



# Thomas Robertson

Compositeur, Professeur

Corée du Sud, Hwasun

## A propos de l'artiste

Annyeong haseyo!

I am an American English teacher living in South Korea.  
During my free time, I compose pentatonic music for students of various instruments.

I promote not only my own pentatonic music but everyone else's.  
If you've written anything pentatonic, drop me a line and I'll add it to my Website.

**Site Internet:** <http://www.pentatonika.net>

## A propos de la pièce



**Titre:** Spoken Intonation Suite  
**Compositeur:** Robertson, Thomas  
**Licence:** public domain  
**Editeur:** Robertson, Thomas  
**Instrumentation:** Flûte à bec, Piano  
**Style:** Classique  
**Commentaire:** In this composition, the student is made aware of music which exists in everyday speech. Fixed utterances are used as ostinati.

## Thomas Robertson sur [free-scores.com](http://www.free-scores.com)

[http://www.free-scores.com/partitions\\_gratuites\\_thomas-robertson.htm](http://www.free-scores.com/partitions_gratuites_thomas-robertson.htm)

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**for C Recorder and Piano  
by Thomas Robertson**

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# "Doctor Livingston, I presume."

Thomas Robertson

Lento

Soprano Recorder

Piano

The first system of the score shows the Soprano Recorder part with a whole rest and the Piano accompaniment. The piano part begins with a forte (*f*) dynamic. The key signature has one flat (B-flat) and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

The second system continues the piano accompaniment. The treble clef part features a melodic line with some grace notes and rests, while the bass clef part continues with a consistent eighth-note pattern.

The third system continues the piano accompaniment. It includes a piano (*p*) dynamic marking. The bass clef part has several measures with a *Leg.* (legato) marking and an asterisk (\*), indicating specific articulation or phrasing.

Allegro

The fourth system marks the beginning of the Allegro section. The piano part starts with a piano (*p*) dynamic. The treble clef part has a melodic line with some grace notes and rests. The bass clef part continues with a steady eighth-note pattern. There are *Leg.* markings and asterisks in the bass line.

First system of a musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part begins with a *p* (piano) dynamic marking. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half rest, and finally quarter notes Bb4, A4, and G4.

Second system of the musical score. The vocal line continues with quarter notes A4, Bb4, and C5, followed by a half rest, and then quarter notes Bb4, A4, and G4. The piano accompaniment features a melodic line in the right hand with a slur over the first two measures, and a bass line with a similar slur. The piano part includes a sharp sign (#) on the second measure of the right hand.

Third system of the musical score. The vocal line has a half rest followed by quarter notes A4, Bb4, and C5, and then a half rest. The piano accompaniment continues with a melodic line in the right hand and a bass line, both featuring slurs and a sharp sign (#) on the second measure of the right hand.

Fourth system of the musical score. The vocal line has a half rest followed by quarter notes A4, Bb4, and C5, and then a half rest. The piano accompaniment continues with a melodic line in the right hand and a bass line, both featuring slurs and a sharp sign (#) on the second measure of the right hand. The system concludes with a double bar line.

# "Why are you mad at me?"

Andante

The musical score is written for voice and piano. It consists of four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/4. The tempo is marked 'Andante'. The piano part includes dynamic markings: *p* (piano) in the first system, *pp* (pianissimo) in the fourth system, and *staccato* in the fourth system. The vocal line features a melody of eighth and quarter notes, with some rests. The piano accompaniment includes chords, arpeggios, and a bass line with eighth and quarter notes. The score concludes with a final chord in the piano part.



First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The top staff contains a melodic line with quarter notes and rests. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the first measure of the grand staff.

Second system of the musical score, continuing the notation from the first system. It features the same three-staff layout and key signature. The piano accompaniment in the grand staff shows more complex chordal textures and some tremolos in the bass line.

Third system of the musical score. The notation continues across the three staves. The piano accompaniment includes some tremolos in the bass line, and the overall texture remains consistent with the previous systems.

Fourth and final system of the musical score. It concludes with a double bar line. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the final measure. The notation includes various rhythmic values and rests across all staves.

# "I was just kidding."

Moderato

The musical score is written for a single melodic line and piano accompaniment. The tempo is marked 'Moderato'. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right-hand part and a left-hand part. The first three systems have a vocal line in the upper staff and piano accompaniment in the lower two staves. The fourth system has a vocal line in the upper staff and piano accompaniment in the lower two staves. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*), forte (*f*), and piano (*p*). The score ends with a double bar line and repeat dots.



First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. The first measure of the grand staff is marked with a forte *f* dynamic. The second measure is marked with a piano *p* dynamic. The melody in the top staff has a slur over the second and third measures.

Second system of the musical score, following the same layout as the first. It features a forte *f* dynamic in the first measure and a piano *p* dynamic in the second measure. The grand staff continues with similar rhythmic patterns.

Third system of the musical score. The first measure of the grand staff is marked with a piano *p* dynamic and includes the instruction *con pedale* below the bass line. The second measure is marked with a forte *f* dynamic and includes the instruction *senza pedale* below the bass line. The grand staff shows a change in texture between these two measures.

Fourth system of the musical score, identical in layout and dynamics to the third system. It features a piano *p* dynamic with *con pedale* in the first measure and a forte *f* dynamic with *senza pedale* in the second measure.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The first measure of the grand staff is marked with a piano (*p*) dynamic. The second measure is marked with a forte (*f*) dynamic. The first half of the system is labeled *con pedale* and the second half is labeled *senza pedale*. The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Second system of the musical score, continuing the notation from the first system. It features the same three-staff layout and key signature. The dynamics *p* and *f* are used to indicate changes in volume. The *con pedale* and *senza pedale* markings are not explicitly repeated in this system but correspond to the first and second halves of the system.

Third system of the musical score. It maintains the three-staff structure and key signature. The piano (*p*) and forte (*f*) dynamics are clearly marked. The notation continues with a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Fourth system of the musical score, the final system on this page. It follows the same three-staff format and key signature. The dynamics *p* and *f* are used. The system concludes with a double bar line at the end of the bass clef staff.

# "Kevin has a girlfriend."

Lento

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The tempo is marked 'Lento'. The piano part begins with a dynamic marking of *p* (piano). The key signature has one sharp (F#) and the time signature is 12/4. The vocal line consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, 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The first system of music consists of three staves. The top staff is a vocal line with a treble clef, containing two measures of music with quarter and eighth notes. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff has a treble clef and contains two measures of chords. The bottom staff has a bass clef and contains two measures of a bass line with quarter notes.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef, containing two measures of music. The middle and bottom staves are grouped by a brace. The middle staff has a treble clef and contains two measures of chords, with a piano dynamic marking (*p*) appearing in the second measure. The bottom staff has a bass clef and contains two measures of a bass line. A fermata is placed over the final note of the bass line in the second measure.

The third system of music consists of three staves. The top staff is a vocal line with a treble clef, containing two measures of music. The middle and bottom staves are grouped by a brace. The middle staff is empty. The bottom staff has a bass clef and contains two measures of a bass line with quarter notes.

The fourth system of music consists of three staves. The top staff is a vocal line with a treble clef, containing two measures of music. The middle and bottom staves are grouped by a brace. The middle staff has a treble clef and contains two measures of chords, with a piano dynamic marking (*pp*) appearing in the second measure. A fermata is placed over the final note of the middle staff. The bottom staff has a bass clef and contains two measures of a bass line with quarter notes, also featuring a fermata over the final note.

# "That's what you think."

Allegro

The first system of music consists of four measures. The top staff (treble clef) is mostly silent, with a few notes in the final measure. The middle staff (treble clef) begins with a piano (*p*) dynamic and contains a melodic line. The bottom staff (bass clef) features a steady eighth-note accompaniment.

The second system continues the piece with four measures. The top staff remains mostly silent. The middle staff continues the melodic line from the first system. The bottom staff continues the eighth-note accompaniment.

The third system contains four measures. The top staff is silent. The middle staff continues the melodic line. The bottom staff continues the eighth-note accompaniment.

The fourth system contains four measures. The top staff is silent. The middle staff continues the melodic line. The bottom staff continues the eighth-note accompaniment.

First system of a musical score. It consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The vocal line has a melodic phrase starting in the fourth measure. The piano right hand features chords, and the left hand has a dense, rhythmic accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the first measure of the piano part.

Second system of the musical score, continuing the three-staff format. The vocal line continues its melodic line. The piano accompaniment maintains its complex texture with chords and rhythmic patterns.

Third system of the musical score. The piano right-hand part features a melodic line with a dynamic marking of *p* (piano) in the first measure. The piano left-hand part continues with a steady rhythmic accompaniment.

Fourth system of the musical score, concluding the piece. It features the same three-staff structure. The piano right-hand part has a melodic line, and the left hand provides a rhythmic accompaniment. The system ends with a double bar line.