

Kjos Full Orchestra
Grade 4
Full Conductor Score
O-1083F
\$8.00

Jeremy Woolstenhulme

Old Ironsides, Champion of the Seas





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 is 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 has received many commissions in the Las Vegas area and has numerous published

compositions and arrangements to his credit, all of them with the Neil A. Kjos Music Company. Mr. Woolstenhulme is also the author of *Steps to Successful Ensembles* and co-author (with Terry Shade) of *String Basics*. He lives with his beautiful wife Taryn and their three children, Cadence Belle, Coda Blake, and Canon Thomas.

The Composition

Old Ironsides, Champion of the Seas was written for the Las Vegas Academy for the Performing Arts in honor of their invitation to perform at the Midwest Clinic in 2009. The piece is a musical portrait of the historical Navy warship the *USS Constitution*, nicknamed "Old Ironsides." It consists of several musical images: the first theme, "The Ship," depicts the grandeur of the sailing vessel as she cuts through the ocean. "Thoughts of Home" is a more lyrical section that features three string soloists and the feeling of sailors dreaming of families and sweeter times. In "The Battle," a series of fast runs represent canon balls flying all around the ship; and finally the conclusion, "Victory," which depicts the ship's triumph over her foes.

Rehearsal Suggestions

The piece should start with a prominent strike of the tam-tam to announce the presence of the ship. Take special care to coordinate the harp and mallet percussion; having them sit near each other would help. In the brass chorale at m. 9, the trombones should not slide too much from note to note in the slurs: it should be as clean as possible. Relax the tempo just slightly between m. 33 and 34 to help coax a nice color change from your group. At m. 42, the tempo slows down considerably. Coordinate the *ritard* in m. 41 so that the new tempo is firm and steady by m. 43. In the next section, "Thoughts of Home," the third solo line can be played by either a 2nd violinist or a violist. Students might want to rush in this section; it should be very peaceful, and extra attention should be paid to avoid pushing the tempo. Beginning in m. 91, "The Battle," emphasis should be put on the string slide itself and not on the upper harmonic; if students don't make it to the harmonic, it's fine – the slide up the A string is what we want to hear. The timpani is featured in m. 99, so take care to council your player to really pound away at this moment. Feel free to use a harder mallet for more attack and clarity. At m. 107, the 16th note runs should be brimming over with energy, especially the stings with their separate bows. Have students bow into the string for the clearest effect possible. For an exciting ending, really push the tempo in the *accelerando* at m. 136, but make sure not to leave the strings behind.

Good luck with *Old Ironsides, Champion of the Seas*!

Instrumentation List (Set C)

1 – Piccolo	1 – 3rd F Horn	1 – Percussion I: Xylophone, Marimba	1 – Harp
1 – 1st Flute	1 – 4th F Horn		8 – 1st Violin
1 – 2nd Flute	1 – 1st B♭ Trumpet	1 – Percussion II: Chimes	8 – 2nd Violin
2 – Oboe	1 – 2nd B♭ Trumpet		5 – Viola
1 – 1st B♭ Clarinet	1 – 1st Trombone	2 – Percussion III: Snare Drum, Bass Drum	5 – Cello
1 – 2nd B♭ Clarinet	1 – 2nd Trombone		5 – String Bass
1 – B♭ Bass Clarinet	1 – 3rd Trombone (opt. Bass Trb.)	2 – Percussion IV: Tam-tam, Suspended Cymbal, Crash Cymbals	1 – Full Conductor Score
2 – Bassoon			
1 – 1st F Horn	1 – Tuba		
1 – 2nd F Horn	1 – Timpani		

Additional scores and parts are available.

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

Learning Bank: *The USS Constitution*, “Old Ironsides”



In the 1790s, the future of the young United States was uncertain. France, angered by America's alliance with England, began to block trade by seizing ships; in addition, American shipping routes to Europe were disrupted by pirates off the coast of Africa. It was clear that the youthful nation needed a navy to defend itself against these hostilities at sea. In 1794, President George Washington responded to these threats by ordering the construction of the first six warships (sailing frigates) in American naval history. Three years later, the ships were ready for service, and Washington gave them all different names. One of these warships was called the *USS Constitution*.

In the summer of 1812, war broke out against the British Empire, and the captain of the *USS Constitution* was given the duty of defending the east coast against English attacks. Over the course of the War of 1812, the *USS Constitution* bravely carried out her mission, defeating four English warships in battle. The ferocity, valor, and resilience of the captain and crew, as well as the power and speed of their ship, surprised the Americans and the British alike. At the time, the English Royal Navy was the undisputed ruler of the seas; losing naval battles to the young nation, therefore, was a major “David and Goliath” upset to British confidence. Ultimately, the victories of the *USS Constitution* had little impact on the course of the war: America's 22 warships were vastly outnumbered by the 80 ships in Britain's fleet. Nevertheless, these victories at sea were a major boost to American morale. As naval historian Tyrone G. Martin puts it, they helped to “end forever the myth that the Royal Navy was invincible.”

During battle with the British warship the *HMS Guerriere*, the enemy's 18-pound iron cannonballs had little effect on the *USS Constitution*'s thick, wooden hull. Seeing the heavy shot bounce off the ship's side, an overjoyed crewmember exclaimed: “Huzzah! Her sides are made of iron!” After the victory, they were greeted as heroes upon their return to port in Boston. The *USS Constitution* was famous, and her nickname – “Old Ironsides” – entered into American legend.

After her decisive role in the war, firing her final round in 1815, “Old Ironsides” was taken out of active combat duty. For the rest of the 1800s, the ship functioned in many important roles for the US Navy, traveling the world on training and shipping missions. At the end of the century, however, she had grown old, battered, and unfit to sail; despite the ship's fame, many suggested destroying her. One naval commander even recommended using “Old Ironsides” for target practice! In the early 1900s, public outrage over these plans intensified, and the funds for the ship's restoration were raised; eventually, she was brought back to Boston, the city where she was built over a century earlier.

Today, the *USS Constitution* continues to rest safely in Boston Harbor. She is still, after over 200 years, a vessel of the US Navy, making her the oldest commissioned naval ship afloat in the world. Most wooden warships of its era only lasted 10-15 years before being scrapped; this makes the extreme longevity of “Old Ironsides” an extraordinary fact. She is manned by a crew of 60 active-duty naval officers, and visitors can tour the ship for free. Every once in a while, “Old Ironsides” is even taken out in the bay for a ride! A vital, living piece of our nation's history, the *USS Constitution* continues to inspire us as an enduring symbol of American bravery.

Full Conductor Score
Approx. time – 5:00

Allegro

Piccolo

Flutes 1 2

Oboe

B♭ Clarinets 1 2

B♭ Bass Clarinet

Bassoon

Allegro

F Horns 1 2 3 4

B♭ Trumpets 1 2

Trombones 1 2

(opt. Bass Trb.) 3

Tuba

Allegro
F, A, C, D

Timpani

Percussion I:
Xylophone, Marimba

Percussion II:
Chimes

Percussion III:
Snare Drum, Bass Drum

Percussion IV:
Tam-tam, Suspended Cymbal, Crash Cymbals

Harp

Allegro

Violins 1 2

Viola

Cello

String Bass

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O-1083

The Ship

9 10 11 12 13 14 15

Picc. *f* *f* *mf*

Fls. 1 2 *f* *f* *mf*

Ob. *f* *f* *mf*

B $\flat$ Cls. 1 2 *f* *f* *mf*

B $\flat$ B. Cl. *f*

Bsn. *f*

F Hns. 1 2 3 4 *f*

B $\flat$ Tpts. 1 2 *f*

Trbs. 1 2 3 *f*

Tuba *f*

Timp. *f*

Xyl.

Chimes

S.D. *mp*

B.D.

S. Cym.

C. Cyms.

Harp *f*

Vlns. 1 2

Vla.

Cello

Str. Bass *f*

Picc. 16 17 18 19 20 21 22
 Fls. 1 2
 Ob.
 B♭ Cls. 1 2
 B♭ B. Cl.
 Bsn.
 F Hns. 1 2 3 4
 B♭ Tpts. 1 2
 Trbs. 1 2 3
 Tuba
 Timp.
 Xyl.
 Chimes
 S.D. B.D.
 S. Cym. C. Cyms.
 Harp
 Vlns. 1 2
 Vla.
 Cello
 Str. Bass

Musical score for measures 16-22. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, Bassoon, French Horns (1, 2, 3, 4), B♭ Trumpets (1 and 2), Trombones (1, 2, 3), Tuba, Timpani, Xylophone, Chimes, Snare Drum (S.D.), Bass Drum (B.D.), Snare Cymbal (S. Cym.), Crash Cymbal (C. Cyms.), Harp, Violins (1 and 2), Viola, Cello, and String Bass. The score features various musical notations including dynamics (f, mp, mf), articulation (accents, slurs), and performance instructions (a2, 3). A large diagonal watermark "SAMPLE" is overlaid across the score.

23 24 25 26 27 28

Picc. *f* *a2*

Fls. 1 2

Ob.

B♭ Cls. 1 2 *a2*

B♭ B. Cl.

Bsn.

1 2 25

F Hns. 3 4

B♭ Tpts. 1 2

1 2 3

Trbs.

Tuba

25

Timp.

Xyl. *f* to Mar.

Chimes *f*

S.D. *f*

B.D.

S. Cym. *mf*

C. Cyms. *f* *mf*

Harp *f*

1 2 25

Vlns.

Vla. 4 1

Cello

Str. Bass

This image shows a page from a musical score, specifically measures 29 through 36. The score is written for a full orchestra and string ensemble. The instruments listed on the left include Picc., Fls. 1 & 2, Ob., B♭ Cls. 1 & 2, Bsn., F Hns. 1, 2, 3 & 4, B♭ Tpts. 1 & 2, Trbs. 1, 2 & 3, Tuba, Timp., Mar., Chimes, S.D./B.D., S. Cym./C. Cyms./T-tam., Harp, Vlns. 1 & 2, Vla., Cello, and Str. Bass.

The music features various dynamics such as *f*, *ff*, *p*, and *pp*. There are also markings for articulation like accents (*>*) and breath marks (*a2*). The string section has specific bowing or playing techniques indicated by numbers like 0, 2, 3, and 8, along with a "div." marking. A large, diagonal watermark reading "SAMPLE" is superimposed over the entire page.

37 38 39 40 41 **Rit.** 42 **Slowly** (♩ = c. 64) 43 44

Picc.

Fls. 1 2

Ob.

B♭ Cls. 1 2

B♭ B. Cl.

Bsn.

1 2 **Rit.** **Slowly** (♩ = c. 64) 43 44

F Hns.

3 4

B♭ Tpts. 1 2

1 2

Trbs.

3

Tuba

Rit. **Slowly** (♩ = c. 64) 43 44

Timp.

Mar.

Chimes

S.D. B.D.

S. Cym.

Harp

1 **Rit.** **Slowly** (♩ = c. 64) 43 44

Vlns.

2

Vla.

Cello

Str. Bass

O-1083

[illegible]

69 70 71 72 73 74

Picc. *mf* *f*

Fls. 1 2 *a2* *a2*

Ob.

B $\flat$ Cls. 1 2 *a2* *a2*

B $\flat$ B. Cl.

Bsn.

F Hns. 1 2 3 4

B $\flat$ Tpts. 1 2 *a2* *mf*

Trbs. 1 2 3 *mf*

Tuba *mf*

Timp. *mf* A, C, D, E

Mar.

Chimes

S.D. *mf*

S. Cym. *mf*

Harp

Vlns. 1 2

Vla. *1* *2*

Cello

Str. Bass

75 76 77 78 79 80

Picc. *ff* *f*

Fls. 1 2 *ff* *f*

Ob.

B $\flat$ Cls. 1 2 *a2* *ff* *f*

B $\flat$ B. Cl.

Bsn.

F Hns. 1 2 *a2* *f* 3 4 *a2* *f*

B $\flat$ Tpts. 1 2 *f*

Trbs. 1 2 3

Tuba

Timp. 75

Mar.

Chimes *f*

S.D. *f*

S. Cym. *f* C. Cyms.

Harp

Vlins. 1 2 *ff* *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

88 89 90 91 **The Battle** 92 93 94

Picc. *mf* *f* *ff*

Fls. 1 *mf* *f* *ff*
2

Ob. *f* *ff*

B $\flat$ Cls. 1 *f* *ff*
2

B $\flat$ B. Cl. *f*

Bsn. *f*

1 *mf* *a2*
2
3 *mf*
4

F Hns. *mf*

B $\flat$ Tpts. 1 *mf* *a2*
2

1 *mf*
2
3

Trbs. *mf*

Tuba *mf*

91 **The Battle**

Timp. *f* *ff* *mf*

Xyl.

Chimes

S.D. *mp* *mf*
B.D. *mf*

S. Cym. *mp* *mf*
C. Cyms. *mf*

Harp *f*

91 **The Battle**
fast gliss.

1 *f* *fast gliss.*
2 *f* *fast gliss.*

Vlins. *f* *fast gliss.*

Vla. *f* *fast gliss.*

Cello *f* *pizz.*

Str. Bass *f*

95 96 97 98 99 100 101

Picc.

Fls. 1 2

Ob.

B♭ Cls. 1 2

B♭ B. Cl.

Bsn.

F Hns. 1 2 3 4

B♭ Tpts. 1 2

Trbs. 1 2 3

Tuba

Timp.

Xyl.

Chimes

S.D. B.D.

C. Cyms.

Harp

Vlns. 1 2

Vla.

Cello

Str. Bass

f *a2* *p* *f* *f* *Solo* *ff*

102 103 104 105 106 107

Picc. *f*

Fls. 1 2 *f* *tr* *ff* *a2*

Ob. *f* *tr* *f*

B^b Cls. 1 2 *f* *tr* *f*

B^b B. Cl. *f*

Bsn. *f*

F Hns. 1 2 *a2* 3 4 *a2* 107 *a2*

B^b Tpts. 1 2 *a2*

Trbs. 1 2 *a2* 3

Tuba

Timp. 107

Xyl. *f* *Xyl.*

Chimes

S.D. B.D.

C. Cyms. *mp*

Harp

Vlns. 1 2 *f* 107 *div.*

Vla. *f* *div.*

Cello *f* *arco*

Str. Bass *f*

108 109 110 111 112 113

Picc.

Fls. 1
2

Ob.

B^b Cls. 1
2

B^b B. Cl.

Bsn.

F Hns. 1
2
3
4

B^b Tpts. 1
2

Trbs. 1
2
3

Tuba

Timp.

Xyl.

Chimes

S.D.
B.D.

C. Cyms.

Harp

Vlns. 1
2

Vla.

Cello

Str. Bass

114 115 116 117 118 119

Picc. *f* *a2* *f*

Fls. 1 2 *f* *a2* *f*

Ob. *f* *a2* *f*

B^b Cls. 1 2 *ff* *a2* *f*

B^b B. Cl. *f* *a2* *f*

Bsn. *f* *a2* *f*

F Hns. 1 2 *f* *a2* *f*

3 4 *f* *a2* *f*

B^b Tpts. 1 2 *f* *a2* *f*

Trbs. 1 2 *f* *a2* *f*

3 *f* *a2* *f*

Tuba *f* *a2* *f*

Timp. *f* *a2* *f*

Xyl. *f* *a2* *f*

Chimes *f* *a2* *f*

S.D. *f* *a2* *f*

B.D. *f* *a2* *f*

C. Cyms. *mp* *a2* *f*

Harp *f* *a2* *f*

Vlns. 1 2 *ff* *a2* *f*

Vla. *f* *a2* *f*

Cello *f* *a2* *f*

Str. Bass *f* *a2* *f*

Picc. 120 121 122 *f* 123 124 125
 Fls. 1 2 *f*
 Ob.
 B $\flat$ Cls. 1 2
 B $\flat$ B. Cl.
 Bsn.
 1 2
 F Hns. 3 4
 B $\flat$ Tpts. 1 2
 1 2
 Trbs. 3
 Tuba
 Timp.
 Xyl.
 Chimes
 S.D. B.D.
 C. Cyms.
 Harp
 1 2
 Vlms.
 Vla.
 Cello
 Str. Bass

The musical score for measures 120-125 includes parts for Piccolo, Flutes (1 and 2), Oboe, B-flat Clarinets (1 and 2), Bass Clarinet, Bassoon, French Horns (1, 2, 3, 4), B-flat Trumpets (1 and 2), Trombones (1, 2, 3), Tuba, Timpani, Xylophone, Chimes, Snare Drum (S.D.), Bass Drum (B.D.), Cymbals (C. Cyms.), Harp, Violins (1 and 2), Viola, Cello, and String Bass. The score features various musical notations including dynamics (e.g., *f*), articulation (e.g., *acc*), and performance instructions (e.g., *a2*). A large 'SAMPLE' watermark is overlaid diagonally across the page.

126 127 128 129 130 131 **Victory** 132 133

Picc. *f* *tr.* *ff*

Fls. 1 2 *f* *a2* *tr.* *ff*

Ob. *f* *a2* *tr.* *ff*

B $\flat$ Cls. 1 2 *f* *a2* *tr.* *ff*

B $\flat$ B. Cl. *f* *tr.* *ff*

Bsn. *f* *tr.* *ff*

F Hns. 1 2 3 4 *f* *tr.* *ff*

B $\flat$ Tpts. 1 2 *f* *a2* *tr.* *ff*

Trbs. 1 2 3 *f* *a2* *tr.* *ff*

Tuba *f* *tr.* *ff*

Timp. *f* *tr.* *ff*

Xyl. *f* *tr.* *ff*

Chimes *f* *tr.* *ff*

S.D. *f* *tr.* *ff*

B.D. *f* *tr.* *ff*

S. Cym. *mf* *tr.* *ff*

C. Cym. *mf* *tr.* *ff*

T-tam. *mf* *tr.* *ff*

Harp *mf* *tr.* *ff*

Vlms. 1 2 *f* *tr.* *ff*

Vla. *f* *tr.* *ff*

Cello *f* *tr.* *ff*

Str. Bass *f* *tr.* *ff*

to C. Cym.

134 135 136 **Accel.** 137 138 139 140 **Fast** (♩ = 144)

Picc. *f* *ff* *f* *ff*

Fls. 1 *f* *ff* *f* *ff*

2 *f* *ff* *f* *ff*

Ob. *f* *ff* *f* *ff*

B♭ Cls. 1 *f* *ff* *f* *ff*

2 *f* *ff* *f* *ff*

B♭ B. Cl. *f* *ff* *f* *ff*

Bsn. *f* *ff* *f* *ff*

1 *f* *ff* *f* *ff*

2 *f* *ff* *f* *ff*

3 *f* *ff* *f* *ff*

4 *f* *ff* *f* *ff*

B♭ Tpts. 1 *f* *ff* *f* *ff*

2 *f* *ff* *f* *ff*

1 *f* *ff* *f* *ff*

2 *f* *ff* *f* *ff*

3 *f* *ff* *f* *ff*

Trbs. *f* *ff* *f* *ff*

Tuba *f* *ff* *f* *ff*

Timp. *f* *ff* *f* *ff*

Xyl. *f* *ff* *f* *ff*

Chimes *f* *ff* *f* *ff*

S.D. *mf* *f* *f* *f*

B.D. *mf* *f* *f* *f*

C. Cyms. *mf* *f* *f* *f*

Harp *mf* *f* *f* *f*

1 *f* *ff* *f* *ff*

2 *f* *ff* *f* *ff*

Vlns. *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Cello *f* *ff* *f* *ff*

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

Accel. **Fast** (♩ = 144)

141 142 143 144 145 146 147

Picc. *f* *fp* *ff*

Fls. 1 2 *f* *fp* *ff*

Ob. *f* *fp* *ff*

B^b Cls. 1 2 *f* *fp* *ff*

B^b B. Cl. *f* *fp* *ff*

Bsn. *f* *fp* *ff*

F Hns. 1 2 3 4 *f* *fp* *ff*

B^b Tpts. 1 2 *f* *fp* *ff*

Trbs. 1 2 3 *f* *fp* *ff*

Tuba *f* *fp* *ff*

Timp. *f* *fp* *ff*

Xyl. *f* *fp* *ff*

Chimes *f* *fp* *ff*

S.D. *f* *fp* *ff*

B.D. *f* *fp* *ff*

S. Cym. *f* *fp* *ff* (choke)

C. Cyms. *f* *fp* *ff* (choke)

Harp *f* *fp* *ff*

Vlns. 1 2 *mf* *fp* *ff*

Vla. *mf* *fp* *ff*

Cello *mf* *fp* *ff*

Str. Bass *mf* *fp* *ff*

O-1083F Old Ironsides Champions Of The Seas



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