



Antelope Freeway

STEVEN L. ROSENHAUS

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Piano (Rehearsal Only)	1



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About the Composer



Steven L. Rosenhaus (b. Brooklyn, NY) is a composer, lyricist, arranger, conductor, author, educator and clinician, and performer. His concert music has been called “clever, deftly constructed and likable” by The New York Times; the *Sächsische Zeitung* (Dresden, Germany) declares it “expressive...Its song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld.” Back Stage magazine called his music and lyrics for the off-Broadway show “Critic” “sprightly, upbeat, and in the ballad repertory, simply lovely.” His original works and arrangements are performed by such musicians as the New York Philharmonic, the Kansas City Symphony, pianist Laura Leon, violinist Florian Mayer, the Dresden Sinfonietta, the Meridian String Quartet, several U.S. military ensembles including the U.S. Navy Band (Washington, DC), and educational ensembles at all levels throughout the United States, Canada, Australia, and the EU. Dr. Rosenhaus holds a Ph.D. from New York University where he serves as Adjunct Assistant Professor of Composition; other degrees are from Queens College (CUNY). He has over 200 original works and arrangements in print with Excelcia Music Publishing and other publishers. Recordings of his music are on the Musical Tapestries, Richardson, Capstone, and MPP labels. Dr. Rosenhaus is a frequent guest conductor and clinician of service, professional, community, and educational groups at all levels. In addition Dr. Rosenhaus is a dramaturge for Broadway- and off-Broadway-bound musicals. He has consulted on approximately 30% of musicals presented in those venues since 2006. Steven L. Rosenhaus is the author of “The Concertgoer’s Guide to the Symphony Orchestra” (Music Gifts Company) and co-author with Allen Cohen of “Writing Musical Theater” (Palgrave Macmillan). Dr. Rosenhaus is a National Patron of the Delta Omicron International Music Fraternity and has received numerous awards and grants from ASCAP, the American Composers Forum, and other organizations.

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Program Notes

Beginning instrumentalists sometimes get frustrated because they don’t think they’re making “real music” right away. String players in particular don’t get enough music that is within their current capabilities but is “meaty” or even challenging. I happen to love a good challenge, so in this case I asked myself “what would happen if I wrote a piece that uses only the six notes (D, E, F#, G, A, B) that most string players learn first? How much ‘real music’ can I create using those notes and (relatively) simple rhythms?” *Antelope Freeway* — the name in part comes from the “Deer Crossing” signs you see on some highways — is the result. Why *Antelope Freeway*? Because as simple as the rhythms and six pitches are, you still have to keep a look out as you go. Harmonies here are more interesting and even a bit unusual for players with limited experience.

Conductor’s Notes

Antelope Freeway requires the same six pitch names for all, D, E, F#, G, A, B, with octaves adjusted for each instrument, and only quarter notes and rests to create rhythmic interest. Despite the limited resources there are some interesting harmonies throughout. The pulse is established on beats 1 and 2 in the first measure. It would be a good idea to have everyone play beats one and two *only* for the first ten or so bars to help get everyone playing (and not playing!) together. Focus on playing on the string in the middle of the bow for power, but make sure the music keeps moving. Also practice playing, and holding, the “juicier” chords (the A9 in measure 2, the Gmaj7 in bar 7, and so on). (Side note to conductors: The title *really* comes from an old bit by the comedic troupe *Firesign Theater*, in which you’re listening to a guy taking a car for a test drive. You not only hear traffic noise and the driver’s mutterings to himself, you also get to “hear” the signs he passes as he drives, including those for the Antelope Freeway. In quick succession you hear “Antelope Freeway, one mile. Antelope Freeway, one half-mile. Antelope Freeway, one quarter-mile. Antelope Freeway, one eighth-mile” and so on.

Antelope Freeway

STEVEN L. ROSENHAUS
(ASCAP)

Moderately ♩ = 112

Violin I

Violin II

Viola

Cello

Bass

Piano (Rehearsal Only)

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

1 2 3 4 5

10

6 7 8 9 10 11

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

12 13 14 15 16 17

18

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

18 19 20 21 22 23

36

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

35 36 37 38 39 40

42

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

41 42 43 44 45 46

51

Musical score for measures 47-51. The score is for a string quartet and piano. The instruments are Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. The score shows the following notes and dynamics:

- Vln. I:** Measures 47-50: quarter notes G4, A4, B4, C5. Measure 51: quarter note G4, quarter rest.
- Vln. II:** Measures 47-50: quarter notes G4, A4, B4, C5. Measure 51: quarter note G4, quarter rest, dynamic *p*.
- Vla.:** Measures 47-50: quarter notes G4, A4, B4, C5. Measure 51: quarter note G4, quarter rest, dynamic *p*.
- Cello:** Measures 47-50: quarter notes G4, A4, B4, C5. Measure 51: quarter note G4, quarter rest, dynamic *p*.
- Bass:** Measures 47-50: quarter notes G4, A4, B4, C5. Measure 51: quarter note G4, quarter rest, dynamic *p*.
- Pno.:** Measures 47-50: quarter notes G4, A4, B4, C5. Measure 51: quarter note G4, quarter rest, dynamic *p*.

47 48 49 50 51

Musical score for measures 52-57. The score is for a string quartet and piano. The instruments are Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. The score shows the following notes and dynamics:

- Vln. I:** Measure 52: quarter rest, dynamic *p*. Measures 53-57: quarter notes G4, A4, B4, C5.
- Vln. II:** Measures 52-57: quarter notes G4, A4, B4, C5.
- Vla.:** Measures 52-57: quarter notes G4, A4, B4, C5.
- Cello:** Measures 52-57: quarter notes G4, A4, B4, C5.
- Bass:** Measures 52-57: quarter notes G4, A4, B4, C5.
- Pno.:** Measures 52-57: quarter notes G4, A4, B4, C5.

52 53 54 55 56 57

59

Musical score for measures 58-62. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *mf* is present in measures 59 and 60. A large watermark "Kendor Music Publishing Preview Only" is overlaid diagonally across the page.

58 59 60 61 62

Musical score for measures 63-68. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. A large watermark "Kendor Music Publishing Preview Only" is overlaid diagonally across the page.