

Faith No Fear

for Cello Quartet



Bill Robinson

Faith, No Fear

for Cello Quartet

May 23 – July 24, 2018

Duration: ~14 minutes

Composed for the Chapel Hill Philharmonia Cello Quartet

My good friend and long-time collaborator, cellist Bonnie Thron, connected me with Richard Clark, who is an enthusiastic amateur cellist. His chamber group, Chapel Hill Philharmonia Cello Quartet, was interested in new music for that instrumentation, as they are rather tired of arrangements taken from quite different formats. I was just finishing up my latest big project, *Violin Concerto No. 2* written for Eric Pritchard, and figured a smaller form would be a good idea for a couple of months.

This music avoids virtuoso display, and is reasonably straightforward technically, to be useful for non-professionals.

The title is a quote from Neem Karoli Baba, an Indian saint. I have a lot of difficulties with anxiety, and just having this statement around does help.

While the first cello part tends to higher notes and the fourth tends to lower notes, in general the counterpoint will lead each part where it needs to go. As a result, each part gets a chance to play in the full range.

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billrobinsonmusic.com

Faith No Fear

I. Turn Off the TV

[4:20]

Bill Robinson

Niente televisione (♩. = 84)

First system of musical notation for Cello 1, Cello 2, Cello 3, and Cello 4. The notation includes dynamic markings (*mp*, *mf*) and articulation marks.

Second system of musical notation, starting at measure 6. The notation includes dynamic markings (*p*, *mp*, *mf*, *f*) and articulation marks.

Third system of musical notation, starting at measure 12. The notation includes dynamic markings (*mp*, *mf*) and articulation marks.

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2 17

17

18

19

20

21

22

mp

p

mp

mp

p

mp

mp

p

mp

23

24

25

26

mf

f

rit.

mf

mp

mf

f

mf

mf

f

mf

27 *a tempo*

27

28

29

30

31

mp

p

mp

mp

p

mp

p

mp

32

33

34

35

mf

f

mp

mf

f

mf

mp

mf

f

mf

mp

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3

36

mf *f* *cresc.*

40

ff *ff* *ff*

44

ff

48

ff

4 55 $\text{b}\alpha.$

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ff p p *cresc.* *(mp)*

ff p *cresc.* *(mp)*

p *cresc.* *(mp)*

p *cresc.* *(mp)*

59 $(\text{♩} = \text{♩})$

mf *dim.* *(mp)* (p) *pp*

mf *dim.* *(mp)* p *pp*

mf *dim.* *(mp)* p *pp*

mf *dim.* *(mp)* (p) *pp*

65

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

cresc. *mf* *cresc.*

74 *rit.* Adagio $(\text{♩} = 56)$

f *dim.* p *mp*

f *dim.* p *mp*

f *dim.* p *mp*

f *dim.* p *mp*

80

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

87

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

93

Tempo I (♩. = 84)

mf *mp* *mp*

mf *mp* *mp*

mf *mp* *mp*

mf *mp* *mp*

99

rit.

p *pp* *pp*

p *pp* *pp*

p *pp* *pp*

p *pp* *pp*

II. Watch Your Breath [4:50]

Adagio (♩ = 62)

Cello 1

Cello 2

Cello 3

Cello 4

mp

mp

mp

mp

6

f

f

f

f

10

mf

mf

mf

mf

mp

mp

mp

mp

cresc.

cresc. --

cresc. --

cresc.

16

f *ff*

20

ff *p*

25

p *mp*

29

mf *f* *cresc.*

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33

ff *mf* *p* *cresc.*

42

(mf) *f* *(mf)* *f*

47

mp *mp* *mp* *p*

53

pp *pp* *pp* *p*

61

Measures 61-65 of the musical score. The score is written for four staves. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble clef) has a melodic line starting in measure 64. The second staff (bass clef) has a melodic line starting in measure 62. The third staff (bass clef) has a melodic line starting in measure 61. The fourth staff (bass clef) has a melodic line starting in measure 61. The dynamics are *p* (piano) in measure 61 and *mp* (mezzo-piano) in measures 64 and 65.

66

Measures 66-71 of the musical score. The score is written for four staves. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble clef) has a melodic line starting in measure 66. The second staff (bass clef) has a melodic line starting in measure 66. The third staff (bass clef) has a melodic line starting in measure 66. The fourth staff (bass clef) has a melodic line starting in measure 66. The dynamics are *mf* (mezzo-forte) in measures 66, 67, 68, 69, 70, and 71.

72

Measures 72-78 of the musical score. The score is written for four staves. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble clef) has a melodic line starting in measure 72. The second staff (bass clef) has a melodic line starting in measure 72. The third staff (bass clef) has a melodic line starting in measure 72. The fourth staff (bass clef) has a melodic line starting in measure 72. The dynamics are *p* (piano) in measures 72, 73, 74, 75, 76, 77, and 78.

79

Measures 79-84 of the musical score. The score is written for four staves. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble clef) has a melodic line starting in measure 79. The second staff (bass clef) has a melodic line starting in measure 79. The third staff (bass clef) has a melodic line starting in measure 79. The fourth staff (bass clef) has a melodic line starting in measure 79. The dynamics are *pp* (pianissimo) in measures 79, 80, 81, 82, 83, and 84.

With an attitude (♩ = 100)

Cello 1

Cello 2

Cello 3

Cello 4

f

5

ff

9

13

ff *p*

ff *p*

ff *p*

ff *p*

21

p *cresc.* *cresc.* *cresc.* *cresc.*

28

(mf) *f* *cresc.* *cresc.* *cresc.* *cresc.*

33

ff *ff* *ff* *ff*

37

ff *mf* *mp* *p* *ff* *mf* *mp* *p* *ff* *mf* *mp* *p* *ff* *mf* *mp* *p*

44

non stacc.

p *pp* *p* *mf* *f* *ff*

non stacc.

p *pp* *p* *mf* *f* *ff*

non stacc.

p *pp* *p* *mf* *f* *ff*

non stacc.

p *pp* *p* *mf* *f* *ff*

50

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

54

p *pp* *p cresc.* *(mf)* *f*

p *pp* *p cresc.* *(mf)* *f*

58

f *ff* *ff* *ff*

ff *ff* *ff* *ff*

62

ff *p* *pp* *mp* *p* *pp* *mf* *p* *pp* *mp* *p* *pp*

71

pp cresc. *(mp)* *(mf)* *f* *ff* *pp cresc.* *(mp)* *(mf)* *f* *ff* *p cresc.* *(mp)* *(mf)* *f* *ff* *p cresc.* *(mp)* *(mf)* *f* *ff*

76

ff *p*

80

mp *ff* *mp* *ff* *mp* *ff* *mp* *ff*

85

85

88

88

92

92

95

95

fff