



Spider Dance

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

Imagine the scenario—You have purchased a beautiful new dream home only to discover upon moving in that you are sharing the home with hundreds of spiders that emerge from the shadows each night at the stroke of midnight. Spiders of all shapes and sizes emerge from the cracks in the walls to dance to their eerie and spooky scherzo. These bloodthirsty arachnids do not crave human flesh—they just want to have fun!

The melody is based on a scale in broken thirds with each note doubled. The use of slash notation indicates to double each eighth note. Slash notation was commonly used in orchestral music of the 18th and 19th centuries and is important for students to learn to read. This is a great piece for teaching the key of G minor to a young orchestra. All the instruments get the melody. Double Basses get lots of interesting material and should be prominent at measure 50. Violins should begin trills on the written pitch and trill up diatonically (all trills are half step trills). The piece includes several poco rit's and fermatas for your conducting enjoyment. I suggest stretching the tempo a bit more each time the music builds to a fermata. Try to find a 2nd violinist with a high-pitched voice for the solo at the end, and increase the tempo considerably for the last few bars of the piece. I hope you have as much fun playing this piece as I had writing it.

Michael Hopkins

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

Spider Dance

CONDUCTOR SCORE

Duration - 3:50

Michael Hopkins

Allegro moderato (♩ = 104)

Violins

Viola
(Violin III)

Cello

String Bass

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

First system of the musical score for 'Spider Dance'. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The first measure of each staff is a whole rest. The second measure begins with a pizzicato (pizz.) instruction. Dynamics include *mf*, *f*, and *ff*. The third measure contains fingerings: Violins I and II have '3 Lo 4 1 Lo 1 0', Cello has '-4', and String Bass has '-2 1'. The system ends with a double bar line.

Second system of the musical score for 'Spider Dance'. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The first measure of each staff is a whole rest. The second measure begins with an arco instruction. Dynamics include *p* and *pp*. The system ends with a double bar line.

[illegible]

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

arco

f

arco

f

arco

f

arco

f

pp

div.

poco rit.

A tempo

21

p *mf*

pizz. *pp* *p* *mf*

pizz. *pp* *p* *mf*

pizz. *pp* *p* *mf*

pizz. *pp* *p* *mf*

19 20 21 22

p *f* *p*

p *f* *p*

p *f* *p*

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

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

23 24 25

*Trill diatonically in key. Begin trill on written pitch and trill up (all trills are 1/2 step trills).
Fingerings marked are for written trill note.

Score for measures 26-28, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Measure 26: Vlns. I & II play *mf*. Vla. (Vln. III) plays *mf*. Cello and Str. Bass play *mf*. Vlns. I & II have a trill on the first measure.

Measure 27: Vlns. I & II play *p*. Vla. (Vln. III) plays *p*. Cello and Str. Bass play *p*. Vlns. I & II have a trill on the first measure.

Measure 28: Vlns. I & II play *p*. Vla. (Vln. III) plays *f* *pizz.*. Cello and Str. Bass play *ff*. Vlns. I & II have a trill on the first measure.

Rehearsal mark 29 is indicated at the start of the next system.

Score for measures 29-31, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Measure 29: Vlns. I & II play *f* *arco*. Vla. (Vln. III) plays *f* *arco*. Cello and Str. Bass play *f*. Vlns. I & II have a trill on the first measure.

Measure 30: Vlns. I & II play *ff* *div.*. Vla. (Vln. III) plays *ff* *div.*. Cello and Str. Bass play *ff*. Vlns. I & II have a trill on the first measure.

Measure 31: Vlns. I & II play *pp* *pizz.*. Vla. (Vln. III) plays *pp* *pizz.*. Cello and Str. Bass play *pp* *pizz.*. Vlns. I & II have a trill on the first measure.

Rehearsal mark 32 is indicated at the start of the next system.

33

arco Lo 4

poco rit. A tempo

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pp *f* *ff* *p*

arco *ff* arco *ff*

32 33 34

37

arco

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pizz. *pp* *pp* *ff*

pp *pp* *ff* *ff*

pizz. *pp* *pp* *ff*

pizz. *pp* *pp* *ff*

35 36 37

Violins I
Violins II
Viola (Violin III)
Cello
String Bass

38 39 40 41

Lo 3

pizz.
p
ff
arco

pizz.
p
ff
arco

pizz.
p
ff
arco

pizz.
p
ff
arco

pizz.
p
ff
arco

Violins I
Violins II
Viola (Violin III)
Cello
String Bass

42 43 44 45

Lo 4

pizz.
p
ff
arco

pizz.
p
ff
arco

pizz.
p
ff
arco

pizz.
p
ff
arco

pizz.
p
ff
arco

pp
Lo 4
pp
Lo 4
p

Vlns. I *sfz* *sfz* *sfz* *pizz.* -3 *p*
 Vlns. II *f* *sfz* *pizz.* *p*
 Vla. (Vln. III) *f* *sfz* *pizz.* *p*
 Cello *mp* < *f* *sfz* *sfz* *p*
 Str. Bass *mp* < *f* *sfz*

46 47 48

Vlns. I *f* *sfz* *arco* *pizz.* *mf*
 Vlns. II *f* *sfz* *arco* *pizz.* *mf*
 Vla. (Vln. III) *f* *sfz* *arco* *pizz.* *mf*
 Cello *f* *marcato* *x4*
 Str. Bass *f* *marcato*

49 50 51

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

mf

52 53 54 55

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

f arco

58

56 57 58 59

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

(V) pizz. arco div. (V) pizz.
 (V) pizz. arco div. (V) pizz.
 (V) pizz. arco div. (V) pizz.
 (V) pizz. arco div. (V) pizz.
 (V) pizz. arco div. (V) pizz.

ff pp ff p mp
 ff pp ff p mp
 ff pp ff p mp
 ff pp ff p mp
 ff pp ff p mp

60 61 62 63 64

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

f ff p
 f ff pp
 f ff pp
 f ff pp
 f ff pp

65 66 67

I
Vlns.

II
arco
p

Vla.
(Vln. III)
p

Cello
p

Str. Bass
p

68 69 70

I
Vlns.

II
f

Vla.
(Vln. III)
f arco

Cello
f arco

Str. Bass
f marcato arco

71 72 73

35920S

1 3 1 4 2 1 V V poco rit. A tempo

Vlns. I *pp*

Vlns. II *f* arco *pp*

Vla. (Vln. III) *f* *pp*

Cello *f* arco *pp* *div.*

Str. Bass *f* *pp*

80 81 82

84

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

83 84 85 86

88

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

ff

ff

ff

87 *ff* 88 89 90

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff *mf* *mp*

ff *mf* *mp*

ff *mf* *mp*

mf *mp*

mf *mp*

91 *mf* 92 *mp* 93

94

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

rit. pizz.

p

pizz.

p

-2 1

p

p

94 95 96 97

Allegro molto (♩ = 120)

arco

pp

ff

Solo-blood curdling scream!

arco

pp

ff

pp

ff

pp

ff

98 99 100