

CHACONNE

for String Orchestra

Zachary Docter

INSTRUMENTATION

8 – Violin I
8 – Violin II
5 – Viola
5 – Cello
5 – Contrabass

Chaconne may start slow, but this is no dirge! In a span of four minutes, a simple ground bass transforms into a vibrant showpiece that would make Vivaldi proud.



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PROGRAM NOTES

A **Chaconne** is a Baroque era form which revolves around a repeating ground base and progression. This progression repeats every four measures as variations develop alongside it. I chose the form of the *Chaconne* for this piece because it is an easy form to display a wide variety of techniques and material in a relatively short amount of time. While the form is mainly a product of the Baroque era, I modernized it by choosing a progression a bit more contemporary in sound.

– Z.D.

PERFORMANCE NOTES

In general, this piece uses a fair amount of linear writing. Any time a part has an independent horizontal line, try to bring it out as much as you can.

In measure 21, exaggerate the *accelerando*. At the **A Tempo** in measure 25, the tempo change should be immediate and the violins in 25 should be loud and rich.

Again, at measure 46, the *accelerando* should be exaggerated as well as the crescendo at 49. However, it should still be gradual. They should not be exaggerated in such a way that the sixteenth notes in 50 sound out of place. The *accelerando* and the *crescendo* should lead naturally into 50. It shouldn't be abrupt.

Starting in measure 58, the *crescendo* in the sixteenth notes should be very gradual. It should be continuous until the final measure. Don't peak too soon.

ABOUT THE COMPOSER

Zachary Docter is a composer from Los Angeles California. Zachary received his Master of Music with an emphasis in music composition from California State University Northridge. Zachary has experience writing for concert band and brass bands of various sizes as well as additional instrument combinations. His concert band, brass band, and chamber music has been published by Alfred Music and C-Alan Publications, among other places.

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Adagio ♩ = 68

Violin I

Violin II

Viola

Cello

Contrabass

9

div.

mf

13

unis.

p

mf

p

mf

p

mf

p

16

div.

a2

mf

f

accel.

cresc.

mf

f

cresc.

mf

f

cresc.

mf

f

cresc.

mf

f

cresc.

(accel.)

25 *a tempo*

22

Vln. I (cresc.) *ff* div.

Vln. II (cresc.) *ff*

Vla. (cresc.) *ff* pizz. div. a2

Vcl. (cresc.) *ff* pizz.

Bass (cresc.) *ff* pizz.

29 unis. pizz. 31

Vln. I *mf* *p* *pp*

Vln. II pizz. *mf* *p* *pp*

Vla. *mf* *p*

Vcl. *mf* *p*

Bass *mf* *p*

35 38 arco V

Vln. I *p*

Vln. II arco *p* (pizz.)

Vla. *pp* (pizz.)

Vcl. *pp* (pizz.)

Bass *pp* (pizz.)

41 *div.* *mf* *cresc.* *unis.* *f*

Vln. I

Vln. II *mf* *cresc.* *f*

Vla. *mf* *cresc.* *arco* *f* *div. a2*

Vcl. *mf* *cresc.* *arco* *f*

Bass *mf* *cresc.* *arco* *f*

46 *accel.* *Allegro* ♩ = 120 50 *div.* *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Bass *ff*

51

Vln. I

Vln. II

Vla.

Vcl.

Bass

55 58

Vln. I *f* *mf* *p* *pp*

Vln. II *f* *mf* *p* *pp*

Vla. *f* *mf* *p* *pp*

Vcl. *f* *mf* *p* *pp*

Bass *f* *mf* *p* *pp*

unis.

59

Vln. I *pp* (1) *pp* (4)

Vln. II *pp* (1)

Vla. (4)

Vcl. *p* *pizz.* *arco*

Bass *p* *p*

65

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vcl. *mf* *f* *ff*

Bass *mf* *f* *ff*

(4) (6) (8)

