

FULL SCORE

Young String Orchestra

Grade 2



CARL FISCHER

PERFORMANCE

SERIES

Meditation and Ritual

Bill Calhoun

YAS68

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

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Program Notes

Meditation and Ritual is composed in the key of A minor and represents two contrasting styles. The first ("Meditation") is a thought-provoking chorale. Each voice gains prominence through its lyrical quarter-note movement. The use of suspensions to create tension and release are prevalent throughout, which along with its dynamic shading help to create interest within this tender section. "Meditation" reaches its climax at m. 16 before ending with the warmth and emotion in which it began.

After a very brief pause "Ritual" begins. Its medieval-sounding theme is characterized by the contrast between short and long (or slurred) articulations and is important to bring to your students' attention in performance. The dance-like theme is portrayed in both the upper and lower voices and takes some interesting turns harmonically. After reaching a dramatic climax at m. 42, it quickly moves into a return to its opening character. After a brief and quieter move harmonically to C major, it forcefully returns to its original key. A short diminuendo takes the piece into a building flourish of eighth notes in the violins and violas, accompanied by descending quarter notes in the cellos and basses before coming to its dynamic conclusion.

About the Composer

Bill Calhoun received his Master of Music degree from Mansfield State University in Pennsylvania and his Bachelor of Music Education and Applied Music degree from Ithaca College in New York. He has been a public school music educator for nearly thirty years and is currently Director of Bands and Department Chair at DeWitt Middle School in the Ithaca City School District, where he is also the district-wide Curriculum Chair for Instrumental Music. He resides in Lansing, New York with his wife and four children.

Currently a member of BMI, Bill has written countless band, brass and percussion arrangements/compositions for groups both concert and marching throughout the United States, Japan, Canada and England. His music is published by Carl Fischer Music, Warner Bros. Publications and Ethos Publications.

Meditation and Ritual

Andante ♩ = 84

BILL CALHOUN

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *mf*

Bass *mf*

Piano *mf*

Andante ♩ = 84

1 2 3 4 5

Violin I

Violin II

Viola

Cello

Bass

Piano

6 7 8 9 10

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Violin I, Violin II, Viola, Cello, Bass, and Piano parts for measures 11 through 15. The score shows a gradual increase in volume for all instruments, marked with *cresc.* (crescendo). The measures are numbered 11, 12, 13, 14, and 15.

Violin I, Violin II, Viola, Cello, Bass, and Piano parts for measures 16 through 20. The score shows a gradual decrease in volume for all instruments, marked with *rit.* (ritardando). The measures are numbered 16, 17, 18, 19, and 20. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano).

21 Allegro $\text{♩} = 132$

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

21 Allegro $\text{♩} = 132$

21 22 23 24 25

29

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

29

26 27 28 29 30 31

First system of musical notation, measures 32 to 36. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The measures are numbered 32, 33, 34, 35, and 36 at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, measures 37 to 40. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Bass, and Piano (Pno.). The measures are numbered 37, 38, 39, and 40 at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings.

molto rall. *a tempo* 45

Vln. I *cresc.* *ff* *mf*

Vln. II *cresc.* *ff* *mf*

Vla. *cresc.* *ff* *mf*

Cello *cresc.* *ff* *mf*

Bass *cresc.* *ff* *mf*

Pno. *cresc.* *ff* *mf*

41 42 43 44 45

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Pno. *ff*

46 47 48 49 50 51



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