

duration: ca. 6 min. 30 sec.

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♩ = 112 SPOKEN *f*

Narrator

I know I'm sup - posed to like cop-y-right laws be -

Piano

p *f*

8^{vb}---

4

cause I'm a compo-ser, cause now I can keep mak-ing bundles of loot

3

3

3

3

8^{vb}- - 3

7

sev-en-ty years af-ter I die, mak-ing heav-en vir-tual-ly un-ne-ces-sa-ry,

3

ff *p*

3

3

8^{vb}- 3

Teo. *

NOTE: Hyphenation of words is as close as possible to how they are SPOKEN, as opposed to what's in a dictionary.

10 *mf* *mp* *mf*

as long as they keep buying my o-pu-ses, o-pie, what-e-ver they're called.

mf *mp* *mf*

sub---

13 *mp* worried *p* relieved

But what if they don't? Thank you, Je-sus, there's still heav-en!

mp *p*

Red. *

16 **SUNG** *f* **SPOKEN** *mp*

Hal - le - lu-jah! Oops, is that tune in pub-lic do-main?

f *pp*

19

mf *f* *mf*

The ques-tion is: How do o - ther com-po - sers find words

p *mf* *f* *mf*

8vb - - -

22

ff *mp*

to set to mu-sic with-out being threat-ened with a law-suit? I do my own words

f *ff* *mp*

LH RH

25

mf

usu-ally, but what about other composers who don't have the gift of gab?

mf

28 *mf*

Ma - ny years a - go a

f *p* *mp*

8vb-----

31 *p*

kid in Man-hat-tan School of Mu-sic, who shall re-main name-less

p

34 *mf* *mp*

(through no fault of his own), he wrote a song for a publicized concert,

p

*Tea. * Tea. * Tea. * Tea. **

37

us-ing a po-em that in-clu-ded snow, a horse and a pro-found thought.

ped. * ped. * ped. * ped. *

40

annoyed > *f*

Not that one. Then the well known

f

43

p *f* *enraged*

who shall re-main name-less auth-or of that po-em got

p *f*

46

wind of it. He person-ly called the com-po-ser on the phone and

48

threatened him with a law-suit. The song was taken off the pub-li-cized con-cert.

ff *p*

LH RH

ff *p*

Ped. * Ped. *

trill

51

Ma-ny years la-ter I read a-no-ther po-em by that same po-et.

mp

mp

Ped. ad lib

hyper-sensitively

54

It was a-bout a bird out-side his door that an - noyed him but he said he did-n't

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

57

wan-na stop a-ny-bo-dy from sing-ing. I wish that com-po-ser knew that

p gently *3*

Ped. * *Ped.* *

60

poem and quoted it to the poet on the phone. It might have shut him up.

f enraged *8va* *p*

8vb

64 *mf* *p* *mf*

I met a compo-ser once, who shall re-main name-less be-cause I

mf *p* *mf*

67 *mp*

don't re-mem-ber her name, who asked per-mis-sion to set words by a Beat po-et. She ex-

mp

70 *f*

plained that it was only going to be a small per-for-mance, think-ing that would help. It

p *f*

73 *ff* *stentorian*

didn't. His estate told her that they only give per - mission for MAJOR performances.

8va

ff

76 *HOWL* *mf* 3

I have a friend who used to write twelve -

(8va)

p *mf*

8vb

80 *p*

tone mu - sic and then got sick of it. And there's this well known who shall re -

p

8vb

83 *mf*

main name-less I-rish-French playwright who wrote a - mu-sing-ly de-pres-sing plays.

mf

8^{vb}

86 *pedantic* *disbelief*

He stip-u-la-ted in his will that none of his works be e-ver set to mu-sic. But my

mf

8^{va}

89

friend wrote an en-ti-re op'-ra from one of this guy's plays, and when he

mf

92 *despairing*

found this out he knew he could ne-ver use this op'-ra a-ny-where,

94 *mp* quietly sour *p*

ex-cept on his com-pu-ter. (Hope - ful-ly they'll ne-ver no-tice.)

mp *p*

8vb

97 *mp*

Then there was this group of com-pos-ers who planned a concert of

mp *mp*

99

or - ches - tra mu - sic quo - ting tunes of a fa - mous Eng - lish rock band,

101

who shall re - main harm - ful. Then a team of

104

law - yers showed up to threaten them with a law - suit, ex - plain - ing that

106 *mp*

since they were all com-po-sers them - selves, they should ap-pre-ci-ate how im-

108 *big breath*

por-tant it is to pro-TECT all the cop-y-rights of all com-po-sers, et ce-tra et ce-tra et-

110 *disgruntled*

ce-tra. I'm not sure how much they did ap -

112

pre-ci-ate it, be - cause none of them made

114 *f* *mp reverent*

bundles of loot. Ah, you say, at least the Bi-ble, that's in public do-

119

main. Ah, but not new tran - slations of the Bi-ble. If you're setting a pas-sage like

122 *big breath*

First Corinthians Six Seven (which tells you it's wrong to sue your brother), you should use the

125 *p aside*

King James Ver-sion or make up your own trans-la-tion. Your bro-ther may not

128

be your bro-ther, no less your kee - per.

8vb - - - -

extravagant

131 *mf* *f* *mf* *sing-songy*

On the other hand... I teach World Music at Ny-ack Col-lege. I had a

mf *f* *mf*

LH

ped.

135

stu-dent who wrote a pa-per on Woody Guth-rie, and in her

138

pa-per she put a co-py of one of his songs. A-bove the

141

tit - le he wrote a mes - sage to a - ny - bo - dy who read the

144

co - py. He gave per - mis - sion that they should use it

147 *extravagant*

a - ny - where and any - time they please. I think that's great and every - body sing

f *f*

150 SUNG SPOKEN

Hal - le-lu-jah! I sure hope that God-'ll bless Mis-ter Woody Guth-rie, and

8vb

153 SUNG

not just for sev - en - ty years but for all e - ter-ni-ty.

p

155 *f*

Songs don't be - - - long to

f

(senza ped.)

157 SPOKEN

us. They're gi-ven to us to give to o-ther peo-ple. Sure, I think that

8vb

160

poets and composers should make money, e-ven bundles of loot, but___ come on,___

8vb-1

163

not for sev-en-ty years af-ter they die!

p *f*

Red. *

166 *p* introspective

(I thought a-bout mak-ing this piece a - non-y-mous, but ya

p

8vb - -

170

ne - ver know, I might haf - ta threa - ten some - one with a law - suit.)

ff

LH *ff* RH

8vb

172

p

8vb - - - -