

CHARISMA

Louis van Dijk, arr. Frank van der Poel

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **3**

Duration / Tijdsduur / Durée / Dauer / Durata **6:00**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 36 "THE LIGHT STONE" - TMPCD130636

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I N S T R U M E N T A T I O N

Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinets	2
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone 1	1
Bb Tenor Saxophone 2	1
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
Bb Trumpet 4	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Bass Trombone	1
C Euphonium	2
Bb Euphonium treble clef	2
C Basses	4

S U P P L E M E N T A R Y P A R T S

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Eb Horn 4	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Bass Trombone bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Bass Trombone treble clef	1
Bb Euphonium bass clef	2
Eb Bass bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

CHARISMA

English:

Charisma was written by Louis van Dijk, a Dutch (jazz) pianist who was born on the 27th of November 1941 in Amsterdam. In 1964 he graduated cum laude from the conservatory, but he broke through as a jazz pianist with the general public, with Oscar Peterson, Bill Evans and Bud Powell as his great examples. For his oeuvre he received 4 Edisons, 19 gold records and 3 platinum records. This song, *Charisma*, is from the period 'Rogier van Otterlo - Thijs van Leer' and is originally a piece for piano with accompaniment of strings and flutes. It is certainly worthwhile to (as a conductor) listen to the original version online (for example on YouTube). It is a constructive composition that in this arrangement begins 'minimalist' with a brass quartet after the intro and, as a theme with variations, slowly works towards a tutti finale in which the theme and/or variations are played by several instrument groups. The 'musical sentences' are often built up in 4/4/6 phrases and should, as the score describes, be interpreted as a chorale.

Nederlands:

Charisma is geschreven door Louis van Dijk, een Nederlandse (jazz) pianist die geboren werd op 27 november 1941 in Amsterdam. In 1964 studeerde hij cum laude af op het conservatorium, maar hij brak door als jazz pianist bij het grote publiek, met Oscar Peterson, Bill Evans en Bud Powell als grote voorbeelden. Voor zijn oeuvre ontving hij 4 Edisons, 19 gouden platen en 3 platina platen. Dit nummer, *Charisma*, komt uit de 'Rogier van Otterlo – Thijs van Leer periode' en is origineel een stuk voor piano met begeleiding van strijkers en o.a. fluit. Het loont zeker de moeite om (als dirigent) de originele versie online te beluisteren (bijvoorbeeld op YouTube). Het is een opbouwende compositie die in dit arrangement na het intro 'minimalistisch' met een koperkwartet begint en als een thema met variaties langzaam naar een tutti finale toewerkt waarin het thema en/of variaties door meerdere instrument groepen wordt gespeeld. De 'muzikale zinnen' zijn vaak opgebouwd in 4/4/6 frasen en dienen, zoals in de partituur staat beschreven te worden geïnterpreteerd als een koraal.

Deutsch:

Charisma wurde von Louis van Dijk geschrieben, einem niederländischen (Jazz-)Pianisten, der am 27. November 1941 in Amsterdam geboren wurde. 1964 schloss er das Konservatorium mit cum laude ab, und hatte als Jazzpianist den großen Durchbruch. Für sein Werk erhielt er 4 Edisons, 19 Goldplatten und 3 Platinplatten. Dieses Lied, *Charisma*, stammt aus der Periode 'Rogier van Otterlo - Thijs van Leer' und ist ursprünglich ein Stück für Klavier mit Begleitung von Streichern und Flöten. Es lohnt sich auf jeden Fall (als Dirigent) die Originalversion online zu hören (z.B. auf YouTube). Es ist eine Komposition, die in dieser Bearbeitung mit einem Blechbläserquartett nach dem Intro beginnt und als Thema mit Variationen langsam auf ein Tutti-Finale hinarbeitet, in dem das Thema bzw. die Variationen von mehreren Instrumentengruppen gespielt werden. Die 'musikalischen Sätze' sind oft in 4/4/6 Sätzen aufgebaut und sollten, wie die Partitur beschreibt, als Choral interpretiert werden.

Français,

Charisma a été écrit par Louis van Dijk, un pianiste (jazz) hollandais né le 27 novembre 1941 à Amsterdam. En 1964, il a obtenu son diplôme avec mention très bien du conservatoire, mais il a percé en tant que pianiste de jazz auprès du grand public, avec Oscar Peterson, Bill Evans et Bud Powell en guise de grands exemples. Pour son œuvre, il a reçu 4 Edisons, 19 disques d'or et 3 disques de platine. Cette chanson, *Charisma*, est tirée du période 'Rogier van Otterlo - Thijs van Leer' et est à l'origine une pièce pour piano accompagnée par des cordes et des flûtes. Il vaut certainement la peine (en tant que chef d'orchestre) d'écouter la version originale en ligne (par exemple sur YouTube). C'est une composition constructive qui, dans cet arrangement, commence de manière minimaliste par un quatuor de cuivres après l'introduction et, comme un thème avec variations, évolue lentement vers un final tutti dans lequel le thème et/ou les variations sont joués par plusieurs groupes d'instruments. Les " phrases musicales " sont souvent construites en 4/4/6 phrases et doivent, comme le décrit la partition, être interprétées comme un choral.

CHARISMA

Louis van Dijk
arr. Frank van der Poel

duration: 05:34"

♩ = 66

The musical score is arranged in systems for various instruments. The Flute and Oboe parts have dynamic markings of *mf* and *f*. The Bassoon part has markings of *mf* and *mp*. The Clarinet parts (Bb Clarinet 1, 2, 3, and Bb Bass Clarinet) have markings of *mf* and *mp*. The Saxophone parts (Eb Alto Saxophone 1 & 2, Bb Tenor Saxophone 1 & 2, and Eb Baritone Saxophone) are currently silent. The Trumpet parts (Bb Trumpet 1, 2, 3, and 4) are also silent. The Horn parts (F Horn 1, 2, 3, and 4) are silent. The Trombone parts (Trombone 1, 2, 3, and Bass Trombone) are silent. The Euphonium and C Basses parts are silent. A *Rit.* marking is present at the end of the score.

1 2 3 4 5 6 7

A ♩ = 70

Fl.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
C. Euph.
C. Bs.

Choral style
mp
Choral style
mp
Choral style
mp

8 9 10 11 12 13 14

B ♩ = 76

Fl.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
C Euph.
C Bs.

All. Choral style
mp
mf
mp
mf
p
mf
p
mf
p
mf
mp
mf
mp
mf
mp
mf
mp
mf

22 23 24 25 26 27 28

© $\text{♩} = 69$ Rit. $\text{♩} = 78$ D

Fl.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
C Euph.
C Bs.

37

38

39

40

41

42

Fl. $\text{♩} = 69$ $\text{♩} = 80$ Rit. $\text{♩} = 80$

Ob.

Bsn. *p* *mp* Choral style

Clar. 1 *p* *mp* Choral style

Clar. 2 *p* *mp* Choral style

Clar. 3 *p* *mp* div. Choral style

Bs. Clar. *p* *mp* Choral style

A. Sax. 1 *p* *mp* Choral style

A. Sax. 2 *p* *mp* Choral style

T. Sax. 1 *p* *p* Choral style

T. Sax. 2 *p* *p*

B. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

F Hn. 1 *mf*

F Hn. 2 *mf*

F Hn. 3 *mf*

F Hn. 4 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bs. Tbn. *mf*

C Euph. *f*

C Bs. *f*

70 71 72 73 74 75 76

This musical score is for a large ensemble, including woodwinds, brass, and saxophones. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Clar. 1), Clarinet 2 (Clar. 2), Clarinet 3 (Clar. 3), Bass Clarinet (Bs. Clar.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Baritone Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), French Horn 1 (F Hn. 1), French Horn 2 (F Hn. 2), French Horn 3 (F Hn. 3), French Horn 4 (F Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (Bs. Tbn.), and Euphonium (C. Euph.) and Baritone (C Bs.). The score consists of six systems of staves, each containing six staves. The first system includes Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, and Clarinet 3. The second system includes Clarinet 3, Bass Clarinet, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone 1, and Tenor Saxophone 2. The third system includes Tenor Saxophone 2, Baritone Saxophone, and Bass Saxophone. The fourth system includes Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The fifth system includes French Horn 1, French Horn 2, French Horn 3, and French Horn 4. The sixth system includes Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Euphonium, and Baritone. The score is divided into measures 77 through 82. The woodwind and saxophone parts are active, with various rhythmic patterns and melodic lines. The brass parts are mostly silent, indicated by a horizontal line with a dash. There are two instances of the marking 'div.' above the Flute and Oboe staves in measures 78 and 80, indicating a divisi section. The page number '77' is at the bottom left, '82' is at the bottom right, and the title '- CHARISMA -' is centered at the bottom.

Fl.
Ob.
Bsn.
Clar. 1
Clar. 2
Clar. 3
Bs. Clar.
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
F Hn. 1
F Hn. 2
F Hn. 3
F Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.
C. Euph.
C Bs.

div.

93 94 95 96 97