

Contrabass

Charlie Barber

An abstract background featuring a dense field of small, glowing red and purple dots against a black background. A large, white, stylized number '1' is positioned on the left side, partially overlapping the dots.

Rolling Parade

for chamber orchestra

Instrumentation:

2 Flutes
 2 Oboes
 2 Clarinets in A
 2 Bassoons

2 Horns in F
 2 Trumpets in B flat

Timpani

Violin 1
 Violin 2
 Viola
 Violoncello
 Contrabass

Strings: 'Divisi' indicates conventional outside-inside division

Score in C

Duration:

c. 2 minutes

Programme note:

Rolling Parade takes its name from the imagery of a continuous, evolving procession. The word *parade* typically evokes people marching in ceremony, celebration, or protest, while *rolling* suggests a sense of motion that is ongoing and unstoppable.

This piece draws on the idea of the circus of life - a reflection on the chaotic, unpredictable, and at times absurd nature of existence. The music seeks to capture that blend of festivity and disorder, of spectacle and uncertainty.

There is also a nod to the revolutionary 1917 ballet *Parade*, created for Diaghilev's Ballets Russes. With its scenario by Jean Cocteau, music by Erik Satie, and sets and costumes by Pablo Picasso, *Parade* embodied avant-garde experimentation and defied artistic conventions. *Rolling Parade* channels some of that spirit, weaving together disparate elements into a singular, unpredictable procession.

Rolling Parade

A

Allegro giocoso

Charlie Barber

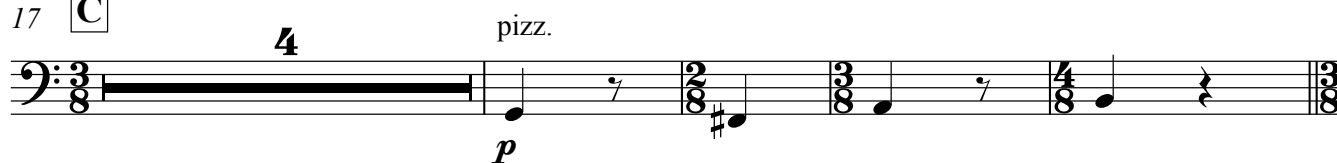
$\text{♩} = 116$



9 **B**



17 **C**



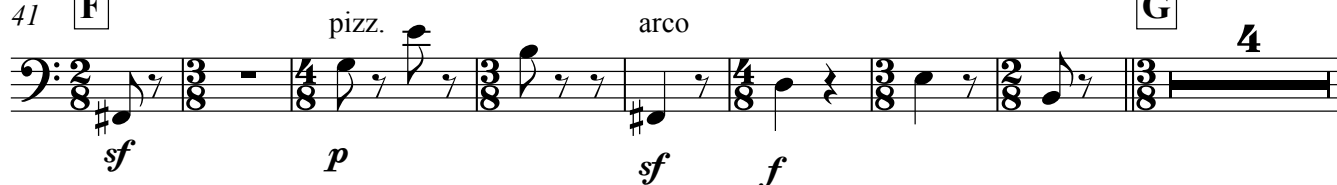
25 **D**



33 **E**



41 **F**



G

4

Contrabass

Charlie Barber - Rolling Parade

53 pizz. H **4** arco *f* *cresc.*

65 I *ff* *f*

73 J *ff* *p*

81 K pizz. arco *mp* *f*

89 L pizz. *p*

97 M arco *p* *mf* *f* *sim.*

105 **N**113 **O**121 **P**129 **Q**137 **R**

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 12 measures, with time signatures changing from 2/8 to 3/8, then 4/8, then 3/8, then 4/8, then 3/8, then 4/8, and finally 2/8. The melody is written in G major (one sharp). The dynamics are marked as *mf* (mezzo-forte) at the beginning, *f* (forte) in the middle, and *ff* (fortissimo) towards the end. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, ending with a double bar line.