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FJH STRING ORCHESTRA

Grade 3.5-4

THE THING UNDER THE BED

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

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

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The Composer

Hailed by Lukas Foss as “a master composer,” Lauren Bernofsky has written over a hundred 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. 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.

Her music has been performed across the United States as well as in England, Wales, Canada, Germany, Norway, Iceland, Spain, Korea, New Zealand, Australia, and The Netherlands, and the music she has written can be heard on the Polarfonia, Emeritus, Music to My Ears, and Albany labels.

Additional information can be found at www.laurenbernofsky.com

About the Music

This fanciful work stretches your players’ abilities to play chromatic music, but in such a charming way that they will have a lot of fun doing it. The piece is indeed about an imaginary monster lurking under the bed. Or is it really imaginary? The owner of the bed fearfully takes a peak underneath, and, sure enough, there it is! After being discovered, the monster gets the courage to come out. It is so happy to be out, it does a little dance!

dedicated to Ricardo Vega Gonzalez

LAUREN BERNOFSKY
(BMI)

This musical score is for measures 6 through 10 of the piece 'The Rose Tree'. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Violin 3 (Vln. 3) which also serves as the Viola (Vla. T.C.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 3/4. A large red watermark 'Preview Use Required' is overlaid diagonally across the score. Measure numbers 6, 7, 8, 9, and 10 are indicated at the bottom of the staves. Dynamics include *mp* (mezzo-piano), *p* (piano), and *cresc.* (crescendo). Performance markings include *arco* (bowed) and *pizz.* (pizzicato). The score shows a transition from a bowed texture in measures 6-8 to a pizzicato texture in measures 9-10, with a crescendo in the final measure.



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ST6350

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

11 12 13 14 15

f *mp* *f* *arco*

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

16 17 18 19

mf *mf* *mf* *f* *mf* *mf*

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

20 21 22 23

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

24 25 26 27 28

29

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 (Vla. T.C.) *mp*

Vla. *mp*

Vcl. *pizz.* *mp* *arco* *pizz.*

D.B.

30 31 32 33

Vln. 1 *mf*

Vln. 2 *mf*

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

Vla. *mf*

Vcl. *arco* *mf*

D.B. *mf*

34 35 36 38

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

39 40 41

43

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

44 45 46

musical score for measures 47-50. The score is for a string ensemble (Violins 1, 2, 3, Viola, Violoncello, Double Bass) and includes a *sul pont.* instruction for Violin 1. The dynamics are marked *p* (piano).

Measures 47-50 show the following parts:

- Vln. 1:** *sul pont.* *p*. Measures 47-48: whole notes (F#4, E4). Measure 49: whole note (D4). Measure 50: whole note (C#4).
- Vln. 2:** *p*. Measures 47-48: quarter notes (F#4, E4). Measure 49: quarter notes (D4, C#4). Measure 50: quarter notes (B3, A3).
- Vln. 3 (Vla. T.C.):** *p*. Measures 47-48: quarter notes (F#4, E4). Measure 49: quarter notes (D4, C#4). Measure 50: quarter notes (B3, A3).
- Vla.:** *p*. Measures 47-48: quarter notes (F#4, E4). Measure 49: quarter notes (D4, C#4). Measure 50: quarter notes (B3, A3).
- Vcl.:** *p*. Measures 47-48: quarter notes (F#3, E3). Measure 49: quarter notes (D3, C#3). Measure 50: quarter notes (B2, A2).
- D.B.:** *p*. Measures 47-48: quarter notes (F#3, E3). Measure 49: quarter notes (D3, C#3). Measure 50: quarter notes (B2, A2).

musical score for measures 51-54. The score is for a string ensemble (Violins 1, 2, 3, Viola, Violoncello, Double Bass) and includes a *normale* instruction for Violin 1. The dynamics are marked *cresc.* (crescendo) for measures 51-53 and *normale* for measure 54.

Measures 51-54 show the following parts:

- Vln. 1:** *cresc.* Measures 51-53: whole notes (F#4, E4). Measure 54: quarter notes (F#4, E4) marked *normale*.
- Vln. 2:** *cresc.* Measures 51-53: quarter notes (F#4, E4). Measure 54: quarter notes (D4, C#4).
- Vln. 3 (Vla. T.C.):** *cresc.* Measures 51-53: quarter notes (F#4, E4). Measure 54: quarter notes (D4, C#4).
- Vla.:** *cresc.* Measures 51-53: quarter notes (F#4, E4). Measure 54: quarter notes (D4, C#4).
- Vcl.:** *cresc.* Measures 51-53: quarter notes (F#3, E3). Measure 54: quarter notes (D3, C#3).
- D.B.:** *cresc.* Measures 51-53: quarter notes (F#3, E3). Measure 54: quarter notes (D3, C#3).

55

Vln. 1 *mf*

Vln. 2 *mf*

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

Vla. *mf*

Vcl. *mf*

D.B.

56 57 58

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

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

Vla. *p* *cresc.*

Vcl. *p* *cresc.*

D.B. *p* *cresc.*

59 60 61 62

65 **Spirito (♩ = 166)**

Vln. 1 *arco* *ff* *sub.p* *f*

Vln. 2 *arco* *div.* *ff* *sub.p* *f*

Vln. 3 (Vla. T.C.) *-1* *0* *ff* *sub.p* *f*

Vla. *-1* *0* *ff* *sub.p* *f*

Vcl. *2* *4* *-1* *3* *4* *ff* *sub.p* *f*

D.B. *ff* *sub.p* *f*

63 64 66

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

68 69 70 71 72

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

73 74 75 76 77

Violin 1

Violin 2

Violin 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

78 79 80 81 82

Poco più mosso (♩ = 176)

Sheet music for measures 83-87, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The tempo is Poco più mosso (♩ = 176). The key signature is one sharp (F#). The music includes dynamic markings such as *p* and *cresc.*, and articulation marks like *div.* and *cresc.*. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Sheet music for measures 88-92, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The tempo is Poco più mosso (♩ = 176). The key signature is one sharp (F#). The music includes dynamic markings such as *p* and *cresc.*, and articulation marks like *div.* and *cresc.*. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

accel.

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

Sheet music for measures 103 to 108, featuring Violins 1, 2, and 3 (Vla. T.C.), Viola, Violoncello, and Double Bass.

Measures 103-108 include dynamics such as *cresc.*, *pizz.*, and *div.*.

Measures 103 104 105 106 107 108

Sheet music for measures 109 to 115, featuring Violins 1, 2, and 3 (Vla. T.C.), Viola, Violoncello, and Double Bass.

Measures 109-115 include dynamics such as *ff* and *arco*.

Measures 109 110 111 112 113 114 115