

# TWO DIVERSIONS

Correlated with ALL FOR STRINGS Book 1, Page 43

William Hofeldt

## ALL FOR STRINGS PERFORMANCE SELECTIONS



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**ALL FOR STRINGS PERFORMANCE SELECTIONS** are elementary pieces designed to reinforce the concepts found in the ALL FOR STRINGS Comprehensive String Method by Gerald E. Anderson and Robert S. Frost. Each of these compositions is correlated with a specific page in the method book. They can be used as a complement to the ALL FOR STRINGS curriculum or as concert pieces for young string orchestras. In addition, each piece contains several warm-up exercises, or **Learning Concepts**, which isolate for more intense study many of the composition's musical elements.

**ADIRONDACK SLEIGHRIDE** (Grade 2) SO94  
Richard A. Stephan - 2:45 *Book 2, Page 36*

**APACHE** (Grade 1½) SO98  
Carol Nunez - 2:15 *Book 1, Page 42*

**AT THE GRASSHOPPER BALL** (Grade 1) SO112  
Richard Meyer - 3:00 *Book 1, Page 27*

**BLUE MOOD** (Grade 2½) GSO24  
Chuck Elledge - 2:50 *Book 2, Page 34*

**CAPER CAPRICCIOSO** (Grade 2) SO84  
Robert S. Frost - 1:45 *Book 2, Page 16*

**CATS & DOGS** (Grade 2) SO74  
Richard A. Stephan - 2:20 *Book 2, Page 20*

**CHRISTMAS REFLECTIONS** (Grade 1) SO76  
arr. Robert S. Frost - 2:20 *Book 1, Page 38*

**CLASSICAL CONTOURS** (Grade 1½) SO109  
Robert S. Frost - 2:45 *Book 1, Page 47*

**COPY-CAT WALTZ, POTPOURRI POLKA** (Grade 1) GSO22  
Chuck Elledge - 4:15 *Book 1, Page 28*

**DANCE IN D** (Grade 1) SO93  
Richard A. Stephan - 2:00 *Book 1, Page 31*

**DIVERSITY** (Grade 3) SO139  
Carol Nunez - 2:30 *Book 3, Page 38*

**DORIAN DESIGN** (Grade 1) SO110  
Gerald E. Anderson - 1:35 *Book 1, Page 33*

**ENGLISH FOLKSONG, AN** (Grade 2) SO102  
arr. Terry McQuilkin - 3:15 *Book 2, Page 32*

**FESTIVAL OF LIGHTS** (Grade 2) SO134  
arr. Robert S. Frost - 3:00 *Book 2, Page 23*

**FIESTA MEXICANA** (Grade 1) SO104  
arr. Robert S. Frost - 2:15 *Book 1, Page 33*

**FROLICSOME FRIDAY** (Grade 2½) SO108  
Robert S. Frost - 2:50 *Book 2, Page 29*

**JOLLY OLD ST. NICK** (Grade 1) SO100  
arr. Robert S. Frost - 1:55 *Book 1, Page 28*

**MAIN STREET MARCH** (Grade 1) SO75  
Robert S. Frost - 2:30 *Book 1, Page 35*

**MARCH HEROIC** (Grade 1½) GSO35  
Elliot Del Borgo - 2:30 *Book 1, Page 43*

**MEANDERING GANDER, THE** (Grade 1½) SO91  
Ken Keuning - 8:40 *Book 1, Page 46*

**MERRY GO RONDO** (Grade 2) SO73  
Gerald E. Anderson - 1:10 *Book 2, Page 37*

**MONUMENT VALLEY** (Grade 1½) GSO28  
Chuck Elledge - 2:50 *Book 1, Page 42*

**PHANTOM DANCE** (Grade 1½) GSO13  
Chuck Elledge - 3:10 *Book 1, Page 45*

**PIZZICATO PIZAZZ** (Grade 1½) SO90  
Robert S. Frost - 2:20 *Book 1, Page 37*

**ROUNDELAY IN D** (Grade 1) SO117  
Richard A. Stephan - 2:00 *Book 1, Page 33*

**ROYAL PROCESSIONAL** (Grade 1½) SO71  
Ken Keuning - 2:25 *Book 1, Page 43*

**SAILOR'S SONG** (Grade 2) SO72  
Ken Keuning - 2:45 *Book 2, Page 28*

**SALISBURY OVERTURE** (Grade 2) SO113  
Terry McQuilkin - 3:50 *Book 2, Page 33*

**SPANISH SERENADE** (Grade 2) SO111  
Gerald E. Anderson - 4:15 *Book 2, Page 24*

**STAR WARRIORS** (Grade 2) SO116  
Ken Keuning - 3:50 *Book 2, Page 32*

**SUNWARD OVERTURE** (Grade 3) SO114  
William Hofeldt - 5:00 *Book 3, Page 28*

**THREE FRENCH BERGERETTES** (Grade 2) SO133  
arr. Gerald E. Anderson - 3:25 *Book 2, Page 35*

**TOCCATINA** (Grade 2) SO95  
William Hofeldt - 4:45 *Book 2, Page 32*

**TRIBUTE TO THE THREE B'S, A** (Grade 1½) SO103  
arr. Gerald E. Anderson - 3:25 *Book 1, Page 43*

**TWO DIVERSIONS** (Grade 1½) SO135  
William Hofeldt - 4:45 *Book 1, Page 43*

**TWO GERMAN FOLKSONGS** (Grade 2) SO118  
arr. Richard A. Stephan - 3:00 *Book 2, Page 7*

**TWO SEVENTEENTH CENTURY DANCES** (Grade 2) SO77  
arr. Robert S. Frost - 3:05 *Book 2, Page 26*

**VANGUARD OVERTURE** (Grade 2½) SO101  
Richard A. Stephan - 4:05 *Book 2, Page 30*

**WOODEN SHOE DANCE** (Grade 1½) SO115  
Ken Keuning - 2:30 *Book 1, Page 43*



## The Composer

**William Hofeldt** received his bachelor's degree in Music Education from the University of Illinois and has done graduate work in composition at the University of Wisconsin-Milwaukee. In addition to his education in music, he is a Certified Public Accountant.

Originally from Chicago, Mr. Hofeldt currently resides outside Madison, Wisconsin with his wife and son. He is currently employed in the field of accounting. Prior to that, Mr. Hofeldt taught elementary and middle school strings for fifteen years in the Middleton, Wisconsin public schools. Other publications by William Hofeldt include the 1987 and 1988 winners of the National School Orchestra Association Composition Contest, *Centennial Overture* for full orchestra and *Nocturne* for string orchestra respectively, *Lullaby*, *Sunward Overture*, and *Toccatina* for string orchestra and *Chaconne* and *Song of the Prairie* for full orchestra all published by the Nell A. Kjos Music Company.

## The Composition

**Two Diversions** consists of two contrasting movements, each with different technical concepts to be emphasized in rehearsal. The scoring ranges from unison to four-part. If violas and string basses are unavailable, the entire piece is playable with only violins, cellos and piano. The music is programmatic, creating images reflected in the titles.

The first movement, "Skating by Moonlight," requires a flowing, legato style. Written in a waltz format, the students will encounter dotted half notes, three note slurs, and half note to quarter note slurs. Encourage students to use full bow strokes for maximum tone and pay attention to phrasing and dynamics.

The second movement, "A Walk in the Sunshine," is written in the style of a march. A marcato approach to bowing execution is encouraged, with the exception of the trio where a return to a sustained style is recommended. As before, adherence to the written dynamics will assist in a more satisfactory performing experience.

## Instrumentation List (Set C)

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


## LEARNING CONCEPTS - TWO DIVERSIONS

**Learning Concepts** outline the basic musical elements found in **Two Diversions**. They are designed to develop the technical skills and enhance the musical understanding needed for students to effectively prepare and perform each selection. **Learning Concepts**, which isolate the scales, rhythms, and technics found in each composition, may be used as warm-up activities as you work toward your ensemble's technical and musical goals. Individual lines of music are included on each instrument part, and a full score with step-by-step instructions appears here.

The **ALL FOR STRINGS PERFORMANCE SELECTION QUIZ** found on score page eight can be used to assess students' understanding of specific concepts associated with **Two Diversions**. Questions are categorized into four areas: General Knowledge, Counting and Rhythm, Form and Phrases, and Terms, Signs and Symbols. Review the quiz material and study the score of **Two Diversions** to be familiar with the specific concepts to be assessed. After students have had sufficient time to grasp the concepts associated with **Two Diversions**, duplicate and distribute the quiz to them. Evaluation and grading of the quiz is left to the discretion of the teacher. It is hoped that by continued review and attention to the basic elements found in musical composition, students will come to understand and enjoy music more completely.

The **New Ideas** box contains the definitions of new musical terms which are found in **Two Diversions**. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

### New Ideas:

**Andante cantabile** = Moderately slow tempo, in a singing style  
**Allegro maestoso** = Quick and lively tempo, in a majestic style  
**Poco meno mosso** = Slightly slower tempo  
**Tempo I** : Resume the opening tempo.  
 Long Rest:  Rest the number of measures indicated.

### Dynamics:

*pp* = pianissimo = Very soft  
*mp* = mezzo piano = Medium soft  
*ff* = fortissimo = Very loud

Familiarize students with these new terms. Review the tempo definitions. Discuss with students the importance of playing the dynamic markings that the composer has indicated in the music.

### Scale and Arpeggio Study

The **Scale and Arpeggio Study** focuses on the keys of D Major and G Major to acquaint students with the notes they will play in **Two Diversions**. Practice each exercise slowly at first using whole bow strokes. Students should concentrate on producing an even tone with accurate intonation. Then, gradually increase the tempo and play each scale in the lower half, upper half and middle of the bow.

Explain to students that arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. The last three measures of exercises 1 and 2 present the tonic arpeggio, I. The tonic is the keynote (or first note) of the scale, indicated by I. The tonic chord consists of the first, third and fifth notes of a scale. Have students play the ascending and descending arpeggio of the tonic chord while listening for accurate intonation.

Incorporate the alternate bowing into 1. D Major Scale and Arpeggio and the alternate rhythm patterns into 2. G Major Scale and Arpeggio found on score page five.

**Scale and Arpeggio Study**, cont.

1. D Major Scale and Arpeggio

Musical score for D Major Scale and Arpeggio. The score is written for Violins, Viola, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of 9 measures. The Violins part starts with a first measure rest and then plays a scale of eighth notes. The Viola, Cello, and String Bass parts play a similar scale, with the String Bass part starting with a first measure rest. A bowing instruction is provided below the score: **Bowing:**

2. G Major Scale and Arpeggio

Musical score for G Major Scale and Arpeggio. The score is written for Vlns., Vla., Cello, and Str. Bass. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score consists of 7 measures. The Vlns. part starts with a first measure rest and then plays a scale of eighth notes. The Vla., Cello, and Str. Bass parts play a similar scale. Below the score, four rhythmic patterns are listed: **Rhythms:** a. b. c. d.

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## Technic Study

The **Technic Study** addresses technical challenges that students will encounter in **Two Diversions**. Have students begin by playing these exercises slowly, listening for accurate intonation between all string sections. Then, gradually increase the tempo. Ask students to play exercises 1a-d with a slightly detached bow stroke. For exercise 2, have students use a smooth, legato bow stroke. Apply the slurred bowing pattern to exercise 2. In addition, incorporate a variety of dynamics into exercises 1 and 2.

1. **Allegro maestoso**

a. b.

Violins

Viola

Cello

String Bass

c. d.

Vlins.

Vla.

Cello


Str. Bass

The image shows a musical score for a string section. It is divided into two systems. The first system contains parts 'a' and 'b', and the second system contains parts 'c' and 'd'. Each part is written for Violins, Viola, Cello, and String Bass. The music is in 4/4 time and has a key signature of one sharp (F#). The tempo is marked 'Allegro maestoso'. The score includes various rhythmic patterns and dynamics markings.

**Technic Study** , cont.

2.

Moderato

Bowling: 
**Tuning Study**

Developing the ability to hear and play unisons (octaves) is essential for accurate vertical intonation. This exercise is designed to train students to listen and adjust their intonation to the lowest note being played. After the string basses have tuned their unison pitch, each section should tune their note to this lower established pitch.

Unisons





# TWO DIVERSIONS

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## Full Conductor Score

Approx. total time - 4:45

### I. Skating by Moonlight

William Hofeldt

**Andante cantabile** (♩ = 100 – 108)

Violins 1  
Violins 2  
Viola\*  
Cello  
String Bass

**Andante cantabile** (♩ = 100 – 108)

Piano

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass

Piano

\*A part for 3rd Violin (Viola T.C.) is included in this set.

13 14 15 16 17 18

1 Vlns. 2

Vla.

Cello

Str. Bass

Piano

19 20 21 22 23 24

1 Vlns. 2

Vla.

Cello

Str. Bass

Piano

25 26 27 28 29 30

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Piano *mf*

31 32 33 34 35 36

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

37 38 39 40 41 42

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

Piano *mp*

43 44 45 46 47 48

Vlns. 1 *mf* *f* *mp*

Vlns. 2 *mf* *f* *mp*

Vla. *mf* *f* *mp*

Cello *mf* *f* *mp*

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

Piano *mf* *f* *mp*

49 50 51 52 53 54

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*p*

53

55 56 57 58 59 60 61

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Piano

*pp*

*rit.*

### II. A Walk in the Sunshine

**Allegro maestoso** (♩ = 112 – 120)

1 2 3 4 5 6

Violins 1 *mf*

Violins 2 *mf*

Viola *mf*

Cello *f* *mf*

String Bass *f* *mf*

Piano *f* *mf*

**Allegro maestoso** (♩ = 112 – 120)

7 8 9 10 11 12

Vlins. 1

Vlins. 2

Vla. *f*

Cello *f*

Str. Bass *f*

Piano *f*

13 14 15 16 17 18

Vins. 1 *f*

Vins. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Piano *f*

19 20 21 22 23 24

Vins. 1 *mf*

Vins. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Piano *mf*

25 26 27 28 29 30

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f*

Vla. *mp* *f*

Cello *mp* *f*

Str. Bass *mp* *f*

Piano *mp* *p* *f*

31 32 33 34 35 36

Vlns. 1 *ff* *pizz.*

Vlns. 2 *ff* *pizz.*

Vla. *ff* *pizz.*

Cello *ff* *pizz.*

Str. Bass *ff* *pizz.*

Piano *ff*



**Poco meno mosso**

37

arco

mp arco

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

mp

Piano

mp

44

45

46

47

48

49

50

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

Piano

45

51 52 **53** Tempo I 54 55 56 57

Vins. 1 *f* *mf*

Vins. 2 *f* *mf*

Vla. *f* *mf*

Cello *mf*

Str. Bass *mf*

Piano *f* *mf*

58 59 60 61 62 63

Vins. 1

Vins. 2

Vla.

Cello

Str. Bass

Piano

64 65 66 67 68 69

Vlns. 1 *f* *mp*

Vlns. 2 *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

Piano *f* *mp*

70 71 72 73 74 75

Vlns. 1 *mf* *f*

Vlns. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

Piano *mf* *p* *f*

74

76 77 78 79 80 81

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla. *mf* *p*

Cello *mf* *p*

Str. Bass *mf* *p*

Piano *mf* *p*

82 83 84 85 86 87

Vlns. 1 *mp* *mf* *f* *ff*

Vlns. 2 *mp* *mf* *f* *ff*

Vla. *mp* *mf* *f* *ff*

Cello *mp* *mf* *f* *ff*

Str. Bass *mp* *mf* *f* *ff*

Piano *mp* *mf* *f* *ff*