

Aerodynamics

for orchestra

Roger Zare

Instrumentation

3 Flutes - 3rd is Piccolo
3 Oboes - 3rd is English Horn
3 Clarinets in B \flat - 3rd doubles Bass Clarinet in B \flat
3 Bassoons - 3rd is Contrabassoon

4 Horns in F
3 Trumpets in C
3 Trombones - 3rd is Bass Trombone
1 Tuba

Timpani

4 Percussion

Vibraphone
Glockenspiel
Crotales (bowed)
Chimes
Suspended Cymbal
Small Triangle
Tam-tam
Snare Drum
5 Tom-toms (low to high)
Bass Drum

Harp

Piano/Celesta

Strings

Transposed score
Duration ca. 6'30"

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Winner of a 2009 BMI Student Composer Award

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

8

9

A

10

11

12

13

Fl.

Ob.

Cl.

Bsn.

A

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1 Vib.

Perc.

Perc. 3

Perc. 4

Hp.

Cel.

A

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *p mp*

Fl. *p pp*

Ob. *p pp*

C. A. *pp p*

Cl. *p pp*

Bsn. *pp*

Hn. *pp p*

C Tpt. *pp sotto voce p*

Tbn. *pp*

Tba. *pp*

Timp. *pp*

Perc. 1 Vib. *mp f pp*

Perc. 2 Glock. *l.v.*

Perc. 3

Perc. 4

Hp. *mp f p*

Cel. *mp f*

Vln. I *poco mp pp*

Vln. II *poco pp*

Vla. *pp sim. pp*

Vc. *p pp*

Db. *pp*

B 1. 2. con sord. straight mute

B 1. 2. con sord. straight mute

B

26 27 28 29 30 7

Picc. *f* *mp* *p*

Fl. *f* *pp* *mp* *p*

Ob. *f* *mf* *mp* *p*

Cl. 1. *f* *mf* *mp*

Cl. 2. *f marc.* *mf* *mp*

Cl. 3. *f marc.* *mf* *mp*

Bsn. *f* *p*

Cbsn. *mf* *mp*

Hn. *f* *mf* *p*

C Tpt. (1.2. a2) *f* *mf* *p*

Tbn. *mf* *p*

Tba. *mf* *p*

Timp. *mf* *p*

Perc. 1 Vib. *f* *mf* *p*

Perc. 2 Glock.

Perc. 3 Cym.

Perc. 4 *pp* Tam-tam *mf* To B. D.

Cel.

Vln. I *f* *mf* *mp* *pp* *mp*

Vln. II *f* *mf* *p* *pp* *pp*

Vla. *dim. poco a poco* *pp* *p*

Vc. *f* *pp*

Db. *rf* *dim. poco a poco* *pp*

Picc. *p*

Fl. *p* 1.

Ob. *pp*

Cl. *p* *pp* *mp* *pp*

Bsn. *mp* *pp*

Hn. *E*

C Tpt. *E*

Tbn. *E*

Tba. *E*

Timp. *E*

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

Perc. 2 Glock. *p*

Perc. 3 Cym.

Perc. 4 T.-t.

Hp. *p* *8va*

Cel.

Vln. I *pp* *ppp lontano*

Vln. II *pp* *p* *pp* *ppp lontano*

Vla. *pp* *p* *pp*

Vc. *pp* *ppp lontano* *gliss.*

Db. *pp* *ppp lontano*

37

38

39

40

41

42

43

9

Musical score for Piccolo, Flute, Oboe, Clarinet, and Bassoon. The Piccolo part features a melodic line with triplet ornaments and dynamic markings such as mp, p, and f. The Oboe and Clarinet parts include trills and dynamic markings like pp, mf, and p. The Bassoon part has dynamic markings n and (echo).

F

Musical score for Horn, Trumpet, and Trombone. The Horn part includes a dynamic marking of p. The Trumpet and Trombone parts are mostly silent in this section.

Musical score for Timpani, showing a series of rests throughout the measures.

Musical score for Percussion. Perc. 1 (Crotales) has dynamic markings pp and p. Perc. 2 (Glockenspiel) has triplet ornaments and dynamic markings mp and p. Perc. 3 (Cymbals) and Perc. 4 (Tom-toms) are mostly silent.

Musical score for Harpsichord and Celeste. The Harpsichord part includes a triplet ornament and dynamic markings mp and p. The Celeste part is mostly silent.

F

Musical score for Violin I, Violin II, Viola, Violoncello, and Double Bass. Violin I and II have complex rhythmic patterns with triplets and dynamic markings ppp, pp, and p. Viola includes a ppp *lontano* marking. Violoncello and Double Bass have dynamic markings ppp and pp. The Violin II part also includes a *leggiero* marking and a *pp* marking.

Picc. *pp*

Fl. *pp*

Ob. *mp*

C. A. *mf*

Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. *ppp*

C Tpt. *p*

Tbn. *p*

Tba. *p*

Timp.

Perc. 1 Crot. *mf*

Perc. 2 Glock. *mf*

Perc. 3 Cym. *pp*

Perc. 4 T-t. *mp*

Hp. *f*

Cel. *mf*

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Vibraphone

Reo.

harm. glissando

leggero

poco

with warmth

To Bass Clarinet

To Pno.

Picc. *p* *mf* *mf* *mf* *mf*

Fl. *p* *pp* *mf* *mp* *mf*

Ob. *mf* *mf*

C. A. *f* *mf*

Cl. *mp* *mf*

Bsn. *p* *mp*

Cbsn. *p* *mp*

Hn. *mp* *cresc. poco a poco* *cresc. poco a poco*

C Tpt. *pp* *p* *p* *mp*

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

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

Timp.

Perc. 1 Vib. *cresc. poco a poco*

Perc. 2 Glock. *mf*

Perc. 3 Cym.

Perc. 4 T-t.

Hp. *f*

Cel.

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

Vln. II *p* *dolce* *mp* *p* *mf* *mf*

Vla. *p* *f*

Vc. *p*

Db. *p* *div.*

Picc. *f* *ff*
 Fl. *f* *ff*
 Ob. *f* *ff*
 C. A. *f* *ff*
 Cl. *f* *ff*
 B. Cl. *f* *ff*
 Bsn. *mf* *f* *ff*
 Cbsn. *f*
 Hn. *mf* *f*
 C Tpt. *mf* *f*
 Tbn. *mf* *f*
 Tba. *mf* *f*
 Timp. *mf* *f*
 Perc. 1 Vib. *mf*
 Perc. 2 Glock. *f* *pp* *mf* *pp*
 Perc. 3 Cym. *pp*
 Perc. 4 T-t. *pp*
 Hp. *ff*
 Cel. *p* *ff*
 Vln. I *f* *p* *ff*
 Vln. II *p* *ff*
 Vla. *f* *mf* *p* *ff* *unis. g*
 Vc. *ff* *unis.*
 Db. *ff* *unis.*

62 63 64 65 66

Fl. - - - - -

Ob. - - - - -

Cl. - - - - -

B. Cl. *pp* *mf* *pp* *cresc. poco a poco*

Bsn. *ff* *p* *pp* *mf* *pp* *cresc. poco a poco*

Cbsn. *ff* *p* *pp* *mf* *pp* *cresc. poco a poco*

Hn. 2. *ff* *p*

Hn. 4. *ff* *p*

C Tpt. *ff* *p*

Tbn. gliss. *f* *pp* *mf* *p* *mp* *p*

Tba. *ff* *p* *pp* *mf*

Timp. - - - - -

Perc. 1 Vib. *ff*

Perc. 2 Chim. Chimes *ff*

Perc. 2 S. D. rim shot. *ff* Tom-toms hard sticks *p* *mf*

Perc. 4 B. D. *ff* *pp* *mf*

Hp *ff* l.v. C:C₂ half pedal

Pno *ff* l.v.

Vln. I *ff* snap pizz. *ff*

Vln. II *ff*

Vla. *pp* sul pont.

Vc. *p* *sempre p*

Db. *p* sul pont.

Picc. *mf* *ff* *p*

Fl. *mf* *ff* *p* *mf*

Ob. *mf* *f* *ff* *sub.*

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

Cl. *f* *ff* *p* *mf*

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

Bsn. *f* *mf* *ff*

Cbsn. *f* *ff*

Hn. *f* *mf* *mf* *f* *p*

C Tpt. *f* *mf* *f* *ff*

Tbn. *mf* *f* *f* *p*

Tba. *mf* *f* *f* *p*

Timp. *p* *ff* *pp* *sfz* *f* *p*

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

Perc. 2 Chim. *ff* *ff*

Perc. 3 Tom-t. *ff* Tam-tam

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

Pno. *pp* *f*

Vln. I arco sul pont. *f* *dim.* *p*

Vln. II *mp* arco sul pont. *f* *dim.* *p* con sord. ord.

Vla. div. *f* sord. *p dim.* con sord. ord. *p dim.*

Vc. *f* *dim.*

Db. *f* *dim.*

ff *p* *f* *p*