

Somewhere Along the Line

Voice and Piano

text by Tom Cone
music by Jocelyn Morlock
Vancouver, 2012

Somewhere along the line

Somewhere along the line
the ball bounced too high
never to return
causing a stir in the equation.
To say the least. To say the least.

And I thought three plus three
meant something

meant
something
somewhere
down the line.
The ball,
oh the ball plus three
begs for a chance.

I try, but can't
and wonder why it's so perfect to say
Never to return never to return never to return.

Note: Legendary Vancouver playwright, poet, librettist, curator and philanthropist Tom Cone (1947 – 2012) and I collaborated on this song during his final illness. It was performed at his memorial, April 29, 2012 by mezzo-soprano Melanie Adams and pianist Rena Sharon.

The Capilano Review celebrates Tom Cone's work as a writer of words for song and opera in their Spring, 2012 web issue (webfolio 4.) Please see links below – there are some very interesting articles for anyone wanting to know more about his work, and work methods. An article discussing my experience working with Tom is found on pages 50-53.

<http://www.thecapilanoreview.ca/webfolio/4/>
<http://www.thecapilanoreview.ca/ti-tcr--a-web-folio/>

Somewhere along the line

Tom Cone

Jocelyn Morlock

freely, molto rubato

♩ = ca. 72 - 80 (no faster)

cadenza-like, (L.H.) espressivo

(L.H.)

(sim., ad lib)

(p)

rinf

sempre con molto ped.

(rit.) (A tempo)

5

mp

Some - where

(mp)

p

9

a-long the line the ball bounced

p

12 *poco f* *mp*

too high ne - ver to re - turn

poco f *poco p* *luminous*

15 *move* ----- *subside*

caus - ing a stir in the e - qua - tion

18 (A tempo) (quiet sense of outrage) *move* -----

to say the least to say the

21 *poco f* (pull back) *mp*

least And

poco f (*pp*)

24 *mf*

I thought three plus three meant some-thing_____

espr.

27 (*exasperated*) *f* *mf*

meant some - thing_____ some - where down the line._____

dim.

30 *poco a poco accel.*

(*R.H. accompanies L.H., poco p*)

cresc. *intense* *(ff)*

L.H. melody molto espressivo

(*poco f*)

33 *(desperate)* ***ff***

The ball, oh the ball plus three

36 ***fff***

begs for a chance.

39 ***ff***

(can take time here) I try

42 *(weaker) poco f*

I try but

(dim.) *poco f*

45 *molto rit. . . .*

can't

R.H. melody molto espr.

mp *3* *3*

slower
(♩ = ca. 60 - 66 ad lib.)

poco rit. *allargando* *rit.*

48

and won-der why it's so per-fect to say

poco p

6 *gentle, calmer*
(♩ = ca. 56 ad lib)

52 *(p)*

Ne-ver_ to re-turn_ ne - ver_ to re-turn_ ne-ver to re-

57 (subito ♩ = ca. 80 ad lib)

turn

slow, rocking
(play as if nobody else can hear you)

p

turn

62

(sim.)

(sim.)

67 rit.

(ppp)

rit.

(ppp)