

## The Composition

**Pineapple Upside-Down Cakewalk** features a variety of rhythmic, tonal and melodic concepts. The entire orchestra will gain knowledge of modulation as the harmonic texture moves through three keys before returning to the original. Each melodic section has its own distinct musical and rhythmic flair, an energetic quality which expresses this form of dance.

## Rehearsal Suggestions

The following rehearsal suggestions may be helpful:

1. The rhythmic pulse of the off-beats beginning in measure 5 must be short. This sets the mood for the cakewalk theme.
2. Beginning in measure 9, 1st violinists should play in the lower half of the bow and allow the second eighth note to lift off the string.
3. In measure 27, play eighth notes off the string.
4. The 1st violinists need fast finger action for the thirty-second notes in measure 30.
5. Check the rhythm carefully in the 2nd violin and viola sections in measures 31-32 and 39-40.
6. In measure 67:
  - a. cellists should play the chords non-divisi.
  - b. practice the sixteenth note melody carefully at a slow tempo, gradually building to performance tempo.
7. The 2nd violin and viola sections will need clarity and brilliance in measure 116. Strong, accurate and fast fingers are required.
8. The final pizzicato chord should ring.
9. The overall performance tempo needs to be fast and lively. With a perky tempo, players and listeners alike will feel the rhythm of the piece.

## 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

## The Composer

**Robert S. Frost's** musical background includes both a bachelor's and master's degree in Music education from Utah State University. Formerly, he has held the positions of Secretary and Vice-President of Orchestra for the Utah Music Educators, has conducted clinic orchestras in Utah, Idaho, Wyoming and Nevada. Mr. Frost has also been guest lecturer, clinician and conductor at the Texas Orchestra Directors' summer clinic and reading sessions. He is a member of the Cache Education Association, the Utah Education Association, the National Education Association, the American String Teachers Association, the Utah Music Educators Association, the Music Educators National Conference and is President-Elect of the National School Orchestra Association. He is the string specialist for the Cache County School District, Utah, and is currently teaching at the elementary and middle school levels. Mr. Frost is co-author, with Gerald Anderson, of the new comprehensive string method, ALL FOR STRINGS, and has presented workshops discussing "Successful Techniques for Teaching Beginning Strings" at many state Music Educators Association conventions.

## String Orchestra Works by Robert S. Frost Published by the Neil A. Kjos Music Company:

Accents (2) SO39  
 Backpackin' Strings (3) SO27  
 Canzon and Fuga-Erasmus/Froberger (3) SO47  
 Carefree Caper (3) SO33  
 Cloverleaf (1) SO51  
 Christmas Medley, A (2) SO46  
 Crimson Trail, The (2) SO46  
 Dialogue (3) SO34  
 Fugue in F-Handel (3) SO40  
 Movin' Along (3) SO48  
 Pineapple Upside-Down Cakewalk (3) SO50  
 Sabre Dance-Khachaturian (3) SO35  
 Scenes From a Stagecoach (3) SO29  
 Scherzo Pizzicato-Tchaikovsky (4) SO41  
 Syncopation (2½) SO52

### Collections:

Christmas Kaleidoscope (1-2) 76  
 Especially for Strings (1-2) 73

### Method:

All for Strings-Book 1 78  
 All for Strings-Book 2 79 (available Winter, 1986)  
 All for Strings-Book 3 80 (available Fall, 1987)

# PINEAPPLE UPSIDE-DOWN CAKEWALK

for String Orchestra

Full Conductor Score  
Approx. time-2:25

Robert S. Frost

Allegro  $\text{♩} = 112$  meno mosso  $\text{♩} = 100$  **5** Più Allegro  $\text{♩} = 120$

1  
Violins 2  
(Viola T.C.) 3  
Viola  
Cello  
String Bass

Allegro  $\text{♩} = 112$  meno mosso  $\text{♩} = 100$  **5** Più Allegro  $\text{♩} = 120$

Piano (Optional)

1  
Vlns. 2  
(Vla. T.C.) 3  
Vla.  
Cello  
Str. Bass

Piano

© 1986 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California.  
International copyright secured. All rights reserved. Printed in U.S.A.

**WARNING!** This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

1 11 12 13 14 15 16 17 18

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

*mf* *cresc.*

1 19 20 21 22 23 24 25

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

*f* *mf* *cresc.* *ff*

1 26 27 28 29 30<sup>4</sup>

Vlns. 1 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

1 31 32 33 34 35

Vlns. 1 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

1 36 37 38 39 40

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

1 41 42 43 44 45

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

46 47 48 49 50 V

1 Vlns. 2 Vlns. 3 (Vla. T.C.) Vla. Cello Str. Bass Piano

*p* *cresc.* *ritard.* *f*

a tempo 51 52 53 54 55 56 57

1 Vlns. 2 Vlns. 3 (Vla. T.C.) Vla. Cello Str. Bass Piano

*f* *f* *f* *f* *f* *f* *f*

1 58 59 60 61 62 63

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

1 64 65 66 67 68 69

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano



This musical score page contains two systems of music for a string ensemble and piano. The first system covers measures 70 to 75, and the second system covers measures 76 to 82. The instruments are Violins (Vlns.), Viola (Vla.), Cello, String Bass (Str. Bass), and Piano. The score includes various musical notations such as dynamics (f, mf), articulation (accents, slurs), and performance instructions (V for breath/vibrato). A large, semi-transparent watermark is overlaid on the page.

**System 1 (Measures 70-75):**

- Measures 70-71:** Vlns. 1 and 2 play a melodic line starting with a forte (*f*) dynamic. Vlns. 3, Vla., Cello, and Str. Bass provide harmonic support.
- Measure 72:** Dynamics shift to mezzo-forte (*mf*) for Vlns. 1, 2, and 3.
- Measures 73-74:** Vlns. 1 and 2 play a melodic line with accents. Vlns. 3, Vla., Cello, and Str. Bass continue with harmonic accompaniment.
- Measure 75:** Dynamics shift to mezzo-forte (*mf*) for Vlns. 1, 2, and 3.

**System 2 (Measures 76-82):**

- Measures 76-77:** Vlns. 1 and 2 play a melodic line with accents. Vlns. 3, Vla., Cello, and Str. Bass provide harmonic support.
- Measures 78-79:** Dynamics shift to forte (*f*) for Vlns. 1, 2, and 3.
- Measures 80-81:** Vlns. 1 and 2 play a melodic line with accents. Vlns. 3, Vla., Cello, and Str. Bass continue with harmonic accompaniment.
- Measure 82:** Dynamics shift to mezzo-forte (*mf*) for Vlns. 1, 2, and 3.

1 *mp* 83 84 85 86 87 88 89

Vlns. 2 *mp* div.  $\square$   $\nabla$   $\nabla$

(Vla. T.C.) 3 *mp* div.  $\square$   $\nabla$   $\nabla$

Vla. *mp* div.  $\square$   $\nabla$   $\nabla$

Cello *mp*  $\square$   $\nabla$   $\nabla$

Str. Bass *mp* pizz.  $\square$   $\nabla$   $\nabla$

Piano *mp* 83 84 85 86 87 88 89

1 *f* 90 91 92 93 94 95 96

Vlns. 2 *f*  $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$  *p* *cresc.*

(Vla. T.C.) 3 *f*  $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$  *p* *cresc.*

Vla. *f*  $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$  *p* *cresc.*

Cello *f*  $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$  *p* *cresc.*

Str. Bass *f*  $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$   $\nabla$  *p* *cresc.* arco  $\square$   $\nabla$

Piano *f* 90 91 92 93 94 95 96 *p* *cresc.*

This musical score page contains measures 97 through 108. It is arranged in two systems. The first system covers measures 97-102, and the second system covers measures 103-108. The instruments are Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and Piano. The score includes various musical notations such as dynamics (f, mf), articulation (accents, slurs), and performance instructions (V for breath mark, 4 for four-measure rests). A large watermark is visible across the page.

**System 1 (Measures 97-102):**

- Measures 97-98:** Violins and Viola play eighth-note patterns. Cello and Str. Bass play quarter notes. Piano plays chords.
- Measure 99:** Dynamics change to *f* for Violins and Viola, and *mf* for Cello and Str. Bass.
- Measures 100-102:** Violins and Viola play sixteenth-note patterns. Cello and Str. Bass play quarter notes. Piano plays chords.

**System 2 (Measures 103-108):**

- Measures 103-104:** Violins and Viola play eighth-note patterns. Cello and Str. Bass play quarter notes. Piano plays chords.
- Measure 105:** Dynamics change to *f* for Violins and Viola, and *mf* for Cello and Str. Bass.
- Measures 106-107:** Violins and Viola play eighth-note patterns. Cello and Str. Bass play quarter notes. Piano plays chords.
- Measure 108:** Dynamics change to *mf* for Violins and Viola, and *mf* for Cello and Str. Bass.

109 110 111 112 113 114 115

1 Vlns. 2 (Vla. T.C.) 3 Vla. Cello Str. Bass

Piano

*f* *poco ritard.*

116 Tempo I 117 118 119 120 121

1 Vlns. 2 (Vla. T.C.) 3 Vla. Cello Str. Bass

Piano

*f* *f* *f* *f* *f*

1 122 123 124 125 4 126 4 0 127 128

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

*mf* *cresc.* *f*

1 129 4 130 131 132 133 4 0 134 135 136

Vlns. 2

(Vla. T.C.) 3

Vla.

Cello

Str. Bass

Piano

*mf* *f* *ff* *pizz.* *(div.)pizz.*

SAMPLE

SAMPLE

**KJOS**

**Representing**

- Neil A. Kjos Music Company
- Kjos West
- General Words and Music Company
- Curtis Music Press
- La Jolla Music
- Loop Music Co.
- Palma Music Co.
- Parks Music Corp.
- Tuskegee Music Press