

PETER WARE

Three Pieces for Voice, Clarinet and Piano

B^b Clarinet, Soprano & Piano

Urtext



Acoma Company

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"Three Pieces of Voice, Clarinet and Piano is a setting of three sparse 'cubistic' poems of E.E. Cummings in which the music perfectly matches the with and sonic playfulness of the text." -Richard Brooks, Musical America

NOTES

THREE PIECES FOR VOICE, CLARINET AND PIANO are concise pieces, inspired by the poems and poetic style of E.E. Cummings.

Throughout the work, sudden bursts of dynamic energy and flourishes of sound contrast with sustained notes. The composer describes these pieces as "expressionistic" in his use of abstract and fragmented forms. Titled with the first lines of corresponding poems, the movements progress in a fast, slow fast tempo arrangement with special metric notation in the outer two movements.

Tastefully, Ware utilizes the many sound possibilities of the instruments, capturing the drama and visual quality of the poems. As E.E. Cummings exploits the use of vocal consonances, Ware maintains this aspect, asking each performer to voice consonances. In addition, the soprano is instructed to whisper, speak in half voice and in different registers and perform sprechstimme. The clarinetist is required to use gutter and flutter tongue, play quarter tones, sing into the clarinet and produce pitchless keyclicks. The pianist is asked to pluck and mute strings inside the piano. The work comes to a close with the pianist or an off-stage singer humming the difference tone of the soprano and clarinet, Great A.

THREE PIECES FOR VOICE, CLARINET AND PIANO is dedicated to Marilyn Smart, Robby Gunstream and Gary Smart who premiered the work at the Festival of New Music at Yale University on May 3, 1975. Since then, it has received numerous performances and radio broadcasts. Featured on the fourth annual New Music Festival in Bowling Green, Ohio, it was recorded on Access Records S-101.

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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>

NOTATION

Small Notes are important melodic notes and must be articulated clearly. The speed of execution is independent of tempo, but varies according to the register in which the note(s) occur(s), the interval size that exists between the notes and the acoustic environment in which they are performed. The small notes occur in three positions in relation to the metric beat and its division.

1. Immediately before the beat and notated as grace notes. 

(The following small notes are written as 32nds and are followed by a small variable rest (ʘ) that completes the metric beat or division.)

2. On the metric beat followed by a variable note(s). 

3. Instantly following the beat; preceded by a variable note and followed by a variable note or rest.



SYMBOLS

Gutter Tongue, gargle into the instrument, like a flutter tongue, only less harsh.

Quarter tones preceding or following the same pitch name (chromatic quarter tones) are created by changing the embouchure.

♯ = three quarters sharp.

♯ = one quarter sharp.

♭ = three quarters flat.

♭ = one quarter flat.

◇ = depress key silently.

✕ = speech singing, pitches are relative.

✕ = to be spoken with natural speech inflections.

!Black

Peter Ware

Poem by
E.E. Cummings

Presto affrettoso (♩ = ca. 168)

Excerpt Page 1 only

(1951-)

Clarinet Bb

Musical staff for Clarinet Bb, starting with *sfp cresc.* and *sfz* dynamics. The staff shows a melodic line with various articulations and dynamic markings.

Soprano

Musical staff for Soprano, mostly containing rests, indicating the singer is silent during this section.

Piano

Musical staff for Piano, starting with *Presto affrettoso* (♩ = ca. 168) and *f* dynamics. The staff shows a complex accompaniment with multiple voices and dynamic markings.

gutter tongue

(raunchy)

Continuation of the vocal and piano accompaniment. The vocal line includes lyrics: "lac - k a - gain - s - t (whi)", "(bu-lac) (kh)". The piano accompaniment features *sfz*, *ff*, and *fff* dynamics. Performance instructions include "gutter tongue", "(raunchy)", and "Red.".

Continuation of the vocal and piano accompaniment. The vocal line includes lyrics: "te sky - ? t - ree - (ta)". The piano accompaniment features *cresc.*, *ff*, *mf dim.*, and *mf senza vib.* dynamics. Performance instructions include "cresc.", "mf", "dim.", "senza vib.", and "(ta)".

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"!blac" Copyright 1940 by E. E. Cummings; renewed 1968 by Marion M. Cummings.

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← Excerpt t,h;r:u;s,h;e:s

4

7

pp cresc. *f* *fp* (whisper) *accel. à*

(low chest voice) (half voice to regular) (regular voice)

mf *mf* *f* *mp* *mf* *mp*

porta.

n - ow in sil-ver-ly no - t quite - ne - dre - am - s

mp *accel. à*

(on keys) *ord. p_v* *ss* *8va*

mf f *f* *p* *mf cresc.*

* *ped.* senza sordini a fine
(half or quick pedal to catch the resonance)

11 **Doppio movimento** *riten. à* **Meta movimento** (sing in clarinet, finger f) *mf* (voiced out of clarinet)

pp moo - n - (nh)

f *mf dim.* *mp dim.* *niente f* (whisper) *staccatissimo* *dim.*

a the of moo - t, - h; - r: - u; - she - s
(tuh)(huh)(ruh)(uh)

Doppio movimento *riten. à* **Meta movimento**

f *mf* *8va*

(+, dampen sting with finger near clamps)

AE-683 *

D-re-A-mi-N-gl-Y

Poem by
E.E. Cummings

Peter Ware
(1951-) 5

Allegro con delirio (♩ = ca. 132)

musical score for the first system, featuring vocal line and piano accompaniment. The vocal line starts with a rest, followed by notes for "D - rea - ming - ly (fwuh)". Dynamics include *cresc.*, *molto*, *mf*, *sfz*, *mf*, *cresc.*, and *mf cresc. f*. A triplet of eighth notes is marked with a "3" and a bracket.

Allegro con delirio (♩ = ca. 132)

musical score for the second system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics "lea - ve - s see locked in gol - d af - ter". Dynamics include *fp cresc.*, *sfz*, *cresc.*, *ff*, and *f*. A *portamento* is indicated over the "locked in" phrase. A triplet of eighth notes is marked with a "3" and a bracket.

musical score for the third system, featuring vocal line and piano accompaniment. The vocal line includes the lyrics "glow are trem - b - ling (buh) (Ah) lunga niente lunga niente". Dynamics include *cresc.*, *ff*, *ff*, *dim.*, and *dim.*. Performance instructions include "flutter tongue", "lunga", "8va", "(do not play) Hum", and "mm".

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"D-re-A-mi-N-gl-y" Copyright 1958 by E. E. Cummings.

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PETER WARE: *Music for Winds*

Libera Me Domine: "Ware's textures are carefully calculated. Fragments of saxophone licks and jazz-like scales disappear into distant clouds of vibraphone trills, only to re-materialize and glide back." - *The Cincinnati Enquirer*.

"Another work I enjoyed hearing again was Peter Ware's *Three Pieces for Voice, Clarinet and Piano*. It's a setting of three sparse 'cubistic' poems of e.e. cummings in which the music perfectly matches the wit and sonic playfulness of the text." - *Musical America*

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

"Chama began with a long lustrous flute solo, gradually growing more knotty." - *New York Times*
Chama "the Eagle and the Plumed Serpent" "Played properly this music will dazzle an audience and thrill the players." - *Soundboard*

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

AMERICANA QUINTET Fl., Ob., Clt, Bn, Hn 12' Peter Ware. Winner of the Delta Omicron's composition contest, this quintet represents the composer's early period. In three movements, the first is harmonically aggressive with its closely spaced tetrachord. The lyrical second movement contrasts in a lyrical style featuring open-spaced harmonies and the third employs a jazz-like motif which is transformed in a humorous manner. 12 p. Score & Parts AE535 \$27.98

ELEGY Fl./Alto Fl. or Ob./E.H. 4' Peter Ware. Inspired by the Oka Indian uprising in Quebec, this solo intonation with its plaintive sigh motives and mournful tremolos, moves beyond the specific event as a meditation for all time. Fluid and unhurried, it weaves pure lyric poetry. 1 p. Fl. or Alto Fl. AE152; Ob. or E. Hn AE179 \$5.98

FOUR MINIATURES Clt/Sax. 7' Peter Ware. An expressionistic work with pointed gestures and compound melodies, these concise pieces are studies of contrast. Extreme dynamics, range and timbre showcase the instrument's diversity. 5 p. Clt. AE462; Sax. AE829 \$7.98

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

LIBERA ME DOMINE Sax. (2), Perc. (3) 15' Peter Ware. A fantasy-variation based on the Latin responsorial of the burial service, the work was written to commemorate the musicians who died in the 1977 Beverly Hills Supper Club fire. Opening with a canon between the bongos and timbales, the chant is rhythmitized to the non-pitch percussion as the saxophones interact with jazz licks and syncopations which transform the chant. The second *Lagrimoso* section is a lament for two soprano saxophones and trap set; the closing *Lento* employs two alto saxophones, cymbals, vibraphones, tam-tams, celesta and button gong in extensive imitation. 27 p. Score & Parts AE551 \$49.98

LONDON WIND TRIO Fl., Bn, Pno 22' Peter Ware. In four movements, this trio explores the various ensemble combinations and textures, featuring prominent solos and duets. The flute part abounds in colouristic opportunity. Flute and bassoon frequently trade off in dialogue and are also paired against the piano. The first movement opens with an introduction and proceeds with multiple tempos followed by the beautiful *Elegy*. The third movement is a playful *Totentanz* ending with the forth, a dramatic and driving finale. Score for Flute (no doubling), Bassoon & Piano AE1107 \$47.98, Flute part 10 p. AE1123 \$9.98, Bassoon part 10 p. AE114X \$9.98; or Score for Flute (doubling piccolo & alto flute) AE853 47 p. \$47.98, Flute part (doubling piccolo & alto flute) 10 p. AE1026 \$9.98, Bassoon part 10 p. AE1042 \$9.98.

TAHINI Sax. (3), Tape Peter Ware. Named after a river in the Yukon, this demanding addition to the saxophone idiom requires great physical dexterity, speed and agility as it explores the outer limits of the instruments' range. Each player performs on two instruments, with frequent colouristic changes between soprano, alto, tenor and baritone. The tape part is derived from Gregorian chant. While generally filling an accompaniment role, it occasionally proceeds to the forefront of musical interest. Transposed below the human vocal range, it extends downward to the limits of pitch perception. 30 p. Score & Parts AE837 \$46.98

THREE PIECES FOR VOICE, CLARINET AND PIANO 6' Peter Ware. Inspired by the poetic style of e.e. cummings, these concise, expressionistic pieces exude sudden bursts of dynamic energy and flourishes of sound contrast with sustained notes. Entitled *!blac, t,h:r:u:s,h:e:s* and *D-re-A-mi-N-gl-y*, they progress in a fast-slow-fast arrangement, utilizing many sound possibilities and techniques to capture the drama and visual quality of the poems. 8 p. Score & Parts AE683 \$18.98

TOTENTANZ Fl., Bn, Pno / Ob., B. Tbn., Pno 5' Peter Ware. Opening with a bassoon/bass trombone solo, this playful and sinister dance of death, features the much dialogue with the solo instruments paired against the piano accompaniment. 7 p. Score & Parts Fl., Bn, Pno AE25X; Ob., B. Tbn., Pno AE098 \$11.98

ME AND MY MODEL T Sax. (4) Peter Ware. This saxophone quartet is composed in a light, jazz idiom with syncopations, imitation and sweeping lyrical melodies. 12 p. Score & Parts AE0569 \$19.98

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

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