

Grade

4

Music for String Orchestra

# Antamina

Lauren Bernofsky

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**INSTRUMENTATION**

|  |   |
|--|---|
| Violin I . . . . .                     | 8 |
| Violin II . . . . .                    | 8 |
| Violin III (Viola T.C.) . . . . .      | 2 |
| Viola . . . . .                        | 5 |
| Cello . . . . .                        | 5 |
| Bass . . . . .                         | 5 |
| Percussion 1 . . . . .                 | 3 |
| Bass Drum, Bells, Bar Chimes           |   |
| Percussion 2 . . . . .                 | 3 |
| Suspended Cymbal, Triangle, Bar Chimes |   |

# Performance Notes

*Antamina* (pronounced “on-tuh-MEE-nuh”) was commissioned by the Prelude Strings program of Orange County, California. Their Executive Director, Annette Brower, had built up a thriving string orchestra program from scratch, and she wanted to celebrate the 25th anniversary of the program by having them premiere a piece specially-commissioned for the occasion. Being the silver anniversary, she requested a piece that followed the process of mining and then refining silver, a metaphor for the rehearsal process, where the “raw material” at a first rehearsal is gradually honed into a sparkling, refined performance.

Mrs. Brower requested that students in the orchestra give input into the making of the work. Musical ideas were then sent in the form of videos, descriptions, and notated music. The composer wanted to make sure that, while making use of ideas from such varied compositional “voices,” the piece would still sound like a cohesive whole, so she translated their ideas into her own compositional language, sometimes using just the rhythm or contour of an idea offered.

Following the programmatic story, the music begins with a murky, lugubrious introduction (reflecting the dull raw material to be mined), from which the initial motive of the main melody evolves: the D - E in the cello harmonics is taken up by the first violins, where it then becomes the four-note ascending scale that begins the main melody. Wanting a bright, splendid-sounding tune, the composer raised the G of those four notes to a G#, thus transforming the more ordinary major scale into the brighter sound of the Lydian mode. The piece then takes off in a lively, celebratory vein, with percussion, for added sparkle. *Antamina* was premiered on May 11, 2019 by the Prelude Chamber Strings, conducted by the composer.

## About the Composer

Hailed by Lukas Foss as “a master composer,” Lauren Bernofsky has written well over a hundred works, including solo, chamber, and choral music, as well as larger-scale works for orchestra, film, musical, opera, and ballet. Her music has been performed across the United States as well as internationally in major venues from Carnegie Hall to Grieg Hall in Bergen, Norway.

She has over seventy works in print from Theodore Presser, Alfred, Carl Fischer, Boosey & Hawkes, FJH, Hal Leonard, Grand Mesa, Balquhiddier, Fatrock Ink, and Wingert-Jones. Her music is often heard at festivals and conferences, including Tanglewood, The Midwest Clinic, International Women’s Brass Conference, International Trombone Festival, American String Teachers Association Conference, and the International Trumpet Guild Conference. Recordings of her music are available on the Polarfonia, Emeritus, Blue Griffin, MSR Classics, Summit, and Albany labels.

Lauren Bernofsky holds degrees from the Hartt School, New England Conservatory, and Boston University, where she earned a doctorate in composition. She has taught at Boston University, The Peabody Institute, and Interlochen, and she regularly serves as a clinician and guest conductor at schools, universities, and regional festivals.

# Antamina

LAUREN BERNOFSKY

Murky ♩ = 68

Violin I *f* *p* niente

Violin II *f* *p* niente

Viola *f* *p*

Cello *f* *p*

Bass *f* *p* pizz.

Percussion 1 (Bass Drum, Bells, Bar Chimes) *pp* Sus. Cym. (dark sound) L.V.

Percussion 2 (Sus. Cymbal, Triangle, Bar Chimes) *p* *mp*

1 2 3 4 5 6

7

Vln. I *p*

Vln. II *p* div.

Vla. *p*

Cello *p*

Bass *p*

Perc. 1 *p*

Perc. 2 *p*

7 8 9 10 11



24 With energy ♩ = 126

Vln. I *ff f*

Vln. II *ff f* div.

Vla. *ff f*

Cello *ff f*

Bass *ff f*

Perc. 1 Bells *f*

Perc. 2 Sus. Cym. (bright sound) *f*

22 23 24 25 26

*p* ————— *f*

Vln. I *mf*

Vln. II *mf f* div.

Vla. *mf f*

Cello *mf*

Bass *mf*

Perc. 1

Perc. 2

27 28 29 30 31

32

Vln. I *f*

Vln. II

Vla.

Cello *f*

Bass

Perc. 1

Perc. 2

32 33 34 35

Vln. I

Vln. II

Vla.

Cello

Bass

Perc. 1

Perc. 2

*p* *f*

36 37 38 39

Sus. Cym.

To Bar Chimes

To Triangle

40

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf* pizz. arco

Perc. 1

Perc. 2

40 41 42 43 44

Vln. I *mp*

Vln. II *mp*

Vla. *mp* div. v. pizz.

Cello *mp* pizz.

Bass *mp*

Perc. 1

Perc. 2 Triangle

45 46 47 48 49

Musical score for measures 50-55. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, Perc. 1, and Perc. 2. Vln. I starts with a *div.* marking. Vln. II has a *pizz.* marking. Vla., Cello, and Bass have *arco* markings. Dynamics range from *mp* to *mf*. Perc. 2 has a *To Sus. Cym.* marking. Measure numbers 50, 51, 52, 53, 54, and 55 are indicated below the staves.



Musical score for measures 56-61. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, Perc. 1, and Perc. 2. Vln. I starts with a *mp* marking. Vln. II has a *div.* marking. Vla., Cello, and Bass have *mp* markings. Vln. I has fingerings *-1* and *3* indicated. Measure numbers 56, 57, 58, 59, 60, and 61 are indicated below the staves.



Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Perc. 1  
Perc. 2

*mp*

62 63 64 65 66 67

68

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Perc. 1  
Perc. 2

*p*  
*p*  
*mp*  
*pizz.*  
*p*  
*mp*  
*p*  
*p*

Bar Chimes  
To Bells  
Sus. Cym.

68 69 70 71 72





93

Musical score for measures 93-96. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, Perc. 1, and Perc. 2. Vln. I starts with a forte (*f*) dynamic and plays a melodic line with many slurs. Vln. II and Vla. have rests in measure 93 and enter in measure 94. Cello plays a rhythmic accompaniment with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*) in measure 96. Perc. 1 plays a simple rhythmic pattern. Perc. 2 is silent.

93 94 95 96

Musical score for measures 97-99. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, Perc. 1, and Perc. 2. Vln. I and Vln. II enter in measure 97 with a mezzo-forte (*mf*) dynamic. Vla. has a *div.* marking and plays a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. Cello and Bass enter in measure 97 with a mezzo-forte (*mf*) dynamic. Perc. 1 plays a rhythmic pattern with a mezzo-forte (*mf*) dynamic. Perc. 2 is silent. In measure 99, Vln. I and Vln. II play with a forte (*f*) dynamic, and Perc. 1 also plays with a forte (*f*) dynamic.

97 98 99

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Perc. 1  
Perc. 2

100 101 102 103

*mp* *cresc.*  
*mp* *cresc.*  
*mp* *cresc.*  
*mp* *cresc.*  
*mp* *cresc.*  
*p* (Sus. Cym.)  
*p*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass  
Perc. 1  
Perc. 2

104 105 106 107

*ff* *div.*  
*ff*  
*ff*  
*ff*  
*ff*  
*mf* *ff*  
*ff* Bar Chimes (L. V.)  
*ff* (L. V.)

# Fidelio Overture

LUDWIG VAN BEETHOVEN  
Arranged by Todd Parrish

Allegro  $\text{♩} = 108$

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani (Optional)

1 2 3 4

Adagio  $\text{♩} = 44$

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani

5 6 7 8 9

SAS1F

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Allegro  $\text{♩} = 108$

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani

10 11 12 13 14

Adagio  $\text{♩} = 44$

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani

15 16 17 18 19

SAS1F

23

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani

20 21 22 23 24

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani

25 26 27 28 29

SAS1F

31

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani

30 31 32 33 34

Violin I  
Violin II  
Viola  
Cello  
Bass  
Timpani

35 36 37 38

SAS1F

# Reverie

CLAUDE DEBUSSY  
Arranged by Samuel Gelfer

Violin I  
Violin II  
Viola  
Cello  
Bass

Andantino sans lenteur  $\text{♩} = 96$

*mp* *mp* *mp* *mp* *mp*

1 2 3 4

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

5 6 7 8

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

9 10 11 12

*mp* *pizz.* *mp* *p* *p*

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Vln. I  
Vln. II  
Vla.  
Cello  
Bass

13 14 15 16

*mf* *mf* *mf* *mf* *mf*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

17 18 19 20

rit. *p* *mp* *p* *p*

19 *a tempo* *div.*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

21 22 23 24

*p* *p* *p* *p* *p*

*div.* *arco*

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Vln. I  
Vln. II  
Vla.  
Cello  
Bass

25 26 27 28

*mf* *mf* *mf* *mf* *mf*

*ff* *ff* *ff* *ff* *mp*

27 *unis.*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

29 30 31 32

*ff* *mf* *mf* *mf* *ff*

*rit.*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

33 34 35 36

*mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp*

35 *a tempo* *div.* *pizz.* *mp*

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Vln. I  
Vln. II  
Vla.  
Cello  
Bass

37 38 39 40

*mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf*

*arco* *div.* *pizz.* *mp*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

41 42 43 44

*f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf*

*arco* *div.* *pizz.*

Vln. I  
Vln. II  
Vla.  
Cello  
Bass

45 46 47 48

*mp* *mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp* *mp*

*rit.* *pizz.* *p*

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**Fantasia on Christmas Carols**

RALPH VAUGHAN WILLIAMS  
Arranged by Todd Parrish

Andante  $\text{♩} = 64$

Violin I  
Violin II  
Viola  
Solo Cello  
Cello  
Bass

1 2 3 4 5 6 7

9 div. con sord.  
con sord.  
con sord.  
con sord. div.  
con sord.  
con sord.

8 9 10 11 12 13 14 15

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17  
16 17 18 19 20 21 22

23  
23 24 25 26 27 28 29

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- Advanced finger patterns will be explored with significant chromatic movement
- Use of advanced rhythms with multiple meter changes possible
- Advanced bowing techniques and articulations including louré and martelé
- Violin II and viola parts may utilize fifth position while violin I, cello, and bass parts may go to seventh position
- Music may require treble clef for violas and tenor clef for cello and bass

ISBN 978-1-4911-5513-4



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