

Frank A. Wallace

Clusters

for solo guitar, op. 78

Gyre Publications

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this edition created on 4/4/15

for Adam Levin

Clusters

I.

Frank A. Wallace, op. 78

ad libitum *

Guitar

pp

mp

8va

arpeggio to rasgueado

Moderato $\text{♩} = 96$

Grave $\text{♩} = 40$ *accel. e cresc.*

rit.

ff

Moderato $\text{♩} = 96$

rit.

f

p

8va

mp

④ C VII

* play repeated measures at will and freely use varied arpeggiation, chords or rasgueado to articulate

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II.

Lento ♩ = 48

pont. *ppp* *mp* *pp* *morendo*

mp *pp* *ppp* *morendo* *pp* *pp*

molto rubato

ppp l.v. *simile*

ff

pp *f* *pp* *f*

art. harm. *mp* l.v. *p* *accel.* *rit.* *ppp*

III.

ad libitum
sul tasto

pp *sfz* *pp* *accelerando*

pp *mp* *mp* *allargando*

IV.

Sonoro $\text{♩} = 48$

mp *laisser vibrer*

pp *mf* *f* *pp* *mp*

Sul tasto *pont.* *nat.*

Scherzando $\text{♩} = 92$

molto ritardando *mf* *p*

ff *mp* *ff* *mf*

f *mf*

28 *p*

31 C VI *sub. p*

34

37

40

43 *pp* *mp*

46 *allargando*

49 *molto ritardando* *quasi niente* *molto accel.* *ppp* *rit.*

54 *Lento* ♩ = 48 *p* *mf* *l.v.* *ppp*

NOTES

Clusters are a phenomenon apart from most solo guitar repertoire. The nature of the guitar is such that it is difficult to find true clusters that are possible to play on one instrument. The challenge crossed my mind and I set out to discover how to finger and musically coordinate multiple clusters, or stacks of notes only a half or whole step apart, often inverting to sevenths.

In this exploration I realized what I believe I already knew, close and intense dissonance does not have to seem ugly or be played that way. Even in romantic music, it is often the mildly dissonant chord that gives depth, the intensely dissonant that gives us goosebumps. In more dissonant music, the shimmer of overtones created and the natural undulation of these sounds is profoundly spiritual.

Play each piece separately or all together. Use as much variety of tone and dynamic that you can muster, the full spectrum of color of which the guitar is capable. The rhythms and arpeggio patterns from measure 1-9 in Cluster #1 can be improvised and include block chords or *rasgueados*.

As in all Gyre Editions, all accidentals apply only to the octave on which they appear. Harmonics are written at sounding pitch; string and fret are indicated when needed with portions of fret also shown in lower positions. Fifth harmonics may include the fingered, but not sounding, fret in ().

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