

W. Jay Sydeman

Vivaldi Duo
(c. 1984)

&

Four Charmers
(c. 1982)

for Violin and Cello

Moderato *A Gentle Beginning*

FL *mp*

VL *mp*

P *mf*

P *pp*

P *mp*

P *mf espr*

P *fmp*

P *rit*

P *Atempo*

P *apr*

P *Allegro*

P *Allarg*

- 1 -

N.B. — brackets indicate phrasing
 — right accel distance & arrow
 " " " " " "

First movement of Four Charmers, manuscript

Vivaldi Duo:

The New York Times once described me as a “twelve-tone Vivaldi”. I was never sure whether that was a compliment or insult. Seeing as I like Vivaldi, I take it as the former. Of course, I never did write twelve-tone music, but that was a catch-all phrase for anything a bit out of the ordinary, way back in the 60’s. My (real) “Vivaldi” Duos are part of a group of pieces written in the mid-eighties while I was having a flirtation with the viola (which tended to drift away in the manner of most flirtations). Anyway, I participated in a series of string workshops and wrote many pieces appropriate to such gatherings. I think that both movements show Vivaldi (and me) as worthy exemplars of the baroque period.

Four Charmers:

The first movement is almost like a folk song... simple, straightforward and pretty, with the cello basically supporting the violin tune. The second movement has a dance-like character, still technically not demanding but with fluctuating meters that give it a somewhat quirky character. The third movement is derived from the material of the first movement, with more interplay between the instruments. The fourth movement is brusque and tricky, with much humor and a rollicking development of the material.

– W. Jay Sydeman, February-March 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:	Vivaldi Duo	I. Allegro – circa 0:45
		II. Lento, molto espressivo – circa 2:15
	Four Charmers	I. Moderato – circa 1:00
		II. Allegro molto – circa 0:40
		III. Moderato (meno mosso) – circa 1:00
		IV. Allegro – circa 1:30

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Vivaldi Duo

for Violin and Cello

W. Jay Sydeman
(c. 1984)

Edited by Gloria Justen and
Hannah Addario-Berry

I.

Allegro ♩ = c. 102

Violin (Vln) and Cello (VC) score for the first movement of Vivaldi Duo.

The score is written for Violin (Vln) and Cello (VC) in 2/4 time, starting with a common time signature (C) and changing to 2/4 at the end of the first system.

System 1: Vln starts with a *mf* dynamic, playing a series of eighth notes. VC starts with a *mf* dynamic, playing a series of eighth notes. The Vln part includes a *pizz.* (pizzicato) marking.

System 2: Vln continues with a *mp* dynamic. VC continues with a *mp* dynamic. A section labeled **A** begins in the Vln part.

System 3: Vln continues with a *mp* dynamic. VC continues with a *mp* dynamic. The Vln part includes a *p* (piano) marking.

System 4: Vln continues with a *mp* dynamic. VC continues with a *mp* dynamic. The Vln part includes a *mf* (mezzo-forte) marking.

System 5: Vln continues with a *f espr.* (forte, esprimo) marking. VC continues with a *f* (forte) marking. The Vln part includes an *arco* (arco) marking.

10 B

mp *pizz.* *mp* +

12

cresc. *f* V

15 C

f

18

dim.

20

p *allarg.* arco

II.

Lento, molto espressivo ♩ = c. 56

First system of music, measures 1-4. The piece is in 3/4 time. The tempo is Lento, molto espressivo, with a quarter note equal to approximately 56 beats per minute. The dynamics are marked *mp* (mezzo-piano) for both the treble and bass staves.

Second system of music, measures 5-9. The dynamics are marked *mp* (mezzo-piano) for both the treble and bass staves.

Third system of music, measures 10-13. The dynamics are marked *f espr.* (forte, molto espressivo) for both the treble and bass staves.

Fourth system of music, measures 14-17. The dynamics are marked *p simple* (piano, semplice) for both the treble and bass staves. A first ending bracket labeled 'A' spans measures 14-15. A final dynamic marking *(p)* is present at the end of the system.

19 B *cresc.*-----

mp

24 *f* *mp*

poco rit.-----

f *mp* *mp sub.*

27 C *p tender*

p

31 *(p)* *tender dim.*-----

(p) *tender dim.*-----

36 *mf* *f broad & dramatic*

mf *f broad & dramatic*