Ananda Dances
for String Quartet

January 21—March 30, 2008 **Duration: ~24 minutes**

"Families is where our nation finds hope, where wings take dream."
George W. Bush

My second composition, in 1972, was a string quartet, performed at Phillips Academy, Andover Massachusetts, before I had been told how formidable a task it is to add to the literature. Soon after it was discarded. In 2003 I wrote *Nocturne and Minuet* for string quartet, and I arranged it for string orchestra or string quintet; so far only the string orchestra version has been performed. While it would work well as a string quartet, it is intended for good student players in its technical demands. There are two piano quintets; one is a version of the *Chamber Concerto*, and the other a version of *Variations on the Grosse Fuge*. Also, the *Mantra Cantata* chamber version is for piano quintet and four-part chorus.

This piece is the first time I have written a string quartet that calls on the capability of highly skilled musicians, which has allowed greater depth and intensity. It also is the first music I've written with the possibility of dance intended from conception. As such, the movements are restricted in rhythmic ambiguity, and there is only one short instance of meter change within a movement in the finale. It is more customary in my music to have more complex rhythms and meter changes that would make choreography difficult.

The first and third movements are waltzes, a form I find very useful and which crops up quite a few times in other scores. The tempo marking in the first movement is a reference to a local classical radio station that, after many years of very conservative programming, has started to include new music, including some of mine from time to time. The second movement, *Texas Two Step*, pays at least nominal tribute to the state of my birth and home for many years. I can't claim much authenticity in its two-stepness but at least it's fairly up-tempo and in 4/4, and appropriate for a formal and rather crazed square dance. The last movement, *Wild Gypsy Fling,* stems from the inspired fiddling and great musicianship of the Roma people. I have long admired George Enescu for his violin playing and composition, and have put a little of his flavor into this finale. Although 40 generations removed from their homeland in India, the Roma were originally musicians in a huge Vishnu temple complex, which is harmonious with my personal spiritual practice.

This quartet is one of a series of pieces written for Ananda-Eric Pritchard, first violinist of the Ciompi Quartet of Duke University. At Eric's request, I have arranged this work for violin and piano (March 7—April 7 2009); during this arrangement I made minor changes to the quartet resulting in this second edition.

Bill Robinson

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billrobinsonmusic.com

Ananda Dances

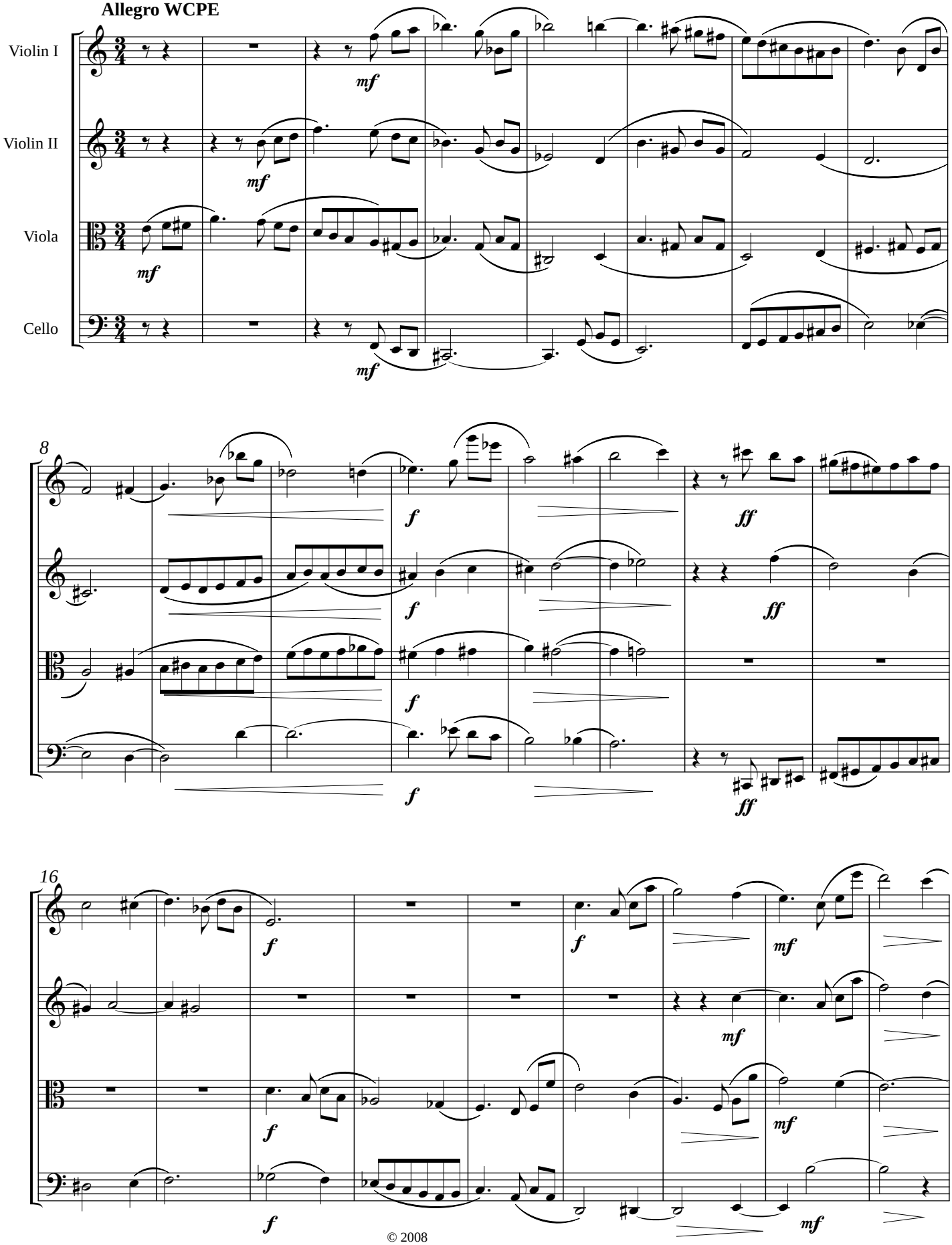
I. Waltz

[5:10]

Bill Robinson

♩ = 130

Allegro WCPE



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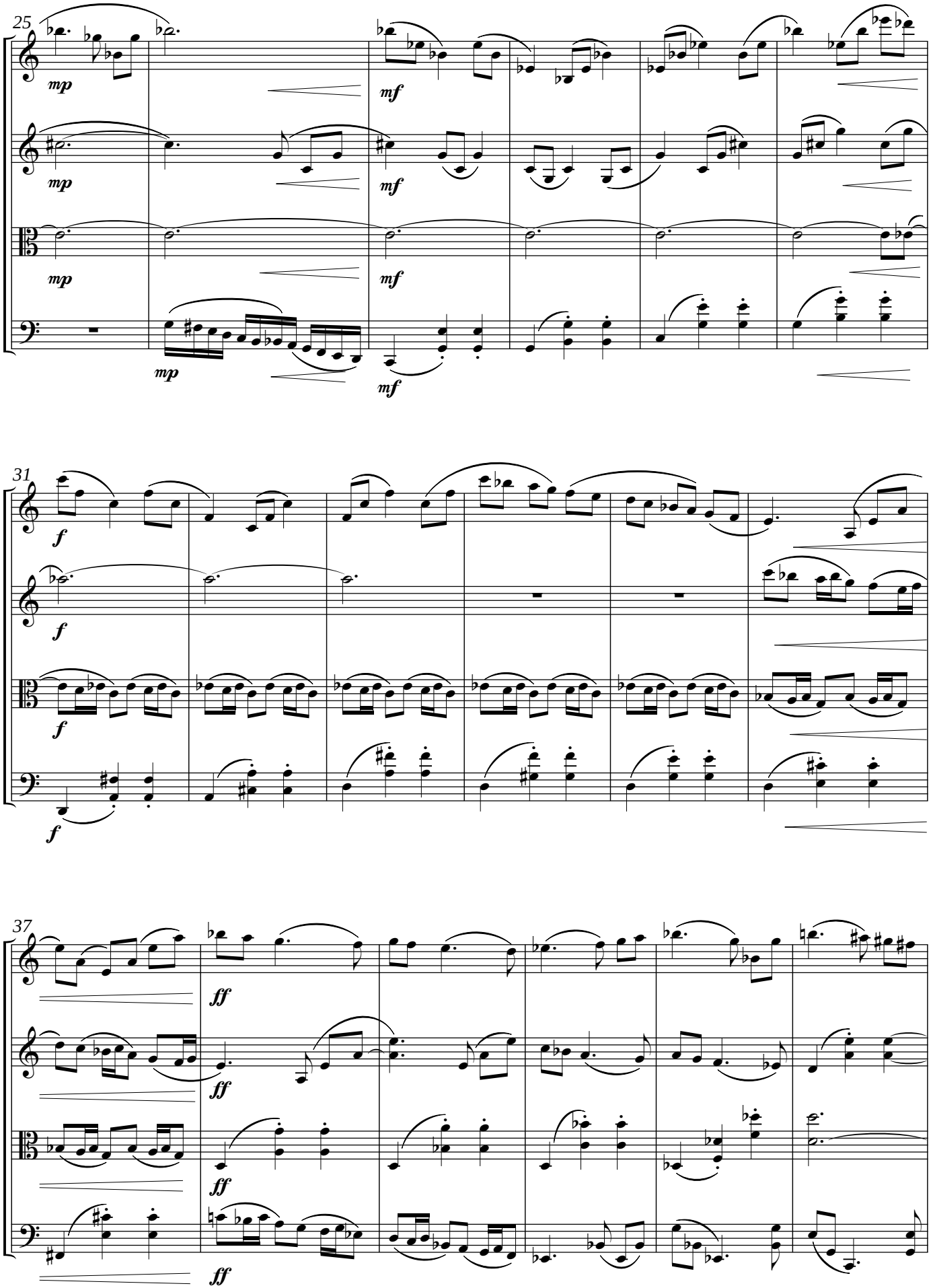
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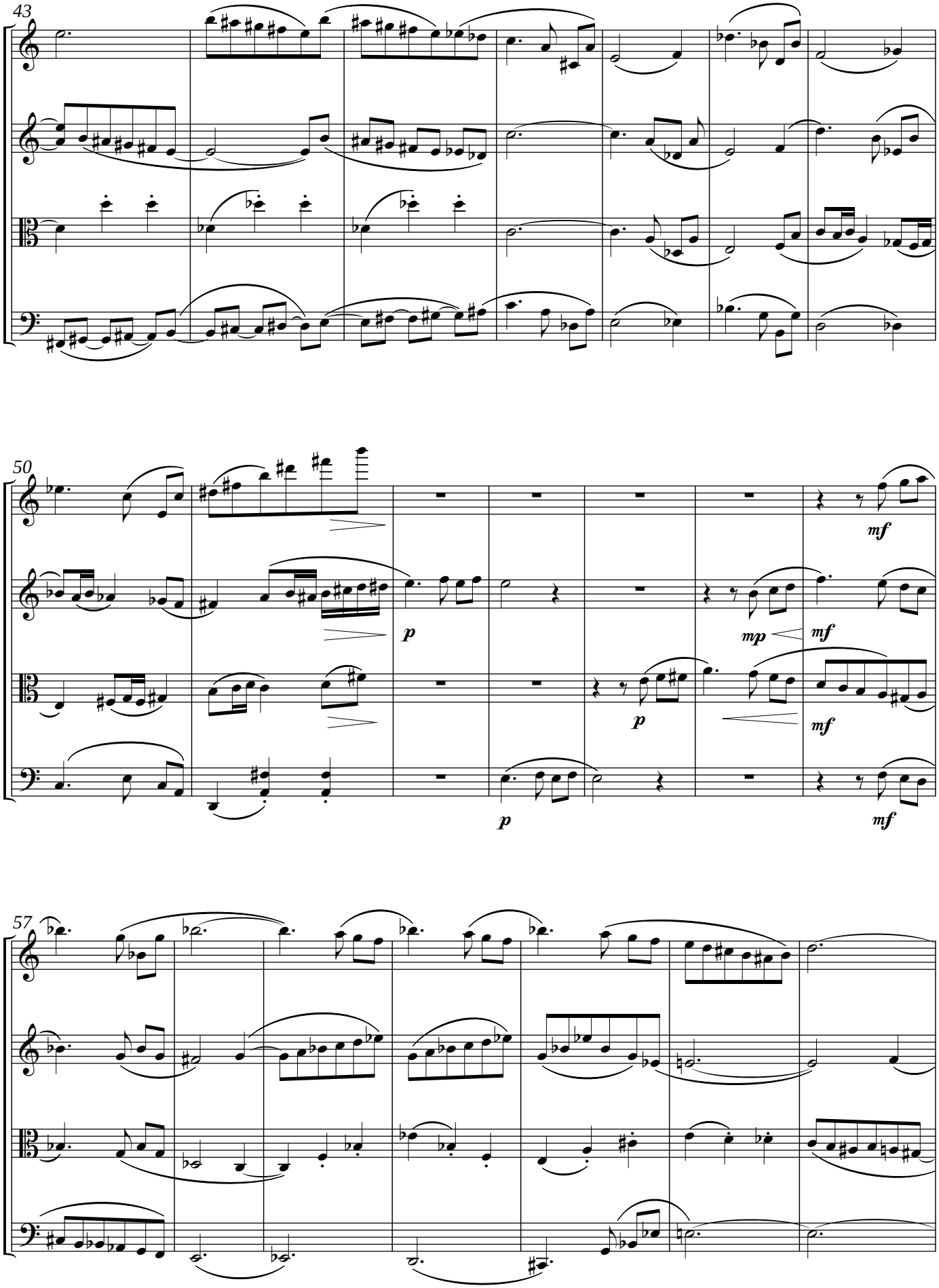
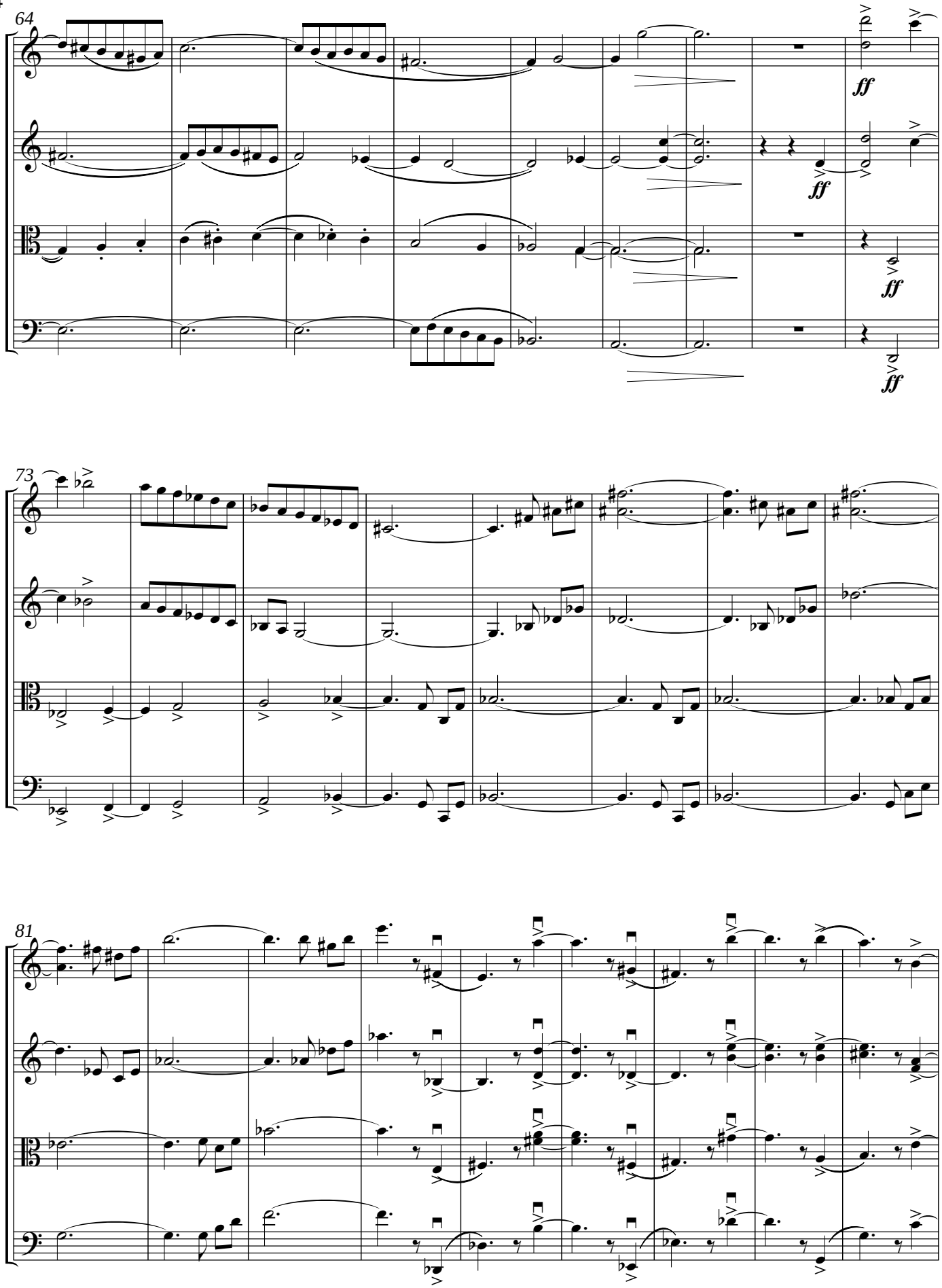
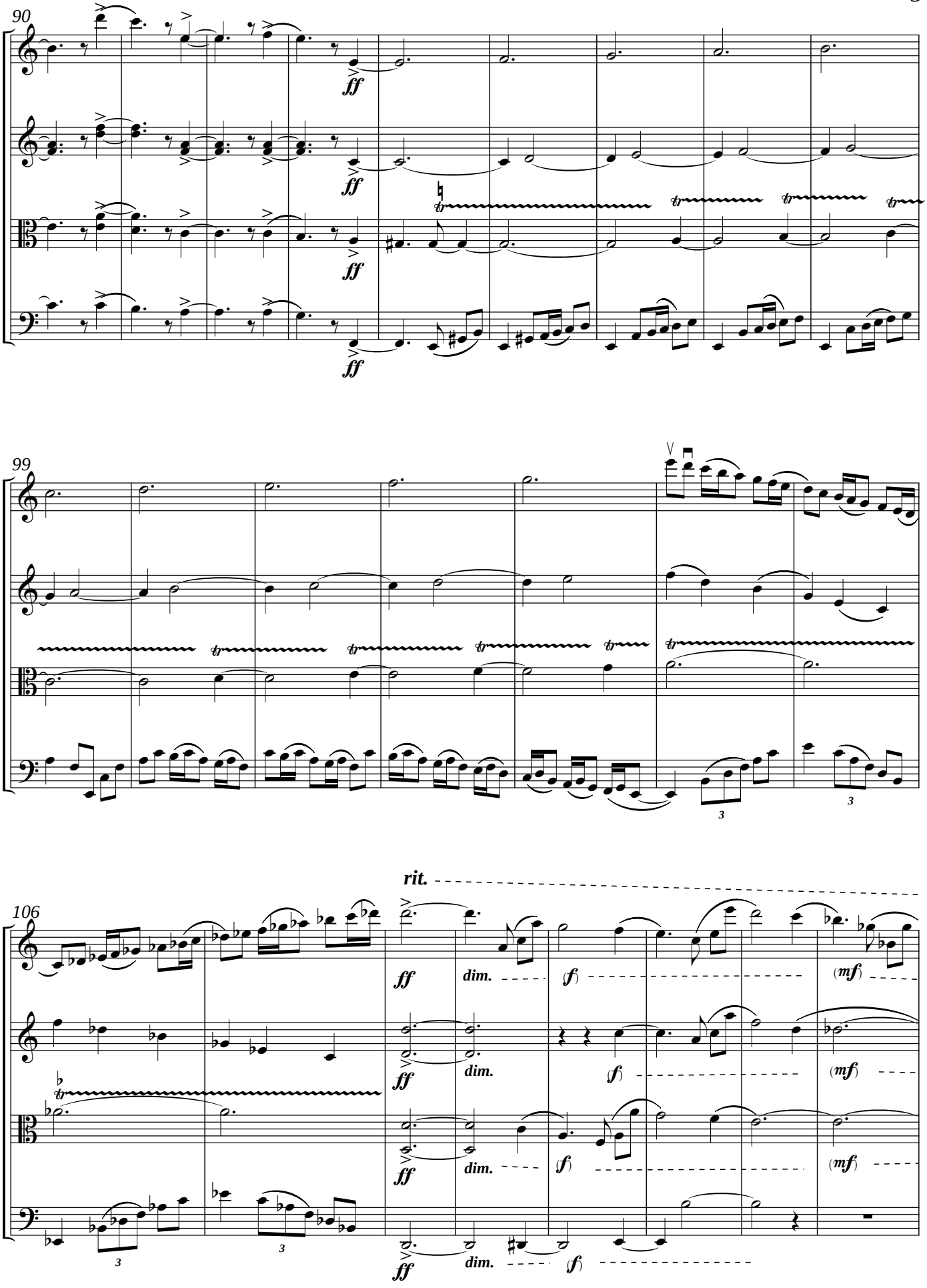
mp
mf
31
f
37
ff


43
50
mf
p
mp
mf
p
mf
p
mf
57


64
ff
ff
ff
ff
73
81


90
ff
99
106
rit.
dim.
(f)
(mf)

Slow Waltz ♩= 90

114

mp

mp

mp

mp

124

cresc.

cresc.

cresc.

cresc.

132

f

p

f

p

f

p

f

p

Tempo I ♩= 130

140

ff

ff

ff

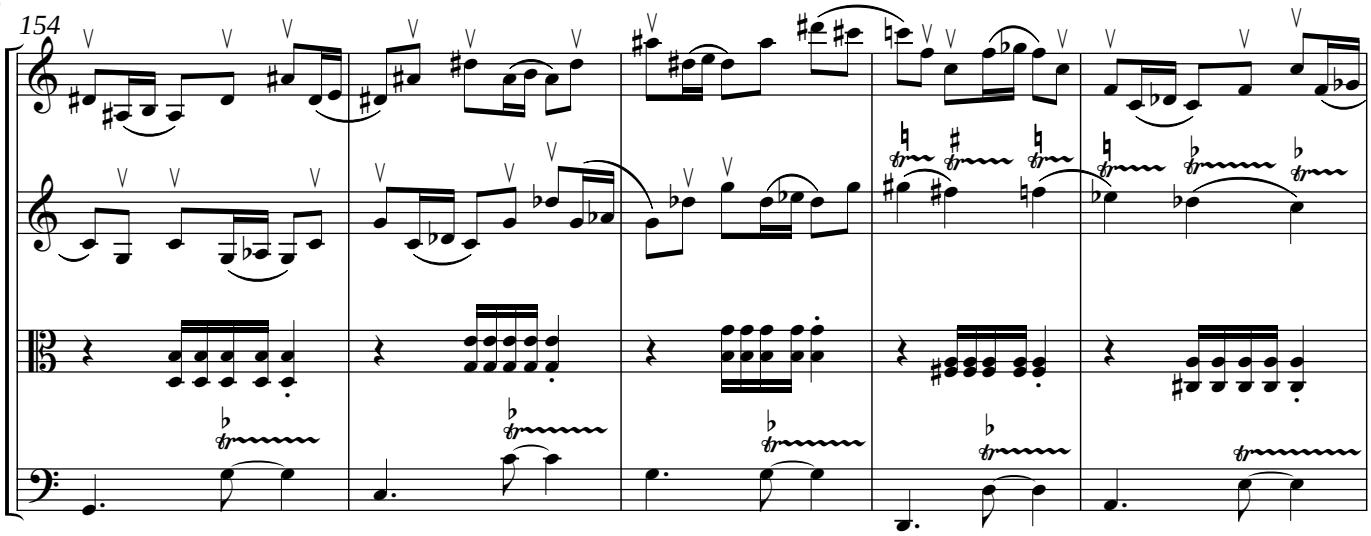
fff

mf

145

mf

150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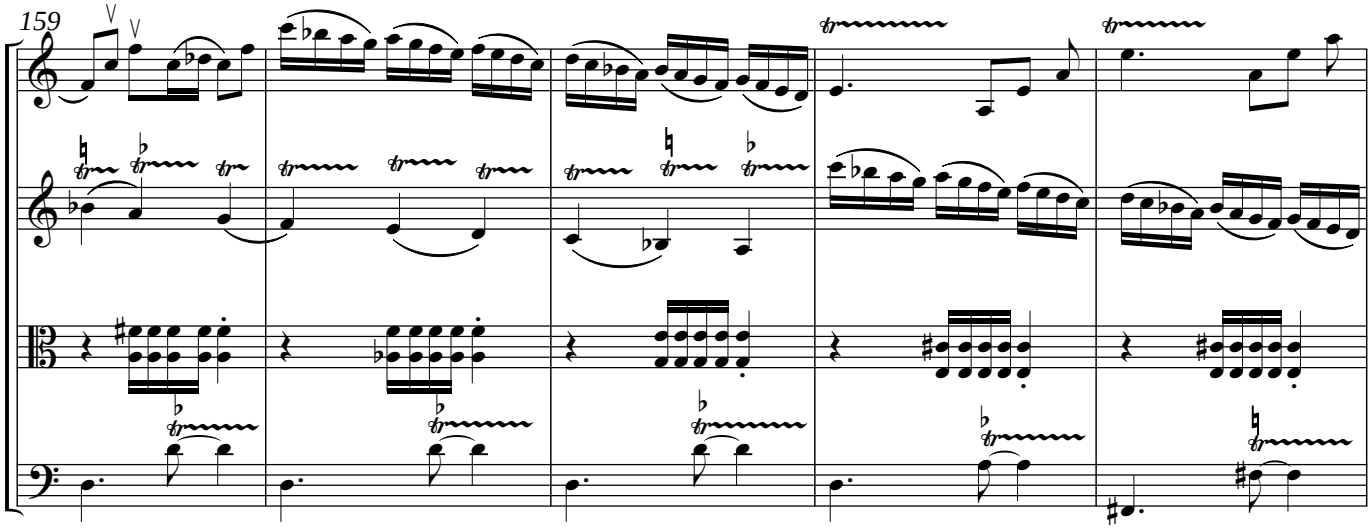
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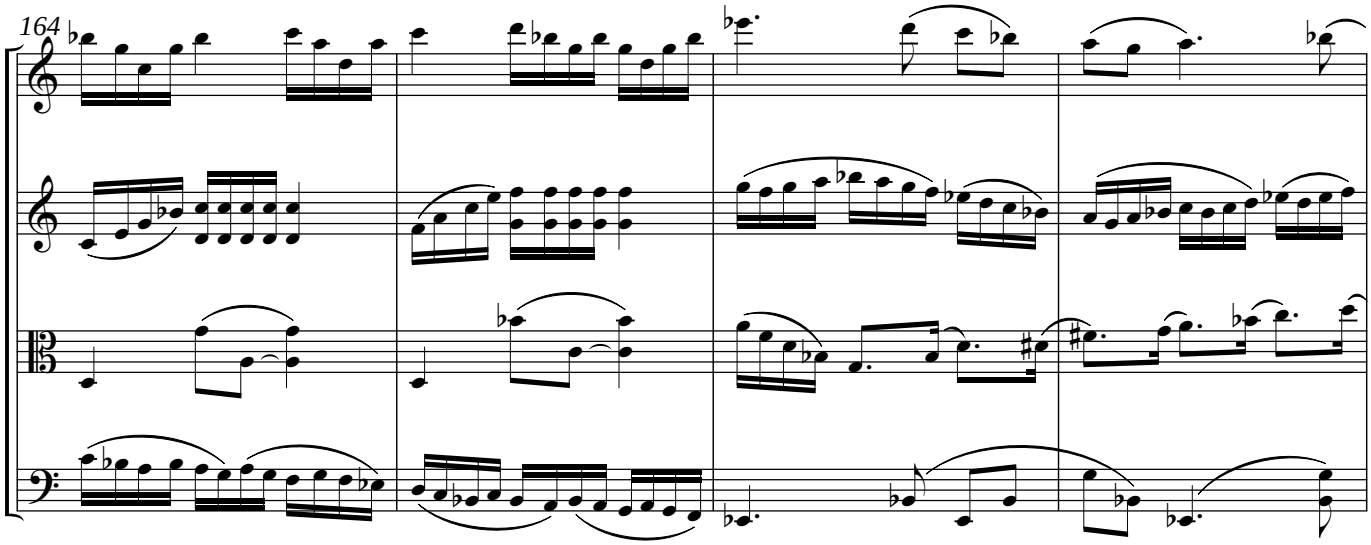
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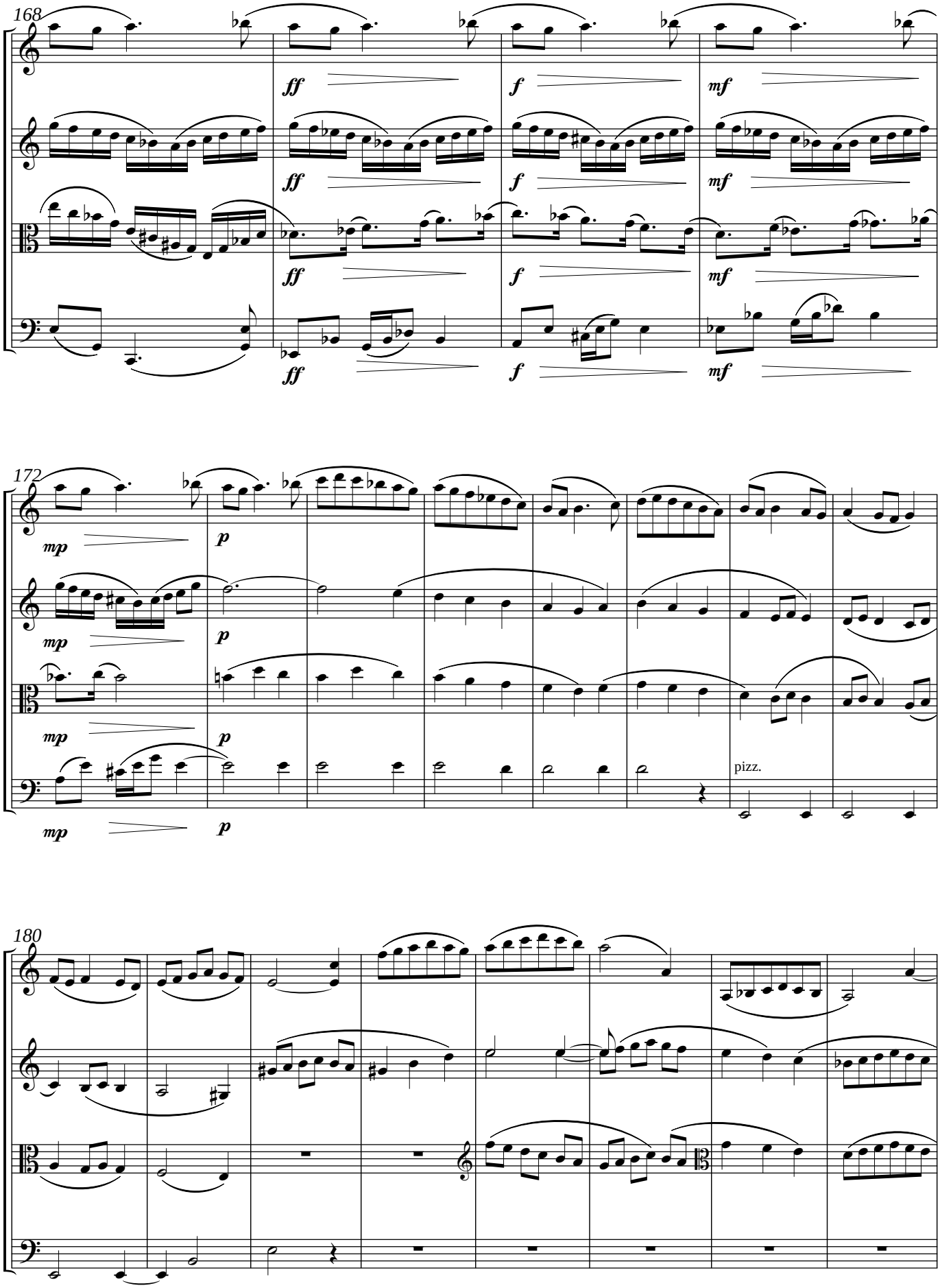
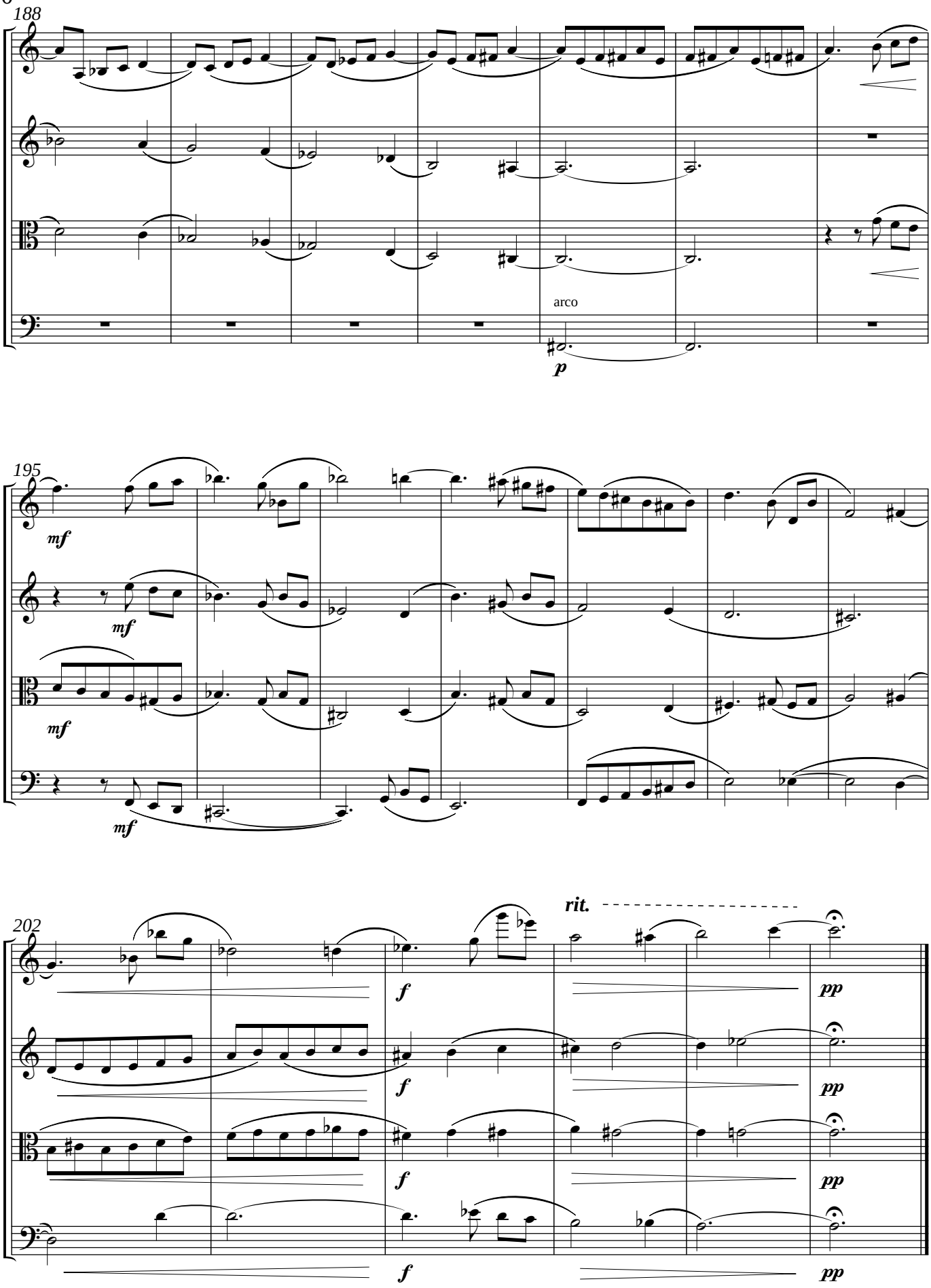

168
ff
f
mf
172
mp
p
pizz.
180

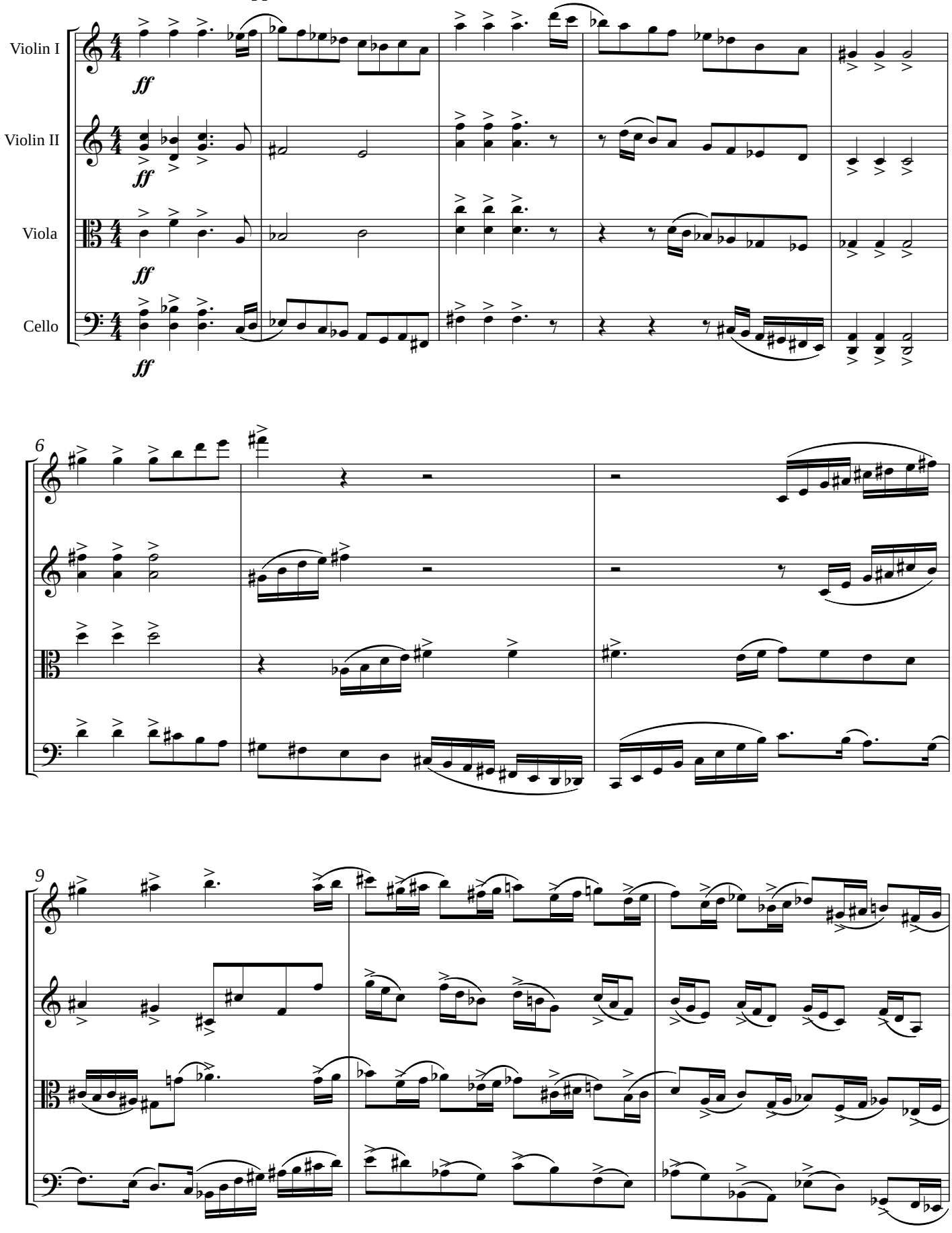

188
arco
p
195
mf
mf
mf
mf
202
rit.
f
f
f
f
pp
pp
pp
pp

II. Texas Two Step

[5:15]

♩ = 105

Amarillo ma non troppo



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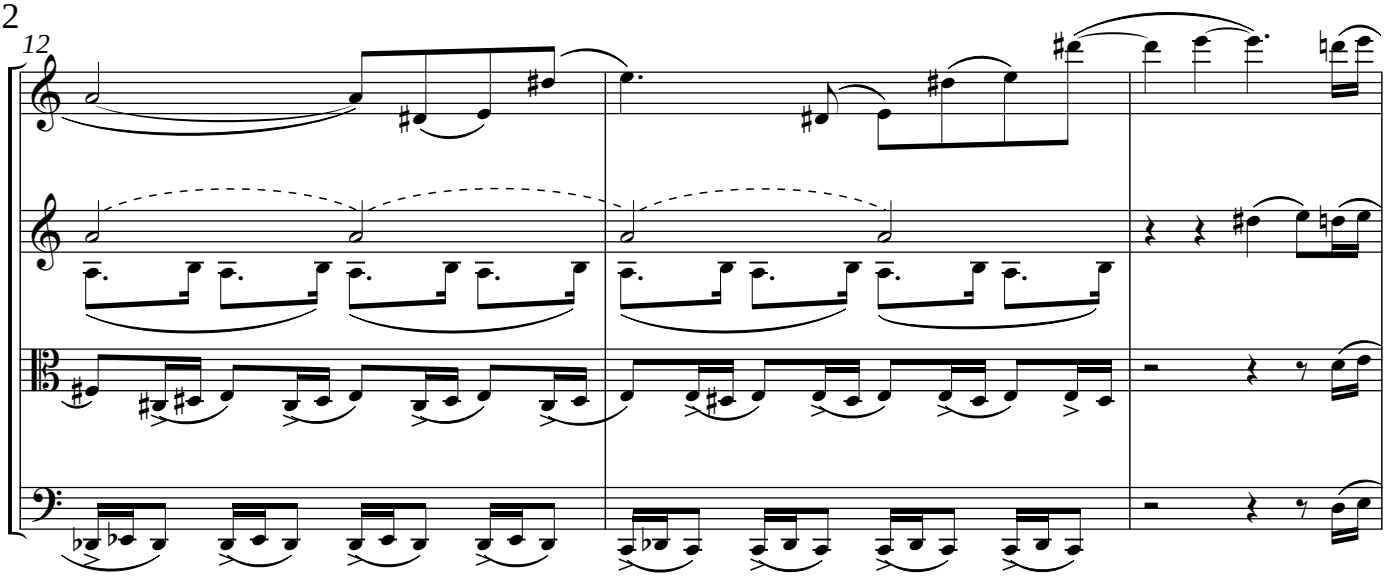

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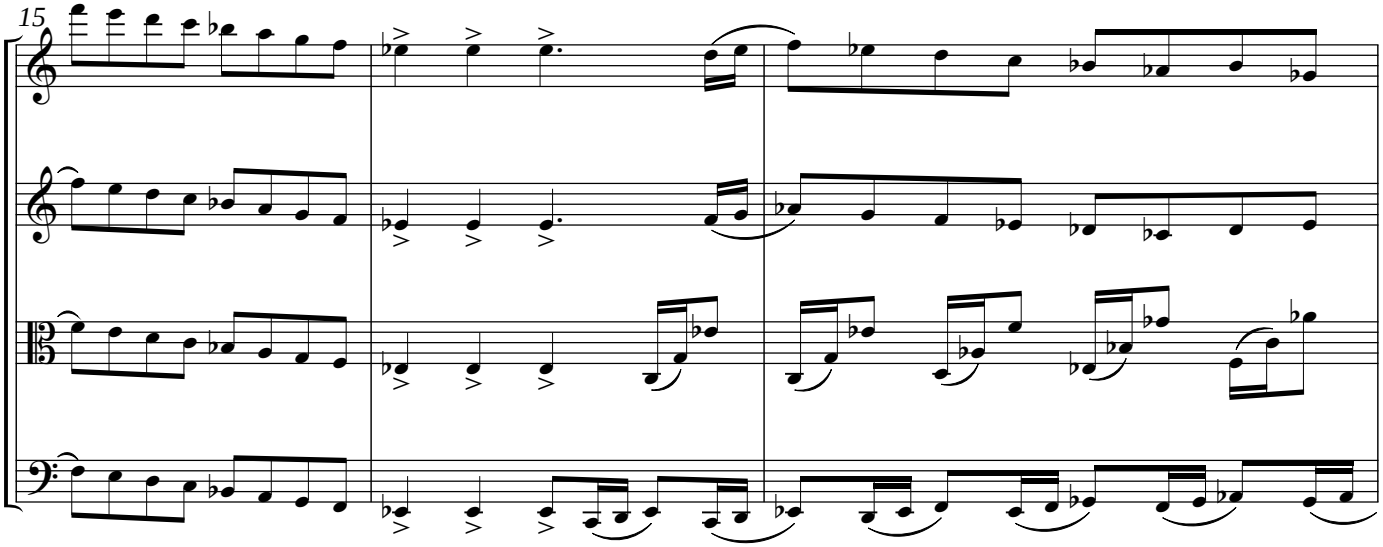

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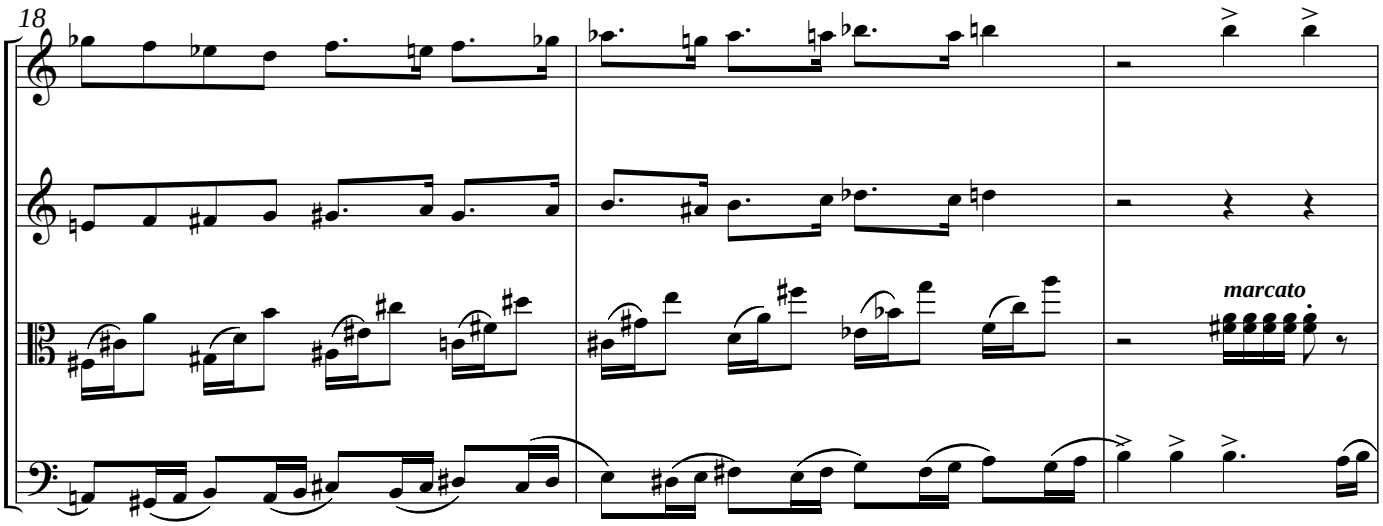
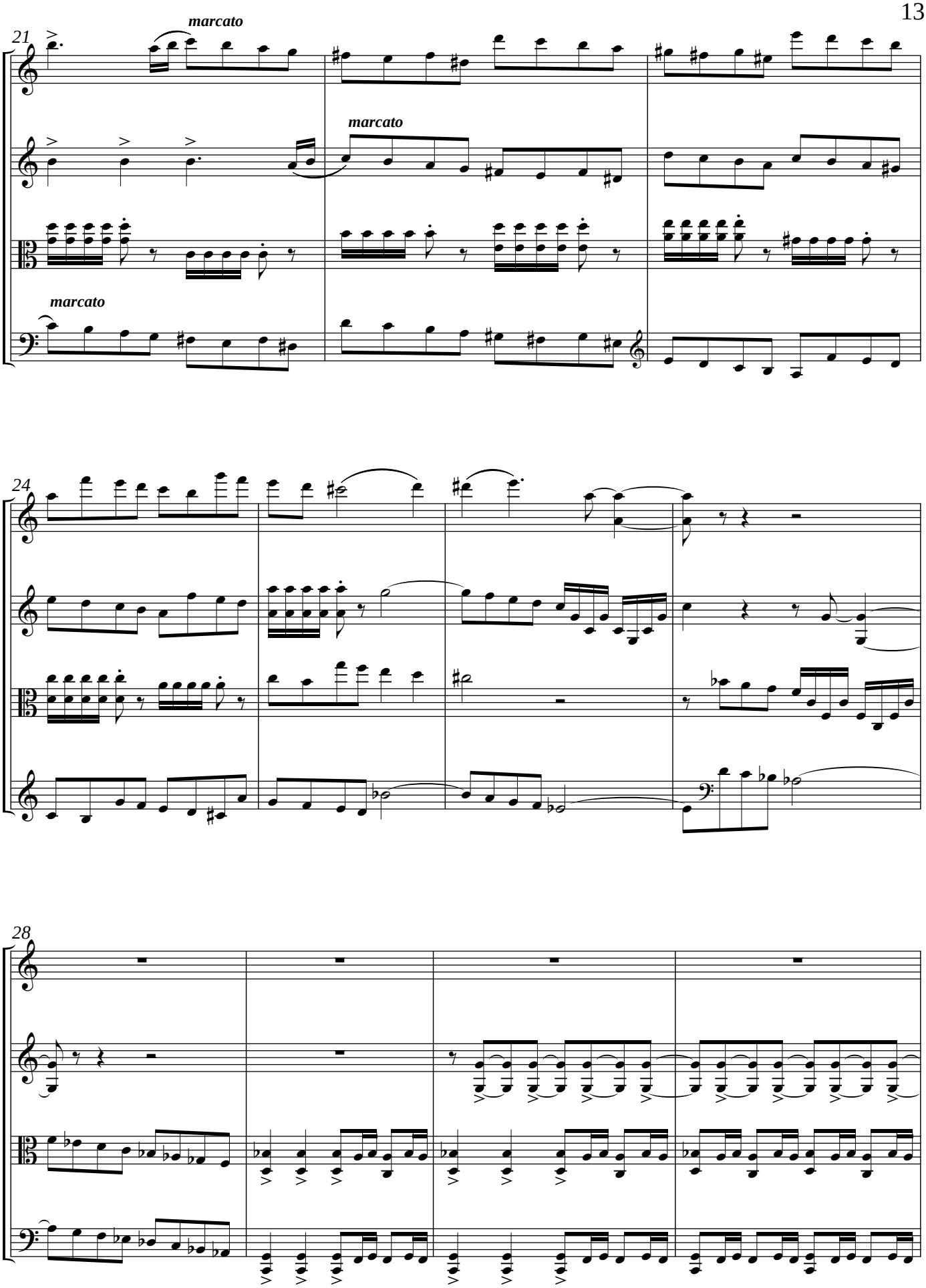
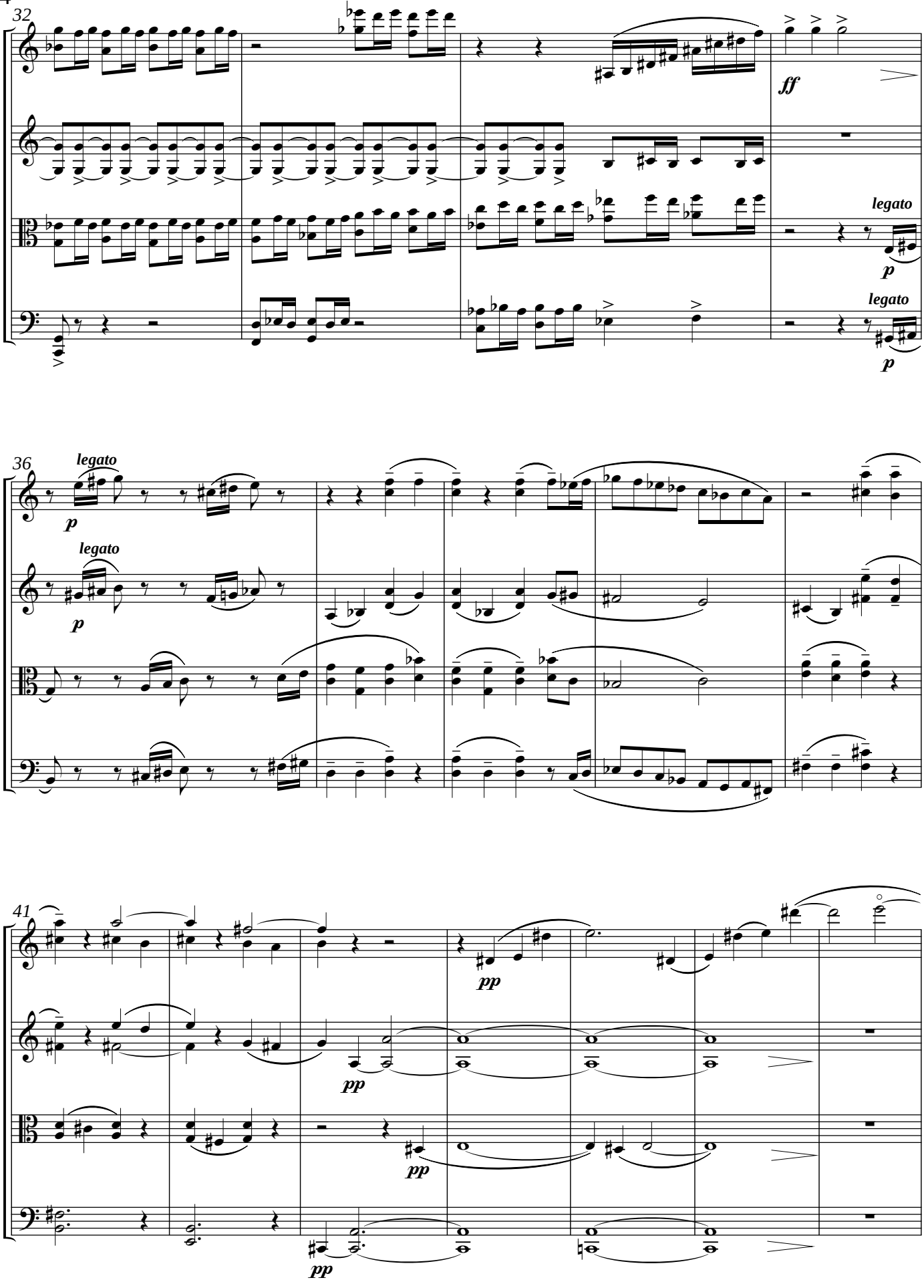
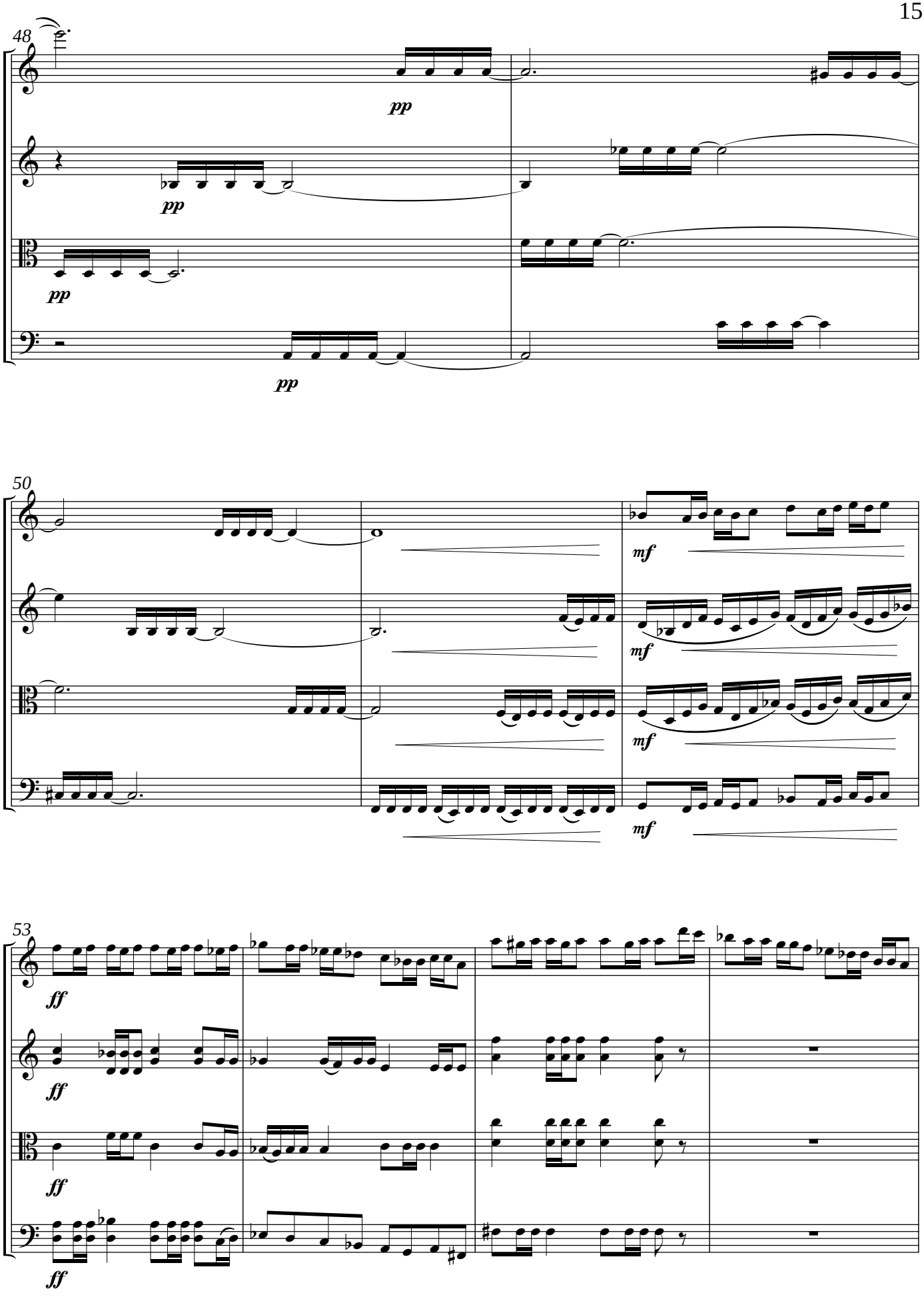
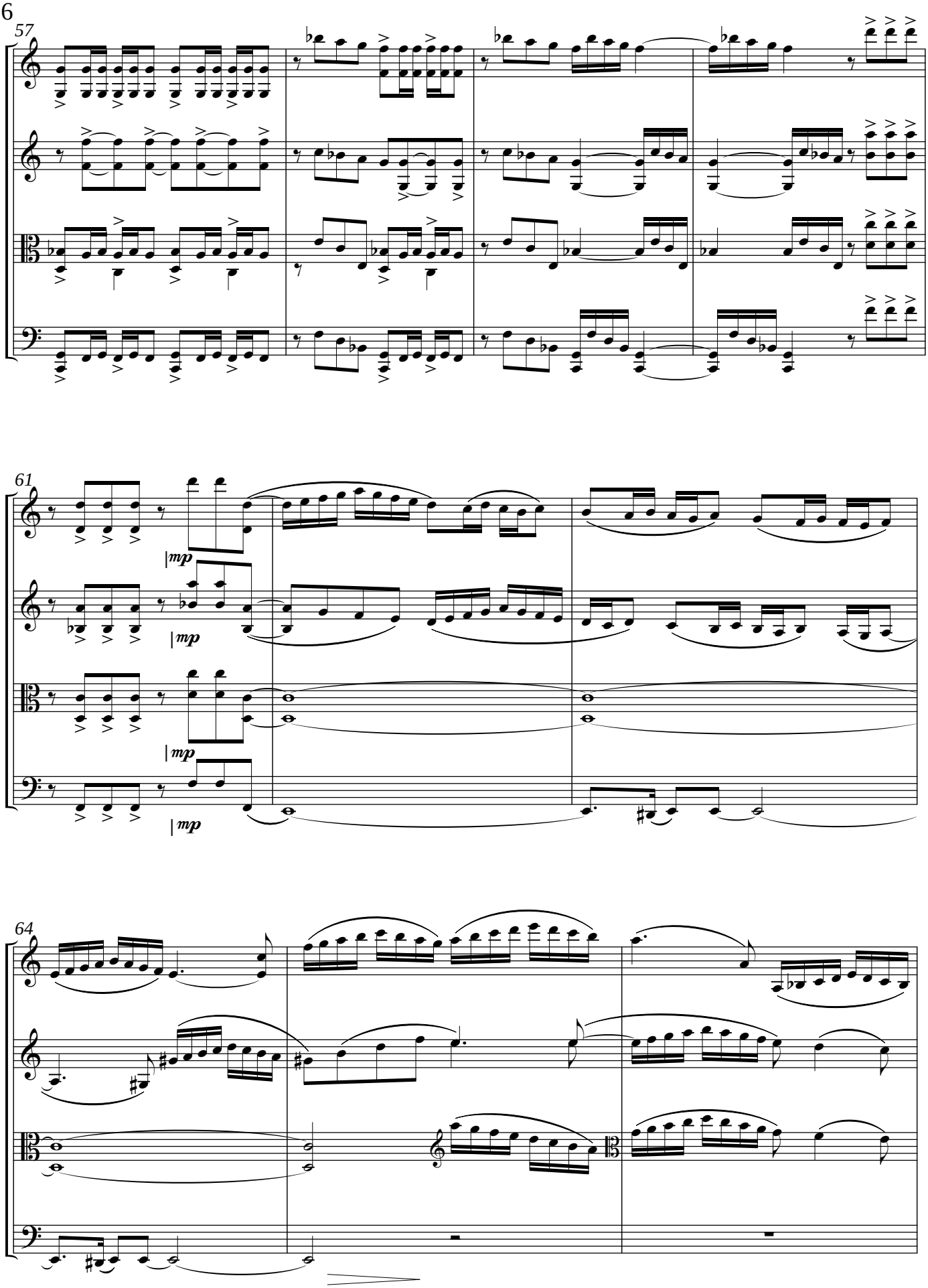



21
marcato
marcato
marcato
24
28


32
ff
legato
p
legato
p
36
legato
p
legato
p
41
pp
pp
pp
pp


48
pp
pp
pp
pp
50
mf
mf
mf
mf
53
ff
ff
ff
ff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61
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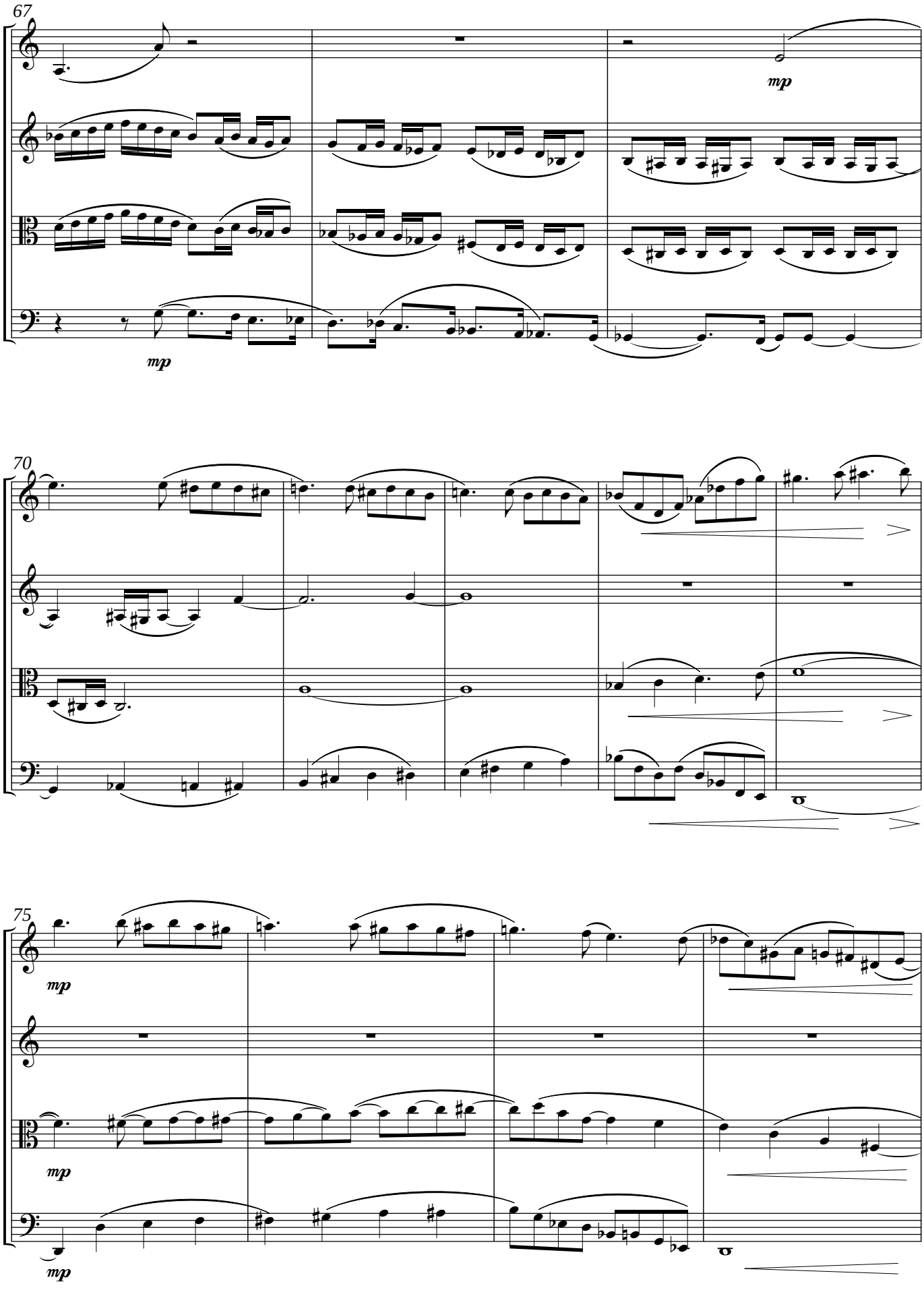
mp
mp
mp
64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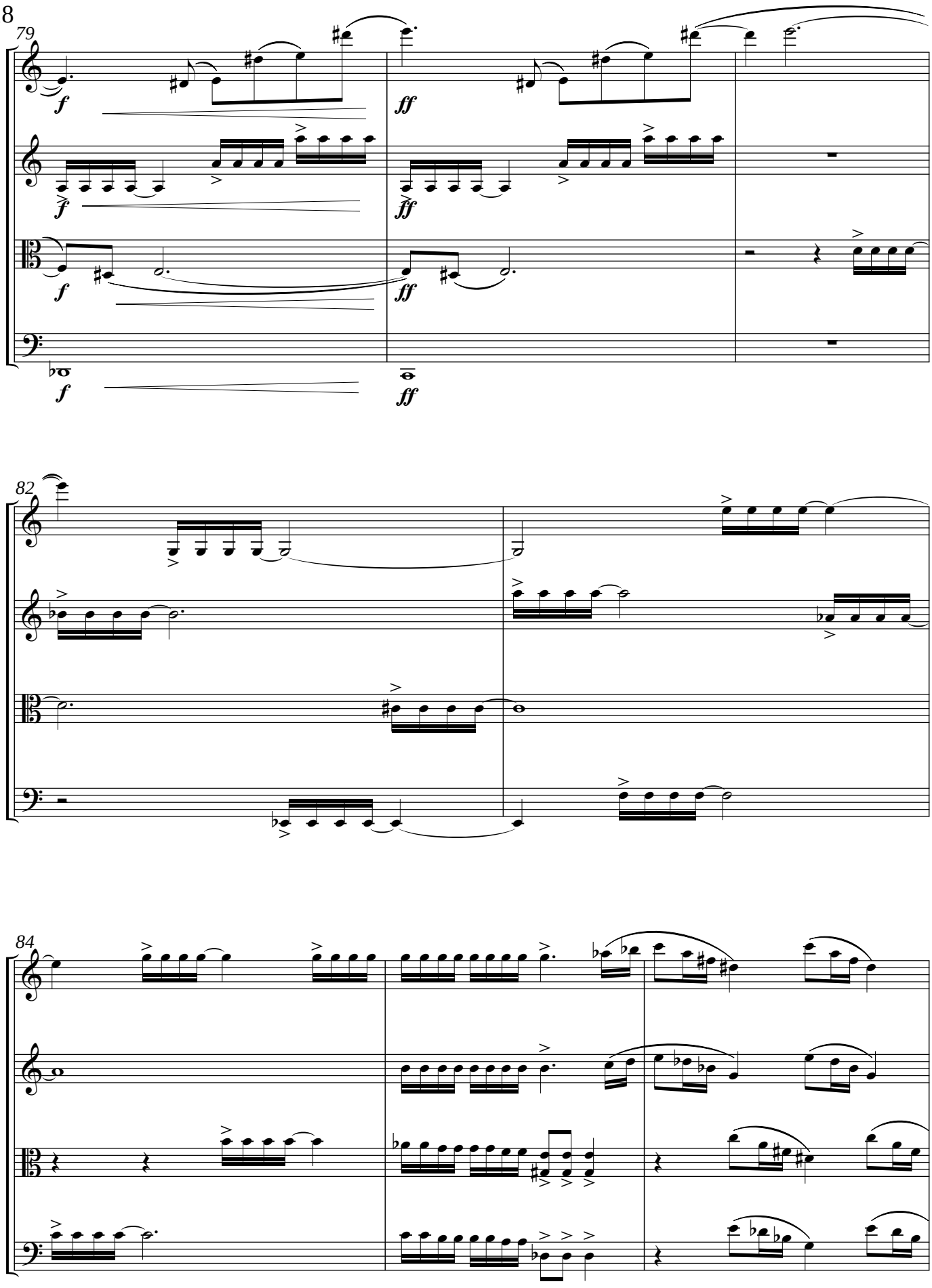
mp
mp
mp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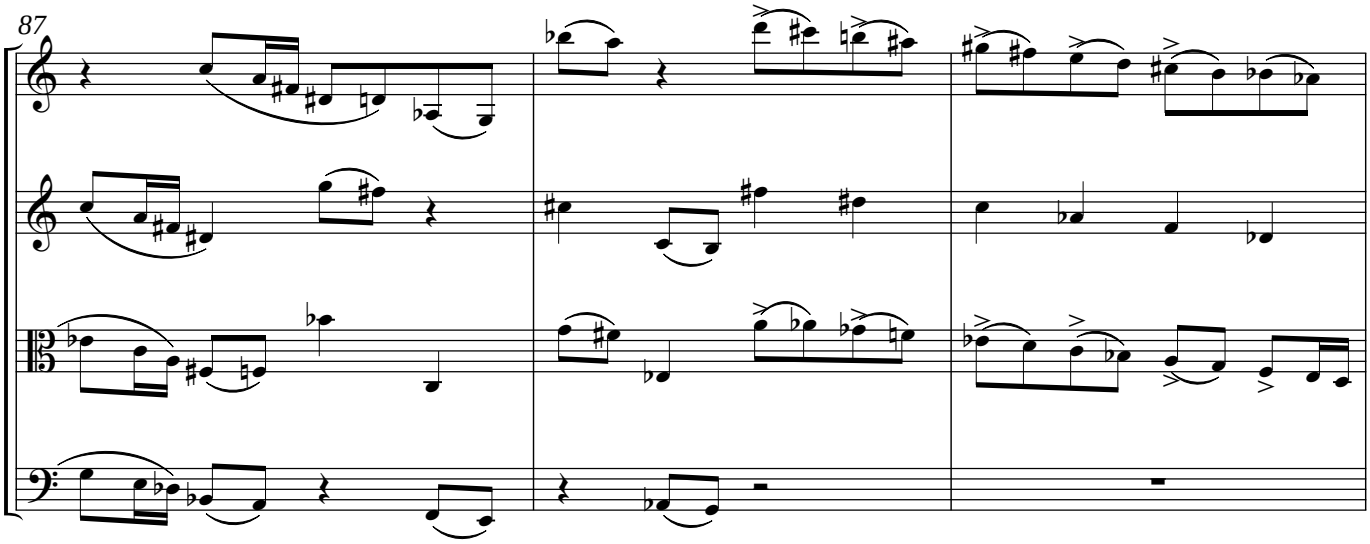

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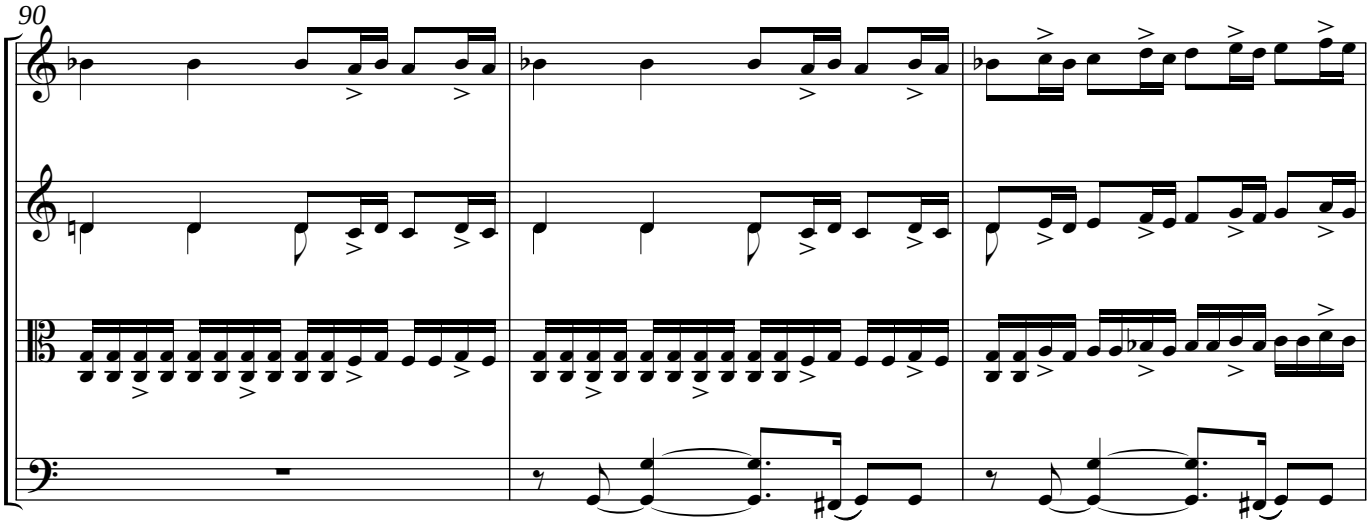

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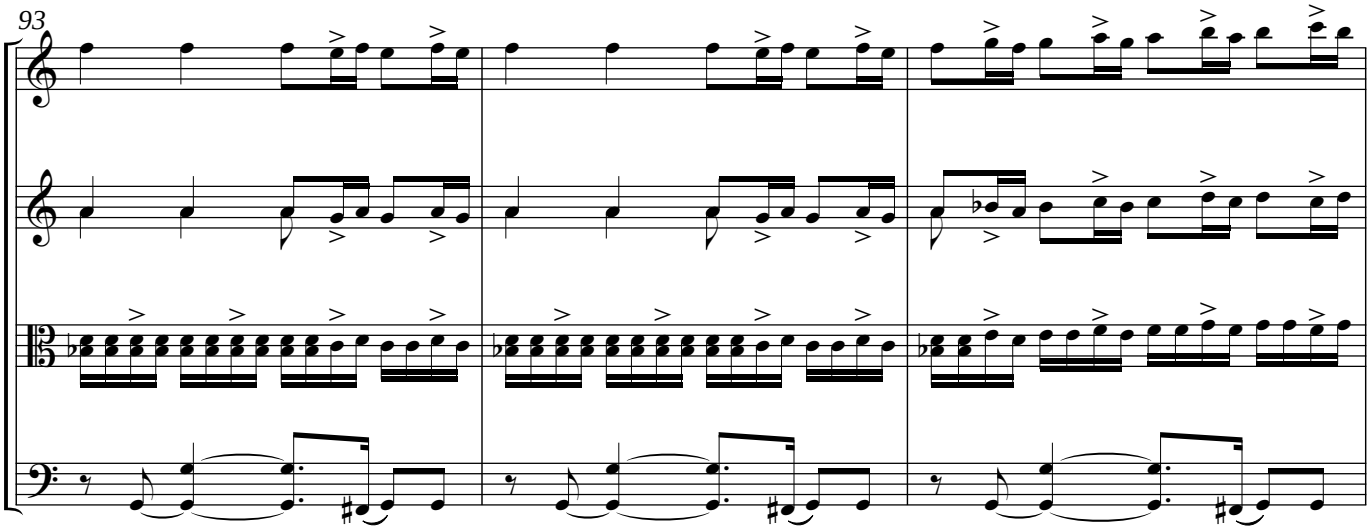
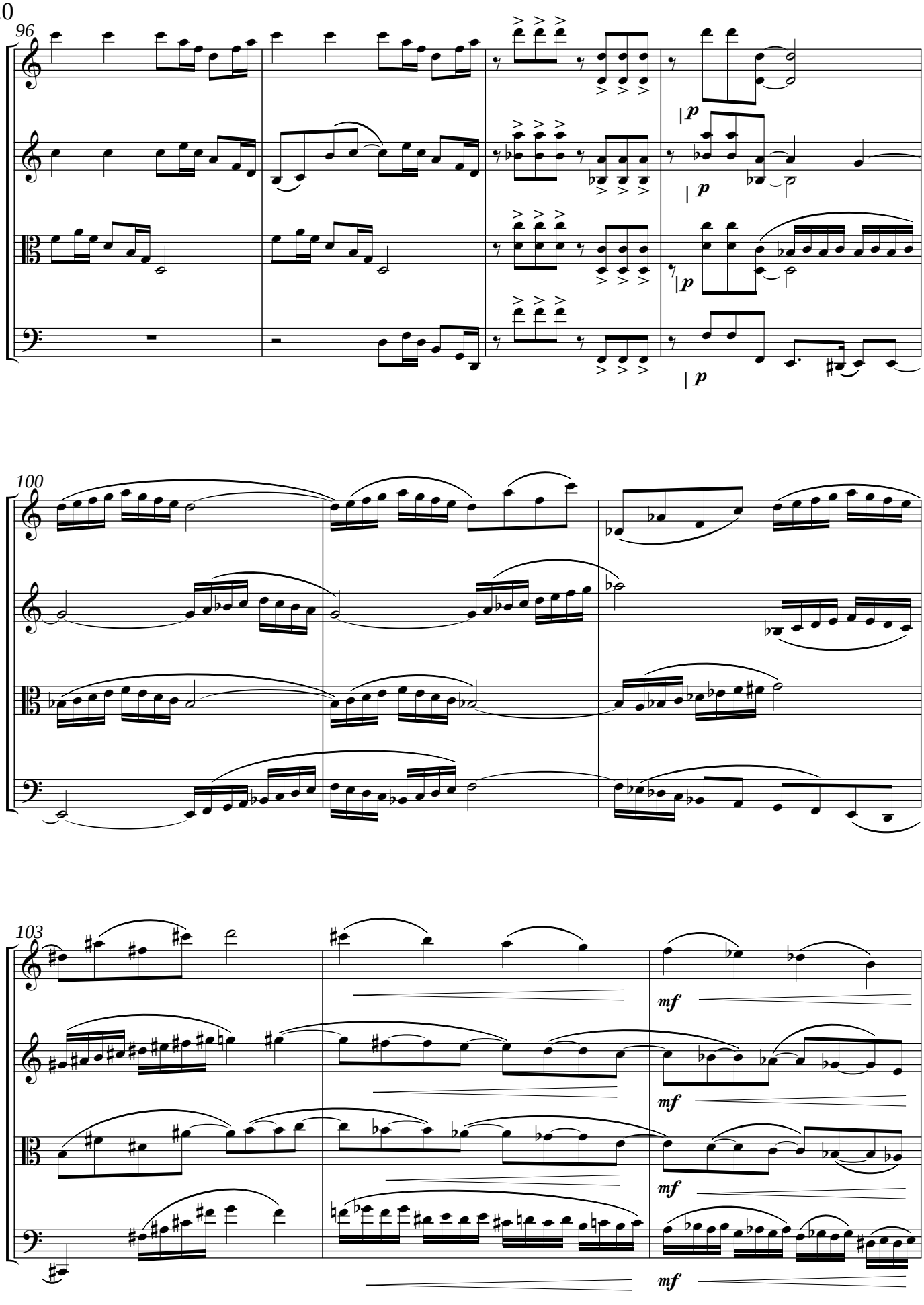
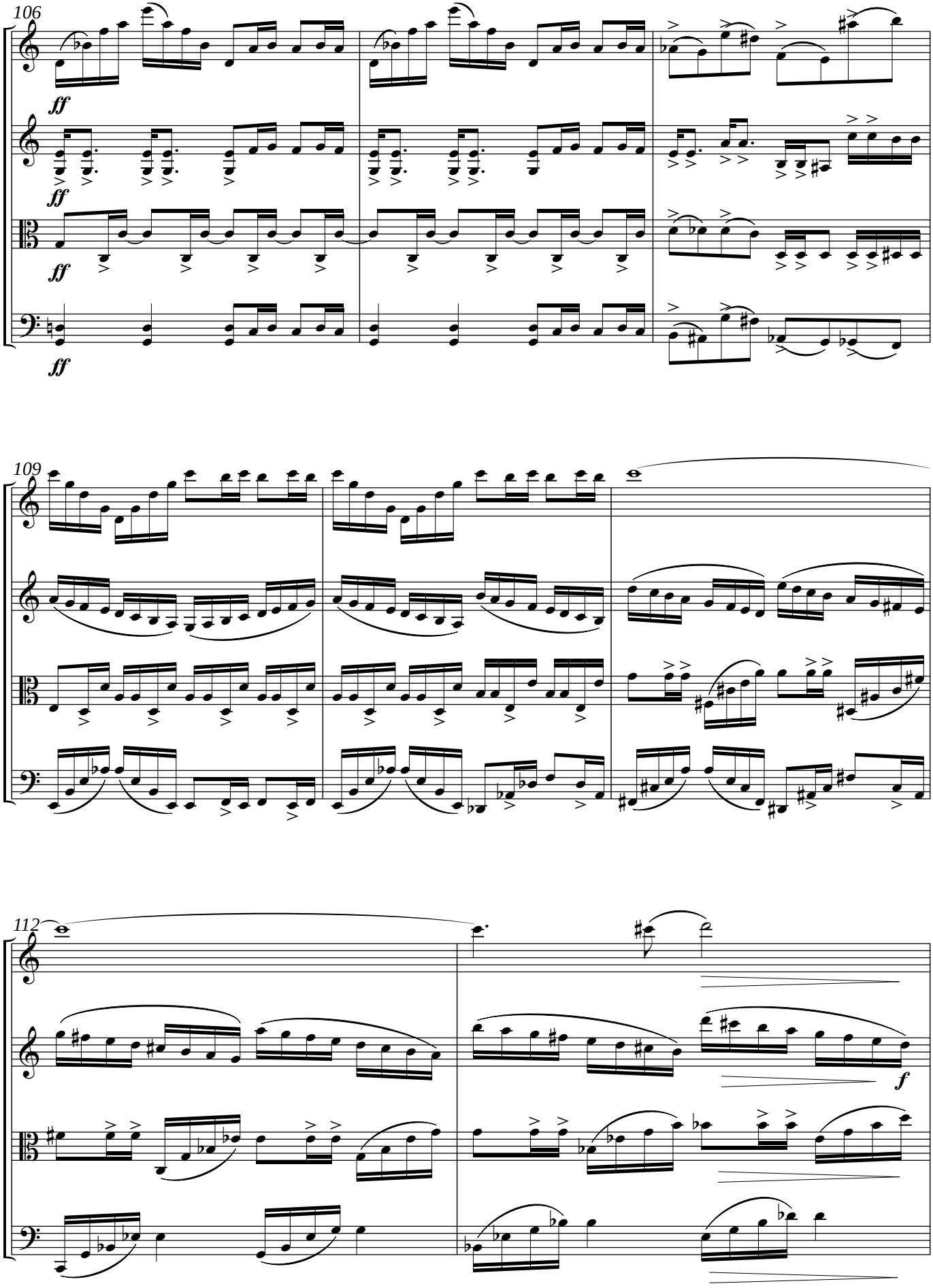
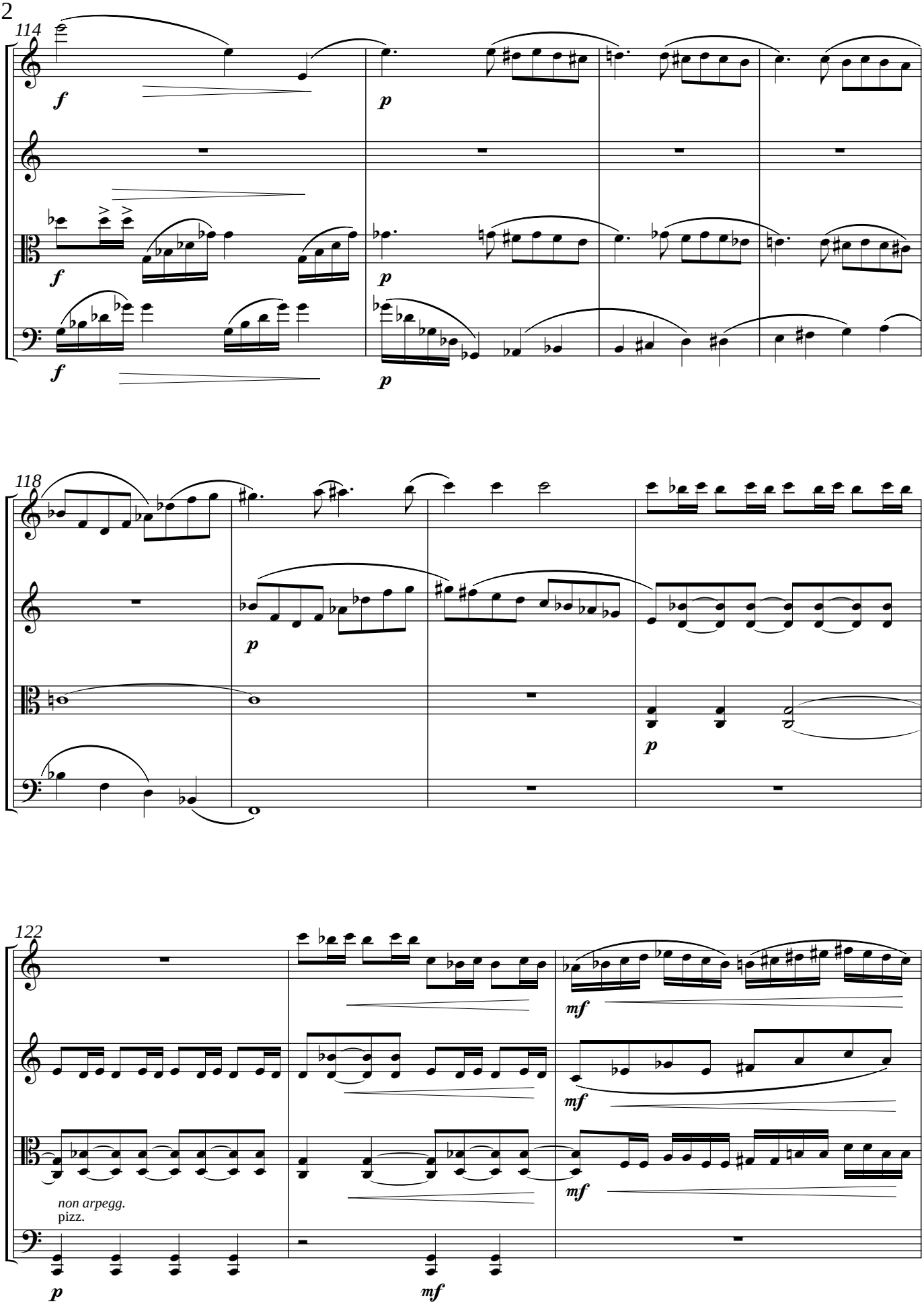
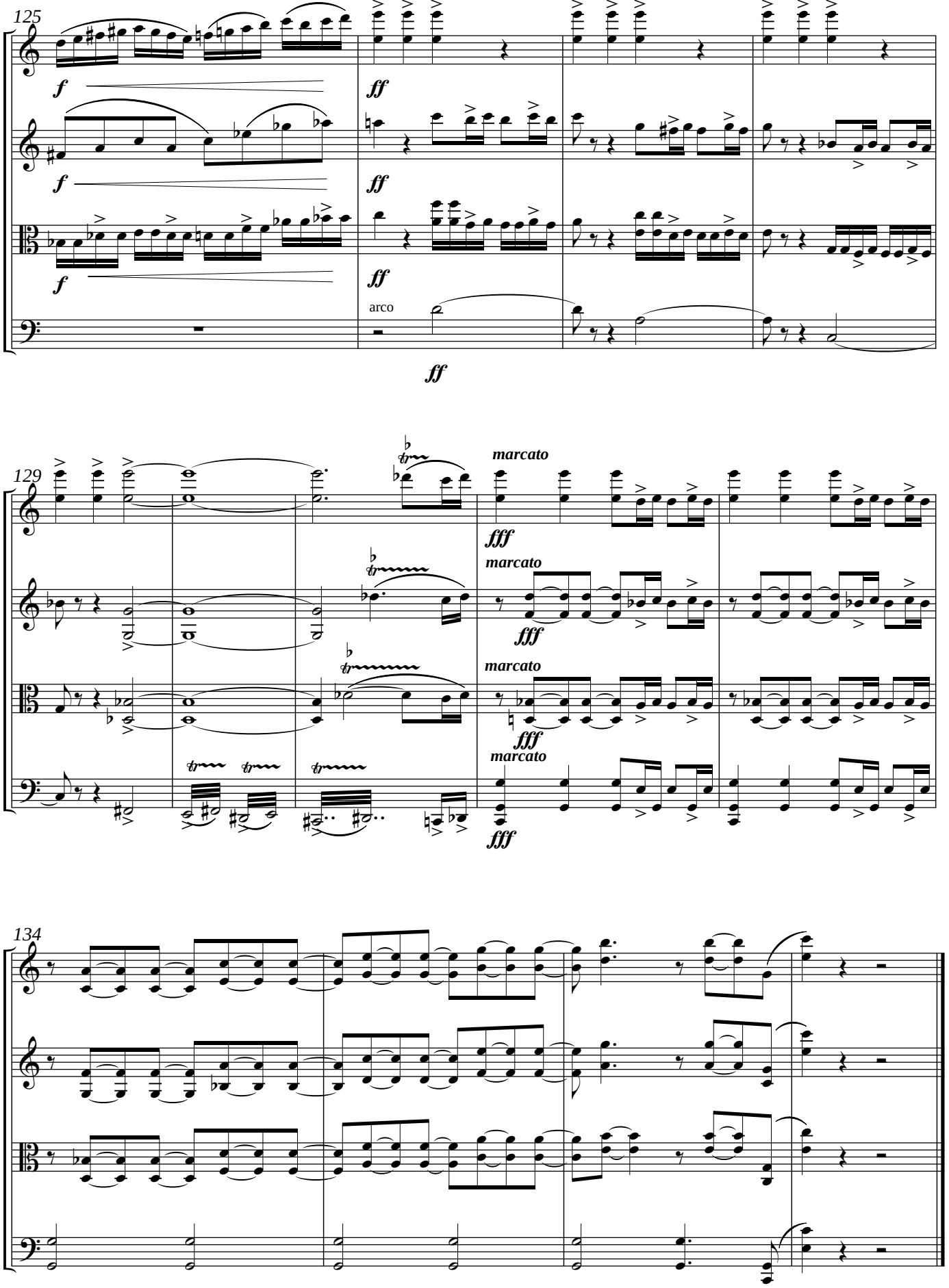



96
p
p
p
p
100
103
mf
mf
mf
mf


106
ff
ff
ff
ff
109
112
f


114
f
p
f
p
f
p
118
p
p
122
mf
mf
mf
non arpegg.
pizz.
p
mf

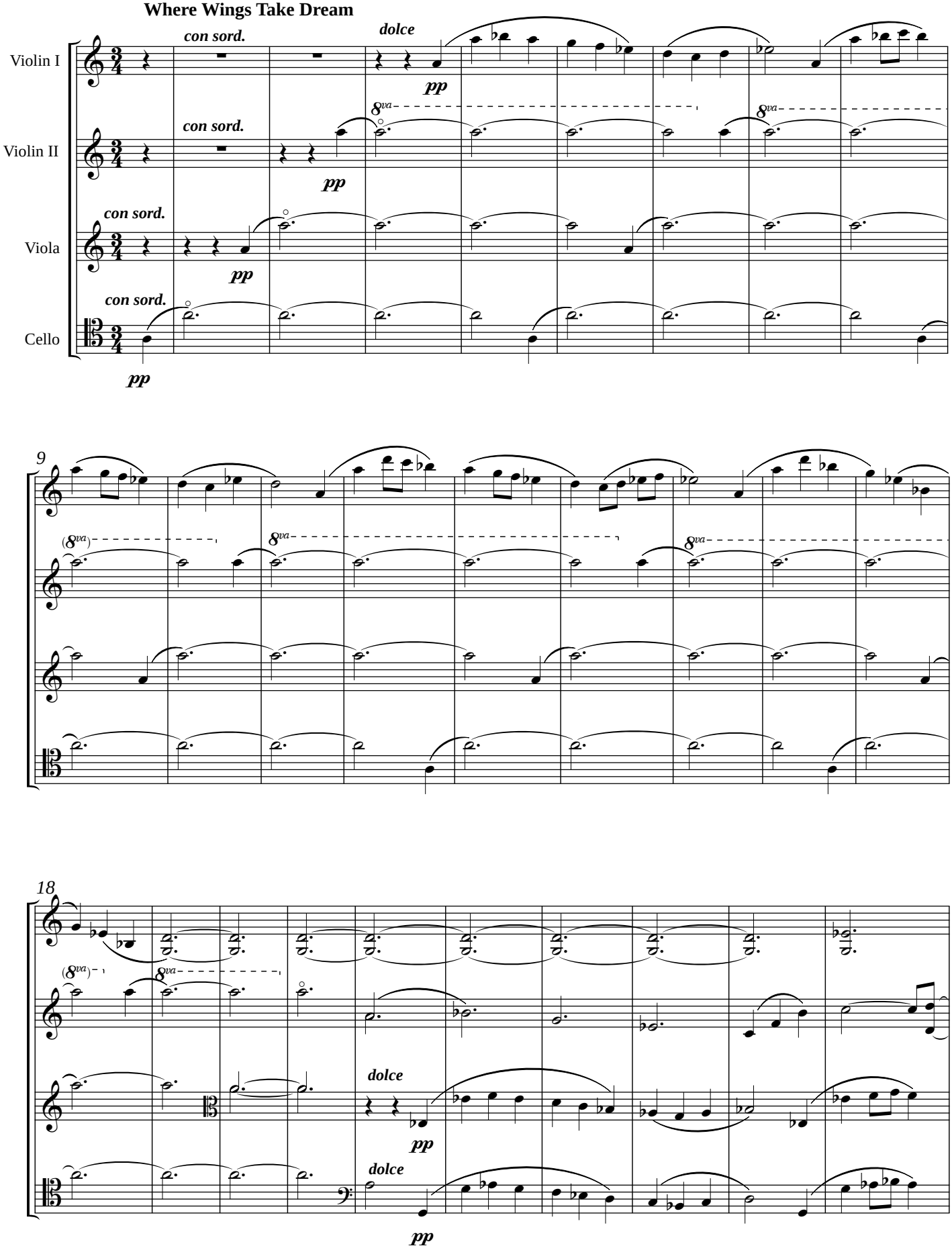

125
f
ff
arco
129
marcato
fff
134

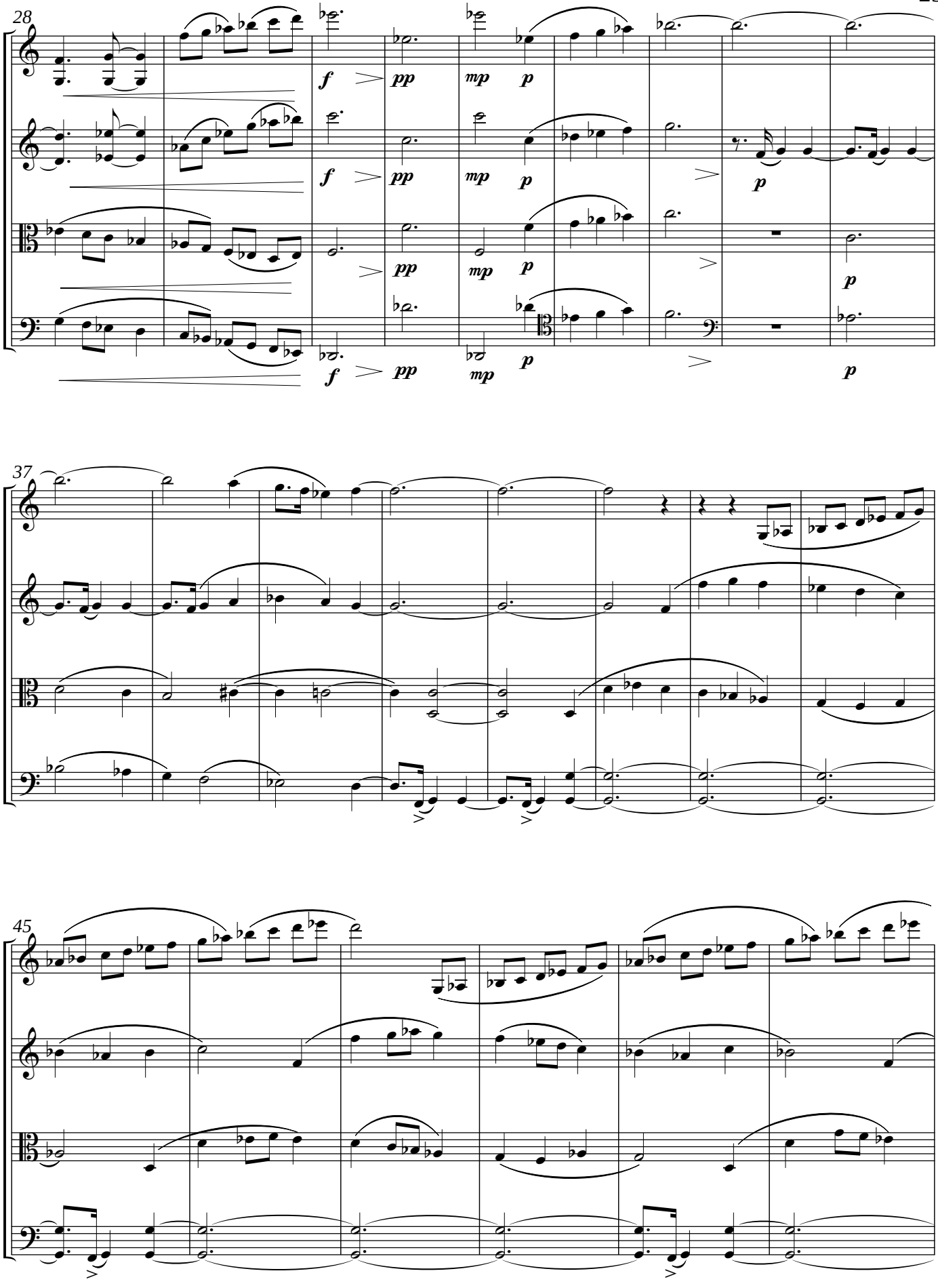
III. Slowest Waltz

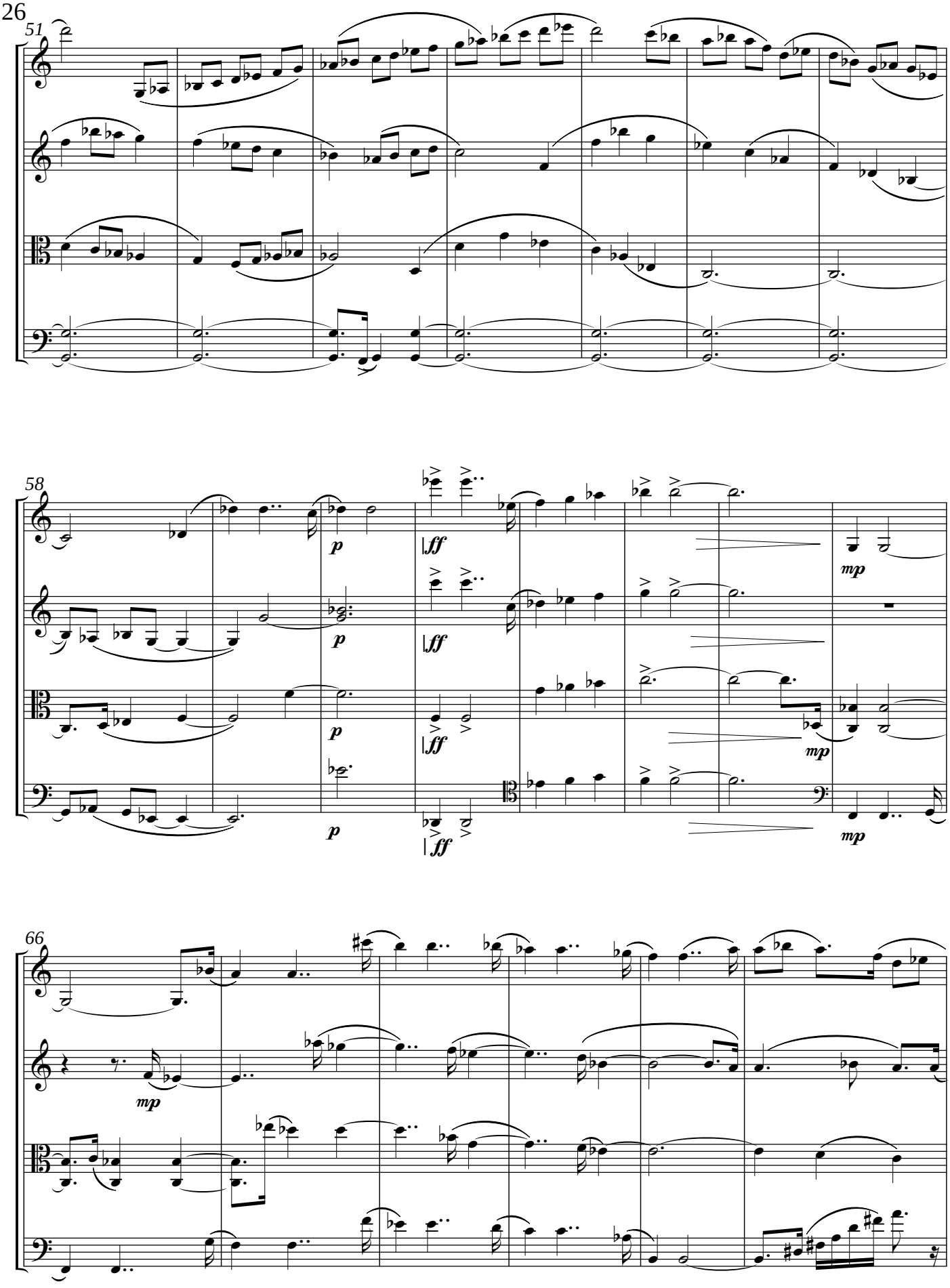
[4:50]

♩= 74

Where Wings Take Dream




28
f
pp
mp
p
37
45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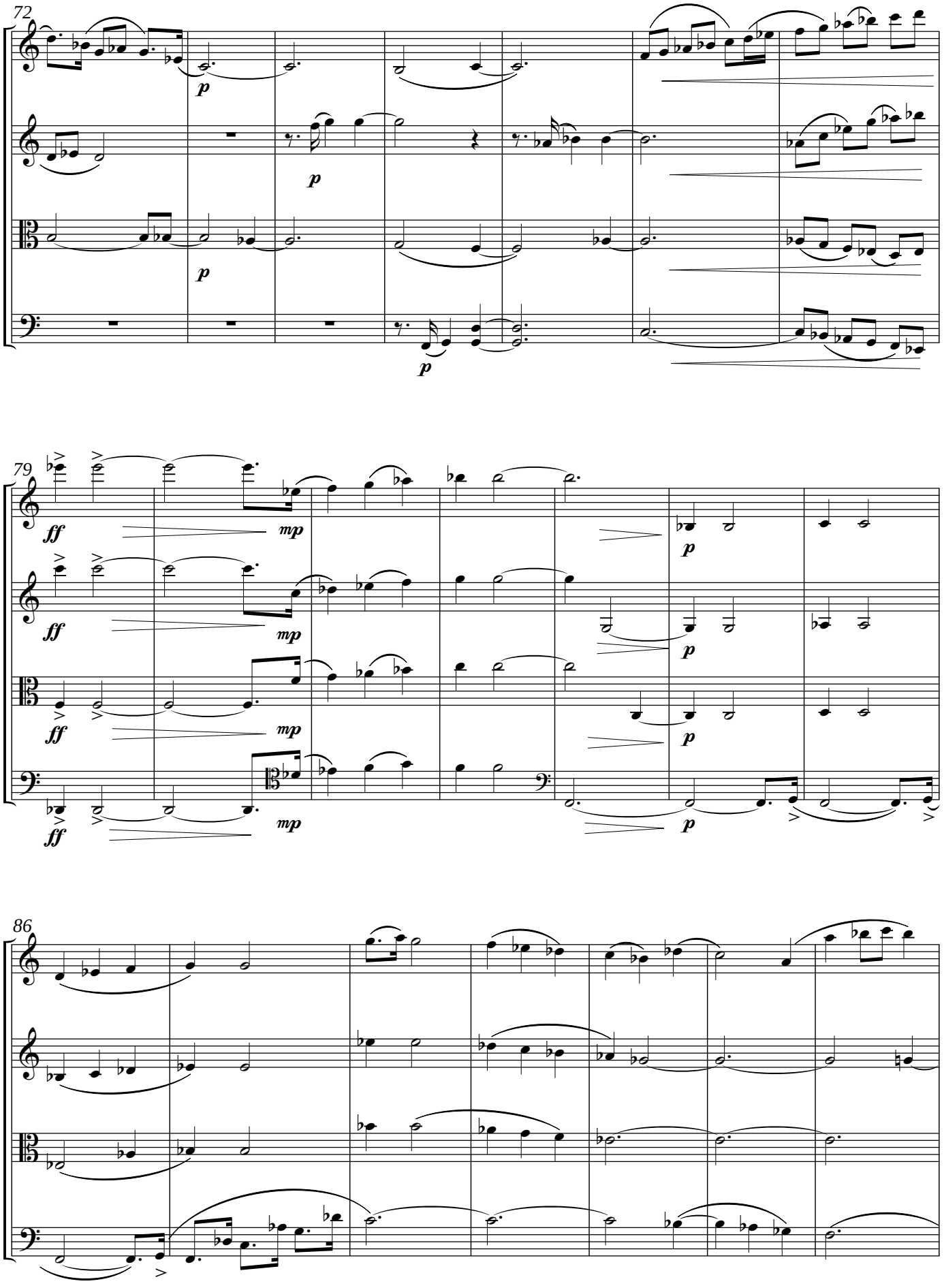
58
66
p
ff
mp


72
p
p
p
p
79
ff
mp
ff
mp
ff
mp
p
p
p
p
86

93

p

p

p

p

100

ff

ff

ff

ff

109

pp

pp

pp

pp

senza sord.

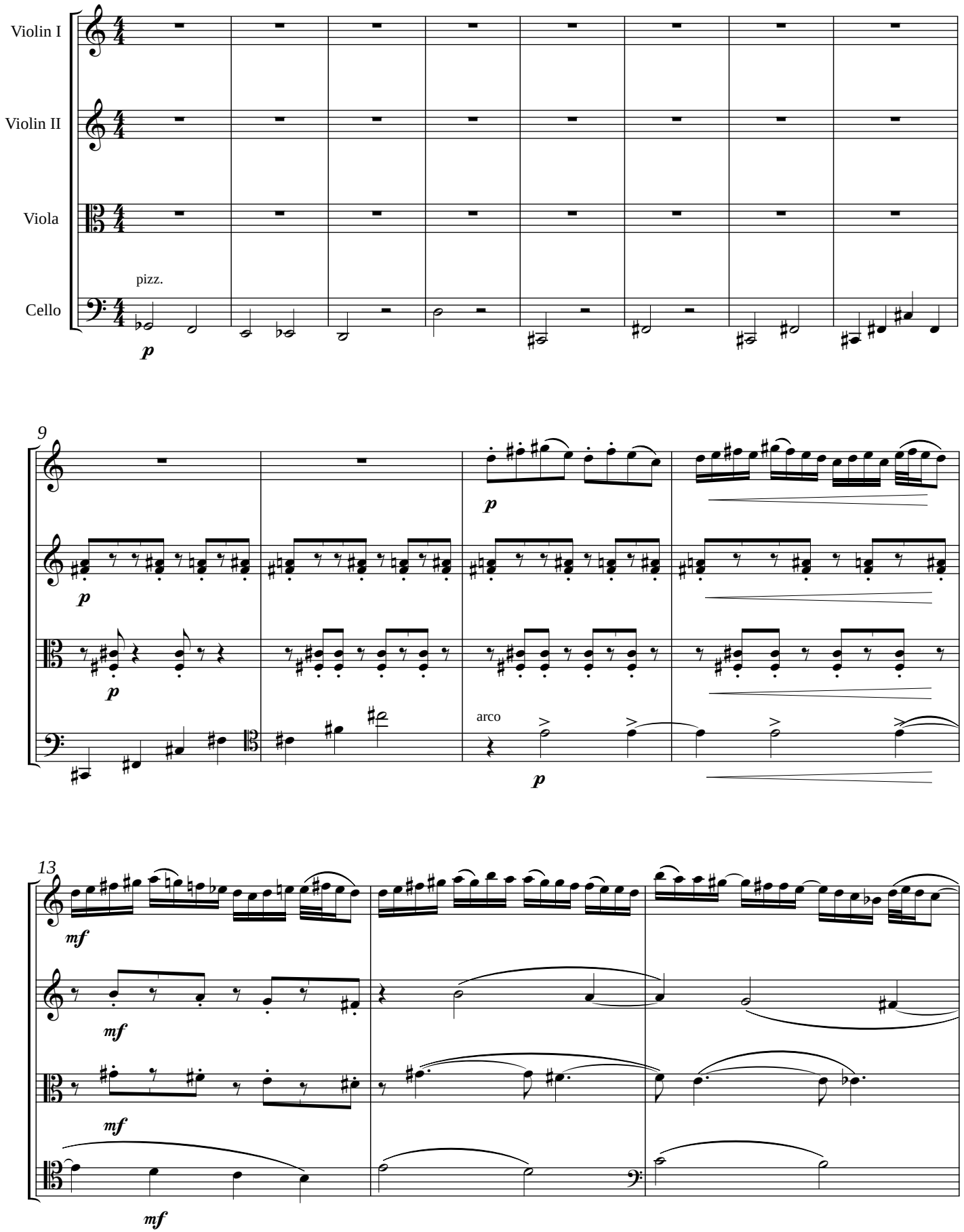
senza sord.

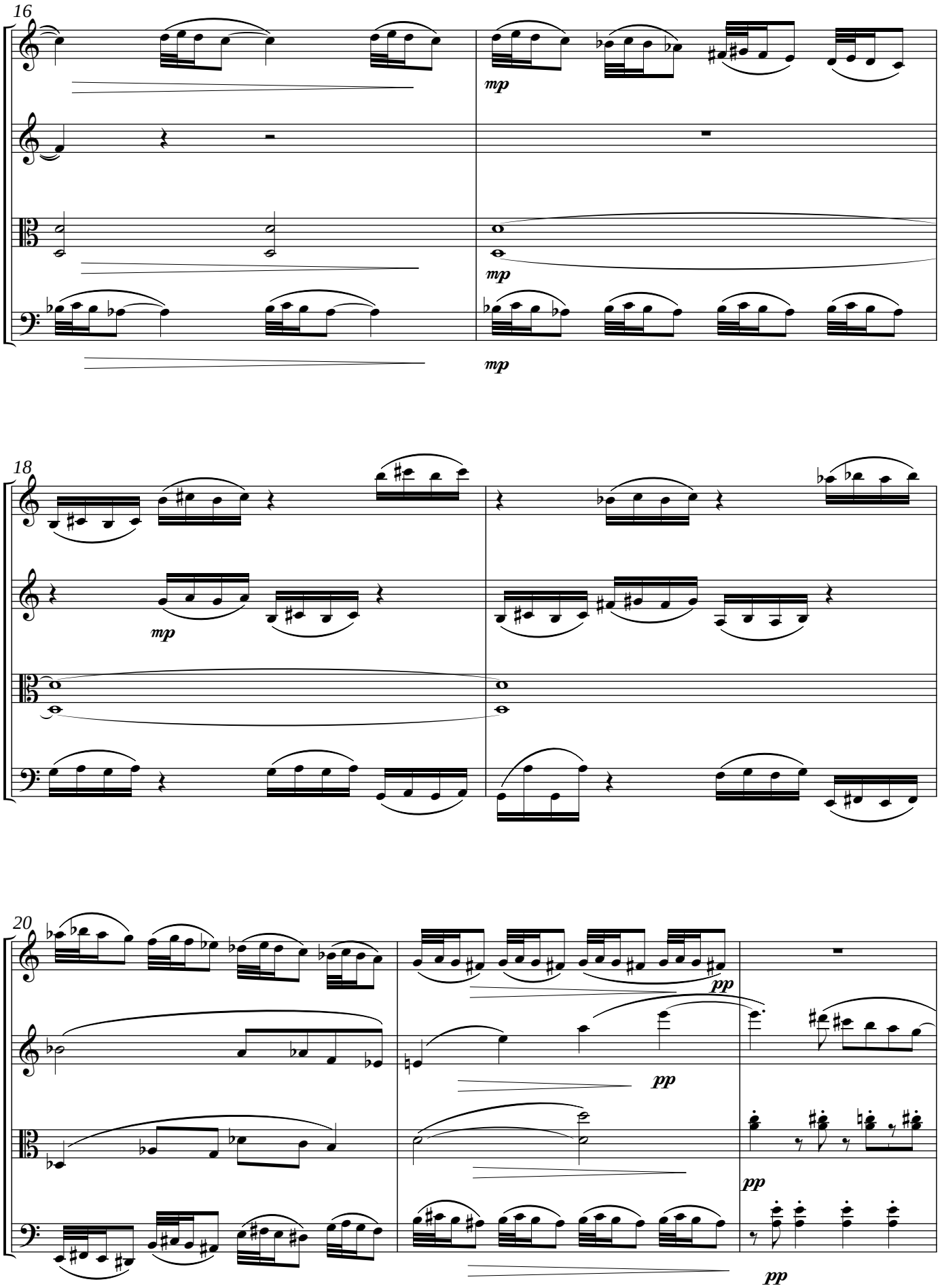
senza sord.

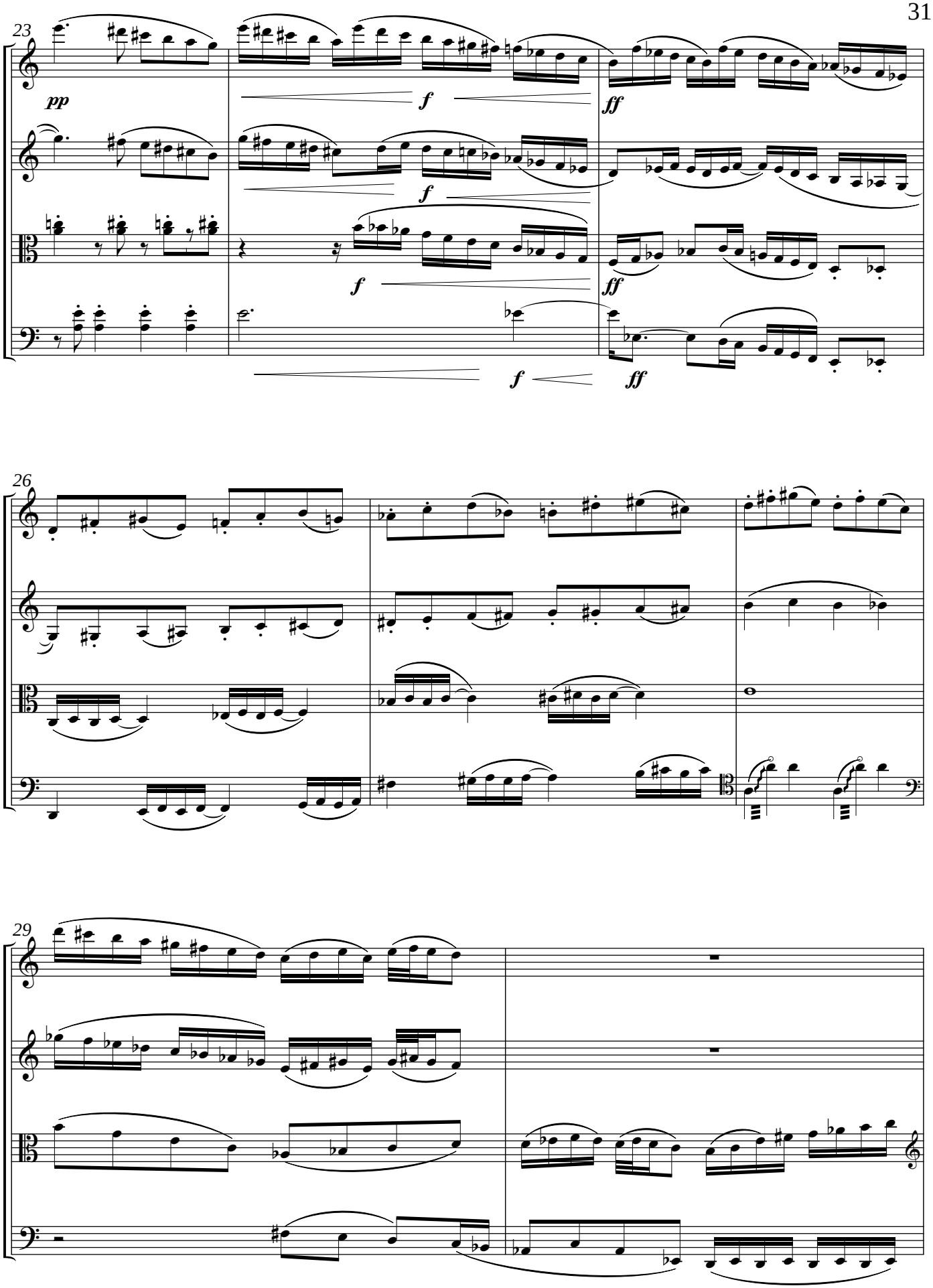
senza sord.

IV. Wild Gypsy Fling [5:16]

Romayana ♩ = *105*




16
mp
mp
mp
18
mp
20
pp
pp
pp
pp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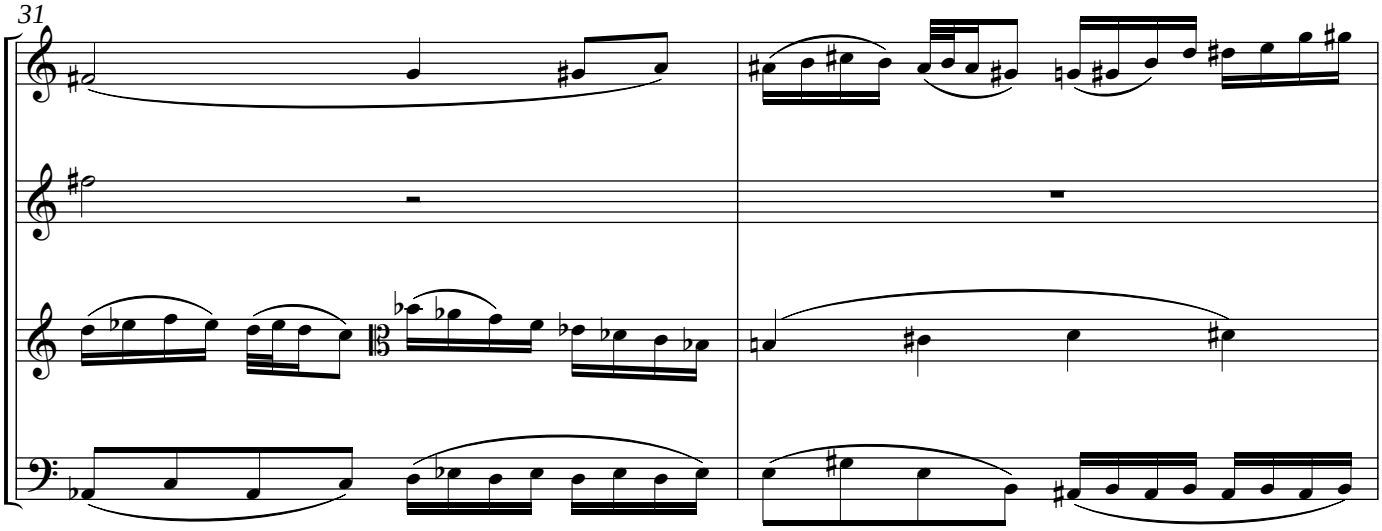
pp
f
ff
26
29

31



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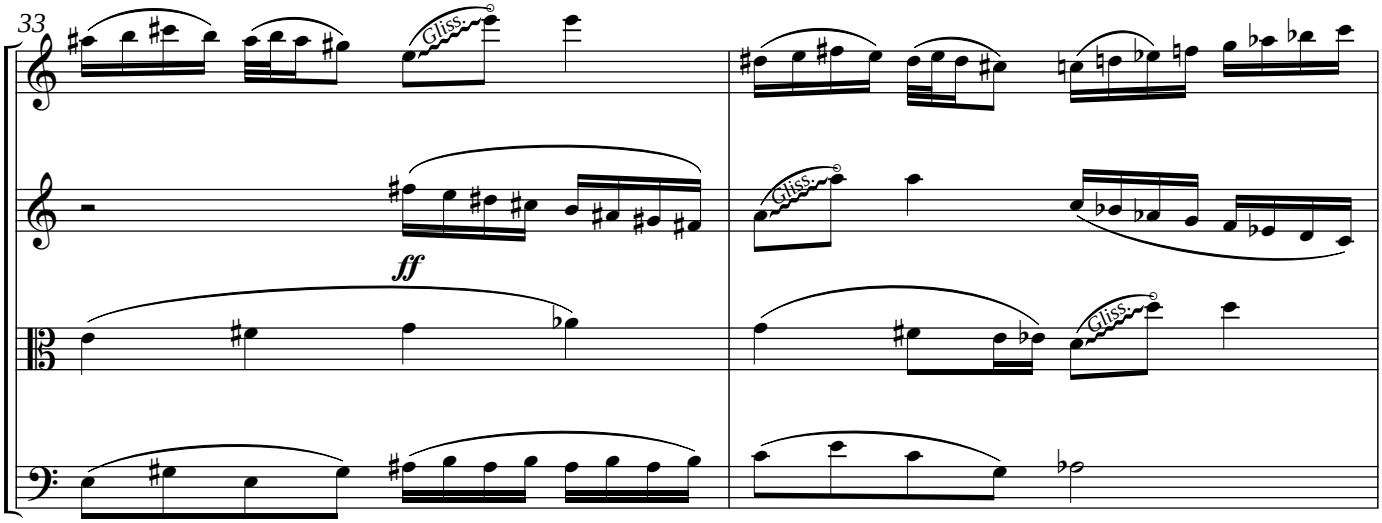

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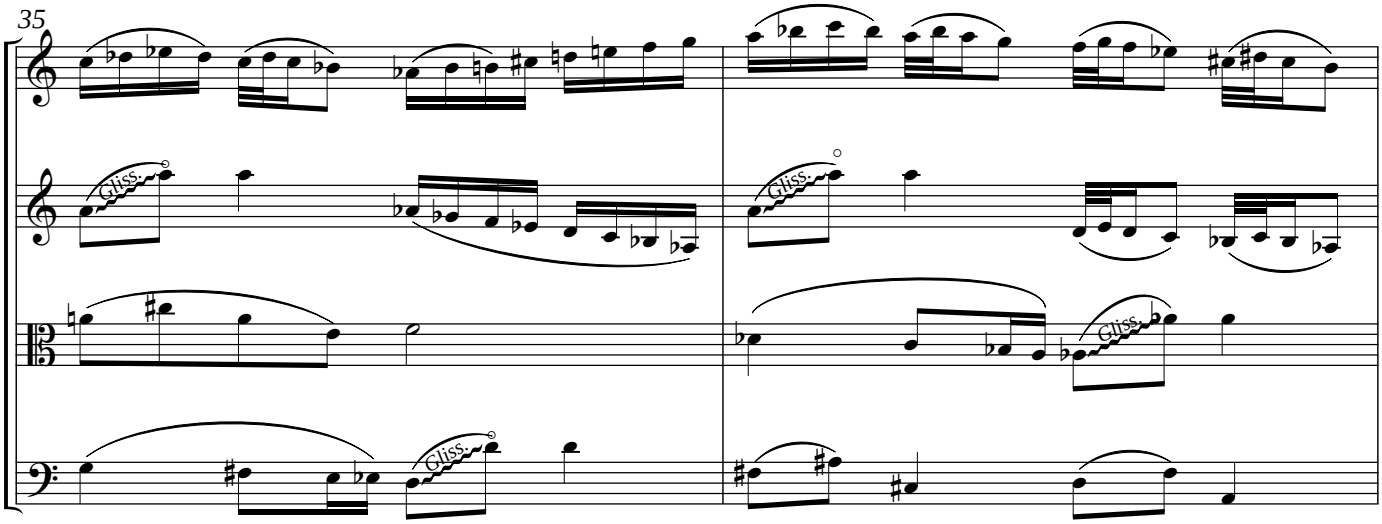
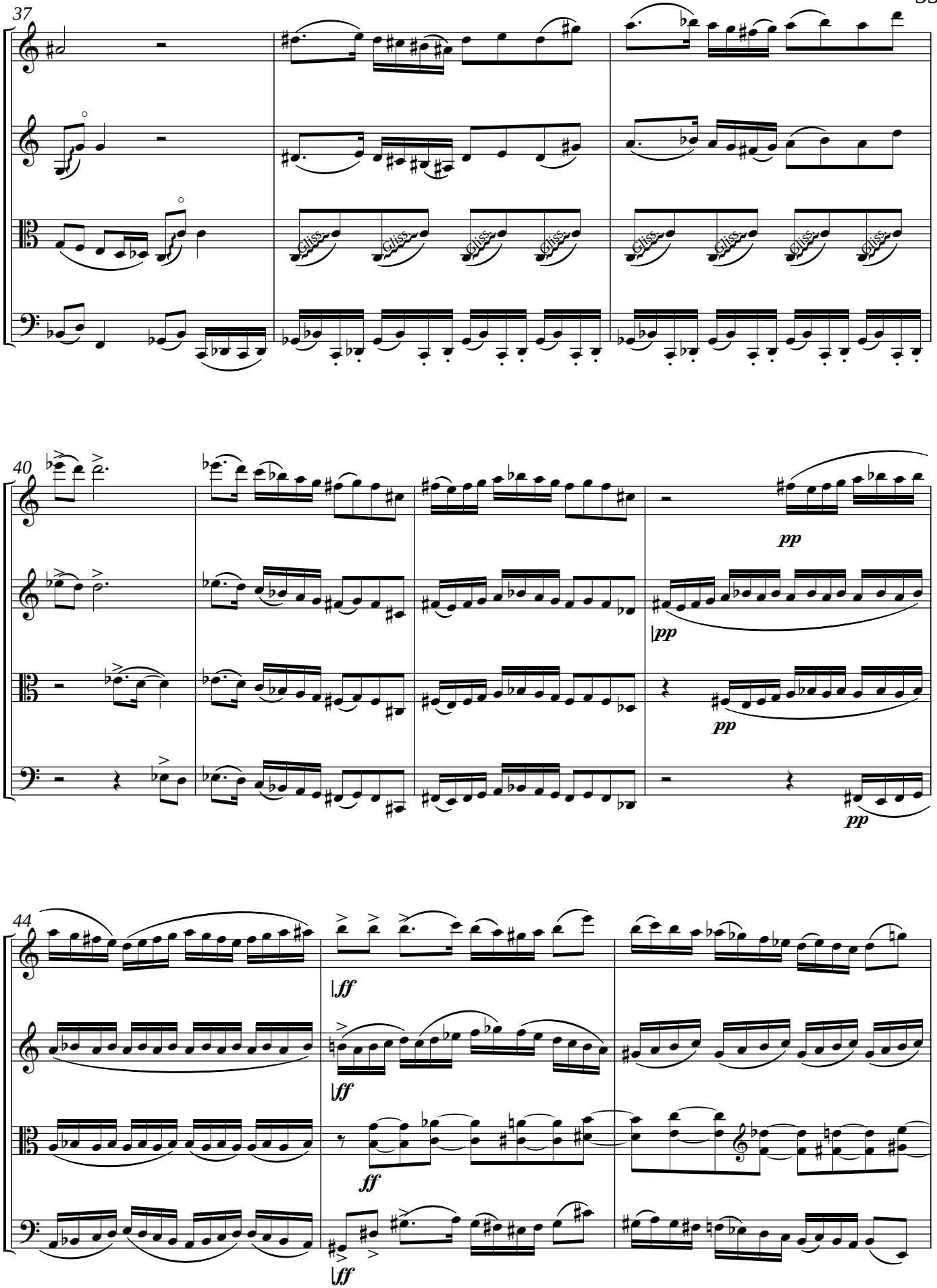
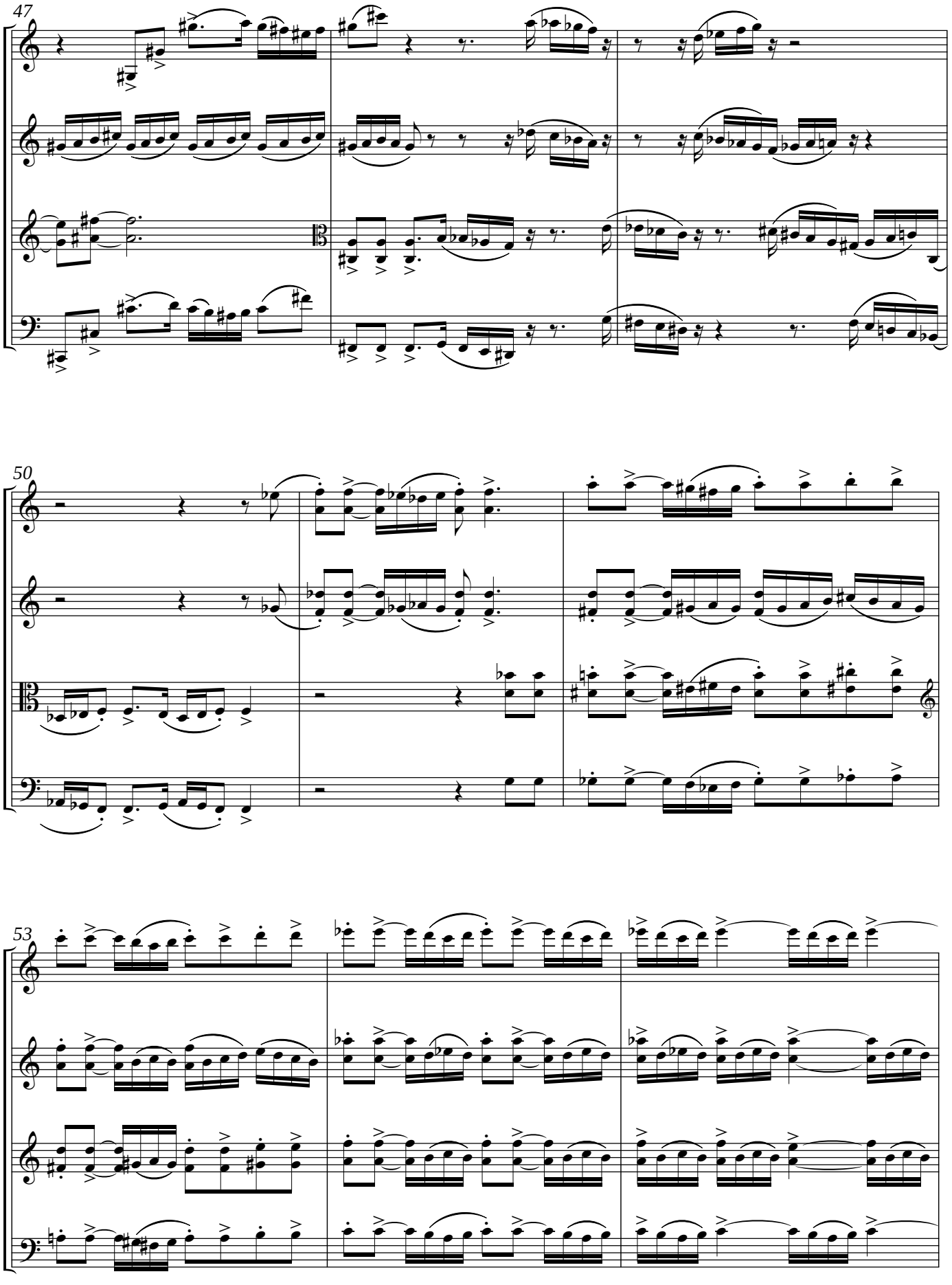



37
Gliss.
40
pp
44
ff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50
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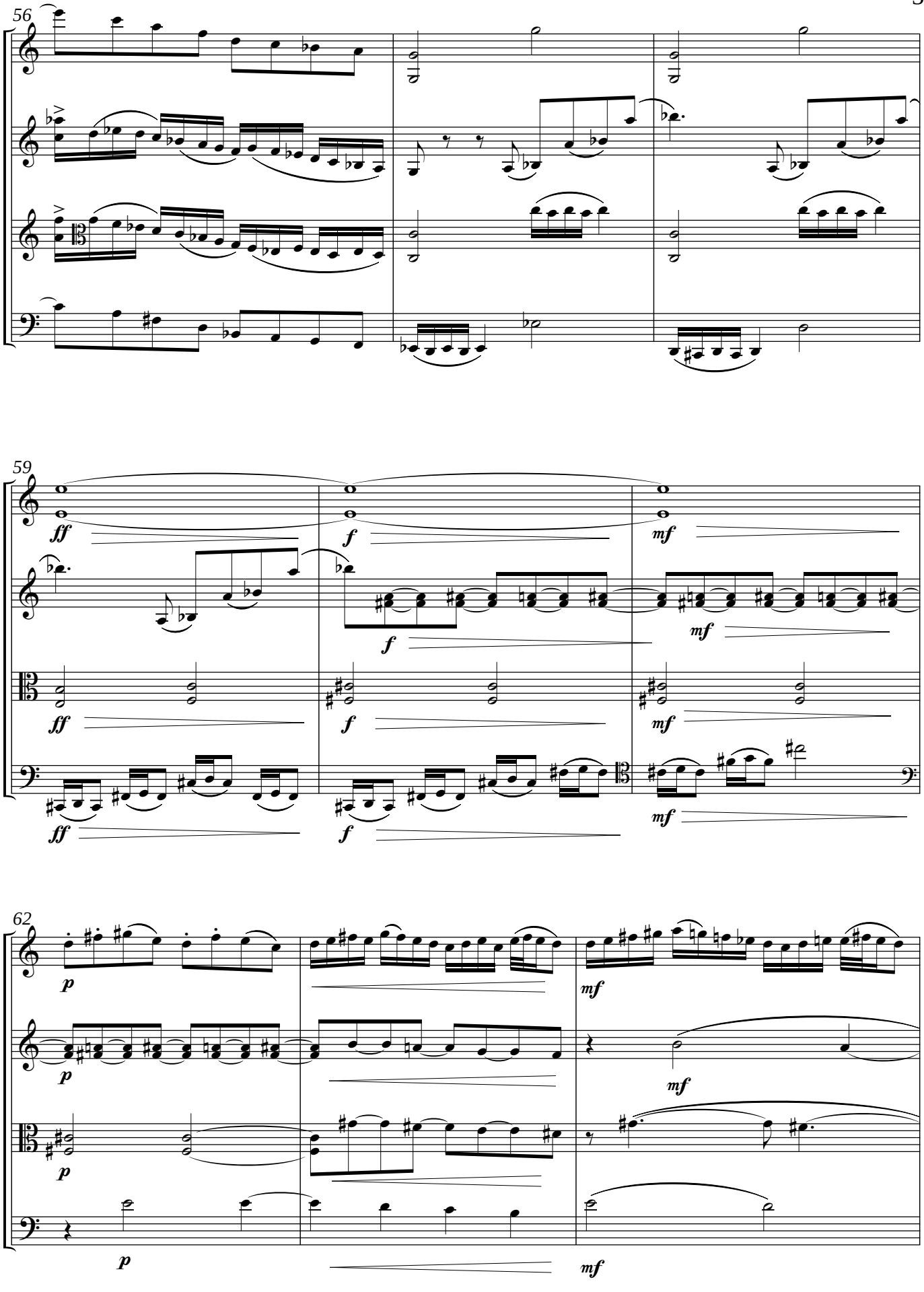
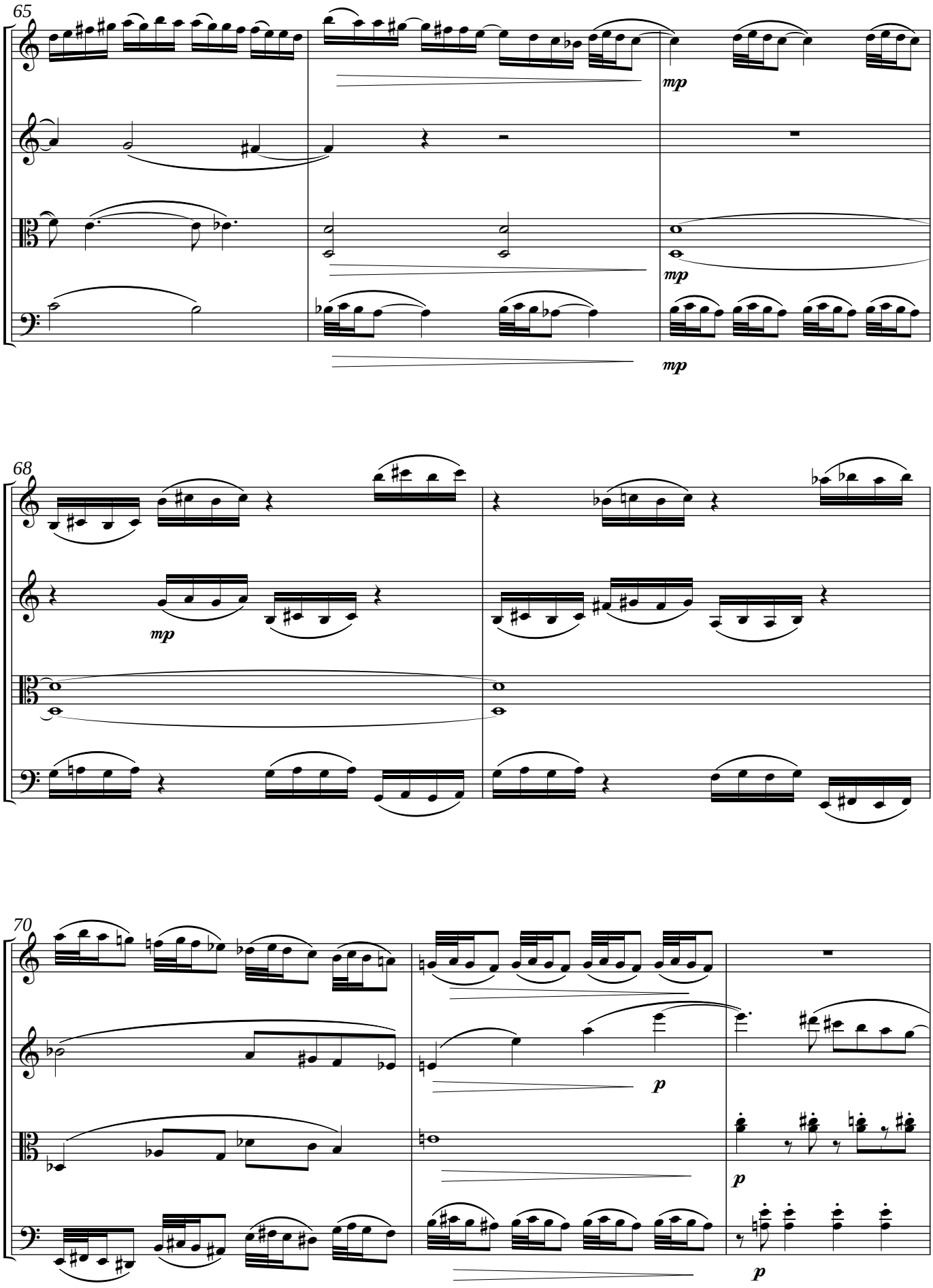
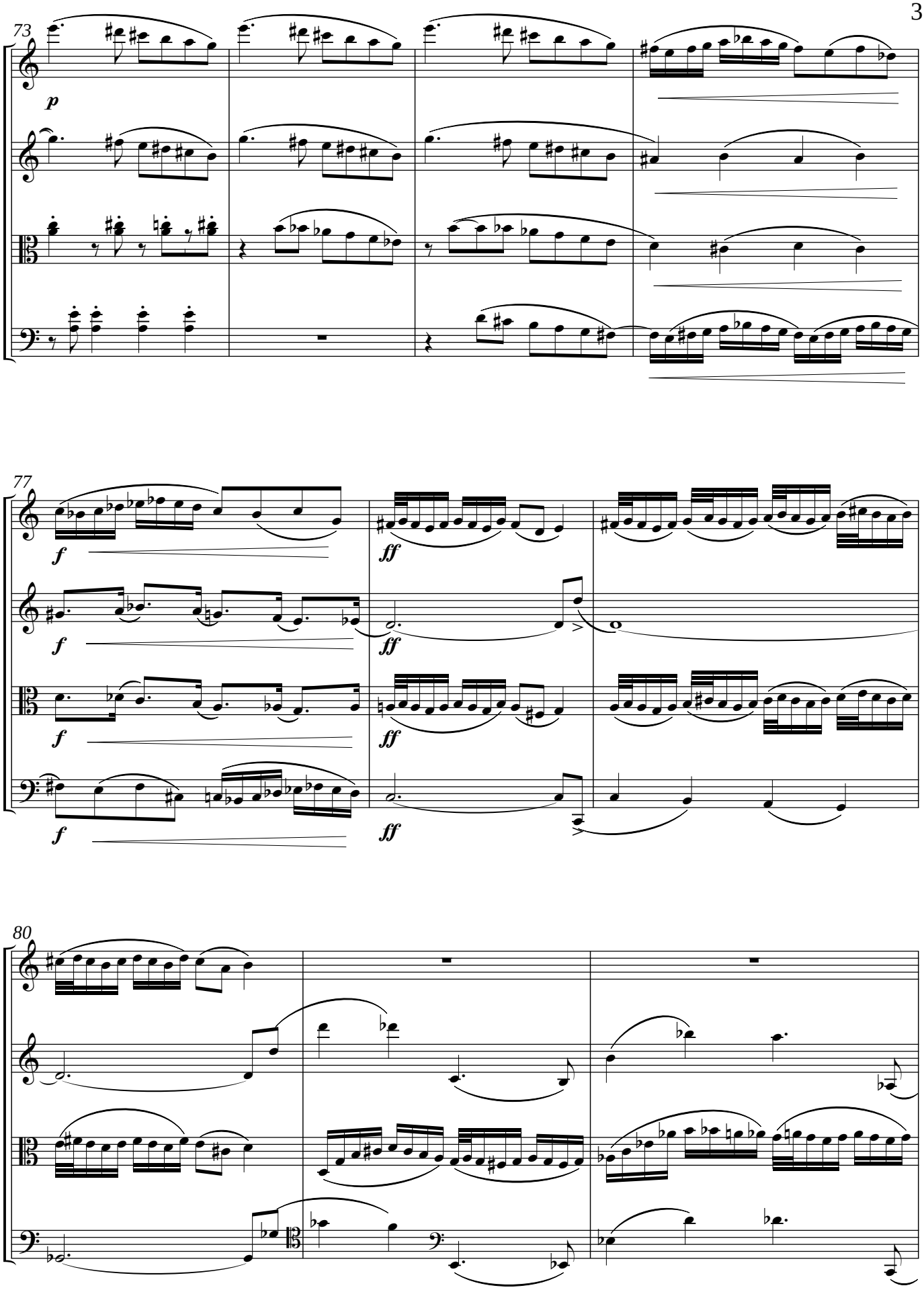

56
59
62
ff
f
mf
p


65
mp
mp
mp
68
mp
70
p
p
p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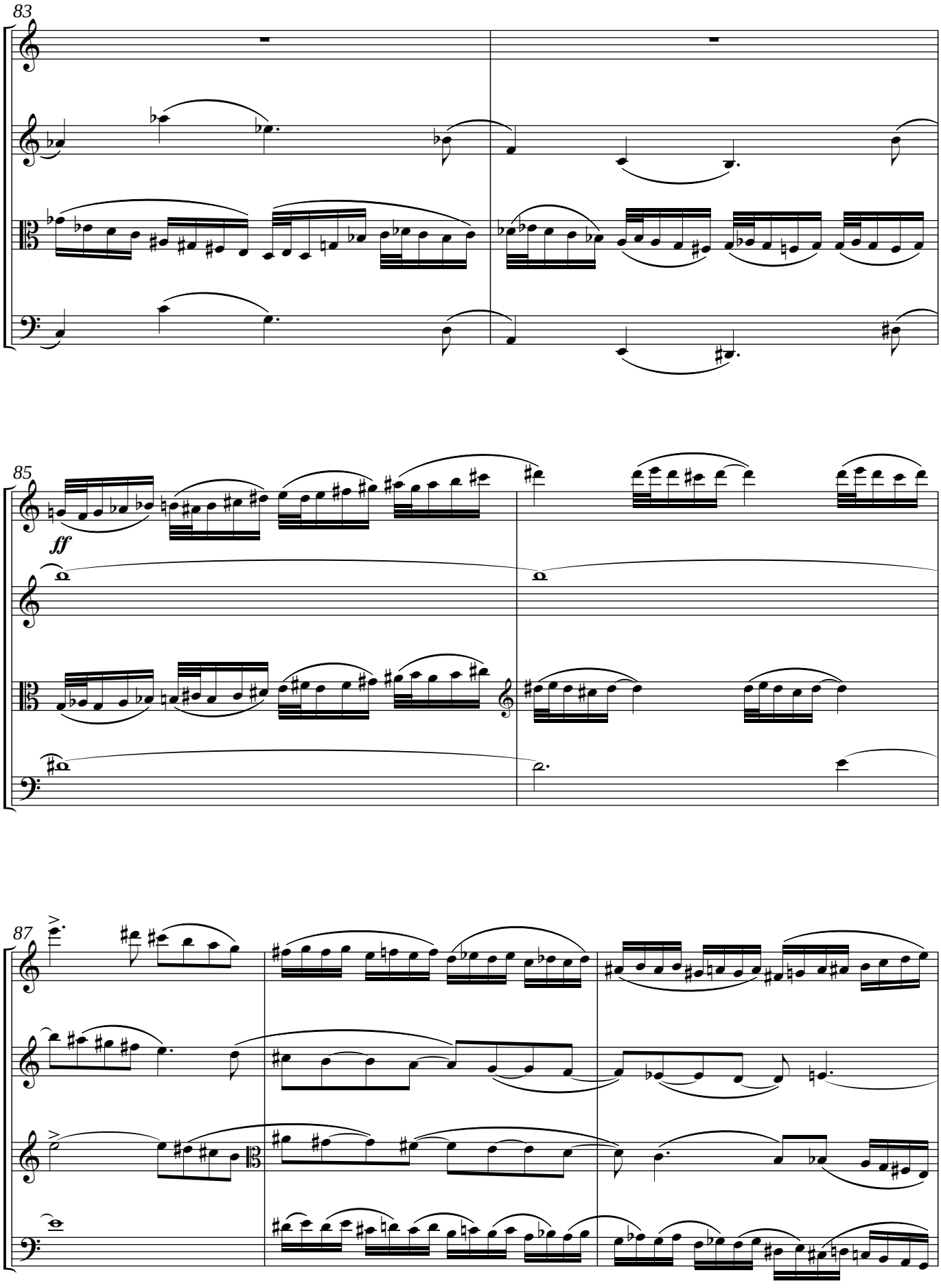
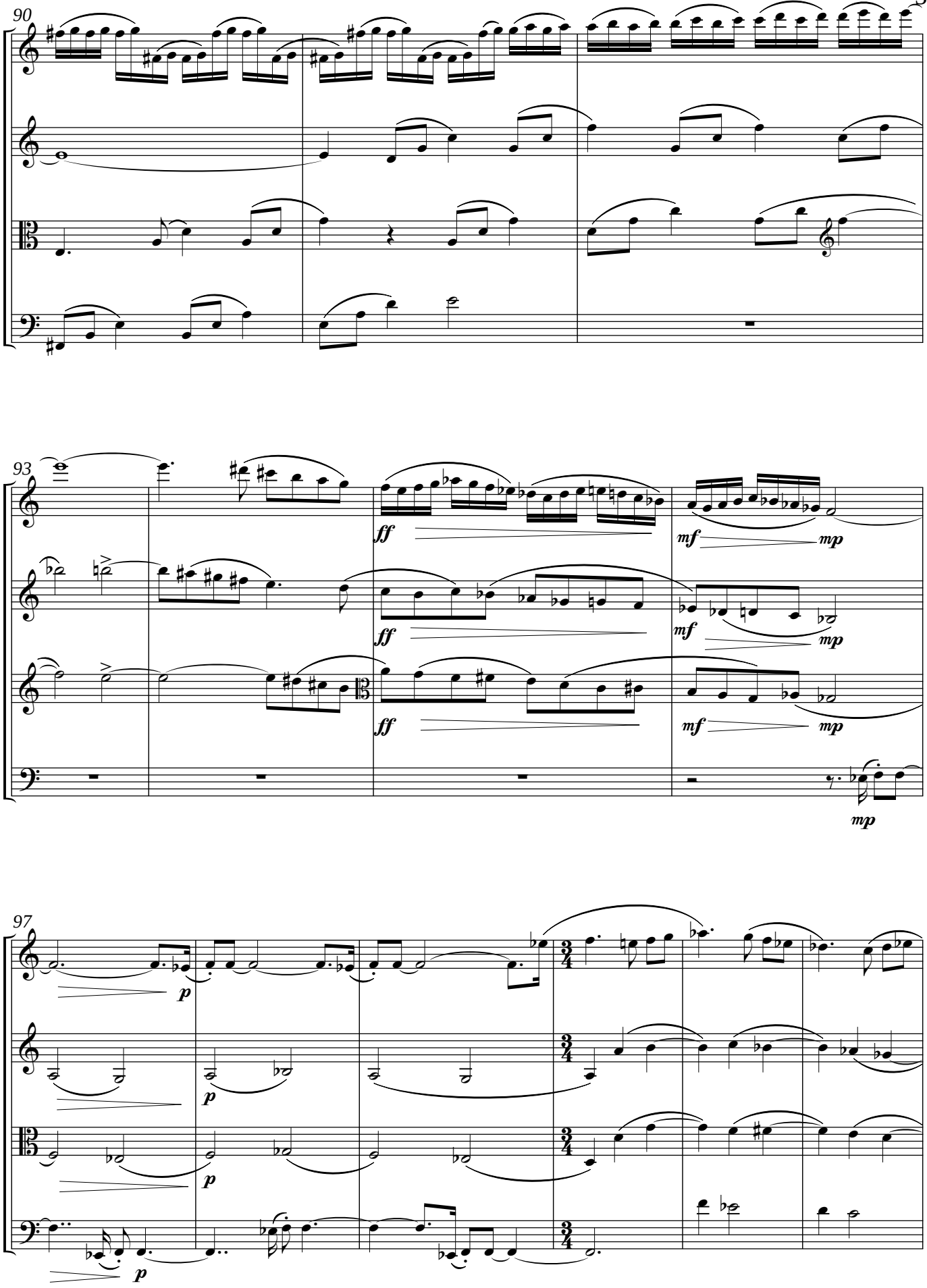
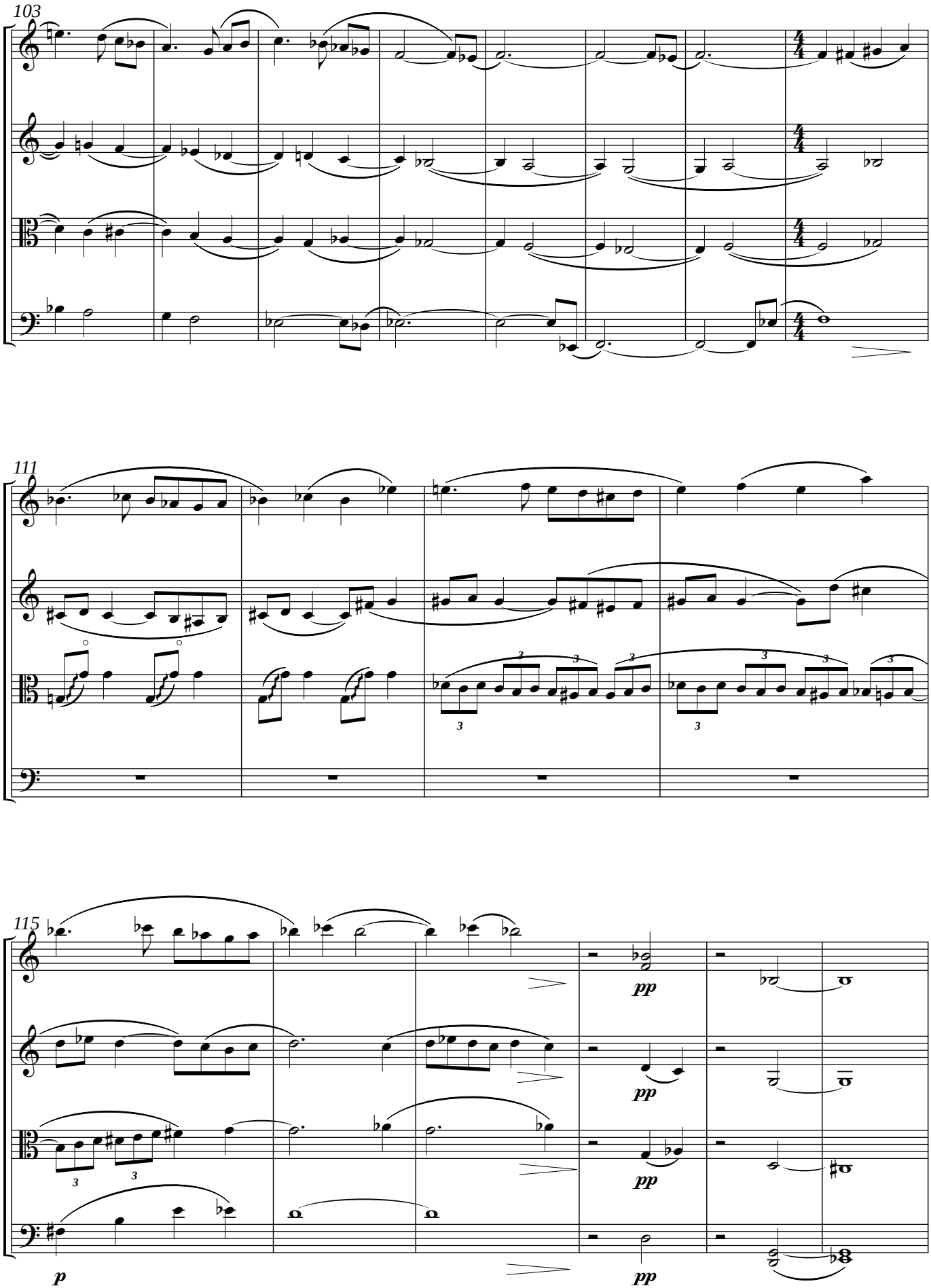
77
f
ff
80


83
85
ff
87


90
93
97
ff
mf
mp
p


103
111
115
pp
pp
pp
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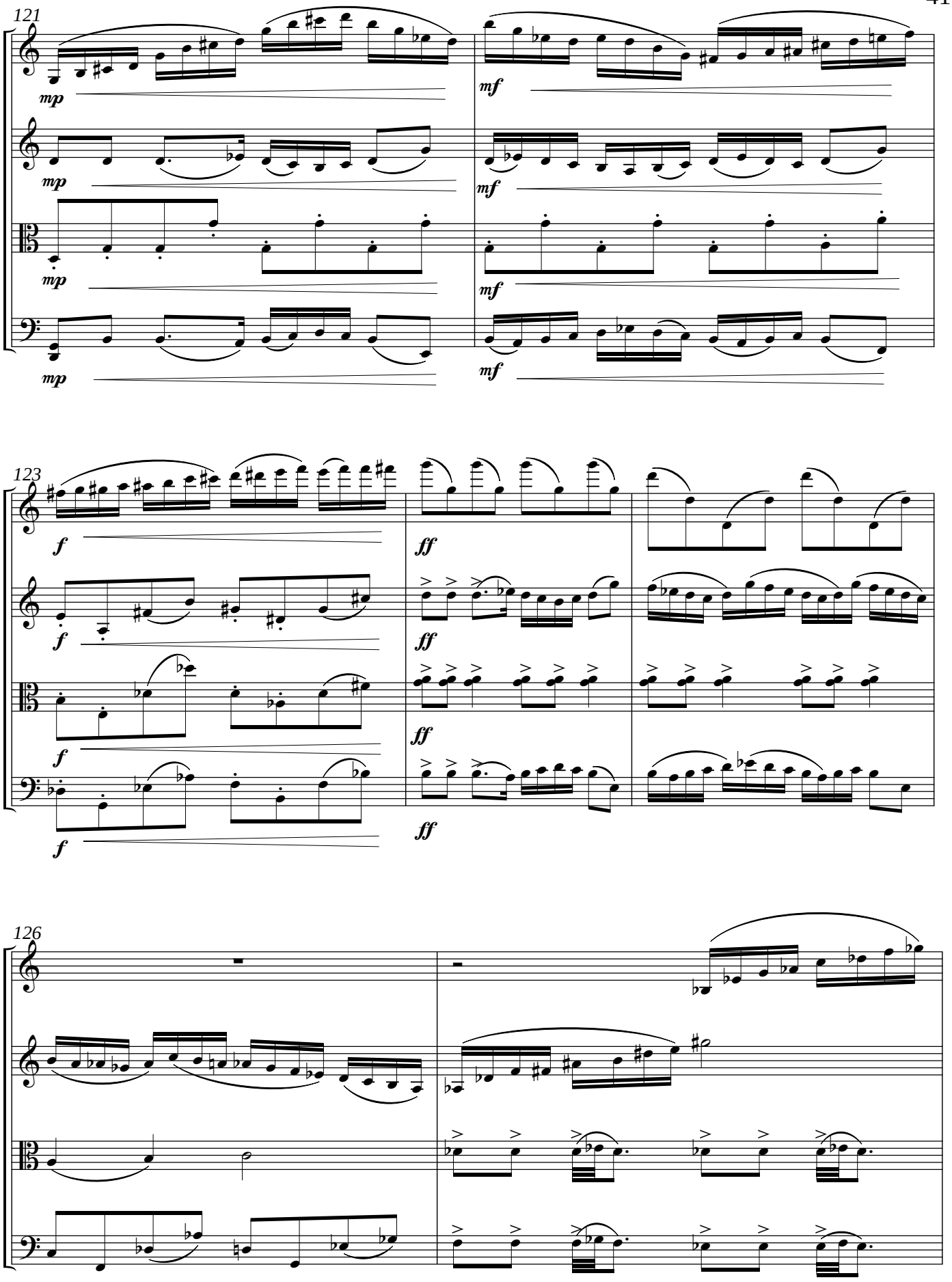
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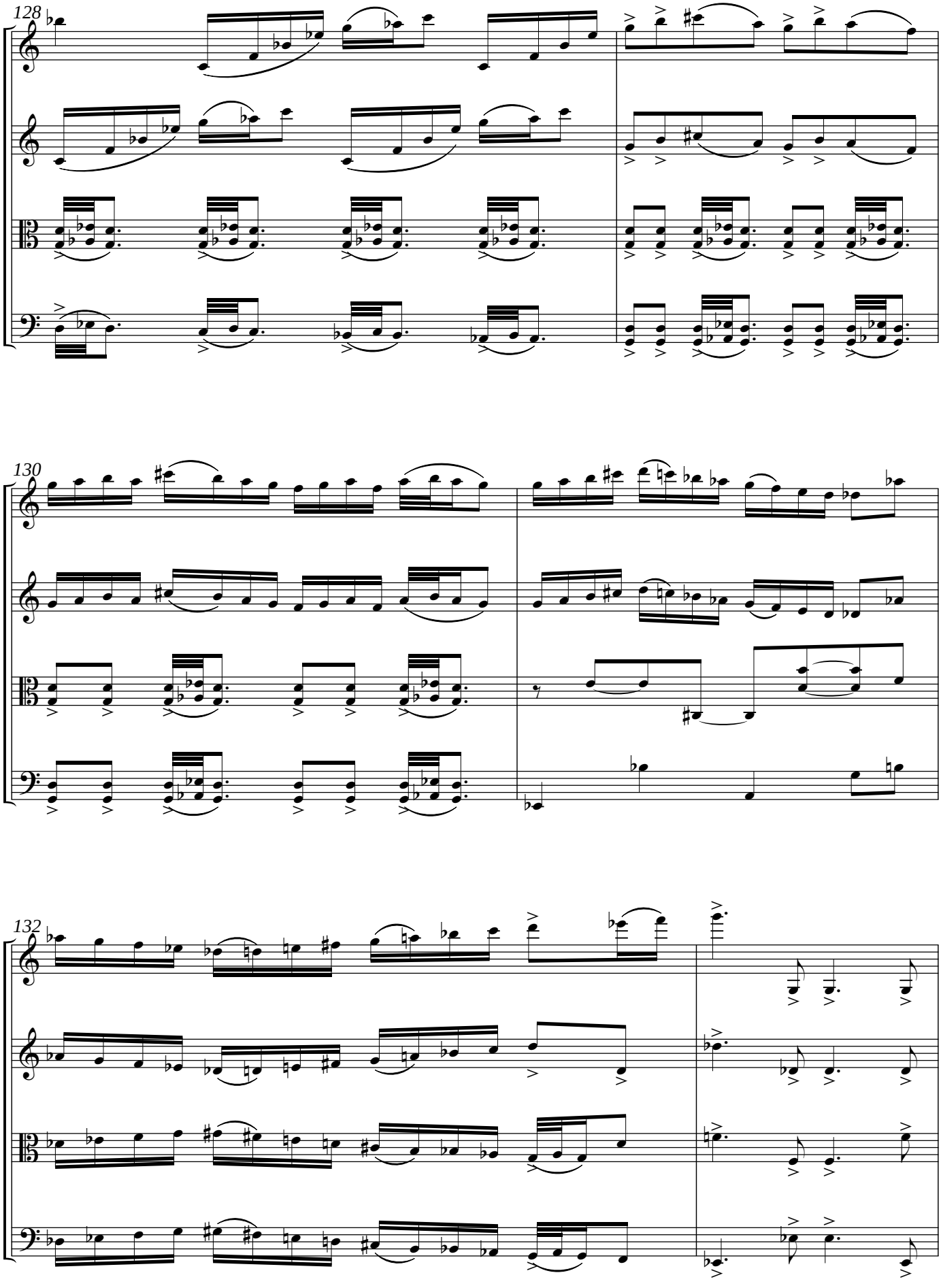
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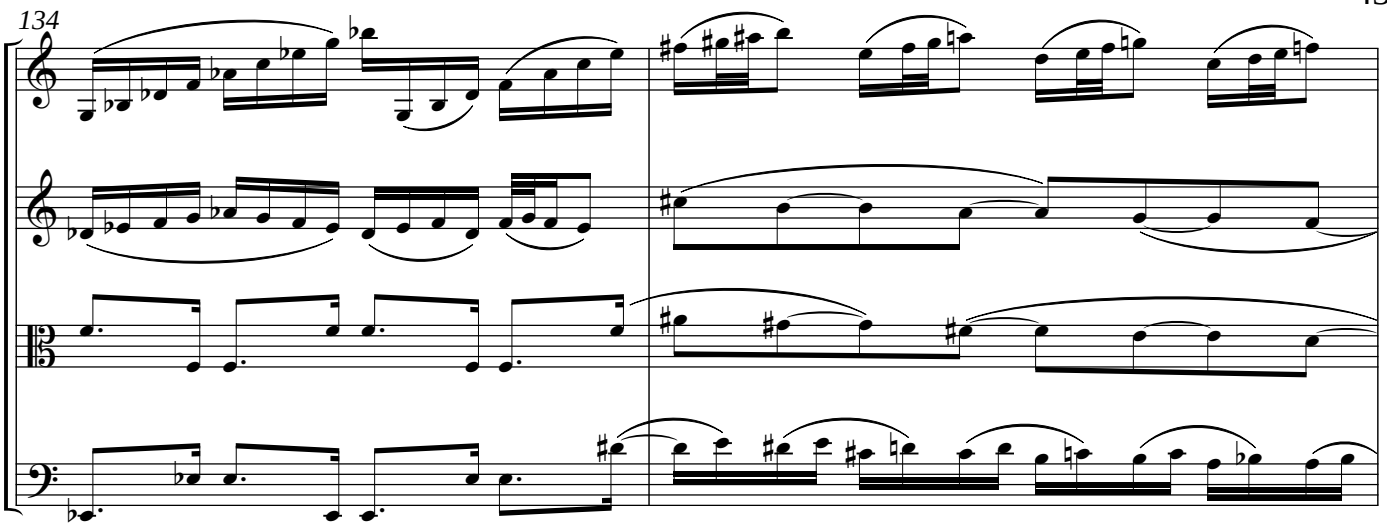

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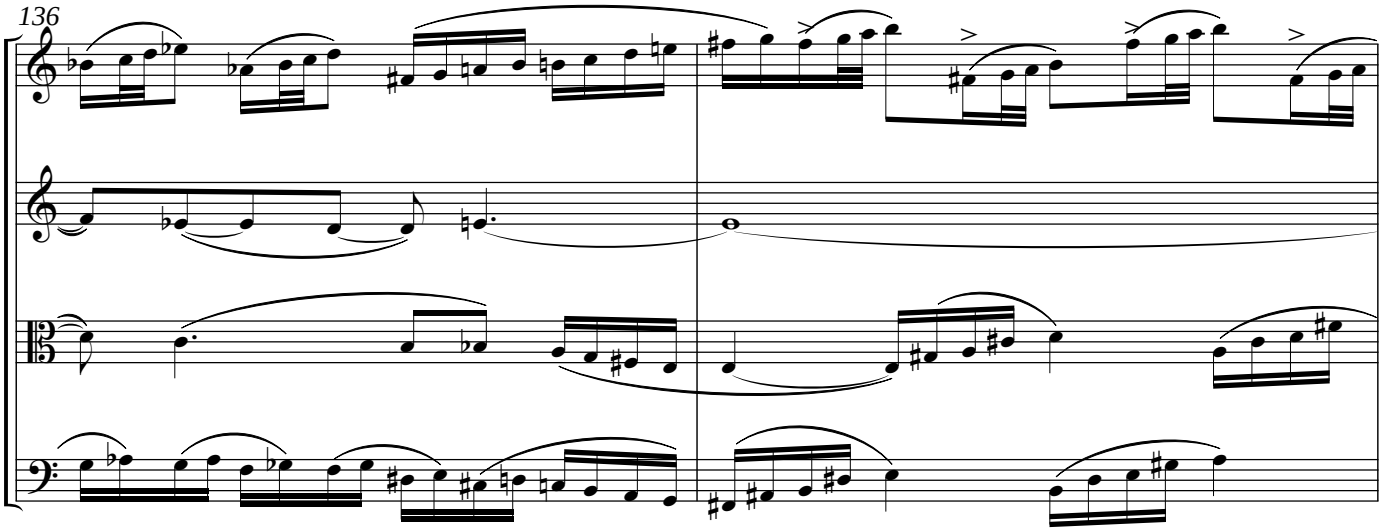

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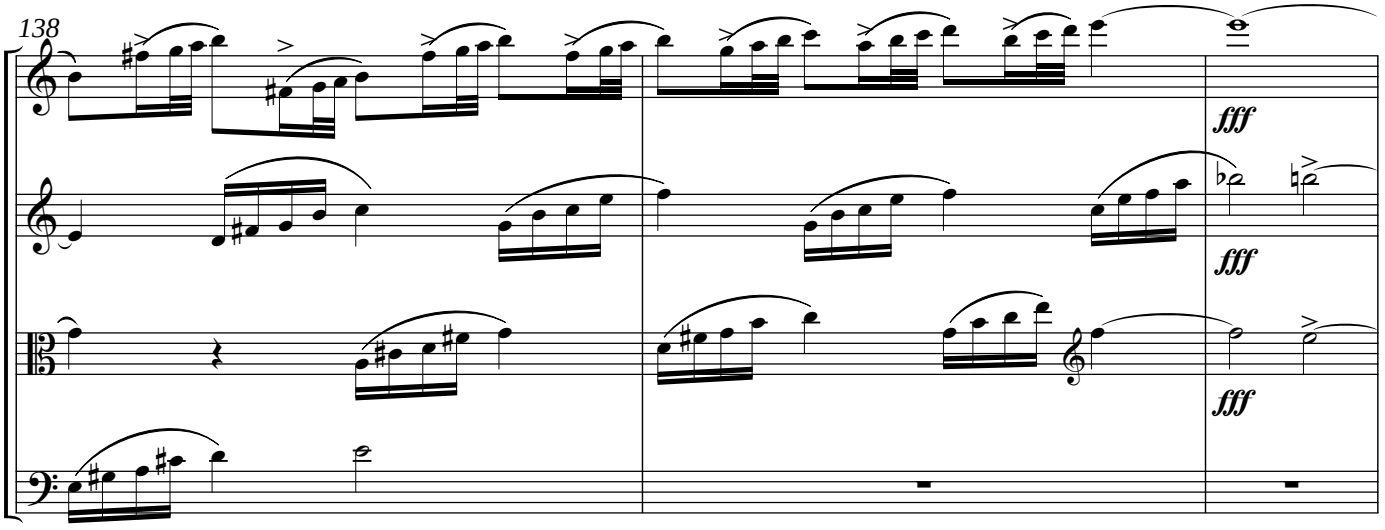

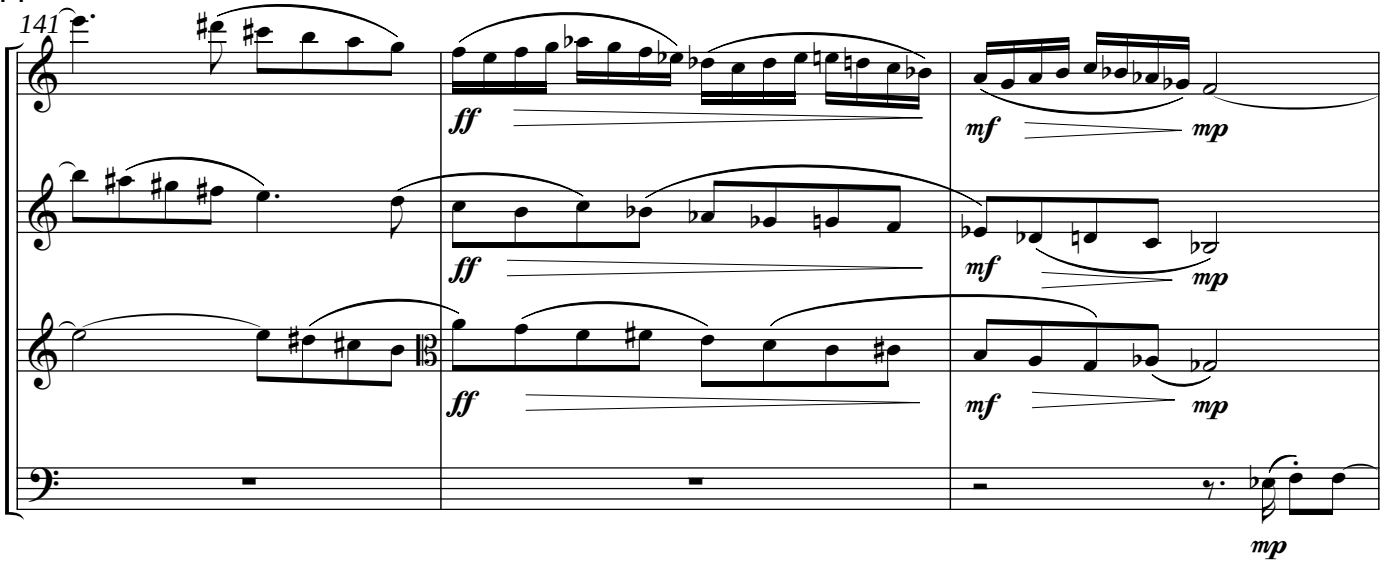
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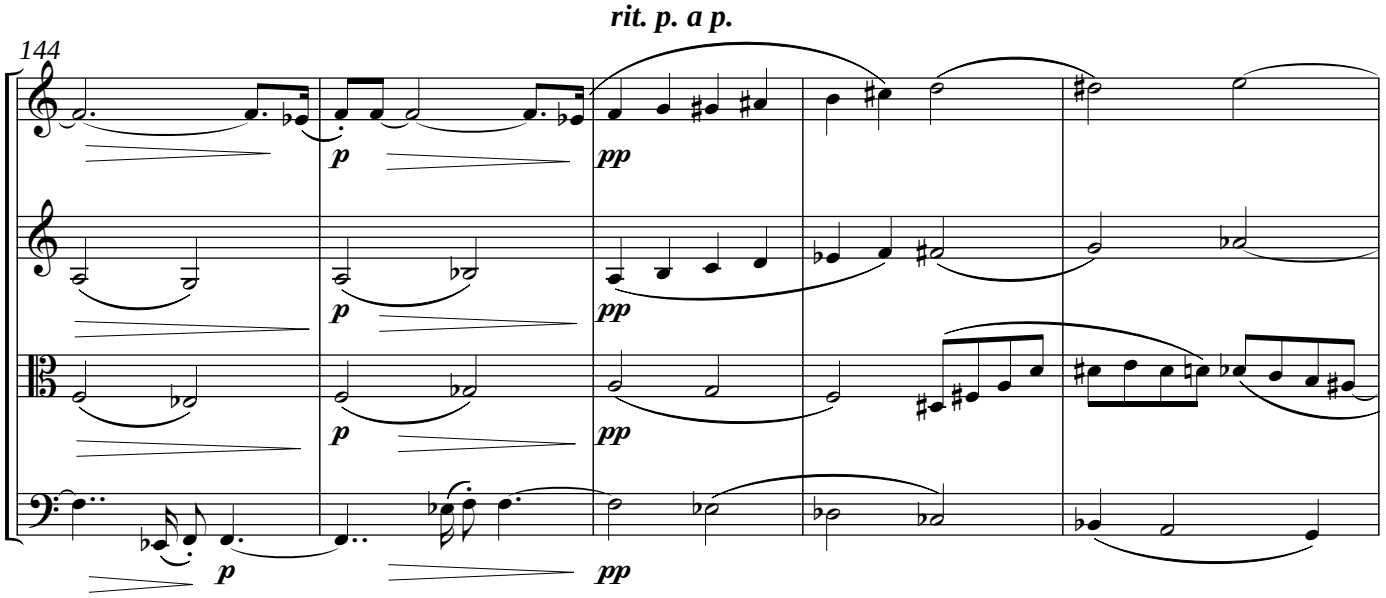
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144
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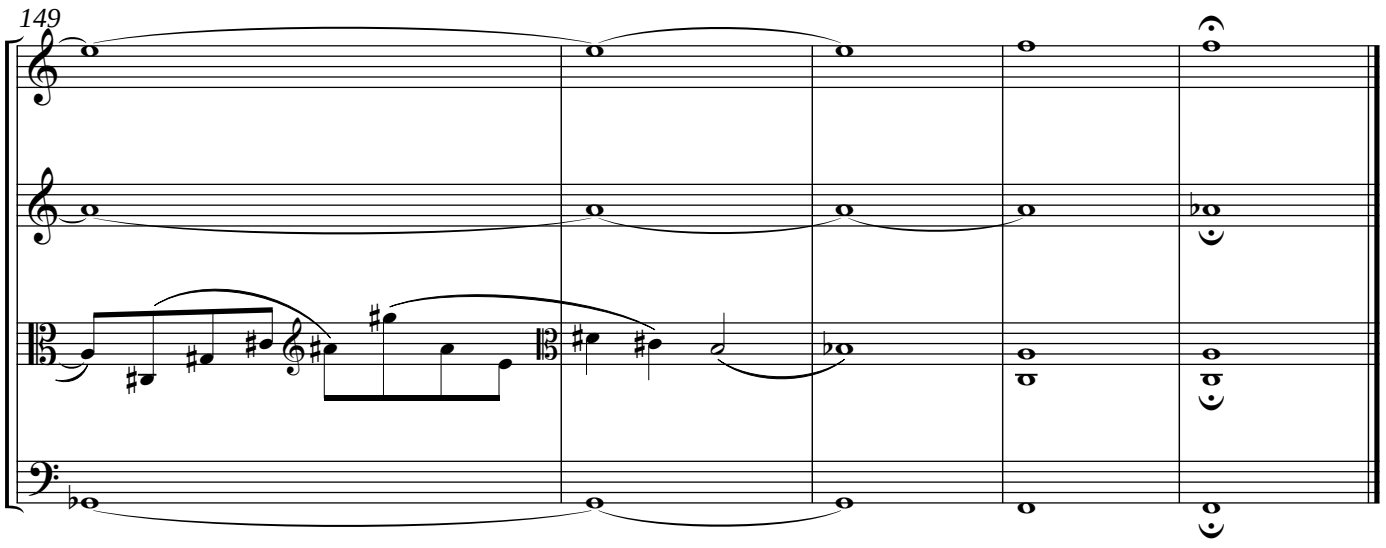
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