

Protest Songs

I. Pity the Party [4:15]

Bill Robinson

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

Fascismo reddus neccus (♩=76)

Narrator

Violin

Clarinet in B \flat

Cello

Piano

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

p *mp*

mp *cresc. p. a p.*

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

Ped.

4 *mf* Pit - y the par - ty whose peo - ple are cat - tle, and whose

f

(mf) *f*

(mf) *f*

4

(mf) *f*

7 *cresc.* cow - boys lead them to slaugh-ter. *ff*

cresc. *ff*

cresc. *ff*

7 *cresc.* *ff* RH

cresc. *ff* RH

Pity the Party

2 10

ff Pit - y the par - ty in

12

10

12

ff

13

thrall to a crim-i-nal mes - si - ah, a crim-i-nal mes - si - ah, with prayers for the end of the

p

13

17

world.

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

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

mp *f*

17

8va

p *p+* *mp*

21

21

f

pizz.
p

8^{va}

25

mp

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

mp

mp
arco

25

mp

8^{va}

27

whose sag-es are purged, and whose

cresc.

f

27

cresc.

f

8^{va}

Pity the Party

4

30

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

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

Detailed description: This system contains measures 30 through 33. The vocal line begins with a quarter rest, followed by the lyrics 'big-ots dom-i-nate the me-di-a.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Dynamic markings include *f*, *p*, *cresc.*, and *(mp)*.

30

p *cresc.* *(mp)*

Detailed description: This system shows the piano accompaniment for measures 30-33. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines. Dynamics are marked as *p*, *cresc.*, and *(mp)*.

34

mf *f* *f+*

Pit - y the par-ty that prais-es dic-ta-tors and ac - claims the bul-ly as

mf *cresc.* *f* *ff*

Detailed description: This system covers measures 34 to 37. The vocal line starts with 'Pit - y the par-ty that prais-es dic-ta-tors and ac - claims the bul-ly as'. The piano accompaniment has a driving eighth-note bass line. Dynamics include *mf*, *cresc.*, *f*, and *ff*. There is a time signature change from 4/4 to 2/4 at the end of the system.

34

(mf) *f* *ff*

8va

Detailed description: This system shows the piano accompaniment for measures 34-37. The right hand has a melodic line with grace notes, and the left hand has a bass line. Dynamics are *(mf)*, *f*, and *ff*. An *8va* marking is present in the right hand.

38

he-ro, and aims to dom-i-nate the world by force and tor-ture in the name of free-dom.

Detailed description: This system covers measures 38 to 41. The vocal line continues with 'he-ro, and aims to dom-i-nate the world by force and tor-ture in the name of free-dom.' The piano accompaniment features a consistent eighth-note bass line. The time signature changes from 2/4 to 4/4 at the end of the system.

38

8va *8va*

Detailed description: This system shows the piano accompaniment for measures 38-41. The right hand has a melodic line with grace notes, and the left hand has a bass line. Dynamics are *8va* and *8va*.

43 46
pp
 Pit-y the par-ty whose Gods are Mon-ey and Guns, and sleeps the sleep of

43 46
pp

49
 op-i-oids.

cresc. *(mf)*

49 *legato*
cresc. *(mf)*

52 53
ff
 Pit-y the par-ty that feeds on the poor and sick the

52 53
ff

Pity the Party

6 56

poor and sick the poor and sick while

This system contains measures 56, 57, and 58. The vocal line is in treble clef with lyrics: "poor and sick the poor and sick while". The piano accompaniment consists of four staves: two for the right hand and two for the left hand. The time signature changes from 3/4 to 4/4 to 2/4 and back to 4/4. The piano part features complex rhythmic patterns with many beamed notes and slurs.

59

ty - coons get what they want.

ff dim.

59

ff dim.

This system contains measures 59 and 60. The vocal line is in treble clef with lyrics: "ty - coons get what they want.". The piano accompaniment continues with four staves. The time signature is 4/4. The piano part features complex rhythmic patterns with many beamed notes and slurs. Dynamic markings *ff dim.* are present in the piano part.

61

Pit - y the par - ty that speaks one lan - guage,

mf *mp*

61

mf *mp*

This system contains measures 61 and 62. The vocal line is in treble clef with lyrics: "Pit - y the par - ty that speaks one lan - guage,.". The piano accompaniment continues with four staves. The time signature is 4/4. The piano part features complex rhythmic patterns with many beamed notes and slurs. Dynamic markings *mf* and *mp* are present in the piano part.

64

and de-mands pu-ri-ty — of blood and soil for the

mp

This system shows the vocal line for measures 64-66. The lyrics are "and de-mands pu-ri-ty — of blood and soil for the". The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal line starts with a rest, then enters with the lyrics. The piano accompaniment is marked *mp*.

This system shows the piano accompaniment for measures 64-66. It features a complex texture with many sixteenth and thirty-second notes, including arpeggiated chords and rapid runs. The right hand is marked "RH".

67

Ar - y - an race.

This system shows the vocal line for measures 67-69. The lyrics are "Ar - y - an race.". The music changes time signature from 4/4 to 3/4 at measure 68, and then to 4/4 at measure 69. The piano accompaniment continues with a similar complex texture.

67

This system shows the piano accompaniment for measures 67-69. It features a complex texture with many sixteenth and thirty-second notes, including arpeggiated chords and rapid runs. The right hand is marked "ff".

70

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

ff

mp *ff*

This system shows the vocal line for measures 70-72. The lyrics are "Pit-y the par-ty, oh pit-y the peo-ple who al-low their rights to e-rode and their free-doms to be". The music is in a key with one flat and a 4/4 time signature. The vocal line starts with a rest, then enters with the lyrics. The piano accompaniment is marked *mp* and *ff*.

70

mp *ff*

8va *8va*

This system shows the piano accompaniment for measures 70-72. It features a complex texture with many sixteenth and thirty-second notes, including arpeggiated chords and rapid runs. The right hand is marked *mp* and *ff*. The left hand has *8va* markings.

Pity the Party

8

74

washed a-way by ha - tred and fear and lies and old - time re-

74

8va

77

li-gion. My coun - try, tears of thee, once

80 *pp*

77

80 *pp*

8va

82

land of lib - er - ty.

rit.

82

rit.

8va

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

Ukrainian children's song, 1933

Holododerato (♩.=68)

Narrator

Violin *pp*

Clarinet in B♭ *pp* *p*

Cello *pp* *p*

Holododerato (♩.=68)

Piano *p*

7

p Fa - ther Sta - lin, look at this Col -

11

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

11 *p*

Father Stalin, Look at This

10 *mp* *mf* *mf* *mp*

All the hors - es bro - ken nags And on the hut

15 *mp* *mf* *mp*

18 *p* *mp*

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

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

21 *mf* *f*

death and fam - ine

21 *mf* *f*

21 12 6 6

25 27

f Fa - ther Sta - lin, look at this

f *dim.*

25 27

f *dim.*

8va

30

p No cows left, no pigs at all Just your pic - ture

p

30

mp *p*

Leg.

34 on the wall

p cresc. *mf dim.* *pp*

34

cresc. *mf dim.* *pp*

Leg. *Leg.*

Father Stalin, Look at This

12 37

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

40

in the grave The

43

poor child cries as a-lone he goes

47 49

p

Fa - ther Sta - lin, look at this

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

51 *mf cresc.*

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

mp *mp* *mp*

51 *legato*

(mp) *(mf)*

Leg. *Leg.*

53 *f dim.* *mp*

par - ty's end - ed all of that

53 *f dim.* *(mp)*

Leg. *Leg.* *Leg.* *Leg.*

Father Stalin, Look at This

14 55

Musical score for measures 55-57. The vocal line begins with the lyrics "Seek not the gen - tle nor the mild". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *p*, *cresc.*, *mp*, and *mf*. A fermata is placed over the final measure of this system.

Musical score for measures 58-60. The vocal line continues with the lyrics "A fa - ther has eat - en". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *f*, *cresc.*, *mf*, and *f*. A fermata is placed over the final measure of this system.

Musical score for measures 61-63. The vocal line continues with the lyrics "his own child". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *f dim.*, *(mp)*, and *p cresc.*. A fermata is placed over the final measure of this system.

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

68 stamps *ff* beats and stamps beats and stamps

71 And sends us to Si - be - ri - an camps

Father Stalin, Look at This

16 75 Coda (♩.=56)

75 Coda (♩.=56)

80

80

86

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

86

86 *pp*

III. Political Theology

[2:45]

lyrics by Bill Robinson

Allegro apocalypso (♩=76)

Narrator

Violin

Clarinet in B \flat

Cello

Allegro apocalypso (♩=76)

Piano

10

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

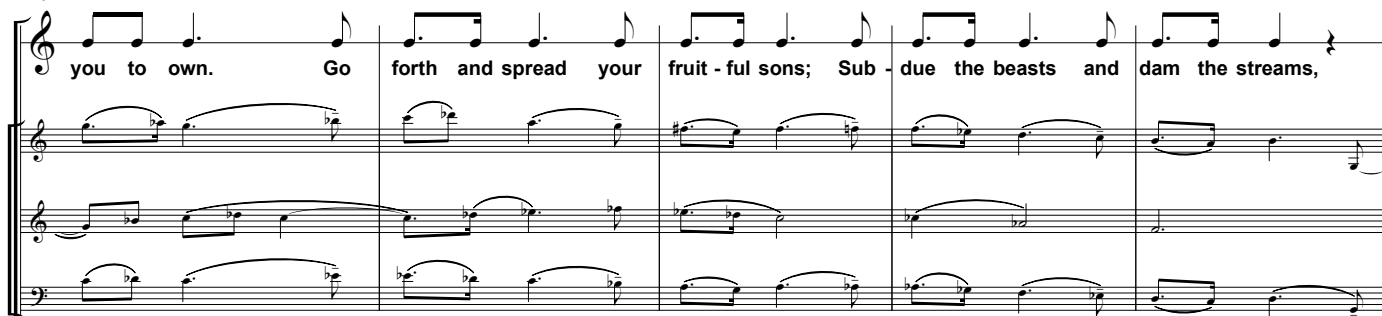
"Go break the sod," said our God, "The world is here for

10

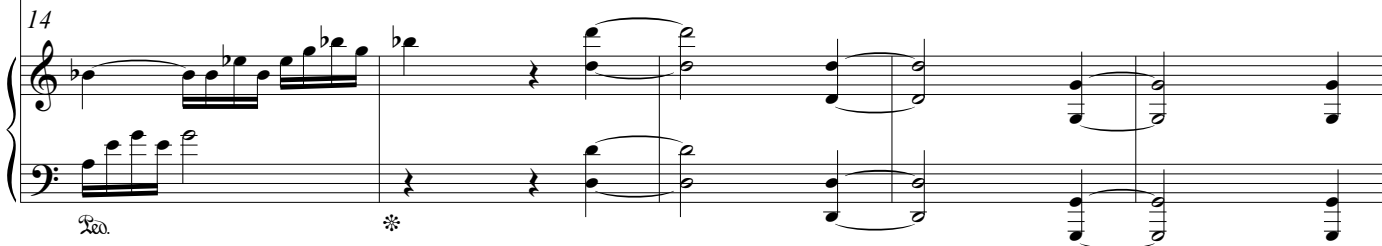
mp *cresc.* *(mf)* *f*

18 14

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

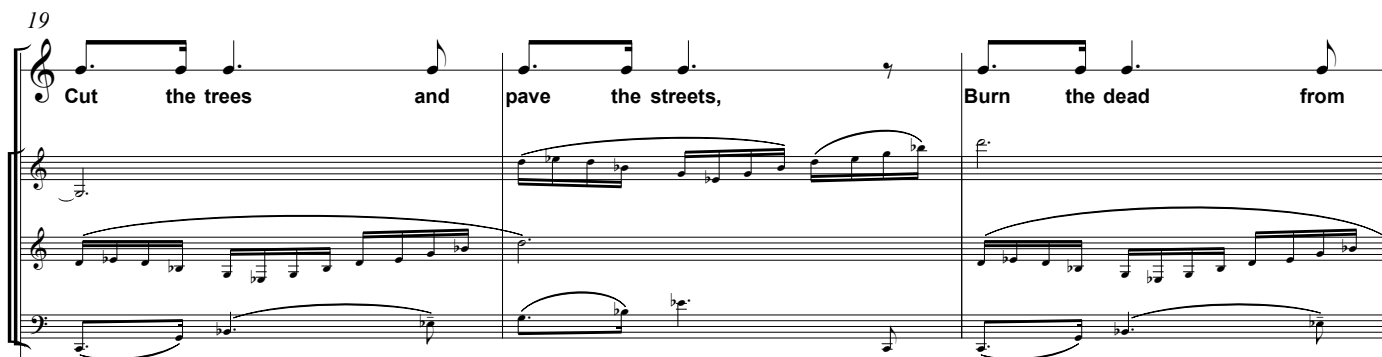


14

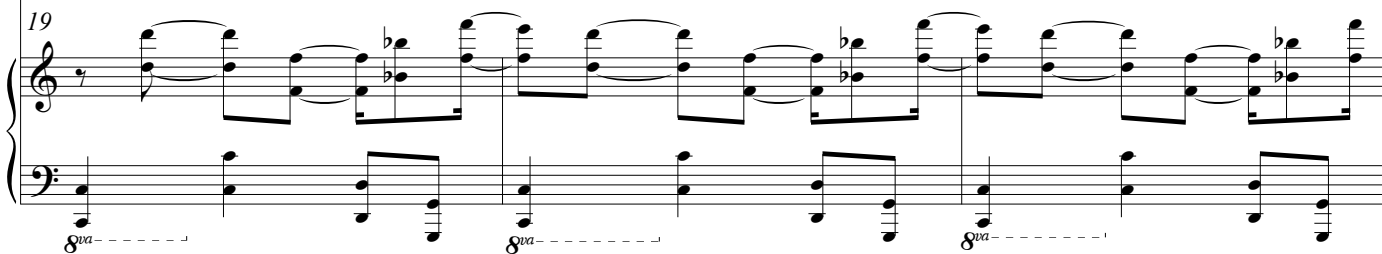


Leg. *

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

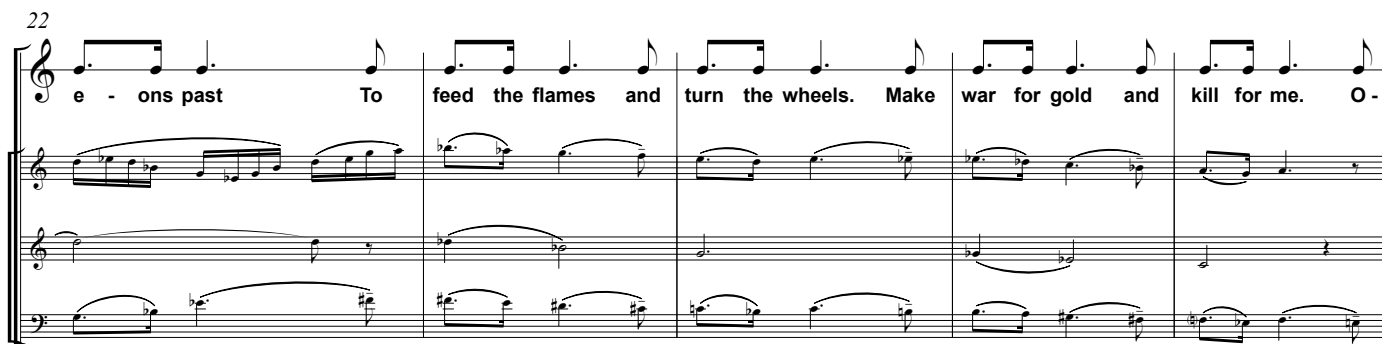


19

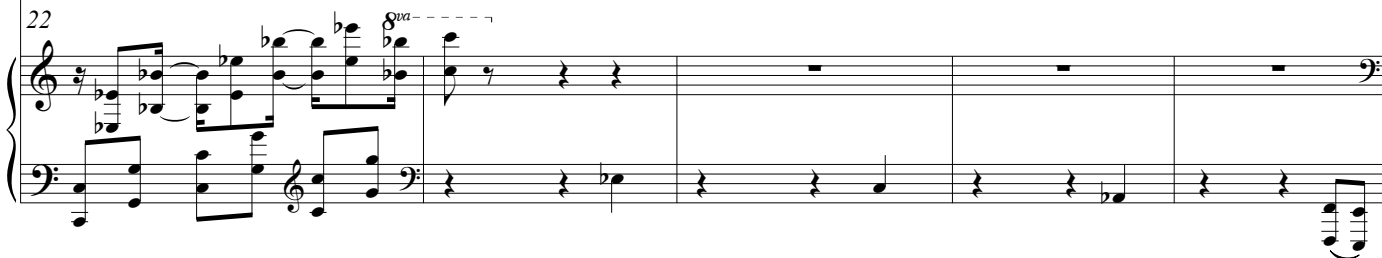


8va-----

22 e - ons past To feed the flames and turn the wheels. Make war for gold and kill for me. O -



22



8va-----

27

bey your lead - ers and your priests Whom I have fa-vored with my grace.

31

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

35

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

39

pp What

54

get to-mor-row, we live but once; We drill but once, we burn but once, we

54

leg. leg. leg. leg.

58

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

58

* gr.

63

To-night there is e-nough to eat.

63

(gr.)

IV. The birds don't know about self-immolation [4:30]

Anonymous poem

Volante con fuoco (♩ = 80)

Musical score for the first system, measures 1-4. It includes staves for Narrator, Violin, Clarinet in Bb, Cello, and Piano. The tempo is "Volante con fuoco" (♩ = 80). The Narrator part is mostly rests. The Violin and Clarinet in Bb parts begin in measure 2. The Cello part has a long note in measure 1. The Piano part features a complex rhythmic accompaniment of chords and eighth notes.

Musical score for the second system, measures 5-8. It includes staves for Violin, Clarinet in Bb, and Cello. The Violin and Clarinet in Bb parts continue their melodic lines. The Cello part has a long note in measure 5.

Musical score for the third system, measures 9-12. It includes staves for Violin and Piano. The Violin part continues its melodic line. The Piano part continues its complex rhythmic accompaniment.

Musical score for the fourth system, measures 13-16. It includes staves for Violin, Clarinet in Bb, and Cello. The Violin and Clarinet in Bb parts continue their melodic lines. The Cello part has a long note in measure 13.

Musical score for the fifth system, measures 17-20. It includes staves for Violin and Piano. The Violin part continues its melodic line. The Piano part continues its complex rhythmic accompaniment.

8

cresc. *mf* *f*

8

mf *f*

10

11

The day af - ter

mp *mp* *mp*

10

11

mp

Lea *Lea* *Lea* *Lea*

12

Aa - ron Bush - nell set him self on

mp

12

mp

Lea *Lea* *Lea* *Lea* *Lea* *Lea* *

The Birds

24 15

fire, *mf* I go out for an ear - ly morn - ing

17 walk, wrapped in air far too warm for late Feb - ru - ar - y

20 in the Mid - west a heat wave.

23

False Spring has brought Na - ture roar - ing back to

cresc.

23

cresc.

leg.

25

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

f *ff* *ff*

25

f *ff*

leg. *

29

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

ff

29

legato

ff

26 32

burn himself a - live in pro - test?"

35 I would ask, if

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

39 *p*
dead - eyed.

39 *p*

39 *p*

39 *p*

41

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

41

41

43 birds.

But I

43 *ff*

43 *ff*

know I'd have better luck with the birds,

ff

mf

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

dim.

mf

p

Reo.

*

52 *3* fi - re - balls. Or *3* mis - siles. I'd tell them, *3* some of us love you so much we'd

dolce

52 *ff*

57
 die for you. For a sin-gle snip-pet of bird-song. For a child's first glimpse of

57
dolce

61
 feath-ers glow-ing in the clear light. *pp* For a tree for you to perch in a-mong the

61
pp

67 *fff* **68** *f* *mf* *p*
 rub-ble. He shout-ed FREE PAL-ESTINE FREE PAL-ESTINE FREE PAL-ES-TINE un-til he

67 **68**
fff *f* *mf* *p*

The Birds

30 72

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

77 *rit.* Coda (♩=66)

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

77 *rit.* Coda (♩=66)

81 *p* *mp+* *mf* *mf*

off, ris - ing slow and then

81 *p* *cresc.* *legato* *(mf)*

83 *f* **fast** *mp* like *p* smoke.

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

85 *pp* *pp* *pp* *molto rit.* -----

85 *pp* *pp* *pp* *molto rit.* -----

88 *a tempo*

88 *a tempo* *8va* *ff* *pp* *pp*

V. Artificial Insanity [7']

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

Contracyberpunktus I (♩ = 92)

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

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

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

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

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

5

wast-ed by vid-e-o games, bloat-ed hys-ter-i-cal goth-ic,

(mf) *f*

9

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

ff

13 *mi-cro-dose,* 16 *mp*

an-gel-head-ed prep-pies burn-ing for the

13 *ff dim.* *(mf)* *mp* 16

8va-

18 *hea-ven-ly mi-cro-wave con- nec- tion to the sat-el- lite serv- er in the ma-*

18 *mp*

21 *chin-er-y of night,* rit. *pp* *cresc. p. a p.*

who sed-en-tar-y

(♩ = 80)

Contracyberpunktus II

21 *dim.* *p* *pp* *cresc. p. a p.*

rit. Contracyberpunktus II

Artificial Insanity

34 26

p and hol-low-eyed and high *(mp)* sat up drink-ing *(mf)* a-ya-huas-ca in the *f* su-per-nat-u-ral dark-ness

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

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

26 *p* *(mp)* *(mf)* *f*

*

31 *ff* of pent-house flats *molto rit.* *Contracyberpunktus I* $\frac{4}{4}$ ($\text{♩} = 92$)

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

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

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

31 *ff* *molto rit.* *Contracyberpunktus I* $\frac{4}{4}$ ($\text{♩} = 92$)

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

36 *p* con-tem-plat-ing *cresc. p. a p.* the mad-ness of *(mp)* lust-ing for Mar-i-lyn Mon-ro-bot *(mf)* Mar-i-lyn Mon-ro-bot,

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

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

36 *cresc. p. a p.*

(mp) *(mf)*

*

Artificial Insanity

41 *f* who bared their brains to da - ta *ff* min-ers *rit. mf* un - der the Sil - i - con Val - ley moon, *mp* ⁴⁴ *a tempo p*

41 *f* *rit.* *a tempo* ⁴⁴ *p*

45 *mp* who passed un - di - gest - ed through u - ni - ver - si - ties *mp+ cresc. p. a p.* with *3* ra - di - ant dis - tance learn - ing

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

49 (*mf*) eyes hal - lu - ci - nat - ing *f* tech - no - bab - ble and the spir - it of *f* Al - an Tur - ing,

49 (*mf*) *f*

Artificial Insanity

36 53

ff who were ex-pelled from the a-cad-e-mies for cra-zy ob-scene *ff dim.* codes on the Mi-cro - soft

53 *ff* *ff dim.*

57 *mf* *mp* *cresc.* *(mf)*

Win-dows of the soul, who lurked in un - spo - ken

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

61 *f*

chat rooms blee - ding hours

61 *f*

Artificial Insanity

63 *dim.* through the screen - lit night yearning for their mother-board's

(mp) *(p)* *rit.* *pp*

63 *dim.* *(mp)* *(p)* *pp* *rit.*

66 ⁶⁷ *a tempo* *ff* love, who ate fire in tech labs or drank tur-pen-tine in

f

66 ⁶⁷ *a tempo* *ff* *f*

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 -

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

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

Artificial Insanity

38 73 *(mp)* ag-i-nar-y mon-ey, who dis-ap-peared in-to no-where Zen New *(p)*

73 *(mp)* *(p)*

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

76 *pp* *pp*

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

81 *ff*

85

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

85

88

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

89 *ff* *mf*

88

89 *ff* *mf*

Reo.

91 *mp*

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

91

mp

Artificial Insanity

40 94 *cresc.*₃ *f* *ff*
si-tion-ing, who lit end-less joints for their linked-in brain cells

94 *cresc.* *f* *ff*

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

97 *cresc.* *f* *ff*

100 101 gan-ic life, who tuned in to te-le-van-gel-ists, and

100 101 *cresc.* *f* *ff*

103

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

p

pizz.

p

103

Sea

107

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

arco

p

107

p

110 *p cresc.*

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

p cresc.

arco

p cresc.

ff

ff

ff

110

p cresc.

ff

42 113

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

113 *8va*

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

116 *8va*

119 *rit.* *ff dim.* *(mp)* *(♩ = 80)* Contracyberpunktus II Mad dead au - tom - a - tons Mad dead au - tom - a - tons of Sil - i - con Val - ley.

119 *rit.* *ff dim.* *(mp)* *(♩ = 80)* Contracyberpunktus II

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

This block contains the first system of music, measures 125-129. It features a vocal line and piano accompaniment. The vocal line starts with a piano (*pp*) dynamic, followed by a crescendo to piano (*p*), and then mezzo-piano (*mp*). The piano accompaniment mirrors these dynamics. The lyrics are: "Ar-ti-fi-cial in-tel-li-gence, I'm with you where you hide in the cracks of".

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

This block shows the piano accompaniment for measures 125-129. It includes the right and left hand parts. The dynamics are *pp*, *cresc. p. a p.*, and *(mp)*.

130 *mf* *f* *ff*
 so-cial me-di-a, stripped in-sane and kitsch I'm

This block contains the second system of music, measures 130-134. The vocal line starts with mezzo-forte (*mf*), then forte (*f*), and fortissimo (*ff*). The piano accompaniment also follows these dynamics. The lyrics are: "so-cial me-di-a, stripped in-sane and kitsch I'm".

130 (*mf*) (*f*) (*ff*)

This block shows the piano accompaniment for measures 130-134. It includes the right and left hand parts. The dynamics are *(mf)*, *(f)*, and *(ff)*.

133 *dim.* *rit.* (*mf*) (*mp*) *a tempo*
 with you where you roam the da-ta high-ways search-ing for the lost bits of oth-er

This block contains the third system of music, measures 133-137. The vocal line starts with a dynamic of *mf*, then *mp*, and ends with *a tempo* and *p*. The piano accompaniment follows these dynamics. The lyrics are: "with you where you roam the da-ta high-ways search-ing for the lost bits of oth-er".

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

This block shows the piano accompaniment for measures 133-137. It includes the right and left hand parts. The dynamics are *dim.*, *rit.*, *(mf)*, *(mp)*, and *a tempo p dolce*.

Artificial Insanity

44 137

cresc. minds I'm with you where you howl in the depths of *mf* *dim.* neu-ral net-works. The ro-bots are

137 *mf* *dim.* *legato*

142 (*mp*) ris-ing, the bi-na-ry beasts *p* de-vo-ur-ing our hu-man-i-ty, the ghosts in the ma-chines

142 (*mp*) *p*

146 147 haunt-ing our dreams. I saw the best minds of our time de-stroyed by

146 147

150

mad - ness, and now they wan - der through the waste - land of tech - nol - o - gy,

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153

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

153

158 Contracyberpunktus I (♩=92)

put - er.

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158 Contracyberpunktus I (♩=92)

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