

Robinsongs

for Mezzo-Soprano,
Oboe, and Piano

(score for Electronic Music Readers)



Bill Robinson

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for Mezzo-Soprano, Oboe, and Piano

April 30—September 11, 2012

Duration: about 14 minutes Cover photo: Parma Cathedral dome

for Joseph, Mary Kay, and Rebecca Robinson

Joseph and Mary Kay Robinson (no relation) came to a concert in 2006 featuring some of my music performed by Eric Pritchard at Duke University. Joe had a long career as principal oboist with the New York Philharmonic, and Mary Kay has performed extensively as a violinist. They asked me to write a trio for oboe, violin, and piano, which resulted in *Aditya Hridayam*. After they performed this at Duke with Thomas Warburton, I realized how lucky I was to work with musicians of this caliber. In February 2012, Mary Kay was one of the musicians performing my *Clarinet Sextet* for clarinet and strings, which was a wonderful performance.

In 2011, Joe and Mary Kay asked me to write a piece they could perform with their aspiring diva daughter Becky, with Mary Kay playing piano. I wrestled with ideas for lyrics for many months, but found this to be an exceptionally difficult assignment. After finishing *Violations* for viol consort (or string ensembles) on February 19, 2012, it was time to sit down to do *Robinsongs*, a set of songs for, well, the Robinsons. After delays and false starts with other lyrics, I managed to start scribbling Lewis Carroll's *Some Hallucinations* on April 30, but progress was quite difficult. After that came Ogden Nash's *The Purist*. (I've made a good-faith effort to find the holder of the copyright—but then, my music is so far from profitable that I don't suppose royalties will be an issue.) Finally, after much struggle and an uncommonly slow season of composition, came another Lewis Carroll poem, *You Are Old, Father William*, finished on the ominous date of September 11.

In August 2015 I made a new version of *Robinsongs* for mezzo, flute, clarinet, and piano, at the suggestion of Marianne Breneman, clarinetist and member of Conundrum, a chamber music group of soprano, flute, clarinet, and piano. In October 2022, I converted the legal-size format to letter-size, and for the oboe version, made a special score for electronic music readers.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Sometimes I include courtesy accidentals to avoid confusion. Notes retain their value through meter changes.

Bill Robinson

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billrobinsonmusic.com

Some Hallucinations

He thought he saw an Elephant,
That practiced on a fife:
He looked again, and found it was
A letter from his wife.
"At length I realize," he said,
"The bitterness of life."

He thought he saw a Buffalo
Upon the chimneypiece:
He looked again, and found it was
His Sister's Husband's Niece.
"Unless you leave this house," he said,
"I'll send for the Police!"

He thought he saw a Rattlesnake
That questioned him in Greek:
He looked again, and found it was
The Middle of Next Week.
"The one thing I regret," he said,
"Is that it cannot speak!"

He thought he saw a Banker's Clerk
Descending from the 'bus:
He looked again, and found it was
A Hippopotamus.
"If this should stay to dine," he said,
"There won't be much for us!"

—Lewis Carroll

The Purist

I give you now Professor Twist,
A conscientious scientist,
Trustees exclaimed, "He never bungles!"
And sent him off to distant jungles.
Camped on a tropic riverside,
One day he missed his loving bride.
She had, the guide informed him later,
Been eaten by an alligator.
Professor Twist could not but smile.
"You mean," he said, "a crocodile."

--Ogden Nash

You Are Old, Father William

"You are old, father William," the young man said,
"And your hair has become very white;
And yet you incessantly stand on your head--
Do you think, at your age, it is right?"

"In my youth," father William replied to his son,
"I feared it might injure the brain;
But now that I'm perfectly sure I have none,
Why, I do it again and again."

"You are old," said the youth, "as I mentioned
before,
And have grown most uncommonly fat;
Yet you turned a back-somersault in at the door--
Pray what is the reason of that?"

"In my youth," said the sage, as he shook his grey
locks,
"I kept all my limbs very supple
By the use of this ointment--one shilling the box--
Allow me to sell you a couple?"

"You are old," said the youth, "and your jaws are to
weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the
beak--
Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the law,
And argued each case with my wife;
And the muscular strength, which it gave to my
jaw,
Has lasted the rest of my life."

"You are old," said the youth, "one would hardly
suppose
That your eye was as steady as ever;
Yet you balanced an eel on the end of your nose--
What made you so awfully clever?"

"I have answered three questions and that is
enough,"
Said the father. "Don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you down stairs!"

---Lewis Carroll

Robinsons

I. Some Hallucinations [5:20]

lyrics by Lewis Carroll

music by Bill Robinson

A perfectly sane tempo (♩=60)

Voice

Oboe

Piano

p

p

Red.

8va

Ob.

mp

mp

Ob.

mf

mf

Red.

11

Ob. *mp*

11

mp

*

15

V. *p*

He thought he saw an El-e-phant, That prac-ticed on a fife: He

Ob. *p*

15

p

8vb

19

V. *mp* *mf*

looked a-gain, and found it was A let-ter from his wife. "At length I re-a-lize," he said, "The bit-ter-ness of

Ob.

19

mp *mf*

8vb

Some Hallucinations

4

22 *f*
V. *life."*

Ob. *f* *ff*

22 *f* *ff*

(8^{vb})-----

24 *ff*

24 *ff* *mp*

26 *p*
V. *He thought he saw a Buf - fa - lo Up -*

Ob. *p*

26 *legato* *p*

Red.

Some Hallucinations

29 *cresc. p. a p.* (*mp*)
V. on the chim - ney - piece: He looked a - gain, and found it was His
Ob. *mp cresc. p. a p.*
Piano (*mp*)
Ped.

31 (*mf*)
V. Sis - ter's Hus - band's Niece. "Un - less you leave this house," he said, "I'll
Ob. (*mf*)
Piano (*mf*)
Ped. *

33 *f* *ff*
V. send for the Po - - lice!"
Ob. *f* *ff*
Piano (*f*) *ff*

Some Hallucinations

6

35

V.

Ob.

p *cresc. p. a p.*

mf *p* *cresc. p. a p.*

38

Ob.

(mp) *(mf)*

38

(mp) *(mf)*

6 6 6

40

V.

He thought he saw a Rat - tle - snake That ques - tioned him in

Ob.

f

40

f

3 3 3

42

V. **Greek:**

Ob.

42

44

V.

Ob.

44

46

V. *cresc.* ----- *ff*

He looked a - gain, and found it was The Mid - dle of Next Week.

Ob.

cresc. ----- *ff*

46 *cresc.* ----- *ff*

Red. *

Some Hallucinations

8

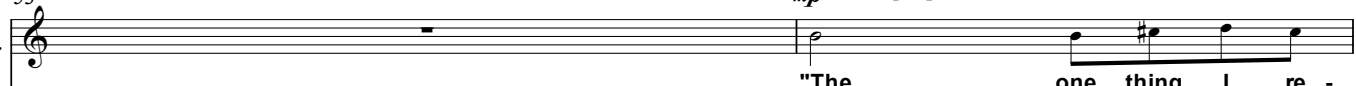
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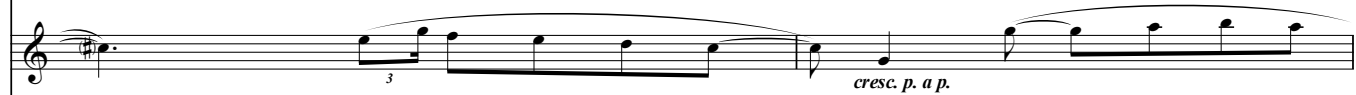
V. 

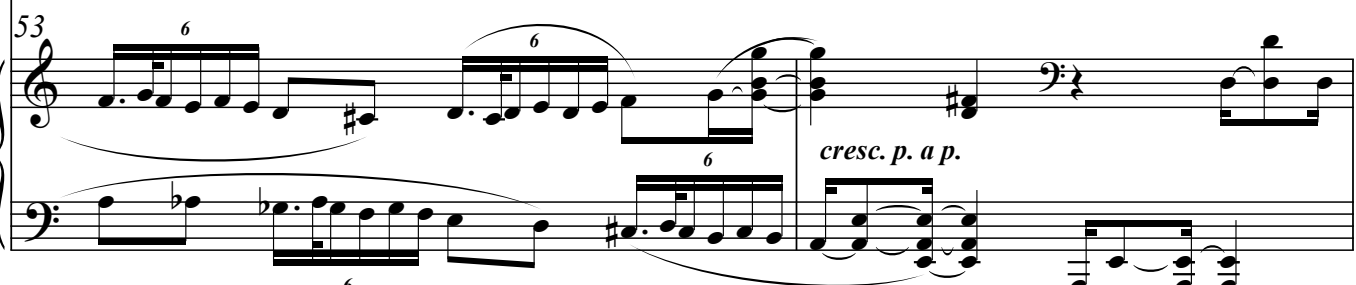
Ob. 



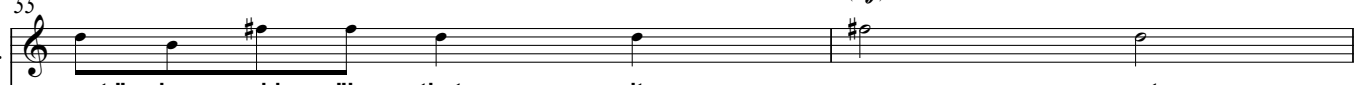
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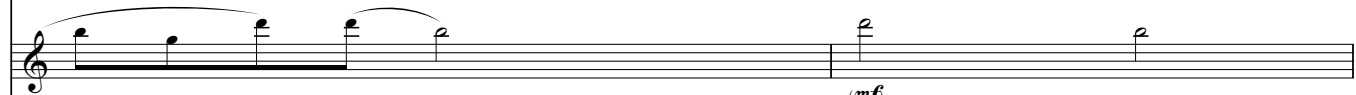
V. 
"The one thing I re -


Ob. 



55

V. 
gret," he said, "Is that it can - - - not

Ob. 



57 *f*
V. *f*
speak!"
Ob. *f* *ff*
f *ff*

59
V. *f*
Ob. *f*
f *ff* 8va-----
ff

62 *mp*
V. *mp*
He
Ob. *p*
p
p
Leo.

Some Hallucinations

10

65

V. *mp*
thought he saw a Ban - ker's Clerk De - scen - ding from the 'bus: He

Ob. *mp*

65 *mp*
Ped. *

67 *f*
V. looked a - gain, and found it was A Hip - po - pot - a - mus.

Ob. *f*

67 *f* *p*
Ped. Ped. Ped. Ped. *

71

V.

Ob. *p*

71 *8va* *p*
8va *8va*

Some Hallucinations

74 *mf*

V. "If this should stay to

Ob. *mp* *mf*

74 *mp* *mf* *8va*

77 *f* *ff*

V. dine," he said, "There won't be much for

Ob. *f* *ff*

77 *f* *ff* *8va*

79

V. us!"

Ob. *pp*

79 *p* *8va*

II. The Purist [3]

lyrics by Ogden Nash
music by Bill Robinson

Allegro academia (♩=120)

Voice

Oboc

Piano

mp

Allegro academia (♩=120)

mp

Ob.

Piano

legato

V.

Ob.

Piano

f

I give you now Pro-fes - sor

f

f

Red.

*

20

V. *Twist,* *A* con - sci - en - tious sci - en -

Ob.

22

V. *tist,* *Trus - tees* ex - claimed, "He ne - ver

Ob.

24

V. bun - gles!" *f* *And*

Ob.

The Purist

14

27

V. *sent him off to dis - tant jun - gles. And sent him off to dis - tant*

Ob.

27

30

V. *jun - gles.*

Ob.

f

30

f *p*

leg. *

34

legato

37

V. *f* Camped on a tro - pic ri - ver - side,

Ob. *f*

37 *f*

Red.

40

V. One day he missed his lov - ing bride. She

Ob.

40

Red.

Red.

42

V. had, the guide in - formed him la - ter, Been

Ob.

42

Red.

*

44 *ff*
V. eat - en by an al - li - ga - tor. _____
Ob. *ff* *ff dim. p. a p.*
ff *ff dim. p. a p.*
Ped.

47 *f* *(mf)* *(mp)*
Ob. *f* *(mf)* *(mp)*
f *(mf)* *(mp)*
Ped. Ped. Ped. Ped. Ped.

50 *p*
Ob. *p*
50 *p*
Ped. Ped. Ped. *

The Purist

55

Ob.

55

mp

62

Ob.

62

mp

68

V.

68

f

Pro -

The Purist

18

72

V. *ff*
fes - sor Twist could not but smile__ but smile__ but smile__ but smile__ but

Ob. *f* *ff*

72

75 *f* *rit.* *mf* *mp* *p* *a tempo* *p*
smile__ but smile__ but smile but smile. "You

Ob. *f* *mf* *mp* *p*

75 *f* *rit.* *mp* *a tempo* *p*

79
V. mean," he said, "a cro - - - co - - - dile."

Ob.

79

III. You Are Old, Father William [6']

lyrics by Lewis Carroll
music by Bill Robinson

Guano ma non troppo (♩=65)

Voice

Oboe

Piano

mp

"You are

V.

Ob.

Piano

mf

f

old, fa-ther Wil - liam," the young man said, "And your hair has be-come ve-ry white; And

mp

mf

f

Rec. *

V.

Ob.

Piano

f

yet you in-ces - sant-ly stand on your head - - - - - Do you

f

Rec. *

Father William

20

12

V. *f*
think, at your age, it is right? Do you think, at your age, it is right?"

Ob. *f*



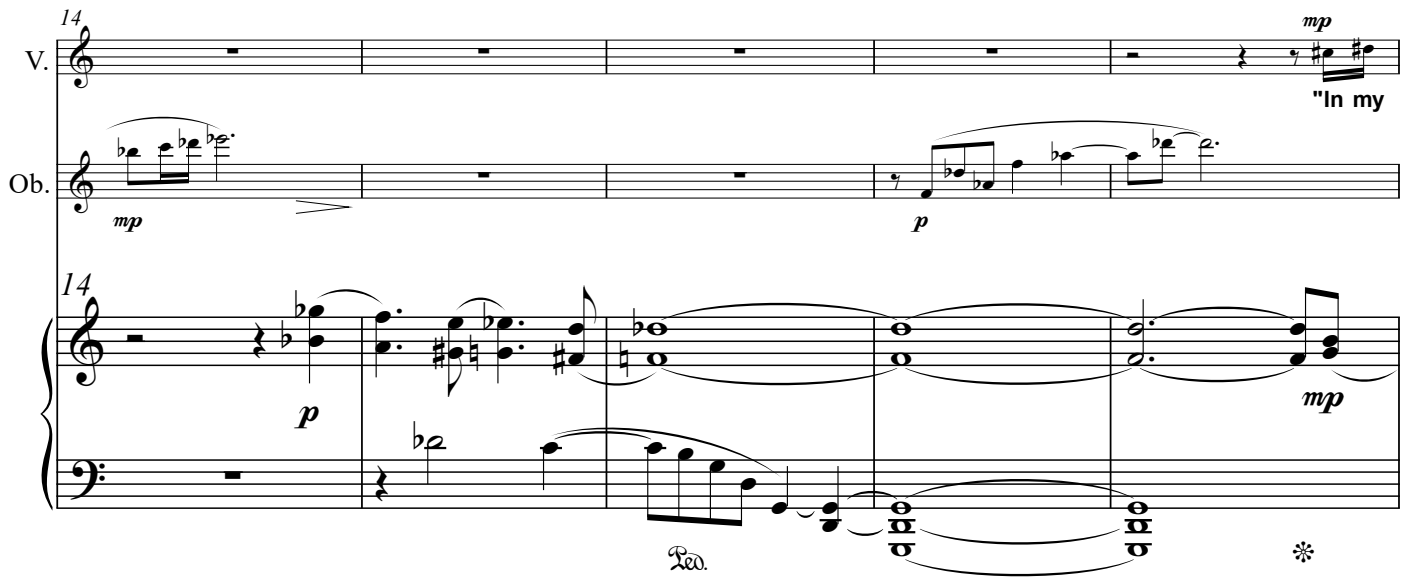
14

V. *mp*
"In my

Ob. *mp* *p*

p *mp*

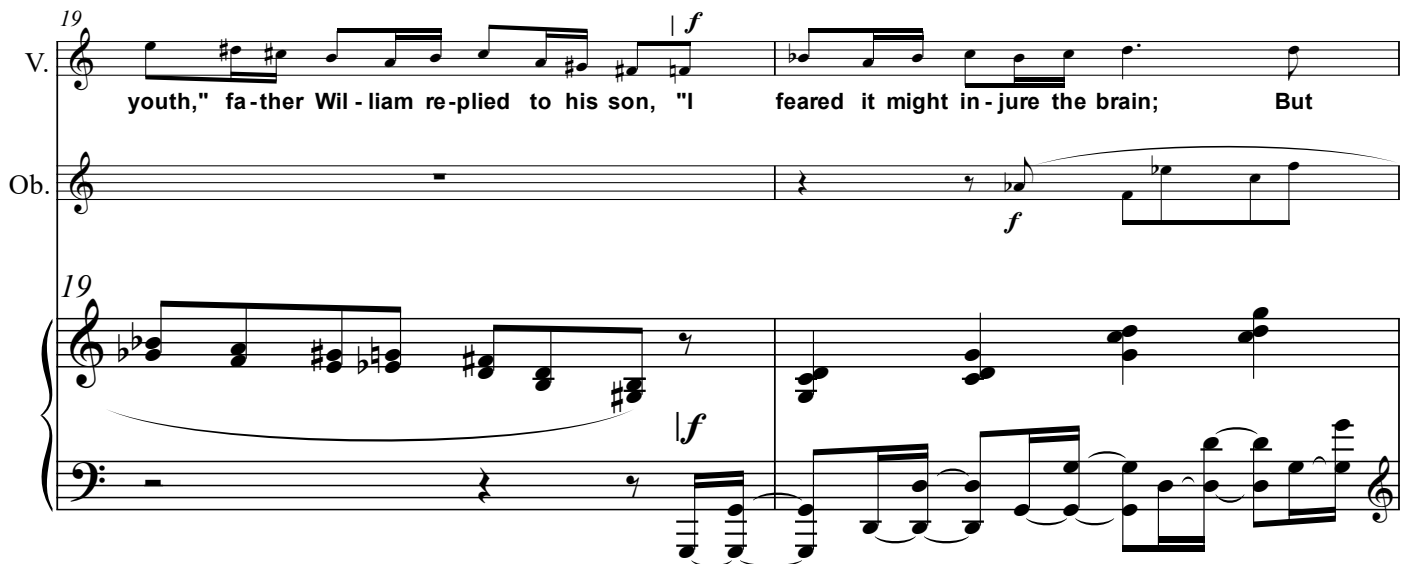
Reo. *



19

V. *f*
youth," fa-ther Wil-liam re-plied to his son, "I feared it might in-jure the brain; But

Ob. *f*



21

V. *ff*
now that I'm per - fect - ly sure I have none, Why, I do it a - gain and a - gain. Why, I

Ob. *ff*

Piano (P) part with *ff* dynamic.

23

V. do it a - gain and a - gain. Why, I do it a - gain and a - gain. Why, I

Ob.

Piano (P) part with *ff* dynamic. Performance markings: *ped.* and *sim.*

25

V. do it a - gain and a - gain."

Ob.

Piano (P) part with *ff* dynamic.

Father William

22

V. *mp* "You are

p

V. *mf* old," said the youth, "as I men - tioned be - fore, And have grown most un - com - mon - ly

mp *mf* Red. *

V. *f* fat; Yet you turned a back-som - er-sault in at the

Ob. *f*

p *f* Red. *

35

V. *door*

Ob.

35

36

V. *Pray what is the rea - son of*

Ob.

36

38

V. *that?"*

Ob. *mf*

38

mf

Father William

24

40 *p*

40 *p*

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

V. "In my youth," said the sage, as he shook his grey locks, "I

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

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

Red. *

46 (*mf*)

V. kept all my limbs ve - ry sup - ple By the

46 (*mf*)

Father William

48 *f* *ff*

V. use of this oint - ment - oneshil - ling the box - Al - low me to sell you a couple?"

Ob. *f* *ff*

48 *f* *ff*

ped. sim.

50 *p*

Ob. *p*

50 *mp* *p* *p*

54 *mf*

V. "You are old," said the youth, "and your jaws are too weak For

Ob.

54 *mf*

Father William

26

56 *dim.*

V. *an-ythingough - erthansu-et; ___ Yetyou fin - ished the goose, with the bones and the beak - Pray,*

Ob. *p*

58 *p* *f*

V. *how did you man - age to do it?" ___ "In my*

Ob.

58 *p* *mp*

61

V. *youth," said his fa - ther, "I took to the law, And ar - gued each case with my wife; ___*

Ob. *f*

61 *f*

63

V. *ff*
And the mus - cu - lar strength, which it gave to my

Ob. *ff*

63

Detailed description: This system covers measures 63 and 64. The vocal line (V.) starts in 4/4 time with a whole note rest, then moves to 3/4 time for the lyrics. The oboe (Ob.) and piano (piano) parts are in 4/4 time. The piano part features a tremolo in the right hand and a steady bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano).

65

V. jaw, Has las - ted the rest of my

Ob.

65

Rec. Rec. Rec. *

Detailed description: This system covers measures 65 and 66. The vocal line (V.) is in 3/4 time. The oboe (Ob.) and piano (piano) parts are in 3/4 time. The piano part features a tremolo in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piano part has a 'Rec.' (ritardando) marking under measures 65 and 66, and an asterisk (*) under measure 66.

68

V. life." "You are

Ob. *mf* *p*

68

Detailed description: This system covers measures 68 and 69. The vocal line (V.) is in 3/4 time. The oboe (Ob.) and piano (piano) parts are in 3/4 time. The piano part features a tremolo in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Father William

28

73

V. *3* *3* *3* *3* *3* *3*

old," said the youth, "one would hard-ly sup-pose That your eye was as stea-dy as ev-er ev-er

Ob.

p

73 *legato*

p

76

V. ev - er ev - er; Yet you

Ob.

76

79

V. ba-lanced an eel on the end of your nose-What made you so aw-ful-ly cle - ver?"

Ob.

79

Father William

82

Ob. *f*

Piano *pp* *f*

84

V. *ff* "I have

Ob. *ff*

Piano *ff*

86

V. an-swered three ques-tions, and that is e-nough," Said the fa-ther. "Don't give your-self airs! Do you

Ob.

Piano

Father William

30

88

V. think I can list-en all day to such stuff? Be off, or I'll kick you down stairs! Be

Ob.

88

90

V. off, or I'll kick you down stairs! Be off, or I'll kick you down stairs! Be

Ob.

90

Red. *Red.* *Red.* *sim.*

92

V. off, or I'll kick you down stairs!"

Ob.

92

f *mp* *pp*

ff *f* *mp* *pp*

Red.