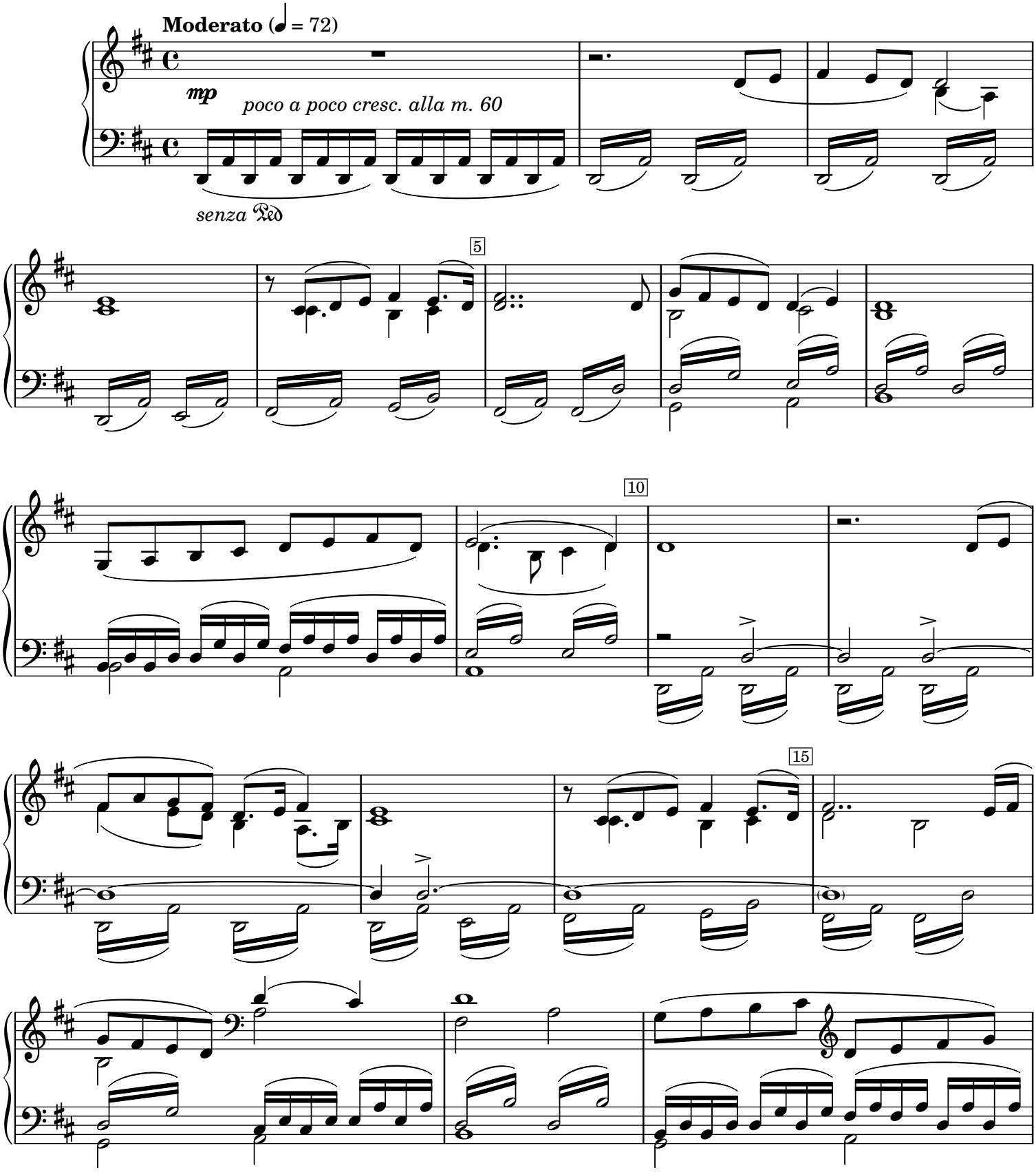
Water Suite

John Passaro

I: spring



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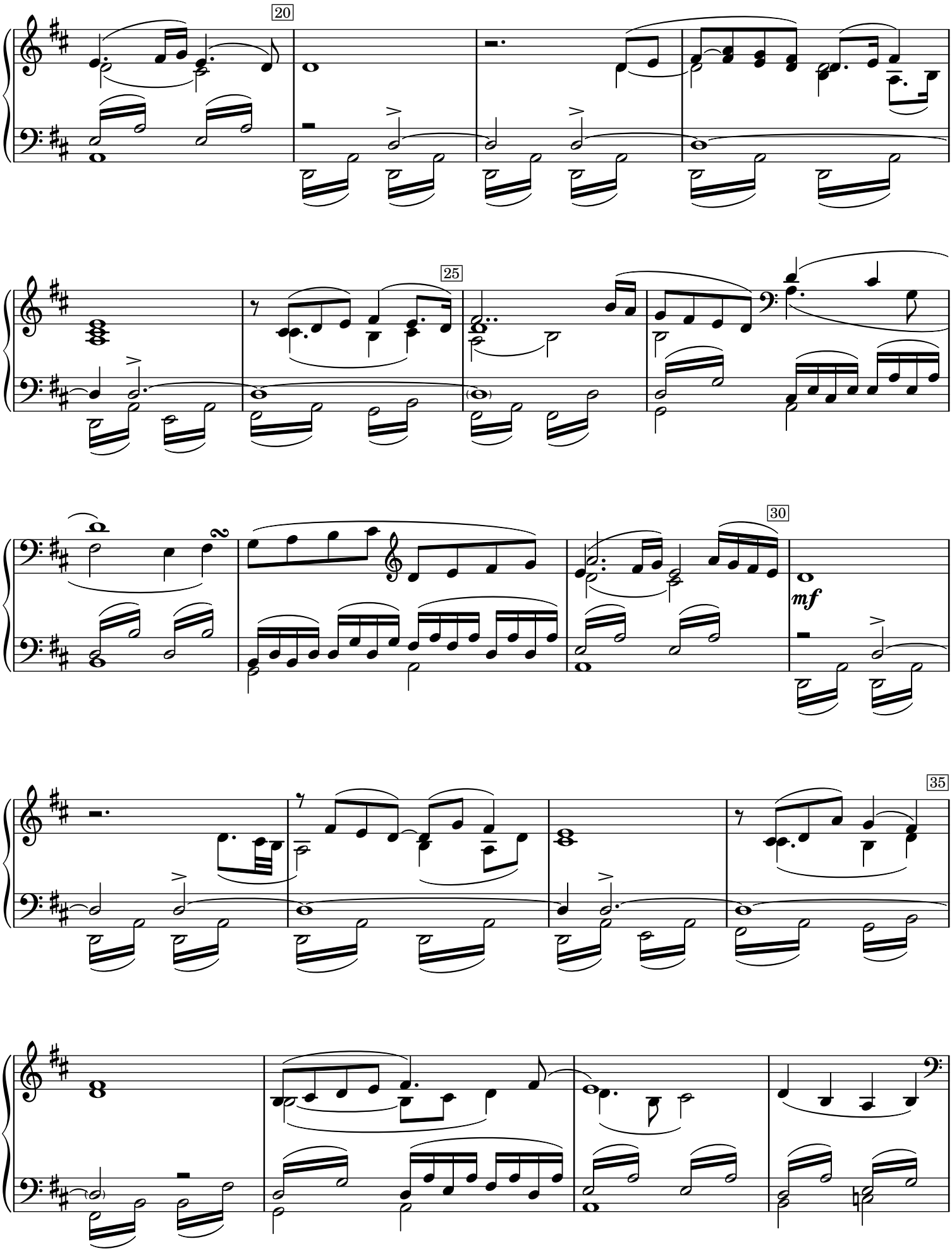
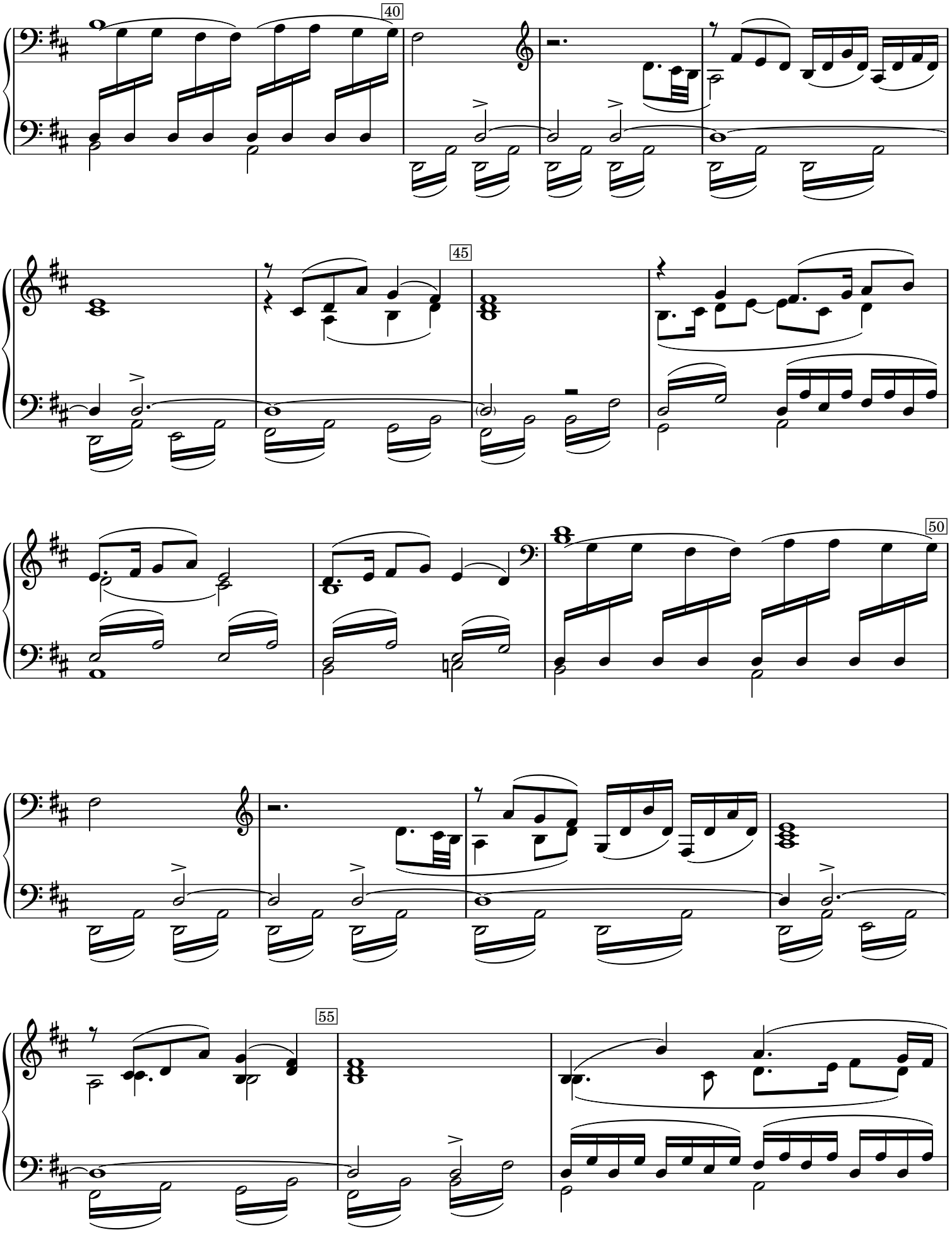
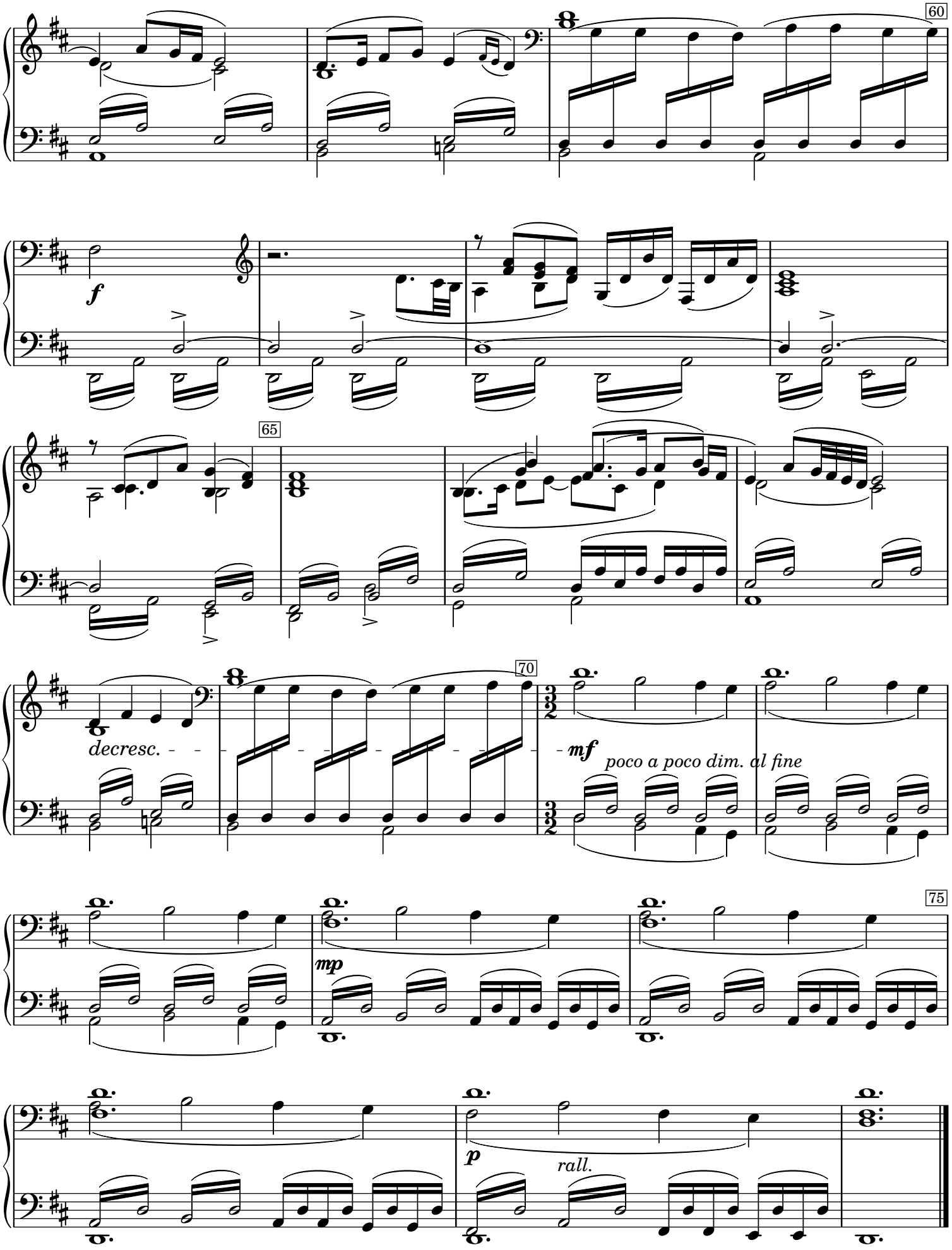

20
25
30
mf
35


40
45
50
55


60
f
65
decresc.
70
mf
poco a poco dim. al fine
75
mp
p
rall.

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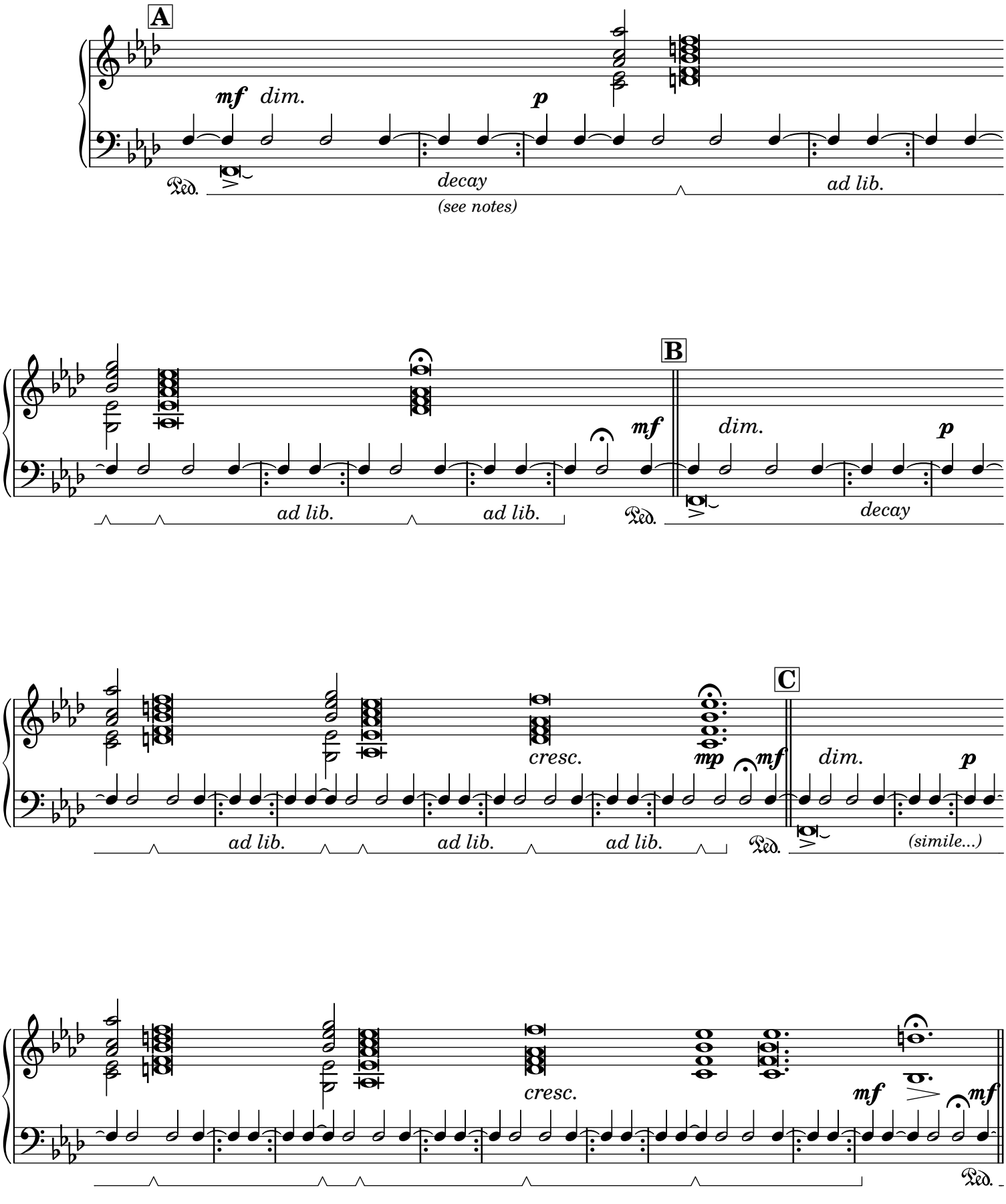
II: eddy



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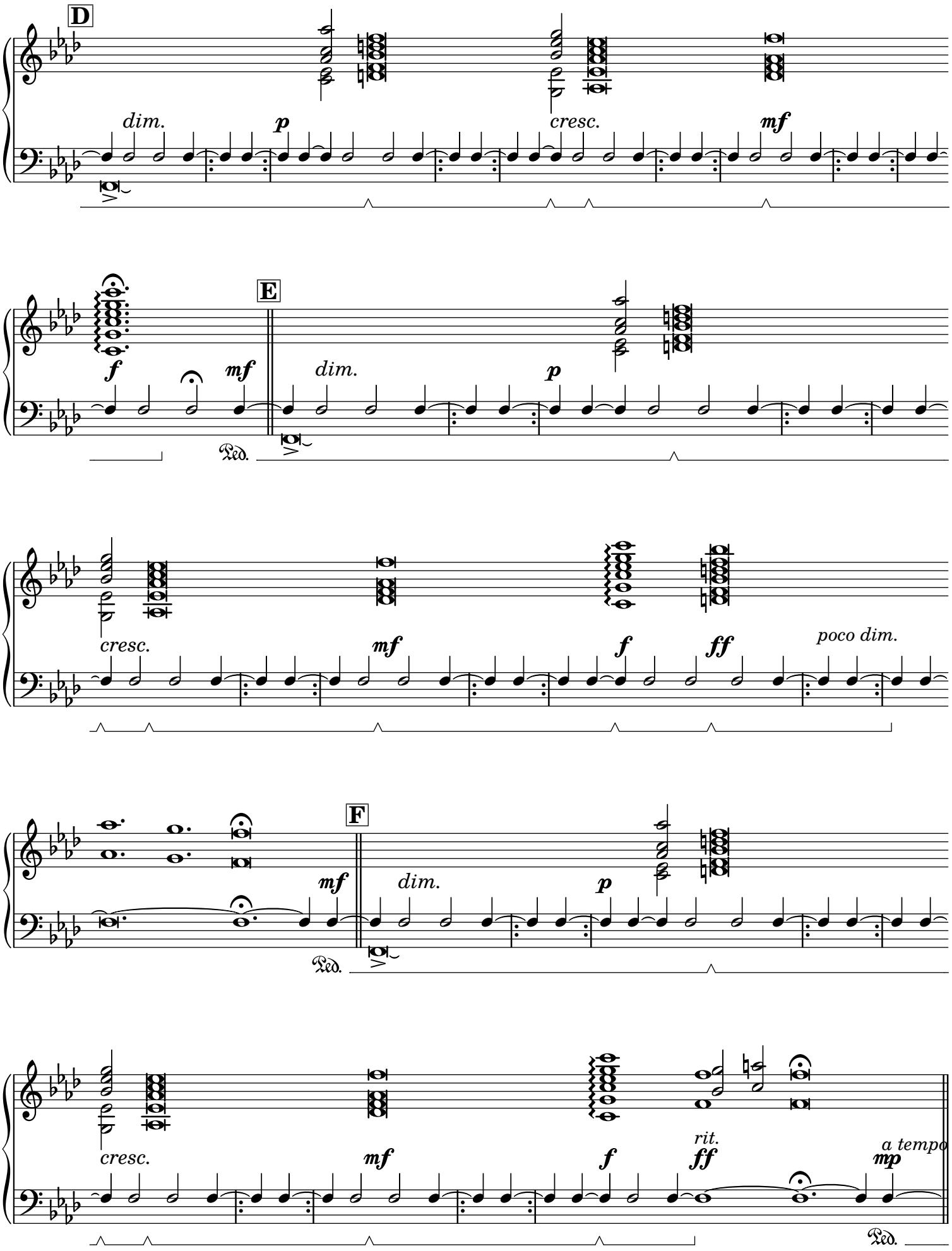

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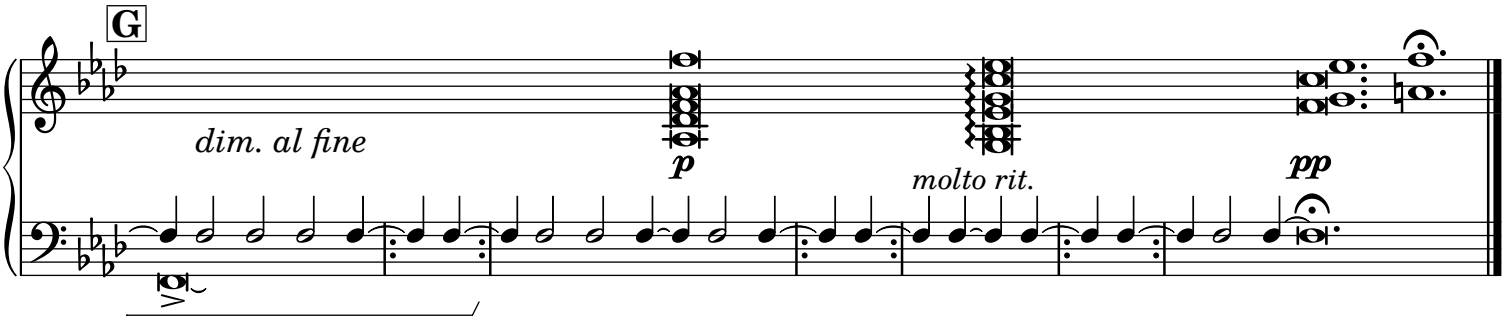

The *decay* at the beginning of each section indicates that the repeated segment with F3 should be held out at least as long as it takes for the earlier F2 to decay fully (i.e. cease being audible).

The repeated F3 in the left hand should be a steady pulse. At the performer's discretion, the pattern can be syncopated or altered (for example by replacing 𝅗𝅥 𝅗𝅥 with 𝅘𝅥 𝅗𝅥 or the like), but it should be consistent throughout.

Duration markings larger than a whole note (namely 𝅝. , 𝅝 , 𝅝.) should be considered suggestions; the actual duration of the moment and/or the number of pulse articulations are left to performer discretion. Try not to play this piece the same way twice.

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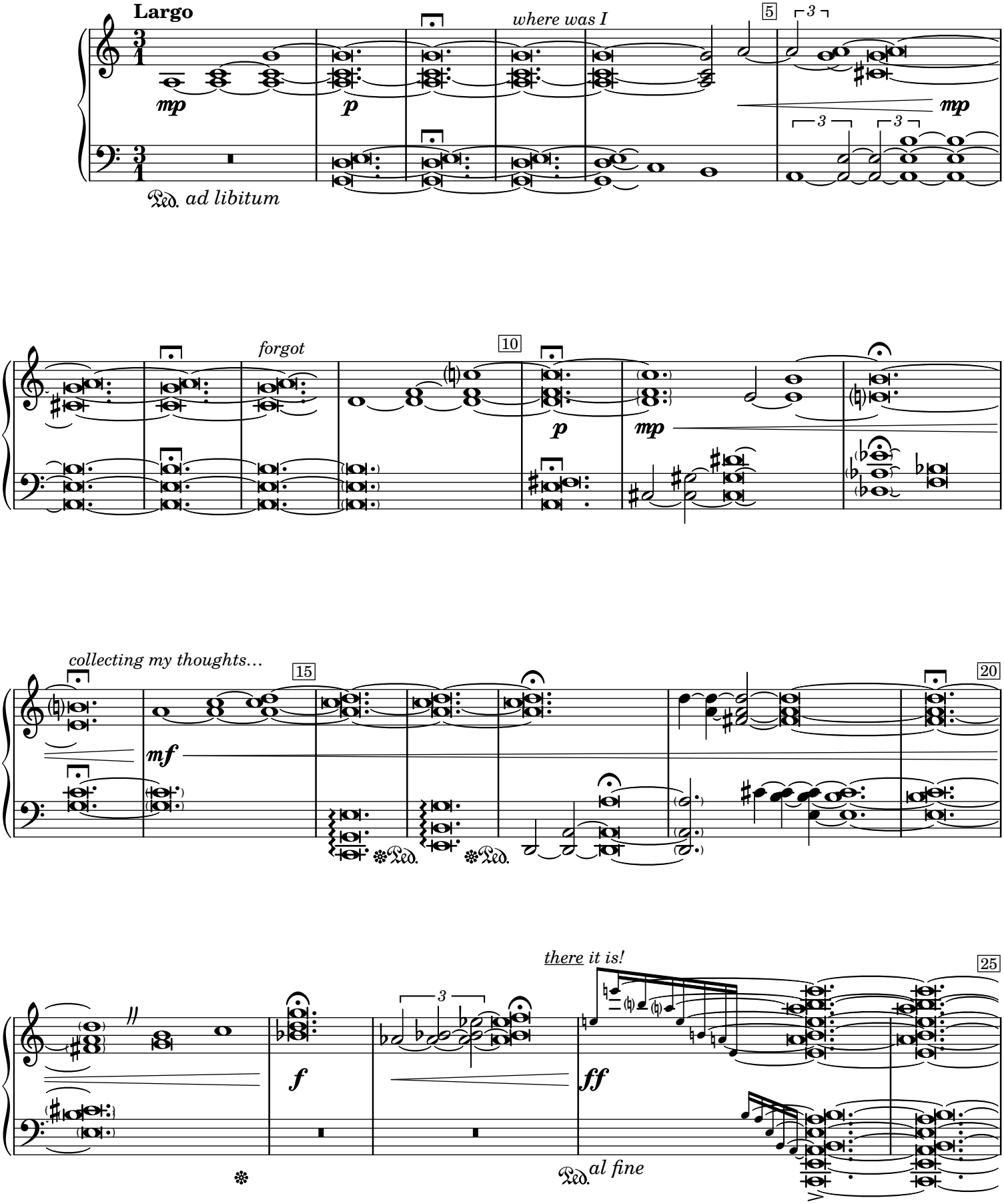
III: pond



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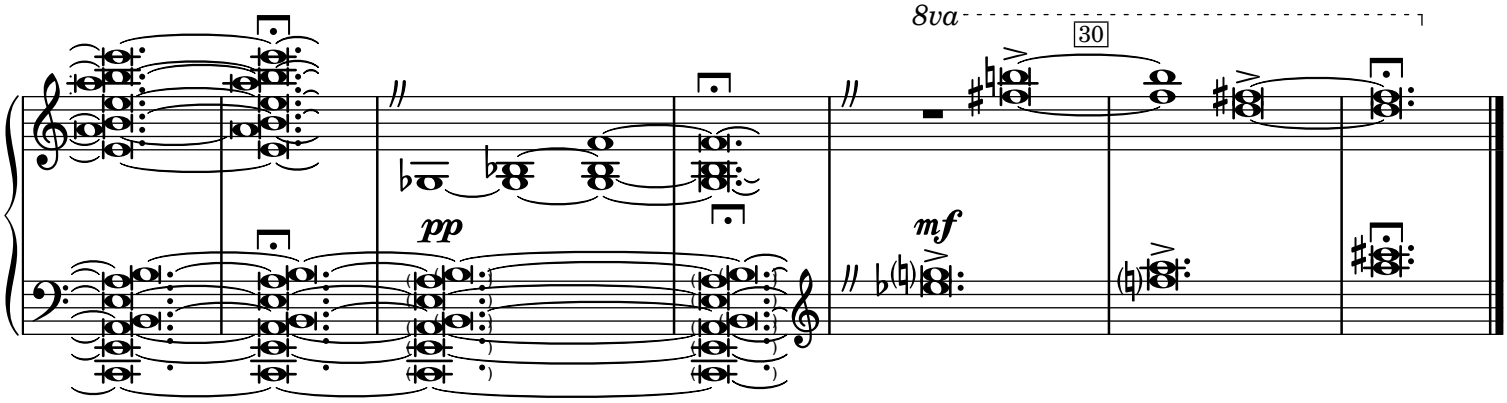

Tempo

This movement is gentle on the ears, even in the presence of dissonance. That is achieved by playing the piece at a slow tempo, allowing any note or chord to decay significantly before a subsequent dissonant note occurs.

For example, in measure 5, with the sustain pedal engaged, the whole note should be long enough for the C3 to grow quiet, so that the coincidence of that pitch with the subsequent B2 feels like a handoff rather than a clash. Likewise, any chord with a long fermata (𝄐) should have a chance to decay almost completely — to the point of being at least muddled, or even almost inaudible — before the next note or chord is struck, especially when the latter and the former are dissonant.

The tempo is therefore somewhat dictated by the time it takes for a note to decay, which varies not only between instruments but even between different notes on the same instrument. The performer should listen carefully to this behavior when playing for the first time on a particular piano, and tailor the performance accordingly.

Let your mind wander while the notes are sounding and dying.

Key changes

The caesuras at mm. 21, 28, and 30 indicate a chance for performer discretion: the piece may be transposed to **any arbitrary key** from that point onward, as long as the register change in both hands is approximately preserved. The choices in this score can be thought of as a baseline, useful primarily for documenting the piece and learning it, *not* as an authoritative or preferred version. The adventurous performer is encouraged to try different transpositions at these points.