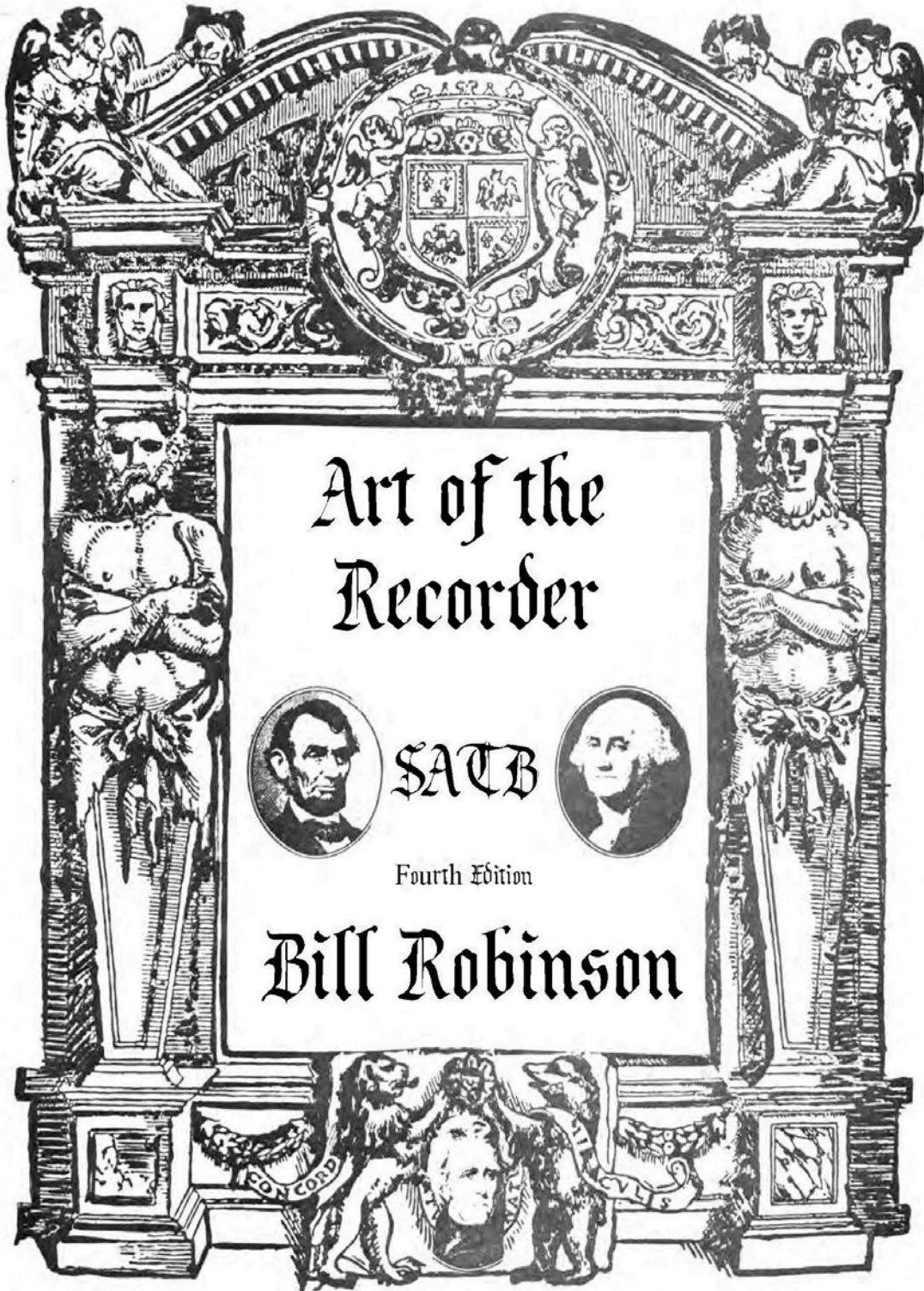


Soprano



Art of the Recorder



SATB



Fourth Edition

Bill Robinson

Art of the Recorder

for Soprano, Alto, Tenor, Bass Recorders

First composed in three movements, 1975;
first and last movements recomposed June 19-24, 2004;
middle movement replaced February 2013
Duration: about 10 minutes

In 1975 I wrote a recorder quartet for my father, Heber Robinson, who was an enthusiastic recorder player with a group at the local Unitarian-Universalist Church in Peabody, Massachusetts. However, the work was too contemporary for the other performers, and the piece was never played.

In hopes of finding other performance opportunities, I wrote a large number of arrangements for other instruments; Art of the Violin, Art of the Flute, Art of the Double Reed, and Art of the Saxophone. However, none found a happy home. (Part of the gag—forgive me for explaining a joke—was that this was an experiment in music that could be played by any instruments that fit the range, after suitable transposition and modification of phrasing or bowing. So it really isn't the Art of any specific Instrument.)

In 2004 I decided that the piece must be at fault, and I rewrote the first and last movements from scratch, keeping nothing from the originals. I made new arrangements for four flutes and four violins as before. Performers continued to shy away; the middle movement was one of the most atonal I had ever written, slow and very short (only one minute) and titled "So You Think I'm Too Old-Fashioned". No one liked it, and I saw it needed revision.

On February 4, 2013, a fine local violinist, Izabela Spiewak, who had played on the memorial concert for my sister in 2010, died of leukemia. I wrote this new middle movement as an elegy in her memory. Now the whole piece is tuneful, gentle, and easily appreciated by many ears. Someday its day may come.

I made other arrangements for four bassoons, and for viola and three cellos. Only the recorder, violin, and flute versions survive.

Bill Robinson

Publisher Parrish Press, Garner NC Fourth Edition June 2022
www.billrobinsonmusic.com

Root'n toot'n $\bullet = 84$
10

8

14

17

20

25

32

37

41

46

49

57

rit. -----

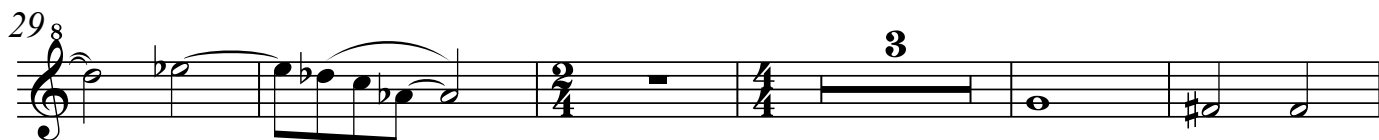
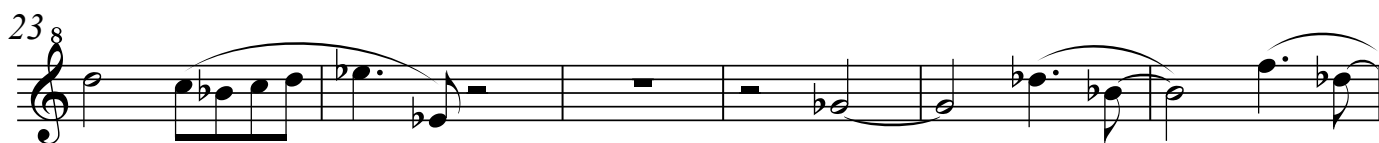
Soprano

II. Elegy for Izabela

[2:40]

3

Adagio (♩ = 80)



Allegro piccolo jigolo ♩ = 94



49⁸ 

55⁸ 

59⁸ 

64⁸ 

69⁸ 

75⁸ 

79⁸ 

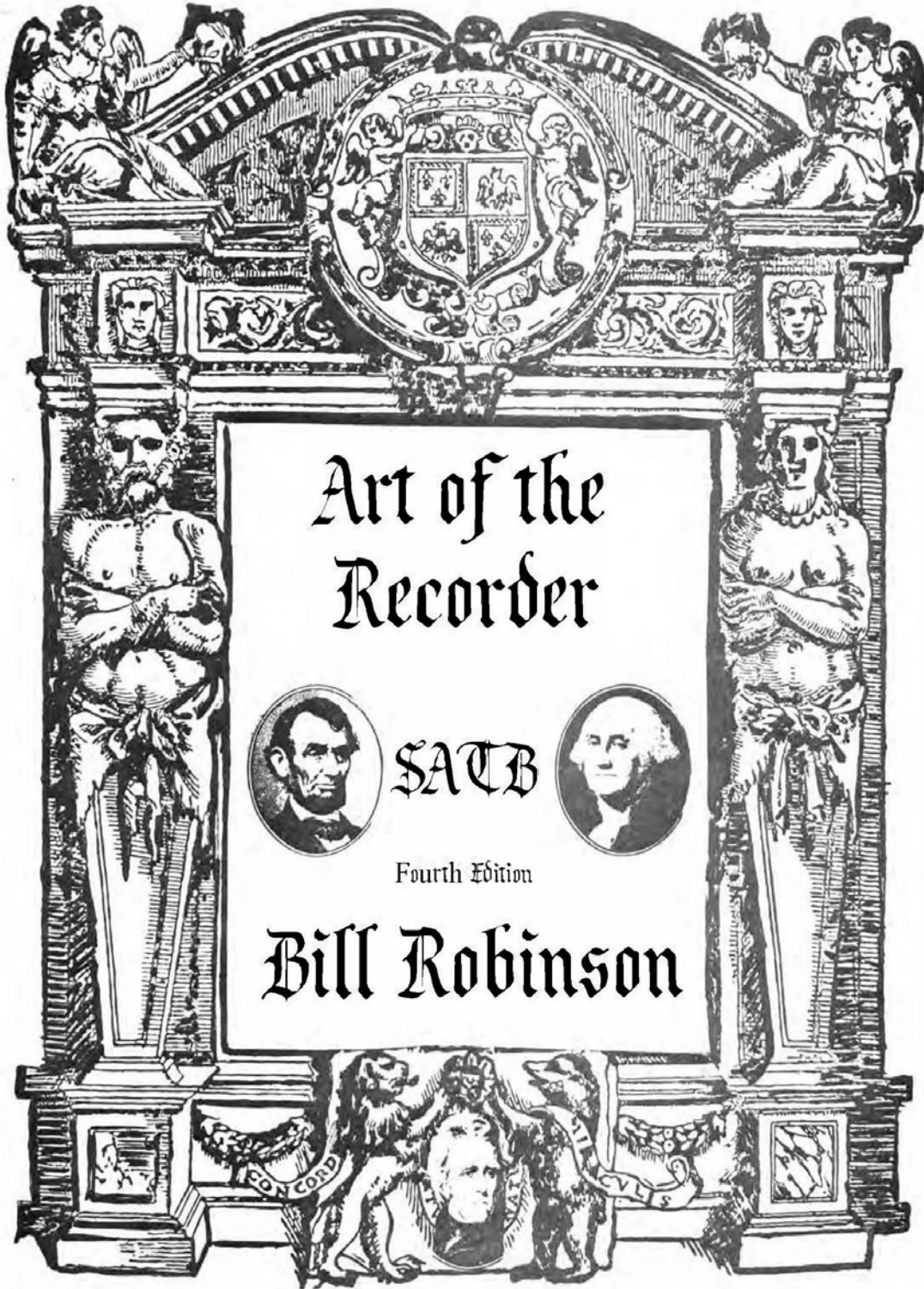
83⁸ 

88⁸ 

93⁸ 

96⁸ 

Alto



Art of the Recorder



SATB



Fourth Edition

Bill Robinson

Art of the Recorder

for Soprano, Alto, Tenor, Bass Recorders

First composed in three movements, 1975;
first and last movements recomposed June 19-24, 2004;
middle movement replaced February 2013
Duration: about 10 minutes

In 1975 I wrote a recorder quartet for my father, Heber Robinson, who was an enthusiastic recorder player with a group at the local Unitarian-Universalist Church in Peabody, Massachusetts. However, the work was too contemporary for the other performers, and the piece was never played.

In hopes of finding other performance opportunities, I wrote a large number of arrangements for other instruments; Art of the Violin, Art of the Flute, Art of the Double Reed, and Art of the Saxophone. However, none found a happy home. (Part of the gag—forgive me for explaining a joke—was that this was an experiment in music that could be played by any instruments that fit the range, after suitable transposition and modification of phrasing or bowing. So it really isn't the Art of any specific Instrument.)

In 2004 I decided that the piece must be at fault, and I rewrote the first and last movements from scratch, keeping nothing from the originals. I made new arrangements for four flutes and four violins as before. Performers continued to shy away; the middle movement was one of the most atonal I had ever written, slow and very short (only one minute) and titled "So You Think I'm Too Old-Fashioned". No one liked it, and I saw it needed revision.

On February 4, 2013, a fine local violinist, Izabela Spiewak, who had played on the memorial concert for my sister in 2010, died of leukemia. I wrote this new middle movement as an elegy in her memory. Now the whole piece is tuneful, gentle, and easily appreciated by many ears. Someday its day may come.

I made other arrangements for four bassoons, and for viola and three cellos. Only the recorder, violin, and flute versions survive.

Bill Robinson

Publisher Parrish Press, Garner NC Fourth Edition June 2022
www.billrobinsonmusic.com

2

Alto

Art of the Recorder

I. Just for Fun [3']

Bill Robinson

Root'n toot'n

$\text{♩} = 84$

5

8

12

16

21

25

29

33

36

39

43

46

49

53

57

rit. -----

Allegro piccolo jigolo ♩ = 94

Musical staff 1: Treble clef, 12/8 time signature, key signature of one sharp (F#). The staff contains the first six measures of the piece, featuring a rhythmic melody with eighth and sixteenth notes and rests.

Musical staff 2: Treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains measures 7-10, with a change in time signature from 12/8 to 6/8 at measure 7.

Musical staff 3: Treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains measures 11-12, continuing the melodic line.

Musical staff 4: Treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains measures 13-14, featuring a series of eighth-note runs.

Musical staff 5: Treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains measures 15-17, with a change in time signature from 6/8 to 12/8 at measure 15.

Musical staff 6: Treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains measures 18-19, continuing the melodic line.

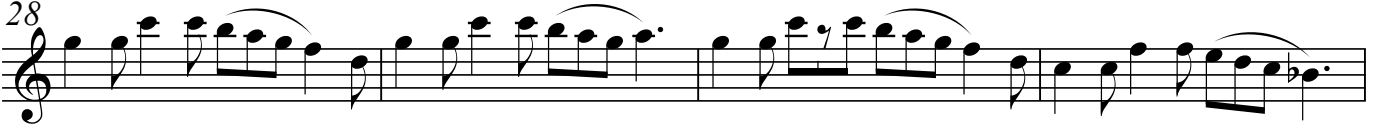
Musical staff 7: Treble clef, 6/8 time signature, key signature of one sharp (F#). The staff contains measures 20-22, featuring a change in key signature to two sharps (F#, C#) at measure 20.

Musical staff 8: Treble clef, 6/8 time signature, key signature of two sharps (F#, C#). The staff contains measures 23-24, ending with a double bar line and a fermata.

Art of the Recorder

6

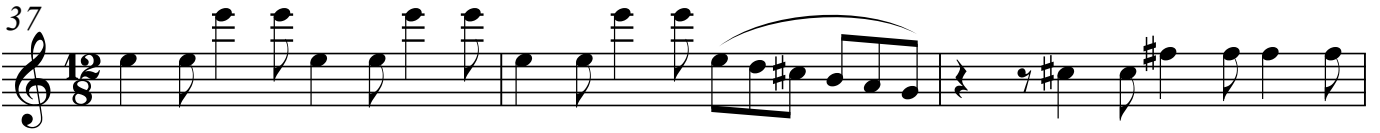
28



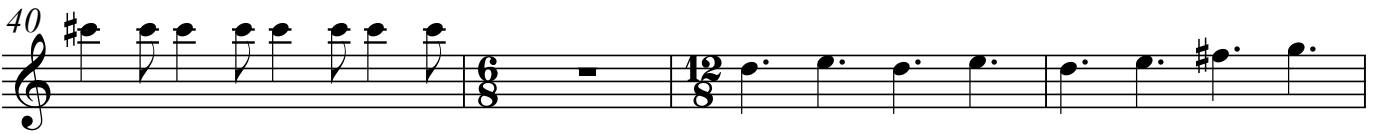
32



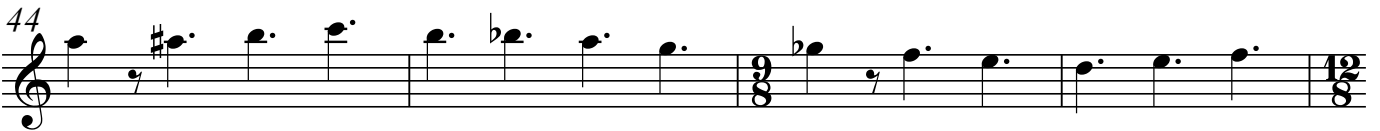
37



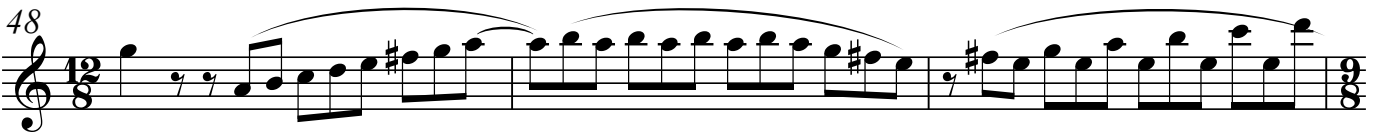
40



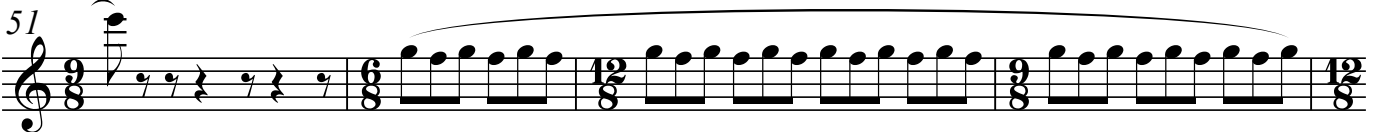
44



48



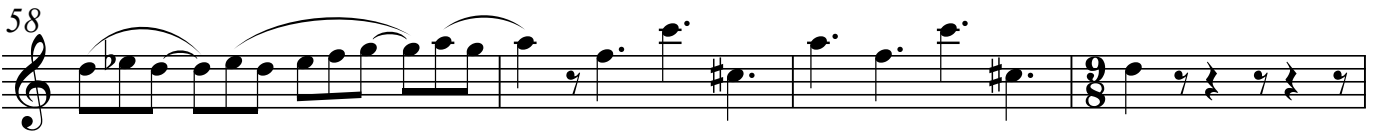
51



55



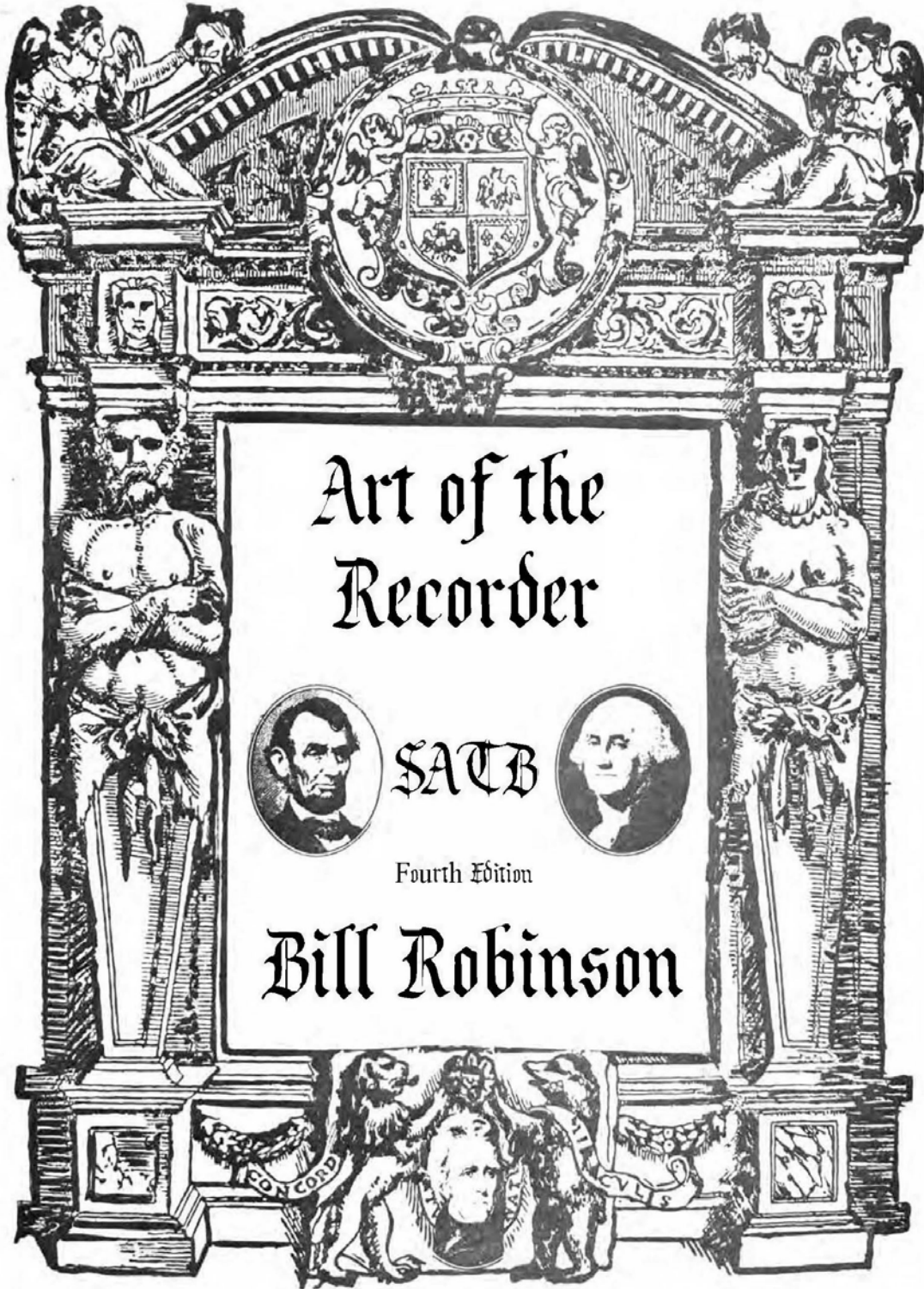
58



62



Tenor



Art of the Recorder



SATB



Fourth Edition

Bill Robinson

Art of the Recorder

for Soprano, Alto, Tenor, Bass Recorders

First composed in three movements, 1975;
first and last movements recomposed June 19-24, 2004;
middle movement replaced February 2013
Duration: about 10 minutes

In 1975 I wrote a recorder quartet for my father, Heber Robinson, who was an enthusiastic recorder player with a group at the local Unitarian-Universalist Church in Peabody, Massachusetts. However, the work was too contemporary for the other performers, and the piece was never played.

In hopes of finding other performance opportunities, I wrote a large number of arrangements for other instruments; Art of the Violin, Art of the Flute, Art of the Double Reed, and Art of the Saxophone. However, none found a happy home. (Part of the gag—forgive me for explaining a joke—was that this was an experiment in music that could be played by any instruments that fit the range, after suitable transposition and modification of phrasing or bowing. So it really isn't the Art of any specific Instrument.)

In 2004 I decided that the piece must be at fault, and I rewrote the first and last movements from scratch, keeping nothing from the originals. I made new arrangements for four flutes and four violins as before. Performers continued to shy away; the middle movement was one of the most atonal I had ever written, slow and very short (only one minute) and titled "So You Think I'm Too Old-Fashioned". No one liked it, and I saw it needed revision.

On February 4, 2013, a fine local violinist, Izabela Spiewak, who had played on the memorial concert for my sister in 2010, died of leukemia. I wrote this new middle movement as an elegy in her memory. Now the whole piece is tuneful, gentle, and easily appreciated by many ears. Someday its day may come.

I made other arrangements for four bassoons, and for viola and three cellos. Only the recorder, violin, and flute versions survive.

Bill Robinson

Publisher Parrish Press, Garner NC Fourth Edition June 2022
www.billrobinsonmusic.com

35

39

43

46

50

54

58

rit.-----

Art of the Recorder

6

37

40

44

48

51

55

58

61

65

This musical score is for a recorder piece titled "Art of the Recorder". It consists of nine staves of music, numbered 37 through 65. The music is written in treble clef and features a variety of time signatures: 12/8, 6/8, 9/8, and 3/8. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs. There are also dynamic markings like accents (>) and some rests. The piece concludes with a final measure at measure 65.

68

72

76

79

83

86

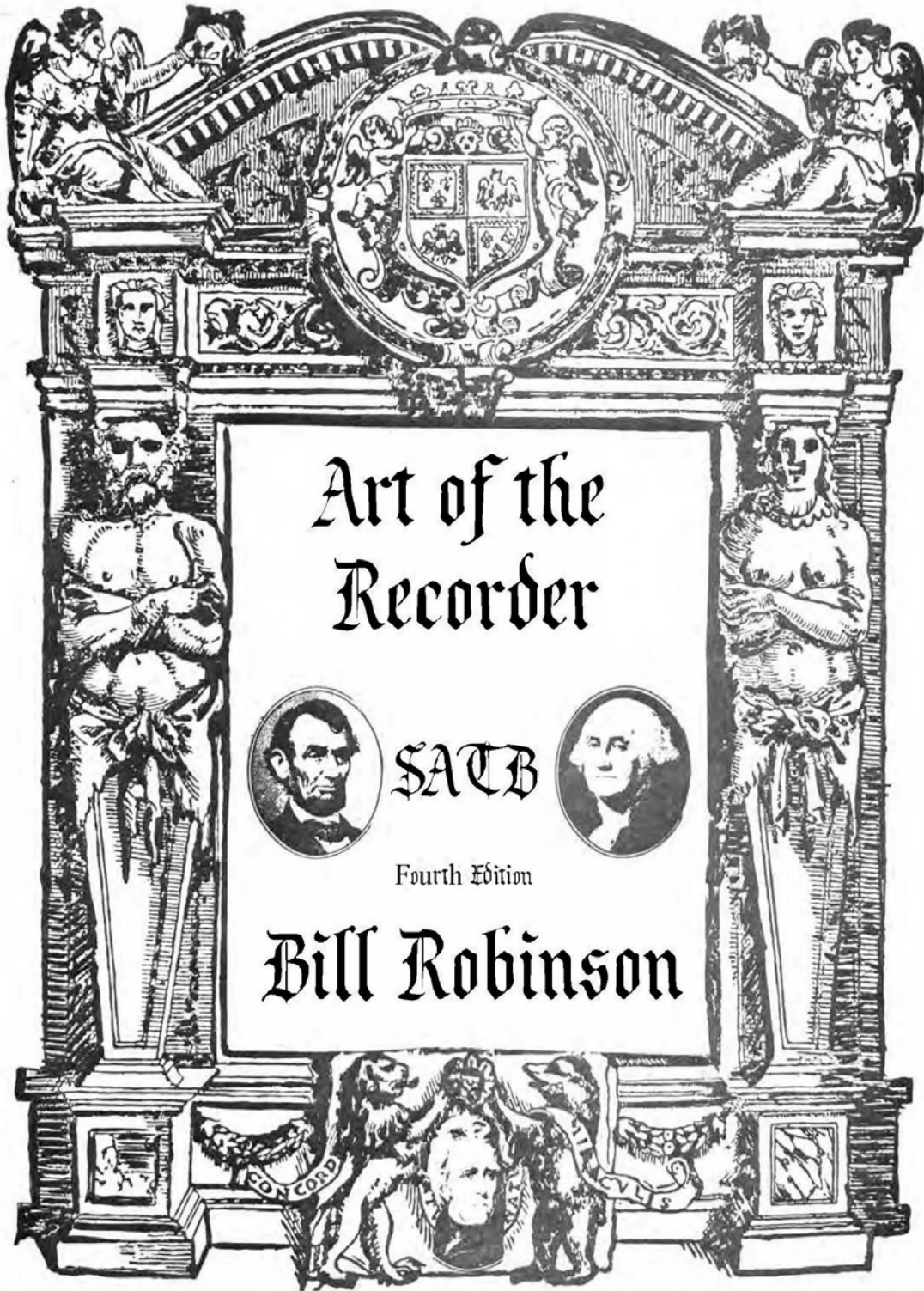
89

92

94

96

Bass



Art of the Recorder



SATB



Fourth Edition

Bill Robinson

Art of the Recorder

for Soprano, Alto, Tenor, Bass Recorders

First composed in three movements, 1975;
first and last movements recomposed June 19-24, 2004;
middle movement replaced February 2013
Duration: about 10 minutes

In 1975 I wrote a recorder quartet for my father, Heber Robinson, who was an enthusiastic recorder player with a group at the local Unitarian-Universalist Church in Peabody, Massachusetts. However, the work was too contemporary for the other performers, and the piece was never played.

In hopes of finding other performance opportunities, I wrote a large number of arrangements for other instruments; Art of the Violin, Art of the Flute, Art of the Double Reed, and Art of the Saxophone. However, none found a happy home. (Part of the gag—forgive me for explaining a joke—was that this was an experiment in music that could be played by any instruments that fit the range, after suitable transposition and modification of phrasing or bowing. So it really isn't the Art of any specific Instrument.)

In 2004 I decided that the piece must be at fault, and I rewrote the first and last movements from scratch, keeping nothing from the originals. I made new arrangements for four flutes and four violins as before. Performers continued to shy away; the middle movement was one of the most atonal I had ever written, slow and very short (only one minute) and titled "So You Think I'm Too Old-Fashioned". No one liked it, and I saw it needed revision.

On February 4, 2013, a fine local violinist, Izabela Spiewak, who had played on the memorial concert for my sister in 2010, died of leukemia. I wrote this new middle movement as an elegy in her memory. Now the whole piece is tuneful, gentle, and easily appreciated by many ears. Someday its day may come.

I made other arrangements for four bassoons, and for viola and three cellos. Only the recorder, violin, and flute versions survive.

Bill Robinson

Publisher Parrish Press, Garner NC Fourth Edition June 2022
www.billrobinsonmusic.com

I. Just for Fun

Bill Robinson

Root'n toot'n ♩ = 84

33



38



42



45



49



53



58

rit. -----



II. Elegy for Izabela

Adagio (♩ = 80)

8

6

13

18

23

29

36

42

48

Allegro piccolo jigolo $\bullet = 94$

Musical staff 1: Bass clef, 12/8 time signature, measures 1-8. Includes accents and slurs.

5

Musical staff 2: Bass clef, 12/8 time signature, measures 9-12. Includes slurs.

9

Musical staff 3: Bass clef, 12/8 time signature, measures 13-16. Includes slurs.

13

Musical staff 4: Bass clef, 12/8 time signature, measures 17-20. Includes slurs.

17

Musical staff 5: Bass clef, 12/8 time signature, measures 21-24. Includes slurs.

21

Musical staff 6: Bass clef, 12/8 time signature, measures 25-27. Includes slurs.

25

Musical staff 7: Bass clef, 12/8 time signature, measures 28-30. Includes slurs.

28

Musical staff 8: Bass clef, 12/8 time signature, measures 31-33. Includes slurs.

31

Musical staff 9: Bass clef, 12/8 time signature, measures 34-36. Includes slurs.

34

Musical staff 10: Bass clef, 12/8 time signature, measures 37-39. Includes slurs and rests.

Art of the Recorder

6
37

Musical staff 1: Recorder part, measures 6-37. Bass clef, 12/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with various accidentals.

40

Musical staff 2: Recorder part, measures 40-47. Bass clef, 12/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a whole rest, and then multi-measure rests for 4 and 2 measures.

48

Musical staff 3: Recorder part, measures 48-50. Bass clef, 12/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs.

51

Musical staff 4: Recorder part, measures 51-53. Bass clef, 9/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs.

54

Musical staff 5: Recorder part, measures 54-56. Bass clef, 9/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs.

57

Musical staff 6: Recorder part, measures 57-59. Bass clef, 9/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs.

60

Musical staff 7: Recorder part, measures 60-63. Bass clef, 12/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a multi-measure rest for 2 measures.

64

Musical staff 8: Recorder part, measures 64-66. Bass clef, 12/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs.

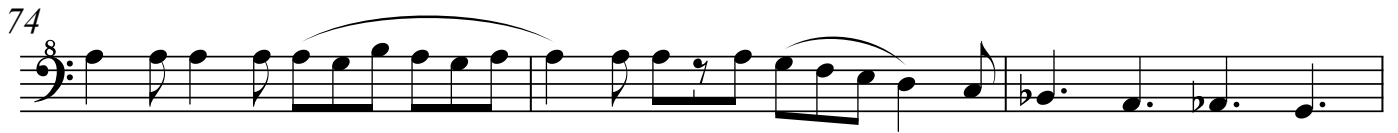
67

Musical staff 9: Recorder part, measures 67-69. Bass clef, 12/8 time signature, key signature of one sharp (F#). The staff contains a sequence of eighth notes with slurs.

71



74



77



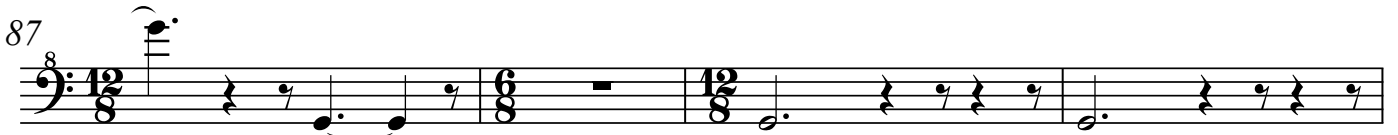
81



84



87



91



94



96

