

# KENDOR APEX STRING ORCHESTRA SERIES

## Arcopolis

(City Of Bows)

GRADE 3 • DURATION 4:35

**Michael Hopkins**

### INSTRUMENTATION

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

EXTRA SCORES & PARTS AVAILABLE

### To The Director

This is a fun and energetic piece that features a wide array of different bowing techniques. It was written specifically to help develop the bow arm.

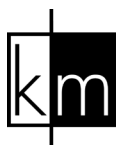
A number of essential bow strokes are included, including a variety of hooked bowings, slurred staccato, bow retakes, double up bows, uneven rhythms, gallop, detaché, martelé, spiccato, tremolo, repeated down bows, and col legno. The Moderato section at measure 65 requires players to crescendo on a down bow and diminuendo on an up bow. Tremolo is indicated at measure 65 in the 2nd Violins and Violas, and measure 67 in the 1st Violins. For this, students should rapidly alternate between the two pitches in the left hand while drawing a slow steady bow with the right hand.

For videos demonstrating all these bowing techniques, see the composer's YouTube channel at <https://www.youtube.com/user/stringtechnique>

A recording of this piece can be downloaded at [www.kendormusic.com](http://www.kendormusic.com)

### MICHAEL HOPKINS

Michael Hopkins is an associate professor of music education at the University of Michigan School of Music, Theatre & Dance in Ann Arbor, where he teaches undergraduate courses in string techniques, orchestra methods, and music technology, and graduate courses in psychology of music and research methods. Prior to joining the faculty, Hopkins was an associate professor of music at the University of Vermont, from 1999-2010, where he was conductor of the UVM Orchestra and taught courses in music education and music technology. Hopkins earned a Bachelor's Degree in music education from Colorado State University and a Masters and Ph.D. in Music Education from the University of Michigan. He composes pieces in orchestral, chamber, solo, electro-acoustic and popular styles. He has been commissioned by many ensembles in Colorado, Michigan and Vermont.



**KENDOR MUSIC, INC.**  
 music publishers

21 Grove Street • PO Box 278 • Delevan, New York 14042-0278 • U.S.A.  
[www.kendormusic.com](http://www.kendormusic.com)

# Arcopolis

(City Of Bows)

Michael Hopkins

FULL SCORE

Allegro ♩ = 120

1st Violin

2nd Violin

Viola (same part provided for 3rd Violin)

Cello

Bass

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

Arcopolis - 2

13

Musical score for measures 13-16. The score is for five instruments: Vln. I, Vln. II, Vla. (Vln. III), Cello, and Bass. Measures 13-15 show a dynamic shift from *f* to *p* in the strings. Measure 16 features a pizzicato section for the Cello and Bass, with a dynamic of *p*. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the score.

Vln. I *f* *p*

Vln. II *f* *p*

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

Cello *fp* *pizz.* *p*

Bass *fp* *pizz.* *p*

13 14 15 16

Musical score for measures 17-20. The score is for five instruments: Vln. I, Vln. II, Vla. (Vln. III), Cello, and Bass. Measure 17 starts with a dynamic of *p*. Measure 19 includes a first ending bracket labeled "L1". Measure 20 features a dynamic of *mp* and includes "arco" markings for the Cello and Bass. A large purple watermark "REPRODUCTION PROHIBITED" is overlaid across the score.

Vln. I *p*

Vln. II

Vla. (Vln. III) L1

Cello *mp* *arco*

Bass *mp* *arco*

17 18 19 20 *mp*

21 *non div.*

Musical score for measures 21-24. The score is for five instruments: Vln. I, Vln. II, Vla. (Vln. III), Cello, and Bass. Measure 21 starts with a dynamic of *mp* and a "non div." marking. The score continues with various rhythmic patterns and dynamics. A large purple watermark "KendorMusic.com" is overlaid across the score.

Vln. I *mp*

Vln. II *mp*

Vla. (Vln. III) *mp*

Cello

Bass

21 22 23 24

Arcopolis - 3

25 26 27 28

Vln. I *div.*

Vln. II *mp*

Vla. (Vln. III) *mp*

Cello

Bass

*marcato*

29 30 31 32

Vln. I *mf* *f* *p* *f*

Vln. II *mf* *f* *p* *f*

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

Cello *p* *f* *p* *f* *p*

Bass *p* *f* *p* *f* *p*

*div.*

33 34 35 36 37

Vln. I *mf*

Vln. II *mf* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

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

Cello *f* *mf*

Bass

Arcopolis - 4

Score for measures 38-41. Instruments: Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass. Dynamics: *mf*. Performance markings: *arco*, *pizz.*. Measure numbers: 38, 39, 40, 41.

Score for measures 42-45. Instruments: Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass. Dynamics: *f*. Performance markings: *non div.*, *arco*, *pizz.*, *div. arco*. Measure numbers: 42, 43, 44, 45. Includes fingering: x2, x4, -1, 4, 1, II pos.

Score for measures 46-49. Instruments: Vln. I, Vln. II, Vla. (Vln. III), Cello, Bass. Dynamics: *f*. Performance markings: *non div.*, *arco*, *pizz.*, *div. arco*. Measure numbers: 46, 47, 48, 49. Includes fingering: 2, 1, -1, (h), -1, III pos., I pos.

Arcopolis - 5

50 *f*

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

51 52 53

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

54 55 56 57

I pos.

L4

58 *ff* *p*

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

59 60 61 62 63 64 *pp*

65 Moderato ♩ = 104

65 II pos. *mf* *div.*

Vln. I *p* *f* *mf*

Vln. II *mf* *mf*

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

Cello *mf* *pizz.* *p* *f*

Bass 4 4 1 4

69 *mf* *f* *mf*

Vln. I *mf* *f* *mf*

Vln. II *mf* *mf*

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

Cello *mf* *mf* *f*

Bass -1 4 1 4

73 4 *p* *mf* *mp*

Vln. I *p* *mf* *mp*

Vln. II *mp* *mf* *f*

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

Cello *mf* *arco* *mf* *f*

Bass -1 4 -1 4 4 1

Arcopoli - 7

77 I pos. 78 79 II pos. 80

Vln. I *p* *f* III pos. *ff* *div.*

Vln. II *mf* *f* *ff*

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

Cello *ff*

Bass 0 -1 4 4 1

81 82 83 84 85 86 87 88

Vln. I *pp* *pp* *p* *mf* *pp* at tip

Vln. II *pp* *pp* *p* *mf* *pp* at tip

Vla. (Vln. III) *pp* *p* *mf* *pp*

Cello *pp* *p* *mf* *pp*

Bass 0 *pp* *p* *mf* *pp*

89 Allegro ♩ = 120

Vln. I *p* *col legno* *p*

Vln. II *p* *col legno* *p*

Vla. (Vln. III) *pizz* *p*

Cello *p* *pizz* *p*

Bass *p* *col legno* *p*

89 90 91 92 93



Arcopolis - 8

arco

Vln. I

Vln. II

Vla. (Vln. III)  
*col legno*

Cello

Bass

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

94 95 96 97 98 99

102

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

*f* *ff* *ff* *ff* *f*

100 101 102 103 104

Vln. I

Vln. II

Vla. (Vln. III)

Cello

Bass

105 106 107 108

Arcopolis - 9

109 *marcato*  $\text{b} \ominus$   $\text{b} \ominus$

Vln. I *mf* *marcato* *ff*

Vln. II *mf* *marcato* *ff*

Vla. (Vln. III) *mf* *marcato* *ff*

Cello *mf* *marcato* *ff*

Bass *mf* *marcato* *ff*

109 *marcato* *mf* 110 *ff* 1/2 pos. 111 112 113 I pos.

114 *p* 2 1 3 2 0 -3 1

Vln. I *p*

Vln. II *p*

Vla. (Vln. III) *p* 4

Cello *p*

Bass *p*

114 *p* 115 116 117

118 *mp* 4 4 4

Vln. I *mp*

Vln. II *mf* 4

Vla. (Vln. III) *mf* 4

Cello *mp*

Bass *mf*

118 *mf* 119 120 121

