

Frank A. Wallace

A World Not So Round

for guitar quartet, op. 80, #8

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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PO Box 339
Antrim, NH 03440
www.gyremusic.com

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

for the New England Guitar Quartet
dedicated to Richard Provost

A World Not So Round

Andante ♩ = 77

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The musical score is arranged in two systems. The first system contains staves for Guitar I, Guitar II, Guitar III, and Guitar IV. Each guitar part begins with a forte (ff) dynamic and a series of sixteenth-note chords. After a measure, the dynamics shift to pianissimo (ppp) for a sustained section, followed by a crescendo to mezzo-forte (mf) and a final accented eighth note marked 8va. The second system contains staves for GII, GIII, and GIV, each featuring a triplet of eighth notes marked ff. These parts also transition from ppp to mp. The score includes various musical notations such as treble clefs, 7/8 time signatures, and dynamic markings (ff, ppp, mf, mp).

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Score

GI

GII

GIII

GIV

mp *f* *f*

mp *f* *p* *f*

mp *f* *p* *f*

mp *f* *p* *f*

GI

GII

GIII

GIV

GI

8 *pp* *f*

GII

8 *pp* *f*

GIII

8 *pp* *f*

GIV

8 *pp* *f*

GI

8 *mf*

GII

8 *mf*

GIII

8 *mf*

GIV

8 *mf*

rit. **a tempo**

GI 22 8 *mf*

GII 22 8 *mf*

GIII 22 8 *mf* *p*

GIV 22 8 *mf* *p*

GI 28 8 *p*

GII 28 8 *p*

GIII 28 8 *p* *8va* *p*

GIV 28 8 *p* *mp* *p*

34

GI

GII

GIII

GIV

mp

mp

mp

mp

8va

40

GI

GII

GIII

GIV

p

p

p

p

mf

8va

GI

GII

GIII

GIV

46

8

p

GI

GII

GIII

GIV

52

8

rit.

Largo ♩ = 49

mp

mp

mp

mp

ad libitum

molto espressivo

accelerando

sfz

molto espressivo

molto espressivo

C VII pizzicato

natural

rit.

Andante ♩ = 77

sfz *p* *p* *fp* *sfz* *sfz*

p *p* *p* *fp* *p*

p *p* *p* *f* *fp* *p*

p *p* *p* *f* *fp* *p*

GI

69

8

p

mf

mf

mp

GII

69

8

mf

mf

mf

GIII

69

8

mf

GIV

69

8

mf

GI

76

8

p

f

sfz

pp

sfz

GII

76

8

p

f

sfz

pp

sfz

GIII

76

8

mp

f

sfz

pp

sfz

GIV

76

8

mp

f

sfz

pp

sfz

81

GI *mp* *mp*

GII *mp* *mp*

GIII *mp* *f* pizzicato *mp* natural

GIV *mp*

84

GI

GII *f*

GIII *f* pizzicato

GIV

87

GI

mf

GII

GIII

natural

GIV

90

GI

mf

f

GII

mf

GIII

pizzicato

mf

GIV

pizzicato

natural

mf

93

GI

GII

GIII

GIV

natural

mp

f

f

mp

f

96

GI

GII

GIII

GIV

mf

mp

f

f

mf

mp

f

pizzicato

6

99

GI

GII

GIII

GIV

mf

mf

natural

102

GI

GII

GIII

GIV

pp

pp

pp

pp

mp

mf

mf

GI

105

mf

GII

105

mf

GIII

105

mf

GIV

105

mf

GI

108

mf

GII

108

GIII

108

GIV

108

112

GI

mf

mp

GII

mf

mp

GIII

mf

mp

GIV

mf

mp

115

GI

p

f

GII

p

f

GIII

p

f

GIV

p

f

119

GI

8

mp

mf

GII

8

mf

GIII

8

mf

GIV

8

mf

123

GI

8

GII

8

GIII

8

GIV

8

136

GI

8

pp *mf*

GII

8

pp *mf*

GIII

8

pp *mf*

GIV

8

pp *mf*

139

GI

8

GII

8

GIII

8

GIV

8

GI 142 *mp*

GII 142 *mp*

GIII 142 *mp*

GIV 142 *mp*

GI 146 *mp*

GII 146

GIII 146

GIV 146 *mf*

GI

149

mf

GII

149

mf

GIII

149

mf

GIV

149

mf

This block contains the musical notation for measures 149 through 151 for four parts: GI, GII, GIII, and GIV. Each part begins at measure 149. The key signature has one sharp (F#). Part GI starts with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It features a series of eighth notes and a final sixteenth-note run. Part GII also starts at measure 149 with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It consists of a continuous eighth-note pattern. Part GIII starts at measure 149 with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It features a series of eighth notes and a final sixteenth-note run. Part GIV starts at measure 149 with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It features a series of eighth notes and a final sixteenth-note run.

GI

152

GII

152

GIII

152

GIV

152

This block contains the musical notation for measures 152 through 154 for four parts: GI, GII, GIII, and GIV. Each part begins at measure 152. The key signature has one sharp (F#). Part GI starts at measure 152 with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It features a series of eighth notes and a final sixteenth-note run. Part GII starts at measure 152 with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It consists of a continuous eighth-note pattern. Part GIII starts at measure 152 with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It features a series of eighth notes and a final sixteenth-note run. Part GIV starts at measure 152 with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It features a series of eighth notes and a final sixteenth-note run.

GI

GII

GIII

GIV

156

Detailed description: This system contains measures 156, 157, and 158. Part GI (treble clef) starts with a key signature of one sharp (F#) and a common time signature (C). It features a continuous eighth-note pattern. In measure 158, the key signature changes to one flat (Bb). Part GII (treble clef) begins with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth notes and quarter notes. Part GIII (treble clef) starts with a key signature of one sharp (F#) and a common time signature (C). It features a continuous eighth-note pattern. Part GIV (treble clef) starts with a key signature of one sharp (F#) and a common time signature (C). It features a continuous eighth-note pattern.

GI

GII

GIII

GIV

159

Detailed description: This system contains measures 159, 160, and 161. Part GI (treble clef) starts with a key signature of one flat (Bb) and a common time signature (C). It features a continuous eighth-note pattern. In measure 160, the key signature changes to one sharp (F#) and a common time signature (C). It features a melodic line with eighth notes and quarter notes. In measure 161, the key signature changes to one flat (Bb) and a common time signature (C). It features a melodic line with eighth notes and quarter notes. Part GII (treble clef) starts with a key signature of one sharp (F#) and a common time signature (C). It features a continuous eighth-note pattern. Part GIII (treble clef) starts with a key signature of one sharp (F#) and a common time signature (C). It features a continuous eighth-note pattern. Part GIV (treble clef) starts with a key signature of one sharp (F#) and a common time signature (C). It features a continuous eighth-note pattern.

GI

162

mf

mf

mf

GII

162

mf

mf

mf

p

GIII

162

mf

mf

mf

p

crescendo

GIV

162

mf

mf

mf

GI

165

p

crescendo

GII

165

crescendo

GIII

165

GIV

165

p

crescendo

169

GI

8

f

GII

8

f

GIII

8

f

GIV

8

f

173

GI

8

173

GII

8

173

GIII

8

173

GIV

8

GI

176

8

p *crescendo*

GII

176

8

p *crescendo*

GIII

176

8

p *crescendo*

GIV

176

8

p *crescendo*

GI

179

8

f

GII

179

8

f

GIII

179

8

f

GIV

179

8

f

allargando

GI

182

8

GII

182

8

GIII

182

8

GIV

182

8

The musical score consists of four staves, each representing a voice part: GI, GII, GIII, and GIV. Each staff begins at measure 182. The tempo is marked 'allargando'. The notation includes eighth notes, quarter notes, and triplet markings. The final measure of each part features a sustained chord with a fermata.