

Kjos String Orchestra
Grade 2
Full Conductor Score
SO398F
\$7.00

Bud Woodruff

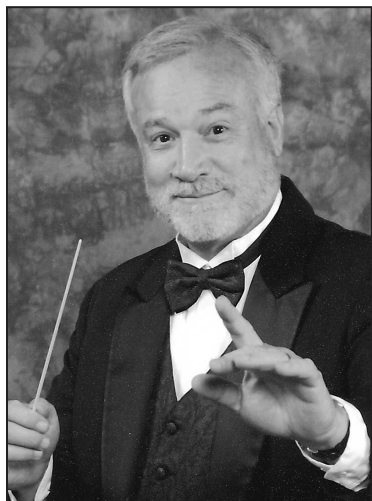
Appalachian Sojourn



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The Composer



Bud Woodruff is an accomplished educator, conductor, composer, and arranger. He recently retired from the Deer Park Independent School District (Deer Park, Texas) after a 16-year tenure teaching orchestra (grades 6–12) and serving as head of the orchestra program for 14 years.

Mr. Woodruff graduated from the University of Houston with a bachelor and master of music degrees. While there, he studied conducting with A. Clyde Roller and James T. Matthews, and studied composition with Michael Horvit. After graduating, he performed with the Houston Grand Opera Orchestra for 22 years, and for 16 years, served as the music director and orchestra conductor of the Pasadena, Texas Philharmonic Society. In addition to his many achievements in Deer Park, he has also conducted All-Region Orchestras in Texas and Arkansas.

The Composition

I have wanted to write a piece for my wife, Kara, for quite a while, but until now, never developed a melody that quite captured what I was thinking and feeling. She had an active hand in making decisions about this piece, and she chose the ending I have employed. When I was trying to decide the perfect title, she kept making jokes about it, and made it quite difficult to concentrate, to say the least! Kara picked the title, which is appropriate, since she was a thru-hiker on the Appalachian Trail (2,190 miles/3,524 km), where she sojourned for five months.

Composing this piece had personal meaning to me and it was also written to serve as good training ground for violinists learning to play in 3rd position. I wanted the melody to begin on an open string so they could hear the pitch well. It was important to have frequent activity on the third string so their wrists wouldn't collapse under the neck (which disables 5th position). I chose G Major since it is a perfect fit for 3rd position and students are better equipped to focus on left hand technique rather than fighting the key.

In order to achieve the harmonies I wanted, the 2nd Violin part does not have as many opportunities for 3rd position work as the 1st Violin part does, however they do have a very important musical part and, along with the entire orchestra are responsible for good intonation to help support their colleagues in the 1st Violin section. Viola and cello parts have nice moments that can be played in 2nd position and there are several spots in the bass part that are easier in 2nd, 3rd, or 4th positions (Simandl positions). Fingerings are purposely not indicated in this work so that teachers can mark the most appropriate fingerings matching students' readiness for position work. Except for measures 19–20 in the bass part, the entire work can be performed in 1st position by all musicians.

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.

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.

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This musical score is for measures 12 through 16 of the piece 'The Rose Tree'. It features five staves: Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante'. The score begins with a repeat sign and a first ending bracket over measures 12 and 13. The dynamics are marked *mf* (mezzo-forte) throughout. The Violins and Viola play a melodic line, while the Cello and String Bass provide a harmonic accompaniment. The Viola has a double bar line at the end of measure 16, indicating the end of the section.

17 18 19 \vee 20 21 22

Vlns. 1 *p* *pp* *mf*

Vlns. 2 *mp* *mf*

Vla. *mp* *mf*

Cello *mp*

Str. Bass *mp* III I

23 24 25 26 27 28

Vlns. 1 *f* *mp* *subito p*

Vlns. 2 *f* *mp* *subito p*

Vla. *f* *f* *subito p*

Cello *f* *f* *subito p*

Str. Bass *f* *mp* *subito p*

29 30 31 32 33

Vlns. 1 *mp* *mf*

Vlns. 2 *mp* *mf*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mp* *mf*

34 35 36 37 38 39

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *mp* *mf*

Cello *mp* *mf*

Str. Bass *p* *mf*

40 41 42 43 44

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

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

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

Cello *f* *mp* *mp* *mp*

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

45 46 47 48 49

Vlns. 1 *f* *mf*

Vlns. 2 *f* *mf*

Vla. *f* *mf*

Cello *mf* *f* *mf*

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

50 51 52 53 54

Vlns. 1 2

Vla.

Cello

Str. Bass

subito p *f*

55 56 57 58 59

Vlns. 1 2

Vla.

Cello

Str. Bass

mf *subito p* U.H. *p*

60 61 62 63 (V) 64

Vlns. 1 2

Vla.

Cello

Str. Bass

mf (V)

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