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FJH STRING ORCHESTRA

Grade 3

APPLE SEED IN MY BANANA

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.

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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 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 is former faculty of The Peabody Institute.

Bernofsky has received grants from 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, an Excellence in Composition Award from the Brass Chamber Music Forum, and her composition *Sonatine* won the National Flute Association’s Newly Published Music Competition. Her works 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, Roundabout Opera for Kids, and Drumpetello.

Her compositions have been performed across the United States as well as in England, Wales, Canada, Germany, Norway, Iceland, Spain, Portugal, Korea, New Zealand, Australia, the Netherlands, Brunei, Scotland, and Singapore. Her music can be heard on the Polarfonica, Emeritus, Music to My Ears, and Albany labels.

Lauren Bernofsky currently serves as Music Director of the Musical Arts Youth Organization (MAYO) in Bloomington, IN, as well as a guest clinician and conductor at regional string festivals.

About the Music

One fine morning as I sat with my daughter Julia at breakfast, I looked down at my plate and saw, amidst my sliced bananas, an apple seed (obviously it had been on the cutting board or knife I used). I announced, “There’s an apple seed in my banana.” Having been plagued with my sillinesses for the thus far nine years of her life, Julia knew what was coming next. We locked stares and, with me snapping on the off-beats, chanted “apple seed in my banana, apple seed in my banana....” And so this piece was born. (Do not think too hard about any deep meaning behind the title – it certainly does not refer to a horticultural advance!)

At the “vamp” section, the conductor may allow players to take brief solos. With my own orchestra, I offer that anyone who wants to play a solo may raise their bow, and I will nod at them when it’s their turn. I have been surprised at how well this goes at the concerts – it allows the players to be spontaneous (and not worry about having to play a solo, since they get to choose, “in the moment.”) I find that my players often sound their best when they improvise solos, because they tend to play the sort of things that they do best. My favorite aspect of having solos, though, is that each player can make his or her own creative contribution to the piece. The performance then reflects the different personalities of the players, and it’s different every time!

for Julia Irmscher

APPLE SEED IN MY BANANA

LAUREN BERNOFSKY
(BMI)

With spirit (♩ = 136)

Violin 1

Violin 2 *pizz.*
mf

Violin 3 (Viola T.C.) *pizz.*
mf

Viola *pizz.*
mf

Violoncello *pizz.*
mf

Double Bass *pizz.*
mf

2 3 4 1 x2

2 3 4

Vln. 1 *mf*

Vln. 2 *arco*

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

Vla. *arco*

Vcl. *arco*

D.B.

5 6 7 8



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piece at www.fjhmusic.com

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ST6408

9 10 11 12

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

13 14 15 16

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

mf

Sheet music for measures 17 through 20, featuring six staves: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The music is in G major (one sharp) and 4/4 time. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 17, 18, 19, and 20 are indicated at the bottom of the staves.

Sheet music for measures 21 through 24, featuring six staves: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The music is in G major (one sharp) and 4/4 time. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 21, 22, 23, and 24 are indicated at the bottom of the staves. Measure 21 is marked with a box containing the number 21. Measure 21 also includes the dynamic marking *mf*. Measures 22, 23, and 24 include the instruction *pizz.* (pizzicato) for the strings.

25 26 27 28

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

arco

arco

arco

29 30 31 32

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

mf

Violin 1 (Vln. 1)
Violin 2 (Vln. 2)
Violin 3 (Vln. 3) (Vla. T.C.)
Viola (Vla.)
Violoncello (Vcl.)
Double Bass (D.B.)

33 34 35 36

Violin 1 (Vln. 1)
Violin 2 (Vln. 2)
Violin 3 (Vln. 3) (Vla. T.C.)
Viola (Vla.)
Violoncello (Vcl.)
Double Bass (D.B.)

37 38 39 40

mp
mp
mp
mp
mp
pizz.
mp

Violin 1 (Vln. 1)

Violin 2 (Vln. 2)

Violin 3 (Vln. 3) (Vla. T.C.)

Viola (Vla.)

Violoncello (Vcl.)

Double Bass (D.B.)

41 42 43 44

mp

arco

1 2

Violin 1 (Vln. 1)

Violin 2 (Vln. 2)

Violin 3 (Vln. 3) (Vla. T.C.)

Viola (Vla.)

Violoncello (Vcl.)

Double Bass (D.B.)

45 46 47 48

mp

pizz.

pizz.

mp

49

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

arco

arco

div.

49 50 51 52

53

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

f

f

f

f

f

f

55

56

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

57 58 59 60

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

61 62 63 64

69 70 71 72

ST6408

optional vamp: players may
volunteer to take solos in turn

musical score for measures 73-77, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The score includes dynamic markings (*mp*) and crescendo instructions (*cresc. poco a poco*).

73 74 77

musical score for measures 78-81, featuring Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The score includes dynamic markings (*mp*) and crescendo instructions (*cresc. poco a poco*).

78 79 80 81

83

82 84 85 86

Vln. 1 *f* *div.*

Vln. 2 *f*

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

Vla. *f*

Vcl. *f*

D.B. *f*

senza rit.

87 88 89

Vln. 1 (1) 2 4 0 *ff* *div.*

Vln. 2 4 0 *ff*

Vln. 3 (Vla. T.C.) 4 0 *ff*

Vla. 4 0 *ff*

Vcl. *ff*

D.B. *ff*