

The background features a collage of musical staves on the left and a photograph of a marimba player in a blue shirt on the right. The text is overlaid on these elements.

Agustí Charles

Cantus firmus

for marimba

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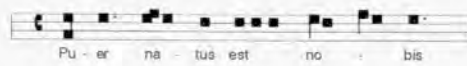
seven pieces for marimba solo

Based in the Gregorian Mass "In Die Nativitatis Domini"

To Miquel Bernat

- I. **Introitus.** Darkly, distant
- II. **Kyrie.** Aseptic Obstinato, Fastly
- III. **Glória.** Buffo, like Tango
- IV. **Al-lelúia.** Monotonous
- V. **Credo.** Pathetic, very distant
- VI. **Sanctus.** Sofisticate, Impersonal
- VII. **Agnus Dei.** Very Darkly and distant

I. Introitus



Darkly, distant $\text{♩} = 60$

(3)*)

ffsf *mf súb.* *ppp* *sfz* *sfz* *sfz*

3 *mp* *ppp* *ffsf* *sfz* *mf súb.* *sfz* *pp* *sfz*

(2) (3)**)

5 *ppp* *sfz* *sfz* *sfz*

7 *sfz* *l.v.* *ffsf* *mf súb.* *ppp*

9 *ffsf* *mf súb.* *ppp*

Detailed description of the musical score: The score is for a single melodic line in treble clef with a key signature of one flat. It consists of nine measures. Measure 1 is a triplet of eighth notes with accents, marked with dynamics *ffsf* and *mf súb.*. Measures 2-4 continue the triplet pattern with various dynamics including *ppp*, *sfz*, and *pp*. Measure 5 is a half note with a triplet of eighth notes, marked *ppp*. Measure 6 is a half note with a triplet of eighth notes, marked *sfz*. Measure 7 is a half note with a triplet of eighth notes, marked *sfz*. Measure 8 is a half note with a triplet of eighth notes, marked *ffsf* and *mf súb.*. Measure 9 is a half note with a triplet of eighth notes, marked *ppp*. The score includes performance instructions for mallets: 'H' for Hard and 'M' for Medium. A 'l.v.' (lento) marking is present in measure 7. The tempo is indicated as $\text{♩} = 60$.

*) Cada mano utiliza dos baquetas distintas, una dura (Hard) (H) y una media (Medium) (M). La baqueta dura es utilizada únicamente en los acentos, mientras que la baqueta media es utilizada para el resto de la música. En los casos en que el acorde precisa de las cuatro baquetas, entonces deben utilizarse ambas. El uso de las baquetas está señalado sobre las notas con la abreviación anteriormente citada.
 **) Mantener el tremolo únicamente sobre Si_b y Re_b .

11

M

sfz *mf sub.* *sfz* *sfz*

H M H M

13

(2) H (3) H M

ff sf *mf sub.* *ff sf* *mf sub.*

15

H M H M H M

ppp *sfz* *sfz* *sfz* *ppp mf* gliss

17

(2)

fff sfz *mf sub.* *pp* *mf* *pp sub.*

M

19

(3)

sfz *sfz* *sfz* *pp* *mf* *mp*

21

f sf *pppp*

II. Kyrie



Aseptic Obstinato, Fastly ♩ = 200

*) *Hard Mallets*
marcato
molto preciso

The score consists of seven staves of music. The first staff begins with the instruction *f sempre*. The second staff starts with a measure number of 3 and includes *sfz* markings. The third staff starts with a measure number of 5. The fourth staff starts with a measure number of 7 and includes *ff sfz* and *f* markings. The fifth staff starts with a measure number of 9 and includes *sfz* and *fff* markings. The sixth staff starts with a measure number of 11 and includes the instruction *Ecco* and *mf* markings. The seventh staff starts with a measure number of 13 and includes *f* and *sfz* markings. The music is characterized by a fast, repetitive rhythmic pattern with various dynamic markings and accents.

*) Utilizar baquetas medias-duras de fieltro. Existen dos tipos de acentos, el normal, que debe ser un acento de intención (o sea rítmico); el que se halla sobre la nota con doble corchete, que debe ser mucho más pronunciado que el anterior, e incluso exagerando la acentuación.

15

ff sf *sffz* *f* *sffz*

17

f *ff*

19

f sub. *sffz* *sffz* *sffz* *sffz*

21

sffz *ff* *f* *sffz* *ff* *f* *sffz*

23

sffz *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff* *mf*

25

molto preciso

f sempre

27

sffz *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *fff* 1.v.

III. Glória



Buffo, like Tango ♩ = 120

(2) *Medium-hard Mallets*
molto preciso

1

mp sempre *mp* *fsf* *mp* *fsf*

5

l.v. *mp sempre* *fsf* *fsf* *fsf* *fsf*

9

(3) *molto preciso* (2) *mp sempre* *ffsf* *sfz*

13

(3) *molto preciso* (2) *mp sempre* *ffsf* *sfz* *sfz*

17

mp *mp* *fsf* *fsf* *f* *fsf*

21

sfz *sfz* *sfz* *f*

25

sfz *ppp* *f* *sfz* *sfz*

(3)

29

sfz *f* *sfz* *mp sempre*

molto preciso

33

mp *f sf* *mp* *mf*

l.v.

37

f sempre

(3)

41 (3)

p *mf* *p*

45

mf sempre *f sf* *mf sempre* *f sf*

49 (3)

f sf *sfz* *sfz* *f* *sfz* *sfz* *sfz* *sfz*

53

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff* *l.v.*

57 (2) molto preciso

mp sempre *ff* *l.v.* *mp sempre* (2) molto preciso

61

(4) (3) l.v.

ff *sf*

65

(2) molto preciso

mp sempre *mp* *mp*

f sf *sf*

69

sfz *ff* sfz sfz sfz

(2) l.v. molto preciso

mp sempre

73

(3) *f* sfz *ff sf sfz sfz*

77

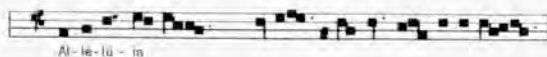
(2) l.v. molto preciso

fff sfz sfz sfz *mp sempre* *mp sempre* *mp sempre*

l.v. sempre

81

IV. Aleluya



Monotonous $\text{♩} = 154$

(4) (3) (5) (4)

Medium-hard Mallets

mp sempre *mp sempre*

fsf l.v. *sfz* *sfz* l.v.



5 (4) *f*

mp *mp sempre*



9 *f* *mp sempre*



13 (5) (4) (3) (4)

fsf l.v. *sfz* *sfz* l.v.

mp sempre



17 (4) (5) (4) *mp sempre*

ff *l.v.*

21 (3) (4)

f sf *l.v.* *sfz* *sfz* *l.v.* *mp sempre* *mp tr* *mp sempre*

25 (5) (4)

mf *f*

29 (4)

ff *mp sempre* *c.f.* *ff* *mp*

33 (4)

mp sempre *mp sempre* *ff* *fff* *sfz* *sfz* *f*

37

37 *mp sempre* *f*

41

41 *f* *mp* *mp sempre* *f* *mp*

(3) (4)

46

46 *f* *sf* l.v. *sfz* *sfz* l.v. *mp sempre* (5) (4)

49

49 *mp sempre* *f* *mp sempre*

53

53 *mp sempre* *c.f.* *ff*

57

(3) (5) (3)

mp sempre *mp sempre*

sfz L.v.

61

(3) (4) (3) (4)

sfz L.v.

f *ff*

65

(4)

mp *f*

mp sempre

69

f *mp sempre* *ff* c.f.

73

rit. *a morire* L.v.

V. Credo



Cre - do in unum De - um

Pathetic, very distant $\text{♩} = 48$

Use 6 medium-hard Mallets

1 *Quasi legato* *p lontano, ma sonoro* *ff sf* *mf sub.* *ppp* *l.v.* *ecco*

3 *Quasi legato* *mf sfz* *p lontano, ma sonoro* *mf sfz* *ff sf* *mf sub.* *ppp* *l.v.* *ecco*

5 *Quasi legato* *p lontano, ma sonoro* *ff sf* *sfz* *sfz* *sfz* *sfz* *pp sempre* *l.v.* *lentamente (quasi rit.)*

7 *Quasi legato* *ff sf* *mp* *ff sf* *mp* *p lontano, ma sonoro* *ecco* *(if it is possible)*

9

ff sf mp ff sf mp ff sf

ecco *ecco*

3 3 3

fff

11

ff sf mp ff sf mp ff sf mf sub. mf sfz

ecco *ecco*

3 3 3 3 3

lunga

(Stesso tempo)

Only 4 Mallets

13

mp sfz mf sfz f sf mp

15

f sf sfz sfz mp sub. pp

l.v.

3

17

ff sfz sfz mp ff mf súb.

19

mf lunga

(Stesso tempo)
Catch the 6 Mallets

21

Quasi legato

p lontano, ma sonoro

ff sf mf súb. ppp

l.v.

l.v.

ecco

23

Quasi legato

mf sfz p lontano, ma sonoro

mf sfz ff sf mf súb. ppp

l.v.

l.v.

l.v.

ecco

25

Quasi legato

ff sf sfz sfz sfz sfz

p lontano, ma sonoro

lentamente (quasi rit.)

pp sempre

27

Quasi legato

ff sf mp ff sf mp

p lontano, ma sonoro

ecco

ecco

(if it is possible)

29

ecco

ecco

fff

ff sf mp ff sf mp ff sf

31

Quasi legato

p lontano, ma sonoro

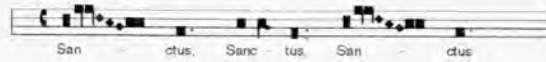
molto rit.

l.v.

l.v.

fff mf sub. ppp

VI. Sanctus



Sofisticate, Impersonal

♩ = 80
Hard Mallets

♩ = 120
(più legato possibile)

1

3

5

7

9

11

$\bullet = 80$ $\bullet = 120$

ff sf sfz *p ff sf sfz* *sfz sfz* *sfz* *accel.* *f* *p*

13

15

17

♩ = 80

19

f fff sfz sfz f

gliss

♩ = 120

(più legato possibile)

21

fff sfz sfz sfz pp

pp cresc.

♩ = 80 ♩ = 120

23

mf fff sfz mf sempre

♩ = 80

25

pp f sf sfz pp f sf sfz sfz sfz

27

f sf sfz pf sf sfz pp fff sfz pp

♩ = 120
(più legato possibile)

29

31

33

♩ = 80

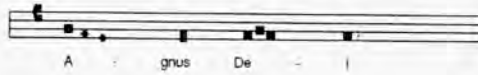
♩ = 120
(più legato possibile)

35

♩ = 80

37

VII. Agnus Dei



Very Darkly and distant ♩ = 52

(3) *) H M

ff sf *mf sub.* *ppp* *sfz* *sfz* *sfz*

3 H M H M

mp *ppp* *ff sf* *sfz* *mf sub.* *sfz* *pp* *sfz*

(2) 5 sfz sfz (3)

sf sf *c.f.* *sfz* *sfz* *sfz* *sfz* *sfz*

(3) 7 sfz sfz sfz sfz l.v.

sfz *sfz* *sfz* *sfz* *sfz* *l.v.*

*) Idem Introitus.

9 *H* *M* *ff sf* *mf sub.* *ppp* *mf sub.*

11 *p* *f* *sfz* *mf sub.* (2)

13 (2) *p* *sfz* *sfz* *ff sf* *mf sub.* (2) (3)

15 (3) *H* *M* *ff sf* *mf sub.* *ppp* *sfz* *sfz* *sfz* *H* *M* *H* *M* *H* *M*

17 *ppp* *mf* *H* *gliss* *fff sfz* *mf sub.* (2)

19 (2)

f sf
c.f.

sfz

sfz

sfz

sfz

21 (3)

pp

mf

pp sub.

sfz

sfz

sfz

23

pp

mf

mp

f sf

f sf

25

pp

f sf

pppp

Barcelona, 2 de Diciembre de 1993

