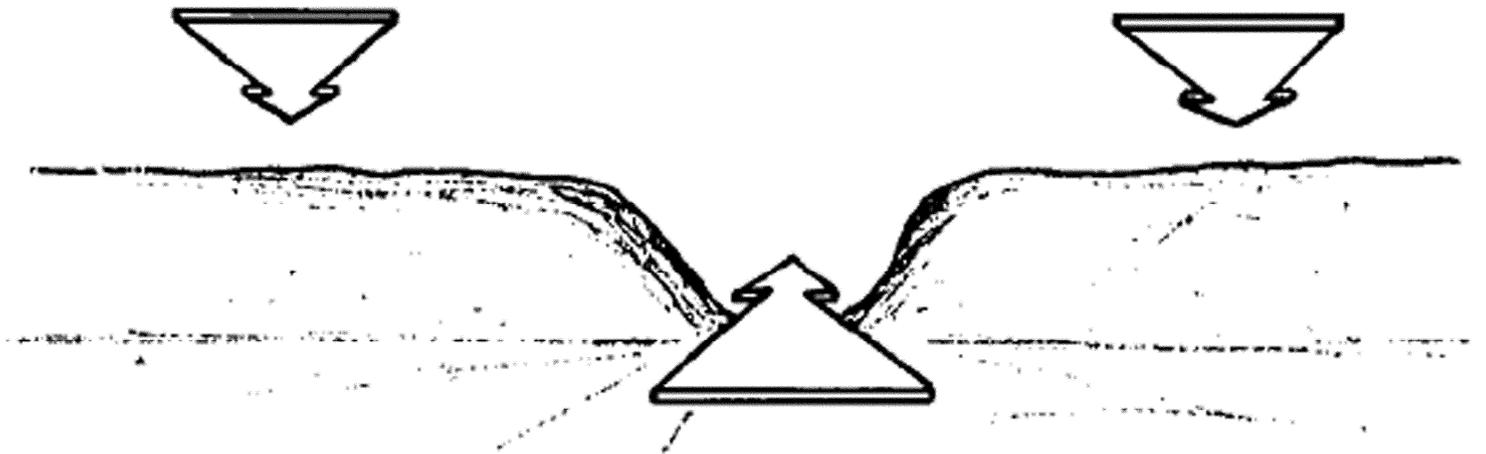


Jason Huffman

Wind

for Flute, Bass Clarinet,
Violin, Violoncello,
Piano and Percussion

(2011, 2013)



Program Note:

From Sun Tzu's *The Art of War*:

"Thus the army is established by deceit, moves for advantage, and changes through segmenting and reuniting. Thus its speed is like the wind, its slowness like the forest, its invasion and plundering like a fire; unmoving it is like the mountains. It is as difficult to know as the darkness; in movement it is like thunder."

Wind is the first piece written for a concert of works inspired by the above paragraph from *The Art of War*. In thinking about what to write for this concert, I decided to take a certain blatantly programmatic idea and run with it. The ensemble is divided into two groups. The outer group of Flute, Bass Clarinet and Piano represent the landscape and surround the inner group of Violin, Violoncello and Percussion which represent the wind. The piece consists of the landscape group molding and forming the dynamics, pitches and sonic nature of the wind group. Various types of landscape are suggested, with the requisite change exacted from the wind. Though the wind is predominant throughout, it derives its power from that which it flows through and around.

Notes to Performers:

s.p. sul ponticello

s.t. sul tasto

n.v. no vibrato

ord. cancel previous effect

∩ slow tremolo, repeated notes between sustain and 8th notes

≍ medium tremolo, repeated notes between 8th notes and 32nd notes

≍ fast tremolo, repeated notes as fast as possible

➤ gradually move from tremolo to sustain or vice versa over duration of note value

dotted slurs are phrase markings, to be taken in one bow or one breath if possible

open circle is a crescendo from or decrescendo to niente

Instrumentation:

Violin

Violoncello

Percussion (Marimba, Triangle, Suspended Cymbal, Tam-tam)

Flute

Bass Clarinet in B \flat (with low C extension)

Piano (also plays Suspended Cymbal)

Seating:

Piano

Percussion

Flute

Bass Clarinet

Violin

Violoncello

Wind

Score

for Pierrot Ensemble

Jason Huffman

(2009, 2013)

Intense,
directionally sustained,

in 1 $\text{♩} = \text{c.}15$

n.v.

gradually

to s.p.

s.p.

The score is for a piece titled "Wind" for Pierrot Ensemble, composed by Jason Huffman in 2009 and 2013. The tempo is marked "Intense, directionally sustained," with a metronome marking of 1 quarter note = approximately 15 beats per minute. The score is in 1/4 time and features several instruments: Violin, Cello, Marimba, Percussion, Flute, Bass Clarinet, and Piano. The Violin and Cello parts are marked "n.v." (no vibrato) and "p" (piano) at the beginning, with dynamics gradually increasing to "s.p." (sforzando) and "ff" (fortissimo) by the end of the piece. The Percussion part is marked "p" and "ff". The Flute, Bass Clarinet, and Piano parts are marked "fff" (fortississimo). The Marimba part is marked with a "b" (basso) and "ff". The score includes various musical notations such as slurs, accents, and dynamic markings.

In 4 (♩ = 60)

Easily flowing

ord.
n.v.

♩ = 80

Vln.

Vc.

Mar.

Perc.

Fl.

B. Cl.

Pno.

p

p

Very soft mallets,
blurred

mf

p

p

15 *slow glissando*

Vln.

Vc.

15 *slow glissando*

Mar.

(strike between notes)

Perc.

15

Fl.

ppp

B. Cl.

ppp

15

Pno.

depress silently through m.24

Detailed description of the musical score: The score is arranged in two systems. The first system includes Violin (Vln.), Viola (Vc.), Maracas (Mar.), and Percussion (Perc.). The second system includes Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.).
 - **Vln. and Vc.:** Both parts play a melodic line starting at measure 15 with a 'slow glissando' instruction. The notes are connected by a slur, with a dashed line indicating a glissando effect between measures 3 and 4.
 - **Mar. and Perc.:** Both parts play a rhythmic pattern of eighth notes with a triplet of sixteenth notes. The Percussion part uses a drumstick icon.
 - **Fl.:** Plays a melodic line starting at measure 15 with a *ppp* dynamic. It has rests in measures 2, 3, and 4.
 - **B. Cl.:** Has rests in measures 1, 2, and 3. In measure 4, it plays a note with a sharp sign and a slur, with a *ppp* dynamic.
 - **Pno.:** Has rests in measures 1, 2, 3, and 4. In measure 5, it plays a chord of two notes (G and F) with a slur, with the instruction 'depress silently through m.24'.

Vib.

Vln. *mf*

Vib.

Vc. *mf*

20

Mar. *mf* *p*

20

Perc. *mf* *p*

20

Fl.

B. Cl.

20

Pno.

This musical score page, numbered 9, contains measures 24 through 27. The score is arranged in a system with seven staves: Violin (Vln.), Viola (Vc.), Maracas (Mar.), Percussion (Perc.), Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.). The time signature changes from 4/4 to 3/4 and back to 4/4. The Vln. and Vc. parts feature long, sweeping melodic lines with dynamic markings of *f* and *p*. The Mar. and Perc. parts consist of rhythmic patterns with accents. The Fl. part has a melodic line with dynamics *fff* and *f*. The B. Cl. part has a melodic line with dynamics *f* and *fff*. The Pno. part has a complex texture with dynamics *fff*.

Measure 24: Vln. (4/4): \dot{c}_4 (half), \dot{c}_4 (half). Vc. (4/4): \dot{c}_4 (half), $\flat\dot{c}_4$ (half). Mar. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter). Perc. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter). Fl. (4/4): rest. B. Cl. (4/4): rest. Pno. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter).

Measure 25: Vln. (4/4): \dot{c}_4 (half), \dot{c}_4 (half). Vc. (4/4): \dot{c}_4 (half), $\flat\dot{c}_4$ (half). Mar. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter). Perc. (4/4): \dot{c}_4 (quarter), \dot{c}_4 (quarter), \dot{c}_4 (quarter), \dot{c}_4 (quarter). Fl. (4/4): $\flat\dot{c}_4$ (quarter), \dot{c}_4 (quarter), $\flat\dot{c}_4$ (quarter), \dot{c}_4 (quarter). B. Cl. (4/4): rest. Pno. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter).

Measure 26: Vln. (3/4): \dot{c}_4 (half), \dot{c}_4 (quarter). Vc. (3/4): \dot{c}_4 (half), \dot{c}_4 (quarter). Mar. (3/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter). Perc. (3/4): \dot{c}_4 (quarter), \dot{c}_4 (quarter), \dot{c}_4 (quarter). Fl. (3/4): $\flat\dot{c}_4$ (quarter), \dot{c}_4 (quarter), $\flat\dot{c}_4$ (quarter). B. Cl. (3/4): $\flat\dot{c}_4$ (quarter), \dot{c}_4 (quarter), $\flat\dot{c}_4$ (quarter). Pno. (3/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter).

Measure 27: Vln. (4/4): \dot{c}_4 (half), \dot{c}_4 (half). Vc. (4/4): \dot{c}_4 (half), $\flat\dot{c}_4$ (half). Mar. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter). Perc. (4/4): \dot{c}_4 (quarter), \dot{c}_4 (quarter), \dot{c}_4 (quarter), \dot{c}_4 (quarter). Fl. (4/4): rest. B. Cl. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter). Pno. (4/4): $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter), $\flat\dot{c}_4$ (quarter).

Vln. ²⁹ n.v. *p*

Vc. ²⁹ n.v. *p*

Mar. ²⁹ *p* *f*

Perc. ²⁹ *p* *f*

Fl. ²⁹ *f* < *fff*

B. Cl. ²⁹ *f* *fff* *f* *fff*

Pno. ²⁹

34

Vln.

Vc.

Mar.

Perc.

34

Fl.

B. Cl.

34

Pno.

The image shows a page of a musical score, page 11, starting at measure 34. The score is arranged in two systems. The first system includes Violin (Vln.), Viola (Vc.), Maracas (Mar.), and Percussion (Perc.). The second system includes Flute (Fl.), Clarinet (B. Cl.), and Piano (Pno.).

Measures 34-38 are in 6/4 time. The Violin and Viola parts feature melodic lines with slurs and accents. The Maracas part has a rhythmic pattern with accents and a *p* dynamic marking. The Percussion part has a simple rhythmic pattern. The Flute, Clarinet, and Piano parts are mostly rests.

This musical score page, numbered 12, contains measures 39 through 42. The score is arranged in a system with six staves: Violin (Vln.), Viola (Vc.), Maracas (Mar.), Percussion (Perc.), Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.).

- Vln.:** Starts with a whole note G4 in 4/4, followed by a half note G4 in 5/4, and a quarter note G4 in 4/4. Measure 42 has a quarter note G4.
- Vc.:** Starts with a whole note G2 in 4/4, followed by a half note G2 in 5/4, and a quarter note G2 in 4/4. Measure 42 has a quarter note G2.
- Mar.:** Starts with a whole note G4 in 4/4, followed by a whole rest in 5/4, and a quarter note G4 in 4/4. Measure 42 has a quarter note G4.
- Perc.:** Starts with a whole rest in 4/4, followed by a half note G4 in 4/4, a quarter note G4 in 5/4, and a quarter note G4 in 4/4. Measure 42 has a quarter note G4.
- Fl.:** Starts with a whole rest in 4/4, followed by a half note G4 in 5/4, and a quarter note G4 in 4/4. Measure 42 has a quarter note G4.
- B. Cl.:** Starts with a whole rest in 4/4, followed by a half note G4 in 5/4, and a quarter note G4 in 4/4. Measure 42 has a quarter note G4.
- Pno.:** Starts with a whole rest in 4/4, followed by a half note G4 in 5/4, and a quarter note G4 in 4/4. Measure 42 has a quarter note G4.

Dynamic markings include *p* (piano) and *mp* (mezzo-piano). The score features complex rhythmic patterns with time signature changes from 4/4 to 5/4 and back to 4/4.

Staid ♩ = 54

Vln. 43

Vc. 43

Mar. 43

Perc. 43

arco
mp

Fl. 43

B. Cl. 43

Pno. 43

p

ppp

depress
silently
through
m.60

gradually slow tremolo

gradually slow tremolo

48

Vln.

Vc.

48

Mar.

48

Perc.

48

Fl.

ppp

B. Cl.

ppp

48

Pno.

Detailed description: This is a page of a musical score, page 14, containing staves for Violin (Vln.), Viola (Vc.), Maracas (Mar.), Percussion (Perc.), Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.). The score is divided into two systems. The first system includes Vln., Vc., Mar., and Perc. The second system includes Fl., B. Cl., and Pno. The Vln. and Vc. parts feature a tremolo effect that gradually slows down, indicated by a dashed line and the text 'gradually slow tremolo'. The Mar. part has a dynamic marking of *pp*. The Fl. part has a dynamic marking of *ppp*. The B. Cl. part has a dynamic marking of *ppp*. The Perc. part consists of rhythmic patterns. The Pno. part is mostly silent, with some rhythmic markings. The score is numbered 48 at the beginning of each system.

53

Vln. *ppp* *p* pizz.

Vc. *ppp* *p* pizz.

Mar. 53 ord. *p* *p* *p* *p*

Perc. 53

53

Fl. *ppp*

B. Cl. *ppp*

Pno. 53 (o.) (o.)

62

Vln.

Vc.

Mar.

Perc.

62

Fl.

B. Cl.

Pno.

Expansive ♩ = 48

66

Vln. arco *p* slow, irregular tremolo

Vc. arco *p* slow, irregular tremolo

66 Mar. arco *pp*

66 Perc. *pp*

66 Fl. n.v. *pp*

66 B. Cl. n.v. *pp*

66 Pno. *p* *p*

Detailed description: This page of a musical score, numbered 17, features a section titled 'Expansive' with a tempo marking of ♩ = 48. The score is arranged in systems for Violin (Vln.), Viola (Vc.), Maracas (Mar.), Percussion (Perc.), Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.). The music begins at measure 66. The Violin and Viola parts are marked 'arco' and play a 'slow, irregular tremolo' with a dynamic of *p*. The Maracas part is marked 'arco' and *pp*. The Percussion part is marked *pp*. The Flute and Bass Clarinet parts are marked 'n.v.' and *pp*. The Piano part consists of two staves, with the right hand marked *p* and the left hand marked *p*. The score is written in 6/4 time, with a key signature of one flat (Bb). The first two measures are in 6/4 time, and the subsequent measures are in 4/4 time.

71

Vln.

Vc.

Mar.

Perc.

Fl.

B. Cl.

Pno.

pp

p

p

The musical score is arranged in a system of seven staves. The top two staves are for Violin (Vln.) and Viola (Vc.), both in treble clef. The next two staves are for Maracas (Mar.) and Percussion (Perc.), with Maracas in treble clef and Percussion in a double bar line clef. The bottom three staves are for Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.), all in treble clef. The score begins at measure 71. The Vln. and Vc. parts play a melodic line of eighth notes with slurs. The Mar. part has rests, with a *pp* dynamic marking and a hairpin in the second measure. The Perc. part has rests, with a *p* dynamic marking and a hairpin in the second measure. The Fl. and B. Cl. parts play a melodic line of eighth notes with slurs. The Pno. part has rests, with *p* dynamic markings and hairpins in the second and third measures. A time signature change from 4/4 to 6/4 occurs at the start of measure 75. The score ends at measure 76.

77

Vln.

Vc.

Mar.

Perc.

Fl.

B. Cl.

Pno.

f

f

p

f

f

mp

8va

Detailed description: This page of a musical score covers measures 77 to 80. The instruments are Violin (Vln.), Viola (Vc.), Maracas (Mar.), Percussion (Perc.), Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 77 and 78 feature sustained notes in the strings and maracas. In measure 79, the strings and percussion play a rhythmic pattern of eighth notes, with dynamics ranging from piano (*p*) to forte (*f*). The flute and bass clarinet enter in measure 79 with a melodic line. In measure 80, the strings play a final chord, and the piano part features a trill and an octave register shift (*8va*). Dynamics include *f*, *p*, and *mp*.

Slightly faster
(Tempo I) ♩ = 60

The musical score consists of seven staves. The Vln. and Vc. staves are in 6/4 time and feature melodic lines with dynamic markings of *f*. The Mar. staff is in 6/4 time and includes an *arco* section with a dynamic of *f*, followed by an *ord.* section with a dynamic of *ff*. The Perc. staff is in 6/4 time and has a dynamic of *f* followed by *mp*. The Fl. and B. Cl. staves are in 6/4 time and contain rhythmic patterns. The Pno. staff is in 6/4 time and features a dynamic of *f* in the right hand and a bass line in the left hand. A *8va* marking is present above the right hand of the piano part.

Vln. 82

Vc. 82

Mar. 82 (arco) *f* ord. *ff*

Perc. 82 *f* *mp*

Fl. 82

B. Cl. 82

Pno. 82 *f* *8va*

87

Vln.

Vc.

Mar.

Perc.

This section of the score covers measures 87 through 94. The Violin (Vln.) part features a melodic line with accents and a forte (*f*) dynamic. The Viola (Vc.) part provides a harmonic accompaniment with a similar melodic contour. The Maracas (Mar.) part consists of rhythmic patterns, including triplets and eighth notes, also marked with a forte (*f*) dynamic. The Percussion (Perc.) part features a steady eighth-note accompaniment.

87

Fl.

B. Cl.

Pno.

This section of the score covers measures 87 through 94. The Flute (Fl.) and Bass Clarinet (B. Cl.) parts are currently silent, indicated by a horizontal line with a bar across the staff. The Piano (Pno.) part is also silent, with a horizontal line and bar across both the treble and bass staves.

95

Vln. *f*

Vc. *f*

Mar. *f*

Perc. *f*

return to piano

Percussionist

95

Fl. *f*

B. Cl. *f*

Pno. *f*

depress silently through m.105

95

Detailed description: This page of a musical score covers measures 95 to 100. The instruments are Violin (Vln.), Viola (Vc.), Maracas (Mar.), Percussion (Perc.), Flute (Fl.), Bass Clarinet (B. Cl.), and Piano (Pno.). The score is in 4/4 time. Measures 95-99 feature a sustained *f* dynamic. At measure 100, the Percussion part is marked with *f* and includes the instruction 'Percussionist'. The Flute part begins at measure 100 with a *f* dynamic. The Bass Clarinet and Piano parts also begin at measure 100 with a *f* dynamic. A performance instruction 'depress silently through m.105' is written above the Piano part in measure 99. The score concludes with a double bar line at the end of measure 100.

Easily flowing

♩ = 80

101

Vln.

Vc.

Mar.

Perc.

6/4

3

3

3

3

101

101

f

f

101

Fl.

B. Cl.

Pno.

6/4

ff

ff

8va

101

ff

6/4

6/4

This musical score page, numbered 24, covers measures 104 to 106. It features six staves: Violin (Vln.), Viola (Vc.), Maracas (Mar.), Percussion (Perc.), Flute (Fl.), and Bass Clarinet (B. Cl.), with a grand staff for Piano (Pno.).

- Vln.:** Starts at measure 104 with a melodic line of eighth and sixteenth notes. It changes to a 4/4 time signature at measure 105 and returns to 6/4 at measure 106.
- Vc.:** Provides harmonic support with chords and moving lines, mirroring the Vln. part's time signature changes.
- Mar.:** Features a rhythmic pattern of eighth notes in measure 104, followed by a sustained *ff* dynamic in measure 105.
- Perc.:** Plays a single note in measure 104, then rests, and plays a rhythmic pattern in measure 106 with a *ff* dynamic.
- Fl.:** Holds a long note in measure 104, then plays a short phrase in measure 105 (*ff*) and a more complex phrase in measure 106 (*fff*).
- B. Cl.:** Remains silent until measure 105, where it plays a short phrase (*ff*), and then a phrase in measure 106 (*fff*).
- Pno.:** The grand staff shows a sustained chord in measure 104, rests in measure 105, and a complex chordal texture in measure 106 (*fff*).

The score includes dynamic markings such as *ff* and *fff*, and a *8va* marking for the Bass Clarinet in measure 106. Time signatures are 6/4, 4/4, and 6/4.

Musical score for measures 107-110, featuring Vln., Vc., Mar., Perc., Fl., B. Cl., and Pno. The score is in 6/4 time and includes dynamic markings such as *ff*, *p*, *mp*, and *f*. The Vln. and Vc. parts are marked *arco* and *mp*. The Perc. part includes a drum set symbol and a *f* dynamic. The Fl. and B. Cl. parts include a *p* dynamic. The Pno. part includes an *f* dynamic and an *8va-* marking.

Vln.
107 *ff* *p* *p < f*

Vc.
107 *ff* *p* *p < f*

Mar.
107 *mp* *p <*

Perc.
107 *f* *f*

Fl.
107 *p* *f*

B. Cl.
p *f*

Pno.
107 *f* *8va-*

ln 1 (♩ = 15)

Vln. *112* n.v.

Vc. *112* n.v.

Mar. *112*

Perc. *112* *p*

Fl. *112*

B. Cl. *112*

Pno. *112*