

Frank A. Wallace

# Speak Love

*seven songs for medium voice and guitar, op. 34*

*With poems by*

Henriette de Saussure Blanding

from *Poems*, San Francisco, 1911

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# Speak Love

## I. Song

for Tom and Anne Heck

poetry by  
Henriette de Saussure Blanding  
*Poems, San Francisco, 1911*

Frank A. Wallace, op. 34

*ad libitum*

**Andantino** ♩. = 84

3

3

5

Were I a bird \_\_\_\_\_ I would wing to thee,  
Were I the breeze \_\_\_\_\_ I would blow for thee,  
Were I the wind \_\_\_\_\_ I would sigh for thee,

5

4

7

Were I the lark \_\_\_\_\_ I would sing to thee,  
Were I the rose \_\_\_\_\_ I would grow for thee,  
Were I a he - - - - ro I'd die for thee,

7

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9

Were I a star \_\_\_\_\_ I \_\_\_\_\_ would shine for thee,  
 Were I a wave \_\_\_\_\_ I \_\_\_\_\_ would break for thee,  
 None of these gifts \_\_\_\_\_ can \_\_\_\_\_ I give to thee, \_\_\_\_\_

11

Were I a lov - er \_\_\_\_\_ I'd pine for thee.  
 Were I a heart I \_\_\_\_\_ would ache for thee.  
 Bid me, dear, on - ly \_\_\_\_\_ to live for thee!

13

1. & 2. | 3.

1. & 2. | 3.

*rit.*

15

## II. Absence

for Richard and Mary Long

Largo ♩ = 54

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Largo' with a quarter note equal to 54 beats per minute. The piano part features a consistent eighth-note accompaniment in the bass register, with some chords in the treble register. The lyrics are: 'To - night I can - not see your eyes', 'Smile sweet in - to my own; The last faint ray of day - light', 'dies, I sit in dark a - lone.', and 'Yet through yon stars that bright - ly shine I know your heart is seek - ing'. There are measure numbers 4, 7, and 10 indicated at the start of their respective systems. A note at the beginning of the piano part reads 'Note: with baritone, only play bass to m. 12'. The piano part is marked 'mp'.

To - night I can - not see your eyes

Note: with baritone, only play bass to m. 12

mp

4 Smile sweet in - to my own; The last faint ray of day - light

7 dies, I sit in dark a - lone.

10 Yet through yon stars that bright - ly shine I know your heart is seek - ing

13  
 mine. To - night I can - not hear your call \_\_\_\_\_

16  
 A - cross the deaden - ing years That rise \_\_\_\_\_ be - tween— \_\_\_\_\_ a

19  
 gi - ant wall \_\_\_\_\_ That yields not to my tears. \_\_\_\_\_ Yet

22  
 in the sob - bing of the sea \_\_\_\_\_

25 *molto ritardando* I know your spir - it speaks to me. *a tempo* To - night I may not feel the *p*

28 touch \_\_\_\_\_ Of cling - ing fing - er tips;

31 To - night my heart yearns o - ver much \_\_\_\_\_ With hunger - ing for your

34 lips;

36 Yet love may bid time back - ward roll— This hour \_\_\_\_\_ I clasp you

39 soul to soul. \_\_\_\_\_

# III. Song

for Peter and Liza Danner

Andante  $\text{♩} = 72$

*mp*

What light ————— may e'er re - lieve the gloom Through  
What power ————— of men or e'en of gods May  
What truth ————— may lift our sor - did lives From

which ————— men blind - ly grope? ————— I looked ————— in - to your  
rend ————— the bonds of death? ————— I looked ————— in - to your  
earth ————— to heaven a - bove? ————— I looked ————— in - to your

1. & 2.

eyes, my sweet, And found ————— that light was Hope.  
heart, my sweet, And felt ————— that power was Faith.  
soul, my sweet, And —————

1. & 2.

3.

knew ————— that truth was Love. —————

3.

# IV. Death in Life

for Earl and Artelle Wallace

Grave  $\text{♩} = 44$

If, while your love were still my ver - y own, —  
I would have longed for voice and lips and hands, —  
Such sac - red grief — were — bless - ed - ness... —

*mp*

— Cold Death had laid his hand u - pon your heart,  
— Yet with the wan-dering night winds from the sea,  
— To - night Mine is the ang - uish of a diffe - rent lot:

I would have bowed my head and made no moan, Scorn-ing a power too weak our souls to  
Our souls had still em-braced in mys-tic lands Known on - ly to Love's ho - ly sym-pa-  
To know your lips as sweet, your eyes as bright, And, search - ing for your soul—to find it

verse 1  
verse 2, 3



7 1. & 2.

part.  
thy.

7 1. & 2.

11 3.

not!

11 3.

*molto ritardando*

*sfz*

*sfz*

# V. Isolation

for Marnie and Phoebe

## Recitative

When I was but a child and knew not pain,

One day you clasped me close - ly to your breast, And

on my cheek your lips con - vul - sive pressed,

While o'er my face the

*accelerando*

*f*

1  
4  
3  
2

6  
6  
11  
15

6  
6  
15

4  
3

8  
8  
8  
8

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 2/2. The piece is marked 'Recitative'. The piano accompaniment features a prominent bass line with sustained chords and moving lines. The vocal line is recitative in style, with lyrics: 'When I was but a child and knew not pain, One day you clasped me close - ly to your breast, And on my cheek your lips con - vul - sive pressed, While o'er my face the'. The score includes dynamic markings such as *f* and *accelerando*. Measure numbers 6, 11, and 15 are indicated at the start of their respective systems. A multi-measure rest of 4 measures is shown in the piano part at measure 15. A multi-measure rest of 3 measures is shown in the piano part at measure 16. A multi-measure rest of 2 measures is shown in the piano part at measure 17. A multi-measure rest of 1 measure is shown in the piano part at measure 18.

18 hot tears fell like rain. \_\_\_\_\_

18 *accelerando*

*mp* *ff*

22 That hour \_\_\_\_\_ was long a - go. Then why to-day When

*mp* *accelerando*

27 years have giv - en me my right - ful part In the soul's \_\_\_\_\_ sor - row,

*ritardando*

31 [why, why] do you close your heart To love, \_\_\_\_\_ and

*f*

36 smil - ing, turn your face a - way?

# VI. Twilight

for Nancy and Frank

Molto Rubato  $\text{♩} = 80$

*p dolce*

*p* We spoke — no word, nor

did we look a - gain At one a - noth - er. Down yon pur - ple steeps The

25 glow of eve-ning fad - ed; from the deeps Up-rose the sul-len roar-ing of the main.

*mf*

25 *8va* \* ①20 ②19

28 A sud - den wind swept o'er the mis-ty plain, Then— si-lence and the

*p*

28 *8va* \* ①22 ④

32 stars; and lo, a cry, Voice-less, *f* as a soul in a - go - ny, ———

*subito f*

32 *8va* \* ⑤9 ③7 ⑩ ⑤

35 Rang through the still - ness, while — our

35 ① ① ③ ④ ⑤ ⑤

\*octave/fifth harmonics

37 *accelerando*

hearts with pain Throbbd — wild - ly through the dark - ness,

*ff*

39

as a clod Roused by Spring's life; then—no - thing.

*p*

*pp*

43

Though no word We spoke, nor ——— looked a - gain, ——— we — si-lent heard —

*mp*

48 *ritardando*

—Through all — our be - ing ring the voice of God.

*ritardando*

*p.*

*pp.*

*Svb*

C VII

# VII. Dawn

for Beth and Gus

Andante ♩ = 72

*mf*

I strayed a - lone through  
 I wan - dered through a  
 I gazed in - to the

realms of night, And wait - ing hope - less for the dawn, I  
 sun - less land A - long the cop - per streak - éd sea That  
 jaws of Hell And there I read that sin and shame Are

thought be - fore the break of morn To see a - far a beam of  
 hurled it - self in mas - ter - y A - cross life's bar - ren waste of  
 life's true mas - ters, and the name Of friend - ship false—my i - dols

light \_\_\_\_\_ And lo, the star I thought to rise, \_\_\_\_\_  
 sand, \_\_\_\_\_ And as I longed for Spring the while, \_\_\_\_\_  
 fell, \_\_\_\_\_ But when I fain would curse life's whole, \_\_\_\_\_

13

I found your  
I found your  
I found your

C II

17

1. & 2.

eyes I found your  
smile. I found your  
soul.

21

3.

eyes. I found  
smile.

26

your soul.

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