



Secret World

By Michael Hopkins

INSTRUMENTATION

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

This high-energy rhythmic work in E minor with a mysterious theme features a syncopated motive that will delight players. Chromatic harmonies give students opportunities to develop their intonation. This original work combines the use of slow and fast bow strokes to help students learn to control the speed of the bow, and features a variety of dynamic contrasts. All sections of the orchestra have challenging and interesting parts.

NOTES TO THE CONDUCTOR

Repeated quarter notes should always be played with some separation. There should be more length in the notes than space between the notes, but not legato. The syncopated figure that first appears in the cello in m. 4 should be played legato in quiet dynamics (m. 4 in cellos, m. 9 in violin 1) but with more separation in louder dynamics (e.g., m. 16 in cellos and basses). Repeated eighth notes can be played with an off-the-string brush stroke if students have learned the technique, but can also be played on the string in the middle-to-lower half of the bow.

An illustration of a possible interpretation of the music is included as a reproducible page to allow for cross-curricular study between music and art as well as to provide a starting point from which to delve into critical thinking questions and discussion.

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.


Belwin/Pop String Editor

SECRET WORLD, BY MICHAEL HOPKINS, ILLUSTRATED BY ZOYA JOHNSON



This piece for string orchestra is dedicated to the Emerson Schools Summer Camp 2016 held in Ann Arbor, MI. The highlight for students of the Emerson Onomatopoetic Camp in 2016 was learning the newly composed work Secret World, by Michael Hopkins, and creating works of art to illustrate what they felt the music was expressing. The students' artwork was displayed at the premier performance of the piece at the Ann Arbor Art Fair 2016 for the audience to enjoy during the performance. The composer chose one work he felt best represented his music. The prize, claimed by Zoya Johnson, was the work being published in the score.

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CONDUCTOR SCORE
Duration - 4:20

By Michael Hopkins

Allegro misterioso (♩ = 116)

Violins

Viola

Cello

String Bass

pp

pizz.

pp

arco

1 2 3 4

Vlns.

Vla.

Cello

Str. Bass

pp

p

p

p

5 6 7 8

9

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

9 10 11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

fp

12 13 14

16

non div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

15 16 17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

18 19 20

I
Vlns.

II

Vla.

Cello

Str. Bass

21 22 23

24

I
Vlns.

II

Vla.

Cello

Str. Bass

ff *ff* *ff* *ff*

24 25 26

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

27 28 29

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

30 31 32

f

I Vlns. *mf*

II Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

33 34 35

I Vlns. *p* *f*

II Vlns. *p* *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

36 37 38 39

40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

p

40 41 42 43

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

pp

p

pp

p

non div.

4 4

44 45 46 47

49

div.

Vlns. I *f* *pp* *f*

Vlns. II *f* *pp* *f*

Vla. *f* *pp* *f*

Cello *f* *pp* *f*

Str. Bass *f* *pp* *f*

48 49 50 51

55

Vlns. I *f* *pp* *f*

Vlns. II *f* *pp* *f*

Vla. *f* *pp* *f*

Cello *f* *pp* *f*

Str. Bass *f* *pp* *f*

52 53 54 55

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

4

V

56 57 58 59

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

62

4

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

60 61 62

Vlns.
I
II

Vla.

Cello

Str. Bass

63 64 65

arco

arco

mf

mf

Vlns.
I
II

Vla.

Cello

Str. Bass

66 67 68

pizz.

mp

mf

arco

mf

pizz.

pizz.

mf

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

69 70 71

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

72 73 74 75

I

Vlns.

II

Vla.

Cello

Str. Bass

76 77 78 79

mf

I

Vlns.

II

Vla.

Cello

Str. Bass

80 81 82 83 84

mp *p* *pp*

85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

pizz.

pizz.

85 86 87 88

92

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

arco

arco

arco

arco

arco

4

p

p

p

p

p

89 90 91 92

I Vlns. *mp*

II Vlns. *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

93 94 95 96

I Vlns. *poco a poco cresc.*

II Vlns. *poco a poco cresc.*

Vla. *poco a poco cresc.*

Cello *poco a poco cresc.*

Str. Bass *poco a poco cresc.*

97 98 99 100

Vlns. I
f

Vlns. II
f

Vla.
f

Cello
f

Str. Bass
f

101 102 103

Vlns. I
ff

Vlns. II
ff

Vla.
ff

Cello
ff

Str. Bass
ff

104 105 106 107

105
non div.

non div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

108 109 110 111

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

112 113 114 115

I
Vlns. *mp*

II
Vlns. *mp*

Vla.
Vla. *mp*

Cello
Cello *mp*

Str. Bass
Str. Bass *p* *mp*

116 117 118 119

I
Vlns. *f* *pp*

II
Vlns. *f* *pp*

Vla.
Vla. *f* *pp*

Cello
Cello *f* *pp*

Str. Bass
Str. Bass *f* *pp*

120 121 122

I
Vlns. *ff*

II
Vlns. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

123 124

I
Vlns.

II
Vlns.

Vla.

Cello

Str. Bass

125 126 127