

Aditya Hridayam for Oboe, Violin, and Piano

May 14—August 10, 2006 Duration: about 17' 20"

On March 31, 2006, there was a concert of five of my eleven sonatas for solo violin at Duke University. Joseph and Mary Kay Robinson were in attendance, and asked me to write something they could play together. After finishing the *Govinda Sonata* for flute and piano, I was delighted to comply with the request, and this trio is the result. The Robinsons, along with Thomas Warburton, premiered the trio on February 22, 2011 at Duke.

The **Aditya Hridayam** is a hymn in Valmiki's *Ramayana* associated with the Sun or Surya and was recited by the great sage Agastya to Rama on the battlefield before fighting with Ravana. This historic hymn starts at the beginning of the Battle with Ravana, when Lord Rama is fatigued and getting ready to fight.

I find the first line of the *Aditya Hridayam* very useful as a forgiveness mantra. The main theme of the second movement corresponds to this first line.

The tempo marking for the last movement, "Tierkoerperbeseitigungsgesetz", is German for "Animal Carcass Removal Law". Such a lovely language.

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Aditya Hridayam for Oboe, Violin and Piano

May 14--Aug. 10, 2006

for Joseph and Mary Kay Robinson

I. One Chord Is Enough [6']

Bill Robinson

Moderoboinsono $\text{♩} = 62$

Violin

Oboe

Piano

legato

p *mp*

Reo.

5

3 3

mp

5

Reo. *Reo.*

9

Reo. *Reo.* *Reo.*

12

5

p

Reo. *Reo.* *Reo.* *

Reo.

Vln. *p*

Ob. *p* *mp*

Pno. *mp*

Red. *

Vln. *ff*

Ob. *ff*

Pno. *ff*

3 3 5

Vln.

Ob.

Pno.

Vln. *5*

Ob.

Pno.

35

Vln.

Ob.

Pno.

39

Vln.

Ob.

Pno.

41

Vln.

Ob.

Pno.

p

45

Vln.

Ob.

Pno.

Aditya Hridayam Mov. 1

4

Vln. *cresc.*

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

Pno. *cresc.* *(mf)* *f*

Vln. *ff*

Ob. *ff*

Pno. *ff*

Vln. *5*

Ob.

Pno. *3* *3* *3* *3*

Vln.

Ob. *pp*

Pno. *ff* *pp*

65

Vln.

Ob.

Pno.

mp

p

mp

p

mp

*

68

Vln.

Ob.

Pno.

71

Vln.

Ob.

Pno.

f

mp

f

f

74

Vln.

Ob.

Pno.

ff

ff

ff

95

Vln. *mp*

Ob. *mp*

Pno. *pp*

Ped. Ped. Ped. *

99

Vln. *cresc.* *f* *ff*

Ob. *cresc.* *f* *ff*

Pno. *mp* *cresc.* *f* *ff*

103

Vln. *p*

Ob. *p*

Pno. *ff* *p*

109

Vln.

Ob.

Pno.

114

Vln.

Ob.

Pno.

mp

mp

Leg.

119

Vln.

Ob.

Pno.

Leg.

Leg.

Leg.

*

124

Vln.

Ob.

Pno.

ff

ff

127

Vln.

Ob.

Pno.

129

Vln.

Ob.

Pno.

Ped. Ped. Ped. Ped.

131

Vln.

Ob.

Pno.

ff

Ped. Ped. * Ped. * Ped. *

134

Vln.

Ob.

Pno.

Ped. Ped. Ped. Ped.

136

Vln.

Ob.

Pno.

fff *fff* *fff*

Ped. Ped. Ped. *

Raucus $\text{♩} = 82$

Vln. *pp* *ff*

Ob. *ff*

Pno. *pp* *f* *ff*

Vln. *marcato*

Ob.

Pno. *sfz* *sfz*

Vln. *marcato*

Ob.

Pno. *sfz* *sfz* *sfz* *sfz*

Vln.

Ob.

Pno.

152

Vln.

Ob.

Pno.

154

Vln.

Ob.

Pno.

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

156

Vln.

Ob.

Pno.

160

Vln.

Ob.

Pno.

marcato

165

Vln.

Ob.

Pno.

167

Vln.

Ob.

Pno.

sfz *sfz* *sfz* *sfz*

Codadajoe ♩ = 40

171

Vln.

Ob.

Pno.

fff *pp*

fff

fff *pp*

8va

178

Vln.

Ob.

Pno.

pp

II. Aditya hridayam punyam sarv shatru veena shanam

13

All evil vanishes for him who keeps the sun in his heart. --Rama Charitamanas of Tulsidas [5:30]

Glacial ♩ = 100

sul G

Violin *pp*

Oboe *pp*

Piano *legato pp*

Vln. *p*

Ob. *mp*

Pno. *p*

Vln. *mp* *mf*

Ob. *mp*

Pno. *mf*

Vln. *mp*

Ob. *mp*

Pno. *mp*

This page of the musical score for Aditya Hridayam, Movement 2, page 15, features three systems of music for Violin (Vln.), Oboe (Ob.), and Piano (Pno.).

- System 1 (Measures 32-34):** The Violin and Oboe parts play a melodic line with a dynamic marking of *p*. The Piano part features a complex rhythmic accompaniment with a dynamic marking of *8^{vb}* and a *Red.* (Reduction) marking.
- System 2 (Measures 35-39):** The Violin and Oboe parts continue the melodic line. The Piano part has a dynamic marking of *p* and includes an asterisk (*) in the bass staff.
- System 3 (Measures 40-45):** The Violin and Oboe parts play a more active melodic line with a dynamic marking of *ff*. The Piano part has a dynamic marking of *ff* and includes *8^{vb}*, *Red.*, and an asterisk (*) in the bass staff.
- System 4 (Measures 46-50):** The Violin and Oboe parts play a melodic line with a dynamic marking of *ff* and a crescendo leading to *p*. The Piano part has a dynamic marking of *p* and includes *Red.* and an asterisk (*) in the bass staff.

Vln. 52 *mp*

Ob. 52 *mp*

Pno. 52 *mp*

Vln. 55 *pp* sul G

Ob. 55

Pno. 55 *pp*

Vln. 59 *pp*

Ob. 59

Pno. 59

Vln. 62 *mf*

Ob. 62

Pno. 62 *mf*

Ped. Ped. *

Vln. 65 *mp*

Ob. 65 *mp*

Pno. 65 *mp* *Ped.*

Vln. 68 *mp*

Ob. 68 *p*

Pno. 68 *mp* *p* *Ped.* *

Vln. 74 *p*

Ob. 74

Pno. 74 *

Vln. 78 *p*

Ob. 78

Pno. 78 *cresc. p. a p.* *mp* *Ped.*

83 *cresc. p. a p.*

Vln. *(mp)* *(mf)*

Ob.

Pno. *(mf)* *f*

ced.

86 *f* *ff* *pp* *attacca*

Vln.

Ob.

Pno. *ff*

ced. *

This musical score is for the third movement, 'III. Twisted Jig', from the piece 'Tierkoerperbeseitigungsgesetz'. The tempo is marked as $\text{♩} = 108$ and the duration is 5:20. The score is for Violin (Vln.), Oboe (Ob.), and Piano (Pno.).

The score is divided into three systems, each starting at a measure number (1, 9, and 16). The key signature is one flat (B-flat major/D minor), and the time signature is 6/16.

System 1 (Measures 1-8):
Violin: *ff* (measures 1-4), *mp* (measures 5-8).
Oboe: *ff* (measures 1-4), rests (measures 5-8).
Piano: *ff* (measures 1-4), *mp* (measures 5-8).
A dashed line labeled *8va* is present above the piano part.

System 2 (Measures 9-15):
Violin: *f* (measures 9-10), *ff* (measures 11-15).
Oboe: *mp* (measures 9-10), *f* (measures 11-12), *ff* (measures 13-15).
Piano: *f* (measures 9-10), *ff* (measures 11-15).
A dashed line labeled *8vb* is present below the piano part.

System 3 (Measures 16-21):
Violin: *non stacc.* (measures 16-21).
Oboe: *non stacc.* (measures 16-21).
Piano: *non stacc.* (measures 16-21).
A dashed line labeled *8vb* is present below the piano part. There are four *Leg.* markings and an asterisk (*) in the piano part.

System 4 (Measures 22-25):
Violin: (measures 22-25).
Oboe: (measures 22-25).
Piano: (measures 22-25).

27 *non stacc.*

Vln.

Ob.

Pno.

ff

p

8^{vb}

34 *pizz.*

Vln.

Ob.

Pno.

p

41 *arco*

Vln.

Ob.

Pno.

ff

47 *non stacc.*

Vln.

Ob.

Pno.

Vln. 53

Ob. 53

Pno. 53

Vln. 59

Ob. 59

Pno. 59

legato

f

legato

f

legato

f

Rec. Rec. Rec. Rec.

Vln. 65

Ob. 65

Pno. 65

Rec. Rec. Rec. Rec. Rec. Rec.

Vln. 72

Ob. 72

Pno. 72

f *mp*

f *mp*

f *pp*

Rec. *

78 Vln. *ff*

78 Ob.

78 Pno. *ff*

82 Vln. *p*, *ff*, *pp*, *p*

82 Ob. *pp*, *pp*, *dolce*, *p*

82 Pno. *p*, *ff*, *pp*, *p*

90 Vln. *mp*

90 Ob.

90 Pno. *mp*

99 Vln.

99 Ob. *mp*

99 Pno. *p*

108

Vln.

Ob.

Pno.

pp

ff

8va

118

Vln.

Ob.

Pno.

mp

mp

8va

126

Vln.

Ob.

Pno.

f

ff

f

ff

8vb

132

Vln.

Ob.

Pno.

Red.

138 *marcato*

Vln.

Ob.

Pno.

138 139 140 141 142

6/16 6/16 5/16 6/16

ped. *

143

Vln.

Ob.

Pno.

143 144 145 146 147 148

6/16 6/16 6/16 6/16 6/16 6/16

ped. ped. ped. ped. ped. *

149 *sul G* *sul G+D*

Vln.

Ob.

Pno.

149 150 151 152 153 154 155 156

3/8 3/8 3/8 3/8 3/8 3/8 3/8 3/8

ff *ff*

157 *pizz.*

Vln.

Ob.

Pno.

157 158 159 160 161 162

6/16 9/16 6/16 6/16 6/16 6/16

ff *p*

166 *arco*
Vln. *arco*
Ob. *p*
Pno. *legato* *p*
Ped. *ped.* *ped.* *ped.* *ped.*

174 *non stacc.*
Vln. *non stacc.*
Ob. *non stacc.*
Pno. ***

180 *mf*
Vln. *mf*
Ob. *mp*
Pno. *mp*

186 *f* *ff*
Vln. *f* *ff*
Ob. *mf* *ff*
Pno. *mf* *f* *ff*
sub.

192

Vln.

Ob.

Pno.

8vb

197

Vln.

Ob.

Pno.

Red.

202

Vln.

Ob.

Pno.

ff

Red.

207

Vln.

Ob.

Pno.

pp

Red.

214 *marcato*
Vln. *pp*
Ob.
Pno.

220 *mp*
Vln. *mp*
Ob. *mp*
Pno. *mp*

224 *f* *ff*
Vln. *f* *ff*
Ob. *f* *ff*
Pno. *f* *ff*

227 *legato*
Vln. *legato*
Ob. *legato*
Pno. *legato*

231 *legato*
 Vln. *f*
 Ob. *f*
 Pno. *legato*
f
 Ped. Ped. Ped. Ped. Ped. Ped.

237
 Vln. *f*
 Ob. *f*
 Pno. *f*
 Ped. Ped. Ped. Ped. Ped. *

244 *mp*
 Vln. *mp*
 Ob. *mp*
 Pno. *mp*
 Ped. Ped.

249
 Vln. *p* *pp*
 Ob. *p*
 Pno. *p* *pp*
 Ped. Ped. *

258 *sul G+D*
Vln. *ff*
Ob. *ff*
Pno. *ff*

264 *ff*

271 *pizz.* *p*
Vln. *p*
Ob. *p*
Pno. *p*

280 *non arpegg.*