

# Violin Concerto No. 2

Chamber version for  
Violin and Two Pianos



# Bill Robinson

# Violin Concerto No. 2

## Chamber Version

### for Violin and Two Pianos

January 2014; May 9–July, 2016; October 13, 2017–May 15, 2018

Duration: about 26-28 minutes

for Eric Pritchard

*in memoriam; Fred Robinson, Jane Hawkins Raimi, and Anshel Brusilow*

I have had the pleasure of making music with violinist Eric Pritchard since 2006. In 2009, Eric performed the first edition of Violin Concerto No. 1, *Ananda Concerto*, with the Raleigh Civic Chamber Orchestra. That concerto has since been extensively revised. I started a second violin concerto for Eric after finishing my Cello Concerto for Bonnie Thron. Spring and summer 2016 was a difficult and depressing time for me, as I was losing my job teaching physics at NCSU, and had to scramble to find a place to live after spring 2017. As a result, I wrote no music for about six months. After retiring and moving to the small town of Cleveland, NC, I was able to start back into the violin concerto in the fall of 2017. This is a companion piece to the Cello Concerto, with the same instrumentation both in the chamber and orchestral versions, four movements, about the same length, and a third movement with origins in my sonatas for solo violin.

The concerto is in four movements:

I. Country Fiddling	Playful	[7']
II. Between Earth and Space	With awareness	[8']
III. Scherzo	Vivace	[4']
IV. Sufinale	Dervishistical	[7']

In the first movement, measures 108 (clue; look that up in Hindu symbology) through 115, and again measure 144 to the end, I use a melody introduced by Ram Dass in his 1969 Sculpture Garden lectures in NYC. These lectures formed the basis for the book *Be Here Now*. The tune was used to chant “Rama”.

The short third movement started life in 2002 as the second movement of my *Ninth Sonata for Solo Violin*. (There are ten such sonatas.)

The fourth movement is titled *Sufinale*, as both Eric and I are interested in Sufi mysticism and spiritual practices.

In addition to the orchestral and this chamber version, there is an arrangement for violin and piano.

Three people noted above died during the composition of this work. Fred Robinson (no relation) was a composer, arranger, and saxophonist I met in 1974 when I first attended NTSU in Denton, Texas. I heard of his death while writing measure 208 in the fourth movement, as I think you can tell. Jane Hawkins was a phenomenal pianist and educator who was a very significant figure in the Duke University musical scene for many years. Anshel Brusilow had a long career, first as a violinist and then as a conductor. I played under his baton at NTSU, and studied conducting with him.

Cover photo; Eric Pritchard and Bill Robinson, April 2018.

# Violin Concerto No. 2

## I. Country Fiddling [7]

Bill Robinson

Playful (♩ = 80)

The score is written for Violin, Piano 1, and Piano 2. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Playful' with a quarter note equal to 80 beats per minute. The piece is in the key of D major and consists of 12 measures. The Violin part begins with a triplet of eighth notes. The Piano 1 part provides harmonic support with chords and moving lines. The Piano 2 part features a melodic line with triplets and dynamic markings. The score includes various dynamics such as *p*, *mp*, *mf*, and *ff*. There are also articulation marks like *8va* and *Ped.* (pedal). The piece concludes with a final cadence in the key of D major.

15

15

15

18

18

18

18

22

22

22

22

25

25

25

25



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4

This page of the musical score contains measures 47 through 58. It is written for a violin and piano. The score is organized into three systems, each with a violin staff and a grand piano staff (treble and bass clefs). Measure numbers 47, 49, 51, 54, and 58 are indicated in boxes above the violin staves. The music features a variety of dynamics, including *mp*, *f*, *mf*, *ff*, and *cresc.*. There are also markings for *8va* (octave) and *Scal.* (scalloped). The piano part includes complex rhythmic patterns, including triplets and sixteenth-note runs. The violin part has melodic lines with some slurs and accents. The key signature has one flat, and the time signature is 4/4.

61

66

70

77

84

84

84

90

90

90

90

94

94

94

94

100

100

100

100



108

107 *dolce*

*p* 108 *dolce* *8va*

107 *p*

107 *dolce*

*p*

111 *mf* *mp* *mf*

*8va*

111 *mf* *mp* *mf*

111 *mf* *mp* *mf*

114 *mp* *8va*

114 *mp*

114 *mp*

118

118 *mp* *mf* *f*

118 *mp* *mf* *f* *8va*

121

*ff*

*ff*

*ff*

8<sup>va</sup>-1

125

*ff* *dim.* *rit.* *a tempo* *p*

*ff dim.* *rit.* *a tempo*

*rit.* *a tempo* 8<sup>va</sup>-1 *p*

130

*mf* 133

*mf* 133

*mp* 133

134

*f* *ff*

*f* *ff*

*f* *ff*

138

138

*ff dim.* *f* *(mf)* *p*

138

*ff dim.* *f* *(mf)* *p*

144

144

144

148

*mf* *mp* *p*

148

*mf* *p*

148

*mf* *mp* *p*

151

*rit.* *pp* *rit.* *cresc.*

151

*rit.* *pp* *fz* \*

151

*rit.* *pp* *fz* \*

With awareness

Violin

Piano I

Piano 2

9

14

16

22

8<sup>va</sup>

22

22

29 **30**

*mp* *p* *pp* *p* *mf*

(harp) *p* *mf*

*mp* *p* *mf*

37

*dim.* *(mp)* *p* *pp*

*dim.* *mp* (modo ord.) *pp*

*dim.* *mp*

42 **44**

*p* *mp* *mf* *p* *pp*

*pp* *p* *mp* *mf* *p*

*pp* *p* *mp* *mf* *pp*

52

*p* *mp* *f*

*pp* *p* *mp* *mf* *f*

*p* *f*

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12

59 *pp* *p* *mf*

59 *p* *p* *mf*

59 *p* *p* *mf*

66 *f* *f* *f*

66 *f* *f* *f*

66 *f* *f* *f*

70 *mp* *pp* *cresc.*

70 *mp* *p* (modo ord.) *pp*

70 *mp* *p* *pp* *cresc.*

78 *(mp)* *(mf)* *f*

78 *mp* *mf* *f*

78 *(mp)* *(mf)* *f*

82 *ff* 85

82 (harp) *ff* 85 *pp*  
 (modo ord.) *ff*

82 *ff* 85 *pp*

86 *pp* *p*

86 *p*

86 *p*

92 *cresc.* *mf* *f* *ff*

92 *cresc.* *mf* *f* *ff*

92 *cresc.* *mf* *f* *ff*

97 *rit.* *a tempo*

97 *pp* *p* *rit.* *a tempo*

97 *pp* *rit.* *a tempo* *p*

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14

102 *rit.* ----- *a tempo* *mf*

102 *rit.* ----- *a tempo* *mf*

102 *rit.* ----- *a tempo* *mp* *mf*

106 *f* *ff*

106 *f* *ff*

106 *f* *ff*

111 *ff* *p* *cresc.* ----- *(mf)*

111 *p* *cresc.* ----- *(mf)*

111 *p* *cresc.* ----- *(mf)*

**Moderato** (♩ = 54)

117 *f* ----- *ff*

117 *f* ----- *ff*

117 *f* ----- *ff*





Vivace (♩ = 112)

Violin

Piano 1

Piano 2

5

9

13

8va

14

ff

p

14

f

mf

mp

p

19

*p* *cresc.*

*p* *cresc.* *(mf)*

*p* *mf*

25

*f* *ff*

*f* *ff*

*f* *ff*

30

30

36

36

*f* *fva*

39 *p* *p* *cresc.*

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

48 *ff* *ff* *f* *ff*

51

57 58

61 8<sup>va</sup>

66 68 p

72 cresc. p

76

*mf* *f* *ff*

79

*mf* *ff*

Poco meno mosso (♩.= 90)

84

*pp legato* *ff* *pp*

91

*pp legato*

96

*p* *pp* | *ff*

8<sup>va</sup> *ff* 8<sup>va</sup>

101

*p* *pp* *ff*

106

*p* *pp* *ff*

*rit.* **Poco meno mosso** (♩.= 90)

110

*pp* *rit.* *pp*





24

24

*ff*

8va

31

34

31

34

*ff*

*ffassez*

34

*ffassez*

39

44

39

44

44

46

46

*fff*

46



72 *ff*

72 *ff*

72 *ff*

74

74 *ff* 8<sup>va</sup>

74 *ff*

77

77 *ff* *mf* *mp* *p* *pp* *f*

77 (8<sup>va</sup>)

77 *legato* (harp) *mp* *p* *pp* *f* 8<sup>va</sup> Leg \*

85

85 *mp* *p* *pp* 91

85 *mp* *p* *pp* *f* 91

85 *mp* *p* *pp* *f* 91 8<sup>va</sup> Leg \*

26

92 *mf* *dim.* *mp* *p* *rit.*

92 *mf* *p* *rit.*

92 *mf* *dim.* *mp* *p* *rit.*

100 *a tempo* *pp* **103**

100 *a tempo* *pp* *mp cresc.* (modo ord.) **103**

100 *a tempo* (timpani) *pp* *p cresc.* (*mp*) **103**

109 *mf* *f* *ff*

109 (RH modo ord.) *mf* *f* *ff* (modo ord.)

117 *ff* **120**

117 **120**

117 **120**

122

125

130

136



159 *G.P.*

163 *p*

163 *p*

170 *mp*

170 *mp* (harp) *8va*

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

175 (modo ord.) *cresc.* *(mf)* *f*

184 186

184 186

*ff*

191

191

*ff*

199

199

*ff*

203

203

*ff*



207 **208** *ff* *8va*

207 *ff* *mp*

207 **208** *ff* *p*

212 *p* *cresc.* *(mf)* *f*

212 *p* *cresc.* *(mf)* *f*

212 *cresc.* *(mf)* *f*

215 **216** *ff*

215 **216** *ff*

215 **216** *ff*

222 *legato*

222

228

228

228

231

232 (tutti)

232 *ff*

231

231

231

235

235

235

235

238

*fff*

238

*fff*

238

*fff*

8va

238

238

238