

FULL SCORE

First Plus Band



CARL FISCHER  
**PERFORMANCE**  
SERIES

Grade 1.5

# The Class Clown

Joseph Compello

**FPS140**  
**INSTRUMENTATION**

|                                         |   |
|-----------------------------------------|---|
| Full Score .....                        | 1 |
| Flute .....                             | 8 |
| Oboe (Opt. Flute 2) .....               | 2 |
| Clarinet 1 in B $\flat$ .....           | 4 |
| Clarinet 2 in B $\flat$ .....           | 4 |
| Bass Clarinet in B $\flat$ .....        | 2 |
| Alto Saxophone in E $\flat$ .....       | 5 |
| Tenor Saxophone in B $\flat$ .....      | 2 |
| Baritone Saxophone in E $\flat$ .....   | 2 |
| Trumpet 1 in B $\flat$ .....            | 4 |
| Trumpet 2 in B $\flat$ .....            | 4 |
| Horn in F .....                         | 4 |
| Trombone, Euphonium B.C., Bassoon ..... | 6 |
| Euphonium T.C. in B $\flat$ .....       | 2 |
| Tuba .....                              | 3 |
| Mallet Percussion .....                 | 2 |
| Bells, Xylophone                        |   |
| Timpani .....                           | 1 |
| Percussion 1 .....                      | 2 |
| Snare Drum, Bass Drum                   |   |
| Percussion 2 .....                      | 2 |
| Tambourine, Suspended Cymbal            |   |
| Percussion 3 .....                      | 2 |
| Vibra-Slap, Cowbell                     |   |

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## About the Composition

*The Class Clown* is a novelty piece for young bands with at least one year's training. Students should be familiar with staccato and legato articulations, as well as slurring. Proper articulation is crucial to conveying the humorous subject of the title. Students should be comfortable with E-natural, D-flat and B-natural. As an added humorous touch to the music, at the end of the piece (mm. 54-55) the band director may opt to have some or all of the students sing or chant the words: "The class clown." The phrase may also be used at mm. 18-19, 24-25, 28-29. This effect is completely optional.

Regarding percussion, the choice of suspended cymbal or hi-hat is discretionary; however, the hi-hat will be more effective in the middle swing style section. The timpani merely double the bass line and should not predominate.

## About the Composer

Joseph Compello discovered his love of music when, as a child, he saw the Centennial Celebration Parade in his hometown, Carbondale, Pennsylvania. After his family moved to Baltimore, Maryland, he began studying euphonium with Robert Kennick of the Baltimore Symphony. By the time he was an 11th grader at Patterson Park High School, his band director, Clarence Wroblewski, recommended Compello for a scholarship to the Peabody Conservatory Preparatory School. While studying there, he came to the attention of the conductor of the Peabody Conservatory Wind Ensemble, Dr. Richard L. Higgins, who invited him to be a regular member of his ensemble. Upon graduating from high school, Compello auditioned for the undergraduate course of musical studies at the Peabody Conservatory. Among the adjudicating panel was Peter Mennin the Conservatory's director. During his six year tenure with the Peabody Wind Ensemble, Compello performed all of the major repertoire for wind bands up to that time. After earning his undergraduate degree, and subsequently his Master's Degree from Towson University, Compello entered the teaching profession. From the very beginning of his 31 year career, he composed and arranged music to meet the specific skills of his students. In 1994, Andrew Balent, then editor of Carl Fischer's educational music division, began publishing many of Compello's classroom-tested compositions. His debut publication was a march for beginning band titled *Cadets on Parade*. In 1996 his best-seller *Rock to the Max, Mr. Sax* earned him a regular spot on the Carl Fischer writing staff. In 1999, Larry Clark continued to publish Compello's music while encouraging him to expand his writing style. Now retired from teaching with over 150 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*.

His music for young players is now a model for college curricular study by music education students. A master's thesis by Abel Borg entitled "*The resourceful and engaging compositions for beginning band by Joseph Compello*" is available at: <http://gradworks.umi.com/MR/75/MR75572.html>

Compello's journey from school teacher to internationally published composer was recently chronicled in the *Baltimore Sun*. His ASCAP award winning music is now performed worldwide in venues ranging from school concerts to Carnegie Hall.

## The Class Clown

JOSEPH COMPELLO

In a playful, laid back style ♩ = 116-120

5

Flute

Oboe  
(Opt. Flute 2)

Clarinet in B♭

Bass Clarinet  
in B♭Alto  
Saxophone in E♭Tenor  
Saxophone in B♭Baritone  
Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone,  
Euphonium,  
Bassoon

Tuba

Mallet  
Percussion  
(Bells, Xylophone)Timpani  
(B♭, F)(Snare Drum,  
Bass Drum)Percussion  
(Tambourine,  
Suspended  
Cymbal)(Vibra-Slap,  
Cowbell)Cowbell  
*mf*

1

2

3

4

5

Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

2

3

6

7

8

9

10

*mf*

*mf*

For promotional use only

13

Fl.

Ob.  
(Fl. 2)

1  
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

13

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

1  
Perc. 2

3

11 12 13 14 15 16

Fl.

Ob.  
(Fl. 2)

1  
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Bells

*mf*

Timp.

1  
Perc. 2

3



Fl.

Ob.  
(Fl. 2)

Cl.  
in B $\flat$

1

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

1

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

(Roll opt.)

Timp.

Perc. 1

2

3

FPS140F

40

Fl.

Ob.  
(Fl. 2)

1  
Cl. in B $\flat$

2

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

1  
Tpt. in B $\flat$

2

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Bells

*mf*

Timp.

1

Perc. 2

3

37 38 39 40 41 42

47

Fl.

Ob.  
(Fl. 2)

1  
Cl.  
in B $\flat$

2

B. Cl.  
in B $\flat$

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

47

1  
Tpt.  
in B $\flat$

2

Hn. in F

Tbn.,  
Euph.,  
Bsn.

Tuba

Mall.  
Perc.

Timp.

1  
Perc. 2

3

43 44 45 46 47 48 49

Fl.

Ob. (Fl. 2)

Cl. in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Tbn., Euph., Bsn.

Tuba

Mall. Perc.

Timp.

Perc.

Cl. cue

Play

Xyl.

mf

Solo

50 51 52 53 54 55 56

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