

Grade

3½

MUSIC for String Orchestra



Lauren Bernofsky

7th Street Beat

INSTRUMENTATION

Violin I.	8
Violin II	8
Viola	5
Cello	5
Bass	5
Voices	3

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Performance Notes

It was at a flute convention, of all places, where the composer learned how to beatbox. Greg Pattillo, the flutist of the ensemble Project Trio, taught a roomful of (mostly) flute players how to make a few sounds, and she couldn't believe how easy, and effective, it was! She figured, if a random bunch of adult flute players can do this, it should be a piece of cake for students.

Inspired by this new-found knowledge, she composed *7th Street Beat*, writing beatbox percussion into the parts of all the instruments. The sounds imitate percussive effects normally made by a drum set.

The beatbox vocal lines are optional; they are reinforcements for the beatbox sounds in the string parts. Also optional (but highly recommended!) is the improvisation section starting at m. 49. Don't tell the students any rules about what notes to play or not play; simply offer them the opportunity to make up whatever they like, to show off their abilities and musical personalities!

About the Composer

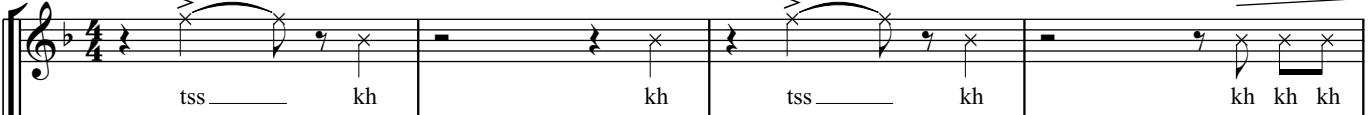
Lauren Bernofsky's music has been performed across the United States as well as internationally in major venues from Carnegie Hall to Grieg Hall in Bergen, Norway. Her works are published by Theodore Presser, Alfred, Carl Fischer, Boosey & Hawkes, FJH, Hal Leonard, Balquhidder, and Fatrock Ink. She holds degrees from the Hartt School, New England Conservatory, and Boston University, where she earned a doctorate in composition. Her music can be heard on the Polarfonia, Emeritus, MSR Classics, Blue Griffin, Summit, and Albany labels.

She has taught at Boston University, the University of Maryland Baltimore County, The Peabody Institute, and Interlochen. She conducts at regional festivals and serves as a clinician at schools, festivals, and national conferences.

7th Street Beat

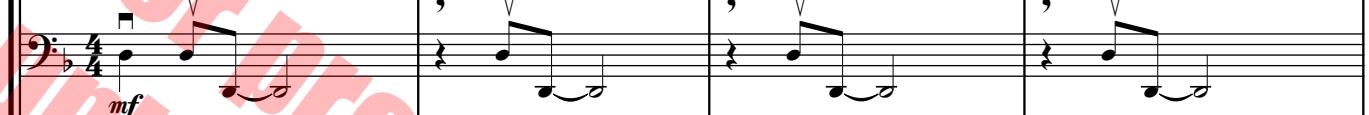
LAUREN BERNOFSKY

Moderato $\text{♩} = 108$

Violin I 

Violin II 

Viola 

Cello 

Bass 

Voices (Beatboxing) 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

Voices 

9

Vln. I

Vln. II

Vla.

Cello

Bass

Voices

mf

mp

bh tss bh kh

bh tss bh kh

sim.

bh tss bh kh

bh tss bh kh

bh tss bh kh kh

mf

mp

9 10 11 12

bh tss bh kh

bh tss bh kh

bh tss bh kh

bh tss bh kh

bh tss bh kh kh

mf (*mf*) > sim.

Vln. I Vln. II Vla. Cello Bass Voices

13 14 15 16

17

Vln. I f

Vln. II f

Vla. sim.

Cello f
bh tss kh bh tss kh bh tss kh kh tss kh kh kh

Bass f

Voices f
bh tss kh bh tss kh bh tss kh kh tss kh kh kh

= = = = =

17 18 19 20

= = = = =

Vln. I

Vln. II

Vla. sim.

Cello > >
bh tss tss bh kh kh bh tss tss bh kh kh bh tss tss bh kh kh bh tss tss kh kh kh kh

Bass

Voices > >
bh tss tss bh kh kh bh tss tss bh kh kh bh tss tss bh kh kh bh tss tss kh kh kh kh

21 22 23 24

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25

Vln. I

Vln. II

(-1)

tss tss tss

Vla.

Cello

Bass

tss

26 sim. , , ,

27

28

29

30

31

32

Vln. I

mf

(-4)

3

kh kh kh

Vln. II

mf

3

Vla.

mf

3

div.

Cello

mf

V

Bass

mf

V V V

kh kh kh

Voices

mf

33

Vln. I

Vln. II

Vla.

Cello

Bass

33 34 35 36

Vln. I

Vln. II

Vla.

Cello

Bass

37 38 39 40

41

Vln. I

Vln. II

Vla.

Cello

Bass

Voices

41 42 43 44

Vln. I

Vln. II

Vla.

Cello

Bass

Voices

45 46 47 48

57 Più mosso ♩ = 120

Vln. I

mf

Vln. II

mf

bh t t t bh t - kh t - kh - t bh t t t bh

Vla.

mf

Cello

mf

Bass

mf

Voices

mf

bh t t t bh t - kh t - kh - t bh t t t bh

This musical score page shows six staves for Vln. I, Vln. II, Vla., Cello, Bass, and Voices. The music is in 3/4 time. Measures 57 and 58 show various rhythmic patterns with rests and short note groups. Measures 59 and 60 feature sustained notes and eighth-note patterns. Dynamics like *mf* (mezzo-forte) are indicated. The bass staff includes lyrics: 'bh t t t' in measure 57, 'bh t - kh t - kh - t' in measure 58, 'bh t t t' in measure 59, and 'bh' in measure 60. Measure numbers 57, 58, 59, and 60 are at the bottom.

Pizzicato only

Vln. I

Vln. II

Vla.

Cello

Bass

Voices

t t t bh t - kh t - kh - t bh t t t bh

bh t - kh t - kh - t bh t t t bh

bh t t t bh

61 62 63 64

65

Vln. I non div.

Vln. II

Vla.

Cello

Bass

Voices

bh tss bh bh bh tss bh bh bh

65 66 67 68

= =

= =

Vln. I

Vln. II

Vla.

Cello

Bass

Voices

bh tss bh bh bh tss bh bh

69 70 71 72

Vln. I

Vln. II

Vla.

Cello

Bass

Voice 1

Voice 2

Voice 3

73 74 75 76

Vln. I

Vln. II

Vla.

Cello

Bass

Voice 1

Voice 2

Voice 3

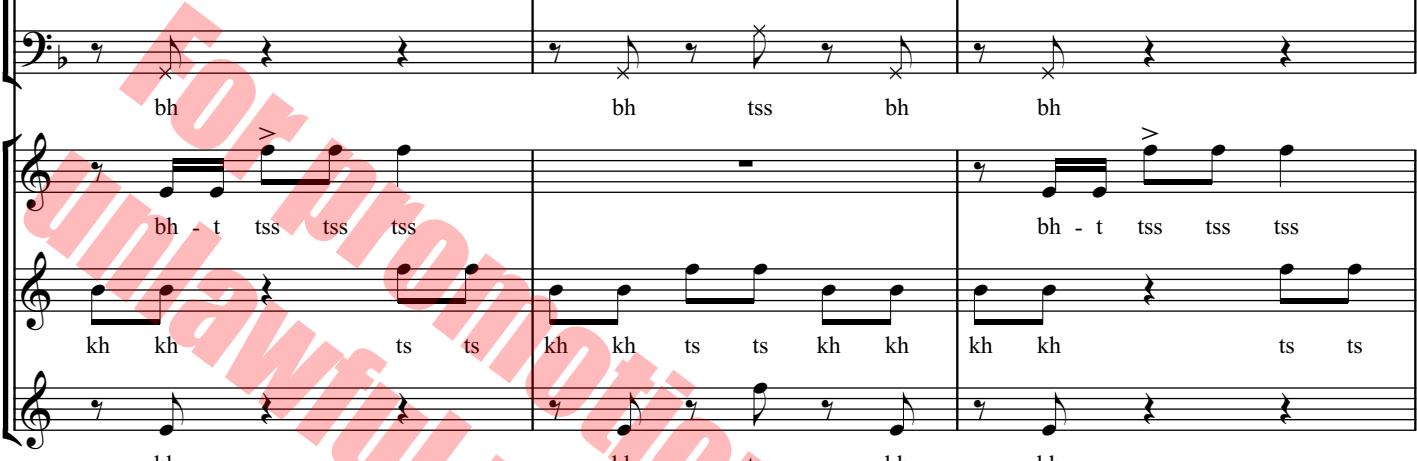
77 78 79

Vln. I 

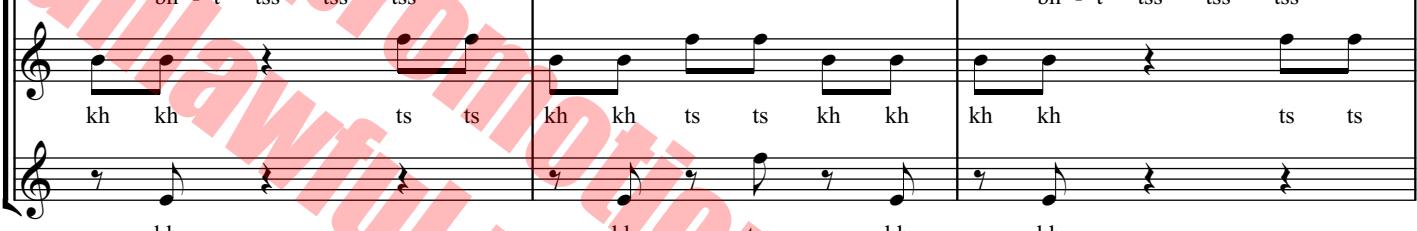
Vln. II 

Vla. 

Cello 

Bass 

Voice 1 

Voice 2 

Voice 3 

80 82

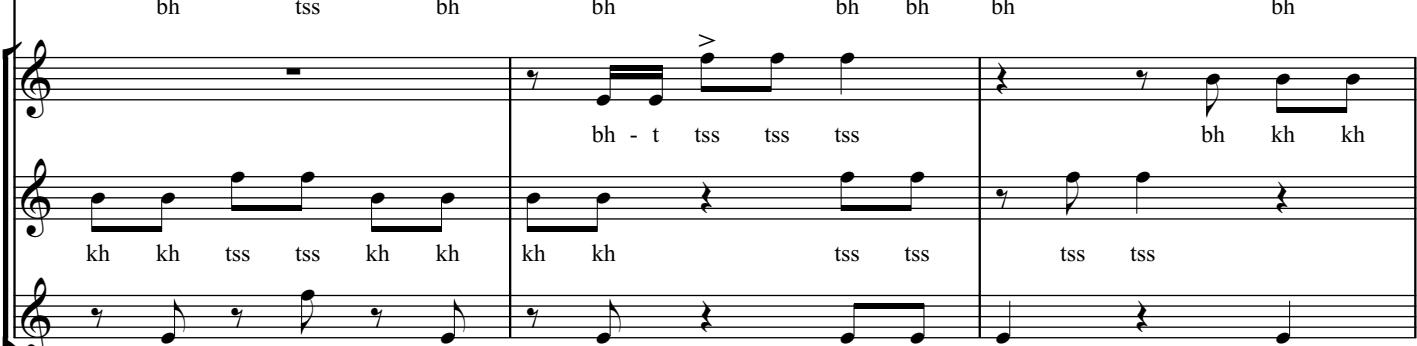
Vln. I 

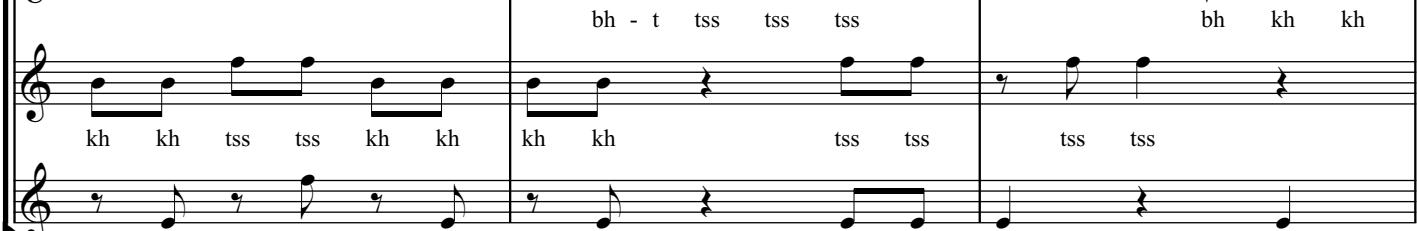
Vln. II 

Vla. 

Cello 

Bass 

Voice 1 

Voice 2 

Voice 3 

83 84 85

Vln. I Vln. II Vla. Cello Bass

Voice 1 Voice 2 Voice 3

tss tss tss tss tss tss

t - kh - t - kh tsh t - kh - t - kh tsh

86 87 88

Vln. I Vln. II Vla. Cello Bass Voices

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

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

90

poco a poco cresc.

89 90 91

92

93

94

95

Superior only

Vln. I

Vln. II

Vla.

Cello

Bass

Voices

cresc.

95 96 97

98

Vln. I Vln. II Vla. Cello Bass

98 99 100

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Vln. I Vln. II Vla. Cello Bass

101 102 103 104 105

ISBN 978-1-4911-5476-2



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