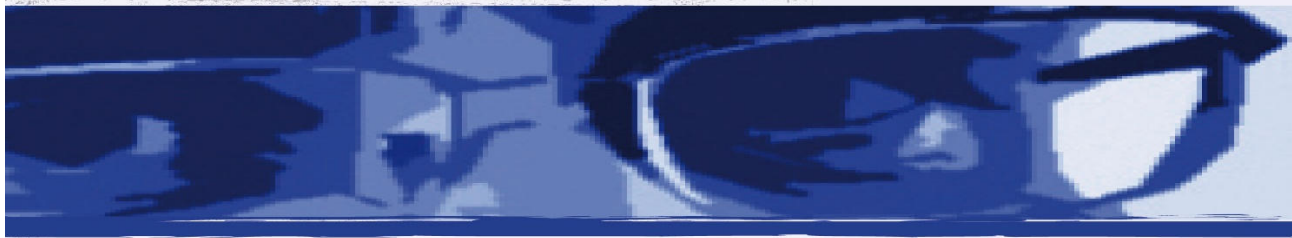




Agustí Charles

# Bars Games

*for percussion quartet*



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

# agustín charles

## Bars Games

*for percussion quartet*

- **I. Wooden Games I** Cuatro intérpretes y 2 marimbas / *Four players, and two marimbas*
- **II. Broken Resonances** Cuatro intérpretes y 2 vibráfonos (intérpretes 1 y 2 emplean 2 arcos cada uno) / (*Four players, and two vibraphones players 1 & 3 use two archi each one*)
- **III. Density Balance** Cuatro intérpretes: 1 y 3 vibráfonos, 2 y 4 marimbas / *Four players: 1 & 3 vibraphones, 2 & 4 marimbas*
- **IV. Wooden Games II** Cuatro intérpretes y 2 marimbas (1 y 4 emplean maracas)/ *Four players, and two marimbas (1 & 4 use maracas)*

Duración: 14 min. aprox.

Nota: Salvo cuando se especifica lo contrario, se deben emplear baquetas de doble tono.

*Nota: Except when the opposite is specified, double tone sticks should be used.*

***Obra encargada por el grupo de percusión ESCLATS***

*Obra realizada con las ayudas para la Creación Musical Contemporánea del Ministerio de Cultura (España, 2008)*

Dedicada a ESCLATS, Quartet de percussió.

# I. Wooden Games I

for four players and two marimbas

Agustín Charles Soler

The musical score is arranged in four systems, one for each player. Each system consists of two staves. The key signature is three sharps (F#, C#, G#). The time signatures for each system are: 5/16, 2/8, 5/16, 3/8, 5/16, 4/8, 5/16, and 2/8. Dynamics include *mf*, *sfz*, *pp*, and *f*. The notation includes various rhythmic patterns, accents, and slurs.

NOTA: Utilizar baquetas de doble tono  
 NOTE: Use double tone sticks

8

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, arranged vertically. Each part is written on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature changes throughout the piece: 2/8, 3/8, 5/16, 2/8, 5/16, 3/8, and 5/16. Part 1 (P. 1) starts with a forte (f) dynamic and includes performance instructions 'E', '[i]', and 'sshack!'. Part 2 (P. 2) features a mezzo-forte (mf) dynamic. Part 3 (P. 3) includes a sforzando (sfz) dynamic. Part 4 (P. 4) features a mezzo-forte (mf) dynamic. The score is marked with a circled '8' at the beginning, indicating the start of a section.

15

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, arranged in a system. Each part is written on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The score is divided into measures by vertical bar lines. Part P. 1 (bass clef) starts with a 5/16 time signature, followed by 4/8, 5/16, 2/8, 5/16, 3/8, 5/16, and 4/8. It includes dynamic markings such as *sfz*, *p sub.*, and *ff*. Part P. 2 (treble clef) starts with a 5/16 time signature, followed by 4/8, 5/16, 2/8, 5/16, 3/8, 5/16, and 4/8. It includes dynamic markings such as *ff* and *ffsfz*. Part P. 3 (treble clef) starts with a 5/16 time signature, followed by 4/8, 5/16, 2/8, 5/16, 3/8, 5/16, and 4/8. It includes dynamic markings such as *ff*. Part P. 4 (bass clef) starts with a 5/16 time signature, followed by 4/8, 5/16, 2/8, 5/16, 3/8, 5/16, and 4/8. It includes dynamic markings such as *sfz*, *p sub.*, and *ff*. The lyrics 'ka to ke tsi ka' are written below the notes in several measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

P. 1

Musical score for P. 1, measures 1-7. The vocal line features a melodic phrase starting with a forte (*f*) dynamic, marked with accents and slurs, with lyrics "E - [i] E - [i] sshack!". The piano accompaniment consists of two staves. The right hand has a 4/8 time signature, while the left hand has a 5/16 time signature. Dynamics include piano (*p*), fortissimo (*ff*), and mezzo-forte (*mf*) with a *sub.* marking.

P. 2

Musical score for P. 2, measures 1-7. The vocal line features a melodic phrase starting with a forte (*f*) dynamic, marked with accents and slurs, with lyrics "E - [i] E - [i] sshack!". The piano accompaniment consists of two staves. The right hand has a 4/8 time signature, while the left hand has a 5/16 time signature. Dynamics include piano (*p*), fortissimo (*ff*), and mezzo-forte (*mf*).

P. 3


Musical score for P. 3, measures 1-7. The vocal line features a melodic phrase starting with a forte (*f*) dynamic, marked with accents and slurs, with lyrics "E - [i] E - [i] sshack!". The piano accompaniment consists of two staves. The right hand has a 4/8 time signature, while the left hand has a 5/16 time signature. Dynamics include piano (*p*), fortissimo (*ff*), and mezzo-forte (*mf*).

P. 4

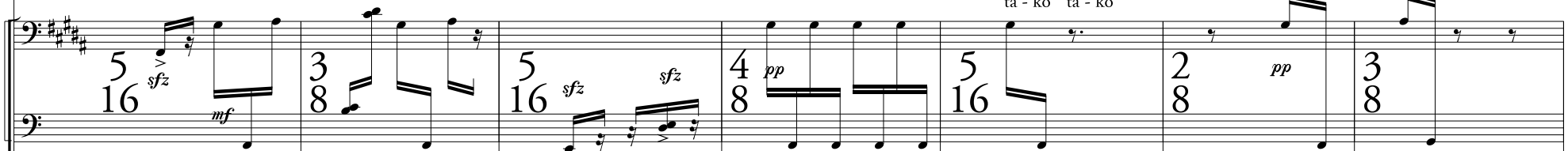
Musical score for P. 4, measures 1-7. The vocal line features a melodic phrase starting with a forte (*f*) dynamic, marked with accents and slurs, with lyrics "E - [i] E - [i] sshack!". The piano accompaniment consists of two staves. The right hand has a 4/8 time signature, while the left hand has a 5/16 time signature. Dynamics include piano (*p*), fortissimo (*ff*), and mezzo-forte (*mf*) with a *sub.* marking.

29

(imitando el sonido de la marimba)  
(like marimba sound)

*mp*   
ta - ko ta - ko


P. 1



P. 2




(imitando el sonido de la marimba)  
(like marimba sound)

*mp*   
ta - ko ta - ko

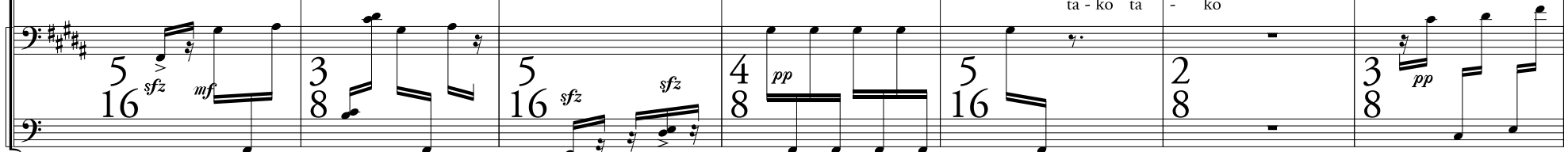
P. 3




(imitando el sonido de la marimba)  
(like marimba sound)

*mp*   
ta - ko ta - ko

P. 4



(imitando el sonido de la marimba)  
(like marimba sound)

*mp*   
ta - ko ta - ko

P. 1

pp 5/16 2/8 5/16 f > mp sub. 3/8 pp 5/16

(imitando el sonido de la marimba)  
(like marimba sound)

mp ta - ko ta - ko

P. 2

pp 5/16 2/8 5/16 f > mp sub. 3/8 pp pp 5/16

(imitando el sonido de la marimba)  
(like marimba sound)

mp ta - ko ta -

P. 3

pp 5/16 2/8 5/16 f > mp sub. 3/8 pp 5/16

(imitando el sonido de la marimba)  
(like marimba sound)

mp ta - ko ta - ko

P. 4

f > mp sub. 5/16 3/8 pp pp 5/16

(imitando el sonido de la marimba)  
(like marimba sound)

mp ta - ko ta - ko



The musical score is divided into four parts, P.1 through P.4, each with its own staff system. The key signature is three sharps (F#, C#, G#). The score is organized into measures, with time signatures changing from 5/16 to 4/8 and back to 5/16. Part P.1 features a bass line with lyrics 'tsa-co tsa-co' and 'Kou Kei Kakou'. Part P.2 features a treble line with lyrics 'tsa-co tsa-co' and 'Kou Kei Kakou'. Part P.3 features a treble line with lyrics 'tsa-co tsa-co' and 'Kou Kei Kakou'. Part P.4 features a bass line with lyrics 'tsa-co tsa-co' and 'Kou Kei Kakou'. The score includes dynamic markings such as *p*, *pp*, and *ff*, and performance instructions like *ecco*. The lyrics are: 'tsa-co tsa-co', 'Kou', 'Kei', and 'Kakou'.

8

*mf*

tsa

ko tse to tsa ko tse to ka  
*(golpear en el mueble)*  
*(beat on the stand)*

*ff*

kou

*ff*

ka-kou

P. 1

5/16 4/8 *p* 5/16 *ff* 2/8 *mf* 5/16 3/8 5/16 *mf* 2/8

P. 2

*mf* tsa ko tse to tsa ko tse to ka  
*(golpear en el mueble)*  
*(beat on the stand)* *ff* kou *ff* ka-kou

5/16 4/8 *p* 5/16 2/8 5/16 3/8 *mf* 5/16 *sfz* 2/8

P. 3

*mf* tsa ko tse to tsa ko tse to ka  
*(golpear en el mueble)*  
*(beat on the stand)* *ff* kou *ff* ka-kou

5/16 4/8 *p* 5/16 2/8 5/16 3/8 *mf* 5/16 *sfz* 2/8

P. 4

*mf* tsa ko tse to tsa ko tse to ka  
*(golpear en el mueble)*  
*(beat on the stand)* *ff* kou *ff* ka-kou

5/16 4/8 *p* 5/16 *ff* 2/8 *mf* 5/16 3/8 *sfz* 5/16 *mf* 2/8

57

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, arranged in a grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/8. The score begins at measure 57, indicated by a circled number. Each part has a bass staff and a treble staff. Part 1 (P. 1) is in bass clef. Part 2 (P. 2) is in treble clef. Part 3 (P. 3) is in treble clef. Part 4 (P. 4) is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), and *fnf sub.* (fortissimo non forzando, subito). Articulation marks such as accents (>) and breath marks (v) are used throughout. The score is divided into measures by vertical bar lines, with some measures containing multiple time signatures (e.g., 2/8, 5/16, 3/8, 4/8, 5/16).

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts (P. 1, P. 2, P. 3, P. 4) and vocal lines. The key signature is three sharps (F#, C#, G#). The score is divided into measures with various time signatures: 5/16, 3/8, 5/16, 4/8, 5/16, 2/8, 5/16, and 3/8. Dynamic markings include *ff*, *mf*, *f*, *sfz*, and *f*. The vocal lines have lyrics: "Ka!", "Ka!", "Ko! Ta!", and "Ket-su! ko-ta!".

**Part P. 1 (Bass Clef):** Measures 1-8. Time signatures: 5/16, 3/8, 5/16, 4/8, 5/16, 2/8, 5/16, 3/8. Dynamics: *ff*, *mf*, *ffsfz*, *f*.

**Part P. 2 (Treble Clef):** Measures 1-8. Time signatures: 5/16, 3/8, 5/16, 4/8, 5/16, 2/8, 5/16, 3/8. Dynamics: *fsfz*, *sfz*, *mf*, *ffsfz*.

**Part P. 3 (Treble Clef):** Measures 1-8. Time signatures: 5/16, 3/8, 5/16, 4/8, 5/16, 2/8, 5/16, 3/8. Dynamics: *fsfz*, *sfz*, *mf*, *ffsfz*, *f*.

**Part P. 4 (Bass Clef):** Measures 1-8. Time signatures: 5/16, 3/8, 5/16, 4/8, 5/16, 2/8, 5/16, 3/8. Dynamics: *ff*, *mf*, *ffsfz*, *f*.

**Vocal Lines:**

- Measures 1-2: *ff* Ka!
- Measures 3-4: *ff* Ka!
- Measures 5-6: *ff* Ko! Ta!
- Measures 7-8: *ff* Ket-su! ko-ta!

71

P. 1

P. 2

P. 3

P. 4

The musical score is arranged in four systems, each containing a vocal line and a piano accompaniment. The vocal lines are written in a soprano-like clef, and the piano parts are in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 3/8, with a 5/16 measure in the second measure of each system.

**Vocal Lines:**

- Part 1: E - [i] sshack! Txa - ka - to! E - [o] sshack! (golpear en el mueble) (beat on the stand) Tsa - ke! E -
- Part 2: E - [i] sshack! Txa ka - to! E - [o] sshack! (golpear en el mueble) (beat on the stand) Tsa - ke! E -
- Part 3: E - [i] sshack! Txa ka - to! E - [o] sshack! (golpear en el mueble) (beat on the stand) Tsa - ke! E -
- Part 4: E - [i] sshack! Txa ka - to! E - [o] sshack! (golpear en el mueble) (beat on the stand) Tsa - ke! E -

**Piano Accompaniment:**

- Part 1: Dynamics include *ff*, *f*, *mf*, *fsfz*, and *ff*.
- Part 2: Dynamics include *ff*, *f*, *mf*, *fsfz*, and *ff*.
- Part 3: Dynamics include *ff*, *f*, *mf*, *fsfz*, and *ff*.
- Part 4: Dynamics include *ff*, *f*, *mf*, *fsfz*, and *ff*.

**Performance Instructions:**

- ff*: fortissimo
- f*: forte
- mf*: mezzo-forte
- fsfz*: fortissimo sforzando
- sshack!*: vocal effect
- (golpear en el mueble) (beat on the stand)*: piano effect

Diagram showing a glissando (gliss.) and a 'Kou!' effect. The notation includes a downward-pointing arrow, a horizontal line with 'x' marks, and a 'Kou!' label with a downward-pointing arrow.

P. 1

Musical score for P. 1. It consists of two staves. The upper staff is in bass clef and contains rhythmic notation with dynamic markings *mf*, *p*, and *f*. The lower staff is in bass clef and contains rhythmic notation with dynamic markings *p* and *f*. Fingerings 5, 2, 5, 3, 5, 4, 5 are indicated. Time signatures 5/16, 2/8, 5/16, 3/8, 5/16, 4/8, 5/16 are shown.

P. 2

Musical score for P. 2. It consists of two staves. The upper staff is in treble clef and contains melodic notation with dynamic markings *mf* and *f*. The lower staff is in treble clef and contains melodic notation with dynamic marking *p*. Fingerings 5, 2, 5, 3, 5, 4, 5 are indicated. Time signatures 5/16, 2/8, 5/16, 3/8, 5/16, 4/8, 5/16 are shown.

P. 3

Musical score for P. 3. It consists of two staves. The upper staff is in treble clef and contains melodic notation with dynamic markings *mf* and *f*. The lower staff is in treble clef and contains melodic notation with dynamic marking *f*. Fingerings 5, 2, 5, 3, 5, 4, 5 are indicated. Time signatures 5/16, 2/8, 5/16, 3/8, 5/16, 4/8, 5/16 are shown.

P. 4

Musical score for P. 4. It consists of two staves. The upper staff is in bass clef and contains rhythmic notation with dynamic markings *mf*, *p*, *f*, and *p*. The lower staff is in bass clef and contains rhythmic notation with dynamic markings *f* and *p*. Fingerings 5, 2, 5, 3, 5, 4, 5 are indicated. Time signatures 5/16, 2/8, 5/16, 3/8, 5/16, 4/8, 5/16 are shown.

85

The musical score is divided into four parts: P.1, P.2, P.3, and P.4. P.1 and P.4 are in bass clef, while P.2 and P.3 are in treble clef. The key signature is three sharps (F#, C#, G#). The score consists of seven measures. P.1 and P.4 have time signatures of 5/16, 2/8, 5/16, 3/8, 5/16, 2/8, 5/16, and 3/8. P.2 and P.3 have time signatures of 5/16, 2/8, 5/16, 3/8, 5/16, 2/8, 5/16, and 3/8. Dynamics include *f*, *p*, and *f*. There are accents (>) and slurs. P.1 has a vocal line with lyrics 'Tse!' and 'To!'. P.2 has a vocal line with lyrics 'To!'. P.3 has a vocal line with lyrics 'Kal'. P.4 has a vocal line with lyrics 'Kal'. There are also some notes with 'x' marks above them.

92

ff Keil

ff Ko!

ff Ke - o!

(imitando el sonido de la madera)  
(like wood sound) mf ka - to - she - ta -

P. 1

3/8 5/16 4/8 p ff 5/16 2/8 5/16 3/8 mf 5/16

P. 2

p ff 4/8 p ff 5/16 f 2/8 5/16 3/8 pp 5/16

P. 3

f ff Keil

ff Ko!

ff Ke - o!

(imitando el sonido de la madera)  
(like wood sound) mf ka -

P. 4

3/8 5/16 ff 4/8 p ff 5/16 2/8 f 5/16 3/8 pp 5/16



99

*pp* *mf*

ke - tso - she - to - ka

ta - ka - ta - ka - ta - ka - ta - ka - ta

*mf* (imitando el sonido de la madera) (like wood sound)

ka - to - she - ta - ke - tsoshe - to - ka

to - ku - to - ku - to - ku - to - ku - to - ku - to - ku - to

to - she - ta - ke - tso - she - to - ka

te - ko - te - ko - te - ko - te - ko - te - ko - te

*mf* (imitando el sonido de la madera) (like wood sound)

ka - to - she - ta - ke - tsoshe - to - ka

te - ki - te - ki - te - ki - te - ki - te - ki - te

P. 1

P. 2

P. 3

P. 4

106

*pp* ————— *mp*

te - ki - - te - ki - te - ki - te

P. 1

*mp*

*pp* ————— *mp*

te - ko - - te - ko - te - ko - te

P. 2

*mp* *mp* *f* *f*

*pp* ————— *mp*

to - ku - to - ku - - to - ku - to

P. 3

*mp* *mp* *f*

*pp* ————— *mp*

ta - ka - ta - ka - ta - ka - ta

P. 4

*mp* *mp*

Detailed description: This is a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The music is divided into eight measures. Part 1 (P. 1) is in bass clef and has lyrics 'te - ki - - te - ki - te - ki - te'. Part 2 (P. 2) is in treble clef and has lyrics 'te - ko - - te - ko - te - ko - te'. Part 3 (P. 3) is in treble clef and has lyrics 'to - ku - to - ku - - to - ku - to'. Part 4 (P. 4) is in bass clef and has lyrics 'ta - ka - ta - ka - ta - ka - ta'. Dynamic markings include *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte). Time signatures for each measure are: 2/8, 5/16, 3/8, 5/16, 4/8, 5/16, 2/8, 5/16.

113

The musical score consists of four parts, P.1 through P.4, arranged in a system. Each part is written on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The score is divided into measures by vertical bar lines. The time signatures for each measure are: 5/16, 3/8, 5/16, 4/8, 5/16, 2/8, 5/16, and 3/8. Dynamics include *f*, *mp*, *sub*, *sfz*, and *mf*. Accents (>) are placed over many notes. P.1 and P.4 are in bass clef, while P.2 and P.3 are in treble clef. P.2 and P.3 have rests in the first measure.

120

The musical score is divided into four parts, P.1 through P.4, each consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The score is organized into measures, with time signatures changing frequently: 3/8, 5/16, 4/8, 2/8, and 3/8. Dynamics include *mf*, *sfz*, *pp*, and *f*. There are also performance markings such as accents (>) and slurs. Above the P.1 and P.4 staves, there are two identical diagrams showing a melodic line with notes E, [i], and sshack!, with dynamics *f* and slurs.

127

P. 1

Musical notation for P. 1, measures 1-7. The part is written in bass clef with a key signature of three sharps (F#, C#, G#). The time signature changes from 5/16 to 2/8, then 5/16, 3/8, 5/16, 4/8, and finally 5/16. Dynamics include *sfz*, *mf*, *f sfz*, and *p sub.*. The notation includes various rhythmic values and articulation marks.

P. 2

Musical notation for P. 2, measures 1-7. The part is written in treble clef with a key signature of three sharps. The time signature changes from 5/16 to 2/8, then 5/16, 3/8, 5/16, 4/8, and finally 5/16. Dynamics include *mf* and *ff*. The notation includes various rhythmic values and articulation marks.

P. 3

Musical notation for P. 3, measures 1-7. The part is written in treble clef with a key signature of three sharps. The time signature changes from 5/16 to 2/8, then 5/16, 3/8, 5/16, 4/8, and finally 5/16. Dynamics include *mf* and *ff*. The notation includes various rhythmic values and articulation marks.

P. 4

Musical notation for P. 4, measures 1-7. The part is written in bass clef with a key signature of three sharps. The time signature changes from 5/16 to 2/8, then 5/16, 3/8, 5/16, 4/8, and finally 5/16. Dynamics include *sfz*, *mf*, *f sfz*, and *p sub.*. The notation includes various rhythmic values and articulation marks.

*f* T xo! Ka-

*f* T xo! Ka-

*f* T xo! Ka-

*f* T xo! Ka-

to txe! Ke! O - ke! Txa-ka - to - ke - ta! Ka!

P. 1

P. 2

P. 3

P. 4

*f* *ff sfz* *f* *f* *f* *f*

3/8 5/16 4/8 5/16

Detailed description of the musical score: The score is for a piece with four parts (P. 1, P. 2, P. 3, P. 4). Each part has a vocal line and a piano accompaniment line. The vocal lines are in a soprano-like register and contain the lyrics: "to txe! Ke! O - ke! Txa-ka - to - ke - ta! Ka!". The piano accompaniment is in a bass register. The key signature has three sharps (F#, C#, G#). The score is divided into measures by vertical bar lines. Dynamics include *f* (forte) and *ff sfz* (fortissimo sforzando). Time signatures are 3/8, 5/16, and 4/8. The score includes various musical notations such as slurs, accents, and articulation marks.

141

*f* *T*so! Ke - to!

P. 1

*ffsfz* *f* *mp sub.*

*f* *T*so! Ke - to!

P. 2

*ffsfz* *f* *mp sub.* *f*

*f* *T*so! Ke - to!

P. 3

*ffsfz* *f* *mp sub.* *f*

*f* *T*so! Ke - to!

P. 4

*ffsfz* *f* *mp sub.*

148

*mp* tsa-ko te-ko-tsa - ko

*ff* Keil!

P. 1

*mp* tsa-ko te-ko-tsa - ko

*ff* Keil!

P. 2

*mp* tsa-ko te-ko-tsa - ko

*f*

*ff* Keil!

P. 3

*mp* tsa-ko te-ko-tsa - ko

*ff* Keil!

P. 4

*mp*

Detailed description: This is a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. The score is written in a key signature of three sharps (F#, C#, G#) and consists of 14 measures. Part 1 (P. 1) is in bass clef and features a 3/8 time signature for measures 1-2, 5/16 for measures 3-4, 3/8 for measures 5-6, 5/16 for measures 7-8, 4/8 for measure 9, and 5/16 for measures 10-11. Part 2 (P. 2) is in treble clef and features a 3/8 time signature for measures 1-2, 5/16 for measures 3-4, 3/8 for measure 5, 5/16 for measure 6, 4/8 for measure 7, and 5/16 for measures 8-9. Part 3 (P. 3) is in treble clef and features a 3/8 time signature for measures 1-2, 5/16 for measures 3-4, 3/8 for measure 5, 5/16 for measure 6, 4/8 for measure 7, and 5/16 for measures 8-9. Part 4 (P. 4) is in bass clef and features a 3/8 time signature for measures 1-2, 5/16 for measures 3-4, 3/8 for measure 5, 5/16 for measure 6, 4/8 for measure 7, and 5/16 for measures 8-9. The lyrics 'tsa-ko te-ko-tsa - ko' are written below the first three parts in measures 1-4. The dynamic marking *mp* (mezzo-piano) is used for the first three parts in measures 1-4. The dynamic marking *f* (forte) is used for the second part in measure 5. The dynamic marking *ff* (fortissimo) is used for the first and third parts in measure 9, with the word 'Keil!' written below the notes. The dynamic marking *mp* is used for the fourth part in measure 10.



155

*ff*  
Ko!

*ff* Ke - to sha - ka *mp* tsa-sha!

*mp* sha -

P. 1

*f* *ff* *mp*

5/16 3/8 5/16 2/8 5/16

P. 2

*ff*  
Ko!

*ff* Ke - to sha - ka *mp* tsa-sha!

*mp* sha -

P. 3

*ff*  
Ko!

*ff* Ke - to sha - ka *mp* tsa-sha!

*mp* sha -

P. 4

*f* *ff* *mp*

5/16 3/8 5/16 2/8 5/16



169

*f*  
 E - ka - to! She - to - ka!  
*f*  
 Ti - ka - te ko te o - ke  
*f*  
 Ta - [o]

*sfz* *sfz*  
 5/16 2/8 *mf* 5/16 3/8 *mf*

*sfz* *sfz*  
 5/16 2/8 *mf* 5/16 3/8 *mf*

*sfz* *sfz*  
 5/16 2/8 *mf* 5/16 3/8 *mf*

*sfz* *sfz*  
 5/16 2/8 *mf* 5/16 3/8 *mf*

*sfz*

176

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts (P. 1, P. 2, P. 3, P. 4) and a vocal line. The vocal line is written in a single staff at the top, with lyrics 'sshack!' and 'Tse - [a]'. The piano accompaniment is divided into four parts, each with its own staff. The key signature is three sharps (F#, C#, G#). The tempo and meter are indicated by the numbers 2/8, 3/8, 5/16, and 4/8. The dynamics range from *mf* (mezzo-forte) to *sfz* (sforzando). The score includes various musical notations such as slurs, accents, and dynamic markings.

184

The musical score is divided into four parts: P. 1, P. 2, P. 3, and P. 4. Each part consists of a vocal line and a piano accompaniment.

- Vocal Lines:**
  - P. 1 and P. 3:** The vocal line starts with the lyrics "Tcho - [e] sshack!". The dynamics are *mf* (mezzo-forte) with a crescendo leading to a fermata and then a decrescendo back to *mf*.
  - P. 2 and P. 4:** The vocal line starts with the lyrics "E - [i] sshack!". The dynamics are *mp* (mezzo-piano) with a crescendo leading to a fermata and then a decrescendo to *pp* (pianissimo).
- Piano Accompaniment:**
  - P. 1 and P. 4:** The piano part is in the bass clef. It features a rhythmic pattern of eighth notes in 4/8 time, followed by a 5/16 time signature, and then returns to 4/8. Dynamics range from *pp* to *f*.
  - P. 2 and P. 3:** The piano part is in the treble clef. It features a rhythmic pattern of eighth notes in 4/8 time, followed by a 5/16 time signature, and then returns to 4/8. Dynamics range from *f* to *f*.
- Time Signatures:** The score includes 4/8, 5/16, 2/8, 3/8, and 5/16 time signatures.
- Dynamics:** The score uses various dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *pp* (pianissimo).

# II. Broken Resonances

for four players and two vibraphones

Agustín Charles Soler

Magico, ipnotico ♩ = 64

Con 2 arcos  
With two archi

Player 1

3/4 *p* ————— *mf*

Baquetas de doble tono (4)  
Double tone sticks (4)

Player 2

*pp* (non cresc.)

Con 2 arcos  
With two archi

Player 3

3/4 *p* ————— *mf*

Baquetas de doble tono (4)  
Double tone sticks (4)

Player 4

*pp* (non cresc.)

*pp* (non cresc.)

*mp*

7

P. 1

*mp* ————— *f*

(Sonido apagado)  
(Slap sound)

*mp* ————— *f*

*mp* ————— *ff*

P. 2

*f* ————— *f sfz*

*f sfz*

*ff sfz*

*pp sub.*

P. 3

*mp* ————— *f*

(Sonido apagado)  
(Slap sound)

*mp* ————— *f*

*mp* ————— *ff*

*pp*

P. 4

*f* ————— *sfz*

*ff sfz*

*pp*

NOTA: Los percusionistas 1 y 3 emplean 2 arcos y deben situarse enfrente de los percusionistas 2 y 4, en el lado opuesto del vibráfono. Los percusionistas 2 y 4 emplean cuatro baquetas de doble tono.  
NOTE: The percussion players 1 & 2 use two archi at the opposite side of the players 3 & 4. The players 3 & 4 use four double tone sticks.

11

P. 1 *pp* *mp* *pp* *mp* *p* *mf* *p*

P. 2 *mf* *p* *mf sfz*

P. 3 *mp* *pp* *mp* *p* *mf* *p* *mf*

P. 4 *mf* *pp* *mf sfz* *mf sfz*

*leg.*

15

P. 1 *p* *mf* *p* *mf* *p* *mf* *p*

P. 2 *mf sfz* *mp (non cresc.)* *mf* *mf* *mf*

P. 3 *p* *mf* *p* *mf* *p* *mf* *p*

P. 4 *mf sfz* *mp (non cresc.)* *mf* *mf* *mf*

*leg.*

Motor ON (medium)

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

2 *mf* 3 *mf*

4 4

*lv.*

20

P. 1

P. 2

P. 3

P. 4

Motor OFF

norm.

l.v.

*p* *mf* *p* *mf* *p* *mf*

*pp* *ff* *pp* *f*

24

P. 1

P. 2

P. 3

P. 4

2/4

4/4

*p* *mf* *p* *mf* *p* *mf*

*ff* *p* *ff* *f*



28

P. 1

*p* *mf* *p* *mf* *p*

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

3/4

Motor ON (medium)

P. 2

*mp* *mf* *pp*

P. 3

*mf* *p* *mf* *p* *mf*

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

3/4

Motor ON (medium)

P. 4

*mp* *mf* *pp* *pp (non cresc.)*

32

P. 1

*f* *p* *f* *pp* *norm.* *mp sfz*

2/4 4/4 3/4

P. 2

*pp (non cresc.)* *mf* *p*

P. 3

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

2/4 4/4 3/4

P. 4

*pp (non cresc.)* *mf* *p*

36

P. 1 *mp* *pp* *mp* *pp* *mp* *pp*

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 2 *sfz* *mp* *pp* *leg.*

P. 3 *pp* *pp* *mp* *pp* *mp*

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 4 *norm.* *mp sfz* *sfz* *mp* *pp*

*leg.*

40

P. 1 *mp* *pp* *mp* *pp* *mp* *pp*

Motor OFF (Con la yema de los dedos)  
(with the fingertips)

P. 2 *pp* *mf* *pp* *pp*

(Con la uña)  
(with the nails)

P. 3 *pp* *mp* *pp* *mp* *pp* *p*

(Con la yema de los dedos)  
(with the fingertips)

P. 4 *pp* *mf* *pp* *pp*

*leg.*

44

P. 1

*p* *pp* *mp* *pp* *mp* *pp* *mp*

(Con la yema de los dedos)  
(with the fingertips)

6

P. 2

*pp* *mf* *norm.* *l.v.*

6

2/4 3/4

P. 3

*pp* *mp* *pp* *mp* *pp* *mp*

6

P. 4

*mf* *norm.* *l.v.*

6

48

P. 1

3/4

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

*pp* *mp* *pp* *mp*

l.v. 7

P. 2

*mp* *pp*

(Con la yema de los dedos)  
(with the fingertips)

6 5:4

P. 3

3/4 (Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

*pp* *mp* *pp* *mp* *pp*

l.v. 7

P. 4

*mp* *pp*

(Con la yema de los dedos)  
(with the fingertips)

6 5:4 5:4

(Con la uña)  
(with the nails)

52

P. 1

*pp* *mp* *pp* *mp* *pp*

(Con la uña)  
(with the nails)

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 2

*mp* *pp*

P. 3

*mp* *pp* *mp* *pp* *mp*

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 4

*mp* *pp*

2/4

56

P. 1

*mp* *ppp* *p*

2/4 3/4

(Con la yema de los dedos)  
(with the fingertips)

Motor ON (medium)

P. 2

*mf* *pp*

(Con la yema de los dedos)  
(with the fingertips)

P. 3

*pp* *mp* *ppp* *p*

(Con la yema de los dedos)  
(with the fingertips)

P. 4

*mf* *mp* *pp*

4/4

60

P. 1

P. 2

P. 3

P. 4

4/4

4/4

3/4

3/4

ppp

p

norm.

mf sfz

mf sfz

(Con la uña)  
(with the nails)

mp

pp

p

mf

p

mf sfz

mf sfz

Lea.

Lea.

Lea.

Lea.

64

P. 1

P. 2

P. 3

P. 4

norm.

Motor OFF

mf

f

p

f

p

mf

mf

pp

2/4

3/4

2/4

3/4

(Con la yema de los dedos)  
(with the fingertips)

Lea.

Lea.

Lea.

Lea.

68

P. 1

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

3/4

(Con la yema de los dedos)  
(with the fingertips)

P. 2

*pp* *norm.* *f sfz* *pp*

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 3

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

3/4

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 4

*f sfz* *pp*

73

P. 1

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

2/4 3/4

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 2

*pppp (niente)* *mp* *ppp* *sfz* *ppp* *sfz*

*norm.*

P. 3

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

2/4 3/4

(Golpear con el extremo del mango de la baqueta en posición vertical)  
(Beat with the end of the drumstick in vertical position)

P. 4

*pppp (niente)* *mp* *ppp* *f sfz* *ppp* *sfz*

Un poco più lento ♩ = 54

78

P. 1 *f* *mf* *ff* *ppp* *p* *ppp*

P. 2 *sfz* *ff sfz* *pp (non cresc.)*

P. 3 *mp* *f* *mf* *ff* *ppp*

P. 4 *sfz* *ff sfz* *pp (non cresc.)*

Motor ON (lento)

(Con la yema de los dedos) (with the fingertips)

*Ad.*

82

P. 1 *p* *ppp* *p*

P. 2 *pp (non cresc.)* *mf sfz*

P. 3 *ppp* *p* *ppp* *p*

P. 4 *pp (non cresc.)* *mf sfz*

2/4 3/4

8"

# III. Density Balance

for four players

Agustín Charles Soler

Energico, con violencia  $\text{♩} = 116$

Player 1  
Vibraphone

Player 2  
Marimba

Player 3  
Vibraphone

Player 4  
Marimba

\*) Apagar el sonido con la baqueta (sonido Slap)  
\*) Break the sound with the drumstick (Slap Sound)

NOTA: Utilizar baquetas de doble tono  
NOTE: Use double tone sticks



5

P. 1

P. 2

P. 3

P. 4

This musical score consists of four staves, labeled P. 1, P. 2, P. 3, and P. 4. The score is divided into three measures. The first measure contains a circled number '5' at the beginning of the first staff. The second measure continues the musical progression. The third measure is marked with a forte dynamic 'f' at the start of each staff. The notation includes various note values, rests, and articulation symbols such as accents and hairpins. The key signature features two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 4/4 based on the note groupings.

8

P. 1

*fff* *f sub.* *fff sfz* *f*

P. 2

*fff* *f sub.* *fff sfz* *f*

P. 3

*fff* *f sub.* *fff sfz* *f*

P. 4

*fff* *f sub.* *fff sfz* *f*

11

P. 1

P. 2

P. 3

P. 4

*fff* *p sub.* *f sub.* *p sub. (non cresc.)* *f*

*fff* *p sub.* *f sub.* *p sub.*

*fff* *p sub.* *f sub.* *p sub.*

*fff* *p sub.* *f sub.* *p sub. (non cresc.)*

Detailed description: This is a page of a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. The page number 41 is in the top right corner. A circled number 11 is at the top left. Each part has a staff with a treble clef and a key signature of one sharp (F#). Part 1 (P. 1) starts with a circled 11. Part 2 (P. 2) starts with a circled 12. Part 3 (P. 3) starts with a circled 13. Part 4 (P. 4) starts with a circled 14. The score is divided into four measures by vertical bar lines. Dynamic markings include *fff*, *p sub.*, *f sub.*, and *p sub. (non cresc.)*. There are also accents (>) and slurs over the notes. The notation includes eighth and sixteenth notes, rests, and ties.

14

P. 1

P. 2

P. 3

P. 4

The musical score is divided into three measures. Part 1 (P. 1) starts with a circled measure number '14'. It begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*) and then fortissimo (*ff*). Part 2 (P. 2) starts with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic and then fortissimo (*ff*). Part 3 (P. 3) starts with a forte (*f*) dynamic, followed by fortissimo (*ff*), piano (*p*), and fortissimo (*ff*). Part 4 (P. 4) starts with a forte (*f*) dynamic, followed by piano (*p*), forte (*f*), fortissimo (*ff*), and fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and dynamic markings.

17

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, arranged vertically. Each part is written on a grand staff (treble and bass clefs). Part 1 (P. 1) begins at measure 17 with a circled number '17'. It features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamics include *p* (piano) and *fff* (fortississimo). Part 2 (P. 2) starts with a similar rhythmic pattern, then has a rest in the second measure, followed by a melodic phrase with dynamics *ff sfz* (fortissimo sforzando), *p*, and *fff*. Part 3 (P. 3) begins with a melodic line, has a rest in the second measure, and then continues with a rhythmic pattern. Dynamics include *ff sfz*, *p*, *f* (forte), and *fff*. Part 4 (P. 4) starts with a melodic line, has a rest in the second measure, and then continues with a rhythmic pattern. Dynamics include *p* and *fff*. The score is marked with various articulations such as accents (>) and slurs.

20

P. 1

P. 2

P. 3

P. 4

*pp*  
*ff sfz*  
*pp*  
*ff sfz*  
*ppp*  
*ff sfz*

*pp sub.*  
*ff sfz*  
*pp sub.*  
*ppp sub.*

*ff sfz*  
*pp sub.*  
*ff sfz*  
*ppp*  
*ff sfz ppp*  
*ff sfz*

*pp*  
*ff sfz*  
*pp sub.*  
*ff sfz*  
*pp sub.*  
*ff sfz*  
*sfz*  
*pp sub.*  
*ff sfz*

*ff sfz*

23

P. 1

*fsfz*

P. 2

*ppp sub.*

*fsfz*

P. 3

*ppp sub.*

*fsfz*

P. 4

26

P. 1

P. 2

P. 3

P. 4

*f* *fff* *fff* *mp* *fff* *mp*



29

P. 1

*mp*

*ff* *p* *ff sfz sfz*

*ff* *mp sub.*

P. 2

*mp*

*ff sfz*

*ff sub.*

P. 3

*f*

*ff sub.*

*ff sfz*

P. 4

*ff* *p* *ff sfz sfz*

*ff* *mp sub.*

32

P. 1

P. 2

P. 3

P. 4

*ff sub.*

*ff sfz*

*ff sfz*

*ff sfz*

*sfz*

*ff*

*mp sub.*

*sfz*

*ff*

*mp sub.*

*ff sub.*

*ff sfz*

*ff sfz*

*ff sfz*

*lv.*

35

P. 1

P. 2

P. 3

P. 4

*fff* *f* *1.v.* *(sempre secco)*

Detailed description of the musical score: The score is for four parts, P. 1 through P. 4. Part 1 (P. 1) is in treble clef and begins with a circled measure number 35. It features a series of sixteenth-note runs, with a first ending bracketed and marked '1.v.'. Dynamics range from fortissimo (fff) to forte (f). Part 2 (P. 2) is in treble clef and contains rhythmic accompaniment with sixteenth-note patterns. Part 3 (P. 3) is in treble clef and features a continuous sixteenth-note texture. Part 4 (P. 4) is in bass clef and provides a bass line with sixteenth-note accompaniment. Performance instructions include '1.v.' (first ending) and '(sempre secco)' (always dry). Dynamic markings are *fff* and *f*. Accents and slurs are used throughout to indicate phrasing and articulation.

38

P. 1

*mp* *sub.* *f* *mp sub.*

(*secco*)

P. 2

*mp* *f* *mp sub.* *f*

P. 3

*mp sub.* *f* *mp sub.*

(*secco*)

P. 4

*mp* *f* *f*

41

P. 1

*f* (*secco*) *mp sub.* *pp*

P. 2

*mp sub.* *f* *fff* *pp*

P. 3

*f* (*secco*) *mp sub.* *pp*

P. 4

*mp sub.* *f* *fff* *pp*

The image shows a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. The score is divided into three measures. Part 1 (P. 1) is in treble clef and starts with a circled measure number 41. It features a series of sixteenth-note runs. The first measure is marked *f* and *(secco)*. The second measure is marked *mp sub.* and the third *pp*. Part 2 (P. 2) is in bass clef. The first measure is marked *mp sub.*, the second *f*, and the third *fff*. Part 3 (P. 3) is in treble clef. The first measure is marked *f* and *(secco)*. The second measure is marked *mp sub.* and the third *pp*. Part 4 (P. 4) is in bass clef. The first measure is marked *mp sub.*, the second *f*, and the third *fff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A triplet of sixteenth notes is indicated in the third measure of P. 1 and P. 3.

44

P. 1

P. 2

P. 3

P. 4

*mf*

*mf*

*pp*

*mf*

*mf*

*pp*

47

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, spanning measures 47 to 51. Part 1 (P. 1) is in treble clef and features a melodic line with dynamics *pp*, *ppp*, *ff*, and *pp*. Part 2 (P. 2) is in treble clef with a bass clef below it, showing chords and dynamics *ppp*, *ff*, and *pp*. Part 3 (P. 3) is in treble clef with a bass clef below it, containing complex rhythmic patterns and dynamics *pp*, *ppp*, *ff*, and *pp*. Part 4 (P. 4) is in bass clef and provides a harmonic foundation with dynamics *ppp*, *ff*, and *pp*. The score includes various musical notations such as slurs, accents, and triplets.

52

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, arranged vertically. Part 1 (P. 1) is in the treble clef and begins at measure 52, marked with a circled '52'. It features a series of sixteenth-note runs, with a dynamic of *mf* and a slur over the first two measures. A triplet of sixteenth notes is marked with a '3' above it. The part concludes with a *pp* dynamic. Part 2 (P. 2) is in the bass clef and starts with a few notes, followed by a *mf* dynamic and a triplet of sixteenth notes. Part 3 (P. 3) is in the treble clef and features a slur over the first two measures, followed by a *mf* dynamic and a triplet of sixteenth notes. The part ends with a *pp* dynamic. Part 4 (P. 4) is in the bass clef and begins with a *mf* dynamic and a triplet of sixteenth notes, ending with a *pp* dynamic. Vertical bar lines separate the measures across all parts.



55

P. 1

(audible)  
(secco)  
*ppp*

P. 2

*pp* *ppp* (audible)

P. 3

(audible)  
(secco)  
*ppp*

P. 4

(audible)  
*ppp*

# IV. Wooden Games II

for four players and two marimbas

Agustín Charles Soler

Furioso, con forza  $\text{♩} = 190$

Player 1

Player 2

Player 3

Player 4

NOTA: Utilizar baquetas de doble tono  
NOTE: Use double tone sticks

8

P. 1  
Tse! - Ta! Ko - tsa - to - ke - tso - kae Tse! Hei! Te - o  
(golpear en el mueble)  
(beat on the stand)

P. 2  
Ei! - Ta! Ko - tsa - cho - ke - tsa - kei Tse! Hei! Te - o  
(golpear en el mueble)  
(beat on the stand)

P. 3  
Ei! - Ta! Ko - tsa - cho - ke - tsa - kei Tse! Hei! Te - o  
(golpear en el mueble)  
(beat on the stand)

P. 4  
Ei! - Ta! Ko - tsa - cho - ke - tsa - kei Tse! Hei! Te - o  
(golpear en el mueble)  
(beat on the stand)

The musical score is arranged in four parts (P. 1, P. 2, P. 3, P. 4). Each part consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are: P. 1: Tse! - Ta! Ko - tsa - to - ke - tso - kae Tse! Hei! Te - o; P. 2: Ei! - Ta! Ko - tsa - cho - ke - tsa - kei Tse! Hei! Te - o; P. 3: Ei! - Ta! Ko - tsa - cho - ke - tsa - kei Tse! Hei! Te - o; P. 4: Ei! - Ta! Ko - tsa - cho - ke - tsa - kei Tse! Hei! Te - o. Performance instructions include dynamics (mf, ff, f), accents (>), glissandos (gliss.), and specific actions like "(golpear en el mueble) (beat on the stand)". Time signatures include 3/8, 5/16, and 4/8. A circled number '8' is at the top left.

15

P. 1

P. 2

P. 3

P. 4

*mp*  
Tso - ko - tsa -

*mp*  
Tso - ko - tsa -

*mp*  
Tso - ko - tsa -

*mp*  
Tso - ko - tsa -

The musical score consists of four parts, P. 1 through P. 4, arranged vertically. Each part is written on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The time signature is 3/8. The score begins at measure 15, indicated by a circled '15' at the top left. Part 1 (P. 1) is in bass clef and features a complex rhythmic pattern with notes beamed in groups of 5 and 8, and dynamic markings including *ff* and *fsfz*. Part 2 (P. 2) is in treble clef and mirrors the rhythmic complexity of P. 1, with dynamic markings *fsfz* and *sfz*. Part 3 (P. 3) is in treble clef and also mirrors the rhythmic complexity, with dynamic markings *f*, *fsfz*, and *sfz*. Part 4 (P. 4) is in bass clef and mirrors the rhythmic complexity of P. 1, with dynamic markings *ff* and *fsfz*. Each part concludes with a final measure containing a melodic fragment marked *mp* (mezzo-piano) with the lyrics 'Tso - ko - tsa -' underneath. The final measure of each part shows a melodic line with a dotted quarter note and an eighth note, followed by a rest.

22

P. 1  
 ko - tse - ko - tso - ko - tsa - ko - tse - ko - tso - ka Hai! Ke - kou Trra - ta - ke - tou

P. 2  
 ko - tse - ko - tso - ko - tsa - ko - tse - ko - tso - ka Hai! Ke - kou Trra - ta - ke - tou

P. 3  
 ko - tse - ko - tso - ko - tsa - ko - tse - ko - tso - ka Hai! Ke - kou Trra - ta - ke - tou

P. 4  
 ko - tse - ko - tso - ko - tsa - ko - tse - ko - tso - ka Hai! Ke - kou Trra - ta - ke - tou

The musical score consists of four parts, P. 1 through P. 4, each with a vocal line and a piano accompaniment line. The lyrics are: ko - tse - ko - tso - ko - tsa - ko - tse - ko - tso - ka Hai! Ke - kou Trra - ta - ke - tou. The score includes various dynamic markings such as *ff*, *mf*, *ffsfz*, *sfz*, and *f*. The piano accompaniment features complex rhythms with time signatures like 5/16, 3/8, and 4/8. There are also some rests and specific articulation marks like accents and slurs.

29

P. 1

P. 2

P. 3

P. 4

The musical score consists of four staves, P. 1 through P. 4, in a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The score begins at measure 29, indicated by a circled number. Each staff contains eight measures of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Part 1 (P. 1) starts with a fortissimo (ff) dynamic and includes a mezzo-piano (mp) section in measure 35. Part 2 (P. 2) and Part 3 (P. 3) feature sforzando (sfz) dynamics throughout. Part 4 (P. 4) starts with ff and includes a mezzo-piano (mp) section in measure 35. Fingering numbers (2, 5, 8) are placed above or below notes to indicate fingerings. Slurs and ties connect notes across measures, and a dashed line indicates a continuation of a melodic line in P. 1 and P. 4. The piece concludes in measure 36.

36

P. 1

*ff* > *mf* *ff* >

Ei! te - ka ka - to te - o - ka ra - ta - ka ta

(golpear en el mueble)  
(beat on the stand)

5/16 3/8 5/16 *mf* 2/8 5/16 2/8 5/16 3/8

P. 2

*ff* > *mf* *ff* >

Ei! te - ka ka - to te - o - ka ra - ta - ka ta

5/16 3/8 *ff* 5/16 2/8 5/16 2/8 5/16 3/8

P. 3

*ff* > *mf* *ff* >

Ei! te - ka ka - to te - o - ka ra - ta - ka ta

5/16 3/8 *ff* 5/16 2/8 5/16 2/8 5/16 3/8

P. 4

*ff* > *mf* *ff* >

Ei! te - ka ka - to te - o - ka ra - ta - ka ta

(golpear en el mueble)  
(beat on the stand)

5/16 3/8 5/16 *mf* 2/8 5/16 2/8 5/16 3/8

43

P. 1

ko te tso ka tsa-to ketum Yel!

P. 2

ko te tso ka tsa-to ketum Yel!

P. 3

ko te tso ka tsa-to ketum Yel!

P. 4

ko te tso ka tsa-to ketum Yel!

*mf* *ff* *gliss.* *f* *ff* *f sfz* *sfz* *f sfz* *sfz* *f sfz*

$\frac{3}{8}$   $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$   $\frac{3}{8}$   $\frac{5}{16}$   $\frac{3}{8}$   $\frac{5}{16}$



50

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, arranged vertically. The key signature is three sharps (F#, C#, G#) and the time signature is 4/8. The score begins at measure 50, indicated by a circled number. Part 1 (P. 1) is in bass clef and contains measures 50-56. Part 2 (P. 2) is in treble clef and contains measures 50-56. Part 3 (P. 3) is in treble clef and contains measures 50-56. Part 4 (P. 4) is in bass clef and contains measures 50-56. The score is characterized by complex rhythmic patterns, including sixteenth and eighth notes, and rests. Dynamics such as *fsfz*, *sfz*, *ff*, *f*, and *con violenza* are used throughout. Articulation marks like accents (>) and slurs are present. Measure numbers (5, 2, 5, 2, 5, 3, 5) are written above the notes in each part, and the final measure number (4) is written at the end of each part's staff.

57

P. 1

P. 2

P. 3

P. 4

The musical score consists of four parts, P. 1 through P. 4, arranged vertically. Each part is written on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is 4/8. The score begins at measure 57, indicated by a circled number. Part 1 (P. 1) is in bass clef and features a complex rhythmic pattern with dynamics *f*, *mp*, and *f*. Part 2 (P. 2) is in treble clef and features dynamics *f*, *mp*, *ff*, and *fsfz*. Part 3 (P. 3) is in treble clef and features dynamics *sfz*, *f*, *mp*, *ff*, and *fsfz*. Part 4 (P. 4) is in bass clef and features dynamics *f*, *mp*, *f*, and *f*. The score includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. There are also some unusual rhythmic markings like '4/8' and '5/16' above notes, possibly indicating fingerings or specific rhythmic groupings. The dynamics range from *f* (forte) to *mp* (mezzo-piano) and *ff* (fortissimo). The articulation includes accents (>) and slurs.

### Sussurrando, ma con decisione ♩ = 60

(64)

*mf* (como sussurrando, pero sonoro)  
(like whispering, but with sound)

Shei - scho - e - ko - tsa Schei - scha ko tse - ka

*mf* *mf* *f*

*ppp*

*mf* (como sussurrando, pero sonoro)  
(like whispering, but with sound)

Shei - scho - e - ko - tsa Schei - scha ko tse - ka

*p* *f*

*mf* (como sussurrando, pero sonoro)  
(like whispering, but with sound)

Shei - scho - e - ko - tsa Schei - scha ko tse - ka

*sfz* *p* *f*

*mf* (como sussurrando, pero sonoro)  
(like whispering, but with sound)

Shei - scho - e - ko - tsa Schei - scha ko tse - ka

*ppp*

71

P. 1 *Maracas* *mf* sheto-ka tsa-ko shet! Hei sha-ko sha-ko sha-ko sha-ko

P. 2 sheto-ka tsa-ko shet! Hei sha-ko sha-ko sha-ko sha-ko  
*(golpear en el mueble)*  
*(beat on the stand)* *mp* *f*

P. 3 sheto-ka tsa-ko shet! Hei sha-ko sha-ko sha-ko sha-ko  
*(golpear en el mueble)*  
*(beat on the stand)* *mp* *f*

P. 4 *Maracas* sheto-ka tsa-ko shet! Hei sha-ko sha-ko sha-ko sha-ko

2/4 3/4

75

**P. 1**

*f* > *ff*  
Hum! che-ka ko - tse - ke tra so-ka tso - scha! Te-a

*mf*

**P. 2**

*f* > *ff*  
Hum! tse-ko e - ko-tsa ko - tse - ke tra so-ka tso - scha! Te - a

*mp* *f* *mp* *f* *f*

**P. 3**

*f* > *ff*  
Hum! tse-ko e - ko-tsa ko - tse - ke tra so-ka tso - scha! Te - a

*mp* *f* *mp* *f* *mp* *f*

**P. 4**

*f* > *ff*  
Hum! che-ka ko - tse - ke tra so-ka tso - scha! Te - a

*f* *mf*

3/4

3/4

3/4

3/4

78

P. 1

P. 2

P. 3

P. 4

tsoko Hei! Tsa! shako shako

tso-ko Hei! Tsa! shako shako

tso-ko Hei! Tsa! shako shako

tso-ko Hei! Tsa! shako shako

*ff* *ff* *mf*

(grito) (shout) (grito) (shout)

*mp* *f* *f* *pp* *mf* sub.

4/4 3/4

Detailed description: This is a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature of 4/4. Part 1 (P. 1) is in treble clef, while parts 2 (P. 2), 3 (P. 3), and 4 (P. 4) are in bass clef. The lyrics are: 'tsoko Hei! Tsa! shako shako'. The score is divided into three measures. The first measure is in 4/4 time, the second in 4/4, and the third in 3/4. Dynamics include *mp*, *f*, *ff*, *pp*, and *mf* sub. Performance instructions include '(grito) (shout)' and accents (>). There are also some 'x' marks above notes in the vocal parts, possibly indicating breath marks or specific articulation. The piece concludes with a final 'shako shako' in the 3/4 time signature.

Tempo I ♩ = 190

81

*mf* *f* *ff* (grito) (shout) *mf*

shako shako Hum! Hei! te - ka ka - to te - o - ka ra - ta - ka

P. 1

*mf* *f* *ff* (grito) (shout) *mf*

shako shako Hum! Hei! te - ka ka - to te - o - ka ra - ta - ka

(golpear en el mueble) (beat on the stand)

P. 2

*mf* *f* *ff* (grito) (shout) *mf*

shako shako Hum! Hei! te - ka ka - to te - o - ka ra - ta - ka

(golpear en el mueble) (beat on the stand)

P. 3

*mf* *f* *ff* (grito) (shout) *mf*

shako shako Hum! Hei! te - ka ka - to te - o - ka ra - ta - ka

P. 4

5/16 2/8 5/16 2/8 5/16

Detailed description: This is a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. The score is in 5/16 time and features a key signature of three sharps (F#, C#, G#). The tempo is marked 'Tempo I' with a quarter note equal to 190 beats per minute. The music is divided into five measures. Each part has a vocal line with lyrics and a piano accompaniment line. The lyrics are: 'shako shako Hum!' in the first measure, and 'Hei! te - ka ka - to te - o - ka ra - ta - ka' in the subsequent measures. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo), with the latter two accompanied by '(grito) (shout)'. Performance instructions for P. 2 and P. 3 include '(golpear en el mueble) (beat on the stand)'. The piano accompaniment consists of rhythmic patterns of eighth and sixteenth notes. The score is numbered 81 in the top left corner.

86

P. 1

*ff* > ta ko te tso ka tsa - to tse - ko Eil - Ta! Ko - tsa - cho - ke - tsa - kei *mf* *gliss.*

5/16 3/8 *ff* 5/16 4/8 5/16 4/8 5/16 4/8 5/16

P. 2

*ff* > ta ko te tso ka tsa - to tse - ko Eil - Ta! Ko - tsa - cho - ke - tsa - kei *mf* *gliss.*

5/16 3/8 *ff* 5/16 4/8 5/16 4/8 5/16 4/8 5/16

P. 3

*ff* > ta ko te tso ka tsa - to tse - ko Eil - Ta! Ko - tsa - cho - ke - tsa - kei *mf* *gliss.*

5/16 3/8 *ff* 5/16 4/8 5/16 4/8 5/16 4/8 5/16

P. 4

*ff* > ta ko te tso ka tsa - to tse - ko Eil - Ta! Ko - tsa - cho - ke - tsa - kei *mf* *gliss.*

5/16 3/8 *ff* 5/16 4/8 5/16 4/8 5/16 4/8 5/16



92

*ff*  
(grito)  
(shout)  
gliss.

Tso!

*f*

Hum! tche - ko!

*ff*  
(grito)  
(shout)

Hei!

*mf*

Tum tu - kum  
(chocar el mango de las baquetas)  
(break the sticks)

*pp* *f* *ff* *mf*

5 16 2 8 5 16

L. v. sempre

---

*ff*  
(grito)  
(shout)  
gliss.

Tso!

*f*

Hum! tche - ko!

*ff*  
(grito)  
(shout)

Hei!

*mf*

Tum tu - kum  
(chocar el mango de las baquetas)  
(break the sticks)

*pp* *f* *ff* *mf*

5 16 2 8 5 16

L. v. sempre

---

*ff*  
(grito)  
(shout)  
gliss.

Tso!

*f*

Hum! tche - ko!

*ff*  
(grito)  
(shout)

Hei!

*mf*

Tum tu - kum  
(chocar el mango de las baquetas)  
(break the sticks)

*pp* *f* *ff* *mf*

5 16 2 8 5 16

L. v. sempre

---

*ff*  
(grito)  
(shout)  
gliss.

Tso!

*f*

Hum! tche - ko!

*ff*  
(grito)  
(shout)

Hei!

*mf*

Tum tu - kum  
(chocar el mango de las baquetas)  
(break the sticks)

*pp* *f* *ff* *mf*

5 16 2 8 5 16

L. v. sempre

99

P. 1

ta - pa - kum ta ko te ka to - ke ta - ko - to! Hei! Kou!  
 (chocar el mango de las baquetas)  
 (break the sticks)

P. 2

ta - pa - kum ta ko te ka to - ke ta - ko - to! Hei! Kou!  
 (chocar el mango de las baquetas)  
 (break the sticks)

P. 3

ta - pa - kum ta ko te ka to - ke ta - ko - to! Hei! Kou!  
 (chocar el mango de las baquetas)  
 (break the sticks)

P. 4

ta - pa - kum ta ko te ka to - ke ta - ko - to! Hei! Kou!  
 (chocar el mango de las baquetas)  
 (break the sticks)

2/8 5/16 *f* *ff* (grito) (shout) *ff* *f* *ff* *mp* sub. *f*



113

P. 1

te - ko! A - te - ko! Hei! A - te - ko! te - ka ka - to te - o - ka ra -

*ff* *f* *ff* *ff* *f* *ff* *mf*

*(grito)* *ff* *(shout)*

2/8 5/16 2/8 5/16 2/8

P. 2

te - ko! A - te - ko! Hei! te - ko! te - ka ka - to te - o - ka ra -

*ff* *f* *ff* *ff* *f* *ff* *mf*

*(grito)* *ff* *(shout)*

*(golpear en el mueble)*  
*(beat on the stand)*

2/8 5/16 2/8 5/16 2/8

P. 3

te - ko! A - te - ko! Hei! te - ko! te - ka ka - to te - o - ka ra -

*ff* *f* *ff* *ff* *f* *ff* *mf*

*(grito)* *ff* *(shout)*

*(golpear en el mueble)*  
*(beat on the stand)*

2/8 5/16 2/8 5/16 2/8

P. 4

te - ko! A - te - ko! Hei! te - ko! te - ka ka - to te - o - ka ra -

*ff* *f* *ff* *ff* *f* *ff* *mf*

*(grito)* *ff* *(shout)*

2/8 5/16 2/8 5/16 2/8

Detailed description: This is a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. Each part consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are: "te - ko! A - te - ko! Hei! A - te - ko! te - ka ka - to te - o - ka ra -". The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). Performance instructions include *(grito)* *ff* *(shout)* and *(golpear en el mueble)* *(beat on the stand)*. The tempo and meter are indicated by time signatures: 2/8, 5/16, and 2/8. The key signature is three sharps (F#, C#, G#).

(120)

P. 1

ta - ka ta ko te tso ka tsa-to tse-ko Eil - Ta! Ko - tsa-cho-ke tsa - kei tsa ke-to tse

Maracas

2/8 5/16 3/8 *mf* 5/16 4/8 *f* 5/16 4/8 *mp* 5/16 4/8 *sfz* 5/16

P. 2

ta - ka ta ko te tso ka tsa-to tse-ko Eil - Ta! Ko - tsa-cho-ke tsa - kei tsa ke-to tse

2/8 5/16 3/8 5/16 4/8 5/16 4/8 5/16

P. 3

ta - ka ta ko te tso ka tsa-to tse-ko Eil - Ta! Ko - tsa-cho-ke tsa - kei tsa ke-to tse

2/8 5/16 3/8 5/16 4/8 5/16 4/8 5/16

P. 4

ta - ka ta ko te tso ka tsa-to tse-ko Eil - Ta! Ko - tsa-cho-ke tsa - kei tsa ke-to tse

Maracas

2/8 5/16 3/8 *mf* 5/16 4/8 *f* 5/16 4/8 *mp* 5/16 4/8 *sfz* 5/16

Detailed description: This is a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. Each part consists of a vocal line with lyrics and a rhythmic line. The lyrics are: "ta - ka ta ko te tso ka tsa-to tse-ko Eil - Ta! Ko - tsa-cho-ke tsa - kei tsa ke-to tse". The rhythmic notation includes time signatures (2/8, 5/16, 3/8, 4/8) and dynamic markings (mp, mf, f, sfz). A box labeled "Maracas" is placed above the rhythmic line in the first and fourth parts. The score is numbered (120) in the top left corner.

127

P. 1

P. 2

P. 3

P. 4

ko ta kei Tso! Hum sha to - ka tso te tso - ka! te - ko!

(grito) (shout)

(chocar el mango de las baquetas) (break the sticks)

(golpear en el mueble) (beat on the stand)

*f* *mf* *ff* *mf* *ff*

*gliss.*

5/16 3/8 5/16 3/8 5/16 3/8 5/16

*p*

134

P. 1

to ke ta ko to!

Hei! (chocar el mango de las baquetas) (break the sticks)

Kou!

Ta Ko - to!

Tse!

P. 2

to - ke ta - ko - to!

Hei! (chocar el mango de las baquetas) (break the sticks)

Kou!

Ta Ko - to!

Tse!

P. 3

to - ke ta - ko - to!

Hei! (chocar el mango de las baquetas) (break the sticks)

Kou!

Ta Ko - to!

Tse!

P. 4

to - ke ta - ko - to!

Hei! (chocar el mango de las baquetas) (break the sticks)

Kou!

Ta Ko - to!

Tse!

Detailed description of the musical score: The score is for four parts (P. 1, P. 2, P. 3, P. 4). Each part consists of a vocal line and a piano accompaniment line. The vocal lines contain lyrics in Spanish and English. The piano accompaniment includes dynamic markings (f, mf, ff, sfz) and time signatures (5/16, 2/8, 3/8). The score is marked with a circled '134' in the top left corner. The lyrics are: 'to ke ta ko to!', 'Hei! (chocar el mango de las baquetas) (break the sticks)', 'Kou!', 'Ta Ko - to!', and 'Tse!'. The dynamic markings are: f, mf, ff, ff, ff sfz, f, f, f, f. The time signatures are: 5/16, 2/8, 3/8, 5/16, 3/8, 5/16, 3/8, 5/16, 3/8, 5/16.





148

P. 1

to! ke - o pa tso Ta Ke! rra - to - ko Hei!

*ffsfz sfz f fff* (grito) (shout) *gliss.*

(hablando uno a otro) (speaking to each other)

Ai...ai...ai...ai.....

que si baquetas..... maracas.....

Es que..... no se puede....., no se puede.....

P. 2

to! ke - o pa tso Ta Ke! rra - to - ko Hei!

*ffsfz f fff* (grito) (shout) *gliss.*

(hablando uno a otro) (speaking to each other)

Uffffff... no está mal... pero....

Por los pelos...

Jo..... on el compositor!!!

P. 3

to! ke - o pa tso Ta Ke! rra - to - ko Hei!

*ffsfz f fff* (grito) (shout) *gliss.*

(hablando uno a otro) (speaking to each other)

Ostras!.... casi no llego

Bueno..... yo si puedo.....

Ya es la última?...

P. 4

to! ke - o pa tso Ta Ke! rra - to - ko Hei!

*ffsfz sfz f fff* (grito) (shout) *gliss.*

(hablando uno a otro) (speaking to each other)

Si es que los hay.....

El tal ..... Charles.....

Eso serás tu..... porque yo.....

