

W. Jay Sydeman

Two Pieces
for Cello and Piano
(c. 1992, revised)

This is a version for cello and piano which was originally written for viola. I liked the tunes so much that it seemed only fair that cellists should have a go at it as well...

It is not technically demanding, so should be accessible to less experienced musicians. The music is straightforward with a somewhat lyrical first movement and a dance-like *allegro* following.

– W. Jay Sydeman, February 2012 & April 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 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 1:30
II. Allegro – circa 1:45

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I.

Andante espressivo ♩ = c. 48

Cello

Piano

4

A

7

p sub.

mp

pizz.

allarg. ----- *a tempo*

mp

8vb

* Originally for viola and piano, arranged by the composer

II.

Allegro ♩ = c. 200

mf

mf

6

11

A

16

p

Fine

B
20

p

mf

mp

25

rit.-----*a tempo*

30

C
34

38

pp **D** *espr., somewhat mysterious*

p

allarg. ----- *a tempo (first time)*

pp

8vb ----- *loco*

43

Musical score for measures 43-47. The top staff is a single bass clef line with a melodic line. The bottom two staves are a grand staff with a bass clef on the left and a treble clef on the right. The music features chords and single notes with various accidentals.

48

Musical score for measures 48-52. The top staff is a single bass clef line with a melodic line. The bottom two staves are a grand staff with a bass clef on the left and a treble clef on the right. A box labeled "E" is placed above the first measure of the top staff. The music features chords and single notes with various accidentals.

53

Musical score for measures 53-57. The top staff is a single bass clef line with a melodic line. The bottom two staves are a grand staff with a bass clef on the left and a treble clef on the right. The music features chords and single notes with various accidentals.

Three times,
each time
faster, then
D.C. al Fine