

# Arkansas Otter

## An Ozark Hornpipe

for STRING ORCHESTRA

Bud Woodruff

**Full Score**

### Instrumentation

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1 Full Score  
8 Violin 1  
8 Violin 2  
5 Viola  
5 Violoncello  
5 Double Bass

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## ABOUT THE COMPOSER

**Frank (Bud) Woodruff** graduated from the University of Houston with Bachelor and Master of Music degrees. While there, he studied composition with Michael Horvit and conducting with A. Clyde Roller and James T. Matthews. He performed with the Houston Grand Opera Orchestra

for twenty-two years and was the Music Director and Orchestra Conductor for the Pasadena Philharmonic Society for sixteen years. Mr. Woodruff retired from teaching at the Deer Park Independent School District in Deer Park, Texas, where he was head of the orchestra program.

## PROGRAM NOTES

The composer lives in rural Arkansas, where he can see many of the wonders of nature. The latest of these was the otter that “invaded” a pond across the road from his cabin. It would swim

rapidly, gyrating in the water in unbelievable feats of motion, turning “on a dime” when chasing a fish, or lazily glide through the water, blowing bubbles as it moved blissfully along.

## PERFORMANCE SUGGESTIONS

This work is in the style of a hornpipe: a sailor’s dance often performed aboard ship. Since there was little room, the hornpipe was often danced individually while in the center of a small circle. The style was chosen because it most resembles the solo “dance” of the otter in the pond. It should be performed with appropriate consideration of style, off the string and detached for a solid rhythmic performance. Do not allow the performance to become too heavy, as this is not suitable for the dance style.

Most often the accompaniment was but one sailor with a violin or squeeze-box accordion.

You should begin work slowly, allowing players to master the “fiddler’s shuffle” that the style requires. Don’t rush the process. The tempo can be easily increased after weaker players have mastered the bowing. It is also best for your basses, who are usually unaccustomed to playing long stretches of rapid notes.

# ARKANSAS OTTER

An Ozark Hornpipe

Bud Woodruff

Hornpipe  $\text{♩} = 72-80$

Violin 1 *f* *mp* *pizz.*

Violin 2 *mf* *pizz.*

Viola *mf* *pizz.*

Violoncello *mf* *mp* *pizz.*

Double Bass *mf* *mp* *pizz.*

6 *mf* *mp* *arco* *mf* *mp* *mp* *mf* *mf*

12 *mf* *mf* *mf* *mf*

19

*pizz.*  
*mp*  
*pizz.*  
*mp*  
*pizz.*  
*mp*  
*pizz.*

25

27

*arco* *mf*  
*arco* *mf*  
*arco* *mp*  
*arco* *mp*  
*mp*

31

35

*div.*

*mf*  
*mf*  
*mf*  
*mf*

37

Musical score for measures 37-42. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs and three bass clefs. The music is characterized by a strong rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and accents (*v*) are present. A large watermark 'SAMPLE' is overlaid on the score.

43 *unis.*

Musical score for measures 43-48. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs and three bass clefs. The music continues with eighth-note patterns. Dynamic markings include *mf* (mezzo-forte) and accents (*v*) are present. A large watermark 'SAMPLE' is overlaid on the score.

49

51

Musical score for measures 49-54. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs and three bass clefs. The music continues with eighth-note patterns. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *pizz.* (pizzicato). Accents (*v*) are present. A large watermark 'SAMPLE' is overlaid on the score.

55

*p* *mf* *pp*

61

*p* *mf* *f*

67

*pizz.* *p* *mp*

73 75 *arco*

*mf* *p* *arco* *mf* *mf* *p* *mp* *mf* *mf* *p* *mp*

79 83 *pizz.*

*f* *p* *f* *f* *f* *f* *arco* *f* *mp* *mp* *mp* *mp* *mp* *mp*

85 *arco*  $\nabla$

*mf* *arco*  $\nabla$  *mf* *arco*  $\nabla$  *mf* *arco*  $\nabla$  *mf*

91

Musical score for measures 91-96. The score is in G major (one sharp) and 4/4 time. It consists of five staves: two treble clefs, two bass clefs, and a double bass clef. The music features a steady eighth-note accompaniment in the lower staves and a more active melody in the upper staves. Dynamic markings include *mp* (mezzo-piano) and accents (*>*) are used throughout.

99

Musical score for measures 97-103. This section begins with a dynamic of *mf* (mezzo-forte) and includes a *div. V* (divisi) instruction for the upper staves. The dynamics increase to *f* (forte) by measure 100. The music continues with eighth-note patterns and accents.

104

Musical score for measures 104-109. This section features a dynamic of *mf* (mezzo-forte) and includes instructions for *unis.* (unison) and *pizz.* (pizzicato). The dynamics reach *f* (forte) by measure 106. The score includes various articulations such as accents and slurs.