

# Jeremy Woolstenhulme

## Conquest

Correlated with String Basics, Book 1, page 47



SAMPLE

**Steps to Successful Literature** presents exceptional performance literature – concert and festival pieces – for beginning to intermediate string orchestras. Each piece is correlated with a specific location in **String Basics™** – **Steps to Success for String Orchestra Comprehensive Method** by Terry Shade, Jeremy Woolstenhulme, and Wendy Barden. Literature reinforces musical skills, concepts, and terms introduced in the method. Sometimes, a few new concepts are included for additional learning opportunities.



### The Composer

**Jeremy Woolstenhulme** received his Bachelor of Music Education degree from Brigham Young University in 2000 and a Master 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.

Jeremy Woolstenhulme is the conductor of the Las Vegas Youth Philharmonic, the full symphonic orchestra of the Las Vegas Youth Orchestras. As a professional cellist, Mr. Woolstenhulme is a member of the Las Vegas Philharmonic and the Seasons String Quartet and also performs as a freelance musician at many entertainment venues in Las Vegas. He is the founder, coordinator, and instructor of the College of Southern Nevada Summer Music Festival, an innovative weeklong day camp for string students.

With a steadily 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 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.

### Basics About the Composition

**Conquest** is a full-length original work which has become popular in **String Basics Book 1™**. After receiving numerous requests to publish this work separately, here it is! This publication is nearly identical to the book version. The one primary difference is the substitution of hairpin crescendos for the words "get louder."

Before playing, introduce *D.S.al Fine* making sure students understand the road map. Start playing by practicing the accents and have them play with short and biting bow strokes. At measure 4, and after students are playing notes and rhythms correctly, add dynamics by dropping the dynamic level, then crescendo into the melody at 5. **Conquest** requires lots of energy, and the faster the tempo, the more exciting the music!

The transition between the pizzicato and arco, (measures 46-47) is the most challenging spot in the piece. Help students understand that these arco entrances are written in a round starting with the cellos and basses, then two beats later the violas, then finally the violins. The viola section has the most important line in the *Coda*.

### Instrumentation List (Set C)

16 - Violin	5 - String Bass
5 - Alternate Violin (Viola T.C.)	1 - Piano Reduction
5 - Viola	1 - Full Conductor Score
5 - Cello	

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to [www.kjos.com](http://www.kjos.com).

## Learning Bank

**Conquest** is an example of program music. Program music is music written to depict a story, poem, a picture or painting, and often evokes a variety of emotions.

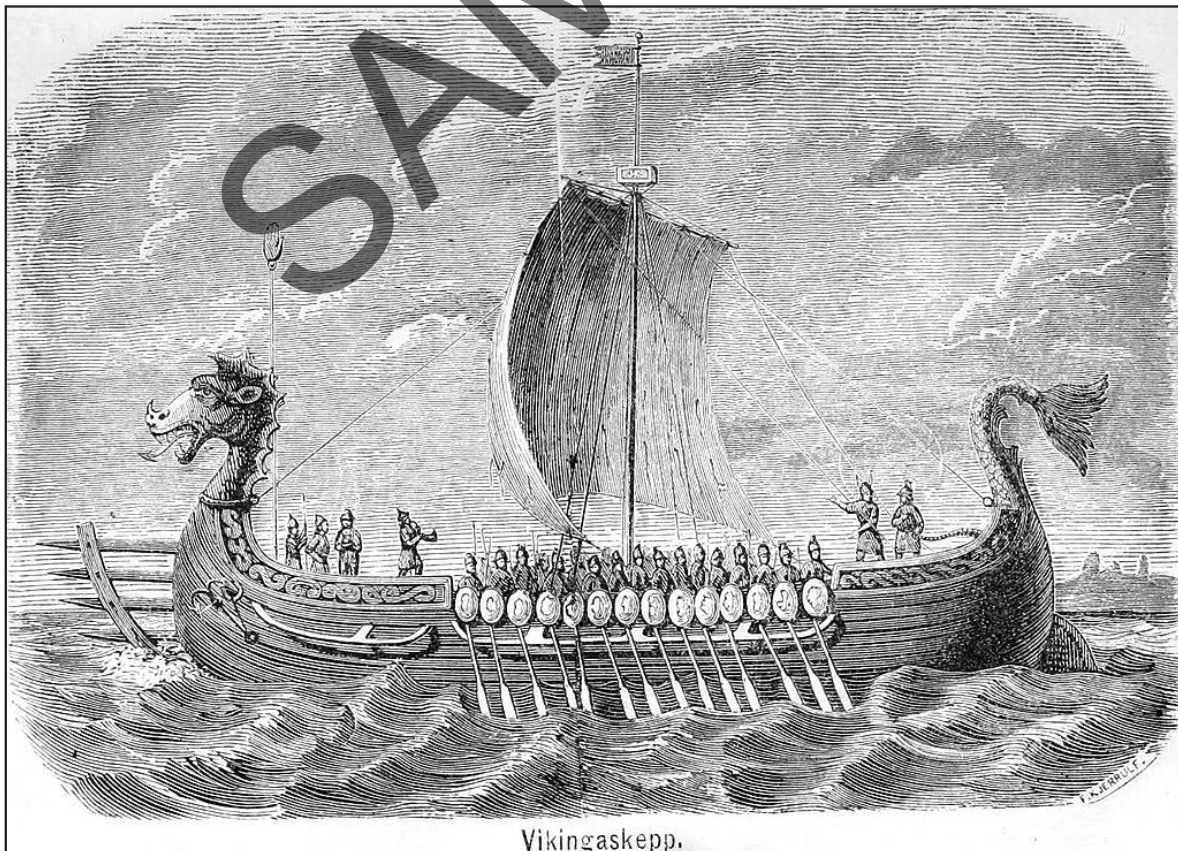
Here's the story behind the composition, **Conquest!**

The early morning sun has just risen as the gray fog rolls off the hills near a seaside village. As the villagers awake and begin their chores for the day, they look in shock as they view the grassy hillside nearby. Rows of conquerors are primed and ready for attack. Caught completely by surprise, the horned-helmeted Viking men race towards the village, battle axes drawn! They are ready to conquer and win. The Vikings quickly steal all the riches, claim the village, and assume rule over the villagers. The villagers are sneaky and don't easily give up. They try to break away and escape the wrath of the mighty Vikings. Unfortunately, the weary citizens eventually get caught and the Vikings reign victorious.  
*The End.*

### But, Who Were the Vikings?

The name Viking originated from the Old Norse language translated to mean, "a pirate raid." They came from Denmark, Norway, and Sweden. During the centuries AD 700-1100, many Vikings left their Scandinavian countries and traveled to England, Ireland, Scotland, France, and Germany. Many went with the intent to fight and to steal goods and treasures. Others looked for new opportunities as farmers, craftsmen, and traders. The Vikings were expert boat builders and sailors.

They traveled over the sea in wooden longships, with smartly built keels which were central spines along boats' bottoms. This made their longboats easy to steer, and because they were designed to float high in the water, landing on beaches was easy. About 100 Vikings could fit in a single longboat. And while men were the ones who went away for long periods of time, Viking women ran the household and farms.



Viking Longboat

# Conquest

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Full Conductor Score  
Approx. performance time—1:40

Jeremy Woolstenhulme

**Allegro** (♩ = 116)

Violin

Viola\*

Cello

String Bass

Piano Reduction

5

6

7

8

5 4 5 5 5

3 3

\*An Alternate Violin (Viola T.C.) part is available.

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9 10 11 12 13

Vln. *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

Pno. *mf* *f*

3 2 4 1 3 2 4 1 3

14 15 16 17 18

Vln. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

1 4 3 5 2 1 3 5 2 3

Musical score for measures 19-27, featuring Violin (Vln.), Viola (Vla.), Cello, Str. Bass, and Piano (Pno.) parts. The score is in D major (two sharps) and 4/4 time. A large 'SAMPLE' watermark is overlaid diagonally across the page.

**Measures 19-23:**

- Violin (Vln.):** Treble clef. Measure 19: quarter notes D4, E4, F#4, G4. Measure 20: quarter notes G4, F#4, E4, D4. Measure 21: whole rest. Measure 22: quarter notes D4, E4, F#4, G4. Measure 23: quarter notes G4, F#4, E4, D4.
- Viola (Vla.):** Bass clef. Measure 19: quarter notes D3, E3, F#3, G3. Measure 20: quarter notes G3, F#3, E3, D3. Measure 21: whole rest. Measure 22: quarter notes D3, E3, F#3, G3. Measure 23: quarter notes G3, F#3, E3, D3.
- Cello:** Bass clef. Measure 19: quarter notes D2, E2, F#2, G2. Measure 20: quarter notes G2, F#2, E2, D2. Measure 21: quarter notes D2, E2, F#2, G2. Measure 22: quarter notes G2, F#2, E2, D2. Measure 23: quarter notes D2, E2, F#2, G2.
- Str. Bass:** Bass clef. Measure 19: quarter notes D2, E2, F#2, G2. Measure 20: quarter notes G2, F#2, E2, D2. Measure 21: quarter notes D2, E2, F#2, G2. Measure 22: quarter notes G2, F#2, E2, D2. Measure 23: quarter notes D2, E2, F#2, G2.
- Piano (Pno.):** Grand staff. Measure 19: Treble clef quarter notes D4, E4, F#4, G4; Bass clef quarter notes D2, E2, F#2, G2. Measure 20: Treble clef quarter notes G4, F#4, E4, D4; Bass clef quarter notes G2, F#2, E2, D2. Measure 21: Treble clef whole rest; Bass clef quarter notes D2, E2, F#2, G2. Measure 22: Treble clef quarter notes D4, E4, F#4, G4; Bass clef quarter notes G2, F#2, E2, D2. Measure 23: Treble clef quarter notes G4, F#4, E4, D4; Bass clef quarter notes D2, E2, F#2, G2.

**Measures 24-27:**

- Violin (Vln.):** Treble clef. Measure 24: quarter notes D4, E4, F#4, G4. Measure 25: quarter notes G4, F#4, E4, D4. Measure 26: quarter notes D4, E4, F#4, G4. Measure 27: quarter notes G4, F#4, E4, D4.
- Viola (Vla.):** Bass clef. Measure 24: quarter notes D3, E3, F#3, G3. Measure 25: quarter notes G3, F#3, E3, D3. Measure 26: quarter notes D3, E3, F#3, G3. Measure 27: quarter notes G3, F#3, E3, D3.
- Cello:** Bass clef. Measure 24: quarter notes D2, E2, F#2, G2. Measure 25: quarter notes G2, F#2, E2, D2. Measure 26: quarter notes D2, E2, F#2, G2. Measure 27: quarter notes G2, F#2, E2, D2.
- Str. Bass:** Bass clef. Measure 24: quarter notes D2, E2, F#2, G2. Measure 25: quarter notes G2, F#2, E2, D2. Measure 26: quarter notes D2, E2, F#2, G2. Measure 27: quarter notes G2, F#2, E2, D2.
- Piano (Pno.):** Grand staff. Measure 24: Treble clef quarter notes D4, E4, F#4, G4; Bass clef quarter notes D2, E2, F#2, G2. Measure 25: Treble clef quarter notes G4, F#4, E4, D4; Bass clef quarter notes G2, F#2, E2, D2. Measure 26: Treble clef quarter notes D4, E4, F#4, G4; Bass clef quarter notes G2, F#2, E2, D2. Measure 27: Treble clef quarter notes G4, F#4, E4, D4; Bass clef quarter notes D2, E2, F#2, G2.

28 29 30 31

Vln. *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. *f*

3 3 1

4 1 3 4

32 33 34 35

Vln. *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *p*

5 2 1 5 2 3 4 1 3

1

36 37 38 39 40

Vln. *f* *p* pizz.

Vla. *f* *p* pizz.

Cello *f* *p* pizz.

Str. Bass *f* *p* pizz.

Pno. *f* *p* 38 4

41 42 43 44 45

Vln. *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf* 5 3 4 2



46

47 48 49 arco

Vln. *p* *f* *arco* *f* *D.S. al Coda*

Vla. *p* *f* *arco* *f*

Cello *p* *f* *arco* *f*

Str. Bass *f* *arco* *f*

Pno. 46 *p* *f* *D.S. al Coda*

⊕ Coda

51 52 >

Vln. *p* *f*

Vla. *p* *f*

Cello *p* *f*

Str. Bass *p* *f*

Pno. ⊕ Coda 5/2 2 3 1 3 2 4 > > >

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