

Frank A. Wallace

The Great Deep

eight songs on life's final journey

for tenor (high voice) and 10-string guitar, op. 51

1. The glory that we knew

Walter James Turner, 1889-1946

Tragic Love, from Songs and Incantations

2. For whom the bell tolls (excerpt)

John Donne, 1572-1631

from Devotions upon Emergent Occasions, 1624

3. Vital spark of heav'nly flame

Alexander Pope, 1688-1744

from Miscellaneous Poems by Several Hands, 1730

4. Music, when soft voices die

Percy Bysshe Shelley, 1792-1822

5. O wild West Wind (excerpt)

Percy Bysshe Shelley, 1792-1822

from Miscellaneous Poems by Several Hands, 1730

6. When I am dead, my dearest

Christina Georgina Rossetti, 1830-1894

7. Our revels now are ended

William Shakespeare, 1564-1616

from 'The Tempest', Act IV, Scene I

8. Rain, rain, and sun!

Alfred, Lord Tennyson, 1809-1892

from 'The Coming of Arthur'

Gyre Publications

Copyright 2008 Frank A. Wallace
All Rights Reserved - Gyre

PO Box 339
Antrim NH 03440
www.gyremusic.com

this edition created on 7/16/13

for our parents

The Great Deep

eight songs on life's final journey

I. The glory that we knew

Walter James Turner

Frank A. Wallace, op. 51

Larghetto

The musical score is arranged for Tenor, Guitar, and Piano. The Tenor part is in a single staff with lyrics. The Guitar part is in a single staff with tablature and fingering. The Piano part consists of two staves. The score is in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Larghetto'. The score is divided into measures, with measure numbers 4, 7, and 10 indicated at the beginning of their respective systems. The lyrics are: 'Who shall in - voke when we are gone The glo - ry that we knew? Can we not carve To-Day in stone, In dia - mond this Dawn's dew? The song that heart to heart has sung Write fade - less on the air: Ex-pres-sion in eyes brief - ly hung Fix — in a pla - net's stare?'. The guitar part includes a dynamic marking of 'mf' and various fingering numbers (1, 2, 3, 4) and a '4' above the staff. The piano part includes measure numbers 4, 7, and 10.

Tenor

Guitar

mf

Who shall in - voke when we are gone The glo - ry that we knew?

Can we not carve To-Day in stone, In dia - mond this Dawn's dew?

The song that heart to heart has sung Write fade - less on the air:

Ex-pres-sion in eyes brief - ly hung Fix — in a pla - net's stare?

Gyre Publications

Copyright ©2008 Frank A. Wallace
All Rights Reserved - Gyre 2125

13

A - las, all

16

beau - ty flies in Time And on - ly as it goes Up - on death's wind its fleet - ing chime

19

In - to sad me - mory blows.

22

Is this but pre - sage of

mp

mp

24
8
re - birth And of a - no - ther Day When what with - in our hearts we said We once a - gain shall

27
8
say? Oh no! we ne - ver could re - peat _____ Those num - bered

29
8
looks we gave: But some pure lus - ter from their light All fu - ture worlds shall

32
8
have.

II. For whom the bell tolls

John Donne

Allegretto

Per - chance he for whom this bell tolls may be so ill, as that he knows

not it tolls for him; and per - chance I may think my - self so much bet - ter than I am, as that

they who are a - bout me, and see my state, may have caused it to toll for

me, and I know not that.

20

25

The bell _____ doth toll _____ for him that thinks it doth; _____ ... Who

31 **Allegretto** ♩ = ♩.

bends not his ear to an - y bell which up - on an - y oc - ca - sion rings? _____

35

_____ But who can re - move it from that bell which is pas - sing a piece of him -

40

self _____ out of this world? _____ No man is an is - land, en - tire of it - self;

45
8
ev - ery man is a piece of the con - ti - nent, a part of — the main... a - ny man's death — di -

50
8
mi - ni - shes me, be - cause I am in - volved — in man - kind, — and there - fore

55
8
ne - ver send to —

60
8
know for whom the bell tolls; it tolls for thee. —

C VII

III. Vital spark of heav'nly flame

Alexander Pope

Vivace ♩ = ~ 240

♩ = ♩

f Vit - al, vit - al spark of heav' - nly

C VIII

flame! Quit, O quit this mor - tal frame:

Trem - bling, hop - ing, ling' - ring, fly - ing,

O the pain,

14 *molto ritardando* *a tempo* $\text{♩} = \text{♩}$

the bliss of dy - ing!

f

Poco Meno

18 Cease, _____ fond Na - ture, _____ cease _____ thy strife,

21 **Vivace**

And let _____ me lan - guish in - to life. _____ O

25 Grave! _____ where is thy vic - to - ry? O Death!

28 where is thy sting?

no ritardando

IV. Music, when soft voices die

Percy Bysshe Shelley

Andante

Mu - sic, when

soft voi - ces die, Vi - brates in the

me - mo - ry; O - dours, when

sweet vio - lets sick - en, Livwith - in the sense they quick - en. —

CV

13

16

Rose leaves, when the rose is dead, _____ Are heap'd _____ for the be -

p

19

lov - èd's bed; And so thy thoughts, when thou art gone,

22

Love it - self _____ shall slum - ber on.

V. O wild West Wind

Percy Bysshe Shelley

Moderato

O wild West Wind, thou breath of Au-tumn's

The first system of music is in common time (C) and features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

be - ing, ...Wild Spi - rit,

The second system continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the right hand.

which art mov - ing eve - ry - where; — De - stroy - er and — pre - ser -

The third system continues the vocal and piano parts. The piano accompaniment includes various rhythmic patterns and fingerings, such as a triplet and a sequence of notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

ver; hear, oh, hear! ...Make me thy lyre,

Adagio

The fourth system begins with the tempo change to Adagio. The vocal line has a long note on 'hear!' followed by a rest. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand.

14
 e - ven as the fo - rest is: What if my leaves are fall - ing like its own!

16
 The tu - mult of thy might - y har - mo - nies Will take from both a

19 *a tempo*
 deep, au - tum - nal tone, Sweet though in sad - ness. Be thou, Spir - it fierce, —

23
 — My spir - it! Be thou me, — im - pet - uous one!

26
8
Drive my dead thoughts o - ver the u - ni-verse Like with-er'd leaves to quick-en

(8^{vb})-----8^{vb}-----

29
8
— a new birth! And,

(8^{vb})-----

32
8
by the in-can-ta-tion of this verse, Scat-ter, as from an un-ex-ting-uished

32

36
8
hearth Ash-es and sparks, my words a - mong — man -

36

40
8
kind!

44
8
Be through my lips to

47
8
un - a - wak - en'd earth The trum - pet of a

50
8
ritardando **Larghetto**
pro - phe - cy! O Wind, If Win - ter comes, can Spring be far be - hind?

VI. When I am dead, my dearest

Christina Georgina Rossetti

Adagio

When I am dead, my dear - est, Sing no sad songs for me;

The first system of the musical score for 'When I am dead, my dearest'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Adagio'. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'When I am dead, my dear - est, Sing no sad songs for me;'.

Plant thou no ros - es at my head, Nor shad - y cy - press tree:

The second system of the musical score. The vocal line continues with the lyrics: 'Plant thou no ros - es at my head, Nor shad - y cy - press tree:'. The piano accompaniment provides harmonic support.

Be the green grass a - bove me With showers and dew - drops

The third system of the musical score. The vocal line concludes with the lyrics: 'Be the green grass a - bove me With showers and dew - drops'. The piano accompaniment ends with a final chord.

10
8

wet; And if thou wilt, re-mem-ber, And if thou wilt, for-get. _____ I

14
8

shall not see the sha-dows, I shall not feel the rain; I shall not hear the night-in-gale Sing

17
8

— on, as if in pain: And dream-ing through the twi-light That doth not rise nor

20
8

ritardando

set, Hap-ly I may re-mem-ber, And hap-ly may for-get.

VII. Our revels now are ended

William Shakespeare

Recitative

Our rev - els now are end - ed. These our ac - tors, As I fore-told you,
were all spir - its and Are melt - ed in - to air, in - to thin
air: And, like the base - less fa - bric of this vi - sion, The
cloud-capp'd towers, the gor-geous pal - a - ces, The so - lemn tem - ples, the great globe it -

The score 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 flat (B-flat). The time signature is common time (C). The first system starts with a recitative section. The second system begins at measure 4. The third system begins at measure 7. The fourth system begins at measure 10. There are various musical notations including slurs, ties, and ornaments. A 3-measure slur is present in the first system, and a 6-measure slur is present in the third system. The piano accompaniment includes chords and melodic lines.

13 self, Yea, all — which it in - her - it, shall dis - solve And, like this in - sub - stan - tial

f

16 pa - geant fad - ed, Leave not a rack be - hind.

18 We are such stuff As dreams are made on,

21 and our lit - tle life Is round - ed with — a sleep. *pp*

④ 19
⑤ 13
1
pp

VIII. Rain, rain, and sun!
Alfred, Lord Tennyson

Andante

Musical score for the first system of "Rain, rain, and sun!". It features a vocal line and a piano accompaniment. The tempo is marked "Andante" and the time signature is 2/4. The lyrics are: "Rain, rain, and sun! a rain-bow in the sky!". The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Adagio

Musical score for the second system of "Rain, rain, and sun!". The tempo is marked "Adagio" and the time signature is common time (C). The lyrics are: "young man will be wis-er by and by; An old man's wit may wand-er ere he". The piano part features a more complex accompaniment with a prominent bass line and a melodic line in the right hand. The key signature changes to three flats (B-flat major/D-flat minor).

Andante

15
8
die. Rain, rain, and

19
8
sun! a rain-bow on the lea!

19
8

Adagio

23
8
mp And truth is this to me, and that

23
8
rit.
mp

28
8
to thee; And truth or clothed or nak-ed let it be.

28
8

Andante

33
8
Rain, sun, and rain! and the free blos - som blows:

33
8

37

42

Sun, rain, and sun! and where is he who knows?

45

Adagio

From the great deep to

49

Andante

the great deep he goes, _____

54

16'09"
12/02/08
Antrim NH