



Aurora Borealis

MICHAEL HOPKINS

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
-

NOTES TO THE CONDUCTOR

Your students will love playing this fast and energetic new work! Set in E minor, the piece is great for working on dynamic contrasts, staccato and legato bowing. All parts are playable in first position and feature interesting melodic material for all the instruments.

The eighth notes with a staccato indication can be played either detached and on the string or with an off-the-string spiccato stroke. Quarter notes should be played with slight separation. In the G major section from mm. 40–72, the melody can be played with more legato, and at m. 56 the Violin 2 and Cello parts should be the most prominent. Strict observance of the dynamics will add to the excitement of the piece.

An aurora is a natural electrical phenomenon characterized by the appearance of streamers of reddish or greenish light in the sky, usually near the northern or southern magnetic pole. The effect is caused by the interaction of charged particles from the sun with atoms in the upper atmosphere. In northern and southern regions it is respectively called aurora borealis, or northern lights, and aurora australis, or southern lights.

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

Aurora Borealis

CONDUCTOR SCORE
Duration - 3:05

Michael Hopkins

Allegro (♩ = 126)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

1 2 3 4 5

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

6 7 8 9 10

15

Vlns.

I
II

Vla.
(Vln. III)

Cello

Str. Bass

11

12

13

14

f

15

16

Vlns.

I
II

Vla.
(Vln. III)

Cello

Str. Bass

17

18

19

20

21

22

25

Vlns. I

Musical staff for Violins I, measures 23-28. The staff is in treble clef with a key signature of one sharp (F#). It contains melodic lines with various note values and rests.

Vln. II
(Vln. III)

Musical staff for Violins II and Violin III, measures 23-28. The staff is in treble clef with a key signature of one sharp (F#). It contains melodic lines with various note values and rests.

Cello

Musical staff for Cello, measures 23-28. The staff is in bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment of eighth notes.

Str. Bass

Musical staff for String Bass, measures 23-28. The staff is in bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment of eighth notes.

23

24

25

26

27

28

Vlns. I

Musical staff for Violins I, measures 29-34. The staff is in treble clef with a key signature of one sharp (F#). It contains melodic lines with various note values and rests.

Vln. II
(Vln. III)

Musical staff for Violins II and Violin III, measures 29-34. The staff is in treble clef with a key signature of one sharp (F#). It contains melodic lines with various note values and rests.

Cello

Musical staff for Cello, measures 29-34. The staff is in bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment of eighth notes.

Str. Bass

Musical staff for String Bass, measures 29-34. The staff is in bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment of eighth notes.

29

30

31

32

33

34

40

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

p *pizz.* *p* *pizz.* *p* *pizz.*

35 36 37 38 39 40

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

pizz.

41 42 43 44 45 46

48

arco

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

47 48 49 50 51 52

56

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

53 54 55 56 57 58

64

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

59 60 61 62 63 64

p

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

65 66 67 68 69 70 71

mf *f*

mp *f*

f

f

I
Vlns. *ff* *p* 76

II
ff

Vla.
(Vln. III) *ff* *p*

Cello *ff* *p*

Str. Bass *ff* *p*

ff 72 73 74 75 *p* 76 77

I
Vlns. *p* 83

II *p*

Vla.
(Vln. III)

Cello

Str. Bass -4 1 -2

78 79 80 81 82 83

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

pp

pp

pp

pp

84 85 86 87 88 89

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

f

ff

f

ff

f

ff

f

ff

90 91 92 93 94 95

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

96 97 98 99 100

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

101 102 103 104 105

110

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p *ff*

106 107 108 109 110

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

111 112 113 114 115 116

119

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

ff

fff

117 118 119 120 121

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

x4

-1

122 123 124 125 126 127