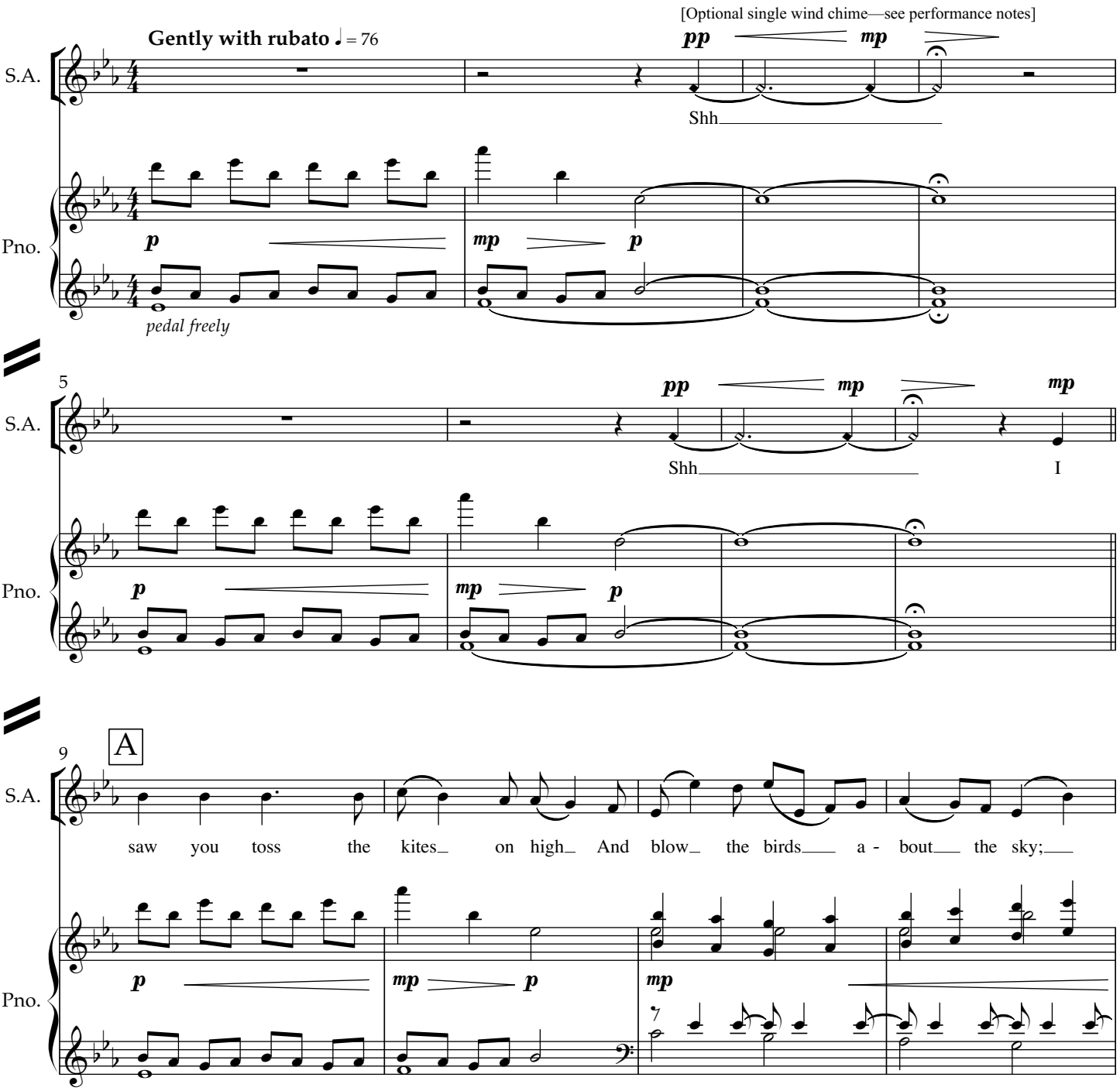
Wind

Robert Louis Stevenson (1850-1894)

John Burge



Performance Notes:

The vocalizations marked “sh” are to sound like wind and can be achieved if the undetermined pitch rises during the crescendos and falls during the diminuendos. Some singers could even add some soft whistling sounds. The wind-like vocalizations do not need to follow the rhythmic indications exactly and the conductor may want to sculpt the effects instead of beating time.
The overlapping wind effects and final canon will sound best if the Sopranos and Altos are placed on either side of the stage. The use of a number of different wind chimes (glass and metal being preferred for their resonance) would work best if these were suspended on a rod and placed between the Sopranos and Altos. The wind chimes should be allowed to reverberate freely and may continue to echo into the next section but should not dominate the musical fabric too much.

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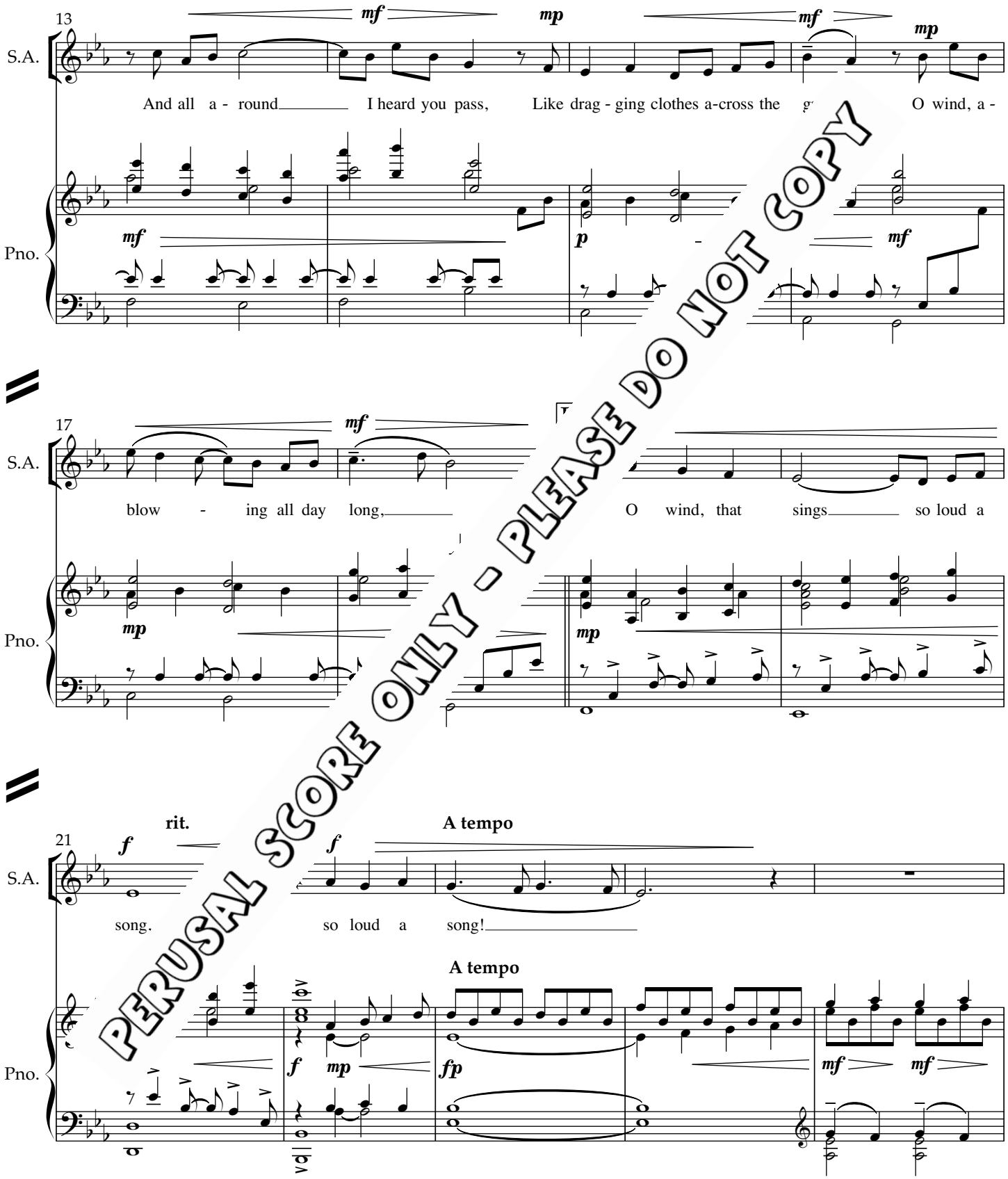

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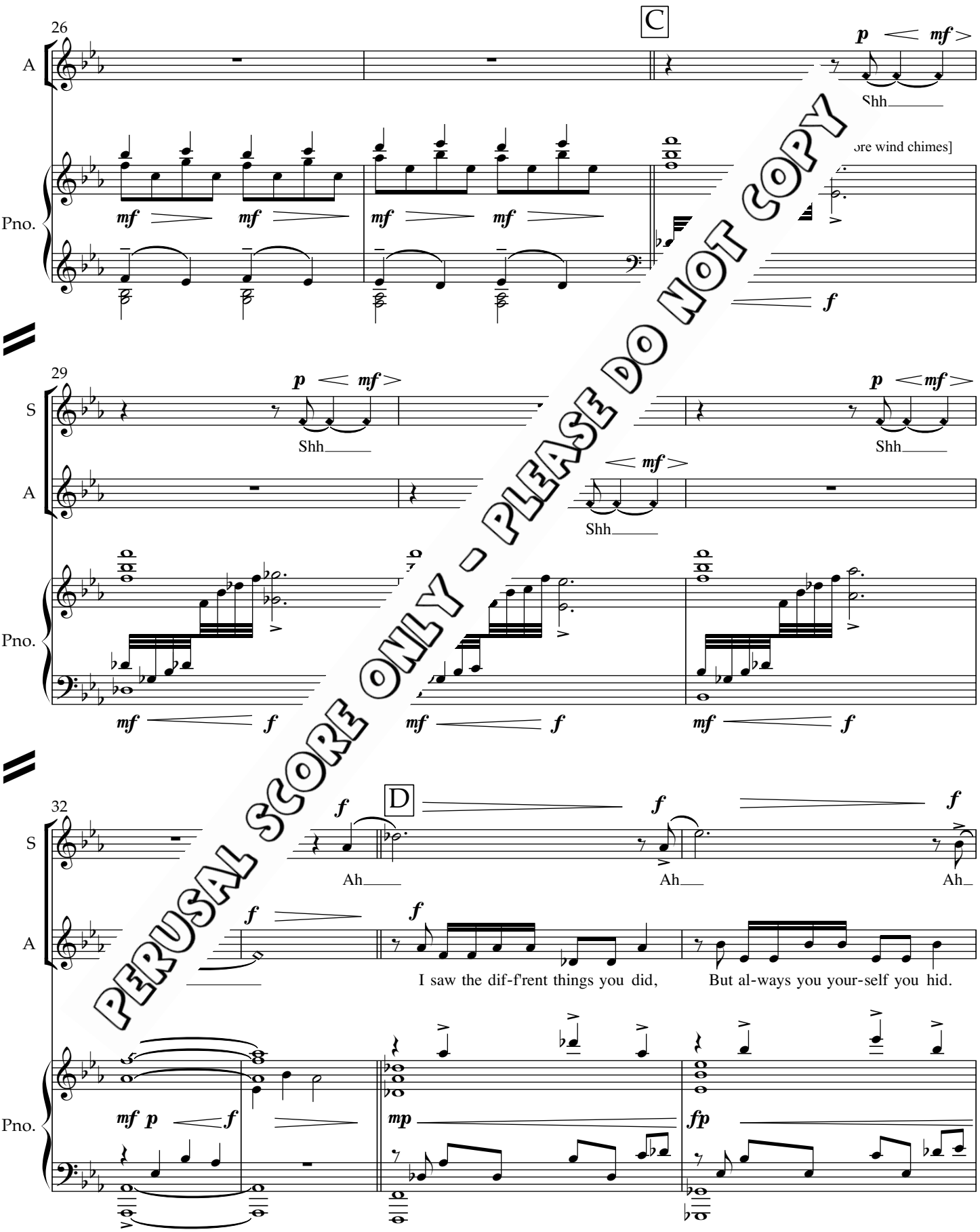

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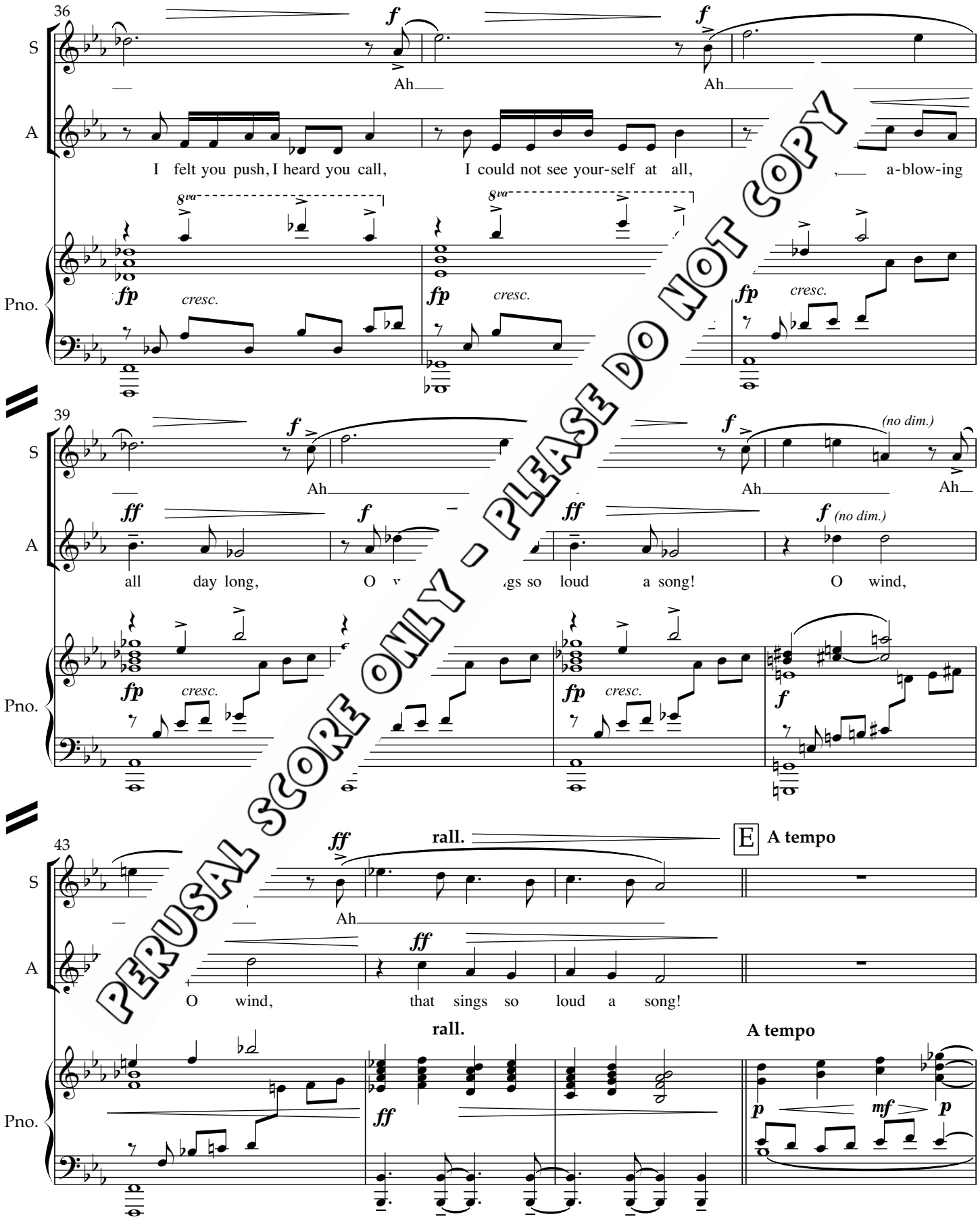

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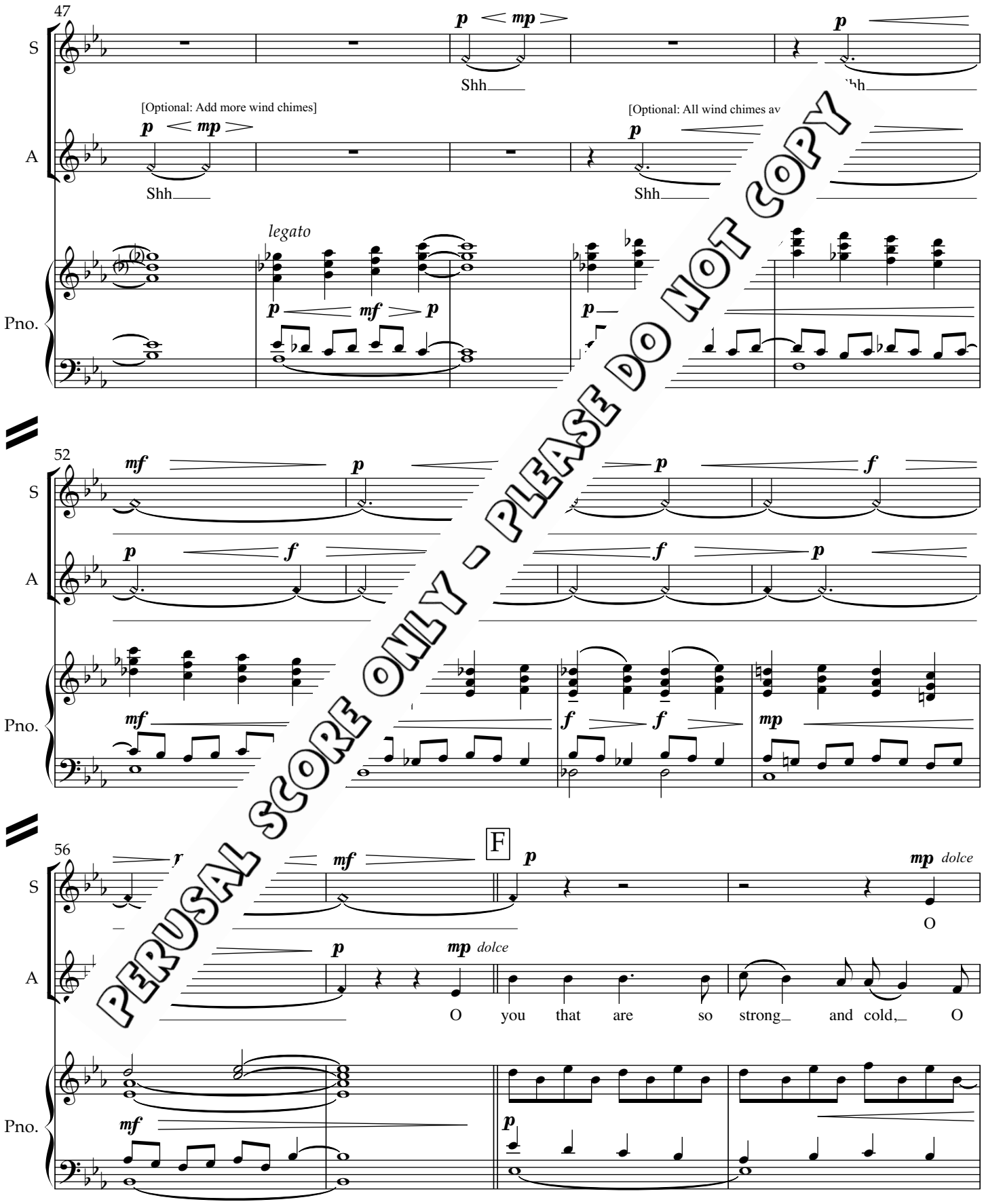

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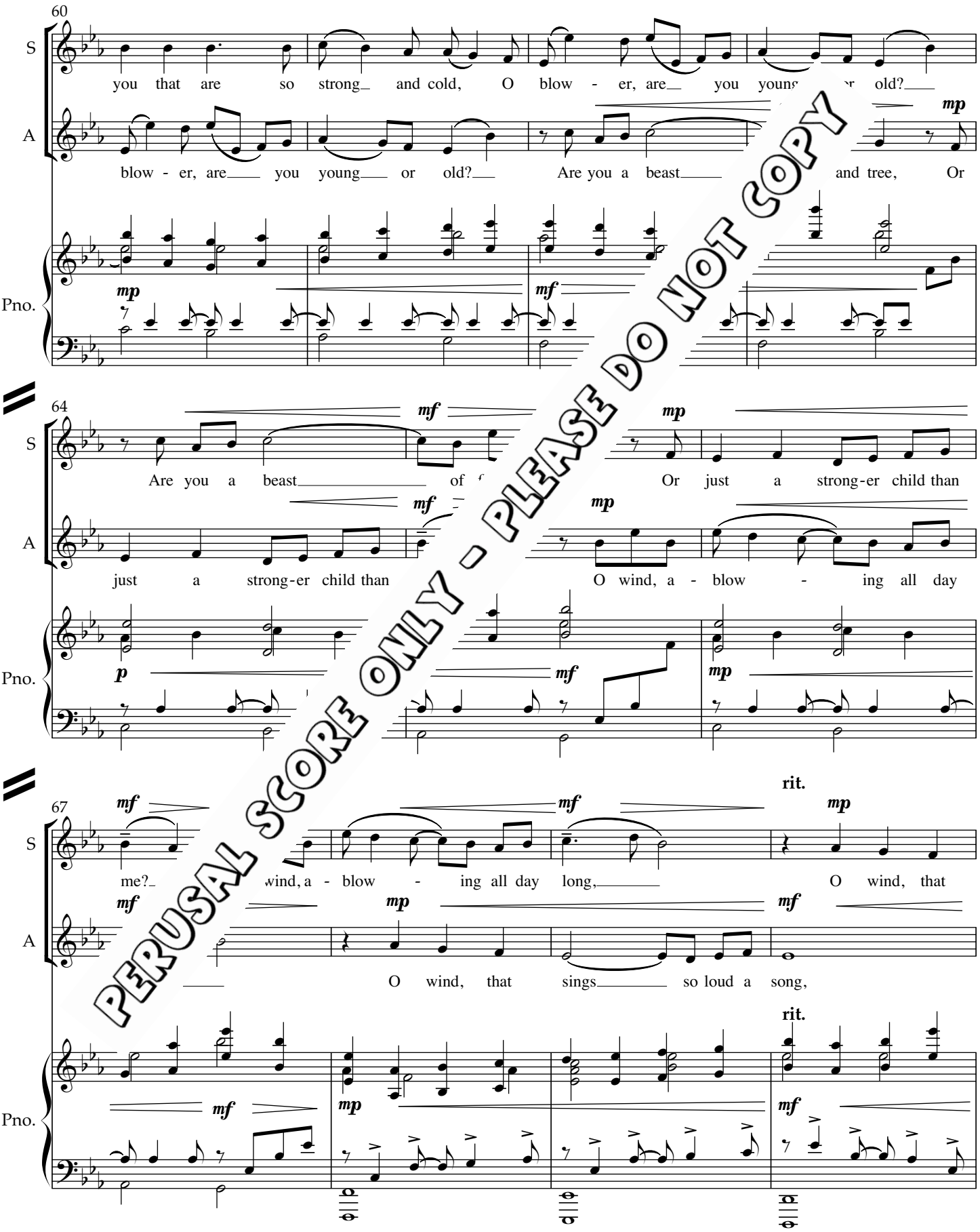

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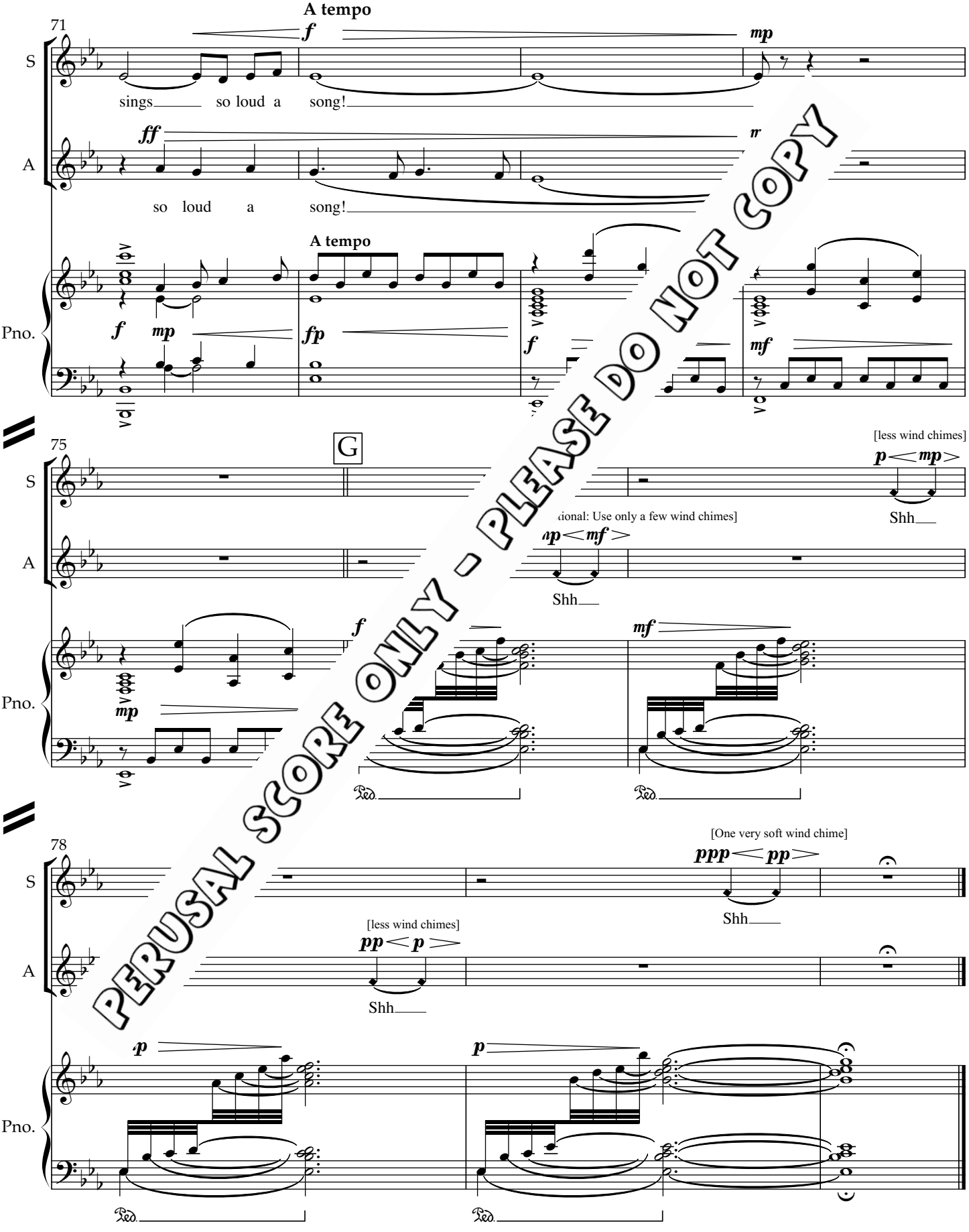

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