

Kjos String Orchestra
Grade 2½
Full Conductor Score
SO494F

Gustav Holst
Jeremy Woolstenhulme, Arr.
In the Bleak Midwinter



Neil A. Kjos Music Company • *Publisher*



The Arranger



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

Mr. Woolstenhulme currently serves as the orchestra director of four orchestras at Northview High School in the Fulton County School District (Georgia). The Northview Chamber Orchestra had the honor of performing at the 2025 ASTA National Orchestra Festival and the 2022 Midwest Clinic under his direction. Mr. Woolstenhulme is also the director of the Atlanta Festival Symphony Orchestra and the Atlanta Festival Chamber Orchestra, both integral divisions of the Atlanta Festival Academy. As an active performer, he is the principal cellist of the Alpharetta Symphony Orchestra.

Prior to 2020, Mr. Woolstenhulme was orchestra director for 17 years at Hyde Park Middle School in Las Vegas, Nevada. During his tenure at Hyde Park, his award-winning orchestras performed at the Midwest Clinic and the ASTA National Conference. In 2015 and 2019, his orchestra earned first place honors at the ASTA National Orchestra Festival in the middle school division.

Mr. Woolstenhulme also traveled with his orchestras to major cities around the

United States and Europe. Additionally, he founded the Las Vegas String Workshop, an innovative weeklong summer camp for string students. Woolstenhulme also conducted the Las Vegas Youth Philharmonic Orchestra.

With a growing number of original and arranged works to his credit, Mr. Woolstenhulme is a commissioned and published composer, many which have been performed around the world. His works are included as J.W. Pepper Editors' Choice selections and can be found on many state festival repertoire lists. He is co-author of String Basics Books 1, 2, and 3, and is author of curriculum supplements including Vibrato Basics, Intonation Basics, and a wealth of supplemental repertoire collections and performance literature. His specialty is to write for middle and high school orchestras where he composes to teach, challenge, and inspire.

Jeremy Woolstenhulme, his wife Taryn, and their family live in Georgia and are dedicated to church activities, enjoy traveling, and love the outdoors.

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, go to www.kjos.com.

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The Composer

Born in 1874 in Cheltenham, England, **Gustav Holst** (1874-1934) took an early interest in music and composition. He studied piano and violin as a child and later studied the trombone. In fact, much of his early income was earned by playing trombone in various theatre orchestras, bands, and more. He studied composition at the Royal College of Music in London. As an adult, Holst taught at an all-girls school and held the position as Director of Music there for nearly 30 years. He wasn't considered a typical teacher of his time. He believed in learning by doing rather than by reading textbooks. Students quickly became knowledgeable in theory by composing and performing their own music therefore his classes were always popular.

Throughout Holst's compositional career he experienced successes and failures. Even so, he always learned from his life experiences and always pondered deeply on his art. He drew inspiration from different sources, including English folk music, ancient mythology, and Hindu mysticism. He enjoyed experimenting, never afraid to try something new. Holst had a particular knack for bringing different instruments together to create new textures and timbres. Over his lifetime, Holst composed many vocal, operatic, and orchestral works. His influence on twentieth-century British music remains substantial. He is well known in the string music world for his St. Paul's Suite, but is best known for his symphonic masterpiece, **The Planets**.

The Composition

In the Bleak Midwinter is a beautiful wintertime carol based on an 1872 poem by English poet Christina Rossetti (1830-1894). Gustav Holst set it to music for choir with rich harmonies, yet is not complex. It was published in "The English Hymnal" in 1906.

Verse One:

*In the bleak midwinter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow, snow on snow;
In the bleak midwinter, long ago.*

The imagery of harsh and cold conditions symbolizes the human spirit when facing challenges and difficulties. Perseverance and hope can emerge even through the harshest of times. It's about finding light through darkness.

Gustav Holst
Arranged by Jeremy Woolstenhulme
(ASCAP)

Violins

Viola

Cello

String Bass

Measures 1-16 of the musical score. The score is for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score is divided into three systems of four staves each. The first system covers measures 1-6, the second system covers measures 7-11, and the third system covers measures 12-16. The score includes various musical notations such as notes, rests, dynamics (pp, mf, mp, f, p), articulation (trills, accents), and phrasing slurs. A large 'SAMPLE' watermark is visible across the middle of the page.

27 28 29 30 31

Vlns. 1 *mf* *f* *p*

Vlns. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Cello *mf* *f* *p*

Str. Bass *mf* *f* *p*

32 33 34 35 4 36

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

37 38 39 40

Vlns. 1 *pizz.* *p*

Vlns. 2 *pp*

Vla. *pp*

Cello *Solo* *mf*

Str. Bass

41 42 43 44

Vlns. 1 *tr* (trill) *f*

Vlns. 2 *tr* (trill) *f*

Vla. *tr* (trill) *f*

Cello *Solo* *mf*

Str. Bass

45 46 arco 47 48 49

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp* Tutti

Str. Bass *mp*

50 51 4 52 V 53 54

Vlns. 1 *mf* *p* *pp*

Vlns. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp* Solo

Cello *mf* *p* *mf*

Str. Bass *mf* *p* *pp*

55 56 (V) 57 Solo 58 (V) 59

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p* Tutti

Cello *p*

Str. Bass *p*

60 *Tutti* 61 62 63 64 *rall.*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

65 *a tempo* 66 67 68

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f* 4

Cello *f*

Str. Bass *f*

69 70 71 72

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp* 4

Cello *mp*

Str. Bass *mp*

73 *rall.*

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f* *p*

78 *a tempo*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

83 *mp* *ff*

Vlns. 1 *mp* *ff*

Vlns. 2 *mp* *ff*

Vla. *mp* *ff*

Cello *mp* *ff*

Str. Bass *mp* *ff*

SAMPLE

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