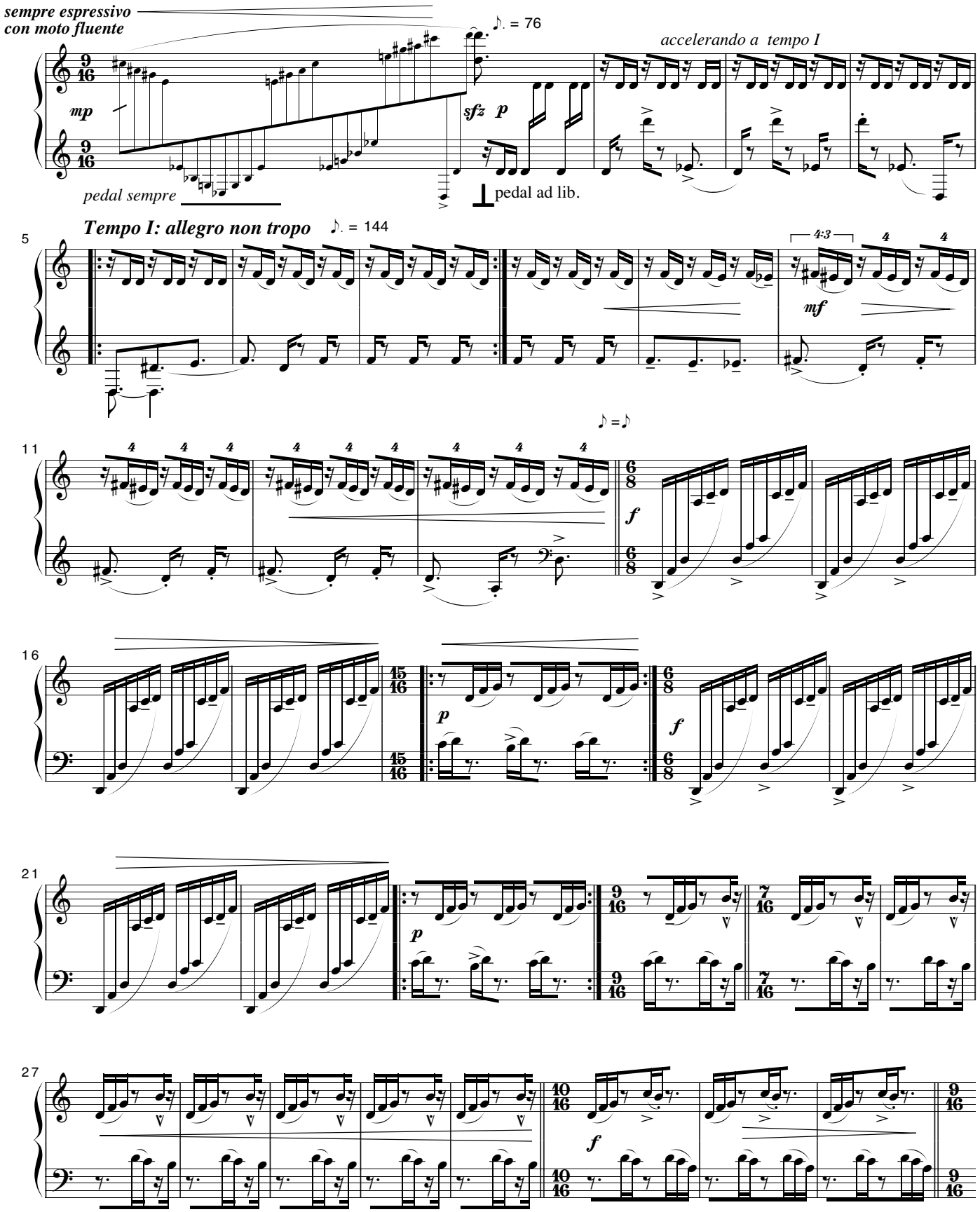
Tapestry II

for Caio Pagano

James DeMars
(1987)

sempre espressivo
con moto fluente



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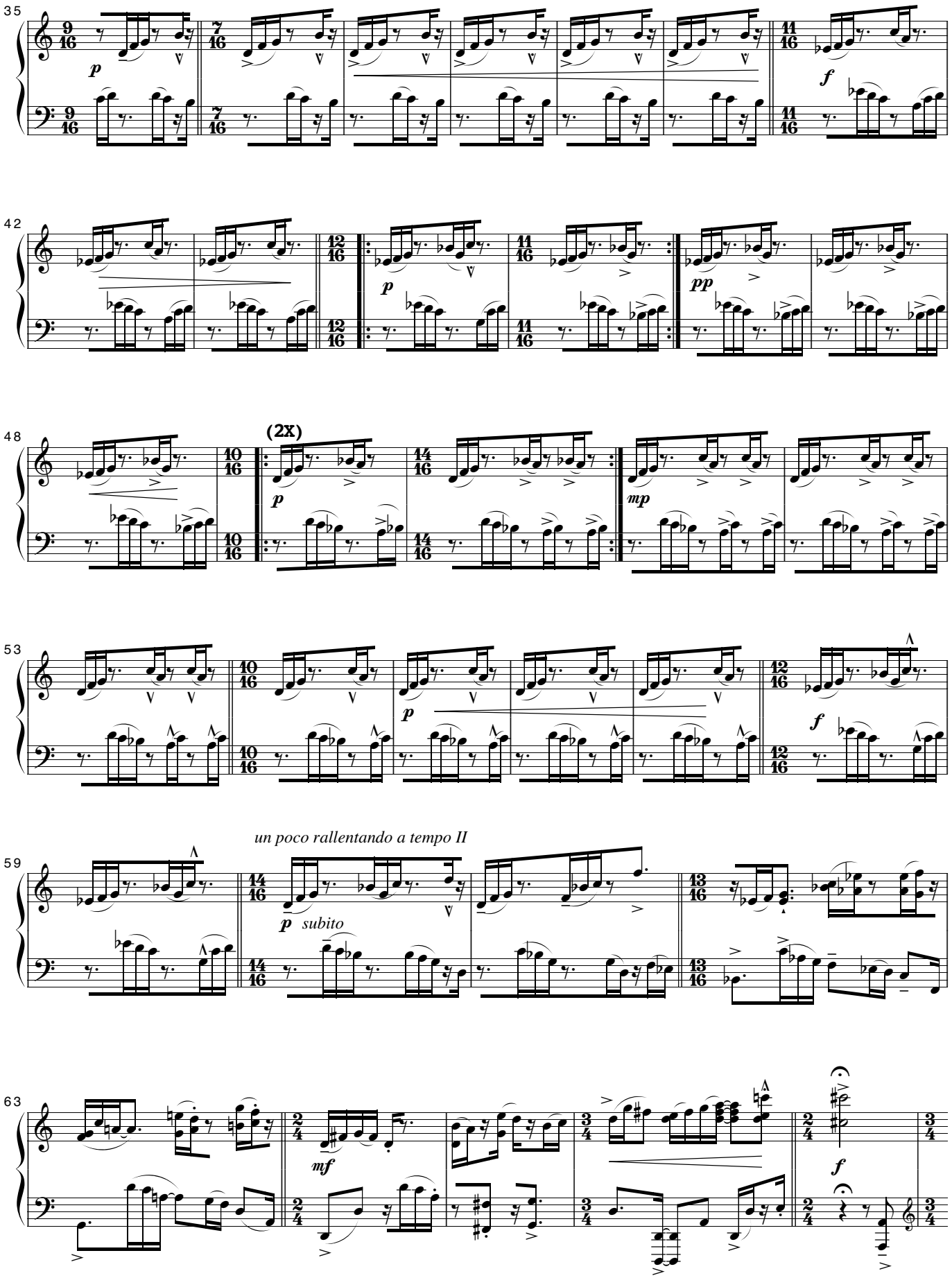
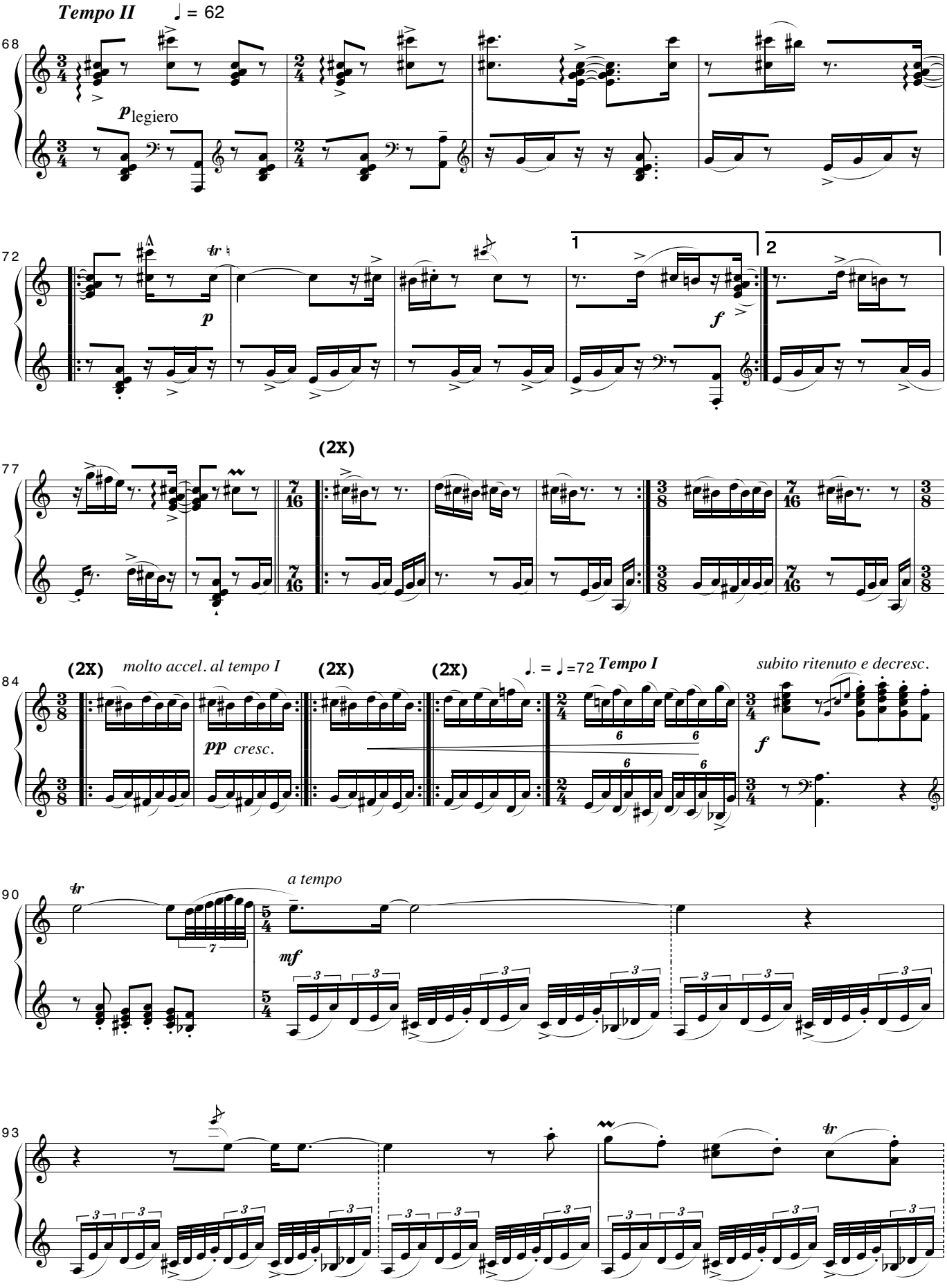
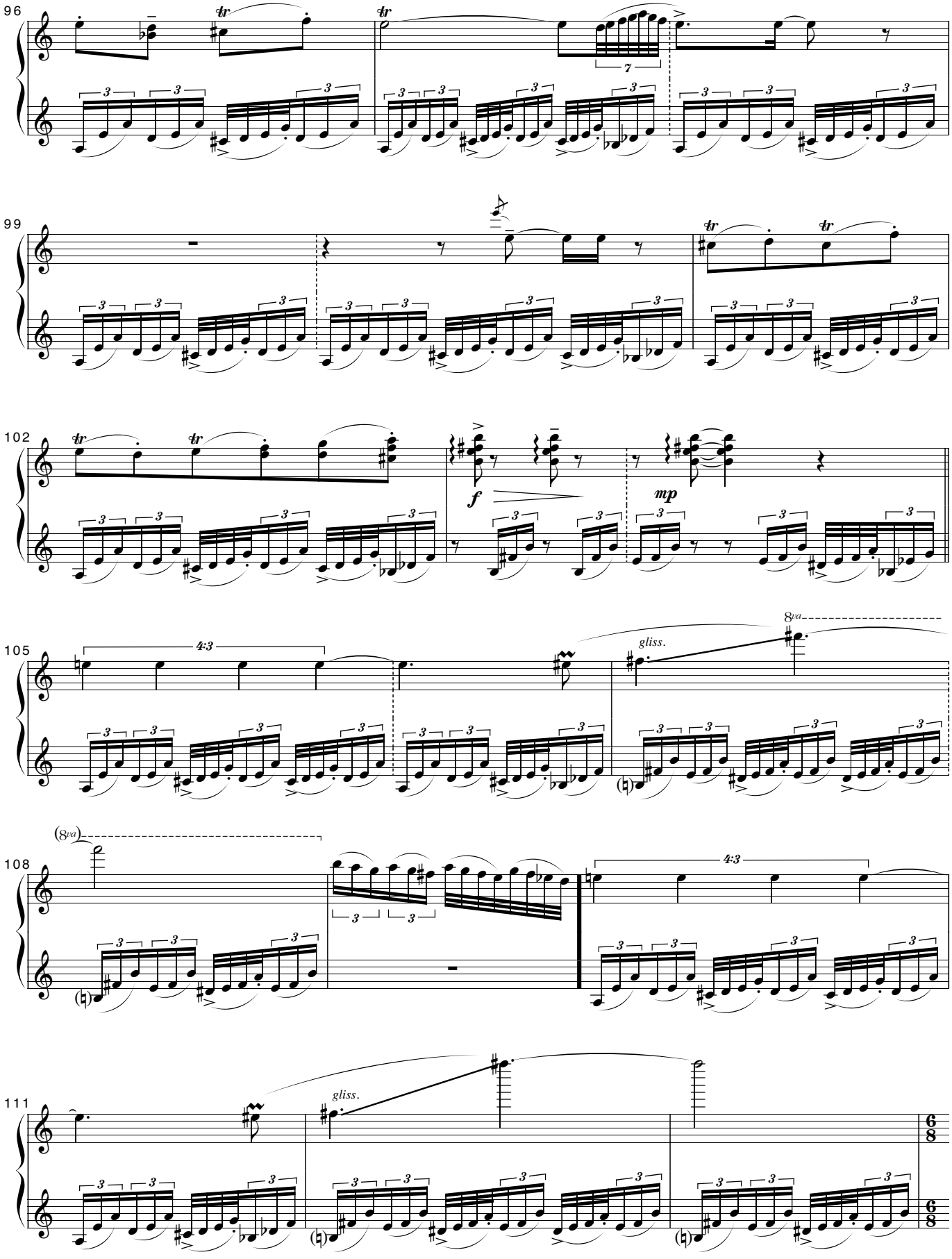
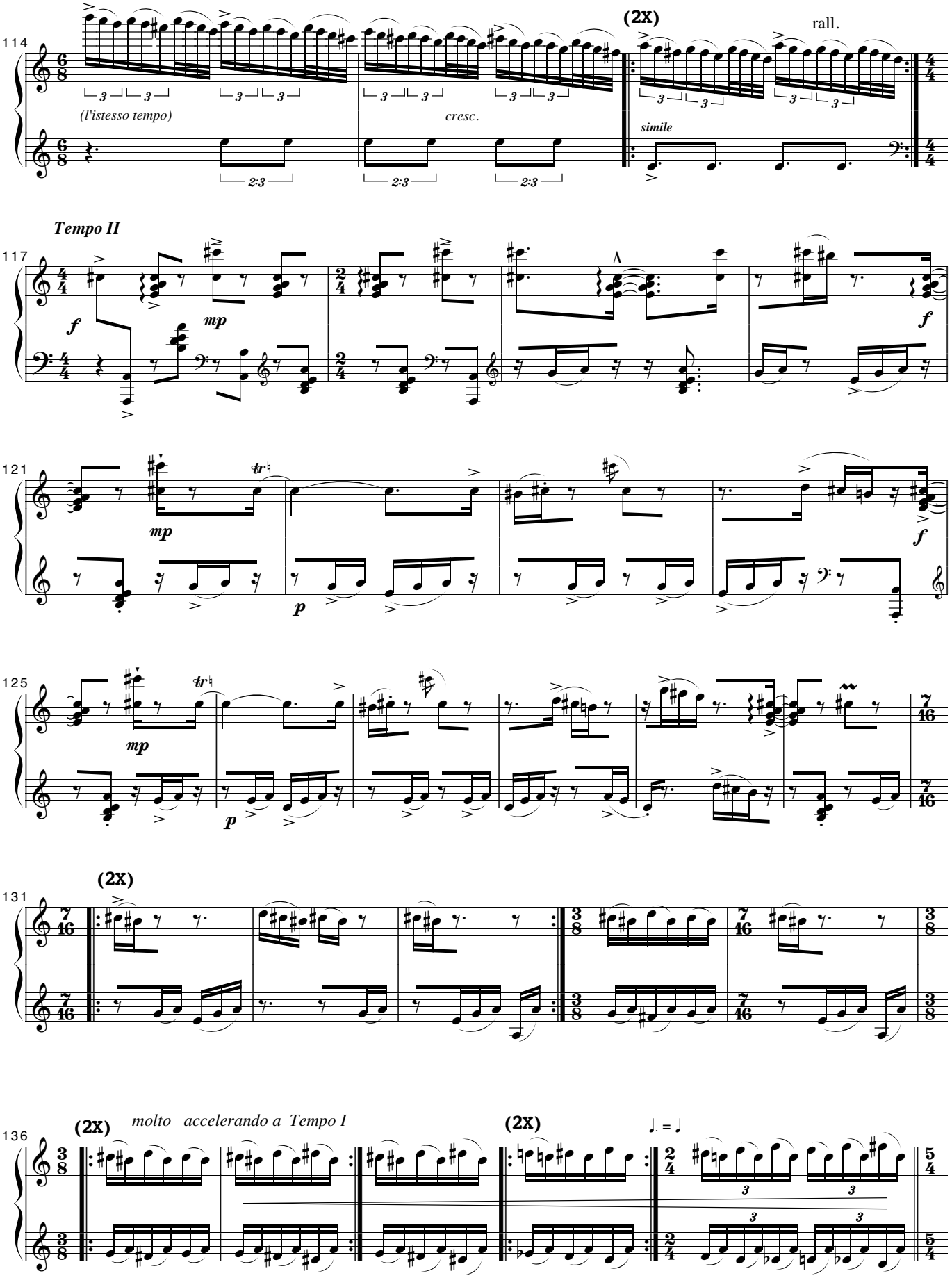
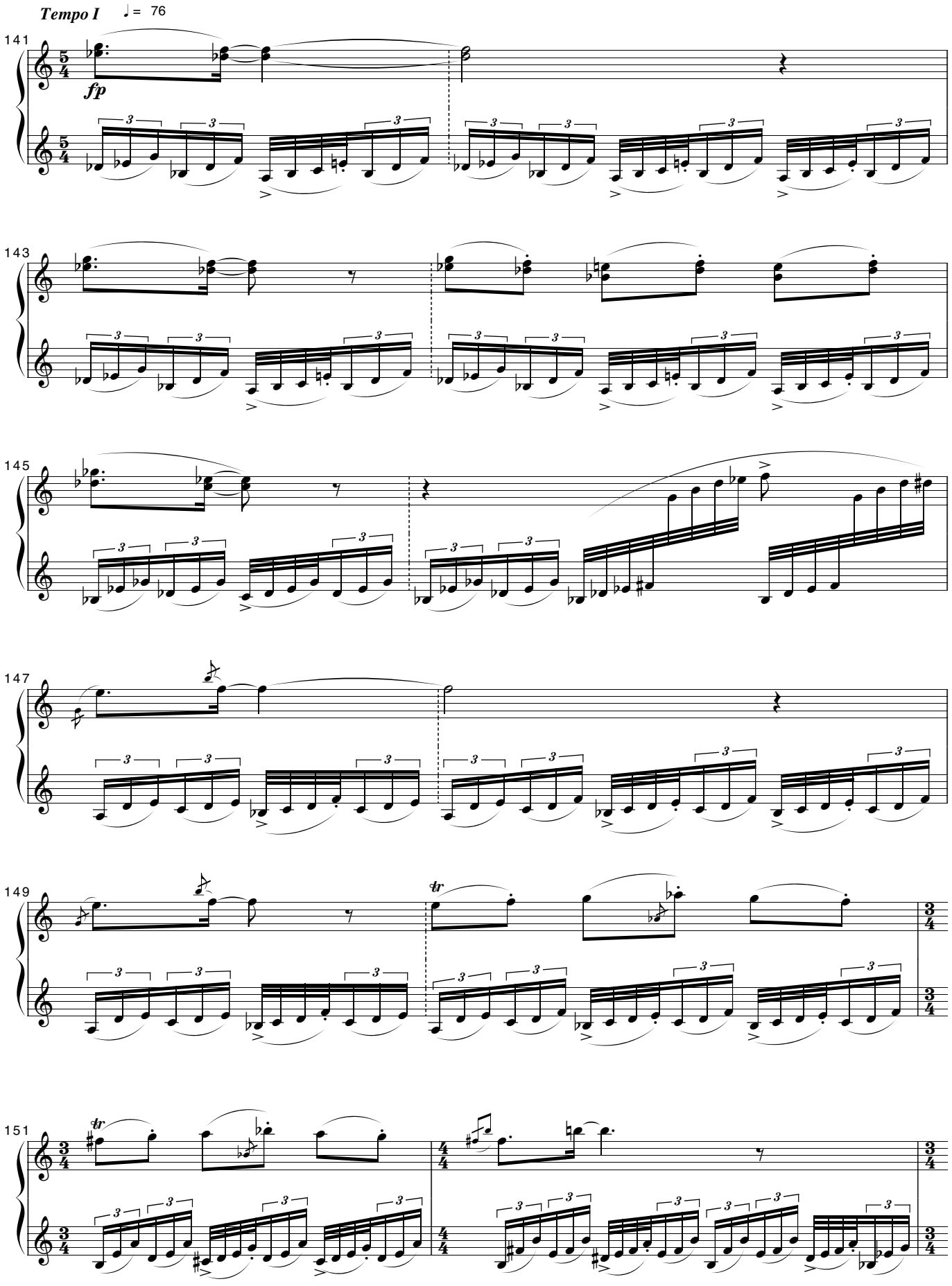
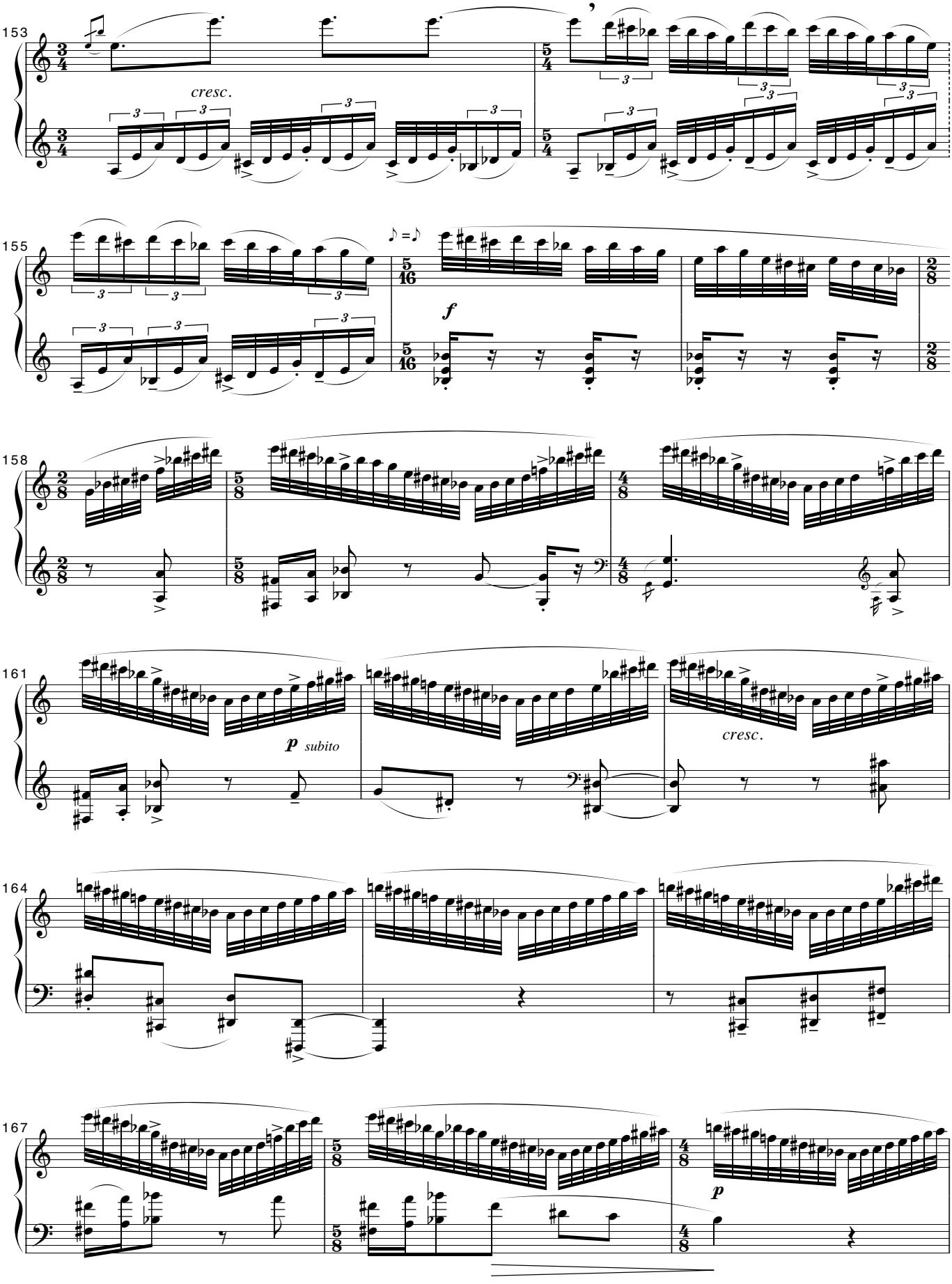

35
42
48
(2x)
53
un poco rallentando a tempo II
59
p subito
63

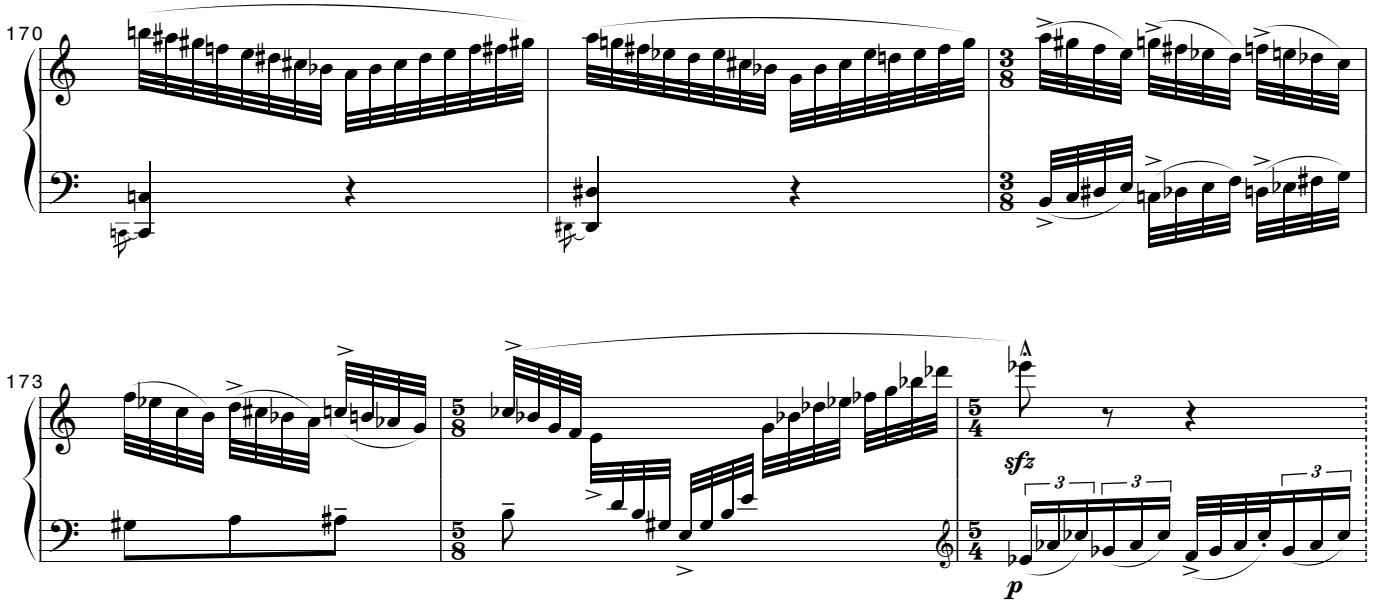

Tempo II
♩ = 62
68
p legiero
72
tr
p
1
2
f
77
(2x)
84
(2x)
molto accel. al tempo I
(2x)
(2x)
♩. = ♩ =72
Tempo I
subito ritenuto e decresc.
pp cresc.
f
90
tr
a tempo
mf
93
tr

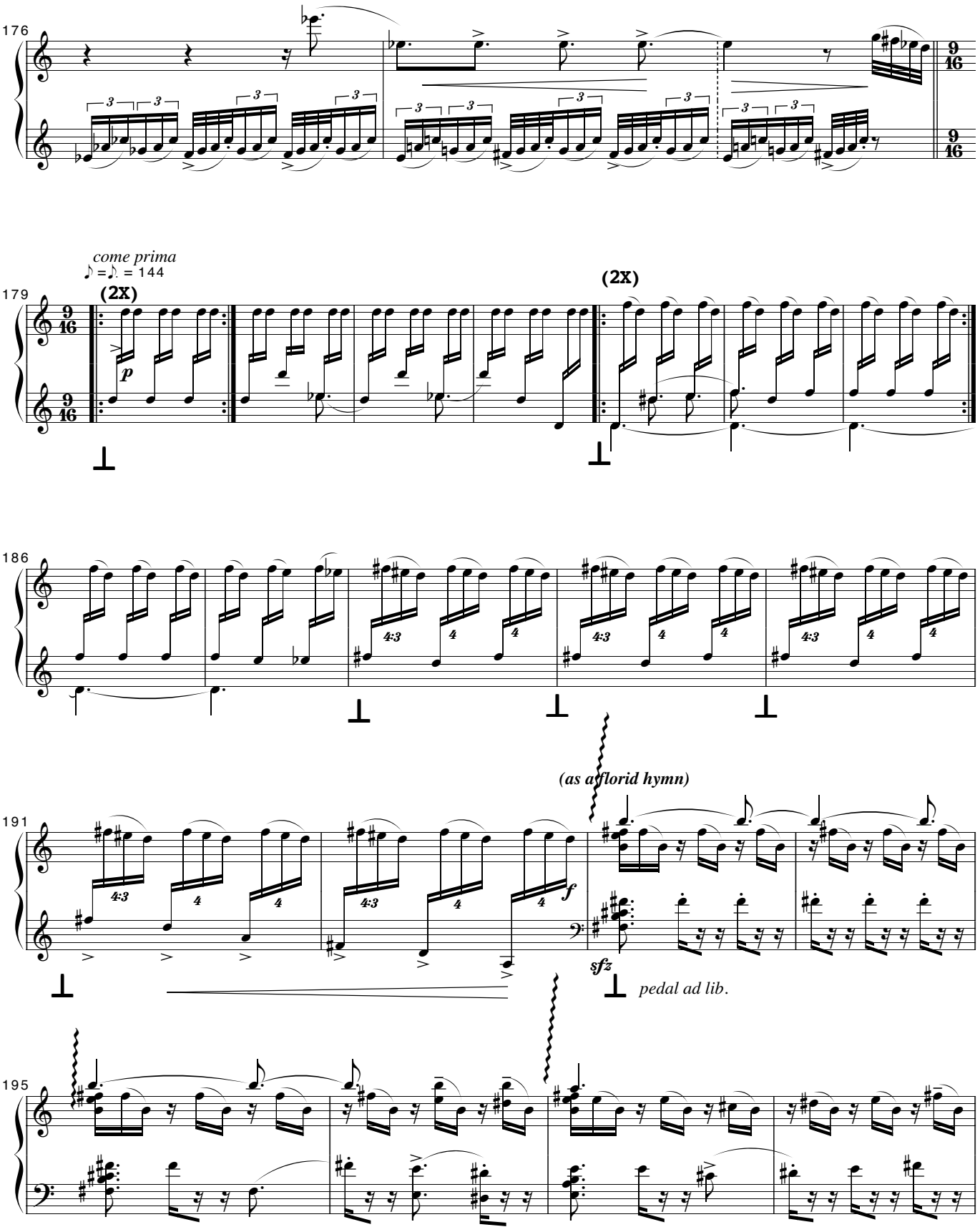

96
99
102
105
108
111
gliss.
gliss.

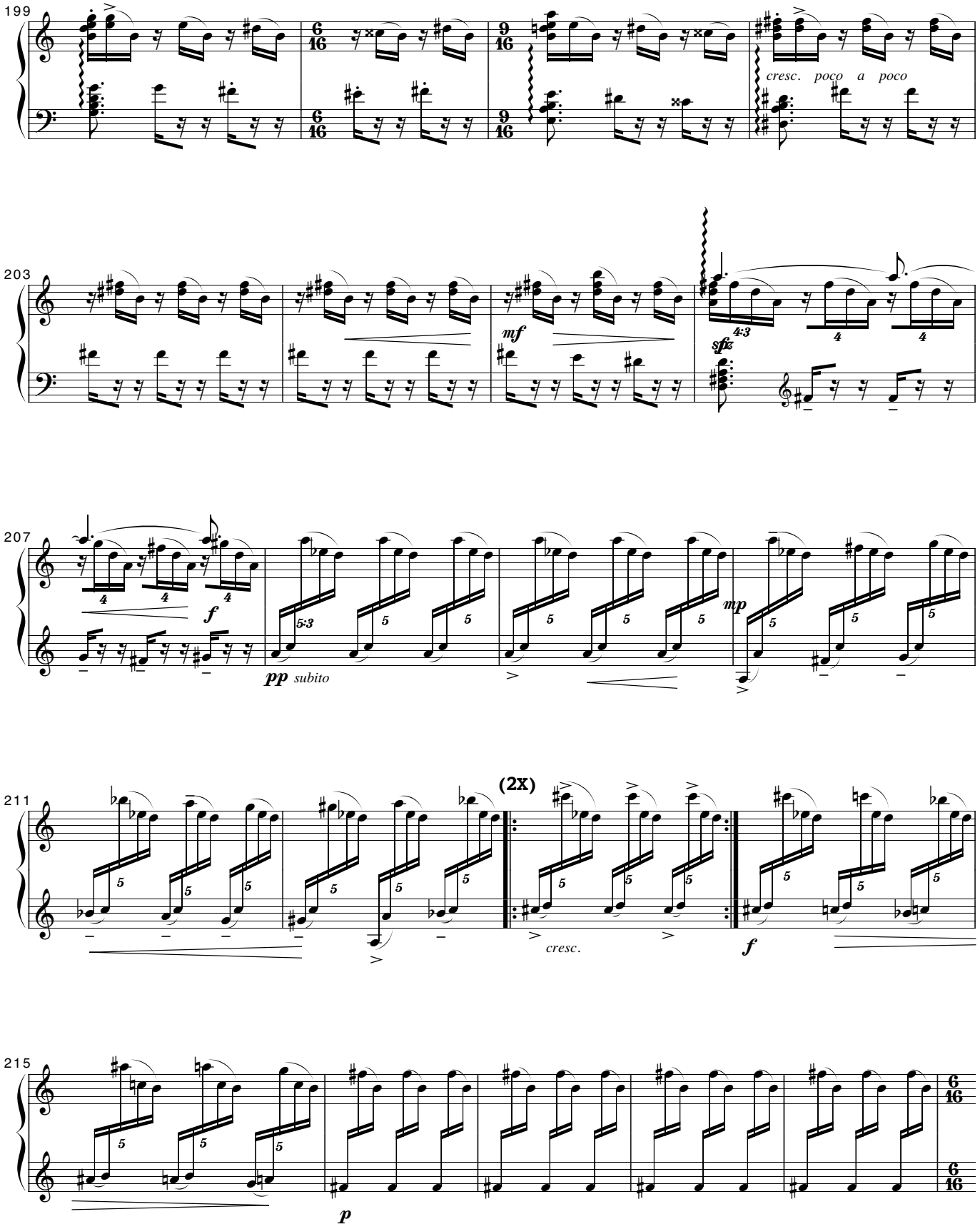

114
(2x)
rall.
(l'istesso tempo)
cresc.
simile
Tempo II
117
f
mp
f
121
mp
tr
p
f
125
mp
tr
p
131
(2x)
136
(2x)
molto accelerando a Tempo I
(2x)
♩. = ♩

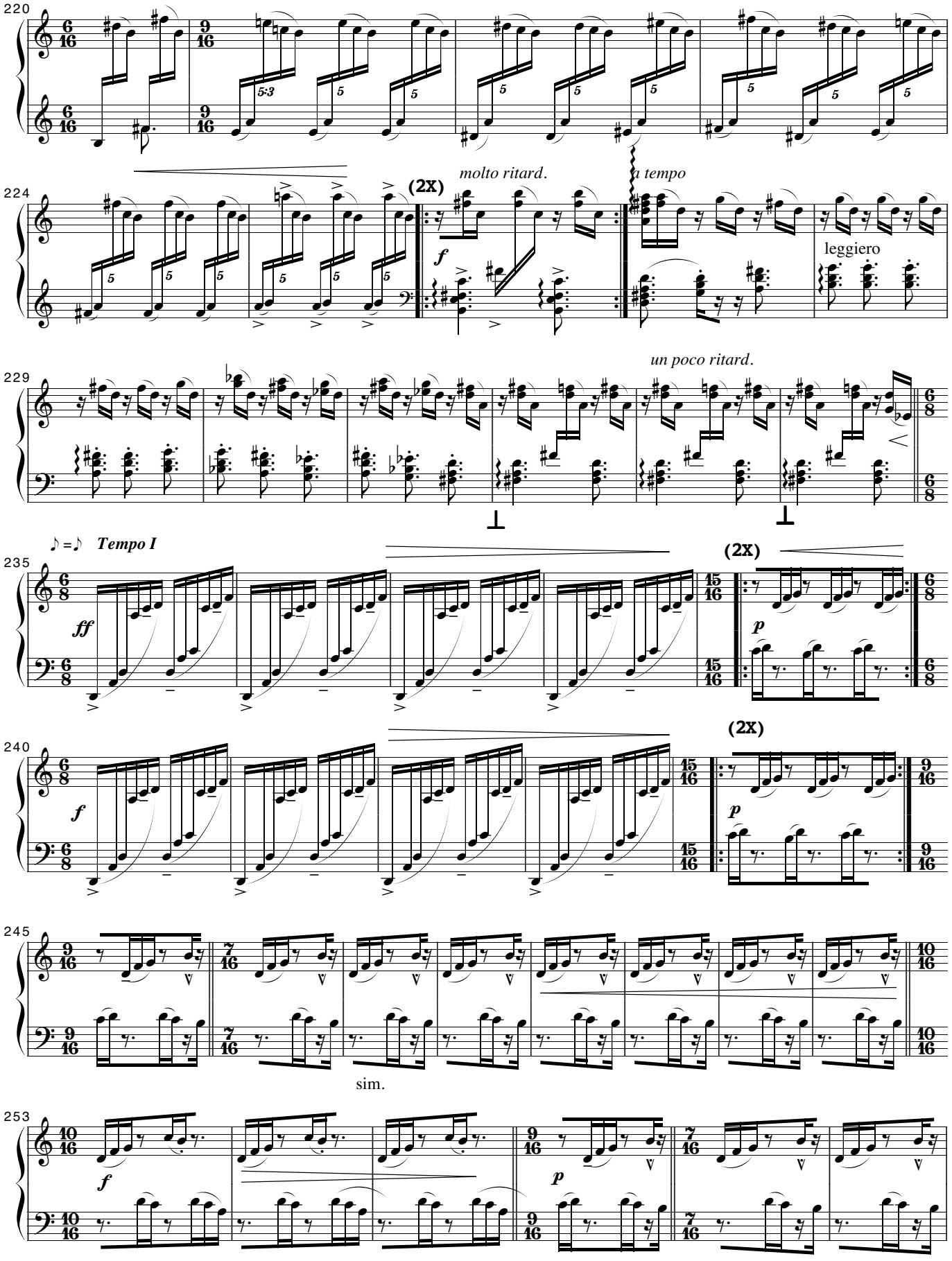

Tempo I
♩ = 76
141
fp
143
145
147
149
tr
151
tr

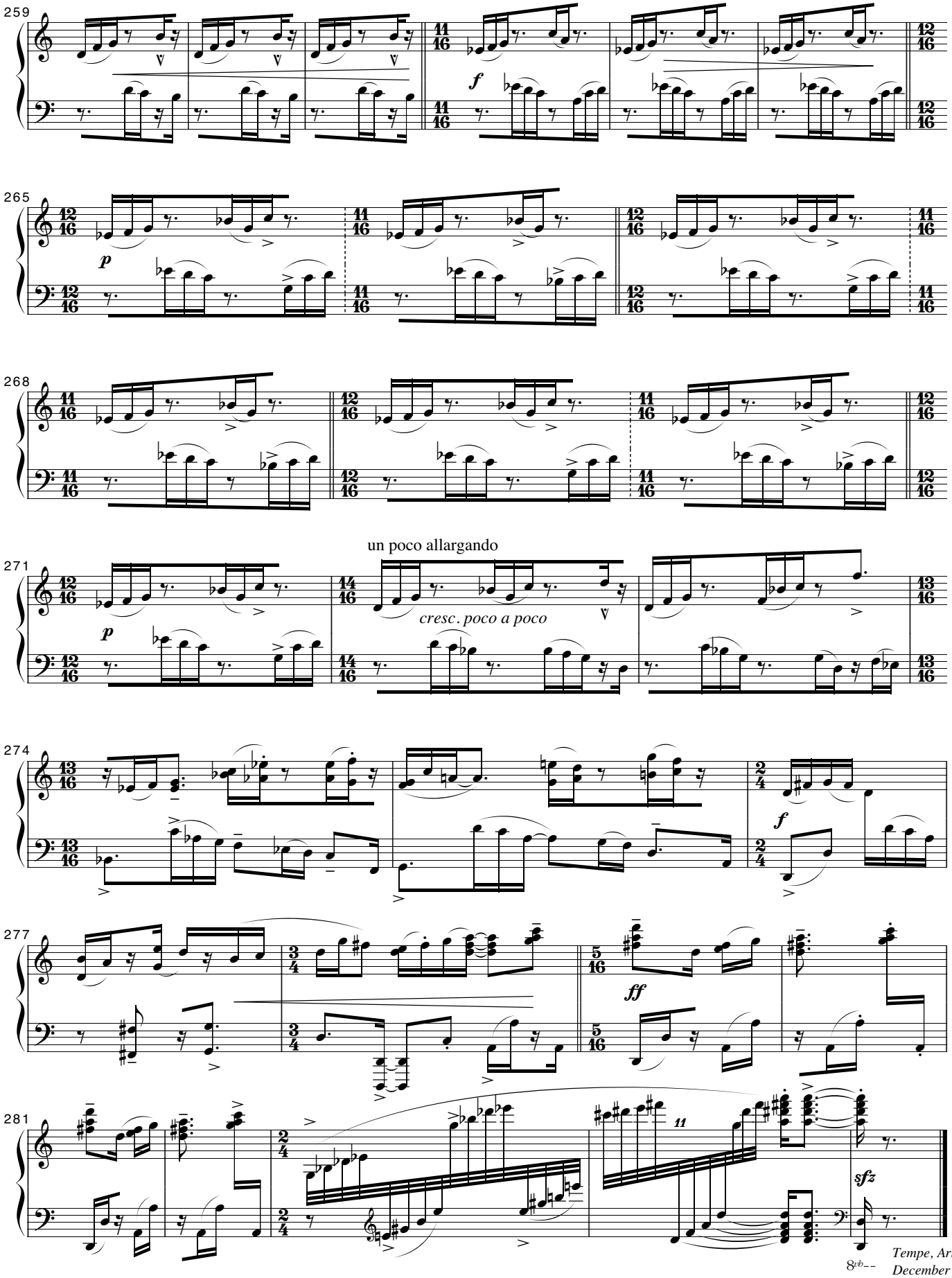

153
cresc.
155
f
158
161
p subito
cresc.
164
167
p


170
3/8
173
5/8
5/8
5/4
5/4
sfz
p
3
3
3


176
9/16
come prima
♪ =♪. = 144
179
(2x)
p
(2x)
186
4:3
4
191
(as a florid hymn)
f
sfz
pedal ad lib.
195


199
cresc. poco a poco
203
mf
sfz
4:3
207
f
pp subito
5:3
mp
211
(2x)
cresc.
f
215
p


220
molto ritard.
(2X)
a tempo
224
leggiero
un poco ritard.
229
♪ =♪ Tempo I
235
(2X)
240
(2X)
245
sim.
253


259
f
265
p
268
un poco allargando
271
p
cresc. poco a poco
274
f
277
ff
281
11
sfz
8vb
Tempe, Arizona
December 8,1987

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