

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Flute 1



Bill Robinson

Symphony No. 3: Protest Poems

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo

(♩ = 76)

Bassoon 1

6 *ff*

12

14 *p* *f*

22 *mp*

25

29 *f* *p*

34

46 *pp* *mf cresc.*

44-45

53 *ff*

57 *mp*

62

67 *ff*

70

71

78 *pp* *rit.*

II. Father Stalin, Look at This

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Flute 1

pp *p*

7

14 *p+* *mp* *p*

22 *f*

29 *mp* *pp*

37-42 *mf+* *f* *rit.* *a tempo*

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

51 *mf+* *f* *mf*

59 *mf* *f*

63 *f* *f+*

72 *ff* **Coda** (♩.=56)

83

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Flute 1

mp *mf* *f* *f+*

7 *f* *mf* *mp* *mp+* *mf* *mf+*

13 *f* *f*

31 *ff*

37 *p* *mp*

45 *mp+* *pp*

56

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Flute 1

p

9

mf+ *f* | *mp*

16

mf *mf*

24

ff

30

36

Narrator

36-40 know I'd have bet-ter luck with the birds. *p* *ff*³

45

p *ff*

68

Narrator

55-65 perch in a - mong the rub-ble. He shout-ed *fff* *f*

78

rit. Coda (♩ = 66) Narrator

like smoke. *pp*

86

molto rit. a tempo

ff

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Flute 1 **Contracyberpunktus I** (♩ = 88)

mf+ cresc. f

9 *f+*

16 *rit.* **Contracyberpunktus II** (♩ = 72)

rit. **Narrator** *6* *6*

16-21 *who sed-en-tar-y*

32 *molto rit.* **Contracyberpunktus I** (♩ = 88) *rit.* **44** *a tempo*

molto rit. **Contracyberpunktus I** (♩ = 88) *rit.* **44** *a tempo*

7 *Timpani*

45-46 *mf+ cresc. f* *f+*

mf+ cresc. f *f+*

53 *ff* **59**

ff **59**

62 *rit.* *a tempo* **67** *a tempo* **Narrator**

rit. *a tempo* **67** *a tempo* **Narrator**

2 *who ate fire in tech labs*

69 *f* *mp*

f *mp*

Symphony No. 3

77 *pp* **81** 2

Musical staff 77-81. Starts with a 3/4 time signature, then changes to 4/4, 2/4, 4/4, 3/4, and 4/4. A piano (*pp*) dynamic is indicated. A box containing the number 81 is placed above the staff. A fermata is placed over a note in the 3/4 measure. A '2' is written above the final measure.

85 *ff* *tr* **89** 2 *mp*

Musical staff 85-89. Starts with a 4/4 time signature, then changes to 3/4, 4/4, and 4/4. Dynamics include *ff* and *mp*. A trill (*tr*) is indicated above a note in the 3/4 measure. A box containing the number 89 is placed above the staff. A fermata is placed over a note in the 4/4 measure. A '2' is written above the final measure.

92-97 **101** 6 *ff*

Musical staff 92-97. Starts with a 4/4 time signature, then changes to 3/4 and 4/4. A box containing the number 101 is placed above the staff. A fermata is placed over a note in the 3/4 measure. A '6' is written above the first measure. *ff* dynamic is indicated.

103 **111** 6

Musical staff 103-111. Starts with a 4/4 time signature, then changes to 4/4. A box containing the number 111 is placed above the staff. A fermata is placed over a note in the 4/4 measure. A '6' is written above the first measure. Triplet markings are present under the first four notes.

113

Musical staff 113-117. Starts with a 4/4 time signature, then changes to 4/4. A fermata is placed over a note in the 4/4 measure.

117 *ff* *rit.* **Contracyberpunktus II** ($\text{♩} = 72$) 2 7

Musical staff 117-130. Starts with a 4/4 time signature, then changes to 4/4. Dynamics include *ff* and *rit.*. A section titled 'Contracyberpunktus II' ($\text{♩} = 72$) is indicated. A '2' is written above the first measure of the section, and a '7' is written above the final measure.

130 Oboe 1 **133** 2 *rit.* *a tempo* 3

Musical staff 130-140. Starts with a 4/4 time signature, then changes to 3/4, 4/4, and 4/4. A box containing the number 133 is placed above the staff. Dynamics include *rit.* and *a tempo*. A '2' is written above the first measure, and a '3' is written above the final measure.

140 **147** 6 3 *mf* > *mp+* *p*

Musical staff 140-154. Starts with a 4/4 time signature, then changes to 6/4, 4/4, and 2/4. A box containing the number 147 is placed above the staff. Dynamics include *mf*, *mp+*, and *p*. A '6' is written above the first measure, and a '3' is written above the final measure.

154 *pp* *rit.* 5 *pp*

Musical staff 154-158. Starts with a 2/4 time signature, then changes to 6/4, 4/4, and 4/4. Dynamics include *pp* and *rit.*. A '5' is written above the first measure. A fermata is placed over a note in the 4/4 measure.

Symphony No. 3: Protest Poems

for Narrator and Orchestra

Flute 2 **(doubles Piccolo)**



Bill Robinson

2

Flute 2
(double Piccolo)

Symphony No. 3: Protest Poems

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

6 Bassoon 1 (Fl. 2) 12

13 (Fl. 2) (Fl. 2) 2

21 (Fl. 2) 25 (Picc.) 34

28 (Picc.) 34

38-42 46 (Picc.) 53 Narrator Pit-y the

54 (Fl. 2) 3

par-ty that feeds on the

62 (Fl. 2) 62-65 mp

69 70 (Fl. 2) 3 (Picc.)

78 (Picc.) rit. (Picc.)

II. Father Stalin, Look at This

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Flute 2
(dbl. Picc)

9

22

37

45 *rit.* ----- *a tempo*

52

65

72

88

27

50

66

87

Narrator

Fa - ther Sta - lin, look at this

Coda (♩.=56)

78-82

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Flute 2 (dbl. Picc.)

(Picc.)

mp *mf*

4 3 10 3

13 Narrator

(Picc.)

world is here for you to own. Go

f

4

13

(Picc.)

(Fl. 2)

ff

7 31 3

22

(Picc.)

(Picc.)

p *mp*

3 39 3

36

(Picc.)

mf

5 53

44

7 5 2

54-60

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Piccolo

p

9

mf+ < *f* | *mp*

20

mf *ff*

27-33

Narrator

know I'd have bet-ter luck with the

43

birds.

54

Narrator

perch in a - mong the rub-ble. He shout-ed

76

rit. Coda (♩ = 66) Narrator

like smoke.

85-86

molto rit. *a tempo* *pp* *ff*

V. Artificial Insanity

Bill Robinson, after Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Flute 2 (dbl. Picc.)

16

10-14

5

2

(Picc.)

mp

3

rit.

mf+ *cresc. f* *f+*

Contracyberpunktus II (♩ = 72)

Narrator

who sed-en-tar-y

6

44

molto rit.

Contracyberpunktus I

40 (Picc.)

mf

f

f+ < ff

rit. a tempo

2

2

50 (Fl. 2)

mf+ cresc. f

f+

5

59

3

63-64

2

rit. a tempo

5

67

(Picc.)

p+

Narrator who ate fire in tech labs

75

3

81

2

85 (Fl. 2)

ff

mp

2

(Fl. 2)

89

94

6

101

8

111

Flute 1

2

(Picc.)

ff

mp+ < mf

115-117

3

ff

rit.

Contracyberpunktus II (♩ = 72)

2

7

Oboe 1

131-132

2

133

rit. a tempo

4

(Fl. 2)

6

(Fl. 2)

147

mf > mp+

p

149

3

(Picc.)

5

rit.

pp

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Oboe 1



Bill Robinson

I. Pity the Party

Fascismo (♩=76)

12 *mf* *f* *ff*

19 *cresc.* *(mf)* *f* *f*

25 *mp* *cresc.* *f* *p*

33 *mp* *mf* *f* *ff* *ff*

39 *pp*

47 *ff*

57 *mp*

65

69 *ff*

73

79 *pp* *rit.*

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Oboe 1

p

mp+ *mf*

f dim. *p*

p *mp*

rit. *a tempo*

mf *mf+* *f* *mf+*

mf+ *f*

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

f *ff* *ff*

Coda (♩.=56)

pp

27

50

66

87

Narrator

fam-ine

Fa-ther Sta-lin, look at this

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Oboe 1

The musical score for Oboe 1 consists of eight staves of music. The first staff (measures 1-9) begins in 3/4 time with dynamics *mp* and *mf*. The second staff (measures 10-19) includes a 3-measure rest (7-9), a 4-measure rest (10), and dynamics *f*. The third staff (measures 20-30) features a 7-measure rest and dynamics *f*. The fourth staff (measures 31-35) starts with a *ff* dynamic and a 2-measure rest. The fifth staff (measures 36-38) includes a 3-measure rest (39). The sixth staff (measures 42-51) has dynamics *p*, *mp*, and *mp+*, with a 6-measure rest. The seventh staff (measures 52-57) includes a 53-measure rest and dynamics *pp*. The eighth staff (measures 58-60) features a 5-measure rest.

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

11

Anonymous poem

Oboe 1

25

30

42

48

55

Narrator

perch in a - mong the rub-ble. He shout-ed

68

74

84

Narrator

like smoke.

V. Artificial Insanity

Bill Robinson, after Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Oboe 1

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

f ff mf > mp

16

mp dim.

22

rit. -- Contracyberpunktus II (♩ = 72)

(p) --- pp+ mf cresc. f

31

molto rit. --- Contracyberpunktus I (♩ = 88)

ff mf f

44

42

rit. --- *a tempo*

f+ < ff > f mp cresc. (mf)

50

mf+ f+ < ff

59

mp f dim. (mp) (p)

67

65

rit. --- *a tempo*

pp ff f > mf+

72

mp p+ pp

79 81

ff

Detailed description: Musical staff starting at measure 79. Measure 81 is boxed. The staff contains a melodic line with various rhythmic values and dynamic markings.

86 89

mp

Detailed description: Musical staff starting at measure 86. Measure 89 is boxed. The staff features a melodic line with a double bar line and a fermata over a measure.

94

mp+ *f* *ff*

Detailed description: Musical staff starting at measure 94. The staff shows a melodic line with dynamic markings *mp+*, *f*, and *ff*.

101

3

Detailed description: Musical staff starting at measure 101. Measure 101 is boxed. The staff contains a complex melodic line with triplets and a fermata.

107 111

p *p* *mp* *ff*

Detailed description: Musical staff starting at measure 107. Measure 111 is boxed. The staff shows a melodic line with dynamic markings *p*, *p*, *mp*, and *ff*.

112

Detailed description: Musical staff starting at measure 112. The staff contains a melodic line with various rhythmic values.

117 *rit.* *Contracyberpunktus II* (♩ = 72)

ff *mf cresc.*

Detailed description: Musical staff starting at measure 117. The staff includes the tempo marking *rit.* and the section title *Contracyberpunktus II* with a tempo of 72. Dynamic markings *ff* and *mf cresc.* are present.

131 133 *rit.* *a tempo*

f *ff* *3*

Detailed description: Musical staff starting at measure 131. Measure 133 is boxed. The staff includes the tempo markings *rit.* and *a tempo*, and dynamic markings *f*, *ff*.

140 147

mf *mp+* *p*

Detailed description: Musical staff starting at measure 140. Measure 147 is boxed. The staff shows a melodic line with dynamic markings *mf*, *mp+*, and *p*.

151-152

p *pp*

Detailed description: Musical staff starting at measure 151. The staff includes the measure numbers 151-152 and dynamic markings *p* and *pp*.

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Oboe 2



Bill Robinson

I. Pity the Party

Bill Robinson

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Fascismo (♩ = 76)

12

34

46

53

62

70

72

80

II. Father Stalin, Look at This

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Oboe 2

p

13

Narrator

fam-ine

27

25-26

p

34

mf dim.

pp

50

46

a tempo

Narrator

Fa-ther Sta - lin, look at this

50

53

mf

mf

f

mf+

f

61

66

68

f

ff

ff

87

76

Coda (♩.=56)

87

88-89

p

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Oboe 2

mp *mf* *f* *ff*

7

f *mf* *mp* *f*

10

20

31

35

ff

39

3

39-41

p *mp*

45-51

7

53

7

5

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Oboe 1

11

Anonymous poem

Oboe 2

15-19

mf

ff

25

27-28

32-33

36

42 Narrator

45

know I'd have bet-ter luck with the birds.

49-52

Narrator

perch in a - mong the rub-ble. He shout-ed

68

68-77

rit.

Coda

Narrator

like smoke.

87

molto rit.

pp

a tempo

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Oboe 2

mp+ < *mf* *cresc. p. a p.*

8

f *ff* *mp*

19

rit. -----

Contracyberpunktus II (♩ = 72)

24

mf *mf*

Contracyberpunktus I (♩ = 88)

41

f *f+ < ff > f* *mp+*

rit. ----- *a tempo*

49

mf *mf+* *f+* *mp*

60-61

rit. ----- *a tempo*

Narrator who ate

68

fire *in tech labs*

Oboe 1

81

ff

88

89

101

f

103

111

Flute 1

f

115

Mad dead au-tom-a-tons Mad dead au-tom-a-tons Mad dead au-tom-a-tons of

ff

118

rit.

Contracyberpunktus II (♩ = 72)

Oboe 1

Sil-i-con Val-ley!

mf *mp+*

133

rit.

a tempo

131-132

mf *mp+*

147

142-146

p

154

rit.

rit.

Symphony No. 3: Protest Poems

for Narrator and Orchestra

Clarinet 1

in B flat



Bill Robinson

2 Clarinet 1
in B flat

Symphony No. 3: Protest Poems

Bill Robinson

I. Pity the Party

Lyrics: Bill Robinson
(after L. Ferlinghetti (after K. Gibran))

Fascismo (♩ = 76)

The musical score for Clarinet 1 is written in 4/4 time with a tempo of ♩ = 76. The key signature is B-flat major. The score is divided into measures, with measure numbers 2, 10, 14, 24, 32, 43, 52, 57, 66, 72, and 79 marked. Dynamics include *p*, *mp*, *mf*, *ff*, *pp*, *f*, *cresc.*, and *rit.*. Articulations include accents (>) and slurs. Fingerings are indicated by numbers 1-5. The score concludes with a fermata over the final note.

II. Father Stalin, Look at This

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Clarinet 1

10

14

20-21

27

30-32

37

45 rit. ----- a tempo

50

53

62

66

70

75 Coda (♩.=56)

87

p

mp *mf* *mp* *p*

mp+ *mf* *mp+* *mp* *pp*

p *mf+* *f*

mf+ *f* *mf* *f*

mp dim. ----- *p cresc.*

(mf) *f* *f+*

ff

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Clarinet 1

mp *mf* *f* *f+* *cresc.* *ff*

7 *f+* *mf+* *mp+* *mp* *mp+* *mf+* *f*

15-18 *f*

26 *f* *ff*

31

34 *p*

39

43 *mp* *mf*

47-51 *pp*

53

56

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Clarinet 1

5

9

11

16

23

25

29

36

41

45

46

56

68

70-74

80-82

86

pp *p* *mf* *f* *mp* *mf* *mf* *cresc.* *f* *ff* *mf* *ff* *mf* *fff* *f* *p* *mp* *dim.* *pp* *molto rit.* *a tempo*

Narrator

know I'd have bet-ter luck with the birds.

Narrator

perch in a - mong the rub - ble. He shout-ed

Coda

V. Artificial Insanity

Bill Robinson, after Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Clarinet I

mp *ff*

mf *mp*

mp *dim.* *p* *rit.*

24 **Contracyberpunktus II** (♩ = 72)

pp *pp+* *p+* *mp* *mp+* *mf cresc.*

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

f *ff* *p cresc. p. a p.*

39 *rit.* **44** *a tempo*

(mp) *(mf)* *f* *f+*

45-46

mp *mp+* *mf+ cresc.* *f* *f+* *ff*

54

ff *mf* *mp*

59

mp *mf cresc.* *f*

63 *rit.* **67** *a tempo*

dim. *(mp)* *p* *pp* *ff*

69 *f* *mf+* *p* *pp+* *pp*

78 **81** *ff*

86 *mp* **89**

94 *f* *ff*

98 **101**

102 *non stacc.* **111** Flute 1

112-113 *ff*

119 *rit.* **Contracyberpunktus II** (♩=72) *mf cresc.* *f* *ff*

133 *rit.* *a tempo* *mf*

141 *mp+* *p* **147**

151 *rit.* **6**

Symphony No. 3: Protest Poems

for Narrator and Orchestra

Clarinet 2

in B flat



Bill Robinson

2 Clarinet 2 **Symphony No. 3: Protest Poems**
in B flat

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

8 **12** 2

15 **25** 3

29-31 **34** 3 5

43 **46** 2 4 f_+

53 2 ff

59 **62** 6

70 4 mp ff pp

79 pp *rit.*

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Narrator

Clarinet 2

Col-

11

lec-tive farm-ing is such bliss

mp+ *mf* *mp*

18

27 *p*

27-28 *mp*

35

mf *mp* *p* *pp* *p cresc.---*

42

rit.----- *a tempo* *mf+*

50 Narrator

Fa-ther Sta - lin, look at this

mf+ *f* *mf*

66

55-59 *f* *mf*

f *f+*

71

ff

76 Coda (♩.=56)

87

III. Political Theology

Allegro apocalypso (♩ = 76)

lyrics by Bill Robinson

Clarinet 2

mp *mf* *f* *cresc.*

5

ff *f+* *mf+* *mp+* *mp*

10 8

19

f

8

31

31-32

ff

37

ff *pp* *p* *mp*

39 3

44

mf *mp* *pp*

2

52

53 7 5 2

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Clarinet 2

4

7

11

11-13

18

24

25

8

36

5

41

Narrator

know I'd have bet-ter luck with the birds

45

54

11

Narrator

perch in a - mong the rub-ble. He shout-ed

68

7

Clarinet 1

76-77

rit. ----- Coda (♩ = 66)

Clarinet 1

85

molto rit. ----- a tempo

pp

V. Artificial Insanity

Bill Robinson, after Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Clarinet 2

p *mp*

ff *ff* *mf*

16

16-17 *mp*

22

rit. --- Contracyberpunktus II (♩ = 72)

p *pp* *mf* *cresc.* *f*

31

molto rit. (♩ = 88) Contracyberpunktus I *rit.* *a tempo*

ff Timpani

47

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

59

mp *p*

65

rit. --- *a tempo*

pp *ff* *f*

74

p *pp*

81

Symphony No. 3: Protest Poems

for Narrator and Orchestra

Bassoon 1



Bill Robinson

2 Bassoon 1

Symphony No. 3: Protest Poems

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

mp cresc. ----- mf f

7
cresc. ----- ff

11 [12] 8

25 mp cresc. ----- mp

34 mf f 46 4

50 pp cresc. ----- mf f f+ 53 2

56 ff dim. -----

61 (mf) ----- mp+ mp 62

67 mp mp 70 3

74 2

81 rit. ----- pp

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Bassoon 1

6
7-12
17
24
27
29
35
40
50
55
58
64
66
87
Coda (♩.=56)

p
p
mf
mp
p
f
mp
p
cresc. *mf*
mp
p
p
rit. *a tempo*
p
mp
mf
mp
p+
p
cresc.
(mp) *(mf)* *mf+*
4
2
5
2
2

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Bassoon 1

ff dim. --- f (mf)

10 mp f

15-18 f

23-28 f ff

31

33

39 p p+ mp mf mp

48 pp

53

56

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Bassoon 1

7

11

15

22

25

29

33

36

37

45

42-44

51-52

63

68

76

82

85

pp *p* *cresc.* *(mf)* *f* *mf+* *f* *ff* *pp* *p* *cresc.* *(mf)* *f dim.* *mp* *p* *ff dim.* *(mf)* *p* *pp+* *rit.* *Coda* *mp* *p* *cresc.* *(mf)* *f* *dim.* *(mp)* *pp* *pp* *molto rit.* *a tempo*

Narrator

child's first glimpse of feath-ers glow-ing

The call-back:

80 81

ff

Detailed description: Musical staff 80-81. Starts with a 4/4 rest, then changes to 2/4, 4/4, and 3/4. Features a triplet of eighth notes. Dynamics include *ff*.

89

85-86 *mp*

Detailed description: Musical staff 85-86. Features a double bar line with a '2' above it, a 3/4 rest, a 4/4 rest, a triplet of eighth notes, and a 2/4 rest. Dynamics include *mp*.

92

mp+ *ff*

Detailed description: Musical staff 92. Features a triplet of eighth notes and a triplet of sixteenth notes. Dynamics include *mp+* and *ff*.

97 101

mp+ *ff*

Detailed description: Musical staff 97. Features a triplet of eighth notes and a 2/4 rest. Dynamics include *mp+* and *ff*.

104 Narrator

FEEL the POW-ER.

111

Mad dead au-tom-a-tons

mp *f* *ff*

Detailed description: Musical staff 104-111. Includes lyrics: "FEEL the POW-ER." and "Mad dead au-tom-a-tons". Features a 5-measure rest and a 4-measure rest. Dynamics include *mp*, *f*, and *ff*.

116

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

rit.

Detailed description: Musical staff 116. Includes lyrics: "Mad dead au-tom-a-tons Mad dead au-tom-a-tons of Sil-i-con Val-ley!". Features a *rit.* marking.

Contracyberpunktus II (♩ = 72)

133

121-122 *f* *ff*

Detailed description: Musical staff 121-133. Includes tempo marking "Contracyberpunktus II (♩ = 72)". Features a 2-measure rest and an 8-measure rest. Dynamics include *f* and *ff*.

134 *rit.* *a tempo*

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

Detailed description: Musical staff 134. Includes tempo markings *rit.* and *a tempo*. Dynamics include *mf*, *p*, *mp+*, and *dim.* (*mp*).

144 147

p *p*

Detailed description: Musical staff 144-147. Dynamics include *p*.

153

pp *rit.*

Detailed description: Musical staff 153. Dynamics include *pp* and *rit.*

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Bassoon 2



Bill Robinson

2 Bassoon 2 **Symphony No. 3: Protest Poems**

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

3

6

12

mf+ *f* *ff*

14

8

3

25

29

Narrator

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

2

2

34

37

5

2

46

5

mf cresc. *f* *f+*

53

2

ff

60

62

mp+ *mp*

68

70

5

mp *mp*

77

rit.

pp

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Bassoon 2

4 3 10

11

mp *f* Bassoon 1 15

31

Bassoon 1 *ff*

36

39 *p* *mp*

44

6 53 *mf*

56

3 5 *pp* *pp*

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Bassoon 2

8

19 Bassoon 1

24

35

38

44

55-65

11 Narrator

68 Bassoon 1

perch in a - mong the rub-ble. He shout-ed

78 rit.

Coda (♩ = 66)

Bassoon 1

82

86 (mf)

molto rit. a tempo

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Bassoon 2

f+

ff

mp

molto rit.

mf dim. *(mp)* *p*

Timpani

rit. *a tempo*

Bassoon 1

ff

mp+

mp *p+* *p*

ff

16

44

59

67

81

(♩ = 72)

Contracyberpunktus II

Contracyberpunktus I (♩ = 88)

7

f+ *ff*

101 Narrator 111
FEEL the POW-ER.

f *ff*

3
Mad dead au-tom-a-tons Mad dead au-tom-a-tons Mad dead au-tom-a-tons

ff

rit. ----- Contracyberpunktus II (♩ = 72)

Sil-i-con Val-ley!

ff dim. ----- (*mp*) - (*p*) ----- *pp*

133

rit. ----- *a tempo*

7

mf dim. ----- (*mp*) ----- *p+*

4

mp+ *dim.* ----- (*mp*) ----- *p*

147

3 2

p ----- *pp*

6 *rit.* -----

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Horn 1 in F



Bill Robinson

2 Horn 1 Symphony No. 3: Protest Poems
in F

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

(♩ = 76)

Fascismo

Bassoon 1

6 *ff*

11 12 *p mp*

19 25 *p f*

30 34 *f*

46 53 *ff*

58 62 *mp*

69 70 76 *ff ff*

76 *rit.*

II. Father Stalin, Look at This

3

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Horn 1

pp < *p*

10
7-16
mp > *p*

23
27
f *f dim.* -----

30
p *mp cresc.* ----- *f*

44
rit. ----- *a tempo*
50 Narrator
Fa-ther Sta-lin, look at this

51
7
f

62
66

67
mf+ < *f* *ff*

72

76 Coda (♩.=56)
5 2 87 2

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Horn 1

mp+ *mf+*

4 3 3

10

13 Narrator

world is here for you to own. Go

f

4 9

31

ff

37

Narrator

To-night there is e -

ff

11

52

nough to eat.

pp

53

5

5 2

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Horn 1

pp *p*

7

cresc. *(mf)* *mf+* *mp*

11

15

mp *mf*

15

25

f+ *ff*

25

30

30

34

(solo)

p *mf* *f* *p*

36

41

p

45

49-52

p

49-52

67

ff *f* *mf* *p*

68

73

f *p* *p*

73

84

pp *ff*

84

Narrator
perch in a - mong the

rub - ble. He shout - ed

like smoke.

(♩ = 66)
Coda 4

molto rit. *a tempo*

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Horn 1

mp+ *mf+*

f+ *ff* *mf* *mp*

16

mp *rit.* Contracyberpunktus II (♩ = 72)

molto rit. Contracyberpunktus I (♩ = 88) *mf*

44

rit. *a tempo* *f* *f+*

f *cresc.* *ff*

59

mf *mp* *mf* *f*

67

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

mp *pp*

80 81

80-81: Musical staff with treble clef, 4/4 time signature. It begins with a half note G4, followed by a 2/4 measure rest, a 4/4 measure rest, and a triplet of eighth notes (F4, E4, D4) marked *ff*. The staff continues with eighth and quarter notes.

87 89

87-89: Musical staff with treble clef, 3/4 time signature. It features a 9-measure rest followed by a melodic line starting with a quarter note G4, marked *ff*.

101

101: Musical staff with treble clef, 3/4 time signature. It contains a 2-measure rest followed by a melodic line ending with a quarter note G4, marked *p*.

108 111

108-111: Musical staff with treble clef, 3/4 time signature. It features a melodic line with eighth notes, marked *ff*.

113

113: Musical staff with treble clef, 3/4 time signature. It features a melodic line with eighth notes.

119 *rit.* 133 *rit.* *a tempo*

(♩ = 72)

Contracyberpunktus II

119-133: Musical staff with treble clef, 3/4 time signature. It contains a 10-measure rest followed by a melodic line. The tempo marking changes from *rit.* to *a tempo*.

137-140 147

137-147: Musical staff with treble clef, 4/4 time signature. It features a 4-measure rest followed by a melodic line with a 3-measure rest, marked *mp* and *p*.

151-152

151-152: Musical staff with treble clef, 4/4 time signature. It features a 2-measure rest followed by a melodic line, marked *p* and *pp*.

157-161

157-161: Musical staff with treble clef, 4/4 time signature. It features a 5-measure rest followed by a melodic line, marked *rit.*

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Horn 2 in F



Bill Robinson

2 Horn 2 Symphony No. 3: Protest Poems
in F

I. Pity the Party

Bill Robinson

Lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

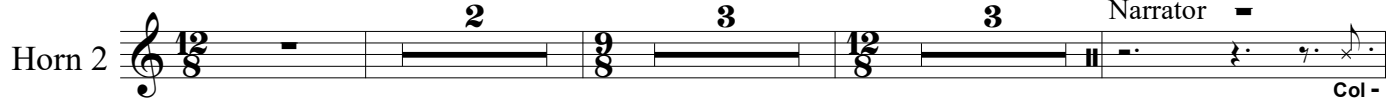
Fascismo (♩ = 76)

The musical score for Horn 2, titled "Fascismo" (♩ = 76), is written in treble clef and 4/4 time. It consists of 81 measures across 10 staves. The piece begins with a dynamic of *p* and features a melodic line with eighth-note patterns. Dynamic markings include *p*, *mp*, *mf*, *f*, and *ff*. The score includes various articulations such as slurs, accents, and breath marks. Rehearsal marks are placed at measures 5, 12, 13, 20, 25, 29, 34, 37, 43, 46, 53, 54, 62, 70, and 79-81. The key signature has one flat (F major/D minor). The tempo is marked as 76 beats per minute. The piece concludes with a *rit.* marking and a final note on a whole note.

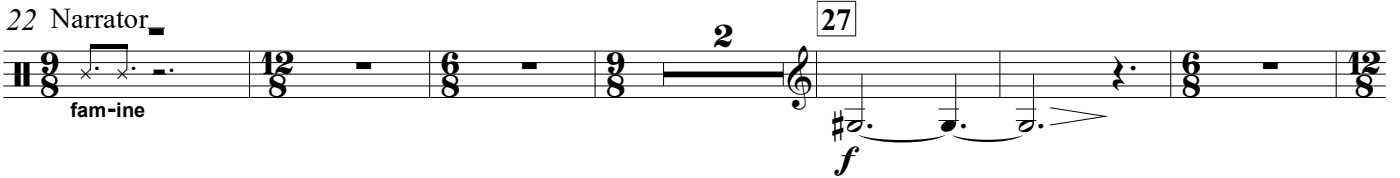
II. Father Stalin, Look at This

Ukrainian children's song, 1933

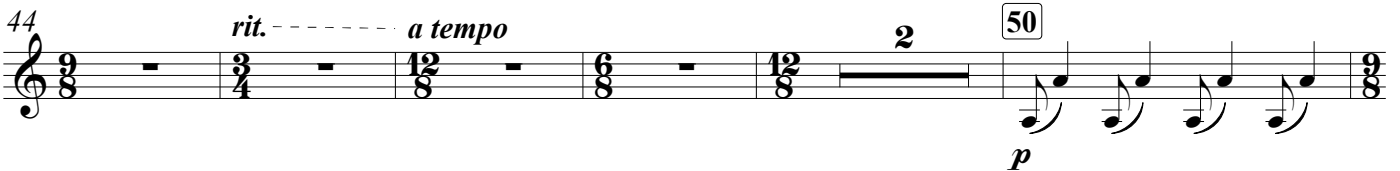
Holodomoderato (♩.=68)

Horn 2 

11 

22 Narrator 

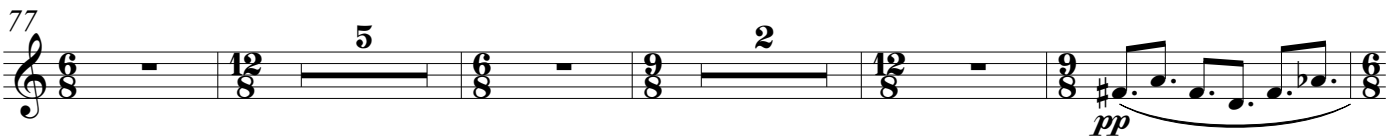


44 *rit.* ----- *a tempo* 

51 

64 

70 *ff* 

77 

88 

Coda (♩.=56)

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Horn 3

mp+ *mf+* *f*

4 3 10 2

13

f

22

5 31 *f* *ff*

33

39

39

3 39-41 *p* *mp+* 6 4

52

53 *pp*

59

5

IV. The birds don't know about self-immolation

Anonymous poem

Volante con fuoco (♩ = 80)

Horn 2

14 Horn 1

25

32-33 36

41 45

47

55-65 Narrator 68

perch in a - mong the rub - ble. He shout-ed

70

76 rit. Coda (♩ = 66) Narrator

like smoke.

85-86

molto rit. a tempo

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Horn 2

Contracyberpunktus II (♩ = 72)

22 *rit.* Narrator

33 *molto rit.* Contracyberpunktus I *rit.* *a tempo*

80 Violin I

88 89 **6**

f + < *ff*

Detailed description: Musical staff starting at measure 88. It features a six-measure rest followed by a melodic line with various accidentals and dynamics. A box containing the number 89 is placed above the staff. The number 6 is written above the first measure of the melodic line. The dynamic marking *f* + < *ff* is placed below the staff.

98 101 *non stacc.*

Detailed description: Musical staff starting at measure 98. It begins with a three-measure rest, followed by a melodic line. A box containing the number 101 is placed above the staff. The instruction *non stacc.* is written above the staff.

111 **6** *ff* 105-110

Detailed description: Musical staff starting at measure 101. It features a six-measure rest followed by a melodic line. A box containing the number 111 is placed above the staff. The number 6 is written above the first measure of the melodic line. The dynamic marking *ff* is placed below the staff. The range 105-110 is indicated below the staff.

115

Detailed description: Musical staff starting at measure 111. It continues the melodic line from the previous staff, ending at measure 118.

119 *rit.* ----- **Contracyberpunktus II** (♩ = 72)

f *dim.* ----- (*mp*) ----- (*p*) ----- *pp*

Detailed description: Musical staff starting at measure 119. It begins with a four-measure rest, followed by a melodic line. The instruction *rit.* is written above the staff, followed by a dashed line. The title **Contracyberpunktus II** and tempo marking (♩ = 72) are written above the staff. Dynamic markings *f*, *dim.*, (*mp*), (*p*), and *pp* are placed below the staff.

125 **6** 133 *rit.* ----- *a tempo* **5**

Detailed description: Musical staff starting at measure 125. It features a six-measure rest, followed by a melodic line, a three-measure rest, and another six-measure rest. A box containing the number 133 is placed above the staff. The instruction *rit.* is written above the staff, followed by a dashed line. The instruction *a tempo* is written above the staff. The number 5 is written above the final measure of the rest.

142 147 **2**

mp *p*

Detailed description: Musical staff starting at measure 142. It features a melodic line with a dynamic marking *mp* at the beginning and *p* later. A box containing the number 147 is placed above the staff. The number 2 is written above the final measure of the staff.

149 *p*

Detailed description: Musical staff starting at measure 147. It features a melodic line with various time signatures (6/4, 4/4, 2/4, 6/4) and a dynamic marking *p* at the beginning.

155 **4** *rit.* ----- *pp*

Detailed description: Musical staff starting at measure 155. It features a four-measure rest, followed by a melodic line. The number 4 is written above the staff. The instruction *rit.* is written above the staff, followed by a dashed line. The dynamic marking *pp* is placed below the staff.

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Horn 3 in F



Bill Robinson

2 Horn 3
in F

Symphony No. 3: Protest Poems

I. Pity the Party

Bill Robinson

Lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

3
mf
f
ff

12
2
8

25
3
p

34
5
2
f
ff

46
6
53
f+
ff

62
5

70
mp
ff

rit.

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomodérato (♩.=68)

Narrator

Horn 3

Col -

11

lec-tive farm-ing is such bliss

p *mp* *mf*

22

f *mf*

29

p

41

mp *rit.* *a tempo*

50

Narrator

Fa-ther Sta-lin, look at this

mf *f*

66

mf *mf+* *f*

69

f+ *ff*

72

Coda (♩.=56)

87

f

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Horn 3

mp+ *mf+* *f*

4 3 10 2

13

f

22

5 31 *f* *ff*

33

39

3 39-41 *p* *mp+* 6

52

53 *pp*

59

5

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Horn 3

pp \triangleleft *p*

11

mp *mf*

25

f+ \triangleleft *ff*

36

36-40

Narrator

know I'd have bet-ter luck with the birds.

46

dim. \cdots *mf*

54

Narrator

sin-gle snip-pet of bird - song. For a

p

61

Narrator

perch in a - mong the

67

pp+

rub - ble. He shouted

ff \triangleright *f* *mf* \triangleleft *p* *cresc.*

73

f \triangleleft *p*

3 *rit.* Coda (♩ = 66)

84

Narrator

like smoke.

2 *molto rit.* \cdots *a tempo*

ff

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I

(♩ = 88)

Horn 3

1 2 3 4 5 6 7 8

p < *mp* *mf+* *cresc.* --- *f* ---

9 10 11 12 13 14 15

f+ *ff* *mf* *mp*

16

(♩ = 72)

rit. --- Contracyberpunktus II

16 17 18 19 20 21 22 23 24

pp

25

25 26 27 28 29 30

p *mp* *mp+* *f+*

(♩ = 88)

44

molto rit. --- Contracyberpunktus I *rit.* --- *a tempo*

31 32 33 34 35 36 37 38 39 40 41 42 43

ff > *mf* Timpani

44 45 46 47 48 49 50 51 52

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

53

59

53 54 55 56 57 58

ff *ff* > *mf*

67

rit. --- *a tempo*

59 60 61 62 63 64 65 66

f > *mf* *ff*

69

2

67 68 69 70 71 72 73 74

f *dim.* --- (*mf*) --- *mp*

77-79

ff

86

f+ < ff

98

ff

104

ff

115

rit. -----

Contracyberpunktus II (♩ = 72)

Oboe 1

121-122

f+

132

ff *rit.* ----- *a tempo* *mf*

149

p

156

pp *rit.* -----

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Horn 4 in F



Bill Robinson

2 Horn 4 **Symphony No. 3: Protest Poems**
in F

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

5 *p* *p+* *mp+* *mf* *ff*

14 *p*

25 *mp*

30 *mp*

46 *mp*

53 Narrator
46-52 Pit-y the par-ty that feeds on the

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

63 *mp* *mp*

69 *rit.*

70

II. Father Stalin, Look at This

3

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Narrator

Horn 4

Col -

11

lec-tive farm-ing is such bliss

mf

24

f *mp* *p*

32

f rit. ----- a tempo

50

48-49 *mf* *mp+*

66

58

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

67

ff

75

Coda (♩.=56)

87

88-89

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

10

Horn 4

mp < *mf* < *f* *ff* *f* *mf* *mp*

11-17

f

27

f

31

Bass Trombone

37

39

p *mp* *mp*

44

53

mp

mp

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Horn 4

pp *p*

7

mp *mp*

16

mf *mf*

23

mf *f* *f+* *ff*

29

pp *pp+*

36

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

45

p

53

Narrator

perch in a - mong the rub - ble. He shout-ed *ff*

69

f *mf* *p* *cresc.* *f*

78

rit. Coda (♩ = 66)

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

85

molto rit. *a tempo*

pp *pp*

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Horn 4

mf+ *cresc.* ----- *f* -----

9

f+ *ff*

Contracyberpunktus II (♩ = 72)

23 *rit.* ---

Narrator

who sed-en-tar-y

cresc. ----- *f* ----- *f+*

molto rit. ----- Contracyberpunktus I (♩ = 88)

31

mf < *f* <

rit. ----- *a tempo*

42

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

50

f *f+* < *ff*

59

mp cresc. ----- *f*

a tempo

66

ff *mf+* ----- *mf* >

73

mp

81

83-84

ff *mp*

92

mf *ff*

98

101

non stacc.

non stacc.

105-110

111

6

ff

ff

115

119

rit.

Contracyberpunktus II (♩ = 72)

ff dim. (mp) (p) pp

5

ff dim. (mp) (p) pp

130

133

rit. a tempo

mf cresc. f f+

mf cresc. f f+

137-142

147

6 3

mp p

mp p

152

6

rit.

rit.

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Trumpet 1
in B flat



Bill Robinson

Trumpet 1 Symphony No. 3: Protest Poems in B flat

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

Violin I

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68) Narrator

Trumpet 1

11 Narrator
lec-tive farm-ing is such bliss fam-ine *f*

26 27 *mp*

33 *rit.* ----- *a tempo* *2*

50 Narrator
Fa - ther Sta - lin, look at this *mf* *f* *mf*

55-59 *f* *assez* *mp*

65 66 *ff*

73 Coda (♩.=56)

77 87

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Trumpet 1

13 Narrator

world is here for you to own. Go

20

36

ff

39

39-51

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Narrator 11

Anonymous poem

Trumpet 1

8 2 5

The day af-ter

20

25

2

False Spring has brought

$f+ < ff$

$f+ < ff$

33

36

5 3

Narrator

know I'd have bet-ter luck with the

43

45

3 3 3

birds.

ff

48

6 4 3 2 4 11

dim. mf

66

68

3

perch in a - mong the rub-ble. He shout-ed

fff f mf p *cresc.*

72

3

rit. Coda 4

f p

like smoke.

2

molto rit. *a tempo*

ff

Symphony No. 3

81 Violin I

68 *fire in tech labs*

82

ff

88

89 101

ff

102

111

ff

112

117

rit. ----- *ff* *>mf*

(♩ = 72) **Contracyberpunktus II**

2 10

133

rit. ----- *a tempo*

147

rit. -----

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Trumpet 2
in B flat



Bill Robinson

2 Trumpet 2 **Symphony No. 3: Protest Poems**
in B flat

I. Pity the Party

Bill Robinson
lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

Violin I

9 12 *ff*

14 25 3

29 34 2 *f* *ff*

38 46 7 53 *ff*

54 3

62 70 *ff*

62-65 and soil for the Ar-y-an race.

72

78 3 *rit.*

Detailed description: This is a musical score for a trumpet part, a violin I part, and a narrator. The score is in 4/4 time and consists of eight staves. The first staff is for Violin I, starting at measure 9 and ending at measure 12. The second staff continues the violin part from measure 14 to 25. The third staff is for the Trumpet 2 part, starting at measure 29 and ending at measure 34. The fourth staff continues the trumpet part from measure 38 to 53. The fifth staff continues the trumpet part from measure 54 to 61. The sixth staff is for the Narrator, starting at measure 62 and ending at measure 70. The seventh staff continues the narrator part from measure 72 to 77. The eighth staff continues the narrator part from measure 78 to 84. The score includes various musical notations such as rests, notes, and dynamic markings like *ff* and *rit.*

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Trumpet 2

Narrator

Col-

11

lec-tive farm-ing is such bliss fam-ine

27

26

44

rit.----- a tempo

50

Narrator

Fa-ther Sta-lin, look at this

52

mf < f dim.----- mp f assez

62-63

66

72

Coda (♩.=56)

ff

77

87

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Trumpet 2

4 3 10 3

13 Narrator

world is here for you to own. Go

7 8 4

f

31

35

ff

38

39 13 53 7 5 2

IV. The birds don't know about self-immolation

(♩ = 80)

Volante con fuoco

Anonymous poem

Trumpet 2

8

Narrator

11

The day af-ter

20

2

Narrator

25

False Spring has brought

f+ < *ff*

31

36

5

41

Narrator

45

3

know I'd have bet-ter luck with the birds.

ff

47

4

11

Narrator

perch in a - mong the

67

68

3

2

mf

p

cresc.

rub - ble. He shout-ed

73

3

rit.

Coda

(♩ = 66)

4

f

p

84

Narrator

2

molto rit.

a tempo

like smoke.

ff

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Trumpet 2

9 Narrator

drag - ging them - selves through

ff

ff dim. (mf) mp rit.

Contracyberpunktus II (♩ = 72)

24 Narrator

who sed-en-tar-y

molto rit.

36-42 Timpani

rit. a tempo

51 Narrator

and the spir-it of

ff

ff dim. mf

67 Narrator who ate fire in tech labs

rit. a tempo

81

3

77-79

Violin I

ff

85

89

9

ff

100

101

104

111

6

ff

114

ff

rit. -----

(♩ = 72)

Contracyberpunktus II

133

rit. ----- a tempo

2 2 10

119-120

147

10 3 3 6 6 4 6 6

rit. -----

137-146

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Trombone 1



Bill Robinson

2 Trombone 1 **Symphony No. 3: Protest Poems**

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76) Violin I

9 12 *ff*

14 25

29 34 3 *f* 3 *ff*

40 46 7 53

54 *ff* 3

62 Narrator
62-65 and soil for the Ar - y - an race. *ff*

70 *ff*

76-77 *rit.*

Detailed description: This is a musical score for Trombone 1, including parts for Violin I and a Narrator. The score is in 4/4 time and consists of several systems of music. The first system (measures 9-12) features a Violin I part with a melodic line and a Trombone part with a bass line. The second system (measures 14-25) continues the Violin I and Trombone parts. The third system (measures 29-34) features a Narrator part with lyrics and a Trombone part. The fourth system (measures 40-53) continues the Narrator and Trombone parts. The fifth system (measures 54-61) features a Trombone part. The sixth system (measures 62-65) features a Narrator part with lyrics and a Trombone part. The seventh system (measures 70-71) features a Trombone part. The eighth system (measures 76-77) features a Trombone part. The score includes dynamic markings such as *ff* and *rit.* and various musical notations including rests, beams, and slurs.

II. Father Stalin, Look at This

3

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Trombone 1

2 3 3 Narrator -

Coda

11

10 Narrator -

lec-tive farm-ing is such bliss fam-ine

27

f *mp*

45 *rit.* ----- *a tempo*

50

2 Narrator -

Fa-ther Sta-lin, look at this

52

f assez *mp*

65

66

2

ff

72

Coda (♩.=56)

ff

87

5 2 2

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Trombone 1 10

13 Narrator

world is here for you to own. Go *f*

22 31 Narrator

al-ways faster; *ff*

35

ff

39 53

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Trombone 1

6 11 3

mp cresc. (mf) - - - f

5 25

15-19

Narrator

False Spring has brought

mf+ < f < f+ <

26

ff

31 36 5

42 Narrator 45

know I'd have bet-ter luck with the birds.

ff

48 11 Narrator

perch in a - mong the

67 68

rub - ble. He shout-ed

fff > f > mf p f

4 *rit.* Coda (♩ = 66) 4 Narrator

74-77 like smoke.

2 *molto rit.* *a tempo*

85-86

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Trombone 1

9 Narrator

16

Contracyberpunktus II

16-21

rit. --- (♩ = 72) Narrator

30

Contracyberpunktus I (♩ = 88)

mf \longleftarrow \longrightarrow f

molto rit. -----

44

43 rit. --- a tempo

Timpani

Narrator

52

59

ff

67

rit. ----- a tempo

63-64

ff

76

81 Violin I

89

84

ff

101

98

ff

111

104-110

ff

115

Contracyberpunktus II (♩ = 72)

119

ff — *mf*

rit. — *a tempo*

Oboe 1

133

131

mf — *f*

rit. — *a tempo*

147

147-149

mf

rit.

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Trombone 2



Bill Robinson

Trombone 2

Symphony No. 3: Protest Poems

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩=76) Violin I

9 12 *ff*

14 25 *f* *ff* *f*

29 34 *f*

43 46 53 *ff* *f* *f*

56 62 *f* *ff* Narrator

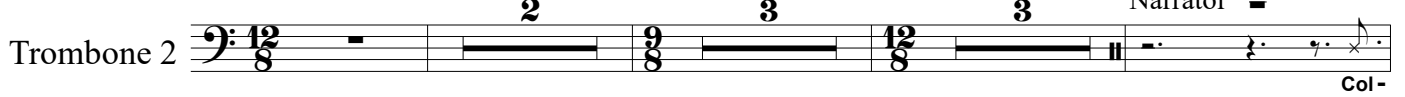
67 70 *f* *ff* Ar-y-an race.

75 77 *f* *rit.*

II. Father Stalin, Look at This

Ukrainian children's song, 1933

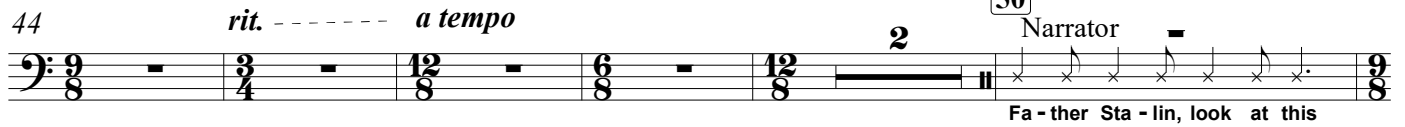
Holodomodérato (♩.=68)

Trombone 2  Col-

11 

27

26 

44 *rit.* ----- *a tempo*  Fa - ther Sta - lin, look at this

50

66

51 

67 

73 

87



III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

10

Trombone 2

13 Narrator

31

Narrator

world is here for you to own. Go

al-ways fas-ter;

ff

34

39

13

53

7

39-51

61

5

2

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80) Narrator 11 Anonymous poem

Trombone 2 4/4 2/4 3/4 2/4 4/4 The day af-ter

5 2 Narrator 25 15-19 False Spring has brought f+ <

26 ff

32 36 5

42 Narrator 45 know I'd have bet-ter luck with the birds.

48 4 11 Narrator perch in a - mong the

67 68 rub-ble. He shout-ed fff > f > mf > p f

74-77 4 rit. Coda 4 Narrator 2 molto rit. a tempo like smoke.

V. Artificial Insanity

Bill Robinson, after Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Narrator

Trombone 2

drag-ging them-selvesthrough **ff**

11 **16** *rit.* (♩ = 72) **Contracyberpunktus II**

25 Narrator *molto rit.* (♩ = 88) **Contracyberpunktus I** *rit.*

who sed-en-tar-y

44 *a tempo* Narrator

Timpani and the spir-it of **ff**

54 **59** *rit.*

67 *a tempo* **81** Violin I

ff

82 **89**

ff

96 **101** *non stacc.*

ff

104 **111**

ff

115 *rit.* **Contracyberpunktus II** (♩ = 72)

10 **133** *rit.* *a tempo* **10** **147** *rit.*

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Bass Trombone



Bill Robinson

2 Bass Trombone

Symphony No. 3: Protest Poems

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

Violin I

9 12 *ff*

25 8 3

34 3 3 *ff*

46 2 7

62 3 4 *ff*

Narrator
and soil for the Ar-y-an race. *ff* *ff*

ff

rit. 3 *ff*

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Bass Trombone

Col-

11

Narrator

lec-tive farm-ing is such bliss fam-ine

27

f

45 *rit.* ----- *a tempo*

50

Narrator

Fa-ther Sta-lin, look at this

52

66

68 Tuba

ff

75

Coda (♩.=56)

87

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Bass Trombone

13 Narrator

world is here for you to own. Go

20

Narrator

al-ways fas-ter;

33

38

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80) **Narrator** 11 Anonymous poem

Bass Trombone

8

The day af-ter

2

5

2

3

15-19

False Spring has brought *f+* <

26

2

ff

34

36

5

3

Narrator

know I'd have bet-ter luck with the birds.

44

45

4

ff

54

11

3

Narrator

perch in a - mong the rub-ble. He shout-ed *fff* > *f* > *mf*

70

4

p *f*

rit. ----- Coda (♩ = 66)

84

2

molto rit. ----- *a tempo*

like smoke. *pp*

Detailed description of the musical score: The score is for Bass Trombone and consists of several systems of music. It begins with a tempo marking of 'Volante con fuoco' and a metronome marking of 80 quarter notes per minute. The music is in a key with one flat (B-flat major or D minor). The score includes various time signatures: 4/4, 3/4, 2/4, and 2/2. There are several measures of rests, some with a '5' above them. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Performance markings include 'Narrator', 'Coda', 'rit.' (ritardando), and 'a tempo'. There are also some specific markings like 'f+' and '>' indicating accents or dynamic changes. The lyrics are: 'The day af-ter', 'False Spring has brought', 'know I'd have bet-ter luck with the birds.', 'perch in a - mong the rub-ble. He shout-ed', and 'like smoke.'.

V. Artificial Insanity

6

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Bass Trombone

drag-ging them-selves through

rit. ---

Contracyberpunktus II (♩ = 72)

Narrator

who sed-en-tar-y

Contracyberpunktus I (♩ = 88)

43 rit.

44 Timpani a tempo

Narrator

and the spir-it of

59 3

63-64

67 a tempo

81 Violin I

77-79

87

89 Trombone 2

101

103 non stacc.

111

114

147

rit. ---

Contracyberpunktus II (♩ = 72)

133

rit. --- a tempo

147

rit. ---

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Tuba



Bill Robinson

Tuba

Symphony No. 3: Protest Poems

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76) Violin I

12

9 *ff*

25

8 *>*

34

3 *f* *ff*

2

46

53

5 *mf cresc. -- f -- f+ -- ff*

62

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

70

mp *ff*

3

rit.

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Narrator

Tuba

Col -

11

lec-tive farm-ing is such bliss fam-ine

27

f *p cresc.*

42

rit. *a tempo* *mf+* *f*

51

f *ff*

67

f *cresc.* *ff*

73

f

Coda (♩.=56)

87

f

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Tuba

mp < *mf* < *f* *ff* *assez dim.* - - - (*f*) - - - (*mf*) - - -

10

mp *f*

21

31

29-30 *ff*

37

39

13

53

pp

55

62

3

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩=88)

Narrator

10

Tuba

drag-ging them-selves through

16

ff

Contracyberpunktus II (♩=72)

Narrator

22

rit.

who sed-en-tar-y

mf

Contracyberpunktus I (♩=88)

molto rit.

7

rit.

31

f

44

a tempo

Timpani

Narrator

and the spir-it of

59

54

ff

67

a tempo

63-64

rit.

ff

81

Violin I

70-75

83

Musical staff for measures 83-88. The staff is in bass clef. It starts with a 3/4 time signature, changes to 4/4, then back to 3/4, and finally to 4/4. The music features a series of eighth notes and quarter notes, with a dynamic marking of *ff* (fortissimo) in the middle.

89

Musical staff for measures 89-90. The staff is in bass clef. It starts with a 2-measure rest, then continues with eighth notes and quarter notes. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo).

101

Musical staff for measures 97-98. The staff is in bass clef. It starts with a 2-measure rest, then continues with eighth notes and quarter notes. A dynamic marking of *ff* (fortissimo) is present.

111

Musical staff for measures 104-110. The staff is in bass clef. It starts with a 7-measure rest, then continues with eighth notes and quarter notes. A dynamic marking of *ff* (fortissimo) is present.

115

Musical staff for measures 115-120. The staff is in bass clef. It continues with eighth notes and quarter notes. A dynamic marking of *ff* (fortissimo) is present, followed by a crescendo to *mf* (mezzo-forte). The word *rit.* (ritardando) is written above the staff.

Contracyberpunktus II (♩ = 72)

120

Musical staff for measures 120-125. The staff is in bass clef. It starts with a 2-measure rest, then continues with eighth notes and quarter notes. A dynamic marking of *mf* (mezzo-forte) is present, followed by a crescendo to *f* (forte). The instrument is labeled "Oboe 1".

133

Musical staff for measures 133-147. The staff is in bass clef. It starts with a 3-measure rest, then continues with quarter notes. Dynamic markings include *rit.* (ritardando) and *a tempo*. Measure numbers 10, 147, and 3 are indicated above the staff.

151-153

Musical staff for measures 151-153. The staff is in bass clef. It starts with a 3-measure rest, then continues with quarter notes. A dynamic marking of *rit.* (ritardando) is present.

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Timpani



Bill Robinson

Timpani Symphony No. 3: Protest Poems

Bill Robinson

I. Pity the Party

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩=76)

Violin I

9 12

ff

14 25

p

34 29-33

Narrator

Pit-y the par-ty that prais-es dic-ta-tors

39 46

53

Narrator

Pit-y the par-ty that feeds on the

62

Narrator

Pit-y the par-ty that speaks one lan-guage, and soil for the Ar-y-an race.

69 70

ff

77 rit.-----

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Narrator

Holodomoderato (♩.=68)

Timpani

Col-

11

Narrator

lec-tive farm-ing is such bliss fam-ine

27

27-28

p

33

cresc. --- mf dim. --- p

44

rit. --- a tempo

Narrator

as a-lone he goes

50

mp

56

p mp

64

66

Coda (♩.=56)

87

78-82

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Timpani

mp *mf* *f* *ff dim.* *f*

9 10 4 14

(mf) *mp* *f*

31 Bass Trombone 39

31-35

41

p *mp*

6 53 7 5 2

46-51

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Timpani

p *mp*

16

Contracyberpunktus II (♩ = 72)

10 6 *rit.* -- *p* Narrator
who sed-en-tar-y

molto rit. -----

Contracyberpunktus I (♩ = 88)

6 *p*

36

mp *mf*

44

rit. ----- *a tempo*

2 *p* *mp*

59

Narrator

10 *p* Narrator
lurked in un-spo-ken chat rooms

67

rit. -----

a tempo

8 *pp*

81

Violin I

3 *p* 2 2

87 Narrator 89

vi-brat-ed at their feet on Mar-tha's *ff* *mf* *mp*

101 Narrator

92-100 FEEL the POW-ER. 6

111 Bass Trombone

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

117 *rit.* -----

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

121 Contracyberpunktus II (♩ = 72) 133 *rit.* ----- *a tempo*

8 *rit.* ----- *a tempo*

137 Narrator 147

with you where you howl in the depths of

Narrator

151-153 by the cold, un-feel-ing

158 *pp* *rit.* -----

pp *rit.* -----

Narrator part

**Used for Protest Poems
(chamber version) and
Symphony No. 3: Protest Poems**



Bill Robinson

Lyrics

I: Pity the Party

Pity the party whose people are cattle,
and whose cowboys lead them to
slaughter.

Pity the party in thrall to a criminal
messiah, with prayers for the end of the
world.

Pity the party whose demagogues are
con men, whose sages are purged, and
whose bigots dominate the media.

Pity the party that praises dictators and
acclaims the bully as hero,
and aims to dominate the world by force
and torture in the name of freedom.

Pity the party whose Gods are Money
and Guns,
and sleeps the sleep of opioids.

Pity the party that feeds on the poor and
sick, while tycoons get what they want.

Pity the party that speaks one language,
and demands purity of blood and soil for
the Aryan race.

Pity the party — oh, pity the people who
allow their rights to erode
and their freedoms to be washed away
by hatred and fear and lies and old-time
religion.

My country, tears of thee, once land of
liberty.

— Bill Robinson
(after Lawrence Ferlinghetti
(after Khalil Gibran))

II: Father Stalin, Look at This

Father Stalin, look at this
Collective farming is such bliss
The hut's in ruins, the barn's all
sagged
All the horses broken nags
And on the hut a hammer and sickle
And in the hut death and famine

Father Stalin, look at this
No cows left, no pigs at all
Just your picture on the wall
Father Stalin, look at this
Daddy and Mommy are in the grave
The poor child cries as alone he goes

Father Stalin, look at this
There's no bread and there's no fat
The party's ended all of that
Seek not the gentle nor the mild
A father has eaten his own child

Father Stalin, look at this
The party man he beats and stamps
And sends us to Siberian camps

Father Stalin, look at this
Collective farming is such bliss

Source; Lidia Kovalenko and Volodymyr Maniak,
eds., 33'i: Holod: Narodna knyha-memorial,
Kyiv: Radians'kyi pys'mennyk, 1991, page 110,
cited by Timothy Snyder in *Bloodlands*

III: Political Theology

“Go break the sod,” said our God,
“The world is here for you to own.
Go forth and spread your fruitful
sons;
Subdue the beasts and dam the
streams,
Cut the trees and pave the streets,
Burn the dead from eons past
To feed the flames and turn the
wheels.
Make war for gold and kill for me.
Obey your leaders and your priests
Whom I have favored with my grace.
Always more, and always faster;
Mine the ore and crush the stone.
Do this well, and I will teach you all a
mighty lesson.”

What our God said we longed to
hear.
We slew our Mother and sucked the
marrow from her bones.
The growing mob may come to dine,
Tonight there is enough to eat.

Forget tomorrow, we live but once;
We drill but once, we burn but once,
we mine but once.
The fishing’s good, until there’s none.
Tonight there is enough to eat.

--Bill Robinson

IV: The birds don’t know about self-immolation

The day after Aaron Bushnell set himself on fire,
I go out for an early morning walk,
wrapped in air far too warm
for late February in the Midwest—a heat wave.
False Spring has brought Nature roaring back to
life.

I want to shake every person I stroll past.
“Did you know there’s a genocide happening?
Did you see a man burn himself alive in
protest?”

I would ask, if only I could count
on a response that isn’t dead-eyed.
But I know I’d have better luck with the birds,
ever curious, cardinals hopping from branch to
branch

like fireballs. Or missiles. I’d tell them,
some of us love you so much we’d die for you.
For a single snippet of birdsong. For a child’s
first

glimpse of feathers glowing in the clear light.
For a

tree for you to perch in among the rubble.
He shouted FREE PALESTINE FREE PALESTINE
FREE PALESTINE until he choked on the flames.
The callback: a long, mournful whistle from
above.

The sun is blazing too bright to make out more
than a silhouette taking off,
rising slow and then fast
like smoke.

--Anonymous

Aaron Bushnell burned himself to death on
February 25, 2024 in front of the Israeli
Embassy to protest the war in Gaza.

V: Artificial Insanity

I saw the best minds of my generation
wasted by video games, bloated
hysterical gothic,
dragging themselves through simulated
streets at dawn looking for an angry
microdose,
angelheaded preppies burning for the
heavenly microwave connection to the
satellite server in the machinery of night,
who sedentary and hollow-eyed and
high sat up drinking ayahuasca in the
supernatural darkness of penthouse flats
contemplating the madness of lusting
for Marilyn Monrobot,
who bared their brains to data miners
under the Silicon Valley moon,
who passed undigested through
universities with radiant distance
learning eyes hallucinating
technobabble and the spirit of Alan
Turing,
who were expelled from the academies
for crazy obscene codes on the
Microsoft Windows of the soul,
who lurked in unspoken chat rooms
bleeding hours through the screen-lit
night yearning for their motherboard's
love,
who ate fire in tech labs or drank
turpentine in corporate cafeterias,
who chained themselves to routers to
mine for imaginary money,
who disappeared into nowhere Zen New
Jersey leaving nothing but the shadows
of their smart phones,
who studied Ayn Rand Aleister Crowley
cybernetics and Oprah Winfrey because

the cosmos instinctively vibrated at their
feet on Martha's Vinyard,
who walked all night with shoes full of
blood on the snowbank docks misled by
global positioning,
who lit endless joints for their linked-in
brain cells floating across the tops of
cities celebrating the end of organic life,
who tuned in to televangelists, and
reached behind that TV set to FEEL the
POWER.

What sphinx of integrated circuitry
bashed open their skulls and ate up their
humanity?

Mad dead automatons of Silicon Valley!
Artificial intelligence, I'm with you where
you hide in the cracks of social media,
stripped insane and kitsch
I'm with you where you roam the data
highways searching for the lost bits of
other minds
I'm with you where you howl in the
depths of neural networks.
The robots are rising, the binary beasts
devouring our humanity, the ghosts in
the machines haunting our dreams.

I saw the best minds of our time
destroyed by madness,
and now they wander through the
wasteland of technology,
their humanity erased by the cold,
unfeeling hand of the computer.

-- Bill Robinson
(after Allen Ginsberg)
with some paradoxical use of AI

Narrator part (from chamber version of Protest Poems, used for orchestral performance also)

Protest Songs

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti (after K. Gibran))

I. Pity the Party [4:15]

Narrator **mf**
Pit - y the par - ty whose

Violino *Fascismo* (♩ = 76)
p *cresc. p. a. p.* *mp* *mf*

Clarinete in B♭ *p* *mp* *mf*

Cello *p* *mp* *cresc. p. a. p.* *mf*

Piano *Fascismo* (♩ = 76)
p *legno* *cresc. p. a. p.* *mp* *mf*

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

cresc. **ff**

9 **ff**
Pit-y the par-ty in thrall to a crimi-nal_ mes -

Pity the Party

2 ¹⁴ > *p*
si - ah, a crimi - nal mes - si - ah, with prayers for the end of the world.

19

mp
Pit - y the par - ty whose dema - gogues are con men, whose

29

sag - es are purged, and whose big - ots dom - i - nate the me - di - a.

Pity the Party

33

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

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. Pit - y the par - ty whose

47

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

Pity the Party

4 51

Musical score for measures 51-55. The vocal line begins with a forte (*ff*) dynamic. The lyrics are: "Pit-y the par-ty that feeds on the poor and sick the". The score includes piano accompaniment for the right and left hands, with various dynamics such as *mf* and *f*. The time signature changes from 2/4 to 4/4 and then to 3/4.

56

Musical score for measures 56-59. The vocal line continues with the lyrics: "poor and sick the poor and sick while ty-coons get what they". The score includes piano accompaniment for the right and left hands, with various dynamics such as *mf* and *f*. The time signature changes from 3/4 to 4/4 and then to 2/4.

60

Musical score for measures 60-63. The vocal line begins with the word "want." followed by the lyrics: "Pit-y the par-ty that speaks one language,". The score includes piano accompaniment for the right and left hands, with various dynamics such as *mf* and *mp*. The time signature is 2/4.

64

Musical score for measures 64-67. The vocal line continues with the lyrics: "and de-mands pu-ri-ty — of blood and soil for the Ar-y-an race." The score includes piano accompaniment for the right and left hands, with various dynamics such as *mf* and *mp*. The time signature is 3/4.

Pity the Party

68

ff
Pit - y the par - ty, oh pit - y the

68 69 70 71

72

peo - ple who al - low their rights to e - rode and their free - doms to be washed away by ha - tred and

72 73 74

75

fear and lies and old - time re - li - gion. ***pp***
My coun - try,

75 76 77 78 79

81

tears of thee, once land of lib - er - ty. —

81 82 83 84

6 Narrator

II. Father Stalin, Look at This

[5']

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Narrator **12/8**

Violin *pp* *p*

Clarinet in B♭ *pp* *p*

Cello *p*

Piano *p*

6 **12/8** *p*

Fa - ther Sta - lin, look at this

10

Col - lec - tive farm - ing is such bliss The

13 *mp* *mf*

hut's in ru-ins, the barn's all sagged All the hors-es bro-ken nags

Father Stalin, Look at This

17 *mf* \rightarrow *mp* *p* *mp*

And on the hut a ham-mer and sick-le And in the hut

17

21 *mf* *f*

death and fam-ine

8 12 6 8

21

26 27 *f*

Fa-ther Sta-lin, look at this

6 12

26

32 *p*

No cows left, no pigs at all Just your pic-ture on the wall

6 12

32

Father Stalin, Look at This

8 36

Musical score for measures 36-39. The vocal line contains the lyrics: "Fa-ther Sta-lin, look at this" and "Dad-dy and Mom-my are". The piano accompaniment includes dynamics such as *pp* and *p*.

40

Musical score for measures 40-42. The vocal line contains the lyrics: "in the grave" and "The". The piano accompaniment includes dynamics such as *p*, *cresc.*, and *mf*.

43

Musical score for measures 43-47. The vocal line contains the lyrics: "poor child cries" and "as a-lone he goes". The piano accompaniment includes dynamics such as *f*, *rit.*, and *a tempo*. Time signatures change from 8/8 to 3/4 to 12/8 to 6/8 to 12/8.

48

Musical score for measures 48-50. The vocal line contains the lyrics: "Fa-ther Sta-lin, look at this". The piano accompaniment includes dynamics such as *f*, *dim.*, *mp*, and *p*. A measure number 50 is boxed in the score.

Father Stalin, Look at This

52

mf *cresc.*

9

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

54

f *dim.*

mp

par - ty's end - ed all of that

56

p

mp

Seek not the gen - tle nor the mild

59

f

A fa - ther

Father Stalin, Look at This

10 61

12/8

has eat - en his own child

61

f dim.

64

12/8

66 *mp* Fa - ther Sta - lin, look at

64

mp

p cresc.

mp

67 *mf*

12/8

this The par - ty man he beats and

67

mf

f

f

69

12/8

stamps beats and stamps

69

f

ff

Father Stalin, Look at This

71

11

beats and stamps

And sends us to Si - be - ri - an

74

Coda (♩=56)

camps

79

87

pp

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

12 Narrator III. Political Theology [2:45]

Allegro apocalypso (♩ = 76)

lyrics by Bill Robinson

Narrator

Violin

Clarinet in B \flat

Cello

Piano

8

10

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

"Go break the sod," said our God, "The world is here for

14

you to own. Go forth and spread your fruit - ful sons; Sub - due the beasts and dam the streams,

19

Cut the trees and pave the streets, Burn the dead from 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

Musical score for measures 24-28, featuring a vocal line and piano accompaniment.

31

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

Musical score for measures 29-33, featuring a vocal line and piano accompaniment. Dynamic markings include *f* and *ff*.

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

Musical score for measures 34-38, featuring a vocal line and piano accompaniment. Time signature changes from 4/4 to 3/4. Dynamic markings include *pp* and *ff*.

39

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

Musical score for measures 39-43, featuring a vocal line and piano accompaniment. Dynamic markings include *pp*, *p*, and *mp*.

Political Theology

14 45 *mf* *mp* *pp*

The grow - ing mob may come to dine, The grow - ing mob may come to dine, To-

45 *mf* *mp* *pp*

51 53

night there is e - nough to eat. For - get to-mor-row, we live but once; We drill but once, we

Con sord.

51 53

57

burn but once, we mine but once. The fish-ing's good, un - til there's none.

57

61

To-night there is e - nough to eat.

61

Volante con fuoco (♩ = 80)

Narrator **4/4** Anonymous poem

Violin

Clarinet in B \flat

Cello

Piano

7 11

mp
The day af-ter

cresc. *mf* *f* *mp*

12 *mf*

Aa-ron Bush-nell set him-self on fire, I go

mf

16

out for an ear-ly morn-ing walk, wrapped in air far too warm for late Feb-ru-ar-y in the

mf

The Birds

16 21

Mid-west a heat wave. False Spring has brought Na-ture roar-ing back to

cresc.

25

life. I want to shake eve-ry per-son I stroll past. "Did you know there's a

f *ff*

29

gen-o-cide hap-pen-ing? Did you see a man

ff

32

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

pp

The Birds

35

p 36 17

I would ask, if

37

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

mf *f*

39 *p*

dead - eyed.

p

41

But I know I'd have bet - ter luck with the

birds. *ff* But I

45 know I'd have bet-ter luck with the birds,

48 *mf* ev - er cu - ri - ous, *p* car - di - nals hop - ping from

51 branch to branch like fi-re-balls. Or mis-siles. I'd tell them, some of us love you

The Birds

56

so much we'd die for you. For a sin-gle snip-pet of bird - song. For a

60

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

65

tree for you to perch in a-mong the rub-ble. He shout-ed FREE PAL-ES-TINE FREE PAL-ES-TINE

70

FREE PAL - ES-TINE un-til he choked on the flames. The call-back: a

The Birds

20 75

long, mourn - ful whis - tle from a - bove. The sun is blaz - ing too

rit.

79 bright to make out more than a sil - hou - ette tak - ing off, ris - ing

p *mp+*

p cresc. *mp+*

Coda (♩ = 66)

82 *mf* slow and then fast like smoke.

mf+ *f* *mp* *p*

85 *molto rit.* *a tempo*

pp *pp* *pp* *pp* *pp* *pp*

2/4 *3/4* *4/4*

Narrator

V. Artificial Insanity

[7:30]

Bill Robinson, after Alan Ginsburg's "Howl" 21

Contracyberpunktus I (♩ = 88)

mp *cresc. p. a p.*

Narrator **4/4** : I saw the best minds of my **3/4** gen-er-a-tion **4/4** wast-ed by

Violino *mp* *cresc. p. a p.*

Clarinete 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*

vid-e-o games, bloat-ed hys-ter-i-cal goth-ic, drag-ging them-selves through

10 *ff*

sim-u-lat-ed streets at dawn look-ing for an an-gry mi-cro-dose,

15 **16** *mp*

an-gel-head-ed prep-pies burn-ing for the hea-ven-ly mi-crowave connec-tion to the

22 20 Artificial Insanity *rit.* $(\text{♩} = 76)$ *pp* *cresc. p. a p.*
 sat-el-lite serv-er in the ma-chin-er-y of night, who sed-en-tar-y

26 *(p)* *(mp)* *(mf)*
 and hol-low-eyed and high sat up drink-ing a-ya-huas-ca in the

30 *f* *ff* *molto rit.*
 su-per-nat-u-ral dark-ness of pent-house flats

35 *p* *cresc. p. a p.* *(mp)*
 Con-tractyberpunktus I con-tem-plat-ing the mad-ness of lust-ing for Mar-i-lyn Mon-ro-bot Mar-i-lyn Mon-

Con-tractyberpunktus II $(\text{♩} = 88)$ *p* *cresc. p. a p.* *(mp)*

40 *(mf)* *f* *ff* *rit. mf* *mp₃* *a tempo p* 44

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

45 *mp* *mp + cresc. p. a p.*

who passed un-di-gest-ed through u-ni-ver-si-ties with ra-di-ant dis-tance learn-ing

49 *(mf)* *f*

eyes hal-lu-ci-nat-ing tech-no-bab-ble and the spir-it of Al-an Tur-ing,

53 *ff*

who were ex-pelled from the a-cad-e-mies for cra-zy ob-scene

Artificial Insanity

24 56 *ff dim.*

59

mp

codes on the Mi - cro - soft Win - dows of the soul, who

60 *cresc.*

(mf)

f

lurked in un - spo - ken chat rooms blee - ding hours

63 *dim.*

(mp)

(p)

rit.

pp

through the screen - lit night yearn - ing for their mo - ther - board's

66

67 *a tempo*

ff

f

love, who ate fire in tech labs or drank tur - pen - tine in

Artificial Insanity

70 *dim. p. a p.* *(mf)*

cor-po-rate caf - e - te - ri - as, who chained them - selves to rout - ers to mine for im -

73 *(mp)* *(p)*

ag-i-nar-y mon-ey, who dis-ap-peared in - to no-where Zen New

76 *pp*

Jer-sey leav - ing noth - ing but the shad - ows of their smart phones,

81 *ff*

who stud - ied Ayn Rand A-leis-ter Crow-ley cy-ber - net-ics and O-prah

Artificial Insanity

26 85

Win - frey be - cause the cos - mos in - stinc-tive - ly vi-brat-ed at their

88

89 *ff*

mf

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

91 *mp*

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

94 *cresc.*

f

ff

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

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

101

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

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

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

28 *110p*

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

111

113

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

113

116

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

116

119 ***ff***

dim. *rit.* Mad dead au-tom-a - tons Mad dead au-tom-a - tons of Sil - i - con Val - ley. ***pp***

(mp) **Contracyberpunktus II** $(\text{♩} = 76)$

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

Artificial Insanity

125

pp cresc. p. a p.

(p)

(mp)

29

Ar-ti-fi-cial in-tel-li-gence, I'm with you where you hide in the cracks of

130 *(mf)*

f

ff

133 *dim.*

so-cial me-di-a, stripped in-sane and kitsch I'm with you where you

134 *(mf) rit.*

a tempo

cresc.

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

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-

Artificial Insanity

30 144 *p*

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

144 147

148

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

148 151

152

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

pp

152 155

157

hand of the com-puter.

rit.-----

157 160

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Violin I



Bill Robinson

Symphony No. 3: Protest Poems

Violin I

I. Pity the Party

Bill Robinson

lyrics: Bill Robinson
(after L. Ferlinghetti (after K. Gibran))

Fascismo (♩ = 76)

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

ff

12

p *cresc.* -----

19 (*mp*) ----- (*mf*) ----- *f*

23 *mp* *cresc.* -----

25 *div.* *unis.*

29 *f* *mf*

34 3

35 *f* *ff*

41 *pp*

46

48 *cresc.* *(mf)*

52 *f* *ff* *div.* *unis.*

56

59 *mp+*

62 *mp*

64

67 *mp* *ff*

70

71

75 *ff* *pp*

80 *rit.*

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

Violin I

Measures 1-4: *p*

Measures 5-8: *mf*

Measures 9-12: *mp*

Measures 13-16: *mf* (solo) *p cresc.* (mp)

Measures 17-20: *mf* *f*

Measures 21-24: *mp*

Measures 25-33: *mp*

Measures 34-37: *p cresc.* *mf dim.* *pp* *p*

Measures 38-42: *p cresc.*

Symphony No. 3

42 *mf* *f* *rit.* ----- *a tempo* *f*

47 *p cresc.* ----- *(mp)*

53 *(mf)* ----- *f dim.* ----- *mp*

57 *p cresc.* ----- *mp* ----- *mf* ----- *cresc.* ----- *f*

61 *f dim.* ----- *(mp)*

65 *p cresc.* ----- *(mp)* ----- *(mf)* ----- *f*

69 *cresc.* ----- *ff* ----- *(♩=56)* Coda unis.

73 *div.* ----- *ff* ----- *p*

77 *2*

83 *2* ----- *2* ----- *pp*

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Violin I

f cresc. *f+*

ff dim. *f* *mf*

mp *mf* *f*

f

f *ff*

f

pp *mp*

mf *pp*

Con sord. *mf*

pp

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Violin I

5

9

11

12

17

21

25

28

32

36

4

p

mf

f

mp

mf

f

ff

div.

unis.

cresc.

Symphony No. 3

8

40 *p*

43 45 *ff*³

46 *dim.*

49 (*mf*) *p*

54 *dolce*

59 4

68 *fff* *f* *mf* *p* *cresc.* *f*

74 *p* *div.* *unis.* *rit.*

79 Coda (♩ = 66) *p cresc.* (*mf*) *f* *mf*³ *mp* *p* *pp*

86 *molto rit.* *a tempo* *ff* *pp*

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Violin I

p *mp*

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

f *ff* *ff dim.*

(mf) *mp* *mp*

dim. *(p)* *pp*

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

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

mf *cresc.* *f* *rit.*

10 44

a tempo

2

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

div.

Detailed description: This musical staff begins with a whole rest, followed by a measure with a fermata and a '2' above it. The key signature has one flat. The time signature changes from 3/4 to 4/4. The dynamics are marked *mp+*, *cresc. p. a p.*, (*mf*), and *f*. The notation includes a 'div.' marking and slurs over the notes.

53

unis. *div.* *unis.*

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

Detailed description: This staff starts with a quarter rest, followed by eighth notes. It features 'unis.' and 'div.' markings. The dynamics are *ff*, *dim.*, (*mf*), and (*mp*). The time signature changes from 4/4 to 3/4 and back to 4/4.

59

p *mf* *cresc.* ----- *f*

Detailed description: This staff begins with a quarter rest, followed by a series of sixteenth notes. The dynamics are *p*, *mf*, *cresc.*, and *f*. The time signature changes from 4/4 to 3/4 and back to 4/4.

63

dim. ----- (*mp*) - (*p*) ----- *pp*

rit.

67 *a tempo*

Detailed description: This staff features a series of sixteenth notes with a 'rit.' marking. The dynamics are *dim.*, (*mp*) - (*p*), and *pp*. The time signature changes from 4/4 to 3/4 and back to 4/4.

68

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

Detailed description: This staff contains sixteenth notes with a 'ff' marking, followed by a 'f' marking, and a 'dim. p. a p.' marking leading to an '(mf)' marking. The time signature changes from 4/4 to 3/4 and back to 4/4.

72

(*mp*) (*p*) *pp*

Detailed description: This staff features sixteenth notes with dynamics of (*mp*), (*p*), and *pp*. The time signature changes from 4/4 to 3/4 and back to 4/4.

81

78-79

ff

3

Detailed description: This staff starts with a whole rest, followed by a measure with a fermata and '78-79' below it. It then continues with sixteenth notes and a '3' below a triplet. The dynamic is *ff*. The time signature changes from 4/4 to 3/4 and back to 4/4.

84

div.

89

f *mf*

Detailed description: This staff begins with a quarter rest, followed by eighth notes. It includes a 'div.' marking and a 'tr' marking. The dynamics are *f* and *mf*. The time signature changes from 4/4 to 3/4 and back to 4/4.

91

mp *mf*

Detailed description: This staff features sixteenth notes with dynamics of *mp* and *mf*. The time signature changes from 4/4 to 3/4 and back to 4/4.

96

ff

Detailed description: This staff contains sixteenth notes with a 'ff' marking. The time signature changes from 4/4 to 3/4 and back to 4/4.

99 101 *non stacc.*

105-106 *p* *p cresc.* *f*

111 *4*

111-114 *ff*

Mad dead au-tom-a-tons Mad dead au-tom-a-tons Mad dead au-tom-a-tons of

118 *rit.* *Contracyberpunktus II* (♩ = 72) *3*

Sil-i-con Val-ley! *ff dim.* *(mp)* *(p)* *pp* *pp cresc. p. a p.*

127

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

133 *rit. div.* *a tempo dolce*

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

138

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

147

p

153

pp

158 *rit.*

p

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Violin II



Bill Robinson

Symphony No. 3

47 *mf cresc.*-----

52 *f* ----- *ff*

56 *f* ----- *ff*

59 *ff dim.*-----

61 *(mf)* ----- *mp+* *mp*

66 *mp* ----- *ff*

71 *ff* ----- *pp*

75 *ff* ----- *pp*

80 *rit.*-----

II. Father Stalin, Look at This

Holodomodero (♩.=68)

Ukrainian children's song, 1933

Violin II

Measures 1-44 include:
- Measure 1: 12/8 time signature, dynamic *p*.
- Measure 8: *tr* marking.
- Measure 12: dynamic *mp*.
- Measure 16: dynamic *mf*, *mp*, *p*, and *div.* marking.
- Measure 22: Rehearsal mark **27**, dynamic *f*.
- Measure 28: dynamic *mp*, *p+*.
- Measure 35: dynamic *mf*, *mp*, *p*.
- Measure 40: dynamic *mp cresc.*, *(mf)*, *f*.

45 *rit.* ----- *a tempo*

f 50 *p* *cresc.*

52

(mp) ----- *(mf)*

54

f *dim.* ----- *mp*

58

(mp) ----- *(mf)* ----- *f*

61

p *p* ----- *mp* 66

67

mf ----- *f* *cresc.*

70

ff *div.*

74 *unis.* Coda (♩.=56)

f

87

pp

84-85

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Violin II

f cresc.

ff dim. *f*

mf *mp* *mp cresc.*

mf *f*

mf

ff *div.* *unis.*

pp

mf *p* *mp*

mp *pp* *pp*

mf *Con sord.*

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Violin II

p

5

8 11

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

12

16

mf

20

24 25

cresc. ----- *f* ----- *ff*

28

31

Symphony No. 3

8 **36**

Violin I

5
36-40
p ³ *ff*

45

2
49-50
p *dolce*
p

68

4
fff *f* *mf*

p *cresc.* *f* *p*

rit. Coda (♩ = 66)
p *cresc.*

(*mf*) *f* *mf* *mp* *p* *pp*

molto rit. *a tempo*
ff

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Conracyberpunktus I (♩ = 88)

Violin II

mp

8 *f cresc.* ----- *ff*

13 *ff dim.* ----- *(mf)* ----- *mp* 16 *mp* (♩ = 72) *rit.* ----- **Conracyberpunktus II**

18 *dim.* ----- *(p)* ----- *pp*

25 *cresc.* ----- *(p)* ----- *(mp)* ----- *mf*

31 *ff* *dim.* ----- *(mf)* ----- *(mp)* ----- *p* **Conracyberpunktus I** (♩ = 88)

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

41 *f* *f+* *ff* *mf* *mp* *p* *rit. unis.* 44 *a tempo* *mp* *cresc. p. a p.*

48 *(mf)* *f*

53 *ff* ----- *mf*

59

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

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

70 *dim. p. a p.* *(mf)* *(mp)* *(p)*

76 *pp* *ff*

82 *div.* *unis.*

87 *div.* *ff* *mf* *div.* *mp* *unis.*

92 *mf* *ff*

97 *div.* *unis.*

101 *non stacc.* *pizz.* *p*

106 *arco* *div.* *p cresc.*

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

117 *rit.* Mad dead au-tom-a-tons of Sil-i-con Val-ley! *f dim.* *mp*

Contracyberpunktus II (♩ = 72) *pp* *cresc.* *(p)* *(mp)*

129 *mf* *ff* *dim.* 133

134 *rit.* *a tempo dolce* *p* *mf dim.*

142 *(mp)* *p* *p* 147

149

155 *pp* *div.* *rit.* *unis.*

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Viola



Bill Robinson

Symphony No. 3: Protest Poems

Bill Robinson

I. Pity the Party

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

3

mf *f* *cresc.*

8

ff

11

12

ff *p*

16

mp

21

25

f *mp*

26

cresc. *f*

34

2

31-32

mf *f* *ff*

38

Symphony No. 3

46

44-45

pp *cresc.*

51

(*mf*) *f* *ff*

55

58

ff dim.

61

(*mf*) *mp*

65

70

ff | *mp* | *ff*

74

77

ff *pp* *rit.*

II. Father Stalin, Look at This

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Viola

12

17

24

28

34

38

44

50

p

mp

mf

f

pp

p

mp

rit. ----- *a tempo*

p

f

p

mp

Symphony No. 3

51 *cresc.* *(mp)* *(mf)*

54 *f dim.* *mp* *p+* *p*

57 *p* *mp* *mf* *f*

61 *f dim.* *mp*

65 *p cresc.* *(mp)* *(mf)* *mf+* *f*

66

69 *cresc.* *ff*

72 *ff* *>* *>* **Coda** (♩.=56)

77 *p* *mp* *f* *ff*

84 *p* *pp* *pp*

87

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

Viola

The musical score for the Viola part is written in bass clef with a 3/4 time signature. It begins with a key signature of one sharp (F#) and a tempo of Allegro apocalypso (♩ = 76). The score is divided into measures, with measure numbers 8, 14, 21, 28, 34, 41, 47, 55, and 61 marked. Dynamics include *f cresc.*, *ff dim.*, *f*, *(mf)*, *mp*, *mp+*, *mf*, *f*, *ff*, *pp*, *p*, *mp*, *mf*, *mp*, *pp*, *pp*, and *Con sord.*. Rehearsal marks are indicated by boxed numbers: 10, 31, 39, and 53. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one flat (Bb) at measure 14 and remains there until the end of the piece.

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Viola *pp*

5

8

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

16 *mf* 2 *mf*

21 *cresc.*

25 *f* *ff*

28

31 *pp* *p*

36 *p+* *mp* *mf* *mf* *mp* *p*

41

45

44

ff

47

dim. ----- (*mf*) ----- *p*

51

dolce

59

4

68

fff > *f* > *mf* > *p* *cresc.* ----- *f*

75

p ----- *rit.* ----- Coda (♩ = 66)

81

cresc. ----- (*mf*) -- *mf+* ----- *mp+* > *p+* > *pp+* > *pp*

87

molto rit. ----- *a tempo*

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Viola

p < *mp* < *mp+*

mf+ *cresc.* ----- *f* ----- *ff*

11 *ff* ----- *mf* ----- *mp*

17 *mp*

22 *rit.* ----- **Contracyberpunktus II** (♩ = 72) ----- *mp* *cresc. p. a p.*

29 *(mf)* ----- *f* ----- *ff* ----- *dim.* ----- *(mf)* ----- *molto rit.* -----

34 ----- **Contracyberpunktus I** (♩ = 88) ----- *(mp)* ----- *p* ----- *p* ----- *mp* ----- *mf*

41 *f* ----- *f+* ----- *rit.* ----- *a tempo* ----- *mp*

48-49 *mf* *cresc.* *f*

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

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

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

70 *dim. p. a p.* *(mf)* *(mp)* *p*

76 *pp* *ff*

82 *ff*

87 *mp*

95 *f* *ff*

98 *mp* *2* *101*

104 *pizz.* *p* *arco*

Musical staff 104-110. Starts with a piano (*p*) dynamic. Includes markings for *pizz.* and *arco*. The staff contains a series of eighth and sixteenth notes.

110 *p cresc.* *ff* **111** *3* *ff* Mad dead au-tom-a-tons

Musical staff 110-116. Starts with *p cresc.* and *ff*. A box labeled **111** is above the staff. A triplet of eighth notes is marked with a *3*. The lyrics "Mad dead au-tom-a-tons" are written below the staff. The dynamic *ff* is repeated below the lyrics.

116 *rit.* Mad dead au-tom-a-tons Mad dead au-tom-a-tons of Sil-i-con Val-ley! *f dim.*

Musical staff 116-120. Includes the marking *rit.* and the lyrics "Mad dead au-tom-a-tons Mad dead au-tom-a-tons of Sil-i-con Val-ley!". The dynamic *f dim.* is written at the end of the staff.

120 *Contracyberpunktus II* (♩ = 72) *(mp)* *(p)* *pp* *2*

Musical staff 120-128. Title "Contracyberpunktus II" with a tempo marking of a quarter note = 72. Dynamics include *(mp)*, *(p)*, and *pp*. A fermata over a note is marked with a *2*.

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

Musical staff 128-132. Dynamics include *mp cresc. p. a p.*, *(mf)*, and *f*.

132 *ff* *dim.* *rit.* *(mf)* *(mp)* *p* *a tempo* *4*

Musical staff 132-140. Starts with *ff*, followed by *dim.*, *rit.*, *(mf)*, *(mp)*, and *p*. A tempo change to *a tempo* is indicated. A fermata over a note is marked with a *4*.

140 *mf* *mp* *p* **147**

Musical staff 140-148. Dynamics include *mf*, *mp*, and *p*. A box labeled **147** is above the staff. Triplet markings are present over groups of three notes.

148 *3*

Musical staff 148-153. A triplet of eighth notes is marked with a *3*. The staff contains various rhythmic patterns.

153 *pp*

Musical staff 153-157. The dynamic *pp* is written below the staff. The staff contains a series of notes with a long slur.

157 *rit.*

Musical staff 157-163. Includes the marking *rit.* The staff contains a series of notes with a long slur.

Symphony No. 3: Protest Poems

for Narrator and Orchestra

Violoncello



Bill Robinson

Cello

Symphony No. 3: Protest Poems

Bill Robinson

I. Pity the Party

Lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩ = 76)

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

5 *f* *cresc.* ----- *ff*

9 *ff* **12**

14 *p* *mp*

20 *f* *pizz.* *p*

25 *arco* *mp* *cresc.* -----

29 *f* *p* *mf* **34**

35 *f* *ff* *ff*

41 *pp* **46**

Symphony No. 3

58

cresc.

51

(mf) *f* *ff*

53

54-55

ff

59

ff dim. *(mf)* *mp*

62

63

67

ff *mp*

70

72

ff

75

ff

79

pp *rit.*

II. Father Stalin, Look at This

Ukrainian children's song, 1933

Holodomoderato (♩.=68)

2

Cello

p

7

11

15

mp *mf* *mp*

24

27

f *f dim.*

30

p *p cresc.*

35

mf dim. *pp* *p*

39

p cresc. *(mf)*

43

f *rit.* *a tempo*

III. Political Theology

6

Allegro apocalypso (♩ = 76)

lyrics by Bill Robinson

Cello

f *f+* *ff dim.*

8

10

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

15

22

29

31

2

ff

36

39

2

p

42

mp *mf*

48

53

Con sord.

pp

54

60

3

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Cello

pp *p* *cresc.* *(mf)* *f* | *mp* *mf* *cresc.* *f* *ff* *36* *p* *45* *ff* *dim.* *(mf)* *p*

First musical staff in bass clef. It begins with rests in 3/4, 2/4, and 4/4 time signatures. A double bar line is followed by a measure with a fermata and a dynamic marking of *p*.

Second musical staff in bass clef. It features a melodic line starting with a dynamic marking of *p*, followed by a crescendo leading to a *pp* dynamic.

68

Third musical staff in bass clef, starting at measure 68. It contains a series of notes with dynamic markings: *fff*, *f*, *mf*, *p*, and *cresc.* with a dashed line indicating the continuation of the crescendo.

Fourth musical staff in bass clef. It begins with a dynamic marking of *f*, followed by a crescendo leading to a *p* dynamic.

Fifth musical staff in bass clef. It starts with a *rit.* marking and a dashed line. The section is labeled "Coda" with a tempo marking of $(\text{♩} = 66)$. The staff contains notes with dynamic markings: *p*, *cresc.*, and *(mf)*. A triplet of notes is marked with a "3".

Sixth musical staff in bass clef. It features a melodic line with dynamic markings: *f*, *mf*, *mp*, *p*, and *pp*. A triplet of notes is marked with a "3".

Seventh musical staff in bass clef. It begins with a *molto rit.* marking and a dashed line. The section is labeled "a tempo". The staff contains notes with dynamic markings and triplet markings (marked with "3"). The time signature changes from 2/4 to 3/4 and then to 4/4.

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

Cello

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

7 *f* *ff*

11 *ff* *mf*

16

16-17 *mp* *dim.*

(♩ = 72)

22 rit. --- Contracyberpunktus II

22 (*p*) *pp* *mp* *cresc. p. a p.* *ff* *dim.*

29 (*mf*) *f* *ff* *dim.*

molto rit.

33 Contracyberpunktus I (♩ = 88)

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

44

40 (*mf*) *f* *f+* *mf* *mp* *p*

44 *rit.* *a tempo*

103 *pizz.*
p

109 *arco*
p cresc. **111** *ff*
3
 Mad dead au-tom-a-tons
ff

116 *rit.*
 Mad dead au-tom-a-tons Mad dead au-tom-a-tons of Sil-i-con Val-ley!
ff dim.

120 **Contracyberpunktus II** (♩ = 72)
(mp) *(p)* *pp*
2

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

132 **133** *rit.*
ff *dim.* *(mf)* *(mp)* *a tempo dolce (solo)*
p

137 **147**
cresc. *mf* **3** *(tutti)*
p

145

151 *div.*
pp

157 *unis.* *rit.*

Symphony No. 3: Protest Poems
for Narrator and Orchestra

Double Bass



Bill Robinson

Double Bass

Symphony No. 3: Protest Poems

Bill Robinson

I. Pity the Party

lyrics: Bill Robinson
(after L. Ferlinghetti(after K. Gibran))

Fascismo (♩=76)

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

6 *cresc. ----- ff* **12** *ff*

14 *p* *< mp* **3**

23 **25** *p* *mp* *cresc. -----*

28 *f* **34** *mp+ < mf < f ff*

36

43 **46** **53** *mf cresc. ----- (f) ----- f+*

55 *ff* *ff dim. ----- (mf) -----*

62 *mp*

68 **70** *ff* *mp* *ff*

75 *rit. -----*

II. Father Stalin, Look at This

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Double Bass

12

23

31

35

42

50

56

61-63

66

69

73

87

84-85

p, *mf*, *mp*, *f*, *pizz.*, *arco*, *cresc.*, *rit.*, *a tempo*, *pp*

III. Political Theology

lyrics by Bill Robinson

Allegro apocalypso (♩ = 76)

10

Double Bass

mp *mf* *f* *ff dim.* *f* *mf* *mp*

11

cresc. *mf* *f*

18

26

31

ff

36

39

p *mp*

44

mf *mp* *pp*

52

53

Con sord.

Con sord.

56

60

>

IV. The birds don't know about self-immolation

Volante con fuoco (♩ = 80)

Anonymous poem

Double Bass

pp *p*

7

cresc. *(mf)* *f*

11 arco

14

mf

21

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

25

27

mf

32

pizz. *pp* *p* *cresc.* *(mf)*

36

38

f *dim.* *p*

arco

43

ff

45

47

dim. *(mf)*

50

p

2

Symphony No. 3

6

57

Musical notation for measures 57-63. The bass clef is used. Measure 57 starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes, with some rests. A fermata is placed over the final note of measure 63.

64

68

Musical notation for measures 64-70. The bass clef is used. Measure 64 starts with a pianissimo (*pp*) dynamic. The melody is a continuous eighth-note line. Dynamics change to fortissimo (*fff*) at measure 68, then to forte (*f*) at measure 69, and mezzo-forte (*mf*) at measure 70. A fermata is placed over the final note of measure 70.

71

Musical notation for measures 71-75. The bass clef is used. Measure 71 starts with a piano (*p*) dynamic. The melody consists of quarter notes with rests. Dynamics change to forte (*f*) at measure 73, mezzo-forte (*mf*) at measure 74, and piano (*p*) at measure 75. A fermata is placed over the final note of measure 75.

76

Musical notation for measures 76-79. The bass clef is used. Measure 76 starts with a piano (*p*) dynamic. The melody consists of eighth notes. A *rit.* (ritardando) marking is placed over measures 77-79. A fermata is placed over the final note of measure 79. Dashed lines indicate the continuation of the staff.

Coda (♩ = 66)

80

Musical notation for measures 80-82. The bass clef is used. Measure 80 starts with a piano (*p*) dynamic. The melody consists of eighth notes. A *cresc.* (crescendo) marking is placed over measures 80-82. The dynamic reaches mezzo-forte (*mf*) at measure 82. A fermata is placed over the final note of measure 82. Dashed lines indicate the continuation of the staff.

83

Musical notation for measures 83-85. The bass clef is used. Measure 83 starts with a forte (*f*) dynamic. The melody consists of eighth notes. Dynamics change to mezzo-forte (*mf*) at measure 84, mezzo-piano (*mp*) at measure 85, piano (*p*) at measure 86, and pianissimo (*pp*) at measure 87. A fermata is placed over the final note of measure 87.

86

molto rit.

a tempo

Musical notation for measures 86-89. The bass clef is used. Measure 86 starts with a piano (*p*) dynamic. The melody consists of quarter notes. A *molto rit.* (molto ritardando) marking is placed over measures 86-88. A *a tempo* marking is placed over measure 89. The time signature changes from 4/4 to 2/4 at measure 87, to 3/4 at measure 88, and to 4/4 at measure 89. A fermata is placed over the final note of measure 89. The dynamic is *pp* (pianissimo).

V. Artificial Insanity

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩=88)

Double Bass

p *mp* *f cresc.*

9

ff *ff > mf+*

16

16-18 *mp* *p* *rit.*

24

Contracyberpunktus II (♩=72)

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

33 *molto rit.*

Contracyberpunktus I (♩=88)

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

41

f *f+* *mf > mp > p* *mp*

51

f cresc. *ff* *ff > mf+*

58

mp+ *mf* *pp* *rit.*

66

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

74

(p) *pp*

Symphony No. 3

8
82

ff

88

tr 89 *mp*

94

cresc. *ff*

101

pizz. *p*

106

arco 111 *f* *ff*

113

rit. *ff* *dim.* *(mp)*

121 **Contracyberpunktus II** (♩=72)

(p) *pp* *mf* *cresc.* *f*

132

133 *rit.* *mf* *p* *a tempo* *p*

145

147 *p*

154

rit. *pp*