

Kjos String Orchestra

Grade 3½

Full Conductor Score

SO353F

\$7.00

Ludwig van Beethoven  
Jeremy Woolstenhulme, Arranger

**Coriolan Overture**  
Op.62



Neil A. Kjos Music Company • *Publisher*



## About the Arranger



**Jeremy Woolstenhulme** received his B.M.E. from Brigham Young University in 2000 and an M.A. in Cello Performance from the University of Nevada (Las Vegas) in 2005. Currently, Mr. Woolstenhulme serves as the orchestra director at Hyde Park Middle School in the Clark County School District. He has traveled with his orchestra to London, Washington, D.C., Boston, and New York. Mr. Woolstenhulme's orchestra was selected to play at the 2008 Midwest Clinic in Chicago. In 2010, Hyde Park won second place at the ASTA National Orchestra Festival in Santa Clara, CA; they were also invited to perform at the 2011 and 2015 festivals. In addition, Mr. Woolstenhulme is a contract musician with the Las Vegas Philharmonic, cellist for the Seasons String Quartet, and a freelance musician performing at many venues located on the famed Las Vegas "Strip." He lives with his beautiful wife Taryn and their four children, Cadence Belle, Coda Blake, Canon Thomas, and Caprice Aria.

### Rehearsal Suggestions:

The chord in measure 3 can be difficult to coordinate because students often try to attack the string from the air. To improve accuracy, try adding some space after the long note and make sure all the bows are on the string before pulling together. This especially applies in measures 9, 10 and 11.

M. 12: Have students begin this passage at the balance point of the bow at a very low dynamic. Dotted notes should be played off the string (spiccato).

M. 26: Cellos and basses need to make sure they put space between the hooked bowings. The bow should actually stop between the notes.

M. 31: Council upper strings against using too much bow on the sixteenth notes, as doing so will slow them down. At such a high dynamic level the temptation is to use a lot of bow; however, the *ff* should come from increased bow pressure close to the bridge, not from bow length.

M. 49: The cello part can be difficult here, and when things seem hard, students tend to play louder than necessary. Remind players that this is an accompaniment pattern—always make sure they can hear the melody!

M. 146: Since violin intonation might be a challenge in this passage, careful consideration should be given to the augmented 2nd between G# and F-natural.

M. 152: This is another tricky section for the 2nd violins. The slur between B $\flat$  and E-natural needs to be played in half position; afterwards, slide immediately to first position for the B-natural and F#. Slow practice on this section may be needed.

When playing Beethoven, much consideration should be given to style and phrasing. To be sure, these are the main elements that make Beethoven so challenging for young groups; even after all the notes are learned, proper classical style and bow strokes can take some time to master.

Good luck—I hope your group enjoys the **Coriolan Overture!**

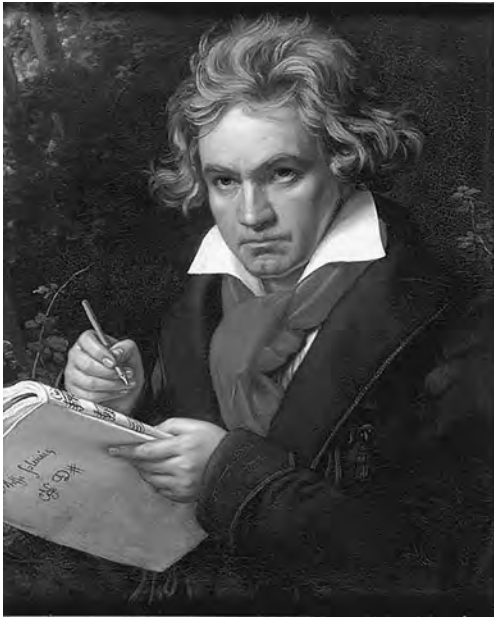
### Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Timpani (opt.)
- 1 – Full Conductor Score

Additional scores and parts are available.

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

## Learning Bank: The Life and Music of Beethoven (1770–1827)



**Ludwig van Beethoven (1770–1827)** was born to a musical family in Bonn, Germany. He showed immediate promise as a pianist and composer. As a young man, Beethoven moved to the center of German musical life, Vienna, to study composition with the “Father of the Symphony,” Joseph Haydn. He stayed in the Austrian capital the rest of his adult life.

Beethoven's compositional output is often divided into three periods: in his earliest phase (c.1782–1802), he wrote relatively conservative works in an attempt to master the Viennese style of his teacher, Haydn. Many signs of the young composer's startling originality became clear during his earliest years. Sadly, towards the end of the 18th century, he began to progressively lose his hearing. Beethoven's middle period (c.1803–1815), hastened by the crisis of his deafness, saw the composer blossoming into a fully developed master. During this period, he wrote six symphonies, a series of concertos, string quartets, piano sonatas, the **Coriolan Overture**, and his only opera, **Fidelio**. Many works from this period have a feeling of impassioned struggle, leading many musicians to label the period “Heroic.” The middle style reflects the German artistic movement of **Sturm und Drang**, or “storm and stress,” with its emotional turmoil and heightened dramatic force. Much of Beethoven's most technically innovative, complex, and emotional music was written in his late period (c.1815–1827), including the monumental Ninth Symphony and five string quartets. Arguably, the late period represents Beethoven's crowning achievement.

Beethoven composed the **Coriolan Overture** in 1807, just one year before the famous Fifth Symphony, as an introduction to the play *Coriolan* (by Heinrich Joseph von Collin). The play tells the tragic story of the Roman general *Gaius Marcius Coriolanus*, who leads an army of his former enemies to invade Rome; overcome with guilt, in the end he kills himself. The **Coriolan Overture** should capture this dramatic story arch. The first theme represents Coriolanus's fierceness as he resolves to go into battle; the second, gentler theme, represents his mother pleading with him to reconsider. Though the play is seldom performed today, Beethoven's **Coriolan Overture** remains a concert favorite around the world.

SAMPLE

# Coriolan Overture

Full Conductor Score  
Approx. performance time—5:00

Op. 62

Ludwig van Beethoven  
Arranged by Jeremy Woolstenhulme

**Allegro con brio**

The score consists of two systems of staves. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The instruments are Violins (1 and 2), Viola, Cello, String Bass, and Timpani (optional). The music is in 4/4 time and features a dynamic of *ff* (fortissimo). The score includes performance markings such as *div.* (divisi) and *unis.* (unison). The tempo is **Allegro con brio**. The score is arranged by Jeremy Woolstenhulme.

Measures 1-5: *ff*, *div.*, *unis.*

Measures 6-10: *ff*, *div.*, *unis.*

11 12 13 14 15

Vlns. 1 *p* unis. V

Vlns. 2 *p* unis. V

Vla. *p*

Cello *p* V

Str. Bass *p* V

Timp. *p*

16 17 18 19 20

Vlns. 1 *f* *p*

Vlns. 2 *f*

Vla. *f*

Cello *f* *p*

Str. Bass *f* *p*

Timp. *f*

**SAMPLE**

21 22 23 24 25

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Timp.

26 27 28 29 30

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Timp.

31

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Timp. *ff*

32 33 34 35

36 37 38 39 40

Vlns. 1 *sf*

Vlns. 2 *sf*

Vla. *sf*

Cello *sf*

Str. Bass *sf*

Timp. *sf*

Musical score for measures 41-50, featuring Vlns., Vla., Cello, Str. Bass, and Timp. with dynamic markings like *sf*, *mp*, and *p*.

Measures 41-45: Vlns. 1 and 2 play *sf* notes. Vla. and Cello play *sf* patterns. Str. Bass plays *sf* notes. Timp. plays *sf* notes.

Measures 46-50: Vlns. 1 and 2 play *sf* notes. Vla. plays *p* notes. Cello plays *sf* notes. Str. Bass plays *sf* notes. Timp. plays *p* notes.

Measures 49-50: Vlns. 1 and 2 play *mp* notes. Vla. plays *p* notes. Cello plays *p* notes. Str. Bass plays *p* notes. Timp. plays *p* notes.



51 52 53 54 55

1 Vlns. *cresc.*

2 Vlns. *mf cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Timp.

div. V

56 57 58 59 60

1 Vlns. *mf* *ff*

2 Vlns. *mp* *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Timp.

57 unis. V

61

1 Vlns. *p* *cresc.*

2 Vlns. *p* *cresc.*

Vla. *p* *cresc.*

Cello *p* *cresc.*

Str. Bass *p* *cresc.*

Timp.

66

1 Vlns. *ff* *p*

2 Vlns. *ff* *p*

Vla. *ff* *p*

Cello *ff* *p*

Str. Bass *ff* *p*

69

70

Timp.

75

71 72 73 74

Vlns. 1 *sf* *p* *pp*

Vlns. 2 *sf* *p* *pp*

Vla. *sf* *p* *pp*

Cello *sf* *p* *pp*

Str. Bass *sf* *p* *pp*

Timp.

76 77 78 79 80

Vlns. 1 *cresc.*

Vlns. 2 *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Timp.

81

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Timp. *ff*

82 83 84 85

86 87 88 89 90

Vlns. 1 *sf*

Vlns. 2 *sf*

Vla. *sf*

Cello *sf*

Str. Bass

Timp.

91 92 93 94 95

Vlns. 1 *sf* *sf*

Vlns. 2 *sf* *sf*

Vla. *sf* *sf*

Cello *sf* *sf*

Str. Bass

Timp.

96 97 98 99 100

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Timp.

100

Musical score for strings and timpani, measures 101-110. The score is arranged in two systems. The first system covers measures 101-105, and the second system covers measures 106-110. The instruments are: Violins (Vlns.) 1 and 2, Viola (Vla.), Cello, String Bass (Str. Bass), and Timpani (Timp.).

**Measure 101:** All string parts play a half note G2. Dynamics: *sf*. Markings: *V*.

**Measure 102:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *sf*. Markings: *div.*, *V*.

**Measure 103:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *sf*. Markings: *unis.*, *V*.

**Measure 104:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *sf*. Markings: *V*.

**Measure 105:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *sf*. Markings: *div.*, *unis.*, *V*.

**Measure 106:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *sf*. Markings: *div.*, *unis.*.

**Measure 107:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *p*.

**Measure 108:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *p*.

**Measure 109:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *ff*.

**Measure 110:** Violins and Viola play a half note G2. Cello and Str. Bass play a half note G2. Dynamics: *ff*. Markings: **110**, *2*.

111 112 113 114 115

Vlns. 1 *p* *ff* *sf*

Vlns. 2 *p* *ff*

Vla. *p* *ff*

Cello *ff* *sf*

Str. Bass *ff* *sf*

Timp.

116 117 118 119 120

Vlns. 1 *sf* *sf* *sf* *sf* *sf*

Vlns. 2 *sf* *sf* *sf* *sf* *sf*

Vla. *sf* *sf* *sf* *sf* *sf*

Cello *sf* *sf* *sf* *sf* *sf*

Str. Bass *sf* *sf* *sf* *sf* *sf*

Timp. *sf* *sf* *sf*

121 122 123 124

Vlns. 1 *sf* *sf* *p*

Vlns. 2 *sf* *p*

Vla. *sf* *p*

Cello *sf* *sf* *p*

Str. Bass *sf* *sf* *p*

Timp. *sf* *sf*

126 127 128 129 130

Vlns. 1 *cresc.*

Vlns. 2 *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

Timp.



131 132 133 134 135

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Timp.

136 137 138 139 140

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Timp.

145

141 142 143 144

Vlns. 1 *ff* *p*

Vlns. 2 *ff* *p*

Vla. *ff* *p*

Cello *ff* *p*

Str. Bass *ff* *p*

Timp.

146 147 148 149 150

Vlns. 1 *f* *p*

Vlns. 2 *f* *p*

Vla. *f* *p*

Cello *fp* *mp* *p*

Str. Bass *fp* *mp* *p*

Timp.

151 152 153 154 155

Vlns. 1 *pp* *cresc.*

Vlns. 2 *pp* *cresc.*

Vla. *pp* *cresc.*

Cello *pp* *cresc.*

Str. Bass *pp* *cresc.*

Timp.

156 157 158 159 160 161

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Timp. *ff*

162 163 164 165 166 167

Vlns. 1 *sf*

Vlns. 2 *sf*

Vla. *sf*

Cello *sf*

Str. Bass

Timp.

168 169 170 171 172

Vlns. 1 *sf* *sf* *sf*

Vlns. 2 *sf* *sf* *sf*

Vla. *sf* *sf* *sf*

Cello *sf* *sf* *sf*

Str. Bass

Timp.

The image shows a musical score for measures 162 through 172. The score is arranged in a system with five staves: Violins (1 and 2), Viola, Cello, String Bass, and Timpani. The key signature is one flat (B-flat). Measures 162-166 show a steady accompaniment with chords and moving lines. Measure 167 is marked with a box containing the number 167 and features a dynamic marking of *sf* (sforzando) with a breath mark (V) and a slur. Measures 168-172 continue the accompaniment, with measures 168-170 featuring *sf* markings and slurs. Measure 171 has a dynamic marking of *sf* and a breath mark (V). Measure 172 has a dynamic marking of *sf* and a breath mark (V). The Timpani part is mostly silent, with some rhythmic patterns in measures 168-172.

173 174 175 176 177

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Timp.

*cresc.*

178 179 180 181 182 183

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Timp.

*ff sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

184 185 186 187 188

Vlins. 1 *sfz* *ff*

Vlins. 2 *sfz* *ff*

Vla. *sfz* *ff*

Cello *sfz* *ff*

Str. Bass *sfz* *ff*

Timp.

189 190 191 192 V 193 div.

Vlins. 1 *sf*

Vlins. 2 *sf*

Vla. *sf*

Cello *sf*

Str. Bass *sf*

Timp. *sf*

SAMPLE

SAMPLE



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