

Violin Concerto No. 2

Arranged for
Violin and Piano



Bill Robinson

Violin Concerto No. 2

Arranged for Violin and Piano

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

Arranged for violin and piano March 10--25, 2022

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, four movements, about the same length, and a third movement with origins in my sonatas for solo violin. Both concertos have chamber versions for soloist and two pianos, as well as for soloist and one piano (such as this score). A few passages would be best with the soloist amplified.

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.

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.

There is an edition of this score on letter size paper (8.5 x 11 inches) that is more suitable for electronic music readers.

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

Publisher Parrish Press Garner, NC

3rd Edition March 2022

billrobinsonmusic.com

Violin Concerto No. 2

I. Country Fiddling

[7] Bill Robinson

Playful (♩ = 80)

Violin

Piano

5

5

9

9

12

12

15

15

18

22

25

30

34

38 39

f

ff *f*

Reo. *

42

45

f *mf*

8va

49

mp *mf*

8va

Reo.

52

mp *cresc.* *mf*

8va

Reo.

55 *f* *ff* *ff*

58 *mp* *mp* *8va*

61 *sim.*

65 *mp* *mp*

69 *ff* *ff* *70*

72

72

79

79

85

85

90

90

92

92

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6

98

mp *mf* *mp*

Ped. *

104

dolce *mp* *p*

108 *dolce*

109

8va *mp*

112

8va *mf* *mp* *mf* *mp*

115

8va *mp*

118

119

119

mf

f

122

122

ff

8va-1

*

126

126

ff dim.

p

a tempo

rit.

8va

*

131

131

133

mf

f

135

135

ff

8va

*

138 *ff dim.* *f*

141 *mf* *p* 144

145

148 *mf* *mp* *p*

151 *rit.* *pp* *rit.* *pp*

II. Between Earth and Space

[8]

9

(♩ = 100)

With awareness

Violin

Piano

8

13

14

19

24

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10

30

p *pp* *p*

p

36

mf *dim.*

mf *dim.*

39

mp *p* *pp*

mp *p* *pp*

8va

Lea *

46

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

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

S.P. S.P. Lea Lea Lea

54

mp *f*

mp *mf* *f*

*

58 *p* *pp* *p* 62 18

64 *mf* *f* 18

68 *mp* 18

72 *pp* *cresc.* *(mp)* 75 18

79 *(mf)* *f* 18

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12

82 *ff*

82 *ff* *8va* *ff*

Leo. Leo. Leo. Leo. Leo. Leo. Leo. *

85 *pp* *p*

85 *pp* *p*

85 *pp* *p* Leo. *

91 *cresc.* *mf*

91 *cresc.* *mf*

91 *cresc.* *mf* Leo. Leo. Leo. *

94 *f* *ff* *pp*

94 *f* *ff* *pp*

94 *f* *ff* *pp* Leo. Leo. Leo.

98 *p* *rit.* *a tempo*

98 *p* *rit.* *a tempo*

98 *p* *rit.* *a tempo* *

103 *rit.* *a tempo* *mf*

103 *rit.* *a tempo* *mf* *mf*

106 *f* *ff*

106 *f* *ff*

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

109

109

Reo. *

111 *ff* *p* **Moderato** (♩ = 54) *p*

111 *p*

115 *cresc.* *(mf)* *f* *ff*

115 *cresc.* *(mf)* *f* *ff*

Reo. *

121

126

pp *rit.* *Meno mosso* *p* (♩ = 100)

133

136

pp *pp* *8va*

141

rit. *8va*

III. Scherzo

[3:50]

15

Vivace (♩ = 112)

This page of the musical score for III. Scherzo features a Violin and Piano arrangement. The music is in 12/16 time and begins with a *ff* dynamic. The Violin part starts with a half note chord, followed by a melodic line. The Piano part features a complex rhythmic accompaniment with sixteenth notes and chords. The score includes several systems of music, with measures 4, 7, 11, and 14 marked. A first ending bracket spans measures 11-13, and a second ending bracket spans measures 13-14. The piece concludes with a *p* dynamic marking.

Violin

Piano

4

7

11

13

14

ff

ff

ff

ff

ff

p

f

8^{va}

8^{va}

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16

Violin staff, measures 16-17. Measure 16 contains a single note. Measure 17 begins with a sixteenth-note pattern.

17

Piano accompaniment, measures 17-20. Measure 17 starts with a piano (*p*) dynamic. The right hand features a sixteenth-note pattern, while the left hand plays chords and moving lines.

21

Violin staff, measures 21-24. Measure 21 starts with a piano (*p*) dynamic. The staff shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic by measure 24.

21

Piano accompaniment, measures 21-24. Measure 21 starts with a piano (*p*) dynamic. The right hand features a sixteenth-note pattern. The staff shows a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic by measure 23, and a forte (*f*) dynamic by measure 24.

26

Violin staff, measures 26-29. Measure 26 starts with a fortissimo (*ff*) dynamic. The staff shows a fortissimo (*ff*) dynamic throughout.

26

Piano accompaniment, measures 26-29. Measure 26 starts with a fortissimo (*ff*) dynamic. The right hand features a sixteenth-note pattern. The staff shows a fortissimo (*ff*) dynamic throughout.

30

Violin staff, measures 30-33. Measure 30 starts with a fortissimo (*ff*) dynamic. The staff shows a fortissimo (*ff*) dynamic throughout.

30

Piano accompaniment, measures 30-33. Measure 30 starts with a fortissimo (*ff*) dynamic. The right hand features a sixteenth-note pattern. The staff shows a fortissimo (*ff*) dynamic throughout.

34

Violin staff, measures 34-36. Measure 34 starts with a fortissimo (*ff*) dynamic. The staff shows a fortissimo (*ff*) dynamic throughout.

34

Piano accompaniment, measures 34-36. Measure 34 starts with a fortissimo (*ff*) dynamic. The right hand features a sixteenth-note pattern. The staff shows a fortissimo (*ff*) dynamic throughout.

37

37

8va

39

39

p

p *cresc.*

ff *p* *p cresc.*

44

44

mf *f*

mf *f*

47

47

48

ff

47

48

ff

50

50

50

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18

54

58

58

61

61

65

65

70

70

75 *cresc.*

75 *p* *mf* *f*

78 *ff*

78 *ff* *8va*

79

82 *8va*

Poco meno mosso (♩ = 100)

86 *pp legato* LH RH

86 *ff* *pp* *Reo.* *

92 *8va* *pp legato*

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20

Tempo I (♩.=112)

96

p *pp* *ff*

8^{va} 8^{va}

101

p *pp* *ff*

105

p *pp* *ff*

108

rit. *pp* *rit.*

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

Poco meno mosso (♩.=100)

111

p *pp* *rit.*

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

*

Dervishistical (♩ = 80)

Violin

Piano

p

legato

cresc.

9

9

(mp)

(mf)

15

15

f

ff

17

17

20

20

ff

ff

assez

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22

Musical score for measures 22-28. The system includes a violin part and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. A dynamic marking of *ff* is present in the piano part at measure 26.

29

Musical score for measures 29-36. The system includes a violin part and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. A dynamic marking of *ff* is present in the piano part at measure 34. A first ending bracket labeled '34' spans measures 34-36. An *8va* marking is present in the piano part at measure 29.

37

Musical score for measures 37-41. The system includes a violin part and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands.

42

Musical score for measures 42-46. The system includes a violin part and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. A first ending bracket labeled '44' spans measures 44-46.

47

Musical score for measures 47-51. The system includes a violin part and a piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. A dynamic marking of *fff* is present in the piano part at measure 51.

50 *ff*

50 *ff assai*

52 *ff* *p* *dolce* *pp* *p dolce*

58

64 *p* *cresc.* *f*

69 *p* *cresc.* *f*

Ped. *

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24

Violin part (top staff) and piano accompaniment (bottom two staves) for measures 24-71. The violin part begins with a *ff* dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

74

Violin part (top staff) and piano accompaniment (bottom two staves) for measures 72-73. The piano accompaniment continues with its rhythmic pattern.

76

Violin part (top staff) and piano accompaniment (bottom two staves) for measures 74-75. Measure 75 includes dynamics *ff*, *mf*, and *mp*. Measure 76 includes the instruction *legato* and dynamic *mp*.

80

Violin part (top staff) and piano accompaniment (bottom two staves) for measures 76-79. Dynamics include *p*, *pp*, *f*, and *mp*. The piano accompaniment includes markings for *8va* and *ped.*

87

Violin part (top staff) and piano accompaniment (bottom two staves) for measures 80-90. Dynamics include *p*, *pp*, and *f*. The piano accompaniment includes markings for *8va* and *ped.*

93 *mf dim.* *mp* *p* *rit.*

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

103

108 *(mf)* *f*

114 *ff*

119 *ff* *rit.*

120

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26

122

122

124

124

ff

Ped. *

127

127

ff dim. *f*

132

132

mf *mp*

134 134

mp legato

136

136

mp *mf* *f*

136

mp *mf* *f*

Ped. Ped. Ped. Ped. *

139 *ff*

139 *ff*

142 *mp* *cresc.* *(mf)*

142 *mp* *cresc.* *(mf)*

145 *f* *ff*

145 *f* *ff*

Leg. *

150 [153]

150 [153]

155 *8va*

155 *8va*

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28

158 *ff*

161 *p* G.P. 163

166

172 *mp* 174 *8va*

176 *cresc.* *(mf)* *f* *8va*

184 186

ff

189

195 199

200

203

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30

206 208

ff

210 210

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

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

8va

Ped.

214 216

f *ff*

217 217

f *ff* *legato*

224 224

f *ff*

228

230

232 (tutti) *ff*

236

239 *fff*