

W. Jay Sydeman

Duo
for Violin and Piano
(c. 1982)

So during the eighties and nineties it seems like I was always meeting some violinist or other who wanted a piece from me. There are a few sonatas from this period, but also a lot of independent movements for violin and piano. Some are sort of neo-baroque, others unabashedly romantic and occasionally virtuosic. They could be performed by the dedicated amateur through the committed professional.

– W. Jay Sydeman, September 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: circa 3:00

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Duo

for Violin and Piano

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(c. 1982)

Andante con moto ♩ = c. 136

Violin

Piano

mp

7

gliss.

pp

rit. - - - a tempo

allarg. - -

A

13

p

a tempo

mp

B

19

25

31

37

6

C

37

Musical score for measures 37-42. The system consists of a single treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a rhythmic accompaniment of eighth notes in the bass and chords in the treble. A box labeled 'C' is positioned above measure 37.

43

D

Musical score for measures 43-47. The system consists of a single treble staff and a grand staff. Measure 43 begins with a melodic line in the treble and a piano accompaniment in the grand staff. A box labeled 'D' is positioned above measure 43. The text 'Ostinato: (♩=♩)' is written above the grand staff. The piano accompaniment features a complex rhythmic pattern with many beamed notes. A box labeled 'mf' is positioned below the treble staff. The text 'Continue playing ostinato (pulse independent of violin)' is written in a box spanning measures 45 and 46. The piano accompaniment continues with the same rhythmic pattern.

48

Musical score for measures 48-55. The system consists of a single treble staff and a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a rhythmic accompaniment of eighth notes in the bass and chords in the treble. A box labeled 'V' is positioned above measure 48. The piano accompaniment continues with the same rhythmic pattern.

56

Musical score for measures 56-62. The system consists of a single treble staff and a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a rhythmic accompaniment of eighth notes in the bass and chords in the treble. A box labeled 'V' is positioned above measure 56. The piano accompaniment continues with the same rhythmic pattern.

64 (♩=♩)

64

70

ff at frog *stacc.*

70

73

73

79

Play three times

dim. ----- *fade away*

dim. ----- *fade away*

G.P.

79

85 *poco sul pont.*

mp tender

poco rit. - - - -

E

91 *ord.*

mp

a tempo

poco rit. - - - -

(♩=♩)

96

F

102

mp

a tempo

108

pp
rit.-----a tempo
allarg.---

G
113

a tempo
p
mp

119

pizz.