

W. Jay Sydeman

Sonata
for Cello and Piano
(c. 1984)

The cello sonata initiates my 20-year Nevada City period. I wrote it for two musicians living there, one of whom (the pianist) retreated to Holland and never came back. I hope my sonata was not responsible for his headlong flight. It oughtn't have been, as it is essentially a mainstream piece which has enjoyed many performances since that time.

The first movement has a somewhat mysterious and (oddly enough) exalted quality. The second is quite bravura, mainly in the piano. The third has an inward spiritual quality, while the fourth is a fugue in the great tradition. A well-rounded showpiece for both instruments.

– W. Jay Sydeman, March 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. Maestoso – circa 3:30
 II. Allegro – circa 1:30
 III. Maestoso – circa 3:30
 III. Handelian allegro – circa 3:15

To contact the composer:

(707) 937-1658
jaysyde@gmail.com
www.williamjaysydeman.com

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

Sonata
for Cello and Piano
I.

W. Jay Sydeman
(c. 1984)

Maestoso ♩ = c. 74

Cello

Piano

6

A

11

sul pont. ord.

mf

3

3 f

mp mysterious

8vb - - - - - - - - loco

14

B

17

with passion

20

23

C

slow roll

3

2

3

2

8vb

27

(8vb)

34

cresc.

p

(8vb)

This page is blank to facilitate page turns.

II.

Allegro $\text{♩} = \text{c. } 116$

piano right hand is solo -- cello accompanies

f marcato

mp

spicc.

loc

8vb-

loco

3

8

f *mfp* *f*

f *f*

11

17

cresc. - - - - - *ff*

cresc. - - - - - *ff* *mp*

A

22

27

31

35

B

ff very intense (lead voice)

The musical score consists of three staves. The top staff is in 2/4 time, starting with a dotted half note followed by an eighth note. The middle staff is in 3/8 time, and the bottom staff is in 2/4 time. The lead voice (B) is indicated by a box labeled 'B' above the top staff. The dynamic instruction 'ff very intense (lead voice)' is placed below the middle staff. The music features various rhythmic patterns and rests.

39

This section contains three staves. The top staff shows a single melodic line with a sustained note followed by eighth-note patterns. The middle and bottom staves show harmonic or rhythmic patterns consisting of sixteenth-note figures.

42

This section contains three staves. The top staff shows a melodic line with eighth-note patterns. The middle and bottom staves show harmonic or rhythmic patterns consisting of sixteenth-note figures.

45

Measures 45-47: The top staff consists of a single note followed by eighth-note pairs. The middle and bottom staves feature sixteenth-note patterns.

48

cresc. - - - - - *rit.* - - - - -

Measures 48-50: The top staff features eighth-note pairs with dynamic markings (*cresc.*, *rit.*). The middle and bottom staves show sixteenth-note patterns with dynamic markings.

52

C

espr.

a tempo

p

Measure 52: The bassoon part begins with a rest, followed by a melodic line with slurs and dynamic markings (*espr.*, *a tempo*). The strings provide harmonic support with sustained notes.

This page is blank to facilitate page turns.

III.

Maestoso ♩ = c. 63

5

f p

mf

Reo. *

Reo. *

5

poco più mosso

mp rubato espr.

loco

molto rit. - - - - a tempo

f p

Reo. *

10

p

pp

loco

each roll progressively slower

15

f p

mf

Rex. *

Rex. *

A*freely, as a meditative chant*

19

mp

sempre p

8vb

p — *mf*

(articulate chord
on repeat)

24

allarg. — *a tempo*

p

p — *mf*

(8vb)

(8vb)

27

B

allarg. - - - - *a tempo* *più mosso* *molto accel.* - - - -

p *f*

(*8vb*)

c

29

Vivace $\text{♩} = \text{c. } 160$

a tempo

p

p *f*

(8vb) *loco*

c

32

C

Tempo I

molto rit. - - - -

ff

p

(8vb) - - - -

c

35

Subito tempo II $\text{♩} = \text{c. } 160$

(8^{vb}) - - - - -

37

p

IV.

Handelian allegro $\text{♩} = \text{c. } 120$

Musical score for section IV, first system. The score consists of three staves. The top staff is in bass clef, common time, with a key signature of two sharps. It features a sixteenth-note pattern starting with a dotted half note followed by eighth notes. The middle staff is in treble clef, common time, with a key signature of one sharp. The bottom staff is also in bass clef, common time, with a key signature of one sharp. All three staves begin with a measure of silence followed by a dynamic marking *mf*.

Musical score for section IV, second system, measure 4. The score continues with three staves. The top staff shows a melodic line with grace notes and a trill. The middle staff has a single note followed by a sixteenth-note pattern. The bottom staff has a single note followed by a sixteenth-note pattern.

Musical score for section IV, second system, measures 5-6. The top staff has a single note followed by a sixteenth-note pattern. The middle staff has a single note followed by a sixteenth-note pattern. The bottom staff has a dynamic marking *solo mf* followed by a sixteenth-note pattern.

Musical score for section IV, third system, measure 7. The score consists of three staves. The top staff shows a melodic line with grace notes. The middle staff has a single note followed by a sixteenth-note pattern. The bottom staff has a single note followed by a sixteenth-note pattern.

Musical score for section IV, third system, measures 8-9. The score consists of three staves. The top staff shows a melodic line with grace notes. The middle staff has a single note followed by a sixteenth-note pattern. The bottom staff has a single note followed by a sixteenth-note pattern.

A



19

22

26

29

C *broad & majestic*

32

bring out -----

35

38

43

46

50

p

f

p

f

loco

f

53

p

f

p

f