

Twilight Ceremonial

William Hofeldt

Grade 2 - Set C

INSTRUMENTATION

- 1 Full Score
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

PRICES

SOP14C	Full Score and Set of Parts	\$40.00
SOP14F	Extra Full Score	\$ 6.00

SAMPLE



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About the Composer

William Hofeldt, originally from Chicago, now resides in Waunakee, Wisconsin. Best known for his compositions for school ensembles, he has several works published and has twice won the National School Orchestra Association composition contest. Having taught orchestra for 15 years, Mr. Hofeldt has experience with a variety of student levels and is very familiar with the literature needs of public school string programs.

Notes to the Conductor

The focus of **Twilight Ceremonial** is the rhythmic domain and the problems it poses for ensemble accuracy. To this end, pitch considerations are less demanding and relatively straightforward. Although there is an abundant use of chromaticism for the purpose of reinforcing the students' training in altered note recognition and attendant tuning precision, nevertheless the piece is entirely playable in first position (with occasional use of half position for the string bass).

So as to maintain interest and a spirit of challenge, melodic passages are interspersed among all parts throughout the music. Consequently, dynamics should be executed so that supporting material is subordinate and in proper balance. Frequent changes in tempo are included to encourage players to remain alert and attentive to the conductor. The goal of the slower sections should be a sustained bow stroke, and an awareness and sensitivity to the overall sound. Faster sections should exhibit a vigorous, energetic approach.

TWILIGHT CEREMONIAL

Approximate performance time: 6 minutes

WILLIAM HOFELDT

Largo e calmato ♩ = 104

Violin I
Violin II
Viola
Cello
String Bass

Allegro ma non troppo ♩ = 92

I
II
Vla.
Vc.
Cb.

15

I *mp* *mf* *f*

II *mp* *mf* *f*

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

Vc. *mf* *mp* *f*

Cb. *mf* *mp* *f*

20

I *p* *mf* *p*

II *p* *mf* *mp* *p*

Vla. *p* *mf* *mp* *p*

Vc. *p* *mf* *mp* *mf*

Cb. *p* *mf* *mp* *mf*

25

I *f* *poco rit.* *a tempo* *mf*

II *f* *poco rit.* *unis.* *a tempo* *mf*

Vla. *f* *poco rit.* *a tempo* *mf*

Vc. *f* *poco rit.* *a tempo* *mf*

Cb. *f* *poco rit.* *a tempo* *mf*

50

First system of musical notation (measures 50-54) for five instruments: I (Violin I), II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The key signature is one sharp (F#) and the time signature is 3/8. Dynamics include *mp* and *p*. A large watermark 'SAMPLE' is overlaid on the score.

55

Second system of musical notation (measures 55-59) for five instruments: I, II, Vla., Vc., and Cb. The notation continues with various rhythmic patterns and dynamics. A large watermark 'SAMPLE' is overlaid on the score.

60

Allegro maestoso ♩ = 112

Third system of musical notation (measures 60-64) for five instruments: I, II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 3/8. Dynamics include *p*, *f*, *rit.*, *div.*, and *unis.*. A large watermark 'SAMPLE' is overlaid on the score.

65

I *p cresc.* *ff*

II *p cresc.* *ff*

Vla. *p cresc.* *ff*

Vc. *mf cresc.* *ff*

Cb. *mf cresc.* *ff*

70

I *sub. p*

II *sub. p*

Vla. *pizz. non div.* *pp* *arco* *p*

Vc. *pizz. non div.* *pp*

Cb. *pizz.* *pp*

75

I *mp*

II *mp*

Vla. *mp*

Vc. *arco* *mp*

Cb. *arco* *mp*

80 85

I *mf*

II *mf*

Vla. *mf* div. unis.

Vc. *mf* div. unis.

Cb. *mf*

90

I *mp*

II *mp*

Vla. *mp* unis.

Vc. *mp* div.

Cb. *mp*

95

I *f*

II *f*

Vla. *f*

Vc. *f*

Cb. *f*

SAMPLE

SAMPLE

SAMPLE