

# CHACONNE FOR JAMES TENNEY

Robert Hasegawa  
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# PERFORMANCE NOTES

Like many of Tenney's compositions, the *Chaconne for James Tenney* is about continuity and gradual change. A drone on the D above middle C is heard throughout the piece—above the drone, we hear a second pitch, gradually rising from a minor second above the drone to a major seventh. The interval between the drone and the rising pitch successively approximates just intonation intervals drawn from the overtone series—the rest of the ensemble reinforces and expands upon the harmonic implications of this interval. The result is a series of overtone-series chords over a cycling progression of roots. These roots are indicated on the lowest (unplayed) staff of the score, which also describes the interval between the drone and rising pitch, the root (notated in cents above the pitch class C), and the harmonic ratio that the interval implies. The dynamic form of the piece is a slow swell from *ppp* to *f* then back to *ppp*.

Microtonal pitches are notated as follows:

closed-headed arrows indicate an adjustment of 16 cents (a sixth of a semitone) up or down

open-headed arrows indicate an adjustment of 33 cents (a third of a semitone) up or down

altered accidentals indicate quartertones

quartertone sharp: †

quartertone flat: ‡

The instrument with the rising line (cello, viola, then violin) has a more detailed microtonal notation—here, the arrows and altered accidentals are supplemented by a number indicating the deviation in cents of the desired pitch from the nearest equal-temperament semitone.

The drone is controlled by the percussionist—a drone on an acoustic instrument is ideal, but use of electronics is also possible.

Long tones for wind instruments should be played in one breath where possible—when this is impractical, a brief break in the tone and a discreet reentrance is acceptable. String instruments should change bow as necessary. Both wind and string instruments should play with a full, rich tone without vibrato. Notated durations for piano and percussion pitches may exceed the resonance of the instrument—in all cases, though, the sound should be allowed to decay naturally.

*Chaconne for James Tenney* was written for the White Rabbit Ensemble, led by Eric Hewitt.

# Chaconne for James Tenney

Robert Hasegawa (2007)

Score in C

$\text{♩} = 60$

2 3 4 5 6 7 8

Flute *ppp* *pp*

Clarinet in B $\flat$  *ppp*

Baritone Saxophone *ppp* *pp*

Vibraphone *ppp* *pp*  
 Drone (continuous through piece)  
*ppp* *crescendo poco a poco* *pp* *crescendo poco a poco*

Piano *sempre ped.* *ppp* *pp*

Violin *ppp*

Viola *ppp*

Violoncello *ppp* *pp*

Roots 81 84 89 94 99 105 112 119 128 139  
 A+933 (21:22) B $\flat$  1016 (20:21) B 1100 (19:20) C 0 (18:19) C $\sharp$  100 (17:18) D 200 (16:17) E $\flat$  316 (15:16) E+ 433 (14:15) F+ 566 (13:14) G 700 (12:13)

A

Fl. *pp* *p*

Cl. *pp* *p*

Sax.

Vib. *p* *crescendo poco a poco*

Pno. *p*

Vln. *pp*

Vla. *pp*

Vc. -49 -35 -27 -18 -7 +4 +17

*p*

151 165 173 182 193 204 217

Ad 850 (11:12) Bb 1016 (10:11) B 1100 (19:21) C 0 (9:10) C# 100 (17:19) D 200 (8:9) Eb 316 (15:17)

**B**

Fl. 19 20 21 22 23 24 25 26 27 28 *mp*

Cl. *mp*

Sax. *p* *mp*

Vib. *p* *mp*

Pno. *mp* *crescendo poco a poco*

Vln. *p* *mp*

Vla. *mp*

Vc. +31 *p* +48 +54 -33 -19 -11 -2 +16 *mp*

231 248 254 267 281 289 298 316

A+ 933 (21:24) F+ 566 (13:15) B 1100 (19:22) G 700 (6:7) C# 100 (17:20) Ad 850 (11:13) D 200 (16:19) Bb 101 (5:6)

C

Fl. 29 30 31 32 33 34 35 36 37

Cl.

Sax.

Vib.

Pno.

Vln.

Vla.

Vc.

mp

+36 +47 -41 -34 -30 -14 (unison with cello)

336 347 359 366 370 386

E+ 433 (14:17) C 0 (9:11) F+ 566 (13:16) C# 100 (17:21) A+ 933 (21:26) D 200 (4:5)

38 39 40 41 42 43 44 45 46

Fl. *mf*

Cl. *mf*

Sax. *mf*

Vib. *mf*

Pno. *mf*

Vln. *mf*

Vla. +4 +9 +18 +35 -54 -46

Vc. *mf*

404 409 418 435 446 454

B 1100 (19:24) Eb 316 (15:19) Ad 850 (11:14) E+ 433 (7:9) C# 100 (17:22) Bb 1016 (10:13)

47 48 49 50 51 52 53 54 55 56

Fl.

Cl.

Sax.

Vib.

Pno.

Vln.

Vla.

Vc.

464 471 498 529 537 543

F+ 566 (13:17) D 200 (16:21) C 200 (9:12) E+ 433 (14:19) Ad 850 (11:15) B 110 (19:26)

*f*

*f*

*f*

-36 -29 -2 +29 +37 +43



**F**

Fl. 57 58 59 60 61 62 63 64 65 66  
 Cl.  
 Sax. *f*  
 Vib. *f* *crescendo poco a poco* *ff* *decrescendo poco a poco*  
 Pno.  
 Vln. *f*  
 Vla. +51 -37 -17 -3 +3 +17  
 Vc. *f*  
 551 563 583 597 603 617  
 D 200 (8:11) F+ 566 (13:18) B $\flat$  1016 (5:7) C $\sharp$  100 (17:24) G 700 (12:17) E+ 433 (7:10)

G

Fl. 67 68 69 70 71 72 73 74 75 76

Cl. mf

Sax. mf

Vib. mf

Pno. mf

Vln. mf

Vla. mf

Vc. mf

*mf decrescendo poco a poco*

637 649 657 663 671 702

C 0 (9:13) Ad 850 (11:16) F+ 566 (13:19) Eb 316 (15:22) B 1100 (19:28) G 700 (6:9)

77 78 79 80 81 82 83 84 85 86 87

Fl.

Cl.

Sax.

Vib.

Pno.

Vln.

Vla.

Vc.

mp

mp

mp

*mp decrescendo poco a poco*

mp

mp

mp

729 736 746 754 765 782 791 796

A+933 (21:32) C# 100 (17:26) F+ 566 (13:20) Ad 850 (11:17) C 0 (9:14) E+ 433 (7:11) B 1100 (19:30) G 700 (12:19)

I

Fl. 88 89 90 91 92 93 94 95 96 97

Cl.

Sax.

*mp*

Vib.

Pno.

Vln. +14 (unison with viola) +30 +34 +41 -47 -36 -16

*mp*

Vla.

Vc.

*mp*

814 814 834 841 853 864 884

B $\flat$  1016 (5:8) F+ 566 (13:21) A+ 933 (21:34) D 200 (8:13) Ad 850 (11:18) C# 100 (17:28) G 700 (3:5)

Fl. 98 99 100 101 102 103 104 105 106 107

Cl. *p*

Sax. *p*

Vib. *p*

*p* *decrescendo poco a poco*

Pno. *p*

Vln. +2 +11 +19 +33 +46 +52 -31 *p*

Vla. *p*

Vc. *p*

902 911 919 933 946 952 969

B 1100 (19:32) F+ 566 (13:22) Bb 1016 (10:17) E+ 433 (7:12) Ad 850 (11:19) Eb 316 (15:26) G 700 (12:21)

108 109 110 111 112 113 114 115 116 117

Fl. *pp*

Cl. *pp*

Sax. *pp*

Vib. *pp* *decrescendo poco a poco*

Pno. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

983 996 1018 1027 1035 1049

C# 100 (17:30) C 0 (9:16) B 1100 (19:34) B $\flat$  1016 (5:9) A+ 933 (21:38) Ad 850 (11:20) G 700 (6:11)

118 119 120 121 122 123 124 125 126 127

Fl. *ppp*

Cl. *ppp*

Sax. *pp* *ppp*

Vib. *ppp* *ppp* *decrescendo poco a poco*

Pno.

Vln. *ppp*

Vla. *ppp*

Vc. *pp* *ppp*

1061 1072 1081 1088 1095 1101 1106 1111 1116 1119

F+ 566 (13:24) E+ 433 (7:13) E $\flat$  316 (15:28) D 200 (8:15) C# 100 (17:32) C 0 (9:17) B 1100 (19:36) B $\flat$  1016 (10:19) A+ 933 (21:40) Ad 850 (11:21)