

W. Jay Sydeman

Duo
for Trombone and Tuba
(1990)

Lento $\text{♩} = 50$ *Duo For Trombone & Tuba* *Sydman 90*

Handwritten musical score for Trombone and Tuba, measures 1-4. The score is in 3/4 time, key of B-flat major. It features a variety of dynamics (pp, mp, p, mf) and articulations (cresc., accel., stop, straight mute, fluttertongue). The notation includes slurs, ties, and various rhythmic patterns.

pp *cresc.* *mf accel.* *stop* *tr*

pp

STRAIGHT MUTE *FLUTTERTONGUE*

B. accidentals hold for the bar only
only other accidentals in the same octave 1

First page of manuscript

Duo for Trombone and Tuba... an odd combination to write for unless you are of a “lowly” disposition. (Apparently I was.)

The piece was written for some summer music festival or other in 1990. It puts both instruments through their paces after some initial thematic growlings... actually becoming quite exciting, rhythmically venturesome, even agitated, before morphing back to its original, more somnambulistic, character.

– W. Jay Sydeman, September 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: circa 3:45

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Duo

for Trombone and Tuba

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(1990)

Lento ♩ = c. 50

Trbn

pp espr.

p

Tuba

p espr.

mp

5

mp

accel.

pp

p

a tempo

straight mute

sfz p

p

pp

A

10

fluttertongue

p

poco più mosso

mp

a tempo

mp

14

mute off

f

G.P.

pp

p

sfz mf

p

B

19

p *molto rit.* *a tempo* *p*

23

f *mf* *pp* *rit.* *p*

27

a tempo *mp* *accel.* *f*

31

f *a tempo* *p* *rit.* **Faster** *mf* *accel.* *mp*

D Allegro ♩ = c. 96

36

f *accel.* *fff* **V.S.**

39

pp ff p ff f

a tempo

This system contains measures 39 through 42. It features a treble and bass staff. Measure 39 starts with a piano (pp) dynamic. Measures 40 and 41 show a forte (ff) dynamic, with the tempo marking 'a tempo' appearing in measure 40. Measure 42 returns to a piano (p) dynamic. The music consists of eighth and sixteenth notes, with some triplets and slurs.

43

sfz p mp

This system contains measures 43 through 46. Measure 43 begins with a sforzando piano (sfz p) dynamic. Measure 44 has a mezzo-piano (mp) dynamic. Measures 45 and 46 continue with the mp dynamic. The music includes eighth notes, quarter notes, and half notes, with some slurs and accents.

47

mp

This system contains measures 47 through 51. Measure 47 starts with a mezzo-piano (mp) dynamic. Measures 48, 49, and 50 continue with the mp dynamic. Measure 51 has a mezzo-piano (mp) dynamic. The music features eighth and sixteenth notes, with some slurs and accents.

52

mf p

accel.

This system contains measures 52 through 55. Measure 52 starts with a mezzo-forte (mf) dynamic. Measure 53 has a mezzo-forte (mf) dynamic. Measure 54 has a mezzo-piano (mp) dynamic. Measure 55 has a piano (p) dynamic. The music includes eighth and sixteenth notes, with some slurs and accents. An 'accel.' marking with a dashed line is present in measure 54.

E **Faster** ♩ = c. 126

55

f raucous *sfz* *p* *f*

mf sempre stacc.

59

mf

mf

62

p

mp

67

mf

p *mf*

mp

rit.

F **Tempo I** ♩ = c. 50

75

pp espr. *mp*

rit.

p *pp*