

1980

A Point in Time

Scott Lakin Jones

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ANDANTE
♩ = 60

GREAT NIGHT (R. M. RILKE.)

PIANO & VOICE

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a single melodic line with various note values and rests. The dynamic marking *mf dolce* is written below the first measure.

Handwritten musical notation for the second system, continuing the melodic line from the first system. It includes a treble clef, a key signature of one sharp, and a 4/4 time signature.

Handwritten musical notation for the third system, which includes the first vocal entry. The dynamic marking *mf dolce* is written above the first measure. The lyrics "OF - - - - - TED I WOULD STAND AND" are written below the notes. The piano accompaniment includes a large accent mark (>) under the second measure.

Handwritten musical notation for the fourth system, continuing the vocal line. The lyrics "STARE FROM THE WINDOW BEGUN YESTERDAY, STAND THERE AND STARE AT YOU." are written below the notes. The piano accompaniment includes a triplet of eighth notes in the third measure.

CINDY LEE NEFF
831-6106

Handwritten musical notation for the fifth system, consisting of a single treble clef staff with a large, handwritten letter 'C' written below it.

15

AS YET THE NEW CITY FELT AS IF BARRIC TO ME, AND

16

THE UNPERSUADED COUNTRY SAID IN TO DARKNESS AS THO I DIDN'T EXIST.

17

NOR WOULD THE WEADEST THINGS REVEAL THEIR MEANING TO ME, BY THE LANTERN

24

THE ALL-AY POSE UP: A-CI-EN MY EYES SAID IT WAS.

27

31

35

pp SEMPRE

38

41

SHUTTERS. STOOD THERE. AND THEN A CHILD CRIES. AND I KNEW OF THE MO-

44

(Poco)

-THERS IN THE HOUSES ROUND A-BOU, WHAT THEY COULD DO, AND KNEW TOGETHER WITH ALL

47

THE WEEPING THE CHUSES BE-YOND COMFORT. OR A VOICE WAS SINGING BY

50

- TENDING SOME DISTANCE PAST EX-PERT-A-TION, OR, FROM BELOW, AN OLD MAN'S COUGH

53

FULL OF RETROGRADISM HIS BODY WERE TO THE RIGHT AGAINST A WORLD MORE GENTLE,

56

THEN THE HOUR STRUCK - BUT I COUNTED YOU LATE, IT PASSED ME BY

59

MOLTO RIT.

64

VERY FREELY

AND) AS A BOY, AN OUTSIDER, WHEN FINALLY ALLOWED TO JOIN IN, ONE DOES NOT AFTER ALL CATCH THE BALL AND KNOWS NONE OF THE GAMES WHICH THE OTHERS ARE PLAYING AMONGST THEMSELVES WITH SUCH EASE, STANDS THERE,

71

LOOKING ABOUT - WHERE? - SO STOOD I, AND SUDDENLY IT WAS

YOU I REALIZED, ACCOMPANYING, PLAYING WITH ME, ADULT NIGHT,

3 M3

AND I STARED AT YOU.

WHERE THE TOWERS WERE STAKING WITH AN AIR, WHERE WITH A VERVED DESTINY A CITY WAS

HENNING ME IN AND HOUNDING THAT COULDN'T BE GUESSED AT WERE LYING AT AROUND MY PATH, AT WART

83

1 2 3 4 1 2 3 4 *mf* 1 2 3 4

AND WHERE, CLOSING IN, A STARKED STRANGERS ENCIRCLED THE HAZARD PICKETINGS OF
 STARKED STRANGERS

86

1 2 3 4 1 2 3 4 1 2 3 4

MY FEELINGS; THERE WAS, ET-ALBED ONE, NO SHAME IN IT FOR YOU TO

89

1 2 3 4 1 2 3 4 1 2 3 4

KNOW ME, YOUR BREATH SWIFT O --- VER ME; YOUR SMILE

92

DISPERSED AMONG FAREWELL GRA-VITIES BECAME LODGED

4 (94)

97 ♩ = 100

3 (103)

8 (108)

III
TODES-ERFAHRUNG (R.M. RICE)

PIANO + VOICE

♩ = 60

Handwritten musical notation for the first system, including piano accompaniment and vocal line. The piano part features a complex chordal structure with accidentals and dynamics like *pp*. The vocal line is mostly rests.

Handwritten musical notation for the second system. The piano part continues with complex chords and dynamics. The vocal line has some notes and rests.

Handwritten musical notation for the third system, featuring the first line of lyrics: "WIR WISSEN NICHTS VON DIESEM HINGEHEN, DAS NICHT MIT UNS". The piano accompaniment includes a circled section with notes 12, 13, and 14, and a circled number 4. Dynamics include *pp* and *f*.

Handwritten musical notation for the fourth system, featuring the second line of lyrics: "TEILT, WIR HABEN KEINEN GRUND, BEWUNDERUNG UND LIEBE". The piano accompaniment includes a circled section with notes 15, 16, 17, and 18, and a circled number 4. Dynamics include *pp* throughout.

17 (Cont.)

O- DER HASS DEM TOD ZU ZEI- GEN, DEN EIN MASKENMUND TRAGISCHER

18

KLAGE WUNDERLICH ENTSTELT, NOCH IST DIE WELT VOLL TROLLEN, DIE WIR SPIELEN.

19

SOLLUNG WIR SORGEN, OB WIR AUCH GEFÜELEN, SPIELT AUCH DER TOD,

20

OBWOHL ER NICHT GEFÄLT, DOCH ALS DU GINGST, DA BRACH IN DIRSE

28

BÜHNE EIN STREIFEN WIRKLICHKEIT DURCH JEDEM STADT DURCH DEN DU HINGINGST;

29

GRÜN WIRKLICHER GRÜNE, WIRKLICHER SONNENSCHEN, WIRKLICHER WALD.

8VA

(ECHO)
ppp

30

31

WIR SPIELEN WEITER, BÄHN UND SOWEIT ERLEHNTES SCHWER ERLEHNTES

40

HERSAGEND UND GEBÄRDEN DANN UND WANN AUF HEBEND; ABER DEM VON

41

UNS ENTFERNTES, AUS UN-SEEM STÜCK ENTRÜCKTES DASSEN

42

KANNT UNS MÄCHMAL ÜBER-KOMMEN, WIE EIN WISSEN VON JENEM

43

WIRKLICHKEIT SICH NIEDERSENKEND, SO DASS WIR EIN WEILE

50

HINGERTS - SEH

DAS

LEIBEN SPELEN, NIKHT AN BEIFALL
NIGHT

51

DENKEND.

