

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*

 Guildhian
music
San Antonio, Texas

The Charlie Effect

for clarinet, bass clarinet, & piano

by

James Scott Balentine

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.

The musical score for 'The Charlie Effect' is presented in three systems, each starting at measure 126. The first system features a clarinet part (treble clef) and a piano part (grand staff). The clarinet part begins with a *mp* dynamic, followed by a *f* dynamic, then a *mp subito* dynamic, and ends with a *f* dynamic. The piano part begins with a *mp* dynamic, followed by a *f* dynamic, then a *mp* dynamic, and ends with a *f* dynamic. The second system continues the clarinet part with a *mp* dynamic, followed by a *f* dynamic, then a *mp* dynamic, and ends with a *f* dynamic. The piano part begins with a *mp* dynamic, followed by a *f* dynamic, then a *mp* dynamic, and ends with a *f* dynamic. The third system continues the clarinet part with a *mp* dynamic, followed by a *f* dynamic, then a *mp* dynamic, and ends with a *f* dynamic. The piano part begins with a *mp* dynamic, followed by a *f* dynamic, then a *mp* dynamic, and ends with a *f* dynamic.

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

Musical score for page 4, measures 7-15. The score is written for a piano with two staves (treble and bass clef). The key signature has one sharp (F#). The tempo is marked "Tempo I (very deliberate)". The score includes dynamic markings *mp* (mezzo-piano) and *pp* (pianissimo). A rehearsal mark "A" is placed above measure 10. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

Musical score for page 13, measures 112-116. The score is written for a piano with two staves (treble and bass clef). The key signature has one sharp (F#). The tempo is marked "Tempo I (very deliberate)". The score includes dynamic markings *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). A rehearsal mark "H" is placed above measure 114. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

101

mf

101

mf

101

8vb

105

p

mf

105

p

mf

105

p

mf

105

(8vb)

109

mp

mf

mp

mf

109

mp

mf

mp

mf

109

mp

18

f

p

18

f

p

18

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

mf

p

pp

pp

mf

p

pp

C

C

6

89

cresc. poco a poco

cresc. poco a poco

mp cresc. poco a poco

93

97

mf

77

81

85

Red. —

Red. —

43

47

50

54

54

54

58

58

58

60

60

60

mp

mp

mp

mf

mf

mf

p

mp

mf

poco ritard....

poco ritard....

E

poco piu mosso

63

63

63

68

68

68

73

73

73

mp

p

mf

mf

mp

mp

mp

F

F