

**W. Jay Sydeman**

**Horn Trio**  
for French Horn, Violin and Piano  
(c. 1994)



*Written for a summer music festival, this trio recently received a thumbs-up performance by William Barbini (former concertmaster of the Sacramento Symphony) and Philip Myers (current 1<sup>st</sup> horn of the New York Philharmonic). A companion piece for the formidable Brahms, I think it holds its own...and has a sort of 19<sup>th</sup> century dash in 20<sup>th</sup> century clothes about it. All the parts (including the piano) are extremely demanding, the ensemble tricky, but has a truly grand effect in the first movement.*

*The second movement is both composerly and virtuosic, the thematic material is tight and tossed about though the instruments. A lot of close counterpoint. Quite difficult both in the individual parts and the rhythmic ensemble, not to mention proper balancing to ensure the motifs shine through as intended. It is sort of fun to study the piece as well as play it.*

– W. Jay Sydeman, September 2012

**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. Andante rubato – circa 4:45  
                      II. Energico – circa 5:15

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

# Horn Trio

## for French Horn, Violin and Piano

W. Jay Sydeman  
(c. 1994)

### I.

**Andante rubato**  $\text{♩} = \text{c. } 82$

Horn in F  
(Concert pitch)

Violin

Piano

Note: Brackets denote primary voice

4

*delicate*

*mp*

*pedal liberally*

6

7

9

**A***II*

Musical score for section A, measures 11-13. The score consists of two staves: treble and bass. Measure 11 starts with eighth-note patterns. Measure 12 begins with a dynamic *a tempo*, featuring sixteenth-note patterns grouped by vertical brackets under the bass staff, with each group labeled with a '3'. Measure 13 continues with similar sixteenth-note patterns, also grouped by vertical brackets under the bass staff, with each group labeled with a '3'. The bass staff includes a dynamic marking *sim.* at the end of the measure.

*14*

Musical score for measure 14. The score consists of two staves: treble and bass. The treble staff features eighth-note patterns with dynamics *mp* and *p*. The bass staff shows sixteenth-note patterns grouped by vertical brackets under the bass staff, with each group labeled with a '3'.

**Poco meno mosso**  $\text{♩} = \text{c. } 75$ 

Musical score for measure 17. The score consists of two staves: treble and bass. The treble staff has eighth-note patterns with dynamics *mp*. The bass staff features eighth-note chords with a dynamic marking *3*.

18

*mp sub.*

*mp*

*c*

*mp*

*c*

23

**B**

24

26

29

30

31

32

33

**C** **Meno mosso**  $\text{♩} = \text{c. } 65$

34

35

*mp*

*mf*

*mp*

*mf*

38

*mp sub.*

*dim.*

*mp sub.*

*dim.*

*f*

*mp*

*dim.*

40

*dim.*

*dim.*

*dim.*

*dim.*

**D**

42 *broader*

46

49

*p sub.* *fp*

*mp sub.*

53

**E**

55

*mf*

*p*

*loco*

*(loco)*

57

*p*

*p*

3

60

62

64

*gliss.*

*p*

*p sub.*

*f*

*f rit.*

*mp sub.*

*f*

The musical score spans three systems. System 1 (measures 60-61) features a treble staff with eighth-note patterns, a bass staff with eighth-note patterns, an alto staff with sixteenth-note patterns, and a tenor staff with eighth-note patterns. Measure 60 includes a dynamic *mp*. System 2 (measures 62-63) continues with similar patterns across all staves, with a dynamic *mf* in measure 63. System 3 (measures 64-65) begins with a dynamic *p*, followed by a glissando instruction. It then transitions to a dynamic *f* with a ritardando, indicated by *f rit.*. The score concludes with a dynamic *mp sub.* and a final dynamic *f*.

**F** Tempo I (subito) ♩ = c. 82

66

*delicate*

*mp*

c

5

6

5

C

5

6

5

5

68

5

6

5

6

5

5

69

*mp*

3

p

6

5

6

5

5

3

3

3

3

71

rit. -----

**G**

73

*a tempo*

*mp sub.*

75

*mf*

*p sub.*

*c*

77

78

79

80

81

**H** Poco meno mosso  $\text{♩} = \text{c. } 75$

83

*poco rit.*  $\overbrace{3}$

*3*

*3*

*3*

*3*

*mp*

*f*

*f*

*mp sub.*

*allarg.*

85

86

88

*a tempo*

*mf*

90

*p*

*mf*

93

*f*

*f*

96

c c

c

*mf*

*mp*

I Meno mosso  $\text{♩} = \text{c. } 65$

97

*f*

*mp*

*f*

*mf*

99

*mp*

*mf*

*mp*

*mf*

102

*mp sub.*

*dim.*

*mp sub.*

*dim.*

*f*

*mp* *dim.*

104

**J**

106

108

109

110

111

113

115

*p*

*gliss.*

*f*

*p sub.*

*rit.*

*f*

*mp sub.*

*c*

*c*

**K** **Tempo I**  $\text{♩} = \text{c. } 82$

117

c *mf*

c *mf*

c *mf*

c *mf*

119

*mf*

*pizz.* *f*

*rit.* - - - *a tempo*

*f*

## II.

**Energico**  $\text{♩} = \text{c. } 84$

*semi-stacc.*

6

*f*

*p*

(arco)

*mp*

*p*

4

*mf*

*3*

*mf*

*5*

6

at frog *ff*

**C**

**f** *p* *mf*

**C**

**c** *p* *mp* *mf*

**c**

**c** *mp* *f* *5* *5* *6*

**c**

**p** *arco* *pizz.* *mf* *p* *f* *5* *mf* *5*

**#G** *mf* *5* *mf* *5*

**G** *5* *5* *5* *5* *5* *5*

A

12

2/4

*p*

*mp*

*p*

4+5/16

15

4+5/16

*c*

*mp*

4+5/16

3/4

*c*

4+5/16

3/4

*c*

18

*ppp*

sul pont.

*mf*

*mf*

2/4

**B** Più mosso ♩ = c. 135

21

ord.

mf

mp

mf

c

5

mf

mp

c

c

24

27

30

mp

*mf*

pizz.

C

*mf*

*mf*

*mf*

38

40

pizz.  
mp

arco

*p*

>

>

>

43

3

46

**D****Meno mosso**  $\text{♩} = \text{c. } 110$ 

49

55

60

66

**E** Più mosso  $\text{♩} = \text{c. } 130$

71

75

75 76 77 78

78

75 76 77 78

82

81 82 83 84

85

88

91

**F** *sempre stacc.*

*sempre stacc.*

94

98

102

106

110

111

112

113

114

118      **G**

122

126

130

133

H

137