

Kjos String Orchestra  
Grade 3  
Full Conductor Score  
SO416F  
\$7.00

Susan H. Day

# Scenes of the Cherokee Trail



Neil A. Kjos Music Company • *Publisher*



## The Composer



**Susan H. Day** holds music degrees from Ithaca College and Columbia University, New York. She has taught strings at all grade levels in Colorado for over 30 years and is currently a string specialist with the Douglas County Schools. Her award winning groups were chosen to perform seven times at state and national conventions. In 2000, she received the "Outstanding Teacher of the Year" Award from the American String Teachers Association (ASTA) of Colorado. Besides teaching, she is a composer, arranger, clinician, guest conductor, and violinist with the Arapahoe Philharmonic.

With over 70 original, published, educational string works, including several commissions to her credit, Ms. Day's music is performed internationally and throughout the U.S. including over a dozen performances at the prestigious Midwest Clinic. She was the winner of the 1997 ASTA Composition Contest for her string bass duet, titled **Bass-ic Blues for Two** recorded by master bassist, Gary Karr. Ms. Day was the two-time winner (2006, **Tango d'Amour** and 2011

**Tango Misterioso**) of the Texas Orchestra Directors Association (TODA) Composition Contest and the 2008 winner of the ASTA sponsored Merle J. Isaac Composition Contest (**Shores of Ireland**). Many of her works are honored as "Editor's Choice" selections with J.W. Pepper.

Ms. Day was Composer-in-Residence at the 2015 Ohio State University Summer String Teachers Workshop, and has recently presented sessions in Colorado, Arizona, Florida and the 2018 ASTA National Convention in Atlanta. She was the 2017 LISFA (Long Island String Festival Association) guest conductor/composer.

Among her many awards, she received the Colorado Music Educators Association (CMEA) 25 Year Service Award, 6 Board of Education Awards, several ASCAP Plus Awards, and the 2016 Lifetime Service Award from ASTA of Colorado. In 2008 Ms. Day was inducted into the CMEA Hall of Fame. She is a member of CMEA, ASTA, NAFME, and ASCAP.

## The Composition

**Scenes of the Cherokee Trail** was commissioned by Kyle Rupley, director of the Cherokee Trail High School Orchestra, from Aurora, Colorado. The name of the high school comes from the Cherokee Trail which was actively used during the 1800s.

The **Learning Bank** on the next page is also printed in the student parts. It offers some general information about the Cherokee Trail.

## Rehearsal Suggestions

1. Cello/Bass: Measures 1 and 3 – Play with a slow bow speed in order to save bow on the long tied note.
2. 1st Violin: Measures 28 and 32 – Play the harmonics by lightly touching 3rd finger (G) on D String and then 3rd finger (D) on A String to achieve the correct harmonic pitches.
3. 2nd Violin: Measures 28 and 32 – Play the harmonics by moving the left hand up the fingerboard and lightly touching 4th finger at the halfway point of the length of the string, first on D string and then on A string.
4. 1st Violin: Measures 59-75 – High notes fit in the hand well if played in 3rd position.
5. 1st Violin I: Measures 107-108 – Use same fingering as the soloist at ms. 73-74. If helpful, copy the fingerings from 73-74 into 107-108.

## 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, please visit [www.kjos.com](http://www.kjos.com).

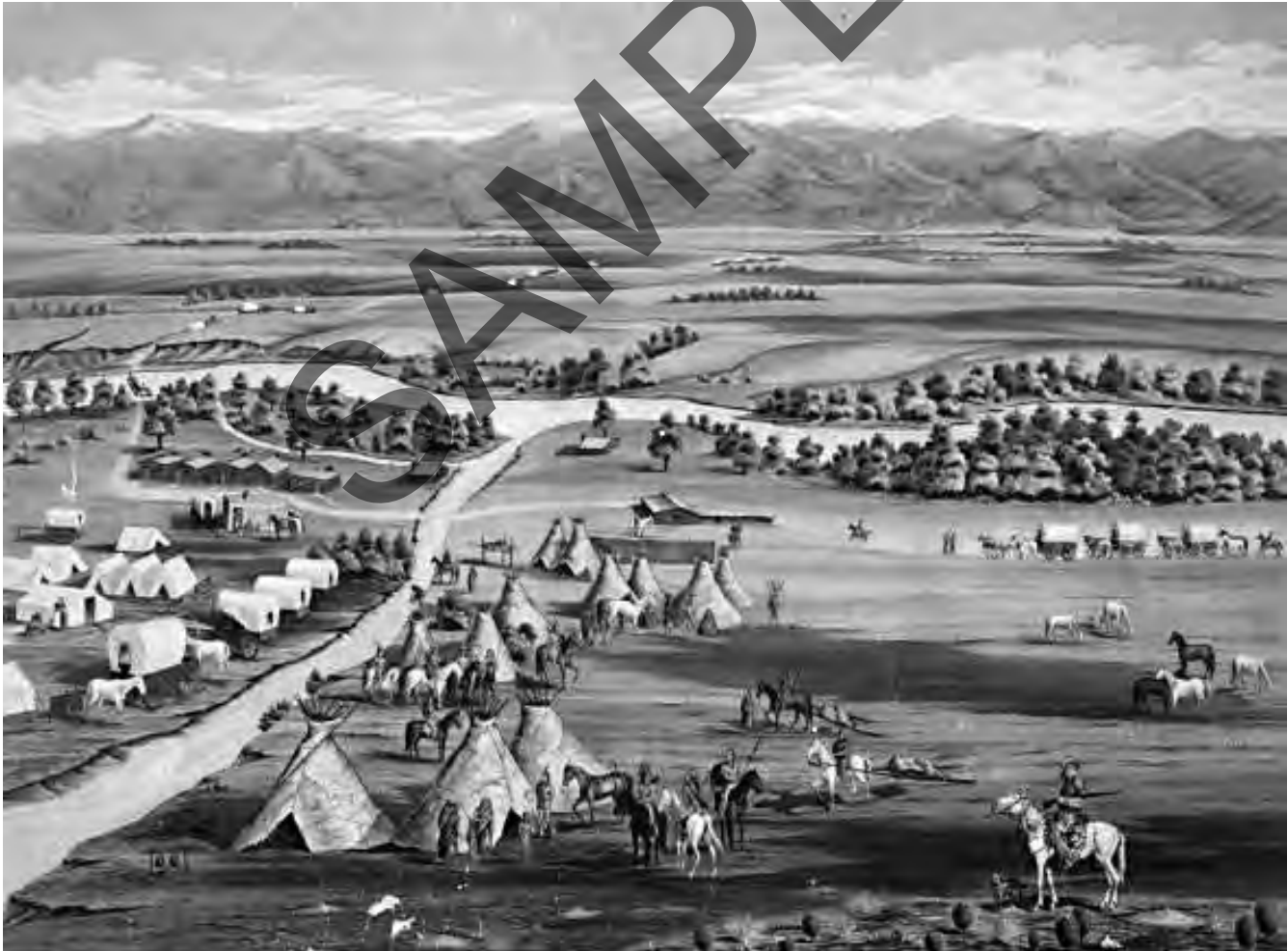
## Learning Bank

**Scenes of the Cherokee Trail** was commissioned by Kyle Rupley, director of the Cherokee Trail High School Orchestra, from Aurora, Colorado. The name of the high school comes from the Cherokee Trail which was actively used during the 1800s.

While the Cherokee Trail wasn't used for commercial purposes, those who traveled on it were from Native American tribes and Spanish military expeditions. Others who populated the trail were true adventurers such as fur trappers, scientists, and prospective gold miners including members of Cherokee tribes (from Oklahoma). The Cherokee trail was an overland trail approximately 900 miles long that ran through Oklahoma, Kansas, Colorado, and Wyoming. In Wyoming, the trail met up with the Oregon and California Trails which allowed further access west. In Colorado, the trail ran over the Arkansas/Platte River dividing ridge and descended to Cherry Creek and into the South Platte River valley. The trail also continued along the Poudre River.

The scene in this artwork is titled, **Denver in 1859**. It is not on the Cherokee Trail, but captures what a campsite could have looked like along the trail since it was fairly close by. During these times, the landscape quickly evolved as towns sprang up and folks decided to build homes and establish businesses. Just think of how Denver looks today, some 160 years later!

**Scenes of the Cherokee Trail** pays tribute to the many strong and brave people who traversed this trail over a century ago. They had to endure all types of weather with extreme fluctuations in temperature. In Colorado, travelers had to get accustomed to more rivers, hills, and higher elevations. On a really good day, perhaps 12-20 miles were covered, especially if they got started before sunrise.



*Denver in 1859* • Art created in 1891

Commissioned by the Cherokee Trail High School Orchestra, Aurora, CO,  
for their performance at the 2017 ASTA National Convention, Pittsburgh, PA  
Kyle Rupley, Director

# Scenes of the Cherokee Trail

Full Conductor Score  
Approx. performance time—3:30

Susan H. Day  
ASCAP

Moderato (♩ = 126)

Violins 1 *mf*

Violins 2 *mf*

Viola *mf*

Cello *mf* div.

String Bass *mf*

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

11

Vlins. 1

Vlins. 2

Vla.

Cello *unis.*

Str. Bass

19

16 17 18 20 L2

Vlns. 1 2

Vla.

Cello

Str. Bass

21 22 23 24 25 26

Vlns. 1 2

Vla.

Cello

Str. Bass

27 28 29 30 31 32

Vlns. 1 2

Vla.

Cello

Str. Bass

33

Vlns. 1 *mf* *div.* 4 *V* 4 *I* 34 *I* 3 4 *I* 35 *I* 36 37 *V* 38

Vlns. 2 *mf* *div.* *V*

Vla. *mf* *univ.* *V*

Cello *mf* *V*

Str. Bass *mf* *V*

39 40 41 42 43

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f* *div.*

Str. Bass *f*

44 45 46 47 48 49

Vlns. 1 *p* *univ.* *V*

Vlns. 2 *p* *univ.* *V*

Vla. *p* *V*

Cello *p* *univ.*

Str. Bass *p* *pizz.*

50 51 52 53

Vlns. 1 *mp* *mf*

Vlns. 2 *mp* *mf*

Vla. *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

54 55 56 57

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass arco

58 59 60 61

Vlns. 1 *f* II I

Vlns. 2 *f*

Vla. *f* V

Cello *f*

Str. Bass *f*

65

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

Musical score for measures 62-65. The score is for five instruments: Violins 1 and 2, Viola, Cello, and String Bass. Measure 62 shows the first violin playing a half note G4. Measure 63 features a first violin melody and a viola accompaniment. Measure 64 continues the first violin melody. Measure 65 is marked with a box containing the number 65 and includes first violin and viola parts with fingering numbers 2 and 4.

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

Musical score for measures 66-69. The score is for five instruments: Violins 1 and 2, Viola, Cello, and String Bass. Measure 66 shows the first violin playing a sixteenth-note pattern with fingering 4, 2, 2, 3, 2. Measure 67 continues this pattern. Measure 68 features a first violin melody and a viola accompaniment. Measure 69 continues the first violin melody.

73

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

Musical score for measures 70-73. The score is for five instruments: Violins 1 and 2, Viola, Cello, and String Bass. Measure 70 shows the first violin playing a sixteenth-note pattern with fingering 4, 2, 4, 2, 3, 2. Measure 71 continues this pattern. Measure 72 features a first violin melody and a viola accompaniment. Measure 73 is marked with a box containing the number 73 and includes a first violin solo with fingering 2.



74 V I 4 2 I - I 0 75 V tutti

Vlns. 1 II

Vlns. 2 solo

Vla. V

Cello

Str. Bass

mf tutti

78 79 80 81 mp 82 83

Vlns. 1 mp

Vlns. 2 mp

Vla. mp

Cello mp

Str. Bass mp

84 85 86 87

Vlns. 1 V

Vlns. 2 V

Vla. V

Cello

Str. Bass

88 89 90 91

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

92 93 94 95

Vlins. 1

Vlins. 2

Vla. *mf*

Cello *mf* unis.

Str. Bass *mf*

96 97 98 99

Vlins. 1 *f*

Vlins. 2 *f*

Vla. *f*

Cello *f* *mf*

Str. Bass *f* *mf*

rit. a tempo

100 101 102 103

Vlins. 1 *mf* *f*

Vlins. 2

Vla.

Cello *f* *mf*

Str. Bass *f* *mf*

104 105 106 107

Vlins. 1 *mf* *f*

Vlins. 2

Vla.

Cello *f* *mf*

Str. Bass *f* *mf*

108 109 110 111 112

**molto rit.**

Vlins. 1 *mf* *sfz*

Vlins. 2 *f* *mf* *sfz*

Vla. *f* *mf* *sfz*

Cello *f* *mf* *sfz*

Str. Bass *f* *mf* *sfz*

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SO416F - Scenes of the Cherokee Trail

