

Symphony No. 3: Protest Poems for Narrator and Orchestra



Bill Robinson

Symphony No: 3: Protest Poems for Narrator and Orchestra

Chamber version March 16—June 8, 2024: orchestrated June 8—Aug. 19, 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 70th 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

The symphony is scored for winds in pairs (second flute doubles piccolo), four horns, two trumpets, two trombones, bass trombone, tuba, timpani, narrator, and strings.

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

Publisher Parish Press, Garner NC First Edition August, 2024

billrobinsonmusic.com

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*

Symphony No. 3: Protest Poems

Bill Robinson

I. Pity the Party [4:15]

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

Fascismo (♩ = 76)

Flute 1
Flute 2 (dbl. Picc)

Oboe 1
Oboe 2

Clarinet in B_b 1
Clarinet in B_b 2

Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4

Trumpet in B_b 1
Trumpet in B_b 2

Trombone 1
Trombone 2

Bass Trombone

Tuba

Timpani

Narrator

Violin I
Violin II

Viola

Cello

Double Bass

Fascismo (♩ = 76)

5

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *ff*

Bn. 1 *f* *cresc.*

Bn. 2 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Nar. *f* *cresc.*
 peo-ple are cat-tle, and whose cow-boys lead them to

Vln. I *f*

Vln. II *f* *unis.* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

DB *f* *cresc.*

8

1 Fl. *ff*

2 Picc (Fl. 2) *ff*

1 Cl. *ff*

2 Cl. *ff*

Bn. 1 *ff*

8

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

Nar. *ff*
slaugh-ter.

8

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

8 DB *ff*

Detailed description: This page of a musical score for Symphony No. 3, page 3, features a variety of instruments. The woodwind section includes Flute 1, Piccolo (Flute 2), Clarinet 1 and 2, Bassoon 1, Horn 1, 2, and 3, and a Narrator. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score is marked with a forte (*ff*) dynamic throughout. The woodwinds play melodic lines with some slurs and accents. The strings provide a rhythmic and harmonic foundation with patterns of eighth and sixteenth notes. The narrator's part is a single line of text: "slaugh-ter." The page number "8" is written above the first staff of each system.

Symphony No. 3

4

12

11

1 Fl.

2 Picc. (Fl. 2)

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl.

1 Bn.

2 Bn. *ff*

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

11 Timp. *ff*

Nar. *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*

11 I Vln. *p*

II Vln. *p*

Vla. *ff* *p*

Vc. *ff*

11 DB *ff*

12 *ff*

16

Fl. 1 *p*
(Fl. 2)

Picc *p*

Ob. 1 *mp* *cresc.* *(mf)* *f*

Cl. 1 *p*

16

Hn. 1 *p* *mp*

Hn. 2 *p* *mp* *f*

Nar. || $\frac{4}{4}$ prayers for the end of the world.

16

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

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

Vla. *mp*

Vc. *p* *mp* *f*

16

DB *p* *mp*

25

21

1 Fl. *f*

2 Picc. (Fl. 2) *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

2 Cl. *f*

f *f* *f* *f*

(Picc.) *mp*

mp *mp*

21

1 Hn. *p*

2 Hn. *p*

4 Hn. *p* *mp*

21

Timp. *p*

21

Nar. *mp*
Pit-y the par-ty whose

21

I Vln. *mp*

II Vln. *mp* (div. unis.)

Vla. *f* *mp*

Vc. *pizz.* *p* *arco* *mp*

21 DB *p* *mp*

25

26

1 Fl. (Picc.) *mp*

2 Picc. *cresc.*

1 Ob. *cresc.*

2 Cl. 1 *mp cresc.*

1 Bn. 1 *mp cresc.*

26

1 Hn. 2

4

1 Tpt. 1

2 Tpt. 2

1 Tbn. 1

2 Tbn. 2

Tuba

Nar. *f*
dem-a-gogues are con men, whose sag-es are purged, and whose

26 div. unis. *cresc.*

I Vln. *cresc.*

II Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

26 DB *cresc.*

Symphony No. 3

8

34

30

1 Fl. *p*
(Picc.)

2 Picc. *p*

1 Ob. *p* *mp* *mf*

2 Ob. *p* *mp* *mf*

1 Cl. *p* *mp*

2 Cl. *p* *mp*

1 Bn. *mp* *mf* *f*

2 Bn. *mp* *mf* *f*

30

1 Hn. *mp*

2 Hn. *mp*

3 Hn. *p*

4 Hn. *p*

1 Tpt. *p cresc.* *(mp)* *(mf)*

2 Tpt. *p cresc.* *(mp)* *(mf)*

1 Tbn. *p*

2 Tbn. *p*

Tuba *p*

Nar. *mf*
big-ots dom-i-nate the me-di-a. Pit-y the par-ty that

30

I Vln. *mf*

II Vln. *mf*

Vla. *mf*

Vc. *f* *p* *mf*

30 DB *mp* *mf* *f*

34

35

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Hn. 2 *ff*

Hn. 3 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

B. Tbn. *ff*

Tuba *ff*

35

Timp. *ff*

Nar. *f* *f+* *ff*

prais-es dic-ta-tors and ac-claims the bul-ly as he-ro, and aims to dom-i-nate the world by

35

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB *ff*

40 46

Fl. 1

Picc. 2

Ob. 1

Cl. 1

Hn. 2

Tpt. 1

Tbn. 1

B. Tbn.

Tuba

Timp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

force and tor-ture in the name of free-dom.

Pit-y the party whose

40

46

47

1 Fl. (Picc.)

2 Picc

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bn.

pp *cresc.* ----- *mf*

Nar. || Gods are Mon-ey and Guns, and sleeps the sleep of o-pi-oids.

47

I Vln.

II Vln.

Vla.

Vc.

pp *cresc.* -----

cresc. -----

cresc. -----

Symphony No. 3

12

53

51

Fl. 1 *mf cresc.*

Ob. 1 *ff*

Ob. 2 *f+* *ff*

Cl. 1 *mf cresc.* *f* *ff*

Cl. 2 *f+*

Bn. 1 *f* *f+*

Bn. 2 *mf cresc.* *f* *f+*

Hn. 2 *f* *ff*

Hn. 3 *f+* *ff*

Tpt. 1 *mf cresc.* *f* *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *mf cresc.* *f* *f+*

Nar. *ff*
Pit-y the par-ty that feeds on the

Vln. I *(mf)* *f* *ff* *div.*

Vln. II *mf cresc.* *f* *ff*

Vla. *(mf)* *f* *ff*

Vc. *(mf)* *f* *ff*

DB *mf cresc.* *f* *f+*

53

55

1 Fl. *ff*

2 Picc. (Fl. 2) *ff*

1 Ob.

2 Ob.

1 Cl.

2 Cl. *ff*

1 Hn.

2 Hn.

3 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Tuba *ff*

Nar. poor and sick the poor and sick the poor and sick while

55 unis.

I Vln.

II Vln.

Vla.

Vc. *ff*

55 DB *ff*

Detailed description: This page of a musical score for Symphony No. 3, page 13, features a variety of instruments and a vocal soloist. The score is divided into several systems. The first system includes Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), and Clarinet 2 (Cl. 2). The second system includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), and Tuba. The third system includes the vocal soloist (Nar.) and Violin I (Vln. I). The fourth system includes Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The vocal soloist's part includes the lyrics: "poor and sick the poor and sick the poor and sick while". The score is marked with a forte (*ff*) dynamic and includes various musical notations such as slurs, accents, and articulation marks. The time signature changes from 3/4 to 4/4 and back to 3/4.

65

1 Fl. *mp*

2 Picc. (Fl. 2) *mp*

1 Ob.

2 Ob.

1 Cl. 1 *mp*

1 Bn. 1

65

1 Hn. 3 *mp*

4 Hn. 4 *mp*

Tuba *mp*

Nar.
mands pu-ri-ty of blood and soil for the Ar - y - an race.

65

I Vln. *mp*

II Vln.

Vla. *mp*

Vc. *mp*

65

DB *mp*

Detailed description: This page of a musical score for Symphony No. 3, page 15, features a variety of instruments. The woodwind section includes Flute 1, Piccolo (Flute 2), Oboe 1 and 2, Clarinet 1, Bassoon 1, Horn 3, Horn 4, and Tuba. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. A Narrator part is also present. The score is in 3/4 time and begins at measure 65. The woodwinds and strings play complex, rhythmic patterns, while the narrator recites a line of text. Dynamics are marked as *mp* (mezzo-piano) for several instruments.

Symphony No. 3

16

68 70

1 Fl. *ff* (Fl. 2)

2 Picc. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *mp*

2 Cl. *mp*

1 Bn. *mp*

2 Bn. *mp*

68

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

B. Tbn. *ff*

Tuba *mp*

Nar. *ff*
Pit - y the par-ty, oh pit-y the

68 70

I Vln. *mp* | *ff*

II Vln. *mp* | *ff*

Vla. *ff* | *mp* | *ff*

Vc. *ff* | *mp*

DB *ff* | *mp*

72

1 Fl. (Fl. 2)

2 Picc.

1 Ob.

2 Ob.

1 Cl. 1 *ff*

Bn. 1

72

1 Hn. 2

2 Hn. 2

3 Hn. 2

1 Tpt.

2 Tpt.

1 Tbn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

72

Timp. *ff*

Nar. peo - ple who al - low their rights to e - rode and their free - doms to be washed a - way by ha - tred and

72

I Vln.

II Vln.

Vla. *ff*

Vc. *ff*

72

DB *ff*

75

1 Fl.

2 Picc. (Picc.)

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bn.

2 Bn.

1 Hn.

3 Hn.

1 Tpt.

2 Tpt.

Tbn. 1

B. Tbn.

Tuba

75 Timp.

Nar. fear and lies and old - time re - li - gion.

75 I Vln.

II Vln.

Vla.

Vc.

75 DB

80 *rit.* -----

Fl. 1 *pp* (Picc.)

Picc. 2 *pp* (Picc.)

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bn. 1 *pp*

Bn. 2 *pp*

Nar. *pp*
My country, tears of thee, once land of liber-ty...

Vln. I

Vln. II

Vc. 80 *rit.* -----

II. Father Stalin, Look at This [5']

Holodomoderato (♩.=68)

Ukrainian children's song, 1933

Fl. 1 *pp* *p*

Bn. 1 *p*

Hn. 1 *pp* *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

DB *p*

Holodomoderato (♩.=68)



7

1 Fl. (Picc.) *p*

2 Picc. *p*

Ob. 1 *p*

Cl. 1 *p*

Bn. 2 *p*

Nar. *p*
Fa - ther Sta - lin, look at this Col -

Vln. I

Vln. II

Vla.

Vc.

DB

Fl. 1 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 *mp*

Bn. 1 *p*

Bn. 2 *p*

Hn. 2 *p*

Hn. 3 *p*

Nar. lec-tive farm-ing is such bliss The hut's in ru-ins, the barn's all sagged

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *p*

Vc. *p*

DB *ff*

Symphony No. 3

22

15

1 Fl. *mp*

2 Picc. *p* (Picc.)

1 Ob. 1 *mp* *mf*

1 Cl. 1 *mf* *mp* *p*

2 Cl. 2 *mp* *mf* *mp* *p*

1 Bn. 1 *mf* *mp* *p*

2 Bn. 2 *mf* *mp* *p*

15

1 Hn. 3 *mp* *mf* *mp* *p*

4 Hn. 4 *mf*

Nar. *mp* *mf* *mf* *mp* *p*

All the hors-es bro-ken nags And on the hut a ham-mer and sick-le

15

I Vln. *mp* *mf* *mp*

II Vln. *mf* *mp* *p* div.

Vla. *mp* *mf* *mp* *p*

Vc. *mp* *mf* *mp*

15 DB *mf* *mp*

19

Fl. 1

Fl. 2

Picc

Cl. 1

Cl. 2

Bn. 1

Hn. 1

Nar.

mp *mf* *f*

And in the hut death and famine

(solo)

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

Vln. I

Vln. II

Vla.

Symphony No. 3

24

27

Fl. 1

Ob. 1

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Nar.

Fa-ther Sta- lin, look at this

Vln. I

Vln. II

Vla.

Vc.

DB

27

30 (Picc.)

Fl. 2 Picc. *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *mp+*

Cl. 2 *mp*

Bn. 1 *p* *cresc.* *mf*

Bn. 2 *p*

Hn. 1 *p*

Hn. 2 *p* *cresc.*

Hn. 4 *mp* *p*

Timp. *p* *cresc.*

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

Vln. I *p* *cresc.* (tutti)

Vln. II *p+*

Vla. *p* *cresc.*

Vc. *p* *pizz.* *p* *cresc.*

DB *mp* *p* *cresc.*

35

Fl. 1 *mp* *pp* (Picc.)

Picc. 2 *pp* *p*

Ob. 1 *p*

Ob. 2 *mf dim.* *pp*

Cl. 1 *mf* *mp* *mp* *pp*

Cl. 2 *mf* *mp* *p* *pp*

Bn. 1 *mp* *p*

Bn. 2 *p*

Hn. 2 *mf*

Timp. 35 *mf dim.* *p*

Nar. Fa - ther Sta - lin, look at this

Vln. I *mf dim.* *pp* *p*

Vln. II *mf* *mp* *p* *p*

Vla. *mf dim.* *pp* *p* *p*

Vc. *mf dim.* *pp* *p*

DB 35 *mf* *mp* *p* arco

39

(Fl. 2)

Fl. 2 Picc. *p cresc.*

Ob. 1 *p mp*

Cl. 1 *p*

Cl. 2 *p cresc.*

Bn. 1

Bn. 2

Hn. 1 *mp cresc.*

Hn. 3 *p mp*

Tuba *mf*

Nar. *mf*
Dad - dy and Mom-my are in the grave The

Vln. I *p cresc. (mf)*

Vln. II *mp cresc. (mf)*

Vla. *p mp*

Vc. *p cresc. (mf)*

DB 39 *p cresc. (mf)*

Symphony No. 3

28

rit. ----- a tempo

43 *mf+* *f*

1 Fl.

2 Picc. *mf+*

1 Cl. *mf+* *f*

2 Cl. *mf+*

Bn. 1

43 *f*

1 Hn.

4 Hn. *f*

Tuba

Nar. *f*
poor child cries as a-lone he goes

43 *f*

I Vln. *f*

II Vln. *f*

Vla. *f*

Vc. *f*

43 *f*

DB *f*

rit. ----- a tempo

49 **50**

1 Bn. *p* *mp* *mf*

2 Bn. *p* *p+* *mp*

Hn. 2 *p* *p+*

49 *p*

Timp. *p*

Nar. *p*
Fa - ther Sta - lin, look at this

49 *p cresc.* *(mp)*

I Vln. *p* *p+* *cresc.* *(mp)*

II Vln. *p* *p+* *cresc.* *(mp)*

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

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

49 *(mp)*

DB *p* *pizz.* *arco* *cresc.* *(mp)*

50

53

Fl. 1
1
2

Ob.
1
2

Cl.
1
2

Bn. 2

Hn.
2
4

Tpt.
1
2

Nar.
mf cresc. There's no bread and there's no fat The par - ty's end - ed all of that f dim. mp mp

Vln. I
II

Vla.

Vc.

DB
mf

Detailed description: This block contains the musical score for measures 53 and 54. It features woodwinds (Flute 1, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 2), Horns (2 & 4), Trumpets (1 & 2), and a vocal soloist (Nar.). The vocal line includes the lyrics: "There's no bread and there's no fat The par - ty's end - ed all of that". The instrumental parts include Violins I & II, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *f* and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

55

Bn. 1

Timp.

Nar.
mp p cresc. Seek not the gen - tle nor the mild

Vln. I
II

Vla.

Vc.

DB
55 pizz. mp p cresc.

Detailed description: This block contains the musical score for measures 55 and 56. It features Bassoon 1, Timpani, vocal soloist (Nar.), Violins I & II, Viola, Violoncello, and Double Bass. The vocal line includes the lyrics: "Seek not the gen - tle nor the mild". The instrumental parts include various woodwinds and strings. Dynamics range from *mp* to *p* and *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

58

Fl. 1

1

Ob. 2

Bn. 1

2

mp cresc. (mp) mf+ f

58

Hn. 3

4

Tpt. 2

Tbn. 1

mp cresc. (mf) f

f assez

58 mp

Nar.

A fa - ther

58

Vln. I

II

Vla.

Vc.

DB

arco (mp) (mf) f

mf cresc. f

f

f

f

f

f

f

61

1 Fl. (Fl. 2)

2 Picc. *f dim.* *(mp)*

1 Ob. *f* *mf*

2 Ob.

1 Cl. *f* *mp dim.*

2 Cl.

1 Hn.

4 Hn.

1 Tpt. *f assez* *mp*

2 Tpt.

Tbn. 1 *mp*

Nar. has eat - en his own child

1 Vln. *f dim.* *(mp)*

2 Vln. *p+*

Vla. *f dim.* *mp*

Vc. *mf* *mp*

Detailed description: This page of a musical score for Symphony No. 3, page 31, features a variety of instruments and a narrator. The woodwind section includes Flute 1 (with Flute 2), Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Horn 1 and 4, Trumpet 1 and 2, and Trombone 1. The string section consists of Violin 1 and 2, Viola, and Violoncello. A Narrator part is also present. The score is in 12/8 time and begins at measure 61. The woodwinds and strings play complex rhythmic patterns, often with slurs and dynamic markings such as *f*, *mf*, *mp*, and *dim.*. The narrator part has the lyrics "has eat - en his own child".

66

65

Fl. 2
Picc. *p cresc.* *(mp)* *mf*

Ob. 1 *p cresc.* *(mp)* *mf*

Cl. 1 *p cresc.* *(mf)* *f*

1 *mf+* *f*

2 *p* *mf*

3 *mf* *mf+* *f*

4 *p*

Tuba *f*

Nar. *mp* *mf* *f*
 Father Stalin, look at this The par-ty man he beats and

65

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

Vln. II *p* *mp* *mf+* *f*

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

Vc. *p* *mp*

65

DB *f*

66

69

Fl. 1 *f* *f₊*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f₊* *ff*

Cl. 2 *f* *f₊* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *cresc.* *ff*

Nar. *ff*
stamps
beats and stamps
beats and stamps

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *f cresc.* *ff*

DB *cresc.* *ff*

Symphony No. 3

34

Coda (♩=56)

72

1 Fl. (Fl. 2) *ff*

2 Picc. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

72

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Nar. *And* sends us to Si-be-ri-an camps

72

I Vln. *div.* *ff* *unis.* *p*

II Vln. *div.* *ff* *unis.* *p*

Vla. *ff*

Vc. *ff*

72

DB *ff*

Coda (♩=56)

77

Vln. I

Vla.

Vc.

p *mp* *f* *ff*

87

(Picc.)

84

Fl. 2

Picc

Ob. 1

Hn. 2

Nar.

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

84

Vln. I

Vln. II

Vla.

Vc.

DB

pp *pp* *p > pp* *pp* *pp* *pp*

87

Allegro apocalypso (♩ = 76)

The musical score is arranged in systems for various instruments. The top system includes Flute (1 and 2), Oboe (1 and 2), and Clarinet in B \flat (1 and 2). The middle system includes Horn in F (1, 2, 3, 4) and Tuba. The bottom system includes Timpani, Violin (I and II), Viola, Cello, and Double Bass. The score is in 3/4 time and features dynamic markings such as *mp*, *mf*, *f*, *f₊*, *ff*, and *cresc.* throughout. The piece is titled 'Allegro apocalypso' with a tempo of 76 beats per minute.

Allegro apocalypso (♩ = 76)

7

Fl. 1 *f* *mf* *mp*

Ob. 2 *f* *mf* *mp*

Cl. 1 *f+* *mf+* *mp+*

Cl. 2 *f+* *mf+* *mp+*

Bn. 1 *ff dim.* *f* *(mf)*

Hn. 2 *ff dim.* *f* *(mf)*

Hn. 4 *ff* *f* *mf*

Tuba *ff asse \grave dim.* *f* *(mf)*

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

Vln. I *ff dim.* *f* *mf*

Vln. II *ff dim.* *f* *(mf)*

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

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

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

Symphony No. 3

38

10

Fl. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bn. 1
 Bn. 2
 Hn. 2
 Hn. 3
 Hn. 4
 Tuba
 Timp.
 Nar.
 Vln. I
 Vln. II
 Vla.
 Vc.
 DB

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

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

10

14

1 Fl. (Picc.) *f*

2 Picc. *f*

1 Ob. *f*

2 Ob. *f*

1 Cl. *f*

2 Cl. *f*

Bn. 1 *f*

14

1 Hn. *f*

2 Hn. *f*

3 Hn. *f*

4 Hn. *f*

Tpt. 1 *f*

Tbn. 1 *f*

B. Tbn. *f*

Tuba *f*

14

Timp. *f*

Nar. *f*

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

14

I Vln. *f*

II Vln. *f*

Vla. *f*

Vc. *f*

DB *f*

Symphony No. 3

40

20

1 Fl.

2 Picc. (Picc.)

1 Ob.

2 Ob.

1 Cl.

2 Cl.

Bn. 1

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

B. Tbn.

Tuba

Nar. || pave the streets, Burn the dead from e - ons past To feed the flames and turn the wheels. Make

20

I Vln.

II Vln.

Vla.

Vc.

20 DB

25

Ob. 1 *f*

Cl. 1

Bn. 1 *f*

2

Hn. 3 *f*

4 *f*

Tuba

Nar.
 war for gold and kill for me. O-bey your lead - ers and your priests Whom I have fa-vored with my grace.

25

Vln. I

Vln. II *div.* *unis.*

Vla.

Vc.

25

DB *f*

Symphony No. 3

42
31

1 Fl. *ff* (Fl. 2)

2 Picc. *ff*

1 Ob. 1 *ff*

1 Cl. *f* *ff*

2 Cl. *ff*

1 Bn. *ff*

2 Bn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Nar. *f* *ff* *ff*
 Al - ways more, and al - ways fas - ter; Mine the ore and crush the stone.

31

I Vln. *f* *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

31

35

1 Fl.

2 Picc. (Picc.)

1 Ob.

2 Ob.

1 Cl.

2 Cl.

1 Bn.

2 Bn.

35

1 Hn.

2 Hn.

3 Hn.

1 Tpt.

2 Tpt.

1 Tbn.

2 Tbn.

B. Tbn.

Tuba

Nar. Do this well, and I will teach you all a migh-ty les-son." What

35

I Vln.

II Vln.

Vla.

Vc.

DB

40

Fl. 1 *p* *mp*

Picc. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bn. 1 *p* *p+* *mp*

Bn. 2 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

Timp. 40 *p* *mp*

Nar. *mp* *p* *mp*
 our God said we longed to hear. We slew our Mo-ther and sucked the mar-row

Vln. I *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

DB 40 *p* *mp*

44

Fl. 1 *mp+*
(Picc.)

Picc. 2 *mf*

Ob. 1 *mp+*

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf* *mp*

Bn. 1 *mf* *mp*

Bn. 2 *mf*

Hn. 2 *mf* *mp*

Hn. 3

Hn. 4

44

Timp.

Nar. *mf* *mp*
from her bones. The grow-ing mob may come to dine, The grow-ing mob may

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

44

DB *mf* *mp*

55

Fl. 1

Ob. 1

Cl. 1

1

Bn.

2

pp

55

1

Hn. 2

3

Tuba

Nar.

live but once; We drill but once, we burn but once, we mine but once. The fish-ing's goodun-

55

I

Vln.

II

Vla.

Vc.

55

DB

Detailed description: This page of a musical score for Symphony No. 3, page 47, contains measures 55 through 60. The score is divided into several systems. The first system includes Flute 1, Oboe 1, Clarinet 1, Bassoon 1, and Bassoon 2. The second system includes Horn 1, Horn 2, Horn 3, and Tuba. The third system is for the Narrator, with lyrics: "live but once; We drill but once, we burn but once, we mine but once. The fish-ing's goodun-". The fourth system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features various woodwind and string parts with dynamic markings such as *pp* (pianissimo). The key signature has two flats, and the time signature is 4/4.

60

Fl. 1

Ob. 1

1
Bn.

2

pp

Hn. 3

Tuba

Nar.

til there's none. To-night there is e-nough to eat.

60

I
Vln.

II

Vla.

Vc.

60
DB

Volante con fuoco (♩ = 80)

Anonymous poem

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Flute 1**: Resting throughout the section.
- Piccolo**: Resting throughout the section.
- Clarinet in B \flat** : Two staves (1 and 2). Both play a rhythmic eighth-note pattern starting in the second measure. Dynamics range from *pp* to *p*.
- Bassoon**: Two staves (1 and 2). Both play a rhythmic eighth-note pattern starting in the second measure. Dynamics range from *pp* to *p*.
- Horn in F**: Four staves (1, 2, 3, 4). Horns 1, 2, and 3 play sustained notes with dynamics from *pp* to *p*. Horn 4 plays a rhythmic eighth-note pattern.
- Tuba**: One staff. Plays a sustained note with dynamics from *pp* to *p*.
- Timpani**: One staff. Plays a rhythmic eighth-note pattern with dynamics from *pp* to *p*.
- Violin**: Two staves (I and II). Violin I has a *div.* marking in the third measure. Dynamics range from *p* to *pp*.
- Viola**: One staff. Plays a sustained note with dynamics from *pp* to *p*.
- Cello**: One staff. Plays a rhythmic eighth-note pattern with dynamics from *pp* to *p*.
- Double Bass**: One staff. Plays a rhythmic eighth-note pattern with dynamics from *pp* to *p*.

Volante con fuoco (♩ = 80)

Symphony No. 3

50

5

Fl. 1

Picc.

1
Cl.

2

1
Bn.

2

5

1
Hn.

2

3

4

Tuba

5

Timp.

5

I
Vln.

II

Vla.

Vc.

5

DB

p

8

Fl. 1 *mf+* *f* | *mp*

Picc. *mf+* *f* | *mp*

Ob. 1 *mf+* *f*

Cl. 1 *cresc.* *(mf)* *f* | *mp*

Cl. 2 *cresc.* *mf+* *mp*

Bn. 1 *cresc.* *(mf)* *f*

Bn. 2 *cresc.* *(mf)* *mf+*

8

Hn. 1 *cresc.* *(mf)* *mf+* *mp*

Hn. 3

Hn. 4 *mp*

Tbn. 1 *mp cresc.* *(mf)* *f*

Tuba

8

Timp.

Nar. *mp*
The

8

Vln. I *cresc.* *(mf)* *f* | *mp* *div.*

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

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

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

8

DB *cresc.* *(mf)* *f*

Symphony No. 3

52 11

Picc. Cl. 1 Hn. 3 Nar.
I Vln. II Vla. Vc. DB
11

Fl. 1 Ob. 1 Cl. 1 Cl. 2 Bn. 1
Hn. 1 Hn. 4 Tuba
Nar.
Vln. I Vln. II Vla. Vc. DB

18

Fl. 1

Picc.

1

Ob.

2

1

Cl.

2

Bn. 1

18

1

Hn. 3

4

Nar.

wrapped in air far too warm for late Feb-ru-ar-y in the Mid-west a

18

I

Vln.

II

Vla.

18

Vc.

25

Fl. 1 *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bn. 1 *ff*

25

Hn. 1 *f+* *ff*

Hn. 2 *f+* *ff*

Hn. 3 *f+* *ff*

Hn. 4 *f+* *ff*

Tpt. 1 *f+* *ff*

Tpt. 2 *f+* *ff*

Tbn. 1 *f* *f+* *ff*

Tbn. 2 *f+* *ff*

B. Tbn. *f+* *ff*

Tuba *f+* *ff*

25

Nar. *f* *ff*

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

25

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB *f* *ff*

25

Symphony No. 3

56

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

ff

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

32

Fl. 1

Bn. 1

Bn. 2

pp

p

32

Hn. 1

Hn. 3

Hn. 4

pp

pp+

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

pp

p

32

Timp.

pp

p

Nar.

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

I would

p

32

Vln. I

Vln. II

Vla.

pp

p

Vc.

32

DB

pizz.

pp

p

Symphony No. 3

58 [36]

1 Bn. *cresc.* *(mf)* *f dim.* *mp*

2 Bn. *mp* *mf* *mf*

1 Hn. *mf* *f*

4 Hn. *p* *mp* *mf* *f* *mf*

Tuba *cresc.* *(mf)* *f dim.*

36 Timp. *cresc.* *(mf)* *f dim.*

Nar. ask, if on - ly I could count on a re - sponse that is - n't

Vla. *p* *mp* *mf* *mf* *mp*

DB *cresc.* *(mf)* *f dim.*

[36]

39 Ob. 1 *p*

1 Bn. *p*

2 Bn. *p*

1 Hn. *p*

2 Hn. *p*

4 Hn. *p*

Tuba *p*

39 Timp. *p*

Nar. dead-eyed. But I

39 Vln. I *p*

Vla. *p*

Vc. *p*

39 DB *p* arco

42

Fl. 1

Ob. 1

Cl. 2

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tuba

Nar.
4/4 know I'd have bet-ter luck with the birds. But I

Vln. I

Vln. II

Vla.

Vc.

DB

42

Symphony No. 3

60

45

Fl. 1

Cl. 1

Cl. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Nar.

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

Detailed description: This block contains the musical notation for woodwinds, brass, and a vocal soloist. The woodwind section includes Flute 1 (triplets), Clarinets 1 and 2 (ff), Horns 3 and 4, Trumpets 1 and 2 (triplets), and Trombones 1 and 2. The brass section includes Baritone Trombone, Tuba, and a Narrator (Nar.) with lyrics. The vocal line features a melodic phrase with lyrics: "know I'd have bet-ter luck with the birds,". The score is in 3/4 time and includes dynamic markings like *ff*.

Vln. I

Vln. II

Vla.

Vc.

DB

Detailed description: This block contains the musical notation for the string section. It includes Violins I and II, Viola, Violoncello (Vc.), and Double Bass (DB). The strings play a rhythmic accompaniment with various articulations and dynamics. The score is in 3/4 time.

45

48

Ob. 1 *ff dim.* *mf*

1 Cl. *mf*

2 Cl. *mf*

Bn. 1 *ff dim.* *(mf)* *p*

2 Hn. *mf dim.* *p*

Hn. 3 *dim.* *mf*

4 Tpt. 1 *dim.* *mf*

Tuba *dim.* *mf*

Nar. *mf* ev - er *3* cu - ri - ous, *p* *3* car-di-nals hop-ping from branch to branch like

48

Vln. I *dim.* *(mf)* *p*

Vln. II *p*

Vla. *dim.* *(mf)* *p*

Vc. *dim.* *(mf)* *p*

DB *dim.* *(mf)* *p*

52

Ob. 1 *p*

Cl. 1 *p*

Hn. 1 *p*

4 Hn. *p*

Nar. *3* fi-re-balls. Or *3* mis-siles. I'd tell them, some of us love you so much we'd

Vln. I *dolce*

Vln. II *p dolce*

Vla. *dolce*

DB *dolce*

Symphony No. 3

62

Ob. 1

Hn. 3

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

die for you. For a sin-gle snip-pet of bird-song. For a child's first glimpse of feath-ers glow-ing

p

dolce

p

p

Bn. 1

Hn. 3

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

in the clear light. For a tree for you to perch in among the rub-ble. He shout-ed

pp+

pp

fff

pp

pp

68

Fl. 1
 Ob. 1
 Cl. 1
 Bn. 1

68

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba

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

68

Vln. I
 Vln. II
 Vla.
 Vc.
 DB

68

Symphony No. 3

64

75 *rit.*

Picc. *p*

Ob. 1 *p*

Cl. 1 *p*

Bn. 1 *p*

1 *p*

2 *p*

3 *p*

4 *p*

Hn.

Nar. long, mourn-ful whis-tle from a - bove. The sun is blaz-ing too bright to make out more than a

75 *unis.*

I *p*

II *p*

Vla. *p*

Vc. *p*

DB 75 *p*

rit.

Coda (♩ = 66)

80

Bn. 1 *p* *cresc.* (*mf*)

Bn. 2 *p* *cresc.* (*mf*)

Hn. 4 *p* *cresc.* (*mf*)

Tuba *p* *cresc.* (*mf*)

Timp. *p* *cresc.* (*mf*)

Nar. *p* *mp+* *mf* *mf+*
sil-hou-ette tak-ing off, ris-ing slow and then

Vln. I *p* *cresc.* (*mf*) 3

Vln. II *p* *cresc.* (*mf*) 3

Vla. *p* *cresc.* (*mf*) *mf+*

Vc. *p* *cresc.* (*mf*) 3

DB *p* *cresc.* (*mf*)

Coda (♩ = 66)

Symphony No. 3

66

83

Fl. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 4

Tuba

Timp.

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

pp

mp

dim.

pp

pp

f

dim.

mp

pp

pp

f

dim.

(mp)

pp

f

dim.

(mp)

pp

f

dim.

(mp)

pp

f

dim.

mp

p

pp

f

mf

mp

p

pp

f

mf

mp

p

pp

f

mf

mp

p

pp

f

mf

mp

p

pp

f

mf

mp

p

pp

f

mf

mp

p

pp

fast

like

smoke.

molto rit.

86

Fl. 1

Picc.

1

Ob.

2

1

Cl.

2

Bn. 1

86

1

2

3

4

Hn.

1

2

Tpt.

1

2

B. Tbn.

Tuba

86

I

II

Vln.

Vla.

Vc.

DB

molto rit.

a tempo

pp

Bill Robinson, after
Alan Ginsburg's "Howl"

Contracyberpunktus I (♩ = 88)

This musical score page contains ten staves for various instruments and a Narrator. The instruments are: Flute (1), (dbl. Picc) (2), Oboe 1, Clarinet in B♭ (1 and 2), Bassoon 1, Horn in F3, Timpani, Violin (I and II), Viola, Cello, and Double Bass. The score begins with a double bar line. The music is written in 4/4 time, with a key signature of one flat (B♭). The tempo is marked as ♩ = 88. The score includes dynamic markings such as *p*, *mp*, and *cresc. p. a p.*. The Narrator's part includes the lyrics: "I saw the best minds of my gen-er-a-tion". The score concludes with a double bar line.

Contracyberpunktus I (♩ = 88)

5

1 Fl. *mf+ cresc.* *f*

2 Picc. (Fl. 2) *mf+ cresc.* *f*

1 Ob. *(mf)* *f*

2 Ob. *mp+ < mf cresc. p. a p.* *f*

5

1 Hn. *mp+* *mf+*

2 Hn. *mp+* *mf+*

3 Hn. *mf+ cresc.* *f*

4 Hn. *mf+ cresc.* *f*

Nar. *(mf)* *f*
wast-ed by vid-e-o games, bloat-ed hys-ter-i-cal goth-ic,

5

I Vln. *(mf)* *f*

II Vln. *f cresc.*

Vla. *mp+* *mf+ cresc.* *f*

Vc. *(mf)* *f*

5 DB *f cresc.*

Symphony No. 3

70

1 Fl. *f₊*

2 Picc. *f₊*

1 Ob. *ff*

2 *ff*

1 Cl. *ff*

2 *ff*

1 Bn. *ff*

2 *ff*

1 Hn. *f₊*

2 *f₊*

3 *f₊*

4 *f₊*

1 Tpt. *ff*

2 *ff*

1 Tbn. *ff*

2 *ff*

B. Tbn. *ff*

Tuba *ff*

Nar. *ff*

drag-ging them-selves through sim-u-lat-ed streets at dawn look-ing for an an-gry mi-cro-dose,

I Vln. *ff*

II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

16

Fl. 2
Picc. *mp* (Picc.)

Ob. 1 *mf* *mp*

Ob. 2 *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mp*

Bn. 1 *mp*

Hn. 1 *mf* *mp*

Hn. 3 *mf* *mp*

Tpt. 1 *(mf)* *mp*

Tpt. 2 *(mf)* *mp*

Nar. *mp*

an-gel-head-ed prep-pies burn-ing for the hea-ven-ly mi-cro-wave con-

Vln. I *(mf)* *mp*

Vln. II *(mf)* *mp*

Vla. *mp*

Vc. *mf* *mp*

16

19 *rit.*

Ob. 1 *mp* *dim.* *(p)* *pp*

Ob. 2

Cl. 1 *mp* *dim.* *p*

Cl. 2 *p* *pp*

Bn. 1 *mp* *dim.* *(p)*

Bn. 2

Hn. 1 *mp*

Hn. 3

Nar. *p*
nec - tion to the sat-elite serv-er in the ma - chine-ry of night,

Vln. I *mp* *dim.* *(p)* *pp* *div.* *unis.*

Vln. II *dim.* *(p)*

Vla. *(p)* *pp*

Vc. *dim.* *(p)*

DB *mp* *p* *rit.*

Contracyberpunktus II (♩ = 72)

24

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Hn. 3

Hn. 4

Nar.

who sed-en-tar-y and hoHow-eyedand high sat up drinking a-ya-huas-ca in the

24

Vln. I

Vln. II

Vla.

Vc.

DB

Contracyberpunktus II (♩ = 72)

40 (Picc.) *rit.* *a tempo*

Fl. 2 Picc. *mf* *f* *f+* *ff*

Ob. 1 *mf* *f* *f+* *ff* *f*

Ob. 2 *mf* *f* *f+* *ff* *f*

Cl. 1 *(mf)* *f* *f+*

Hn. 1 *mf* *f* *f+*

Hn. 4 *mf* *f* *f+*

Timp. 40 *mf* *p*

Nar. *(mf)* *f* *ff* *mf* *mp* *p*
 ro-bot, whobaredtheir brains to da-ta min-ers un-der the Sil-i-con VaHey moon,

Vln. I *mf cresc.* *f* *ff*

Vln. II *mf* *f* *f+* *ff* *mf* *mp* *p*
 div. unis.

Vla. *f* *f+*

Vc. *(mf)* *f* *f+* *mf* *mp* *p*

DB 40 *mf* *f* *f+* *mf* *mp* *p*
rit. *a tempo*

44

45

Ob. 1 *mp cresc.* *(mf)*

Ob. 2 *mp+* *(mf)*

Cl. 1 *mp* *mp+*

Bn. 1 *mp*

Hn. 3 *p* *mp* *mp+* *mp+ cresc.* *(mf)*

Hn. 4 *mp+ cresc.* *(mf)*

Timp. *mp*

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

Vln. I *mp+* *cresc. p. a p.* *(mf)*

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

Vla. *mp*

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

DB *mp*

50

1 Fl. *mf+* *cresc.* *f* *f+* *ff*

2 Picc. *mf+* *cresc.* *f* *f+* *ff*

1 Ob. *mf+* *f+* *ff*

2 Ob. *mf+* *f+* *ff*

1 Cl. *mf+* *cresc.* *f* *f+* *ff*

2 Cl. *mf+* *cresc.* *f* *f+* *ff*

1 Bn. *ff*

2 Bn. *f+* *ff*

50

1 Hn. *f* *cresc.* *ff*

2 Hn. *f* *cresc.* *ff*

3 Hn. *f* *f+* *ff*

4 Hn. *f* *f+* *ff*

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

Nar. *f* *ff*

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

50

I Vln. *div.* *f* *ff* *unis.*

II Vln. *f* *ff*

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

Vc. *f* *ff*

50 DB *f* *cresc.* *ff*

Symphony No. 3

78

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

54

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Nar.

from the a-cad-e-mies for cra-zy ob-scene codes on the Mi-cro-soft Win-dows of the soul,

54

Vln. I

Vln. II

Vla.

Vc.

DB

59

Ob. 1 *mp* *f*

Ob. 2 *mp*

Cl. 1 *mp* *mf cresc.* *f*

Cl. 2 *mp*

Bn. 1 *mp+ cresc.* *(mf)* *f*

Bn. 2 *mp+*

59

Hn. 1 *mf* *f*

Hn. 2 *mp* *mf*

Hn. 3 *f*

Hn. 4 *mp cresc.* *(mf)* *f*

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

who lurked in un - spo - ken chat rooms bleeding hours

59

Vln. I *p* *mf cresc.* *f*

Vln. II *mp+* *mf* *f*

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

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

DB *mp+* *mf*

59

Symphony No. 3

80

63 *rit.* 67 *a tempo*

Ob. 1 *dim.* *(mp)* *(p)* *pp*

Cl. 1 *dim.* *(mp)* *(p)* *pp*

Cl. 2 *p* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *mf* *ff*

Hn. 4 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *pp*

Nar. *dim.* *(mp)* *(p)* *pp* *ff*
 through the screen - lit night yearn-ing for their mo-ther-board's love, who ate

Vln. I *dim.* *(mp)* *(p)* *pp*

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

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

Vc. *pp* *ff*

DB *pp* *ff*

pp *rit.* *a tempo* 67

68

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

ff

f

mf+

mf

dim.

(mf)

ff

f

dim. p. a p.

(mf)

ff

f

dim. p. a p.

(mf)

ff

f

dim. p. a p.

(mf)

ff

f

dim. p. a p.

(mf)

mf dim. p. a p.

fire in tech labs or drank tur-pen-tinein cor-po-rate caf-e-te-ri-as, who chained them-selves to

72

Fl. 1 *mp*

Picc. (Picc.) *p+*

Ob. 1 *mp* *p+*

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *mp* *p*

Bn. 2 *mp* *p+* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Nar. *(mp)* *(p)*
 routers to mine for im - ag-i-nar-y money, who dis-ap-peared in - to no-where Zen New

Vln. I *(mp)* *(p)*

Vln. II *(mp)* *(p)*

Vla. *(mp)* *p*

Vc. *(mp)* *(p)*

DB 72 *(mp)* *(p)*

76 81

Fl. 1 *pp*

Ob. 1 *pp*

Cl. 1 *pp+* *pp*

Cl. 2 *pp*

Bn. 1 *pp+* *ff*

Hn. 1 *pp*

Nar. *pp* *ff*
Jer-sey leav-ing noth-ing but the shadows of their smart phones, who stud-ied

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp*

DB 76 *pp*

81

82

1 Fl. *ff*

2 Picc (Fl. 2) *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. *ff*

2 Cl. *ff*

1 Bn. *ff*

2 Bn. *ff*

1 Hn. 2 *ff*

3 Hn. 3 *ff*

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Nar. Ayn Rand A-leis-ter Crow-ley cy-ber-net-ics and O-prah Win-frey be-cause the

82

I Vln. *ff*

II Vln. *ff* (div. unis.)

Vla. *ff*

Vc. *ff*

DB *ff*

86

Fl. (Fl. 2)

Picc

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

86

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

86

Timp.

Nar.

cos-mos in-stinc-tive-ly vi-brat-ed at their feet on Mar-tha's Vin-yard, who walked all night with

86

Vln. I

Vln. II

Vla.

Vc.

DB

91

1 Fl. *mp*

2 Picc (Fl. 2) *mp*

Ob. 1 *mp*

1 Cl. *mp*

2 Cl. *mp*

Bn. 1 *mp*

Hn. 4 *mp*

Tuba *mp*

91 *mp* Timp.

Nar. *mp* *cresc.* 3

shoes full of blood on the snow - bank docks mis - led by glob - al po - si - tion - ing, who

I Vln. *mp* *mf*

II Vln. *mp* *mf* unis.

Vla. *mp*

Vc. *mp* *cresc.*

91 DB *mp* *cresc.*

95

Ob. 1 *f*

Ob. 2

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bn. 1 *ff*

Bn. 2 *f+* *ff*

Hn. 3 *f+* *ff*

Hn. 4 *ff*

Tbn. 2 *ff*

Tuba *ff*

Nar. *f* *ff*
lit end-less joints for their linked - in brain cells float-ing a-cross the tops of

Vln. I *ff*

Vln. II *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB 95 *ff*

Symphony No. 3

88 98

101

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Nar.

Vln. I

Vln. II

Vla.

Vc.

DB

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

cit-ies

cel-e-bra-ting the end of or-gan-ic life,

who tuned in to

div.

unis.

101

102

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Nar.

I

II

Vla.

Vc.

DB

non stacc.

non stacc.

non stacc.

non stacc.

non stacc.

non stacc.

ff

ff

p

te - le - van-gel-ists, and reached be-hind that T - V set to FEEL the POW-ER. What

non stacc.

non stacc.

pizz.

p

pizz.

p

pizz.

p

102

pizz.

p

107

Ob. 1 *p*

1

Bn. *mp* *f*

2 *f*

107

Hn. 1 *p*

Nar. *p*

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

107

Vln. I *p* *p cresc.* *f*

II *arco* *p cresc.*

Vla. *arco* *p cresc.*

Vc. *arco* *p cresc.*

DB 107 *arco* *f*

111

1 Fl. *ff*

2 Picc. (Picc.) *ff*

Ob. 1 *ff*

Cl. 1 *ff*

Bn. 2 *ff*

111

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 Tpt. *ff*

2 Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

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

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

111

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

119

Cl. 2 *mf dim.* (*mp*) (*p*) *pp*

Bn. 2 *ff dim.* (*mp*) (*p*) *pp*

Hn. 2 *f dim.* (*mp*) (*p*) *pp*

Hn. 4 *ff dim.* (*mp*) (*p*) *pp*

Tpt. 1 *ff* > *mf*

Tbn. 1 *ff* > *mf*

B. Tbn. *ff* > *mf*

Tuba *ff* > *mf*

Timp. *ff* > *mf*

Nar. *ff dim.* (*mp*) *pp*
 Mad dead au-tom-a-tons Mad dead au-tom-a-tons Sil-i-con Val-ley.

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

Vln. II *f dim.* *mp* *pp*

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

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

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

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

Symphony No. 3

94

126

Ob. 1

1

Cl. 2

2

Hn. 3

4

Nar.

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

126

I

Vln. II

Vla.

Vc.

126

DB

mf cresc.

mf cresc.

mf cresc.

mf cresc.

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

cresc. (p) (mp) mf

mp cresc. p. a p. (mf)

mp cresc. p. a p. (mf)

mf cresc.

131 133 *rit.* -----

Ob. 1 *f* ----- *ff*

Cl. 1 *f* ----- *ff*

Cl. 2 *f* ----- *ff*

Bn. 1 *f* ----- *ff* *mf* *p*

Bn. 2 *f* ----- *ff* *mf dim.* ----- *(mp)* ----- *p+*

Hn. 3 *f+* ----- *ff* ----- *mf*

Hn. 4 *f* ----- *f+*

Tbn. 1 *mf* ----- *f*

Tuba *mf* ----- *f*

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

stripped in-sane and kitsch I'm with you where you roam the da-ta highways searching for the

Vln. I *f* ----- *ff* ----- *dim.* ----- *(mf)* ----- *(mp)* ----- *div.*

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

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

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

DB 131 *f* ----- *ff* ----- *mf* ----- *p*

133 *rit.* -----

136 *a tempo*

$\underline{\underline{\Omega}}$

1 Fl. *mf* (Fl. 2) *mp*

2 Picc. *mf* *mp*

1 Ob. *mf* *mp+*

2 Ob. *mf* *mp+*

Cl. 1 *mf* *mp*

1 Bn. *mp+* *dim.* *(mp)*

2 Bn. *mp+* *dim.* *(mp)*

136

1 Hn. *mp+* *(mp)*

2 Hn. *mp*

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

lost bits of oth-er minds I'm with you where you howl in the depths of neu-ral networks. The ro-bots are ris-ing, the

136 *dolce* *p* *cresc.* *mf* *mp+* *dim.* *(mp)*

I Vln. *dolce* *p* *mf* *mp+* *dim.* *(mp)*

II Vln. *dolce* *p* *mf* *dim.* *(mp)*

Vla. *mf* *mp*

Vc. *dolce (solo)* *p* *cresc.* *mf*

136

DB *mf*

a tempo

143

Fl. 1
Fl. 2
Picc
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

p
p (Fl. 2)
p
p
p
p
p
p

143

Hn. 2
Hn. 4
Nar.

p
p
mp
p
p

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

143

Vln. I
Vln. II
Vla.
Vc.
DB

p
p
p
tutti
p
p

148

1 Fl. (Fl. 2)

2 Picc

1 Ob.

2

1 Cl.

2

Bn. 1

2

Hn. 3

4

Nar.

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

148

I Vln.

II

Vla.

Vc.

148

DB

p

153

1 Fl. *pp* (Picc.)

2 Picc. *pp*

Ob. 1 *p* *pp*

1 Bn. *pp*

2 Bn. *p* *pp*

153

1 Hn. 2 *p* *pp*

3 Hn. 3 *pp*

153

Timp.

153

Nar. *pp*

their hu-man-i-ty e-rased by the cold, un-feel-ing hand of the com-put-er.

153

I Vln. *pp*

II Vln. *pp*

Vla. *pp*

Vc. *pp* div. unis.

DB *pp*

159

Fl. I *pp* rit.

159

Timp.

159

I Vln. *pp* div. unis.

II Vln. *pp*

Vla. *pp*

Vc. *pp*

DB *pp*

159

DB *pp* rit.