

Violin Concerto  
No. 2  
Solo Violin  
*for Electronic Music Readers*



Bill Robinson

# Violin Concerto No. 2

## *Solo Part for Electronic Music Readers*

January 2014; May 9–July, 2016; October 13, 2017–May15, 2018  
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	Dervishistorical	[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.

This solo part is designed for use with electronic music readers, and includes the piano part from the reduction for violin and piano in reduced scale.

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Solo Violin part for  
electronic music readers

# Violin Concerto No. 2

## I. Country Fiddling

[7]

Bill Robinson

**Playful** (♩ = 80)

Violin

Piano

*p*

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

*f* *ff*

12

13

16

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2

19

19

22

*ff*

22

*ff*

*f*

25

*mp* *p* *pp*

25

*mp* *p* *pp*

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

30

31

31

*p*

34

*ff*

34

*mp* *mf* *f* *ff*

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37 39

*f*

41

*f*

44

*f*

49

*mp*

*mf*

8<sup>va</sup>

51

*mp* cresc.

*mp* cresc.

8<sup>va</sup>

Violin Concerto No. 2

4

Musical score for measures 54-57. The system includes a violin part and a piano accompaniment. The violin part starts at measure 54 with a dynamic of *mf*, followed by *f* and *ff*. The piano accompaniment features complex rhythmic patterns with triplets and sixteenth notes. Measure numbers 54, 57, and 58 are indicated.

Musical score for measures 57-60. The violin part features a series of triplets with a dynamic of *ff*, transitioning to *mp*. The piano accompaniment includes a section marked *mf* and *mp*. Measure numbers 57, 58, and 60 are indicated.

Musical score for measures 60-63. The violin part continues with triplets and a dynamic of *mp*. The piano accompaniment includes a section marked *mp*. Measure numbers 60, 63, and 70 are indicated.

Musical score for measures 63-68. The violin part features a melodic line with a dynamic of *mp*. The piano accompaniment includes a section marked *mp*. Measure numbers 63, 68, and 70 are indicated.

Musical score for measures 68-70. The violin part features a melodic line with a dynamic of *ff*. The piano accompaniment includes a section marked *ff*. Measure numbers 68, 70, and 70 are indicated.

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71

77

83

90

93

Violin Concerto No. 2

6 99

*mf* *mp*

105

*mp* *dolce* *p*

108

109

*mp* *p*

111

*mf* *mf*

113

*mp* *mf* *mp* *mf* *mp*



116

118

*mp* *mf*

8<sup>va</sup>

120

120

*f* *sf*

8<sup>va</sup>

124

124

*ff* *ff* *dim.* *rit.*

128

128

*p* *a tempo*

8<sup>va</sup>

133

133

*mf* *f*

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8

136 *ff* 3 *ff* *dim.*

140 144 *p* *f* *(mf)* *p*

145

148 *mf* *mp* *p*

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

# II. Between Earth and Space

[8']

9

With awareness (♩ = 100)

Violin

Piano

9

14

16

20

24

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10

28 30

*(mf)* *(mp)* *(p)* *pp* *p*

*mf* *mp* *p*

35

*mf*

*mf*

38 44

*dim.* *(mp)* *(p)* *pp*

*dim.* *mp* *p* *pp*

46

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

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

S.P. S.P.

54

*mp* *f*

*mp* *mf* *f*

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58 62 10

64 18

68 16

72 75

79 6

Violin Concerto No. 2

12

82 *ff*

85 *pp* *p*

85 *pp* *p*

91 *cresc.* *(mf)*

91 *cresc.* *(mf)*

94 *f* *ff* 3 3

94 *f* *ff*

97 *p* *rit.*

97 *pp* *p* *rit.*

*a tempo*

101 *a tempo* *rit.* *a tempo*

105 *mf* **106** *f*

105 *mf* **106** *f*

108 *ff*

108 *ff*

111 *ff*

111 *ff*

**Moderato** (♩ = 54)

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

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

120

120

124

**Tempo I**

(♩ = 100)

*pp*

*rit.*

124

**Meno mosso**

131

*p*

(♩ = 92)

131

136

*pp*

136

141

*rit.*

141



Violin *ff*

Piano *ff*

5

5

9

9

14

14

20

20

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16

25 *f* *ff* 27

29 *f* *ff* 27

33 36 6/16 12/16

38 *p* *p* *cresc.* *ff* *p* *p cresc.*

44 *mf* *f* 6/16 12/16 6/16

44 *mf* *f*

47 48

Violin part, measures 47-48. Measure 47 is in 6/16 time. Measure 48 is in 12/16 time. The music features a melodic line with a dynamic marking of *ff* (fortissimo) starting in measure 48.

47 48

Piano accompaniment, measures 47-48. Measure 47 is in 6/16 time. Measure 48 is in 12/16 time. The piano part provides harmonic support for the violin.

50

Violin and Piano parts, measures 50-51. Measure 50 is in 6/16 time. Measure 51 is in 12/16 time. The violin part continues with a melodic line, and the piano part provides accompaniment.

54

Violin and Piano parts, measures 54-57. Measure 54 is in 6/16 time. Measure 57 is in 12/16 time. The violin part features a melodic line with a dynamic marking of *ff* (fortissimo) starting in measure 54.

58

Violin part, measure 58. The measure is in 6/16 time and features a melodic line with a dynamic marking of *ff* (fortissimo).

58

Piano accompaniment, measure 58. The measure is in 6/16 time and provides harmonic support for the violin.

61

Violin part, measures 61-62. Measure 61 is in 6/16 time. Measure 62 is in 12/16 time. The music features a melodic line with a dynamic marking of *ff* (fortissimo) starting in measure 61.

61

Piano accompaniment, measures 61-62. Measure 61 is in 6/16 time. Measure 62 is in 12/16 time. The piano part provides harmonic support for the violin.



92

92

*pp legato*

96

Tempo I (♩ = 112)

*p* *pp* *ff*

96

101

101

105

105

109

*rit.* *Poco meno mosso* (♩ = 92)

*pp*

109

# IV. Sufinale

Dervishistical (♩ = 80)

Violin

Piano

*p* *cresc.* *legato* *(mp)*

11

11

*(mf)* *ff* *ff*

17

20

*ff*

17

20

*ff*

22

22

22

*ff* *assez* *ff*

28

34

*ff*

28

34

*ff* *assez*

37

37

42

44

42

44

47

47

*fff*

50

*ff*

50

*ff* *assez*

260 \*

52

*fff*

57 *dolce*

*p*

52

*fff*

*dolce*

57 *dolce*

*p* *pp* *p dolce*

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22

58

58

64

67

64

67

69

*p* *cresc.* *f*

69

*p* *cresc.* *f*

72

*ff*

72

*ff*

74

74



77

Musical score for measures 77-83. The violin part (top staff) features a melodic line with dynamic markings: *ff*, *mf*, *mp*, *p*, *pp*, and *f*. The piano accompaniment (bottom staves) includes a *legato* section and dynamic markings: *mp*, *p*, *pp*, and *f*. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for measures 84-90. The violin part (top staff) has dynamic markings: *mp*, *p*, and *pp*. The piano accompaniment (bottom staves) has dynamic markings: *mp*, *p*, and *pp*. The time signature changes from 3/4 to 4/4 and back to 3/4.

Musical score for measures 91-95. The violin part (top staff) has dynamic markings: *mf* and *dim.*. The piano accompaniment (bottom staves) has dynamic markings: *f*, *mf*, and *dim.*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Musical score for measures 96-102. The violin part (top staff) has dynamic markings: *mp*, *p*, and *pp*. The piano accompaniment (bottom staves) has dynamic markings: *mp*, *p*, and *pp*. The tempo markings *rit.* and *a tempo* are indicated. The time signature changes from 4/4 to 3/4.

103

Musical score for measures 103-109. The violin part (top staff) has dynamic markings: *p* and *mp*. The piano accompaniment (bottom staves) has dynamic markings: *p cresc.* and *(mp)*. The time signature changes from 3/4 to 5/16, 1/4, 5/16, 1/4, and 5/16.

110

Musical score for measures 110-116. The top staff is a single line with rests and time signature changes (5/16, 1/4, 5/16, 1/4, 5/16). The bottom staff is a grand staff with piano accompaniment. Dynamics include *mf* and *ff*.

117

Musical score for measures 117-120. The top staff shows a violin line starting at measure 117 with a forte (*ff*) dynamic. The bottom staff is a grand staff with piano accompaniment.

120

Musical score for measures 120-123. The top staff is a violin line with sixteenth-note patterns. The bottom staff is a grand staff with piano accompaniment.

123

Musical score for measures 123-126. The top staff is a violin line with sixteenth-note patterns. The bottom staff is a grand staff with piano accompaniment. Dynamics include *ff*.

126

Musical score for measures 126-130. The top staff is a violin line with sixteenth-note patterns and a triplet. The bottom staff is a grand staff with piano accompaniment. Dynamics include *ff dim.*

134

131

*f* *(mf)* *mp* *legato*

136

*mp* *mf* *f*

139

*ff* *ff*

142

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

145

*f* *ff* *ff*

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26

153

Musical score for measures 150-154. The system includes a violin part and a piano accompaniment. The violin part starts at measure 150 with a 7/16 time signature, followed by 4/4, 2/4, 3/4, and 4/4. The piano accompaniment starts at measure 150 with a 6/8 time signature, followed by 4/4, 2/4, 3/4, and 4/4. A box labeled '153' is placed above the violin staff at the beginning of measure 153.

Musical score for measures 155-157. The system includes a violin part and a piano accompaniment. The violin part starts at measure 155 with a 4/4 time signature. The piano accompaniment starts at measure 155 with a 4/4 time signature. A 'gliss.' marking is present above the violin staff in measure 157.

Musical score for measures 158-160. The system includes a violin part and a piano accompaniment. The violin part starts at measure 158 with a 4/4 time signature. The piano accompaniment starts at measure 158 with a 4/4 time signature. A 'ff' dynamic marking is present at the beginning of measure 158.

Musical score for measures 161-165. The system includes a violin part and a piano accompaniment. The violin part starts at measure 161 with a 4/4 time signature, followed by 2/4, 4/4, and 4/4. The piano accompaniment starts at measure 161 with a 4/4 time signature, followed by 2/4, 4/4, and 4/4. A 'G.P.' marking is present above the violin staff at the beginning of measure 163. A box labeled '163' is placed above the violin staff at the beginning of measure 163. A 'p' dynamic marking is present below the violin staff at the beginning of measure 163.

Musical score for measures 166-170. The system includes a violin part and a piano accompaniment. The violin part starts at measure 166 with a 4/4 time signature, followed by 2/4, 4/4, and 4/4. The piano accompaniment starts at measure 166 with a 4/4 time signature, followed by 2/4, 4/4, and 4/4.

171 174

171 *mp*

175

175 *mf* *cresc.* *mf*

183 186

183 *ff*

188

194 199

194 *ff*

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28

200

203

206

208

*ff*

*ff* *mp*

211

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

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

214

216

*f* *ff*

216

219

219 *legato*

227

227

230

232 (tutti) *ff*

230 232 (tutti) *ff*

235

235

238

*fff*

238 *fff*