

A Lost Chaconne

for recorder quartet

Cameron McArthur

March 2021

rev. May 2024

A Lost Chaconne

Performance Notes/Notation

bisb. – ‘timbre trill’. Use alternate fingers to generate a trill-like effect. Small differences in pitch are acceptable.

flz. – flutter tongue.

+ – play the indicated pitch with an alternate fingering. The greater the timbral difference in the alternate fingerings, the better.

Triangle notehead - ‘as high as possible’ - precise pitch is unimportant; aim to play as high as physically possible and allow the resultant sound to emerge.

Grace notes – all grace notes should come before the beat.

Dynamics - it is understood that the dynamic range of the instruments may not match the range in volume; dynamics in this piece are included to indicate expressive elements and phrasing, as well as regular loud/soft.

The performer may adjust breath/air sounds/use alternate fingerings as appropriate, to best represent the gradation of tone, where apparent changes in volume are not sufficient.

Notes on the Music

A Lost Chaconne plays with perception and control. At its heart, there is a slowly developing chaconne sequence, that follows an increasingly intricate path of layering and metric modulation. But, as the title suggests, this sequence is hidden. The performers can explore the line in rehearsal – it is present in the full score – but it is not meant to be heard during performance. They might refer to the chaconne to better understand how their music relates to the unheard core, and this might impact the decisions they make, and the way they play. Whilst fragments of the chaconne do emerge in the final sound world, through layers of scalar and microtonal wash, the listener does not need to know the original line to feel its presence, and sense its impact upon the music.

Composer Biography

Cameron McArthur (b. 1997) is a composer and multi-instrumentalist from the North-East of England.

His work focuses upon the experience of momentum in music, as well as ideas around perception, implication, and expectation. He is currently exploring these topics as part of a PhD at the University of York, under the tutelage of Thomas Simaku and Martin Suckling.

Recent performances of his music have taken place at Convergence @ DMU, Twisted Spruce Foundation, Sound Thought Festival, and The Arc Project. Current and past collaborators include Psappha, Ensemble Intercontemporain, Diotima Quartet, Ligeti Quartet, Terra Invisus, and more.

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March 2021/May 2024

Open and expansive (♩=62)

Soprano Recorder 1
(Doubling Alto)

Soprano Recorder 2
(Doubling Alto)

Alto Recorder 1

Alto Recorder 2

Unheard Chaconne
(Not for performance)
(Tenor Recorder,
Bass Recorder)

p *mp* *ppp* *p*

3 5

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne
(T. Rec.)

mf *pp* *p* *mp*

5 3 5

[illegible]

13 **A** Brighter, energised (♩=72)

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne
(T. Rec.)

15

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne
(T. Rec.)

mp

mf

p

mf

p

p

mp

ppp

mp

pp

18

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne
(T. Rec.)

mf

p

mf

p

19

S. Rec. *p* *mf* 6 *mp* *p*

S. Rec. *mf* 5 6 6

A. Rec.

A. Rec. *mf* 3 (bisb.) + *mp*

Chaconne (T. Rec.) *pp* 3 5 *mp*

21

S. Rec. *mf* 6 5 *mf*

S. Rec. *p* *mp*

A. Rec.

A. Rec. + 3 3 *p*

Chaconne (T. Rec.) + 3 3

22 **rit.** 5 6 **Tempo primo** (♩=62)

S. Rec. *p*

S. Rec. *pp*

A. Rec. *pp*

A. Rec. *pp*

Chaconne (T. Rec.) *ppp*

24

S. Rec. *f*

S. Rec. *mp* *p* *mf*

A. Rec. *mp* *p*

A. Rec. *p*

Chaconne (T. Rec.) *p*

25

S. Rec. *p* *mf* 3 6 *mp* 3 5

S. Rec. *f* 6 *mp*

A. Rec. 5 *mp*

A. Rec.

Chaconne (T. Rec.) 5 *mp*

27

S. Rec. *f* *p* 7

S. Rec. *mf* *p* 5 3 7

A. Rec. *p*

A. Rec. *mf* *p*

Chaconne (T. Rec.) *pp*

28 **B** Agitated (♩=68) **accel.**

S. Rec. *ff* 5 6

S. Rec. *ff* 5 6

A. Rec. *ff* 5 6

A. Rec. *f* *p* *f* 6

Chaconne (T. Rec.) *p*

29

S. Rec. *p* *f* 6

S. Rec. *mp* *sfz* *p* *f* 6

A. Rec. *p* *f* 6 *ff*

A. Rec. *p* *mp* *f* 6

Chaconne (T. Rec.) *mf* (bisb.)

31

S. Rec. *ff*

S. Rec. *ff* 3

A. Rec.

A. Rec. *ff* 3

Chaconne (T. Rec.)

32 **Wild** (♩=76)

S. Rec. *fff* overflowing 5 6 5 flz. 3

S. Rec. *fff* overflowing 5 6 5 flz. 3

A. Rec. *fff* overflowing 5 6 5 flz. 3

A. Rec. *fff* overflowing 5 6 5 flz. 3

Chaconne (T. Rec.) *ppp* To B. Rec. 3 6

34 **C** Chaotic

S. Rec. *fff* 5 5 5 3

S. Rec. *fff* 5 5 5 5

A. Rec. *fff* 5 5 3

A. Rec. *fff* 5 5 5 5

Bass recorder
Bass Recorder

Chaconne
(B. Rec.) *f*

35

S. Rec. 5 5 3

S. Rec. 5 5 5 5

A. Rec.

A. Rec. 3 3

Chaconne
(B. Rec.)

36

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne (B. Rec.)

ff

ff

mf

f

f

mf

38

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne (B. Rec.)

f

f

mp

f

mp

mf

40

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne (B. Rec.)

mp *f*

f

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

mp

42

S. Rec.

S. Rec.

A. Rec.

A. Rec.

Chaconne (B. Rec.)

mf

f *ppp* *f*

44

S. Rec. *mp*

S. Rec. *mp*

A. Rec. *mp* *pp* *mp*

A. Rec. *ppp* *mp* *ppp*

Chaconne (B. Rec.)

46

D

Alto recorder 50% tone, 50% breath sound

S. Rec. *p* *pp*

S. Rec. *p* *pp*

A. Rec. *ppp* *pp*

A. Rec. *pp*

Chaconne (B. Rec.) *mp*

51 **poco rall.** 'breathy' → norm. **E** Frozen, still (♩=68) ¹³

A. Rec. *pp*

A. Rec. *pp*

A. Rec. (multiphonic) *mp* → *sfz*

A. Rec. *pp*

Chaconne (B. Rec.) *mp*

55

A. Rec.

A. Rec.

A. Rec. (sputato) *pp*

A. Rec. *mp* *f* *mf* *p* *sfz* *mp* *sfz* *p* *mf* *mp*

A. Rec.

Chaconne (B. Rec.)

59

A. Rec.

A. Rec.

A. Rec.

A. Rec.

Chaconne
(B. Rec.)

mp

3

5

7

f

3

64

A. Rec.

A. Rec.

A. Rec.

A. Rec.

Chaconne
(B. Rec.)

pp *p* *mf* *ppp* *mf*

3 5 3 3

50% tone, 50% breath sound

67

A. Rec.

A. Rec.

A. Rec.

A. Rec.

Chaconne
(B. Rec.)

ppp *ppp* *ppp* *mf* *ppp* *pp*

3 3 3 3 3