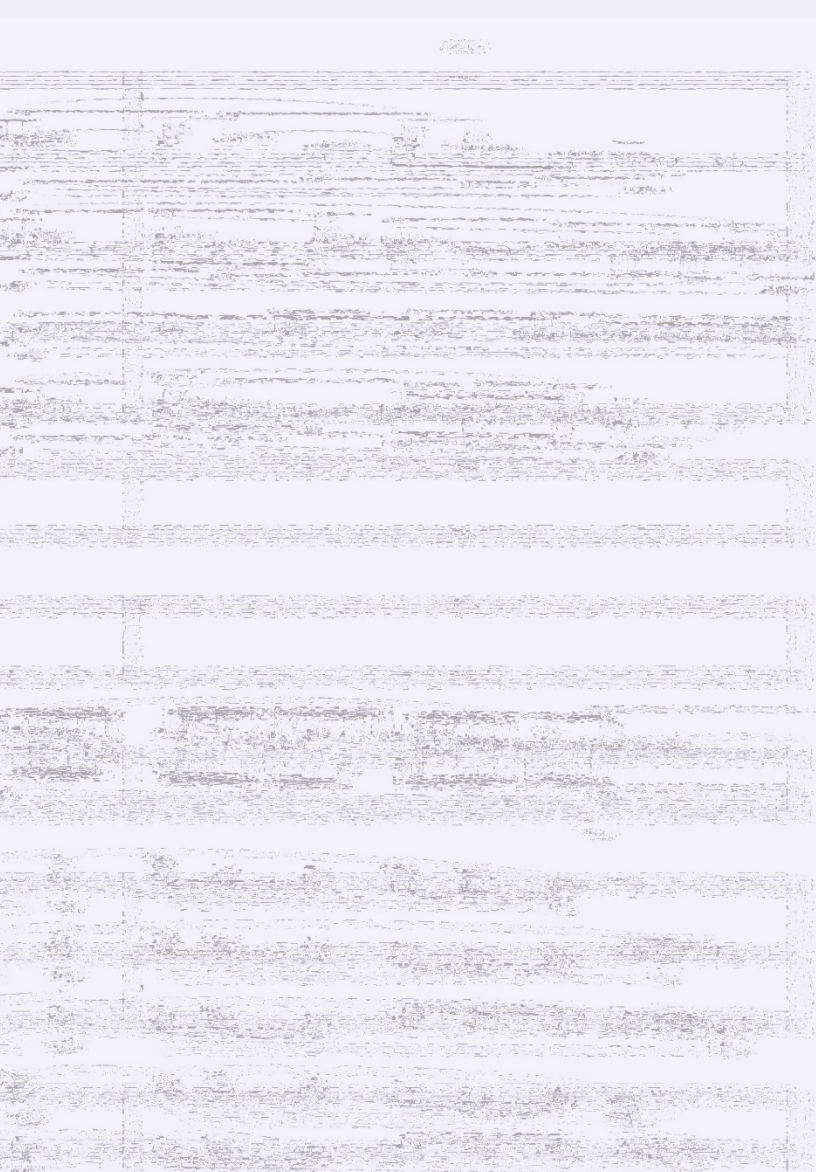




Agustí Charles

Soft-Hard

for percussion quartet



www.agusticharles.com

SOFT-HARD

(Suave-Duro)
for four percussion players

Instrumentos

Player 1: Ejecutante 1:

Timpani 32", Marimba, Caja, Bombo (Grande), 2 Tom-toms (Agudos),
Gong (La#3), 2 Crótalos afinados (La, Mi).

Player 2: Ejecutante 2:

Timpani 28", Glockenspiel, 2 Tom-toms (Medianos), Tam-tam (Grande),
2 Crótalos afinados (Si, Fa), 2 Bocinas (La, Do), Plato 18" para situarlo
sobre el timbal (indicado en la partitura).

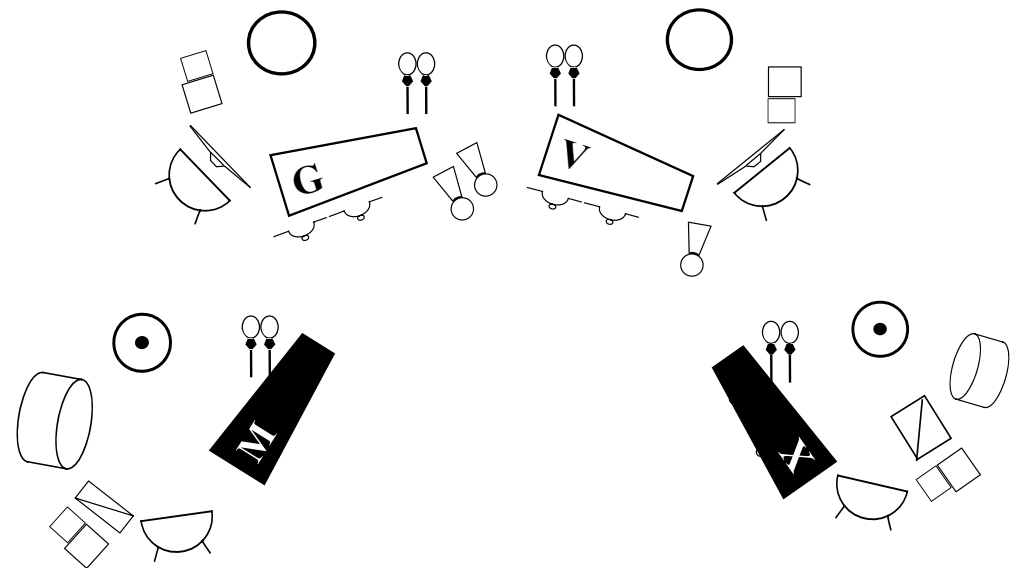
Player 3: Ejecutante 3:

Timpani 26", Vibráfono, 2 Tom-toms (Medio-Graves), Tam-tam (Mediano),
2 Crótalos afinados (Re, Sol#), 1 Bocina (Si), Plato 20", para situarlo sobre
el timbal (indicado en la partitura).

Player 4: Ejecutante 4:

Timpani 20", Xilófono, Tambor Militar, Bombo (Mediano), 2 Tom-toms (Graves),
Gong (Re#3), 2 Crótalos afinados (Do, Fa").

Disposición ideal



Simbología

M  Marimba

X  Xilófono

V  Vibráfono

G  Glockenspiel

 Timbales

 Plato invertido sobre timbal

 Gong afinado

 Tam-tam

 Bombo

 Caja (con bordones)

 Tambor militar (con bordones)

 Tom-toms

 Crótalos

 Bocinas

 Maracas



Baqueta blanda



Baqueta media



Baqueta dura



Maza



Baqueta de triángulo

Nota: Las indicaciones de baquetas en la partitura son meramente orientativas. Cada percusionista podrá variar su uso, así como utilizar baquetas de doble intensidad.

SOFT-HARD

(Suave-Duro)

Contemplativo, ma deciso ♩ = 64

for four percussion players

Agustí Charles
(2002)

Player 1

Con violencia

ffsfz

(Con gran gestualidad)
(como un eco)

gliss.

pp sempre

Player 2

Laissez vibrer

gliss.

f ff

(Con gran gestualidad)
(como un eco)

gliss.

pp sempre

Player 3

Laissez vibrer

gliss.

f ff

(Con gran gestualidad)
(como un eco)

gliss.

pp sempre

Player 4

Con violencia

ffsfz

(Con gran gestualidad)
(como un eco)

gliss.

pp sempre

5

P. 1

(como un eco)

gliss.

pp sempre

pp

l.v.

P. 2

gliss.

gliss.

gliss.

pp

l.v.

pp sempre

P. 3

(como un eco)

gliss.

gliss.

pp

l.v.

P. 4

(como un eco)

gliss.

gliss.

gliss.

pp

l.v.

pp sempre

gliss.

gliss.

gliss.

pp sempre

Più mosso ♩ = 76

Tempo I

The image displays a musical score for four percussion parts, labeled P.1, P.2, P.3, and P.4. The score is written for a piece titled "Pia mossa" by John Adams. The time signature is 4/4. The score is divided into four systems, each corresponding to one of the percussion parts. Each system consists of a single staff with a treble clef. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *rit.* (ritardando) are used throughout. Articulation markings like *gliss.* (glissando) and *l.v.* (lento) are also present. The score is written in a standard musical notation style, with notes and rests clearly visible on the staves. The overall tempo is indicated by the title "Pia mossa".

21

P. 1

pp *pp* sempre *rit. poco a poco* - - - - -

gliss. *gliss.* *gliss.*

P. 2

pp *pp* sempre *rit. poco a poco* - - - - -

gliss. *gliss.* *gliss.* *gliss.*

P. 3

pp *pp* sempre *rit. poco a poco* - - - - -

gliss. *gliss.* *gliss.*

P. 4

pp *pp* sempre *rit. poco a poco* - - - - -

gliss. *gliss.* *gliss.*

Electrico ♩ = 96

26

P. 1

M *p* *mp* *ff* *pp sub.*

P. 2

G *ff* *Laissez vibrer sempre*

P. 3

V *ff* *Laissez vibrer sempre*

P. 4

X *p* *mp* *ff* *pp sub.*

The musical score is for a piece titled 'Electrico' with a tempo of 96 beats per minute. It consists of four parts, P. 1 through P. 4, each with a treble and bass staff. Part 1 (P. 1) starts with a measure rest, followed by a melodic line in the bass staff marked *p* (piano), which then moves to the treble staff marked *mp* (mezzo-piano), *ff* (fortissimo), and *pp sub.* (pianissimo, subito). Part 2 (P. 2) has a measure rest in both staves, followed by a *ff* (fortissimo) chord in the treble staff, with the instruction 'Laissez vibrer sempre' (let it vibrate forever). Part 3 (P. 3) has a measure rest in both staves, followed by a *ff* (fortissimo) chord in the treble staff, also with 'Laissez vibrer sempre'. Part 4 (P. 4) starts with a measure rest, followed by a melodic line in the treble staff marked *p* (piano), which then moves to the bass staff marked *mp* (mezzo-piano), *ff* (fortissimo), and *pp sub.* (pianissimo, subito). The score includes various musical notations such as triplets, slurs, and dynamic markings.

P. 4

The image displays a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. Each part is written on a grand staff (treble and bass clefs). The time signature changes from 2/4 to 3/4 in the second measure of each part. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The first measure of each part is marked with a '31' in a box, indicating a specific measure number. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece of music.

*) Pasar a timbales sin pausa

39

P. 1

M *pp* *f*

ppp

3

P. 2

G *pp*

f sfz *sfz* *ppp*

gliss. *gliss.* *gliss.*

3

P. 3

V *pp* *f*

f sfz *sfz* *ppp*

gliss. *gliss.* *gliss.*

3

P. 4

X *pp* *f*

gliss. *ppp*

3

42

P. 1

P. 2

P. 3

P. 4

fff

f

fff

fff

fff

fff *sfz*

fff *sfz*

fff

gliss.

♩ = 64

P. 4

50

P. 1

ffsfz

ff

ffsfz

ffsfz

sfz

sfz

P. 2

ffsfz

ff

ffsfz

ffsfz

sfz

sfz

P. 3

l.v.

ffsfz

ff

ffsfz

ffsfz

sfz

sfz

P. 4

gliss.

l.v.

ffsfz

ff

ffsfz

ffsfz

sfz

sfz

53

P. 1

p *ff* *sfz* *sfz*

mp *mp* *ffsfz* *sfz* *gliss.* *mp*

P. 2

p *ff* *ffsfz*

mp *mp* *ffsfz* *sfz* *gliss.* *mp*

P. 3

p *ff* *ffsfz*

mp *mp* *ffsfz* *gliss.* *mp*

P. 4

p *ff* *sfz* *sfz*

mp *mp* *ffsfz* *sfz* *gliss.* *mp*

Tempo I

57

P. 1

sfz sfz

ffsfz

(Con gran gestualidad)
(como un eco)

pp sempre

gliss.

P. 2

ffsfz

ffsfz

gliss.

pp sempre

P. 3

ffsfz

ffsfz

(Con gran gestualidad)
(como un eco)

pp sempre

gliss.

P. 4

sfz sfz

ffsfz

(Con gran gestualidad)
(como un eco)

pp sempre

gliss.

Súbito $\text{♩} = 64$

Tempo I

61

P. 1

ffsfz sub. *ffsfz*

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

pp *pp sempre*

P. 2

ffsfz

gliss. *gliss.* *gliss.* *gliss.*

pp *pp sempre*

P. 3

ffsfz

gliss. *gliss.* *gliss.* *gliss.*

pp *pp sempre*

P. 4

ffsub. *ffsfz*

gliss. *gliss.* *gliss.* *gliss.*

pp *pp sempre*

66

P. 1

pp

gliss.

ff^{sub.}

P. 2

gliss.

ff^{sfz}

ff^{sfz}

ff

P. 3

gliss.

ff^{sfz}

ff^{sfz}

P. 4

pp

gliss.

ff^{sub.}

70

P. 1

fff *pp* *sub.*

pp *sempre*

ffsfz

f sfz

P. 2

fff

ffsfz

f sfz *l.v.*

P. 3

fff

ffsfz

f sfz *l.v.*

P. 4

fff *pp* *sub.*

pp *sempre*

ffsfz

f sfz

Più mosso $\text{♩} = 96$

75

P. 1

P. 2

P. 3

P. 4

mp l.v.

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

gliss. *gliss.* *gliss.*

with snares

f *f*

6 6

The musical score is divided into four parts, P. 1 through P. 4. P. 1 and P. 4 are in 4/4 time, while P. 2 and P. 3 are in 3/4 time. The tempo is marked 'Più mosso' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as dynamics (mp, f), articulation (l.v., gliss.), and performance instructions (with snares). The score is numbered 75 in the top left corner.

Strepitoso *(stesso tempo)*

82

P. 1

P. 2

P. 3

P. 4

f

mp

ff sempre

sfz

86

P. 1

sfz *sfz* *sfz* *mf* *súb.*

P. 2

ffsfz

P. 3

ffsfz

P. 4

sfz *sfz* *sfz* *mf* *súb.*

90

P.1

sfz *mf* *súb.*

P.2

sfz *ff* *ffsfz* *sfz*

P.3

sfz *ff* *ff* *ffsfz* *sfz*

P.4

sfz *mf* *súb.*

The musical score for 'The Fire of Love' by John Williams is presented for four piano parts (P.1, P.2, P.3, P.4) and a conductor's part (94). The score is written in 3/4 time and includes dynamic markings (ff, mf, sfz, ff sfz) and articulation (accents, slurs). The piano parts are arranged in a four-part setting, with P.1 and P.4 playing the main melody and P.2 and P.3 providing harmonic support. The conductor's part (94) is shown at the top left, indicating the overall tempo and dynamics.

97

P. 1

P. 2

P. 3

P. 4

The musical score consists of four staves, each with a grand staff (treble and bass clef). The time signature changes from 3/4 to 4/4 at the second measure of each part. P. 1 and P. 4 feature triplets of eighth notes with accents and dynamic markings *ffsfz*. P. 2 and P. 3 feature triplets of eighth notes with accents and dynamic markings *ffsfz* and *sfsz*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

100

P. 1

KA *ff ff sfz* *ff sfz* *ff sfz* *ff sfz* KA YAT TSU TE KIT TSA *ff sfz* *f* *dim. slowly and rit.* *mf* *l.v. sempre*

P. 2

KA *ff ff sfz* *ff sfz* *ff sfz* KA YAT TSU TE KIT TSA *ff sfz* *sfz* *f* *dim. slowly and rit.* *l.v.* *l.v. sempre*

P. 3

KA *ff ff sfz* *ff sfz* *ff sfz* KA YAT TSU TE KIT TSA *ff sfz* *sfz* *f* *dim. slowly and rit.* *l.v.* *l.v. sempre*

P. 4

KA *ff ff sfz* *ff sfz* *ff sfz* KA YAT TSU TE KIT TSA *ff sfz* *f* *dim. slowly and rit.* *mf* *l.v. sempre*

Ipnotico ♩ = 60

[illegible]

109

P. 1

mf

pp

ff

f

sfz

ff

P. 2

G

mf

f

mf

f

P. 3

V

mf

f

mf

f

V with arco

p

P. 4

pp

ff

f

112

P. 1

mf

f

f

mf

f

mf

P. 2

with arco

p

f

p

f

l.v.

l.v.

P. 3

l.v.

f

p

f

p

P. 4

ff

mf

f

mf

f

mf

f

mf

f

115

P. 1

mf *f* *mf* *f* *mf* *f*

P. 2

p *f* *p* *f*

l.v.

P. 3

f *p* *f*

l.v.

P. 4

mf *f* *mf* *f* *mf* *f*

Più mosso ♩ = 72

118

P. 1

pp *ff* *súb.* *pp* *ff* *pp* *ff*

P. 2

mf l.v. sempre

ff *ff*

P. 3

ff *ff* *ff*

P. 4

pp *ff* *súb.* *pp* *ff* *pp* *ff*

121

P. 1

pp *mf* *ff*

P. 2

G *f* l.v. sempre

P. 3

V *f* *mf* l.v. sempre

P. 4

pp *ff*

The musical score is divided into four parts, P. 1 through P. 4, each with a grand staff (treble and bass clef). The music is written in 2/4, 3/4, and 2/4 time signatures. Part 1 (P. 1) features complex rhythmic patterns with triplets and dynamics ranging from *pp* to *ff*. Part 2 (P. 2) includes a guitar (G) and features a forte (*f*) dynamic with a 'l.v. sempre' instruction. Part 3 (P. 3) includes a violin (V) and features a forte (*f*) dynamic with a 'l.v. sempre' instruction. Part 4 (P. 4) features complex rhythmic patterns with triplets and dynamics ranging from *pp* to *ff*. The score is marked with measure numbers 121 through 125.

126

P. 1

p *mp* *ff* *ff* *mf*

P. 2

ff *Laissez vibrer sempre* *mf*

P. 3

ff *Laissez vibrer sempre* *mf*

P. 4

p *mp* *ff* *ff*

The image shows a musical score for four parts (P. 1, P. 2, P. 3, P. 4) across measures 129 to 132. The score is written in 2/4 and 3/4 time signatures.

- P. 1:** Measures 129-132. Treble and Bass staves. Dynamics: *ff*, *mf*, *pp* sub. Includes triplets and accents.
- P. 2:** Measures 129-132. Treble staff. Dynamics: *f*. Includes triplets and accents.
- P. 3:** Measures 129-132. Treble and Bass staves. Dynamics: *f*, *mf*. Includes triplets and accents.
- P. 4:** Measures 129-132. Treble and Bass staves. Dynamics: *pp* sub. Includes triplets and accents.

The image displays a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4, spanning measures 133 to 136. The key signature is one sharp (F#) and the time signature is 3/4. The score is written for four staves, each with a treble and bass clef. Part 1 (P. 1) features a complex melodic line with triplets and accents, starting with a forte (f) dynamic and reaching fortissimo (ff) in measure 134. Part 2 (P. 2) has a more rhythmic, eighth-note pattern, starting with a forte (f) dynamic and reaching fortissimo (ff) in measure 134. Part 3 (P. 3) also features a rhythmic pattern, starting with a forte (f) dynamic and reaching fortissimo (ff) in measure 134. Part 4 (P. 4) has a melodic line with triplets and accents, starting with a forte (f) dynamic and reaching fortissimo (ff) in measure 134. The score includes various musical notations such as triplets, accents, and dynamic markings (f, ff, mf).

137

P. 1

pp sempre

P. 2

G

pp sempre

Laissez vibrer sempre

P. 3

V

mf *f* *pp* sempre

Laissez vibrer sempre

P. 4

pp sempre

141

P. 1

f *mf* *mf*

P. 2

f l.v. sempre

P. 3

f l.v. sempre

P. 4

f *mf* *mf* *f* *mf*

The musical score consists of four staves, each with a grand staff (treble and bass clef).
 - **P. 1:** Features a melodic line with triplets and accents. Dynamics range from *f* to *mf*.
 - **P. 2:** Includes a guitar (G) and violin/viola (V) part. The violin/viola part has a *f* dynamic and a *l.v. sempre* instruction. The guitar part has a *f* dynamic.
 - **P. 3:** Similar to P. 2, with a violin/viola part and a *f* dynamic.
 - **P. 4:** Features a melodic line with triplets and accents. Dynamics range from *f* to *mf*.
 The time signature is 2/4 for the first three measures and changes to 3/4 for the last two measures.

146

P. 1 *f* *mf* *fff* *mf sub.* *sussurando* KA YAT TSU TE KIT TSA A-KA E -

P. 2 *ff* *fff* *mf sub.* *sussurando* KA YAT TSU TE KIT TSA A-KA E -

P. 3 *ff* *fff* *mf sub.* *sussurando* KA YAT TSU TE KIT TSA A-KA E -

P. 4 *f* *mf* *fff* *mf sub.* *sussurando* KA YAT TSU TE KIT TSA A-KA E -

150

P. 1 KI O-KO UT - TSU KOU KAI KOT TSA UAT TSU *f* *fff* *mf sub.* *ff*

P. 2 KI O-KO UT - TSU KOU KAI KOT TSA UAT TSU *f* *fff* *mf sub.* *ff*

P. 3 KI O-KO UT - TSU KOU KAI KOT TSA UAT TSU *f* *fff* *mf sub.* *ff*

P. 4 KI O-KO UT - TSU KOU KAI KOT TSA UAT TSU *f* *fff* *mf sub.* *ff*

154

P. 1

KOU

ffsfz *fff* *sffz*

fff *sffz* *sffz* *mfsub.*

fsfz *mfsub.*

P. 2

KOU

ffsfz *fff* *sffz*

mf

KOU

fff *sffz*

sfz *ff*

P. 3

KOU

ffsfz *fff* *sffz*

mf

KOU

fff *sffz*

sfz *ff*

P. 4

KOU

ffsfz *fff* *sffz*

fff *sffz* *sffz* *mfsub.*

fsfz *mfsub.*

The musical score is divided into four parts, each with a vocal line and a percussion line. The vocal lines are written in a simplified notation with notes and rests, while the percussion lines are written in a more complex notation with notes, rests, and dynamic markings. The score includes a variety of dynamic markings such as *ffsfz*, *fff*, *sffz*, *mf*, *mfsub.*, *fsfz*, and *ff*. There are also articulation marks like accents and slurs. The tempo changes from 4/4 to 3/4 and back to 4/4. The score is numbered 154 in the top left corner.

158

P. 1

f sfz mf sub.

mf sub.

KA YAT TSU TE KIT TSA AKA E -

P. 2

ff

ff sfz sfz mf sub.

ff *gliss.* *mf*

ff *gliss.* *mf*

KA YAT TSU TE KIT TSA AKA E -

P. 3

ff

ff sfz sfz mf sub.

ff *gliss.* *mf*

ff *gliss.* *mf*

KA YAT TSU TE KIT TSA AKA E -

P. 4

f sfz mf sub.

mf sub.

KA YAT TSU TE KIT TSA AKA E -

162

KI O-KO UT - TSU
 YAT TSU
 KA YAT TSU

mf *fsfz* *ff* *ffsfz* *sfz* *ff* *mf* *ffsfz*

KI O-KO UT - TSU
 YAT TSU
 KA YAT TSU

mf *ff* *ff*

KI O-KO UT - TSU
 YAT TSU
 KA YAT TSU

mf *ff* *ff*

KI O-KO UT - TSU
 YAT TSU
 KA YAT TSU

mf *fsfz* *ff* *ffsfz* *sfz* *ff* *mf* *ffsfz*

The musical score consists of four parts, each with a vocal line and a piano accompaniment line. The vocal lines are in treble clef, and the piano lines are in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures. The first measure is marked with a box containing the number 162. The lyrics are: KI O-KO UT - TSU, YAT TSU, and KA YAT TSU. The dynamic markings are: *mf*, *fsfz*, *ff*, *ffsfz*, *sfz*, *ff*, *mf*, and *ffsfz*. The piano accompaniment is mostly silent, with some chords and arpeggios in the first and last measures.

The image displays a musical score for four percussion parts, labeled P. 1, P. 2, P. 3, and P. 4, spanning measures 165 to 170. The score is written in 3/4 time, with a key signature of one sharp (F#). The first measure (165) is in 3/4 time, and the subsequent measures (166-170) are in 4/4 time. The score is divided into four systems, each corresponding to a percussion part. P. 1 and P. 4 play a rhythmic pattern of eighth notes, while P. 2 and P. 3 play a pattern of quarter notes. The score includes various musical notations such as triplets, accents, and dynamic markings (ff, sf, mf). A measure rest is present in measure 166 for P. 1, P. 2, P. 3, and P. 4. The score is written in a standard musical notation style, with a treble clef for P. 1 and P. 4, and a bass clef for P. 2 and P. 3. The time signature changes from 3/4 to 4/4 at the beginning of measure 166. The key signature is one sharp (F#).

168

P. 1 KA 3 3 3 3 3 KA YAT TSU TE KIT TSA (con gran gestualidad vocal) O - KA I - TO ET - TSA gliss. *ff ff sfz f*

P. 2 KA 3 3 3 3 3 KA YAT TSU TE KIT TSA KE O TSA E - TI - O AT TSA KA *ff ff sfz f* (con gran gestualidad vocal)

P. 3 KA 3 3 3 3 3 KA YAT TSU TE KIT TSA EI TO KA OT TE A gliss. *ff ff sfz ff f*

P. 4 KA 3 3 3 3 3 KA YAT TSU TE KIT TSA ET TSO LA KO IT TA E - TO gliss. *ff ff sfz f* (con gran gestualidad vocal)

171

P. 1 EI TO-KEI KAT TSO KE 3 3 3 3 3 ET TSO LA KO IT TA E - TO gliss. *mf f*

P. 2 AT TO ET TSI A KOT - TSE 3 3 3 3 3 EI TO KA OT TE A gliss. *mf f*

P. 3 TO TSA E - KI OT TAS EI 3 3 3 3 3 KE O TSA E - TI - O AT TSA KA gliss. *mf f*

P. 4 KA - E - TI - O ET - TSI LA 3 3 3 3 3 O - KA I - TO ET - TSA gliss. *mf f*

174

P. 1 KA-E-TI-O ET-TSI LA *gliss.* *mf* *f* O-KAT TSE O-KA E-TI *gliss.*

P. 2 TO TSA E-KI OTTAS *gliss.* *mf* *f* O-KAT TSE O-KA E-TI *gliss.*

P. 3 AT TO ET TSI A KOT-TSE *gliss.* *mf* *f* O-KAT TSE O-KA E-TI *gliss.*

P. 4 EI TOKEI KAT TSO KE *mf* *f* O-KAT TSE O-KA E-TI *gliss.*

==

177

P. 1 OH TE-0KA ET TSE HA O-KA I-TO ET-TSA EI TOKEI KAT TSO KE *mf*

P. 2 OH TE-0KA ET TSE HA KE O TSA E-TI-O AT TSAKA AT TO ETTSI A KOT-TSE *gliss.* *mf*

P. 3 OH TE-0KA ET TSE TSO EI TOKA OTTE A TO TSA E-KI OTTAS EI *gliss.* *mf*

P. 4 OH TE-0KA ET TSE ET TSO LAKO IT TA E-TO KA-E-TI-O ET-TSI LA *gliss.* *mf*

==

181

P. 1

P. 2

P. 3

P. 4

E KI OH KA YAT TSU TE KIT TSA A-KA E - KI O-KO UT - TSU

f

f

f

f

Detailed description: The image shows a musical score for four parts, labeled P. 1, P. 2, P. 3, and P. 4. Each part consists of a treble staff and a bass staff. The music begins at measure 181, indicated by a box. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, many of which are grouped in triplets (indicated by a '3' over the notes). The bass staff for all parts contains whole rests. The lyrics 'E KI OH KA YAT TSU TE KIT TSA A-KA E - KI O-KO UT - TSU' are written above the treble staff, aligned with the notes. Dynamics such as *f* (forte) are placed below the treble staff at the beginning of the melodic phrase in each part. Parts 2 and 3 include a small triangle symbol above the final measure of the melodic phrase. The score is divided into measures by vertical bar lines.

185

P. 1

ff

sfz sfz sfz

ff

sfz sffz

gliss.

ff

P. 2

f

ff

gliss.

P. 3

f

ff

gliss.

P. 4

ff

sfz sfz sfz

ff

sfz sffz

gliss.

ff

The musical score is divided into four parts, P. 1 through P. 4, each with a staff and a bass staff. The notation includes various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff* (fortissimo), *sfz* (sforzando), and *f* (forte) are used throughout. Performance instructions like *gliss.* (glissando) are indicated with slurs. The time signature changes from 4/4 to 3/4 in the final measure of each part. The score is numbered 185 in the top left corner.

189

KA YAT TSU TE KIT TSA JAT

P. 1

P. 2

P. 3

P. 4

194

P. 1

ffsfz

accel.

ff

mf

fzsfz

ff

ffsfz

sfz

ff

mf

ffsfz

KA

YAT TSU

KA YAT TSU

P. 2

ffsfz

accel.

ff

ff

KA

YAT TSU

KA YAT TSU

P. 3

ffsfz

accel.

ff

ff

KA

YAT TSU

KA YAT TSU

P. 4

ffsfz

accel.

ff

mf

fzsfz

ff

ffsfz

sfz

ff

mf

ffsfz

KA

YAT TSU

KA YAT TSU

The musical score consists of four parts, P. 1 through P. 4, each with a treble and bass staff. Part P. 1 includes a measure number 194 in a box. Above the first staff of P. 1 are two small square icons. The score features various musical notations including triplets, sixteenth notes, and dynamic markings such as *ffsfz*, *accel.*, *ff*, *mf*, *fzsfz*, *sfz*, and *ff*. Lyrics 'KA' and 'YAT TSU' are placed above specific notes. Part P. 2 has a *gliss.* marking in the bass staff. Parts P. 3 and P. 4 also include *gliss.* markings in their bass staves. The time signature changes from 4/4 to 3/4 at the end of each part.

Più mosso ♩ = 84

198

P. 1

P. 2

P. 3

P. 4

The musical score consists of four systems, each for a different part (P. 1, P. 2, P. 3, P. 4). Each system is written on a grand staff (treble and bass clef). The tempo is marked 'Più mosso' with a metronome marking of 84 (♩ = 84). The time signature is 3/4, but it changes to 4/4 in the middle of each system and returns to 3/4 at the end. The score is marked with '198' in a box at the beginning of the first system. The dynamics are marked as *ff sfz* (fortissimo sforzando) and *sfz* (sforzando). The notation includes triplets, accents, and slurs.

201

P. 1

KA *ff ff^{sfz}* *ff* *ff^{sfz}* KEY *ff fff* *ff^{sfz}*

P. 2

KA *ff ff^{sfz}* *ff* *ff^{sfz}* *sfz* KEY *ff fff* *ff^{sfz}*

P. 3

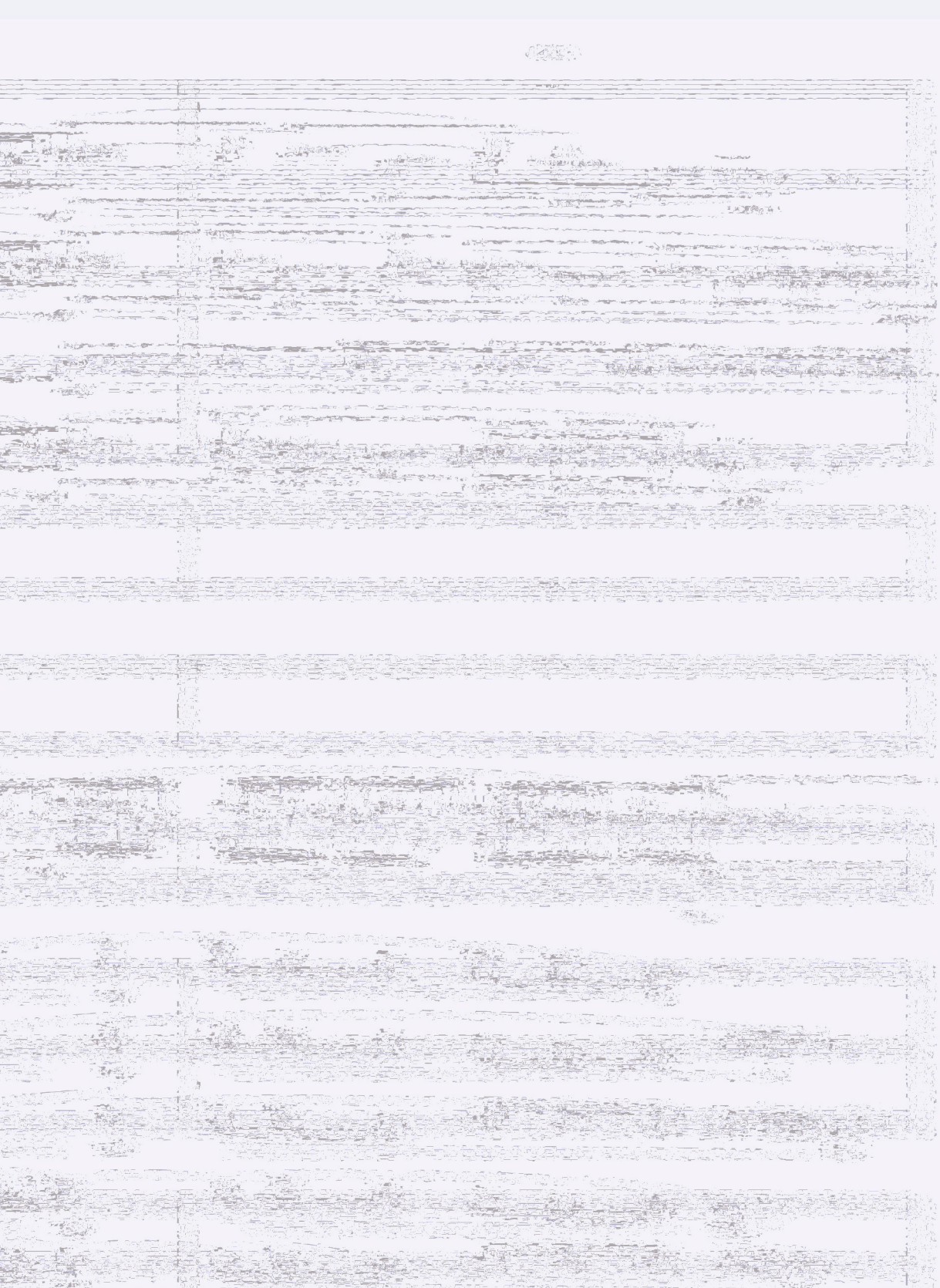
KA *ff ff^{sfz}* *ff* *ff^{sfz}* *sfz* KEY *ff fff* *ff^{sfz}*

P. 4

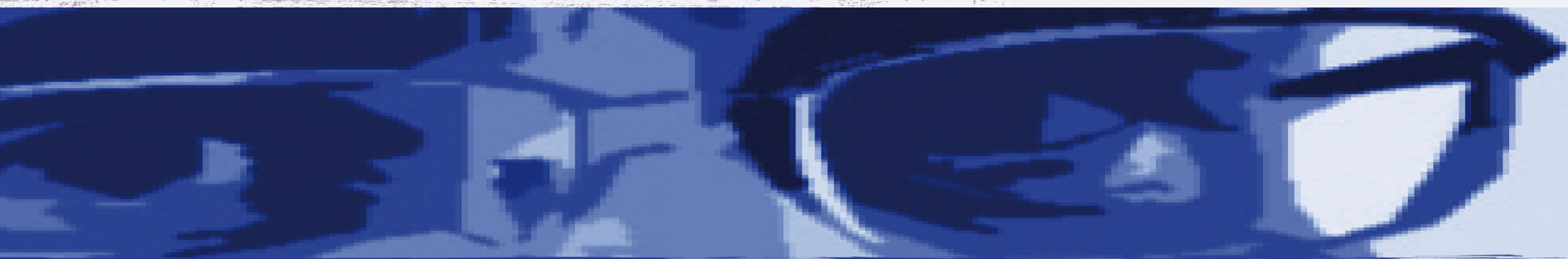
KA *ff ff^{sfz}* *ff* *ff^{sfz}* KEY *ff fff* *ff^{sfz}*

KA YAT TSU TE KIT TSA

gliss.



Agustí Charles



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