

Kjos String Orchestra
Grade 4
Full Conductor Score
SO459F

Alexander Glazunov
Jeremy Woolstenhulme, Arr.

Glazunov: Finale
From String Quintet, Op. 39



Neil A. Kjos Music Company • *Publisher*



The Arranger



Jeremy Woolstenhulme (ASCAP) currently serves as the orchestra director at Northview High School in the Fulton County School District (Georgia), a position begun in January 2020. He directs four different orchestras. Prior to this, 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, the ASTA National Conference, and other special venues in the US and Europe. In 2015 and 2019, his orchestra earned first place honors at the ASTA National Orchestra Festival in the middle school division.

Jeremy Woolstenhulme serves as clinician throughout the United States, Canada, Australia (AUSTA, Maryborough Festival), and the People's Republic of China. His expertise as conductor has made him a popular choice for All-State and Honor orchestras around the country.

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 have consistently been included as J.W. Pepper Editors' Choice selections and can be found on many state festival repertoire

lists. He is co-author, with Terry Shade and Wendy Barden of the highly acclaimed string method, **String Basics™**. He has also authored the popular method, **Vibrato Basics™** along with a wealth of supplemental repertoire collections, all part of the **String Basics™** curriculum. His specialty is to write for middle and high school orchestras where he composes to teach, challenge, and inspire.

Mr. 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.

Jeremy Woolstenhulme and his wife Taryn live in Georgia with their four children, and all four play the cello! The family is dedicated to church activities, enjoy traveling, and love the outdoors.

The Composer

Alexander Glazunov (1865-1936) was born in St. Petersburg, Russia and from a young age began his music studies. By age 14, he had shown interest in composition and became a student of Rimsky-Korsakov. In 1882 and at the age of 16, the first of his eight symphonies received its premiere performance. As an adult, he taught composition and orchestration at the St. Petersburg Conservatory. After teaching for several years, he became director of the conservatory, a position held for 25 years. Glazunov's compositional output was quite impressive including his symphonies, ballets, concerti, and chamber music works. His style was known to combine a rich blend of qualities popular in the late romantic period with Russian nationalism.

The Composition

Composed in 1892 when Glazunov was 26, his **String Quintet, Op. 39** used Schubert's quintet model, including a second cello rather than a second viola creating an especially deep, rich timbre. The **Finale** was composed in rondo form, and is energetic, inventive, and filled with rustic charm. It is infused with Russian-style folk music and includes a series of spirited melodies not heard in the earlier movements of the quintet. The concluding Allegro through the Presto section of the movement builds and builds to a bold finish, making this piece exciting and unforgettable.

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.

17

13 14 15 16 17 18

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

19 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

p

p

p

p

p

p

tr

30 31 32 33 34 35

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

36 37 38 39 40 41 42

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mp *mf* *f*

43 44 45 46 47 48 49 50

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

mf *mp* *mf* *mp*

51 *tr* 52 *tr* 53 54 55 56

Vlns. 1

Vlns. 2

Vla. *tr* *tr* *mf*

Cello *mf*

Str. Bass *mf*

57 4 58 *mp* 59 60 61

Vlns. 1 *mp*

Vlns. 2 *f*

Vla. *mf*

Cello *mf*

Str. Bass *f*

62 63 64 *p* *f* 65 *p* *f* 66 *f* 67

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

Vlns. 2 *tr*

Vla. *f* *f* *f*

Cello *f* *f* *f*

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

68

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

69 70 71 72_b

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

73 74_b 75_b 76_b 77_b

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

78 79 *mf* *V* 80 81 82 83 84 *rit.* 85

pizz. *arco*

pizz. *arco*

pizz. *arco*

f *mf* *p* *pizz.* *arco*

86 Piu tranquillo (♩ = 65)

1 Vlns. *p*

2 Vlns. *pp*

Vla. arco *p*

Cello *pp*

Str. Bass *pp*

87 88 89 90

1 Vlns. 91 92 93 94 95

2 Vlns.

Vla. *V*

Cello

Str. Bass

96 Piu mosso (♩ = 70)

1 Vlns. *p*

2 Vlns. *mf*

Vla. pizz. *mf*

Cello *mf*

Str. Bass pizz. *mp*

97 4 98 99 4

100 101 102 103 104

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

105 106 107 108 109 poco rit.

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

p arco arco

110 Allegro (♩ = 92) 111 112 113 114

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

f *f* *f* *f*

115 116 117 118 119 120

Vlns. 1 *f* *p*

Vlns. 2

Vla.

Cello

Str. Bass

121 122 123 124 125

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

Vlns. 2 *f* *mp*

Vla. *f* *mp*

Cello *f* *f*

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

126 127 128 129 130 131

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

132 Presto (♩ = 110)

133 134 tr 135 136 137

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

f

138 139 140 141

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

142 143 144 145 146 147

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

ff

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.

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 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.

Neil A. Kjos Music Company, Publisher • San Diego, CA • www.kjos.com

Credit: The jacket and score photograph was taken at Robertson & Sons Violin Shop, Inc., Albuquerque, NM. For more information about their services, visit: www.robertsonviolins.com.

SO459F - Glazunov: Finale



0 84027 05287 7