

W. Jay Sydeman

Trio
for Two Violins and Vibraphone
(c. 1976)

The trio for two violins and vibraphone is from 1976, during the period when I was writing a large series of duos for two violins. A vibraphonist appeared on the scene and became incorporated in this project. The trio consists of a slow introspective movement, followed by an unexpected quite jollily flamboyant second movement.

– W. Jay Sydeman, August 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. Adagio – circa 1:30
II. Allegro – circa 2:00

To contact the composer:

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

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I.

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(c. 1976)

Adagio ♩ = c. 54

Vln 1 *mf* poco pesante

Vln 2 *mf* poco pesante

Vibr. *mp*

4 A

7

10

B

dim. *pp* *mp* 3 *p*

13

16

19

C

p *dim.* *disappear* *mp* *dim.*

II.

Allegro ♩ = c. 108

The musical score is written for three staves, likely representing piano and violin parts. It is in the key of B-flat major (one flat) and 3/4 time. The tempo is marked 'Allegro' with a metronome marking of approximately 108 beats per minute. The score is divided into four systems, each containing three staves. The first system (measures 1-3) features a piano introduction with a forte (*f*) dynamic. The second system (measures 4-6) continues the piano introduction with a mezzo-forte (*mf*) dynamic. The third system (measures 7-10) begins with a section labeled 'A' and includes a fortissimo (*f*) dynamic. The fourth system (measures 11-14) concludes the piece with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and phrasing marks. A repeat sign is present at the end of the fourth system.

Measures 1-3: *f*, *mf*, *mf*

Measures 4-6: *p sub.*, *p sub.*, *mp*

Measures 7-10: *f*, *p*, *mp spicc.*, *sfz*, *mp*, *mf*

Measures 11-14: *p*, *p*, *3*, *mf*

14

p *poco*

18

B

rit. *a tempo*

mf

21

mf *fp* *mf* *f* *mf*

24

p sub. *f* *ff* *f*

C

Violin I staff: *p* sul pont. *mf* ord. *fp*

Violin II staff: *p* sul pont. *mf* ord. *fp*

Cello/Double Bass staff: *mp* *mf*

35

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first two staves are for the vocal parts, and the third staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four measures. The first measure is in common time, the second is in 2/4 time, and the third and fourth are in common time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The vocal parts are written in a simple, melodic style, with some notes marked with a 'v' (vibrato) and some measures containing rests.

D

39

f gay

f gay

f gay

42

E

44

48

51

pizz. *mf* *mp*

pizz. *mf* *mp*

mp *p*