

W. Jay Sydeman

Piano Trio
for Violin, Cello and Piano
(1984)



Trio - Violin, Violoncello, Piano

W.S. Dylanma
1989

Andante $d=69$

Violin: $\frac{1}{16}$ notes, dynamic p , slurs, grace notes.

Cello: $\frac{1}{8}$ notes, dynamic mp , slurs, grace notes.

Piano: $\frac{1}{4}$ notes, dynamic mp .

Poco Più Mosso $d=108$

Violin: Slurs, grace notes.

Cello: Slurs, grace notes.

Piano: Slurs, grace notes.

Poco Più Mosso $d=108$

Violin: Slurs, grace notes.

Cello: Slurs, grace notes.

Piano: Slurs, grace notes.

rub. Tempo I

Violin: p , dynamic $espr$, slurs.

Cello: p , dynamic $espr$, slurs.

Piano: p , dynamic $espr$.

rub. Tempo I

Violin: p , dynamic $espr$.

Cello: p , dynamic $espr$.

Piano: p , dynamic $espr$.

rub. Tempo I

Violin: p , dynamic $espr$.

Cello: p , dynamic $espr$.

Piano: p , dynamic $espr$.

First page of manuscript

As with many of my works, the kernel for all the subsequent music is presented at the beginning. This applies not only to the first movement but to all subsequent movements as well, though the initial motive may be transformed or evolved, sort of like an ongoing “development section.” So the piece begins with the initial statement developed in the strings in a rather turgid atonal style, ending, however, somewhat peacefully.

The second movement is something of a madcap *scherzo* evolving into a hide-and-seek playing with the material.

The third movement is rather slow and dance-like with an ongoing *ostinato* in the strings while the piano skitters above it in an almost cadenza-like quality.

Fourth movement begins like the first (familiar territory), the strings developing the motive as the piano rushes furiously about producing dramatic interactions.

Fifth movement is an epilogue derived from the last few notes of the fourth movement, rather sweet and tender as though “Well, we’ve had a bit of an adventuresome time of it – time to relax and enjoy the sweetness of life.”

– W. Jay Sydeman, July 2015

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. Andante espressivo – circa 3:00
- II. Allegro – Più mosso – circa 2:30
- III. Dance – circa 2:30
- IV. Quasi-recitative - Subito vivace – circa 2:15
- V. Epilogue: Andante – circa 3:00

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Piano Trio

for Violin, Violoncello and Piano

W. Jay Sydeman
(1984)

I.

Andante espressivo ♩ = c. 69

pizz.

Violin

sfz

pizz...)

Cello

of

Piano

Note: Brackets denote primary voice

Poco più mosso ♩ = c. 108

4

A musical staff in G clef. It features a long note (a whole note) with a vertical stem and a horizontal tail extending to the right. After a short vertical space, there is a short note (an eighth note) with a vertical stem and a small dot above it. The staff ends with a double bar line.

A musical score for piano. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic support with thicker, darker note heads. The page number '10' is visible at the bottom right.

A musical staff consisting of five horizontal lines. The first note is a quarter note with a fermata (a small horizontal line above it) and a dynamic marking "mp" (mezzo-piano). The second note is a half note with a vertical bar below it. The third note is a quarter note with a vertical bar below it. A vertical line extends from the top of the fourth note down to the bottom of the staff, ending with a small square symbol containing the letter 'c'.

- 6 -

10

Tempo I subito ♩ = c. 69

7

A musical staff consisting of five horizontal lines. On the fourth line from the bottom, there is a note with a vertical stem pointing down and a circular head. On the third line from the bottom, there is an open circle representing a note.

A musical score consisting of a single staff. At the top left is a dynamic instruction 'p'. The first note on the staff has a vertical bar line through its stem. To its right is a fermata, and further to the right is a short horizontal dash.

A

10

13

large chords may be slightly rolled

16

mp

p *espr.*

8vb

loco

8vb

B

19

dim.

f sub.

22

p sub. tender

cresc.

p sub.

cresc.

cresc.

27

33

p

mf

a tempo

p

pp

rit. — *a tempo* *rit.* —

D

pp

pp

41

a tempo

bring out top notes

rit.

42

45

46

mp

8vb-

II.

Allegro $\text{♩} = \text{c. } 80$

Più mosso $\text{♩} = \text{c. } 108$

accel. -----

Tempo I $\text{♩} = \text{c. } 80$

5

accel. -----

Tempo II $\text{♩} = \text{c. } 108$

8

A

rit. ----- *a tempo (Tempo II)*

pizz.

f

mp

pizz.

f

mp

p stacc.

8vb

loco

12

arco

poco

p

poco

pp

p

15

pizz.

mp

pizz.

mp

arco

mp

arco

B

pp

arco

20

mp

p

mf

mfp

bring out top notes

p

mf

f stacc.

C

mp

3

32

D

36

dim.

dim.

dim.

40

mf

dim.

dim.

44

E

stacc.

p

47

pizz.

mp

pizz.

mp

poco rit. - - - - - *a tempo* (♩=♪)

51

arco

pp

arco

pp

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

mf

p stacc.

f

p

54

F

poco accel. *a tempo* *poco rit.*

pizz. *mp* *arco* *p* *fp*

pizz. *mp* *arco* *p* *p* *<>*

a tempo

mf *f*

sul pont. *mf* *f*

pizz. *mp* *f*

ff *pp always fleeting*

G

Musical score for orchestra and piano, page 16, measures 65-66. The score consists of four staves. The top two staves are for the orchestra, showing woodwind parts with dynamics *pp* and *p*, and markings like "ord.", "3", and "<>". The bottom two staves are for the piano, with dynamics *pp* and *p*, and markings like "arco" and "3". The piano part includes bass clef and measure numbers 65 and 66.

68

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Musical score for piano, page 11, measures 71-72. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 71 begins with a forte dynamic. The first two measures feature eighth-note patterns. Measure 3 starts with a melodic line in the bass staff. Measures 72 begin with eighth-note patterns in the bass staff, followed by sixteenth-note patterns in the treble staff.

H

74

77

80

I

83

at frog
sul G

ff intense

at frog

ff intense

gliss.

90

pizz. \diamond arco

pizz. \diamond arco

mp

f

94

$\overbrace{\quad \quad}$ 3

$\overbrace{\quad \quad}$ 3

$\overbrace{\quad \quad}$ 3

$\overbrace{\quad \quad}$ 3

98

102 arco arco

stacc.

106 J

110

bring out top notes

112

pizz.

no pedal

115

arco

sfz

pizz.

f

sfz

mf

118

121

III.

Dance $\text{♩} = \text{c. } 108$

3

p sub. <> *p*

ff

p sub. <> *p*

mf *p* *ppp*

6

<*mf* *mp*

<*mf* *mp*

mp *p* *mp*

12

A *at frog*

ff

ff

f *ff*

(strings: **Sempre Tempo I**)

A

B

C

D

mp

Strings ostinato continues independently of the piano.
Vary the length of the fermata rest slightly with each
repeat so the ostinato is less symmetrical.

17

Subito vivace ♩ = c. 184

p sempre stacc.

mp

22

29

Musical score page 29. The score consists of two staves. The top staff is a treble clef staff with a continuous wavy line above it. The bottom staff is a bass clef staff with a continuous wavy line above it. The music begins with a rest followed by a dotted half note. The next measure starts with a bass note followed by a treble note. The third measure contains a treble note with a sharp sign, followed by a bass note with a sharp sign. The fourth measure starts with a bass note followed by a treble note. The fifth measure starts with a bass note followed by a treble note. The sixth measure starts with a bass note followed by a treble note.

33

Musical score page 33. The score consists of two staves. The top staff is a treble clef staff with a continuous wavy line above it. The bottom staff is a bass clef staff with a continuous wavy line above it. The music begins with a bass note followed by a treble note. The next measure starts with a bass note followed by a treble note. The third measure starts with a bass note followed by a treble note. The fourth measure starts with a bass note followed by a treble note. The fifth measure starts with a bass note followed by a treble note. The sixth measure starts with a bass note followed by a treble note.

36

Treble staff: Wavy line, measure 36; Treble clef, one sharp, 2/4, measure 37.

Bass staff: Wavy line, measure 36; Wavy line, measure 37.

40

Treble staff: Wavy line, measure 40; Bass clef, one sharp, 2/4, measure 41.

Bass staff: Wavy line, measure 40; Wavy line, measure 41.

43

Treble staff: Wavy line, measure 43; Bass clef, one sharp, 2/4, measure 44.

Bass staff: Wavy line, measure 43; Wavy line, measure 44.

46

Ostinato stops suddenly

51

8va

56

B Tempo I $\text{♩} = \text{c. } 108$

mf

p

pp

60

p sub. >> *p*

p sub. >> *p*

mf

p

66

C

*always accent the first note
of every slurred group*

mp

*mp always accent the first note
of every slurred group*

p

p

pp

Ped.

** Ped.*

71

Ped.

** Ped.*

Ped.

75

8va

* *Reo.* * *Reo.*

79

* *Reo.* * *Reo.* *

83

D

p

p

p

* *Reo.* * *Reo.* *

87

90

91

92

93

94 → sul pont. → ppp → sul pont. → ppp

pizz. *p* *mp*

p *mp*

p *pp*

*#**8:*

This page is blank to facilitate page turns.

IV.

Quasi-recitative $\text{♩} = \text{c. } 66$

6

poco rit. - - a tempo

11

loco

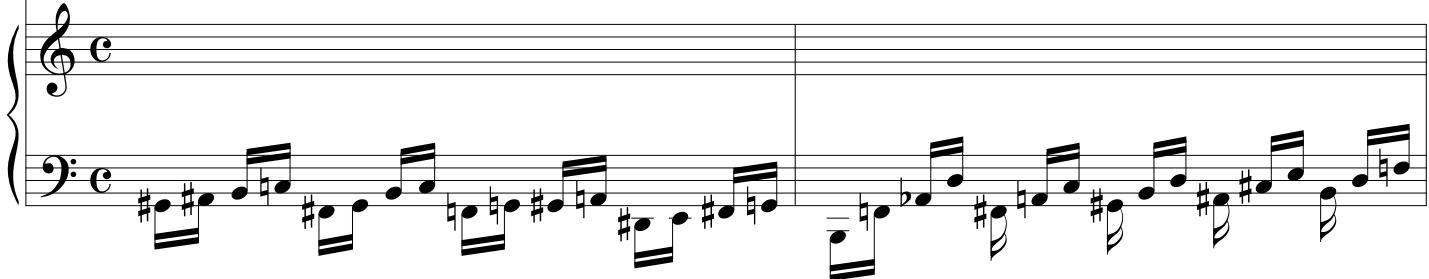
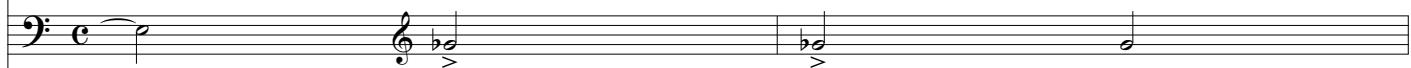
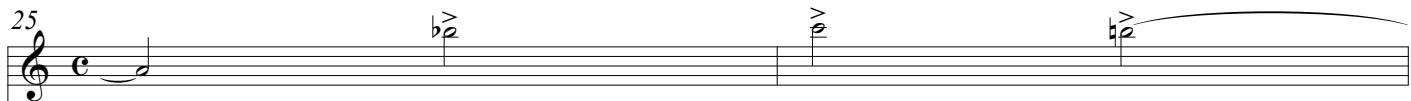
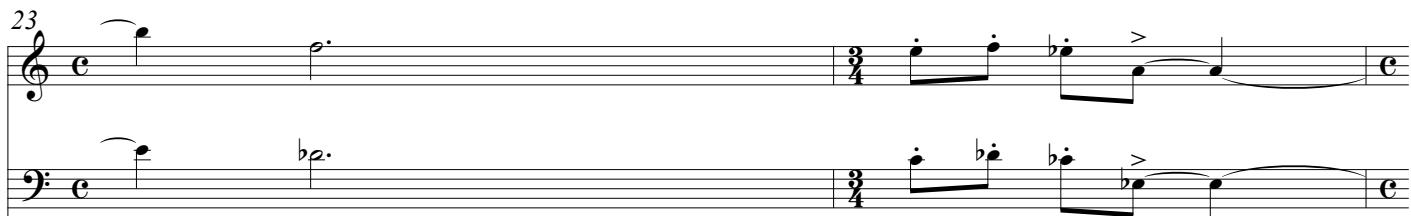
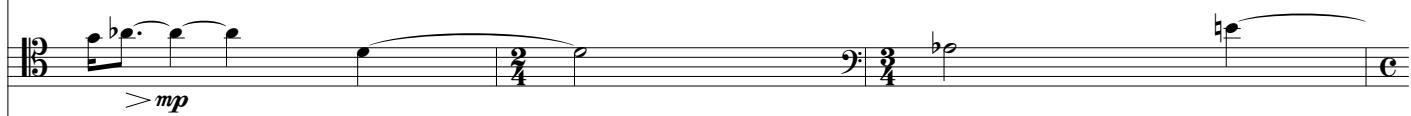
A

14

ff *p* *mf* 3
ff *p* *mf* 3
f *p* *f* *f*
f *f* *f* *f*

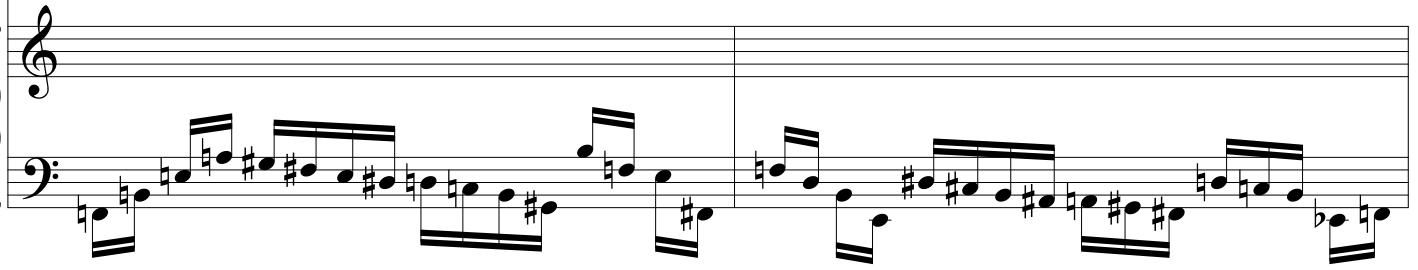
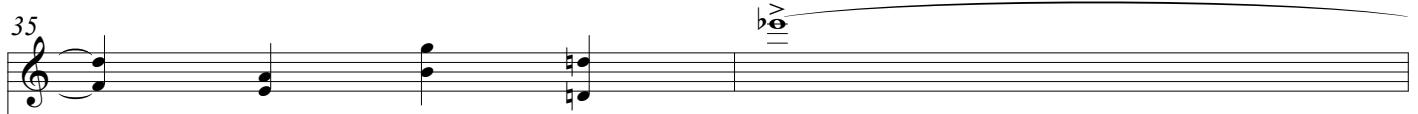
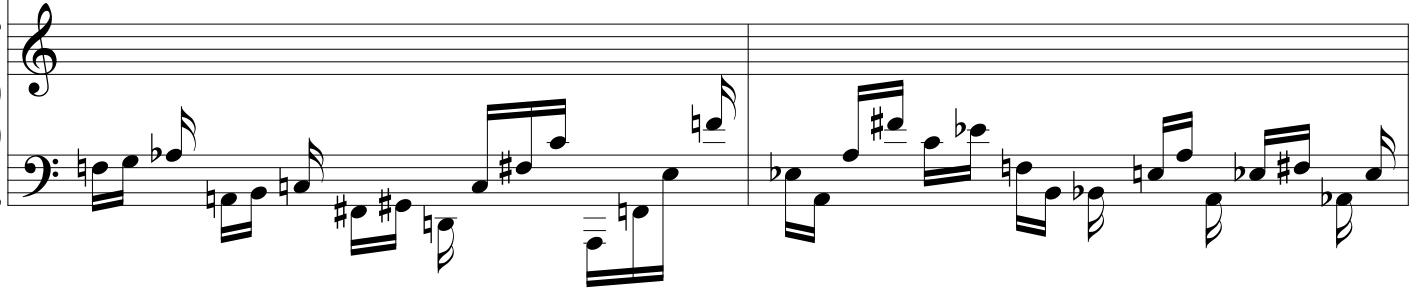
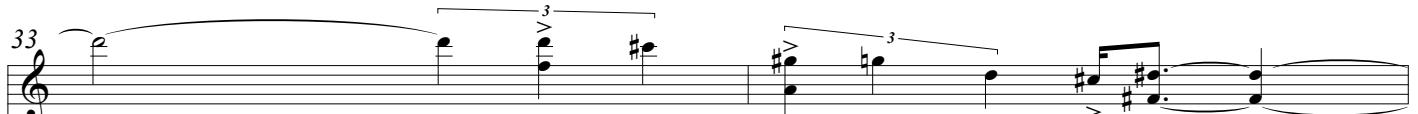
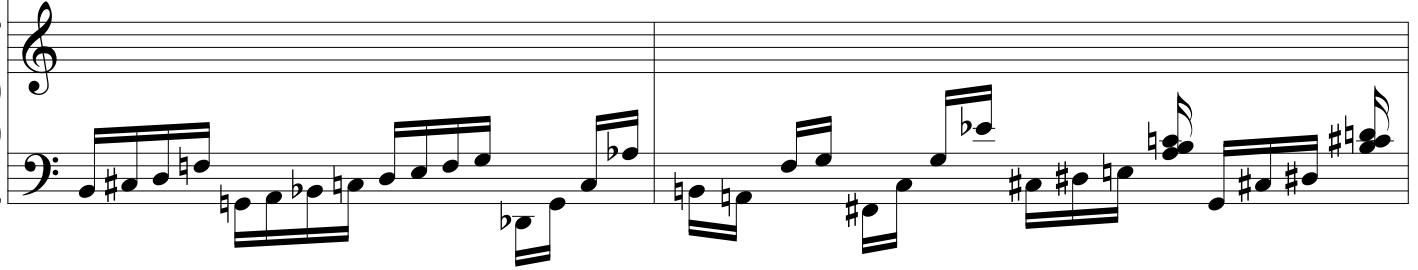
17

sfz *f*
sfz *f*

BSubito vivace $\text{♩} = \text{c. } 152$ 

Musical score for piano, page 35, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 27 begins with a forte dynamic (f) on the treble staff. Measure 29 begins with a forte dynamic (f) on the treble staff. Both staves show continuous sixteenth-note patterns in the bass line.

C



37

D

39 8^{va}

pizz.

43 (8^{va})

arco

sul pont. ord. pizz.

E

47

8va

8va

arco

sfsz p

mp

51

(8va)

go flat

<f

p

go flat

ff ³ *p* *mf* *p*

p

f

p

57

non-vib.

pp

mf

p

non-vib.

pp

mf

p

vib.

(V)

f

p

62 pizz. arco
mf p pizz. arco
mf p

pp *mf p* *pp* *mf p*



65

F

71

8va

77 (8va)

loco

G

mp

mp

85

85

mp

p

8vb-

93

93

pizz.

<*mf*>

103

103

V. Epilogue

Andante $\text{♩} = \text{c. } 60$

5

A

11

pp magical!

Rcd.

16

22

27

B Con sord. V

pp

p

Con sord. V

pp

c

c

c

c

Reo.

*

A musical score for piano, page 10, system 33. The top staff is in treble clef, 3/4 time, and consists of a melodic line with grace notes and a dynamic marking 'p' above the bass clef. The bottom staff is in bass clef, 3/4 time, and consists of harmonic bass notes. The music is divided by vertical bar lines.

Musical score for piano, page 10, system 39. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature (3/4). The bottom staff shows a bass clef and a common time signature (3/4). The music includes a dynamic instruction 'c' (concentric), a fermata over the bass note, and a repeat sign with a '3' indicating a repeat of the previous section.

A musical staff in bass clef and common time. The first measure begins with a dotted half note followed by a short horizontal line. The second measure starts with a 'C' above a note head, which is connected by a curved brace to a note in the third measure. The third measure also starts with a 'C' above a note head, connected by a curved brace to the note in the second measure. The fourth measure starts with a note head and a vertical stem, followed by a bracket indicating a repeat, a dash, and a measure sign change to 3/4.

Musical score for measures 11-12. The top staff (treble clef) has a measure of rest followed by a measure with a bassoon note (c) and a rest. The bottom staff (bass clef) has a measure of rest followed by a measure with a bassoon note (c) and a rest. The bassoon part starts with a dynamic of *pp*.

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

8va-----,

slow rolls

Musical score for measures 11-12. The top staff (treble clef) has a measure starting with a rest followed by two eighth notes. The next measure begins with a sharp sign. The bottom staff (bass clef) has a measure starting with a bass note, followed by a bass note with a sharp sign, and then a bass note with a double sharp sign. The text "slow rolls" is written above the staff. The score continues with a measure starting with a bass note.