

# **Cello Concerto**

**for Violoncello  
and Orchestra**



**Bill Robinson**

# Cello Concerto

October 22, 2015–January 25, 2016

Duration: about 27 minutes

for Bonnie Thron and Grant Llewellyn

I have had the pleasure of making music with Principal Cellist of the NC Symphony Bonnie Thron and her husband clarinetist Fred Jacobowitz since 2008. She spoke with Grant Llewellyn, music director of the orchestra, in April 2015 about writing something for her as soloist. Grant then asked me to come up with a piece. After finishing other projects, I got to work on this concerto, after asking Grant for Welsh themes; one of his suggestions is the basis for the first movement.

## I. Over the Stone (Tros y Garreg)

*Adagio; Cyflym; Adagio; Cyflym; Cymedrol; Ychydig yn gyflymach* [9']

II. Heart Song *Largo* [8']

III. Contradanza *Fidelio* [2']

IV. Schlimmbesserung *Vivace* [7:20]

The theme for the first movement is the traditional Welsh song “Tros y Garreg”, or “Over the Stone”. The song is attributed to Rhys Bodychen, who fought at the Battle of Bosworth Field on the side of the Tutors against Richard III in 1485. The lyrics reflect on those who have fallen in battle. This melody has been altered from the original by George Thompson, who published Welsh airs in 1809, 1811, and 1817. I prefer his version for this purpose to the original. Note that the end of the melody resembles the theme from the last movement of J. S. Bach’s *Brandenburg Concerto No. 5*, which factors into my treatment. Also, the traditional harp music of Wales led me to have an important harp part throughout this concerto.

I made a point of using particularly incomprehensible, unspellable, and unpronounceable Welsh words for tempo markings in the first movement. *Cyflym* means “fast”; *Cymedrol* means “moderate”; *Ychydig yn gyflymach* means “a little faster.”

The very short third movement started life back about 1990 as the second movement of my *Fourth Sonata for Solo Violin*. (There is a total of ten such sonatas.) Until recently I thought it was a tango, as I am easily bored with details in music theory and sometimes don’t look things up. In fact, it is a contradanza, a dance form originating in Havana—hence the tempo marking *Fidelio*. The solo cello part can be performed by itself in a pinch. The instrumentation in the third movement is the same as the rest of the piece, except that it lacks the second trumpet.

The fourth movement is titled *Schlimmbesserung*, which is German for “an effort to make things better that ends up making things worse”.

## Performance notes

Instrumentation: two flutes (second flute doubles piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, harp, solo cello, and strings.

In the first movement, measures 163-176, and 273 to the end, the solo part is marked *tutti*. The soloist is playing with the orchestra, and it doesn’t matter that it cannot be heard distinctly. There are several passages through the piece where the orchestra will overpower the solo cello. In those places, the cello should be amplified, thus allowing full volume for the ensemble.

As the harp has a prominent part, it should be located in proximity to the soloist, not in the back as usual.

Accidentals hold through the measure and not beyond, and do not apply to octaves.

Cover art: frontispiece from *Musical and poetical relics of the Welsh bards* by Edward Jones, 1784.

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# Cello Concerto

## I. Over the Stone (Tros y Garreg) [9']

Bill Robinson

Theme  
Adagio (♩.= 52)

1  
1 Flute  
2 (dbl. Piccolo)  
2 Oboes  
2 Clarinets in B $\flat$   
2 Bassoons  
2 Horns in F  
2 Trumpets in B $\flat$   
Timpani  
Harp  
Solo Cello  
I Violin  
II Violin  
Viola  
Cello  
Double Bass

[Sections marked between (tutti) and (solo) are optional for the solo cello.]

*p* *mp* *mf* *f*

Theme  
Adagio (♩.= 52)

10  
Solo  
Vc.  
DB

*mp* *f* *mf*

Cyflym (♩.= 110)

19

Bn. 1

Bn. 2

Hn. 1

Timp.

Solo

Vln. II

Vla.

Vc.

DB

*p* *pp* *ff*

*f* *f* *f*

Cyflym (♩.= 110)



26

Ob.

Bn. 1

Hn. 1

Hn. 2

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

*f* *f* *f* *f*

30

Fl. 2

Ob. 1

Ob. 2

Bn. 2

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

34 (Picc.)

*pp*

*ff > pp*

*f*

*ff > p*

*ff > pp*

*ff > pp*

34









59 62

Fl. 1 *f* *mf*

Ob. 1 *pp* *p dolce*

Cl. 1 *f* *mf*

Hn. 2 *p* *pp*

Harp *f* *mf* C<sub>4</sub> G<sub>4</sub> F<sub>4</sub> *p*

Solo *f* *mf* *p* *pp* *p*

Vln. I *mf* *p* *pp* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

62 *p*

64

Ob. 1 *mp* *mf* *mp* *p*

Cl. 1 *p*

Harp *mp*

Solo *mp* *mf* *mp*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf*

Vc. *mp* *mf*

*rit.* ----- **Cyflym** (♩. = 110)

Cl. 1

Bn. 1

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*mp*

*p*

*pp*

*mp*

*mp*

*p*

*pp*

*p*

*mp*

*mp*

*mp*

*rit.* ----- **Cyflym** (♩. = 110) *mp*

76

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf cresc. f*

Cl. 2 *mf cresc. f*

Bn. 1 *cresc. (mf) f*

Bn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *cresc. (mf) f*

Harp *cresc. (mf) f*

Solo *cresc. (mf) f ff*

Vln. I *mp mf mf+ f*

Vln. II *mp mf mf+ f*

Vla. *cresc. (mf) f f*

Vc. *cresc. (mf) f*

DB *cresc. (mf) f*

84

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Timp.

Solo

Vln. I

Vln. II

Vla.

Vcl.

DB

*f*

*ff*

*f* *ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

div. unis.

div.

unis.

93 95

1 Fl. (Picc.) *ff* (Picc.) *ff*

2 Fl. (Picc.) *ff* (Picc.) *ff*

1 Ob. *ff*

2 Ob.

1 Cl. *ff*

2 Cl.

1 Bn.

2 Bn.

1 Hn. *ff*

2 Hn. *ff*

Tpt. 1

Timp.

Solo

93 95

I Vln. *div.* *unis.*

II Vln.

Vla.

Vc.

93 DB

Musical score for Cello Concerto, first movement, page 12. The score is in 6/8 time and features a dynamic marking of 99. The instruments are arranged in a standard orchestral layout. The woodwinds include two Flutes (1 and 2), one Oboe (Ob. 1), and one Clarinet in Bb (Cl. 1). The brass consists of two Horns (1 and 2). The string section includes Solo Cello, Violins I and II, Viola, Violoncello (Vc.), and Double Bass (DB). The Harp is also present. The score contains various musical notations, including dynamics (f, 99), articulations (div., unis.), and performance directions (Picc.). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the Harp and Solo Cello have more melodic lines. The Solo Cello part includes a section with a key signature change to Bb major.

108 112

Cl. 1

Bn. 1 2

Hn. 2

Timp.

Harp

Solo

Vln. I II

Vla.

Vc.

DB

*f* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

8<sup>vb</sup>

117

Bn. 1

Timp.

Harp

Vla.

Vc.

DB

*cresc.* *f* *dim.* *(p)*

Cello Concerto Mov. 1

14

132

*rit.* ----- *almost a tempo* ----- *rit.* -----

128

Bn. 1

*pp*

Mute

1

Tpt. *pp*

Mute

2

*pp*

Timp. *pp*

Harp

128

*p*

Solo

128

*p*

Vla. *pp*

Vc. *pp*

DB

128

*pp*

*rit.* ----- *almost a tempo* ----- *rit.* -----

132



Cymedrol (♩.= 86)

136

1

Fl. *p* (Fl. 2)

2

*p*

Solo

136

div.

136

*p*

I

Vln. *p*

II

136

*p*

Vla. *p*

Cymedrol (♩.= 86)



143

Fl. 1

Fl. 2

Solo

Vln. I

Vln. II

Vla.

*f*



150

Fl. 1

Fl. 2

Solo

Vln. I

Vln. II

Vla.

*ff* assez

*dim.*

*(mf)*

*(mp)*

*p*

(♩=♩)

158

Fl. 1

Fl. 2

Cl. 2

2 Bn.

*ff*

158

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Mute *pp* Open *ff* *ff* *assez*

Mute *pp* Open *ff* *assez*

Timp. *p*

158

Harp

*p* *ff*

B<sub>3</sub> F<sub>4</sub> E<sub>b</sub>

158

Solo

*ff* (tutti)

158

Vln. I

Vln. II

Vla.

Vc.

DB

*ff* *ff* *ff* *ff*

unis.

(♩=♩)

167

Cl. 2

2 Bn.

167

Hn.

1

2

1

2

Tpt.

167

Harp

B<sub>4</sub>

B<sub>5</sub>

F<sub>4</sub>

167

Solo

167

I

Vln.

II

Vla.

Vc.

167

DB

Cello Concerto Mov. 1

18

176 a 2 180

2 Bn.

Hn. 1 2

Tpt. 1 2

Harp

Solo

Vc.

DB

*ff* *p*

*p*

*B<sub>4</sub> E<sub>4</sub>*

180

184

Fl. 1

Hn. 1 2

Harp

Solo

Vln. I II

Vc.

DB

*mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mf*

*mf*

194 196 *mf* *accel.* -----

Ob. I

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

194 196 *mf* *mp* *mf* *mf* *accel.* -----

(♩. = 50)

Ychydig yn gyflymach

205

Fl. 1 *mp* (Fl. 2)

Fl. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bn. 1 *mp*

Bn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Timp. *mp*

Solo *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

DB *mp*

Ychydig yn gyflymach (♩. = 50)

222

215

Cl. 1

Cl. 2

Bn. 1

Bn. 2

*p*

*p*

(♩=♩)

215

Hn. 1

Hn. 2

*p*

*p*

215

Solo

*p*

cresc. p. a p.

(mp)

215

Vln. I

Vln. II

Vla.

Vc.

DB

*p*

*p*

*p*

*p*

cresc. p. a p.

(mp)

cresc. p. a p.

(mp)

(♩=♩)

222

226

Solo

*(mf)* *f*

Vln. I

Vln. II

Vla.

Vc.

DB

*(mf)* *f*

div.



234

Harp

B<sub>b</sub> E<sub>b</sub> A<sub>b</sub> *ff*

Solo

*p* *ff*

Vln. I

Vln. II

Vla.

Vc.

DB

*p* *f*

*p* *f*

*p* *f*

unis.

*p* *f*

*p* *f*



243

241

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Hn. 1 *f*

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

243



259

1  
Fl. *cresc.* *f* *ff*

2  
*cresc.* *f* *ff*

1  
Ob. *ff*

2  
*ff*

1  
Cl. *cresc.* *f* *ff*

2  
*cresc.* *f* *ff*

1  
Bn. *ff*

2  
*ff*

1  
Hn. *ff*

2  
*ff*

Timp. *ff assez*

Solo *cresc.* *f* *ff*

Vc. *cresc.* *f* *ff*

DB *cresc.* *f* *ff*

259



271

270

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
2 Bn.

*ff*

*a 2*

Detailed description: This system contains the staves for Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), and Bassoon (2). The music is in a key with one flat and a 3/4 time signature. The flute and oboe parts feature a melodic line with slurs and accents. The clarinet and bassoon parts provide harmonic support with rhythmic patterns. A dynamic marking of *ff* is present, and a fingering 'a 2' is indicated for the bassoon.

270

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2

*ff*

Detailed description: This system contains the staves for Horn (1 and 2) and Trumpet (1 and 2). The horns play a rhythmic accompaniment, while the trumpets play a melodic line. A dynamic marking of *ff* is present.

270

Harp

Detailed description: This system contains the Harp staff, which is mostly silent in this section.

270

Solo

*tutti*

Detailed description: This system contains the Solo Cello staff. The music begins with a *tutti* marking and features a melodic line with slurs and accents.

270

Vln. I  
Vln. II  
Vla.  
Vc.  
DB

*ff*

Detailed description: This system contains the staves for Violin I and II, Viola, Violoncello, and Double Bass. The strings play a rhythmic accompaniment with slurs and accents. A dynamic marking of *ff* is present.

271



# II. Heart Song

[8']

**Largo** ♩ = 50

*I*

2 Flutes (Fl. 2 dbl. Piccolo)

2 Oboes

1 Clarinet in B $\flat$

2 Bassoon

1 Horn in F

2 Trumpets in B $\flat$

Timpani

Harp

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

*pp*

*p*

*mf*

*pp*

*Largo* ♩ = 50

2 Bn. *f* *f* *mp*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Solo *f* *mp* 3 3 3

Vla. *f* *mp* *mf*

Vc. *f* *mp*

DB *f* *mp*

11

Ob. 2 *p*

Cl. 1 *p*

Bn. 1 *p*

Bn. 2 *f* *p*

Hn. 1 *p*

Harp *p* 3 3 3 3

Solo *f* *p*

Vln. I *p* 3 3 3 3

Vln. II *p* 3 3 3 3

Vla. *f* *p* 3 3 3 3

Vc. *f* *p* 3 3 3 3

DB *f* *p*

11 *f* *p*



16

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

19

Detailed description: This system of musical notation covers measures 16 through 19. It includes parts for Oboe 1, Clarinet 1 and 2, Bassoon 1, Solo Cello, Violin I and II, Viola, Violoncello, and Double Bass. The Solo Cello part is particularly prominent, featuring sixteenth-note passages and dynamic markings of *mf*, *mp*, and *pp*. The woodwinds also have melodic lines with dynamics of *mp* and *pp*. The strings provide a harmonic foundation with dynamics of *p*, *mf*, and *mp*. A rehearsal mark '19' is located at the end of the system.



21

Fl. 1

Ob. 1

Bn. 1

Bn. 2

2 Tpt.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

Detailed description: This system of musical notation covers measures 21 through 24. It includes parts for Flute 1, Oboe 1, Bassoon 1 and 2, 2 Trumpets, Solo Cello, Violin I and II, Viola, Violoncello, and Double Bass. The Solo Cello part continues with sixteenth-note passages, marked with *mf* and *f*. The woodwinds have melodic lines with dynamics of *p* and *mp*. The strings provide a harmonic foundation with dynamics of *p* and *mp*.

Musical score for measures 23-30. The score includes parts for Flute 1, Flute 2, Oboe 1, Bassoon 1, Horn 2, Trumpet 2, Timpani, Solo Cello, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor). The time signature changes from 3/4 to 4/4 at measure 29. Dynamics include *mp*, *p*, *pp*, and *(Pic.)*. A double bar line is present at the end of measure 29.

Musical score for measures 28-30. This section features a triplets pattern in the Flute 2, Oboe 1, Violin I, Violin II, and Viola parts. The Solo Cello part has a melodic line with a dynamic of *p*. The Double Bass part has a simple accompaniment. A double bar line is present at the end of measure 29. Measure numbers 28 and 30 are indicated in boxes.

32

Fl. 2

Ob. 1

Hn. 1

Hn. 2

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*p*

*p*

*p*

*p*

*p*

*p*

36

39

Fl. 1

Fl. 2

Cl. 1

Bn. 1

Bn. 2

Harp

Solo

Vln. I

Vln. II

Vc.

DB

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

41

Bn. 1

Bn. 2

Hn. 1

2 Tpt.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*f*

*mf*

*mp*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

3

3

3

3

6

6

6

6

3

3

3

3

6

6

6

45 (Picc.)  
Fl. 2  
*f*  
*ff*  
Cl. 1  
*ff* *mp*  
Bn. 1  
*f* *ff* *ff*  
Bn. 2  
*ff*  
Hn. 1  
*f* *ff* *mp*  
Hn. 2  
*f* *ff*  
Tpt. 1  
*f* *assez*  
Timp.  
*f* *ff*  
Harp  
45 *8va* *ff*  
Solo  
45  
Vln. I  
*ff*  
Vln. II  
*ff* *mp*  
Vla.  
*ff* *mp*  
Vc.  
*ff*  
DB  
45 *ff*

(Picc.)

50

52

(♩=♩)

Fl. 2

Cl. 2

1

Bn.

2

Hn. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*p*

*mp*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*mp* *mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

C<sub>b</sub> B<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

52

(Picc.)

56

Fl. 2

*mf*

Ob. 1

*mf*

Cl. 1

*mf*

Cl. 2

*mf*

Bn. 1

*mp*

Hn. 1

*mf*

*p* >

Hn. 2

*mf*

Tpt. 1

*mf*

Timp.

*mf*

Harp

*mf*

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

61

1 *pp* *p* (Picc.) *mf* *rit. ---*

2 *mf*

Ob. 1 *p* *mf*

Cl. 1 *mp*

Bn. 1 *pp* *p*

Hn. 1 *pp* *p* *mf*

2 *mf*

Tpt. 1 *mf*

Harp *p*  
8<sup>ub</sup>-----

Solo *pp* *p* *mf*

Vln. I *pp* *mf*

II *pp* *p* *mf*

Vla. *pp* *p* *mf*

Vc. *pp* *p* *mf*

DB *pp* *mf* *rit. ---*

61



*a tempo*

Musical score for measures 65-70. The score includes parts for Clarinet 1, Bassoon 1, Horns 1 and 2, Trumpet 1, Solo Cello, Violins I and II, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *mf*, *p*, *f*, and *mp*. Measure numbers 65 and 70 are marked at the beginning and end of the section.

Musical score for measures 69-71. This section continues the orchestral and solo parts. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Solo Cello, Violins I and II, Viola, Violoncello, and Double Bass. The tempo remains *a tempo*. Measure numbers 69 and 71 are marked. The score features a variety of articulations and dynamics, including *p*, *mp*, and *f*.

72

1. *p*

2. *p*

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

75

*rit.*----- *a tempo*

1. *mp* *mf* *mp*

2. *mp* *mf* *mp*

2 Bn.

2 Hn.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

*div.*

*rit.*----- *a tempo*

80

79

1  
Fl.

2  
Fl.

1  
Ob.

2  
Ob.

Cl. 1

2 Bn.

Hn. 2

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

*mp*

*f*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

80

Cello Concerto Mov. 2

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*ff* *p*

87 90 (Picc.)

Fl. 2

Cl. 1

Bn. 2

Hn. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

A $\flat$  D $\sharp$  E $\natural$  F $\natural$  G $\sharp$  E $\sharp$  C $\natural$  F $\sharp$

92 rit. a tempo

Fl. 1 2

Cl. 1

2 Bn.

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

1. 2.

*pp*

*pp*

6 div. 6 6

rit. a tempo

Fidelio ♩ = 66

1 Flute *mp* *mp+* *f*

2 (dbl. Picc.)

2 Oboes

1 Clarinet in B $\flat$  *mp+* *f*

2

1 Bassoon *mp*

2 *mp*

1 Horn in F

2 *mf*

Trumpet in B $\flat$  1 *mf*

Timpani *mp* *mf*

*sempre non arpeggio*

Harp *mp* *mf* *f*

Solo Cello *mp* *f*

Violin I *pizz.* *mp* *arco* *f*

Violin II *pizz.* *mp* *arco* *f*

Viola *pizz.* *mp* *arco*

Cello *pizz.* *mp* *arco*

Double Bass *mp* *pizz.* *arco*

Fidelio ♩ = 66

2 Fl. *ff* a 2

2 Ob. *ff* a 2

2 Cl. *ff* a 2

2 Bn. *ff* a 2

2 Hn. *ff* a 2

Tpt. 1 *ff*

Timp. *ff*

Harp *mp* *8va*

Solo *ff* *mp*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff* *div.* *mp* *unis.*

DB *ff* *mp*

Cello Concerto Mov. 3

7 9

Fl. 1 *mp*

Ob. 1 *mp*

2 Cl. *mp*

1 *mp*

Bn. *mp* | *f*

2 *mp*

1 *mp* | *f*

Hn. 2 *mp* | *f*

2 *mp* | *f*

Tpt. 1 *f*

Harp *f*  
F# D#

Solo *f*

Vln. I *mp* | *f*

II *f*

Vla. *f*

Vc. *f*

DB *f*

7 9



10

Fl. 1 *f* *p*

Ob. 1 *ff*

Bn. 1 *ff* *assez*

Timp. *ff* *assez*

Harp *ff* *mf* *p*

Solo *ff* *ff* *p*

Vln. II *ff* *assez*

Vla. *ff* *assez* *f* *p*

Vc. *ff* *assez* *f* *p*

DB *ff* *assez* *p*

A# Db D# G# F# C# G#

14

Fl. 1 *p*

Ob. 1 *p*

2 Cl. *p*

Harp *p*

Solo *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

D#

2 Fl. (Fl. 1) (Picc.)

2 Ob. 1. 2.

1 Cl. 2.

Timp.

Harp

Solo

I Vln. II

Vla.

Vc.

DB

17

3

*p* *mp*

8<sup>va</sup>

A<sub>4</sub> F# D<sub>4</sub>

20

Fl. 2

1 Ob. 2.

Cl. 1

Timp.

Harp

Solo

(Picc.)

*mp* *f* *mp* *f*

22

F#

*f*

27 29

Fl. 1 *ff*

Fl. 2 (Picc.) *ff*

2 Ob. *a 2 ff* 1. *f ff*

Cl. 1 *ff* *f ff*

Cl. 2 *f ff*

2 Bn. *f ff* *a 2 ff*

2 Hn. *ff* 1. *f*

Tpt. 1 *f*

Harp *ff* *mp* *8<sup>vb</sup> 8<sup>vb</sup>*

Solo *ff* *mp* *f ff*

Vln. I *ff* *pizz. mp* *arco mf* *f*

Vln. II *ff* *pizz. mp* *arco mf* *f*

Vla. *ff* *pizz. mp* *arco mf* *f*

Vc. *ff* *div. unis. pizz. mp* *arco mf*

DB *ff* *mp* *mf*

29

33 *rit.*

Fl. 1 *ff* *p*

Ob. 1 *ff* *p*

Hn. 1

Tpt. 1

Solo *ff* *p* 3

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f* *p* *rit.*

Cello Concerto Mov. 3

(rit.) ----- (Fl. 1, 2)

2 Fl. 38 (rit.) ----- (Fl. 1, 2)

2 Ob. *p* *pp*

1 Bn. *p* *pp*

2 Bn. *p* *pp*

1 Hn. *p* *pp*

2 Hn. *p* *pp*

Harp *p* *pp* *8va*

Solo *p* *pp*

I Vln. *p* *pp* *pizz.* *pp*

II Vln. *p* *pp* *pizz.* *pp*

Vla. *p* *pp* *pizz.* *arco*

Vc. *p* *pp* *pizz. div.* *unis. arco*

DB 38 *p* *pp* (Fl. 1, 2) *pp*

(rit.) -----

# IV. Schlimmbeserung

[7:20]

Vivace (♩ = 104)

Musical score for the first system of 'IV. Schlimmbeserung'. The score is in 4/4 time and includes the following parts: 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Bassoons, 2 Horns in F, 2 Trumpets in Bb, Timpani, Harp, Solo Cello, Violin I, Violin II, Viola, Cello, and Double Bass. The Solo Cello part begins with a forte (*f*) dynamic and features a melodic line with slurs and accidentals. The Harp part has a simple chordal accompaniment. All other parts are currently silent.

Vivace (♩ = 104)

Musical score for the second system of 'IV. Schlimmbeserung'. The score includes parts for 2 Oboes, 2 Bassoons, Horn 2, Solo Cello, Violin I, Violin II, Viola, Cello, and Double Bass. The Solo Cello part continues with a melodic line featuring triplets and slurs. The Violin I and II parts have melodic lines with slurs and dynamics. The Viola, Cello, and Double Bass parts provide harmonic support with sustained notes and slurs. The Oboe and Bassoon parts have sustained notes. The Horn 2 part has a single note. Dynamics include forte (*f*) and accents.

8

Bn. 1

Hn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

12

Ob. 1

Cl. 1

1

Bn. 2

2

2 Hn.

1

Tpt. 2

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

16

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 2

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

16

20 25

1 Fl. (Fl. 2) *f* *mp*

2 *f* *mp*

1 Ob. *f* *mp*

2 *f* *p*

1 Cl. *f* *p*

2 *f* *p*

1 Bn. *f* *mp*

2 *f* *mp*

1 Hn. *f* *dim.* *p*

2 *f* *dim.* *p*

Solo *f* *dim.* *p*

1 Vln. I *p*

2 *f* *dim.* *p*

Vla. *f* *dim.* *p* *p*

Vc. *div.* *f* *dim.* *p*

DB *f* *dim.* *p* 25



Musical score for measures 26-34. The score includes parts for Ob. 1, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The Solo part features a melodic line with slurs and a dynamic marking of *p*. The Vln. I part has a melodic line with slurs and a dynamic marking of *p*. The Vc. part has a melodic line with slurs and a dynamic marking of *p*. The DB part has a melodic line with slurs and a dynamic marking of *p*.

Musical score for measures 34-35. The score includes parts for Fl. 1, Ob. 1, Ob. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The Fl. 1 part has a melodic line with slurs and dynamic markings of *mp* and *f*. The Ob. 1 part has a melodic line with slurs and a dynamic marking of *f*. The Bn. 1 part has a melodic line with slurs and a dynamic marking of *f*. The Bn. 2 part has a melodic line with slurs and a dynamic marking of *f*. The Hn. 1 part has a melodic line with slurs and a dynamic marking of *f*. The Hn. 2 part has a melodic line with slurs and a dynamic marking of *f*. The Solo part has a melodic line with slurs and a dynamic marking of *f*. The Vc. part has a melodic line with slurs and a dynamic marking of *f*, with a *div.* marking. The DB part has a melodic line with slurs and a dynamic marking of *f*. A rehearsal mark **35** is present at the beginning of the section.

39

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Solo

Vln. I

Vln. II

Vla.

Vc. unis.

DB

43

2 Ob.

Bn. 1

Hn. 1

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

48

46

Fl. (Fl. 2) *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bn. *f* *ff*

46

Hn. *f* *ff*

Tpt. *ff*

46

Solo

46

Vln. I *ff* *div.*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

DB *ff*

48 *ff*

1  
Fl.

2  
(FL. 2)  
*ff*

Ob. 1

1  
Cl.

2

1  
Bn.

2

50

1  
Hn.

2

1  
Tpt.

2

50

Harp

50

Solo

*ff* *f* *f dim.*

50

I  
Vln.

II

Vla.

Vc.

*div.* *unis.*

50  
DB

Musical score for measures 54-59, featuring:

- Fl. I
- Cl. I
- Hn. 1 & 2
- Harp
- Solo Cello
- Vln. I
- Vla.
- Vc.

Dynamic markings include *p* and *mf*.

Musical score for measures 62-66, featuring:

- 2 Ob.
- Cl. I
- 2 Bn.
- Hn. 1 & 2
- Tpt. 2
- Timp.
- Harp
- Solo Cello
- Vln. I & II
- Vla.
- Vc.
- DB

Dynamic markings include *ff*, *f*, and *mf*. Performance instructions include *div.* and *unis.*

66

Fl. 1 *ff* (Fl. 2) *fff*

2 Ob. *ff* *fff*

2 Cl. *fff* 1. *p*

Bn. 1 *fff* 2 *fff*

2 Hn. *fff*

Tpt. 1 *ff* 2 *fff*

Timp.

Harp

Solo

Vln. I *fff* *div.* *unis.* *p* *b2* *p*

Vln. II *fff* *p*

Vla. *fff* *p*

Vc. *fff*

DB 66 *fff*

73

Hn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*p*

73

73

80

83

(Fl. 2)

Fl. 2

Ob. 1

Bn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*f*

*f*

*f*

*cresc.*

*f*

*ff*

*cresc.*

*mf*

*f*

*cresc.*

*f*

*cresc.*

*mp* *cresc.*

*f*

83





87 <sup>(8<sup>va</sup>)</sup>-----

Fl. 1

Fl. 2

2 Ob.

2 Cl.

2 Bn.

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

DB

87 *ff*

87 *unis.* <sub>3</sub>

div.

*unis.*

90

Fl. 1

2 Ob.

Cl. 1

Cl. 2

2 Bn.

Hn. 1

Hn. 2

Tpt. 1

Vln. I

Vln. II

Vla.

Vc.

DB

90

div.

*unis.*

*ff*

92

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*

*ff*

*ff*

92

92

95

1  
Fl. (Picc.) *ff*

2  
*ff*

1  
Ob. *ff*

2  
*ff*

1  
Cl. *f* *ff*

2  
*ff*

1  
Bn. *ff*

2  
*ff*

95  
Hn. *f* *ff* *ff*

2  
*f* *ff*

1  
Tpt. *ff*

2  
*ff*

Timp.

95  
Solo *ff*

95  
Vln. I *f* *ff*

II *f* *ff* div.

Vla. *f* *ff*

Vc. *f* *ff* div.

DB *f* *ff* *ff*

95

100

Fl. (Picc.)

ff

Ob.

Cl.

Bn.

Hn.

Tpt.

Timp.

Harp

Solo

Vln. I unis.

Vln. II unis.

Vla. unis.

Vc. unis.

DB

100

ff dim. (mf) (mp) p

f dim. (mf) p

f dim. (mf) p

106



123

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *pp* *mp*

Ob. 2 *pp* *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Hn. 2 *pp* *mf*

Harp *mf*  
B $\flat$  C $\sharp$  B $\flat$

Solo *cresc.*

Vln. I *123*

Vln. II

Vla. *pp* *mp*  
pizz.

Vc. *mf*

DB *123* *mf*

128

Fl. 1 *f*

2 Cl. *f*

Hn. 1 *f*

Timp. *f*

Solo *ff*

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f*

Vc. *f* *arco*

DB *f* *pizz.*

128

130

Fl. 1 *f*

Fl. 2 (Fl. 2) *f*

2 Ob. *f*

2 Cl. *f* 1.

Bn. 2 *f*

Hn. 1 *f*

Timp.

Solo *f*

Vln. I *unis.*

Vln. II *unis.*

Vla.

Vc.

DB *f* *arco*

133

1 Fl. *ff*

2 Fl. (Pic.) *ff*

2 Ob.

Cl. 1 *ff*

Bn. 1 *f*

133

1 Hn. *ff*

2 Hn. *ff*

Solo *f*

133

I Vln. *ff*

II Vln. *ff*

Vla. *ff*

Vc. *ff*

133

DB *ff*



136 137

Fl. 1

Fl. 2

2 Cl.

Bn. 1

2 Hn.

2 Tpt.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*

*ff*

*ff*

*div.*

*unis.*

*div.*

137

139 146

Hn. 1

Hn. 2

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*f*

*f*

*ff*

*p*

*mf*

*p*

*mp*

*p*

*f*

*p*

*f*

*p*

146

(♩=♩)

147

Hn. 1

Hn. 2

Timp.

Solo

*p*

Vln. I

Vln. II

Vla.

Vc.

DB



154

Fl. 1

Fl. 2

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*p* (Fl. 2)

*pp*

*p*

*pp*

*p*

*pp*

*F#*

(♪=♪)

(♪=♪)

163

Ob. 1 *f*

Ob. 2

Cl. 1 *f*

Bn. 1 *ff* 3 3 3 3

Bn. 2 *ff* 3 3 3 3

163

Hn. 1 *ff*

Hn. 2

Tpt. 2 *ff*

Timp. *ff*

Harp *p cresc.* *(mf)* *f* *ff* 3 3 3 3

F<sub>4</sub> G<sub>4</sub> C<sub>5</sub> G<sub>4</sub> E<sub>4</sub> E<sub>4</sub> D<sub>4</sub>

Solo *p cresc.* *(mf)* *f* *ff* 3 3 3 3

Vln. I *p cresc.* *(mp)* *(mf)* *f* *ff* 3 3 3 3 *un.*

Vln. II *p cresc.* *(mp)* *(mf)* *f* *ff* 3 3 3 3

Vla. *p cresc.* *(mp)* *(mf)* *f* *ff* 3 3 3 3

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

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

163

167

Fl. (Fl. 2) *ff*

Ob. *ff* *mf* *mp*

Bn. *ff* *mf* *mp*

Hn. *ff* *mf* *mp*

Tpt. *ff*

Timp.

Harp *ff* *dim.* *B<sub>b</sub>* *C<sub>#</sub>* *(mf)*

Solo

Vln. I *ff* *mf* *mp*

Vln. II

Vla.

Vc. *ff* *mf* *mp*

DB *ff* *mf* *mp*

172 175

Ob. 1 *p*

Ob. 2 *p*

Bn. 1

Harp *pp* *p*

Solo *p*

Vln. I *mp* *pp* *p*

Vln. II *mp* *pp* *p*

Vla. *mp* *pp*

Vc.

DB 172

179

Fl. I *f*

Cl. 1

Hn. 1 *f*

Timp. *f*

Solo *ff*

Vln. I *f* *div.*

Vln. II *f* *div.*

Vla. *f*

Vc. *f*

DB *f* *pizz.*

179

181

183

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bn. 1 *fff*

Hn. 1 *fff*

Hn. 2 *fff*

Tpt. 1 *ff*

Timp.

Solo *fff*

Vln. I *unis.* *fff*

Vln. II *unis.* *fff*

Vla. *fff*

Vc. *fff*

DB *arco* *fff*

183

184

Fl. 1 *fff*

Fl. 2 (Picc.) *ff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *fff*

Bn. 1 *fff*

Bn. 2 *fff*

184

Hn. 1

Hn. 2

Tpt. 1

184

Solo

184

Vln. I *div.* *unis.*

Vln. II

Vla.

Vc.

184

DB

188

Fl. 1 *fff* (Picc.)

Fl. 2 *fff*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1 *fff*

Tpt. 2 *fff*

Timp.

Solo 188 *fff* *pizz.* *ff* *p*

Vln. I 188 *div.* *pizz.* *unis.*

Vln. II *pizz. div.* *unis.*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

DB 188 *pizz.* *p*