

What I Hear
After Submitting
A Score

A Dreadful Rant for
Baritone Solo,
SAT-Bari-Bass Chorus,
and Orchestra

Bill Robinson

Lyrics

Solo: Well-versed in matters Physical,
Your attitude is Mystical.
We cannot play without some Pay--
That, or your left Testicle.
Chorus: We cannot play without some Pay-
That, or your left Testicle.

Solo: With claims to be Devotional,
Your morals are Contortional.
We cannot play without some Pay--
And also Tips, proportional.
Chorus: We cannot play without some Pay-
And also Tips, proportional.

Solo: In Theory you're a dumb-dumb;
A Doctorate you have none.
We cannot sing without that thing
Called Money, in a lump sum.
Chorus: We cannot sing without that thing
Called Money, in a lump sum.

Solo: Your Music has no Power;
Your face is set to glower.
You've been to jail,
You're going to fail—
You really need a shower!
Chorus: You've been to jail,
You're going to fail—
You really need a shower!

Solo: You sometimes write for Trumpet;
You'd rather have a Strumpet.
We have your Score,
Now pay some more
Or we shall surely dump it.
Chorus: We have your Score,
Now pay some more
Or we shall surely dump it.

Solo: You want a pity party;
Your counterpoint is sorry;
You wear a frown,
You're zipper's down--
Where is your Check? It's tardy!
Chorus: You wear a frown,
You're zipper's down--
Where is your Check? It's tardy!

Solo: No funding is your excuse;
Your Music can find no use.
It's as we feared,

You're just too weird—
Your Score is in the Refuse!
Chorus: It's as we feared,
You're just too weird—
Your Score is in the Refuse!

Finished July 24, 2003 in Ann Arbor,
Michigan; revised and orchestrated
June 2010

This little ditty is dedicated to the many musicians who gave me so much material from 1984 through 2005 by turning down my music because it was too easy, too hard, too long, too brief, too classical, too popular, too modern, too old-fashioned, too secular, too religious, too fast, too slow, too serious, too humorous, they're busy playing something else, or in short, ***because I wouldn't give them money.*** Thankfully, since 2006 things are much better and I have found some wonderful performers. In 2010 I orchestrated the original version, added the soprano and alto parts, and will include it as the final movement in the large work ***Strange Songs*** for soloist, chorus and orchestra.

Accidentals hold through the measure and not beyond, and do not apply to octaves.

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(♩ = 96)

1 **Vivace flagrante delicto**

The score is for a full orchestra and vocal soloists. It is in 4/4 time with a tempo of quarter note = 96. The key signature has one sharp (F#). The score is divided into three systems. The first system includes Piccolo, 2 Flutes, Oboe (1 and 2), Clarinet in Bb (1 and 2), 2 Bassoons, Horns in F (1, 2, 3, 4), 2 Trumpets in Bb, 2 Trombones, BTbn., and Tuba. The second system includes Solo Bass or Baritone, Soprano, Alto, Chorus Tenor, Baritone, and Bass. The third system includes Violin I and II, Viola, Violoncello, and Double Bass. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance markings include *legato* for the cello and *l* for the double bass. The tempo marking *Vivace flagrante delicto* is present at the beginning and above the solo bass part.

11

Picc. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

Solo

cannot play without some Pay - That, or your left Test-i - cle.____

S *ff*

A *ff*

T *ff*

8

Bari Bass *ff*

I Vln. *ff*

II Vln. *ff*

Vla. *ff* div.

Vc. *ff*

DB *ff*

Detailed description: This page of a musical score, numbered 86, is titled 'WIHASAS'. It features a complex orchestral arrangement with multiple woodwind and string parts, along with vocal lines. The woodwinds include Piccolo, Flutes (2), Oboes (2), Clarinets in B-flat (2), and Horns (4). The strings consist of Violins (I and II), Viola, Violoncello, and Double Bass. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Baritone Bass (Bari Bass). The lyrics for the vocal parts are: 'cannot play without some Pay - That, or your left Test-i - cle.____'. The score is marked with a forte dynamic (*ff*) throughout. A rehearsal mark '11' is placed at the beginning of the Piccolo part. The vocal parts have a '8' below the Tenor line. The Viola part includes a 'div.' marking. The Double Bass part has a '11' below the line.

15

2

Picc.

1

2

Fl.

1

2

Ob.

1

2

B♭ Cl.

1

2

Bsn.

1

2

Hn. 2

3

2 Tpts.

Tuba

Solo

S

A

T

Bari Bass

I

II

Vla.

Vc.

DB

15

With claims to be Dev-otion-al, ___ Your mo-rals are Con-tortional. ___ We *ff*

Tes-ti - cle ___

pizz. arco *f*

pizz. arco *f*

unis. pizz. arco *f*

pizz. arco *f*

pizz. arco *f*

pizz. arco *f*

19

Picc. *f* *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *f* *ff*

Bsn. 2

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *f*

Tuba *f* *ff*

Timp. *f* *ff*

Solo

S A T

Bari Bass *ff*

Vc. *ff*

DB *ff*

cannot play without some PayAnd al - so Tips, proportional. *ff*

We can - not play without some Pay - And al - so Tips, proportional. *ff*

We can - not play without some Pay - And al - so Tips, proportional. *ff*

Picc. *ff*
 2 Fl. 1 *ff* 2 *ff*
 Ob. 1 *f* 2 *ff*
 B♭ Cl. 1 *ff* 2 *ff*
 2 Bns. 1 *non stacc.* *f* 2 *ff* *a2*
 Hn. 1 *ff* 2 *ff* 3 *ff* 4 *ff*
 2 Tpts. *ff non stacc.*
 2 Tbns. *ff*
 BTbn. *ff non stacc.*
 Tuba *ff non stacc.*
 Timp. *ff*
 Solo *cannot sing with-out that thing Called Mon-ey, in a lump sum.*
 S *ff* *We can-not sing without that thing Called Mon-ey, in a lump sum.*
 A *ff* *We can-not sing without that thing Called Mon-ey, in a lump sum.*
 T *ff* *We can-not sing without that thing Called Mon-ey, in a lump sum.*
 Bari Bass *ff* *lump sum*
 Vln. I *ff* II *ff*
 Vla. *ff*
 Vc. *ff*
 DB *ff*

④

32

Picc.

Fl. 1

2 Ob.

1

2

3

4

Hn.

B \flat Tpt. 1

1

2

Tbn.

2 Tbns.

BTbn.

Tuba

Timp.

Solo

4

Your Mu - sic has no Po - wer; Your face is set to glow - er. You've

I

II

Vln.

Vla.

Vc.

32

DB

41

Picc. *ff* 5

1

B♭ Cl. 2 *ff*

1

Bsn. *f*

2

Hn. 1 *f*

2 Tpts. *non stacc.* *f*

BTbn. *ff* *f*

Tuba *f*

Solo *f* 5 *ff*

You sometimes write for Trumpet; You'd rather have a Strum - pet. We have your Score, Now pays some more Or

I *div.* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

41

DB *f*

45

Picc. *ff* *mp*

2 Fl. *mp*

1 *ff* *mp*

2 *mp*

1 *mp*

2

Bs. Cl. *mp*

1 *ff* *mp*

2 *mp*

Bsn. *f* *ff* *mp*

1 *mp*

2 *mp*

Hn. *ff* *mp*

3 *ff* *mp*

4 *mp*

2 Tpts. *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff* *mp*

Timp. *ff*

Solo
we shall sure - ly dump it. *ff* You *mp*

S
A
We have your Score, Now pay some more Or we shall sure - ly dump it.

T
8
We have your Score, Now pay some more Or we shall sure - ly dump it.

Bari
Bass
We have your Score, Now pay some more Or we shall sure - ly dump it. dump it

Vln. *ff* *mp*

II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

DB *ff* *mp*

45

54

Picc. *ff*

Fl. 1 *ff*

2 Ob. *ff*

2 Cl. *f*

2 Bns. *ff*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

1 *ff*

2

B \flat Tpt. *ff*

Tbn. 2 *ff*

BTbn. *ff*

Tuba *ff*

Solo *ff* No

S *ff* Tar-dy!

A

T wear a frown, your zip-per's downWhere is your Check? It's tar-dy! Tar-dy!

Bari Bass *ff* Tar-dy!

I *f*

Vln. *f* div. unis. *f*

II *f* *f*

Vla. *f*

Vc. *f*

54 *ff* *f*

DB *ff* *f*

61

Picc. *ff*

2 Fl. *ff* *fff*

2 Ob. *ff*

2 Cl. *ff* a 2

2 Bns. *ff* a 2

1 *ff* *fff*

2 *ff* *fff*

Hn. 3 *ff* *fff*

4 *ff*

2 Tpts. *fff*

2 Tbns. *ff* *fff*

Tuba *ff* *fff*

Solo *ff* *fff*

S A *ff* *fff*

T *ff* *fff*

Bari Bass *ff* *fff*

I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *div.* *unis.*

DB *ff* 61

Score is in the Re - fuse! You're just too weird - - - - Your
 It's as we feared, You're just too weird - - - - Your
 It's as we feared, You're just too weird - - - - Your

