

Roger Zare

Lake Michigan Suite

for string orchestra

Commissioned by the Hudsonville High School Chamber Orchestra
Adam Davis, director

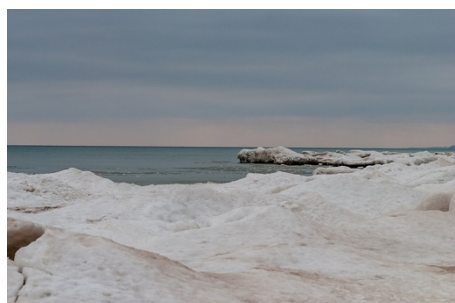


When I was asked to write this piece for Hudsonville High School, I immediately thought about the school's location, in western Michigan, near the center of the old Northwest Territory. I had spent many years of my life living and traveling within this part of the Midwest, and feel closely connected to each of the four states that borders Lake Michigan: Wisconsin, Illinois, Indiana, and Michigan.



The first movement, Pastorale, is inspired by the prevalence of wide open farmland that can be found sprawling across the Midwest. Driving across seemingly endless swaths of cornfields and dairy farms puts one in a contemplative mood, and the vastness of the landscape is certainly beautiful. I convey this with open harmonies and a yearning melody that always ends inconclusively.

Indiana may be best known as host to the Indianapolis 500. A monolith to the world of motor sports, the formula 1 cars reach speeds of over 230 miles per hour. This movement calls for players to pluck strings so hard they snap against their instruments and slide their fingers around while rapidly trilling to imitate the sound of race cars zooming by.



During the long midwestern winters, the landscape is transformed from a place of fertility to a bleak but beautiful snowscape. This movement recalls the open harmonies of the first movement, but they are transformed to be colder and less welcoming. An extended violin solo is accompanied by the magical sound of harmonic glissandos.

In the 1920s, a migration of musicians from New Orleans put Chicago on the map as one of the jazz capitals of the world. Perhaps the best known artist to move to Chicago was Louis Armstrong. The Chicago jazz style became distinct from its Dixieland predecessor with its specific use of rhythms and focus on solos. This upbeat movement is a raucous party that comes straight out of the roaring twenties!



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Performance notes:

Any of the movements may be played on its own, or any combination of movements may be excerpted.

In the second and fourth movements, the ϕ symbol (Bartók Pizzicato) means to pluck the string so that it snaps against the fingerboard.

In the second movement, the glissandos should last the entire duration of the note they apply to, and the slide should be smooth. These glissandos should create an imitation of the doppler effect, as if you are hearing a race car zooming by. The half-step trills should continue during the glissando.

In the third movement, the harmonic glissandos should all begin at an indeterminate high pitch on the specified string and then slide downward at a quick and even pace. Players should aim to let as many harmonics speak as possible, so a very light touch is necessary.

The fourth movement captures the spirit and style of 1920s Chicago Jazz. Have fun! This style should be played with straight eighth notes, or they should be only very lightly swung if players feel it natural to do so. The scoops should begin before the beat. The x noteheads at rehearsal Z mean for players to slap the string they just plucked to create a mild percussive sound and stop it from vibrating.

The solo section between rehearsals Z and AA presents a few options. The first is to play it exactly as notated, with the solo violin playing first and the solo cello playing second, all as written, before moving on. Another option is to ignore these written out solos and have members of the orchestra either write out their own solos or improvise them on the spot. Each part has the violin and cello solos included as examples, which include the key changes. As in a jazz concert, soloists should stand while playing and expect applause after their solo is finished. The conductor should signal to the orchestra to move on to letter AA when the final soloist is finishing.

Duration: ca. 13'

Grade: 5

For more information, please visit www.rogerzare.com



Commissioned by the Hudsonville High School Chamber Orchestra, directed by Adam Davis

Lake Michigan Suite

I. Pastorale

Roger Zare
(b. 1985)

Gently flowing ♩ = 80

Violin I
p cantabile

Violin II
non div.
p cantabile

Viola
p warmly
non div.

Violoncello
p warmly

Double Bass
p warmly



6 **A**

Vln. I
p *mf*

Vln. II
p *mf*

Vla.
p *mf*

Vc.
p warmly *mf*

Db.
p warmly *mf*

11

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

p

16

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

p

B

22

div. *pp*

Vln. I

div. *pp*

Vln. II

pp

with slight pulsation on each downbeat

div. non div.

Vla.

mp cantabile

Vc.

mp cantabile pizz.

mp

Db.

p



C

28

sul D

Vln. I

mf

Vln. II

div. *mf*

non div.

Vla.

f

Vc.

f

Db.

mf

dim.

34 sul G

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p* div. arco

Db. *p*

41 D

Vln. I *p* yearning unis. \vee

Vln. II

Vla. sul pont. *pp*

Vc. unis. \square *p* yearning

Db. *pp*

47 **E**

Vln. I *V*

Vln. II *sul pont.*
pp

Vla.

Vc.

Db. *pizz.*
p

53 **F**

Vln. I *mf*

Vln. II *mp*
div. sul pont.

Vla. *mp*
ord.

Vc.

Db. *mf*
f arco

f
ord. div.

59

Vln. I

Vln. II

Vla.

Vc.

Db.

f

V

f



65 **G**

Vln. I

Vln. II

Vla.

Vc.

Db.

f

V

V

div.

H

71

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

ff



77

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

p

p

82 **I**

Vln. I *pp*

Vln. II *pp*

Vla. *pp* with slight pulsation on each downbeat

Vc. *pp* *mp cantabile* pizz.

Db. *pp* *p*

88

Vln. I *mp cantabile* *mf*

Vln. II *pp* *mf*

Vla. non div. *mf* div.

Vc. *pp* *mf*

Db. *mf*

94 **J**

Vln. I

Vln. II

Vla. non div. *p* div. *p*

Vc. *p* solo

Db. *p*



99 rit. tutti non div. *ppp* *mp*

Vln. I non div. *ppp* *mp*

Vln. II non div. *ppp* *mp*

Vla. non div. *ppp* *mp*

Vc. *pp* (solo) *ppp* *mp*

Db. *p nostalgic*

II. Speedway

Blazing $\text{♩} = 126$

Score for Vln. I, Vln. II, Vla., Vc., and Db. Measures 1-11.

Vln. I: *p* *ff* *pizz.* *p* *f* *p* *f* *p* *arco* *tr* *tr*

Vln. II: *ff* *pizz.* *ff* *p* *f* *arco* *tr*

Vla.: *ff* *pizz.* *ff* *p*

Vc.: *ff p* *pizz.* *ff p*

Db.: *ff p* *ff p*

Score for Vln. I, Vln. II, Vla., Vc., and Db. Measures 12-16.

Vln. I: *ff* *sfz* *ff* *p* *f* *pp*

Vln. II: *p* *ff* *sfz* *ff* *p* *pp*

Vla.: *f* *p* *ff* *ff* *p* *ff* *p* *pp*

Vc.: *ff mf*

Db.: *ff mf*

22 **K**

Vln. I *ff* *pizz.*

Vln. II *ff* *ff*

Vla. *ff* *arco* *ff*

Vc. *ff* *ff*

Db. *ff* *ff*

28

Vln. I *ff* *arco div.* *ff*

Vln. II *ff* *arco div.* *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

34 **L**

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

ff

ff

ff

41

Vln. I

Vln. II

Vla.

Vc.

Db.

p

ff

p

ff

p

ff

arco

ff

46

sul pont.

p *f* *pp*

sul pont.

p *f* *pp*

arco sul pont.

pizz.

f *p*

sul pont.

f *mp*

sul pont.

f *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

52

M

ord.

f

ord.

f

ord.

f

ord.

f

ord.

f

Vln. I

Vln. II

Vla.

Vc.

Db.

70

Vln. I

Vln. II

Vla.

Vc.

Db.

76

Vln. I

Vln. II

Vla.

Vc.

Db.

marcato

O

80 sul pont.
tr

Vln. I
sfz p ff p pp

Vln. II
sul pont.
tr
sfz p ff p pp

Vla.
f

Vc.
p

Db.
p



88 tr

Vln. I
ff p pp ff

Vln. II
tr
ff p pp

Vla.
b

Vc.
f

Db.
f

P

105 (tr)

Vln. I *p* *ord.* *ff*

Vln. II *tr* *ff* *p* *ord.* *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

110

Vln. I

Vln. II

Vla. *div.*

Vc.

Db.

115

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

120

Vln. I

Vln. II

Vla.

Vc.

Db.

sfz *p* *ff*

sfz *p* *ff*

ff *pizz.*

ff *pizz.*

ff *pizz.*

ff

highest pitch possible

III. Snowscape

Still ♩ = 58

con sord.
div.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp < *mp* > *pp*

pp < *mp* > *pp*

p

mp espress.

mf

arco
con sord.

pp < *mp* > *pp*

pp < *mp* > *pp*

7

Q

Vln. I

Vln. II

Vla.

Vc.

Db.

pp < *mp* > *pp* < *mp* > *pp*

pp < *mp* > *pp* < *mp* > *pp*

pp < *mp* >

pp <

arco
con sord.

mp espress.

arco
con sord.

mp espress.

p

p

12 **R**

Vln. I *pp* *pp* < *mf* > *pp* *pp* < *mf* > *pp*

Vln. II *mp* *pp* *mf* *espress.*

Vla. *mf* *espress.*

Vc. *mf* > *pp* < *mf* > *pp* *pp* < *mf* > *pp*

Db. *pp* < *mf* > *pp* *pp* < *mf* > *pp*

unis.

17

Vln. I *pp* < *mf* > *pp* < *mf* > *pp* *p* solo

Vln. II *p*

Vla. *p*

Vc. *pp* < *mf* > *pp* < *mf* > *pp*

Db. *pp* < *mf* > *pp* < *mf* > *pp*

S (solo)

22

Vln. I

harmonic gliss. sul G

mf *f* *p*

gliss.

Vln. II

harmonic gliss. sul G

pp *pp* *mp* *pp* *pp*

(sul G)

Vla.

harmonic gliss. sul G

pp *mp* *pp* *pp*

(sul G)

Vc.

harmonic gliss. sul G

pp *mp* *pp* *pp*

(sul G)

Db.

harmonic gliss. sul G

pp *mp* *pp* *pp*

(sul G)



26 (solo)

Vln. I

f *p* *f*

gli altri

Vln. II

pp *mf* *pp* *pp* *p*

sul C

Vla.

mf *pp* *pp* *p*

sul C

Vc.

mf *pp* *pp* *p*

sul C

Db.

mf *pp* *pp* *p*

30 (solo) tutti T

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *pp* *mf*

Vc. *pp*

Db. *pp*

34

Vln. I *p*

Vln. II *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Vla. *p* *mf* *p* *mf*

Vc. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

Db. *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

39 **U**

harmonic gliss. sul A

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp

p

pp

pp

pp

mp

mp

43

(sul A)

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

pp

p

p

p

IV. Chicago

Upbeat $\text{♩} = 100$
senza sord.

Musical score for measures 1-5 of 'Chicago'. The score is in 2/2 time and features five staves: Vln. I, Vln. II, Vla., Vc., and Db. The Vln. I and II parts are marked 'senza sord.' and 'f raucus'. The Vla. and Vc. parts are marked 'pp' and 'senza sord. pizz.', with a dynamic change to 'f' in measure 3. The Db. part is marked 'pp' and 'f'. A large watermark 'PREMIUSAL SCORE' is visible across the score.



Musical score for measures 6-9 of 'Chicago'. The score continues with the same five staves. Measure 6 is marked with a box containing the number '6'. The Vln. I part has a fermata in measure 6. The Vln. II part has a fermata in measure 7. The Vla. part has a fermata in measure 8. The Vc. part has a fermata in measure 9. The Db. part has a fermata in measure 9. A large watermark 'PREMIUSAL SCORE' is visible across the score.

10 **V**

Vln. I
Vln. II
Vla.
Vc.
Db.

f

Detailed description: This system contains measures 10 through 13. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 10 starts with a dynamic marking of *f* and a 'V' hairpin. The Violin I part has a 'V' hairpin. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Double Bass part has a dynamic marking of *f*. A large watermark 'PERUSAL SCORE' is visible across the page.

14

Vln. I
Vln. II
Vla.
Vc.
Db.

f

arco

Detailed description: This system contains measures 14 through 17. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 14 starts with a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f* and an 'arco' marking. The Viola part has a dynamic marking of *f*. The Double Bass part has a dynamic marking of *f*. A large watermark 'PERUSAL SCORE' is visible across the page.

18

Vln. I

Vln. II

Vla.

Vc.

Db.

PERUSAL SCORE

22

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pizz.

p

p

PERUSAL SCORE

W

26

Vln. I

Vln. II

Vla.

Vc.

Db.



30

Vln. I

Vln. II

Vla.

Vc.

Db.

42

Vln. I arco *p* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

||

46 **Y**

Vln. I *p*

Vln. II *p*

Vla. *f* *raucus* *f* *even more raucus*

Vc. *f* *f*

Db. *f* *f*

50

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

Detailed description: This system contains measures 50 through 53. Measure 50 features a Vln. I part with a sixteenth-note tremolo on a high note. Vln. II and Vla. parts begin with a melodic line in measure 51, marked *p*. Vln. II has a dynamic change to *f* in measure 52. The Vc. and Db. parts provide a harmonic foundation with quarter notes and half notes.

54

Vln. I

Vln. II

Vla.

Vc.

Db.

f

p sub.

p

Detailed description: This system contains measures 54 through 57. Measure 54 starts with Vln. I playing a melodic line marked *f*. Vln. II and Vla. parts have a melodic line that changes in measure 55. From measure 56 onwards, Vln. I, Vln. II, and Vla. parts play a melodic line marked *p sub.*. The Vc. and Db. parts continue with a harmonic line, with Vc. marked *p* and Db. marked *p* in measure 56.

58

Vln. I *f* pizz. *f*

Vln. II *f* pizz. *f*

Vla. *f* pizz. *f*

Vc. *f* arco *f* pizz. *f*

Db. *f* pizz. *f*

SOLO SECTION:

The section between m. 62 and m. 85 can be played using the suggested violin and/or cello solos OR orchestra members can improvise solos or compose in advance. The key changes are provided. The conductor should give a signal near the end of the final solo to indicate to move on.

62

F G⁷ C⁷ (Play only first time:) F⁷

Solo Vln. *f* (Play only second time:)

Solo Vc. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz. percussive stop with r.h.

Db. *p* percussive stop with r.h.

p

67

Bb7 F7

Solo Vln.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

71

Bb7 G7

Solo Vln.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

75 C⁷ F⁷ B^b7

Solo Vln.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

79 D⁷ Gm⁷

Solo Vln.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

83

G⁷ C⁷

Solo Vln.

Solo Vc.

Vln. I

Vln. II

Vla.

Vc.

Db.

86

AA

arco

f raucus

(pizz.)

(pizz.)

(pizz.)

(pizz.)

(pizz.)

arco

f raucus

f

f

f

Vln. I

Vln. II

Vla.

Vc.

Db.

90

Vln. I

Vln. II

Vla.

Vc.

Db.

PERUSAL SCORE

94

BB

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

arco

PERUSAL SCORE

98

Vln. I

Vln. II

Vla.

Vc.

Db.

f

102

CC

Vln. I

Vln. II

Vla.

Vc.

Db.

p sub.

p sub.

p

p sub.

p

107

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Db. *cresc. poco a poco*

111

DD

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco *ff raucus*

Vc. *ff* pizz. *ff*

Db. *ff* *ff*

115

Vln. I

Vln. II

Vla.

Vc.

Db.

f

Detailed description: This system contains measures 115 through 118. The Vln. I part starts with a whole note chord in the first measure, followed by a half note chord in the second, and then a series of eighth notes in the third and fourth measures. The Vln. II part has a whole rest in the first measure, followed by a half note chord in the second, and then a series of eighth notes in the third and fourth measures. The Vla. part has a half note chord in the first measure, followed by a half note chord in the second, and then a series of eighth notes in the third and fourth measures. The Vc. part has a whole note chord in the first measure, followed by a whole note chord in the second, and then a series of eighth notes in the third and fourth measures. The Db. part has a whole note chord in the first measure, followed by a whole note chord in the second, and then a series of eighth notes in the third and fourth measures. A dynamic marking of *f* is present in the Vln. II part in the second measure.



119

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This system contains measures 119 through 122. The Vln. I part has a whole note chord in the first measure, followed by a half note chord in the second, and then a series of eighth notes in the third and fourth measures. The Vln. II part has a half note chord in the first measure, followed by a half note chord in the second, and then a series of eighth notes in the third and fourth measures. The Vla. part has a whole rest in the first measure, followed by a half note chord in the second, and then a series of eighth notes in the third and fourth measures. The Vc. part has a whole note chord in the first measure, followed by a whole note chord in the second, and then a series of eighth notes in the third and fourth measures. The Db. part has a whole note chord in the first measure, followed by a whole note chord in the second, and then a series of eighth notes in the third and fourth measures.

122 **EE**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

126

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

Vc. gliss. *ff*

Db. gliss. *ff*