

# **From Air to Air**

*for viola and guitar*

**RUSSELL NADEL (ASCAP)**

(2014)

*Duration: c. 8'00"*



### **Program Notes:**

This work was commissioned by the Alturas Duo, comprising Carlos Boltes on viola and South American folkloric instruments and Scott Hill on guitar. I decided to compose them a melodic, singing work including elements of both classical and contemporary instrumental sounds, textures and performance techniques. I also named the work "From Air to Air" as a nod to the Duo and to their own name; since "Alturas Duo" is taken from the title of a poem by Pablo Neruda titled "Alturas de Machu Picchu" ("Heights of Machu Picchu"), I named my piece "From Air to Air" after the evocative first four words of the same Neruda poem, "Del aire al aire." "From Air to Air" also intentionally highlights the double meaning of the word "air," meaning both the substance that we breathe that is so scarce in the Peruvian heights and a musical melody or tune as well.

I am most grateful for the Alturas Duo's encouragement, support, and assistance in editing this piece.

**- Russell Nadel  
September 2014**

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Commissioned by and dedicated to the Alturas Duo (Carlos Boltes, viola, and Scott Hill, guitar)

# FROM AIR TO AIR

**RUSSELL NADEL**

Fingerings by the Alturas Duo

**Allegro** (♩. = 96+)

*f marcato*

*f*

3

*mp*

6

*cresc.*

*f*

*cresc. poco a poco*

9

*p*

*f*

*f*

*mp*

**A**

11

*mp*  
*cresc. poco a poco*

13

*f* *feroce* *legato* *mp*

16

**B** *mp* *ff* *mp sub.*

19

*cresc. poco a poco* *cresc.*

21

*f marcato* *ff*

23 C

*ff*

*f* *p sub., delicato*

26 D

*mp poco leggero*

*f* *mp*

29

*mf* *mf*

32

*f* *mp*

*cresc. poco a poco*

34

*f* *f*

37 **E** *mp* *sfp* *sfp*

39 *f* *mp sub.* *sfp* *f*

41 *cresc.* *f* *dim. poco a poco*

43 *mf* *pp* *ff sub.* *mp*

45 *f* *ff* *p*

47 **F**

*mp nobile* *cresc. poco a poco*

*p* *cresc. poco a poco*

50

52

*f* *f* **G** *mf sub., alla ballata (leggiero)*

55

58 **H**

Musical score for measures 58-60. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *p ma intenso*. The lower staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic accompaniment of eighth notes with grace notes. A fermata is placed over the final measure of the system, which is marked with a Roman numeral **IV.**

61

Musical score for measures 61-63. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *p*, followed by *mf*, and ends with *cresc.*. The lower staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic accompaniment of eighth notes with grace notes. A fermata is placed over the final measure of the system, which is marked with a Roman numeral **2**.

64

Musical score for measures 64-67. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *ff*, followed by *f*. The lower staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic accompaniment of eighth notes with grace notes. A fermata is placed over the final measure of the system, which is marked with a Roman numeral **V**. The dynamic marking *mp* is also present in the lower staff.

68 **I**

Musical score for measures 68-70. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *p*, followed by *cresc.*. The lower staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a rhythmic accompaniment of eighth notes with grace notes. A fermata is placed over the final measure of the system, which is marked with a Roman numeral **V**.