

Cliffs of the North Shore

Michael Hopkins

for STRING ORCHESTRA

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

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About the Composer

Michael Hopkins is Professor and Chair of Music Education at the University of Michigan. He has composed/arranged over 90 published works for orchestra and is the author of *The Art of String Teaching*, a pedagogy resource published by GIA. Hopkins' YouTube channel contains 100 videos on all aspects of string technique and has over 10,000 subscribers. He has been a guest conductor at 60 orchestra festivals in 20 states and has given over 80 conference presentations on topics in string education. He has published articles in the *Journal of Research in Music Education*, *American String Teacher*, *String Research Journal*, *Music Educators' Journal* and other music education journals. He has served on the executive boards of the Vermont and Michigan chapters of ASTA and has served on several national ASTA committees.

Program Notes

Cliffs of the North Shore was inspired by a trip to the Pictured Rocks National Lakeshore in the Upper Peninsula of Michigan. The shore is on the northern coast of the U.P. on Lake Superior. Its landscape features sandstone cliffs, beaches, waterfalls, sand dunes, a deep forest, and spectacular rock formations. This piece reflects the beauty and wonder of this amazing landscape. Focus on legato, connected bowing throughout and rhythmic precision, especially on the sixteenth and thirty-second notes. Bring out the dynamic contrasts and swells for a dramatic effect. In the sections where the accompanimental texture is thick, strive for a balance that brings out the melody.

Editor's Note

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance "right out of the box" for the non-string player and suggest some options for the advanced string specialist. Enjoy!

J. Cameron Law, String Editor

Cliffs of the North Shore

Michael Hopkins (BMI)

♩ = 80

Violin 1 *p*

Violin 2 *p*

Viola *p*

Violoncello *p*

Double Bass *p*

5

9

mf *pp*

mf *pp*

mf *p*

mf *p*

mf *pizz.* *p*

11

p *pp* *mp* *pp* *mp* *p*

p *pp* *mp* *pp* *mp*

mp *p* *mf* *pp* *mp*

mp *p* *mf* *pp* *mp*

mp *p* *mf* *pp*

17

Violin I: *mf*, *mp*
Violin II: *p*, *mf*, *mp*
Viola: *p*, *mf*, *mp*
Cello: *p*, *mf*, *mp*
Double Bass: *arco*, *p*, *mf*, *mp*

23 25

Violin I: *f*, *p*
Violin II: *f*, *p*
Viola: *f*, *p*
Cello: *f*, *p*
Double Bass: *f*, *p*

29

Violin I: *mp*, *f*, *p*
Violin II: *mp*, *f*, *p*
Viola: *mp*, *f*, *p*
Cello: *mp*, *f*, *p*
Double Bass: *mp*, *f*, *p*

34 37

mp mf

40 45

p

46

pp p

52

mp mf

57

Musical score for measures 57-61. The score consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is marked with a forte (*f*) dynamic. Measure 59 features a triplet of eighth notes in the upper staves. Measure 61 includes a fermata over a note in the first staff.

65

Musical score for measures 62-64. The score consists of five staves. Measure 62 begins with a fermata and a *div.* (divisi) marking above the first staff. The dynamic is *ff*. Measure 63 continues with *ff* dynamics. Measure 64 features a *pp* (pianissimo) dynamic in the upper staves and a *p* (piano) dynamic in the lower staves. A fermata is present over a note in the fourth staff.

67

Musical score for measures 67-70. The score consists of five staves. Measure 67 starts with a *div.* marking and a *mp* (mezzo-piano) dynamic. Measure 68 features a *mf* (mezzo-forte) dynamic. Measure 69 continues with *mf*. Measure 70 is marked with a forte (*f*) dynamic. A triplet of eighth notes is present in the lower staves of measures 67 and 68.

72 *rit.* 75 ♩ = 72

ff *p*
 ff *p* *pizz.* *mp* *p*
 ff *p* *pizz.* *mp* *p*
 ff *p* *pizz.* *p*
 ff *p*

77 *mf* *mp* *mf* *mp* *mf* *mp* *f* *rubato* 82 A Tempo

mf *mp* *mf* *mp* *mf* *mp* *f* *rubato* 82 A Tempo
pp *arco* *p*
pp *arco* *p*
pp *arco* *p*
pp *arco* *p*

83 *rit.* *f* *p*

rit. *f* *p*
f *p*
f *p*
f *p*
f *p*