

Kjos String Orchestra
Grade 4
Full Conductor Score
SO504F

Samuel Coleridge-Taylor
Jeremy Woolstenhulme, Arranger
Idyll, Op. 44



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 (First Place award) and the 2022 Midwest Clinic, also under his direction. Mr. Woolstenhulme is 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 the co-author of String Basics Books 1, 2, and 3, as well as the author of curriculum supplements, including Technique for Advanced String Players, Vibrato Basics, Intonation Basics, and numerous 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 and his wife, Taryn, are proud grandparents, and they, along with their family, enjoy church activities, traveling, and a variety of outdoor leisure sports.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Harp/Harp Synth
- 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 Composition

Idyll, Op. 44 is a Late-Romantic work, rich in expressive qualities throughout. Samuel Coleridge-Taylor composed it in 1901, during the height of his popularity as a composer. When it premiered in 1901, audiences and critics raved about its beauty and lyrical melodic lines. His work was described as “pastoral,” and “dreamlike.”

The Composer



Samuel Coleridge-Taylor (1875-1912), a British composer born to an English woman and a father, native of West Africa, began studying music at a young age with violin and voice. While a student at the Royal College of Music, he studied composition and found great success with his instrumental works. He was inspired by Dvořák, Brahms, and Tchaikovsky, along with African American folk music. In fact, Coleridge-Taylor’s research, and application of African American folk songs into his own music brought much popularity and acclaim. He was inspired by what Dvořák had done for Bohemian music and wanted to do the same with African music.

Not only was Samuel Coleridge-Taylor a talented composer, but he was also an excellent conductor. He was taken under the wing of a group of African American music lovers who formed the Coleridge-Taylor Society. They performed and promoted his works in the United States and ultimately brought him there for three tours. His three tours were quite successful, and while on his

1902 tour, he was invited to conduct the U.S. Marine Band. In 1904, he was invited to the White House at the request of President Theodore Roosevelt.

This was an extraordinary honor for a man of African descent. Once back in England, he continued composing, conducting, and teaching. His success contributed to the empowerment of African American artists who followed him.

Unfortunately, at age 37, he contracted pneumonia likely due to overwork and the stress of ongoing financial challenges. He died in 1912; nonetheless, his work remained popular after his passing. He is best known for his cantata, *Hiawatha’s Wedding Feast*. It’s considered one of his greatest masterpieces.

Idyll, Op. 44

Full Conductor Score
Approx. performance time—6:35

Samuel Coleridge-Taylor
Arr. by Jeremy Woolstenhulme
(ASCAP)

Larghetto affettuoso (♩ = 56)

Violins 1 & 2: *p* to *mp*, includes fingerings (4th, 3rd, 2nd, 1st), slurs, and accents.

Viola: *pp* to *mp*, includes slurs and accents.

Cello: *pp* to *mp*, includes slurs and accents.

String Bass: *pp* to *mp*, includes slurs and accents.

Harp/Harp Synth: *p*, includes slurs.

Measures 5-10:
 Violins: *p* to *pp*, includes slurs and accents.
 Viola: *p* to *pp*, includes slurs and accents.
 Cello: *p* to *pp*, includes slurs and accents.
 String Bass: *p* to *mf*, includes *arco* and *pizz.* markings.
 Harp: *mp*, includes chords and slurs.

11 12 13 14 15

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

Vlns. 2 *f* *mp*

Vla. *mp* *f* *mp*

Cello *mf* *f* *f* *f* *f*

Str. Bass *pizz.* *f* *mp*

Harp

16 17 18 19

Vlns. 1 *p* *mp* *mf*

Vlns. 2 *p* *mp* *mf*

Vla. *p*

Cello *p* *unis.*

Str. Bass *p*

Harp

20 21 22 23 24

1 Vlns. *mp* *mf*

2 Vlns. *mp* *mf*

Vla. *f* *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

Harp *mf*

25 26 27 28 29

1 Vlns. *f* *mp*

2 Vlns. *f* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *mp*

Harp *f*

30 31 32 33 34

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *mf*

Cello *mf* pizz. *f* arco

Str. Bass *mf* pizz. *f* arco

Harp *mf*

35 36 37 38 39

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf* pizz. *mp* arco

Str. Bass *mf* pizz.

Harp

40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

41

42

rit.

43

a tempo

mp

non div. pizz.

p

solo arco

p

solo arco

p

(pizz.)

p

44

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Harp

45

46

47

tutti

tutti

48 *tutti* *f* *arco* *f* *solo* 2 49 2 50 *f* 51

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

52 *tutti* *mf* 53 *mf* 54 *solo* *p* *solo* *pizz.* *p* 55 3 56 *tutti* *mp* *tutti* *mp* *tutti* *arco* *mp* *tutti* *arco* *mp*

57 58 59 60

1 Vlns. *f* *p*

2 Vlns. *f* *p*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f* *p*

Harp

61 62 63 64 Moving forward

1 Vlns. *pp* *mp* *mf*

2 Vlns. *pp* *mp* *mf*

Vla. *pp* *mp* *mf*

Cello *pp* *pizz.*

Str. Bass *pp* *pizz.*

Harp *p* 64 Moving forward

rall.

65 66 67 68

1 Vlns. *mp* *mf*

2 Vlns. *mp* *mf*

Vla. *mp* *mf*

Cello *mp* *mf* arco *ff*

Str. Bass *mf* *ff* arco

Harp *mp* *mf*

69 70 71 72

1 Vlns. *ff*

2 Vlns. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Harp *ff*

75 a tempo

73 74 *rall.* solo 76

Vlns. 1 2

Vla.

Cello

Str. Bass

Harp

77 78 79 80

f *mp* *f* *mp* *f* *mp* *p*

pizz. *f* *mp* *p* div.

81 *tutti*

Vlns. 1 *pp*

Vlns. 2 *pp*

Vla. *mp*

Cello *mp*

Str. Bass

Harp

85

Vlns. 1 *mp*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Harp

86 *mf*

87 *mp*

88 *f*

89 90 91 92

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* arco

Harp *mf*

93 94 95 96

Vlns. 1 *f* *ff*

Vlns. 2 *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

Harp *f* *ff*

97 98 99 100 101

Vlns. 1 *mp* *fz* *p* solo

Vlns. 2 *mp* *fz*

Vla. *mp* *fz*

Cello *mp* unis.

Str. Bass *mp*

Harp *mp*

102 103 104 105

Vlns. 1 *mp* *mp*

Vlns. 2 solo *mp*

Vla. solo *mp*

Cello solo *mp*

Str. Bass

102

Harp *pp*

rit. **poco meno mosso**

106 107 108 109

Vlns. 1 *mp* *mf*

Vlns. 2 *p* *mp* *mf*

Vla. *p* *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

Harp *mp*

rit. **poco meno mosso**

110 111 112 113 114

Vlns. 1 *mp* *pp*

Vlns. 2 *mp* *pp*

Vla. *mp* *pp* *ppp*

Cello *mp* *pp* *ppp*

Str. Bass *pp* *ppp*

Harp *p*