

**English Folk Song  
Arranged by Jeremy Woolstenhulme**

**English Sea Chantey**

Correlated with String Basics, Book 2, page 11



**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 Arranger

**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

A chantey (also spelled shantey) is a living tradition in the form of a work song designed to help sailors who worked on merchant sailing vessels back in the 18th century. Back then, sailors sang chanteys such as this one and would make up as many verses as needed to get the job done. Chanteys often have a strong repetitious rhythm to help coordinate and motivate their work responsibilities on the ship. Although today's sailors and folk musicians still enjoy chanties from past generations, they aren't used as work songs anymore because modern ship rigging doesn't require the same type of labor.

### Instrumentation List (Set C)

- 8 - 1st Violin
- 8 - 2nd Violin
- 5 - 3rd Violin (Viola T.C.)
- 5 - Viola
- 5 - Cello
- 5 - String Bass
- 1 - Tambourine (Optional)
- 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](http://www.kjos.com).

# English Sea Chantey

Correlated with String Basics Book 2, page 11

Full Conductor Score  
Approx. performance time—2:25

English Folk Song  
Arr. by Jeremy Woolstenhulme

**Presto** (♩ = 86)

The musical score is arranged in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 9. The instruments are Violins (1 and 2), Viola, Cello, String Bass, and Tambourine (Optional). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked Presto with a quarter note equal to 86 beats per minute. Dynamic markings include forte (f), piano (p), and mezzo-forte (mf). Performance instructions include 'non div.' (non-diviso) and accents (v). The score includes a large 'SAMPLE' watermark.

10 11 12 13 14 4

Vlns. 1 2

Vla. 4

Cello

Str. Bass

Tamb.

*mf* *mf* *mf* *mf* *mf*

15 16 17 18 19

Vlns. 1 2

Vla. *f* non div.

Cello

Str. Bass *f* pizz. slap

Tamb.

*mf* *mf* *f*

bow on stand

20 21 22 4 23 24

Vlns. 1 2

Vla.

Cello

Str. Bass

Tamb.

25

26 27 28 29

Vlns. 1 *f* *mp* *f* *mp* *f*

Vlns. 2 *f* *mp* *f* *mp* *f*

Vla. *f* *mp* *f* *mp* *f*

Cello *mf* *mf* *mf* *mf*

Str. Bass

Tamb.

30 31 32 33 34

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

Vlns. 2 *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f*

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

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

Tamb.

35 36 37 38 39

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

Vlns. 2 *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f*

Cello *f* *f* *f* *f* *f*

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

Tamb.

41

40 0 0 420 0 43 44

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Tamb. *f*

49

45 0 46 2 47 3 1 48 *ff*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Tamb. *ff*

50 51 52 53 54

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Tamb.

55 56 57 58 59

Vlns. 1 *p legato*

Vlns. 2

Vla.

Cello *pp*

Str. Bass *pp*

Tamb.

60 61 62 63 64

Vlns. 1 *p legato*

Vlns. 2 *p legato*

Vla.

Cello *legato*

Str. Bass *legato*

Tamb.

65 66 67 68 69

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Tamb.

70 71 72 73 74

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *pizz.* *mp*

Str. Bass *pizz.* *mp*

Tamb. *p*

bow on stand

75 76 77 78 79

Vlns. 1 *pizz.* *mp*

Vlns. 2 *pizz.* *mp*

Vla. *pizz.* *mp*

Cello

Str. Bass

Tamb.

80 81 82 83 84

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Tamb. *mf*

arco



87

85 86 87 88 89

Vlns. 1 *ff* Stand & face audience

Vlns. 2 *ff* Stand & face audience

Vla. *ff* Stand & face audience

Cello arco *f* *ff*

Str. Bass *ff* slap

Tamb. *f*

90 91 92 93 94

Vlns. 1 4

Vlns. 2 4

Vla. 4

Cello 4

Str. Bass 4

Tamb. 4

---

# Kjos Music's Guide to © Copyright

---

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

## Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

## Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning, we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit [www.copyright.gov](http://www.copyright.gov).

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

## Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

## What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit [www.kjos.com](http://www.kjos.com) and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.