



Coming Home

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

Truly a beautiful and majestic work! This is a great piece for teaching slurs, bow distribution, bowing variation, using 4th finger on violin and viola, hemiola, dynamic contrasts, ritardando, and legato style. All parts have interesting melodic material and are playable in first position with some shifting for basses. The unison opening measures are a great opportunity to work on intonation, rhythmic and bowing precision in the orchestra. This melody should be played in a full, rich legato style. Measures 11 and 12 feature a hemiola suggesting three measures of $\frac{3}{4}$. Violin and viola students should use 4th finger when marked. At measure 25, violin 2 and viola should be prominent. At measure 53, the melody in the cello and double bass should be prominent in the texture. From measure 82 to the end, the music should remain very soft.

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

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CONDUCTOR SCORE

Duration - 3:15

Michael Hopkins

Andante maestoso (♩ = 84)

Violins

Viola (Violin III)

Cello

String Bass

Musical score for measures 1-6. The score is for Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is Andante maestoso with a quarter note equal to 84 beats per minute. The dynamics are marked *f* (forte) throughout. There are four-measure rests in measures 1, 2, 4, and 5. Measure numbers 1 through 6 are indicated at the bottom.

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Musical score for measures 7-13. The score is for Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is Andante maestoso. The dynamics are marked *mf* (mezzo-forte) in measures 7-9, *p* (piano) in measures 10-12, and *f* (forte) in measure 13. There are four-measure rests in measures 7, 8, 10, and 12. A rehearsal mark 'Hi 3' is placed above measure 13. Measure numbers 7 through 13 are indicated at the bottom.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

14 15 16 17 18 19 20

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

21 22 23 24 25 26 27

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

28 29 30 31 32 33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

34 35 36 37 38 39

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

40 41 42 *p* 43 44 *mp* 45

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

46 47 48 *f* 49 50 51

53

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

mp

mf

52 53 54 55 56 57

61

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

58 59 60 61 62 63

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

64 65 66 67 68 69

ff molto legato

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

70 71 72 73 74 75 76

78

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp *p* *pp*

77 78 79 80 81 82 83

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

sempre pp

rit.

84 85 86 87 88 89 90