

Kjos String Orchestra  
Grade 3  
Full Conductor Score  
SO457F

# Bud Woodruff

## Caravan Spring & Campfire Shindig *From Dogpatch Trails*



Neil A. Kjos Music Company • *Publisher*



## The Composer



**Bud Woodruff** is an accomplished educator, conductor, composer and arranger. After a 16-year tenure teaching orchestra (grades 6-12), he retired from the Deer Park Independent School District (Deer Park, Texas). For 14 of those 16 years, he also served as head of the orchestra program.

Mr. Woodruff graduated from the University of Houston with a bachelor's and master's degree in music. While there, he studied composition with Michael Horvit, conducting with A. Clyde Roller, and James T. Matthews. After graduating, Bud performed with the Houston Grand Opera Orchestra for 22 years, and for 16 years, served as the music director and orchestra director 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

This two-movement suite pays homage to the Dogpatch area located in Newton County, Arkansas. Newton County, founded in 1842, lies almost entirely within the beautiful Boston Mountain Range of the Ozark Mountains. The total population of Newton County is between 8,000-8,500.

Caravan Spring, just to the north of Dogpatch, was the starting point of a large wagon train, heading to California. The year was 1857. 150 men, women, and children were ready to embark on a long journey and each traveler was filled with hopes and dreams for a better life ahead. This movement, **Caravan Spring**, is intended to capture the optimism and excitement those folks had back then. The sweeping melodic phrases found throughout symbolizes the strength of reaching those dreams. And what about the hopes and dreams of your orchestra members today? How does **Caravan Spring** help them evoke their goals and aspirations?

By wonderful contrast is **Campfire Shindig**. After a full day of activities, hikers, horseback riders, fishers, and campers gather around the campfire to share their stories. Oh, and how about anyone exaggerating the details of their story? Just ask the person who caught a fish "this big!" Beyond the tall tales told around the campfire, singing, dancing, and games makes for a great evening while the stars shine down from above.



*The Buffalo River. This river flows through Newton County and the Boston Mountains of Arkansas.*

## Rehearsal Suggestions

An optional harp part is included to enrich the overall timbre of the orchestra. Bud Woodruff has utilized the “universal character” for which the harp is known, especially in orchestral settings. For **Caravan Spring**, the gentle, yet rich resonate quality fills out the legato nature of the music. Examples include arpeggiated chords and supporting bass lines. A playing technique, “Près de la Table” (mm. 50-57) asks harpists to play near the fingerboard in order to produce a brighter, more metallic sound. In **Campfire Shindig**, the harp serves more as percussion instrument with notes in the chords played simultaneously and with crisp precision. If a harpist is unavailable, the part can be covered on keyboard.

**Caravan Spring:** The background rhythms beginning in m. 51 have been notated to offer some ease in reading. These measures should be performed separated and clean. By contrast, the melody should be played lyrically throughout.

**Campfire Shindig:** The suggested metronome indication is definitely lively! Work towards a tempo that best fits your ensemble. If the half note = 97 is too zippy, no problem. The most important thing is that the music needs a cut time pulse. Rushing will be a tendency so listening skills will be important. When the orchestra is playing with confidence, try a run through without a conductor. This will necessitate that everyone opens their ears and eyes 125%!

A few additional miscellaneous suggestions: Consider having violinists begin this movement in 3rd position! Depending on tempo, the pizzicato at m. 49 and again at m. 89 can be accomplished in a traditional fashion or as a measured strum. Keeping the pizzicato uniform and precise will require players to internalize the pulse and listen carefully not only as a section but as an ensemble. The syncopated part for cellos and basses at m. 97 depends on incorporating the accents, especially on the up bows. Set the bow firmly in anticipation of the upcoming accent.

## Instrumentation List (Set C)

8 – 1st Violin  
 8 – 2nd Violin  
 5 – Viola  
 5 – Cello  
 5 – String Bass  
 1 – Harp (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](http://www.kjos.com).

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# Caravan Spring & Campfire Shindig

## From Dogpatch Trails

Full Conductor Score  
Approx. total performance time — 6:55  
Approx. performance time (Mvt. I) — 4:16

Bud Woodruff

### I. Caravan Spring

Peacefully (♩ = 66)

Violins 1

Violins 2

Viola

Cello

String Bass

Harp (optional)

6

7

8

9

10

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

11 12 normal 13 14 15

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

R.H.

L.H.

16 17 18 19 20

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

*p*

*f*

*mf*

*f*

*p*

*mf*

*p*

21 22 23 24 25

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

*p* *f* *f* *f*

div. 25

L.H. R.H. *f*

26 27 28 29

Vlins. 1

Vlins. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

4 4

R.H. L.H.

1  
Vlins.  
2  
Vla.  
Cello  
Str. Bass  
Hp. (opt.)

1  
Vlins.  
2  
Vla.  
Cello  
Str. Bass  
Hp. (opt.)

34 35 36 37

*f* *p* *mf* *f* *p* *mf* *f* *p*

*mf* *mf* *V*

34 *mf* C# to C# *p*

38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

42 Maestoso (♩ = 66)

41 43

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

*f*

*f*

*f*

*f*

*f*



44 45 46

1  
Vlns.

2

Vla.

Cello

Str. Bass

Hp. (opt.)

47 48 49

1  
Vlns.

2

Vla.

Cello

Str. Bass

Hp. (opt.)

50 unis. *mf* *f* *mf*

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

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

Vla. *mf* *f*

Cello *f* *mf*

Str. Bass *f* *mf*

50 près de la table *mf* *f* *mf*

Hp. (opt.) *mf* *f* *mf*

53 *f* *f* *mf* *f* *f*

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

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

Vla. *mf* *f*

Cello *mf* *f*

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

Hp. (opt.) *f* *mf* *f*

56 57 58

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

div. *f*

ord. *f*

59 60 61

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

*V*

This musical score page contains two systems of music, measures 62 through 67. The instruments are Violins (Vlns.), Viola (Vla.), Cello, Str. Bass, and optional Harp (Hp. (opt.)). The key signature is one sharp (F#) and the time signature is 4/4. The score includes performance markings such as *ff* (fortissimo), *unis.* (unison), *div.* (divisi), and *ff* (fortissimo). Measure numbers 62, 63, 64, 65, 66, and 67 are clearly indicated. The first system (measures 62-64) features a unison passage in measures 62 and 63, followed by a divisi section in measure 64. The second system (measures 65-67) continues with unison and divisi passages. The Harp part is optional and provides harmonic support throughout. A large 'SAMPLE' watermark is visible across the center of the page.

## II. Campfire Shindig

Full Conductor Score  
Approx. performance time — 2:45

**Lively** (♩ = 97)

The score is divided into two systems. The first system includes Violins (1 and 2), Viola, Cello, String Bass, and Harp (optional). The Violin parts play a rhythmic melody starting with a *f* dynamic and a *V* marking. The lower strings and harp are silent. The second system continues the Violin parts through measures 5-8, with measures 9-10 showing a *f* dynamic and a *div.* marking in the lower strings and harp. A large, semi-transparent 'SAMPLE' watermark is overlaid diagonally across the entire page.

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10 11 12 13 14

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

15 16 17 18 19

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

pizz.

pizz.

V

mf

20 21 22 23 24

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

25 26 27 28 29

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

This musical score is for measures 30 through 39. It features five staves for strings (Violins 1 & 2, Viola, Cello, and String Bass) and one staff for optional piano (Hp. (opt.)). The key signature is one sharp (F#) and the time signature is 4/4. Measures 30-32 show the strings playing a rhythmic pattern of quarter notes and eighth notes. Measures 33-34 feature a change in texture with some instruments playing arco and others using bows (V). Measure 35 has a dynamic marking of *mp* and a bowing instruction (V). Measures 36-38 continue the string patterns. Measure 39 has a dynamic marking of *mp* and a bowing instruction (V). The piano part consists of block chords in the right hand and a simple bass line in the left hand.



40 41 42 43 44

Vlns. 1 *f* *mf* *f*

Vlns. 2 *f* *mf* *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Hp. (opt.)

45 46 47 48

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

Hp. (opt.) *f*

49

1 Vlns. *mp* pizz. 50 51 *mf* div. 52 53 *mp* unis. 54

2 Vlns. *mf* pizz.

Vla. *mf* pizz.

Cello

Str. Bass *mf* pizz.

Hp. (opt.) *mp* *mf* *mp*

55 56 57 unis. 58 59

1 Vlns. *mf* div. *mp*

2 Vlns.

Vla.

Cello

Str. Bass

Hp. (opt.) *mp*

60 61 div. 62 63 64

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

65 66 arco V 67 68 69

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

Hp. (opt.)

Musical score for measures 70-74. The score includes parts for Violins (Vlns. 1 and 2), Viola (Vla.), Cello, Str. Bass, and optional Harp (Hp. (opt.)).

- Violins 1:** Measures 70-72 play chords. Measures 73-74 play a sustained chord with a slur.
- Violins 2:** Measures 70-74 play a rhythmic pattern of eighth notes.
- Viola:** Measures 70-74 play a rhythmic pattern of eighth notes.
- Cello:** Measures 70-74 play a series of half notes, with a slur over measures 71-72.
- Str. Bass:** Measures 70-74 play a series of quarter notes.
- Hp. (opt.):** Measures 70-74 play a series of quarter notes in the right hand and half notes in the left hand.

Musical score for measures 75-80. The score includes parts for Violins (Vlns. 1 and 2), Viola (Vla.), Cello, Str. Bass, and optional Harp (Hp. (opt.)).

- Violins 1:** Measure 75 is a rest. Measures 76-78 play chords. Measure 79 plays a chord. Measure 80 is a rest. Dynamics: *mp* at measure 76, *mf* at measure 80.
- Violins 2:** Measures 75-80 play a rhythmic pattern of eighth notes. Dynamics: *mf* at measure 80.
- Viola:** Measures 75-80 play a rhythmic pattern of eighth notes. Dynamics: *mf* at measure 80.
- Cello:** Measures 75-80 play a series of half notes. Dynamics: *mf* at measure 80.
- Str. Bass:** Measures 75-80 play a series of quarter notes. Dynamics: *mf* at measure 80.
- Hp. (opt.):** Measures 75-80 play a series of quarter notes in the right hand and half notes in the left hand. Dynamics: *mf* at measure 80.

81 82 83 84 85 86 87 88

Vlns. 1 unis. non div. arco *ff* arco

Vlns. 2 arco

Vla. arco

Cello non div. *ff*

Str. Bass pizz. *mp* *ff* *mp* *ff*

Hp. (opt.) *ff* *mf* *ff* *mf*

89 90 91 92 93 94 95

Vlns. 1 pizz. *mp*

Vlns. 2

Vla.

Cello pizz. *mp*

Str. Bass *mp*

Hp. (opt.)

96 *f* arco **97** 98 99 100

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass  
Hp. (opt.)

101 102 103 104 105

Vlns. 1  
Vlns. 2  
Vla.  
Cello  
Str. Bass  
Hp. (opt.)

106 107 108 109 pizz. 110 111

Vlins. 1 *mf*

Vlins. 2 *mf*

Vla. *f*

Cello *f*

Str. Bass *mf*

Hp. (opt.)

112 arco 113 114 115 116 117

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

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

Vla. *mf* *f* *mf*

Cello *mf* *f* *mf*

Str. Bass

Hp. (opt.) *mf*

118 119 120 121 122 123

Vlins. 1  
Vlins. 2  
Vla.  
Cello  
Str. Bass  
Hp. (opt.)

124 125 126 127 128

Vlins. 1  
Vlins. 2  
Vla.  
Cello  
Str. Bass  
Hp. (opt.)

