

Kjos String Orchestra
Grade 3
Full Conductor Score
SO304F
\$7.00

Jeremy Woolstenhulme

Mystical Towers





The Composer

Jeremy Woolstenhulme received his B.M.E. from Brigham Young University in 2000 and an M.A. in Cello Performance from the University of Nevada (Las Vegas) in 2005. Currently, Mr. Woolstenhulme serves as the orchestra director at Hyde Park Middle School in the Clark County School District. He has traveled with his orchestra to London, Washington, D.C., Boston, and New York. Mr. Woolstenhulme's orchestra was selected to play at the 2008 Midwest Clinic in Chicago. In 2010, Hyde Park won second place at the ASTA National Orchestra Festival in Santa Clara, California; they were also invited to perform at the 2011 festival in Kansas City. In addition, Mr. Woolstenhulme a contract musician with the Las Vegas Philharmonic, cellist for the Seasons String Quartet, and a freelance musician performing at many venues located on the famed Las Vegas "Strip." He lives with his beautiful wife Taryn and their three children, Cadence Belle, Coda Blake, and Canon Thomas.

The Composition

Mystical Towers is the continuation of our hero's journey from my composition *Mystical Quest*. In this chapter of the "mystical journey," the hero explores the ancient ruins of two magical towers. The dramatic theme representing the dangerous power of the towers is introduced at the beginning by the cellos. This theme should push forward with a lot of energy and excitement. The violins and violas join in m. 5 with a theme representing our hero's determination to obtain a magic relic locked away in the towers. In m. 25 we are faced with our hero's biggest challenge of the journey: arpeggios. These are very difficult to perform, so be patient and practice them very slowly. You can rehearse this passage with all the violins and violas together if the 1st violins start at m. 29 and the 2nd violins and violas start at m. 37. Make sure students master this repetitive bowing and string crossing pattern first. Start slowly, then gradually speed up until students are able to play the passage at tempo.

Measure 45 takes on a new, relaxed feeling as we enter some of the safer rooms and passages of the towers; but when we get to m. 61, the towers' dark forces are once again upon our hero. The introductory theme comes back very quietly at first but builds as we get closer to the magic relic that our hero seeks. The majesty of the relic is revealed in m. 77 while the tower theme still prevails in the violas. In m. 85, the 2nd violins take on the theme and the violas join in the power of the magic relic. The piece concludes with our hero battling against the dark forces of the towers for control over the relic. Who will prevail? We'll have to wait for the next "mystical journey" piece to find out...

Instrumentation List (Set C)

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

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com.

This musical score is for a string ensemble, consisting of Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is divided into three systems, each containing five staves. The first system covers measures 11 to 15, the second system covers measures 16 to 20, and the third system covers measures 21 to 25. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes dynamic markings such as *f* (forte) and *f* arco, and articulation marks like accents (>) and slurs. A large, semi-transparent watermark is overlaid diagonally across the page.

26 27 28 29 30

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f cantabile*

Vla. *mp* *f cantabile*

Cello *mp* *f cantabile* div. 1 2 4 1

Str. Bass *mp* *f cantabile*

31 32 33 34 35

Vlns. 1

Vlns. 2

Vla.

Cello 2

Str. Bass

36 37 38 39 40

Vlns. 1 *ff cantabile*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff* 1 2 4

Str. Bass *ff*

41 42 43 44 45 unis. 46

1 Vlns. *mp*

2 Vlns. *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

47 48 49 50 51 52 53

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

54 55 56 57 58 59 60

1 Vlns. *mf*

2 Vlns. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

unis.

61 62 63 64 65

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *p* *mf*

Str. Bass *p* *mf*

66 67 68 69 70

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

71 72 73 74 75

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

76 77 78 79 80

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff* div.

Str. Bass *ff*

81 82 83 84 85

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff* unis.

Str. Bass *ff*

86 87 88 89 90

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

93

1 4 1 4 92 2

1 Vlns. *f*

2 Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

97

1 96 98 99 100

1 Vlns. *ff*

2 Vlns. *ff*

Vla. *ff*

Cello *ff* *div.* *unis.*

Str. Bass *ff*

101 102 103 104 105 106

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

SAMPLE

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