W. Jay Sydeman

Relationships?

for Violin and Piano

(2003)

Arts Aeternum

Ann - sits at Pno - tries to
come in once - gives up
1) flosses her teeth - big deal of it
2 stands up & yawns
3 - sits & leafs thru magazine
4 checks herself in mirror
5 turns towards audience &
rolls eyes

Rick -
1) steps to the side & listens attentively
2) sits down - goes into shopping bag
& pulls out blow toy - tosses it
away
3 jogs in place (act winded)
check heart rate
4 wind up car/5 blow up balloon at
cue from Ann

Notes to performers for "Filibuster" movements.

Written in 2003 for the "Music in the Mountains" festival in Grass Valley, this is more a piece about how relationships don't work than how they do.

Getting Going introduces the participants. *An Odd Conversation* has them talking to one another but paying scant attention. Both filibusters are just that... each player goes off on his private toot. The "word" is finally redeemed in this lovely collaboration. Having accomplished this we may now relax into the rollicking final movement – namely the glorification of the typical 18th-century cadence, with an especial nod to Wolfgang Amadeus Mozart.

– W. Jay Sydeman, April 2011

Notes for performers: There are two filibusters in *Relationships*, both naturally being the antithesis of relating. In both cases the soloists blithely ignore the other while pursuing his (her) private agenda; the ignored performer psychologically and otherwise twiddles thumbs. This sets the stage for the *Redeeming of the (abased) Word*, which indeed is the next movement before final reconciliation in the last movement.

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. Getting Going (Quasi-cadenza – Really fast) – circa 2:45
II. An Odd Conversation (Allegro) – circa 2:15
III. Filibuster 1 (Furioso) – circa 2:00
IV. Filibuster 2 (Allegro) – circa 2:30
V. The Redeeming of the Word (Slowly, solemnly) – circa 3:45
VI. Cadence City (Vivace) – circa 4:00

Premiere performance:
June 23, 2003, Bill Barbini (violin) and Dmitriy Cogan (piano). Music in the Mountains Music Festival.
Amaral Family Festival Center, Grass Valley CA. Fourth Annual Festival of New Music, presented by Nevada County Composers' Cooperative.

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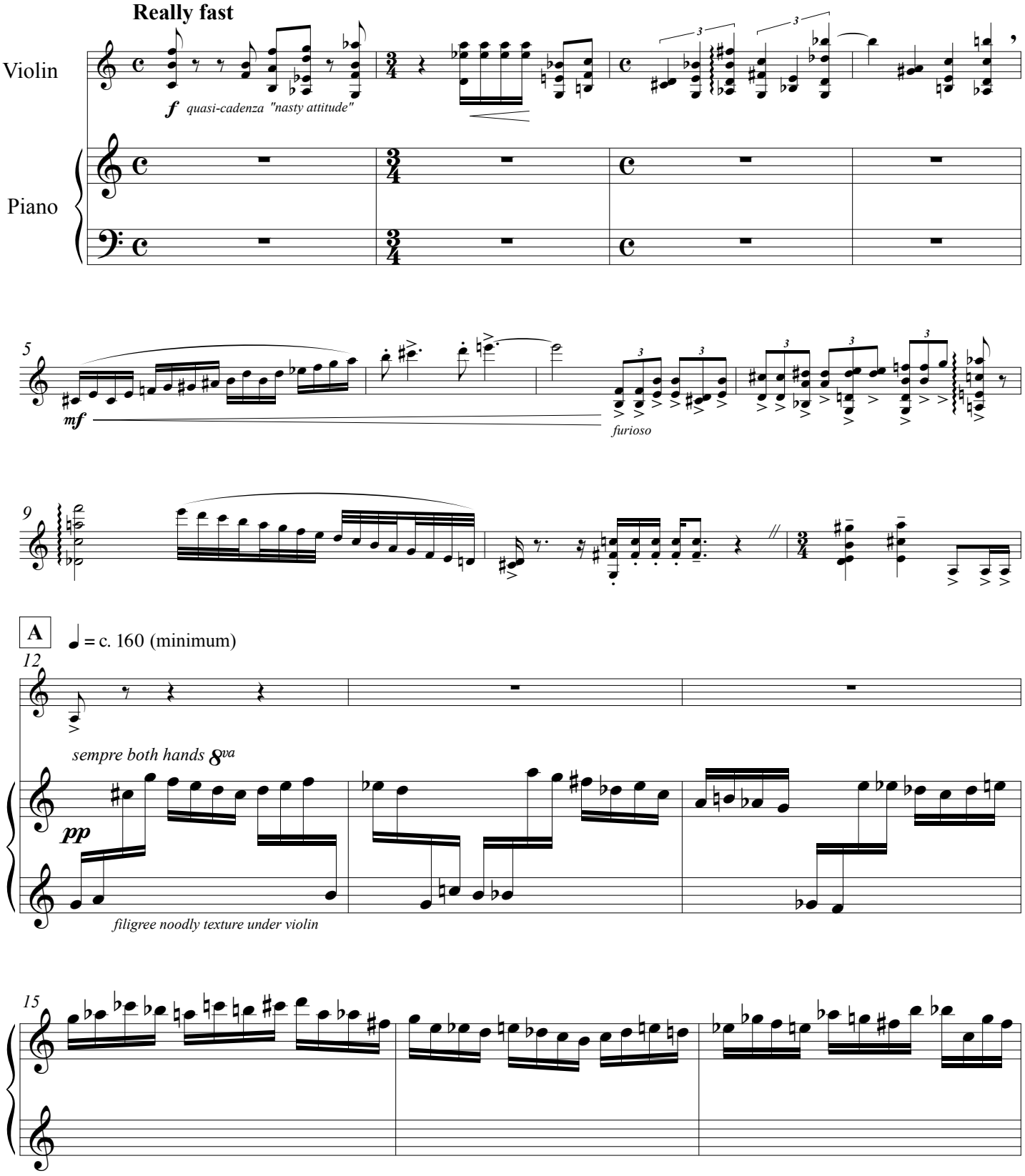
707-962-0394
www.williamjaysydeman.com

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

Relationships?
for Violin and Piano
I. Getting Going

W. Jay Sydeman
(c. 2003)



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B

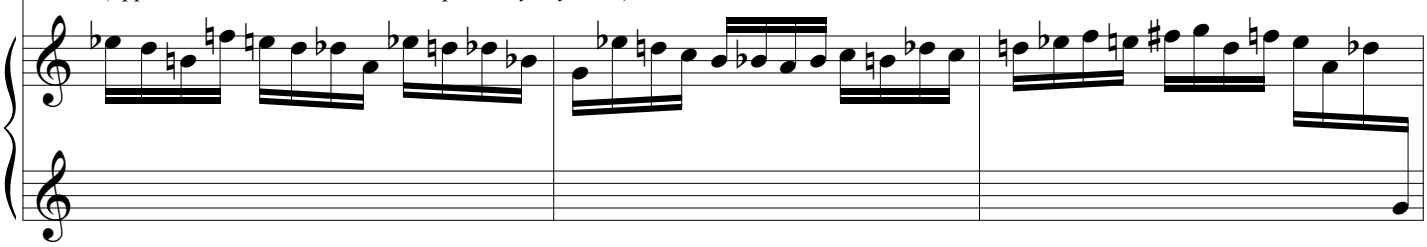
(violin: ♩ = c. 155 *violin continues at independent tempo until Rehearsal 'G' – see appendix for complete violin part*)

18

mp

etc.

Pianist gives cue for violin entrance
(approximate, does not need to be precisely rhythmic)



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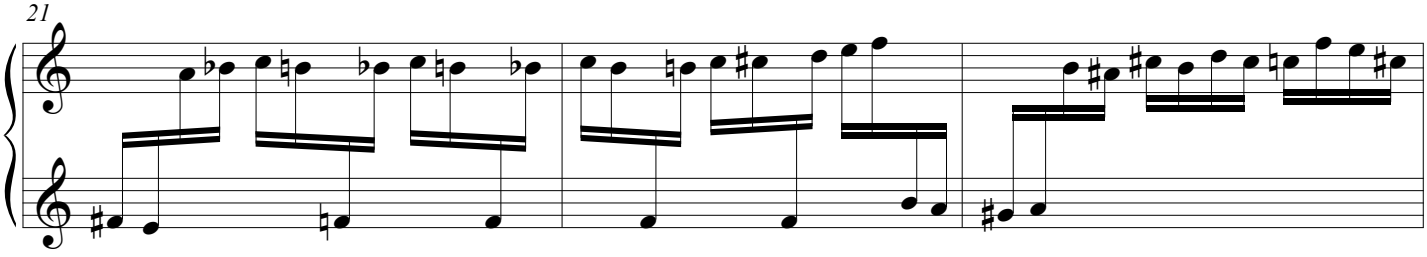

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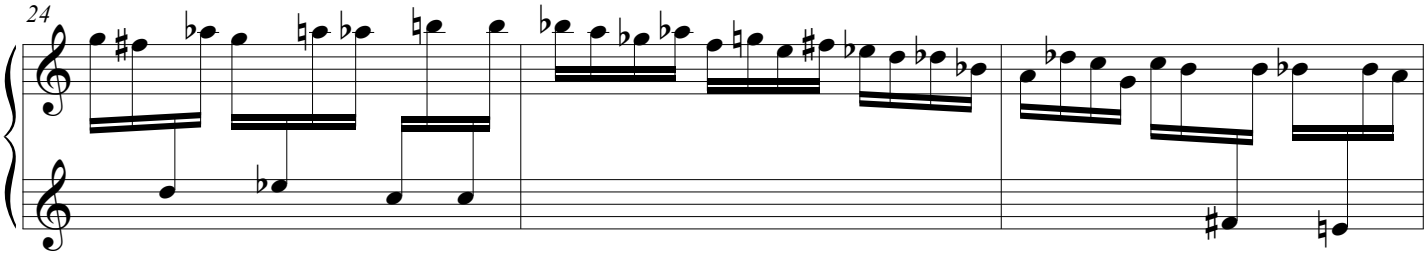

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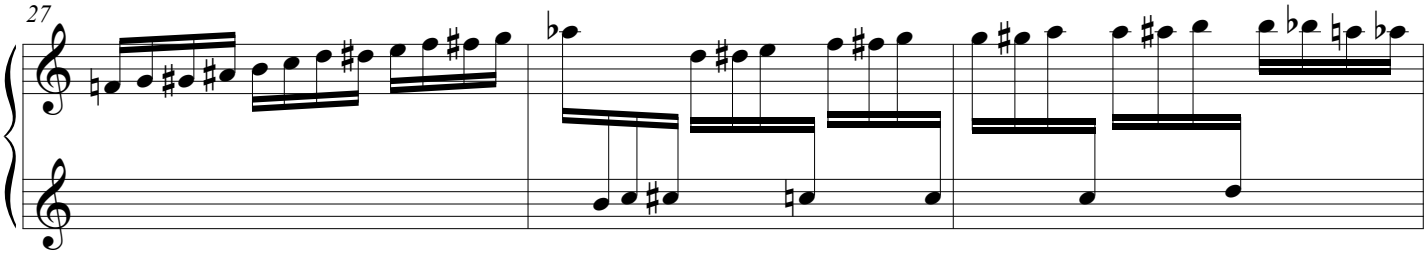

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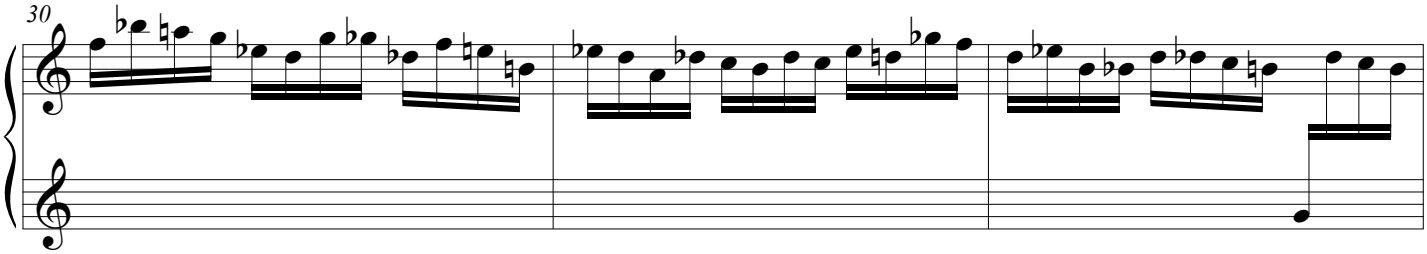
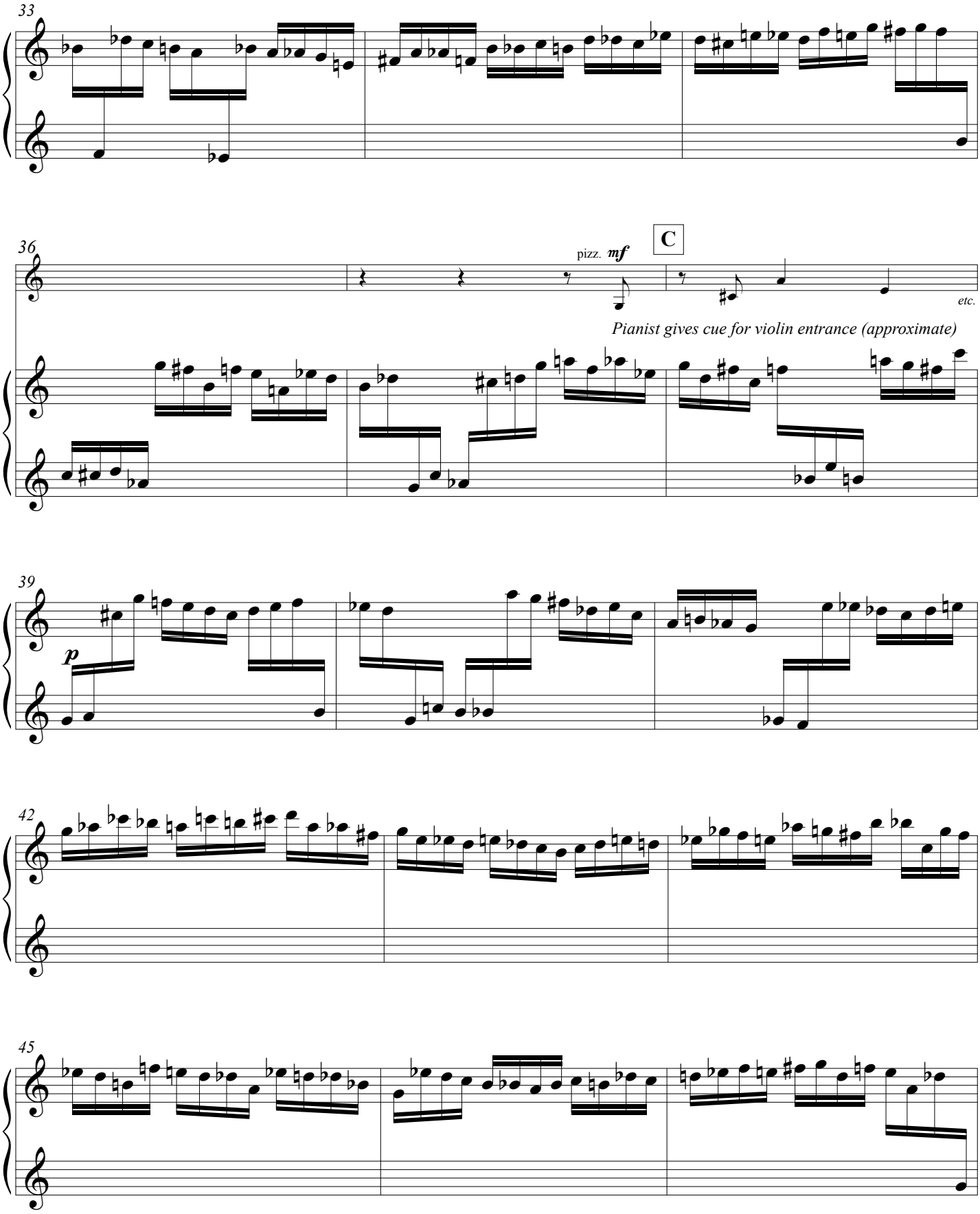
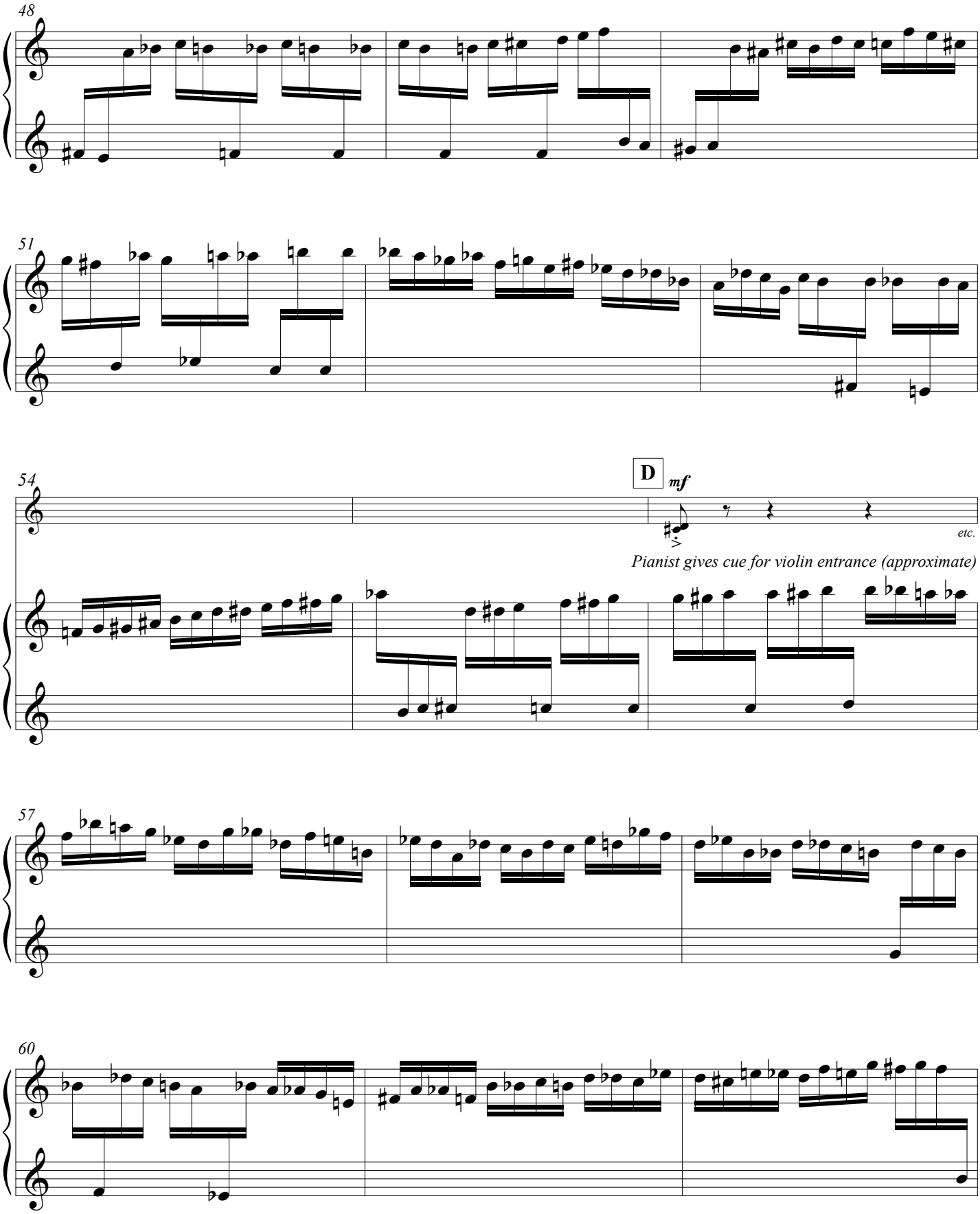
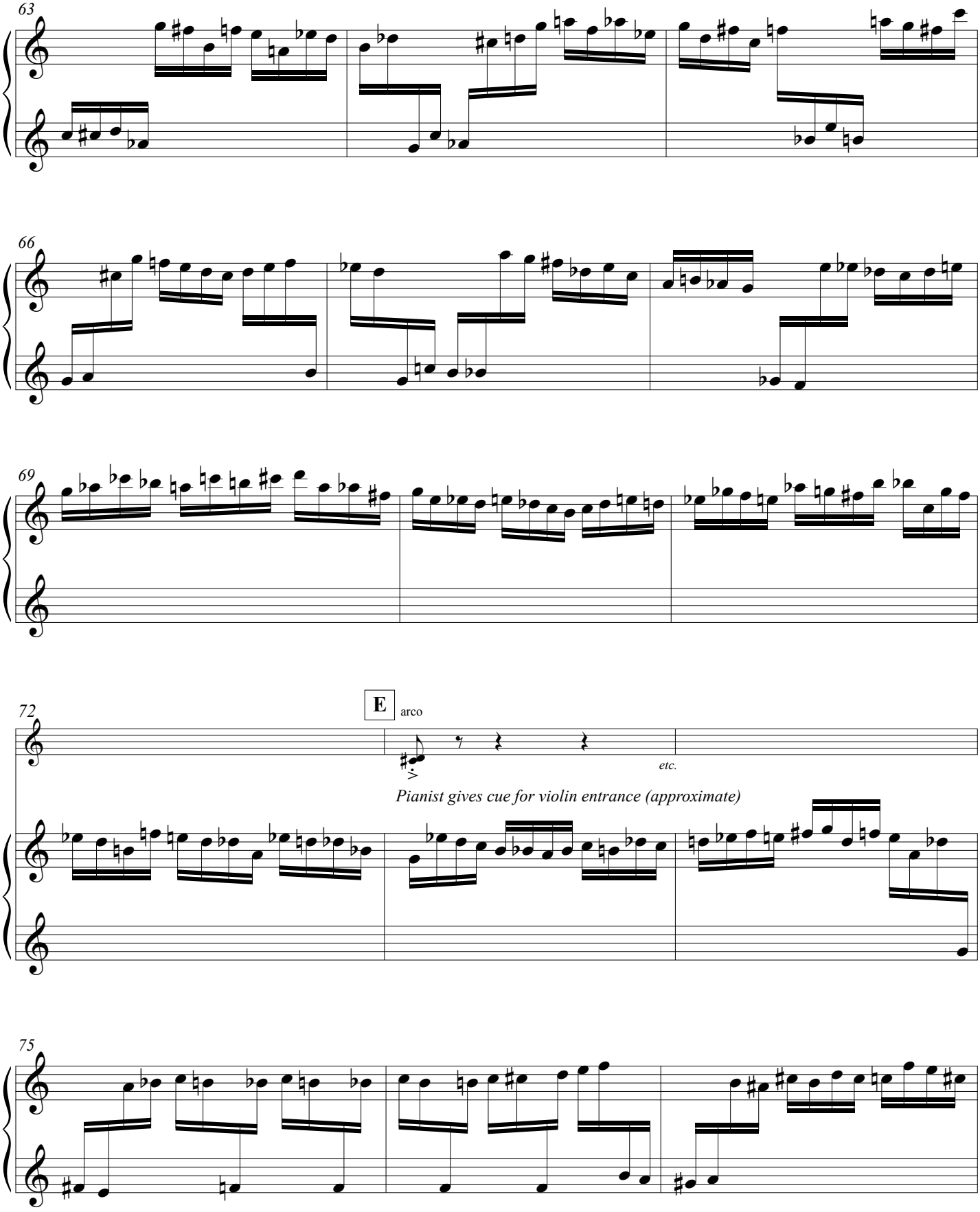
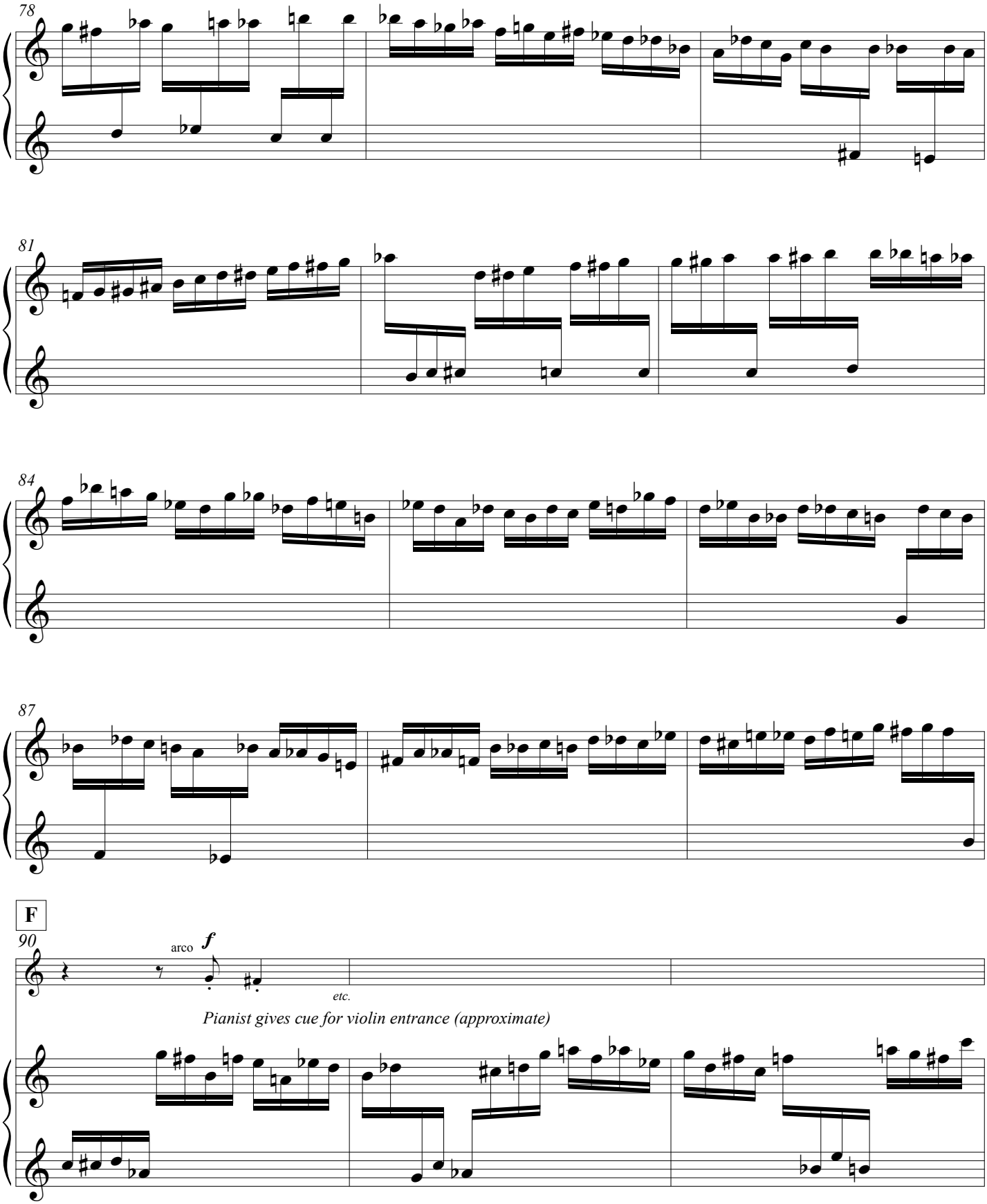
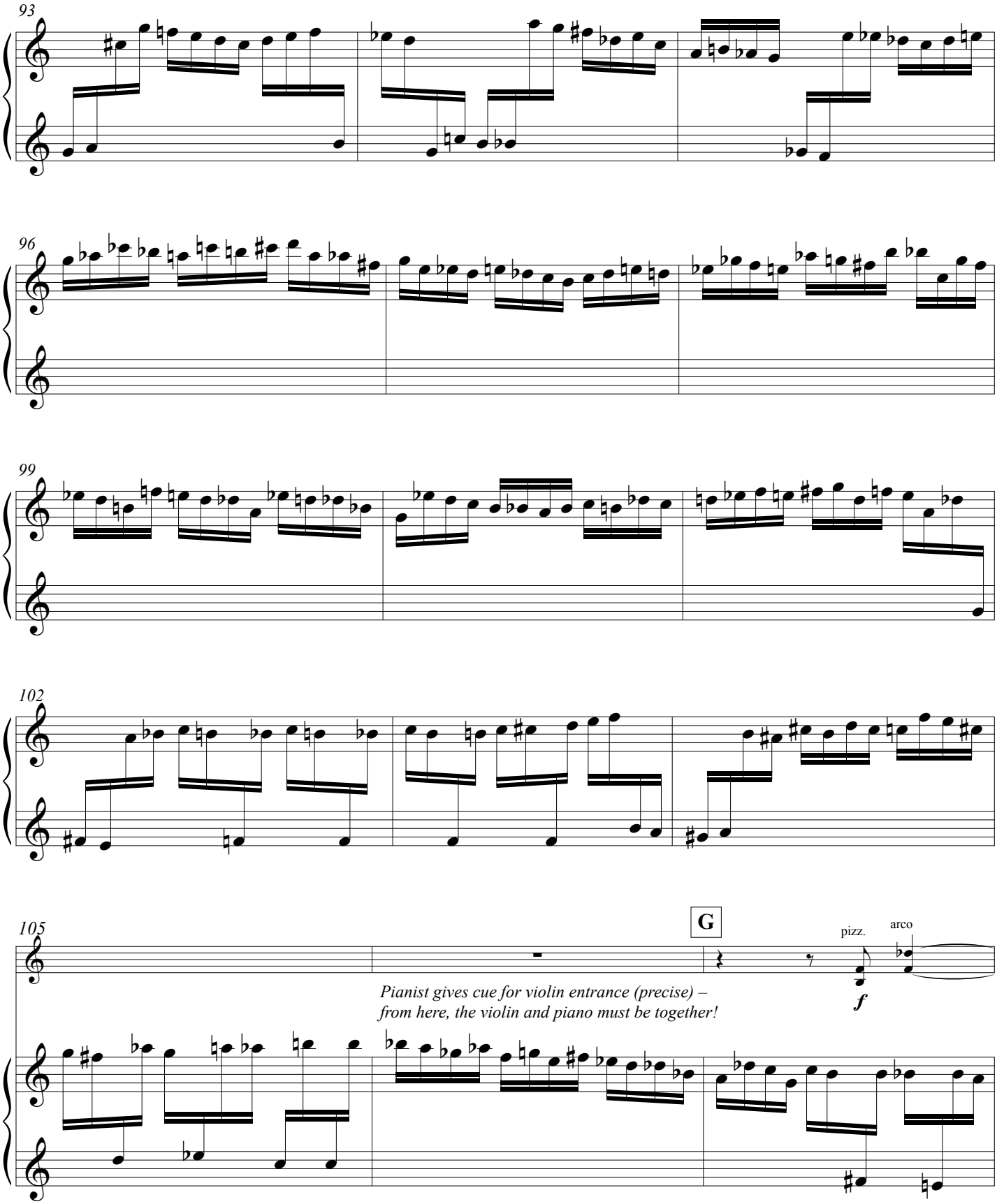


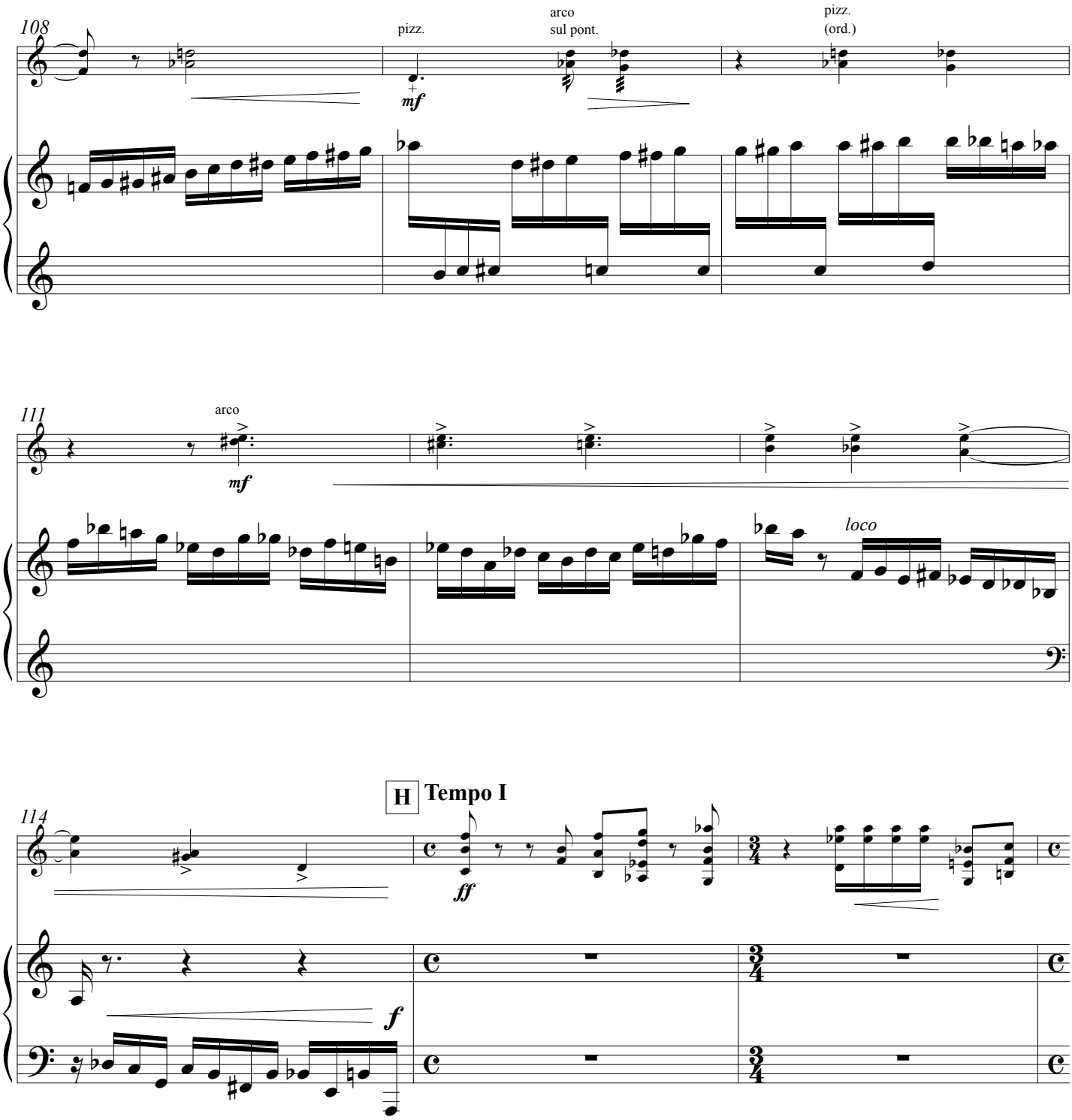

33
36
C
pizz. mf
etc.
Pianist gives cue for violin entrance (approximate)
39
p
42
45

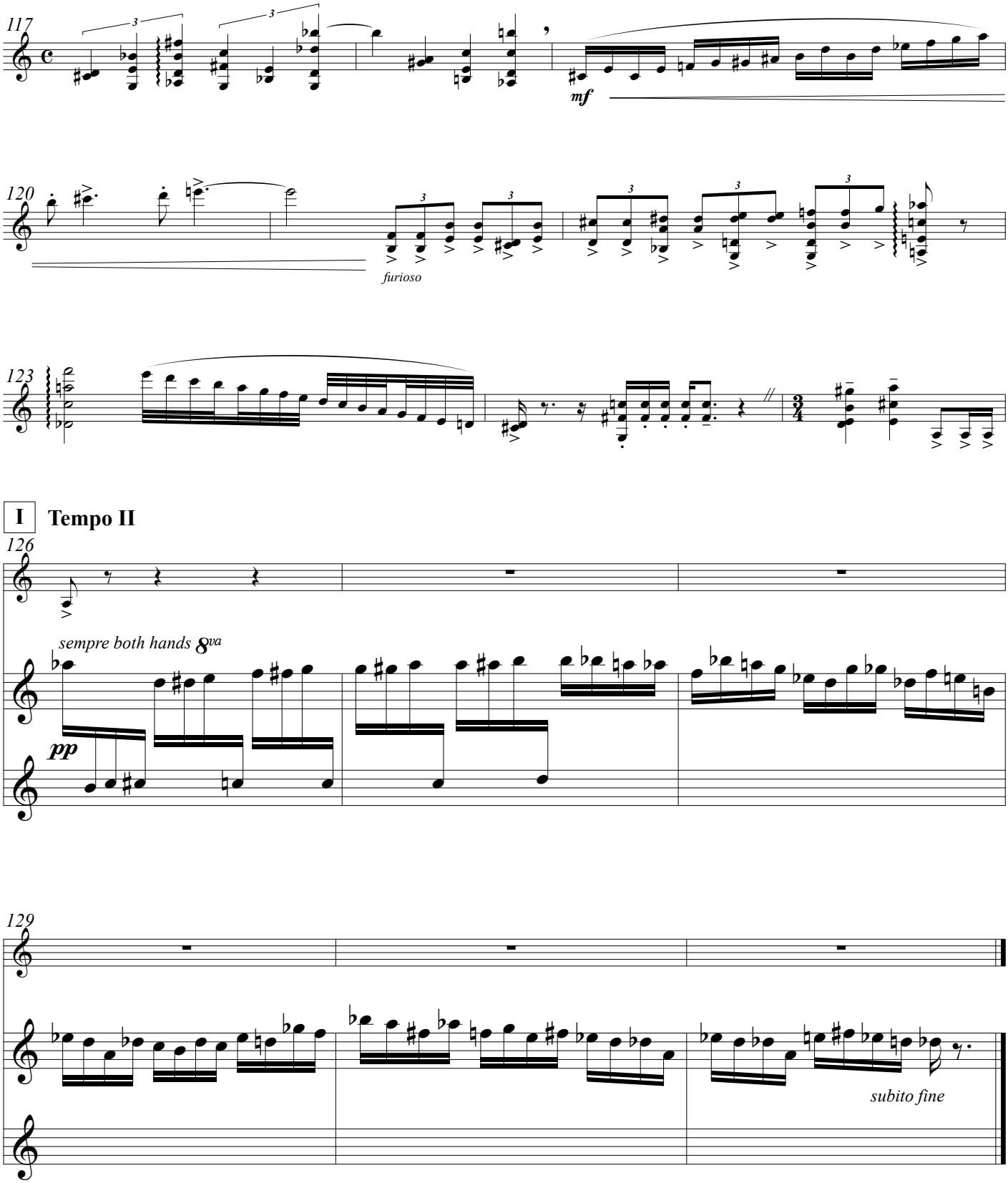

48
51
54
D
mf
etc.
Pianist gives cue for violin entrance (approximate)
57
60


63
66
69
72
E
arco
etc.
Pianist gives cue for violin entrance (approximate)
75


78
81
84
87
F
90
arco
f
etc.
Pianist gives cue for violin entrance (approximate)


93
96
99
102
105
G
pizz.
arco
f
Pianist gives cue for violin entrance (precise) –
from here, the violin and piano must be together!


108
pizz.
arco
sul pont.
pizz.
(ord.)
mf
111
arco
mf
loco
H
Tempo I
114
ff
f


117
mf
120
furioso
123
I
Tempo II
126
sempre both hands 8va
pp
129
subito fine

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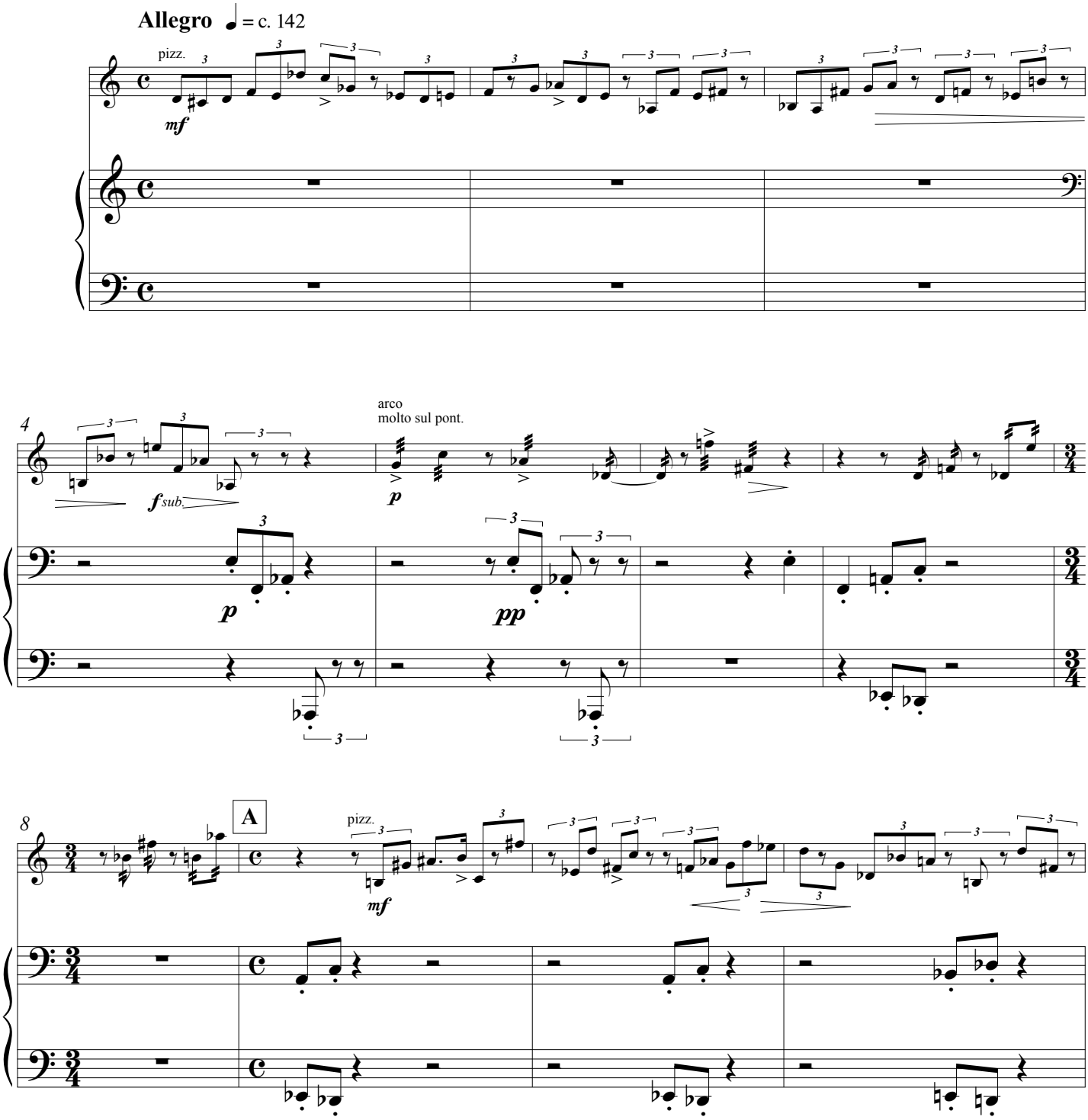
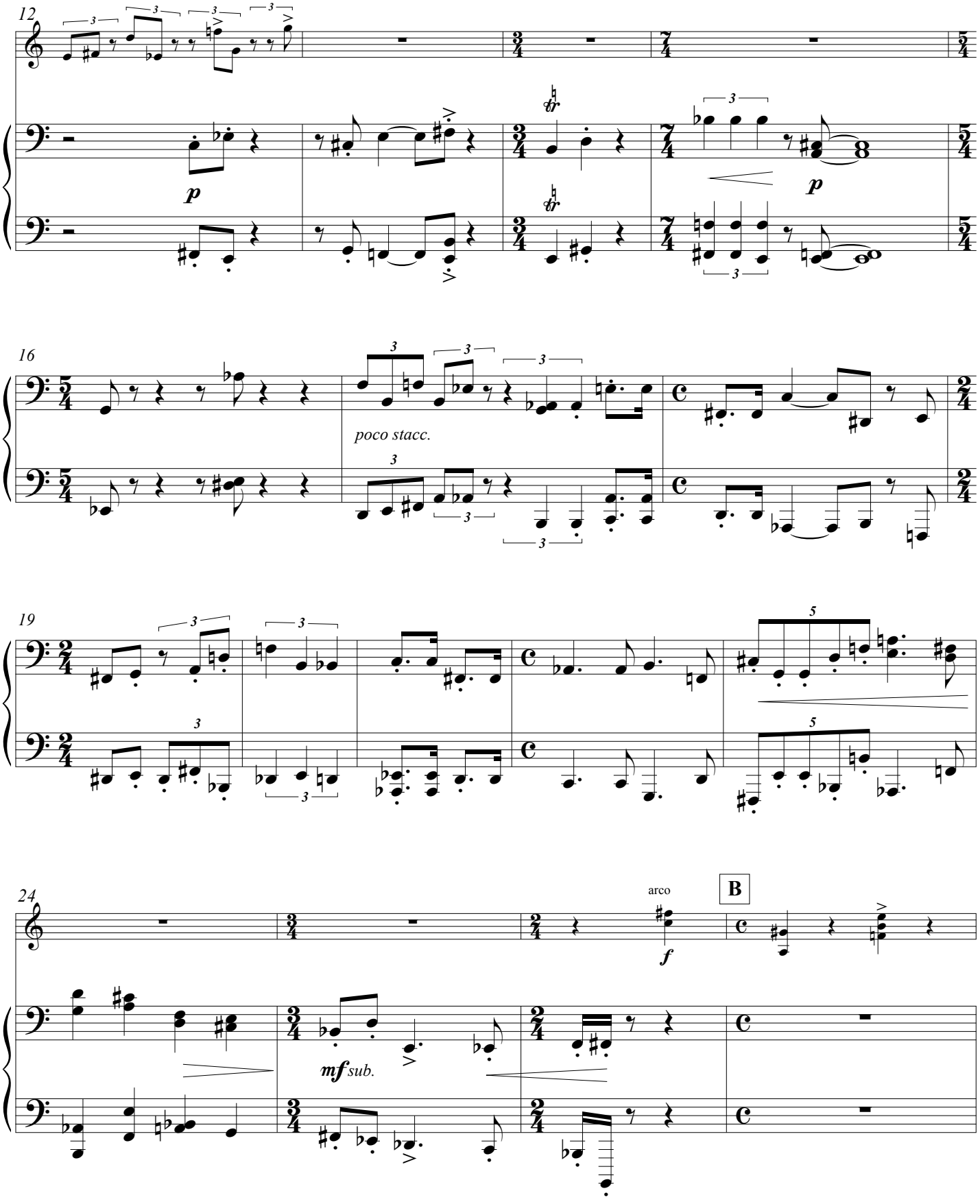
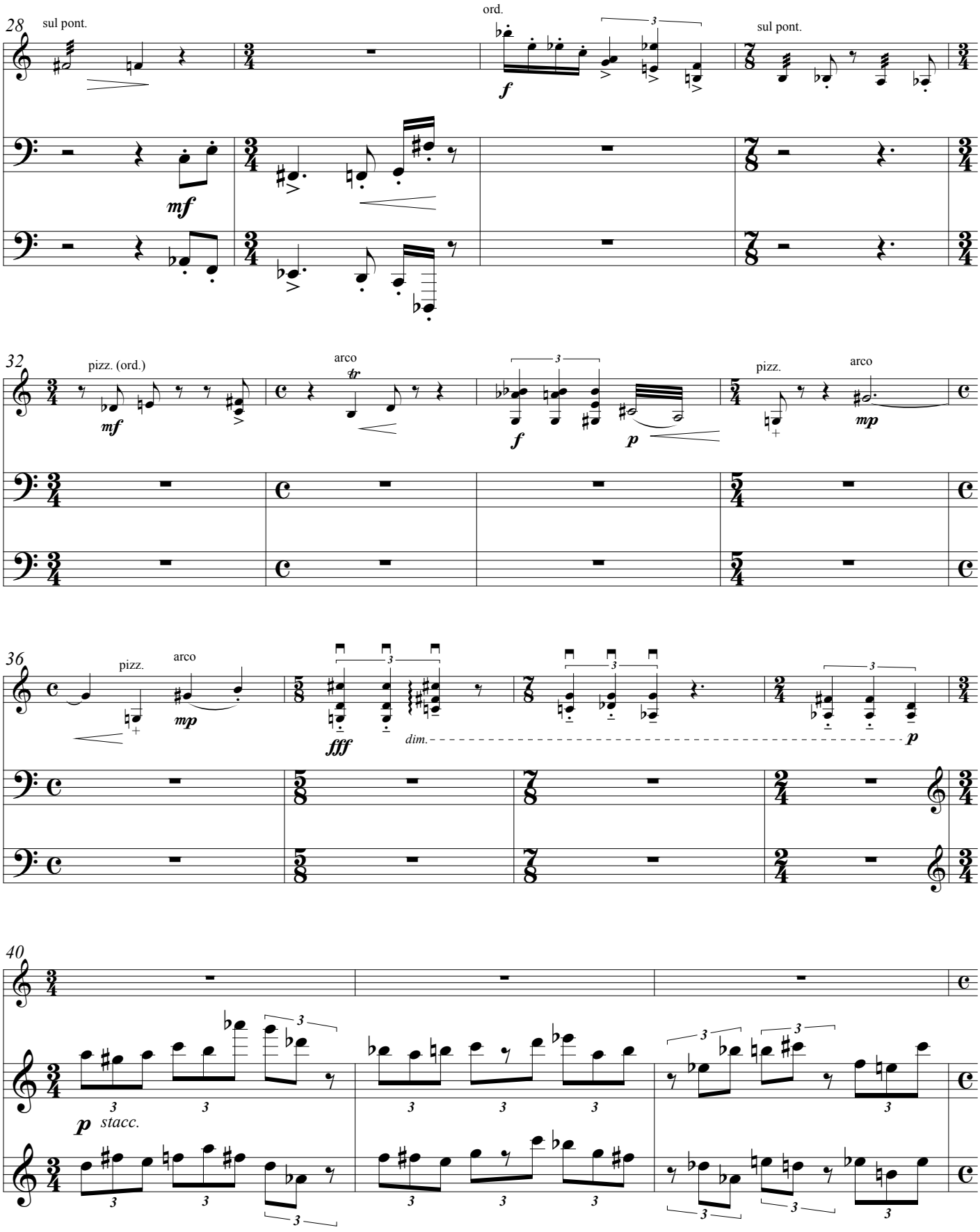
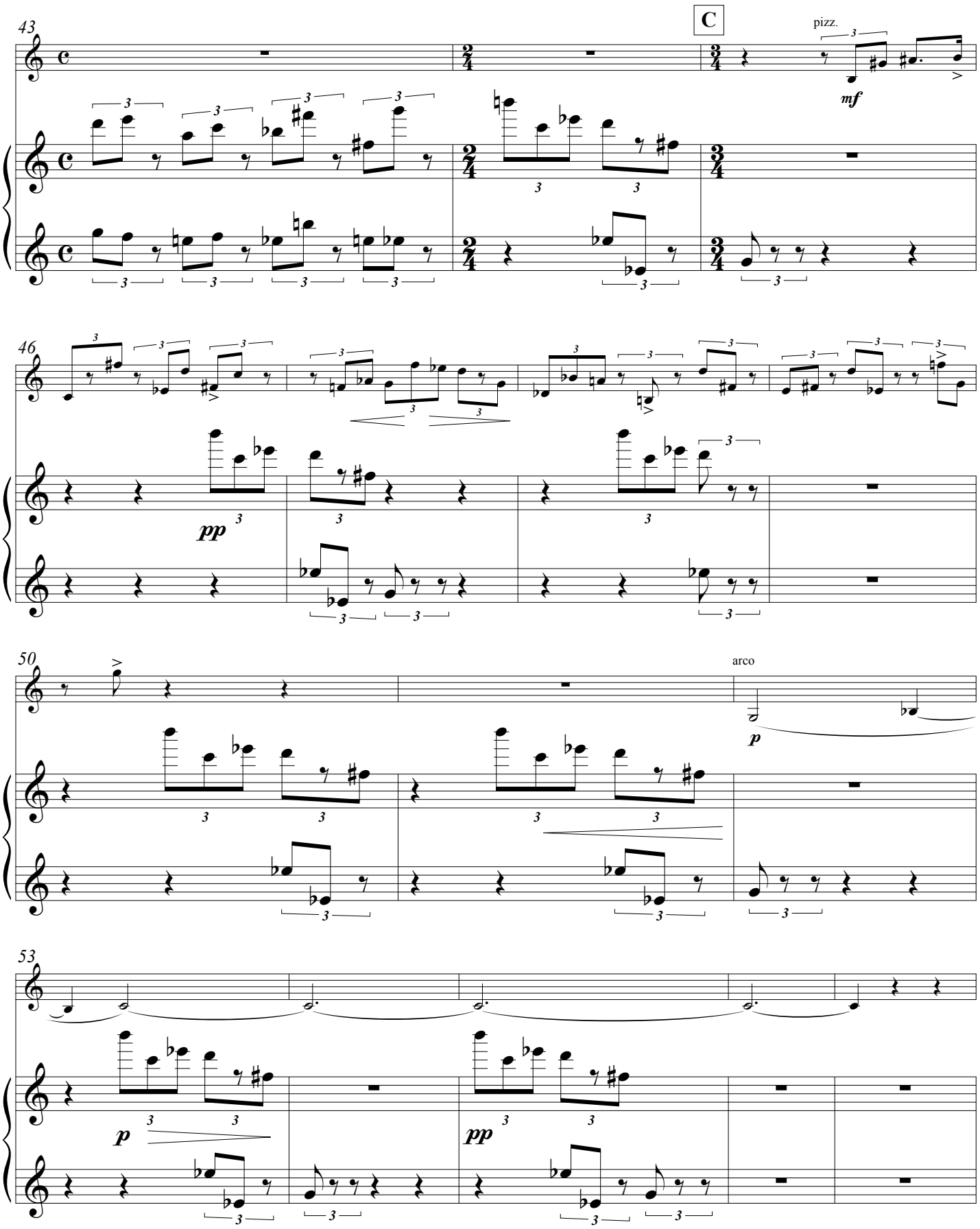
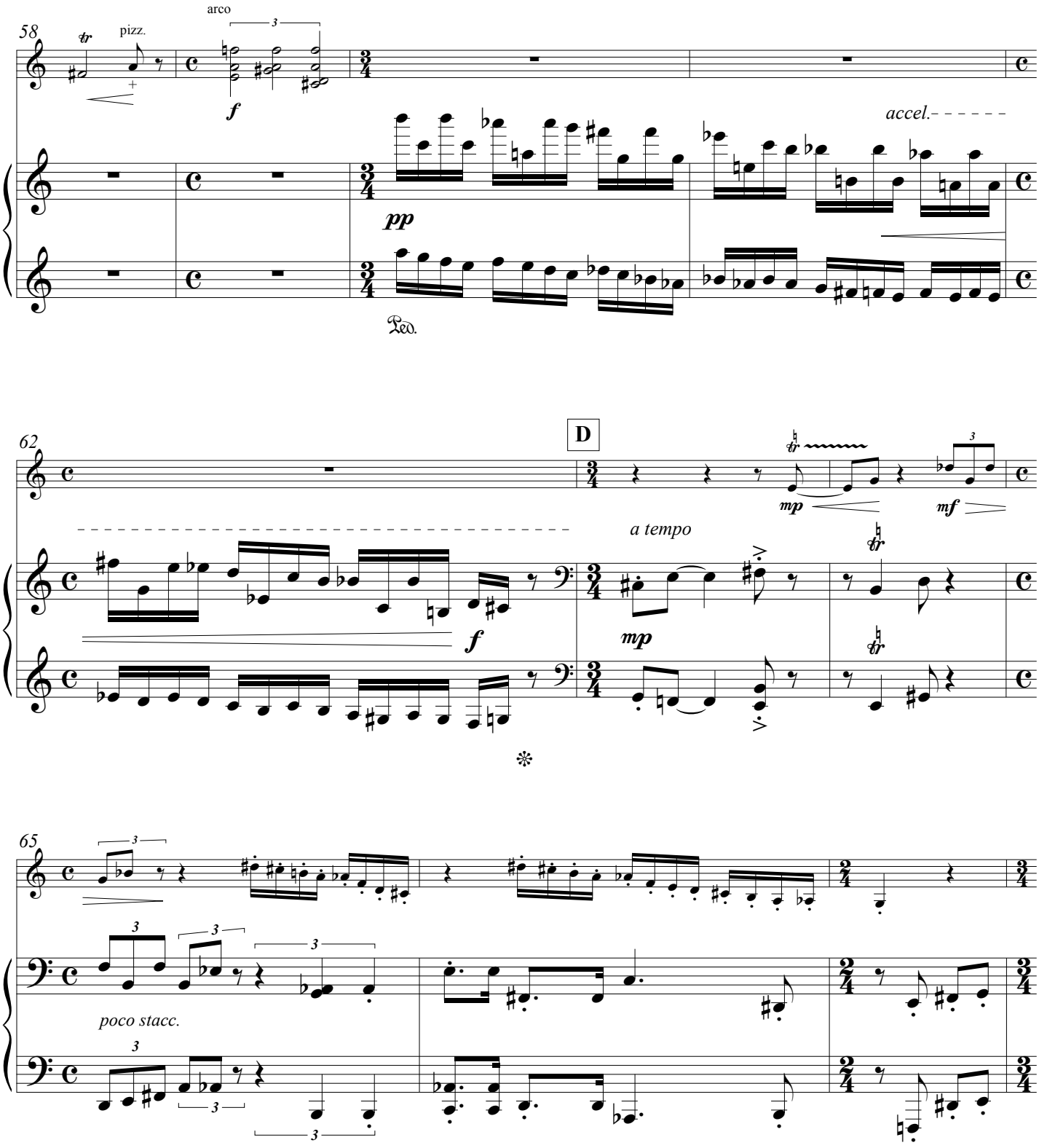
II. An Odd Conversation

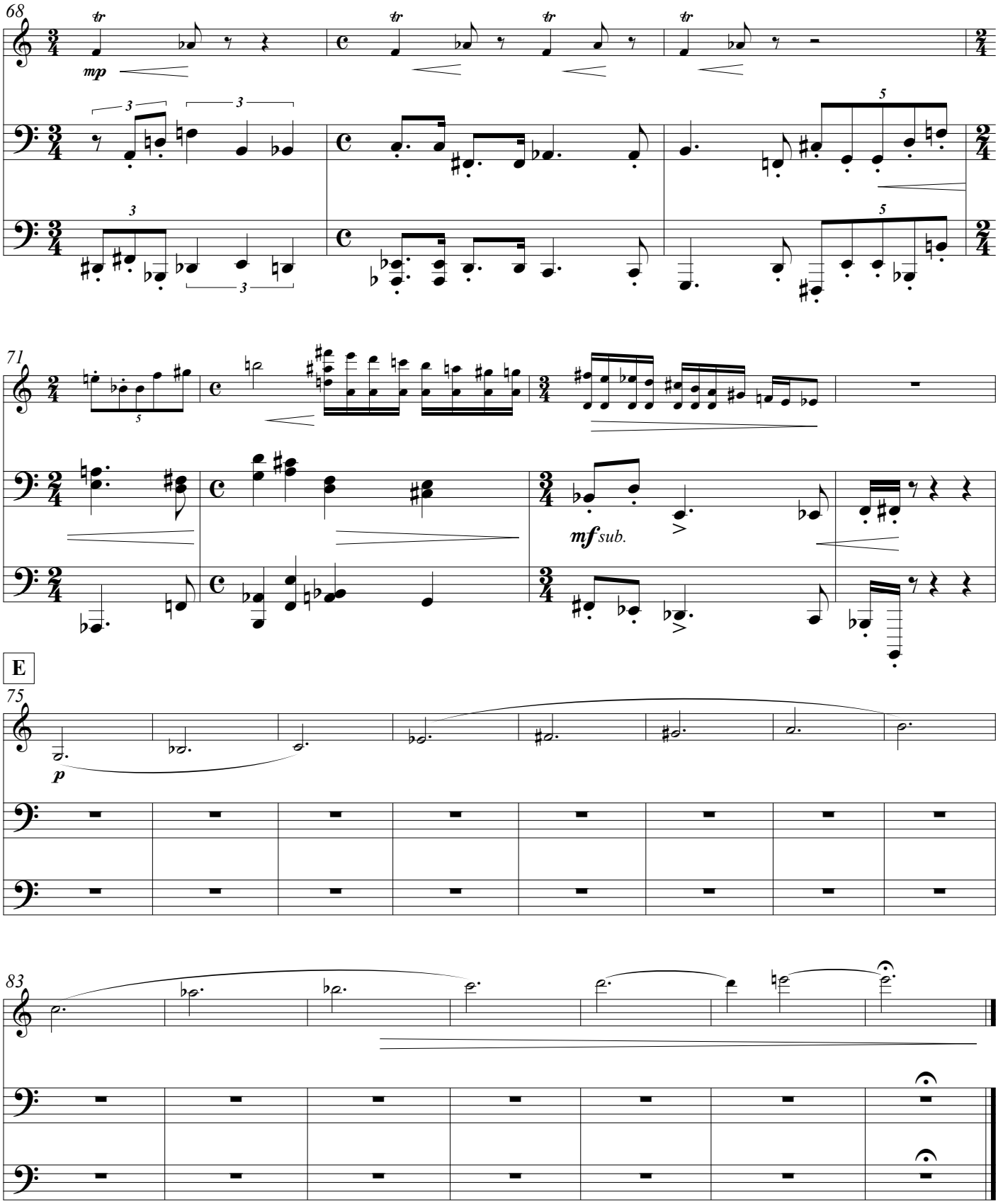



12
p
p
16
poco stacc.
19
24
arco
f
B
mf sub.


28
sul pont.
ord.
sul pont.
mf
f
32
pizz. (ord.)
arco
tr
pizz.
arco
mf
f
p
mp
36
pizz.
arco
mp
fff
dim.
p
40
p
stacc.

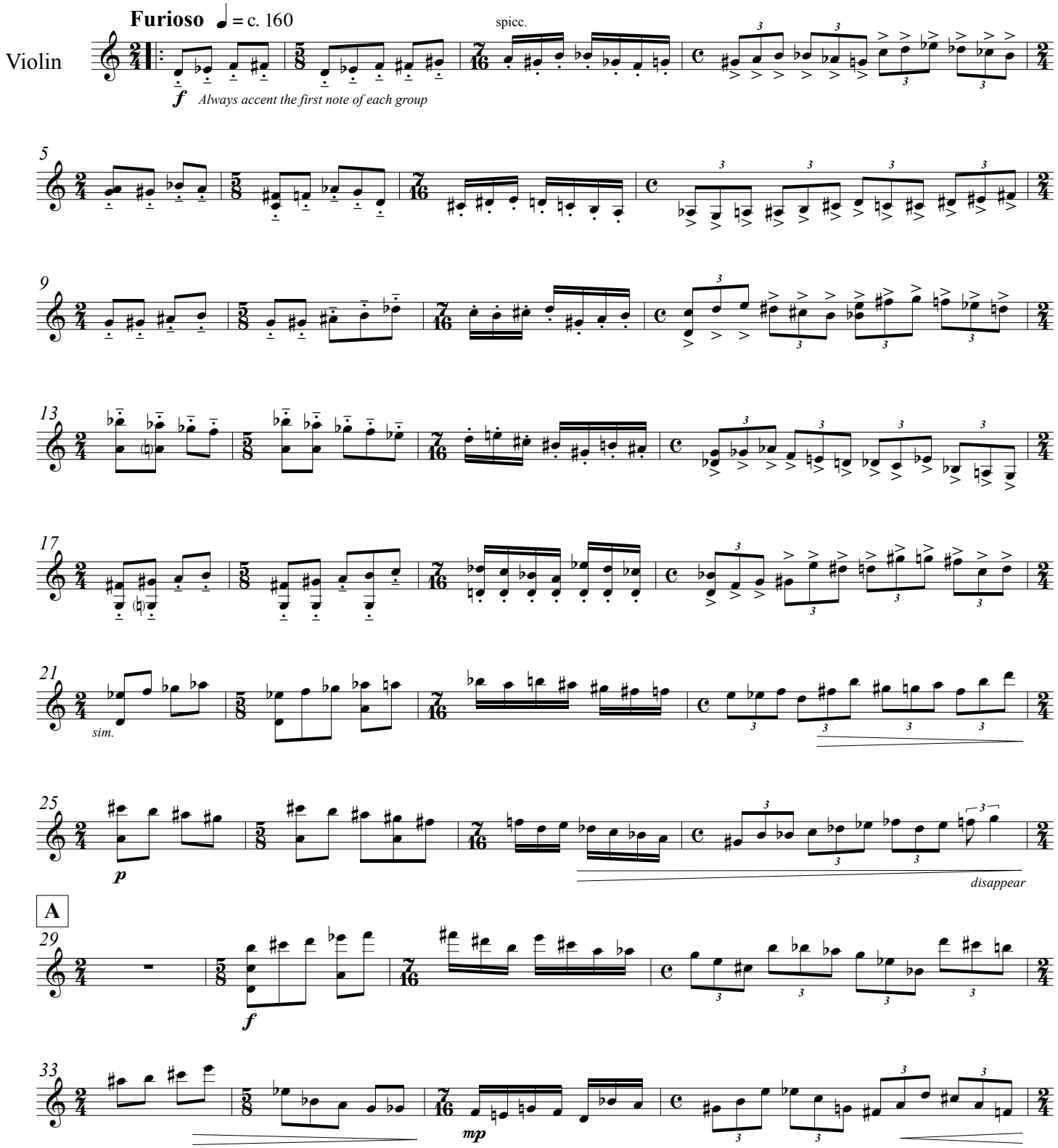

43
C
pizz.
mf
46
pp
50
arco
p
53
p
pp

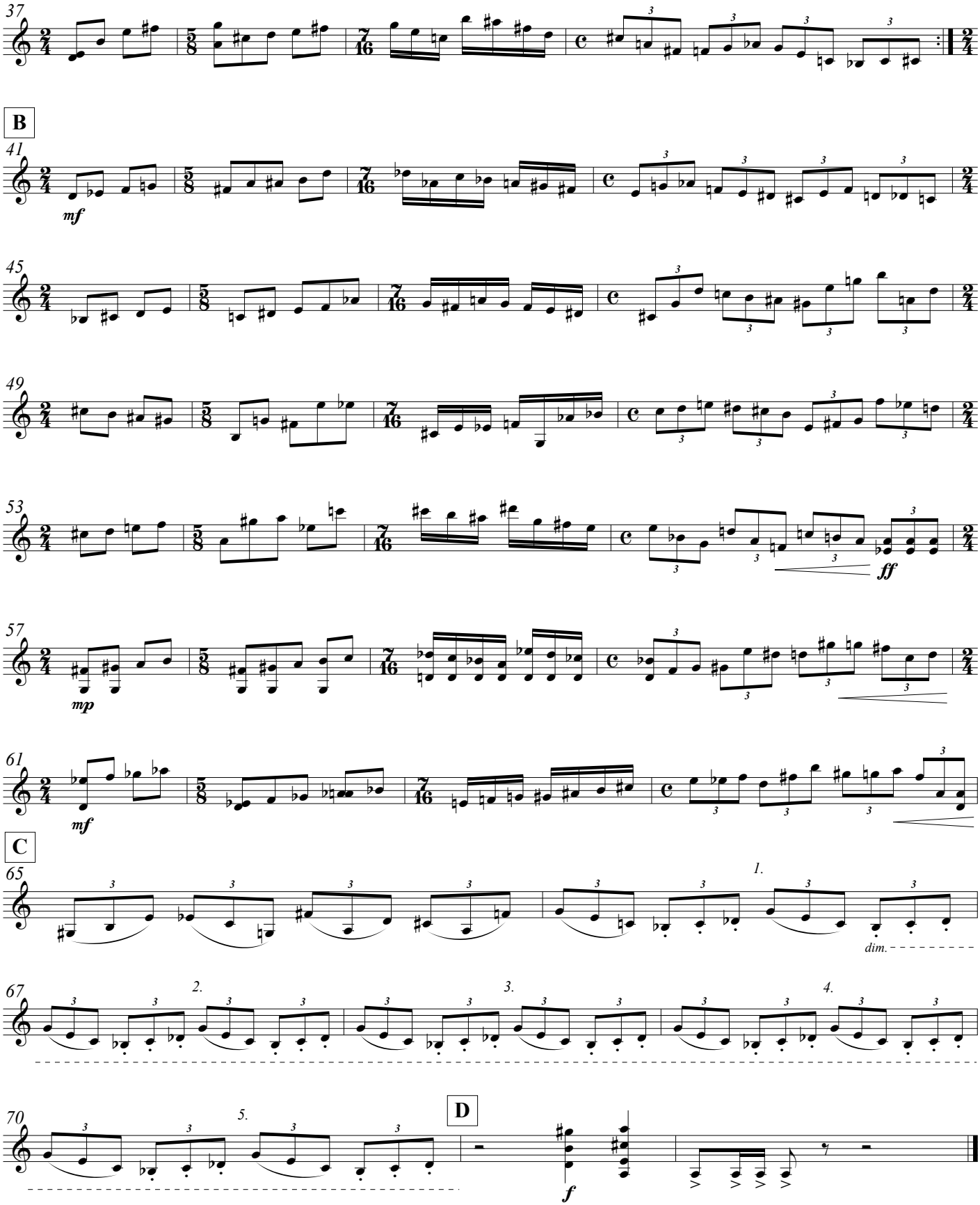

58
arco
pizz.
f
pp
accel.
Ped.
62
D
mp
mf
a tempo
f
mp
65
poco stacc.


68
tr
mp
3
5
71
mf sub.
E
75
p
83

III. Filibuster 1

(Piano tacet)




37
B
41
mf
45
49
53
ff
57
mp
61
mf
C
65
1.
dim.
67
2.
3.
4.
70
5.
D
f

IV. Filibuster 2

(Violin tacet)

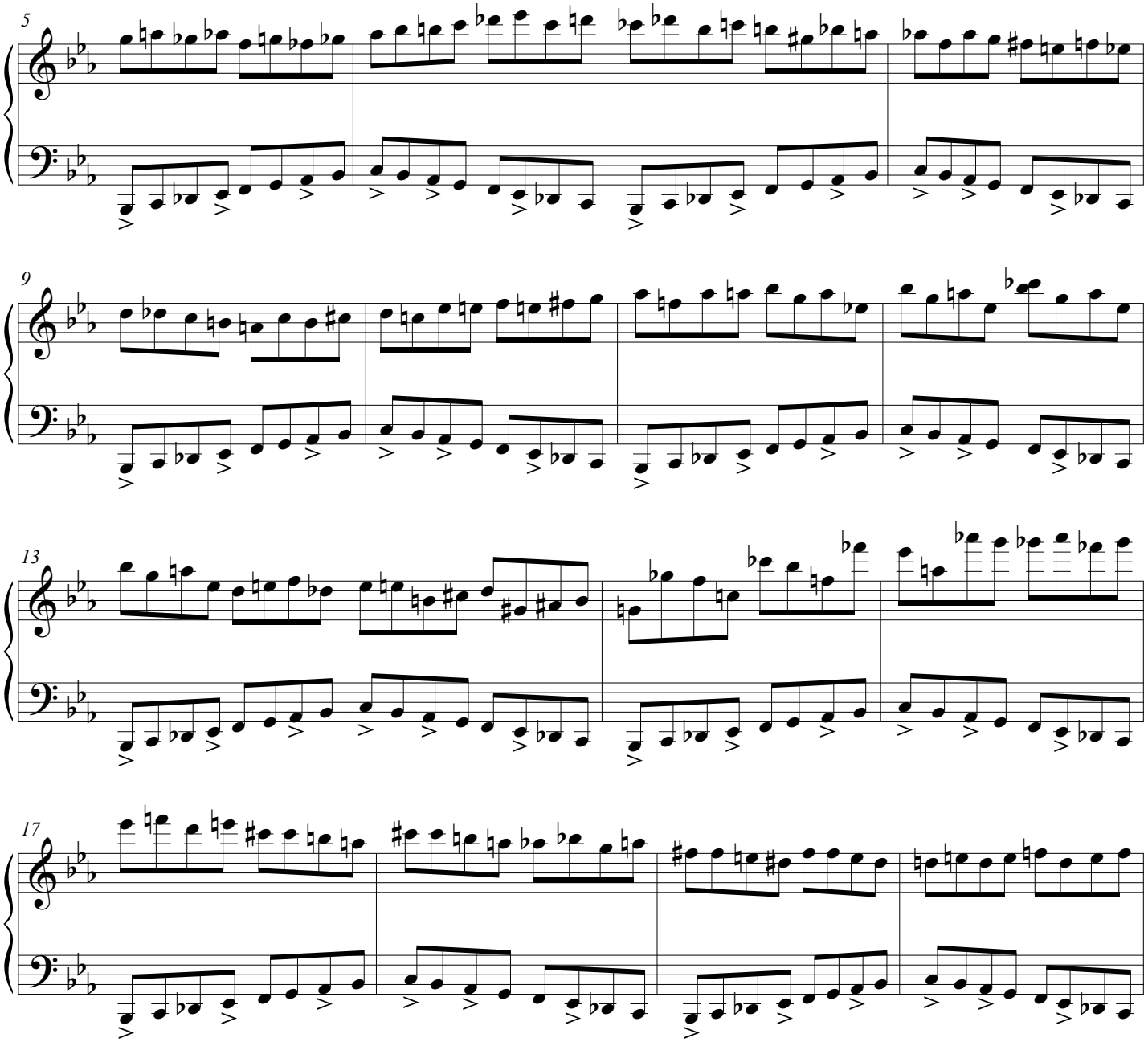
Allegro ♩ = c. 112

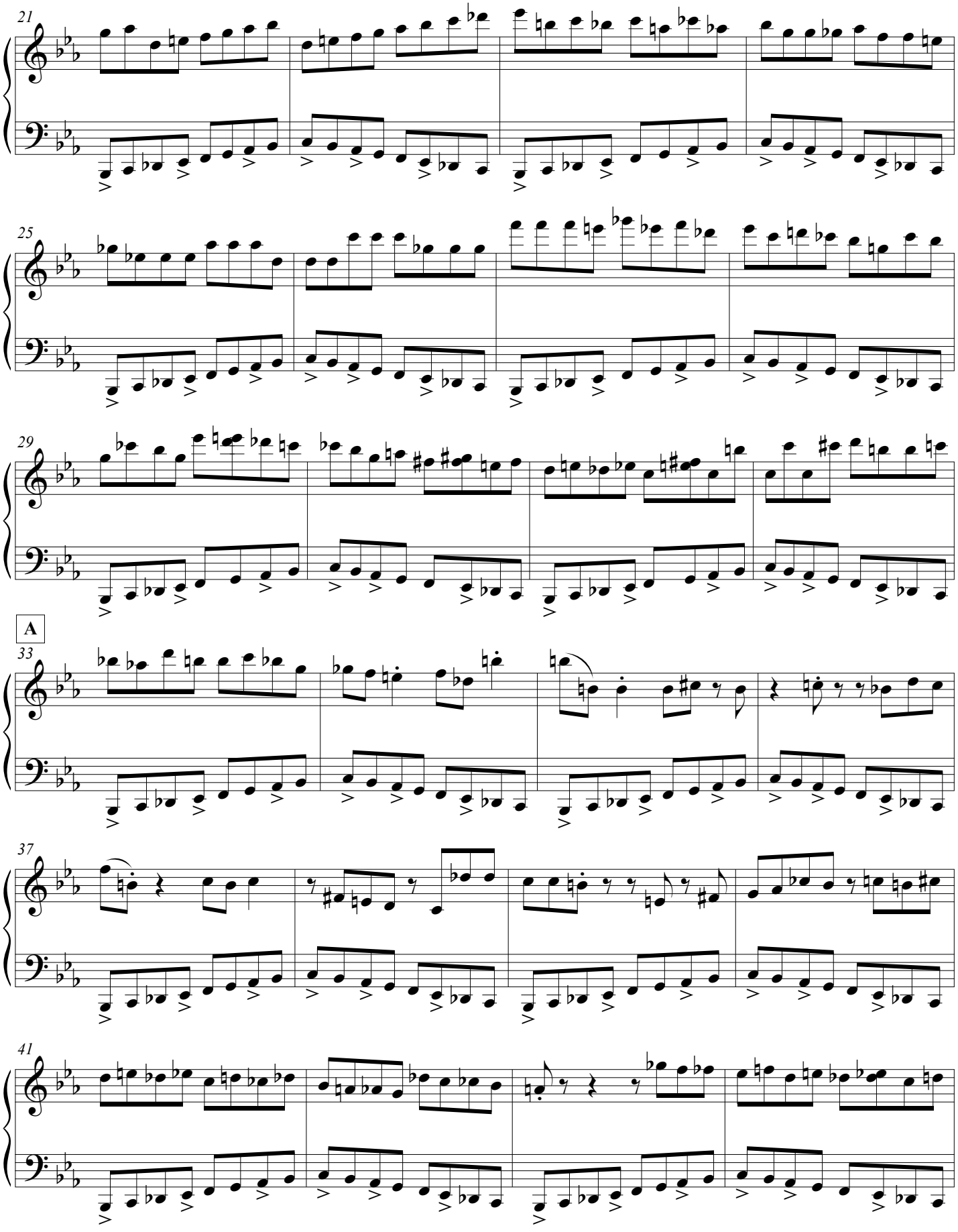
RH – always semi-stacc.

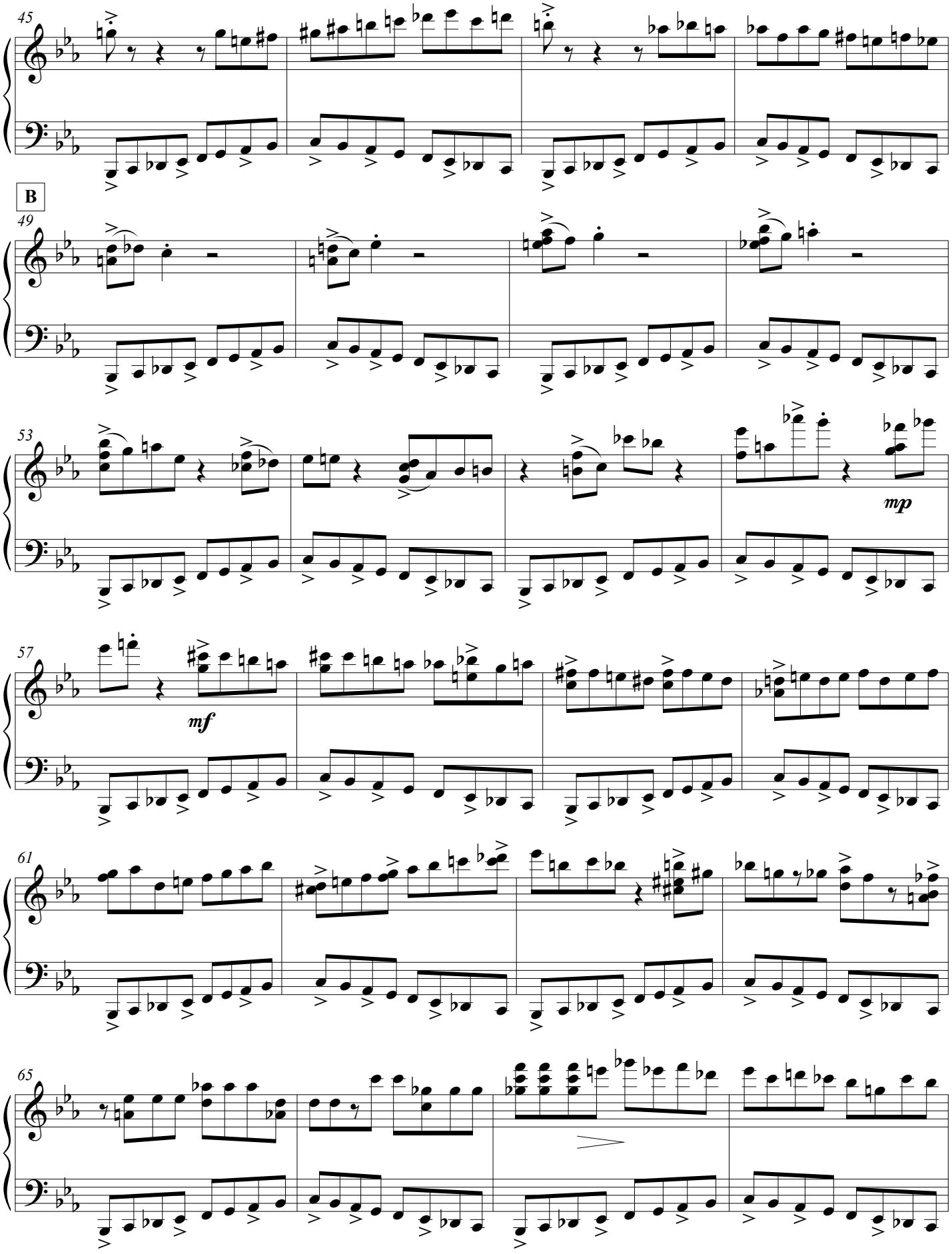
Piano

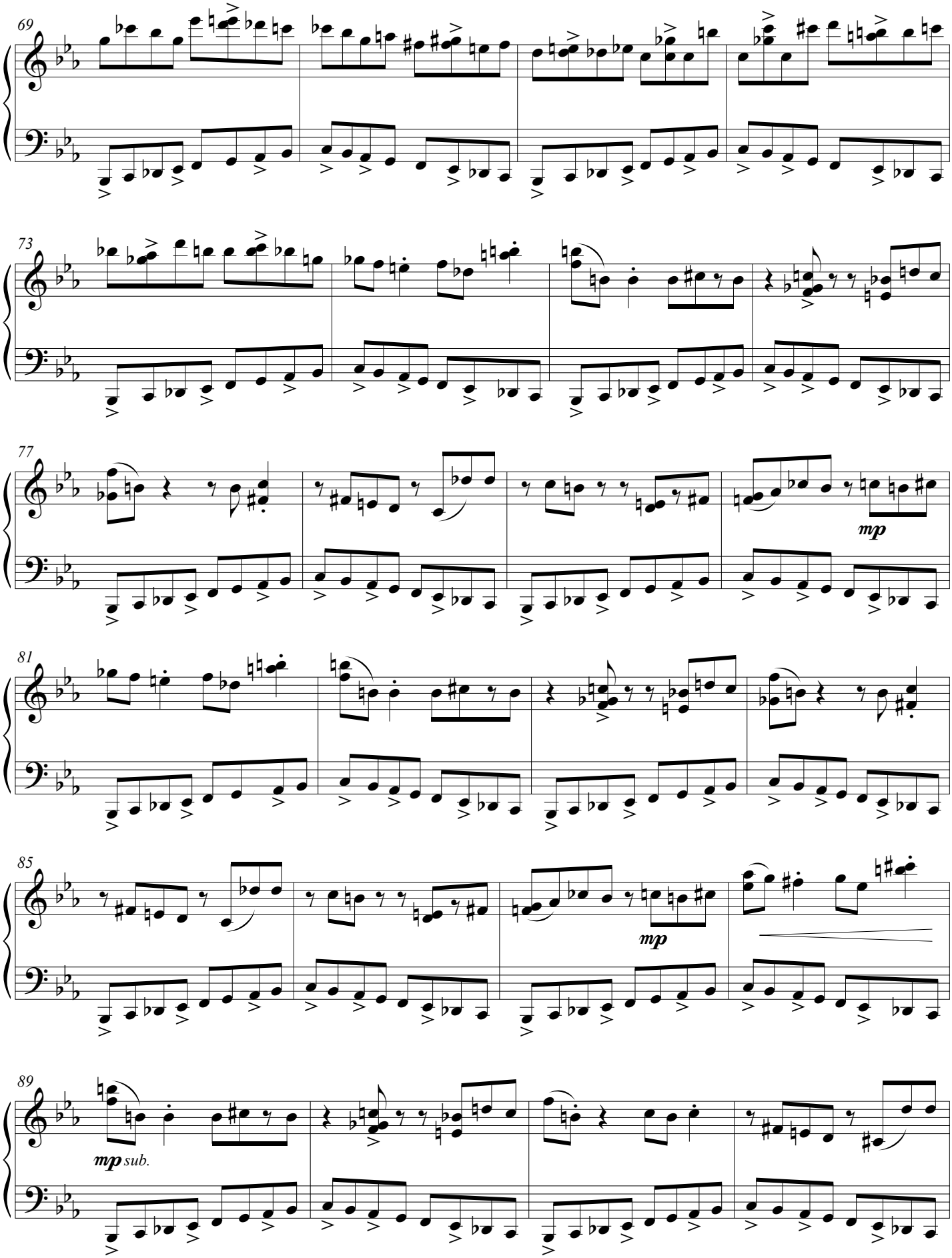
mf

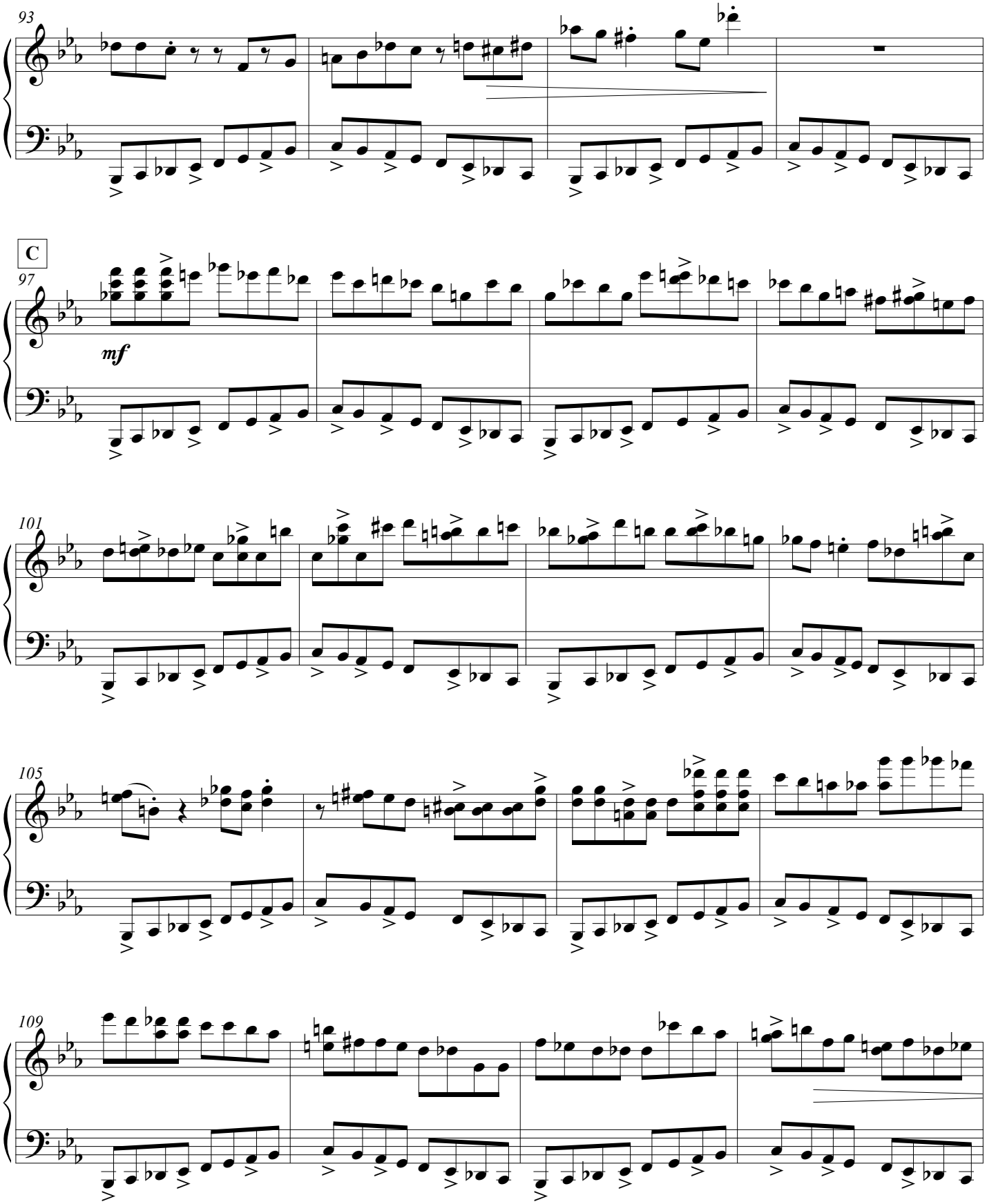
LH – a bit more stacc.

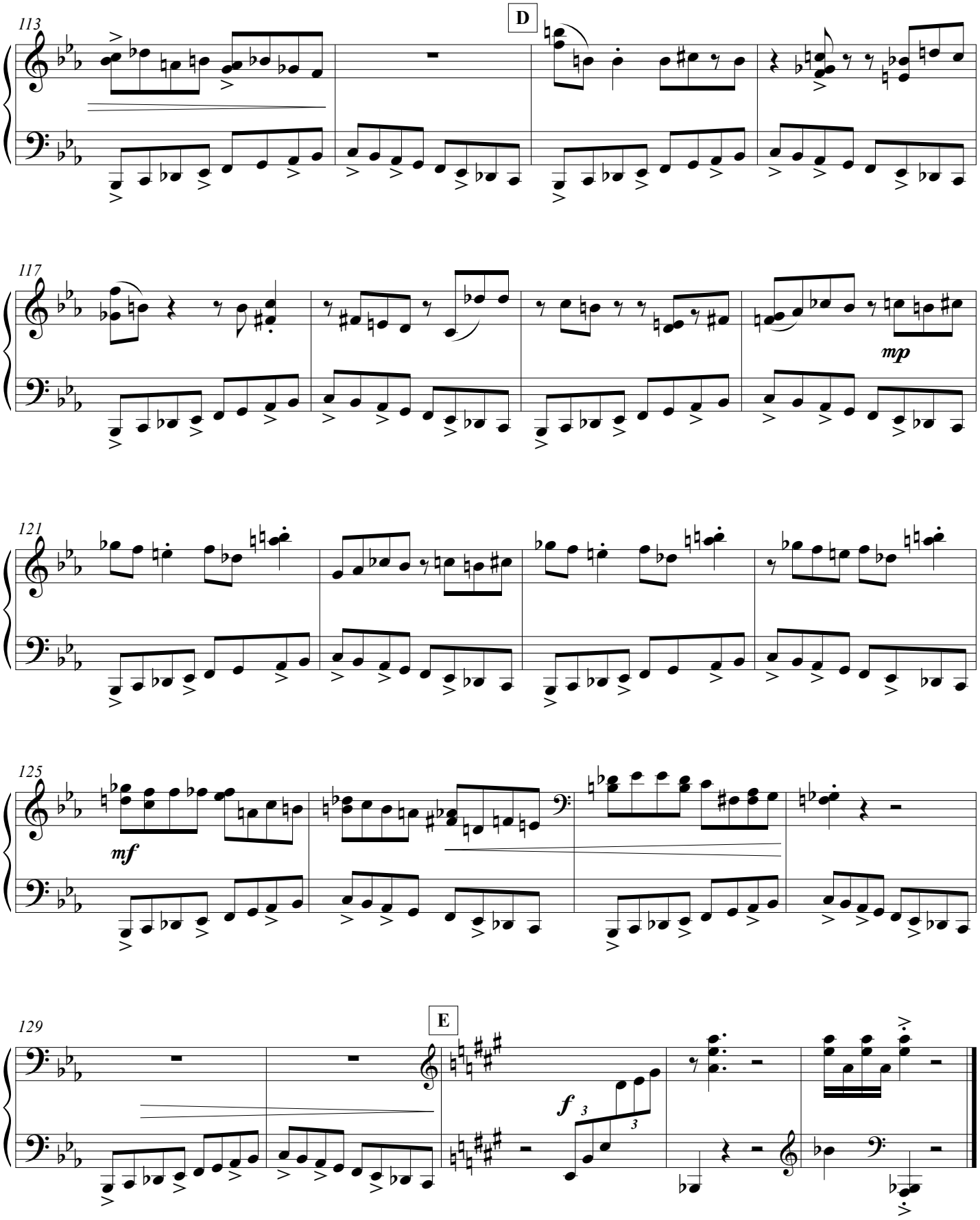



21
25
29
A
33
37
41

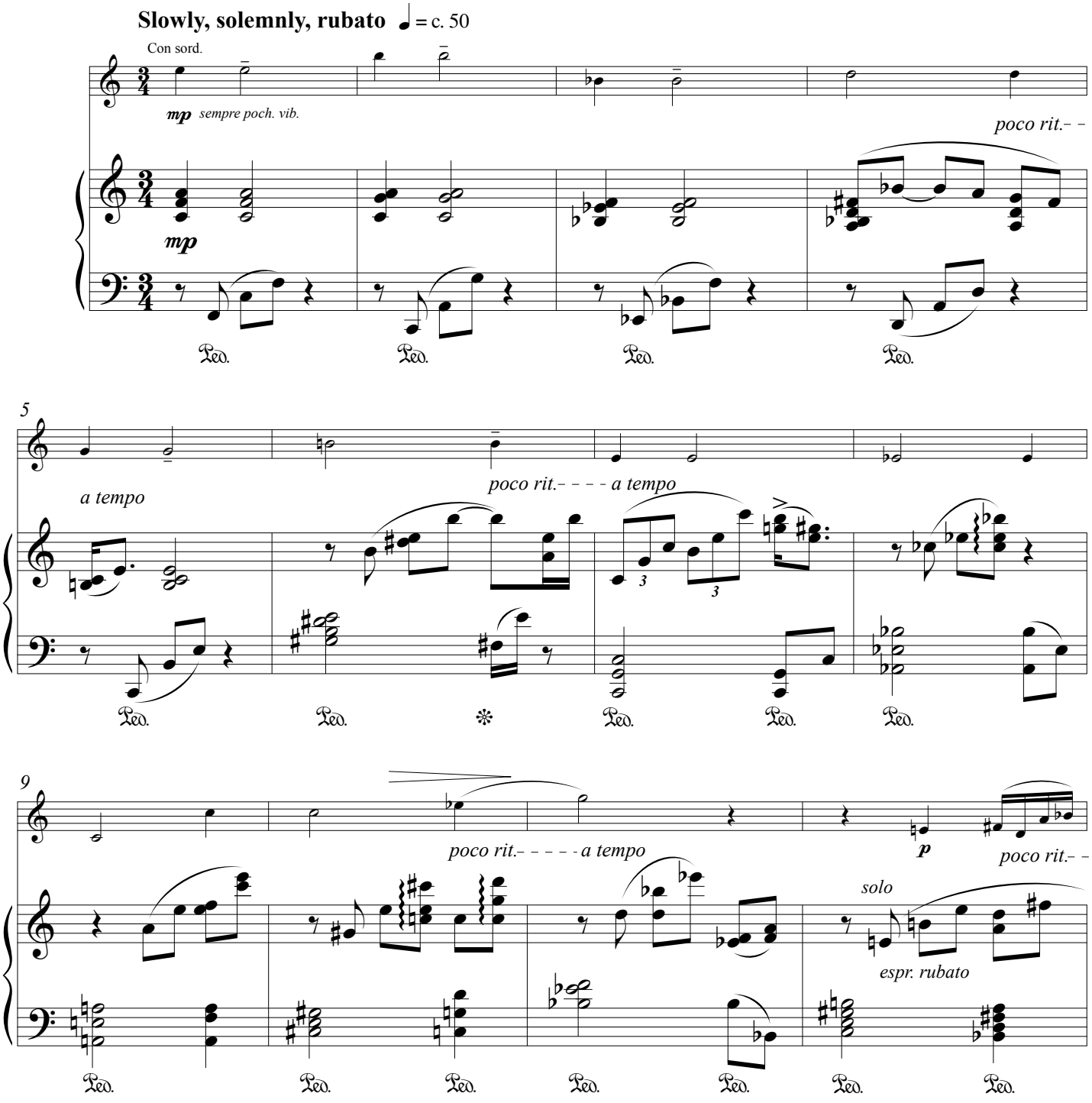

45
B
49
53
mp
57
mf
61
65

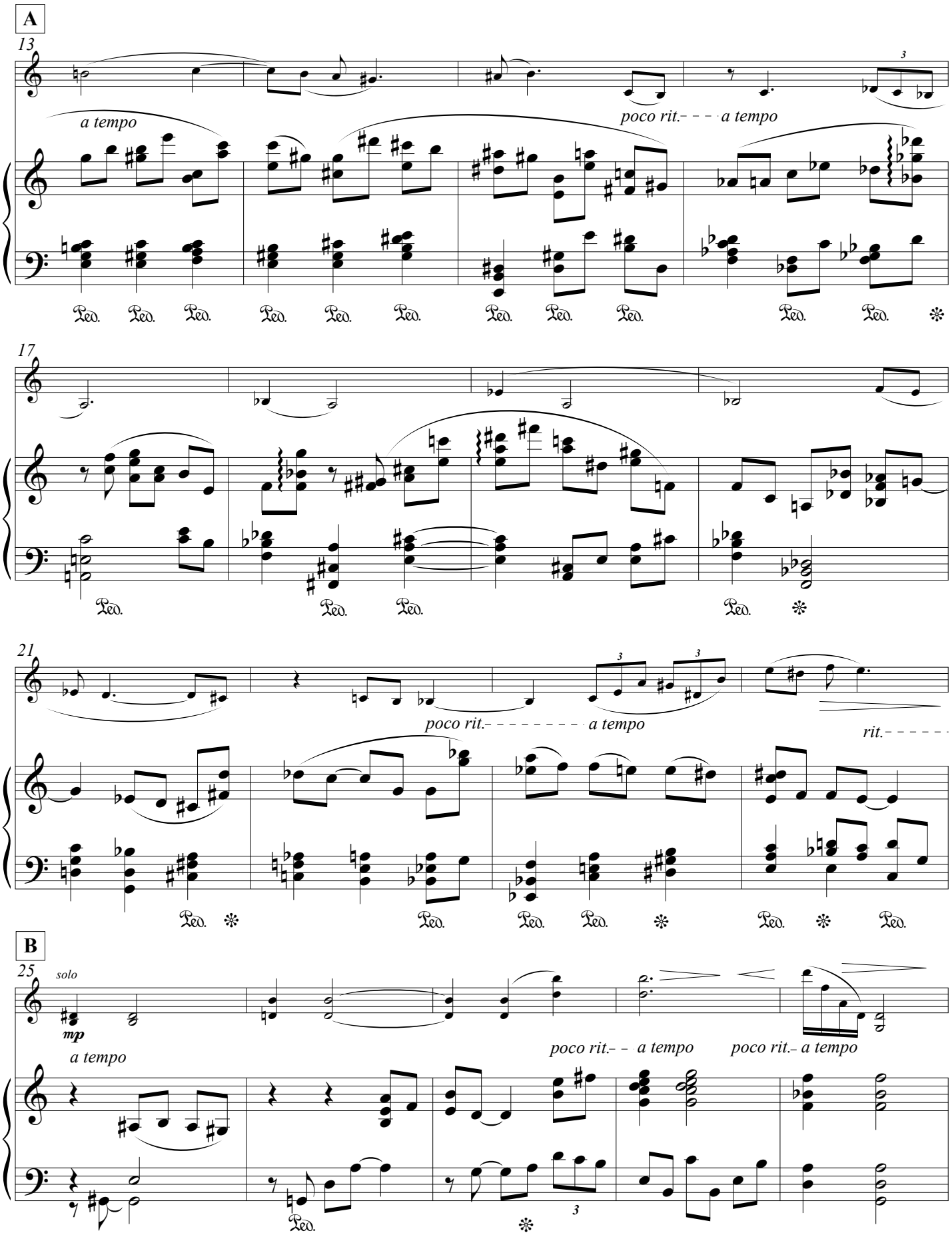

69
73
77
mp
81
85
mp
89
mp sub.

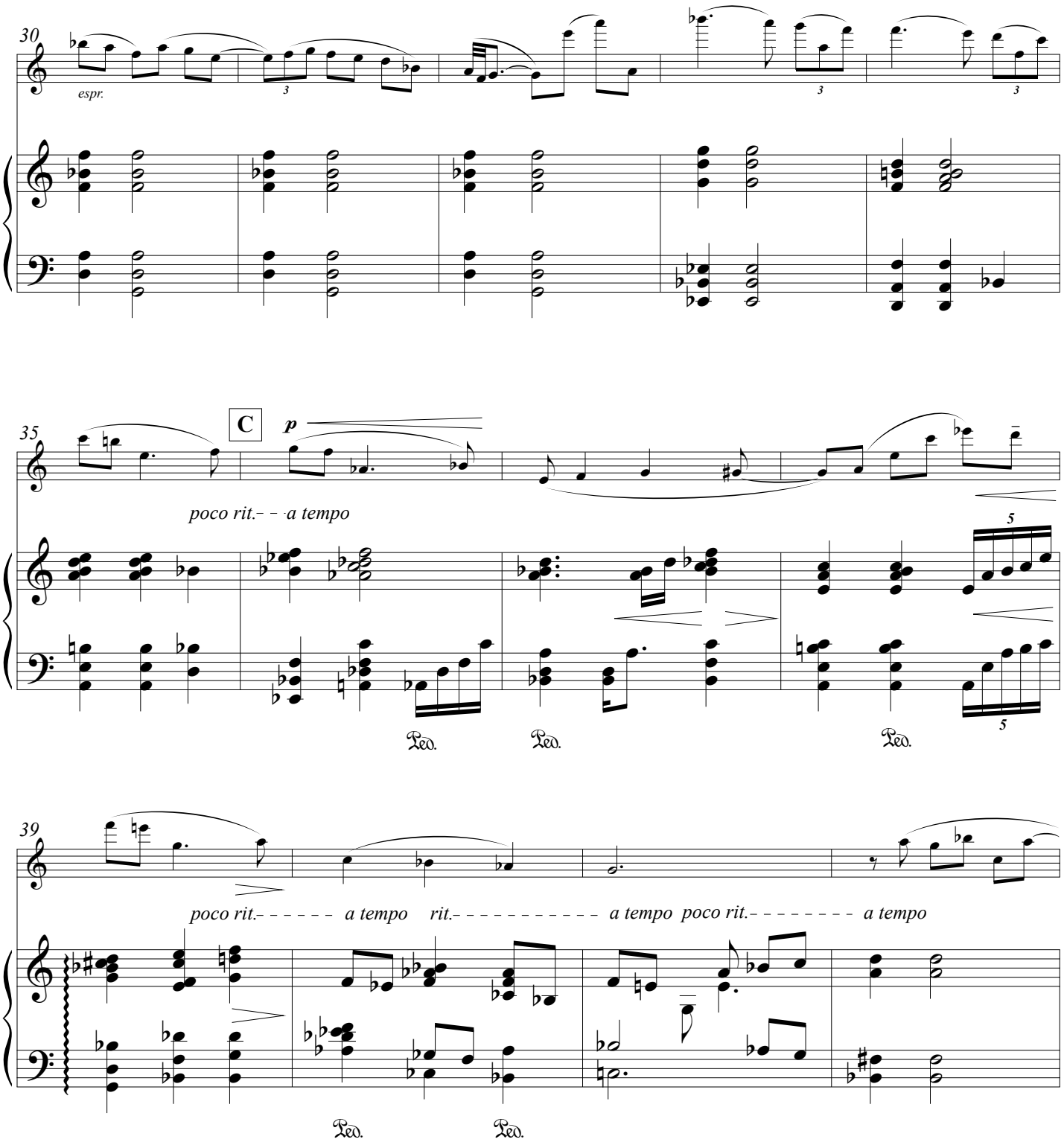

93
C
97
mf
101
105
109

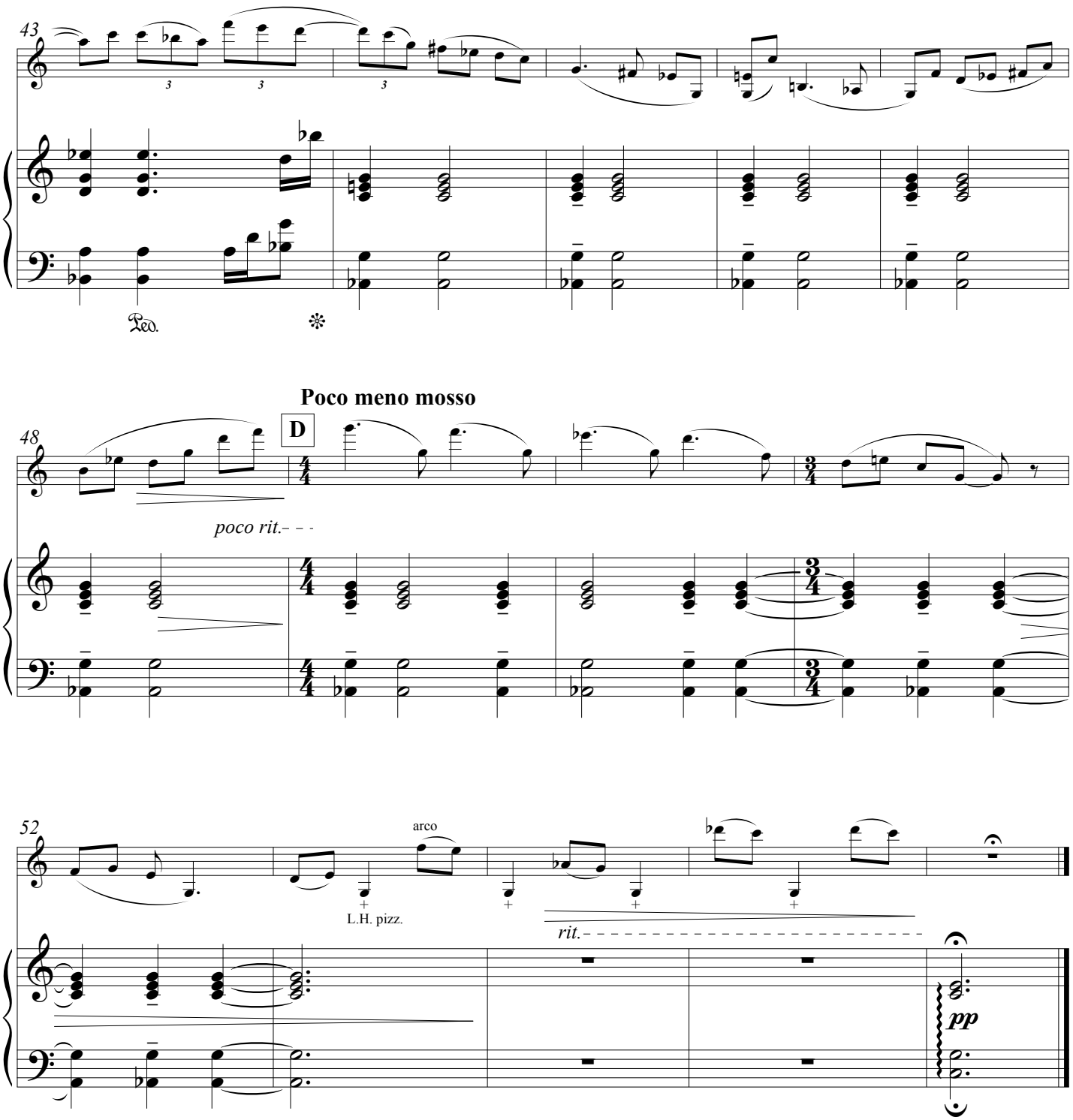

113
D
117
mp
121
125
mf
129
E
f

V. The Redeeming of the Word

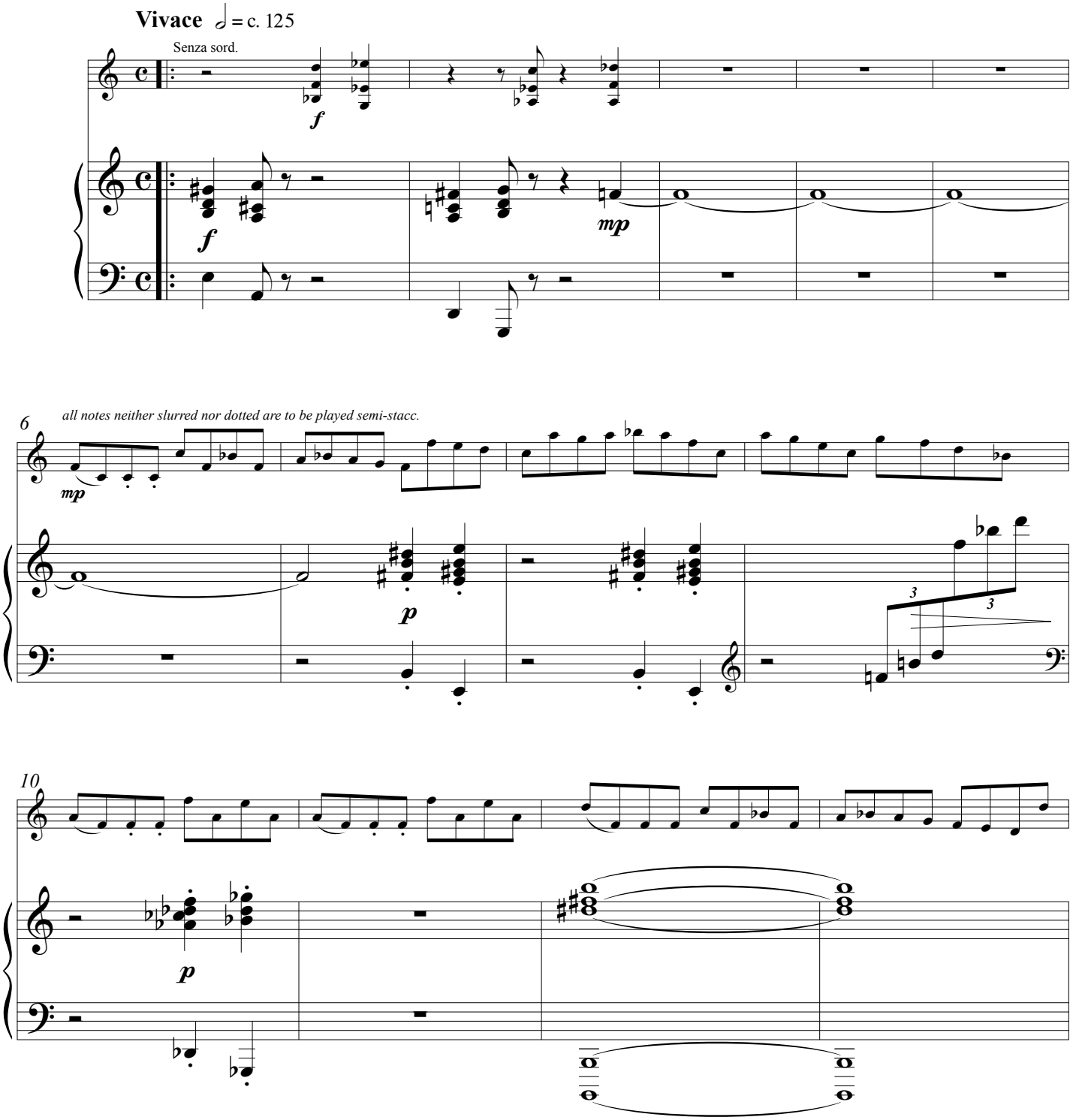


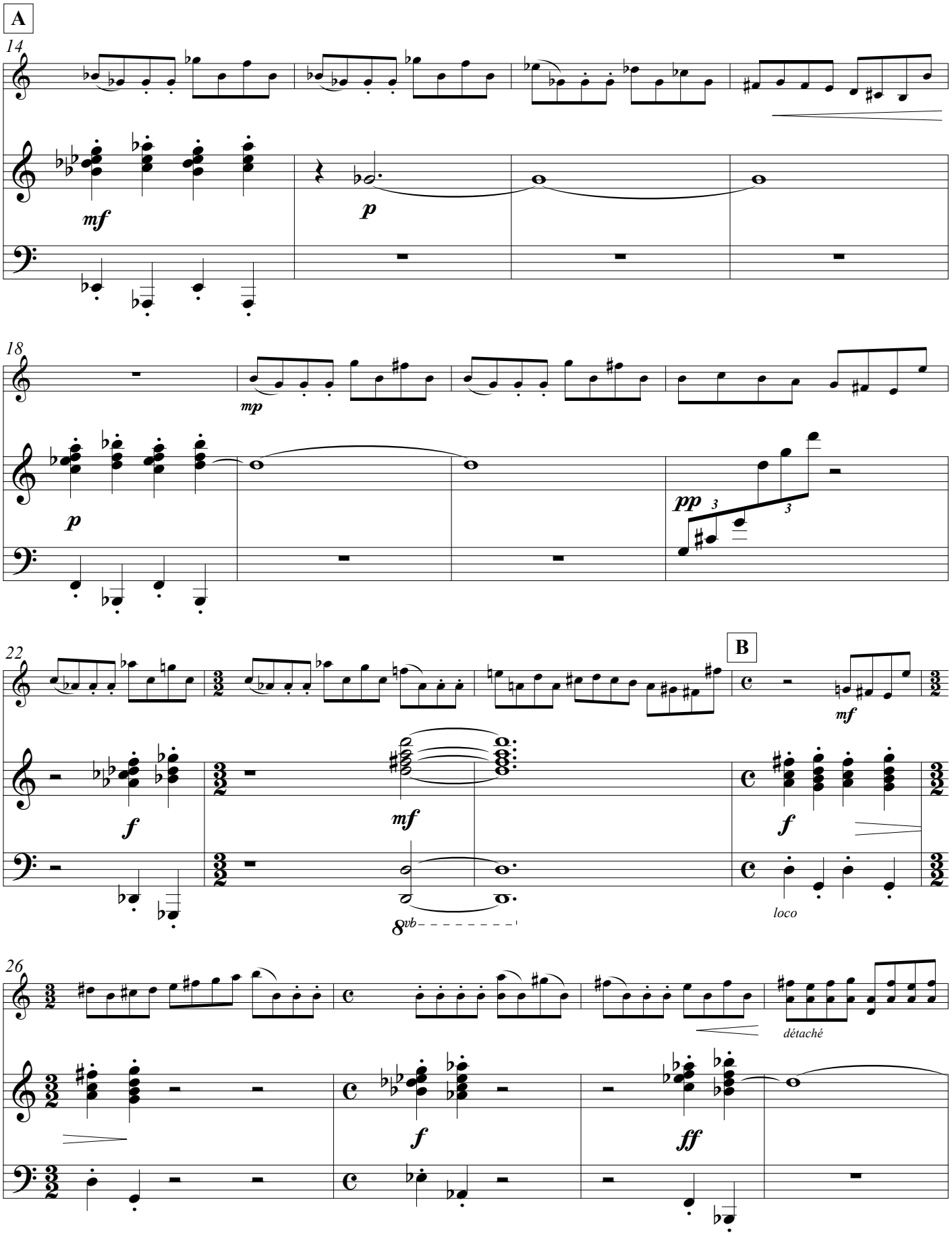

A
13
a tempo
poco rit.
a tempo
17
21
poco rit.
a tempo
rit.
B
25
solo
mp
a tempo
poco rit.
a tempo
poco rit.
a tempo

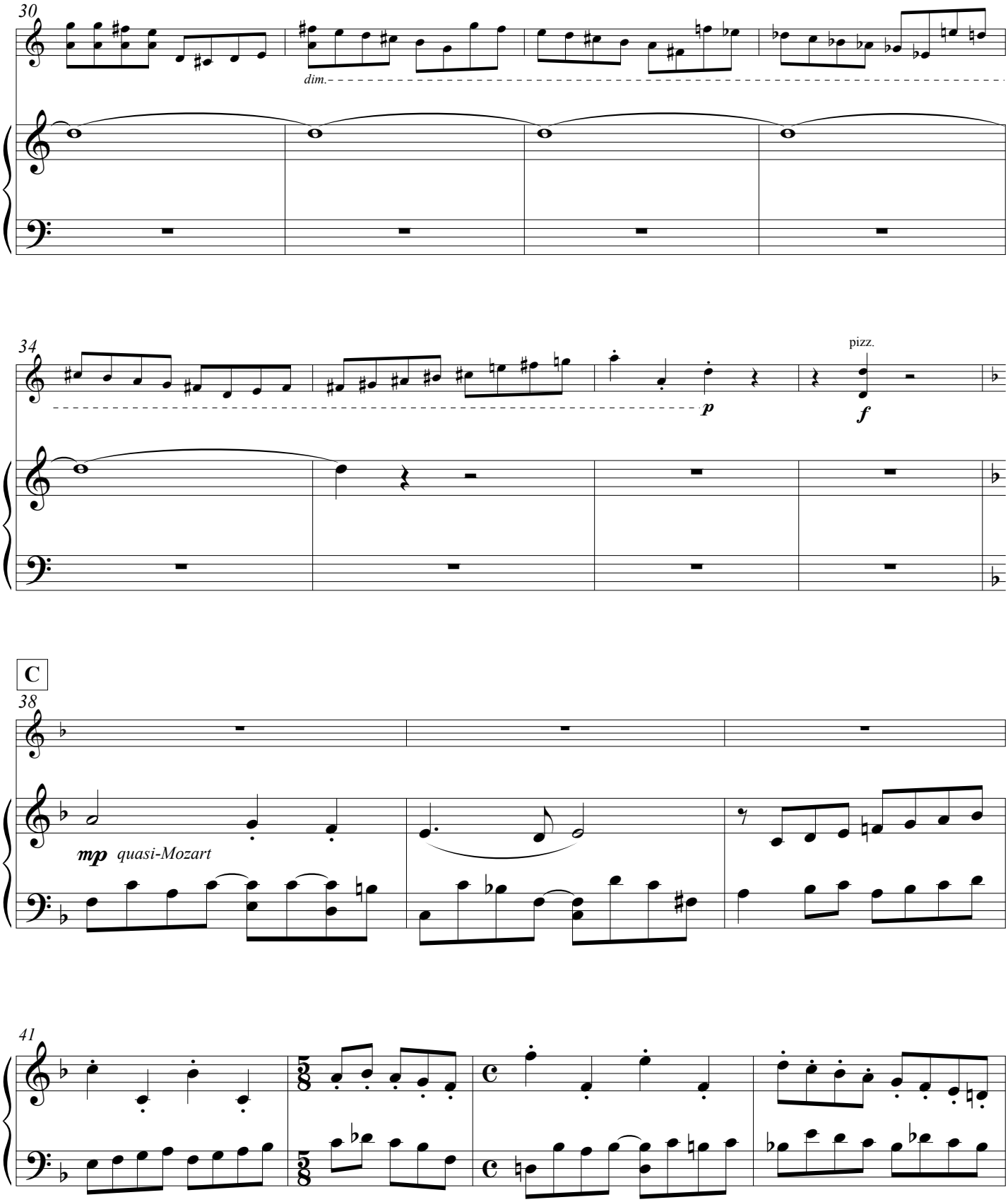

30
espr.
35
C
p
poco rit.- - - a tempo
Ped.
Ped.
Ped.
39
poco rit.- - - - - - a tempo rit.- - - - - - - - - - - a tempo poco rit.- - - - - - - - a tempo
Ped.
Ped.

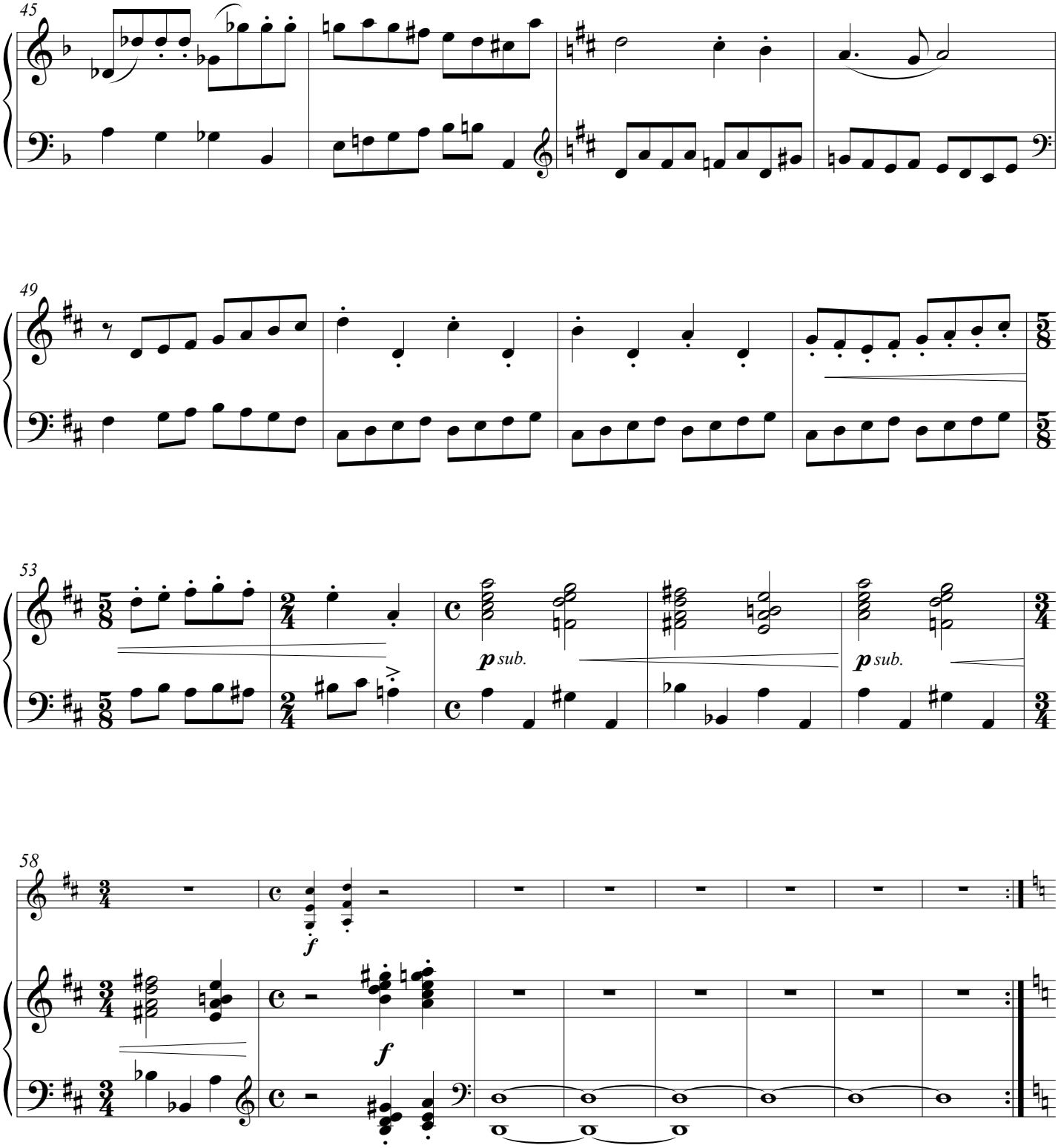

43
Ped.
Poco meno mosso
48
D
poco rit.
52
arco
L.H. pizz.
rit.
pp

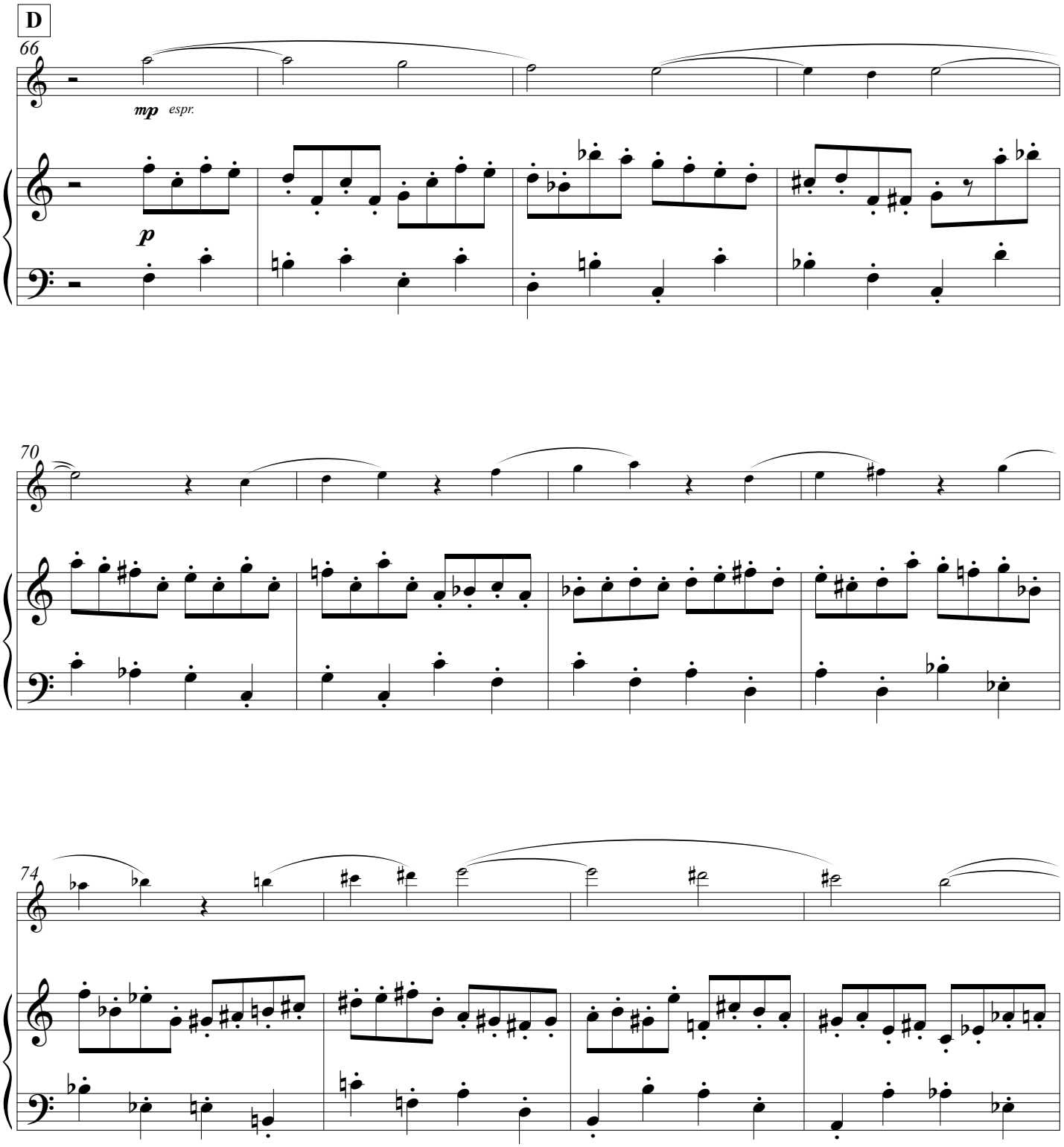
VI. Cadence City

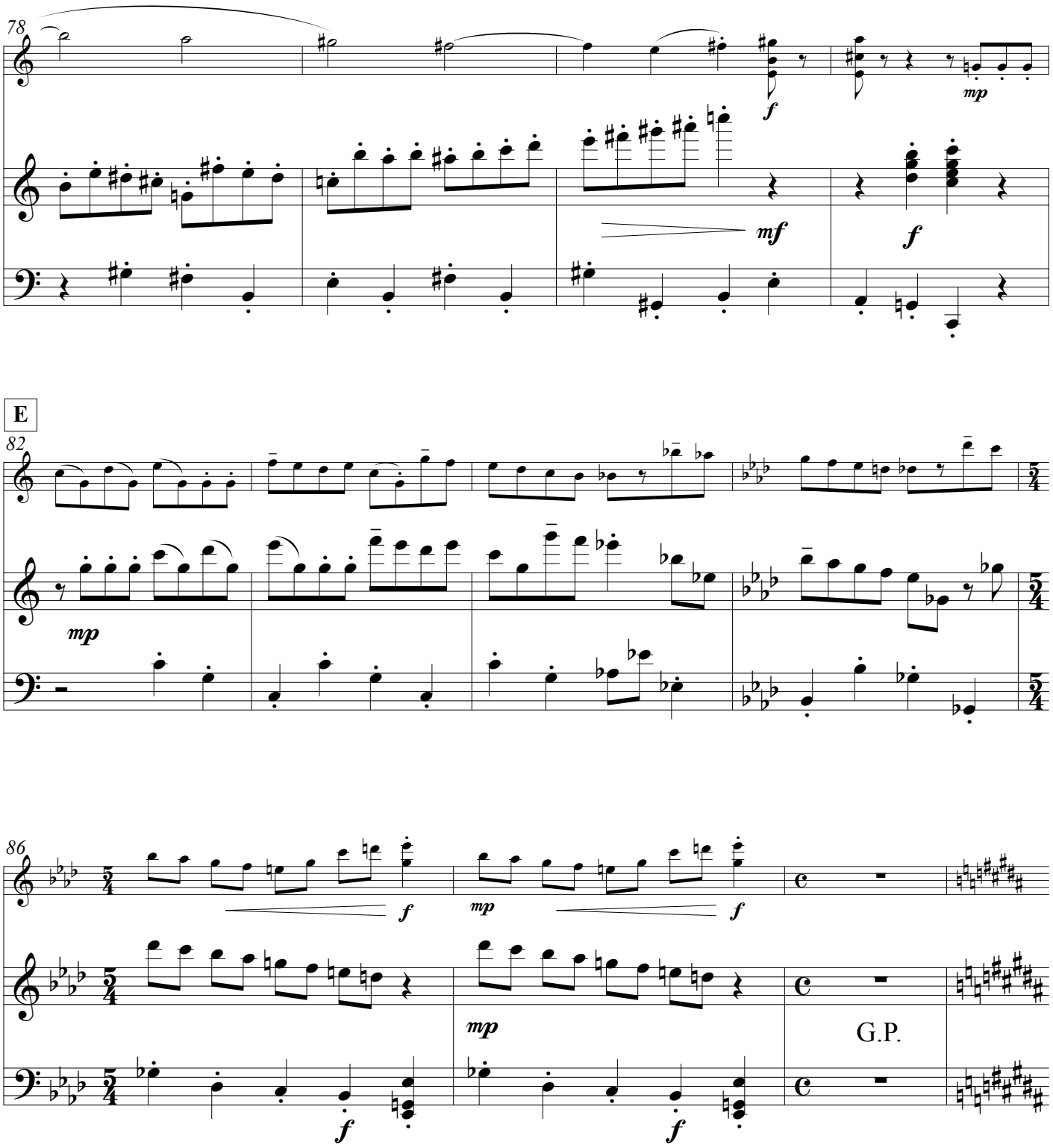


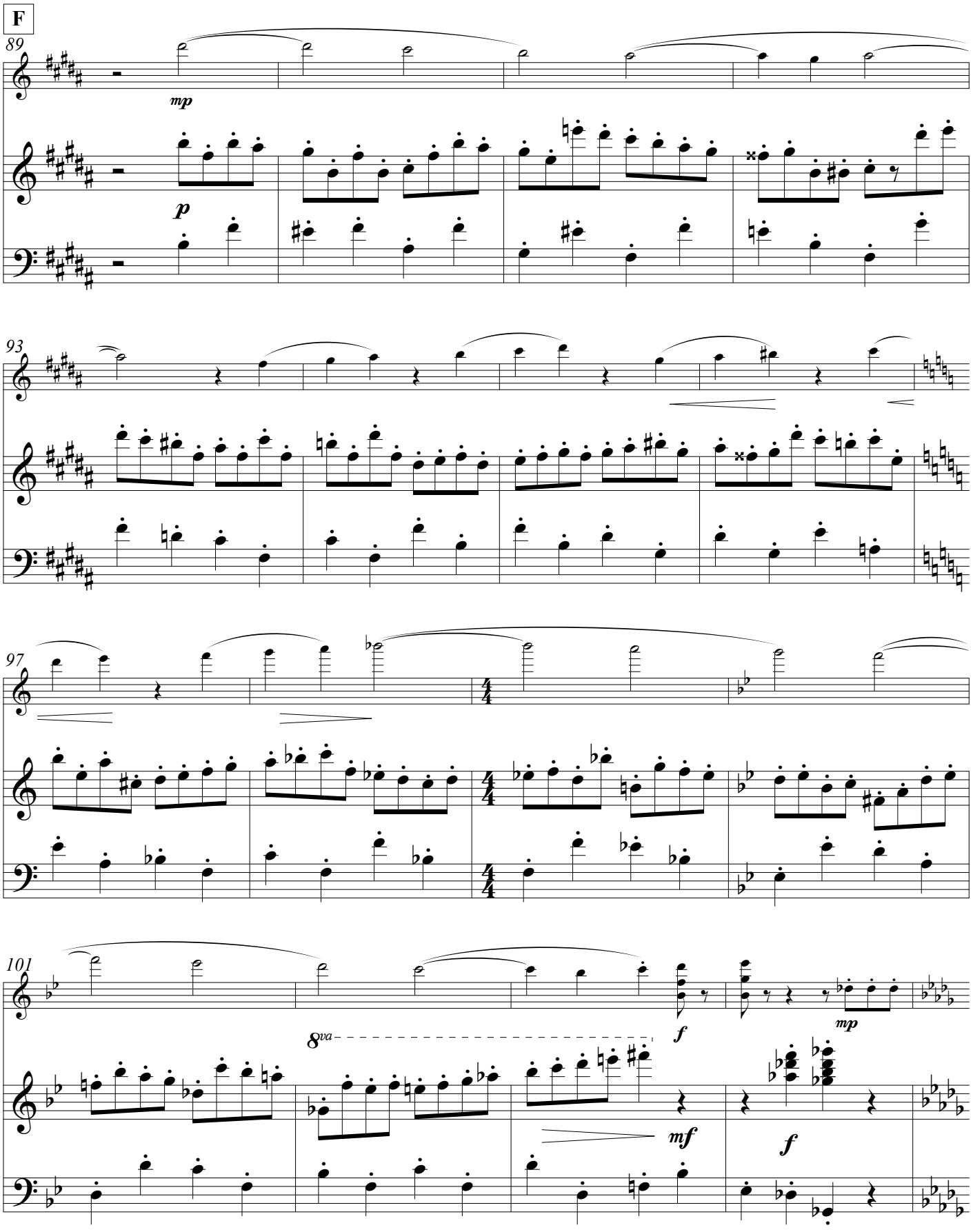

A
14
mf
p
18
mp
p
pp
3
3
22
B
f
mf
mf
f
loco
8vb
26
détaché
f
ff

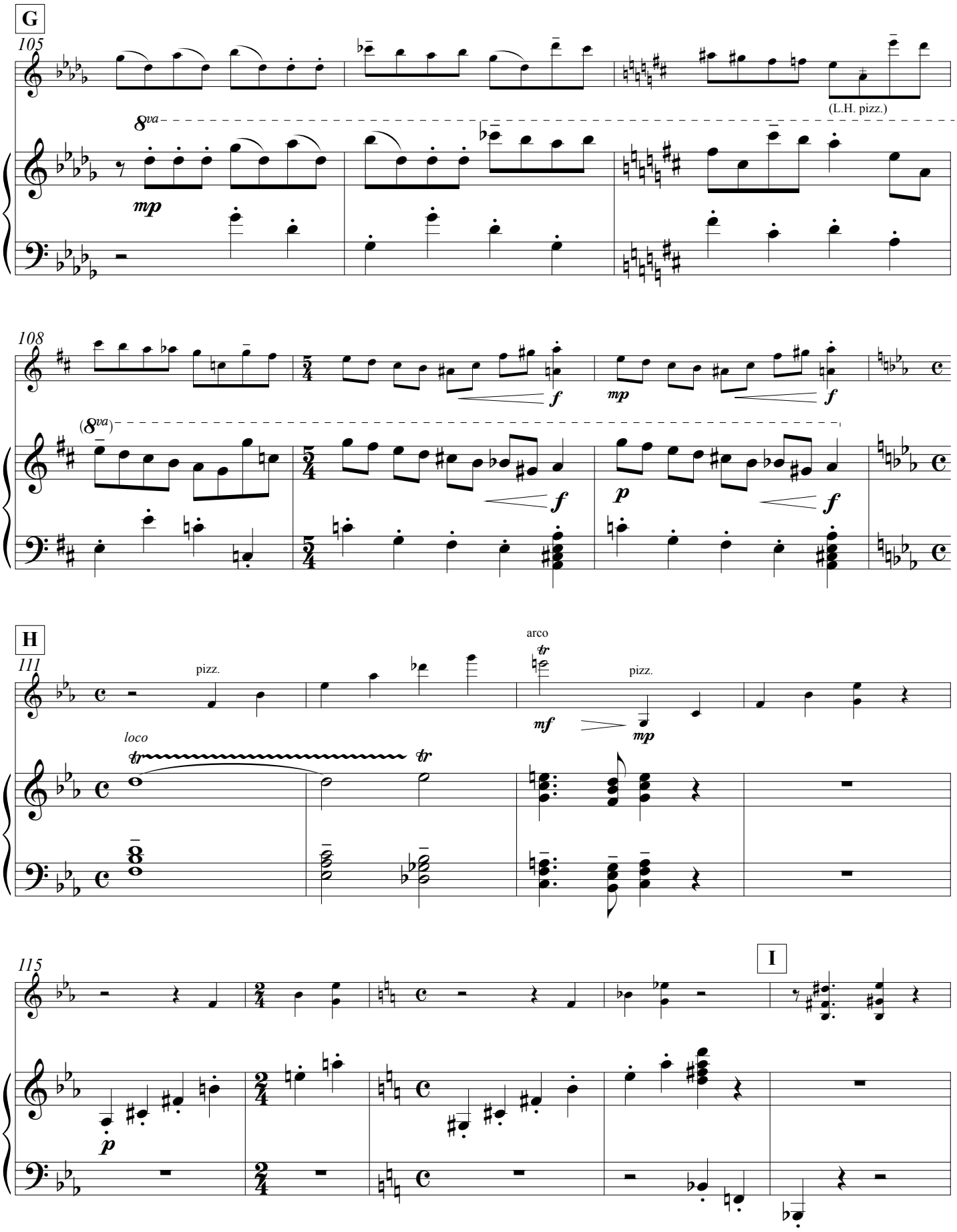

30
dim.
34
pizz.
p
f
C
38
mp quasi-Mozart
41

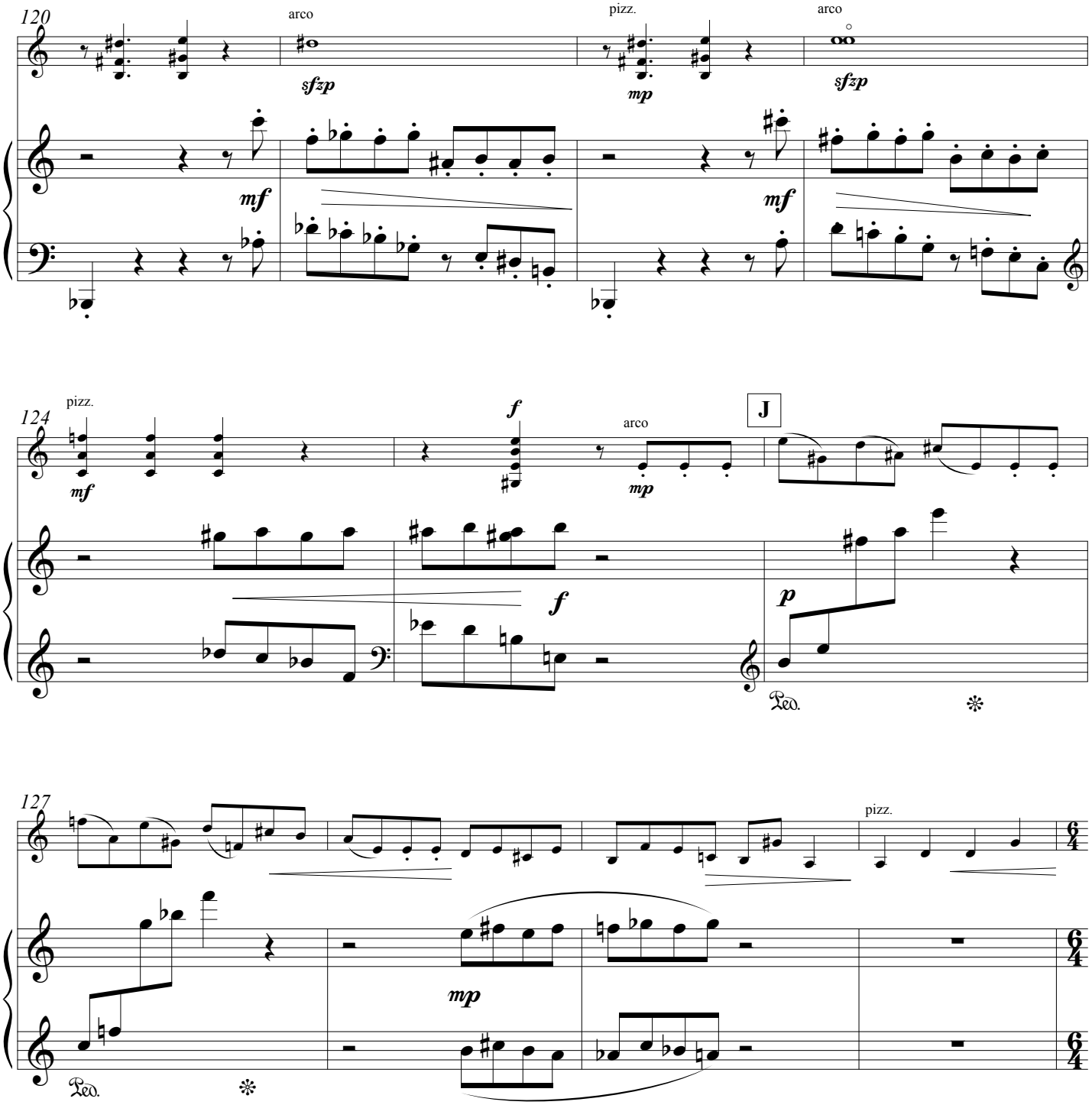

45
49
53
p sub.
p sub.
58
f
f


D
66
mp espr.
p
70
74


78
f
mp
mf
f
E
82
mp
86
f
mp
f
mp
G.P.
f
f


F
89
mp
p
93
97
101
8va
f
mp
mf
f


G
105
8va
mp
(L.H. pizz.)
108
f
mp
f
(8va)
f
p
f
H
111
pizz.
arco
tr
pizz.
mf
mp
loco
tr
tr
115
I
p


120
arco
sfzp
pizz.
mp
arco
sfzp
mf
mf
124
pizz.
mf
f
arco
mp
J
f
p
Ped.
127
pizz.
mp
Ped.

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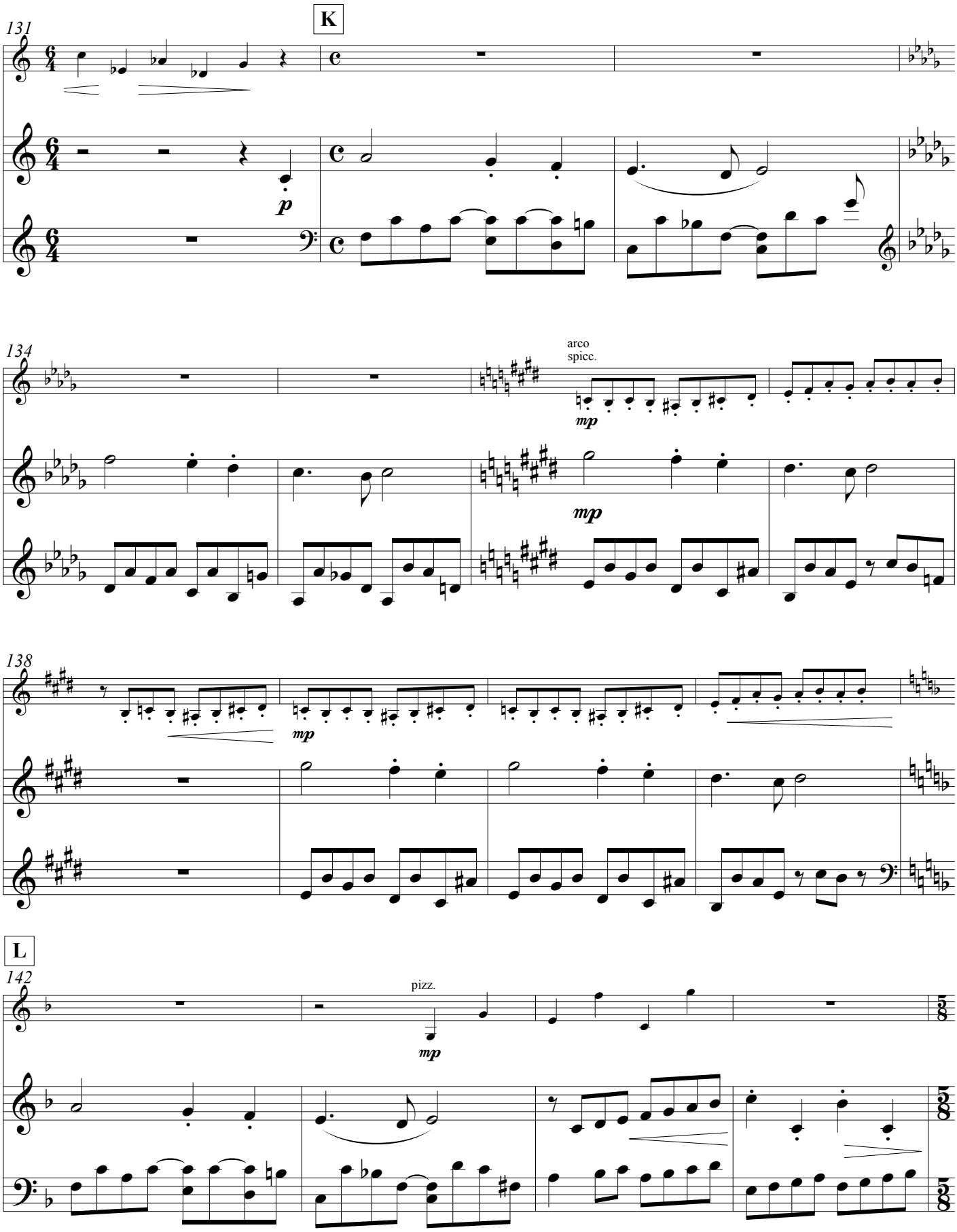
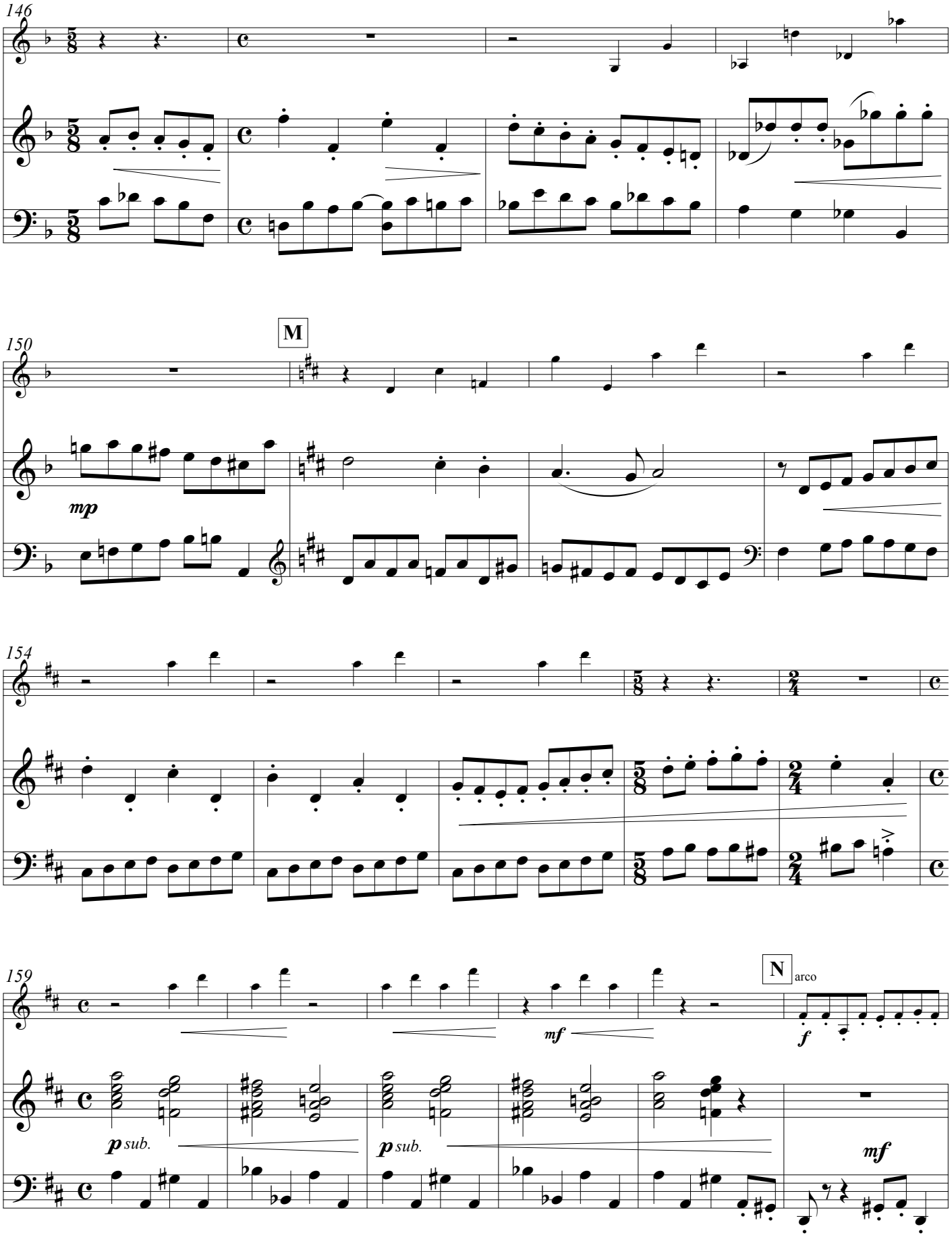
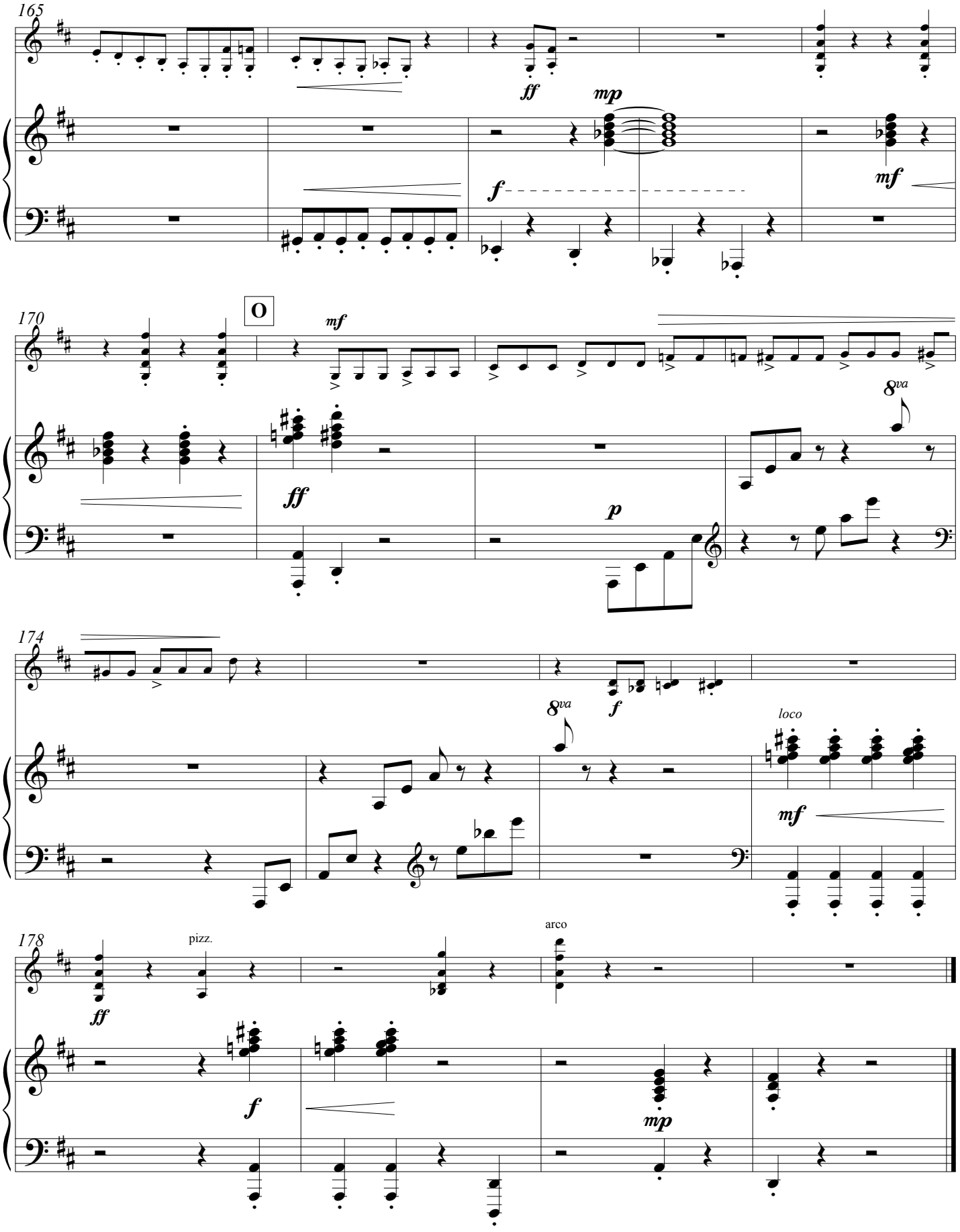
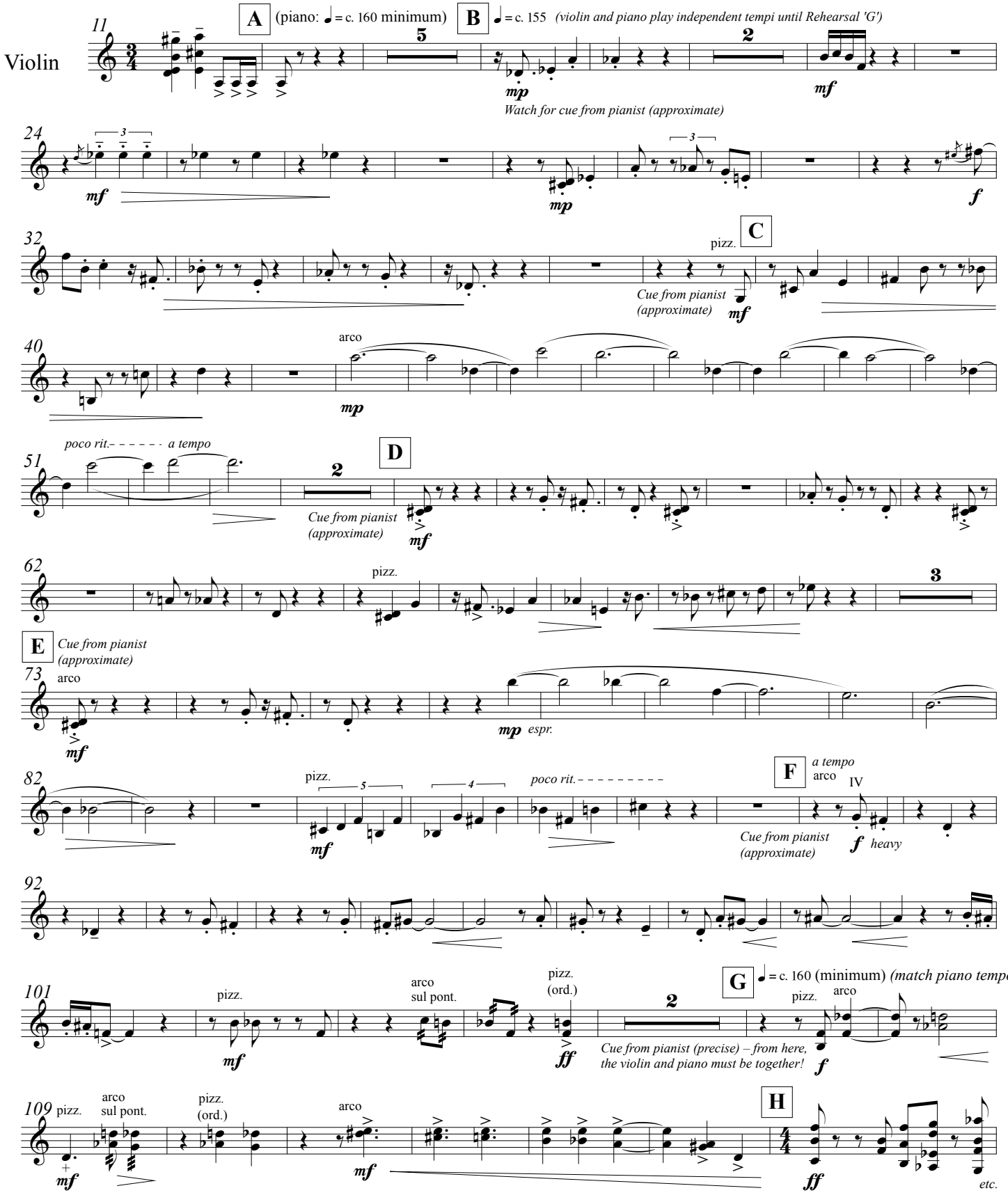

K
131
p
134
arco
spicc.
mp
mp
138
mp
L
142
pizz.
mp


146
150
M
mp
154
159
N
arco
mf
f
p sub.
p sub.
mf


165
ff
mp
f
mf
170
O
mf
ff
8va
p
174
f
8va
loco
mf
178
pizz.
arco
ff
f
mp

Appendix to: I. Getting Going

(violin part, ms. 11-114)