W. Jay Sydeman

Horn Trio

for French Horn, Violin and Piano

(c. 1994)

Arts Aeturnum Productions

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 1st horn of the New York Philharmonic). A companion piece for the formidable Brahms, I think it holds its own… and has a sort of 19th century dash in 20th 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

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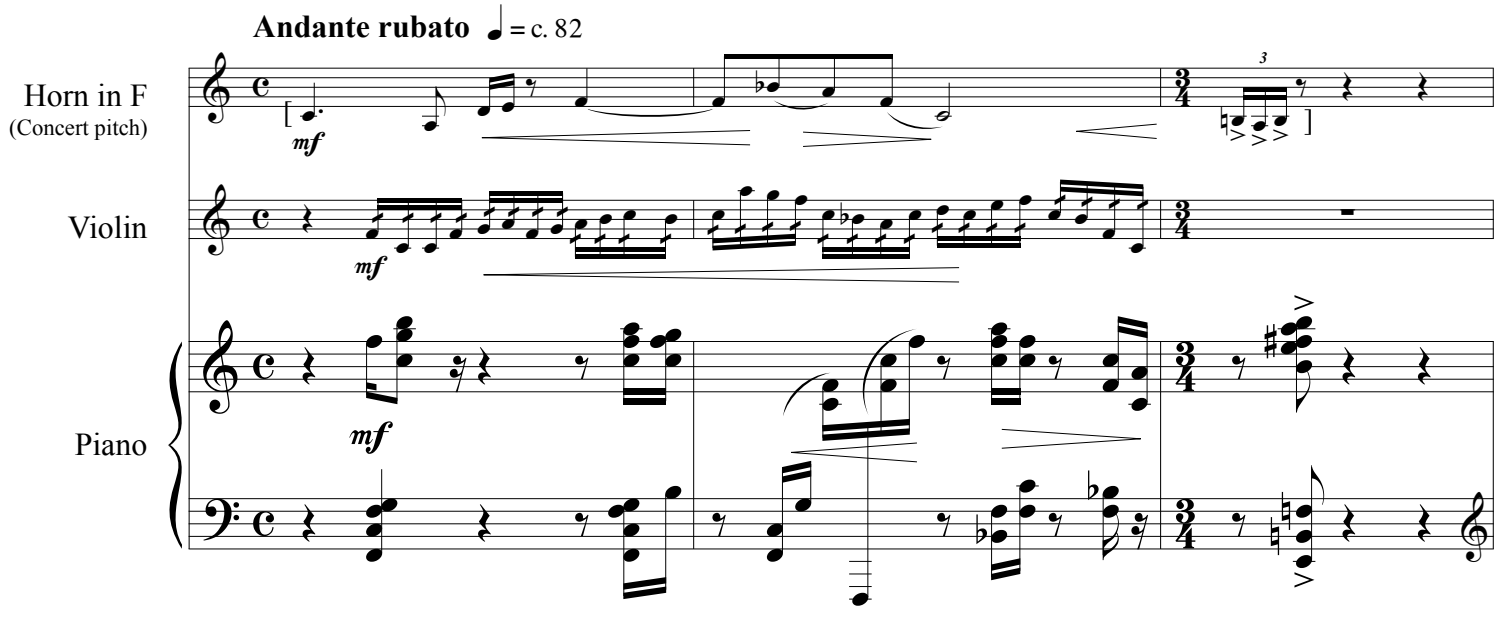
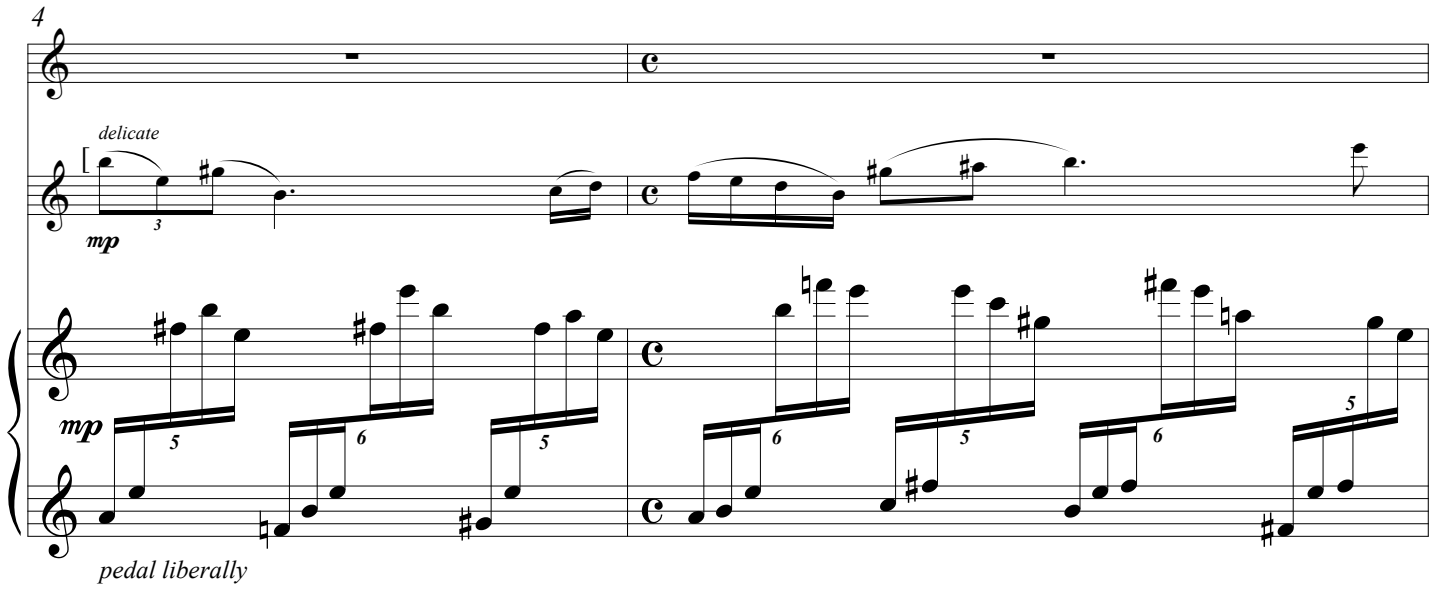
(c. 1994)

I.



Note: Brackets denote primary voice



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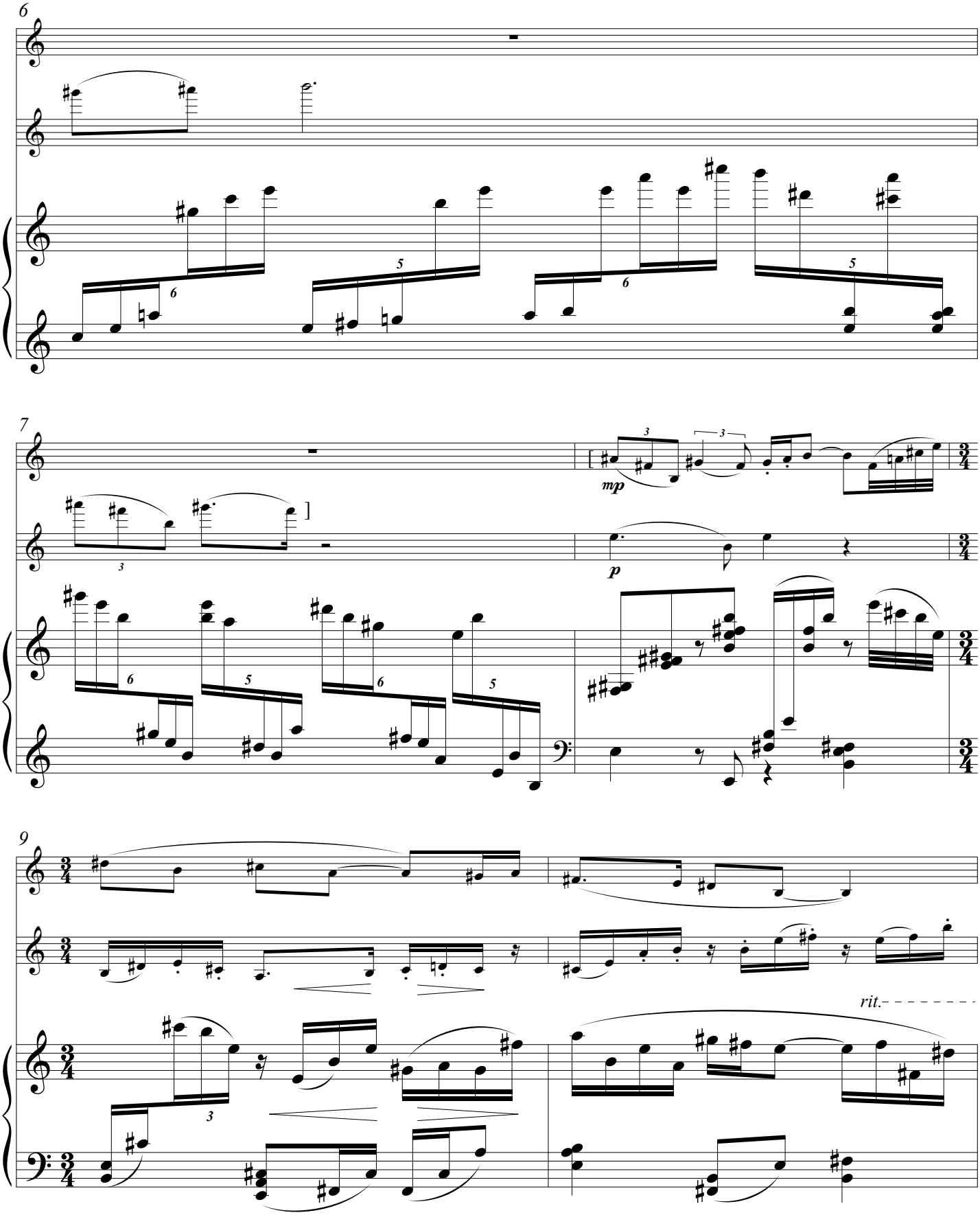
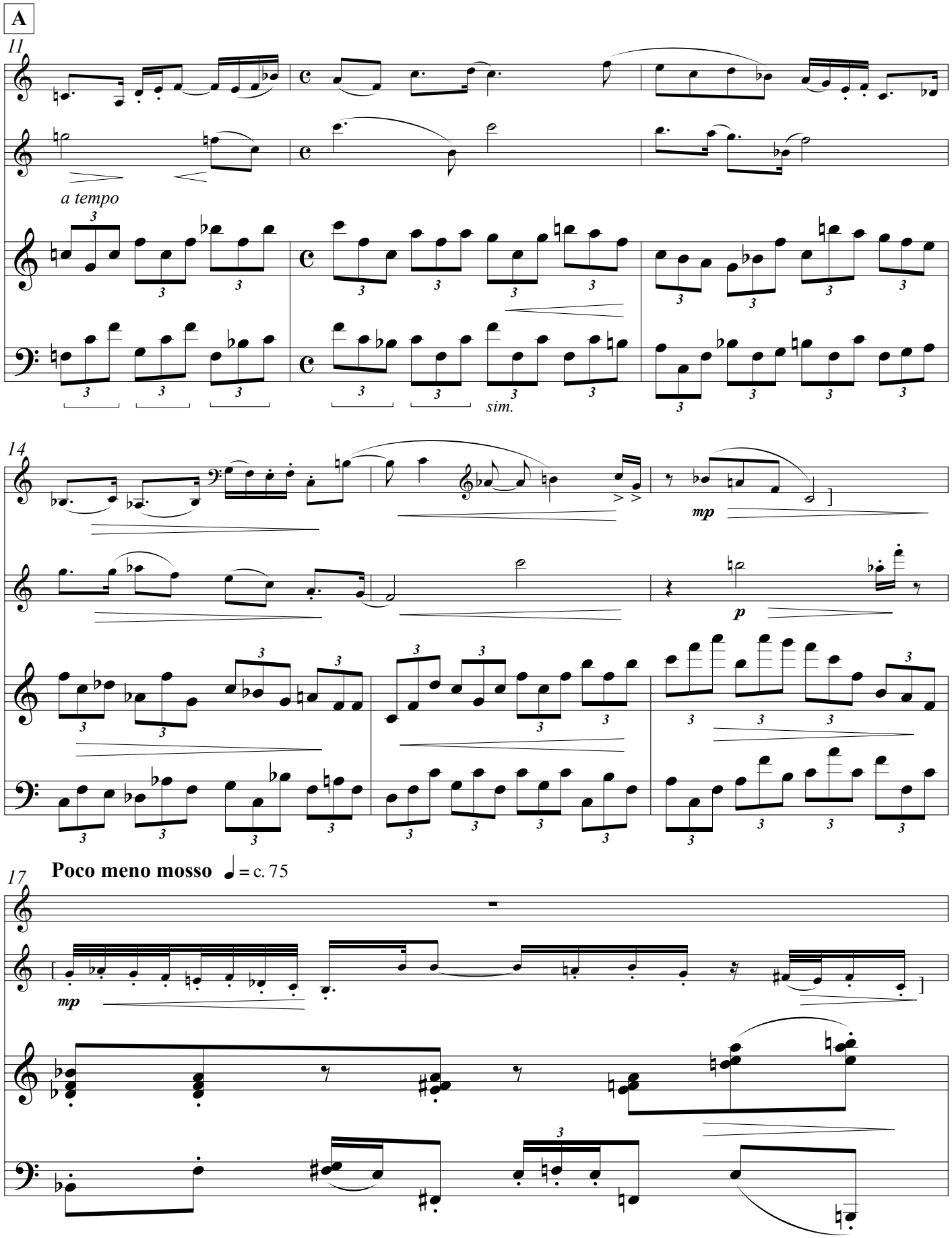
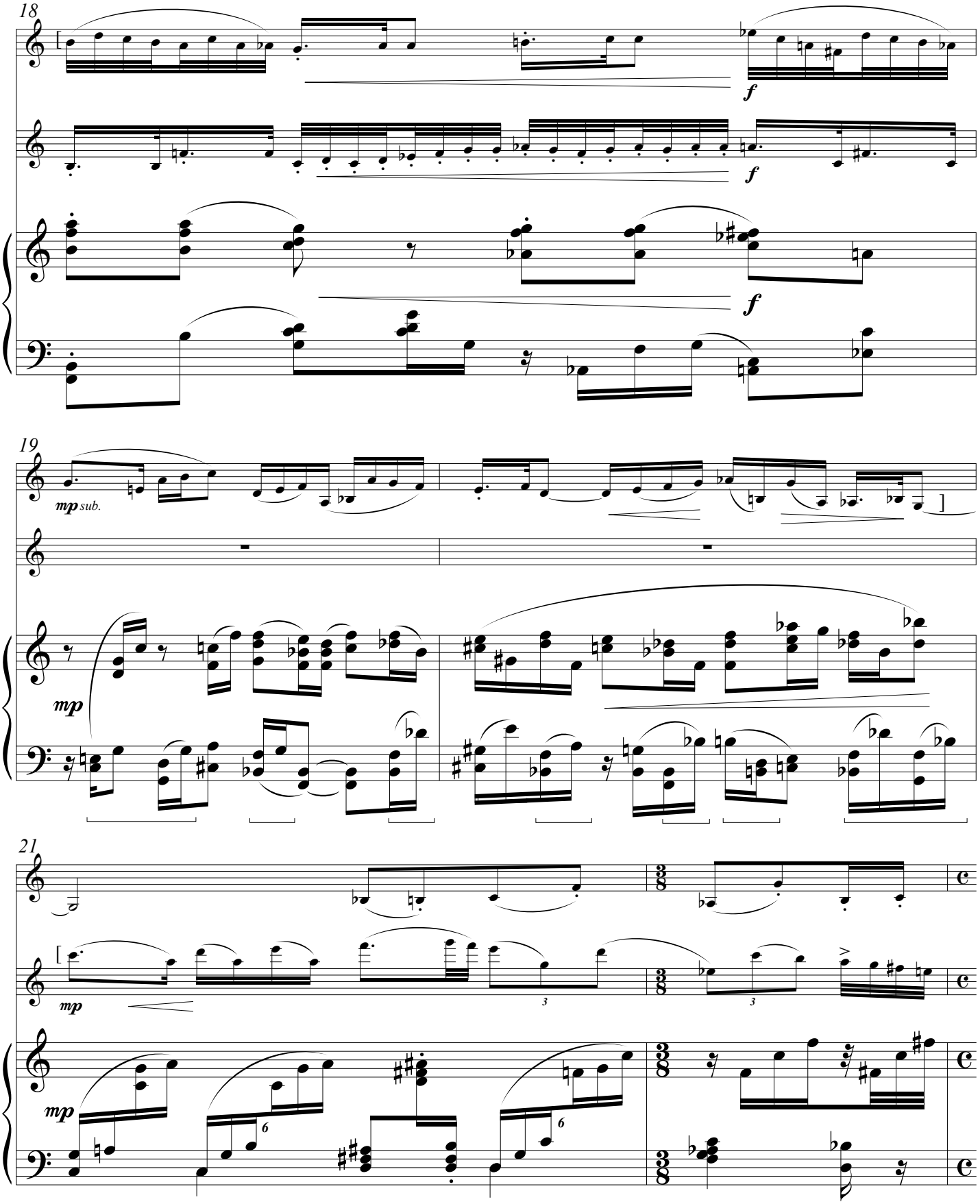
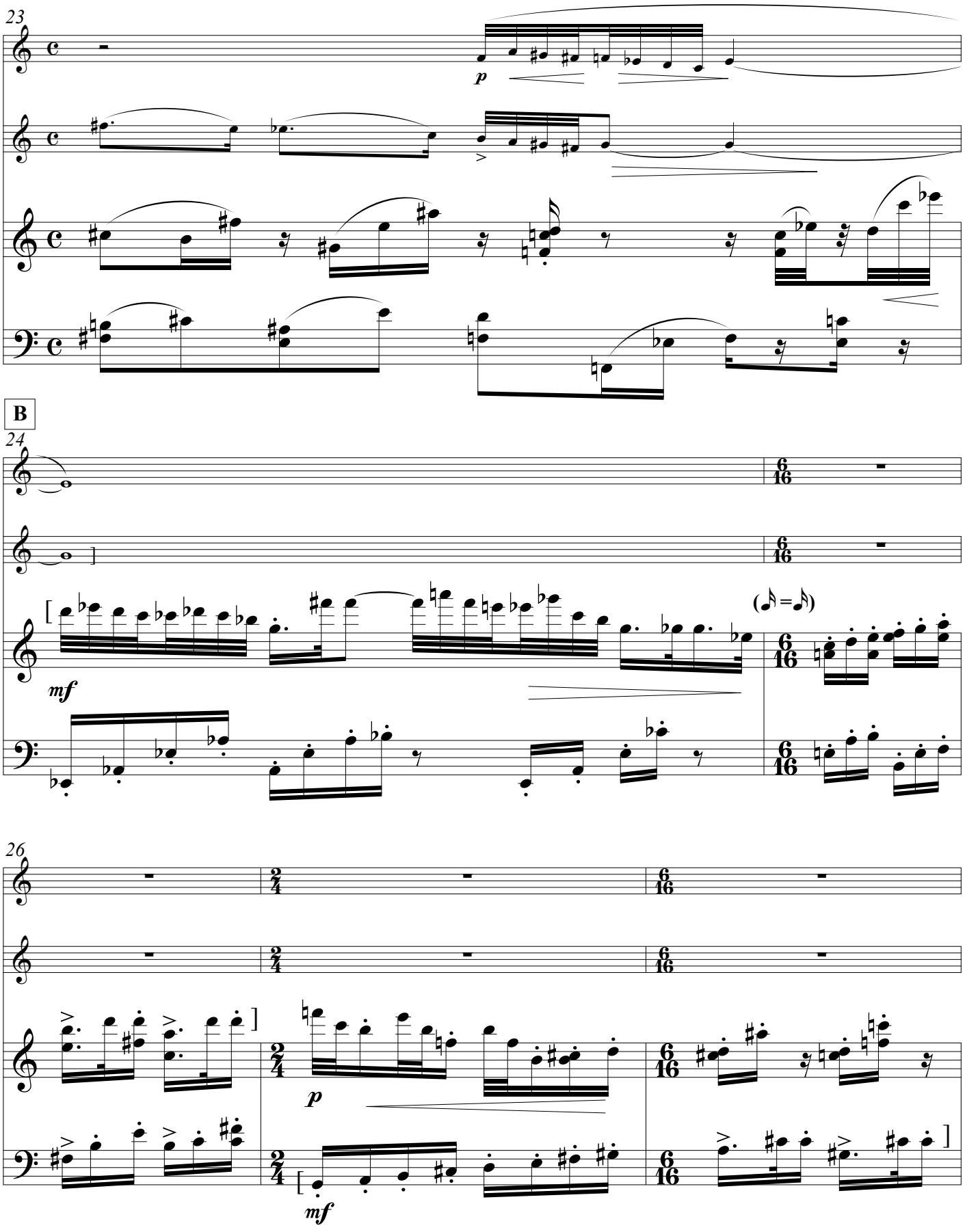
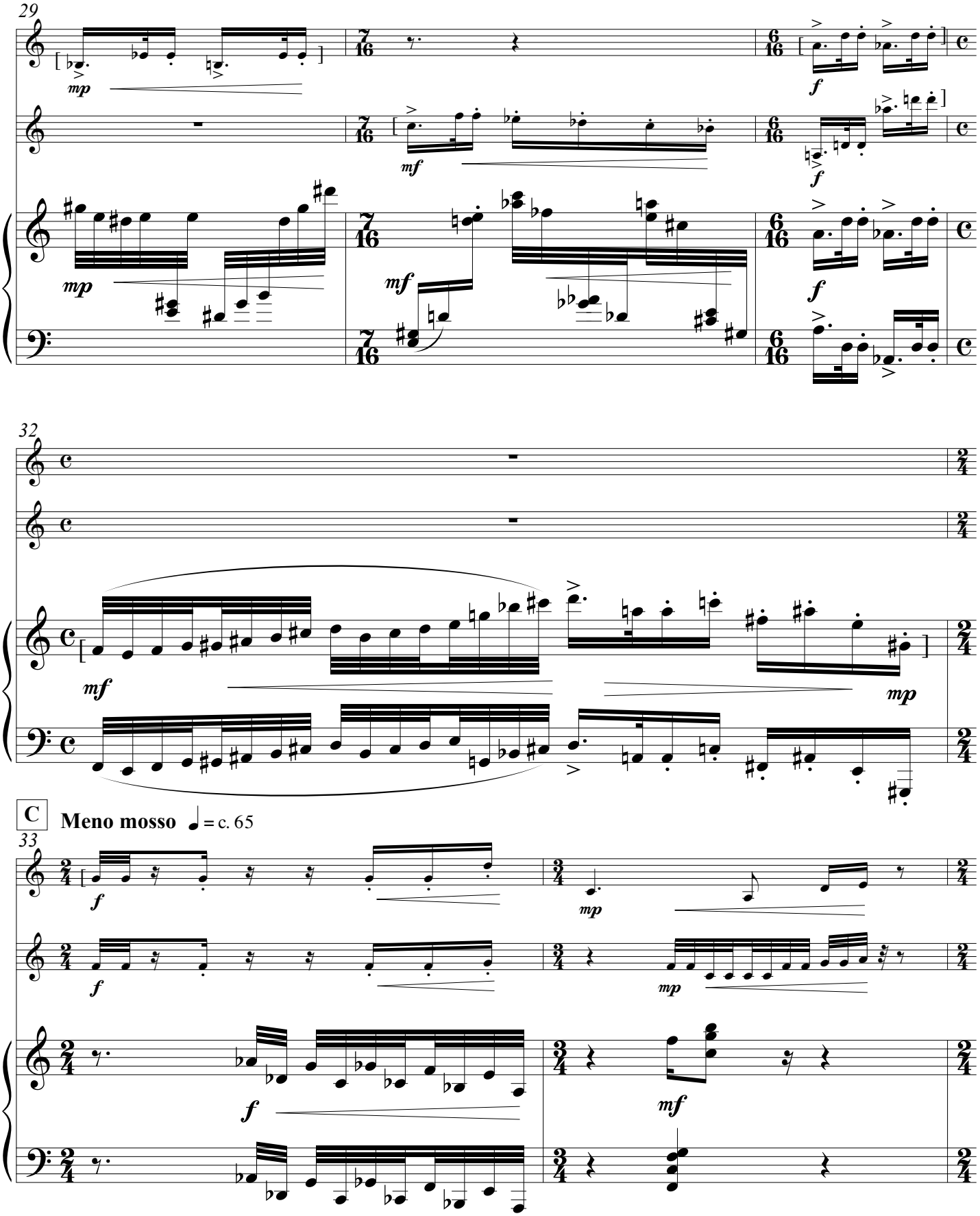

6
7
9
mp
p
rit.


A
11
a tempo
sim.
14
mp
p
17
Poco meno mosso
= c. 75
mp


18
f
f
f
19
mp sub.
mp
21
mp
mp
3
3
6
6


23
p
B
24
mf
(𝅘𝅥𝅯 = 𝅘𝅥𝅯)
26
p
mf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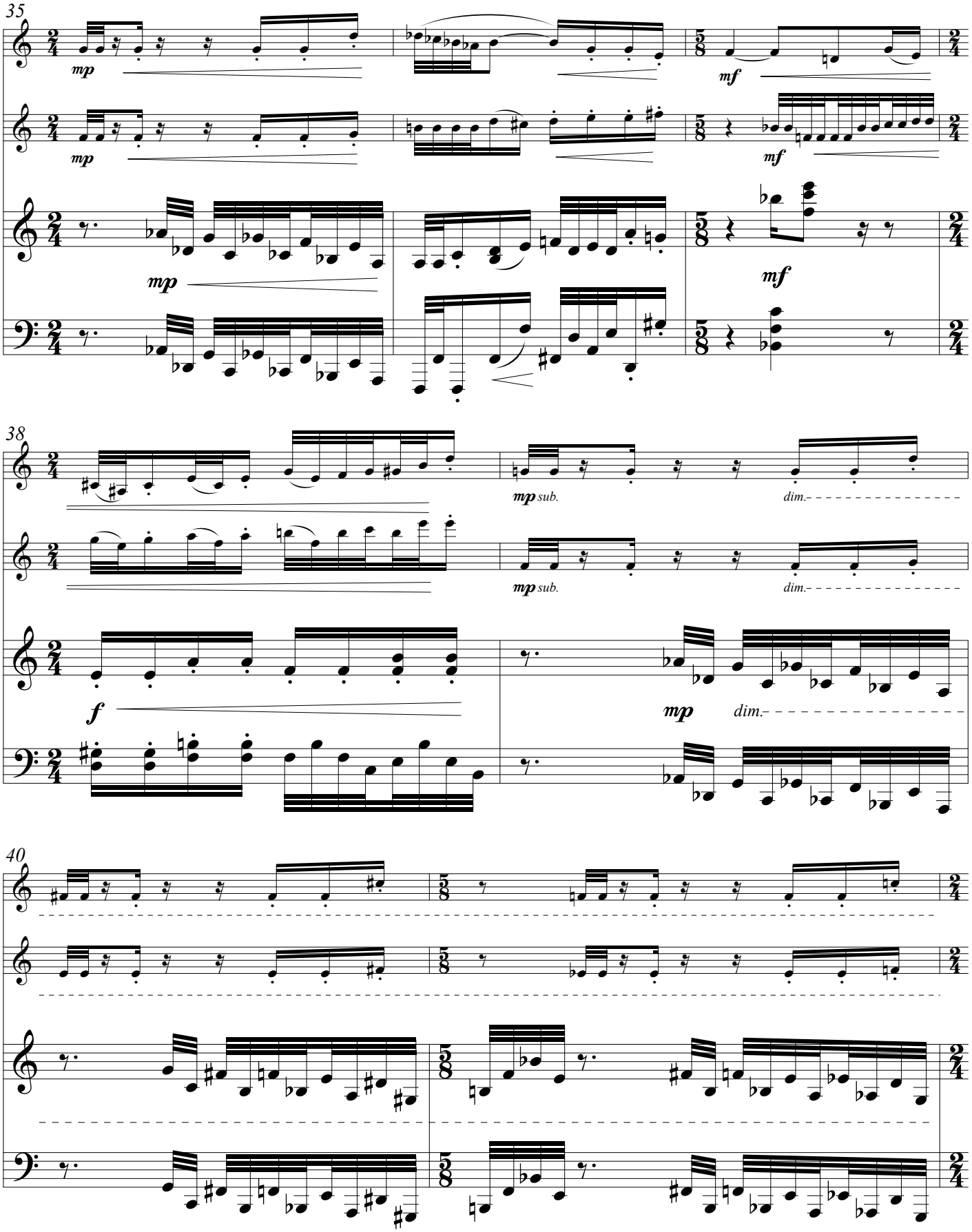
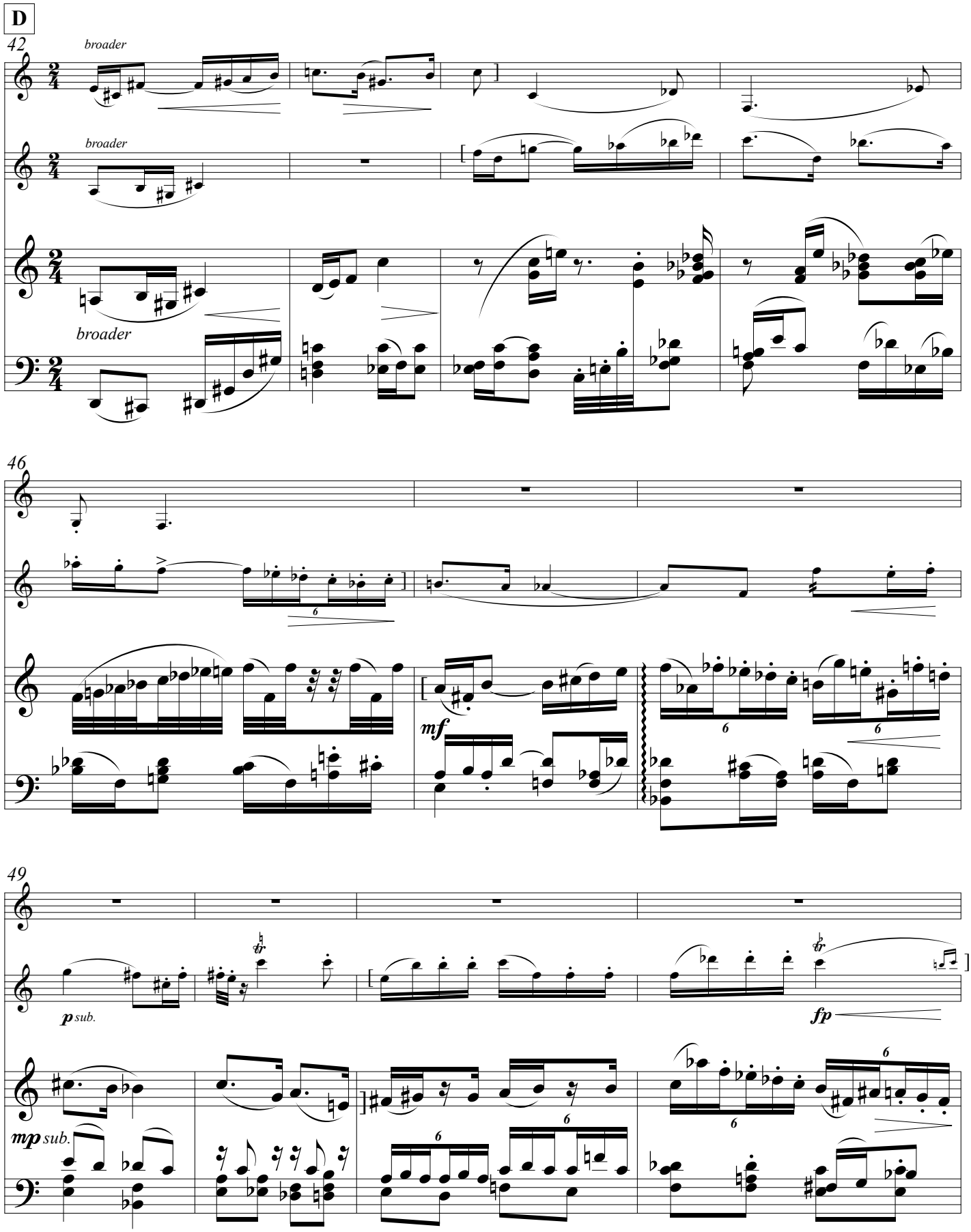
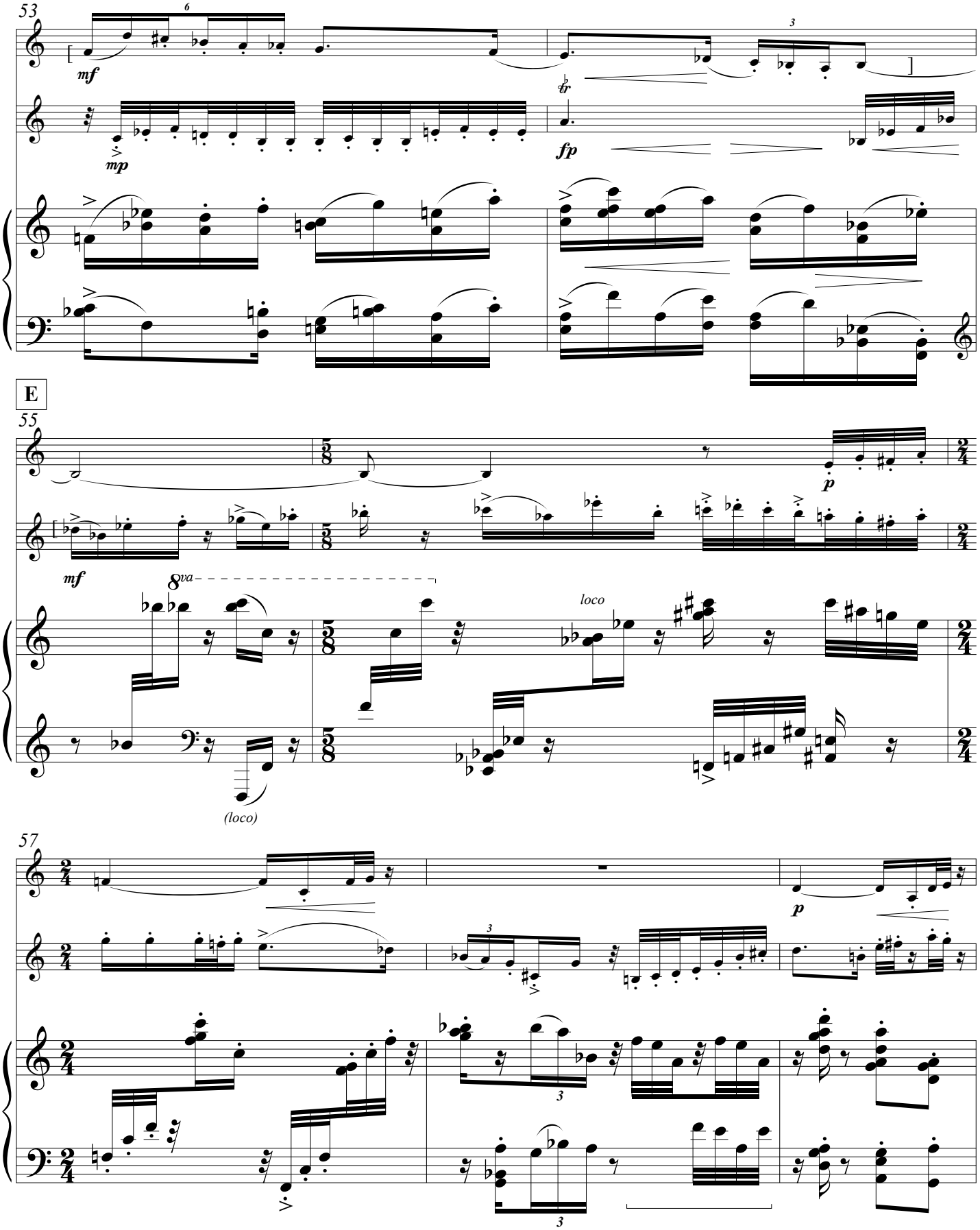
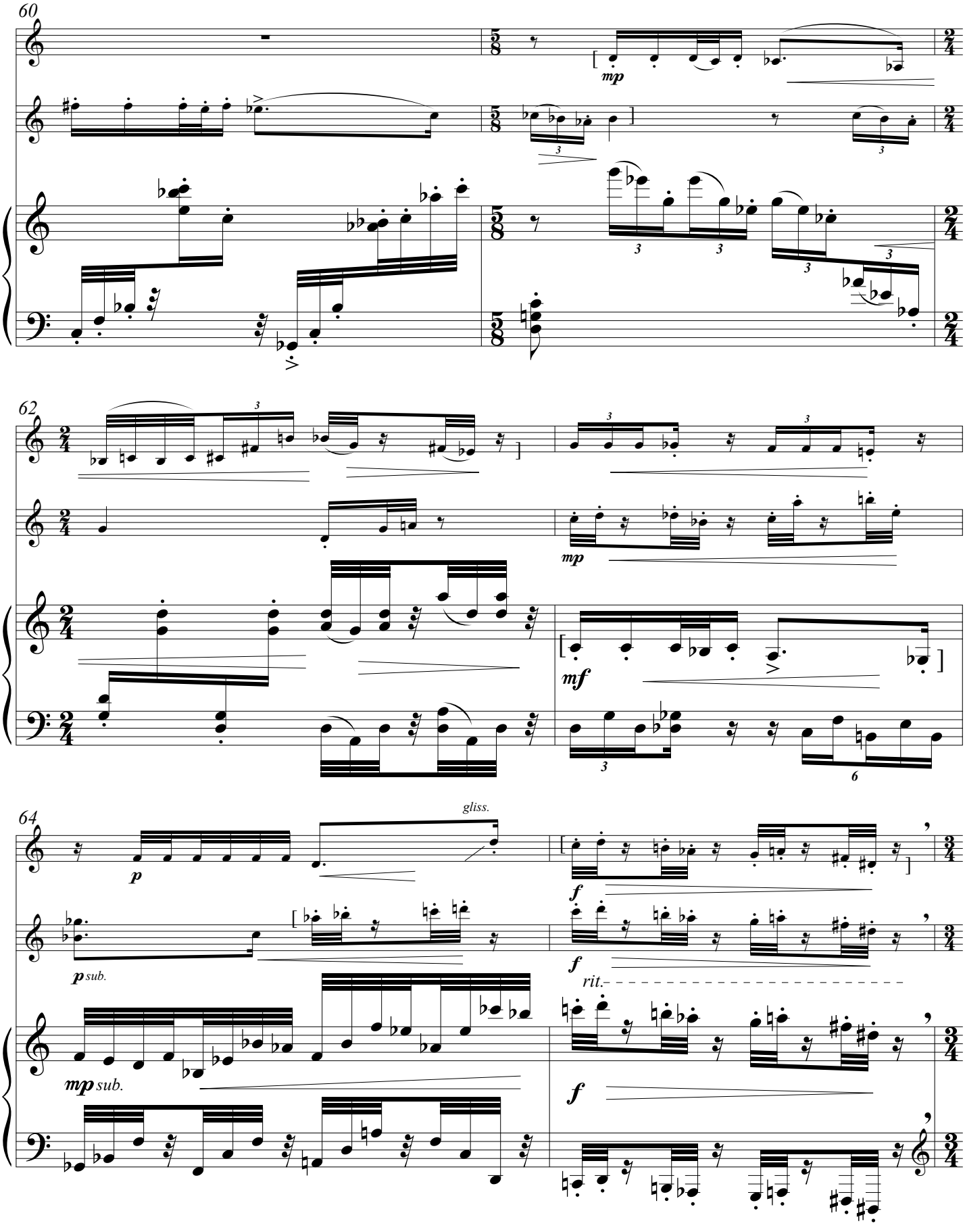
mp
mf
f
32
mf
mp
C
Meno mosso ♩ = c. 65
33
f
mp
f
mp
f
mf

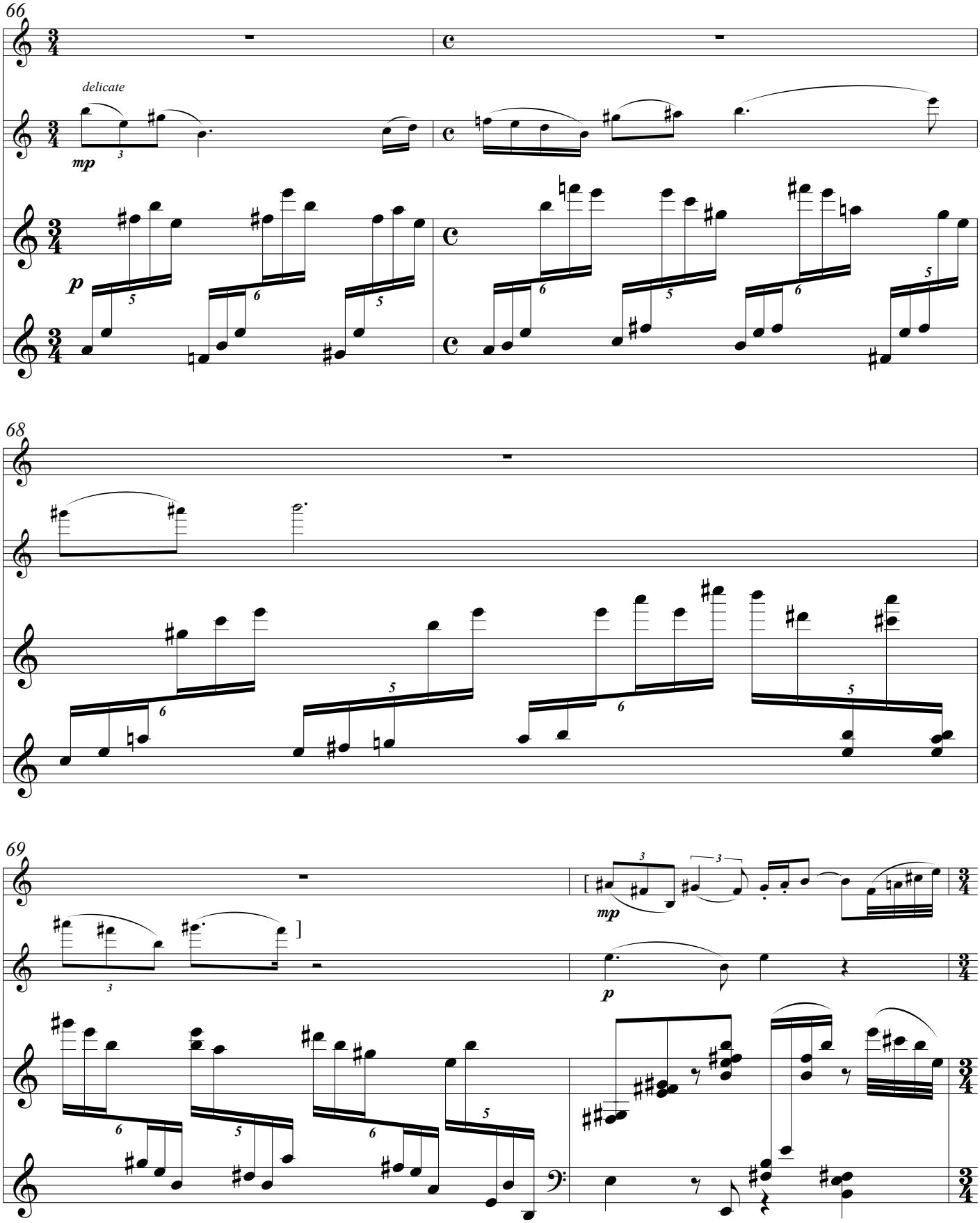

35
mp
mf
38
mp sub.
dim.
f
40

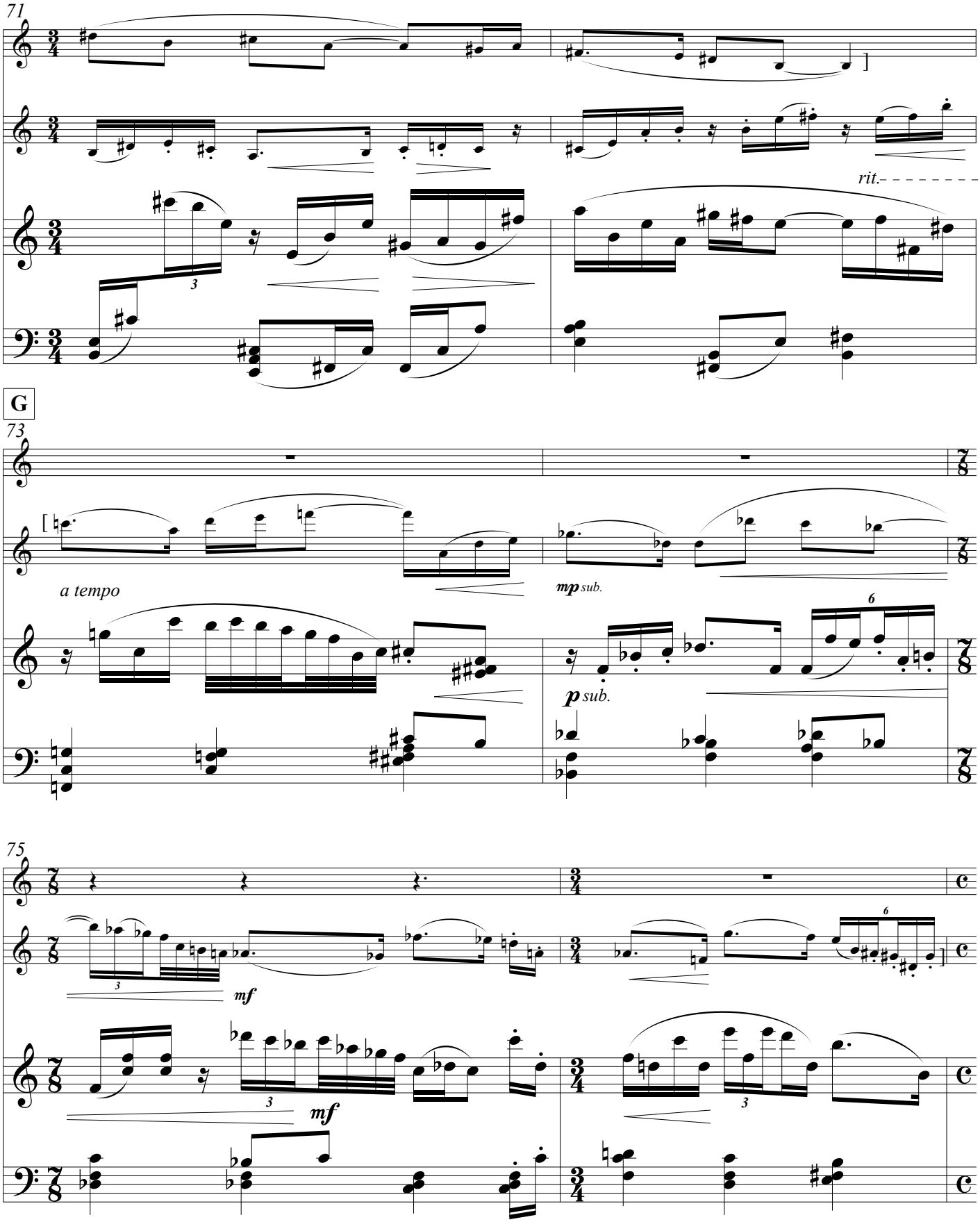

D
42
broader
broader
broader
46
mf
49
p sub.
fp
mp sub.

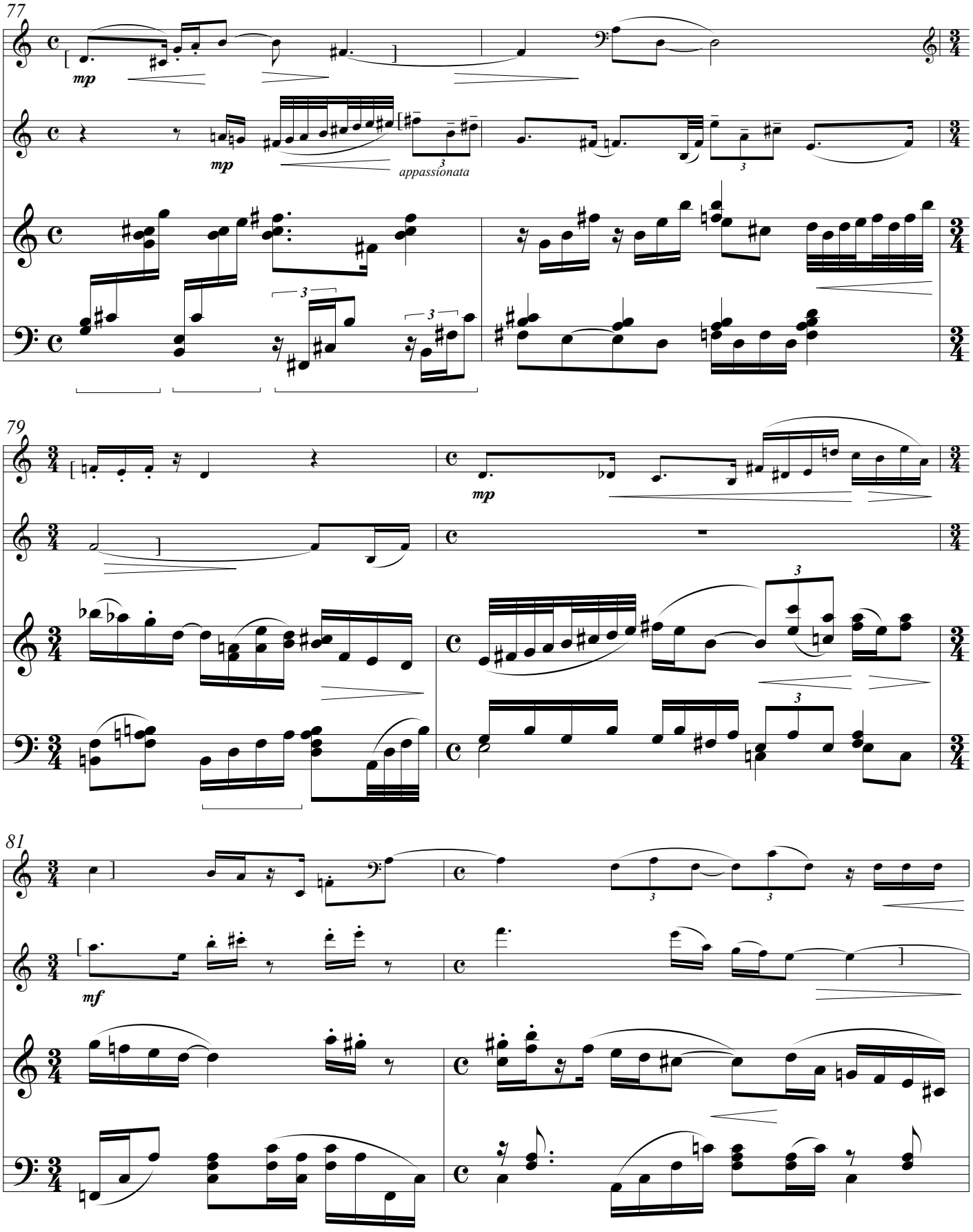

53
mf
mp
fp
E
55
p
mf
8va
loco
(loco)
57
p

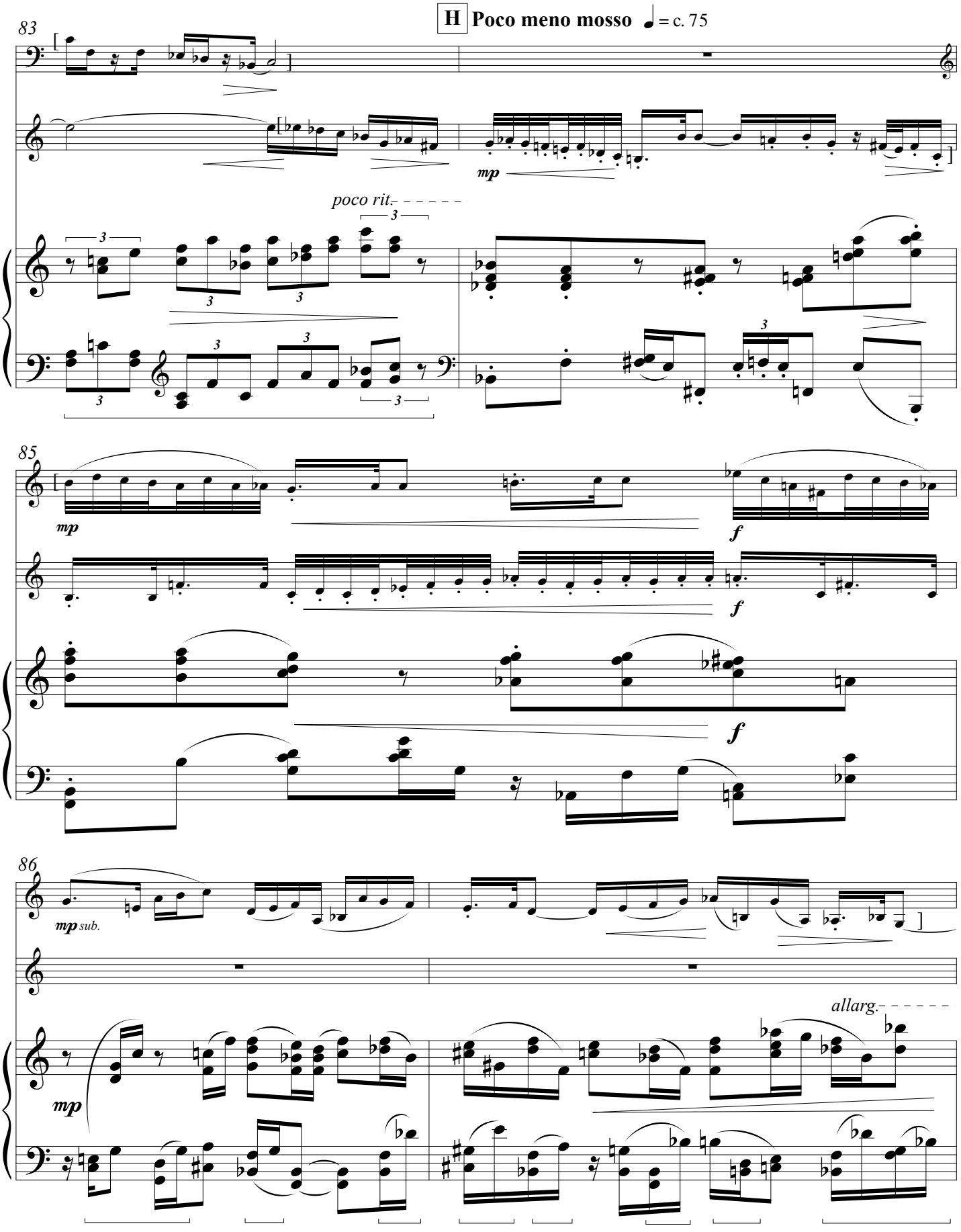

60
mp
62
mp
mf
64
gliss.
p
f
p sub.
mp sub.
rit.

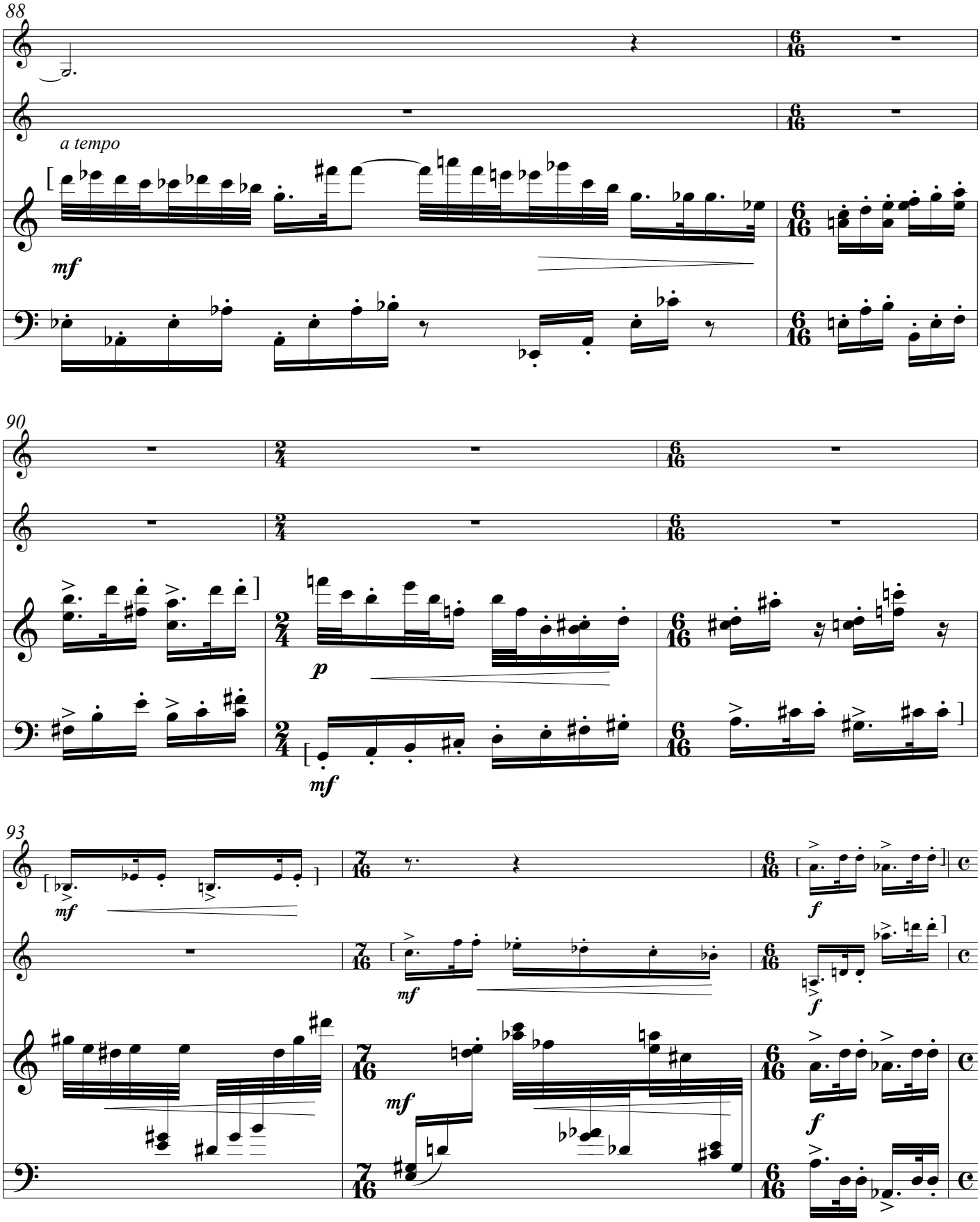
F **Tempo I (subito)** ♩ = c. 82

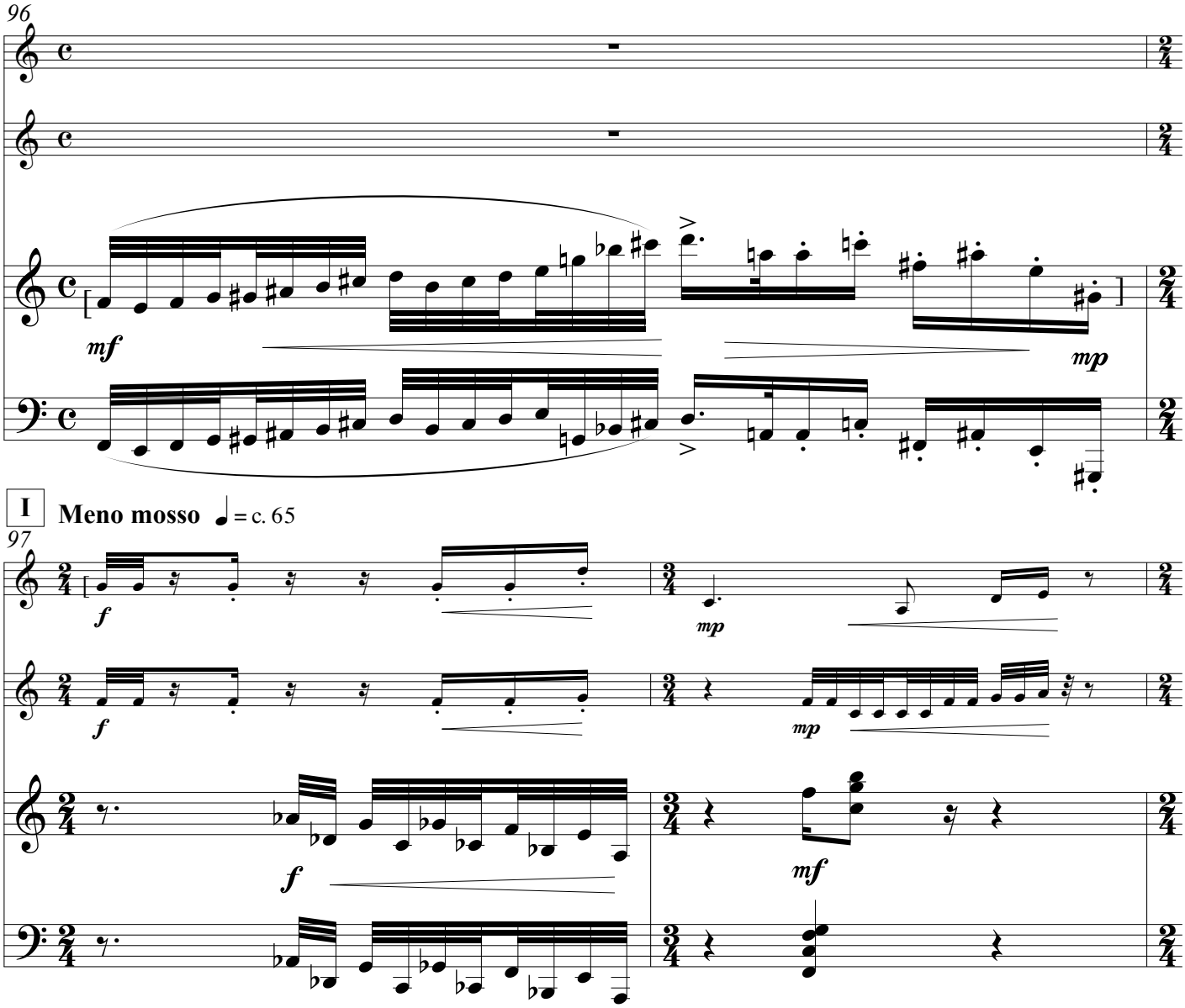


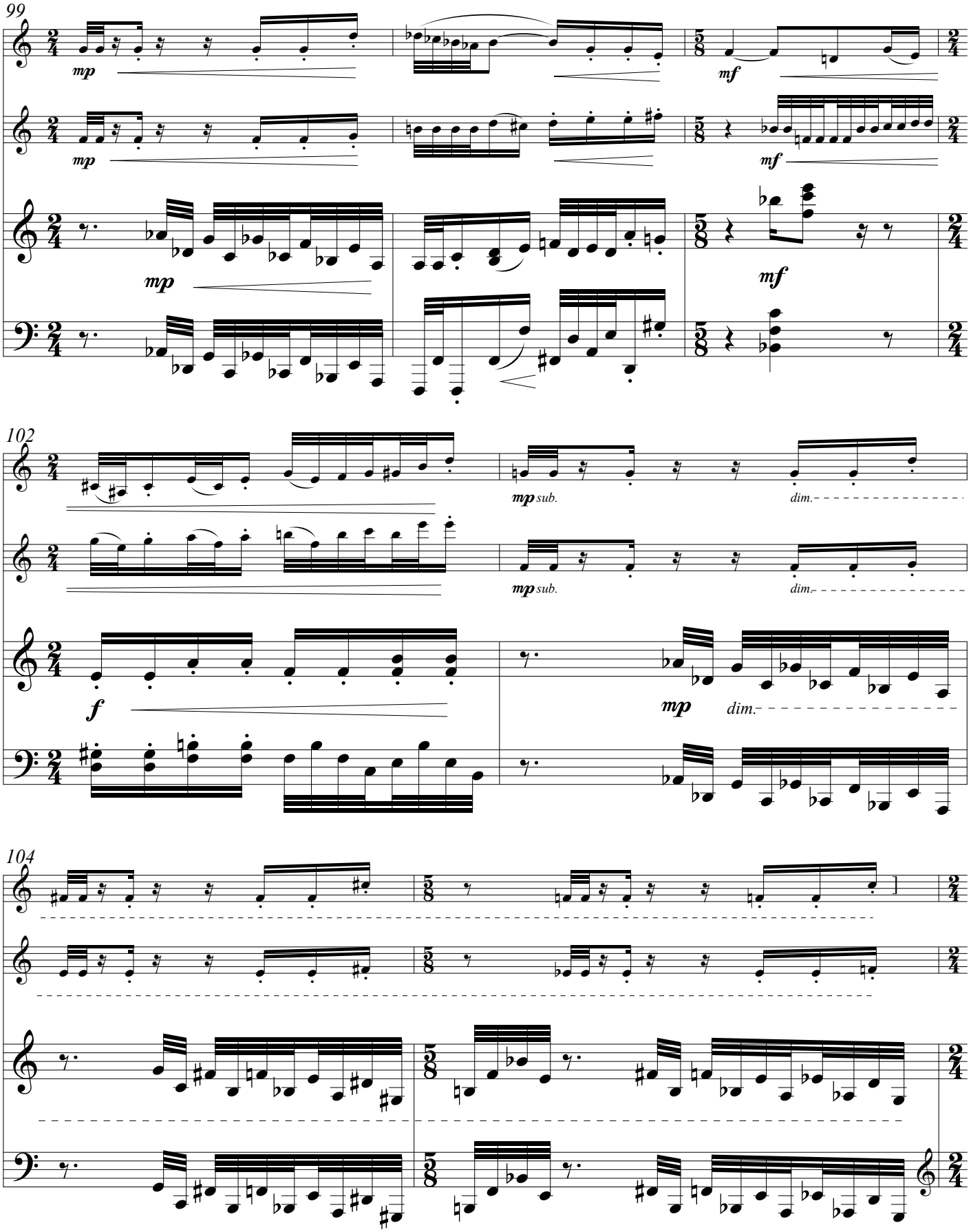

71
rit.
G
73
a tempo
mp sub.
p sub.
75
mf
mf

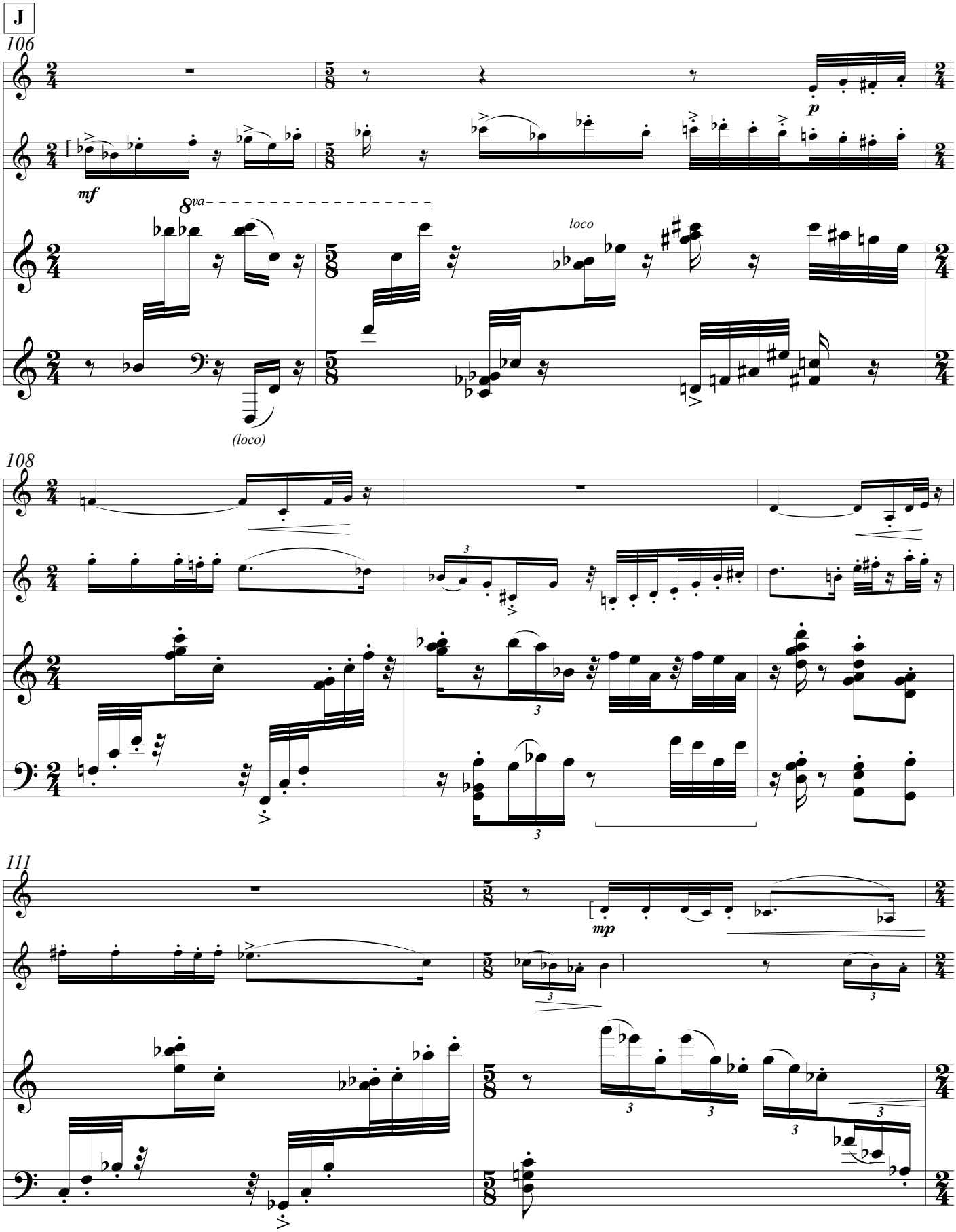

77
mp
mp
appassionata
79
mp
81
mf

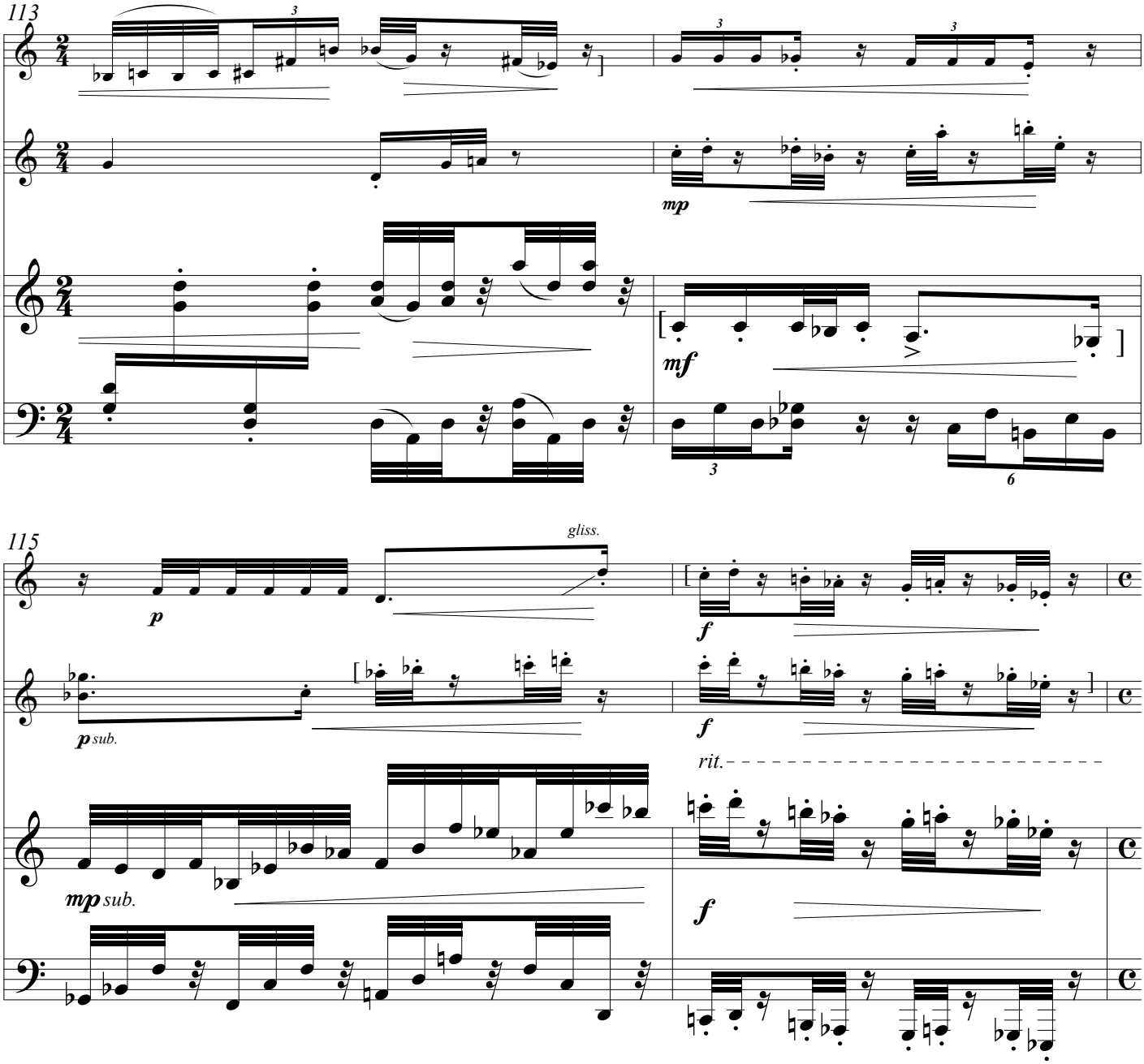

H
Poco meno mosso
= c. 75
83
poco rit.
85
86
allarg.
mp
mp sub.
f

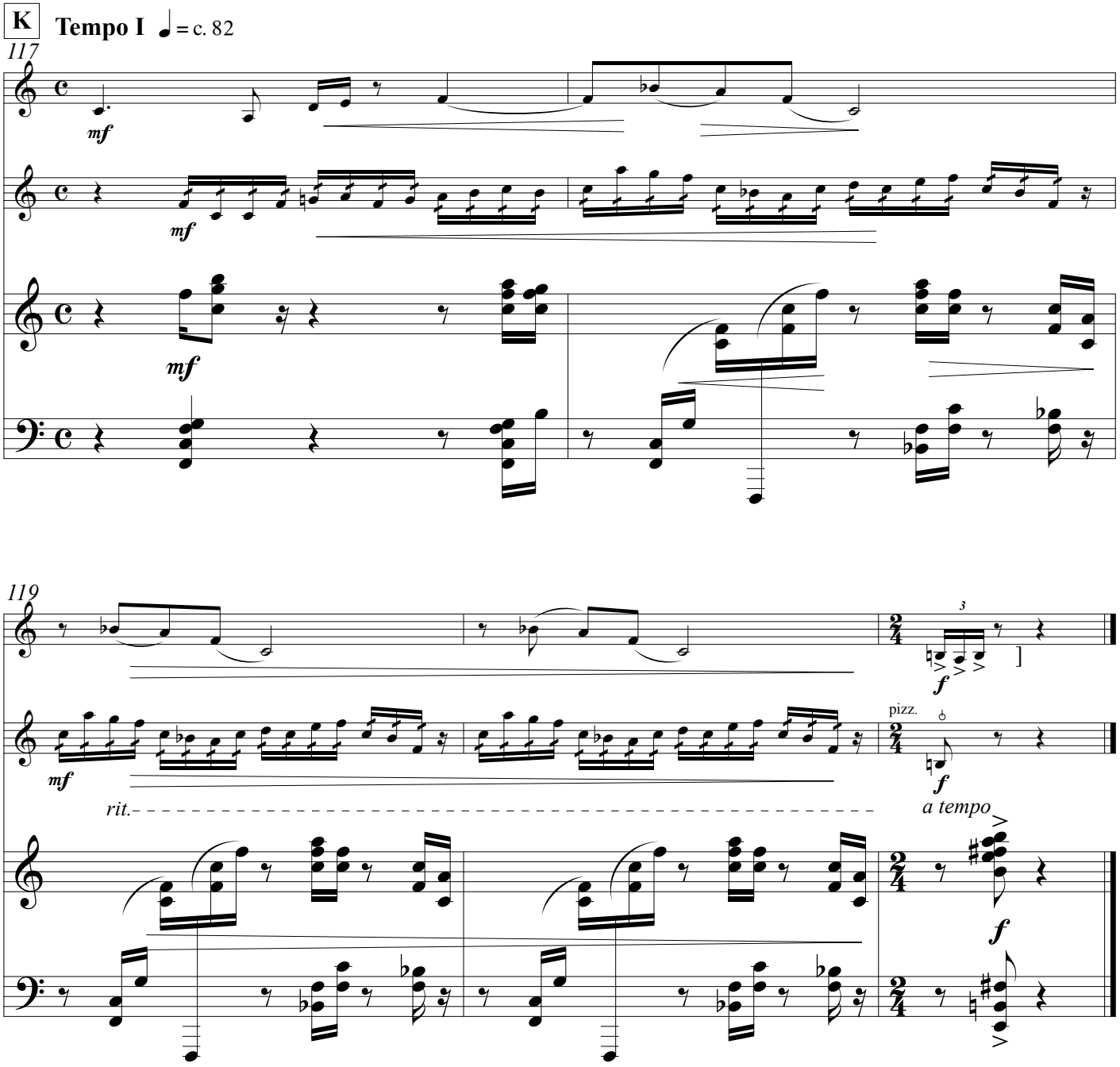

88
a tempo
mf
90
p
mf
93
mf
f
mf
f
f


96
mf
mp
I
Meno mosso
= c. 65
97
f
mp
f
mp
f
mf

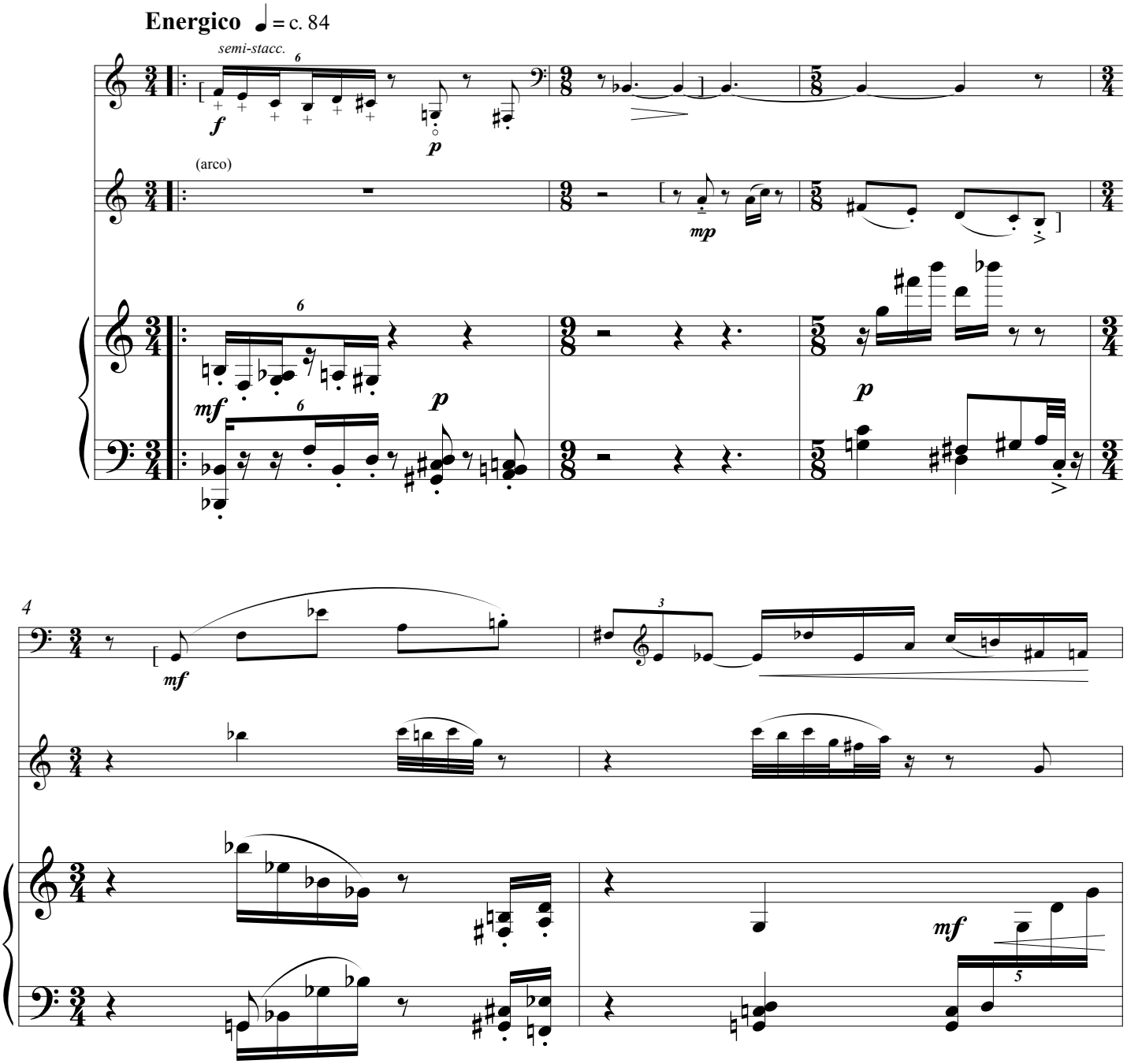

99
mp
mf
102
mp sub.
dim.
f
104

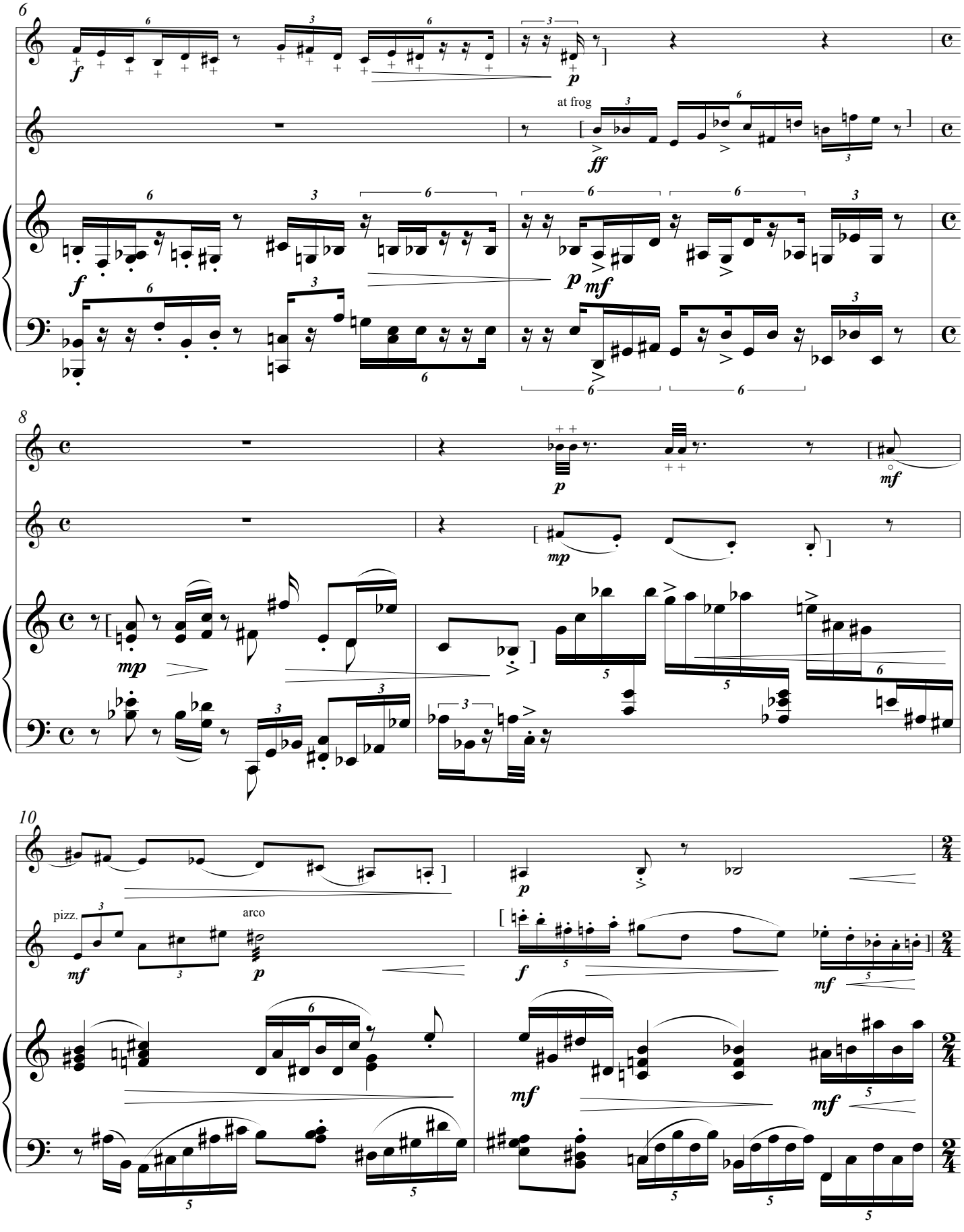

J
106
mf
8va
(loco)
loco
p
108
111
mp

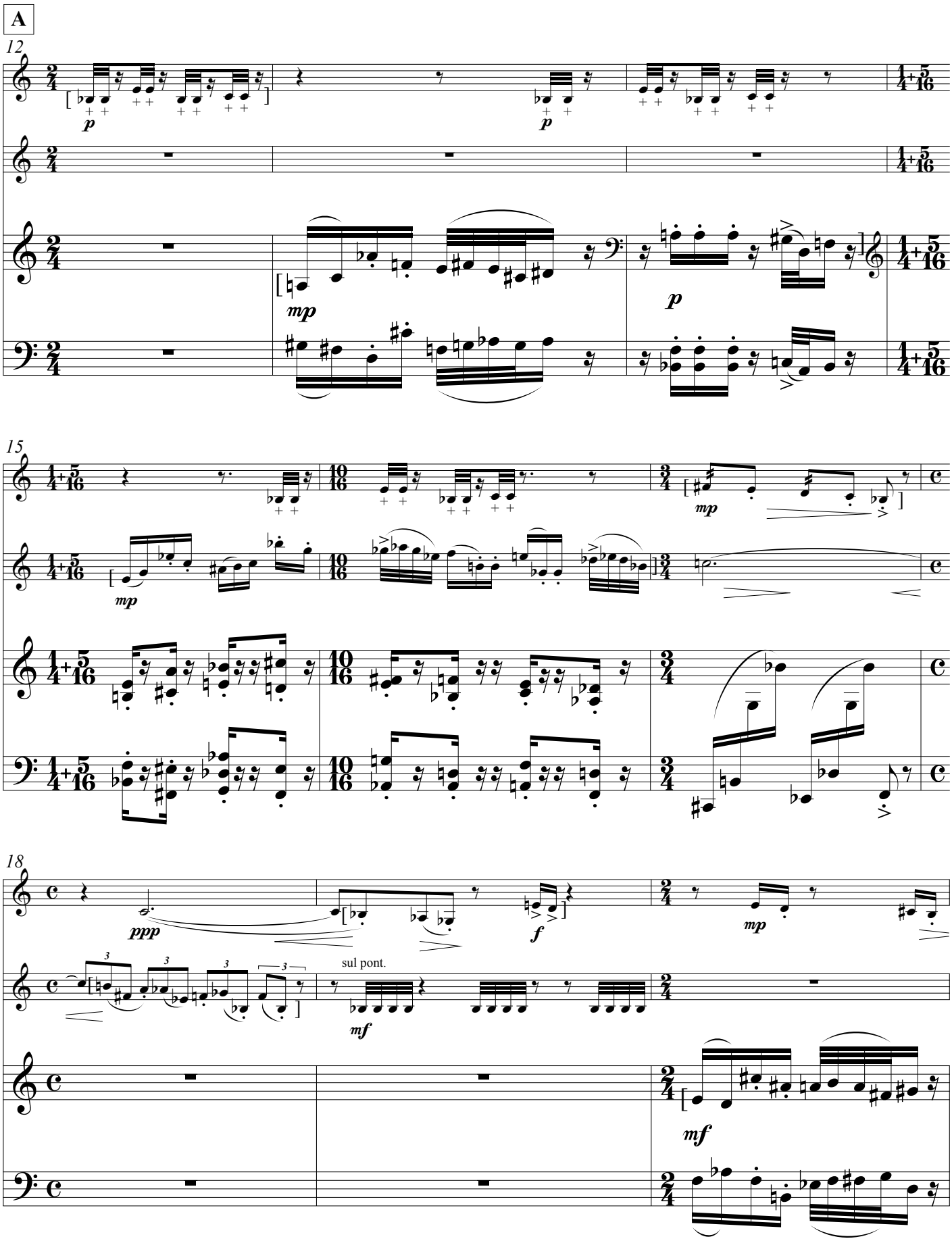

113
mp
mf
115
gliss.
p
f
p sub.
f
rit.
mp sub.
f

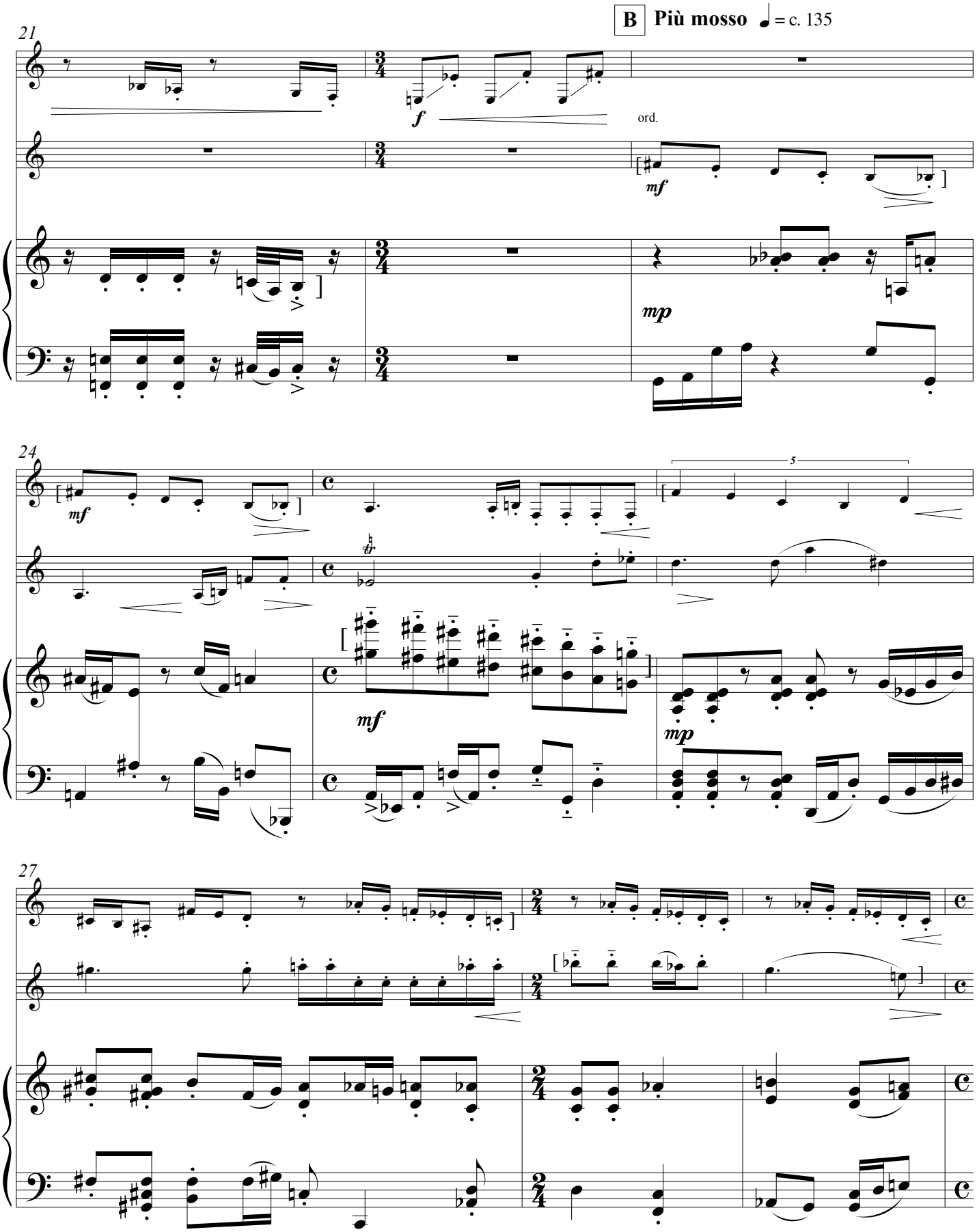

K
Tempo I
= c. 82
117
mf
mf
mf
119
3
f
mf
pizz.
f
rit.
a tempo
f

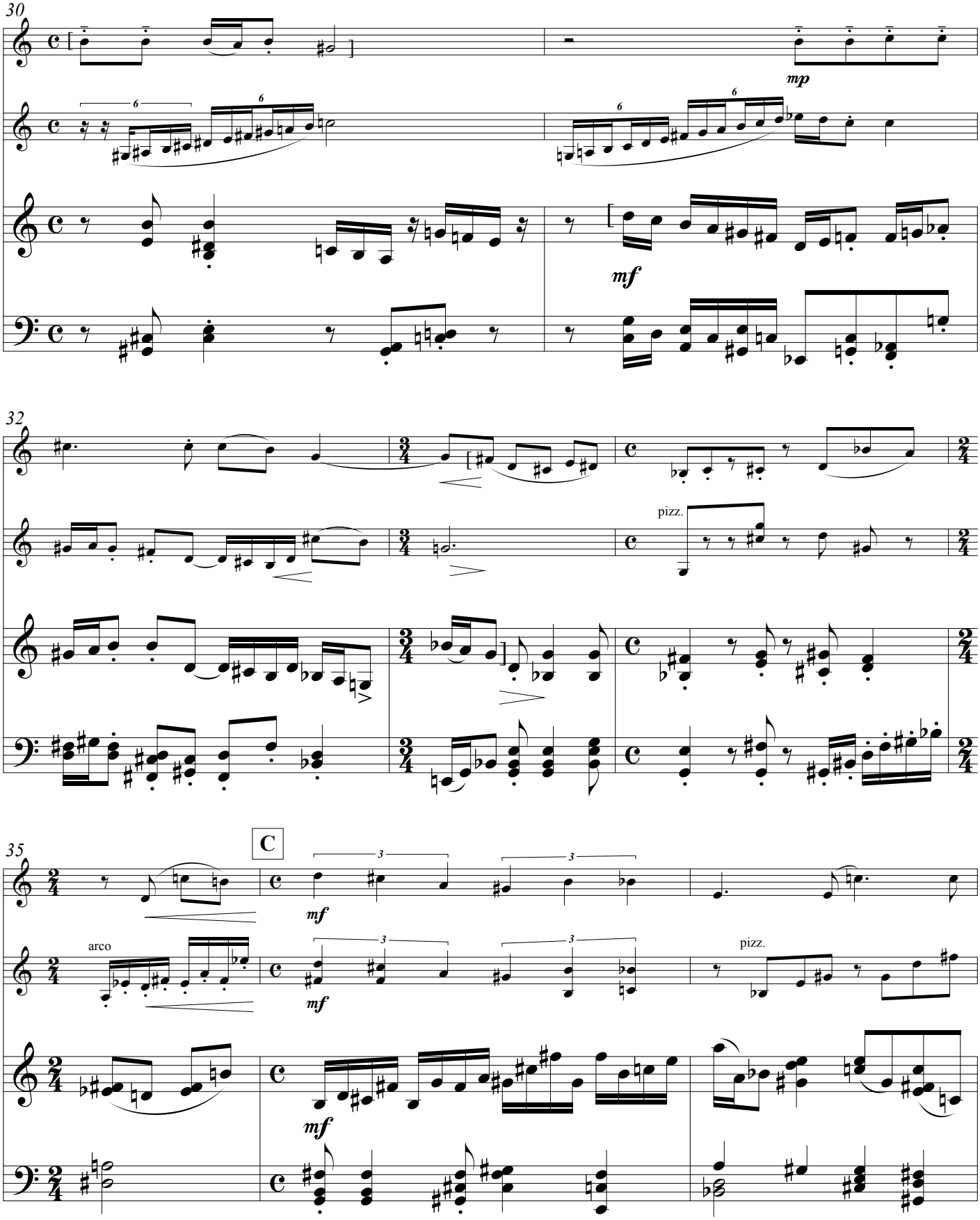
II.

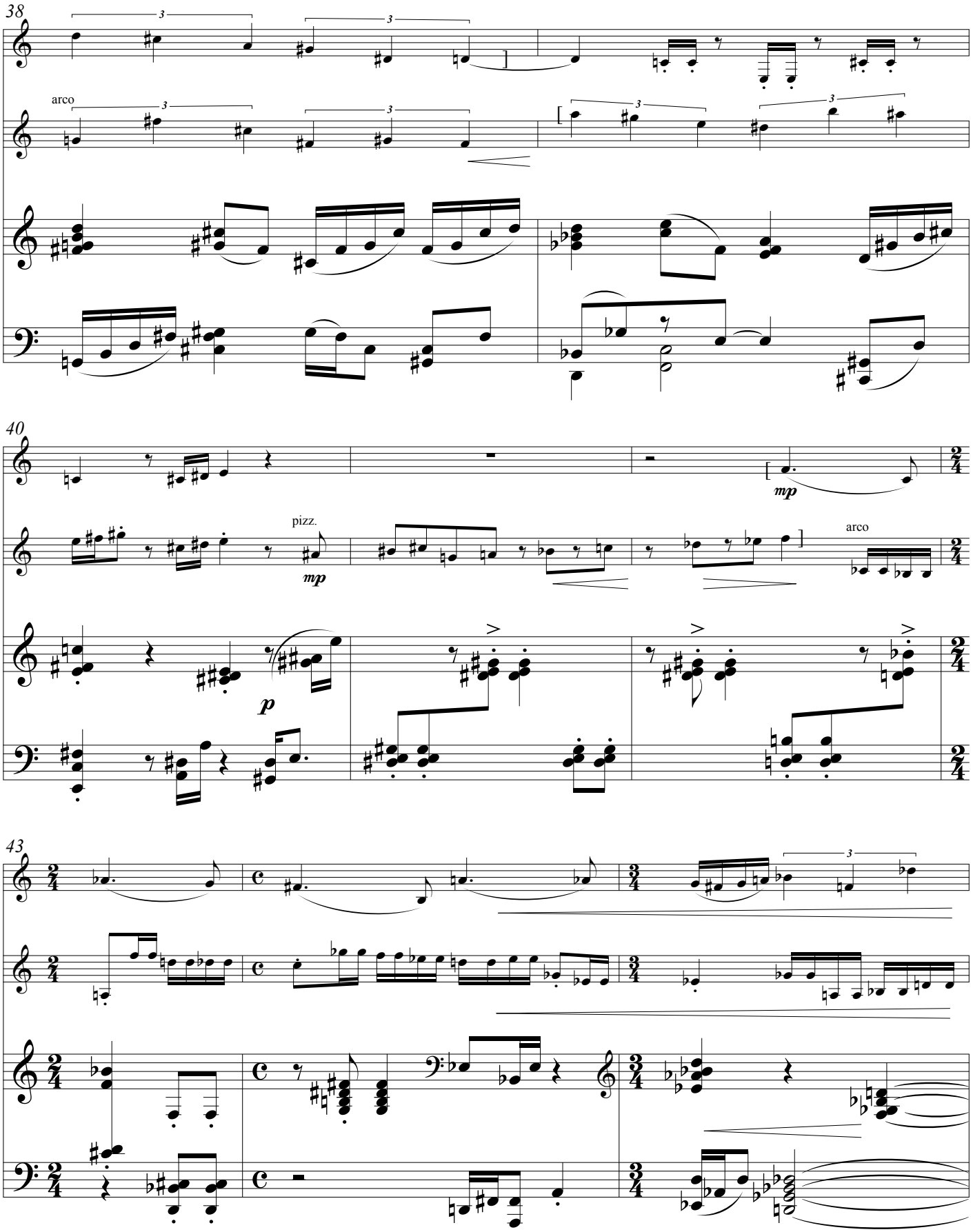


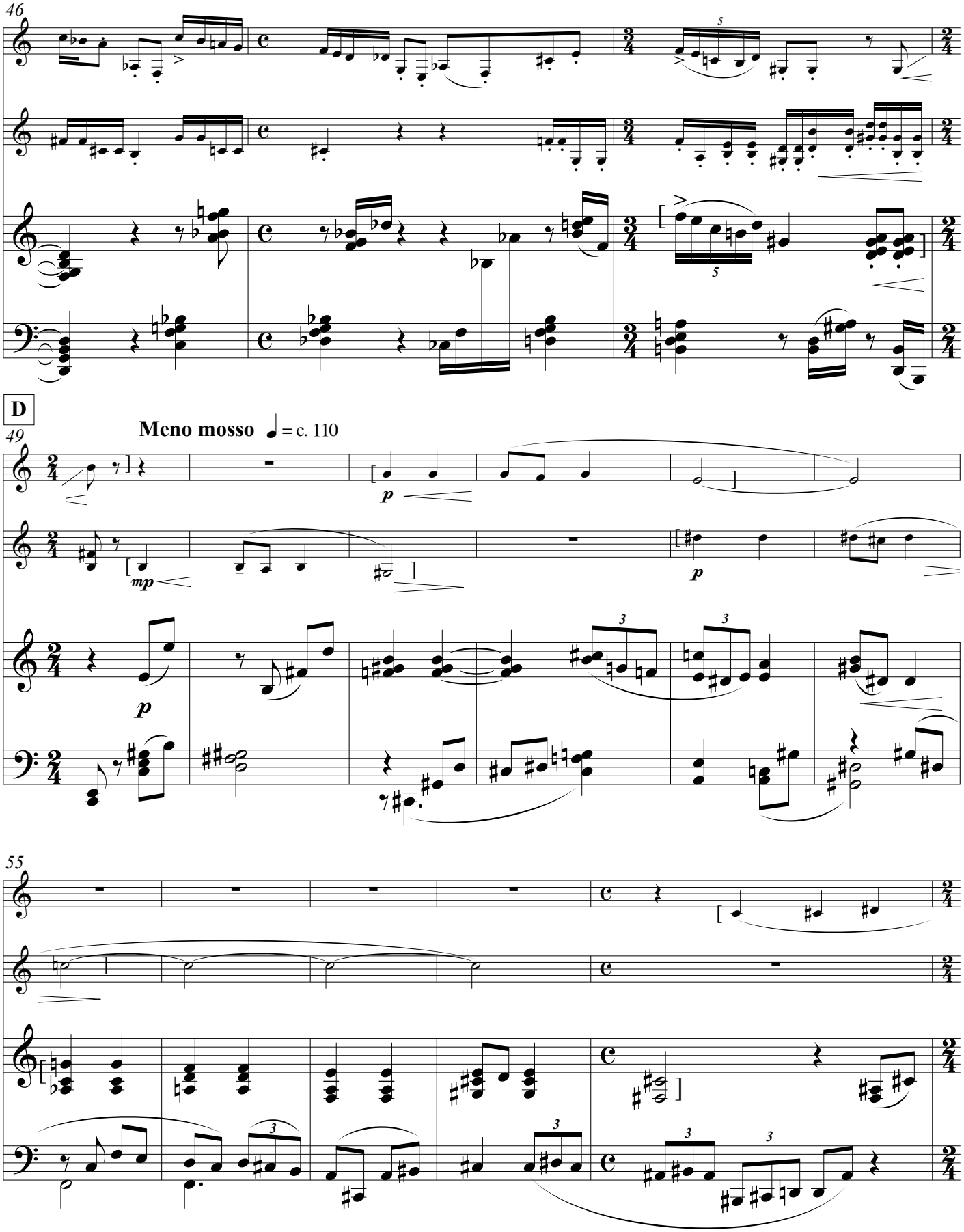

6
at frog
8
10
pizz.
arco

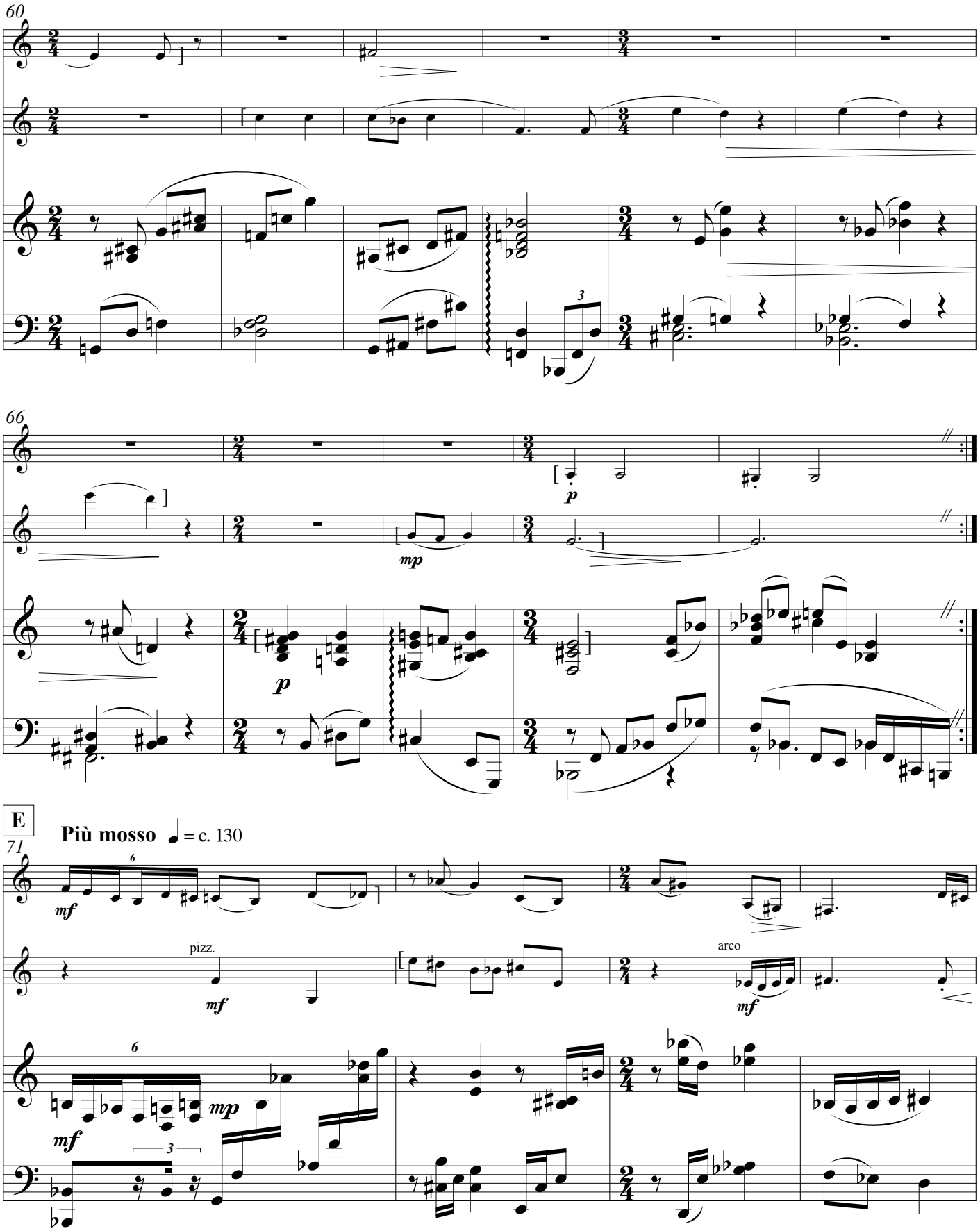

A
12
p
p
mp
p
15
mp
mp
18
ppp
f
mp
sul pont.
mf
mf

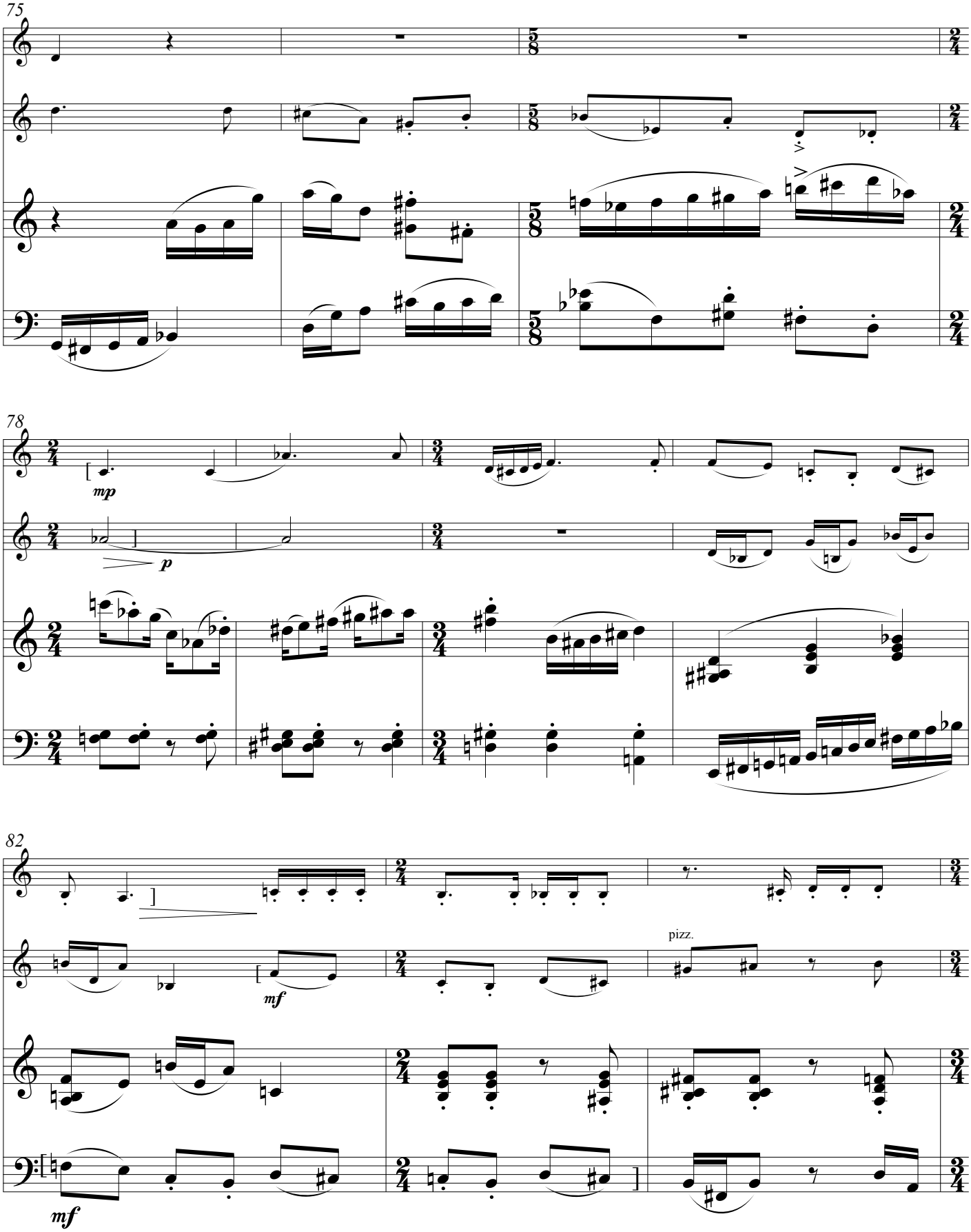

B
Più mosso
= c. 135
21
ord.
24
27

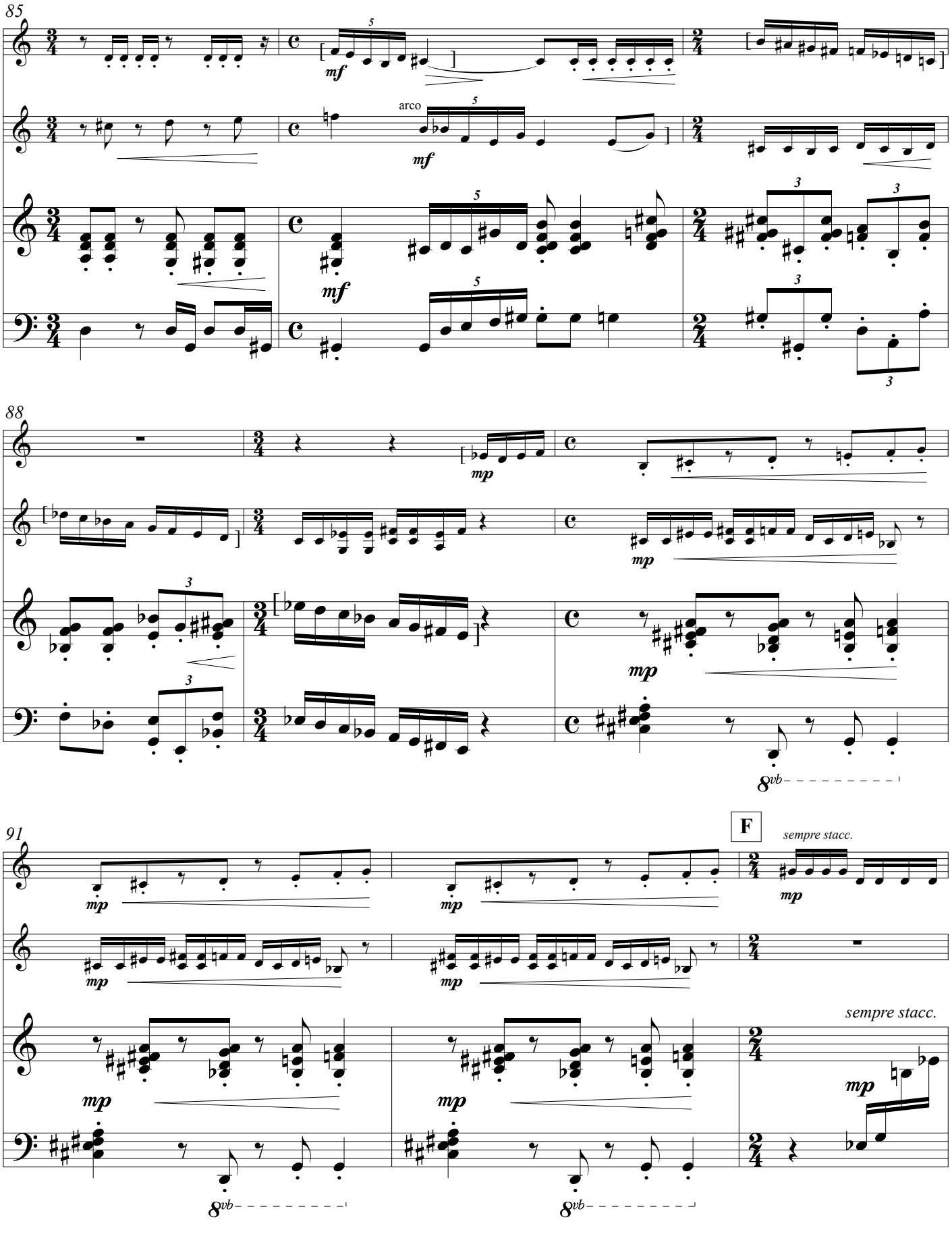

30
mp
mf
32
pizz.
35
C
mf
arco
pizz.

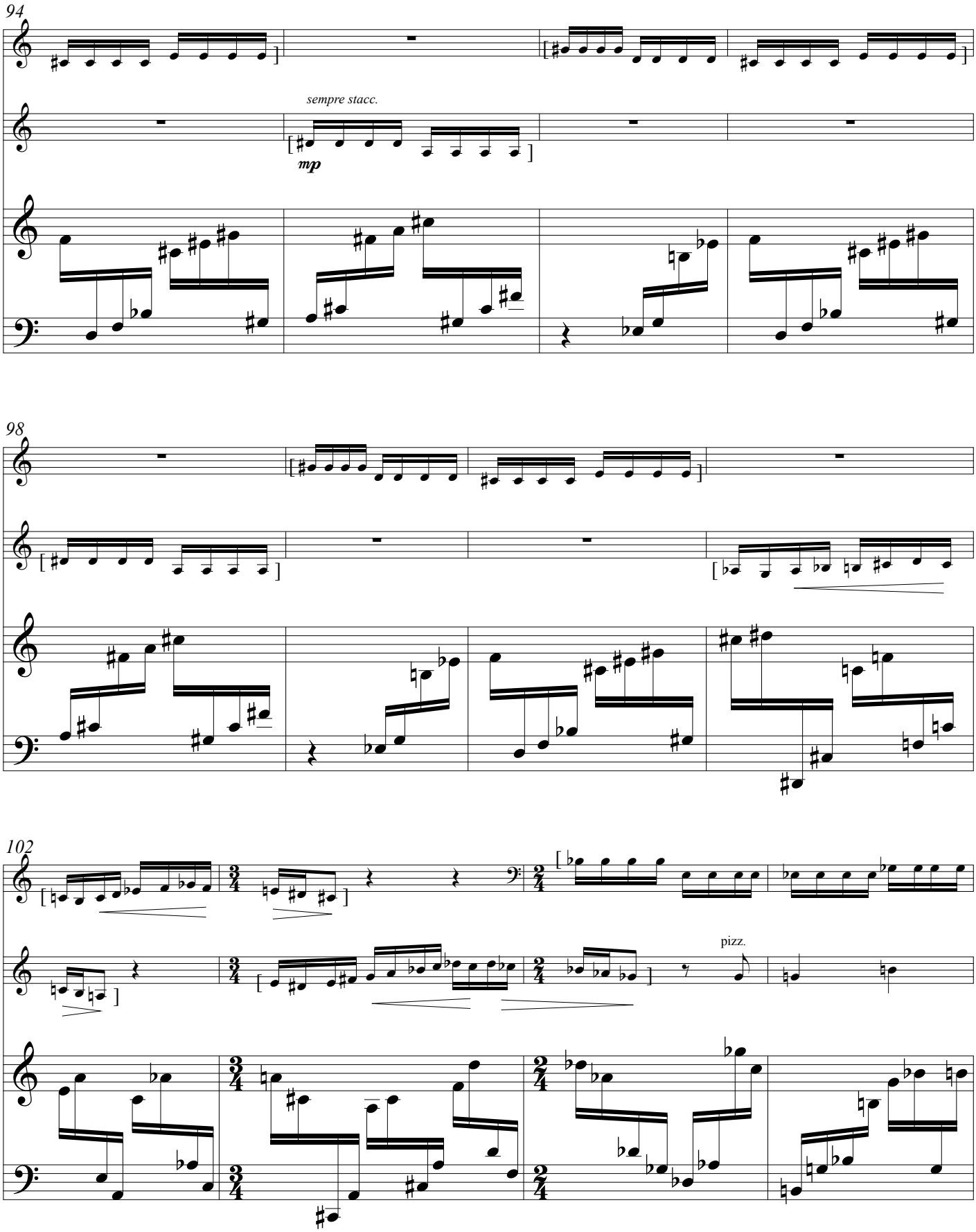

38
arco
40
pizz.
mp
p
arco
43


46
D
Meno mosso ♩ = c. 110
49
55


60
66
E
71
Più mosso ♩ = c. 130
pizz.
arco


75
78
82
mp
p
mf
mf
pizz.


85
arco
88
91
F
sempre stacc.
sempre stacc.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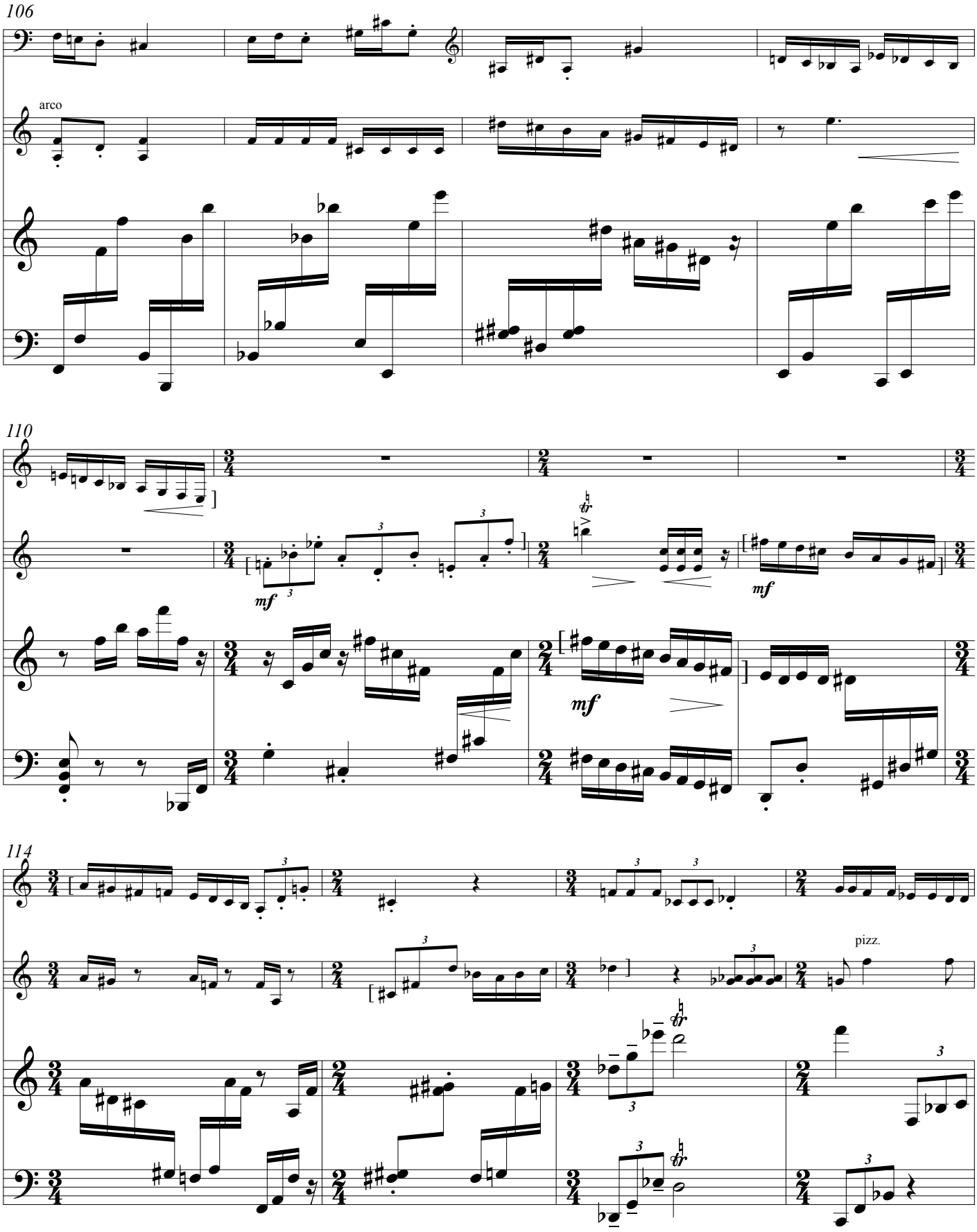
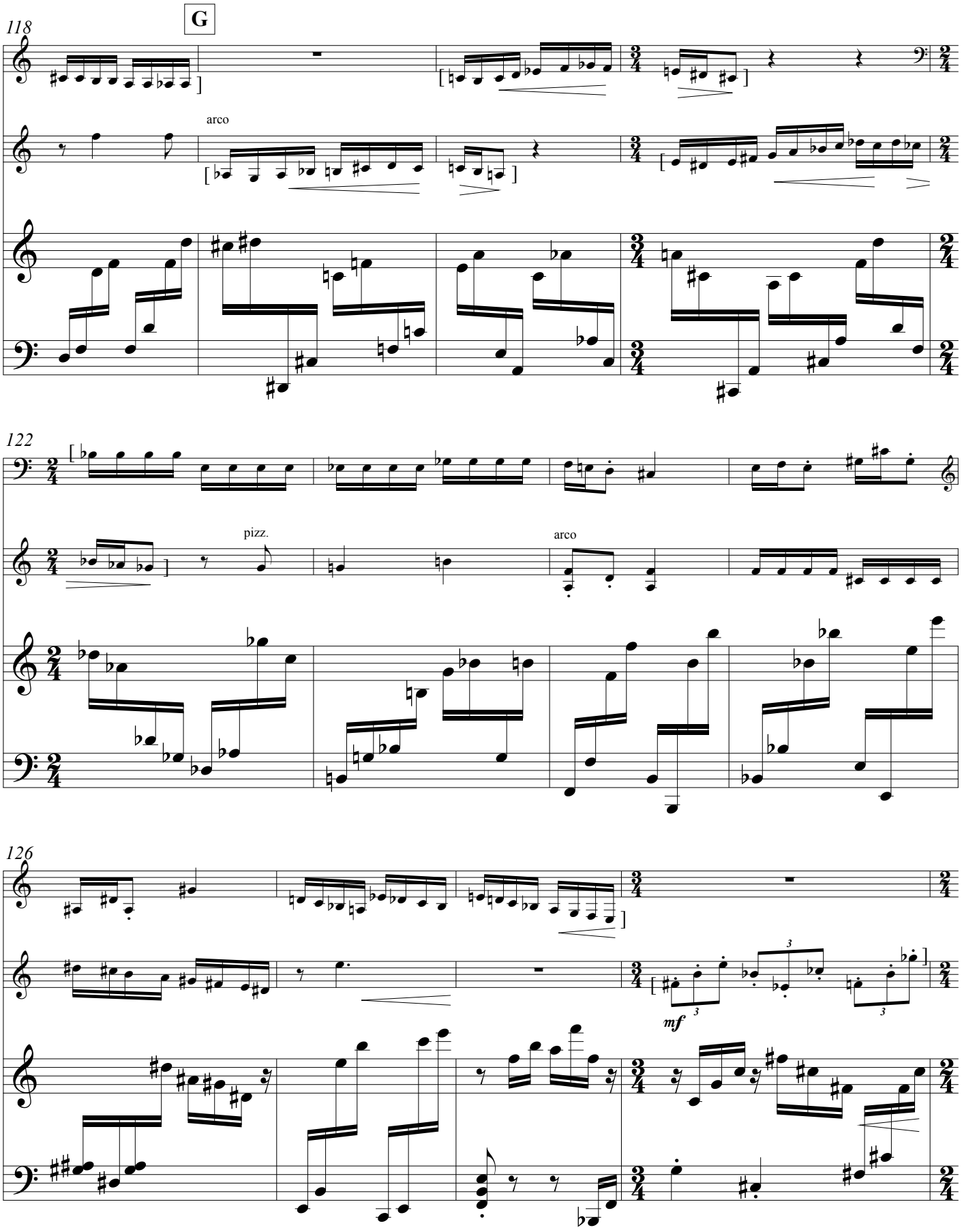
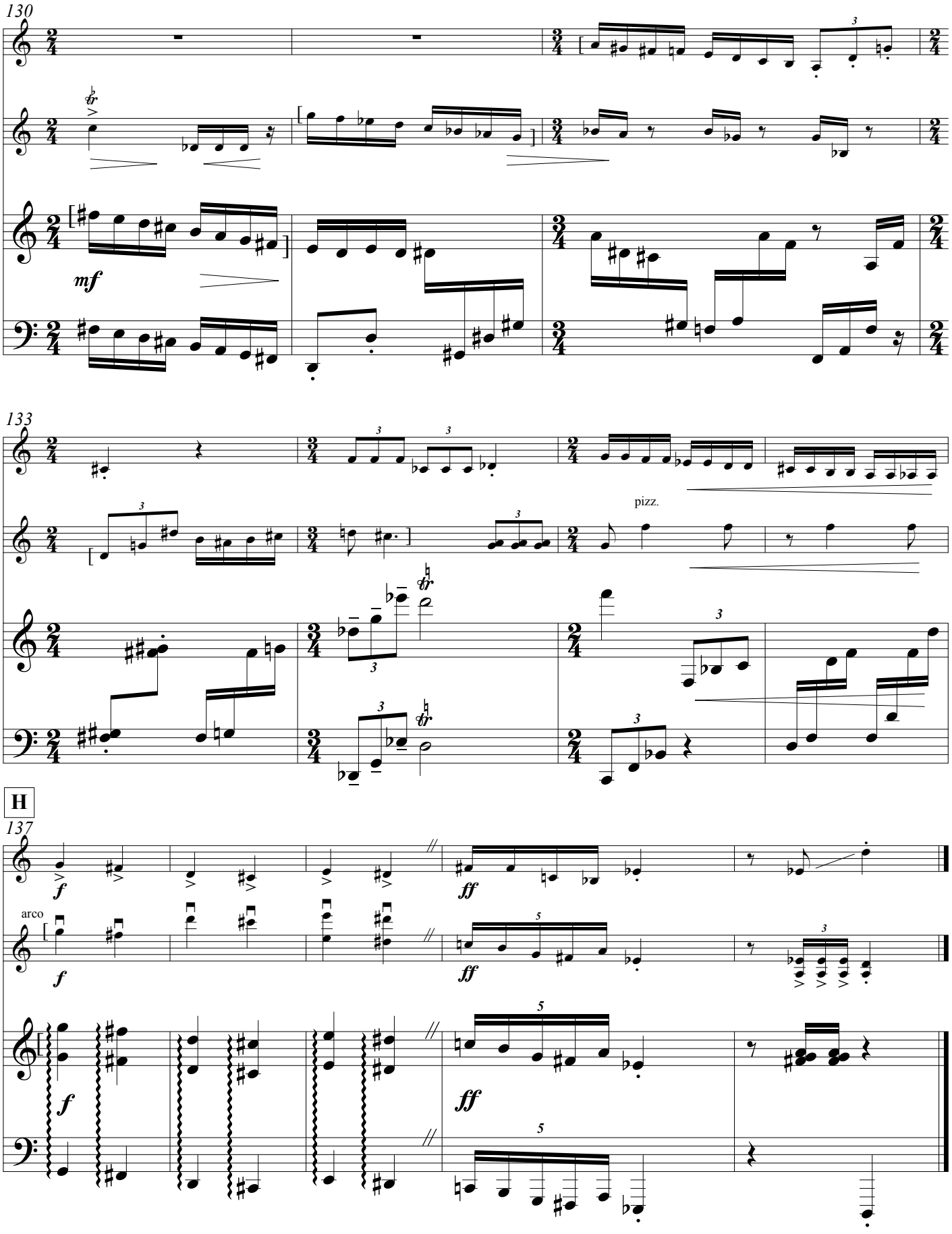
sempre stacc.
mp
98
102
pizz.


106
arco
110
mf
mf
mf
114
pizz.


G
118
arco
122
pizz.
arco
126
mf


130
mf
133
pizz.
H
137
f
ff
arco