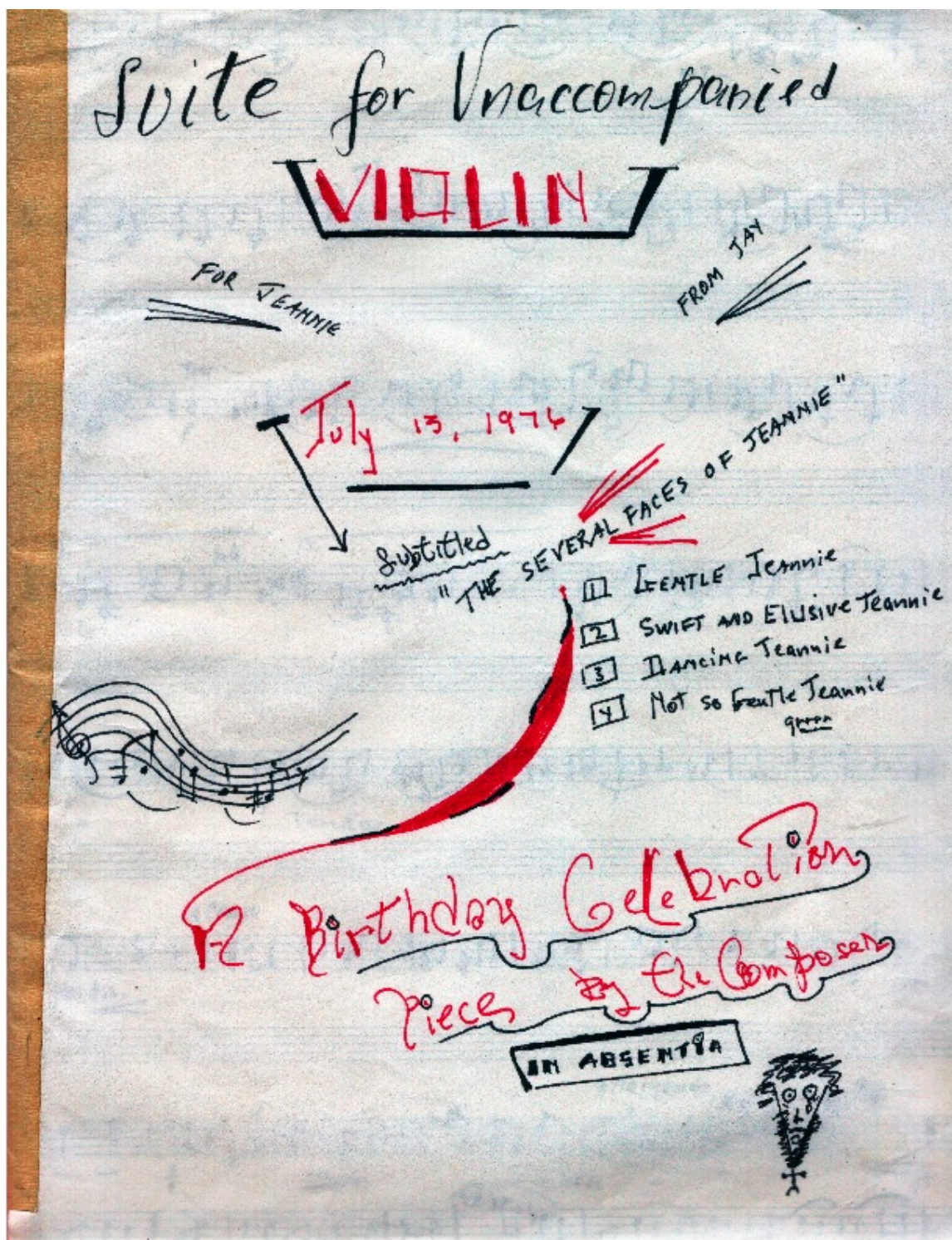


W. Jay Sydeman

**Suite for Unaccompanied Violin:
“The Several Faces of Jeannie”
(1976)**



Cover page of manuscript

Written while living in a Tibetan Buddhist temple in Hawaii in 1976 for the violinist Jeannie Doe. These are not technically difficult pieces, although they capture the many varied moods of this very lovely lady... somewhat a portrait in sound. Well, actually, “Swift and Elusive Jeannie” requires significant chops, and Movement 4, a flair for the dramatic.

– 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. “Gentle Jeannie” (Adagio espressivo) – circa 3:15
- II. “Swift and Elusive Jeannie” (Allegro) – circa 2:00
- III. “Dancing Jeannie” (Moderate dance, very rhythmic) – circa 2:00
- IV. “Not so Gentle Jeannie” (Drammatico, molto rubato) – circa 3:00

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Edited and engraved by Rick Shinozaki (Albany, CA), consulting with the composer.

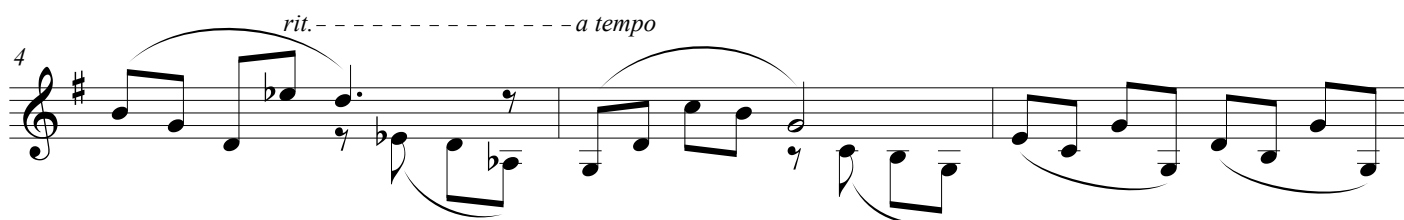
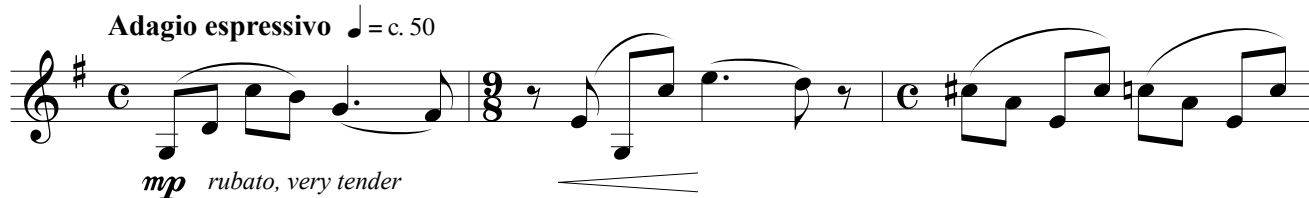
Suite for Unaccompanied Violin

"The Several Faces of Jeannie"

I. "Gentle Jeannie"

W. Jay Sydeman
(July 1976)

Adagio espressivo ♩ = c. 50



17 *p* sub. tender

20 *poco allarg.*-----

25 *a tempo*

29 *poco allarg.*----- *a tempo*

f

33 *allarg.*-----

cresc.----- *ff*

36 *a tempo*

mp

39 (L.H. pizz.)

dim.-----

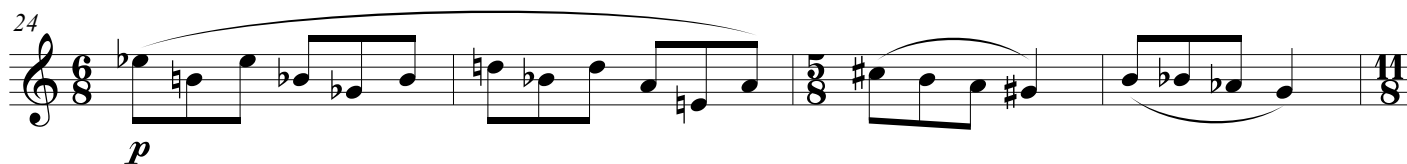
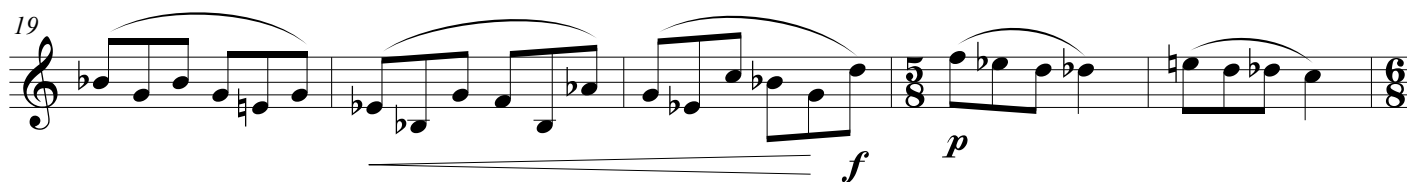
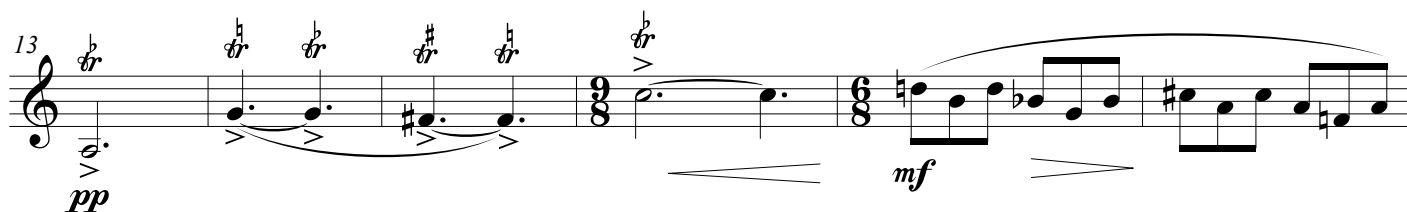
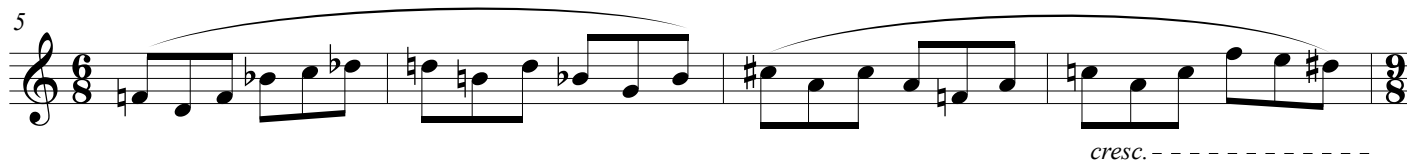
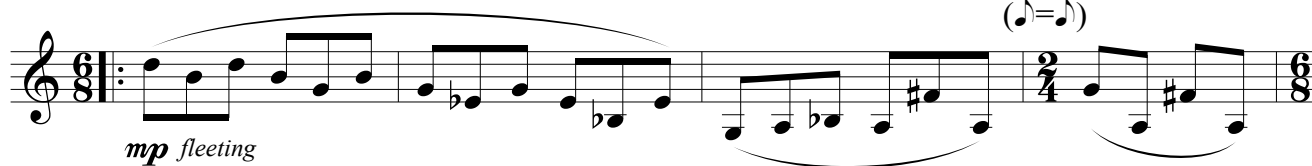
molto rit.-----

very slow roll

II. "Swift and Elusive Jeannie"

Allegro $\text{♩} = \text{c. } 76$

(♩=♩)



31 *fpp* *f* *p sub.* *cresc. - -*

Musical staff 31-36: Treble clef, 6/8 time signature. Measures 31-36 contain various notes with accents and slurs. Dynamics include *fpp*, *f*, *p sub.*, and *cresc. - -*.

37 *(cresc.) - -* *fp*

Musical staff 37-39: Treble clef, 12/8 time signature. Measures 37-39 contain various notes with slurs. Dynamics include *(cresc.) - -* and *fp*.

40 *f* *p* *fp*

Musical staff 40-44: Treble clef, 6/8 time signature. Measures 40-44 contain various notes with slurs and a double bar line. Dynamics include *f*, *p*, and *fp*.

45 *f*

Musical staff 45-50: Treble clef, 6/8 time signature. Measures 45-50 contain various notes with slurs and a double bar line. Dynamics include *f*.

51 *(♩.=♩)* *rit. - -* *sul pont.* *dim. - -*

Musical staff 51-54: Treble clef, 6/8 time signature. Measures 51-54 contain various notes with slurs and a double bar line. Dynamics include *(♩.=♩)*, *rit. - -*, *sul pont.*, and *dim. - -*.

Poco meno mosso

55 *(♩.=♩)* *pizz.* *mf* *dim. - -*

Musical staff 55-59: Treble clef, 3/4 time signature. Measures 55-59 contain various notes with slurs and a double bar line. Dynamics include *(♩.=♩)*, *pizz.*, *mf*, and *dim. - -*.

60

Musical staff 60-64: Treble clef, 6/4 time signature. Measures 60-64 contain various notes with slurs and a double bar line.

sul pont.: some of the hair must touch the bridge

Moderate dance, very rhythmic ♩ = c. 88

col legno battuto

ord.

mp

5

c.l.b.

ord.

mp

molto

[illegible]

23 ord.

mp *cresc.* *f* very rhythmic

28 *poco più mosso*
fp *molto* *mp*
 sul pont. ord.

32 sul pont. pizz.
mp *mf*

37 *a tempo*
 arco ord. c.l.b. ord. pizz. arco sul pont.
f *mp* *mf*

42 non vib. - - - - - vib.
 ord. *dim.* *ppp* *molto* *f* *fff* very rhythmic *mp*

47 *dolce espr.*
f *sub.*

51 *mp* *p* *mp* *cresc.*

55 pizz. arco
mf *pp* *molto* *ff*

59 c.l.b. ord. non vib.
mp *fp* *disappear (collapse)*

IV. "Not so Gentle Jeannie"

Drammatico, molto rubato ♩ = c. 66

allarg. *slow roll* *a tempo*

f *ff* *gentle* *mf*

4 *p* *f* *dim.* 1 2 2 *mp*

7 *mf* *with great passion* *cresc.* *molto sost.* *f*

10 *cresc.* *sfp* *ff*

The musical score is written for a single melodic line on a treble clef staff. It begins in common time (C) with a tempo marking of 'Drammatico, molto rubato' and a metronome indication of approximately 66 beats per minute. The first measure is marked 'f' (forte). The second measure is marked 'allarg.' (allargando). The third measure is marked 'ff' (fortissimo). The fourth measure is marked 'a tempo' and 'gentle'. The fifth measure is marked 'mf' (mezzo-forte). The sixth measure is marked 'p' (piano). The seventh measure is marked 'f' (forte). The eighth measure is marked 'dim.' (diminuendo). The ninth measure is marked 'mp' (mezzo-piano). The tenth measure is marked 'mf' (mezzo-forte). The eleventh measure is marked 'f' (forte). The twelfth measure is marked 'ff' (fortissimo). The thirteenth measure is marked 'cresc.' (crescendo). The fourteenth measure is marked 'sfp' (sforzando). The fifteenth measure is marked 'ff' (fortissimo). The score includes various musical notations such as slurs, ties, and dynamic markings.

12 *mf* tender *p*

15

18 *with great passion* *f* *cresc.* *ff*

21 *fff* brillante *sul G* *rit. & dim.*

23 *mp* *rit. molto poco a poco*

27 *pizz.*