

Ananda Concerto

(Violin Concerto No. 1)

edited by Eric Pritchard

Dec. 25, 2006—May 4, 2007; 2nd 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, in 2009, 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. This was of the first edition.

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 10th 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.

I encourage amplification of the solo violin as needed.

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billrobinsonmusic.com

[C score]

Ananda Concerto for Violin and Orchestra

I. Om Namo Bhagavate Vasudevaya [6']

With Centered Attention

$\text{♩} = 56$

Bill Robinson

1 (Fl.1)
(dble. Picc.)
Flute *pp*

2
Oboes 1
2 *pp*

1
2
Clarinets in B \flat

1
2
Bassoons

1
2
Horns in F

3
4 *pp*

1
2
Trumpet in B \flat

1
2
Trombones

1
Tuba

Timpani

1
Solo Violin *p*

1
Violin *pizz.*
II *pp*

1
Viola *pizz.*
pp

Violoncello *pp*

1
Double Bass *pp*

1
Fl. 1

2
Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

1
2
Hn.

3

4

B \flat Tpt. 1

2

1
2
Tbn.

Tuba

6
Timp.

6
Solo

6
I
Vln.

II

Vla.

Vc.

6
DB

pp

p

ff

p

p

11

Ob. 1

B♭ Cl. 1

1

Bsn. 2

1

HrB

4

Timp.

Solo

I

Vln. II

Vla.

Vc.

DB

p

arco

13

1

Fl. 2

Solo

I

Vln. II

Vla.

Vc.

DB

pp

p

ff

pp

div.

arco

div.

pp

pp

Musical score for measures 19-24. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet in Bb (Bb Cl. 1 and 2), and Solo. The Solo part is in the bass clef. The key signature has one flat (Bb) and the time signature is 3/4. Dynamics include *pp* and *p*. The Solo part has a *p* dynamic at the end of the measure.

Musical score for measures 25-28. The score includes parts for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet in Bb (Bb Cl. 1 and 2), Horn 4 (Hn4), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Solo part is in the bass clef. The key signature has one flat (Bb) and the time signature is 4/4. Dynamics include *pp*, *mf*, and *pp*. The Solo part has a *mf* dynamic at the end of the measure. The strings are marked *pp* and *unis.* (unison).

Musical score for measures 28-30. The score includes parts for Fl. 1, Ob. 1, B♭ Cl. 1 & 2, Hn. 3 & 4, Timp., Solo, Vln. I, Vla., Vc., and DB. Dynamics range from *mf* to *mp*. The Solo part features a melodic line with a dynamic change from *f* to *mf*. The woodwinds and strings provide harmonic support with various textures and dynamics.

Musical score for measures 31-33. The score includes parts for B♭ Cl. 1, Bsn. 1, Timp., Solo, Vln. I & II, Vla., Vc., and DB. Dynamics range from *mp*. The Solo part features a melodic line with triplets. The woodwinds and strings provide harmonic support with various textures and dynamics.

34

1 Fl. *mp*

2 Fl. *mp*

Ob. 1 *mp*

B♭ Cl. 1 *mp*

34

1 Hn. *mp*

2 Hn. *mp*

Timp. *mp*

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* *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

This musical score block covers measures 42 and 43. It features seven staves: Bsn. 1, Bsn. 2, Hn. 1, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The Solo part is highly active with sixteenth-note patterns and sixteenth-note runs. The woodwinds and strings provide harmonic support with various rhythmic figures. Dynamics include *f* and *ff*. Measure numbers 42 and 43 are indicated at the start of their respective staves.

44

Bsn. 1

Bsn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

This musical score block covers measures 44 and 45. It features seven staves: Bsn. 1, Bsn. 2, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The Solo part continues with complex rhythmic patterns, including triplets and sixteenth-note runs. The woodwinds and strings play sustained notes and rhythmic accompaniment. Dynamics include *ff*. Measure numbers 44 and 45 are indicated at the start of their respective staves.

This page of the musical score for the first movement of the Ananda Concerto features the following instruments and parts:

- Ob. 1:** Oboe 1 part, starting at measure 45 with a melodic line.
- B♭ Cl. 1:** Bass Clarinet 1 part, playing a rhythmic pattern of eighth notes with triplets and dynamic markings of *ff*.
- Bsn. 1:** Bassoon 1 part, mirroring the Bass Clarinet part with triplets and *ff* dynamics.
- 1:** First Bassoon part, playing a melodic line with dynamics of *f*.
- Hr2:** Horn 2 part, playing a melodic line with dynamics of *f*.
- 4:** Fourth Horn part, playing a melodic line with dynamics of *f*.
- Timp.:** Tympani part, playing a rhythmic pattern with dynamics of *f*.
- Solo:** Solo woodwind part (likely Oboe), playing a melodic line with triplets and dynamics of *f*.
- I:** First Violin part, playing a rhythmic pattern of eighth notes with triplets.
- II:** Second Violin part, playing a rhythmic pattern of eighth notes with triplets.
- Vla.:** Viola part, playing a rhythmic pattern of eighth notes with triplets.
- Vc.:** Violoncello part, playing a rhythmic pattern of eighth notes with triplets.
- DB:** Double Bass part, playing a rhythmic pattern of eighth notes with triplets and dynamics of *ff*.

Musical score for measures 47-50. The score includes parts for Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Solo, Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The Solo part features a complex melodic line with dynamic markings *ff*, *f*, *mf*, and *mp*. The woodwinds and strings provide harmonic support with various dynamics and articulations.

Musical score for measures 50-53. The score includes parts for Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The Solo part continues with a melodic line, marked *p*. The Violin I part features a melodic line with dynamic markings *p* and *mp*. The Viola part includes a *div.* (divisi) marking. The Horns and strings provide harmonic support.

54 (picc.) *pp*

Fl. 1 2

Ob. 1 2 *pp* *mp*

Hn. 1 2 3 4 *mp* *p* *pp*

B♭ Tpt. 1 2 *pp* *pp*

Timp. *mp*

Solo *mf*

Vln. I II *p* *pp* *pp*

Vla. *pp* unis.

Vc. *pp* *p*

DB 54 *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

f

p

mf

f

f

cresc.

ff

f

f

f

f

Fl. 2

1

Ob.

2

B \flat Cl.

1

2

Bsn. 1

Hn. 1

2

3

4

B \natural Tpt. 1

2

Tbnl.

Tuba

Timp.

Solo

Vln. I

II

Vla.

Vc.

DB

65

f

ff

f

f

f

65

ff

ff

65

f

f

65

f

65

ff

ff

ff

ff

ff

65

f

f

ff

ff

ff

ff

ff

ff

ff

65

65

f

f

ff

65

f

f

ff

ff

65

ff

ff

ff

ff

ff

69 (picc.)
Fl. 1

ff
Ob. 1

ff
1
B♭ Cl.

ff
2

1
Hn.

2

3

4

pp

69
1
B♭ Tpt.

2

69
Tbnl

69
Tuba

ff

Timp.

ff mp p

69
Solo

pp

69
I
Vln.

pp

69
II
Vln.

pp

69
Vla.

pp

69
Vc.

pp

69
DB

pizz.

mf mp

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 ♩ = 66

dolce

Solo Violin

1
mp *mf* *pp*

Var. I ♩ = 72

9
p *p cresc. p. a p.*
p *div. unis. cresc. p. a p.*
div. unis. cresc. p. a p.
div. 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 $\text{♩} = 136$

1 21 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Fl. 1 2 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Ob. 1 2 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

B♭ Cl. 1 2 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Bsn. 1 2 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Hn. 1 3 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

B♭ Tpt. 1 2 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Tbn. 1 2 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Tuba 21 *ff* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Solo *pp* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$

Var. II

Vln. I *pp* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ *ff*

Vln. II *pp* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ *ff*

Vla. *pp* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ *ff*

Vc. *pp* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ *ff* div.

DB *pp* $\frac{12}{16}$ $\frac{9}{16}$ $\frac{12}{16}$ *ff*

1 28 Fl. 1 2 6/16 12/16 6/16 12/16

Ob. 1 2 6/16 12/16 6/16 12/16

B♭ Cl. 1 2 6/16 12/16 6/16 12/16

Bsn. 1 2 6/16 12/16 6/16 12/16

Hn. 1 2 3 4 6/16 12/16 6/16 12/16 *ff*

B♭ Tpt. 1 2 6/16 12/16 6/16 12/16

Tbn. 1 2 6/16 12/16 6/16 12/16

Tuba 28 6/16 12/16 6/16 12/16

Timp. 6/16 12/16 *f* 6/16 12/16

Solo 28 6/16 12/16 *ff* 6/16 12/16

Vln. I 28 6/16 12/16 6/16 12/16

Vln. II 28 6/16 12/16 6/16 12/16

Vla. 28 6/16 12/16 6/16 12/16

Vc. unis. div. unis. 6/16 12/16 6/16 12/16

DB 28 6/16 12/16 6/16 12/16

(picc.)

1 Fl. *pp*

2 Fl. *pp* *ff*

1 Ob. *pp* *ff*

2 Ob. *pp* *ff*

1 B♭ Cl. *pp* *ff*

2 B♭ Cl. *pp* *ff*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *pp* *ff*

2 Hn. *pp* *ff*

3 Hn. *pp* *ff*

4 Hn. *pp* *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

1 Tuba *ff*

2 Tuba *ff*

Timp. *ff*

Solo *ff*

I Vln. *pp* *ff*

II Vln. *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

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

40

2 Ob. *f*

Bsn. 1 *f*

2 Tbn. *f assez*

Solo

Vln. I unis. pizz. *f*

Vla. pizz. *f*

Vc. pizz. *f* div.

DB 40 *f*

45

2 Ob.

B♭ Cl. 1 *p* *pp*

Bsn. 1 *p*

Hn. 1 *p* *pp*

3 *p* *pp*

2 Tbn. *p* *pp*

Solo *p* *pp* legato

Vln. I *f* arco *p* *pp* unis. pizz.

Vln. II *f* arco *p* *pp*

Vla. *f* arco *p* *pp*

Vc. arco unis. *p* *pp*

DB 45 *p* *pp*

51

Fl. 1 (Fl.1) *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff* *mp*

Bsn. 2 *ff* *mp*

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. *ff*

Solo

Vln. I *ff* *pizz.*

Vln. II *ff* *pizz.* *div.* *p*

Vla. *ff* *div.*

Vc. *ff* *div.*

DB *ff* *pizz.* *p*

58

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

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

This page of the musical score for the second movement of the Ananda Concerto includes parts for the following instruments and sections:

- Fl. 1** (Flute 1): Treble clef, starting with a melodic phrase at measure 62.
- B♭ Cl. 1** (Bass Clarinet 1): Treble clef, playing a rhythmic pattern.
- Bsn.** (Bassoon): Two staves, both in bass clef, playing rhythmic patterns.
- Hn.** (Horn): Four staves (1-4), primarily in bass clef, featuring dynamic markings of *f* and *ff*, and *non stacc.* phrasing.
- B♭ Tpt. 1** (Bass Trombone 1): Treble clef, playing rhythmic patterns.
- Tbn2** (Bass Trombone 2): Bass clef, playing rhythmic patterns.
- Tuba**: Bass clef, playing rhythmic patterns.
- Solo**: Treble clef, featuring a melodic line with *ff* dynamics.
- Vln.** (Violin): Two staves (I and II), both in treble clef, playing rhythmic patterns.
- Vla.** (Viola): Treble clef, playing rhythmic patterns.
- Vc.** (Violoncello): Bass clef, playing rhythmic patterns.
- DB** (Double Bass): Bass clef, playing rhythmic patterns.

The score is written in 6/16 time and includes various performance markings such as *non stacc.*, *f*, and *ff*. The Solo part includes *arco* markings. The string parts (Vln., Vla., Vc., DB) all feature *arco* and *ff* markings throughout the passage.

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*

Fl. 1 *non stacc.* *ff*

Fl. 2 *non stacc.* *ff*

Ob. 1 *non stacc.* *ff*

Ob. 2 *non stacc.* *ff*

Bsn. 1 *non stacc.* *ff* *mp*

Bsn. 2 *non stacc.* *ff* *mp*

Hn. 1 *ff* *mp*

Hn. 2 *ff* *mp*

Hn. 3 *ff* *mp*

Hn. 4 *ff* *mp*

B \flat Tpt. 1 *ff* *mp*

B \flat Tpt. 2 *ff* *mp*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

Tuba *ff* *mp*

Timp. *tr*

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp* *div.*

Vc. *ff* *mp*

DB *ff* *mp*

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

Vla. unis. *mp*

Vc. div. *mp*

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

97

I

Vln.

II

Vla.

Vc.

97

DB

ff

mf

f

ff

mf

104

Bsn. 1

104 *mf* *ff*

Hn. 1

2

3

4

104 *mf* *f*

B♭ Tpt. 1

2

1

Tbn. 1

2

104 *mf* *f*

Tuba

104 *ff*

Timp.

Solo

104 *ff* *p*

Vln. I

104 *ff* *non stacc.*

Vln. II

104 *ff* *non stacc.*

Vla.

104 *ff* *non stacc.* *p* *ff* *non stacc.*

Vc.

104 *ff* *non stacc.* *p* *ff* *non stacc.*

DB

104 *mf* *ff* *ff*

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

Fl. 2

Ob. 1 *ff*

Ob. 2

B \flat Cl. 1 *ff*

B \flat Cl. 2 *ff*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba 1 *ff*

Tuba 2 *ff*

Timp.

Vln. I

Vln. II

Vla.

Vc.

DB 126

130

Fl.

2

Ob.

2

B \flat Cl.

2

Bsn.

2

Hn.

3

4

B \flat Tpt.

2

Tbn.

2

Tuba

130

Timp.

Solo

130

pizz.

pp

Var. IV

Largo

I

II

Vln.

Vla.

Vc.

130

DB

pizz.

pp

arco

div.

pp

pp

pp

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

cresc.

rit. ----- a tempo

143

p

cresc.

p

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

Musical score for Ananda Concerto Mov. 2, page 37. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Solo, Violin (Vln.), and Viola (Vc.).

The score is divided into systems. The first system (measures 161-164) includes parts for Fl. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, and Solo. Dynamic markings include *p* and *pp*. The second system (measures 165-168) includes parts for Hn. 1, 2, 3, 4 and Solo. Dynamic markings include *pp*. The third system (measures 169-172) includes parts for Vln. I & II and Vc. Dynamic markings include *p* and *pp*, and a *div.* marking for the Viola.

Measure numbers 161, 165, 169, and 172 are indicated at the beginning of their respective systems. The Solo part features a complex melodic line with many accidentals and dynamic markings. The strings play a sustained harmonic accompaniment.

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

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

186

Fl. 1

186

B♭ Cl. 1

2

186

Bsn. 1

2

186 non stacc. f

Hn. 1

2

3

186 non stacc. f

Solo

186 non stacc. f

Vln. I

II

Vla.

Vc. non stacc. ff

DB 186 non stacc. ff

ff *f* *ff* *f* *f* *f* *ff* *f*

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

201

1

B♭ Cl.

2

201

1

Bsn.

2

201

1

Hn.

2

3

201

1

B♭ Tpt.

2

1

Tbn.

2

201

Tuba

Timp.

201

I

Vln.

II

Vla.

Vc.

201

DB

ff

ff

ff

ff

ff

204

Fl. 2

204

1

Ob.

2

204

1

B♭ Cl.

2

204

1

Bsn.

2

204

2

Hn.

3

4

204

1

B♭ Tpt.

2

1

Tbn.

2

204

Tuba

204

I

Vln.

II

Vla.

Vc.

204

DB

ff

207 (picc.) *ff* *poco rit.* -----

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B \flat Cl. 1

B \flat Cl. 2

Bsn. 2

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Vln. I

Vln. II

Vla.

Vc.

div. *poco rit.* -----

poco meno mosso

a tempo

210 (picc.) (picc.)

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 1

Timp. *ff*

Solo 210 *pp*

poco meno mosso unis. unis. *a tempo*

Vln. I II

Vla. 1

Vc. 1

DB 1

216

Fl. 2

216

1

Ob. 1

2

2

216

1

Bsn. 1

2

2

216

1

Hn. 1

2

3

4

pp

216

Solo

ff

216

I

Vln. 1

2

II

216

Vla.

f

216

Vc.

f

216

DB

f

220

1 Fl. 1

2 Fl. 2

Ob. 1

B♭ Cl. 1

Bsn. 2

2

Hn. 3

4

Solo

I Vln.

II Vln.

Vla.

Vc.

220 DB

(picc.)

f

f

f

f

f

f

This page of the musical score contains parts for the following instruments:

- Flute (Fl.):** Two staves (1 and 2). Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *ff* dynamic marking.
- Oboe (Ob.):** Two staves (1 and 2). Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- B♭ Clarinet (B♭ Cl.):** Two staves (1 and 2). Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- Bassoon (Bsn.):** Two staves (1 and 2). Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- Horn (Hn.):** Four staves (1, 2, 3, 4). Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- Solo:** One staff. Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- Violin (Vln.):** Two staves (I and II). Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- Viola (Vla.):** One staff. Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- Violoncello (Vc.):** One staff. Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.
- Double Bass (DB):** One staff. Part 1 starts at measure 224 with a melodic line. Part 2 has a similar line with a *f* dynamic marking.

The score is in 3/4 time and includes various dynamic markings such as *f* and *ff*.

228

1

Ob.

2

1

B \flat Cl.

2

1

Bsn.

2

2

Hn.

3

4

Tuba

Timp.

228

I

Vln.

II

Vla.

Vc.

DB

228

ff

ff

ff

ff

ff

ff

The musical score for page 51 of the Ananda Concerto Movement 2. It consists of 18 staves. The top section includes woodwinds: Oboe (2 staves), Bass Clarinet (2 staves), Bassoon (2 staves), Horns (4 staves), and Tuba (1 staff). The bottom section includes strings: Violin I (1 staff), Violin II (1 staff), Viola (1 staff), Violoncello (1 staff), and Double Bass (1 staff). The score begins at measure 228, marked with a tempo change to 4/4. A forte dynamic (*ff*) is indicated for the brass and woodwind sections starting in the second measure. The woodwinds and strings play complex rhythmic patterns, while the brass and timpani provide a strong, rhythmic foundation.

Ananda Concerto Mov. 2

52

poco rit.

poco meno mosso

231

(pic.)

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 B♭ Cl. 2 B♭ Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. 3 Hn. 4 Hn. 1 B♭ Tpt. 2 B♭ Tpt. 1 Tbn. 2 Tbn. Tuba Timp. Solo 1 Vln. 2 Vln. Vla. Vc. DB

ff *ff* *ff* *pp* *pp* *pp* *p* *pp*

div. *unis.*

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

231

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 brass (Horns, Trumpet, Trombone, Tuba) sections play rhythmic patterns, often marked with accents and dynamics like *f* and *ff*. The strings (Violin I & II, Viola, Violoncello, Double Bass) provide harmonic support, with the Violins playing a prominent role in the later sections, marked with *ff* and 'div.' (divisi). The Timpani part is mostly silent. The score is divided into four measures, with the final measure containing a dense texture of notes and rests.

5
1 Ob. *ff*

2 Ob. *ff*

5
1 B♭ Cl. *ff*

2 B♭ Cl. *ff*

5
1 Bsn. *ff* *mf*

2 Bsn. *ff* *mf*

5
1 Hn. 2 *mf* *ff* *mf*

3 Hn. 3 *mf* *f* *mf*

5
1 Tbn. *ff* *mf*

2 Tbn.

5
Tuba *ff* *mf*

Timp. *trm* *ff* *mf*

Solo *ff*

5
I Vln. *unis.* *ff*

II Vln. *unis.* *ff*

Vla. *f* *ff*

Vc. *ff*

5
DB *ff* *mf*

1
Fl.

2
Ob.

1
2
B \flat Cl.

1
2
Bsn.

1
2
3
Hn.

1
2
B \flat Tpt.

1
2
Tbn.

Tuba

Timp.

Solo

I
II
Vln.

Vla.

Vc.

DB

f *ff* *mf* *cresc.* *Gliss.* *pizz.*

13

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

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. *ff*

Solo *f*

Vln. I *ff* *mf* *div.*

Vln. II *ff* *mf* *div.*

Vla. *ff* *mf* *div.*

Vc. *ff* *mf* *div.*

DB *ff* *mf* *arco* *pizz.* *arco*

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 is arranged in a standard orchestral format. The Flute section (Fl.) has two parts, with the first part starting at measure 30. The Horn section (Hn.) has four parts, with the first part starting at measure 30. The Timpani (Timp.) part features a rhythmic pattern of eighth notes. The Solo part is a single melodic line starting at measure 30. The Viola (Vla.) part has a single line starting at measure 30. The Violoncello (Vc.) part has a single line starting at measure 30. The Double Bass (DB) part has a single line starting at measure 30. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). The time signature is 4/4. The key signature is one sharp (F#).

Musical score for Ananda Concerto, Movement 3, page 61. The score includes parts for various instruments and a soloist, with dynamic markings and performance instructions.

- Fl. 2:** Part 2 of the Flute section.
- B♭ Cl.:** B♭ Clarinet parts 1 and 2.
- Hn.:** Horn parts 2 and 4.
- Tuba:** Tuba part.
- Timp.:** Timpani part.
- Solo:** Soloist part, featuring *Glissando* markings and a *ff* dynamic.
- Vln.:** Violin parts I and II.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- DB:** Double Bass part.

The score is written in 4/4 time and includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The Solo part includes the instruction *Glissando*.

38

Fl. 2

38

Ob. 1

38

1

B♭ Cl.

2

38

1

Bsn.

2

38

1

Hn.

3

Tbn. 2

38

Tuba

f *assez*

38

Timp.

38

Solo

f

38

Vln. I

Vla.

Vc.

38

DB

41

Fl.

1 *f*

2

Ob.

1 *f*

2 *f*

B \flat Cl.

1

2

Bsn.

1 *f*

2 *f*

Hn.

1 *f*

2 *f*

3 *f*

4 *f*

B \flat Tpt.

1 *f*

2 *f*

Timp.

Solo

ff *mp* *f*

Vln.

I *mp* *f*

II *mp* *f*

Vla.

f *mp* *f*

Vc.

f *f* div. unis.

DB

f *f*

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

B♭ Cl.

1

2

49 *f*

Bsn.

1

2

f *ff*

49

Hn. 3

4

49

Tbn.

1

2

ff *ff*

49

Tuba

ff

Timp.

ff

Solo

49

Vln.

I

II

ff *ff*

Vla.

div.

Vc.

div. unis

49

DB

ff *ff*

Ananda Concerto Mov. 3

66

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 B♭ Cl. *ff* *dolce* *pp* *dolce*

2 B♭ Cl. *ff* *dolce* *pp* *dolce*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

Tuba *ff*

Timp.

Solo *pp*

I Vln. *div.*

II Vln. *div.*

Vla. *div.* *unis.*

Vc. *ff*

DB *ff*

60

B♭ Cl. 1

B♭ Cl. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

pp

pp

pp

pp

pp

69

B♭ Cl. 1

B♭ Cl. 2

Hn. 2

Hn. 4

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

p

f

f

p

ff

f

f

f

f

f

f

f

f

f

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

1

Fl.

2

ff

ff

1

Ob.

2

81

1

B♭ Cl.

2

ff

f

81

1

Bsn.

2

mp

mf

f

81

1

Hn.

2

3

4

81

1

B♭ Tpt.

2

ff

ff

81

1

Tbn.

2

ff

ff

81

Tuba

ff

Timp.

ff

81

Solo

mp cresc.

81

I

Vln.

II

p cresc.

p cresc.

Vla.

p cresc.

Vc.

81

DB

Ananda Concerto Mov. 3

70

84

1 2

Fl.

1 2

Ob.

1 2

B♭ Cl.

1 2

Hn.

1 2 3 4

B♭ Tpt.

1 2

Tbn.

1 2

Tuba

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

ff

f *ff*

f

ff

f *ff*

This musical score page, numbered 71, is for the third movement of the Ananda Concerto. It covers measures 89 through 92. The orchestration includes the following instruments:

- Flutes (Fl.):** Two parts, measures 89-92.
- Oboes (Ob.):** Two parts, measures 89-92.
- Bass Clarinets (B♭ Cl.):** Two parts, measures 89-92.
- Bassoons (Bsn.):** Two parts, measures 89-92.
- Horns (Hn.):** Four parts (1-4), measures 89-92.
- Trumpets (B♭ Tpt.):** Two parts, measures 89-92.
- Trombones (Tbn.):** Two parts, measures 89-92.
- Tuba:** One part, measures 89-92.
- Timpani (Timp.):** One part, measures 89-92.
- Solo:** One part, measures 89-92.
- Violins (Vln.):** First and Second parts, measures 89-92.
- Viola (Vla.):** One part, measures 89-92.
- Violoncello (Vc.):** One part, measures 89-92.
- Double Bass (DB):** One part, measures 89-92.

Key musical details include:

- Measures 89-90:** Flute and Oboe parts feature a melodic line with accents (>). Bassoon and Trombone parts play a rhythmic pattern of eighth notes. Horns and Trumpets play a similar rhythmic pattern. Bassoon and Trombone parts are marked *ff*.
- Measure 91:** Flute and Oboe parts continue with the melodic line. Bassoon and Trombone parts play a rhythmic pattern. Horns and Trumpets play a similar rhythmic pattern. Bassoon and Trombone parts are marked *ff*.
- Measure 92:** Flute and Oboe parts play a melodic line. Bassoon and Trombone parts play a rhythmic pattern. Horns and Trumpets play a similar rhythmic pattern. Bassoon and Trombone parts are marked *ff*.

Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). Performance markings include accents (>), *div.* (divisi), and *pizz.* (pizzicato).

93

Fl. 2

Ob. 1

1
B♭ Cl.

2

1
Bsn.

2

1
Hn.

3

Tbn. 2

Tuba

93

Timp.

Solo

93
I
Vln. *unis.*
f *unis.*

II
f

Vla.
f

Vc.
f *unis.*

93
DB
f *arco*

Musical score for Ananda Concerto Mov. 3, page 73. The score includes parts for Fl. 2, Ob. 1, B♭ Cl. (1 and 2), Hn. 3 and 4, Tuba, Timp., Solo, Vln. II, Vla., Vc., and DB. The score features various musical notations such as dynamics (*f*, *ff*), articulation (>), and performance instructions like "Glissando" and "Gliss".

97

Fl. 2

Ob. 1

1

B♭ Cl.

2

2

Hn. 3

4

Tuba

97

Timp.

Solo

97

Vln. II

Vla.

Vc.

97

DB

f

ff

f

f

f

f

f

f

f

f

Glissando

Glissando

Gliss

Gliss

100

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Timp. *mf*

Solo *f*

Vln. I *f*

Vln. II

Vla.

Vc. *mf*

DB *mf*

104

Ob. 1

104

B♭ Cl. 1

2

104

Bsn. 1

2

mf

Hn. 2

4

mf

Timp.

mf

104

Solo

104

Vln. I

II

mf

Vla.

mf

Vc.

104

DB

108 *ff*

Fl.

2 *ff*

B♭ Cl.

1 *ff*

2 *ff*

Bsn.

1 *ff*

2 *ff*

Hn.

1 *ff*

2 *ff*

3 *ff*

4 *ff*

B♭ Tpt.

1 *ff*

2 *ff*

Tbn.

1 *ff*

2 *ff*

Tuba

ff

Timp.

Solo *ff* *non stacc.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

116

Ob.

1

2

ff

116

Hn.

1

2

3

4

ff

116

B♭ Tpt.

1

2

ff

116

Tbn.

1

2

116

Tuba

116

Timp.

Solo

116

p

ff

non stacc.

Vln. I

pp

ff

non stacc.

div.

Vln. II

pp

ff

non stacc.

unis.

div.

Vla.

pp

ff

non stacc.

Vc.

116

pp

ff

non stacc.

ff

123

1 Fl. *ff*

2 Fl. *ff*

123

1 Ob. *ff* *pp*

2 Ob. *ff* *pp*

123

1 B♭ Cl. *ff* *pp*

2 B♭ Cl. *ff* *pp*

123

1 Bsn. *ff* *non stacc.* *pp*

2 Bsn. *ff* *non stacc.*

2 Hn. 3 *non stacc.*

4 Hn. 4 *non stacc.*

123

Solo *pp*

123

I Vln. *unis.*

II Vln. *unis.*

Vla. *div.* *unis.*

Vc. *ff*

123

DB *ff*

128

Ob. 1 *non stacc. >*

Ob. 2 *ff non stacc. >*

B♭ Cl. 1 *ff > non stacc.*

B♭ Cl. 2 *ff > non stacc.*

Bsn. 1 *ff > non stacc.*

Bsn. 2 *ff > non stacc.*

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 *ff* *non stacc.*

Ob. 2 *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*