

Nick Chamberlain

Wind: Song of the Air

for classical guitar quartet

## Wind: Song of the Air

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 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 tuplets, 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'**

# Wind: Song of the Air

3

Nick Chamberlain

**gentle breeze**

♩ = 60c.

*breeze blown butterfly*  
let ring-----

(2)

G1

Opt. Pluck strings behind nut as notes sustain to create sounds of wind chimes in a breeze as notes are held.

G2

(4) *gliss.* *mf* (6) = D Opt. Pluck strings behind nut as notes sustain to create sounds of wind chimes in a breeze as notes are held.

G3

(4) *gliss.* *mf* Opt. Pluck strings behind nut as notes sustain to create sounds of wind chimes in a breeze as notes are held.

G4

(4) *gliss.* *mf* (6) = D



let ring-----

7

*mf*

let ring-

A

*norm.*

3

Musical score for guitar, page 19, featuring four staves. The score includes dynamic markings like *mf*, *p*, *mp*, *norm.*, *gloss.*, and specific fingerings (e.g., 1, 2, 3, 4, 5). It also includes performance instructions such as "wind chimes" and "harm. 12". The score uses a combination of standard notation (dots) and tablature (stems and numbers).

26

*leaves in eddies*  
let ring

*art.harm.* *art.harm.* *art.harm.* *(nat.)*

*harm.12* *harm.7* *(nat.)* *harm.5*

*leaves in eddies*  
let ring

*III* *IV* *III*

*ppp* *p* *mf* > *ppp*

32

*let ring*

*mp*

*VII* *VIII*

*let ring*

*harm.3* *harm.7* *harm.3*

37

let ring

**II** **IV**

**p**

let ring

**mf**

let ring

**mf**

let ring

**mf**

=

**mf**

**f**

**f**

**mf**

**B** gusty | 120

$$\text{B} \quad \text{J} = 120\text{c.}$$

the gathering storm

A musical score for four staves, page 49. The top staff uses a treble clef and has a dynamic of ff. It features a continuous eighth-note pattern with a fermata over the first 16 notes, followed by a dynamic change to mp. The second staff uses a bass clef and has a dynamic of ff. It contains melodic lines with grace notes and slurs, labeled with circled numbers 1, 2, and 3. The third staff also has a bass clef and a dynamic of ff, continuing the melodic patterns with grace notes and slurs. The bottom staff uses a treble clef and has a dynamic of ff. It follows a similar pattern to the other staves, with melodic lines and grace notes.

Musical score page 55, measures 1-4 of section CX. The score consists of four staves. The top staff has dynamics *mf*, measure 1 starts with a grace note followed by eighth-note pairs (1,2) and (3,4). Measure 2 shows eighth-note pairs (2,3) and (1,4). Measures 3 and 4 show eighth-note pairs (4,1) and (2,3). The second staff has dynamics *mf*, measure 1 starts with eighth-note pairs (1,2) and (3,4). Measures 2 and 3 show eighth-note pairs (2,3) and (1,4). Measure 4 shows eighth-note pairs (3,4) and (1,2). The third staff has dynamics *mp*, measure 1 starts with eighth-note pairs (1,2) and (3,4). Measures 2 and 3 show eighth-note pairs (2,3) and (1,4). Measure 4 shows eighth-note pairs (3,4) and (1,2). The bottom staff has dynamics *mf*, measure 1 starts with eighth-note pairs (1,2) and (3,4). Measures 2 and 3 show eighth-note pairs (2,3) and (1,4). Measure 4 shows eighth-note pairs (3,4) and (1,2).

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

**D**

70

70

mp **V** **f** **mp**

**I** **mf**

**p** **mp**

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

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

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

**mf**

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

**V**

**E**

79

<img alt="Sheet music for guitar part E starting at measure 79. The first two measures show a sixteenth-note pattern (a) followed by a sustained note. Measures 3-5 show a sixteenth-note pattern (b) followed by a sustained note. Measures 6-10 show a sixteenth-note pattern (c) followed by a sustained note. Measures 11-15 show a sixteenth-note pattern (d) followed by a sustained note. Measures 16-20 show a sixteenth-note pattern (e) followed by a sustained note. Measures 21-25 show a sixteenth-note pattern (f) followed by a sustained note. Measures 26-30 show a sixteenth-note pattern (g) followed by a sustained note. Measures 31-35 show a sixteenth-note pattern (h) followed by a sustained note. Measures 36-40 show a sixteenth-note pattern (i) followed by a sustained note. Measures 41-45 show a sixteenth-note pattern (j) followed by a sustained note. Measures 46-50 show a sixteenth-note pattern (k) followed by a sustained note. Measures 51-55 show a sixteenth-note pattern (l) followed by a sustained note. Measures 56-60 show a sixteenth-note pattern (m) followed by a sustained note. Measures 61-65 show a sixteenth-note pattern (n) followed by a sustained note. Measures 66-70 show a sixteenth-note pattern (o) followed by a sustained note. Measures 71-75 show a sixteenth-note pattern (p) followed by a sustained note. Measures 76-80 show a sixteenth-note pattern (q) followed by a sustained note. Measures 81-85 show a sixteenth-note pattern (r) followed by a sustained note. Measures 86-90 show a sixteenth-note pattern (s) followed by a sustained note. Measures 91-95 show a sixteenth-note pattern (t) followed by a sustained note. Measures 96-100 show a sixteenth-note pattern (u) followed by a sustained note. Measures 101-105 show a sixteenth-note pattern (v) followed by a sustained note. Measures 106-110 show a sixteenth-note pattern (w) followed by a sustained note. Measures 111-115 show a sixteenth-note pattern (x) followed by a sustained note. Measures 116-120 show a sixteenth-note pattern (y) followed by a sustained note. Measures 121-125 show a sixteenth-note pattern (z) followed by a sustained note. Measures 126-130 show a sixteenth-note pattern (aa) followed by a sustained note. Measures 131-135 show a sixteenth-note pattern (bb) followed by a sustained note. Measures 136-140 show a sixteenth-note pattern (cc) followed by a sustained note. Measures 141-145 show a sixteenth-note pattern (dd) followed by a sustained note. Measures 146-150 show a sixteenth-note pattern (ee) followed by a sustained note. Measures 151-155 show a sixteenth-note pattern (ff) followed by a sustained note. Measures 156-160 show a sixteenth-note pattern (gg) followed by a sustained note. Measures 161-165 show a sixteenth-note pattern (hh) followed by a sustained note. Measures 166-170 show a sixteenth-note pattern (ii) followed by a sustained note. Measures 171-175 show a sixteenth-note pattern (jj) followed by a sustained note. Measures 176-180 show a sixteenth-note pattern (kk) followed by a sustained note. Measures 181-185 show a sixteenth-note pattern (ll) followed by a sustained note. Measures 186-190 show a sixteenth-note pattern (mm) followed by a sustained note. Measures 191-195 show a sixteenth-note pattern (nn) followed by a sustained note. Measures 196-200 show a sixteenth-note pattern (oo) followed by a sustained note. Measures 201-205 show a sixteenth-note pattern (pp) followed by a sustained note. Measures 206-210 show a sixteenth-note pattern (qq) followed by a sustained note. Measures 211-215 show a sixteenth-note pattern (rr) followed by a sustained note. Measures 216-220 show a sixteenth-note pattern (ss) followed by a sustained note. Measures 221-225 show a sixteenth-note pattern (tt) followed by a sustained note. Measures 226-230 show a sixteenth-note pattern (uu) followed by a sustained note. Measures 231-235 show a sixteenth-note pattern (vv) followed by a sustained note. Measures 236-240 show a sixteenth-note pattern (ww) followed by a sustained note. Measures 241-245 show a sixteenth-note pattern (xx) followed by a sustained note. Measures 246-250 show a sixteenth-note pattern (yy) followed by a sustained note. Measures 251-255 show a sixteenth-note pattern (zz) followed by a sustained note. Measures 256-260 show a sixteenth-note pattern (aa) followed by a sustained note. Measures 261-265 show a sixteenth-note pattern (bb) followed by a sustained note. Measures 266-270 show a sixteenth-note pattern (cc) followed by a sustained note. Measures 271-275 show a sixteenth-note pattern (dd) followed by a sustained note. Measures 276-280 show a sixteenth-note pattern (ee) followed by a sustained note. Measures 281-285 show a sixteenth-note pattern (ff) followed by a sustained note. Measures 286-290 show a sixteenth-note pattern (gg) followed by a sustained note. 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Measures 351-355 show a sixteenth-note pattern (tt) followed by a sustained note. Measures 356-360 show a sixteenth-note pattern (uu) followed by a sustained note. Measures 361-365 show a sixteenth-note pattern (vv) followed by a sustained note. Measures 366-370 show a sixteenth-note pattern (ww) followed by a sustained note. Measures 371-375 show a sixteenth-note pattern (xx) followed by a sustained note. Measures 376-380 show a sixteenth-note pattern (yy) followed by a sustained note. Measures 381-385 show a sixteenth-note pattern (zz) followed by a sustained note. Measures 386-390 show a sixteenth-note pattern (aa) followed by a sustained note. Measures 391-395 show a sixteenth-note pattern (bb) followed by a sustained note. Measures 396-400 show a sixteenth-note pattern (cc) followed by a sustained note. Measures 401-405 show a sixteenth-note pattern (dd) followed by a sustained note. Measures 406-410 show a sixteenth-note pattern (ee) followed by a sustained note. Measures 411-415 show a sixteenth-note pattern (ff) followed by a sustained note. Measures 416-420 show a sixteenth-note pattern (gg) followed by a sustained note. Measures 421-425 show a sixteenth-note pattern (hh) followed by a sustained note. Measures 426-430 show a sixteenth-note pattern (ii) followed by a sustained note. Measures 431-435 show a sixteenth-note pattern (jj) followed by a sustained note. Measures 436-440 show a sixteenth-note pattern (kk) followed by a sustained note. Measures 441-445 show a sixteenth-note pattern (ll) followed by a sustained note. Measures 446-450 show a sixteenth-note pattern (mm) followed by a sustained note. Measures 451-455 show a sixteenth-note pattern (nn) followed by a sustained note. Measures 456-460 show a sixteenth-note pattern (oo) followed by a sustained note. Measures 461-465 show a sixteenth-note pattern (pp) followed by a sustained note. Measures 466-470 show a sixteenth-note pattern (qq) followed by a sustained note. 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Measures 591-595 show a sixteenth-note pattern (pp) followed by a sustained note. Measures 596-600 show a sixteenth-note pattern (qq) followed by a sustained note. Measures 601-605 show a sixteenth-note pattern (rr) followed by a sustained note. Measures 606-610 show a sixteenth-note pattern (ss) followed by a sustained note. Measures 611-615 show a sixteenth-note pattern (tt) followed by a sustained note. Measures 616-620 show a sixteenth-note pattern (uu) followed by a sustained note. Measures 621-625 show a sixteenth-note pattern (vv) followed by a sustained note. Measures 626-630 show a sixteenth-note pattern (ww) followed by a sustained note. Measures 631-635 show a sixteenth-note pattern (xx) followed by a sustained note. Measures 636-640 show a sixteenth-note pattern (yy) followed by a sustained note. Measures 641-645 show a sixteenth-note pattern (zz) followed by a sustained note. Measures 646-650 show a sixteenth-note pattern (aa) followed by a sustained note. Measures 651-655 show a sixteenth-note pattern (bb) followed by a sustained note. Measures 656-660 show a sixteenth-note pattern (cc) followed by a sustained note. Measures 661-665 show a sixteenth-note pattern (dd) followed by a sustained note. Measures 666-670 show a sixteenth-note pattern (ee) followed by a sustained note. Measures 671-675 show a sixteenth-note pattern (ff) followed by a sustained note. Measures 676-680 show a sixteenth-note pattern (gg) followed by a sustained note. Measures 681-685 show a sixteenth-note pattern (hh) followed by a sustained note. Measures 686-690 show a sixteenth-note pattern (ii) followed by a sustained note. Measures 691-695 show a sixteenth-note pattern (jj) followed by a sustained note. Measures 696-700 show a sixteenth-note pattern (kk) followed by a sustained note. Measures 701-705 show a sixteenth-note pattern (ll) followed by a sustained note. Measures 706-710 show a sixteenth-note pattern (mm) followed by a sustained note. Measures 711-715 show a sixteenth-note pattern (nn) followed by a sustained note. Measures 716-720 show a sixteenth-note pattern (oo) followed by a sustained note. Measures 721-725 show a sixteenth-note pattern (pp) followed by a sustained note. Measures 726-730 show a sixteenth-note pattern (qq) followed by a sustained note. Measures 731-735 show a sixteenth-note pattern (rr) followed by a sustained note. Measures 736-740 show a sixteenth-note pattern (ss) followed by a sustained note. Measures 741-745 show a sixteenth-note pattern (tt) followed by a sustained note. Measures 746-750 show a sixteenth-note pattern (uu) followed by a sustained note. Measures 751-755 show a sixteenth-note pattern (vv) followed by a sustained note. Measures 756-760 show a sixteenth-note pattern (ww) followed by a sustained note. Measures 761-765 show a sixteenth-note pattern (xx) followed by a sustained note. Measures 766-770 show a sixteenth-note pattern (yy) followed by a sustained note. Measures 771-775 show a sixteenth-note pattern (zz) followed by a sustained note. Measures 776-780 show a sixteenth-note pattern (aa) followed by a sustained note. Measures 781-785 show a sixteenth-note pattern (bb) followed by a sustained note. Measures 786-790 show a sixteenth-note pattern (cc) followed by a sustained note. Measures 791-795 show a sixteenth-note pattern (dd) followed by a sustained note. Measures 796-800 show a sixteenth-note pattern (ee) followed by a sustained note. Measures 801-805 show a sixteenth-note pattern (ff) followed by a sustained note. Measures 806-810 show a sixteenth-note pattern (gg) followed by a sustained note. Measures 811-815 show a sixteenth-note pattern (hh) followed by a sustained note. Measures 816-820 show a sixteenth-note pattern (ii) followed by a sustained note. Measures 821-825 show a sixteenth-note pattern (jj) followed by a sustained note. Measures 826-830 show a sixteenth-note pattern (kk) followed by a sustained note. Measures 831-835 show a sixteenth-note pattern (ll) followed by a sustained note. Measures 836-840 show a sixteenth-note pattern (mm) followed by a sustained note. Measures 841-845 show a sixteenth-note pattern (nn) followed by a sustained note. Measures 846-850 show a sixteenth-note pattern (oo) followed by a sustained note. Measures 851-855 show a sixteenth-note pattern (pp) followed by a sustained note. Measures 856-860 show a sixteenth-note pattern (qq) followed by a sustained note. Measures 861-865 show a sixteenth-note pattern (rr) followed by a sustained note. Measures 866-870 show a sixteenth-note pattern (ss) followed by a sustained note. Measures 871-875 show a sixteenth-note pattern (tt) followed by a sustained note. Measures 876-880 show a sixteenth-note pattern (uu) followed by a sustained note. Measures 881-885 show a sixteenth-note pattern (vv) followed by a sustained note. Measures 886-890 show a sixteenth-note pattern (ww) followed by a sustained note. Measures 891-895 show a sixteenth-note pattern (xx) followed by a sustained note. Measures 896-900 show a sixteenth-note pattern (yy) followed by a sustained note. Measures 901-905 show a sixteenth-note pattern (zz) followed by a sustained note. Measures 906-910 show a sixteenth-note pattern (aa) followed by a sustained note. Measures 911-915 show a sixteenth-note pattern (bb) followed by a sustained note. Measures 916-920 show a sixteenth-note pattern (cc) followed by a sustained note. Measures 921-925 show a sixteenth-note pattern (dd) followed by a sustained note. Measures 926-930 show a sixteenth-note pattern (ee) followed by a sustained note. Measures 931-935 show a sixteenth-note pattern (ff) followed by a sustained note. Measures 936-940 show a sixteenth-note pattern (gg) followed by a sustained note. Measures 941-945 show a sixteenth-note pattern (hh) followed by a sustained note. Measures 946-950 show a sixteenth-note pattern (ii) followed by a sustained note. Measures 951-955 show a sixteenth-note pattern (jj) followed by a sustained note. Measures 956-960 show a sixteenth-note pattern (kk) followed by a sustained note. Measures 961-965 show a sixteenth-note pattern (ll) followed by a sustained note. Measures 966-970 show a sixteenth-note pattern (mm) followed by a sustained note. Measures 971-975 show a sixteenth-note pattern (nn) followed by a sustained note. Measures 976-980 show a sixteenth-note pattern (oo) followed by a sustained note. Measures 981-985 show a sixteenth-note pattern (pp) followed by a sustained note. Measures 986-990 show a sixteenth-note pattern (qq) followed by a sustained note. Measures 991-995 show a sixteenth-note pattern (rr) followed by a sustained note. Measures 996-1000 show a sixteenth-note pattern (ss) followed by a sustained note.</p>

**mf** **mp**

**p** **mp**

**mp** **mf** **mp**

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

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

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

**mf**

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

**V**

88

**F**  
VIII

mf

all p

mf

mf

p

mp

mf

p

**G** storm*the howling gale*

strum: ↓ ↑ ↓ sim.

94

mp

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...*

f

p

*the howling gale*

strum: ↑ ↓ sim.

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

**wind chime effects emerge...**

p

f

*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"

all p

f

*dynamics follow the  
contours of the pitch...*

**H** calming winds  
♩ = 60c.

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

11

103

wind sounds emerge...

Guitar (picking up from G4)

**Guitar**

**I**

**Guitar**

**mf**

**mp**

**mf**

**mp**

**=**

110

**I**

**p**

**mp**

**④**

**⑤**

**mp**

**④**

**⑤**

**④**

**⑤**

breeze blown butterfly



Musical score for four staves, measures 122-123. The score consists of four staves, each with a treble clef and a key signature of one sharp. Measure 122 starts with a sixteenth-note pattern (3 groups of 3) followed by eighth-note pairs. Measure 123 begins with a sixteenth-note pattern (3 groups of 3), followed by eighth-note pairs, and concludes with a sixteenth-note pattern (3 groups of 3). Dynamic markings include *p* and *pp*.