

Frank A. Wallace

# Father Said:

*sixteen songs for baritone (medium voice) and guitar, op. 28*

*poems by*

Frank C. Wallace, 1887-1951

*"to my father Joel Sylvanus Wallace"*

Gyre Publications

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## DEFEATING DEATH

*My great-grandfather seemed so far remote.  
Too vague to fancy him a life-like man.  
He was some mystic figure, always old,  
And never young, or given to the ways  
Of life as you and I, until at length  
My Father pointed out a huge pecan,  
Which he had planted in his passing year  
As though he wished to live, defeating Death.*

*Frank C. Wallace*

## NOTES

It has been a tradition in my family that each child and grandchild will receive our grandfather's diary on their fiftieth birthday. His 365 days of entries was kept in his fiftieth year: 1937. On my recent fiftieth birthday, I eagerly awaited the arrival of this document from my brother, which was duly received. To my amazement, however, on the soon to follow Christmas, I also received from my sister a manuscript and edited book of poetry with the title, FATHER SAID:. I had attempted to read a gleaning of his works published posthumously by my grandmother, but had always found the style antiquated, and I was not a poetry buff by nature. However, the raw nature of these two versions of the same effort immediately intrigued me. To see his handwriting and corrections, as well as his magnitude of thinking, was a treasure. I must confess the fascination I felt at the visual stimulus of seeing his name [my name sake] proudly printed on the frontispiece as well as all over the neatly trimmed envelopes on which many of the poems had originally been written; this was, after all, the Great Depression.

The other fact which caught my attention was reference to the age of his father, putting his birth in the mid 1840s, and the poem DEFEATING DEATH, referencing his great grandfather, someone unknown to me, but easily birthed in the 18th century, and yet so close to me by witness of this strange and beautiful document in my hands.

While the title itself may not be "politically correct" at this point in time, the sentiments are universal, if not in reality, certainly in everyone's dreams. The format is in fact a vehicle for expressing not so much the exact words of his father, but rather his own philosophy and beliefs in what creates a beautiful and worthy life, much of which came from their experiences in the young pioneer life of Texas. There is great charm in these images of life on the prairie, but I have chosen to use poems for this song cycle that emphasize the universal rather than the specific.

## SHORT VERSION

My recommendation for a condensed version of the cycle,  
should time demand, is: I, II, VI, VII, IX, X, XII

for my father

# Father Said:

## I. The Stars

poems by  
Frank C. Wallace, 1887-1951

Frank A. Wallace  
b. 1952, op. 28

### Recitativo

The stars May fall, \_\_\_\_\_

so look a-gain and you will see \_\_\_\_\_ The fixed stars shin - ing

on \_\_\_\_\_ as if to shame Our fears. \_\_\_\_\_

③ ④ ⑤ ⑥ 12

30

Detailed description: The score is for a recitativo piece. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 2/4. The piano part includes chords marked 'C XII' and various fingerings and articulations. The vocal line includes lyrics and rests. The score is divided into systems with measure numbers 9, 17, 25, and 30. The final measure is a double bar line with a 2/2 time signature change.

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## II. The Fixed Course

Andante  $\text{♩} = 60$

*mf*

We thread-ed tangl-ed trails that wound the brakes And creeks in

sleeves of end-less turns and twists. When one is lost the

*p*

right turn seems the wrong. But on we trailed, for fath-er was in

*mf*

charge, And no ob-ject-ion to his course had weight.

16  
8 A wag re - marked, "Our course may run bee true, But all the

21  
8 stars are out of place to - night."

27  
8 And then \_\_\_\_\_ our goal. \_\_\_\_\_ "By day-light," Fath-er used To say,

*mp*

33  
8 "a woods-man knows his trees; by night He knows the stars. \_\_\_\_\_

38  
8 If he will lay his course By things as fixed as stars he'll come out right."

*rit.*

### III. Sand Dunes

Andantino  $\text{♩} = 76$

*mf*

Sand dunes Sand dunes Are cliffs that gave

way to the weak-er winds to the weak-er winds Sand dunes Are

cliffs that gave way to the weak-er winds Which proved more will-ful than the

gran-ite cliffs, than the gran-ite cliffs, Them-selves.

⑥ ⑥ ⑥

# IV. The Cage

Adagio ♩ = 56

*mp*

A cage, A bowl, \_\_\_\_\_ a jar that chokes the

yel - low vine, \_\_\_\_\_ A te - thered

cub \_\_\_\_\_ de - press me more than Death It - self. than Death It - self.

*allargando*

than Death It - self. \_\_\_\_\_ *pp*

*p*

# V. The River

Andante  $\text{♩} = 58$

C I

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is written in a single staff with lyrics underneath. The score is divided into systems, with measure numbers 8, 16, 24, 31, and 39 marking the beginning of each system. The tempo is marked 'Andante' with a quarter note equal to 58 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The piece concludes with a double bar line at the end of the final system.

*mf*

8

16

24

24

31

31

39

39

This side The riv - er \_\_\_\_\_ is much like the

oth - er side \_\_\_\_\_ And yet the farth - er banks \_\_\_\_\_ call

out to me To come. \_\_\_\_\_

2



# VI. Climbing Cliffs

Andantino  $\text{♩} = 76$

Our Fath-er took us to the hills one day To climb the cliffs and

The first system of musical notation for the piece. It consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked 'Andantino' with a quarter note equal to 76 beats per minute. The lyrics are: 'Our Fath-er took us to the hills one day To climb the cliffs and'. The piano part features a steady accompaniment with some triplet figures.

play a-mong the rocks, the rocks. When he, When he had reached a shad - y

The second system of musical notation. The vocal line continues with the lyrics: 'play a-mong the rocks, the rocks. When he, When he had reached a shad - y'. The piano accompaniment continues with similar accompaniment patterns, including some chords with fingerings like 4, 2, 1, 0.

ledge he stopped While we still climbed, while we still climbed, and

The third system of musical notation. The vocal line continues with the lyrics: 'ledge he stopped While we still climbed, while we still climbed, and'. The piano accompaniment continues with similar accompaniment patterns, including some chords with fingerings like 4, 0, 1, 2.

clung to rock - y walls.

The fourth system of musical notation. The vocal line continues with the lyrics: 'clung to rock - y walls.'. The piano accompaniment continues with similar accompaniment patterns, including some chords with fingerings like 0, 1, 3, 4, 0, 1, 2, 4.

18

We called to him to see how high we were, And on we tugged.

*f*

cap i

23

CV

27

Be - low he watched and warned Of foot-ings, loose or rol-ling stones that

*p*

33

lay Un-seen to trip the step or cheat our grasp. With some new height at-tained, we

*mf*

38

cried a - gain For him to thrill with us in our suc - cess. Then Broth - er

*allargando*

*f*

43

8

shou - ted down, "the high - er you climb The farth - er you can see!"

43

8

C VII

③

47

8

**meno mosso**

Now since that day I've heard the

47

8

*mp*

*rit.*

1

51

8

e - cho of our Fath - er's an - swer: "The

51

8

*artificial harmonics*

2

1

⑤ ⑥

56

8

high - er you climb the farth - er you can fall!"

56

8

## VII. The Taste

Moderato  $\text{♩} = 80$

The musical score for 'The Taste' is written in 2/2 time with a tempo of Moderato (♩ = 80). It features a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and includes a C III chord. The lyrics are: 'The taste Of water from a coffee mug is flat And stale as aromatic Java from A gourd.' The piano accompaniment includes a C I chord and various chordal textures.

*mf* The

5 taste Of water from a coffee mug is flat And

5 C III

9 stale as aromatic Java from A gourd.

9 C I

## VIII. Pungent Odor

Lento  $\text{♩} = 52$

The musical score for 'Pungent Odor' is written in 3/4 time with a tempo of Lento (♩ = 52). It features a piano accompaniment with a *mp* dynamic and a *sostenuto* marking. The score includes various chordal textures and fingerings.

*mp* *sostenuto*

9  
8

The spears The spears \_\_\_\_\_ Of

17  
8

pun - gent o - dor from the wild horse - mint

24  
8

Have wound - ed me

31  
8

with pois - oned tips un - til I drowse. \_\_\_\_\_

38  
8

\_\_\_\_\_ I \_\_\_\_\_ drowse. \_\_\_\_\_

# IX. Shall I Fret

Vivace ♩ = 80

The musical score is written for guitar in 2/2 time with a key signature of three flats (B-flat major or D-flat minor). It consists of three systems of music, each with a vocal line and a guitar accompaniment line.

**System 1:** The vocal line begins with a rest, followed by the lyrics "Shall I" with accents over the notes. The guitar accompaniment starts with a *mf* dynamic and features a rhythmic pattern of chords with fingerings: 3 1, 4 3, 2 4, and 2 4.

**System 2:** The vocal line continues with the lyrics "Shall I Fret Shall I Shall I". The guitar accompaniment continues with the same rhythmic pattern.

**System 3:** The vocal line concludes with the lyrics "Shall I Fret at the sum-mer sun when it dis-tills The". The guitar accompaniment includes a change to a 2/4 time signature for a few measures, indicated by a "C III" marking, and ends with fingerings 1 4, 2 1, and 3 2.

10  $\text{♩} = \text{♩}$

8 nec - tars The nec - tars The nec - tars in the

10 4 1 3 2 1 3 2 4

13 lush the lush El - ber - ta peach

*allargando*

13 2 1 3 4 1 3 4 1 3 2 0

16 For me? For me?

16 3 1 4 1 3 1 4

19 For me?

19 2 4 4 2 1 4 3

# X. Shade

Lento  $\text{♩} = 48$

He found no shade, but made his own, So shade and shine he had to -

*mf*

6  
- geth - er; He turned his back to break the sun, Or

10  
face it, so \_\_\_\_\_ to change his weath - er.

Detailed description: This is a musical score for the piece 'Shade'. It is in 2/2 time, marked 'Lento' with a tempo of 48 quarter notes per minute. The key signature has one sharp (F#). The score consists of three systems. The first system (measures 1-5) features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *mf*. The second system (measures 6-9) continues the vocal line and piano accompaniment. The third system (measures 10-14) concludes the piece. The piano accompaniment includes various fingering numbers (1, 2, 3, 4) and articulation marks like accents and slurs.

# XI. Dusk

Moderato  $\text{♩} = 68$

At dusk \_\_\_\_\_ the som - ber crows Beat e - bon  
*mp* cross \_\_\_\_\_ the af - ter - glow Like driv - en  
watch \_\_\_\_\_ the long line reach The sky's low

Detailed description: This is a musical score for the piece 'Dusk'. It is in 6/8 time, marked 'Moderato' with a tempo of 68 quarter notes per minute. The key signature has one sharp (F#). The score consists of two systems. The first system (measures 1-7) features a vocal line and a piano accompaniment. The piano part has a dynamic marking of *mp*. The second system (measures 8-14) continues the vocal line and piano accompaniment. The piano accompaniment includes various fingering numbers (1, 2, 4) and articulation marks like slurs and accents.



14

pin - ions In rhyth - mic, si - lent flight To  
 min - ions They file to dark - er gloom, Their  
 hem; I fear, but wish I might Be

18 *To Coda*

bleak do - min - ions Of the night.  
 beat - ing pin - ions Wav - ing doom.  
 one of them For one gray night. *To Coda*

23

A  
I

29



5  
8

but the winds were not out-done: They screamed a - bout each crack in fiend - ish

7  
8

glee, And cried and wailed, and snarled and growled in all Their fur-i-ous whirr and whine.

9  
8

"The wind, the wind," My Moth-er sighed.

13  
8

15 **Moderato** ♩ = 88

Then Fath - er rose and with A twin - kle in his eye left us a - bout The

18

roar - ing fire to go in - to the blasts. We heard him tink - er at the shriek - ing cracks, And

21 **piu mosso**

then a re - in - forced ar - ray of wraiths And gob - lins, ban - shees,

25

o - gres, imps and oafs Be - gan a bed - lam, turn by turn, and now In u - ni - son, run -

28 **ad libitum**

-ning the scales in runes Of stri-dent pitch. "You'll drive us daft as loons, You — and your

*f*

31 *molto ritardando* *mp*

horse-hair harps," Moth-er be-gan; But Fath-er

34 **a tempo** *mf*

smiled in great-er mer-ri - ment: "Our wor-ries grow in - side of us,

37

so turn Your troub-les in - side out; grin at the thing That both-ers you and it will laugh with



# XIII. Cool Zephyrs

Lento  $\text{♩} = 52$

The pure \_\_\_\_\_ In heart are fresh cool

zeph - yrs blow - ing down \_\_\_\_\_

A - cross the

sum - mer mea - dows close be - hind The rain.

close \_\_\_\_\_ be - hind \_\_\_\_\_ The rain. \_\_\_\_\_

*rit.*

The score is written for voice and piano in 3/4 time, key of B-flat major. It consists of six systems of music. The first system includes the tempo marking 'Lento' and a quarter note equal to 52 beats. The lyrics are: 'The pure \_\_\_\_\_ In heart are fresh cool'. The second system continues the lyrics: 'zeph - yrs blow - ing down \_\_\_\_\_'. The third system has the lyrics: 'A - cross the'. The fourth system has the lyrics: 'sum - mer mea - dows close be - hind The rain.'. The fifth system has the lyrics: 'close \_\_\_\_\_ be - hind \_\_\_\_\_ The rain. \_\_\_\_\_'. The sixth system includes the marking 'rit.' and ends with a double bar line. The piano accompaniment features various techniques such as triplets, slurs, and dynamic markings like 'mp' and 'p'.

# XIV. A Calm

**Allegro** ♩ = 144

*molto ritardando*

Pi - ty Pi - ty The ag - ed? Ne - ver! They have come to know A

**Moderato** ♩ = 80

calm They have come They have come They have

come to know A calm the storms of rag-ing youth

**Adagio** ♩ = 58

*rit.*

of rag - - - ing youth can not Dis -





# XV. Cold Winds

Adagio ♩ = 56

*p*

Cold winds May chill \_\_\_\_\_ the deep-est mar-row

of our bones — But they are

nev - er quite so cold when faced For friends. when faced For friends.

when faced For friends. \_\_\_\_\_

# XVI. Aunt Tabitha

**Allegro** ♩ = 120

The musical score is written for voice and piano. It features a treble clef and a 6/8 time signature. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score is divided into systems, with measure numbers 5, 10, and 15 indicated at the beginning of each system. The lyrics are written below the vocal line, and the piano accompaniment is shown in the lower staves. The piece includes first and second endings, indicated by '1.' and '2.' above the notes. The lyrics describe Aunt Tabitha's knitting habits and her appearance.

When Aunt Tab - i - tha came to spend the day She brought her yarns to  
*mf* seemed her pal - sied hands were timed To catch the stitch - es

5 knit gray socks and rib Them black. It  
for her knits and \_\_\_\_\_

10 2. purls, Though they were wrinkl - ed as her bon - y face. That

15 she might catch her breath from slight fa - tigue She lit her small dirt - daub - er pipe with coals She

20  
8  
bal - anced on the pok - er from the hearth. My

20  
8

26  
8  
broth - er thought it strange that trem - bling hands Could turn the trick.

26  
8

31  
8  
**Recitativo**  
"Her phy - sick grows for worse," Our Moth - er said to

31  
8  
*f*

37  
8  
Fath - er af - ter Aun - ty left, "I doubt if she is here when a - corns fall." "Or

37  
8

41  
8  
rise of grass in A - pril," Fath - er said In sol - emn mood.

41  
8

Larghetto ♩ = 70

45

Long since I have for - got

*mp*

50

When Aunt Ta - bi - tha passed, at a - corn fall Or

55

rise of grass. And, too, I

60

won - dered if My Moth - er's words

65

were chil - dren of her wish That

69  
8 she might go at some full har - vest time; And

*artificial harmonics*

69  
8

⑤ 19

④ 7 4 2 0 3 ④ 7

74  
8 Fath - er's that — he ride a - way with Death At grass - rise

74  
8

2 0 1 4 2 0 2

79  
8 time, be - gin - ning with the flush Of Spring his new ad - ven - ture

79  
8

84  
8 in a land Of youth, e - ter - nal morn - ing, grow - ing things,

84  
8

1 1 2 3 4 ② ①

*f*

89

Some - where \_\_\_\_\_ a - mong \_\_\_\_\_ the pas -

*mf*

93

- tures of the stars \_\_\_\_\_

93

97

the pas - tures of the stars \_\_\_\_\_

97

101

a - mong the pas - - - tures of the stars. \_\_\_\_\_

101

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