

charh

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variation 1

4/4 $\text{♩} = 56$

bass clarinet
mf *f* mf *p* mf *p* mf *p* mf

trombone
con sord. (sempre) *p* mp *pp* *p* m.v. *p* slow-down mp

piano
ppp mf *p* mf sf ppp mf

bass drum
mp mf *p* mf

large tam-tam
mp mf

tubular bells

vibraphone

violoncello
p.p.s.t. m.s.p. p.p.s.t. s.p. ord. ppp *p* mf *pp sub.* *mf* *p* *sub. mp* *pp sub.* *p* ord. *mf*

contrabass
s.p. ord. m.v. ord. n.v. mp *mf* *p* *mp* *pp* *p* *mf*

3/4

5 4 4 3 4

b.cl. *tr* *p* *pp* *ppp* *p* *ppp* *ppp* *mp* *sub. mp* *sub. mp* *ppp* *mp* *pp* *tr* *m.v.* *3:2* *n.v.*

trbn. *3:2* *ppp* *m.v.---*

pno. *pppp* *mp* *sf ppp* *mf* *ppp*

perc. *ppp* *mp* *mf* *p*

vic. *s.p.* *tr* *f pp* *mp* *pp mp* *m.s.p.* *m.v.* *pp* *3:2* *mp* *pp* *mp*

c.b. *3:2* *p sub. mp* *pp sub. p* *ppp sub. pp* *m.s.p.* *ord. m.v.* *3:2* *pp* *mp* *pp* *mp*

10

4
4

3
4

2
4

4
4

b. cl.

trbn.

pno.

perc.

vcl.

c. b.

slow-down

ppp mp ppp sub. mp mp sf mp ppp mp sf p mf

3:2 n.v. 5:4 3:2

3:2 3:2

3:2 5:4

ppp mp pp p mp

ppp mf pp mp pp mp p

ppp mp mp p

ord. n.v. ord. n.v. ord. m.s.p. ord. m.s.p. ord. m.s.p.

3:2 3:2

15

b. cl.

trbn.

pno.

perc.

vlc.

c. b.

4
4

(= 3")
3
4

variation 2

20

b.cl.

trbn.

pno.

perc.

vlc.

c.b.

tr.

m.v.

n.v.

3:2

3:2

3:2

ppp

mp

sub. mp

sub. mp

mf

p

mp

ppp

p

ppp

mp

sf ppp

sf mp

ppp

5:4

5:4

5:4

8:4

molto legato

sf ppp

p

ppp

Ped.

ppp

mp

5:4

mp

m.s.p.

ord.

tr.

m.s.p.

ord.

m.v.

3:2

3:2

3:2

mf

pp

p

pp

mp

p

m.s.p.

m.v.

5:4

3:2

3:2

mp

ppp sub. mp

ppp sub. mp

ppp sub. p

molto legato (tutti)

5
4

4
4

3
4

Musical score for orchestra and strings, measures 25-32. The score is written for the following instruments:

- b.cl.** (Bass Clarinet): Treble clef, measures 25-32. Dynamics: *mf*, *mp*, *mf*, *mp*, *pp*, *mf*.
- trbn.** (Trumpet): Bass clef, measures 25-32. Dynamics: *mp*, *ppp*, *mp*, *ppp*.
- pno.** (Piano): Bass clef, measures 25-32. Dynamics: *mp*, *pp*, *mf*, *pp*.
- perc.** (Percussion): Treble clef, measures 25-32. Dynamics: *mp*, *ppp*, *mp*.
- vic.** (Violin): Treble clef, measures 25-32. Dynamics: *mf*, *mp*, *pp*, *mf*.
- c.b.** (Cello): Bass clef, measures 25-32. Dynamics: *mf*, *mp*, *ppp*, *mp*.

The score includes various musical notations such as slurs, accents, and dynamic markings. Time signatures 5/4, 4/4, and 3/4 are indicated at the top. Performance instructions include *molto legato (tutti)* and *Preview File Only*.

molto legato (tutti)

4

3

29

b.c.l. *tr* 3:2 m.v. *mp* m.v. n.v. 3:2 5:4 m.v. n.v. 5:4 3:2 m.v. n.v. 3:2 m.v. n.v.

trbn. m.v. *p* *ppp* *p* m.v. n.v. 3:2 3:2 *pp* *pppp*

pno. *mf* *pp* *ppp* *pppp* *mf* *p* *mf* *f* *sub. pp* *pppp* 7:4 3:2 3:2 3:2 7:4 5:4 3:2

perc. *p* *ppp* bells 3:2 *mp* *mf* 3:2 5:4 *pppp*

vlc. ord. m.s.p. ord. m.s.p. ord. m.v. n.v. s.p. (whole-tone) ord. *tr* 3:2 *mp* *p* *mp* *ppp*

c.b. 3:2 *mp* *p* *mp* *mp* *sub. p* m.s.p.

molto legato (tutti)

variation 3

4
4

(= 4th)

3
4

34
b.cl. (throat fiz.) m.v. n.v. 3:2 port. mp mp
pppp mf p mp mp
trbn. 3:2 m.v. 3:2 n.v. m.v. 3:2
p pp mp p mp
pno. mp mf 3:2 F p mf pp mf
Ped.
perc. 3:2 p mp
vlc. m.s.p. m.v. n.v. 3:2 ord. 3:2
mp p port. mp mp
ord. s.p. m.s.p. p.s.p. 3:2
c.b. 5:4 3:2
pppp p mp p mp mp
ord. m.s.p. 3:2 tr. mf p f pp
p.s.p. ord.
pp mp pp

39

b.c.l.

4/4 3/4 4/4 3/4

trn

f *p* *mf* *mp* *mf* *f* *mf* *pp* *ppp*

trb.

n.v.

m.v.

mf *pp* *mp* *ppp* *p* *mf* *mp* *pp* *pp* *ppp* *mp* *pp*

pno.

f *mp* *p* *f* *mp*

5:4 3:2 3:2 3:2

Ped.

perc.

mf *pp* *mp* *f* *p* *mf* *f* *mp* *ppp*

vlc.

p.s.p.

m.v.

ord.

ppp *f* *pp* *mf* *ppp* *mp* *pp* *f* *pp* *mf* *pp* *mf* *pp* *pp* *mp*

5.p. 3:2 m.s.p. ord. s.p.

ord. n.v.

c.b.

m.s.p.

ord.

f *p* *sub.* *mf* *pp* *sub.* *mp* *ppp* *f* *p* *mf* *mf* *p* *mp* *mf* *pp* *ppp*

m.s.p. n.v. ord.

3:2 3:2

44 $\overbrace{3:2}^{\text{Increase vibr.}}$ **5** $\overbrace{3:2}^{\text{n.v.}}$ **4** $\overbrace{3:2}^{\text{tr}}$ $\overbrace{3:2}^{\text{m.v.}}$ $\overbrace{3:2}^{\text{n.v.}}$

b.cl. $\overbrace{3:2}^{\text{mp ppp}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{ppp}}$ $\overbrace{3:2}^{\text{ff}}$

trbn. $\overbrace{3:2}^{\text{p pppp}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{3:2}^{\text{p < mf}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{3:2}^{\text{pp < mp}}$ $\overbrace{3:2}^{\text{pppp}}$ $\overbrace{3:2}^{\text{f}}$

pno. $\overbrace{3:2}^{\text{pp}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{5:4}^{\text{f}}$ $\overbrace{3:2}^{\text{pp}}$ $\overbrace{3:2}^{\text{mp}}$ (disguise attack in tutti ff) $\overbrace{3:2}^{\text{mp}}$
 cross-fade with ensemble Ped. cross-fade with ensemble Ped.

perc. $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{f}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{3:2}^{\text{pp}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{ppp}}$ $\overbrace{3:2}^{\text{p}}$

vcl. $\overbrace{3:2}^{\text{m.s.p. n.v.}}$ $\overbrace{3:2}^{\text{pp ppp}}$ $\overbrace{3:2}^{\text{f}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{m.s.p. ord.}}$ $\overbrace{3:2}^{\text{m.s.p. n.v.}}$ $\overbrace{3:2}^{\text{pp}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{3:2}^{\text{mf}}$ $\overbrace{3:2}^{\text{f}}$ $\overbrace{3:2}^{\text{p}}$ $\overbrace{3:2}^{\text{pp}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{ppp}}$ $\overbrace{3:2}^{\text{ff}}$

c.b. $\overbrace{3:2}^{\text{m.s.p. n.v.}}$ $\overbrace{3:2}^{\text{mp ppp}}$ $\overbrace{3:2}^{\text{f}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{ord. s.p.}}$ $\overbrace{3:2}^{\text{ord. m.s.p.}}$ $\overbrace{3:2}^{\text{ord.}}$ $\overbrace{3:2}^{\text{tr}}$ $\overbrace{3:2}^{\text{m.s.p. ord.}}$ $\overbrace{3:2}^{\text{m.v.}}$ $\overbrace{3:2}^{\text{pp}}$ $\overbrace{3:2}^{\text{mp}}$ $\overbrace{3:2}^{\text{ppp}}$ $\overbrace{3:2}^{\text{ff}}$

cut-off suddenly ↑ cut-off suddenly ↑

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lifeless

49 3/4 4/4 3/4

b.cl. *m.v.* *n.v.* *m.v.* *n.v.* *m.v.* *n.v.* *m.v.*

trbn.

pno. *pp* *mp* *mf* (cross-face pedal with ensemble) *mf*

perc. *pp* *mp* *pp* *mf* *ppp poss.* *ppp*

vcl. *ord.* *ppp* *mp* *pp* *mf* *ppp* *m.s.p.* *m.v.* *n.v.*

c.b.

gliss. *3:2* *3:2* *3:2* *3:2* *3:2* *3:2*

half-breath/half-tone *tr* *tr* *tr*

ppp poss. *ppp poss.*

Ped.

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variation 4

55 $\frac{4}{4}$

b.cl. *ppp poss.* *tr* *m.v.* *n.v.* *(= 5" (as solo))* *tr* *m.v.* *n.v.* *p < mf > p ppp*

trbn. *p* *ppp*

pno. *pp* *p* *ppp* *ppp* *ppp*

perc. *ppp* *ppp* *mp > ppp* *tubular bells* *pp* *pppp*

vcl. *m.s.p.* *tr* *n.v.* *tr* *m.v.* *p.s.p.* *ord.* *m.s.p.*

c.b. *ppp* *pp* *f* *mp* *p* *pp*

una corda
1/2 Ped.

awkward and mechanical

60

b.cl. *mp* < *mf* *p* *mf* < *pp* *mp* < *f* < *mp* *ppp* *pp* *mf* *pp* *mp* *ppp* *mf* *f* *p* *mp* < *pp* *p* < *mf* < *p* *ppp* poss. (throat flz.)

trbn. *ppp* poss.

pno. *pppp* *mp* *ppp* *F* *pppp*

perc. *pp* < *mp* > *pp* *F* *ppp* *ppp* *mp* *p* *ppp* *pppp*

vlc. *p.s.p.* *mp* < *mf* *p.s.p.* *mf* *pp* *ord.* *mf* *s.p.* *m.s.p.* *ppp*

c.b. *ppp*

una corda
1/2 Ped. 1/2 Ped.

5/4 4/4 3/4 4/4

tr. n.v. m.v. n.v. m.v. n.v. (throat flz.)

Increase vibr.

3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2 3:2

variation 5

3
4

65 m.v. (= 6")

b.c.l. *mp* *mf* *pppp* *mp*

trbn. *ppp* *f* *pp* *f*

pno. *fff* *mf* gradually lift pedal Ped.

perc. *pp* *ff* *p* *p* *ff* vibra. motor on->fast vibra. motor on->slow

vlc. *mp* *mf* *pppp* *mp* ord. n.v. m.v. n.v. ord. m.s.p. ord.

c.b. *p.s.p.* *pp* *ff* *p* *ff*

71

(throat fiz.)

4

lifeless

tr. m.v. n.v.

3:2 3:2

mp *ppp poss.* *pppp*

3:2

3

4

lifeless

m.v. n.v.

3:2

mp *ppp poss.*

n.v. m.v. n.v.

3:2 3:2

mp *ppp* *p* *pppp* *pp*

3:2

mp

gradually lift pedal

Ped.

3:2

pppp *pppp* *ppp*

as smooth as possible

mp *mf* *pppp*

m.v. n.v.

m.s.p.

tr. 3:2

mp *ppp* *pppp*

m.s.p.

m.v.

m.s.p.

p.s.p. p.s.p. - m.s.p. - ord.

3:2 3:2

mp *ppp*

3:2 3:2

mf *pp* *mp* *ppp* *p*

4
4

(= 7")

78

b.c.l. *n.v.* *mf* *pp* *p* *ppp* *p*

trbn. *m.v.* *p* *ppp*

pno. *mf* *mp* *F* *mf*

perc. *pppp* *pppp* *mp* *vibra. motor on -> med.* *pp*

vlc. *tr* *ord.* *n.v.* *m.v.* *n.v.* *ord. - - - m.s.p. - - - ord.* *s.p.* *n.v.* *m.v.* *n.v.* *m.v.* *n.v.* *m.v.* *slow-down*

c.b. *m.s.p.* *tr* *m.v.* *mp* *pp*

3:2, n.v., m.v., p, pp, ppp, mp, mf, pp, p, pp, mp, ppp, p, ord., m.s.p., s.p., slow-down

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variation 6

subdued, with monotone regularity

The musical score is arranged in five systems. The first system (b.cl. and trbn.) starts with a 3/4 time signature and a key signature of one flat. The second system (pno.) includes markings for *una corda* and *1/2 Ped.*. The third system (perc.) is for bells, with the instruction *percussion sempre ppp*. The fourth system (vic.) includes markings for *s.p.* and *m.s.p.*. The fifth system (c.b.) continues the string part. The score is characterized by a steady 3:2 pulse and dynamic markings ranging from *pppp* to *pp*. A large blue watermark 'Preview File Only' is oriented vertically across the center of the page.

(= 8")

4 variation 7

3
4

89

b.cl. *pp mp p pp ppp ppp p mp ppp pp* *tr* (end on lower note) *m.v.* *n.v. tr* *3:2* *3:2* *3:2* *ff* *m.v.* *3:2* *ppp*

trbn. *ppp p ppp p* *3:2* *3:2* *3:2* *m.v. slow-down* *f mp* *3:2*

pno. *pp pp* *3:2* *3:2* *ff* *3:2*

Ped.

perc. *pp mf pp ppp* *3:2* *3:2* *3:2* *vibra. motor on->fast* *(trill)* *pppp* *Ped.*

vic. *ord. pp mp p pp ppp ppp* *tr* (end on lower note) *s.p.* *m.s.p.* *m.v.* *ord. n.v. tr* *m.v. slow-down* *ord.* *3:2* *ord.*

c.b. *ord. pp mp p* *3:2* *m.s.p. m.v.* *slow-down* *ord.* *3:2* *m.s.p.*

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94 **4/4** (make 1/4-tones with embouchere, not fingerings) **3/4** **4/4**

b.cl. *n.v.* *gliss.* *m.v.* *slow-down* *mf* *pppp* *pp* *mf* *ppp* *mp* *m.v.* *n.v.* *tr.* *m.v.*

trbn. *n.v.* *m.v.* *slow-down* *n.v.* *3:2* *m.v.* *n.v.* *ppp* *mp* *p* *ppp* *mp* *p* *ppp* *p* *mp* *p* *pp* *ppp*

pno. *3:2* *ppp* *mf* *Ped.*

perc. *bells* *ppp* *3:2* *mf* *ppp* *bells*

vlc. *m.s.p.* *m.v.* *gliss.* *n.v.* *tr.* *ord.* *m.s.p.* *ord.* *m.v.* *n.v.* *s.p.* *m.v.* *tr.* *m.s.p.* *n.v.* *tr.*

c.b. *m.s.p.* *4:3* *ord.* *ord.* *ord.* *ord.* *tr.* *s.p.* *m.s.p.* *pp* *mf* *pp* *mp* *pp* *ppp* *pp* *ppp*

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99

3/4 **4/4** **3/4** **(= 9")**

b. cl. *mf* *pp* *mf* *ppp* *mp* *pppp* *mf* *p* *pp* *mp* *p* *ppp* *p < mf* *f* *pp < mf* *pp* *pp* *mp* *ppp*

trbn. *mp* *pp* *mf* *pppp*

pno. *mf* *pp* *mf* *f* gradually lift pedal

perc. *ppp* *f* *mf* *p mp* *mf* *pppp*
 vibra. motor on -> fast
 bells

vlc. *p* *f* *p* *mf* *p* *mp* *pp* *p* *ppp* *mf* *mp* *p mp* *pp* *p* *mf* *f* *mf* *p* *mp* *pppp*
s.p. *m.s.p.* *ord. m.v.* *ord. m.v.* *s.p.* *m.s.p.*

c. b. *mf*

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variation 8 (quasi-chaconne in triple time)

vulgar, with monotone regularity

103 $\frac{3}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{12}{8}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{4}{4}$ $\frac{12}{8}$ $\frac{4}{4}$ $\frac{12}{8}$ $\frac{4}{4}$ $\frac{12}{8}$ (= 10")

b.cl. *f* *p* *mf* *f* *p* *f* *pp* *f* *pp* *mf* *pp* *f* *p* *mp* *pp* *f* *p* *mp* *f* *p*

trbn. *mf* *pp* *mp* *mp* *mf* *pp* *mf* *mf* *pp* *ppp* *mf* *ppp* *mp* *ppp* *mf* *pp* *p* *ppp* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p* *mf* *pp* *p*

pno. *p* *mf* *mf* *f* *mp* *f* *p* *p* *f* *mp* *pp* *f* *mp* *mf* *mf*

perc. (sempre) bells *pp* *mp* *mf* *pp* *pp* *mf* *pp* *ppp* *p*

vlc. ord. *f* *p* *mf* *f* *p* *f* *pp* *f* *pp* *mf* *pp* *f* *p* *mp* *pp* *f* *p* *mp* *f* *p*

c.b. ord. *f* *p* *mf* *f* *p* *f* *pp* *f* *pp* *mf* *pp* *f* *p* *mp* *pp* *f* *p* *mp* *f* *p*

variation 9

3
4

4
4

3
4

107

b.cl.

trbn.

pno.

Ped.

perc.

vic.

c.b.

pp *f* *p* *ppp* *pp* *ppp* *mf* *pp* *ppp* *p* *ppp pp pppp*

3:2 3:2 3:2 3:2 5:4 3:2 3:2

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112

4
4

3
4

b.cl.

trbn.

pno.

Ped.

perc.

vlc.

c.b.

ppp *p* *ppp*

ppp *pp* *pppp*

pp *mf* *ppp* *mf* *mp* *f* *mp* *p*

mp *p* *ppp* *pppp* *ppp*

mp *p* *ppp* *pppp* *ppp*

p *ppp*

mf

117

4
4

3
4

b. cl.

trbn.

pno.

perc.

vic.

c. b.

half-breath/half-tone

pp

ppp

ppp

ppp

pp

mp

ppp

3:2

3:2

gradually lift pedal

una corda

Ped.

Preview File Only