

Kjos String Orchestra
Grade 4
Full Conductor Score
SO503F

R. Christopher Teichler
Joy and Jubilation



Neil A. Kjos Music Company • *Publisher*



The Composer



Dr. R. Christopher Teichler has been an active musician for over 40 years as composer, conductor, performer, and teacher. He earned a Bachelor of Music degree in Composition from the Wheaton College Conservatory of Music, and a Master of Music and Doctor of Music degrees in Composition from Northwestern University. Chris has received awards for his music from Wheaton College, the Elmhurst Jazz Festival (IL), WFMT 98.7 FM Chicago, the National Band Association, and ASCAP. His music has been performed by ensembles ranging professional symphony orchestra through beginner elementary school bands. His works are published by R.T. Legacy, Alfred Music, Lorenz Music, Kjos Music, TRN Music, and BRS Music. His music has been performed at the Midwest Band and Orchestra Clinic, the International Trumpet Guild Conference, the Illinois Music Educators Conference, the Baptist Church Music Conference, as well as schools and churches across the United States.

As a conductor, Chris has directed collegiate ensembles including orchestra, wind ensemble, jazz band, choir, musical theatre, and opera. Additionally, he has led community ensembles and churches in Illinois, Texas and Kansas. He had the privilege of leading some of his own works with the Fort Worth Symphony Orchestra, and has worked with distinguished soloists, Phil Smith (trumpet), Todd Wilson (organ) and Christopher O'Hara (trumpet).

Chris has taught composition, conducting, aural skills, trumpet, and piano at several colleges and universities, as well as privately. He is a member of the American Composers Forum, the American Society of Composers, Authors and Publishers (ASCAP), the College Band Directors National Association (CBNDA), the National Association for Music Education (NAfME), the Kansas Music Educators Association (KMEA), and the Kansas Bandmasters Association (KBA). He currently leads the McPherson Brass Choir (KS), and serves as organist at St. Matthew's Episcopal Church (Newton, KS). Since 2019 Chris has served on the faculty of Tabor College (Hillsboro, KS) as Professor of Music and Director of Instrumental music. He and his wife Sarah have four beautiful children.

The Composition

Opening with a fanfare-like exclamation, this majestic work features soaring melodies and forceful rhythms. Richly scored with an impressive range of dynamics, this showpiece works well as a concert opener for a variety of grand occasions.

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.

Joy and Jubilation

Full Conductor Score
Approx. performance time—3:30

R. Christopher Teichler
(ASCAP)

Allegro (♩ = 138)

Violins 1: 3rd pos. *f*, 5th pos. *f*, *div.*

Violins 2: *f*

Viola: *fp*, *f*

Cello: *fp*, *f*

String Bass: *fp*, *f*

Violins 1: *subito p*, *f*, *unis.*

Violins 2: *subito p*, *f*

Viola: *subito p*, *f*

Cello: *pizz.*

Str. Bass: *pizz.*

The image displays a musical score for a string ensemble, consisting of Violins (Vlns.), Viola (Vla.), Cello, and Str. Bass. The score is organized into three systems of measures.

System 1 (Measures 9-12): Measures 9 and 10 are marked with a box containing the number 9. The first violin part (Vlns. 1) is mostly silent, with a *mf* dynamic marking. The second violin (Vlns. 2), Viola (Vla.), Cello, and Str. Bass all play a melodic line starting in measure 9. Dynamics for Vlns. 2, Vla., and Cello are marked *mf*, while Str. Bass is marked *mp*. Measure 12 is marked with a box containing the number 12.

System 2 (Measures 13-16): Measures 13, 14, 15, and 16 are marked with boxes containing the numbers 13, 14, 15, and 16 respectively. The first violin part (Vlns. 1) is silent until measure 16, where it plays a short phrase marked *p* with a *V* (breve) marking. The second violin (Vlns. 2), Viola (Vla.), and Cello continue their melodic lines. The Str. Bass part has an *arco* marking and a *p* dynamic in measure 16. A large diagonal watermark reading "SAMPLE" is overlaid across this system.

System 3 (Measures 17-20): Measures 17, 18, 19, and 20 are marked with boxes containing the numbers 17, 18, 19, and 20 respectively. All parts (Vlns. 1, Vlns. 2, Vla., Cello, and Str. Bass) play a melodic line. Dynamics for Vlns. 1, Vlns. 2, Vla., and Cello are marked *f*. The Str. Bass part is marked *f*. *V* (breve) markings are present above the first notes of measures 17, 18, 19, and 20.

21 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

25 26 27 28 29

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf

mf

mf

mf

mf

30 31 32 33 34

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

p

p

pizz.

p

pizz.

p

1 Vlns. 1 35 36 37 div. 38

2 Vlns. 2

Vla.

Cello

Str. Bass

mp

1 Vlns. 1 39 40 41 42 43

2 Vlns. 2

Vla.

Cello

Str. Bass

unis.

fp

f

arco

1 Vlns. 1 44 45 46 47 48

2 Vlns. 2

Vla.

Cello

Str. Bass

mf

pizz.

p

arco

p

49

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

arco

mp

53

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

54

55

56

pizz.

p

arco

pizz.

arco

pizz.

57

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

58

59

60

arco

mp

61 62 63 64

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

p

arco

p

p

p

p

65 66 67 68 69

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

70 71 72 73 74

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

75

76 77 78 79

Vlns. 1 *pp* 3rd pos. *p* (V)

Vlns. 2 *pp* (V)

Vla. *pp* (V)

Cello *pp* (V)

Str. Bass *pp* (V)

pp *mp* *pp*

80 81 82 83 84

Vlns. 1 *pp* 3rd pos. *p* 4th pos. (V) 1st pos.

Vlns. 2 (V)

Vla. *pp* (V)

Cello *pp* (V)

Str. Bass *pp* (V)

pp *mp* *pp*

85 86 87 88

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p* pizz.

Str. Bass *p* pizz.

89

1 Vlns. *mp*

2 Vlns. *mf*

Vla. *mf*

Cello *mp*

Str. Bass *mp*

90 91 92

93 94 95

1 Vlns. *f*

2 Vlns. *f*

Vla. *fp* arco

Cello *fp* arco

Str. Bass *fp*

96

97 98 99 100

1 Vlns. *f* 3rd pos. *fp*

2 Vlns. *f* *f*

Vla. *f* *fp*

Cello *f* *fp* (V)

Str. Bass *f* *fp* (V)

fp

101 102 103 -2

1st pos. *f* subito *p* 3rd pos.

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

104 105 106 107 2 5th pos. -1

div. *f* *f* *f* *f* *f*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

108 109 110 111 1st pos. 3rd pos.

3 2 1 -2 3rd pos. 2 3 -2 3

mf *mf* *mf* *mf*

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

5th pos.

112 113 114 115

Vlns. 1 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

116 117 118 119

Vlns. 1 2 *x4* *unis.* *div. 2*

Vla. *V*

Cello *V*

Str. Bass *V*

120 121 122 123

Vlns. 1 2 *fp* *f* *ff* *unis.*

Vla. *V* *ff*

Cello *V* *ff*

Str. Bass *V* *ff*