

## The Compostion

*Uridian Trail* is a distinctive title that was created by combining the state names of Utah and Florida, the home states of co-composers Kathy Cook and Robert S. Frost. Both composers desired the title to reflect their collaborative efforts to create the composition. Like the title, the music is the result of a unique blending of their styles and imagination. *Uridian Trail* features a variety of compositional techniques and reinforces many technical skills introduced to the beginning string player. It is correlated to *Artistry in Strings Book 1, Unit IV*.

The cellos and basses open the piece with legato “A” theme and then pass it to the 1<sup>st</sup> violins at measure 11. The use of a crescendo at measure 19 will enhance the contour of the “B” melody as the dynamic level increases. Diminuendos can be used to gradually change from “forte” to lesser dynamic levels in measures 22, 25, and 30. A brief return of the “A” theme at measure 27 leads to a ritard., which helps to establish the tempo for the somewhat “playful” Moderato section. Be certain to give careful attention to the F#’s.

Use the fermata at measure 45 to intensify the modified version of the “A” theme at measure 46, where marcato quarter notes are added in the 1<sup>st</sup> violin part. The cello (marcato) and bass (pizzicato) establish a melodic variation that moves to the 1<sup>st</sup> violins at measure 58. The unison bow lift and pick up to measure 62 unifies all players for the last four measures, where a carefully defined ritard., combined with the bow lift at measure 63 allows for a unified and precise ending.

## Instrumentation List (Set C)

- 8 – 1<sup>st</sup> Violin
- 8 – 2<sup>nd</sup> Violin
- 5 – 3<sup>rd</sup> Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – Double Bass
- 1 – Piano (Optional)
- 1 – Full Conductor Score

Additional scores and parts are available.

# URIDIAN TRAIL

Full Conductor Score  
Approx. time - 2:20

Kathy Cook and  
Robert S. Frost

**Allegro** (♩ = 120 - 132)

Violins 1  
Violins 2  
Viola  
Cello  
Double Bass  
Piano (Optional)

Measures 1-4: *f*, *mf*, *f*, *mf*. Includes markings for first and second endings (1, 2) and bowings (↓2, ↑2).  
Measures 5-9: *f*, *mf*. Includes a boxed measure number 7.

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10 11 12 13 14 4 V

Vlns. 1 *f*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

D. Bass *mf*

Pno. *f*

15 16 17 18 19

Vlns. 1 *p*

Vlns. 2 *p* *mf*

Vla. *p* *mf*

Cello *p*

D. Bass *p*

Pno. *p*

20 4 21 22 23

Vlins. 1 *mf* *f* *p*

Vlins. 2 *f* *p* *mf*

Vla. *f*  $\sqrt{2}$  *p* *mf*

Cello *mf* *f* *p*

D. Bass *mf* *f* *p*

Pno. *mf* *f* *p*

24 4 25 26 27 28

Vlins. 1 *mf* *f* *mf*

Vlins. 2 *f* *mf*

Vla. *f* *mf*

Cello *mf* *f* *mf*

D. Bass *mf* *f* *mf*

Pno. *mf* *f* *f*

29 304 V 31 32 33

Vlns. 1 2

Vla.

Cello

D. Bass

Pno.

31

34 35 36 37 Moderato (♩ = 112 - 120) 38 4

Vlns. 1 2

Vla.

Cello

D. Bass

Pno.

37

*mf* *ritard.* *pizz.* *mf*

4 1 4 2

39 40  $\uparrow 2$  41 4 0 42 4

Vlins. 1  $f$

Vlins. 2  $f$

Vla.  $f$

Cello  $f$

D. Bass  $f$

Pno.  $f$

43 44 45  $mf$   $f$  arco  $\downarrow$  46 Allegro ( $\text{♩} = 120 - 132$ ) 47  $\downarrow 2$

Vlins. 1  $mf$   $f$

Vlins. 2  $mf$   $f$  arco  $\downarrow 2$

Vla.  $mf$   $f$  arco  $\downarrow$

Cello  $mf$   $f$  arco  $\downarrow$  3

D. Bass  $mf$   $f$  (pizz.)

Pno. 1.  $mf$  2.  $f$  46 Allegro

48 49 V 50 51 52

Vlns. 1 *simile*

Vlns. 2 *simile*

Vla. *simile* V ↓ 2

Cello *simile* V

D. Bass *simile*

Pno. *simile* 50

53 V 54 55 56 57 V

Vlns. 1 *mf* *f*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf* *f*

D. Bass *mf* *f*

Pno. *mf* *f* 54

58 59 60 61

Vlns. 1 2

Vla.

Cello

D. Bass

Pno.

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

62 63 64 65

Vlns. 1 2

Vla.

Cello

D. Bass

Pno.

*ritard.*

*ritard.*

*ritard.*

*ritard.*

*ritard.*

*ritard.*



SAMPLE

SAMPLE

**KFS**