

Agustí Charles

...sota un cel infinit...

Second suite for Cello 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 Darmstadt (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 Staats-theater 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 Martín.

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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Second suite for Cello Solo

- I. Signatura rerum. Angelus
- II. Lamento I
- III. Lux
- IV. Signatura rerum II. Angelus novus
- V. Stella
- VI. Signatura rerum III. Angelus abyssi
- VII. Lamento II
- VIII. Tellus
- IX. Signatura rerum IV. Memoriam

En homenaje a Pau Casals

....sota un cel infinit....

Second Suite for Cello

I. Signatura rerum. Angelus

Luminoso, liberamente $\text{♩} \pm 64$

Agustí Charles
(2014)

Scordatura: La afinación del instrumento es la siguiente:
The pitch tuning cello it is:

$\begin{array}{c} \text{B} \\ \text{A} \\ \text{G} \\ \text{F} \\ \text{E} \\ \text{D} \end{array}$

*) El signo de armónico determina siempre la posición, cuyo sonido resultante se obtiene con la presión adecuada de la mano izquierda y la posición del arco, produciendo un sonido que según la altura puede llegar a ser inaudible, cercano al ruido.

*) The harmonic sign always determines the left hand position, and the resulting sound is produced with the string pressure of the left hand and the bow position, producing a sound that can become inaudible, close to noise.

- 3 -

II. Lamento I

Leggero, ma con estrema espressione

$\text{J} \pm 88$

(sound)

The musical score consists of several staves of piano music. The top staff shows a treble clef and a bass clef. Articulations include *ffsfz*, *mf*, and *pp*. Performance instructions like "Real Pitch" and "norm." are present. The middle section includes a treble clef and a bass clef, with dynamics *f sub.*, *ffsfz*, *mf*, and *pp*. The bottom section includes a treble clef and a bass clef, with dynamics *f*, *ffsfz*, *mf*, and *pp*. The score features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The overall style is expressive and dynamic, with frequent changes in tempo and dynamics indicated by markings like *SP*, *MSP*, and *norm.*.

(sound)

II SP

norm.

I

f > ff > p

ff sfz > mf > pp

(sound)

MSP

SP

norm.

MSP

III IV

Real Pitch

II III norm.

MSP

III IV

ppp

II III

ppp

III. Lux

Presto, quasi scorrevole ♩± 108

pizz.

arco

f sforz. **mf**

Real Pitch

pizz.

arco

f sforz. **mf**

Real Pitch

f **f**

Real Pitch

ff **ff**

pizz.

mf **f**

Real Pitch

ff **ff**

pizz.

mf **f**

Real Pitch

Real Pitch

III IV
con leggerezza arco gettato collegno III II
IV III III
ff

mf
con leggerezza arco gettato collegno III II
IV III III
ff

mf

A musical score for piano featuring two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. The score consists of two systems of music. The first system begins with a dynamic of *f súb.*, followed by a series of eighth-note chords. The second system begins with a dynamic of *f*, followed by a melodic line with grace notes and slurs. The score includes various performance instructions such as 'arco' and 'III'. A label 'Real Pitch' is located on the far left of the page.

The image shows two staves for a piano part. The top staff is the original musical score, and the bottom staff is a 'Real Pitch' diagram. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one flat. It features a dynamic marking of *ff*. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also includes a dynamic marking of *ff*. Both systems feature various note heads with stems and arrows indicating direction, and some notes have small numbers like 'III' or 'I' below them. The 'Real Pitch' staff below it provides a transcription of the note heads and stems from the score, showing the actual pitch of each note as it would be played on a piano keyboard.

Real
Pitch

IV. Signatura rerum II. Angelus novus

Luminoso ♫ ± 64

Musical score for string quartet and piano. The score consists of five staves. The top two staves are for the strings (two violins, viola, cello), the bottom two staves are for the piano, and the fifth staff is for the bassoon. Measure 11 starts with a dynamic *mf*. The strings play eighth-note patterns with slurs. The piano has sustained notes and grace notes labeled "gloss.". The bassoon has sustained notes with slurs labeled "Real Pitch". Measure 12 begins with a dynamic *p*. The strings play eighth-note patterns. The piano has sustained notes and grace notes labeled "gloss.". The bassoon has sustained notes with slurs labeled "Real Pitch". The score includes rehearsal marks I, II, III, IV, and V.

Musical score for piano. The left hand starts with a forte dynamic (f) and a grace note. The right hand begins with a dynamic of *ff*. Various dynamics and performance instructions are indicated throughout the score, including *gliss.*, *(sound)*, *mf*, *mf sempre*, and specific fingerings like 3 and 4. The score also includes markings for III IV and II I, likely referring to different piano techniques or voicings. A legend at the bottom left defines symbols for Real Pitch, III, IV, II, and I.

A musical score for piano featuring four staves. The top staff uses a treble clef and has a dynamic marking '(sound)' above it. The second staff uses a treble clef. The third staff uses a bass clef. The bottom staff uses a bass clef and is labeled 'Real Pitch' on the left. The score includes various note heads (solid black, hollow black, white with black dots, and white with black crosses) and dynamics such as 'ffff', 'qntz', and 'pppp'. A large, thin-lined oval is drawn over the middle section of the score, spanning from the second staff to the fourth staff.

V. Stella

Maestoso, con fieraza $\text{♩} \pm 72$

f sempre

ff

Real Pitch

gloss.

(sfz)

f súb.

sfz

ff

Real Pitch

ecco

mp súb.

Real Pitch

Poco meno mosso, ma con leggerezza $\text{♩} \pm 56$

IV - - - III IV
MSP SP MSP SP MSP

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

IV - - - III IV
MSP SP MSP SP MSP

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

Real Pitch

III IV norm. → SP → norm. → III - - II → norm.
III IV norm. → SP → norm. → III - - II → norm.

mp *pp* *mp* *pp*

III IV norm. → SP → norm. → III - - II → norm.
III IV norm. → SP → norm. → III - - II → norm.

mp *pp*

SP → norm.

mf

III → SP → norm. II → norm. → III → norm. → IV → MSP → norm.

p *mf* *p* *mf* *p* *mf* *pp* sùb.

III → SP → norm. II → norm. → III → norm. → IV → MSP → norm.

p *mf* *p* *mf* *p* *mf* *pp* sùb.

SP → norm. → III → norm. → III → norm. → III → norm. → III → norm.

mp *pp* *f* *pp* sùb. <

III → SP → norm. → III → norm. → III → norm. → III → norm.

mp *pp* *f* *pp* sùb. <

rit.

Tempo I ($\text{♩} \pm 62$)

Real Pitch

norm.

(sound)

VI. Signatura rerum III. Angelus abyssi

Strepitoso, ma liberamente ♩ ± 64

III
II

III II

sound

rit.

ff

f

mf

Real Pitch

VII. Lamento II

Leggero $\text{♩} \pm 88$

I SP MSP SP norm.

ff fz > mf pp

(sound)

MSP

f sub.

gloss.

II SP MSP

ff fz > mf pp

II III SP

norm.

II III

(sound)

norm.

III 6

ff sub.

Real Pitch

III 6

VIII. Tellus

Presto, in modo perpetuo $\text{♩} \pm 132$

(sound)

Top System:

- Measures 1-2: Bass clef, common time. Dynamics: *mp*, *f*, *sfz*, *sffz*, *pp*.
- Measures 3-4: Bass clef, common time. Dynamics: *f*, *sfz*, *sffz*, *pp*.
- Measures 5-6: Bass clef, common time. Dynamics: *pp*.

Middle System:

- Measures 1-2: Bass clef, common time. Dynamics: *mp*, *f*, *f*.
- Measures 3-4: Bass clef, common time. Dynamics: *mp*, *f*, *f*.
- Measures 5-6: Bass clef, common time. Dynamics: *pp*.

Bottom System:

- Measures 1-2: Bass clef, common time. Dynamics: *f*.
- Measures 3-4: Bass clef, common time. Dynamics: *f*.
- Measures 5-6: Bass clef, common time. Dynamics: *f*.

Bottom Left System:

- Measures 1-2: Bass clef, common time. Dynamics: *mp*, *mp*.
- Measures 3-4: Bass clef, common time. Dynamics: *pp*.

Bottom Right System:

- Measures 1-2: Bass clef, common time. Dynamics: *f*, *pp*.
- Measures 3-4: Bass clef, common time. Dynamics: *pizz.*, *ff*, *ff*.
- Measures 5-6: Bass clef, common time. Dynamics: *pizz.*, *ff*, *ff*.

Bottom Left Bottom System:

- Measures 1-2: Bass clef, common time. Dynamics: *Real Pitch*, *pizz.*, *ff*.
- Measures 3-4: Bass clef, common time. Dynamics: *Real Pitch*, *pizz.*, *ff*.

Bottom Right Bottom System:

- Measures 1-2: Bass clef, common time. Dynamics: *Real Pitch*, *pizz.*, *ff*.
- Measures 3-4: Bass clef, common time. Dynamics: *Real Pitch*, *pizz.*, *ff*.

arco (sound) V
 pizz. arco pizz. arco I II
 ff gliss. 8va pp
 Real Pitch pizz. arco pizz. arco
 ff III IV II
 f mf mp
 Real Pitch III IV
 f mf
 ff pizz. arco pizz. arco pizz.
 pizz. arco pizz. arco pizz.
 arco IV III II
 ff f
 Real Pitch arco IV III II
 ff
 (sound) IV (like echo) IV
 mp p mp
 Real Pitch IV (like echo) IV
 mp p
 (sound) IV
 p mp p
 Real Pitch IV
 p mp p

IX. Signatura rerum IV. Memoriam

Luminoso, con tenerezza $\text{♩} \pm 54$

Zaragoza, a 21 de julio de 2014

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

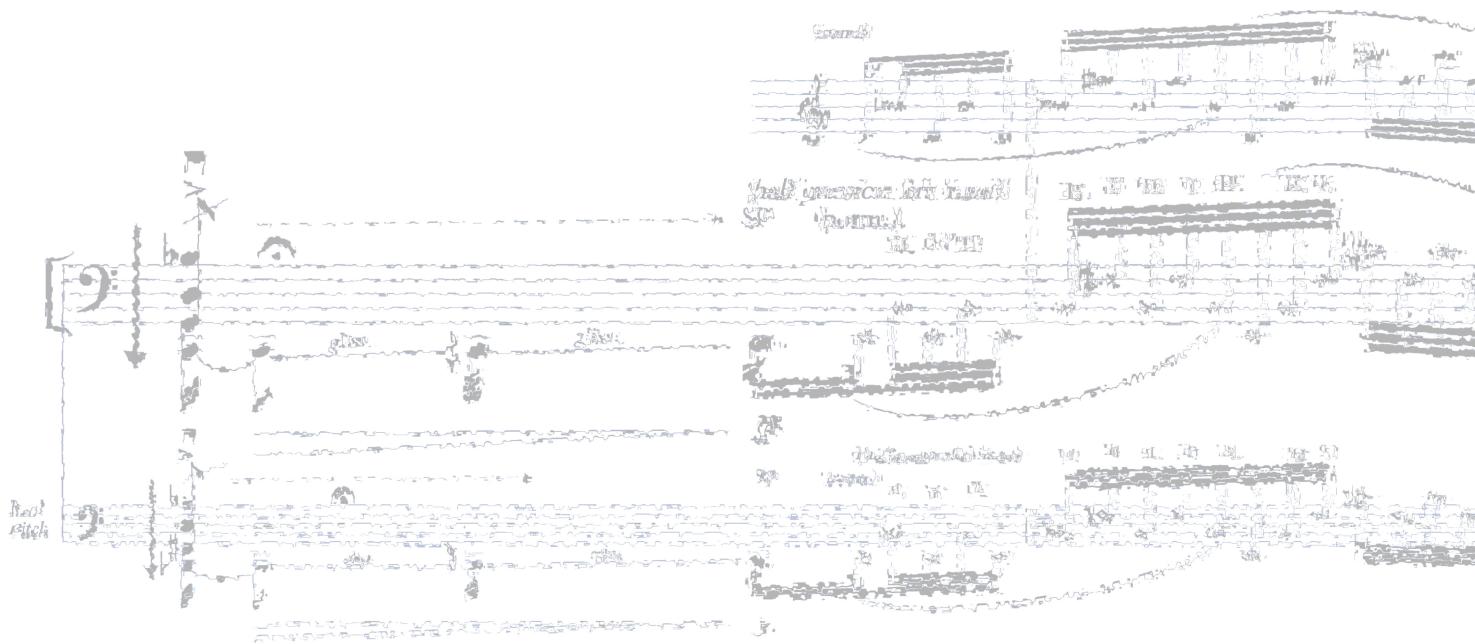
Estudios contemporáneos para saxofón (Libro II)
(20001-2002), Duración: 25'
Saxofón alto
Publicación: Rivera Editores

.....des de l'infinit..... 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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