

MIDNIGHT VORTEX

By Caryn Wiegand Neidhold

INSTRUMENTATION

Full Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1
(Optional)	
Percussion.....	2
(Ride Cymbal, Tambourine)	

PROGRAM NOTES

Cool col legno, an intense beat, and dark minor tonalities beckon students into the *Midnight Vortex*, by Caryn Wiegand Neidhold. With violin 2 and viola parts doubled and a bass part that is an accessible version of the cello part, students will feel supported and successful. The optional ride cymbal and tambourine parts are attainable for a student musician.

NOTES TO THE CONDUCTOR

The general style of this piece is a shorter, articulated bow stroke. Students should play in the lower part of the bow, and all notes can receive a slight accent. In contrast, in the section at mm. 22–28, both the violins and violas can use more bow with a more connected bow stroke.

Transferring back and forth from col legno to arco is a good challenge for all levels of students. One way to use the wood of the bow is to maintain the bow position but flatten out the bow fingers, positioning the stick toward the student's face and the hair away. Having the hair on the string is usually fine. With this technique, students rotate the bow back to arco by bending their thumb and fingers. The thumb can especially help by pulling or rolling in. While many professional musicians play col legno at the tip, this is not necessary for the sound of the wood striking strings. Students can use the stick of the bow at any spot that is comfortable for them. Because the fingers are flattening, they may be more comfortable if they strike the string in the middle of the upper part of the bow.

Note from the Editor

In orchestral music, editorial markings are often open to interpretation. We make every effort to provide consistent bowings, fingerings, and other markings that are specifically tailored to the grade level of the music. In general, these technical markings are provided only at their initial appearance. This pedagogical approach is designed to encourage students to recognize recurring patterns and foster musical independence, rather than relying on redundant markings throughout the music.



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Midnight Vortex

FULL SCORE
Duration - 1:40

By Caryn Wiegand Neidhold (ASCAP)

Allegro aggressivo ♩ = 120

col legno

arco

3

4

Violins
I
II

Viola

Cello

String Bass

Piano Accompaniment (Optional)

Percussion (Ride Cymbal, Tambourine)

R. Cym.

mp Tamb.

1 2 3 4

5 6 7 8

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

9 10 11 12

Detailed description: This block contains the musical score for measures 9 through 12. It features six staves: Violins I and II, Viola, Cello, String Bass, Piano Accompaniment, and Percussion. The key signature has two sharps (F# and C#). The percussion part includes a snare drum pattern in measures 9 and 10, followed by rests in measures 11 and 12. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

13 14 15 16

Detailed description: This block contains the musical score for measures 13 through 16. It features the same six staves as the previous block. The key signature remains two sharps. The percussion part has a snare drum pattern in measures 13 and 14, followed by rests in measures 15 and 16. A dynamic marking of *f* (forte) is present in the Cello part in measure 14. A rehearsal mark '14' is placed above the first staff in measure 14. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

17 18 19 20

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

21 22 23 24

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

25 26 27 28 29

I
Vlns.
II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

30 31 32 33

arco col legno arco col legno arco Lo 2

Vlns. I *p* arco *mp* *mf*

Vlns. II *p* arco *mp* *mf*

Vla. *p* arco *mp* *mf*

Cello *p* arco *mp* *f* *mf*

Str. Bass *p* arco *mp* *f* *mf*

Pno. Accomp. *p* *mp* *f* *mf*

Perc. *pp* *mf*

34 35 36 37

38 4

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *f*

Perc. *mf*

38 39 40 41

45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

42 43 44 45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

46 47 48 49 50

ff

mf col legno

mf col legno

mf col legno

mf col legno

mf col legno

f

damp.