el viento distante II
(the distant wind II)

A work for Bb clarinet and string orchestra

Orlando Jacinto Garcia

Written for clarinetist
Wojciech Mrozek
January 2013

ABOUT THE WORK

el viento distante II was written for virtuoso clarinetist Wojciech Mrozek and is based on el viento distante written for the clarinetist 9 months earlier. The new work was created at the request of the soloist who felt a new version of the earlier work scored for solo clarinet and strings would not only work effectively but would be much easier to program. el viento distante II retains what the earlier piece exhibits namely my aesthetic concerns while displaying the control, virtuosity, and musicianship of this great soloist. While the solo clarinet part in this new work is very similar to the one in el viento distante, adjustments to sonorities and timbres plus the addition of wind chimes and wine glasses make it a somewhat different work. As with much of my music the focus on timbre, the counterpoint between pacing, timbre, and density, and the slow evolution of material are important concerns.

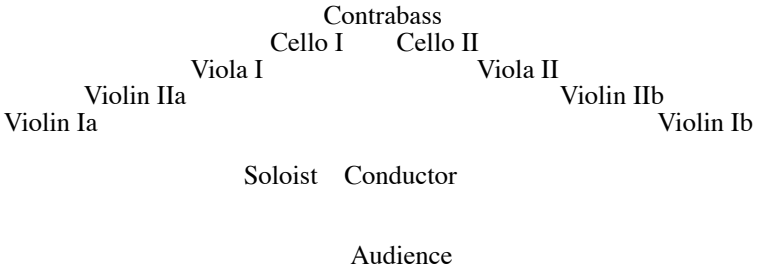
INSTRUMENTATION AND SPATIAL ASPECTS

el viento distante II is scored for solo Bb clarinet and string orchestra minimum 4 4 4 4 1 (6 6 4 4 2 preferred). Larger string groupings are possible as long as they are increased evenly.

Wind Chimes: In order to increase the timbres possible from the ensemble 4 of the string players are asked to perform each on one wind chime as follows: one player from the Violin Ia, Violin IIa, Viola I, and Violoncello II stands. The 4 wind chimes can be made of wood, metal, or ceramic and can all be different or the same in construction and size. These can be obtained at hardware stores, nurseries, landscape shops, etc. When being played they should always be allowed to sound until they stop naturally and can be clamped onto the music stand for easy access by the performers.

Wine Glasses: Along these same lines 4 other string players are asked to perform each on one wine glass (or glass harmonica) as folows: Violin Ib, Violin IIb, Viola II, Violoncello II. The 4 wine glasses should be tuned to Bb above middle C by finding the right size glass and filling it with water to the appropriate level. The players can make the glasses resonate by wetting their finger tips and rubbing the lip of the glasses to produce the pitch. A small amount of vinegar added to the water will sometimes assist with the production of the sound.

In order to realize the spatial aspects of the work the strings should be arranged as shown on the chart below:



PERFORMANCE NOTES

(1) see above for information on chimes and wine glasses.

(2) accidentals only apply to the note that they precede except in the case of repeated notes.

(3) air sound in the clarinet is an effect produced by blowing through the instrument without generating a clearly audible pitch; instead the sound of the air passing through the instrument is what is desired.

(4) circular bowing in the string parts indicates to bow in a circular fashion across all 4 strings producing a white noise sound, occasional harmonics, and other pitched sounds.

(5) hum on pitch indicates to hum with the mouth closed quietly on the given pitch in a comfortable register/octave.

(6) dynamics are relative to the acoustics of the hall. pppp indicates the softest sound possible while maintaining a good tone.

(7) fingerings for the multiphonics and timbre modulations in the clarinet part are shown on the score and part and are taken from the book New Directions for Clarinet by Phillip Rehfeldt.

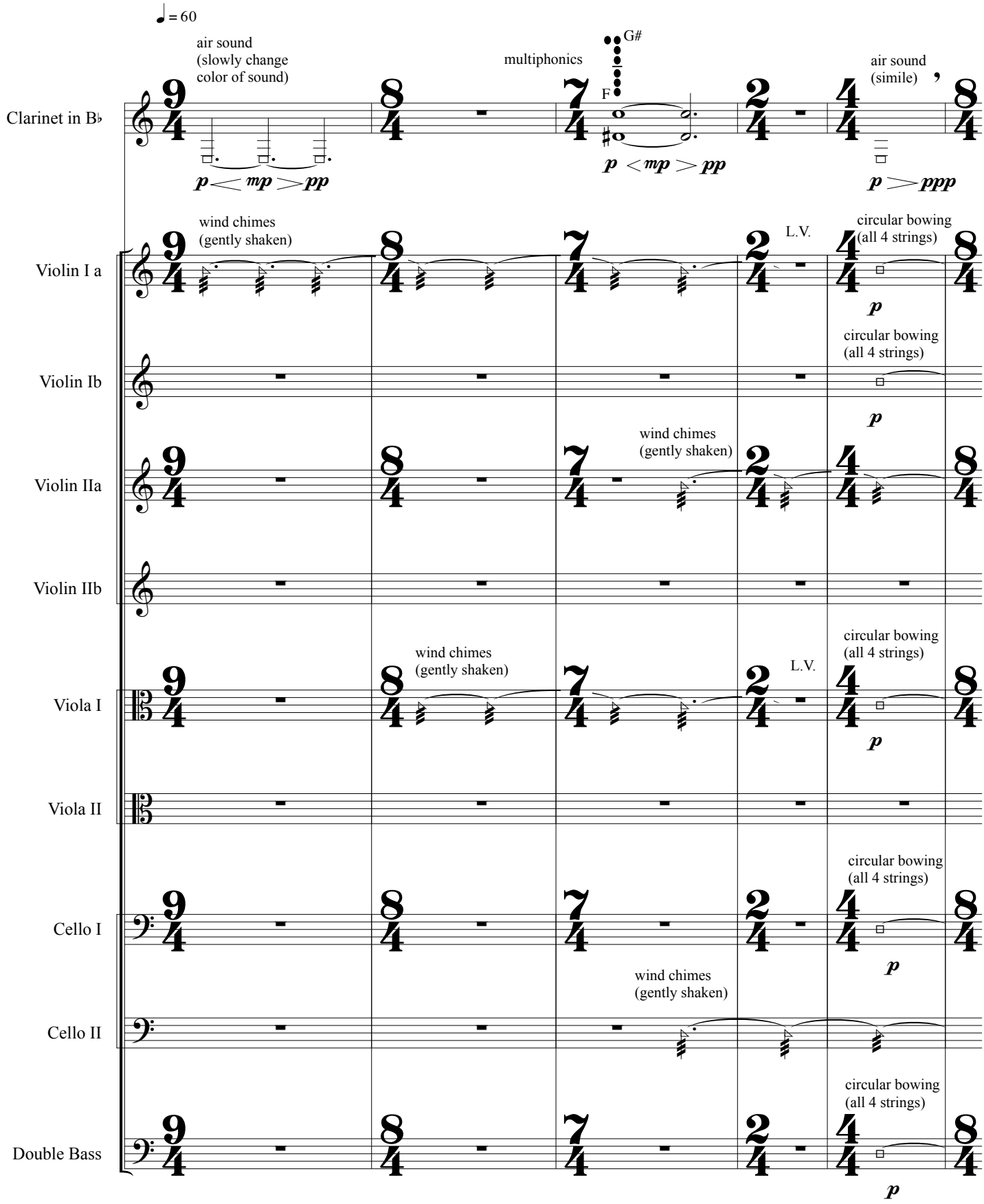
(8) duration ca 15 minutes.

Transposed Score

The Distant Wind II

el viento distante II

Orlando Jacinto Garcia



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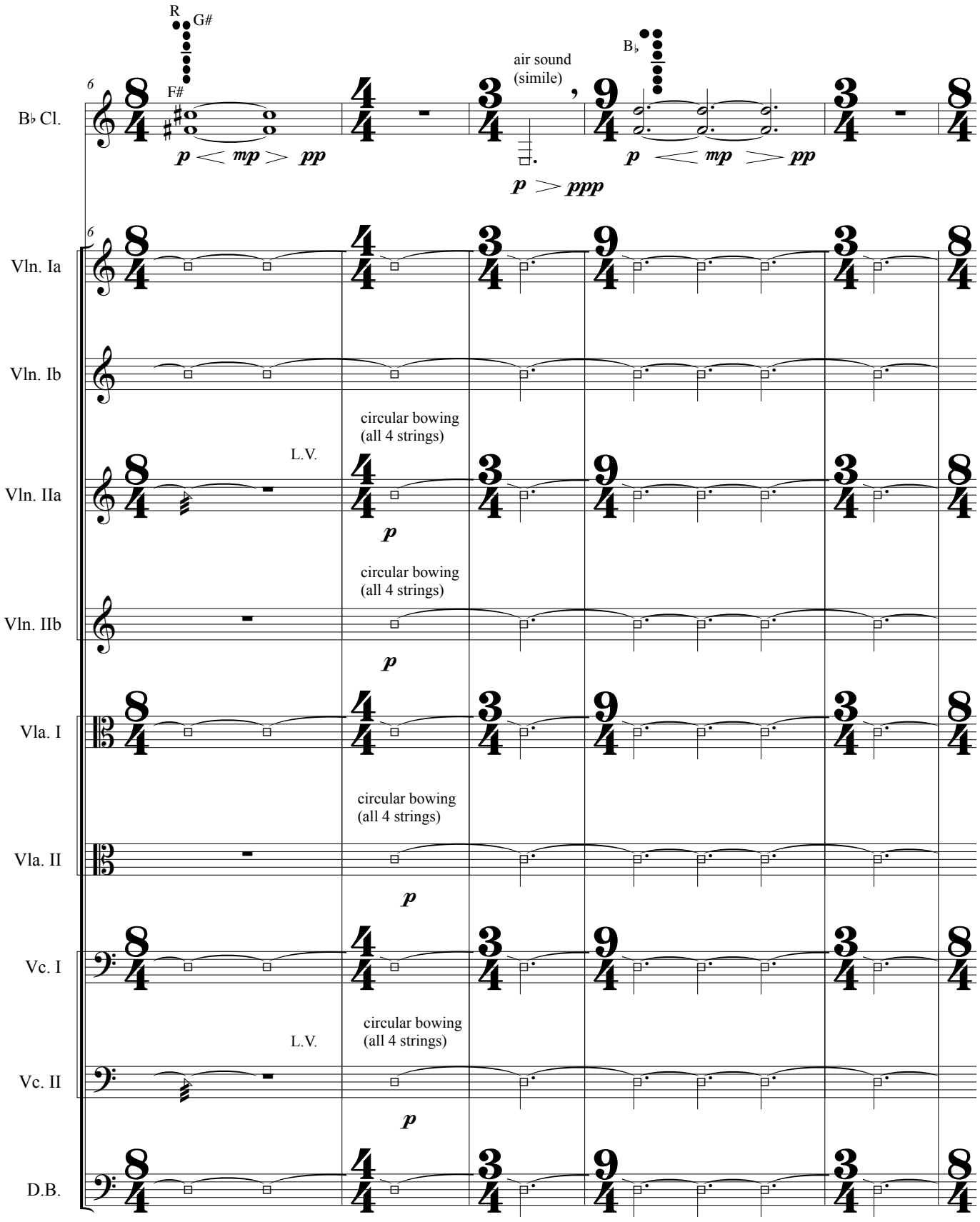
The Distant Wind II



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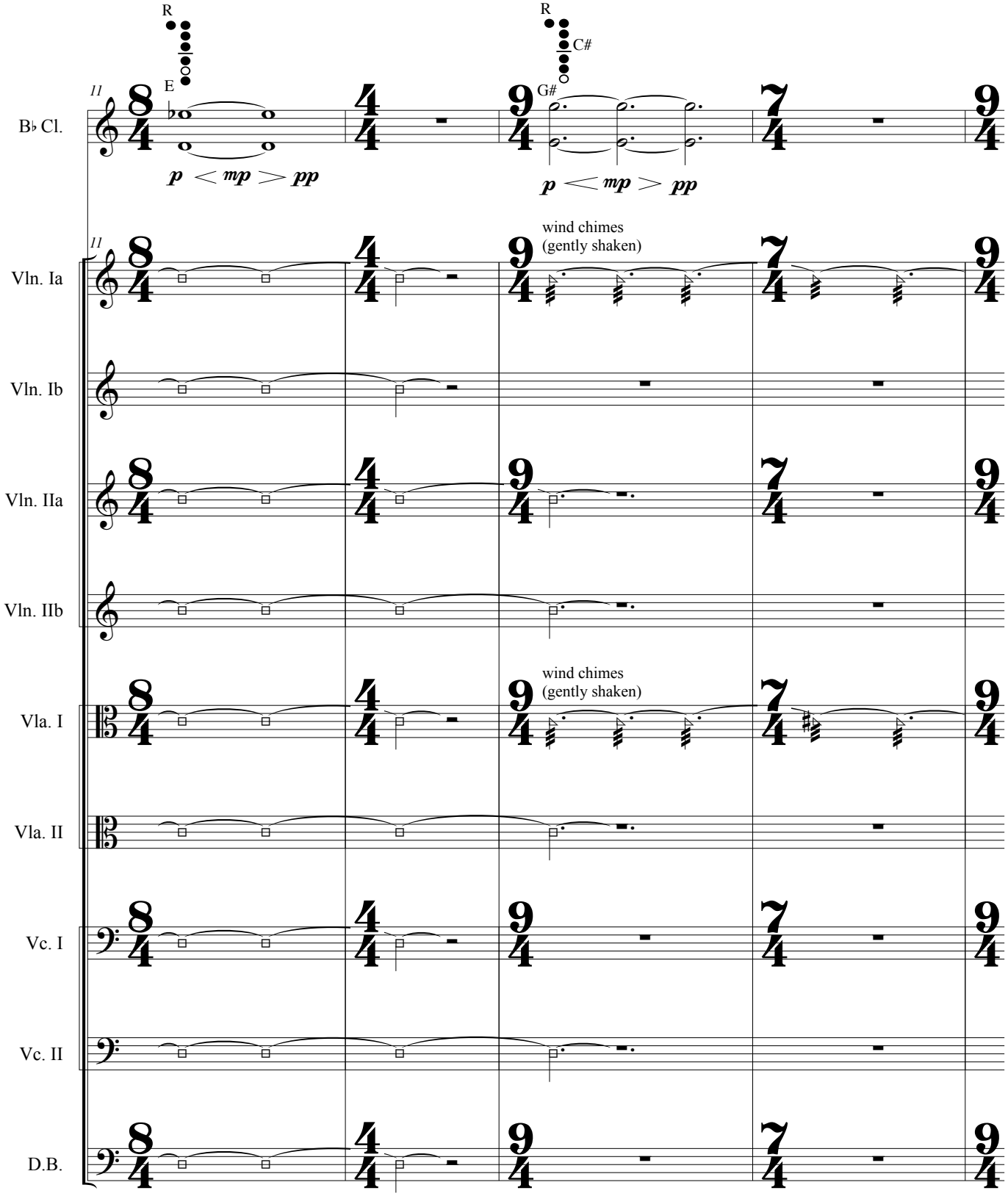

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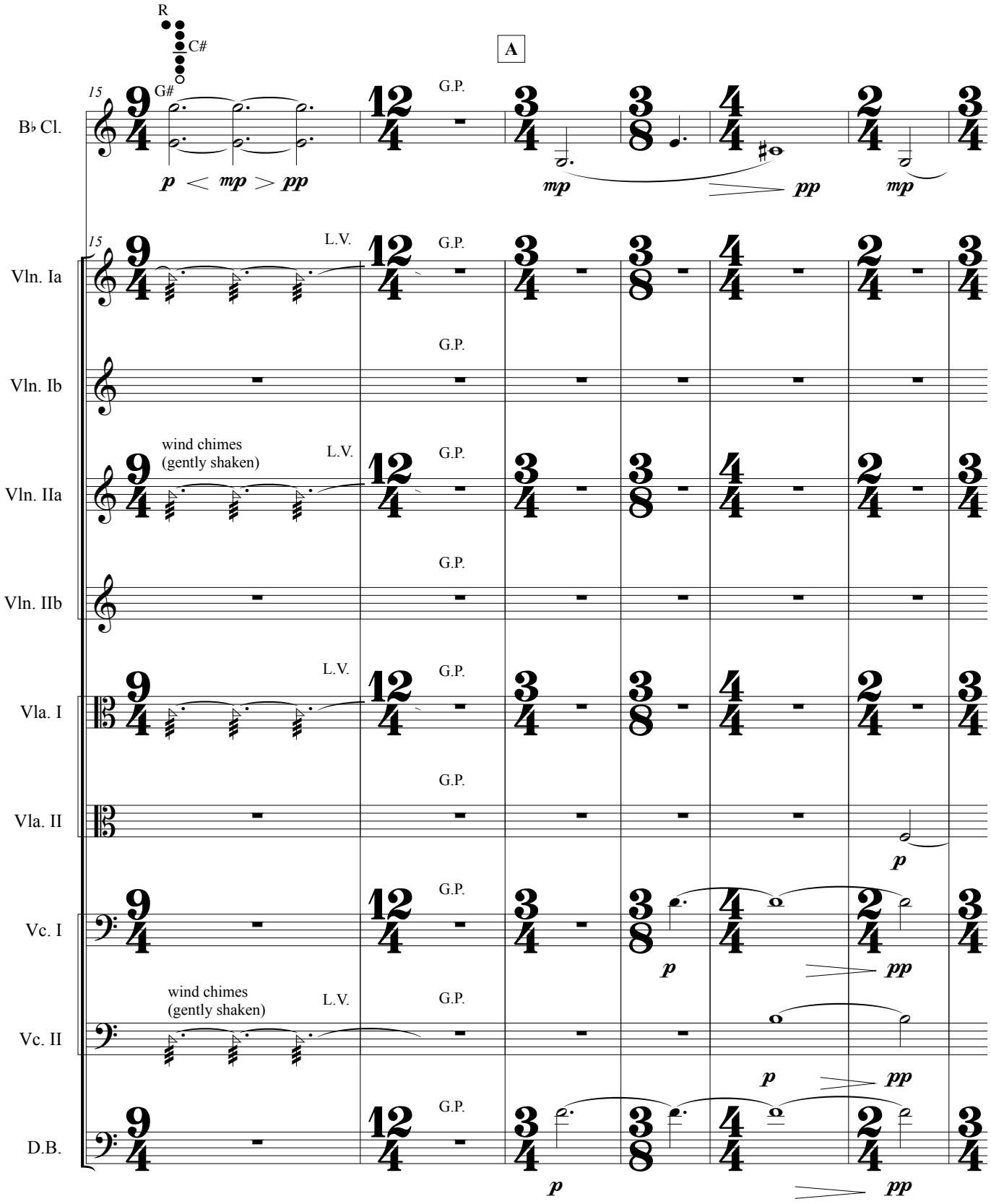

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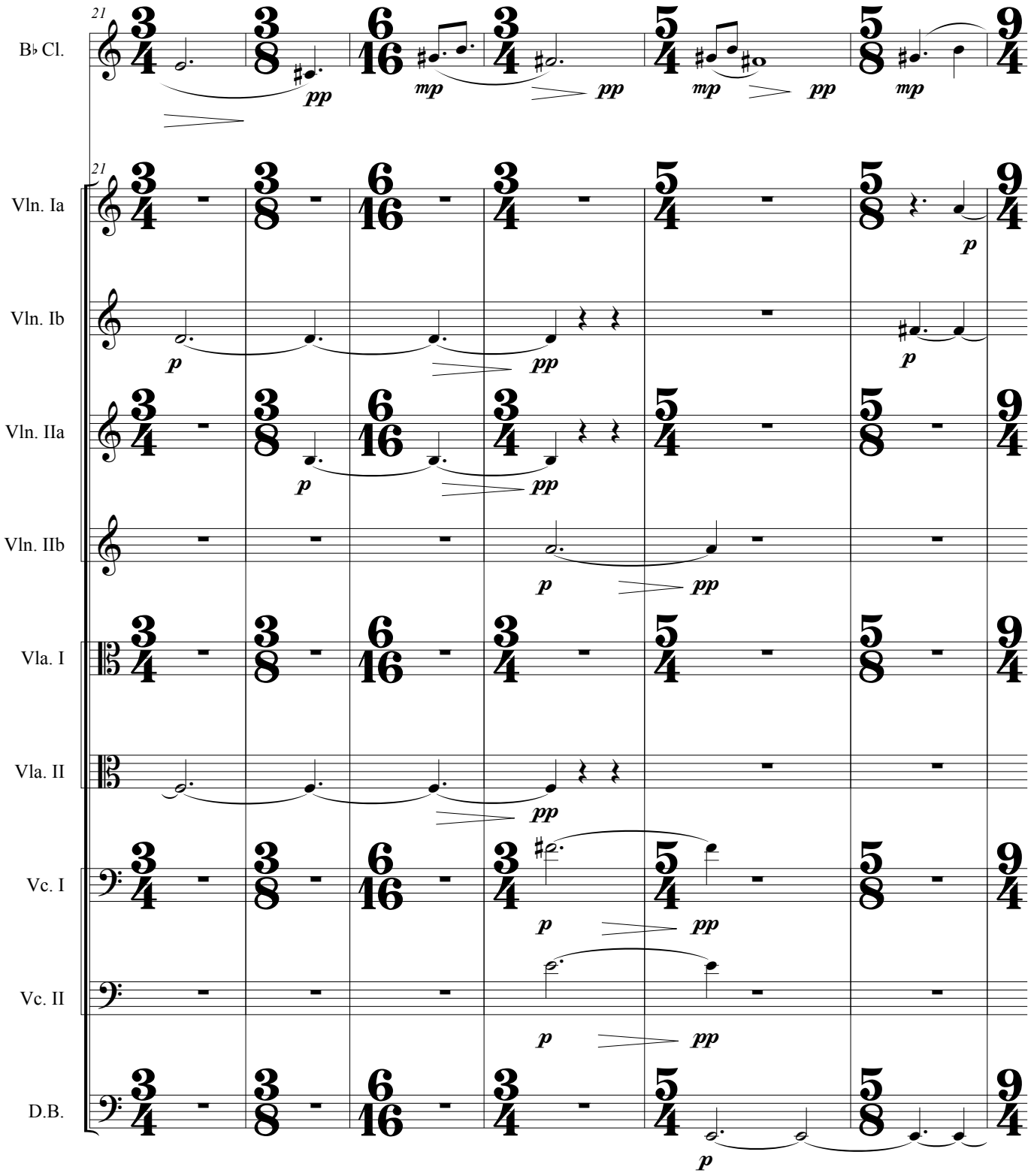

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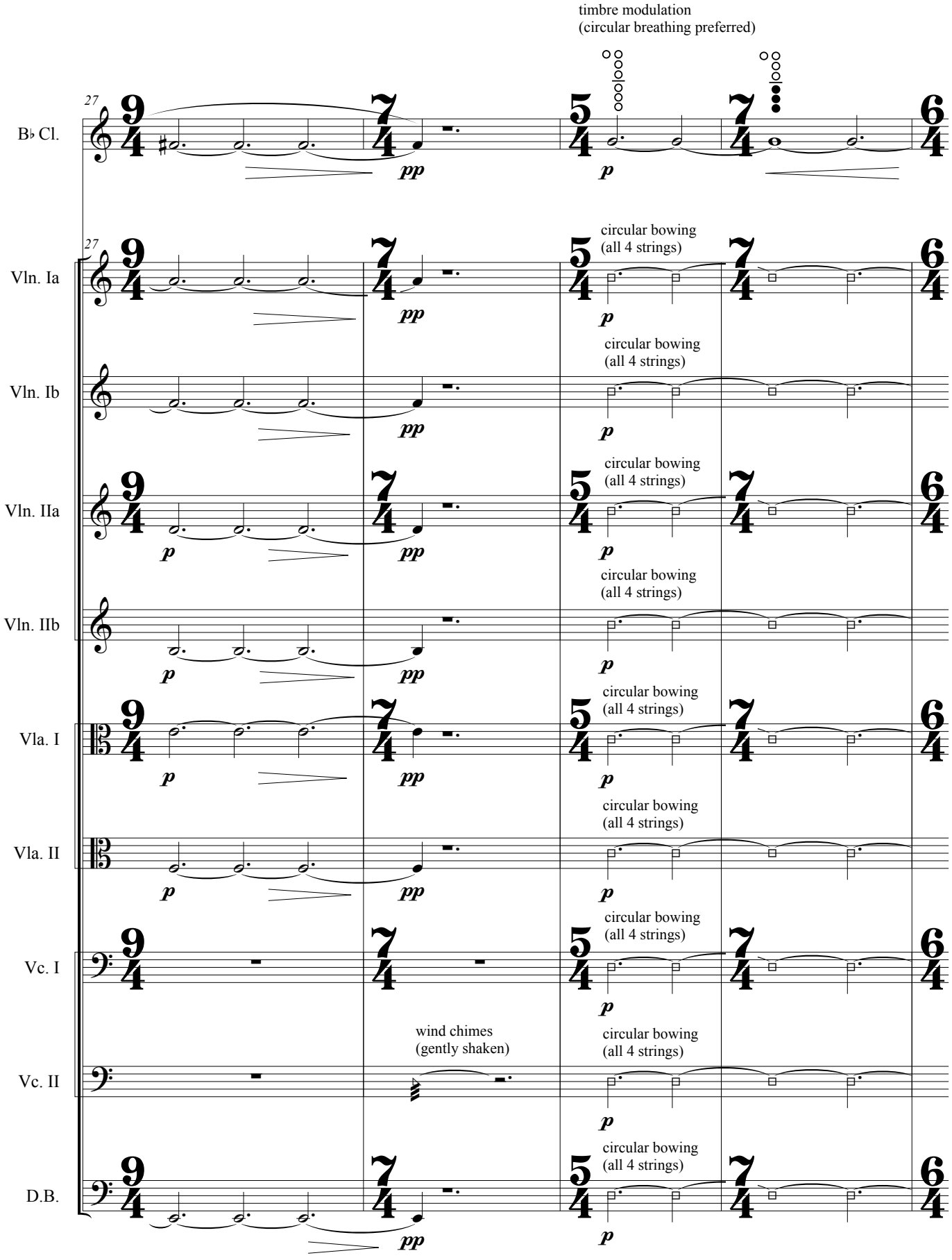

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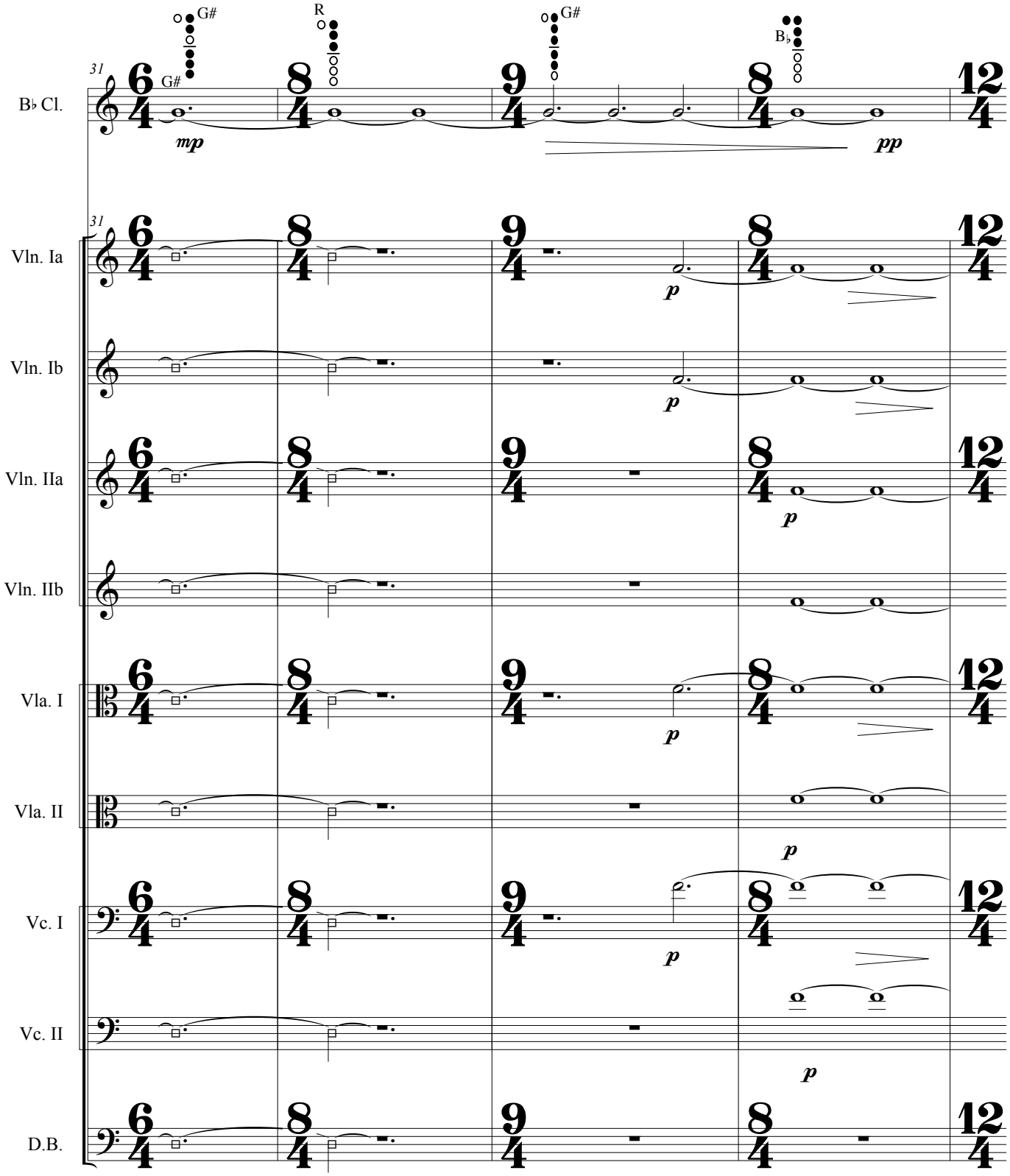

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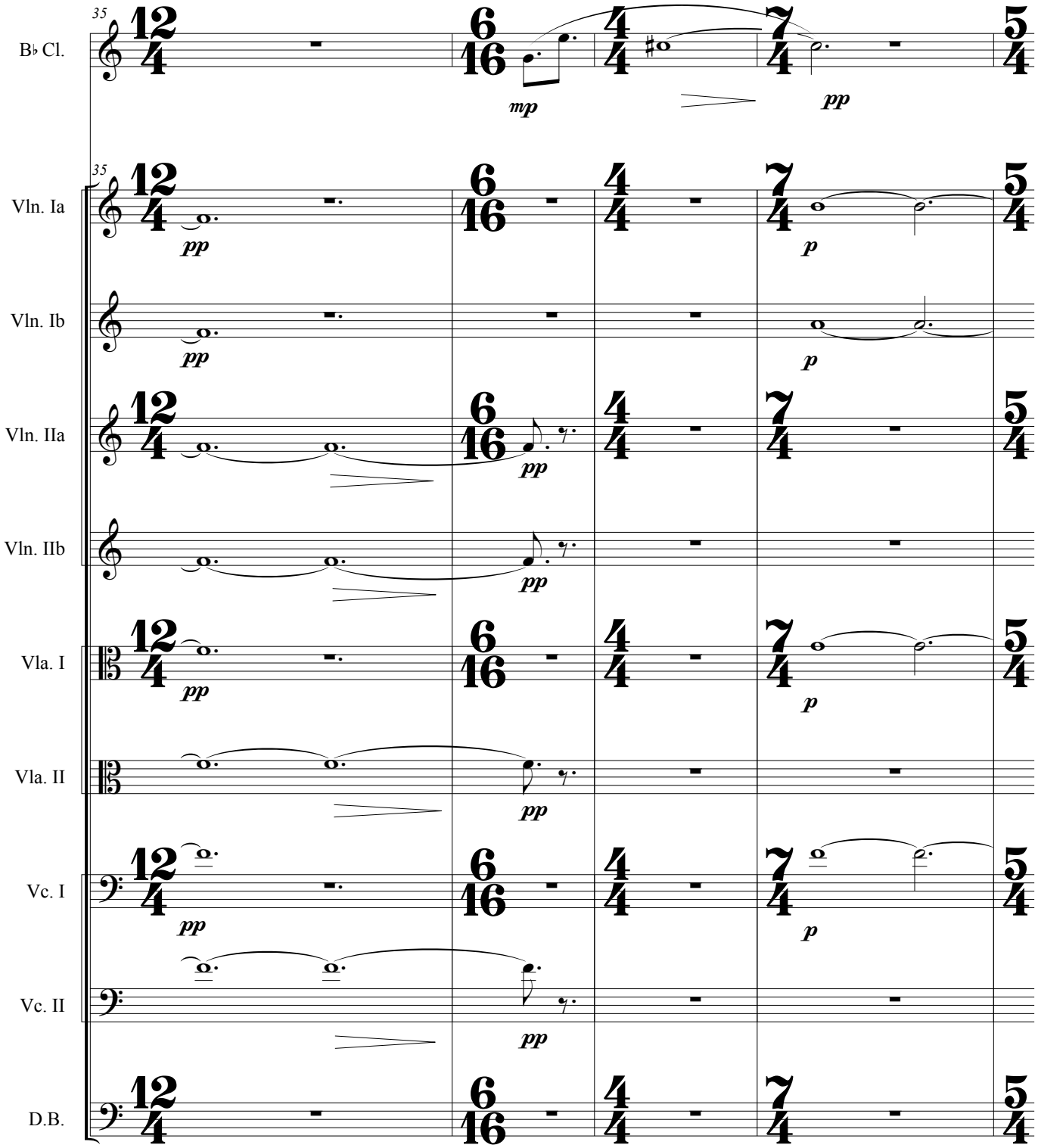

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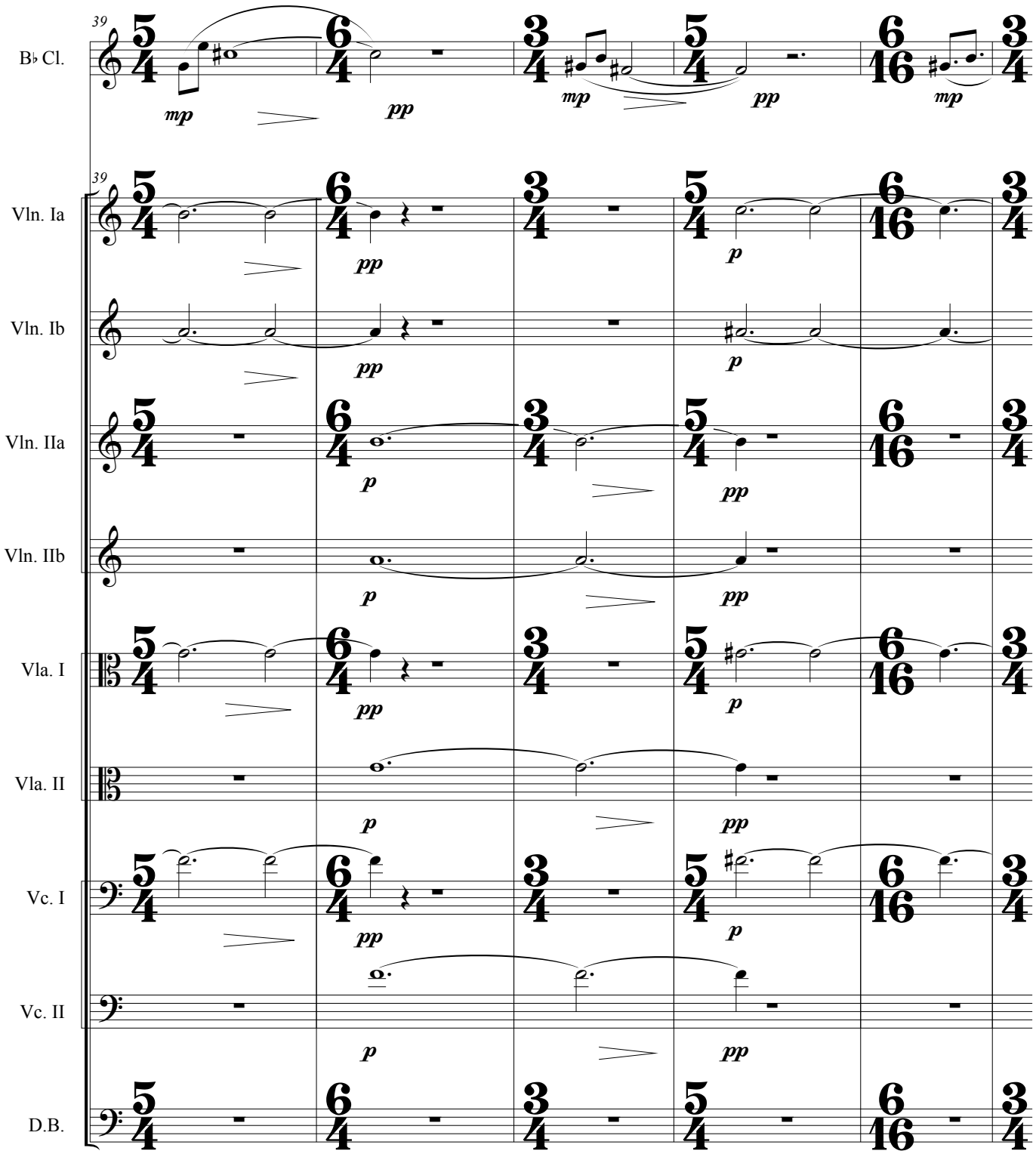

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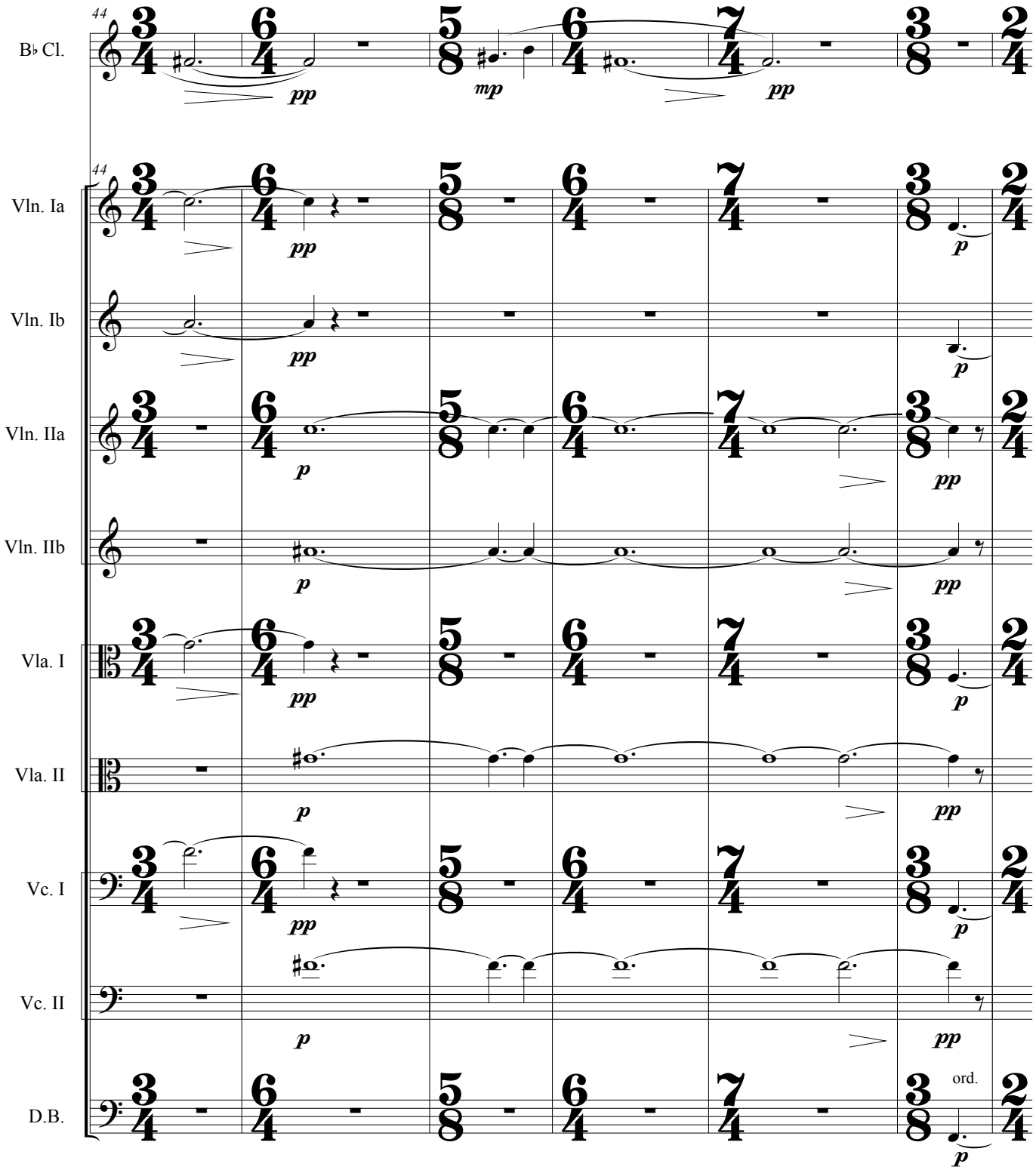

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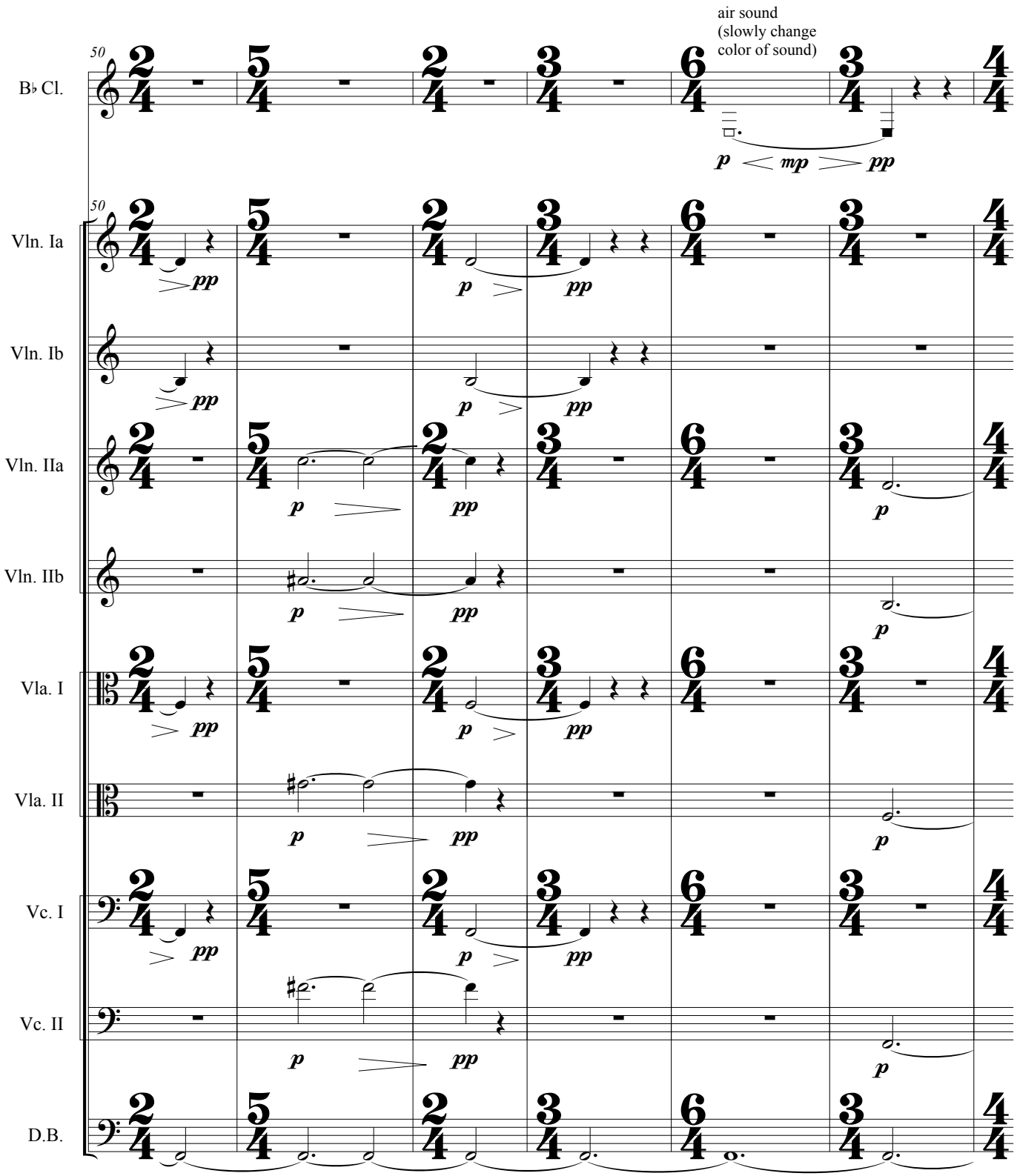

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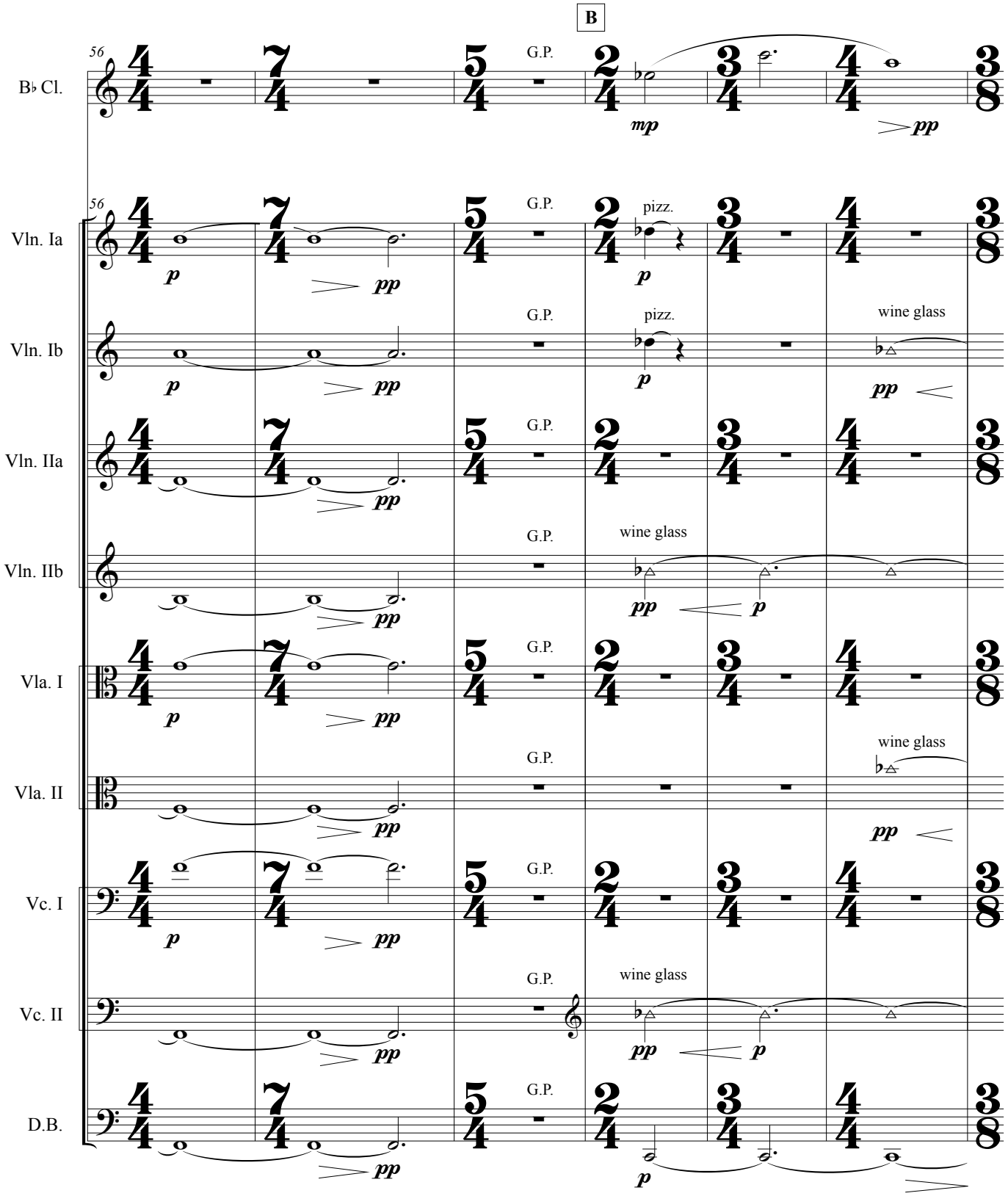

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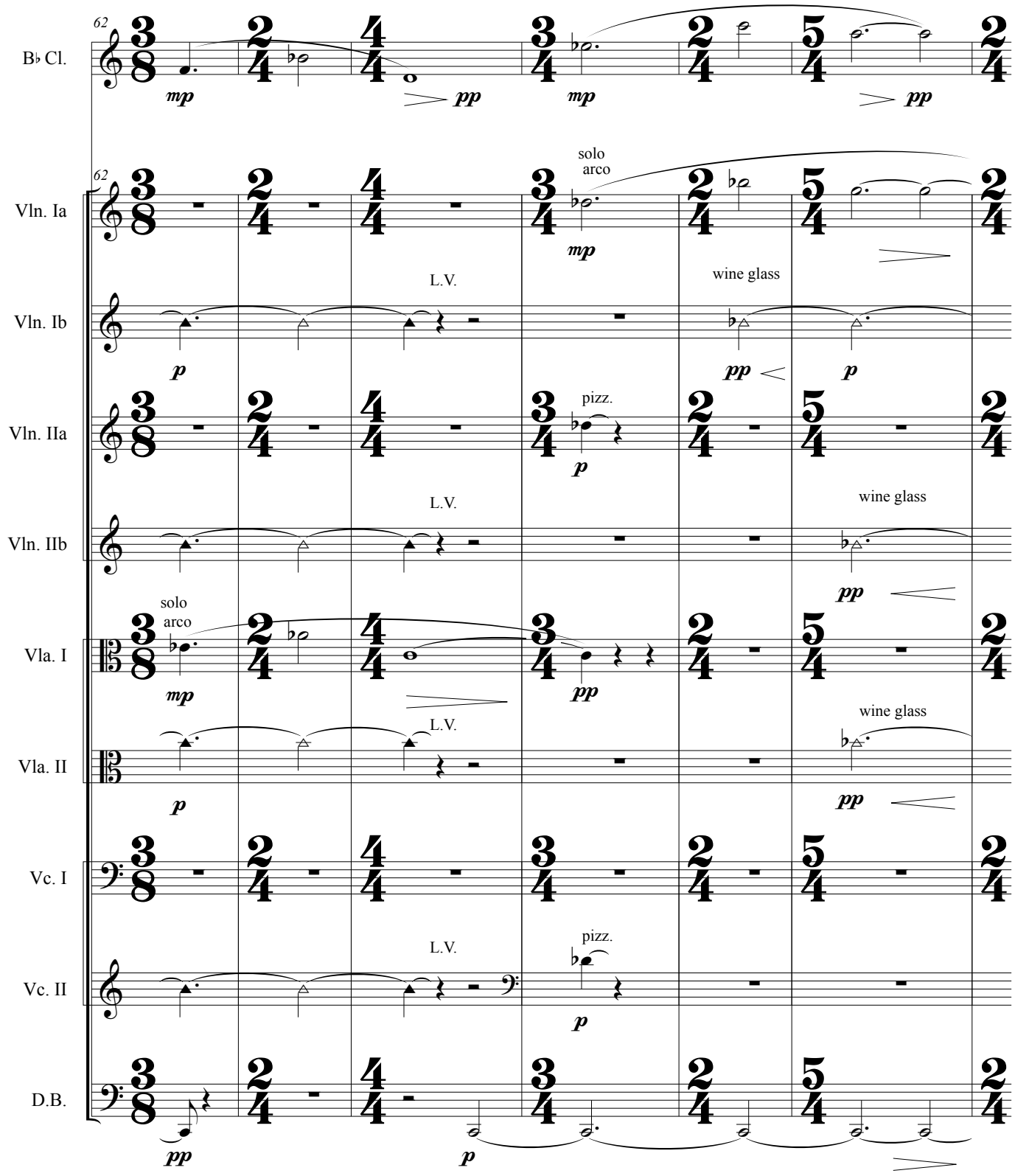

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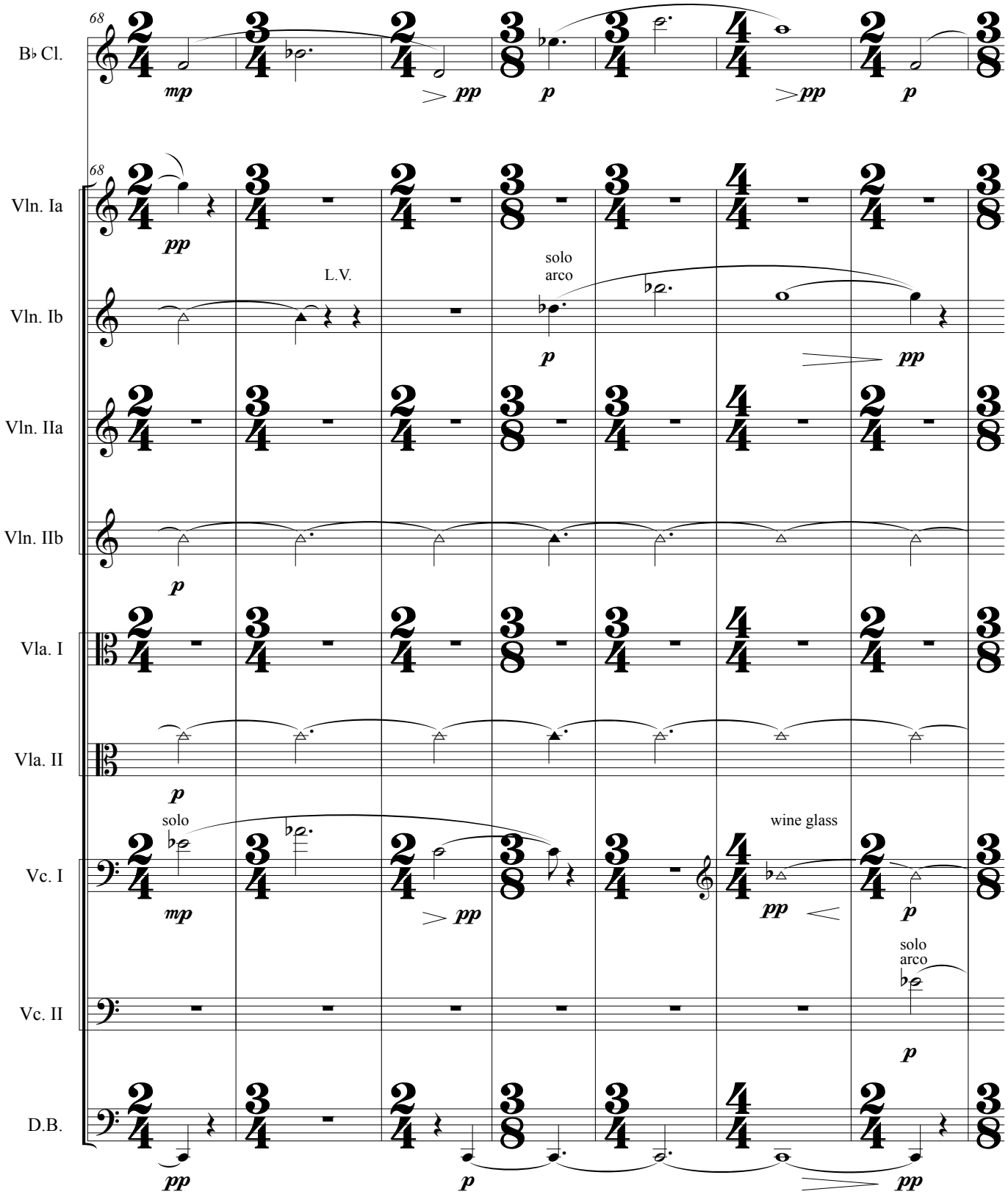

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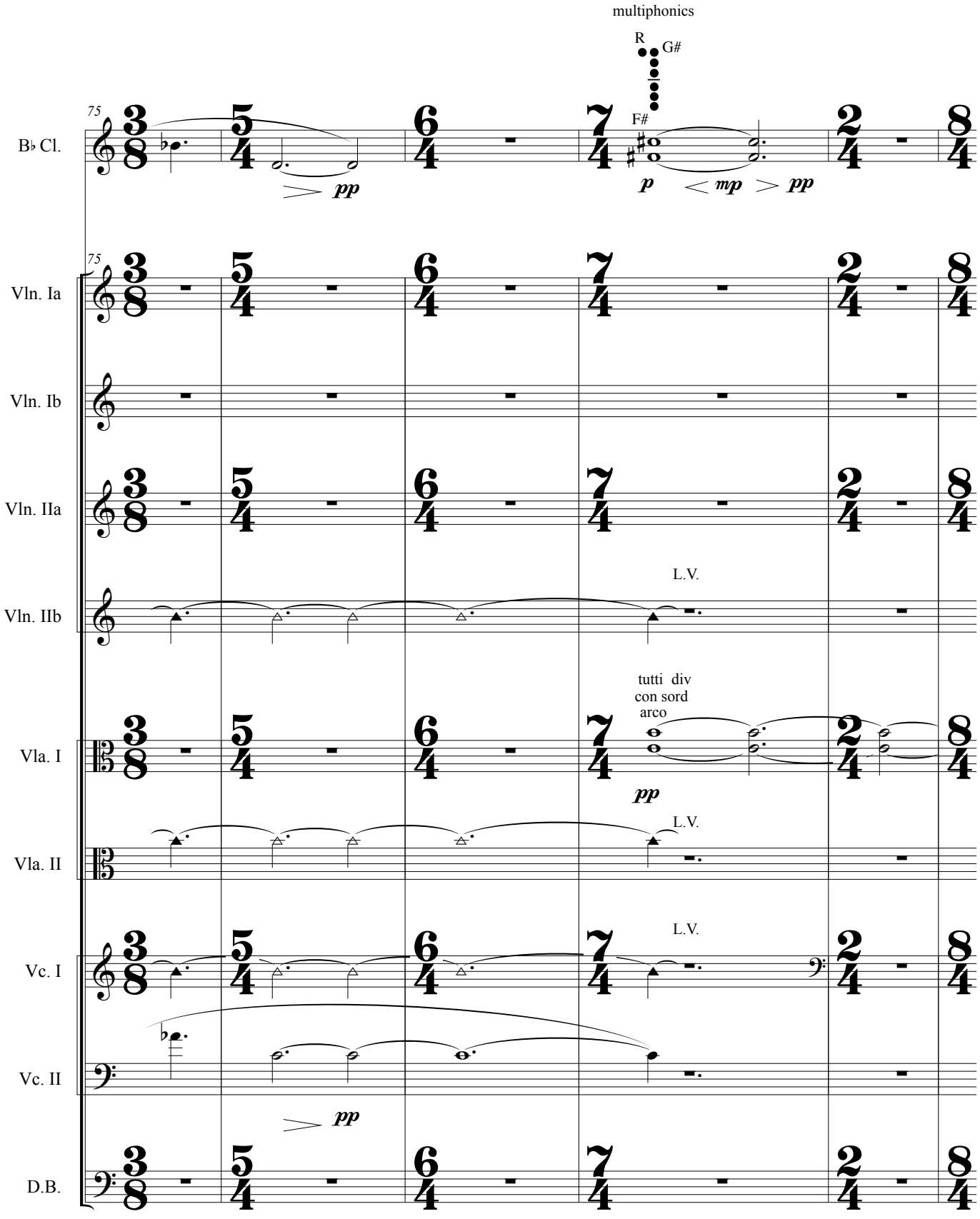

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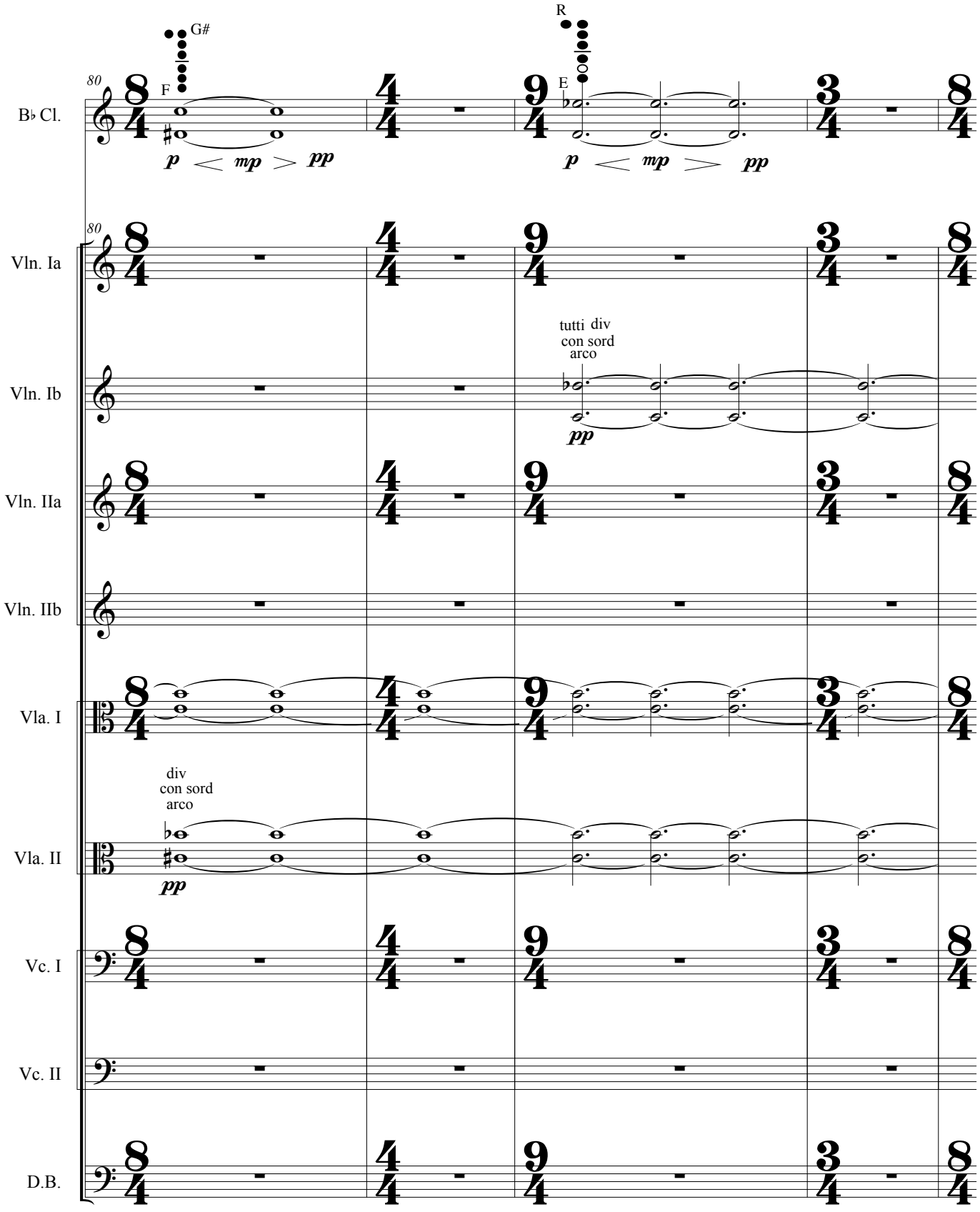

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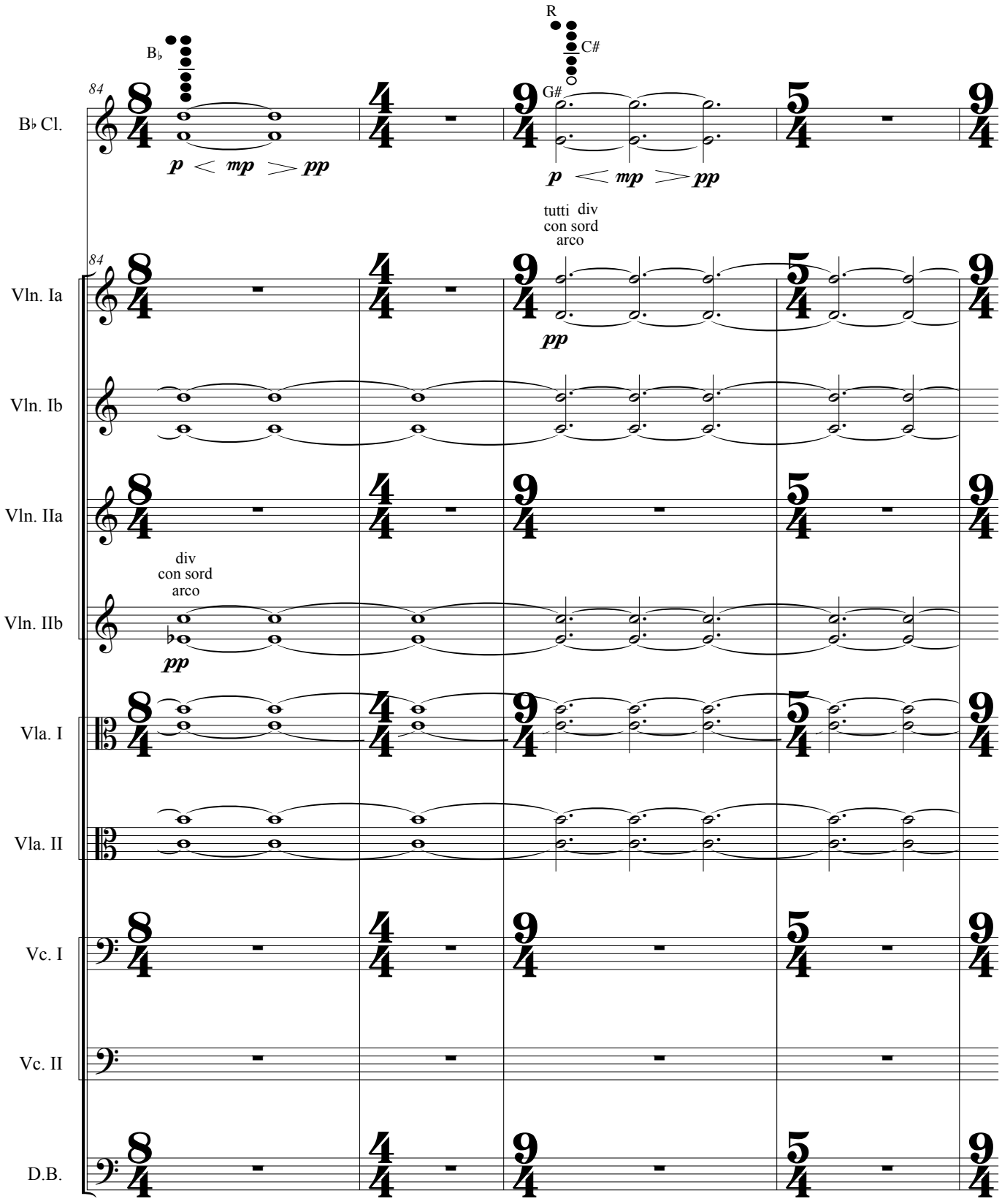

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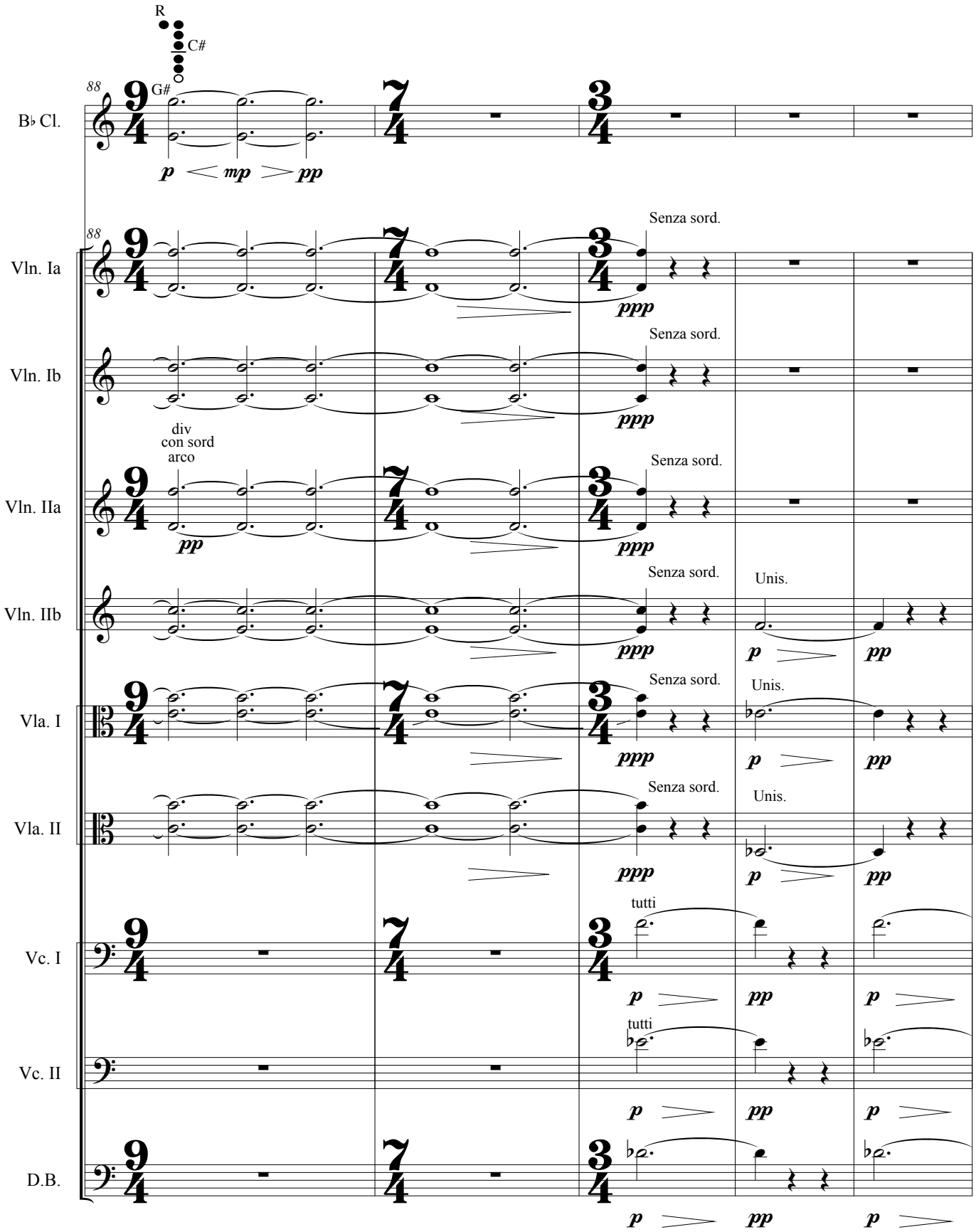

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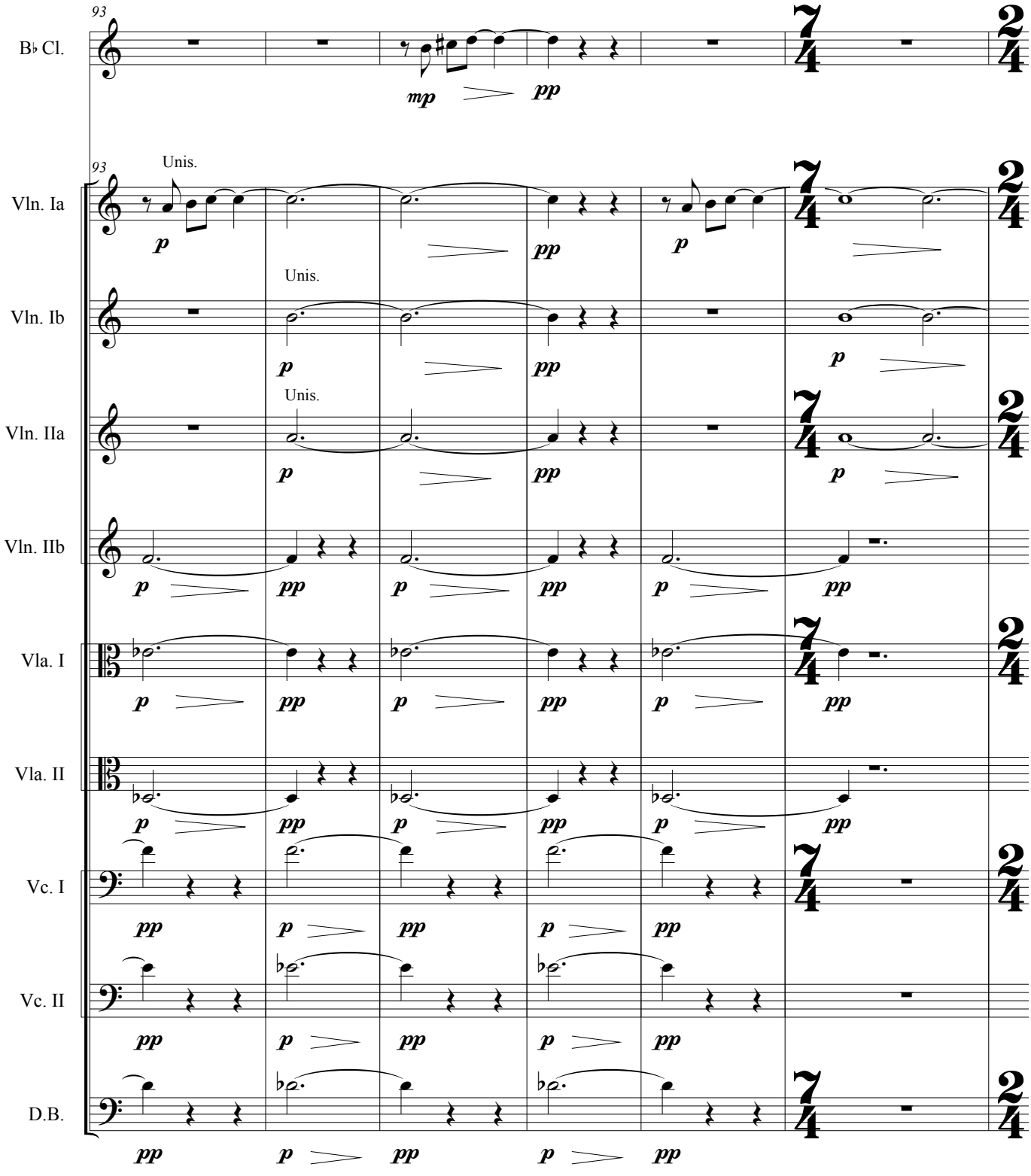

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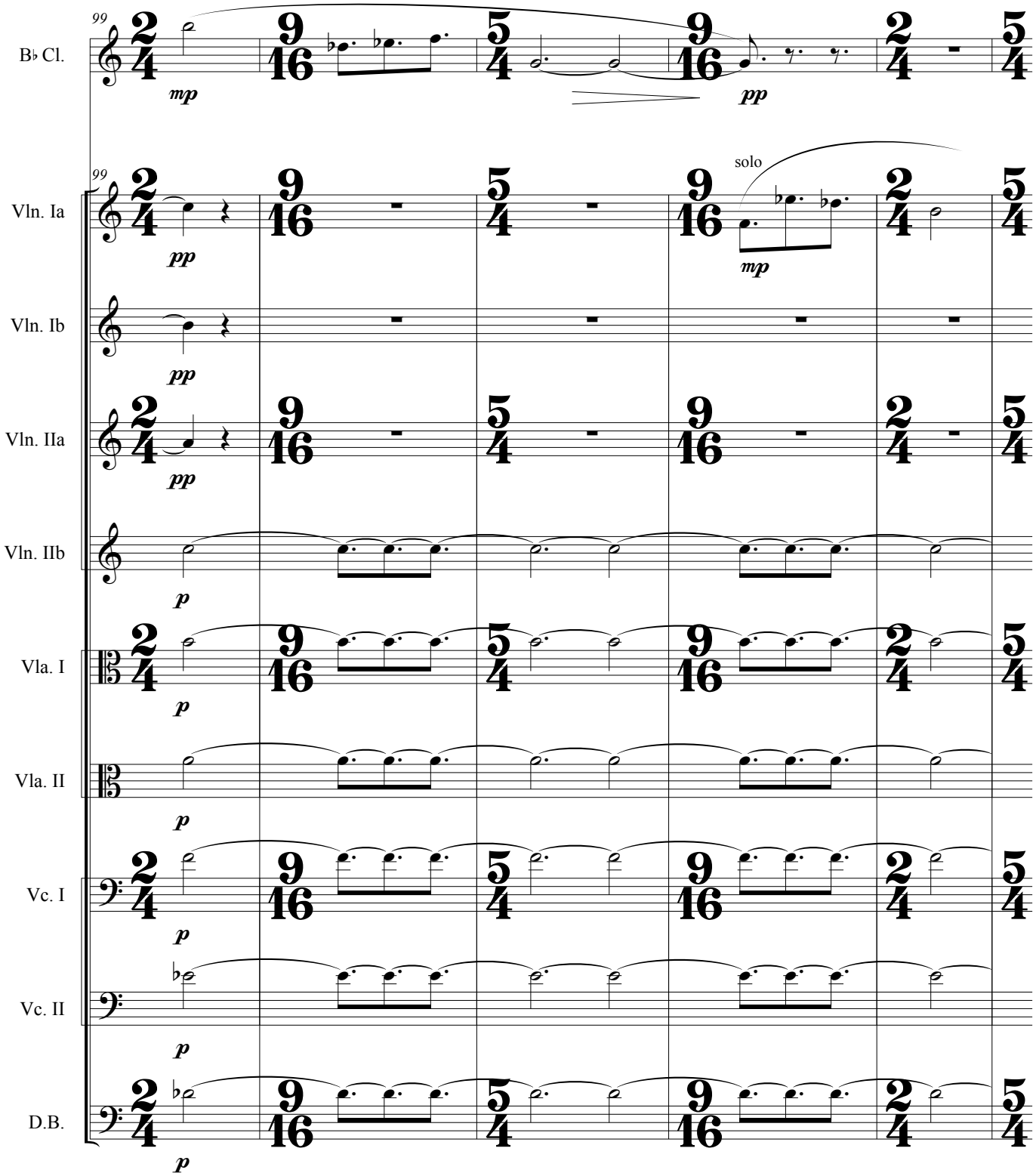

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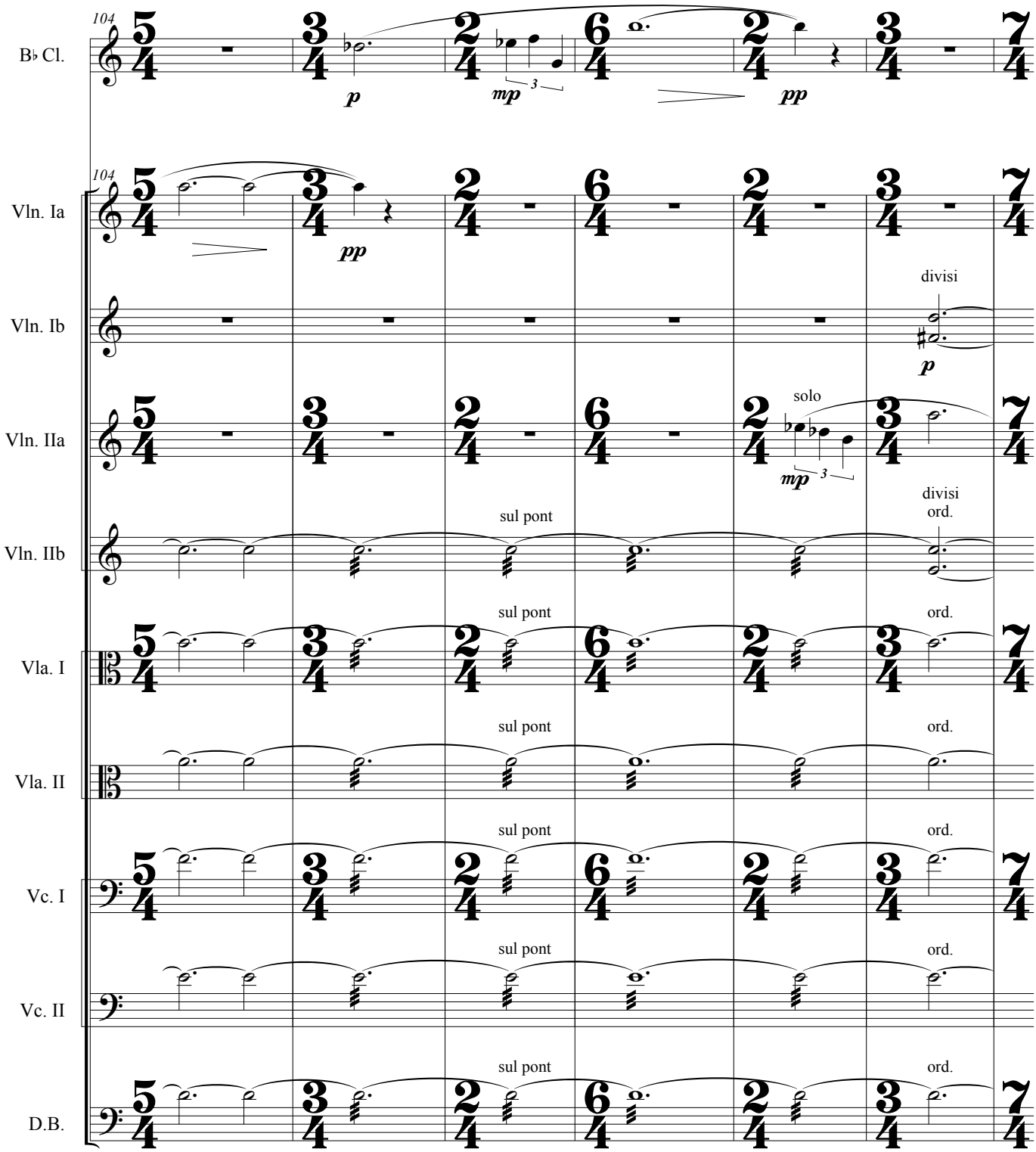

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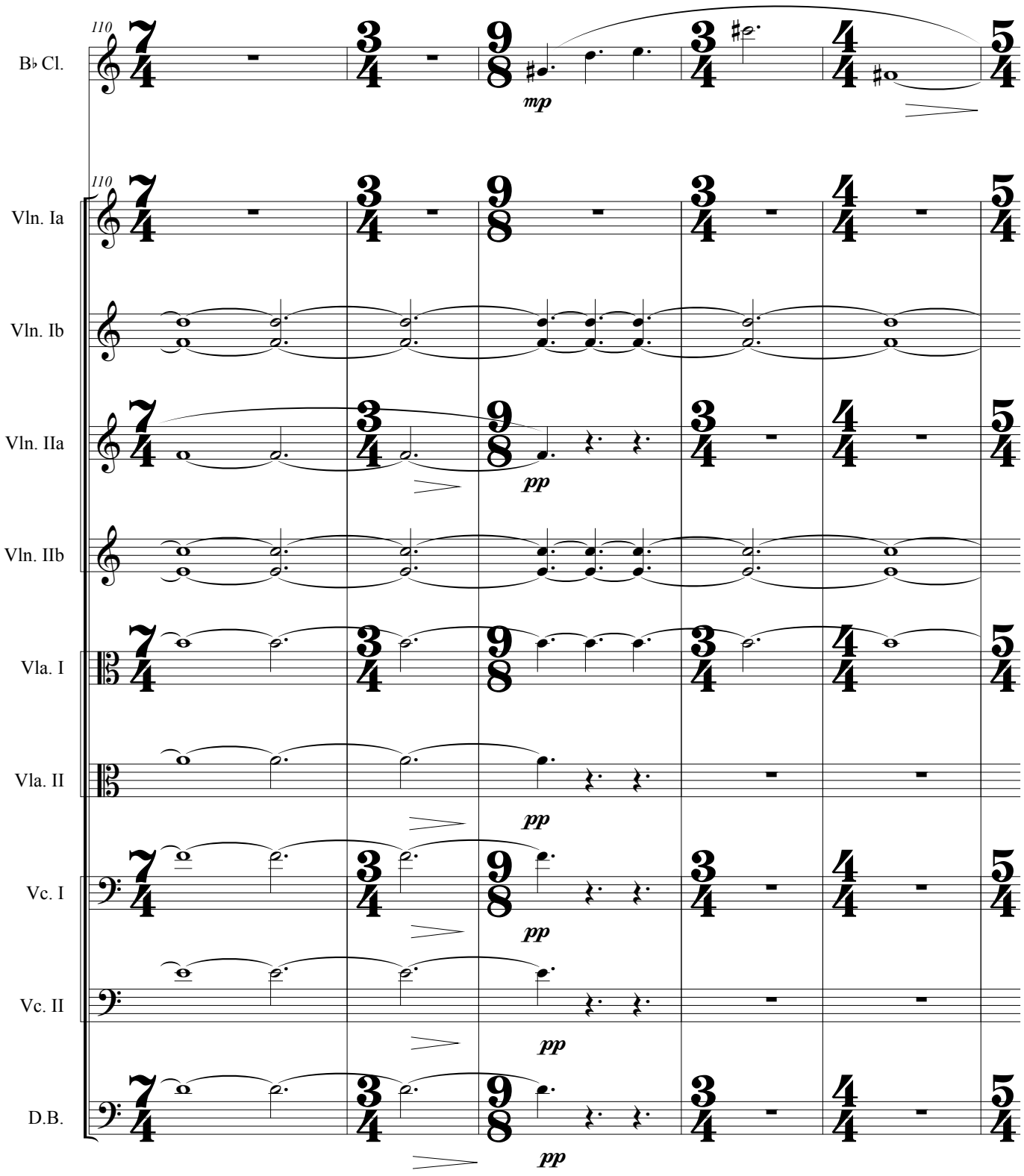

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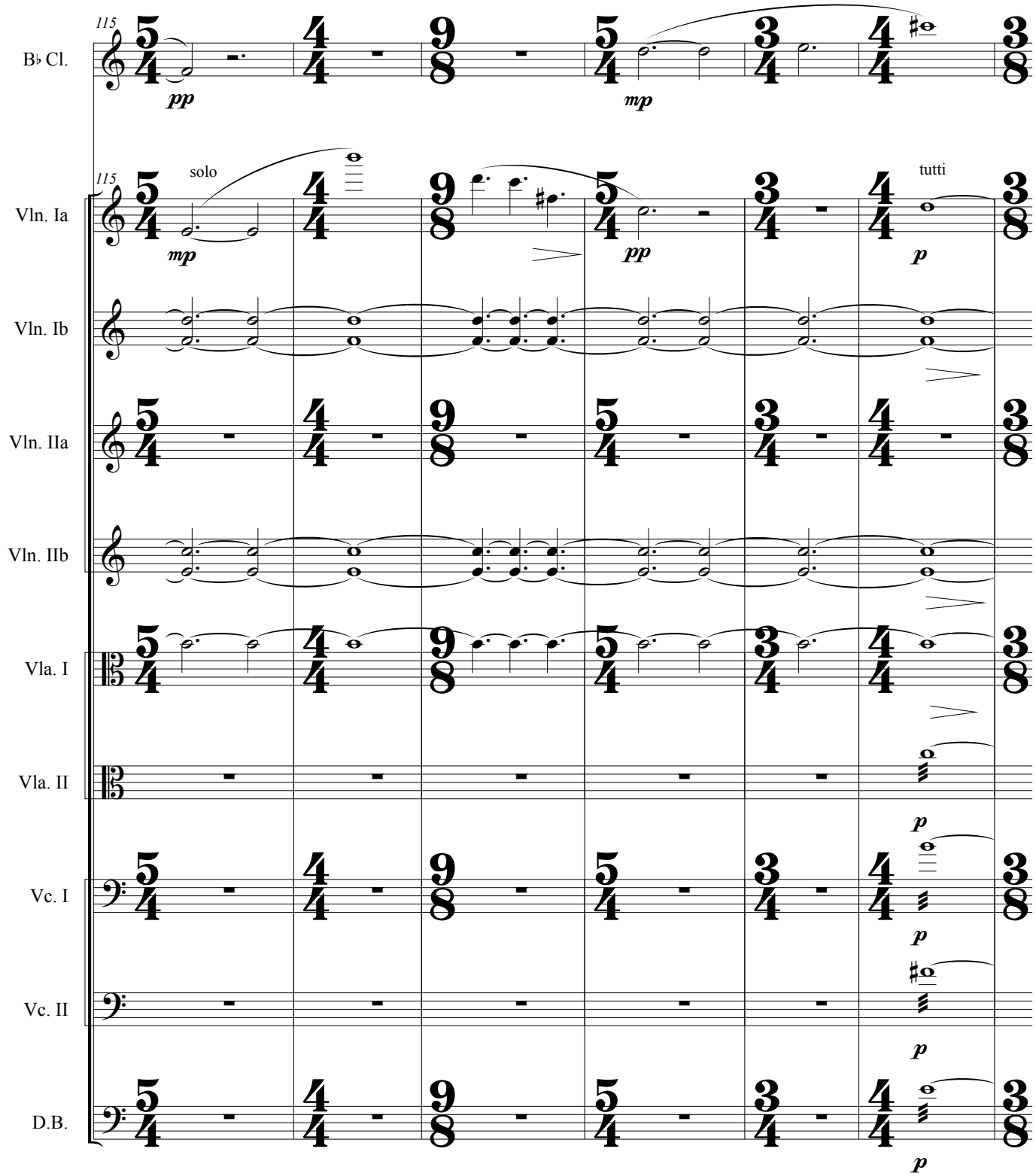

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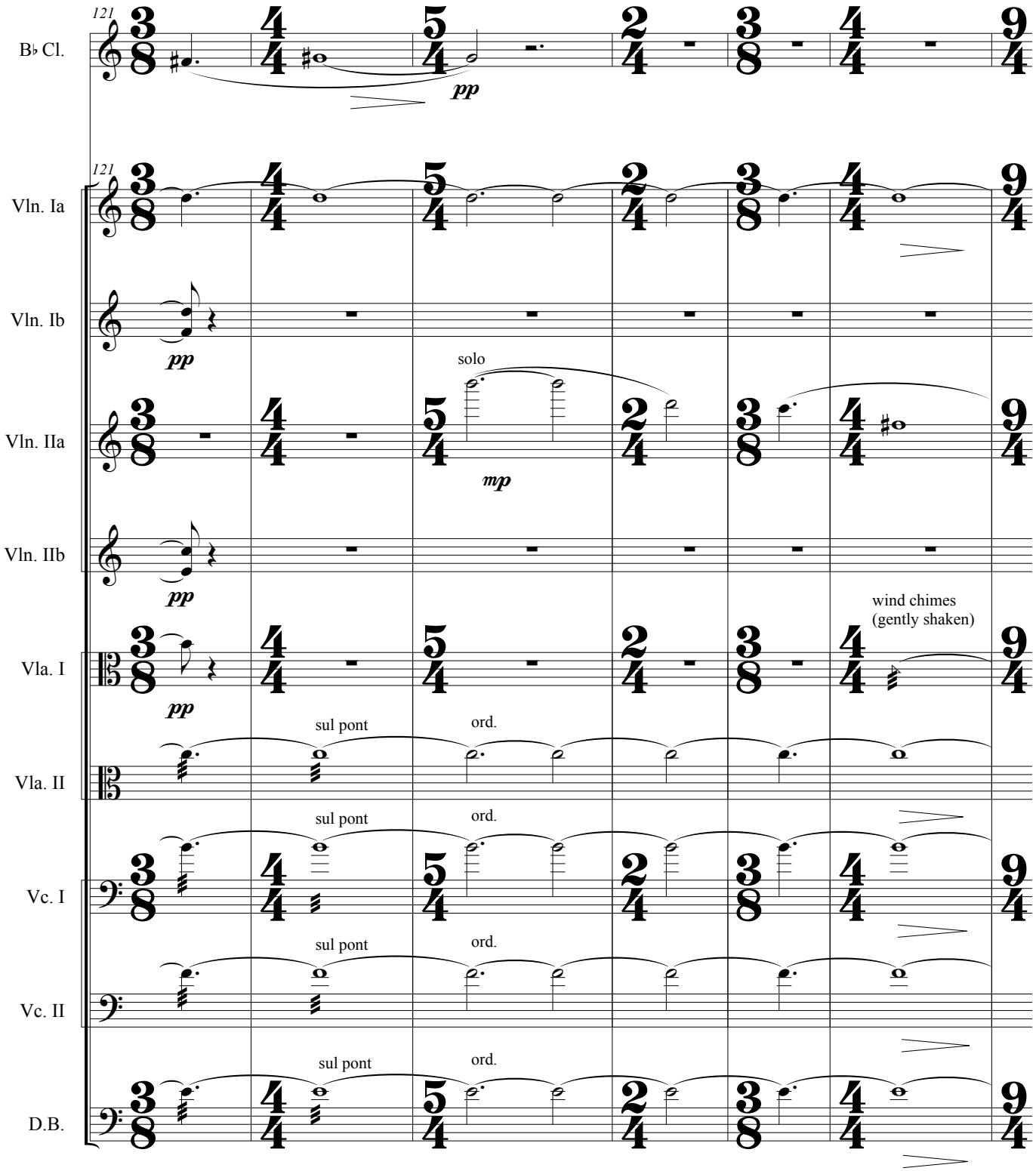

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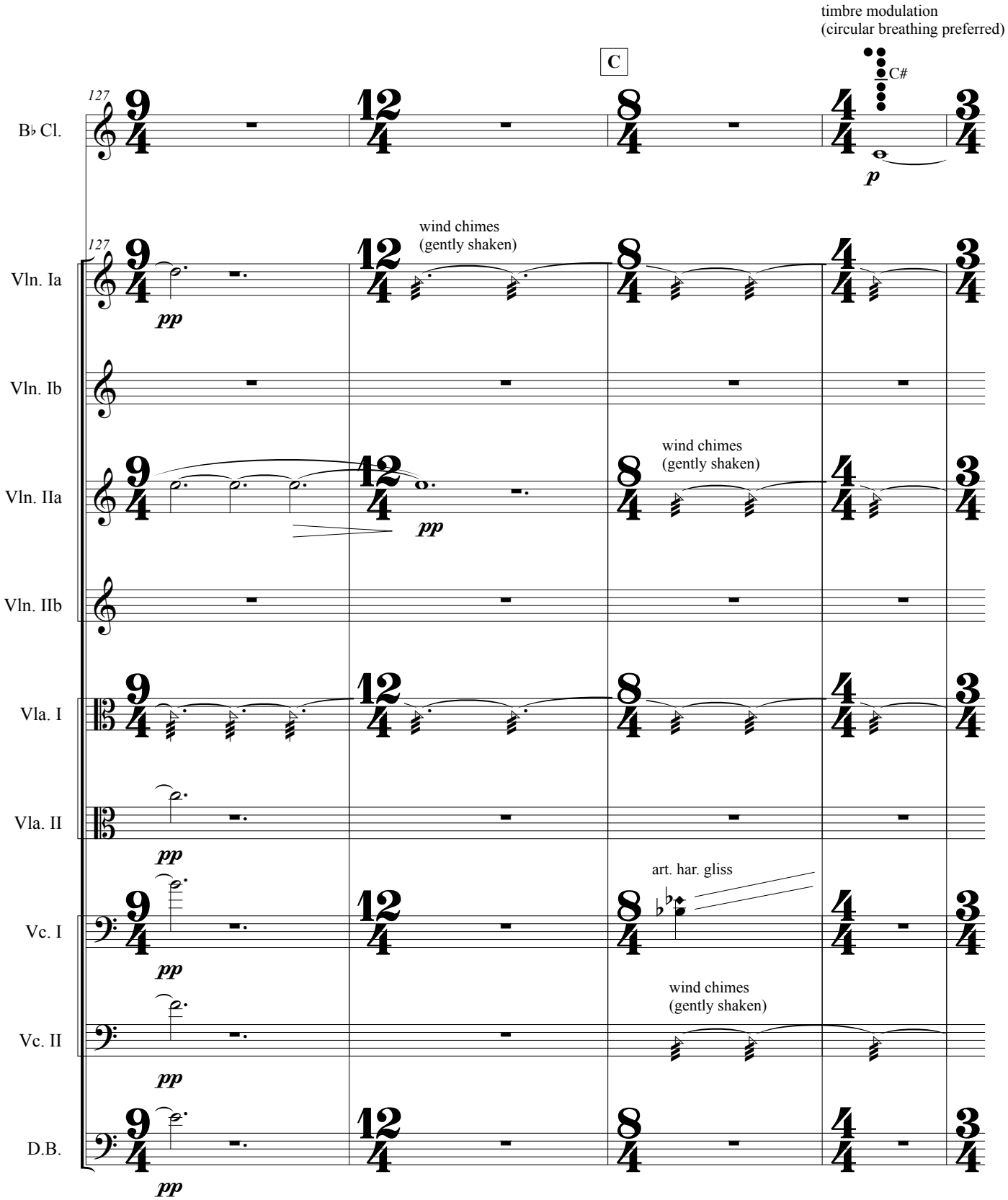

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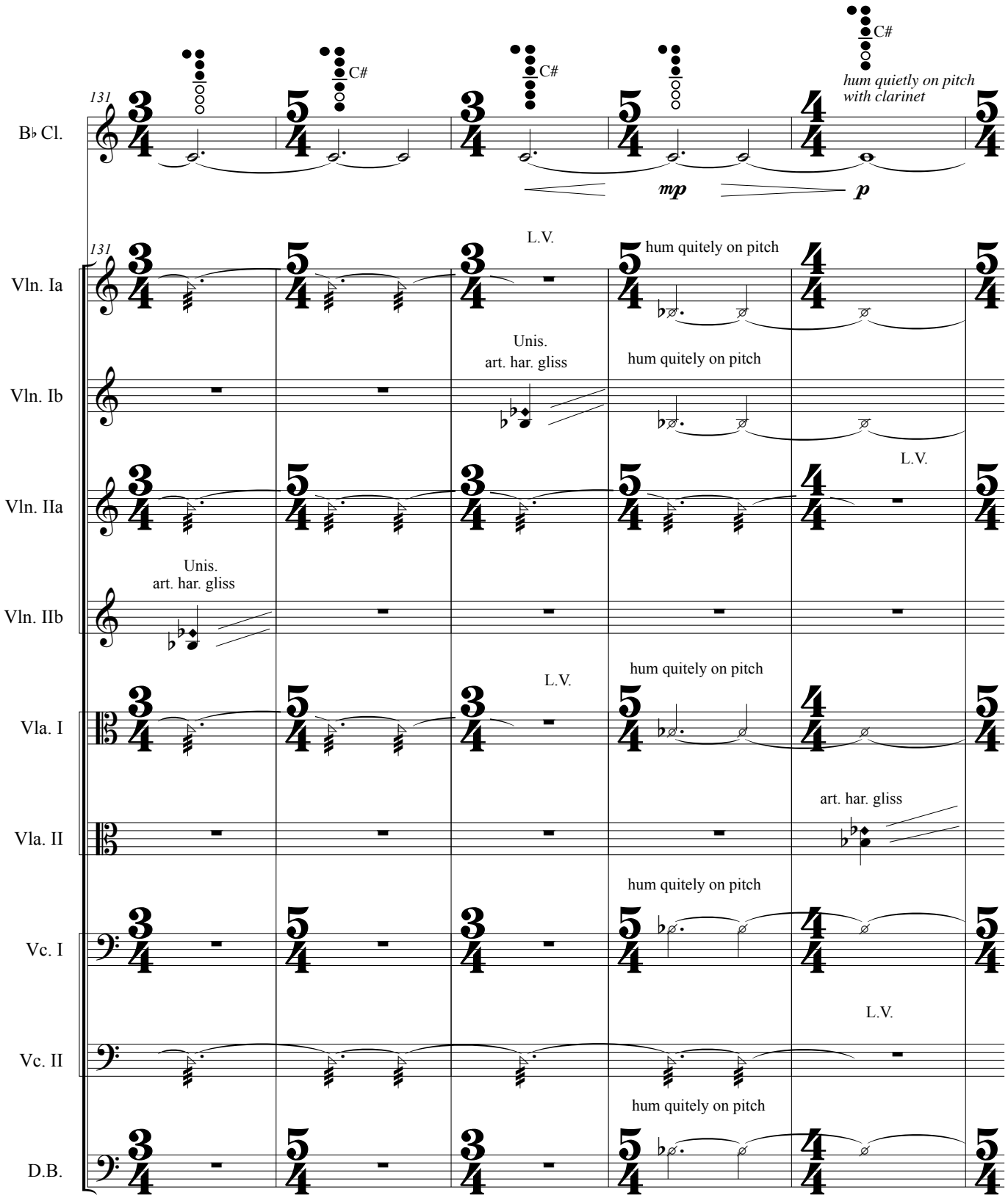

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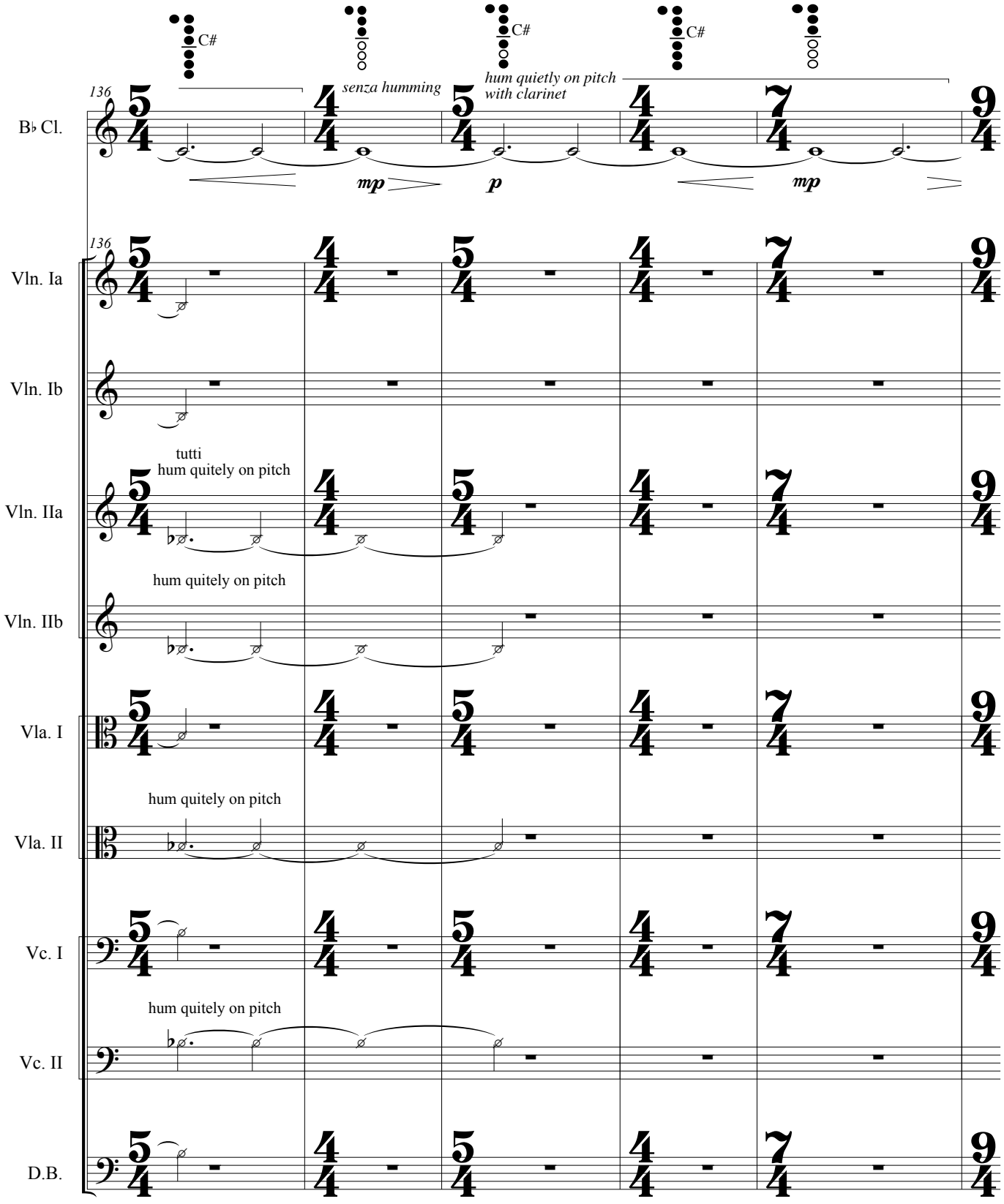

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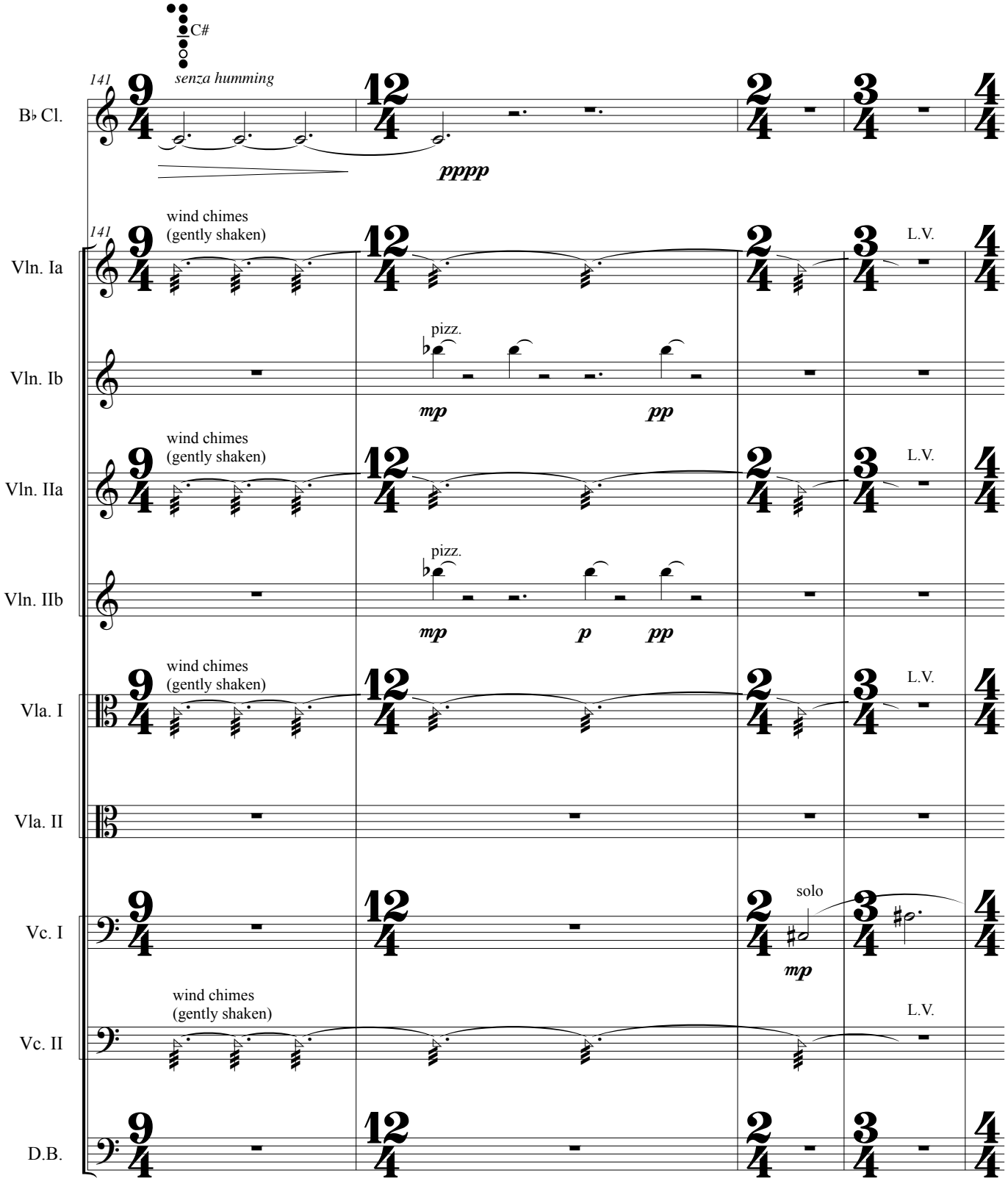

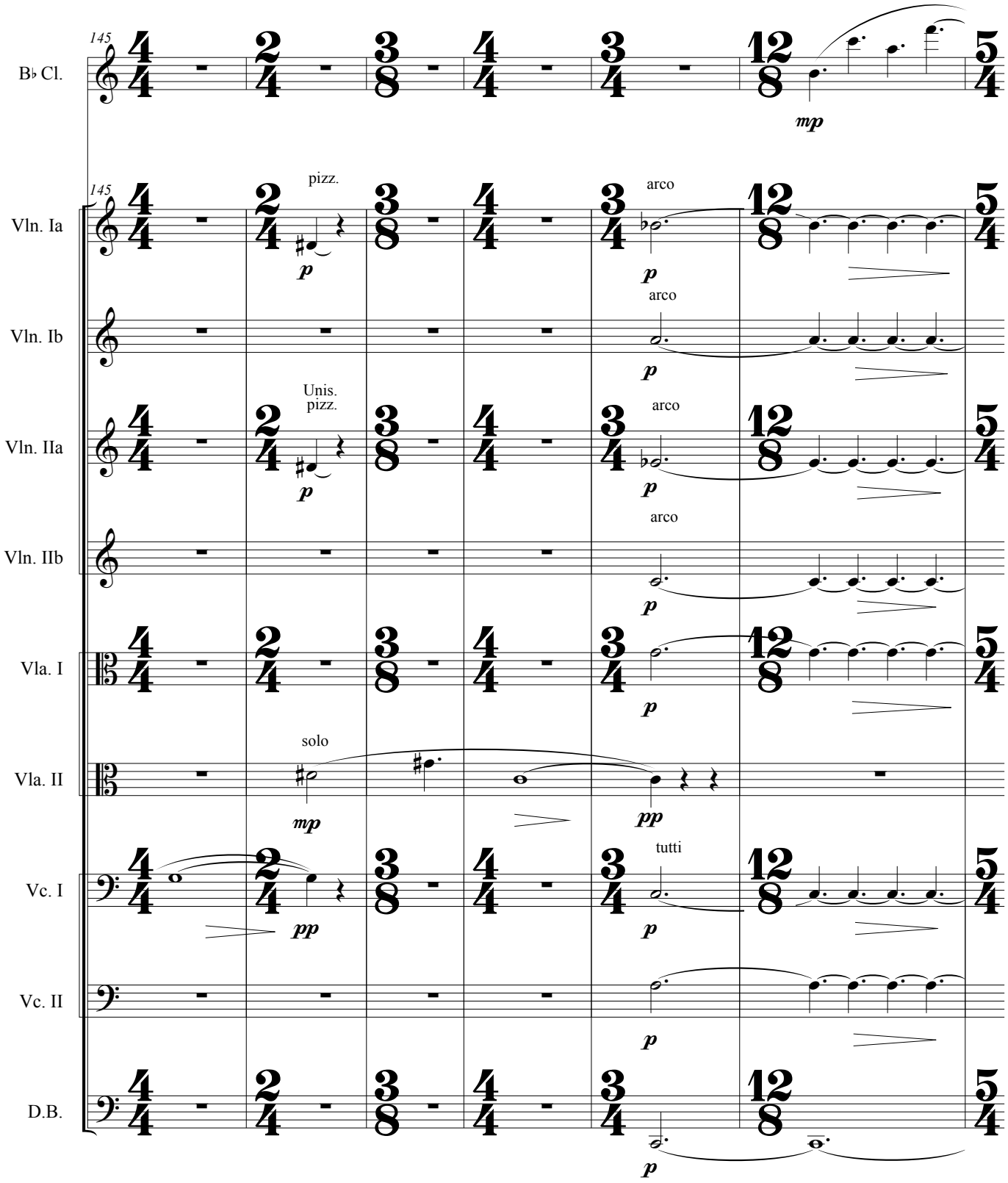
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mp
145
Vln. Ia
pizz.
p
arco
p
Vln. Ib
arco
p
Vln. IIa
Unis.
pizz.
p
arco
p
Vln. IIb
arco
p
Vla. I
p
Vla. II
solo
mp
pp
Vc. I
pp
tutti
p
Vc. II
p
D.B.
p

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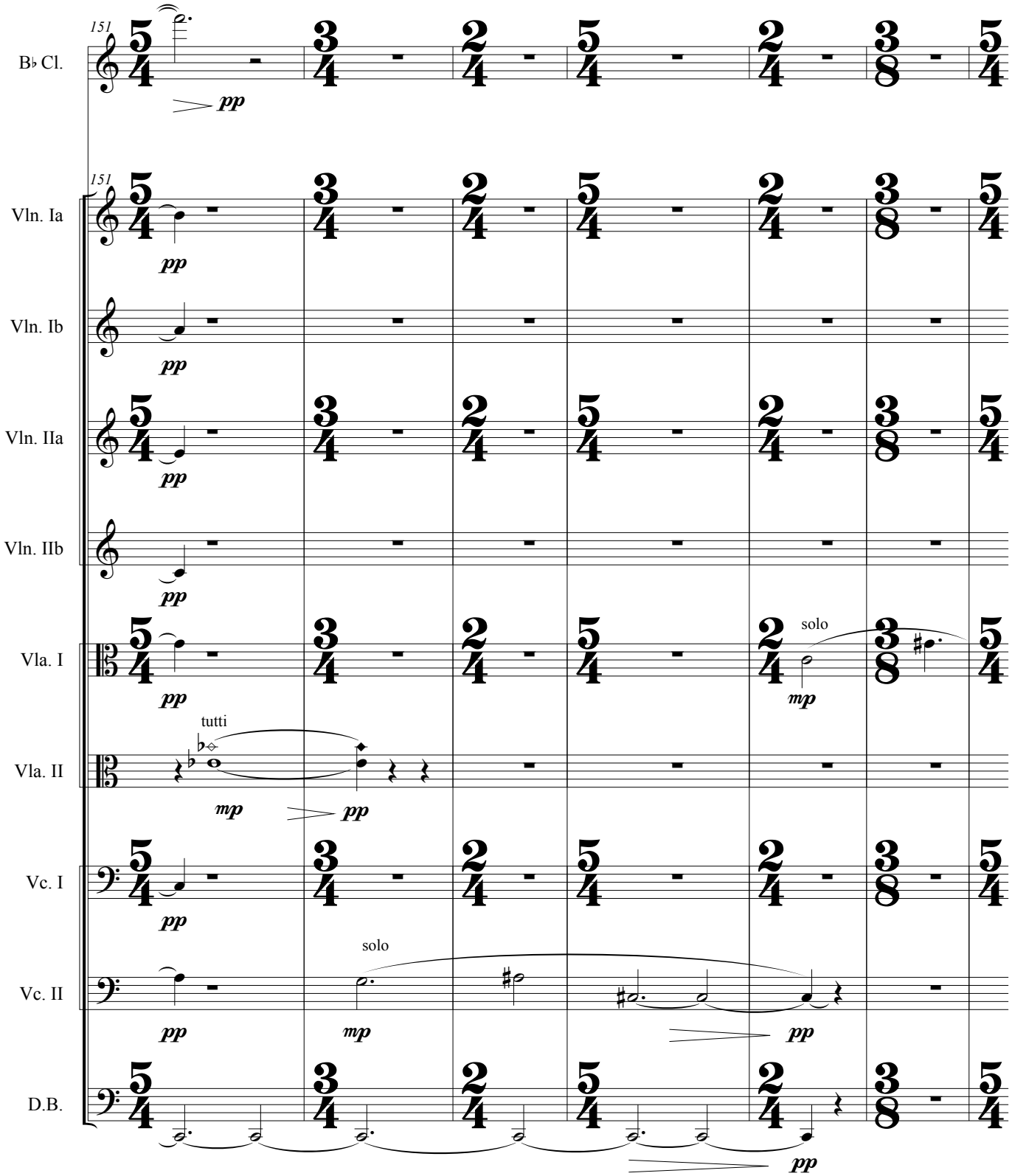

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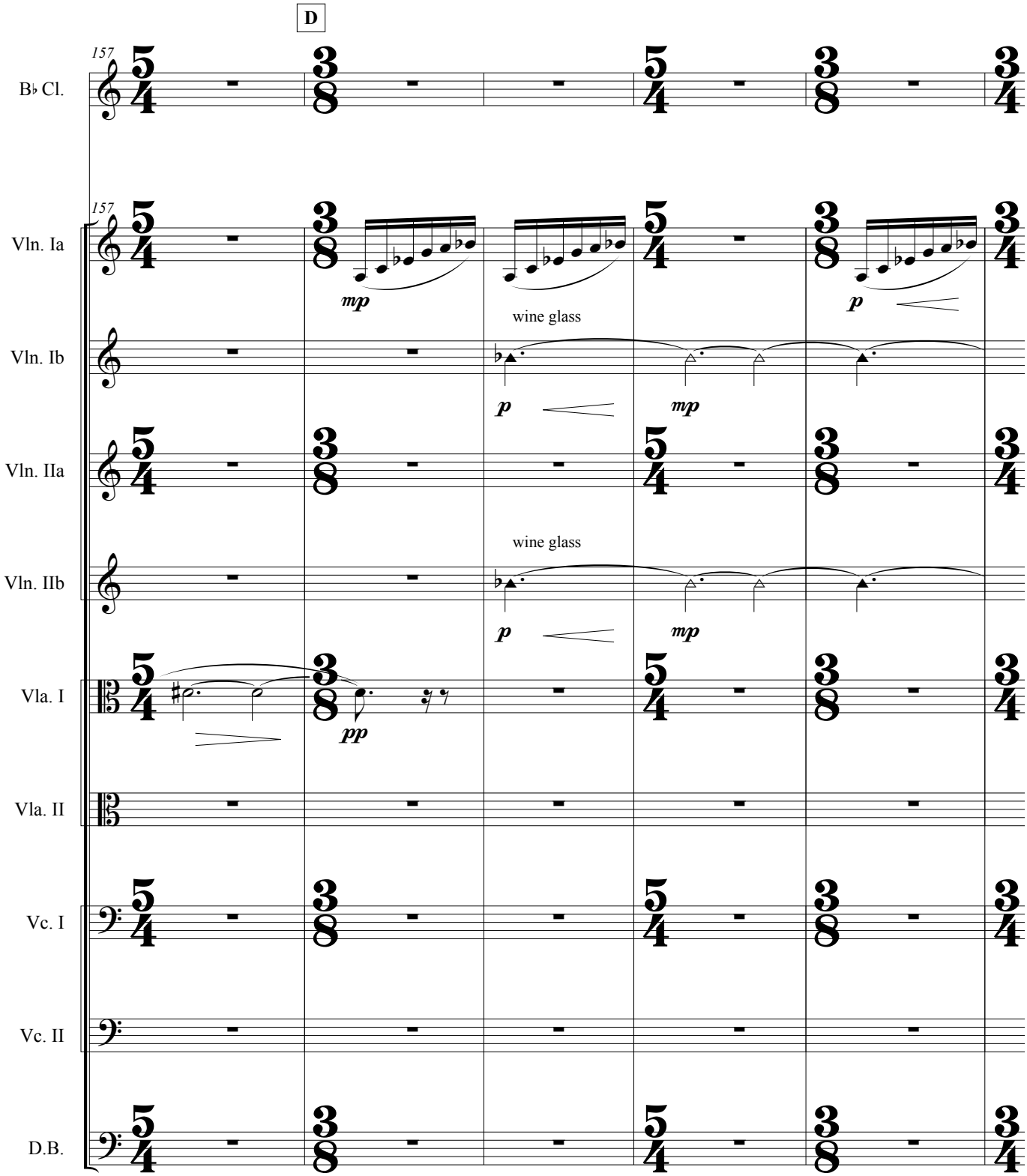

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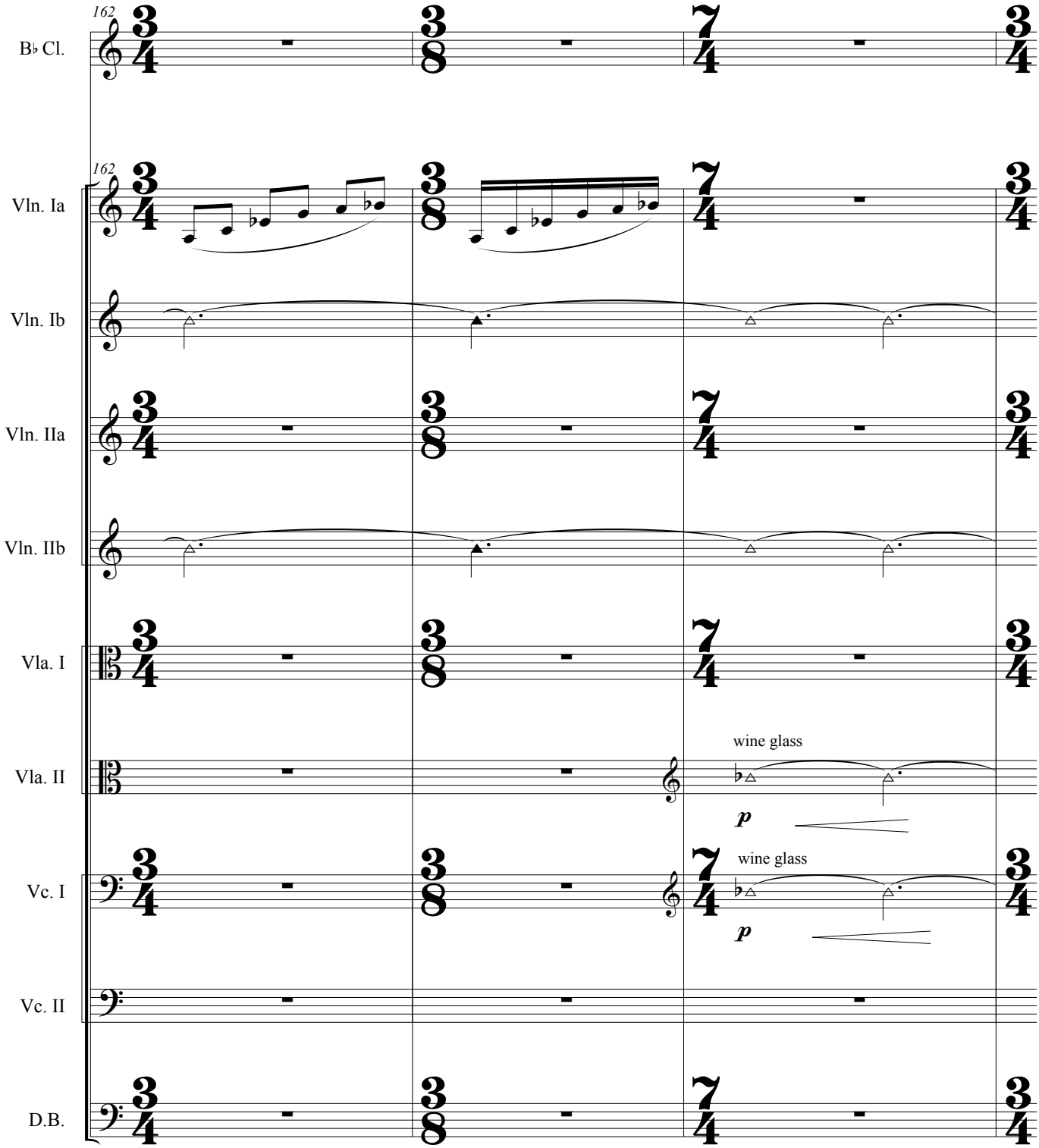

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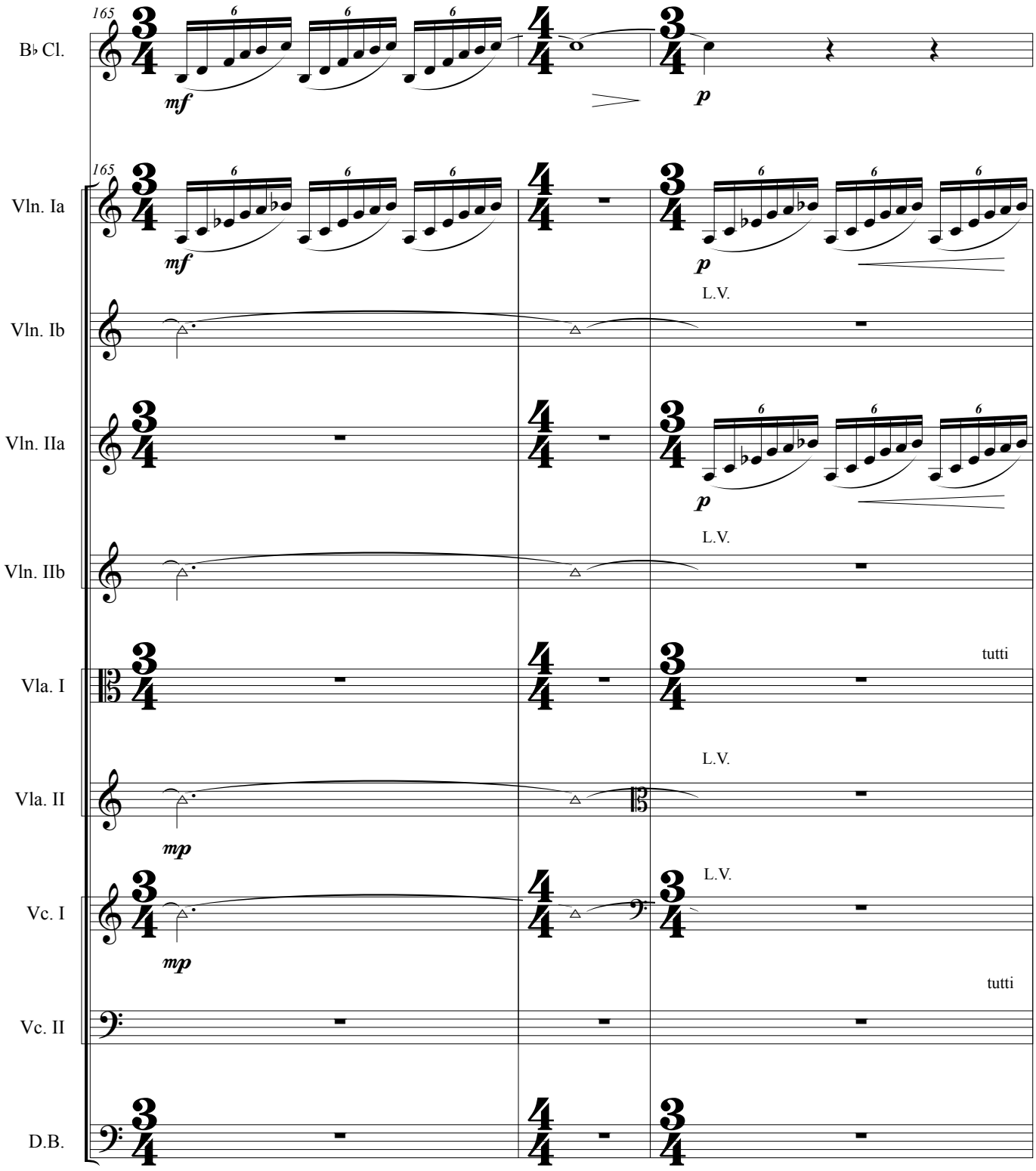

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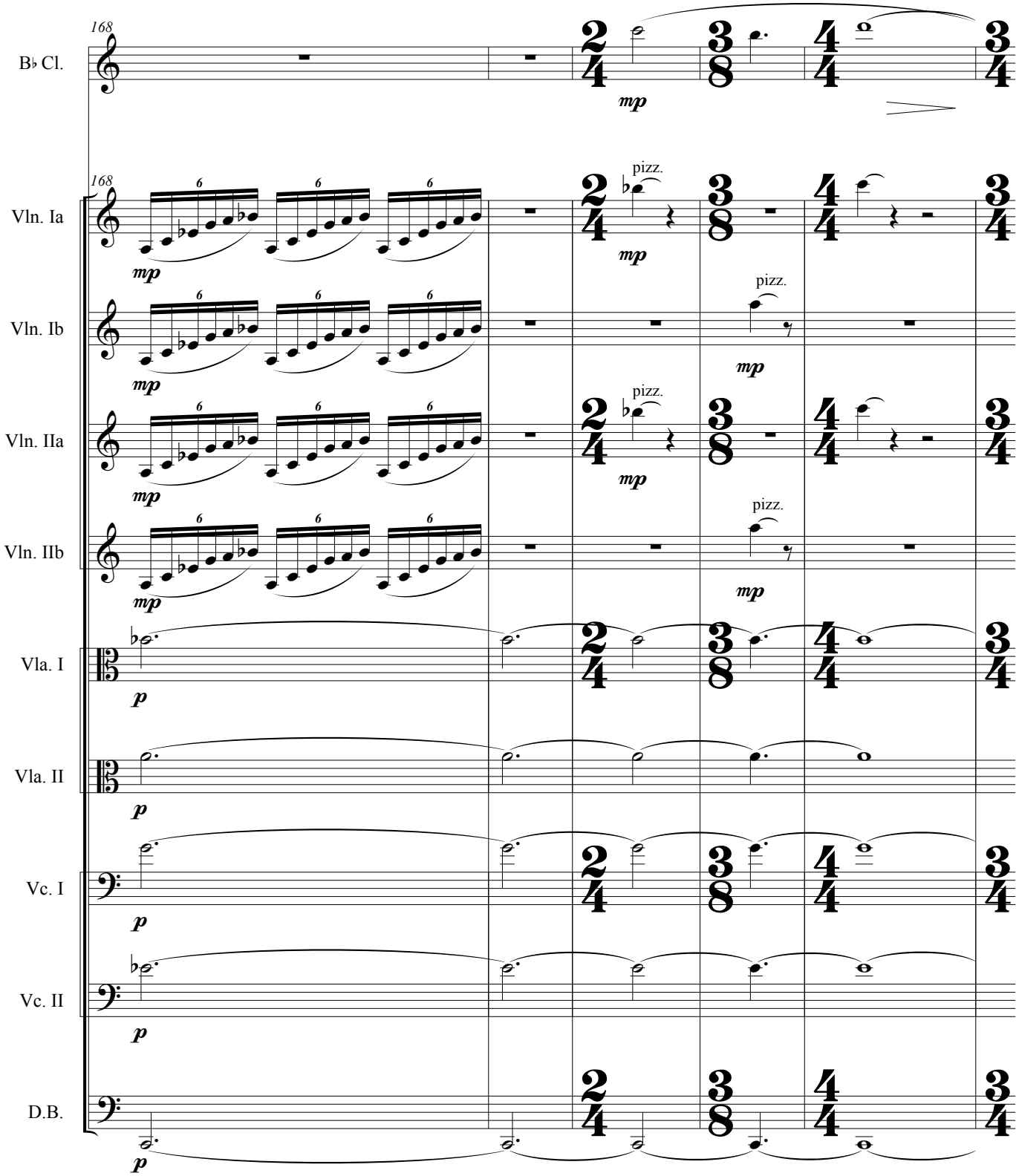

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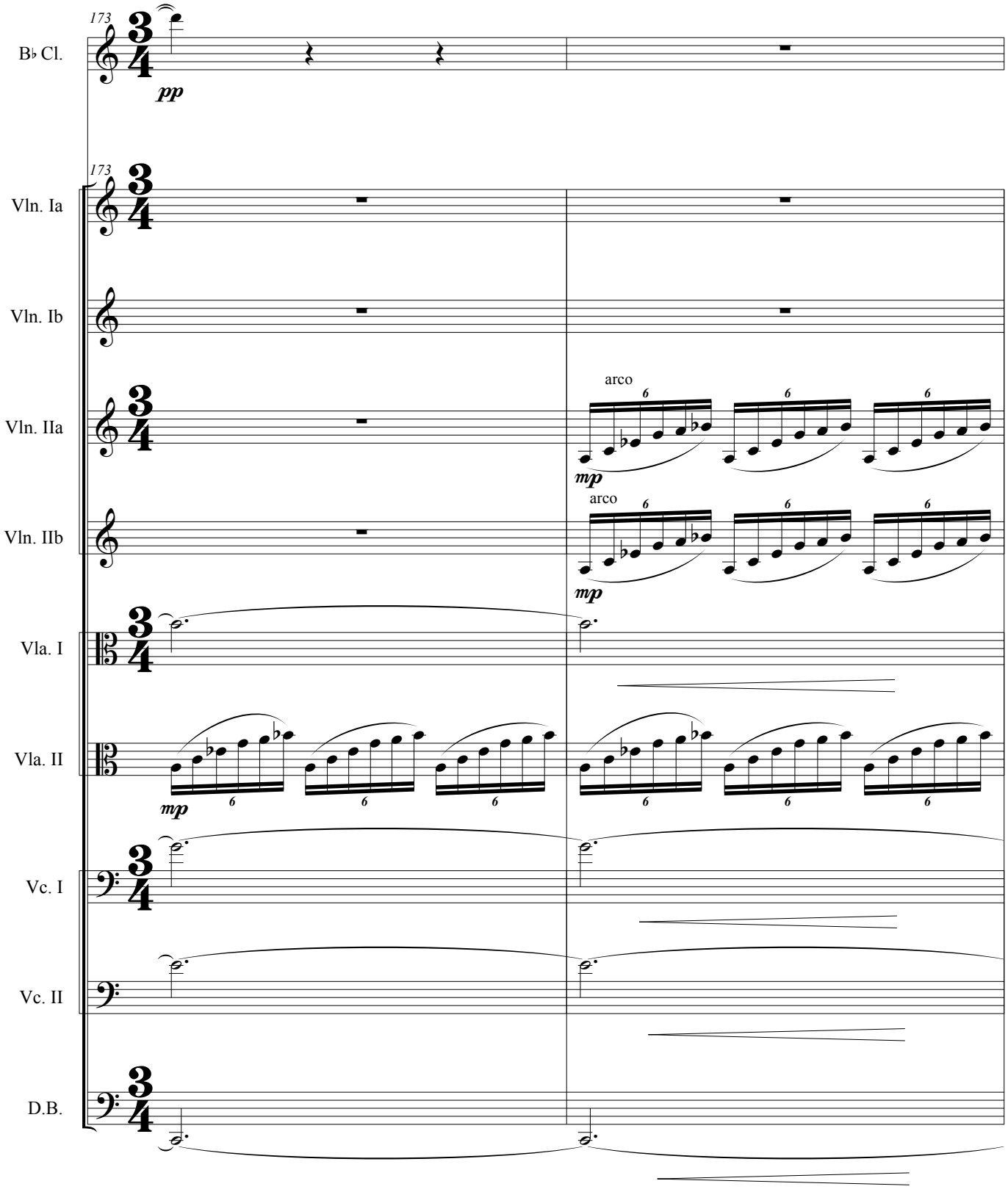

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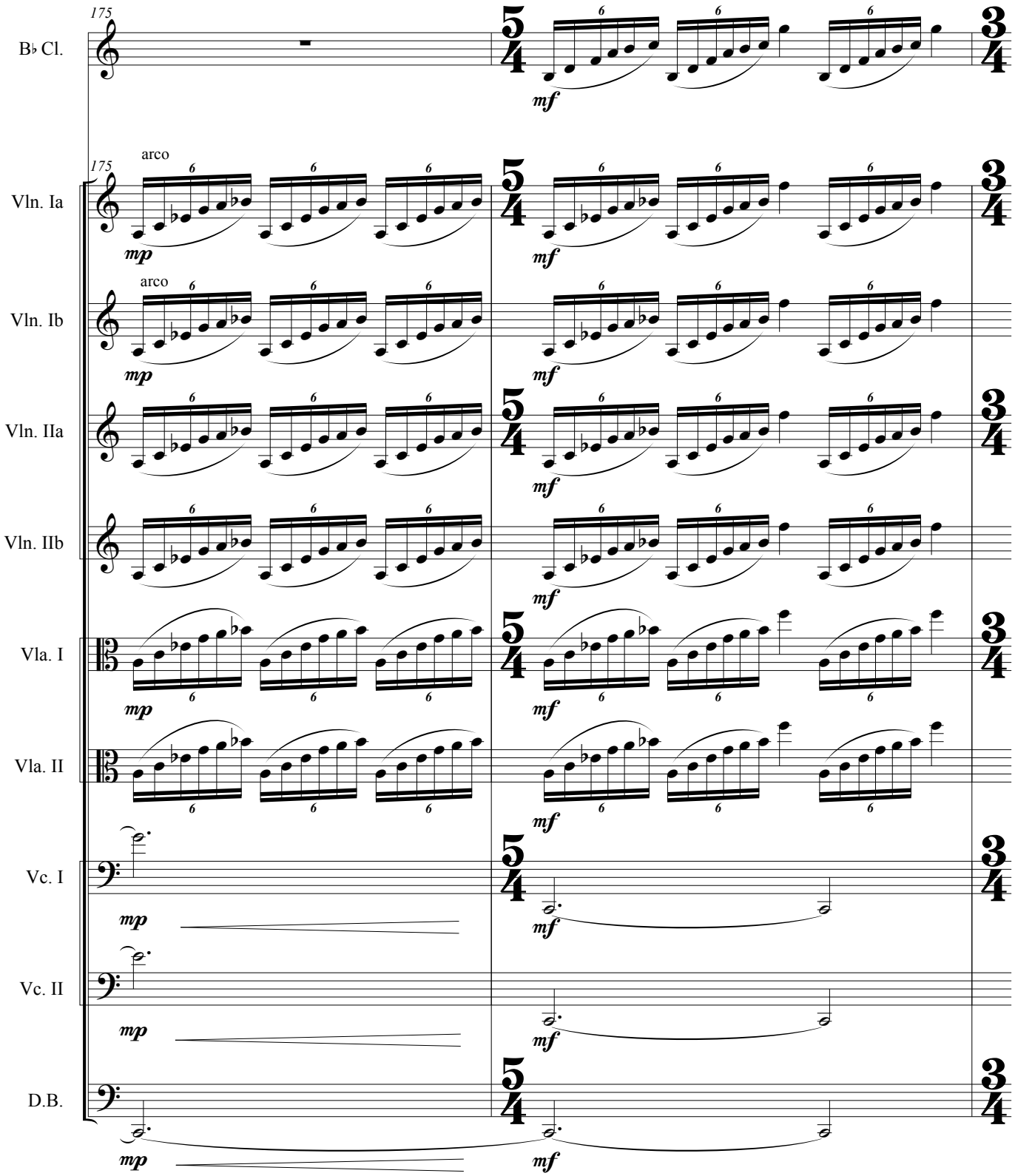

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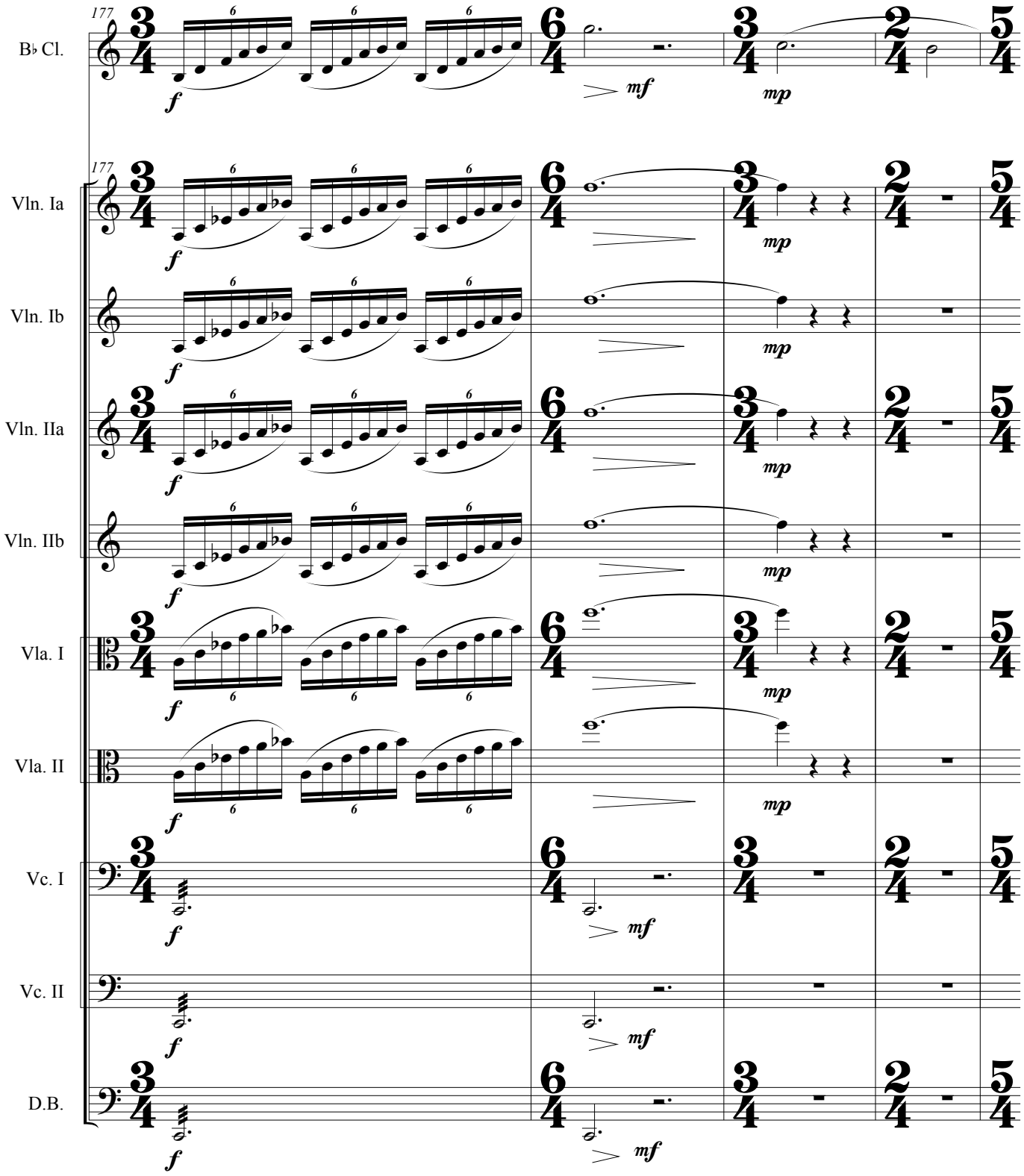

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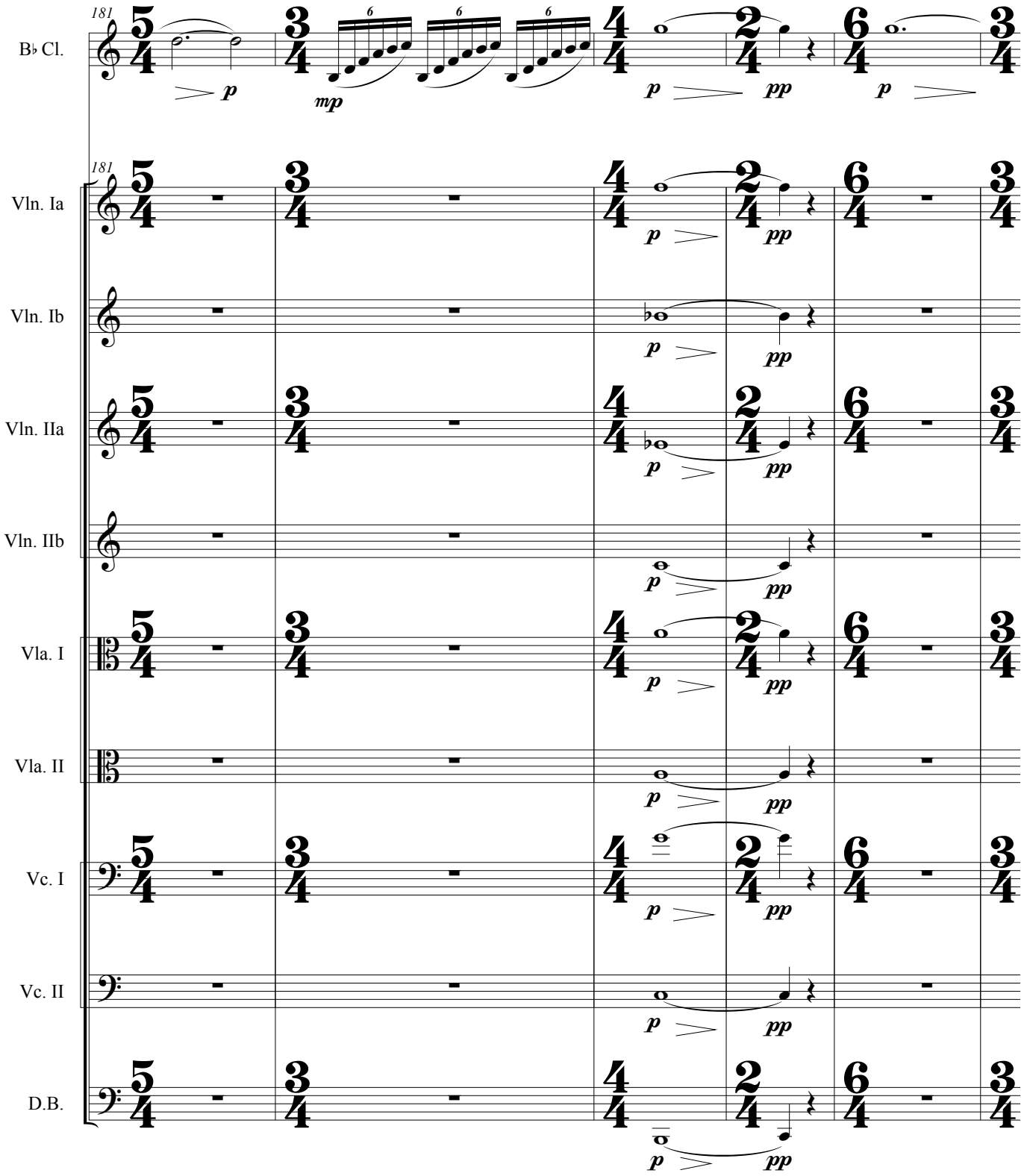

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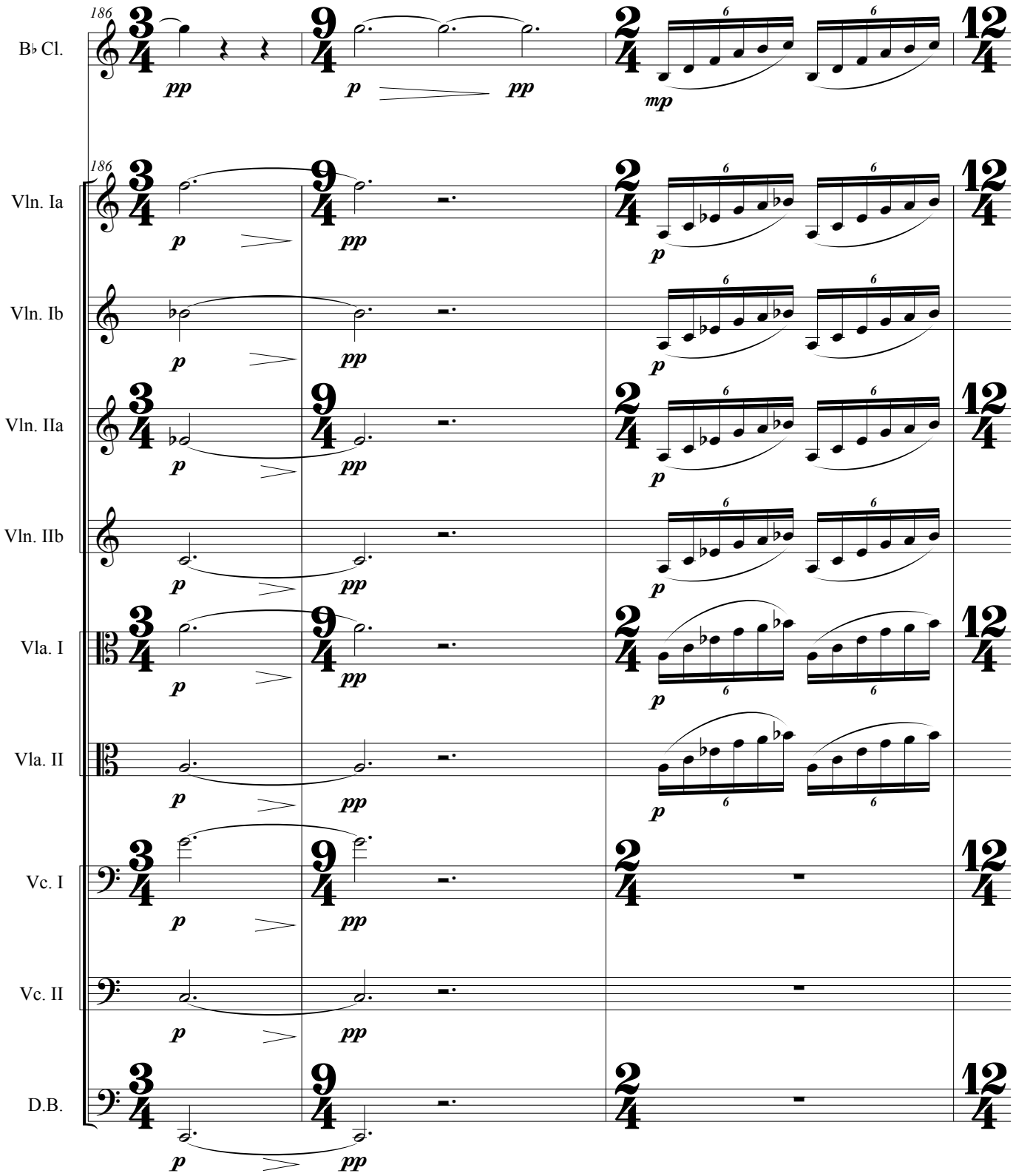

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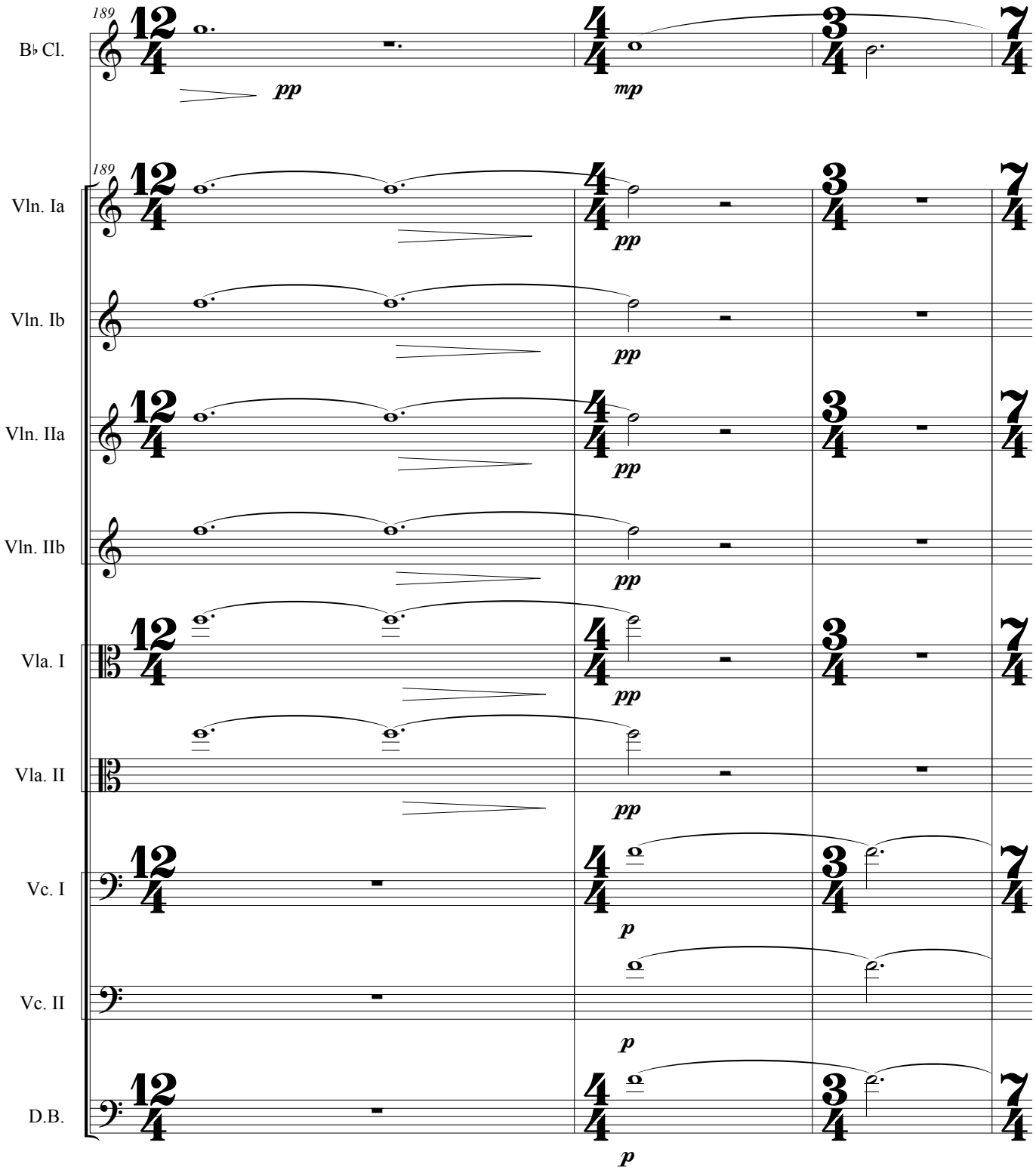

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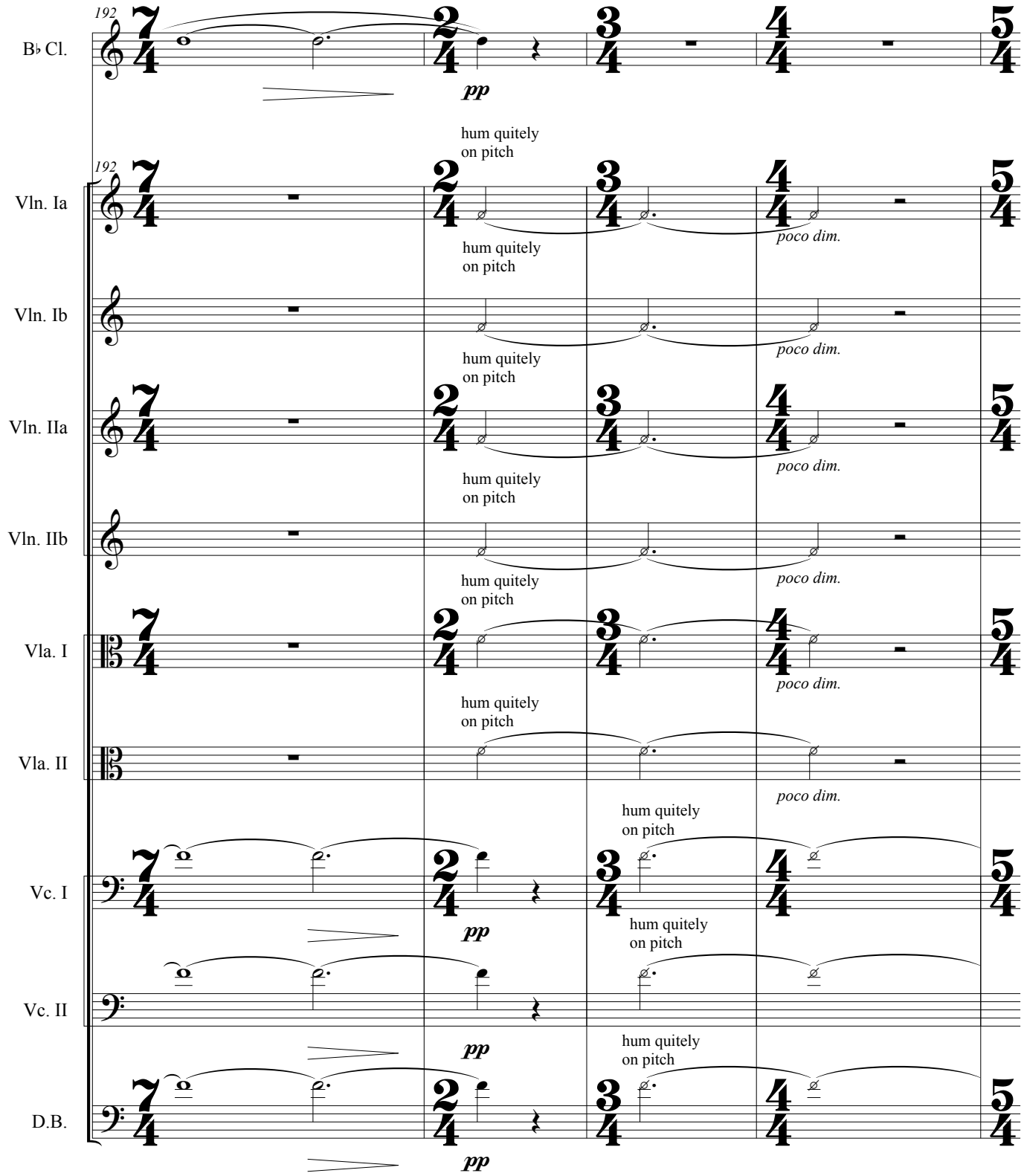

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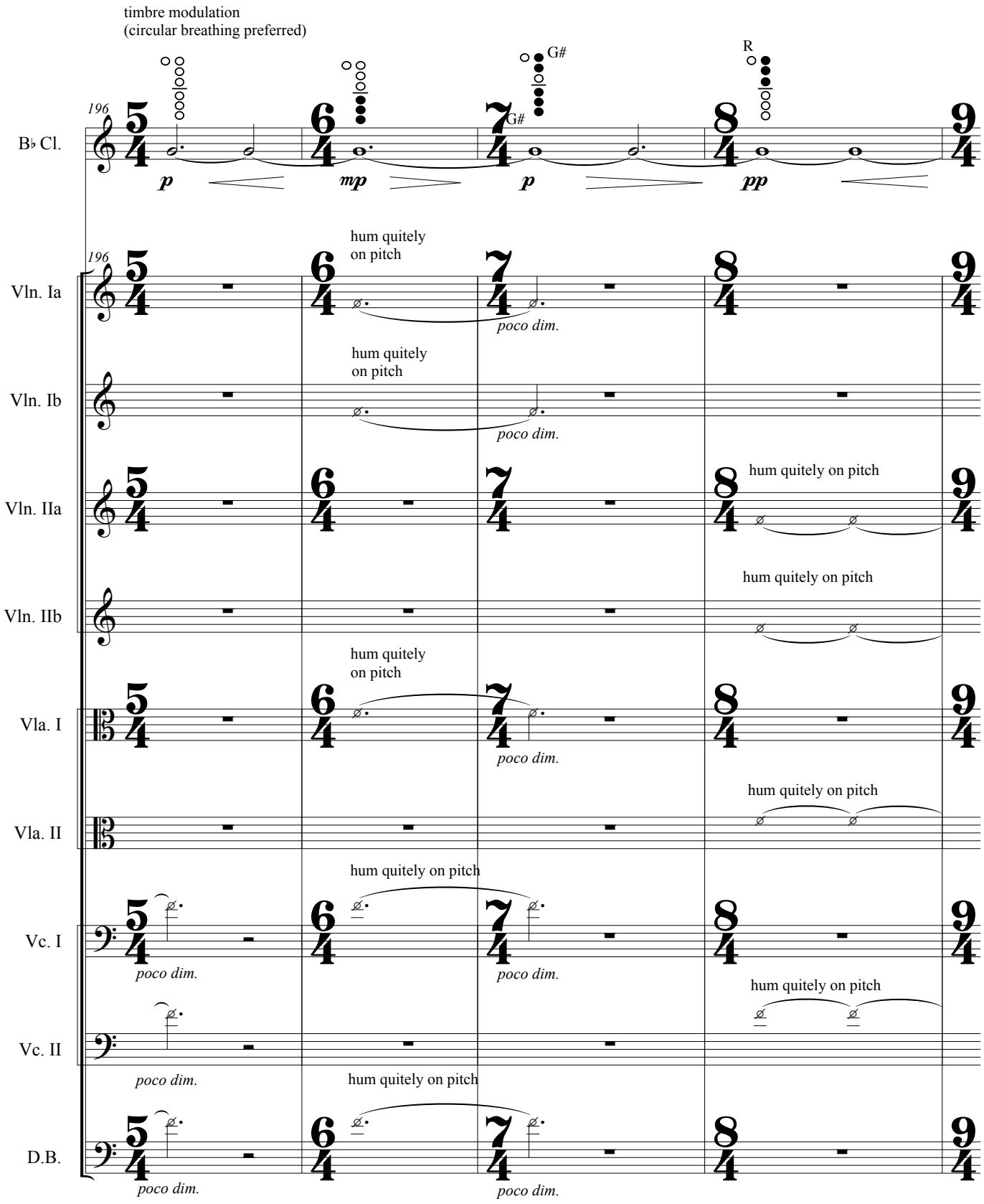
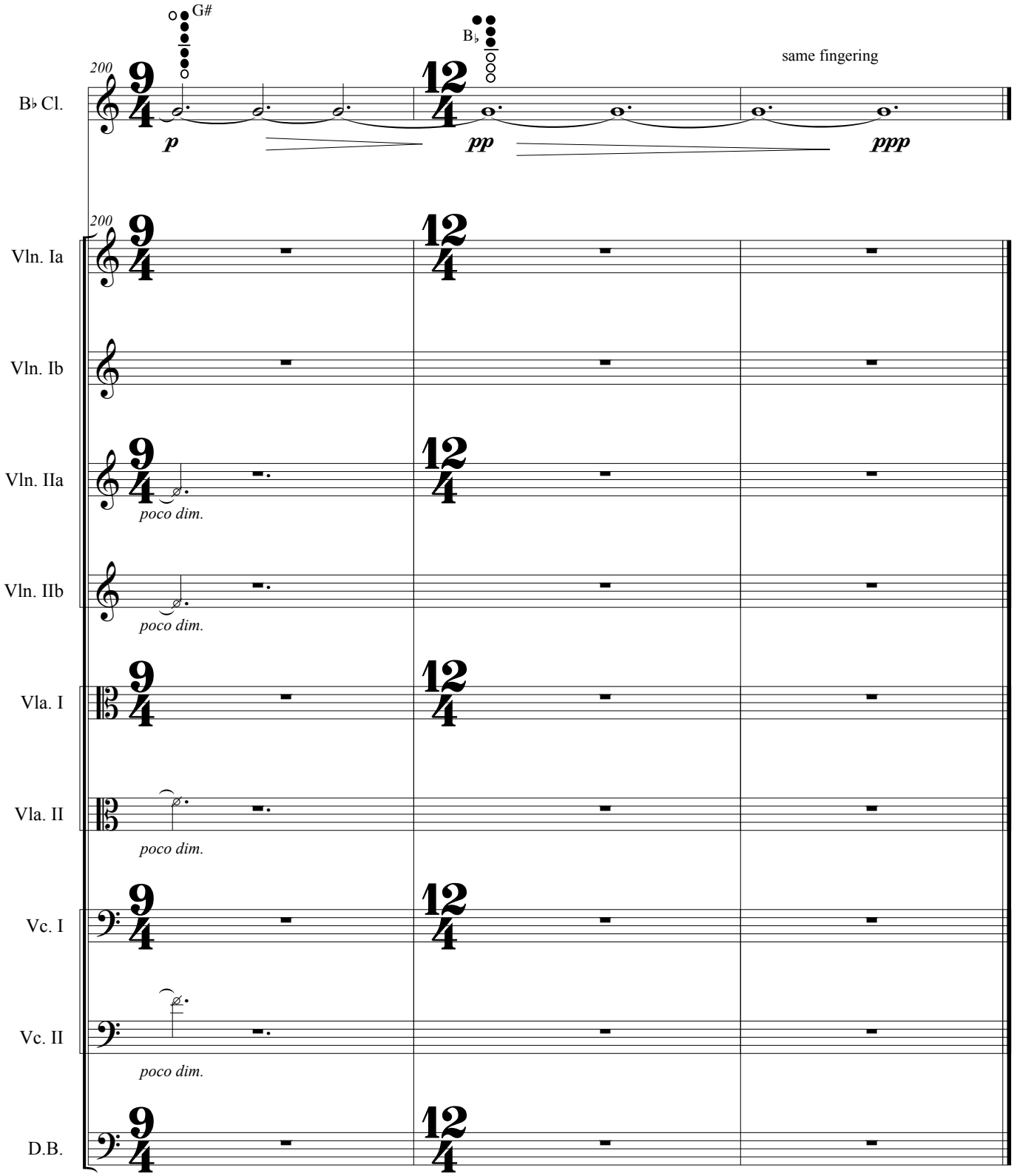
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