

The Carl Fischer First Plus String Orchestra Performance Series

# Strings Meet the Masters

Symphony No. 5 by Beethoven / New World Symphony by Dvořák  
1812 Overture by Tchaikovsky



*Very Easy*

Arranged by  
**Joseph Compello**

C A R L F I S C H E R

**Performance  
Series**

FOR STRING ORCHESTRA

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FAS25

STRINGS MEET THE MASTERS / BEETHOVEN / DVOŘÁK / TCHAIKOVSKY / ARR. COMPELLO

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The Carl Fischer First Plus String Orchestra Performance Series

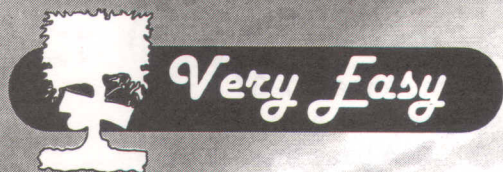
# Strings Meet the Masters

*Symphony No. 5 by Beethoven / New World Symphony by Dvořák*  
*1812 Overture by Tchaikovsky*

DONACION

Embajada E.E.U.U. Arranged by

## Joseph Compello



Fundación  
Sistema de Orquestas  
Infantiles y Juveniles  
de Argentina

FULL SCORE

# CARL FISCHER Performance Pieces

FAS25

### INSTRUMENTATION

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

CARL FISCHER®

## About the Arrangement

The opening measures of *Strings Meet the Masters* (*Symphony No. 5* by Beethoven) have been simplified for young string players by:

1. Replacing the fermatas with measured pauses.
2. Giving two and a half beats rest before the opening note to make an easier count-off.

If the optional timpani part is used, note that the pitches change at m. 37 where the *1812 Overture* begins. If timpani are not used, another type of cannon-shot sound effect will be required beginning at m. 49. A bass drum will do nicely, or the director may wish to investigate extremely realistic cannon sound effects produced by a synthesizer.

Performance time is approximately three minutes.

Thank you for choosing this arrangement. It is also available for band under the title *Meet the Masters*, catalogue number FPS35.

Your comments are always most welcome.

Joseph Compello  
Glen Arm, Maryland, 2004

## About the Arranger

Joseph Compello, a native of Carbondale, Pennsylvania, holds degrees in music education from the Peabody Conservatory and Towson University. His background as a career instrumental music teacher in Maryland includes ten years as a high school director and over 20 years teaching beginners. It was while he was teaching beginners simultaneously in three elementary schools that he began writing music to meet the needs of a wide variety of students. Eventually both the music and the composer gained national recognition when Andrew Balent began publishing many of Compello's classroom-tested compositions in Carl Fischer's catalogue of works for young bands. The brisk sales of his first three publications, *Cadets on Parade*, *Needle in a Haystack*, and the 1996 best-seller *Rock to the Max, Mr. Sax*, soon earned Compello a spot as a regular on the Carl Fischer writing team.

Now retired from teaching, Compello continues to draw on his extensive background in music education to compose for Carl Fischer's new Performance Series which now contains over 40 of his newest works for young bands and orchestras.

# Strings Meet the Masters

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Beethoven: Symphony No. 5

Arranged by Joseph Compello

Allegro (♩ = 120-132)

Violin I  
Violin II (Viola T.C.)  
Viola  
Cello  
Bass

Timpani (Optional)  
B : E (optional), D : G

Piano

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

Timp.

Pno.

6 7 8 9

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Musical score for measures 10-14. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The key signature is one sharp (F#). Measure 10 starts with a *mf* dynamic. Measures 11 and 12 feature a *f* dynamic. Measure 13 contains a "measured pause" and a *mf* dynamic. Measure 14 includes a "measured pause" and a *mf* dynamic. Performance markings include accents (*v*), *f*, *mf*, and "measured pause" with a *div.* (divisi) instruction. A *unis.* (unison) marking is present in measure 14.

Musical score for measures 15-19. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The key signature is one sharp (F#). Measure 15 starts with a *mf* dynamic. Measures 16 and 17 feature a *f* dynamic. Measure 18 contains a *f* dynamic. Measure 19 includes a *mf* dynamic. Performance markings include accents (*v*), *f*, *mf*, and *mf*.

20

Musical score for measures 20-25. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. Measure 20 features a box with the number 20. Measure 23 includes a dynamic marking of *f*. Measure 24 includes a box with the number 20. The bottom of the page shows measure numbers 20, 21, 22, 23, 24, and 25.



Musical score for measures 26-31. The score includes parts for Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. Measure 26 features a triplet marking '3' above the first three notes. Measure 27 features a 'v' marking above the first note. Measure 28 features a 'v' marking above the first note. Measure 30 features a triplet marking '3' above the first three notes. The bottom of the page shows measure numbers 26, 27, 28, 29, 30, and 31.

Musical score for measures 32-36. The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The key signature is one sharp (F#). Measures 32-36 show a rhythmic pattern with various dynamics and articulations. A 'v' marking is present above the first violin staff in measures 33 and 34.

38 Tchaikovsky: 1812 Overture

Musical score for measures 37-42. The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., Timp., and Pno. The key signature is one sharp (F#). Measure 37 starts with a 'Play' instruction. Measure 38 is marked with a box containing the number 38. Dynamics include *ff* and *f*. The score features a variety of rhythmic patterns and articulations.

Musical score for measures 43-48. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, Timpani, and Piano. The key signature is one sharp (F#) and the time signature is 2/4. Measures 43-48 show a rhythmic pattern with eighth and sixteenth notes in the strings and piano, and a steady bass line in the cello and double bass.

Musical score for measures 49-54. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, Timpani, and Piano. The key signature is one sharp (F#) and the time signature is 2/4. Measure 49 is marked with a box containing the number 49. The Violoncello and Contrabasso parts are marked with *ff* (fortissimo). The Timpani part has a note with an accent and the text "Cannon shot effect" written below it. Measures 49-54 show a rhythmic pattern with eighth and sixteenth notes in the strings and piano, and a steady bass line in the cello and double bass.



Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

55 56 57 58 59 60

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

Pno.

61 62 63 64 65

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Violin I

# Strings Meet the Masters

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Arranged by Joseph Compello

Beethoven: Symphony No. 5

Allegro

FAS25

Musical notation for measures 1-18 of Beethoven's Symphony No. 5, Violin I part. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a rest for two measures, followed by a series of eighth and quarter notes. Dynamic markings include *ff* at measure 1, *mf* at measure 6, and *f* at measure 12. Performance instructions include *div.* (divisi) at measure 13 and *unis.* (unison) at measure 14. Bowing marks (V) and breath marks (□) are present throughout.

[20] Dvorak: New World Symphony

Musical notation for measures 19-36 of Dvorak's New World Symphony, Violin I part. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth and quarter notes. A dynamic marking of *f* is present at measure 19. Performance instructions include *div.* (divisi) at measure 13 and *unis.* (unison) at measure 14. Bowing marks (V) and breath marks (□) are present throughout.

[38] Tchaikovsky: 1812 Overture

Musical notation for measures 37-65 of Tchaikovsky's 1812 Overture, Violin I part. The score is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth and quarter notes. Dynamic markings include *ff* at measure 37 and *f* at measure 40. Performance instructions include *div.* (divisi) at measure 13 and *unis.* (unison) at measure 14. Bowing marks (V) and breath marks (□) are present throughout.

# Strings Meet the Masters

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Arranged by Joseph Compello

Beethoven: Symphony No. 5  
**Allegro**

FAS25

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 **20** Dvorak: New World Symphony 21 22 23 24 25

26 27 28 29 30 31 32

33 34 35 36 37 **38** Tchaikovsky: 1812 Overture

39 40 41 42 43 44

45 46 47 48 **49**

50 51 52 53 54

55 56 57 58 59

60 61 62 63 64 65

Viola

# Strings Meet the Masters

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Arranged by Joseph Compello

Beethoven: Symphony No. 5

**Allegro**

FAS25

7 8 9 10 11 12

13 14 15 16 17 18

19 20 Dvorak: New World Symphony 21 22 23 24 25

26 27 28 29 30 31 32

33 34 35 36 37 38 Tchaikovsky: 1812 Overture

39 40 41 42 43 44

45 46 47 48 49

50 51 52 53 54

55 56 57 58 59

60 61 62 63 64 65

# Strings Meet the Masters

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Arranged by Joseph Compello

Beethoven: Symphony No. 5  
Allegro

FAS25

The musical score is written for Cello in the key of D major (one sharp) and 4/4 time. It consists of ten staves of music, numbered 1 through 65. The score is divided into three sections:

- Beethoven: Symphony No. 5 (Measures 1-17):** Starts with a *ff* dynamic and a *V* (accents) marking. The music features a rhythmic pattern of eighth and quarter notes, with some measures containing rests. Dynamics include *ff* and *mf*.
- Dvorak: New World Symphony (Measures 18-35):** Starts at measure 18 with a *f* dynamic. The music is characterized by a steady eighth-note accompaniment. Dynamics include *f* and *mf*.
- Tchaikovsky: 1812 Overture (Measures 36-65):** Starts at measure 36 with a *ff* dynamic. The music features a rhythmic pattern of eighth and quarter notes, with some measures containing rests. Dynamics include *ff* and *mf*.

Key markings include *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). Accents (*V*) and dynamic markings are placed above notes. Measure numbers 1 through 65 are indicated below the staff lines.

Bass

# Strings Meet the Masters

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Arranged by Joseph Compello

Beethoven: Symphony No. 5

Allegro

FAS25

ff 2 3 4 5 6 mf

7 8 9 10 11 12 f 13

Dvorak: New World Symphony

14 15 16 mf 17 18 19 f

20

21 22 23 24 25 26

27 28 29 30 31 32

Tchaikovsky: 1812 Overture

33 34 35 36 37

38

39 40 41 42 43 44

45 46 47 48 49 ff 50

49

51 52 53 54 55 56 57 58

59 60 61 62 63 64 65

Timpani

B : E (optional), D : G

# Strings Meet the Masters

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Arranged by Joseph Compello

Beethoven: Symphony No. 5

Allegro

10 11 12 13

FAS25

Dvorak: New World Symphony

14 15 16 17 18 19 20

21 22 23 24 25 26

27 28 29 30 31 32

Tchaikovsky: 1812 Overture

Play 38

33 34 35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56 57 58

59 60 61 62 63 64 65

# Strings Meet the Masters

Piano

(Symphony No. 5 by Beethoven, New World Symphony by Dvorak,  
1812 Overture by Tchaikovsky)

Arranged by Joseph Compello

Beethoven: Symphony No. 5  
Allegro

FAS25

1 2 3 4 5 6

7 8 9 10 11

12 13 14 15 16

20 Dvorak: New World Symphony

17 18 19 20 21

22 23 24 25 26



Musical notation for measures 27-32. The score is in G major (one sharp) and 2/4 time. The right hand features chords and rests, while the left hand plays a melodic line with eighth and quarter notes.

Musical notation for measures 33-37. The right hand continues with chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present at the end of measure 37.

38 Tchaikovsky: 1812 Overture

Musical notation for measures 39-43. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line. A forte (*f*) dynamic marking is present at the start of measure 41.

Musical notation for measures 44-48. The right hand continues with eighth-note patterns, and the left hand plays a simple bass line.

49

Musical notation for measures 50-53. The right hand features a prominent eighth-note pattern, while the left hand plays a bass line. A fortissimo (*ff*) dynamic marking is present at the start of measure 50.

Musical notation for measures 54-59. The right hand continues with eighth-note patterns, and the left hand plays a bass line.

Musical notation for measures 60-65. The right hand features chords and rests, while the left hand plays a melodic line. The piece concludes with a double bar line at the end of measure 65.

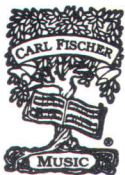
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