



Planets in Motion

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

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

PROGRAM NOTES

The title of this piece is derived from Kepler's Laws of Planetary Motion. Johannes Kepler tried to use mathematics to prove that the planets orbit around the sun. Using the observations made by his employer, Tycho Brahe, Kepler found that planets travel around the sun in oval-shaped orbits called ellipses and that they move faster when they are closer to the sun. He also did work related to the time it takes for a planet to complete an orbit around the sun. The composer of this work sees the students as planets in orbit, moving faster when being schooled and creating knowledge with time.

NOTES TO THE CONDUCTOR

Using the first few notes presented in most beginning string methods and no eighth notes, this original piece will make your beginning ensemble sound very advanced. Solid scoring and doubling throughout will help groups with incomplete instrumentation sound well-balanced.

Work on balance throughout. All notes are to be played long. Make sure that the dynamic levels are followed correctly. At rehearsal number 22, there is a very simple syncopation figure in the 1st violin part. Although beats 2 and 4 are accented, they should not be overemphasized. At measures 26–29 and 34–35, bring out the cello and bass. Everyone should strive to hear the bass line. Check intonation throughout, specifically in the cello and bass parts, which are written in octaves.

I know that *Planets in Motion* will be a favorite this year and leave a lasting impression with your young players.

Victor López

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 - 1:45

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Moderately (♩ = 116)

Violins

Viola (Violin III)

Cello

String Bass

f 1 2 3 4

Vlins.

Vla. (Vln. III)

Cello

Str. Bass

mf 5 6 7 8

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

9 10 11 12

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

13 14 15 16

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

17 18 19 20

21

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mp *f* *mp* *mp*

21 22 23 24

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

f

25 26 27 28

Preview Only
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Vlns.

Vla. (Vln. III)

Cello

Str. Bass

mp

29 30 31 32

Preview Only
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Score for measures 33-36, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one sharp (F#). The tempo/mood is marked *f* (forte). Measure numbers 33, 34, 35, and 36 are indicated at the bottom.

Score for measures 37-40, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). Measure numbers 37, 38, 39, and 40 are indicated at the bottom.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

41 42 43 44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

45 46 47 48 49