

PETER WARE

Piscataway “on looking deeper into the water”

Piano

Urtext



Acoma Company

Web Site: <http://Acoma-co.com> E-mail: Theory@Acoma-Co.com

4350 Steeles Avenue East, Box 94, Markham ON L3R 9V4

"Romantic, lyrical and impressionistic all at once, the pieces have a beautiful natural pianism" -Hamilton Spectator

Piscataway "on looking deeper into the water" is a through composed work, conceptualized in three sections. Varying tempos serve to characterize each section, as the piece proceeds from an introductory *Andante*, to a reflective *Lento* and concludes with a *Presto* polymetric boat song. Many smaller internal divisions occur and are distinguished by two different melodic ideas. Colorful flourishes of sound contrast with slow soaring melodies to create a propelling motion through the work. Although metered, the rhythm is often perceived as free, evoking an illusive quality of the river's rapid currents and still eddies.

Performance Notes

Small Notes are important melodic notes and must be articulated clearly. Their speed of execution should flow swiftly to the ictus or from the ictus. Small notes should spring forth as a physical and aural gesture arranged around the ictus and not from a division of time. Their speed of execution is independent of tempo changes, but will vary according to the register in which the note(s) occurs(s), the interval size that exist between them, and the acoustic environment in which they are performed. Practice for a clear sparkling articulation of the small notes. The small notes springing from the ictus are followed by a **small rest**, indicating a flexible duration and representing the remaining time before the next ictus or its division. If a **single grace note** has an **accent mark**, it is played on the ictus unless it is tied. A **single grace note, tied or without an accent mark**, is played before the ictus. The **Pedaling** should be a delicate balance between the two opposites of clearness and resonance, with brilliant execution of the notes allowing for a greater resonance from the pedaling. When *senza sordini* is indicated, half pedals may be carefully used to articulate harmonic changes and retain clarity. Variation in pedal depth may be used to add variety to sections. Care must be taken to avoid any abrupt or premature terminations of important notes sounding from preceding measures.

Written Played

In sections indicated *con sordini*, the pedal may be used to enhance the sound of the piano, while retaining tonal clarity. When **an accent occurs on a note used in tremolo**, the accent is only applied to the first note as shown in the following example.

ISBN 1-55189-155-7

PETER WARE (May 4, 1951) has fashioned a melodic and harmonic vocabulary both distinctive and attractive. Frequently drawing titles from North American landscapes, Ware seeks to climb inside his sources creating an organic rather than narrative musical style. Expressionistic with driving rhythm and intense dissonance, his music evolves through long-breathed melodies, spun out almost endlessly in a free-flowing contrapuntal texture. Ware's musical structures develop naturally from motivic cells that seem to grow and mutate in an evolutionary sense. Fascinating in its defiance of analysis, the music emerges from a primitive sense and communicates directly with the listener on a purely spiritual level. For this reason, its meaning can be interpreted and understood emotionally, but the message is encoded outside the realm of language.

Ware's early musical training was in the church choir and under the piano tutelage of Florence Robertson in Beethoven's lineage. He studied composition at Virginia Commonwealth University, the University of Cincinnati and Yale University. His principal teachers include Krzysztof Penderecki, Scott Huston, Roman Haubenstock-Ramati and Toru Takemitsu.

While many composers claim inspiration from the works and spirit of Beethoven, Ware's orchestra music is large in gesture with the heroic always surfacing and a sense of undeniable majesty. It communicates the universal awe, a speechlessness that can only be captured in the language of tone. In the end, the process is clearly recognizable as an extremely personal testimonial: the individual artist struggling for context in the world, and through the workings out of their art, championing and empowering themselves with spirit transcending.

Ware attracts numerous commissions with grants from the Canada Council, the National Endowment for the Arts, the Ontario Arts Council and the Ohio Arts Council. He has attracted commissions and performances from ensembles such as the Cincinnati Symphony Orchestra, Saskatoon Symphony's Composer-of-the-Season, Iceland Symphony Orchestra, Regina Symphony, Orchestra London Canada, Virginia Symphony, Hamilton Philharmonic, Mississauga Symphony Orchestra and the Canadian Chamber Ensemble/Kitchener-Waterloo Symphony, Richmond Symphony, Queen's Chamber Orchestra, National Chamber Orchestra, and Cincinnati Chamber Orchestra. He has received composition prizes from the Minnesota Composers Forum, St. Louis New Music Circle, University of Cincinnati, Pi Kappa Lambda Music Honor Society, Virginia Commonwealth University and Yale University. For more information on the composer, and a catalogue of his works and recordings may be obtained at his web site <http://www.PeterWare.com>

Piscataway

“on looking deeper into the water”

Peter Ware
(1951 -)

Andante con moto (♩ = ca. 86)

The musical score is written for piano and bass. It begins with a *Tacet* instruction in the piano part. The tempo is *Andante con moto* with a quarter note equal to approximately 86 beats per minute. The score is divided into systems, with measures 6, 10, and 13 marked at the beginning of their respective systems. The piano part includes dynamic markings such as *ff*, *f*, *mf*, *mp*, *f*, *cresc.*, and *ff*. The bass part includes dynamic markings such as *mf*, *mp*, *f*, *cresc.*, and *ff*. There are several *Red.* (Reduction) markings with asterisks throughout the score. The score also includes articulations like *loco*, *subito*, *dim.*, *a tempo*, and *riten.*. The piano part has a *senza sordina sul La* instruction and a *8va* marking. The bass part has a *3* marking. The score is written in treble and bass clefs with various time signatures including 8/4, 6/4, 5/8, 2/4, 3/4, and 4/4.

17 *a tempo*

mf *m.s.* *p* *f* *ff* *mp molto cresc.* *tr*

21 *a tempo*

ff *f* *riten.* *sffp* *ff* *pp*

con sordina sul La *Red.*

27 *a tempo*

ff *mf* *mf* *ff*

30

sempre pp *mf poco* *a* *poco* *dim.* *a* *pp*

36

Musical score for measures 36-40. The system consists of two staves. The upper staff is in bass clef with a 4/4 time signature and a key signature of one sharp (F#). It features a series of chords and single notes, with dynamics *f*, *mf*, and *mp niente*. The lower staff is also in bass clef with a 4/4 time signature, containing a melodic line with various ornaments and slurs, including markings like *Red.*, ** Red.*, and *Red. Red. Red.*

41

Musical score for measures 41-47. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It features a series of chords and single notes, with dynamics *mf*, *f*, *p*, *f*, *mp*, *mf*, and *ff*. The lower staff is in bass clef with a 4/4 time signature, containing a melodic line with various ornaments and slurs, including markings like *Red.*

48

Musical score for measures 48-52. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It features a series of chords and single notes, with dynamics *f*, *ff*, *pp*, *f*, and *mp*. The lower staff is in bass clef with a 4/4 time signature, containing a melodic line with various ornaments and slurs, including markings like *Red.*

53

Musical score for measures 53-57. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It features a series of chords and single notes, with dynamics *ff*, *ff*, *p*, *mf*, and *riten.*. The lower staff is in bass clef with a 4/4 time signature, containing a melodic line with various ornaments and slurs, including markings like *dim.*

Adagio (♩ = ca. 68)

59

p *f espressivo* *f*

64

pp *f* *sub. mp* *ff*

68

mf

71

mf *ff* *mp* *f* *p* *p* *mf* *f*

75

8va

ff *mp* *p* *molto cresc.* *ff* *fff* *mp* *f*

mf

8ba

tr

3

Detailed description: This system contains measures 75 through 80. The right hand starts with a series of sixteenth-note runs in 2/4 time, marked *ff*. It then transitions to 4/4 time with a *mp* dynamic, followed by a *p* dynamic. A *molto cresc.* marking leads to a *ff* dynamic, which then reaches *fff*. The system concludes in 3/4 time with a *mp* dynamic, followed by a *f* dynamic. The left hand features a long, sweeping melodic line starting in 2/4 time, marked *mf*, and continuing through the system. A trill (tr) is indicated in measure 78. An 8va (octave up) marking is present above the right hand in measure 79, and an 8ba (octave down) marking is below the left hand in measure 78. A triplet of eighth notes is shown in measure 79.

81

8va

ff *mf* *ff* *f* *mf*

Detailed description: This system contains measures 81 through 88. The right hand begins in 2/4 time with a *ff* dynamic, then moves to 4/4 time with a *mf* dynamic, followed by another *ff* dynamic. It then transitions to 3/4 time with a *f* dynamic, and finally to 2/4 time with a *mf* dynamic. The left hand provides harmonic support with chords and single notes, including a long melodic line in 3/4 time marked *mf*. The system ends in 3/2 time.

89

8va

ff *ff* *f* *ff* *mf*

Detailed description: This system contains measures 89 through 91. The right hand starts in 3/2 time with a *ff* dynamic, then moves to 3/4 time with a *ff* dynamic, followed by a *f* dynamic. It then transitions to 4/4 time with a *ff* dynamic, and finally to 4/4 time with a *mf* dynamic. The left hand features a long, sweeping melodic line in 3/2 time, marked *f*, and continues through the system. The system ends in 4/4 time.

92

8va

f *ff* *dim.*

Detailed description: This system contains measures 92 through 98. The right hand begins in 4/4 time with a *f* dynamic, then moves to 3/4 time with a *ff* dynamic, and finally to 4/4 time with a *dim.* (diminuendo) dynamic. The left hand features a long, sweeping melodic line in 4/4 time, marked *f*, and continues through the system. The system ends in 4/4 time.

Lento (♩ = ca. 54)

98

mp

legato ppp poco a poco cresc. (misurato)

8ba

103

ff

p cresc.

f

ff

8va

8ba

107

mf

mp

mf

pp

mf

f

mf

8va

8ba

111

mf

p

pp

accel. al

p

accel. al

cresc. tremolo

8va

8ba

Andante ♩ = ca. 86

8va

117 *ff* *f*
mf cresc. *ff* *f legato*

8ba

riten. a

8va

122

meno mosso tranquillo espressivo

8va

126 *ff* *f* *ff* *mf* *f* *mf* *f*

130

mf *mp* *mp* *p* *pp* *f*

* *Red.*

154

cresc.

160

f

(h)

167

dim.

173

p

179

f

185

p

191

p

196

dim.

p

203

mf
mp *cresc.* *f* *f*

211

fp

218

con fuoco
8va

ff *3 1 1 1 simile* *3 1 1 1*

219

8va *molto* *rit.* *a* *meta movimento*

f *mf* *ff* *mp* *p* *pp*

*"Ware's pungent, poignant **Nakina** suite." -Los Angeles Times*

"Romantic, lyrical and impressionistic all at once, the pieces have a beautiful natural pianism" -Hamilton Spectator

*"Ware offers melodic content that is quite strong, **Totentanz** a fascinating score with a motoric rhythm that drives the work forward." -Fanfare*

*"Ware's style, inspired by North America's landscape and Indian heritage, has been described as 'paintings in sound.' **Chama** is exactly that. It evoked exotic imagery which produced a blend both surreal and dramatic." - Kitchener Waterloo Record*

"Night Rainbow finds the piano glistening as the clarinet and viola intone mysterious chants. Time is virtually suspended in Ware's pieces, which are mesmerizing in effect." -Akron Beacon Journal

*"**Chama** began with a long lustrous flute solo, gradually growing more knotty." - New York Times*

*Chama "the Eagal and the Plumed Serpent" "Played properly this music will dazzle an audience and thrill the players."
-Soundboard*

"It's (Chama "the Eagal and the Plumed Serpent) slow unfolding course, in predominantly long violin phrases, has a cobra-like power to hypnotise." - Classical Guitar

"The Night Rainbow, a tremendously appealing work for clarinet, viola and piano..." -Richmond News Leader

PETER WARE: MUSIC FOR PIANO

CHAMA "The Eagle and the Plumed Serpent" Violin or Flute and Piano 14'. Peter Ware

This evocative work was inspired by the writings of Carlos Castaneda. In a variation form, it opens and closes with an extensive solo (vln/fl.) of meditative character. Exotic scales along with portamento convey a primitive, near eastern quality. Score & Part Violin and Piano AE314 \$15.98

ELEGIE UND TOTENTANZ Piano 9'. Peter Ware

The Elegie, shifting between monophonic and polyphonic two part dialog, imparts a sacred quality similar to Gregorian chant. Accompaniment chords serve as quiet answers to the phrases. The Totentanz is a dance of the body after death and is the last play of the muscles. In moderate triple meter, Totentanz features staccato articulations that give it a perky and playful character. Opening with a rhythmic motive of four eighth notes, this motive is subsequently marked with an embellished grace note, and spun out in a Baroque fashion. This "single affection" pervades the entire fabric. Use of a motor rhythm sustains a great sense of momentum, until the ending where it winds down majestically. 6 p. AE0429 \$6.98

THE HIBISCUS ON THE WATER Piano 6' Peter Ware

Inspired by the delicate flowers that grow so plentifully along the riverbanks of the Piscataway creek in Virginia as illustrated by the poem Hibiscus by Piscataway by Agnes Ware. This fantasy variation flows simply and unpretentiously with a lyrical melody and undulating accompaniment. The Hibiscus on the Water is published in the Conservatory of Canada's New Millennium Series. It is part of the grade nine piano requirements and is published in the Grade Nine New Millennium Piano Series by Waterloo Music. Score 5 p. AE691 \$5.98

PISCATAWAY "On Looking Deeper into the Water" Piano solo 12' Peter Ware

Utilizing the extreme ranges of the piano in a virtuoso display, this piece is named after the Piscataway river in Virginia. Colourful flourishes contrast with long-breathed melodies; and although metered, the rhythm is perceived as free, symbolic of the river's rapid current and still eddies. As numerous sustained trills and tremolos shimmer on, dynamic balance and endurance are essential. Score 11 p. AE1557 \$11.98

THE NIGHT RAINBOW Clarinet, Viola and Piano 11' Peter Ware

A Fantasy-Variation, this piece was inspired by the moonbow at Cumberland Falls in Kentucky. Enchanting melodies of the clarinet and viola weave a texture of atmospheric awe, deliberate and unhurried. The piano, frozen in its higher register, contrasts with a crystallized tone, creating a sense of starkness and desolation. 10 p. Score & Parts AE713 \$14.98

LONDON STRING TRIO Violin, Cello and Piano 22' Peter Ware

The first movement uses multiple tempos and opens with a violin and piano duet. When the cello enters, much dialogue and jest ensues. The harmonic and melodic material is derived from the symmetrical chords of the violin and piano duet. This material is transformed and developed, at times humorously, throughout the movement. The second movement is an Elegy, with plaintive sigh motives, tremolos and grace notes to nothing. It is fluid and unhurried, weaving pure lyric poetry. The *Totentanz* follows with the cello starting the playful and sinister dance of death. The trio closes with a dramatic and driving finale. 47 p. score Violin, Cello and Piano AE381 \$47.98

Visit Acoma Company's website to listen to MP3 excerpts from CDs and view sample scores. <http://ACOMA-Co.com>

ISBN-13: 978-1-55189-155-2

ISBN-10: 1-55189-155-7

