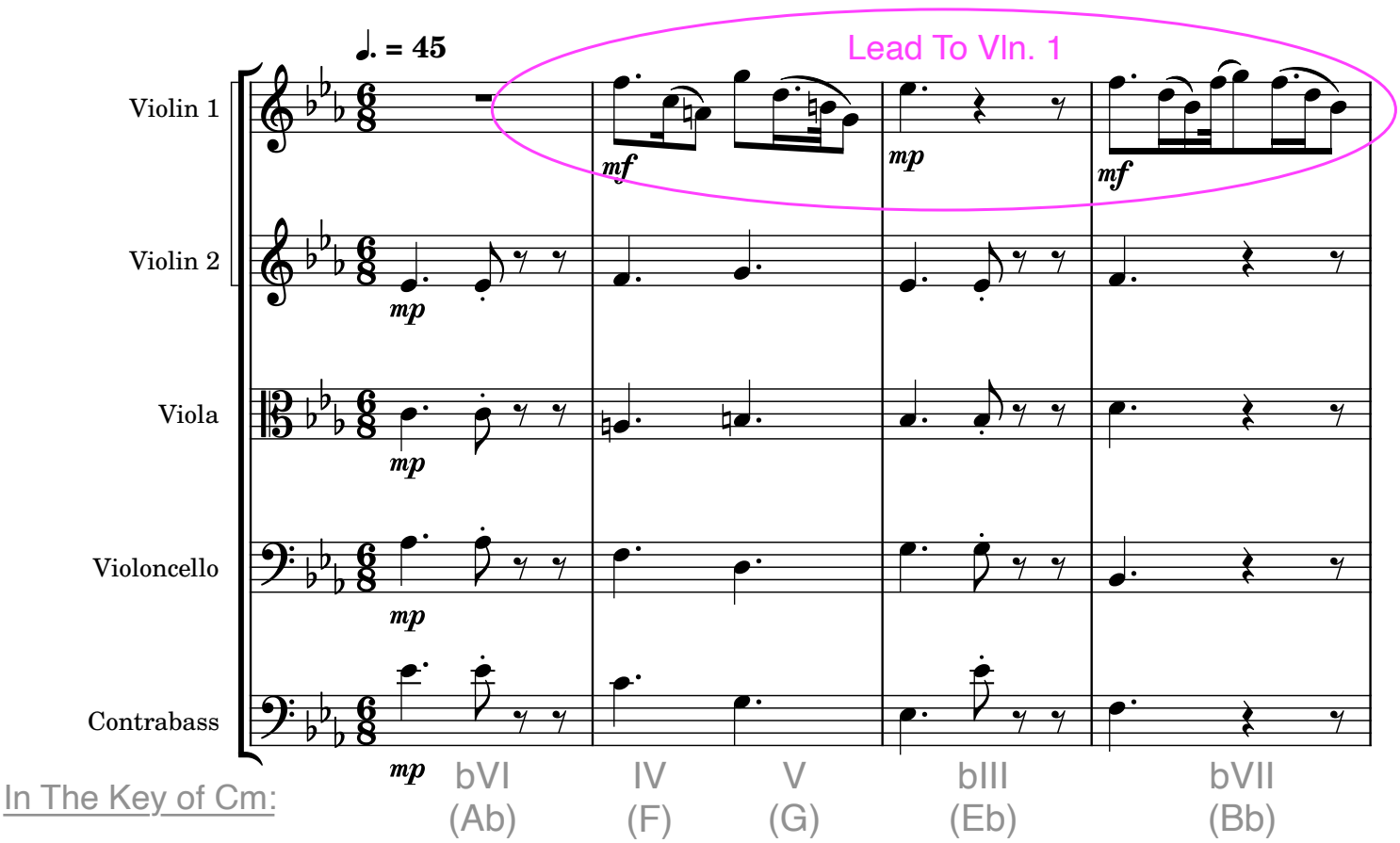
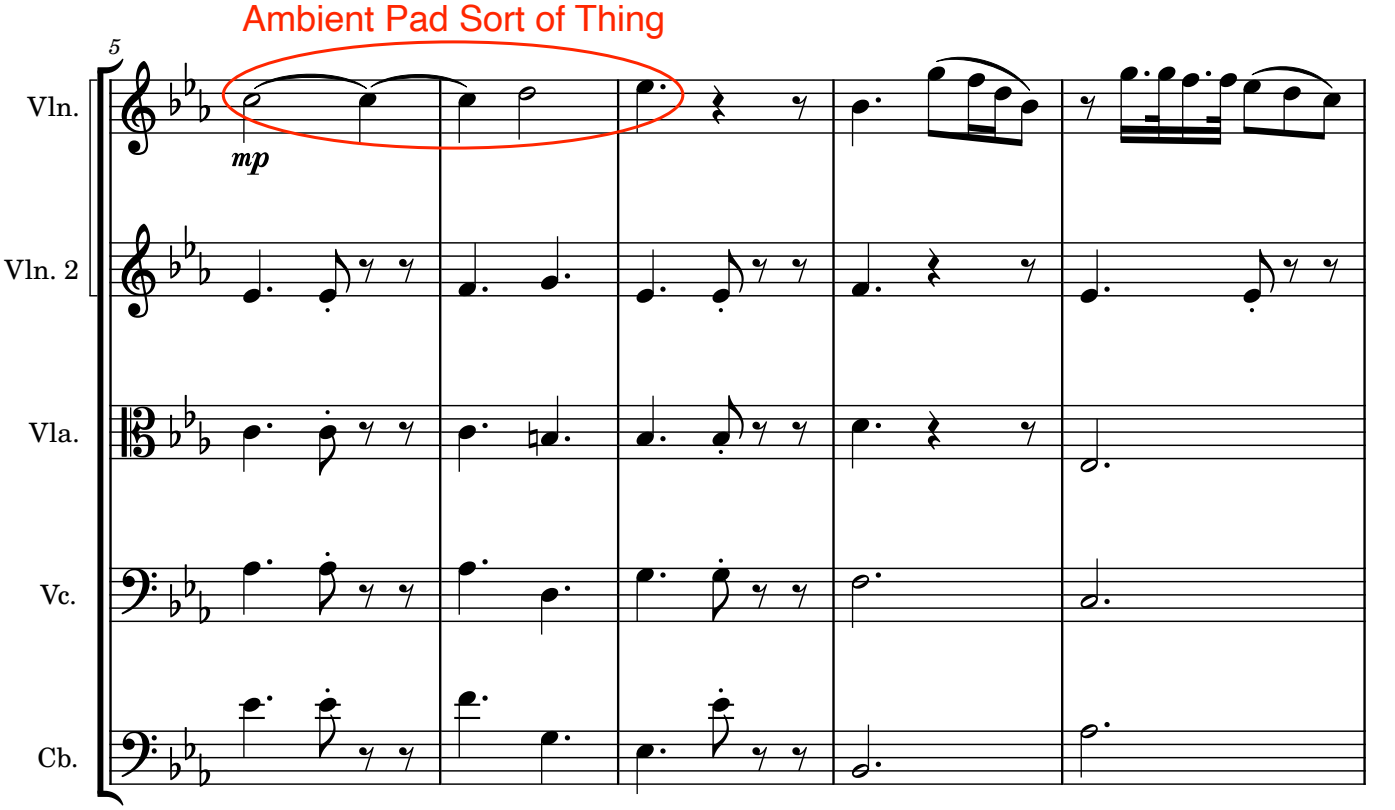
Hopin'

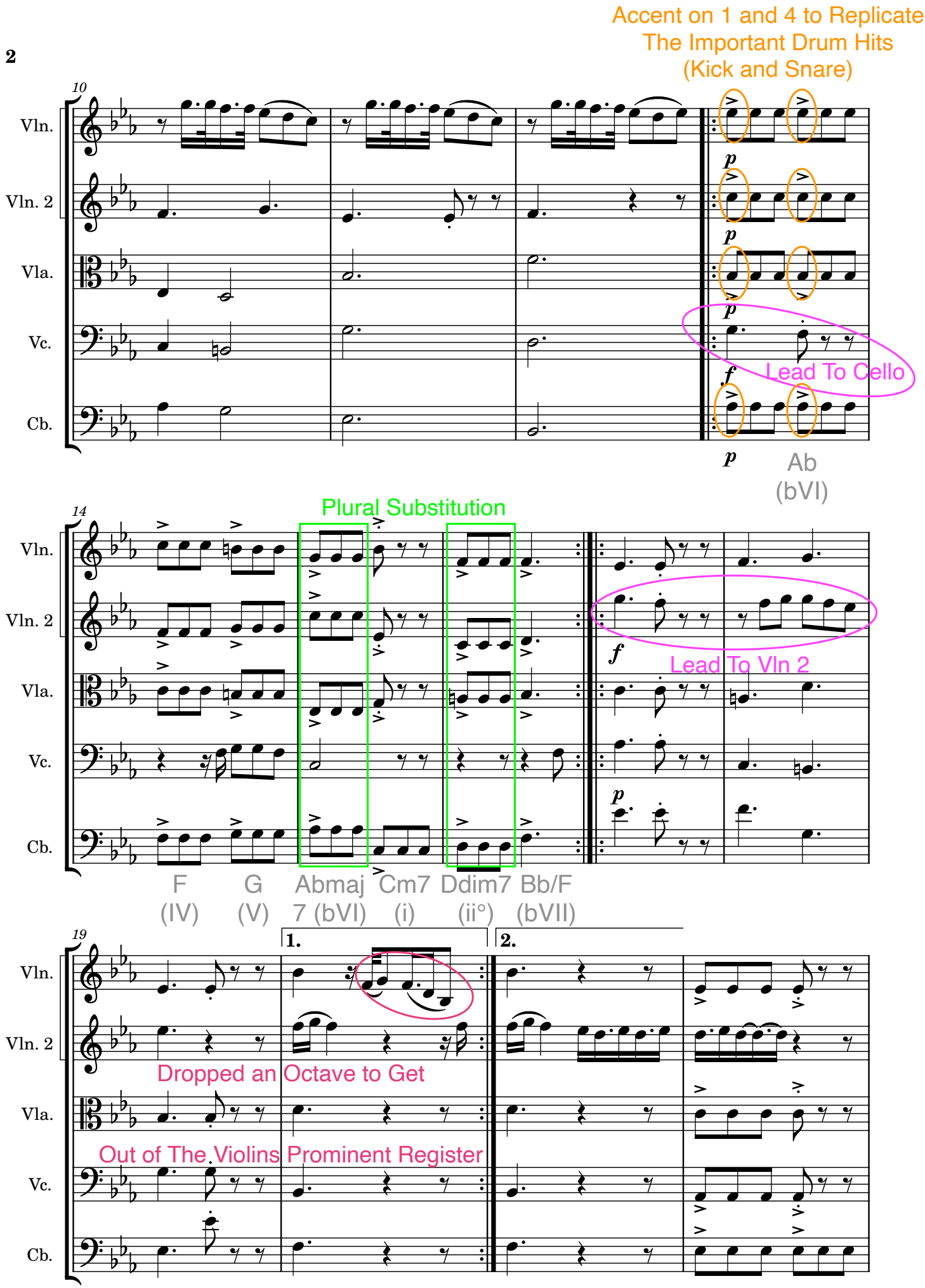
Arranged for String Quintet

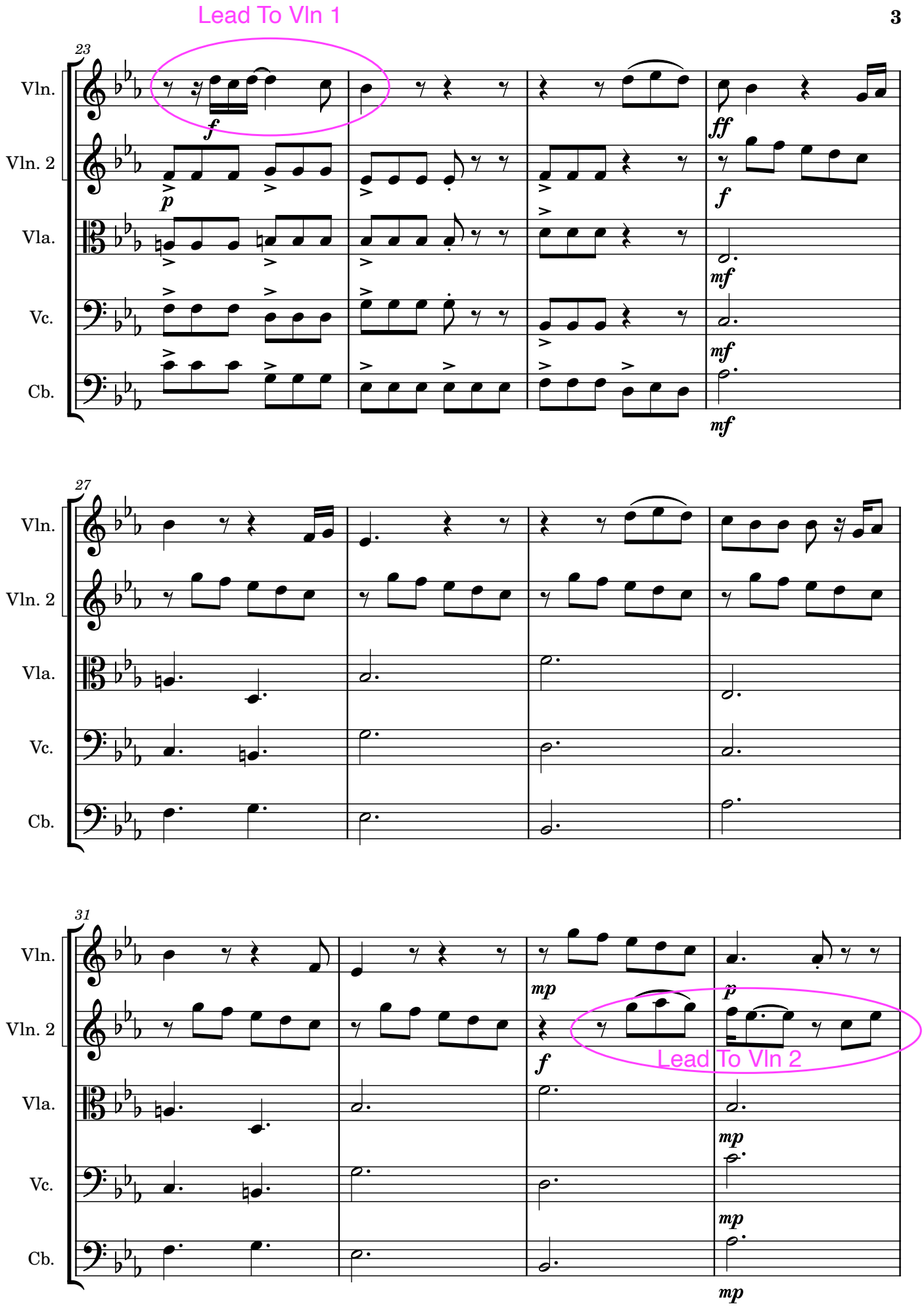
Arr. Damon Thompson

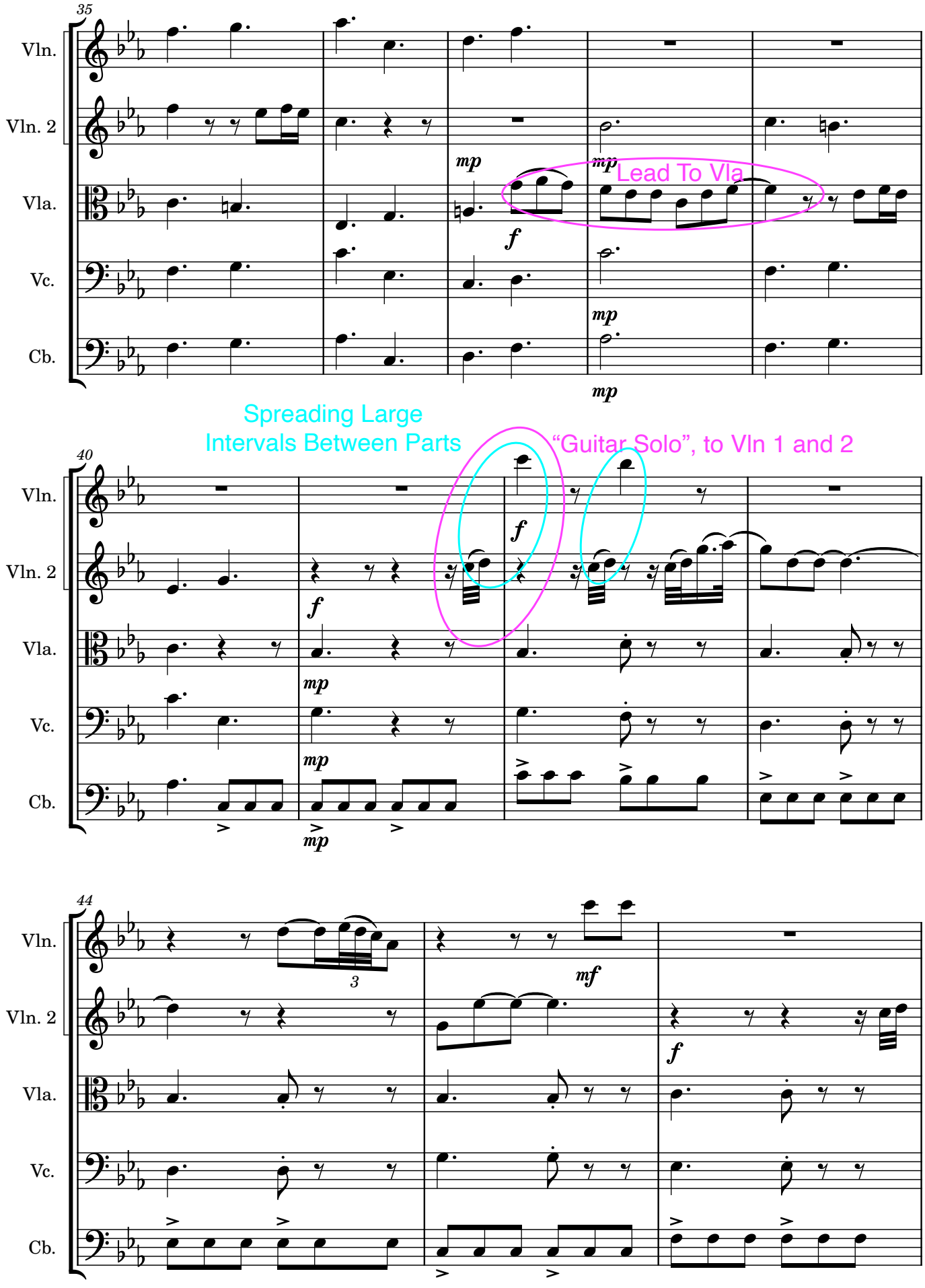
Paul Davids, Serge Dusault and Parsa



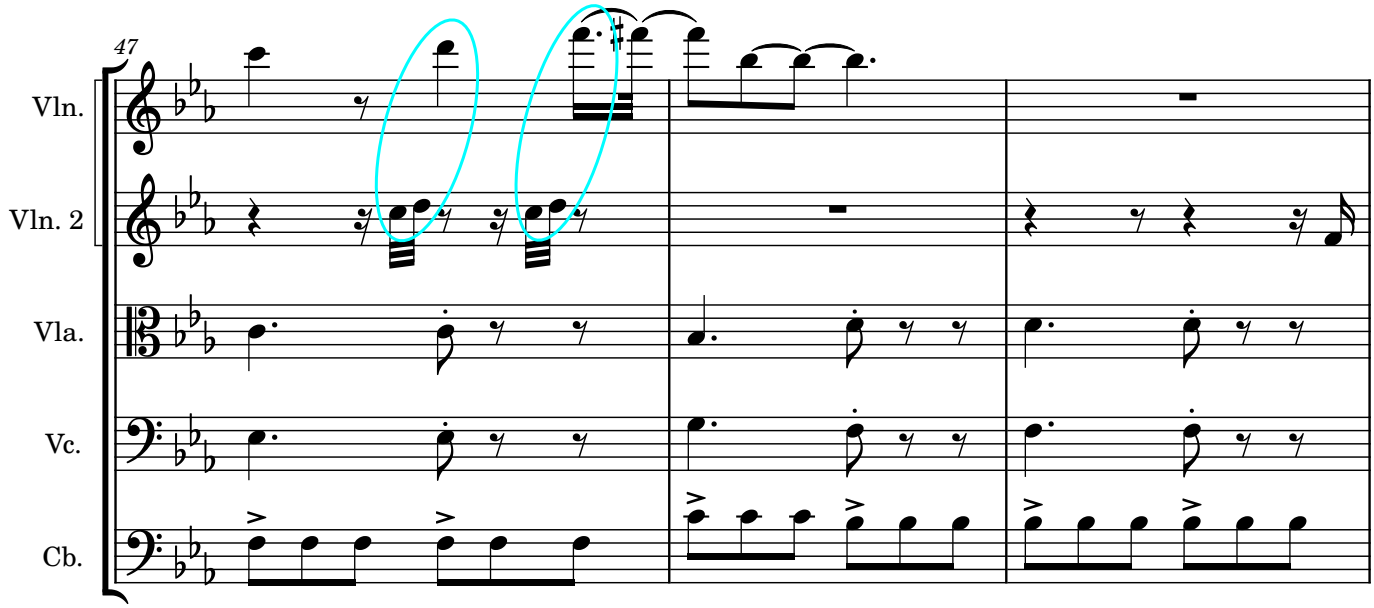


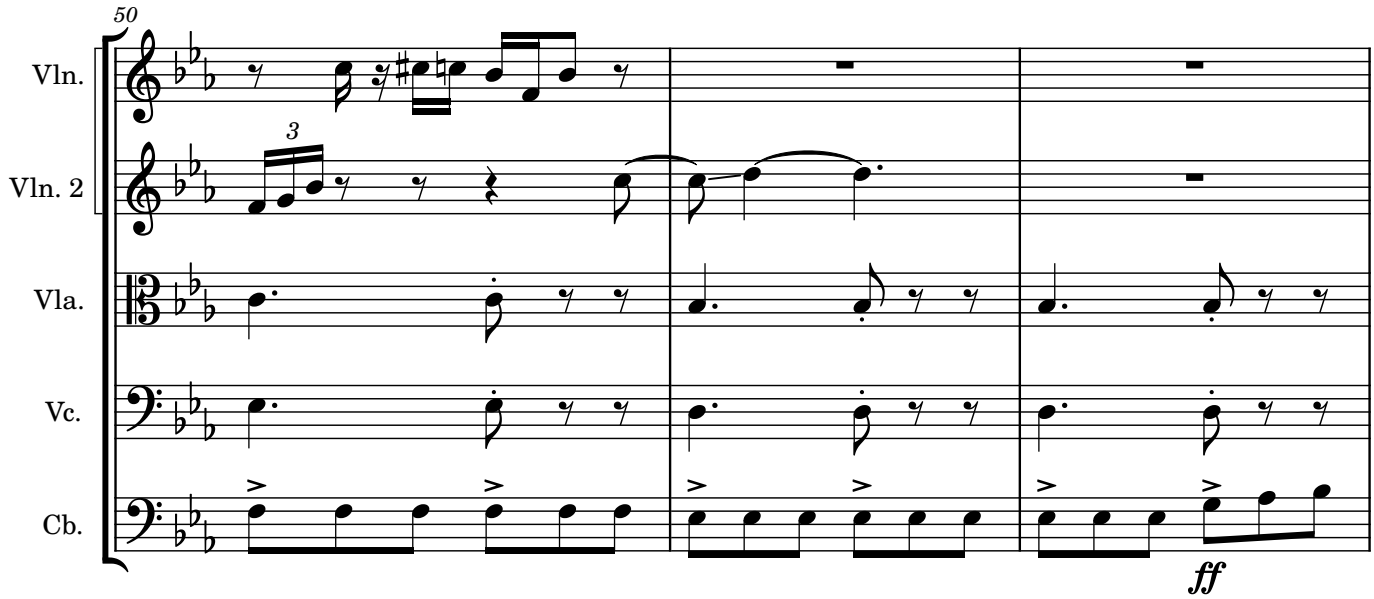

Accent on 1 and 4 to Replicate
The Important Drum Hits
(Kick and Snare)
10
Vln.
Vln. 2
Vla.
Vc.
Cb.
Lead To Cello
Ab
(bVI)
Plural Substitution
14
Lead To Vln 2
F
(IV)
G
(V)
Abmaj
7 (bVI)
Cm7
(i)
Ddim7
(ii°)
Bb/F
(bVII)
19
1.
2.
Dropped an Octave to Get
Out of The Violins Prominent Register


Lead To Vln 1
23
Vln.
Vln. 2
Vla.
Vc.
Cb.
f
p
ff
f
mf
mf
mf
27
31
mp
p
f
Lead To Vln 2
mp
mp
mp

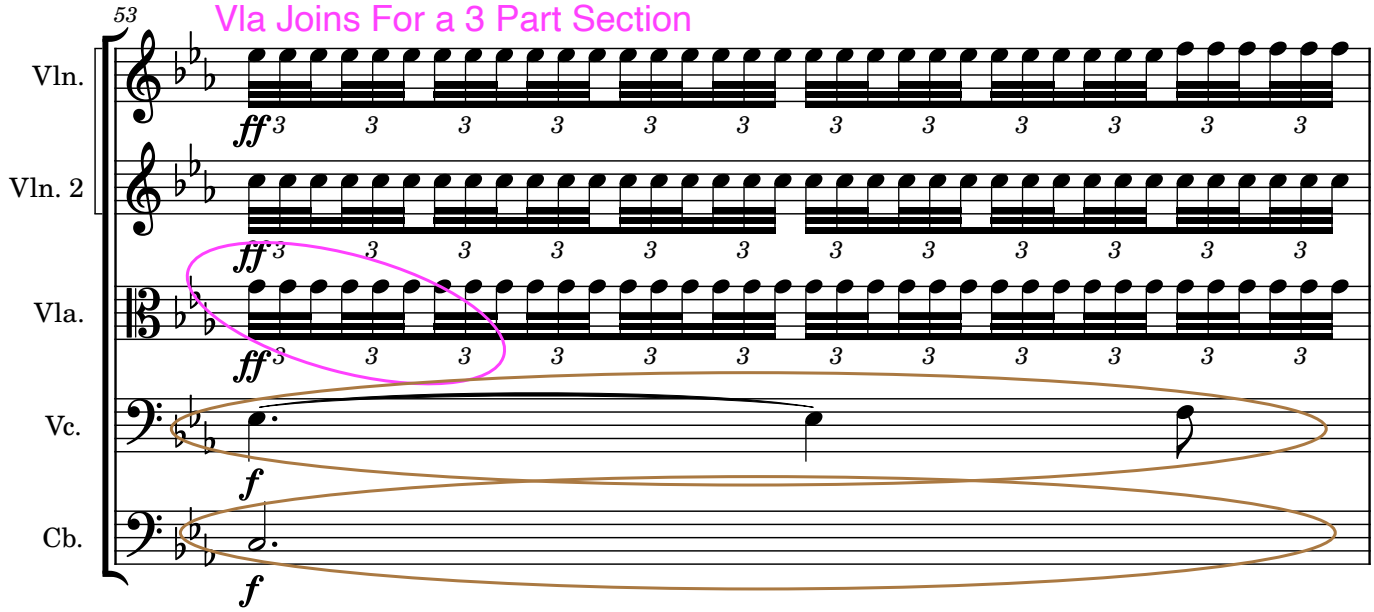

35
Vln.
Vln. 2
Vla.
Vc.
Cb.
mp
f
mp
mp
Lead To Vla
40
Spreading Large
Intervals Between Parts
"Guitar Solo", to Vln 1 and 2
f
f
mp
mp
mp
44
3
mf
f

Spreading Large
Intervals Between Parts





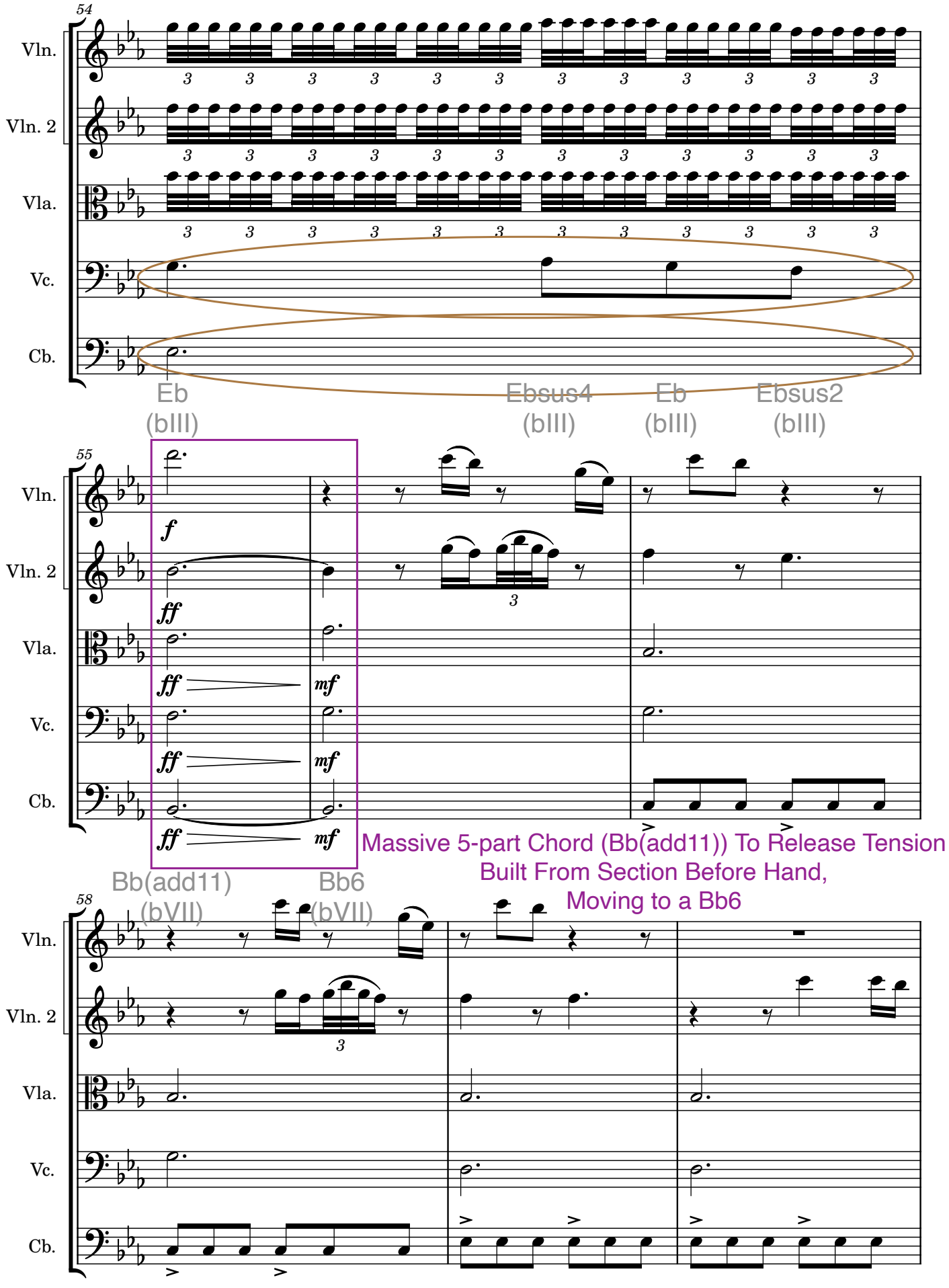
Vla Joins For a 3 Part Section

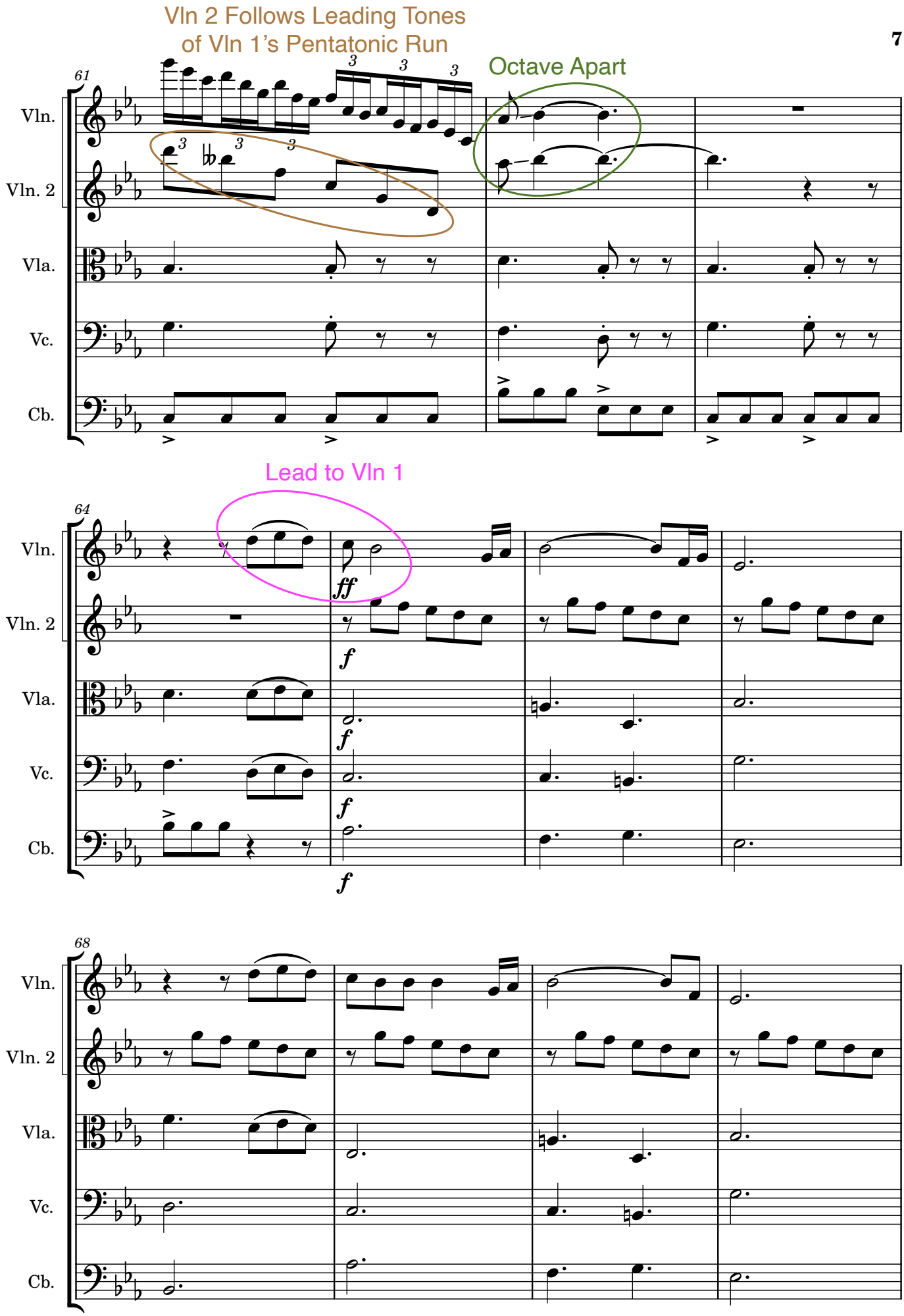


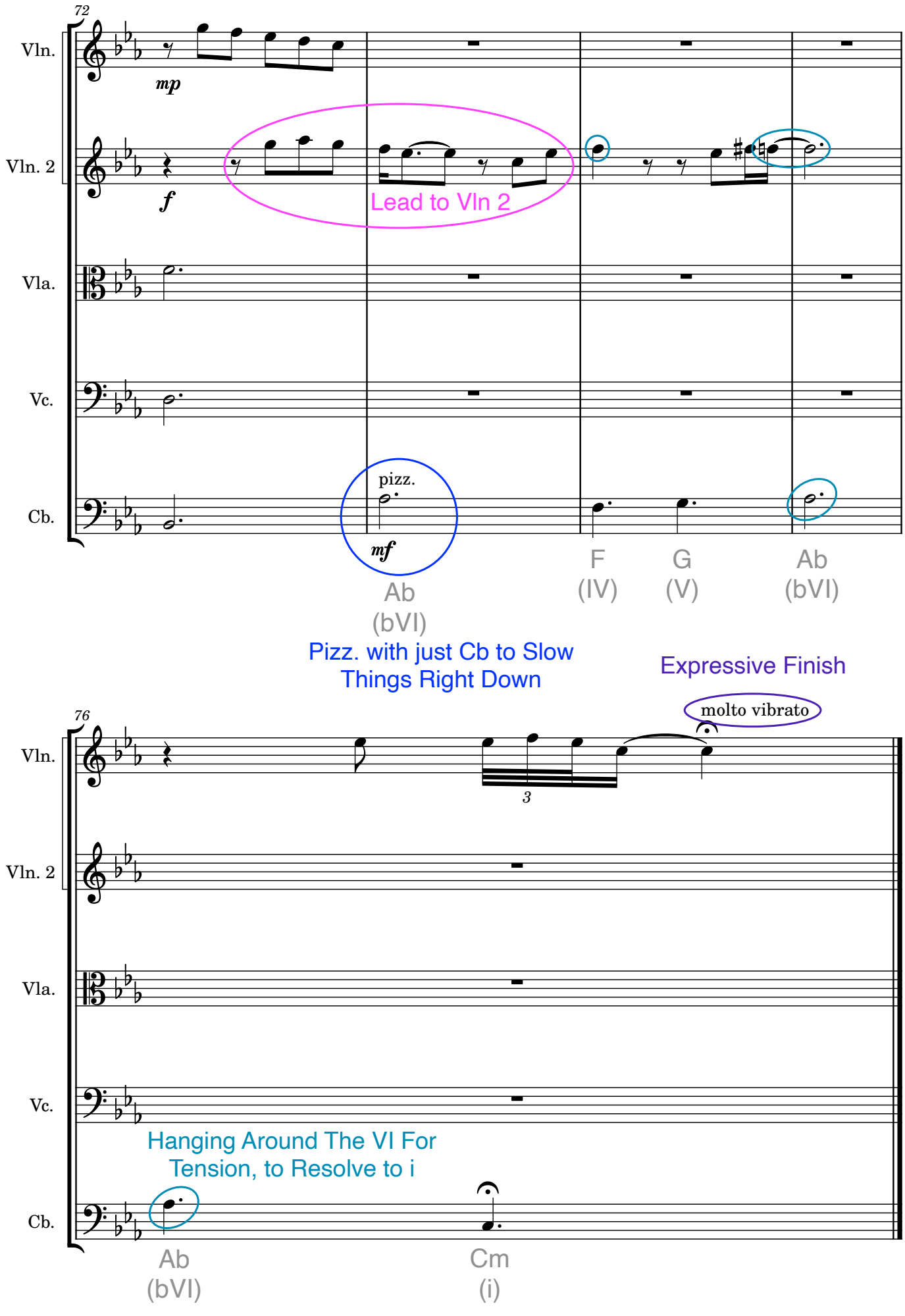
Cm
(i)

Csus4
(i)

Cello Follows Leading Tones in
Chord to Support Movement of Vln 1,
Whilst Cb plays Root of Each Highlighted Chord


54
Vln.
Vln. 2
Vla.
Vc.
Cb.
Eb
(bIII)
Ebsus4
(bIII)
Eb
(bIII)
Ebsus2
(bIII)
55
f
ff
mf
Bb(add11)
(bVII)
Bb6
(bVII)
Massive 5-part Chord (Bb(add11)) To Release Tension
Built From Section Before Hand,
Moving to a Bb6
58


Vln 2 Follows Leading Tones
of Vln 1's Pentatonic Run
Octave Apart
Lead to Vln 1
61
64
68
Vln.
Vln. 2
Vla.
Vc.
Cb.
ff
f


72
Vln.
mp
Vln. 2
f
Lead to Vln 2
Vla.
Vc.
Cb.
pizz.
mf
Ab
(bVI)
F
(IV)
G
(V)
Ab
(bVI)
Pizz. with just Cb to Slow Things Right Down
Expressive Finish
76
molto vibrato
3
Hanging Around The VI For Tension, to Resolve to i
Ab
(bVI)
Cm
(i)