

Nick Chamberlain

Wind: Song of the Air
for classical guitar quartet

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Wind: Song of the Air is influenced by Japanese music, especially by the Japanese folk song called Minyo. It is intended to be an impression of the play of the wind. The piece would suite a quartet of advanced classical guitarists or a larger guitar ensemble with several players on each part.

The piece begins quietly with a gentle breeze and builds towards a noisy howling gale. The images of of the 'song of the air', 'wind chimes', 'breeze blown butterfly', 'leaves in eddies' etcetera are intended to give the performer ideas on interpretation and suggest the sort of feeling that is required. The glissandi, ornamentation and fluid arpeggiated figures help create the sinuous song of the air and give the piece a rhythmic suppleness and freedom. Some melodic lines seem free and independent for a while, but eventually converge in rhythmic unison like leaves outlining eddies - mini whirlwinds - in the breeze.

Nick Chamberlain July 2012

Performance Notes

Many of the melodic lines are shared between two guitars and should play accurately together to achieve clear, accurate rhythm and contour.

All notes are should be played on the strings marked and all markings observed. This is especially important as a feature of the piece is to create the impression of free (breeze blown) counterpoint alternating with melodies that are perfectly synchronized across the ensemble.

Techniques:

Glissandi

Bar 1- 18

The glissandi need to "land" accurately on the exact part of the beat as all 4 guitar parts are carefully synchronized. In crotchet glissandi, both start and end notes should be articulated; in quaver or semi-quaver glissandi, just the first note, the second sounding as the left hand finger slides onto the note.

Bar 19 - 48

As above but in quaver glissandi, both start and end notes should be articulated; in triplet quaver or semi-quaver glissandi, just the first note, the second sounding as the left hand finger slides onto the note.

Bar 49 - 99

In this faster section, the first crotchet only should be articulated; the minim tremolando glissandi is achieved by a rapid 'brushing' with the left hand side of the 'm' finger. A smooth glissando should be created.

Harmonics

Either natural or artificial - to be played on the marked string and fret to make as them clear as possible and to depict wind chimes.

Unusual beat divisions

The sections of alternating triplets, quavers and semi-quavers should be played accurately. The effect should be a smooth transition from slow to rapid movement.

Slurs

The slurs in one part often synchronize with the slurs in another.

Ornaments

The inverted mordent symbol indicates when a note should be rapidly slurred to the note a fret above and return to the principal note (see notes on score).

Bar lines

Bar lines are included to aid initial rehearsing: metrical accenting should be avoided.

Duration: circa 5' 30'

let ring-----

Musical score for the first system, measures 13-18. The top staff contains a melodic line with triplets and slurs, with lyrics *p i a p p p m a p p* underneath. The bottom three staves provide harmonic accompaniment with various chords and melodic fragments.



A

norm.

Musical score for the second system, measures 19-24. The top staff features a melodic line with slurs and dynamics *mf*. The second staff includes a section labeled *wind chimes* with dynamics *p* and *mp*, and another section with dynamics *mf*. The third staff contains a melodic line with a *gliss.* marking and dynamics *mf*. The bottom staff includes a section labeled *wind chimes* with dynamics *p*, *mp*, and *mf*. The system concludes with harmonic markings: *harm.12*, *harm.7*, and *harm.5*.

26

leaves in a eddies
let ring

leaves in eddies
let ring

ppp p mf ppp

III IV III



32

let ring

let ring

mp mp

VII VIII

let ring

mp mf

37

let ring--

mf

p

mf

mf

II IV



43

mf

f

f

46

6 3 6 6 6 6 7

2 1 2 4 2 3 4 4 5 3 5 6 3

2 3 1 6 6 6 6

6 6 6 6 *mf*



B gusty

$\text{♩} = 120c.$

49

the gathering storm

the gathering storm

the gathering storm

the gathering storm

the gathering storm

ff *mp*

ff *mf* *p* *mp* *p*

ff *mf*

ff *mf*

55

mf

mf *mp* *mf*

p *mf* *mp* *mf* *mp*

1/2CX

2/6C1

a m i

(div. if large ensemble)

CII CIII CIV CV CII



⚡ (Play principal note and the note a fret above and return to principle note in rapid succession, slurred)

61

mp *mf* *f* *p* *mp*

p *mp* *p* *mp*

mf

2/6C1

C

D

70

mp *f* *mp*

mf

p *mp* *f* *mf*

mp *f* *mp*

☛ (Play principal note and the note a fret above and return to principle note in rapid succession, slurred)

☛ (Play principal note and the note a fret above and return to principle note in rapid succession, slurred)



E

79

mf

mp

mp

mf *pp* *mp*

☛ (Play principal note and the note a fret above and return to principle note in rapid succession, slurred)

☛ (Play principal note and the note a fret above and return to principle note in rapid succession, slurred)

88

F VIII

mf

mp

mf

mf

all p

mf

p

mf



94

G storm

the howling gale

strum: ↓ ↑ ↓ ↑ sim.

mp

f

f

p

f

f

the howling gale

Parallel 4th interval with pedal 'E' - rapid *p i m* trem - sliding chromatically and erratically up and down so as to immitate the howling gale - FREE RHYTHM c.20"

dynamics follow the contours of the pitch...

Pluck and strum strings behind nut to create sounds of wind chimes caught in the gale. "Shooo", "sheee" sounds to immitate the swish of the wind - FREE RHYTHM c.20"

wind chime effects emerge...

the howling gale

Parallel m7th interval with pedal 'D' - rapid *p i m* trem - sliding chromatically and erratically up and down so as to immitate the howling gale - FREE RHYTHM c.20"

dynamics follow the contours of the pitch...

H calming winds
♩ = 60c.

wind sounds emerge...
Assorted bangs, string scrapes, knocks (on guitar)
and low breathy whistling to immitate
the howling gale - FREE RHYTHM c.20"

103

Guitar (picking up from G4)
mf
mp



110

I
p
mp

breeze blown butterfly

116

Musical score for measures 116-121. The first staff features a complex rhythmic pattern with multiple triplets (marked '3') and slurs. The second, third, and fourth staves show a melodic line with slurs and a circled '6' above the staff, indicating a sixteenth-note figure.



122

Musical score for measures 122-127. The first staff continues with triplets and slurs. The second, third, and fourth staves show the melodic line with dynamic markings: *p* and *pp*. A circled '6' is present above the staff. The score concludes with a double bar line and the time signature 5'20.0".