



Hear and download this
piece at www.fjhmusic.com

FJH STRING ORCHESTRA

Grade 3

WIRED

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

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



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, musical, opera, 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 21st 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, The Harford Ballet, and Roundabout Opera for Kids.

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, Korea, Norway, Iceland, Spain, New Zealand, and Australia. She is published by The FJH Music Company Inc., Frank E. Warren Music Service, Dorn Publications, Hal Leonard, Grand Mesa, Alfred, Boosey & Hawkes, and Balquhiddie Music.

For additional information and audio samples, please visit www.laurenbernofsky.com.

About the Music

I wanted to write a piece that not only reflected current pop music culture, but also my own compositional style. Having sat in orchestras myself for many years, I reflected on what sort of music I most enjoyed playing, and I found that I always liked being able to make a lot of sound on my violin with repeated notes, which of course are quite easy to play on strings but make for an impressive orchestral sound. Accordingly, repeated notes play a large role in the piece. They also serve as a perfect subdivided metronome for the other parts.

This piece provides a great opportunity to focus on rhythmic accuracy and the related issue of bow distribution. For example, the dotted rhythm in the cello/bass at measure 25 will sound most effective with a relatively long bow on the dotted eighth and a very short stroke on the sixteenth. If performed this way, this rhythm will “plug in” perfectly to the constant sixteenth notes being played by the second violins and violas. Attention to such details of bowing will make the rhythms sound crisp and energetic, making the music come alive.

My 11-year-old son Nick approved the title of this piece. Since he is the self-described “Cool Consultant” of the household and often my litmus test for popular culture, I defer to his judgment.

Lauren Bernofsky

for Nick
WIRED

for Nick

LAUREN BERNOFSKY
(BMI)

With energy ($\mathcal{J} = 100-120$)

Violin 1

Violin 2

Violin 3
(Viola T.C.)

Viola

Violoncello

Double Bass

2 3 4 5 6

9

4

mp

7 8 9 10 11 12

17

13 14 15 16 17 18



Hear and download this piece at www.fjhmusic.com

**Copyright © 2013 Frank J. Hackinson Publishing Co. (BMI).
International Copyright Secured. Made in U.S.A. All Rights Reserved.**
WARNING! The music, text, design, and graphics in this publication are protected by copyright law.
Any duplication is an infringement of U.S. copyright law.

ST6302

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

19 20 21 22 23 24

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

25 26 27 28 29 30

mf

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

31 32 33 34 35 36 37

f non-div.

41

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

38 39 40 41 42 43 44

mf

mf

mf

mf

49

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

45 46 47 48 49 50 51

mf

f

mf

f

57

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

52 53 54 55 56 57 58

f

f

Violin 1 (Vln. 1)
Violin 2 (Vln. 2)
Violin 3 (Vln. 3) (Viola T.C.)
Viola (Vla.)
Violoncello (Vcl.)
Double Bass (D.B.)

Measures 59-64:
Violins 1 & 2 play eighth-note patterns. Violins 3 & Viola play quarter notes. Viola, Violoncello, and Double Bass play eighth-note patterns.

Measures 65-70:
Violins 1 & 2 play eighth-note patterns. Violins 3 & Viola play quarter notes. Viola, Violoncello, and Double Bass play eighth-note patterns.

Measures 71-75:
Violins 1 & 2 play eighth-note patterns. Violins 3 & Viola play quarter notes. Viola, Violoncello, and Double Bass play eighth-note patterns. Dynamics *p* (piano) are indicated for measures 73-75.

81

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

76 77 78 79 80 81

mf

mf

mf

mf

mf

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

82 83 84 86 87

mf

91

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

88 89 92 93

f

mp

f

f

f

f

99

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

94 95 96 97 98 99

100 101 102 103 104 105

106

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

106 107 108 109 110 111

mp

mp

ST6302

115

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

mf

mf

mp

mf

112 113 114 115 116 117

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

118 119 120 121 122

123

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

mf

mf

mf

124 125 126 127 128

Violin 1 (Vln. 1)
Violin 2 (Vln. 2)
Violin 3 (Vln. 3) (Vla. T.C.)
Viola (Vla.)
Violoncello (Vcl.)
Double Bass (D.B.)

129 130 131 132

f

Violin 1 (Vln. 1)
Violin 2 (Vln. 2)
Violin 3 (Vln. 3) (Vla. T.C.)
Viola (Vla.)
Violoncello (Vcl.)
Double Bass (D.B.)

134 135 136 137

mf

Violin 1 (Vln. 1)
Violin 2 (Vln. 2)
Violin 3 (Vln. 3) (Vla. T.C.)
Viola (Vla.)
Violoncello (Vcl.)
Double Bass (D.B.)

139 142 143

ff