

Kjos String Orchestra
Grade 1½
Full Conductor Score
SO499F

James Bastien
Chuck Elledge, Arranger
Olympic Games



Neil A. Kjos Music Company • *Publisher*



The Composer



James Bastien (1934-2005) coauthored, with his wife Jane, over 300 piano methods, repertoire collections, and solos. He earned undergraduate and graduate degrees from Southern Methodist University and taught at Notre Dame, Tulane, and Loyola Universities, as well as the Tanglewood Music Festival and Interlochen Arts Academy. After moving to San Diego in 1975, James and Jane focused on writing, opened a teaching studio, and traveled globally to present educational sessions. In 1999, the Music Teachers National Association honored them with the Lifetime Achievement Award for their exceptional careers and contributions to music.

The Arranger



Chuck Elledge (b. 1961) has long served as an Instrumental Editor for the Neil A. Kjos Music Company following graduation from the University of Minnesota. He has composed or arranged numerous works for band and orchestra, served as a contributing editor to well-known string and band methods, and coauthored the *Standard of Excellence Music Theory & History Workbooks*, *Sounds of the Season*, and *Festival Ensembles*. Beyond publishing, he spent 16 seasons as in-stadium music coordinator for the Minnesota Vikings and is an active musical theatre percussionist and church musician.

About the Composition

First published as a solo in ***Bastien Piano Basics***, Level 2, this arrangement of James Bastien's heroic march celebrates the Olympic values: EXCELLENCE, RESPECT, and FRIENDSHIP. Its uplifting melodies invite us to set aside rivalries and embrace the unity these ideals foster.

The ***Olympic Games*** introduction (m. 1–8) sets the mood, and the main melody, or **first strain** (m. 9–16), is then presented. This bright marcato tune repeats (m. 17–24) with new dynamics and orchestration, as is common in marches. A contrasting **second strain** appears (mm. 25–32) before the first strain returns joyfully, now joined by an uplifting countermelody (mm. 33–40).

Next comes the **trio** (mm. 41–58). More relaxed and legato than the previous strains, the trio characteristically includes a key change and a drop in volume with more mellow orchestration. A **break strain** follows immediately (mm. 59–74). Loud and tempestuous, it breaks the flow of the composition and is presented, as it often is, with an element of call-and-response. The march then presents a recap of the first strain (mm. 75–89) and finally a distinctive closing **coda** (mm. 90–95) to round out the work.

Throughout, strive for dynamic contrast, and balance between melodies and countermelodies. Make attacks solid and firm, with longer notes louder than adjacent shorter note values. Above all, perform with energy and joy!

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola T.C.)
- 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.

Olympic Games

Full Conductor Score
Approx. performance time—3:45

James Bastien
arr. Chuck Elledge
(ASCAP)

Heroic March Tempo (♩ = 108)

The musical score is arranged in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The score is for Violins (1 and 2), Viola*, Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Heroic March Tempo (♩ = 108)'. Dynamics include *mf*, *cresc.*, *non divisi*, *ff*, and *mp*. A large 'SAMPLE' watermark is overlaid on the score.

*A part for 3rd Violin (Viola T.C.) is included.

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11 12 13 14 15

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

16 17 18 19 20

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f marcato

f marcato

f marcato

21 22 23 24 25

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

pizz.

mp pizz.

mp pizz.

mp

mp

26 27 28 29 30

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

31 32 33 34 35 36

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

arco
mf
f
pizz.
arco
f
f

37 38 39 40 41 42

Vlns. 1
Vlns. 2
Vla.
Cello
Str. Bass

mf
mf
ff
ff
pizz.
ff

43

44 45 46 47 48

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p* (Vln. 3 col Vln. 2)

Cello *p*

Str. Bass *p*

49 50 51 52 53 54

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

55 56 57 58 59 60

Vlns. 1 *mf* *ff*

Vlns. 2 *mf* *ff*

Vla. *mf* *ff*

Cello *mf* *ff*

Str. Bass *mf* *ff* arco

79 80 81 82 **rit.** *arco* **Maestoso** (♩ = 70)

Vlns. 1 *mp* *f*

Vlns. 2 *mp* *f*

Vla. *mp* *f*

Cello *mp* *f*

Str. Bass *mp* *f* *marcato*

84 85 86 *div.* 87 *unis.* 88 89 90 **accel.** **Tempo primo** (♩ = 108)

Vlns. 1 *mp* *mf*

Vlns. 2 *mp* *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mp* *mf*

91 92 93 94 95 **molto rit.** *L1*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*