

Aerodynamics

for Wind Ensemble

Roger Zare

Instrumentation

1 Piccolo
 3 Flutes
 2 Oboes
 1 English Horn
 3 Clarinets in B \flat
 1 Bass Clarinet in B \flat
 2 Bassoons
 1 Contrabassoon

Soprano Saxophone
 Alto Saxophone
 Tenor Saxophone
 Baritone Saxophone

4 Horns in F
 3 Trumpets in B \flat
 3 Trombones (3rd is bass)
 2 Euphoniums
 1 Tuba

Timpani
 4 Percussion
 Harp
 Piano/Celesta
 Double Bass

Percussion required:

1. Vibraphone, Crotales
2. Vibraphone (share with 1), Glockenspiel, Chimes
3. Suspended Cymbal, Snare Drum, 5 Tom-toms (low to high)
4. Suspended Cymbal, Bass Drum, Tam-tam, Small Triangle

Transposed score
 Duration ca. 6'30"

Inspired by a trip to Disneyland, *Aerodynamics* describes an imaginary flight on an open-air glider. I remember getting into a new ride at California Adventure theme park called "Soarin' California" where I was suspended in the air with my legs dangling as if I were in a hang glider. I was immersed by imagery of California landscapes zooming by at incredible speeds as fans blew air at me to simulate the speed. Even the scent of pine forests wafted through the breeze, completing the experience. This ride was so visceral and powerful to me that I went on it over and over, taking it in with wonderment and excitement every time. I am enraptured by high speeds and by flight, and *Aerodynamics* is my musical response to these primal experiences. Musically, *Aerodynamics* is a work focused on the ebb and flow of fluid gestures, connected by a continuous stream of quickly repeated notes that represents the wind blowing at your face. Every line is echoed and mirrored so that a simple idea expands into a wash of sound. The listener may imagine taking flight throughout this piece, dipping and swooping as the shape of the music weaves its way from high to low and from small to large. This work uses a very limited amount of material, consisting almost entirely of a repetitive two note motive and a fleeting melody. The constant underlying motion builds the energy toward the end of the piece, where a climax combines the two main musical ideas in a majestic tutti.

For more information, please visit www.rogerzare.com
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Aerodynamics

Roger Zare

♩ = 132

Piccolo

1

Flute 2

3

Oboe

2

Cor Anglais

1

2

Clarinet in B♭

3

Bass Clarinet in B♭

1

Bassoon

2

Contrabassoon

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

♩ = 132

Horn in F

1.3

2.4

Trumpet in B♭

1.2

3

Trombone

1.2

3

Euphonium 1.2

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Celesta

Harp

Double Bass

alt. fingering/color trill
pp < p > pp p pp p 3 3 pp p pp

alt. fingering/color trill
pp p pp p mp

alt. fingering/color trill
pp p p p p

pp p p 3 3 p 3 3

pp p 3 3 pp

pp p pp p 3 3 5

pp n pp pp sempre pp

pp n pp

pp 3 3 mp 3 3 3 3 p 3 3

motor off soft plastic mallet
P

solo l.v.
mf

harmonics sound 8va

l.v.

♩ = 132

9

A

Picc. *pp* *mp* *pp*

1 *pp* *pp* *poco* *mp* *pp*

Fl. 2 *pp* *p* *pp* *p* *pp* *poco* *mp*

3 *pp* *p* *pp* *p* *pp* *poco* *mp*

1 *p* *pp* *p* *mp* *pp* *poco* *mp* *pp*

2 *pp* *pp* *p* *mp* *pp* *p* *pp*

C. A. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

1 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Cl. 2 *n* *pp* *pp* *pp* *pp* *pp* *mp*

3 *n* *pp* *pp* *pp* *pp* *pp* *p*

B. Cl. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

1 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Bsn. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

2 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Cbsn. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Sop. Sax. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Alto Sax. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Ten. Sax. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Bari. Sax. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

A

1.3 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Hn. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

2.4 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

1.2 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Tpt. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

3 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

1.2 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Tbn. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

3 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Euph. 1.2 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Tba. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Timp. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Perc. 1 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Vib. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Perc. 2 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Perc. 3 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Perc. 4 *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Cel. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

Hp. *pp* *pp* *pp* *pp* *pp* *pp* *mp*

A

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

con sord. straight mute *pp* sotto voce

Glockenspiel *pp* l.v.

sempre l.v. *pp* *mp* *f* *mp*

sempre l.v. *pp* *mp* *f* *mp*

B **C**

16

Picc. *p* *mp* *pp*

1 *pp* *p* *mp* *pp*

Fl. 2 *p* *pp* *p* *pp*

3 *pp* *p* *p* *pp*

1 *p* *pp* *p* *mp* *pp*

Ob. 2 *p* *pp* *p* *mp* *pp*

C. A. *pp* *p* *mp* *pp*

1 *p* *pp*

Cl. 2 *p* *pp*

3 *p* *pp*

B. Cl. *mp* *pp*

1 *pp* *p* *mp* *pp*

Bsn. 2 *pp* *mp* *pp*

Cbsn. *pp*

Sop. Sax. *pp* *pp* *mp* *pp*

Alto Sax. *p* *pp* *mp* *pp*

Ten. Sax. *pp* *p* *mp* *pp*

Bari. Sax. *p* *pp* *mp* *pp*

B **C**

1.3 *con sord.* *pp* *p* *senza sord.* *mp* *pp*

Hn. 2.4 *con sord.* *pp* *p* *senza sord.* *mp* *pp*

1.2 *p* *pp*

Tpt. 3 *pp*

1.2 *pp* *p*

Tbn. 3 *p*

Euph. 1.2 *a2* *p*

Tba. *p*

Timp.

Perc. 1 Vib. *f* *pp* *f* *solo* *p*

Perc. 2 Glock. *mf*

Perc. 3

Perc. 4

Cel. *f*

Hp. *f* *p* *f* *p*

B **C**

Db.

23

Picc. *f* *pp* *f* *mp* *p*

1 *f* *pp* *f* *mp* *p*

Fl. 2 *f* *pp* *f* *pp* *mp*

3 *f* *pp* *f* *pp* *mp*

1 *mf* *f* *mf* *mp* *p*

Ob. 2 *f* *mf* *f* *pp* *p*

C. A. *f* *pp* *f marc.* *pp*

1 *f marc.* *f* *mf* *mp*

Cl. 2 *f* *mf* *mp* *p*

3 *f* *mf* *p*

B. Cl. *f* *mf* *f* *p*

1 *pp* *f* *mf* *p*

2 *pp* *f* *mf* *p*

Cbsn. *mf* *mf* *p*

Sop. Sax. *mf* *mp* *p* *pp* *mp*

Alto Sax. *f* *non legato* *f* *pp* *mp*

Ten. Sax. *f* *p* *f*

Bari. Sax. *f* *p* *f*

1.3 *f* *non legato* *f* *pp* *mp*

Hn. 2.4 *f* *non legato* *f* *pp* *mp*

1.2 *senza sord.* *f* *non legato* *f* *mf* *p*

Tpt. 3 *f* *non legato* *f marc.* *mf* *p*

1.2 *f* *mf* *p*

3 *f* *mf* *p*

Euph. 1.2 *a2* *f* *mf* *p*

Tba. *f* *mf* *p*

Timp. *f* *mf* *p*

Perc. 1 Vib. *f* *To Croc.*

Perc. 2 Glock. *f*

Perc. 3 Cym. *pp* *f* *pp* *mf* *To B. D.*

Perc. 4 *pp* *mf*

Cel. *pp* *mf*

Hp. *ff*

Db. *f* *mf* *dim. poco a poco*

D

31

Picc. *mf* solo **E** *mp*

1 *p*

Fl. 2

3

1 *pp*

Ob. 2 *pp*

C. A.

1 *p* *pp* *mp* *pp*

Cl. 2 *mp* *pp*

3 *pp* *mp* *pp*

B. Cl.

Bsn. 1.2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E

1.3

Hn.

2.4

1.2

Tpt.

3

1.2

Tbn.

3

Euph. 1.2

Tba.

Timp.

Perc. 1 Vib. *pp* *mp* arco To Vib.

Perc. 2 Glock. *p* *mp*

Perc. 3 Cym.

Perc. 4 T.-t.

Cel. *pp* *sempre pp*

Hp. *f*

E

Db. *ppp* *lontano*

40

F **G**

Picc. *p* *pp* *mp*

1 *n* *pp* *p* *pp* *mp*

Fl. 2 *mp*

3 *mp*

1 *solo* *pp* *mf* *mp* *mf* *mp*

Ob. 2 *mf* *mp*

C. A. *p*

1 *(echo)* *n* *p* *pp* *p*

Cl. 2 *(echo)* *n* *p* *pp*

3 *pp* *p* *p* *pp*

B. Cl. *p*

Bsn. 1. 2 *p*

Cbsn.

Sop. Sax. *pp*

Alto Sax.

Ten. Sax.

Bari. Sax.

F **G**

1. 3

Hn. *ppp* *p*

2. 4

1. 2 *p* *mf* *mp*

3

1. 2 *p*

Tbn. 3 *p*

Euph. 1. 2 *p*

Tba.

Timp.

Perc. 1 *Vibraphone* *ppp* *p* *mf*

Crot.

Perc. 2 *Glock.* *p* *mf*

Perc. 3 *Cym.* *pp*

Perc. 4 *T.-t.*

Cel. *mf*

Hp. *(8)*

F **G**

Db.

H

Picc. *mf*

1 *p* *pp* *mf*

Fl. 2 *p* *pp* *mf*

3 *mf*

1 *mf*

Ob. 2

C. A. *p* *mp*

1 *p* *mp*

Cl. 2 *p* *mp*

3 *p*

B. Cl.

Bsn. 1.2

Cbsn. *p*

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax.

Bari. Sax.

1.3 *with warmth* *sol* *mp* *pp* *p*

Hn. 2.4 *with warmth* *sol* *mp* *pp* *p*

1.2

Tpt. 3

1.2 *pp* *p*

Tbn. 3 *pp* *p*

Euph. 1.2

Tba.

Timp.

Perc. 1 Vib. *with warmth* *mp* *pp* *p* *To Pno.*

Perc. 2 Glock.

Perc. 3 Cym. *mp*

Perc. 4 T-t.

Cel.

Hp. *ff* *mf* *f*

Db.

H

55

I

Picc. *mf* *f* *ff*

1 *mf* *f* *ff*

Fl. 2 *mf* *f* *ff*

3 *mp* *f* *ff*

Ob. 1.2 *mf* *f* *ff*

C. A. *f* *mf* *ff*

1 *mf* *f* *ff*

Cl. 2.3 *f* *ff* *ff*

B. Cl. *ff*

Bsn. 1.2 *p* *mp* *mf* *f* *ff*

Cbsn. *p* *mp* *f*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *p* *mp* *mf* *f* *ff*

Bari. Sax. *p* *mp* *mf* *ff*

I

1.3 *cresc. poco a poco* *mf* *f*

2.4 *cresc. poco a poco* *mf* *f*

1.2 *mf* *f*

3 *mf* *f*

1.2 *p* *mp* *mf* *mf* *f*

3 *mf* *f*

Euph. 1.2 *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Perc. 1 Vib. *cresc. poco a poco* *mf* *f* *To Chim.*

Perc. 2 Glock. *mf* *f*

Perc. 3 Cym. *pp* *mf* *ppp*

Perc. 4 T.-t. *pp*

Cel. *Piano* *p* *ff*

Hp. *ff* *Dx* *Cs/Cs* *half pedal*

I

Db. *p* *ff* *unis.*

Picc.
Fl. 1, 2, 3
Ob. 1, 2
C. A.
1
Cl.
2, 3
B. Cl.
1
Bsn.
2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

pp, *mf*, *pp*, *cresc. poco a poco*, *f marc.*

1, 3
Hn.
2, 4
1, 2
Tpt.
3
1
Tbn.
2
3
1
Euph.
2
Tba.
Timp.

ff, *p*, *gliss.*, *pp*, *mf*, *p*, *mp*, *f*, *marc.*, *a2*, *unis.*, *cresc. poco a poco*, *sempre p*

Perc. 1
Vib.
Perc. 2
Chim.
Perc. 3
S. D.
Perc. 4
B. D.
Pno.
Hp.
Db.

ff, [Chimes], *rim shot*, [Tom-toms], *hard sticks*, *pp*, *mf*, *f*, *pp*, *f*, *To T.-t.*, *f marcato*, *sul pont.*, *(sul pont.)*, *f p mf fp*, *marc.*, *pizz.*

70

Picc. *mf* *f* *p*

1 *mf* *f* *p*

FL. 2 *mf* *f* *p*

3 *mf* *f* *p*

Ob. 1. 2 *mf* *f* *ff* *sub.*

C. A. *f* *mf* *ff*

1 *mf* *f*

Cl. 2 *mf* *f*

3 *mf* *f*

B. Cl. *mf* *f* *ff*

1 *mf* *f* *ff*

Bsn. 2 *mf* *f* *ff*

Cbsn. *mf* *f* *pp* *sfz*

Sop. Sax. *mp* *f* *dim.*

Alto Sax. *p* *mp* *f* *dim.*

Ten. Sax. *p* *f* *dim.*

Bari. Sax. *mf* *f* *p* *f* *pp* *sfz*

1. 3 *a2* *brassy* *ff* *f* *mf* *ff* *p*

Hn. 2. 4 *a2* *ff* *brassy* *f* *mf* *ff* *p*

1. 2 *f* *mf* *f* *ff*

Tpt. 3 *f* *mf* *f* *ff*

1 *p* *ff* *mf* *f*

Tbn. 2 *p* *ff* *mf* *f*

3 *p* *ff* *mf* *f*

1 *f* *dim.*

Euph. 2 *f* *dim.*

Tba. (D) *mf* *f* *p* *ff* *pp* *sfz*

Timp. *fp* *f* *p* *fp* *f*

Perc. 1 Vib. *mf* *ff* *ff* *ff* To Vib.

Perc. 2 Chim. *sf* *ff* *ff*

Perc. 3 Tom-t. *ff* *f* *ff* [tam-tam]

Perc. 4 B. D. *ff* *f* *l.v.* *f*

Pno. *mf* *f* *ff* *p* *f*

arco ord. *mf* *f* *ff* *p* *f*

Db. *mf* *f* *ff* *p* *f*

L

76

Picc. 1 *p* < *mf* 3

Fl. 2 *p* < *mf* 3

3 *p* < *mf* 3

Ob. 1.2

C. A. 1 *p* < *mf* 3

Cl. 2 *p* < *mf* 3

3 *p* < *mf* 3

B. Cl.

Bsn. 1.2

Cbsn.

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. *p* *ppp* 3 3 3 3

Bari. Sax. *p dim.* 3 3 *ppp* 3 3

1.3 Hn. *p*

2.4 Hn. *p*

1.2 Tpt.

3 Tpt.

1 Tbn. *p*

2 Tbn. *p*

3 Tbn. *p*

1 Euph. *p* *pp* 5

2 Euph. *p* *pp*

Tba. *p*

7

Timp. *p* *mf* > *p*

Perc. 1 Vib.

Perc. 2 Chim.

Perc. 3 Tom-t.

Perc. 4 T.-t. *mf*

Pno. *mp*

Hp.

Db. *p* *mp*

M

85

Picc. *pp* *mf*

1 *pp* *p* *n*

Fl. 2 *pp* *p* *n*

3 *pp* *p* *n*

Ob. 1. 2

C. A. *n* *espress.* *mf*

Cl. 1. 2. 3

B. Cl. *mf* *pp* *mf*

Bsn. 1. 2 *pp* *mf*

Cbsn.

Sop. Sax.

Alto Sax. *pp* *mf*

Ten. Sax. *pp* *mf*

Bari. Sax. *sempre ppp* *pp*

Hn. *p* *mf*

2. 4 *pp*

Tpt. 1. 2. 3

1 *sord.*

Tbn. 2 *pp* *sord.*

3 *pp* *sord.*

Euph. 1. 2

Tba.

Timp. *pp* *sotto voce, muffled* *p*

Perc. 1 Vib. *arco, l.v.* *pp* *pp*

Perc. 2 Chim. *Vibraphone* *arco, l.v.* *pp* *pp*

Perc. 3 Tom-t.

Perc. 4 T.-t.

Pno.

Hp.

Db. *pp* *p* *p* *pp* *p*

harmonic gliss. sul D. aim to bring out as many harmonics as possible

sul G *sul D*

M