



# Wind... Chimes!

for two pianos

Josep Maria Guix



En record dels meus avis materns, Salvador i María.

Nota de programa:

Aquesta composició, sol·licitada pels pianistes Emili Brugalla i Vesko Stambolov, té com a punt de partida l'efecte de les sonalles eòliques: lleus sons que s'articulen pel caprici del vent. El desenvolupament de l'obra condueix des d'un tímid inici, a manera de cànon, fins a una conclusió apoteòsica, en la qual ambdós pianos evocuen el so de quatre grans campanes. Entremig es produeix una elaboració de materials basats en la successió melòdica de quartes, interpretades a gran velocitat, i amb el *delay* electrònic com a principi generador.

Nota de programa:

Esta obra, encargo de los pianistas Emili Brugalla y Vesko Stambolov, tiene su origen en el efecto acústico del carillón: leves sonidos metálicos generados por la acción del viento. El desarrollo de la obra conduce desde un tímido inicio, en forma de canon, hasta una conclusión apoteósica en la que ambos pianos evocan el sonido de cuatro enormes campanas. En medio se produce una elaboración de materiales interpretados a gran velocidad a partir de la sucesión melódica de cuartas, a la vez que se utiliza la idea de *delay* electrónico como principio generador.

Program notes:

This work, commissioned by pianists Emili Brugalla and Vesko Stambolov, takes the idea of wind chimes as point of departure. The piece evolves from a light beginning in canon to an astonishing end, in which both pianos play the role of four big church bells. Main melodic material consists in a quick succession of perfect fourths built in the principle of electronic delay.

Engraving by Ryohei Tanaka

# Wind... Chimes!

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Section 1

♩ = 74 *rubato a piacere* (very flexible, with subtle dynamic and rhythmic changes, like real wind-chimes, till Section 2)  
*legato e dolce*

Piano 1

*pp* *ppp* *p* *pp* *ppp* *pp* *mp* *pp* *pp* *pp* *pp* *pp*

*Ped.* keep pedal depressed, always very resonant

Piano 2

*pp* *ppp* *p* *pp* *ppp* *pp*

*Ped.* keep pedal depressed, always very resonant

Pno. 1

*pp* *mp* *pp* *ppp* *p* *sfz* *pp* *pp*

*Ped.*

Pno. 2

*mp* *pp* *ppp* *pp* *pp* *p* *pp* *pp* *pp*

*Ped.*

Pno. 1

10

*pp*

*sfz*

*mp*

*p*

*pp*

*mf*

Pno. 2

10

*pp* *ppp* *pp* *ppp* *p* *pp* *pp*

*sfz*

*p*

*mp*

Pno. 1

13

*pp*

*p*

*sfz*

*mp*

*pp*

Pno. 2

13

*sfz*

*pp*

*p*

*mp*

Pno. 1

16

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

*sfz*

Pno. 2

16

*pp* *p* *mp* *pp*

*sfz*

Pno. 1

19

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

*mf* *pp* *pp* *mp* *pp*

*sfz*

Pno. 2

19

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

*sfz*

4 Section 2

♩ = 104 *a tempo*

*poco a poco dim.*

Pno. 1

*mp* *sfz* *p* *sfz*

(Ped.) *always pedal (although some little changes are possible with different harmonies)*

♩ = 104

*a tempo*

*poco a poco dim.*

Pno. 2

*mp* *sfz* *p* *sfz*

(Ped.) *always pedal (although some little changes are possible with different harmonies)*

Pno. 1

*pp* *ppp* *sfz*

Pno. 2

*pp* *ppp*



Pno. 1

28 B *poco a poco dim.*

*mp* *sfz* *p*

*sfz and accents (>) are extremely important in order to distinguish between foreground and background*

Pno. 2

28 B' *poco a poco dim.*

*mp* *sfz* *p*

*sfz and accents (>) are extremely important in order to distinguish between foreground and background*

Pno. 1

32 *pp* *ppp* *sfz* *l.v.*

Pno. 2

32 *pp* *ppp* *sfz* *l.v.*

Pno. 1

35 C *sfz* c1 *sfz* c2 *sfz*

*mp* *p*

Pno. 2

35 C' *sfz* c'1 *sfz* c'2 *sfz*

*mp* *p*

Pno. 1

37 *sfz*

*pp* *ppp* *l.v.*

Pno. 2

37 *sfz*

*pp* *ppp* *l.v.*

Section 3

Pno. 1

41 **D** *mf* *sfz* *simile* (d1) (d2) (d3) (d4)

Pno. 2

41 **D'** *mf* *sfz* *simile* (d'1) (d'2) (d'3) (d'4)

Pno. 1

44 (dd1) (dd2) (dd3) (dd4) **E'** *mp* *ppp* *mf*

Pno. 2

44 (dd'1) (dd'2) (dd'3) (dd'4//) **E** *mp* *ppp* *mf*

Pno. 1

47 *sfz* *simile* *pp* *mp*

e'1 e'2 e'3 ee'1

Pno. 2

47 *sfz* *simile* *pp* *mp*

e1 e2 e3 ee1

Pno. 1

50 *ppp* *mf* *sfz* *f1*

ee'2 ee'3 ee'4// F

Pno. 2

50 *ppp* *mf* *sfz* *f1*

ee2 ee3 ee4 F' f1

Pno. 1

53

*pp* *mp* *ppp*

*mp*

*f2* *ff1* *ff2* *ff3* *G'*

Pno. 2

53

*pp* *mp* *ppp*

*mp*

*f2* *ff1* *ff2* *ff3//* *G*

Pno. 1

56

*p* *ppp*

*g'1* *gg'1* *gg'2* *gg'3*

$\frac{3}{4}$

Pno. 2

56

*p* *ppp*

*g1* *gg1* *gg2* *gg3* *gg4*

$\frac{3}{4}$

Section 4

Pno. 1

59 gg'4

*pppp* *mf*

H *sfz* h1 *sfz* h2 h3

Pno. 2

59

*pppp* *mf*

H' *sfz* h'1 *sfz* h'2 h'3

Pno. 1

62 h4 h5 hh1

*pp* *mp*

Pno. 2

62 h'4 h'5 hh'1

*pp* *mp*

Piano 1 (Pno. 1) score, measures 65-74. The right hand features melodic lines with accents and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *ppp* and *mf*. Fingerings are indicated by circled numbers (hh'2, i1, i2) and a Roman numeral I.

Piano 2 (Pno. 2) score, measures 65-74. The right hand has a more complex texture with slurs and accents, while the left hand continues with an eighth-note accompaniment. Dynamic markings include *ppp* and *mf*. Fingerings are indicated by circled numbers (hh'2, i'1, i'2) and a Roman numeral I.

Piano 1 (Pno. 1) score, measures 68-74. The right hand features melodic lines with accents and slurs, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *pp* and *mp*. Fingerings are indicated by circled numbers (i3, i4, ii1, ii2).

Piano 2 (Pno. 2) score, measures 68-74. The right hand has a more complex texture with slurs and accents, while the left hand continues with an eighth-note accompaniment. Dynamic markings include *pp* and *mp*. Fingerings are indicated by circled numbers (i'3, i'4, ii'1, ii'2).

Pno. 1

71

*ppp* *mf*

*sfz* *sfz*

j j1 j2 j3

Pno. 2

71

*ppp* *mf*

*sfz* *sfz*

j' j'1 j'2 j'3

Pno. 1

74

*pp* *mp*

j4 ij1 ij2

Pno. 2

74

*pp* *mp*

j'4 ij'1 ij'2



Section 5

Pno. 1

77

*ppp*

*mf*

*sfz*

(k1)

(k2)

Pno. 2

77

*ppp*

*mf*

*sfz*

(k'1)

(k'2)

Pno. 1

80

*ppp*

*mf*

(k3)

(k4)

(k5)

(L)

Pno. 2

80

*ppp*

*mf*

(k'3)

(k'4)

(k'5)

(L')

Pno. 1

83 *sfz* 11 12 13

Pno. 2

83 *sfz* 11 12 13 14

Pno. 1

86 14 15 M *mf* *sfz* m1 *ppp*

Pno. 2

86 15 M *mf* *sfz* m'1 *ppp*

Pno. 1

89

m2 m3 m4 m5

Pno. 2

89

m'2 m'3 m'4 m'5

Pno. 1

92

m6 N n1 n2

*ppp* *mf* *sfz*

Pno. 2

92

m'6// N' n'1 n'2

*ppp* *mf*

Piano score for Pno. 1 and Pno. 2, measures 95-106.

**Pno. 1** (Measures 95-106):  
Measures 95-104: Treble clef, eighth-note melody with accents and slurs. Bass clef, eighth-note accompaniment with slurs. Dynamics: *pp*.  
Measure 105: Treble clef, chord. Bass clef, chord. Dynamics: *p*.  
Measure 106: Treble clef, rest. Bass clef, rest.

**Pno. 2** (Measures 95-106):  
Measures 95-106: Treble clef, sixteenth-note runs with accents and slurs. Bass clef, eighth-note accompaniment with slurs. Dynamics: *pp*.

Annotations: (n3), (n4//), (n'3), (n'4), (n'5), (n'6)

Piano score for Pno. 1 and Pno. 2, measures 98-106.

**Pno. 1** (Measures 98-106):  
Measures 98-104: Treble clef, rest. Bass clef, eighth-note accompaniment with slurs.  
Measure 105: Treble clef, chord. Bass clef, chord. Dynamics: *p* (treble), *mp* (bass).  
Measure 106: Treble clef, chord. Bass clef, chord. Dynamics: *p* (treble), *mp* (bass).  
Text: *poco a poco cresc.*  
Text: *pp bass always softer than chord*

**Pno. 2** (Measures 98-106):  
Measures 98-106: Treble clef, sixteenth-note runs with accents and slurs. Bass clef, eighth-note accompaniment with slurs. Dynamics: *pppp*.

Annotations: (n'7), (n'8), (n'9//)

Section 6

*poco a poco accel.*

*bell-chords: right hand (upper partials) should be played always softer than left hand (fundamental minor chord)*

Pno. 1

♩ = 74

101

*poco a poco accel.*

*bell-chords: right hand (upper partials) should be played always softer than left hand (fundamental minor chord)*

Pno. 2

♩ = 74

101

*p*

*mp*

*poco a poco cresc.*

*pp* bass always softer than chord

♩ = 94 *a tempo*

Pno. 1

107

♩ = 94 *a tempo*

Pno. 2

107

bell-chords: right hand (upper partials) should be played always softer than left hand (fundamental minor chord)

♩ = 94 *poco a poco rit.*

Pno. 1

113

*f*  
*ffff*  
*poco a poco dim.*

*mf*

Pno. 2

113

*f*  
*ffff*  
*poco a poco dim.*

*mf*

Pno. 1

120

Pno. 2

120

Pno. 1

Pno. 2

Pno. 1

133 → ♩ = 74 → ♩ = 64

*poco a poco rit.* **pp** *l.v.*

**ppp** *keep pedal depressed till complete extinction of sound vibrations !*

Pno. 2

133 → ♩ = 74 → ♩ = 64

*poco a poco rit.* **pp** *l.v.*

**ppp** *keep pedal depressed till complete extinction of sound vibrations !*