



Legacy of Freedom

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

With a bright and cheerful opening and a lyrical middle section, this piece celebrates the early years of the United States and the sacrifices that secured our freedom. With no shifting except in the basses, this piece includes many opportunities for right-hand development.

PROGRAM NOTES

This piece was commissioned by the Perrysburg, Ohio Orchestra Boosters for the Perrysburg Junior High AO Orchestra, Betsy Cranston and Patrick Barrett, Directors. Perrysburg is the home of Fort Meigs, an important fortification along the Maumee River during the War of 1812. Today the site contains a memorial, museum, and education center.

NOTES TO THE CONDUCTOR

The piece features a variety of bow speeds and dynamic contrasts. The recurring rhythm that first appears in m. 9 requires two up-bows. The piece alternates meters between $\frac{4}{4}$ and $\frac{2}{4}$. No shifting is required except in the bass. The opening of the piece is bright and cheerful, and should be played somewhat marked and detached. The more lyrical middle section modulates from G to D Major and requires some hi third fingers in viola and violin. The cello part requires an extension for the C# in mm. 65–66. The ending is a return of the opening, but with a descending chromatic line in the cello and bass parts.

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 - 4:35

By Michael Hopkins

Allegro (♩ = 120)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

p

mp

mp

10 11 12 13

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf legato

mp

mf legato

mf legato

pizz.

mf

pizz.

mf

14 15 16 17 18

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

19 20 21 22

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

23 24 25 26

25

p

arco

p arco

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

mp

27 28 29 30

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

mf *f*

mf *f*

mf *f*

mf *f* *pizz.*

31 32 33 34

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

35 36 37 38

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

39 40 41 42 43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

44 45 46 47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p

mp

48 49 50 51 52

I
Vlns. *mf* *f*

II
Vlns. *mf* *f*

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

Cello *mf* *f*

Str. Bass *mf* *f*

53 54 55 56

I
Vlns. *ff*

II
Vlns. *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

57 58 59 60

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

61 62 63 64

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

65 66 67 68 69

Vlns. I
mf *p* *mf* *mp* *f*

Vlns. II
mf *p* *mf* *mp* *f*

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

Cello
mf *p* *mf* *mp* *f*

Str. Bass
mf *p* *mf* *mp* *f*

70 71 72 73 74

Vlns. I
p *mf* *mp* *f*

Vlns. II
p *mf* *mp* *f*

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

Cello
p *mf* *mp* *f*

Str. Bass
p *mf* *mp* *f*

75 76 77 78

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf *ff* *mf* *f*

79 80 81 82

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

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

83 84 85 86

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

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

87 88 89 90 91

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

f *p*
f *p*
f *p*
f *p*
f *p*

92 93 94 95 96

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

97 98 99 100

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff

div. ff

ff

ff

ff

101 102 103 104

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

105 106 107 108 109

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

110 111 112 113

114

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p *mf* *mp* *f*

114 115 116 117

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf *ff* *f*

mf *ff* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

118 119 120 121

122

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

122 123 124 125

126

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f* pizz.

126 127 128 129

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

130 131 132 133

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

134

mf

mf

mf

mf
arco

mf

134 135 136 137

Vlns.
I *f*
II *f*

Vla. (Vln. III)
f

Cello
f

Str. Bass
f

138 139 140 141

Vlns.
I *ff*
II *ff*

Vla. (Vln. III)
ff

Cello
ff

Str. Bass
ff

142 143 144 145

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

146 147 148 149

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

150 151 152 153