

# **Cello Concerto**

**Arranged for  
Cello and Piano**



**Bill Robinson**



# Cello Concerto

## Arranged for Cello and Piano

October 22, 2015–January 25, 2016  
Cello and Piano version March 27–April 8, 2022  
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. After having written music influenced by Russia, France, Germany, Austria, Moravia, Hungary, Romania, Spain, Cuba, India, and Mississippi, it was about time for me to try Wales—somewhere closer to my actual ancestry (English, Dutch, Scotch-Irish, Manx).

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.) Originally 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, with the dance form originating in Havana. Hence the tempo marking “Fidelio”. The solo cello part can be performed by itself in a pinch.

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

In addition to this arrangement for cello and piano, there is a chamber version for cello and two pianos.

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)

Bill Robinson

Theme  
Adagio (♩.=52)

Cello

Theme  
Adagio (♩.=52)

Piano

8

8

15

15

(♩.=110)  
Cyflym

22

(♩.=110)  
Cyflym

22

27

27

30

Musical score for measures 30-33. The system includes a cello line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs. The music is in a minor key and features various rhythmic patterns and articulations.

33

34

*ff* *p*

Musical score for measures 33-36. The system includes a cello line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs. The music is in a minor key and features various rhythmic patterns and articulations. Dynamic markings *ff* and *p* are present.

37

*ff*

Musical score for measures 37-39. The system includes a cello line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs. The music is in a minor key and features various rhythmic patterns and articulations. Dynamic marking *ff* is present.

40

Musical score for measures 40-43. The system includes a cello line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs. The music is in a minor key and features various rhythmic patterns and articulations.

44

Musical score for measures 44-47. The system includes a cello line and a piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff with treble and bass clefs. The music is in a minor key and features various rhythmic patterns and articulations.

Cello Concerto Mov. 1

4

48 Adagio (♩.=52)

ff mf p pp

Leo Leo Leo Leo \*

53 p dolce cresc. (mf)

56 f cresc. mf

Leo \*

59 f mf p pp p

62 62

63 mp mf

67 *mp* *p* *pp* *rit.*

71 (♩ = 110) *Cyflym* *mp* *cresc.*

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

84

91 *8va* *95*

97

102

108

112

112

*ff*

*8va-*

115

115

*mp* *cresc.* *(mf)* *f* *dim.*

123

*rit.*

123

*rit.*

*p* *pp*

*Rea.* \*



131 *almost a tempo* *p* **132** *rit.*

138 *Cymedrol* *(♩.=86)*

145 *f* *ff*

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

159 *ff* *(tutti)* **163** *(♩.=♩)* *ff*

Cello Concerto Mov. 1

8

166

166

173

(solo)

*ff*

*p*

180

180

*p*

*Leg.*

181

*mp*

181

*mp*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

188

*mf*

188

*mf*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

*Leg.*

195

196

195

196

*Leg.*

\*

203 *accel.* *mp* Ychydig yn gyflymach (♩ = 50)

210

218 *p* *cresc. p. a p.* (*mp*)

222 *p* *cresc. p. a p.* (*mp*)

226 *(mf)* *f*

233

238

*p* | *ff*

238

*p* | *ff*

243

243

248

248

252

*ff* | *mf* | *mf*

252 8va

254

254

*mf* | *cresc.* | *f*

254

*mf* | *cresc.* | *f*

259

259

*ff*

259

*ff*

264

269

271

(tutti)

274

278

(solo)

*ff*

283

*p* *mp*

# II. Heart Song

Largo ♩ = 50

Cello

Piano

Largo ♩ = 50  
*legato*  
*p*

4

*f* *mp*

9

*f* *mf*

12

*p*

16

*mf* *mp* *pp*

19 *pp* *mf*

Musical notation for measures 19-21 of the Cello part. Measure 19 starts with a piano (*pp*) dynamic and a half note G2. Measure 20 begins with a mezzo-forte (*mf*) dynamic and a sixteenth-note triplet starting on G2. Measure 21 continues the triplet. A fermata is placed over the final note of measure 21.

19 *pp* *mp* *leg.* \*

Musical notation for measures 19-21 of the Piano part. Measure 19 starts with a pianissimo (*pp*) dynamic. Measure 20 begins with a mezzo-piano (*mp*) dynamic and features a sixteenth-note triplet starting on G2. Measure 21 continues the triplet. A fermata is placed over the final note of measure 21. The notation includes *leg.* and an asterisk (\*) below the staff.

22 *f*

Musical notation for measure 22 of the Cello part. The measure begins with a forte (*f*) dynamic and a sixteenth-note triplet starting on G2. A fermata is placed over the final note of the measure.

22 *mf* *leg.* \*

Musical notation for measure 22 of the Piano part. The measure begins with a mezzo-forte (*mf*) dynamic and features a sixteenth-note triplet starting on G2. A fermata is placed over the final note of the measure. The notation includes *leg.* and an asterisk (\*) below the staff.

23 *pp* *p*

Musical notation for measures 23-24 of the Cello part. Measure 23 begins with a mezzo-piano (*pp*) dynamic and a sixteenth-note triplet starting on G2. Measure 24 begins with a piano (*p*) dynamic and a half note G2. A fermata is placed over the final note of measure 24.

23 *pp* *p*

Musical notation for measures 23-24 of the Piano part. Measure 23 begins with a pianissimo (*pp*) dynamic and features a sixteenth-note triplet starting on G2. Measure 24 begins with a piano (*p*) dynamic and a half note G2. A fermata is placed over the final note of measure 24. The notation includes *pp* and *p* below the staff.

27

Musical notation for measure 27 of the Cello part. The measure begins with a half note G2. A dashed line indicates a slur over the entire measure.

27

Musical notation for measure 27 of the Piano part. The measure features a sixteenth-note triplet starting on G2. A fermata is placed over the final note of the measure.

30

Musical notation for measure 30 of the Cello part. The measure begins with a half note G2. A fermata is placed over the final note of the measure.

30

Musical notation for measure 30 of the Piano part. The measure features a sixteenth-note triplet starting on G2. A fermata is placed over the final note of the measure.

33

*p*

36

*mp*

39

*mf*

42

*ff*

44

*8va*



48

48 *mp*

48 *6va* *ff* *mp*

*Leg.* *Leg.*

52

52 *cresc.* *mf*

52 *cresc.* *mf*

\*

56

56 *8va* *mf*

56 *8va* *mf*

*Leg.* *Leg.* *Leg.* *Leg.* \*

59

59 *pp* *p*

59 *pp* *legato* *p*

61 *pp* *p*

61 *6* *6* *6* *6* *6* *6* *6* *6*

61 *3* *6* *6* *6* *6* *6* *6* *6*

*8va*

63

63 *mf* *rit.* *a tempo*

63 *mf* *rit.* *a tempo*

63 *6* *5* *6* *5* *6* *5* *6* *5*

63 *6* *5* *6* *5* *6* *5* *6* *5*



79 80

*ff*

79 80

*ff*

3

82

*ff*

82

*ff*

3

85

*p*

85

*p*

89 90

*p* *pp*

89 90

*p* *pp*

8<sup>va</sup>

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

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

8<sup>va</sup>

3 6

6 6 6

*rit.* *a tempo*

Fidelio  $\text{♩} = 66$

Cello *mp* *f*

Piano *mp* *f*

4 *ff* *mp* *8va* *mp* *Reo.* *Reo.* \*

7 *f* *ff* *ff* *non stacc.*

11 *ff* *p* *Reo.* *p* *Reo.* *Reo.*

14 *Reo.* *Reo.* *Reo.* *Reo.* \*

17 *mp* 20

Lea. Lea. \* Lea. Lea. Lea. Lea. \*

22 *f*

Lea. Lea. Lea. Lea.

27 *ff mp f ff non stacc.* 29

8va 8va 8va

33 *rit. ff p 3*

Lea. Lea. Lea.

38 *pp 8va*

Lea. Lea. Lea. Lea. \*

Vivace (♩ = 104)

Cello

*f*

Piano

Vivace (♩ = 104)

*f*

5

5

10

10

14

14

16

16

*Red.* \*

18

18

21 *f dim.* *p* 25

21 *f* *mf* *p* 25

27

27

34 *f* 35

34 *f* 35

38

38

41 *ff*

41

*Ceo.* \*

Cello Concerto Mov. 4

22

45

48

48

51

51

55

55

61

61





86

Musical score for measures 86-88. The system includes a grand staff with treble and bass clefs. Measure 86 features a series of chords in the left hand and a melodic line in the right hand. Measures 87 and 88 contain triplet patterns in both hands.

89

Musical score for measures 89-90. The system includes a grand staff with treble and bass clefs. Measure 89 shows a melodic line in the right hand and chords in the left hand. Measure 90 continues the melodic development in the right hand.

91

Musical score for measures 91-92. The system includes a grand staff with treble and bass clefs. Measure 91 features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 92 continues the melodic line in the right hand.

93

Musical score for measures 93-95. The system includes a grand staff with treble and bass clefs. Measure 93 shows a melodic line in the right hand and chords in the left hand. Measure 94 features a melodic line in the right hand and a bass line in the left hand. Measure 95 includes a dynamic marking of *ff* and a *8va* marking with a dashed line.

97

Musical score for measures 97-99. The system includes a grand staff with treble and bass clefs. Measure 97 features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 98 continues the melodic line in the right hand. Measure 99 shows a melodic line in the right hand and a bass line in the left hand. A *Dec.* marking is present at the bottom right.

101 *ff dim.* (mf) (mp) *p* 106

101 106 *p*

108

108 S.P.

113 118

113 *pp* *pp* S.P. S.P.

120

120 *pp* S.P.

126 *cresc.* *ff* 128

126 *cresc.* *ff* 128

129

129

131

131

134

134

*ff*

8<sup>va</sup>

137

137

*f*

140

140

*ff* *p*

146 (♩=♩)

146 (♩=♩)

*f* *mp* *p*

148 *p*

154 *(♩=♩)*

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

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

166 *ff*

166 *ff*

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

175

176

*p* *ff*

180

182

183

*fff*

185

*Ova*

189

*fff* *p* *pizz.*