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FJH BEGINNING STRINGS

Grade 1

MILLIPEDE MADNESS

Lauren Bernofsky

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2 (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

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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 piece allows even your beginning students to make impressive-sounding music as they are learning the basics of good positions. The fingering configurations in each part are designed to foster a good left-hand shape, and the relatively short bows needed for the repeated notes make use of the easiest possible bowing technique. The “busy-sounding” constant eighth notes in this piece evoke the millipede’s many moving legs.

MILLIPEDE MADNESS

LAUREN BERNOFSKY
(BMI)

Allegro (♩ = 120)

Violin 1

Violin 2 (Viola T.C.)

Viola

Violoncello

Double Bass

Piano

2 3 4 5

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

6 7 8 9 10



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ST6351

Sheet music for measures 11 through 15, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 11-15 show a continuous melodic line in the strings and piano accompaniment. The key signature is three sharps (F#, C#, G#).

Measures 11, 12, 13, 14, 15

Sheet music for measures 16 through 20, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 16-20 show a continuation of the melodic line in the strings and piano accompaniment. The key signature is three sharps (F#, C#, G#).

Measures 16, 17, 18, 19, 20

Sheet music for measures 21 to 25, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 21 to 25 are shown. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music is in a major key.

Measures 21 to 25 are shown. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music is in a major key.

Sheet music for measures 26 to 30, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 26 to 30 are shown. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music is in a major key.

Measures 26 to 30 are shown. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music is in a major key.

33

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

31 32 34 35

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

36 37 38 39 40

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

41 42 43 44 45

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

46 47 48 49 50

pizz.

pizz.

Vcl. pizz.

Sheet music for measures 51 to 55, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 51 to 55 are shown. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with rests in measures 51, 52, 53, 54, and 55.

51 52 53 54 55

Sheet music for measures 56 to 60, featuring Vln. 1, Vln. 2 (Vla. T.C.), Vla., Vcl., D.B., and Piano.

Measures 56 to 60 are shown. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with rests in measures 56, 57, 58, 59, and 60.

56 57 58 59 60

65

arco

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

arco

play

mf

Piano

61 62 63 64

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

66 67 68 69 70

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

71 72 73 74 75

Vln. 1

Vln. 2 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

76 77 78 79 80

p cresc.

mp cresc.

p cresc.

p cresc.

85

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

f

f

f

f

81 82 83 84

Vln. 1

Vln. 2
(Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

f

f

86 87 88 89 90 91