

# Music as Climate

for voice and piano

**Paul Robinson**

on a poem by John Ash



Typeset, printed and bound by

*Jane Wright*

Tel: 08576 329

# Music as Climate

for voice and piano

Paul Robinson

on a poem by John Ash

WRITTEN BY PAUL ROBINSON AT THE CENTRE,  
10, Stratford Place, London, W.1

$\text{♩} = 126$

Bass

Piano

silently depressed

De - spi - - - - - te De - spi - -

*mf* *mf*

- - - - te De - de - de - de - spi - - - - te

*sf* *sf* *sf p*

De de de de de de  
*sfz sfz sfz*

De - de - de -  
*mf*

- spite or be-cause of be - - cause of be-cause of all the wro - - - ng  
*f* *mf* *mp* *f*

notes

*ppp* *f* *pp* *f*

De de de de de

*p* *mf*

de de de - - spite or be- cause of all the wrong notes

*f* *pp* P

*f* *pp*

The de- sired eff- ect 't' 't' was in the end ach - eived 'd' 'd'

*f* *p* *f*

*sfz* *sfz* *sfz*

BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

'd' 'd' 'd'

*f* *pp*

That of an au - - - ra surr - oun - ding a bo - dy of

*sfz sfz sfz*

*pp*

♩ = 88

great na - tural - ness and beau - ty Al - - -

- most as if a plan of the hea - vens were ex -

*P*

- pre - ssed to us in terms of the cru - dest riffs and reels

6 16 6 16 6 16

Played on an up - right pia - no

6 16 6 16 6 16

with - out in a - ny - way di - mi - ni - shing

43 96

P

*Rall.*

a sense of vast ness and of

9 7.6

P

brill - i - ance quite be - yond our or - di - na - ry app - re - hen - sion

9  
16

SPOKEN "The dishes" "The bus timetables" "The steamed spinach"

9  
16

9  
16

$\text{♩} = 66$

9  
16

A cour - ly dan - ce for which the feet

8<sup>va</sup> basso

have not been found in which

*sfz*

*sfz sfz*

as it turns out the most arch - a - ic seem - - - ing

BRITISH MUSIC INFORMATION CENTRE,  
10, Tottenham Court Road, London, W.1

phrases were wri - tten down in a rush *sfz*

on - ly yes - ter - day when the trou - ba - dour un - clasp - - ed his

quartz watch and it was in the eve - ning eve - ning eve - ning

*mf* *mp* *p*

*laissez vibrer*



when the rain storm su - dden - ly a - pproach - ed and it was in the eve - ning

Pitches silently depressed - stroke strings inside piano then release pedal

P

when the rain storm su - dden - ly app - roached a - cross the ran - dom di -

P

- vi - sions of a re - mo - te and dense - ly peo - pled land - scape in full leaf

P

*legato*

Af - - - - - ter - - - - - wards there were

P

poo - - - - - ls o - - - - - n

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a long slur over the notes, with lyrics 'poo - - - - - ls o - - - - - n' underneath. The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

win - dow sills and the hum - ble di -

The second system continues the musical score. The vocal line has lyrics 'win - dow sills and the hum - ble di -' and includes a slur over the notes. The piano accompaniment continues with its intricate rhythmic texture.

- ver - sion of mo - pping the - - se up on - ly

The third system of the score shows the vocal line with lyrics '- ver - sion of mo - pping the - - se up on - ly'. A dynamic marking 'P' (piano) is placed below the piano accompaniment. A slur with an 's' above it is also present over the piano accompaniment.

ser - ved to en - han - - - - - ce

The fourth system concludes the page with the vocal line having lyrics 'ser - ved to en - han - - - - - ce'. A dynamic marking 'sfz' (sforzando) is placed above the piano accompaniment.

the great sense of cla-ri-ty and pur - pose

that was form - - ing in the roo - m

P \_\_\_\_\_

The fi - nal shape of things was stri - ct of a vi -

- tru - - vi - - an se - - ve - ri - ty

but this all-owed a free-dom which o-ther - wise may not have been risked

and the re - sult was a rhap - so - dy 'de' 'de' 'de' 'de' 'de' 'de' 'de'

in which tall fi-gures un - touch - ed 'd' 'd' 'd' 'd'

by our an - xi - e - ties were not em - ba - rassed

Preview File Only

THE MUSIC INFORMATION CENTER  
10, Stanford, Calif. 94305

were not em-ba-rassed were not em-ba-rassed

The first system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, with lyrics "were not em-ba-rassed" and "were not em-ba-rassed" written below it. The lower staff is a piano accompaniment in treble and bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The vocal line features a melodic phrase with a B-flat, and the piano accompaniment provides harmonic support with chords and moving lines.

were not em-ba-rassed to a-ppear

*ppp*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics "were not em-ba-rassed" and "to a-ppear" are written below the vocal staff. The piano accompaniment includes a dynamic marking of *ppp* (pianissimo) in the right hand. The system concludes with a double bar line.

Preview File Only