

Kjos String Orchestra  
Grade 3½  
Full Conductor Score  
SO273F  
\$6.00

William Hofeldt

# *Palmetto Suite*





## The Composer

Award-winning composer **William Hofeldt** was born and raised in Chicago. He received his B.M. in Music Education from the University of Illinois and his M.M. in Music Composition from the University of Wisconsin in Milwaukee. Mr. Hofeldt taught elementary and middle school orchestra for 15 years in the Middleton, WI public schools. In addition, he holds a degree in accounting and currently works as a CPA. For nearly 30 years Mr. Hofeldt resided in Waunakee, WI; he now lives in Sun Prairie, a community located close to Madison. His works appear on many state festival and contest lists, and as a composer he receives commissions to write for school, youth, and honor orchestras around the United States.

## The Composition

*Palmetto Suite* was written for the South Carolina Junior All-State Orchestra and was performed in 2008 at Clemson University. This outstanding ensemble of young musicians was a reflection of the talented and dedicated music educators in the state, as well as the high priority of the arts in South Carolina. The title was chosen to honor South Carolina's designation as the "Palmetto State," named for the numerous types of small, subtropical palm trees that grow throughout the southeastern United States. This beautiful palm is featured on the South Carolina license plate as well as on the state's commemorative coin (quarter).

The three movements that comprise the suite represent distinct impressions of South Carolina. The first movement, *The People*, affirms the friendliness and graciousness of its citizens; the second movement, *The Land*, describes the peaceful and serene quality of its beautiful terrain; the third movement, *The Sea*, portrays the majesty and drama of the ocean and the adjoining coastline.

*Palmetto Suite* is a collection of three movements that are quite varied in style yet form a cohesive whole that expresses the essence of South Carolina. I hope you enjoy the piece!

## Instrumentation List (Set C)

- 8 – 1<sup>st</sup> Violin
- 8 – 2<sup>nd</sup> Violin
- 5 – 3<sup>rd</sup> Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

Commissioned for the South Carolina Junior All-State Orchestra, 2008

# Palmetto Suite

for String Orchestra

Full Conductor Score

Approx. time – 8:30

William Hofeldt

## I. The People

Cordially (♩ = 126)

The musical score for 'I. The People' is written for a string orchestra. It begins with a tempo marking 'Cordially' and a quarter note equal to 126 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The instruments are Violins (1 and 2), Viola\*, Cello, and String Bass. The dynamic marking 'mf' (mezzo-forte) is used throughout. A large 'SAMPLE' watermark is diagonally across the page.

\*A part for 3<sup>rd</sup> Violin (Viola T.C.) is included.

© 2009 Neil A. Kjos Music Company, 4382 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.



30 31 32 33 34

Vlns. 1 2

Vla.

Cello

Str. Bass

*cresc.*

35 36 37 38 39

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *div.* *f*

40 41 42 43 44

Vlns. 1 2

Vla.

Cello

Str. Bass

*cresc.* *ff* *div.* *unis.*

*cresc.* *ff*

45 46 47 48 49

1 Vlns. unis. V

2 Vlns. unis. V

Vla. unis. V

Cello

Str. Bass

50 51 52 53 54

1 Vlns. *sub. mp cresc.* *f* pizz.

2 Vlns. *sub. mp cresc.* *f* pizz.

Vla. *sub. mp cresc.* *div.* *unis.* *f* pizz.

Cello *sub. mp cresc.* *div.* *unis.* *f* L.H. pizz.

Str. Bass *sub. mp cresc.* *f* L.H. pizz.

## II. The Land

Expressively (♩ = 72)

1 2 3 4 5 6 7

1 Violins con sord. *p*

2 Violins con sord. *p*

Viola con sord. *p* simile simile

Cello con sord. *mp*

String Bass

8 9 10 11 12 13 14

Vlns. 1 2

Vla.

Cello

Str. Bass

15 16 17 18 19 20

Vlns. 1 2

Vla.

Cello

Str. Bass

21 22 23 24 25 26

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf* *div.* *simile*

*mp* *div.* *simile*

*mp* *div.* *simile*

*pizz.* *mp*

*mp*

31

27 28 29 30 31 32 33

Vlns. 1 2

Vla.

Cello

Str. Bass

*f*

*mf*

*mf*

*mf*

*mf*

34 35 36 37 38 39

Vlns. 1 2

Vla.

Cello

Str. Bass

*mf*

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

40 41 42 43 44 45 46

Vlns. 1 2

Vla.

Cello

Str. Bass

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*dim.*

*pp*

*ppp*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*con sord.*

*div., arco*

*ppp*





19 20 21 22 23 24

Vlns. 1 2

Vla.

Cello

Str. Bass

*f* *f* *f* *f* *f* *f*

arco *f* *f* *f* *f* *f* *f*

div. *v* *v* *v* *v* *v* *v*

div. pizz. *pizz.*

25 26 27 28 29 30 31

Vlns. 1 2

Vla.

Cello

Str. Bass

*mp* *mp* *mp* *mp* *mp* *mp*

unis. *sub. p* *sub. p* *sub. p* *sub. p* *sub. p* *sub. p*

28 36

32 33 34 35 36 37

Vlns. 1 2

Vla.

Cello

Str. Bass

*mp* *mp* *mp* *mp* *mp* *mp*

*mf* *mf* *mf* *mf* *mf* *mf*

arco *mf* *mf* *mf* *mf* *mf*

Violins 1 and 2: Measures 38-42 show a melodic line with eighth and sixteenth notes. Measures 43-48 show a more active line with eighth notes and rests. Measures 49-53 show a melodic line with eighth and sixteenth notes.

Viola: Measures 38-42 show a melodic line with eighth and sixteenth notes. Measures 43-48 show a more active line with eighth notes and rests. Measures 49-53 show a melodic line with eighth and sixteenth notes.

Cello: Measures 38-42 show a melodic line with eighth and sixteenth notes. Measures 43-48 show a more active line with eighth notes and rests. Measures 49-53 show a melodic line with eighth and sixteenth notes.

String Bass: Measures 38-42 show a melodic line with eighth and sixteenth notes. Measures 43-48 show a more active line with eighth notes and rests. Measures 49-53 show a melodic line with eighth and sixteenth notes.

Dynamic markings: *mp* (mezzo-piano) at measures 47-48 for Violins and Viola; *p* (piano) at measures 44-45 for Viola and Cello; *f* (forte) at measures 52-53 for all instruments.

54 55 56 57 58 59 60

Vlns. 1 2

Vla.

Cello

Str. Bass

*dim.* *mp dim., rit.*

61 **Poco meno mosso** 62 63 64 65

Vlns. 1 2

Vla.

Cello

Str. Bass

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

66 67 68 69 70 71

Vlns. 1 2

Vla.

Cello

Str. Bass

*div.* *unis.*

The musical score is arranged in five staves: Violins (1 and 2), Viola, Cello, and String Bass. The key signature has three sharps (F#, C#, G#). The first system (measures 54-60) shows a melodic line in the Violins and a supporting bass line in the other instruments. Dynamics include 'dim.' and 'mp dim., rit.'. The second system (measures 61-65) is marked 'Poco meno mosso' and features a change in texture with 'div.' (divisi) and 'mp unis.' (mezzo-piano unison). The third system (measures 66-71) continues the melodic and harmonic development, with 'div.' and 'unis.' markings in the Cello part.

72 73 74 75 76 div. 77

Vlns. 1 *mf* *f*

Vlns. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

78 79 80 81 82 83 unis.

Vlns. 1 *cresc.* *ff*

Vlns. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

Str. Bass *cresc.* *ff*

84 85 86 87 88 89 90

Vlns. 1 *f* *dim.* *mf*

Vlns. 2 *f* *dim.* *mf*

Vla. *f* *dim.* *mf*

Cello *f* *dim.* *mf*

Str. Bass *f* *dim.* *mf*

**Tempo primo**

91 92 93 94 95 96

Vlns. 1 *mp accel.* *f* *div.*

Vlns. 2 *mp accel.* *f*

Vla. *mp accel.* *f* *div.*

Cello *mp accel.* *f*

Str. Bass *mp accel.* *f*

97 98 99 100 101 102

Vlns. 1 *dim.* *mp unis.* *cresc.*

Vlns. 2 *dim.* *mp* *cresc.*

Vla. *dim.* *mp* *cresc.*

Cello *dim.* *mp* *cresc.*

Str. Bass *pizz.* *dim.* *arco* *mp cresc.*

103 104 105 106 107 108

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f* *pizz.* *unis. arco*

Cello *f* *pizz.* *arco*

Str. Bass *f* *pizz.* *arco*

109 110 111 112 113 114

Vlns. 1 *ff* *div.*

Vlns. 2 *ff* *div.*

Vla. *ff* *div.*

Cello *ff* *div.*

Str. Bass *ff* *div.*

115 116 117 118 119 120 121

Vlns. 1 *div.* *ff* *unis.* *dim. unis.* *mf cresc. poco a poco*

Vlns. 2 *div.* *ff* *unis.* *dim. unis.* *mf cresc. poco a poco*

Vla. *div.* *ff* *unis.* *dim. unis.* *mf cresc. poco a poco*

Cello *div.* *ff* *unis.* *dim. unis.* *mf cresc. poco a poco*

Str. Bass *div.* *ff* *unis.* *dim. unis.* *mf cresc. poco a poco*

122 123 124 125 126

Vlns. 1 *fff*

Vlns. 2 *fff*

Vla. *fff*

Cello *fff*

Str. Bass *fff*

SAMPLE

