

PAUL BOWLES

TAMANAR

for Piano

A
Paul Bowles

PB

Archive
Publication

Tamanar
PAUL BOWLES
Born December 30, 1910, in Jamaica, Queens, NY
Died November 18, 1999, in Tangier, Morocco

PROGRAM NOTE

Paul Bowles's stunningly deft achievements as a fiction writer and memoirist lay many years ahead of him when he first arrived in Morocco in 1931, a twenty-year-old would-be composer traveling in the company of his musical mentor, Aaron Copland. Nor did the youth have any suspicion that he would later gravitate repeatedly to Morocco, finally making it his home for the last five decades of his life. Bowles and Copland merely intended a stay of several months, during which they would work on their music in Tangier while taking side trips all around the country. Their sojourn proved creatively fruitful. Copland began one of his most challenging orchestral scores, the *Short Symphony*; Bowles commenced *Tamanar*, a four-and-a-half-minute piano piece reflecting some of his earliest impressions of Morocco. *Tamanar* periodically occupied Bowles during his next year-and-a-half of globetrotting (he recalled that his Berlin neighbors so disliked its loud dissonances that they screamed "*Fenster zu!*" ["Shut the window!"] whenever he began work). Reaching completion in April 1933, the piece proved to be an artistic breakthrough for the composer.

Tamanar takes its name from a southwestern coastal village midway between Essaouira and Agadir. The road east from Tamanar through the Marrakesh plains affords one of the world's most imposing mountain vistas. Here, the highest peaks of the Atlas range loom some 13,000 feet above sea-level, grim, and gnarled, stippled with vast tracts of black sea-floor basalt that give them a forbidding appearance. In *Tamanar* Bowles attempted to recapture the mood of grandeur and menace this singular natural phenomenon evokes.

Still finding his voice as a composer in 1933, Bowles produced a dissonant, truculent, rather Teutonic work. Indeed, *Tamanar* is startling unlike his later pieces, where Gallic lightheartedness and charm would predominate amid a context of tonal euphony. The composer himself was somewhat bemused by *Tamanar* when the manuscript, lost for about half a century, turned up three years before his death (at that time, he provided the tempo indications included in the present score and clarified some dynamic markings). In *Tamanar* the young composer may have been influenced by a seminally important keyboard work recently completed by his teacher: Copland's spiky, austere, proto-serial *Piano Variations* of 1930.

Blessed with a natural flair for composition, Bowles showed ingenuity in drawing contrasted expressive qualities from *Tamanar*'s central melodic idea, which regularly alternates with arrays of grating mountain-crag chords. This melodizing first appears as a severe baritone-register proclamation, later takes on dreamy wistfulness in a quasi-canonic statement, and still later reenters in urgent rhythmic diminution. The climax is well-judged, and Bowles's *morendo* coda ties up loose ends with considerable grace.

One notational peculiarity was Bowles's decision to dispense with time-signatures in *Tamanar* despite its continually shifting meters. Evidently he felt that the work's steady quarter-note pulsation provided all the guidance the player needed. The only detail, in fact, that might trip up some pianists is the quirky, and not particularly convincing, rhythm of measure 112.

It almost goes without saying that, while the performer should scrupulously avoid Romantic liberties (Bowles detested excessive rubato), *Tamanar* demands far more expressive and coloristic nuance than could be programed into the MIDI-realization produced by this file.

— *Benjamin Folkman*

Tamanar

for Piano

Moderato ♩ = ca. 116

Paul Frederic Bowles

The first system of the musical score for 'The Swan' from 'The Nutcracker' is shown. It begins with a piano introduction in B-flat major, 3/4 time. The score is for piano and includes dynamics like *f*, *mf*, and *p*, as well as a crescendo marking.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass Clef. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a treble clef staff playing a melody of eighth notes, while the bass clef staff plays a steady eighth-note accompaniment. The melody features a series of eighth-note runs and rests, with dynamic markings of *mf* (mezzo-forte) and *f* (forte). The piece concludes with a final chord in the bass clef staff.

Musical score for "The Rose Tree" (No. 100). The score is for a piano and voice. The piano part is in G major, 2/4 time, and consists of two staves. The first staff begins with a forte (*fz*) dynamic and a half note G. The second staff begins with a mezzo-forte (*mf*) dynamic and a half note G. The piano part features a variety of chords and melodic lines, including a prominent G major chord in the first staff and a G major chord in the second staff. The voice part is in G major, 2/4 time, and consists of a single staff. The voice part begins with a half note G and a half note A, followed by a half note B and a half note C. The voice part features a variety of notes and rests, including a half note G, a half note A, a half note B, and a half note C. The score is marked with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is numbered 13 at the bottom left.

25

p

p

8vb - - - -

31

mp

37

mf

43

p

mp

8va - 1

48

mp *p* *mp*

55

p *p*

61

pp *fz* *f* *leggiero*

65

fz *f*

71

p *mp*

8va

fz

78

ff

84

staccato *pp*

90

poco meno mosso

ff

97

This system contains measures 97 to 102. It features a piano introduction with a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked 'poco meno mosso'. A fortissimo (ff) dynamic is indicated in measure 100. The music consists of chords and some moving lines in both hands.

p

103

This system contains measures 103 to 108. It continues the piano introduction. A piano (p) dynamic is marked in measure 105. The music features a mix of chords and moving lines, with some rests in the treble staff.

pp

p

109

8vb

fz

ca. 100

This system contains measures 109 to 114. It continues the piano introduction. A pianissimo (pp) dynamic is marked in measure 109, and a piano (p) dynamic is marked in measure 112. A fortezza (fz) dynamic is marked in measure 114. A tempo change is indicated by a dashed line and the text 'ca. 100'. The music features a mix of chords and moving lines, with some rests in the treble staff.

molto

ff sempre

115

This system contains measures 115 to 120. It continues the piano introduction. A molto dynamic is marked in measure 116, and a fortissimo (ff) sempre dynamic is marked in measure 118. The music features a mix of chords and moving lines, with some rests in the treble staff.

System 1, measures 120-121. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 120 features a triplet of eighth notes in the treble staff (F4, E-flat4, D4) and a half note in the bass staff (B-flat3). Measure 121 continues with similar textures, including a half note in the bass staff. Dynamics include accents (^) and a forte (f) marking.

System 2, measures 122-123. Measure 122 includes a triplet of eighth notes in the treble staff and a half note in the bass staff. Measure 123 features a half note in the bass staff. Dynamics include accents (^) and a forte (f) marking.

System 3, measures 124-125. Measure 124 includes a triplet of eighth notes in the treble staff and a half note in the bass staff. Measure 125 features a half note in the bass staff. Dynamics include accents (^) and a forte (f) marking.

morendo

139

140

pp

ppp

145

146

147

Tanger
Aug. 1931–Apr. 1933