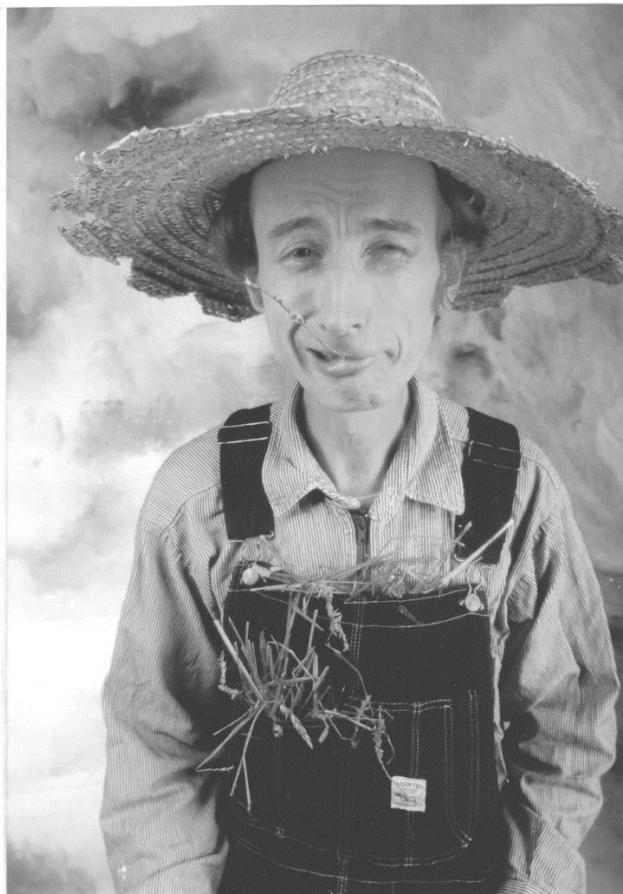


From God's Back 40

for Clarinet, Viola, and Piano

Clarinet in B Flat

(edition for electronic music readers)



Bill Robinson

From God's Back 40 for Clarinet, Viola, and Piano

June 22—October 7, 2017

Duration: ~28 minutes

In June 2017, clarinetist Fred Jacobowitz and pianist Carl Banner, director of Washington Musica Viva, asked me to write a trio for clarinet, viola, and piano. I had just moved to the little town of Cleveland, North Carolina, in rural western Rowan County, nestled in the bucolic Piedmont about an hour drive from the nearest big cities. I had lived in Raleigh since 2001, and retired in May after seven years teaching physics at NCSU.

So I settled in with an old friend who had some extra space in his home, where I had time to do what I like and take care of my health. I couldn't compose during my final months in Raleigh, but the new environment proved fertile for creativity. After two years, in 2019, I moved back to the Raleigh area (Garner) to rent-assisted senior housing; it took a couple of years on the wait list.

The first movement is based on various tetrachords, which is very common in my music—not from some theoretical plan, but just because that seems to be how things work out and sound right. I have written a piece before titled *Diatonic Phrygian Tetrachord*, which was more specific about that particular type. There is a somewhat baroque flavor to this section, as I came up with the basic ideas after listening to Bach violin concertos.

The second movement is "Yet Another Waltz", as I have written altogether too many already. I wouldn't recommend trying to dance to this one.

The third movement has a touch of country roots music to it; I am trying my hand at old fiddle tunes, and it's well-suited to the rural surroundings.

The finale is a big fast ending, inspired by my inspiration of albuterol as an inhaled medication for bronchiectasis. One of the main problems of this disease (as well as my arthritis) is extreme fatigue; albuterol is a potent stimulant, as well as helping breathing. Only lasts three or four hours, but does the job.

This trio is the basis for *Symphony No. 2: From God's Back 40* for full orchestra. The orchestration in 2023 resulted in a long list of corrections, adjustments, and a few improvements for this fourth edition.

Performance notes

My usual style of piano playing is heavy on the sostenuto pedal; the indicated pedal marks are really required, but please use freely. Notes that do not have dots are not short. Individual movements may be performed by themselves or in any combination.

It is fine with me if the viola is either amplified or electric, such as an electric 5 string violin.

The score is available in either legal- or letter-size formats. Parts are either conventional in letter format, or in a special edition for electronic music readers, with the part full size and the rest of the score included in reduced size.

Cover photo: "Country Boy" from Jim McGuire's studio, 1997, Charlotte NC.

Bill Robinson

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Clarinet part for
electronic music readers

From God's Back 40

I. Gimme that Old-Time Tetrachord

[7:40] Bill Robinson

Don't Be Shy ($\text{♩} = 94\text{-}100$)

The musical score consists of three staves: Clarinet in B_b, Viola, and Piano. The Clarinet and Viola parts are primarily rhythmic patterns, while the Piano part provides harmonic support. The score includes dynamic markings such as *ff*, *mf*, and *f*. Measure numbers 1 through 22 are indicated above the staves. The Clarinet part starts with a forte dynamic (*ff*) and transitions to a piano dynamic (*mf*). The Viola part follows a similar pattern. The Piano part features sustained notes and chords.

2
29

ff — *mp*

dolce

mp — *p* — *pp*

dolce

pp

37

dolce

pp

mp

dolce

mp

dolce

44

cresc. p. a p.

cresc. p. a p.

(mf)

cresc. p. a p.

(mf)

(mf)

50

f

f

f

57

mp

pp

cresc. p. a. p.

mp

pp

cresc. p. a. p.

mp

63

f cresc.

(*mp*)

(*mf*)

(*f*)

(*mp*)

(*mf*)

(*f*)

69

ff

ff

ff

75

mf

mp

mf

mp

ff

mf

mp

ff

mf

mp

FGB40

4
82

cresc.

cresc.

89

ff

ff

ff

95

p

p

ff *mf*

100

p

105

non stacc.

non stacc.

non stacc.

non stacc.

113

p *cresc.* -----

p *cresc.* -----

p *cresc.* -----

120

f

f

ff

126

6
130

rit. ----- *a tempo*

136

142

149

154

rit. *a tempo*

2

159

cresc. p. a. p. *(mp)*

cresc. p. a. p. *(mp)*

2

165

f *cresc.* *ff*

(mf) *f*

(mf) *non stacc.* *f* *ff*

2

171

2

8
176

181

187

194

201

ff

ff

ff

206

ff

211

ff

216

ff

10

221

Musical score for page 10, measure 221. It consists of four staves: Treble, Bass, Alto, and Bassoon. The Treble staff has a dynamic of *pp*. The Bass staff has a dynamic of *pp*. The Alto staff has a dynamic of *pp*. The Bassoon staff has a dynamic of *pp*.

226

Musical score for page 10, measure 226. It consists of four staves: Treble, Bass, Alto, and Bassoon. The Treble staff has a dynamic of *ff*. The Bass staff has a dynamic of *ff*. The Alto staff has a dynamic of *ff*. The Bassoon staff has a dynamic of *ff*.

232

Musical score for page 10, measure 232. It consists of four staves: Treble, Bass, Alto, and Bassoon. The Treble staff has a dynamic of *ff*. The Bass staff has a dynamic of *ff*. The Alto staff has a dynamic of *ff*. The Bassoon staff has a dynamic of *ff*.

237

Musical score for page 10, measure 237. It consists of four staves: Treble, Bass, Alto, and Bassoon. The Treble staff has a dynamic of *ff*. The Bass staff has a dynamic of *ff*. The Alto staff has a dynamic of *ff*. The Bassoon staff has a dynamic of *ff*.

242

247

252

259

12

FGB40

molto rit. ----- *a tempo*

Musical score page 12, measures 266-271. The score consists of three staves. The top staff is treble clef, 266 has 266, 270 has ff, 271 has ff. The middle staff is bass clef, 266 has ff, 270 has ff, 271 has ff. The bottom staff is bass clef, 266 has ff, 270 has ff, 271 has ff. Measure 266 starts with a melodic line in 3/4. Measures 267-270 show harmonic changes between 3/4 and 2/4. Measures 271-272 show more complex harmonic and rhythmic patterns.

272

Musical score page 12, measures 272-276. The score consists of three staves. The top staff is treble clef, 272 has ff, 276 has ff. The middle staff is bass clef, 272 has ff, 276 has ff. The bottom staff is bass clef, 272 has ff, 276 has ff. Measures 272-275 show melodic lines with slurs and grace notes. Measure 276 shows a sustained note with a fermata.

277

Musical score page 12, measures 277-282. The score consists of three staves. The top staff is treble clef, 277 has mp, 281 has pp, 282 has pp. The middle staff is bass clef, 277 has mp, 281 has pp, 282 has pp. The bottom staff is bass clef, 277 has mp, 281 has pp, 282 has pp. Measures 277-280 show melodic lines with slurs and grace notes. Measures 281-282 show sustained notes with fermatas.

283

Musical score page 13, measures 283-288. The score consists of three staves. The top staff is treble clef, 283 has 2/4, 284 has 2/4, 285 has 2/4, 286 has 2/4, 287 has 2/4, 288 has 2/4. The middle staff is bass clef, 283 has 2/4, 284 has 2/4, 285 has 2/4, 286 has 2/4, 287 has 2/4, 288 has 2/4. The bottom staff is bass clef, 283 has 2/4, 284 has 2/4, 285 has 2/4, 286 has 2/4, 287 has 2/4, 288 has 2/4. Measures 283-287 show melodic lines with slurs and grace notes. Measure 288 shows a sustained note with a fermata.

II. Yet Another Waltz

[6']

13

Anorexia compona ($\text{♩} = 170$)

Clarinet in B \flat

Viola

Piano

9

18

27

14
35

Musical score for measures 14-35. The score consists of four staves. The top staff is a treble clef instrument with sixteenth-note patterns. The second staff is a bass clef instrument with eighth-note patterns. The third staff is a treble clef instrument with sixteenth-note patterns. The bottom staff is a bass clef instrument with eighth-note patterns. Measure 14 starts with a forte dynamic. Measures 15-35 show a continuous pattern of eighth and sixteenth notes with various dynamics and articulations.

42

Musical score for measure 42. The score consists of four staves. The top staff is a treble clef instrument with sixteenth-note patterns. The second staff is a bass clef instrument with eighth-note patterns. The third staff is a treble clef instrument with sixteenth-note patterns. The bottom staff is a bass clef instrument with eighth-note patterns. The measure features a sustained note on the first beat followed by a rhythmic pattern of eighth and sixteenth notes.

50

Musical score for measure 50. The score consists of four staves. The top staff is a treble clef instrument with eighth-note patterns. The second staff is a bass clef instrument with eighth-note patterns. The third staff is a treble clef instrument with eighth-note patterns. The bottom staff is a bass clef instrument with eighth-note patterns. Dynamics include **ff**, **mp**, and **mf**. Articulations include slurs and grace notes.

60

Musical score for measure 60. The score consists of four staves. The top staff is a treble clef instrument with eighth-note patterns. The second staff is a bass clef instrument with eighth-note patterns. The third staff is a treble clef instrument with eighth-note patterns. The bottom staff is a bass clef instrument with eighth-note patterns. The measure features a sustained note on the first beat followed by a rhythmic pattern of eighth and sixteenth notes.

67

cresc. - - - - -

cresc. - - - - -

cresc. - - - - -

73

f

f

f

f

81

p

mp

mp

pianissimo

pianissimo

88

pianissimo

pianissimo

pianissimo

pianissimo

pianissimo

16
94

Musical score for measures 16-94. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef, and the bottom staff has a bass clef. The key signature changes from C major to G major at measure 94. The time signature is common time throughout. The music features continuous sixteenth-note patterns with various dynamics and rests.

101

Musical score for measures 101-106. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef, and the bottom staff has a bass clef. The key signature changes from G major to A major at measure 106. The time signature is common time throughout. The music features continuous sixteenth-note patterns with dynamic markings like crescendo and decrescendo.

107

Musical score for measures 107-112. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef, and the bottom staff has a bass clef. The key signature changes from A major to D major at measure 112. The time signature is common time throughout. The music features continuous sixteenth-note patterns with dynamic markings like crescendo and decrescendo.

113

Musical score for measures 113-118. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a treble clef, and the bottom staff has a bass clef. The key signature changes from D major to E major at measure 118. The time signature is common time throughout. The music features continuous sixteenth-note patterns with dynamic markings like ff (fortissimo) and ff (fortissimo).

119

126

133

142

18
152

(mp)

(mp)

(mp)

156

(mf)

f

ff

(mf)

f

ff

*

162

169

200

176

Musical score for page 176, measures 1-3. The score consists of four staves. The top staff is treble clef, the second is bass clef, the third is treble clef, and the bottom is bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs. Bass staff has sixteenth-note pairs.

181

Musical score for page 181, measures 1-3. The score consists of four staves. The top staff is treble clef, the second is bass clef, the third is treble clef, and the bottom is bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

187

Musical score for page 187, measures 1-3. The score consists of four staves. The top staff is treble clef, the second is bass clef, the third is treble clef, and the bottom is bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

193

Musical score for page 193, measures 1-3. The score consists of four staves. The top staff is treble clef, the second is bass clef, the third is treble clef, and the bottom is bass clef. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

200

Musical score for page 200. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The music includes various notes and rests, with dynamic markings such as "cresc." and tempo markings like "f" and "ff". The score is written on five-line staves.

204

Musical score for page 204. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The music includes various notes and rests, with dynamic markings like "(mf)", "f", "ff", and hand indications "RH" and "LH". The score is written on five-line staves.

208

Musical score for page 208. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The music includes various notes and rests, with dynamic markings like "ff", "p", and hand indications "RH" and "LH". The score is written on five-line staves.

212

Musical score for page 212. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has an alto clef. The music includes various notes and rests, with dynamic markings like "ff", "p", and hand indications "RH" and "LH". The score is written on five-line staves.

218

224

231

238

22
245

252

257

261

III. Sic Transit Gloria Mundi

[7:30]

23

Lento (♩ = 46)

Clarinet in B♭

Viola

Piano

10

18

25

24

32

39

45

52

FGB40

57

ff

61

ff

66

ff

70

p

26

77

82

88

92

96

101

105

109

28

120

127

133

139

rit. -----

IV. The Albuterol Stomp

[5:30]

29

Speedy (♩ = 115)

Clarinet in B_b

Viola

Piano { *pp*

9

f

cresc. - - -

f

cresc. - - -

cresc. - - -

15

- - - *ff*

ff

ff

f

21

f

cresc. - - -

f

cresc. - - -

cresc. - - -

30

26

30

33

37

41

45

49

52

32

56

60

63

67

72 **Meno Mosso** (♩ = 100)

78

83 **Speedy** (♩ = 115)

90

34

FGB40

93

96

101

105

109

113

118 **Meno Mosso** ($\text{♩} = 100$)

125

130

130

Speedy ($\text{♩} = 115$)

136

136

139

139

142

142

146

151

155

159