

W. Jay Sydeman

Love Song
for Violin and Piano
(c. 2009)

Unabashedly romantic, this rather recent work can be played by the dedicated amateur or professional. Around a basic sweetness it sings and soars through a variety of emotions before returning to reminisce briefly about the original material. In the tradition of Paul Hindemith, this is one of many works I had written as *Gebrauchsmusik* – music (for use) to be enjoyed by performer as well as listener.

– W. Jay Sydeman, July 2013

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 6:00

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

Moderato rubato = c. 85

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10

mf *rall.*

A
12

a tempo *(p)*

14

rall. *a tempo*

16

poco

18

poco rall. ----- *a tempo*

19

mp sub.
poco meno mosso ----- *rall.*

B
20

f
a tempo ----- *rit.*

21

a tempo ----- *accel.* ----- *rall.* ----- *a tempo*

26

27

27

mp

rall.-----a tempo

mp 3

28

29

p

mf 3

3 5 3

30

30

rall. 3

31

31 C

a tempo *mp*

32

33

poco più mosso

34

34

p sub. *a tempo*

35

35

allarg. ----- *a tempo rit.* -----

p

36

D

37

a tempo *rit.* ----- *a tempo*

p sub.

39

poco più mosso

41

43

allarg. ----- *a tempo*

Reo. *Reo.* *

E

45

Measures 45-46 of a musical score in 2/4 time, key of B-flat major. The score is for a single melodic line. Measure 45 begins with a piano (*p*) dynamic and the tempo marking *a tempo (Tempo I)*. The melody consists of a half note B-flat, a quarter note A, a half note G, and a quarter note F. Measure 46 continues with a half note E, a quarter note D, a half note C, and a quarter note B-flat. The piece concludes with a double bar line.

47

Measures 47-50 of a musical score in 2/4 time, key of B-flat major. The score is for a single melodic line. Measure 47 begins with a piano (*p*) dynamic and the tempo marking *rit.* (ritardando). The melody consists of a half note B-flat, a quarter note A, a half note G, and a quarter note F. Measure 48 continues with a half note E, a quarter note D, a half note C, and a quarter note B-flat. Measure 49 continues with a half note B-flat, a quarter note A, a half note G, and a quarter note F. Measure 50 concludes with a half note E, a quarter note D, a half note C, and a quarter note B-flat. The piece concludes with a double bar line.