

Illinois Wesleyan University

From the Selected Works of Jonathan D Green

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Stop All the Clocks: Three Auden Cenotaphs

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Available at: https://works.bepress.com/jonathan_green/215/

for Allen Huszti

No Time

Text — W.H. Auden

Music — Jonathan D. Green

mf *sempre legato*

Adagio

mp

Clocks cannot tell our time of day For

what e-vent to pray, Clocks cannot tell our time of day For what e -

mp *ten.* *mf*

vent to pray, Be - cause we have no time, be - cause we

mf

have no time un - til We know what time we fill, Why time is

14

mp

p

o - ther than time was.

18

p

mp

Nor

22

f

mp

p

mf

can our question sa - tis - fy The an - swer in the sta-tue's eye. On - ly the liv - ing ask whose

brow May wear the Ro-man lau - rel now: The dead say on - ly how.

rit.

35 a tempo

p *mp* *f*

p

What hap - pens to the liv - ing when they die?

39

p

f

Death is not un - der - stood by death: nor you, nor I.

p

43

48

4 June 1999—Greensboro

for Allen Huszti

Elegy for J. F. K.

text — W. H. Auden

music — Jonathan D. Green

1 **Andante**

1 **Andante**
misterioso p
accel. poco a poco
cresc.

4

stringendo
rit.
f

8 *p*
Why then, why there, Why thus, we cry, did he die?
mf

8 *p*
mf

12 *p* *poco rit.*

The hea - - - vens are si - lent.

12 *p* *poco rit.* *accel. poco a poco*

15

15 *cresc.* *stringendo* *rit.*

18 *f.* *mf*

What he was, he was: What he is

18 *f.* *dim.* *mf*

20

fa - ted to be - come De - pends on us. *p* Re -

20

20 *p*

23

mem - b'ring his death, How we choose to live Will de -

23

23 *p*

26

cide its mean - ing

26

26 *pp*

Red. *

31 *mf* *f*

When a just man dies, La - men - ta - tion

31 *mp* *f*

31

✱

35 *mf* *mp*

and praise, Sor - row and joy, are one. Sor - row and

35 *mf* *mp*

35

40

joy, are one.

40 *p*

40

Red.

✱

6 June 1999 — Greensboro

for Allen Huszti

Stop All the Clocks

text — W. H. Auden

music — Jonathan D. Green

1 Grave

1 Grave

p sostenuto *ff* *p*

Red.

This system contains the first measure of the piece. It features a vocal line in 4/4 time, a piano accompaniment in 4/4 time, and a double bass line in 4/4 time. The piano part begins with a *p sostenuto* marking, followed by a *ff* section with a repeat sign, and then returns to *p*. The double bass part has a *Red.* marking below it.

3

3 *ff* *p*

This system contains the second measure of the piece. It continues the vocal, piano, and double bass lines from the first system. The piano part has a *ff* marking below it.

4

4 *p parlato*

Stop all the

ff *p*

This system contains the third measure of the piece. It continues the vocal, piano, and double bass lines. The vocal line has a *p parlato* marking above it. The piano part has a *ff* marking below it. The double bass part has a *p* marking below it. The system ends with a 2/4 time signature change.

6

clocks, cut off the te - le-phone, Pre - vent the dog from

10

bark-ing with a jui - cy bone, Si - lence the pi - a - nos and with muf-fled drum

14 *cantabile*

Bring out the cof - fin, let the mour - ners come.

18 *mp*

Let

18 *ff secco* *sostenuto* *p*

20 3

ae - ro - planes cir - cle moan - ing o - ver-head Scrib - bling on the sky the mes - sage

20

20

23

He is Dead, Put crêpe bows round the white necks of the pub - lic doves, Let the

23

23

27 *f molto calore*

traf - fic po - lice - man wear black cot-to-gloves. He was my North, my

31 *mf*

South, my East and West, My

33 *f* *mp*

work-ing week and my Sun - day rest, My noon, my mid-night, my

36

ff

p

talk, my song; I thought that love would last for - e-ver: I was wrong.

36

ff

p

36

40

ff

fff

40

40

42

rit.

42

42

43

a tempo

43

fff

44

mp

The stars are not wan - ted

44

p sostenuto

47

now: put out e - v'ry one; Pack up the moon and dis - man - tle the

47

3

50

p

sun; Pour a - way the o - cean and sweep up the wood; For no - thing now can

50

50

54

e - ver come to a - ny good.

54

54

pp

8 June 1999—Greensboro