

Robinsons

for Mezzo-Soprano,
Oboe, and Piano

Vocal Part



Bill Robinson

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

Voice
(Mezzo-Soprano)

Robinsons

I. Some Hallucinations [5:20]

lyrics by Lewis Carroll
music by Bill Robinson

A perfectly sane tempo (♩ = 60)

The musical score is written for Voice and Oboe. It begins with a tempo marking of 'A perfectly sane tempo' and a metronome marking of 60 beats per minute. The score is divided into systems, with measures 1-6, 7-13, 14-17, 18-20, and 21-24 shown. The voice part includes lyrics, and the oboe part provides accompaniment with various dynamics and articulations. The key signature has one sharp (F#), and the time signature changes from 3/4 to 4/4 and back to 3/4.

Measures 1-6: Voice part has a whole rest. Oboe part starts with a dynamic of *p* and includes a *mp* marking.

Measures 7-13: Oboe part continues with dynamics of *mf*, *mp*, and *mp*.

Measures 14-17: Voice part has a whole rest. Oboe part has dynamics of *mp* and *p*. The word "He" is written below the voice staff at the end of measure 17.

Measures 18-20: Voice part has lyrics: "thought he saw an El - e - phant, That prac - ticed on a fife: He". Oboe part has a dynamic of *mp*.

Measures 19-20: Voice part has lyrics: "looked a - gain, and found it was A let - ter from his wife. "At length I re - a - lize," he said, "The". Oboe part has a dynamic of *mf*.

Measures 21-24: Voice part has lyrics: "bit - ter - ness of life." Oboe part has dynamics of *f* and *ff*.

Some Hallucinations

24 *p*

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

Ob. *ff* *p*

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

V. on the chim-ney-piece: He looked a - gain, and found it was His Sis-ter's Hus-band's Niece. "Un-

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

32 *f* *ff*

V. less you leave this house," he said, "I'll send for the Po - lice!"

Ob. *f* *ff* *p* *cresc.*

38 *f*

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

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

42 *cresc.*

V. Greek: He looked a-gain, and

Ob. *cresc.*

47 *ff*

V. found it was The Mid-dle of Next Week.

Ob. *ff* *mf* *mp*

Some Hallucinations

(mf)

3

52 *mp cresc. p. a p.*

V. *(mf)*

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

"The one thing I re-gret," he said, "Is that it can - not

57 *f*

V. *f*

Ob. *f* *ff* *p*

speak!"

64 *mp*

V. *mp*

Ob. *mp*

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

67 *f*

V. *f*

Ob. *f* *p*

looked a-gain, and found it was A Hip-po-pot-a - mus.

73 *mf*

V. *mf*

Ob. *mp* *mf*

"If this should stay to

77 *f* *ff*

V. *f* *ff*

Ob. *f* *ff* *pp*

dine," he said, "There won't be much for us!"

II. The Purist [3']

lyrics by Ogden Nash
music by Bill Robinson

Allegro academia (♩ = 120)

Voice

 Oboe

10

19

 give you now Pro-fes-sor Twist, _____ A con-sci-en-tious sci-en - tist, _____

23

 Trus-tees ex-claimed, "He ne - ver bun - gles!" And

27

 sent him off to dis-tant jun-gles _____ And sent him off to dis-tant jun - gles. _____

32

 Camped _____ on a tro-pic ri - ver - side, _____

40

V. *mf* — One day he missed his lov - ing bride. She had, — the guide in - formed him

Ob.

43

V. *ff* la - ter, — Been eat - en by an al - li - ga - tor. —

Ob. *ff* *dim. p. a p.*

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

Ob. *mp*

Ob.

69

V. *f* Pro - fes - sor Twist could not but

Ob.

73

V. *ff* *f* *rit. mf* *mp* *p* smile — but smile — but smile — but smile — but smile but smile — but smile but smile.

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

78 *a tempo* *p*

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

Ob.

III. You Are Old, Father William [5:40]

lyrics by Lewis Carroll
music by Bill Robinson

Guano ma non troppo (♩ = 65)

Voice *mp* **3** *mf*
 "You are old, fa-ther Wil-liam," the young man said, "And your
 hair has be-come ve-ry white; And yet you in-ces-sant-ly stand on your head - - Do you
 think, at your age, it is right? Do you think, at your age, it is right?"
 "In my youth," fa-ther Wil-liam re-plied to his son, "I feared it might in-jure the brain; But
 now that I'm per-fect-ly sure I have none, Why, I do it a-gain and a-gain. Why, I do it a-gain and a-gain. Why, I
 do it a-gain and a-gain. Why, I do it a-gain and a-gain."

V. *f* *f*
 Ob. *f* *f* *mp* *p* *ff*

Detailed description of the musical score: The score is for a voice and oboe duo. It is in 4/4 time and consists of 24 measures. The key signature has one flat (B-flat). The tempo is 'Guano ma non troppo' with a quarter note equal to 65 beats per minute. The score is divided into six systems, each with a measure number at the beginning (6, 12, 18, 21, 24). The voice part is written in a soprano clef, and the oboe part is in an alto clef. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). There are several accents and slurs throughout. The lyrics are placed below the voice staff, with some words split across lines. The oboe part provides harmonic support with various rhythmic patterns, including triplets and sixteenth-note runs.

Father William

26 *mp* *mf*

V. *2* *mf*

Ob. *2*

"You are old," said the youth, "as I mentioned before, And have grown most un-com-mon-ly fat;

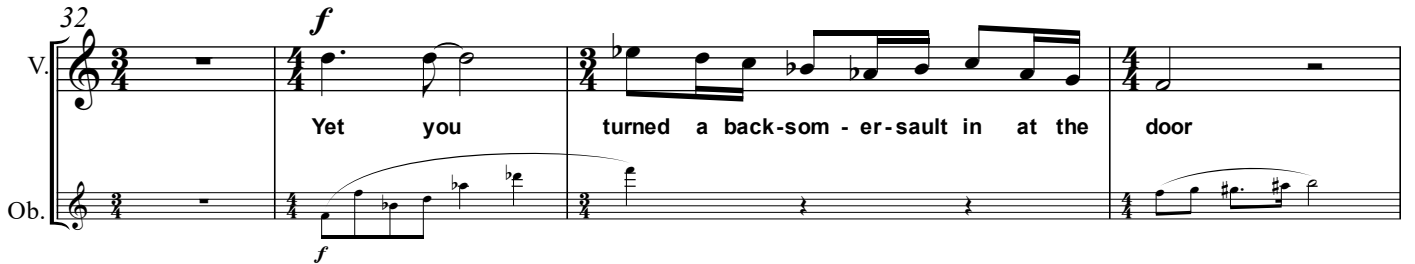


32 *f*

V. *f*

Ob. *f*

Yet you turned a back-som - er-sault in at the door

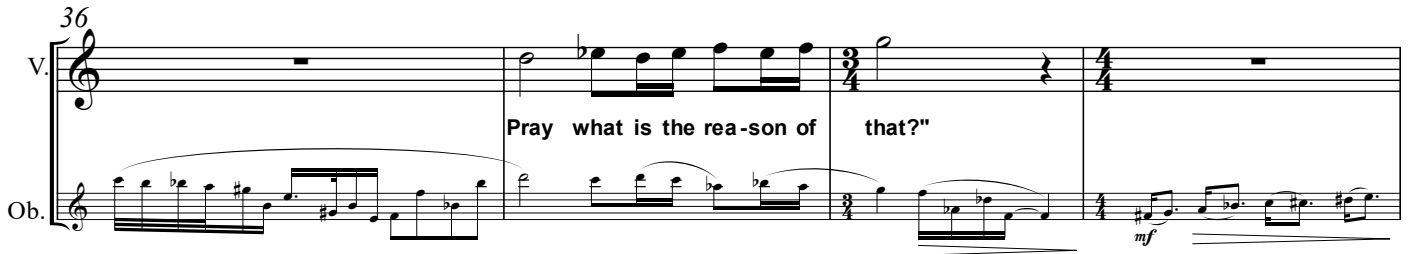


36

V. *mf*

Ob. *mf*

Pray what is the rea-son of that?"



40 *p* *cresc. p. a p.*

V. *p* *cresc. p. a p.*

Ob. *p* *cresc. p. a p.*

"In my youth," said the sage, as he

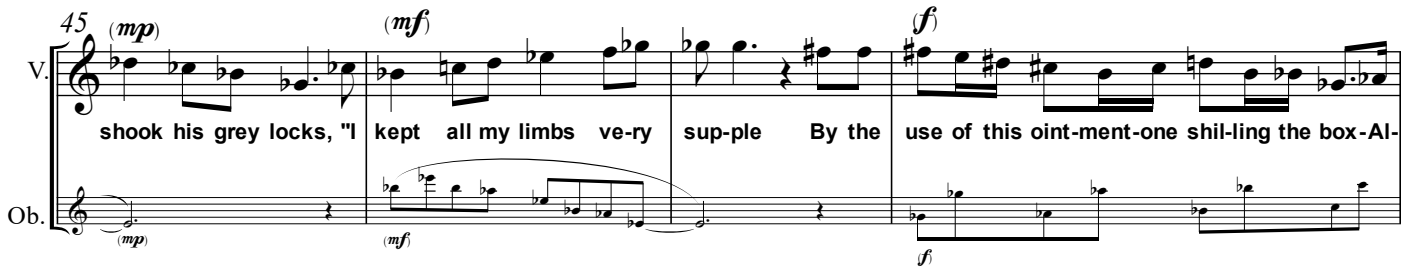


45 *(mp)* *(mf)* *(f)*

V. *(mp)* *(mf)* *(f)*

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

shook his grey locks, "I kept all my limbs ve-ry sup-ple By the use of this oint-ment-one shil-ling the box-Al-

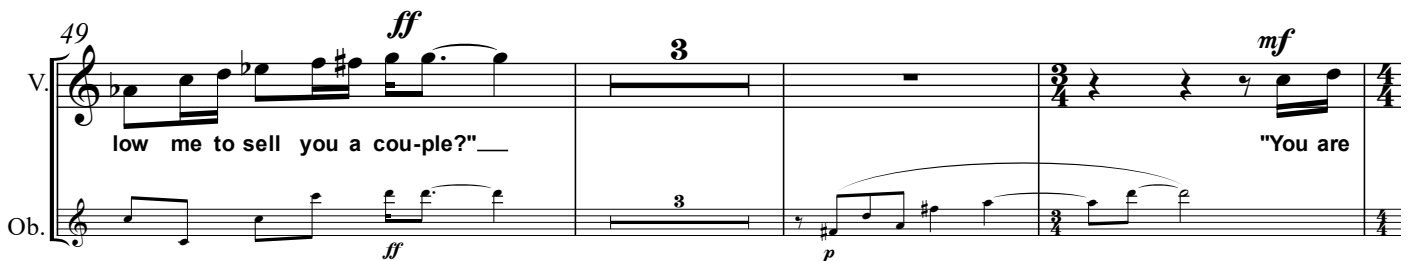


49 *ff* *mf*

V. *ff* *mf*

Ob. *ff* *p*

low me to sell you a cou-ple?" "You are



Father William

8 55

V.

Ob.

57 *dim.* ----- *p* *f*

V.

Ob.

61

V.

Ob.

64 *ff*

V.

Ob.

68 *p*

V.

Ob.

73

V.

Ob.

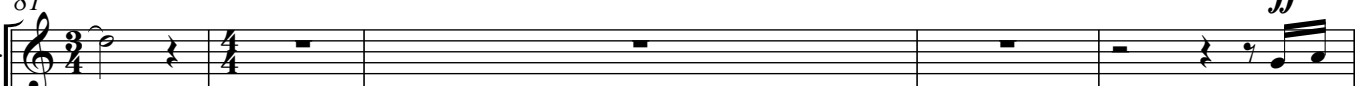
77


V. 

Ob. 

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


81


V. 

Ob. 

"I have

86

V. 

Ob. 

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

88

V. 

Ob. 

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

90

V. 

Ob. 

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

92

V. 

Ob. 

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

Robinsongs

for Mezzo-Soprano,
Oboe, and Piano

Oboe Part



Bill Robinson

Robinsons

I. Some Hallucinations [5:20]

lyrics by Lewis Carroll
music by Bill Robinson

A perfectly sane tempo (♩=60)

2

p

6

mp *mf*

11

mp *mp* *mp*

17

p *f*

23

ff *ff* *p*

27

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

34

ff *p cresc. p. a p.* *(mp)* 6

39

(mf) *f*

Some Hallucinations

43 *cresc.*

Musical staff 43-46: Treble clef, 4/4 time. Measures 43-44 contain triplets of eighth notes. Measures 45-46 contain eighth notes with a triplet of sixteenth notes. Dynamics include *cresc.* and *mf*.

47 *ff* *mf* *mp*

Musical staff 47-51: Treble clef, 4/4 time. Measures 47-48 contain eighth notes. Measures 49-51 contain eighth notes with a triplet of sixteenth notes. Dynamics include *ff*, *mf*, and *mp*.

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

Musical staff 52-56: Treble clef, 4/4 time. Measures 52-53 contain sixteenth notes with a sextuplet. Measures 54-56 contain eighth notes with a triplet of sixteenth notes. Dynamics include *cresc. p. a p.* and (*mf*).

57 *f* *ff*

Musical staff 57-62: Treble clef, 4/4 time. Measures 57-62 contain sixteenth notes with a triplet of sixteenth notes. Dynamics include *f* and *ff*.

63 *p* *mp* *f*

Musical staff 63-69: Treble clef, 4/4 time. Measures 63-64 contain quarter notes. Measures 65-69 contain eighth notes with a triplet of sixteenth notes. Dynamics include *p*, *mp*, and *f*.

70 *p*

Musical staff 70-73: Treble clef, 2/4 time. Measures 70-73 contain eighth notes. Dynamics include *p*.

74 *mp* *mf* *f* *ff*

Musical staff 74-77: Treble clef, 4/4 time. Measures 74-77 contain eighth notes with a triplet of sixteenth notes. Dynamics include *mp*, *mf*, *f*, and *ff*.

78 *pp*

Musical staff 78-82: Treble clef, 4/4 time. Measures 78-82 contain eighth notes with a triplet of sixteenth notes. Dynamics include *pp*.

II. The Purist [3']

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Allegro academia (♩ = 120)

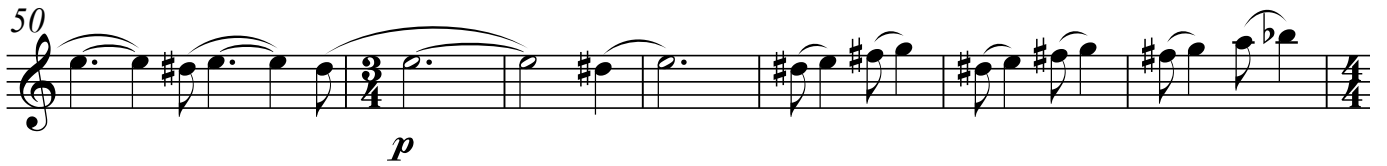
Oboe

The musical score for the Oboe part of 'The Purist' is written in treble clef with a 3/4 time signature. It begins with a mezzo-piano (*mp*) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *f* (forte) and accents. The score includes measures 8, 16, 20, 23, 27, 32, and 41. Measure 16 contains a 12/8 time signature change. Measure 32 includes a 6-measure rest. The piece concludes with a final cadence in 3/4 time.

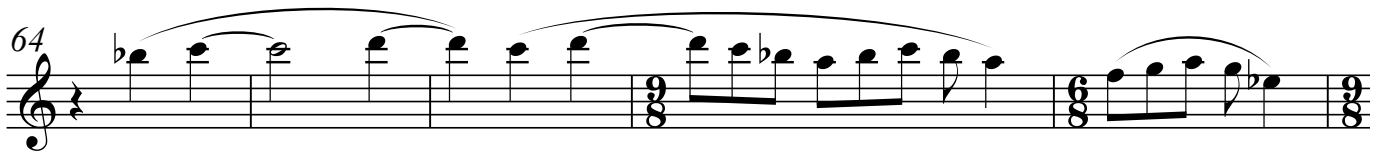
The Purist

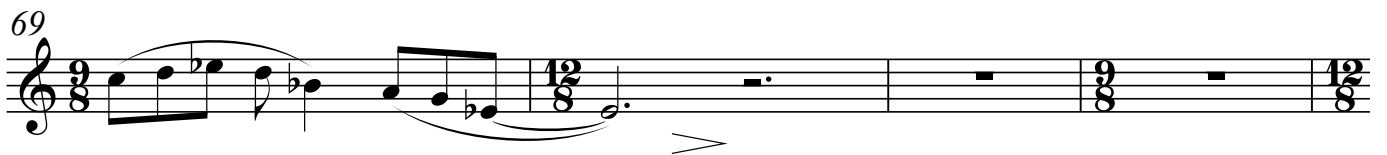
44 

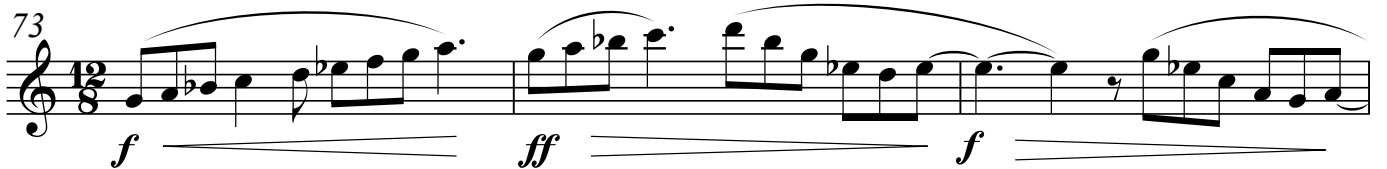
47 

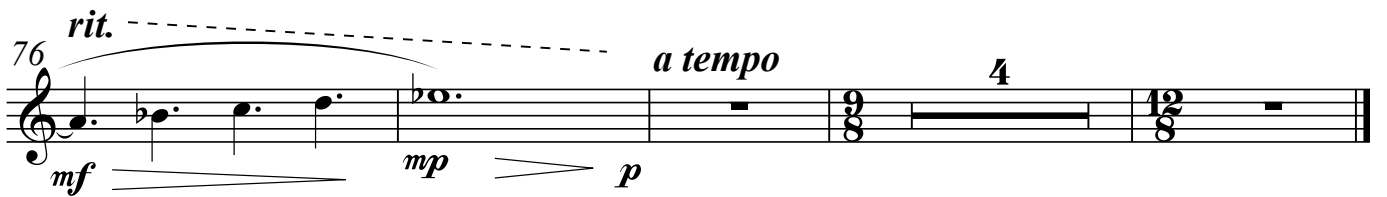
50 

57 

64 

69 

73 

76 

III. You Are Old, Father William [5:40]

lyrics by Lewis Carroll
music by Bill Robinson

Guano ma non troppo (♩=65)

Oboe

The musical score for the Oboe part is written in treble clef with a key signature of one flat (Bb). The tempo is marked 'Guano ma non troppo' with a quarter note equal to 65 beats per minute. The score consists of ten staves of music, each starting with a measure number. The first staff begins with a 5-measure rest, followed by a 3-measure rest, and then a series of notes with a forte (f) dynamic. The second staff starts at measure 13, featuring a crescendo from f to mp, followed by a 2-measure rest and a piano (p) dynamic. The third staff starts at measure 20, with a forte (f) dynamic that increases to fortissimo (ff). The fourth staff starts at measure 23, continuing the melodic line. The fifth staff starts at measure 25, featuring a 4-measure rest followed by a 2-measure rest. The sixth staff starts at measure 33, with a forte (f) dynamic. The seventh staff starts at measure 37, with a mezzo-forte (mf) dynamic that decreases to piano (p). The eighth staff starts at measure 41, with a crescendo from piano (p) to mezzo-forte (mf). The ninth staff starts at measure 46, with a mezzo-forte (mf) dynamic that increases to forte (f) and then fortissimo (ff), ending with a 3-measure rest.

5 3

13 *f* *mp* *p*

20 *f* *ff*

23

25 4 2

33 *f*

37 *mf* *p*

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

46 (*mf*) *f* *ff* 3

Father William

53 *p* *p*

60 *f* *ff*

66 *mf*

71 *p* *p*

78

83 *f* *ff*

87

90

92 *f* *mp* *pp*