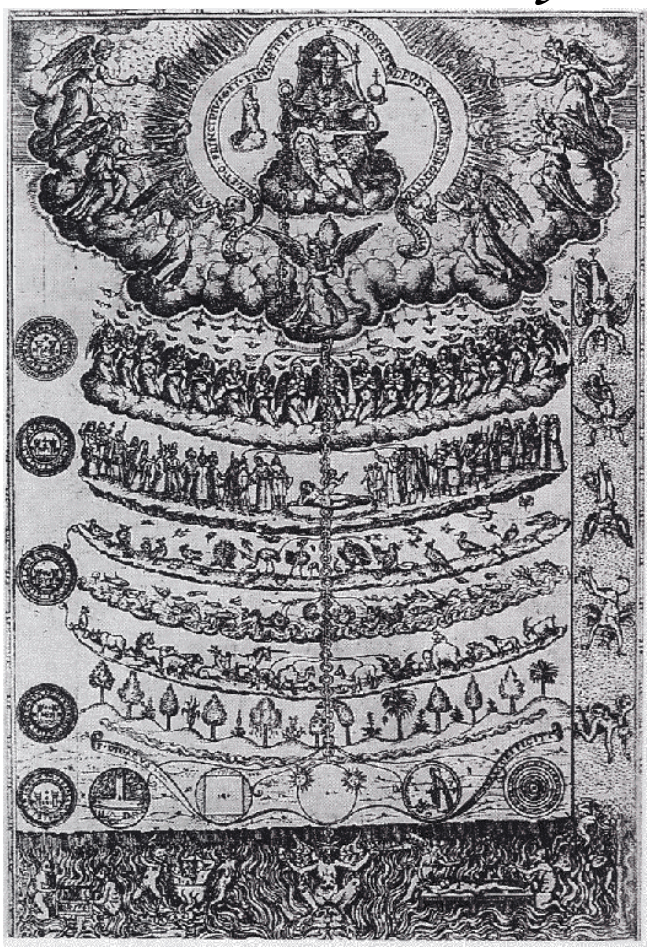
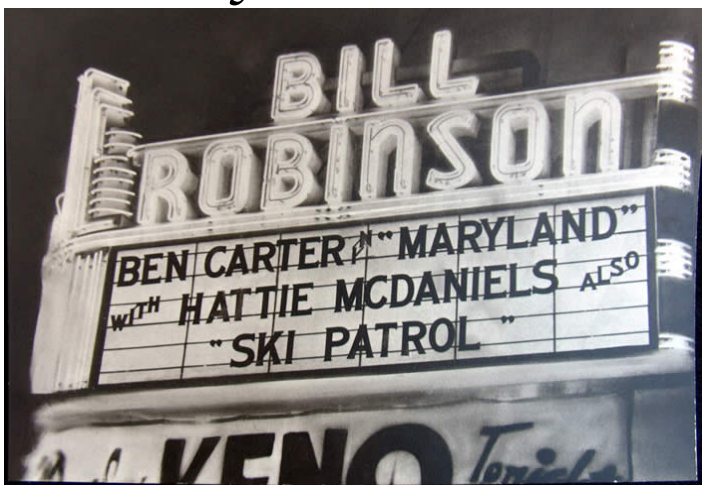
The Three Kinds of Music



for Violin, Violoncello, and Piano

(letter size edition for electronic music readers)



The Three Kinds of Music

for Violin, Violoncello, and Piano

February 21—June 5, 2010
Duration: 20 minutes

I wrote The Great American Piano Trio in 1983 that was premiered at my senior recital at UNT (then NTSU) in Denton, Texas in 1984. I had hoped that my uncle, a cellist teaching at Vanderbilt, would take it up, but this did not happen, and as there was no further interest in this piece I scrapped it. However there was some very good material in the work, especially in the last movement, and I further developed this for jazz band in 1990 as the "Allegro boogerini" movement of the Popular Music of Planet X. (This piece has since been entirely re-written for concert band, without the boogerini, then again re-written for piano quintet, and orchestrated to be Symphony No. 1: PMPX.)

In the last few years I have started associations with local musicians and performances are now possible for chamber works. I returned to writing a piano trio in February 2010, with a new first movement. Then I took the Allegro boogerini and recast it, condensed from the jazz band version, back into piano trio format, amended and improved, as the final movement, "Devil Music". Given this evocative title, the first movement turned into "Human Music", which gave me the great challenge of the middle movement, which had then to be "Angel Music". (You may notice that my angels tend to be despondent, while the demons have a good time.) This parallels Boethius with his musica mundana, musica humana, and musica instrumentalis.

"Pidooma", from the tempo marking of the first movement, is an engineering term denoting the origin of many useful concepts.

This work is dedicated to my close friends and superb musicians, violinist Eric Pritchard and cellist Bonnie Thron, along with cellist Stephanie Vial and pianist Vincent van Gelder, who with Eric performed the premiere on February 22, 2011 at Duke University. Eric edited the violin part.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. There is a legal-size version of the score which is suitable for pianists using printed paper scores. For electronic music readers, there is this letter-size version.

Bill Robinson

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billrobinsonmusic.com

The Three Kinds of Music

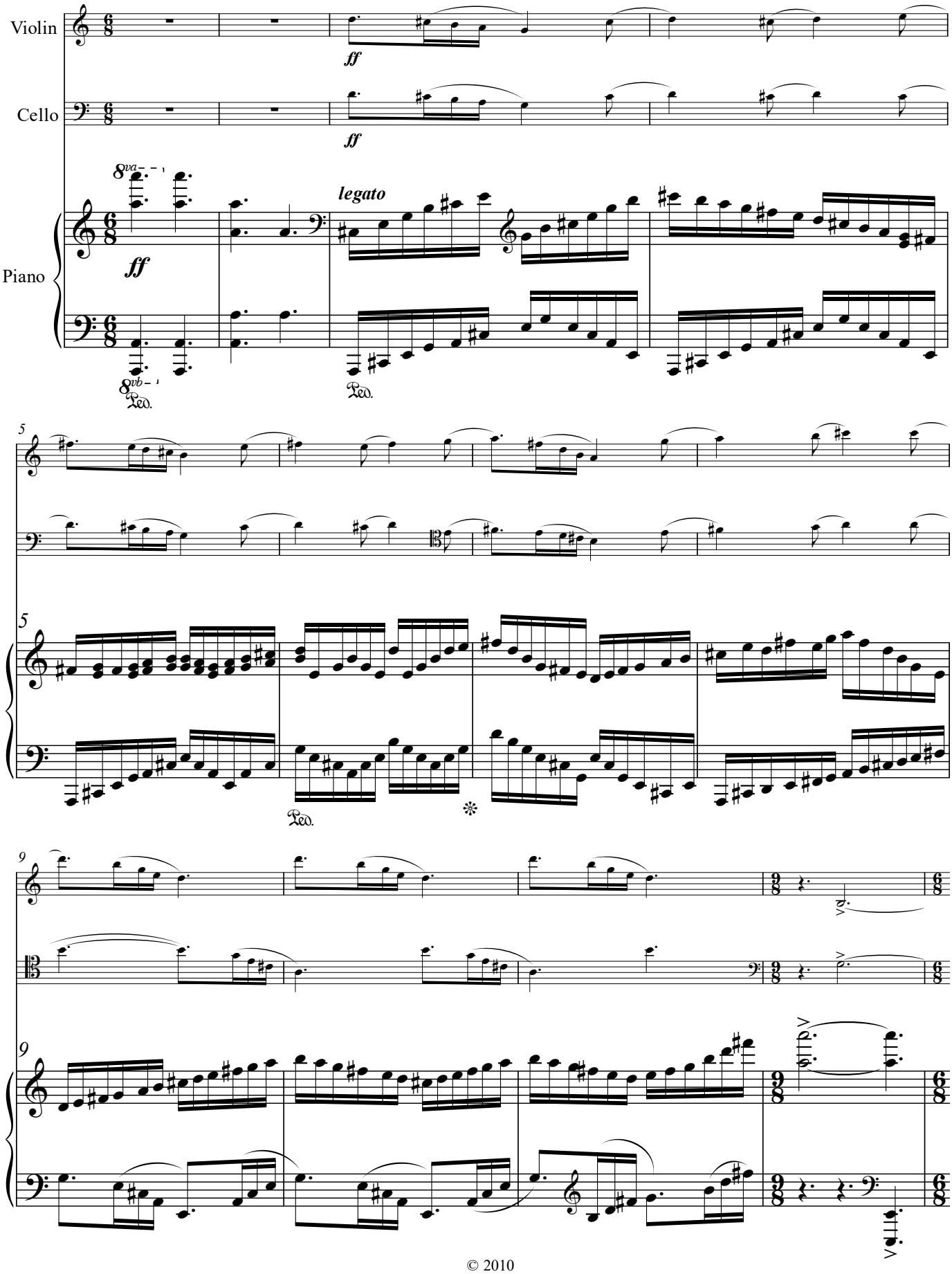
I. Human Music [7:30]

Violin ed. by Eric Pritchard

Bill Robinson

(♩.= 76)

Allegro pidooma



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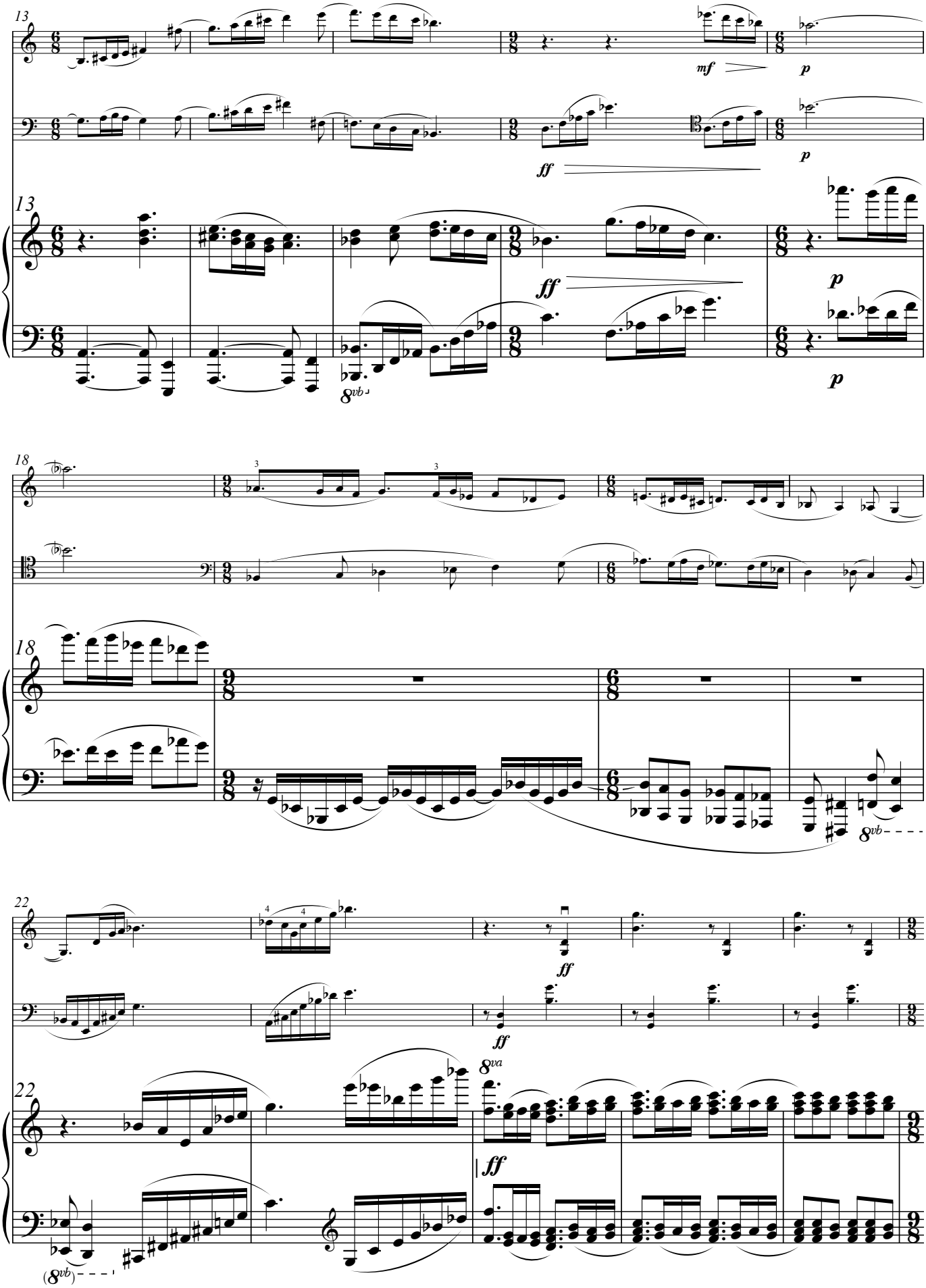
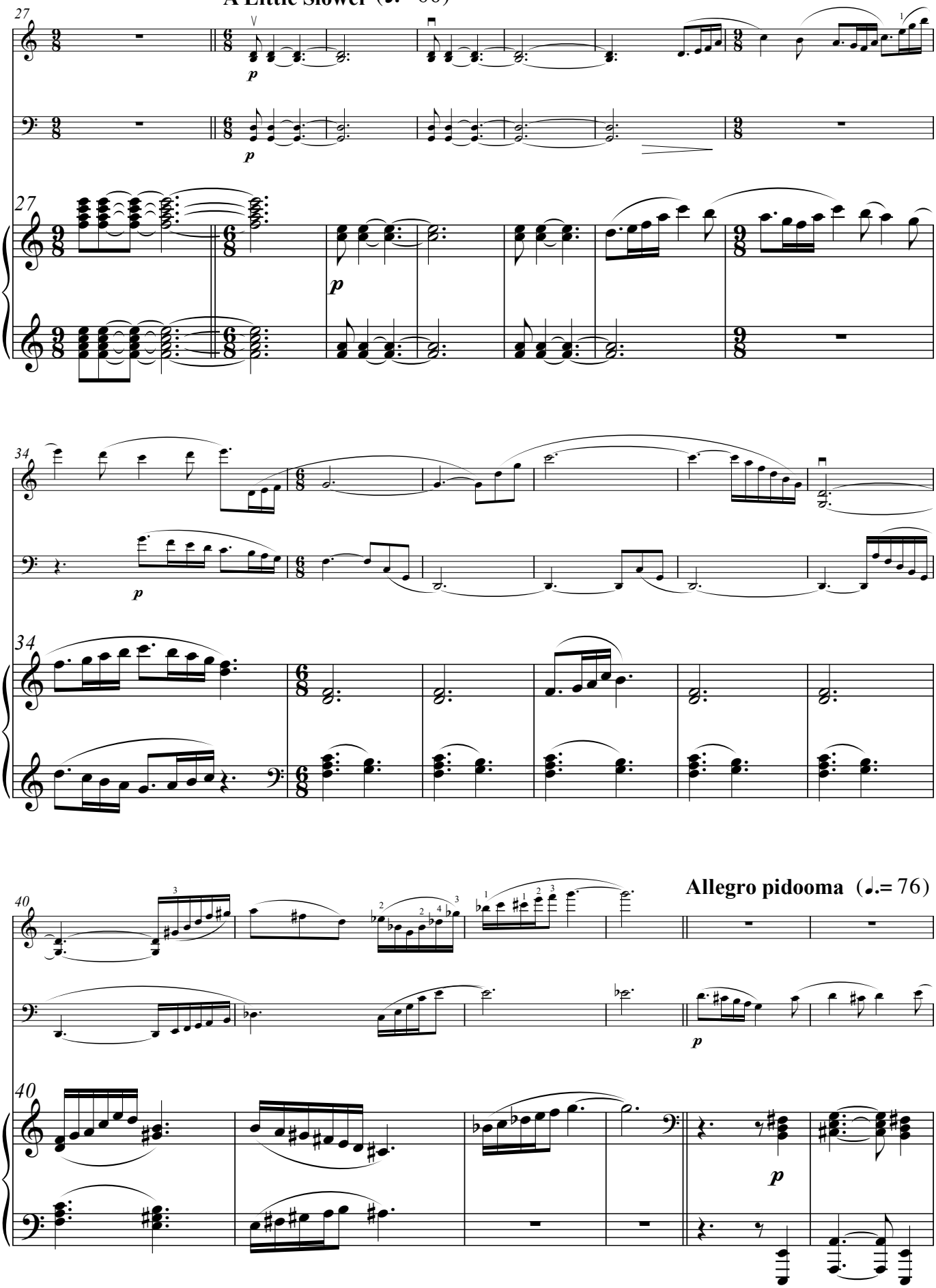
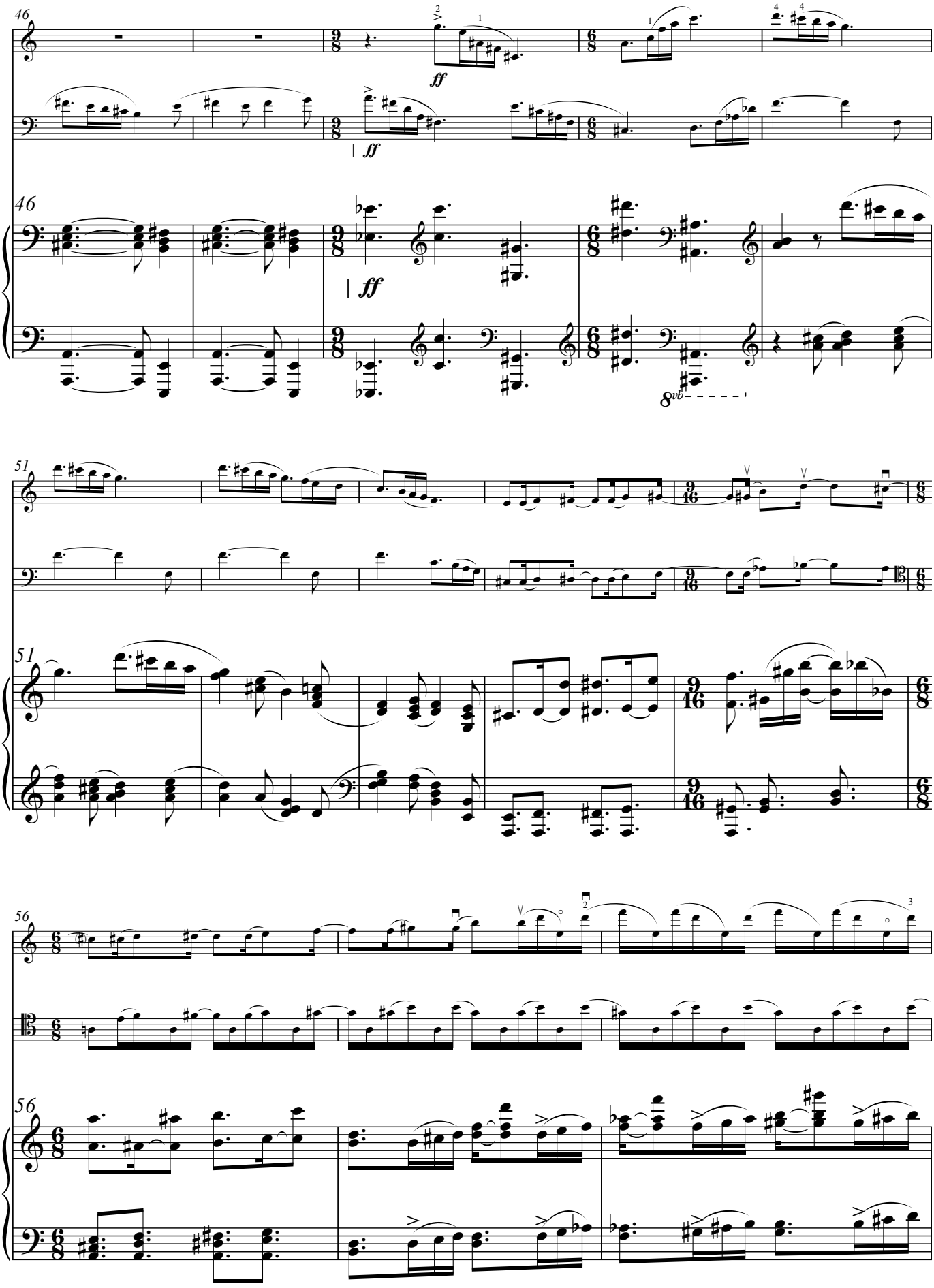
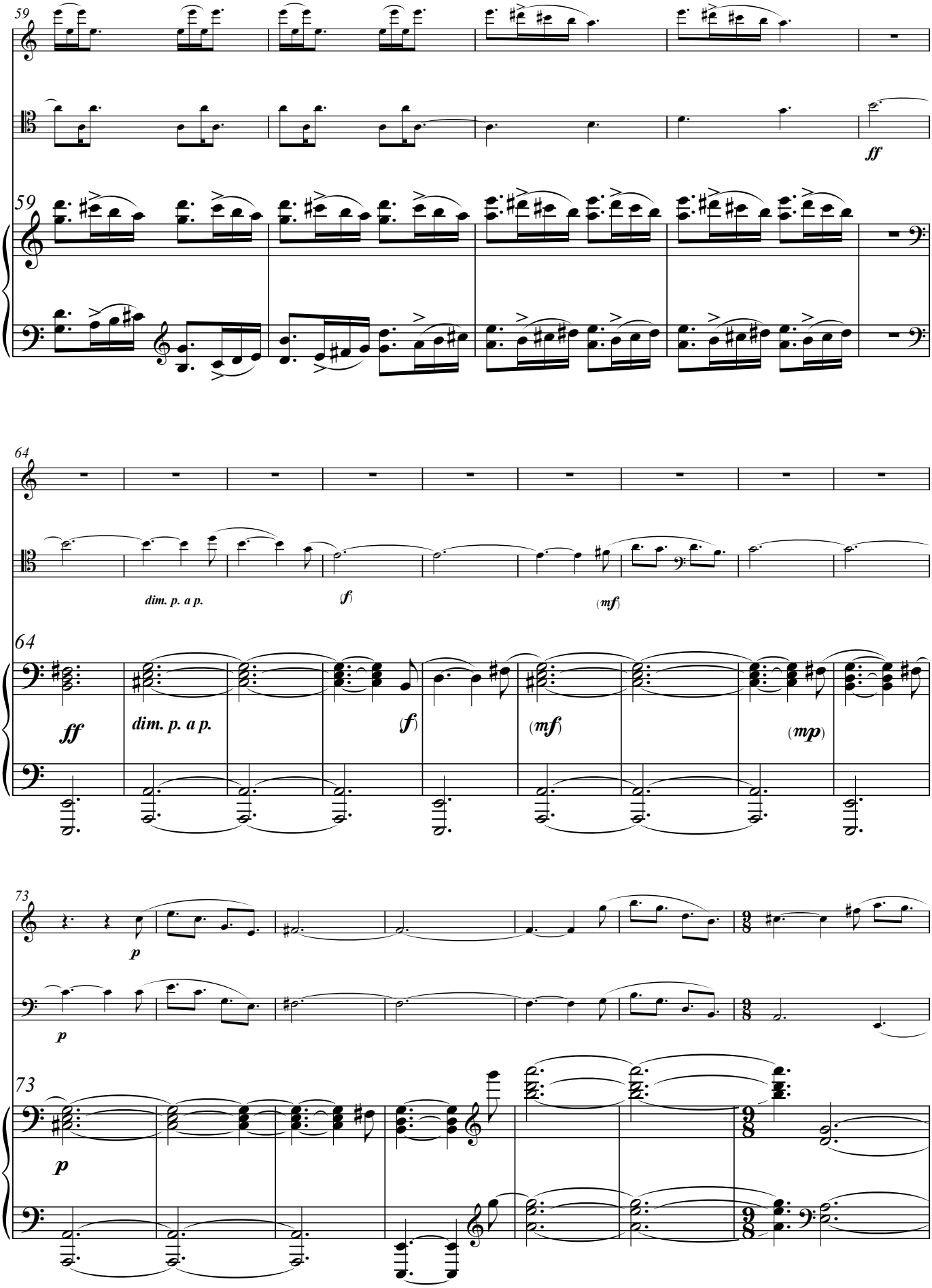
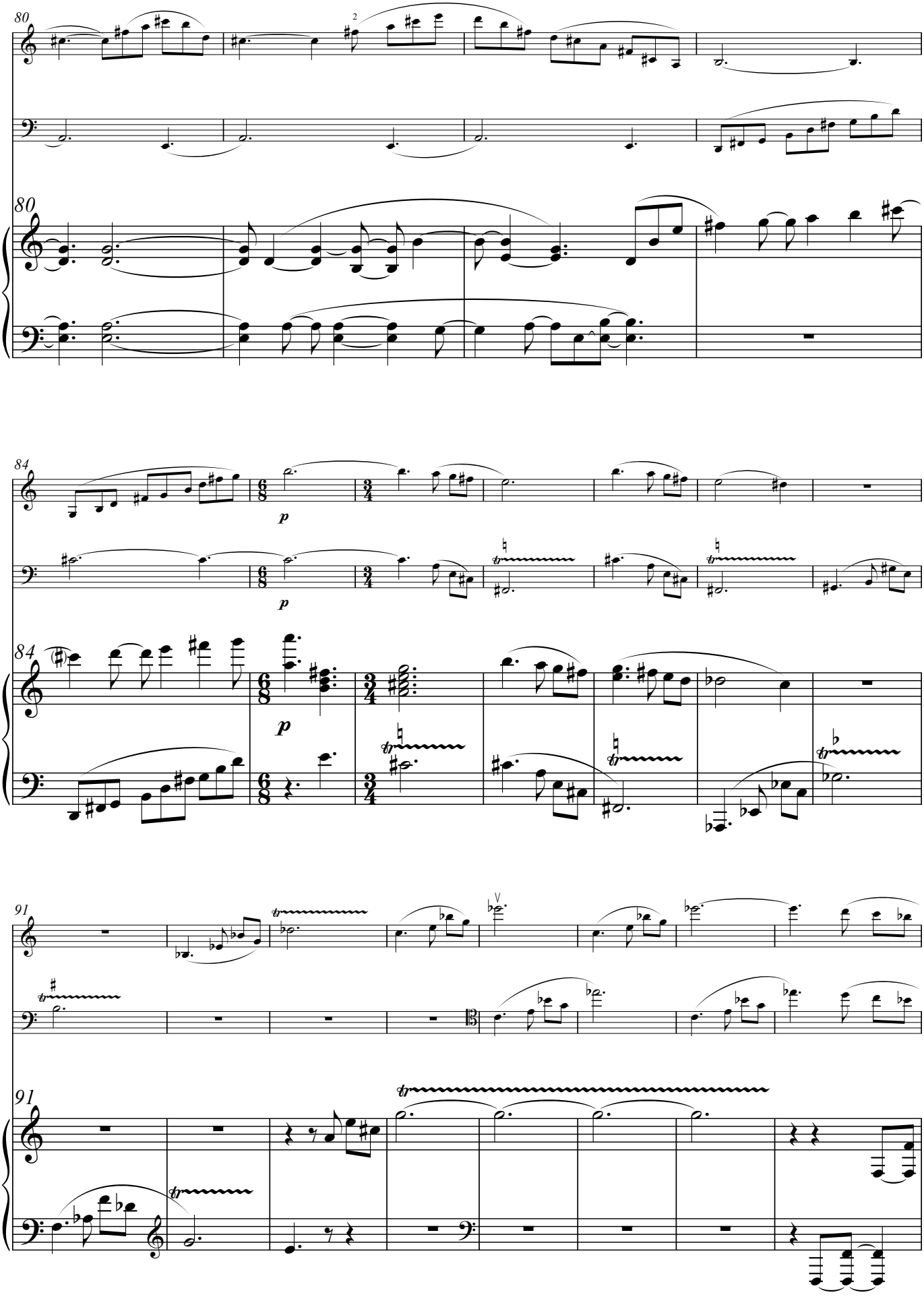

13
mf
p
ff
p
13
ff
p
8vb
18
3
3
18
8vb
22
4
4
ff
ff
22
8va
ff
(8vb)

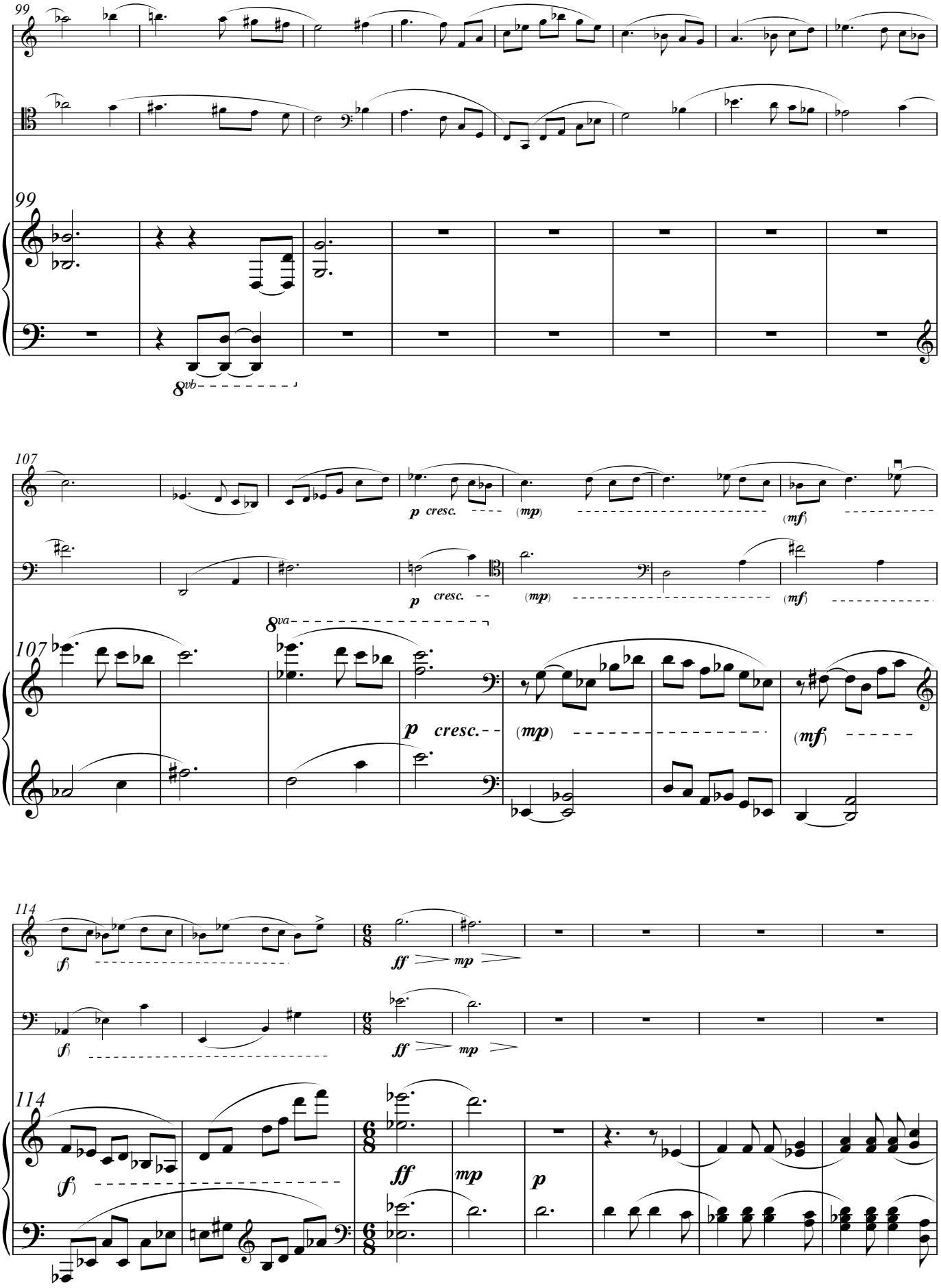
A Little Slower (♩.= 60)

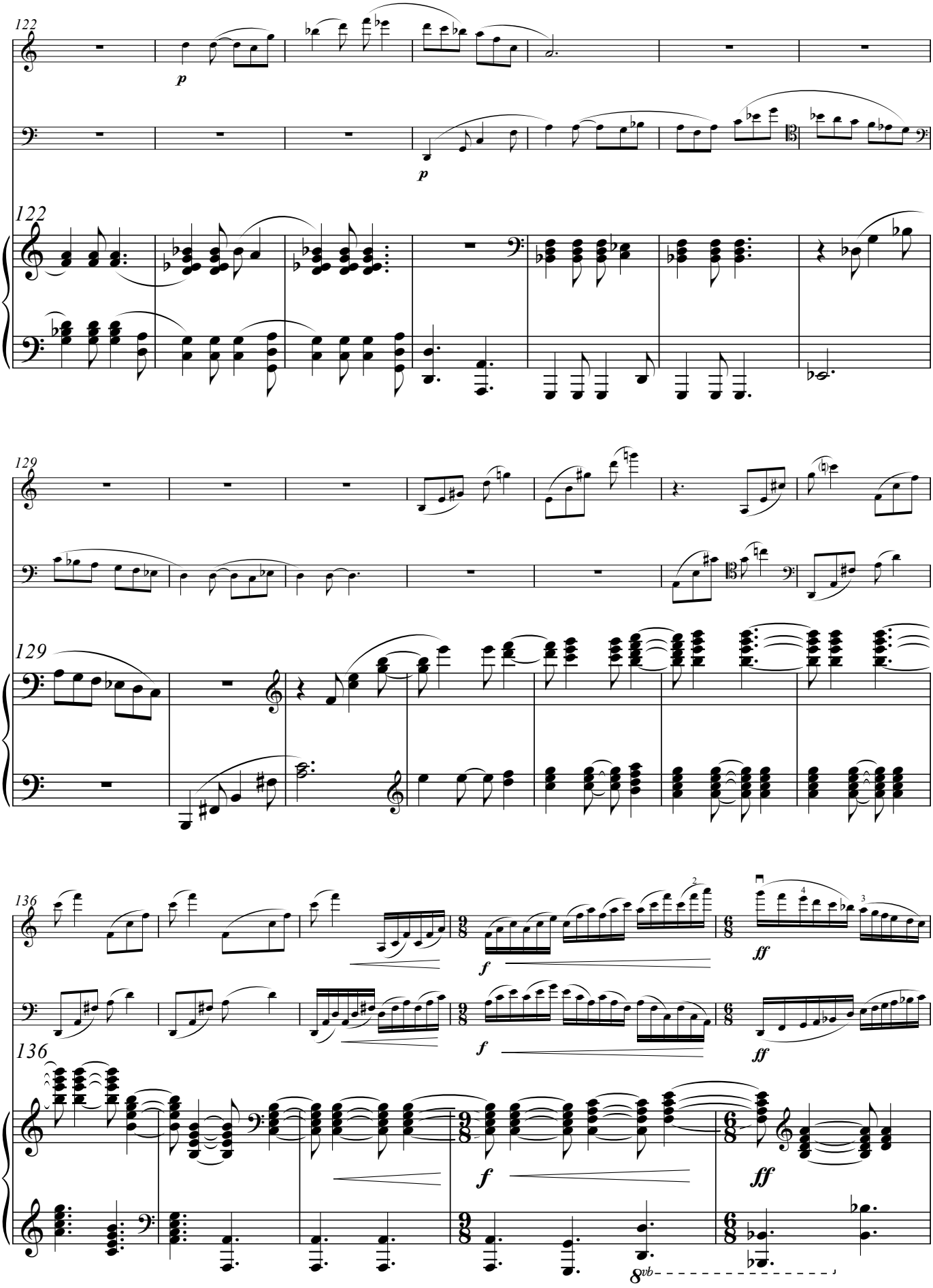


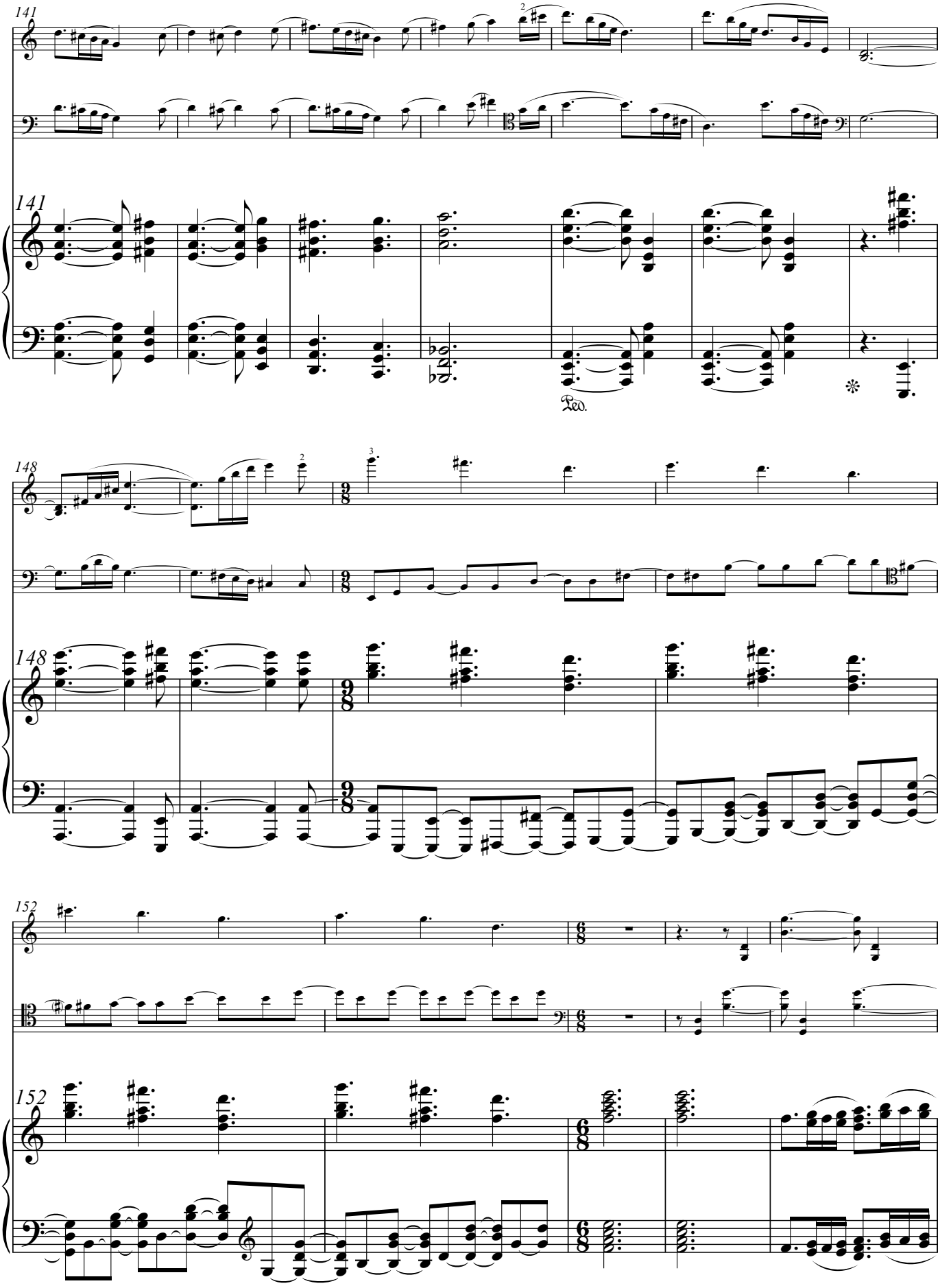

46
ff
ff
8vb
51
51
56
56

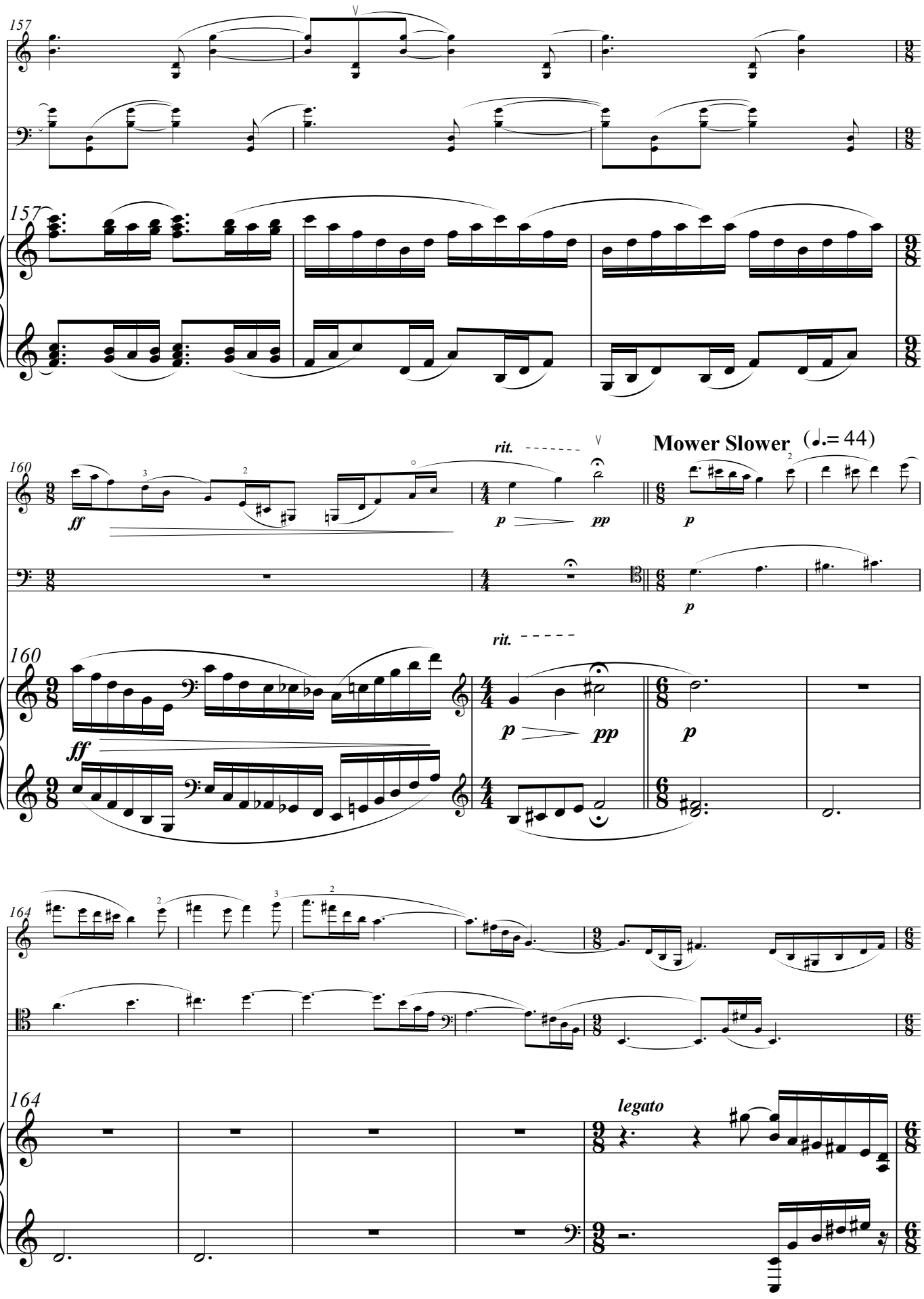

59
ff
59
64
dim. p. a p.
(f)
(mf)
64
ff
dim. p. a p.
(f)
(mf)
(mp)
73
p
p
73
p

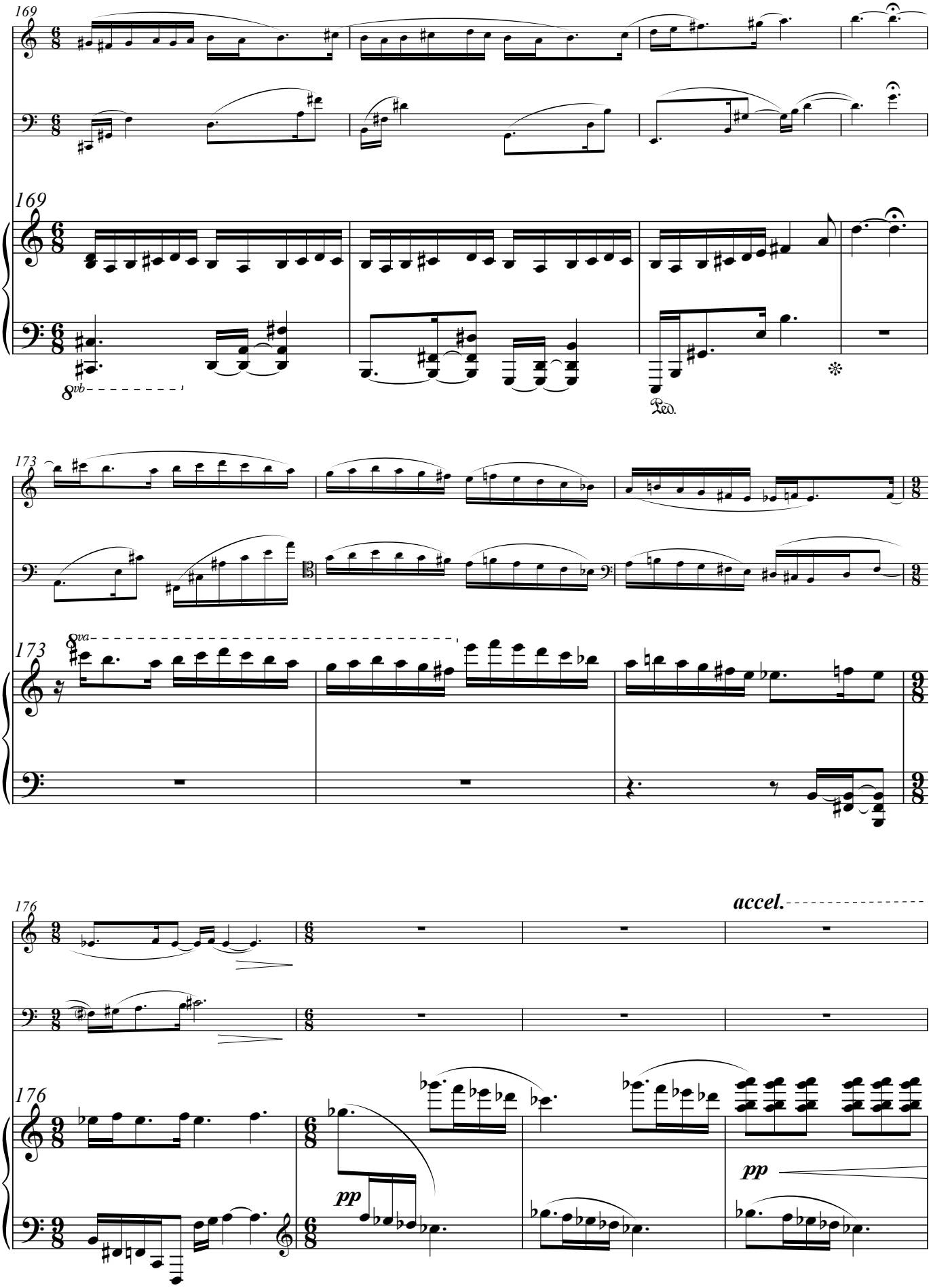

80
80
84
84
p
p
91
91

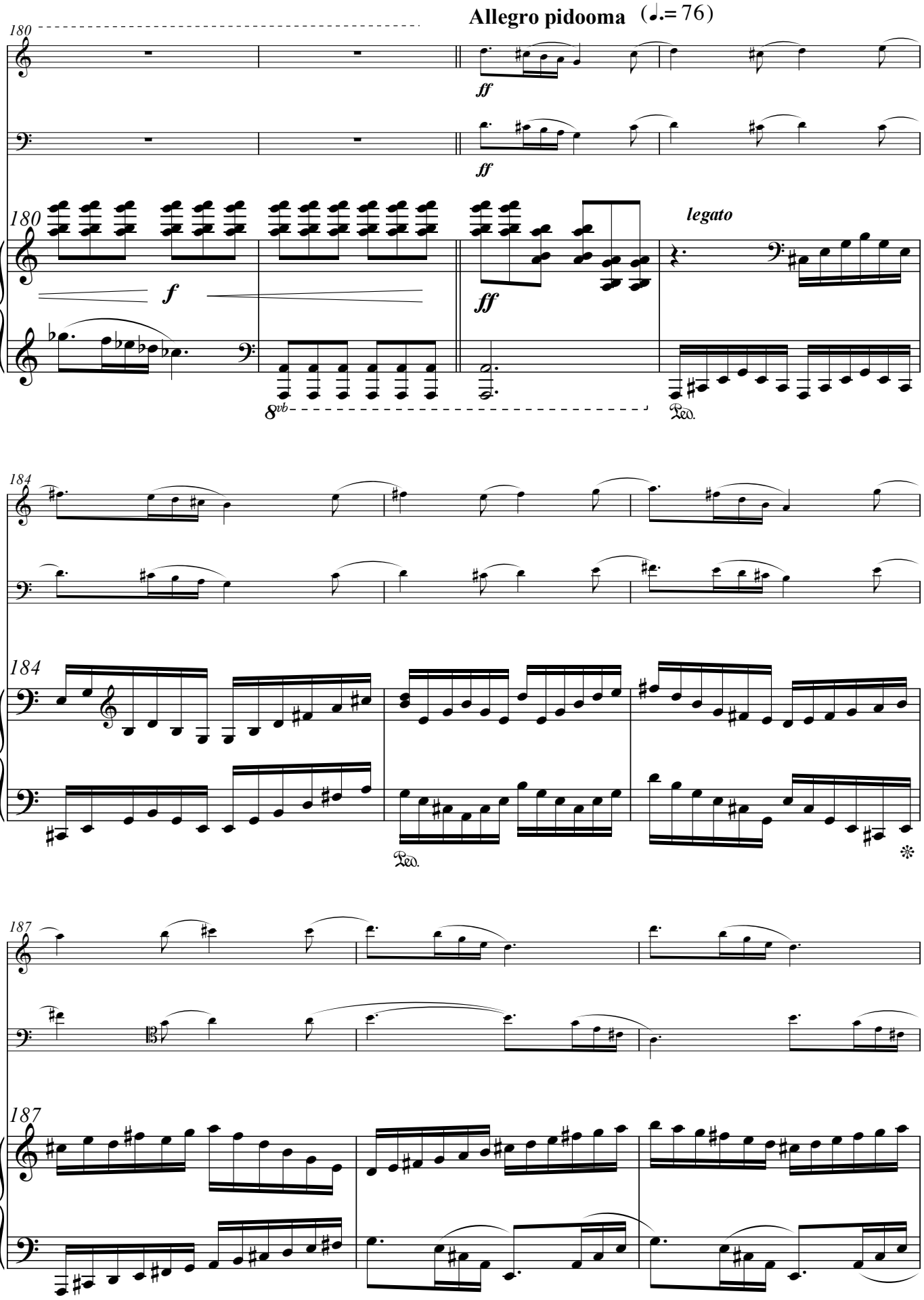

99
8vb
107
p cresc.
(mp)
(mf)
8va
114
(f)
ff
mp
p

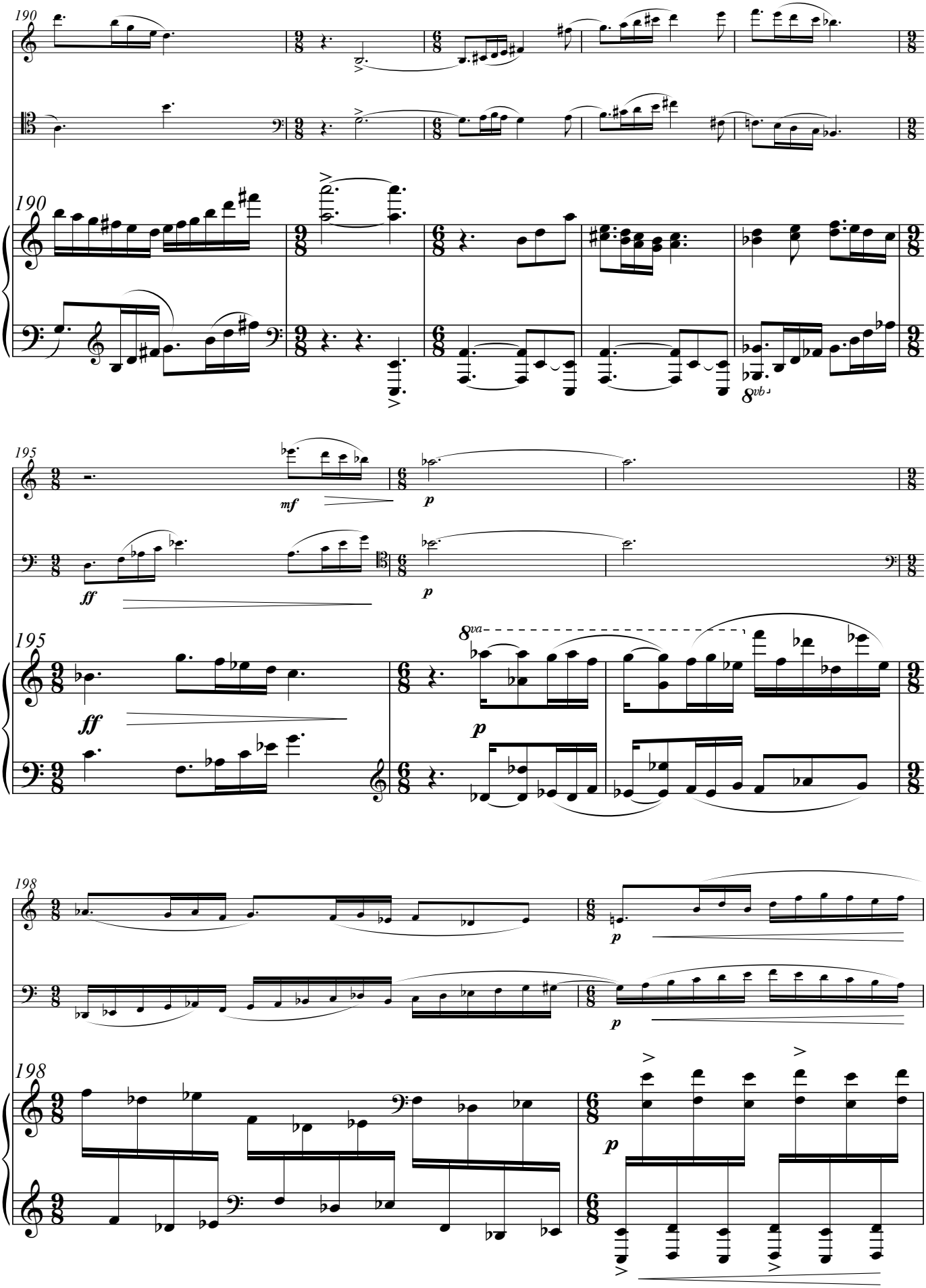

122
p
p
122
129
129
136
f
ff
f
ff
136
f
ff
8vb

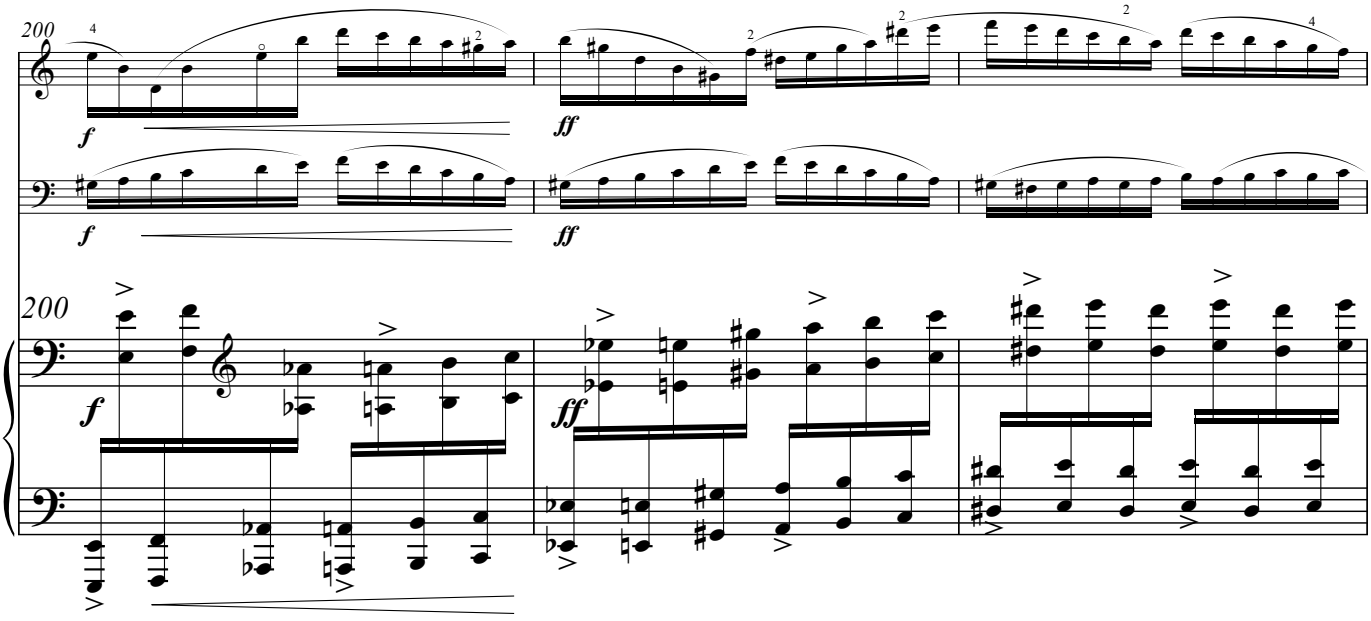

141
Ped.
148
152

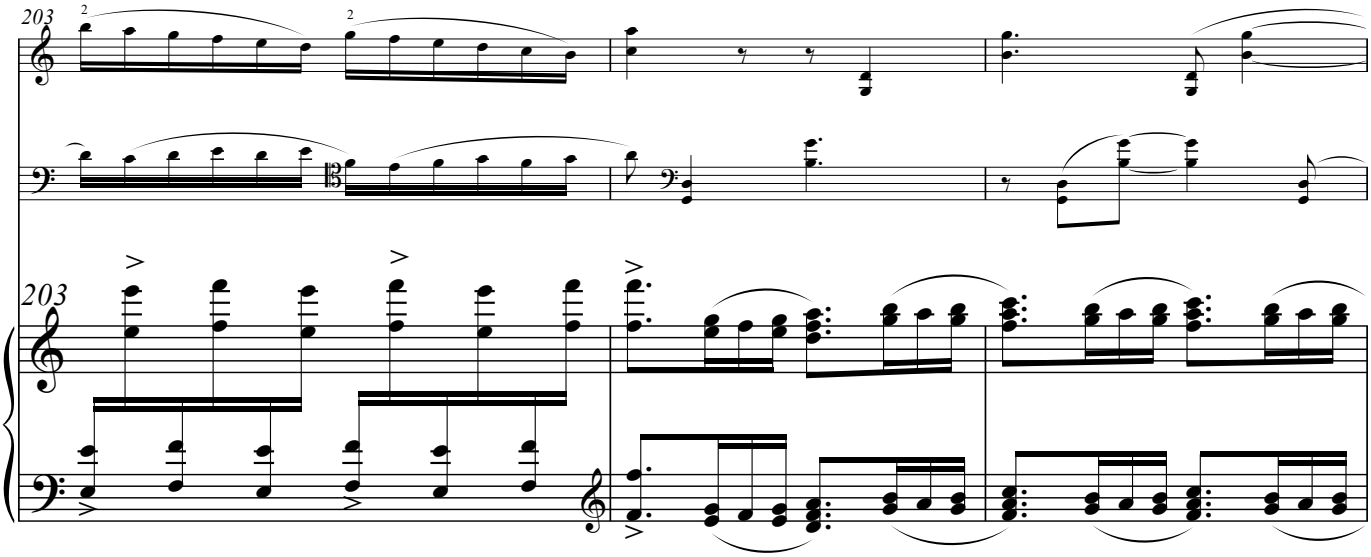

157
157
160
ff
rit.
p
pp
Mower Slower (♩.= 44)
p
160
ff
rit.
p
pp
p
164
164
legato


169
8vb
Ped.
173
8va
176
accel.
pp
pp

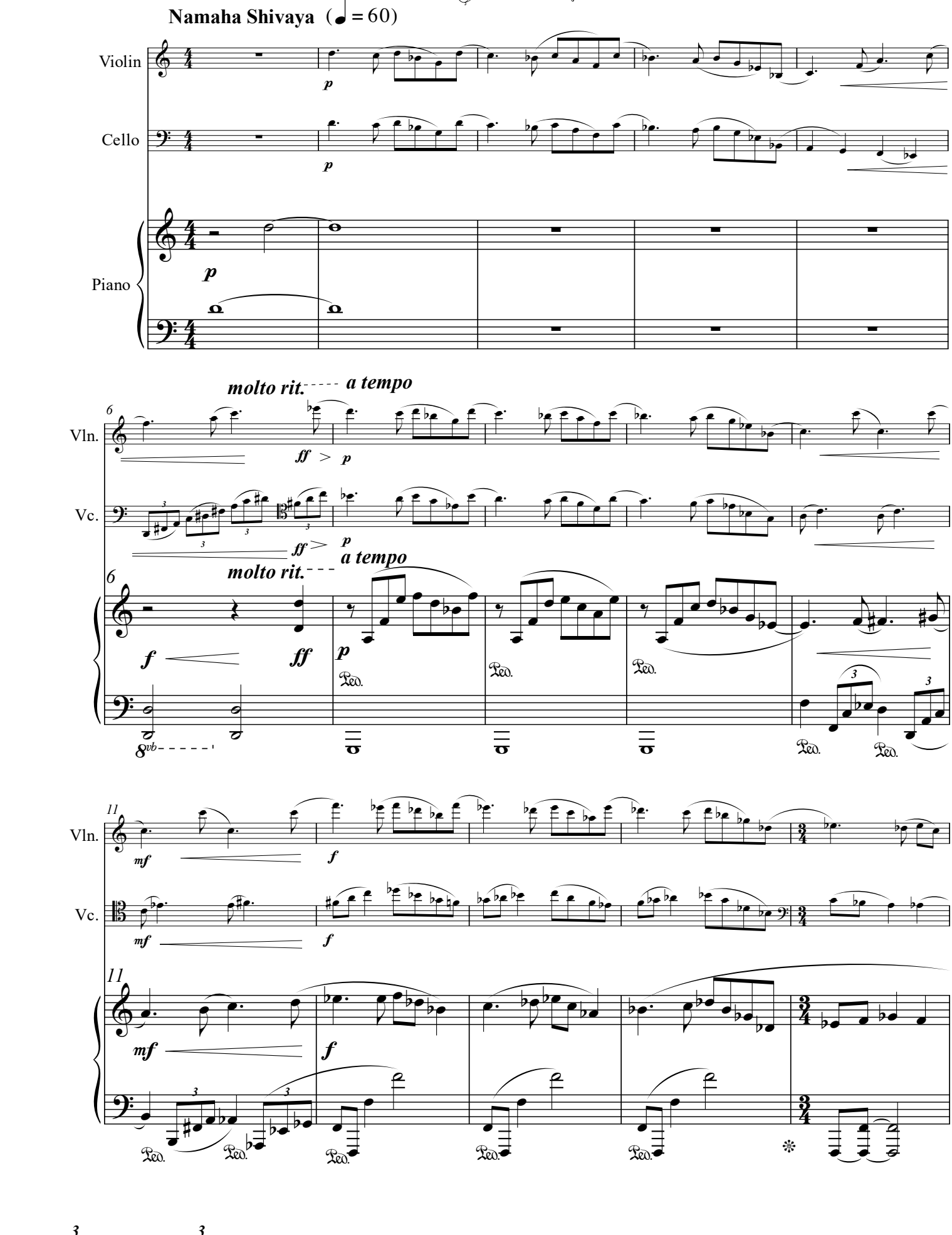

Allegro pidooma (♩.= 76)
180
ff
ff
180
f
ff
legato
8vb
Ped.
184
184
Ped.
187
187

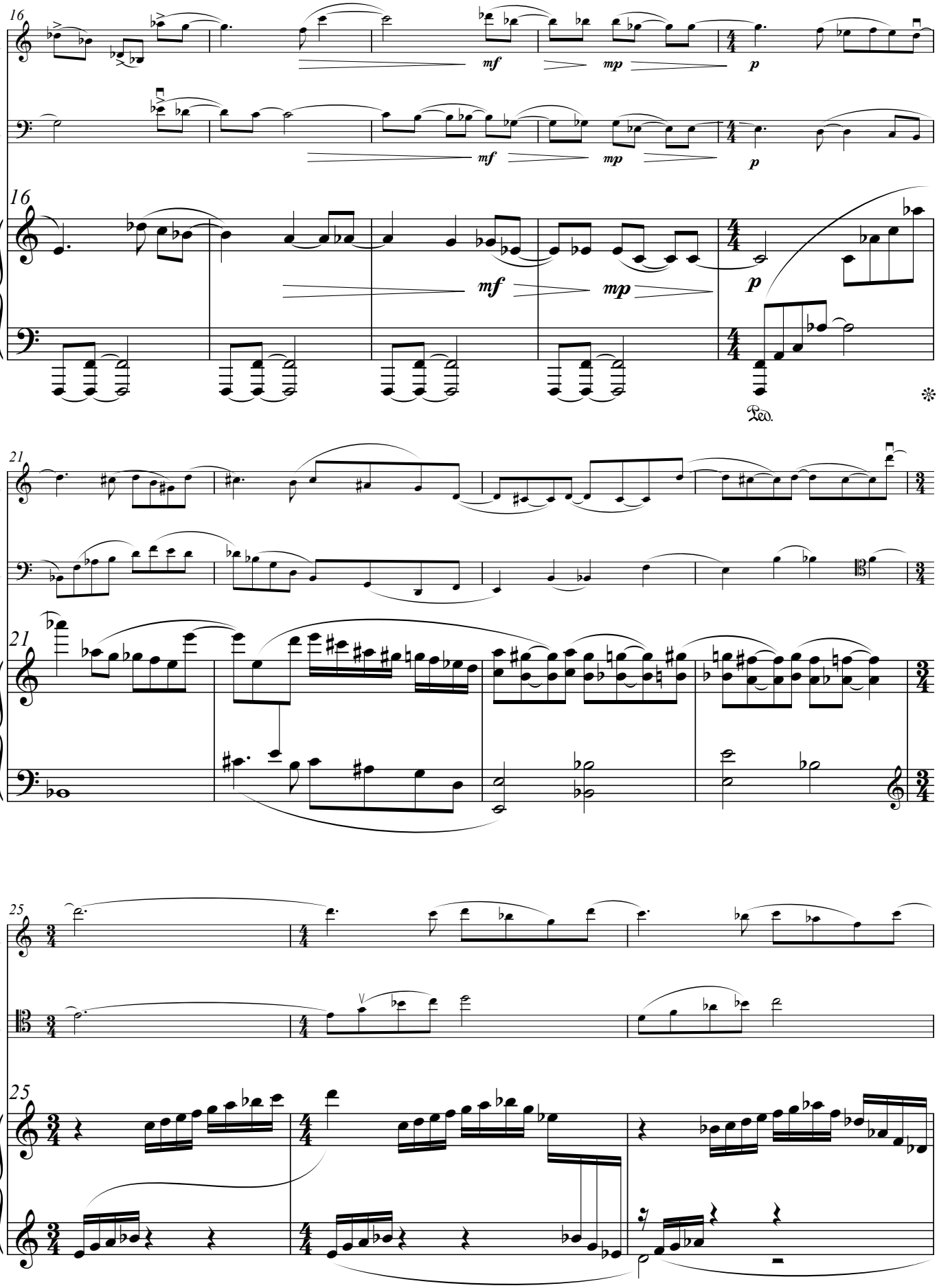

190
190
8vb
195
mf
p
ff
p
195
8va
ff
p
198
p
p
198
p

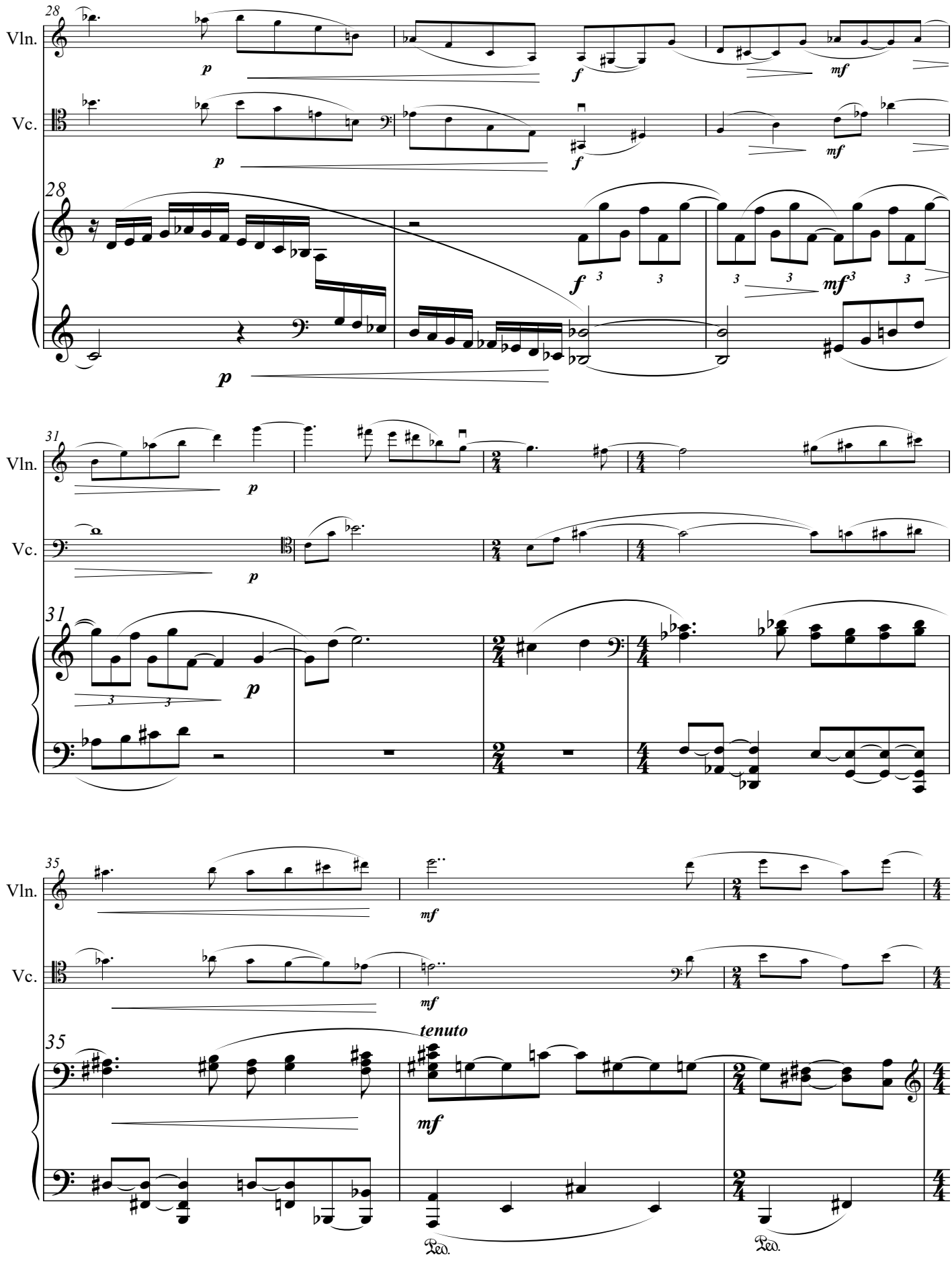


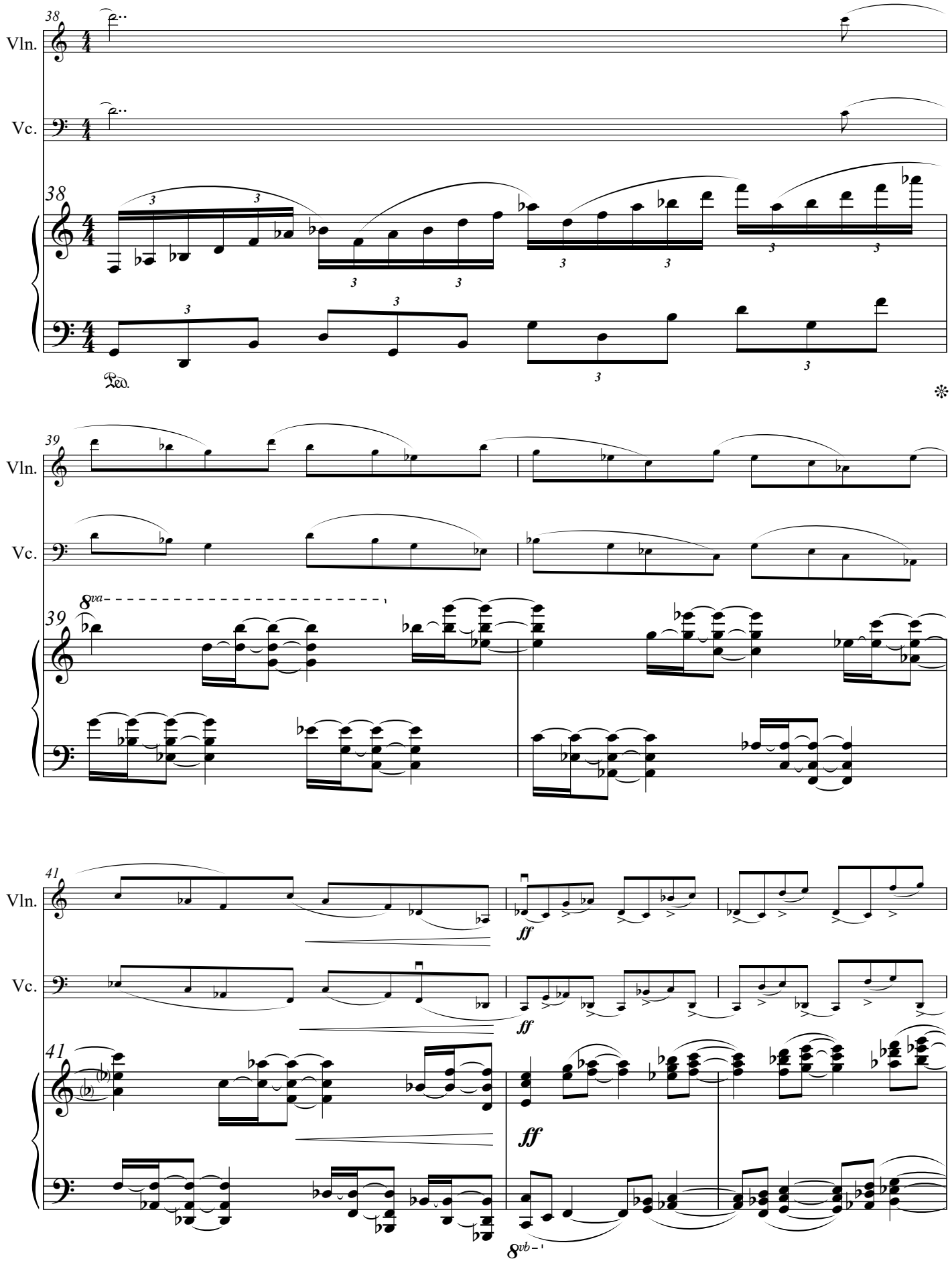


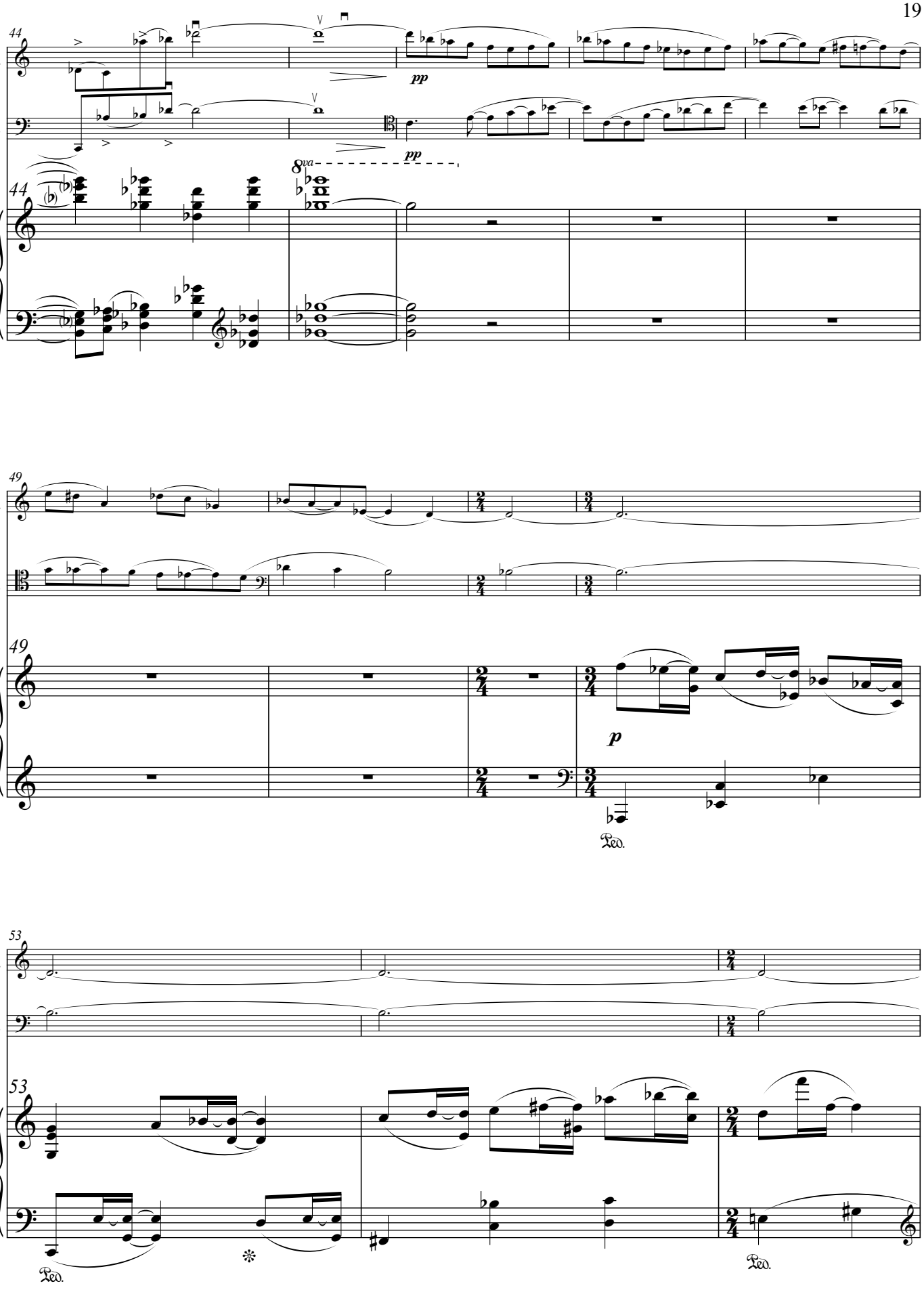
Mower Slower (♩.= 44)

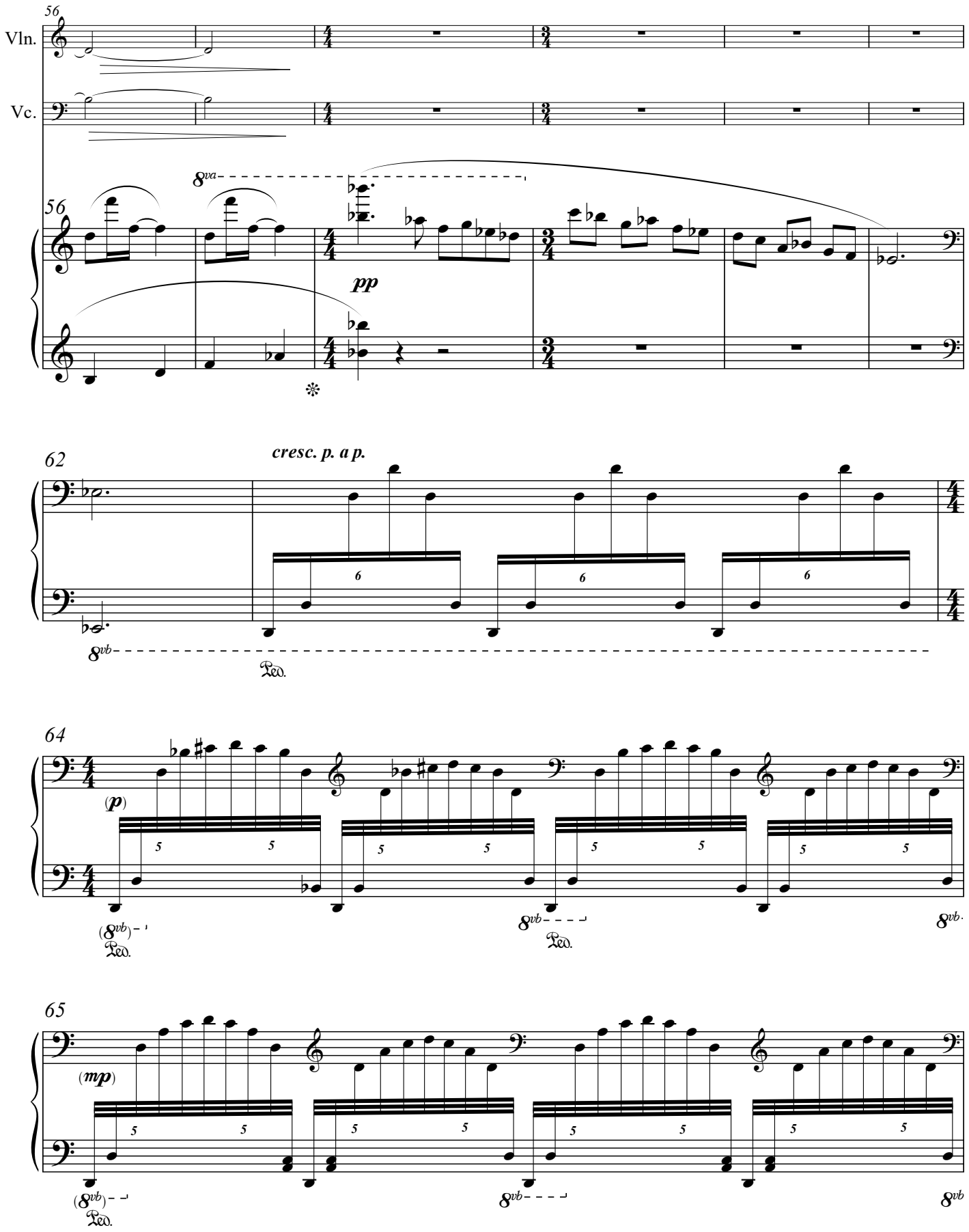

Namaha Shivaya (♩ = 60)
Violin
Cello
Piano
molto rit.
a tempo
Vln.
Vc.
Ped.

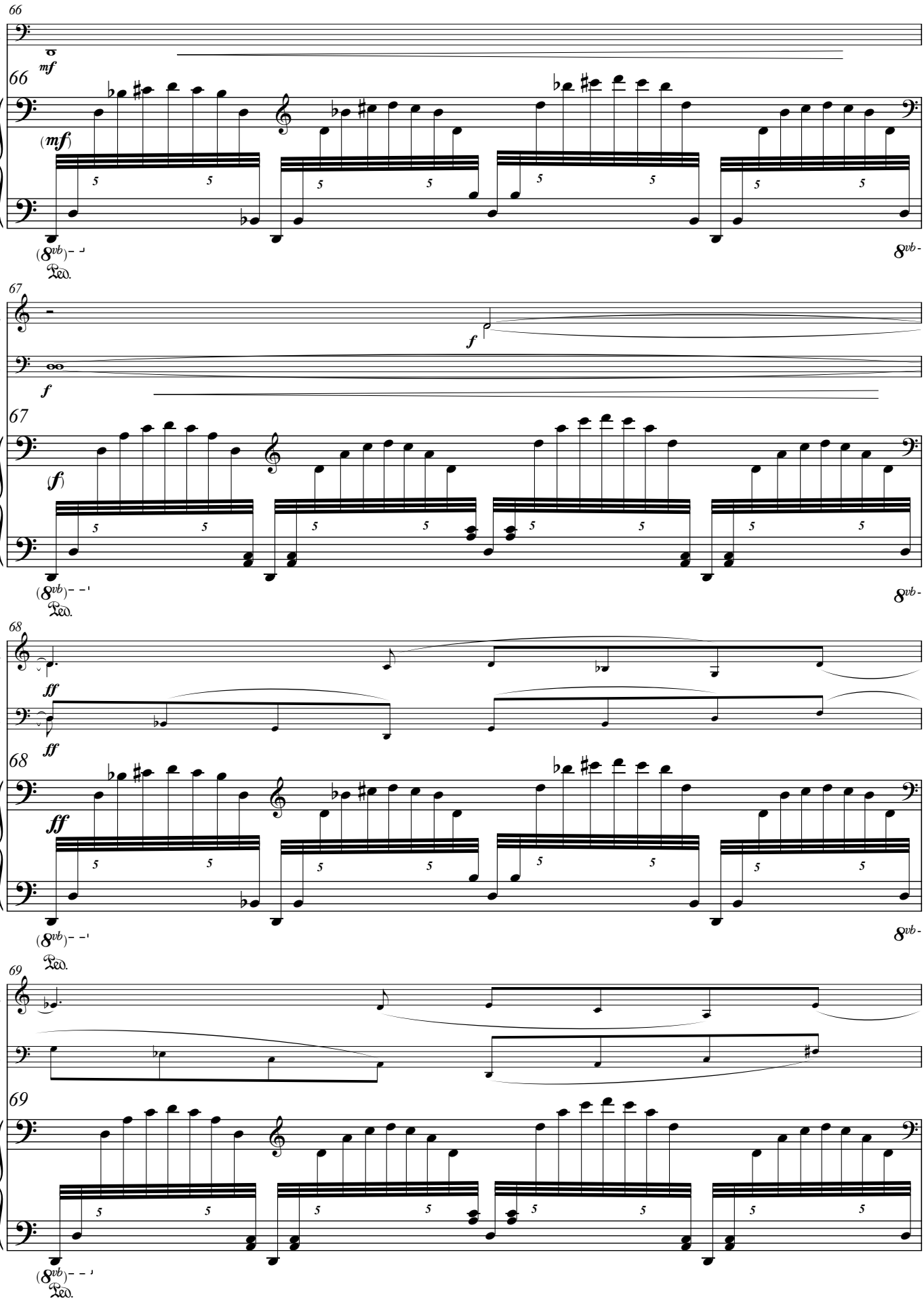

16
Vln.
Vc.
mf
mp
p
Ped.
21
25

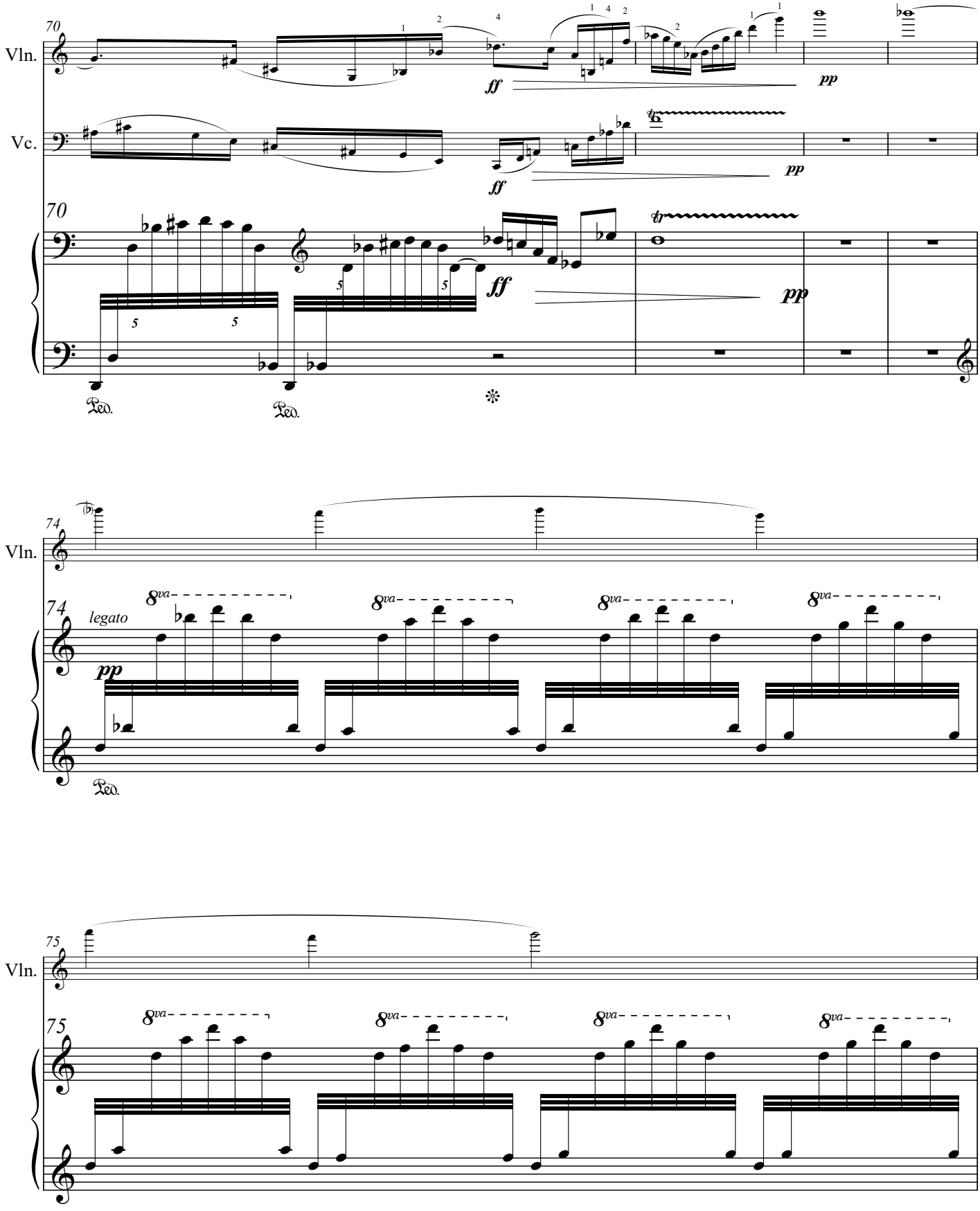

28
Vln.
Vc.
28
p
f
mf
31
35
tenuto
Ped.
Ped.

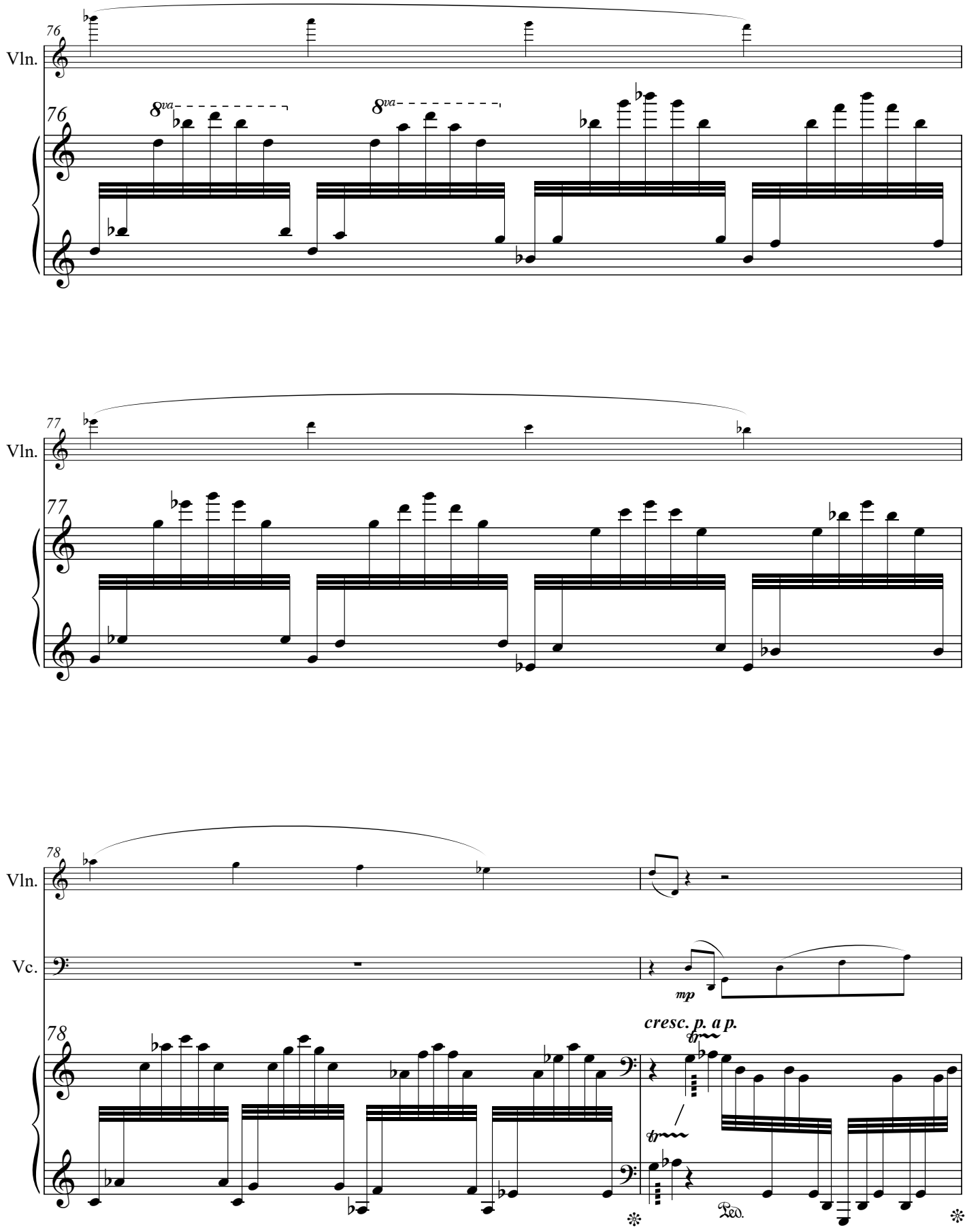

38
Vln.
Vc.
38
Ped.
39
Vln.
Vc.
8va
39
41
Vln.
ff
Vc.
ff
41
ff
8vb

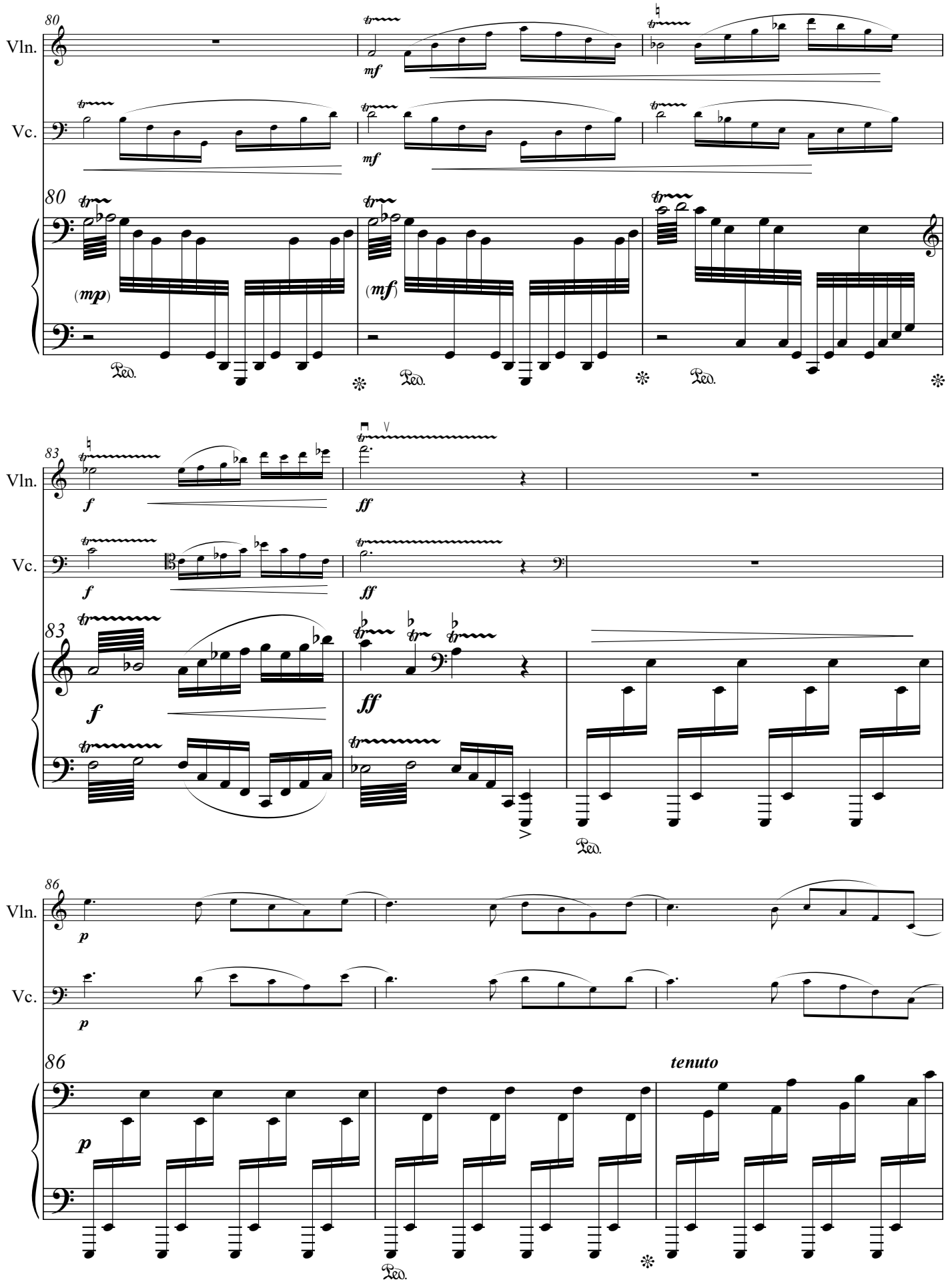

44
Vln.
Vc.
pp
pp
8va
44
49
Vln.
Vc.
49
p
Ped.
53
Vln.
Vc.
53
Ped.
Ped.

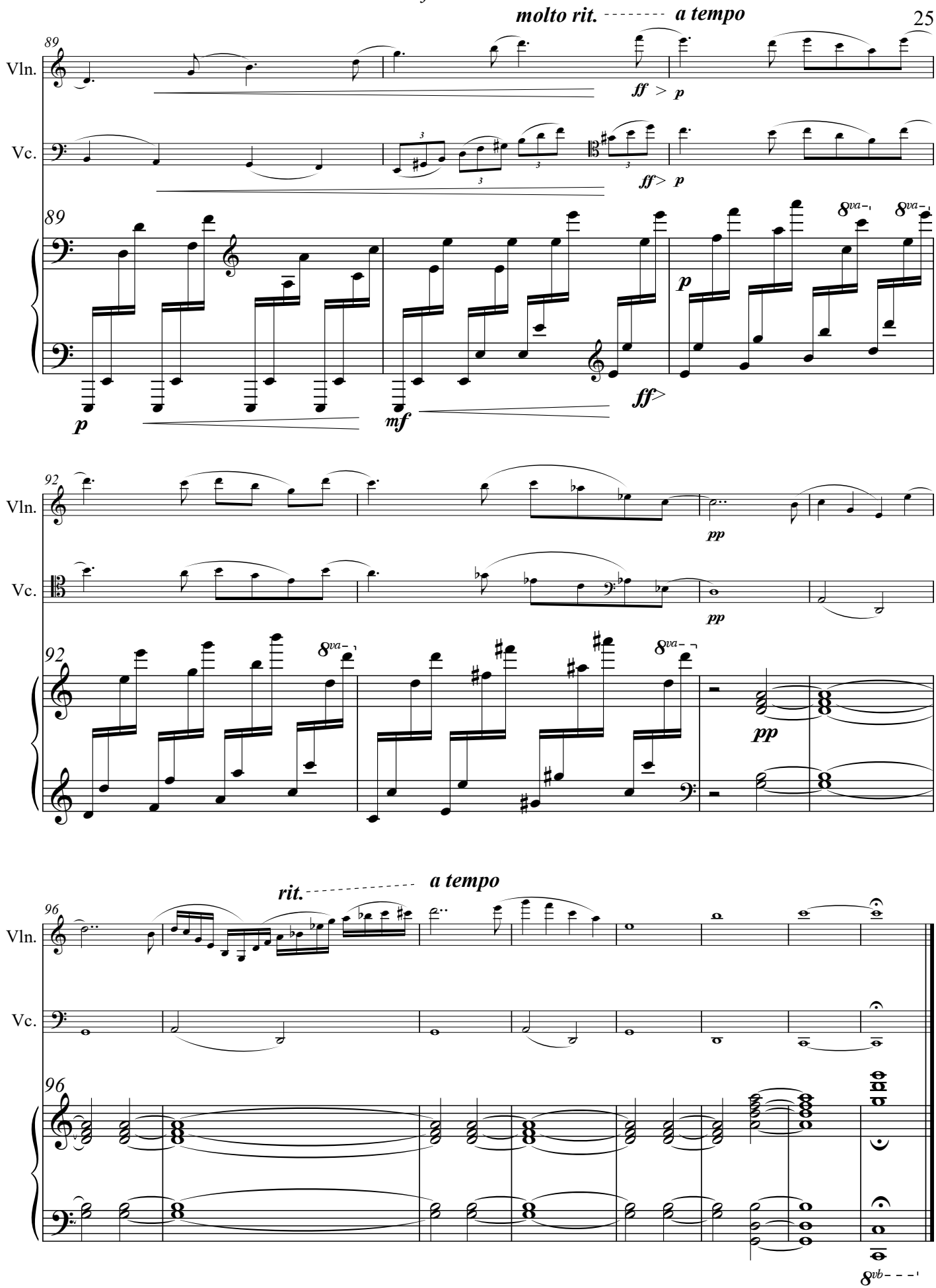

56
Vln.
Vc.
8va
pp
62
cresc. p. a p.
8vb
Ped.
64
(p)
(8vb)
Ped.
8vb
Ped.
8vb
65
(mp)
(8vb)
Ped.
8vb
8vb


66
Vc.
mf
66
(mf)
(8vb)
Ped.
8vb
67
Vln.
f
Vc.
f
67
(f)
(8vb)
Ped.
8vb
68
Vln.
ff
Vc.
ff
68
ff
(8vb)
Ped.
8vb
69
Vln.
Vc.
69
(8vb)
Ped.


70
Vln.
Vc.
ff
pp
Ped.
74
legato
8va
75


76
Vln.
76
8va
8va
77
Vln.
77
78
Vln.
Vc.
78
mp
cresc. p. a p.
tr
tr
Ped.

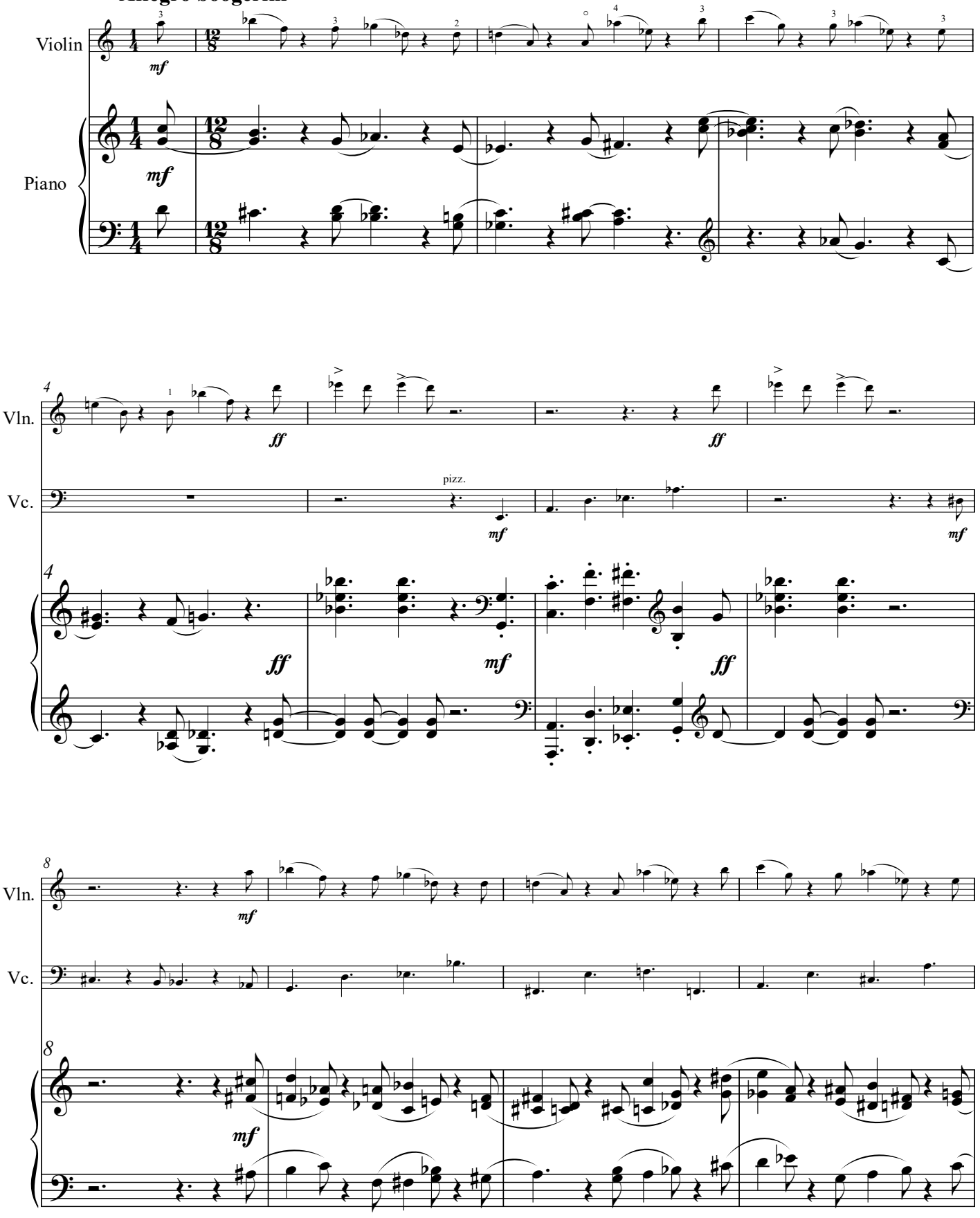

80
Vln.
Vc.
(mp)
(mf)
Ped.
83
f
ff
86
p
tenuto

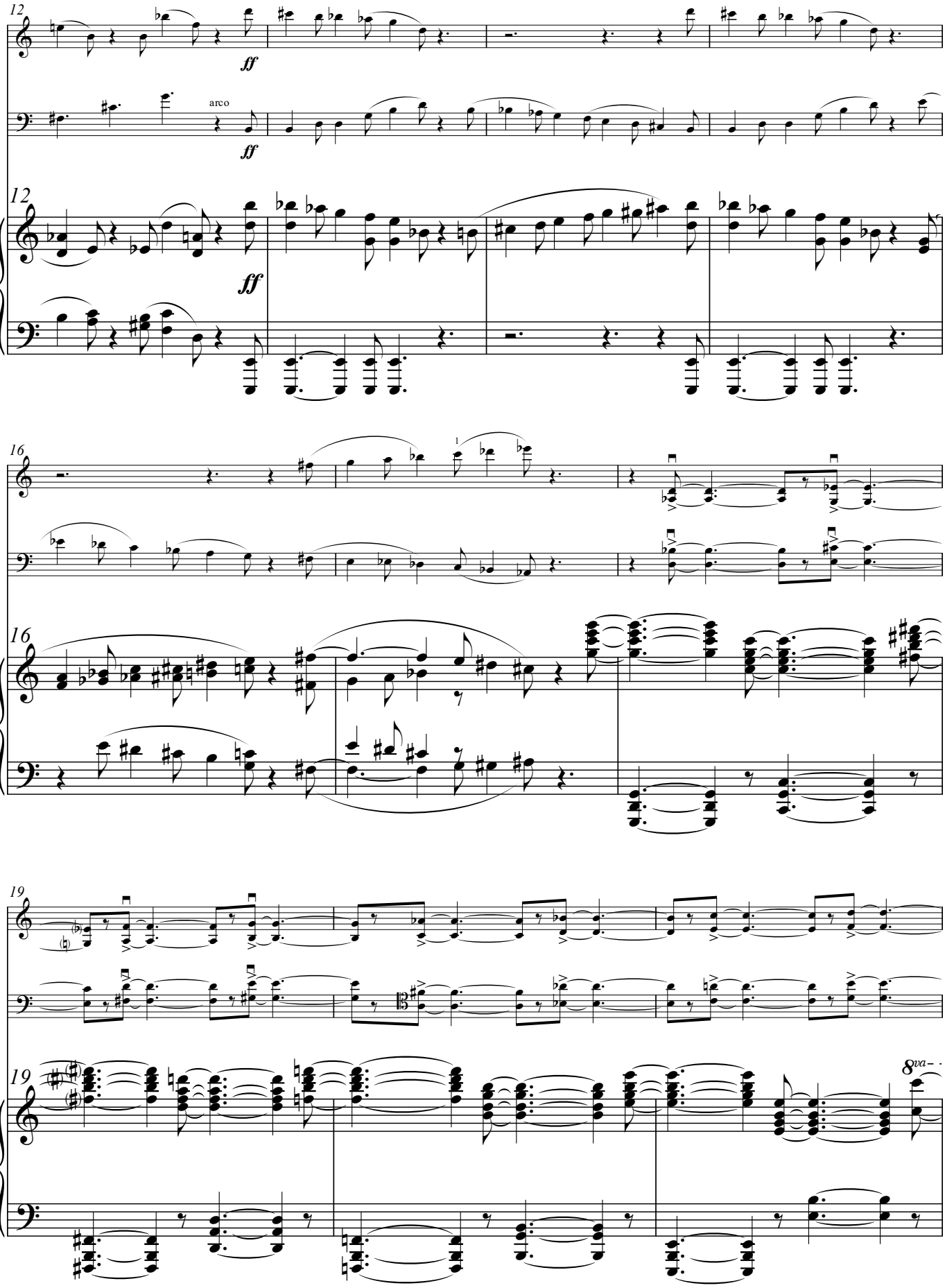

molto rit.
a tempo
89
Vln.
Vc.
ff > p
ff> p
p
mf
ff>
8va
92
pp
rit.
a tempo
96
8vb

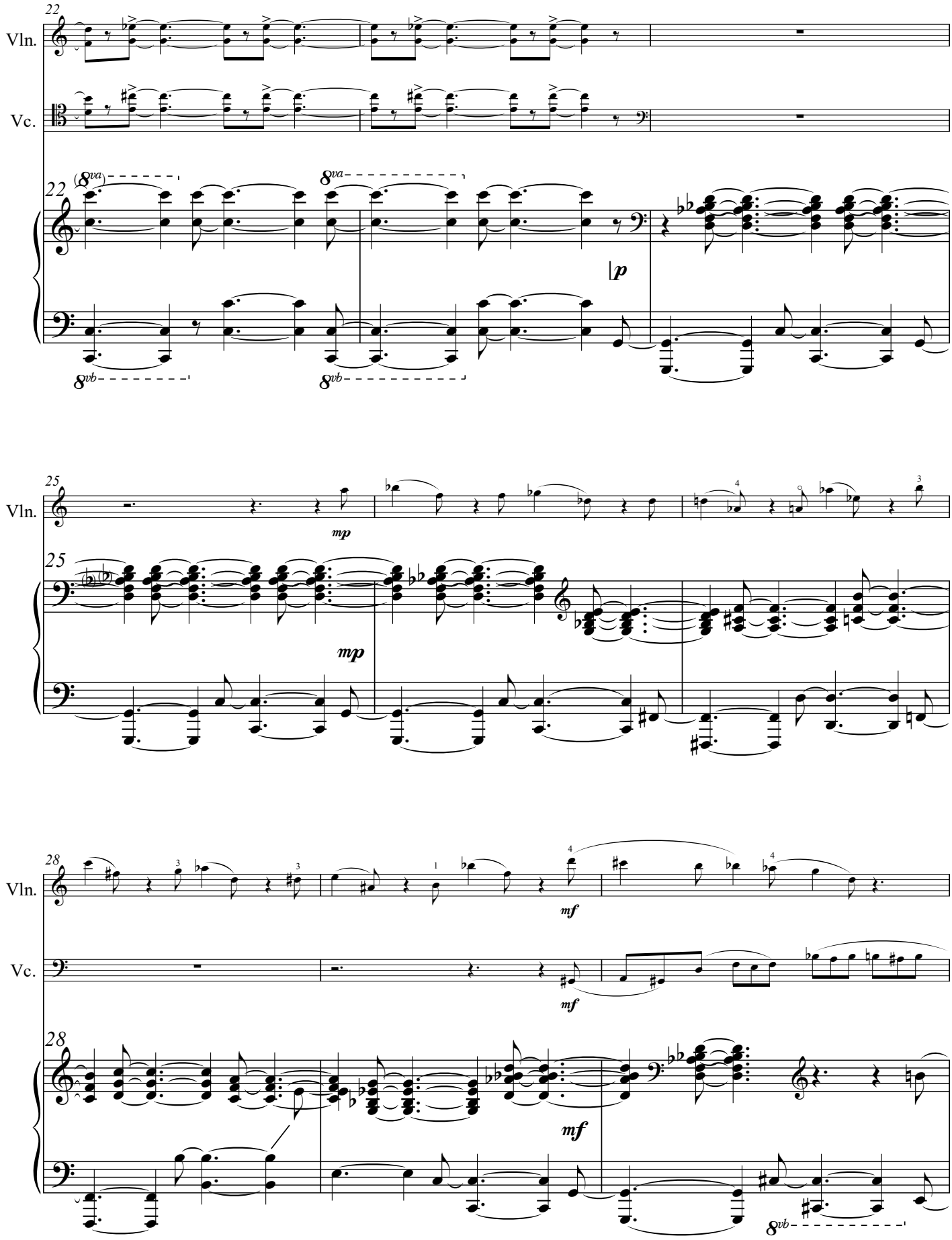
III. Devil Music [6']

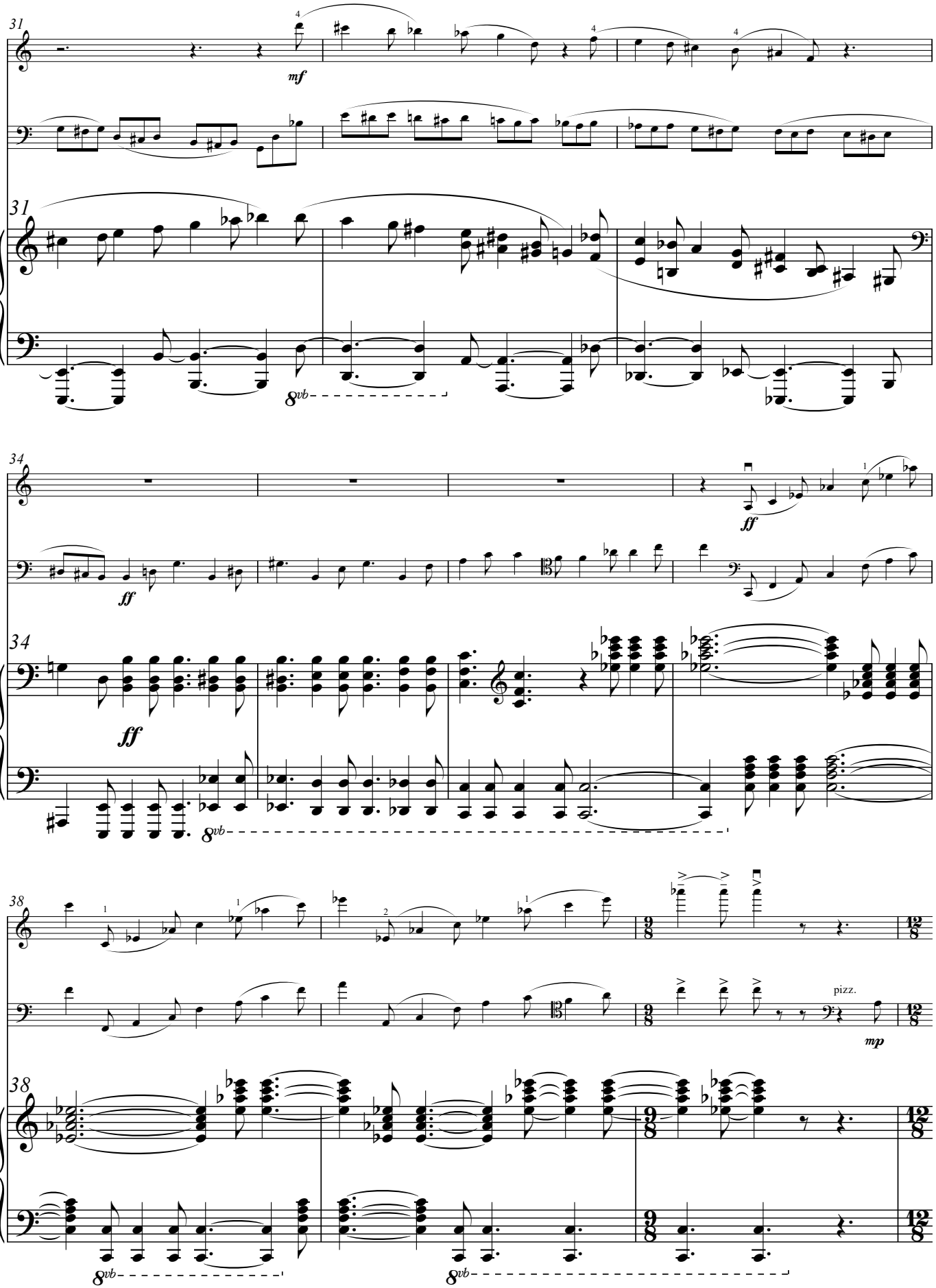
(♩.= 136)

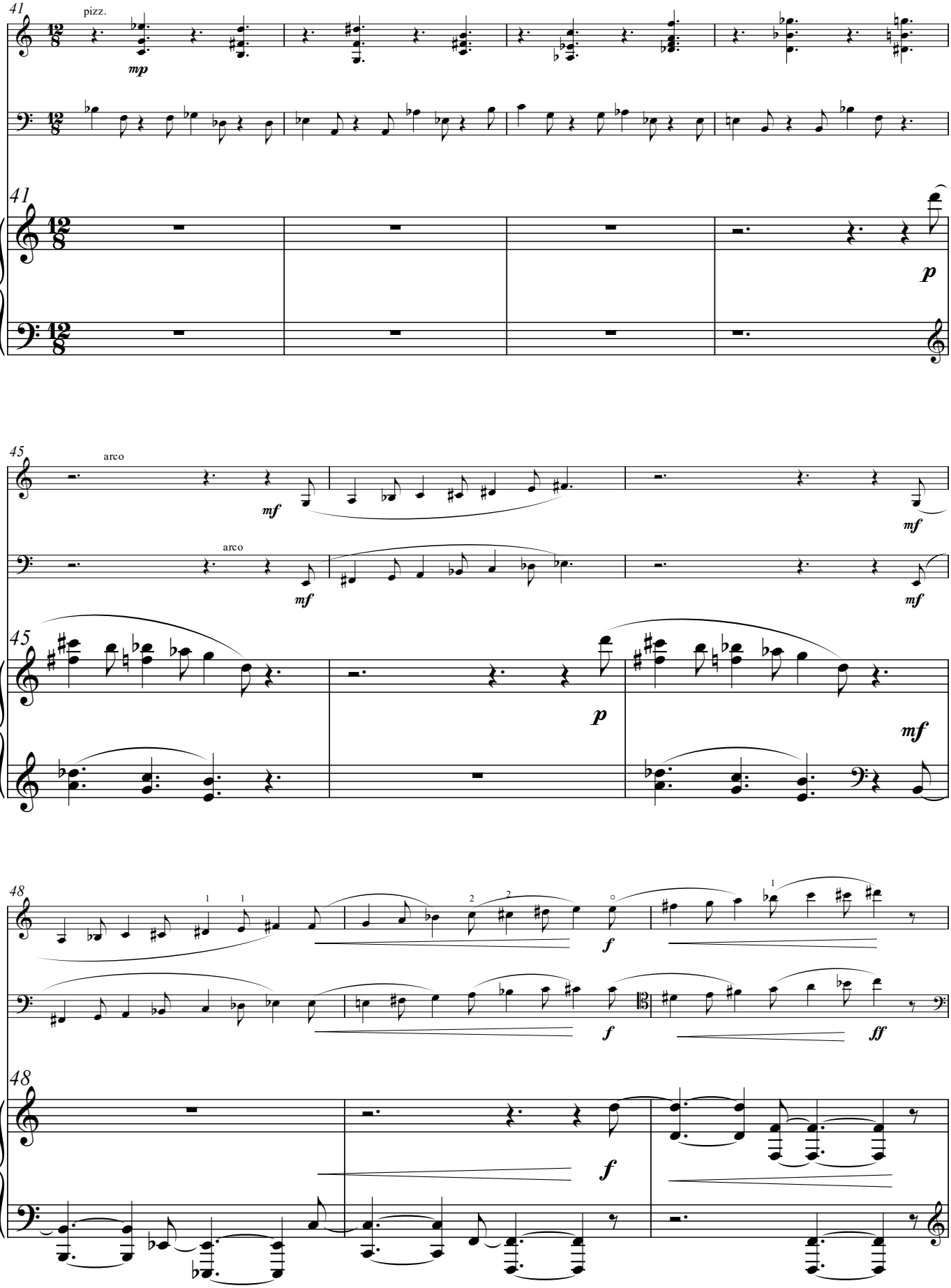
Allegro boogerini

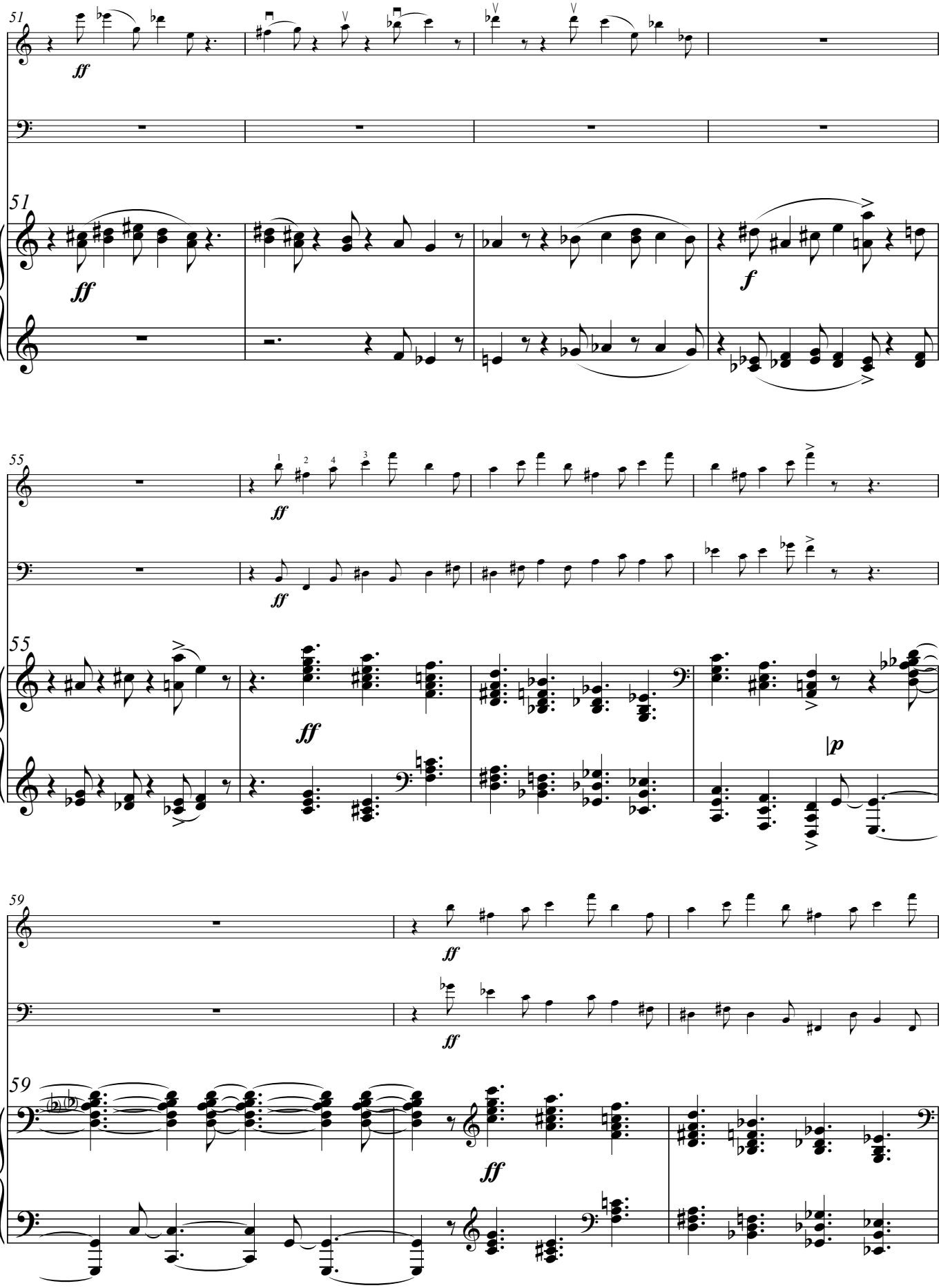


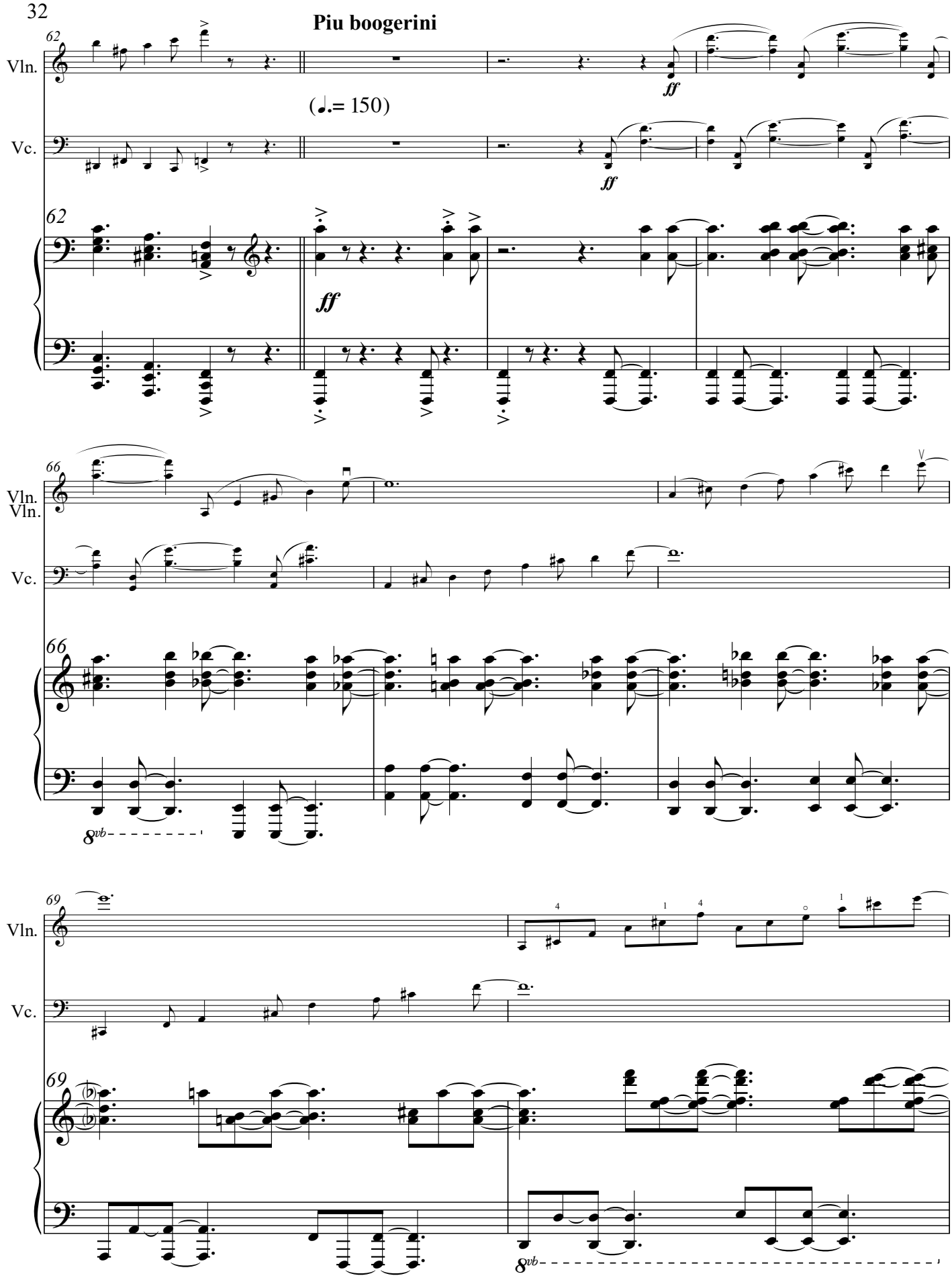

12
Vln.
ff
Vc.
arco
ff
12
ff
16
Vln.
Vc.
16
19
Vln.
Vc.
19
8va


22
Vln.
Vc.
22
8va
8va
p
8vb
8vb
25
Vln.
mp
25
mp
28
Vln.
mf
Vc.
mf
28
mf
8vb

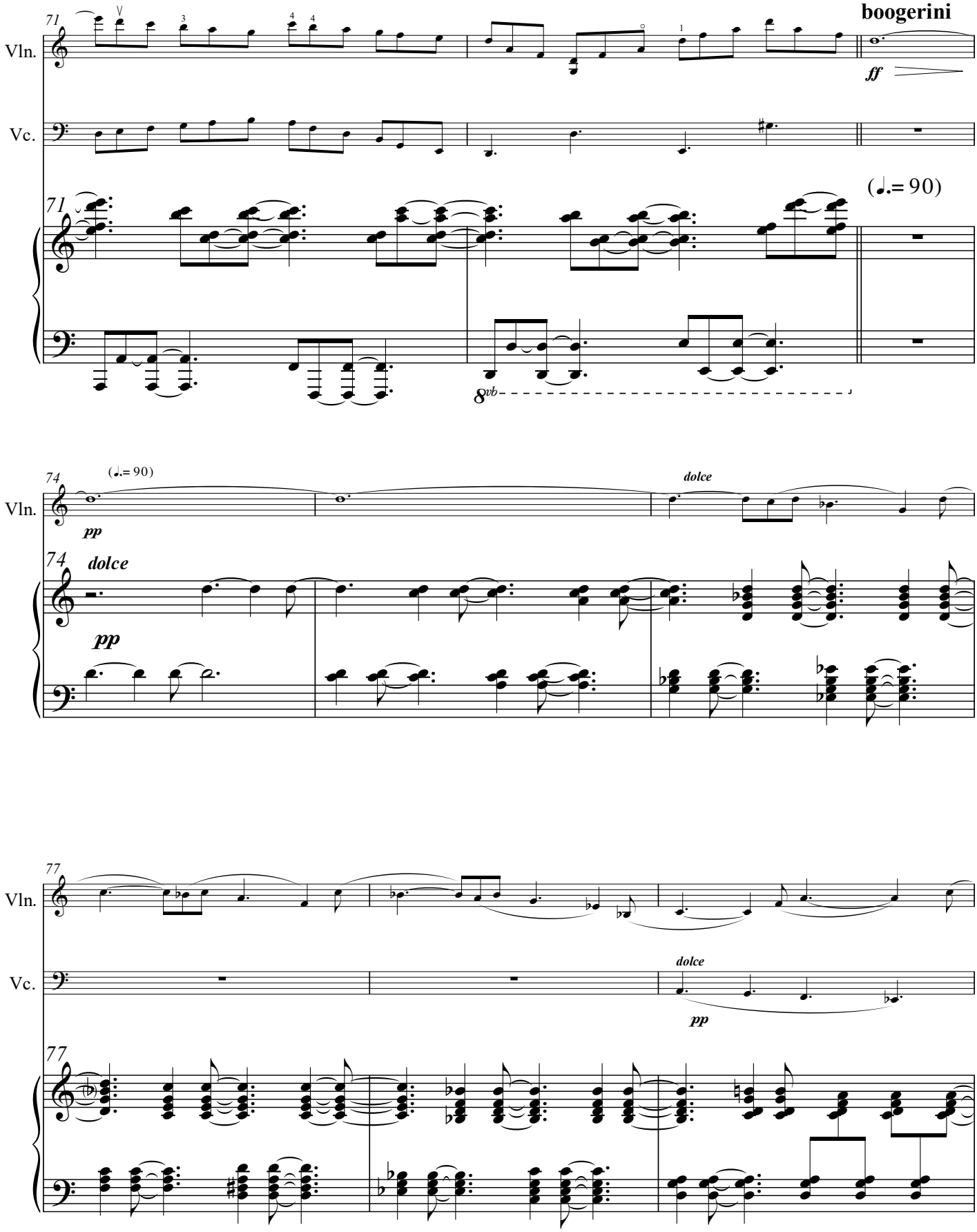

31
Vln.
mf
Vc.
31
8vb
34
Vln.
ff
Vc.
ff
34
ff
8vb
38
Vln.
Vc.
pizz.
mp
38
8vb
8vb

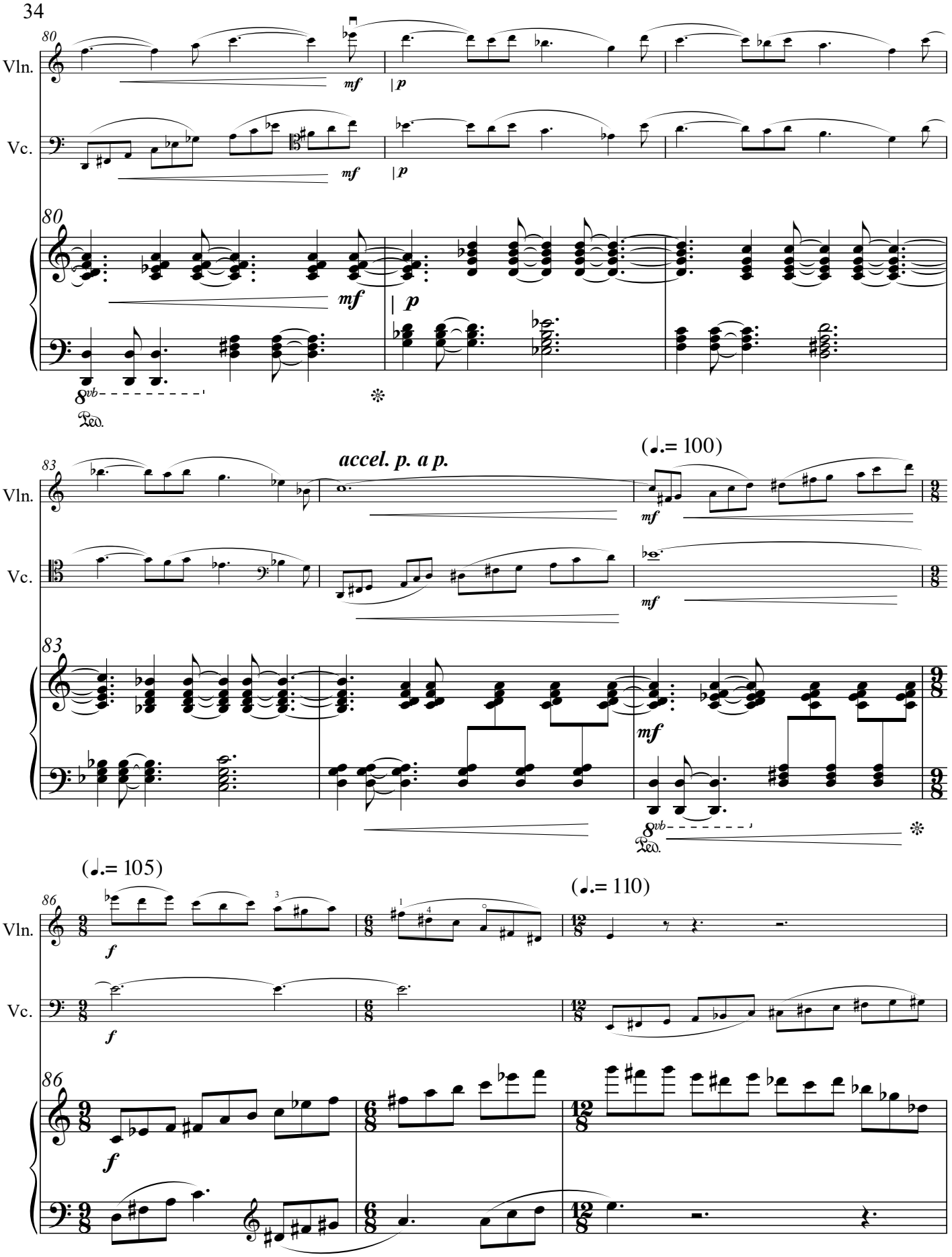

41
pizz.
mp
Vln.
Vc.
41
p
45
arco
mf
Vln.
Vc.
45
p
mf
48
f
Vln.
Vc.
48
f
ff


51
Vln.
Vc.
ff
f
55
59
p


Piu boogerini
(♩.= 150)
Vln.
Vc.
ff
8vb

Meno
boogerini




80
Vln.
Vc.
mf
p
8vb
Ped.
83
accel. p. a p.
(♩.= 100)
(♩.= 105)
(♩.= 110)
f

Allegro boogerini

(♩.= 120)

89

Vln.

Vc.

f

mp

(♩.= 136)

89

f

mp

92

Vln.

92

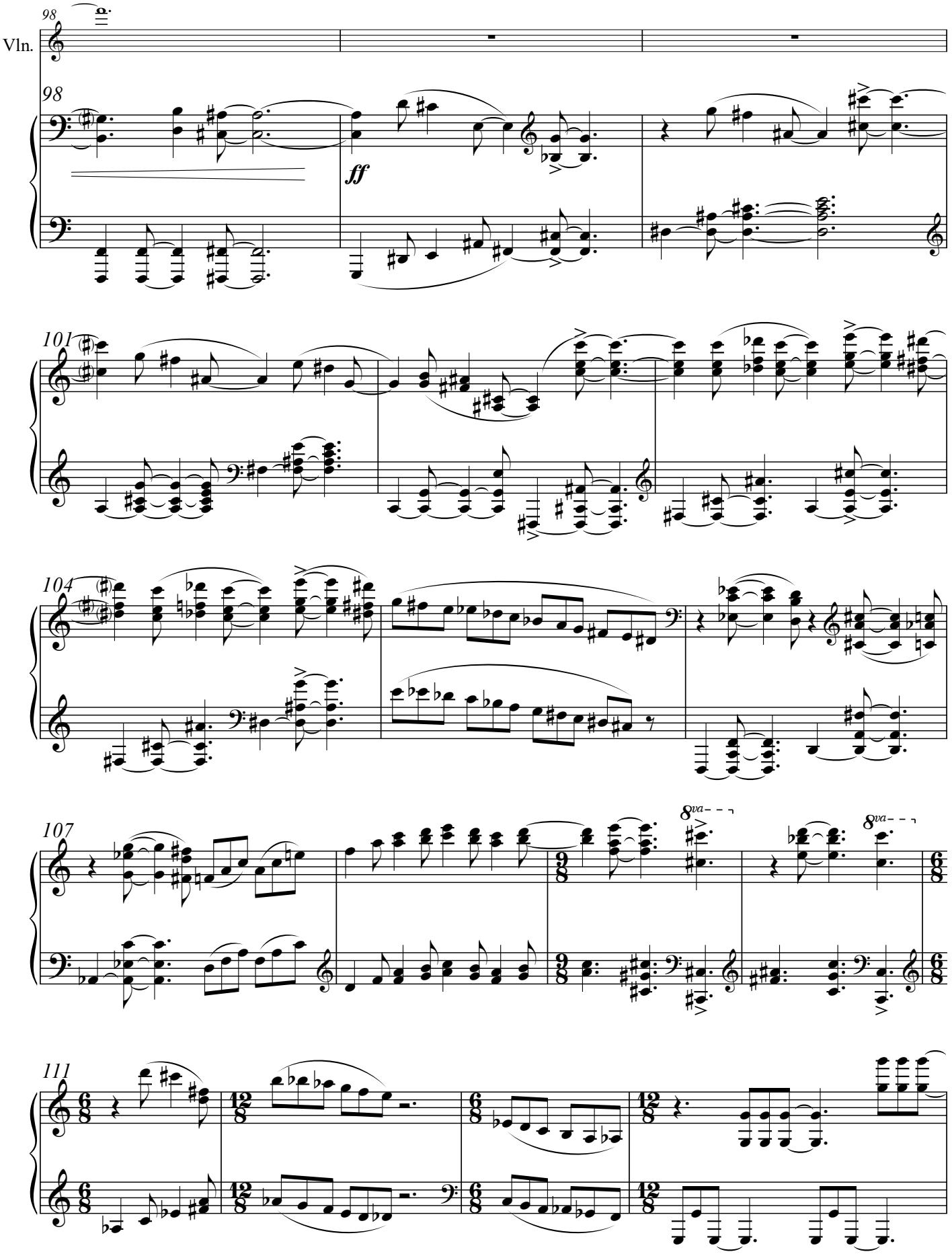
8vb

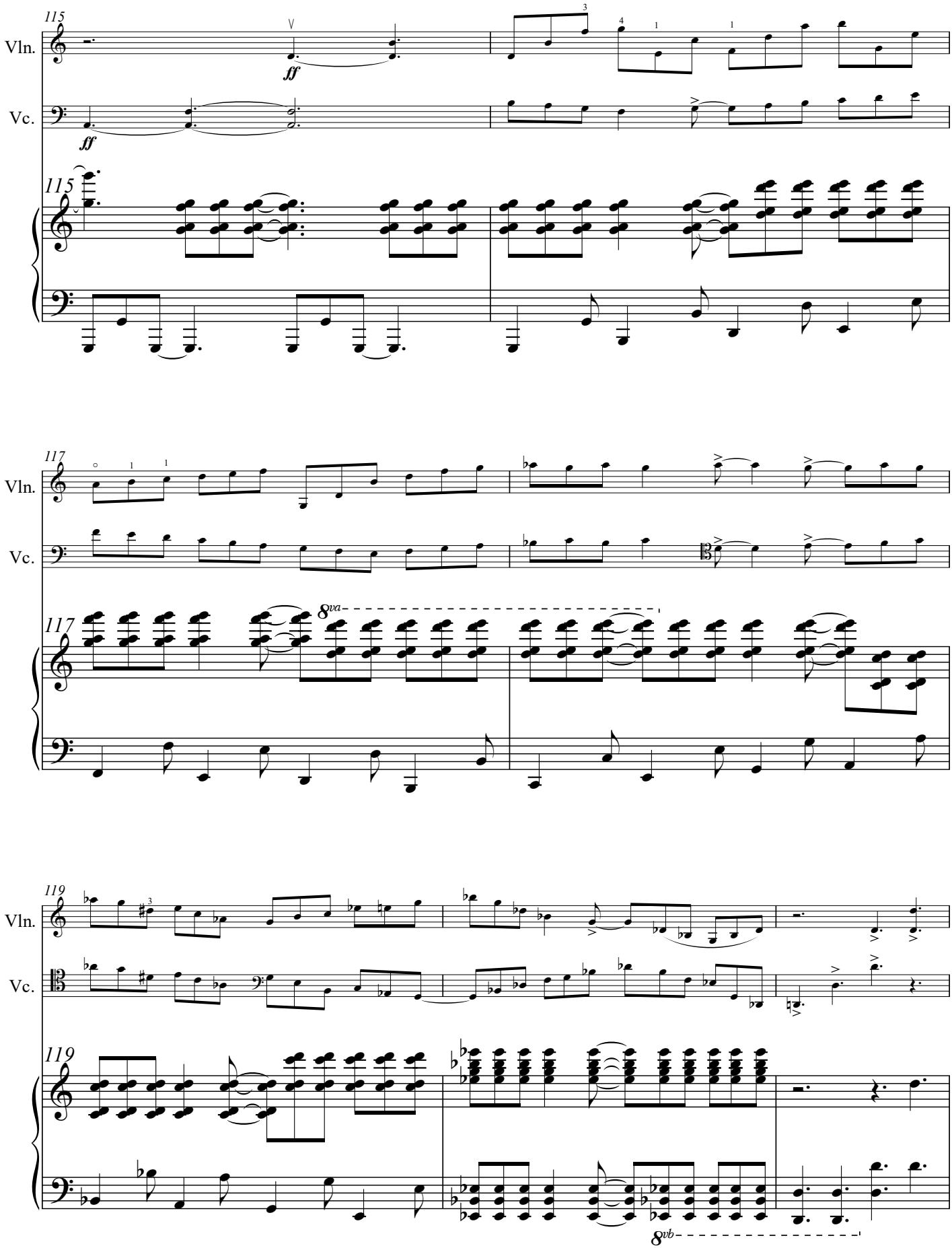
95

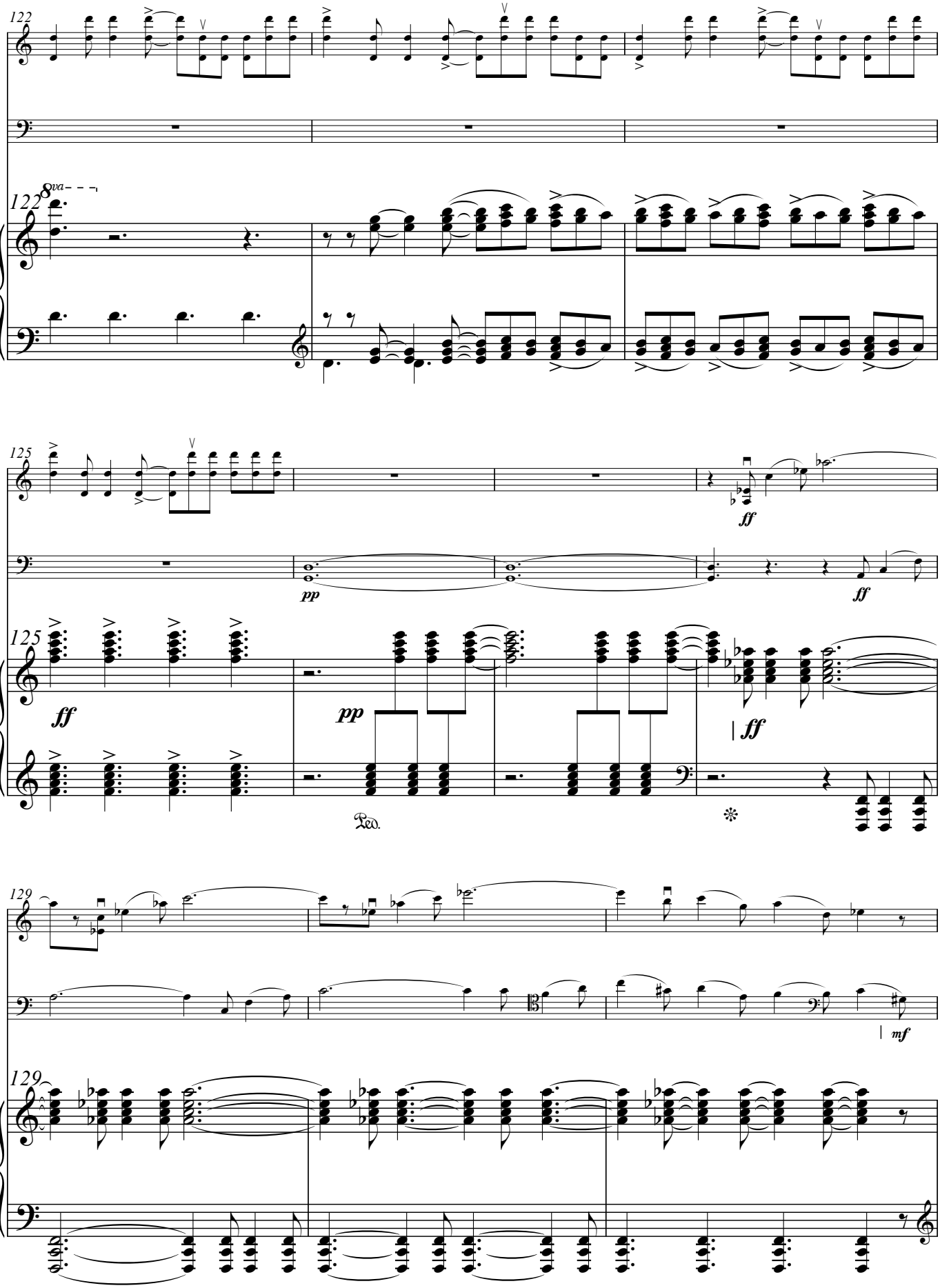
Vln.

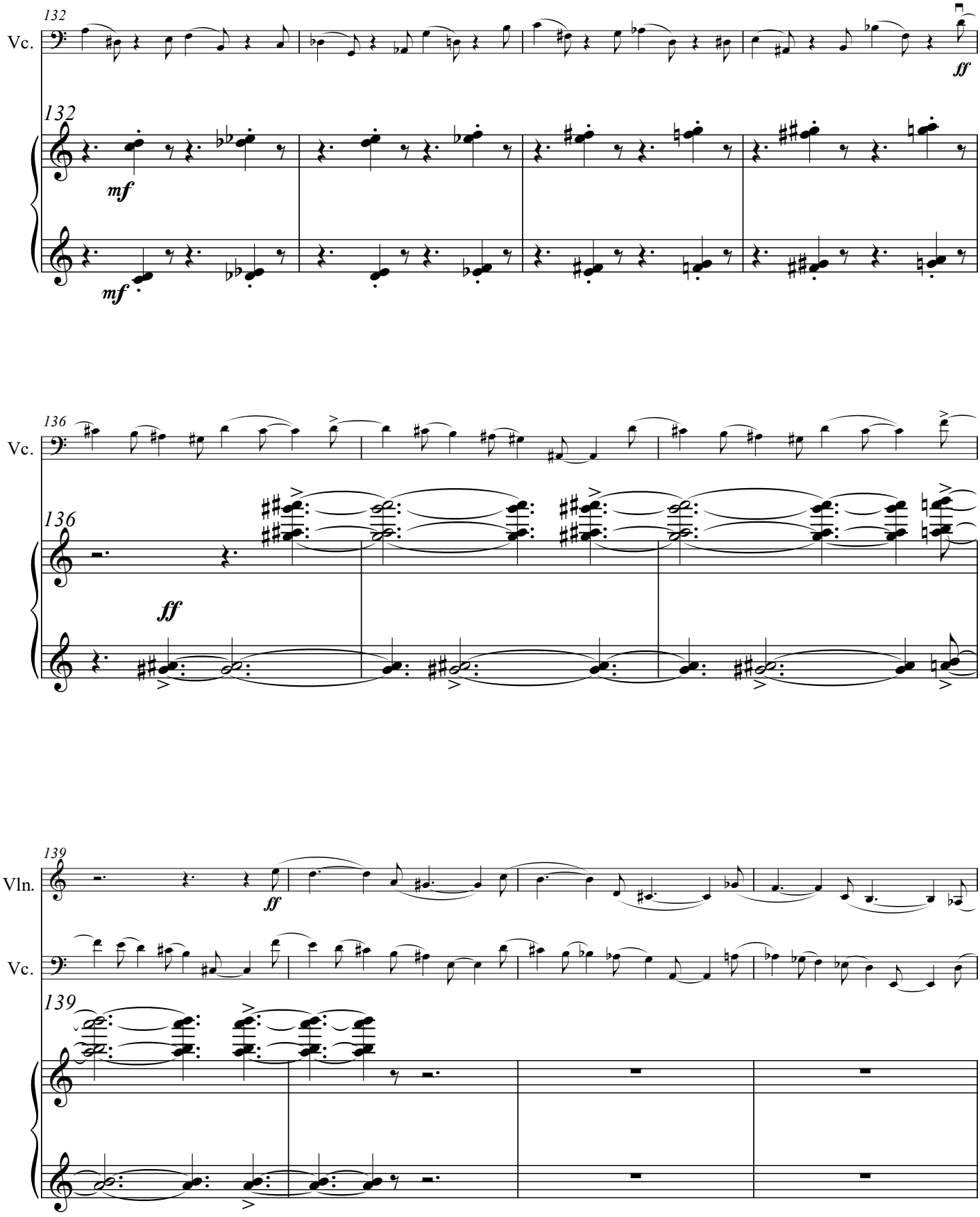
95

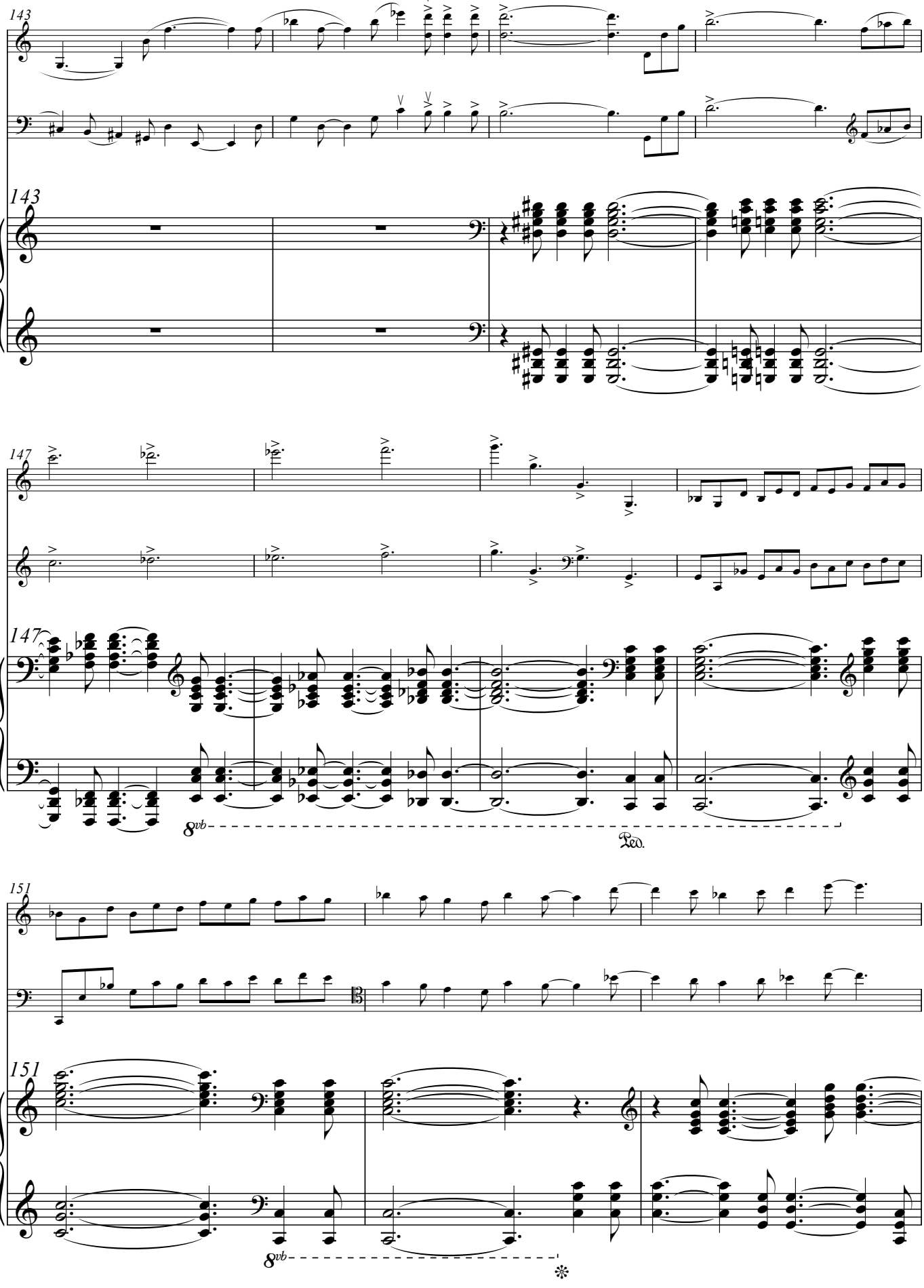
(8vb)

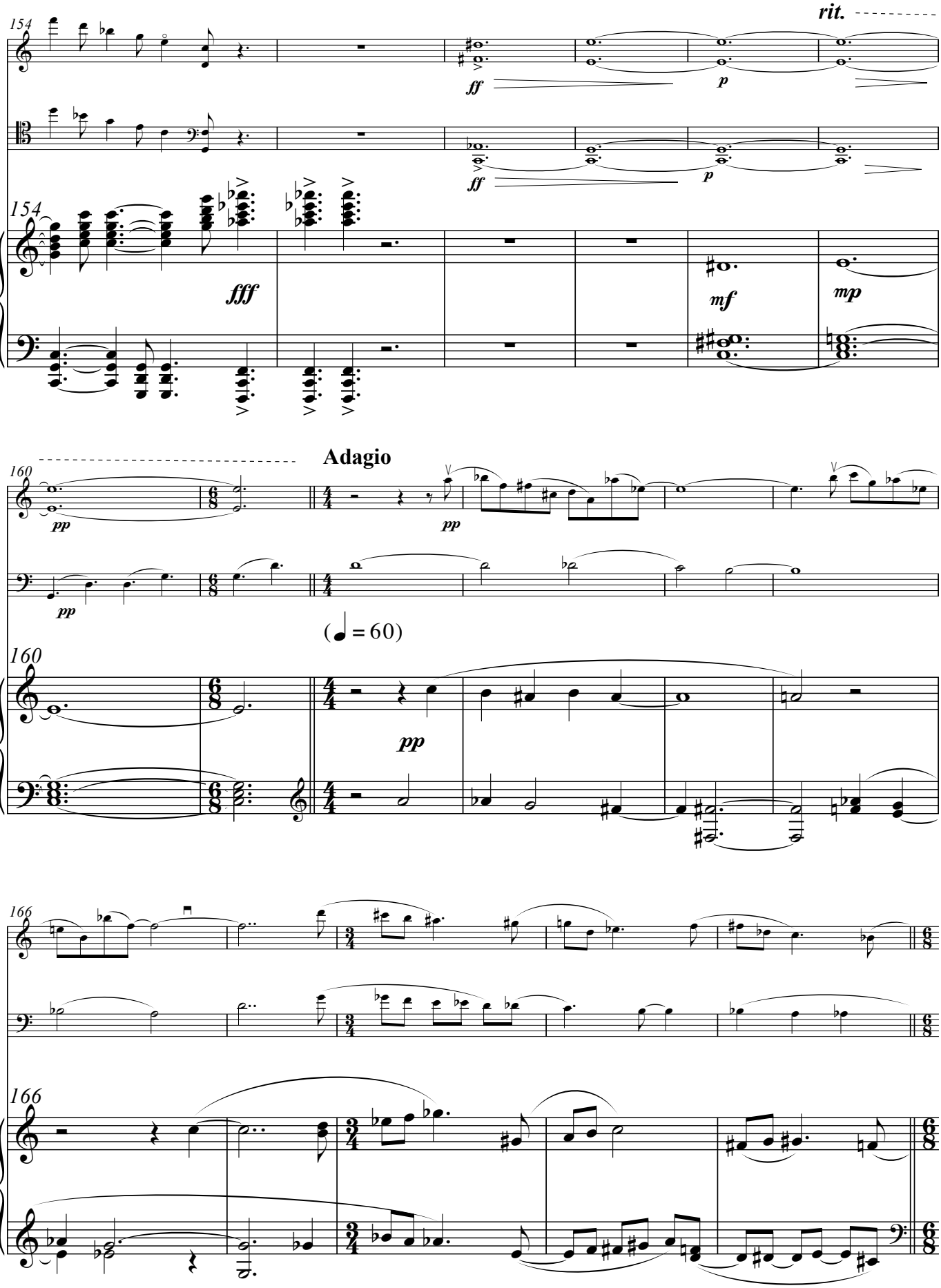

98
Vln.
98
ff
101
104
107
8va
8va
111


115
Vln.
Vc.
ff
ff
115
117
Vln.
Vc.
8va
117
119
Vln.
Vc.
119
8vb


122
Vln.
Vc.
8va
122
125
Vln.
Vc.
ff
pp
ff
125
ff
pp
ff
Ped.
129
Vln.
Vc.
mf
129


132
Vc.
ff
132
mf
mf
136
Vc.
136
ff
139
Vln.
ff
Vc.
139


143
Vln.
Vc.
143
147
Vln.
Vc.
147
8vb
Ped.
151
Vln.
Vc.
151
8vb


rit.
154
Vln.
Vc.
ff
p
fff
mf
mp
Adagio
160
pp
(♩ = 60)
166
3/4
6/8
4/4

(♩.= 150)

Piu boogerini

171

Vln.

Vc.

171

ff

175

(♩.=♩)

Vln.

Vc.

175

(♩.=♩)

179

Vln.

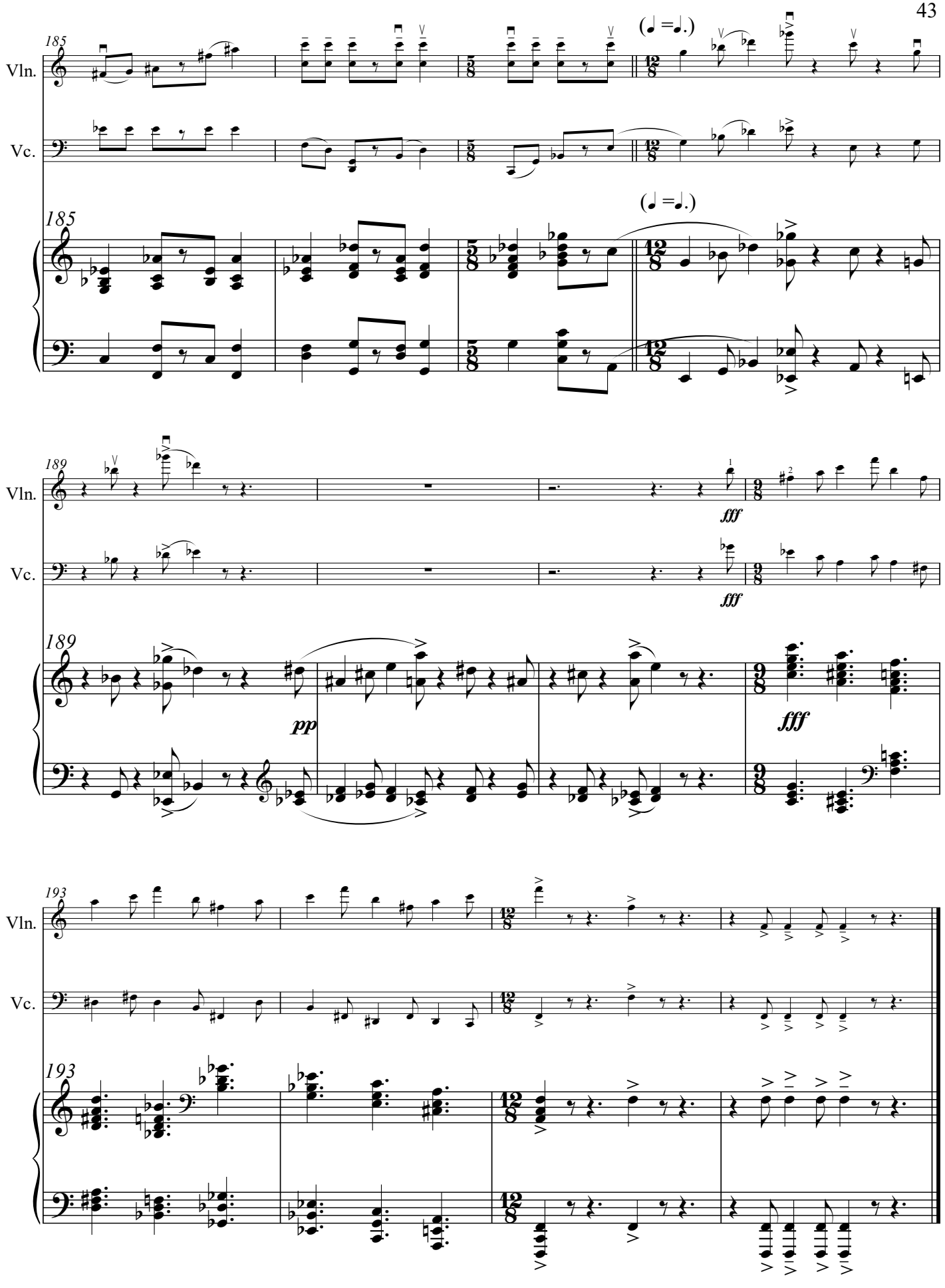
Vc.

179

ff

non stacc.

pp


185
Vln.
Vc.
(♩ =♩.)
185
189
Vln.
Vc.
fff
fff
189
pp
fff
193
Vln.
Vc.
193