

*Chacony* was commissioned by the Aldeburgh Foundation with funds provided by the Arts Council of Great Britain. It was first performed by Leon Fleisher on 20th June 1988 at The Maltings, Snape, as part of the 41st Aldeburgh Festival. A recording by Leon Fleisher is available on Sony Classical SK48081.

Duration: c. 6 minutes

#### COMPOSER'S NOTE

The title, an anglicized variant of the French 'chaconne' used by both Purcell and Britten, describes the basic idea of the music. An ascending whole-tone scale, with the second degree omitted and beginning on the note D, falls at each repetition of a minor third. The fourth descending transposition therefore brings the 'ground' back to the original pitch, D.

The piece begins slowly, the 'ground' being assembled audibly and gradually. At the first descent of a minor third a second part enters at the original pitch level, so that the 'ground' harmonizes itself. By the time the complete process described begins again, the music has speeded up and is now in a low register. It ascends quickly and breaks into a dance, the 'ground' appearing in various registers. Eventually this arrives at a deep, pounding passage which ascends once again and resolves into a slow, sustained coda. The piece ends as the 'ground' reaches D in ringing octaves with the notes F sharp and G sharp. The final three pitches are the first three that were heard, but where the opening was tentative the end is now assertive and bright.

R.S.

**Robert Saxton** was born in London in 1953. He began composing at the age of six, and studied privately with Elisabeth Lutyens from 1970–74. He took his first degree at Cambridge University in 1975 where he studied composition for one year with Robin Holloway. He then went on to take his B.Mus at Oxford University with Robert Sherlaw Johnson. In 1975 he was awarded first prize for composition at International Gaudeamus Music Week in Holland. In 1985–86 he spent nine months in the U.S.A. where he was the holder of a Fulbright Arts Fellowship and a visiting fellow at Princeton, and in 1992 he was awarded a D.Mus by Oxford University. He was Head of Composition at the Guildhall School of Music and Drama in London from 1990–98, and held the same position at the Royal Academy of Music from 1998–99. In October 1999 he will take up a post at Oxford as University Lecturer in music and tutorial fellow at Worcester College.

His works include *Concerto for Orchestra* (1984), *The Circles of Light* (1986), and *I will awake the dawn* (1987). Between 1986 and 1992 there appeared three string concerti for viola, violin and cello, for Paul Silverthorne, Tasmin Little and Mstislav Rostropovich respectively. Other more recent compositions are an opera *Caritas*, in collaboration with playwright Arnold Wesker, *Psalm—a song of ascents*, a work for trumpet and small orchestra for John Wallace, and two anthems, *At the Round Earth's Imagined Corners*, commissioned by the City of London for St Paul's Choir and *O Sing unto the Lord a new song* commissioned by the Musicians Benevolent Fund for the combined choirs of Westminster Abbey and St Paul's and Westminster Cathedrals.

His most recent works include a cantata entitled *Canticum Luminis* for soprano solo, choir and orchestra for Teresa Cahill, Stephen Cleobury and the choir and orchestra of Cambridge University Music Society, *A Yardstick to the Stars* for the Nash Ensemble, *Ring, Time* for Sir Michael Tippett's 90th birthday, *Songs, Dances and Ellipses* for the Chilingirian String Quartet and *Prayer Before Sleep*, written in memory of Rabbi Hugo Gryn. Future plans include *The Wandering Jew*, a dramatic radio operatic fantasy for the millennium, commissioned by BBC Radio 3.

for Leon Fleisher  
**CHACONY**

for  
Piano left hand

Robert Saxton (1988)

♩ = 52 *sustained, mysterious*

Musical notation for measures 1-5. The piece is in 4/4 time. The right hand plays a series of chords and single notes, while the left hand is mostly silent. Dynamics include *mp*. Pedal markings are present at the end of measures 1, 3, and 5.

Musical notation for measures 6-9. Measure 6 starts with a triplet of eighth notes. Measure 7 has a quintuplet of eighth notes. Measure 8 has a triplet of eighth notes. Measure 9 has a triplet of eighth notes. Dynamics include *mp*, *mf*, and *mf*. Pedal markings are present at the end of measures 6, 7, and 9.

Musical notation for measures 10-12. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Measure 12 has a triplet of eighth notes. Dynamics include *mf < f*, *mf < f*, *mp < mf*, *f*, and *sfz*. Performance markings include *espress.* and *poco accel.*. Pedal markings are present at the end of measures 11 and 12.

Musical notation for measures 13-15. Measure 13 has a triplet of eighth notes. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes. Dynamics include *mf < f*, *f < ff*, *mf < f*, and *f*. Performance marking includes *accel.*. Pedal markings are present at the end of measures 13 and 15.

Musical notation for measures 16-19. Measure 16 has a triplet of eighth notes. Measure 17 has a triplet of eighth notes. Measure 18 has a triplet of eighth notes. Measure 19 has a triplet of eighth notes. Dynamics include *sfz*, *f*, *ff*, *molto espress.*, *f*, and *mf < f*. Performance marking includes *molto espress.*. Pedal markings are present at the end of measures 17 and 19.

19 *accel.*

*ff* *f* *ff* *fff*

*\* Red.* \*

22  $\text{♩} = 80$

*ff* *ff* *mf* *ff* *f* *ff* *mf*

*\* Red.* *\* Red.*

25

*f* *ff* *ff*

*\* Red.*

27 *accel.*  $\text{♩} = 96$  *accel.*

*f* *fff* *fff* *fff* *dim.*

*\* Red.* *\* Red. ad lib.* *\* Red. ad lib.*

30  $\text{♩} = 104$  *agitated*

*(dim.)* *f* *f*

*\* Red.* *\* Red.*

32

*\* Red.*

34

Musical notation for measures 34-35. The bass clef contains a continuous eighth-note pattern with various accidentals (sharps, flats, naturals) and slurs. The treble clef is mostly empty.

36

accel.

Musical notation for measures 36-37. Similar to the previous system, it features a complex eighth-note pattern in the bass clef. The word "accel." is written above the staff.

38

Musical notation for measures 38-39. The bass clef continues with eighth-note patterns. The treble clef has some notes in the second measure. The system ends with a double bar line and repeat signs.

40  $\text{♩} = 60 (\text{♩} = 120)$  sempre accel.

$\text{♩} = 80 \leftarrow \text{♩} = \text{♩} \rightarrow$

Musical notation for measures 40-42. The bass clef features triplet eighth notes. The treble clef has some notes. The system ends with a double bar line and repeat signs.

43  $\text{♩} = 80$  dancing, lively

Musical notation for measures 43-46. The bass clef has a complex pattern with slurs and accents. The treble clef has chords and moving lines. The system ends with a double bar line and repeat signs.

47

accel. ----- a tempo ( $\text{♩} = 80$ )

Musical notation for measures 47-50. The bass clef has triplet eighth notes and slurs. The treble clef has chords and moving lines. The system ends with a double bar line and repeat signs.

51 **accel.**

*f* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

54 **subito meno mosso**  $\text{♩} = 76$

*sub. pp* *Red.* \* *Red. ad lib.*

57 **poco accel.**  $\text{♩} = 80$

*sub. f* *sub. p* *Red.*

59

*sub. f* *sub. p* *Red.* \* *Red.* \* *Red.* \*

61

*f* *mf* *f* *mf* *mf* *f* *ff* *Red.* (echo) *Red.* \* *Red.* \*

64

*mf* *f (non dim.)* *mp* *f* *Red.* \* *Red.* \*

67 (echo)

*mp* *mf* *f* *f* *ff*

\* Red. \* Red. \*

70

*mf cresc.* *ff*

Red. \* Red. \* Red. \*

73 (echo)

*mf* *f* *mp*

Red. \* Red. \*

76

*sub. f* *mf cresc.* *ff*

Red. \* Red. \* Red. \*

79 pesante leggero poco pesante leggero

*sfz* *mf* *f* *mf* *sfz* *f* *ff* *mp* *molto cresc.*

Red. \* Red. \* Red. \*

83 slower ♩. = 72

*(cresc.)* *ff*

Red. \* Red. \*

ad lib

86

*ff*

\*Red. \*Red. 3 3 3 3 3 3 \*Red. ad lib.

90

*sub. p molto cresc.*

*mf*

accel.  $\text{♩} = 80$

Red. \* Red.

93

*p sub.*

*mf*

*f*

accel.  $\text{♩} = 80$

\*Red. \*Red. \*

96

*f cresc.*

*p sub.*

*p sub.*

Red. \* Red. ad lib.

99

*p sub.*

*pp sub. poco a poco crescendo*

\*Red. \*Red.

102

*(cresc.)*

\*Red. \*Red.

104

(cresc.)

*sempre ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

Detailed description: This system contains measures 104, 105, and 106. Measure 104 features a piano introduction with a crescendo marking and three triplet markings in the right hand. Measure 105 continues with a similar texture. Measure 106 is marked *sempre ff* and includes five *Ped.* markings with asterisks.

107

\* *Ped.* \* *Ped.* \*

Detailed description: This system contains measures 107, 108, and 109. Measure 107 has a *Ped.* marking with an asterisk. Measure 108 has two *Ped.* markings with asterisks. Measure 109 has a *Ped.* marking with an asterisk.

110

*dim.*

*Ped.* \* *Ped.* \*

Detailed description: This system contains measures 110 and 111. Measure 110 features a decrescendo (*dim.*) marking and several triplet markings. Measure 111 has a *Ped.* marking with an asterisk.

112

*mp*

*cresc.*

*Ped. ad lib.*

Detailed description: This system contains measures 112, 113, and 114. Measure 112 is marked *mp*. Measure 113 has a *cresc.* marking. Measure 114 has a *Ped. ad lib.* marking.

115

*mf* *f* *mp sub.* *cresc.*

*Ped.* \* *Ped.* \* *Ped. ad lib.*

Detailed description: This system contains measures 115, 116, 117, and 118. Measure 115 has *mf* and *f* markings. Measure 116 has *mp sub.* and *cresc.* markings. Measure 117 has a *Ped. ad lib.* marking. Measure 118 has a *Ped.* marking with an asterisk.

119

*f* *mf* *f* *mf* *ff*

Detailed description: This system contains measures 119, 120, 121, and 122. Measure 119 is marked *f*. Measure 120 has *mf* and *f* markings. Measure 121 has *mf* and *f* markings. Measure 122 is marked *ff*.



123 **accel.**  $\text{♩} = 88$

(cresc.) 3 3 3 **ff** 3 3 3 3 3 3 3

Red. \* Red.

125  $\text{♩} = \text{♩} = 88$  **martellato, con forza.**

3 3 3 **fff** 3

Red.

127

3 *cresc.* **fff** **ff** *cresc.*

Red. \* Red. \* Red.

129

(cresc.) **fff** **ff** **fff** *tr* **sf p molto** *cresc.* *tr*

Red. \* Red. \* Red. \* Red.

131 **accel.**

(cresc.) **Red.**

\* Red. ad lib. Red.

133

(cresc.) **fff**

Red. 5

135  $\text{♩} = 96$

*sfz mp* *mp 3* *sfz*

*Red.* *Red.*

137

*sfz p* *sfz p* *sfz p* *mp*

*Red.* *Red.* *Red.* *Red.*

139 *rall.*

*dim.* *sfz* *pp* *sfz*

*Red.* *Red.*

141  $\text{♩} = 56$  (tempo giusto) **intense, sonorous** *espress.*

*pp* *sfz* *sfz* *f* *ff* *mf* *f* *ff* *mf* *f*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

145 **molto rall.**  $\text{♩} = 48$  **molto espress.**

*mf* *f* *f* *ff* *f*

*Red.* *Red.*

148 (lunga) *f* *ff* *ff* *f* *f* *ff* *mf* *f* *ff* (lunga)

*f* *ff* *ff* *f* *f* *ff* *mf* *f* *ff*

*Red.* *Red.*