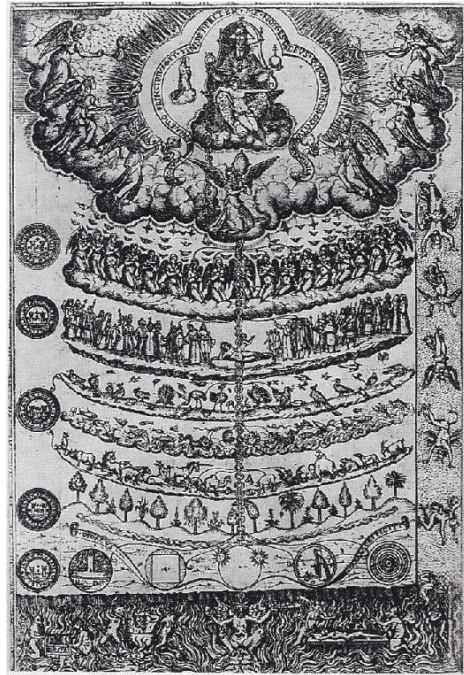


The Three Kinds of Music



for Violin, Violoncello, and Piano
(edition for electronic music readers)

Violin



The Three Kinds of Music

for Violin, Violoncello, and Piano

February 21–June 5, 2010

Duration: 20 minutes

I wrote The Great American Piano Trio in 1983 that was premiered at my senior recital at UNT (then NTSU) in Denton, Texas in 1984. I had hoped that my uncle, a cellist teaching at Vanderbilt, would take it up, but this did not happen, and as there was no further interest in this piece I scrapped it. However there was some very good material in the work, especially in the last movement, and I further developed this for jazz band in 1990 as the “Allegro boogerini” movement of the Popular Music of Planet X. (This piece has since been entirely re-written for concert band, without the boogerini.)

*In the last few years I have started associations with local musicians and performances are now possible for chamber works. I returned to writing a piano trio in February 2010, with a new first movement. Then I took the Allegro boogerini and recast it, condensed from the jazz band version, back into piano trio format, amended and improved, as the final movement, “Devil Music”. Given this evocative title, the first movement turned into “Human Music”, which gave me the great challenge of the middle movement, which had then to be “Angel Music”. (You may notice that my angels tend to be despondent, while the demons have a good time.) This parallels Boethius with his *musica mundana, musica humana, and musica instrumentalis*.*

“Pidooma”, from the tempo marking of the first movement, is an engineering term denoting the origin of many useful concepts.

This work is dedicated to my close friends and superb musicians, violinist Eric Pritchard and cellist Bonnie Thron, along with cellist Stephanie Vial and pianist Vincent van Gelder, who with Eric performed the premiere on February 22, 2011 at Duke University. Eric edited the violin part.

Accidentals hold through the measure and not beyond, and do not refer to other octaves. Parts are in two versions; letter-size, for either paper or electronic music readers, and a special edition only for electronic music readers.

Bill Robinson

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Violin ed. by Eric Pritchard

[7:30]

Allegro pidooma (♩. = 76)

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Human Music
A Little Slower (♩. = 60)

26

p

33

p

(♩. = 76)
Allegro pidooma

40

p

46

ff

ff

ff

51

9

56

2

3

60

ff *dim. p. a p.* *f*

68

p *mf* *mp* *p*

Human Music

4
78

83

90

99

108

p cresc. (mp) (mf) f

115

ff > mp > p

124

p

132

p

6
139

Human Music

f *ff*

144

150

153

159

ff *rit.* *p* *pp* *p*

164

legato

169

8va

173

8va

177 *pp* *accel.* *f*

182 **Allegro pidooma** (♩.=76) *ff* *legato*

186

190

Human Music

9

195

mf *p*

198

p *f*

201

ff

Mower Slower (♩.= 44)

205

p

Namaha Shivaya (♩ = 60)

molto rit.---

Violin

Cello

Piano

7 *- a tempo*

Vln.

Vc.

13

Vln.

Vc.

19

Vln.

Vc.

24

Vln.

Vc.

p

29

Vln.

Vc.

f *mf* *p*

34

Vln.

Vc.

mf *tenuto*

38

Vln.

Vc.

Angel Music

12

42.

42

Vln. *ff*

Vcl. *ff*

pp

pp

ff

pp

47.

47

Vln.

Vc.

Violin part (Vln.): Treble clef, key signature of two flats (B-flat, E-flat). Measure 47: Quarter notes B-flat, A, G, F, E, D, C, B-flat. Measure 48: Quarter notes B-flat, A, G, F, E, D, C, B-flat. Measure 49: Quarter notes B-flat, A, G, F, E, D, C, B-flat. Measure 50: Quarter notes B-flat, A, G, F, E, D, C, B-flat. Viola part (Vc.): Bass clef, key signature of two flats (B-flat, E-flat). Measure 47: Quarter notes B-flat, A, G, F, E, D, C, B-flat. Measure 48: Quarter notes B-flat, A, G, F, E, D, C, B-flat. Measure 49: Quarter notes B-flat, A, G, F, E, D, C, B-flat. Measure 50: Quarter notes B-flat, A, G, F, E, D, C, B-flat.

52.

52

Vln.

Vc.

p

pp

60

cresc. p. a p.

60 *cresc. p. a p.*

8^{va} 8^{va} 8^{va} 8^{va} 8^{va} 8^{va}

65

Vc.

σ
 mf

(mp)

(mf)

8^{vb}

67

Vln. *f* *ff*

Vc. *f* *ff*

70

Vln. *ff* *pp*

Vc. *ff* *pp*

74

Vln.

Vc. *pp* *pp*

78

Vln.

Vc. *mp* *cresc. p. a p.* *mp*

81

Vln. *mf* *f*

Vc. *mf* *f*

Angel Music

14

84

Vln. *ff* *p*

Vc. *ff* *p*

tenuto

molto rit. ---- a tempo

89

Vln. *ff > p*

Vc. *ff > p*

p *mf* *ff >*

93

Vln. *pp*

Vc. *pp*

pp

rit. ---- a tempo

97

Vln. *rit. ---- a tempo*

Vc.

III. DEVIL MUSIC

[6']

15

Allegro boogerini (♩ = 136)

The musical score is for a piece titled "III. Devil Music" in 12/8 time, marked "Allegro boogerini" with a tempo of 136 beats per minute. The score is divided into four systems, each containing staves for Violin (Vln.), Piano (Piano), Violoncello (Vc.), and Double Bass (Db.).

System 1: The Violin part begins with a triplet of eighth notes (G4, A4, B4) marked *mf*. The Piano part has a similar triplet in the right hand and a bass line in the left hand. The system concludes with a *ff* dynamic marking.

System 2: The Violin part starts at measure 5 with a triplet of eighth notes (B4, C5, D5) marked *ff*. The Piano part continues with a bass line. The system concludes with a *mf* dynamic marking.

System 3: The Violin part starts at measure 10 with a triplet of eighth notes (B4, C5, D5) marked *ff*. The Piano part continues with a bass line. The system concludes with a *ff* dynamic marking.

System 4: The Violin part starts at measure 14 with a triplet of eighth notes (B4, C5, D5) marked *ff*. The Piano part continues with a bass line. The system concludes with a *ff* dynamic marking.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*mf*, *ff*) to guide the performer.

Devil Music

16

18

Vln.

Vc.

21

Vln.

Vc.

25

Vln.

Vc.

28

Vln.

Vc.

31

Vln. *mf*

Vc.

mf

34

Vln.

Vc. *sf*

sf

38

Vln. *mp*

Vc. *mp*

mp

42

Vln. *mf*

Vc. *mf*

p

Devil Music

18

46

Vln. *mf* *f*

Vc. *mf* *f*

p *mf* *f*

50

Vln. *ff*

Vc. *ff*

ff

54

Vln. *ff*

Vc. *ff*

f *ff*

58

Vln. *ff*

Vc. *ff*

p *ff*

Piu boogerini

62

Vln.

Vc.

(♩. = 150)

ff

66

Vln.

Vc.

g♭

69

Vln.

Vc.

g♭

71

Vln.

Vc.

Meno boogerini (♩. = 90)

ff $\rightrightarrows$ *pp*

dolce

pp

g♭

Devil Music

20

75 *dolce*

Vln.

79

Vln.

Vc. *dolce* *pp* *mf* *p*

82 *accel. p. a p.*

Vln.

Vc.

(♩. = 120) (♩. = 105)

85

Vln. *mf* *f*

Vc. *mf* *f*

88 (♩. = 110) (♩. = 120)

Vln. *f*

Vc.

Allegro boogerini (♩. = 136)

91 *mp*

Vln. *mp*

95

Vln. *ff*

100

106

111

115

Vln.

ff

3 4

Vc.

ff

118

Vln.

Vc.

8va

121

Vln.

Vc.

125

Vln.

Vc.

130

Vln.

Vc.

134

Vc.

138

Devil Music

24

138

Vln. *ff*

Vc.

142

Vln.

Vc.

146

Vln.

Vc.

150

Vln.

Vc.

154 *rit.*

Vln. *ff* *p* *pp*

Vc. *ff* *p* *pp*

ff *mf* *mp*

161 *Adagio*

Vln. *pp*

Vc. *pp*

(♩ = 60)

168 *Piu boogerini* (♩ = 150)

Vln. *ff*

Vc. *ff*

ff

173

Vln.

Vc.

26

(♩.=♩)

Devil Music

Vln. 177 *ff*

Vc. *ff* *non stacc.*

pp *ff* *non stacc.*

Vln. 183 *non stacc.*

Vc.

Vln. 188 (♩.=♩.) *fff*

Vc. *ff*

pp

Vln. 192

Vc.

ff