

# MERAKI

*wind ensemble*

(2020/21)

ZACHERY S. MEIER



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ZSM MUSIC

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wind ensemble  
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## INSTRUMENTATION

- |                                     |                                    |   |
|-------------------------------------|------------------------------------|---|
| (1) <i>full score</i>               | (2) <i>Bb tenor saxophone</i>      | (1) <b>percussion I</b><br><i>marimba (4.3)</i><br><i>crash cymbal</i>      |
| (1) <i>piccolo</i>                  | (1) <i>Eb baritone saxophone</i>   | (1) <b>percussion II</b><br><i>marimba (5.0)</i><br><i>suspended cymbal</i> |
| (2) <i>flute I</i>                  | (2) <i>french horn I &amp; III</i> | (1) <b>percussion III</b><br><i>crotales</i><br><i>bass drum</i>            |
| (4) <i>flute II &amp; III</i>       | (2) <i>french horn II &amp; IV</i> | (1) <b>percussion IV</b><br><i>vibraphone</i><br><i>tam-tam</i>             |
| (1) <i>oboe I</i>                   | (2) <i>Bb trumpet I</i>            | (1) <i>piano</i>  |
| (2) <i>oboe II</i>                  | (2) <i>Bb trumpet II</i>           | (1) <i>string bass</i>  |
| (2) <i>Bb clarinet I</i>            | (2) <i>Bb trumpet III</i>          |   |
| (2) <i>Bb clarinet II</i>           | (2) <i>trombone I</i>              |   |
| (2) <i>Bb clarinet III &amp; IV</i> | (3) <i>trombone II</i>             |   |
| (1) <i>Bb bass clarinet</i>         | (1) <i>bass trombone</i>           |   |
| (1) <i>bassoon I</i>                | (2) <i>euphonium B.C.</i>          |   |
| (2) <i>bassoon II</i>               | (2) <i>tuba</i>                    |   |
| (2) <i>Eb alto saxophone I</i>      | (1) <i>Timpani</i>                 |   |
| (2) <i>Eb alto saxophone II</i>     |                                    |   |



ZSM MUSIC

[zacherymeiermusic.com](http://zacherymeiermusic.com)  
[soundcloud.com/zachery-meier](https://soundcloud.com/zachery-meier)

# PROGRAM NOTE

**Meraki**, (pronounced: meh·ruh·kai), was composed during the COVID-19 pandemic summer of 2020 and finished in 2021. The piece begins with a communal gathering of breath, inviting and shaping the ensemble's participation through wave-like gestures and staggered entrances. The invitation of pitch is created in a peaceful marimba duet that explores the acoustic space, evolving into a wash of textural and timbral colors throughout the ensemble. The piece continues to ebb and flow, emulating the beginning breath gestures, until the final dynamic swell into the exultant ending. While the piece wasn't created with a direct narrative in mind, reflecting on the overall structure, tonal palette, and series of events, I discovered an interesting resemblance to my own experience of the ongoing COVID-19 pandemic; from meditative beginnings, developing mindfulness, restructuring, to an evolution of expectations.

**Meraki** was composed as a commissioned work for the Washington State University Symphonic Wind Ensembles Director, Dr. Danh Pham.

# PERFORMANCE NOTE

## **Wind Sounds**

Each instrument (with the exception of double bass, percussion, and piano) is asked to breathe through their instrument at the beginning and end of the piece. This should be done with enough air to be heard to the audience, but not enough to produce tone. Dynamics are relative here and should be done dramatically enough to create a gusting/wave-like effect with a soft beginning, crescendo, and smooth ending.

## **Clarinet Solo**

As a prominent feature of the work, the clarinet solo should be handled with care and effortlessness. If a strong clarinet player is unavailable, a cue has been placed in the alto saxophone I part.

## **Tempi**

The work is mono-thematic, focusing on the arrival of the 4 dominant sections: Breath, Chord Colors, Clarinet Solo, and the Final Swell. The indication of tempi are flexible, but should all lead toward the final swell at [D]. The final section to feel like an arrival and should not be rushed.

## **Brass Fanfare**

Measures 110 - 113 were conceived with the intention of a gradual culmination of brass flourishes. The rhythms are less important in regard to the overall texture, which should start sparse and exponentially grow into unmeasured flourishes from the section that aim for the rhythm at the end of bar 113.

(July. 2020 - Aug. 2021)



# MERAKI

for wind ensemble

Zachery S. Meier

**Gentle**  
♩ = 60

2 3 4 5 6 7

Piccolo  
Flute 1  
Flute 2 & 3  
Oboe 1  
Oboe 2  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Clarinet in B♭ 3 & 4  
Bass Clarinet in B♭  
Bassoon 1  
Bassoon 2  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet in B♭ 1  
Trumpet in B♭ 2  
Trumpet in B♭ 3  
Horn in F 1 & 3  
Horn in F 2 & 4  
Trombone 1  
Trombone 2  
Bass Trombone  
Euphonium  
Tuba  
Double Bass  
Timpani  
Percussion 1 (Marimba 1 (4,3))  
Percussion 2 (Marimba 2 (5))  
Percussion 3 (Crotales - 2 bows)  
Percussion 4 (Vibraphone - 2 bows)  
Piano

**PERUSAL SCORE**

\*air - blow directly into the instrument, using fingering indicated, to produce an air sound without pitch.

8 9 10 11 12 13

Picc. 3/4 4/4 3/4 4/4 3/4 5/4

Fl. 1 4/4 4/4 4/4 4/4 4/4 4/4

Fl. 2 & 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3  
4

B. Cl.

Bsn. 1  
*mp* *mf* *p*

Bsn. 2  
*mp* *mf* *p*

Alto 1  
*air*  
*mp* *mf* *p*

Alto 2  
*air*  
*mp* *mf* *p*

Tenor  
*air*  
*mp* *mf*

Bari.  
*air*  
*mp* *mf*

Tpt. 1 3/4 4/4 3/4 4/4 3/4 5/4

Tpt. 2 4/4 4/4 4/4 4/4 4/4 4/4

Tpt. 3  
*air*  
*mf*

Hn. 1 3  
*air* *mf* *air* *mp*

Hn. 2 4  
*air* *mf* *air* *mp*

Tbn. 1  
*air* *mp* *mf*

Tbn. 2  
*air* *mp* *mf*

B. Tbn.  
*air* *mp* *mf*

Euph.  
*air* *mf*

Tba.  
*air\** *mp* *air* *mp*

Db.  
*o.t.b. - "white noise"* *mp* *o.t.b. - "white noise"* *mp*

Timp.

1  
*air - breathe in, then out - "ah"*  
*mp*

2  
*air - breathe in, then out - "ah"*  
*mp*

3  
*air - breathe in, then out - "ah"*  
*mp*

4  
*air - breathe in, then out - "ah"*  
*mp*

Pno.  
*air - breathe in, then out - "ah"*  
*mp*

**A**

14 15 16 17 18

Picc. *air* *f* *p*

Fl. 1 *air* *f* *p*

Fl. 2 & 3 *air* *f* *p*

Ob. 1 *air* *f* *p*

Ob. 2 *air* *f* *p*

Cl. 1 *air* *f* *p*

Cl. 2 *air* *f* *mp*

Cl. 3 & 4 *air* *f* *mp*

B. Cl. *air* *f* *p*

Bsn. 1 *air* *f* *p*

Bsn. 2 *air* *f* *p*

Alto 1 *air* *f* *p*

Alto 2 *air* *f* *p*

Tenor *air* *f* *p*

Bari. *air* *f* *p*

Tpt. 1 *air* *mp* *f*

Tpt. 2 *air* *mp* *f*

Tpt. 3 *air* *mp* *f*

Hn. 1 *air* *f*

Hn. 2 *air* *mp* *f*

Tbn. 1 *air* *mp* *f*

Tbn. 2 *air* *mp* *f*

B. Tbn. *air* *mp* *f*

Euph. *air* *f*

Tba. *air* *mp* *f*

Db. *o.t.b. - "white noise"* *p* *mp*

Timp. *air - breathe in - "ah"* *f* *p*  
*Soli - soft mallets*

PERCUSSION

1 *air - breathe in - "ah"* *dolce* *pp* *Soli soft mallets*

2 *air - breathe in - "ah"* *f* *p* *pp*

3 *air - breathe in - "ah"* *f* *p*

4 *air - breathe in - "ah"* *f* *p*

Pno. *air - breathe in - "ah"* *f* *p*

19 20 21 22 23 24 25 26

Picc.

Fl. 1

Fl. 2 & 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Alto 1

Alto 2

Tenor

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

1

2

3

4

Pno.

PERUSAL SCORE

27 28 29 30 31 32 33 34

Picc. *air* *mp*

Fl. 1 *air* *mp*

Fl. 2 & 3 *air* *mp*

Ob. 1 *air* *mp*

Ob. 2 *air* *mp*

Cl. 1 *mp* *pp*

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

Cl. 3 & 4 *pp* *pp* *uni.* *mp*

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

Bsn. 1 *mp* *pp* *mp*

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

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

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

Tenor *mp* *pp* *mp*

Bari. *air* *mp*

Tpt. 1 *air* *mp*

Tpt. 2 *air* *mp*

Tpt. 3 *air* *mp*

Hn. 1 & 3 *air* *mp*

Hn. 2 & 4 *air* *mp*

Tbn. 1 *air* *mp*

Tbn. 2 *air* *mp*

B. Tbn. *air* *mp*

Euph. *air* *mp*

Tba. *air* *mp*

Db. *o.t.b. - "white noise"* *mp*

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

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

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

3 *bowed* *p < mf* *mf*

4 *bowed* *p < mf* *mf*

Pno. *bowed* *mf* *p < mf* *mf* *bowed* *p < mf*

Red.

PERCUSSION



44 45 46 47 48 49 50 51

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

Fl. 1 *pp* *mp* *p* *pp* *uni.* *pp* *pp*

Fl. 2 & 3 *pp* *mp* *p* *pp*

Ob. 1

Ob. 2

Cl. 1 *sub pp* *mp* *p* *pp* *n*

Cl. 2 *sub pp* *mp* *p* *pp* *n*

Cl. 3 & 4 *uni.* *div.* *uni.* *div.* *uni.* *p*

B. Cl. *sub pp* *mp* *p* *n*

Bsn. 1 *sub pp* *mp* *p* *n* *n*

Bsn. 2 *sub pp* *mp* *p* *n* *n*

Alto 1 *sub pp* *mp* *p* *n*

Alto 2 *sub pp* *mp* *p* *n*

Tenor *sub pp* *n*

Bari. *sub pp* *n*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 3

Hn. 2 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba. *sub pp* *mp* *p* *n*

Db. *sub pp* *mp* *p* *n*

Timp. *sub pp* *mp* *p* *n*

PERCUSSION

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

2 *sub pp* *mp* *p* *n*

3

4 *Tam-tam*

Pno.

**B**

52 53 54 55 56 57 58

Picc. *pp* *p* *n* *pp* *p* *n*

Fl. 1 *div.* *p* *n* *pp* *p* *n*

Fl. 2 & 3 *div.* *p* *n* *pp* *p* *n*

Ob. 1

Ob. 2

Cl. 1 *Solo* *mf* *n* *p* *mp* *p* *mp*

Cl. 2 *n* *p* *mp* *p* *mp*

Cl. 3 & 4 *n* *p* *mp* *p* *mp*

B. Cl. *p* *mp* *p* *mp*

Bsn. 1

Bsn. 2

Alto *Solo* *alternative, if no clarinet* *mf* *p* *mp* *p* *mp*

Alto 2 *p* *mp* *p* *mp*

Tenor *p* *mp* *p* *mp*

Bari.

Tpt. 1 3/4 4/4 3/4 2/4

Tpt. 2 4/4 4/4 4/4 4/4

Tpt. 3

Hn. 1 3

Hn. 2 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba. *mp* *pizz.* *mp* *p* *mp*

Db. *mp* *p* *mp*

Timp. *p* *mp*

1 *pp* 3/4 4/4 3/4 2/4

2 *pp* 4/4 4/4 4/4 4/4

3

4

Pno.

PERUSAL  
SCORE

59 60 61 62 63 64 65

Picc.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Fl. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Fl. 2 & 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Ob. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Ob. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Cl. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Cl. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Cl. 3 & 4  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

B. Cl.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Bsn. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Bsn. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Alto  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Alto 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Tenor  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Bari.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Tpt. 1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Tpt. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Tpt. 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Hn. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Hn. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Tbn. 1  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Tbn. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

B. Tbn.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Euph.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Tba.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Db.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Timp.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

1  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

4  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Pho.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

*pp* *p* *mf* *mp* *n* *air* *div.* *Solo* *arco*

66 67 68 69 70 71

Picc. *mf*

Fl. 1 *mf*

Fl. 2 & 3 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp*

Alto *mf*

Alto 2 *mp*

Tenor *mf*

Bari. *pp* *mp*

Tpt. 1 *con sord.* *pp* *p* *senza sord.* *mf*

Tpt. 2 *con sord.* *pp* *p* *senza sord.* *mp*

Tpt. 3 *con sord.* *pp* *p* *senza sord.* *mp*

Hn. 1 *pp* *mp*

Hn. 2 *pp* *mp*

Tbn. 1 *pp* *mf*

Tbn. 2 *pp* *mf*

B. Tbn. *pp* *mp* *mf*

Euph. *pp* *mf*

Tba. *pp* *mp* *mf*

Db. *pp* *mp* *mf*

Timp. *pp* *mp* *mf*

1 *mf*

2 *mf*

3 Bass Drum *mp* *mf*

4 Tam-tam *p* *mf*

Pno. *mf*

72 73 74 75 76 77 78 79

Picc. 4/4 3/4 4/4 3/4

Fl. 1

Fl. 2 & 3

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3 & 4

B. Cl.

Bsn. 1

Bsn. 2

Alto 1

Alto 2

Tenor

Bari.

Tpt. 1 *solo senza sord.* *mf* *3* *4* *4* *3* *4* *pp* *n*

Tpt. 2 *mf* *1 player* *pp* *p* *pp* *n*

Tpt. 3 *p* *pp* *p* *pp* *n*

Hn. 1 *1 player per part* *p* *mp* *p* *mp* *p* *pp* *p* *pp* *mp*

Hn. 2 *1 player per part* *p* *mp* *p* *mp* *p* *pp* *p* *pp* *mp*

Tbn. 1 *solo* *mf* *1 player* *p* *mp* *pp* *p* *pp* *mf* *3* *pp* *mp*

Tbn. 2 *p* *mp* *pp* *p* *pp* *mf* *3* *pp*

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

Euph. *solo* *mf* *pp* *mf* *3* *pp* *mp*

Tba. *solo* *mf* *pp* *mf* *pp* *n*

Db.

Timp.

1 4/4 3/4 4/4 3/4

2

3

4

Pho. *mf* *pp* *mf* *n*







**D** A Tempo  
♩ = 80

100 101 102 103 104 105 106 107

Picc. *f*

Fl. 1 *f*

Fl. 2 & 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 & 4 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Alto 1 *f*

Alto 2 *f*

Tenor *f*

Bari. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *f*

Timp. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *ff* *mf*

**D**  
Crash Cymbals

P E R C U S S I O N 1 *ff*

2 *ff*

3 *ff* *mf* *ff* *ff* *ff* *mf*

4 *ff* *mf* *mf* *ff* *mf* *ff*

Pno. *f*

108 109 110 111 112 113 114 115

Picc. *sub. mp* *ff* *mp* *f* *n*

Fl. 1 *sub. mp* *ff* *mp* *f* *n*

Fl. 2 & 3 *sub. mp* *ff* *mp* *f* *n*

Ob. 1 *sub. mp* *ff* *mp* *f* *n*

Ob. 2 *sub. mp* *ff* *mp* *f* *n*

Cl. 1 *sub. mp* *ff* *mp* *f* *n*

Cl. 2 *sub. mp* *ff* *mp* *f* *n*

Cl. 3 & 4 *sub. mp* *ff* *mp* *f* *n*

B. Cl. *sub. mp* *ff* *mp* *f* *n*

Bsn. 1 *sub. mp* *ff* *mp* *f* *n*

Bsn. 2 *sub. mp* *ff* *mp* *f* *n*

Alto 1 *sub. mp* *ff* *mp* *f* *n*

Alto 2 *sub. mp* *ff* *mp* *f* *n*

Tenor *sub. mp* *ff* *mp* *f* *n*

Bari. *sub. mp* *ff* *mp* *f* *n*

Tpt. 1 *ff* *mp* *f* *n*

Tpt. 2 *ff* *mp* *f* *n*

Tpt. 3 *ff* *mp* *f* *n*

Hn. 1 & 3 *ff* *mp* *f* *n*

Hn. 2 & 4 *ff* *mp* *f* *n*

Tbn. 1 *mf* *ff* *mp* *f* *n*

Tbn. 2 *mf* *ff* *mp* *f* *n*

B. Tbn. *mf* *ff* *mp* *f* *n*

Euph. *mf* *ff* *mp* *f* *n*

Tba. *mf* *ff* *mp* *f* *n*

Db. *mf* *ff* *mp* *f* *n*

Timp. *ff* *mf* *fff* *mp* *f* *n*

PERCUSSION

1 *ff* *ff* *mp* *f* *n*

2 *p* *fff* *mp* *f* *n*

3 *ff* *mf* *fff* *mp* *f* *n*

4 *ff* *p* *fff* *mp* *f* *n*

Pno. *mf* *ff* *mp* *f* *n*

*air - breathe in, then out - "ab"*

*o.t.b.*