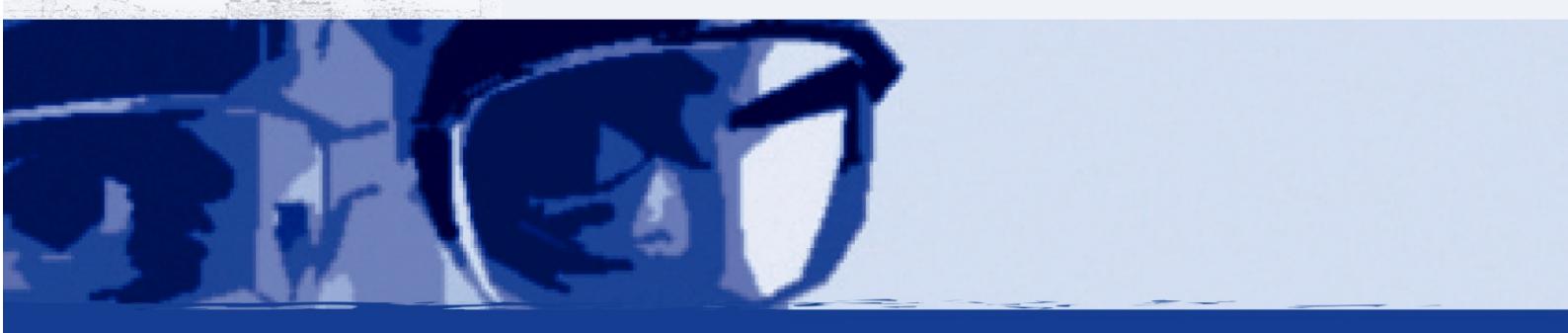


Agustí Charles

Cants. Libro IV

for mezzo-soprano and Alt saxophone



www.agusticharles.com

agustí charles

Cants
Libro IV

para mezzo-soprano y saxofón alto

Dedicada a Sara Almazán y Xelo Giner

AMB L'AJUT DE LES BEQUES PER A LA RECERCA I LA CREACIÓ EN ELS
ÀMBITS ARTÍSTICS I DEL PENSAMENT.
GENERALITAT DE CATALUNYA, DEPARTAMENT DE CULTURA
(2012)

CANTS

Libro IV

Agustín Charles Soler

Sobre textos de Rainer Maria Rilke

1. Fontaine I

*Je ne veux qu'une seule leçon, c'est la tienne,
fontaine, qui en toi-même retombes.....*

*No veo más que una sola lección, es la tuya,
fuente, que en tú misma retumbas.....*

2. Parfum

Seule, ô abundante fleur,
tu crées ton propre espace;
tu te mires dans une glace
d'odeur.

Ton parfum entoure comme d'autres
pétales
ton innombrable calice.
Je te retiens, tu t'étales,
prodigieuse actrice.

Sola, oh abundante flor,
tu creas tu propio espacio;
te miras en un hielo de olor.

Tu perfume rebosa como los pétalos
tu innumerables cáliz.
Yo te retengo, tu te extiendes,
prodigiosa actriz.

3. Fontaine II

*Autant que ton multiple murmure
rien ne saurait me servir
d'exemple.....*

*Igual que tu múltiple murmullo
nada me servirá de ejemplo....*

4. Ange

Ne parlons pas de toi. Tu es ineffable
selon ta nature.
D'autres fleurs ornent la table
que tu transfigures.

On te met dans un simple vase,
voici que tout change:
c'est peut-être la même phrase,
mais chantée par un ange.

No hablamos de ti. Tu eres inefable
según tu naturaleza.
Otras flores adornan la mesa
que tu transfiguras

Uno te pone en un simple vaso,
he aquí que todo cambia;
puede ser la misma frase,
pero cantada por un ángel.

5. Fontaine III

*Dans ta chute, combien se module
chaque jet d'eau qui termine sa danse.*

*En tu caída, cuánto se modula
cada surtidor de agua que termina su danza.*

Cants. Libro IV

Sobre textos de R. M. Rilke

Agustí Charles
(2012)

I.-. Fontaine I

Mistico, con sofisticazione ♫ = 54

Mezzo-Soprano

3

Musical score for piano, page 3, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a dynamic of $\ll m f$. The first six measures feature a series of grace notes and sustained notes with slurs and "gliss" markings. Measures 7-10 show a continuous sequence of eighth-note chords. Measure 11 ends with a dynamic of **p**. Measure 12 begins with a dynamic of **ppppppp**. The score concludes with a dynamic of ****)** (quasi niente) **ppp**.

6

6

pp

p

p

[g] _____

[e] _____

Je _____

(4)

mp

mf

ppp

9

Musical score for piano and voice. The piano part features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The vocal part has lyrics "ne veux" and "ne veux" above a fermata. Measure 1 ends with a forte dynamic. Measure 2 begins with a piano dynamic *p*, followed by a piano dynamic *mp*. The vocal line continues with lyrics "ne veux" and "ne veux" above a fermata. Measure 3 begins with a piano dynamic *mf*, followed by a piano dynamic *ppp*.

*) Efectuar los cambios de sonido de aire o smorzato a sonido normal de modo progresivo / *Play the sound changes in a progressive way.*

**) Altura indeterminada,(el sonido resultante sonará por debajo del escrito), casi aire solo / *Indeterminate pitch (the sound will be under the writing), like noise.*

11

mf

Je ne veux

> *ppp*

mp

p

13

mp

mf

[ε]— qu'u-ne seu - le le - çon, [œ]-[e]—

mp

15

mf

mp

[œ][e] - [œ]— [œ][e][œ]-[e]— [œ]-[a]-[œ]-[a]-[e]—

p

17

p

mf

[œ]-[e]-[œ]-[e]-[œ]-[e]-[œ]-[e]-[o]— c'est la

mp

pp

p

pp

19

tien - ne _____ fon - tai - ne _____ qui_en toi - mêm - me _____. re - tom - bes....

piano dynamics: *gliss.*, *tr*, *tr*, *tr*, *gliss.*, *(tr)*

mp, pp, mf

22

[ɛ] - [ɛ] - [+]

$\frac{1}{2}$ measure box: B, A, G, F, E, D

p

24

(4) - (3)

p (possible)

pppppp

II-. Parfum

Enigmatico, quasi scherzando $\text{J} = 74$

27

(3) Se... Seu - le

mf, mfsfz, p sub.

(come una risonanza)
Frull.

30

f staccatissimo

[o] [e] [æ] [o]

Norm.

mfsfz, sfz, sfz, sfz, sfz, sfz

32

Sprechg. *mf* Norm.

Seu - le, seu - le ô [œ] a - bun -

sfz *sfz* *sfz* Frull. *ppp*

35

dan - te fleur [o] [e] [æ] [e] [a] [o] [æ]

Norm. Frull. *p*

mf *sfz* *sfz* *p*

38

p *mf*

tu crées ton pro - pre_es_pa - ce; (4) (3)

ppp *pp* *mp* *gliss.*

40

(3) *p* *ppp* *p*

[æ] tu

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

43

mf

te mi - res dans u - ne gla - ce d'o - deur

pp

46

mf *ppp*

[æ] - [e] - [o] ————— [m]

$\frac{1}{2}$ $\frac{3}{4}$ $\frac{7}{ff}$

48

f *staccatissimo*

[æ] [a] [o]-[e] [æ]-[e] [æ]

mf *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

50

mf *p*

Se... ————— Seu - - - le ————— [m]

ppp *mfsfzsfsfz* *ppp*

53

mf *pp*

(come una risonanza)
Frull.

[æ] ————— [m]

f *pp* *ff* *p sub*

56

staccatissimo *f*

[æ] [e] [o] [e]

pp *mf* *mfsfz* *sfz* *sfz*

58

Sprechg. staccatissimo

[a] [o] [œ]

Seu - le, seu - (4)

ff fz > mp pp mf

60

Norm.

(4) - le.

[œ] [e] [e]-[o]

mf ff fz mf fz sfz

62

mf

[e] [o] [œ]

Ton _____ par - fum (3)

sfz ff fz mp pp

64

mf

Ton _____ par (4)

mf f ff fz

66

Norm.

fum _____ en - tou - re co - - mme d'au - tres

(4) Frull.

(4) Frull. (3)

p mf

68

pé - ta - les ton in-nom - bra - ble ca li - ce.

(4)

mp >

71

Sprechg. *mp* (*Quasi susurrato*)

(4)

p

mp

mf

Je _____ te re - tiens,

$\begin{array}{c} 1 \\ 2 \\ 3 \\ 4 \\ 5 \end{array}$

$\begin{array}{c} \sharp \\ B \\ \flat \\ 7 \end{array}$

A musical score page for piano and voice. The top staff shows a vocal line with lyrics: "tu t'ê - ta - les," "pro - di - gieu - se _____ ac -". The dynamics are marked as *mp*. The bottom staff shows a piano bass line with sustained notes and eighth-note patterns, with dynamics marked as *mf*. The page number 73 is in the top left corner.

75

tri - ce

(3) Norm.

[o] [e] [æ] [o]

80

p *mf*

[œ] a - bun - dan - te fleur

Norm.

ppp

82

f *staccatissimo*

[o] [e] [æ] [e] [a]

mf *fz* *ppp*

(3)

III-. Fontaine II

84

Statico, come deserto $\text{♩} = 54$

(3) $\begin{smallmatrix} 1 \\ 2 \\ 3B \\ 4 \\ 6 Tc \\ 7 \end{smallmatrix}$

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

87

Sprechg. *mf* *(Quasi parlato)* *mf* *Norm.*

Au - tant que ton mul-ti - ple murmu - re

[ε]

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

90

54

[e]

[œ]-[e]-[œ]-[e]-[œ]-[a]

f *pp sub.* *mf*

$\begin{smallmatrix} 1 \\ 2 \\ 3B \\ 4 \\ 6 Tc \\ 7 \end{smallmatrix}$

92

p

mf Sprechg.

[m] rien ne sau - rait me ser - vir d'e -

(4)

$\begin{array}{c} \frac{1}{2} \\ \frac{2}{3} \\ \frac{3}{4} \\ \frac{6}{7} \\ \text{Tc} \end{array}$

mf

95

Norm.

p

(3) xem - ple... [œ][e]-[œ-e] [œ] [ɛ]

(2) (4)

pp *mf* *p* *mf*

IV-. Ange

Con leggerezza, scorrevole $\text{♩} = 84$

98

p (possible) *legatissimo*

mf *sfz* *sfz* *sfz*

100

p

pp (le più possibile)

102

f

mf Sprechg.

Ne par-lons pas de toi. Ne par - lons pas de (4)

mp *p*

105

(4) *toi.*

ppp

(3)

107

(3)

f

Tu

gliss. *p* *pp* *fzf* *pp sub.* *mf*

110

es i - ne - fa - ble. [æ]

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

113

mf

[m]

(4)

p

115

Sprechg. *mf*

Tu es i - ne - fa - ble se - lon ta na - tu - re.

glissando sempre, ma quasi impercettibile

>*pp* *(le più possibile)*

(3)

118

mf Norm.

(3)

D'au -

p

A musical score page numbered 120. The top staff is in G clef and shows a melody with various note values and rests. The lyrics are: "tres _____ gleurs _____ or - nen la ta - ble ____". The bottom staff is in F# clef and shows a harmonic progression with chords consisting of multiple notes. A large black arrow points to the right at the end of the bottom staff.

122

que tu trans - fi - gu - res. [œ]-[e]- [æ]-[e]-[œ]-[e]-

4

125

p rit.

[m]

rit.

pp

f s f z

p

127 Meno mosso $\text{♩} = 74$

(3)

ppp

ff

130

mf staccatissimo

[o] [e] [a] [e] [o] [a]

132

f

mf staccatissimo

[e]-[a] [i] - [e] [e] [o] [i] [e] [a]

(simile oscillato)

134

f

[o] [i] [e]-[o] [i] - [e] -

(simile oscillato)

gliss.

136

p

[m] (simile oscillato)

139

mf staccatissimo

f

[e] [o] [i] [e] [i] [o] [a] [e]-[o]

141

staccatissimo

[æ] [e] [ɛ] [o] [ɛ] [a] [a] [o] [e]

(4) (3)

mf *mfsfz* *sfz* *>p*

143 Con leggerezza, scorrevole $\text{♩} = 84$

(3) (4)

ffssfz *mf* *p*

145

(4)

ppp *mfsfz* *p* *pp*

148

mf (*Quasi susurrato*)
Sprechg.

On te met dans un simple vase,

ffssfz *mf* *p* *mfsfz* *p* *ppp* *mfsfz* *p* *pp*

151

Norm. *pp* *f*

[æ] - - - [m] voi - ci que tout chan - ge:

pp *legatissimo* *mfsfz* *Frull.*

(3)

154

Sprechg. *mf* (Quasi susurrato)

c'est _____

legatissimo

p

pp

157

— peut - ê - tre la mè - me phra - se,

(4) (3)

ppp (le più possibile)

ppp (le più possibile)

160

f

(3)

mais chan - tée par un an - ge.

pp

ppp (le più possibile)

163

p

mf

165

(3)

pp

V-. Fontaine III

15

Tempo I $\text{♩} = 54$

168 p *(3)* [m] [œ]-[e]-[œ]-[e] [m] [æ] [a]-[e] [a]-[e]-[a] [œ]-[e]-[œ]-[e]—

171 *f* *mp* [œ]-[e]-[œ]-[e]-[æ]-[e]-[œ]-[e]-[e]— [m]

$\frac{7}{4}$ $\frac{1}{3} \frac{4}{7} \text{Tc}$ *gliss.*

pppp *p*

174 *mp* *Sprechg. (Quasi susurrato)* Dans ta chut - te,

ppp

177 *mf* *Norm.* com - bien se mo - du - le cha - que jet d'eau qui mo -

pppp

180 *p* du - le sa dan - se [m]— *mf sub.* [a]-[i]-[a]— [m]

pp

4

Piccolo

Flute 1,2

Oboe 1,2

Bassoon 1,2

Trombones in C

Tuba

French Horn 1

French Horn 2

Musical score page showing multiple staves for various instruments. The top staff includes dynamics like *p* and *f*, and performance instructions like "legatoissimo (cavalli ghe)!" and "leggendo (leggendo)". The score is in 4/4 time.

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