

# **Protest Poems**

**for Narrator, Violin, Clarinet, Cello, and Piano**

## **Clarinet in B flat**

**part for electronic music readers**



**Bill Robinson**

# Protest Poems

## for Narrator, Violin, Clarinet, Cello, and Piano

March 16—June 8, 2024      Duration: about 25 minutes

*for John and Nancy Lambert*

In January 2024, Eric Pritchard offered the idea of a concert at Duke University in January 2025 to mark my 70<sup>th</sup> birthday. I thought it timely to set some protest poems for narrator and a chamber group. *At last, an opportunity to do what I do best—complain.* As is my habit, I then set the piece for orchestra, giving me my third symphony.

The first poem, “Pity the Party”, is inspired by “Pity the Nation” by Laurence Ferlinghetti, who in turn was inspired by a poem of the same name by Khalil Gibran. While this is pointed directly at today’s Republican Party in the US, it applies just as well to neo-fascist and authoritarian parties around the world, such as the BJP in India.

The second poem, “Father Stalin, Look at This” is a Ukrainian children’s song from about 1933. This was at the height of the Holodomor, when Stalin deliberately starved six million people to death in the process of collectivizing farms.

The third poem, “Political Theology”, I wrote a few years ago in disgust with the power of religion in governments through history. It is also critique of a civilization that is based on the destruction of Nature, and which is hell-bent on catastrophic overpopulation and extirpation of resources.

The fourth poem, “The birds don’t know about self-immolation”, was posted anonymously on social media two days after Aaron Bushnell burned himself to death in front of the Israeli embassy in Washington DC on February 25, 2024, to protest the war in Gaza.

The fifth poem, “Artificial Insanity”, I wrote (with a little ironic assistance from artificial intelligence, which I couldn’t resist) based on Alan Ginsberg’s poem “Howl”. It is about the threat to our mental health and culture from modern technology, especially AI.

### Performance notes

Should this music be performed in places and times where the references are unknown, obscure, or irrelevant to the audience and musicians, the texts may be changed to be more applicable to the local situation.

Cover art; anti-fascist poster by John Heartfield, Germany early 1930’s

## Bill Robinson

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billrobinsonmusic.com

# Clarinet in B flat part for electronic music readers

# Protest Poems

Bill Robinson

lyrics: Bill Robinson

## I. Pity the Party [4:15]

(after L. Ferlinghetti (after K. Gibran))

**Fascismo** (♩ = 76)

**Narrator** 4/4  
Pit - y the par - ty whose

**Violin** 4/4  
*p* *cresc. p. a p.* (*mp*) (*mf*)

**Clarinet in B $\flat$**  4/4  
*p* *mp* (*mf*)

**Cello** 4/4  
*mp* *cresc. p. a p.* (*mf*)

**Piano** 4/4  
*p legato* *cresc. p. a p.* (*mp*) (*mf*)

5 *f* peo - ple are cat - tle, and whose *cresc.* cow - boys lead them to *ff* slaugh - ter.

5 *f* *cresc.* *ff*

9 *f* *cresc.* *ff* RH

9 *f* *cresc.* *ff*

9 *f* *cresc.* *ff*

Pity the Party

2

12 *ff* Pit - y the par - ty in thrall to a crim - i - nal mes - si - ah, a crim - i - nal mes - si - ah, with *p* prayers for the end of the world.

18 *cresc.* *(mp)* *(mf)* *f*

22 *mp* Pit - y the par - ty whose dem - a - gogues are con men,

25 *mp*

27

whose *f* sag - es are purged, and whose

*cresc.* *f*

30

big - ots dom - i - nate the me - di - a.

30

*f* *p* *cresc.* (*mp*)

34

*mf* Pit - y the par - ty that *f* prais - es *ff* dic - ta - tors and ac -

34

*mf* *cresc.* *f* *ff*

34

*mf* *f* *ff*

Pity the Party

4

37

claims the bul - ly as he - ro, and aims to dom - i - nate the world by force and tor - ture in the

41

name of free - dom.

46 *pp* Pit - y the par - ty whose

47

Gods are Mon - ey and Guns, and sleeps the sleep of op - i - oids.

47

*cresc.*

*legato*

*cresc.*

Pity the Party

51

51

53

*mf* *f* *ff* *ff*

Pit - y the

Detailed description: This system contains measures 51 through 53. It features a vocal line at the top with lyrics 'Pit - y the'. Below are piano accompaniment staves for the right hand, left hand, and grand piano. Measure 51 starts with a mezzo-forte (*mf*) dynamic. Measure 52 has a forte (*f*) dynamic. Measure 53 has a fortissimo (*ff*) dynamic. The piano accompaniment includes sixteenth-note patterns and sixteenth-note chords. A box with the number '53' is present in the top right of the system.

54

54

par - ty that feeds on the poor and sick the poor and sick the poor and

Detailed description: This system contains measures 54 through 56. The vocal line has lyrics 'par - ty that feeds on the poor and sick the poor and sick the poor and'. The piano accompaniment continues with similar rhythmic patterns. Measure 54 starts with a mezzo-forte (*mf*) dynamic. Measure 55 has a forte (*f*) dynamic. Measure 56 has a fortissimo (*ff*) dynamic. A box with the number '54' is present in the top right of the system.

57

57

sick while

Detailed description: This system contains measures 57 through 59. The vocal line has lyrics 'sick while'. The piano accompaniment continues with similar rhythmic patterns. Measure 57 starts with a mezzo-forte (*mf*) dynamic. Measure 58 has a forte (*f*) dynamic. Measure 59 has a fortissimo (*ff*) dynamic. A box with the number '57' is present in the top right of the system.

Pity the Party

6

59

ty - coons get what they want.

59

59

*ff dim.* *(mf)*

62

*mp* Pit - ty the par - ty that speaks one lan - guage, and de - mands pu - ri - ty of blood

62

*mp*

62

*mp*

62

66

and soil for the Ar - y - an race.

66

66

66

*ff*



70 *ff*  
 Pit - y the par - ty, oh pit - y the peo - ple who al - low their rights to e - rode and their free - doms to be

70 *mp* *ff*

70 *mp* *ff*

74 washed a - way by ha - tred and fear and lies and old - time re - li - gion.

74 *ff*

74 *ff*

78 80 *pp* My coun - try, tears of thee, once land of lib - er - ty. *rit.*

78 *pp* *pp* *rit.*

78 *pp* *rit.*

78 *pp* *rit.* *8<sup>va</sup>*

8 Clarinet for electronic music readers II. Father Stalin, Look at This [5']

Ukrainian children's song, 1933

**Holodomoderato** (♩.=68)

Narrator

Violin

Clarinet in B $\flat$

Cello

Piano

6

6

6

Fa - ther Sta - lin, look at this

10

10

10

Col - lec - tive farm - ing is such bliss

The hut's in ru - ins, the barn's all sagged

Father Stalin, Look at This

14 *mp* All the hors-es bro - ken nags *mf* *mf* *mp* And on the hut

14 *mp* *mp* *mf* *mp*

14 *p* *mp* *mf* *mp*

18 *p* a ham-mer and sick-le *mp* And in the hut *mf* death *f* and

18 *p* *mp* *mf* *f*

18 *p* *p cresc.* *(mp)* *(mf)*

18 *p*

22 fam-ine

22 *f* *f* *f*

22 *f* *f*

Father Stalin, Look at This

10 <sup>27</sup>

*f* Fa - ther Sta - lin, look at this *p* No cows left, no pigs at all

*f dim. p*

*f dim. p*

*mp p*

33

Just your pic - ture on the wall

*p cresc. mfim. pp*

*p cresc. mfim. pp*

*cresc. mf dim. pp*

37

Fa - ther Sta - lin, look at this Dad - dy and Mom - my are

*p*

*p*

*p*

40 in the grave The

*p cresc.* *(mf)*

43 poor child cries as a lone he goes

*f* *rit.* *a tempo*

48 50 Fa - ther Sta - lin, look at this

*p* *cresc.* *(mp)* *cresc.*

Father Stalin, Look at This

12 52

*mf cresc.*

There's no bread and there's no fat The

*mp*

52

*mp*

*mp*

52 *legato*

*mf*

54 *f dim.* *mp*

par - ty's end - ed all of that

54

54 *f dim.* *(mp)*

56 *p* *mp*

Seek not the gen - tle nor the mild

56 *p cresc.* *mp* *mf*

*p cresc.* *(mp)*

56 *p cresc.* *(mp)*

59

*f* A fa - ther has eat - en

*cresc.*

59 *(mf)* *f*

62

his own child

*f dim.* *(mp)* *p cresc.*

62 *f dim.* *(mp)* *p cresc.*

66 *mp* Fa - ther Sta - lin, look at *mf* this *f* The par - ty man he beats and

66 *(mp)* *(mf)* *f*

Father Stalin, Look at This

14 69

Musical score for measures 69-70. The score is in 12/8 time. The vocal line (top staff) has lyrics "stamps" and "beats and stamps". The piano accompaniment includes a treble clef staff with a *cresc.* marking and a bass clef staff with a *f* marking. The piece concludes with a *ff* dynamic marking.

Musical score for measures 71-73. The vocal line (top staff) has lyrics "beats and stamps" and "And sends us to Si - be - ri - an". The piano accompaniment includes a treble clef staff and a bass clef staff. The piece concludes with a *ff* dynamic marking.

Musical score for measures 74-77. The vocal line (top staff) has lyrics "camps" and "Coda (♩=56)". The piano accompaniment includes a treble clef staff with a *ff* marking and a bass clef staff with a *ff* marking. The piece concludes with a *ff* dynamic marking.



79

79

*p* *mp* *f*

83

83

*ff* *p* *pp*

87

*pp*

Fa - ther Sta - lin, look at this Col - lec - tive farm - ing is such bliss

87

87

*pp*

8va

*Allegro apocalypso* (♩ = 76)

Narrator

Violin

Clarinet in B $\flat$

Cello

Piano

7

10

10

10

*mp* *cresc.* *(mf)* *f*

"Go break the sod," said our God, "The world is here for you to own. Go forth and spread your

16

fruit - ful sons; Sub - due the beasts and dam the streams, Cut the trees and pave the streets, Burn the dead from

16

16

22

e - ons past To feed the flames and turn the wheels. Make war for gold and kill for me. O - bey your lead - ers and your priests Whom

22

22

29

I have fa-vored with my grace. Al - ways more, and al - ways fas-ter; Mine the ore and

29

29

31

31

34

crush the stone. Do this well, and I will teach you all a might-ty les-son."

38

What our God said we longed to hear. We slew our Mo-ther and sucked the mar-row

39

*pp* *p* *mp*

44

from her bones. The grow-ing mob may come to dine, The grow-ing mob may

44

*mf* *mp*

49 *pp* come to dine, To night there is e - nough to eat. For - get to - mor - row, we

53

Con sord.

55 live but once; We drill but once, we burn but once, we mine but once. The fish-ing's good, un - til there's none.

55

61 To - night there is e - nough to eat.

61

Anonymous poem

**Volante con fuoco** (♩ = 80)

Narrator

Violin

Clarinet in B $\flat$

Cello

Piano

5

8

*cresc.* *mf* *f* *mp*

*cresc.* *mf* *f* *mp*

*cresc.* *mf* *f* *mp*

The

II

day af - ter Aa - ron Bush - nell set him - self on

11

II

15

fire, I go out for an ear-ly morn-ing walk, wrapped in air far too

15

mf

15

19

warm for late Feb-ru-ar-y in the Mid-west a heat wave. False Spring has brought

19

19

The Birds

22 24

Na - ture roar - ing back to life. I want to shake eve - ry per - son I

*cresc.* *f* *ff*

24 25

*cresc.* *f* *ff*

*cresc.* *f* *ff*

24 25

*cresc.* *f* *ff*

Detailed description: This block contains the first system of the musical score, covering measures 22 to 25. It features a vocal line at the top with lyrics, and piano accompaniment in the middle and bottom staves. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *cresc.*, *f*, and *ff*. Measure numbers 24 and 25 are indicated in boxes.

27

stroll past. "Did you know there's a gen - o - cide hap - pen - ing?"

27

27

*ff*

27

Detailed description: This block contains the second system of the musical score, covering measures 27 to 30. It features a vocal line at the top with lyrics, and piano accompaniment in the middle and bottom staves. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *ff*. Measure numbers 27 and 30 are indicated in boxes.

30

Did you see a man

30

*legato* *ff*

30

Detailed description: This block contains the third system of the musical score, covering measures 30 to 33. It features a vocal line at the top with lyrics, and piano accompaniment in the middle and bottom staves. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *ff* and *legato*. Measure numbers 30 and 33 are indicated in boxes.



32

burn him-self a-live in pro-test?"

32

32

*pp*

35

I would ask, if

36

35

36

*pp*

*p*

*legato*

37

on-ly I could count on a re-sponse that is-n't dead-eyed.

37

37

*mf*

*f*

*p*

37

*mf*

*f*

*p*

The Birds

24 40

Musical score for measures 38-41. The vocal line begins with the lyrics "But I". The piano accompaniment features a complex rhythmic pattern with frequent triplets and sixteenth notes. Dynamics include *p* (piano) and *ff* (fortissimo).

Musical score for measures 42-43. The vocal line continues with the lyrics "know I'd have bet-ter luck with the birds." The piano accompaniment continues with intricate rhythmic patterns, including triplets. Dynamics include *p* (piano) and *ff* (fortissimo).

Musical score for measures 44-46. The vocal line repeats the lyrics "But I know I'd have bet-ter luck with the". The piano accompaniment features a driving, rhythmic accompaniment with many triplets. Dynamics include *ff* (fortissimo) and *p* (piano).

47 birds, ev - er cu - ri - ous,

*mf*

*dim.*

*mf*

50 car - di - nals hop - ping from branch to branch like fi - re - balls. Or mis - siles.

*p*

54 I'd tell them, some of us love you so much we'd die for you. For a sin - gle snip - pet of

*dolce*

The Birds

26 59

bird - song. For a child's first glimpse of feath - ers glow - ing in the clear light.

64 *pp* For a tree for you to perch in a - mong the rub - ble. *fff* He shout - ed **68** *f* FREE PAL - ES - TINE *mf* FREE PAL - ES - TINE FREE PAL - ES -

71 *p* TINE un - til he choked on the flames. *f* The call - back: *p* a long, mourn - ful whis - tle from a -

The Birds

77 *rit.* *p* *mp+* 27

bove. The sun is blaz-ing too bright to make out more than a sil-hou-ette tak-ing off, ris-ing

Coda  $(\text{♩} = 66)$

*grec.*

*p cresc.*

*f cresc.*

82 *mf* *mf+* *f* *mp* *p*

slow and then fast like smoke.

*mf* *f* *mf* *mp* *p* *pp*

*mf* *f* *mf* *mp* *p* *pp*

*mf* *f* *mf* *mp* *p* *pp*

86 *molto rit.* *a tempo*

*molto rit.* *a tempo*

*molto rit.* *a tempo*

*ff* *pp*

**Contracyberpunktus I** (♩ = 88)

Narrator: I saw the best minds of my gen-er-a-tion wast-ed by

Violin: *mp* *cresc. p. a p.*

Clarinet in B♭: *p* *mp* *cresc. p. a p.*

Cello: *p* *mp* *cresc. p. a p.*

Piano: *p* *mp* *cresc. p. a p.*

6 *mf* *f* *ff*

vid-e-o games, bloat-ed hys-ter-i-cal goth-ic, drag-ging themselves through sim-u-lat-ed streets at

6 *mf* *f* *ff*

11

dawn look-ing for an an-gry mi-cro-dose,

11 *ff dim.* *mf* *mp*

11 *ff dim.* *mf* *mp*

16 *mp*  
 an - gel - head - ed prep - pies burn - ing for the hea - ven - ly mi - cro - wave con - nec - tion to the

20 *p* *rit.* *ContraCyberpunktus II*  
 sat - el - lite serv - er in the ma - chin - er - y of night,

*dim.* *p* *pp* *rit.* *ContraCyberpunktus II*

*dim.* *p* *pp* *rit.* *ContraCyberpunktus II*

*dim.* *p* *pp* *rit.* *ContraCyberpunktus II*

25 *pp* *cresc. p. a p.* *p* *(mp)* *(mf)*  
 who sed - en - tar - y and hol - low - eyed and high sat up drink - ing a - ya - huas - ca in the

*pp* *cresc. p. a p.* *p* *(mp)* *(mf)*

*mp* *cresc. p. a p.* *(mf)*

*cresc. p. a p.* *p* *(mp)* *(mf)*

Artificial Insanity

30 *f* *ff* *molto rit.* *Contracyberpunktus I* (♩ = 88)

su - per - nat - u - ral dark - ness of pent - house flats

*f* *ff* *dim.* *(mf)* *(mp)* *p* (♩ = 88)

30 *f* *ff* *molto rit.* *Contracyberpunktus I*

*f* *ff* *dim.* *(mf)* *(mp)* *p*

30 *f* *ff* *dim.* *(mf)* *(mp)* *p* *molto rit.* *Contracyberpunktus I* (♩ = 88)

36 *p* *cresc. p. a p.* *(mp)* *(mf)*

con - tem - plat - ing the mad - ness of lust - ing for Mar - i - lyn Mon - ro - bot Mar - i - lyn Mon - ro - bot,

*p* *cresc. p. a p.* *(mp)* *(mf)*

36 *p* *cresc. p. a p.* *(mp)* *(mf)*

36 *cresc. p. a p.* *(mp)* *(mf)*

41 *f* *ff* *rit.* *a tempo* *mf* *mp* *p*

who bared their brains to da - ta min - ers un - der the Sil - i - con Val - ley moon,

*f* *ff* *rit.* *a tempo*

41 *f* *ff* *rit.* *a tempo*

41 *f* *ff* *rit.* *a tempo*



Artificial Insanity

45 *mp* who passed un-di-gest-ed through u-ni-ver-si-ties *mp, cresc. p. a p.* with ra-di-ant dis-tance learn-ing *(mf)* eyes hal-

*mp* *cresc. p. a p.* *(mf)*

*mp* *cresc. p. a p.* *(mf)*

*p* *mp* *cresc. p. a p.* *(mf)*

*mp* *cresc. p. a p.* *(mf)*

50 *f* lu-ci-nat-ing tech-no-bab-ble and the spir-it of Al-an Tur-ing, *ff* who were ex-pelled

*f* *ff*

*f* *ff*

*f* *ff*

54 *ff dim.* from the a-cad-e-mies for cra-zy ob-scene *ff dim.* codes on the Mi-cro-soft Win-dows *(mf)*

*ff dim.* *(mf)* *mp*

*ff dim.* *(mf)* *mp*

Artificial Insanity

32 58 *mp* **59** *mp* *cresc.* *(mf)*  
of the soul, who lurked in un - spo - ken chat rooms

58 **59** *mp* *cresc.* *mf*  
*mp* *cresc.* *(mf)*

58 **59** *p* *cresc.* *(mp)* *(mf)*

62 *f* *dim.* *(mp)* *(p)*  
blee - ding hours through the screen - lit night yearn - ing

62 *f* *dim.* *(mp)* *(p)*

62 *f* *dim.* *(mp)* *(p)*

65 *rit.* *pp* *a tempo* *ff*  
for their mo - ther-board's love, who ate fire in tech labs

65 *rit.* *pp* *a tempo* *ff*

65 *rit.* *pp* *a tempo* *ff*

69 *f* *dim. p. a p.* (*mf*)  
or drank tur-pen-tine in cor-po-rate caf-e-te-ri-as, who chained them-selves to

69 *f* *dim. p. a p.* (*mf*)

69 *f* *dim. p. a p.* (*mf*)

69 *f* *dim. p. a p.* (*mf*)

72 (*mp*)  
rout-ers to mine for im-ag-i-nar-y mon-ey, who dis-ap-peared in-to

72 (*mp*)

72 (*mp*)

72 (*mp*)

75 (*p*) *pp*  
no-where Zen New Jer-sey leav-ing noth-ing but the shad-ows of their

75 (*p*) *pp*

75 (*p*) *pp*

75 (*p*) *pp*

Artificial Insanity

34

80

81 *ff*

smart phones, who stud - ied Ayn Rand A - leis - ter Crow - ley cy - ber -

80

81 *ff*

80

81 *ff*

84

net - ics and O - prah Win - frey be - cause the cos - mos in - stinc - tive - ly vi - brat - ed at their

84

84

84

88

89 *ff* *mf*

feet on Mar - tha's Vin - yard, who walked all night with

88

89 *ff* *mf*

88

89 *f* *mf*

91 *mp*

shoes full of blood on the snow - bank docks mis - led by glob - al po -

91 *mp*

91 *mp*

94 *cresc.* *f* *ff*

si - tion - ing, who lit end - less joints for their linked - in brain cells

94 *cresc.* *f* *ff*

94 *cresc.* *f* *ff*

94 *cresc.* *f* *ff*

97

float - ing a - cross the tops of cit - ies cel - e - bra - ting the end of or -

97

97 *p*

97

Artificial Insanity

36 100

gan - ic life, who tuned in to te - le - van - gel - ists, and

101

103

reached be - hind that T - V set to FEEL the POW-ER. What

*non stacc.*

*pizz.*

*p*

103

*non stacc.*

*pizz.*

*p*

107

sphinx of in - te - grat - ed cir - cuit - ry bashed o - pen their skulls and ate up their hu -

*arco*

*p*

107

*p*

110 *p* man - i - ty? **ff** Mad dead au-tom-a - tons Mad dead au-tom-a - tons

110 *p cresc.* **ff**

110 *p cresc.* **ff**

110 *p cresc.* **ff**

113 Mad dead au-tom-a - tons of Sil - i - con Val - ley! Mad dead au - tom - a - tons

113 **ff** Mad dead au - tom - a - tons

113 **ff** Mad dead au-tom-a - tons

113 **ff** Mad dead au - tom - a - tons

116 Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley!

116 Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley!

116 Mad dead au-tom-a - tons Mad dead au-tom-a - tons of Sil-i-con Val-ley!

116 Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley!

Artificial Insanity

38

119 *ff* *dim.* *rit.* *(mp)* **Contracyberpunktus II** ( $\text{♩} = 76$ )  
Mad dead au-tom-a-tons Mad dead au-tom-a-tons of Sil-i-con Val-ley.  
*pp* *pp*

119 *ff* *dim.* *rit.* *(mp)* **Contracyberpunktus II** ( $\text{♩} = 76$ )  
*pp* *pp*

119 *ff* *dim.* *rit.* *(mp)* **Contracyberpunktus II** ( $\text{♩} = 76$ )  
*pp* *pp*

125 *pp* *cresc. p. a p.* *(p)* *(mp)*  
Ar-ti-fi-cial in-tel-li-gence, I'm with you where you hide in the cracks of

125 *pp* *cresc. p. a p.* *(p)* *(mp)*  
*mp* *cresc. p. a p.*  
*mp* *cresc. p. a p.*

125 *pp* *cresc. p. a p.* *(mp)*

130 *(mf)* *f* *ff* **133** *dim.*  
so-cial me-di-a, stripped in-sane and kitsch I'm with you where you

130 *(mf)* *f* *ff* **133** *dim.*  
*(mf)* *f* *ff* *dim.*

130 *(mf)* *f* *ff* **133** *dim.*



Artificial Insanity

134 *rit.* (*mf*) *a tempo* *p* *cresc.*

roam the da - ta high - ways search - ing for the lost bits of oth - er minds I'm with you where you

134 *rit.* (*mf*) (*mp*) *dolce* *a tempo* *p* *cresc.*

134 *rit.* (*mf*) (*mp*) *p* *dolce* *a tempo* *cresc.*

139 *mf* *dim.* (*mp*)

howl in the depths of neu - ral net - works. The ro - bots are ris - ing, the bi - na - ry beasts de -

139 *mf* *dim.* (*mp*) *p*

139 *mf* *dim.* (*mp*) *p*

139 *mf* *dim.* (*mp*) *legato*

144 *p* *legato* 147

vo - ur - ing our hu - man - i - ty, the ghosts in the ma - chines haunt - ing our dreams. I saw the

144 *p* *legato* 147

144 *p* *legato* 147

Artificial Insanity

40

148

best minds of our time de - stroyed by mad - ness, and now they wan - der through the waste - land

152

of tech - nol - o - gy, their hu - man - i - ty e - rased by the cold, un - feel - ing

157

hand of the com - put - er.

*rit.*