

Tapestry II

James DeMars
(1987)

for Caio Pagano

sempre espressivo
con moto fluente

$\text{♩} = 76$ *accelerando a tempo I*

mp *sfz p*

pedal sempre pedal ad lib.

5 *Tempo I: allegro non troppo* $\text{♩} = 144$

mf *f*

11 $\text{♩} = \text{♩}$

f

16

p *f*

21

p *f*

27

f

35 *p* *f*

42 *p* *pp*

48 (2X) *p* *mp*

53 *p* *f*

59 *un poco rallentando a tempo II* *p subito*

63 *mf* *f*

Tempo II ♩ = 62

68

*p*legiero

72

p *f*

(2X)

77

p *f*

(2X) molto accel. al tempo I (2X) (2X) ♩ = ♩ = 72 Tempo I subito ritenuto e decresc.

84

pp *cresc.* *f*

90

mf

93

mf

96

tr

7

99

tr

102

tr

f

mp

105

4:3

gliss.

8va

108

(8va)

4:3

111

gliss.

6/8

8/8

114

(2X) rall.

l'istesso tempo *cresc.* *simile*

Tempo II

117

f *mp* *f*

121

mp *f*

125

mp *p*

(2X)

131

(2X) molto accelerando a Tempo I

(2X)

136

molto accelerando a Tempo I

Tempo I ♩ = 76

141 *fp*

Musical score for measures 141-142. The right hand has a sustained chord in the left hand, and the left hand has a triplet eighth-note pattern. A fermata is placed over the first measure of the right hand.

143

Musical score for measures 143-144. The right hand has a sustained chord in the left hand, and the left hand has a triplet eighth-note pattern. A fermata is placed over the first measure of the right hand.

145

Musical score for measures 145-146. The right hand has a sustained chord in the left hand, and the left hand has a triplet eighth-note pattern. A fermata is placed over the first measure of the right hand.

147

Musical score for measures 147-148. The right hand has a sustained chord in the left hand, and the left hand has a triplet eighth-note pattern. A fermata is placed over the first measure of the right hand.

149

Musical score for measures 149-150. The right hand has a sustained chord in the left hand, and the left hand has a triplet eighth-note pattern. A fermata is placed over the first measure of the right hand.

151

Musical score for measures 151-152. The right hand has a sustained chord in the left hand, and the left hand has a triplet eighth-note pattern. A fermata is placed over the first measure of the right hand.

153

cresc.

155

f

158

161

p subito

cresc.

164

167

p

170

Musical score for measures 170-172. The piece is in 3/8 time. Measure 170 features a complex, chromatic sixteenth-note melody in the right hand, with a bass line consisting of a few chords. Measure 171 continues the sixteenth-note pattern. Measure 172 shows a change in texture with more rhythmic variety in the right hand.

173

Musical score for measures 173-175. Measure 173 continues the sixteenth-note melody. Measure 174 features a change in time signature to 5/8. Measure 175 is marked with a fermata and a dynamic of *sfz* (sforzando), followed by a section in 5/4 time with triplets and a dynamic of *p* (piano).

176

9
16

come prima
♩ = ♪ = 144

(2X)

179

9
16

186

4:3 4 4 4:3 4 4 4:3 4 4

(as a florid hymn)

191

4:3 4 4 4:3 4 4 4:3 4 4

f

sfz pedal ad lib.

195

199

cresc. poco a poco

203

mf *sfz*

207

f *pp subito*

211

(2X) *cresc.* *f*

215

p

220

224

(2X) *molto ritard.* *al tempo*

f *leggiero*

229

un poco ritard.

♩ = ♩ Tempo I

235

ff *(2X)* *p*

240

f *(2X)* *p*

245

sim.

253

f *p*

259

265

268

271 *un poco allargando*

274

277

281

TAPESTRY II was conceived as a series of continuous variations of short motivic patterns evolving slowly with occasional rapid transformations of melody and atmosphere growing, climaxing, and echoing in retreat. The influences of the pattern/pulse minimalism of the 80's and the impressionist techniques of Debussy and Ravel clearly coexist within this virtuosic perpetual motion of fine patterns and washes of harmonic color from which a lyric theme rises to reveal an intimate affirmation of beauty and the joy of life.

I wish to thank Caio Pagano for encouraging the completion of the work and providing his considerable interpretive skills for the premier performance. J.D.

1. It is recommended that the pianist use pedal to maintain a serene, "cerebral flow" focusing on the even, background drumming of the hammers and the swelling and receding dynamics; discontinuities will burst and echo within this "stream".

2. Although "Tempo I" and "Tempo II" are related, a strict ratio need not be maintained and mechanical interpretation is certainly not desired. The tempo indications are suggestions intended to guide but not limit the performance.

3. The form may be conceptualized as: A B C B C A

Born in 1952, James DeMars is a Minnesota native having graduated in 1974 *summa cum laude* with "honors and distinction" from Macalester College in St. Paul. He continued his studies in composition and conducting at the University of Southern California and from 1977 through 1981 he returned to Minneapolis as co-director and pianist of the *Zeitgeist* chamber ensemble and received his doctorate in composition from the University of Minnesota after studies with Dominick Argento and Eric Stokes. His activities with the ensemble included frequent performances at Walker Art Center, a Carnegie Recital Hall debut, a Minnesota Artist's Award for composition and the completion of two disc recordings. In 1983 he organized an Arizona chamber ensemble, Tos, which has worked with Navajo flutist, R. Carlos Nakai, and African drum specialist, Mark Sunkett, to explore multi-ethnic music resources. The ensemble toured in Arizona, California, Minnesota and in Mexico as part of the 1986 Cervantino Festival.

TAPESTRY II was conceived as a series of continuous variations of short motivic patterns evolving slowly with occasional rapid transformations of melody and atmosphere growing, climaxing, and echoing in retreat. The influences of the pattern/pulse minimalism and the impressionist composers clearly coexist within this virtuosic perpetual motion of fine patterns and washes of harmonic color from which a lyric theme rises to reveal an intimate affirmation of beauty and the joy of life. JD