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## HEART OF FIRE

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.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.

Frank J. Hackinson

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## The Composer

Hailed by Lukas Foss as “a master composer,” Lauren Bernofsky has written over ninety works, including solo, chamber, and choral music, as well as larger-scale works for orchestra, film, 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 21<sup>st</sup> Century composition.”

She holds a master’s degree in composition from the New England Conservatory and a doctorate in composition from Boston University, and she has taught as a professor at the Peabody Institute.

Bernofsky has received numerous grants from institutions including 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 and an Excellence in Composition Award from the Brass Chamber Music Forum. Her compositions 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, and The Harford Ballet.

Her Concerto for Trumpet and Orchestra has been featured in the journal of the International Trumpet Guild and was the subject of a doctoral dissertation at the University of Wisconsin-Madison. Her string quartet *Anacostia Journal* was featured on the PBS program “NOW with Bill Moyers.” As the winning entry of the Dalai Lama Composition Contest, Bernofsky’s choral work *Prayer of Shantideva* was premiered in the presence of the Dalai Lama of Tibet, who was said to be “enchanted” with the music.

Lauren Bernofsky strives to capture the unique expressive potential of each instrument, an approach that has made her work popular with musicians looking for new works to showcase their abilities. Her philosophy of composition is simple: music should be a joy both to play and to hear.

Her music has been performed across the United States as well as in England, Wales, Canada, Germany, Norway, Iceland, Spain, New Zealand, and Australia. She is published by The FJH Music Company, Frank E. Warren Music Service, Dorn Publications, Hal Leonard, Grand Mesa, Alfred, and Boosey & Hawkes.

For additional information and audio samples, please visit [www.laurenbernofsky.com](http://www.laurenbernofsky.com).

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## About the Music

We have all heard of exemplary people who seem almost superhuman in not only their passion for a particular purpose, but also their perseverance in accomplishing their goal - a cause they feel so strongly about that they will let no obstacle stand in their way.

Our history is filled with many inspiring examples: Martin Luther King, who sacrificed his life for the cause of racial equality; Nelson Mandela, who despite his years of unjust incarceration went on to spread his message of peace and tolerance to the world; Susan B. Anthony and Elizabeth Cady Stanton, who campaigned for women’s equality and the right to vote.

This piece is a tribute to those fiery hearts who have left a legacy of a better life for us today.

String Editing: Carrie Lane Gruselle

commissioned by the Bennett's Mill Middle School Orchestra  
Fayetteville, GA; Patti Davis, Director

# HEART OF FIRE

LAUREN BERNOFSKY  
(BMI)

With energy (♩ = 96-120)

Violin 1  
Violin 2  
Violin 3 (Viola T.C.)  
Viola  
Violoncello  
Double Bass

Measures 1-3, 4-6, 7-9

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Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

10 11

*sub. mp*  
*mp*  
*sub. mp*  
*sub. mp*  
*sub. mp*  
*sub. mp*

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

13 14 15 16

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*pizz.*

*mp*  
*mp*  
*f*  
*f*  
*mp*  
*mp*

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

17 18 19 20

*f*  
*f*  
*f*  
*f*  
*f*  
*arco*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

21 22 23 24

25

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

25 26 27

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

28 29 30

31 32 33

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*mp*

*mp*

34 35 36

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

37 38 39

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

*mp*

*mp*

*mf*

40

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

40 41 42

*f*

This system contains measures 40, 41, and 42. The first violin (Vln. 1) plays a continuous sixteenth-note pattern. The other instruments (Vln. 2, Vln. 3/Vla. T.C., Vla., Vcl., and D.B.) play a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *f* is present at the beginning of measure 40.

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

43 44 45

This system contains measures 43, 44, and 45. The first violin (Vln. 1) continues with a sixteenth-note pattern. The other instruments play a rhythmic accompaniment. Measure 45 features a dynamic marking of *f*.

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

46 47 48

This system contains measures 46, 47, and 48. The first violin (Vln. 1) continues with a sixteenth-note pattern. The other instruments play a rhythmic accompaniment.

Vln. 1 rit. dim.

Vln. 2 dim.

Vln. 3 (Vla. T.C.)

Vla.

Vcl. dim.

D.B. dim.

49 50 51

54 **Meno mosso** (♩ = 76)

Vln. 1 div. mp pizz.

Vln. 2 mp div.

Vln. 3 (Vla. T.C.) dim. mp pizz.

Vla. dim. mp pizz.

Vcl. mp

D.B.

52 53 54 55

Vln. 1 tutti pizz. arco

Vln. 2 tutti pizz. arco

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

Vla. Solo\* cantabile (arco)

Vcl. pizz. pizz.

D.B. mp

56 57 58 59

\*Vcl. solo is on a separate staff in the part.



Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

60 61 62 63

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

64 65 66 67

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

68 69 70 71

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

72 *mf* *dim.* *arco*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
74 *dim.* *div.*  
*dim.* *div.*  
*dim.*  
*dim.*  
75 *dim.*

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

76 *arco* *arco*  
77 *p*  
78 *p* *p* *p*  
79 *Solo* *Solo* *Solo*  
*mp* *mp* *mp*  
*p* *p* *p*  
*(play only if no violas present)*

80  
Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

*Solo*  
*mf*  
*mp*  
*mp*  
*Solo*  
*mp*

81  
82  
83

tutti div. #8 p

Vln. 1

tutti V #8 p

Vln. 2

tutti V #8 p

Vln. 3 (Vla. T.C.)

tutti V #8 p

Vla.

tutti p

Vcl.

arco p

D.B.

84 85 86 87

accel.

Vln. 1 poco a poco cresc.

Vln. 2 div. V poco a poco cresc.

Vln. 3 (Vla. T.C.) poco a poco cresc.

Vla. poco a poco cresc.

Vcl. poco a poco cresc.

D.B. poco a poco cresc.

88 89 90 91

92 Tempo I

Vln. 1 f

Vln. 2 f

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

Vla. f

Vcl. f

D.B. f

92 93 94

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

95 96 97

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

98 99 100

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

101 102 103

*sub. mp*  
*mp*  
*sub. mp*  
*sub. mp*  
*sub. mp*  
*sub. mp*

106 poco più mosso

104

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

106 *f*

107

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

108 *mf*

110 *f*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

111

112 *mp* *cresc.*

114

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

113 *f* 115 116

120

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

117 118 119 120

*p cresc.*  
*p cresc.*  
*mp cresc.*  
*mp cresc.*

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

121 122 123 124

*mf* *f* *ff* *ff*