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FJH STRING ORCHESTRA

Grade 3

A VENETIAN SERENADE

Pierre La Plante

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass

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As a result, all single page parts are collated before multiple page parts.

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Frank J. Hackinson

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The Composer

Pierre La Plante, of French Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin at Madison, where he received the Bachelor and Master of Music degrees. He retired in 2001 after 33 years of teaching at various levels including high school band and chorus; beginning and middle school instrumental instruction; and K-6 general music.

His music is published by Daehn Publications as well as Kjos, Ludwig Masters, Grand Mesa and Bourne. In addition to band and string orchestra compositions, Bourne and G. Schirmer have published several choral settings of Wisconsin folk-songs.

Mr. La Plante is a bassoonist and has played in area band and orchestras for many years. He is a member of ASCAP and a contributing author to *Composers on Composing for Band, Vol. II*, edited by Mark Camphouse (GIA 2004). He resides in Oregon, Wisconsin with his wife Laurie.

About the Music

A Venetian Serenade was originally written for a bassoon ensemble at the University of Wisconsin – Madison. The Mendelssohn *Venetian Boat Song* (Song Without Words Op.19 No.6) made for a slightly incongruous pairing with bassoons but fit into the lighthearted nature of the “serenade”. With some omissions and additions, I felt the piece would work very well for string orchestra, retain its appeal and be more accessible.

Following the *Venetian Boat Song* transcription is a brief interlude based on *O Sole Mio*, a popular Neopolitan song from the late 1890’s. It leads into the famous *Carnival of Venice* which has been a favorite vehicle for virtuoso variations by many composers, perhaps the most famous being Herbert L. Clarke’s setting for trumpet and band. The present arrangement is the theme and two variations, set in the style of a beguine.

While perhaps not as quirky as a bassoon ensemble rendition, *A Venetian Serenade* should provide a lighthearted change of pace that would be welcome at any concert venue.

Pierre LaPlante

String Editing: Carrie Lane Gruselle

A VENETIAN SERENADE

Andante sostenuto (♩ = 46-52)
Venetian Boat Song (Mendelssohn)

PIERRE LA PLANTE
(ASCAP)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

p legato

2 3 4 5

mel. 8

div.

mp

pp

sim.

p

6 7 8 9 10

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

11 12 13 14 15 16



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26

26 j

30

rit.

dim.

pp

div.

mp

Adagio

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

46

47

48

49

50

pp

mp

mp

mp

55 Tempo di beguine (♩ = c. 126)

Begin the Beguine in Venice

61

Violin 1 (Vln. 1) part, measures 59-63. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked 'Allegretto'.

Violin 2 (Vln. 2) part, measures 59-63. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked 'Allegretto'.

Violin 3 (Vln. 3) part, measures 59-63. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked 'Allegretto'.

Viola (Vla.) part, measures 59-63. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked 'Allegretto'.

Violoncello (Vcl.) part, measures 59-63. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked 'Allegretto'.

Double Bass (D.B.) part, measures 59-63. The score is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo is marked 'Allegretto'.

Measures 59-63 are shown. Measure 61 is highlighted with a box containing the number 61.

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

64 65 66 67

pizz.

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

68 69 70 71 72

p

69

(-1)

4

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

73 74 75 76 77

pizz.

p

pizz.

p

pizz.

p

4

81

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

78 79 80 81 82

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

83 84 85 86 87

cresc.

f

arco

4

88

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

88 89 90 91 92

96

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

93 94 95 96 97

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

98 99 100 101 102

104

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

103 104 poco cresc. 105 106 *f* 107

112

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

108 109 110 111 112

113 114 115 116 117

118 119 120 121 122

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