

## The Composition

**The Journey** is a four-section composition that musically depicts a real journey taken by members of the Palmetto High School Orchestra, Palmetto, Florida. The serene and isolated single note opening the work symbolizes the original thought of commissioning a piece. As the music unfolds, it reveals the ideas that became our plan – to combine the commissioning of an original composition with a trip to Washington, D.C., and perform that composition in the nation’s capital. The second section, marked *Firmly* portrays the planning, fundraising, and dedicated teamwork that was realized as students, parents, and teachers worked side by side to achieve our goal. A beautiful cello solo highlights the third section and reflects the personal tragedies and triumphs experienced by the students along the way. As we eagerly awaited the completion of our composition, memories flooded our minds of the 18 months it had taken us to reach our goal. Almost before we knew it, the moment had come and we found ourselves in the final section of “The Journey” – flying to Washington, D.C., arriving at the Lincoln Memorial, setting up, tuning ...and then the moment we had all been waiting for. Our journey had become **The Journey**. Its meaning was reflected in the hearts and eyes of everyone who had shared in this experience.

Kathy Cook, Director  
Palmetto High School Orchestra  
Palmetto, Florida

## A Special Note from the Composer

It was a distinct honor to be involved in the venture that produced **The Journey**. The concert tour to Washington, D.C. was an extraordinary endeavor by this fine ensemble from Florida, an accomplishment that represents the best of music education. The rewards from all of their hard work and the commitment to achieving their goals will provide memories that last a lifetime. For me, the most satisfying aspect was the development of a relationship with two very special people – Jenny Proctor, principal cellist, and Kathy Cook, conductor of the Palmetto High School Orchestra. I got to know them as musicians and as friends. Theirs is truly an inspirational story.

**The Journey** was written not just solely to premiere on tour, but rather as a companion to accompany the group on this ambitious project. The music is organized in four contiguous movements, together depicting the range of emotions that would be present in an undertaking of this scope. The first section represents uncertainty and anxiety, the second is determined and resolute, the third portrays a calm, contemplative quality, and finally, the fourth section is jubilant and triumphal. The cello solo illustrates the notion that ultimately, a team of performers is a collection of individuals who each have a voice that contributes to a whole.



## A Note from the Editor

The journey taken by Ms. Cook and her orchestra was very unique, special, and personal. The path you and your orchestra take when rehearsing and performing **The Journey**, as well as other pieces, will have many memory-filled moments, too. It may be fun for all members or selected members of your orchestra to contribute to the development of a year-long orchestra journal or memory book containing personal reflections and accounts of various activities. The journal could also include photos, newspaper clippings, recordings, concert programs, festival adjudicator sheets, etc. At the final concert of the year, contents of the journal could be displayed.

dedicated to Jenny Proctor and members of the 1997 Palmetto High School Chamber and Symphonic Orchestras, Palmetto, Florida  
under the direction of Kathy Cook

# The Journey

William Hofeldt

Full Conductor Score  
Approx. time - 5:15

**Plaintively** (♩. = 46)

Violins 1 & 2, Viola, Cello, String Bass

1 *pp* div.  $\square$  2 3 (V) 4 5 6 ( $\square$ )

2 *pp* div. V *p* div. V *p* arco *p* arco

Viola *p* div. V *p* arco

Cello *pizz.* *p* div.  $\square$  *p* arco

String Bass *pizz.* *p* div.  $\square$  *p* arco

**Poco più mosso** (♩. = 56-69) unis.

Vlins. 1 & 2, Vla., Cello, Str. B.

7 8 9 10 11 12

1 unis.  $\square$  *mp*

2 *mp* unis.  $\square$

Vla. unis. *mp* arco  $\square$

Cello unis. *mp* arco  $\square$

Str. B. unis. *mp* arco  $\square$

Vlins. 1 & 2, Vla., Cello, Str. B.

13 14 15 16 17

1

2

Vla.

Cello

Str. B.

© 2000 Neil A. Kjos Music Company, 4380 Jutland Drive, San Diego, California, 92117.

International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! The contents of this publication are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

18 19 20 21 22

Vlins. 1 2

Vla.

Cello

Str. B.

pizz. arco

23 III I div. mf

24 25 26 27

Vlins. 1 2

Vla.

Cello

Str. B.

mf div. mf

28 29 30 31 32

Vlins. 1 2

Vla.

Cello

Str. B.

3

Detailed description: This is a page of a musical score for a string ensemble, covering measures 18 through 32. The score is arranged in three systems, each with five staves: Violins (1 and 2), Viola, Cello, and String Bass (Str. B.). The key signature is one flat (B-flat major or D minor). The first system (measures 18-22) shows the beginning of a melodic line in the violins and violas, with the string bass playing a supporting bass line. The second system (measures 23-27) features a more complex texture with 'div.' (divisi) markings for the violins and violas, and a 'mf' (mezzo-forte) dynamic. The third system (measures 28-32) continues the melodic development, with a '3' marking above measure 31. A large, semi-transparent watermark is visible across the center of the page.

33 34 unis. 35 36 37

Vlns. 1 2

Vla.

Cello

Str. B.

*mp*

38 39 40 41 Firmly (♩ = 60) 42

Vlns. 1 2

Vla.

Cello

Str. B.

*rit.* *p* *f*

43 44 45 46 47

Vlns. 1 2

Vla.

Cello

Str. B.

48 49 50 51 52

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. B. *mf*

53 54 55 56 57

Vlns. 1

Vlns. 2

Vla.

Cello

Str. B.

58 59 60 61 62

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. B. *f*

*div.* *unis.*

*mf*

*mf pizz.*

*mf*

63

Vlns. 1 *mf* 64 65 66 67

Vlns. 2 *mf* div. unis.

Vla. *mf*

Cello *mf*

Str. B. arco pizz.

68 69 70 71 72

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. B. arco V *mp*

73 74 75 76 77

Vlns. 1 *mf* div. unis.

Vlns. 2 *mf*

Vla. *mf* div. *p*

Cello *mf* unis. *p*

Str. B. *mf* *p*

78 79 80 3 81 82

Vlns. 1 *p* *mf*

Vlns. 2 *div.* *mf* *unis.*

Vla. *p* *div.* *mf* *unis.*

Cello *mf*

Str. B. *mf*

83 84 85 86 87

Vlns. 1

Vlns. 2

Vla.

Cello

Str. B.

88 89 90 91 92

Vlns. 1 *div.*

Vlns. 2 *div.*

Vla. *div.*

Cello *div.* *unis.*

Str. B. *div.* *unis.*

93 94 95 96 97

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. B. *f*

98 99 100 101 102

Vlns. 1 *ff* *div.* *V*

Vlns. 2 *ff* *div.* *V*

Vla. *ff* *div.* *V*

Cello *ff* *div.* *V*

Str. B. *ff* *div.* *V*

*unis.*

103 Gently (♩ = 68-76)

Vlns. 1 *p* *unis.*

Vlns. 2 *p* *unis.*

Vla. *p* *unis.*

Cello *p*

Str. B. *p*

104 105 106 107

*rit.*



**a tempo**

108 109 110 111 112

Vlns. 1

Vlns. 2

Vla.

Solo

Cello

others

Str. B.

113 114 115 116 117

Vlns. 1

Vlns. 2

Vla.

Cello

Str. B.

118 119 120 121 122 123

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mf*

Str. B. *mp*

III 1 x4 IV 4 III 4

x1 I 4 1

124 125 126 127 128

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *f*

Str. B. *mf*

(Solo)

129 130 131 132 133

Vlns. 1 2

Vla.

Cello

Str. B.

pizz. arco

div. f

(Solo) f

134 135 136 137 138

Vlns. 1 2

Vla.

Cello

Str. B.

unis. unis. V mf

4 1 4 1 mf

139 140 141 div. 142 143 144

Vlns. 1 2

Vla.

Cello (Solo)

Str. B.

*rit.* *p*

**Poco meno mosso** 145 146 147 148 149 Majestically (♩ = 96-104) 150

Vlns. 1 2

Vla.

Cello (Solo) III I

Str. B.

*pp* *f* *pp* *f* *pp* *f* *pp* *f*

*mp* *unis.* *div.* *unis.*

151 152 153 154 155

Vlns. 1 2

Vla.

Cello Tutti

Str. B.

156 157 158 unis.  $\square$  159 160

Vlns. 1  $mp$

Vlns. 2  $mp$

Vla. unis.  $\square$   $mp$

Cello  $mp$

Str. B.  $mp$

161 162 163 164 165

Vlns. 1  $f$

Vlns. 2  $f$

Vla.  $f$

Cello

Str. B.

166 III 167 168 169 170 I 2

Vlns. 1  $div.$

Vlns. 2  $div.$

Vla.  $div.$

Cello  $div.$   $f$

Str. B.  $f$

171 172 173 III 174 175 I

1 Vlns. 2 unis. mf

Vla. mf

Cello unis. V

Str. B. V

176 177 178 179 180

1 Vlns. f

2 f

Vla. f

Cello pizz. arco mf f

Str. B. mf pizz. arco f

181 182 183 184 185

1 Vlns. mf

2 mf

Vla. mp

Cello div. V mp

Str. B. V mp

Musical score for strings, measures 186-200. The score is arranged in five systems, each containing staves for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. B.).

**Measure 186:** Vlns. 1 and 2 play a melodic line with a slur. Vla. plays a similar line. Cello and Str. B. play a rhythmic accompaniment of eighth notes.

**Measure 187:** Similar to measure 186.

**Measure 188:** Similar to measure 186.

**Measure 189:** Similar to measure 186.

**Measure 190:** Similar to measure 186.

**Measure 191:** Vlns. 1 and 2 play a melodic line with a slur, marked *div.* and *f*. Vla. plays a similar line, marked *div.* and *f*. Cello and Str. B. play a rhythmic accompaniment, marked *mf*.

**Measure 192:** Similar to measure 191.

**Measure 193:** Vlns. 1 and 2 play a melodic line with a slur, marked *mp*. Vla. plays a similar line, marked *mf*. Cello and Str. B. play a rhythmic accompaniment, marked *mf*.

**Measure 194:** Similar to measure 193.

**Measure 195:** Vlns. 1 and 2 play a melodic line with a slur, marked *mp*. Vla. plays a similar line, marked *mp*. Cello and Str. B. play a rhythmic accompaniment, marked *mp*. Cello has a *v* marking.

**Measure 196:** Vlns. 1 and 2 play a melodic line with a slur, marked *cresc.*. Vla. plays a similar line, marked *cresc.*. Cello and Str. B. play a rhythmic accompaniment, marked *cresc.*. Cello has a *v* marking.

**Measure 197:** Similar to measure 196.

**Measure 198:** Similar to measure 196.

**Measure 199:** Similar to measure 196. Cello has a *v* marking. Str. B. has an *arco* marking.

**Measure 200:** Similar to measure 196. Cello has a *v* marking. Str. B. has an *f* marking.

201

Vlns. 1

Vlns. 2

Vla.

Cello

Str. B.

202

203 *div.*

204

205

206

207

208

209

210 *ff* *unis.* *v*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. B.

211

212

213

214 *div.* *unis.*

215

*ff*

*pizz.* *>*

Detailed description of the musical score: The score is for measures 201 through 215. It is written for four parts: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. B.). The key signature has one sharp (F#) and the time signature is 4/4. Measures 201-205 feature a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* and *div.* (diviso). Measures 206-210 show a change in texture, with *ff* (fortissimo) dynamics and *unis.* (unisono) markings. Measures 211-215 continue the rhythmic pattern, with *ff* dynamics and *pizz.* (pizzicato) markings in the String Bass part.



SAMPLE

SAMPLE

**KPS**