

From God's Back 40

for Clarinet, Viola, and Piano



Bill Robinson

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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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From God's Back 40

I. Gimme that Old-Time Tetrachord [7:40]

Don't Be Shy (♩ = 94-100)

Bill Robinson

Clarinet in B♭ *ff*

Viola *ff* *mf*

Piano *ff* *mf*

6 *f*

13

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19

f + cresc.

19

f cresc.

26

ff

ff

mp

p

26

8va

ff

33

dolce

pp

33

dolce

pp

40

40

46

cresc. p. a p.

46

cresc. p. a p.

(mf)

Leo.

Leo.

Leo.

Leo.

51

f

51

f

Leo.

Leo.

Leo.

Leo.

*

57

cresc. p. a p.

57

cresc. p. a p.

*

R.

62

(*mp*)

62

67

f cresc.

ff

(*mf*)

f

67

ff

72

72

8va-

ff

77

mf — *mp*

mf — *mp*

77

mf

mp

83

83

8va-----

8va-----

8va-----

8va-----

8va-----

88

cresc.

ff

cresc.

ff

88

cresc.

ff

ff

89

ff

93

93

94

ff

98

p

p

ff *mf*

p

98

p

102

102

non stacc.

107

107

non stacc.

114

114

p cresc.

p cresc.

p cresc.

FGB40

8

120

Rit.

125

129

f

p

f

p

133

rit. ----- *a tempo*

133

rit. ----- *a tempo*

pp *ff* *8va-----*

pp *ff*

138

138

ff

8va----- *8va-----*

143

143

FGB40

10

148

148

152

rit.

155

a tempo

158

cresc. p. a. p.

158

8va

cresc. p. a. p.

163

f cresc.

(mp)

(mf)

(f)

163

8va

(mp)

(mf) non stacc.

(f)

168

ff

168

ff

FGB40

12

174

174

178

178

178

182

182

182

187

187

187

194

194

200

200

FGB40

14

204

204

208

208

211

211

215

215

216

217

218

219

220

221

222

223

224

FGB40

16

229

229

234

234

239

243

243

247

247

252

252

FGB40

18

258

258

adagio

pp

264

cres

cres

cre

molto rit.-

- - - - -

269

a tempo

1

6

JJ

1

274

274

275

276

277

278

279

280

281

282

283

284

II. Yet Another Waltz

[6']

Anorexia compona ($\text{♩} = 170$)

Clarinet in B \flat

Viola

Piano

8

8

15

15

8^{va}

22

(8^{va})

22

30

30

37

37

44

44

51

51

59

59

65

65

71

71

77

77

85

85

mp

Rca.

Rca.

89

89

ff.

Rca.

95

95

*

101

101

106

106

III

III

Musical score for measures 117-118. The score consists of two staves. The top staff is in treble clef and has a tempo marking of 117. It features eighth-note patterns with grace notes and a fermata over the second measure. The bottom staff is in bass clef and continues the eighth-note pattern from the first measure. Measure 117 ends with a fermata over the second measure.

Musical score for measures 123-124. The score consists of two staves. The top staff is in treble clef and has a tempo marking of 123. It shows eighth-note patterns with grace notes and slurs. The bottom staff is in bass clef and continues the eighth-note pattern from the first measure. Measure 123 ends with a fermata over the second measure.

Musical score for measures 129-130. The score consists of two staves. The top staff is in treble clef and has a tempo marking of 129. It features eighth-note patterns with grace notes and slurs. The bottom staff is in bass clef and continues the eighth-note pattern from the first measure. Measure 129 ends with a fermata over the second measure.

135

135

pp

135

cresc. p. a p.

(p)

legato

pp

cresc. p. a p.

(p)

Re.

152

(mp)

(mp)

(mp)

156

(mf) (f) ff

(mf) (f) ff

156

(mf) (f) ff *

160

160

167

167

174

174

175

Reo.

Reo.

178

178

179

*

182

182

ff

183

187

187

ff

192

pizz.

mp

arco

p

192

legato

p

198

198

205

f

ff

205

f

ff

ff RH LH RH LH

8va

8va

206

8va

8va

208

ff

209

ff

210

RH LH

211

RH LH

212

ff

211

211

p

p

p

mf

8va--

216

216

p

p

p

p

8va--

8va--

221

221

p

p

p

p

cresc. p. a p.

mf

p

cresc. p. a p.

226

cresc.

f

ff

(mf)

f

ff

226

(mf)

f

ff

232

f

f

b

b

232

b

b

b

b

236

b

b

b

b

236

b

b

b

b

242

242

248

248

253

253

256

256

257

259

259

260

*

Rit.

264

264

265

Rit.

Rit.

III. Sic Transit Gloria Mundi

[7:30]

Lento (♩ = 46)

Clarinet in B♭

Viola

Piano

8

8

14

20

38

37

43

48

53

cresc.

f

53

cresc.

(mf)

f

57

ff

60

40

63

67

70

70

75

80

84

42

89

(8va)

p

p (no ties)

90

92

cresc. p. a p.

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

(mp) *(mf)*

cresc. p. a p.

3

(mp) **(mf)**

93

95

(f)

f

8va -

f

96

98

98

8va-

ff

99

ff

100

101

102

103

104

105

8va-----

8va-----

8va-----

44

108

108(8va)---

115

115

123

123

130

mp

mp

130

mp

mp

136

dim.

dim.

dim.

dim.

136

140

rit.

pp

pp

pp

pp

Red.

*

140

IV. The Albuterol Stomp

[5:30]

Speedy ($\text{♩} = 115$)

Clarinet in B \flat

Viola

Piano

9

14

The musical score consists of three staves: Clarinet in B \flat , Viola, and Piano. The piano staff is grouped by a brace. The score begins with a section where the piano plays eighth-note chords in 4/4 time, while the other instruments remain silent. This is followed by a section where the piano and viola play eighth-note patterns, with the piano's dynamics increasing from *p* to *f*. The viola also has eighth-note patterns. The piano then plays a sustained note with a dynamic of *cresc.* The score concludes with a section where the piano plays eighth-note patterns in 8/8 time, with a dynamic of *8va*.

17

(8va)

17

f

22

22

f

24

cresc.

24

cresc.

24

cresc.

48

26

26

29

29

31

31

34

34

37

37

non stacc.

40

40

8va

FGB40

50

44

47

50

52

52

53

54

55

56

57

58

8va

Reed.

*

52

60

60

62

62

65

65

69

(8va)

ff

ff

ff

p

p

74

p

ff

ff

74

78

pp

pp

pp

pp

Speedy ($\text{♩} = 115$)

82

82

ff

88

88

f

91

91

Musical score for measures 93-94. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 93 starts with a dynamic ***ff***. The first staff has sixteenth-note patterns. The second staff has eighth-note patterns. Measure 94 begins with a dynamic ***ff***. The first staff continues with sixteenth-note patterns. The second staff continues with eighth-note patterns. Measures 93-94 are separated by a vertical bar line.

Musical score for measures 95-96. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 95 starts with a dynamic ***p***. The first staff has sixteenth-note patterns. The second staff has eighth-note patterns. Measure 96 begins with a dynamic ***p***. The first staff continues with sixteenth-note patterns. The second staff continues with eighth-note patterns. Measures 95-96 are separated by a vertical bar line.

Musical score for measures 98-99. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 98 starts with a dynamic ***p***. The first staff has sixteenth-note patterns. The second staff has eighth-note patterns. Measure 99 begins with a dynamic ***p***. The first staff continues with sixteenth-note patterns. The second staff continues with eighth-note patterns. Measures 98-99 are separated by a vertical bar line.

56

101

101

103

103

106

109

109

110

111

112

112

113

115

Meno Mosso ($\text{♩} = 100$)

115

116

ff

p

pp

117

pp

FGB40

58

120

pp

p

125

125

cresc.

(mp)

mf

p

cresc.

(mp)

129

129

p

cresc.

(mp)

p

cresc.

(mp)

134

134

135

136

137

138

138

139

140

141

140

141

142

143

60 142

142

145

145

149

149

152

152

fff

fff

156

156

fff

159

159

fff

8va

viv