

ALL FOR STRINGS PERFORMANCE SELECTIONS

ALL FOR STRINGS PERFORMANCE SELECTIONS are elementary string orchestra 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
Correlated with ALL FOR STRINGS Book 2, Page 36

CAPER CAPRICCIOSO (Grade 2) SO84
Robert S. Frost — 1:45
Correlated with ALL FOR STRINGS Book 2, Page 16

CATS & DOGS (Grade 2) SO74
Richard A. Stephan — 2:20
Correlated with ALL FOR STRINGS Book 2, Page 20

CHRISTMAS REFLECTIONS (Grade 1) SO76
arr. Robert S. Frost — 2:20
Correlated with ALL FOR STRINGS Book 1, Page 38

COPY-CAT WALTZ, POTPOURRI POLKA (Grade 1) GSO22
Chuck Elledge — 4:15
Correlated with ALL FOR STRINGS Book 1, Page 28

DANCE IN D (Grade 1) SO93
Richard A. Stephan — 2:00
Correlated with ALL FOR STRINGS Book 1, Page 31

MAIN STREET MARCH (Grade 1) SO75
Robert S. Frost — 2:30
Correlated with ALL FOR STRINGS Book 1, Page 35

MEANDERING GANDER, THE (Grade 1½) SO91
Ken Keuning — 8:40
Correlated with ALL FOR STRINGS Book 1, Page 46

MERRY GO RONDO (Grade 2) SO73
Gerald E. Anderson — 1:10
Correlated with ALL FOR STRINGS Book 2, Page 37

PHANTOM DANCE (Grade 1½) GSO13
Chuck Elledge — 3:10
Correlated with ALL FOR STRINGS Book 1, Page 45

PIZZICATO PIZAZZ (Grade 1½) SO90
Robert S. Frost — 2:20
Correlated with ALL FOR STRINGS Book 1, Page 37

ROYAL PROCESSIONAL (Grade 1½) SO71
Ken Keuning — 2:25
Correlated with ALL FOR STRINGS Book 1, Page 43

SAILOR'S SONG (Grade 2) SO72
Ken Keuning — 2:45
Correlated with ALL FOR STRINGS Book 2, Page 28

TOCCATINA (Grade 2) SO95
William Hofeldt — 4:45
Correlated with ALL FOR STRINGS Book 2, Page 32

TWO 17th CENTURY DANCES (Grade 2) SO77
arr. Robert S. Frost — 3:05
Correlated with ALL FOR STRINGS Book 2, Page 26

The Composition

The title, **Toccatina**, is taken from the name given a short toccata. Toccata (from the word *toccare*, "to touch"), originally a type of keyboard composition, is characterized by running passages in scalewise succession and is frequently virtuosic in nature. Contained in a single movement, the form of a toccata is rather free, and is typically based on the treatment of a single figure (in this case, four eighth notes followed by a two-count rest). Historically, the toccata often served as a prelude to a fugue, or even functioned as the first section of a suite. More recently, the toccata has appeared as an independent character piece. It shares aspects common in spirit and substance with the capriccio, the fantasia, and, particularly in examples from the 20th century, the perpetuum mobile.

A well-pronounced, marcato style is recommended, executed on the string with driving energy and momentum. Strive to perform this piece at the upper end of the indicated tempo range. Tempo fluctuations should be avoided during rests that occur simultaneously in all parts. Divide any double stops for better accuracy, and strictly observe all accents.

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 15 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, and **Lullaby** for string orchestra, all published by the Neil A. Kjos Music Company.

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 (Optional)
 1 - Full Conductor Score

LEARNING CONCEPTS — TOCCATINA

Learning Concepts outline the basic musical elements found in *Toccatina*. 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 techniques 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 **New Ideas** box contains definitions of new musical terms which are found in *Toccatina*. The **New Ideas** box appears at the top of the student **Learning Concepts** as shown below:

New Ideas

Dynamics: ***pp*** = *pianissimo* = Very soft. ***ff*** = *fortissimo* = Very loud.
 sub. p = Suddenly soft. ***molto cresc.*** = Gradually get very loud.
sf = *sforzando* = A sudden strong accent on a single note.

Dynamics are essential to any musical performance. Incorporate different dynamics into each of the following studies.

Scale and Arpeggio Study

The Scale and Arpeggio Study focuses on the keys of the composition to develop the student's technique in various keys. Each Major key has a related minor key that shares the same key signature, and three related minor scales: natural, harmonic and melodic. Each of these minor scales uses a different pattern of whole and half steps, but all begin on the 6th tone of the related major scale. The melodic minor scale is unique in that it is the only scale that the whole and half step pattern is different ascending and descending. The diagram below illustrates the pattern of whole and half steps of the major scale and the melodic minor scale ascending and descending.

Major Scale:	1	2	3	4	5	6	7	8
			∨				∨	
Melodic Minor Scale (ascending):	1	2	3	4	5	6	7	8
			∨				∨	
Melodic Minor Scale (descending):	1	2	3	4	5	6	7	8
			∨				∨	

The D Melodic Minor scale is presented in exercises 1 and 2. Practice these scales in various ways:

- Have students use the whole bow, concentrating on accurate intonation and a broad legato bow stroke.
- Next, practice the scales in the marcato style. The term marcato is a general musical term meaning "marked" or "accentuated." The actual bow stroke used is called *martelé*. Each note must be sharply attacked by applying extra bow pressure before the stroke. Pull the bow rapidly across the string, releasing the bow pressure. Stop the bow abruptly to create a momentary break between notes. Demonstrate the *martelé* bow stroke for your students.
- Incorporate dynamics ranging from ***pp*** to ***ff***. Be sure to include crescendos and decrescendos.

1. D Melodic Minor Scale

The musical score for the D Melodic Minor Scale exercise is presented for four instruments: Violins, Viola, Cello, and String Bass. The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into four measures. The first measure shows the ascending scale, and the second measure shows the descending scale. The third measure shows the ascending scale with a repeat sign, and the fourth measure shows the descending scale with a repeat sign. Fingering and bowing instructions are provided for each instrument. For example, the Cello part includes fingering '1 x 2' and '4' for the ascending scale, and 'III', 'I', '2' for the descending scale. The String Bass part includes fingering '1/2', 'II', 'I', '1', '1' for the descending scale.

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2. D Melodic Minor Scale in Thirds

Arpeggios

Arpeggios are the notes of a chord played one after another from the bottom upward, or from the top downward. Exercise 3 presents the three primary arpeggios of the minor key: i, iv and V7. The tonic is the keynote (or first note) of the minor scale. The tonic chord, indicated by i, consists of the first, third and fifth notes of the scale. The dominant is the fifth note of a scale (a fifth above the tonic). The dominant seventh chord, V7, consists of the fifth, seventh, ninth (second) and eleventh (fourth) notes of a scale. The subdominant is the fourth note of a scale. It is called the subdominant because it is a fifth below the tonic. The iv chord consists of the fourth, sixth and eighth notes of the scale. Have students play this exercise while listening for accurate intonation.

3. D Minor Arpeggios

Rhythm Study

The following exercises isolate rhythm patterns found in *Toccatina*. Have the students clap and count aloud the rhythms in the exercises below. Counting aloud will give the students confidence in their ability to perform rhythms accurately. After counting and clapping the rhythms, play each exercise arco and pizzicato. Isolate any measure that gives the students a particular problem. Incorporate the D Melodic Minor scale by selecting a particular exercise and applying each note of the scale to the exercise.

Rhythm Study musical score for Violins, Viola, Cello, and String Bass. The score is divided into two parts, 'a.' and 'b.', each with four measures. Part 'a.' features a rhythmic pattern of eighth notes with a quarter rest in the first measure. Part 'b.' features a rhythmic pattern of eighth notes with a quarter rest in the first measure. The score is written for Violins (treble clef), Viola (alto clef), Cello (bass clef), and String Bass (bass clef), all in 4/4 time with a key signature of one flat (B-flat).

Technic Study

The Technic Study addresses several technical problems encountered in *Toccatina*. Isolate any part of this study to solve the technical problem of a particular measure or passage. Rehearse the exercise slowly at first, and then gradually increase the tempo. Also, play the exercise using pizzicato.

Technic Study musical score for Violins, Viola, Cello, and String Bass. The score consists of one part with four measures. The first measure is marked with a '1.' above it. The second measure is marked with a '4' above it. The score is written for Violins (treble clef), Viola (alto clef), Cello (bass clef), and String Bass (bass clef), all in 4/4 time with a key signature of one flat (B-flat).

Musical score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is in 4/4 time and features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. The key signature has one flat (B-flat). The score is divided into four measures. The Cello part includes a fingering diagram for the second measure: II over the first two notes, $\frac{4}{4}$ below the first note, and 2 and 1 below the second and third notes respectively.

In the following exercise, have students leave their left hand fingers down when crossing strings.

Musical score for Violins, Viola, Cello, and String Bass. The score is in 4/4 time and features a melodic line in the upper strings and a rhythmic accompaniment in the lower strings. The key signature has one flat (B-flat). The score is divided into four measures. The Violins part includes a fingering diagram for the first measure: $2.$ above the first note and 0 above the second note. The Viola, Cello, and String Bass parts include fingering diagrams for the first measure: 0 above the first note, and (b) above the second and third notes respectively.

Tuning Study

Developing the technics of both hearing and playing unisons (octaves) and chords is essential for accurate vertical intonation. The unison section trains the students to listen and adjust their intonation. After the string basses have tuned their unison pitch, each section should blend their note with this lower established pitch. The chord section is designed to tune chords starting with the perfect intervals (octaves, then fifths) before adding the "color" notes (thirds, then sevenths). For perfect intonation the thirds of the chords must be adjusted as follows: major chords — thirds slightly lowered, minor chords — thirds slightly raised.

1. Unisons 2. Chords

a. *div.* b. c. d. e. *unis.* f.

Violins 1

Violins 2

Viola

Cello

String Bass

To Mark Foss
TOCCATINA

Correlated with ALL FOR STRINGS Book 2, Page 32

Full Conductor Score
Approx. time – 4:45

William Hofeldt

Allegro (♩ = 126-138)

Violins 1, 2

Viola *

Cello

String Bass

pp **Allegro** *p*

Piano ** (Optional) *p*

6 7 8 9 10

Vlins. 1, 2

Vla.

Cello

Str. Bass

Piano

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

**The optional piano part is actually a condensed version of the conductor's score.

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Musical score for measures 11 through 20. The score is arranged in two systems. The first system covers measures 11-15, and the second system covers measures 16-20. The instruments are Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Piano. The key signature is one flat (B-flat). Measure 13 is marked with a box containing the number 13. Dynamics include *p* (piano) and *mp* (mezzo-piano). The score includes various musical notations such as rests, notes, stems, and slurs. A large, semi-transparent watermark is visible across the page.

This musical score page contains two systems of music. The first system covers measures 21 to 25, and the second system covers measures 26 to 30. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamics are marked as *mf* (mezzo-forte) starting from measure 24. The first system includes a rehearsal mark at measure 24. The second system includes rehearsal marks at measures 27, 29, and 30. A large, semi-transparent watermark is visible across the center of the page.

21 22 23 24 25

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

26 27 28 29 30

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

Musical score for measures 31-40, featuring Vlns., Vla., Cello, Str. Bass, and Piano. The score is divided into two systems. The first system covers measures 31-35, and the second system covers measures 36-40. The instruments are Vlns. (Violins), Vla. (Viola), Cello, Str. Bass (String Bass), and Piano. The key signature is B-flat major. The score includes dynamic markings such as *dim.* (diminuendo) and *p cresc.* (piano crescendo). A large watermark 'SAMPLE' is visible across the score.

Measures 31-35: *dim.*

Measures 36-40: *p cresc.* and *f*

Musical score for measures 41-50, featuring Vlns., Vla., Cello, Str. Bass, and Piano. The score is divided into two systems. The first system covers measures 41-45, and the second system covers measures 46-50. The instruments are Vlns. (Violins), Vla. (Viola), Cello, Str. Bass (String Bass), and Piano. The score includes dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo), and performance instructions like *pizz.* (pizzicato). The key signature is one flat (B-flat), and the time signature is 4/4. A large watermark is visible across the score.

41 42 43 44 45

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

46 47 48 49 50

Vlns. 1 2

Vla.

Cello

Str. Bass

Piano

ff *dim.*

ff *dim.*

ff *dim.*

pizz. *ff* *dim.*

pizz. *ff* *dim.*

ff *dim.*

51 52 53 54 55

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mp*

Cello *arco* *mp* *non div.*

Str. Bass *arco* *mp*

Piano *p* *mf*

56 57 58 59 60

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *non div.* *mf*

Cello *non div.* *mf*

Str. Bass *pizz.* *p*

Piano *mf* *p*

Detailed description of the musical score: The score is for measures 51 through 60. It features five staves: Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. Measures 51-54 are marked with dynamics *p* and *mp*. Measure 55 is marked *mf*. Measures 56-58 are marked *mp* and *mf*. Measures 59-60 are marked *p* and *mf*. Performance instructions include *arco* for the strings, *non div.* for the Viola and Cello, and *pizz.* for the String Bass. There are also some performance markings like *>* and *v* above notes.

61 62 63 64 65

Vlns. 1 *f* *dim.*

Vlns. 2 *f* *dim.*

Vla. *f* *dim.*

Cello *mf* *dim.*

Str. Bass *arco* *mf* *dim.*

Piano *f* *dim.*

66 67 68 69 70

Vlns. 1 *p* *mp*

Vlns. 2 *p* *mp*

Vla. *p* *mp*

Cello *p* *mp*

Str. Bass *p* *mp*

Piano *p* *mp*

Detailed description: This is a page of a musical score for measures 61 through 70. The score is arranged in two systems. The first system covers measures 61-65, and the second system covers measures 66-70. The instruments are Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Piano. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. In measures 61-65, the strings play a rhythmic pattern of eighth notes, while the piano plays chords. Dynamics range from *f* (forte) to *dim.* (diminuendo). In measures 66-70, the strings play a similar pattern but with a change in dynamics to *p* (piano) and *mp* (mezzo-piano). The piano continues with chords. A large watermark is visible across the page.

71 72 73 74 75

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

Vlns. 2 *non div. mf* *non div. f* *non div. ff*

Vla. *mf div.* *f div.* *ff*

Cello *mf* *f unis.* *ff unis.*

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

Piano *mf* *f* *ff*

76 77 78 79 80

Vlns. 1 *div.*

Vlns. 2 *non div.*

Vla. *div.*

Cello

Str. Bass

Piano

Detailed description: This page of a musical score covers measures 71 through 80. It features five staves: Violins (1 and 2), Viola, Cello, String Bass, and Piano. The key signature has one flat (B-flat). The score is divided into two systems. The first system (measures 71-75) shows a dynamic progression from mezzo-forte (mf) to fortissimo (ff). The Violin parts play eighth-note patterns, with the second violin marked 'non div.' (non-diviso). The Viola, Cello, and String Bass parts play sixteenth-note patterns, with the Cello marked 'div.' (diviso) and 'unis.' (unisono) in later measures. The Piano part provides a harmonic accompaniment with chords and moving lines. The second system (measures 76-80) continues the dynamic intensity, with the Violin parts marked 'div.' and the Viola marked 'div.'. The Cello and String Bass parts play more melodic lines with some slurs. The Piano part continues with its accompaniment. A large, semi-transparent watermark is visible across the center of the page.

91 92 93 94 95

Vlns. 1 *mp cresc.* *ff non div.*

Vlns. 2 *mp cresc.* *ff non div.*

Vla. *mp cresc.* *ff*

Cello *mp cresc.* *ff*

Str. Bass *mp cresc.* *ff*

Piano *mp cresc.* *ff*

96 97 non div. 98 99 non div. 100

Vlns. 1 *non div.*

Vlns. 2 *non div.*

Vla. *non div.*

Cello *non div.*

Str. Bass *non div.*

Piano *non div.*

101 *non div.* 102 103 104 105

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

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

Vla. *non div.* *mp* *mf* *f*

Cello *mp* *mf* *f*

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

Piano *mp* *mf* *f*

106 *div.* 107 *unis.* 108 109 110 *div.*

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

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

Vla. *mp* *mf* *f*

Cello *mp* *mf* *f*

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

Piano *mp* *mf* *f*

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into two systems. The first system covers measures 101 to 105, and the second system covers measures 106 to 110. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include *non div.* (non-diviso) and *div.* (diviso). A large, semi-transparent watermark is visible across the center of the page.

111 unis. 112 113 114 115 116 117

Vlns. 1 *mp* *pp*

Vlns. 2 *mp* *pp*

Vla. *mp* *pp*

Cello *mp*

Str. Bass *mp*

Piano *mp* *pp*

118 119 120 121 122 123

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *p* *mf*

Str. Bass *mp* *mf*

Piano *mf*

120

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into two systems. The first system covers measures 111 to 117. The second system covers measures 118 to 123. The instruments are Violins 1 and 2, Viola, Cello, String Bass, and Piano. The key signature has one flat (B-flat). The time signature is 4/4. In measures 111-117, the strings play a rhythmic pattern of eighth notes, and the piano provides harmonic support. Dynamics range from *mp* to *pp*. In measures 118-123, the strings play a more melodic line, and the piano continues with harmonic accompaniment. Dynamics range from *p* to *mf*. A large watermark 'SAMPLE' is overlaid on the score.

124 125 126 127 128

Vlns. 1 *p cresc.* *f*

Vlns. 2 *p cresc.* *f*

Vla. *p cresc.* *f*

Cello *p* *cresc.* *f*

Str. Bass *p* *cresc.* *f*

Piano *p cresc.* *f*

129 130 131 132 133

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

129

Piano *p* *mf*

134 135 136 137 138

Vlns. 1 *p molto cresc.*

Vlns. 2 *p molto cresc.*

Vla. *p molto cresc.*

Cello *p molto cresc.*

Str. Bass *p molto cresc.*

Piano *p molto cresc.*

139 140 141 142 143

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*


Cello *ff*

Str. Bass *ff*

Piano *ff*

SAMPLE

SAMPLE

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