

# PETER WARE

*Piscataway “on looking deeper into the water”*

*Piano*

Urtext



**Acoma Company**

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"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 clef. It begins with a *Tacet* instruction in the bass clef. The first system includes time signatures of 8/4, 6/4, 5/8, 2/16, and 3/4. Dynamics range from *ff* to *mp*, with a *cresc.* marking. A *Red.* (ritardando) marking is present with a downward-pointing arrow. A note in the bass clef is marked with an asterisk (\*). The second system starts with a *8va* marking and includes fingerings (1, 2, 5) and a *loco* marking. Dynamics include *mf*, *f*, and *ff*. A *Red.* marking is present with a downward-pointing arrow and a triplet of notes. The third system begins with a *subito* marking and dynamics of *mf*, *ff*, *mf*, *dim.*, and *mp*. A *Red.* marking is present with a downward-pointing arrow. The fourth system starts with a *riten.* marking and dynamics of *f*, *cresc.*, *ff*, *f*, *dim.*, *mf*, and *mp*. A *Red.* marking is present with a downward-pointing arrow. The score concludes with a *Red.* marking and a downward-pointing arrow.

17 *a tempo*

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

21 *a tempo*

*ff* *f* *sfzp* *riten.* *tr* *ff* *pp*

*con sordina sul La* \*

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 score is in bass clef with a 4/4 time signature. It features a piano accompaniment with chords and a melodic line with various ornaments and dynamics. Dynamics include *f*, *mf*, and *mp niente*. Ornaments include *Red.* and *\**.

41

Musical score for measures 41-47. The score is in bass clef with changing time signatures (3/4, 4/4, 3/4). It features a piano accompaniment with chords and a melodic line with various dynamics. Dynamics include *mf*, *f*, *p*, *f*, *mp*, *mf*, and *ff*.

48

Musical score for measures 48-52. The score is in bass clef with a 4/4 time signature. It features a piano accompaniment with chords and a melodic line with various dynamics. Dynamics include *p*, *mf*, *pp*, *f*, *mp*, and *ff*.

53

Musical score for measures 53-57. The score is in bass clef with changing time signatures (3/4, 4/4). It features a piano accompaniment with chords and a melodic line with various dynamics and performance instructions. Dynamics include *ff*, *ff*, *p*, *mf*, and *dim.*. Performance instructions include *cantabile* and *riten.*

## 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 a more melodic line in 4/4 time, marked *mp*, *p*, and *molto cresc.* leading to a fortissimo (*ff*) and fortississimo (*fff*) section. The left hand features a long, sweeping melodic line starting in 2/4 time and moving to 4/4, marked *mf*. A trill (tr) is indicated in the right hand. The system concludes with a triplet of notes in 3/4 time, marked *mp* and *f*. Dynamic markings include *ff*, *mp*, *p*, *molto cresc.*, *ff*, *fff*, *mp*, and *f*. The left hand is marked *mf*. Performance instructions include a trill (tr) and a triplet (3). Octave markings 8va and 8ba are present.

81

8va

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

Detailed description: This system contains measures 81 through 88. The right hand features a series of chords and melodic fragments, marked *ff*, *mf*, *ff*, *f*, and *mf*. The left hand provides harmonic support with chords and a long melodic line in the lower register, marked *mf*. The system concludes with a final chord in 3/2 time. Dynamic markings include *ff*, *mf*, *ff*, *f*, and *mf*. Octave marking 8va is present.

89

8va

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

Detailed description: This system contains measures 89 through 91. The right hand has a melodic line with a crescendo from *ff* to *f*, followed by a decrescendo from *ff* to *mf*. The left hand has a long melodic line in the lower register, marked *f* and *mf*. The system concludes with a final chord in 4/4 time. Dynamic markings include *ff*, *ff*, *f*, *ff*, and *mf*. Octave marking 8va is present.

92

8va

*f* *ff* *dim.*

Detailed description: This system contains measures 92 through 98. The right hand has a melodic line starting in 4/4 time, moving to 3/4, and then 4/4, marked *f*, *ff*, and *dim.*. The left hand has a long melodic line in the lower register, marked *f* and *ff*. The system concludes with a final chord in 4/4 time. Dynamic markings include *f*, *ff*, and *dim.*. Octave marking 8va is present.

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*

*mp*

*p*

*accel. al*

*cresc. tremolo*

8va

8ba



Andante ♩ = ca. 86

8va

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

8ba

*riten. a*

8va

122 *mf*

*meno mosso tranquillo espressivo*

8va

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

130

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

\* *Red.*

*più mosso*

*riten.*

133

*a tempo animato*

8va

**Presto**

137

142

147

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* *simile*

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

