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FJH STRING ORCHESTRA

Grade 5

SCHERZO

Roger Zare

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Viola
5 - Violoncello
5 - Double Bass

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As a result, all single page parts are collated before multiple page parts.

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C O M P A N Y
I N C.
Frank J. Hackinson

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The Composer

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” He was born in Sarasota, Florida, and has written for a wide variety of ensembles, from solo instruments to full orchestra. His works have been performed across the United States by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Omaha Chamber Symphony, the Aspen Music Festival Contemporary Ensemble, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould Award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other local and regional honors. He has been composer in residence at the Chamber Music Festival of Lexington, the Salt Bay Chamber Music Festival, and the SONAR new music ensemble.

Zare holds a DMA ('12) from the University of Michigan, where he has studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

About the Music

Written in 2000 when the composer was a mere 15 years old, *Scherzo* was originally part of Zare's first string symphony. The jaunty work takes inspiration from the scherzo of Beethoven's *Symphony No. 7*, with its bouncy triple meter and light touch. Each section has a turn with the jig-like melody as it is passed around the orchestra. In the center of the work is a slow and reflective trio section, filled with lush and yearning harmonies and flowing melodic lines. Finally, a truncated reprise of the scherzo brings the movement to an unassuming close.

SCHERZO

ROGER ZARE
(ASCAP)

Allegro Scherzando (♩ = 120)

Violin 1 *leggiere*
p

Violin 2 *pizz.*
p

Viola *pizz.*
p

Violoncello *pizz.*
p

Double Bass *pizz.*
p

Vln. 1 *pizz.*

Vln. 2

Vla.

Vcl. *arco* *leggiere*
mf

D.B.

5 6 7 8 9 10 11 12 13 14



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17

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

15 16 17 18 19

mp

arco

arco legato

pizz.

mp

mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

20 21 22 23 24

cresc.

cresc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

25 26 28

f

f

f

f

dim.

dim.

29

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

p

p

arco

29 *p* 30 31 32 33

37

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

mf

mf

f

arco

34 35 36 *f* 37 38

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mp

39 40 41 42 43

6

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

cresc. poco a poco

45 *mp*

46 *cresc. poco a poco*

47

48

49

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ff

ff

mf

mp

p

p sub.

p sub.

50

51 *ff*

52

57

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

f

55 *f*

56

57

58

59

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

60 61 62 63 64

f

div.

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

65 66 67 68 69

dim.

p

poco. rit.

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

70 71 72 73 74

73 A Tempo

pizz.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for measures 75-79. The Violin 1 part features a melodic line with eighth and sixteenth notes, while Violin 2 provides harmonic support with sustained notes and rests. The Viola (Vla.) and Violoncello (Vcl.) parts are also shown, with the Vcl. part featuring a melodic line in measures 78-79. The Double Bass (D.B.) part provides a steady bass line.

Measures 75, 76, 77, 78, 79

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for measures 80-84. The Violin 1 part features a melodic line with eighth and sixteenth notes, while Violin 2 provides harmonic support with sustained notes and rests. The Viola (Vla.) and Violoncello (Vcl.) parts are also shown, with the Vcl. part featuring a melodic line in measures 80-84. The Double Bass (D.B.) part provides a steady bass line.

Measures 80, 81, 82, 83, 84

pizz. (pizzicato) marking above measure 81.

arco (arco) marking above measure 81.

mf (mezzo-forte) marking below measure 81.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts for measures 85-89. The Violin 1 part features a melodic line with eighth and sixteenth notes, while Violin 2 provides harmonic support with sustained notes and rests. The Viola (Vla.) and Violoncello (Vcl.) parts are also shown, with the Vcl. part featuring a melodic line in measures 85-89. The Double Bass (D.B.) part provides a steady bass line.

Measures 85, 86, 87, 88, 89

mf (mezzo-forte) marking below measure 89.

arco (arco) marking below measure 89.

93 Lento (♩ = 40)

90 *p sub.* 92 93 94 95

Vln. 1 *p* *arco* *pp*

Vln. 2 *p* *arco* *pp*

Vla. *arco* *p*

Vcl. *pizz.* *p* *arco* *mf*

D.B. *p*

96 *sf* *f* 99 100 101

Vln. 1 *sf* *f* *sostenuto*

Vln. 2 *sf* *f* *sostenuto*

Vla. *sf* *f* *sostenuto*

Vcl. *sf* *f* *pizz.* *sostenuto*

D.B. *sf* *f* *sostenuto*

102 103 104 107

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *arco* *sostenuto* *mp*

D.B. *mp*

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown, both marked *pp*. The Viola (Vla.) part is marked *p*. The Violoncello (Vcl.) and Double Bass (D.B.) parts are marked *pp*. The measures are numbered 108, 111, and 112.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown, both marked *p*. The Viola (Vla.) part is marked *p*. The Violoncello (Vcl.) and Double Bass (D.B.) parts are marked *p*. The measures are numbered 113, 114, 115, 116, and 117.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown, both marked *pp*. The Viola (Vla.) part is marked *pizz.* and *arco*. The Violoncello (Vcl.) and Double Bass (D.B.) parts are marked *pp* and *p*. The measures are numbered 118, 119, 120, 121, and 122.

125 Tempo I (♩. = 120)

123 124 125 126 127

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

pizz.

p

pizz.

p

pizz.

pizz.

128 129 130 131 132

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

arco

mf

133 134 135 136 137

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

141

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

138 139 140 141 142

mp *arco* *mp* *arco* *mp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

143 144 145 146 147

149

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

148 149 150 151 152

mf *mf* *mf* *f* *arco* *f*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

153

154

155

pp

pp

pp

mp

mp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

158 *cresc. poco a poco*

159

160

161

162

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

163

164

ff

ff

ff

ff

ff

mf

f

mp

f

p

f

pp sub.

f

pp sub.

f

168 *p* 171 *p*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

173 *f* 175 *f* 176 *pizz.* *p* 177 *p*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

178 179 180 181 182

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

183 184 185 186 187

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

arco

mf

188 189 190 191

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

rit.