

**W. Jay Sydeman**

**Trio**  
for Two Violins and Piano  
(c. 1980)



I became somewhat addicted to writing violin duos in the '70s, when I partnered with a violinist after I recently studied violin myself. Although the bulk of my duos are unaccompanied, this is somewhat of an exception with the piano part providing the harmonic foundation. That being said, it is still very much in the tradition of pure counterpoint in the violin parts and really is quite lovely.

– 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 4:30

**To contact the composer:**

Jeanne Duncan, Sydeman Archive Publications  
707-962-0394  
[www.williamjaysydeman.com](http://www.williamjaysydeman.com)

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# Trio

for Two Violins and Piano

W. Jay Sydeman  
(c. 1980)

Lento  $\text{♩} = \text{c. } 46$

Violin 1 *mp espr.*

Violin 2 *mp espr.*

Piano *mp sempre legato*

*ped.*

\* (lavish pedaling throughout)

5

**A**

9

*p sub.*

*poco rit. - - - -*

13

*a tempo*

**B**  
17

**C**  
22

*rit. - -*

**D**

27

Musical score for section D, measures 27-30. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: two for the vocal line and two for the piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *a tempo* (at the tempo).

31

Musical score for section D, measures 31-33. The score continues from the previous system. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment includes a triplet of eighth notes in the right hand and a corresponding bass line. The key signature remains three flats.

**E**

34

Musical score for section E, measures 34-36. The score is in 3/4 time and features a key signature of three flats. It consists of four staves: two for the vocal line and two for the piano accompaniment. The vocal line begins with a melodic phrase. The piano accompaniment includes a triplet of eighth notes in the right hand and a corresponding bass line. Dynamics include *rit.* (ritardando) and a fermata over the final note. The key signature remains three flats.

37

*p*

*a tempo*

*p*

This system contains measures 37 and 38. It features three staves: two vocal staves and a piano accompaniment. The first vocal staff has a melodic line with a slur over measures 37 and 38, starting on a G4 and ending on a G4. The second vocal staff has a similar melodic line. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with chords and moving lines. Dynamics include *p* (piano) and *a tempo* (return to original tempo).

39

*mp*

*3*

*3*

This system contains measures 39 and 40. It features three staves: two vocal staves and a piano accompaniment. The first vocal staff has a melodic line with a slur over measures 39 and 40, starting on a G4 and ending on a G4. The second vocal staff has a similar melodic line. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with chords and moving lines. Dynamics include *mp* (mezzo-piano) and triplets marked with the number 3.