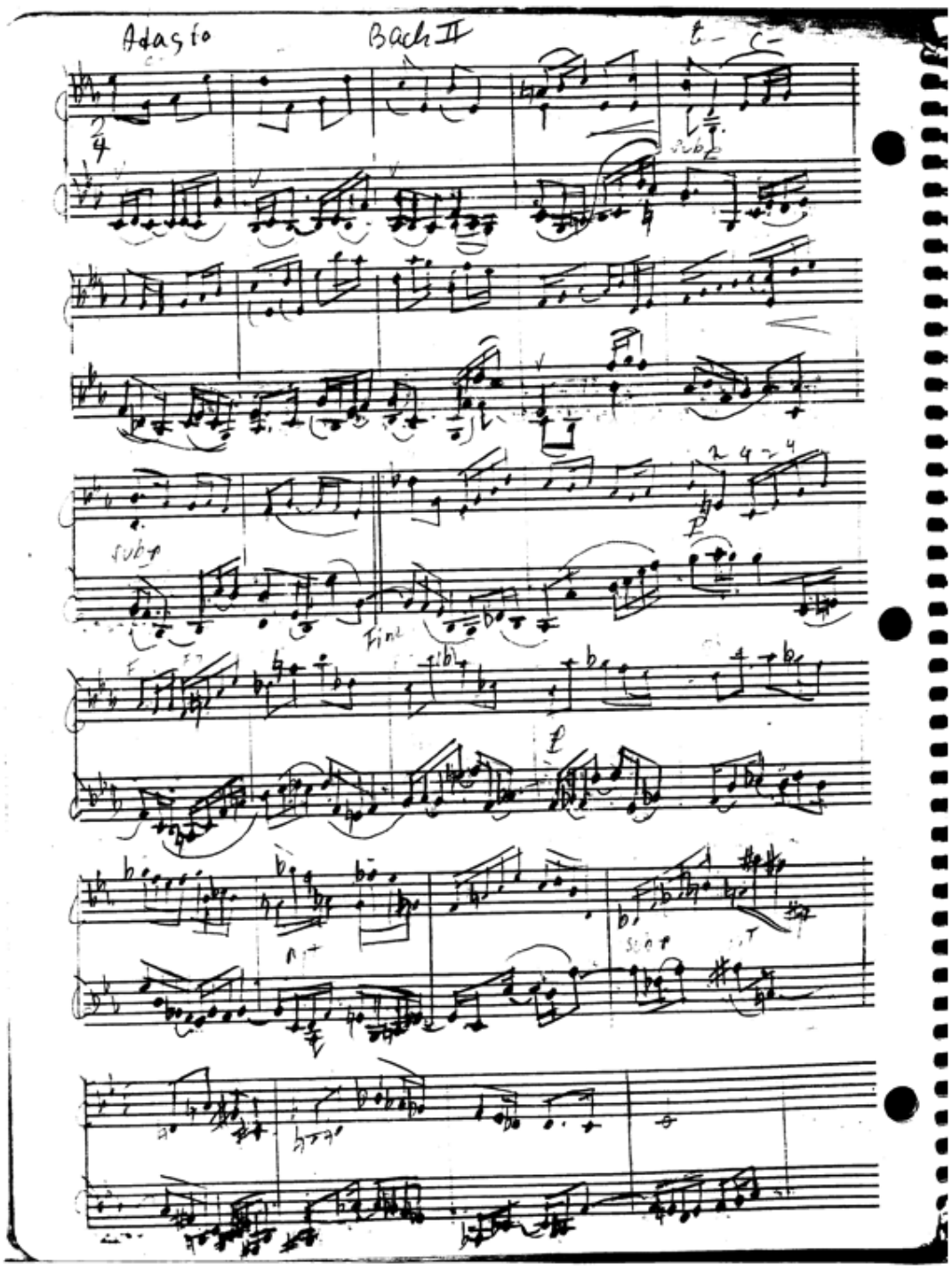
W. Jay Sydeman

Duos for Two Violins
Volume 2
(c. 1977)

Arts Aeternum



Duo no. 3, first page of manuscript

Volume 2 of the violin duos was written in 1977. The duos consist of "meditation" duos (I was still living in a Tibetan Buddhist temple in Hawaii) and homages to Bach, Bartók and Mahler as well as an assortment of others. They are stylistically more diverse rhythmically and tonally than the first volume, while not necessarily being technically more demanding.

– 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 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:

1. Homage to Bach. Dance – circa 1:20
2. Homage to Bach. Dance – circa 1:30
3. Homage to Bach. Adagio rubato – circa 4:00
4. Ländler. Melancholic Dance: Andante – circa 2:30
5. Sarcastic Dance: Poco allegro – circa 1:20
6. Abandonment. Adagio rubato – circa 1:30
7. Poco allegro – circa 1:20
8. Homage to Mahler. Adagio - Dance: Allegro – circa 4:15
9. Meditation. Adagio – circa 2:30
10. Rubato – circa 1:30
11. Happy Birthday Variation – circa 0:45
12. Meditation. Flowing – circa 0:45
13. Meditation. Lento – circa 2:00
14. Meditation. Adagio rubato – circa 2:15

Total: circa 30:00

Duos for Two Violins (Volume 1) is published by C. F. Peters (EP66745).

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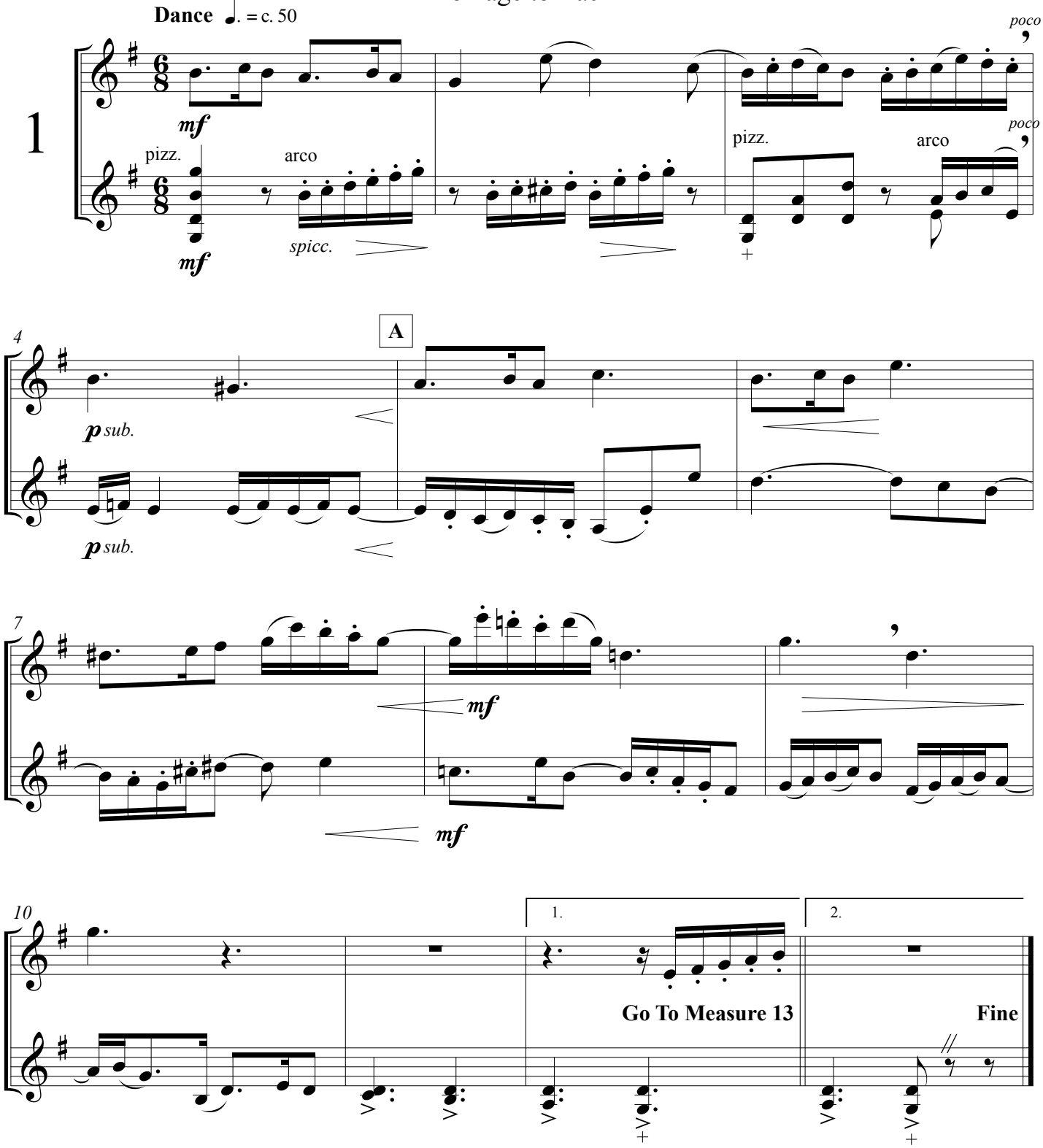
Edited by Rick Shinozaki and Karen Sor, and engraved by Rick Shinozaki (Albany, CA), consulting with the composer.

Duos for Two Violins

Volume 2

W. Jay Sydeman
(c. 1977)

Homage to Bach



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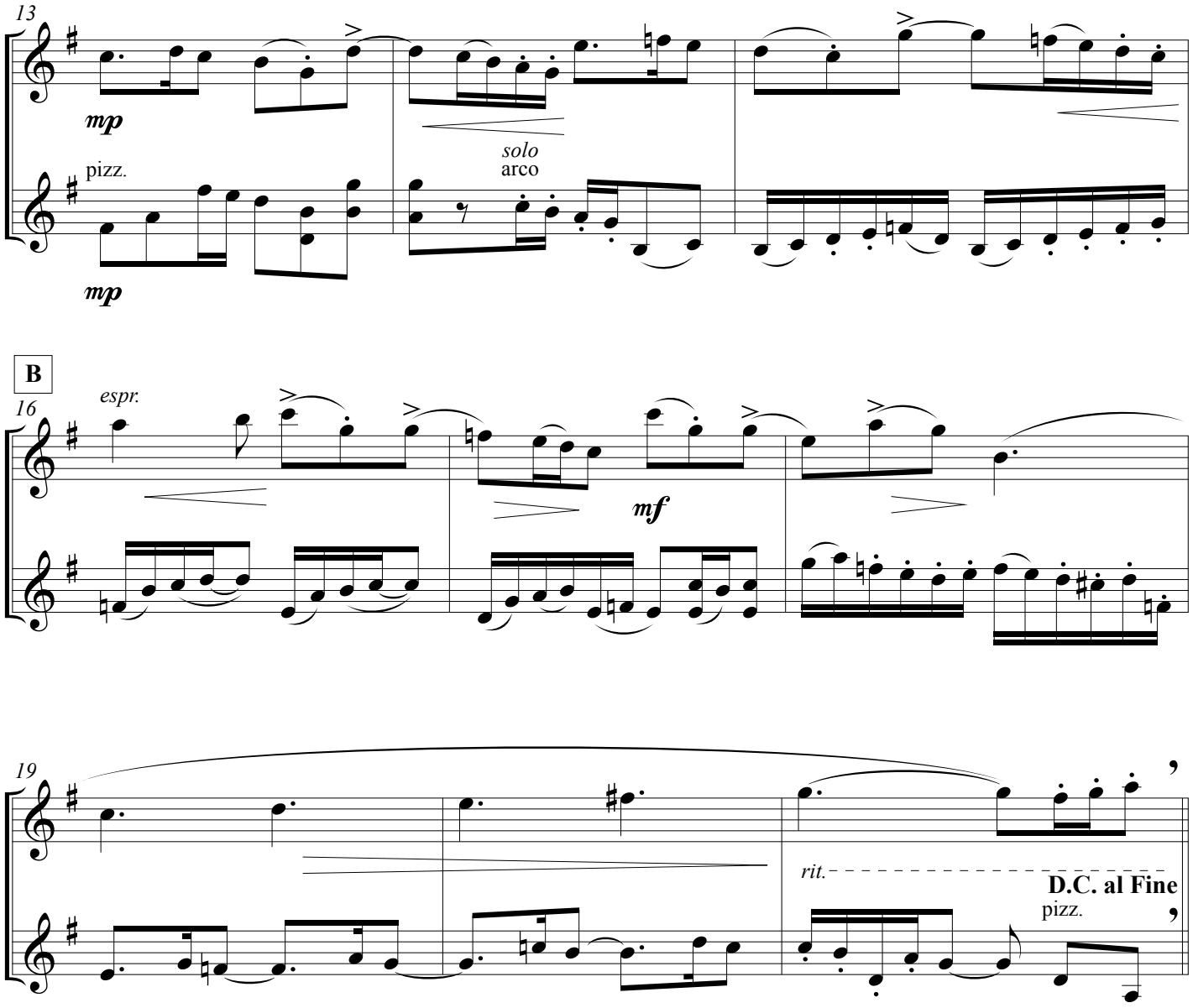
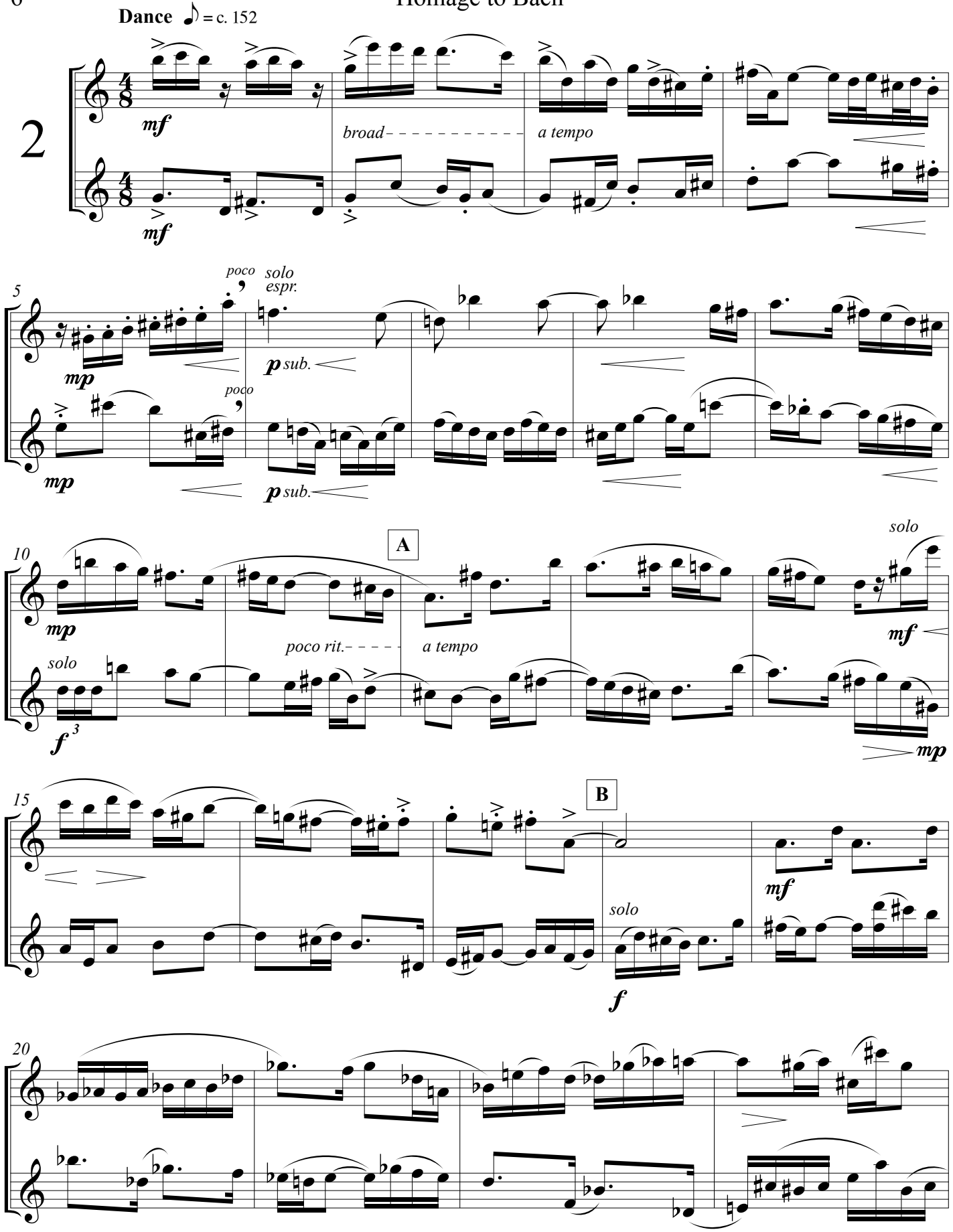
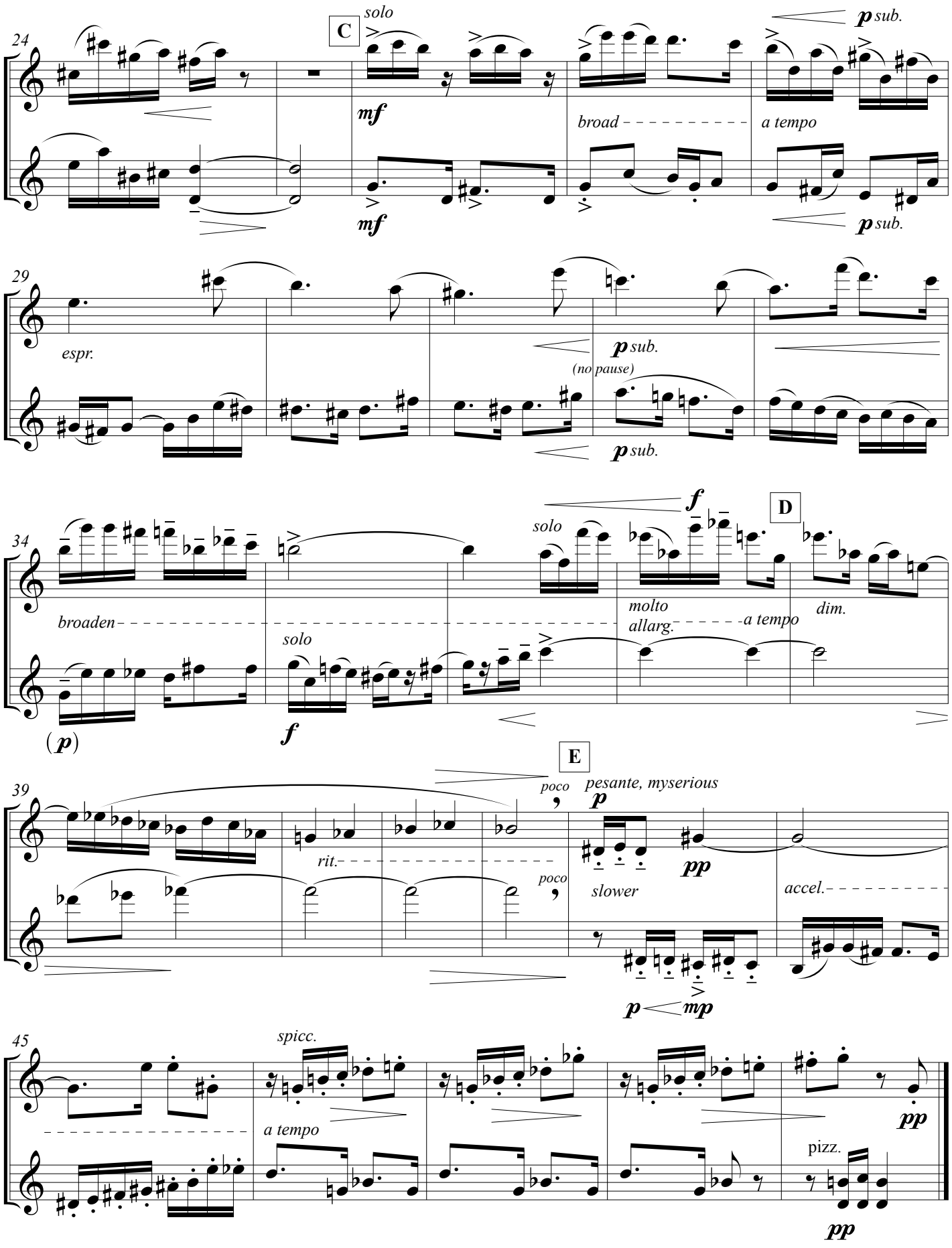
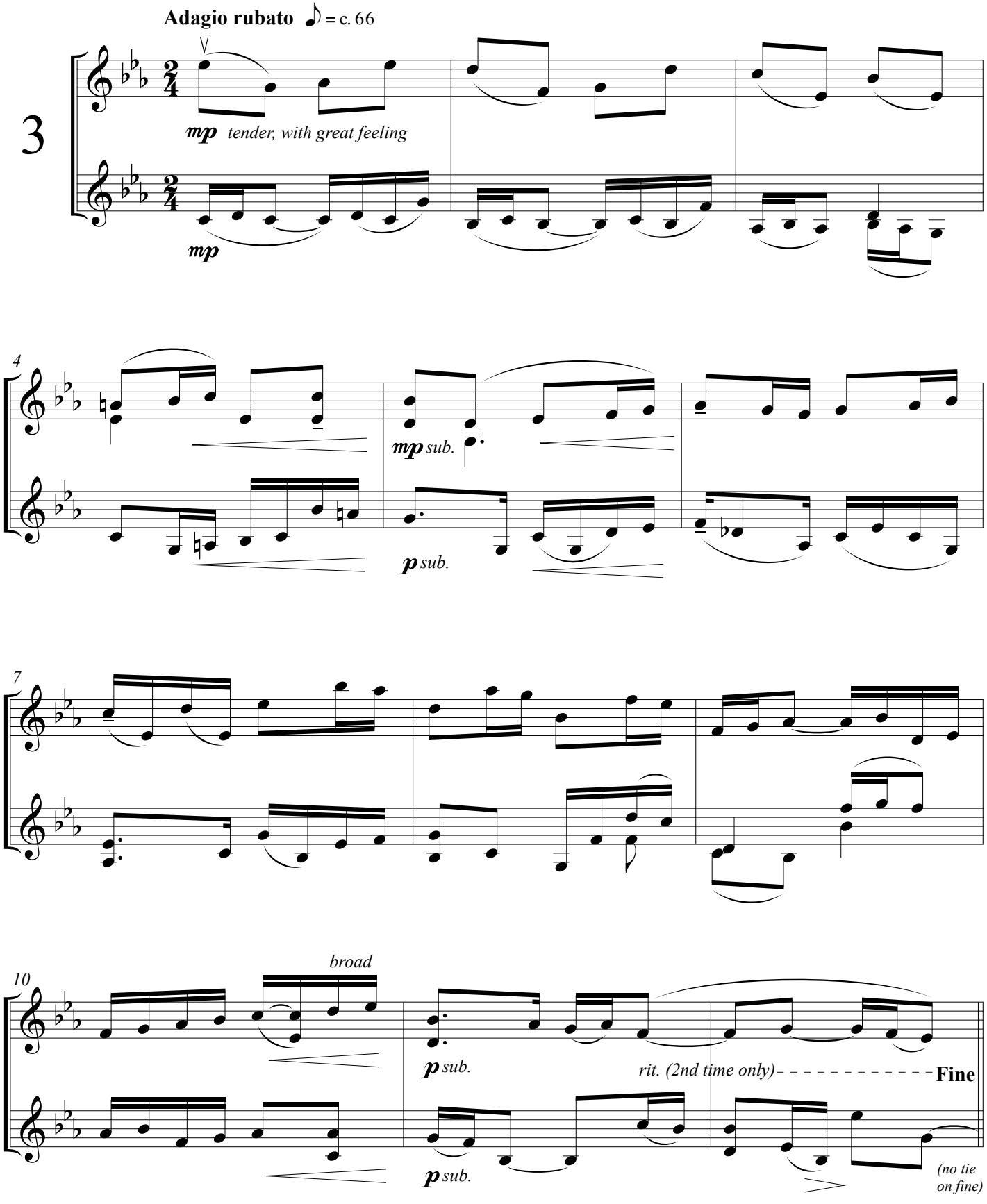
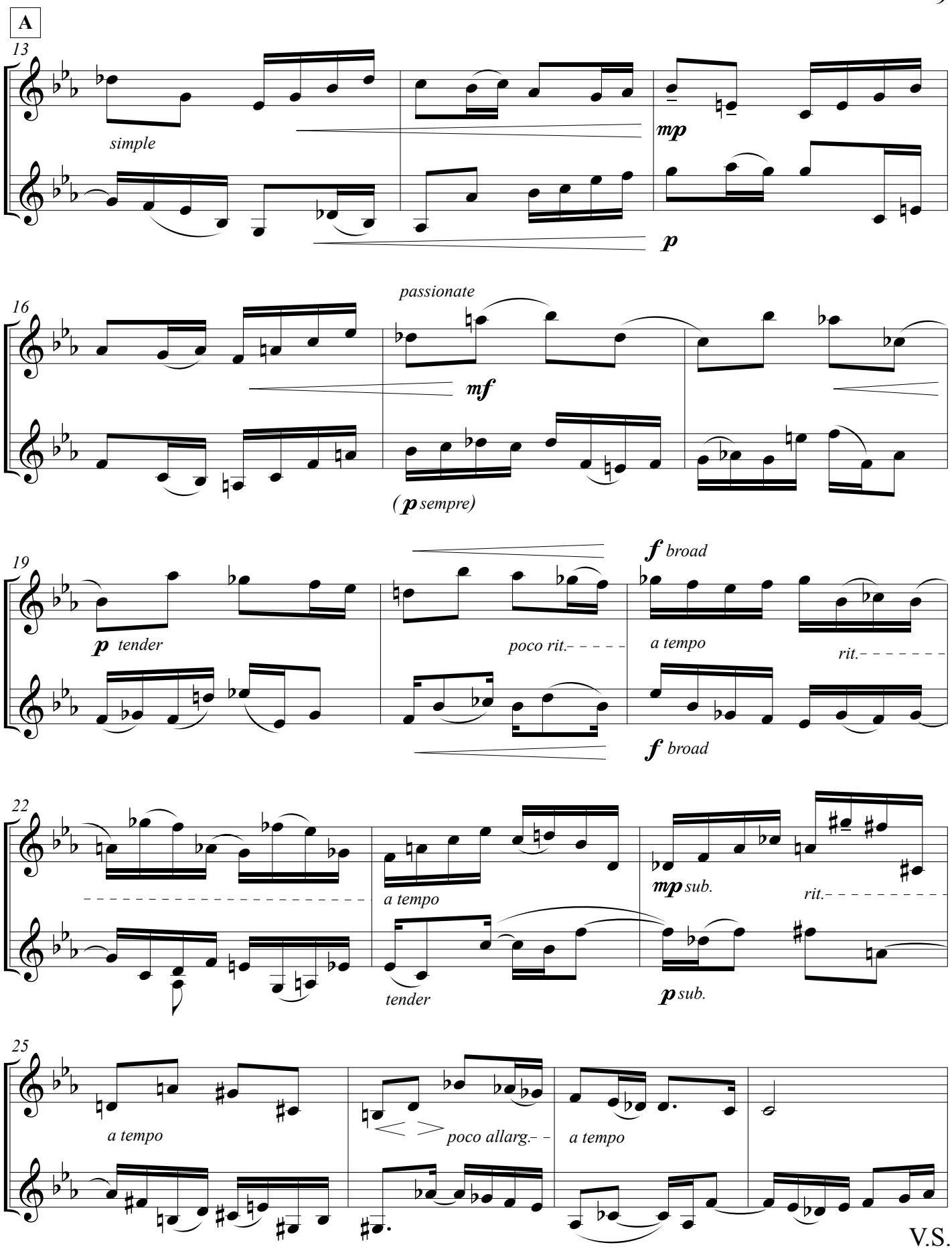

13
mp
pizz.
mp
solo
arco
B
16
espr.
mf
19
rit.
D.C. al Fine
pizz.


Dance ♪ = c. 152
2
mf
broad
a tempo
mf
5
poco
solo
espr.
mp
p sub.
poco
mp
p sub.
10
A
solo
mp
poco rit.
a tempo
mf
solo
f 3
mp
15
B
mf
solo
f
20


(no pause)
24
C
solo
p sub.
mf
mf
broad
a tempo
p sub.
29
espr.
p sub.
(no pause)
p sub.
34
f
D
solo
broaden
molto
allarg.
a tempo
dim.
solo
(p)
f
39
E
poco
pesante, myserious
p
rit.
poco
pp
slower
accel.
p
mp
45
spicc.
a tempo
pp
pizz.
pp


Adagio rubato ♪ = c. 66
3
mp tender, with great feeling
mp
4
mp sub.
p sub.
7
10
broad
p sub.
p sub.
rit. (2nd time only)
Fine
(no tie on fine)


A
13
simple
mp
p
16
passionate
mf
(p sempre)
19
p tender
poco rit.
f broad
a tempo
rit.
f broad
22
a tempo
mp sub.
rit.
tender
p sub.
25
a tempo
poco allarg.
a tempo

V.S.

B

29

pp

solo (until da capo)

mp *

poco a poco più appassionato

32

more broad

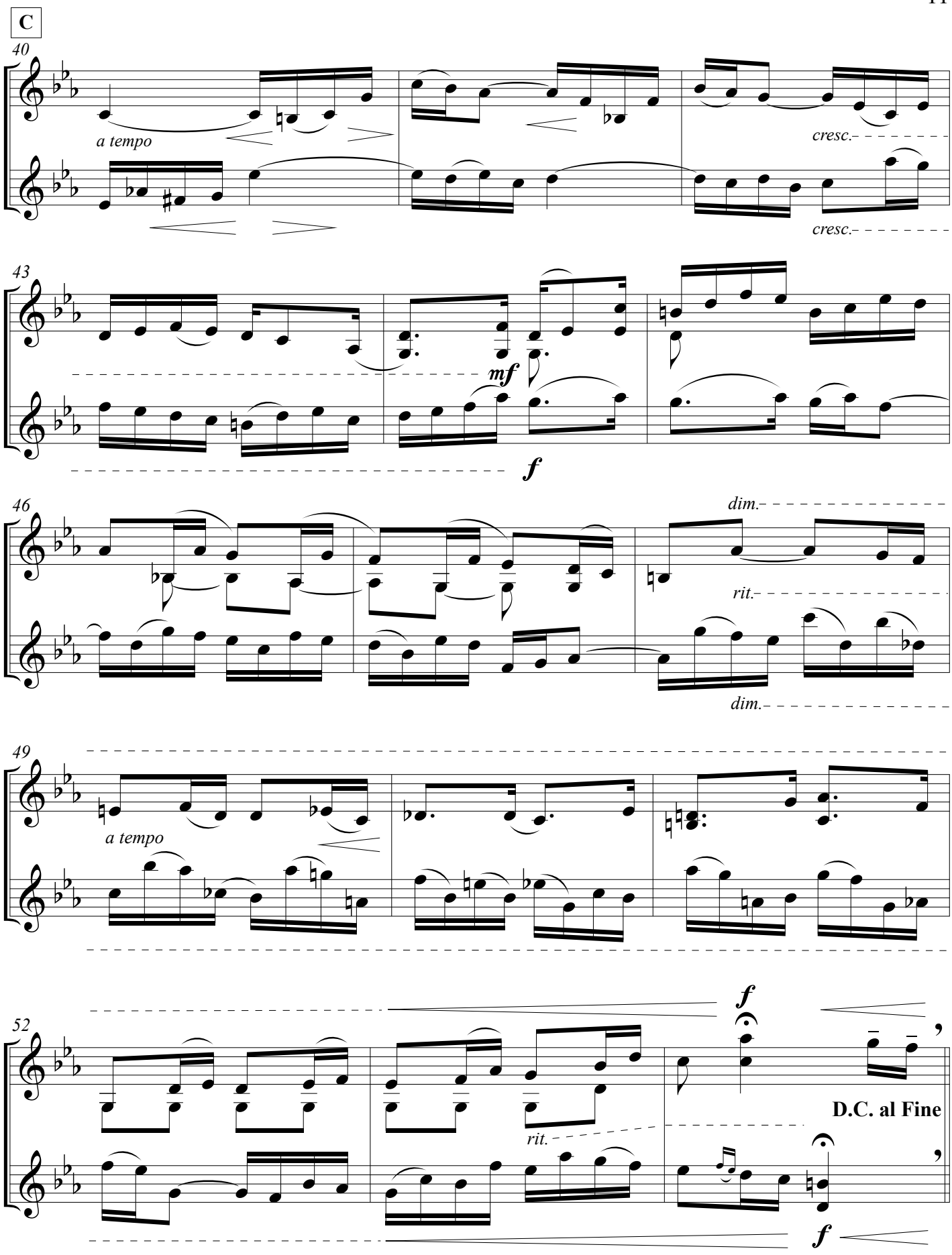
35

start building again

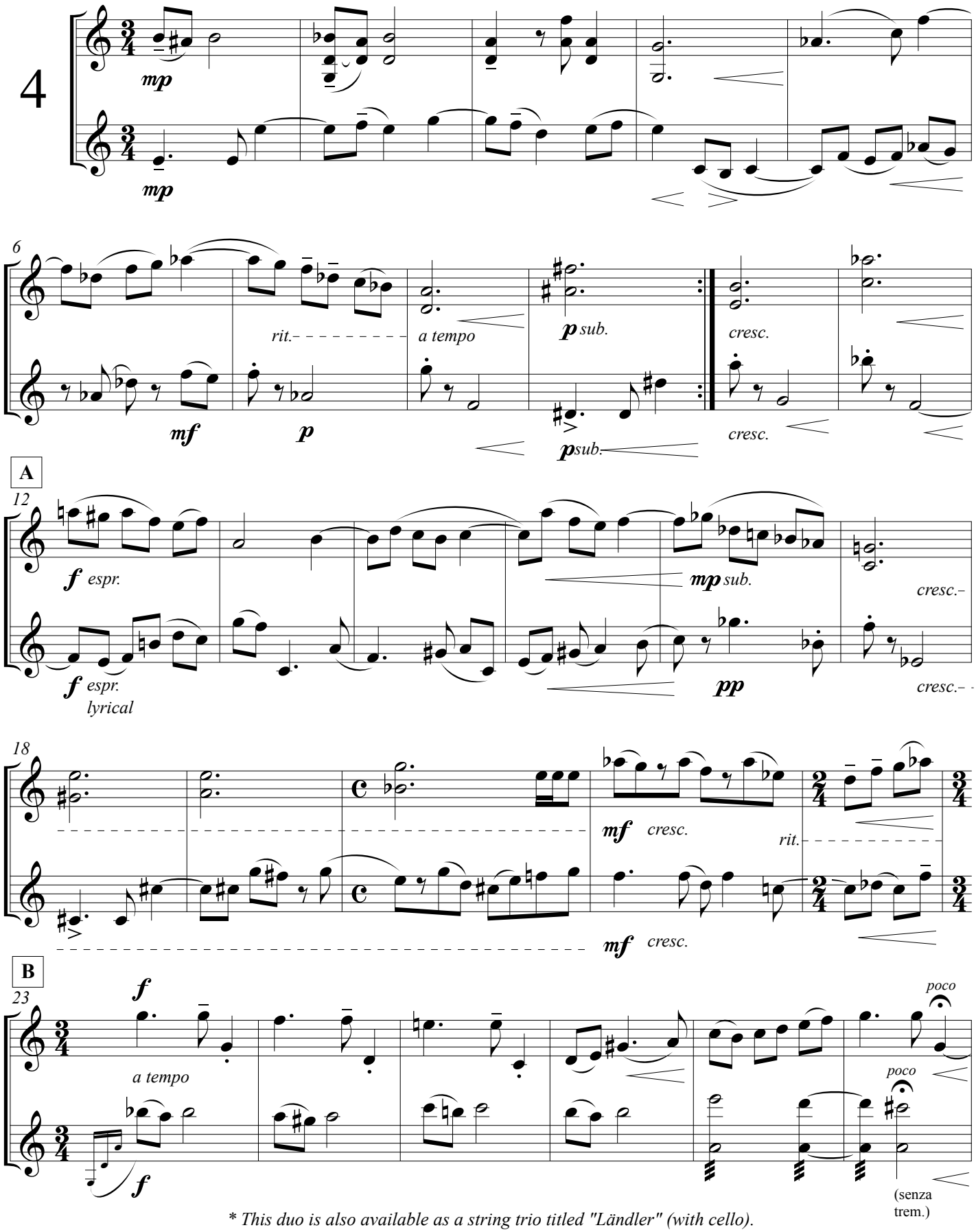
38

rit.- - - - - - - -

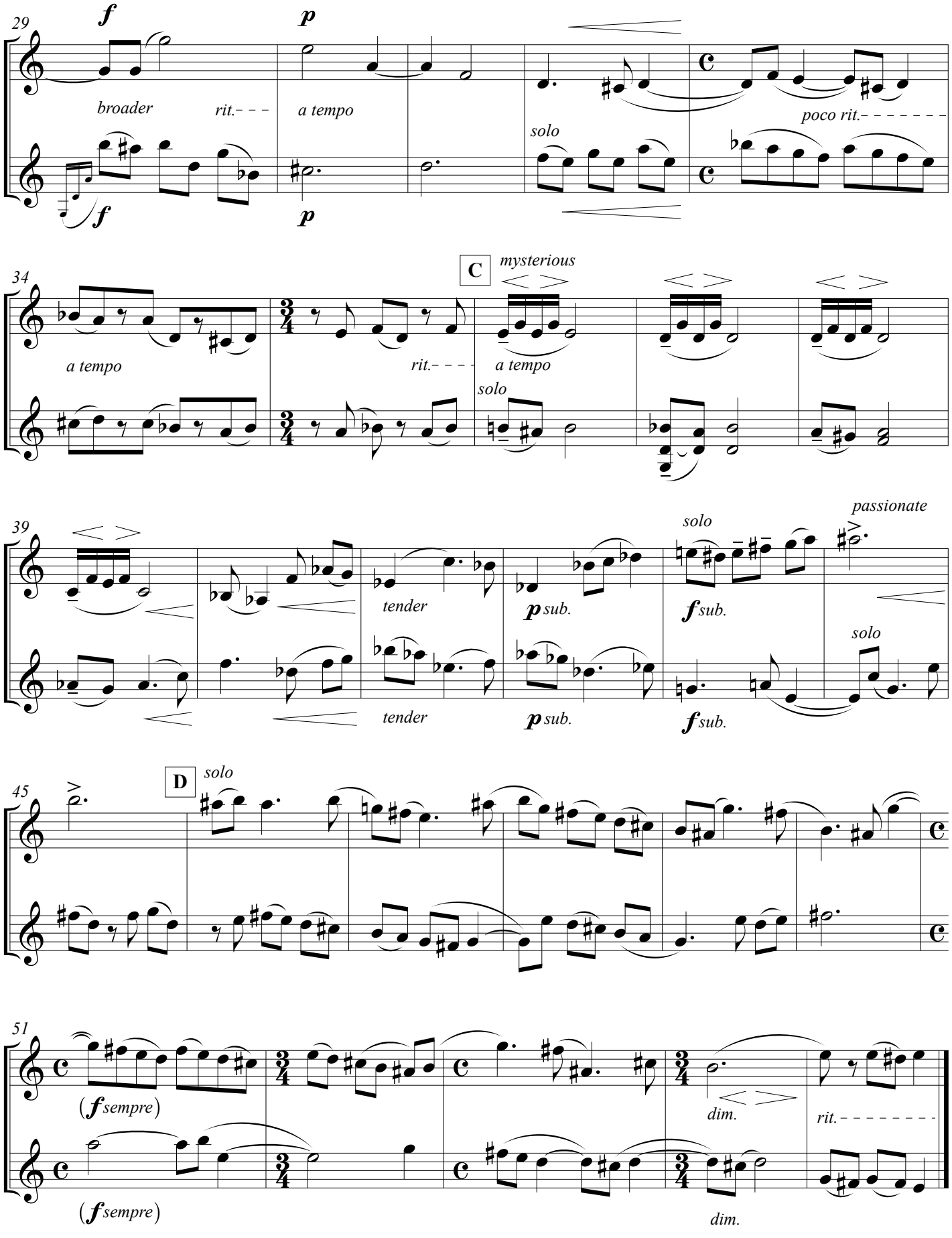
** from Rehearsal "B" to the da capo:*
The second violin dominates in one huge line building ever
to climax – first violin follows the dynamics of the second violin.


C
40
a tempo
cresc.
cresc.
43
mf
f
46
dim.
rit.
dim.
49
a tempo
52
f
rit.
D.C. al Fine
f

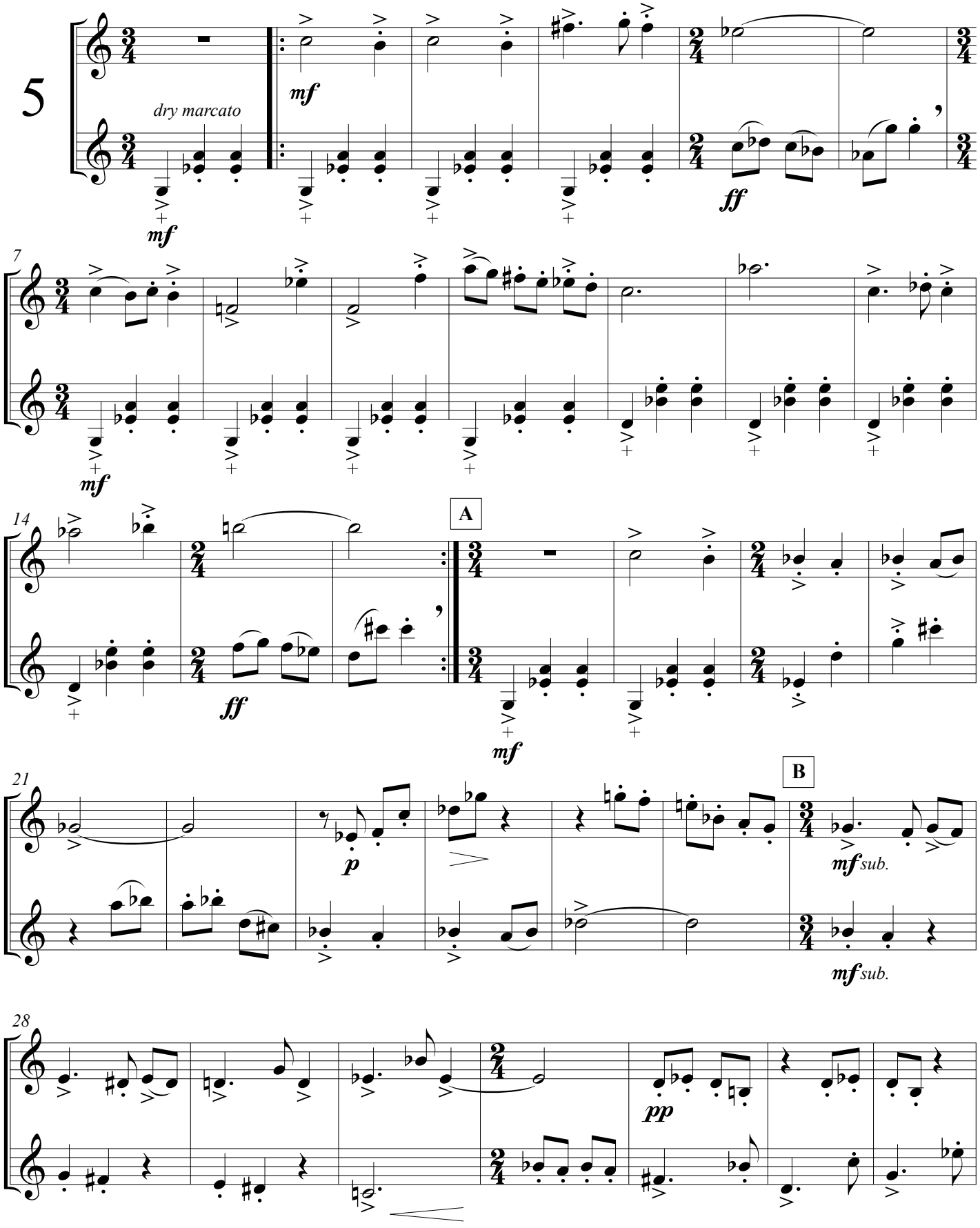
Melancholic Dance: Andante ♩ = c. 80

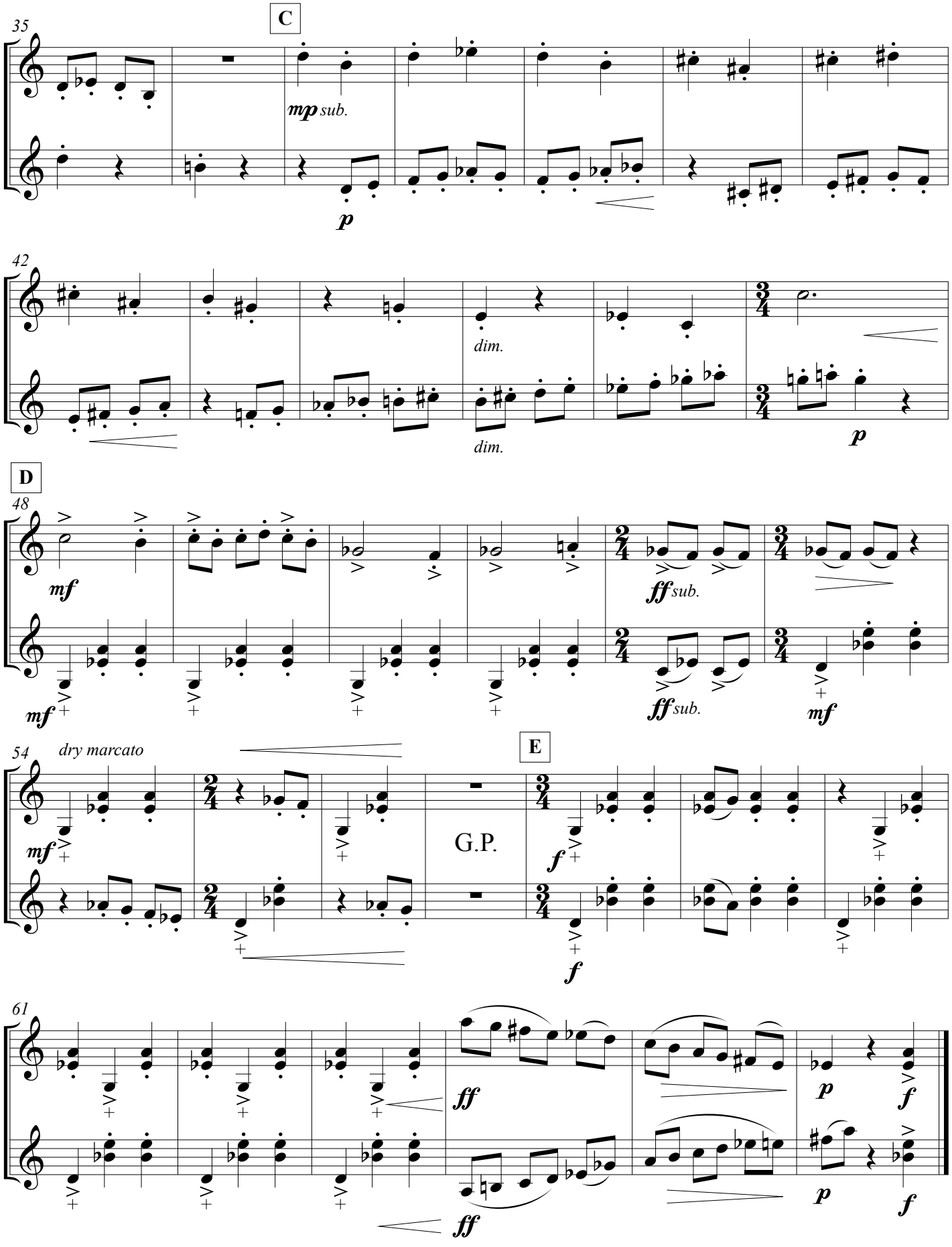


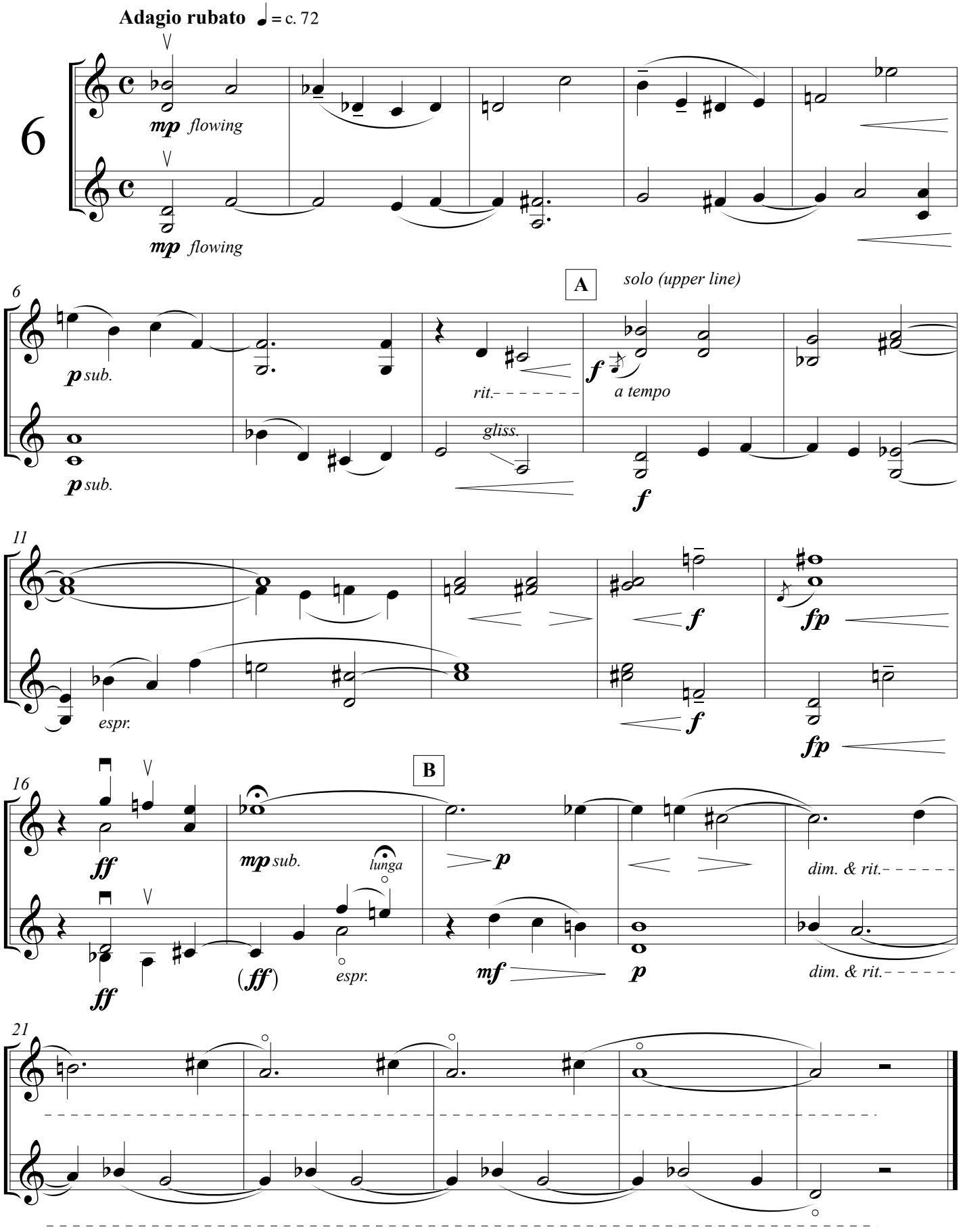
** This duo is also available as a string trio titled "Ländler" (with cello).*


29
f
broader
rit.
f
p
a tempo
p
solo
poco rit.
34
C
mysterious
a tempo
rit.
a tempo
solo
39
tender
p sub.
solo
f sub.
passionate
solo
tender
p sub.
f sub.
45
D
solo
51
(f sempre)
dim.
rit.
(f sempre)
dim.

Sarcastic Dance: Poco allegro ♩. = c. 52




35
C
mp sub.
p
42
dim.
dim.
p
D
48
mf
mf
ff sub.
ff sub.
mf
54
dry marcato
mf
E
G.P.
f
f
61
ff
ff
p
f
p
f


Adagio rubato ♩ = c. 72
6
mp flowing
mp flowing
6
A
solo (upper line)
p sub.
p sub.
rit.
gliss.
f
a tempo
f
11
espr.
f
f
fp
fp
16
B
ff
mp sub.
lunga
p
dim. & rit.
ff
(ff)
espr.
mf
p
dim. & rit.
21

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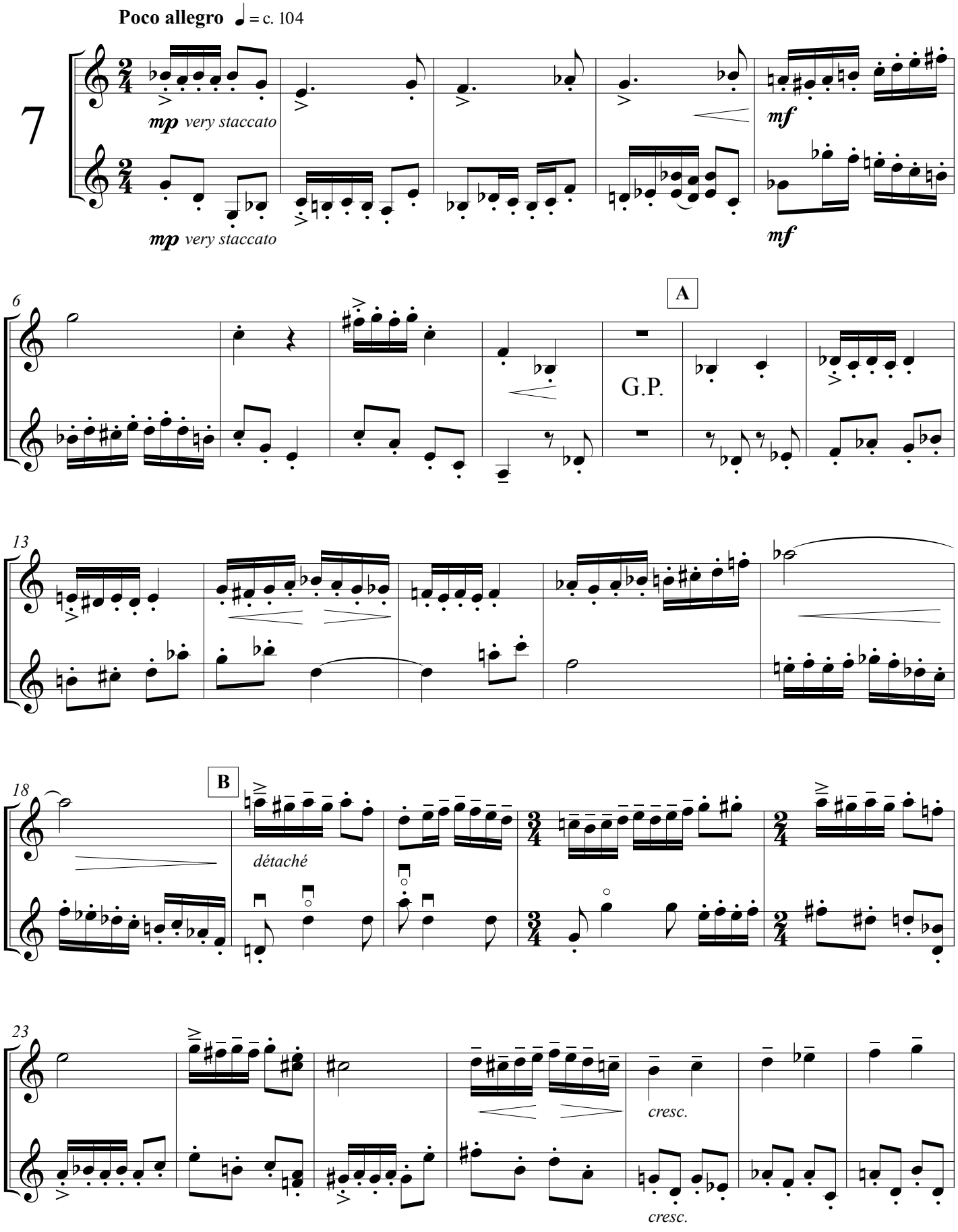
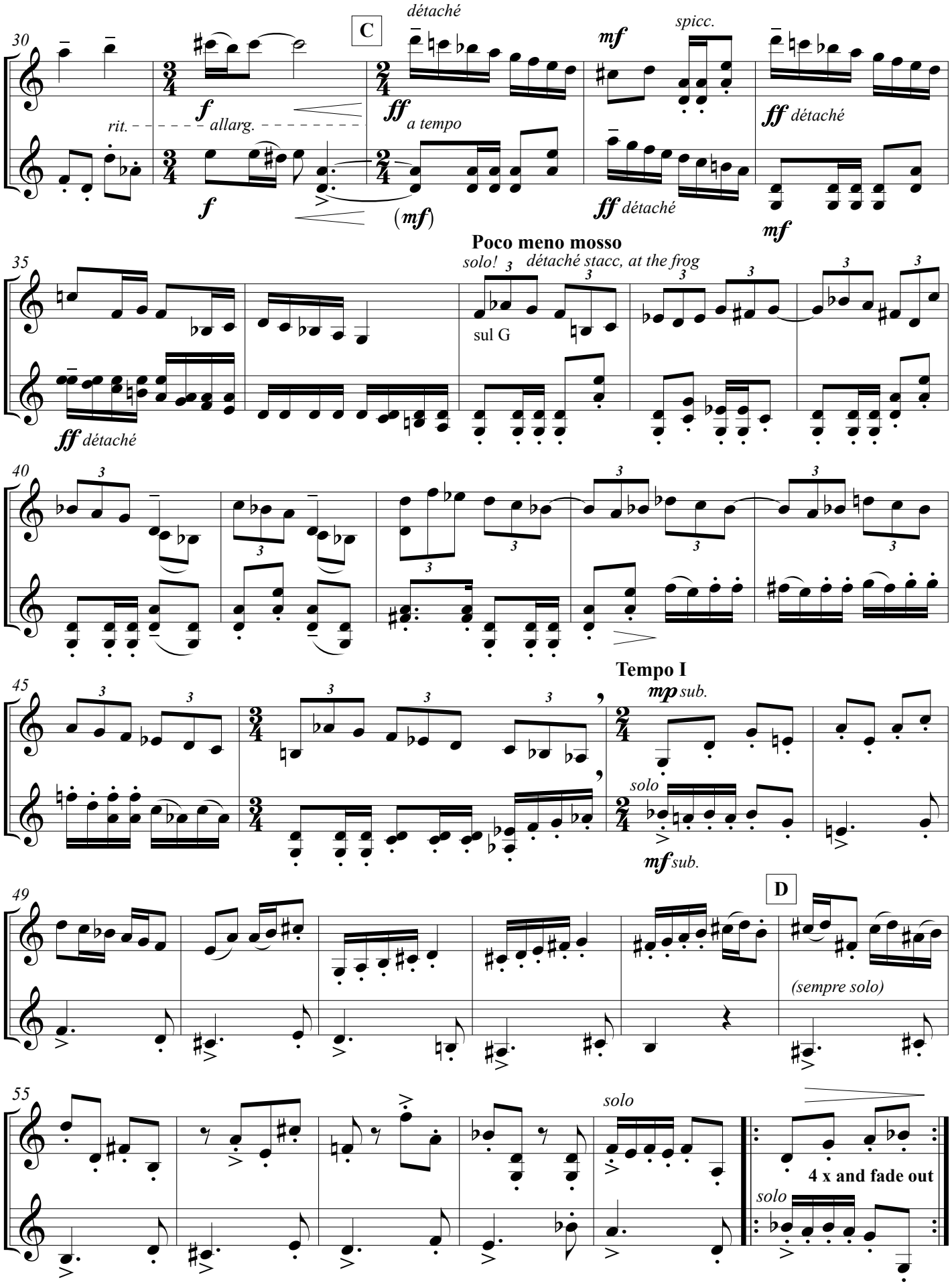
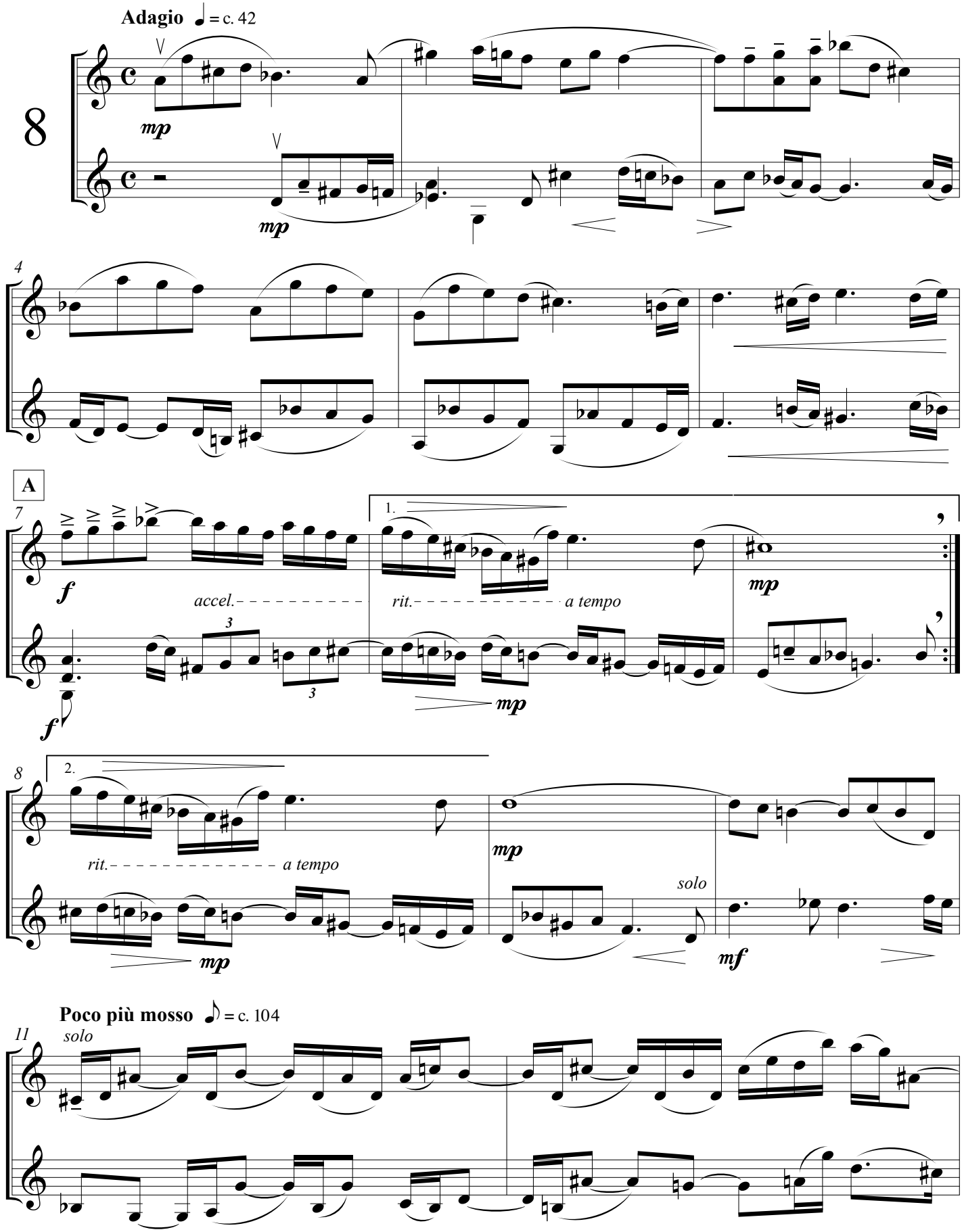
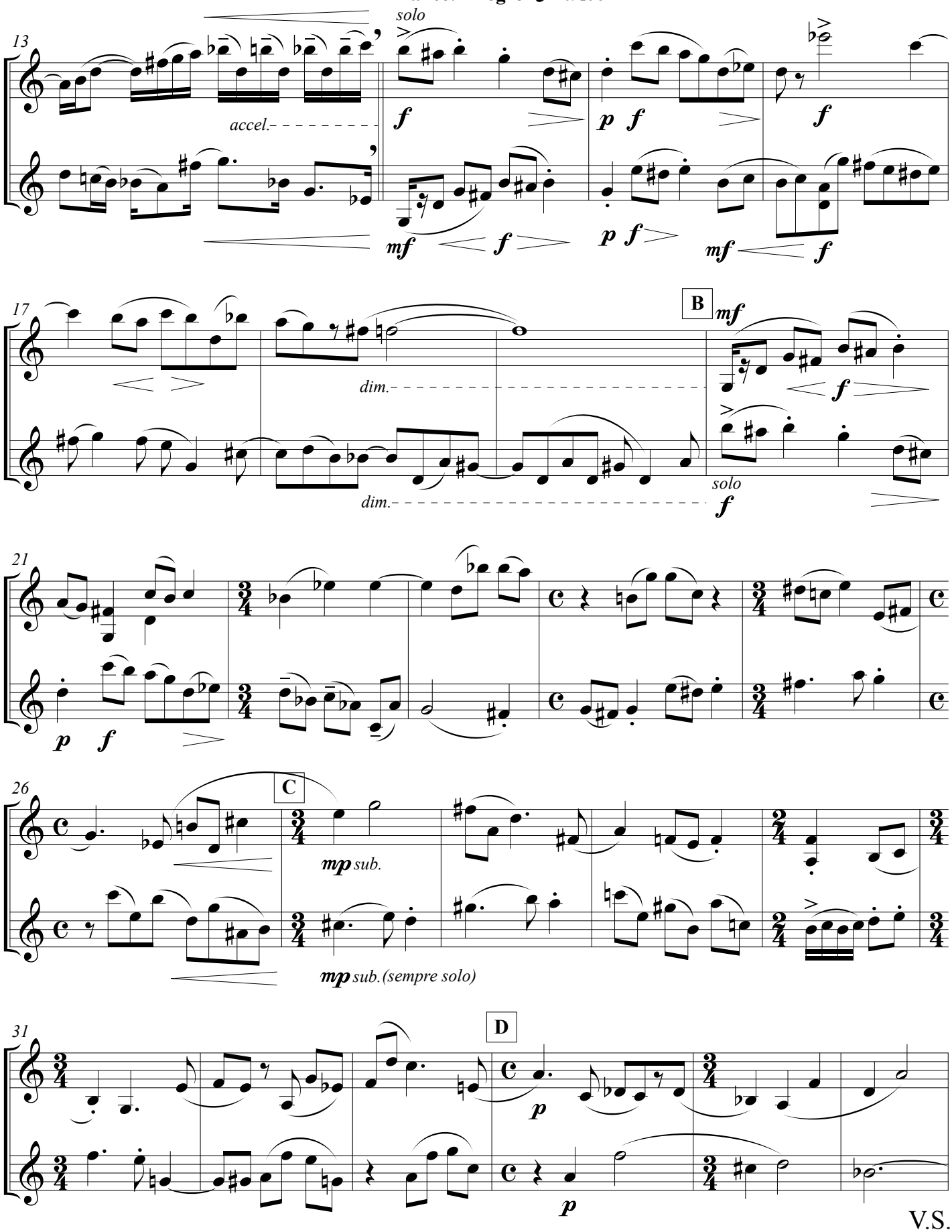

Poco allegro ♩ = c. 104
7
mp very staccato
mp very staccato
mf
mf
6
A
G.P.
13
18
B
détaché
23
cresc.
cresc.

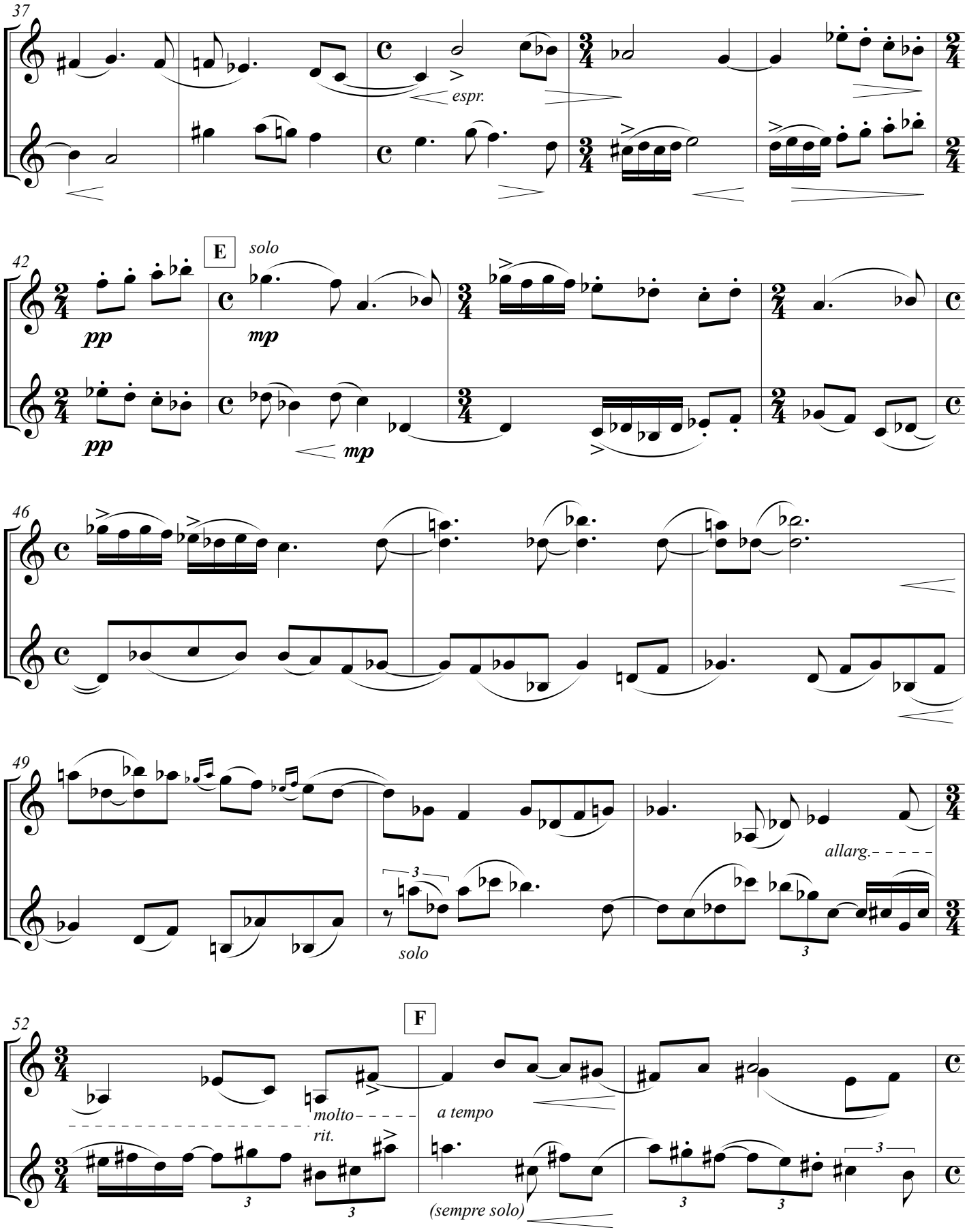

30
C
détaché
spicc.
mf
f
allarg.
rit.
ff
a tempo
ff détaché
(mf)
ff détaché
mf
Poco meno mosso
35
solo!
détaché stacc, at the frog
sul G
ff détaché
40
Tempo I
45
mp sub.
solo
mf sub.
49
D
(sempre solo)
55
solo
4 x and fade out
solo

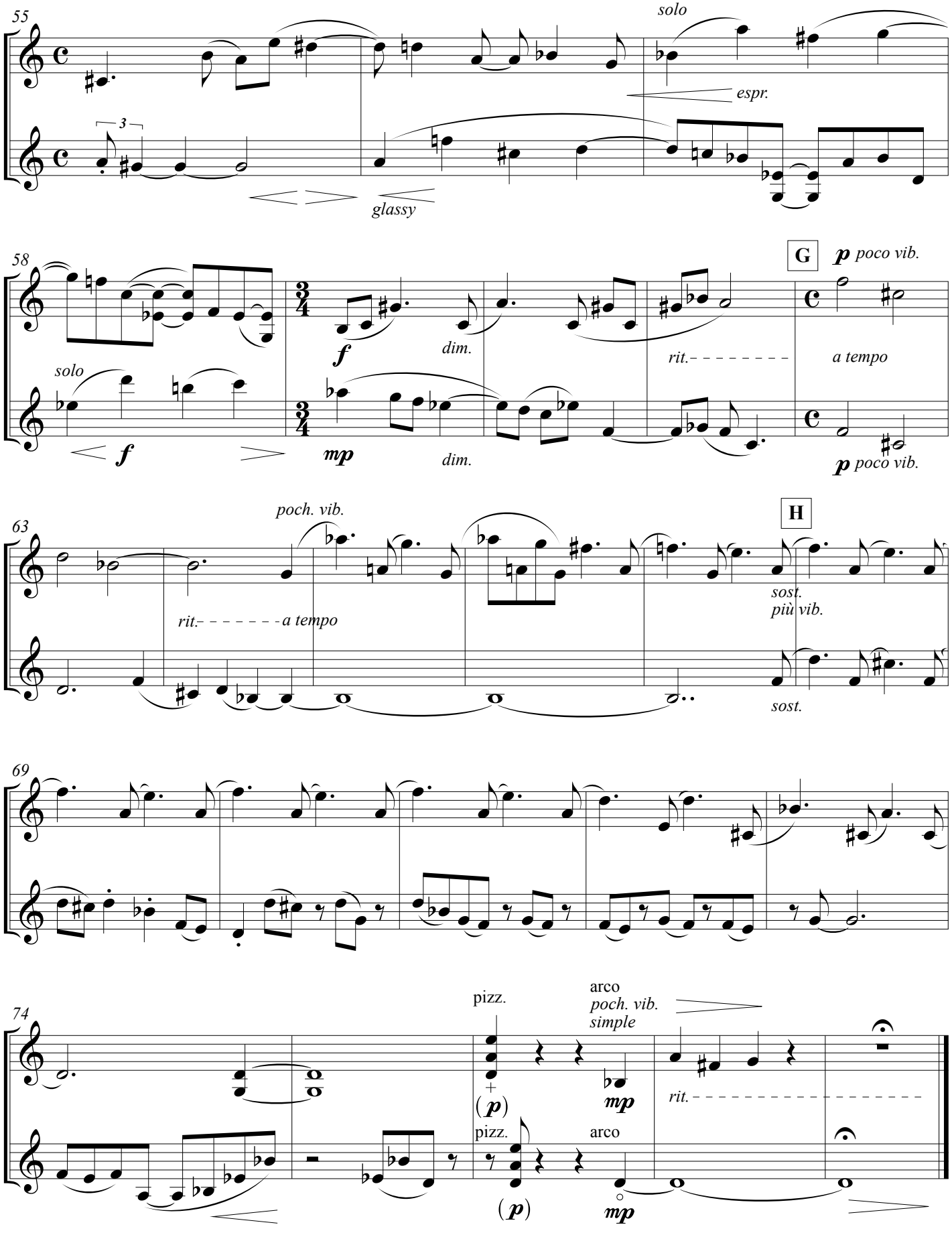

Adagio ♩ = c. 42
mp
mp
4
A
7
f
f
accel.
3
3
1.
rit.
a tempo
mp
mp
8
2.
rit.
a tempo
mp
mp
solo
mf
Poco più mosso ♪ = c. 104
11
solo

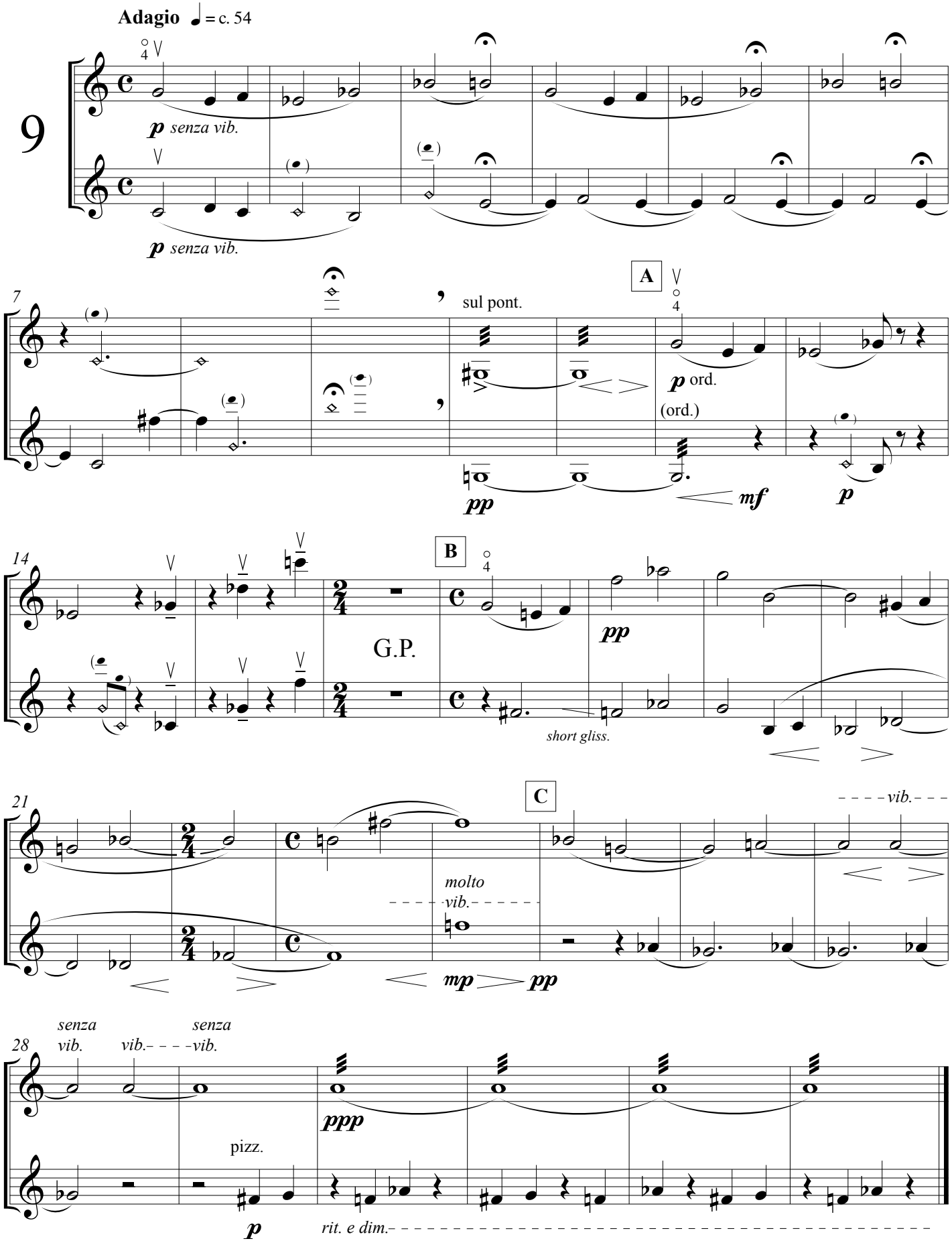
Dance: Allegro ♩ = c. 108

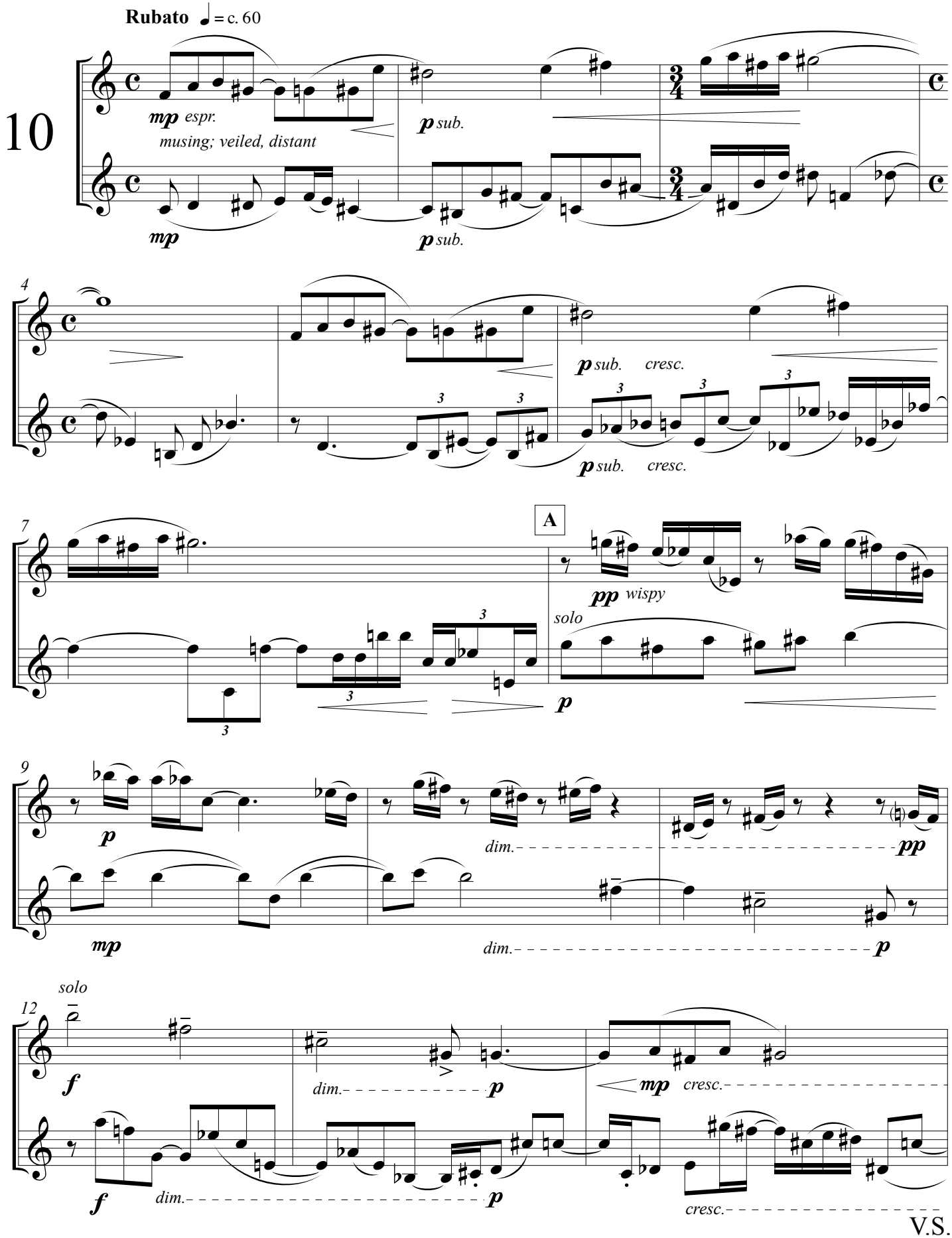


V.S.

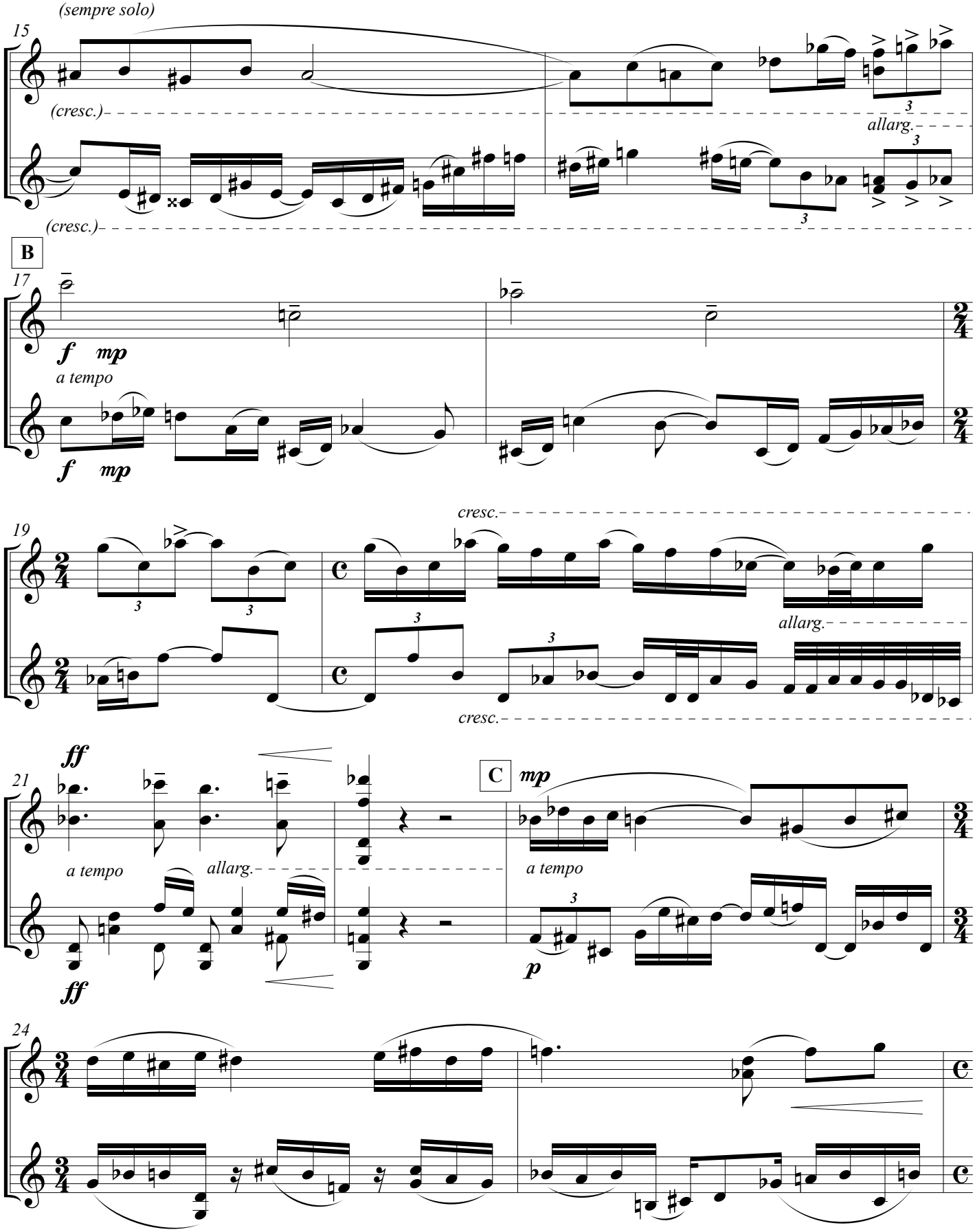

37
espr.
42
E
solo
pp
mp
46
49
allarg.
solo
52
F
molto
rit.
a tempo
(sempre solo)

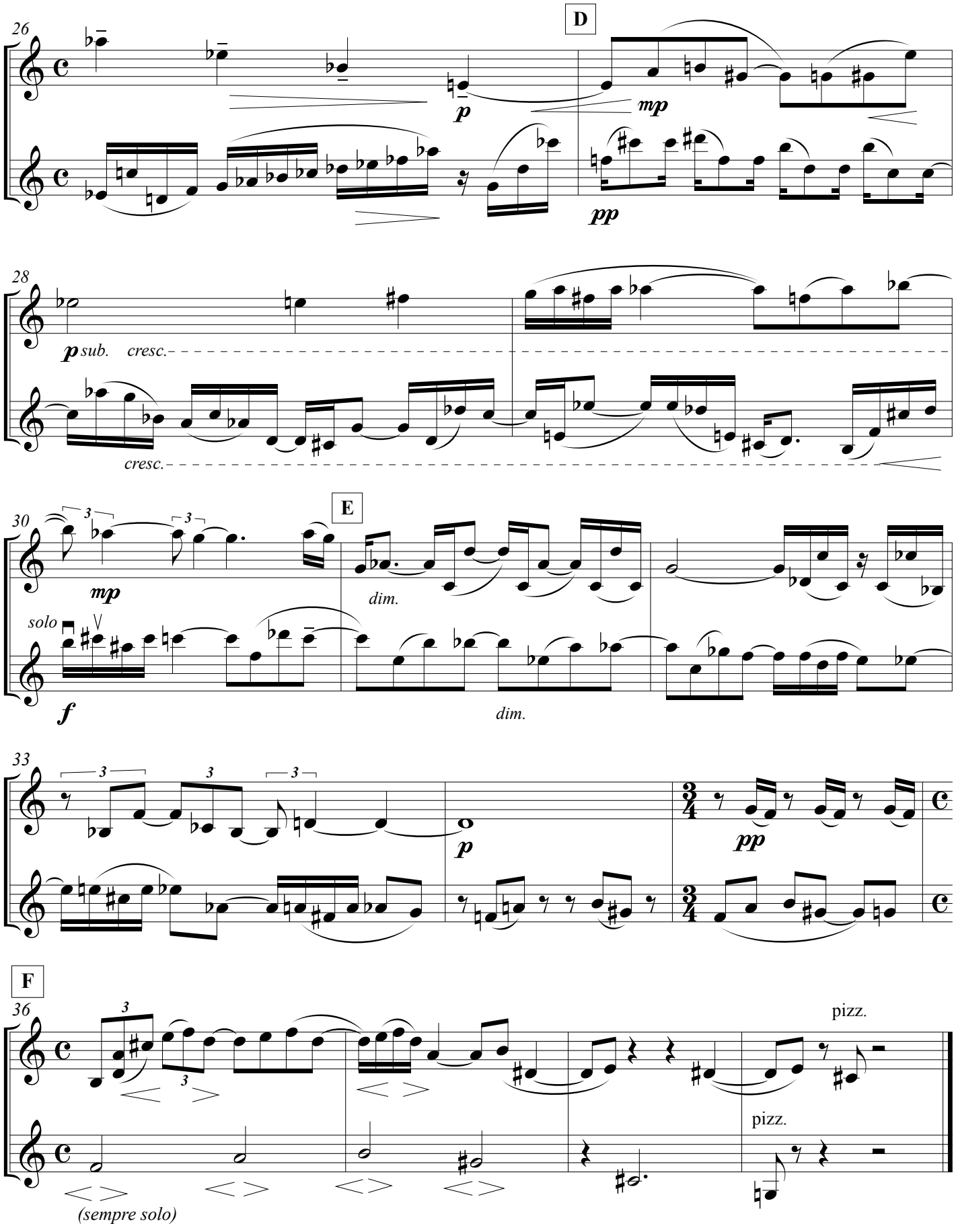

55
solo
espr.
glassy
58
G
p poco vib.
solo
f
dim.
rit.
a tempo
mp
dim.
p poco vib.
63
poch. vib.
H
rit.
a tempo
sost.
più vib.
sost.
69
74
pizz.
arco
poch. vib.
simple
(p)
mp
rit.
pizz.
arco
(p)
mp

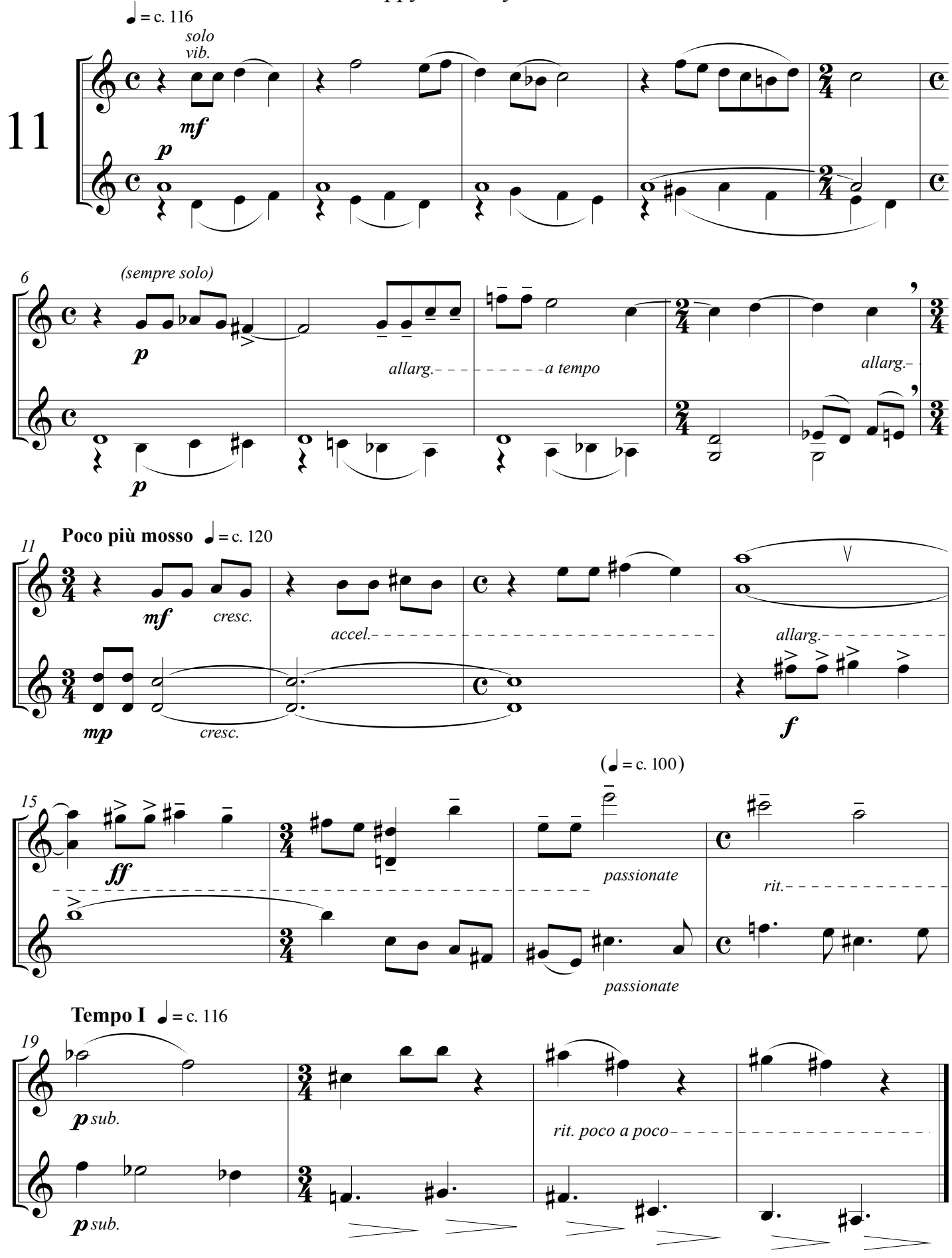

Adagio ♩ = c. 54
9
p senza vib.
p senza vib.
7
sul pont.
A
p ord.
(ord.)
pp
mf
p
14
B
G.P.
pp
short gliss.
21
C
molto vib.
mp
pp
vib.
28
senza vib.
vib.
senza vib.
ppp
pizz.
p
rit. e dim.


Rubato ♩= c. 60
10
mp espr.
musing; veiled, distant
p sub.
mp
p sub.
4
p sub. cresc.
p sub. cresc.
7
A
pp wispy
solo
p
9
p
dim.
pp
mp
dim.
p
solo
12
f
dim.
p
mp cresc.
f
dim.
p
cresc.

V.S.


(sempre solo)
15
(cresc.)
allarg.
(cresc.)
B
17
f mp
a tempo
f mp
19
cresc.
allarg.
cresc.
ff
21
a tempo
allarg.
C
mp
a tempo
p
ff
24


26
D
p
mp
pp
28
p sub.
cresc.
cresc.
30
E
mp
dim.
solo
f
dim.
33
3
p
pp
F
36
pizz.
pizz.
(sempre solo)


♩ = c. 116
solo
vib.
11
mf
p
6
(sempre solo)
p
allarg.
a tempo
allarg.
p
11
Poco più mosso ♩ = c. 120
mf
cresc.
accel.
allarg.
mp
cresc.
f
(♩ = c. 100)
15
ff
passionate
rit.
passionate
Tempo I ♩ = c. 116
19
p sub.
rit. poco a poco
p sub.

Flowing ♩ = c. 100 *always as many notes as possible on one bow*

12

solo

mp

mp

6

A

solo

11

B

16

C

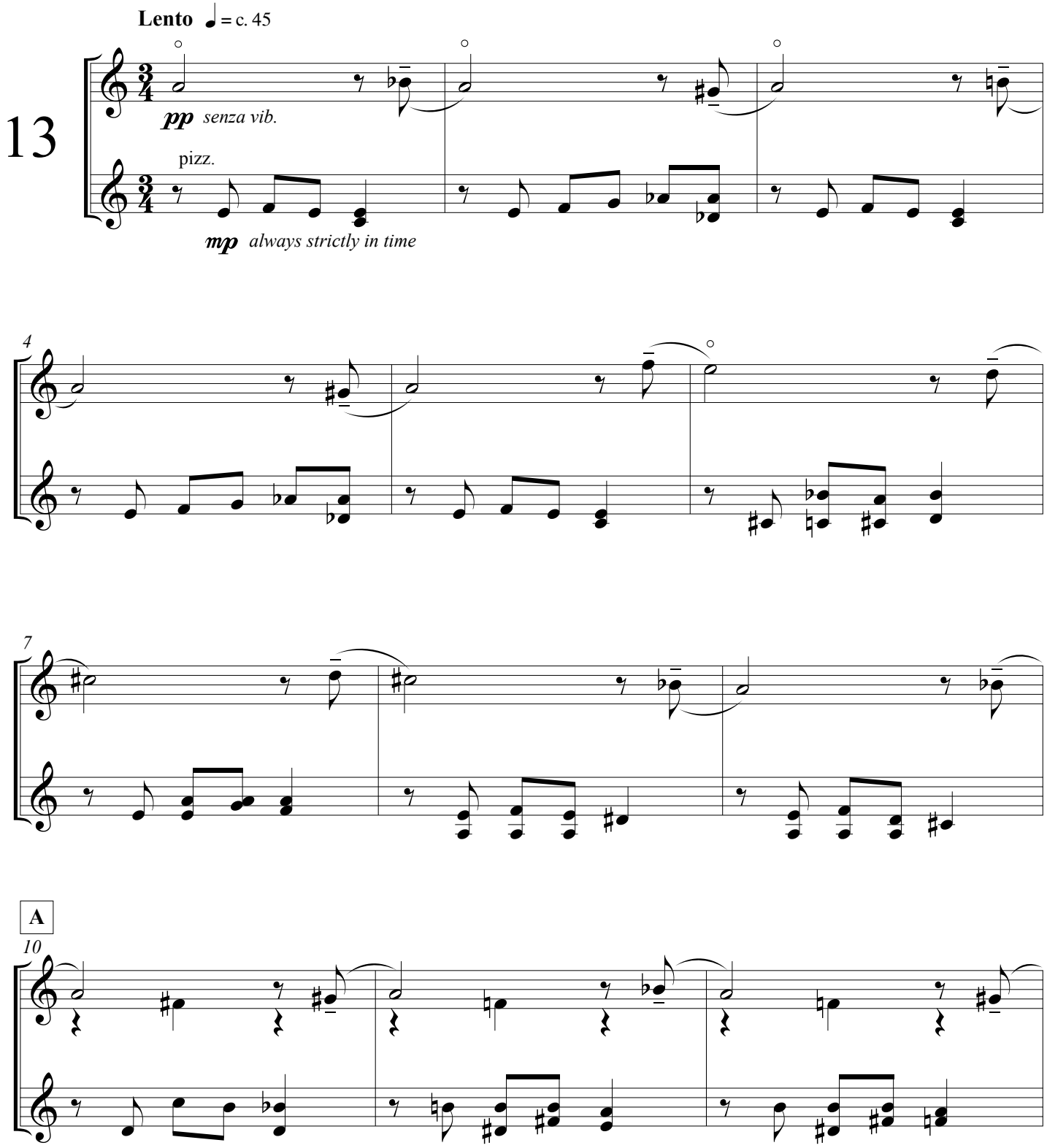
(♪=♪)

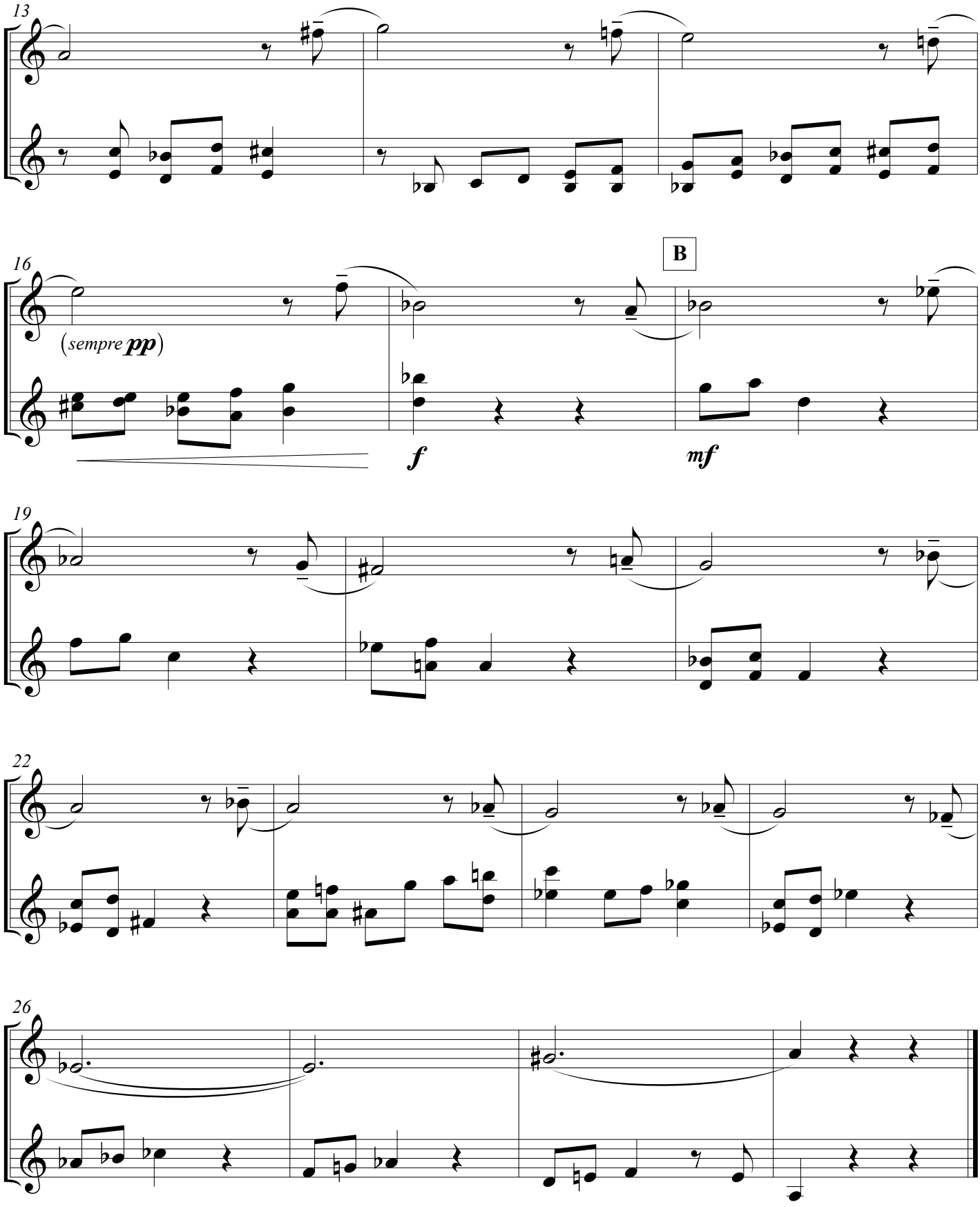
p sub.

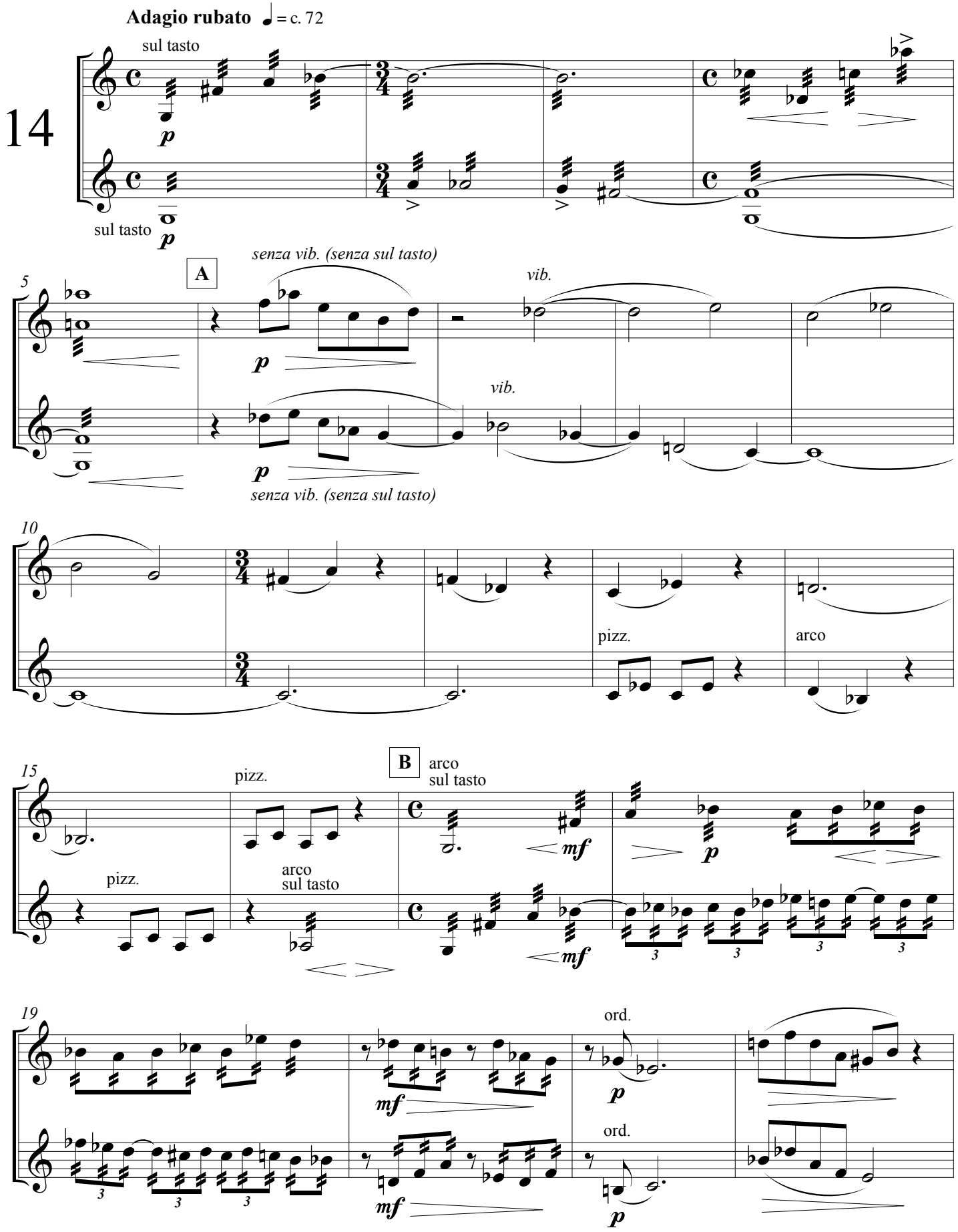
p sub.

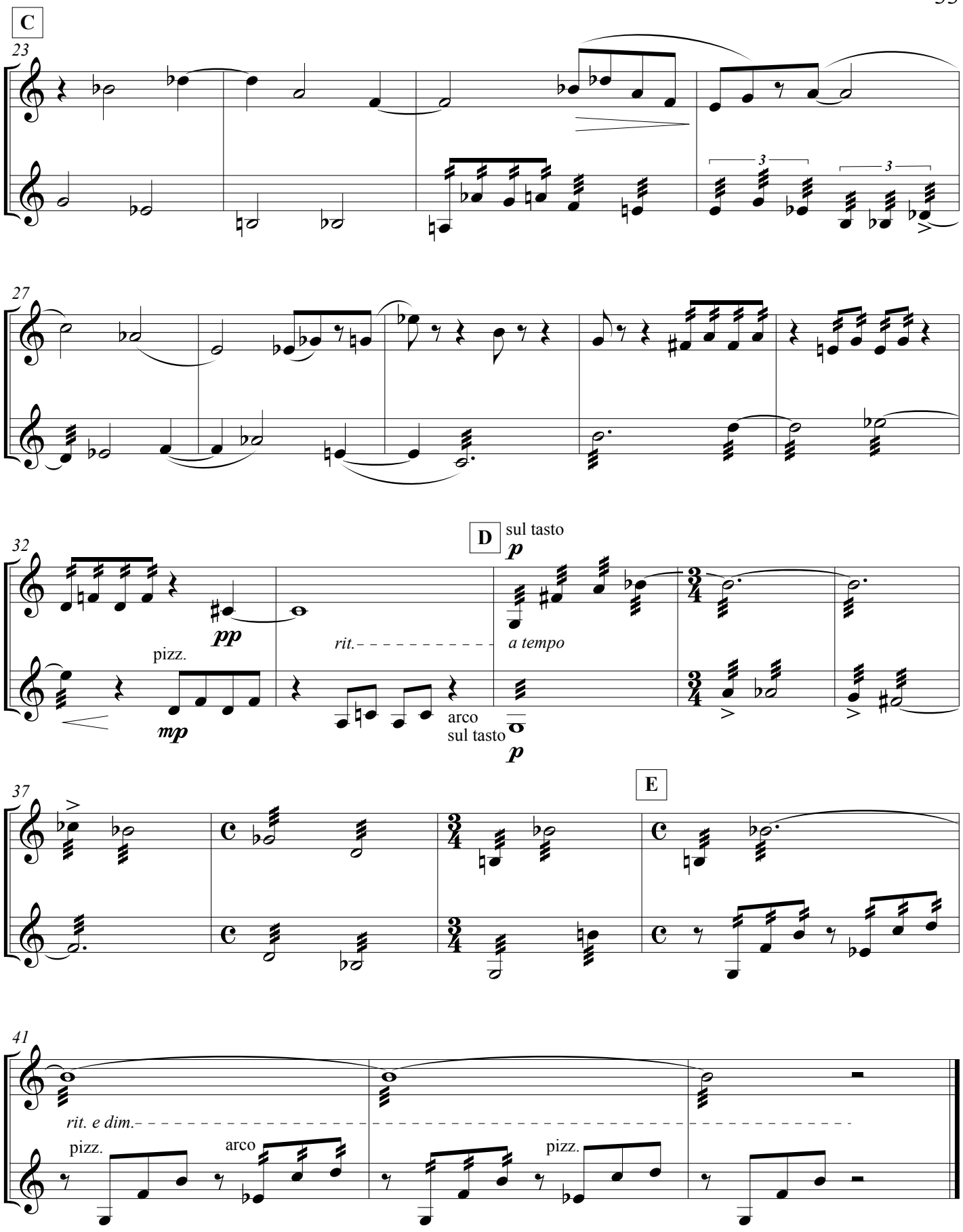
22

pizz.


Lento ♩ = c. 45
13
pp senza vib.
pizz.
mp always strictly in time
4
7
A
10


13
16
(sempre pp)
B
f
mf
19
22
26


Adagio rubato ♩ = c. 72
14
sul tasto
p
sul tasto
p
5
A
senza vib. (senza sul tasto)
vib.
p
vib.
p
senza vib. (senza sul tasto)
10
pizz.
arco
15
pizz.
B
arco
sul tasto
pizz.
arco
sul tasto
mf
p
mf
19
mf
ord.
p
ord.
mf
p


C
23
27
D
sul tasto
p
32
pp
pizz.
mp
rit.
a tempo
arco
sul tasto
p
E
37
41
rit. e dim.
pizz.
arco
pizz.