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The Distant Wind II

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Author

Garcia, Orlando Jacinto

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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.

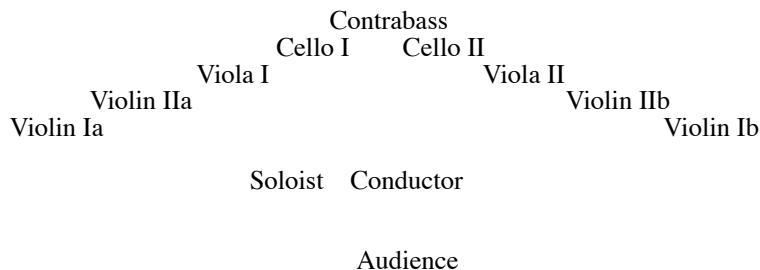
INSTRUMENTATION AND SPATIAL ASPECTS

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

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. IIa
L.V.
p

Vln. IIb
p

Vla. I

Vla. II
p

Vc. I

Vc. II
L.V.
p

D.B.

8/4 4/4 3/4 9/4 3/4 8/4

circular bowing (all 4 strings)

circular bowing (all 4 strings)

circular bowing (all 4 strings)

circular bowing (all 4 strings)

The Distant Wind II

B♭ 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

Diagram: A diagram showing a vertical line of dots representing a string. The top dot is labeled 'R' and the second dot is labeled 'C#'. A curved line indicates a bowing stroke.

Score Details:

- B♭ Cl.:** Starts at measure 15 with a $9/4$ time signature. Dynamics: $p < mp > pp$. Includes a $12/4$ time signature change and a **A** rehearsal mark. Later measures have $3/4$, $3/8$, $4/4$, $2/4$, and $3/4$ time signatures. Dynamics: mp , pp , mp .
- Vln. Ia:** Starts at measure 15 with a $9/4$ time signature. Includes a **L.V.** (Left Violin) instruction and a $12/4$ time signature change. Later measures have $3/4$, $3/8$, $4/4$, $2/4$, and $3/4$ time signatures. Includes a **G.P.** (Gentle Pull-off) instruction.
- Vln. Ib:** Remains silent throughout the page.
- Vln. IIa:** Starts at measure 15 with a $9/4$ time signature. Includes the instruction "wind chimes (gently shaken)", a **L.V.** instruction, and a $12/4$ time signature change. Later measures have $3/4$, $3/8$, $4/4$, $2/4$, and $3/4$ time signatures. Includes a **G.P.** instruction.
- Vln. IIb:** Remains silent throughout the page.
- Vla. I:** Starts at measure 15 with a $9/4$ time signature. Includes a **L.V.** instruction and a $12/4$ time signature change. Later measures have $3/4$, $3/8$, $4/4$, $2/4$, and $3/4$ time signatures. Includes a **G.P.** instruction.
- Vla. II:** Remains silent throughout the page.
- Vc. I:** Starts at measure 15 with a $9/4$ time signature. Includes a $12/4$ time signature change. Later measures have $3/4$, $3/8$, $4/4$, $2/4$, and $3/4$ time signatures. Dynamics: p , pp .
- Vc. II:** Starts at measure 15 with a $9/4$ time signature. Includes the instruction "wind chimes (gently shaken)", a **L.V.** instruction, and a $12/4$ time signature change. Later measures have $3/4$, $3/8$, $4/4$, $2/4$, and $3/4$ time signatures. Includes a **G.P.** instruction. Dynamics: p , pp .
- D.B.:** Starts at measure 15 with a $9/4$ time signature. Includes a $12/4$ time signature change. Later measures have $3/4$, $3/8$, $4/4$, $2/4$, and $3/4$ time signatures. Dynamics: 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. $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
pp *p*

Vln. Ia $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
pp *p*
circular bowing
(all 4 strings)

Vln. Ib $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
pp *p*
circular bowing
(all 4 strings)

Vln. IIa $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
p *pp* *p*
circular bowing
(all 4 strings)

Vln. IIb $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
p *pp* *p*
circular bowing
(all 4 strings)

Vla. I $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
p *pp* *p*
circular bowing
(all 4 strings)

Vla. II $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
p *pp* *p*
circular bowing
(all 4 strings)

Vc. I $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
p *pp* *p*
circular bowing
(all 4 strings)

Vc. II $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
wind chimes
(gently shaken) *p*
circular bowing
(all 4 strings)

D.B. $\frac{9}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$
pp *p*
circular bowing
(all 4 strings)

The Distant Wind II

31

B♭ 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. *p*

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

G# G# R G# B_b

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

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

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 \flat 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* solo *mp* *> pp* wine glass *pp* *p* solo arco

Vc. II *p*

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

Detailed description of the musical score: The score is for a chamber ensemble. It begins at measure 68. The Bb Clarinet part features a melodic line with dynamics *mp*, *> pp*, *p*, *> pp*, and *p*. The Violin I parts (Ia and Ib) are mostly silent, with Ib playing a solo arco line starting in measure 70. The Violin II parts (Iia and Iib) play sustained notes. The Viola parts (I and II) also play sustained notes. The Violoncello I part has a melodic line with dynamics *p*, *mp*, *> pp*, *pp*, and *p*, including a 'wine glass' effect. The Violoncello II part is silent. The Double Bass part has a melodic line with dynamics *pp*, *p*, and *pp*. The time signature changes from 2/4 to 3/4, then 2/4, 3/8, 3/4, 4/4, 2/4, and 3/8.

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#

Detailed description: This page of a musical score, titled 'The Distant Wind II', covers measures 75 to 84. The score is for a chamber ensemble consisting of Bb Clarinet, Violins I and II, Violas I and II, Violoncello I and II, and Double Bass. The music is written in 3/8 time, with measures 75-77 in 5/4, 78-80 in 6/4, 81-83 in 7/4, and 84 in 2/4. The Bb Clarinet part features a melodic line with dynamics ranging from *pp* to *pp*. A multiphonics section is indicated above the staff with notes for R, G#, and F#. The string parts (Violins, Violas, and Cello/Double Bass) are mostly silent, with some bowing or vibrato markings (L.V.) and a *pp* dynamic for the Viola I part. The Double Bass part has a *pp* dynamic marking.

The Distant Wind II

80

B \flat Cl.

p < *mp* > *pp*

p < *mp* > *pp*

Vln. Ia

Vln. Ib

Vln. Iia

Vln. Iib

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

G#

F

R

E

tutti div
con sord
arco

pp

div
con sord
arco

pp

The Distant Wind II

84

B \flat Cl.

p < *mp* > *pp*

p < *mp* > *pp*

R
C#

tutti div
con sord
arco

84

Vln. Ia

pp

Vln. Ib

Vln. IIa

div
con sord
arco

Vln. IIb

pp

Vla. I

Vla. II

Vc. I

Vc. II

D.B.

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 \flat Cl. *mp* \rhd *pp*

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

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

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

Vln. IIb *p* \rhd *pp* *p* \rhd *pp* *p* \rhd *pp*

Vla. I *p* \rhd *pp* *p* \rhd *pp* *p* \rhd *pp*

Vla. II *p* \rhd *pp* *p* \rhd *pp* *p* \rhd *pp*

Vc. I *pp* *p* \rhd *pp* *p* \rhd *pp*

Vc. II *pp* *p* \rhd *pp* *p* \rhd *pp*

D.B. *pp* *p* \rhd *pp* *p* \rhd *pp*

7/4 2/4

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*

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. wind chimes (gently shaken)

Vla. II sul pont ord.

Vc. I sul pont ord.

Vc. II sul pont ord.

D.B. sul pont ord.

The Distant Wind II

timbre modulation
(circular breathing preferred)

127 **9/4** **12/4** **8/4** **4/4** **3/4**

B♭ Cl. *p* C#

Vln. Ia *pp* wind chimes (gently shaken)

Vln. Ib

Vln. IIa *pp* wind chimes (gently shaken)

Vln. IIb

Vla. I

Vla. II

Vc. I *pp* art. har. gliss

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

D.B. *pp*

Detailed description: This musical score page, titled 'The Distant Wind II', is for page 27. It features a complex rhythmic structure with time signatures of 9/4, 12/4, 8/4, 4/4, and 3/4. The instruments include B♭ Clarinet, Violins I and II (A and B), Violas I and II, Violoncello I and II, and Double Bass. The score includes performance instructions such as 'wind chimes (gently shaken)', 'timbre modulation (circular breathing preferred)', and dynamic markings like 'pp' and 'p'. A circled 'C' is placed above the 8/4 measure, and a 'C#' is indicated above the 4/4 measure. The piece begins at measure 127.

The Distant Wind II

131

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

Vln. Ia *hum quietly on pitch* *Unis. art. har. gliss* *L.V.*

Vln. Ib *hum quietly on pitch*

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

Vln. IIb

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

B♭ Cl.
141 *senza humming*
pppp

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

Vln. Ib
pizz.
mp *p* *pp*

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

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

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

Vla. II

Vc. I
solo
mp L.V.

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

D.B.

The Distant Wind II

145

B♭ Cl.

4/4 2/4 3/8 4/4 3/4 12/8 5/4

mp

Vln. Ia

4/4 2/4 3/8 4/4 3/4 12/8 5/4

pizz.
p

arco
p
arco

Vln. Ib

Vln. Ila

4/4 2/4 3/8 4/4 3/4 12/8 5/4

Unis. pizz.
p

arco
p
arco

Vln. I Ib

Vla. I

4/4 2/4 3/8 4/4 3/4 12/8 5/4

p

Vla. II

solo
mp
pp

Vc. I

4/4 2/4 3/8 4/4 3/4 12/8 5/4

pp
tutti
p

Vc. II

p

D.B.

4/4 2/4 3/8 4/4 3/4 12/8 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 others are for Violins I and II, Violas I and II, Violas I and II, Violas I and II, Violas I and II, Violas I and II, and Double Bass. The time signatures are 5/4, 3/4, 2/4, 5/4, 2/4, 3/4, 5/4. Dynamics include *pp*, *mp*, *tutti*, and *solo*. There are also accents and hairpins.

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 instruments are: 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 four measures by vertical bar lines. The time signature changes from 3/4 in the first measure to 3/8 in the second, 7/4 in the third, and back to 3/4 in the fourth. The Vln. Ia part has a melodic line in the first two measures. The Vln. Ib and Vln. IIb parts have sustained notes with accents. The Vla. II and Vc. I parts have a 'wine glass' effect in the third measure, marked with a *p* dynamic and a wedge-shaped decrescendo.

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.

mp

2/4 3/8 4/4 3/4

168

Vln. Ia

mp

6

mp pizz.

2/4 3/8 4/4 3/4

Vln. Ib

mp

6

mp pizz.

2/4 3/8 4/4 3/4

Vln. IIa

mp

6

mp pizz.

2/4 3/8 4/4 3/4

Vln. IIb

mp

6

mp pizz.

2/4 3/8 4/4 3/4

Vla. I

p

2/4 3/8 4/4 3/4

Vla. II

p

2/4 3/8 4/4 3/4

Vc. I

p

2/4 3/8 4/4 3/4

Vc. II

p

2/4 3/8 4/4 3/4

D.B.

p

2/4 3/8 4/4 3/4

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

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

3/**4**
Vc. I
Vc. II

3/**4**
D.B.

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 fingering.

The Distant Wind II

177 **3**/**4** *f* **6**/**4** *mf* **3**/**4** *mp* **2**/**4** **5**/**4**

Bb Cl.

177 **3**/**4** *f* **6**/**4** *mp* **3**/**4** **2**/**4** **5**/**4**

Vln. Ia

Vln. Ib

Vln. Ila

Vln. I Ib

Vla. I **3**/**4** *f* **6**/**4** *mp* **3**/**4** **2**/**4** **5**/**4**

Vla. II *f* **6**/**4** *mp*

Vc. I **3**/**4** *f* **6**/**4** *mf* **3**/**4** **2**/**4** **5**/**4**

Vc. II *f* **6**/**4** *mf*

D.B. **3**/**4** *f* **6**/**4** *mf* **3**/**4** **2**/**4** **5**/**4**

Detailed description: This page of a musical score, titled 'The Distant Wind II', contains measures 177 through 181. It features six staves: Bb Clarinet, Violin I (Ia and Ib), Viola I (Ia and II), Violoncello I (I and II), and Double Bass. The music is written in treble clef for the upper instruments and bass clef for the lower ones. The key signature has one flat (Bb). The time signature changes from 3/4 to 6/4 at measure 178, then to 3/4 at measure 179, 2/4 at measure 180, and 5/4 at measure 181. Dynamics include fortissimo (f), mezzo-forte (mf), and mezzo-piano (mp). The strings play a rhythmic pattern of eighth notes with sixteenth-note triplets, while the woodwinds play a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

The Distant Wind II

181

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

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

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

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

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

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

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

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

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

D.B. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{3}{4}$
p *pp*

Detailed description: This page of a musical score, titled 'The Distant Wind II', shows measures 181 through 184. The score is arranged in a grand staff with ten individual staves for 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 time signature changes frequently: 5/4, 3/4, 4/4, 2/4, 6/4, and 3/4. The B \flat Clarinet part is the most active, featuring a melodic line with dynamics ranging from *p* to *pp* and including sixteenth-note passages. The string parts (Violins, Violas, Cellos, and Double Bass) are mostly silent, with some instruments playing sustained notes in the later measures. The score includes various musical notations such as slurs, accents, and dynamic markings.

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 for 'The Distant Wind II' covers measures 189 to 192. It features nine 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 is in 12/4 time and contains a half note with a fermata. Measure 190 is in 4/4 time and contains a half note with a fermata. Measure 191 is in 3/4 time and contains a dotted half note with a fermata. Measure 192 is in 7/4 time and contains a dotted half note with a fermata. 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.* *poco dim.*

The Distant Wind II

B♭ Cl. *200* $\frac{9}{4}$ *p* *pp* *ppp* *same fingering*

Vln. Ia *200* $\frac{9}{4}$ $\frac{12}{4}$

Vln. Ib $\frac{9}{4}$ $\frac{12}{4}$

Vln. IIa *poco dim.* $\frac{9}{4}$ $\frac{12}{4}$

Vln. IIb *poco dim.* $\frac{9}{4}$ $\frac{12}{4}$

Vla. I $\frac{9}{4}$ $\frac{12}{4}$

Vla. II *poco dim.* $\frac{9}{4}$ $\frac{12}{4}$

Vc. I $\frac{9}{4}$ $\frac{12}{4}$

Vc. II *poco dim.* $\frac{9}{4}$ $\frac{12}{4}$

D.B. $\frac{9}{4}$ $\frac{12}{4}$

Fingering diagrams for B♭ Clarinet:
Measure 1: G# (circled) with five dots above it.
Measure 2: B♭ (circled) with five dots above it.