

# Pierrot Miniatures



David Campbell

# Pierrot Miniatures

1. Pierrot - Serpent à Sonnettes
2. Dansez avec Pierrot
3. Un gros mouvement de (pier)eau, provoqué
4. Berceuse pour Pierrot
5. Petit Pierrot

Duration: 8'

## **Instrumentation:**

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

# 1. Pierrot - Serpent à Sonnettes

David Hal Campbell

**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*

Violon *sans vibrer* *pp* < > *pp* < > *pp* < >

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

Piano *pp* *avec les deux mains* *fff* *8<sup>va</sup>* *8<sup>ub</sup>*

**Trés rapide** ♩=106

Fl. *ord.* *tr* *mf* < > *f*

Cl. *mf* < > *f*

Vln. *batir avec le bois (col legno)* *mf* *gliss.* *gliss.* *f*

Vc. *f* < > *ff*

Pno. *mp* *avec les deux mains encore* *mf*

(8) *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

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10

Fl.

Cl.

Vln.

Vc.

Pno.

*mf* *f*

*gliss.* *f*

15

accel.

Fl.

Cl.

Vln.

Vc.

Pno.

*f* *ff*

*Ped.* *Ped.* *Ped.*

21

(to)  $\text{♩} = 122$

Fl.

Cl.

Vln.

Vc.

Pno.

*ff*

$\text{♩} = 122$

*Ped.*

26

Fl.

To A. Fl.

Liquiesant  $\text{♩} = 24$

Cl.

*p*

Vln.

*pp*

Vc.

*p*

Pno.

Liquiesant  $\text{♩} = 24$

32

Fl.

Alto Flute

To Fl.

*p*

Cl.

Vln.

Vc.

Pno.

## 2. Dansez avec Pierrot

Vif ♩=240

37

Flute

Fl.

Cl.

Vln.

Vc.

Pno.

*mf*

*f*

*ff*

Vif ♩=240



42

Fl.

Cl.

Vln.

Vc.

Pno.

*f*

pizz.

arco

3+2+3

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.

Cl.

Vln.

Vc.

Pno.  $p$  8va

Ped. Ped. Ped. Ped.

58

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

*pp*

sul tasto \*

*p*

Red. \_\_\_\_\_ ^



62

Fl.

Cl.

Vln.

Vc.

Pno.

senza sordino

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*sfz*

*mp*

*mf*

*f*

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



poco accel. . . . .

68 **Plus delibré** ♩=220

Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

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

Vc. *f* *mf* *f*

Pno. *f* *mf* *f*

**Plus delibré** ♩=220 **poco accel.** . . . .

75 **♩=234 poco accel.** . . . . **♩=250** **rit. Très lent** ♩=60

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

Cl. *f cresc.* *ff* *pp subito* *To A. Fl.*

Vln. *f* *p* *arco*

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

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

**♩=250** **rit. Très lent** ♩=60

*una corda subito p*

*ped. ped. ped. ped. ped.*

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

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

86 poco accel.

Pno.

*pp*

86

87

88

89

90

91



91

Pno.

*ffff*

91

92

93

94

95

96



Au premiere temps

Fl.

Cl.

Vln.

Vc.

Pno.

*mp*

*pizz.*

*mp*

*f*

*f*

*f*

*f*

97

98

99

100

101

101

Fl.

Cl.

Vln.

Vc.

Pno.

languide ♩=50

comme une dance ♩=106

spice *f*

*mp*

arco

sul tasto

*mp*

arco

*mp*

languide ♩=50

comme une dance ♩=106

*p*

Red. \_\_\_\_\_ ^ Red. \_\_\_\_\_ ^

107

Fl.

Cl.

Vln.

Vc.

Pno.

lointain ♩=50

Presque aussi lointain ♩=60

accél. \_\_\_\_\_

lointain ♩=50

Presque aussi lointain ♩=60

*ff*

*mp*

accél. \_\_\_\_\_

*fff*

*ff*

Red. \_\_\_\_\_ ^

## désordonné ♩=120

114

Fl. *f* *tr*

Cl. *f* 5 5 5 5

Vln. *f* 7 7 7 7

Vc. *ff*

Pno. *f*

*Red.*

## désordonné ♩=120

118

Fl. *mp*

Cl. *mp* *mf* 9 9

Vln. *mf* 9 9

Vc. *mp*

Pno. *fff* *mp* 15<sup>ma</sup> 15<sup>mb</sup>

*rit.* *gravement sérieux* ♩=90

*Red.*

123

Fl.

Cl.

Vln.

Vc.

Pno.

*enjoué*

*mf*

9

pizz.

pizz.

*enjoué*

(15)

(15)

125

Fl.

Cl.

Vln.

Vc.

*méfiant* ♩=40 To Picc.

*p*

*p*

*mf*

*mf*

127

Cl.

Pno.

*connecté* ♩=80

*a piacere*

*mp*

*connecté* ♩=80

*f*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

## 4. Berceuse pour Pierrot

132 Piccolo

Picc.  $\text{pp} < \text{poch} > \text{pp} < \text{poch} > \text{simile}$

Cl.  $\text{pp} < \text{poch} > \text{pp} < \text{poch} > \text{simile}$   $< p \text{ pp} < p$

Vln.  $\text{pp} < \text{poch} > \text{pp} < \text{poch} > \text{simile}$

Vc.  $\text{pp} < \text{poch} > \text{pp} < \text{poch} > \text{simile}$   $< \text{pp}$

Pas trop lent  $\text{♩} = 60$

Pno.  $\text{pp} \text{ dolchissimo}$

Red.

To A. Fl.



142

Picc.  $\text{pp}$

Cl.  $\text{pp} < p \text{ pp} < p$

Vln.  $\text{pp} < p \text{ pp} < p$

Vc.  $\text{pp} < \text{pp} < p$

Pno.  $\text{pp}$

Red.

Alto Flute

To Fl.

To B. Cl.

Bass Clarinet in B $\flat$

pizz.

arco

pizz.

arco

approx. 45"

mourrir peu à peu \*

151 Flute

A. Fl. *p*

B. Cl. *p* To Cl.

Vln. *p* 3 3

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.

152



156

Fl.

Cl.

Vln.

Vc.

Pno.

*p*

*mp*

*mf*

*p*

*mp*

*mp*

*8<sup>vb</sup>*





167

Fl.

Cl.

Vln.

Vc.

Pno.

$\text{8}^{\text{va}}$   
Ped.

171

Fl.

Cl.

Vln.

Vc.

Pno.

(8)

$\text{8}^{\text{va}}$   
Ped.

poco accel. . . . .

18

To Picc.

Piccolo

174

Fl. *f*

Cl. *f*

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

Vc. *ff*

Pno. *8va* poco accel. . . . .

^ Ped. ^

178

Picc. *f*

Cl. *f*

Vln. *(8)*

Vc.

Pno. *f*

181

Picc.

Cl.

Vln.

Vc.

Pno.

*fff*

*fff*

*fff*

*fff*

*fff*

*8<sup>va</sup>*

Detailed description: This is a musical score for measures 181 through 184. The instruments are Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. In measure 181, the Piccolo is silent, while the other instruments play a descending eighth-note scale. In measure 182, the Piccolo is silent, the Clarinet is silent, and the other instruments continue the descending eighth-note scale. In measure 183, all instruments play the descending eighth-note scale. In measure 184, all instruments play the descending eighth-note scale. Dynamics of *fff* (fortississimo) are indicated for all instruments in measures 183 and 184. An *8<sup>va</sup>* marking is present in measure 184 for the Piano part, indicating an octave up.