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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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## 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.

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## 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*

1 2 3 4

Vln. 1 *pizz.*

Vln. 2

Vla.

Vcl. *arco* *leggiere*  
*mf*

D.B.

5 6 7 8 9

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

10 11 12 13 14



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17

arco

mp

arco legato

mp

arco

mp

pizz.

mp

mp

15 16 17 18 19

20 21 22 23 24

cresc.

cresc.

25 26 28

f

f

f

f

dim.

dim.

29

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *arco*

Vcl. *p*

D.B. *p*

29 30 31 32 33

37

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *f*

D.B. *f* *arco*

34 35 36 37 38

Vln. 1

Vln. 2

Vla.

Vcl. *mp*

D.B. *mp*

39 40 41 42 43

Vln. 1 *p* *cresc. poco a poco*

Vln. 2 *p* *cresc. poco a poco*

Vla. *p* *cresc. poco a poco*

Vcl. *cresc. poco a poco*

D.B. *cresc. poco a poco*

45 *mp* 46 *cresc. poco a poco* 47 48 49

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mp*

Vla. *ff* *p*

Vcl. *ff* *p sub.*

D.B. *p sub.*

50 51 *ff* 52 *p sub.*

Vln. 1 *f* 57

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *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.*

*p*

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

75 76 77 78 79

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

*pizz.*

*arco*  
*mf*

80 81 82 83 84

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

*mf*  
*mf*  
*mf*  
*mf*  
*arco*  
*mf*

85 86 87 88 89

93 Lento (♩ = 40)

Score for measures 90-95. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Dynamics: *p*, *pp*, *pizz.*, *arco*, *arco V*, *mf*. Performance markings: *p sub.*, *arco*, *arco V*.

Score for measures 96-101. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Dynamics: *sfz*, *f*, *sostenuto*, *pizz.*, *f*. Performance markings: *sostenuto*.

Score for measures 102-107. Instruments: Vln. 1, Vln. 2, Vla., Vcl., D.B. Dynamics: *mp*, *arco*, *sostenuto*. Performance markings: *arco*, *sostenuto*.

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

108 111 112

*pp* *pp* *p* *pp* *pp*

This system contains measures 108 through 112. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a minor key. Measures 108-110 show active melodic lines in the strings. Measure 111 has a *pp* dynamic marking. Measure 112 has a *pp* dynamic marking. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

113 114 115 116 117

*p* *p* *p* *p*

This system contains measures 113 through 117. The Violin 1 and Violin 2 parts have rests in measures 113 and 114. In measure 115, there are 'V' markings above the Violin 1 and Violin 2 staves. In measure 116, there are 'V' markings above the Violin 1, Violin 2, and Viola staves. Dynamics include *p* in measures 115, 116, and 117. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

118 119 120 121 122

*pizz.* *pp* *pizz.* *arco* *p* *arco* *p*

This system contains measures 118 through 122. The Violoncello and Double Bass parts have rests in measures 118 and 119. In measure 118, there are *pizz.* and *pp* markings for the Violoncello and *pizz.* for the Double Bass. In measure 119, there are *arco* markings for both. In measure 120, there are *p* markings for both. In measure 121, there are *arco* markings for both. In measure 122, there are *p* markings for both. A large red watermark 'Preview Only' is overlaid diagonally across the page.

125 Tempo I (♩. = 120)

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

123 124 125 126 127

*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*

Detailed description: This system contains measures 123 through 127. The first violin part (Vln. 1) has a melodic line starting in measure 123, moving to a half note in measure 124, and then a series of eighth notes in measures 125-127. The second violin (Vln. 2), viola (Vla.), violin (Vcl.), and double bass (D.B.) parts are mostly accompaniment, with some pizzicato (pizz.) markings in measures 125-127. A dynamic marking of *p* (piano) is present in measure 125. A large red watermark is overlaid on the right side of the page.

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

128 129 130 131 132

*arco*  
*mf*

Detailed description: This system contains measures 128 through 132. The first violin part (Vln. 1) continues its melodic line. The second violin (Vln. 2), viola (Vla.), and double bass (D.B.) parts provide harmonic support. The violin (Vcl.) part has a dynamic marking of *mf* (mezzo-forte) in measure 132, with an *arco* (arco) marking above it. A large red watermark is overlaid on the page.

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

133 134 135 136 137

*pizz.*

Detailed description: This system contains measures 133 through 137. The first violin part (Vln. 1) has a dynamic marking of *pizz.* (pizzicato) in measure 133. The second violin (Vln. 2), viola (Vla.), violin (Vcl.), and double bass (D.B.) parts continue their accompaniment. A large red watermark is overlaid on the page.

Vln. 1 *arco* **141** *mp*

Vln. 2 *arco* *mp*

Vla. *arco* *mp*

Vcl. *mp*

D.B. *mp*

138 139 140 141 142

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

143 144 145 146 147

Vln. 1 **149** *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *f* *arco*

D.B. *f*

148 149 150 151 152

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

153 154 155 mp pp

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

*cresc. poco a poco*  
158 *cresc. poco a poco* 159 160 161 162

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

*ff* *mf* *f*  
*ff* *mp* *f*  
*ff* *p* *f*  
*ff* *pp sub.* *f*  
*ff* *pp sub.* *f*

163 164

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

168 *p* 171 *p*

This system contains measures 168 through 171. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature is two sharps (F# and C#). Measures 168 and 169 show active melodic lines in the violins and viola, while the cello and bass play sustained notes. Measures 170 and 171 show a transition where the strings play sustained notes, and the violins have a brief melodic flourish.

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

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

This system contains measures 173 through 177. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measures 173 and 174 are marked with a forte (*f*) dynamic. Measures 175 and 176 show a change in texture with pizzicato (*pizz.*) and piano (*p*) dynamics. Measure 177 continues with a piano (*p*) dynamic.

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

178 179 180 181 182

This system contains measures 178 through 182. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Measures 178 and 179 show active melodic lines in the violins and viola. Measures 180 and 181 show a transition where the strings play sustained notes. Measure 182 shows a final melodic flourish in the violins.

Vln. 1 *pizz.*

Vln. 2

Vla.

Vcl. *arco*  
*mf*

D.B.

183 184 185 186 187

Vln. 1 *rit.*

Vln. 2

Vla.

Vcl.

D.B.

188 189 190 191

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