

Kjos String Orchestra
Grade 1
Full Conductor Score
SO394F
\$7.00

Jeremy Woolstenhulme

Edge of the Horizon



Neil A. Kjos Music Company • *Publisher*



The Composer



Jeremy Woolstenhulme received his Bachelor of Music Education degree from Brigham Young University in 2000 and a Masters of Arts degree in cello performance from University of Nevada, Las Vegas in 2005.

Mr. Woolstenhulme currently serves as the orchestra director at Hyde Park Middle School in the Clark County School District of Las Vegas, NV, where he teaches and conducts seven orchestras daily. His award-winning orchestras have performed at the Midwest Clinic, and the ASTA National Conference. In 2015, his orchestra earned first place honors at the ASTA National Orchestra Festival in the middle school division. Mr. Woolstenhulme has also traveled with his orchestras to major cities around the United States and Europe.

As a professional cellist, Mr. Woolstenhulme is a member of the Las Vegas Philharmonic and the Seasons String Quartet. He also performs as a freelance musician at many entertainment venues in Las Vegas. He is the founder, coordinator, and instructor of the Las Vegas String Workshop, an innovative weeklong summer camp for students.

With a steadily growing number of original and arranged works to his credit, Mr. Woolstenhulme is a commissioned and published composer, many of which have been performed around the world. His works have consistently been included as J.W. Pepper Editors' Choice Selections and can be found on festival repertoire lists. He is co-author, with Terry Shade and Wendy Barden, of the highly acclaimed string method, **String Basics**. His specialty is to write for middle and high school orchestras where he composes to teach, challenge, and inspire. He has served as clinician and guest conductor throughout the United States, Canada, Australia (including the prestigious Maryborough Conference), and the People's Republic of China.

Jeremy Woolstenhulme and his wife Taryn live in North Las Vegas with their four children Cadence Belle, Coda Blake, Canon Thomas, and Caprice Aria. They are dedicated to church activities, enjoy boating, along with many other outdoor sports.

Instrumentation List (Set C)

16 - Violins	5 - Cello
5 - 2nd Violin (Viola T.C.)	5 - String Bass
5 - Viola	1 - Full Conductor Score

Additional scores and parts are available.

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

Rehearsal Suggestions

This work does well inside a wide range of tempos. As students get acquainted with notes, rhythms, and bow lifts, a slower tempo is perfect and having them play a smooth martelé-style bowing will help them achieve the end goal. Working towards performance tempo, then, can be paced to fit the proficiency of your group.

Warming up on a D Major scale by rote will help students get the tonality into their mindset and will also assist in securing the basic finger patterns they will need when playing the composition. Since dynamics play an important role in this work, use the D Major scale to introduce the execution of hairpin crescendos and decrescendos. Focus on changing bow speeds, bow placement, and bow division so to insure success when applying those techniques into the music.

The Composition

A **Learning Bank** is included (score page 7/back of student parts). It is an interdisciplinary feature providing a general definition of a horizon and shows several photographic examples. An assignment entitled, *Your horizon is...* offers students the opportunity for personal reflection on horizons via art and writing. As an additional option, students are invited to research horizons and write about the science behind them.

Edge of the Horizon

3

Full Conductor Score
Approx. performance time—2:00

Jeremy Woolstenhulme

Allegro (♩ = 108–116)

Violins *p*

Viola* *p*

Cello *p*

String Bass *p*

5

Vlins. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

9 10 11 12

Vlins.

Vla.

Cello

Str. Bass

* A 2nd Violin (Viola T.C.) part is available.

13

Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

14 15 16 17

18 19 20 21 22

Vlns. *mp*

Vla.

Cello

Str. Bass

23 24 25 26 27

Vlns. *f* *mf*

Vla. *mp* *f* *mf*

Cello *f*

Str. Bass *f*

28 29 30 31 32

Vlns. *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

33 34 35 36 37

Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

38 39 40 41 42

Vlns. *p*

Vla. *p*

Cello *p*

Str. Bass *p*

43 44 45 46 47

Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

48 49 50 51 52

Vlns. *p*

Vla. *p*

Cello *p*

Str. Bass *p*

53 54 55 56 57

Vlns. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Learning Bank

The horizon, also called a skyline, is the visible line where earth's surface and the sky appear to meet. According to National Geographic, there is the "local" horizon which can include trees, buildings, and mountains. There is also the "sea level" horizon, and it can show exact times of sunrise or sunset. A truly fantastic place to see the "sea level" horizon is at an ocean beach. The ocean water seems to touch the sky with a clean and flat line.



view of a sea level horizon along the Pacific Ocean coast as the sun begins to set

For astronomers, "celestial" horizons are important as they help to measure the position of the Earth as compared with the rest of the sky. Different types of occupations rely upon the concept of the horizon including sailors, aviators, astronomers, and artists.



view of a local horizon from White Sands National Monument, New Mexico

Your horizon is...

Choose your favorite way to depict or describe a horizon. Draw, paint, photograph, write a poem or story. Or, research several scientific aspects of what a horizon is and how we view them.

Photographs courtesy of Diana Elledge Photography.

Kjos Music's Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (Tradition of Excellence, String Basics: Steps to Success, First Place for Jazz, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (Beginning BandWorks, BandWorks, Conservatory Editions, StringTracks, and Steps to Successful Literature, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without any alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in any other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least three weeks before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

Neil A. Kjos Music Company, Publisher • San Diego, CA • www.kjos.com

Credit: The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: www.robertsonviolins.com.

S0394F-Edge of the Horizon

