

Commissioned by Rachel Jayson for the Lexington (MA) High School Chamber Orchestra

MELTING POT

I. Lychee

Roger Zare (b. 1985)

Moderato ♩=100

for String Orchestra

3+2 2 3 4

Violin I *pp dolce* *p* *pp* *p*

Violin II *f* *pp* *f* *pp*
sul pont. ricochet sim.

Viola *f* *pp* *f* *pp*
sul pont. ricochet sim.

Violoncello *pizz.* *p* *f* *p* *f*

Contrabass *p* *pizz.* *p* *f*

5 6 A 7 8

Vln. I *pp* *p* *pp dolce* *mf*

Vln. II *f* *pp* *f* *pp*

Vla. *f* *pp* *f* *pp*

Vc. *p* *p* *f* *p*

Cb. *p* *p* *f* *p*

9 10 11 12

Vln. I *p* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *p* *f*

Cb.

13 14 B 15 16

Vln. I *pp dolce* *ord.* *p*

Vln. II *f* *pp dolce* *ord.* *p*

Vla. *f* *pp dolce* *ord.* *p*

Vc. *p* *f* *p* *f* *pp*

Cb. *p* *f* *pp*

arco, div. sul pont., ricochet

(p)

17 18 19

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *f* *pp* *sim.*

Cb. *f* *pp*

C 20 21 22 23

Vln. I *f*

Vln. II *f*

Vla. *f*
unis.
pizz. ord.

Vc. *f*

Cb. *f*

24 25 26 27

D

Vln. I *v* *v* *pizz.*

Vln. II *v* *v* *mf* *pizz.*

Vla. *v* *v* *f* *singing* *pizz.*

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

Cb. *f* *arco* *pizz.*

28 29 30 31

E

Vln. I *f* *singing* *arco*

Vln. II *f* *singing* *pizz.*

Vla. *v* *v*

Vc. *f* *arco*

Cb. *f* *arco*

32 33 34 35

Vln. I

Vln. II

Vla.

Vc.

Cb.

36 37 38 39

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. unis. arco

f *mf* *p*

rit. 40 41 F 42 43
 a tempo

Vln. I *p* *pp* *p*

Vln. II *p* *pp* *f* sul pont. ricochet *pp*

Vla. *f* sul pont. ricochet *pp*

Vc. pizz. *p* *f*

Cb. *p*

44 45 46 47

Vln. I *pp* *p*

Vln. II *f* sim. *pp* *f* *pp*

Vla. *f* sim. *pp* *f* *pp*

Vc. *p* *f* *p* *f*

Cb. *p* *f*

48 49 50 51

Vln. I *pp* *p* *molto* *f* *mf* pizz.

Vln. II *mf* pizz.

Vla. *f* singing ord.

Vc. *f*

Cb. *f*

G

52 53 54 55

Vln. I *p* sub. arco

Vln. II *p* sub. arco

Vla. *f* *p* pizz.

Vc. *f* *p* sub.

Cb. *p* sub.

arco

56 57 58 59 60 61

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

62 63 64 I Broadly 65 66

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff grandioso
div.

ff grandioso

ff grandioso

ff grandioso

ff grandioso

ff grandioso

67 68 69 70

Vln. I

Vln. II

Vla.

Vc.

Cb.

71 72 73 74

Vln. I

Vln. II

Vla.

Vc.

Cb.

75 76 77

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the musical notation for measures 75, 76, and 77. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 75 shows active melodic lines in the violins and violas, with the cello and double bass providing harmonic support. Measure 76 continues this texture. Measure 77 features a more active role for the double bass and a sustained chord in the cello.

78 79 80 81 82

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff div.
ff
ff
ff

unis.

Detailed description: This block contains the musical notation for measures 78 through 82. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. Measure 78 has active lines in Vln. I, Vln. II, and Vla. Measure 79 is marked 'unis.' (unison) for Vln. II and Vc. Measure 80 is marked 'ff' (fortissimo) and 'div.' (divisi) for Vln. II, with similar markings for Vln. I, Vla., and Cb. Measures 81 and 82 continue the 'ff' texture with sustained notes and some melodic movement in the upper strings.

83 **K** 84 85

Meno mosso ♩=92
con sord.

Vln. I *pp* >

Vln. II *pp* >

Vla. *pp* >

Vc. *pp*

Cb. *pp*

ppp
distantl

p

unis. sul pont.
ricochet

f *pp*

sul pont.
ricochet

f *pp*

pizz. *p* *f*

pizz. *p*

86 87 88 89

Vln. I *p*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *p* *f*

Cb. *p*

mf *pp*

rit.

Più meno mosso $\text{♩} = 80$ 90 91

Vln. I
on the string
sul A
ord.

Vln. II

Vla.
on the string
sul D
ord.

Vc.
pp

Cb.
pp

f ————— *pp*

f ————— *pp*

f ————— *pp*

92 93

Vln. I
niente

Vln. II
f ————— *pp*

Vla.
f ————— *pp*

Vc.
ppp

Cb.
ppp

13 14 15 16 17 18

Vln. I s.p. → s.t. *pp* *ff* > *p* > *pp* s.p. → s.t. *ff* > *p* > *pp* s.p. → s.t.

Vln. II *pp* *ff* > *p* > *pp* *ff* > *p* > *pp*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. sul E s.p. → s.t. *pp* *ff* > *p* > *pp* *ff* > *p* > *pp*

19 C 20 21 22 23 24

Vln. I s.p. → s.t. *ff* > *p* > *pp* s.p. → s.t. *ff* > *p* > *pp* s.p. → s.t.

Vln. II *ff* > *p* > *pp* *ff* > *p* > *pp*

Vla. *f* 3 3 *ff* sost.

Vc. *f* 3 3 *ff* sost.

Cb. s.p. → s.t. *ff* > *p* > *pp* *ff* > *p* > *pp* s.p. → s.t.

25 26 27 28

Vln. I s.p. → s.t. *ff* *p* *pp*

Vln. II s.p. → s.t. *ff* *p* *pp*

Vla. *p dolce* 3

Vc. *p dolce* 3

Cb. s.p. → s.t. *ff* *p* *pp ver distantl*

D 29 30 31 32

Suddenly faster ♩=66 Tempo I ♩=42

Vln. I ord. *ff* solo *p* 3 V

Vln. II ord. *ff* solo *p* 3 V 3

Vla. *pp*

Vc. *pp* pizz.

Cb. *ff*

33 34 35 36 E 37

Vln. 1 (solo) tutti sul pont. *pp*

Vln. 2 (solo) tutti *p* *pp* sul pont.

Vla. senza sord. *pp* *pp*

Vc. senza sord. *mf*

Cb. arco ord. *mf*

38 39 40 41

Vln. I *pp* *f*

Vln. II div. *(pp)* sul pont. *f*

Vla. *pp* *f*

Vc. *mf* *f* *f* *ff*

Cb. *mf* *f* *f* *ff*

42

43

44

F Suddenly faster ♩=66
ord.

Musical score for measures 42-44, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *ff*, *fff*, *p*, and *f*, along with performance instructions like *ord.*, *unis.*, *div. (measured)*, *pizz.*, and *arco*. A large watermark 'MUSICAL' is visible across the page.

45

46

47

Musical score for measures 45-47, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as *f*, *p*, and *f*, along with performance instructions like *resonant*. A large watermark 'MUSICAL' is visible across the page.

48 49 50

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *mf*

p *f* *p sub.* *mf*

p *f* *p sub.* *mf*

p *f* *p sub.* *mf*
arco
(measured)

mf *f* *mf* *p*

51 52 53

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p*

p *f* *p*

p *f* *p*

p *f* *p*

f *p*

54 55 56

Vln. I *f*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

57 58 59

Vln. I *f* *mf* *p*

Vln. II *f* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

60 61 H 62

Vln. I *mp* *p* *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp* div.

Cb. *p*

63 64 65

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *mf* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

66 67 68

Vln. I *f* 3 3 3

Vln. II *f*

Vla. *f*

Vc. *p* *f* gliss.

Cb. *p* *f* gliss.

69 70

Vln. I 3 *ff* 3

Vln. II *ff*

Vla. *ff*

Vc. *ff* *p sub.*

Cb. *ff* *p sub.*

71

72

73

74

I Tempo I ♩=42

Vln. I *ff* *pp* s.p. (trem.) *f* *p*

Vln. II *pp* s.p. (trem.) *f* *p*

Vla. *ff* *p* *pp* *ff* *p* *pp* unis. s.p. → s.t.

Vc. *ff* *p* *pp* *ff* *p* *pp* s.p. → s.t.

Cb. *ff* *p* *pp* *ff* *p* *pp* s.p. → s.t.

75

76

77

78

79

Vln. I *f* *p* *ppp* *ff* *p* *n* molto sul pont.

Vln. II *f* *p* *ppp* *ff* *p* *n* molto sul pont.

Vla. *pp* *f* *pp* *ff* *p* *n* (trem.) s.p. molto sul pont. pizz.

Vc. *f* resonant pizz. *f*

Cb. *f* resonant *f*

III. Rice and Peas

Groovy (♩=132) 2 3 4 5 6

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz. *p*

Vc. *ff* pizz. *p*

Cb. *ff* pizz. *p*

A 7 8 9 10 11

Vln. I arco *p* *cresc. poco a poco*

Vln. II arco *p* *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

12 **B** 13 14 15

Vln. I *mp* *cresc. poco a poco*

Vln. II *mp* *cresc. poco a poco*
arco

Vla. *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

Cb. *mp* *cresc. poco a poco*

16 17 18 **C** 19

Vln. I *f*

Vln. II *f*

Vla. *f* *singing*

Vc. *f*

Cb. *f*

20 21 22 23 24

Vln. I

Vln. II

Vla.

Vc.

Cb.

D 25 26 27 28

Vln. I

Vln. II

Vla.

Vc.

Cb.

f singing

38 39 40 41

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

42 43 44 45

Vln. I

Vln. II

Vla.

Vc.

Cb.

singing

singing

G

46 47 48 49 H 50

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff singing

ff

ff

ff

51 52 53 54

Vln. I

Vln. II

Vla.

Vc.

Cb.

V sim.

V sim.

55 56 57 I 58

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 55 through 58. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measures 55-57 are in 3/4 time, while measure 58 is in 3/4 time. The key signature changes from one flat to two flats at the start of measure 58. A first ending bracket labeled 'I' spans measures 57 and 58. The Viola part has a 'v.' (vibrato) marking. The Violoncello and Contrabasso parts have 'v.' markings. The Violin I part has a 'V' marking in measure 58.

59 60 61 62 63 J 64

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This system of musical notation covers measures 59 through 64. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measures 59-63 are in 3/4 time, while measure 64 is in 3/4 time. The key signature changes from two flats to one flat at the start of measure 64. A second ending bracket labeled 'J' spans measures 63 and 64. The Violin I and II parts have 'pizz.' (pizzicato) markings in measure 64, with a dynamic marking of *f*. The Viola part has a 'v.' marking. The Violoncello and Contrabasso parts have 'v.' markings. The Violoncello and Contrabasso parts have 'mf singing' markings in measure 64.

65 66 67 68 69

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 65-69. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The measures are marked with measure numbers 65, 66, 67, 68, and 69. The key signature changes from one flat to two flats between measures 65 and 66. The time signature changes from 4/4 to 3/4 between measures 65 and 66, and back to 4/4 between measures 66 and 67. The Viola part starts with a dynamic marking of *mf*. The Violoncello and Contrabasso parts have long horizontal lines in measures 68 and 69, indicating sustained notes or rests.

K 70 71 72 73 74

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for measures 70-74. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The measures are marked with measure numbers 70, 71, 72, 73, and 74. A rehearsal mark 'K' is placed above measure 70. The key signature changes from two flats to one flat between measures 71 and 72. The time signature changes from 4/4 to 3/4 between measures 71 and 72, and back to 4/4 between measures 72 and 73. The Viola part has dynamic markings of *f* in measures 70 and 73. The Violoncello and Contrabasso parts have dynamic markings of *f* in measures 70 and 73. The Violoncello and Contrabasso parts have long horizontal lines in measures 73 and 74, indicating sustained notes or rests.

75 L 76 arco v 77 78

Vln. I *f* singing

Vln. II *f* singing

Vla. *f*

Vc.

Cb.

79 80 81 82

Vln. I

Vln. II

Vla.

Vc.

Cb.

M

83 84 85 86

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

87 88 89 90 91

N

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

92 93 94 95 96

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *ff*
p *ff*
p *ff*
p *ff*
p *ff*

Detailed description: This system contains measures 92 through 96. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. Each staff has a treble or bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings of *p* (piano) and *ff* (fortissimo) are present, with some markings connected by slurs. A large, faint watermark 'SAL' is visible in the background.

97 98 99 100

Vln. I
Vln. II
Vla.
Vc.
Cb.

p *ff*
p *ff*
p *ff*
p *ff*
p *ff*

Detailed description: This system contains measures 97 through 100. It features the same five staves as the previous system. Measure 97 is marked with *p*. Measure 98 is marked with *ff* and includes a circled 'O' above the staff. Measure 99 is marked with *ff* and includes a circled '0' above the staff. Measure 100 is marked with *ff*. The music continues with rhythmic patterns, including some notes with slurs and accents. A large, faint watermark 'SAL' is visible in the background.

101 102 103 104

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. ϕ arco

P

ff arco

105 106 107 108

Vln. I

Vln. II

Vla.

Vc.

Cb.

109 110 Q 111 112

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

113 114 115 116

Vln. I

Vln. II

Vla.

Vc.

Cb.

117 118 119

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

120 121 122

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

fff

pizz.

arco

fff

pizz.

arco

fff

pizz.

arco

fff

pizz.

arco

fff