

Grade

2

Music for String Orchestra

(De)composition

Caryn Wiegand Neidhold

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INSTRUMENTATION

Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5

Program Notes

(De)composition explores the myriad of sounds possible on a string instrument. These sounds are regularly used in movie music to highlight the storyline, feeling, or character. Musicians use the wood part of the bow, slide their fingers on the fingerboard, play with their bow on the wrong side of the bridge, and many other techniques to create this creepy and mysterious “(de)composition.”

Performance Suggestions

Students hear extended techniques in movies, TV shows, and even commercials. These sounds are expressive and contextually meaningful but are rarely used in student-level orchestra music. In *(De)composition*, the extended techniques are essential to the overall sound and structure. Glissandi help students move their hands out of first position but allow the freedom of playing random notes. In addition, students will use their bows in new ways, such as chop, behind the bridge, tremolo, sul ponticello, and col legno.

About the Composer

Caryn Wiegand Neidhold is a composer and arranger for student through professional ensembles. Her focus includes arranging hidden classical “gems” and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, Caryn’s music always distributes musical challenges to all string sections.

Caryn’s background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she has years of performance experience as a violist and violinist with orchestras including the Fairbanks Symphony, New World Symphony, Chautauqua Symphony Orchestra, and the Reno Phil. Caryn enjoys writing articles for music education publications and presenting seminars for string educators.

Allegro apprensione ♩ = 120

CARYN WIEGAND NEIDHOLD

Fingernails
on the upper bout

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The instruments are Violin I, Violin II, Viola, Cello, and Bass. The tempo is Allegro apprensione at 120 beats per minute. The score includes performance instructions: 'Fingernails on the upper bout' for Violin I and II, and 'Long, heavy, crunchy bows' for the Viola. Dynamics include *f* for the Viola and *mf* for the Cello and Bass. The Cello and Bass parts feature a rhythmic pattern of eighth notes with accents (>).

Musical score for measures 5-8. The score continues from the previous page. Performance instructions include 'behind bridge' for Violin I and II, and 'Long, heavy, crunchy bows' for the Viola. Dynamics include *ff* for the Violins and *f* for the Viola. The Viola part features a long, sustained note with a slur. The Cello and Bass parts continue with their rhythmic patterns and accents.

10 norm.

Vln. I *f*

Vln. II *f* norm.

Vla. *f* norm.

Cello *f* col legno

Bass *f* col legno

9 10 11 12 13

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cello *mp* col legno

Bass *mp* col legno

14 15 16 17

26 Lightly touch string,
random glissando until m. 36

Vln. I

Vln. II

Vla.

Cello

Bass

pp

mf

26 27 28 29 30

Vln. I

Vln. II

Vla.

Cello

Bass

gliss.

gliss.

gliss.

-2 4 0 -4

36

norm.

mf

norm.

mf

div.

p ————— *f* ————— *pp*

col legno

mf

col legno

mf

36 37 38 39 40

44

frog

mf

frog

mf

frog

mf

p ————— *f* ————— *pp*

snap pizz.

ff snap pizz.

ff

41 42 43 44 45

Vln. I

Vln. II

Vla.

Cello

Bass

norm. arco, frog

mf norm. arco, frog

mf

46 47 48 49

Vln. I

Vln. II

Vla.

Cello

Bass

52 sul pont.

sul pont.

sul pont.

sul pont.

sul pont.

sul pont.

50 51 52 53

norm. *ff*

norm. *ff*

norm. *ff*

col legno *ff* div. arco and col legno

col legno *ff* div. arco and col legno

54 55 56 57 58

59 **accel.** behind bridge

any high note

Slow ♩ = 46

random ascending gliss.

fff any high note

random ascending gliss.

p sub. *fff* Fingernails on the upper bout

behind bridge *fff*

random ascending gliss.

p sub. Thump back of cello with palm

behind bridge *fff*

random ascending gliss.

p sub. Thump back of bass with palm

fff

fff

p sub. *fff*

59 60 61 62 63

Intrepid

JAY COLES

Boldly ♩ = 140

Violin I
Violin II
Viola
Cello
Bass

1 2 3 4 5

Vln. I
Vln. II
Vla.
Cello
Bass

6 7 8 9 10 11

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YAS236F

12

Vln. I
Vln. II
Vla.
Cello
Bass

p
p
p
mf heavy marcato
mf heavy marcato

12 13 14 15 16 17

19

Vln. I
Vln. II
Vla.
Cello
Bass

mf heavy marcato
mf heavy marcato
mf heavy marcato
mp
mp

18 19 20 21 22 23

YAS236F

25

Vln. I
Vln. II
Vla.
Cello
Bass

24 25 26 27 28

35

Vln. I
Vln. II
Vla.
Cello
Bass

f
f
f
f
f

34 35 36 37 38 39

Vln. I
Vln. II
Vla.
Cello
Bass

29 30 31 32 33

44

Vln. I
Vln. II
Vla.
Cello
Bass

mp
mp
mp
mf legato
mf legato

40 41 42 43 44 45

YAS236F

Full Score

Zarabanda

(Spanish Dance No. 3)

ENRIQUE GRANADOS (1867-1916)
Arranged by Eric B. Davis

Allegro energico ♩ = 156
at the frog

Violin I

Violin II

Viola

Cello

Bass

Violin I

Violin II

Viola

Cello

Bass

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YAS238F

4

Violin I

Violin II

Viola

Cello

Bass

Violin I

Violin II

Viola

Cello

Bass

YAS238F

Violin I

Violin II

Viola

Cello

Bass

Violin I

Violin II

Viola

Cello

Bass

Violin I

Violin II

Viola

Cello

Bass

Violin I

Violin II

Viola

Cello

Bass

YAS238F

YAS238F

Boldly $\text{♩} = 140$

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

Bass *f*

1 2 3 4 5

Violin I

Violin II

Viola

Cello

Bass

6 7 8 9 10 11

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YAS236F

12

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *mf heavy marcato*

Bass *mf heavy marcato*

12 13 14 15 16 17

19

Vln. I *mf heavy marcato*

Vln. II *mf heavy marcato*

Vla. *mf heavy marcato*

Cello *mp*

Bass *mp*

18 19 20 21 22 23

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