




# Berceuse

MICHAEL HOPKINS

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## INSTRUMENTATION

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- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola )
  - 5 Viola
  - 5 Cello
  - 5 String Bass
  - 1 Piano Accompaniment
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## NOTES TO THE CONDUCTOR

The melody of *Berceuse* is a great tune for teaching bow distribution concepts to young students. As an example, students will need to alter the speed of their bow in bar 1, moving slightly faster with less weight on the quarter note, and slower with more weight on the half note to achieve evenness of sound. The two eighth notes at the beginning and at the end of bar 1 should be played with little bow in the lower half, and the two eighths at the end of bar 2 should be played with little bow in the upper half. Students playing the accompaniment parts should focus on supporting the melodic line. The ornaments should be played as grace notes, with the main note landing on the beat.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Berceuse

CONDUCTOR SCORE

Duration - 2:40

Michael Hopkins

**Largo** (♩ = 72)

**Violins**  
I *p*  
II *p*

**Viola (Violin III)**  
*p*

**Cello**  
*p*

**String Bass**  
*p*

**Piano Accompaniment**  
*p*

**Vlins.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Piano Accomp.**

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

10 11 12 13 14

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

15 16 17 18 19

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass  
Piano  
Accomp.

20 21 22 23 24

This block contains the musical score for measures 20 through 24. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass, along with a grand staff for Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *mp* (mezzo-piano). Performance markings include *V* (vibrato) and *mp* (mezzo-piano). The piano accompaniment includes fingerings such as -2 and 4.

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass  
Piano  
Accomp.

25 26 27 28 29

This block contains the musical score for measures 25 through 29. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass, along with a grand staff for Piano Accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mp* (mezzo-piano). Performance markings include *V* (vibrato) and *mp* (mezzo-piano). The piano accompaniment includes fingerings such as 4.

I Vlns. *mf* *f* 33

II Vlns. *mf* *f* 4

Vla. (Vln. III) *mf* *f* 4

Cello *mf* *f* 4

Str. Bass *mf* *f*

Piano Accomp. *mf* *f* 33

30 31 32 33 34

I Vlns. *ff* 4

II Vlns. *ff* 4

Vla. (Vln. III) *ff* 4

Cello *ff*

Str. Bass *ff*

Piano Accomp. *ff*

35 36 37 38

41

**Vlns. I**  
**Vlns. II**  
**Vla. (Vln. III)**  
**Cello**  
**Str. Bass**  
**Piano Accomp.**

rit. A tempo

*p*

*p*

*p*

*p*

*pizz.*

*p*

rit. A tempo

39 40 41 42 43

**Vlns. I**  
**Vlns. II**  
**Vla. (Vln. III)**  
**Cello**  
**Str. Bass**  
**Piano Accomp.**

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

rit.

44 45 46 47 48

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