

W. Jay Sydeman

Five Little Pieces
for Flute and Violin
(c. 1975)



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:	I. Andante – circa 1:30 II. "A Good Time Was Had ..." (Jolly) – circa 1:00 III. Odd Duo (Largo) – circa 1:15 IV. Happy Time (Poco allegro) – circa 1:45 V. Quasi-dance (Poco allegro) – circa 2:00
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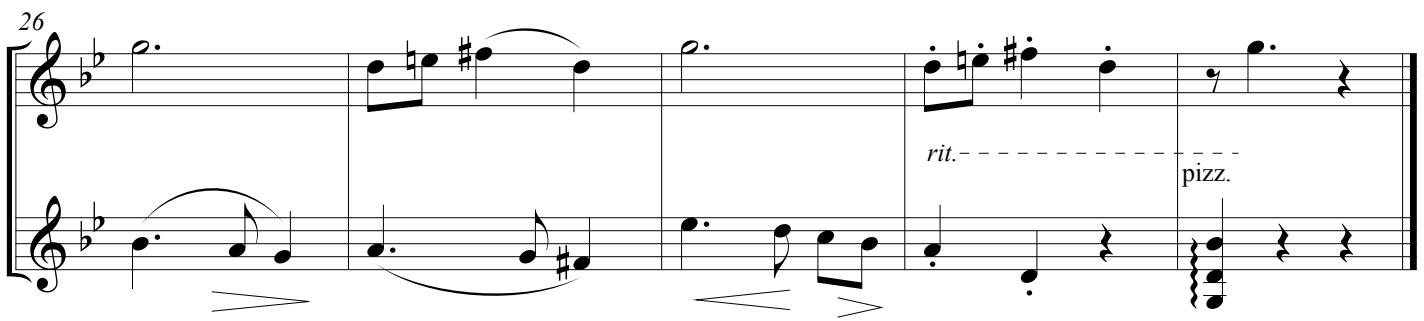
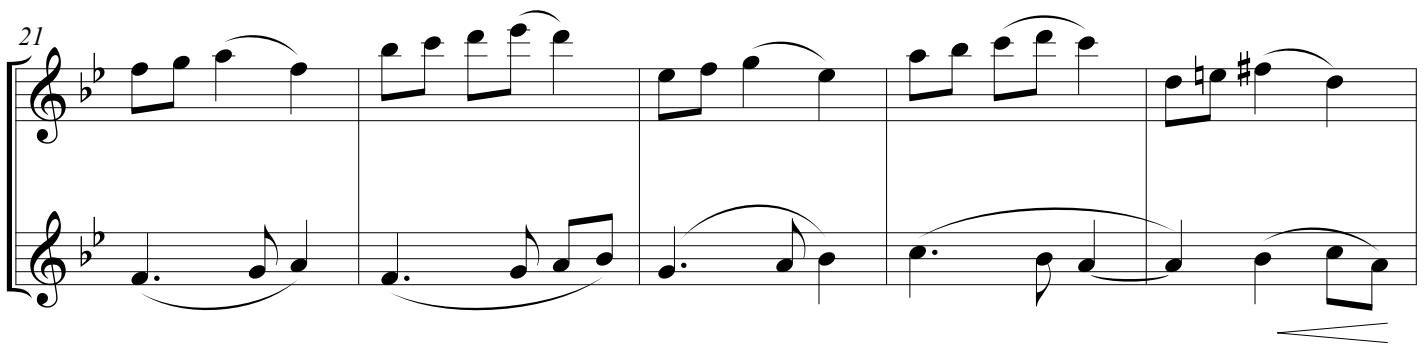
I.

Andante $\text{♩} = \text{c. } 84$

Fl

Vln

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II. "A Good Time Was Had..."

Jolly $\text{d} = \text{c. } 84$

The musical score consists of five staves of music, each with a different dynamic and articulation.

- Staff 1:** Treble clef, 6/8 time. Dynamics: *mp*. Articulation: \nearrow , \searrow .
- Staff 2:** Treble clef, 6/8 time. Dynamics: *mp*. Articulation: \nearrow , \searrow .
- Staff 3:** Treble clef, 6/8 time. Dynamics: *stacc.* Articulation: \nearrow , \searrow .
- Staff 4:** Treble clef, 6/8 time. Dynamics: *stacc.* Articulation: \nearrow , \searrow .
- Staff 5:** Treble clef, 6/8 time. Dynamics: *p*. Articulation: *spicc.* Performance instruction: *p*.

Performance instructions include:

- A:** A bracket labeled 'A' covers measures 10-13.
- B:** A bracket labeled 'B' covers measures 18-21.

III. Odd Duo

Largo $\text{♩} = \text{c. } 52$

1

4

6

8

A

10

dim.

p

mf

pizz. arco

p

12

B

14

p

pizz.

p

arco

mp

pizz.

IV. Happy Time

Poco allegro $\text{♩} = \text{c. } 112$

Musical score for measures 1-4. The score consists of two staves. The top staff is in common time (C) and has a treble clef. It contains eighth-note patterns with dynamics *mp* and *pizz.*. The bottom staff is also in common time (C) and has a treble clef. It contains eighth-note patterns with dynamics *mp*.

Musical score for measures 5-8. The top staff continues the eighth-note patterns from the previous measures. The bottom staff introduces a new pattern of eighth and sixteenth notes with various dynamics including *mp*, *f*, and *p*.

Musical score for measures 10-14. The top staff features eighth-note patterns with dynamic *p*. The bottom staff shows eighth-note patterns with dynamic *p*. Measure 11 includes an *arco* instruction. Measure 12 ends with a fermata over the first note. Measure 13 begins with a dynamic *p*. Measure 14 concludes with a dynamic *p*. A small square box labeled 'A' is positioned above the top staff in measure 10.

Musical score for measures 15-19. The top staff starts in 2/4 time, then changes to common time (C), then back to 2/4, and finally to common time (C). The bottom staff follows a similar pattern of time signature changes between 2/4 and C. Measures 16 and 18 feature sustained notes with grace notes.

20

cresc. ----- **f**

p *cresc.* ----- **mf**

25

pizz.

B

30

mp espr.

p

pizz.

35

p

stacc.

40

V.S.

pizz.

46

C

stacc.

arco

pizz.

50

55

arco

D

mf

59

63

mf

C

2

2

68

mp

p stacc.

73

mf

cresc.

pizz.

E

77

81

mp

arco

pizz.

cresc.

arco

mf

f

86

f

V.S.

14

F

91

Musical score for page 14, measures 91-92. The score consists of two staves. The top staff uses a treble clef and common time. It starts with a half note (mp), followed by a quarter note (p), a eighth note (b-flat), another eighth note (b-flat), a half note (o), and a eighth note (b-flat). The bottom staff also uses a treble clef and common time. It starts with a quarter note (p), followed by a eighth note (b-flat), a eighth note (b-flat), a eighth note (b-flat), a eighth note (sharp), a eighth note (sharp), a eighth note (sharp), and a eighth note (sharp). Measure 92 concludes with a dynamic *mf*.

95

Musical score for page 14, measure 95. The score consists of two staves. The top staff uses a treble clef and common time. It starts with a dotted half note (p), followed by a quarter note (sharp), a quarter note (sharp), a quarter note (sharp), a half note (o), and a half note (o). The bottom staff uses a treble clef and common time. It starts with a quarter note (mf), followed by a eighth note (sharp), and a eighth note (sharp). Measure 95 concludes with a dynamic *mf*.

V. Quasi-dance

Poco allegro $\text{♩} = \text{c. } 112$

solo

mf

mp

6

11 A *mp*

poco rit. *a tempo*

solo

mf

17

mf

24

cresc.

mf

V.S.

30

B

35

41

47

C

51

54

58

stacc.

poco rit. - - a tempo

mp stacc.

cresc. - -

62

D

p

68

poco rit. - - a tempo

arco

stacc.