

Ananda Concerto

(Violin Concerto No. I)

arranged for Violin and Piano

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 11th 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 have simplified the earlier piano transcription, but the pianist may still find some notes expendable.

Ananda Concerto

edited by Eric Pritchard

I. Om Namo Bhagavate Vasudevaya [6']

Bill Robinson

With Centered Attention

$\text{♩} = 56$

Solo Violin

Piano

Ananda Concerto Mov. I

2 20

24

p *legato*

27

f

29

mf

31

mf

Ananda Concerto Mov. I

34

34

36

36

38

38

mf cresc.

f

40

ff

40

ff

42

ff

42

Ananda Concerto Mov. I

4

44

45

46

48

49

51

52

Ananda Concerto Mov. I

5

54

54

p

mp

Reo.

*

59

cresc.

mf

cresc.

63

ff

ff

66

69

ff

pp

Ananda Concerto Mov. I

6

Musical score for Ananda Concerto Mov. I, page 6, measures 72-73. The score is for two staves: Violin (top) and Cello/Bass (bottom). The Violin part consists of sixteenth-note patterns with grace notes and dynamic markings *pp*. The Cello/Bass part provides harmonic support with sustained notes and rhythmic patterns. Measure 72 concludes with a fermata over the bass line. Measure 73 begins with a dynamic *p*.

Musical score for Ananda Concerto Mov. I, page 6, measures 74-75. The Violin part features eighth-note patterns with grace notes and dynamic markings *p* and *f*. The Cello/Bass part continues its rhythmic pattern. Measure 75 concludes with a dynamic *p*.

Musical score for Ananda Concerto Mov. I, page 6, measures 77-78. The Violin part includes eighth-note patterns with grace notes and dynamic markings *v*, *p*, and *pp*. The Cello/Bass part provides harmonic support with sustained notes and rhythmic patterns. Measure 78 concludes with a dynamic *ppp*.

II. Theme and 6 Variations [9:20]

7

**Theme
Moderato** ♩ = 66

Solo Violin

Piano

The score shows the Solo Violin part with dynamic markings *solo dolce* and *mp*, and the Piano part with a sustained note. The piano part consists of two staves: treble and bass.

Var. I ♩ = 72

Solo Violin

Piano

The Solo Violin part features sixteenth-note patterns. The Piano part includes dynamics *p*, *cresc. p. a.p.*, and *legato*. The piano part consists of two staves: treble and bass.

Solo Violin

Piano

The Solo Violin part continues with sixteenth-note patterns. The Piano part includes dynamics *(mf)*, *f*, *ff*, and *f > mf*. The piano part consists of two staves: treble and bass.

Var. II
Raga intoxicata ♩ = 136

Solo Violin

Piano

The Solo Violin part starts with eighth-note patterns. The Piano part includes dynamics *p*, *pp*, and *ff*. The piano part consists of two staves: treble and bass.

Solo Violin

Piano

The Solo Violin part continues with eighth-note patterns. The Piano part includes dynamics *p*, *pp*, and *ff*. The piano part consists of two staves: treble and bass.

Ananda Concerto Mov. 2

8

29

29

ff

Reh.

33

33

ff

pp

Reh. *

Reh. *

*

39

39

ff

v

43

43

p

legato

47

47

pp

Ananda Concerto Mov. 2

9

Var. III $\text{♩} = 74$
Allegro mostly staccato

52

52

fff

p

58

p

58

61

ff

non stacc.

ff

66

66

72

72

Ananda Concerto Mov. 2

10

78

Musical score for Ananda Concerto Mov. 2, page 10, measures 78-79. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 78 begins with a rest followed by sixteenth-note patterns in both staves. Measure 79 continues with sixteenth-note patterns, with dynamic markings *mp* and *v* below the bass staff.

84

84

Musical score for Ananda Concerto Mov. 2, page 10, measures 84-85. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 84 features eighth-note patterns. Measure 85 continues with eighth-note patterns, with dynamic marking *mp* above the treble staff.

89

89

Musical score for Ananda Concerto Mov. 2, page 10, measures 89-90. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 89 shows eighth-note patterns. Measure 90 continues with eighth-note patterns, with dynamic marking *f* above the treble staff.

93

93

Musical score for Ananda Concerto Mov. 2, page 10, measures 93-94. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 93 starts with eighth-note patterns, followed by sixteenth-note patterns. Measure 94 continues with sixteenth-note patterns, with dynamic markings *mp*, *mf*, *f*, and *ff*.

99

99

Musical score for Ananda Concerto Mov. 2, page 10, measures 99-100. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 99 features sixteenth-note patterns. Measure 100 continues with sixteenth-note patterns, with dynamic marking *mf*.

Ananda Concerto Mov. 2

11

104

104

ff

p

109

109

ff

non stacc.

ff

114

114

pizz.

arco

pizz.

pp

114

pp

121

121

arco

p

ff

121

mf

p

125

125

ff

p

Ananda Concerto Mov. 2

12

127

Var. IV

130

Largo
pizz.
 $\text{♪} = 80$

130

135

135

141 sul A

141 rit. a tempo

$\text{♪} = 80$

146

cresc.

146

cresc. (mf)

150

155

159

163

167

Ananda Concerto Mov. 2

14

Var. V

$\text{♩} = 104$

G.P.

non stacc.

ff

181

184

187

190

193

195

197

200

Ananda Concerto Mov. 2

16

202

204

206

(♩=92)

poco rit. - - - - - poco meno mosso

209

212

a tempo

(♩=104) pp

218 

non stacc.

ff

16ths legato

220

220

223

8va

225

225

227

227

Ananda Concerto Mov. 2

18

Musical score for Ananda Concerto Mov. 2, featuring two staves of music. The top staff is in treble clef and 4/4 time, starting at measure 229. The bottom staff is in bass clef and 4/4 time, also starting at measure 229. The music consists of eighth-note patterns with various dynamics and rests. Measure 231 begins with a tempo marking of $\text{♩} = 92$. The instruction "poco rit." appears above the first measure of 231, and "poco meno mosso" appears above the second measure of 231. The dynamic "p" is indicated for several notes in the second measure of 231.

III. Transfigured Ho Dao

[4']

19

Hayseedic $\text{♩} = 120$

Solo Violin

Piano

1

4

7

9

II

II

Ananda Concerto Mov. 3

20

15
16

18

18
19

Rwd.
Rwd.
Rwd.
*

21

21

21
22

ff
mp cresc.

23

23

23
24

mf cresc.
(mf)
ff

26

26
26
27

mp

29

29

f legato

31

31

ff

34

34

ff

37

37

ff

40

40

ff

Ananda Concerto Mov. 3

22

42

46

48

50

53

Ananda Concerto Mov. 3

23

57

57

63

69

75

78

Ananda Concerto Mov. 3

24

80

Vln.I

mp cresc.

83

ff

83

ff

85

ff

85

8va

ff

89

ff

89 (8va)

ff

91

ff

91

ff

Ananda Concerto Mov. 3

25

93

ff

f

Glissando
Glissando

Glissando
Glissando

f

mp

Bassoon.

Bassoon.

Ananda Concerto Mov. 3

26

106

106

ff

Ped. Ped. Ped. Ped. *

109

(8va) - - -

109

ff

114 non stacc.

114 non stacc.

p ff

120

pp

120 non stacc.

ff

124

pp

124

pp

127

127

130

ff

non stacc.

8va

130

ff

non stacc.

8va

134

rit.

(8va)

a tempo

134

rit.

(8va)

a tempo

fff

Reed.

*