

Alex Rennie

Chaconne (2024) for Pierrot + vibraphone

Programme Notes

In the piece I subvert the model of a chaconne, a variation on a harmonic progression, by substituting the chords with a cycle of 5 bell spectra from which I derive the pitch material and harmonic foundation. These are transcribed from the bells of Notre-Dame de Paris, in the ringing order of the *grand solemn*. This reinterpretation allows me to explore the complex harmonic qualities of bells.

I explore different dynamic envelopes in different variations, considering the role of each instrument in the Pierrot ensemble, having studied pieces such as *Vortex Temporum* by Gérard Grisey. In the 2nd variation I use pointilist motoric texture inspired by Stravinsky. Towards the end, I explore the subdued, low, sustained register of the woodwind.

Listen to a NotePerformer mock-up below:
<https://soundcloud.com/arennie/chaconne>

Chaconne

Alex Rennie

Ritmico ♩ = 120

Flute

Clarinet in B♭

Vibraphone

Piano

Violin

Violoncello

sff secco *mp* *p* *f*

sff secco *mp* *p* *f*

soft mallets
motor on slow as possible

pp

sff secco *mp* *p* *f*

IV

sff secco *mp* *p* *f*

pizz. arco

pizz. arco

sff secco *mp* *p* *f*

sff secco *mp* *p* *f*

[illegible]

14

mf *pp* *fff* explosive *mf* *sff* *n*

mf *pp* *fff* explosive *mf* *sff*

arco *pizz.* *arco* *o* *mf* *sff* *n*

arco *pizz.* *arco* *mf* *sff*

I.

f *sff* *pp* *f* *f sub.*

f *sff* *pp* *f* *f sub.*

f *sff* *f secco*

IV

f *sff* *n* *f* *pizz.* *f*

26

3

pp *f*

motor off
arco

n *f*

pizz.

arco

n *f*

29

f sub. *p*

f sub. *p*

arco

p

arco

p

32

To Picc.

Picc.

pp 5

n *f*

36

ff *ff sub.* 3 *ff sub.*

ff *ff sub.* 3

f *ff* 3

III

mp

mp

IV

38

ff sub. *5* *3* *pp* *soft mallets* *p* *sfz* *n* *f* *n*

II.

41

f *secco* *f* *To B. Cl.* *f* *secco* *pizz.* *p* *f* *mp*

45

Handwritten musical score for 'The Rose Tree'. The score is written on six staves, organized into three systems of two staves each. The top two staves are for the vocal melody, and the bottom two staves are for the piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The vocal melody consists of a series of eighth and sixteenth notes, often beamed together, with some notes marked with an accent (>). The piano accompaniment includes a variety of rhythmic patterns, including triplets and sixteenth-note runs. The first system covers measures 45-48, the second system covers measures 49-52, and the third system covers measures 53-56. The score concludes with a double bar line at the end of measure 56.

[illegible]

53

ffff shrill *f*

sffz

(8)

ffff shrill *f*

sffz *p* *sffz*

53

54

55

56

57

To Fl.

p

mp

arco

n

arco

n

sffz

57

58

59

60

61

Fl.

mp

mp

pp

mf secco

mp

mp

65

rit.....

III. Grave ♩ = 36

n

pp

p

ppp

una corda

con sord.

pppp

con sord.

pppp

69

Dynamic markings: *n*, *pp*, *pppp*.

Measure 69: Treble staff has a half note G4 with an accent and *n*. Bass staff has a half note F3 with an accent and *n*. Measure 70: Treble staff has a half note G4 with an accent and *n*. Bass staff has a half note F3 with an accent and *n*. Measure 71: Treble staff has a half note G4 with an accent and *n*. Bass staff has a half note F3 with an accent and *n*. Measure 72: Treble staff has a half note G4 with an accent and *n*. Bass staff has a half note F3 with an accent and *n*.