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

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Antrim NH 03440
www.gyremusic.com

this edition created on 1/11/17

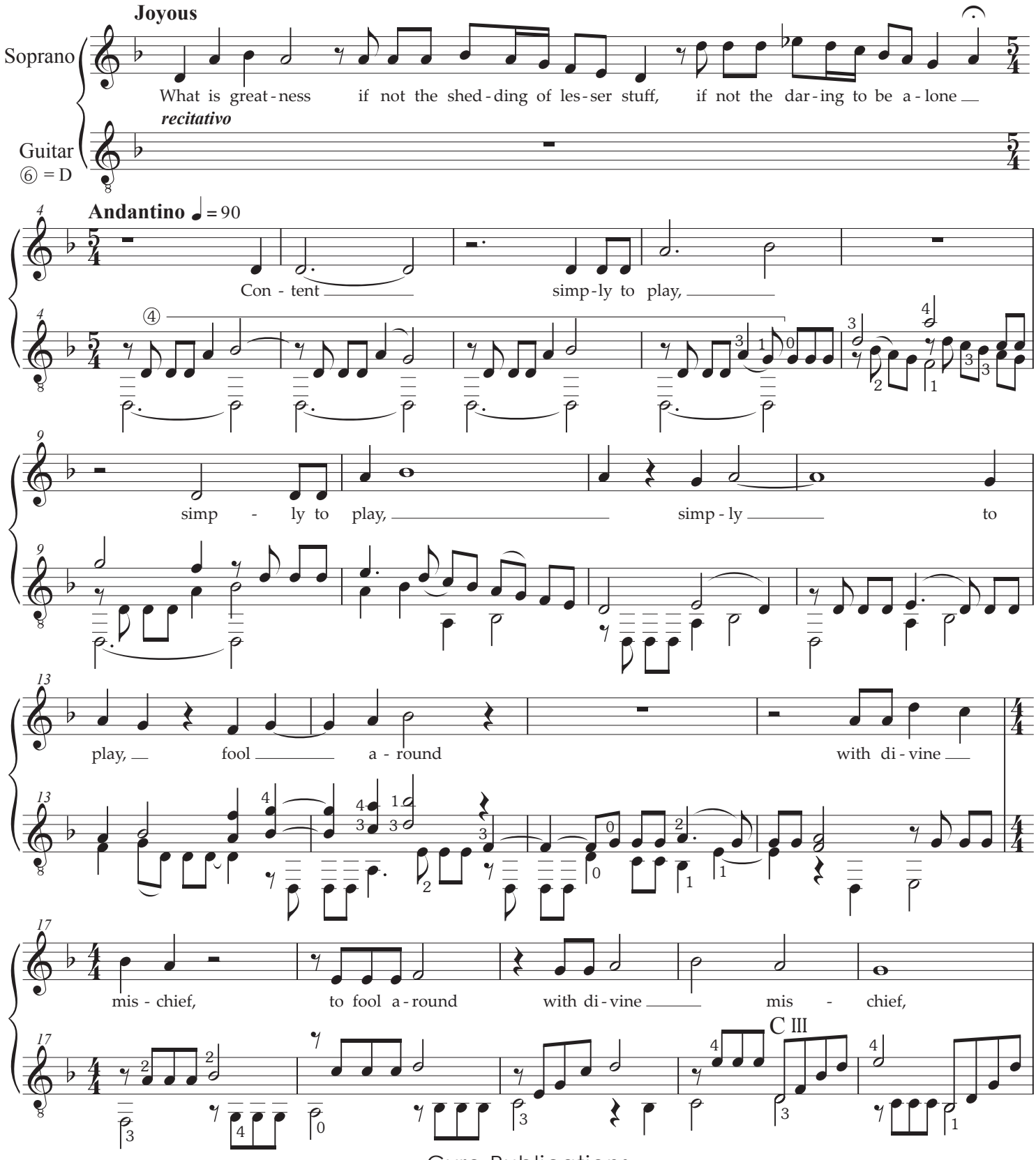
for Gus and Adam

Syzygy

I. Credo

Poems by Nancy Knowles

Frank A. Wallace, op. 39



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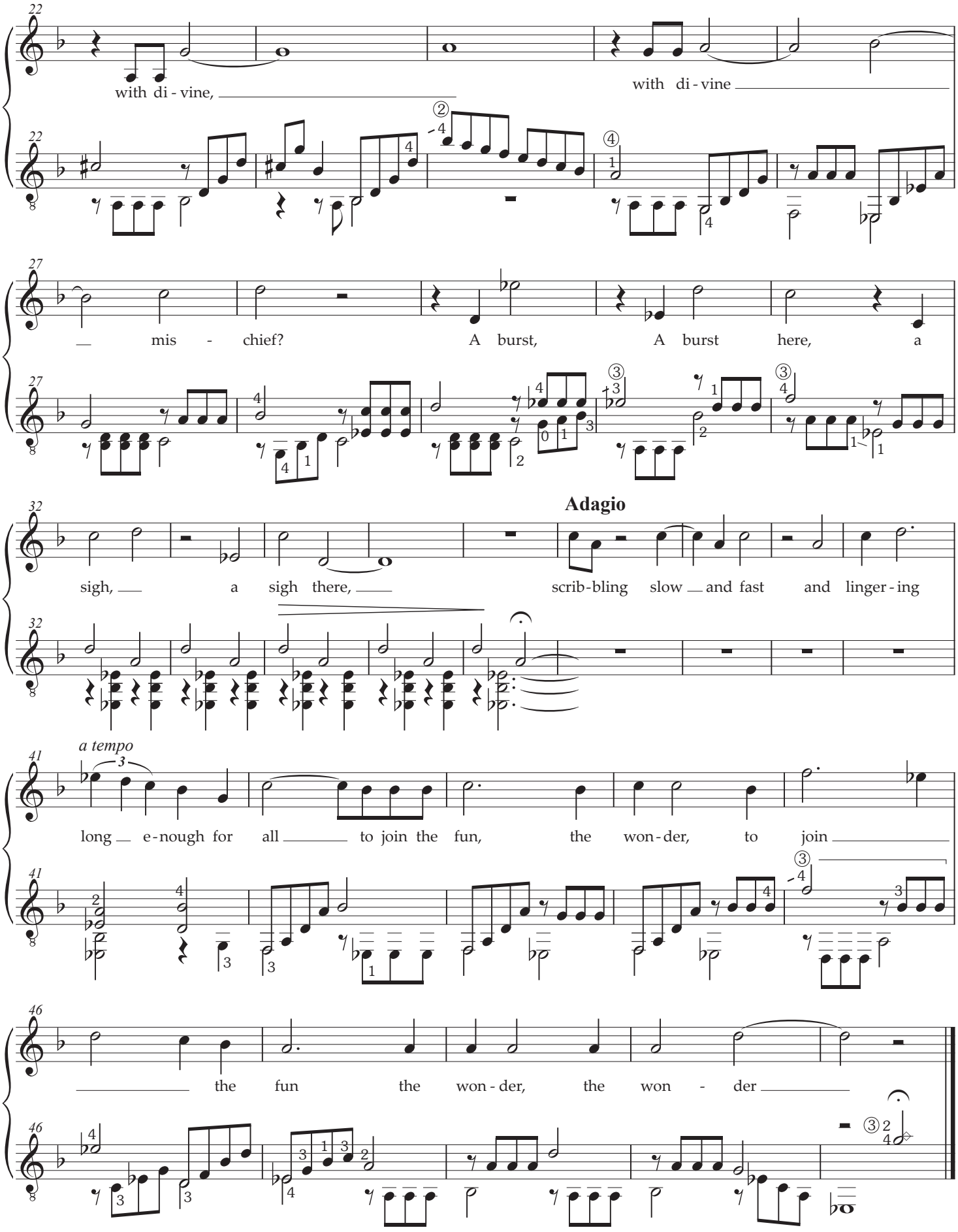
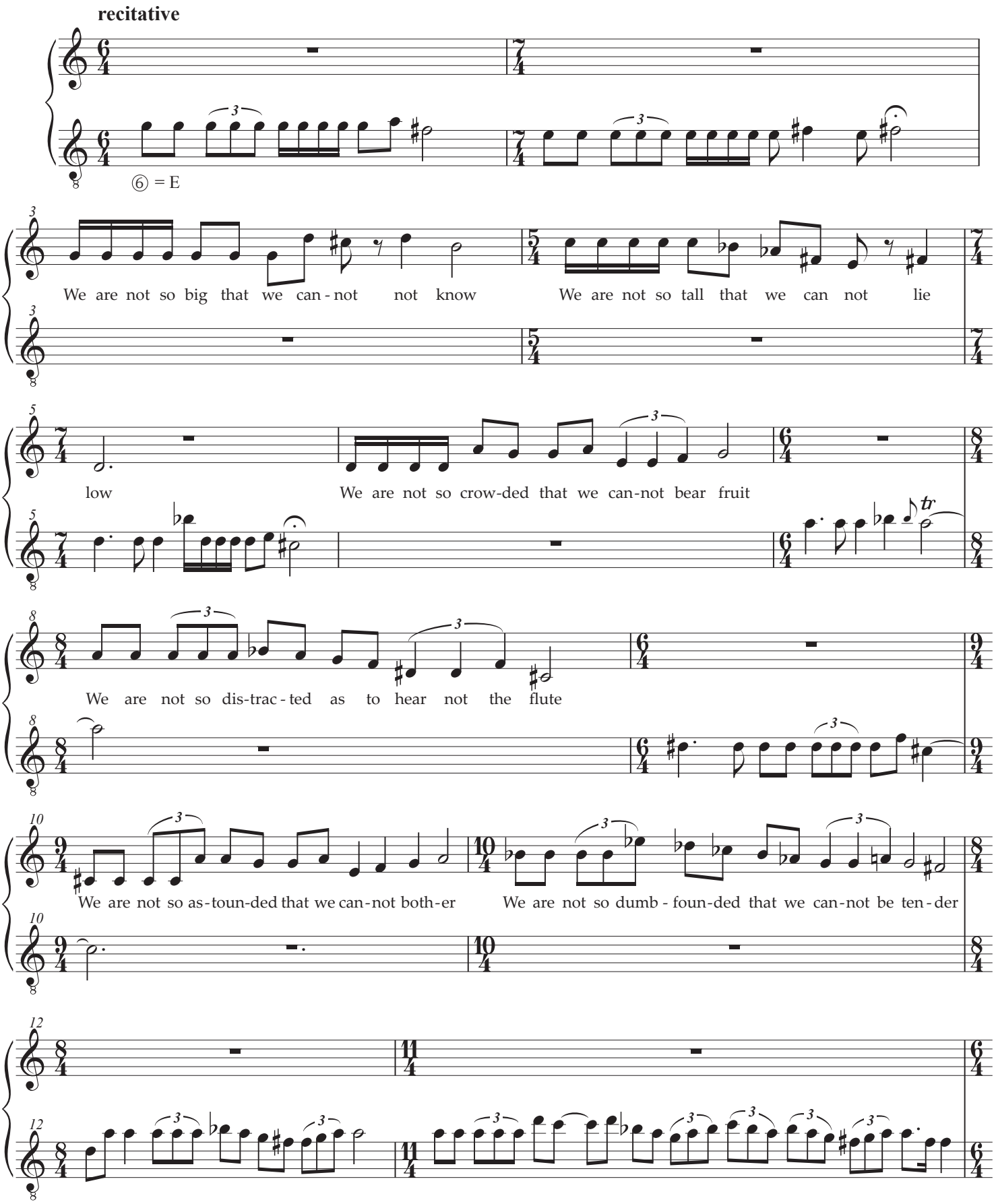
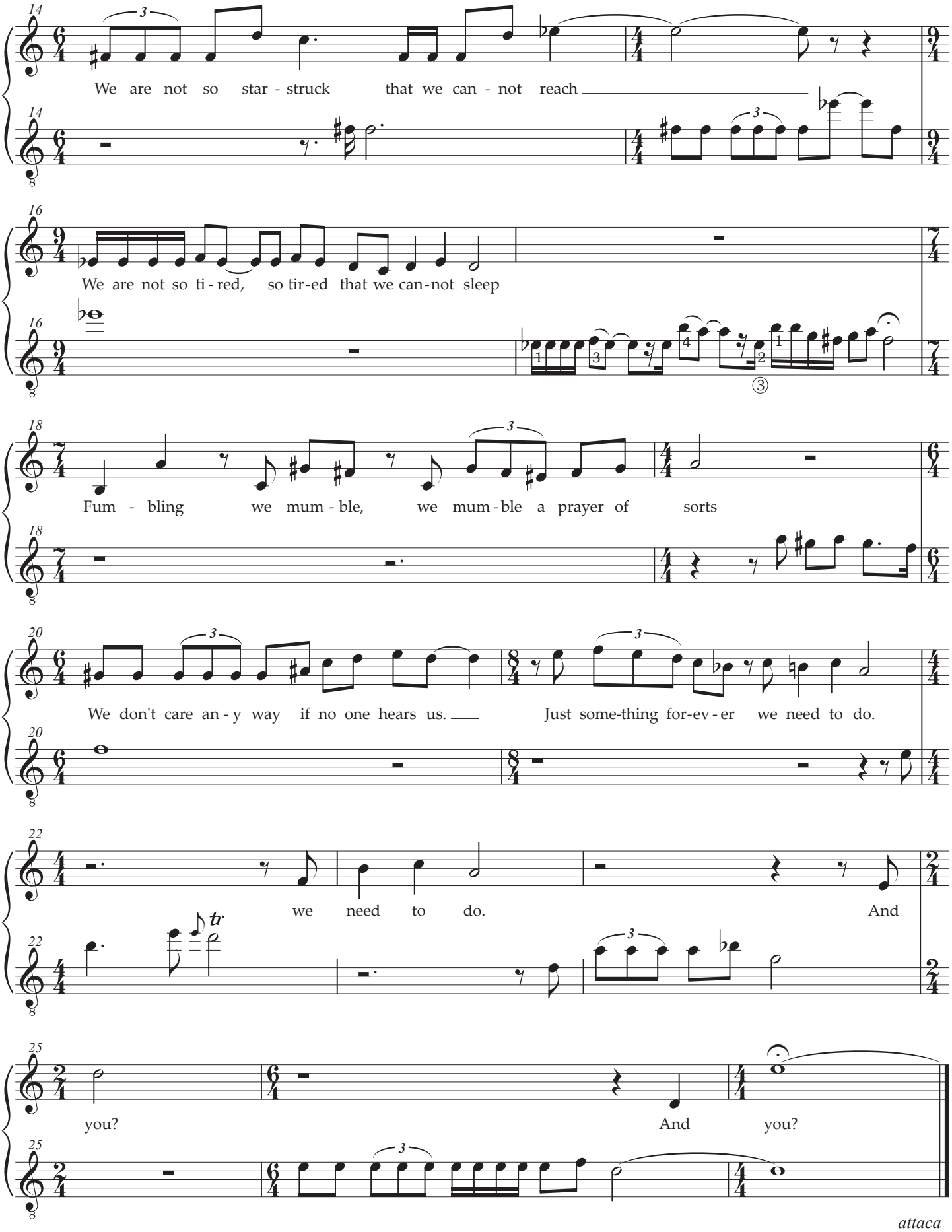
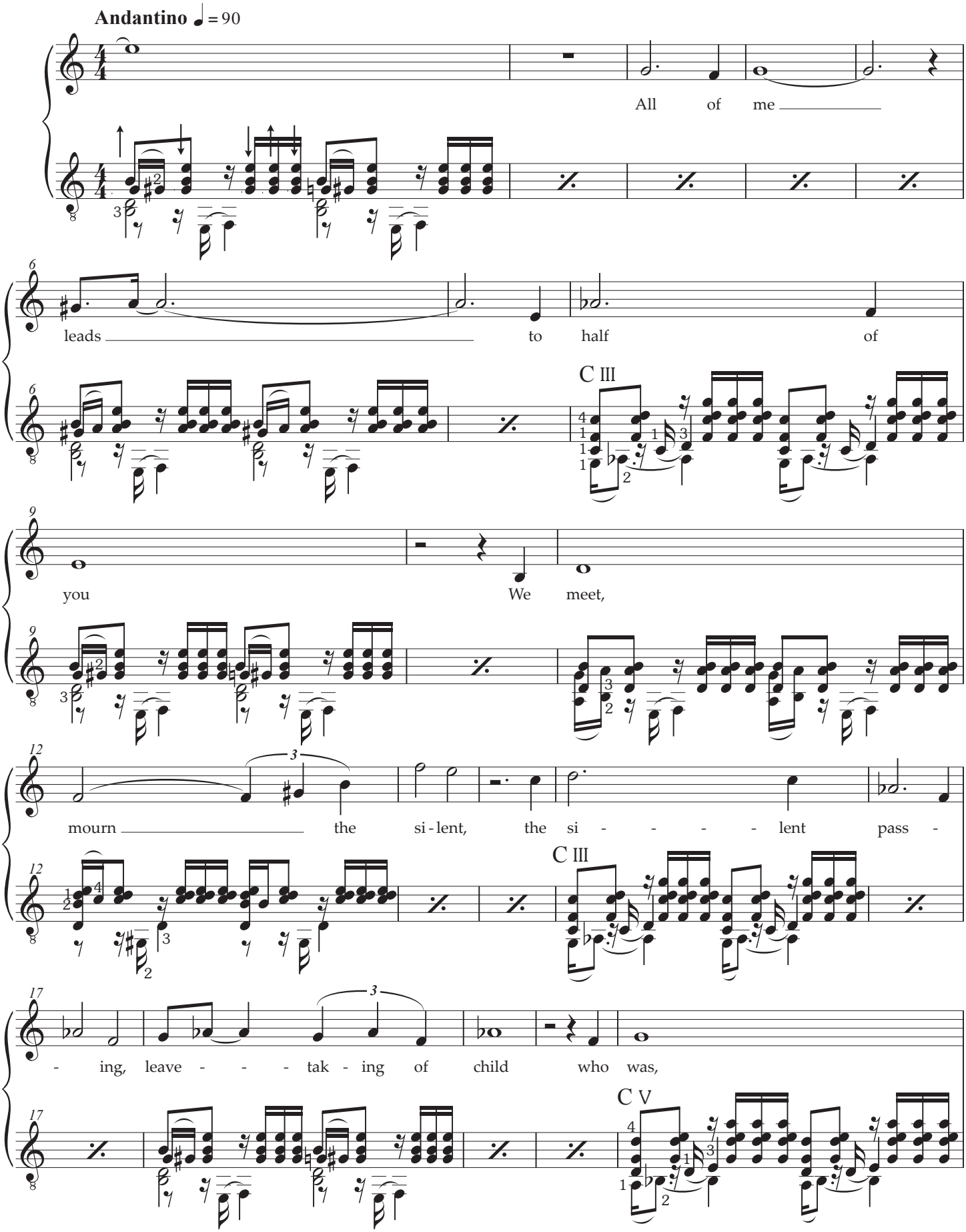

22
with di - vine,
with di - vine
27
mis - chief?
A burst,
A burst here, a
32
Adagio
sigh,
a sigh there,
scrib-bling slow and fast and linger - ing
41
a tempo
long e - nough for all to join the fun,
the won - der, to join
46
the fun the won - der, the won - der

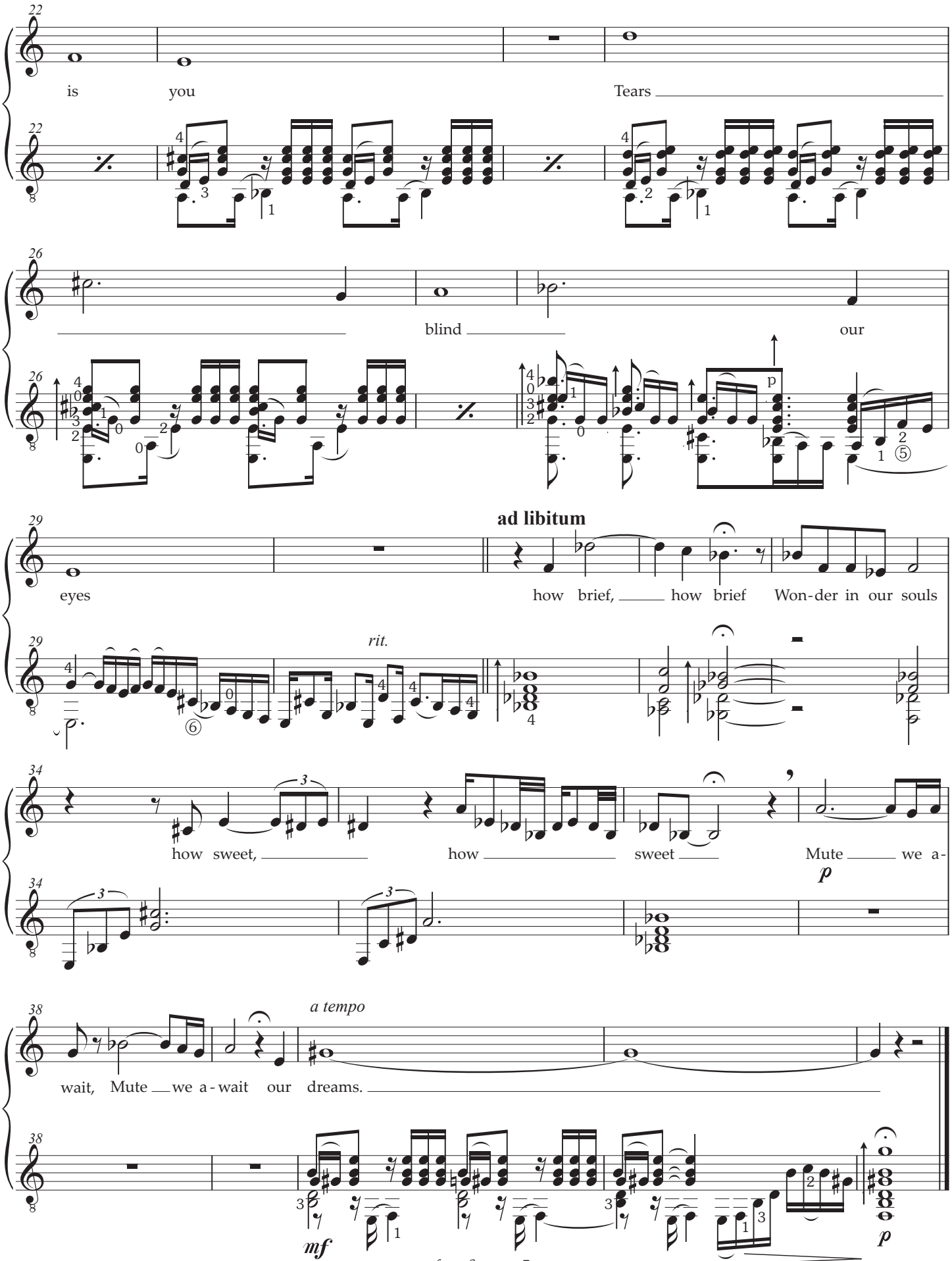
II. To Do


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

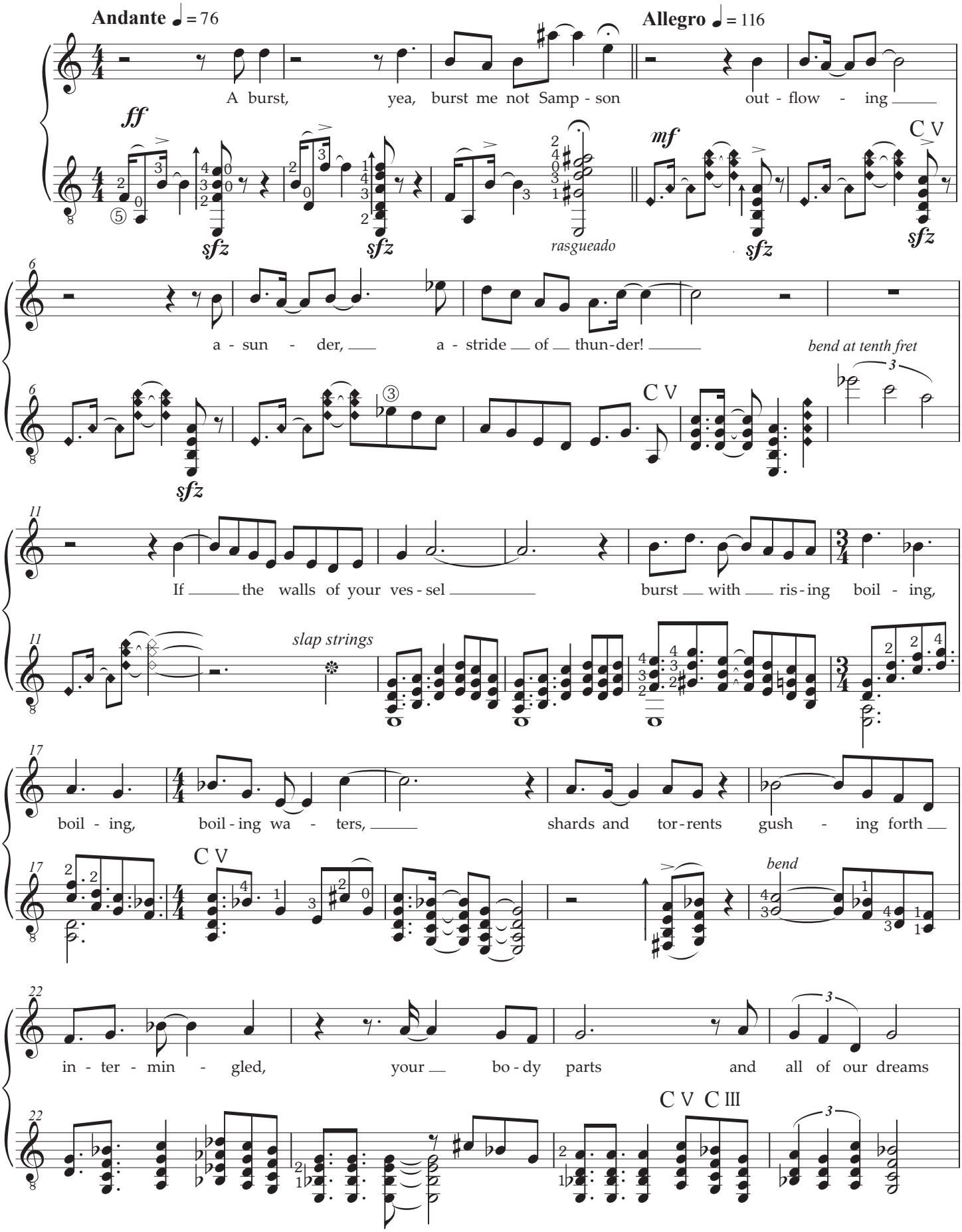

14
We are not so star - struck that we can - not reach
16
We are not so ti - red, so tir-ed that we can-not sleep
18
Fum - bling we mum - ble, we mum - ble a prayer of sorts
20
We don't care an - y way if no one hears us.
Just some-thing for-ev - er we need to do.
22
we need to do.
And
25
you?
And you?
attaca

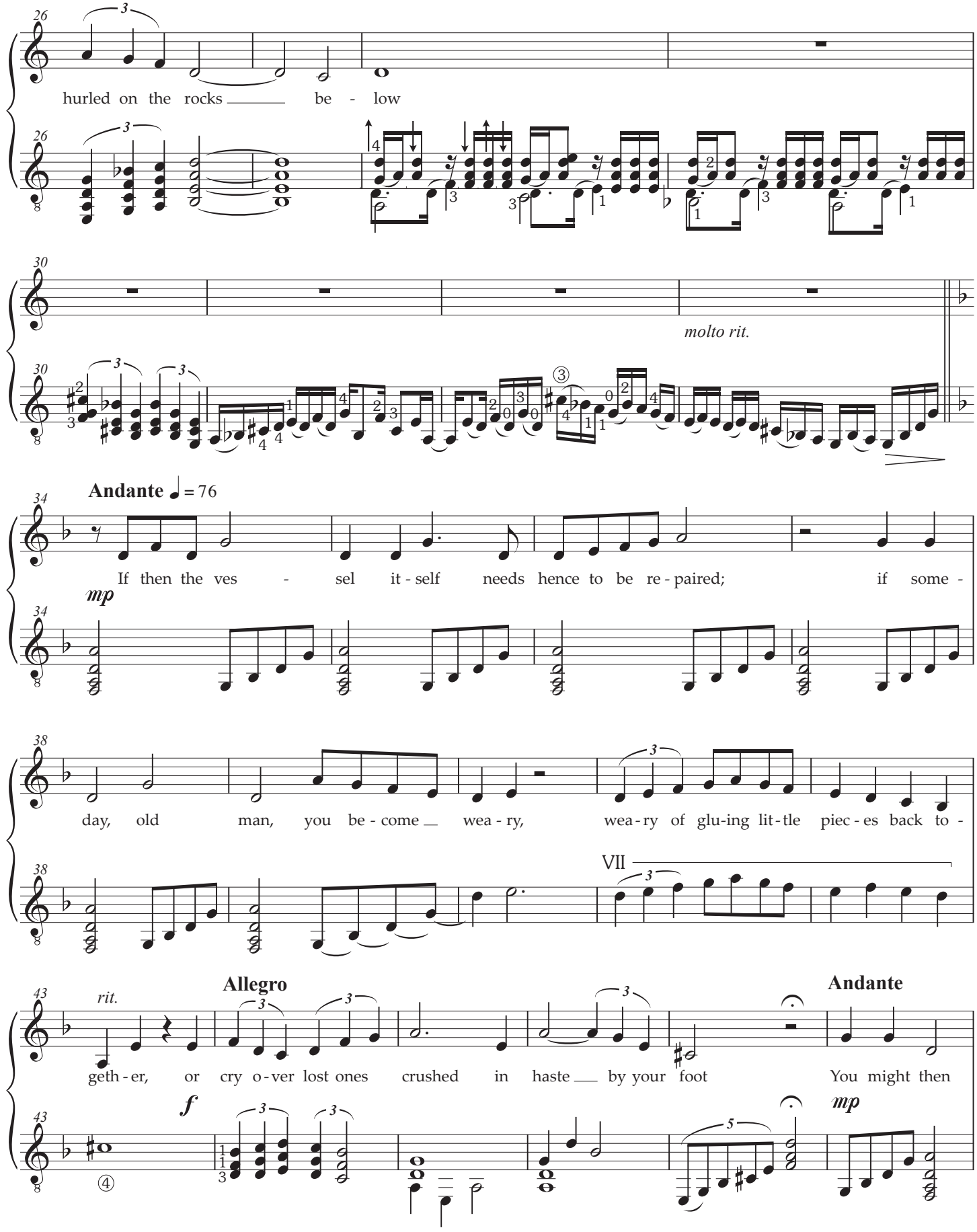
III. Watershed at Brewbakers

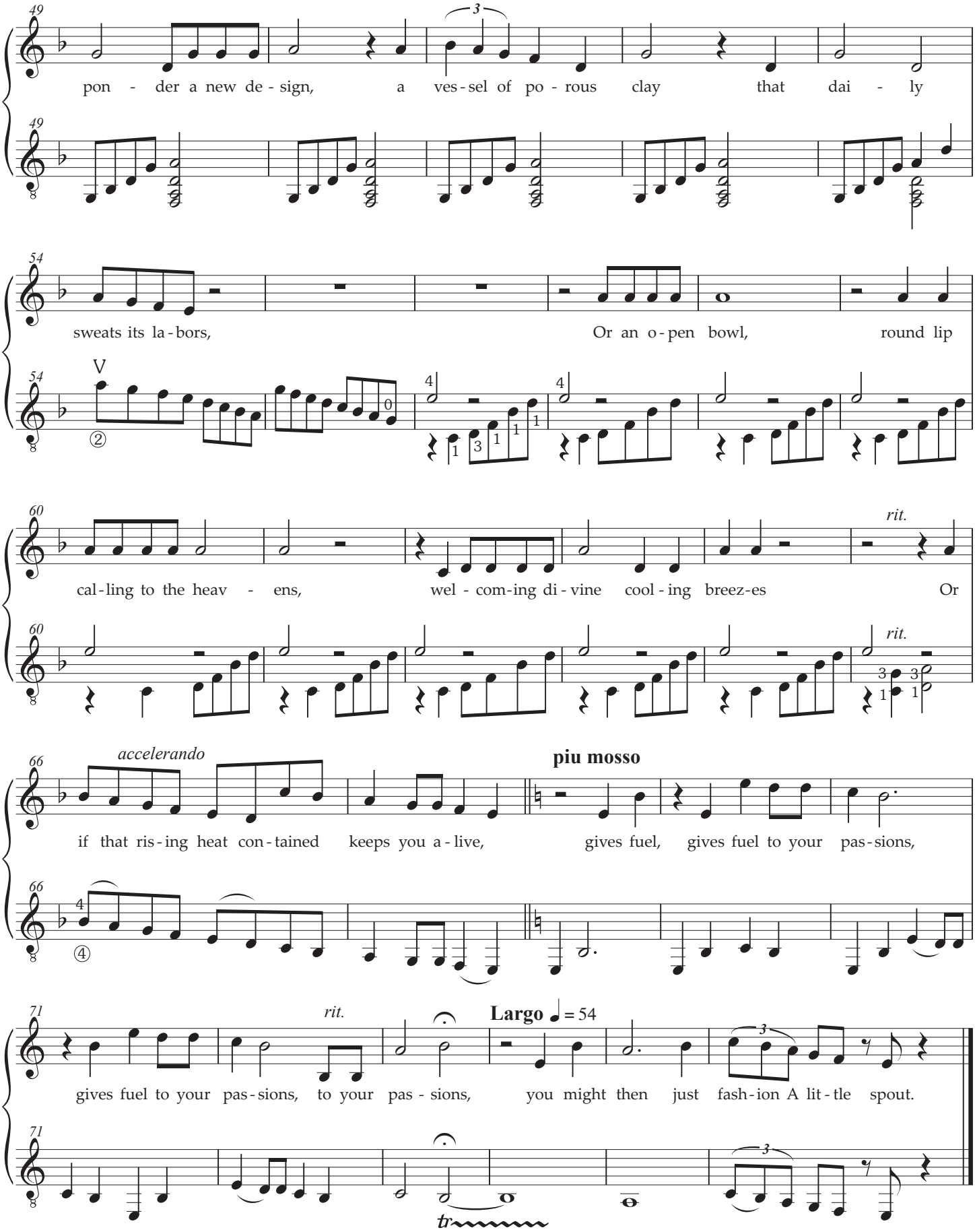



22
is
you
Tears
26
blind
our
29
ad libitum
eyes
how brief, how brief Won-der in our souls
rit.
34
how sweet, how sweet Mute we a-
p
38
a tempo
wait, Mute we a-wait our dreams.
mf
p

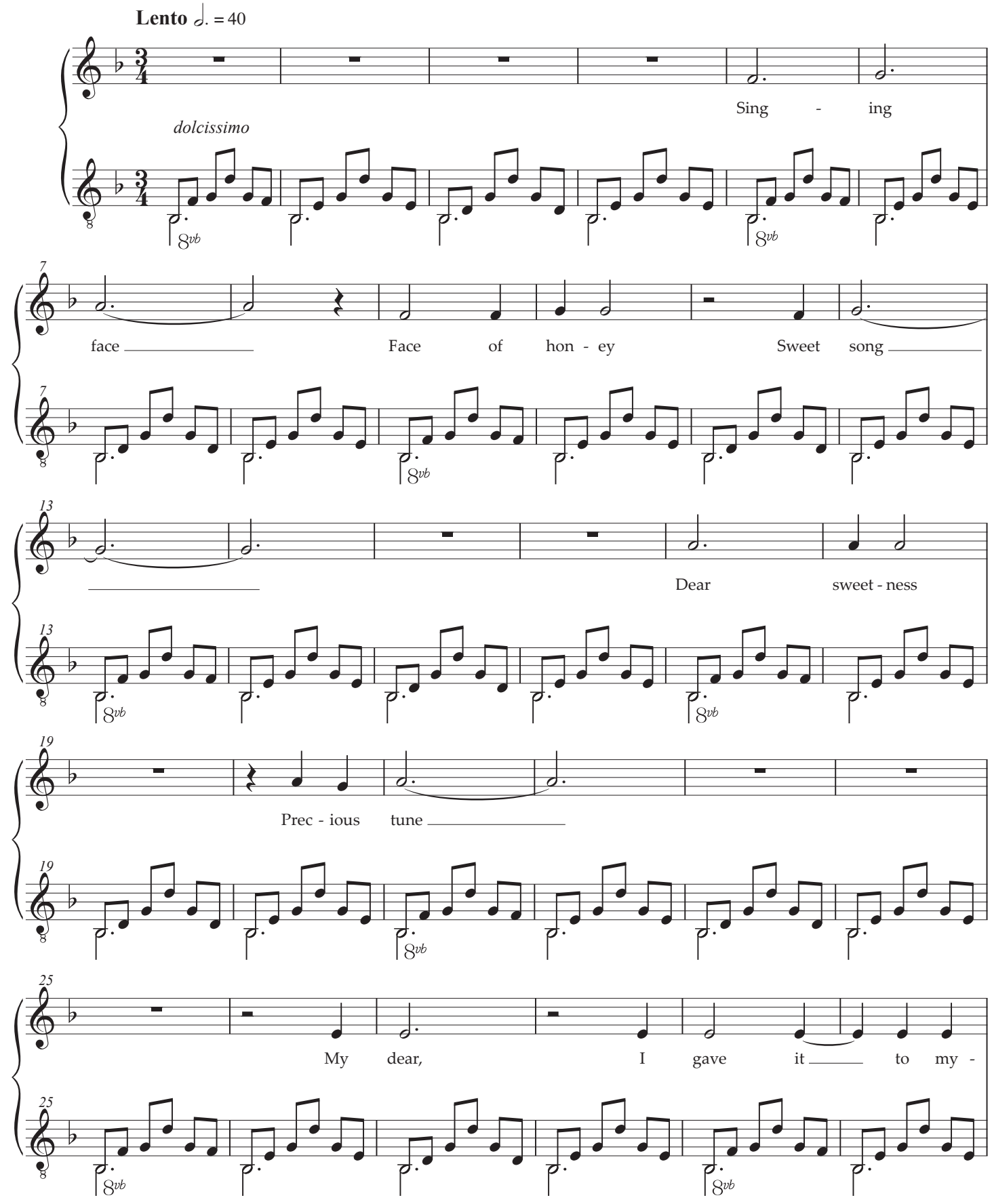
IV. Architecture

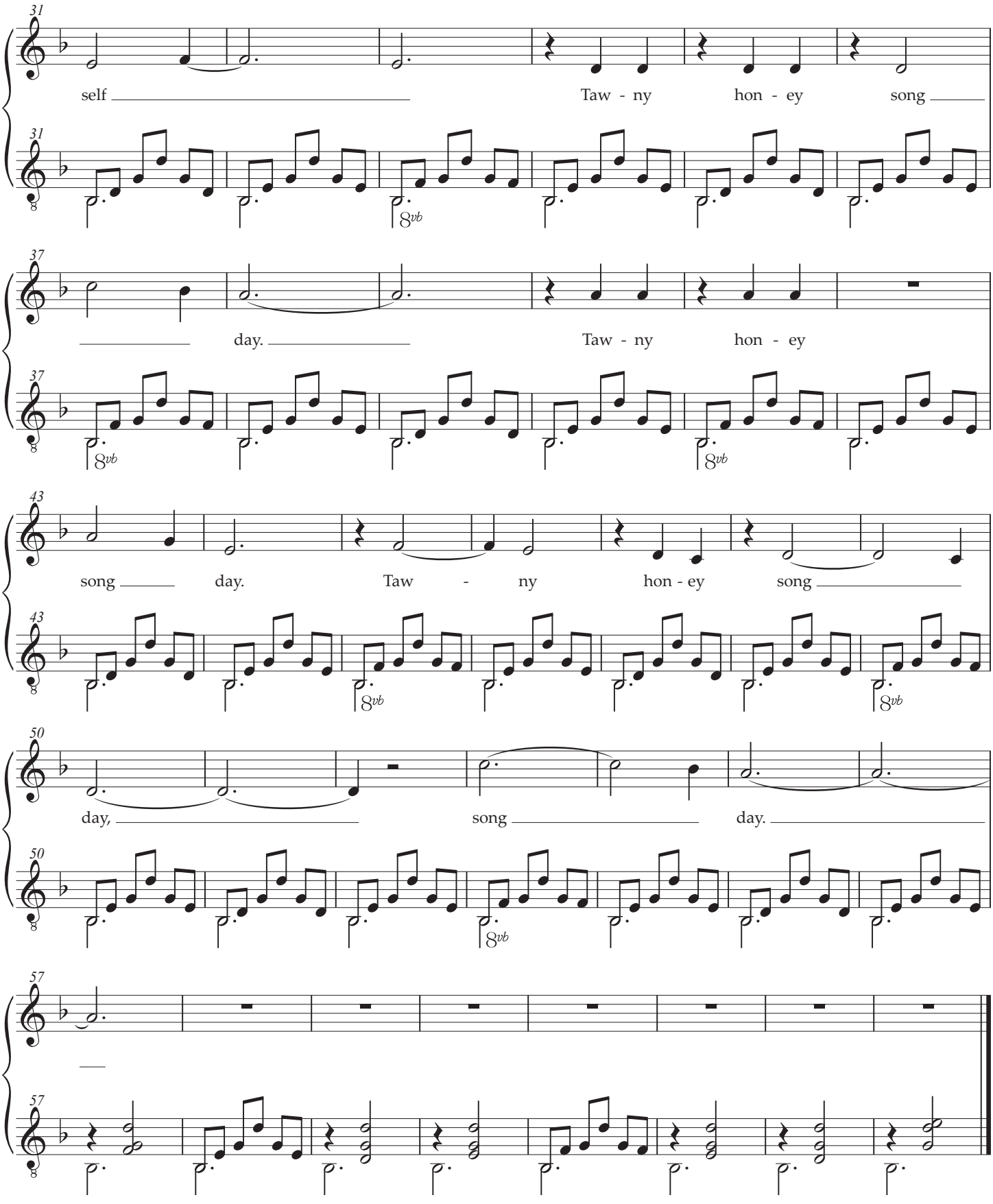



26
hurled on the rocks be - low
30
molto rit.
Andante ♩ = 76
34
mp
If then the ves - sel it - self needs hence to be re - paired; if some -
38
day, old man, you be - come wea - ry, wea - ry of glu-ing lit-tle piec - es back to -
VII
43
rit.
Allegro
Andante
geth - er, or cry o - ver lost ones crushed in haste by your foot You might then
f
mp

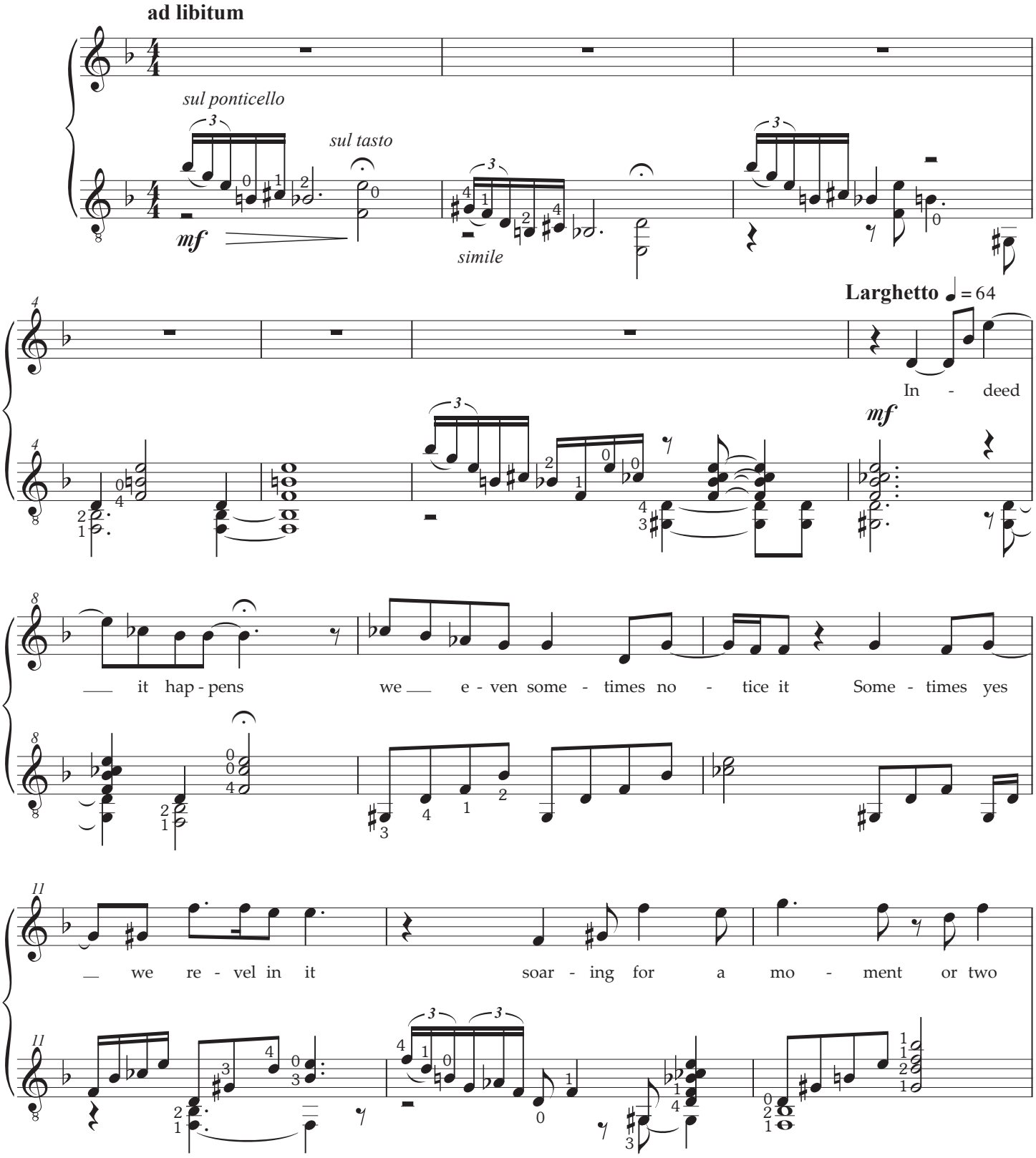

49
pon - der a new de - sign, a ves - sel of po - rous clay that dai - ly
54
sweats its la - bors, Or an o - pen bowl, round lip
V
60
cal - ling to the heav - ens, wel - com - ing di - vine cool - ing breez - es Or
rit.
66
accelerando
if that ris - ing heat con - tained keeps you a - live,
piu mosso
gives fuel, gives fuel to your pas - sions,
71
rit.
gives fuel to your pas - sions, to your pas - sions,
Largo ♩ = 54
you might then just fash - ion A lit - tle spout.
tr

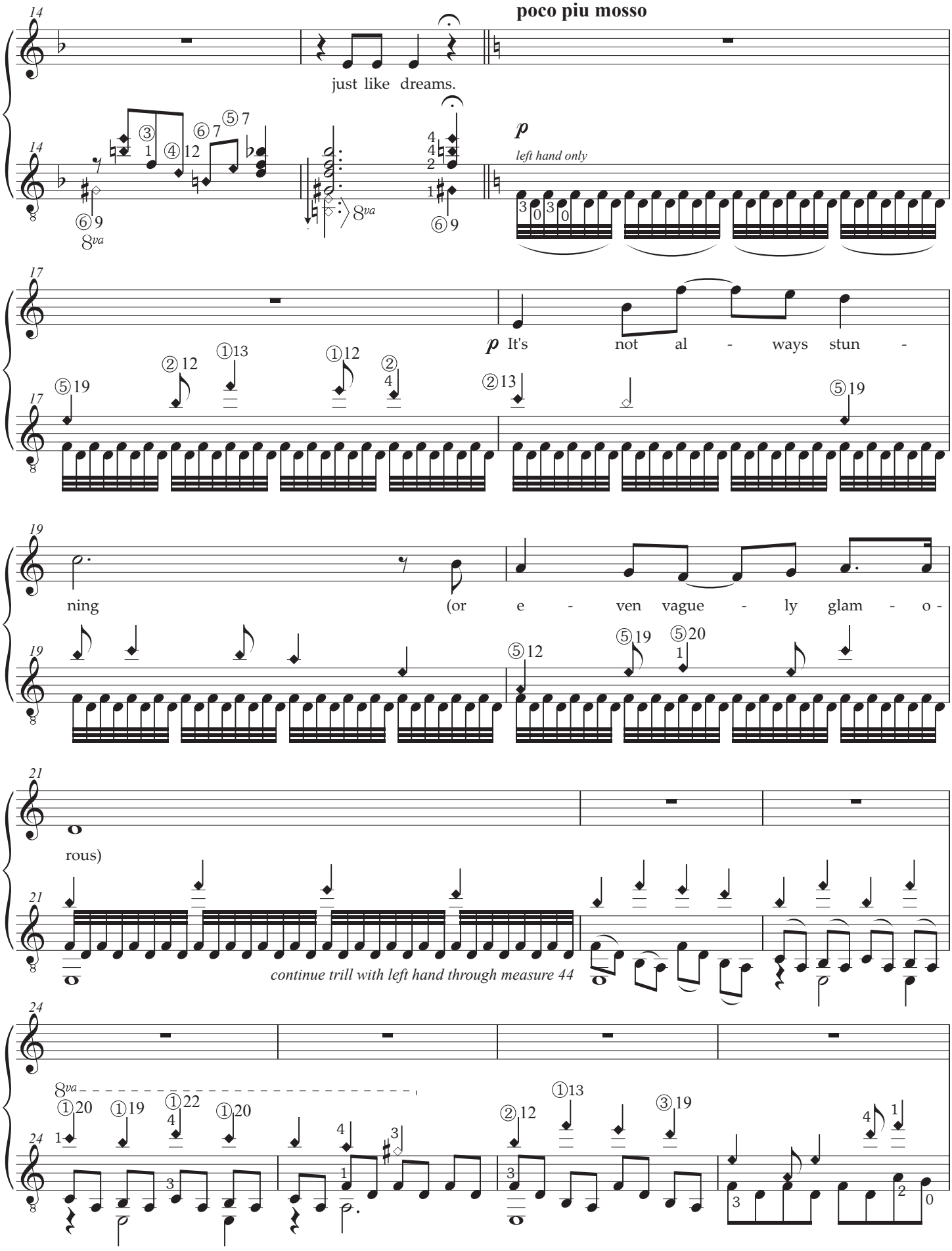
V. Caramelo

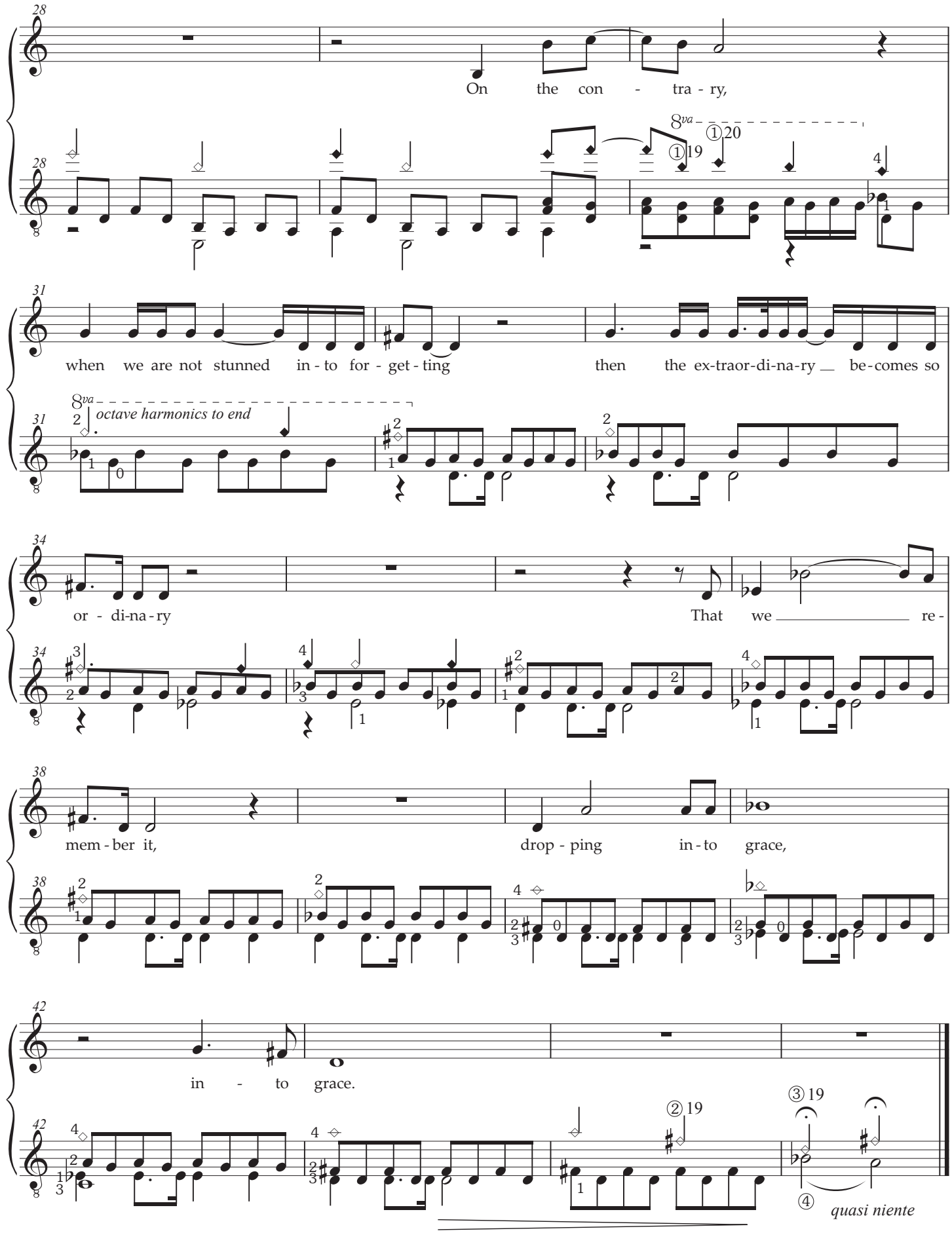

Lento ♩. = 40
dolcissimo
Sing - ing
face
Face of hon - ey
Sweet song
Dear sweet - ness
Prec - ious tune
My dear, I gave it to my -


31
self
Taw - ny hon - ey song
37
day.
Taw - ny hon - ey
43
song
day.
Taw - ny hon - ey song
50
day,
song
day.
57

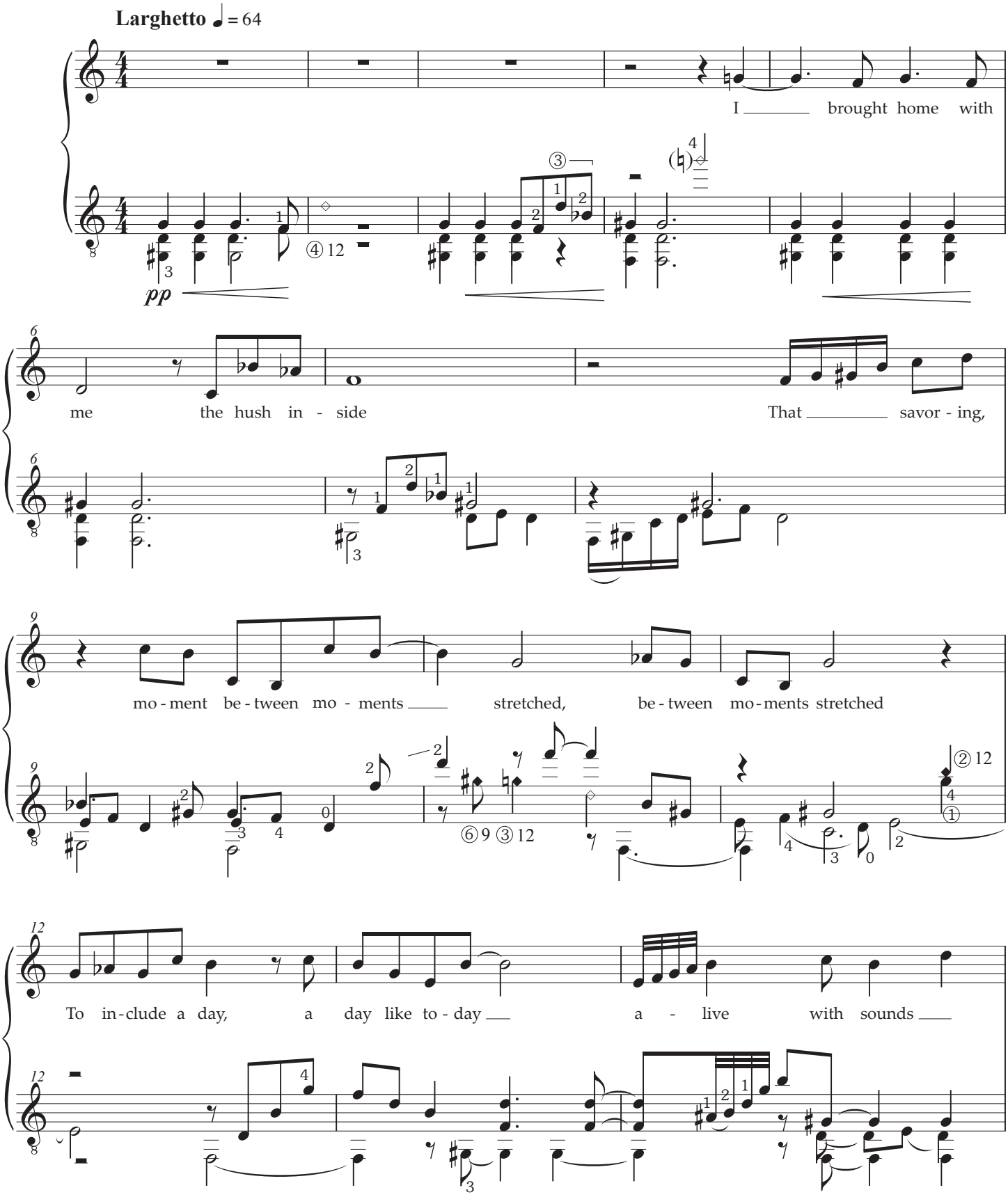
VI. Remembered Wellness

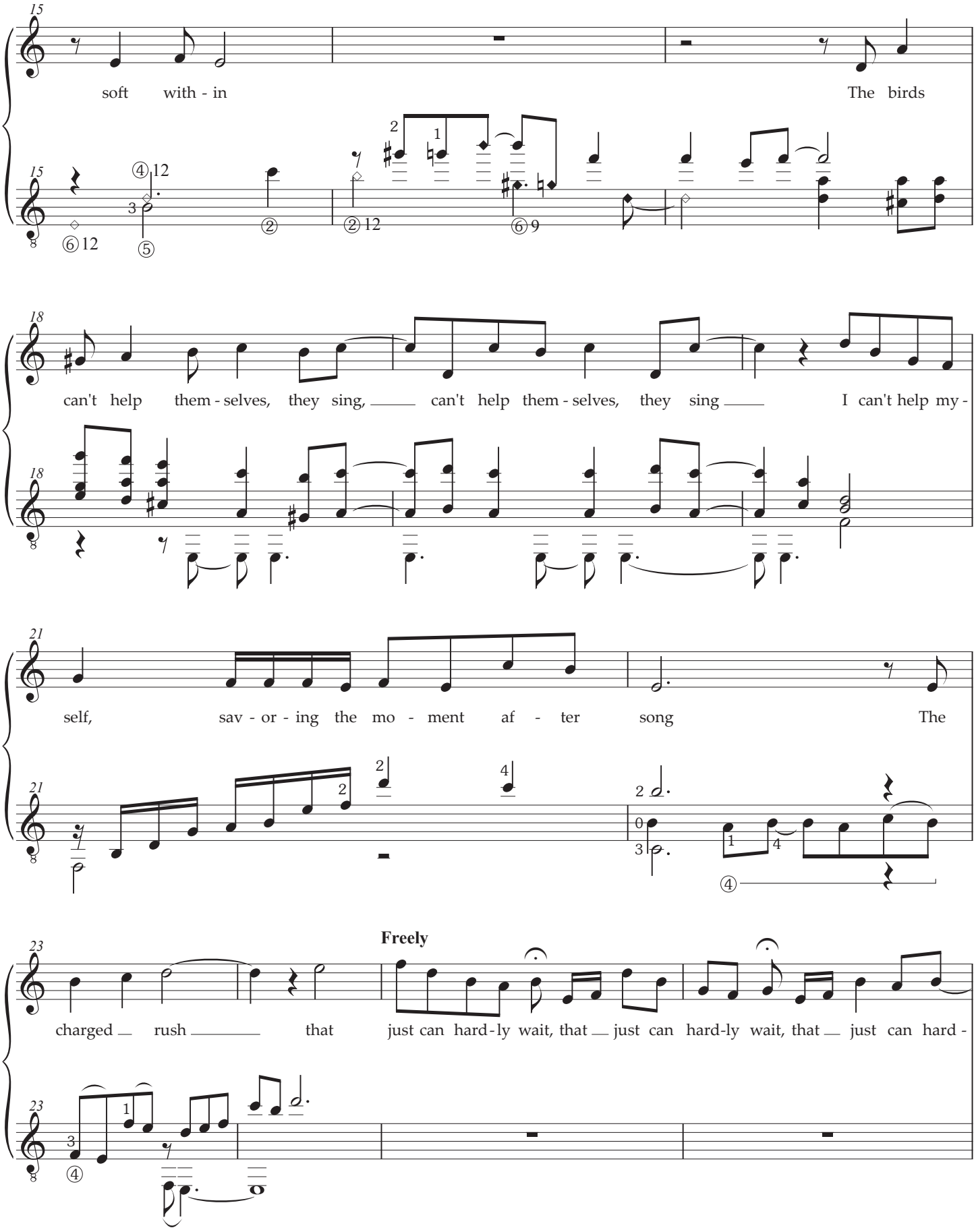


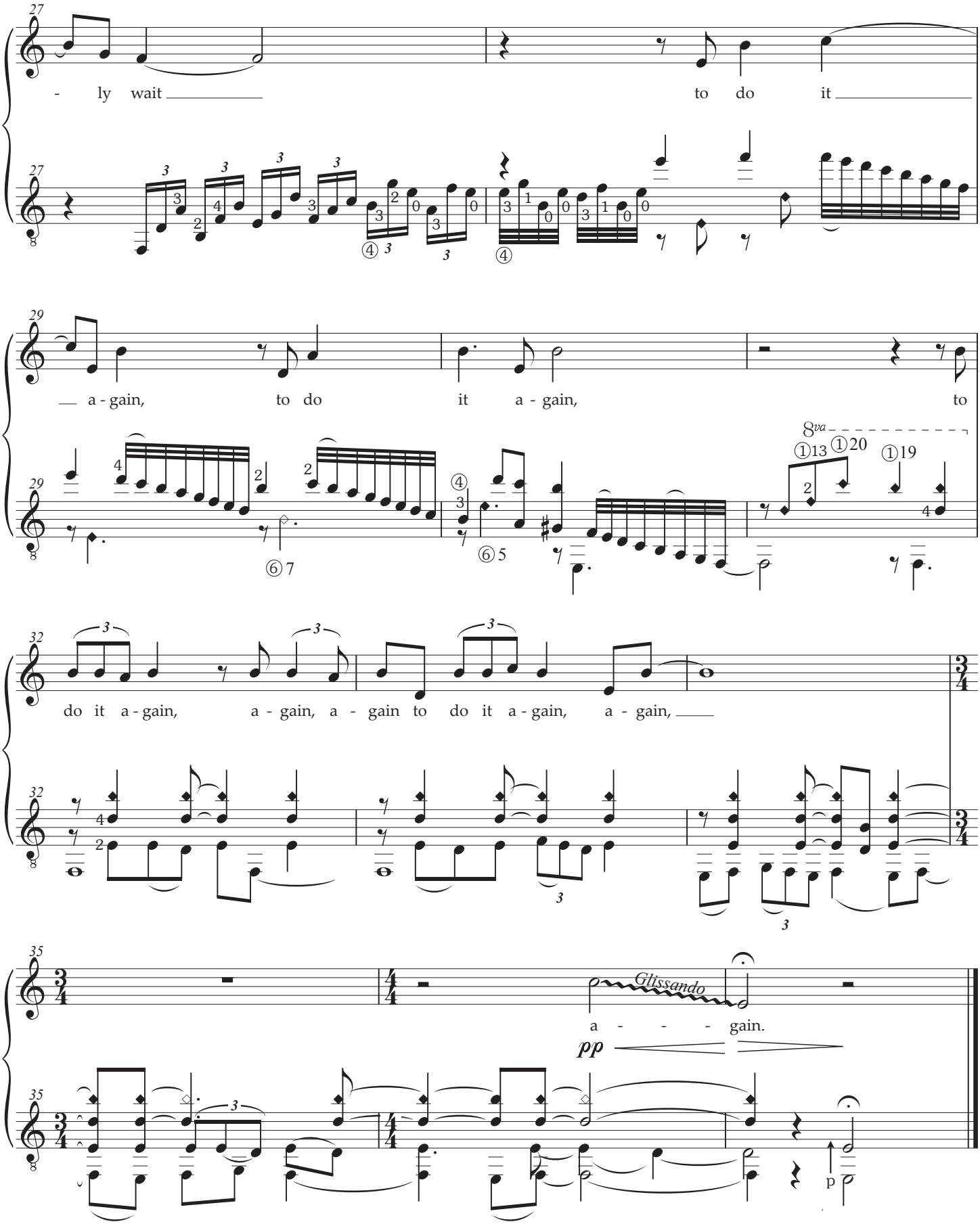

poco piu mosso
just like dreams.
p
left hand only
8va
p It's not al - ways stun -
ning (or e - ven vague - ly glam - o -
rous)
continue trill with left hand through measure 44


28
On the con - tra - ry,
8va
①19
①20
31
when we are not stunned in - to for - get - ting
then the ex-traor-di-na-ry be-comes so
8va
octave harmonics to end
34
or - di-na - ry
That we re -
38
mem - ber it,
drop - ping in - to grace,
42
in - to grace.
②19
③19
④
quasi niente

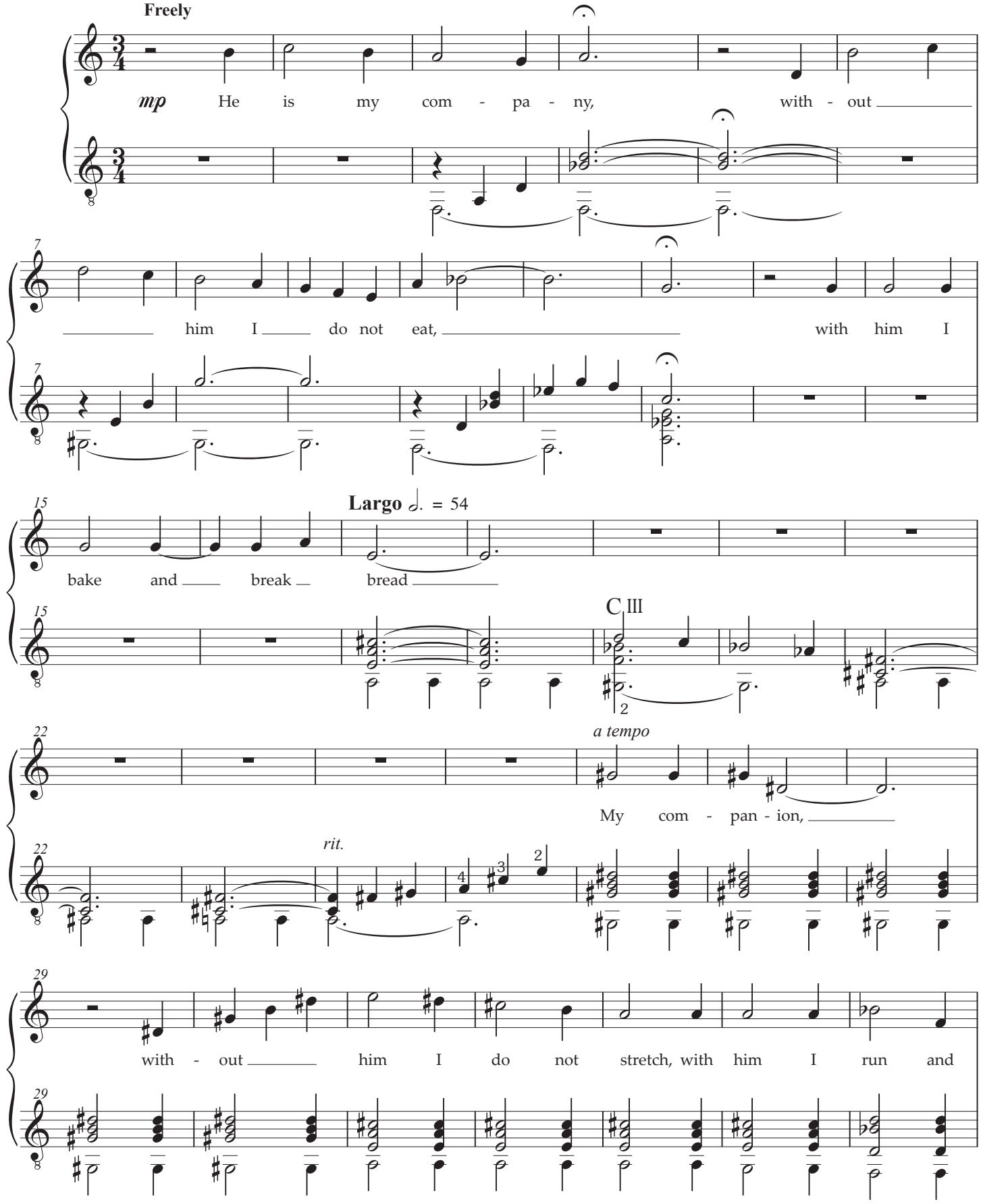
VII. Afterglow

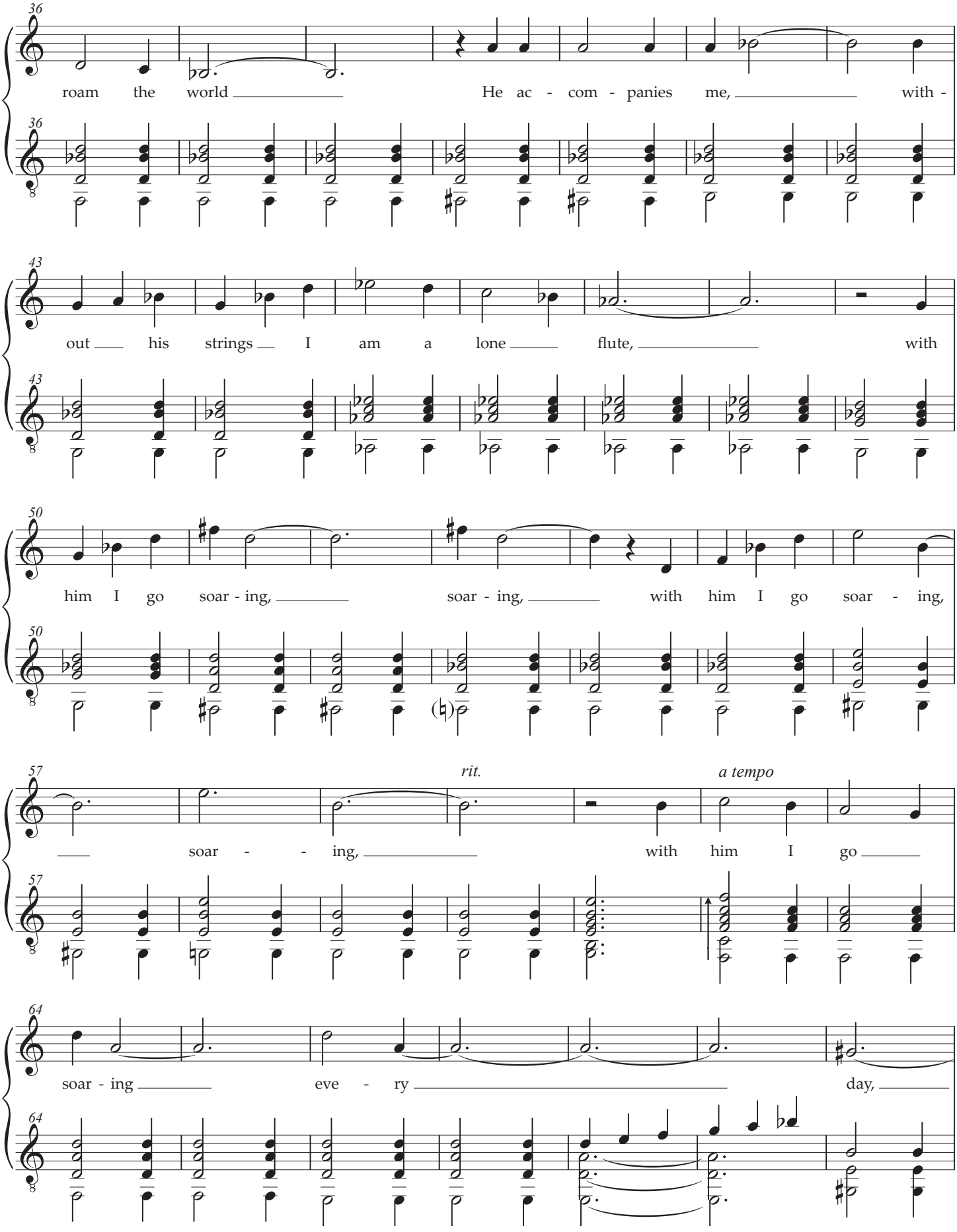


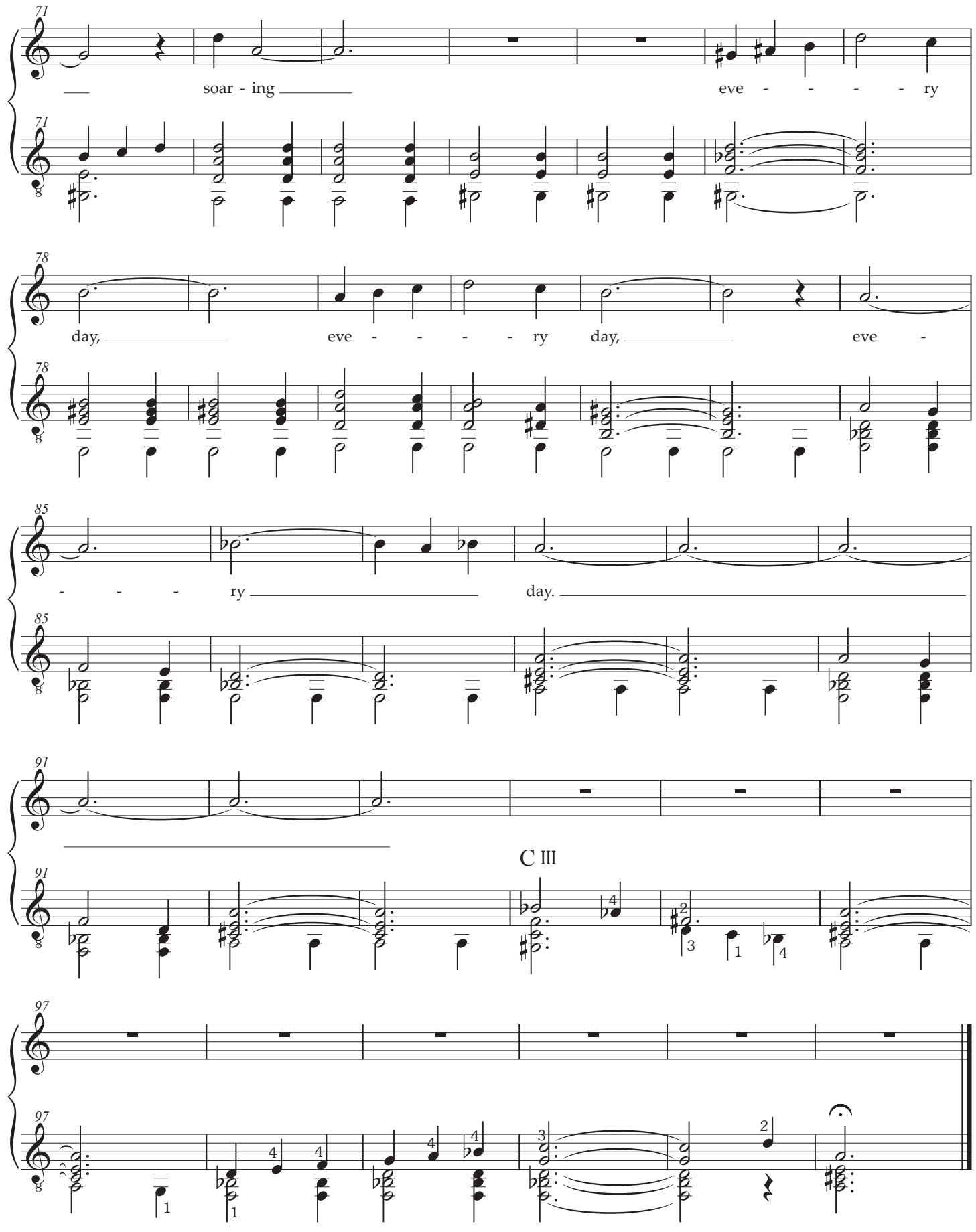

15
soft with - in
The birds
18
can't help them - selves, they sing, can't help them - selves, they sing I can't help my -
21
self, sav - or - ing the mo - ment af - ter song The
23
Freely
charged rush that just can hard - ly wait, that just can hard - ly wait, that just can hard -


27
- ly wait
to do it
29
a - gain,
to do
it a - gain,
to
8va
32
do it a - gain,
a - gain, a - gain to do it a - gain,
a - gain,
35
Glissando
a - - - - gain.
pp
p

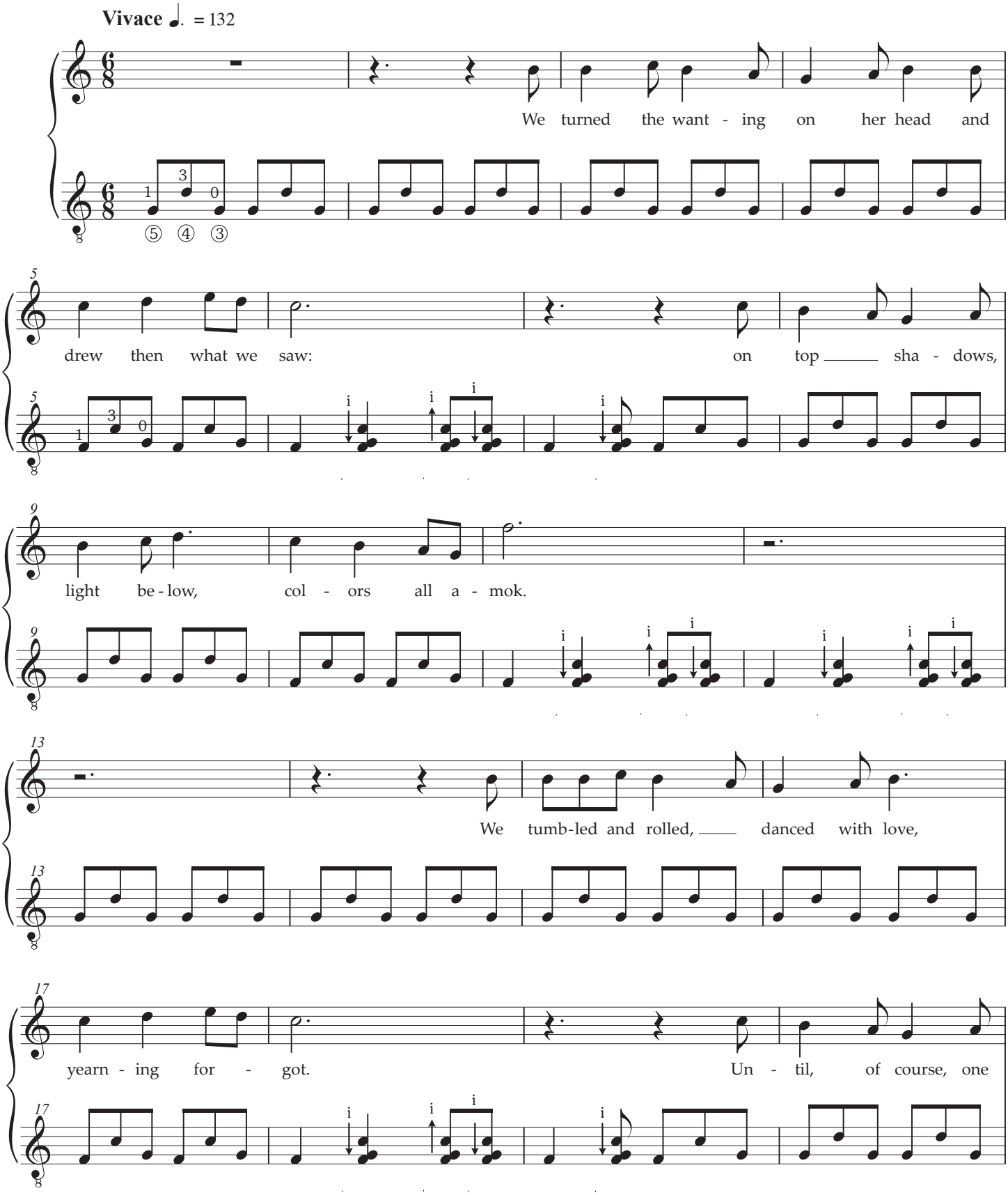
VIII. Mon Compain

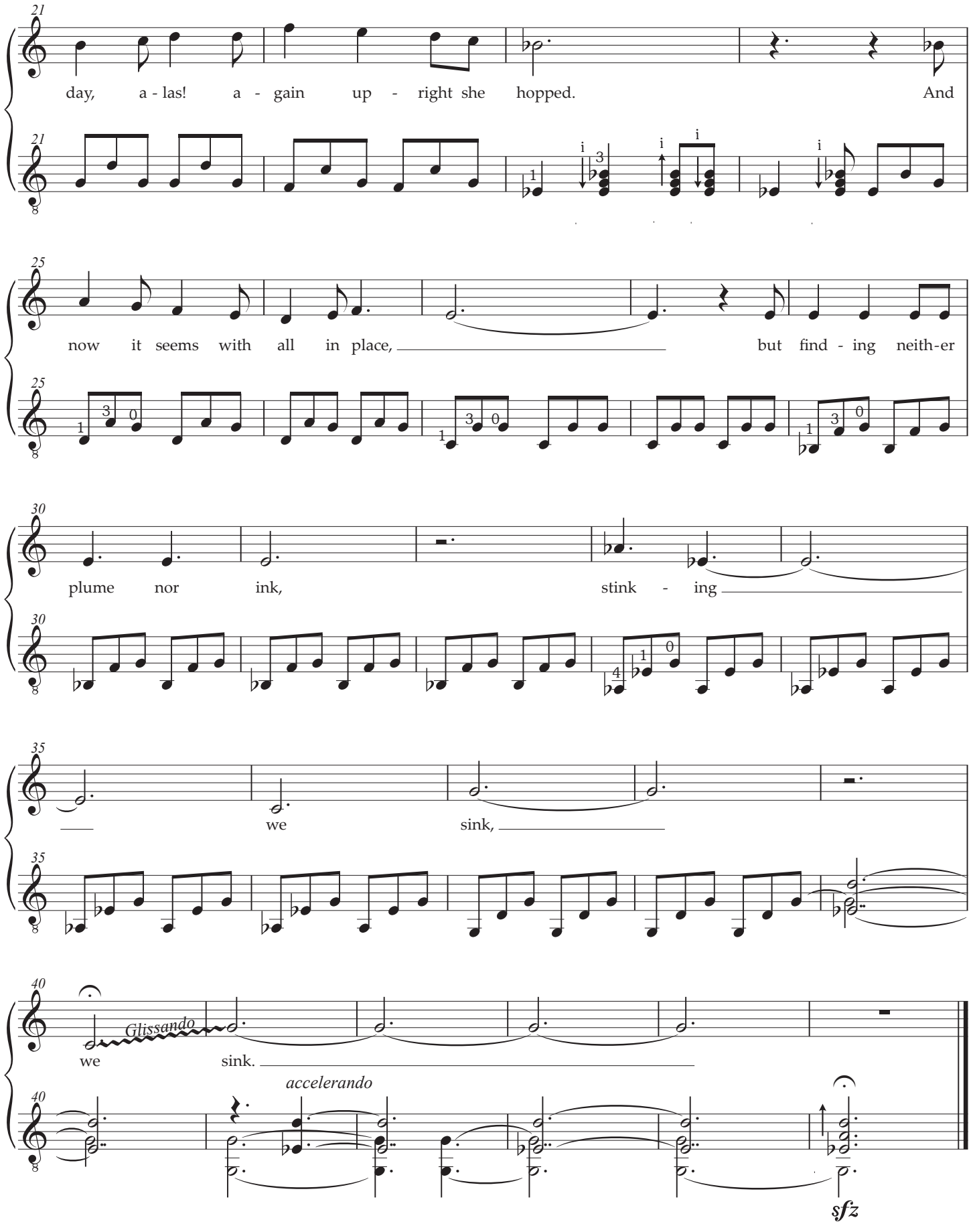



36
roam the world He ac - com - panies me, with -
43
out his strings I am a lone flute, with
50
him I go soar - ing, soar - ing, with him I go soar - ing,
57
rit.
a tempo
soar - - ing, with him I go
64
soar - ing eve - ry day,

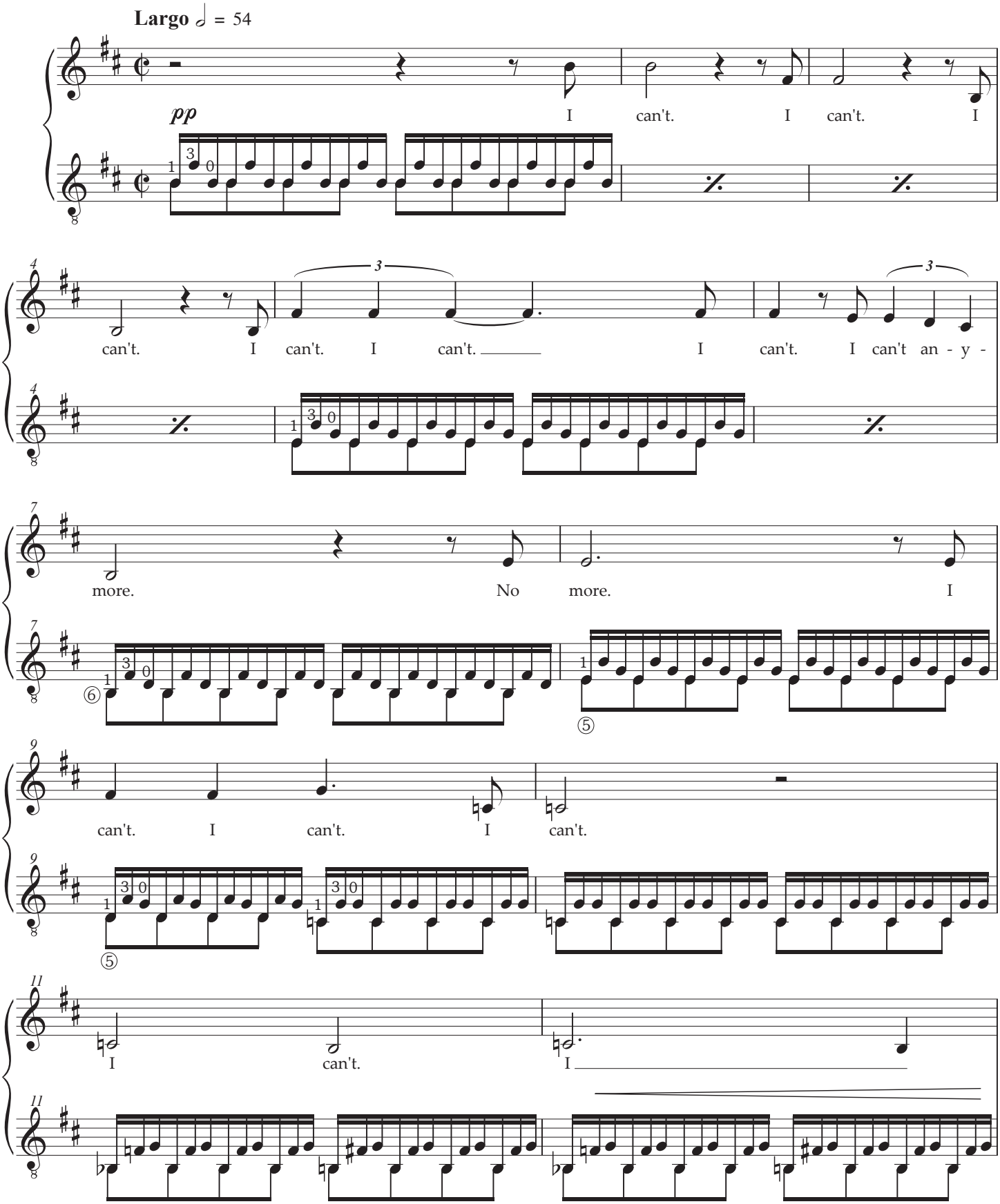

71
soar - ing
eve - - - - ry
78
day,
eve - - - - ry day,
eve -
85
- - - ry
day.
91
C III
97

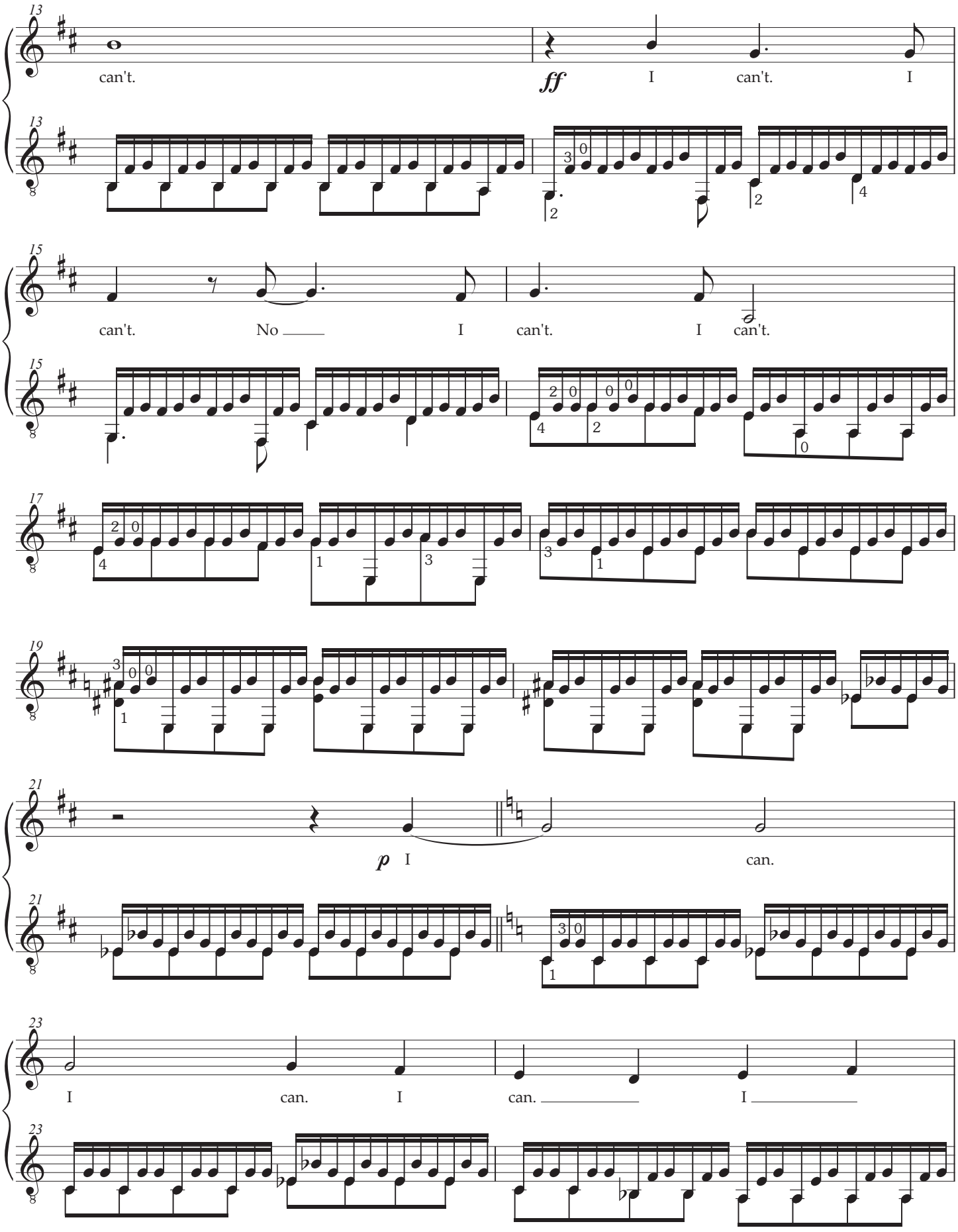
IX. Fame

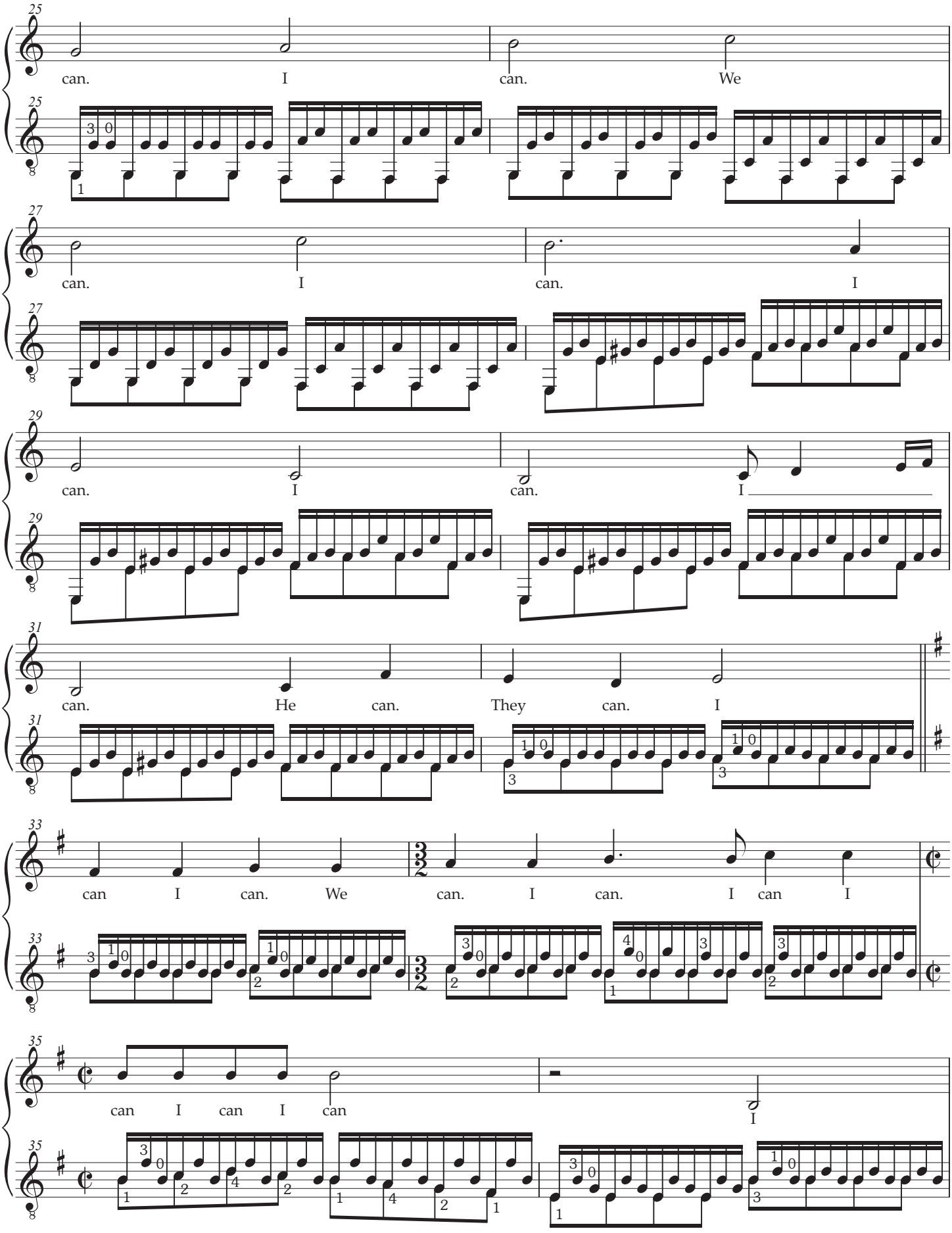

Vivace ♩. = 132
We turned the want - ing on her head and
drew then what we saw: on top sha - dows,
light be - low, col - ors all a - mok.
We tumb-led and rolled, danced with love,
yearn - ing for - got. Un - til, of course, one

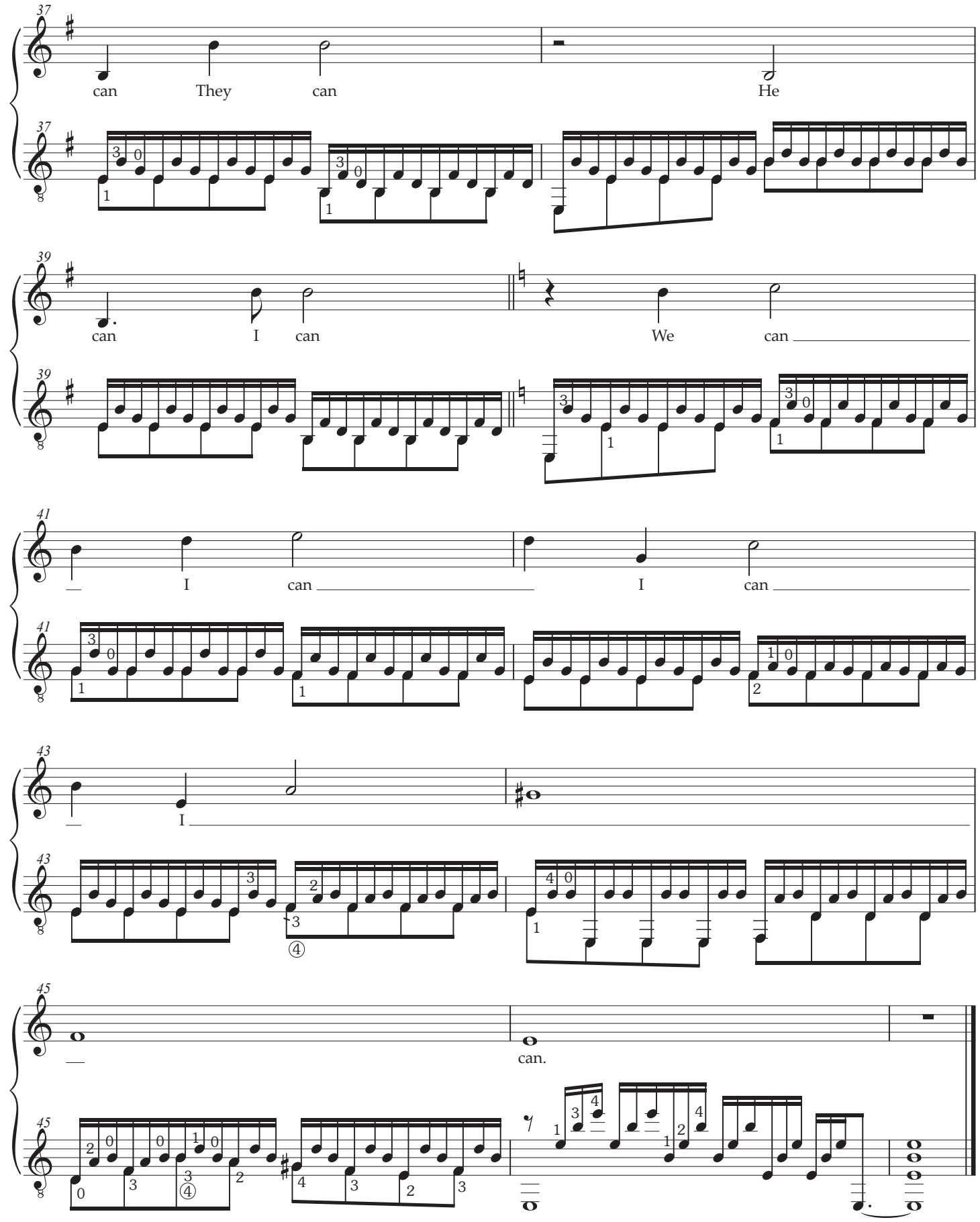

21
day, a - las! a - gain up - right she hopped. And
25
now it seems with all in place, but find - ing neith-er
30
plume nor ink, stink - ing
35
we sink,
40
Glissando
we sink.
accelerando
sfz

X. Turning Point



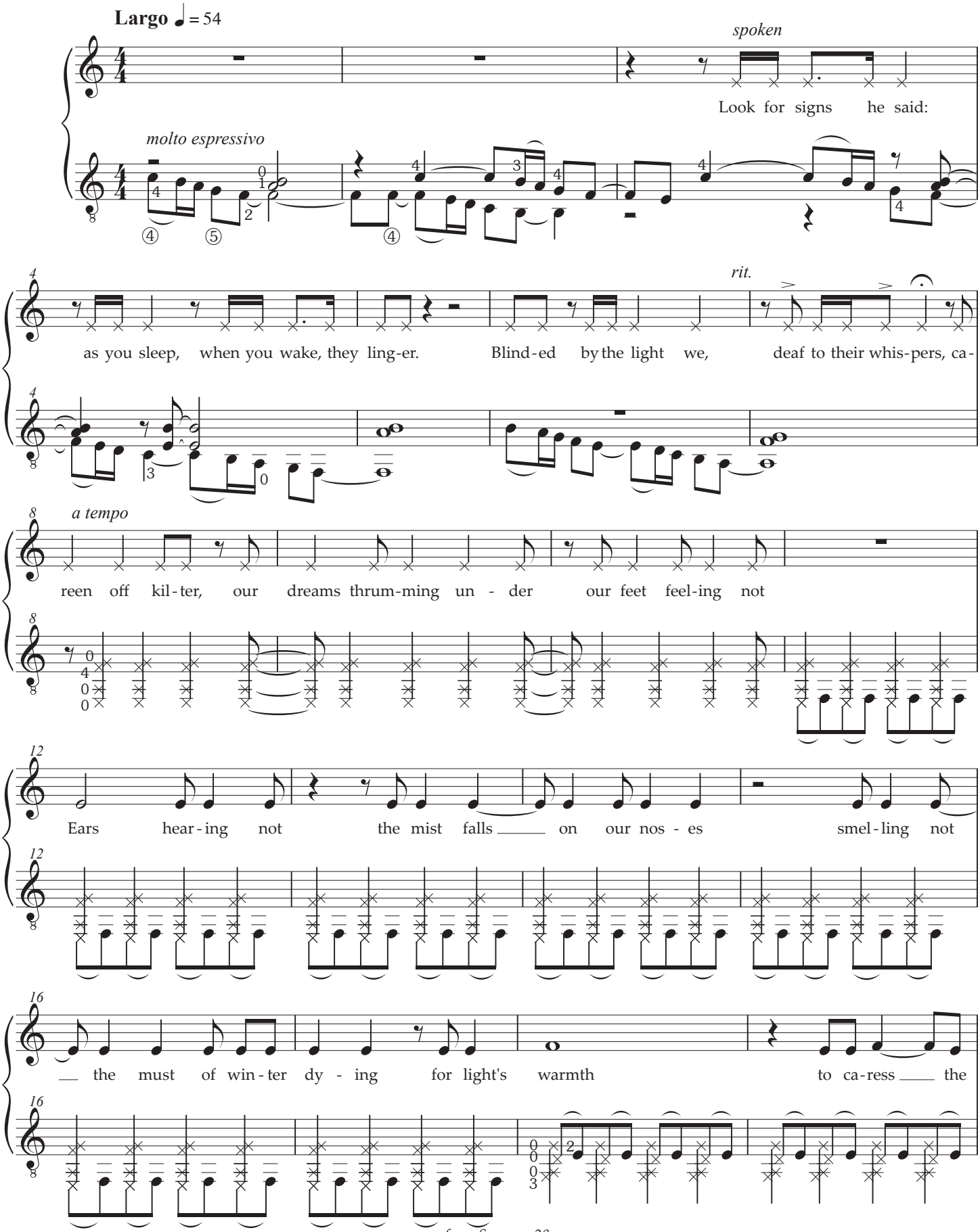

13
can't.
ff
I
can't.
I
15
can't.
No
I
can't.
I
can't.
17
19
21
p
I
can.
23
I
can.
I
can.
I

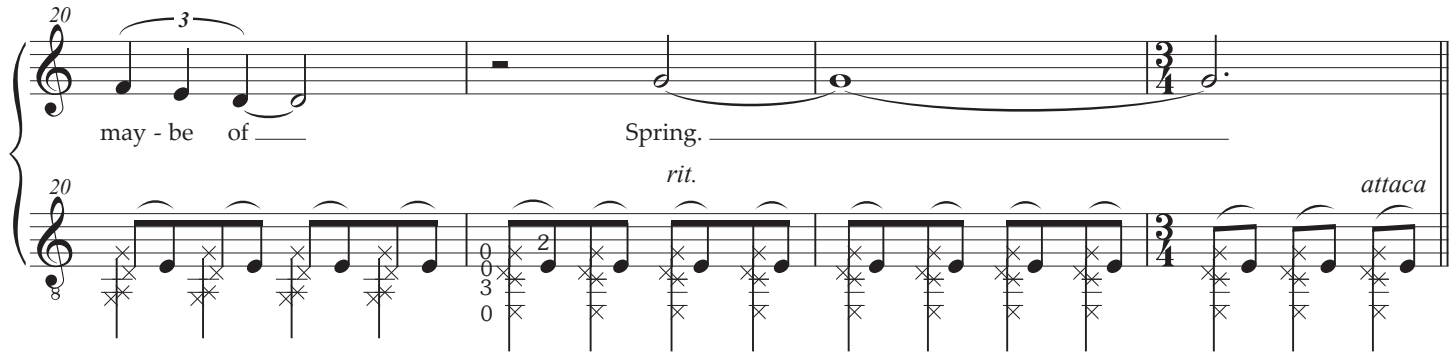

25
can. I can. We
27
can. I can. I
29
can. I can. I
31
can. He can. They can. I
33
can I can. We can. I can. I can I
35
can I can I can I


37
can
They
can
He
39
can
I
can
We
can
41
I
can
I
can
43
I
45
can.

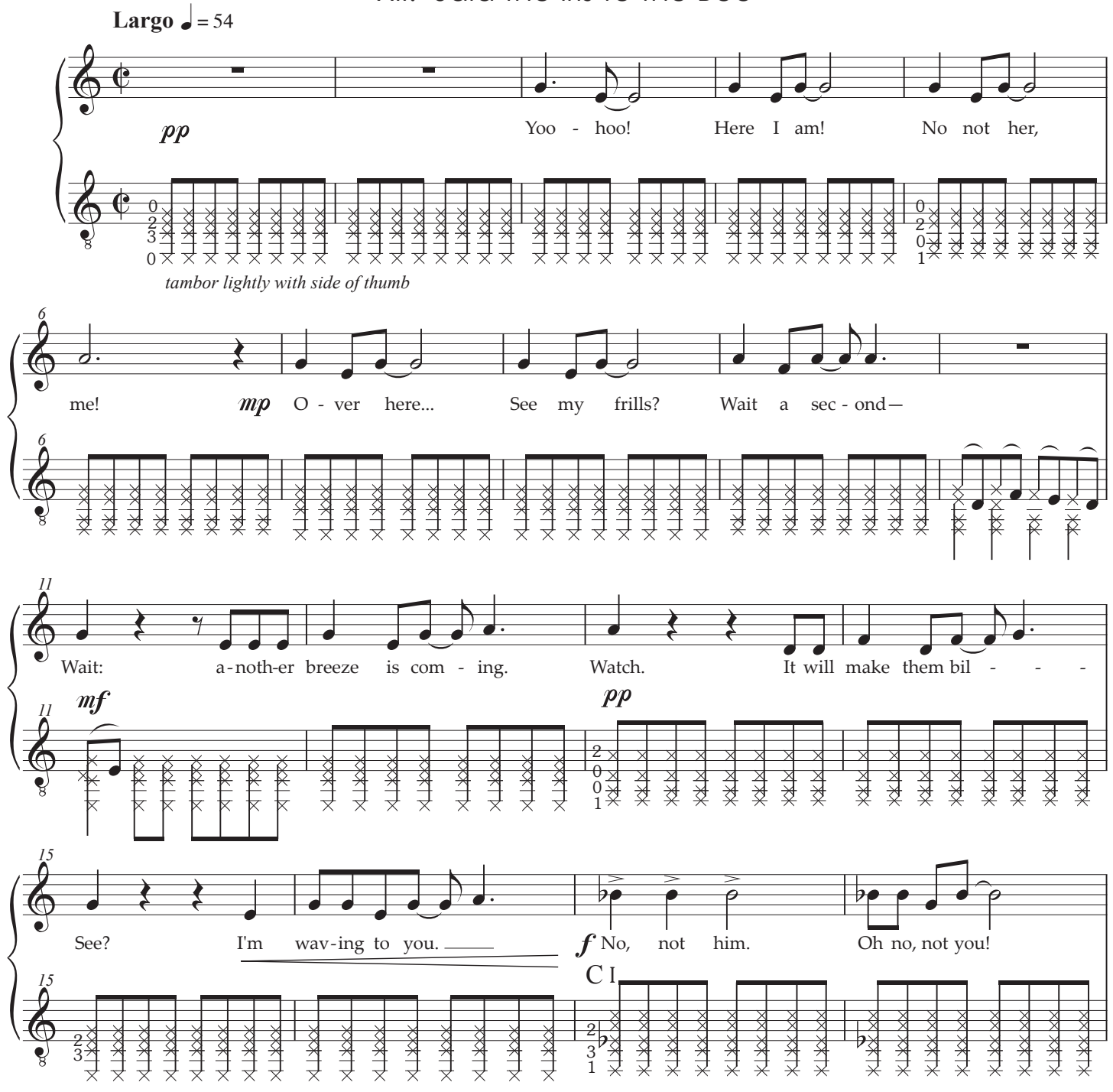
XI. April First

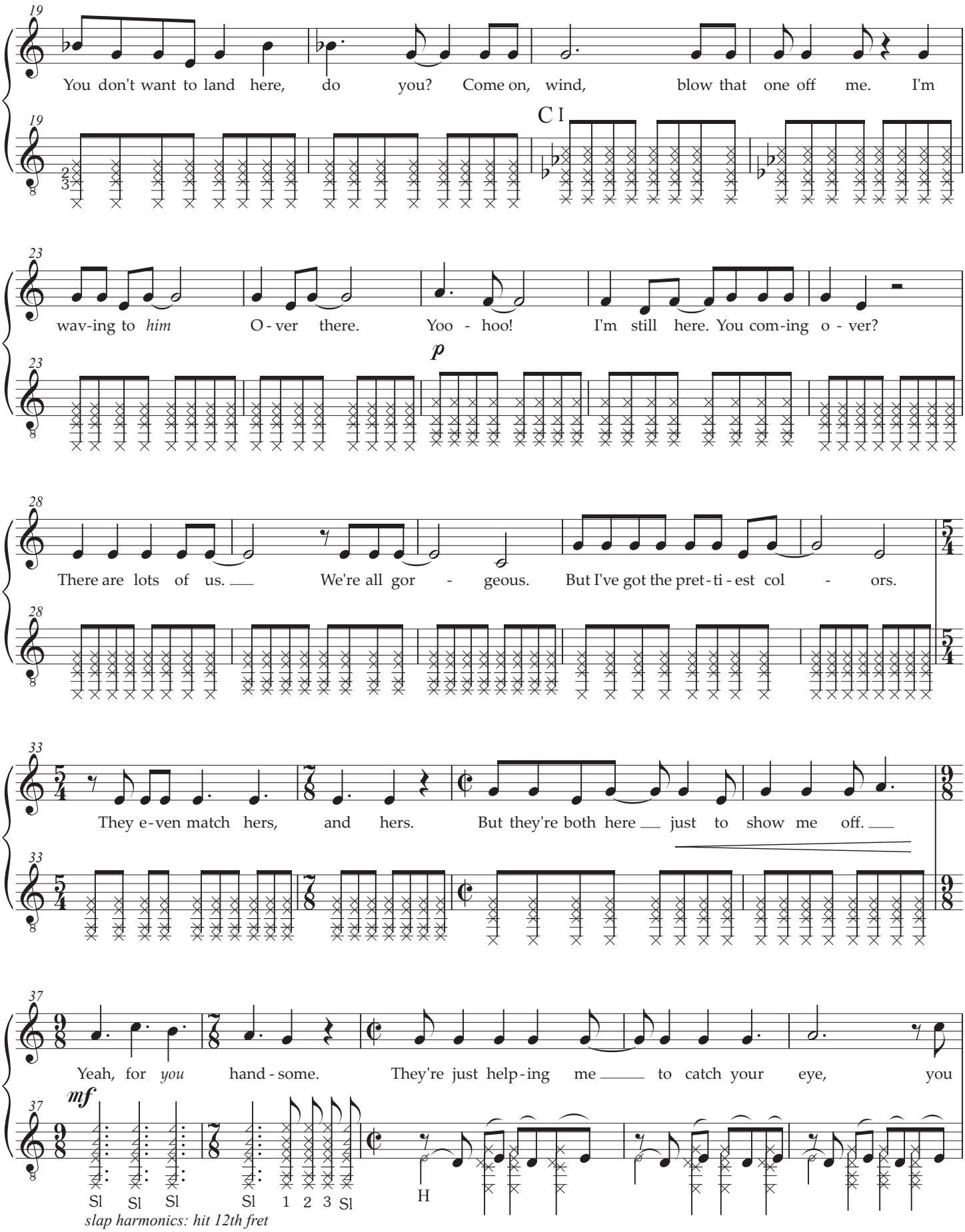
My Book, on its Own, Falls to the Floor

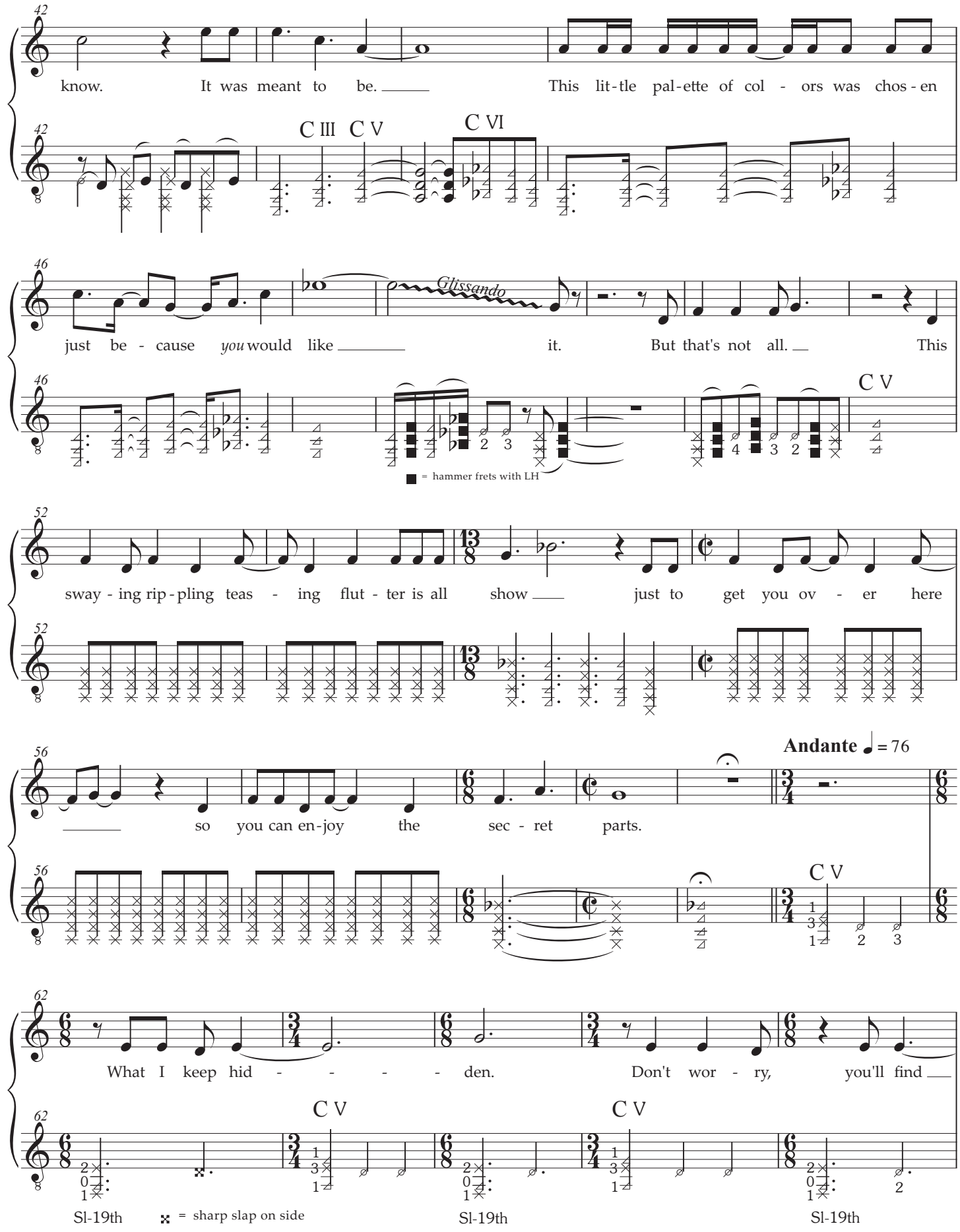


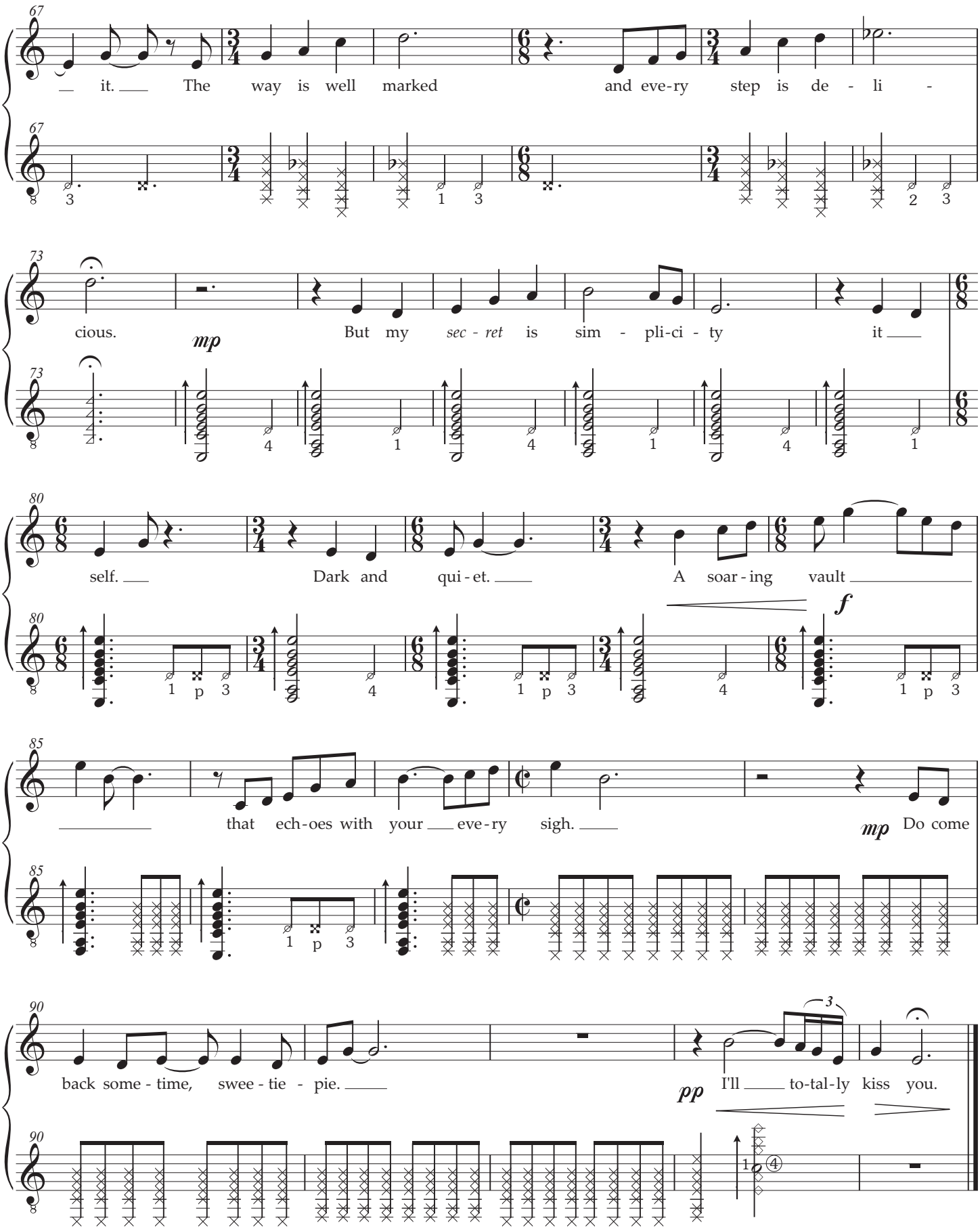


XII. Said the Iris to the Bee




19
You don't want to land here, do you? Come on, wind, blow that one off me. I'm
C I
23
wav-ing to *him* O-ver there. Yoo - hoo! I'm still here. You com-ing o - ver?
p
28
There are lots of us. We're all gor - geous. But I've got the pret-ti-est col - ors.
33
They e-ven match hers, and hers. But they're both here just to show me off.
37
Yeah, for *you* hand-some. They're just help-ing me to catch your eye, you
mf
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
C V
= 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
C V
62
What I keep hid - - - - den. Don't wor - ry, you'll find
C V
C V
Sl-19th
= sharp slap on side
Sl-19th
Sl-19th


67
it. The way is well marked and eve-ry step is de - li -
73
cious. But my sec - ret is sim - pli-ci - ty it
mp
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.

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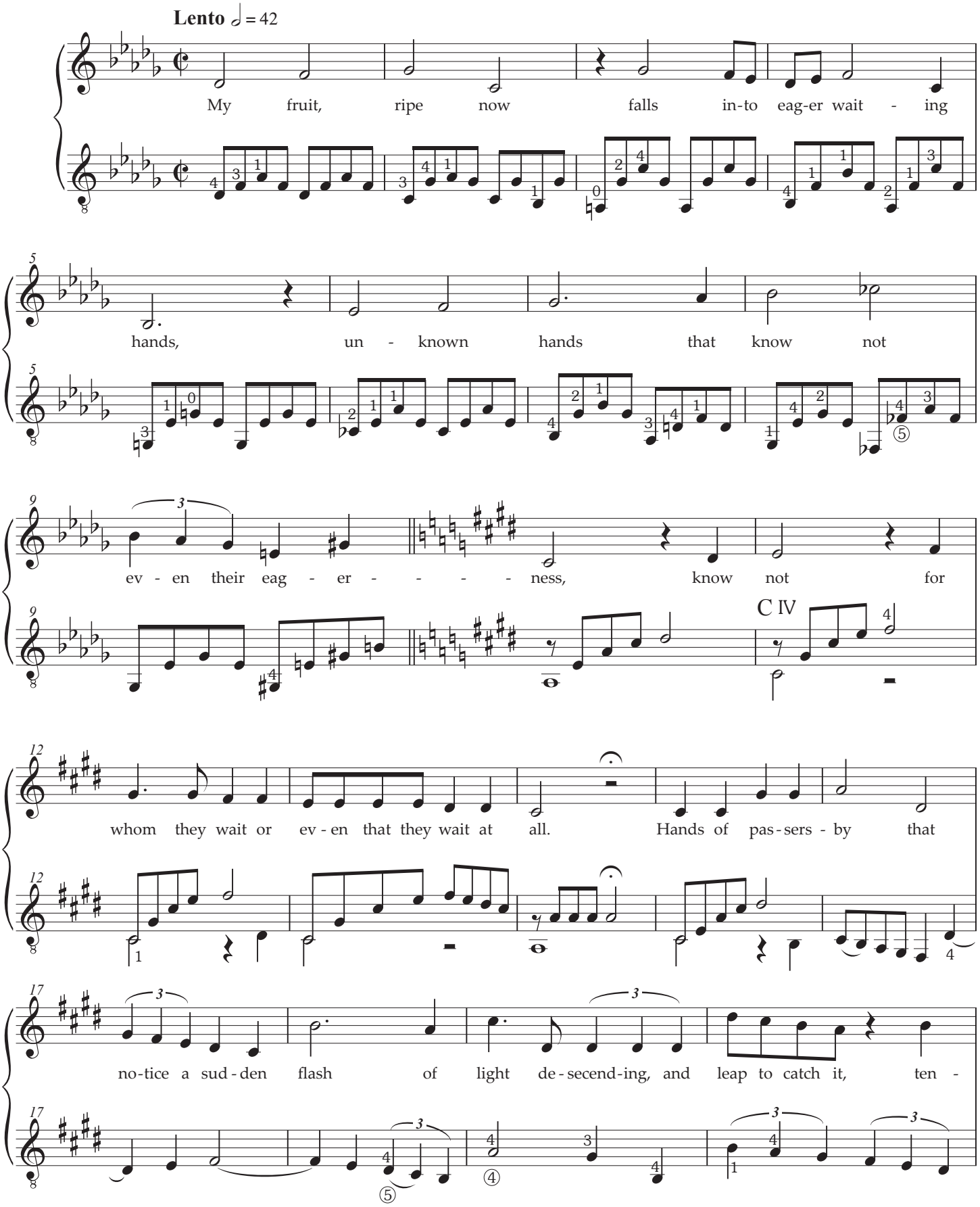
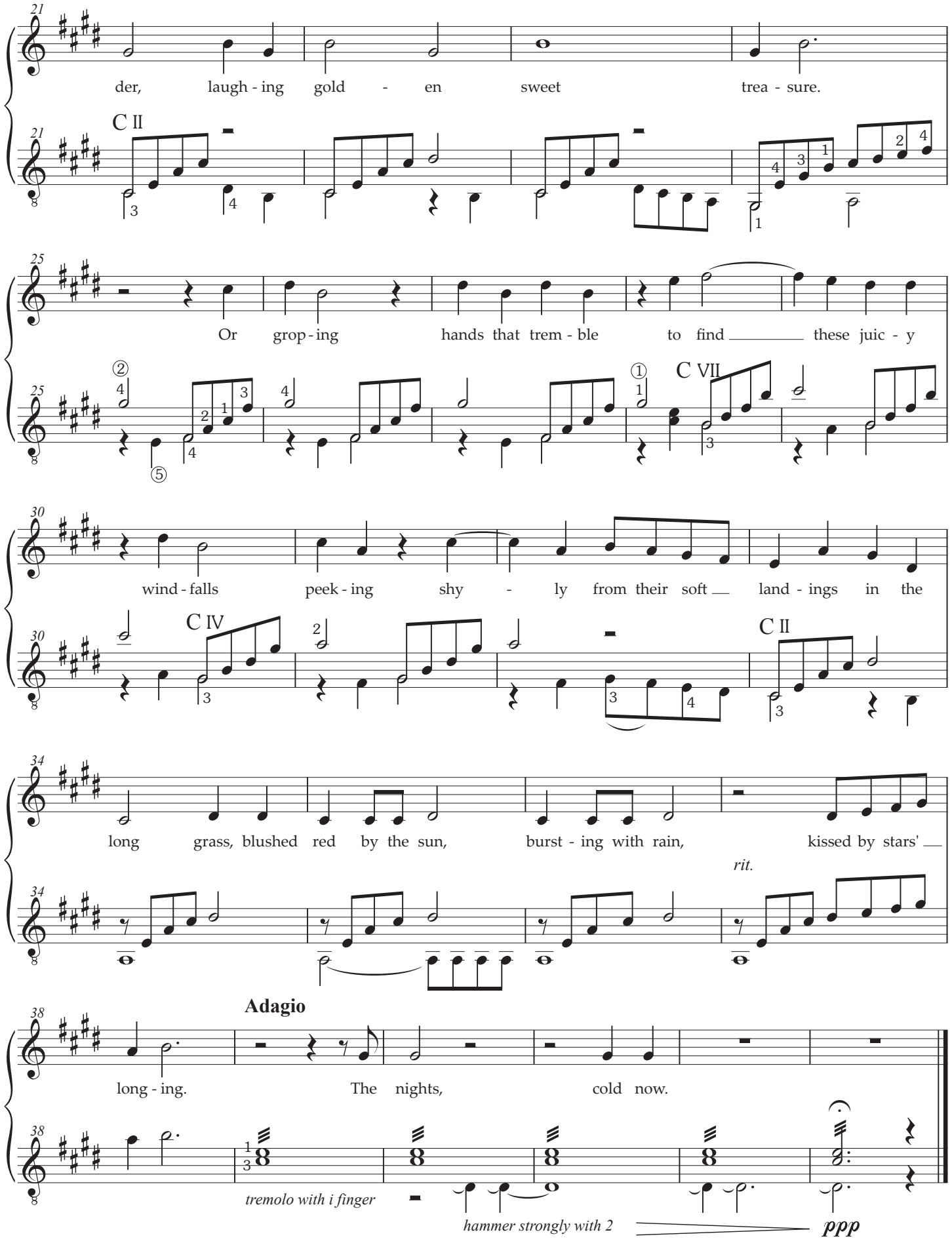
XIII. Cold Now the Nights




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
Adagio
long - ing. The nights, cold now.
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.

XV. The Angel

Larghetto ♩ = 64

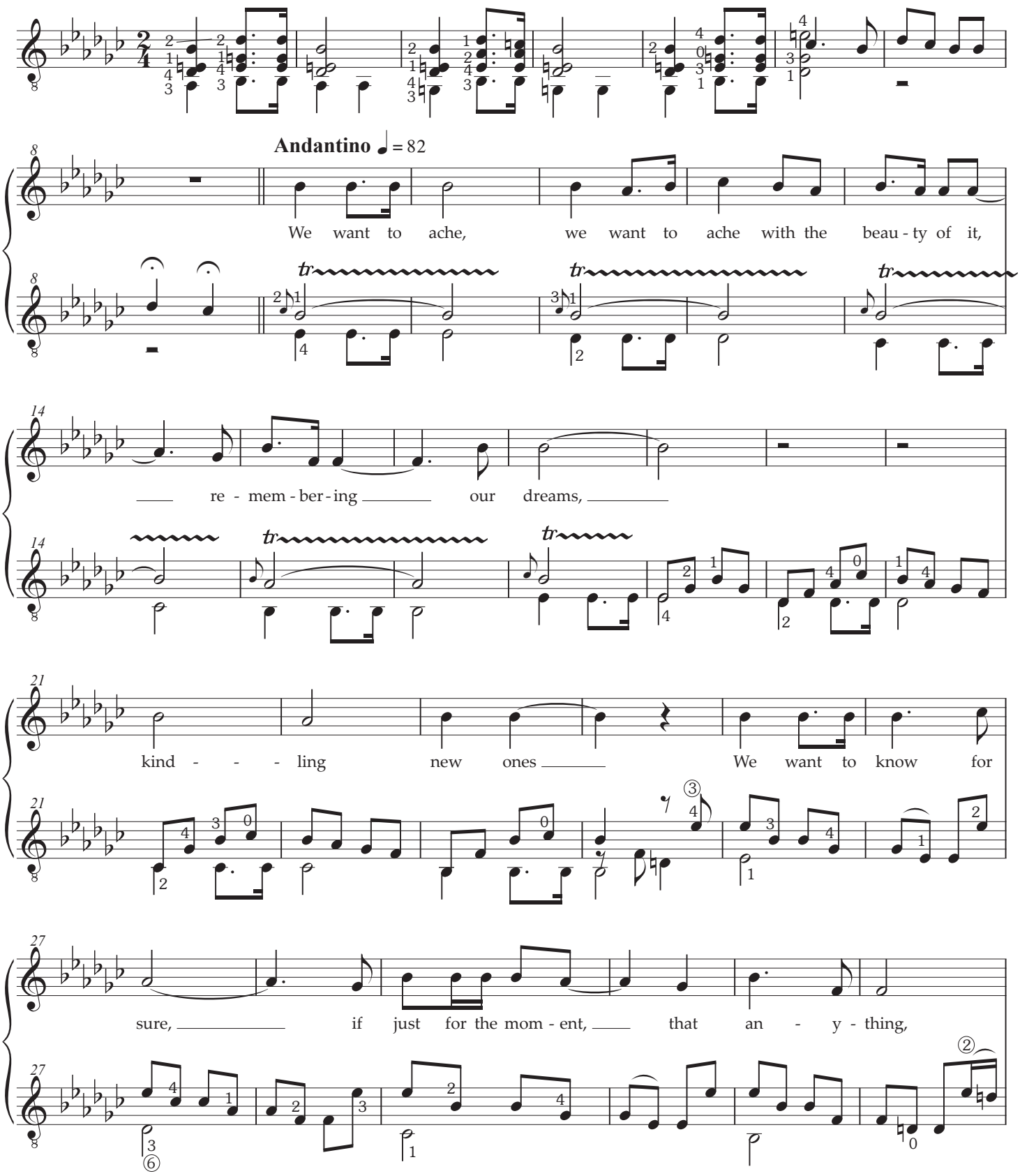
Un - ex-pect-ed a - mid bab-ble, crack-le of

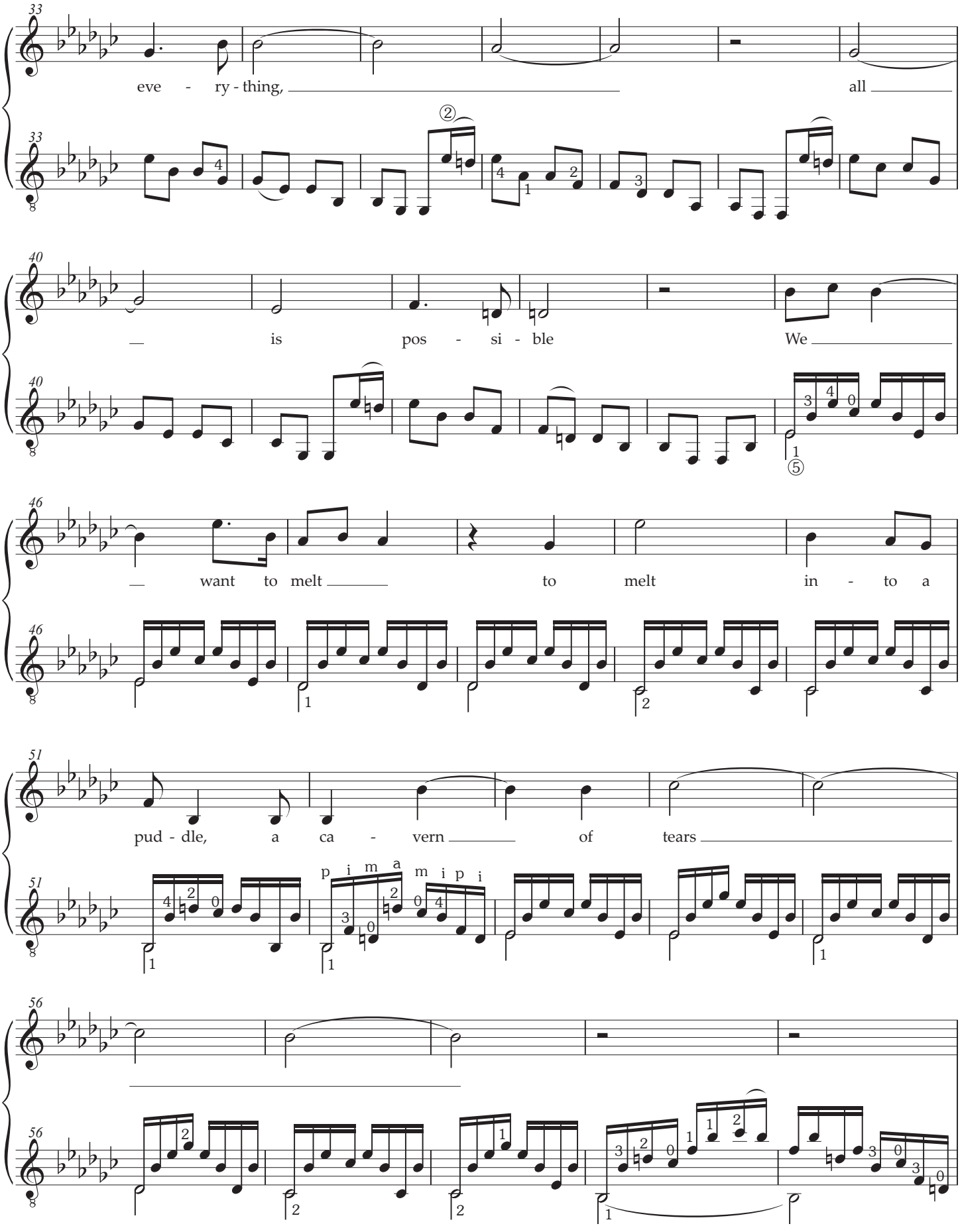
crows He stands and sings. The snow falls

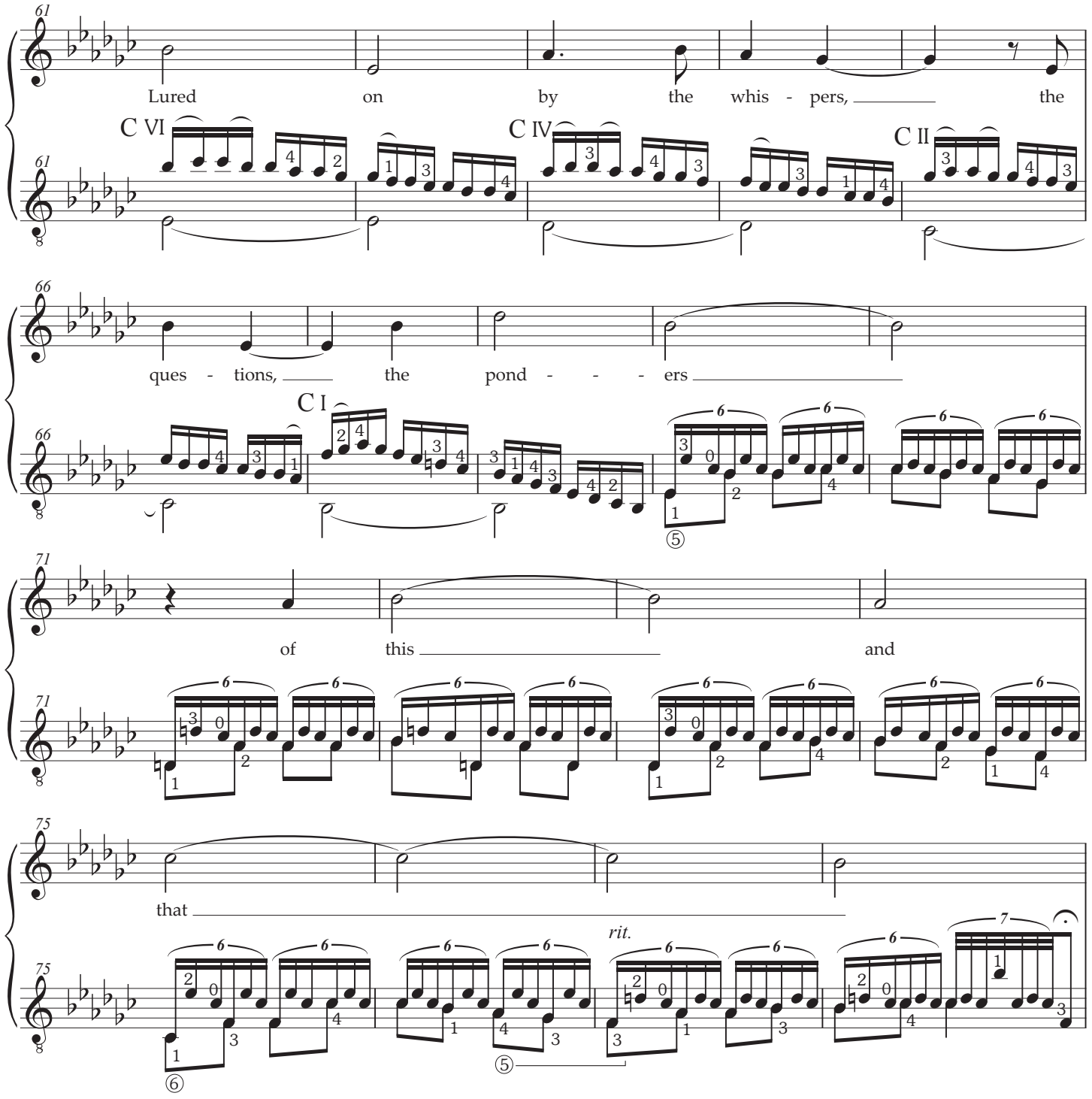
si - lent, re - mem - ber - ing.

attacca

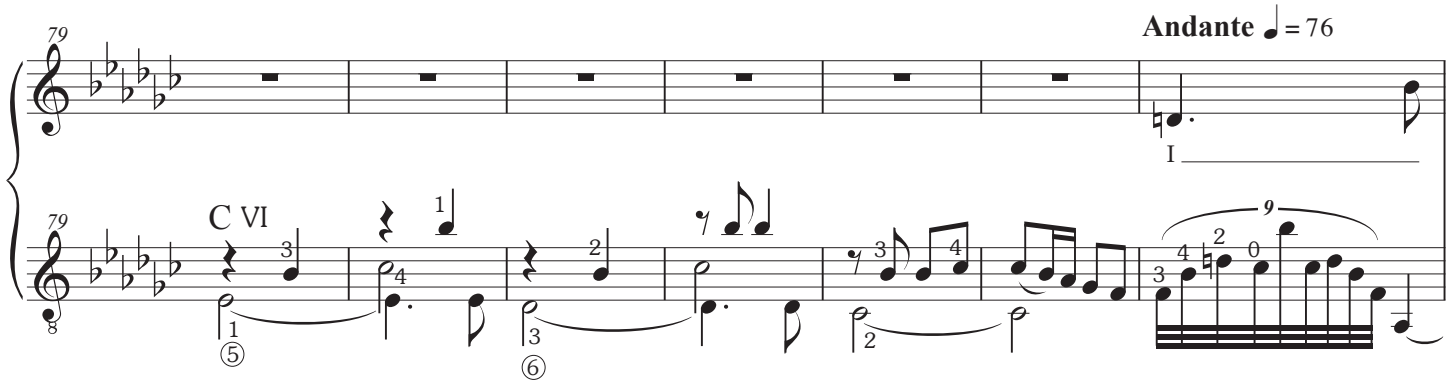
XVI. Concert

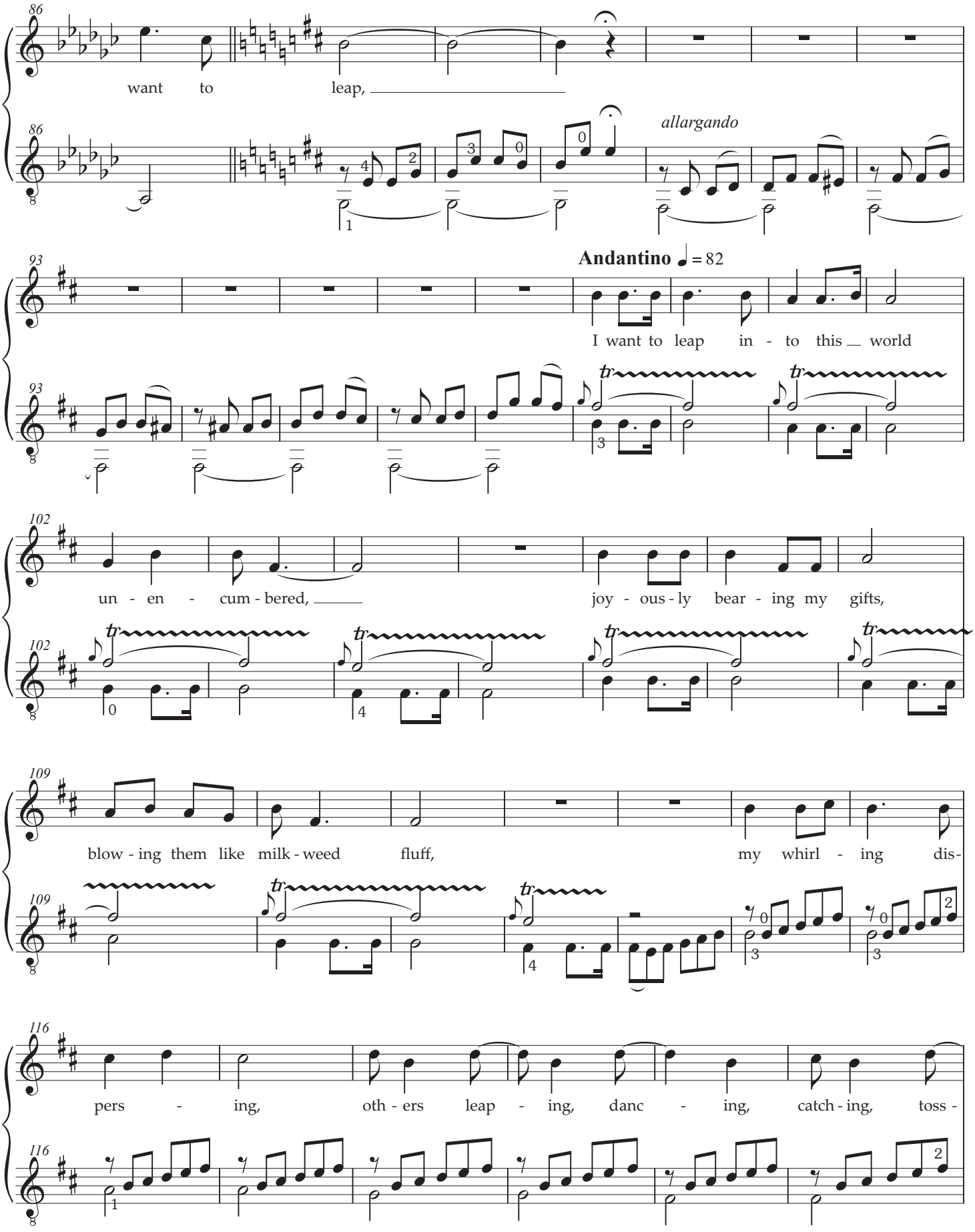

Andantino ♩= 82
We want to ache, we want to ache with the beau - ty of it,
re - mem - ber - ing our dreams,
kind - - - ling new ones We want to know for
sure, if just for the mom - ent, that an - y - thing,

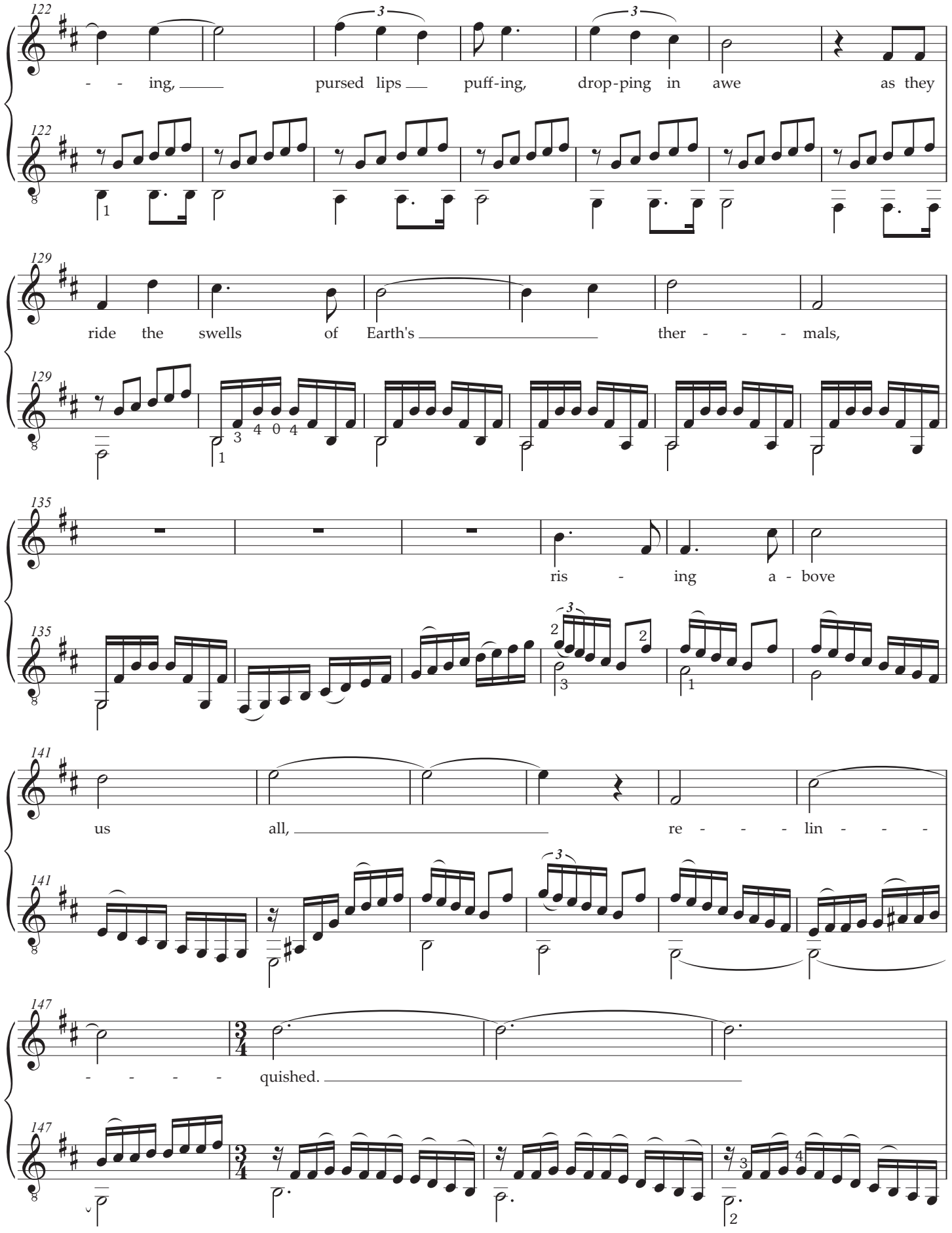

33
eve - ry - thing, all
40
is pos - si - ble We
46
want to melt to melt in - to a
51
pud - dle, a ca - vern of tears
56



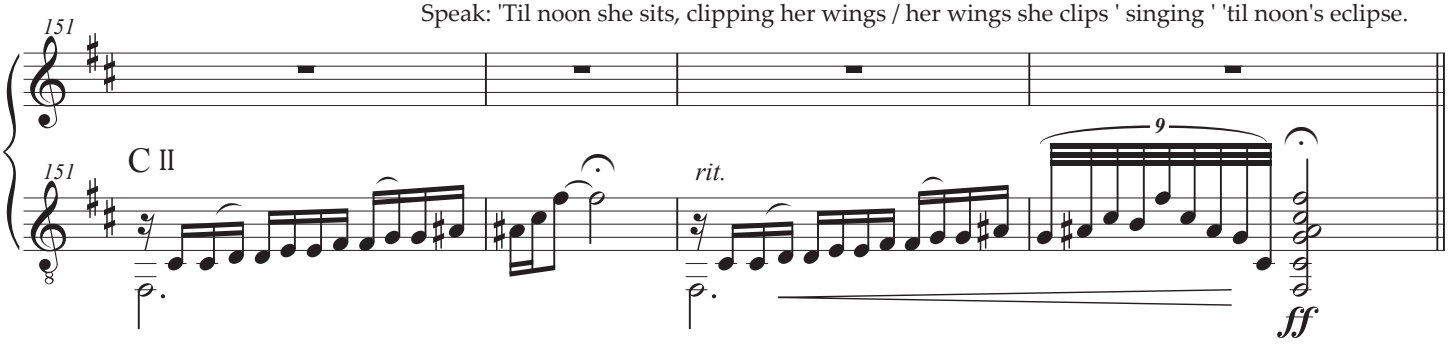
XVb. Cantus Firmus



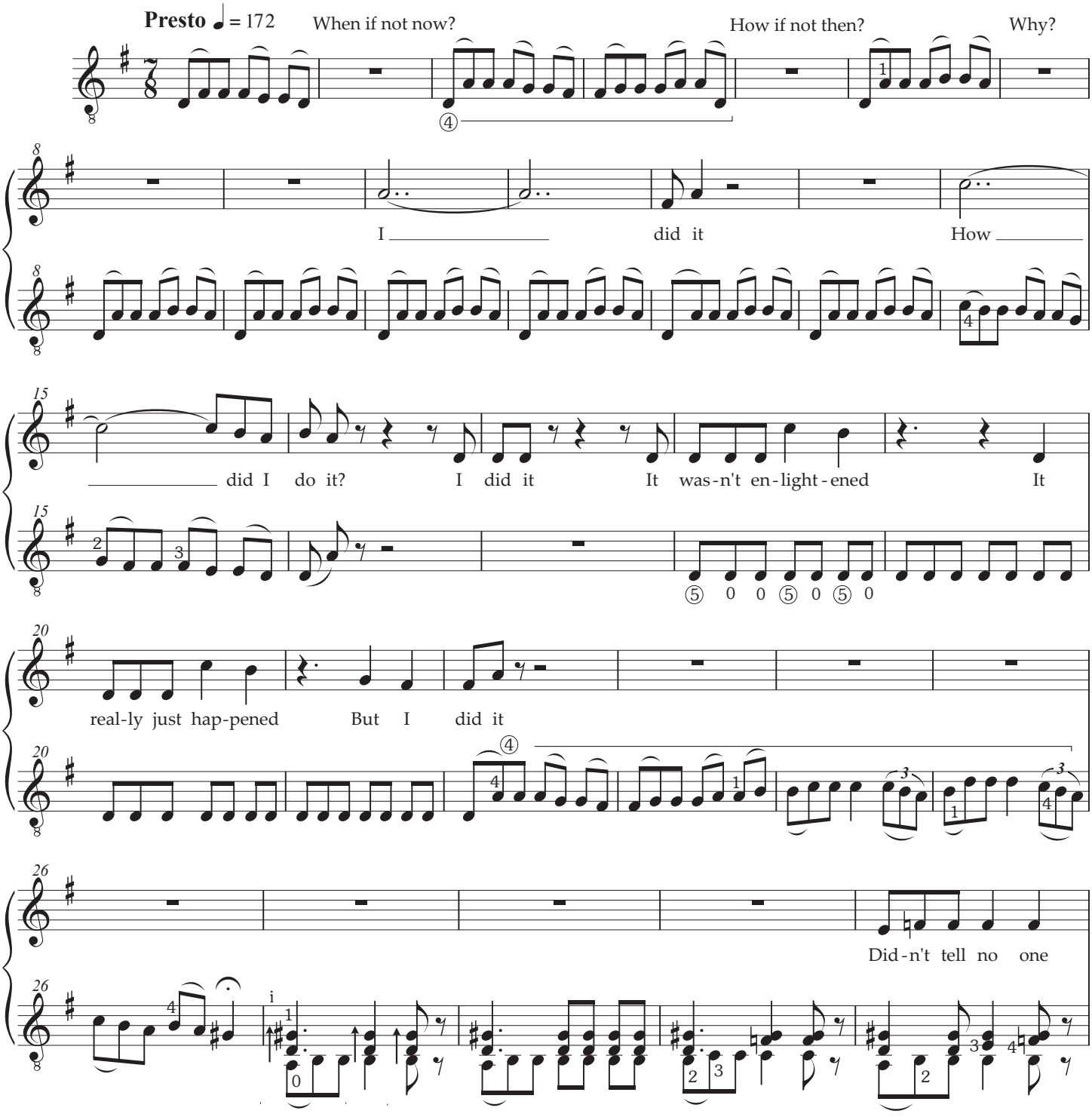

86
want to leap,
allargando
Andantino ♩ = 82
93
I want to leap in - to this world
102
un - en - cum - bered,
joy - ous - ly bear - ing my gifts,
109
blow - ing them like milk - weed fluff,
my whirl - ing dis-
116
pers - ing,
oth - ers leap - ing, danc - ing, catch - ing, toss -

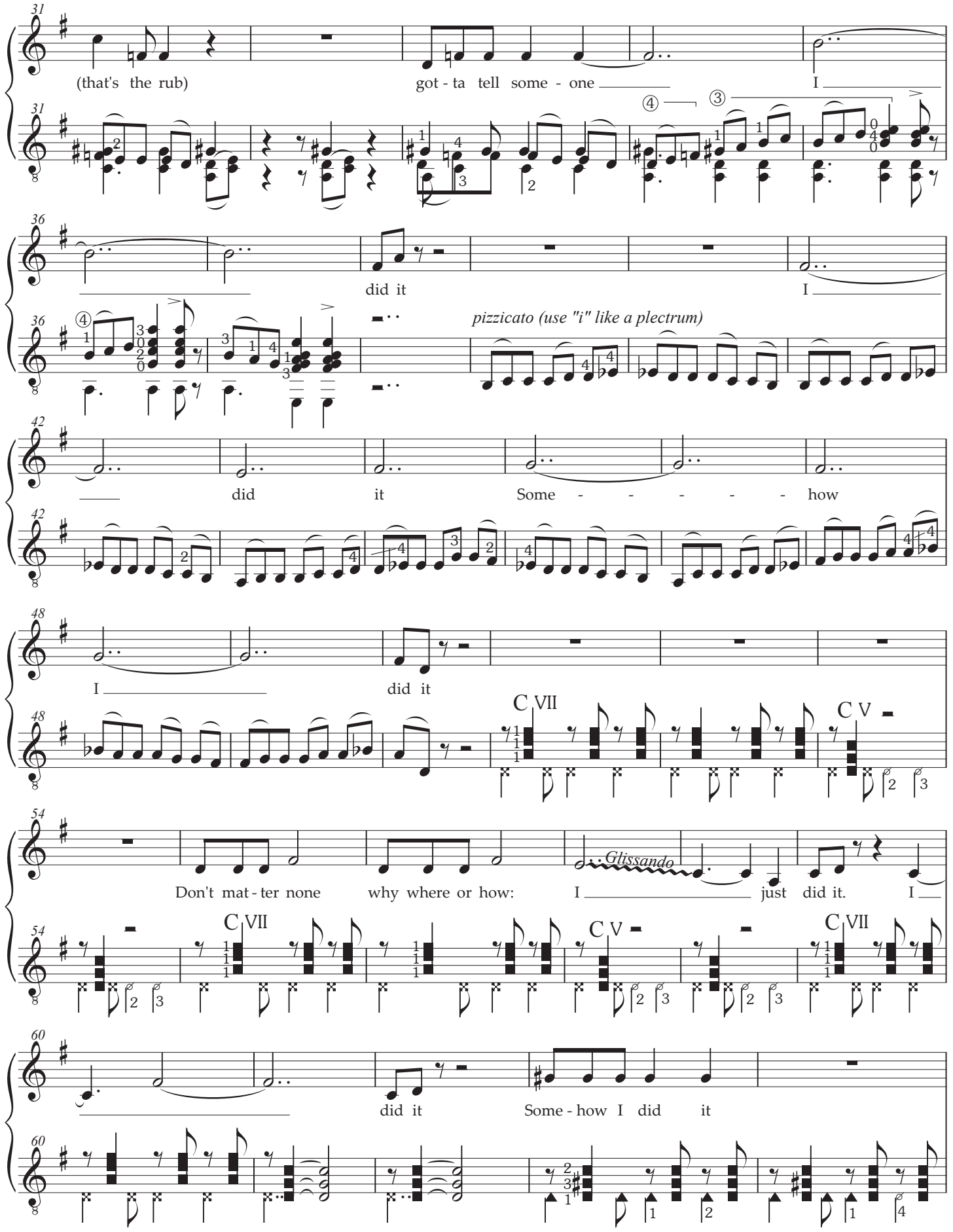

122
- - ing, pursed lips puff-ing, drop-ping in awe as they
129
ride the swells of Earth's ther - - - mals,
135
ris - ing a - bove
141
us all, re - - - - lin - - - -
147
- - - - quished.

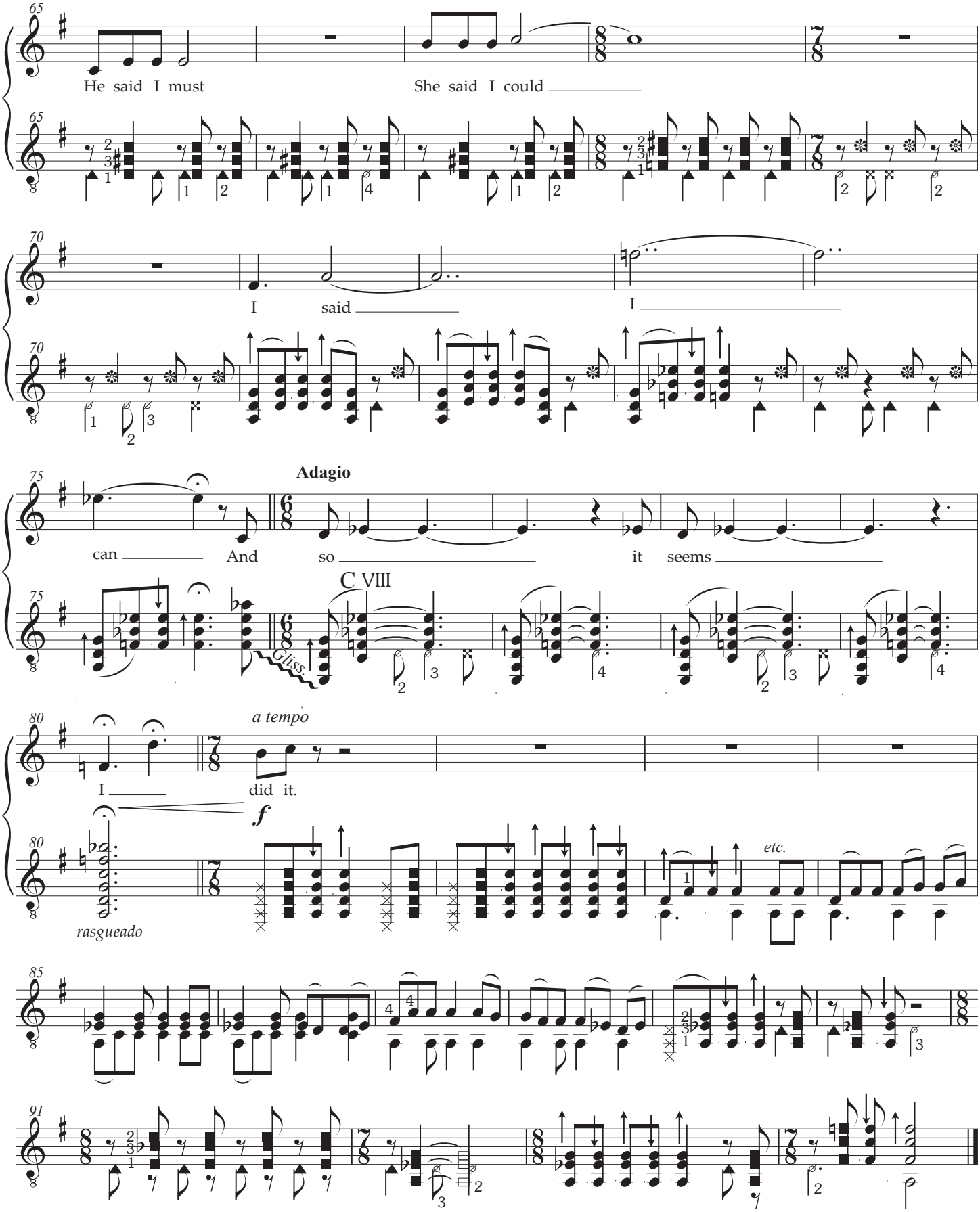
Speak: 'Til noon she sits, clipping her wings / her wings she clips ' singing ' 'til noon's eclipse.



XVII. Orbs in Syzygy




31
(that's the rub)
got - ta tell some - one
I
36
did it
I
pizzicato (use "i" like a plectrum)
42
did it
Some - - - - - how
48
I
did it
C VII
C V
54
Don't mat - ter none
why where or how:
I
Glissando
just did it.
I
C VII
C V
C VII
60
did it
Some - how I did it
1 = near bridge; 2 = over fret board



39'39"
Antrim, NH
December 2005

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

Ø = 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 inicated pithes to produce pitch

❊ = slap frets with LH to produce fret noise