

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, so the first movement is not intended to have a literal title; however 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 Ananda is 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

The musical score is presented in four systems, each with a Violin (Vln.) part on a single staff and a Piano (Pno.) part on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Allegro non troppo' with a quarter note equal to 82 beats per minute.

System 1: The Violin part begins with a whole rest for the first four measures, followed by a half note G4 with a 'v' marking and a piano (*p*) dynamic. The Piano part starts with a piano (*p*) dynamic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

System 2: The Violin part has a melodic line with a *cresc.* (crescendo) marking. The Piano part continues with a similar *cresc.* marking and includes a dotted line across the staff.

System 3: The Violin part features a melodic line with a forte (*f*) dynamic. The Piano part has a forte (*f*) dynamic and includes a dotted line across the staff. There are accents (>) and slurs in both parts.

System 4: The Violin part continues with a melodic line. The Piano part includes a dotted line across the staff and continues with its rhythmic accompaniment.

Vln. ²⁴

Pno. ²⁴

Vln. ²⁷

Pno. ²⁷

p

ped. *

Vln. ²⁹

Pno. ²⁹

Vln. ³¹

Pno. ³¹

mp cresc. p. a p.

ped.

Vln. ³³

Pno. ³³

(mf) *f*

(mf) *f*

ped. *

Ananda Son. Mov. I

4

Vln. Pno.

35

Detailed description: This system covers measures 35 and 36. The violin part (Vln.) begins with a rest in measure 35, followed by a melodic line in measure 36. The piano part (Pno.) features a complex texture with multiple voices in both hands, including sixteenth-note patterns and sustained chords. Dynamic markings include accents (>) and a *ff* (fortissimo) marking.

Vln. Pno.

37

ff *gva*

Detailed description: This system covers measures 37 and 38. The violin part (Vln.) has a melodic line with a *ff* (fortissimo) dynamic. The piano part (Pno.) is highly rhythmic, with a *ff* dynamic and a *gva* (glissando) marking. A dashed line indicates a glissando in the upper right piano part.

Vln. Pno.

39

Detailed description: This system covers measures 39 and 40. The violin part (Vln.) features a melodic line with a slur. The piano part (Pno.) consists of a dense, rhythmic accompaniment in both hands.

Vln. Pno.

41

Detailed description: This system covers measures 41 and 42. The violin part (Vln.) has a melodic line with a slur. The piano part (Pno.) continues with a rhythmic accompaniment, featuring a change in texture in measure 42.

Vln. Pno.

43

Detailed description: This system covers measures 43 and 44. The violin part (Vln.) has a melodic line with a slur. The piano part (Pno.) features a complex texture with multiple voices in both hands, including sixteenth-note patterns and sustained chords.

Vln. *ff*

Pno. *ff*

8vb

Vln. *rit.* A Little Slower ♩ = 72

Pno. *mf* *ff* *p*

(8vb)

Vln.

Pno.

Vln. Tempo I ♩ = 82 *mp*

Pno. *p*



Vln.


Pno. *mp*


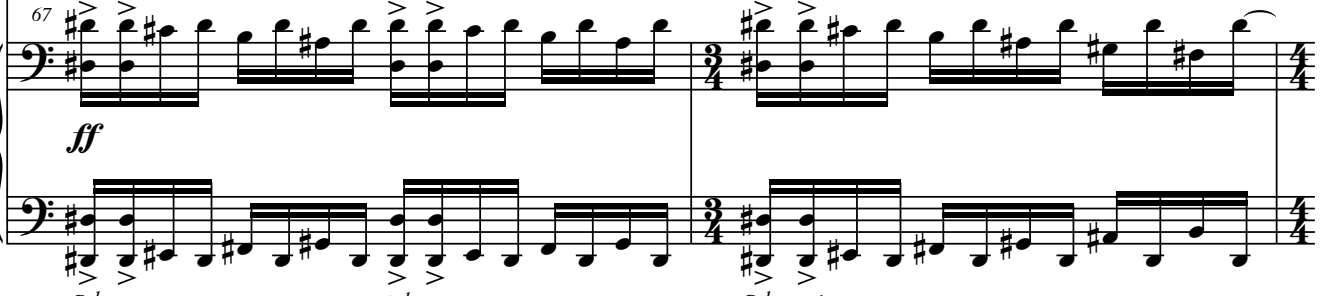
Ananda Son. Mov. I

6

Vln. 
Pno. 

Vln. 
Pno. 

Vln. 
Pno. 

Vln. 
Pno. 

Vln. 
Pno. 

Vln. Pno.

Violin staff (71-72): Treble clef, key signature of one sharp (F#), 4/4 time. Measures 71-72 show a melodic line with eighth and sixteenth notes.

Piano staff (71-72): Treble and bass clefs, key signature of one sharp. Measures 71-72 show a complex accompaniment with sixteenth-note patterns in both hands.

Vln. Pno.

Violin staff (73-74): Treble clef, key signature of one sharp. Measures 73-74 continue the melodic line.

Piano staff (73-74): Treble and bass clefs, key signature of one sharp. Measures 73-74 continue the accompaniment.

Vln. Pno.

Violin staff (75): Treble clef, key signature of one flat (Bb), 4/4 time. Measure 75 shows a melodic line with a long note.

Piano staff (75): Bass clef, key signature of one flat. Measure 75 shows a bass line with chords and moving lines.

Vln. Pno.

Violin staff (76): Treble clef, key signature of one flat. Measure 76 shows a melodic line with slurs.

Piano staff (76): Treble and bass clefs, key signature of one flat. Measure 76 shows a complex accompaniment with chords and moving lines.

Vln. Pno.

Violin staff (78): Treble clef, key signature of one flat. Measure 78 shows a melodic line with a *rit.* marking and a change in time signature to 3/4.

Piano staff (78): Treble and bass clefs, key signature of one flat. Measure 78 shows a complex accompaniment with *ff*, *mf*, and *pp* dynamics and a change in time signature to 3/4.

Ananda Son. Mov. I

8

A Little Slower $\text{♩} = 72$

Vln. *pp*

Pno.

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

8vb

Vln.

Pno.

(8vb) *8vb* *8vb* *8vb* *Leg.*

Tempo I ♩ = 82

Vln. *p* *cresc.*

Pno. *mp cresc.*

Vln. *(mf)* *f* *ff*

Pno. *(mf)* *f* *ff*

8vb - -

Vln.

Pno. *8vb - -* *Ped.*

Vln.

Pno. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Vln.

Pno. *Ped.* *Ped.* *

Vln. ¹⁰⁸

Pno. ¹⁰⁸ *pp*

Vln. ¹¹² *pp*

Pno. ¹¹²

Vln. ¹¹⁵

Pno. ¹¹⁵

Vln. ¹¹⁷ *rit.*

Pno. ¹¹⁷ *rit.*

II. Allah

[5']

Adagio alla mantra ♩ = 50

Violin

Piano

Vln.

Pno.

Vln.


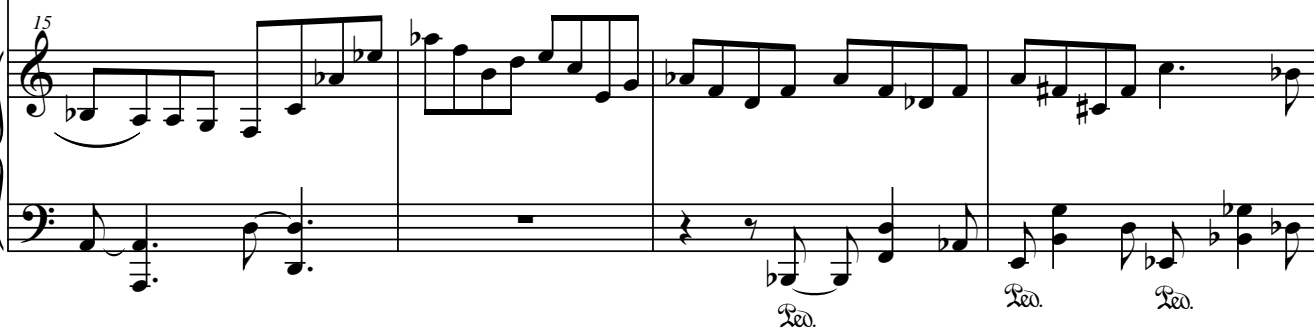
Pno.


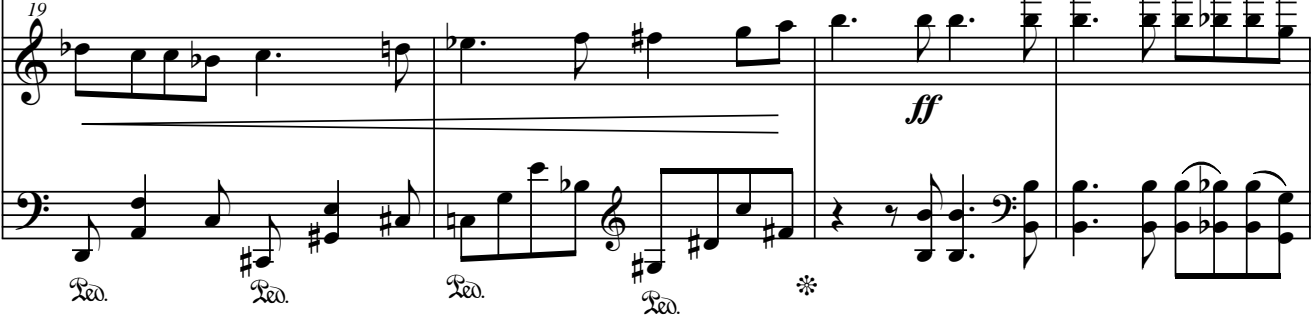
Vln.

Pno.


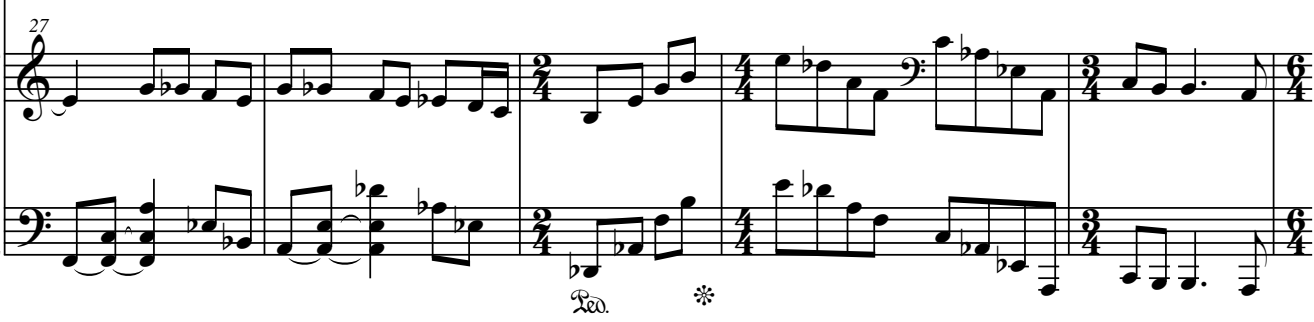
Ananda Son. Mov. 2



12

Vln. 
Pno. 

Vln. 
Pno. 

Vln. 
Pno. 

Vln. 
Pno. 

Vln. 
Pno. 

Vln. *35*

Pno. *35*

Vln. *37*

Pno. *37*

cresc.

Vln. *40*

Pno. *40*

ff

Vln. *43*

Pno. *43*

ff *p*

p

Ananda Son. Mov. 2

14

Vln. *46*

Pno. *46*

Vln. *51*

Pno. *51*

Reo. *Reo.*

Vln. *55*

Pno. *55*

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

Vln. *60*

Pno. *60*

pp *pp*

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

III. Prime Times

[6:50]

15

Highly Eccentric $\text{♩} = 115$

Violin

Piano

pp

Ped.

Vln.

Pno.

f

*

Vln.

Pno.

2

2

Vln.

Pno.

ff

2

2

Vln.

Pno.

2

2

Ananda Son. Mov. 3

16

Vln. *dim.* *pp*

Pno. *dim.* *pp*

Vln.

Pno. *pp*

Vln.

Pno. *Red.* *

Vln. *ff*

Pno. *ff*

Vln.

Pno.

Vln. *V*

Pno.

31

32

Ped. Ped. Ped. *

Vln.

Pno.

33

34

Vln.

Pno.

Poco meno mosso

♩ = 100

35

36

2 2

Vln.

Pno.

mp *p* *dolce*

39

40

mp *p* *dolce*

Ped.

Vln.

Pno.

45

46

Ped. Ped.

Ananda Son. Mov. 3

18

Vln.

Pno.

Ped.

Ped.

Vln.

Pno.

Ped.

Ped.

Vln.

Pno.

Ped.

Ped.

mp

*

2

Vln.

Pno.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

2

3

2

3

2

3


2

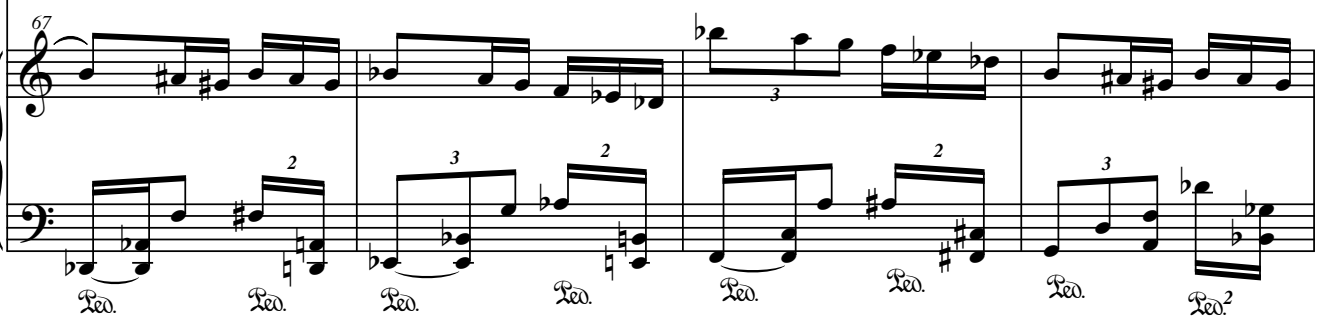
3

2


3


2

Vln. 

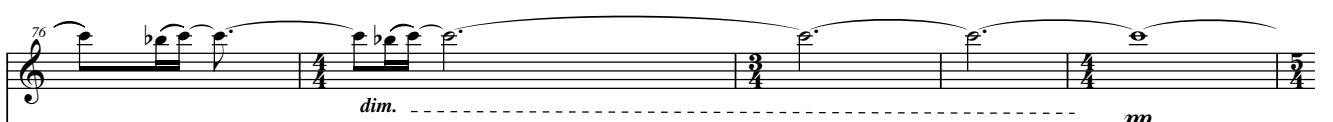
Pno. 

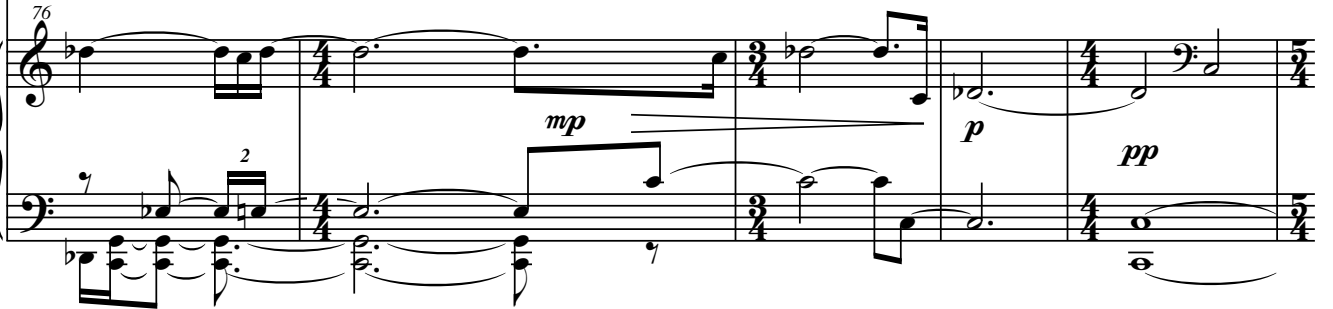
67 *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.²*

Vln. 

Pno. 

71 *Leg.* *Leg.* *Leg.³* *

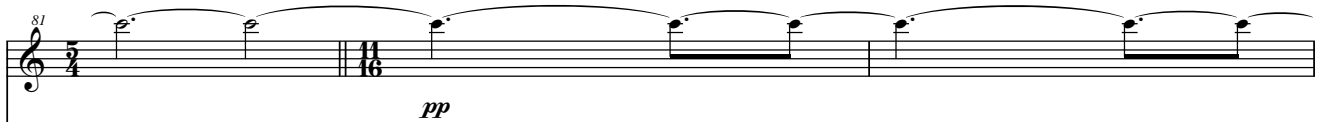
Vln. 

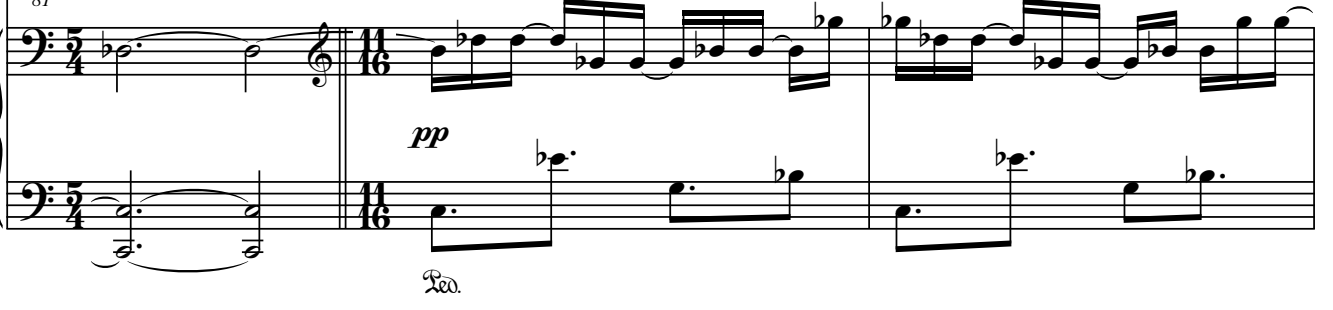
Pno. 

76 *dim.* *pp*

mp *p* *pp*

Tempo I ♩ = 115

Vln. 

Pno. 

81 *pp* *pp* *Leg.*

Vln. 

Pno. 

84

Ananda Son. Mov. 3

20

Vln. *ff*

Pno. *ff*

Vln.

Pno.

Vln.

Pno.

Vln.

Pno. *ff*

8^{vb} - *Leg.*

Leg.

Vln.

Pno. *Leg.* *Leg.* *

Vln. ¹⁰³

Pno.

Vln. ¹⁰⁶

Poco meno mosso

$\text{♩} = 100$

Pno. *p*

Vln. ¹¹³

p *mp*

Pno. *mp*

Red. Red. Red. Red. Red.

Vln. ¹¹⁷

Pno. *Red.* *Red.* *Red.* * 2 3

Vln. ¹¹⁹

Pno. *Red.* *Red.* *Red.* *

Ananda Son. Mov. 3

22

Vln. *f*

Pno. *f* 3

Vln.

Pno. 3 2 5 2 *ped.*

Vln. *ff*

Pno. 5 2 *ff* *

Vln.

Pno. 5 *ped.* *

Vln.

Pno. 5 *ped.* *

Vln. *ff* *f* *mf*

Pno. *ff* *f* *mf*

Vln. *mp* *pp*

Pno. *mp* *pp*

Tempo I ♩ = 115

Vln. *pp*

Pno. *Red.*

Vln.

Pno. *Red.*

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

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

Red.

Ananda Son. Mov. 3

24

Vln. *f*

Pno. *f*

Vln. *ff*

Pno. *ff*

8va

Ped.

Vln. *ff* *mp*

Pno. *ff* *mp*

8va

Ped.

Vln. *pp*

Pno. *pp*

8va

Vln. *8va*

Pno. *8va*

Vln. *ff* 172

Pno. *ff* 172

Vln. 175

Pno. 175

Red. 2 * 2

Vln. 178

Pno. 178

Vln. 180

Pno. 180

Vln. 182

Pno. 182

Ananda Son. Mov. 3

26

Vln. ¹⁸⁵

Pno. ¹⁸⁵

8vb

Vln. ¹⁸⁸

p

Poco meno mosso

p

♩. = 100

Pno. ¹⁸⁸

p

p

Leo.

Vln. ¹⁹³

Pno. ¹⁹³

Leo.

Leo.

*

Vln. ¹⁹⁸

Pno. ¹⁹⁸

Leo.

Leo.

poco rit.

Vln. ²⁰²

Pno. ²⁰²

Leo.

*

Meno mosso $\text{♩} = 115$

Vln. *204*

Pno. *204*

Ped.

Vln. *208*

Pno. *208*

Ped.

Vln. *212*

Pno. *212*

Ped.

Vln. *217*

Pno. *217*

pp *fff*

8va

Ped. *