

Ten Sonatas for Solo Violin



Bill Robinson

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Sonatas #1, 2, 3, 9, and 10 edited by Eric Pritchard

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



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 *e* for the violinist to pick whatever movements seem appropriate *er* choice.

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 score comes in both letter- and legal-size formats.

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.

These violin sonatas are dedicated to Eric Pritchard, the first violinist to appreciate their value and bring them to actual performance.

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billrobinsonmusic.com billrobinsonmusic@yahoo.com

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(2)

Sonata No. 1 for Solo Violin

edited by Eric Pritchard

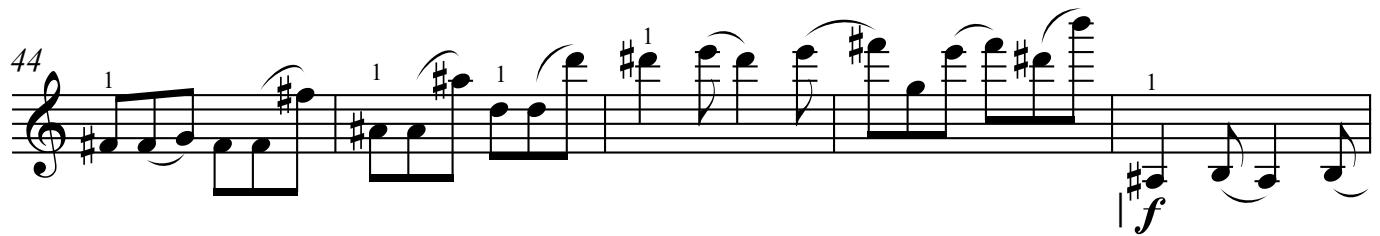
Bill Robinson

I. Jig

[1:40]

Is Up tempo ($\bullet = 108$)

The sheet music for the 'I. Jig' movement of the Sonata No. 1 for Solo Violin is presented in nine staves. The key signature starts with one sharp and changes throughout the piece. The time signature is primarily 6/8, indicated by a '6' at the beginning of each staff. The tempo is marked as 'Is Up tempo ($\bullet = 108$)'. Dynamic markings include **ff**, **p**, and **ff**. Fingerings are indicated by numbers above or below the notes. The music features various note heads and stems, with some notes having horizontal strokes through them. The first staff begins with a treble clef and a sharp sign. The second staff begins with a treble clef and a sharp sign. The third staff begins with a treble clef and a sharp sign. The fourth staff begins with a treble clef and a sharp sign. The fifth staff begins with a treble clef and a sharp sign. The sixth staff begins with a treble clef and a sharp sign. The seventh staff begins with a treble clef and a sharp sign. The eighth staff begins with a treble clef and a sharp sign. The ninth staff begins with a treble clef and a sharp sign.



49

frog

54

v

59

v

63

pp

p

68

ff

72

pp

ff

77

ff

81

fff

II. Second Movement (3')**Moderato**

♩ = 66

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

mf

mp

p

f

dim.

cresc.

V

hold

21 *rit.* ----- *a tempo* ○ 4 ○

24 4 2 4 3 3

f *mp*

27 1 2 1 3 3

cresc. ----- *f* *dim. p. a p.*

30 #○. ○. (mf)

3 3 (mp) 3

33 4 2 4 2

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

36 2 3 V 3 V

dim. ----- (mf) -----

38 2 3 V 3 V

mp ----- *f* *dim.* -----

40 2 V ○

----- *pp*

III. Third Movement [2']

Allegro vivo • = 104

5

heavy pp ff 3

11

fff | p 3

16

cresc. p. a. p. f 3 3 4

20

ff f 3

24

ff

28

3

33

mf p cresc.

38

ff pp

43

48

pp

53 *marcato* *ff*

58

62 *modo ord.* *pp*

67

72

mp

76 *pp cresc.* *cresc.* *3*

80 *ff*

83

86 *fff*

(8)

Sonata No. 2 for Solo Violin

edited by Eric Pritchard

I. First Movement

[1:30]

Bill Robinson

$\text{♩} = 80$

ff marcato

sfz

mf

f

dim.

cresc.

ff

p

cresc.

ff

mf

cresc.

ff

mf

cresc.

ff

pp

f

cresc.

ff

mf

f

tr.

sul tasto

pp

III 1

II

4 3 3 2

no rit.

1

pizz.

non arpeg.

II. Second Movement

[3:20] (9) Son. #2 page 2

Freely $\text{♩} = 40$

p espressivo

1

4

2

3

7

8

12

15

18

21

24

27

cresc.

f

ff

pp

rit.

pp

III. Sousiana

[1:35]

Allegro machismo • = 116

marcato

1

4

7

10

13

16

19

22

25

28

31

34

37

41

44

47

(12)

Sonata No. 3 for Solo Violin

edited by Eric Pritchard

Moderato $\text{♩} = 120$ **I. First Movement** [1:35]**Bill Robinson**

Moderato $\text{♩} = 120$

I. First Movement [1:35] **Bill Robinson**

1 p *dolce*

5

10 *mf* *ff*

15 *p*

19

23

28 *pp* *ff*

32

36

39 *ff* *p*

43 II

47 *pp*

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

Slow $\text{♩} = 46$

The sheet music consists of ten staves of musical notation. Each staff begins with a treble clef and a key signature of one flat. The time signature varies throughout the piece, including 4/4, 2/4, and 3/4. The tempo is marked as "Slow" with a quarter note equal to 46. Dynamics include *p*, *f*, *mf*, and *pp*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 2, 3, 1, etc. Measure numbers 1 through 40 are visible on the left side of each staff. The music features a mix of eighth and sixteenth-note patterns, with slurs and grace notes.

III. Third Movement [2']

Vivace $\bullet = 88$

pp cresc.

6 1 1 2 2 3 V V

ff p

II 3 1 1 2 3 2 ff

p

17 1 1 2 3 2 3 2 1 V V

mf ff pp

23 2 3 4 1 4 V V

f

p

29 3 2 1 2 3 2 1 V V

f mf sfz mf sfz f

35 2 1 3 2 1 3 2 1 V V

ff

40 3 V 2 1 1 3 2 1 V 2

mp

45

cresc. p. a p.

49

(mf) *ff*

53

pp

58

f

61

64

pp

69

cresc. p. a p.

75

(mf) *ff*

78

ffff

(16)

Sonata No. 4 for Solo Violin

I. First Movement

[2:20]

Bill Robinson

$\text{♩} = 96$

II. Contradanza

[1:30]

Fiddelio ♩ = 69

11

16

21

26

31

35

III. Theme and Variations

[4:40]

Theme $\text{d} = 120$

Var. 1: March of the Three-Legged Anteater

6

10

14

18

22

26

30

34 Var. 2 (sul G)

40

45

49

54

Var. 3 $\text{d} = 80$

mp *cresc. p. a p.*

ff

mf *cresc. p. a p.*

ff

f dim. *p*

f *cresc.*

ff

p *pp*

ff

p *pp*

ff

f

59

63

69

74

79

84

89

94

99

104

109

114

118

(20)

Sonata No. 5 for Solo Violin

First Movement

[4']

Bill Robinson

Slow $\text{♩} = 42$

Slow $\text{♩} = 42$

Measure 2: $\text{♩} = 42$. Key signature: F major (no sharps or flats). Time signature: 2/4. Dynamics: p .

Measure 4: Key signature: G major (1 sharp). Time signature: 3/4.

Measure 8: Key signature: A major (2 sharps). Time signature: 4/4.

Measure 11: Key signature: C major (no sharps or flats). Time signature: 3/4.

Measure 14: Key signature: D major (1 sharp). Time signature: 4/4.

Measure 17: Key signature: E major (2 sharps). Time signature: 3/4. Dynamics: *cresc. p. a p.*

Measure 20: Key signature: F# major (1 sharp). Time signature: 3/4. Dynamics: mf , p .

Measure 23: Key signature: G major (1 sharp). Time signature: 3/4.

27

30

33

36

38

41

45

49

51

II. Second Movement

[2:15]

Allegro assai ♩ = 76

6

11

16

21

27

32

36

40

43

48

53

57

61

65

cresc. p. a. p.

(*mf*)

70

73

77

III. Third Movement [1:35]

Slow $\text{♩} = 60$

5

6

cresc.

11

f

mf

p

16

20

pp

(24) Son. #5 page 5

IV. Rondo

[2:15]

Lively $\text{♩} = 66$

mp

5

ff

9 *p*

12 *ff*

16 *mp*

20 *ff*

24 *pp*

28 *ff* *pp* *ff*

32

35

This sheet music page contains eight staves of musical notation for piano. The tempo is marked as 'Lively' with a tempo of $\text{♩} = 66$. The dynamic marking 'mp' appears at the beginning of the first staff. The key signature changes frequently throughout the piece. The first staff starts in G major (one sharp). The second staff begins in E minor (no sharps or flats), followed by a section in A major (two sharps). The third staff starts in D major (one sharp). The fourth staff begins in C major (no sharps or flats), followed by a section in F# major (one sharp). The fifth staff starts in B major (two sharps). The sixth staff begins in E major (no sharps or flats), followed by a section in A major (two sharps). The seventh staff starts in D major (one sharp). The eighth staff begins in C major (no sharps or flats), followed by a section in F# major (one sharp). Various dynamics are indicated throughout the piece, including forte (ff), pianississimo (pp), and mezzo-forte (mf).

38

40

44

48

52

54

57

60

65

69

73

(26)

Sonata No. 6 for Solo Violin

I. Big Notes on a Small Fiddle

[2:15]

Allegro bigga nota

 $\bullet = 66$

Bill Robinson

5

9

13

18

sul A

23

27

cresc. p. a p.

32

36

39

42

45

49

53

57

61

64

(28) Son. #6 page 3

II. Second Movement

[2:25]

Grave $\text{♩} = 84$

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

III. Swing Time

[1:44]

(29) Son. #6 page 4

 $\text{♩} = 138$

1

(30)

Sonata No. 7 for Solo Violin

I. First Movement

[3']

Bill Robinson

$\text{♩} = 60$

1 $\text{♩} = 60$ mp

5

9 cresc. ff

13 ff mf

17 pp

20 ff

24 pp

27 ff pp p

31

35 cresc. ff

38

V

V

dolce, meno mosso

ff

pp

a tempo $\text{♩} = 60$

p

cresc. - - -

ff

pp

mf

ff

ff $\geqslant p$

II. Second Movement [2']

Moderately Slow ($\text{♩} = 50$)

5 *p*

10 *mf* *p* *accel. p. a p.*

15 *cresc.* - - - *(f)* - - - *ff*

20 *rit.* - - - *ff*

25 *p*

30 *accel. p. a p.*

35 *cresc.* - - -

40 *p* *pp*

III. Goulash

[1:45]

(33) Son. #7 page 4

Allegro quasi Bartokoid

 $\text{♩} = 72$

Sheet music for III. Goulash, page 4. The score consists of ten staves of musical notation for a single instrument. Staff 1 starts with dynamic ***ff***. Staff 2 begins at measure 7. Staff 3 begins at measure 12 with dynamic ***pp***. Staff 4 begins at measure 17 with dynamics ***ff***, ***p***, ***ff***, ***p***, ***ff***. Staff 5 begins at measure 21 with dynamic ***pp***. Staff 6 begins at measure 26. Staff 7 begins at measure 31. Staff 8 begins at measure 36. Staff 9 begins at measure 42 with dynamic ***pp***. Staff 10 begins at measure 47. Staff 11 begins at measure 52. Staff 12 begins at measure 56 with dynamic ***dim.*** and ends with dynamic ***pp***.

(34)

Sonata No. 8 for Solo Violin

I. Death is Near

[2:25]

Bill Robinson

Dolce ♩ = 100

7

14

18

22

25

29

34

39

43

II. Backfeifengesicht

[1:40]

(35) Son. #8 page 2

$\text{♩} = 120$

The sheet music consists of nine staves of musical notation for piano. Measure 1 starts with a dynamic pp and a tempo of $\text{♩} = 120$. Measure 2 begins with a forte dynamic ff . Measures 3 through 5 show a transition with changing time signatures (4, 3, 2, 3, 2). Measure 6 starts with a dynamic pp . Measures 7 through 10 show a continuation of the rhythmic pattern with changing time signatures (7, 8, 6, 8). Measure 11 starts with a dynamic p . Measures 12 through 15 show a continuation of the pattern with changing time signatures (8, 7, 8, 16). Measure 16 starts with a dynamic mp . Measures 17 through 20 show a continuation of the pattern with changing time signatures (16, 8, 16, 8). Measure 21 starts with a dynamic ff . Measures 22 through 25 show a continuation of the pattern with changing time signatures (8, 7, 8, 16). Measure 26 starts with a dynamic $ff|p$. Measures 27 through 30 show a continuation of the pattern with changing time signatures (16, 8, 16, 8). Measure 31 starts with a dynamic ff . Measures 32 through 35 show a continuation of the pattern with changing time signatures (8, 7, 8, 16). Measure 36 starts with a dynamic p . Measures 37 through 40 show a continuation of the pattern with changing time signatures (16, 8, 16, 8). Measure 41 starts with a dynamic $|f$. Measures 42 through 45 show a continuation of the pattern with changing time signatures (8, 7, 8, 16). Measure 46 starts with a dynamic ff . Measures 47 through 50 show a continuation of the pattern with changing time signatures (16, 8, 16, 8). Measure 51 starts with a dynamic pp . Measures 52 through 55 show a continuation of the pattern with changing time signatures (8, 7, 8, 16). Measure 56 starts with a dynamic p . Measures 57 through 60 show a continuation of the pattern with changing time signatures (16, 8, 16, 8). Measure 61 starts with a dynamic $|f$. Measures 62 through 65 show a continuation of the pattern with changing time signatures (8, 7, 8, 16). Measure 66 starts with a dynamic ff . Measures 67 through 70 show a continuation of the pattern with changing time signatures (16, 8, 16, 8). Measure 71 starts with a dynamic $ff\ pp$.

(36) Son. #8 page 3

III. Third Movement

[3:10]

Moderato $\text{♩} = 112$

mp

4

9

13

19

25

31

35

39

43

47

52

57

62

67

71

76

81

IV. Military Waltz [1:50]

Allegro martelé $\text{♪.} = 76$

The sheet music consists of 12 staves of musical notation for a single instrument. The key signature changes frequently, including G major, A major, E major, D major, C major, and B major. The time signature varies between 6/16, 9/16, and 16/16. Dynamics include *ff*, *p*, *cresc. p. a p.*, *ff*, *pp*, *ff*, *pp*, *ff*, *p*, *mf*, *f*, *ff*, *pizz.*, *p*, *arco*, *p*, *cresc. p. a p.*, *f*, *ff*, and *fff*. Measure 1 starts with *ff* at $\text{♪.} = 76$. Measures 6-11 show a crescendo from *p* to *f*. Measures 12-16 show a dynamic transition from *ff* back to *p*. Measures 17-22 show a return to *ff*. Measures 23-28 show another dynamic transition from *ff* back to *p*. Measures 29-34 show a return to *ff*. Measures 35-40 show a dynamic transition from *pp* to *ff*. Measures 41-46 show a return to *ff*. Measures 47-52 show a dynamic transition from *p* to *f*. Measures 53-58 show a return to *f*. Measures 59-64 show a dynamic transition from *ff* to *fff*.

Sonata No. 9 for Solo Violin

(39)

edited by Eric Pritchard

= 45

I. First Movement [3']

Bill Robinson

Moderato espressivo

The sheet music consists of eight staves of violin notation. Staff 1 starts with a treble clef, 2/4 time, and a key signature of one flat. It features sixteenth-note patterns with fingerings (1, 2, 3, 4) and slurs. Staff 2 begins with a treble clef, 3/4 time, and a key signature of one flat. Staff 3 starts with a treble clef, 2/4 time, and a key signature of one sharp. Staff 4 begins with a treble clef, 3/4 time, and a key signature of one sharp. Staff 5 starts with a treble clef, 2/4 time, and a key signature of one sharp. Staff 6 begins with a treble clef, 3/4 time, and a key signature of one sharp. Staff 7 starts with a treble clef, 2/4 time, and a key signature of one sharp. Staff 8 begins with a treble clef, 3/4 time, and a key signature of one sharp. Various dynamics like *mp*, *pp*, *p*, *mf*, *f*, and *dim.* are indicated throughout the piece. Measure numbers 1 through 27 are present above the staves. The music concludes with a dynamic *rit.* followed by **Meno mosso** at $\text{♩} = 72$.

(40) Son. #9 page 2

II. Scherzo

[3:30]

Vivace (♩. = 100)

(♩. = 100)

The image shows ten staves of musical notation for violin and piano. The top staff is for the violin, starting with a dynamic of ***ff***. The tempo is **Vivace** ($\text{♩} = 100$). The notation includes various slurs, grace notes, and dynamics such as ***p***, ***ff***, ***cresc.***, and ***f***. The piano part consists of harmonic indications (e.g., **3**, **1**, **2**, **3**, **1**, **2**, **3**, **1**, **2**, **3**) and rhythmic patterns. Measure numbers 8, 15, 22, 28, 33, 38, 44, 49, 55, and 61 are indicated at the beginning of each staff.

68

75

81

88

95

101

106

112

118

124

132

137

III. Third Movement

(3')

Mesto

$=44$

III. Third Movement

(3')

Mesto

$=44$

1

5

9

mf

p

13

17

mf

p

mf

21

25

p

f

28

31

p

pp

(sul A)

Sonata No. 10 for Solo Violin

(43)

(movements 2, 3, 4 edited by Eric Pritchard)

Moderato ♩ = 69

I. First Movement

[2:50]

Bill Robinson

The sheet music consists of ten staves of violin notation. Staff 1 starts with a treble clef, 3/4 time, and a key signature of one flat. It features eighth-note patterns and a dynamic of *mp*. Staff 2 begins with a treble clef, 3/4 time, and a key signature of one sharp. It includes sixteenth-note patterns and dynamics *cresc.*, *f*, *ff*, *mp*, and *mf*. Staff 3 starts with a treble clef, 3/4 time, and a key signature of one sharp. It shows eighth-note patterns and dynamics *p*, *p*, and *p*. Staff 4 begins with a treble clef, 3/4 time, and a key signature of one sharp. It features sixteenth-note patterns and dynamics *pp* and *mf*. Staff 5 starts with a treble clef, 3/4 time, and a key signature of one sharp. It includes eighth-note patterns and dynamics *pp*, *mp*, and *cresc.*. Staff 6 begins with a treble clef, 3/4 time, and a key signature of one sharp. It shows eighth-note patterns and dynamics *mf*. Staff 7 starts with a treble clef, 3/4 time, and a key signature of one sharp. It features sixteenth-note patterns and dynamics *mp*. Staff 8 begins with a treble clef, 3/4 time, and a key signature of one sharp. It shows eighth-note patterns and dynamics *f*. Staff 9 starts with a treble clef, 3/4 time, and a key signature of one sharp. It includes sixteenth-note patterns and dynamics *f dim.*. Staff 10 begins with a treble clef, 3/4 time, and a key signature of one sharp. It shows eighth-note patterns and dynamics *p* and *pp*.

II. Second Movement

[1:24]

Sprightly ♩ = 104

1 | *cresc.* - - - *f*

4 | *mf* *mp*

8 | *cresc.* - - - *mf* - - - *f*

12 | *pp* *mp* *cresc.* - - -

16 | *f* *pp* *p* *cresc. p. a. p.* *(mf)* *f*

20 | *ff* *ff*

24 | *ff* *pp* *ff*

27 | *ff* *ff* *mf*

30 | *p* *cresc.* - - - *f*

34 | *ff* *p*

38 | *pp*

III. Third Movement

[2:20]

(45) Son. #10 page 3

Slow $\text{♩} = 63$

SLOW (sul G)

IV. Finish With a Bang

[1']

Hayseedic $\text{♩} = 115$

ff

4

7

10

13

rit.

a tempo

mp

22

ff

25

molto rit.

a tempo

fff

The sheet music consists of ten staves of musical notation for a solo instrument. The tempo is marked as $\text{♩} = 115$. The dynamic **ff** is indicated at the beginning. The first staff starts with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature, followed by a measure in 2/4 time. The third staff starts with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature, followed by a measure in 2/4 time. The fifth staff starts with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature, followed by a measure in 2/4 time. The seventh staff starts with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature, followed by a measure in 2/4 time. The ninth staff starts with a treble clef and a common time signature. The tenth staff begins with a treble clef and a common time signature. Various performance techniques are marked throughout the piece, including **gliss.**, **v**, and **1/2**.