



Hear and download this piece at www.fjhmusic.com

POSTCARD FROM MARS

Lauren Bernofsky

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
- 1 - Piano

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Composer

Hailed by Lukas Foss as “a master composer,” Lauren Bernofsky has written over ninety works, including solo, chamber, and choral music, as well as larger-scale works for orchestra, film, musical, opera, and ballet. With performances spanning the world, her music has been described as “a fantastic balance between the emotional and intellectual; technical and lyrical side of 21st Century composition.”

She holds a master’s degree in composition from the New England Conservatory and a doctorate in composition from Boston University, and she has taught as a professor at the Peabody Institute.

Bernofsky has received numerous grants from institutions including The National Foundation for the Advancement of the Arts, The American Music Center, and The American Composers Forum. She has been honored with a Longfellow Chorus Award of Distinction and an Excellence in Composition Award from the Brass Chamber Music Forum. Her compositions have been commissioned by The Del Mar Trio, The Holyoke Civic Symphony, The Litchfield County Children’s Choir, The South Shore Conservatory, Sinfonia Calcania of Boston, The Harford Ballet, and Roundabout Opera for Kids.

Lauren Bernofsky strives to capture the unique expressive potential of each instrument, an approach that has made her work popular with musicians looking for new works to showcase their abilities. Her philosophy of composition is simple: music should be a joy both to play and to hear.

Her music has been performed across the United States as well as in England, Wales, Canada, Germany, Korea, Norway, Iceland, Spain, New Zealand, and Australia.

For additional information and audio samples, please visit www.laurenbernofsky.com.

About the Music

During a recent trip to Mars, I had the opportunity to travel around and hear a great variety of music. While the Martian music had a lot in common with our music on Earth (for instance, the same major and minor scales), I heard some interesting differences. Although I heard major and minor triads, they often had extra notes added in, or modes, such as the Lydian mode (which can be heard in the melody at measure 9). Large melodic leaps of a sixth or more figure prominently in this music, as do dissonances of a tri-tone and major seventh. I also noticed some cross-relations in harmonies: one might hear, for instance, a C in one chord and then a C-sharp in the next. If this happened in Earthling music, the C would probably be moving through a C-sharp on the way to a D, but in the case of Martian harmony, there is no such linear relation. It would be difficult to describe the instruments that I saw and heard on Mars, so I re-orchestrated the music for Earthling instruments in order to share this fascinating and charming music here on Earth.

for Wynn-Anne Rossi

POSTCARD FROM MARS

LAUREN BERNOFSKY
(BMI)

Sprightly (♩ = ca. 138)

Violin 1
Violin 2
Violin 3 (Viola T.C.)
Viola
Violoncello
Double Bass
Piano

2 3 4 5

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano

6 7 8 9 10



Hear and download this piece at www.fjhmusic.com

Copyright © 2013 Frank J. Hackinson Publishing Co. (BMI).
International Copyright Secured. Made in U.S.A. All Rights Reserved.
WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano

11 12 13 14 15

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano

16 17 18 19 20

23

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

21 22 23 24 25

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

26 27 28 29 30

33

Vln. 1
f *mf*

Vln. 2
f *mf*

Vln. 3 (Vla. T.C.)
f *mf*

Vla.
f *mf*

Vcl.
f *mf*

D.B.
f

Piano
f *mf*

31 32 33 34 35

Vln. 1

Vln. 2
4 non-div 4 -2 1

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.
mf

Piano

36 37 38 39 40 41

45

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mf

42 43 44 45 46

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

mp *f* *p*

mp *f* *p*

mp *f* *p*

mp *f* *p*

47 48 49 50 51

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano

52 53 54 55 56

p *cresc.* *cresc.* *cresc.* *cresc.* *mf cresc.* *mf cresc.*

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.
Piano

57 58 59 60 61

f *div.* *f* *f* *f* *f* *f* *mp* *mp* *mp* *mp* *mp* *mp*

musical score for measures 62-67, including parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. Dynamics include *f*, *mp*, and *mf*. A *simile* marking is present at the start of measure 63.

musical score for measures 68-72, including parts for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. Dynamics include *f* and *mf*.

Vln. 1 *f* *mf* *p*

Vln. 2 *f* *mf* *p*

Vln. 3 (Vla. T.C.) *f* *mf* *p*

Vla. *f* *mf* *p*

Vcl. *f* *mf* *p*

D.B. *f* *mf*

Piano *f* *mf* *p*

73 74 75 76 77

Vln. 1 *p* *cresc.*

Vln. 2 *cresc.*

Vln. 3 (Vla. T.C.) *cresc.* 4

Vla. *cresc.* 4

Vcl. *cresc.* 1

D.B. *p* *cresc.*

Piano *p* *cresc.*

78 79 80 81

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

82 83 84 85 86

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

87 88 89 90 91