

Frank A. Wallace

How Fragile She Is

for mezzosoprano, baritone and guitar, op. 33

Poems by

Nancy Knowles & Frank Wallace

- I. The Circle *Nancy Knowles*
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dedicated to Jane Goodall

How Fragile She Is

for mezzo-soprano, baritone and guitar

I. The Circle

poems by Nancy Knowles
and Frank Wallace

Frank A. Wallace, op. 33

Heraldic $\text{♩} = 92$

The musical score is written for mezzo-soprano, baritone, and guitar. It is in 5/4 time and begins with a tempo marking of $\text{♩} = 92$. The piece is titled "I. The Circle".

The score consists of three systems of music. Each system includes a vocal line (mezzo-soprano and baritone), a piano accompaniment (piano and guitar), and a guitar-specific line.

System 1 (Measures 1-7): The vocal line begins with a forte (*f*) dynamic. The lyrics are "E - ya! Iam-iam ri-dent pra - ta". The piano accompaniment features a strong bass line with a forte (*f*) dynamic. The guitar part starts with a melodic line marked with an accent (*a*) and includes several measures of rests indicated by a slash and a vertical bar.

System 2 (Measures 8-11): The vocal line continues with "E - ya" and "E - ya!". The piano accompaniment features a melodic line with a forte (*f*) dynamic. The guitar part includes a melodic line with a forte (*f*) dynamic and includes several measures of rests indicated by a slash and a vertical bar.

System 3 (Measures 12-15): The vocal line continues with "Iam - iam - - - pra - ta" and "Iam - - - - que". The piano accompaniment features a melodic line with a forte (*f*) dynamic. The guitar part includes a melodic line with a forte (*f*) dynamic and includes several measures of rests indicated by a slash and a vertical bar.

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15 *lam - - - que ter - re ri - det fa - ci - es ri - det ter - - - ra.*

15 *lam - - - que ter - re ri - det fa - ci - es ri - det ter - - -*

18 **poco meno mosso** ♩ = 86

- - ra. The cir-cle's the se - cret He told me so

18 *rit.*

22 *Eve-ry-where you go Sow it so Watch it grow*

26 *Each make us all this gar - den a*

26 *Mow it slow*

30 par - a - dise all to play _____ in. to play _____

33 in. All a - round the flow - ers

36 ac - cept the sun lean - - - ing, sigh - ing. Wait and

39 you shall find me there in the tall _____ grass

42 rust - - - ling walls cir - cle the sky _____

45

Wait, wait _____ Wait and

48

you _____ shall. _____

51

Iam-iam tri - sti - ti - a _____ Iam-iam tri - sti - ti - a _____

51

Iam iam tri - sti - ti - a _____ Vi - te - - - -

54

Vi - - - te - mus _____ vi - te - - - - - mus.

54

- - - - - mus _____ vi - te - - - - - mus. _____

II. Hymn



In awe _____ to this place we come In won - - - - der we

go _____ Wom - an, _____ the _____ lute, _____ god _____ and man _____

The lute, _____ *tr* god, man and wom - an Seek - ing so - lace for the

soul _____ Light - ing, light - ing up, light - ing up the dome of

heav - - - - en The _____ lute and god, the _____ lute _____ and god and man, god and wom - an

seek - ing In awe _____ to this place we come

In _____ won - - - - der we go We come, we go _____

Seek - - - - - ing wis - - - - dom In won - der we go.

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III. New Moon

⑥ = E

mp

Sil-ver threads hold the

moon,

Sil-ly lit-tle a-rach-nyll lig-a-ments,

in space,

Where no one knows how fra-gile she

17

is How long will she shine?

21

Who will catch her when she

26

falls? Will the web - weav - ers wand - - er on?

31

Do you have eight legs?

IV. Morning Wind

Freely

8 *i tremolo*

6 *ritardando*

9 *ritardando*

12 $\text{♩} = 104$

The soft morn - ing wind teas - es me to fol - low all day to re - mem - ber

18 its sweet touch trust - ing that it hap - pened that it will a - gain too

24 when to - day is now to - mor - row. But who can say

8 *p*

18 *p*

24 *p*

1 *p*

30

from which way the wind may blow _____ to - day

36

and who can say _____ from which way _____ it will chase a -

41

-way my sor - row Where are you now my

45

Moth - er? How do you do, my dar - ling? Time and a - gain I see you

50

in my dreams Come look deep Wind wisp hair

56 Sun blows dry Bel - - - ly, breast Come — feel

61 light — Wrin - kle wa - - - - ter — Leaves — sweep

65 sand to - geth - er soft Come — swim — deep Whis - per

70 birds — Wings — swing peb - bles wet — smooth

Slower

V. Half Moon

75 *Recitative*

Come _____ sink si - lence, _____ float Creek is dammed; Dammed creek in the

75 *Recitative*

Creek is dammed; Dammed creek in the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins at measure 75 with a triplet of eighth notes (D, E, F#) followed by a dotted quarter note (G#), then another triplet (A, B, C#) followed by a dotted quarter note (D). The lyrics are "Come _____ sink si - lence, _____ float". The bottom staff is a piano accompaniment in treble clef, featuring a series of chords and melodic fragments. It includes a circled number 6 below the staff.

4 *♩ = 66*

Dim moon - light falls O - ver twig and mud. Sounds _____ spill, _____

4 Dim moon - light falls O - ver twig and mud.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, starting at measure 4. The lyrics are "Dim moon - light falls O - ver twig and mud. Sounds _____ spill, _____". The bottom staff is a piano accompaniment in treble clef, featuring a series of chords and melodic fragments. It includes a circled number 4 below the staff.

10

slow - ly, spill, slow - - - - - ly, Splash - es split split the

10

Sounds spill, slow - ly, Slen - der twigs slice, Splash-es split the night Soft - ly

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef, starting at measure 10. The lyrics are "slow - ly, spill, slow - - - - - ly, Splash - es split split the". The bottom staff is a piano accompaniment in treble clef, featuring a series of chords and melodic fragments. It includes a circled number 10 below the staff.

13

night Soft - - ly pleas - ing. Soft - ly pleas - ing. Soft - ly Pla - nets turn; _____ Pla -

13

pleas - ing. Soft - ly pleas - ing Pla - nets turn; _____

17

- - net turns; _____ Tree moans in the moon

17

Pla - net turns; Trees trap wind, Tree moans in the moon Light falls

20

Light falls o - ver all For now, _____ for all. _____ Is creek

20

o - ver all For now, _____ for creek And mud, for wind And wood, for all. _____ Is creek

25

damned? Are we all? _____

25

damned? Are we all?

29

Now soft-ly fall-ing flail-ing, soft-ly, now soft-ly plead-ing. Now soft-ly fall-ing flail-ing, soft-ly,

29

Will tails splash O-ver twig and mud As nights fall _____

32

Soft - ly pleas - ing. Now soft - ly, soft - ly plead - ing.

32

Soft - ly pleas - ing Now soft - ly ___ Soft - ly now plead - ing?

32

③ 12

35 While pla - nets watch Plun - dered Pla - net pleads For creek and twig, pleads for

35 While pla - nets watch Plun - dered Pla - net pleads For creek and twig

38 *molto ritardando* *Slower* creek and twig. Now soft - ly fall - ing, fall - ing, soft - ly fall - ing Soft -

38 *molto ritardando* *Slower* Fal - ling, fail - ing, Now soft - ly flail - ing Soft - ly now plead - ing Soft -

38 *molto ritardando* *Slower*

41 - ly, soft - ly now soft - ly, Now soft - - ly, now plea - - - ding.

41 - ly Soft Now Soft - ly plead - - - ing.

41

VI. Full Moon

⑤ = G#
♩ = 54

③
2

8va
1 \diamond

4 \diamond . ④ 12

15
Sand-pit lies _____ in the full moon light, _____ dark like night

15
Lies lies lies _____ Sand - - pit lies dark like night

15
4
3
2
1

19
E - - - choes _____ of peep - ers peep - ing

19
Dark like night _____ E - choes

VI

8va
 \diamond ④ 12

⑤ 12

⑥ 12

22

past peep peep - - - ing past sleep - ing lov - ers o - pen win - dows;

of peep - ers peep - - - ing past sleep - ing lov - ers o - pen win - dows;

25

Pine sha - dows slant o - ver snow, white bat - tles the dark

Pine sha-dows slant o - ver snow, white bat-tles the dark

28

light While stars fly fly by

light the dark light While stars fly by

31 full of those we know _____ And _____ stones _____

31 full of those we know _____ And _____ stones _____

35 whis - per tales of long - for - got - ten roads through stands _____ of

35 whis - per tales of long - for - got - ten roads through stands _____ of

38 woods. These stars of night, with tales of those we

38 woods. These stars of night, with tales of those we

42

know _____ not know _____ not those we know those we know

42

those we know those _____ those we know not

44

not pierce our souls; pierce our souls; _____

44

pierce our souls Ar - rows of light _____ from a - far _____

47

Come to pond-er dark sha-dows of pit and stone. _____ Sand - pit lies dark pen to lov - er's

47

Sand-pit lies sand - - - pit lies dark like night _____

tambour

50 arms, lov - er's arms, lov - er's arms, a - bras-ion of

50 o - pen to lov - er's arms, lov - - - er's arms, a - bras-ion of

53 earth torn limb from root; Dark patch of soul a -

53 earth torn limb from root; Dark patch of soul a -

57 - lone in the night snow and moon bring back your light.

57 - lone in the night snow and moon bring back your light.

VII. Silent Secret

♩ = 72

⑤ = Ab

Hid-den

Hid-den

seeds fly wan-der-ing with

seeds fly wan-der-ing with

wings of earth moved by breath,

wings of earth moved by breath,

10
bird - feath - er
Hid - den

10
bird - feath - er
Hid - den

13
seeds _____ swim year - - - - ing _____ through dark

13
seeds swim year - - - - ing _____ through dark

16
pools eyes yet found _____ by sun's rays

16
pools eyes yet found _____ by sun's

19
Hid - den seeds _____ re - - - -

19
rays Hid - den seeds _____ re - - - -

22

- mem - ber ___ hon - or - ing si - lent se - cret pro - mise

22

- mem - ber ___ hon - or - ing si - lent se - cret pro - mise

25

a song once sung long, ___ long a-go. a song once

25

a song once sung long, long a-go. a song once

28

sung long, long a-go. _____

28

sung long, long a-go. _____

VIII. From the Air

a prayer

♩ = 76
⑤ = G
⑥ = E \flat

The musical score is written in G minor (three flats) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features intricate textures, including sixteenth-note runs and triplets. The vocal line includes the lyrics: "Oh how fragile Oh how smooth thin skin ly-ing o-ver".

Measure numbers 4, 7, 10, and 12 are indicated at the start of their respective systems. Fingerings and articulations are clearly marked throughout the score.

15 *3* sur-face of sea. Sur-round - ing, em-brac - ing *3* lap-ping on shores *3* car-ress - ing

18 banks wet with love. Anx-ious ban-quet Feast of fan-tasies Sur-

21 *3* round-ed by Ho-neyed cones Glow - ing. Glow - - - - -

C I

24 - - - - - ing Glow - - - - - ing

27 glow - ing Flower-ing fruits pre-pon-de-rous pre-

30 - po - ste - rous. Oh _____ St. Fran - cis As -

33 - sist _____ this fran - tic Race of time _____ and greed. Oh _____ San _____ Fran -

37 - cis - co _____ teach us our free - dom of fu - ture. Frame _____ our

41 fears _____ our fears in scenes fra - grant with joy. _____

IX. Full Sun

♩ = 104

Full sun _____

Full sun _____ in a cold mid - night

5 = G
6 = D

in a cold mid - night _____ Haunts heav-en here

Haunts heav - en here _____ on hal-lowed earth;

_____ on hal-lowed earth; Should we fail. _____ Cold gray snow

Should we fail. _____

③ 1 1 ③ 4 4 1 ③ 2 4 2 ③ 4 2

15

be - fouts and con - founds _____ Ca - mel and co - bra crown and cra - dle;

15

Cold gray snow _____ be - fouts and con - founds _____

20

Should we fail. _____ Should we fail.

20

Ca - mel and co - bra crown and cra - dle; Should we fail.

25

Miss - i - ssi - ppi Nile _____ migh - ty

25

Miss - i - ssi - ppi Nile _____ migh - ty Yangh - tze And a - rid A - mazon

30

Yang - tze And a - rid A - ma - zon _____ flood

30

_____ flood _____ or flail; _____

30

34

or flail; Should _____ we fail.

34

Should we fail. Sham _____

34

39

Sham _____ and Scheist - er _____

39

_____ and Scheist - er _____ shuf - fle and shout _____ To

39

44 *3* *3*
 hide sin of slave - mas - ter's boat. _____
 hide sin of slave - mas - ter's boat. _____

49 _____
 Should we? _____ Must we? _____
 Should we? _____ Must we? _____

54 _____
 Have we? _____ Lest we? Shall we? Can we?
 Have we? _____ Lest we? Shall we? Can we?

X. You're on Earth

♩ = 92

⑤ = G
⑥ = C

C II

Note: improvise strumming of chords as song progresses

You're on

earth, kid _____ On-ly way to go is fur-ther in - to it

You're on earth, kid _____ It's the way out now ____

Sink with snow wat-er through cau-li-flow - er-ing cau - li-flow - er - ing Earth

Sucked in - - - - - to mov - ing roots,

23 Sucked in - to mov - ing roots, Sucked in - to mov - ing roots,

27 Sucked in - to mov - ing roots, race

31 up - ward race up - - - ward race

35 up - - - - - ward whoosh whoosh race up - - -

39 - - - ward whoosh whoosh to be - come air

42

to be - come air whoosh to be - come air in

46

Spring's ri - o - tous dance of de - light. in Spring's ri - o - tous dance of de - light. in

50

Spring's ri - o - tous dance of de - light.

53

We have on - ly one Moth - er

56 Oh how we loved Her, Oh how we

56 Oh how we loved Her,

59 loved Her, romp - ing on Her soft sweet flesh.

59 She

62 joins us, dancing circles, circles, ever re - turn - ing

62

65 we'll stum - ble tumb - ling up - ward and

65 One day wan - der - ing Ex

68

out ev - - - - -

68

-pand - - ing ev - - - er ev - - - - -

70

-er ev - er And hug

70

-er ev - er And hug

73

hug the noth - ing the all So, so small.

73

hug the noth - ing the all So, so

77

77

77