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Sonata No. 2 for Violin and Piano "Chaconnesque"

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Keane Southard

Sonata No. 2

for

Violin and Piano

"Chaconnesque"

(2020)

(Duration: c. 15 mins.)

Program notes:

My **Sonata No. 2 "Chaconnesque"** for Violin and Piano was begun in late 2019 and completed in December 2020. The impetus for this piece was the opening harmony and a desire just to explore and enjoy it. Like a traditional chaconne, this work features a repeated harmonic progression, this one consisting of nine harmonies with the first, fifth, and ninth being the same. However, in my piece the harmonies are stretched out over a much longer period than usual with each usually lasting between twenty and thirty seconds. I wanted to take time exploring these beautiful harmonies in different ways and fully basking in them, which presented me with the challenge of how to create a compelling musical narrative that doesn't become boring or too static when there are essentially only seven different harmonies (excepting some small changes) used in a 15-minute-long work. The solution was to create more contrast through the other musical elements such as texture, voicing, dynamics, tempo, and playing techniques.

The music cycles through the harmonic progression four times throughout the piece. The first time features the piano holding the harmonies while the violin plays improvisatory cadenzas above it which climb higher and higher. The music finally "takes off" and jumps into the second cycle where the harmonies are always activated through repeated arpeggios and tremolos, creating a thick and continuous wall of sound. The third cycle finally introduces silences and rests, using only short fragments tossed between the two instruments and sharp contrasts of timbre. The fourth and final cycle is a kind of condensed summary of the first three, lasting only a fraction of the length of the others while shifting between the characters and textures of each. The piece then ends with a return to the beginning chord which finally slowly floats away as the violin descends back down to earth.

Keane Southard
2020

Performance instructions:

1. At letter "A", the boxes around some chords mean that they may be played anytime between one and three seconds after the first chord of the measure and thus do not need to align with a specific note or rest in the violin part.

2. Tenuto marks (-) over notes indicate more weight/stress on the note and does not indicate space to be placed in between that note and the next (unless the tenuto is combined with a staccato).

3. Glissandi in this piece are very important. All glissandi should last the entire duration and move at a steady velocity. If anything, the glissandi should be over-emphasized.

4. Unless otherwise indicated, the damper pedal should be used discreetly to allow for maximum clarity.

5. In general, harmonics are notated by either a diamond notehead (◇) which indicates the pitch where the finger should be placed to produce the harmonic, or by a small circle over the note intended to sound as a harmonic. For natural harmonics, both methods are used depending on context. If several different natural harmonics are used in succession, where to produce the pitch is given by the diamond notehead in order to show the easiest way to transition from harmonic to harmonic. In addition, the note intended to sound is given above the diamond notehead in parenthesis. Otherwise, natural harmonics are indicated with just the pitch to be sounded while the performer chooses how to produce the pitch. All artificial harmonics are designated with the stopped pitch as a regular notehead and the node to be touched a perfect fourth above the note with a diamond notehead. The note produced should be two octaves above the stopped pitch and is NOT notated in the score.

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Sonata No. 2 for Violin and Piano

"Chaconnesque"

Keane Southard



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4
mp < ff p < mf > pp
f
mp
f
mp
5
A
mf
f
p
f
mf
(this chord may be played anytime between 1"-3" after the first chord of the measure)
mp
p
u.c.
7
(speed of trill:)
slow-fast-slow
tr
p
f


8
p
f
mp
ff
sim.
mf
p
t.c.
u.c.
9
p
f
p
pp
10
mf
f
pp
mf
pp
mf
p
f
p
t.c.
u.c.


B
poco rit.
A Tempo/In Tempo (♩ = 42)
11
f
ff
p
pp
t.c.
u.c.
accel.
14
on the string
8va
C
♩ = 108
17
IV
sffz
mp
(mp)


20
IV
f
8va
f
mp
(mp)
23
(mp)
8va
f
f
(mp)
26
f
6
(8)
mp
f
(mp)

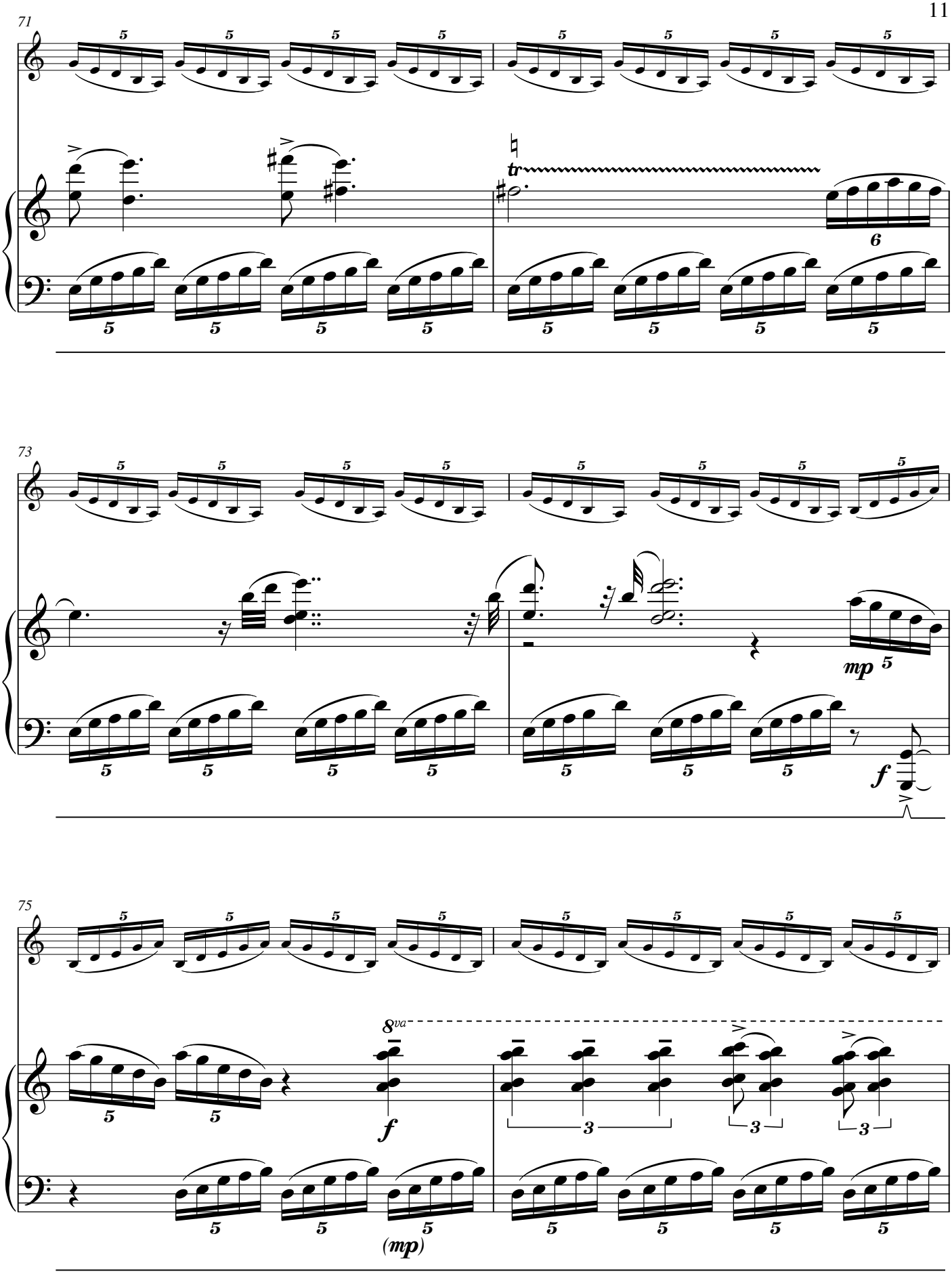

29
8va
f
mp
(mp)
D
32
p
8va
mf
(mp)
p
f
una corda
35
3
mf
(slow----------fast)
p
mp
(p)
8va
mp
(p)


38
f
mp
f
mp
(8)
f
p
(p)
mf
41
f
8va
mp
f
(p)
43
mf
mp
f
mf
p
8va
mp
(p)


46
(8)
f
mp
(mp)
ff
tre corde
sos.
49
E
IV
f
intense
8va
ff
mf
(mf)
(ped.)
(sos.)
53
ff
I
mp
8va
f
(mf)
ff
mf


56
mf
mp
f
(mf)
ff
(ped.)
(sos.)
59
ff
f
ff
(f)
62
ff
8va
ff


F
65
fff
(8)
fff
67
mp
f
mp
69
f
mp
n
mp
f
(mp)


71
tr
6
73
mp
f
75
8va
f
(mp)


77
III
IV
f
n
mp
8va
mp
f
(mp)
79
8va
mp
f
f
(mp)
SOS.
81
f
(ped.)
(sos.)


G
83
ff
mp
ff
f
ff
mp
(mp)
85
f
3
mp
87
n
mp
f
3
3
(mp)


89
mp
f
f
(mp)
(ped.)
(sos.)
91
f
n
mp
93
mp
8va
f
3
3
(mp)


95
(8)
8va
mp
f
(mp)
97
tr
H
99
ff
n


101
(tr)
mp
f
103
8va
tr
f
(mp)
105
(8)
mp
f


107
n
mp
8va
tr
3
f
(mp)
109
(8)
3
3
I
111
8va
ff
(8)
3
3
ff
ff


113
115
117
8va


119
IV
V
3
f
p
f
7
7
mp (both hands)
121
mf
123


125
J
on the string
fff ff
f
fff
ff
(all rolls start before the beat)
128
I
II
8va
131
f
I
II
8va


134
K
ff cresc. poco a poco (to m. 146)
ff cresc. poco a poco
(to m. 146)
8vb
137
8vb
8vb
8vb
140
III
IV
8vb
Ped.
8vb
Ped.


142
144
145
ffff
fff
sfffz
Ped.


L
(in Tempo)
Slightly Faster ♩ = 120
147
pizz.
arco
pizz.
arco
8va
152
pizz.
156
arco
pizz.
8va


160
arco
pizz.
arco
pizz.
arco
8va
M
163
pizz.
arco
pizz.
arco
8va
167
pizz.
arco
norm. → sul pont.
(slow----------fast)
8va
Ped.


171
norm.
IV
pp
ff
p
mp
8va
ppp
ff
mp
Ped.
8vb
175
pizz.
3
p
N
ff
arco
p
p
p
ff
(8)
Ped.
179
pizz.
arco
mp
fp
f
pp
f
p
mp
f
f
pp
3
3


183
sul pont.
15ma
8vb
186
norm.
8va
O
sul pont.
pizz.
190
arco
norm.
8va
Ped.
8vb


193
mp
8va
mp
(8)
196
P
fff
p
col legno battuto
mp
fff
8va
mf
(silently depress
chromatic cluster)
8vb
sos. until m. 249
200
norm.
mp
f
f
III
ppp
ff
n
8va
mf
sfz
mp
f
f
Ped.


204
pizz.
arco
Ped.
207
pizz.
arco
I
Q
211
pizz.
arco
col legno
tratto
8va


215
pizz.
arco
(norm.)
gliss.
gliss.
mp
mf
pp
f
pp
8va
mf
ppp
p
Ped.
220
col legno battuto
norm.
f
p
f
8va
mf
f
mf
mp
Ped.
223
pizz.
arco
tr
p
sffz
f
f
f
ff


226
R
II
I
ff
mp
mf
f
ff
pizz.
3
mf
8va
mf
mf
sfz
mf
3
Ped.
230
3
arco
p
n
f
8va
3
f
f
sfz
233
f
pp
p
f
3
3
p
f


237
S
ff
p
mf
p
f
p
f
p
8va
ff
pp
mf
mp
ff
241
pizz.
arco
8va
sul
pont.
norm.
IV
gliss.
ff
mf
mp
f
mp
3
mf
3
f
ff
244
molto rit.
pizz.
3
3
ff
dim. poco a poco
3
(f)
8va
p
ff
dim. poco a poco
3
(f)


(♪ = 48)
247
arco
(mf)
(mp)
(mf)
(mp)
3
3
3
3
8vb
Ped.
(release sos. ped.)
T
250
♩ = 120
p
mf
pp
p
mp
mf
(mp)
256
mf
ff
p
ff
p

Slightly Slower

U ♩ = 108

259

pizz.

arco

f *p* *mp*

8va

f *p* *mp* *p*

Ped.

263

8va

3 3

f

6

mp

5 5 5 5

5 5 5 5

265

p *ff* *f*

pizz.

5 5 5 5

(mp)

ff *f*

3

5 5

f


In Tempo, yet very free (as at the beginning) ♩ = 42
rit.
267
arco
fff > mf
fff
8va
8vb
Ped.
(catch resonance)
V
♪ = 66
rit.
268
mp
dim. poco a poco
(slower than normal on rolls)
mp
dim. poco a poco
271
(p)
(p)
8va


274
3
(pp)
3
(8)
15ma
(pp)
277
3
♪ = 52
ppp
(15)
(ppp)
279
V
f
(15)
pppp