Eric Chasalow

A Loose Translation

for piano (1995-96)

Eric Chasalow

A Loose Translation

for piano (1995-96)

I. Presto
II. Slow Blues
III. Rondo

Performance Notes

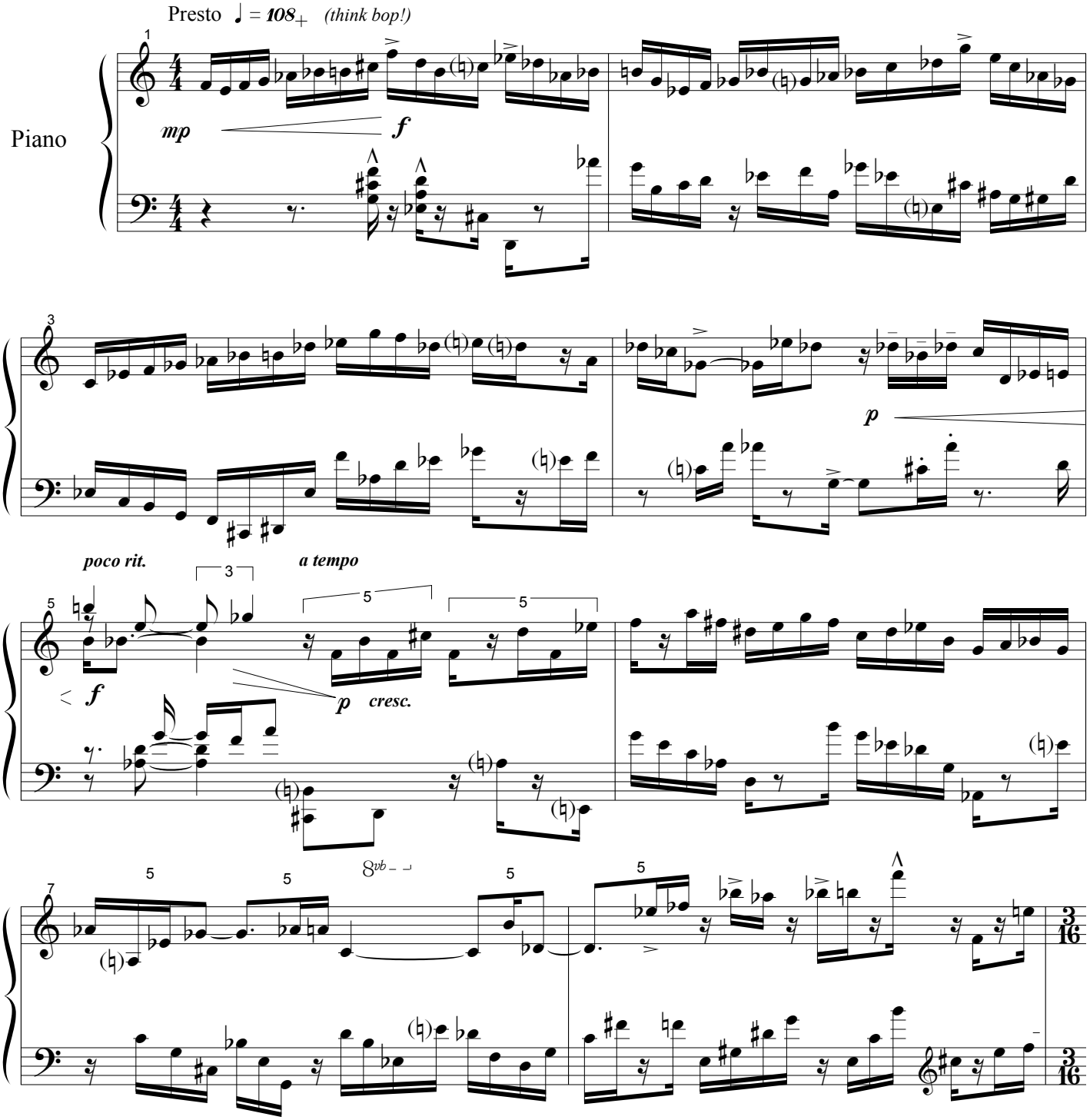
Accidentals DO NOT carry through the measure. Many cautionary accidentals have been added for clarification. These are sometimes, but not always, enclosed in parenthesis. While the piece should swing, the notation is calculated to make this happen. Only the passages with constant sixteenths, notably the first movement, may need some interpretation. In no way is the piece a parody (in the modern comic sense of the word).

Program Notes

I first heard jazz, and learned to love it, when I was in high school -- at the same time that I began composing. Of all the important musical experiences I had during that time, from playing baroque flute literature, to experimenting with tapes recorders and early synthesizers, it was jazz that had the biggest impact. At Newport Jazz Festival concerts and big band festivals (where I was playing guitar) I first heard how great improvisers can build breathtakingly long phrases. That kind of dramatic pacing is something I wanted to capture in my big band arrangements then, and continue to strive for now. The pieces that I have written in the last few years draw on jazz very specifically. I have found that most music that attempts this ends up being a collection clichés. I get around this by using material "informed" by jazz -- not lifted from it. My structures are mostly classical, including Sonata Form. A Loose Translation has the most specific jazz reference yet. The first movement is a perpetual mobile. The texture is often contrapuntal with a mostly sixteenth-note surface, like a baroque keyboard piece, but there is a lot of syncopation and I was thinking about both Bud Powell and Thelonius Monk. While there are no direct quotes, the Monk is imbedded in the motivic use of the tritone and major second. The second movement is a slow blues. A flexible tune floats over a constant quarter-note pulse. The way this pulse gets broken, both rhythmically and harmonically, then returns, makes the dramatic shape of the movement. Movement three is a Rondo. The theme is a melody with chordal accompaniment in something like stride style. Both the melody and the style are important to the way the theme works. We hear the melody repeated frequently, but it only returns intact at the biggest dramatic moments.
Eric Chasalow

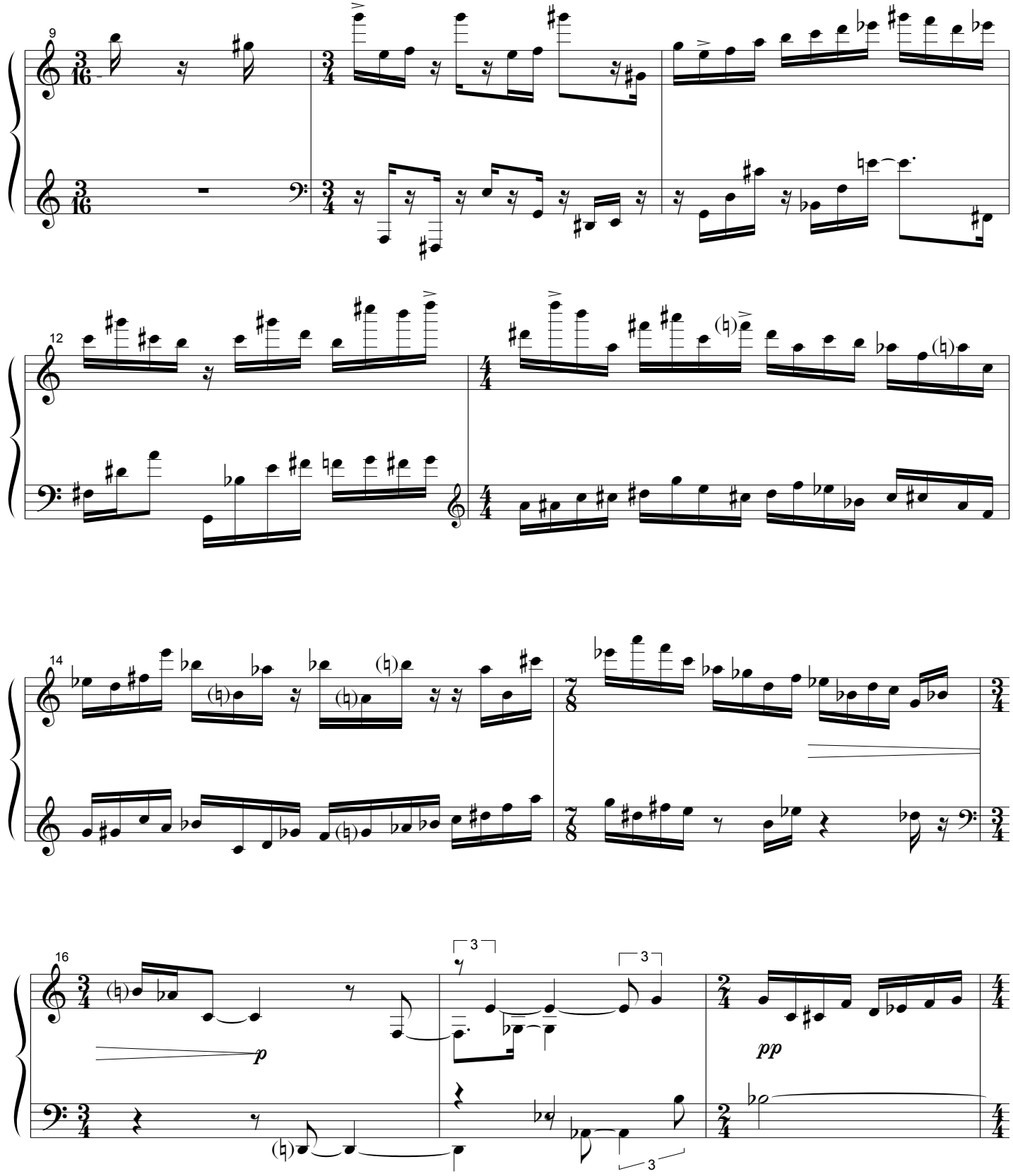
A Loose Translation

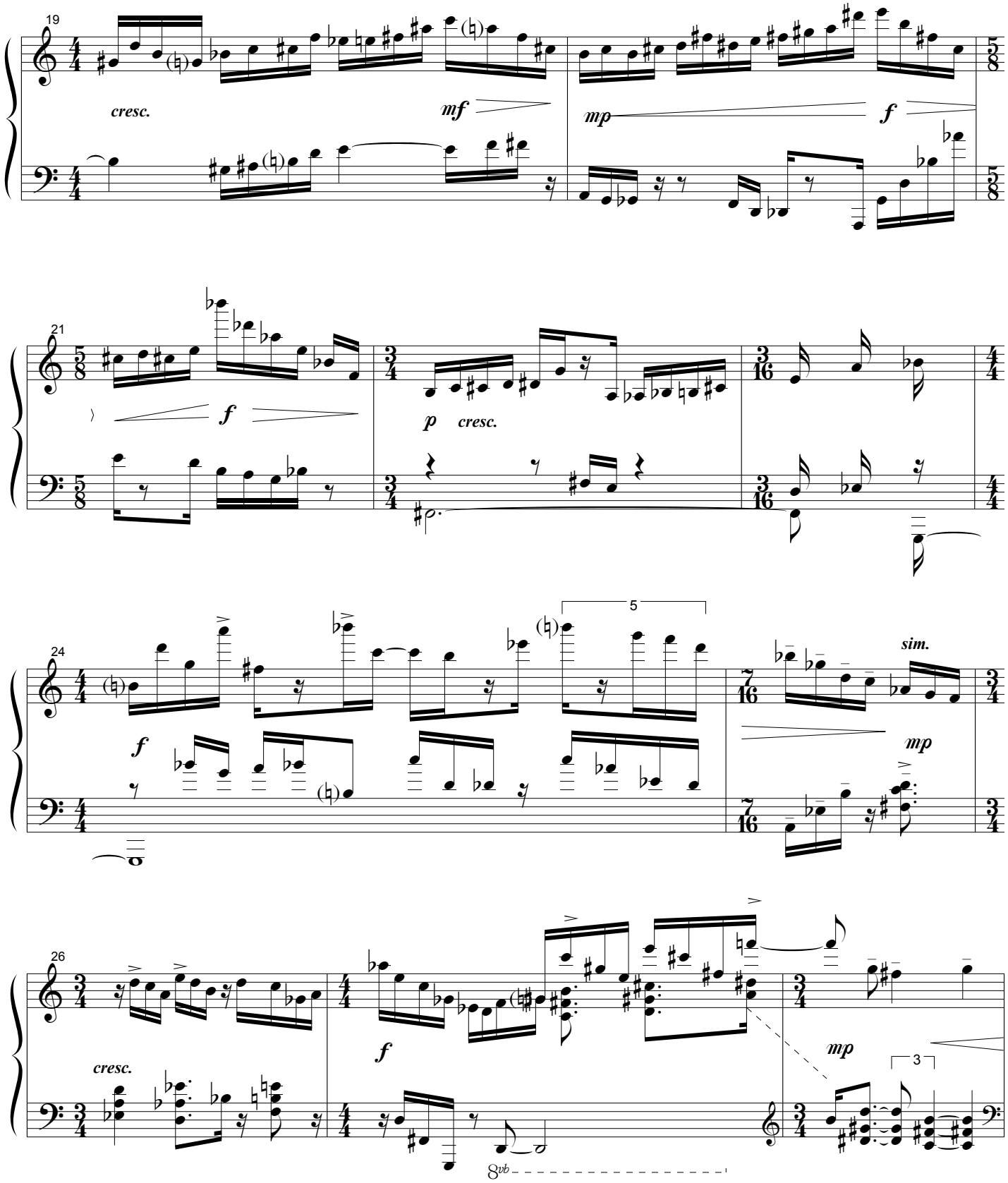
Eric Chasalow (1995)

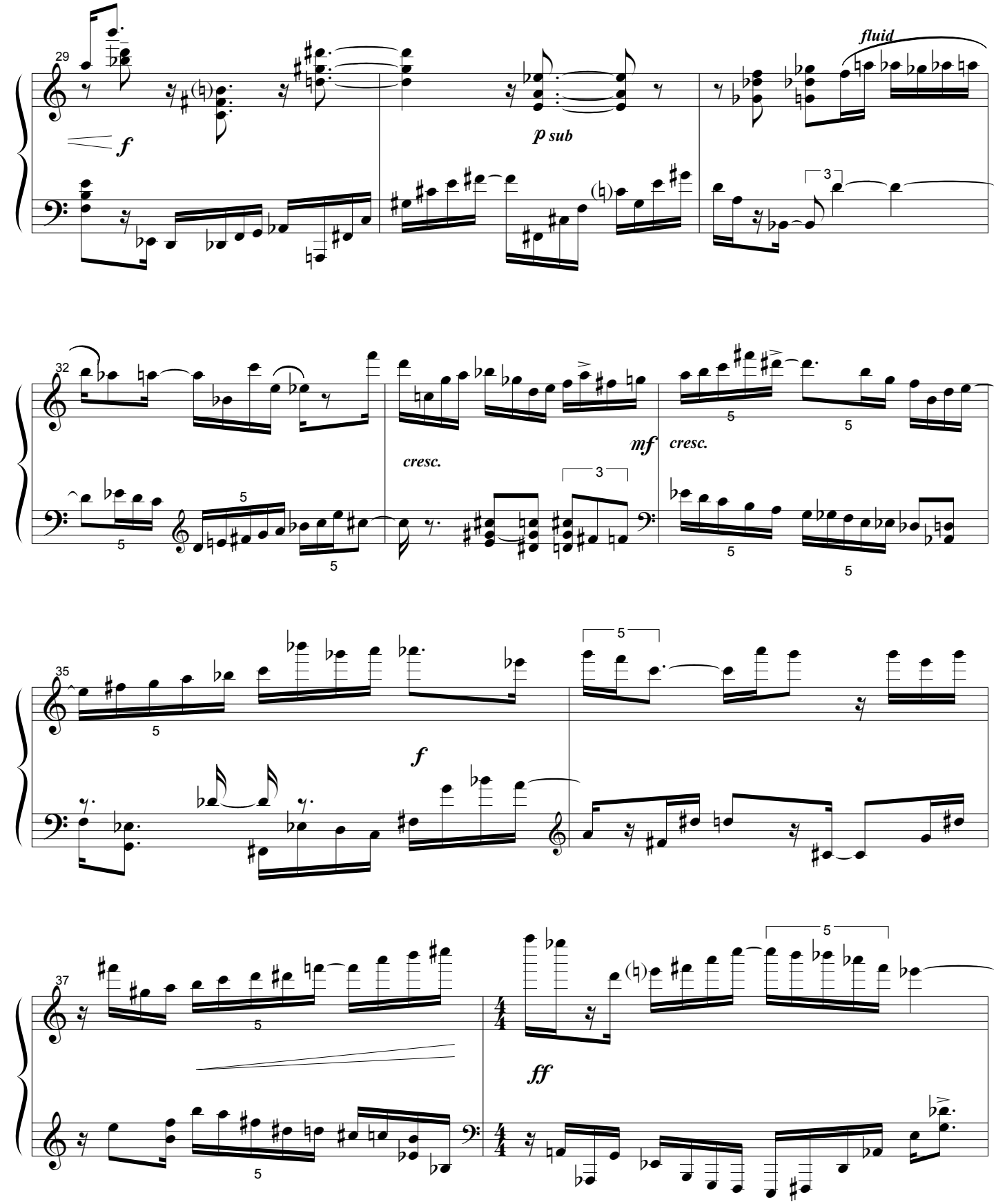


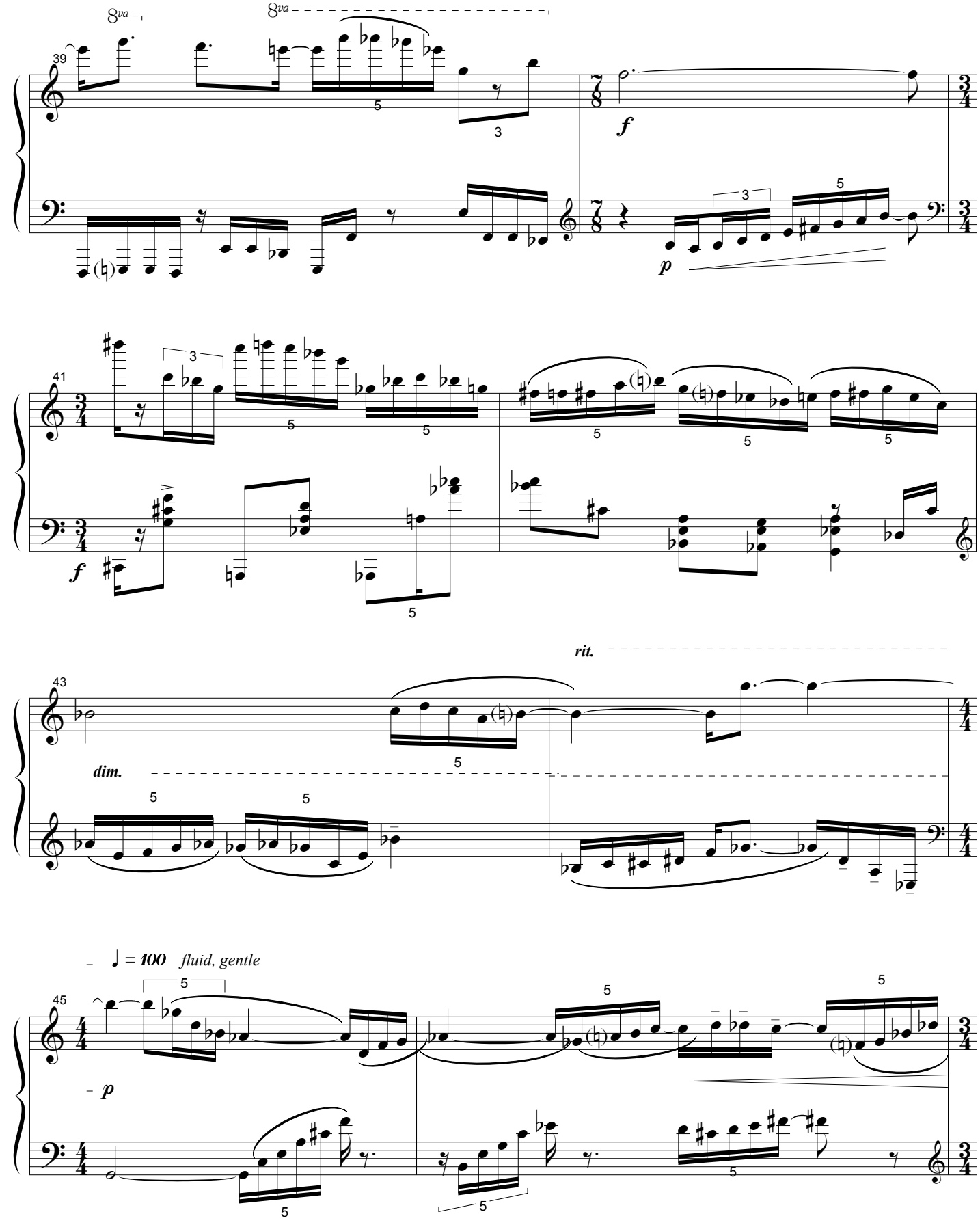
© 1995 Suspicious Motives Music

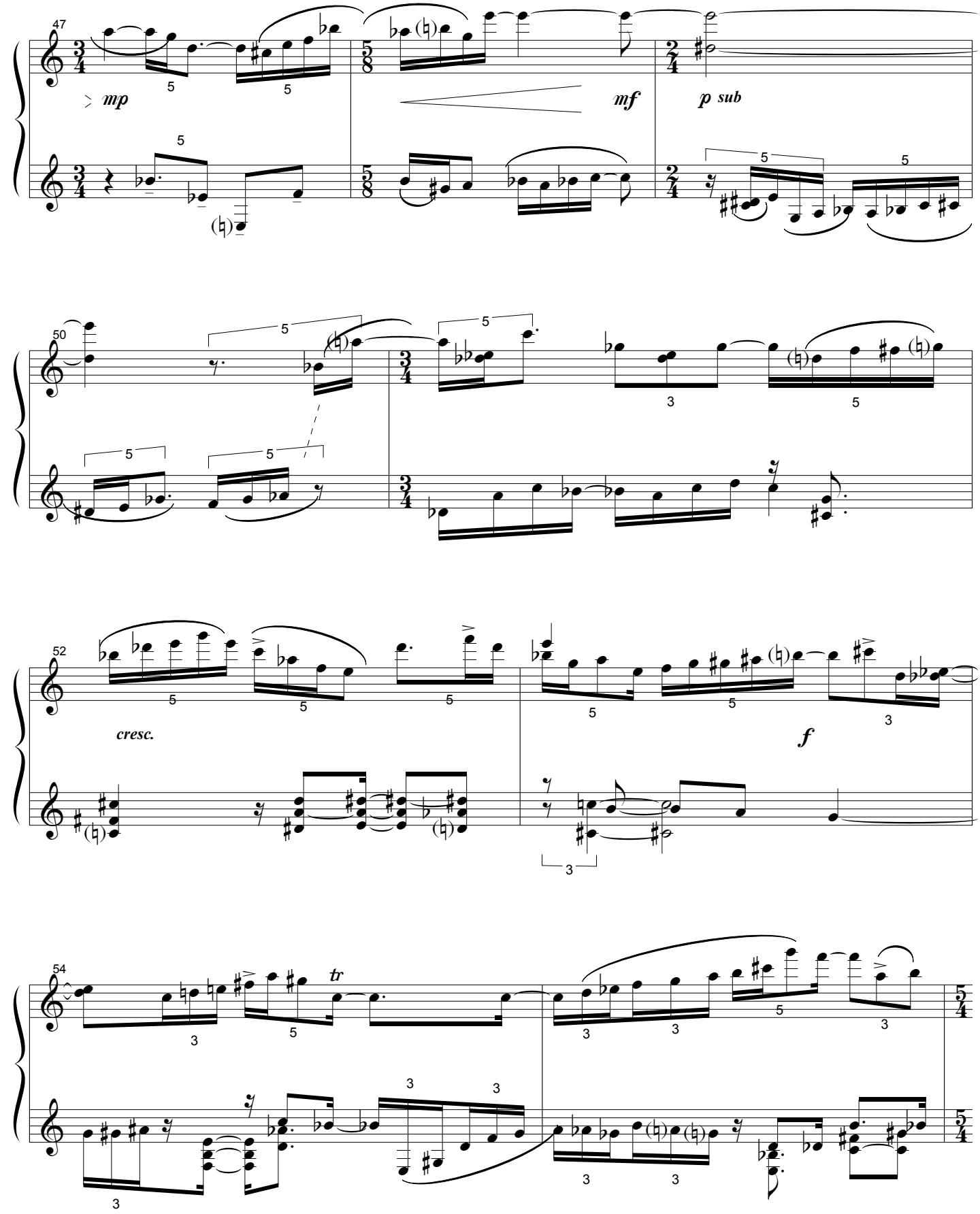
4/27/2009 print date

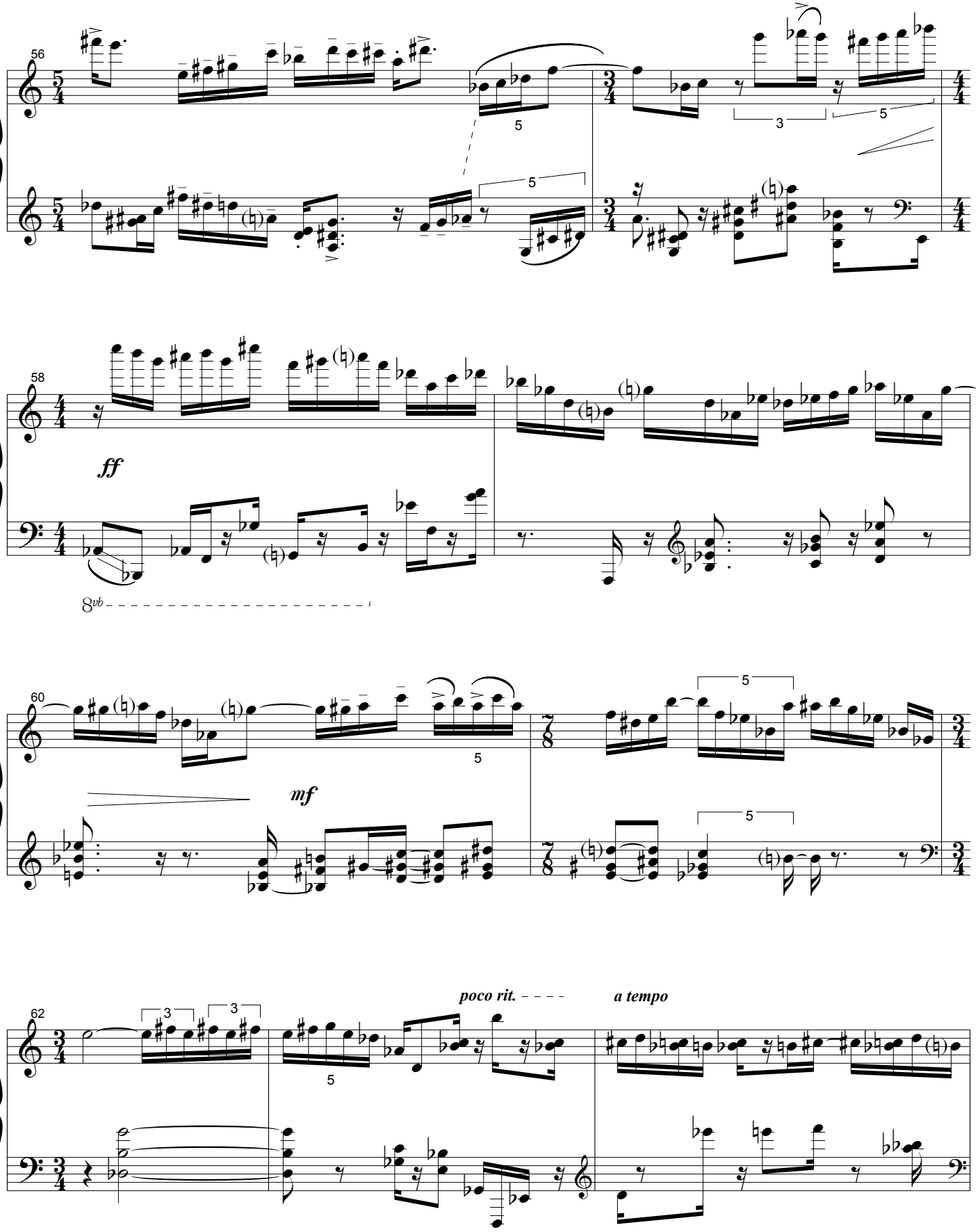

9
12
14
16
p
pp
3
3
3
3

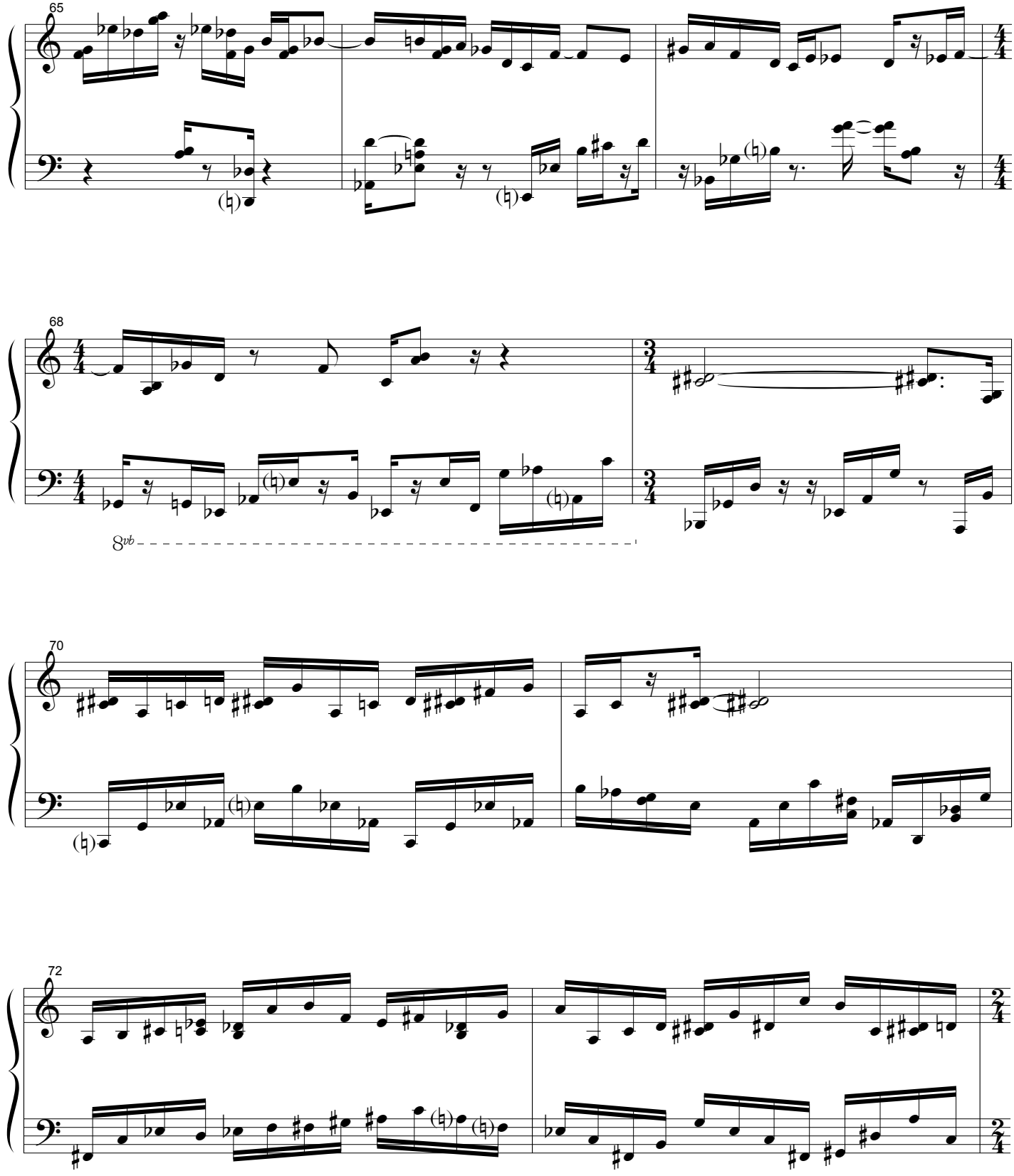

19
cresc.
mf
mp
f
21
f
p
cresc.
24
5
f
sim.
mp
26
cresc.
f
mp
3
8vb

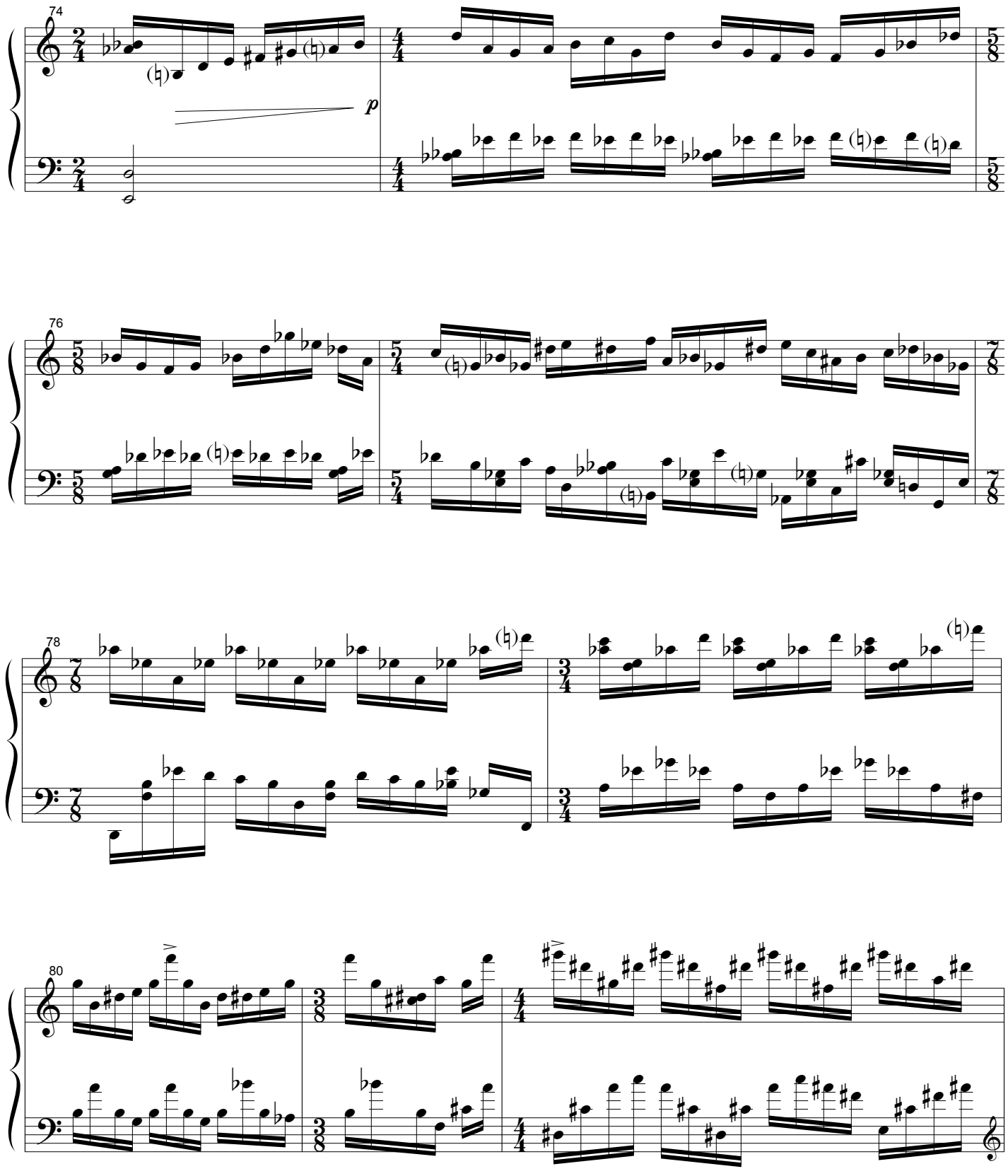

29
f
p sub
fluid
3
32
cresc.
mf
cresc.
5
3
35
f
5
37
ff
4/4

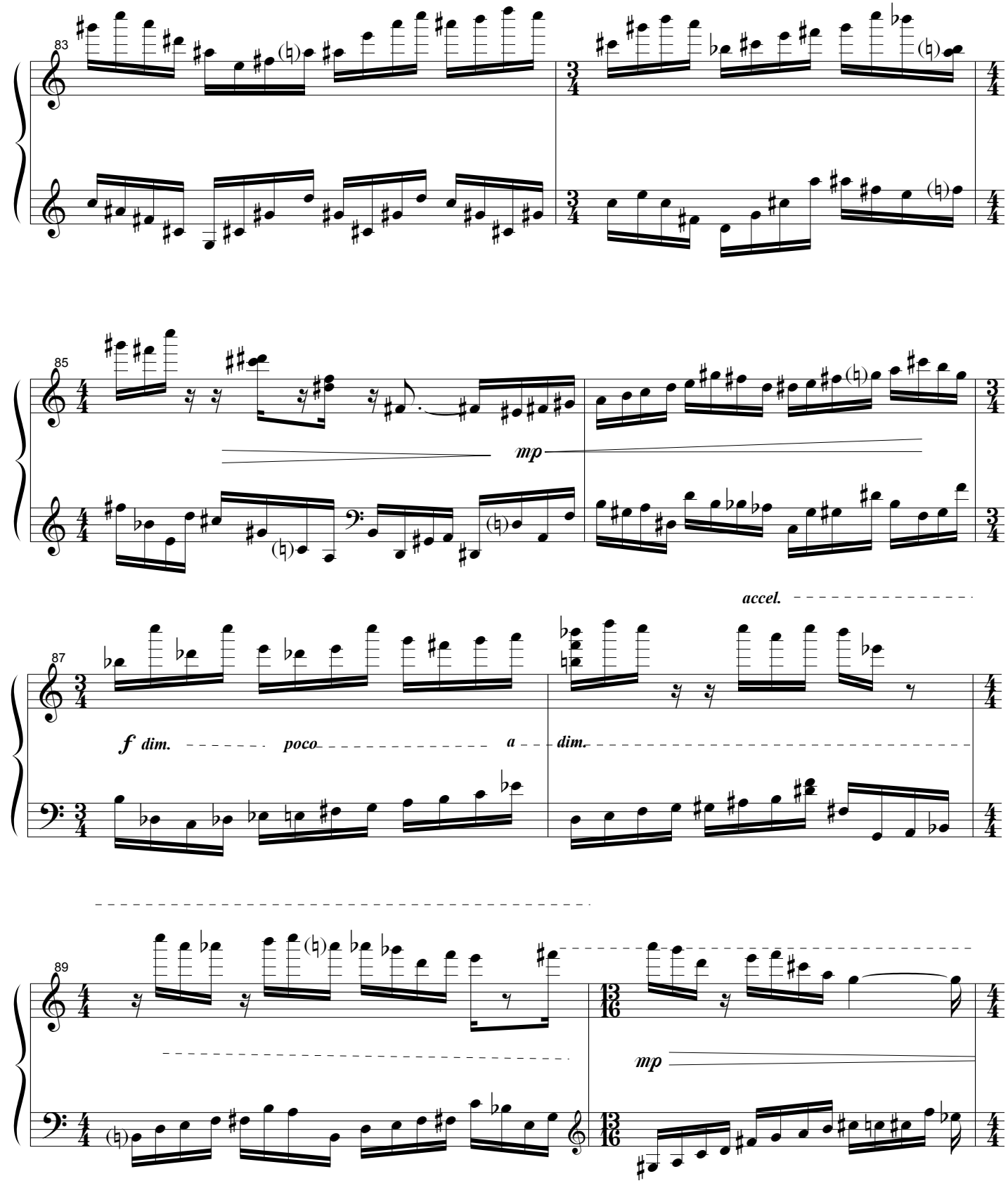

8va
8va
39
f
p
41
f
rit.
43
dim.
♩ = 100 fluid, gentle
45
p

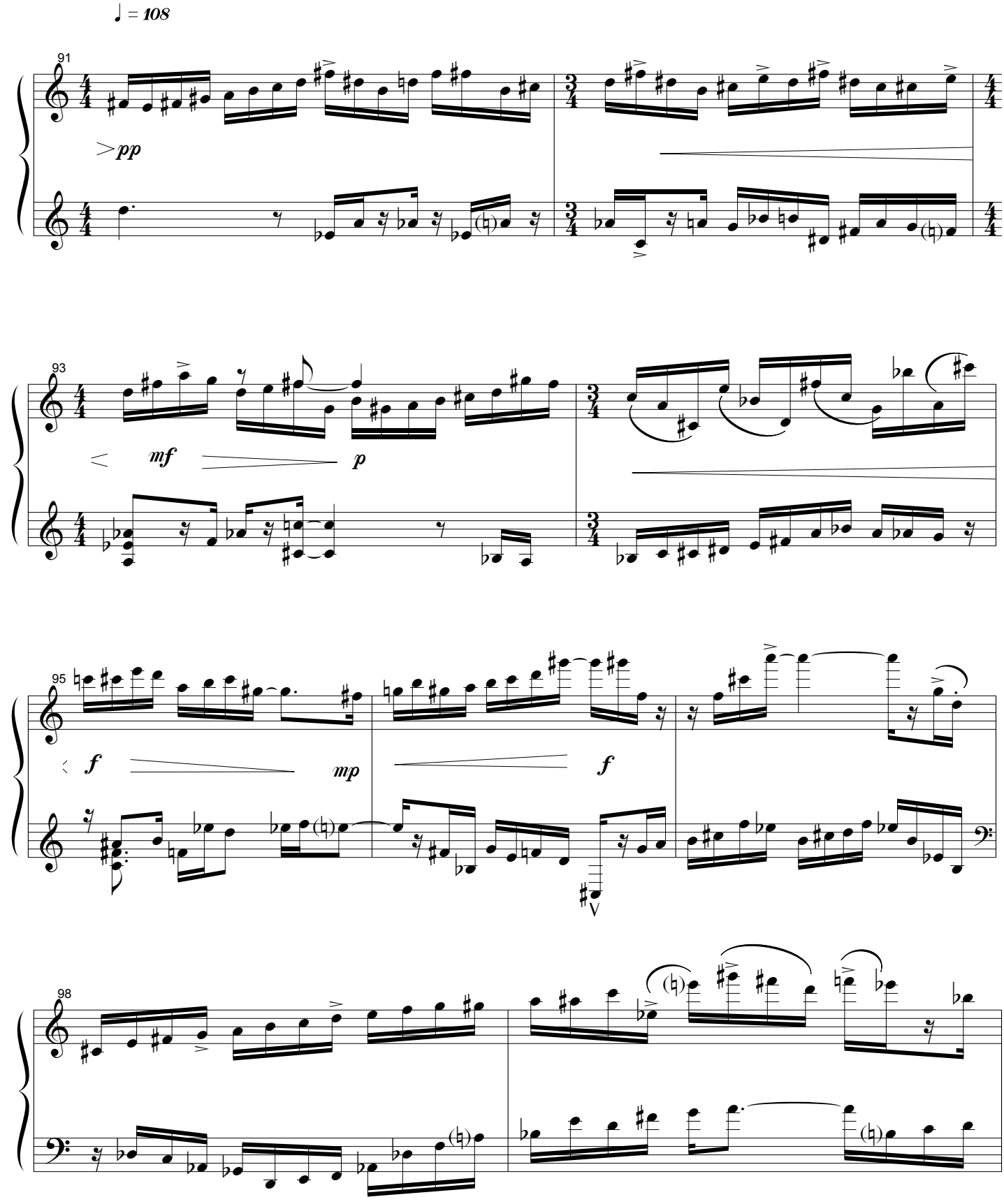

47
mp
mf
p sub
50
52
cresc.
f
54
tr

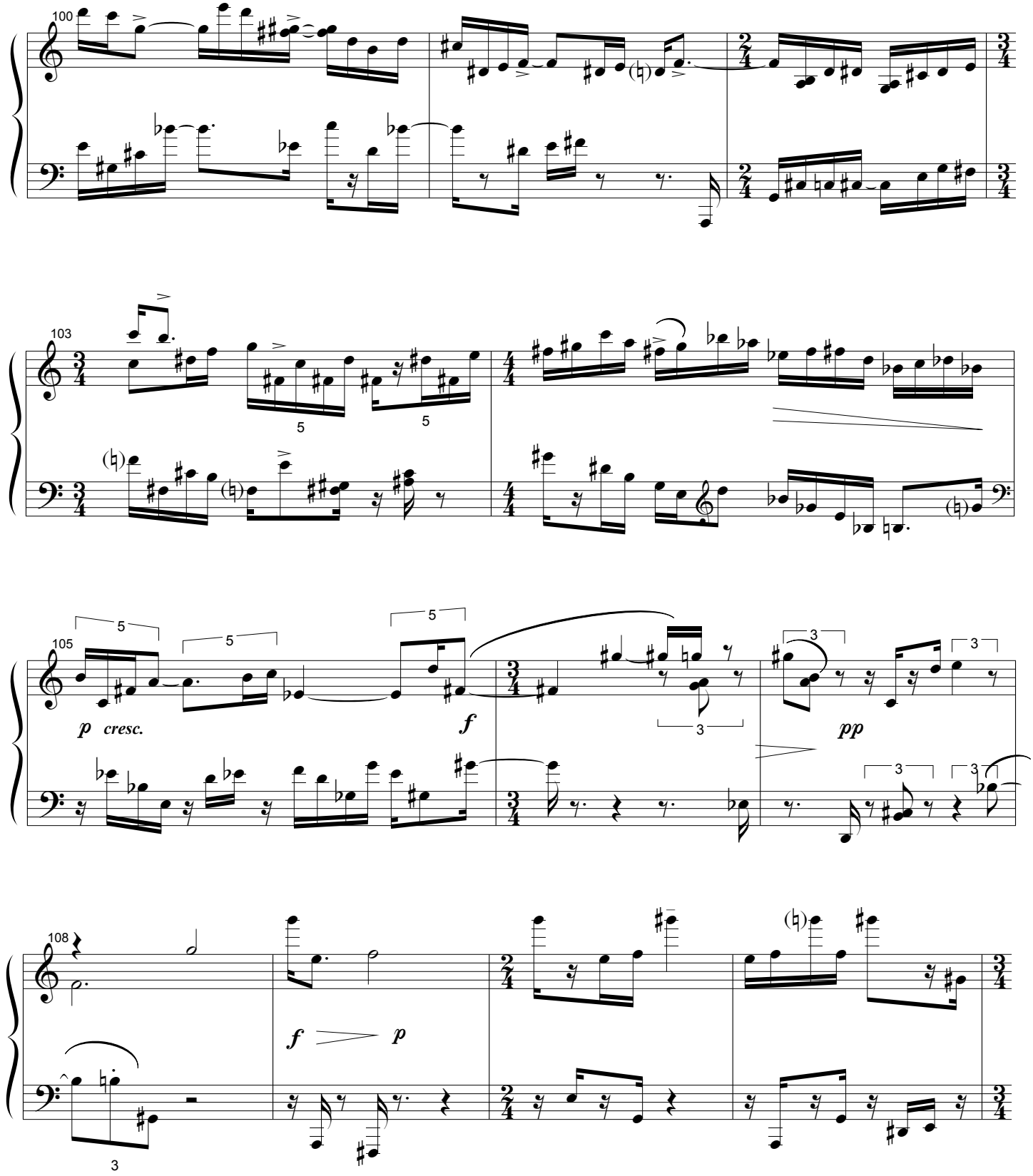

56
58
ff
8vb
60
mf
62
poco rit.
a tempo

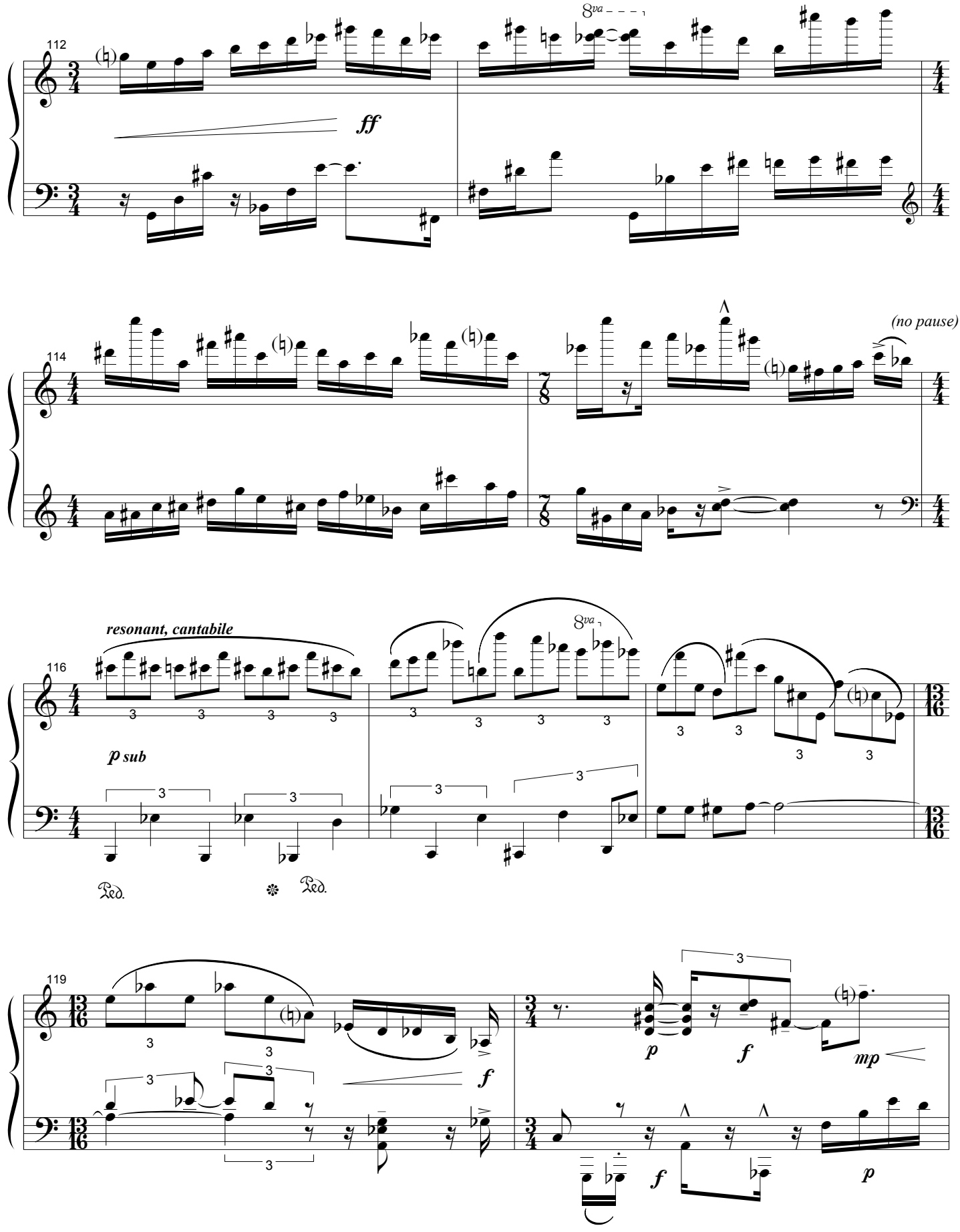

65
68
8vb
70
72

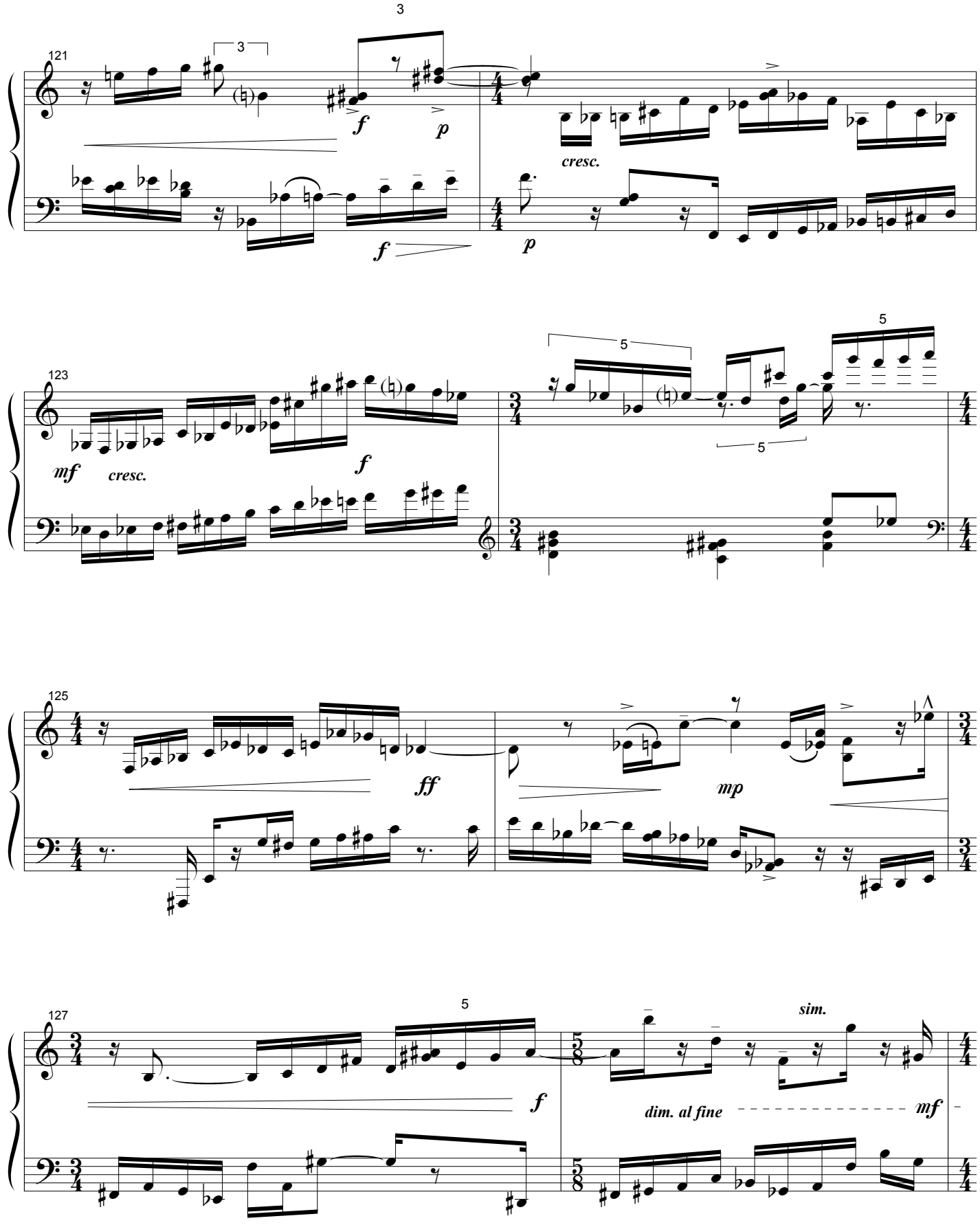

74
p
76
78
80

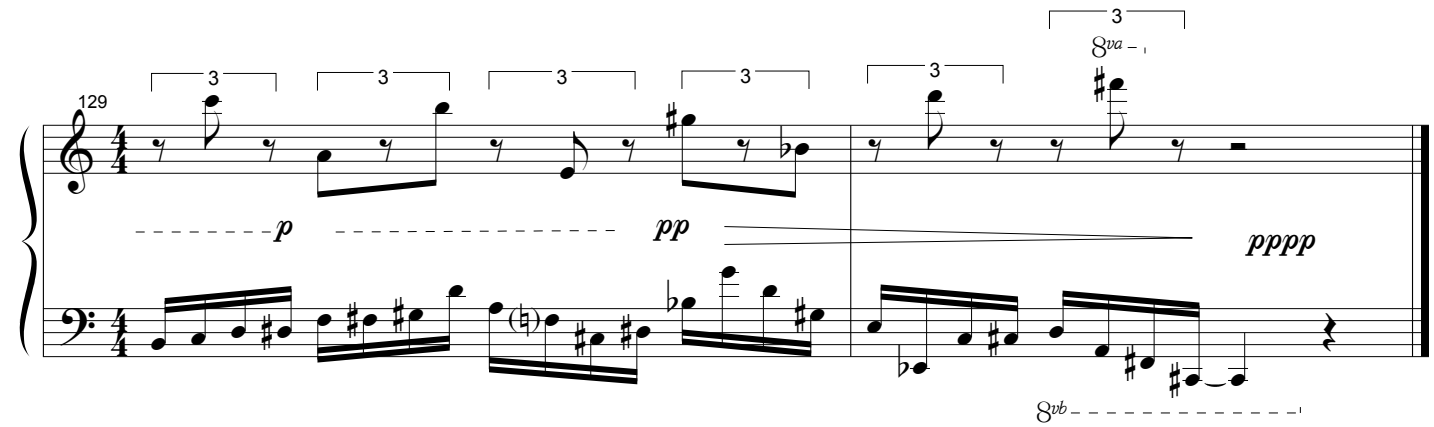

83
85
mp
accel.
87
f dim.
poco
a
dim.
89
mp


♩ = 108
91
pp
93
mf
p
95
f
mp
f
98

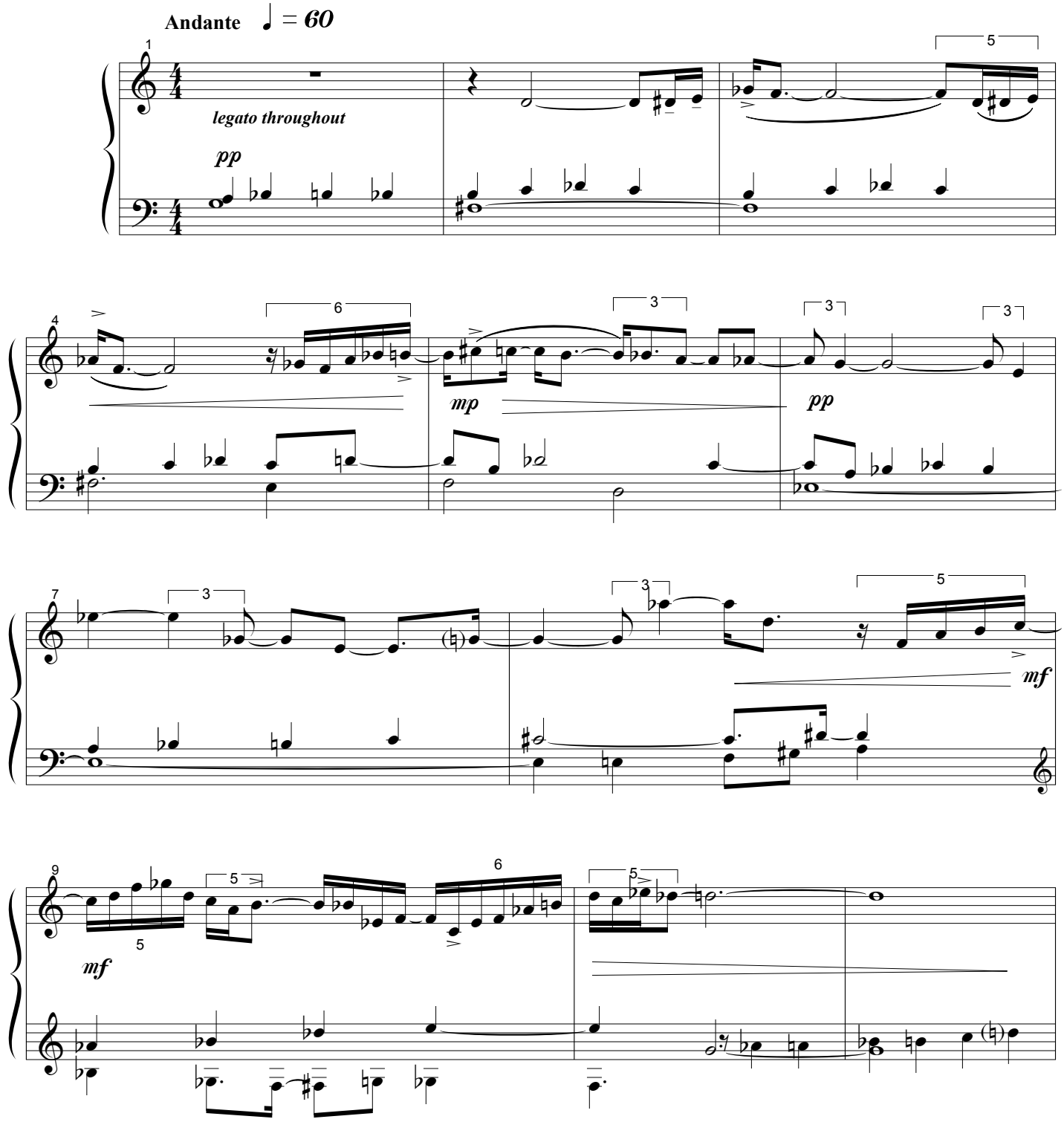

100
103
105
108
p cresc.
f
pp
f
p

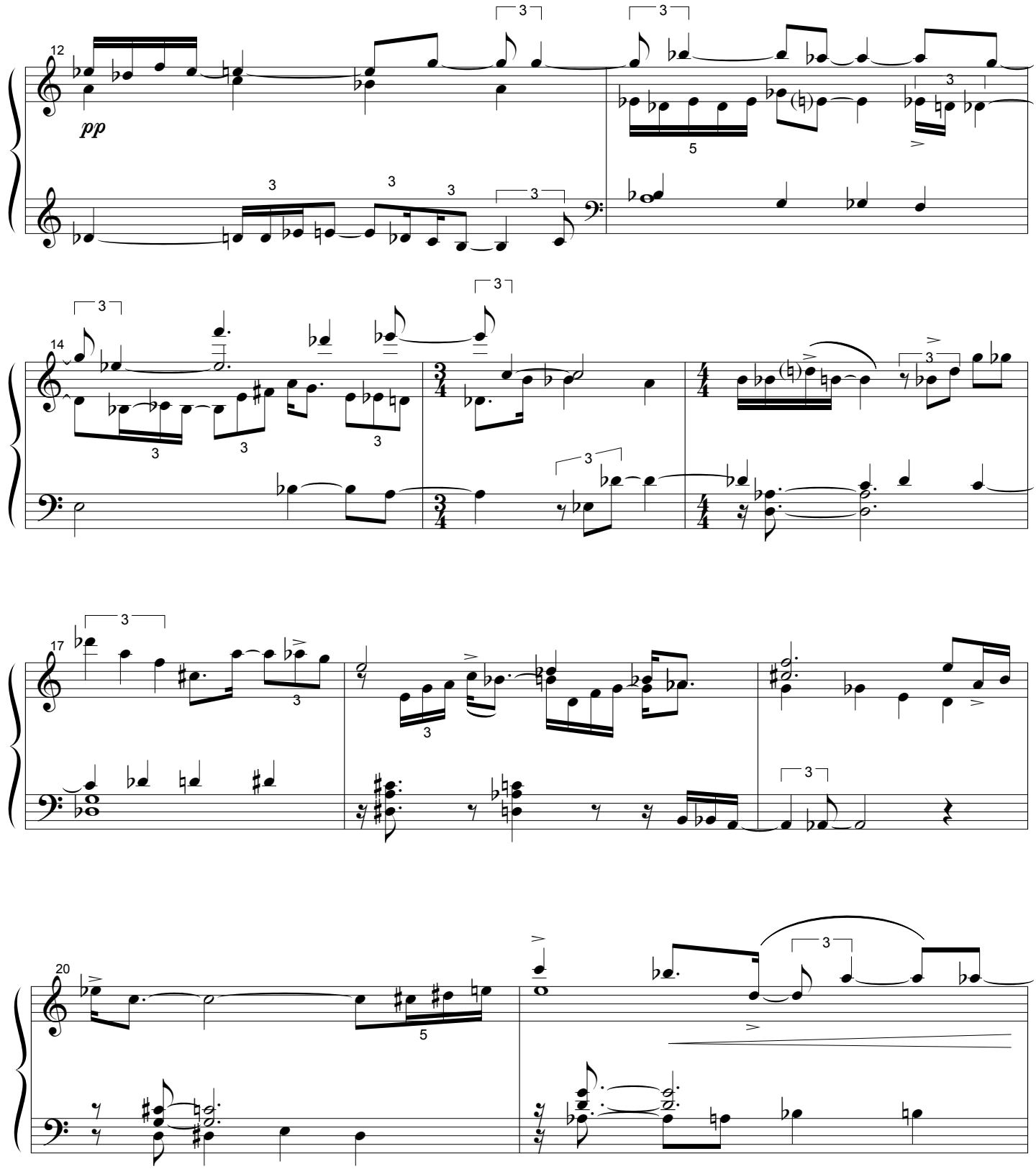

112
8va
ff
114
(no pause)
resonant, cantabile
116
8va
p sub
Ped.
Ped.
119
f
p
f
mp
f
p

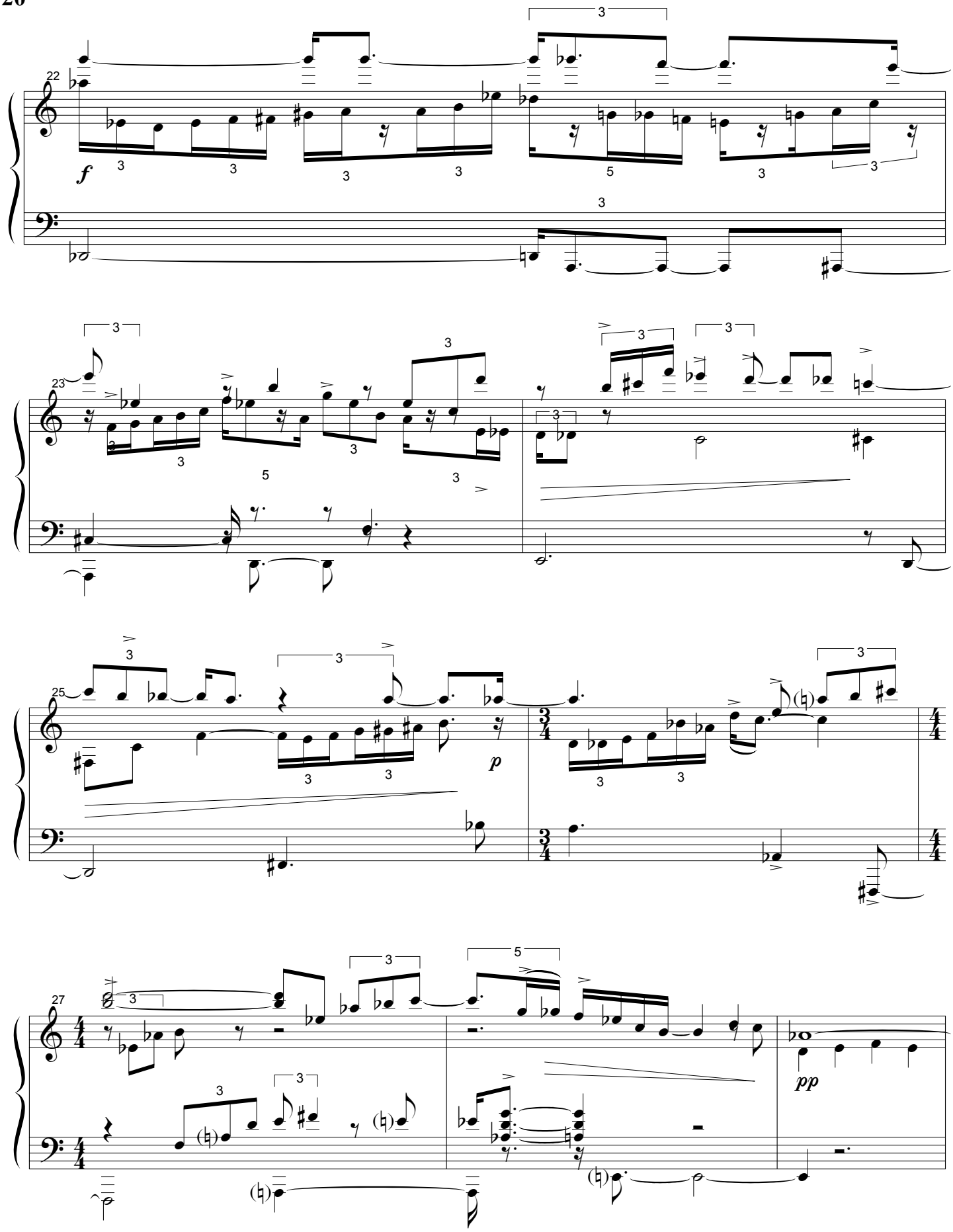

121
3
3
f
p
cresc.
f
p
123
5
5
mf
cresc.
f
5
125
ff
mp
127
5
sim.
f
dim. al fine
mf

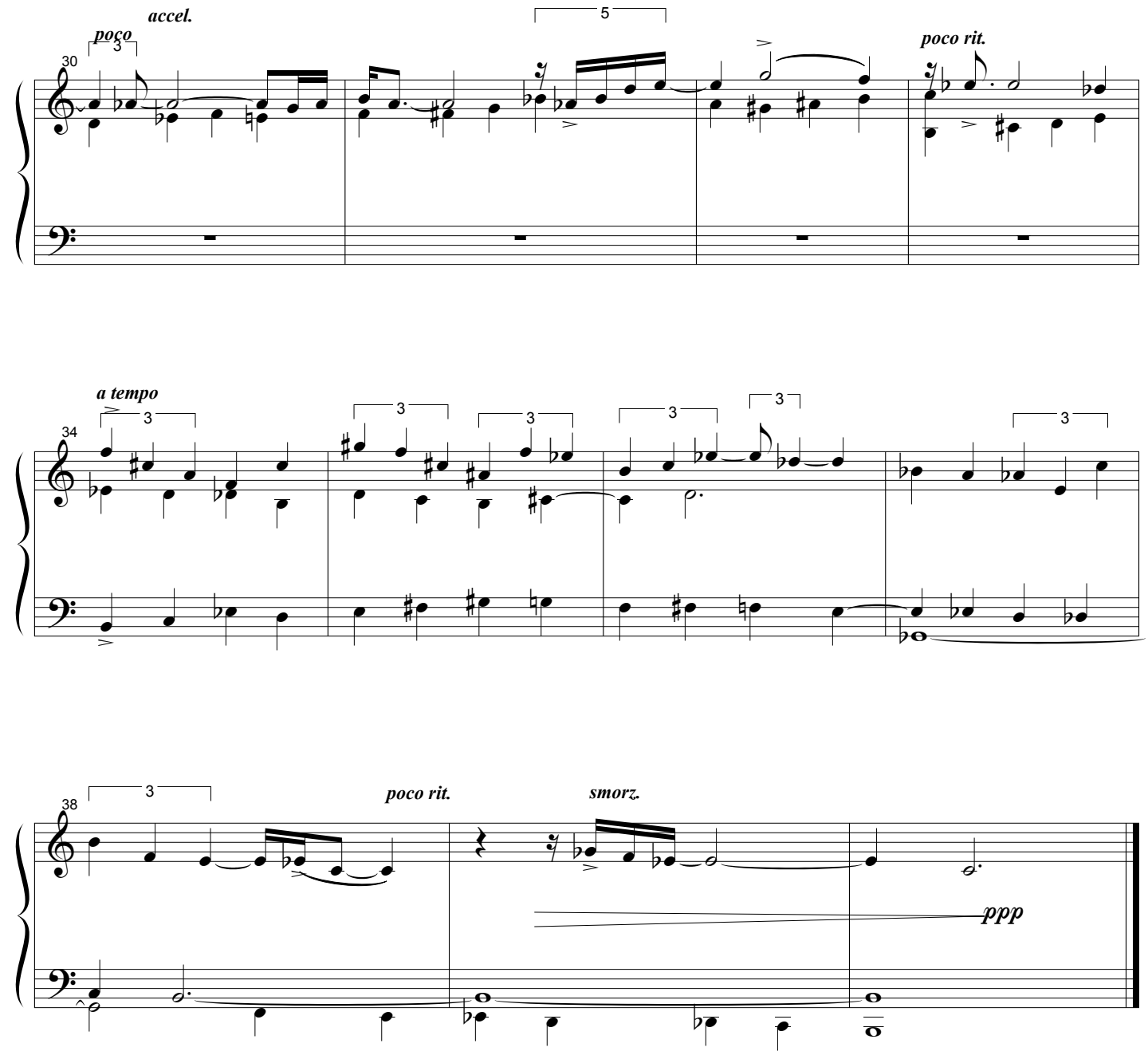

129
3
3
3
3
3
3
8va
p
pp
pppp
8vb

II *Slow Blues*

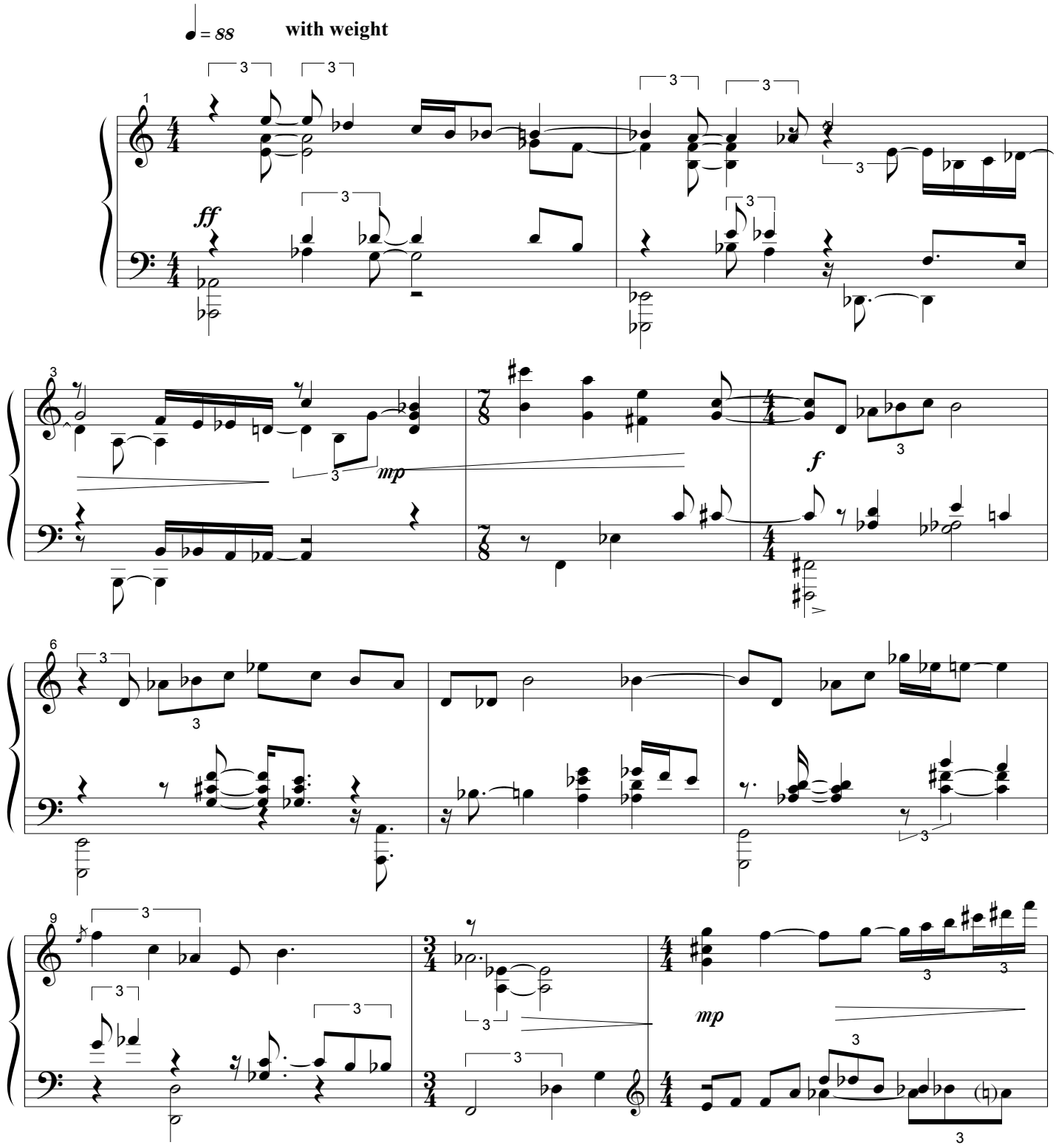


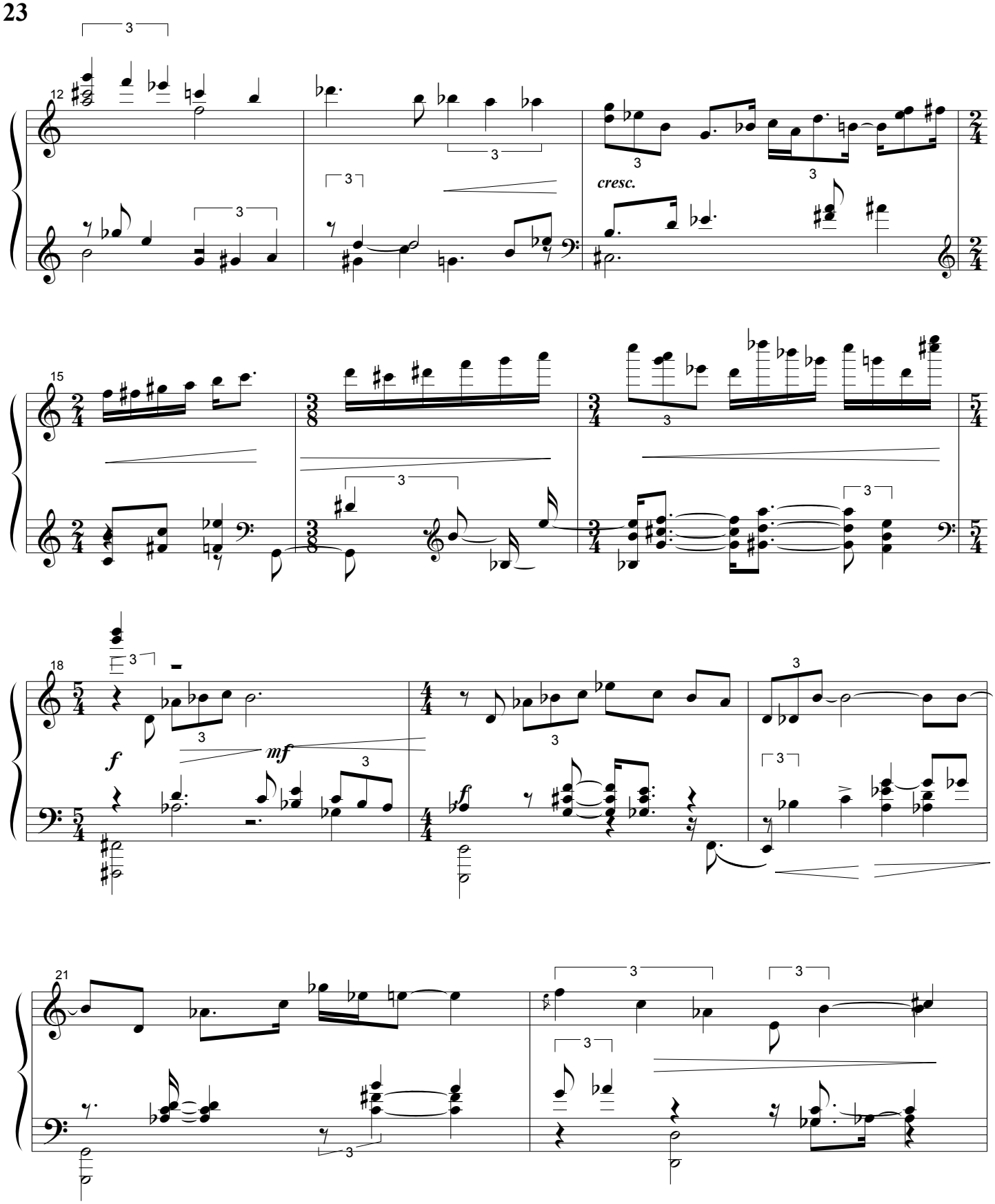

12
pp
14
17
20

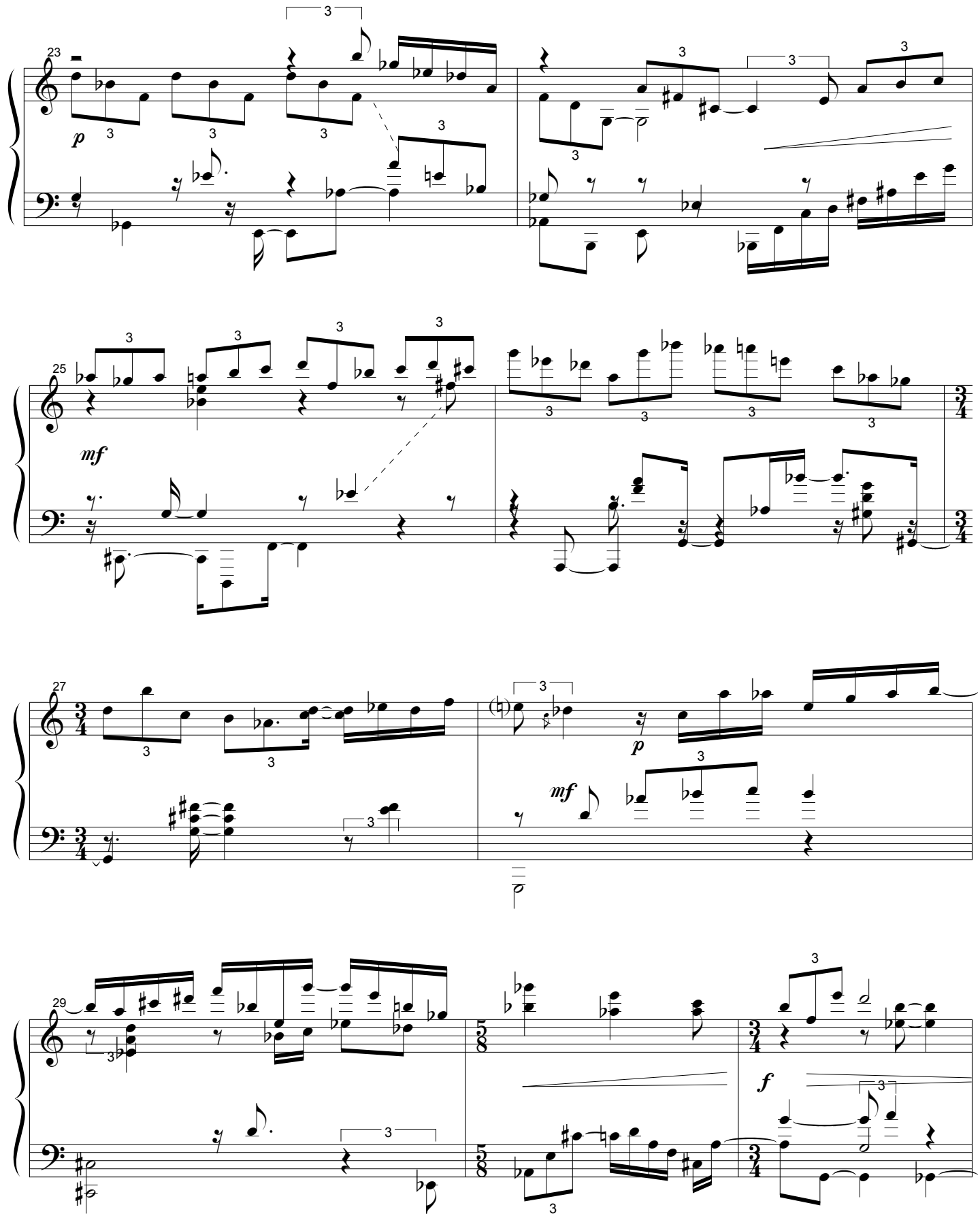

22
f
23
25
p
27
pp

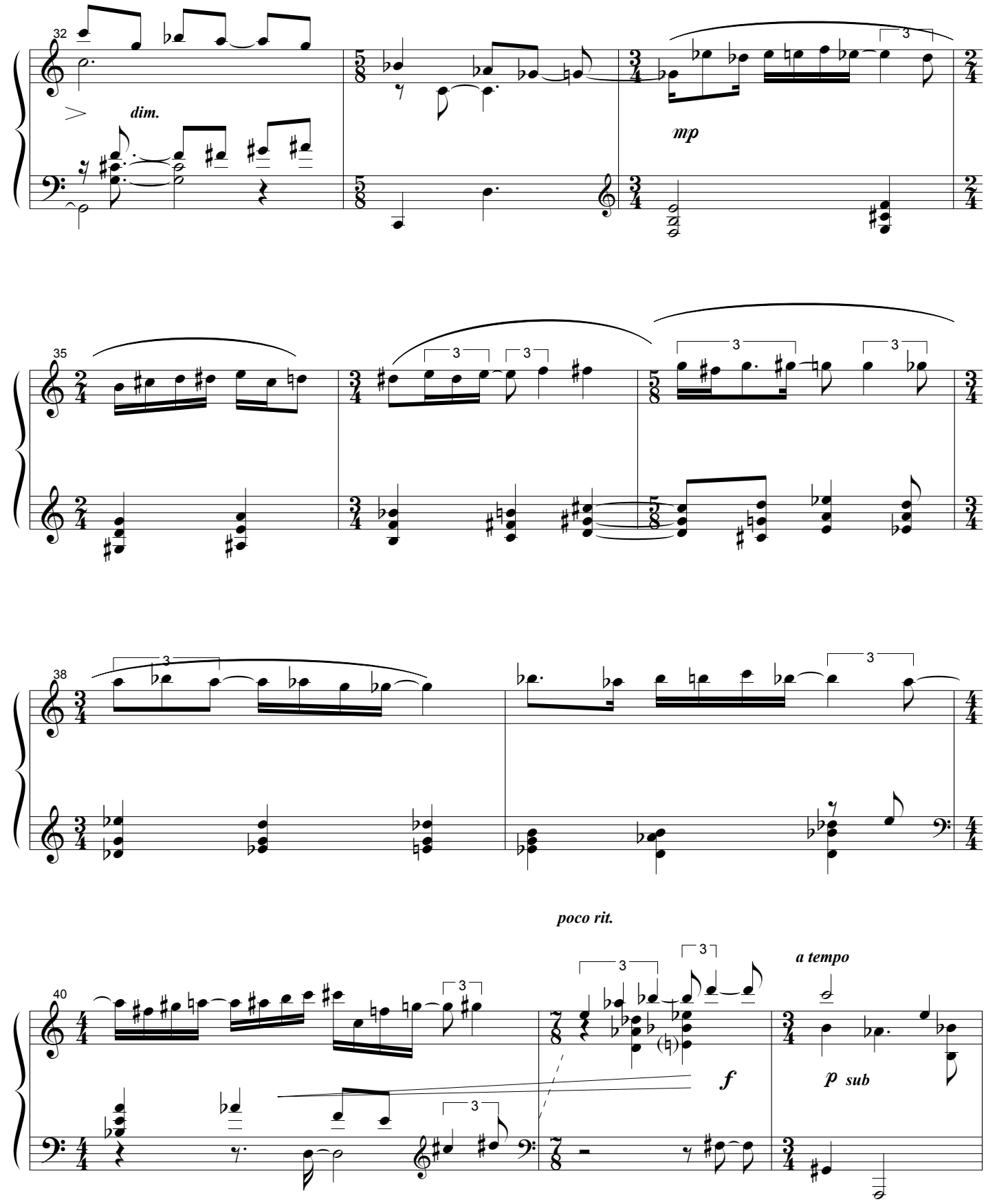

accel.
poco
poco rit.
a tempo
poco rit.
smorz.
ppp

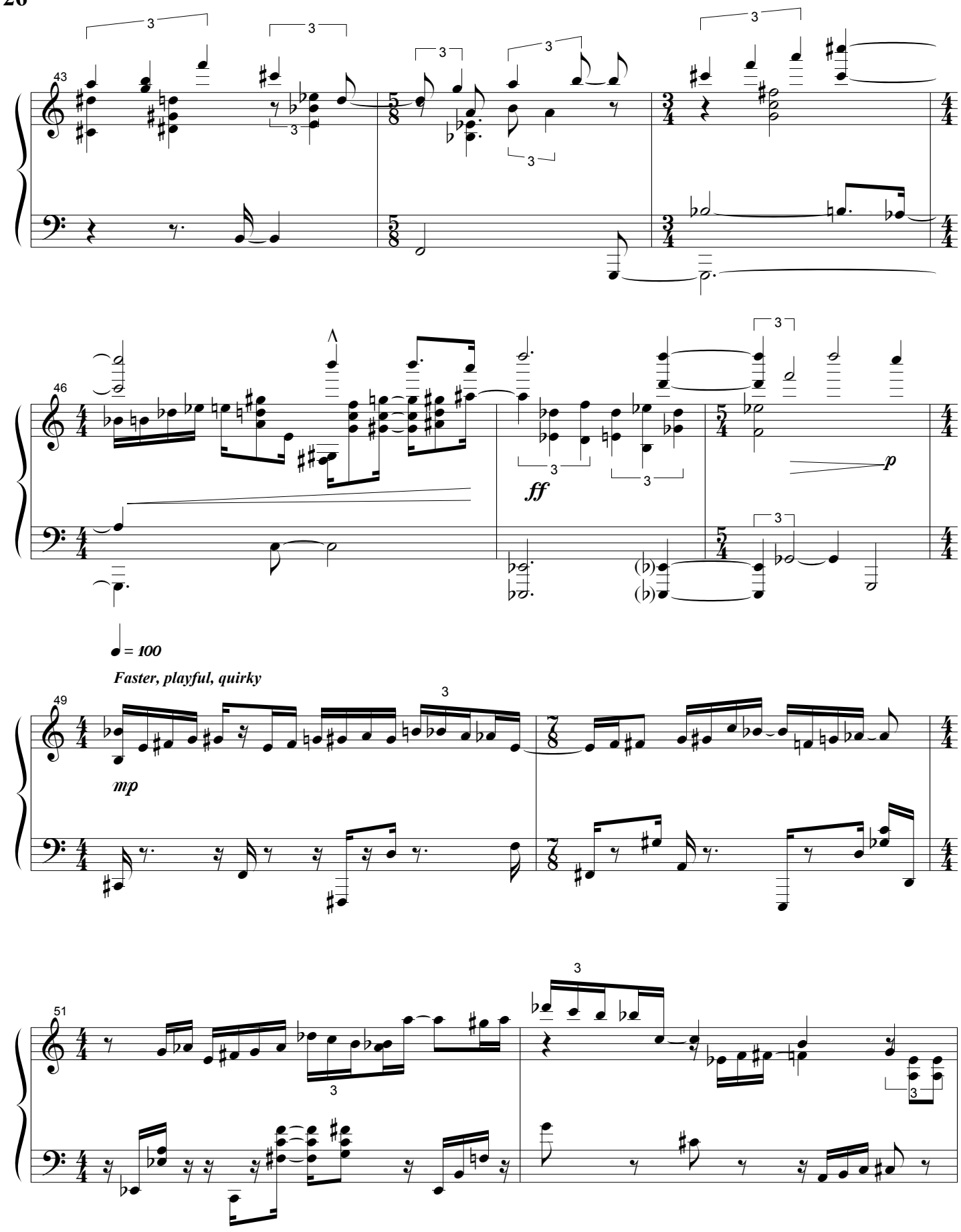
III *Rondo*

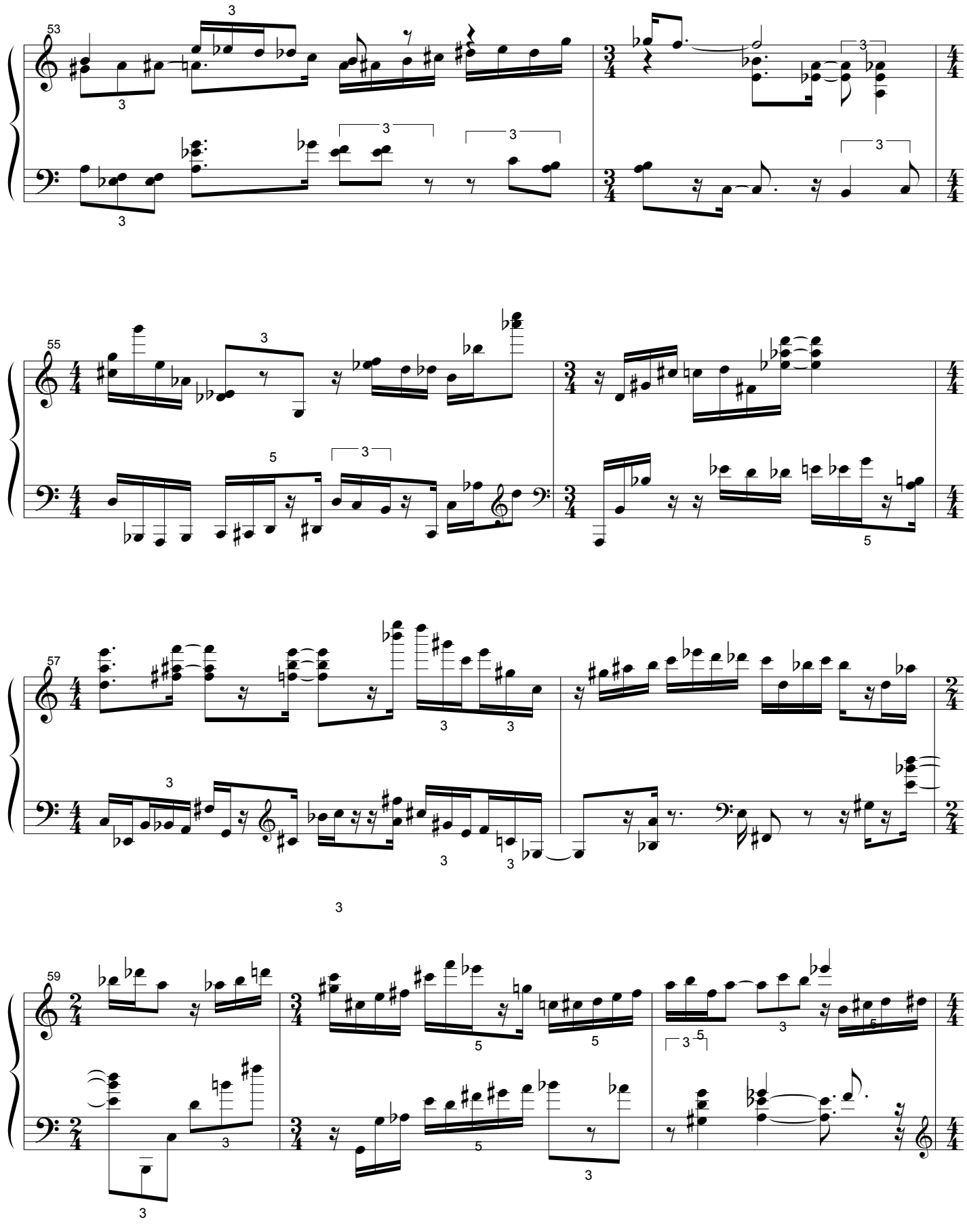


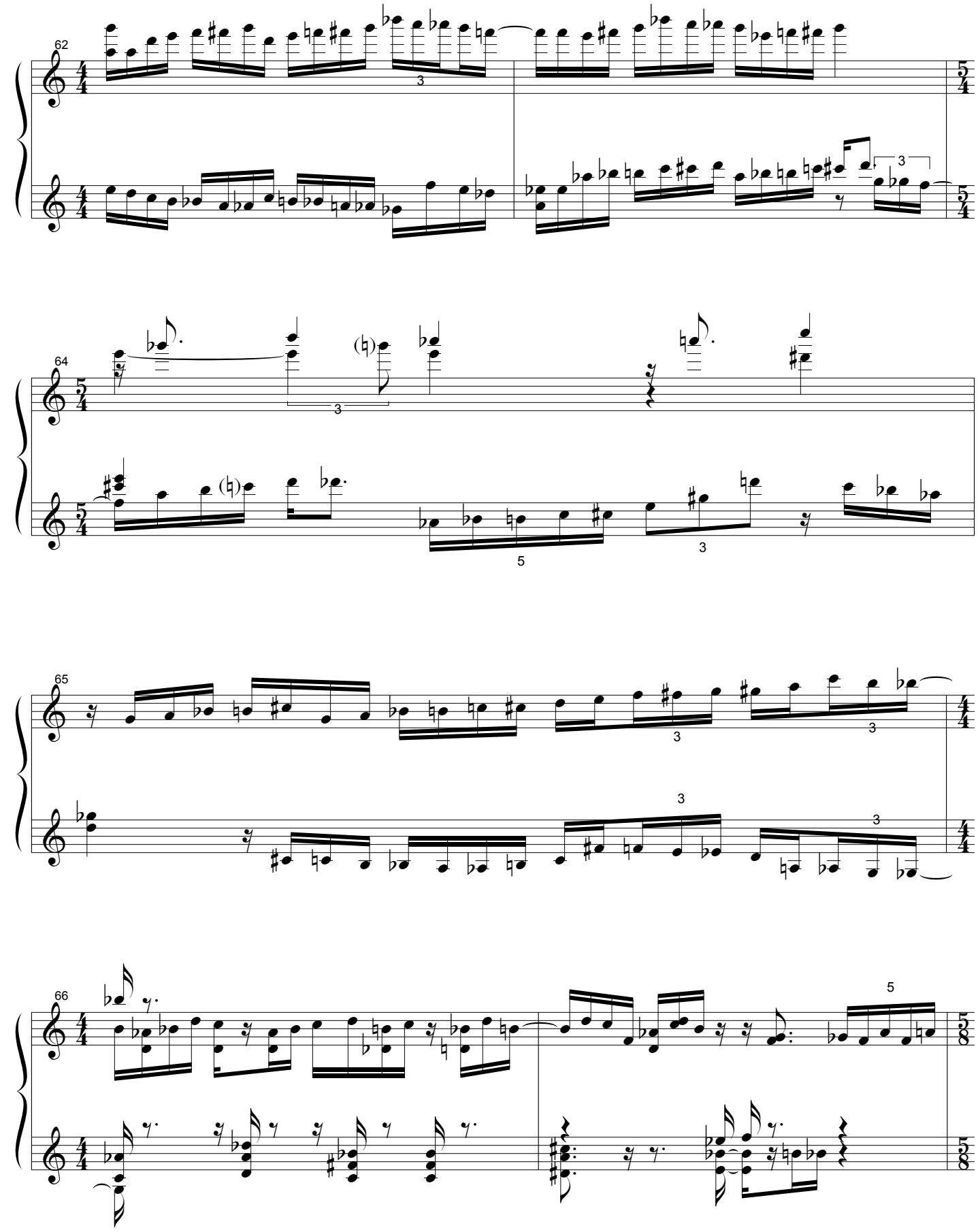

12
cresc.
15
18
f
mf
ff
21

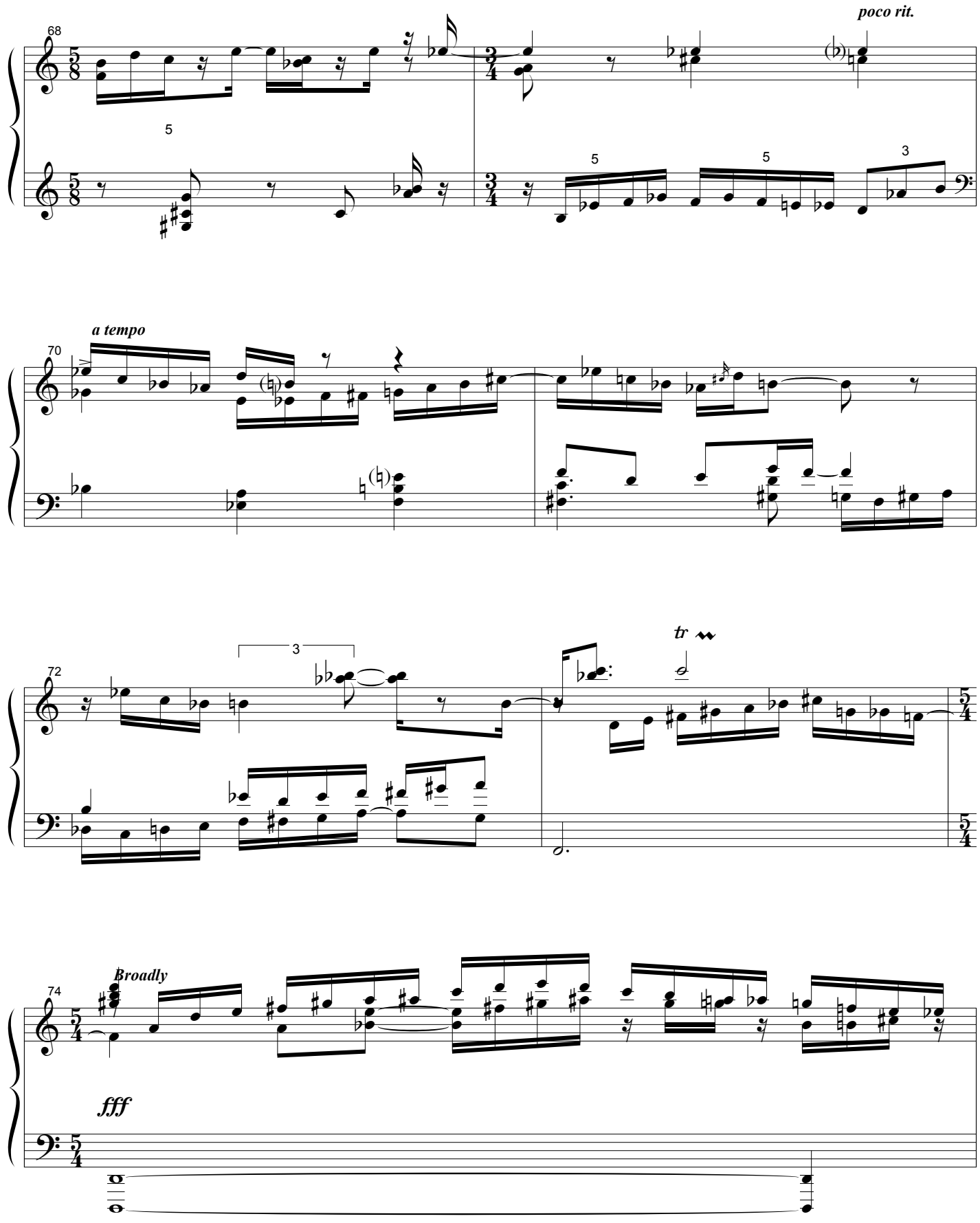

23
p
25
mf
27
p
mf
29
f

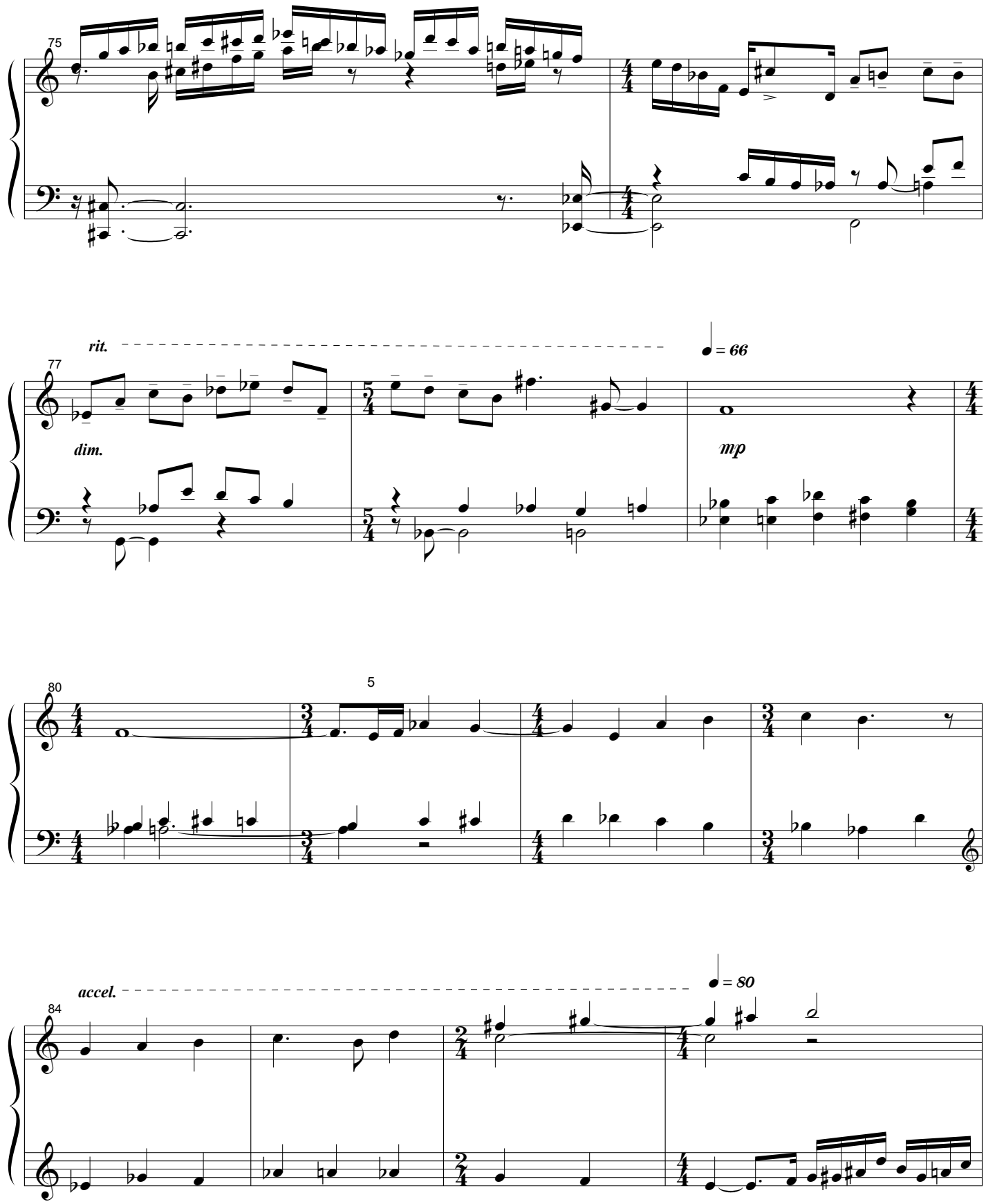

32
dim.
mp
35
38
poco rit.
40
a tempo
f
p sub

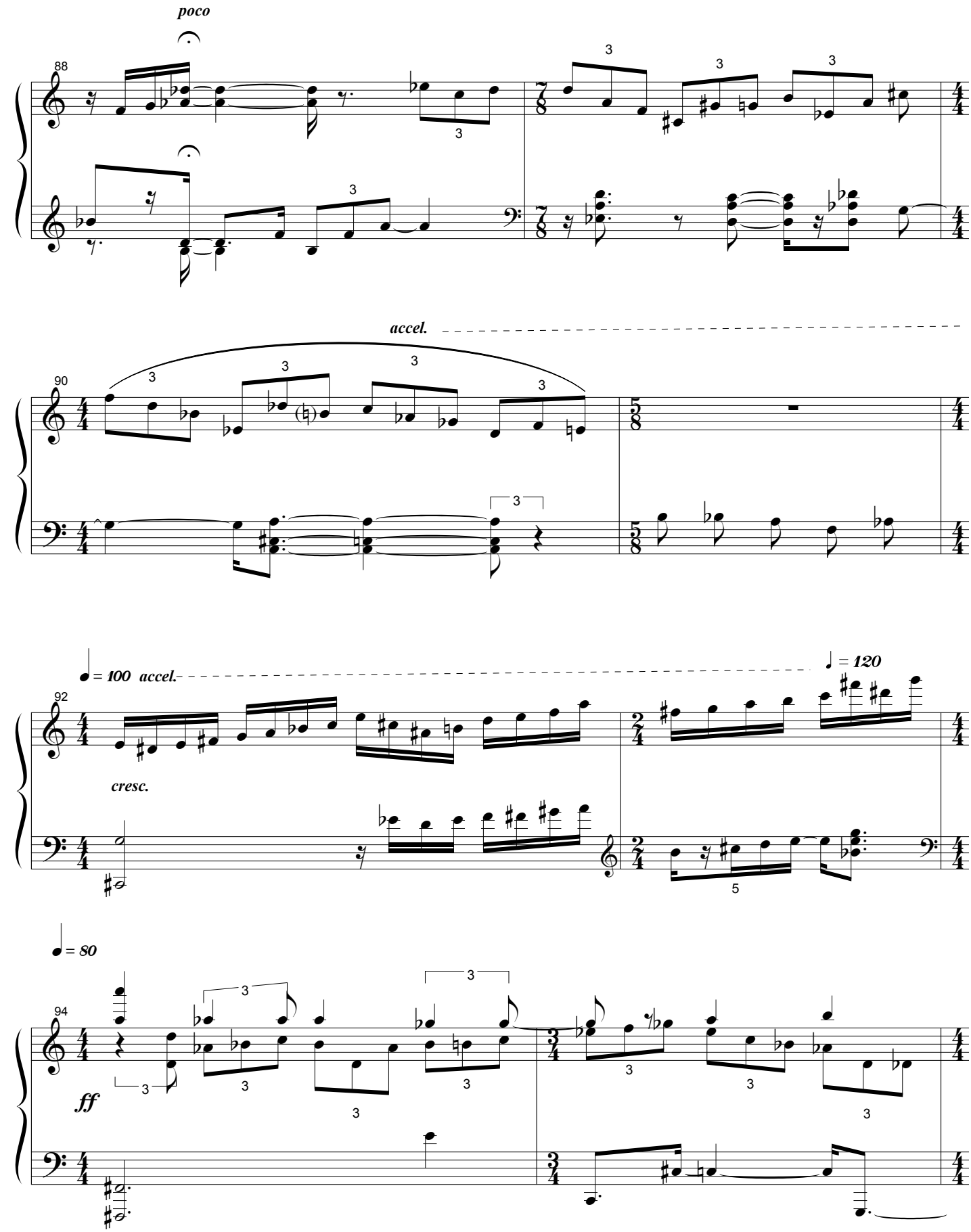

43
46
ff
p
♩ = 100
Faster, playful, quirky
49
mp
51

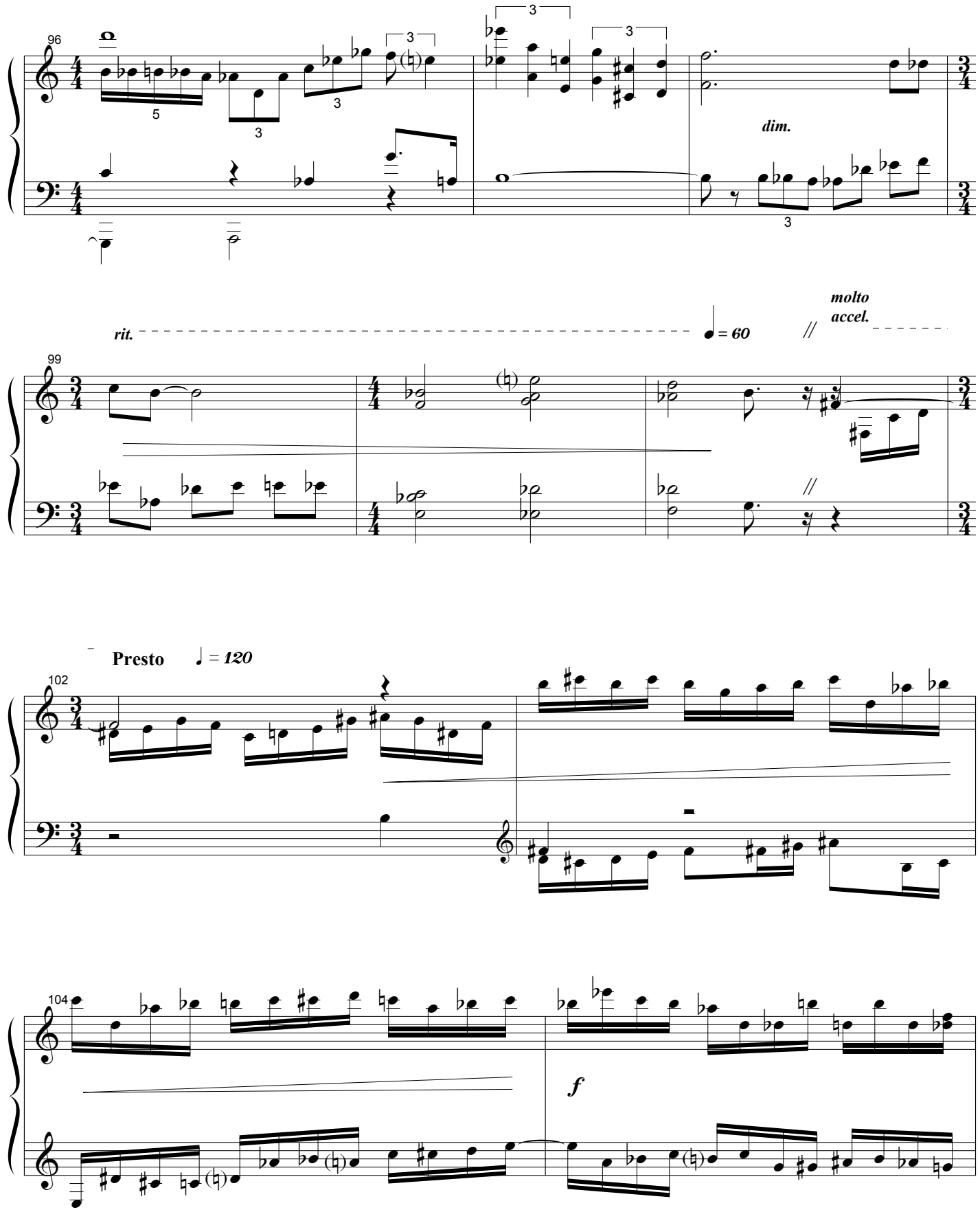

53
55
57
59

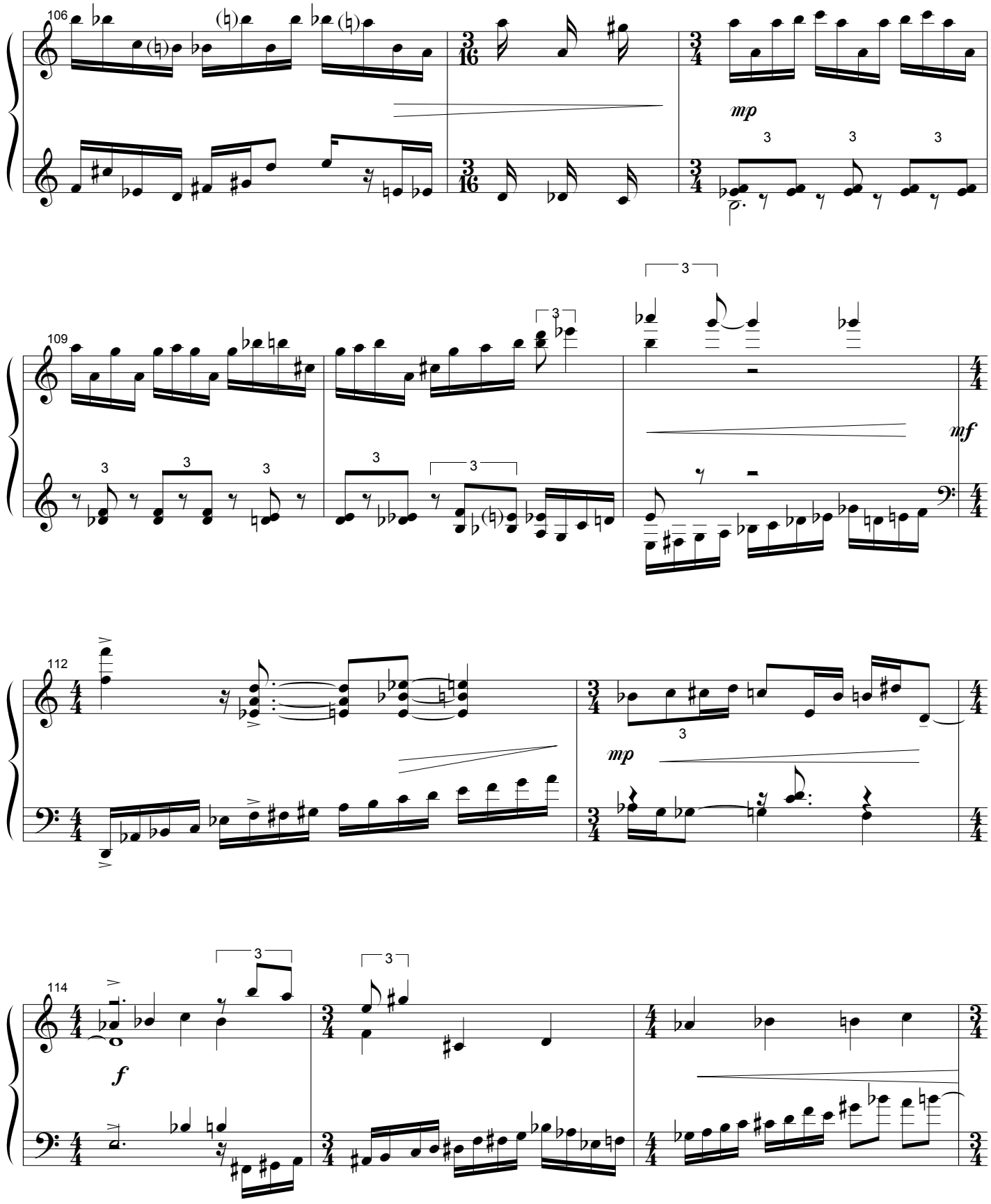

62
64
65
66

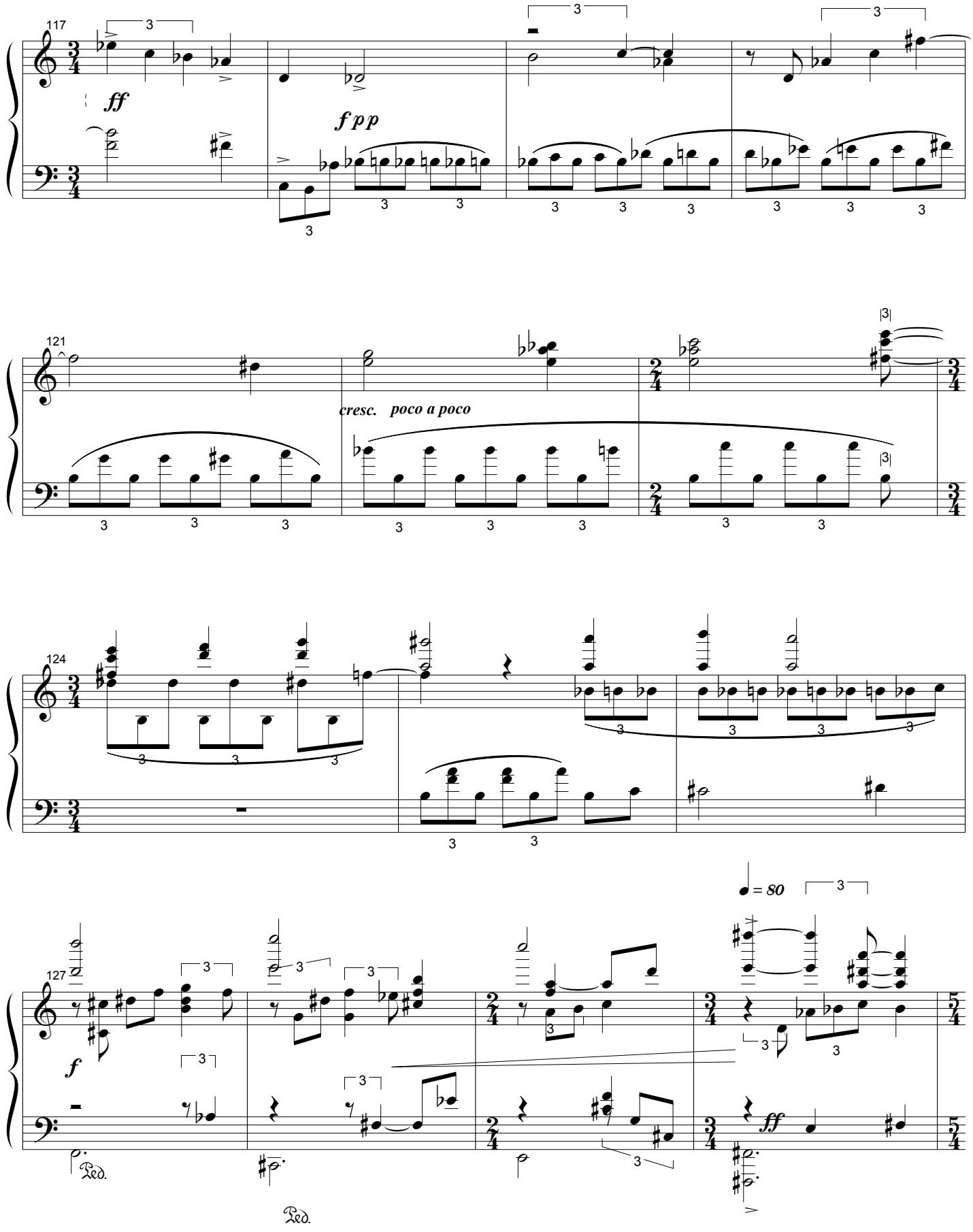

poco rit.
68
5
5
5
3
a tempo
70
72
3
tr
74
Broadly
fff

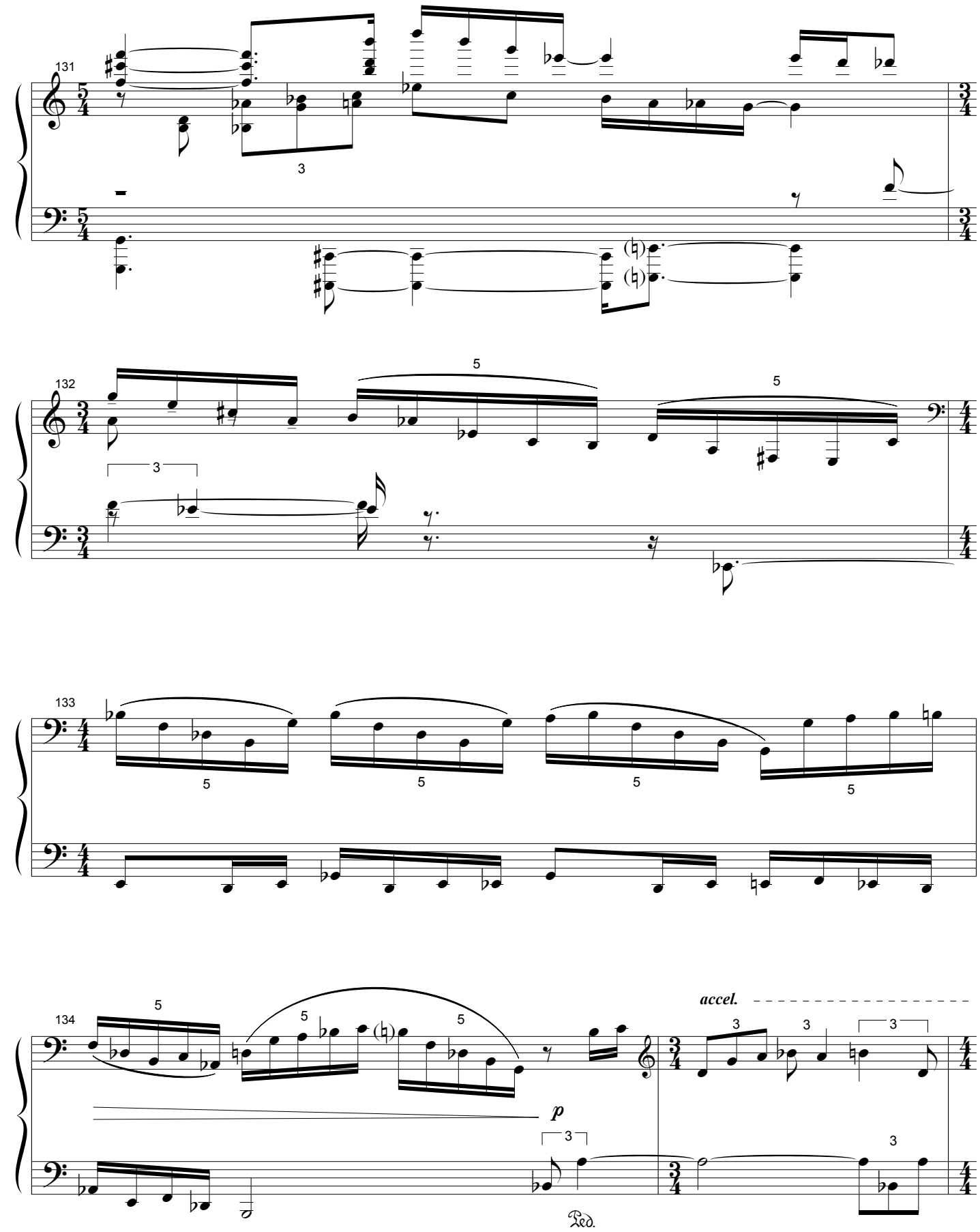

75
rit.
77
dim.
♩ = 66
mp
80
5
accel.
84
♩ = 80

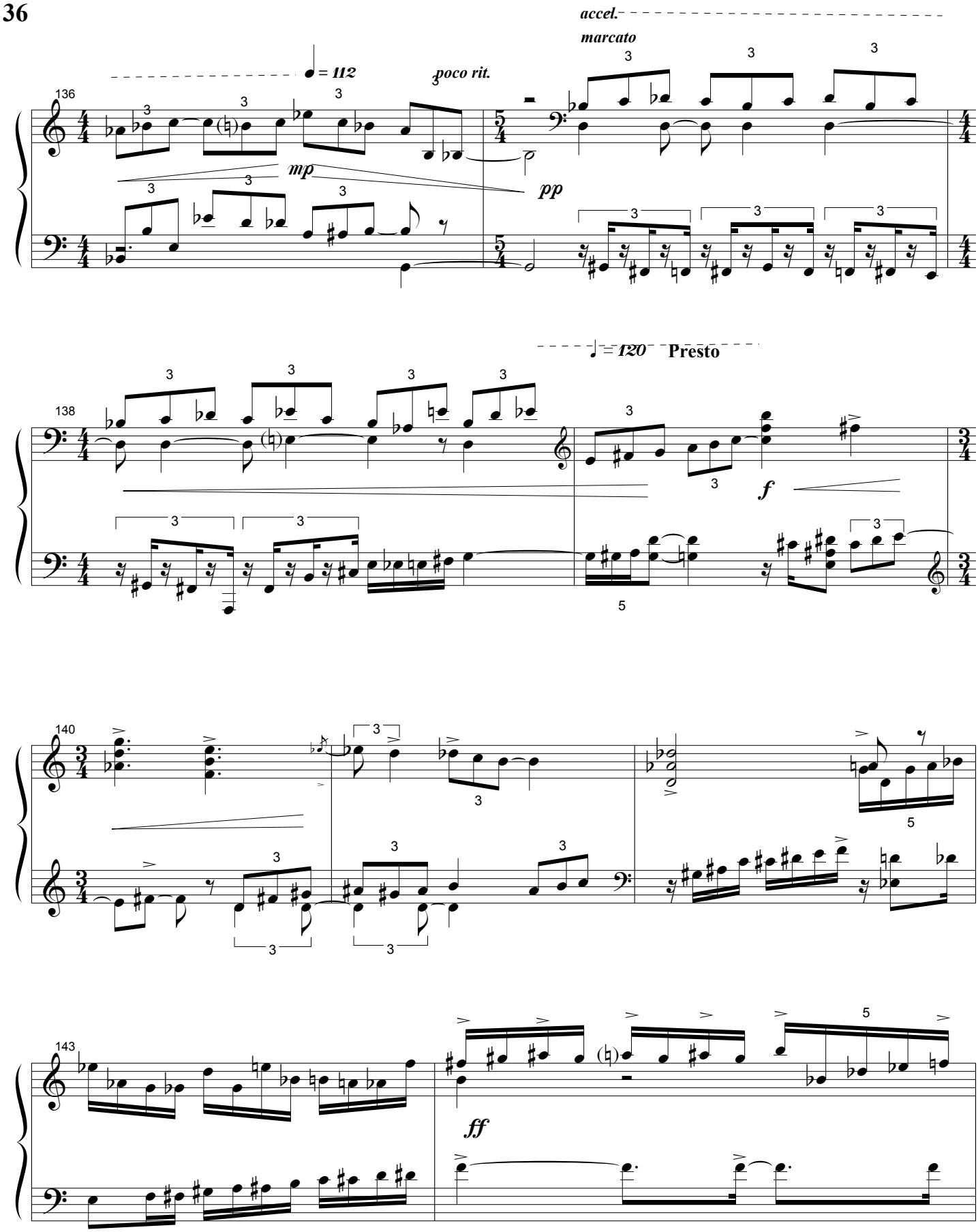

poco
88
90
accel.
92
♩ = 100 accel.
♩ = 120
cresc.
94
♩ = 80
ff

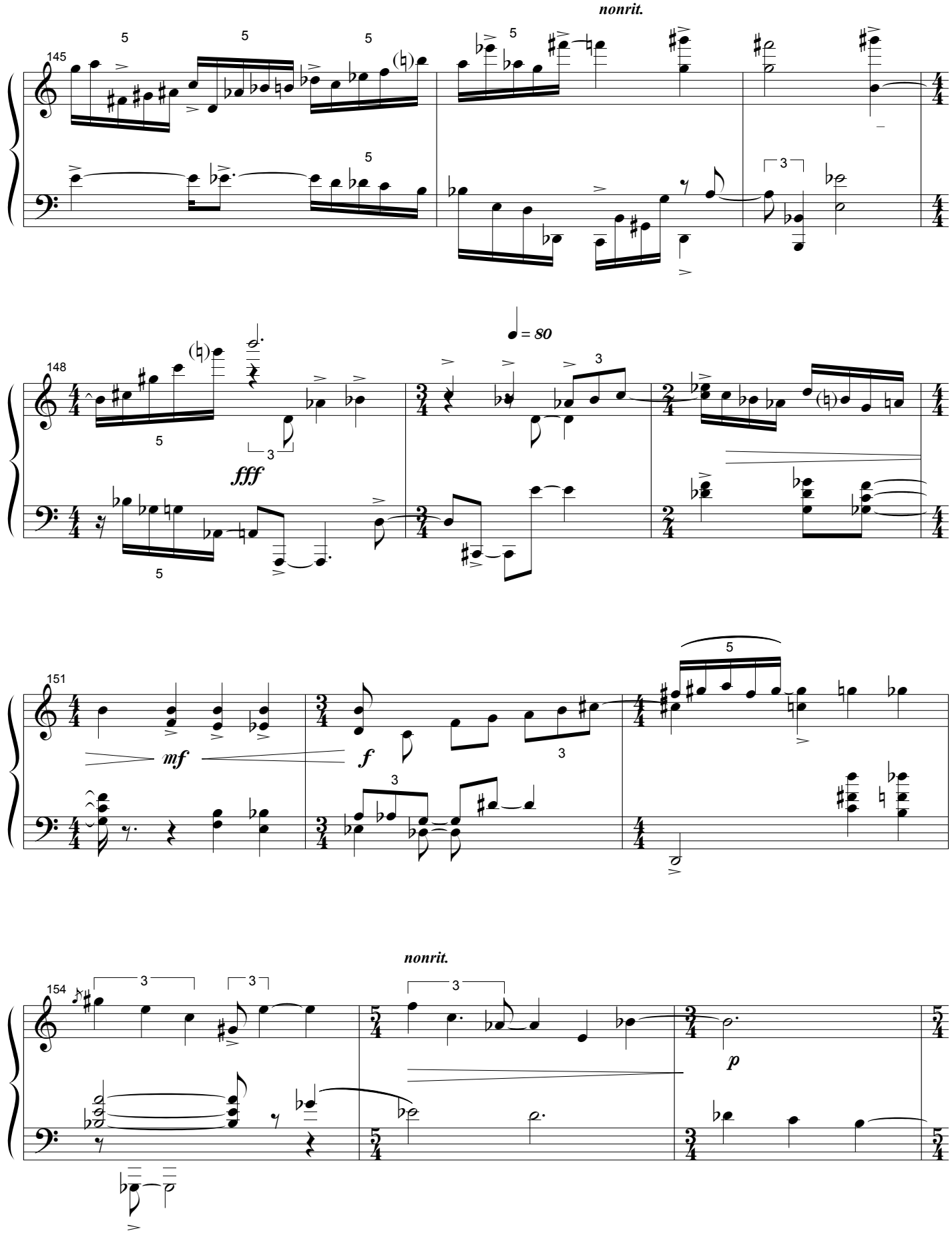

96
dim.
rit.
= 60
molto
accel.
99
Presto
= 120
102
104
f

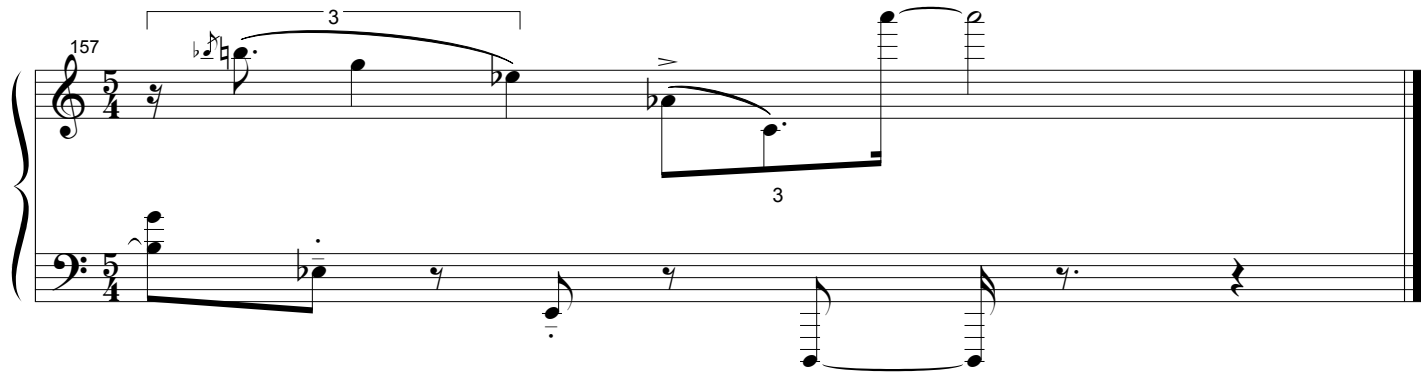

106
mp
109
mf
112
mp
114
f


117
ff
f p p
121
cresc. poco a poco
124
127
f
ff
♩ = 80
Ped.
Ped.


131
132
133
134
accel.
p
Ped.


accel.
marcato
♩= 112
poco rit.
136
mp
pp
♩= 120
Presto
138
f
140
143
ff


nonrit.
145
148
♩ = 80
fff
151
mf
f
nonrit.
154
p


157
3
3