# W. Jay Sydeman

## Homages to Bach and Bartók

for Two Violins

(c. 1977)

Arts Aeternum

In the early ‘70s I built a hut in the jungle of Kona side Hawaii … the fast lane of New York being but a dim memory. I had taken up the violin in my very spare time and happened across another jungle-type violinist down the road (as it were). As we had nothing to play, I started writing duos. This went on for some time, so nightly duos became something of a ritual.

– 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 a member of Nevada County Composers Cooperative, a composers' group in Nevada City annually producing the “Wet Ink Festival of New Music.” He now lives in Mendocino.

**Duration**:

1. *Vivaldi* Duo – circa 1:40
2. Baroque Etude – circa 1:00
3. Homage to Bach (Andante) – circa 2:15
4. Homage to Bach (Allegro baroqueish) – circa 1:45
5. Homage to Bach (Joyful) – circa 1:10
6. Homage to Bach (Joyful) – circa 2:20
7. Homage to Bartók (Allegro) – circa 2:10
8. Homage to Bartók (Allegro) – circa 1:15
9. Homage to Bartók (Allegro energico) – circa 1:45
10. For Gustav and Alma – circa 2:00

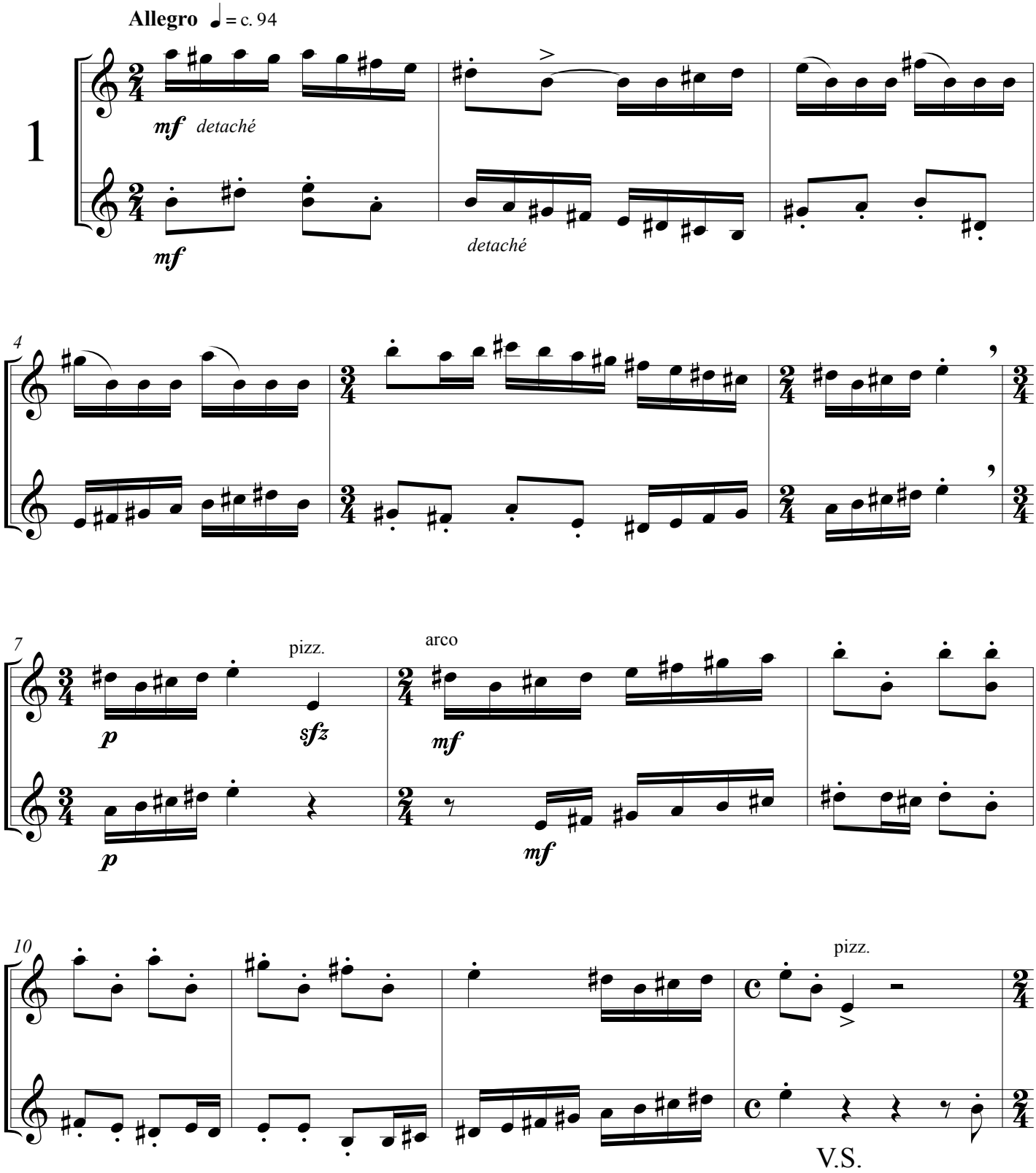
Total: circa 18:00

Edited by W. Jay Sydeman and Rick Shinozaki. For more information: rickshinozaki@gmail.com

# Homages to Bach and Bartók
## for Two Violins

W. Jay Sydeman
(c. 1977)

*Vivaldi* Duo

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**A**

14 arco

*mp*

*mf*

*martelé*

17

19

*mp sub.*

*mf*

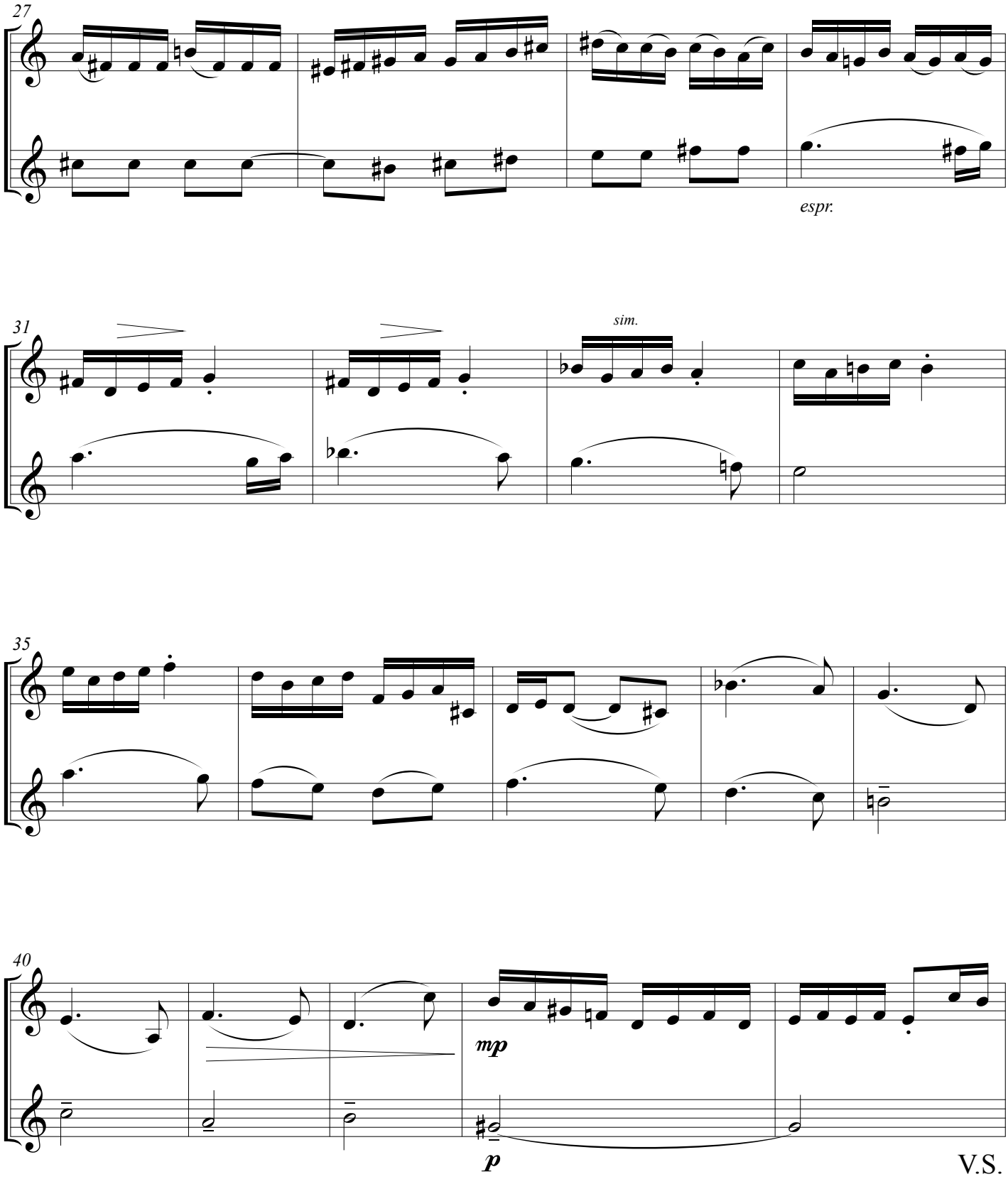
21

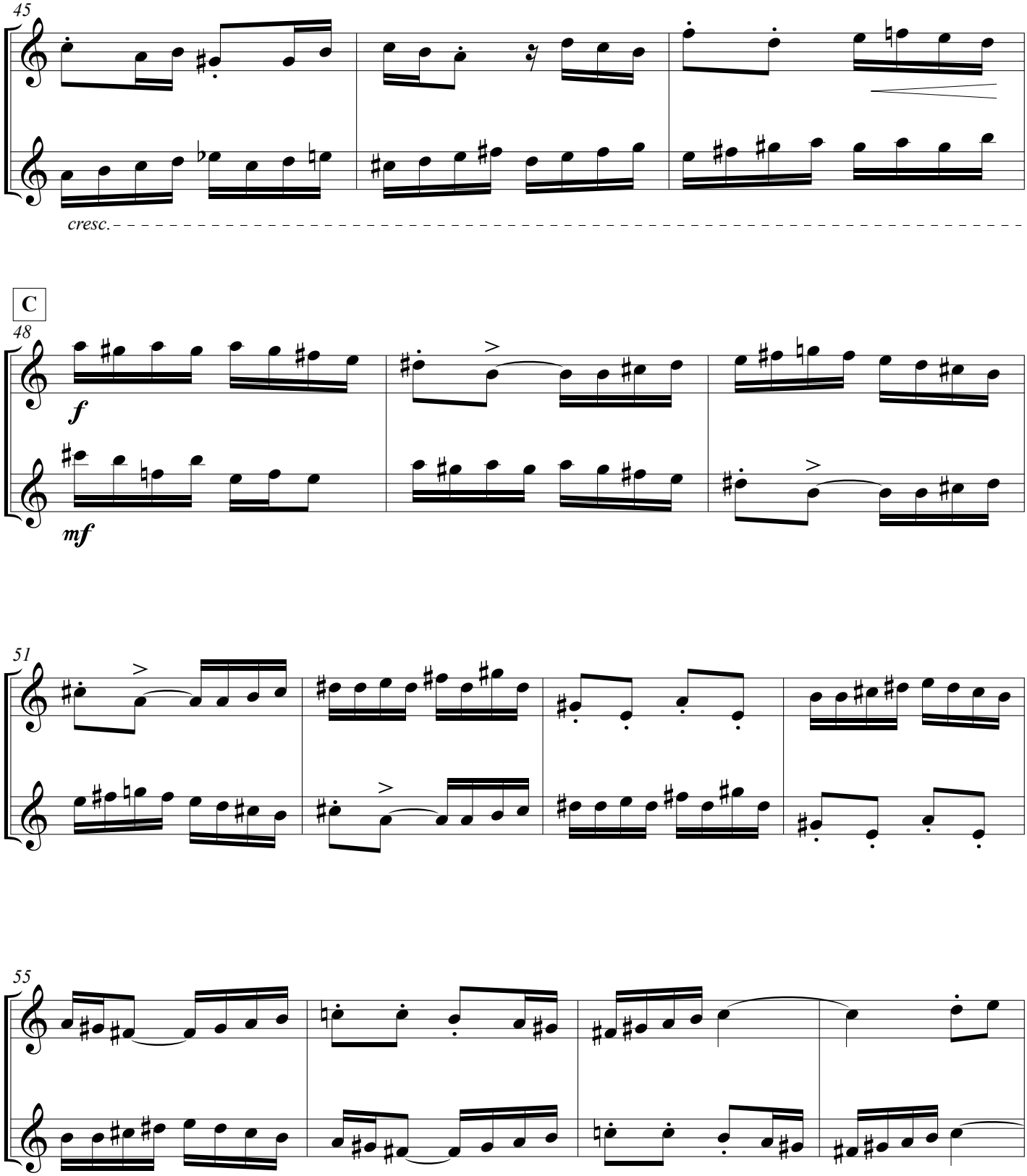
23 *solo*

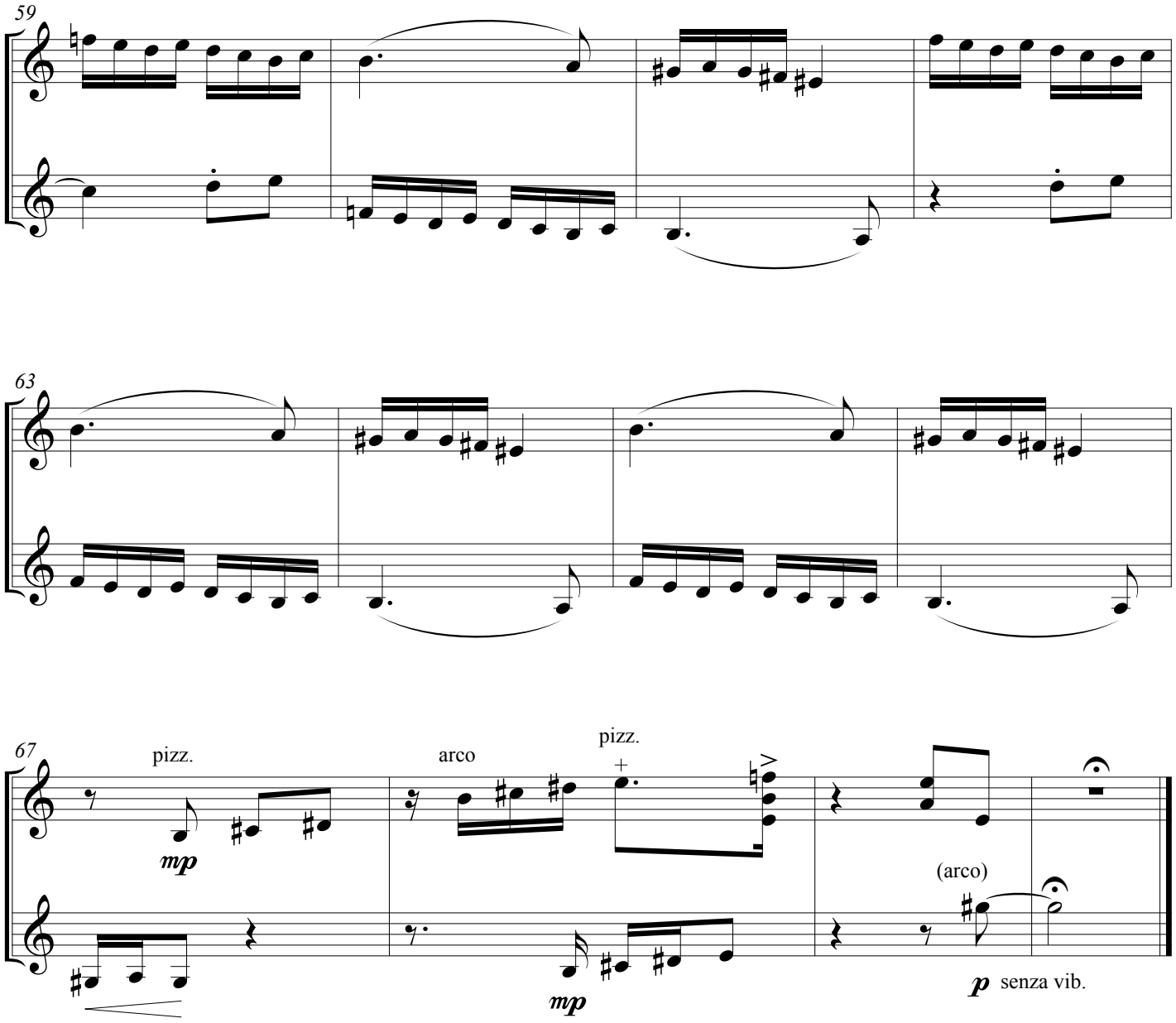
*mf*

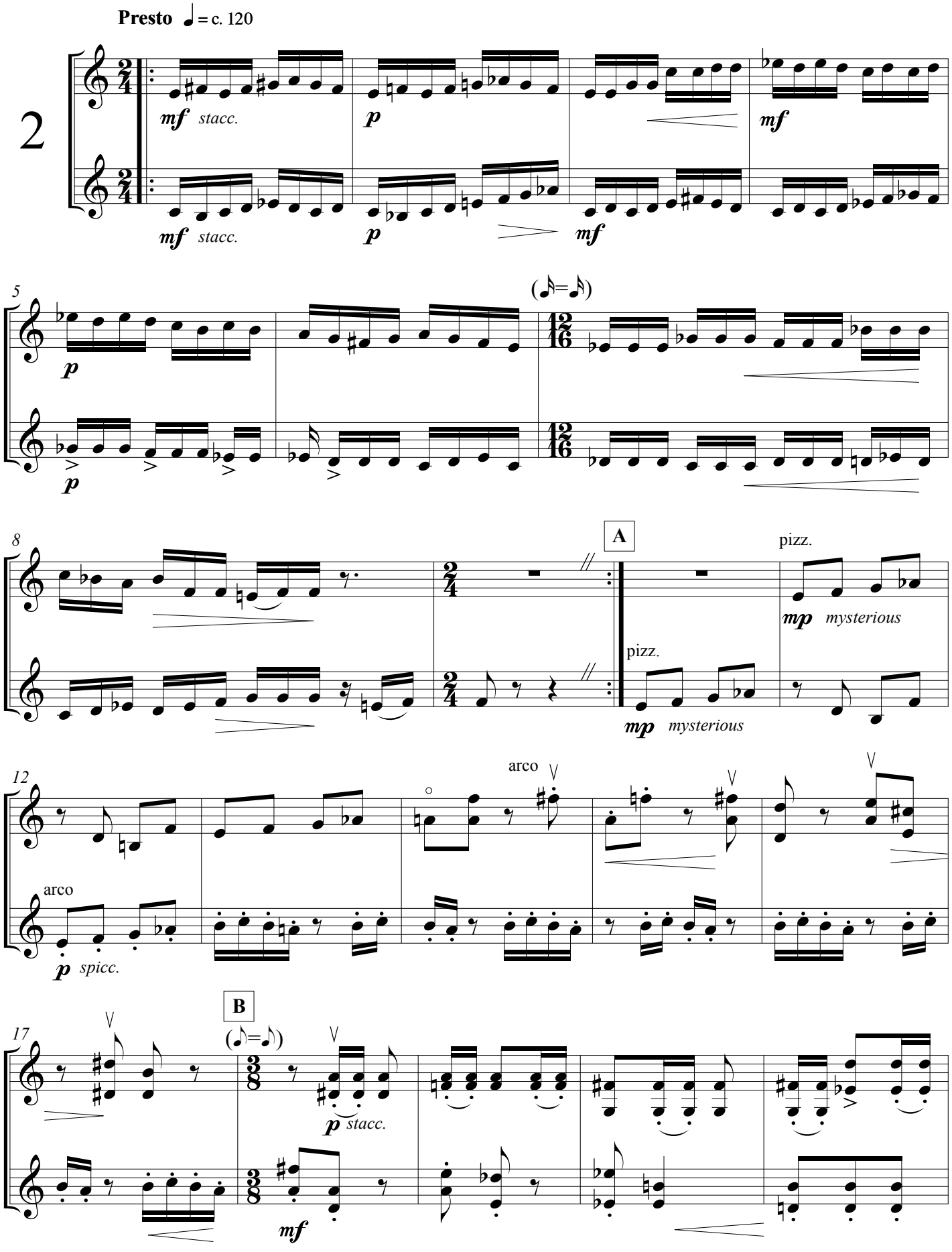
**B**

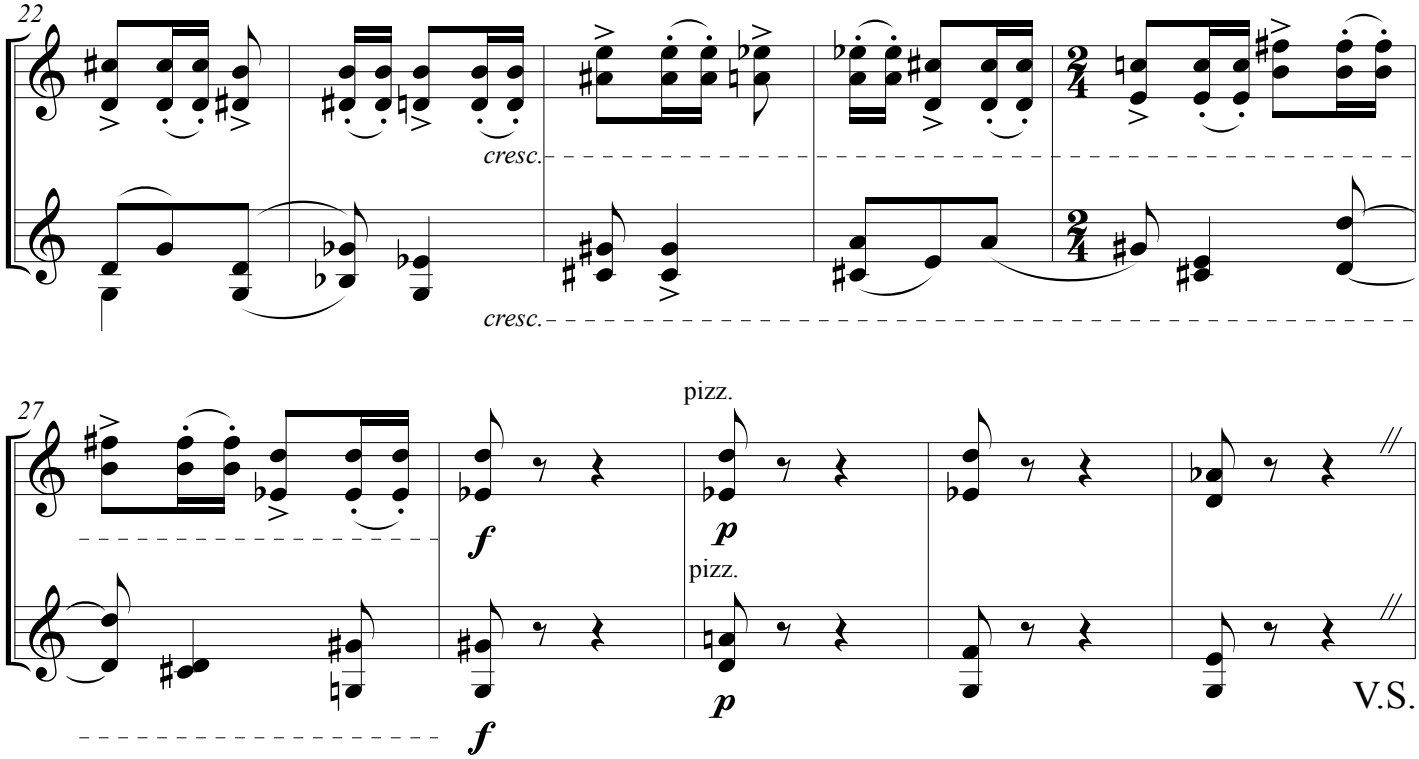
*solo*


27
espr.
31
sim.
35
40
mp
p
V.S.


45
cresc.
C
48
f
mf
51
55

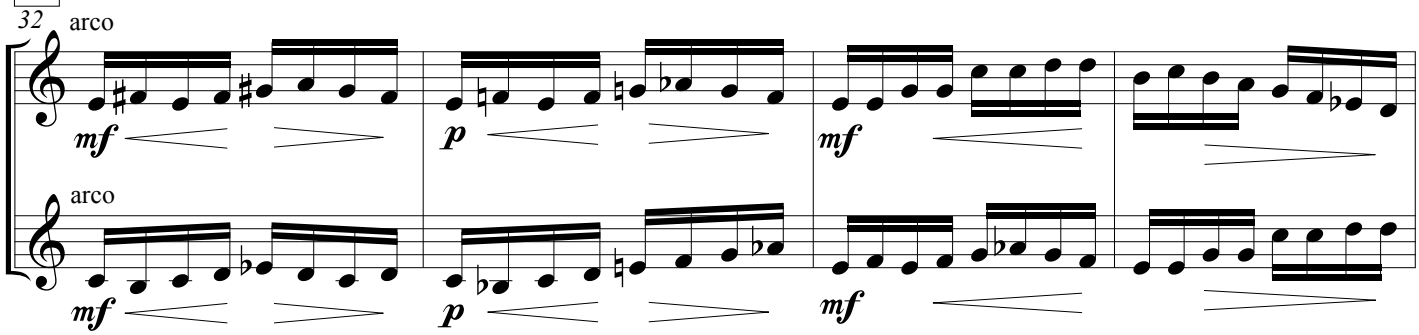

59
63
67
pizz.
mp
arco
pizz.
mp
(arco)
p senza vib.


Presto ♩= c. 120
2
mf stacc.
p
mf
5
(𝅘𝅥𝅯=𝅘𝅥𝅯)
8
A
pizz.
mp mysterious
12
arco
spicc.
17
B
(𝅘𝅥𝅯=𝅘𝅥𝅯)
stacc.


22
cresc.
cresc.
27
pizz.
f
p
pizz.
f
p
V.S.

**C**

32 arco

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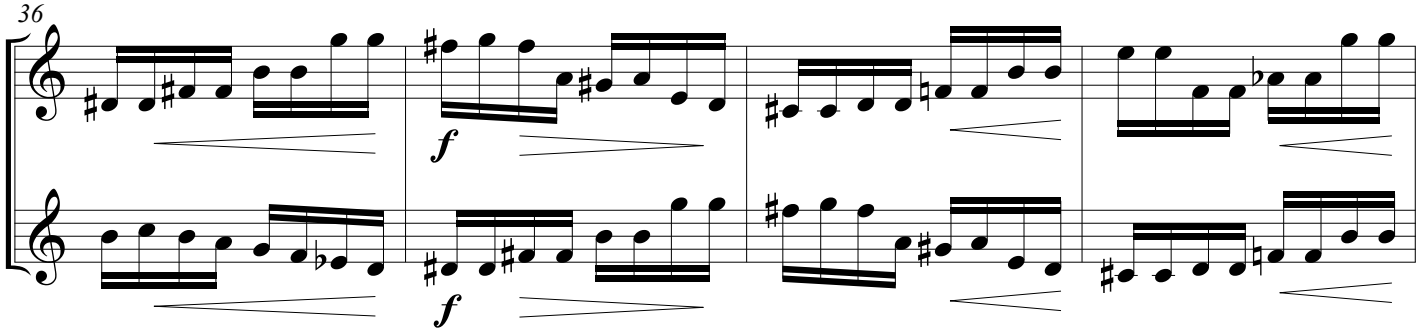


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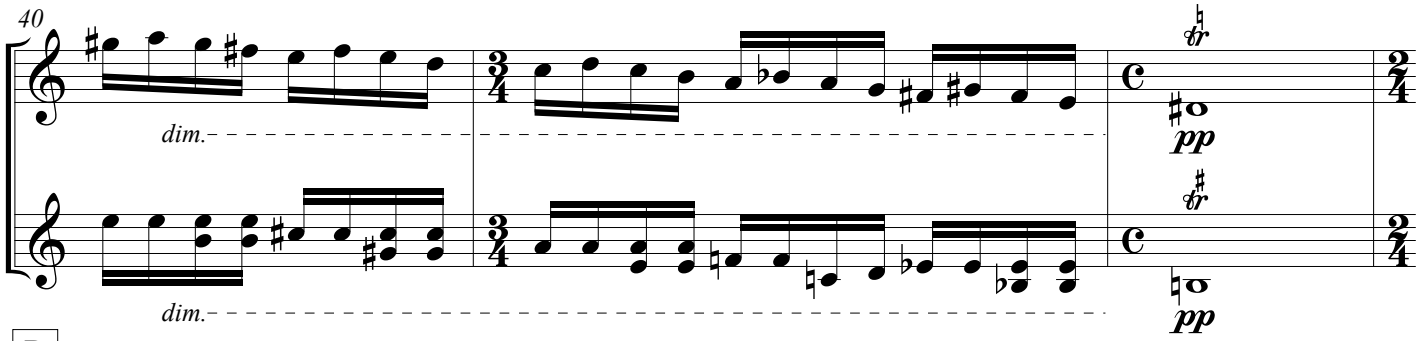
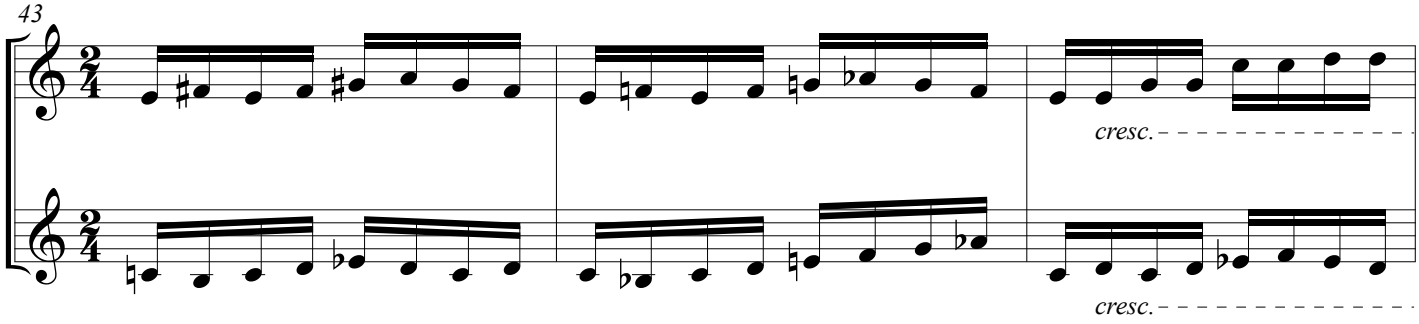



**D**

43

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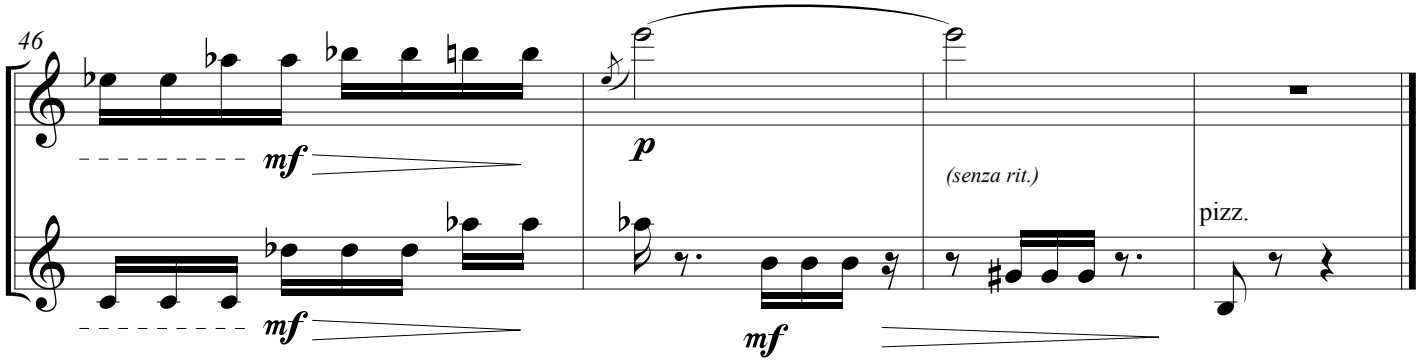

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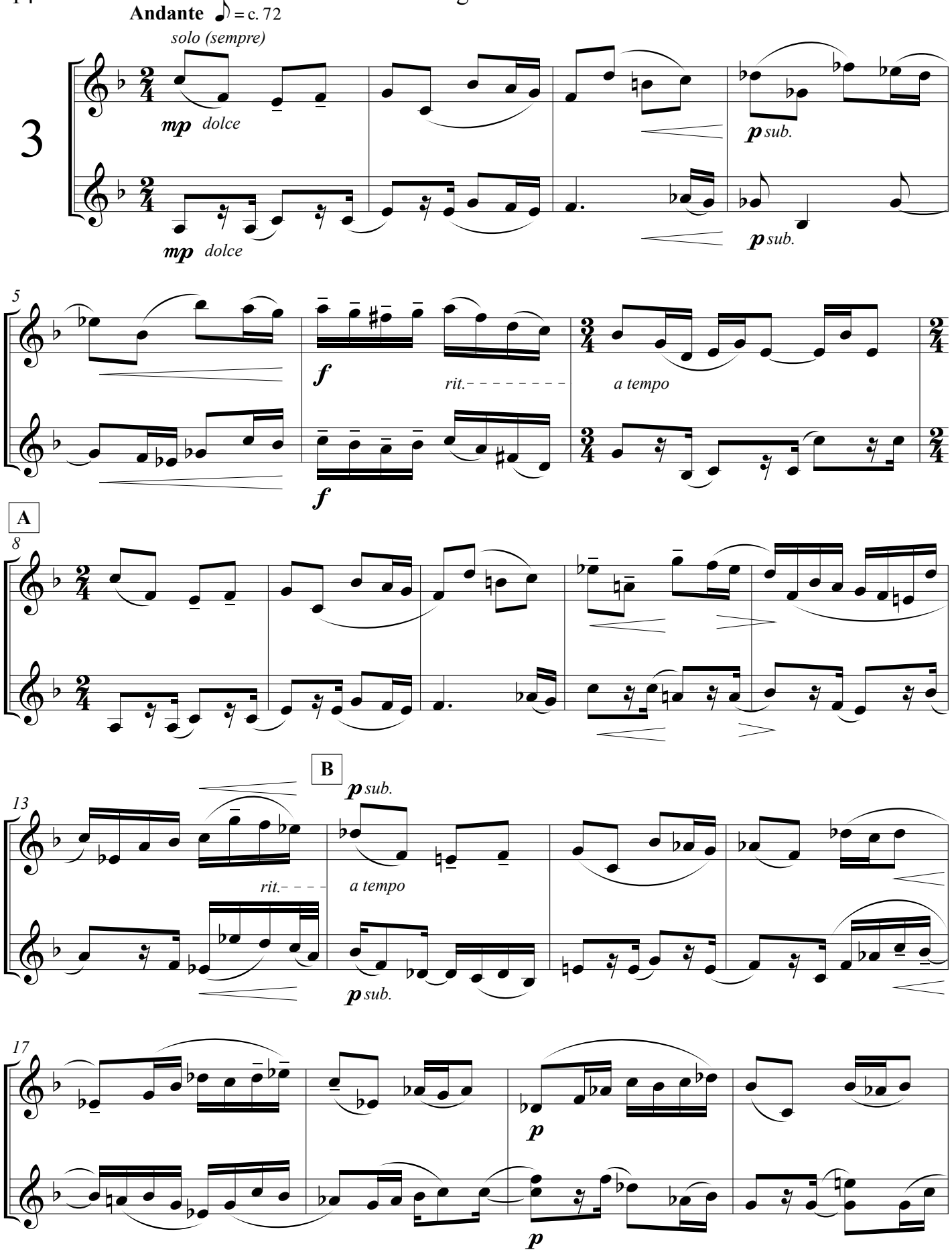
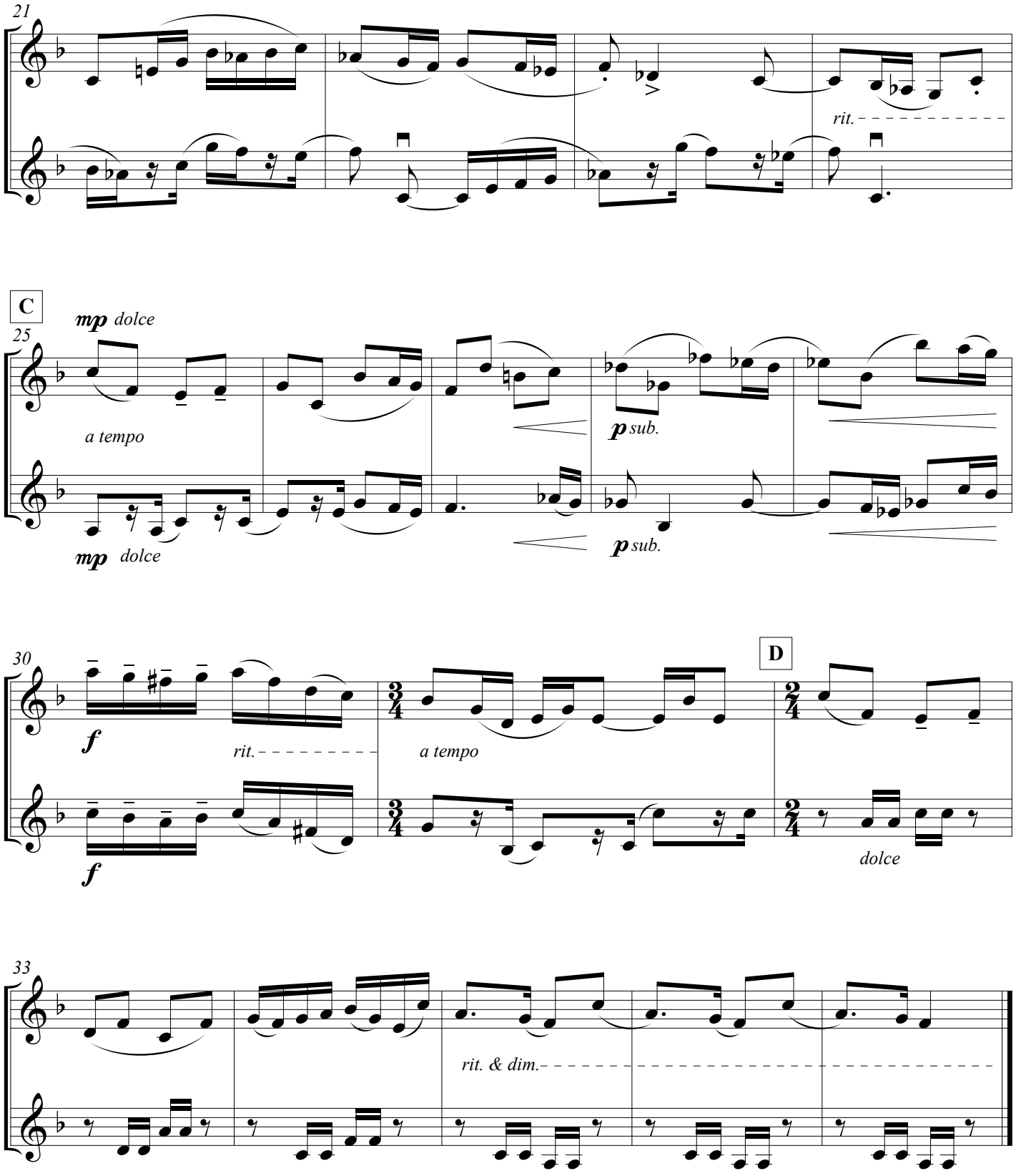
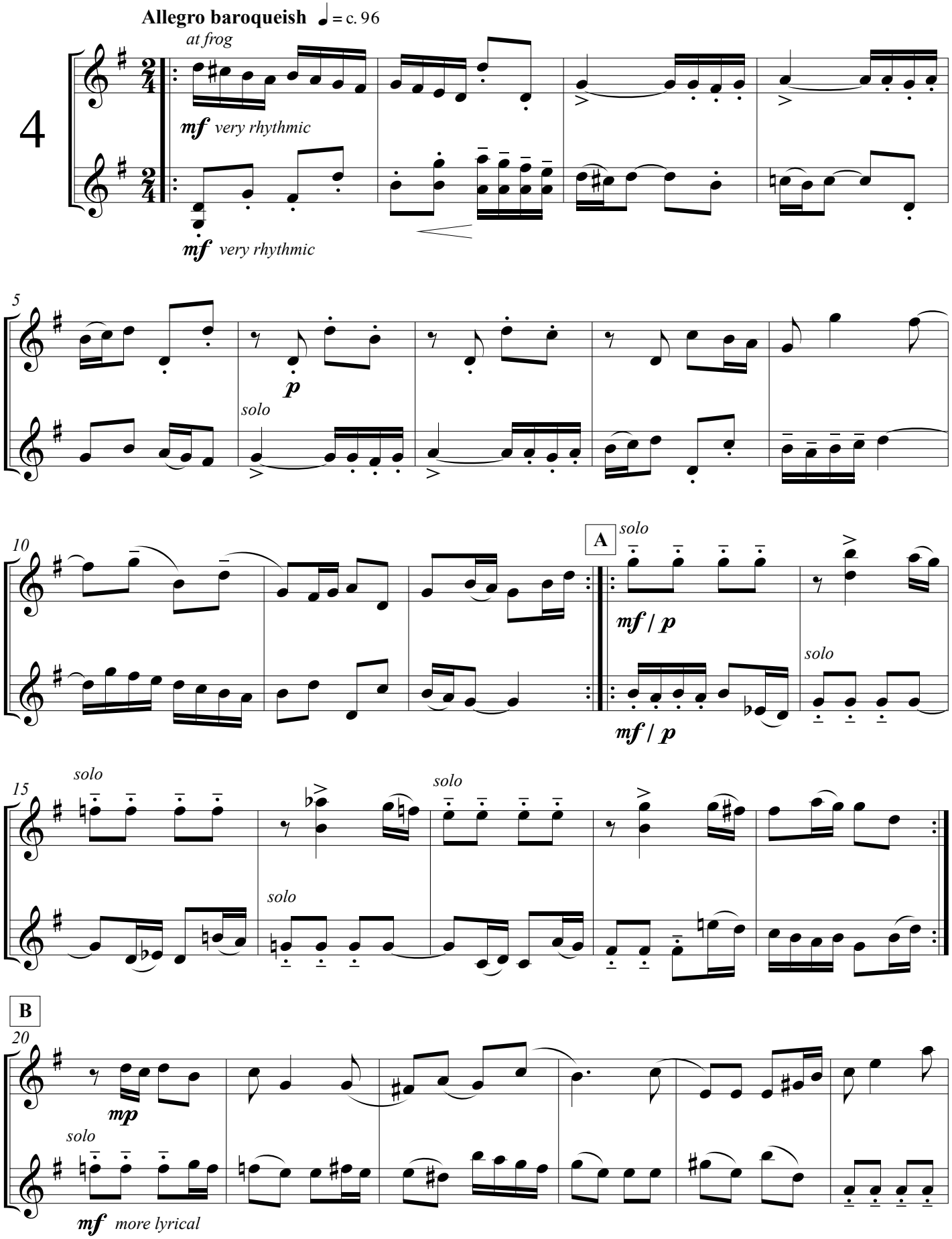
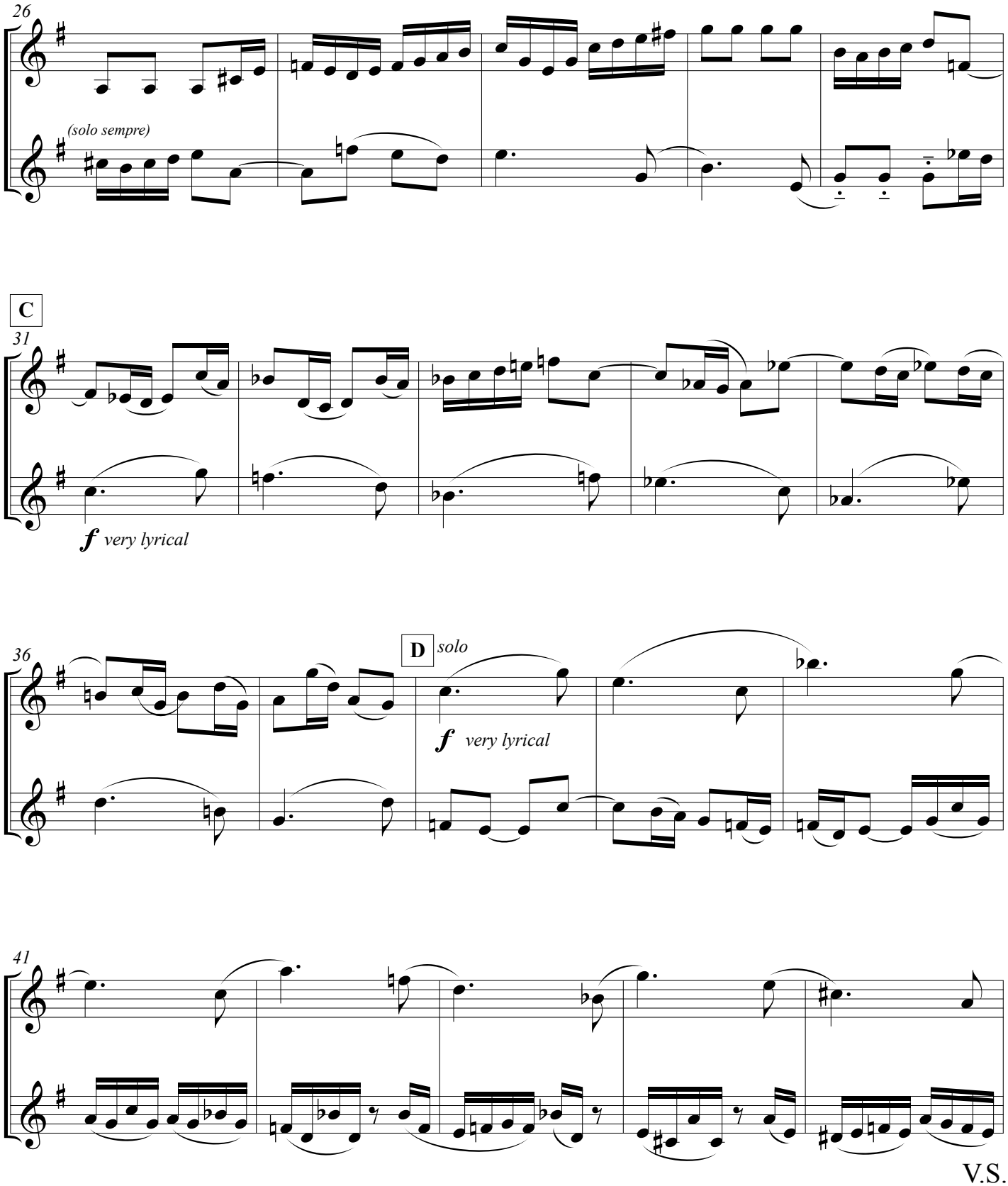
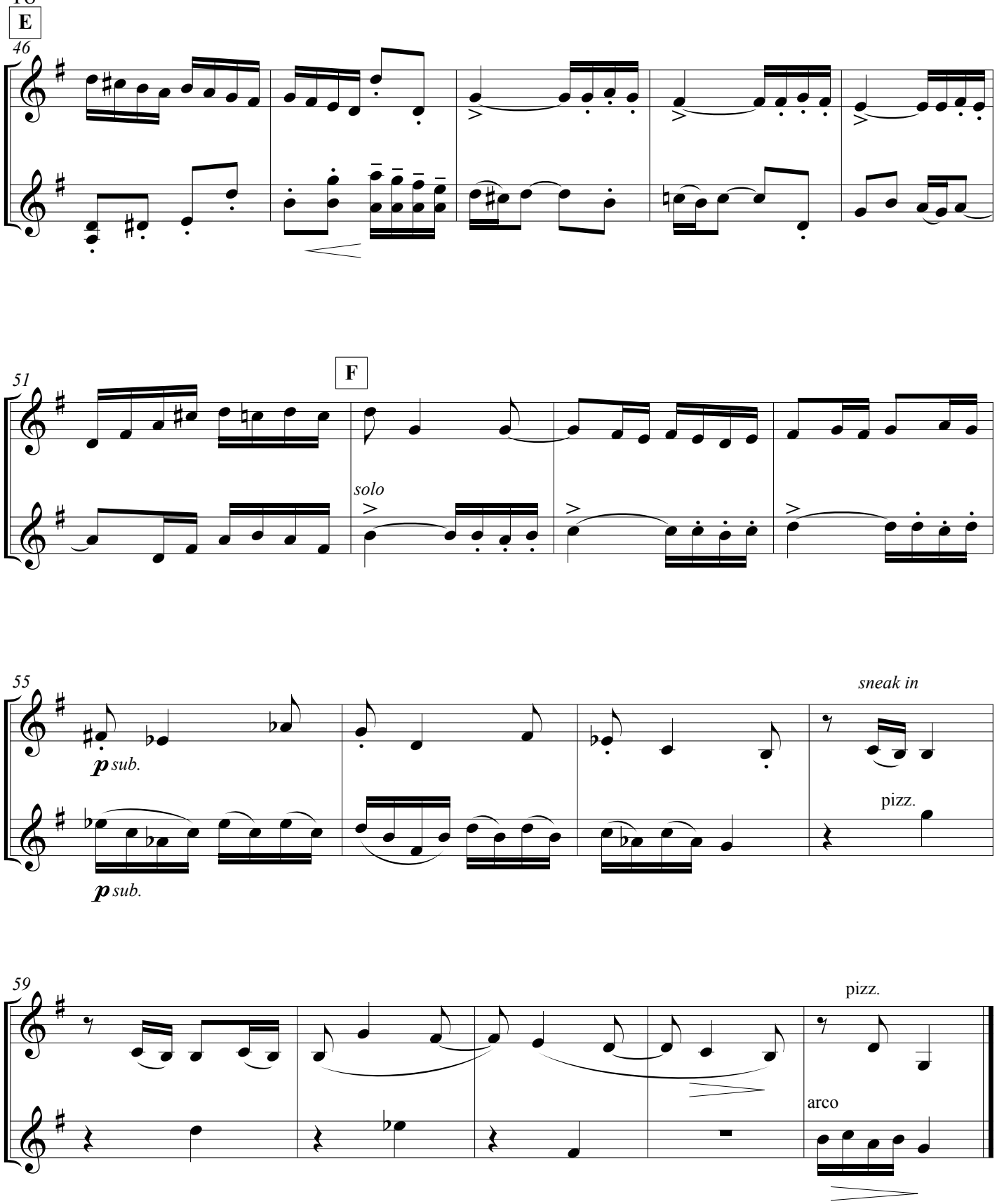

Andante ♪ = c. 72
solo (sempre)
3
mp dolce
mp dolce
p sub.
p sub.
5
f
rit.
a tempo
f
A
8
B
13
p sub.
rit.
a tempo
p sub.
17
p
p

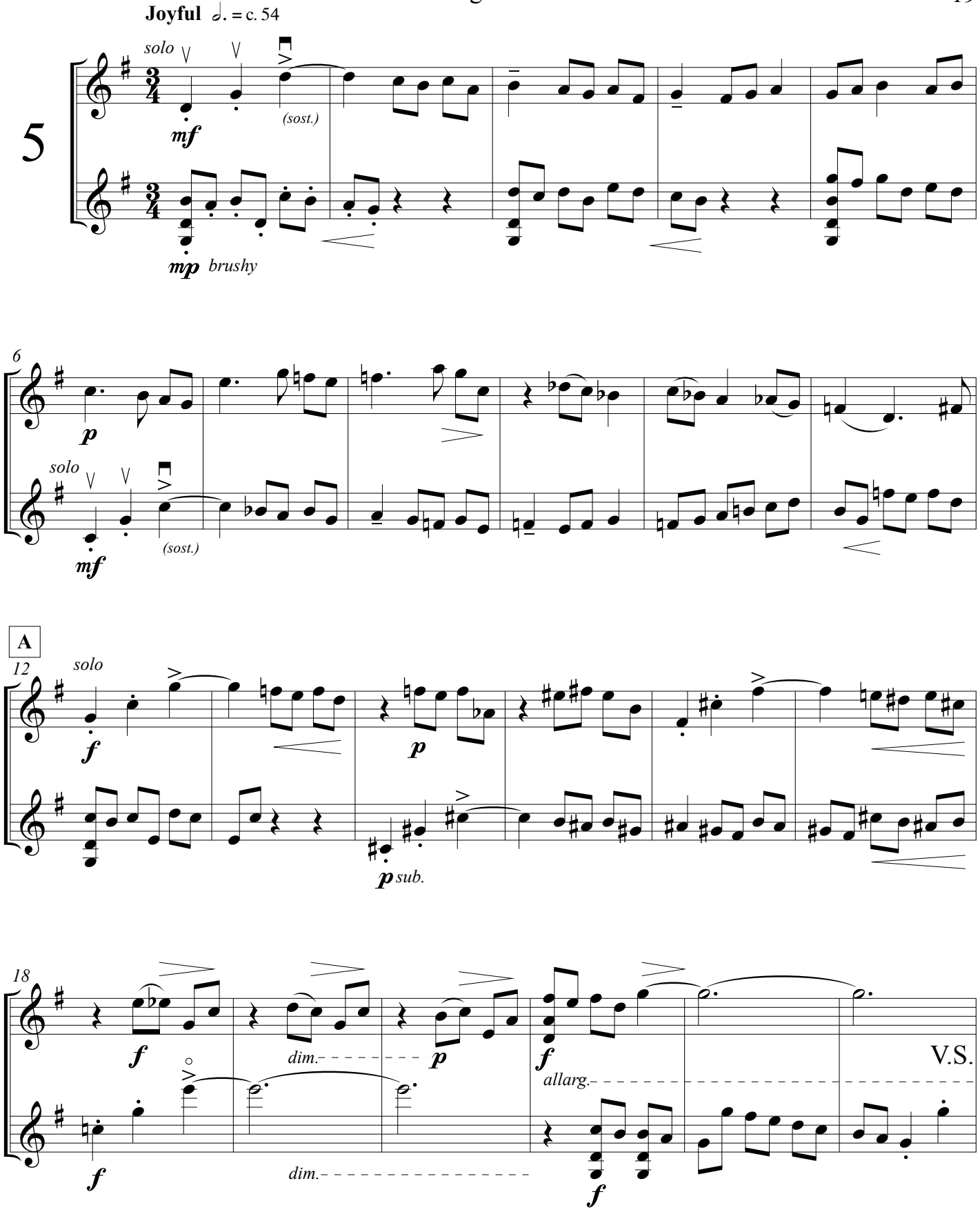

21
rit.
C
25
mp dolce
a tempo
p sub.
mp dolce
p sub.
30
f
rit.
a tempo
D
f
dolce
33
rit. & dim.

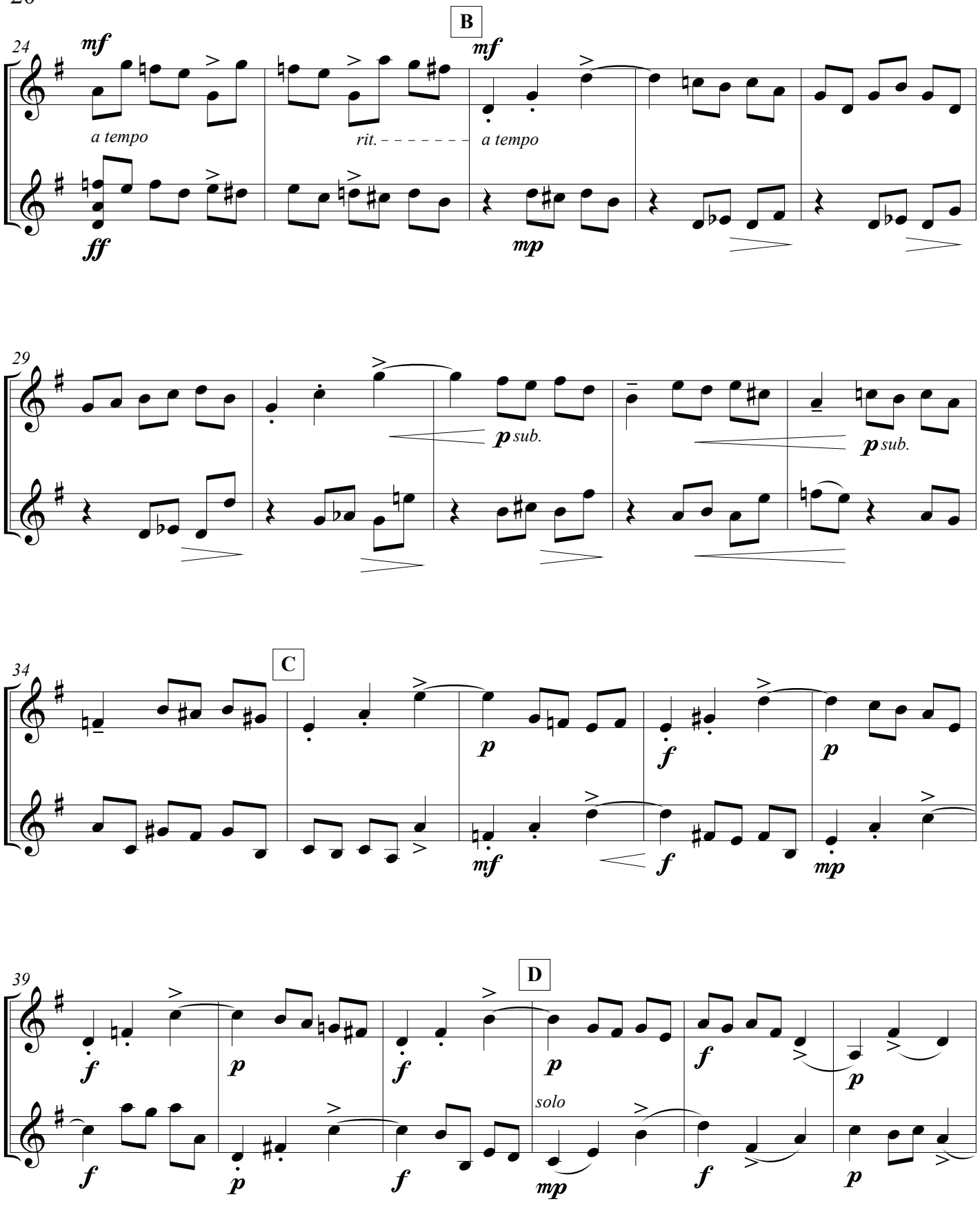

Allegro baroqueish ♩ = c. 96
at frog
mf very rhythmic
mf very rhythmic
4
5
p
solo
10
A
solo
mf / p
mf / p
solo
15
solo
solo
solo
B
20
mp
solo
mf more lyrical

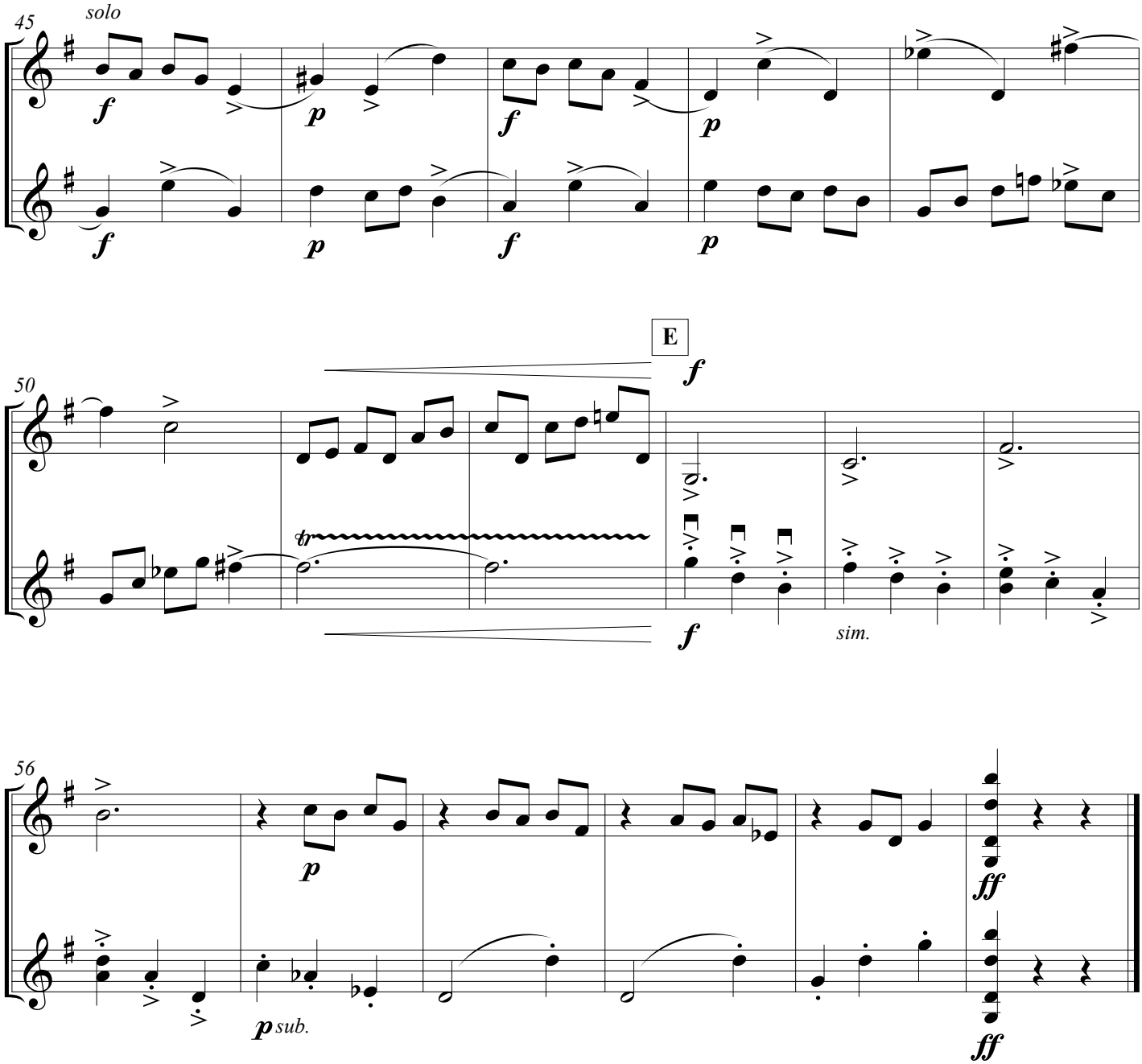



V.S.


E
46
F
51
solo
55
p sub.
p sub.
sneak in
pizz.
59
pizz.
arco


Joyful ♩. = c. 54
solo
mf
(sost.)
5
mp brushy
6
p
solo
mf
(sost.)
A
12
solo
f
p
p sub.
18
f
dim.
p
f
allarg.
V.S.
f
dim.
f


24
B
mf
mf
a tempo
rit.
a tempo
ff
mp
29
p sub.
p sub.
34
C
p
f
p
mf
f
mp
39
D
f
p
f
p
f
p
solo
f
p
f
mp
f
p


45
solo
f
p
f
p
f
p
50
E
f
tr
f
sim.
56
p
p sub.
ff
ff

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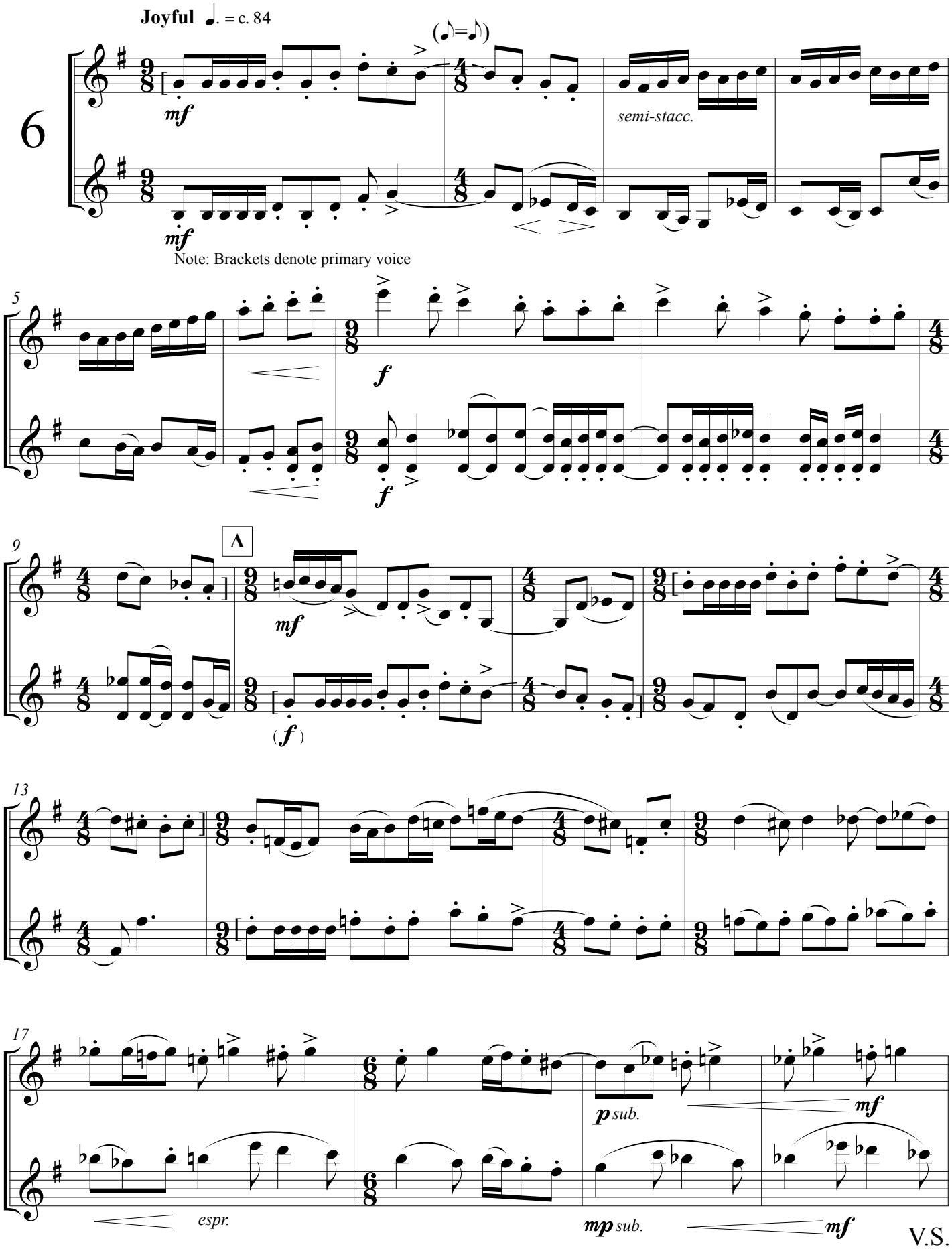
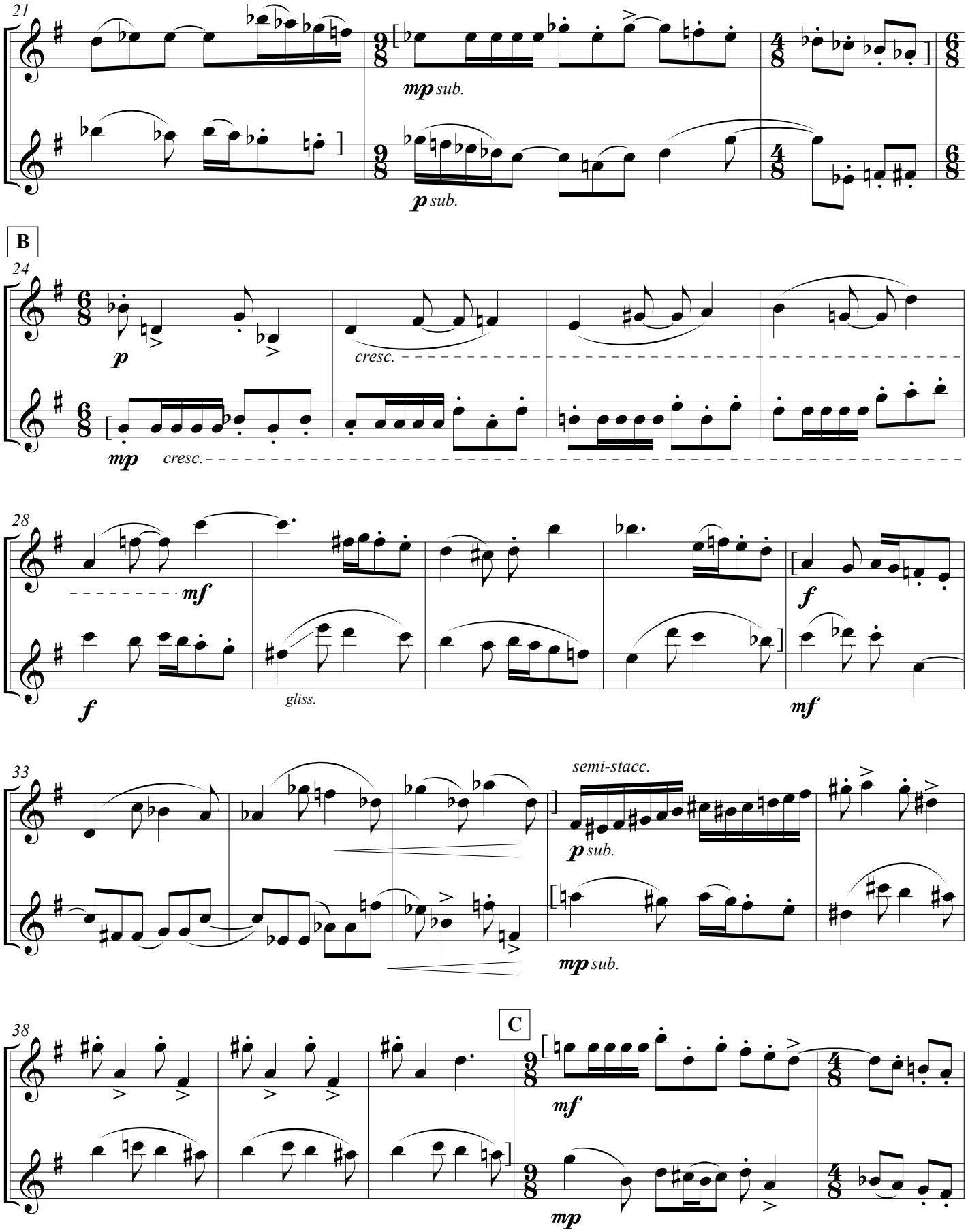
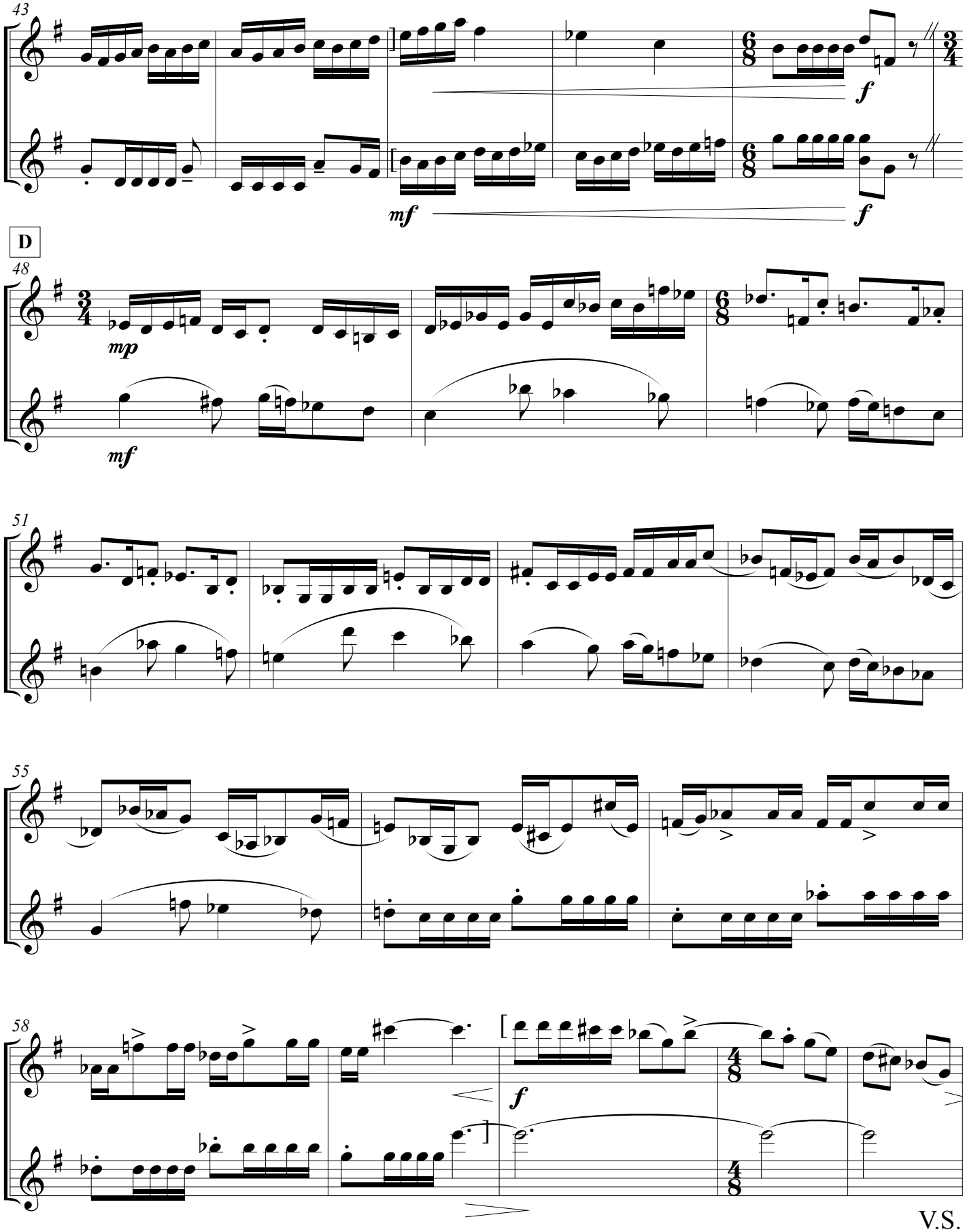
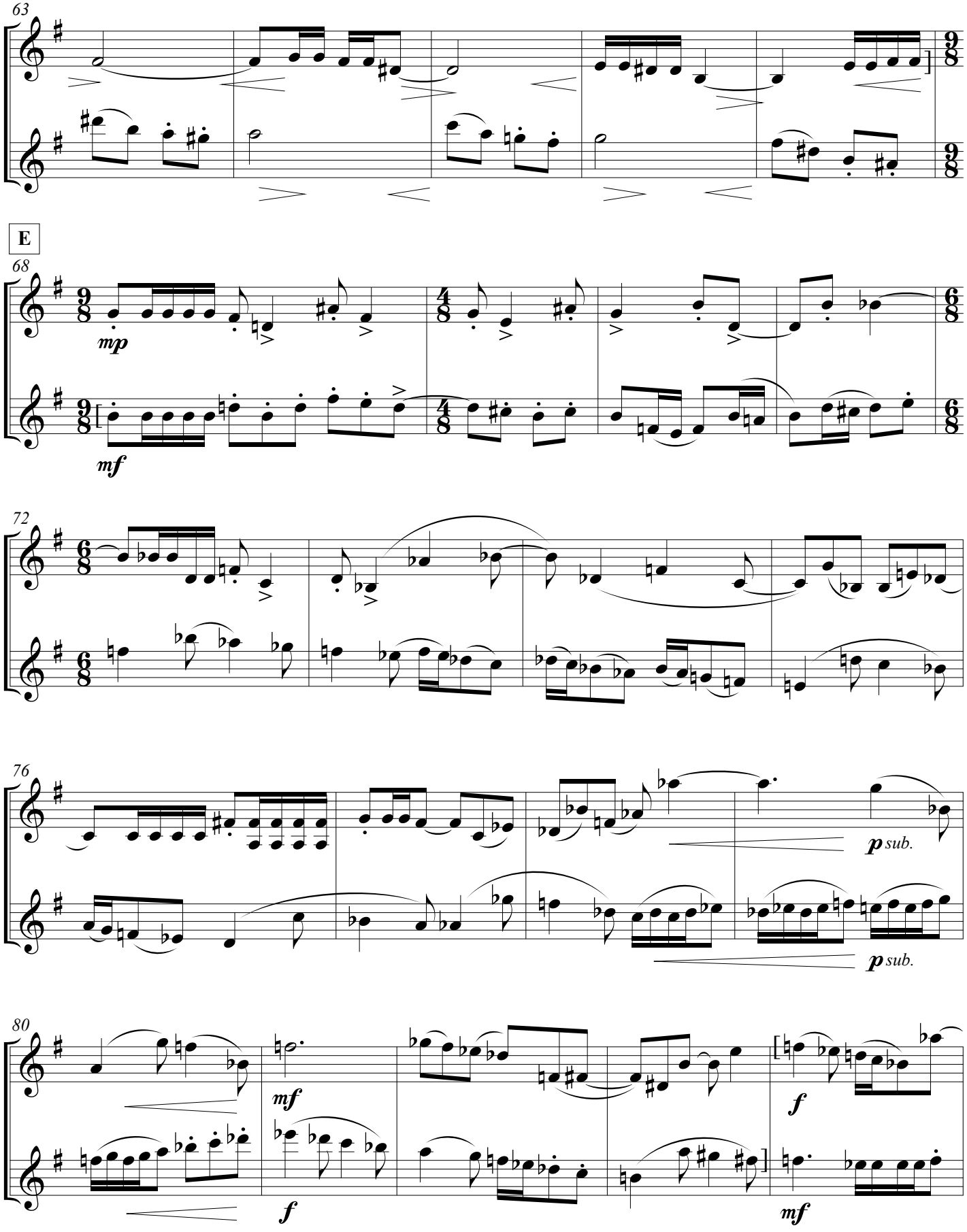

Joyful ♩. = c. 84
(♪=♪)
6
mf
mf
semi-stacc.
Note: Brackets denote primary voice
5
f
f
9
A
mf
(f)
13
17
p sub.
mf
espr.
mp sub.
mf

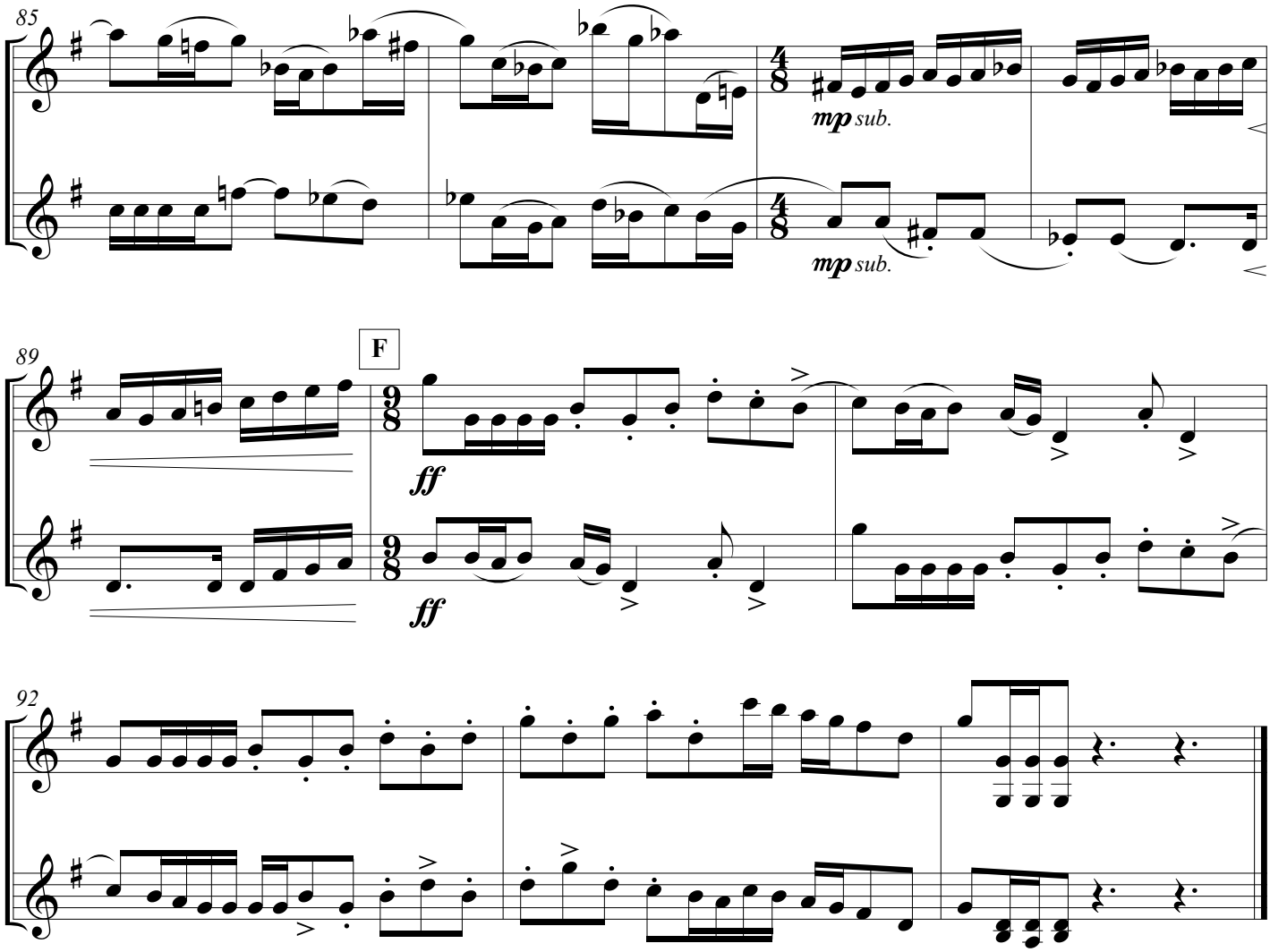
V.S.


21
mp sub.
p sub.
B
24
p
cresc.
mp
cresc.
28
mf
f
gliss.
f
mf
33
semi-stacc.
p sub.
mp sub.
38
C
mf
mp




V.S.


63
E
68
mp
mf
72
76
p sub.
p sub.
80
mf
f
f
mf


85
mp sub.
mp sub.
89
F
ff
ff
92

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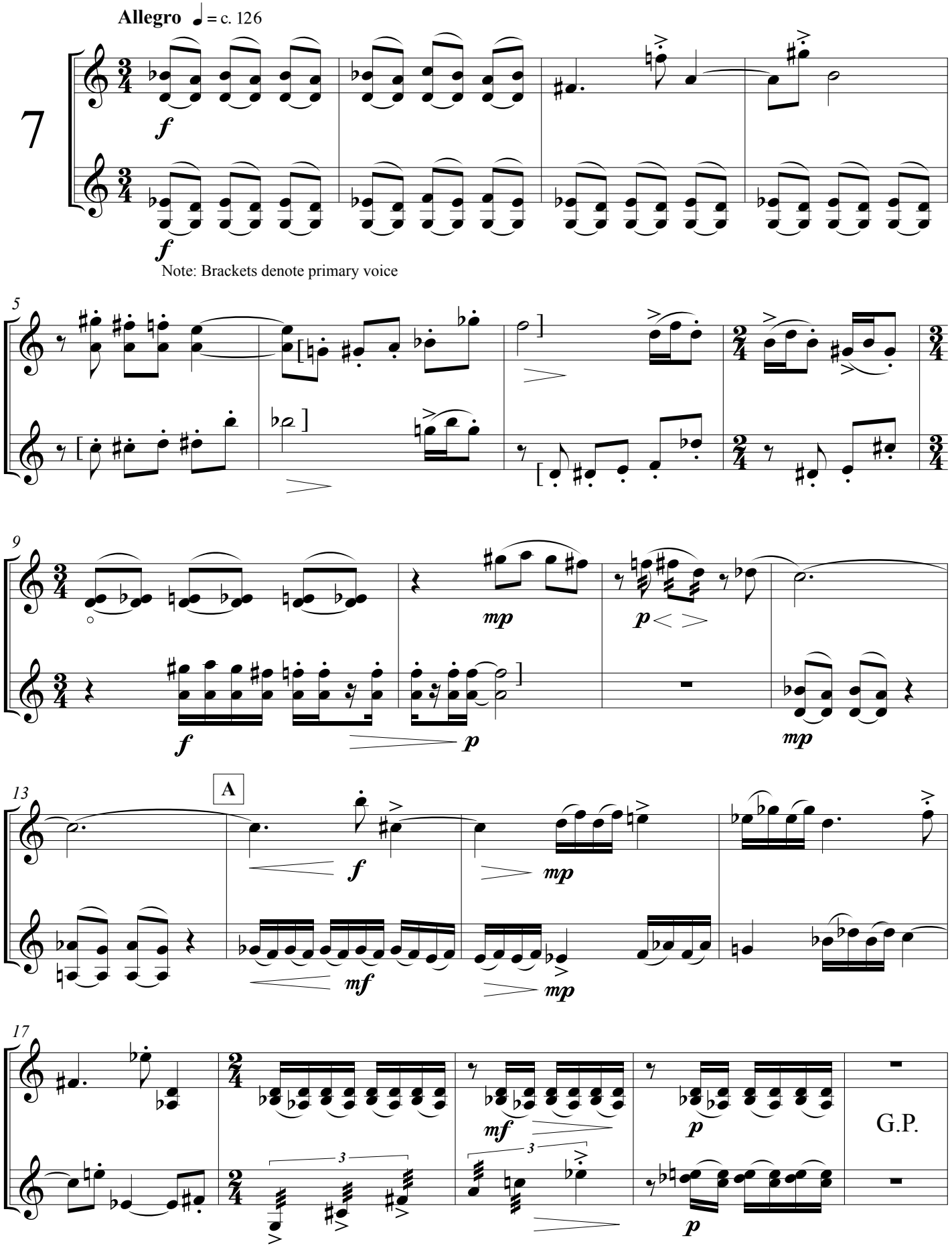
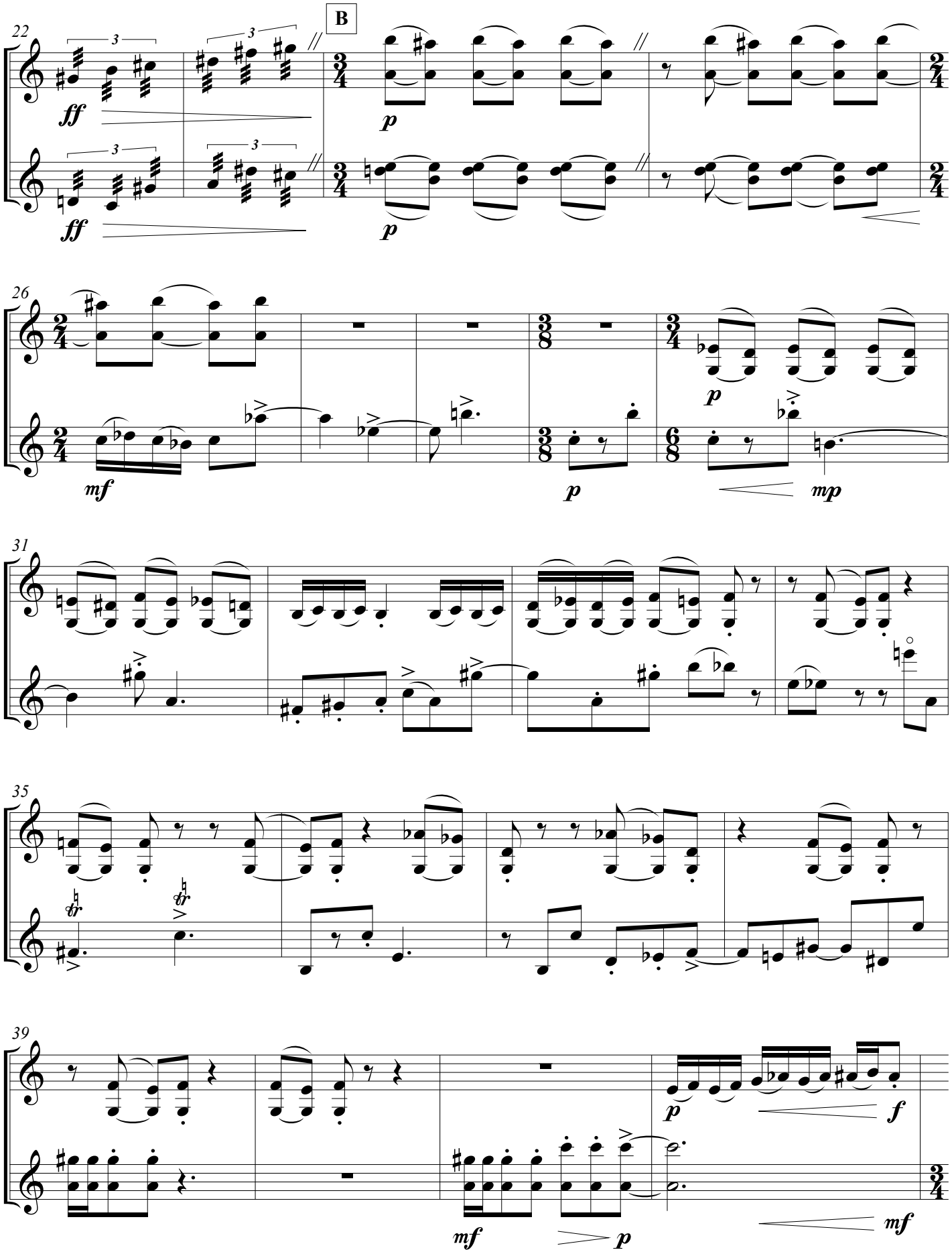
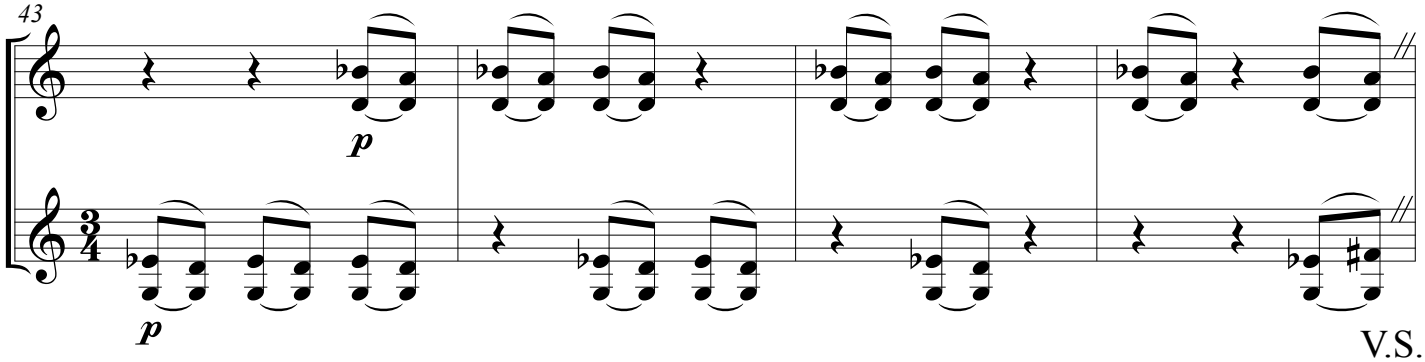
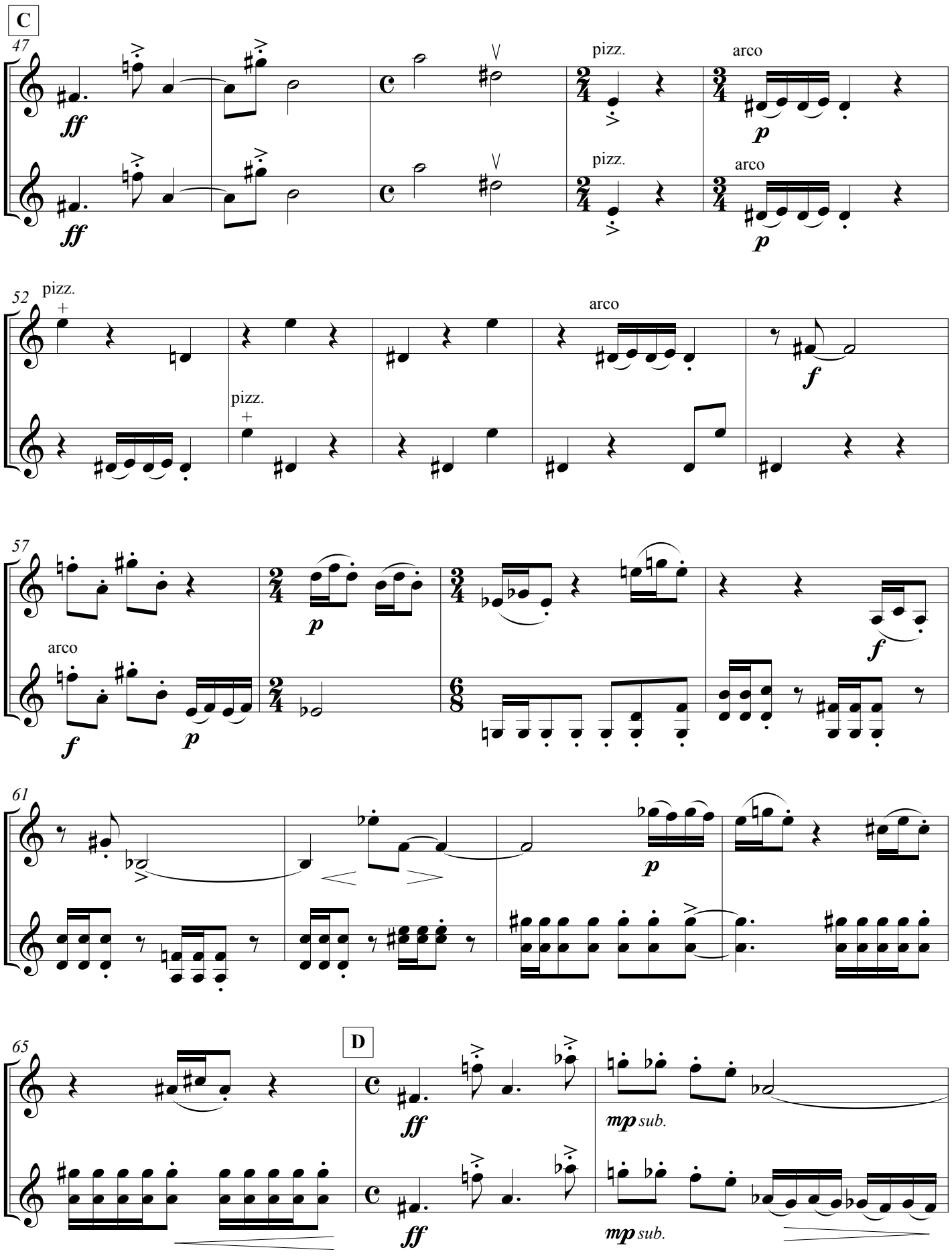
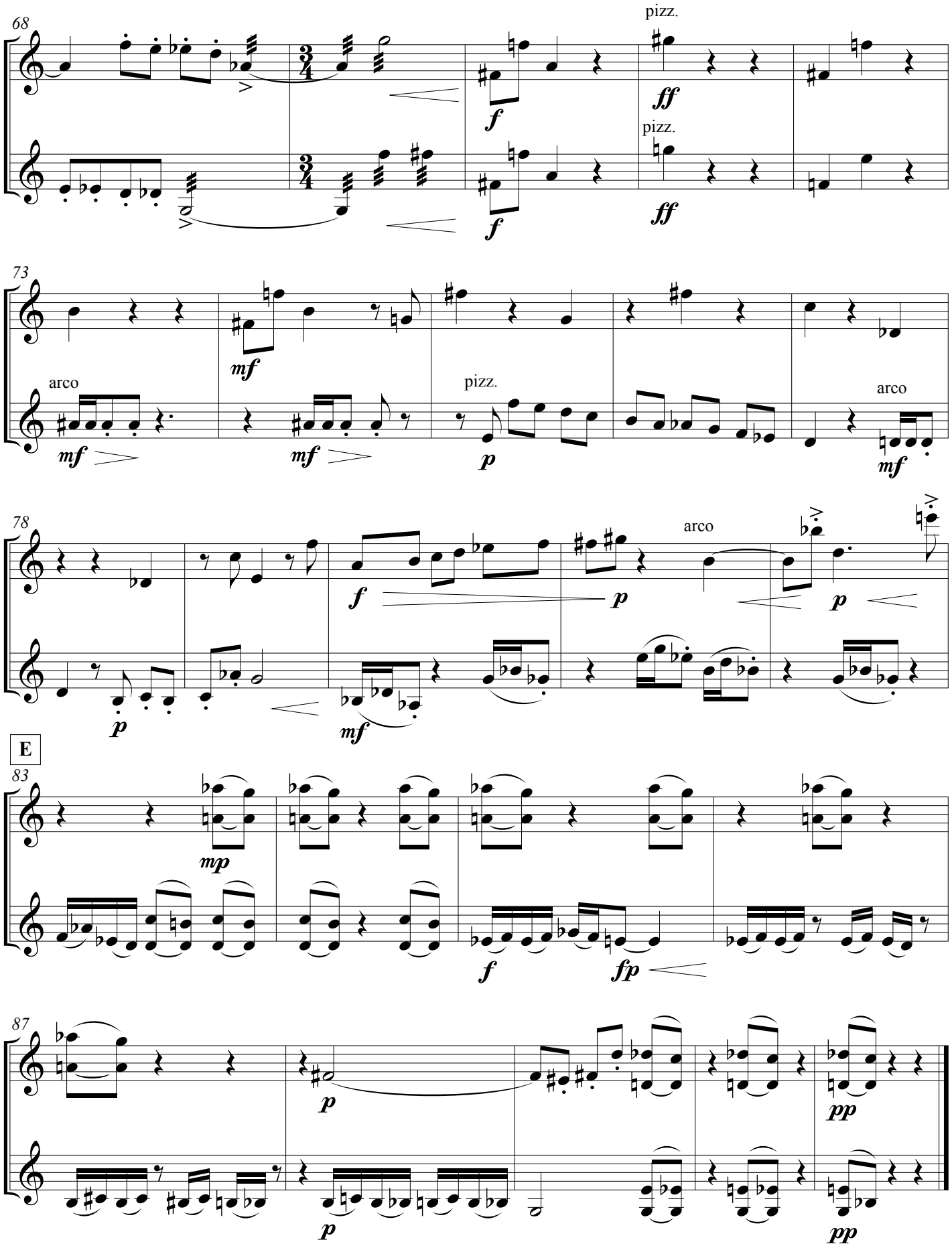

Allegro ♩ = c. 126
7
f
f
Note: Brackets denote primary voice
5
9
mp
p
f
p
mp
13
A
f
mp
mf
mp
17
mf
p
p
G.P.

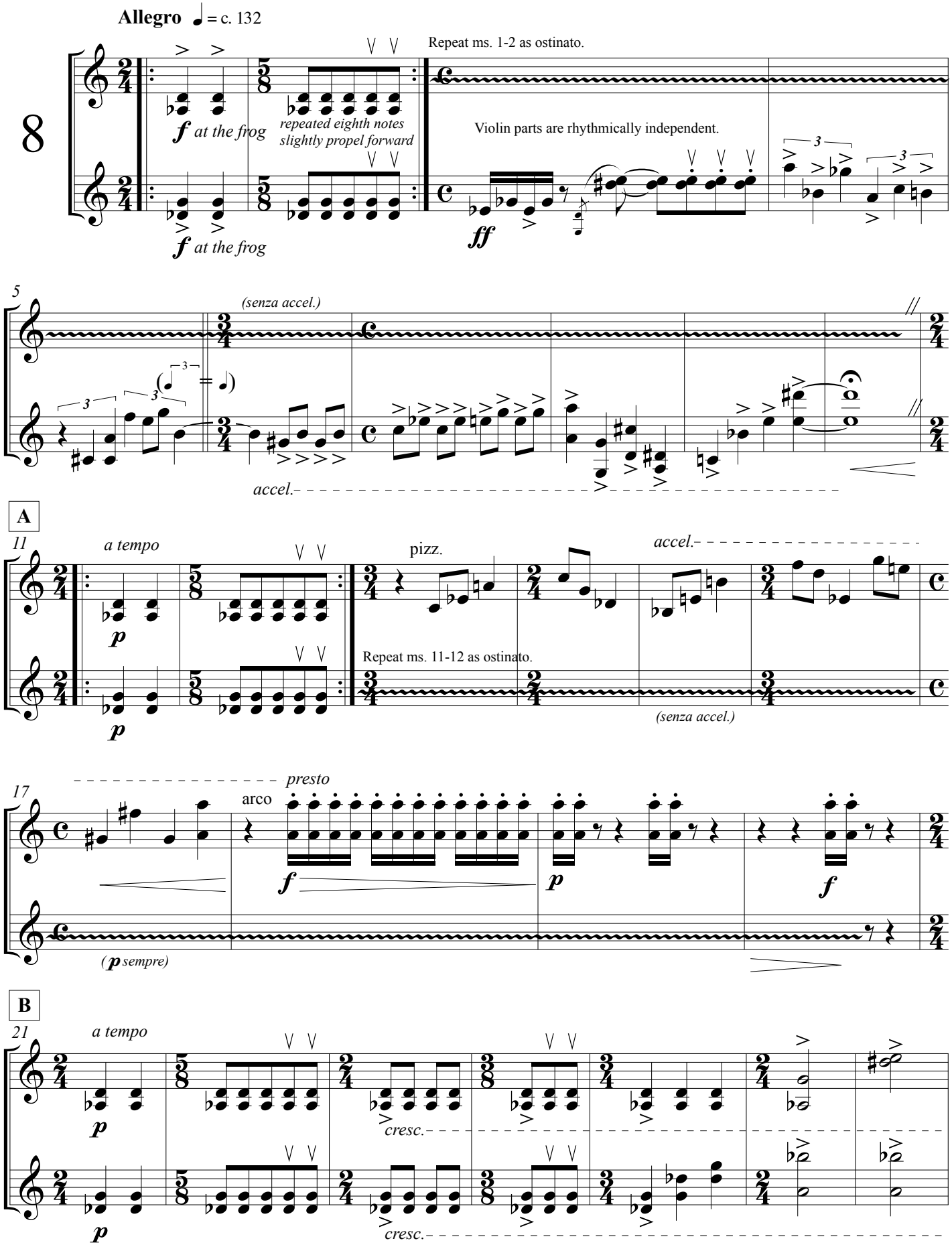

22
B
ff
p
26
mf
p
mp
31
35
39
mf
p
f

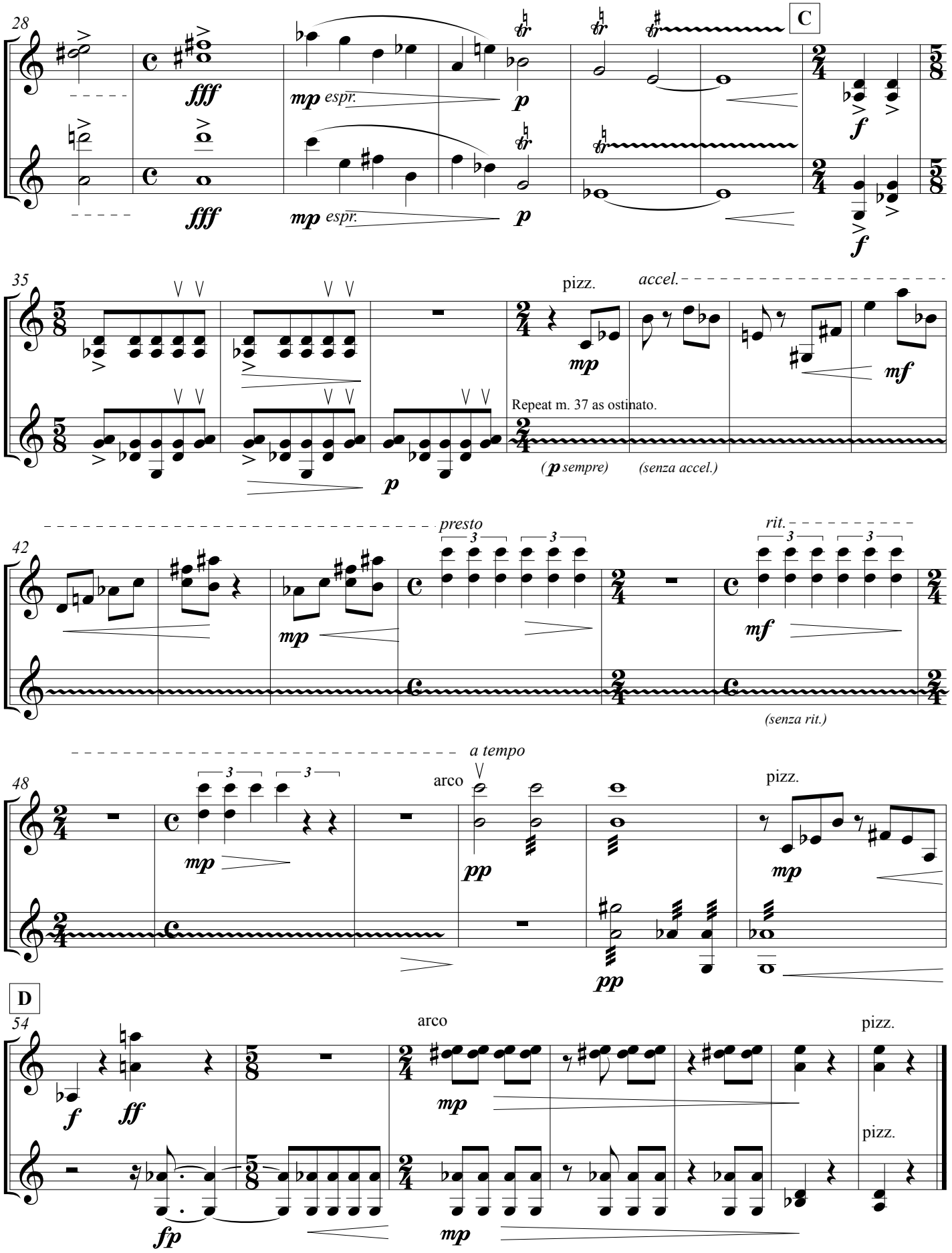



V.S.

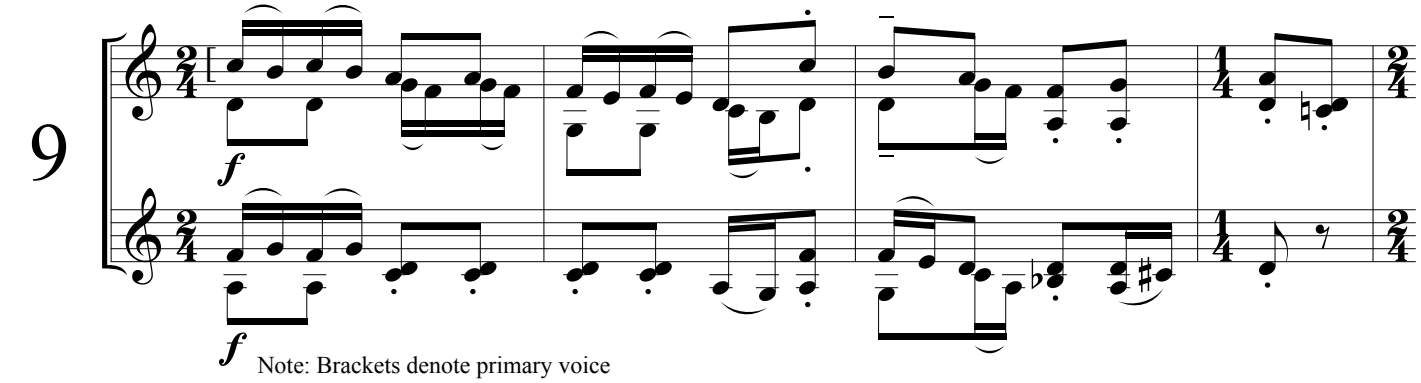

C
47
ff
pizz.
arco
p
52
pizz.
arco
f
57
arco
f
p
61
p
D
65
ff
mp sub.


68
pizz.
ff
pizz.
ff
f
f
73
arco
mf
mf
mf
pizz.
p
arco
mf
78
f
p
arco
p
p
mf
E
83
mp
f
fp
87
p
pp
p
pp

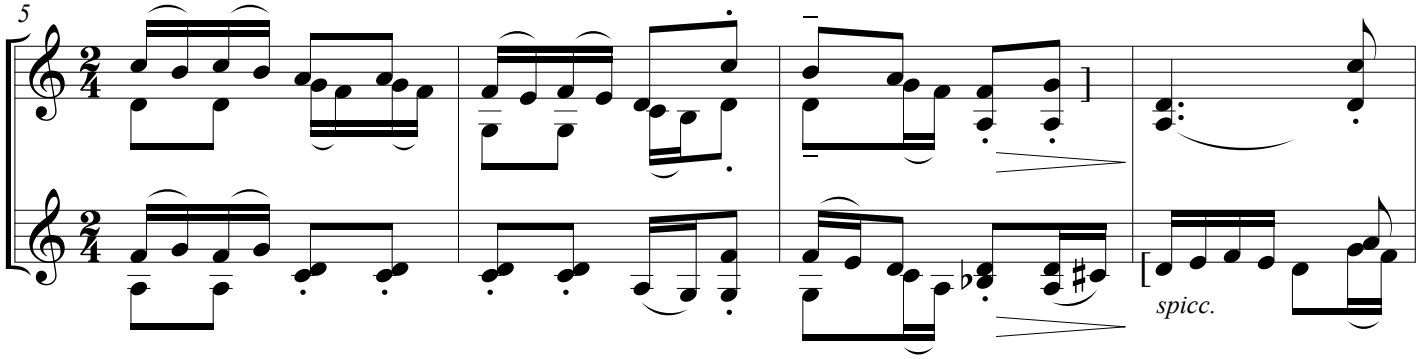

Allegro ♩ = c. 132
Repeat ms. 1-2 as ostinato.
f at the frog
repeated eighth notes slightly propel forward
Violin parts are rhythmically independent.
f at the frog
ff
5
(senza accel.)
accel.
A
11
a tempo
pizz.
accel.
Repeat ms. 11-12 as ostinato.
(senza accel.)
17
presto
arco
(p sempre)
B
21
a tempo
cresc.
cresc.

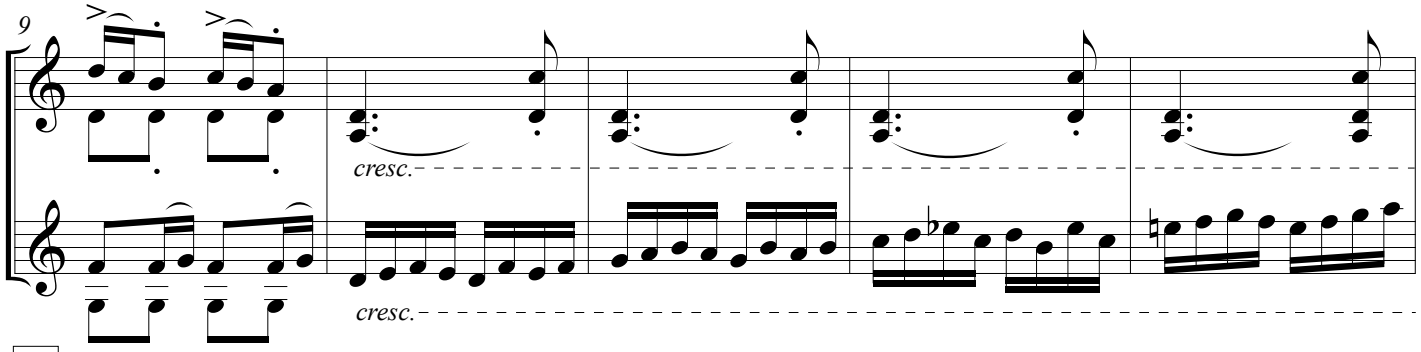

28
fff
mp espr.
p
C
f
35
pizz.
accel.
mp
mf
Repeat m. 37 as ostinato.
(p sempre)
(senza accel.)
42
presto
rit.
(senza rit.)
48
a tempo
arco
pizz.
pp
D
54
ff
fp

**Allegro energico** ♩ = c. 84

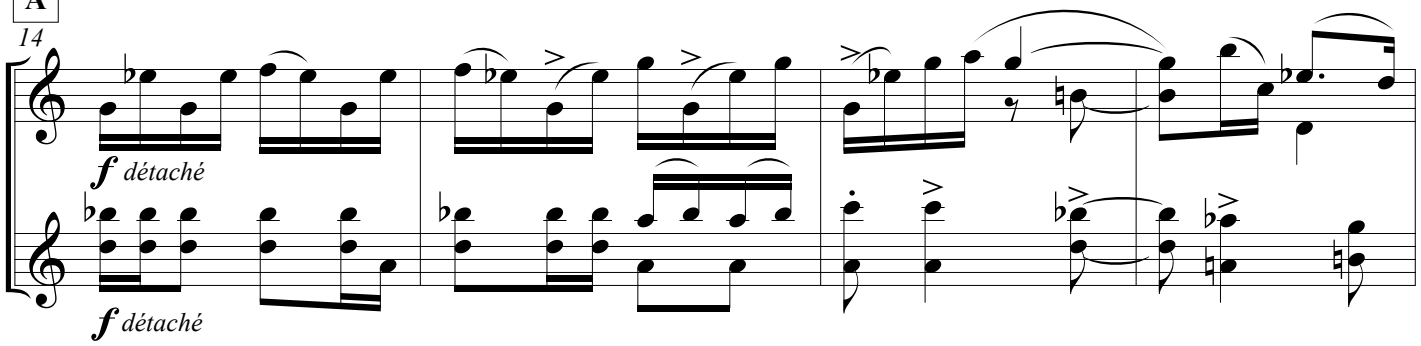


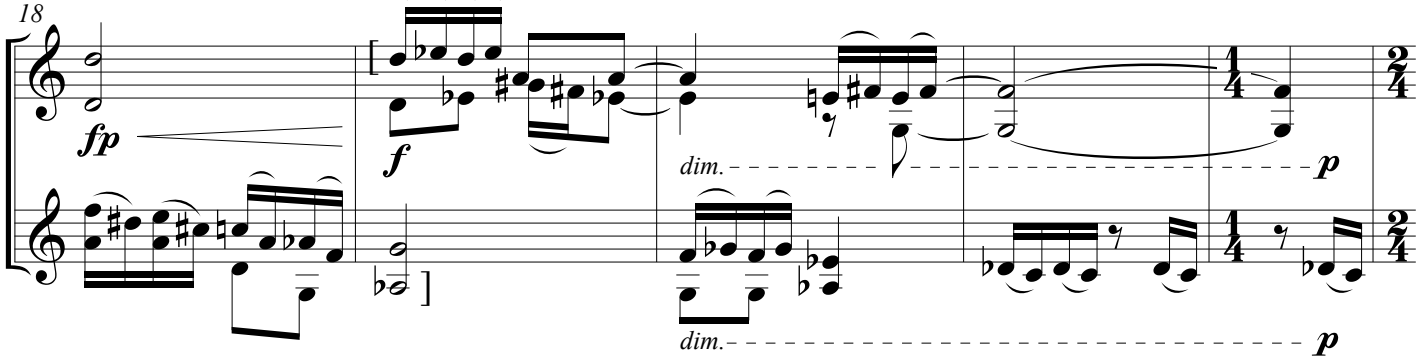

Note: Brackets denote primary voice

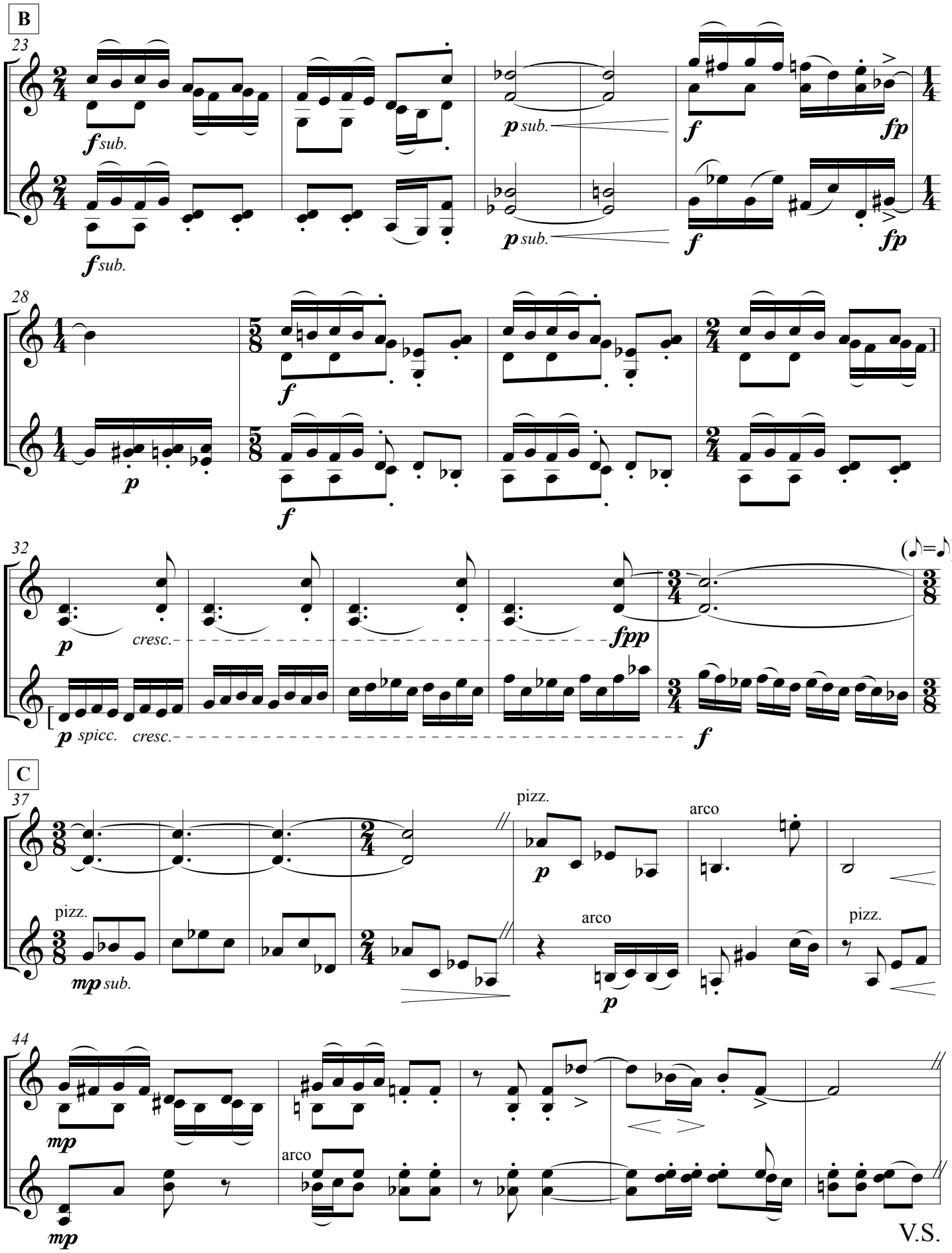


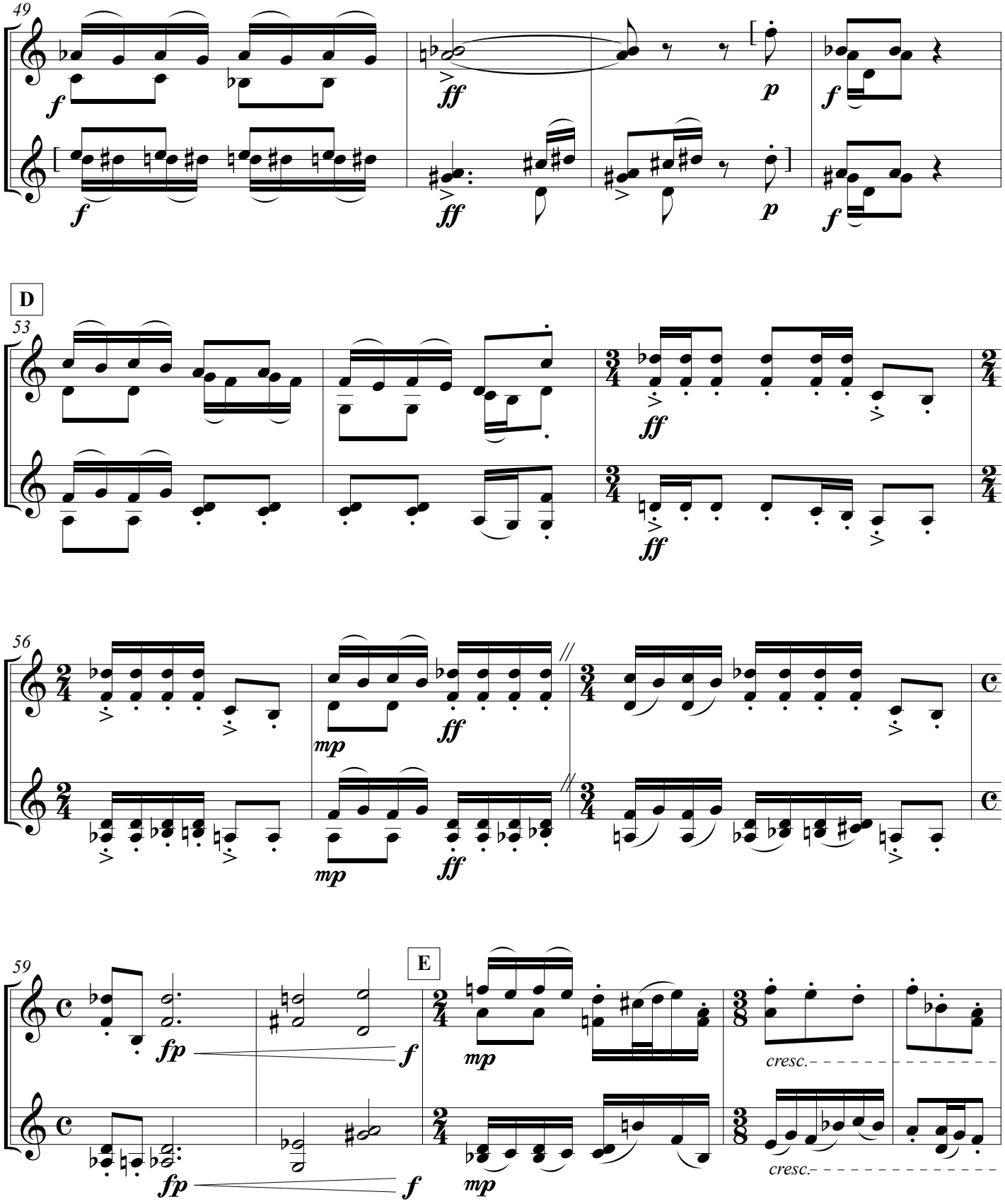



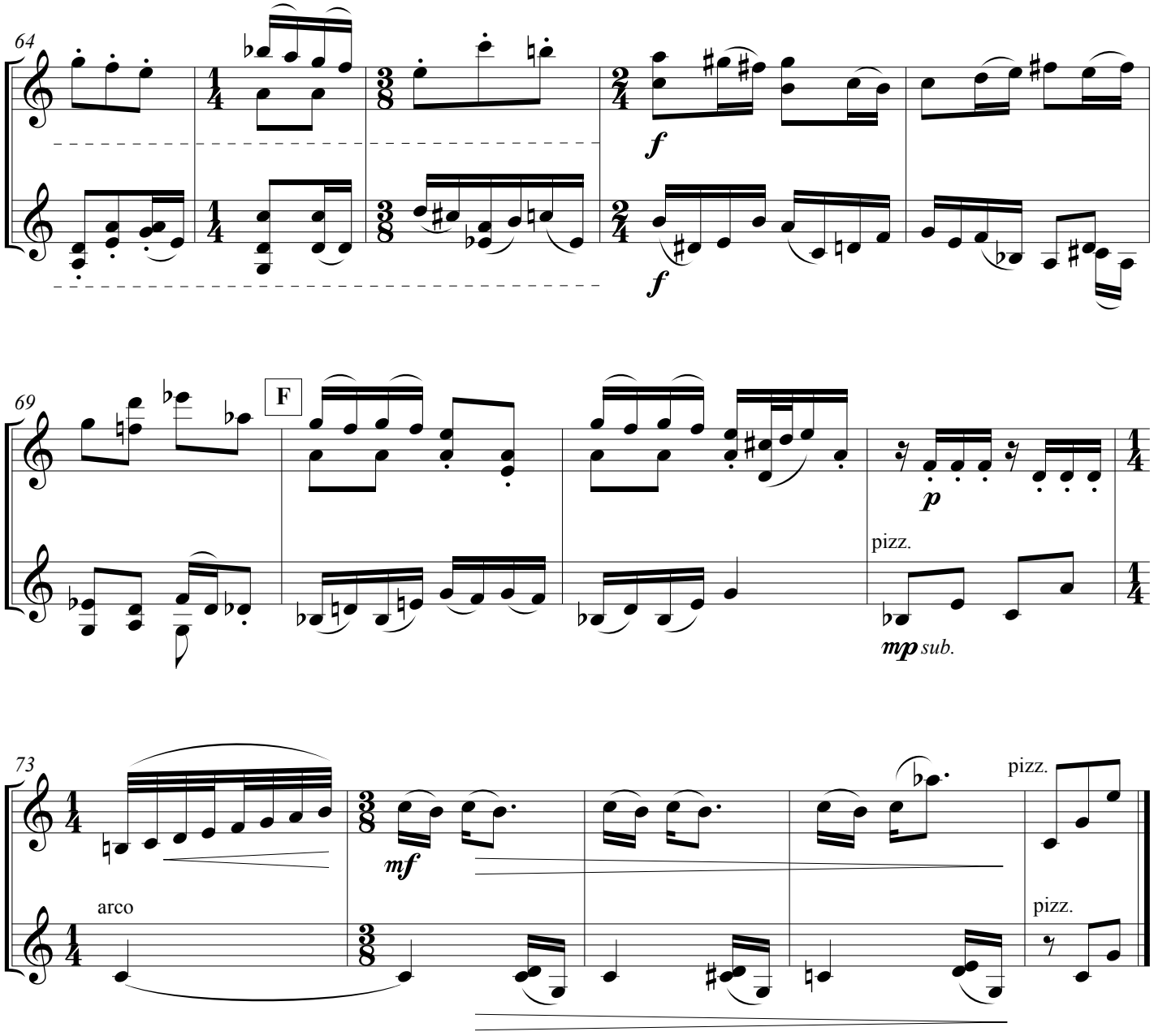

A

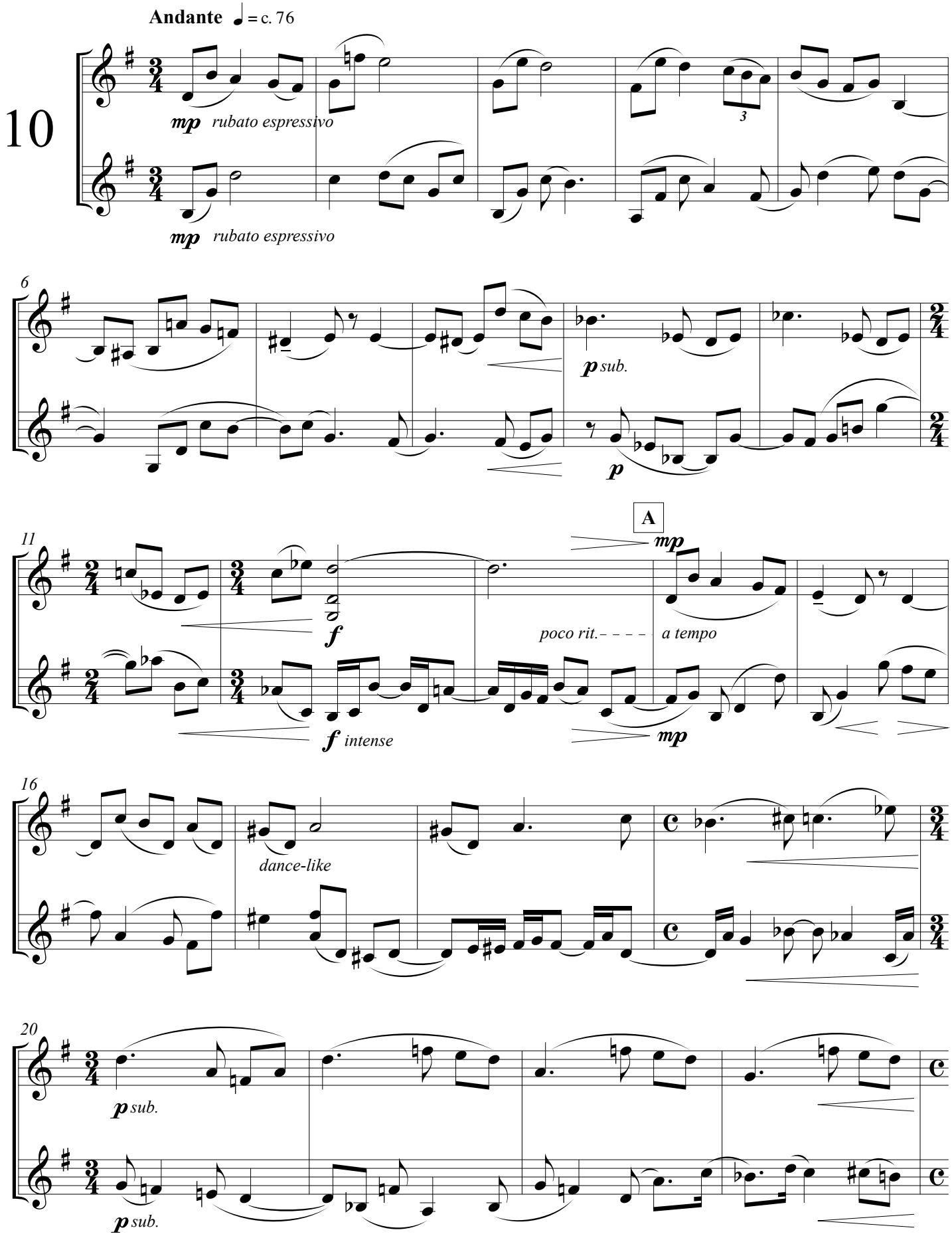


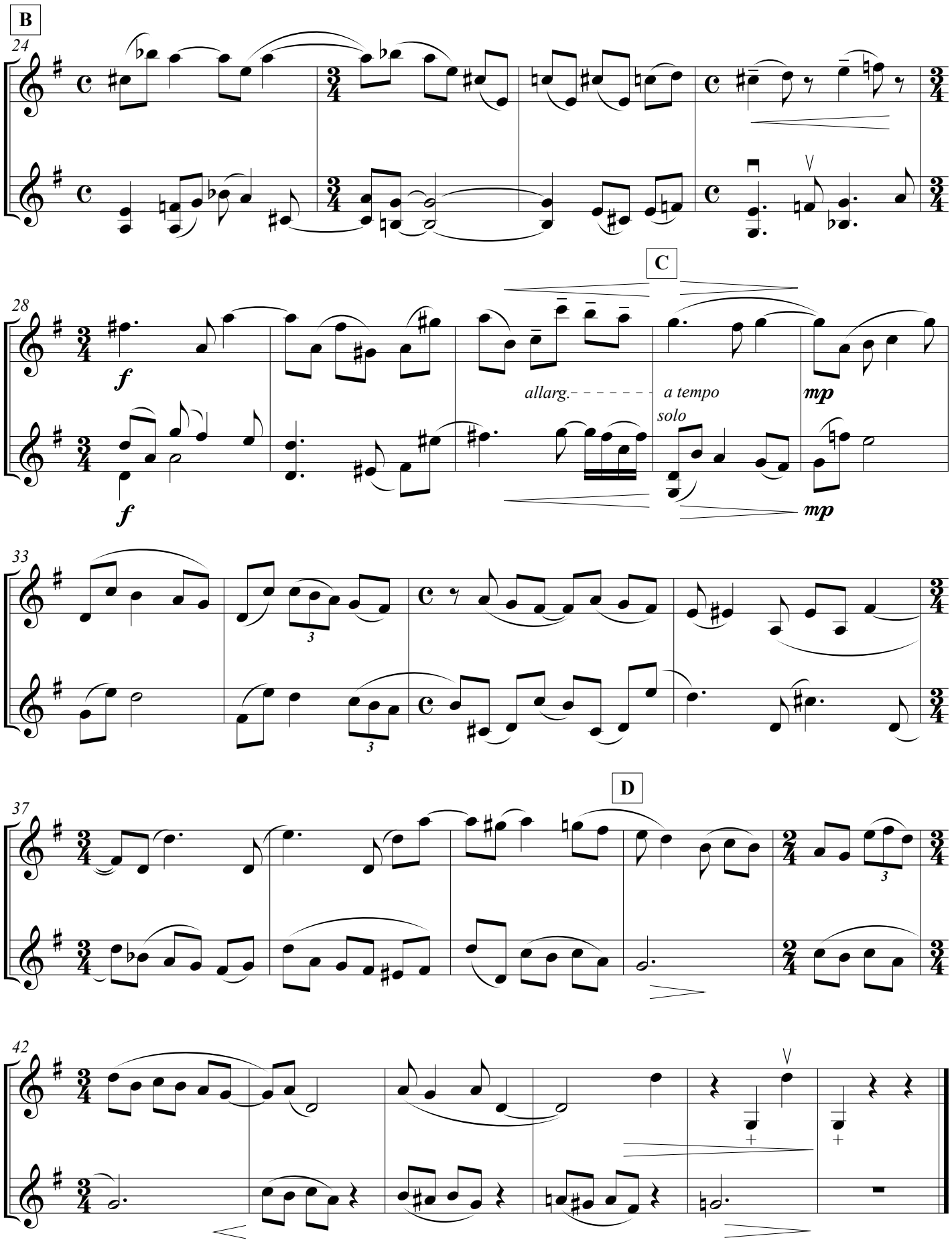




B
23
f sub.
p sub.
f
fp
28
p
f
32
(♪=♪)
p
cresc.
fpp
spicc.
C
37
pizz.
arco
mp sub.
44
mp
V.S.


49
f
ff
p
f
D
53
ff
56
mp
ff
59
fp
f
E
mp
cresc.


64
f
f
69
F
p
pizz.
mp sub.
73
mf
arco
pizz.
pizz.


Andante ♩ = c. 76
10
mp rubato espressivo
mp rubato espressivo
3
6
p sub.
p
11
A
mp
f
poco rit. - - - - a tempo
f intense
mp
16
dance-like
20
p sub.
p sub.


B
24
C
28
f
f
allarg.
a tempo
solo
mp
mp
33
3
3
D
37
3
42