

**W. Jay Sydeman**

**Sonata No. 2**  
for Violin and Piano  
(1984)

Andante  $\text{b} = 104$  Sonata for Viin & Piano Godman

This is a handwritten musical manuscript for violin and piano. The title "Andante  $\text{b} = 104$  Sonata for Viin & Piano" is at the top, with "Godman" written in the upper right corner. The manuscript consists of ten staves of music, with the first staff being for the violin and the subsequent staves being for the piano. The music includes various dynamics like "mp" and "f", and time signatures such as common time and 6/8. The handwriting is in black ink on white paper. A small circular logo for "MMP Music Photo" is located near the bottom left of the page.

*First page of manuscript*

*The 1984 Sonata hearkens back somewhat to Hindemith in the first movement. It is lyrical in a vigorous sort of way, or perhaps vigorous in a lyrical sort of way. Take your pick! The second movement is intense and introspective ... one of the loveliest works (I believe) I have written, while the third has a Stravinsky-an sort of high energy, rhythmic feel, and even pan-diatonic tonal language.*

*I cannot recall whom I wrote this work for (over 25 years ago), but judging from the more familiar style that it is written in and also from the fact that I had become a minor violist (attending chamber music workshops and such), I have to assume it might have been written for a dedicated amateur. I am somewhat proud to have written a series of works that are not hugely demanding technically and could add to the repertoire of enthusiastic string players. This actually was quite a large focus of my composing during the 'eighties, and I have come to understand that technical demands do not necessarily create a more profound musical experience... often quite the opposite. So this body of work may ultimately fill an important niche in the repertoire. I hope so.*

– W. Jay Sydeman, February 2011 & April 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 – circa 2:00  
                   II. Rubato espressivo – circa 4:00  
                   III. Allegro – circa 2:30

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# Sonata No. 2

## for Violin and Piano

W. Jay Sydeman  
(1984)

### I.

**Andante**  $\text{♩} = \text{c. } 104$

Violin

Piano

4

8

A

$\text{mp sub.}$

12

B

18

*solo*

*mf sempre stacc.*

21

*mf marc.*

*solo*

*mf semi-stacc.*

24

*solo*

*p sub.*

*mp*

*f*

*p sub.*

*mf*

*C*

*f*

*mp*

33

38

42

45

47 D

*rit.----- a tempo*

*8va* *ff* *loco* *sforz.* *f*

*8vb* *loco*

*quasi-cadenza*

51 *8va* *mp* *rit.----- a tempo*

*mp*

55

*f on the string*

*8vb-----*

## II.

**Rubato espressivo** ♩ = c. 38

A

**B**

10

N.V. Vib.

7/4

7/4

13

poco rit. - a tempo

7/4

7/4

**C**

17

pp      mp

7/4

p

c      c

20

*p sub.*

*p sub.*

22

*dim.*

**D**

*tender*

*p*

*poco rit. - - - - a tempo*

24

*3*

26

*poco rit. - - - -*

28

*a tempo*

*pp tender*

*N.V.*

*Vib.*

*p sub.*

30

*p*

*rit. - - - - - a tempo*

**E**

33

The top staff consists of two measures. Measure 33 starts with a sixteenth-note grace figure followed by eighth-note pairs. Measure 34 begins with a sixteenth note. The bottom staff consists of three measures of harmonic chords.

**F**

36

The top staff consists of three measures. Measure 36 continues the melodic line from the previous page. Measures 37 and 38 show harmonic chords. The bottom staff consists of three measures of harmonic chords.

39

poco sul pont.  
pp

The top staff consists of three measures. Measure 39 features eighth-note pairs with slurs. Measures 40 and 41 show harmonic chords. The bottom staff consists of three measures of harmonic chords.

## III.

**Allegro**  $\text{♩} = \text{c. } 120$ 

Musical score for section III, measures 1-3. The score consists of three staves. The top staff is in 6/8 time with a key signature of one sharp. The middle staff is also in 6/8 time with a key signature of one sharp. The bottom staff is in 6/8 time with a key signature of one sharp. Measure 1 starts with a sixteenth-note pattern:  $\# \dot{\#} \# \dot{\#}$ . Measure 2 continues with a similar pattern:  $\# \dot{\#} \# \dot{\#}$ . Measure 3 concludes with a sixteenth-note pattern:  $\# \dot{\#} \# \dot{\#}$ .

Musical score for section III, measures 4-6. The score consists of three staves. The top staff is in 3/8 time with a key signature of one sharp. The middle staff is in 3/8 time with a key signature of one sharp. The bottom staff is in 3/8 time with a key signature of one sharp. Measure 4 begins with a sixteenth-note pattern:  $\# \dot{\#} \# \dot{\#}$ . Measure 5 features a dynamic  $p_{\text{sub.}}$  followed by a forte dynamic  $f$ . Measure 6 concludes with a dynamic  $ff$ .

Musical score for section III, measures 7-9. The score consists of three staves. The top staff is in 6/8 time with a key signature of one sharp. The middle staff is in 6/8 time with a key signature of one sharp. The bottom staff is in 6/8 time with a key signature of one sharp. Measure 7 begins with a sixteenth-note pattern:  $\# \dot{\#} \# \dot{\#}$ . Measure 8 features a dynamic  $pp$  with the instruction "sempre stacc." Measure 9 concludes with a dynamic  $mf$ .

**A**

*II*

cresc.

cresc.

14

(d=d)

mf

v

f

17

mp

mf

p

b

20

23

*at frog*

**B**

26

*ff*      *mp*

*ff*      *mp*

*8vb*      *loco*      *cresc.*

30

*f*

*(mp)*      *f*      *p*

*8vb*      *f*      *loco*

34

*dim.*      *p*

*mf*      *ff*

*8vb*      *p*

*sul pont.*

38                  ord.  
*sul pont.*  
*p*  
*mf*

ord.  
*f*  
*mf*

8  
*8vb* - - - -

41  
*mp*  
*mf*  
*p*

6  
*mf*  
*p*

45  
*f*

**C**  
*N.V.*

48  
*p*  
*mp*  
*f*

52

57

62

D

67

( $\text{♪}=\text{♩}$  sempre)

71

6  
8

6  
8

**E**

73 at frog

*ff*

6  
8:  
*ff*

6  
8:  
*ff*

78

6  
8:  
*ff*

83

**F**

*mp*

3

*mp*

3

87

*p sub.*

*f*

*mp*

*p sub.*

*p*

90

*p sub.*

*f*

*p sub.*

94 G

94

*cresc.*

95

*cresc.*

96

97

98

99

100

101

*f*

*mf*

103

Musical score for orchestra and piano, page 23, measures 103-106. The score consists of two systems of music. The top system starts with a treble clef, 6/8 time, and a dynamic of *mp*. It features a series of eighth-note patterns with various accidentals. Measure 103 ends with a dynamic of *sfp*. The bottom system begins with a bass clef, 6/8 time, and a dynamic of *p*. Measures 104 and 105 continue the melodic line with eighth-note patterns. Measure 106 begins with a treble clef, 6/8 time, and a dynamic of *mf*. A box labeled 'H' with the instruction 'spicc.' is placed above the first measure of this system. The score concludes with a bass clef and 6/8 time.

106

109 *mp*

**p** continue playing ostinato (independent of piano)

113

*(d= = d sempre)*

**p** — **f** **mp**

116

**f**

119

(violin rit. is independent of piano)

*rit.* - - -

124

*più rit.* - - -

I

*f*

*a tempo*

127

*dim.* - - -

*p*

*dim.* - - -

*p*