

# 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.

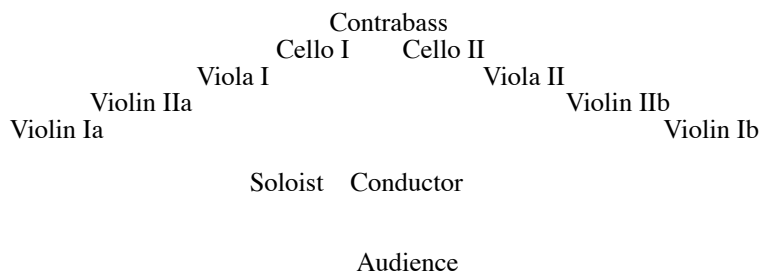
## INSTRUMENTATION AND SPATIAL ASPECTS

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 follows: 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.

# The Distant Wind II

## el viento distante II

Orlando Jacinto Garcia

$\text{♩} = 60$

Clarinet in B $\flat$

air sound (slowly change color of sound)

multiphonics

air sound (simile)

$p < mp > pp$

$p > ppp$

Violin I a

wind chimes (gently shaken)

L.V.

circular bowing (all 4 strings)

$p$

Violin Ib

circular bowing (all 4 strings)

$p$

Violin IIa

wind chimes (gently shaken)

Violin IIb

Viola I

wind chimes (gently shaken)

L.V.

circular bowing (all 4 strings)

$p$

Viola II

Cello I

wind chimes (gently shaken)

circular bowing (all 4 strings)

$p$

Cello II

Double Bass

circular bowing (all 4 strings)

$p$

Detailed description of the musical score: The score is a transposed score for a chamber ensemble. It consists of nine staves. The top staff is for Clarinet in B $\flat$ , with a tempo of 60 bpm. The other staves are for Violin I a, Violin Ib, Violin IIa, Violin IIb, Viola I, Viola II, Cello I, Cello II, and Double Bass. The piece is divided into five measures with time signatures of 9/4, 8/4, 7/4, 2/4, and 4/4. The Clarinet part features 'air sound' (slowly changing color) in the first measure, 'multiphonics' in the second, and 'air sound (simile)' in the fifth. The string parts (Violins, Violas, Cellos, and Double Bass) play 'wind chimes (gently shaken)' in the first three measures and 'circular bowing (all 4 strings)' in the last two measures. Dynamics range from  $p$  to  $ppp$ . A 'G#' note is indicated above the Clarinet staff in the second measure.

The Distant Wind II

**B $\flat$  Cl.**  
6  
F# G#  
*p* < *mp* > *pp*  
air sound (simile)  
B $\flat$   
*p* < *mp* > *pp*  
*p* > *ppp*

**Vln. Ia**  
6

**Vln. Ib**

**Vln. Ila**  
L.V.  
*p*  
circular bowing (all 4 strings)

**Vln. Iib**  
*p*  
circular bowing (all 4 strings)

**Vla. I**  
6  
*p*  
circular bowing (all 4 strings)

**Vla. II**  
*p*  
circular bowing (all 4 strings)

**Vc. I**  
6  
*p*  
circular bowing (all 4 strings)

**Vc. II**  
L.V.  
*p*  
circular bowing (all 4 strings)

**D.B.**  
6  
*p*  
circular bowing (all 4 strings)

The score is written for a full orchestra. The B $\flat$  Clarinet part features a melodic line with dynamics ranging from *p* to *ppp*, including a section marked 'air sound (simile)'. The string sections (Violins I & II, Violas I & II, Violas I & II, Cellos I & II, and Double Basses) play a sustained, circular-bowed accompaniment in *p* dynamics. The string parts are marked with 'L.V.' (Left Violin) and 'L.V.' (Left Viola) in the first measure of their respective staves. The time signature changes from 8/4 to 4/4, then to 3/4, 9/4, 3/4, and back to 8/4.

# The Distant Wind II

**B $\flat$  Cl.**  
II  
8/4 4/4 9/4 7/4 9/4  
*p* < *mp* > *pp* *p* < *mp* > *pp*  
R  
E  
G#  
C#

**Vln. Ia**  
II  
8/4 4/4 9/4 7/4 9/4  
wind chimes (gently shaken)

**Vln. Ib**

**Vln. IIa**

**Vln. IIb**

**Vla. I**  
8/4 4/4 9/4 7/4 9/4  
wind chimes (gently shaken)

**Vla. II**

**Vc. I**

**Vc. II**

**D.B.**

The Distant Wind II

**R**  
C#

**A**

B♭ Cl. *p* < *mp* > *pp* *mp* *pp* *mp*

Vln. Ia L.V. G.P.

Vln. Ib G.P.

Vln. IIa wind chimes (gently shaken) L.V. G.P.

Vln. IIb G.P.

Vla. I L.V. G.P.

Vla. II G.P.

Vc. I *p* *pp*

Vc. II wind chimes (gently shaken) L.V. G.P.

D.B. *p* *pp*

The Distant Wind II

21

B $\flat$  Cl.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{8}$   $\frac{9}{4}$   
*pp mp pp mp pp mp*

Vln. Ia  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{8}$   $\frac{9}{4}$   
*p*

Vln. Ib *p pp p*

Vln. IIa  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{8}$   $\frac{9}{4}$   
*p pp*

Vln. IIb *p pp*

Vla. I  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{8}$   $\frac{9}{4}$

Vla. II *pp*

Vc. I  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{8}$   $\frac{9}{4}$   
*p pp*

Vc. II *p pp*

D.B.  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{6}{16}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{5}{8}$   $\frac{9}{4}$   
*p*

The Distant Wind II

timbre modulation  
(circular breathing preferred)

27

B $\flat$  Cl. *pp* *p*

Vln. Ia *pp* *p*  
circular bowing  
(all 4 strings)

Vln. Ib *pp* *p*  
circular bowing  
(all 4 strings)

Vln. IIa *p* *pp* *p*  
circular bowing  
(all 4 strings)

Vln. IIb *p* *pp* *p*  
circular bowing  
(all 4 strings)

Vla. I *p* *pp* *p*  
circular bowing  
(all 4 strings)

Vla. II *p* *pp* *p*  
circular bowing  
(all 4 strings)

Vc. I *p* *p*  
circular bowing  
(all 4 strings)

Vc. II *p*  
wind chimes  
(gently shaken)

D.B. *pp* *p*  
circular bowing  
(all 4 strings)



# The Distant Wind II

31

B $\flat$  Cl. *mp* *pp*

Vln. Ia *p*

Vln. Ib *p*

Vln. IIa *p*

Vln. IIb

Vla. I *p*

Vla. II

Vc. I *p*

Vc. II *p*

D.B.

6/4 8/4 9/4 8/4 12/4

G# R G# B $\flat$

Detailed description: This page of a musical score for 'The Distant Wind II' features a B $\flat$  Clarinet (Cl.) part at the top, starting at measure 31. The Cl. part is in treble clef and consists of a melodic line with dynamics *mp* and *pp*. Above the Cl. staff are four diagrams of fingerings for G# and B $\flat$ . The string section includes Violins I and II (Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb), Violas I and II (Vla. I, Vla. II), Violas I and II (Vc. I, Vc. II), and Double Bass (D.B.). The string parts are in various time signatures (6/4, 8/4, 9/4, 12/4) and include dynamics like *p*. The score is written in a multi-measure rest format for the strings, with the Cl. part providing the primary melodic content.

## The Distant Wind II

35

B $\flat$  Cl.  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*mp* *pp*

Vln. Ia  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp* *p*

Vln. Ib  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp* *p*

Vln. IIa  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp*

Vln. IIb  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp*

Vla. I  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp* *p*

Vla. II  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp*

Vc. I  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp* *p*

Vc. II  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$   
*pp*

D.B.  $\frac{12}{4}$   $\frac{6}{16}$   $\frac{4}{4}$   $\frac{7}{4}$   $\frac{5}{4}$

The Distant Wind II

39

B $\flat$  Cl. *mp* *pp* *mp* *pp* *mp*

Vln. Ia *pp* *p*

Vln. Ib *pp* *p*

Vln. IIa *p* *pp*

Vln. IIb *p* *pp*

Vla. I *pp* *p*

Vla. II *p* *pp*

Vc. I *pp* *p*

Vc. II *p* *pp*

D.B. *p* *pp*

The musical score is arranged in a system of ten staves. The instruments are B $\flat$  Clarinet, Violin I (Ia, Ib), Viola (IIa, IIb), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The score begins at measure 39. The time signatures for each staff are: B $\flat$  Cl. (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vln. Ia (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vln. Ib (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vln. IIa (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vln. IIb (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vla. I (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vla. II (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vc. I (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); Vc. II (5/4, 6/4, 3/4, 5/4, 6/16, 3/4); D.B. (5/4, 6/4, 3/4, 5/4, 6/16, 3/4). Dynamics include *mp*, *pp*, and *p*. The score features various musical notations such as slurs, accents, and dynamic markings.

## The Distant Wind II

44

B $\flat$  Cl.  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*pp* *mp* *pp*

Vln. Ia  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*pp* *p*

Vln. Ib  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*pp* *p*

Vln. IIa  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*p* *pp*

Vln. IIb  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*p* *pp*

Vla. I  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*pp* *p*

Vla. II  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*p* *pp*

Vc. I  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*pp* *p*

Vc. II  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*p* *pp*

D.B.  $\frac{3}{4}$   $\frac{6}{4}$   $\frac{5}{8}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   
*p* ord.

The Distant Wind II

50

B $\flat$  Cl.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

air sound  
(slowly change  
color of sound)

$p < mp > pp$

## The Distant Wind II

**B**

56

B♭ Cl. *mp* *pp*

Vln. Ia *p* *pp* *pizz.* *p*

Vln. Ib *p* *pp* *pizz.* *p* wine glass *pp*

Vln. IIa *pp*

Vln. IIb *pp* *p* wine glass

Vla. I *p* *pp*

Vla. II *pp* wine glass *pp*

Vc. I *p* *pp*

Vc. II *pp* *p* wine glass

D.B. *pp* *p*

G.P. wine glass

The Distant Wind II

62

B $\flat$  Cl. *mp* *pp* *mp* *pp*

Vln. Ia *mp* solo arco wine glass

Vln. Ib *p* *pp* *p* L.V.

Vln. IIa *p* pizz. wine glass

Vln. IIb *pp* L.V.

Vla. I *mp* *pp* solo arco wine glass

Vla. II *p* *pp* L.V.

Vc. I L.V. pizz.

Vc. II *p*

D.B. *pp* *p*

## The Distant Wind II

68

B♭ Cl. *mp* *> pp* *p* *> pp* *p*

Vln. Ia *pp*

Vln. Ib L.V. *p* *pp*

Vln. IIa

Vln. IIb *p*

Vla. I

Vla. II

Vc. I *p* *mp* *> pp* *pp* *p* solo arco wine glass

Vc. II *p*

D.B. *pp* *p* *pp*



The Distant Wind II

75

B $\flat$  Cl. *pp* *p* *mp* *pp*

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb L.V.

Vla. I *pp* tutti div con sord arco L.V.

Vla. II L.V.

Vc. I L.V.

Vc. II

D.B. *pp*

multiphonics  
R G#  
F#

The musical score is for 'The Distant Wind II' and consists of ten staves. The first staff is for B $\flat$  Clarinet (Cl.), starting at measure 75. It features a melodic line with dynamics *pp*, *p*, *mp*, and *pp*. Above the staff, there are time signatures 3/8, 5/4, 6/4, 7/4, 2/4, and 8/4. A multiphonics instruction is shown above the staff with notes R and G# and a dynamic *p*. The second staff is for Violin I (Vln. Ia), and the third for Violin I (Vln. Ib). The fourth staff is for Violin II (Vln. IIa), and the fifth for Violin II (Vln. IIb). The sixth staff is for Viola I (Vla. I), and the seventh for Viola II (Vla. II). The eighth staff is for Violoncello I (Vc. I), and the ninth for Violoncello II (Vc. II). The tenth staff is for Double Bass (D.B.). The score includes various performance instructions such as *pp*, *p*, *mp*, *pp*, *tutti div con sord arco*, and *L.V.* (Left Violin).

## The Distant Wind II

80

B♭ Cl.

F

G#

*p* < *mp* > *pp*

*p* < *mp* > *pp*

R

E

Vln. Ia

Vln. Ib

tutti div  
con sord  
arco

*pp*

Vln. IIa

Vln. IIb

Vla. I

div  
con sord  
arco

Vla. II

*pp*

Vc. I

Vc. II

D.B.

The score is a page of a musical score for 'The Distant Wind II', page 18. It features a B♭ Clarinet part and string parts for Violins I and II, Violas I and II, Cellos I and II, and Double Bass. The B♭ Clarinet part starts at measure 80 and consists of four measures with time signatures of 8/4, 4/4, 9/4, 3/4, and 8/4. The string parts have corresponding time signatures. The B♭ Clarinet part has dynamics of *p*, *mp*, and *pp*. The Viola II part has dynamics of *pp* and *pp*. The Viola I part has dynamics of *pp*. The string parts have dynamics of *pp*. The score includes a 'tutti div con sord arco' instruction for the strings.

The Distant Wind II

84

B $\flat$  Cl.

*p* < *mp* > *pp*

*p* < *mp* > *pp*

R  
C#

tutti div  
con sord  
arco

Vln. Ia

*pp*

Vln. Ib

Vln. IIa

div  
con sord  
arco

Vln. IIb

*pp*

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

Detailed description: This page of a musical score for 'The Distant Wind II' features six staves. The top staff is for Bb Clarinet (Cl.), with a key signature of one flat and a dynamic range from *p* to *pp*. It includes a trill-like figure above the staff with notes Bb and C#. The second staff is for Violin I (Vln. Ia), with a *pp* dynamic and a 'tutti div con sord arco' instruction. The third staff is for Violin II (Vln. IIb), with a *pp* dynamic and 'div con sord arco' instruction. The fourth staff is for Violin II (Vln. IIa), with a *pp* dynamic and 'div con sord arco' instruction. The fifth and sixth staves are for Viola I (Vla. I) and Viola II (Vla. II), both with *pp* dynamics. The bottom three staves are for Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.), all with *pp* dynamics. The score is divided into five measures with time signatures 8/4, 4/4, 9/4, 5/4, and 9/4. The first measure starts at rehearsal mark 84.

## The Distant Wind II

R  
C#

88

B $\flat$  Cl.

*p* < *mp* > *pp*

Vln. Ia

88

Senza sord.

*ppp*

Vln. Ib

Senza sord.

*ppp*

Vln. IIa

div  
con sord  
arco

*pp*

Senza sord.

*ppp*

Vln. IIb

Senza sord.

Unis.

*ppp*

*p* > *pp*

Vla. I

Senza sord.

Unis.

*ppp*

*p* > *pp*

Vla. II

Senza sord.

Unis.

*ppp*

*p* > *pp*

Vc. I

tutti

*p* > *pp*

*p* >

Vc. II

tutti

*p* > *pp*

*p* >

D.B.

*p* > *pp*

*p* >

The Distant Wind II

93

B♭ Cl. *mp* *pp*

Vln. Ia *p* Unis. *pp* *p*

Vln. Ib *p* Unis. *pp* *p*

Vln. IIa *p* Unis. *pp* *p*

Vln. IIb *p* *pp* *p* *pp* *p* *pp*

Vla. I *p* *pp* *p* *pp* *p* *pp*

Vla. II *p* *pp* *p* *pp* *p* *pp*

Vc. I *pp* *p* *pp* *p* *pp*

Vc. II *pp* *p* *pp* *p* *pp*

D.B. *pp* *p* *pp* *p* *pp*

7/4 2/4



The Distant Wind II

104

B♭ Cl.

*p* *mp* *pp*

104

Vln. Ia

*pp*

Vln. Ib

*p* *divisi*

Vln. IIa

*mp* *solo* *3* *divisi ord.*

Vln. IIb

*sul pont.*

Vla. I

*sul pont.* *ord.*

Vla. II

*sul pont.* *ord.*

Vc. I

*sul pont.* *ord.*

Vc. II

*sul pont.* *ord.*

D.B.

*sul pont.* *ord.*

## The Distant Wind II

110

B $\flat$  Cl.  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *mp*

Vln. Ia  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Vln. Ib

Vln. IIa  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *pp*

Vln. IIb

Vla. I  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

Vla. II

Vc. I  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *pp*

Vc. II

D.B.  $\frac{7}{4}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *pp*

Detailed description: This page of a musical score for 'The Distant Wind II' covers measures 110 to 114. The score is arranged in a system of ten staves. The instruments are: B $\flat$  Clarinet (Bb Cl.), Violin I (Vln. Ia and Vln. IIa), Violin II (Vln. Ib and Vln. IIb), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The time signature changes from 7/4 to 3/4, then to 9/8, and back to 3/4, 4/4, and finally 5/4. The B $\flat$  Clarinet part features a melodic line with a dynamic marking of *mp* and a slur over measures 111-114. The Violin I parts have dynamic markings of *pp*. The Viola I and Violoncello I parts also have *pp* markings. The Viola II and Violoncello II parts are mostly rests. The Double Bass part has a *pp* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.



The Distant Wind II

115

B♭ Cl. *pp* *mp*

Vln. Ia *mp* solo *pp* *p* tutti

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I *p*

Vc. II *p*

D.B. *p*

The score consists of nine staves. The B♭ Clarinet part (B♭ Cl.) starts at measure 115 with a *pp* dynamic, followed by a *mp* dynamic. The Violin Ia part (Vln. Ia) features a *mp* dynamic, a *solo* marking, a *pp* dynamic, and a *tutti p* dynamic. The Violin Ib (Vln. Ib) and Violin IIa (Vln. IIa) parts are primarily sustained notes. The Violin IIb (Vln. IIb) part is also sustained. The Viola I (Vla. I) part has a melodic line with a *p* dynamic. The Viola II (Vla. II) part is mostly silent. The Violoncello I (Vc. I) and Violoncello II (Vc. II) parts are sustained notes with a *p* dynamic. The Double Bass (D.B.) part is sustained notes with a *p* dynamic. The time signatures are 5/4, 4/4, 9/8, 5/4, 3/4, 4/4, and 3/8.

## The Distant Wind II

121

B $\flat$  Cl. *pp*

Vln. Ia

Vln. Ib *pp*

Vln. IIa *mp* solo

Vln. IIb *pp*

Vla. I *pp* sul pont ord.

Vla. II sul pont ord.

Vc. I sul pont ord.

Vc. II sul pont ord.

D.B. sul pont ord.

wind chimes (gently shaken)

# The Distant Wind II

timbre modulation  
(circular breathing preferred)

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- B♭ Cl.**: Treble clef, 9/4, 12/4, 8/4, 4/4, 3/4. Includes a circled 'C' above the 8/4 measure and a C# note with a vertical dotted line above it in the 4/4 measure. Dynamics include *p*.
- Vln. Ia**: Treble clef, 9/4, 12/4, 8/4, 4/4, 3/4. Includes the instruction "wind chimes (gently shaken)" above the 12/4 measure. Dynamics include *pp*.
- Vln. Ib**: Treble clef, mostly rests.
- Vln. IIa**: Treble clef, 9/4, 12/4, 8/4, 4/4, 3/4. Includes the instruction "wind chimes (gently shaken)" above the 12/4 measure. Dynamics include *pp*.
- Vln. IIb**: Treble clef, mostly rests.
- Vla. I**: Bass clef, 9/4, 12/4, 8/4, 4/4, 3/4. Includes the instruction "wind chimes (gently shaken)" above the 12/4 measure.
- Vla. II**: Bass clef, mostly rests.
- Vc. I**: Bass clef, 9/4, 12/4, 8/4, 4/4, 3/4. Includes the instruction "art. har. gliss" above the 8/4 measure.
- Vc. II**: Bass clef, 9/4, 12/4, 8/4, 4/4, 3/4. Includes the instruction "wind chimes (gently shaken)" above the 12/4 measure.
- D.B.**: Bass clef, 9/4, 12/4, 8/4, 4/4, 3/4. Dynamics include *pp*.

## The Distant Wind II

131

B $\flat$  Cl. *mp* *p* *hum quietly on pitch with clarinet*

Vln. Ia *hum quietly on pitch* *L.V.*

Vln. Ib *Unis. art. har. gliss* *hum quietly on pitch*

Vln. IIa *Unis. art. har. gliss* *L.V.*

Vln. IIb *hum quietly on pitch*

Vla. I *hum quietly on pitch* *L.V.*

Vla. II *art. har. gliss*

Vc. I *hum quietly on pitch* *L.V.*

Vc. II *hum quietly on pitch*

D.B. *hum quietly on pitch*

*C#*

The Distant Wind II

136

B $\flat$  Cl. *mp* *p* *mp*

Vln. Ia

Vln. Ib

Vln. IIa *tutti* *hum quietly on pitch*

Vln. IIb *hum quietly on pitch*

Vla. I *hum quietly on pitch*

Vla. II

Vc. I *hum quietly on pitch*

Vc. II

D.B.

C#

senza humming

hum quietly on pitch with clarinet

5/4 4/4 5/4 4/4 7/4 9/4

The Distant Wind II

**B♭ Cl.**  
141 *senza humming*  
C#  
pppp

**Vln. Ia**  
141 *wind chimes (gently shaken)*  
L.V.

**Vln. Ib**  
pizz.  
mp pp

**Vln. IIa**  
141 *wind chimes (gently shaken)*  
L.V.

**Vln. IIb**  
pizz.  
mp p pp

**Vla. I**  
141 *wind chimes (gently shaken)*  
L.V.

**Vla. II**

**Vc. I**  
solo  
mp

**Vc. II**  
*wind chimes (gently shaken)*  
L.V.

**D.B.**

## The Distant Wind II

145

B $\flat$  Cl.  $\frac{4}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{12}{8}$   $\frac{5}{4}$   
*mp*

Vln. Ia  $\frac{4}{4}$  -  $\frac{2}{4}$  *pizz.*  $\frac{3}{8}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  *arco*  $\frac{12}{8}$   $\frac{5}{4}$   
*p* *p* *arco*

Vln. Ib - - - - - *p*

Vln. IIa  $\frac{4}{4}$  -  $\frac{2}{4}$  *Unis. pizz.*  $\frac{3}{8}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  *arco*  $\frac{12}{8}$   $\frac{5}{4}$   
*p* *p* *arco*

Vln. IIb - - - - - *p*

Vla. I  $\frac{4}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$   $\frac{12}{8}$   $\frac{5}{4}$   
*p*

Vla. II *solo*  $\frac{4}{4}$  -  $\frac{2}{4}$   $\frac{3}{8}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$   $\frac{12}{8}$   $\frac{5}{4}$   
*mp* *pp*

Vc. I  $\frac{4}{4}$  -  $\frac{2}{4}$   $\frac{3}{8}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  *tutti*  $\frac{12}{8}$   $\frac{5}{4}$   
*pp* *p*

Vc. II - - - - - *p*

D.B.  $\frac{4}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{8}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$   $\frac{12}{8}$   $\frac{5}{4}$   
*p*

## The Distant Wind II

151

B $\flat$  Cl. *pp*

Vln. Ia *pp*

Vln. Ib *pp*

Vln. IIa *pp*

Vln. IIb *pp*

Vla. I *pp* *solo* *mp*

Vla. II *tutti* *mp* *pp*

Vc. I *pp*

Vc. II *pp* *mp* *pp*

D.B. *pp*

The score consists of ten staves. The top staff is for B $\flat$  Clarinet, and the bottom is for Double Bass. The middle staves are for Violins I and II, Violas I and II, Violoncello I and II, and Double Bass. The time signature changes are: 5/4, 3/4, 2/4, 5/4, 2/4, 3/8, 5/4. Dynamics include *pp*, *mp*, *tutti*, and *solo*. There are various musical markings such as accents, slurs, and hairpins.



## The Distant Wind II

D

157

B $\flat$  Cl.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

*mp*

wine glass

*p*

*pp*

*p*

*mp*

5/4 3/8 3/4 5/4 3/8 3/4

## The Distant Wind II

162

B $\flat$  Cl.

Vln. Ia

Vln. Ib

Vln. IIa

Vln. IIb

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

wine glass

*p*

wine glass

*p*

The musical score is arranged in ten staves. The top staff is for B $\flat$  Cl. and the bottom for D.B. The staves are grouped into four systems of two. The time signature changes from 3/4 to 3/8, then to 7/4, and finally back to 3/4. The Vln. Ia and Vc. I staves contain melodic lines with slurs and accents. The Vln. Ib and Vln. IIb staves contain sustained notes with accents. The Vla. II and Vc. I staves have a 'wine glass' effect marked with *p* and a wedge-shaped dynamic marking.

The Distant Wind II

165

B♭ Cl. *mf* *p*

Vln. Ia *mf* *p* L.V.

Vln. Ib

Vln. IIa *p* L.V.

Vln. IIb

Vla. I tutti L.V.

Vla. II *mp* L.V.

Vc. I *mp* L.V. tutti

Vc. II

D.B.

The Distant Wind II

168

B♭ Cl.  $\text{mp}$

Vln. Ia  $\text{mp}$  pizz.

Vln. Ib  $\text{mp}$  pizz.

Vln. IIa  $\text{mp}$  pizz.

Vln. IIb  $\text{mp}$  pizz.

Vla. I  $p$

Vla. II  $p$

Vc. I  $p$

Vc. II  $p$

D.B.  $p$

Time signatures: 2/4, 3/8, 4/4, 3/4

Musical notation includes measures with rests, dynamics (mp, p), and articulation (pizz.) markings.

The Distant Wind II

173 **3/4** *f*  
B♭ Cl. *pp*

173 **3/4**  
Vln. Ia

Vln. Ib

Vln. IIa *mp* arco 6

Vln. IIb *mp* arco 6

Vla. I **3/4** *mp* 6

Vla. II *mp* 6

Vc. I **3/4**

Vc. II

D.B. **3/4**

Detailed description: This page of a musical score, titled 'The Distant Wind II', covers measures 173 to 175. The music is in 3/4 time. The B♭ Clarinet part begins with a fortissimo (f) dynamic and a piano-piano (pp) dynamic. The Violin I and II parts play sixteenth-note patterns with a mezzo-piano (mp) dynamic, marked 'arco'. The Viola I and II parts play a similar sixteenth-note pattern with a mezzo-piano (mp) dynamic. The Violoncello I and II parts play a sustained note with a mezzo-piano (mp) dynamic. The Double Bass part plays a sustained note with a mezzo-piano (mp) dynamic. The score includes various musical notations such as dynamics, articulation, and fingerings.

## The Distant Wind II

Musical score for "The Distant Wind II", measures 175 to 181. The score includes parts for B $\flat$  Cl., Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb, Vla. I, Vla. II, Vc. I, Vc. II, and D.B. The score is divided into two measures (175 and 176) and a final measure (181). The time signature changes from 5/4 to 3/4 between measures 175 and 176. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The Vln. parts are marked *arco* and feature sixteenth-note passages with a "6" (sixteenth-note) marking. The Vc. and D.B. parts feature long notes with a "p." (pizzicato) marking.

Measures 175 and 176 are in 5/4 time. Measure 181 is in 3/4 time. Dynamics: *mp* for measures 175-176, *mf* for measures 176-181. Vln. parts are marked *arco*. Vc. and D.B. parts are marked *p.*.

## The Distant Wind II

177

B $\flat$  Cl. *f* *mf* *mp*

Vln. Ia *f* *mp*

Vln. Ib *f* *mp*

Vln. IIa *f* *mp*

Vln. IIb *f* *mp*

Vla. I *f* *mp*

Vla. II *f* *mp*

Vc. I *f* *mf*

Vc. II *f* *mf*

D.B. *f* *mf*

The musical score consists of ten staves. The first staff (B $\flat$  Cl.) starts at measure 177 in 3/4 time with a forte (*f*) dynamic, playing a sixteenth-note triplet. It changes to 6/4 time at measure 180, then to 3/4 time at measure 183, 2/4 time at measure 186, and 5/4 time at measure 189. Dynamics are *f*, *mf*, and *mp*. The string staves (Vln. Ia, Vln. Ib, Vln. IIa, Vln. IIb, Vla. I, Vla. II) all play a sixteenth-note triplet in 3/4 time from measure 177 to 180, then a sustained note in 6/4 time from measure 180 to 183, and a sustained note in 3/4 time from measure 183 to 186. The woodwind and lower string staves (Vc. I, Vc. II, D.B.) play a sustained note in 6/4 time from measure 180 to 183, then a sustained note in 3/4 time from measure 183 to 186, and a sustained note in 2/4 time from measure 186 to 189. The dynamic for these staves is *mf*.

The Distant Wind II

181

B♭ Cl. *p* *mp* *p* *pp* *p*

Vln. Ia *p* *pp*

Vln. Ib *p* *pp*

Vln. IIa *p* *pp*

Vln. IIb *p* *pp*

Vla. I *p* *pp*

Vla. II *p* *pp*

Vc. I *p* *pp*

Vc. II *p* *pp*

D.B. *p* *pp*

Time signatures: 5/4, 3/4, 4/4, 2/4, 6/4, 3/4

Measure 181: B♭ Cl. starts with a half note (5/4), followed by sixteenth-note runs (3/4), and a half note (4/4).  
Measures 182-184: String quartet (Vln. I/II, Vla. I/II, Vc. I/II, D.B.) plays a sustained note with dynamics *p* and *pp*.





## The Distant Wind II

189

B $\flat$  Cl.  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *pp* *mp*

Vln. Ia  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *pp*

Vln. Ib  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *pp*

Vln. IIa  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *pp*

Vln. IIb  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *pp*

Vla. I  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *pp*

Vla. II  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *pp*

Vc. I  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *p*

Vc. II  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *p*

D.B.  $\frac{12}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{4}$  *p*

Detailed description: This page of a musical score, titled 'The Distant Wind II', covers measures 189 to 192. It features ten staves for different instruments: B $\flat$  Clarinet, Violin I (Ia and Ib), Violin II (IIa and IIb), Viola I and II, Violoncello I and II, and Double Bass. The score is divided into four measures. Measure 189 (the first measure shown) is in 12/4 time and contains a whole note for each instrument. Measure 190 is in 4/4 time and contains a half note for each instrument. Measure 191 is in 3/4 time and contains a dotted half note for each instrument. Measure 192 is in 7/4 time and contains a dotted half note for each instrument. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano) for the B $\flat$  Clarinet, and *p* (piano) for the strings. Hairpins indicate crescendos and decrescendos across the measures.

## The Distant Wind II

192

B $\flat$  Cl.  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
*pp*  
 hum quietly on pitch

Vln. Ia  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 hum quietly on pitch  
*poco dim.*

Vln. Ib  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 hum quietly on pitch  
*poco dim.*

Vln. IIa  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 hum quietly on pitch  
*poco dim.*

Vln. IIb  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 hum quietly on pitch  
*poco dim.*

Vla. I  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 hum quietly on pitch  
*poco dim.*

Vla. II  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 hum quietly on pitch  
*poco dim.*

Vc. I  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
*pp*  
 hum quietly on pitch

Vc. II  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
*pp*  
 hum quietly on pitch

D.B.  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
*pp*  
 hum quietly on pitch

## The Distant Wind II

timbre modulation  
(circular breathing preferred)

196 **5**/**4** *p*

**6**/**4** *mp*

**7**/**4** *p* G#

**8**/**4** *pp* R

**9**/**4**

B $\flat$  Cl.

Vln. Ia  
hum quietly on pitch  
*poco dim.*

Vln. Ib  
hum quietly on pitch  
*poco dim.*

Vln. IIa  
hum quietly on pitch

Vln. IIb  
hum quietly on pitch

Vla. I  
hum quietly on pitch  
*poco dim.*

Vla. II  
hum quietly on pitch

Vc. I  
*poco dim.*  
hum quietly on pitch

Vc. II  
*poco dim.*  
hum quietly on pitch

D.B.  
*poco dim.*  
hum quietly on pitch

# The Distant Wind II

The musical score is for the piece "The Distant Wind II". It features a Bb Clarinet (Cl.) and a string section consisting of Violins I and II (Vln. I, Vln. II), Violas I and II (Vla. I, Vla. II), Violas I and II (Vc. I, Vc. II), and Double Basses (D.B.).

The Bb Clarinet part begins at measure 200 in 9/4 time, marked *p*. It features a melodic line with a fermata over the first measure. Above the staff, a fingering diagram shows a G# note with a vertical stack of five circles. The piece transitions to 12/4 time at measure 204, marked *pp*. A second fingering diagram shows a Bb note with a vertical stack of six circles. The Bb Clarinet continues with a melodic line, marked *ppp* at the end. The instruction "same fingering" is written above the staff.

The string parts (Vln. I, Vln. II, Vla. I, Vla. II, Vc. I, Vc. II, D.B.) are mostly silent, indicated by rests. The Violin I and II parts have a *poco dim.* marking at the beginning of the 9/4 section. The Viola I and II parts also have a *poco dim.* marking. The Double Bass part has a *poco dim.* marking.