

Pierrot Miniatures

David Hal Campbell

(Morceaux miniatures au sujet de Pierrot)

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Piccolo/Flute/Alto Flute
Bb Clarinet/Bass Clarinet
Violin
Violincello
Piano

Approx. Time : 8 min

1. Pierrot - Serpent à Sonnettes

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Tres Lentement ♩=40

Flute *fltg*
p

Clarinet in B♭ To B. Cl. Bass Clarinet in B♭ *vibrer un petit peu* (soufflé) To Cl.
pp *pp* *pp*

Violin *sans vibrer*
pp *pp* *pp*

Violoncello *sur la touche* *quasi sans vibrer* *sec*
pp *pp* *pp* *mf* *f* *ff*

Piano *pp* *avec les deux mains* *fff*
Ped. *Ped.* *Ped.* *Ped.* *8va* *8va* *Ped.*

Tres Lentement ♩=40

Fl. *6* *Trés rapide* ♩=106 *ord.* *tr.* *mf* *f*

Cl. Clarinet in B♭ *mf* *f*

Vln. *gliss.* *mf* *gliss.* *gliss.* *mf* *f*

Vc. *batir avec le bois (col legno)* *f* *ff*

Pno. *Trés rapide* ♩=106 *mp* *avec les deux mains encore* *mf*
(8) *Ped.* *Ped.*

10

Fl.

Cl.

Vln.

Vc.

Pno.

mf *f*

mf *f*

gliss.

f

15

Fl.

Cl.

Vln.

Vc.

Pno.

accel.

f *ff*

Ped. *Ped.* *Ped.*

21

Fl.

Cl.

Vln.

Vc.

Pno.

(to) $\text{♩} = 122$

ff

Ped.

26

Fl. To A. Fl. **Liquiesant** ♩.=24

Cl. *p*

Vln. *pp*

Vc. *p*

Pno. **Liquiesant** ♩.=24

32

Fl. *p* **Alto Flute** **To Fl.**

Cl.

Vln.

Vc.

Pno.

2. Dansez avec Pierrot

Vif ♩=240

37 Flute

Fl.

Cl.

Vln.

Vc.

Pno.

f

ff

f

mf

f

Vif ♩=240



42

Fl.

Cl.

Vln.

Vc.

Pno.

f

pizz.

arco

pizz.

arco

49

Fl. $3+2+3$ pp

Cl. $3+2+3$ p con sordino (tissu)

Vln. $3+2+3$ pp legato (duet avec violoncelle)

Vc. $3+2+3$ pp

Pno. $3+2+3$



53

Fl. $3+2+3$

Cl. $3+2+3$

Vln. $3+2+3$

Vc. $3+2+3$

Pno. $3+2+3$ p

Ped. \wedge Ped. \wedge Ped. \wedge Ped. \wedge

58

Fl.

Cl.

Vln.

Vc.

Pno.

p

pp

sul tasto *

p

Ped.



62

Fl.

Cl.

Vln.

Vc.

Pno.

senza sordino

mp

mf

f

sfz

arco

mp

mf

f

mf

*regulez le timbre de la section harmonique a fin qu'elle puisse etre près du son au prochaine section.

poco accel.

Plus delibré ♩=220

68

Fl. *f*

Cl. *f* *mf* *f*

Vln. *f* *mf* *cresc.*

Vc. *f* *mf* *f*

Pno. *f* *mf*

Plus delibré ♩=220

poco accel.

♩=234 poco accel. ♩=250

Très lent ♩=60

rit.

To Fl.

To A. Fl.

75

Fl. *f cresc.* *ff* *p*

Cl. *f cresc.* *ff* *pp subito*

Vln. *f* *p* *arco*

Vc. *f* *p subito* *arco*

Pno. *f* *poco accel.* *ff* *subito p* *ppp*

♩=234

♩=250

Très lent ♩=60

rit.

una corda Ped. — Ped. — Ped. — Ped. — Ped. —

3. Un gros mouvement de (pier)eau, provoqué

avec une furie agrandissant $\text{♩} = 160$

86 poco accel.

Pno.

86

87b

pp

87b

Ped.



91

Pno.

91

(8)

ffff

(8)

Ped.



Au premiere temps

Fl.

Cl.

Vln.

Vc.

Pno.

97

mp

f

f

pizz.

mp

pizz.

Au premiere temps

f

Ped.

101

Fl.

Cl.

Vln.

Vc.

Pno.

languide ♩=50

comme une dance ♩=106

f

mp

arco

sul tasto

mp

mp

spicc

spicc

languide ♩=50

comme une dance ♩=106

p

Ped.

Ped.

107

Fl.

Cl.

Vln.

Vc.

Pno.

lontain ♩=50

Presque aussi lointain ♩=60

accél.

f

mp

fff

ff

lontain ♩=50

Presque aussi lointain ♩=60

accél.

Ped.

Ped. _____

mp

123

Fl.

Cl.

Vln.

Vc.

Pno.

enjoué

mf

9

pizz.

pizz.

enjoué

(f5)

(f5)

125

Fl.

Cl.

Vln.

Vc.

méfiant ♩=40

To Picc.

p

p

mf

mf

127

Cl.

connecté ♩=80

a piacere

mp

connecté ♩=80

8^{va}

f

Ped.

Ped.

Ped.

Ped.

4. Berceuse pour Pierrot

132 Piccolo To A. Fl.

Picc.

Cl.

Vln.

Vc.

Pas trop lent $\text{♩} = 60$

Pno.

Ped.



Musical score for measures 142-149. The score includes parts for Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Viola (Vcl.), and Piano (Pno.).

- Picc.**: Measures 142-143 are rests. Measure 144 has a half note G4 (*pp*). Measure 145 has a quarter rest. Measure 146 has a half note A4. Measure 147 has a half note B4. Measure 148 has a half note C5. Measure 149 has a whole note D5.
- Cl.**: Measures 142-143 have eighth notes F#4 and E4 (*pp*) and eighth notes D#4 and C#4 (*p*). Measure 144 has a half note D4 (*pp*). Measure 145 has a half note C4 (*p*). Measure 146 has a half note B3. Measure 147 has a half note A3. Measure 148 has a half note G3. Measure 149 has a whole note F#3 (*pp*).
- Vln.**: Measures 142-143 have eighth notes F#4 and E4 (*pp*) and eighth notes D#4 and C#4 (*p*). Measure 144 has a half note D4 (*pizz.*). Measure 145 has a half note C4 (*pizz.*). Measure 146 has a half note B3 (*arco*). Measure 147 has a half note A3 (*arco*). Measure 148 has a half note G3. Measure 149 has a whole note F#3.
- Vcl.**: Measures 142-143 have eighth notes F#4 and E4 (*pp*) and eighth notes D#4 and C#4 (*p*). Measure 144 has a half note D4 (*pizz.*). Measure 145 has a half note C4 (*pizz.*). Measure 146 has a half note B3 (*arco*). Measure 147 has a half note A3 (*arco*). Measure 148 has a half note G3. Measure 149 has a whole note F#3 (*pp*).
- Pno.**: Measures 142-143 are rests. Measure 144 has a half note G3 (*pp*). Measure 145 has a half note F#3. Measure 146 has a half note E3. Measure 147 has a half note D3. Measure 148 has a half note C3. Measure 149 has a whole note B2.

Rehearsal mark 142 is at the beginning of measure 142. Rehearsal mark 143 is at the beginning of measure 143. Rehearsal mark 144 is at the beginning of measure 144. Rehearsal mark 145 is at the beginning of measure 145. Rehearsal mark 146 is at the beginning of measure 146. Rehearsal mark 147 is at the beginning of measure 147. Rehearsal mark 148 is at the beginning of measure 148. Rehearsal mark 149 is at the beginning of measure 149.

approx. 45"

151 Flute

A. Fl. *p*

B. Cl. *p* To Cl.

Vln. *p*

Vc. *p*

Pno. *p*

mourrir peu à peu *

Pedal as desired

This section should have the feeling of 5 different melodic lines that exist in the same space, but are not aware of each other. Durations of pitches are relative, but actual pitch material is not. The performer should strive to interpret the graphics in the score as accurately as possible within each instrumental line.

Once the player(s) get(s) to the repeat sign. It is up to their discretion how many repeats should be taken. The amount of repeats should, and can vary between performances and even individual performers in the same performance. The dying away should occur until the player feels like he/she has said what needs to be said with the line. The repeat can be halted at any point in the line.

It is not imperative that the performer end on the last written note inside of the repeats. The performer should choose an ending point that seems appropriate for his/her line no matter where it might be.

The number of repeats should probably not surpass 10 or so, and should not be fewer than 3.

In the case of the piano, transposing the figure up another octave or two while taking the repeats would be appropriate, though not mandatory.

5. Petit Pierrot

Energetiquement ♩=150

152

Fl. *f*

Cl. Clarinet in B \flat *mf*

Vln. *f*

Vc. *f*

Pno. *f*

Energetiquement ♩=150



156

Fl. *mp*

Cl. *mf*

Vln. *p*

Vc. *p*

Pno. *mp*

8^{va}

159

Fl.

Cl.

Vln.

Vc.

Pno.

p

p

p

mf

Ped.

163

Fl.

Cl.

Vln.

Vc.

Pno.

mf

mf

mf

167

Fl.

Cl.

Vln.

Vc.

Pno.

8va

Red.

==

171

Fl.

Cl.

Vln.

Vc.

Pno.

f *ff* *f* *ff*

f *ff* *f* *ff* *f* *ff*

(8) Red. Red. Red. Red.

poco accel.

18

To Picc.

Piccolo

174

Fl. *f*

Cl. *f*

Vln. *ff* *f subito* *8va*

Vc. *ff* *8va*

Pno. *poco accel.*

And.

178

Picc. *f*

Cl. *f*

Vln. *f* *8va*

Vc. *f*

Pno. *f*

181

Picc.

Cl.

Vln.

Vc.

Pno.

fff

fff

fff

fff

fff

8^{va}

This musical score page contains measures 181 through 184 for a five-part ensemble. The Piccolo (Picc.) part is mostly silent, with a final measure featuring a sharp, accented eighth-note chord marked *fff*. The Clarinet (Cl.) plays a descending eighth-note scale in measures 181 and 182, followed by a half-note chord in measure 183 and a final accented half-note chord in measure 184, all marked *fff*. The Violin (Vln.) part is silent in measures 181 and 182, then plays a descending eighth-note scale in measure 183 and a final accented half-note chord in measure 184, marked *fff*. The Viola (Vc.) part plays a continuous eighth-note scale throughout measures 181, 182, and 183, ending with a final accented half-note chord in measure 184, marked *fff*. The Piano (Pno.) part features a complex texture: the right hand plays a descending eighth-note scale in measures 181 and 182, then a half-note chord in measure 183 and a final accented half-note chord in measure 184, marked *fff*; the left hand plays a continuous eighth-note scale throughout measures 181, 182, and 183, with an *8^{va}* (octave up) marking in measure 183, and ends with a final accented half-note chord in measure 184, marked *fff*.