



Thomas Robertson

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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: Variations on Poems by Edward Lear
Compositeur: Robertson, Thomas
Licence: public domain
Editeur: Robertson, Thomas
Instrumentation: Chorale 2 parties égales, Piano
Style: Classique
Commentaire: SB chorus and piano. Lasts about 9 minutes.

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

http://www.free-scores.com/partitions_gratuites_thomas-robertson.htm

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VARIATIONS ON POEMS BY EDWARD LEAR

**for SB Chorus and Piano
by Thomas Robertson**

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

Variations on Poems by Edward Lear

Thomas Robertson

Marziale

Soprano

Bass

Piano

ff

6

11

Moderato

p

Who _ loved to see litt-le folks

There _ was an old Derr-y down _ Derr-y, _

11

ff

p

16

merry;— So he made them a Book, And with laughter they shook, At the fun of that Derry down Derr - Derr-y.

21 **Moderato**

There was an Old Per-son of Wick, - Who said, 'Tick-a Tick, Tick-a -

There was an old Person of Wick, Who said, 'Tick-a Tick, Tick-a - Tick, Chick-a -

26

Tick, Chick - a - bee, Chick - a - baw.' And he

bee, Chick - a - baw.' And he said no - thing more, That la -

28

said no - thing more, That la - con - ic Old Per - son of Wick.

con - ic Old Per - son of Wick.

28

Lento

31

f There — was an Old Person of Cheam, Who said 'It is just like a dream, When I

f

31

f

36

play on the drum, and wear rings on my thumb In the beaut - i - ful mead - ows of Cheam!

36

40

Andante

p

There was a Young Lad - y of Well-ing,

p

Whose

40

p

ped. *ped.* *ped.* *ped.* *Pedale simile*

44

She played on the harp, and caught

praise all the world was a - ing;

44

47

sev - er - al carp, That acc - om - plished Young Lad - y of Well - ing.

47

p

Lento

50 *p*

There

54

was an Old Man of Cape Horn, Who wished he had nev-er been born; So he

54

58

sat on a chair, till he died of des-pair, That dol o - rous Man of Cape Horn.

58

62

Allegro

There

66

Whose ___ face ___ was per - vad - ed with smiles; He ___

70

sang high dum didd-le, and ___ played on the fidd-le, That ___ am - i - a - ble Man of the Isles.

74

Lento

f

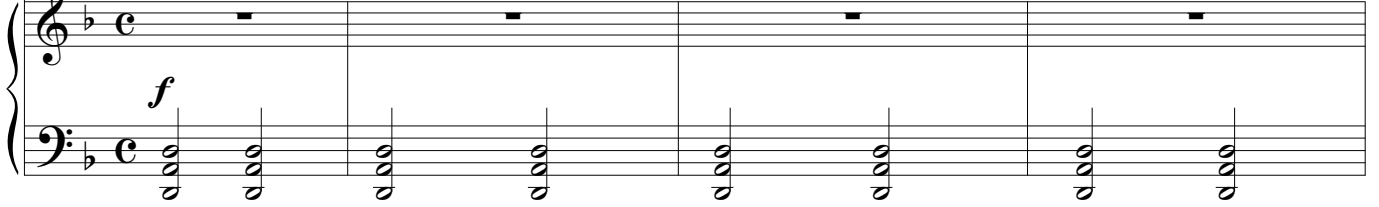


There was an Old Man with a gong, Who

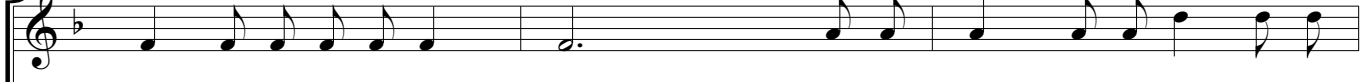


There was an Old Man with a gong, Who bumped at it all the day

74



78

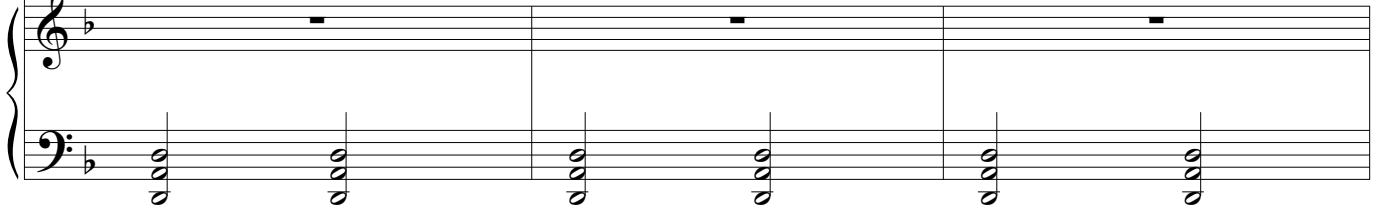


bumped at it all the day long, But they called out, 'O law! you're a



long; But they called out, 'O law! you're a horr - id old bore!' So they

78



81

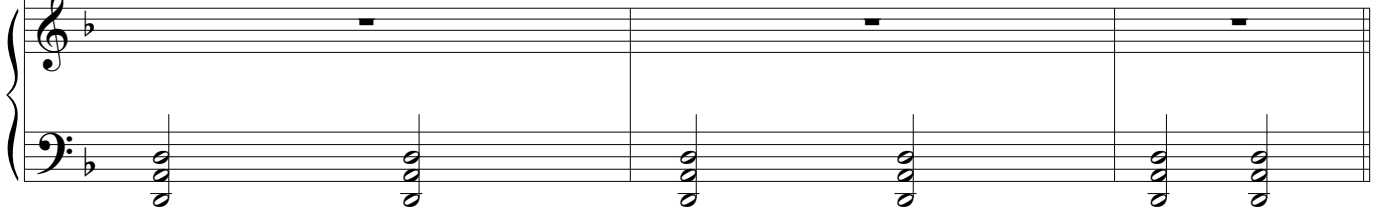


horr - id old bore!' So they smashed that Old Man with a gong.



smashed that Old Man with a gong.

81



84 Marziale

Musical notation for measures 84-87, piano part. The score consists of two staves (treble and bass clef) in common time (C) and B-flat major. Measures 84-87 contain whole rests in both staves.

Musical notation for measures 84-87, vocal part. The score consists of two staves (treble and bass clef) in common time (C) and B-flat major. Measure 84 contains a vocal line starting with a forte (*ff*) dynamic: G4, A4, B4, C5. Measures 85-87 contain rests in the vocal line. The piano accompaniment in the bass staff consists of chords with tremolos in measures 85 and 87.

Musical notation for measures 88-91, piano part. The score consists of two staves (treble and bass clef) in common time (C) and B-flat major. Measures 88-91 contain whole rests in both staves. A forte (*ff*) dynamic marking is present in measure 91.

There

Musical notation for measures 88-91, vocal part. The score consists of two staves (treble and bass clef) in common time (C) and B-flat major. Measures 88-91 contain rests in the vocal line. The piano accompaniment in the bass staff consists of chords with tremolos in measures 88-91.

Musical notation for measures 92-95, vocal part. The score consists of two staves (treble and bass clef) in common time (C) and B-flat major. A forte (*ff*) dynamic marking is present in measure 92. The vocal line in the treble staff contains the lyrics: "Was to play on the trump-et all night; When they".

was and old man whose de - light

Musical notation for measures 92-95, piano part. The score consists of two staves (treble and bass clef) in common time (C) and B-flat major. Measures 92-95 contain whole rests in both staves. The piano accompaniment in the bass staff consists of chords with tremolos in measures 92-95.

96

said, 'You're a bore!' He an - swered, 'What for? Mayn't I play on the trump-et all night?'

96

100

Andante

p

There was an old man who said, 'See! I have

There was an old man who said, 'See!

100

p

104

found a most beaut - i - ful bee!' When they said, 'Does it buzz?'

I have found a most beaut - i - ful bee!' he

104

108

I nev - er be - held such a bee!

an - swered, 'It does, I nev - er be - held such a bee!

111 **Allegro**

f In -

There was an old per - son whose mirth,

115

duced him to leap from the earth; But in leap - ing too quick, he ex -

leap - ing too quick,

118

claimed, I'm too sick To leap an - y more from the earth.'

leap - ing too quick, leap, leap, earth.

118

121 Lento

ff There

ff pp ff pp ff pp ff pp

125

was a Young Lad - y of Russ - ia, Who screamed so that no one could hush her, Her

ff

pp

129

screams were ex-treme, no one heard such a scream, As was screamed by that Lad-y of Russ-ia. There

pp

129

133

was a Young Lad - y of Parm - a, Whose con - duct grew calm - er and calm - er; When they

133

pp

137

said, 'Are you dumb?' She mere - ly said, 'Hum!' That pro - vok - ing Young Lad - y of Parm - a.

137

141

Moderato

p

I am

There — was — an old man who said - "Hum!

141

144

al - ways a - sprain - ing my thumb.' When they

144

146

said "Tell us how?" He — made them a bow, - And said, No no — jints in my Thumb!

146

150 **Marziale**

Musical score for measures 150-153. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment.

Musical score for measures 154-157. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

158 *ff*
No more my pen: no
ff

Piano accompaniment for measures 158-160. The right hand has rests, and the left hand continues with the eighth-note accompaniment.

161
more my ink: No more my rhyme is clear. So— I shall leave off here I think,-Yours

Piano accompaniment for measures 161-164. The right hand plays chords, and the left hand continues with the eighth-note accompaniment.

166

ev - er, Ed - ward Lear.

This system contains the vocal line and the first five measures of the piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "ev - er, Ed - ward Lear." The piano accompaniment consists of two staves (treble and bass clefs) with chords and single notes.

166

This system contains the piano accompaniment for measures 166-170. It consists of two staves (treble and bass clefs). The music features a variety of textures, including chords, arpeggiated figures, and single notes. The key signature remains one flat. The system concludes with a double bar line and repeat signs in both staves.