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Ananda
Sonata
for Violin
and Piano
Bill
Robinson

[illegible][illegible]

Ananda Sonata

for Violin and Piano

May 12—June 16, 2007

Duration: about 17 ½ minutes

Ananda-Eric Pritchard asked me to write a violin sonata for his recitals early in 2008, and as I had none in my catalog, it sounded like a very good idea. One of my early compositions was a sonata for violin and piano, written during my first year of college (1973 at Eastman), but it was immature and derivative and has not survived. This work, on the other hand, is fully mature and ready for consumption.

I'm not by nature a programmatic composer, but I've had a pretty tough time much of my life, and in some way, a good deal of my music cannot help but reflect some of this. After I had written most of the first movement that it seemed right to call it "Hard Times". The second movement is intended as a kind of mantra; quite a few of my works are best heard with a repeated series of words mentally set to the music, and this is no exception. Since Eric has been involved with Sufism, it was most appropriate to use *Allah* as the mantra. And the last movement started off in 12 but then I knocked off a note leading to 11 per measure, then decided to continue the prime number meter idea and ended up with most meters in 5, 7, 11, and 13. In addition there are some fancy compound rhythms and some tricky playing, especially for the piano. The technical requirements for the first movement are moderate and the middle is easy, but the last movement does require real proficiency. If this results in only the first or second movements, or both, being performed at a future concert, this is perfectly acceptable.

Bill Robinson

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Ananda Sonata

I. Hard Times

[5:40]

Bill Robinson

Allegro non troppo ♩ = 82

Violin

Piano

p *cresc.*

f

ff

8vb

8va

Ananda Son. Mov. I

2

13

13

Ped.

Ped.

16

16

Ped.

Ped.

Ped.

Ped.

Ped.

18

18

Ped.

Ped.

*

22

22

pp

27 *p*

27 *p*

30 *mp cresc. p. a p.*

30 *mp cresc. p. a p.*

33 *(mf)* *f*

33 *(mf)* *f*

36 *ff* *ff* *8va-*

36 *ff*

Reo. *

Reo. *

Reo. *

Reo. *

Ananda Son. Mov. I

4

39

41

43

45

ff

8vb

48 *rit.* ----- A Little Slower ♩ = 72

ff *p*

mf *p*

(8^{vb})

52

52

Tempo I ♩ = 82

56 *mp*

56 *p* *mp*

59

59 *dolce*

Ananda Son. Mov. I

6

62

cresc. *(mf)*

65

f

8vb

67

ff

8vb

69

legato

71

Measures 71-72 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 71 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measure 72 continues the melodic and rhythmic patterns.

73

Measures 73-74 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one sharp (F#). Measure 73 continues the melodic line in the treble staff and the rhythmic accompaniment in the grand staff. Measure 74 introduces a new melodic phrase in the treble staff while maintaining the accompaniment.

75

Measures 75-76 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature changes to one flat (Bb). Measure 75 features a melodic line in the treble staff and a complex rhythmic accompaniment in the grand staff. Measure 76 continues the melodic and rhythmic patterns.

77

Measures 77-80 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (Bb). Measure 77 features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. Measure 78 continues the melodic and rhythmic patterns. Measure 79 introduces a new melodic phrase in the treble staff and a new rhythmic pattern in the grand staff. Measure 80 concludes the system with a final melodic phrase in the treble staff and a final rhythmic pattern in the grand staff. The system ends with a *rit.* (ritardando) marking and a *ff* (fortissimo) dynamic marking.

Ananda Son. Mov. I

8

A Little Slower $\text{♩} = 72$

80

mf *pp*

83

86

8vb

Tempo I $\text{♩} = 82$

89

p

8vb

96

cresc. *(mf)* *f*

mp cresc. *(mf)* *f*

101

ff

ff

8vb *8vb* *8vb*

103

Reo. *Reo.* *Reo.*

105

Reo. *Reo.* *Reo.* *** *Reo.*

Ananda Son. Mov. I

10

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 104-107) features a treble clef with a melody in 4/4 time, transitioning to 3/4 and 2/4. The second system (measures 108-111) includes a bass clef accompaniment in 4/4 time, transitioning to 3/4 and 2/4, and a treble clef continuation of the melody. The third system (measures 112-115) continues the bass clef accompaniment in 4/4 time, transitioning to 3/4 and 2/4. The score concludes with a double bar line and a repeat sign. The title 'The Rose Tree' is written in a decorative font at the bottom center, with a small asterisk below it.

110

110

111

112

pp

pp

The image displays a musical score for the song "The Rose Tree". It features three staves: a vocal line in the treble clef and a piano accompaniment in two staves (bass and treble clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 112 and 113. The second system, starting at measure 114, contains measures 114 through 121. The vocal line consists of a single melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass, and chords and eighth notes in the treble. The lyrics "The Rose Tree" are written below the vocal line, aligned with the corresponding measures.

117 *rit.*

117

Rev.

*

11

$\bullet = 50$

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 13, and the second system contains measures 14 through 17. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves, a grand staff with a treble and bass clef. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the melody. The score ends with a double bar line and a repeat sign.

Ananda Son. Mov. 2

12

18

ff

ff

Reo. Reo. Reo. Reo. Reo. Reo. *

22

p

ff p

Reo. *

27

Reo. *

32

8va

8vb

Reo. *

35

Measures 35-36 of the musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 35 features a melodic line in the treble staff with eighth and quarter notes, and a piano accompaniment in the grand staff with eighth and quarter notes. Measure 36 continues the melodic line and includes a key signature change to one sharp (F#).

37

Measures 37-40 of the musical score. Measures 37-38 show a melodic line in the treble staff with a *cresc.* (crescendo) marking. Measures 39-40 feature a piano accompaniment in the grand staff with a *cresc.* marking. The piano part consists of dense chords and arpeggiated figures.

41

Measures 41-42 of the musical score. Both the treble and grand staves begin with a *ff* (fortissimo) dynamic marking. Measure 41 shows a melodic line in the treble staff and a piano accompaniment in the grand staff. Measure 42 continues the melodic line and includes a key signature change to one sharp (F#).

43

Measures 43-44 of the musical score. Measure 43 features a melodic line in the treble staff with a *ff* (fortissimo) dynamic marking, followed by a *p* (piano) dynamic marking. The piano accompaniment in the grand staff consists of chords and arpeggiated figures. Measure 44 continues the melodic line and includes a key signature change to one sharp (F#).

Ananda Son. Mov. 2

14

46

51

55

60

15

Highly Eccentric ♩ = 115

Violin

Piano

pp

pp

f

f

ff

ff

Leo.

Ananda Son. Mov. 3

16

Measures 16-20. The score is in 6/8 time, with a key signature of one flat (B-flat). The melody in the right hand of the piano part features a series of eighth notes and quarter notes, with a dynamic marking of *dim.* (diminuendo) and *pp* (pianissimo). The piano accompaniment in the left hand consists of eighth notes and quarter notes, with a dynamic marking of *dim.* and *pp*. The tempo is marked *And.* (Andante).

Measures 21-24. The score is in 6/8 time, with a key signature of one flat (B-flat). The melody in the right hand of the piano part features a series of eighth notes and quarter notes, with a dynamic marking of *pp* (pianissimo). The piano accompaniment in the left hand consists of eighth notes and quarter notes, with a dynamic marking of *pp*. The tempo is marked *And.* (Andante).

Measures 25-27. The score is in 6/8 time, with a key signature of one flat (B-flat). The melody in the right hand of the piano part features a series of eighth notes and quarter notes, with a dynamic marking of *ff* (fortissimo). The piano accompaniment in the left hand consists of eighth notes and quarter notes, with a dynamic marking of *ff*. The tempo is marked *And.* (Andante).

Measures 28-31. The score is in 6/8 time, with a key signature of one flat (B-flat). The melody in the right hand of the piano part features a series of eighth notes and quarter notes, with a dynamic marking of *ff* (fortissimo). The piano accompaniment in the left hand consists of eighth notes and quarter notes, with a dynamic marking of *ff*. The tempo is marked *And.* (Andante).

31 *V*

31 *Rec.* *Rec.* *

34

34 *Rec.* *

37 *Poco meno mosso*

mp *mp*

♩. = 100

37 *Rec.* *

41 *dolce*

p *p*

41 *Rec.* *Rec.* *

Ananda Son. Mov. 3

18

48

Ped. Ped. Ped. mp

55

Ped. Ped. Ped. * 2 mp

59

Ped. Ped. Ped. Ped. 2 Ped. 3 Ped. 2 Ped. 3

64

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

69

69

Reo. Reo. Reo. Reo. Reo. Reo. Reo. *

75

75

dim. *pp*

mp *p* *pp*

81

Tempo I ♩. = 115

81

pp

pp Reo.

85

85

ff *ff*

*

Ananda Son. Mov. 3

20

89

92

97

ff

8vb- Leo. Leo. Leo. Leo. *

101

Poco meno

mosso

♩. = 100

105

105

5/16

p

112

112

p *mp*

mp

13/16

Ped.

117

117

mp

13/16

p

Ped.

120

120

f

13/16

f

Ped.

Ananda Son. Mov. 3

22

124

3 3 3

Ped. *Ped.* *Ped.*

127

ff *ff*

Ped. *Ped.* *Ped.* *

131

Ped. *

135

Ped. *

139

ff *f* *mf* *mp*

ff *f* *mf* *mp*

148

Tempo I ♩ = 115

pp *pp*

pp

148

154

pp

pp

155

cresc. p. a p.

cresc. p. a p.

155

158

cresc. p. a p.

cresc. p. a p.

159

(mf) *f*

(mf) *f*

159

166

(mf) *f*

(mf) *f*

Ananda Son. Mov. 3

24

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 12/16. The score is divided into two systems. The first system starts at measure 165 and ends at measure 172. The second system starts at measure 173 and ends at measure 180. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The score includes dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano). The vocal line features a melodic line with some grace notes. The piano accompaniment includes chords and single notes. The score is marked with "165" at the beginning of the first system and "173" at the beginning of the second system. The piece concludes with a double bar line and a repeat sign.

[illegible]

169

(8va)

169

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody (treble clef) and piano accompaniment (grand staff). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The second system continues the vocal melody and piano accompaniment. The third system shows the final measures of the piece, with the vocal line ending on a whole note and the piano accompaniment ending on a whole note. The score is marked with a '169' at the beginning of the first and second systems, and a '(8va)' marking above the vocal line in the first system.

172 *ff*

172 *ff*

Reo. 2 2 *

176

176

179

179

181

181

Ananda Son. Mov. 3

26

184

184

8vb

Poco meno

moſso

$\text{♩} = 100$

The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the piano accompaniment. The score is written in 12/16 time and includes a tempo marking of "mosso" with a quarter note equal to 100 beats. The key signature has one flat (B-flat). The lyrics "The Rose Tree" are written below the piano accompaniment in the second system. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano).

188

p

mosso

$\text{♩} = 100$

p

188

p

p

Red.

Red.

The Rose Tree

[illegible]

poco rit.

200

poco rit.

200

Reo.

Reo.

5/16

203 *Meno mosso* ♩ = 115

203

208

213

218

pp *fff*

pp *fff*

Leg. *Leg.* *Leg.* *Leg.* *Leg.*

8va

8va
