W. Jay Sydeman

Bassoon Quintet

for Bassoon and String Quartet

(c. 2005)

Arts Aeturnum Productions

I wrote the second movement first, around 1985, when I was attending chamber music workshops (give the bassoonists something to do) and liked it well enough to write additional movements later.

I do love that very special high register bassoon sound of which the opening for the "Rite of Spring" sets the standard, and the fact is that this instrument is really worthy of more significant repertoire. I hope this piece fills the gap.

I: The Allegro movement starts it all off ... great fun for the bassoon, and strings as well.
II: Quite soulful, in that high-ish soulful register of the bassoon. I used to meditate to it.
III: The third movement is somewhat quirky. Can't do a piece featuring bassoon without some serious quirks.

– W. Jay Sydeman, March 2012 & November 2011

W. Jay Sydeman's life mirrors the breadth and variety of his music. Born in New York in 1928 and educated at Manhattan's Mannes School of Music, he quickly became one of the most sought-after and honored composers of his generation, receiving commissions from such prestigious groups as the Lincoln Center for the Performing Arts, the Tanglewood Music Center, and the Boston Symphony, which premiered his orchestral work in memory of John F. Kennedy in 1966. "Sydeman uses a whole battery of far out techniques," wrote the New York Times, "but he has an uncanny ability to throw in the whole avant-garde machinery as if it were the simplest, most normal way of making music in the world ... More than many of his colleagues, he seems to know what will sound well, and he works for some remarkably attractive, pure textures. His sounds seem to grow from a physical sense of exactly what material is right."

In 1970, after a heady period that included awards from the National institute of Arts and Letters, the Boston Symphony Orchestra and Library of Congress, Sydeman left New York – and composition – to begin a journey of personal and artistic exploration.

"Around 1980," he has written, "I returned to composition – at first a large number of choral works which reconnected me to the source of all music – the human voice. Out of this new lyric impulse have evolved all of my works since that time – more romantic, more accessible. I create music for the musician."

– Howard Hersh,
Artistic Director of "Music Now"

Sydeman is part of a composers' group in Nevada City annually producing the "Wet Ink Festival of New Music." He now lives in Mendocino and hosts a bi-weekly program on KZYX, "The Mind of a Composer", 10 am to noon on Mondays, introducing and commenting on contemporary music.

Duration:
I. Allegro – circa 2:30
II. Molto espressivo e rubato – circa 7:00
III. Allegro – circa 3:30

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Edited and engraved by Rick Shinozaki (Albany, CA) in consultation & collaboration with the composer.

Bassoon Quintet

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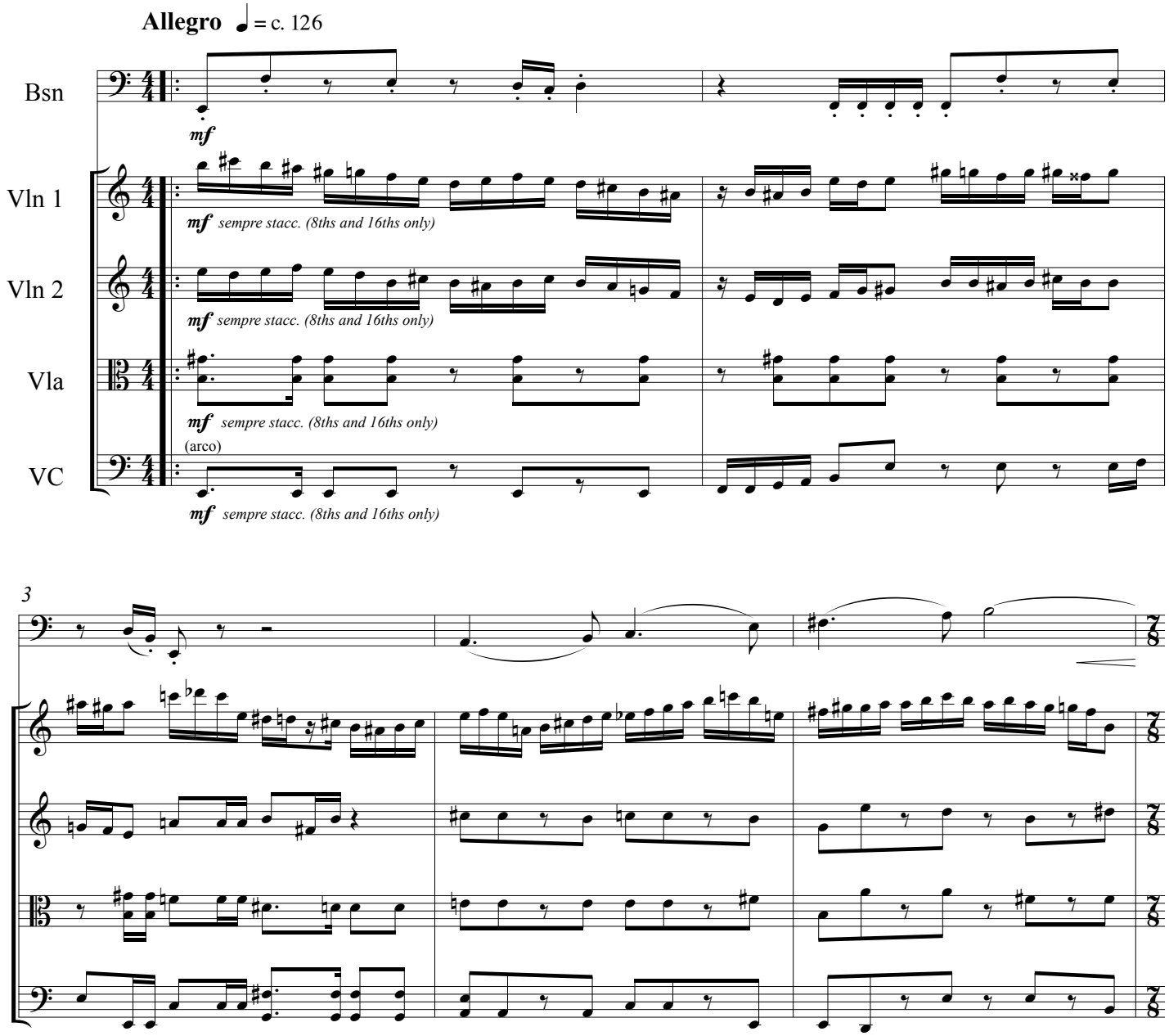
(c. 2005)

I.



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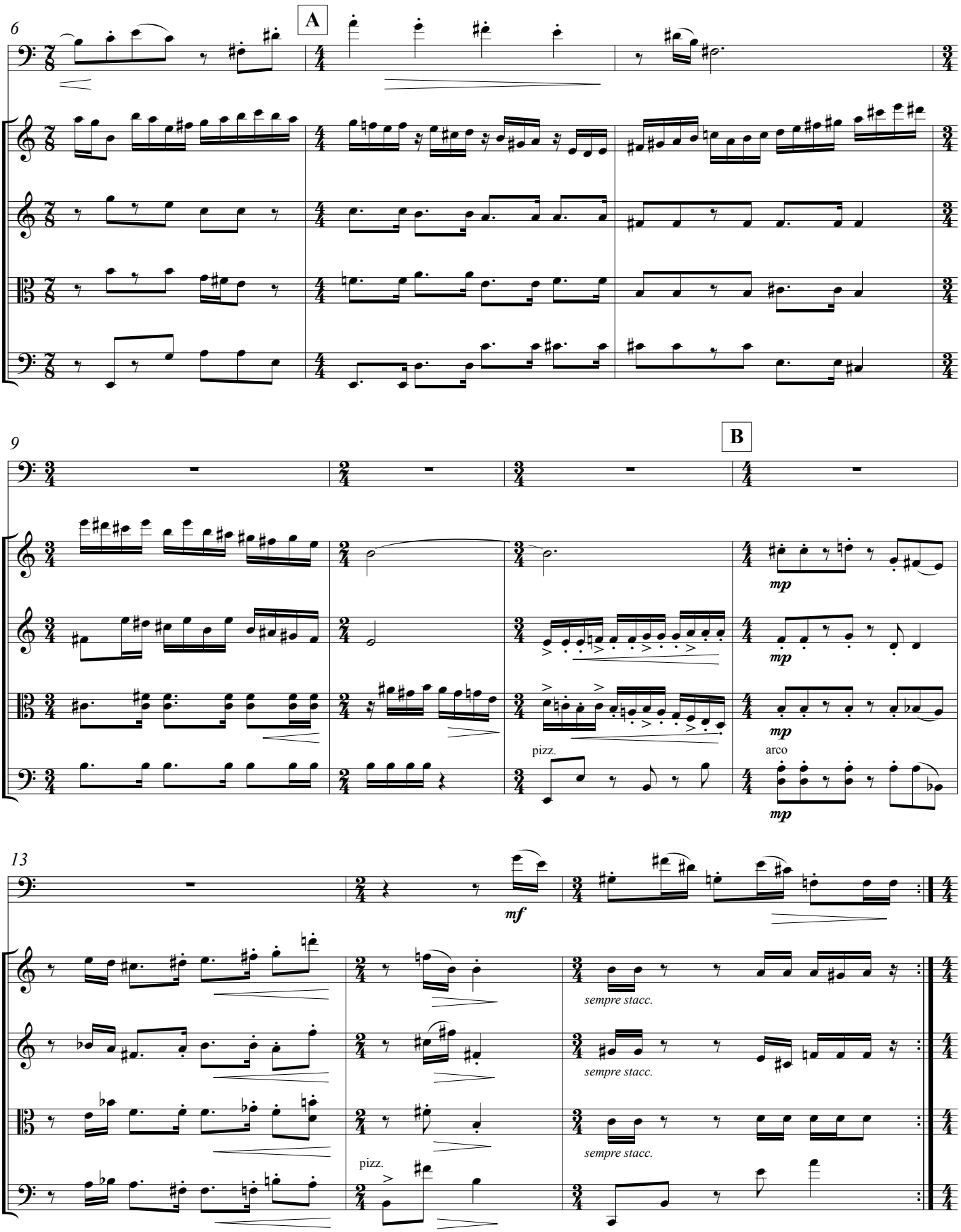
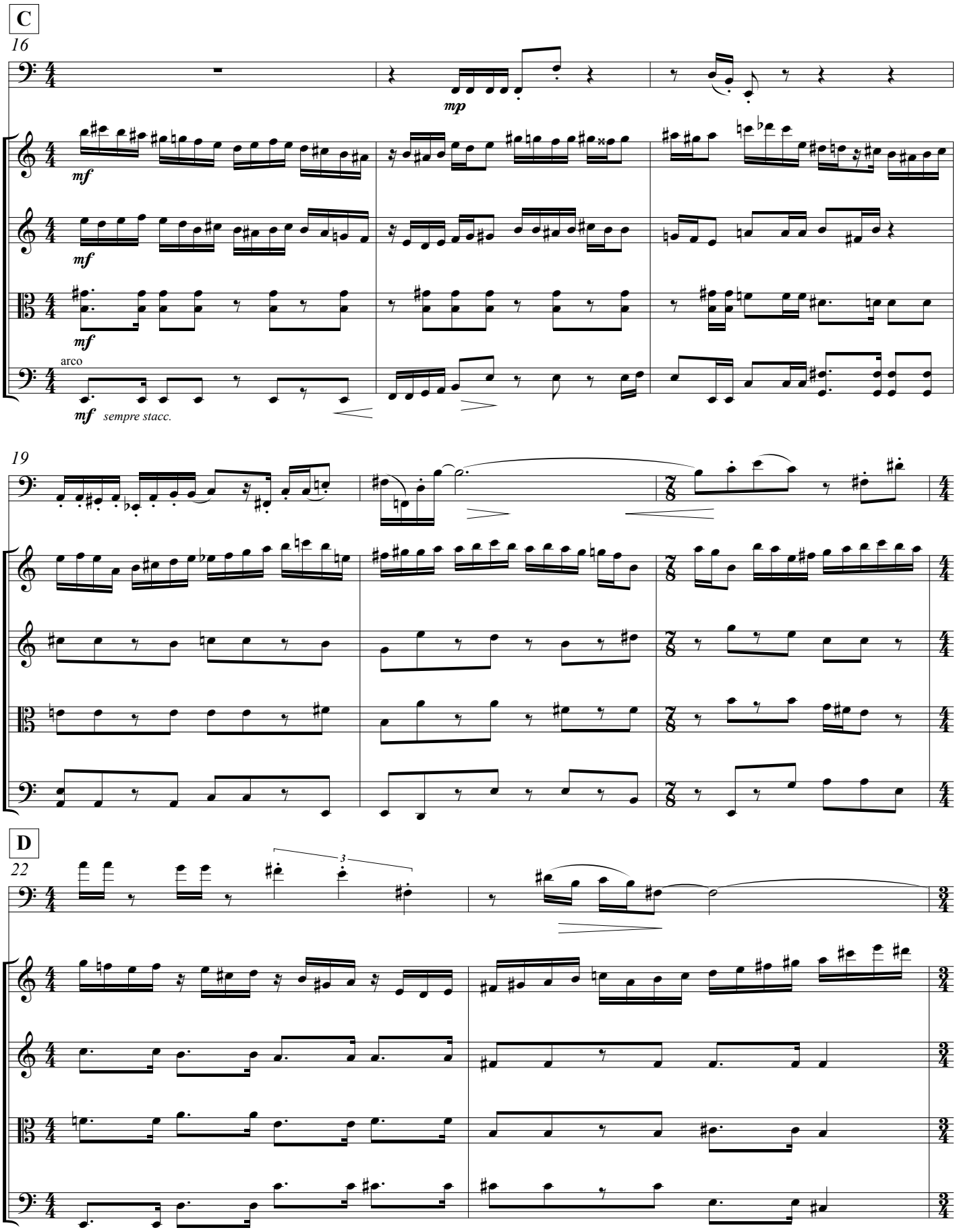

6
A
9
B
mp
mp
mp
pizz.
arco
mp
13
mf
sempre stacc.
sempre stacc.
sempre stacc.
pizz.


C
16
mp
mf
mf
mf
arco
mf sempre stacc.
19
D
22
3

24

pizz.

E

27

mp

mp

mp

arco

mp

pizz.

F

31

rit. poco a poco

(stacc.)

mf

mp

(stacc.)

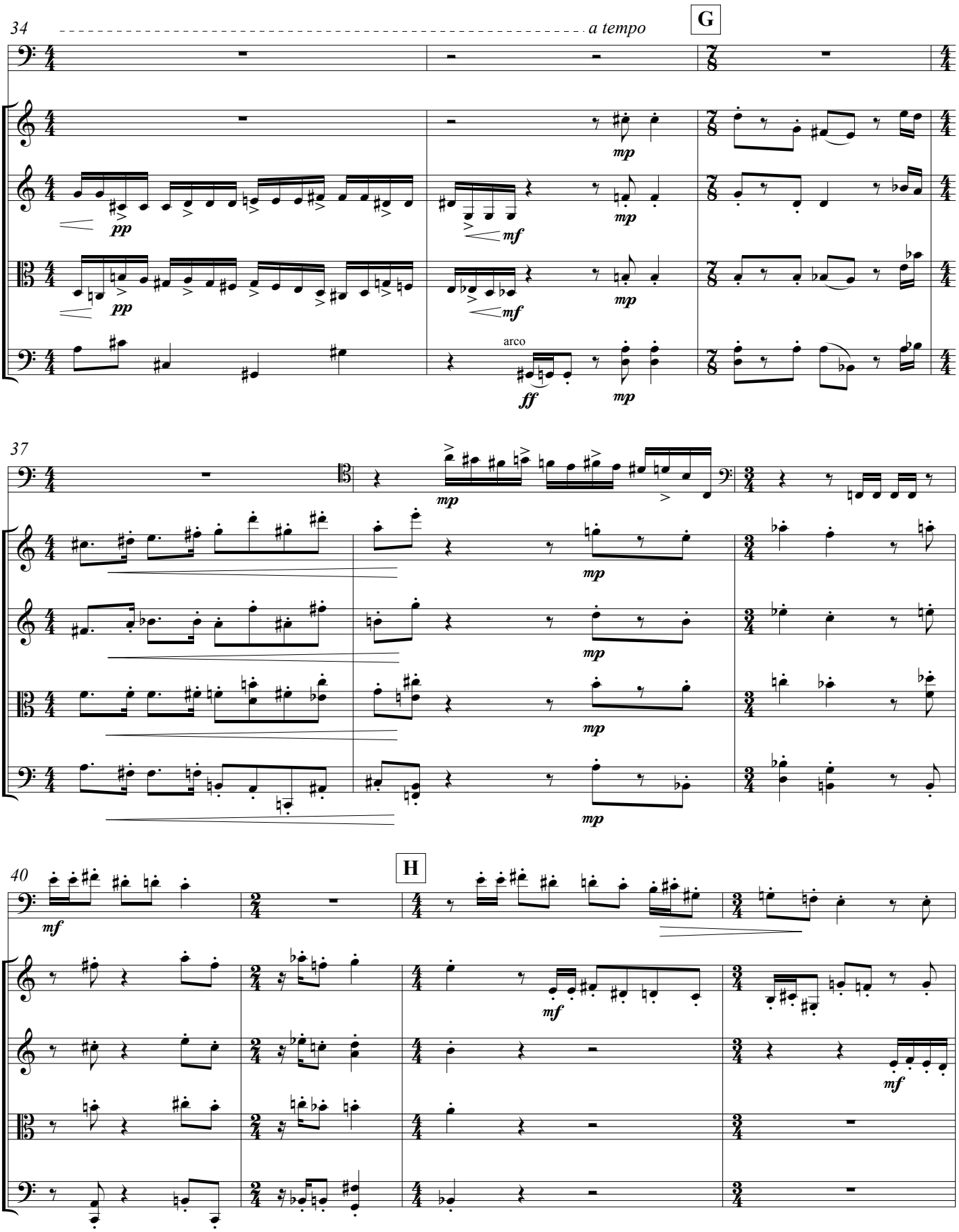
mf

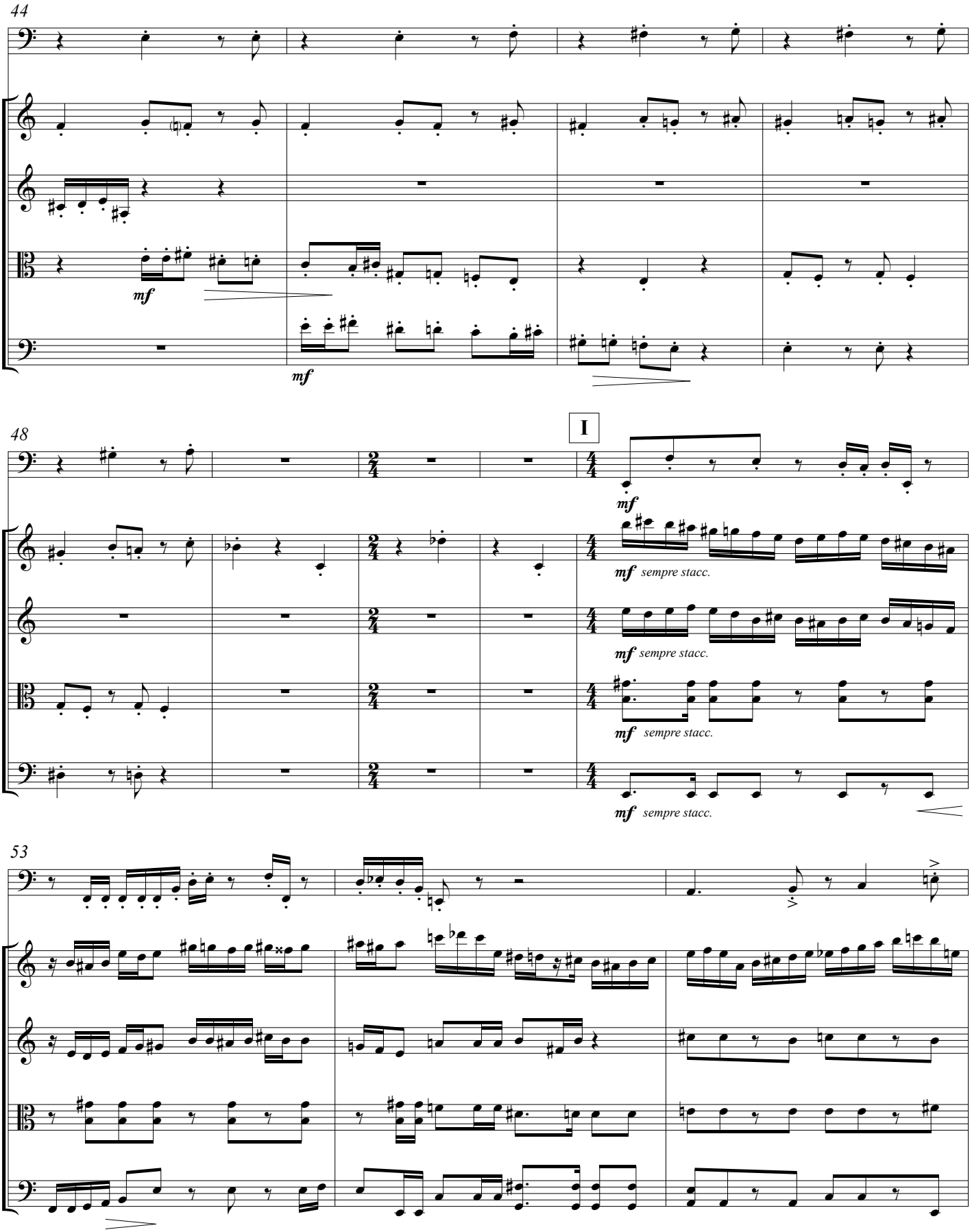
mp

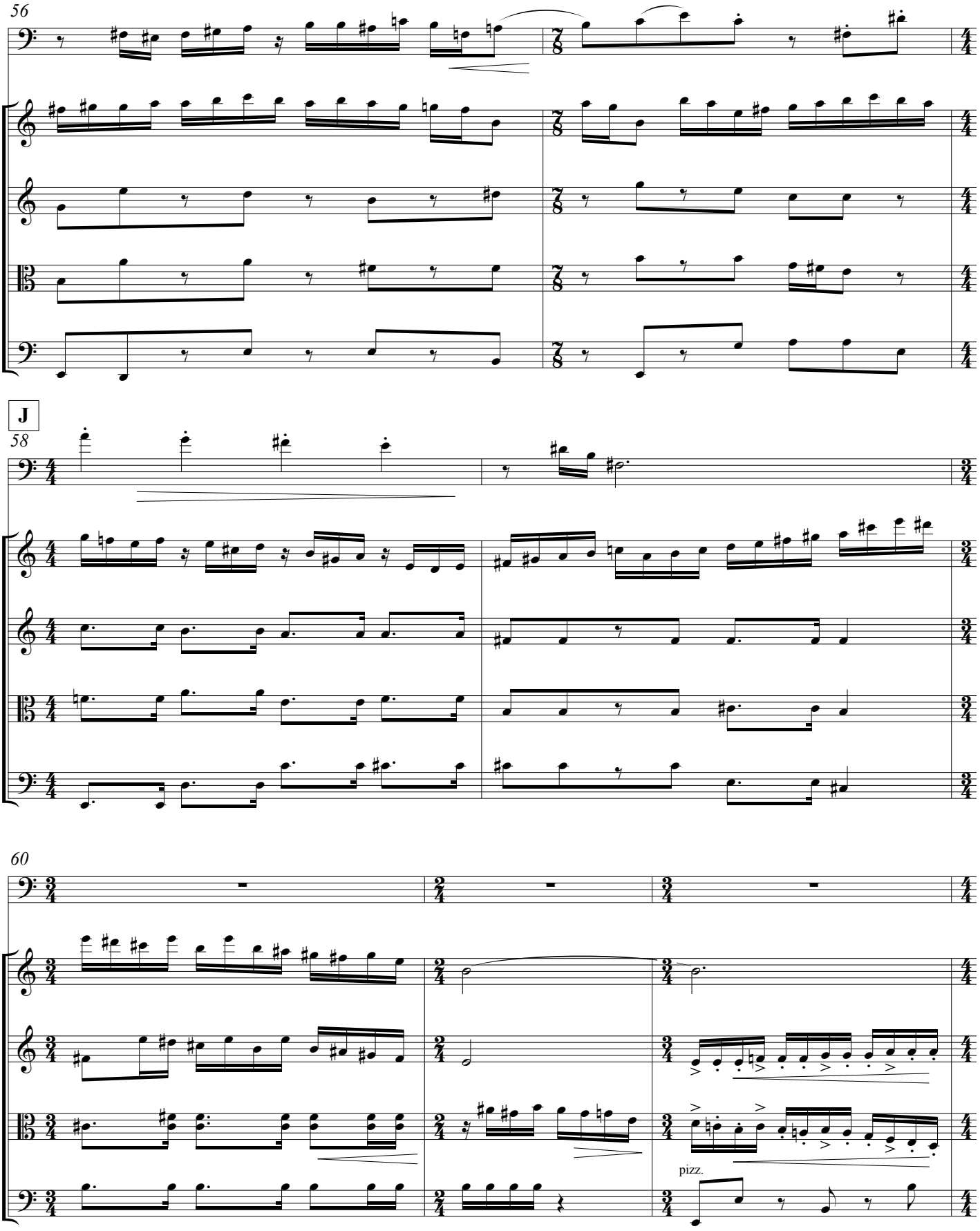
mp

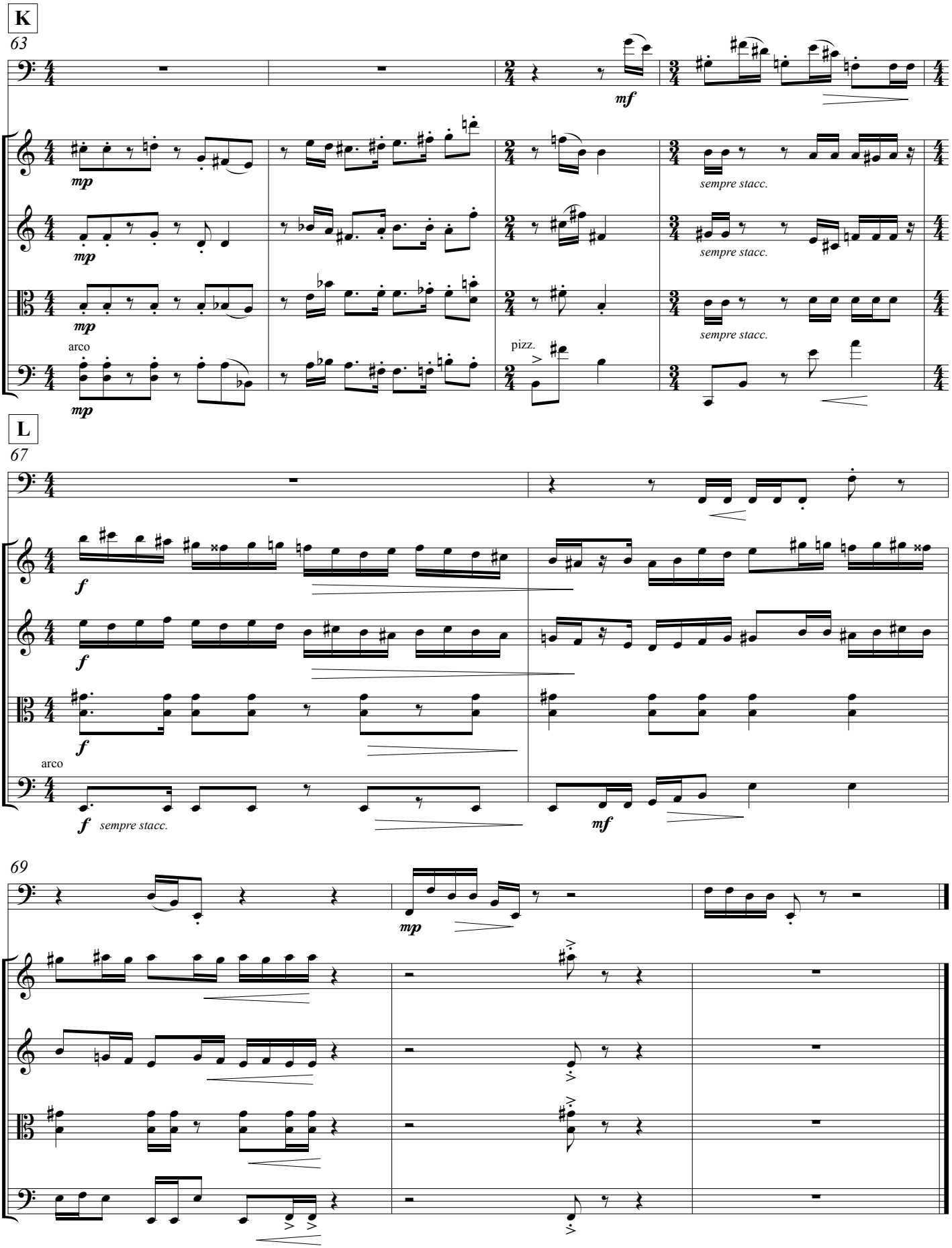
p

p


34
a tempo
G
arco
37
40
H

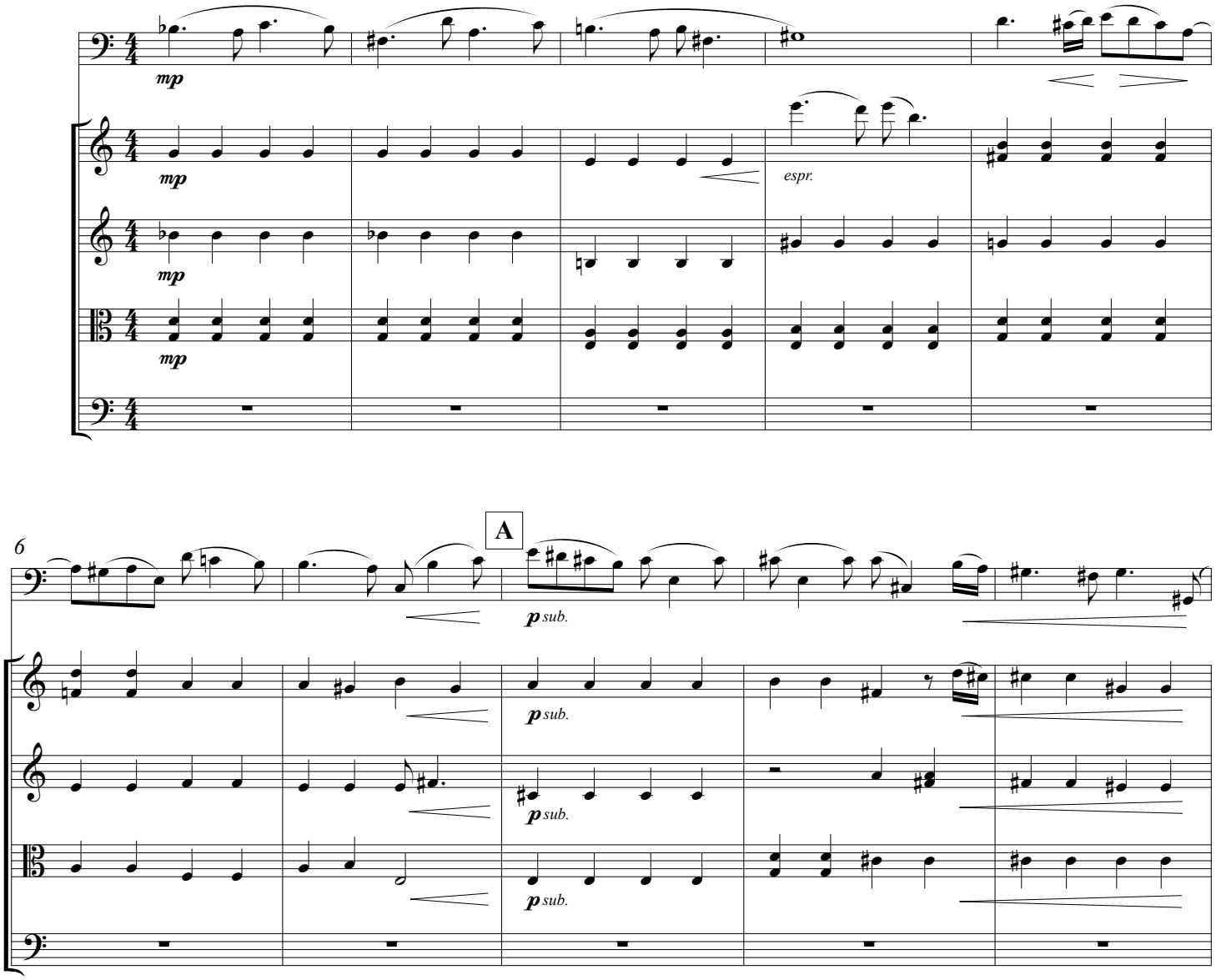

44
mf
mf
48
I
mf
mf sempre stacc.
mf sempre stacc.
mf sempre stacc.
mf sempre stacc.
53

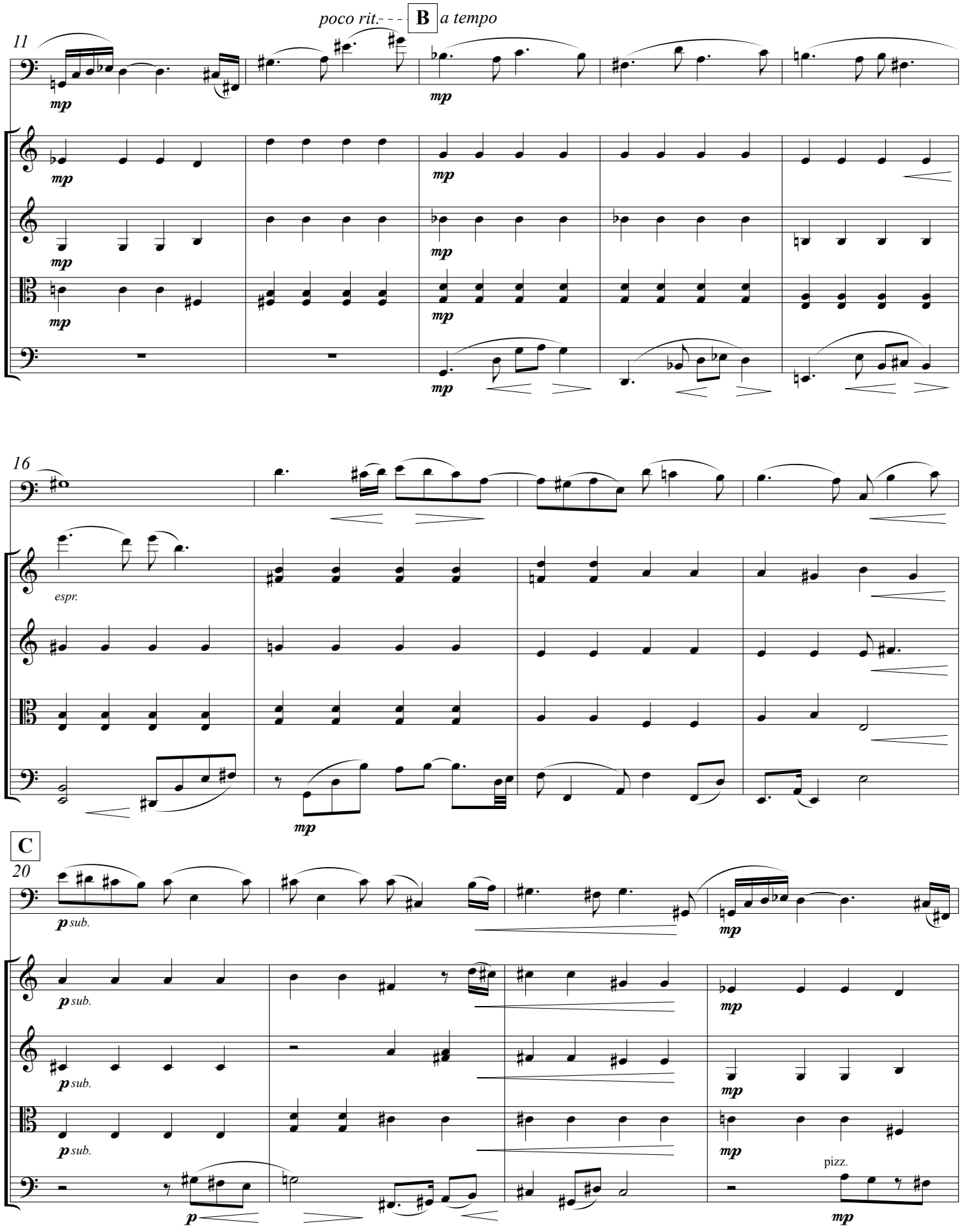

56
J
58
60
pizz.

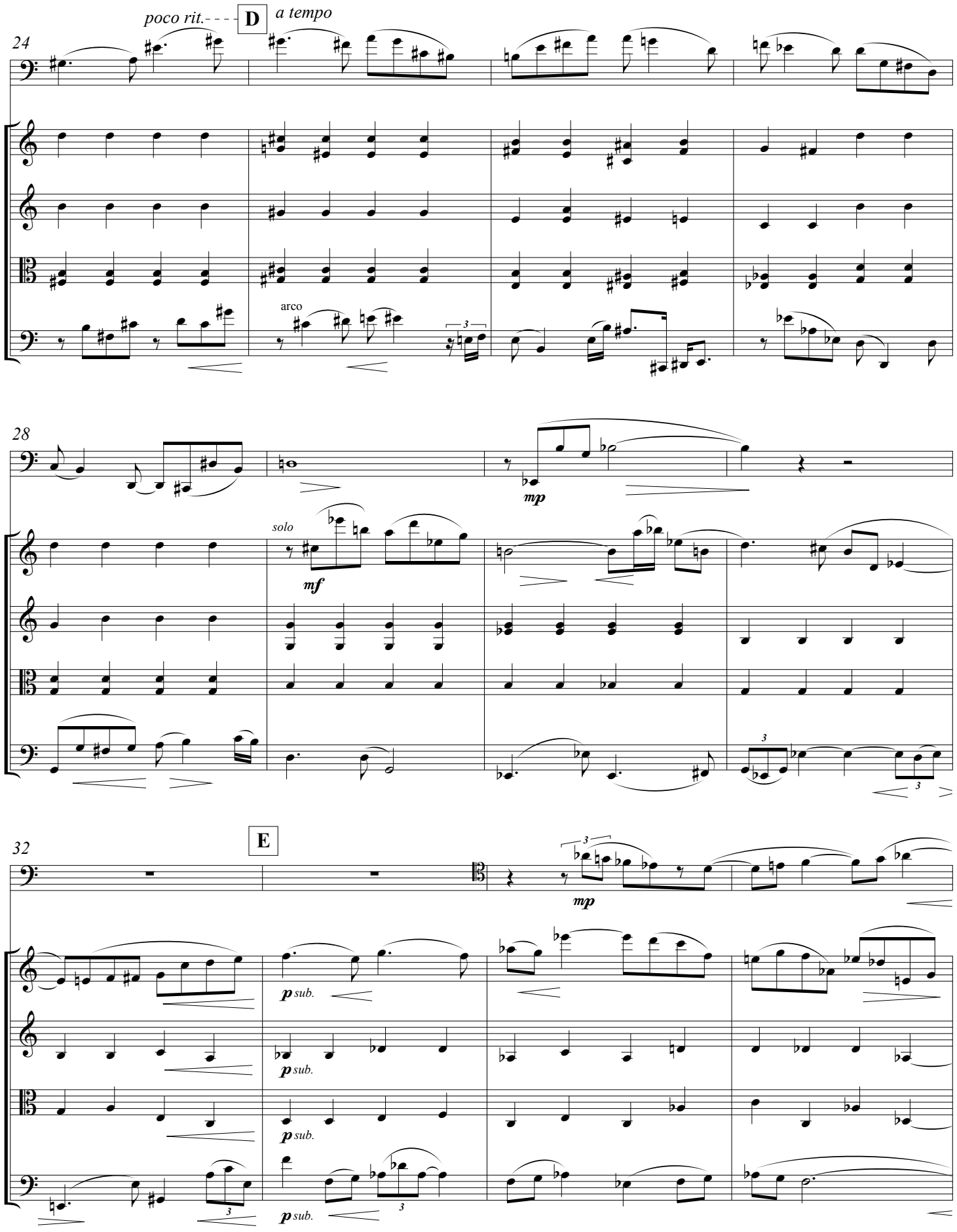

K
63
mf
mp
sempre stacc.
arco
pizz.
L
67
f
sempre stacc.
69
mp

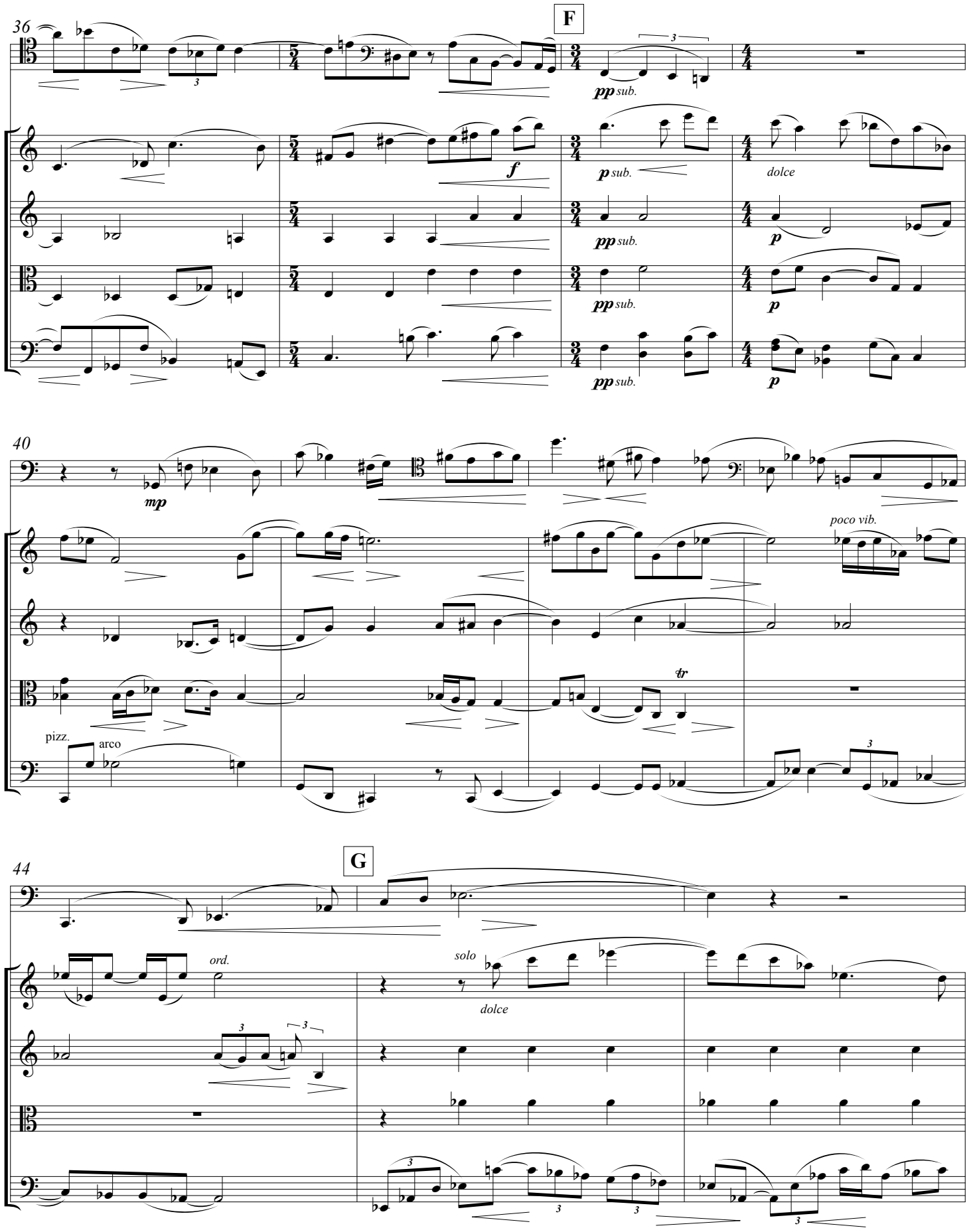
II.

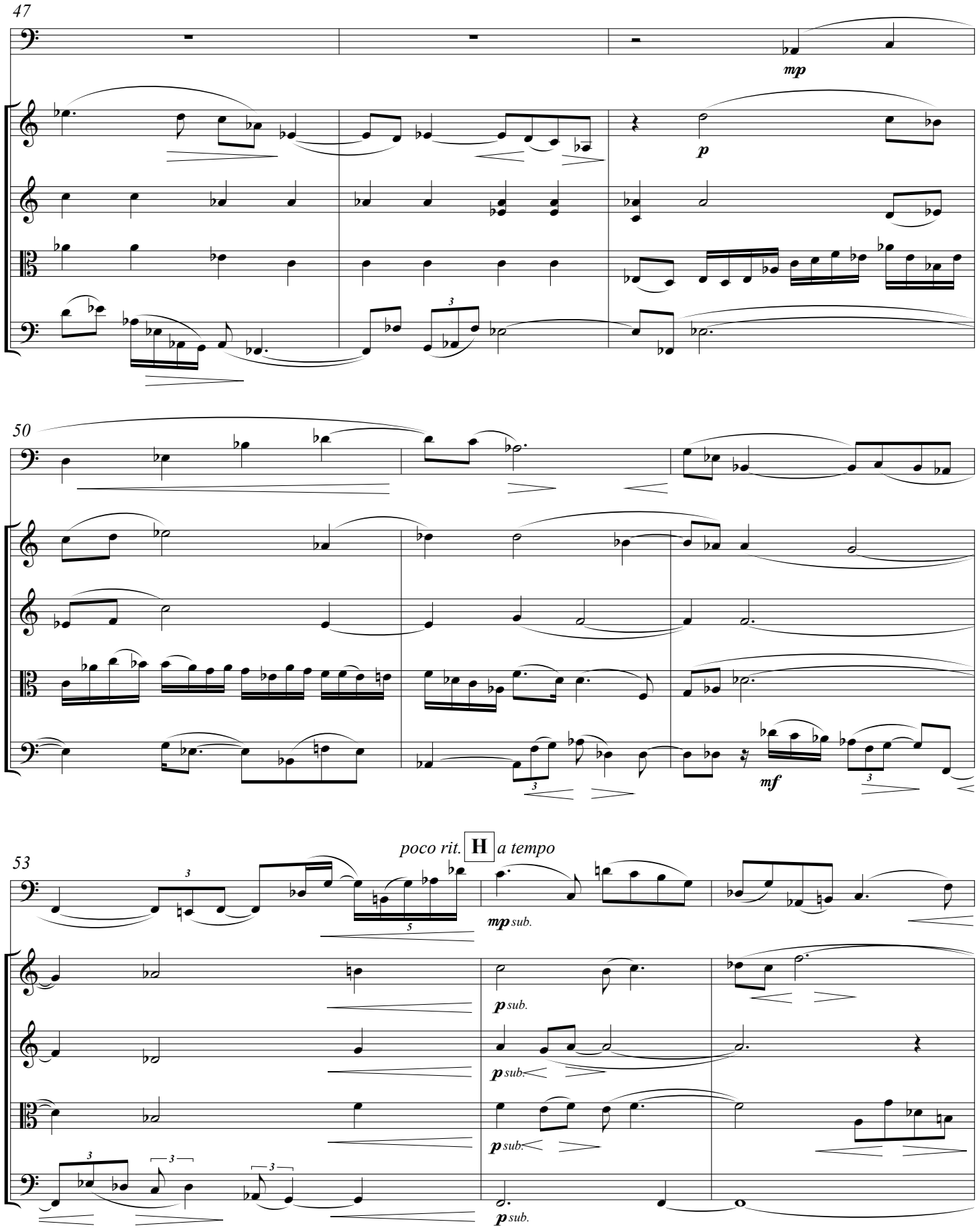
Molto espressivo e rubato ♩ = c. 50

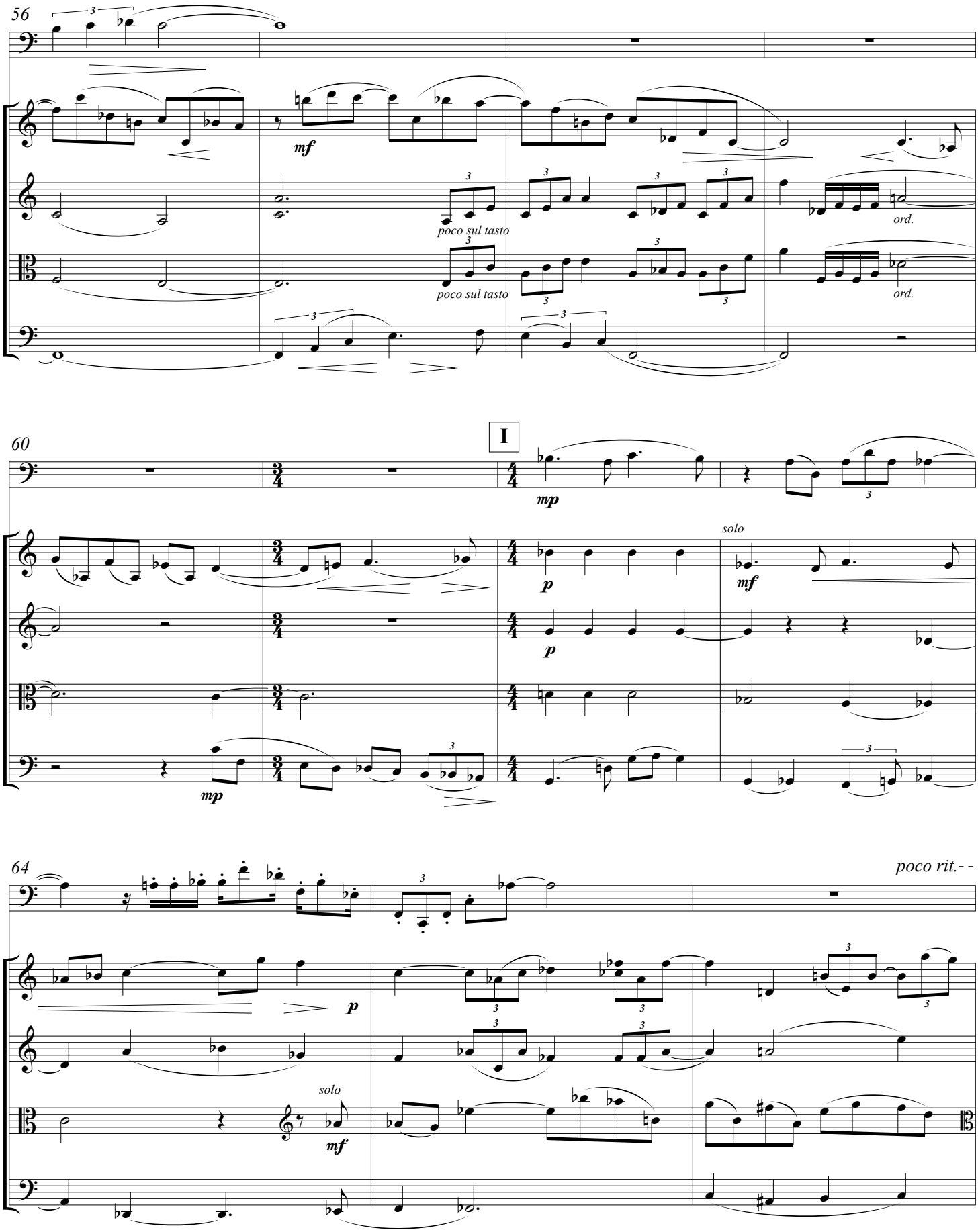


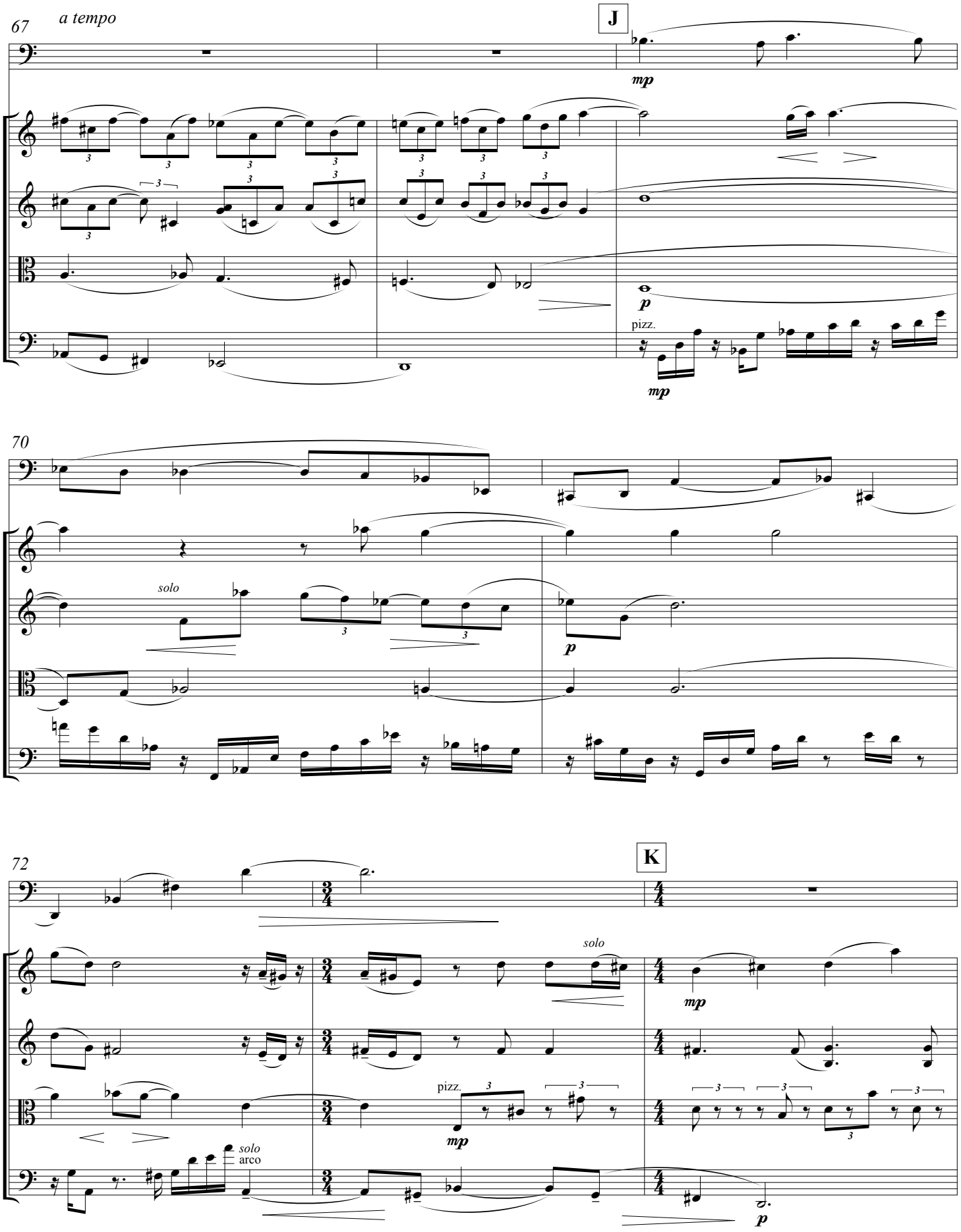

poco rit.- - -
B
a tempo
11
mp
16
espr.
C
20
p sub.
pizz.

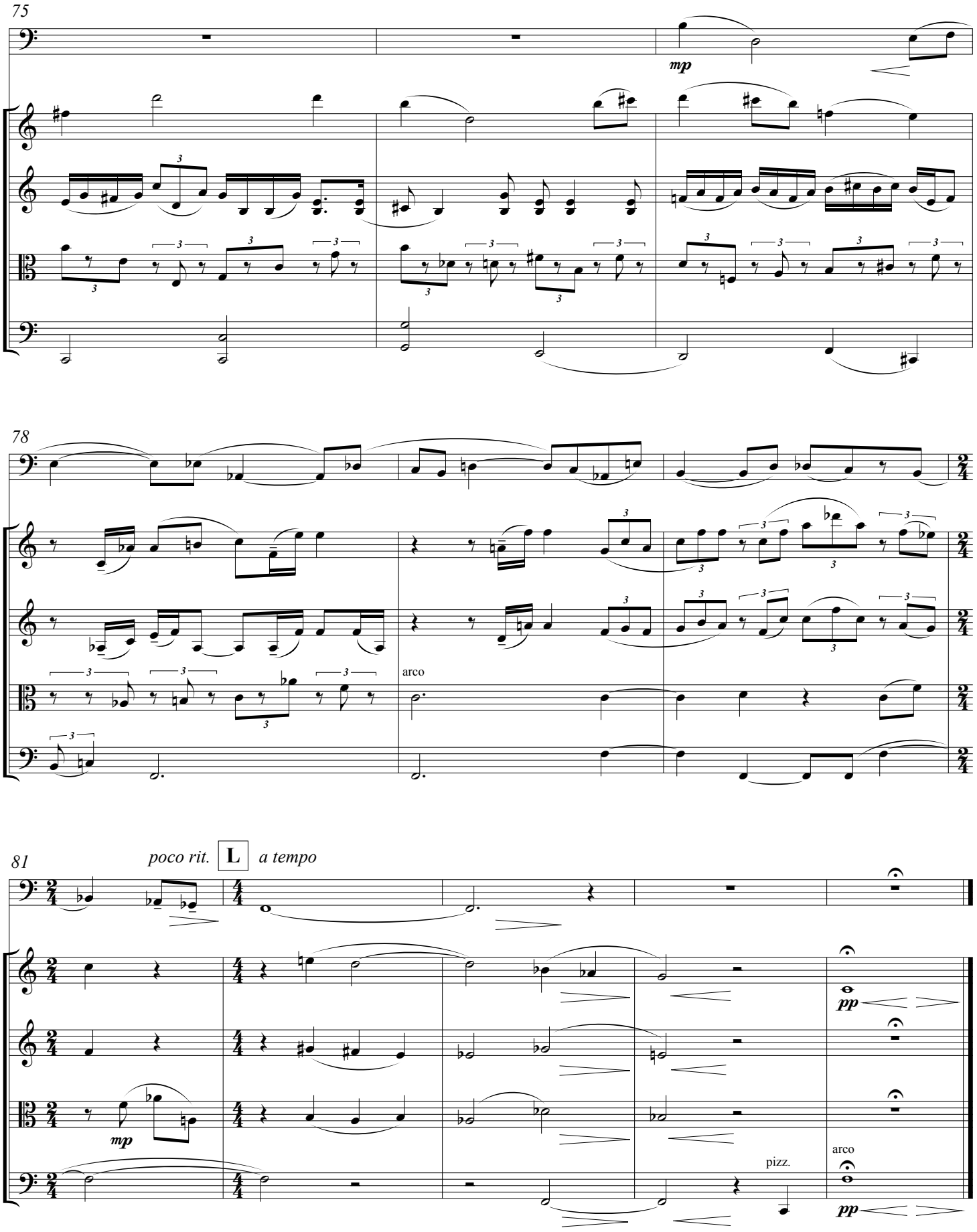

poco rit.
D
a tempo
24
arco
28
mp
solo
mf
32
E
mp
p sub.
p sub.
p sub.
p sub.


36
F
pp sub.
f
p
dolce
40
mp
poco vib.
tr
pizz.
arco
44
G
ord.
solo
dolce

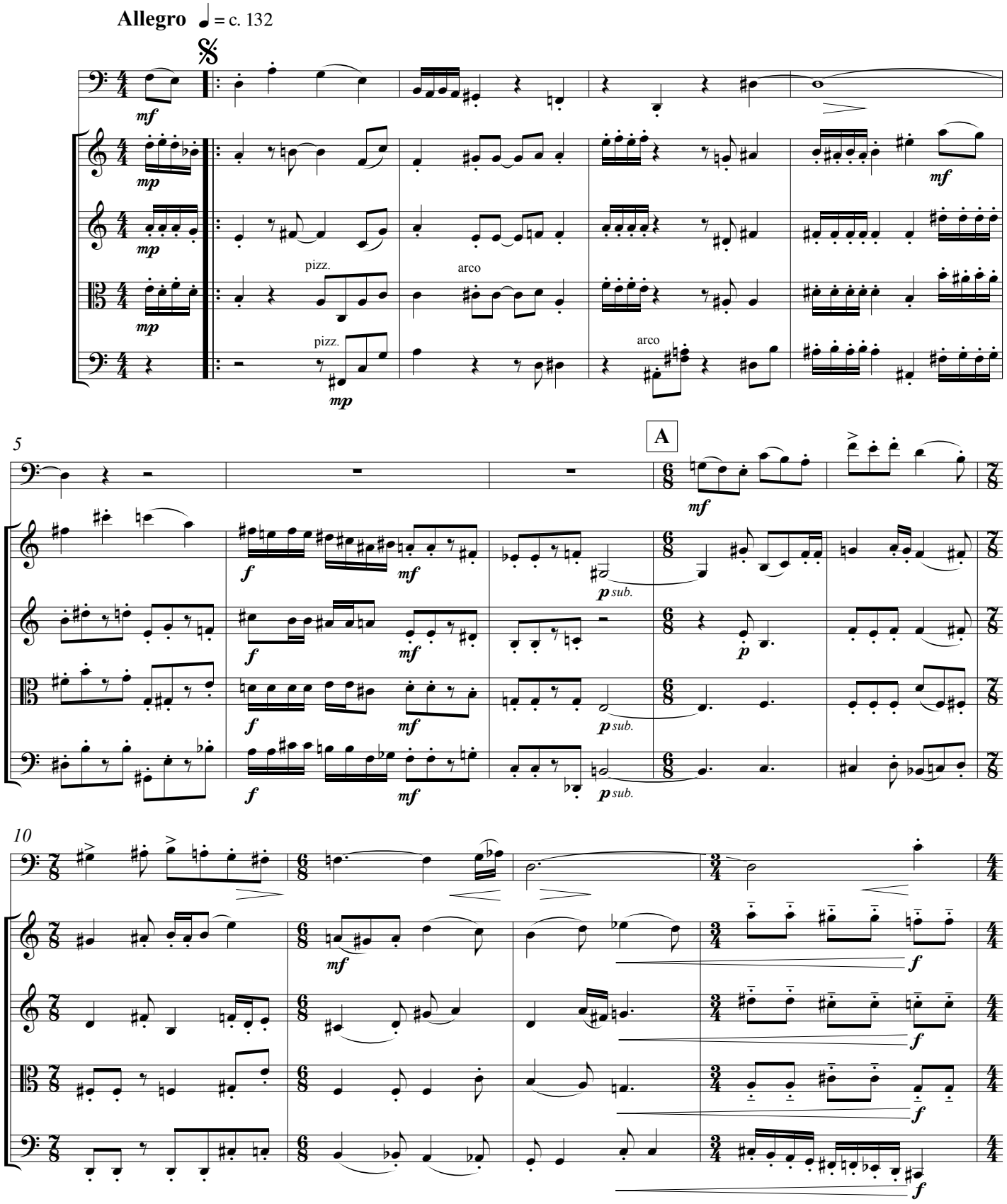

47
mp
p
50
mf
poco rit.
H
a tempo
53
mp sub.
p sub.
p sub.
p sub.
p sub.

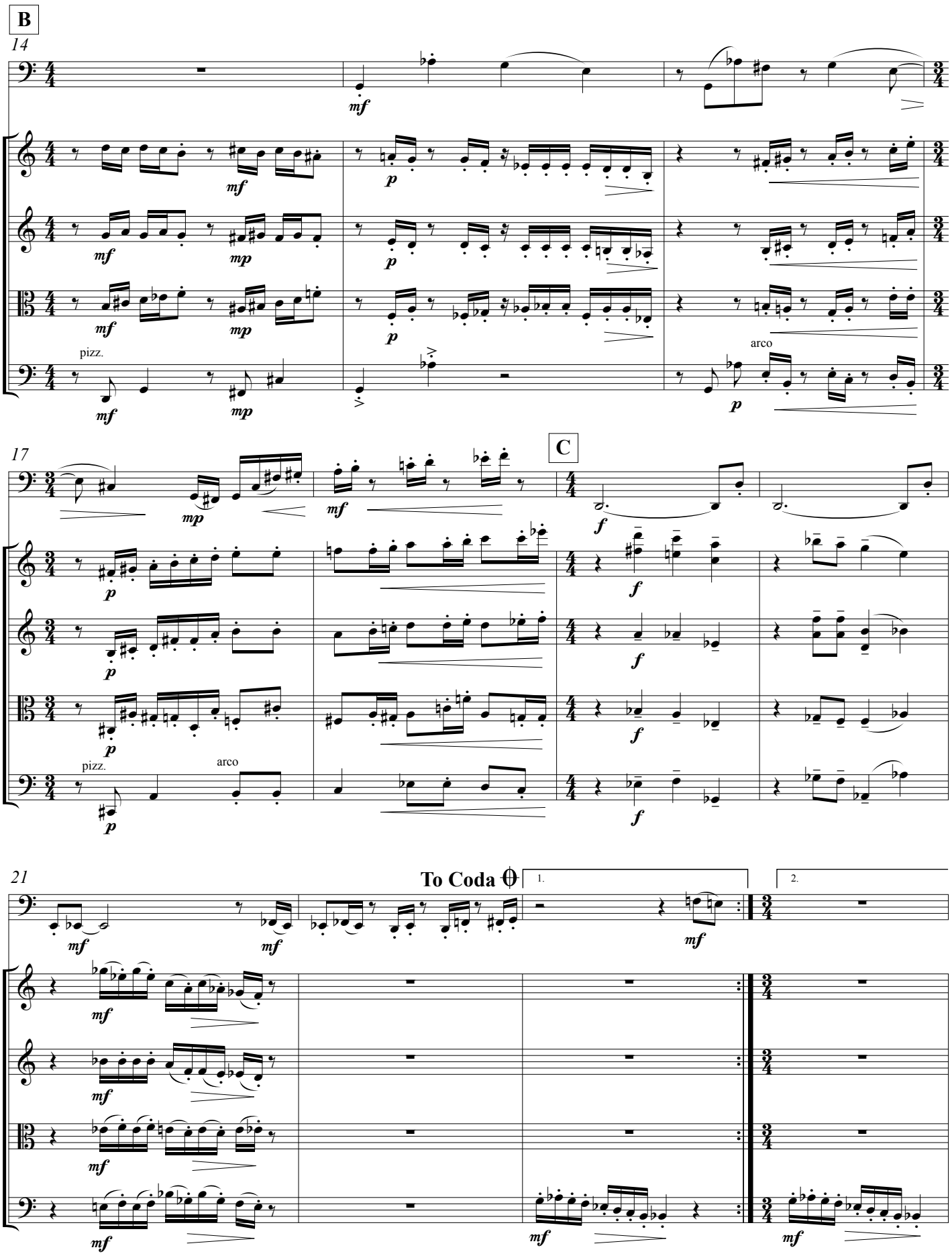

56
mf
poco sul tasto
poco sul tasto
ord.
ord.
60
I
mp
p
p
solo
mf
mp
64
poco rit.- -
p
solo
mf

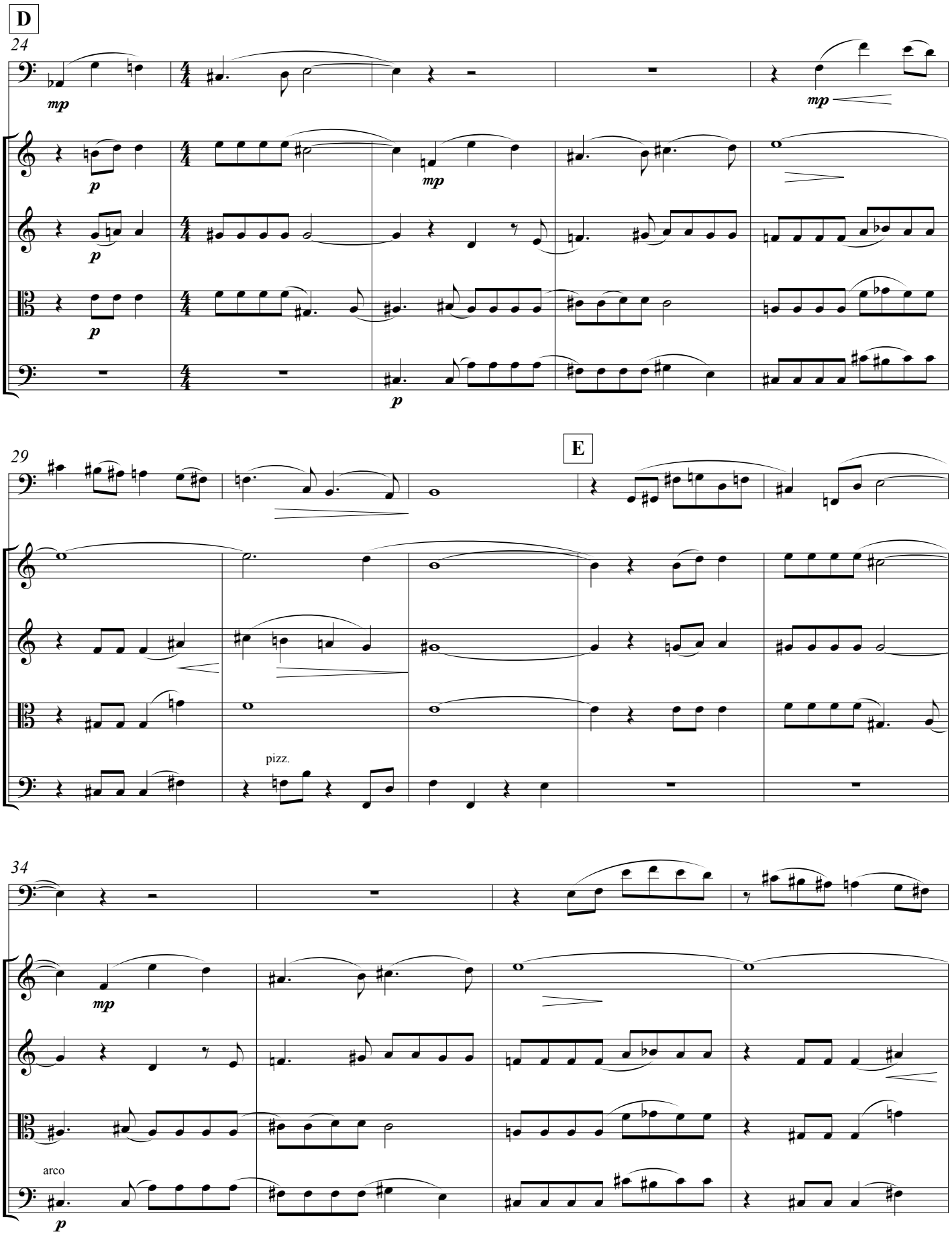

67
a tempo
J
mp
p
pizz.
mp
70
solo
p
72
K
solo
mp
pizz.
mp
solo
arco
p

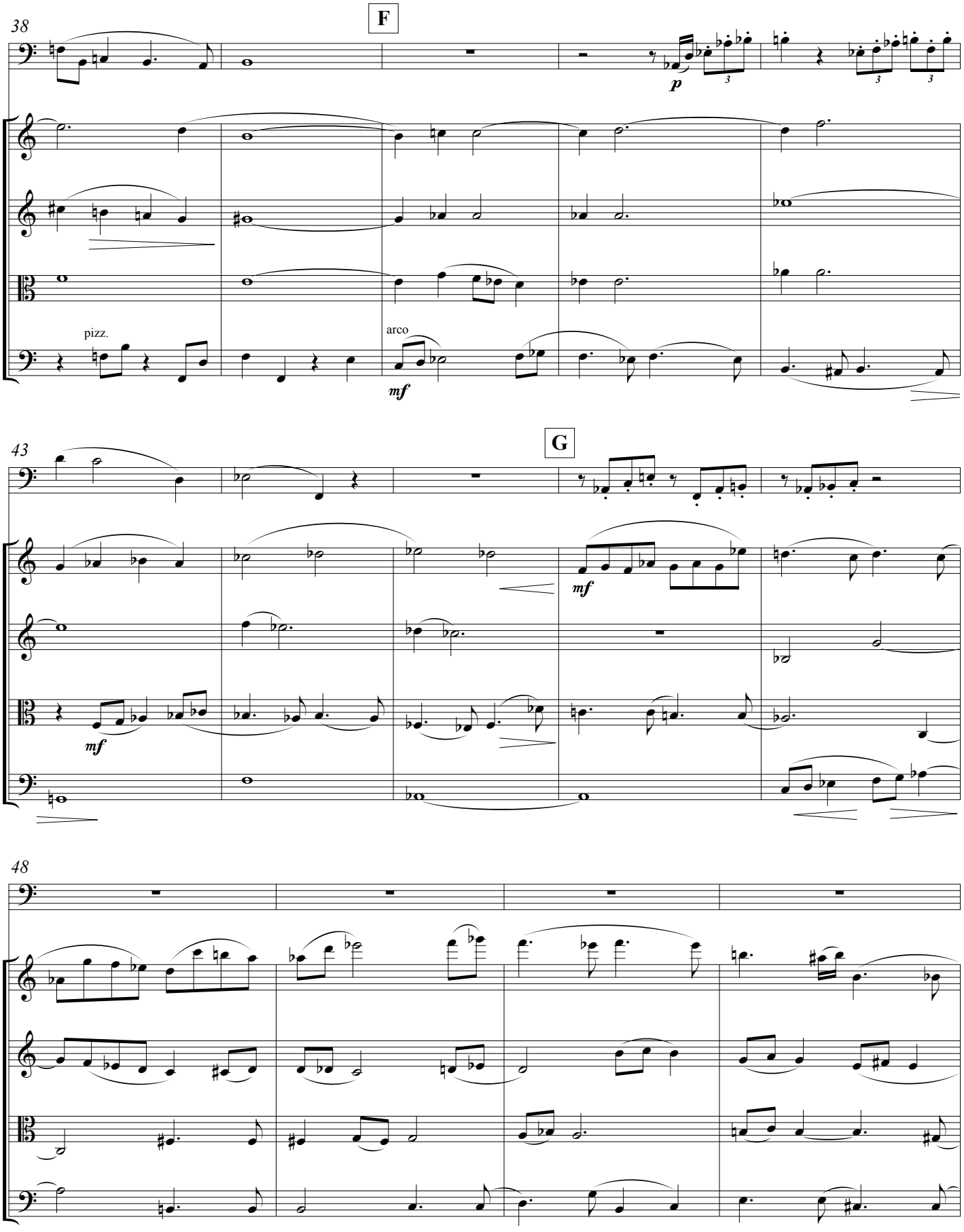

75
mp
78
arco
81
poco rit.
L
a tempo
mp
pizz.
arco
pp
pp

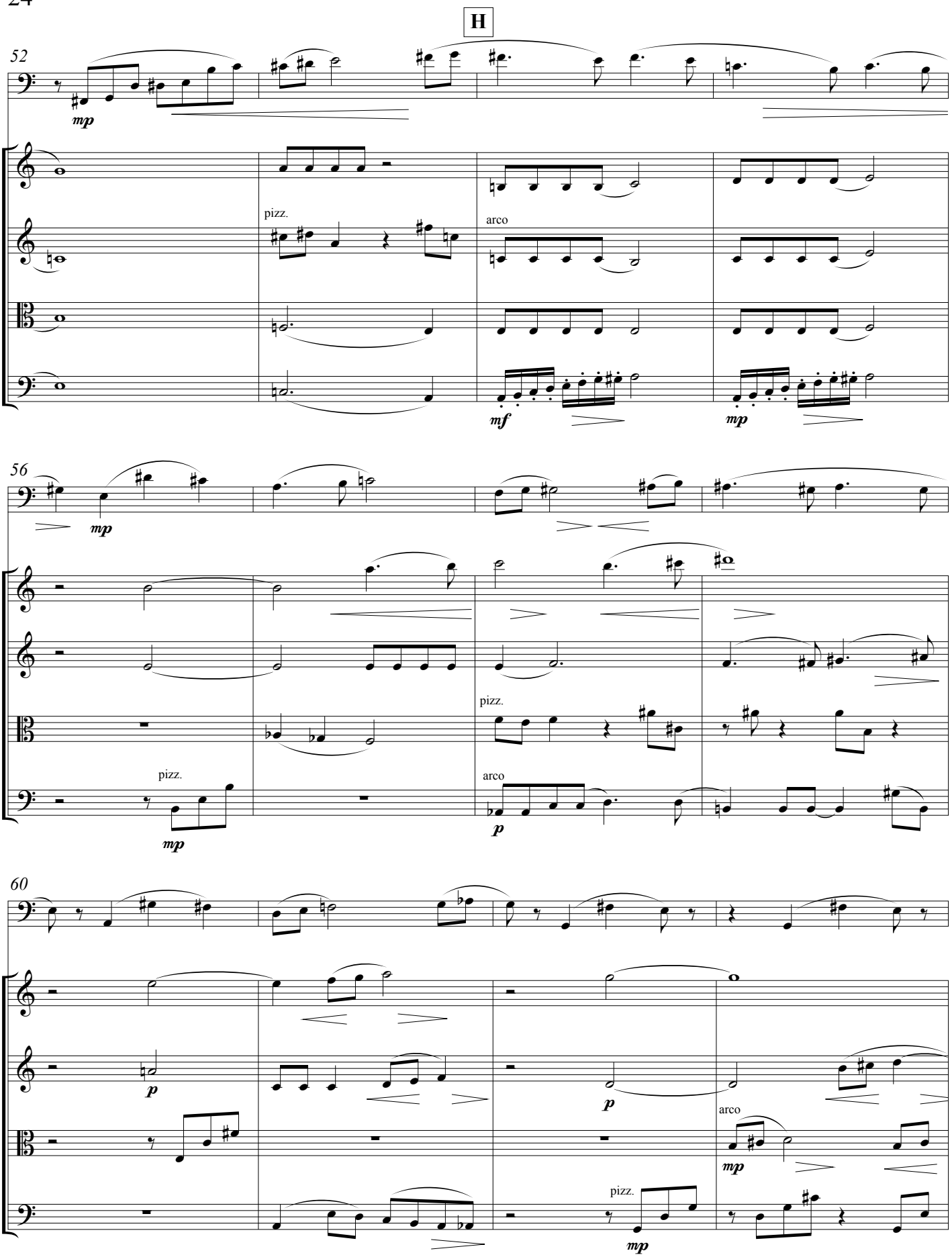
III.

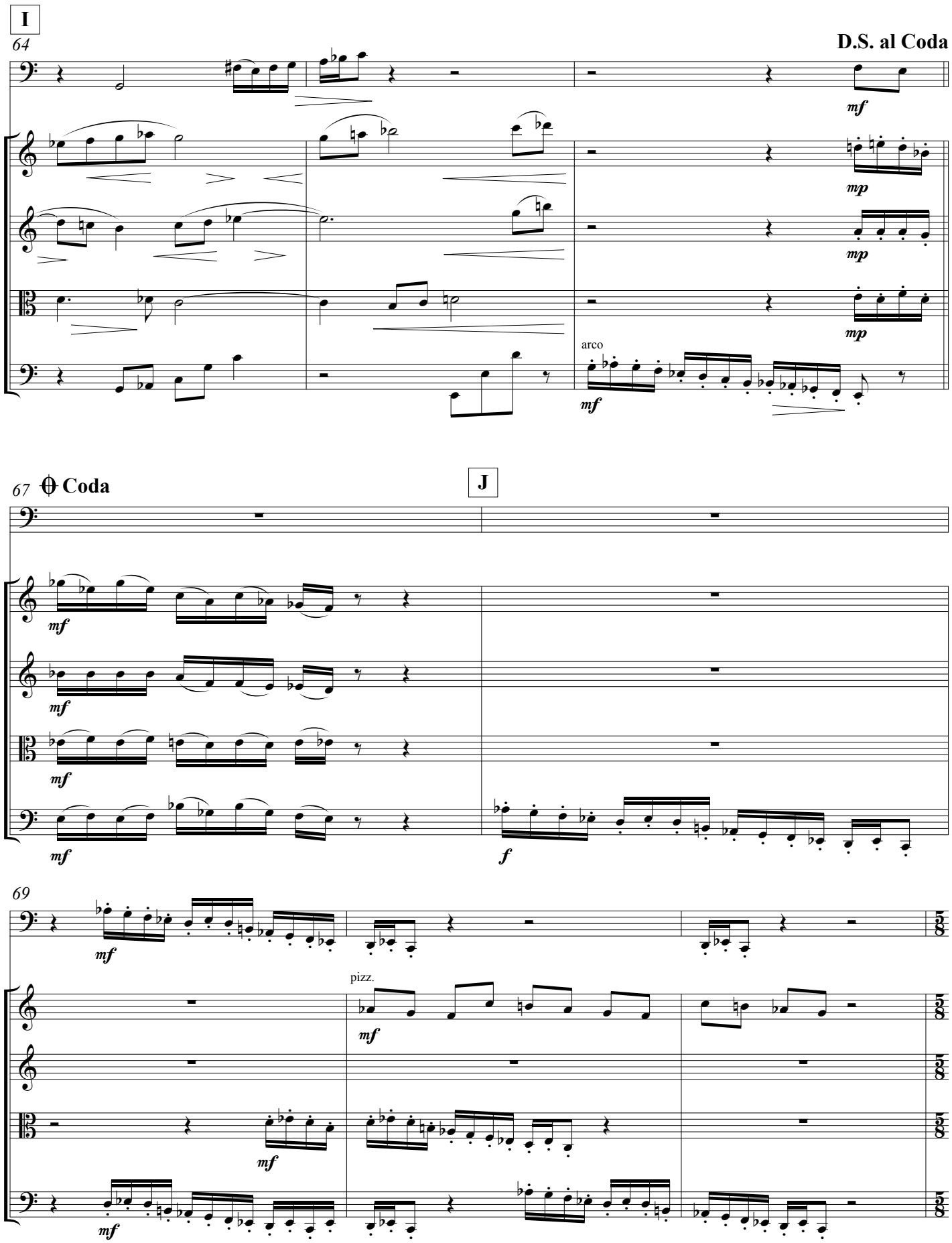


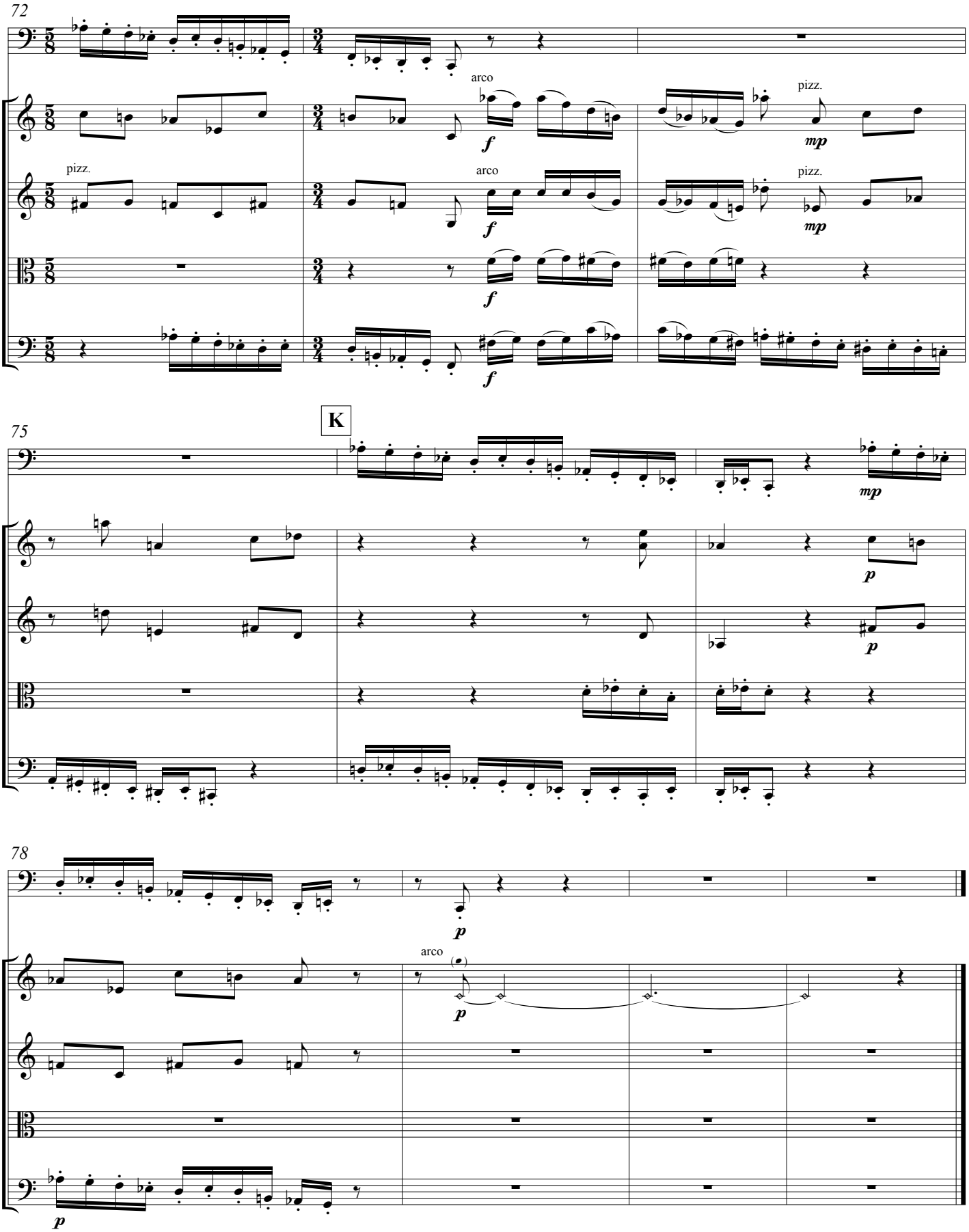

B
14
pizz.
arco
17
C
pizz.
arco
21
To Coda
1.
2.


D
24
mp
p
mp
29
E
pizz.
34
mp
arco
p


38
F
p
pizz.
arco
mf
43
G
mf
mf
48


H
52
mp
pizz.
arco
mf
mp
56
mp
pizz.
arco
p
pizz.
mp
60
p
p
arco
mp
pizz.
mp


I
64
D.S. al Coda
mf
mp
mp
mp
arco
mf
67
Coda
J
mf
mf
mf
mf
f
69
mf
pizz.
mf
mf
mf


72
arco
pizz.
arco
pizz.
arco
pizz.
75
K
78
arco