

FULL SCORE

Beginning String Orchestra

Grade 1



CARL FISCHER

PERFORMANCE

SERIES

# Pierrot's Bon Voyage

Joseph Compello

*BAS47*

## INSTRUMENTATION

Full Score . . . . .	1
Violin I. . . . .	8
Violin II . . . . .	8
Violin III (Viola T.C.) . . . . .	2
Viola . . . . .	5
Cello . . . . .	5
Bass . . . . .	5
Piano . . . . .	1
Narrator . . . . .	1

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## Program Notes

*Pierrot's Bon Voyage* is a simple theme and variations composition with narration. The narration is intended to engage a very young audience, and to allow a brief rest between movements for the orchestra. All instruments will perform the melody at some point in the composition.

The composition is straightforward and presents no insurmountable difficulties even for beginners. Tempi are at the discretion of the director. The metronome markings are merely a suggestion.

Students will require instruction for the following:

- G major scale (plus C# in 1st violins at mm. 19-21)
- $\frac{4}{4}$  time
- $\frac{3}{4}$  time
- pizzicato
- staccato
- fermata
- dynamics
- repeated eighth notes
- divisi
- repeat sign

The piano part provides a few accidentals not suitable for beginning string students.

Thank you for choosing this composition. Your comments are most welcome.

—Joseph Compello,  
Glen Arm, Maryland, 2010

## About the Composer

Joseph Compello, a native of Carbondale, Pennsylvania, holds degrees in music education from the Peabody Conservatory and Towson University. During his 31 year career as an instrumental music teacher in Maryland, he wrote numerous compositions for his students. In 1994, Carl Fischer began publishing many of these classroom-tested pieces including his debut publication *Cadets on Parade*, and the 1996 best-seller *Rock to the Max, Mr. Sax*. Compello's journey from school teacher to internationally published composer was recently chronicled in the Baltimore Sun. His music is now performed worldwide in venues ranging from school concerts to Carnegie Hall. Now retired from teaching with over 100 published works to his credit, Compello continues to draw on his extensive background in music education to compose new music exclusively for Carl Fischer's Performance Series.

# Pierrot's Bon Voyage

(Theme and Variations)

3

JOSEPH COMPELLO

This is a story with music. There was once a young lad named Pierrot. That's a French name which is similar to Pete in English, or Pedro in Spanish. Pierrot is famous the world over because of a song written about him. Listen to it. Have you heard it before?

(Ensemble plays *Introduction and Theme*)

*Introduction and Theme*  
Moderato (♩ = ca. 120-126)

Violin I  
Violin II  
Viola  
Cello  
Bass  
Piano

1 2 3 4 5 6 7 8 9 10

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11

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

11 12 13 14 15 16 17 18

rit.

Play either

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

19 20 21 22 23 24 25 26

mp

mf

f

mf

f

mf

Play either (not both)

rit.

(Music stops.)

Pierrot loved to be on or near the water. He tried to learn everything he could about the oceans and rivers of the world, so that when he was old enough, he could travel to see them. Once he read about a beautiful city where the streets were actually waterways, and the taxi cabs were little boats. It's not a make-believe city. It's a real city called Venice, Italy. The waterways there are called canals, and the little boats are called gondolas.

Gondoliers, who are the men that row the boats, often sing a type of song known as a barcarolle. The music you will hear now is a barcarolle. Can you feel the swaying motion of the gondola as it rocks from side to side in the water? Can you hear Pierrot's tune?

(Ensemble plays Variation 1: *Pierrot in Venice in a Gondola*)

**Variation I: *Pierrot in Venice in a Gondola***  
**With a swaying lilt (♩ = ca. 132)**

div. pizz. 31

Vln. I *mf*

Vln. II *pizz.* *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

**Pno.** *mf*

With a swaying lilt (♩ = ca. 132) 31

27 28 29 30 31 32

First system of musical notation, measures 33 to 38. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The key signature is one sharp (F#). Measures 33-36 show a steady accompaniment with eighth notes in the strings and chords in the piano. Measures 37-38 feature a melodic line in the Viola and Cello, with a long note in the Violoncello and Contrabasso. The Piano part has a long note in the right hand and a long note in the left hand.

33 34 35 36 37 38

Second system of musical notation, measures 39 to 46. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The key signature is one sharp (F#). Measures 39-46 show a steady accompaniment with eighth notes in the strings and chords in the piano. Measures 45-46 feature a melodic line in the Viola and Cello, with a long note in the Violoncello and Contrabasso. The Piano part has a long note in the right hand and a long note in the left hand.

39 39 40 41 42 43 44 45 46

47

48

49

50

51

52

53

54

Play either

Prepare arco

Prepare arco

(Music stops.)

Another time Pierrot read about the longest river in Russia. It is called the Volga. There are many cities along the Volga. Hundreds of years ago, boats called barges carried grain and many other kinds of supplies from city to city, up and down the Volga. Sometimes the barges had to be pulled with ropes by very strong sailors on shores. To keep their pulling in time with each other, the sailors would sing songs called chanties.

The most famous Russian chanty is known as *The Song of the Volga Boatmen*. Listen to it now. Does it sound as though the sailors are doing hard work? Can you hear Pierrot's song with the chanty?

(Ensemble plays *Pierrot on the Volga*)

**Variation II - Pierrot on the Volga**  
**Ponderously (♩ = 100 - 108)**

Play 2nd time only  
*arco*

55 Ponderously (♩ = 100 - 108)  
 r. h. 2nd time only

*f* Play 2nd time only  
*arco*

*f* Play either

55 56 57 58 59 60 61 62

63

63 64 65 66 67 68



Violin I

Violin II

Viola

Violoncello

Contrabass

Piano

*poco rit.*

69 70 71 72 73 74

(Music stops.)

Pierrot also hoped that some day he would visit the U.S.A., because it was between two great oceans, the Atlantic and the Pacific. He was fascinated by the stories of the great waves in these oceans and the sport called surfing. "Just imagine," thought Pierrot! "A person could actually stand up on a surfboard while he was on top of the highest wave imaginable." Pierrot hoped that one day he would ride a surfboard on such a wave. "How thrilling it will be," he thought, "to speed down that wave with only a surfboard under my feet."

Now let's listen to this very fast version of Pierrot's song. Does it sound as if Pierrot is having an exciting time riding a surfboard on a giant wave?

(Ensemble plays *Pierrot on a Surfboard*)

## Variation III - Pierrot on a Surfboard

Vivace (♩ = ca. 120)

77

Score for Variation III - Pierrot on a Surfboard, measures 75-78. The score is for a full orchestra and piano.

Measures 75-76: The woodwinds (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The piano (Pno.) plays a complex, multi-voiced texture in the right hand, with a forte (*f*) dynamic, and a simpler eighth-note pattern in the left hand.

Measure 77: The woodwinds continue their rhythmic pattern. The piano's right hand features a more complex, multi-voiced texture, while the left hand continues with the eighth-note pattern.

Measure 78: The woodwinds continue their rhythmic pattern. The piano's right hand features a more complex, multi-voiced texture, while the left hand continues with the eighth-note pattern.

Measures 75, 76, 77, and 78 are marked with measure numbers below the piano part.

Score for Variation III - Pierrot on a Surfboard, measures 79-82. The score is for a full orchestra and piano.

Measures 79-80: The woodwinds (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes. The piano (Pno.) plays a complex, multi-voiced texture in the right hand, and a simpler eighth-note pattern in the left hand.

Measures 81-82: The woodwinds continue their rhythmic pattern. The piano's right hand features a more complex, multi-voiced texture, while the left hand continues with the eighth-note pattern.

Measures 79, 80, 81, and 82 are marked with measure numbers below the piano part.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.  
 Pno.

83 84 85 86

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.  
 Pno.

88 Coda

87 88 89 90

*rit.*

91 92 93 94 95

(Music stops.)

Thank you for being such an attentive audience. The boys and girls of the \_\_\_\_\_  
School Orchestra hope that you have enjoyed the music and the story of Pierrot.

BAS47 — \$40.00 Set  
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ISBN 0-8258-7311-8



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