

Monster Mambo

Lauren Bernofsky

1 Full Score

8 Violin 1

8 Violin 2

3 Violin 3 (Viola T.C.)

5 Viola

3 Viola (Violin 2 A.C.)

5 Cello

5 Bass

1 Percussion 1: Shaker (Egg Shaker, Maraca, etc.)

2 Percussion 2: Claves and Cowbell

Extra Part - P3036151

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Program Notes

The opening of this piece is a gift to all those bass players out there who feel they don't get to play important parts very often (basically, all of them!) The basses set the stage for this piece with a catchy syncopated line that runs through most of the piece.

Inspired by the traditional mambo dance and incorporating the traditional Latin cowbell, clave, and shaker, this original work offers developing players ample opportunities to practice reading and playing syncopated rhythms, as well as playing with confidence in the key of D minor. The fun melody will help players learn to focus on fitting in their line with the steady eighth notes that permeate the piece.

The infectious joy of this music should leave your audience happier than when you found them!

About the 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. 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 bachelor's degree in violin and composition from The Hartt School, a master's degree in composition from The New England Conservatory, and a doctorate in composition from Boston University, where she was a student of Lukas Foss. She has taught on the faculties of the Peabody Institute and Interlochen Center for the Arts. She gives clinics and guest conducts at national and international festivals including ASTA national conferences, the Spivey Hall Honors Chamber Orchestra (Atlanta), and the Spanish Brass Alzira festival (Spain).

Lauren Bernofsky's works have been performed across the United States as well as internationally at concerts, conferences, ceremonies, and festivals. Her music can be heard on the Albany, Polarfonia, Emeritus, Music to My Ears, Blue Griffin, and MSR Classics labels.

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Creepissimo ♩ = 120
(If no percussion, begin at m. 5)

5

The musical score is arranged in two systems. The first system covers measures 5 through 10. The instruments and their parts are as follows:

- Violin 1 & 2:** Both staves are empty, indicating rests for these instruments in this section.
- Viola:** The staff is empty, indicating a rest.
- Cello & Bass:** Both staves have a melodic line starting in measure 5. The Cello part begins with a *mp* *pizz.* (pizzicato) instruction. The Bass part begins with a *mp* *pizz.* instruction and includes a fingered note (2).
- Percussion 1:** This part includes a Shaker (egg shaker, maraca, etc.) and Claves. The Shaker part is a continuous eighth-note pattern starting in measure 5, marked *mp*. The Claves part has a rhythmic pattern of eighth notes and rests.
- Percussion 2:** This part includes Claves and Cowbell. The Claves part has a rhythmic pattern of eighth notes and rests. The Cowbell part has a rhythmic pattern of eighth notes and rests, marked *mp*.

The second system covers measures 6 through 10. The instruments and their parts are as follows:

- Violin 1 & 2:** Both staves are empty, indicating rests.
- Viola:** The staff is empty, indicating a rest.
- Cello & Bass:** Both staves continue their melodic lines from the previous system.
- Percussion 1:** The Shaker and Claves parts continue their rhythmic patterns.
- Percussion 2:** The Claves and Cowbell parts continue their rhythmic patterns.

Monster Mambo

13

pizz.

L2

Vln. 1

Vln. 2

Vla.

Cello

Bass

Perc. 1

Perc. 2

11 12 13 14 15

Vln. 1

Vln. 2

Vla.

Cello

Bass

Perc. 1

Perc. 2

16 17 18 19 20

Monster Mambo

21

arco L1
mf arco L2
mf arco L2
arco x4

Musical score for measures 21-25. The score includes staves for Vln. 1, Vln. 2, Vla., Cello, Bass, Perc. 1, and Perc. 2. The key signature has one flat (B-flat). The tempo is marked 'mf' (mezzo-forte). The strings are playing in arco (bowed) mode. The percussion parts feature a steady rhythmic pattern.

29

V pizz.
mp pizz.
mp pizz.
mp pizz.
mp
sub mp
sub mp

Musical score for measures 26-30. The score includes staves for Vln. 1, Vln. 2, Vla., Cello, Bass, Perc. 1, and Perc. 2. The key signature has one flat (B-flat). The strings are playing in pizzicato (pizz.) mode. The percussion parts continue with their rhythmic patterns. The score includes dynamic markings such as 'mp' (mezzo-piano) and 'sub mp' (sub-mezzo-piano).

Monster Mambo

Vln. 1

Vln. 2

Vla.

Cello

Bass

Perc. 1

Perc. 2

31 32 33 34 35

mp H3

pizz.

mp

37

Vln. 1

Vln. 2

Vla.

Cello

Bass

Perc. 1

Perc. 2

36 37 38 39 40

arco $\frac{V}{4}$

f

f

f

f

f

f

L1

L2

Monster Mambo

13

45

Musical score for measures 41-45. The score includes staves for Vln. 1, Vln. 2, Vla., Cello, Bass, Perc. 1, and Perc. 2. Measure numbers 41, 42, 43, 44, and 45 are indicated at the bottom of the staves. Performance markings include accents (v), dynamics (L1, L4, L2, H3), and articulation (4).

Musical score for measures 46-50. The score includes staves for Vln. 1, Vln. 2, Vla., Cello, Bass, Perc. 1, and Perc. 2. Measure numbers 46, 47, 48, 49, and 50 are indicated at the bottom of the staves. Performance markings include accents (v), dynamics (H3), and articulation (7).

Monster Mambo

53

Musical score for Monster Mambo, measures 51-60. The score includes staves for Vln. 1, Vln. 2, Vla., Cello, Bass, Perc. 1, and Perc. 2. Dynamics range from *p* to *mf*. A large watermark "Wingert Jones Publications" is overlaid diagonally across the page.

Measures 51-55: Vln. 1 and Vln. 2 start with *p* dynamics and *mf* dynamics respectively. Vla., Cello, and Bass also start with *p* dynamics. Perc. 1 starts with *p* dynamics. Perc. 2 starts with *mf* dynamics.

Measures 56-60: Vln. 1 and Vln. 2 continue with *mf* dynamics. Vla., Cello, and Bass continue with *mf* dynamics. Perc. 1 continues with *mf* dynamics. Perc. 2 continues with *mf* dynamics.

Monster Mambo

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Cello *f*

Bass *f*

Perc. 1 *f*

Perc. 2 *f*

61 62 63 64 65

Vln. 1 *p* (L4) *f*

Vln. 2 *p* H3 4 *f*

Vla. *p* L2 H3 4 *f*

Cello *p* -1 2 4 x1 4 3 1 3 x1 4 1 2 *f*

Bass *f* 1/2 pos. 4 1 4 2 0 4

Perc. 1 *f*

Perc. 2 *f*

66 67 68 69 70