

Frank A. Wallace

New England Sextets

three scenes for guitar sextet, op. 60

Guitar V

commissioned by

*The Timberlane Regional High School Guitar Orchestra
John Zevos, director*

Gyre Publications

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for John Zevos

New England Sextets

I. North Branch

Peaceful ♩ = 96

Frank A. Wallace, op. 60

Guitar V

7 8 *mp* *p* *mf*

14 8 *p* *f* *pp* *f*

24 8 *mf* *mp*

29 8 *mp* *mf*

36 8 *ff* *mp* *mf*

42 8 *p*

48 8 *mf* *ritard*

53 8 *mp* *ppp*

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II. Loveren Mill

Agitated $\text{♩} = 60$

2

mf

f

ff

rit.

sub. p

poco meno mosso $\text{♩} = 58$

ff

mp

mf

f

allargando

ff

sfz

rasgueado

The musical score for 'Loveren Mill' is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Agitated' with a quarter note equal to 60 beats per minute. The score is divided into two main sections. The first section, from measure 1 to 21, is marked 'Agitated' and features a series of eighth-note patterns with various dynamics including *mf*, *f*, and *ff*. It includes fingerings (e.g., 1, 2, 5) and accents. The second section, starting at measure 22, is marked 'poco meno mosso' with a quarter note equal to 58 beats per minute. This section includes a 'sub. p' (subito piano) marking at measure 17, followed by a 'ff' (fortissimo) marking at measure 22. The tempo then changes to 'allargando' (ritardando) at measure 38, leading to a 'sfz' (sforzando) marking and a 'rasgueado' (strummed) effect at the end of the piece. The score concludes with a final chord in the key of D major.

III. Monadnock

Rolling $\text{♩} = 60$

mp

a tempo

rit.

The musical score for 'Monadnock' is written for a single melodic line on a treble clef staff. It begins with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked 'Rolling' with a quarter note equal to 60 beats per minute. The score is divided into two main sections. The first section, from measure 1 to 5, is marked 'Rolling' and features a series of eighth-note patterns with a *mp* (mezzo-piano) dynamic. The second section, starting at measure 6, is marked 'a tempo' and features a series of eighth-note patterns with a *rit.* (ritardando) marking at the beginning. The score concludes with a final chord in the key of Bb major.

[illegible]