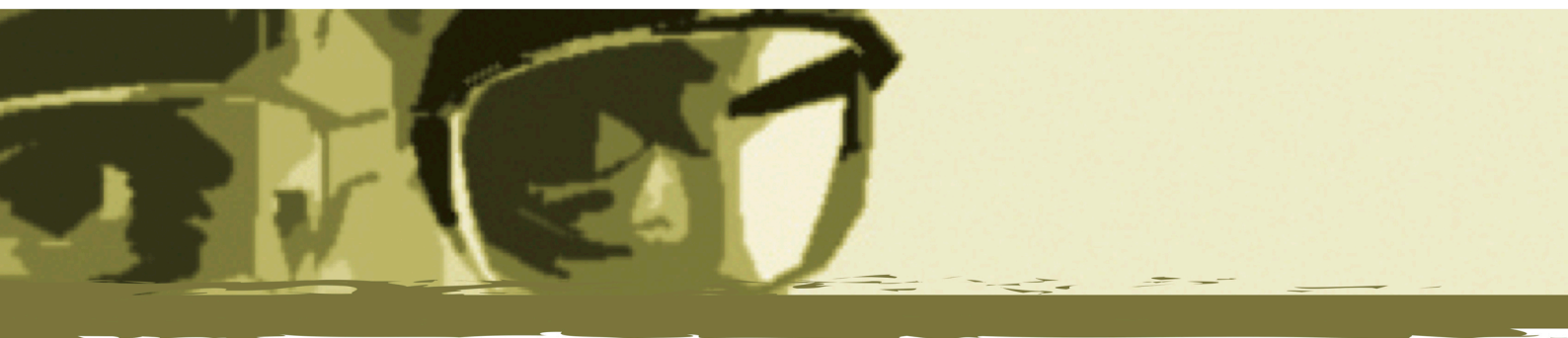




Agustí Charles

Soffio d'aura

for Guitar 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).

Soffio d'aura

for solo guitar

Mistico, dal niente ♪ = 52

Agustí Charles
(1960)

Sonata for Piano
Maurice Strakosky, Op. 10, No. 1, 1960

The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece consists of 16 measures.

Measure 1: Starts with a treble clef and a key signature of one sharp (F#). The first measure contains a whole note chord (F#4, A4, C5) marked *pp*. The second measure contains a whole note chord (F#4, A4, C5) marked *mf*. The third measure contains a whole note chord (F#4, A4, C5) marked *p*. The fourth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 2: Contains a whole note chord (F#4, A4, C5) marked *pp*. The fifth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The sixth measure contains a whole note chord (F#4, A4, C5) marked *p*. The seventh measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 3: Contains a whole note chord (F#4, A4, C5) marked *pp*. The eighth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The ninth measure contains a whole note chord (F#4, A4, C5) marked *p*. The tenth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 4: Contains a whole note chord (F#4, A4, C5) marked *pp*. The eleventh measure contains a whole note chord (F#4, A4, C5) marked *mf*. The twelfth measure contains a whole note chord (F#4, A4, C5) marked *p*. The thirteenth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 5: Contains a whole note chord (F#4, A4, C5) marked *pp*. The fourteenth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The fifteenth measure contains a whole note chord (F#4, A4, C5) marked *p*. The sixteenth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 6: Contains a whole note chord (F#4, A4, C5) marked *pp*. The seventeenth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The eighteenth measure contains a whole note chord (F#4, A4, C5) marked *p*. The nineteenth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 7: Contains a whole note chord (F#4, A4, C5) marked *pp*. The twentieth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The twenty-first measure contains a whole note chord (F#4, A4, C5) marked *p*. The twenty-second measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 8: Contains a whole note chord (F#4, A4, C5) marked *pp*. The twenty-third measure contains a whole note chord (F#4, A4, C5) marked *mf*. The twenty-fourth measure contains a whole note chord (F#4, A4, C5) marked *p*. The twenty-fifth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 9: Contains a whole note chord (F#4, A4, C5) marked *pp*. The twenty-sixth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The twenty-seventh measure contains a whole note chord (F#4, A4, C5) marked *p*. The twenty-eighth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 10: Contains a whole note chord (F#4, A4, C5) marked *pp*. The twenty-ninth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The thirtieth measure contains a whole note chord (F#4, A4, C5) marked *p*. The thirty-first measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 11: Contains a whole note chord (F#4, A4, C5) marked *pp*. The thirty-second measure contains a whole note chord (F#4, A4, C5) marked *mf*. The thirty-third measure contains a whole note chord (F#4, A4, C5) marked *p*. The thirty-fourth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 12: Contains a whole note chord (F#4, A4, C5) marked *pp*. The thirty-fifth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The thirty-sixth measure contains a whole note chord (F#4, A4, C5) marked *p*. The thirty-seventh measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 13: Contains a whole note chord (F#4, A4, C5) marked *pp*. The thirty-eighth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The thirty-ninth measure contains a whole note chord (F#4, A4, C5) marked *p*. The fortieth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 14: Contains a whole note chord (F#4, A4, C5) marked *pp*. The forty-first measure contains a whole note chord (F#4, A4, C5) marked *mf*. The forty-second measure contains a whole note chord (F#4, A4, C5) marked *p*. The forty-third measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 15: Contains a whole note chord (F#4, A4, C5) marked *pp*. The forty-fourth measure contains a whole note chord (F#4, A4, C5) marked *mf*. The forty-fifth measure contains a whole note chord (F#4, A4, C5) marked *p*. The forty-sixth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

Measure 16: Contains a whole note chord (F#4, A4, C5) marked *pp*. The forty-seventh measure contains a whole note chord (F#4, A4, C5) marked *mf*. The forty-eighth measure contains a whole note chord (F#4, A4, C5) marked *p*. The forty-ninth measure contains a whole note chord (F#4, A4, C5) marked *mf*.

*) Tambora

****)** Golpear con el pulgar (Hammering)

19 **VII** *l.v.* **Sul Tasto**

ffsfz sfz mf f

21 **XVI** *8va l.v.*

mf ff f

Canto, liberamente e con estrema delicatezza ♩ = 84

24 *pp* *f sempre* *mp sempre delicatissimo* *f sempre*

27 *6* *5* *6* *5*

29 *5* *6:4* *3* *ff* *(le più possibile)* *mp sempre delicatissimo*

31 *5* *3* *5* *5*

33 *mf* *f sempre* *mp sempre* *8va IV* *8va V* *8va IV*

35 *8va V* *8va* *mf*

The image displays three systems of musical notation for a piece titled "The Song of the Lark" by Maurice Strakosky. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#).

- System 1 (Measures 37-41):**
 - Measure 37: Starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4. A dynamic marking of *f* is present.
 - Measure 38: Continues the melody with a quarter note B4, a quarter note C5, and a quarter note D5. A dynamic marking of *f* is present.
 - Measure 39: Continues the melody with a quarter note E5, a quarter note F#5, and a quarter note G5. A dynamic marking of *f* is present.
 - Measure 40: Continues the melody with a quarter note A5, a quarter note B5, and a quarter note C6. A dynamic marking of *f* is present.
 - Measure 41: Continues the melody with a quarter note D6, a quarter note E6, and a quarter note F#6. A dynamic marking of *f* is present.
- System 2 (Measures 42-46):**
 - Measure 42: Continues the melody with a quarter note G6, a quarter note A6, and a quarter note B6. A dynamic marking of *f* is present.
 - Measure 43: Continues the melody with a quarter note C7, a quarter note D7, and a quarter note E7. A dynamic marking of *f* is present.
 - Measure 44: Continues the melody with a quarter note F#7, a quarter note G7, and a quarter note A7. A dynamic marking of *f* is present.
 - Measure 45: Continues the melody with a quarter note B7, a quarter note C8, and a quarter note D8. A dynamic marking of *f* is present.
 - Measure 46: Continues the melody with a quarter note E8, a quarter note F#8, and a quarter note G8. A dynamic marking of *f* is present.
- System 3 (Measures 47-51):**
 - Measure 47: Continues the melody with a quarter note A8, a quarter note B8, and a quarter note C9. A dynamic marking of *f* is present.
 - Measure 48: Continues the melody with a quarter note D9, a quarter note E9, and a quarter note F#9. A dynamic marking of *f* is present.
 - Measure 49: Continues the melody with a quarter note G9, a quarter note A9, and a quarter note B9. A dynamic marking of *f* is present.
 - Measure 50: Continues the melody with a quarter note C10, a quarter note D10, and a quarter note E10. A dynamic marking of *f* is present.
 - Measure 51: Continues the melody with a quarter note F#10, a quarter note G10, and a quarter note A10. A dynamic marking of *f* is present.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The time signature changes from 4/4 to 3/4. The key signature remains one sharp throughout. The score is presented in a clear, professional layout with a white background and black notation.

Recitativo, quasi liberamente ♩ = 56

[illegible]

*) Rasgueado

51 *mf* *f* *mp* sub. *mp* sub.

3 7:4 R VII l.v.

⑤ ⑥ XII

53 *f* *mp* sub. *mf* *mp* sub. m.i.

R VII l.v. Sul Tasto

56 m.d. VII l.v. XII l.v. XVI 8^{va} l.v. 8^{va} l.v. rit. $\frac{2}{4}$

Poco meno mosso ♩ = 52

59 XII l.v. XII l.v. ① ② *mf*

61 ① XVI 8^{va} l.v. T *f* *mp* *mf*

R XII XVIII XVI 8^{va} l.v.

63 l.v. XII l.v. XVIII l.v. XVI 8^{va} l.v. *mf* *ff*

65 ① ② R *mf* *f* *sfz* *mf* *f* 10 *ff*

poco accel. - - - - - **Dolce** ♩ = 56

73

sfz *mf* *f*

75

eccò *f*

76

VII *l.v.* VII *l.v.* IX

Con più leggerezza, ma liberamente ♩ = 64

Con più leggerezza, ma liberamente ♩ = 64

79 3 8 m.i. mp p l.v. l.v.

Dolce, ma non completamente espressivo (stesso tempo)

95 *mf* ②

97 *p* *f* *fff* *sfz* *sfz* *f*

99 IX *mf* sempre *f*

101 ③ ④ ③ ④ ③ R ④ ③ *fff* *sfz* *sfz* *fffz* *sfz* *sfz*

103 *ff* *mf* *ff* *mf*

105 XIX *f* *fff* *sfz* *sfz* *fffz*

108 VII *f* *mf* IV *mf* V

110 *l.v.* *f* *fff* *sfz* *sfz* *fff* *mf* *gliss.*

112 *ff* *mf* *6:4* *3* *ff* *mf* *fff* *mf* *ff*

114 *mf* *fff* *mf* *3* *8va* *IV* *l.v.* *3*

116 *m.i.* *mp* *sempre* *8va* *IV* *l.v.* *3* *8va* *l.v.*

poco rit.

119 *mf* *fff* *sfz* *sfz*

Dolcissimo, quasi liberamente e con delicatezza ♩ = 54

121 *sfz* *sfz* *fff* *mf* *ecco* *f* (le più possibile) *VII* *IX* *8va*

123 *8va* *IV* *l.v.* *3* *l.v.* *a 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)
(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

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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