

ERIC CHASALOW

*Yes, I Really Did (1998)*

(second piano trio)

violin, cello, piano

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## *Yes, I Really Did (1998)*

Dur: ca. 8:30

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.

### Program Notes

I have always been interested in the question of how one can integrate elements of various musical traditions into new pieces. No matter what route one takes, the challenge is always to use something from one's past experience as a point of departure - to integrate the materials so completely, that something new emerges. If a piece fails to do this, it risks becoming no more than a pastiche of stylistic clichés. In recent years, I have made tape and tape and instrument pieces that have deliberately revealed and quoted well-known music and text from sources as wide-ranging as Milton Babbitt to Jimi Hendrix. *Yes, I Really Did* draws on memories of Beethoven.

The piece is partly about ghosts of tonality. While the material is Beethoven-like, the structure is more about Brahms - his mastery of tonal ambiguity - of implying one direction, then revealing another - the art of withholding. The opening bars of my piece project an unfolding sense of tonality that might ultimately confirm one of several keys. The phrase moves to a clear cadential figure, complete with a trill. We cannot help but hear this as the dominant of E major and expect a strong cadence in E. The arrival though, is thwarted and we find ourselves in very nebulous (and certainly not tonal) territory. The surface details of voice-leading, ornamentation, and the like are carried forward, but we already know that this piece is not going to do what we expected. The opening is a kind of slow introduction and is followed by a high energy Presto in dotted figures. The way in which the piece moves from its slow to fast (or fast to slow) music - how one withholds or strengthens the progress of the other - is a central feature of the narrative.

Score

# Yes, I Really Did

Performance Time - ca. 8:30

Second Piano Trio

Think Beethoven

Eric Chasalow (1998)

$\text{♩} = 60$

The score is divided into three systems. The first system (measures 1-4) features a Violin, Cello, and Piano. The Violin part starts with a *mf* dynamic, followed by *p*, *mp*, and *pp*. The Cello part starts with *mf*, followed by *p* and *mp*. The Piano part starts with *mf*, followed by *p*, *mp*, and *pp*. The second system (measures 5-8) continues the Violin, Cello, and Piano parts. The Violin part has a *tr* (trill) and ends with *f*. The Cello part starts with *pp* and ends with *f*. The Piano part starts with *p* and ends with *f*. The third system (measures 9-11) is marked **Presto** with a tempo of  $\text{♩} = 96$ . The Violin part starts with *p sub.*, followed by *sim.* and *ff*. The Cello part starts with *pizz.* and *p sub.*, followed by *arco* and *ff*. The Piano part starts with *p sub.*, followed by *f* and *mp*.

14

vln *mf* *ff* *f* *p*

vc *mf* *mp*

pn *f* *ff*

17

vln *mp*

vc *f* *mp cresc.*

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

20

vln *pizz.* *f* *arco* *mf*

vc *f* *mp*

pn *mf* *mp*

22

vln *cresc.* *f* *p* *f* *p*

vc *cresc.* *f* *pizz.*

pn *cresc.* *f* *p* *f*

25

vln *f* *p* *rit.* *s.p. tr.* *ord.* *mp* *pp*

vc *pizz. secco* *p*

pn

*8va*

♩ = 96

29

vln *ff* *mp* *f*

vc *arco* *ff* *pizz.* *arco* *mp* *f*

pn *ff* *mp*

vln <sup>32</sup> 

vc 

pn *f* 

vln <sup>34</sup> 

vc 

pn 

vln <sup>37</sup> 

vc 

pn 

with great intensity no rit. !

vln *f* *mp*

vc *f* *p*

pn *f* *p*

vln *mf* *p* *tr*

vc *p*

pn *mp* *pp* *p*

*rit.*  $\text{♩} = 60$

vln *ff*

vc *ff sub.* *mf* *pp* *ord. pizz.*

pn *p* *ff* *p*

Presto  $\bullet = 96$

55

vln

vc

pn

*p* *f* *arco* *p* *f* *mp* *f* *mp* *f*

58

vln

vc

pn

*mf* *f* *mf* *f*

rit.

61

vln

vc

pn

*dim.* *dim.* *dim.*



♩ = 66

tr

vln *pp* *mp*

vc *pp* *mp* *mp*

pn *pp*

*poco rit.*

Presto

♩ = 96

vln *pp* *pp* *pizz.*

vc *pp* *p*

pn *pp*

*rit.*

Scherzo

♩ = 72

vln *arco* *pizz.* *arco* *f*

vc *f*

pn *f* *f*

vln

vc

pn

vln

vc

pn

vln

vc

pn

94

vln *dim.*

vc *mf cresc.* *f dim.*

pn *f* *ppp*

99

vln *tr* *p* *ff*

vc *p* *ff*

pn *ff*

104

vln *mf cresc.*

vc *mf cresc.*

pn *mf cresc.* *tr*

108

vln *ff*

vc *cresc.* *ff*

pn *ff*

♩ = 72

112

vln *nondim.!*

vc

pn *ff*

117

vln *p* *tr* *mf* *tr*

vc *tr* *p* *mf* *p*

pn *p* *p*

123

vln

vc

pn

*ppp*

*ppp*

*pp*

*tr*

$\bullet = 96$  Presto

129

vln

vc

pn

*ff*

*p*

*pp*

*mp*

*ff*

*p*

*pp*

*ff*

*p*

*pp*

136

vln

vc

pn

*p*

*mp*

*noncresc. !*

*p*

vln *cresc.* *f cresc.* *S<sup>ma</sup>*

vc *cresc.* *f cresc.*

pn *cresc.* *f cresc.*

vln *ff* *S<sup>ma</sup>*

vc *ff*

pn *ff*

vln *mp* *n*

vc *mp*

pn *mp*

143 *pizz.*  
*f*

vln

vc

pn

145 *arco*

vln

vc

pn

147

vln

vc

pn

149

vln

vc

pn

*mp* *f*

*mp* *f*

*mp* *f*

152

vln

vc

pn

*p*

*mp*

*mp* *f* *mp sub.*

155

vln

vc

pn

*f* *ff*

*f* *ff*

*f* *ff*



158

vln *p* *mp cresc.*

vc *p* *mp*

pn *p*

161

vln *f*

vc *mf* *f*

pn *f*

164

vln *ff*

vc *ff*

pn *ff*

vln

vc

pn

167

*p*

*mp*

*mf*

*p*

Detailed description: This system covers measures 167 to 170. The violin part (vln) starts with a melodic line in measure 167, marked with a piano (*p*) dynamic. The viola part (vc) provides a rhythmic accompaniment with eighth notes, marked mezzo-piano (*mp*). The piano part (pn) is in a grand staff, with the right hand playing chords and the left hand playing a bass line. Dynamics include mezzo-forte (*mf*) and piano (*p*).

vln

vc

pn

171

*f*

*f*

Detailed description: This system covers measures 171 to 173. The violin part (vln) has a sustained melodic line. The viola part (vc) features a complex rhythmic pattern with triplets, marked forte (*f*). The piano part (pn) also features triplets and a strong rhythmic accompaniment, marked forte (*f*).

vln

vc

pn

174

*p*

*f*

*p*

*mp*

*cresc.*

*mp*

*cresc.*

*8va*

Detailed description: This system covers measures 174 to 176. The violin part (vln) has a melodic line that starts piano (*p*) and crescendos to forte (*f*). The viola part (vc) starts piano (*p*) and crescendos to mezzo-piano (*mp*), then continues with a crescendo (*cresc.*). The piano part (pn) starts piano (*p*) and crescendos to mezzo-piano (*mp*), then continues with a crescendo (*cresc.*). An 8va marking is present in measure 176.

177

vln

vc

pn

179

vln

vc

pn

182

vln

vc

pn

*ff* *dim.* *p* *mf* *mp*

(8<sup>va</sup>)

vln

vc

pn

*ppp* *mp* *p* *pp*

*pizz.* *arco* *tr.*

187

vln

vc

pn

*ord.* *pp* *pp* *ppp*

*p* *ppp* *p* *ppp*