

W. Jay Sydeman

Pops Wedding Music
for Violin and Viola
(c. 1994-5)

A gift for my daughter's wedding, which took place in a vineyard near Palo Alto. That was about twelve years ago and the marriage still is working which proves the power of music. Although tongue firmly resides in cheek, a re-harmonization and manipulation of the Wagner material is quite poignant (losing a daughter and gaining a son, as they say). The second movement, "whoopee," prevents the work from becoming hopelessly maudlin. Actually this is a respectable, carefully crafted concert work with a tender first movement and a virtuosic "Whoopee."

– W. Jay Sydeman, February 2011

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. Parody, poco allegro – circa 1:20
II. Recessional: Joyful – circa 0:45

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I.

W. Jay Sydeman
(c. 1994-5)

Parody; poco allegro ♩ = c. 100

Vln

Vla

mf *spicc.*

mf *spicc.*

4

7

(♩ = ♩)

f

11

mf sub. *f intense*

mf sub. *f intense*

A

14

B Slow, stately ♩ = c. 60

18

mp

mp espr.

23

p sub.

C

p sub.

molto espr.

29

3 times, each time softer

rit.

II. Recessional

Joyful ♩ = c. 100

lunga **A** *pp* *f* *Whoopie!* *at frog*

lunga *pp* *f poco stacc.*

4 *allarg.*

B 6 *a tempo* *mp sub.* *cresc.*

10 *f* *f*

The musical score is for a piece titled 'II. Recessional'. It begins with a tempo marking 'Joyful ♩ = c. 100'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into three systems. The first system starts with a box labeled 'A' and contains measures 1 through 3. It features a piano introduction with a long note marked 'lunga' and 'pp' in both staves, followed by a dynamic shift to 'f' and the word 'Whoopie!'. The second system contains measures 4 through 6, marked 'allarg.' (allargando). The third system contains measures 7 through 10, marked 'a tempo'. It includes a box labeled 'B' at the start of measure 6. Dynamics include 'mp sub.' (mezzo-piano, sotto voce) and 'cresc.' (crescendo). The piece concludes with a final measure marked 'f' (forte) in both staves.

14

C

15

16

17

(♩=♩)

poco accel. - - - -

18

19

D

19

lunga

trem.

E

pp

ff

lunga

pp

ff

a tempo

20

21

22

23

accel. - - - -

più mosso

pizz.

arco

mp

pizz.

arco

pizz.

mp

24

25

26