

Wind Tails

for five substitutable wind instruments

1990

Dr David Tze Wan Wong

Geirrod

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Notated in 2025

Duration: 2 minutes.

Programme notes

Although wind cannot be seen, its effect we can see from the physical movements/displacements of objects because of wind blowing on living beings, such "movements/displacements" can be mental and spiritual as well. But the concern of the piece is what is seen in a very short span of time. Although the conductor score is cast in a conventional way suggesting an ongoing motion, the piece should be perceived as a complete picture with every element living it and not the creation of an element when it happens to move about.

Performance notes

The choice of instruments is merely for their ranges and characteristics, the association of one instrument to an idea is minimal and, even it is significant, short-lived. The contrapuntal inter-relationships between instruments is important, for it tells of the relationship of one element to another (e.g., tree and leaves, stones and sands, man and chair).

About "carelessly", e.g. bar 13: deviation from notes and tempo is expected, take care of suitable *a tempo* following that. "Singing" means a tuneful rendition, not the musician singing!

The *rit* for flute in bars 9-10 can be replicated elsewhere, e.g. soprano clarinet in bar 27, and then *a tempo* in bar 28. With good coordination, another *rit* is also possible across 3 instruments from bar 40 to 42 and *a tempo* with the flute playing carelessly in bar 43.

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The musical score is divided into four systems, each representing a different wind instrument. The Alto Flute system (top) starts with a 7/8 time signature and a tempo of ♩ = 100. It includes markings for 'accel' leading to ♩ = 138, 'forcefully' with a triplet, 'accel' with a 3/8 time signature, 'flowing, clear phrases' with a tempo of ♩ = 140, and 'key clicks' with a 6/8 time signature. The English Horn system (second) features 'p sub.', 'flowing', 'f', and 'pp' dynamics. The Alto Clarinet system (third) includes 'Definite but not forceful', 'gracefully', 'forcefully', 'singing, elaborative, slight free tempo', 'forcefully', 'flowing, clear phrases', and 'wild vibrato'. The Contrabassoon system (bottom) includes 'forcefully', 'mf', 'ff', and 'p sempre' dynamics. The score is filled with various musical notations including notes, rests, slurs, and articulation marks.

Wind tails

Tempo: $\text{♩} = 92$ warmly

Time signature: 7/8

Tempo: $\text{♩} = 152$ forcefully

Time signature: 5/16

Tempo: $\text{♩} = 140$

Time signature: 9/16

Time signature: 3/16

Time signature: 5/8

Tempo: rit..... $\text{♩} = 100$

Time signature: 11/16

Time signature: 10/8

Time signature: 7/8

A. Fl. *mf* *ff* *f* *carelessly*

Eng. Hn *p* *f* *ff p sub.* *carelessly*

S. Cl. in Bb *f ff f* *suddenly, as if in a chaos* *comically* *singing* *carelessly* *fff*

A. Cl. *mf* *p* *very calm* *comically*

Cbsn *ff* *mf* *p* *suddenly very calm* *comically*



Tempo: $\text{♩} = 172$ accel.....

Time signature: 7/8

Time signature: 3/8

Time signature: 3/4

Time signature: 7/8

A. Fl. *ff* *f* *key clicks*

Eng. Hn *f* *surprise* *key clicks* *ff* *flowing, clear phrases* *ff p sub.*

S. Cl. in Bb *f* *key clicks* *ff* *ff*

A. Cl. *f* *surprise* *key clicks* *ff* *warmly* *gliss* *forcefully* *ff*

Cbsn *f* *surprise* *key clicks* *ff* *warmly* *gliss* *forcefully* *ff*

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A. Fl. *ff* *5* *5* $\text{♩} = 160$

S. Cl. in Bb *f* *ff*

A. Cl. *5* *5* *p* *5* *5*

Cbsn *ff* *3* *5* *p* *5* *5*

carelessly *ff*

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Eng. Hn *p* *f* *ff* *p sub.* $\text{♩} = 120$

S. Cl. in Bb *f* *ff*

A. Cl. *f* *ff* *f* *suddenly, as if in a chaos*

Cbsn *ff* *comically*

A. Fl. *f* $\text{♩} = 90$ *singing* **Fine**

gracefully *f*