



# Restless Wind

for Bb Clarinet Quartet

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Versió 11-VI-2017

***Restless wind***, parteix d'un plantejament tècnic basat en una idea molt senzilla: mirar de produir amb un quartet de clarinets un joc sonor i espacial similar al d'una obra per a instrument solista amb tractament electrònic en temps real –filtratges i *delays*, sobretot.

Pel que fa al caire poètic, el nom de l'obra prové de la lletra d'*Across the Universe*, (“... like a restless wind inside a letter box...”), i pretén evocar el moviment del vent en una mena de *divertimento* no exempt d'un cert to tardorenc relacionat amb el món de la poesia japonesa.

Josep Maria Guix

Per als Barcelona Clarinet Players, ben afectuosament.

Ukiyo-e *Shining Wind* by Sano Seiji

# Restless Wind

for 4 Clarinets in B $\flat$

Josep Maria Guix

$\text{♩} = 70$

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Clarinet in B $\flat$  4

cellophane paper

clarinet mod. ord. (tone)

*pp*

*p*

*pp*

*mp*

*mf*

(air only)

5

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

clarinet mod. ord. (tone)

cellophane paper

*mp*

*p*

*mf*

*pp*

*mp*

(air only)

Transposed version: real notes sound a 2nd lower

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9

B $\flat$  Cl. 1 *mf* *cellophane paper* *mf* *mp* *clarinet mod. ord. (tone)*

B $\flat$  Cl. 2 *(air only)* *mf* *mp* *cellophane paper*

B $\flat$  Cl. 3 *clarinet (air only)* *mp* *mod. ord. (tone)* *mf* *mod. ord. (tone)*

B $\flat$  Cl. 4 *clarinet (air only)* *mp*

15

B $\flat$  Cl. 1 *mp* *(air only)* *mp*

B $\flat$  Cl. 2 *clarinet mod. ord.* *p* *(air only)* *mf*

B $\flat$  Cl. 3 *mp* *p* *cellophane paper* *mp* *clarinet (air only)*

B $\flat$  Cl. 4 *mp* *(air only)* *mp* *mod. ord. (tone)*

21

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*f*

*mf*

*mp*

*pp*

*sfz* like a delay effect

*mod. ord. (tone)*

*mod. ord.*

*p*

25

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*sfz* like a delay effect

*mf*

*pp*

*sfz* like a delay effect

*pp*

*mod. ord.*

*clarinet*

*mod. ord.*

*pp*

*molto legato*

*p*

*mf*

*mod. ord. molto legato*

*mod. ord. (tone)*

*sfz* like a delay effect

*mod. ord.*

*pp*

*f*

*mf*

*pp*

*(air only)*

*sfz* like a delay effect

*mod. ord.*

*pp*

30

B $\flat$  Cl. 1 *mf* *p* *mf* *pp*

B $\flat$  Cl. 2 *molto legato* *p* *mf* *p* *mf*

B $\flat$  Cl. 3 *pp* *pp*

B $\flat$  Cl. 4 *molto legato* *p* *mf* *p*

34

B $\flat$  Cl. 1 *p* *mf* *cellophane paper*

B $\flat$  Cl. 2 *p* *mf*

B $\flat$  Cl. 3 *p* *mf* *cellophane paper* *mf* *clarinet mod. ord.*

B $\flat$  Cl. 4 *mf* *p* *mf*



39

clarinet *mod. ord. molto legato* B'

*softer* B'

B $\flat$  Cl. 1 *p* *mp* *pp* *p*

*molto legato* A' *softer* A'

B $\flat$  Cl. 2 *p* *mp* *pp* *p*

*molto legato* A *softer* A

B $\flat$  Cl. 3 *p* *mp* *pp* *p*

*molto legato* B *softer* B

B $\flat$  Cl. 4 *p* *mp* *pp* *p*

42

*lontano* A' *simile*

B $\flat$  Cl. 1 *mf*

*lontano* B *simile*

B $\flat$  Cl. 2 *mf*

*lontano* B' *simile*

B $\flat$  Cl. 3 *mf*

*lontano* A *simile*

B $\flat$  Cl. 4 *mf*

46

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mod. ord.*

*p* *mf*

*softer*

*simile*

*softer*

*simile*

*mod. ord.*

*p* *mf*

*mod. ord.*

*p* *mf*

1 2 3

1 2 3

1 2 3

1 2 3

48

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*softer*

*simile*

*p* *mf*

*softer*

*simile*

*p* *mf*

1 2 3

1 2 3

1 2 3

1 2 3

50

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

A

B'

B

A'

mf

mf

1 2 3

1 2 3

1 2 3

1 2 3

52

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

A

B'

B

A'

mp

mf

mp

mf

mp

mf

1

1 2 3

1 2 3

1 2

1

54

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

2

3

A

A'

B

B'

1

2

3

1

2

3

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

56

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

A'

B

B'

A

1

2

1

2

1

2

4

4

4

4

1

2

1

2

*mf*

*mf*

*mf*

*mf*

*mf*

58 **A** **B** **B'** **A'**

B $\flat$  Cl. 1 *mp* *f*

B $\flat$  Cl. 2 *mp* *f*

B $\flat$  Cl. 3 *mp* *f*

B $\flat$  Cl. 4 *mp* *f*

60 **A** **B** **B'** **A'**

B $\flat$  Cl. 1 *mp* *mf*

B $\flat$  Cl. 2 *mp* *mf* *mp*

B $\flat$  Cl. 3 *mp* *mf*

B $\flat$  Cl. 4 *mp* *mf*

62

B $\flat$  Cl. 1 *mp* ① ② ③ ④

B $\flat$  Cl. 2 ② ③ ④

B $\flat$  Cl. 3 *mp* ① ② ③ ④ *p* ①

B $\flat$  Cl. 4 *mp* ① ② ③ ④

64

B $\flat$  Cl. 1 *p* ① ② ③ ④

B $\flat$  Cl. 2 ① ② ③ ④ *p*

B $\flat$  Cl. 3 ② ③ ④

B $\flat$  Cl. 4 *p* ① ② ③ ④

66

B♭ Cl. 1 *pp* ① ② ③ ④

B♭ Cl. 2 *pp* ① ② ③ ④ ① *pp*

B♭ Cl. 3 *mf* ① ② ③ *pp*

B♭ Cl. 4 *mp* (air only)

69

B♭ Cl. 1 *mf* ① ② *p* < *mp* ③ ④ ⑤ ⑥ ⑦

B♭ Cl. 2 ② ③ ④ *p*

B♭ Cl. 3 *mf* cellophane paper ④ clarinet *mod. or.* ① ② ③ ④ *p* < *mp*

B♭ Cl. 4 *f* *mod. ord. (tone)* ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

72

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

cellophane paper

clarinet mod. ord.

(air only)

mod. ord. (tone)

mp

mf

1 2 3 4 5 6 7 8 9 10 11

1 2 3 4 5 6 7

5 6 7 8 9 10 11

1 2 3 4

75

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

clarinet mod. ord.

(air only)

mod. ord. (tone)

cellophane paper

clarinet mod. ord.

mp

mf

1 2 3 4 5 6 7

1 2

1 2 3 4

1 2 3 4 5 6 7 8 9 10

5 6 7 8 9 10 11



78

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp* *f* *mp* *f*

*simile* *simile*

81

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Cl. 3

B $\flat$  Cl. 4

*mp* *f*

Musical score for four B♭ Clarinets (Cl. 1-4). The score is divided into two systems. The first system contains measures 14-21. Fingerings are indicated by circled numbers: Cl. 1 (4-8), Cl. 2 (7, 1-3), Cl. 3 (1-12), and Cl. 4 (1-12). Dynamics include *mp* and *f*. The second system contains measures 22-29. Fingerings are indicated by circled numbers: Cl. 1 (1-9), Cl. 2 (1-3), Cl. 3 (1-8), and Cl. 4 (1-12). Dynamics include *mp* and *f*.

Musical score for four B♭ Clarinets (Cl. 1-4), starting at measure 87. The score is divided into two systems. The first system contains measures 87-94. Fingerings are indicated by circled numbers: Cl. 2 (4-8), Cl. 3 (9-13), and Cl. 4 (1-13). Dynamics include *f* and *pp*. Performance instructions include *subito sfz like a delay effect*. The second system contains measures 95-102. Fingerings are indicated by circled numbers: Cl. 2 (9), Cl. 3 (9-13), and Cl. 4 (1-13). Dynamics include *f* and *pp*. Performance instructions include *subito sfz like a delay effect*.

90

B $\flat$  Cl. 1 *sfz* *mf* *pp* *mp* *pp* *tenuto* *sfz delay* *mp* *mp* *mf* *mp* *sfz*

B $\flat$  Cl. 2 *sfz* *mf* *pp* *mp* *pp* *tenuto* *sfz delay* *mp* *mf* *mp* *sfz*

B $\flat$  Cl. 3 *sfz* *mf* *pp* *mp* *pp* *tenuto* *sfz delay* *mp* *mp* *mf* *mp* *sfz*

B $\flat$  Cl. 4 *sfz* *pp* *mf* *pp* *mp* *pp* *tenuto* *sfz delay* *mp* *mf* *mp* *sfz*

Detailed description: This block contains the musical notation for measures 90 through 93. It features four staves for B-flat Clarinets (Cl. 1, 2, 3, and 4). The music is written in treble clef with a key signature of one flat. The first two measures (90-91) are marked with a *sfz* dynamic and include *mf*, *pp*, *mp*, and *pp* dynamics. A *tenuto* marking is present above the notes in measures 90 and 91. The last two measures (92-93) feature *sfz delay* markings and dynamics ranging from *mp* to *mf*. The notation includes various articulations such as accents and slurs.

94

B $\flat$  Cl. 1 *mod. ord.* *mp* *tenuto* *sfz delay* *mf* *mf* *f* *mf* *sfz*

B $\flat$  Cl. 2 *mod. ord.* *mp* *tenuto* *sfz delay* *mf* *mf* *f* *mf* *sfz*

B $\flat$  Cl. 3 *mod. ord.* *mp* *tenuto* *sfz delay* *mf* *mf* *f* *mf* *sfz*

B $\flat$  Cl. 4 *mod. ord.* *mp* *tenuto* *sfz delay* *mf* *mf* *f* *mf* *sfz*

Detailed description: This block contains the musical notation for measures 94 through 97. It features four staves for B-flat Clarinets (Cl. 1, 2, 3, and 4). The music is written in treble clef with a key signature of one flat. Measures 94 and 95 are marked with *mod. ord.* and *mp* dynamics, with a *tenuto* marking above the notes. Measures 96 and 97 feature *sfz delay* markings and dynamics ranging from *mf* to *f*. The notation includes various articulations such as accents and slurs.

♩ = 76

97 *legato dolce*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

B♭ Cl. 4 *mp*

♩ = 73

103

B♭ Cl. 1 *p*

B♭ Cl. 2 *p* *subito* *like a delay effect* *mf* *(air only)* *mp*

B♭ Cl. 3 *p* *subito* *like a delay effect* *mp*

B♭ Cl. 4 *p* *subito* *like a delay effect* *mp*

♩ = 70

108

B♭ Cl. 1 (air only) *mf* cellophane paper

B♭ Cl. 2 *mod. ord.* *subito delay* (air only) *mf* cellophane paper

B♭ Cl. 3 (air only) *f* cellophane paper *mp* *p* *mf*

B♭ Cl. 4 *mp* (air only)

113

B♭ Cl. 1 cellophane paper *p*

B♭ Cl. 2 *mp*

B♭ Cl. 3 cellophane paper

B♭ Cl. 4 cellophane paper *mp* *p*

