

# Ananda Concerto

## for Violin and Orchestra

*edited by Eric Pritchard*

Dec. 25, 2006—May 4, 2007

Duration: about 20 minutes

As a youngster, before starting violin lessons, I would go to the basement, get a dowel, and saw it across my arm pretending to play a new violin concerto. Many years later, it has remained a dream to create one; but no longer able to play myself, a practical opportunity eluded me. However I now am collaborating with Ananda-Eric Pritchard, and so the natural thing seems to be—write him a concerto! There is also a piano reduction of the orchestral parts suitable for performance.

From 1980 through 1982 I composed the *Goldbug Variations*, at first for two pianos and then arranged for full orchestra, and also for five synthesizers. It was too long, difficult, and a touch immature; the piano version had one performance for an audience of 25 in 1982. Drastically edited and re-written, it forms the basis for the second movement of this concerto.

This concerto includes four horns, two tenor trombones and a bass trombone. The first performance, by the Raleigh Civic Chamber Orchestra under Randall Foy and with Eric as soloist, required reduction of forces to two horns and bass trombone, hence there is also a chamber orchestra arrangement.

About the various exotic terms in this score; “Ananda” is a Sanskrit word roughly meaning “bliss”, and is Eric’s spiritual name. The first movement’s title is a Hindu mantra frequently used by devotees of Krishna, and translates as “homage to the blessed son of Vasudeva”. The last movement is an expansion of the one-minute finale of the 11<sup>th</sup> Sonata for Solo Violin, first performed by Eric, which originally was in a set of 64 movements from 1979 related to the changes of the *I Ching*. Hence the Taoist pun on “hoe-down”, and the Transfiguration from its former version. The deep inner meaning of “Hayseedic” is best left for others to elucidate.

Naturally enough, this work is dedicated to Ananda-Eric Pritchard in deep appreciation for his friendship and high degree of dedication to musical and spiritual ideals. The solo violin in the score has his bowings, while the solo extracted part has his bow directions and fingerings.

Publisher Parrish Press Raleigh NC 2<sup>nd</sup> Edition Jan. 2009  
billrobinsonmusic.com





1 Fl. 1

2 Fl. 2

Ob. 1

B♭ Cl. 1

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

3 Hn. 2, 3

Timp.

Solo

I Vln. 1

II Vln. 2

Vla.

Vc.

DB

*pp*

*p*

*ff*

*p*

B♭ Cl. 1

Bsn. 2

Hn4

Solo

I Vln. 1

II Vln. 2

Vla.

Vc.

DB

*ff*

*pp*

*arco*

*div.*

*pp*

*pp*

*pp*

17

1 Fl. *pp* *p*

2 Fl. *pp* *p* *pp*

1 Ob. 1 *pp*

1 B♭ Cl. *p* *pp*

2 B♭ Cl. *p* *pp*

1 Bsn. *p* *pp*

2 Bsn. *p* *pp*

Solo *p* *pp*

17

I Vln. *pp* *pp*

II Vln. *pp*

Vla. *pp*

Vc. *pp*

DB *pp*

div.

unis.

unis.

unis.



28 (Fl.1)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*

*p*

unis.

*pp*

Fl. 1

Ob. 1

1  
B♭ Cl.

2

2

Hr̄

4

Solo

I  
Vln.

II

Vla.

Vc.

33

*pp*

*pp*

*pp*

*pp*

*mf*

*mf*

*mf*

*f*

*pp*

*pp*

*pp*

*mf*



Ananda Concerto Mov. I

8

Ob. 1  
B♭ Cl. 1  
Bsn. 1  
1  
Hn.  
2  
Timp.  
Solo  
I  
Vln.  
II  
Vla.  
Vc.  
DB

1  
Fl.  
2  
B♭ Cl. 1  
1  
Bsn.  
2  
1  
Hn. 2  
4  
Timp.  
Solo  
Vla.  
Vc.  
DB



Musical score for measures 49-50, featuring instruments: Bsn. (Bassoon), Hn1 (Horn 1), Solo (Soloist), Vln. I & II (Violins), Vla. (Viola), Vc. (Violoncello), and DB (Double Bass). The score includes dynamic markings such as *f* and *ff*, and articulation like accents and slurs. Measure 49 shows a complex rhythmic pattern with sixteenth notes and slurs. Measure 50 continues with similar patterns, including a sixteenth-note triplet in the Solo part.

Musical score for measures 51-52, featuring instruments: Ob. 1 (Oboe 1), B♭ Cl. 1 (Bass Clarinet 1), Bsn. (Bassoon), Solo (Soloist), Vln. I & II (Violins), Vla. (Viola), Vc. (Violoncello), and DB (Double Bass). The score includes dynamic markings such as *ff* and *ff*, and articulation like accents and slurs. Measure 51 features a complex rhythmic pattern with sixteenth notes and slurs. Measure 52 continues with similar patterns, including a sixteenth-note triplet in the Solo part.



60

1 (picc.) *pp*

Fl. 2 *pp*

Ob. 1 *pp* *mp*

Ob. 2 *pp*

Hn. 1 *mp*

Hn. 2 *pp*

Hn. 3 *p*

Hn. 4 *pp*

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 *pp*

Timp. *mp*

Solo *p* *mf*

Vln. I *mp* *p* *pp*

Vln. II *pp*

Vla. *pp* unis.

Vc. *pp* *p*

DB *pp* *p*



Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbnl.

Tuba

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

72

*f*

*ff*

2/4

4/4

76 (picc.)

Fl. 1

76 *ff*

Ob. 1

76 *ff*

1

B $\flat$  Cl.

76 *ff*

2

76 *ff*

1

2

Hn.

76

3

76

4

B $\flat$  Tpt. 1

2

76

Tbnl.

76

Tuba

76 *ff*

76

Timp.

*ff* *mp* *p*

76

Solo

*pp*

76

I

Vln.

76

II

76

Vla.

76

Vc.

76

DB

pizz.

*mf* *mp*

Ananda Concerto Mov. 1

16

Musical score for measures 16-18. The score includes parts for Fl. 2, Ob. 1, B♭ Cl. 1, Hn. 2 and 4, Timp., Solo, Vln. I and II, Vla., Vc., and DB. The tempo is marked 80. Dynamics include *pp* and *ppp*. The Solo part features a melodic line with slurs and accents. The woodwinds and strings provide harmonic support with various textures.

Musical score for measures 83-87. The score includes parts for B♭ Cl. 1, Hn. 1, 2, 3, and 4, B♭ Tpt. 1 and 2, Timp., Solo, Vln. I and II, and DB. The tempo is marked 83. The Solo part features a melodic line with slurs and accents. The woodwinds and strings provide harmonic support with various textures.

Theme

Moderato ♩ = 66

II. Theme and 6 Variations [9:20]

Solo Violin *dolce*  
*mp* *mf* *pp*

Solo *p*

Vln. I *p*

Vla. *p*

Vc. *p*

Fl. 2 *rit. --- a tempo* **Var. II ♩ = 86**  
**Allegro palindromo** *pp*

Hn. 2 *pp cresc.*  
 Hn. 3 *pp*

Solo *pp*

Vln. I *rit. --- a tempo*

Vla. *legato pp cresc. p. a p.*

Vc. *pp cresc. p. a p.*  
 DB *pp cresc. p. a p.*

Fl. 1 *p cresc. mf*

B♭ Cl. 1 *p cresc. mf cresc.*  
 B♭ Cl. 2 *p cresc. mf cresc.*

Hn. 2 *mp cresc. mf*  
 Hn. 3 *mp cresc. mf*

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

Vln. II *mf cresc. f*

Vla. *(mp) mf*

Vc. *(mp) (mf)*

DB *(mp) (mf)*

1 Fl. 1 *f*

2 Fl. 2 *f*

1 B♭ Cl. 1 *f*

2 B♭ Cl. 2 *f*

2 Hn. 2 *f*

3 Hn. 3 *f*

Solo *f* *ff* *f*

1 Vln. I *f*

2 Vln. II *f*

Vc. *f*

DB *f*

1 Fl. 1 *mf* *p*

2 Fl. 2 *mf* *(mp)* *p*

1 B♭ Cl. 1 *f* *dim.* *(mf)* *mp* *dim.*

2 B♭ Cl. 2 *mp* *dim.*

2 Hn. 2 *mf* *mf* *dim.*

3 Hn. 3 *mf* *dim.*

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

1 Vln. I *mf*

2 Vln. II *mf* *dim.* *p*

Vla. *p* *dim.*

Vc. *dim. p. a p.* *(mf)* *(p)*

DB *dim. p. a p.* *(mf)* *(p)*

Musical score for measures 44-51. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Solo, Viola (Vla.), Violin (Vc.), and Double Bass (DB). The key signature has one flat and the time signature is 4/4. Dynamics include *pp* and *p*. The Solo part features a melodic line with a crescendo from *pp* to *p*. The strings provide a rhythmic accompaniment with various dynamics.

Var. III ♩ = 72

Musical score for measures 52-57, titled "Var. III" with a tempo marking of ♩ = 72. The score includes parts for Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violin (Vc.), and Double Bass (DB). The key signature has one flat and the time signature is 4/4. Dynamics include *p*, *cresc. p. a p.*, *div.*, and *unis.*. The Solo part features a complex rhythmic pattern with a crescendo from *p* to *a p.*. The strings play a steady accompaniment.

Musical score for measures 58-65. The score includes parts for Solo, Violin I (Vln. I), and Violin II (Vln. II). The key signature has one flat and the time signature is 4/4. Dynamics include *(mf)*, *f*, *ff*, *f*, *mf*, *p*, and *pp*. The Solo part features a melodic line with a dynamic range from *(mf)* to *ff* and back down to *p*. The Violin parts provide a harmonic accompaniment.

Var. IV  
Raga intoxicata ♩. = 136

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Flutes (Fl.): 1 and 2
- Oboes (Ob.): 1 and 2
- B♭ Clarinets (B♭ Cl.): 1 and 2
- Bassoons (Bsn.): 1 and 2
- Horns (Hn.): 1 and 3
- B♭ Trumpets (B♭ Tpt.): 1 and 2
- Trombones (Tbn.): 1 and 2
- Tuba
- Solo
- Violins (Vln.): I and II
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (DB)

The score begins at measure 64. The key signature has two sharps (F# and C#), and the time signature is 12/8. The tempo is marked as ♩. = 136. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *pp*, *ff*, and *div.* (divisi). The Solo part is marked *pp* and includes a crescendo leading to *ff*. The Vc. part includes a *div.* marking. The DB part includes a *pp* marking.

1  
Fl.

2  
Fl.

1  
Ob.

2  
Ob.

1  
B♭ Cl.

2  
B♭ Cl.

1  
Bsn.

2  
Bsn.

1  
Hn.

2  
Hn.

3  
Hn.

4  
Hn.

1  
B♭ Tpt.

2  
B♭ Tpt.

1  
Tbn.

2  
Tbn.

Tuba

Timp.

Solo

I  
Vln.

II  
Vln.

Vla.

Vc.  
unis. div. unis.

DB

71

6/16 12/16 6/8 12/8 6/8 12/8

*ff*

*f*

(picc.)

1 77 Fl. *pp* *ff* 6/16 12/16

2 77 *pp* *ff* 6/16 12/16

1 77 Ob. *pp* *ff* 6/16 12/16

2 77 *pp* *ff* 6/16 12/16

1 77 B♭ Cl. *pp* *ff* 6/16 12/16

2 77 *pp* *ff* 6/16 12/16

1 77 Bsn. *pp* *ff* 6/16 12/16

2 77 *pp* *ff* 6/16 12/16

1 77 Hn. *pp* *ff* 6/16 12/16

2 77 *pp* *ff* 6/16 12/16

3 77 *pp* *ff* 6/16 12/16

4 77 *pp* *ff* 6/16 12/16

1 77 B♭ Tpt. *ff* 6/16 12/16

2 77 *ff* 6/16 12/16

1 77 Tbn. *ff* 6/16 12/16

2 77 *ff* 6/16 12/16

77 Tuba *ff* 6/16 12/16

77 Timp. *ff* 6/16 12/16

77 Solo *ff* 6/16 12/16

77 Vln. I *pp* *ff* 6/16 12/16

77 Vln. II *pp* *ff* 6/16 12/16

77 Vla. *pp* *ff* *pizz.* 6/16 12/16

77 Vc. *pp* *ff* *f* 6/16 12/16

77 DB *pp* *ff* *f* 6/16 12/16

84

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *p*

Bsn. 1 *f*

Tbn. 1 *f* *assez*

Tbn. 2 *f* *assez*

Solo *p*

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f*

Vc. *div.*

DB

89

B♭ Cl. 1 *pp*

Hn. 1 *p*

Hn. 3 *pp*

Tbn. 1 *p*

Tbn. 2 *p*

Solo *p legato* *pp*

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

Vln. II *p* *arco* *pp*

Vla. *p* *arco* *pp*

Vc. *p* *arco* *unis.* *pp*

DB *p* *pp*

95 (Fl.1) *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff* *mp*

Bsn. 2 *ff* *mp*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp. *ff*

Solo *p*

Vln. I *ff* *pizz.* *p*

Vln. II *div.* *ff* *unis.* *pizz. div.* *p* *unis.*

Vla. *ff* *div.*

Vc. *ff* *div.* *pizz.* *p*

DB *ff* *pizz.* *p*

102

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 4

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*p*

*p*

*p*

*f*

*ff*

*non stacc.*

*f non stacc.*

*arco*

*arco*

*pizz.*

*unis.*

*p*

*arco*

*f*

*arco*

107 *non stacc.*  
*ff*

Hn. 1 *ff*  
2 *ff*  
3 *non stacc.*  
4 *ff*

B♭ Tpt. 1 *ff*  
2 *ff*

Tbn2 *non stacc.*  
*ff*

Tuba *ff* *non stacc.*

Timp. *ff*

Solo *arco*

Vln. I *ff*  
II *ff*

Vla. *arco*  
*ff*

Vc. *ff* *non stacc.*

DB *ff* *non stacc.*

116 *non stacc.* *ff*

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

I Vln.

II Vln.

Vla.

Vc.

DB



132

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

3 Hn.

4 Hn.

Solo

1 Vln.

II Vln.

unis. mp

Vla.

mp unis.

Vc.

div.

unis. f

DB

f mp

f mp



145

Bsn. 1

*mf* *ff*

145

1

2

Hn.

*mf* *f*

3

4

*mf* *f*

145

B♭ Tpt. 1

1

2

Tbn.

*non stacc.* *ff*

*ff* *non stacc.*

145

Tuba

*ff* *non stacc.*

*ff*

Timp.

*ff*

145

Solo

*ff*

145

I

II

Vln.

*non stacc.* *ff* *non stacc.*

*ff* *non stacc.*

Vla.

*ff* *non stacc.*

Vc.

*mf* *ff* *non stacc.*

DB

*arco* *mf* *ff*



157

1 Fl.

2 Fl.

1 Ob.

2 Ob.

*ff*

1 Hn.

2 Hn.

3 Hn.

4 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

1 Tbn.

2 Tbn.

Tuba

Timp.

*ff*

Solo

*pp*

pizz. arco pizz. arco

1 Vln.

2 Vln.

Vla.

Vc.

DB

*pp*

pizz.

166

Fl. 1 *pp* *mp* *ff*

Fl. 2 *pp* *mp* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *mp* *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Timp. *pp* *mp* *ff*

Solo *p* *mf* *ff*

Vla. *ff*

Vc. *pp* *mp* *ff*

DB *pp* *mp* *ff*

169

The musical score for page 35 of Ananda Concerto, Movement 2, includes the following parts and details:

- Flute (Fl.):** Two staves. Measure 169 starts with a rest.
- Oboe (Ob.):** Two staves. Measure 169 starts with a rest. *ff* dynamic marking appears in measures 170-171.
- B♭ Clarinet (B♭ Cl.):** Two staves. Measure 169 starts with a rest. *ff* dynamic marking appears in measures 170-171.
- Bassoon (Bsn.):** Two staves. Measure 169 starts with a rest.
- Horn (Hn.):** Four staves (1-4). Measure 169 starts with a rest.
- B♭ Trumpet (B♭ Tpt.):** Two staves (1-2). Measure 169 starts with a rest. *ff* dynamic marking appears in measures 170-171.
- Trombone (Tbn.):** Two staves (1-2). Measure 169 starts with a rest. *ff* dynamic marking appears in measures 170-171.
- Tuba:** One staff. Measure 169 starts with a rest. *ff* dynamic marking appears in measures 170-171.
- Timpani (Timp.):** One staff. Measure 169 starts with a rest.
- Violin (Vln.):** Two staves (I-II). Measure 169 starts with a rest.
- Viola (Vla.):** One staff. Measure 169 starts with a rest.
- Violoncello (Vc.):** One staff. Measure 169 starts with a rest.
- Double Bass (DB):** One staff. Measure 169 starts with a rest.

The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *ff* are used to indicate the intensity of the music.

173

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B♭ Tpt. 1 2

Tbn. 1 2

Tuba 173

Timp.

Solo 173 pizz. ppp

Vln. I II

Vla. ppp

Vc. pizz. ppp arco div. ppp

DB ppp

Musical score for measures 180-185. The score includes parts for Horns 1, 2, and 4; Solo; Violin I; Viola; Violoncello; and Double Bass. The Solo part is marked *arco* and *pp*. The Double Bass part is marked *pp*. The key signature has two flats and the time signature is 6/8.

Musical score for measures 186-191. The score includes parts for Horns 1, 2, 3, and 4; Solo; Violin I; Viola; Violoncello; and Double Bass. The Solo part is marked *mp*. The Double Bass part is marked *p*. The key signature has two flats and the time signature is 6/8. The score includes tempo markings *rit.* and *a tempo*, and dynamic markings *p* and *cresc.*.

Musical score for measures 192-195. The score includes parts for Flute 1, Horns 1-4, Timpani, Solo, Viola, Violoncello, and Double Bass. The key signature is one flat (B-flat major or D minor). The time signature is 3/8. The score features various dynamics including *f*, *ff*, *f*, *mf*, *mp*, and *p*. The Solo part has a *mf* dynamic at measure 192. The Horns and Double Bass parts have a *f* dynamic at measure 192. The Timpani part has a *ff* dynamic at measure 192. The Viola and Violoncello parts have a *ff* dynamic at measure 192. The Solo part has a *f* dynamic at measure 193. The Horns and Double Bass parts have a *ff* dynamic at measure 193. The Solo part has a *p* dynamic at measure 194. The Horns and Double Bass parts have a *mf* dynamic at measure 194. The Solo part has a *p* dynamic at measure 195. The Horns and Double Bass parts have a *p* dynamic at measure 195.

Musical score for measures 199-202. The score includes parts for Flute 1, Horns 2-4, Solo, Violin I, Viola, and Violoncello. The key signature is one flat (B-flat major or D minor). The time signature is 3/8. The score features various dynamics including *p*. The Solo part has a *p* dynamic at measure 199. The Violin I part has a *p* dynamic at measure 199. The Viola and Violoncello parts have a *p* dynamic at measure 199. The Solo part has a *p* dynamic at measure 200. The Violin I part has a *p* dynamic at measure 200. The Viola and Violoncello parts have a *p* dynamic at measure 200. The Solo part has a *p* dynamic at measure 201. The Violin I part has a *p* dynamic at measure 201. The Viola and Violoncello parts have a *p* dynamic at measure 201. The Solo part has a *p* dynamic at measure 202. The Violin I part has a *p* dynamic at measure 202. The Viola and Violoncello parts have a *p* dynamic at measure 202.



Musical score for measures 209-212. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horns (Hn.), Solo, Viola (Vla.), and Violin (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 209-210, and the second system covers measures 211-212. The woodwinds and Solo part feature melodic lines with various articulations and dynamics. The strings provide a harmonic foundation with sustained notes and rhythmic patterns. The Solo part is marked with a dynamic of *pp* and includes the instruction *unis.* (unison).

Musical score for measures 213-216. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Solo, Viola (Vla.), and Violin (Vc.). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 213-214, and the second system covers measures 215-216. The woodwinds and Solo part feature melodic lines with various articulations and dynamics. The strings provide a harmonic foundation with sustained notes and rhythmic patterns. The Solo part is marked with a dynamic of *pp* and includes the instruction *rit.* (ritardando) in the final measure.

Hayseedic ♩ = 120

1 (dbl. picc.)  
Flute  
2  
1  
Oboe  
2  
1  
Clarinet in B $\flat$   
2  
1  
Bassoon  
2  
1  
Horns in F  
2  
3  
4  
1  
Trumpet in B $\flat$   
2  
1  
Trombones  
2  
Tuba  
Timpani  
Solo Violin  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

The score is for a 4/4 piece in C major, marked 'Hayseedic' with a tempo of 120. It features a complex orchestration. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horns, Trumpet, Trombone, Tuba) play rhythmic patterns, often with accents and dynamic markings like *ff* and *f*. The strings (Violin I & II, Viola, Violoncello, Double Bass) provide harmonic support, with the Violins playing a prominent role in the later sections, marked with *ff* and 'div.' (divisi). The Timpani and Bassoon provide a steady rhythmic foundation.



1  
Fl.

2

1  
Ob.

2

1  
B $\flat$  Cl.

2

1  
Bsn.

2

1  
Hn.

2

3

1  
B $\flat$  Tpt.

2

1  
Tbn.

2

Tuba

Timp.

Solo

I  
Vln.

II

Vla.

Vc.

DB

*f*

*ff*

*mf*

*cresc.*

*pizz.*

*Gliss.*

13

Fl. 1 *mf*

Fl. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *ff* *mf*

Bsn. 2 *ff* *mf*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp. *ff*

Solo *f*

Vln. I *ff* *mf* *div.*

Vln. II *ff* *mf* *div.*

Vla. *ff* *mf* *div.*

Vc. *ff* *mf* *div.*

DB *ff* *mf* *arco* *pizz.* *arco*

18

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Hn. 1 *ff*

Hn. 3 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tuba *mp*

Timp. *mp*

Solo *ff mp*

Vln. I *unis.* *f* *mp* *ff*

Vln. II *unis.* *f* *mp* *ff*

Vla. *unis.* *f* *mp* *ff*

Vc. *unis.* *f* *mp* *ff*

DB *mp*

Ob. 1  
22 *mf* *ff*

B♭ Cl. 1  
22 *f* *ff*

Bsn. 1  
22 *mf* *f*

Bsn. 2  
22 *mf* *f*

Hn. 2  
22 *mp* *mf* *f*

Hn. 3  
22 *mp* *mf*

Timp.  
22 *ff*

Solo  
22 *mf cresc.* *ff*

Vln. I  
22 *mp cresc.* *ff*

Vln. II  
22 *mp cresc.* *ff*

Vla. unis.  
22 *mp cresc.* *ff*

Vc.  
22 *ff*

DB  
22 *ff*

Ob. 1

B♭ Cl. 1

Bsn. 1

Bsn. 2

Hn. 2

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*ff*

*mp*

*mp*

*mp*

*mp*

*mf*

*mp*

30

Fl. 1 *mf*

Fl. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Timp. *mf*

Solo *f*

Vla. *mf*

Vc. *mf*

DB *mf*

The musical score is arranged in a standard orchestral format. It begins at measure 30. The Flute parts (1 and 2) play a melodic line with a dynamic of *mf*. The Horns (1, 2, 3, and 4) provide harmonic support, with Horn 3 playing a rhythmic pattern. The Timpani part features a rhythmic accompaniment. The Solo part is marked *f* and plays a complex melodic line. The Viola, Violoncello, and Double Bass parts provide a steady harmonic foundation, with dynamics of *mf*. The score includes various time signatures (2/4, 3/4, 4/4) and dynamic markings (*mf*, *f*).



Fl. 2 *f* 38

Ob. 1 *f* 38

B♭ Cl. 1 *f* 38  
2

Bsn. 1 *f* 38  
2

Hn. 1 *f* 38  
3

Tbn. 2 *f* 38  
*f* *assez*

Tuba *f* 38  
*f* *assez*

Timp. 38

Solo *f* 38

Vln. I 38

Vla. 38

Vc. 38

DB 38



46

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *mf*

Hn. 3 *f*

Timp. *mf* *f*

Solo *mf* *f* *ff*

Vln. I *f*

Vla. *mf* *f*

Vc. *mf* *f*

DB *mf*

49

1

B♭ Cl.

2

49

*f*

1

Bsn.

2

49

*f*

*ff*

1

Hn. 3

4

49

*ff*

1

Tbn.

2

49

*ff*

Tuba

49

*ff*

Timp.

49

*ff*

Solo

49

I

Vln.

II

Vla.

div.

Vc.

div.

unis.

DB

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Ananda Concerto Mov. 3

54

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 B♭ Cl. *ff* *dolce* *pp* *dolce*

2 B♭ Cl. *ff* *dolce* *pp* *dolce*

1 Bsn. *ff*

2 Bsn. *ff*

1 Hn. *ff*

2 Hn. *ff*

3 Hn. *ff*

4 Hn. *ff*

1 B♭ Tpt. *ff*

2 B♭ Tpt. *ff*

1 Tbn. *ff*

2 Tbn. *ff*

Tuba *ff*

Timp. *ff*

Solo *pp*

I Vln. *div.*

II Vln. *div.*

Vla. *div.* *unis.*

Vc. *ff*

DB *ff*

Musical score for measures 60-68. The score includes parts for Bb Cl. (1 and 2), Solo, Vln. (I and II), Vla., Vc., and DB. The Solo part features a melodic line with various articulations and dynamics. The strings (Vln., Vla., Vc., DB) provide harmonic support, with dynamics ranging from *pp* to *f*. The Solo part begins at measure 60 with a dynamic of *pp*. The strings enter at measure 64 with a dynamic of *pp*. The Solo part continues with a dynamic of *pp* through measure 68. The Solo part features a melodic line with various articulations and dynamics. The strings (Vln., Vla., Vc., DB) provide harmonic support, with dynamics ranging from *pp* to *f*. The Solo part begins at measure 60 with a dynamic of *pp*. The strings enter at measure 64 with a dynamic of *pp*. The Solo part continues with a dynamic of *pp* through measure 68.

Musical score for measures 69-75. The score includes parts for Bb Cl. (1 and 2), Hn. (2 and 4), Solo, Vln. (I and II), Vla., Vc., and DB. The Solo part features a melodic line with various articulations and dynamics. The strings (Vln., Vla., Vc., DB) provide harmonic support, with dynamics ranging from *p* to *f*. The Solo part begins at measure 69 with a dynamic of *p*. The strings enter at measure 71 with a dynamic of *p*. The Solo part continues with a dynamic of *p* through measure 75. The Solo part features a melodic line with various articulations and dynamics. The strings (Vln., Vla., Vc., DB) provide harmonic support, with dynamics ranging from *p* to *f*. The Solo part begins at measure 69 with a dynamic of *p*. The strings enter at measure 71 with a dynamic of *p*. The Solo part continues with a dynamic of *p* through measure 75.

Ob. 1 *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f* *f+* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. *f* *ff*

Solo

Vln. I *ff* *f+* *ff*

Vln. II *ff* *ff*

Vla. *div.* *ff* *unis.* *f* *ff*

Vc. *div.* *unis.* *ff* *f* *ff*

DB *f* *ff*

81

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2

B♭ Cl. 1 *ff*

B♭ Cl. 2

Bsn. 1 *mp* *f*

Bsn. 2 *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp. *ff*

Solo *mp cresc.*

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc.

DB







Fl. 2

Ob. 1

1  
B♭ Cl.

2

2

Hn. 3

4

Tuba

Timp.

Solo

Vln. II

Vla.

Vc.

DB

97

*f*

*ff*

*f*

*f*

*f*

*f*

Gliss

Gliss

100

Fl. 1

Fl. 2

B♭ Cl. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

DB

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mf*

*mf*



108

*ff*

Fl.

1

2

B♭ Cl.

1

2

Bsn.

1

2

*ff*

Hn.

1

2

3

4

*ff*

B♭ Tpt.

1

2

*ff*

Tbn.

1

2

*ff*

Tuba

*ff*

Timp.

*ff*

Solo

*ff*

*non stacc.*

Vln. I

Vln. II

Vla.

Vc.

*ff*

116

Ob. 1 *ff*

Ob. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp. *ff*

Solo *p* *ff* *non stacc.*

Vln. I *pp* *ff* *non stacc.* *div.* *unis.* *div.*

Vln. II *pp* *ff* *non stacc.* *unis.* *div.*

Vla. *pp* *ff* *non stacc.*

Vc. *pp* *ff* *non stacc.* *ff*

123

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff* *pp*

2 Ob. *ff* *pp*

1 B♭ Cl. *ff* *pp*

2 B♭ Cl. *ff* *pp*

1 Bsn. *ff* *non stacc.* *pp*

2 Bsn. *ff* *non stacc.*

2 Hn. 3 *non stacc.*

4 Hn. 4 *non stacc.*

Solo *pp*

1 Vln. I *ff*

2 Vln. II *ff*

Vla. *div.* *unis.*

Vc. *ff*

DB *ff*

128

Ob. 1 *non stacc. >*

Ob. 2 *ff non stacc. >*

B♭ Cl. 1 *ff non stacc. >*

B♭ Cl. 2 *ff non stacc. >*

Bsn. 1 *ff non stacc. >*

Bsn. 2 *ff non stacc. >*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp+*

Timp. *ff*

Solo *ff*

Vln. I *ff non stacc. >*

Vln. II *ff non stacc. >*

Vla. *ff non stacc. >*

Vc. *ff non stacc. >*

DB *ff non stacc. >*

132

*non stacc.* *git.* *a tempo*

Ob. 1

Ob. 2

*ff*  
*non stacc.*  
*ff*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

*non stacc.*  
*ff*  
*non stacc.*  
*ff*

B♭ Tpt. 1

B♭ Tpt. 2

*ff*  
*ff*

Tbn. 1

Tbn. 2

*non stacc.*  
*ff*

Tuba

*non stacc.*  
*ff*

Timp.

Solo

*non stacc.* *8va*

*rit.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

DB