



Agustí Charles

PARTITA

for Violin Solo



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 recibía 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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PARTITA

for Violin Solo

Canto Primo

I. Danza Doppia

Canto Secondo

II. A Modo di Sarabanda

Canto Terzo

III. Gioco di Colori

Canto Quarto

Partita

for violin solo

Agustí Charles
(2010)

Canto Primo

Molto cantabile, con intensità. Libero ♩ ± 48

*) SP = Sul Ponticello, MSP = Molto Sul Ponticello, ST = Sul Tasto
 **) ■ = Noise sound (over ponticello)
 ***) G#6 harmonic, and D4 normal

I. Danza doppia

Sofisticato scorrevole ♩ ± 86

The musical score is written in a single system with eight staves. It begins with the instruction 'alla punta' and 'SP II'. The first staff starts with a piano (*pp*) dynamic. The second staff includes 'gettato col.legno' and 'norm.' markings, with dynamics ranging from *mp* to *p*. The third staff has 'alla punta' and 'SP' markings, with a *pp sub.* dynamic. The fourth staff features 'norm.' and 'alla punta SP' markings, with dynamics from *f* to *pp*. The fifth staff includes 'gettato col.legno' and 'norm.' markings, with a *ff* dynamic. The sixth staff has 'SP' and 'mf sub.' markings, with dynamics from *f* to *p*. The seventh staff includes 'mf', 'f', 'mf sub.', 'f sub.', 'mf sub.', and 'ff sfz' markings. The eighth staff features 'mf', 'f', 'ff sfz', 'f', and 'f sfz' markings. The score contains various musical notations such as slurs, accents, and dynamic hairpins.

Musical staff 1: Treble clef, starting with a wavy line and "SP" above it. The music begins with a half note, followed by eighth notes. Dynamics include *mp* and *pp*. The phrase "alla punta" is written above the staff.

Musical staff 2: Treble clef, featuring sixteenth-note patterns with slurs and accents. Dynamics include *mf*. Performance markings "norm." and "SP" are present.

Musical staff 3: Treble clef, featuring sixteenth-note patterns with slurs and accents. Dynamics include *p*, *mf*, *f sfz*, and *mf*. Performance markings "norm." and "SP" are present.

Musical staff 4: Treble clef, featuring sixteenth-note patterns with slurs and accents. Dynamics include *mp* and *mf sfz*. Performance markings "norm." and "gettato col.legno" are present.

Musical staff 5: Treble clef, featuring sixteenth-note patterns with slurs and accents. Dynamics include *mp* and *p*. Performance markings "norm." and "gettato col.legno" are present.

Musical staff 6: Treble clef, featuring sixteenth-note patterns with slurs and accents. Dynamics include *f* and *p*. Performance markings "f" and "p" are present.

Musical staff 7: Treble clef, featuring sixteenth-note patterns with slurs and accents. Dynamics include *pp*. Performance markings "alla punta", "SP", and "SP II" are present.

Musical staff 8: Treble clef, featuring sixteenth-note patterns with slurs and accents. Dynamics include *mf sfz (non dim.)* and *ppp*. Performance markings "norm." and "ppp" are present.

Canto Secondo

Strepitoso, intenso, ma liberamente ♩ ± 48

con forza

Musical score for the first system of "Canto Secondo". It consists of five staves of music. The first staff begins with a dynamic marking of *ff* and includes a glissando. The second staff features a triplet and dynamics of *ff sfz* and *sfz*. The third staff starts with *ppp* and includes fingerings (I, II) and a dynamic of *f*. The fourth staff has dynamics of *ff*, *mp*, and *f*, with fingerings (I, II) and a dynamic of *norm.*. The fifth staff includes a dynamic of *ff*, a triplet, and a dynamic of *pppp niente*. Performance markings include *gliss.*, *tutta forza*, and *MSP (noise)*.

II. A modo di sarabanda

Maestoso, ma con fiera ♩ ± 54

Musical score for "II. A modo di sarabanda". It consists of three staves of music. The first staff begins with a dynamic of *f < ff*. The second staff includes a glissando and a dynamic of *ff*. The third staff features a glissando and a dynamic of *ff*. Performance markings include *gliss.* and *p*.

Musical staff 1: Treble clef, starting with a *p* dynamic. A large slur covers the first two measures, with *sempre* written below. The piece concludes with a *ff sempre* dynamic.

Musical staff 2: Treble clef, starting with an *mp* dynamic. An *ecco* marking is present above the first measure.

Musical staff 3: Treble clef, featuring a series of sixteenth-note patterns. Dynamics are marked as *pp*, *mp*, *pp*, *mp*, and *pp*. Above the staff, tempo markings *MSP* and *SP* are indicated with dashed arrows.

Musical staff 4: Treble clef, featuring a series of sixteenth-note patterns. Dynamics are marked as *mp* and *pp*. Above the staff, tempo markings *norm.* and *SP* are indicated with dashed arrows.

Musical staff 5: Treble clef, featuring a series of sixteenth-note patterns. The dynamic is marked as *mf*. Above the staff, tempo markings *SP* and *norm.* are indicated with dashed arrows.

Musical staff 6: Treble clef, featuring a series of sixteenth-note patterns. Dynamics are marked as *p*, *mf*, *p*, *mf*, and *pp sub.*. Above the staff, tempo markings *SP*, *norm.*, *SP*, *norm.*, and *MSP* are indicated with dashed arrows.

Musical staff 7: Treble clef, featuring a series of sixteenth-note patterns. Dynamics are marked as *mp*, *pp*, *f*, and *pp sub.*. Above the staff, tempo markings *SP* and *norm.* are indicated with dashed arrows.

Musical staff 8: Treble clef, featuring a series of sixteenth-note patterns. Dynamics are marked as *mp* and *f*.

ff p mf ff

gliss. sfz

SP norm.

pp ff sempre

Canto Terzo

Molto cantabile ♩ ± 48

(noise) MSP → SP → norm.

pppp niente f ff f

gliss. SP

norm. ff pppp niente

III. Gioco di colori

Mosso $\text{♩} \pm 120$

pizz.
III
pp

ff sfz

mp
IV
come un ecco
arco
III

III
IV
f

(noise)
MSP
ppp

pp

ff sfz

mp
IV
come un ecco
arco
III

III
II
pp

come un ecco
arco
III

pizz.
III
mp

ff sfz

mp
IV

(come una chitarra)

f

mp

ff sfz

mp
IV
come un ecco
arco
III

III
IV

f

This page of musical notation consists of eight staves of music. The notation includes various dynamics such as *mp*, *pp*, *ff*, *sfz*, *f*, *ppp*, *p*, *mf*, and *ppp*. Articulations include *pizz.* (pizzicato), *arco* (arco), and *gliss.* (glissando). Technical markings include fingerings (IV, III, II, III), slurs, and accents. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The overall style is classical or romantic, with a focus on technical precision and dynamic contrast.

gliss.
mf sempre

pizz.
pp

arco
ff sfz *mp sempre*

mp *ppp*

come un ecco
arco
ff sfz *mp*

f *ppp*

pizz. III
pp *ff sfz* *mp*

pizz. III
pp *ff sfz* *mp*

pizz. (come una chitarra)

mp *f*

come un ecco
arco
III

mp *ff sfz* *mp* *pppp*

x3

Canto Quarto

Con intensità e liberamente ♩ ± 48

(noise) MSP → norm.

ff *sfz* *f* *pp*

IV 3 III III IV

ff *sfz* *ppp* *f*

8^{va} 7

ff *sfz* *sfz* *pp*

ff *sfz* *ff sfz*

tutta forza

fff *mf* *SP*

norm. (noise) MSP

ff *sfz* *pppp*
niente

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

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)
(2001-2002), Duración: 25'
Saxofón alto
Publicación: Rivera Editores

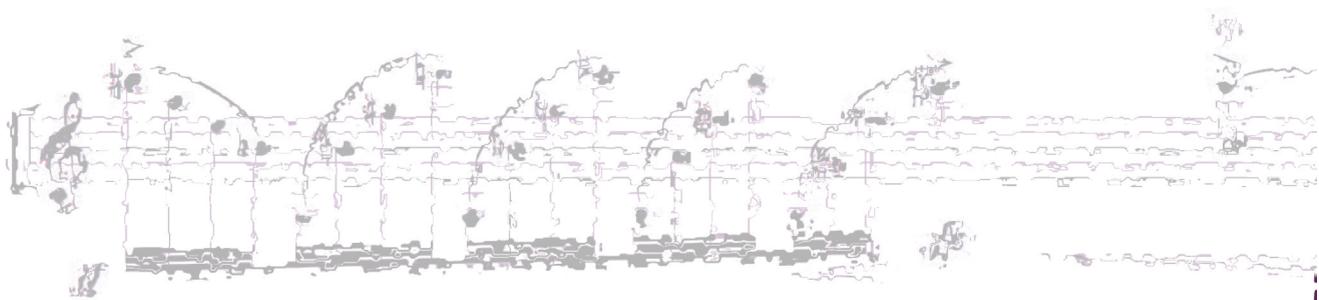
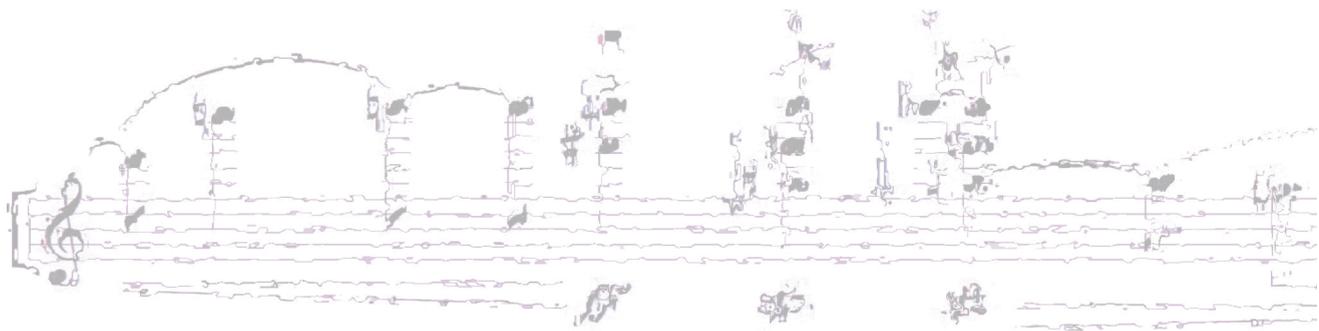
Estudios contemporáneos para saxofón (Libro II)
(2001-2002), Duración: 25'
Saxofón alto
Publicación: Rivera Editores

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

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

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

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



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