

Catawampus

Bud Woodruff

for
STRING ORCHESTRA and HARP (opt.)

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass
1 Harp (opt.)

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PUBLICATIONS

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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

“Catawampus” is a very interesting word, especially considering the history of the word and how its meaning has changed so dramatically in recent times.

According to Webster’s Third New International Dictionary, Unabridged, a ‘Wampus’ is something fierce, ferocious, or monstrous, and is considered by some to be mythological. There are several legends of a Wampus Cat, all stemming from Appalachia and the Ozarks. Some legends tell of the Wampus Cat, sometimes called a “Gallawampus” in Missouri, having six legs and various abilities; other legends are about a young Indian woman who was transformed into half woman and half Mountain Lion, with two arms and four legs.

Many today believe that the Wampus Cat is a Mountain Lion. Just as variations on Mountain Lion were Mountain Cat, Cat o’ the Mountains, and Catamount, Wampus Cat varied into “Catawampus,” or “fierce, ferocious, monstrous cat,” which describes a Mountain Lion very well.

Some people have inexplicably begun to use the word “Catawampus” to indicate something out of alignment or askew. In **Catawampus**, I have tried to capture both meanings, with each variation quite opposite the ones closest to it; the theme being like an Indian lady doomed to live as a mountain lion, the first variation like a large, ferocious cat on the prowl, and then your own imagination can take over for the next two.

This piece is dedicated to the Conway, Arkansas, Orchestra Program. The mascot for Conway High School is the Wampus Cat, which is the school mascot for a surprisingly large number of Schools, from Idaho to Louisiana to Indiana!

Bud Woodruff

Rehearsal Notes

The tempo of the quarter notes at measure 71 is identical to the tempo of the quarter notes in the variation before.

Everyone in the orchestra has to accomplish the bowing found in measure 60, where they must do it in unison. Have your group practice this bowing together on an open string of your choice. Start slowly until everyone has it down clearly, and do not accelerate beyond what your weakest bower can do until they have mastered the technique. EVERYONE has to do it equally well for it to work well.

The violas’ harmonics have been intentionally placed beginning in measure 63 in treble clef in order to help them get over any fear of seeing treble clef or thinking that all things in treble clef were hard.

Editor’s Notes

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance “right out of the box” for the non-string player and suggest some options for the advanced string specialist. Enjoy!

J. Cameron Law, String Editor

Catawampus

Bud Woodruff

Moderato ♩ = 84

Violin 1 *con sord.* *p*

Violin 2 *con sord.* *p* *mp* *p*

Viola *con sord.* *p* *mp* *p*

Violoncello *con sord.* *mp* *mf* *p* *mp* *p*

Double Bass *con sord.* *mp* *mf* *p* *p*

Harp (optional) *p* *p*

9

mf *mf* *mf* *mf*

1/2 pos. 4 4

mp *mf* *mp*

17 half play *pizz.* *unison arco*

Violin I: *mp*

Violin II: *p*

Viola: *p*

Cello: *mp*

Piano RH: *p*

Piano LH: *mp*

25 *rit.*

Violin I: *mf*

Violin II: *mf*

Viola: *mf*

Cello: *mf*

Piano RH: *mf*

Piano LH: *mf*

33 Spirito ♩ = 240

senza sord. *div.* $\frac{V}{4}$ *ppp* *senza sord.* *solo* $\frac{V}{4}$ *pp* *tutti* $\frac{V}{4}$ *pp* *tutti* $\frac{V}{4}$ *pp* *senza sord.* $\frac{V}{3}$ *ppp* $\frac{V}{3}$ *pp*

39 *unis.* *pizz.* **41** *f* *p* *pizz.* *p* *mf* *pp* *mf* *pp* *senza sord.* *p* *f* *p*

45

arco

mp

mf

p

mf

p

mf

p

mf

p

51 *pizz.*

p

arco

p

mp *f*

p

f

f

mp

mp

C#

C#

LH RH

57

arco

mf

mf

subito mf

mf

f

mp

62

G#

63 *div. V 4*
mf
f
ff
mf
f
ff
mf
f
ff
p

Le cygne
Le cygne

Musical score for measures 71-78. The score is in 3/4 time and features five staves. The first two staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The last three staves are for a piano. The music is in 3/4 time. The first two staves have a melody starting in measure 71 with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic. The third and fourth staves have a pizzicato (*pizz.*) accompaniment. The fifth staff has a 1/2 position (*1/2 pos.*) and a pizzicato (*pizz.*) accompaniment. The piano part has a melody starting in measure 71 with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The piano part ends in measure 78 with a G#4 chord.

Musical score for measures 79-86. The score is in 3/4 time and features five staves. The first two staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The last three staves are for a piano. The music is in 3/4 time. The first two staves have a melody starting in measure 79 with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and then a pianissimo (*pp*) dynamic. The third and fourth staves have a pizzicato (*pizz.*) accompaniment. The fifth staff has a 1/2 position (*1/2 pos.*) and a pizzicato (*pizz.*) accompaniment. The piano part has a melody starting in measure 79 with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a pianissimo (*pp*) dynamic. The piano part ends in measure 86 with a G#4 chord.

[91] Spirito ♩ = 240

87

div. senza sord.

pp

solo senza sord.

rubato

pp

solo rubato

tutti

pp

mf

f

mp

pp

mf

f

mp

94

mf tutti

senza sord.

mf

mp

mp

mp

mf

Musical score for measures 101-106. The score is written for five staves: four individual staves (Treble, Treble, Bass, Bass) and one grand staff (Treble and Bass). The time signature is 2/4. The key signature is one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). A large, faint watermark is visible across the page.

Musical score for measures 107-112. The score is written for five staves: four individual staves (Treble, Treble, Bass, Bass) and one grand staff (Treble and Bass). The time signature is 2/4. The key signature is one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *sp* (sforzando), *f* (forte), *ff* (fortissimo), and *pizz.* (pizzicato). A large, faint watermark is visible across the page.

SAMPLE

More Music for String Orchestra

FULL ENSEMBLE WORKS

BLACKWOOD, MICHAEL

50250129 Rogue's Revenge (Grade 1.5)

An E minor driving rock beat and two sets of parts will allow you to combine absolute beginners and second year students with great success. The easier parts are all high 2s, simple rhythms, and use limited range. Advanced parts use 4th fingers, high and low 2s, and have some longer note values for developing counting skills. Adding a drumset helps keep the ensemble together.

CHAMINADE, CECILE

Levin, Andrew

50250143 Danse Creole (Grade 4)

This charming dance features translucent harmony as only Chaminade can write. There are dramatic moments of rubato that will force your group to grow musically. There is a need for some skill in bowing and a good deal of chromaticism along with some extended range.

GRAINGER, PERCY ALDRIDGE

Longfield, Robert

50250068 Three Movements from Lincolnshire Posy (Grade 3)

Long a staple of wind band literature, Lincolnshire Posy has never been set for any other medium. Robert Longfield has crafted this stunning arrangement for strings that has all of the Grainger style and spirit.

GRIESINGER, KATHRYN

50250105 Popcorn (Grade 1)

No bows required! This unison pizzicato piece for beginning strings and piano is perfect for the very first concert. Using only quarter rests and quarter notes of the D major scale, the upbeat tune gives students the chance to "pop" up out of their chairs in the middle section of the work. A delightful treat for young musicians and audiences alike!

KOLLER, INGRID

50250144 Adeste Fiddles (Grade 1.5)

A traditional carol with a distinctly non-traditional approach! Some old-time fiddling figures combine with the carol in a comfortable key of D major. Easy parts for violin, viola, and violoncello allow students who haven't advanced to extensions perform with success.

PACHELBEL, JOHANN

Svendsen, Johan Severin

52250498 First Finger Pachelbel (Grade 1)

REZNICOW, JOSHUA

52250538 American Sketches (Grade 4)

52250372 Eclipse (Grade 2)

50250133 Phantom's Night: Legends Of Cuba Road (Grade 2.5)

Perfect for your Halloween concert, this spooky piece in G minor has a good bit of divisi in the violins. There are two cello parts, one that shifts and one that does not. Special effects such as glissandi and tremolo abound, including heavy accents and easy double stops. Basses use half position extensively and there are many chromatic notes in all sections -- plus a cello solo!

ROSENHAUS, STEVEN

50250137 Tangled Tango (Grade 2)

Don't get your fingers tangled in the chromatic fingerings! Alternating arco and pizzicato makes things even more interesting (plus some hooked bowings for the fun of it). Everyone gets the melody, with the exception of the basses, who are kept occupied laying down the tango groove.

SAINT SAENS, CAMILLE

Hall, Percy

50250003 Danse Macabre (Grade 3)

There are very few cuts made in this eerie, phantasmal tour de force. At least two solo violinists are needed because of unusual tuning. Be ready for a frightened audience!

SANZ, GASPAR

Longfield, Robert

50250109 Canarios (Grade 2.5)

The guitar music of Gaspar Sanz retains its popularity to this day. This particular excerpt crackles with rhythmic vitality and a fascinating use of hemiola.

SEITZ, PAUL

52250362 Iowa Spring (Grade 2)

SHARP, THOM

50250080 Fiddle Faddle Hoedown (Grade 1)

Your first year players will fiddle their hearts out with this foot-stomper from Thom Sharp.

SMETANA, BEDRICH

Walters, Harold L.

50250071 The Moldau (Grade 3)

Smetana's epic My Country was exceeded in popularity only by his opera The Bartered Bride. The second of the six symphonic poems in the work describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river.

SVENDSEN, R. ANNE

52250338 Arpeggio Antics (Grade 1.5)

52250346 First Finger Suite (Grade 1)

50250087 Tango Por Uno (Grade 2.5)

An open string/first finger masterpiece, this work focuses on the tango rhythm and stretching that low first finger. Harmonically, there is some lovely, shocking dissonance -- just like a real tango!

TCHAIKOVSKY, PETER

Longfield, Robert

50250013 Nutcracker: Dance of the Sugar Plum Fairy (Grade 2)

Every holiday concert needs music from Tchaikovsky's immortal ballet, The Nutcracker. Robert Longfield's masterful transcription brings Dance of the Sugar Plum Fairy into the range of grade 2 string orchestras. The celesta part has been made more 'user friendly,' having been scored for piano but can be played on celesta if one is available. The March and Waltz of the Flowers have also been adapted for use by your string orchestra.

50250014 Waltz of the Flowers (Grade 2)

As with the other Longfield arrangements from The Nutcracker, the piano adds much support to the string orchestra. The beloved Tchaikovsky melody will allow your group to 'sing' with their best tones. The March and Dance of the Sugar Plum Fairy are published separately. A classic you'll come back to time and again.

VIVALDI, ANTONIO

Frackenpohl, Steven

10250063 Allegro in D for Strings (Grade 3)

One of Ludwig's all-time best sellers, teachers and students love this work.

WOODRUFF, BUD

50250145 Cedar Hollow (Grade 1.5)

Cedar Hollow is a small valley in the Ozarks. This work captures the essence and tranquility of the area. The optional harp part will enhance the ensemble wonderfully if used, while skillful writing makes the work playable with no shifting.

SOLO STRINGS WITH ENSEMBLE

HEWSON, DAVID G.

Latham, Lynne

54260001 Baroque Fantastique (Grade 3)

An intense, 16th-note driven homage to the baroque with a thrilling solo cello part which ventures into thumb position. Reminiscent of Palladio from the diamond commercial. Orchestra grade 3; solo grade 4½.

MCMICHAEL, CATHERINE

50260005 Esperance (Hope) (Grade 3)

Esperance (Hope) ventures into the realm of French impressionism, with luscious, thick harmonies and colorful orchestration for strings and harp. An easy grade 3 for strings, it allows your harp soloist to shine through.

MIXED INSTRUMENT(S)/ VOICE(S) WITH ENSEMBLE

SHARP, THOM

50250098 Kitchen Poltergeist (Grade 2)

You can add percussionists to your orchestra. Just give them a couple wooden spoons and step back! That's because anyone can play kitchen utensils in this spooky, imaginative offering from Thom Sharp.

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