

Piano Score

The Charlie Effect

for clarinet, bass clarinet, & piano

by

James Scott Balentine

*for Elizabeth Crawford Kilpatrick and Peter B. Wright III
ClarinetFest 2004*


San Antonio, Texas

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The Charlie Effect was written at the request of Elizabeth Crawford Kilpatrick, for performance at ClarinetFest 2004, Baltimore, Maryland. The piece is an energetic and playful rondo, whose character is reminiscent of a large black cat who occupied the same premises with the composer for ten years. The title, however, comes not from the cat (whose human name was Ebenezer), but from a close friend who helped shape my attitude toward cats, children, and other multidimensional creatures with whom one happily shares one's life.

James Scott Balentine is Associate Professor of Music at the University of Texas at San Antonio, where he teaches composition, theory, and the History of Jazz. He also happens to be a clarinetist, saxophonist, and a pilot of small aircraft, and spends his time alternating between looking up from the orchestra pit and looking down from the clear Texas sky.

to Elizabeth Crawford Kilpatrick and Peter B. Wright III
for ClarinetFest 2004, Washington D.C.

The Charlie Effect

James Scott Balentine

Note: This is a transposed score

Crisp, playful & energetic (♩ = 108)

Clarinet

Bass Clarinet

Piano

mf

mf

mf

4

4

4

This musical score is for a piano piece, spanning measures 7 to 15. It is written for a four-staff system, with two staves for the right hand and two for the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a fermata over measure 7. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A first ending bracket labeled 'A' covers measures 10 and 11. The piece concludes with a dynamic marking of *pp* (pianissimo) at the end of measure 15.

7 *mp* *pp*

11

15

mf

18

f *p*

18

f *p*

18

21

B

mp *p*

21

mp *p*

21

B

mp *mf*

26

pp *mp*

26

mf *pp* *mp*

26

mp

5

30

pp

p

mf

p

35

p

mp

39

mf

f

p

pp

pp

mf

p

pp

6

126

mp

f

mp subito

f

126

mp

f

mp

f

126

mp

f

mp

f

119

I

123

43

47

D

50

54

54

54

58

58

58

60

60

60

mp

mf

mf

p

mp

mf

poco ritard....

poco ritard....

112

112

112

116

116

116

poco ritenuto

f

ff

f

ff

mf

mf

mf

H

Tempo I (very deliberate)

H

Tempo I (very deliberate)

101 *mf*

101 *mf*

101

105 *p* *mf*

105 *p* *mf*

105 *p* *mf*

109 *mp* *mf* *mp* *mf*

109 *mp* *mf* *mp* *mf*

109 *mp*

E poco piu mosso

63 *mp*

63 *p* poco piu mosso

68 *mf*

68 *mf*

68

F

73 *mp*

F

73 *mp*

77

81

85

89

93

97