

W. Jay Sydeman

Jonathan's Trombone
for Trombone, Piccolo and Piano
(c. 1996)

Jonathan's Trombone was written for a young man named Jonathan, of all things. It is jolly and not difficult, and I added a piccolo part to make it even brighter. It's fun to play and to hear.

– W. Jay Sydeman, March 2016

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 2:15

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Allegro ♩ = c. 138

Piccolo

mf *sempre stacc. (except when slurred)*

Trombone

mf

Piano

mf

4

mp

mp

mp

A

7

mf

mf

mf

10

Measures 10 and 11 of a musical score. Measure 10 features a treble staff with a melody starting on a half note, followed by eighth notes, and a bass staff with a half note. Measure 11 features a treble staff with a melody of eighth notes and a bass staff with a half note. Dynamics include *p* (piano) and *mf* (mezzo-forte).

12

B

Measures 12, 13, and 14 of a musical score. Measure 12 features a treble staff with a melody of eighth notes and a bass staff with a half note. Measure 13 features a treble staff with a melody of eighth notes and a bass staff with a half note. Measure 14 features a treble staff with a melody of eighth notes and a bass staff with a half note. Dynamics include *mf* (mezzo-forte).

15

Measures 15, 16, and 17 of a musical score. Measure 15 features a treble staff with a melody of eighth notes and a bass staff with a half note. Measure 16 features a treble staff with a melody of eighth notes and a bass staff with a half note. Measure 17 features a treble staff with a melody of eighth notes and a bass staff with a half note. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano).

18

mf *f*

mf

21

mf *mp*

mp

24

mf *mp*

mp

27

30

p

pp

34

mf f

mf f

38

mf p

mf p

42

pp

pp

pp ppp