

ATMOSPHERES

Harmonic Confluences

by Kevin McChesney



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PREVIEW

ATMOSPHERES

HARMONIC CONFLUENCES

BY KEVIN MCCHESENEY

This collection is part of a series of original compositions for classical guitar entitled “Atmospheres.” The series offers works which provide technical and musical development without being “only” exercises and student etudes. Each piece is suitable for recital and concert, either as an individual selection or as a suite of any number of the titles up to the full collection.

A “confluence” is a coming together or merging, particularly of bodies of water. Each piece in this set of arpeggio-centered works, entitled “Harmonic Confluences,” is an exploration of harmonic progressions which converge into engaging combinations. These “confluences” have a flowing musical style that “washes over” the listeners and suspends them in a meditative or contemplative space.

This collection of musical essays serves to develop and polish right-hand technique. To give maximum flexibility, fingerings for the right hand have been left to the player as there are different possible configurations in some cases, and in all cases the player may wish to play the progressions with different right-hand combinations for practice and variety.

However, the fingerings for the left hand are quite specific. In fact, my guiding policy in fingering this collection has been to put in perhaps more fingerings than are needed rather than having not enough information. This is to be certain that the player easily perceives the musical intentions clearly, as well as to facilitate ease of reading. Some patterns in the collection are simple for one hand or both, others are more complex. I hope that this provides technical improvement and musical interest throughout.

I was tempted to employ the musical indication “LV” in many places. It means “let vibrate” (or “laissez vibrer”), used in harp music and extensively in music for handbells. Since using this symbol would have been frequent and cluttered in these titles, and since “LV” is natural to classical guitar playing, it is not used in this collection. However, the spirit of this musical element should be attended to in all the pieces and the player will benefit from making thoughtful musical decisions concerning when notes are allowed to vibrate through and when they are to be damped.

Repeats are flexible. You may omit a repeat, play a section more times than indicated, and change the order of segments according to your musical taste.

I have found in my own practice that it is fulfilling and beneficial always to play as beautifully as I am able. This is true for working up more advanced concert repertoire, revisiting previous repertoire, specific technical work, sightreading, warming up, even tuning the instrument. Always. Sometimes it falls short, but the effort to continually bring loveliness to the guitar's sounds is endlessly rewarding. I hope the ideas in these collections provide you with opportunities to bring beauty to your practice and to your listeners.

KEVIN MCCHESENEY

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DEDICATION

These pieces are affectionately dedicated to Samantha, who lives what it means to bring beauty into the world every day.

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33

37

41

45

49

53

57

61

*Hinge bar for open E's.

II

Kevin McChesney

♩ = c.88

The sheet music is written for guitar in treble clef, key of D major (one sharp), and 4/4 time. It consists of 13 measures. The first measure has a tempo marking of ♩ = c.88. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (0-4) are placed above notes. Chords are indicated by vertical lines with stems and flags below the staff. A large, semi-transparent watermark 'Classy Guitar Music' is overlaid diagonally across the page. A small logo of a guitar with a bow is centered at the bottom of the page.

0 0 4 1

3

4 3

1. 0 0 0 4

2.

4 3 0 (-)2

13 2 1 -4 0 -4 -1 3

15. 2 4 0 2

17. 2 0 0 0 4

19. last time to Coda ⊕ 0 0 4 1 ③

21. 2 0 3

23. 2 0

25. -1 2 ④

27. 1 2 ⑤

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D.S. al Coda
(take repeats)

28 ϕ 0 0 4 1 4 3 0 1

30 *rit.* *Freely* H12

32 H7



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III

Kevin McChesney

$\text{♩} = \text{c.76}$

0 3 0

2

1

3 0 4

2

1

4 1 2

7

9

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3rd time to Coda

11

13

15

17

19

21

DC al Coda*

22

*Repeat m. 1-21, then repeat m. 1-10, then go to Coda.

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IV

Kevin McChesney

♩ = c.112

0 0 3
2 0 0 0 1 0 0 3 4 0

3 0 0 3 2 4 0 0 1 0 0 0 2 4 0

5 4 3 1 2 -4 -3 -1 -4 -3 -1 0 0 2 1 4

7 4 3 0 4 0 1 0 3 0 H12

9 4 1 0 0 1 0 4 -1 0 0 0 0 1 4 0 3 5

11 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

13 VII 3 4 4 2 0 0 0 0 1 4 2

15 4 1 0 0 0 0 4 3 2 0 0 #1 3 1 2 0

17

19

21

23

25

27

29

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2nd time to Coda

*Hinge to full bar.

V

Kevin McChesney

♩ = c.76

Musical staff 1 (measures 1-5): Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 0 4, 2, 0, 0 4. Includes a bar line and a fermata over the final measure.

Musical staff 2 (measures 6-10): Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 0 2, 0 0, 0 2, 0 4, 0 2. Includes a bar line and a fermata over the final measure.

Musical staff 3 (measures 11-15): Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 2, 0, 0, 4. Includes a bar line and a fermata over the final measure.

Musical staff 4 (measures 16-20): Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 3, 0, 0, 4, 0, 4. Includes a bar line and a fermata over the final measure.

Musical staff 5 (measures 21-24): Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingerings: 1, 0, 4, 2, 0. Includes a bar line and a fermata over the final measure.

Musical staff 6 (measures 25-28): Treble clef, key signature of one sharp (F#), 3/4 time signature. Fingering: 0. Includes a bar line and a fermata over the final measure.

29 *rit.* *a tempo* 1/2I

33 1/2II 1/2I 1/2II -4 -3 1 2

38 -4 -4 -4 2 3 1

43 1/2VII 1/2IX *rit.* *a tempo* H12 H12

48 H7 H7 H12 H7

53

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58 *rit.*

63 *a tempo*

68

72

76 *rit.*

Freely

81 H12 H12

rit. H7 H7 H5

21

23

25

27

29

31

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47

49

51

2nd time to Coda \oplus

53

1/2V

55

1/2V

57

1/2III

59

1/2III

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61