

Zephyr

For String Orchestra, Grade 4
by Caryn Wigand Niedhold (ASCAP)

Instrumentation

1 - Full Score
8 - Violin 1
8 - Violin 2
3 - Violin 3 (Viola T.C.)
5 - Viola
5 - Cello
5 - Bass*
2 - Drum Set

Note from the Editor:

For this grade 4 level work all parts will utilize basic shifting and extended techniques of glissando and tremolo, while 1st violins and violas additionally explore 2nd position. A Violin 3 part is provided as an alternative/enhancement to Viola.

*A Cello 2 part that doubles the Bass is available at www.randallstandridge.com as a free download.

- Katie O'Hara LaBrie

Full Set - \$65.00

Extra Conductor Score - \$10.00

Extra Part - \$4.00



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Zephyr

By Caryn Wiegand Neidhold, Grade 4

Program Notes:

Zephyr is driving rock from beginning to end. Students will love the melodies, syncopations, glissandi, and energetic rhythms. Written specifically for string orchestra, students will sound cool, rad, and even awesome performing this showpiece. Rock on!

Performance Notes:

Zephyr comes from the 1970s hard rock tradition characterized by driving rhythms underlying long melodic lines. Bands like Led Zeppelin, Heart, and Van Halen established this sound, which is currently being kept alive by bands such as Greta Van Fleet and Earthless.

String orchestras can sound great playing rock music, but the rock style is not always easy for advancing string players who have been perfecting classical and romantic techniques. The vibrato in the left hand and classical and romantic bow strokes in the right hand do not create the desired sound for a heavy rock tune like Zephyr. Articulations are often needed on every note for this style of music, making the printed page overwhelming for students.

To help your students play with the rock style, here are some helpful hints:

1. Use either minimal or no vibrato.
2. Glissandos are with the finger depressing the string halfway, resulting in a fast and expressive glissando.
3. Most bow strokes are in the lower half of the bow.
4. All eighth and sixteenth notes are at the frog, off the string, with a heavy brush stroke.
5. Quarter notes are usually detached with a slight accent.
6. Syncopations are almost always accented, whether marked or not.
7. Eighth notes, before a syncopation, are short and on the string.
8. Students can add expressive elements like scoops and fall-offs to add character.

Performing rock music can bridge classical to contemporary music, inspiring string students to make music for life.

- Caryn Wiegand Neidhold



About the Composer

Caryn Wiegand Neidhold is a composer and arranger for student level through professional ensembles. Her focus includes arranging 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.

Zephyr

Score
Grade 4
Duration 3:15

Caryn Wiegand Neidhold
(ASCAP)

Heavy Rock ♩ = 112-120

Violin 1

Violin 2

Viola

Cello

Double Bass

Hi-Hat

Drum Set

f

mf

6

2

3

4

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

5

6

7

8

Zephyr

2

9 10 11 12 13

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

14 15 16 17

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

First system of musical notation (measures 18-21) for the piece "Zephyr". The score includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Double Bass (D. S.). The key signature is one flat (B-flat). Measure numbers 18, 19, 20, and 21 are indicated below the staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* and *1/2 pos.*.

18

19

20

21

Second system of musical notation (measures 22-25) for the piece "Zephyr". The score includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), and Double Bass (D. S.). The key signature is one flat (B-flat). Measure numbers 22, 23, 24, and 25 are indicated below the staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* and *1/2 pos.*. A box containing the number 22 is located above the first staff of this system.

22

23

24

25

4

26

27

28

29

30

J

31

32

33

Violin 1 (Vln. 1) *mf*

Violin 2 (Vln. 2) *mf*

Viola (Vla.) *mf*

Violoncello (Vc.) *mf*

Double Bass (D.B.) *mf*

Double Bass (D.S.) *mf*

34 35 36 37

Fill

Violin 1 (Vln. 1) *ff*

Violin 2 (Vln. 2) *ff*

Viola (Vla.) *ff*

Violoncello (Vc.) *ff*

Double Bass (D.B.) *ff*

Double Bass (D.S.) *ff*

38 39 40 41

non div. div. non div.

-3 4 4

-4

Score for measures 42-45, featuring Vln. 1, Vln. 2, Vla., Vc., D.B., and D. S. (Drum Set).

Measures 42-45 show a complex rhythmic pattern with various dynamics and articulations. The Vln. 1 and Vln. 2 parts feature a series of eighth notes and sixteenth notes, with Vln. 1 starting at *f* and Vln. 2 at *f*. The Vla. part features a series of eighth notes and sixteenth notes, with a *f* dynamic. The Vc. part features a series of eighth notes and sixteenth notes, with a *f* dynamic. The D.B. part features a series of eighth notes and sixteenth notes, with a *f* dynamic. The D. S. part features a series of eighth notes and sixteenth notes, with a *f* dynamic.

Measure 42: Vln. 1 (*f*), Vln. 2 (*f*), Vla. (*f*), Vc. (*f*), D.B. (*f*), D. S. (*f*).
Measure 43: Vln. 1 (*f*), Vln. 2 (*f*), Vla. (*f*), Vc. (*f*), D.B. (*f*), D. S. (*f*).
Measure 44: Vln. 1 (*f*), Vln. 2 (*f*), Vla. (*f*), Vc. (*f*), D.B. (*f*), D. S. (*f*).
Measure 45: Vln. 1 (*f*), Vln. 2 (*f*), Vla. (*f*), Vc. (*f*), D.B. (*f*), D. S. (*f*).

Score for measures 46-49, featuring Vln. 1, Vln. 2, Vla., Vc., D.B., and D. S. (Drum Set).

Measures 46-49 show a complex rhythmic pattern with various dynamics and articulations. The Vln. 1 and Vln. 2 parts feature a series of eighth notes and sixteenth notes, with Vln. 1 starting at *mf* and Vln. 2 at *mf*. The Vla. part features a series of eighth notes and sixteenth notes, with a *mf* dynamic. The Vc. part features a series of eighth notes and sixteenth notes, with a *f* dynamic. The D.B. part features a series of eighth notes and sixteenth notes, with a *f* dynamic. The D. S. part features a series of eighth notes and sixteenth notes, with a *mf* dynamic.

Measure 46: Vln. 1 (*mf*), Vln. 2 (*mf*), Vla. (*mf*), Vc. (*f*), D.B. (*f*), D. S. (*mf*).
Measure 47: Vln. 1 (*mf*), Vln. 2 (*mf*), Vla. (*mf*), Vc. (*f*), D.B. (*f*), D. S. (*mf*).
Measure 48: Vln. 1 (*mf*), Vln. 2 (*mf*), Vla. (*mf*), Vc. (*f*), D.B. (*f*), D. S. (*mf*).
Measure 49: Vln. 1 (*mf*), Vln. 2 (*mf*), Vla. (*mf*), Vc. (*f*), D.B. (*f*), D. S. (*mf*).

50

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

50 51 52 53

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

54 55 56 57

58

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

sim.

-4

4

4

58 59 60 61

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

sim.

-1

-3

-1

-1

62 63 64 65

66

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff* non div.

Vc. *ff* non div.

D.B. *ff*

D. S. *ff* *mf* 66

67

68 *ff* *mf*

69

Vln. 1

Vln. 2

Vla. *f*

Vc. *f*

D.B. *f*

D. S. *ff* *mf* 70

71

72

73 *1/2 pos.*

74

Vln. 1 *mp* tip -2

Vln. 2 *mp* tip

Vla. *mp* tip -2

Vc. *f*

D.B. *mf*

D. S. Ride & Ride Bell ad lib.

74 75 76 77

Vln. 1 V 0 -3

Vln. 2 V

Vla. -2 V

Vc. >

D.B. -2 -1

D. S. 2

78 79 80 81

82

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

D. S. *f* Ride

82 83 84 85

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D. S.

86 87 88 89

Fill -----

90

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* div. non div.

Vc. *ff* div. non div.

D.B. *ff*

D. S. *ff*

90 91 92 93

Vln. 1 *rit.*

Vln. 2

Vla. *-2* *L1* *2*

Vc.

D.B.

D. S. *Fill*

94 95 96 97

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