

W. Jay Sydeman

Duo
for Viola and Bassoon
(1994)

$\text{♩} = 144$ *Vla & Ban*

This is a handwritten musical score for Viola and Banjo. The tempo is marked as $\text{♩} = 144$. The score is written in treble and bass staves, with a key signature of one sharp (F#). The music is divided into measures, with measure numbers 4, 8, 10, 13, and 16 indicated on the left. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Handwritten annotations include "arco" above measure 8, "To Db" above measure 10, "fade out" above measure 10, "To sul pont" above measure 10, and "Tacc" above measure 16. The score ends with a double bar line and a fermata.

4

8

10

13

16

arco

To Db

fade out

To sul pont

Tacc

First page of manuscript

Duo for viola and bassoon dates from 1994. This is to be distinguished from my first duo for these instruments in 1955. Had I thought about it, I should have written it in 1995 so we would have a neat forty-year span between the pieces. For all that they are not all that different, which might lead one to believe I was prescient then or sort of stuck now.

They go together quite well... perhaps they could be combined and stand uniquely as the only piece written where the movements span forty years.

I think this new one is a bit less self-conscious in its “modernity,” that issue having been laid to rest, or actually simply incorporated in style I have developed over the decades. For me, the bassoon is both playful and plaintive and the viola for me (believe it or not) dramatic and even edgy. Basically I see the viola as a different animal from the intensely lyrical violin with its darker sound. I like the lower strings particularly with a certain amount of grittiness so that's what you get!

– W. Jay Sydeman, June and November 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: circa 3:00

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Duo

for Viola and Bassoon

W. Jay Sydeman
(October 1994)

Allegro ♩ = c. 144

First system of music for Viola (Vla) and Bassoon (Bsn). The Viola part is in 3/4 time, and the Bassoon part is in 2/4 time. The Viola part begins with a rest, followed by a series of eighth notes and a quarter note, marked *f* and *mp*. The Bassoon part begins with a quarter note, followed by a series of eighth notes and a quarter note, marked *p* and *ff*.

Second system of music for Viola (Vla) and Bassoon (Bsn). The Viola part begins with a rest, followed by a series of eighth notes and a quarter note, marked *mf* and *fp*. The Bassoon part begins with a quarter note, followed by a series of eighth notes and a quarter note, marked *p* and *mf*. The Viola part ends with a rest, and the Bassoon part ends with a rest.

Third system of music for Viola (Vla) and Bassoon (Bsn). The Viola part begins with a rest, followed by a series of eighth notes and a quarter note, marked *ff* and *mf*. The Bassoon part begins with a quarter note, followed by a series of eighth notes and a quarter note, marked *p* and *mp*. The Viola part ends with a rest, and the Bassoon part ends with a rest.

B **Grazioso** ♩ = c. 72

23

23

mp

mp

26

mf

p

p

espr.

C **Subito allegro** ♩ = c. 126

29

p

(p)

p

mf

p

32

mf

f

f

rit.

allarg.

with authority!

D **Meno mosso** ♩ = c. 63

35

35

mf

pp

espr.

p

39

39

p

f

mp

cresc.

rit.-----a tempo

E *f* *p*

43

43

p

f

mp

rit.-----

F **Tempo I** ♩ = c. 144

47

47

p

f

mp

ff

p

V.S.

51

mf *fp* *mf* *ff* *mf*

pizz. arco

p 3

55

dim. *pp* *pp* *p* *p*

mp *f* *p*

sul pont.

58

ord. *ff* *ff* *ff* *G.P.*

p *f* *p*

G

62

stacc. *mp* *f*

81

pizz. f

mf p f

85

arco p f mp pp

J

88

mf f mf f ff

91

p mp pp ca. 2" pp