

Frank A. Wallace  
Patron Etudes, vol. 1

*for solo guitar, op. 99*

*with gratitude to Dr. Daniel Pewsner  
and Claude and Sheela at the Centre Artistique de Piègon  
who all revived my spirit*

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# Patron Etudes, vol. 1

## I. Chambre des Hirondelles

for Sheela and Claude

Frank A. Wallace, op. 99

Lento  $\text{♩} = 44$

*mf* rubato e espressivo *p* legato *mf* *mf*

*l.v.* *mp* non l.v. *ad libitum* *mf*

*tr* *mp*

*p* *mf*

*p* *mp*

*pp* *mp*

*mp*

*p* *quasi niente*

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November 7, 2019  
Piègon, France

# II. Reach, my Friend

for Adam Wallace

Larghetto ♩ = 66

③ *mp* *con calma* ⑤

5

9 *rit.* *a tempo* *p*

13 *ritenuto* *p*

17 *crescendo* ②

23 *f* *decrescendo*

27

31 *mp* *decrescendo*

35 *rit.* ⑤

WARNING: The fingerings given are intended to maximize your reach efforts, but DO NOT do anything that hurts or feels impossible. There are many easier alternate fingerings you can choose.

# III. Opposition

for David Blanchard

Allegretto ♩ = 160

CV

*mf*

*mp*

*rit.*

*p*



# IV. Slurry #1

for Trevor LaBarge

Andantino ♩ = 68

⑥ = D  
*mf*

C III

*rit.*  
*a tempo*  
*pp*

*mp*

*p*

*crescendo*  
*p*  
*f*

24 C VII

27 *mp*

30

33

35 *p* *rit.* *p*

December 16, 2019  
Croton Falls, NY

# V. Slurry #2

for Celeste McClain

Andantino ♩ = 68

Musical notation for measures 1-3. Treble clef, 4/4 time signature. Measure 1 starts with a whole note chord (E, G, B, D). Measure 2 contains a series of eighth notes. Measure 3 contains a series of eighth notes with fingering numbers 1, 4, 4, 2. Dynamic marking: *mf*. Fingering: ⑥ = E.

Musical notation for measures 4-6. Treble clef, 4/4 time signature. Measure 4 contains eighth notes with fingering 1, 4, 4. Measure 5 contains eighth notes with accents and dynamic marking *p*. Measure 6 contains eighth notes with a triplet and dynamic marking *p*.

Musical notation for measures 7-10. Treble clef, 4/4 time signature. Measure 7 contains eighth notes with fingering 2, 4, 4, 3. Measure 8 contains eighth notes with accents and dynamic marking *p*. Measure 9 contains eighth notes with a triplet and dynamic marking *p*. Measure 10 contains eighth notes with fingering 1, 4, 4.

Musical notation for measures 11-13. Treble clef, 4/4 time signature. Measure 11 contains eighth notes with fingering 0, 1, 3. Measure 12 contains eighth notes with a triplet and dynamic marking *p*. Measure 13 contains eighth notes with a triplet and dynamic marking *p*.

Musical notation for measures 14-16. Treble clef, 4/4 time signature. Measure 14 contains eighth notes with dynamic marking *p*. Measure 15 contains eighth notes with a triplet and dynamic marking *p*. Measure 16 contains eighth notes with a triplet and dynamic marking *p*.

Musical notation for measures 17-19. Treble clef, 4/4 time signature. Measure 17 contains eighth notes with a triplet and dynamic marking *p*. Measure 18 contains eighth notes with a triplet and dynamic marking *p*. Measure 19 contains eighth notes with a triplet and dynamic marking *p*.

Musical notation for measures 20-22. Treble clef, 4/4 time signature. Measure 20 contains eighth notes with a triplet and dynamic marking *mp*. Measure 21 contains eighth notes with a triplet and dynamic marking *mp*. Measure 22 contains eighth notes with a triplet and dynamic marking *sfz*.



23 *mf*

26 *rit.* *a tempo* ③

29 *mp* CV CIV *mp*

33 *dolce* *allargando*

36 *molto ritardando* *pp*

December 17, 2019  
Croton Falls, NY

# VI. Polly #1

for Trevor LaBarge

Lento ♩ = 48

The musical score for "VI. Polly #1" is written for guitar in G major (one sharp) and 4/4 time. It begins with a tempo marking of "Lento" and a quarter note equal to 48 beats. The score is divided into six systems, each with a measure number in the left margin (8, 4, 7, 11, 14, 18). The first system (measures 8-11) includes performance instructions "tasto" and "pont" with an asterisk, and dynamics *pp*, *p*, and *f*. The second system (measures 12-14) features dynamics *p*, *f*, and *pp*. The third system (measures 15-17) includes dynamics *pp*, *f*, and *pp*. The fourth system (measures 18-21) features dynamics *ff*, *f*, and *pp*. The fifth system (measures 22-25) includes dynamics *f*, *pp*, and *f*. The sixth system (measures 26-29) includes dynamics *f*, *p*, *f*, *p*, *mf*, and *pp*, and concludes with the instruction "molto ritardando".

\* Use timbre (position of attack in right hand) combined with type of stroke (rest or free) to enhance dynamics and separation of voices.

December 18, 2019  
Croton Falls, NY

# VII. Polly #II

for Celeste McClain

Largo ♩ = 52

8 *p* ⑤ 1 *f* ① ④ *p*

5 *f* *mp* ② ⑤

9 ③ ④ *p* *f* ③ ② *f* *mp*

13 ① ④ ③ ② *f*

17 *mf* ④ ③ *p* *p*

21 *p* ④ ③ ② ① *f* *ff* *mp* *rit.* *p* *l.v.*

24 *p* *molto ritardando* *ppp* ② ④ *molto vibrato*

January 12, 2020  
Croton Falls, NY

# VIII. Flat!

for Anders Sterner

ad libitum

Andante ♩ = 88

8 *mp* ③ 4 *mp* 3 4 ⑤ 3 4 2 1 *mp* 1

7 *p.* *rit.*

13 7 2 4 1 2 3 4 0 1 1 *p.*

18 0 4 0 1 2 3 4 2 4 2 4 *pp*

24 4 1 1 3 0 3 0 *f*

28 3 4 2 0 1 0 4 0 *mp*

34 0 1 0 4 0 3 *mf*

39 0 4 *mp* 3 3 ③ *rit.* *ritenuto*

44 *a tempo* 4 1 3 4 4 *rit.* *allargando*

51 ④ ④ ④ ④ *p.*

## I. Chambre des Hirondelles

...is a musical prayer, not a study, and was written on retreat at the Centre Artistique de Piégon, Provence, France, on 11/7/19. I prefer to publish collections rather than stand alone works, and so it seemed fitting that this should be included here as it represents a new beginning for me. After two years of health struggles and an ensuing one-year hiatus from composing, this is the piece that motivated my muse to reawake. The *chambre* is a beautiful room filled with art and resonant sound. I was fortunate to have it as my private studio for one week. At the time, I was primarily practicing long hours on a magnificent 1969 Bouchet loaned to me by a dear friend. On the fifth day, I needed a rest, and so took up my pencil. The whispering sounds of the swallows that once inhabited this space, when windows were shattered and abandonment of the ancient farm had taken its toll, inspired the music you will hear. It is spacious, ponders time, imbued with the natural beauty of the land and air surrounding this special retreat, lovingly restored by its owners and restorers: Claude, Sheela and Jean-Pierre Eichenberger.

Now begin the true etudes, my first in many years. Recently I have been pondering very fundamental issues in my own playing: balance, articulation, dynamic clarity, voice separation. These are the results.

## II. Opposition

One of the most difficult tasks of the guitarist is to play multiple voices with one hand. Both hands individually face this challenge, but here I focus on the right hand balance between thumb and fingers. The natural function of our opposing thumb is to grasp, to hold things and manipulate them, be it chipping stone blades, or holding a glass, hammering a nail or guiding a pipette into a test tube. The thumb must match the opposing pressure of the fingers and vice versa. But what if the music demands a soft note in the fingers and a loud one with the thumb. Bach fugues, Narváez *fantasías*, or any melody with accompaniment by Mozart or Sor require this skill. The three fundamental combinations are summarized by Equal and Opposite: loud thumb with soft fingers, equal value of both, or loud fingers with soft thumb. Endless variation can be, and should be employed.

## III. Reach

It has been noted repeatedly that I have a big reach in my left hand and use that ability in my compositions to create unique sounds, harmonies and effects not otherwise achievable. Many times I am unaware of the demands I am placing on other players, though at times I see no alternative and need to practice the stretches myself. Stretch is the common word used, but reach seems to me much more appropriate. Why? We all have a natural ability, a limited span of the fingers and hand bones to open. Stretching these tendons, muscles and connective tissue (carefully and consciously!) is crucial, but position of the hand, arm, shoulder and back (spine) are more critical. One frequently needs to lean to the left a bit from the spine and bring the left elbow toward the body, while reaching with a straight first finger towards the nut. This is often counter-intuitive! It is, of course, a very general statement and needs refinement in each individual situation. The central point is that position matters! It is more effective than actually stretching the fingers.

## IV. Slurs

I have nothing new to say about slurs. But I will note that even some very accomplished players (including myself!) frequently forget the concept that a left hand slur is nothing more than a different kind of pluck. One can use free stroke or rest stroke, either way all left hand plucks need to be consciously controlled and musically informed. In the two etudes offered here, strive for fluidity, regular rhythm and adequate volume of the slur, ie: don't strike the preceding right hand pluck too loud. Right and left hands should be balanced in their attacks.

## V. Polyphonic Expression

I spent more than ten years devoted to the music of Renaissance Spain. Seven composers left about 700 works for the *vihuela de mano* that still exist. Most classical guitarists are familiar with a small handful of their works. Sadly to me, these are the least characteristic of the genre, the more popular styles, but not the core of a very serious and sophisticated music. The vast majority of them are intricate polyphonic *fantasías*, inspired by Josquin and other famous authors of the day. As mentioned above in Opposition, the skills required to perform these *fantasías* and my two etudes, as well as many, many other works, require a profound knowledge of the structure of the music and the concept of imitation. Musical imitation is the same as any other, a motive or phrase is repeated in its identical form, at a different time and/or pitch. It is essential that the imitation be exact in expression as well as form. Musical development may bring in more complex demands and so at times each repetition may expand or grow in dynamic or even be altered slightly, though retaining its fundamental character. Bach reached the ultimate expression of this concept in the Art of the Fugue where he employed many techniques such as retrograde, etc. Read more on The Art of the Fugue and Bach's final output and obsession with fugal, or imitative writing.

My two "simple" etudes are the opposite. They mostly use repeated notes as motives, thus requiring little left hand preoccupation and total focus on right hand control: dynamic, articulate and timbral. I encourage the use of rest stroke and free stroke as well as a continuous flow of timbral changes to enhance the auditory effects. In other words, when playing a *forte*, use rest stroke and mostly *sul ponticello*, the opposite for *piano*: free stroke and *sul tasto*. But don't stop there, seek endless variation. And have fun!

—Frank Wallace