Chaconne

for orchestra

Daniel Bradshaw

Instrumentation:

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat
Bass Clarinet in B-flat
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

4 Timpani
Percussion 1:
- Medium Suspended Cymbal
- 4 Snare Drum Sticks
- Large Tam Tam
- 6 Toms
- Orchestra Bells (sounding 8va)
- Crash Cymbals

Percussion 2:
- Large Suspended Cymbal
- 4 Snare Drum Sticks
- 6 Toms
- Vibraphone
- Bass Drum
- Triangle

Strings

Duration: 12 minutes

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Transposed Score

Chaconne

for orchestra
2006, rev. 2007

Daniel Bradshaw
b. 1973

1 2 3 4 5 6 7 8 9 10

3/4 semplice ♩ = 52 — poco rit. — a tempo

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon

3/4 semplice ♩ = 52 — poco rit. — a tempo

Horn in F 1, 3
Horn in F 2, 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba

Timpani
Percussion 1
Percussion 2

3/4 semplice ♩ = 52 — poco rit. — a tempo
con sord. sul G to m. 18

Violin I: *p* — *poco* — *mp* — *mf* — *mp* — *p* — *pp*
Violin II: con sord. — *p* — *poco* — *mp* — *mf* — *mp* — *p* — *pp*
Viola
Cello
Contrabass

1 2 3 4 5 6 7 8 9 10

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Funded in part by a Composer Assistance Grant from the American Music Center

11 12 13 14 15 16 17 18

4/4 3/4

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

4/4 3/4

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

4/4 3/4

Vln. I
Vln. II
Vla.
Vlc.
Cb.

mp p mp pp

11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26

3/4 poco più mosso

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

3/4 poco più mosso

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

3/4 poco più mosso

senza sord. *cantabile*

Vln. I

p *mp* > *p* *mp* *p* *mf* *p*

senza sord.

Vln. II

con sord. sul G to m. 40

Vla.

p *mp*

con sord.

Vlc.

p *poco* *mp*

Cb.

19 20 21 22 23 24 25 26

27 28 29 30 31 32 33 34

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Vln. I
Vln. II
Vla.
Vlc.
Cb.

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

cantabile

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

p *mp* *p*

p *mp* *p*

27 28 29 30 31 32 33 34

35 36 37 38 39 40 41

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

p *niente*

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Tam tam
p

Vln. I
Vln. II
Vla.
Vlc.
Cb.

p *mp* *p* *p* *pp*
mp *p* *pp*
div. *pp* senza sord. *pp* *cantabile* *p* *mp* *p* sul tasto *mp* *p* senza sord. *mp* *p* unis., sul tasto *p*
cantabile *p* *mf* *p* div. *p* *mp* *p*

35 36 37 38 39 40 41

42 43 44 45 46 47 48 49

poco più mosso — poco a poco accelerando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

p *sim.* *poco* *mp* *mf* *cantabile*

poco più mosso — poco a poco accelerando

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

poco più mosso — poco a poco accelerando

Vln. I
Vln. II
div.
Vla.
Vlc.
div.
Cb.

sul tasto *poco a poco crescendo e agitato* ord. *cantabile* *pp*

42 43 44 45 46 47 48 49

50 51 52 53 54 55 56 57

♩ = 64 poco a poco accelerando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

poco agitato

♩ = 64 poco a poco accelerando

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

♩ = 64 poco a poco accelerando

Vln. I
Vln. II div.
Vla.
Vlc. div.
Cb. div.

cantabile
poco agitato
poco agitato

50 51 52 53 54 55 56 57

58 59 60 61

♩ = 72 poco a poco accelerando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

p *p* *p* cresc. *p* *pp* *pp* cresc. *f* cresc. *f* cresc. *ff* *f* *ff* *mf*

♩ = 72 poco a poco accelerando

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

♩ = 72 poco a poco accelerando

Vln. I div.
Vln. II div.
Vla.
Vlc. div.
Cb. div.

ff agitato *f* *ff* agitato *f* *ff* *pp* cresc. *pp* cresc. *ff* *ff* agitato *ff* agitato *ff* *ff* agitato *f* cresc. *f* cresc.

58 59 60 61

62 63 64 65

accelerando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

f *f* *pp* *f* *ff* *ff*

accelerando

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

accelerando

Vln. I div.
Vln. II div.
Vla.
Vlc. div.
unis.
Cb.

ff *ff* *ff* *ff* *ff*

62 63 64 65

66 67 68 69 70 71

♩ = 88 poco a poco accelerando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 88 poco a poco accelerando

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

♩ = 88 poco a poco accelerando

Vln. I
Vln. II
Vla.
Vlc.
Cb.

66 67 68 69 70 71

72 73 74 75 76 77 78

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Bass Drum (hard beater)
Vln. I
Vln. II
Vla.
Vlc.
Cb.

72 73 74 75 76 77 78

79 80 81 82 83 84 85

♩ = 104 poco a poco accelerando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 104 poco a poco accelerando

a 2

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Med. susp. cym (soft yarn mallets)
Perc. 2
Lg. susp. cym (soft yarn mallets)

♩ = 104 poco a poco accelerando

Vln. I
Vln. II
Vla.
Vlc.
Cb.

79 80 81 82 83 84 85

86 87 88 89 90 91

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

4/4

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

4/4

Vln. I div.
Vln. II div.
Vla.
Vlc.
Cb.

86 87 88 89 90 91

92 93 94 95

4/4 ♩ = 138

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl. *ff*
Bsn. 1 *ff*
Bsn. 2 *ff*
C. Bn. *ff*

4/4 ♩ = 138

Hn. 1, 3 *ff*
Hn. 2, 4 *ff*
C Tpt. 1 *f* *p* *f*
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn. *ff*
Tba. *ff*

Timp.
Perc. 1 Sus. Cym. *ff* — 4 Sticks (hit together - 2 in each hand) *f* sempre
Perc. 2 Sus. Cym. *ff* — 4 Sticks (hit together - 2 in each hand) *f* sempre

4/4 ♩ = 138

Vln. I div. *pp*
Vln. II div. *pp*
Vla. *ff*
Vlc. *ff*
Cb. div. *heavy* col legno battuto (c. l.) ord. *sim.* c. l. ord. *ff* sempre

92 93 94 95

96 97 98 99

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 Sticks
Perc. 2 Sticks
Vln. I div.
Vln. II div.
Vla.
Vlc.
Cb. div.

f *p* *mf*

half-valve gliss.

96 97 98 99

100 101 102 103

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 Sticks
Perc. 2 Sticks
Low Tom - on the shell (both hands 2 sticks)
(Sticks)
(Shell)
Vln. I div.
Vln. II div.
Vla. div.
Vlc. div.
Cb. div.
poco a poco cresc.
heavy col legno battuto (c. l.)
ord. sim.
ff sempre

100 101 102 103

104 105 106 107

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 Sticks
Perc. 2 Sticks
High Tom - on the shell (both hands 2 sticks)
Vln. I div.
Vln. II div.
Vla. div.
Vlc. div.
Cb. div.
ord. c. l. ord.

104 105 106 107

108 109 110 111 112

3/4 2/4

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

3/4 2/4

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

gliss.

Timp.
Perc. 1 Tom Shell
Perc. 2 Tom Shell

3/4 2/4

Vln. I div.
Vln. II div.
Vla. div.
Vlc. div.
Cb. div.

cresc.

113 114 115 116 117 118

3 ♪ = ♪ (𝅗𝅥 = ca. 104)

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 Tom Shell
Perc. 2 Tom Shell
Vln. I
Vln. II
Vla.
Vlc.
Cb.

ff f p

a 2
gliss.
arco
port.
dampen!
unis.
pizz.

119 120 121 122 123 124

4/4 ♩ = 156

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

4/4 ♩ = 156

Hn. 1, 3 — (a 2) *intense* — ff — p ff — p ff
Hn. 2, 4 — (a 2) *intense* — ff — p ff — p ff
C Tpt. 1 — ff sempre
C Tpt. 2 — ff sempre
C Tpt. 3 — ff sempre
T. Tbn. 1 — ff — ff sempre
T. Tbn. 2 — ff — ff sempre
B. Tbn. — ff — ff sempre
Tba.

l.v.

Timp. — f
Perc. 1 — 6 Toms - sticks — ff — f — sempre
Perc. 2 — 6 Toms - sticks — ff — f sempre

4/4 ♩ = 156

Vln. I — non vib. port. (like a wide vibrato) — mf sempre
Vln. II — non vib. port. (like a wide vibrato) — mf sempre
Vla. — arco
Vlc. — arco
Cb.

119 120 121 122 123 124

125 126 127 128 129 130

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Vln. I
Vln. II
Vla.
Vlc.
Cb.

125 126 127 128 129 130

131 132 133 134 135 136

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1 Toms
Perc. 2 Toms

Vln. I
Vln. II
Vla.
Vlc.
Cb.

131 132 133 134 135 136

137 138 139 140 141 142

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Vln. I
Vln. II
Vla.
Vlc.
Cb.

137 138 139 140 141 142

143 144 145 146 147

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Orchestra Bells
Vibes - motor off, pedal down

Vln. I
Vln. II
div.
Vla.
div.
Vlc.
Cb.

ord.
port.
div.
f intense

143 144 145 146 147

148 149 150 151 152 153

poco a poco rallentando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

poco a poco rallentando

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

poco a poco rallentando

Vln. I
Vln. II div.
Vla. div.
Vlc.
Cb.

148 149 150 151 152 153

154 155 156 157 158 159 160

♩ = 132 ritardando

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 132 ritardando

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1 Orch. Bells
Perc. 2 Vibes

♩ = 132 ritardando

Vln. I
Vln. II div.
Vla. div.
Vlc.
Cb.

154 155 156 157 158 159 160

161 162 163 164

♩ = 88

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

♩ = 88

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 — Med. susp. cym — l.v.
Perc. 2 — Bass Drum — l.v.

♩ = 88

Vln. I — div.
Vln. II — div.
Vla. — div.
Vlc. div.
Cb. — div.

161 162 163 164

165 166 167 168 169

Pic. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. Bb Cl. 1 Bb Cl. 2 B.Cl. Bsn. 1 Bsn. 2 C. Bn.

Hn. 1, 3 Hn. 2, 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 T. Tbn. 1 T. Tbn. 2 B. Tbn. Tba.

Timp. Perc. 1 Sus. Cym. Perc. 2 B. D.

Vln. I Vln. II Vla. Vlc. div. Cb.

l.v. unis. unis.

170 171 172 173 174

Pic. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. Bb Cl. 1 Bb Cl. 2 B.Cl. Bsn. 1 Bsn. 2 C. Bn.

Hn. 1, 3 Hn. 2, 4 C Tpt. 1 C Tpt. 2 C Tpt. 3 T. Tbn. 1 T. Tbn. 2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2

Vln. I Vln. II Vla. Vlc. Cb.

ffp ff ffp

l.v.

Tam tam

div.

175 176 177 178

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 Tam
Perc. 2 B. D.
Vln. I div.
Vln. II div.
Vla. div.
Vlc. div.
Cb.

l.v.
Med. susp. cym
l.v.

175 176 177 178

179 180 181 182 183 184 185

3/4 ritardando 9/8

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

3/4 ritardando 9/8

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

3/4 ritardando 9/8

Vln. I div.
Vln. II div.
Vla. div.
Vlc. div.
Cb.

179 180 181 182 183 184 185

186 187 188 189 190 191 192 193

♩. = 72 gently flowing

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

bouncy - not too dry
p sempre
bouncy - not too dry
p sempre
p
niente

♩. = 72 gently flowing

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
pp l.v.
Perc. 1
p
Perc. 2

♩. = 72 gently flowing

Vln. I
Vln. II
Vla.
Vlc.
Cb.

unis.
p sempre
unis.
p sempre
unis.
p sempre
pp
niente

186 187 188 189 190 191 192 193

194 195 196 197 198 199 200 201

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

unis. *cantabile - holding back*

Vln. I
Vln. II
Vla.
Vlc.
Cb.

p *mp* *p* *mf* > *p*

194 195 196 197 198 199 200 201

202 203 204 205 206 207 208 209

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Vln. I
mf *p* *mf* *pp* *p*
Vln. II
Vla.
Vlc.
Cb.

202 203 204 205 206 207 208 209

210 211 212 213 214 215 216 217 218

poco rubato a tempo

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

poco rubato a tempo

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

poco rubato a tempo

Vln. I
Vln. II
Vla.
Vlc.
Cb.

210 211 212 213 214 215 216 217 218

219 220 221 222 223 224 225 226

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

solo
f
niente

1. solo
f
p
2. solo
p
mf
p

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

p
f
mp
mf
f
mf
p
mf
p
p
p

Vln. I
Vln. II
Vla.
Vlc.
Cb.

219 220 221 222 223 224 225 226

227 228 229 230 231 232 233 234 235

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
niente
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Vln. I
Vln. II
Vla.
Vlc.
Cb.

p *mp* *f* *p*
f *mf* *p* *f* *p* *mf* *p*

227 228 229 230 231 232 233 234 235

236 237 238 239 240 241 242 243

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vlc.
Cb.

solo

solo

niente

niente

236 237 238 239 240 241 242 243

244 245 246 247 248 249

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Vln. I div.
Vln. II div.
Vla.
Vlc.
Cb.

244 245 246 247 248 249

250 251 252 253 254 255

molto rit. (♪→♩) 3/4

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

molto rit. (♪→♩) 3/4

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2

molto rit. (♪→♩) 3/4

Vln. I div.
Vln. II div.
Vla.
Vlc.
Cb.

250 251 252 253 254 255

256 257 258 259 260 261 262 263 264

3/4 ♩ = 108

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

f sempre
ff sempre
ff sempre

3/4 *f* ♩ = 108

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

a 2
a 2
Bells up - rich, full sound
Bells up - rich, full sound

Timp.
Perc. 1
Perc. 2

Crash cymbals
ff sempre
Triangle
f sempre

3/4 ♩ = 108

Vln. I
Vln. II
Vla.
Vlc.
Cb.

(div.)
(div.)
unis.
ff sempre
staccato on the string
unis.
ff sempre
staccato on the string
ff sempre
ff sempre
ff sempre

256 257 258 259 260 261 262 263 264

265 266 267 268 269 270 271 272 273

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Crash Cym.
Perc. 2
Trngl.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

265 266 267 268 269 270 271 272 273

274 275 276 277 278 279 280 281

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Crash Cym.
Perc. 2
Trngl.
Vln. I
Vln. II
Vla.
Vlc.
Cb.

ff sempre

282 283 284 285 286 287 288 289 290

broaden

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

broaden

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Crash Cym.
Perc. 2
Trngl.

broaden

Vln. I
Vln. II
Vla.
Vlc.
Cb.

282 283 284 285 286 287 288 289 290

291 292 293 294 295 296 297 298 299 300

♩ = 60 lontano

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

niente p
p
pp < p
niente
p
niente
p
niente
pp < p

♩ = 60 lontano

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

pp
pp

Timp.
Perc. 1
Perc. 2

Tam tam l.v.
5:3
p mf

♩ = 60 lontano

Vln. I
Vln. II
Vla.
Vlc.
Cb.

non vib.
pp
scordatura (div. a4)

291 292 293 294 295 296 297 298 299 300

301 302 303 304 305 306

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Tam
Perc. 2

Vln. I
div.
Vln. II
div.
Vla.
div.
Vlc.
div. a 4
Cb.

non vib.
div.

307 308 309 310 311

Pic.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E. Hn.
Bb Cl. 1
Bb Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.

ff

ff

Hn. 1, 3
Hn. 2, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
T. Tbn. 1
T. Tbn. 2
B. Tbn.
Tba.

Timp.
Perc. 1
Perc. 2

Vln. I
Vln. II
Vla.
div. a 2
Vlc.
div. a 4
Cb.
div. a 4

(unis.) col legno battuto

f *p* *mf* *p*

(unis.) col legno battuto

f *p* *mf* *p*

unis. col legno battuto

f *p* *mf* *p*

f

unis. col legno battuto

f *p* *mf* *p*

f

f *ff*

mf

f *ff*

mf

307 308 309 310 311

Chaconne for Orchestra (2007) by Daniel Bradshaw

Duration: 12 minutes

"What's a chaconne?" This is usually the first question I get when I show anyone my work for orchestra. I wish in answer I could immediately infuse their minds with some of the great chaconnes of the past: movements from Bach's *Partita in D Minor* for solo violin, Brahm's *Fourth Symphony*, the Shostakovitch *Piano Trio in E Minor* among many, many others. This might help convey the fact that a chaconne is not just a set of variations over a harmonic progression (as I usually tell them), but that a chaconne is an expression of the pain and beauty of life and death reaching through time and space; it is the means through which the great composers of past centuries have made some of their most profound and spiritual statements. My own *Chaconne* was written not in an attempt to add my voice to these great models, but out of sheer admiration for some of the great chaconnes of the past.

I wanted my work to be clearly allied with the past, while still living in the 21st century. Hence, there are elements of traditional chaconnes (the slow, solemn character, the triple meter), as well as more adventurous elements which take the variations on the harmonic pattern beyond the conventions of the 18th and 19th centuries. I chose to begin the piece in a very traditional way, with a simple statement of the pattern (a two-voice harmonic progression). The first two variations add contrapuntal lines to the framework of the pattern, which is still clearly intelligible. The third complicates the harmonies of the pattern, turning it into a colorful wash of clusters, which propels the work to a new sense of freedom, turning from the rigid control of the original pattern. The next two variations increase in intensity and complexity, and the pattern becomes virtually unintelligible, submerged by its own aggressive variants. At this point, just as the piece threatens to leave the harmonic progression altogether, the original two-note pattern emerges to emphatically state its dominance, the whole orchestra finally engaging the original material as a unified body. This leads to a relaxed reverie, which gradually builds to the triumphal culmination of the work--the presentation of the pattern's top voice in the trombones while the orchestra rings in celebration. But the chaconne is not finished. Almost as an afterthought, the pattern remembers where it began, bringing the work to an instrospective close.

Why did I write a chaconne? As a young child, I would watch my older sister play Bach, Chopin, and Rachmanninoff. Then, as she left the piano, I would get on the bench and play everything she had just played. None of the notes were there, but there were highs and lows, louds and softs, and I poured my own emotion into my imitation of her playing. I suppose writing a chaconne has been a similar exercise for me: the awe and fascination I have felt through experiencing the music of Bach and Brahms made me want to try it myself. I wanted to express my own ideas and passions. I chose to express them through a chaconne to show their connection (and my connection) to the music of the past.