

Violin  
Concerto No. 2  
for Violin  
and Orchestra



Bill Robinson

# Violin Concerto No. 2

## for Violin and Orchestra

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, 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	Dervishistorical	[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.

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.

### Performance notes

Instrumentation: two flutes (second flute doubles piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, harp, solo violin, and strings.

In the fourth movement, measure 232 to the end, the solo part is marked *tutti*. The soloist is playing with the first violins, and it doesn't matter that it cannot be heard distinctly. There are several passages through the piece where the orchestra will overpower the soloist. In those places, **the violin should be amplified**, thus allowing full volume for the ensemble. Frequently, when the orchestra should be loud but the solo violin is also playing, I have used “*ff assez*” to indicate as loud as possible without drowning out the soloist. With amplification, this should not be a major issue.

As the harp has a prominent part, it should be located in proximity to the soloist, not in the back as usual.

The first performance was by Eric Pritchard with the Raleigh Symphony Orchestra, directed by Jim Waddelow, on March 11, 2023.

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# Violin Concerto No. 2

## I. Country Fiddling [7']

Bill Robinson

Playful (♩ = 80)

1 Flute *p*

2 (double picc.)

2 Oboes

2 Clarinets in B $\flat$

1 Bassoon *p*

2

2 Horns in F

2 Trumpets in B $\flat$

Timpani *p*

Harp *p*

Solo Violin *p*

I Violin

II Violin

Viola

Cello

Double Bass

Playful (♩ = 80)

Violin Concerto No. 2 Mov. 1

5

Fl. 1

Cl. 1

Bn. 1

Hn. 2

Timp.

Harp

Solo

*cresc.*

*mp*

*mf*

*mp*

*cresc.*

*(mp)*

*8va*

*8va*

*8va*

*3*

*3*

*3*

*cresc.*

*(mp)*





14

Ob. 1

Cl. 1

2 Bn.

*ff* assez  
(Hn. 2)

2 Hn.

Solo

I

Vln. *unis.*

II

Vla.

Vc.

DB

14

17

Picc.

Fl.

1

Ob. 2

*ff* assez  
(Cl. 1)

2 Cl.

2 Bn.

Timp.

*ff* assez

Solo

I

Vln.

II

Vla.

Vc.

DB

17



24

Fl. 1

Ob. 1

2 Cl. (Cl. 1) (Cl. 2)

2 Bn.

Hn. 1

2 Tpt.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

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

29

31

Ob. 1

Cl. 1

Bn. 1

Hn. 1

Timp.

Harp

Vln. I

Vln. II

Vla.

Vc.

DB

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







45 49

Picc. *f* *mf* *mp*

Fl. 1 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Bn. 1 *mf* *mp*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tpt. 1 *f* *mf*

Timp. *f* *mf* *mp*

Harp *mp* *8va*

Solo *mp*

Vln. I *f* *mf*

Vln. II *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf* *mp*

DB *f* *mp*

45 49

49

Violin Concerto No. 2 Mov. 1

12

50

Picc. Fl. 1 Bn. 1 Timp. Harp Solo Vla. Vc. DB

53

Picc. Fl. 1 Ob. 1 2 Bn. 2 Hn. Timp. Harp Solo Vln. I Vc.



Violin Concerto No. 2 Mov. 1

14

59

Picc.  
Fl.  
1  
Ob. 1  
Cl. 1  
Bn. 1  
Solo  
Vln. I  
II  
Vla.  
Vc.  
DB

*mp*  
*mp*  
*mp*



62

Fl. 1  
Ob. 1  
Cl. 1  
Bn. 1  
Solo  
Vln. I  
II  
Vla.  
Vc.

*mp*

68

70

Picc. *mp* *f* *ff* *assez*<sup>3</sup>

Fl. 1 *f* *ff* *assez*<sup>3</sup>

Ob. 1 *f* *ff* *assez*<sup>3</sup>

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bn. 1 *mp* *mf*

Solo *ff*

Vln. I *mp* *ff* *assez*<sup>3</sup>

Vln. II *mf* *ff* *assez*<sup>3</sup>

Vla. *ff* *assez*

Vc. *ff* *assez* div.

DB 68 *mf* 70 *ff* *assez*





Violin Concerto No. 2 Mov. 1

87

90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

87

arco

90





108

2 Ob. *p*

(Cl. 1) *p*

Harp *p*

Solo *dolce* *p*

Vln. I *p*

Vc. *p*

8<sup>va</sup>

108

Harp *mf* *mp* *mf*

Solo *mf* *mp* *mf*

Vln. I *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

8<sup>va</sup>



118

Fl. 1 *mp* *mf* *f*

Fl. 2 *mp* *mf* *mf+* *f*

Ob. 1 *mp* *mf* *mf+* *f*

Ob. 2 *mp* *mf* *mf+* *f*

Cl. 1 *mp* *mf* *f* *ff*

Cl. 2 *f*

Bn. 1 *mf*

Bn. 2 *mf*

Hn. 1 *f*

Timp. *mp* *mf* *mf+* *f*

Harp

Vln. I *mp+* *mf* *f* *f+*

Vln. II *f*

Vla. *mf* *mf+* *f*

Vc. *f*

DB *mf* *mf+* *f*

118

Violin Concerto No. 2 Mov. 1

122

122

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff* *ffassez*

Ob. 2 *ff* *ffassez*

Cl. 1 *ffassez*

Cl. 2 *ff* *ff assez*

Hn. 1 *ff* *ffassez*

Hn. 2 *ff* *ffassez*

Solo *ff* *ff dim.*

Vln. I *ff* *ff assez* *ffassez*

Vln. II *ff* *ff assez* *ffassez*

Vla. *ff* *ff assez*

Vc. *ff* *ff assez*

DB 122 *ff* *ff assez*

127 *rit.* ----- *a tempo*

Fl. 1 *p*

Fl. 2 *p*

Ob. 2 *p*

Cl. 1 *p*

Hn. 1 *p*

Hn. 2 *p*

Timp. *p*

Harp *p*

Solo *p*

Vln. I *p*

Vln. II *p* *div.*

Vla. *p*

Vc. *p*

127 *rit.* ----- *a tempo*

132

133

Fl. 1 *f* *ffassez*

Fl. 2 *f+*

Ob. 1 *mp* *mf* *f*

Ob. 2

Bn. 1 *p* *mf* *f* *ffassez*

Bn. 2 *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf*

Timp. *mf* *f*

Solo *mf* *f*

Vln. I *mf* *f+*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *fff*

DB *p* *mf* *f*

132

133

136

Fl. 2  
*ff* *assez*

Ob. 1  
*ff* *assez*

Cl. 1  
*ff* *assez*

Hn. 1  
*ff* *assez*

Hn. 2  
*ff* *assez*

Solo  
*ff*

Vln. I  
*ff* *assez*

Vln. II  
*ff* *assez*

Vla.  
*ff* *assez*

Vc.  
*ff* *assez*

DB  
136  
*f*

*mf*

*mp*

Violin Concerto No. 2 Mov. 1

28

(♩=♩)

143

144

Musical score for measures 143-144. The score includes parts for Bn. 2, Hn. 1 & 2, Harp, Solo, Vln. I & II, Vla., Vc., and DB. The key signature is one flat (B-flat major or E-flat minor) and the time signature is 12/8. The tempo marking is (♩=♩). Measure 143 starts with a piano (*p*) dynamic. Measure 144 is marked with a box containing the number 144. The Solo part features a melodic line with slurs and accents. The Vln. II part has a similar melodic line. The Vc. and DB parts provide a rhythmic accompaniment. The Harp part has a complex texture with multiple voices.

Musical score for measures 147-148. The score includes parts for Harp, Solo, Vln. I, Vla., and Vc. The key signature is one flat and the time signature is 12/8. The tempo marking is (♩=♩). Measure 147 starts with a mezzo-forte (*mf*) dynamic. Measure 148 is marked with a box containing the number 147. The Solo part features a melodic line with slurs and accents. The Vln. I part has a similar melodic line. The Vla. and Vc. parts provide a rhythmic accompaniment. The Harp part has a complex texture with multiple voices.

*rit.* -----

150

Fl. 1 *p* ----- *pp*

Fl. 2 *pp+* ----- *pp*

Hn. 2 *pp+*

Harp *p* ----- *pp*  
G<sub>b</sub> A<sub>b</sub> b D<sub>b</sub> E<sub>q</sub> 8<sup>va</sup>

Solo *p* ----- *pp*

Vln. I *p* ----- *pp*

Vln. II *pp+* ----- *pp*

Vla. *p* ----- *pp*

Vc. *p* ----- *pp*

DB 150 *pp+* ----- *pp*

*rit.* -----





Violin Concerto No. 2 Mov. 2

14

Picc.

Fl.

1

1

Ob.

2

1

Bn.

2

1

Hn.

2

Harp

Solo

I

Vln.

II

Vla.

Vc.

DB

14

*p*

*f*

*mf*

*div.*







Violin Concerto No. 2 Mov. 2

35

Fl. 1 *p mp mf mp*

Fl. 2 *p mp mf mp*

Ob. 1 *p mp mf mp*

Ob. 2 *p mp mf mp*

Cl. 1 *mf*

Bn. 1

Hn. 1 *mf*

Timp. *mp mf*

Harp *mf* A# G# *dim.*

Solo *mf* *dim.*

Vc. *mp mf mp+*

DB 35 *pizz.* *mp mf mp+*





54

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*mp* *mf* *f*

54 *mp*



65

Ob. 1  
*mf* *f*

Ob. 2  
*mf* *f*

Cl. 1  
*f*

Bn. 1  
*mf* *f*

Hn. 1  
*mf* *f*

Hn. 2  
*mf* *f*

Harp  
*mf* *f*  
G# F#

Solo  
*mf* *f*

Vln. I  
*mf* *f*

Vln. II  
*mf* *f*

Vla.  
*mf* *f*

Vc.  
*mf* *f*

DB  
65  
*mf* *f*

Violin Concerto No. 2 Mov. 2

42

69

Ob. I

Timp.

Harp

Solo

Vln. I

Vla.

Vc.

DB

69

*mp*

*p*

*mp*

*mp*

*mp*

*p*

*mp*

*mp*

*mp*



74

75

1

2

1

2

Harp

Solo

1

2

74

*p cresc.*

*(mp)*

*pp*

*cresc.*

*(mp)*

*pp*

*cresc.*

*mp*

80

Fl. 1 *(mf)* *f*

Fl. 2 *(mf)* *f*

Cl. 1 *(mf)* *f*

Cl. 2 *(mf)* *f*

Hn.2 *f*

Harp *(mf)* *f*

Solo *(mf)* *f*

Vln. I *(mf)* *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *f*

DB 80 *f*





Violin Concerto No. 2 Mov. 2

*rit.*-----

95

97

Fl. 1 *ff* *assez* *pp*

Fl. 2 *ff* *assez*

Ob. 1 *ff* *assez* *pp*

Ob. 2 *ff* *assez* *pp*

Cl. 1 *ff* *assez* *pp*

Cl. 2 *ff* *assez*

Bn. 1 *ff* *assez* *pp*

Bn. 2 *ff* *assez*

Hn. 1 *ff* *assez* *pp*

Hn. 2 *ff* *assez* *pp*

Tpt. 1 *ff* *assez*

Tpt. 2 *ff* *assez*

Timp. *ff* *assez* *pp*

Harp *pp* *p*

Solo *ff* *p*

Vln. I *ff* *assez* *pp* *p*

Vln. II *ff* *assez* *pp* *p*

Vla. *ff* *assez* *pp* *p*

Vc. *ff* *assez* *pp*

DB *ff* *assez* *pp*

95 *ff* *assez* 97 *pp* *rit.*-----

*a tempo* *rit.* ----- *a tempo*

101

Picc. *p* *mf*

Fl. 1 *p*

Ob. 1 *mp*

Cl. 1 *p*

Cl. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Timp. *p*

Harp *G#*

Solo

Vln. I

Vln. II

Vla. *p*

Vc. *p*

DB *p*

101

*a tempo* *rit.* ----- *a tempo*

Violin Concerto No. 2 Mov. 2

48

105 106

Fl. 1 *mf* *f* *ff* *assez*

Fl. 2

Ob. 1 *mf* *f* *ff* *f*

Cl. 1 *f* *f* *ff* *assez*

Cl. 2

Bn. 1 *mf* *f*

Bn. 2 *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f* *ff* *assez*

Tpt. 2 *f* *ff* *assez*

Harp *mf*

Solo *mf* *f* *ff*

Vln. I *f* *div.* *unis.*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

DB *f*

105 106



Violin Concerto No. 2 Mov. 2

(♩ = 54)

Moderato

Fl. 2

Ob. 1

Hn. 1

Hn. 2

Tpt. 1

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

*ff*  $\rightarrow$  *p*

*p cresc.*

*lll*

Moderato

(♩ = 54)

115

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

115

*mf*

*f*

*ff*

*cresc.*

*mf*

*f*

*ff*

*8va*

Violin Concerto No. 2 Mov. 2

121

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp. *ff*

Vln. I

Vln. II

Vla.

Vc.

DB

121

Violin Concerto No. 2 Mov. 2

(♩ = 92)

53

*rit.* -----

**Meno mosso**

126

Hn. 1 *pp*

Hn. 2 *pp*

Harp *mp* *p*

Solo *pp* *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

DB 126 *pp*

*rit.* ----- **Meno mosso**  
(♩ = 92)



133

Harp

Solo 133

Violin Concerto No. 2 Mov. 2

54

136

Musical score for measures 136-140. The score includes parts for Hn.2, Harp, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The key signature is two sharps (D major). The time signature changes from 3/4 to 4/4. The dynamics are marked *pp*. The Solo part features a melodic line with slurs and accents. The Harp part has arpeggiated chords. The strings play sustained notes. A *rit.* marking is present above the Solo part.

Musical score for measures 140-144. The score includes parts for Harp, Solo, Vln. I, Vln. II, Vla., Vc., and DB. The key signature is two sharps (D major). The time signature changes from 4/4 to 6/4. The dynamics are marked *pp*. The Solo part features a melodic line with slurs and accents. The Harp part has arpeggiated chords. The strings play sustained notes. A *rit.* marking is present above the Solo part.





12

Picc.

Fl. 1

2 Ob.

2 Cl.

2 Bn.

Hn. 1

Solo

Vla.

Vc.

DB

13

16

Fl. 1

Ob. 1

2 Cl.

Bn. 1

2 Hn.

Timp.

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

16

Violin Concerto No. 2 Mov. 3

58

21

Fl. 1

Cl. 1

Bn. 1

Timp.

Harp

Solo

I

II

Vla.

*p* *cresc.* *f*

*mf*

*f* *cresc.*

*f* *cresc.*

*p* *cresc.* *f*



26

27

Ob.

2

2 Bn.

1

2

Hn.

Tpt. 1

Solo

I

II

Vla.

Vc.

26

DB

*f* *ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff* *assez*

*ff* *assez*

*ff* *assez*

*ff* *assez*

*ff* *assez*

*ff* *assez*

27



Violin Concerto No. 2 Mov. 3

60

35

36

Picc.

Fl. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Timp.

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

35

36



Violin Concerto No. 2 Mov. 3

62

43

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Cl. 1 *f*

Cl. 2 *f*

Bn. 1 *p* *mf* *f*

Bn. 2 *p* *mf* *f*

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

Vc. *mp* *mf*

DB *mp*

6/16 12/16 6/16

Detailed description: This block contains the musical score for measures 43 through 46. It features staves for Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1 and 2), Solo Violin, Violoncello (Vc.), and Double Bass (DB). The Solo Violin part includes dynamic markings *p*, *cresc.*, *(mf)*, and *f*. The woodwinds and strings have various dynamic markings such as *mp*, *mf*, and *f*. The time signature changes from 6/16 to 12/16 and back to 6/16.

47

48

Cl. 1

Bn. 1

Bn. 2

Solo *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

DB *f*

6/16 12/16 6/16

Detailed description: This block contains the musical score for measures 47 through 50. It features staves for Clarinet 1, Bassoon 1 and 2, Solo Violin, Violin I and II, Viola, Violoncello (Vc.), and Double Bass (DB). The Solo Violin part has a dynamic marking of *ff*. The strings (Vln. I, Vln. II, Vla., Vc., DB) all have a dynamic marking of *f*. The time signature changes from 6/16 to 12/16 and back to 6/16. Measure numbers 47 and 48 are indicated at the start of the first and second measures respectively.

50

1 Hn. *f*

2 Hn. *f*

Timp.

Solo *f*

I Vln.

II Vln.

Vla.

Vc.

50 DB

Detailed description: This block contains the musical score for measures 50 through 54. It features two horns (Hn. 1 and 2) with a forte (*f*) dynamic. The timpani (Timp.) has a rhythmic pattern. A solo part is written in the upper staff with a forte (*f*) dynamic. The string section includes Violins I and II, Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The key signature has one flat, and the time signature is 4/4.

55

Cl. 1

Bn. 1 *f*

1 Hn.

2 Hn.

Tpt. 1 *f*

Timp.

Solo

I Vln.

II Vln.

Vla.

Vc.

55 DB

58

Detailed description: This block contains the musical score for measures 55 through 58. It includes Clarinet 1 (Cl. 1), Bassoon 1 (Bn. 1), Horns 1 and 2 (Hn. 1, 2), Trumpet 1 (Tpt. 1), Timpani (Timp.), Solo, Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (DB). The Solo part and Bn. 1 part have a forte (*f*) dynamic. A rehearsal mark '58' is present in the Clarinet 1 and Bassoon 1 staves. The key signature has one flat, and the time signature is 4/4.

Violin Concerto No. 2 Mov. 3

64

59

Fl. Picc. 1 2 Ob. 2 Cl. Hn. I Solo Vln. I II Vla. Vc. DB

6/16 12/16

*f*

64

This musical score block covers measures 59 to 62. It features a woodwind section with Piccolo, Flute 1, Oboe 2, Clarinet 2, and Horn 1. A Solo Violin part is also present. The strings include Violin I and II, Viola, Violoncello, and Double Bass. The score shows a change in time signature from 6/16 to 12/16 at measure 60. Dynamics include *f* (forte) and *ff* (fortissimo).

63

Fl. Picc. 1 Cl. 1 2 Bn. 2 Hn. Solo Vln. I II Vla. Vc. DB

6/16 12/16

*ff*

66

This musical score block covers measures 63 to 66. It features a woodwind section with Piccolo, Flute 1, Clarinet 1, Bassoon 2, and Horn 2. A Solo Violin part is also present. The strings include Violin I and II, Viola, Violoncello, and Double Bass. The score shows a change in time signature from 6/16 to 12/16 at measure 64. Dynamics include *ff* (fortissimo).



Violin Concerto No. 2 Mov. 3

66

74

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hn.1

Timp.

Harp

Solo

Vln. I II

Vla.

Vc.

DB

*p cresc. (mf) f*

*p cresc. (mf) f*

*p cresc. (mf) f*

*mf f*

*p mf*

*cresc.*

*pizz. div. arco unis. f*

*pizz. arco mf f*

*pizz. arco cresc. mf f*

*74 cresc. mf f*





89

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Cl. 1

Cl. 2

Hn. 1 *pp*

Hn. 2

Timp. *pp*

Harp

Solo

Vln. I *pp* *pizz.*

Vln. II *pp*

Vc. *pp*

DB 89

95

Solo *p* *pp* *ff*

Vln. I *arco* *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp*

DB 95

Violin Concerto No. 2 Mov. 3

70 **Tempo I** (♩.=112)

99

Fl. Picc.

Ob. 1

2 Cl.

2 Bn.

2 Hn. (Hn. 2)

Tpt. 1

Solo

Vln. I

Vln. II *arco*

Vla.

Vc.

DB

**Tempo I ff**

103

Picc.

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Hn. 1

2 Tpt.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

103



# IV. Sufinale

Dervishistical (♩ = 80)

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flute 1, Flute 2 (doubling Piccolo), 2 Oboes, 2 Clarinets, and 2 Clarinets in B $\flat$ . The middle section includes 2 Horns in F and 2 Trumpets in B $\flat$ . The bottom section includes Solo Violin, Violin I and II, Viola, Cello, and Double Bass. The Timpani part is marked as a solo. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p*, *mp*, and *cresc.* are used throughout to indicate volume changes. The tempo is set at a quarter note equal to 80 beats per minute.

**Instrumentation:** Piccolo, Flute 1, Flute 2 (dbl. Picc.), 2 Oboes, 2 Clarinets, 2 Clarinets in B $\flat$ , Bassoon, 2 Horns in F, 2 Trumpets in B $\flat$ , Timpani, Harp, Solo Violin, Violin I, Violin II, Viola, Cello, Double Bass.

**Tempo:** Dervishistical (♩ = 80)

**Dynamic Markings:** *p*, *mp*, *cresc.*, *(mp)*



Violin Concerto No. 2 Mov. 4

16

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Vln. I *ff*

Vln. II *ff* unis.

Vla. *ff* div.

Vc. *ff* div. unis.

DB *ff* 16



Violin Concerto No. 2 Mov. 4

76

24

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ffassez* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1

Tpt. 2

Timp. *ff*

Solo

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* unis.

DB *ff*

24



Violin Concerto No. 2 Mov. 4

78

37

Fl. 1

Fl. 2

1

Ob.

2

1

Cl.

2

1

Bn.

2

1

Hn.

2

Tpt. 1

Timp.

Solo

I

Vln.

II

Vla.

Vc.

37

DB







Violin Concerto No. 2 Mov. 4

82

67

Musical score for measures 63-67. The score includes parts for 2 Flutes, Oboe 1, 2 Clarinets, Solo Violin, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns and dynamic markings such as *p* and *mf*. The Solo Violin part is particularly prominent with rapid sixteenth-note passages.



Musical score for measures 69-73. The score includes parts for 2 Flutes, Clarinet 1 and 2, 2 Horns, Solo Violin, Violin I and II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns and dynamic markings such as *p*, *mf*, *mf+*, and *f*. The Solo Violin part is particularly prominent with rapid sixteenth-note passages. The Violoncello part includes markings for *unis.* and *div.*





77

Picc.

Fl. 1

1

Ob.

2

1

Cl.

2

Hn. 1

1

Tpt.

2

Harp

Solo

*legato*

*mp*

*p*

*pp*

*f*

*ff* *mf* *> mp* *p* *pp* *f*

77

Violin Concerto No. 2 Mov. 4

86 84

1 Bn. 2

Harp

Solo

Vln. I

Vla.

Vc.

84 DB



91

Bn. 1

Harp

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

91

Violin Concerto No. 2 Mov. 4

98 *rit.* ----- *a tempo* *pp* 103 (solo)

Timp. *p cresc.*

Harp *pp*

Solo *pp*

Vln. I *p*

Vla.

Vc.

DB 98 *rit.* ----- *a tempo* 103

107

Fl. 1 *f*

Ob. 1 *f*

2 Cl. *mf cresc.* *f*

2 Bn. *mp* *mf* *mf* *f* *f*

Hn. 1 *mf cresc.* *f*

Hn. 2 *mp cresc.* *(mf)* *f*

Timp. *(mp)* *(mf)* *f*

Vln. I *mf cresc.* *f*

Vln. II *f*

Vla. *f*

Vc. 107 *mp* *mf* *mf+* *f*





Violin Concerto No. 2 Mov. 4

90

123

Picc. *f*

Fl. 1 *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1

Cl. 2

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff assezt*

Timp. *ff*

Solo

Vln. I *div.*

Vln. II *div.* *unis.*

Vla.

Vc.

DB *123* *ff*





139

Ob. 2 *ff* *assez*

Cl. 1 *ff* *assez*

Cl. 2 *ff* *assez*

Hn. 1

Harp *ff* *assez*

Solo *ff*

Vln. I *ff* *assez*

Vln. II *ff* *assez*

Vla. *ff* *assez*

Vc. *ff* *assez*

DB *ff* *assez*

142

Bn. 1 *mp* *cresc.* *(mf)*

Bn. 2 *mf* *mp* *cresc.* *(mf)*

Hn. 1 *mp* *cresc.* *(mf)*

Hn. 2 *mp* *cresc.* *(mf)*

Harp *mp* *non appegg.* *cresc.* *(mf)*

Solo *mp* *cresc.* *(mf)*

Vln. I *pizz.* *div.* *mp* *cresc.* *(mf)*

Vln. II *pizz.* *div.* *mp* *cresc.* *(mf)*

Vla. *mf* *mp* *cresc.* *(mf)*

Vc. *mf* *mp* *cresc.* *(mf)*







163

Cl. 1 *p*

Bn. 1 *p*

Hn. 1 *p*

Solo *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

DB *p*

163

Violin Concerto No. 2 Mov. 4

98 169

Fl. 2

2 Ob.

2 Cl.

2 Hn.

Solo

I Vln.

II Vln.

Vla.

Vc.

DB

174

1 Tpt.

2 Tpt.

Timp.

Harp

Vln. I

Vla.

Vc.

DB

174

181

Fl. 1 *mf+* *f cresc.* *ff*

Fl. 2 *f+* *ff*

Ob. 1 *f cresc.* *ff*

Ob. 2 *f+* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

Hn. 1 *f+* *ff*

Hn. 2 *f+* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Harp *(8va)*

Solo *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f* *ff*

DB *f* *ff*

186









Violin Concerto No. 2 Mov. 4

210

Picc. *f*

Fl. 1 *f* *p* *mf*

Ob. 1 *p* *cresc.* (*mf*) *f*

Ob. 2 *p* *cresc.* (*mf*)

Cl. 1 *mf*

Cl. 2 *p* *cresc.* (*mf*)

Bn. 1 *p* *cresc.* (*mf*)

Bn. 2 *mf* *cresc.*

Hn. 1 *mp* *p* *cresc.* (*mf*)

Hn. 2 *mf* *p* *cresc.* (*mf*)

Harp *ff* *mp*

Solo *ff* *p* *cresc.* (*mf*)

Vc. *ff* *p* *cresc.* (*mf*)

DB *ff* *p* *cresc.* (*mf*)

214 216

Picc. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *ff*

Ob. 2 *f* *ff*

Cl. 1 *f*

Cl. 2 *f* *ff*

Bn. 1 *f* *ff*

Bn. 2 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. 1 *ff*

Solo *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB *f* *ff*

214 216

219

Ob. 1

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt. 1

Timp.

Vln. I

Vln. II

Vla.

Vc.

DB

219

*ff*

*ff*



Violin Concerto No. 2 Mov. 4

108

230

232

Picc.

Fl. 1

1

Ob.

2

1

Cl.

2

1

Bn.

2

1

Hn.

2

1

Tpt.

2

Timp.

Solo

I

Vln.

II

Vla.

Vc.

DB

*ff*

(tutti)

*ff*

unis.

230

232

235

Picc.

Fl. 1

1

Ob.

2

1

Cl.

2

1

Bn.

2

1

Hn.

2

Tpt. 1

*f*

Solo

I

Vln.

II

Vla.

Vc.

235

DB

