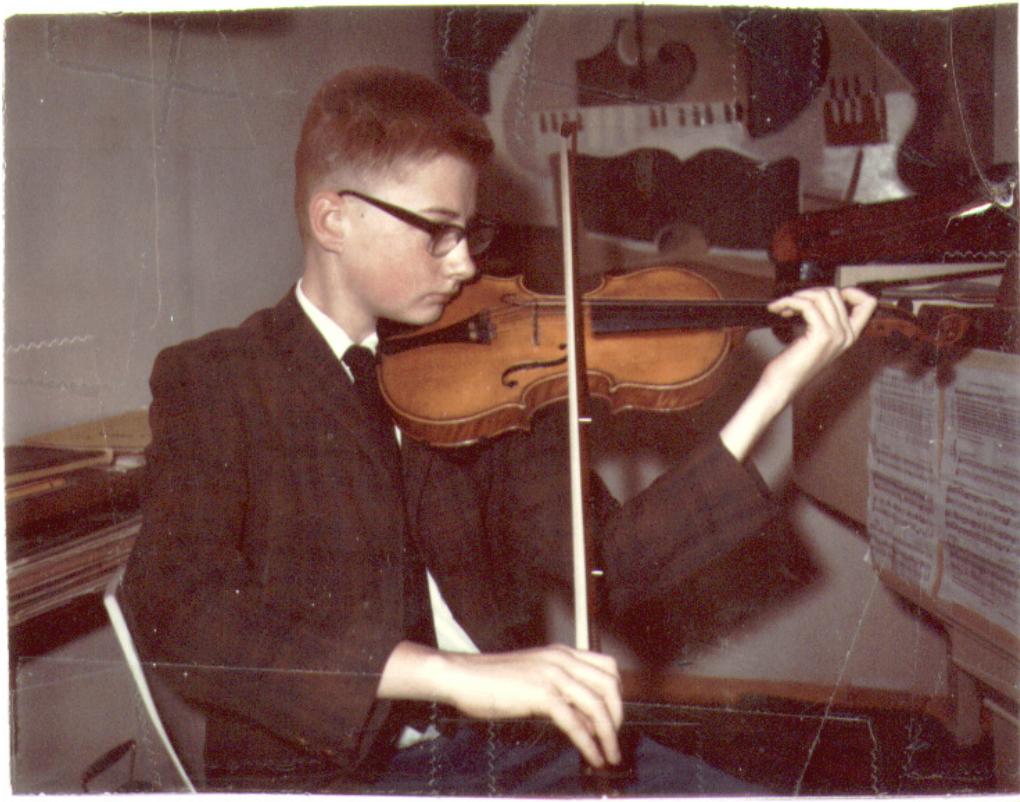


Ten Sonatas for Solo Viola



Bill Robinson

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Letter-size edition (note: there is also a legal-size edition with no page turns)

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 ones that were fine 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. At this time, 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 located two copies of the old 21 sonatas that I had given to violinists, returned unperformed, and also recovered pencil drafts from the 1991 revisions—thus recovering from the landlord's editorial judgment.) This led to once again throwing away weaker movements and a radical re-ordering of the remaining ones in sets of three or four to make eleven sonatas that were reasonably consistent. The grouping is arbitrary, though, and in performance it is perfectly respectable for the violinist to pick whatever movements seem appropriate and play them in the order of his or her choice.

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 March 2017, a cortisone injection in my right shoulder made it possible to start playing again on 4 and 6 string electric violins with adaptive gear; but this only worked for a few months.

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. Then in March 2017, I started an arrangement of all 10 sonatas for 6 string violin, leading to major changes in several of the 4 string sonatas and improvement in many details. There is also an arrangement for viola. Previous editions should be discarded. This viola edition is the same as the violin edition, except the fingering by Eric Pritchard has been removed.

My website **billrobinsonmusic.com** has all the scores and recordings of each sonata. It will take some time before this second edition is recorded in full.

This viola edition is dedicated to George Papich, who has shown generations of violinists how to be real musicians by his personal example.

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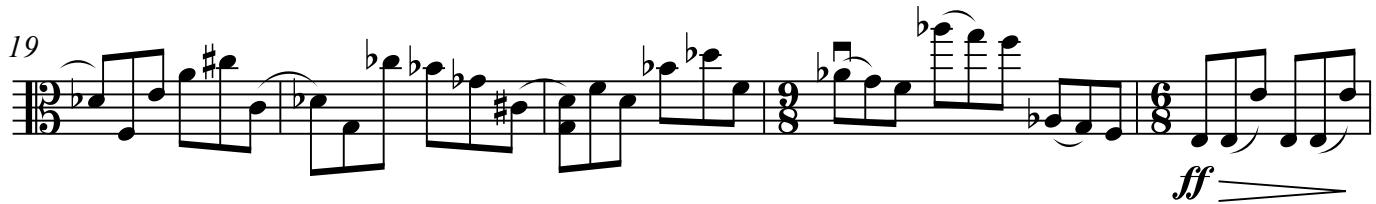
(2)

Sonata No. 1 for Solo Viola

I. Jig

[1:40]

Bill Robinson

Is Uptempo $\text{♩} = 108$ 

39

misterioso

45

f

51

57

63

pp *p*

68

pp

74

ff

80

fff

(4) Son. #1 page 3

II. Second Movement

(3')

Moderato ♩ = 66

4

8

12

16

19

23

27

30

34

37

39

(6) Son. #1 page 5

III. Third Movement

[2']

Allegro vivo $\text{♩} = 104$

6 *ff*

7 *pp* *ff*

13 *fff* *p* *3* *cresc. p. a p.*

18 *f* *ff* *f*

23 *ff*

28 *3* *mf*

34 *p* *cresc.* - *ff*

40 *pp*

46

marcato

ff

modo ord.

pp

68

74

mp

pp *cresc.* - - - -

ff

82

85

fff

(8)

Sonata No. 2 for Solo Viola

I. First Movement [1:30]

Bill Robinson

♩ = 80

ff marcato **sfz** **mf** **f**

dim. **cresc.**

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

cresc. **ff** **mf**

cresc. **ff** **mf**

pp

f **tr**

cresc. **ff** **pp**

sul tasto

pp

no rit.

pizz.

non arpeg.

III

II

no rit.

non arpeg.

II. Second Movement [3:20]

(9) Son. #2 page 2

Freely $\text{♩} = 40$

p espressivo

5

9

13

16

20

23

27

f

pp

ff

cresc.

V

rit.

pp

(10) Son. #2 page 3

III. Sousiana

[1:35]

Allegro machismo $\text{♩} = 116$

marcato

5

9

12

16

20

ff

mp

f

ff

mp

ff

p

ff

p

ff

(11) Son. #2 page 4

23

27

ff mp f mp

31

35

ff

39

43

p f

47

ff pizz.

(12)

Sonata No. 3 for Solo Violin

I. First Movement [1:35]

Bill Robinson

Moderato $\text{♩} = 120$

p dolce

6

mf

11

ff

16

p

21

26

pp

31

36

ff

41

p

II

46

pp

Slow

II. Second Movement

[2:30]

(13) Son. #3 page 2

Slow ♩ = 46

II. Second Movement [2:30] (13) Son. #3 page 2

5

10

17

22

27

33

39

p *p* *mp*

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

cresc. *mf*

p *p*

p

pp

(14) Son. #3 page 3

III. Third Movement [2']

Vivace ♩ = 88

7

14

21

27

34

40

pp cresc.

ff p f

p | ff | mf ff

pp f

p f = mf sfz mf sfz

f ff f

mp 3 3 3 3

46

50

54

59

63

67

73

77

(16)

Sonata No. 4 for Solo Violin

I. First Movement [2:20]

Bill Robinson

$\text{♩} = 96$

6

11

16

20

23

27

(f)

ff

30

mp

34

cresc.

f

37

ff

41

46

ffff

pp

(18) Son. #4 page 3

II. Contradanza

[1:30]

Fiddelio ♩ = 69

3

5

8

12

18

24

29

35

mp

f

ff

|mp

f

ff

ff>p

3

3

3

3

mp

f

ff

ff>f

ff

ff>p

3

3

3

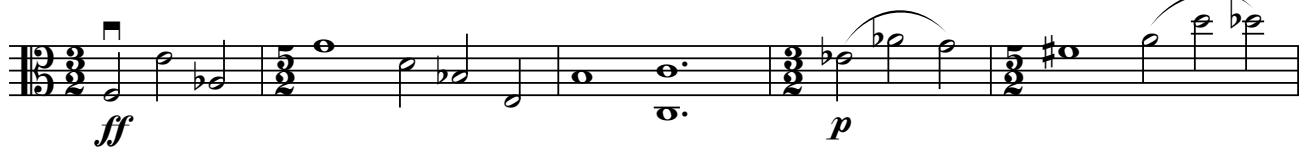
3

3

3

III. Theme and Variations [4:40]

Theme $\text{♩} = 120$



Var. 1: March of the Three-Legged Anteater

6

10

14

18

22

26

30

(20) Son. #4 page 5

Var. 2 $\text{d} = 80$

34 (sul C) p *cresc. p. a p.*

40 (mf) f *dim.* p

45 f *cresc.*

49 ff p pp

54 Var. 3 $\text{d} = 80$ mfp *cresc. p. a p.* f

59 ff

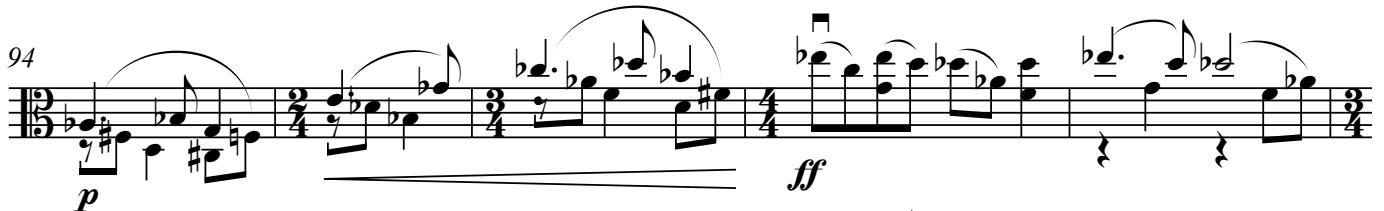
63

69 V V

74 ff *dim.*

The sheet music consists of nine staves of musical notation for a bassoon. The music is divided into two sections: 'Var. 2' (measures 34-48) and 'Var. 3' (measures 54-74). The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, and A major. The time signature also varies throughout the piece. Dynamic markings include *p*, *mf*, *f*, *ff*, *cresc.*, and *dim.*. Tempo is indicated as $\text{d} = 80$. Measure numbers 34 through 74 are present at the beginning of each staff. The notation includes various bassoon techniques such as slurs, grace notes, and rhythmic patterns.

(21) Son. #4 page 6



(22)

Sonata No. 5 for Solo Viola

First Movement [4']

Bill Robinson

Slow $\text{♩} = 42$

4

8

11

15

cresc. *p.* *a p.*

18

21

p

26

29

33

36

39

43

46

49

51

II. Second Movement

[2:15]

Allegro assai $\text{♩} = 76$

The sheet music consists of ten staves of musical notation. Staff 1 starts with a dynamic *p*. Staff 2 starts with a dynamic *ff*. Staff 3 starts with a dynamic *ff*. Staff 4 starts with a dynamic *ff*. Staff 5 starts with a dynamic *ff*. Staff 6 starts with a dynamic *ff*. Staff 7 starts with a dynamic *cresc.*. Staff 8 starts with a dynamic *ff*. Staff 9 starts with a dynamic *ff*.

Measure numbers: 6, 11, 16, 21, 27, 32, 36, 40.

Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$.

Dynamics: *p*, *ff*, *cresc.*, *ff*.

44

49

53

58

63

68

cresc. p. a p.

(mf)

f

72

ff

76

(26) Son. #5 page 5

III. Third Movement

[1:35]

Slow

5

9

cresc.

12

mf

p

16

19

V

pp

22

IV. Rondo

[2:15]

(27) Son. #5 page 6

Lively $\text{♩} = 66$

The sheet music consists of eight staves of musical notation for piano. The tempo is marked 'Lively' with $\text{♩} = 66$. Measure 1 starts with a dynamic mp and a 2/4 time signature. Measures 2-5 show a transition with changing time signatures (3/8, 2/4, 3/8) and dynamics (ff , p). Measures 6-10 continue the rhythmic pattern with a dynamic ff . Measures 11-15 show a continuation of the pattern with a dynamic ff . Measures 16-20 show a continuation with a dynamic mp . Measures 21-25 show a continuation with a dynamic ff . Measures 26-30 show a continuation with dynamics ff , pp , and ff . Measures 31-35 show a continuation with a dynamic ff . Measures 36 shows a final dynamic p .

(28) Son. #5 page 7

40

45

50

54

58

63

68

72

| *ff* | *p* | *ff* | *p* |

V V V V

| *ff* | *p* | *ff* | *p* |

V V V V

| *ff* | *p* | *ff* | *p* |

V V V V

| *ff* | *p* | *ff* | *p* |

V V V V

| *pp* |

Sonata No. 6 for Solo Viola

(29)

I. Big Notes on a Big Fiddle

[2:15]

Bill Robinson

Allegro bigga nota

$\text{♩} = 66$

Sheet music for Solo Viola, Movement I, page 29. The score consists of six staves of musical notation. Staff 1 starts with a dynamic **ff**. Staff 2 begins with **f** and ends with **mf**. Staff 3 ends with **ff** and **dim.**. Staff 4 ends with **p**. Staff 5 ends with a dynamic marking (**mp**) followed by a dash and then **p**. Staff 6 ends with **cresc. p. a p.**

(30) Son. #6 page 2

35 >

39 >

42 *pp*

46 >

51

55 cresc. p. a p. (mf)

60 ff

64 dim. p

II. Second Movement [2:25]

(31) Son. #6 page 3

Grave $\text{♩} = 84$

1 p

5 ff mp

9 p f p

13

17 f ff $|p$

20 $|p$ *cresc.* f

24 p f

29 ff p

(32) Son. #6 page 4

III. Swing Time

[1:44]

♩ = 138

f

4

7

10

13

p

16

ff

19

23

26

29

33

mf

cresc. p. a p.

37

ff

41

p

44

cresc. p. a p.

47

f

ff

50

53

57

12/8

60

p

(34)

Sonata No. 7 for Solo Viola

I. First Movement [3']

Bill Robinson

1 = 60

mp

6 *cresc.*

10 *ff* *ff*

15 > *mf* *pp*

20 *ff*

24 *pp*

27 *ff* *pp* *p*

32 *cresc.* *ff*

37

40 *dolce,* $\text{d} = 40$
meno mosso

ff *pp*

44

a tempo $\text{d} = 60$

49

55 *tr* *tr*

59

63

pp

67

70

ff > p

II. Second Movement

[2']

Moderately Slow ($\text{♩} = 50$)

Moderately Slow ($\text{♩} = 50$)

5 *mf*

11 *p*

11 *Piu Mosso* ($\text{♩} = 60$)

11 *cresc.* - - - - *ff*

18

22 *rit.* - - - - *Tempo I* ($\text{♩} = 50$)

22 *ff*

26

30 *accel. p. a p.*

30 *cresc.* - - - - *ff*

33

37 *rit.* - - - -

37 *ff* - - - - *p* - - - - *pp*

III. Goulash

[1:45]

(37) Son. #7 page 4

Allegro quasi Bartokoid $\text{♩} = 72$

ff

6

11

pp

15

ff | p

19

ff | p

ff

22

pp

26

(38) Son. #7 page 5

30

34

38

42

46

50

53

56

Sonata No. 8 for Solo Viola

(39)

I. Death is Near

[2:25]

Bill Robinson

Dolce $\text{J} = 86$

p *cresc.* - - - - - *f* *pp*

8

15

19

23

27

33

38

43

cresc. - - - - - *ff*

pp

mp

pp *mp* *pp* *mp*

rit. $\text{J} = 86$

(40) Son. #8 page 2

II. Backfeifengesicht

[1:40]

$\text{♪} = 120$

40

41

42

43

44

45

46

47

48

49

50

51

52

53

III. Third Movement

[3:10]

(41) Son. #8 page 3

Moderato

$\text{=}\text{112}$

The sheet music displays a musical score for the third movement of Sonata #8, page 3. The score is divided into two staves: Bassoon (left) and Piano (right). The tempo is set at $\text{=}\text{112}$. The key signature alternates between B_{\flat} major and A major. The time signature is primarily $3/4$, with occasional changes to $2/4$ and $3/8$. The bassoon part is characterized by continuous eighth-note patterns, often with slurs and staccato dots. The piano part provides harmonic support with sustained notes and chords. Measure numbers are present on the left side of the staves, ranging from 1 to 40. The overall style is classical, with a focus on rhythmic complexity and harmonic variety.

(42) Son. #8 page 4

45

51 pizz. arco pizz. arco

56

61

67

cresc. p. a p.

f

f+

71

mp

76

82 pizz. arco pizz. arco pizz. arco pizz.

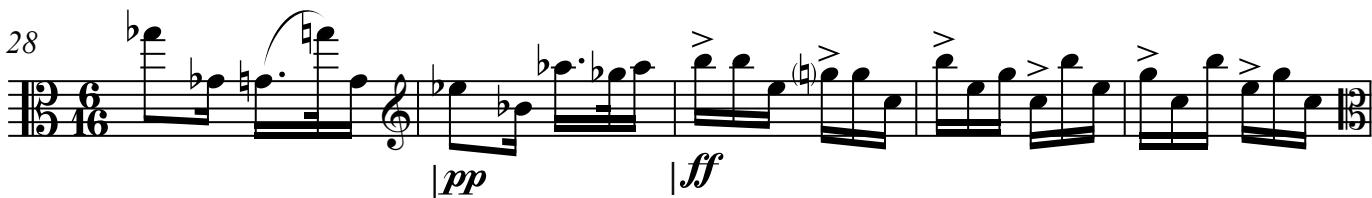
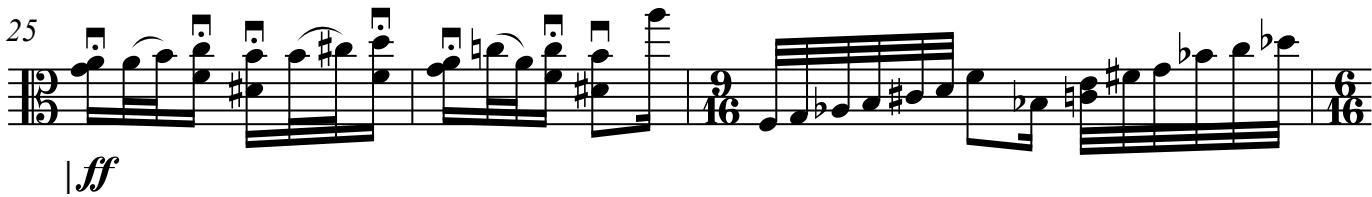
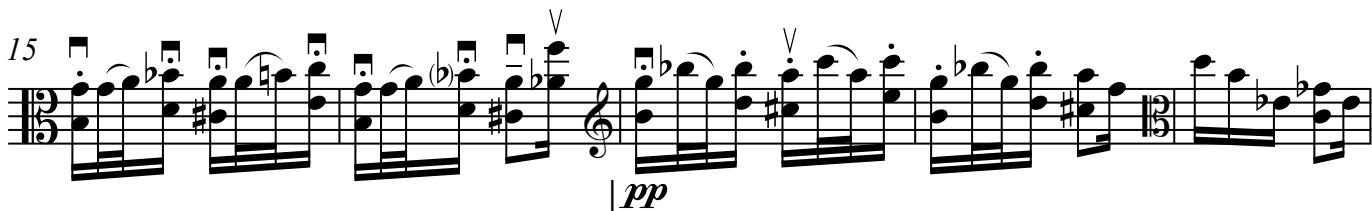
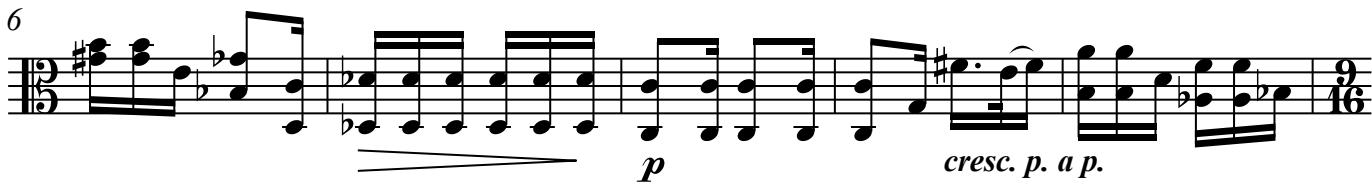
IV. Military Waltz

[1:50]

(43) Son. #8 page 5

Allegro martelé

♩.=76



(44) Son. #8 page 6

33

pp ff p mf

39

f ff

44

ff

49

p pizz. arco p cresc. p. a p.

55

f ff

59

ff

63

fff

Sonata No. 9 for Solo Viola

(45)

 = 45

I. First Movement [3']

Bill Robinson

Moderato espressivo



The sheet music consists of eight staves of musical notation for solo viola. Measure 1 starts with a tempo of $= 45$ and a dynamic of mp . Measure 2 begins with a change in time signature from $\frac{3}{4}$ to $\frac{2}{2}$, followed by a return to $\frac{3}{4}$. Measures 3-6 show a continuation of melodic lines with dynamic changes to p and pp . Measure 7 features a key change and a return to $\frac{2}{2}$ time. Measures 8-11 continue the melodic development. Measure 12 includes a dynamic of p and a measure repeat sign. Measures 13-16 show a transition with dynamics pp and p . Measure 17 begins with mp and transitions to mf . Measures 18-21 show a continuation of the melodic line. Measure 22 is a dynamic transition to f , followed by $dim.$ (diminuendo) and a return to p in measure 23. Measure 23 starts with a ritardando (rit.) and leads into a section marked "Meno mosso" at a tempo of $\text{♪} = 72$. Measures 24-27 continue this section. Measure 28 concludes with a dynamic transition and a final measure ending with a fermata.

II. Scherzo

[3:30]

Vivace (♩. = 100)

7

14

21

ff >p

26

31

p ff

36

f

42

47

ff

p

53

cresc.

f

59

ff

65

73

79

85

91

fff

p

(48) Son. #9 page 4

98

103

108

ff pp legato

114

119

pp ff

126

133

ff pp

137

III. Third Movement

(3')

(49) Son. #9 page 5

Mesto $\text{d} = 44$

Musical score for the Third Movement of Sonata #9, page 5. The score consists of eight staves of music for a solo instrument. The key signature changes frequently, indicated by various sharps and flats. Dynamics include *p*, *V*, *mf*, *p*, *f*, and *pp*. Measure numbers 5, 8, 11, 12, 13, 15, 16, 17, 18, 20, 21, 22, 24, 25, 26, 28, 29, 30, and 32 are also present.

(50)

Sonata No. 10 for Solo Violin

I. First Movement [2:50]

Moderato $\text{♪} = 69$

Bill Robinson

Moderato $\text{♪} = 69$

cresc.

ff

f

$\gg mp$

mf

p

pp

mf

cresc.

24

27

30

33

37

f

dim.

p

40

poco rit.

pp

43

II. Second Movement

[1:24]

Sprightly ♩ = 104

12/16
pp cresc. f

4 | mf mp

7 cresc.

10 mf f pp

14 mp cresc.

17 f pp p cresc. p. a.p. (mf) f

20 ff

23

26

ff

pp

28

ff

mf

p

31

cresc.

f

34

ff

p

37

37

40

46

pp

(54) Son. #10 page 5

III. Third Movement

[2:20]

Slow (sul C) $\text{♩} = 63$

p

5 *cresc.* *mf* *mp*

10

15 *cresc.*

20 *mf* *f* *mp*

25 *mf* *p*

29

33 *cresc.* *mf*

37 *f* *p* *rit.* *pp*

IV. Finish With a Bang

[1']

(55) Son. #10 page 6

Hayseedic $\text{d} = 115$

ff

5 \square (late) Gliss.

9

13 gliss.

17 rit. - - - a tempo mp

23 ff

26

31 molto rit. - - - a tempo fff

The sheet music consists of eight staves of musical notation for a bassoon. The first staff starts with a dynamic ff and a tempo marking Hayseedic. It includes a glissando and a late glissando instruction. The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 13. The fifth staff begins at measure 17, with a ritardando and then a tempo marking. The sixth staff begins at measure 23, with a forte dynamic ff. The seventh staff begins at measure 26. The eighth staff begins at measure 31, with a molto ritardando and then a tempo marking. The music features various note heads, stems, and rests, along with slurs, grace notes, and dynamic markings like ff, molto rit., and a tempo.