

*Ten Sonatas
for
6 String Violin*



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Bill Robinson

Ten Sonatas for 6 String Violin

(completed July 7, 2017)

Bill Robinson

These sonatas were written between 1975 and 2003 in a rather complex pattern of starts and stops, composition and disposal, editing and recopying. I wrote a solo violin sonata in the spring of 1975, and based my now-eliminated First Symphony based on its ideas; dissatisfied, I completely re-wrote it in January 1979, saving little from the original. I revised the first movement again in the spring of 1991 and the last movement in 2002. The second sonata came along in 1976, composed for Deborah Moreland's 18th birthday as a two-movement work. I rewrote both movements in 1991, and in 2002 reversed their order and added a third movement written in 1991. (In addition, in 1975 I wrote a sonata for solo 'cello or viola, but discarded it later.)

In 1979 I decided to write a total of 64 movements in 21 sonatas for solo violin, correlating each movement to a hexagram of the "I Ching"—not by using chance to determine things, as John Cage did, but just as a kind of unifying device and as an illustration of the nature of each hexagram. As I finished the 21 sonatas, my arthritis became severe enough that I could no longer play violin, and the sonatas remained unperformed.

In 1991 I made an electric violin which I used for six months. It appeared that I was going to be able to play again, so I went back to work on the 21 sonatas, throwing out the weaker movements, rewriting those that had promise, and keeping the best as they stood. This made the new total of 16 sonatas with about a third completely new material. After this six month period I was no longer able to play, both physically and due to other complications. When I was forced to vacate my dwelling, my landlord threw away all my compositions that had been copied in ink.



There followed ten years where making music was not possible. In late 2001 and early 2002, I had a stable life studying physics at NCSU, an old piano, housing, and access to a woodshop. I made two electric violins, a 4-string and a 6-string, that I held like a cello, with an assistive device to hold up my bow-arm. I could only play for a limited time before it became too painful, but the new attempt at performance inspired me to rework once again my old solo violin sonatas, including arrangements for viola and 6-string violin. I bought a curved bow from Michael Bach, allowing for polyphonic performance.

By spring of 2003, it became clear that the arthritis was too advanced and my attempt at a return to performance had to end.

In November 2015 I was making a revision of the copy work and making an experimental arrangement for cello, when I realized that the eighth of the eleven sonatas had two weak movements. I kept only the middle movement, and made what had been #9, 10, and 11 the new #8, 9, and 10, with the old middle movement now the first movement of the new #8.

In February 2017, I decided to try again to play violin, with new instruments and adaptive gear. I arranged all the ten sonatas for 6 string violin. Note that there are *significant* differences with the 4 string version. I also made a new edition of the original sonatas. My health did not sustain this effort to play again. With contributions from several friends as I left Raleigh and retired from teaching physics at NCSU in May, I bought a fine 6 string violin made by Tom Reiter in the Czech Republic that arrived in early July, and for a few months could play about an hour a day. I lived in rural western Rowan County from May 2017 to April 2019, which was very positive for composition and peace of mind. I moved to Garner, North Carolina (next to Raleigh) in April 2019 into subsidized senior housing.

Performance notes: Most of the movements in the 6 string edition have pedal indications. This signifies the use of a freeze effect (sound retainer) pedal, which many electric violinists will be familiar with. (The curved bow mentioned above is very rare, rather expensive, and takes months to master, but may be used if available.) The freeze pedal sustains the sound at the moment of depression, and continues that sound until released. Other notes played during this period will not be sustained and play normally. Thus the pedal indication is like the sostenuto pedal on a piano (*not* the sustain pedal), and should be interpreted in that manner if this is played on a piano.

The tuning is, from the bottom, F-C-G-D-A-E.

These 6 string violin sonatas will be dedicated to the first violinist to perform them.

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(2)

(pedal markings are for
freeze effect; see title page)

Sonata No. 1 for 6 String Violin

I. Jig

[1:40]

Bill Robinson

Is Uptempo $\text{d} = 108$

44

51

58

64

70

76

82

II. Second Movement

[3']

Moderato $\text{♩} = 66$

23

26

30

33

36

39

(6) Son. #1 page 5

III. Third Movement

[2:20]

Allegro vivo $\text{♩} = 104$

46

53

marcato

60

65

modo ord.

70

77

sul F

83

pp *cresc.*

89

93

(8)

Sonata No. 2 for 6 String Violin

(pedal markings are for
freeze effect; see title page)

I. First Movement

[1:40]

Bill Robinson

80

ff marcato

sfz

mf

f

6

11

dim.

cresc.

16

ff

p

20

ff

25

mf

30

cresc. - - -

34

40

45

49

- - -

54 *sul tasto*

10 4 6 8

57

II. Second Movement

[4']

Freely ♩ = 40

18

cresc. ----- *ff*

23

mf

27

1 = 1

31

f *mp*

34

rit. ----- *pp*

III. Sousiana

[2']

Allegro machismo ♩ = 116

marcato

29

33

37

42

47

51

54

(14)

Sonata No. 3 for 6 String Violin

(pedal markings are for
freeze effect; see title page)

I. First Movement

[2']

Bill Robinson

Moderato $\text{♩} = 120$

Musical score for the first movement, page 14, measures 1-5. The score consists of two staves. The top staff is in treble clef and 4/4 time, with dynamics **p** and *dolce*. The bottom staff is in bass clef and 4/4 time. Measure 1 starts with a rest followed by eighth-note pairs. Measures 2-4 show sixteenth-note patterns with fingerings (e.g., 4, 2, 3, 1) and slurs. Measure 5 concludes with a sixteenth-note pattern and a fermata.

Musical score for the first movement, page 14, measures 6-10. The top staff continues in 4/4 time with a dynamic **mf**. The bottom staff changes to 2/4 time. Measures 6-7 show eighth-note patterns with fingerings (e.g., 2, 3, 1, 3, 4, 1). Measure 8 begins a new section with a dynamic **ff**. Measures 9-10 continue with eighth-note patterns.

Musical score for the first movement, page 14, measures 11-15. The top staff starts with a dynamic **ff**. The bottom staff changes to 3/4 time. Measures 11-12 show eighth-note patterns with fingerings (e.g., 2, 1, 3, 2, 1, 2, 3, 4). Measure 13 begins a new section with a dynamic **p**. Measures 14-15 continue with eighth-note patterns.

Musical score for the first movement, page 14, measures 16-20. The top staff starts with a dynamic **p**. The bottom staff changes to 3/4 time. Measures 16-17 show eighth-note patterns with fingerings (e.g., 3, 2, 1, 4, 1, 2, 3, 4). Measure 18 begins a new section with a dynamic **p**. Measures 19-20 continue with eighth-note patterns.

Musical score for the first movement, page 14, measures 21-25. The top staff starts with a dynamic **p**. The bottom staff changes to 3/4 time. Measures 21-22 show eighth-note patterns with fingerings (e.g., 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4). Measures 23-25 continue with eighth-note patterns.

Musical score for the first movement, page 14, measures 26-30. The top staff starts with a dynamic **p**. The bottom staff changes to 3/4 time. Measures 26-27 show eighth-note patterns with fingerings (e.g., 2, 1, 2, 1, 2, 1, 2, 1). Measures 28-29 continue with eighth-note patterns. Measure 30 concludes with a dynamic **pp**.

32

cresc.

37

42

47

51

56

60

II. Second Movement

[3:20]

Slow ♩ = 46

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

p

f

p

cresc.

f

p

p

p

f

mp

p

p

f

mp

cresc.

p

p

f

mp

cresc.

p

p

f

mp

cresc.

33

38

42

46

51

55

III. Third Movement

[2']

Vivace (♩ = 88)*note: undotted notes are not short.*

III. Third Movement [2']

Vivace (♩ = 88)

note: undotted notes are not short.

1

7

13

20

27

34 | *mp*

42

49

56

63

67

72

78

84

(20)

Sonata No. 4 for 6 String Violin

(pedal markings are for
freeze effect; see title page)

I. First Movement

[3']

Bill Robinson

The sheet music for the First Movement of Sonata No. 4 for 6 String Violin by Bill Robinson is presented in eight staves. The music begins with a tempo of $= 96$. The first staff shows a melodic line with dynamic markings p , *cresc.*, and ff . The second staff continues the melody. The third staff introduces a more complex harmonic structure with a mix of $\frac{4}{4}$ and $\frac{3}{4}$ time signatures. The fourth staff shows a continuation of the melodic line. The fifth staff begins with a dynamic ff and a tempo of $= 7$. The sixth staff continues with a mix of $\frac{4}{4}$ and $\frac{3}{4}$ time signatures. The seventh staff begins with a dynamic ff and a tempo of $= 13$. The eighth staff concludes the movement. Various performance techniques are indicated throughout, including pedal markings for the 'freeze effect' and dynamic changes like *cresc.*, ff , and *dim.*

33

37

43

49

54

61

II. Contradanza

[1:30]

Fidelio $\text{♩} = 66$

mp

f

4

ff

mp

7

f

ff

11

ff

p

3

3

3

17

mp

3

3

3

24

f

ff

mp

30

ff

ff

rit.

36

ff

p

pp

III. Theme and Variations

[4:50]

(23) Son. #4 page 4

Theme $\text{♩} = 120$

Musical score for the theme, measures 1-9. The score consists of two staves. The top staff is in treble clef, 3/4 time, and dynamic ff. The bottom staff is in bass clef, 3/4 time, and dynamic ff. Measure 1 starts with a forte dynamic ff. Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measure 4 begins with a dynamic p. Measures 5-6 show a continuation of the rhythmic pattern. Measure 7 ends with a dynamic ff. Measures 8-9 continue the pattern.

8 Var. 1: March of the Three-Legged Anteater

Musical score for Variation 1, measures 8-12. The score consists of two staves. The top staff is in treble clef, 16/16 time, dynamic mf, and includes dynamics cresc. p. a p. and f. The bottom staff is in bass clef, 16/16 time, dynamic ff. Measures 8-12 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Variation 1, measures 13-16. The score consists of two staves. The top staff is in treble clef, 16/16 time, dynamic ff. The bottom staff is in bass clef. Measures 13-16 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Variation 1, measures 17-21. The score consists of two staves. The top staff is in treble clef, 16/16 time, dynamic ff, pp, p, mp, and f. The bottom staff is in bass clef. Measures 17-21 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Variation 1, measures 22-26. The score consists of two staves. The top staff is in treble clef, 16/16 time. The bottom staff is in bass clef. Measures 22-26 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Variation 1, measures 26-30. The score consists of two staves. The top staff is in treble clef, 16/16 time, dynamic cresc., ff, and 12/16 time. The bottom staff is in bass clef, 16/16 time. Measures 26-30 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Variation 1, measures 30-34. The score consists of two staves. The top staff is in treble clef, 12/16 time, dynamic p. The bottom staff is in bass clef, 12/16 time. Measures 30-34 show a rhythmic pattern of eighth and sixteenth notes.

Musical score for Variation 2, measures 35-39. The score consists of two staves. The top staff is in treble clef, 4/4 time, dynamic ff, and p. The bottom staff is in bass clef, 4/4 time, dynamic cresc. p. a p. Measures 35-39 show a rhythmic pattern of eighth and sixteenth notes.

(24) Son. #4 page 5

Piano sheet music for Sonata #4, page 5. The music consists of eight staves of musical notation, each with a dynamic marking and tempo instruction.

- Measure 41: Treble clef, key signature of one sharp. Dynamics: *mf*, *f dim.*. Time signature changes from 2 to 4 to 3.
- Measure 46: Treble clef, key signature of one sharp. Dynamics: *p*, *mf*, *f*.
- Measure 51: Treble clef, key signature of one sharp. Dynamics: *ff*, *p*, *pp*. Time signature changes from 4 to 3 to 2. Tempo: Var. 3 $\bullet = 80$. Dynamics: *mp*, *cresc. p. a p.*
- Measure 57: Treble clef, key signature of one sharp. Dynamics: *f*.
- Measure 63: Treble clef, key signature of one sharp. Dynamics: *ff*.
- Measure 68: Treble clef, key signature of one sharp.
- Measure 74: Treble clef, key signature of one sharp.
- Measure 79: Treble clef, key signature of one sharp. Dynamics: *ff dim.*

84

Var. 4 $\text{♩} = 72$

90

cresc. p. a p. f

96

p p

102

ff

107 Var. 5 $\text{♩} = 132$

ff

112

118

122

pp fff

Sonata No. 5 for 6 String Violin

I. First Movement

[4:15]

Bill Robinson

Slow ($\text{♩} = 42$)

Musical score for the first movement, page 26, measures 1-4. The score consists of two staves. The top staff is in treble clef, 4/4 time, with a dynamic of p . The bottom staff is in bass clef, 4/4 time. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 continues with eighth-note pairs. Measure 3 has a fermata over the first note and ends with a measure change. Measure 4 begins in 3/4 time with eighth-note pairs. Measure 5 starts with a dotted half note.

Musical score for the first movement, page 26, measures 5-9. The score continues with two staves. Measure 5 shows a transition with different rhythms and dynamics. Measures 6-9 show more complex patterns, including sixteenth-note figures and sustained notes.

Musical score for the first movement, page 26, measures 10-14. The score continues with two staves. Measures 10-14 show a continuation of the rhythmic patterns established earlier, with measure 14 concluding the section.

Musical score for the first movement, page 26, measures 15-19. The score continues with two staves. Measures 15-19 show a continuation of the rhythmic patterns established earlier, with measure 19 concluding the section.

Musical score for the first movement, page 26, measures 20-24. The score continues with two staves. Measures 20-24 show a continuation of the rhythmic patterns established earlier, with measure 24 concluding the section.

Musical score for the first movement, page 26, measures 25-29. The score continues with two staves. Measures 25-29 show a continuation of the rhythmic patterns established earlier, with measure 29 concluding the section. The dynamic instruction "cresc. p. a p." is present in measure 25.

31

37

42

46

51

55

58

II. Second Movement

[2:40]

(pedal markings are for
freeze effect; see title page)**Allegro assai** $\text{d} = 76$

2

6

12

18

22

27

34

39

44

p

cresc. p. a.p.

(mf)

f

48

53

58

64

68

73 *p*

78

84 *ff*

89

III. Third Movement

[2']

Slow $\text{♩} = 60$

p

cresc.

cresc.

f

15

18

22

26

29

IV. Rondo

[2:40]

Lively (♩ = 66)

mp

V V

ff *p*

ff

mp *V V*

ff *pp* *ff*

ff

pp

ff *pp*

45

51

56

62

67

73

79

84

(34)

Sonata No. 6 for 6 String Violin

(pedal markings are for
freeze effect; see title page)

I. Big Notes on a Small Fiddle

[2:50]

Bill Robinson

Allegro bigga nota ($\text{d} = 66$)

46

51

pp

56

61

p *cresc. p. a.p.*

66

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

70

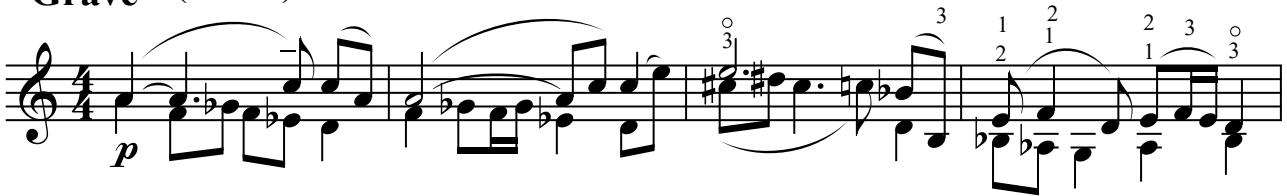
75

81

ff *dim.* (*mp*) *p*

II. Second Movement

[3']

Grave (♩= 84)

5

8

13

17

20

cresc.

23

27

31

36

40

46

dim.

III. Swing Time

[1:50]

BPM = 138

12

5

9

12

16

19

23

27

31

35

39

43

47

51

55

59

63

(40)

Sonata No. 7 for 6 String Violin

(pedal markings are for
freeze effect; see title page)

I. First Movement

Bill Robinson

The sheet music consists of ten staves of musical notation for a six-string violin. The music is in common time, with occasional changes in key signature and time signature. The notation includes various dynamic markings such as *mp*, *cresc.*, *ff*, *mf*, *V*, *tr*, *pp*, and *ff*. Articulation marks like dots and dashes are also present. The music is divided into measures by vertical bar lines, with measure numbers 40, 7, 11, 16, 21, 25, 30, and 34 indicated at the beginning of each staff. The violin part is supported by a basso continuo part, indicated by a bass clef and a bass staff below the violin staff.

39

cresc.

44

ff

48

$\text{d} = 40$

52 *dolce, meno mosso*

58 *a tempo* $\text{d} = 60$

p

65

cresc.

68

ff

72

pp

77

mf

ff

82

ff > *p*

II. Second Movement

[2:30]

Moderately Slow ($\text{♩} = 50$)

4
p
3
f
2
3

4
cresc.
3
f
2
p
3

8
accel. p. a p.
cresc.
3/4

13
f
ff
3/4

19
3/4

22
3/4

26
rit.
ff
Tempo I (♩ = 50)
p
3/4

30

35 *cresc.* -

39

44

Piu mosso ($\text{♩} = 60$)

49

51

55

rit. -

III. Goulash

[2:15]

Allegro quasi Bartokoid

♩ = 72



7

13

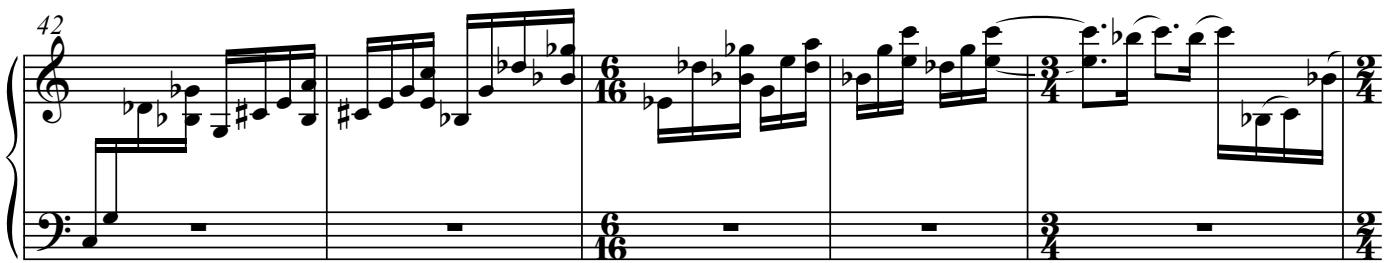
18

22

27

32

37



(46)

Sonata No. 8 for 6 String Violin

(pedal markings are for
freeze effect; see title page)

I. Death is Near

[2:40]

Bill Robinson

Dolce $\text{♩} = 100$

p cresc.

pp

p

12

17

cresc.

20

24

ff

27

32

37

41

45

48

II. Backfeifengesicht

[1:50]

$\text{♩} = 120$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

pp ff

cresc.

$\text{ff} \mid \text{p}$

28

16 16 16 3

32

ff

35

pp p f 8 8 8

38

cresc.

41

ff

46

ff pp

III. Third Movement

[3:30]

Moderato $\text{♩} = 112$

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39

45

50

57

63

70

76

82

87

IV. Military Waltz

[2:25]

Allegro martelé $\text{♪.} = 76$

$\left\{ \begin{matrix} \text{Treble Clef} \\ \text{Bass Clef} \end{matrix} \right.$ $\frac{6}{16}$ ff

$\left\{ \begin{matrix} \text{Treble Clef} \\ \text{Bass Clef} \end{matrix} \right.$ 6 p *cresc. p. a p.*

$\left\{ \begin{matrix} \text{Treble Clef} \\ \text{Bass Clef} \end{matrix} \right.$ 13

$\left\{ \begin{matrix} \text{Treble Clef} \\ \text{Bass Clef} \end{matrix} \right.$ 18 pp

$\left\{ \begin{matrix} \text{Treble Clef} \\ \text{Bass Clef} \end{matrix} \right.$ 23 p

$\left\{ \begin{matrix} \text{Treble Clef} \\ \text{Bass Clef} \end{matrix} \right.$ 28 ff

$\left\{ \begin{matrix} \text{Treble Clef} \\ \text{Bass Clef} \end{matrix} \right.$ 32

36

42

49

54

60

67

73

78

81

Sonata No. 9 for 6 String Violin

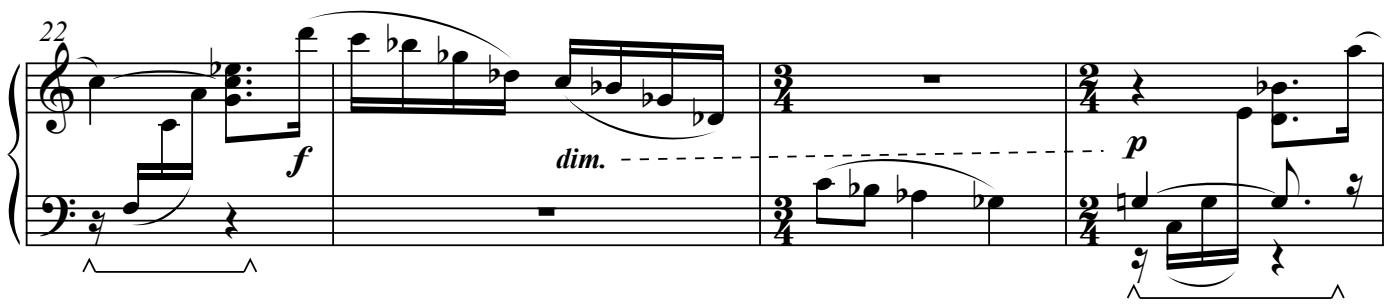
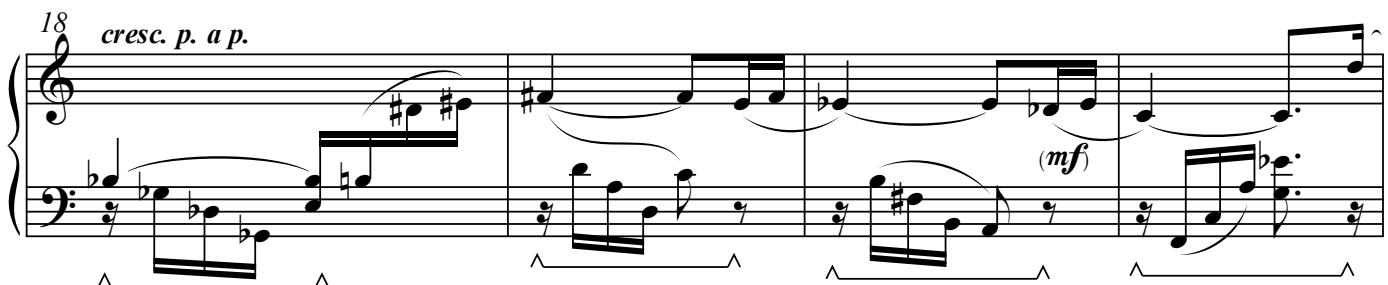
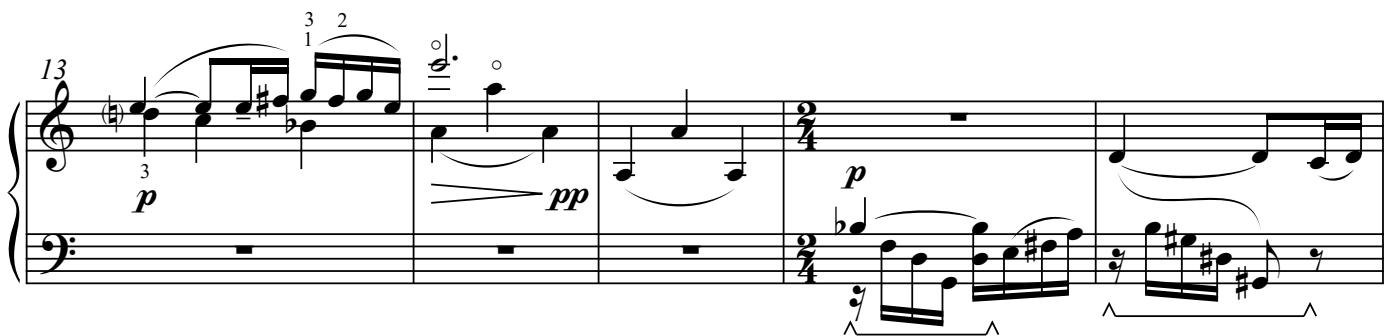
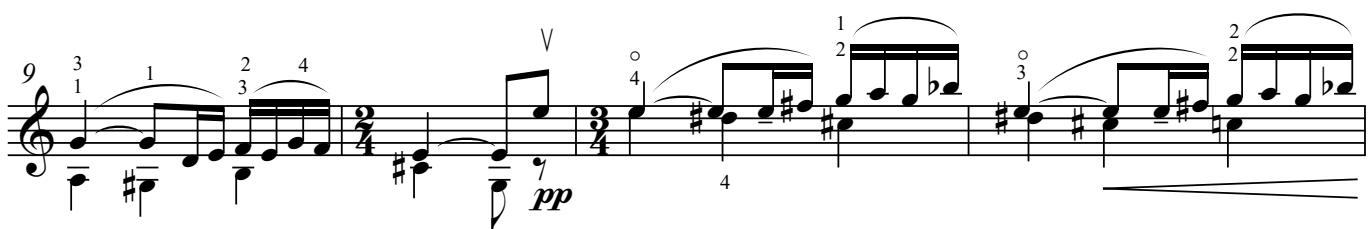
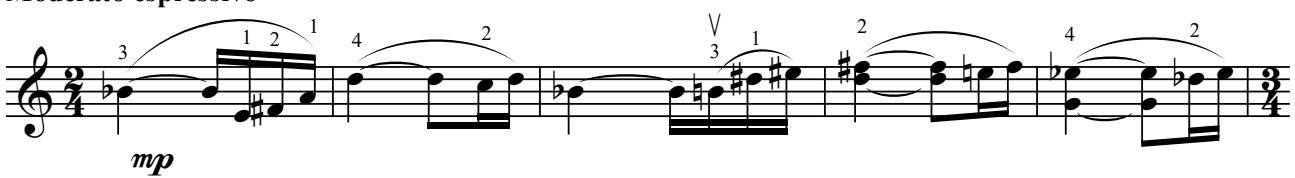
(pedal markings are for
freeze effect; see title page)

I. First Movement

[2:50]

Bill Robinson

Moderato espressivo ♩ = 45



29

32

36

38

41

44

47

(56) Son. #9 page 3

II. Scherzo

[3:50]

Vivace $\text{d} = 100$

54

p

cresc. p. a.p.

61

(mp)

(mf)

f

68

ff

76

ff

pp

85

cresc. p. a.p.

(mp)

(mf)

91

ff

97

V

104

V

(58) Son. #9 page 5

112

119

125

131

137

143

151

157

III. Third Movement

(59) Son. #9 page 6

Mesto

$\text{♩} = 44$

The musical score for the III. Third Movement of Sonata #9, page 6, is presented in eight staves. The key signature varies throughout the piece, including G major, F# minor, E major, D major, C major, B major, A major, and G major. The time signature also changes frequently, including 4/4, 3/4, 2/4, and 3/2.

- Staff 1:** Treble clef, G major, 4/4. Dynamics: p . Articulation: 1 2 3 4. Measure 1: $\text{F} \text{G} \text{A} \text{B} \text{C} \text{D}$. Measure 2: $\text{E} \text{F} \text{G} \text{A} \text{B} \text{C}$.
- Staff 2:** Treble clef, F# minor, 4/4. Dynamics: v , mf . Measure 6: $\text{D} \text{E} \text{F} \text{G}$. Measure 7: $\text{A} \text{B} \text{C} \text{D}$.
- Staff 3:** Treble clef, E major, 4/4. Dynamics: p . Measure 11: $\text{B} \text{C} \text{D} \text{E}$. Measure 12: $\text{A} \text{B} \text{C} \text{D}$.
- Staff 4:** Bass clef, D major, 3/4. Measure 16: $\text{G} \text{A} \text{B}$. Measure 17: $\text{F} \text{G} \text{A}$.
- Staff 5:** Treble clef, C major, 4/4. Dynamics: mf , mf . Measure 21: $\text{E} \text{F} \text{G} \text{A}$. Measure 22: $\text{D} \text{E} \text{F} \text{G}$.
- Staff 6:** Bass clef, B major, 3/4. Dynamics: $dim.$, p , $cresc.$. Measure 26: $\text{A} \text{B} \text{C}$. Measure 27: $\text{G} \text{A} \text{B}$.
- Staff 7:** Treble clef, A major, 4/4. Dynamics: f , p . Measure 31: $\text{F} \text{G} \text{A} \text{B}$. Measure 32: $\text{E} \text{F} \text{G} \text{A}$.
- Staff 8:** Bass clef, G major, 3/4. Measure 33: $\text{D} \text{E} \text{F}$. Measure 34: $\text{C} \text{D} \text{E}$.

Articulations include slurs, grace notes, and dynamic markings like p , mf , $dim.$, and $cresc.$. Performance instructions like "v" and "f" are also present. Measure numbers are indicated above the staves at 6, 11, 16, 21, 26, and 31.

(60)

Sonata No. 10 for 6 String Violin

I. First Movement

[2:50]

Bill Robinson

Moderato $\text{♩} = 69$

22

25

28

31

33

37

41

poco rit.

mf

mp

f dim.

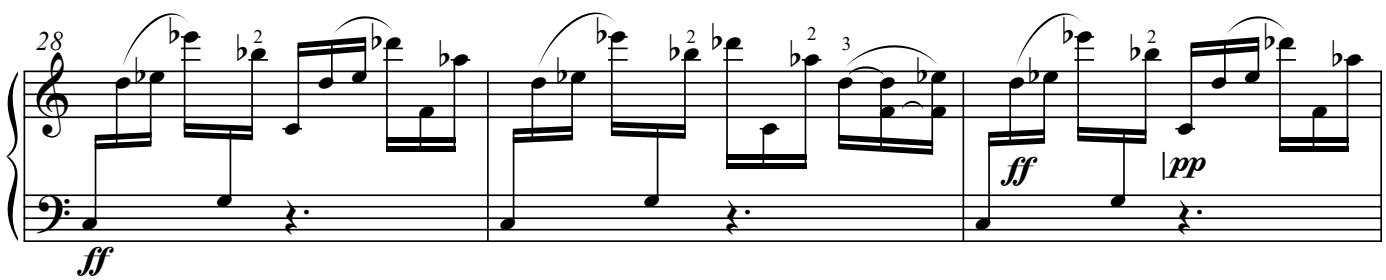
p

pp

II. Second Movement

[2:10]

Sprightly ♩. = 104



Musical score page 4, measures 31-32. The key signature changes to A major (no sharps or flats). The treble staff shows eighth-note patterns with grace notes. The bass staff has eighth-note patterns. Measure 31 ends with a dynamic *mf*. Measure 32 begins with a dynamic *p*.

Musical score page 4, measures 34-35. The key signature changes to E major (three sharps). The treble staff shows sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 34 includes dynamics *cresc.* and *f*. Measure 35 includes a dynamic *p*.

Musical score page 4, measures 38-39. The key signature changes to D major (one sharp). The treble staff shows sixteenth-note patterns. The bass staff has eighth-note patterns. Measure 38 ends with a dynamic *ff*. Measure 39 begins with a dynamic *p*.

Musical score page 4, measures 42-43. The key signature changes to G major (one sharp). The treble staff shows eighth-note patterns. The bass staff has eighth-note patterns. Measure 42 includes a dynamic *p*.

Musical score page 4, measures 45-46. The key signature changes to F major (one sharp). The treble staff shows eighth-note patterns. The bass staff has eighth-note patterns. Measure 45 includes a dynamic *p*.

Musical score page 4, measures 52-53. The key signature changes to C major (no sharps or flats). The treble staff shows eighth-note patterns. The bass staff has eighth-note patterns. Measure 52 ends with a dynamic *pp*.

III. Third Movement

[2:40]

(pedal markings are for
freeze effect; see title page)Slow $\text{♩} = 63$

The sheet music consists of eight staves of piano music. The first staff begins with a dynamic *p*. The second staff starts with a dynamic *mf*, followed by *mp*. The third staff starts with a dynamic *cresc.*. The fourth staff starts with a dynamic *mf*. The fifth staff starts with a dynamic *f*, followed by *mp*. The sixth staff starts with a dynamic *p*. The seventh staff starts with a dynamic *cresc.*. The eighth staff ends with a dynamic *pp*.

Staff 1: *p*

Staff 2: *mf*, *mp*

Staff 3: *cresc.*

Staff 4: *mf*

Staff 5: *f*, *mp*

Staff 6: *p*

Staff 7: *cresc.*

Staff 8: *pp*

IV. Finish With a Bang

[1']

(65) Son. #10 page 6

Hayseedic ($\text{♩} = 115$)

Sheet music for piano, two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 1 starts with a forte dynamic (ff) and a tempo marking of **Hayseedic** ($\text{♩} = 115$). The music consists of several measures of piano playing, with various dynamics and performance instructions like *gliss.*, *(late)*, and *v*. The bottom staff provides harmonic support with sustained notes and chords. Measure 9 changes to 3/4 time, followed by 4/4 in measure 10. Measures 13 and 17 both include dynamic ff. Measure 13 also features a *gliss.*, a *rit.*, and *a tempo* instruction, along with a *mp* dynamic. Measure 22 includes a dynamic ff. Measure 31 concludes with a *molto rit.*, *a tempo*, and a final dynamic *ffff*.