

W. Jay Sydeman

Duo No. 1
for Viola & Cello
(c. 1982)

The four movements for viola and cello are more examples of my love for the weaving of lines offered by the duo form. (I have written over fifty duos, but avoid the appellation of “the duo guy.”) Close counterpoint and sharing of thematic materials define these works... more of a musical than technical challenge.

To the details: Movement one is canonic in a somewhat Bergian language. Movement two is a quasi-dance, lyric and expressive. Movement three is dark and even more heartfelt, while movement four is a more motoristic canon with heavy energy.

– 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:

- I. Rubato – circa 1:15
- II. Moderato, quasi-dance – circa 3:00
- III. Adagio espressivo – circa 1:30
- IV. Quasi-pesante – circa 1:00

To contact the composer:

Jeanne Duncan, Sydeman Archive Publications
707-962-0394
www.williamjaysydemman.com

Edition by Gloria Justen and Hannah Addario-Berry, and engraved by Rick Shinozaki (Albany, CA), in consultation & collaboration with the composer.

Duo No. 1 for Viola and Cello

W. Jay Sydeman
(c. 1982)

Edited by Gloria Justen and
Hannah Addario-Berry

I.

Rubato ♩ = c. 56

Vla

VC

mp molto espr.

mp molto espr.

4

7

A

10

14

pp

pp

II.

Moderato, quasi-dance ♩ = c. 70

mp rubato

mp

pizz. arco

pizz. arco

mf

pizz. arco

mf

mp sub.

poco

f

pizz. arco

pizz. arco

pizz. arco

mp sub.

mp

rit.

B Più mosso

20

p glassy, poco vib. *p* sub.

Detailed description: This system contains measures 20 through 26. It features two staves, treble and bass clef. The music is in 3/4 time. Measure 20 starts with a treble clef and a bass clef. The treble staff has a melodic line with a slur over measures 20-22 and a fermata over measure 23. The bass staff has a supporting line. Dynamics include *p* glassy, poco vib. and *p* sub. with hairpins indicating volume changes.

27

Detailed description: This system contains measures 27 through 31. It features two staves, treble and bass clef. The music continues with melodic and harmonic development. Dynamics include *p* glassy, poco vib. and *p* sub. with hairpins indicating volume changes.

C

32

Detailed description: This system contains measures 32 through 35. It features two staves, treble and bass clef. The music is more rhythmic and complex. Dynamics include *p* glassy, poco vib. and *p* sub. with hairpins indicating volume changes.

36

dim. *pp* V.S.

Detailed description: This system contains measures 36 through 39. It features two staves, treble and bass clef. Measure 36 starts with a treble clef and a bass clef. The treble staff has a melodic line with a slur over measures 36-38 and a fermata over measure 39. The bass staff has a supporting line. Dynamics include *dim.* and *pp*. The system ends with a repeat sign and the instruction V.S. (Vincenzo).

41 *rit.* ----- **Tempo I**

ppp *ppp* *pp tender*

D 47

mp *mp* *pizz. arco* *pizz. arco* *pizz. arco*

51

rit. -----

54

a tempo *rit.* ----- *a tempo* *rit.* -----

58 *pp*

a tempo *pp* *pizz.* *rit.* ----- *arco*

This page is blank to facilitate page turns.

III.

Adagio espressivo ♩ = c. 58

Musical score for the first system of 'Adagio espressivo'. The music is in 3/4 time and consists of two staves. The upper staff begins with a *mp* dynamic and features a melodic line with slurs and accents. The lower staff starts with a *p* dynamic and provides a harmonic accompaniment. A crescendo hairpin spans across the system, leading to a *mf* dynamic.

Musical score for the second system of 'Adagio espressivo', starting at measure 6. A boxed 'A' is placed above the first measure. The music continues with a *p sub.* dynamic and includes several *poco* markings. The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. A crescendo hairpin is present at the beginning of the system.

Musical score for the third system of 'Adagio espressivo', starting at measure 12. A boxed 'B' is placed above the first measure. The music features a *f drammatico* dynamic and includes several accents. The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. A crescendo hairpin is present at the beginning of the system.

Musical score for the fourth system of 'Adagio espressivo', starting at measure 17. The tempo changes to *Più mosso* with a tempo marking of ♩ = c. 62. The music is in 2/4 time and features a *ff* dynamic and includes several accents. The upper staff has a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. A crescendo hairpin is present at the beginning of the system. The system concludes with a *pizz.* marking, an *arco* marking, and an *attacca* instruction.

IV.

Quasi-pesante $\text{♩} = \text{c. } 100$

mp/f
 mp/f

A

B
 17
 $p \text{ sub.}$
 f
 ff
 p
 pizz.
 arco
 $p \text{ sub.}$
 f
 ff
 p