

Frank A. Wallace

Syzygy

for medium voice and guitar, op. 39

poems by

Nancy Knowles

- I. Credo
- II. To Do
- III. Watershed at Brewbaker's
- IV. Architecture
- V. Caramelo
- VI. Remembered Wellness
- VII. Afterglow
- VIII. Mon Compain
- XI. Fame
- X. Turning Point
- XI. April First
- XII. Said the Iris to the Bee
- XIII. Cold Now the Nights
- XIV. Born Again
- XV. The Angel
- XVI. Concert/Cantus Firmus
- XVII. Orbs in Syzygy

Gyre Publications

Copyright ©2006 Frank A. Wallace
All Rights Reserved - Gyre

PO BOX 339
Antrim NH 03440
www.gyremusic.com

this edition created on 1/11/17

for Gus and Adam

Syzygy

I. Credo

Poems by Nancy Knowles

Frank A. Wallace, op. 39

Joyous

Soprano

What is great-ness if not the shed-ding of les-ser stuff, if not the dar-ing to be a-lone —

recitativo

Guitar

⑥ = D

Andantino ♩ = 90

Con - tent ———— simp-ly to play, ————

simp - ly to play, ———— simp - ly ———— to

play, ———— fool ———— a - round ———— with di - vine ————

mis - chief, ———— to fool a - round ———— with di - vine ———— mis - chief,

C III

Gyre Publications

Copyright ©2006 Frank A. Wallace
All Rights Reserved - Gyre

22

with di - vine, _____ with di - vine _____

27

_____ mis - chief? A burst, A burst here, a

32

Adagio

sigh, _____ a sigh there, _____ scrib-bling slow _____ and fast and linger - ing

41

a tempo

long _____ e-nough for all _____ to join the fun, the won - der, to join _____

46

_____ the fun the won - der, the won - der _____

II. To Do

recitative

⑥ = E

We are not so big that we can-not not know We are not so tall that we can not lie

low We are not so crow-ded that we can-not bear fruit

We are not so dis-trac-ted as to hear not the flute

We are not so as-toun-ded that we can-not both-er We are not so dumb-foun-ded that we can-not be ten-der

14 We are not so star - struck that we can - not reach _____

16 We are not so ti - red, so tir - ed that we can - not sleep

18 Fum - bling we mum - ble, we mum - ble a prayer of sorts

20 We don't care an - y way if no one hears us. _____ Just some - thing for - ev - er we need to do.

22 we need to do. And

25 you? And you?

attaca

III. Watershed at Brewbakers

Andantino ♩ = 90

The musical score is written for voice and piano. The tempo is marked 'Andantino' with a quarter note equal to 90 beats per minute. The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line includes lyrics such as 'All of me', 'leads to half of you', 'We meet', 'mourn the si-lent, the si-lent pass-ing, leave tak-ing of child who was,'. The score includes performance markings such as 'C III' and 'C V' above the piano part, and various fingering and articulation symbols.

All of me _____

leads _____ to half of

you We meet,

mourn _____ the si-lent, the si - - - lent pass -

- ing, leave - - - tak - ing of child who was,

22
is you Tears

26
blind our

29
eyes how brief, how brief Won-der in our souls

ad libitum

34
how sweet, how sweet Mute we a-

p

38
wait, Mute we a-wait our dreams.

a tempo

mf *p*

IV. Architecture

Andante ♩ = 76

Allegro ♩ = 116

ff A burst, yea, burst me not Samp - son out - flow - ing

sfz *sfz* *rasgueado* *mf* *sfz* *sfz* *CV*

a - sun - der, a - stride of thun - der! *bend at tenth fret*

sfz *CV*

If the walls of your ves - sel burst with ris - ing boil - ing,

slap strings

boil - ing, boil - ing wa - ters, shards and tor - rents gush - ing forth

CV *bend*

in - ter - min - gled, your bo - dy parts and all of our dreams

CV C III

26 *hurl*ed on the rocks _____ be - low

30 *molto rit.*

34 **Andante** ♩ = 76

mp If then the ves - sel it - self needs hence to be re - paired; if some -

38 day, old man, you be - come _____ wea - ry, wea - ry of glu - ing lit - tle piec - es back to -

VII

43 *rit.* **Allegro** *f* *mp* **Andante**

geth - er, or cry o - ver lost ones crushed in haste _____ by your foot You might then

49
 pon - der a new de - sign, a ves - sel of po - rous clay that dai - ly

54
 sweats its la - bors, Or an o - pen bowl, round lip

V
 ②

60
 cal - ling to the heav - ens, wel - com - ing di - vine cool - ing breez - es Or

rit.

66
 if that ris - ing heat con - tained keeps you a - live, gives fuel, gives fuel to your pas - sions,

accelerando **piu mosso**

④

71
 gives fuel to your pas - sions, to your pas - sions, you might then just fash - ion A lit - tle spout.

rit. **Largo** ♩ = 54

tr

V. Caramelo

Lento $\text{♩} = 40$

dolcissimo

Sing - ing

face _____ Face of hon - ey Sweet song _____

Dear sweet - ness

Prec - ious tune _____

My dear, I gave it _____ to my -

8vb

31 self _____ Taw - ny hon - ey song _____

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains the lyrics "self _____ Taw - ny hon - ey song _____". The lower staff is a piano accompaniment line in treble clef with a common time signature. It features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings including *p.* and *8^{vb}*.

37 _____ day. _____ Taw - ny hon - ey

The second system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains the lyrics "_____ day. _____ Taw - ny hon - ey". The lower staff is a piano accompaniment line in treble clef with a common time signature. It features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings including *p.* and *8^{vb}*.

43 song _____ day. Taw - ny hon - ey song _____

The third system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains the lyrics "song _____ day. Taw - ny hon - ey song _____". The lower staff is a piano accompaniment line in treble clef with a common time signature. It features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings including *p.* and *8^{vb}*.

50 day, _____ song _____ day. _____

The fourth system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains the lyrics "day, _____ song _____ day. _____". The lower staff is a piano accompaniment line in treble clef with a common time signature. It features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings including *p.* and *8^{vb}*.

57 _____

The fifth system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It contains the lyrics "_____". The lower staff is a piano accompaniment line in treble clef with a common time signature. It features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings including *p.*

VI. Remembered Wellness

ad libitum

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano accompaniment and a vocal line. The piano part begins with a dynamic marking of *mf* and includes performance instructions such as *sul ponticello* and *sul tasto*. It features several triplet patterns in the right hand and chordal accompaniment in the left hand. The tempo is marked *Larghetto* with a metronome marking of 64. The vocal line includes the lyrics: "In - deed it hap - pens we e - ven some - times no - tice it Some - times yes we re - vel in it soar - ing for a mo - ment or two".

sul ponticello

sul tasto

mf

simile

Larghetto ♩ = 64

In - deed

mf

— it hap - pens we e - ven some - times no - tice it Some - times yes

— we re - vel in it soar - ing for a mo - ment or two

28

On the con - tra - ry,

28

8va ① 19 ① 20 4

31

when we are not stunned in - to for - get - ting then the ex - traor - di - na - ry — be - comes so

31

8va 2 octave harmonics to end

1 0 1 2

34

or - di - na - ry That we — re -

34

8

2 3 4 1 2 4

38

mem - ber it, drop - ping in - to grace,

38

8

2 1 2 4 3 2 3

42

in - to grace.

42

8

4 2 4 ② 19 ③ 19 ④ quasi niente

VII. Afterglow

Larghetto ♩ = 64

The musical score is written in 4/4 time with a tempo of Larghetto (♩ = 64). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano part features complex chordal textures and melodic lines with various fingering and articulation markings.

System 1: The vocal line begins with a rest, followed by the lyrics "I brought home with". The piano accompaniment starts at measure 8 with a *pp* dynamic. It includes a triplet of eighth notes (marked ③) and a quarter note with a fermata (marked ④) in measure 12.

System 2: The vocal line continues with "me the hush in - side" and "That savor - ing,". The piano accompaniment continues with similar textures, including a triplet of eighth notes (marked ②) and a quarter note with a fermata (marked ③) in measure 12.

System 3: The vocal line has "mo - ment be - tween mo - ments stretched, be - tween mo - ments stretched". The piano accompaniment includes a triplet of eighth notes (marked ②) and a quarter note with a fermata (marked ①) in measure 12.

System 4: The vocal line concludes with "To in - clude a day, a day like to - day a - live with sounds". The piano accompaniment continues with complex textures, including a triplet of eighth notes (marked ④) and a quarter note with a fermata (marked ③) in measure 12.

15

soft with - in The birds

18

can't help them - selves, they sing, — can't help them - selves, they sing — I can't help my -

21

self, sav - or - ing the mo - ment af - ter song The

23

Freely

charged — rush — that just can hard - ly wait, that — just can hard - ly wait, that — just can hard -

27

ly wait _____ to do it _____

29

— a - gain, to do it a - gain, to

8va ①13 ①20 ①19

⑥7 ⑥5

32

do it a - gain, a - gain, a - gain to do it a - gain, a - gain, _____

35

a - - - gain.

pp

Glissando

VIII. Mon Compain

Freely

mp He is my com - pa - ny, with - out _____

_____ him I do not eat, _____ with him I

bake and break bread _____

Largo $\text{♩} = 54$

C III

My com - pan - ion, _____

a tempo

rit.

with - out _____ him I do not stretch, with him I run and

36
roam the world _____ He ac - com - panies me, _____ with -

43
out _____ his strings _____ I am a lone _____ flute, _____ with

50
him I go soar - ing, _____ soar - ing, _____ with him I go soar - ing,

57 *rit.* *a tempo*
_____ soar - - ing, _____ with him I go _____

64
soar - ing _____ eve - ry _____ day, _____

71

soar - ing eve - - - ry

78

day, eve - - - ry day, eve -

85

ry day.

91

C III

97

IX. Fame

Vivace ♩. = 132

We turned the want - ing on her head and

drew then what we saw: on top sha - dows,

light be - low, col - ors all a - mok.

We tumb - led and rolled, danced with love,

yearn - ing for - got. Un - til, of course, one

21
 day, a - las! a - gain up - right she hopped. And

25
 now it seems with all in place, _____ but find - ing neith - er

30
 plume nor ink, _____ stink - ing _____

35
 _____ we _____ sink, _____

40
 we sink. _____

Glissando

accelerando

sfz

13
 can't. *ff* I can't. I

15
 can't. No — I can't. I can't.

17

19

21
p I can.

23
 I can. I can. I

25
 can. I can. We

27
 can. I can. I

29
 can. I can. I

31
 can. He can. They can. I

33
 can I can. We can. I can. I can I

35
 can I can I can I

37

can They can He

39

can I can We can

41

I can I can

43

I

45

can.

XI. April First

My Book, on its Own, Falls to the Floor

Largo ♩ = 54

spoken
Look for signs he said:

molto espressivo

rit.
as you sleep, when you wake, they ling-er. Blind-ed by the light we, deaf to their whis-pers, ca-

a tempo
reen off kil-ter, our dreams thrum-ming un - der our feet feel-ing not

Ears hear-ing not the mist falls on our nos - es smel-ling not

the must of win-ter dy - ing for light's warmth to ca-ress the

20 *3*
 may - be of _____ Spring. _____
rit. *attaca*

XII. Said the Iris to the Bee

Largo ♩ = 54

pp Yoo - hoo! Here I am! No not her,
tambor lightly with side of thumb

6 me! *mp* O - ver here... See my frills? Wait a sec - ond -
tambor lightly with side of thumb

11 Wait: a - noth - er breeze is com - ing. Watch. It will make them bil - - -
mf *pp*
tambor lightly with side of thumb

15 See? I'm wav - ing to you. _____ *f* No, not him. Oh no, not you!
 C I
tambor lightly with side of thumb

19

You don't want to land here, do you? Come on, wind, blow that one off me. I'm

8

C I

23

wav-ing to *him* O-ver there. Yoo - hoo! I'm still here. You com-ing o - ver?

23

p

8

28

There are lots of us. — We're all gor - geous. But I've got the pret-ti - est col - ors.

28

8

5/4

33

They e-ven match hers, and hers. But they're both here — just to show me off. —

33

8

5/4

9/8

37

Yeah, for *you* hand - some. They're just help-ing me — to catch your eye, you

37

mf

8

Sl Sl Sl Sl 1 2 3 Sl H

slap harmonics: hit 12th fret hard with a finger

42

know. It was meant to be. ——— This lit-tle pal-ette of col - ors was chos - en

C III C V C VI

46

just be - cause you would like ——— it. But that's not all. — This

Glissando

CV

■ = hammer frets with LH

52

sway - ing rip - pling teas - ing flut - ter is all show ——— just to get you ov - er here

56

so you can en-joy the sec - ret parts.

Andante ♩ = 76

CV

62

What I keep hid - - - den. Don't wor - ry, you'll find —

CV CV

SI-19th x = sharp slap on side

SI-19th SI-19th

67
 — it. — The way is well marked and eve-ry step is de - li -

73
 cious. *mp* But my sec - ret is sim - pli-ci - ty it —

80
 self. — Dark and qui-et. — A soar-ing vault — *f*

85
 — that ech-oes with your — eve-ry sigh. — *mp* Do come

90
 back some - time, swee - tie - pie. — *pp* I'll — to-tal-ly kiss you.

This page left blank to facilitate page turns.

XIII. Cold Now the Nights

Lento $\text{♩} = 42$

My fruit, ripe now falls in-to eag-er wait - ing

hands, un - known hands that know not

ev - en their eag - er - - - - ness, know not for

whom they wait or ev - en that they wait at all. Hands of pas-sers - by that

no-tice a sud - den flash of light de - scend - ing, and leap to catch it, ten -

The score is a piano-vocal piece in 4/4 time, marked Lento with a tempo of 42 quarter notes per minute. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The piece is divided into systems of two staves each. The piano part includes various techniques such as triplets, slurs, and fingering numbers (1-5). A 'C IV' marking appears above the piano staff in the third system. The lyrics are written below the vocal line.

21
 der, laugh - ing gold - en sweet trea - sure.

C II

25
 Or grop - ing hands that trem - ble to find _____ these juic - y

C VII

30
 wind - falls peek - ing shy - ly from their soft _____ land - ings in the

C IV C II

34
 long grass, blushed red by the sun, burst - ing with rain, kissed by stars' _____

rit.

38
 long - ing. The nights, cold now.

Adagio

tremolo with *i* finger

hammer strongly with 2

ppp

XIV. Born, Again

recitative

When when she he said she looked at me he said my life
as I he said had known it end - ed. _____

The score consists of two staves of music in a treble clef with a key signature of three sharps (F#, C#, G#). The first staff contains the vocal line with lyrics. The second staff contains the piano accompaniment. The music is in a recitative style, characterized by irregular intervals and a lack of a regular pulse.

XV. The Angel

Larghetto ♩ = 64

Un-ex-pect-ed a - mid bab-ble, crack-le of
crows He stands and sings. _____ The snow falls
si - lent, re - mem - ber - ing. _____

attacca

The score is in a 2/4 time signature with a key signature of three flats (Bb, Eb, Ab). It features a vocal line and a piano accompaniment. The piano part includes various chords and textures, with some measures marked with 'C I', 'C V', and 'C III'. There are also markings for '4' and '3' in the piano part. The piece concludes with the instruction 'attacca'.

33

eve - ry - thing, _____ all _____

40

_____ is pos - si - ble We _____

46

_____ want to melt _____ to melt in - to a

51

pud - dle, a ca - vern _____ of tears _____

p i m a m i p i

56

61

Lured on by the whis - pers, the

C VI C IV C II

66

ques - tions, the pond - - - ers

C I

71

of this and

75

that

rit.

XVb. Cantus Firmus

79

Andante ♩ = 76

C VI

86
 want to leap, _____
allargando

93
Andantino ♩ = 82
 I want to leap in - to this world
tr

102
 un - en - cum - bered, _____ joy - ous - ly bear - ing my gifts,
tr

109
 blow - ing them like milk - weed fluff, my whirl - ing dis -
tr

116
 pers - ing, oth - ers leap - ing, danc - ing, catch - ing, toss -
 2

122

ing, — pursed lips — puff-ing, drop-ping in awe as they

129

ride the swells of Earth's — ther - - - mals,

135

ris - ing a - bove

141

us all, — re - - - lin - - -

147

quished. —

Speak: 'Til noon she sits, clipping her wings / her wings she clips ' singing 'til noon's eclipse.

151 C II *p.* *rit.* 9 *ff*

XVII. Orbs in Syzygy

Presto ♩ = 172

When if not now?

How if not then?

Why?

8 I did it How

15 did I do it? I did it It was-n't en-light-ened It

20 real-ly just hap-pened But I did it

26 Did-n't tell no one

Percussion Map

Several of the following signs can be modified by:

- 1 = behind or on bridge
- 2 = string side of bridge
- 3 = over transverse bar (near hole)
- 4 = near edge of upper bout

LH = tap upper bout with fingers of left hand

∅ = tap top with: H = palm of hand; F = finger pads; P = side of thumb

X = drum strings with side of p or fingers with indicated pitches held in LH

▲ = slap bass strings with RH thumb or fingers

△ or Sl = slap strings with "a" finger at 12th fret above indicated notes to create "Slap Harmonic"

✖ = sharp slap on side of guitar with palm of RH

↔ = RH flutter between thumb and fingers on top of guitar

■ = hammer frets with LH at indicated pitches to produce pitch

✿ = slap frets with LH to produce fret noise

