

# Ananda Concerto

## for Violin and Orchestra

*edited by Eric Pritchard*

Dec. 25, 2006—May 4, 2007; 2<sup>nd</sup> movement revised January 2013

Duration: about 21 minutes

As a youngster, before starting violin lessons, I would go to the basement, get a dowel, and saw it across my arm pretending to play a new violin concerto. Many years later, it has remained a dream to create one; but no longer able to play myself, a practical opportunity eluded me. However I now am collaborating with Ananda-Eric Pritchard, and so the natural thing seems to be—write him a concerto! There is also a piano reduction of the orchestral parts suitable for performance.

From 1980 through 1982 I composed the *Goldbug Variations*, at first for two pianos and then arranged for full orchestra, and also for five synthesizers. It was too long, difficult, and a touch immature; the piano version had one performance for an audience of 25 in 1982. Drastically edited and re-written, it forms the basis for the second movement of this concerto. In early 2013, I dropped the first two variations and added one at the end, adapted from a new set of *Goldbug Variations* composed for harpsichord. This, along with a small change to the first movement, makes this third edition.

This concerto includes four horns, two tenor trombones and a bass trombone. The first performance, by the Raleigh Civic Chamber Orchestra under Randall Foy and with Eric as soloist, required reduction of forces to two horns and bass trombone, hence there is also a chamber orchestra arrangement.

About the various exotic terms in this score; “Ananda” is a Sanskrit word roughly meaning “bliss”, and is Eric’s spiritual name. The first movement’s title is a Hindu mantra frequently used by devotees of Krishna, and translates as “homage to the blessed son of Vasudeva”. The last movement is an expansion of the one-minute finale of the 11<sup>th</sup> Sonata for Solo Violin, first performed by Eric, which originally was in a set of 64 movements from 1979 related to the changes of the *I Ching*. Hence the Taoist pun on “hoe-down”, and the Transfiguration from its former version. The deep inner meaning of “Hayseedic” is best left for others to elucidate.

Naturally enough, this work is dedicated to Ananda-Eric Pritchard in deep appreciation for his friendship and high degree of dedication to musical and spiritual ideals. The solo violin in the score has his bowings, while the solo extracted part has his bow directions and fingerings.

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billrobinsonmusic.com



[C score]

# Ananda Concerto for Violin and Orchestra

## I. Om Namō Bhagavate Vasudevaya [6']

With Centered Attention

♩ = 56

Bill Robinson

1 (Fl.1)  
(dble. Picc.)  
Flute  
2  
1  
2  
Oboes  
1  
2  
Clarinets in B $\flat$   
1  
2  
Bassoons  
1  
2  
1  
2  
3  
4  
Horns in F  
1  
2  
Trumpet in B $\flat$   
1  
2  
1  
2  
Trombones  
1  
Tuba  
Timpani  
Solo Violin  
I  
II  
Violin  
Viola  
Violoncello  
1  
Double Bass

1  
Fl. 1

2  
Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

1  
Hn. 2

3

4

B $\flat$  Tpt. 1

2

1

Tbn. 2

2

Tuba

6

Timp.

Solo

1

Vln. 2

II

Vla.

Vc.

6

DB

*pp*

*p*

*ff*

*p*

*p*



Musical score for measures 19-24. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Solo. The Solo part begins at measure 19. Dynamics include *pp* and *p*. The Solo part has dynamics *p* and *pp*. The time signature changes from 4/4 to 3/4 at measure 24.

Musical score for measures 25-28. The score includes parts for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet in B-flat 1 (B♭ Cl. 1), Clarinet in B-flat 2 (B♭ Cl. 2), Horn 4 (Hn4), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). Dynamics include *pp*, *mf*, and *pp*. The Solo part has dynamics *pp* and *mf*. The Violin and Viola parts are marked *unis.* and *pp*. The Violoncello part has dynamics *pp* and *pp*. The time signature changes from 4/4 to 3/4 at measure 28.

Musical score for measures 28-30 of Ananda Concerto Mov. I. The score includes parts for Fl. 1, Ob. 1, B♭ Cl. 1 and 2, Hn. 3 and 4, Timp., Solo, Vln. I, Vla., Vc., and DB. The key signature is one flat (B♭) and the time signature is 2/4. The score features dynamic markings of *mf* and *mp*, and includes crescendo and decrescendo hairpins. The Solo part begins with a *f* dynamic. The woodwinds and strings play sustained notes and rhythmic patterns.

Musical score for measures 31-33 of Ananda Concerto Mov. I. The score includes parts for B♭ Cl. 1, Bsn. 1, Timp., Solo, Vln. I and II, Vla., Vc., and DB. The key signature is one flat (B♭) and the time signature is 2/4. The score features dynamic markings of *mp* and *f*, and includes crescendo and decrescendo hairpins. The Solo part features triplet markings. The woodwinds and strings play sustained notes and rhythmic patterns.

34

1 Fl. 1 *mp*

2 Fl. 2 *mp*

Ob. 1 *mp*

B $\flat$  Cl. 1 *mp*

34

1 Hn. 1 *mp*

2 Hn. 2 *mp*

Timp. *mp*

34 Solo *mf*

34 Vln. I

Vla.

Vc.

34 DB



1  
Fl. 1

2  
Fl. 2

B♭ Cl. 1

1  
Bsn.

2  
Bsn.

1  
Hn. 2

4

Timp.

Solo

Vla.

Vc.

37  
DB

*mp* *mf* *mp* *mf* *mf* *mf* *mp* *mf* *mp* *mf* *mp* *cresc.*

1  
Fl. *f* *ff*

2  
*f* *ff*

1  
Ob. *f* *ff*

2  
*f* *ff*

1  
B♭ Cl. *f* *ff*

2  
*f* *ff*

1  
Bsn. *f* *ff*

2  
*f* *ff*

1  
Hn. *ff*

2  
*ff*

3  
*ff*

4  
*ff*

1  
B♭ Tpt. *ff*

2  
*ff*

1  
Tbn. *ff*

2  
*ff*

Tuba *ff*

Timp. *f* *ff*

Solo *ff*

I  
Vln. *f* *ff* *f*

II  
*f* *ff* *f*

Vla. *f* *ff*

Vc. *f* *ff*

DB *f* *ff*

42

Bsn. 1

Bsn. 2

Hn. 1

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

44

Bsn. 1

Bsn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

The musical score for page 10 of Ananda Concerto Mov. 1 features the following instruments and parts:

- Ob. 1:** Treble clef, starting at measure 45. It plays a melodic line with slurs and accents.
- B♭ Cl. 1:** Treble clef, starting at measure 45. It plays a triplet-based rhythmic pattern with dynamics of *ff*.
- Bsn. 1:** Bass clef, starting at measure 45. It plays a triplet-based rhythmic pattern with dynamics of *ff*.
- Hr. 1, Hr. 2, Hr. 4:** Bass clef, starting at measure 45. They play sustained notes with dynamics of *f*.
- Timp.:** Bass clef, starting at measure 45. It plays a rhythmic pattern with dynamics of *f*.
- Solo:** Treble clef, starting at measure 45. It plays a dense triplet-based rhythmic pattern with dynamics of *ff*.
- Vln. I, Vln. II, Vla., Vc.:** Treble and Bass clefs, starting at measure 45. They play a complex, triplet-based rhythmic pattern with dynamics of *ff*.
- DB:** Bass clef, starting at measure 45. It plays a melodic line with dynamics of *ff*.

The score is marked with measure numbers 45, 46, and 47. Dynamics include *ff* (fortissimo) and *f* (forte). Articulation marks such as slurs and accents are used throughout the score.

Musical score for measures 47-49. The score includes parts for Flute 1, Oboe 1, Clarinet in Bb (1 and 2), Horns (1-4), Solo, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 47 starts with a *f* dynamic for Flute 1 and Oboe 1. Clarinet 1 and Solo also have *f* dynamics. Horns 1 and 2 are marked *pp*, while Horns 3 and 4 are marked *p*. Measure 48 features a *mf* dynamic for Oboe 1 and Clarinet 1. Measure 49 shows a dynamic shift to *mp* for the Solo part. The Solo part includes five-measure rests (5) and slurs. The Viola and Double Bass parts also feature five-measure rests (5) and slurs.

Musical score for measures 50-52. The score includes parts for Horns (1-4), Solo, Violin I and II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 50 starts with a *mp* dynamic for Horn 1. The Solo part begins with a *p* dynamic. Violin I and II also start with a *p* dynamic. The Viola part includes a *div.* (divisi) marking. Measure 51 continues with the Solo part moving to a *mp* dynamic. Measure 52 shows the Solo part reaching a *p* dynamic. The Viola part includes a five-measure rest (5) and a slur.

54 (picc.) *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp* *mp*

Ob. 2 *pp*

Hn. 1 *mp*

Hn. 2 *pp*

Hn. 3 *p*

Hn. 4 *pp*

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 *pp*

Timp. *mp*

Solo *mf*

Vln. I *p* *pp*

Vln. II *pp*

Vla. *pp* unis.

Vc. *pp* *p*

DB *pp* *p*

60

Fl. 2

Ob. 2

Bsn. 2

1

2

Hn.

3

4

B♭ Tpt. 1

2

Timp.

Solo

60

I

Vln.

II

Vla.

Vc.

DB

*p*

*mf*

*f*

*mp*

*p*

*mf*

*f*

*ff*

*cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

The musical score is for the 14th page of the first movement of the Ananda Concerto. It features a dense orchestral arrangement with the following parts and dynamics:

- Flutes (Fl. 1 & 2):** Part 2 starts at measure 65 with a *ff* dynamic. Part 1 has a *f* dynamic.
- Oboes (Ob. 1 & 2):** Part 2 has a *ff* dynamic. Part 1 has a *f* dynamic.
- Bass Clarinets (B<sup>b</sup> Cl. 1 & 2):** Part 1 has a *f* dynamic. Part 2 has a *f* dynamic.
- Bassoon (Bsn. 1):** Starts at measure 65 with a *f* dynamic.
- Horns (Hn. 1, 2, 3, 4):** Parts 1 and 2 have a *ff* dynamic.
- Trumpets (B<sup>b</sup> Tpt. 1 & 2):** Starts at measure 65 with a *ff* dynamic.
- Trombone (Tbnl.):** Starts at measure 65 with a *ff* dynamic.
- Tuba:** Starts at measure 65 with a *ff* dynamic.
- Timpani (Timp.):** Starts at measure 65 with a *ff* dynamic.
- Solo:** Starts at measure 65 with a *ff* dynamic.
- Violins (Vln. I & II):** Part I has a *ff* dynamic. Part II has a *f* dynamic.
- Viola (Vla.):** Has a *ff* dynamic.
- Violoncello (Vc.):** Has a *ff* dynamic.
- Double Bass (DB):** Starts at measure 65 with a *ff* dynamic.





73

Fl. 2

Ob. 1

B♭ Cl. 1

2

Hn.

4

Timp.

Solo

I

Vln.

II

Vla.

Vc.

DB

*pp*

*pp*

*pp*

76

B♭ Cl. 1

1

2

Hn.

3

4

B♭ Tpt. 1

2

Timp.

Solo

I

Vln.

II

DB

[C score]

# II. Theme and 5 Variations [10']

## Theme

Moderato  $\text{♩} = 66$

*dolce*

Solo Violin

1  
*mp* *mf* *pp*

## Var. I $\text{♩} = 72$

9  
*p* *p cresc. p. a p.*  
*p* *div.* *unis.* *cresc. p. a p.*  
*div.* *p* *unis.* *cresc. p. a p.*  
*div.* *p* *unis.*  
*p*  
*p*

15  
*(mf)* *f* *ff* *f* *mf* *p*  
*(mf)* *f* *ff* *f* *mf* *p* *pp*  
*(mf)* *f* *ff* *f* *mf* *p* *pp*

Var. II  
Raga intoxicata ♩ = 136

This musical score page contains the following parts and markings:

- Flutes (Fl.):** Two staves (1 and 2). Both start with a *ff* dynamic.
- Oboes (Ob.):** Two staves (1 and 2). Both start with a *ff* dynamic.
- Bass Clarinets (B♭ Cl.):** Two staves (1 and 2). Both start with a *ff* dynamic.
- Bassoons (Bsn.):** Two staves (1 and 2). Both start with a *ff* dynamic.
- Horns (Hn.):** Two staves (1 and 3). Both start with a *ff* dynamic.
- B♭ Trumpets (B♭ Tpt.):** Two staves (1 and 2). Both start with a *ff* dynamic.
- Trombones (Tbn.):** Two staves (1 and 2). Both start with a *ff* dynamic.
- Tuba:** One staff starting with a *ff* dynamic.
- Solo:** One staff starting with a *pp* dynamic.
- Violins (Vln.):** Two staves (I and II). Both start with a *pp* dynamic.
- Viola (Vla.):** One staff starting with a *pp* dynamic.
- Violoncello (Vc.):** One staff starting with a *pp* dynamic.
- Double Bass (DB):** One staff starting with a *pp* dynamic.

The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings (*ff*, *pp*). Time signatures change from 12/16 to 9/16 and back to 12/16. The tempo is marked as ♩ = 136.



(picc.)

1 33 Fl. 1 *pp* *ff*

2 33 Fl. 2 *pp* *ff*

1 33 Ob. 1 *pp* *ff*

2 33 Ob. 2 *pp* *ff*

1 33 B♭ Cl. 1 *pp* *ff*

2 33 B♭ Cl. 2 *pp* *ff*

1 33 Bsn. 1 *pp* *ff*

2 33 Bsn. 2 *pp* *ff*

1 33 Hn. 1 *pp* *ff*

2 33 Hn. 2 *pp* *ff*

3 33 Hn. 3 *pp* *ff*

4 33 Hn. 4 *pp* *ff*

1 33 B♭ Tpt. 1 *pp* *ff*

2 33 B♭ Tpt. 2 *pp* *ff*

1 33 Tbn. 1 *pp* *ff*

2 33 Tbn. 2 *pp* *ff*

33 Tuba *pp* *ff*

Timp. *pp* *ff*

33 Solo *ff*

1 33 Vln. I *pp* *ff*

2 33 Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

33 DB *pp* *ff* *f* *pizz.*

Musical score for measures 40-44. The score includes parts for 2 Ob., Bsn. 1, 2 Tbn., Solo, Vln. I, Vla., Vc., and DB. The Solo part features a melodic line with various articulations and dynamics. The woodwinds and strings provide harmonic support with specific dynamics and techniques like pizzicato and unison.

Musical score for measures 45-49. The score includes parts for 2 Ob., B♭ Cl. 1, Bsn. 1, Hn. 1 and 3, 2 Tbn., Solo, Vln. I and II, Vla., Vc., and DB. The Solo part continues with a melodic line, marked *legato*. The woodwinds and strings play chords and accompaniment with dynamics ranging from *p* to *pp*.





58

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Solo *p*

Vln. I *p*

Vln. II *unis.*

Vla. *pizz. unis.*

Vc. *pizz. p*

DB *p*

6/16

62

Fl. 1

B♭ Cl. 1

1

Bsn.

2

1

2

Hn.

3

4

B♭ Tpt. 1

Tbn2

62

Tuba

Solo

62

I

Vln.

II

Vla.

Vc.

62

DB

*non stacc.*

*ff*

*non stacc.*

*f*

*ff*

*non stacc.*

*ff*

*non stacc.*

*ff*

*non stacc.*

*ff*

*ff*

*arco*

*arco*

*arco*

*f*

*arco*

*ff*

70

Hn. 1 *ff non stacc.*

Hn. 2 *ff non stacc.*

Hn. 3 *ff non stacc.*

Hn. 4 *ff non stacc.*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn2 *ff*

Tuba 70 *non stacc.*

Timp. *ff*

Vln. I 70 *non stacc.*

Vln. II *non stacc.*

Vla. *non stacc.*

Vc. *non stacc.*

DB 70 *non stacc.*

77 *non stacc.* *ff*

1 Fl.

2 Fl.

77 *non stacc.* *ff*

1 Ob.

2 Ob.

77 *non stacc.* *ff* *mp*

1 Bsn.

2 Bsn.

77 *ff* *mp*

1 Hn.

2 Hn.

3 Hn.

4 Hn.

77

1 B<sup>b</sup> Tpt.

2 B<sup>b</sup> Tpt.

1 Tbn.

2 Tbn.

77

Tuba

77 *trm*

Timp.

77 *div.*

I Vln.

II Vln.

Vla.

Vc.

77

DB

85

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Solo *mp*

Vln. II *mp*

Vla. *mp* unis.

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

DB 85 *mp*

91

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Solo

Vln. I

Vln. II

Vla.

Vc. div. unis.

DB 91

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

*f* *f* *mf* *pizz.*

*f* *mp* *mf*

97

1

Fl.

2

97

1

Ob.

2

97

1

Bsn.

2

97

1

B♭ Tpt.

2

1

Tbn.

2

97

Tuba

Timp.

97

Solo

*ff* *mf*

97

I

Vln.

II

97

Vla.

97

Vc.

97

DB

*f* *ff* *mf*

104

Bsn. 1

104 *mf* *ff*

Hn. 1 *f*

Hn. 2 *mf* *f*

Hn. 3 *f*

Hn. 4 *mf* *f*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *f*

Tbn. 1 *ff* *non stacc.*

Tbn. 2 *ff* *non stacc.*

Tuba 104 *ff* *non stacc.*

Timp. *ff*

Solo *ff* *p*

Vln. I 104 *ff* *non stacc.*

Vln. II *ff* *non stacc.*

Vla. *ff* *non stacc.* *p* *ff* *non stacc.*

Vc. *ff* *non stacc.* *p* *ff*

DB 104 *mf* *ff* *ff*

*arco*



110

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *f*

B♭ Cl. 2

Bsn. 1 *f*

Bsn. 2

Hn. 1 *ff non stacc.*

Hn. 2 *ff non stacc.*

Hn. 3 *ff non stacc.*

Hn. 4 *ff non stacc.*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *f*

Tbn. 2

Tuba *ff non stacc.*

Timp. *ff*

Solo *pizz. pp*

Vln. I *ff*

Vln. II *f*

Vla. *ff*

Vc. *div. f unis. non stacc.*

DB *ff non stacc. pizz. pp*

117

Fl. 1 *pp*

Fl. 2 *pp*

Timp. *pp*

Solo *p*  
arco pizz. arco

Vc. *pp*

DB *pp*

124

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *mp* *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Timp. *mp* *ff*

Solo *mf* *ff*

Vla. *ff*

Vc. *ff*

DB *mp* *ff*  
arco

126

Fl.

1

2

Ob.

1 *ff*

2

B $\flat$  Cl.

1

2 *ff*

Bsn.

1

2

Hn.

1

2

3

4

B $\flat$  Tpt.

1 *ff*

2 *ff*

Tbn.

1 *ff*

2 *ff*

Tuba

126 *ff*

Timp.

Vln.

I

II

Vla.

Vc.

DB

126

130

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Tbn. 1 2

Tuba 130

Timp.

Solo 130 pizz. pp

Vln. I II

Vla. pizz. pp

Vc. pizz. pp arco div. pp

DB 130 pizz. pp arco pp

Var. IV  
Largo

137

Hn. 1

Hn. 2

4

Solo

pp

arco

Vln. I

Vla.

Vc.

DB

pp

rit. ----- a tempo

143

Hn. 1

Hn. 2

3

4

Solo

mp

cresc.

Vln. I

Vla.

Vc.

DB

p

p

p

cresc.

cresc.

cresc.

cresc.

cresc.

149

Fl. 1

1

2

Hn. 3

4

Timp.

Solo

Vla.

Vc.

DB

*f* *ff* *f* *p*

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

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

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

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

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

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

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

156

Fl. 1

2

Hn. 3

4

Solo

Vln. I

Vla.

Vc.

*p*

161

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Solo *pp*

Vln. I *p*

Vln. II *p*

Vc. *pp* div.

166

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Solo

Vla.

Vc.

*pp*

172

Fl. 1

B♭ Cl. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

*rit.*

*8va*

*rit.*

Var. V (♩ = 104)  
G.P.

G.P.

G.P. *non stacc.*

*ff*

Var. V (♩ = 104)  
G.P.

G.P.

G.P.

G.P.

*f*

*f*

*f*

*f*



179

Fl. 1

2 Ob.

2 Cl.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*f*

(fl. 1)

182

Fl. 1

2

2 Ob.

B♭ Cl. 1

2

2 Bn.

Hn. 4

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*f*

Musical score for Ananda Concerto, Movement 2, page 40, measures 186-188. The score is in 4/4 time and includes parts for the following instruments:

- Fl. 1:** Measure 186 has a whole rest.
- B♭ Cl. 1 & 2:** Both parts play a rhythmic eighth-note pattern starting at measure 186. Measure 188 has whole rests.
- Bsn. 1 & 2:** Both parts play a rhythmic eighth-note pattern. Dynamics include *ff* and *f* with a crescendo hairpin.
- Hn. 1, 2, & 3:** Horn 1 plays a melodic line starting at measure 186. Horns 2 and 3 play a rhythmic eighth-note pattern. Dynamics include *f* and *ff non stacc.*
- Solo:** A solo part starting at measure 186 with a melodic line.
- Vln. I & II:** Violin I plays a melodic line starting at measure 186. Violin II plays a rhythmic eighth-note pattern. Dynamics include *f* and *non stacc.*
- Vla.:** Viola plays a melodic line starting at measure 186. Dynamics include *f* and *non stacc.*
- Vc. & DB:** Violoncello and Double Bass play a rhythmic eighth-note pattern. Dynamics include *ff non stacc.* and *f* with a crescendo hairpin.

189

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Solo *f*

Vln. I *non stacc.*

Vln. II *non stacc.*

Vla. *non stacc.*

Vc. *non stacc.*

DB *non stacc.*

192

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

Solo

Vln. I

Vla.

Vc.

DB

195

1 B♭ Cl.

2 B♭ Cl.

Solo

Vln. I

Vln. II

Vla.

Vc.

198

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B> Tpt. 1

Tbn. 1

Tbn. 2

Tuba

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*f*

*ff*

201

1

Ob.

2

ff

ff

201

1

B♭ Cl.

2

ff

ff

201

1

Bsn.

2

201

1

Hn.

2

3

ff

201

1

B♭ Tpt.

2

ff

1

Tbn.

2

201

Tuba

201

Timp.

201

I

Vln.

II

Vla.

Vc.

201

DB

204

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

Hn. 3

Hn. 4

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*





*poco meno mosso*

*a tempo*

210 (picc.) (picc.)

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

B♭ Cl. 1  
B♭ Cl. 2

Bsn. 1  
Bsn. 2

Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4

B♭ Tpt. 1  
B♭ Tpt. 2

Tbn. 1  
Tbn. 2

Tuba

Timp.

Solo

Vln. I unis.  
Vln. II unis.

Vla.

Vc.

DB

*ff*

*pp*

*pp*

216

Fl. 2

216

Ob. 1

2

216

Bsn. 1

2

216

Hn. 1

2

3

4

pp

Solo

ff

216

Vln. I

II

Vla.

Vc.

216

DB

f

f

f

f

f

220

1 Fl. 1

2 Fl. 2

220 Ob. 1

220 B♭ Cl. 1

Bsn. 2

2

Hn. 3

4

Solo

220

I Vln.

II Vln.

Vla.

Vc.

220 DB

(picc.)

*f*

*f*

*f*

*f*

*f*

*f*

This page of the musical score, page 50, contains measures 224 through 227. The score is for a symphony orchestra and includes a solo part. The instruments and their parts are as follows:

- Flutes (Fl.):** Two parts (1 and 2). Measure 224 starts with a melodic line in the first flute. The second flute has a similar line with some grace notes.
- Oboes (Ob.):** Two parts (1 and 2). Both parts play a melodic line starting in measure 225, marked with a forte (*f*) dynamic.
- Bass Clarinets (B♭ Cl.):** Two parts (1 and 2). Both parts play a melodic line starting in measure 225, marked with a forte (*f*) dynamic.
- Bassoons (Bsn.):** Two parts (1 and 2). Both parts play a melodic line starting in measure 225, marked with a forte (*f*) dynamic.
- Horns (Hn.):** Four parts (1, 2, 3, 4). The first two parts play a melodic line starting in measure 225, marked with a forte (*f*) dynamic. The last two parts play a similar line.
- Solo:** A single melodic line starting in measure 224, marked with a forte (*f*) dynamic.
- Violins (Vln.):** Two parts (I and II). Both parts play a melodic line starting in measure 225, marked with a forte (*f*) dynamic.
- Viola (Vla.):** One part playing a melodic line starting in measure 225, marked with a forte (*f*) dynamic.
- Violoncello (Vc.):** One part playing a melodic line starting in measure 225, marked with a forte (*f*) dynamic.
- Double Bass (DB):** One part playing a melodic line starting in measure 225, marked with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*, *ff*), articulation marks, and slurs. The tempo marking is 224. The key signature has one flat (B♭) and the time signature is 3/4.

228

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 2

Hn. 3

Hn. 4

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*

*ff*

*ff*

*ff*

*ff*

*poco rit.* ----- *poco meno mosso*

The musical score is arranged in systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn.), Tuba, and Timpani (Timp.). The second system includes Solo, Violins (Vln. I & II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB).  
Performance instructions include: *poco rit.* (indicated by a dashed line), *poco meno mosso*, *picc.* (piccini), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *div.* (divisi), and *unis.* (unison).  
Rehearsal marks are present at measures 231 and 232.

Hayseedic ♩ = 120

1 (dbl. picc.)  
Flute  
2  
1  
Oboe  
2  
1  
Clarinet in B $\flat$   
2  
1  
Bassoon  
2  
1  
Horns in F  
2  
3  
4  
1  
Trumpet in B $\flat$   
2  
1  
Trombones  
2  
1  
Tuba  
Timpani  
Solo Violin  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

The score is for a 4/4 piece in C major, marked 'Hayseedic' with a tempo of 120. It features a complex orchestration. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes, often with accents and dynamic markings like *f* and *ff*. The brass section (Horns, Trumpet, Trombone, Tuba) provides harmonic support with sustained notes and rhythmic patterns. The percussion (Timpani) is present but mostly silent. The strings also play a melodic line with 'div.' (divisi) markings. The score is divided into four measures, with the final measure containing a key signature change to B $\flat$  major.

54

Ananda Concerto Mov. 3

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 2, 3

Tbn. 1, 2

Tuba

Timp.

Solo

Vln. I, II

Vla.

Vc.

DB

*ff*, *mf*, *f*, *Gliss.*, *unis.*



1  
Fl.

2

1  
Ob.

2

1  
B $\flat$  Cl.

2

1  
Bsn.

2

1  
Hn.

2

3

1  
B $\flat$  Tpt.

2

1  
Tbn.

2

Tuba

Timp.

Solo

I  
Vln.

II

Vla.

Vc.

DB

*f*

*ff*

*mf*

*cresc.*

*Gliss.*

*Gliss.*

*pizz.*



18

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *ff*

Hn. 3 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tuba *mp*

Timp. *mp*

Solo *ff mp*

Vln. I *unis.* *f* *mp* *ff*

Vln. II *unis.* *f* *mp* *ff*

Vla. *unis.* *f* *mp* *ff*

Vc. *unis.* *f* *mp* *ff*

DB *mp*

18

57

Ob. 1  
22 *mf* *ff*

B♭ Cl. 1  
22 *f* *ff*

Bsn. 1  
22 *mf* *f*

Bsn. 2  
22 *mf* *f*

Hn. 1  
22 *mp* *mf*

Hn. 2  
22 *mp* *mf* *f*

Hn. 3  
22 *mp* *mf*

Timp.  
22 *ff*

Solo  
22 *mf cresc.* *ff*

Vln. I  
22 *mp cresc.* *ff*

Vln. II  
22 *mp cresc.* *ff*

Vla. unis.  
22 *mp cresc.* *ff*

Vc.  
22 *ff*

DB  
22 *ff*

Ob. 1

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 2

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*

*mp*

*mp*

*mp*

*mp*

*mf*

*mp*

30

Fl. 1 *mf*

Fl. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Timp. *mf*

Solo *f*

Vla. *mf*

Vc. *mf*

DB 30 *mf*

The musical score for page 60 of the Ananda Concerto, Movement 3, features a complex arrangement of instruments. The Flute (Fl.) part consists of two staves, with the first staff starting at measure 30 and playing a melodic line with a dynamic of *mf*. The Horns (Hn.) section has four staves, with the first two staves playing a melodic line and the last two staves providing harmonic support, all marked *mf*. The Timpani (Timp.) part is a single staff with a rhythmic pattern of eighth notes, marked *mf*. The Solo part is a single staff with a melodic line, marked *f*. The Viola (Vla.) part is a single staff with a melodic line, marked *mf*. The Violoncello (Vc.) part is a single staff with a melodic line, marked *mf*. The Double Bass (DB) part is a single staff with a melodic line, marked *mf*. The score is in 4/4 time and includes various dynamics and articulations.

34

Fl. 2

B $\flat$  Cl. 1  
2

Hn. 2  
4

Tuba 34

Timp. 34

Solo 34

Vln. I  
II

Vla. 34

Vc. 34

DB 34

*f*  
*f*  
*f*  
*mf*  
*f*  
*ff*  
*f*  
*f*  
*f*

Glissando  
Glissando

Detailed description: This page of a musical score for 'Ananda Concerto Mov. 3' contains measures 34 through 37. It features ten staves for different instruments. The Flute 2 staff (Fl. 2) has a whole note at measure 34. The Clarinet in B-flat (B $\flat$  Cl.) has a fast, rhythmic passage in measures 34-37, marked 'f'. The Horns (Hn.) 2 and 4 have whole notes at measure 34, marked 'f'. The Tuba has a half note at measure 34, marked 'mf'. The Timpani (Timp.) has a quarter note at measure 34, marked 'f'. The Soloist has a complex melodic line with glissandos in measures 34-37, marked 'ff'. The Violin I (Vln. I) and Violin II (Vln. II) have a fast, rhythmic passage in measures 34-37, marked 'f'. The Viola (Vla.) has a half note at measure 34, marked 'f'. The Violoncello (Vc.) and Double Bass (DB) have a half note at measure 34, marked 'f'. The score includes dynamic markings such as *f*, *mf*, and *ff*, and performance instructions like *Glissando*. The time signature changes from 4/4 to 2/4 and back to 4/4.







46

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *mf*

Hn. 3 *f*

Timp. *mf* *f*

Solo *mf* *f* *ff*

Vln. I *f*

Vla. *mf* *f*

Vc. *mf* *f*

DB *mf*

49

1

B♭ Cl.

2

49 *f*

1

Bsn.

2

*f* *ff*

49

1

Hn. 3

4

*ff*

49

1

Tbn.

2

*ff* *ff*

49

Tuba

*ff*

Timp.

*ff*

49

Solo

49

I

Vln.

II

*ff* *ff*

Vla.

div.

Vc.

div. unis

*ff*

49

DB

*ff*

## Ananda Concerto Mov. 3

66

1 Fl. *ff*

2 Fl.

1 Ob. *ff*

2 Ob.

1 B♭ Cl. *ff* *dolce pp*

2 B♭ Cl. *ff* *dolce pp*

1 Bsn. *ff*

2 Bsn.

1 Hn. *ff*

2 Hn.

3 Hn. *ff*

4 Hn. *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt.

1 Tbn. *ff*

2 Tbn.

Tuba

Timp.

Solo *pp*

I Vln. *div.*

II Vln. *div.*

Vla. *div.* *unis.*

Vc. *ff*

DB *ff*

60

B♭ Cl. 1  
2  
Solo  
Vln. I  
II  
Vla.  
Vc.  
DB

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

60

*pp*

Detailed description: This system of musical notation covers measures 60 through 67. It includes parts for B♭ Clarinet (1 and 2), Solo, Violins I and II, Viola, Violoncello, and Double Bass. The tempo is marked 60. The key signature changes from one flat to two flats between measures 64 and 65. The dynamics are consistently *pp* (pianissimo). The Solo part features a complex melodic line with many accidentals. The string parts provide harmonic support with chords and moving lines.

69

B♭ Cl. 1  
2  
Hn. 2  
4  
Solo  
Vln. I  
II  
Vla.  
Vc.  
DB

*f*  
*f*  
*p*  
*p*  
*ff*  
*f*  
*f*  
*f*  
*f*

69

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

Detailed description: This system of musical notation covers measures 69 through 76. It includes parts for B♭ Clarinet (1 and 2), Horns (2 and 4), Solo, Violins I and II, Viola, Violoncello, and Double Bass. The tempo is marked 69. The key signature is two flats. The dynamics vary, including *f* (forte), *p* (piano), and *ff* (fortissimo). The Solo part has a more active role, including a section marked *ff*. The strings play a rhythmic accompaniment, with some parts marked *unis.* (unison) and *div.* (divisi).

77

Ob. 1 *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *f+* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. *f* *ff*

Solo

Vln. I *ff* *f+* *ff*

Vln. II *ff* *ff*

Vla. *div.* *ff* *unis.* *f* *ff*

Vc. *div.* *ff* *unis.* *f* *ff*

DB *f* *ff*

81

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2

B♭ Cl. 1 *ff*

B♭ Cl. 2

Bsn. 1 *mp* *f*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp. *ff*

Solo *mp cresc.*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc.

DB *ff*





89

1

Fl.

2

mf

mf

89

1

Ob.

2

89

1

B♭ Cl.

2

mf

mf

89

1

Bsn.

2

ff

ff

89

1

Hn.

2

3

4

89

1

B♭ Tpt.

2

89

1

Tbn.

2

89

Tuba

89

Timp.

89

Solo

mf

ff

89

I

Vln.

div.

89

II

div.

mf

mf

89

Vla.

mf

89

Vc.

div.

mf

89

DB

pizz.

mf

Musical score for Ananda Concerto, Movement 3, page 72. The score includes parts for Fl. 2, Ob. 1, B♭ Cl. (1 and 2), Bsn. (1 and 2), Hn. (1 and 3), Tbn. 2, Tuba, Timp., Solo, Vln. I and II, Vla., Vc., and DB. The page number 93 is marked at the beginning of each staff. Dynamics include *f*, *f assezt*, and *arco*. The Solo part features a complex rhythmic pattern with many sixteenth notes.

97

Fl. 2

Ob. 1

1

B♭ Cl.

2

2

Hn. 3

4

Tuba

97

Timp.

Solo

97

Vln. II

Vla.

Vc.

97

DB

The musical score consists of the following parts and markings:

- Fl. 2:** Treble clef, 4/4 time. Starts at measure 97 with a melodic line.
- Ob. 1:** Treble clef, 4/4 time. Starts at measure 97 with a melodic line.
- 1 B♭ Cl.:** Treble clef, 4/4 time. Starts at measure 97 with a melodic line.
- 2 B♭ Cl.:** Treble clef, 4/4 time. Starts at measure 97 with a melodic line.
- 2:** Bass clef, 4/4 time. Remains silent until measure 97, then plays a low note marked *f*.
- Hn. 3:** Bass clef, 4/4 time. Remains silent throughout.
- 4:** Bass clef, 4/4 time. Remains silent until measure 97, then plays a low note marked *f*.
- Tuba:** Bass clef, 4/4 time. Remains silent until measure 97, then plays a low note marked *f*.
- Timp.:** Bass clef, 4/4 time. Plays a rhythmic pattern of eighth notes.
- Solo:** Treble clef, 4/4 time. Starts at measure 97 with a melodic line marked *f*. Later, it features *ff* dynamics and glissando markings.
- Vln. II:** Treble clef, 4/4 time. Remains silent until measure 97, then plays a melodic line marked *f*.
- Vla.:** Alto clef, 4/4 time. Plays a sustained chord marked *f*.
- Vc.:** Bass clef, 4/4 time. Plays a rhythmic pattern of eighth notes marked *f*.
- 97 DB:** Bass clef, 4/4 time. Remains silent until measure 97, then plays a low note marked *f*.

100

Fl. 1

2

B♭ Cl. 1

100

Hn. 1

2

3

4

Timp.

Solo

100

Vln. I

II

Vla.

Vc.

100

DB

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mf*

*mf*

104

Ob. 1

104

B♭ Cl. 1

2

104

Bsn. 1

2

*mf*

Hn. 2

4

*mf*

Timp.

*mf*

Solo

104

Vln. I

II

*mf*

Vla.

*mf*

Vc.

104

DB

108 *ff*

Fl. 1 *ff*

Fl. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

108 *ff* *non stacc.*

Hn. 1 *ff* *non stacc.*

Hn. 2 *ff* *non stacc.*

Hn. 3 *ff* *non stacc.*

Hn. 4 *ff* *non stacc.*

108 *ff* *non stacc.*

B♭ Tpt. 1 *ff* *non stacc.*

B♭ Tpt. 2 *ff* *non stacc.*

108 *ff* *non stacc.*

Tbn. 1 *ff* *non stacc.*

Tbn. 2 *ff* *non stacc.*

108 *ff* *non stacc.*

Tuba *ff* *non stacc.*

Timp.

108 *ff* *non stacc.*

Solo *ff* *non stacc.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

116

Ob. 1 *ff*

Ob. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp.

Solo *p* *ff* *non stacc.*

Vln. I *pp* *ff* *non stacc.* *div.* *non stacc.* *unis.* *div.*

Vln. II *pp* *ff* *non stacc.* *unis.* *div.*

Vla. *pp* *ff* *non stacc.*

Vc. *pp* *ff* *non stacc.* *ff*

123

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff pp*

2 Ob. *ff pp*

1 B♭ Cl. *ff pp*

2 B♭ Cl. *ff pp*

1 Bsn. *ff non stacc. pp*

2 Bsn. *ff non stacc.*

3 Hn. *non stacc.*

4 Hn. *non stacc.*

Solo *pp*

1 Vln. *123*

2 Vln. *unis. 123*

Vla. *div. unis. 123*

Vc. *123*

DB *123 ff*



128

Ob. 1 *non stacc. >*

Ob. 2 *ff non stacc. >*

B♭ Cl. 1 *ff >*

B♭ Cl. 2 *ff >*

Bsn. 1 *ff >*

Bsn. 2 *ff >*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp+*

Timp. *ff*

Solo *ff*

Vln. I *ff non stacc. >*

Vln. II *ff non stacc. >*

Vla. *ff non stacc. >*

Vc. *ff non stacc. >*

DB *ff non stacc. >*

132 *non stacc.* *git.* *a tempo*

Ob. 1

Ob. 2 *ff* *non stacc.* *ff*

B♭ Cl. 1 132

B♭ Cl. 2 132

Bsn. 1 132

Bsn. 2 132

Hn. 1 132 *non stacc.* *ff*

Hn. 2 *non stacc.* *ff*

Hn. 3 *non stacc.* *ff*

Hn. 4 *ff*

B♭ Tpt. 1 132 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 132 *non stacc.* *ff*

Tbn. 2 *ff*

Tuba 132 *non stacc.* *ff*

Timp. 132

Solo 132 *non stacc.* *8va-*

Vln. I 132 *rit.* *a tempo*

Vln. II 132

Vla. 132

Vc. 132

DB 132