

Frank A. Wallace

# Tom-tom, Pourquoi?

*for percussion, guitar and 2 alto voices, op. 80, #5*

*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  
for their generous support

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this edition created on 4/10/14

## 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

## PERFORMANCE DIRECTIONS

Place a strip of firm foam about 1/4" square and 1" long laced between strings 4-6 at 19th fret. I find it most effective to have the foam strip go over fourth and sixth, under fifth. The resultant sound should be a combination of harmonic and open string fundamental - this may be most pronounced on the sixth, more harmonic on the fourth.

✖

= play fret indicated by pitch; all pitch indications on lower three strings signify fingering position, not pitch, including harmonics notation.

Drums: low bata, high/low bongo, deep "tumba" [djembe or conga]

Rattles: cabasa, rain stick optional at m. 30 and 62

Cymbals: small splash, small gong, chinese cymbal [high]

Miscellaneous: rain stick or wood blocks

for Kaleidos  
dedicated to Richard Provost

# Tom-tom, Pourquoi?

Frank A. Wallace, op. 80, #5

Andante ♩ = 63

Cymbals

Percussion

high bongo

low bata *mf*

cabasa

Guitar

*mp*

Vocals

P

low bongo slap

*f* deep tumba

*mf*

G

P

G

*p*

*p*

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Score

10 *mf* *p* rim of tumba

G C III *mf* *p*

12 *f* *ff*

C small splash

P *mp* rasgueado

G *mp*

14 low bongo

C small gong china cymbal *ff* *p* *f* *mp*

P *f* *p* *f*

G C III 8va *ff* 15ma 8va *mp* *f* *mp*

faw • Tom-tom, Pourquoi? • 4

19

C

P

G

*mf*

*p*

*mf*

C III

22

C

P

G

25

C

P

G

8va

C VII

C V

C III

C V

C III

C VII

28

C

*ff* *p* improvise on rain stick or wood blocks

P

G

15<sup>ma</sup> C II 2 3 2

8<sup>va</sup> 3

*pp* *p* *f*

34

C

*f* *ritardando* *tempo primo*

P

G

34 3 1 1 1 4

C VII

l.h. only

*f* *fp*

38

C

*p*

P

*p* art. harmonics

G

38 *fp* *p* soft vocal oohs

V

38 *p* *p* *p*

41

C

P

G

V

44

C

P

G

V

47

C

P

G

V





