

ERIC CHASALOW

*Due (Cinta)mani*

for piano and tape  
(2002)

- I. Three Symbolic Gestures
- II. Cloudbands

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# *Due (Cinta)mani*

## Performance Notes

Accidentals do not carry through the bar. They refer only to the note they precede, except in cases of immediate repetition, where, for example C#,C,C would mean C#,C#,C# (even with intervening rests). Many cautionary accidentals have been added (in parentheses) for clarity.

In concert, both the quality and positioning of the playback system are very important. Time in rehearsal should be devoted to balancing the volume and timbre and to positioning.

Loudspeakers should be capable of reproducing the full audible frequency spectrum.

A multi-driver system with subwoofer would be helpful. While multiple speakers beyond a single stereo pair may be used, at least one pair must be positioned on stage, very close to the performer to create an ensemble sound. Any sound coming from remote speakers should be at a lower volume than the main, stage pair. The CD player should be of professional quality and never a portable, walkman style player.

## Program Notes

*Due (Cinta)mani* (2002) is a piece for piano soloist (*due mani*) combined with electronic sounds that modulate and transform piano timbres, the attack and decay characteristics, and the shapes of entire gestures or even whole phrases. There is a great economy in the piano writing, and yet the combined result is a kind of tapestry of colors and shapes. Its narrative form evolves nonlinearly, with "cross-cutting" of the sort used in film-editing. This allows for multiple narrative streams to unfold simultaneously, enriching one another- the present idea, a second layer of commentary, and a third with the resonance of memory, all in "narrative counterpoint".

The origin of the *cintamani* pattern, three flaming pearls placed over sea waves, is uncertain, but it most likely has an ancient Buddhist origin. The lines representing the waves might instead connote tiger stripes or clouds. *Cintamani* appear frequently in the decorative arts of China, India, Tibet, and the Ottoman Empire, most often in textiles, carpets and ceramics. I have chosen the word for my title because of its iconographic power and mystery - also because of a personal interest in Asian art and culture.

The piece is in two movements, each based on the same harmonic material:  
Three Symbolic Gestures and Cloudbands.

*Due (Cinta)mani* was commissioned by Vicki Ray and is dedicated to her.

# Due (Cinta)mani

## I. Three Symbolic Gestures

to Vicki Ray

Eric Chasalow  
2002

♩ = 88 with ritual calm and intensity

The score is divided into three systems, each with Piano (Pn) and Tape parts. The Piano part is written in 4/4 time, while the Tape part is in 4/4 time. The Piano part includes dynamic markings such as *fff*, *mf*, *f*, *mp*, *ff*, *f sub.*, and *p*. The Tape part includes dynamic markings such as *f* and *mp*. The score includes various musical notations such as *8va*, *8va*, *15ma*, *ord.*, *(resultant harmonic)*, *(grains)*, *3*, *5*, and *3*. The score is written in 4/4 time and includes various musical notations such as *8va*, *8va*, *15ma*, *ord.*, *(resultant harmonic)*, *(grains)*, *3*, *5*, and *3*.

12

Pn

T

17

Pn

T

*ff* *mf* *fff* *ff*

*mf* *mp*

8<sup>va</sup>

(resultant harmonic)

20

Pn

T

*mp* *fff*

*f* 5:2 9:8

24

Pn

*mf*  $\rightarrow$  *p*

*pp*

3

T

*p*

27

Pn

*p*

*pp*

T

5

30

Pn

*p*

*f*

3

3

3

3

3

3

3

3

3

T

3

32

Pn *ppp* *p*

T

8va

3 3

5 5

36

Pn

T

5

40

Pn *pp* *p* *mf*

T

3 3 5

3/4 4/4 4/8 4/8

44

Pn

*mp*

*ff*

T

47

Pn

*p sub.*

*(p)*

*f*

T

52

Pn

*pp*

*mf*

*mp*

*fff sub.*

*mp*

*p*

T

*ppp*

*p*

*f*

*mp*

57

Pn

T

3-#  
f  
p  
f sub.  
3 3 5 5 3 3

60

Pn

T

5  
5 5 3 3  
p  
mf

63

Pn

T

f  
p  
Eb



66

Pn

*f*

*p*

*f*

T

*p*

69

Pn

T

71

Pn

*p*

*ff*

T

(grains)

Pn

T

73

*p* *poco*

8va - 7

B

E

Pn

T

76

*p* *poco* *ff*

(before the beat)

13:12

5

3 3

F#

Pn

T

79

*p* *mf*

*pizz.*

5

83 (pizz.) ord. *p* *p* 3

Pn

T

87 3 *mf* *p*

Pn

T

92

Pn

T

# Due (Cinta)mani

## II. Cloudbands

Eric Chasalow  
2002

♩ = 100

(unmeasured tremelo)

Piano

*p* *ppp*

Rec. \*

Tape

(grains)

Pn

*ppp*

Rec.

T

Pn

*p*

T

*ppp*

Pn

T

8va

*pp* *f* *ff* *mp* *mf* *p* *f*

3 3

8va

*p* *p*

Detailed description: This system contains the first four measures of the piece. The piano part (Pn) is written in two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics range from *pp* to *ff*. There are trills and triplets indicated. The trumpet part (T) is also in two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics range from *f* to *p*. There are trills and a *8va* marking.

Pn

T

*ppp*

*p*

*Ped.*

Detailed description: This system contains measures 5 through 8. The piano part (Pn) is in two staves. The upper staff has a treble clef and the lower staff has a bass clef. The dynamic is *ppp*. The trumpet part (T) is in two staves. The upper staff has a treble clef and the lower staff has a bass clef. The dynamic is *p*. There is a *Ped.* marking in the lower staff of the piano part.

Pn

T

*p* *ppp*

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

Detailed description: This system contains measures 9 through 12. The piano part (Pn) is in two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics range from *p* to *ppp*. The trumpet part (T) is in two staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics range from *ff*. There are *\* Ped.* markings in the lower staff of the piano part.

Pn

*p* *ppp*

T

*mp* *Leg.*

Pn

*p* *pp* *f*

T

Pn

*pp*

T

Pn

*ff*

*mp*

T

*pp*

*p*

Pn

*pp*

T

grain dissolve

*p*

Pn

*f*

*p*

*mp*

*pp*

T

*p*

Pn

pp)

T

Pn

f

p

Solo

T

Pn

L.H.

mp

pp

p

T



Pn *pp* *f*

T

Pn *mp* *pp*

T

Pn *fff*

T

Pn

T

5

*f*

3 3 3 3

Pn

T

(no break)

*p*

3 3

Pn

T

\*

Pn

*ppp sub.*

5

5

Leo. \* Leo. \* Leo. \* Leo.

T

Pn

*p*

*pp*

5

T