




The Great Bicycle Race

MICHAEL HOPKINS

INSTRUMENTATION

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

NOTES TO THE CONDUCTOR

This energetic new work is a musical depiction of the Seacoast Century, a 100-mile bike race along the coasts of Massachusetts, New Hampshire and Maine. This is a great work to teach string crossings, legato and staccato bowing, dynamic contrasts, bow placement, lifts and retakes, double stops, divisi, balance and blend. All parts contain melodic material and are playable in first position.

The programmatic aspects of this piece will make it enjoyable for students to learn the many challenges in this work. Have fun discussing with students what the feelings of the riders might be in each part of this piece and how this would be reflected in the music.

The program for this work is as follows:

- mm. 1–8 – The bikers slowly line up at the starting line.
- m. 9 – The race begins as the riders race out of the city towards the coast.
- m. 17 – Biking on the open road, the riders are along the ocean shore with the beach on the right.
- m. 37 – In the forest next, the canopy forms a tunnel over the road, and the bikers ride in the shade.
- m. 55 – The riders climb to the top of a hill, and then coast down to a lighthouse on the shore.
- m. 61 – Turning around and riding back along the ocean coast, the racers pass a row of mansions on their right side.
- m. 77 – Heading back into the city, the riders see the finish line approaching in the distance.
- m. 97 – The bikers cross the finish line, and coast gradually to a triumphant stop.

The sixteenth note string crossing rhythm is best played with a small amount of bow in the middle of the bow. The bowing at m. 33 in the violins is challenging. It is important to start m. 33 away from the frog, and to use a slow bow on the quarter note. The legato melody, first heard in Violin 1 at m. 17, should be played with long bows. Students will need to alter the speed of their bow (moving slightly faster with less weight on the quarter, and slower with more weight on the half note) to achieve evenness of sound.

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 - 3:50

Michael Hopkins

Largo (♩ = 60)

Violins
I
II

Viola (Violin III)

Cello

String Bass

p 1 2 3 4 5

rit. **9 Andante** (♩ = 76)

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

6 7 8 9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

13 14 15

17

Vlns. I *mf* *f* 4 4

Vlns. II *mf* *f*

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

Cello *mf* *f* V

Str. Bass *mf* *f* V -2

16 17 18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

ff

ff

ff

ff

22 23 24

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

p

p

p

p

25 26 27

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

28 29 30

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

31 32 33

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

42 43 44

Detailed description: This block contains the musical score for measures 42, 43, and 44. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). In measure 43, the Viola part has a '4' above it, indicating a four-measure rest. A large red watermark 'Preview Only' is overlaid diagonally across the score.

45

I Vlns. *pizz.*

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

p mp p

p mp p

p mp p

p mp p

45 46 47

Detailed description: This block contains the musical score for measures 45, 46, and 47. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measure 45 starts with a 'pizz.' (pizzicato) instruction. Dynamic markings are indicated below the staves: *p* (piano) and *mp* (mezzo-piano). A large red watermark 'Preview Only' is overlaid diagonally across the score.

49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf
arco

mf
arco

mf

mf
-4

mf
-1

48 49 50 51

55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

pp

p

p
arco

pp

pp
arco

pp
-1

52 53 54 55

I
Vlns. *f*

II
Vlns. *f*

Vla.
(Vln. III) *f*

Cello *f*

Str. Bass *f*

56 57 58

I
Vlns. *mf* *f*

II
Vlns. *mf* *f*

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

Cello *mf* *f*

Str. Bass *mf* *f*

61

59 60 61

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

62 63 64

Detailed description: This system of musical notation covers measures 62, 63, and 64. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). In measure 62, the Violins I play a continuous eighth-note pattern, while the other instruments play single notes. In measure 63, the Violins I continue their pattern, and the other instruments play single notes. In measure 64, the Violins I play a pattern with a fermata over the final note, while the other instruments play single notes. A large red watermark 'Preview Only' is overlaid on the score.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp *mp* *mp* *mp* *mp*

65 66 67

Detailed description: This system of musical notation covers measures 65, 66, and 67. It features five staves: Violins I, Violins II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). In measure 65, all instruments play eighth-note patterns. In measure 66, the Violins I and II play eighth-note patterns, while the Viola, Cello, and String Bass play single notes. In measure 67, the Violins I and II play eighth-note patterns, while the Viola, Cello, and String Bass play single notes. A large red watermark 'Preview Only' is overlaid on the score.

69

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

68 69 70

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

71 72 73

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

74 75 76

Detailed description: This block contains the musical notation for measures 74, 75, and 76. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). The Violin I part has a melodic line with eighth notes. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola part has a melodic line with eighth notes. The Cello and String Bass parts have a simple harmonic accompaniment with quarter notes. A large red watermark 'Preview Only' is overlaid on the score.

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

div.
77
ff
ff
ff
ff

77 78 79

Detailed description: This block contains the musical notation for measures 77, 78, and 79. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). The Violin I part starts with a 'div.' (divisi) marking and has a melodic line with eighth notes. The Violin II part has a rhythmic accompaniment of eighth notes. The Viola part has a melodic line with eighth notes. The Cello and String Bass parts have a simple harmonic accompaniment with quarter notes. A large red watermark 'Preview Only' is overlaid on the score.

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

80 81 82 83

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

84 85 86

87

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

87 88 89

f

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

rit.

div.

mf *mp* *pp*

90 91 92 93

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