

Kjos String Orchestra
Grade 1½
Full Conductor Score
SO309F
\$6.00

Robert S. Frost

Read Trip





The Composer

Robert S. Frost earned his B.M. and M.M. in Music Education from Utah State University and a Ph.D. in Music Education from the University of Northern Colorado. Formerly, he has held the positions of Secretary and Orchestra Vice President of the Utah Music Educators Association, President of the National School Orchestra Association (NSOA), and President of Utah ASTA. He is active as a lecturer and clinician and has conducted honor and clinic orchestras at many state, national, and international Music Education Association conferences. He is widely known for his compositions and arrangements for school orchestras, many of which are found on state and national recommended lists.

Dr. Frost retired from the Cache County School District in 1994 after 30 years as a string specialist, having taught strings and orchestra at the elementary, middle school, and high school levels. Currently, in addition to his work as a composer, author, and clinician, he maintains a private studio and conducts the Cache Chamber Orchestra. He remains active in string education and holds membership in the Utah Education Association, National Education Association, American String Teachers Association, European String Teachers Association, Music Educators National Conference, and ASCAP. Dr. Frost is also a member of Pi Kappa Lambda and Kappa Delta Pi national honor societies. His published works include *Sacred Settings, Especially for Strings*, *Christmas Kaleidoscope* 1 and 2, *Primo Performance, Solos & Etudes* 1 and 2, *Viva Vibrato*, *All for Strings*, and the highly innovative string method and curriculum, *Artistry In Strings*, co-authored with Dr. Gerald Fischbach and Dr. Wendy Barden. His most recent book, *String Techniques for Superior Musical Performance*, has received positive reviews and is gaining wide acceptance with directors of orchestras at the intermediate level. Dr. Frost has over 200 published works to his credit.

The Composition

Using the rondo form as the basic structure for the composition, *Road Trip* presents students with three distinct melodic sections. The “A” section (m. 1) is reminiscent of a conversation with the upper strings speaking first followed by an answer in the lower strings. The “B” section (m. 23), in the key of G major, is similar, but the presentation of thematic material first occurs sometimes in the lower strings and sometimes in the upper strings. The “C” section (m. 55) is dramatically different, shifting to the key of B minor and employing a perpetual movement of the melodic material. A shortened but rousing return of the “A” section theme (m. 71) brings the composition to a close. *Martelé* bowing is used to separate and add clarity to the various melodic statements and accompaniments. Have the orchestra play all eighth notes *detaché* in the middle of the bow for optimal results.

Hope your students enjoy the trip!

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Piano (optional)
- 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

Learning Bank: Road Trip, U.S.A.

Pack your bags, grab your camera, and jump in the car – America is a road-tripper’s paradise. The map below, your guide to adventure, features popular road trip destinations around the U.S.A. (in no particular order). Now let’s hit the road!



1. **California:** From the sunny streets of Los Angeles to the hills of San Francisco and the Golden Gate Bridge, California has it all. Explore the majestic mountains of Yosemite; go surfing at the palm-lined beaches of San Diego; stand under a redwood, the tallest trees in the world; visit Death Valley, the hottest, driest desert in America; drive down the ragged, dramatic Big Sur coast. There’s something for everyone in the “Golden State.”
2. **Pacific Northwest:** Full of pristine forests, rugged mountains, and the laid-back, culturally vibrant cities of Seattle and Portland, the Pacific Northwest (Washington and Oregon) is a gorgeous, unique region that every road-tripper should experience. Be sure to pay a visit to Oregon’s Crater Lake, a crystal-clear, circular lake that is the deepest in America. Also of interest is Washington’s Mount St. Helens, a steaming volcano that violently erupted in 1980.
3. **Arizona:** Often ranked as the #1 road trip destination in America, the Grand Canyon is a wonder to behold. At 277 miles long, 18 miles wide, and over a mile deep, the vast dimensions make it seem more like an oil painting than a real place. Arizona is also home to Monument Valley, a stunning area dotted with tall rock towers. Many western movies were filmed in this magical region.
4. **Yellowstone, Wyoming:** There is nowhere in the world quite like Yellowstone. With its geysers, thermal pools, and other unique geological features, this national park (the world’s first) should be included on every nature-lover’s road trip itinerary. It’s also home to an amazing variety of animals, including the American bison, gray wolf, and grizzly bear.
5. **Colorado:** With soaring mountain peaks, unspoiled wilderness, and some of the best ski areas in the world, it’s no wonder that Colorado is considered an outdoorsman’s paradise. It’s also great for road-tripping. Be sure to check out Denver, the “Mile-High City,” and don’t miss Mesa Verde, a spectacular Native American archeological site that features the ruins of 800-year-old cliff dwellings.

6. **Mt. Rushmore and the Badlands, South Dakota:** Mt. Rushmore is a road trip icon. Miles from any major city, the national monument depicting the faces of presidents Washington, Jefferson, Roosevelt, and Lincoln is only accessible by the automobile. When you're in the area, check out the Badlands, an area filled with striking buttes and also one of the major fossil sites in the country.
7. **Texas:** The largest of the lower 48 states, Texas is full of big fun for the intrepid traveler. From the historical Alamo, where Davey Crockett died in battle in 1836, to the hill country and the famously quirky and music-filled capital, Austin, the "Lone Star State" is sure to captivate. Plus, with the most extensive road system in the country, driving around this massive state is a breeze, even if it's over 800 miles from tip to tip!
8. **Missouri:** This Midwestern state, the "Gateway to the West," was a major point of departure for settlers on the Oregon Trail. Explore the town of Hannibal, the boyhood home of writer-humorist Mark Twain (and the inspiration for his famous novels *The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*); take a steamboat ride on the Mississippi River; and hear some swing music at one of Kansas City's legendary jazz clubs.
9. **New Orleans, Louisiana:** One of the oldest, most unique cities in America, New Orleans has plenty to offer the road-weary vacationer. Sample the famous cuisine; walk through the charming, lively French Quarter; and take a boat ride through a mysterious bayou. Also, don't forget to hear some live music: New Orleans is the birthplace of jazz. As the Cajuns say, *laissez les bons temps rouler!* ("let the good times roll")
10. **Chicago, Illinois, and Route 66:** Chicago is home to Wrigley Field, one of America's oldest baseball stadiums, as well as the Willis Tower (formerly Sears Tower), an 108-story skyscraper that's the tallest in America. It's also home to some of the best blues music in the world. Route 66 (dotted line) opened in the 1920s as a highway connecting Chicago to L.A. The "Main Street of America" ushered in the era of the road trip; it allowed Americans to tour the countryside by car years before the first freeway was built.
11. **Nashville, Tennessee:** Attention all road-tripping music lovers: Nashville is a must. With its numerous recording studios and concert halls, including the historic Grand Ole Opry, any fan of country, bluegrass, folk, blues, and rock will be thrilled to explore this city's legendary music scene. Nashville is also home to dozens of gorgeous mansions from before the Civil War.
12. **Florida:** There are many reasons to take a road trip to Florida. Some people come for Disney World; others for the Everglades wetlands area; and still others for the beaches and Latin American flavor of Miami. With its year-round sun and heat, Florida is the perfect place to relax. It's also home to one of the coolest roads in America, the Florida Keys Overseas Highway. This 127-mile-long highway takes the motorist directly over the aquamarine-colored ocean, island-hopping all the way to Key West.
13. **Washington, D.C.:** Our nation's capital has a lot to offer. The White House and the Capitol are great places to start, but D.C. is more than just the seat of government. With fascinating monuments, world-class museums like the Smithsonian, and a vibrant entertainment scene, the District of Columbia is a richly rewarding experience for every curious road-tripper. And keep your eyes open for a famous politician!
14. **New York City:** Not only is New York the biggest city in America; it's also the most jam-packed with amazing sights and activities. Sample some of the best food in the world; walk across the Brooklyn Bridge; go to the top of the Empire State Building; explore the city's dense labyrinth of streets and shops; visit Central Park; and take in a Broadway show. New York is filled with a unique kind of energy that you're sure to find irresistible. Park the car and stay for a while in the "city that never sleeps!"

Read Trip

Full Conductor Score
Approx. time – 2:50

Robert S. Frost

Allegro moderato (♩ = 112 - 120)

Violins 1
Violins 2
Viola
Cello
String Bass

Allegro moderato (♩ = 112 - 120)

Piano (optional)

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

Pno.

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Musical score for strings and piano, measures 8-15. The score is written for Violins 1 and 2, Viola, Cello, String Bass, and Piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 8-11, and the second system covers measures 12-15. The dynamics range from *mf* (mezzo-forte) to *f* (forte). A large watermark 'SAMPLE' is overlaid on the score.

System 1 (Measures 8-11):

- Violins 1 & 2:** Measure 8 has a rest. Measure 9 begins with a *mf* dynamic. Violin 1 plays a melodic line with eighth notes, while Violin 2 plays a similar line with some rests.
- Viola:** Measure 8 has a rest. Measure 9 begins with a *mf* dynamic, playing a simple harmonic accompaniment.
- Cello & Str. Bass:** Both play a rhythmic pattern of eighth notes in measure 8, with the Cello playing a higher register than the Str. Bass.
- Piano:** Measure 8 has a rest. Measure 9 begins with a *mf* dynamic, playing a harmonic accompaniment.

System 2 (Measures 12-15):

- Violins 1 & 2:** Measure 12 begins with a *f* dynamic. Both violins play a melodic line with eighth notes.
- Viola:** Measure 12 begins with a *f* dynamic, playing a melodic line with eighth notes.
- Cello & Str. Bass:** Both play a rhythmic pattern of eighth notes in measure 12, with the Cello playing a higher register than the Str. Bass.
- Piano:** Measure 12 begins with a *f* dynamic, playing a harmonic accompaniment.

16 17 18 19

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

20 21 22 23

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *p*

24 25 26 27

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *p*

27

28 29 30 31

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. *mf*

31 $\frac{5}{2}$

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

32 33 34 35 36

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

37 38 39 40 41

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

mf *p* *arco*

42 43 44 45 **Poco rit.**

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Cello *p*

Str. Bass *p*

Pno. *p*

46 **A tempo** 47 48 49

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. *f*

A tempo 47

50 51 52 53

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Pno. *ff*

54 55 56 57

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf* pizz.

Pno. *mf*

Detailed description: This is a page of a musical score for a string quartet and piano. The score is divided into two systems. The first system covers measures 50 to 53, and the second system covers measures 54 to 57. The instruments are Violins 1 and 2, Viola, Cello, String Bass, and Piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. In measures 50-53, all instruments play a rhythmic pattern of eighth notes with a forte (*ff*) dynamic. In measures 54-57, the dynamics change to mezzo-forte (*mf*). The string parts continue with eighth notes, while the piano part plays chords. A 'pizz.' (pizzicato) marking is present for the string bass in measure 55. A large watermark 'SAMPLE' is overlaid diagonally across the page.

58 59 60 61

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. *f*

59

62 63 64 65

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

Pno. *ff*

63

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 58 to 61, and the second system covers measures 62 to 65. The instruments are Violins (Vlns.) 1 and 2, Viola (Vla.), Cello, String Bass (Str. Bass), and Piano (Pno.). The key signature has two sharps (F# and C#), and the time signature is 4/4. In the first system, measures 58-61 feature a rhythmic pattern of eighth notes in the strings, with a piano accompaniment of chords. Dynamics are marked 'f' (forte) starting at measure 61. The second system, measures 62-65, continues the string pattern, with dynamics increasing to 'ff' (fortissimo) at measure 65. The piano accompaniment also features chords and a dynamic marking of 'ff' at measure 65. A large, semi-transparent watermark is overlaid diagonally across the page.

66 67 68 69 Poco rit.

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

67 Poco rit.

70 A tempo 71 72 73

Vlns. 1 2

Vla.

Cello

Str. Bass

Pno.

A tempo 71 f arco

74 75 **Accel.** 76. 77. 78.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello

Str. Bass

Pno. 75 **Accel.** *mf*

79 80 81 > 82 >

Vlns. 1 *cresc.* *ff*

Vlns. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *mf* *cresc.* *ff*

Str. Bass *mf* *cresc.* *ff*

Pno. 79 *cresc.* *ff*

SAMPLE

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