

Chaconne

Part 1 (2019)

for mixed sextet

John M. Kennedy

“Chaconne-Part I” John M. Kennedy

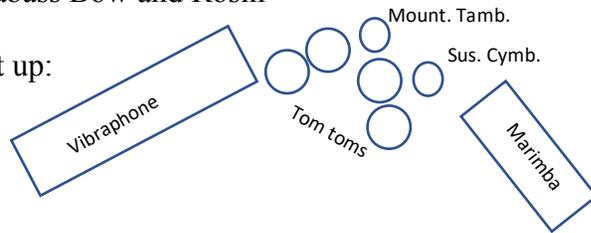
Instrumentation:

Flute, Bb Clarinet/Bass Clarinet, Violin, Violoncello, Percussion (one player), Piano

Percussion Instruments

- 4 Tom-toms
- Mounted Tambourine
- Suspended Cymbal
- Vibraphone
- Marimba (5 Octave)
- Contrabass Bow and Rosin

Suggested Set up:



Marimba/Vibraphone

Note Heads & Stems

Percussion Notation



Circular Motion on Suspended Cymbal with metal or coin.

Bow lower note, dead stroke upper note (med. mallet)

C. = Play tom-tom at the center of the head

E. = Play tom-tom at the edge of the head

E. - - - - - C.

Move from the edge of head to the center of head

Piano Muting

“+”

Mute piano string with finger

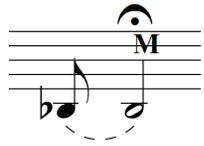
“Dry”

Mute strings with finger, place finger on string 3-4 mm from anchor

“Wet”

Mute strings with finger, place finger on string 1-2 mm from anchor

Winds



Begin normal sound, move to multiphonic.

T. tr.

Timbral trill, trill between two fingerings of the same pitch.

“Chaconne-Part 1” presents colorful instrumental gestures over a rich harmonic and rhythmic palette. The title hints at the use of a consistent batch of sounds used in the background to produce these colors and gestures, but it should not be taken too literally. The work is meant to take the listener on a journey of sounds and contrasts, most akin to travelling by train through a shifting landscape with mixtures of sometimes abrupt, sometimes subtle shifts of scenery.

“Chaconne-Part 1” was premiered on May 7, 2019 by TM+, a Paris-based new music group in residence at Cal State Los Angeles, during the 2019 Hear Now Festival. The work is dedicated to the members of TM+ and Laurent Cuniot, conductor and composer extraordinaire!

Chaconne-Part I (2019)

$\text{♩} = 55$

Bend pitches

Flute

Bass Clarinet

Violin

'Cello

Vibraphone

Percussion

Piano

p *mf* *poco* *sfz* *p*

pp *p* *ppp* *p* *sfz* *p*

pp *p*

Sus. Cymb. w/ metal/coin

dome (metal/coin)

edge

p *p* *p*

wet

dry

wet +

p *mf*

p *mf*

Chaconne-Part I

2

6

Fl.

Bs. Cl.

Vln.

Vc.

Vib.

Perc.

Pno.

p

mf

n

p

pp

p

III IV

IV III II I

Flitzng. -----

T. tr. -----

ord.

una corde -----
pp

Chaconne-Part I

Fl. *mf* *f* Fltzng. ord. Fltzng.

Bs. Cl. *mf* *p* *f* Slap Tongue

Vln. *p* *mf* *p* IV II

Vc. *p* *mf* *p* III IV III IV

Vib. motor on-slow *p* bass bow

Perc. *p* to vibraphone

Pno. *pp* *pp* *p* *f* *mp* *8va-*

Chaconne-Part I

4

13

Fl.

Bs. Cl.

Vln.

Vc.

Vib.

Perc.

Pno.

Loco

f

mf

p

pizz.

arco

mallet

bass bow

3

II

III

IV

III

II

I

IV

III

3

Rea. -----

Rea. -----

Rea. -----

Chaconne-Part I

15

Fl. *f* *mf* *p*

Bs. Cl. *f* *mf* *p* *f*

Vln. *f* *mf* *p* *f* *p* *pizz.* *f* *p* *jeté* *3* *I II* *3* *3*

Vc. *sfz* *p* *sfz* *pizz.* *arco* *sfz* *3* *3*

Vib. *p*

Perc.

Pno. *f* *mp* *6* *5* *6* *6* *6* *p*

Chaconne-Part I

6

18

Fl. *f* *sfzp* *mf* *p* *pp* *p* Flitzng. -----

Bs. Cl. *p* *mf* *p* *pp*

Vln. arco *f* *p* *f* *p* *pp* *mf* jeté 3

Vc. *p* ord. ord. II

Vib. Motor On-Fast *f* *mp* *pp* to tom-toms/sus. cymb.

Perc. sus. cymb. w/stick l.v. l.v. *p*

Pno. *f* *mf* *p*

Chaconne-Part I

A

The musical score for Chaconne-Part I, page 7, features the following parts and markings:

- Fl. (Flute):** Starts at measure 23. Dynamics include *mp*, *p*, *mf*, and *p*. Includes triplets and a box labeled 'A' at the end of the line.
- Bs. Cl. (Bass Clarinet):** Remains silent throughout the page.
- Vln. (Violin):** Starts at measure 23. Dynamics include *p*, *mf*, *p*, *p*, and *sfz*. Includes fingerings (III IV, IV), a triplet marked 'jeté', and a pizzicato section.
- Vc. (Viola):** Starts at measure 23. Dynamics include *mf*, *p*, and *pp*. Includes fingerings (I, II, I).
- Vib. (Vibraphone):** Remains silent throughout the page.
- Perc. (Percussion):** Starts at measure 23. Includes a triplet marked 'l.v.' and dynamic *p*.
- Pno. (Piano):** Starts at measure 23. Dynamics include *p*. Includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Chaconne-Part I

8

27

Fl.

Bs. Cl.

Vln.

Vc.

Vib.

Perc.

Pno.

mf

p

mf

p

mf

5

Detailed description: This page of a musical score for 'Chaconne-Part I' covers measures 27 through 31. The score is arranged in a grand staff with seven parts: Flute (Fl.), Bass Clarinet (Bs. Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), Percussion (Perc.), and Piano (Pno.). Measures 27-28 are in 8/8 time, 29-30 in 4/4, and 31 in 5/4. The Percussion part begins in measure 29 with a rhythmic pattern of eighth notes, marked *mf*. The Piano part is highly detailed, featuring complex rhythmic patterns, including a quintuplet in measure 27, and dynamic markings of *mf*, *p*, and *mf*. The score includes various musical notations such as rests, stems, beams, and slurs.

Chaconne-Part I

31

Fl.

Bs. Cl.

Vln.

Vc.

Vib.

Perc.

Pno.

arco

T. tr.

p

p

f

f *mf* *f*

f

E. C.

ord. C. ord. E. ord. C. E.

3

5

Rea. Rea. Rea.

Chaconne-Part I

10

B ♩ = ♩

Fl. 33 *Fltzng.* *p*

B♭ Cl. *pp*

Vln. 33 *sul tasto* *p* *sfzp* *sfzp* *p* *ord.*

Vc. *pizz.* *arco* *sul tasto* *p* *sfzp* *sfzp* *p* *ord.*

Vib. 33

Perc. 33 *ord.* *C.* *E.* *l.v.* *E.* *ord.* *C.* *mf* *4:6* *f* *pp* *mf* *f* *sfzp*

Pno. 33 *6* *f* *Leg.*

Chaconne-Part I

This page of the musical score for Chaconne-Part I includes the following parts and markings:

- Fl. (Flute):** Measures 39-45. Markings include *mf*, *pp*, *Fltzng.*, *mf*, and *sfzp*. An *ord.* (ordine) marking is present above the first measure.
- Bs. Cl. (Bass Clarinet):** Measures 39-45. Markings include *mf* and *sfzp*. Trills are indicated with wavy lines above the notes.
- Vln. (Violin):** Measures 39-45. Markings include *mf*, *pp*, *f*, and *pizz.* (pizzicato). A *3♩:2♩* triplet marking is present above the final measure.
- Vc. (Viola):** Measures 39-45. Markings include *mf*, *pp*, and *f*. A *3♩:2♩* triplet marking is present above the final measure.
- Vib. (Vibraphone):** Measures 39-45. The part is mostly silent, with rests indicated.
- Perc. (Percussion):** Measures 39-45. Markings include *f sfzp*, *subito p*, *f*, *p*, *Conduct in 3*, *sfzp*, and *f*. *E.* (E-flat) and *ord.* markings are present. Time signatures of 4:3 and 3 are indicated.
- Pno. (Piano):** Measures 39-45. Markings include *p*, *mf*, *p*, *f*, and *l.v.* (lento vivace). Time signatures of 4:3 and 2:3 are indicated.

Chaconne-Part I

12

Fl. *ord.* *p* *f* *p* **C** $\text{♩} = \text{♩}$

Bs. Cl. *p* *f*

Vln. *arco* *p* *f* *p*

Vc. *arco* *p* *f*

Vib. *43*

Perc. *43* *E.* *subito pp* *ord.* *Scrape* *E.* *mf* *f* *p* *mf* *f* *mf*

Pno. *43* *f* *mf* *f*

Chaconne-Part I

46

Fl.

Bs. Cl.

Vln.

Vc.

Vib.

Perc.

Pno.

ord.

3

3 *fp*

f

pp

4:3

f

f

mf

f

poco

Chaconne-Part I

14

49

Perc.

Pno.

poco

fp

fp



52

Perc.

Pno.

dome

mf

ff

pp

mf

ff

5

5

5

Chaconne-Part I

16

Fl. *mf* *sfz p* *mf* *p*

Vln. arco *p*

Vc. *mf* *p*

Mba. *poco* *fp* *n*

Pno.

Measures 62-74. Time signature changes from 5/4 to 2/4 at measure 72.

Chaconne-Part I

69

Fl.

3 3 5 5 3 3

Vln.

Vc.

mp

5 5 5 3 3 3 3

Mba.

pp

Pno.

f *p* *f* *p*

Chaconne-Part I

18

Fl.

Flute and Cello parts. The flute part (top staff) begins at measure 75 with a *p* dynamic, followed by *mf* and *f* dynamics. It features a triplet of eighth notes and a five-measure rest. The cello part (bottom staff) features a seven-measure rest, a triplet of eighth notes, and a five-measure rest.

Vln.

Violin part (top staff) starting at measure 75, consisting of a five-measure rest.

Vc.

Violoncello part (bottom staff) starting at measure 75, featuring a five-measure rest.

Mba.

Mandolin and Bass part (Mba.) starting at measure 75. The mandolin part (top staff) has a five-measure rest. The bass part (bottom staff) has a *mf* dynamic, followed by a *p* dynamic and an *sfzp* dynamic.

Pno.

Piano part (Pno.) starting at measure 75. The right hand (top staff) has a five-measure rest. The left hand (bottom staff) has a *f* dynamic, followed by a *p* dynamic.

Chaconne-Part I

80

Fl.

f

3

6

3

7

5

3

Vln.

80

II
III

p

III
IV

mf

Vc.

5

3

3

3

5

5

Mba.

80

Pno.

80

ff

mf

f

p

Detailed description: This page of a musical score for 'Chaconne-Part I' features five staves. The Flute (Fl.) staff begins at measure 80 with a triplet of eighth notes, followed by a sixteenth-note triplet, and then a sixteenth-note sextuplet. The Violin (Vln.) staff has rests until measure 82, where it plays a half note with fingerings II and III, followed by a half note with fingerings III and IV. The Viola (Vc.) staff has a five-note quintuplet, followed by two three-note triplets, and then another five-note quintuplet. The Mba. (Mandolin/Banjo) staff consists of four measures of sustained chords. The Piano (Pno.) staff has rests until measure 84, where it plays a series of chords with dynamics *ff*, *mf*, *f*, and *p*.

Chaconne-Part I

20

86

Fl.

f *mf* *mp* *f*

3 3 3 3 7

6

Vln. II III

piu f *p*

Vc.

5 3 3 5 5

Mba.

86

mf *f* *mf*

6 6 6 6 6 6 6

Pno.

86

p *ff* *p*

Detailed description: This page of the musical score, titled 'Chaconne-Part I', is numbered 20. It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vc.), Mbanjira (Mba.), and Piano (Pno.). The Flute part begins at measure 86 with a dynamic of *f*, followed by a crescendo to *mf*, then a decrescendo to *mp*, and finally a crescendo back to *f*. It includes a sixteenth-note triplet and a seven-note melodic phrase. The Violin part, split into II and III, starts with *piu f* and then *p*. The Viola part features a five-note triplet, a three-note triplet, and a five-note triplet. The Mbanjira part starts with *mf*, reaches *f* with a sixteenth-note triplet, and then returns to *mf* with sixteenth-note sextuplets. The Piano part begins with *p* and a sixteenth-note triplet, followed by a crescendo to *ff* and then a decrescendo back to *p*.

Chaconne-Part I

E

♩ = 120

Fl. *p* *mf* *p* *mf* *p* *sfz p*

Bs. Cl. *p* *sfz p*

Vln. *mf* *mf* *p* *sfz p*

Vc. *p* *sfz p* *sfz p*

Mba. *p* *mf* *p* *p*

Pno. *p* *mf* *p*

to Bb Clarinet

Bb Clarinet

sul tasto

to vibraphone

Chaconne-Part I

22

Musical score for measures 104-113. The score is for four instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.). The time signature is 3/4. The key signature has one sharp (F#). The dynamics are marked *sfzp* (sforzando piano) for the Flute, B♭ Cl., and Vc. parts. The Violin part includes markings for *pizz.* (pizzicato) and *arco* (arco). The measures are connected by long horizontal lines, indicating sustained notes or breath marks.

Musical score for measures 114-118. The score is for four instruments: Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.). The time signature is 3/4. The key signature has one sharp (F#). A double bar line with repeat dots is at the beginning of measure 114. A box containing the letter 'F' is positioned above the Flute staff in measure 114. The dynamics are marked *mf* (mezzo-forte) for the Flute and B♭ Cl. parts, and *p* (piano) for the Violin and Vc. parts. The Violin part includes a *pp* (pianissimo) marking in measure 115. The measures are connected by long horizontal lines, indicating sustained notes or breath marks.

Chaconne-Part I

Musical score for Chaconne-Part I, page 23, measures 122-127. The score is arranged in five systems, each with two staves. The instruments are Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Vibraphone (Vib.). The piano (Pno.) part is shown in a grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics (p, f, mf, fp) and articulations (pizz., ord.).

Fl. 122 *f* 3 *p* 3 3 *mf*

B♭ Cl. *f* *p* 3 *f*

Vln. 122 *fp* *f* pizz.

Vc. *fp* *f* pizz. 3

Vib. 122 *p* ord. *f* *p*

Pno. 122 *p* *f* *p*

Chaconne-Part I

24

129

Fl. *p*

B♭ Cl. *p*

Vln. arco pont. ----- ord. *p* ----- *mf* pont. ----- ord. *p* ----- *mf*

Vc. arco pont. ----- ord. *p* ----- *mf* pont. ----- ord. *p* ----- *mf*

Vib. *p* *mp* *mf*

Pno. *p*

Detailed description: This page of a musical score for 'Chaconne-Part I' covers measures 129 to 134. The score is arranged in six systems, each with a different instrument. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are in the first system, both starting at measure 129 with a piano (*p*) dynamic. The Violin (Vln.) and Viola (Vc.) parts are in the second system. The Violin part starts at measure 129 with a piano (*p*) dynamic, marked 'arco pont.' (arco ponticello), and then moves to a mezzo-forte (*mf*) dynamic, marked 'ord.' (ordinaire). The Viola part starts at measure 130 with a piano (*p*) dynamic, marked 'arco pont.', and then moves to a mezzo-forte (*mf*) dynamic, marked 'ord.'. The Vibraphone (Vib.) part is in the third system, starting at measure 129 with a piano (*p*) dynamic, then moving to mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The Piano (Pno.) part is in the fourth system, starting at measure 129 with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The time signature changes from 2/4 to 3/4 and back to 2/4 throughout the page.

Chaconne-Part I

135

Fl.

B♭ Cl.

Vln.

Vc.

Vib.

Pno.

mf *sfz*

p *mf* *p*

p *mf* *p*

p *mf* *mf* *mf*

pont. --- ord. pont. --- ord. pont. --- ord.

3 3 3 3:2

Detailed description of the musical score: This page of the score covers measures 135 to 140. The Flute part features a melodic line with triplets in measures 135-136 and a dynamic shift from *mf* to *sfz* in measure 139. The B♭ Clarinet part provides harmonic support with a similar melodic contour. The Violin and Viola parts are marked with *p* and *mf*, with dynamic hairpins and accents. Both parts include performance instructions for *pont.* (ponticello) and *ord.* (ordine). The Vibraphone part has a steady rhythmic pattern with dynamics ranging from *p* to *mf*. The Piano part features a triplet in measure 135 and a 3:2 ratio in measure 139. The score is in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Chaconne-Part I

145 G

Flute
p *f*

B♭ Cl.
p *f*

Violin
p *f* *pp* with piano

Cello
p *f* pizz. arco *p* *mf*

Vib.
f *f* *pp* *mp* *pp* l.v. l.v.

Pno
with cello *p* *mp* *mf*

Chaconne-Part I

158 **H** ♩ = 88

Fl. *p*

B♭ Cl. *p*

Vln. *pp* *f* *mf*

Vc. *p* *mf*

Vib. *p* Let fade to Marimba

Pno. *f* no pedal

5

Chaconne-Part I

167 I ♩ = 110

Fl. *f*

B♭ Cl. *f* *mf*

Vln. *pp* *f* *ord.*

Vc. *f* *pp* *f* *ord.*

Mba. *f* *subito pp* *mf* *p*

Pno. *f* *f*

Ped.

Chaconne-Part I

32

J

Fl.

B♭ Cl.

Vln.

Vc.

Mba.

Pno.

The musical score for Chaconne-Part I, measures 171-174, is arranged for a woodwind and string ensemble. The score is written in 2/4 time and features several key elements:

- Flute (Fl.):** Measures 171-173 contain a melodic line with slurs and a fermata. Measure 174 is a whole rest.
- B♭ Clarinet (B♭ Cl.):** Measures 171-173 feature a rhythmic pattern of triplets. Measure 174 is a whole rest.
- Violin (Vln.):** Measures 171-173 show a melodic line with dynamics *p*, *mf*, and *f*. Measure 174 is a whole rest.
- Viola (Vc.):** Measures 171-173 feature a rhythmic pattern with dynamics *f* and *p*. Measure 174 is a whole rest.
- Mellophone (Mba.):** Measures 171-173 are whole rests. Measure 174 features a melodic line with dynamics *mf* and *pp*.
- Piano (Pno.):** Measures 171-173 feature a rhythmic pattern of triplets. Measure 174 features a melodic line with dynamics *p* and a *Ped. ad lib.* instruction.

Chaconne-Part I

175

Fl.

B♭ Cl.

Vln.

Vc.

Mba.

Pno.

p

pp

sul tasto

3

5

5

5

3

3

5

3

3

3

Chaconne-Part I

34

Fl.

B♭ Cl.

Vln.

Vc.

Mba.

Pno.

180

ord.
II

p

I III I IV

3

3

3

3

Chaconne-Part I

36

The musical score is arranged in a system with seven staves. The top staff is for Flute (Fl.), the second for Clarinet in B-flat (B \flat Cl.), the third for Violin (Vln.), the fourth for Viola (Vc.), the fifth for Piano (Pno.), the sixth for Percussion (Perc.), and the seventh for Piano (Pno.) with 5th Part. Harm. The time signature changes from 3/4 to 4/4 at measure 190. The Flute and Clarinet parts feature melodic lines with triplets and dynamics ranging from *p* to *n*. The Violin part consists of sustained chords with dynamics *p* and *n*. The Viola part includes a 'pont.' marking and dynamics *p*, *mp*, and *pp*. The Piano part has a '5th Part. Harm.' marking and dynamics *p* and *n*. The Percussion part has a melodic line with dynamics *p* and *n*. The bottom Piano part has a '5th Part. Harm.' marking and dynamics *p* and *n*.