

Frank A. Wallace

# Changes Upon the Guitar

*for violin, viola and seven guitars, op. 80, #1*

*from*

*As It Could Be*

commissioned for the 50th Anniversary of the Hartt School Guitar Department,  
Richard Provost, founder and director

special thanks to the Augustine Foundation  
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## NOTES

Eight works composed in winter 2014 comprise **As It Could Be**, a chamber suite commissioned by and dedicated to the Hartt School of Music Guitar Department and its founder/director Richard Provost on the occasion of their 50th anniversary. The project was conceived at dinner following a concert of the New England Guitar Quartet at the Hartt Festival in the summer of 2013. My interest in writing chamber music melded perfectly with Dick's desire to plan a celebration/concert for the Anniversary. Dick suggested using **The Man with the Blue Guitar** by Wallace Stevens (a resident of Hartford, CT) as a source of lyrics for a song to include. This incredible testimony to art and its role in changing society became inspiration for the music and titles. The possibilities for chamber music with guitar, guitar orchestra and ensembles are only beginning to be fully realized. Thank you Dick (and all your colleagues) who brought the guitar out of the dark ages and into a brilliant new community of creativity and progress through your courage, hard work and vision. Thanks to the Augustine Foundation for their support of this project. Let us imagine a future as it could be: *"Things as they are / Are changed upon the blue guitar."* [Stevens]

- 1) **Changes Upon the Guitar**, violin, viola and seven guitars
- 2) **A Tune Beyond**, violin, viola and guitar written for Phenix Ensemble: Richard Provost, guitar; Anton Miller, violin; Rita Porfiris, viola
- 3) **A Wisp in the Dark**, guitar solo written for Richard Provost
- 4) **So to Serenade**, flute and guitar written for Pandora Duo: Christopher Ladd, guitar; Janet Arms, flute
- 5) **Tom-tom, Pourquoi?**, percussion and guitar written for Kaleidos: Yovianna Garcia, voice and guitar; Sayun Chang, voice and percussion
- 6) **The Whirling**, viola and guitar written for Alturas Duo Scott Hill, guitar; Carlos Boltes, viola
- 7) **Cry Among the Clouds**, guitar solo written for Christopher Ladd
- 8) **A World Not So Round**, guitar quartet written for New England Guitar Quartet: Nick Cutroneo; Jeremy Milligan; Daniel Hartington; Christopher Ladd
- Adendum (as a third solo if only the solos are played)
- 9) **Shadow of the Sun**, guitar solo for Dick and Chris

## DIRECTIONS

Play repeats twice unless indicated otherwise.

The seven guitarists should stand at the beginning of the piece, swinging their guitars from just below the headstock. Keeping a loose wrist, hold the guitar with the thumb and first finger of the right hand, strum the strings (on the downbeat) with the "a" finger from top to bottom. Sit as you prepare to play notes with the left hand, one part at a time. It is optional to walk in in succession playing your guitars in this manner. If this is not possible, play the first measure only 3 times or as you wish.

for Richard Provost

# Changes Upon the Guitar

Frank A. Wallace, op. 80, #1

Andante ♩ = 77

Violin

Viola

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Guitar 5

Guitar 6

Guitar 7

7x in walking procession  
or ad libitum

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Score

Vln 4 3x 3x  
 Vla 4 3x 3x  
 G1 4 3x 3x  
 G2 4 3x 3x  
 G3 4 3x 3x  
 G4 4 3x 3x  
 G5 4 3x 3x  
 G6 4 3x 3x  
 G7 4 3x 3x

Musical score for guitar, featuring 8 staves (Vln, Vla, G1-G7). The score includes various musical notations such as treble and bass clefs, 4/8 time signature, triplets (3x), and dynamic markings (mf, l.v.).

6 3x 3x

Vln

6 3x 3x

Vla

6 3x 3x

G1

6 3x 3x

G2

6 3x 3x

G3

6 3x 3x

G4

6 3x 3x

G5

6 3x 3x

G6

6 3x 3x

G7

mf

mf

Vln <sup>8</sup>  
 Vla <sup>8</sup>  
 G1 <sup>8</sup>  
 G2 <sup>8</sup>  
 G3 <sup>8</sup>  
 G4 <sup>8</sup>  
 G5 <sup>8</sup>  
 G6 <sup>8</sup>  
 G7 <sup>8</sup>

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

10

Vln

10

Vla

*mp*

10

G1

8

10

G2

8

10

G3

8

10

G4

8

10

G5

8

10

G6

8

10

G7

8

13

Vln *mp*

Vla *mp*

G1 *p*

G2 *p*

G3 *p*

G4 *p*

G5 *p*

G6 *p*

G7 *p*

Detailed description of the musical score: The score is for a piece titled 'Changes Upon the Guitar' by faw. It consists of eight staves. The first two staves are for Violin (Vln) and Viola (Vla), both marked *mp*. The remaining six staves are for guitar parts G1 through G7, all marked *p*. The music is in 3/4 time. The guitar parts feature a variety of textures: G1 has a sustained chord; G2 has a rhythmic pattern of eighth notes with accents; G3 has a simple eighth-note melody; G4, G5, and G6 have complex, fast-moving patterns with triplets and slurs; G7 has a melody with triplets and slurs. The string parts have melodic lines with slurs and ties. The score is marked with a rehearsal mark '13' at the beginning of each staff.



Vln *mf* *mp*  
 Vla *mf* *mp*  
 G1 *pp*  
 G2 *pp*  
 G3 *p*  
 G4 *p*  
 G5  
 G6 *mf*  
 G7 *mf*

Vln  
 Vla  
 G1  
 G2  
 G3  
 G4  
 G5  
 G6  
 G7

The musical score is written for an ensemble of eight parts: Violin (Vln), Viola (Vla), and seven guitar parts (G1 through G7). The Violin and Viola parts are in the upper staves and contain mostly rests. The guitar parts (G1-G7) are in the lower staves and feature complex rhythmic patterns, including triplets and sixteenth notes. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (p, mf), articulation (accents), and fingerings (circled numbers).

19

Vln *f*

Vla *p* *f*

G1 *sub. p* *sfz* *f*

G2 *sub. p* *sfz*

G3 *sub. p* *sfz*

G4 *sub. p* *sfz*

G5 *sub. p* *sfz*

G6 *sfz* *sub. p* *sfz*

G7 *sub. p* *sfz*

21 *f*

Vln

21 *f*

Vla

21 *mp*

G1

21 *mp*

G2

21 *mp*

G3

21 *mf*

G4

21

G5

21

G6

21

G7

23

Vln

*p* *f*

23

Vla

*p* *f*

23

G1

*mf*

23

G2

*mf*

23

G3

*p*

23

G4

*mp*

23

G5

*pp*

23

G6

*p*

23

G7

*pp*

Vln <sup>25</sup> *sfz* *f* *f*  
 Vla <sup>25</sup> *sfz* *f*  
 G1 <sup>25</sup> *sfz*  
 G2 <sup>25</sup> *sfz*  
 G3 <sup>25</sup> *sfz*  
 G4 <sup>25</sup> *sfz*  
 G5 <sup>25</sup> *sfz*  
 G6 <sup>25</sup> *sfz*  
 G7 <sup>25</sup> *sfz* *mp*

The score is for a piece titled "Changes Upon the Guitar" by faw. It features a Violin (Vln) and Viola (Vla) part, and seven guitar parts (G1 through G7). The Violin and Viola parts start at measure 25 with a forte (*f*) dynamic and include complex passages with triplets and sixths. The guitar parts (G1-G7) are marked with *sfz* (sforzando) and play a rhythmic pattern of eighth notes. The guitar part G7 has a final section marked *mp* (mezzo-piano) with a triplet and a fifth.

27

Vln *mf*

Vla *mf*

G1 *mp*

G2 *mp* *p*

G3 *mp* *pp*

G4 *mp* *p*

G5 *mp* *p*

G6 *mp* *pp*

G7 *mp* *pp*

29

Vln

*mp* *crescendo* *f*

29

Vla

*mp* *crescendo* *f*

29

G1

*crescendo* *f*

29

G2

*crescendo* *f*

29

G3

*crescendo* *f*

29

G4

*crescendo* *f*

29

G5

*crescendo* *f*

29

G6

*crescendo* *f*

29

G7

*crescendo* *f*



The image shows a musical score for a string ensemble. It includes staves for Violin I (Vln), Viola (Vla), and seven Guitars (G1 through G7). The Violin I and Viola parts are more active, featuring complex rhythmic patterns, triplets, and sixteenth-note runs. The guitar parts are mostly rests, with some initial activity in G1 and G2. The score is in 3/4 time and features a complex arrangement of eighth and sixteenth notes, including triplets and sixteenth-note runs. The Violin I and Viola parts have dynamic markings like '31' and '6'. The guitar parts are mostly rests, with some initial activity in G1 and G2.

33

Vln

*rit.*

*pp*

*pp*

33

Vla

*pp*

*pp*

33

G1

*pp*

*p*

33

G2

*pp*

33

G3

*pp*

33

G4

*pp*

33

G5

*pp*

33

G6

*pp*

33

G7

*pp*

Largo ♩ = 49

Vln

36

*p*

*mp*

Vla

36

*mp*

G1

36

*mp*

Vln

39

*mf*

*mp*

Vla

39

*mp*

G1

39

*mf*

*mp*

Vln

42

*mp*

*f*

*mp*

Vla

42

*f*

G1

42

*f*

