W. Jay Sydeman

Sonata No. 3

for Viola and Piano

(c. 1994)

Arts Aeternum

My third sonata for viola and piano is (aptly) in three movements, and has little to do with the fact that I myself have played the viola, for it is somewhat demanding technically.

The first movement has more than a whiff of JS Bach in it, with the tune and its contrapuntal evolutions being apparent throughout. For all that, it also has a *gemütlichkeit* (ironically pleasant) quality as well in its linearity. Movement 2 is lovely with lyrical lines in the viola and much filigree piano work surrounding it. The 3rd movement reflects much of the quality of movement 1 both thematically and emotionally but is quite bravura for both instruments, ending with a flourish that could have people (the audience, not the performers) leaping from their seats in the grand fashion.

– W. Jay Sydeman, December 2013

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. Poco allegro – circa 0:00
II. Rubato – circa 0:00
III. Moderato ironico – circa 0:00

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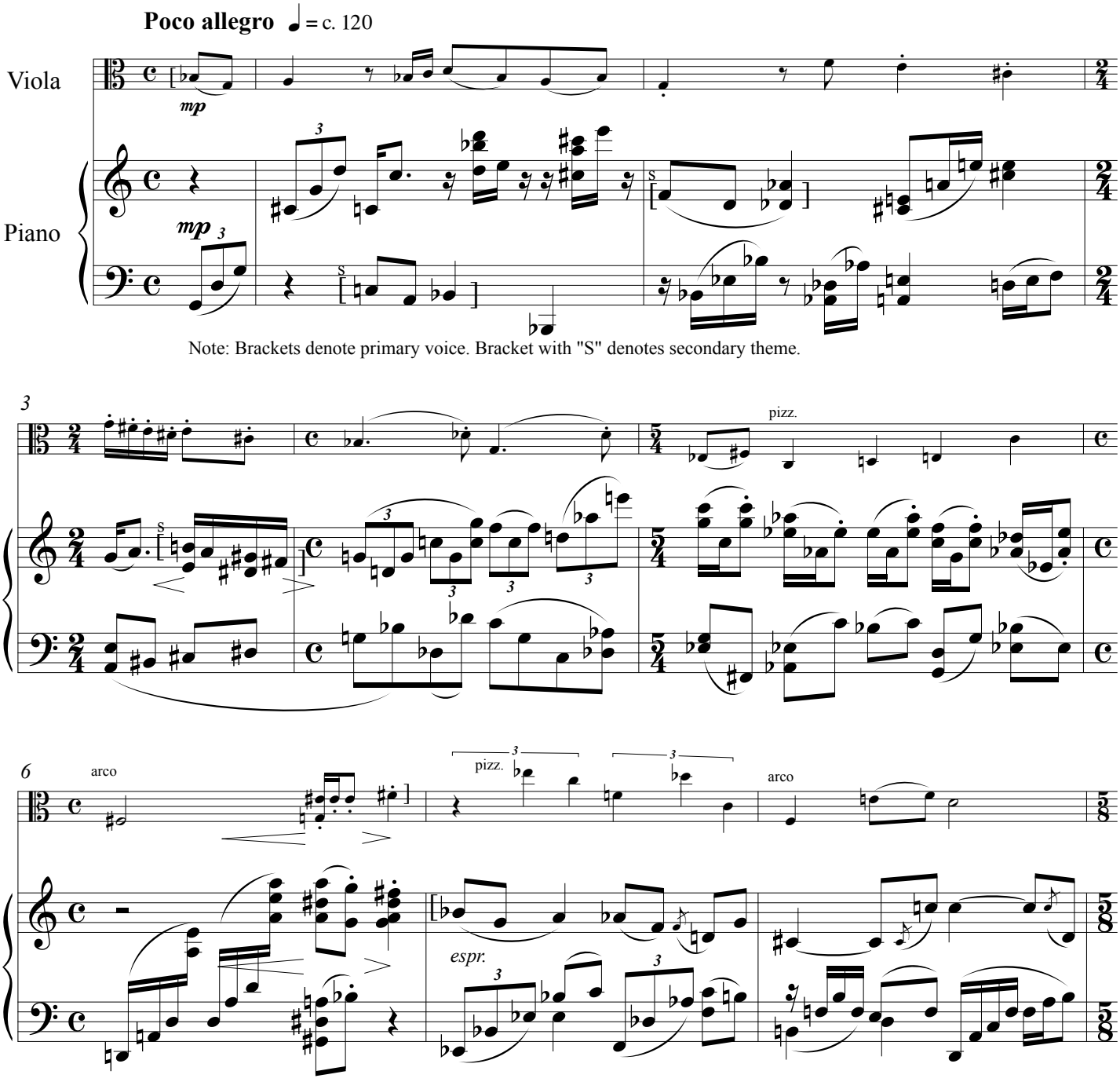
Edited and engraved by Rick Shinozaki (Albany, CA), consulting with the composer.

Sonata No. 3

for Viola and Piano

W. Jay Sydeman
(c. 1994)

I.



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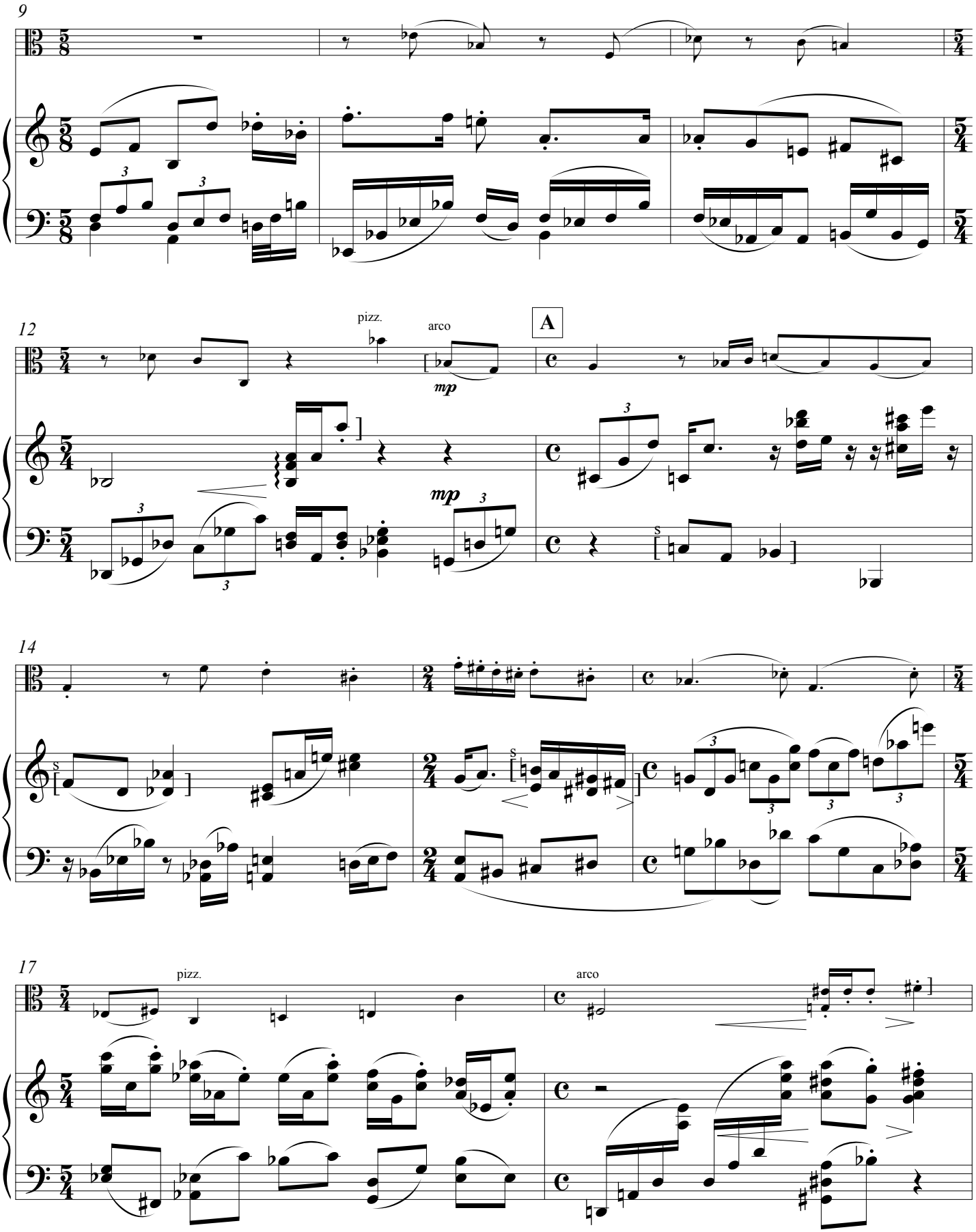
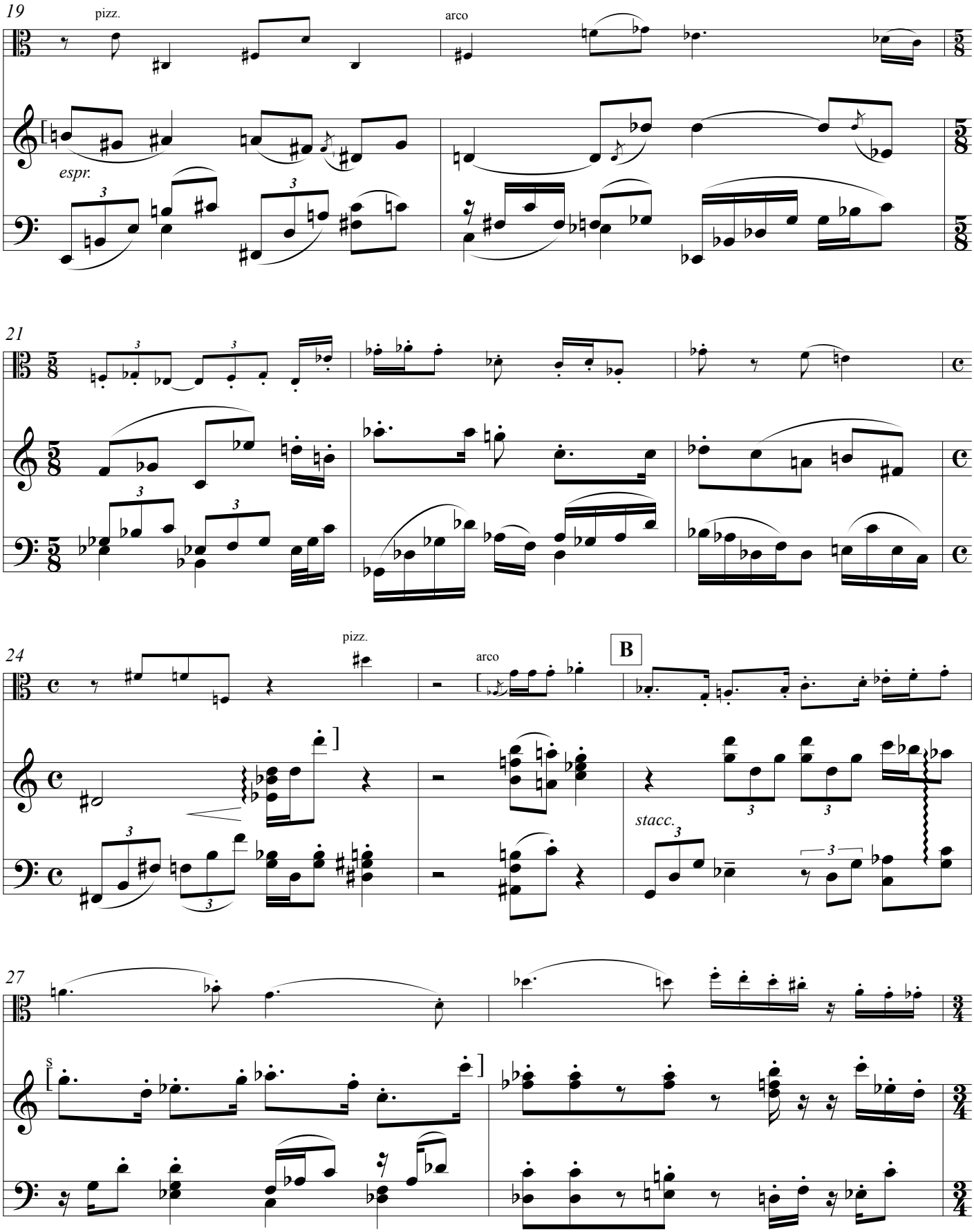
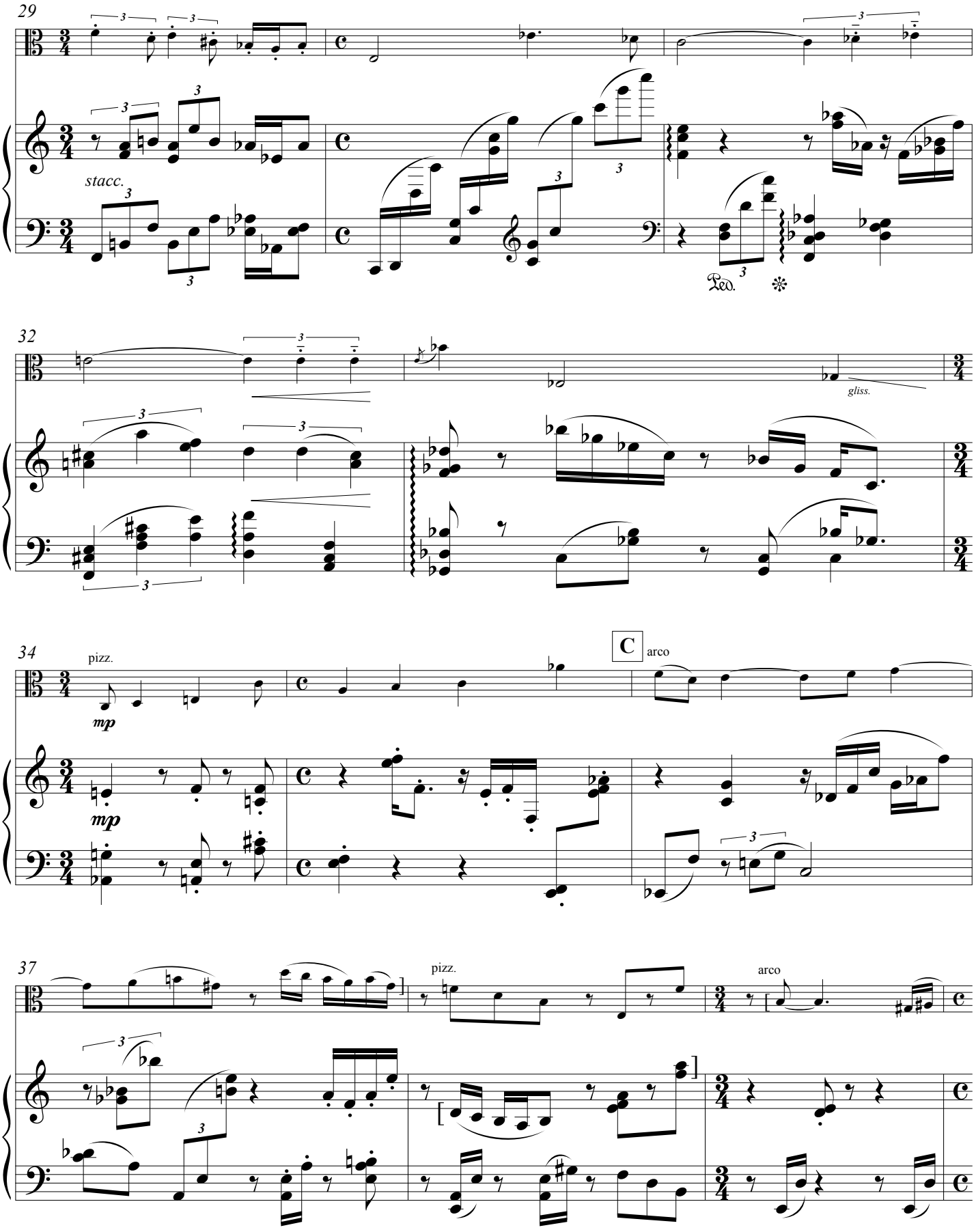
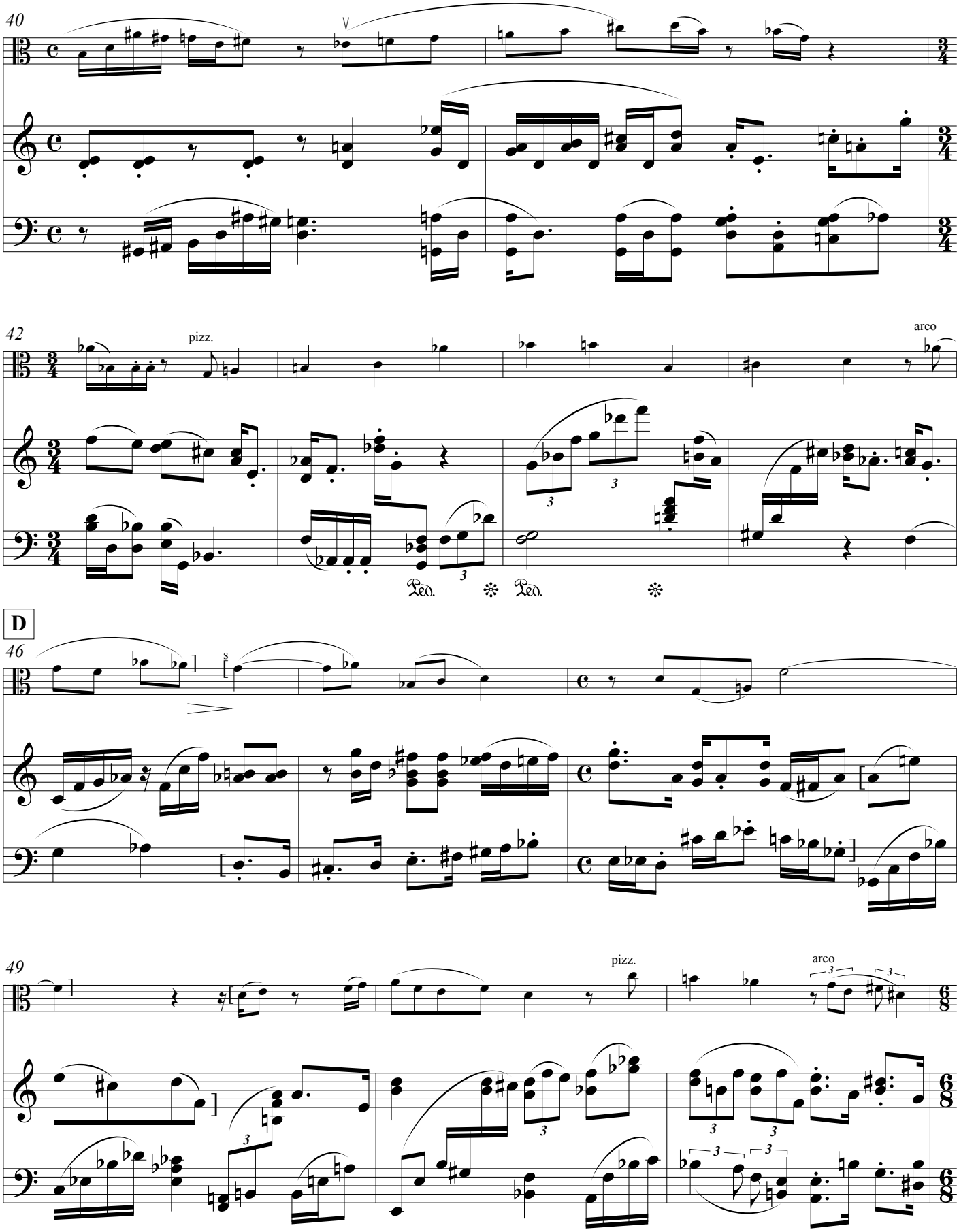
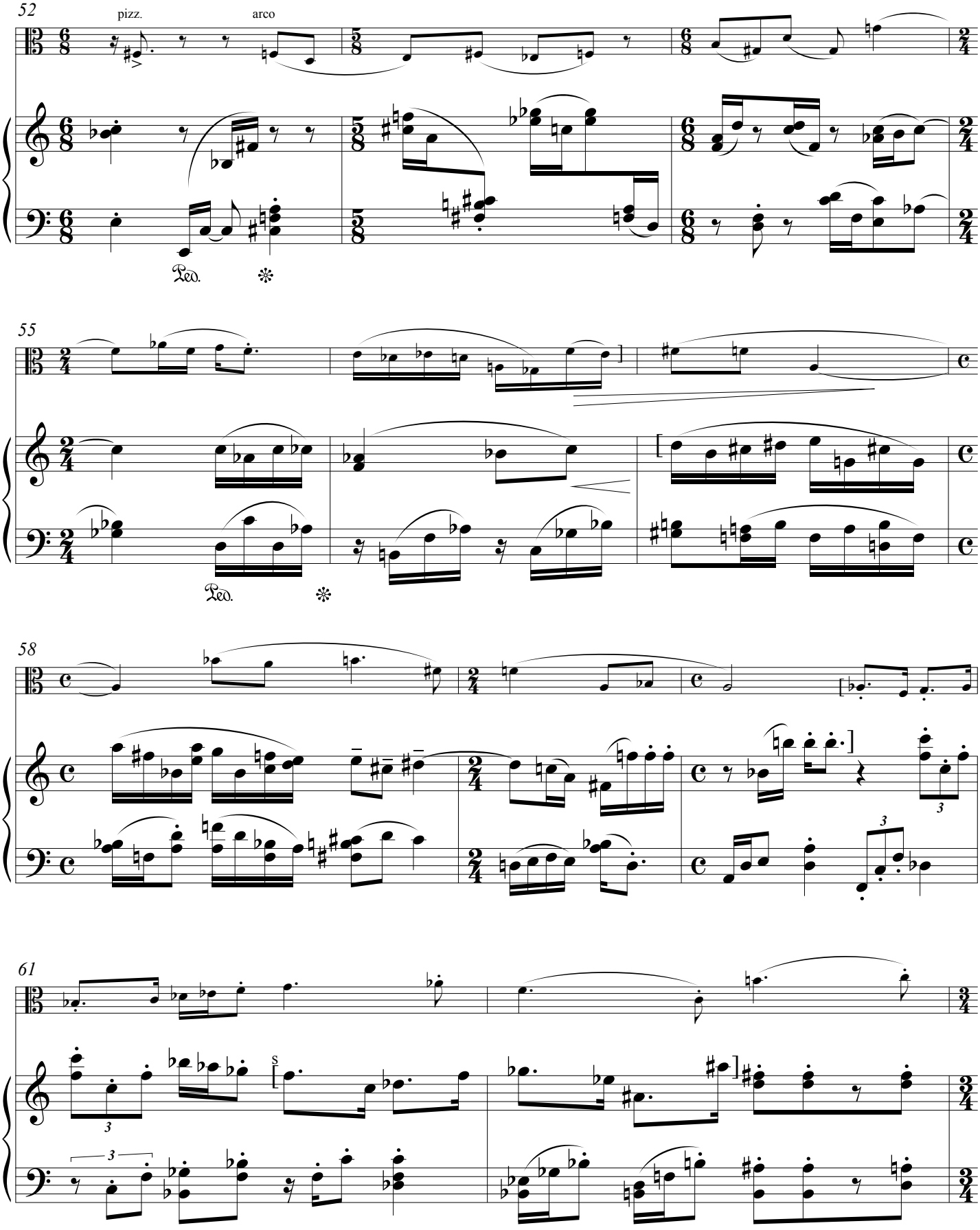
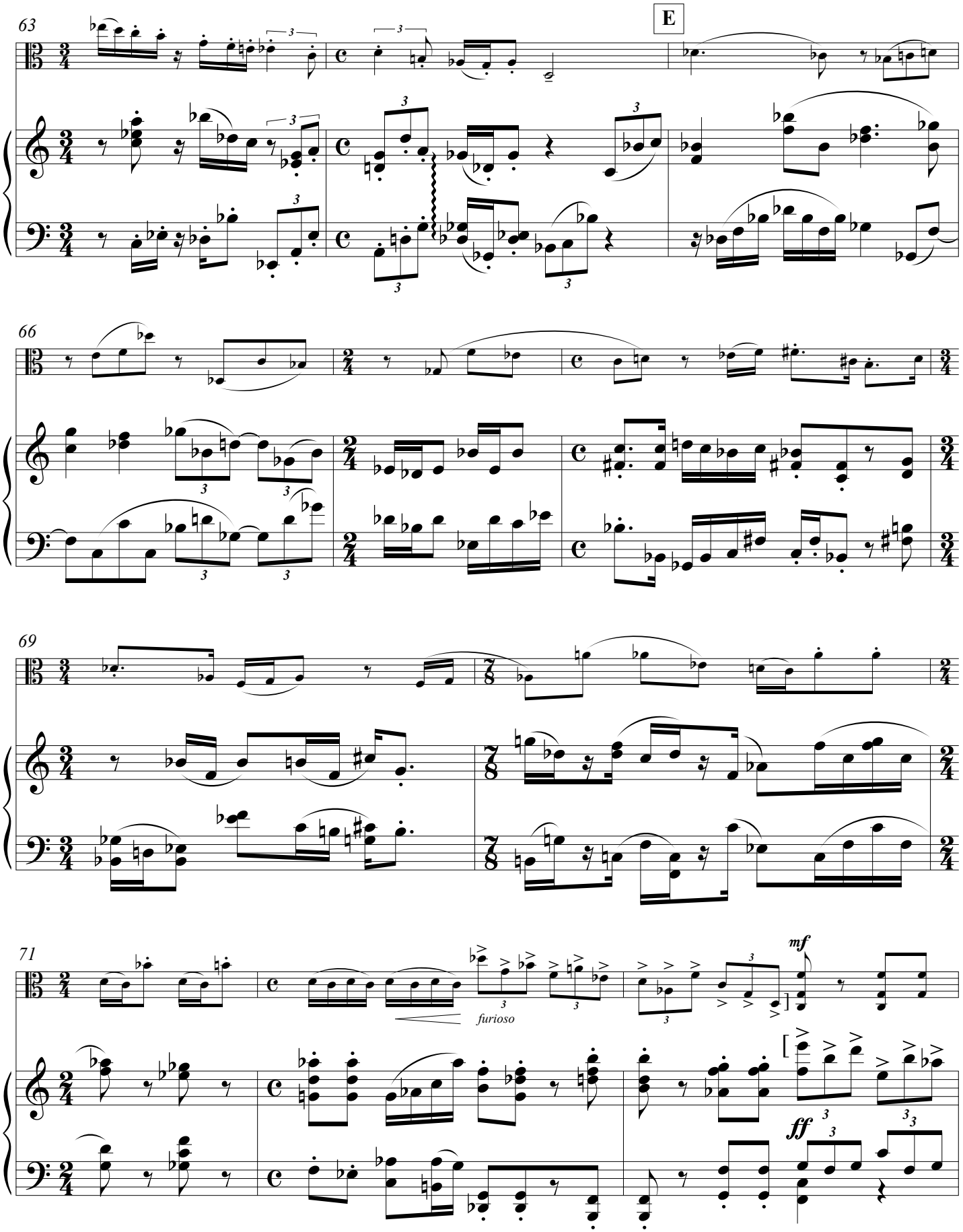

9
12
pizz.
arco
mp
A
mp
14
17
pizz.
arco

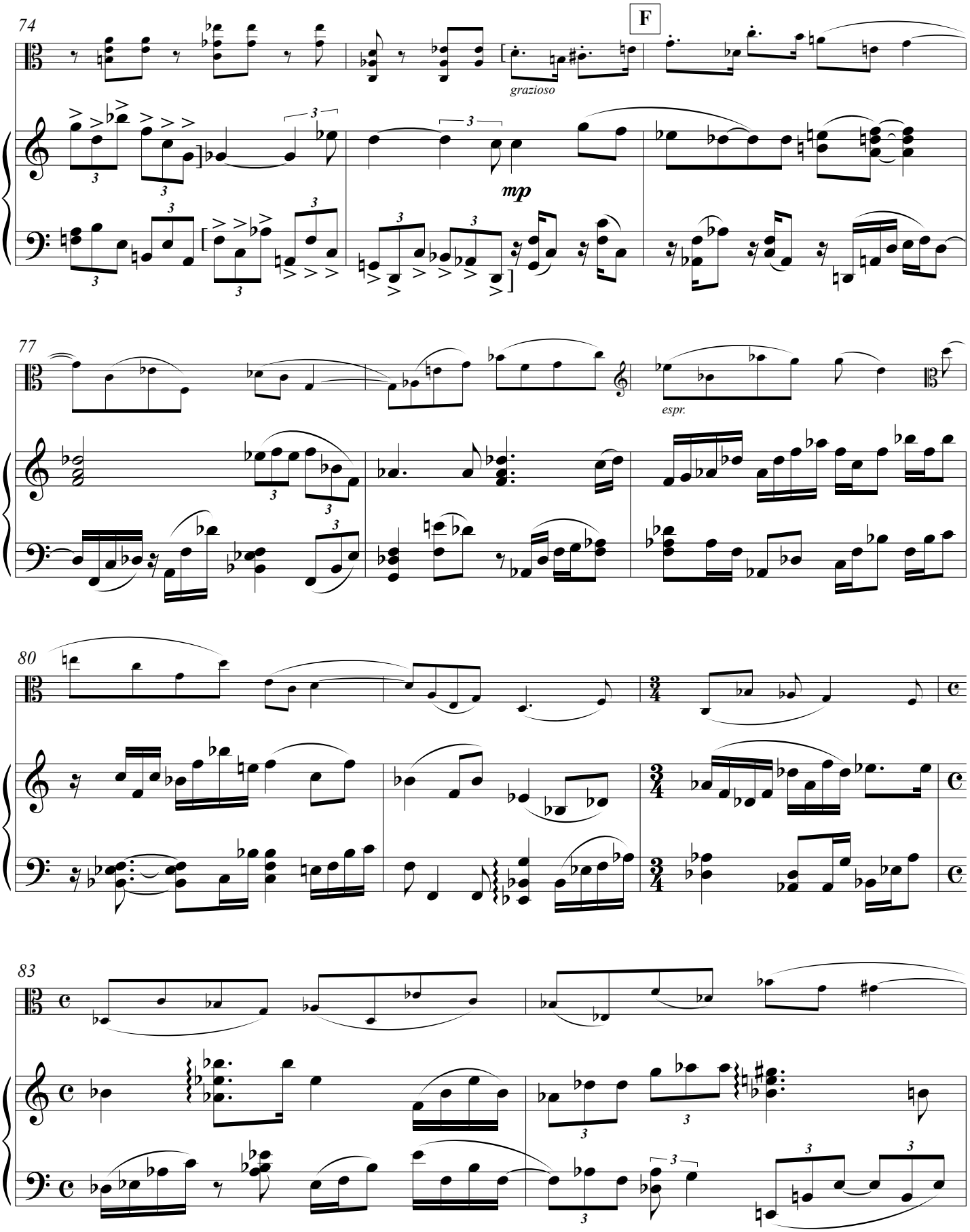

19
pizz.
arco
espr.
21
24
pizz.
arco
B
stacc.
27
s

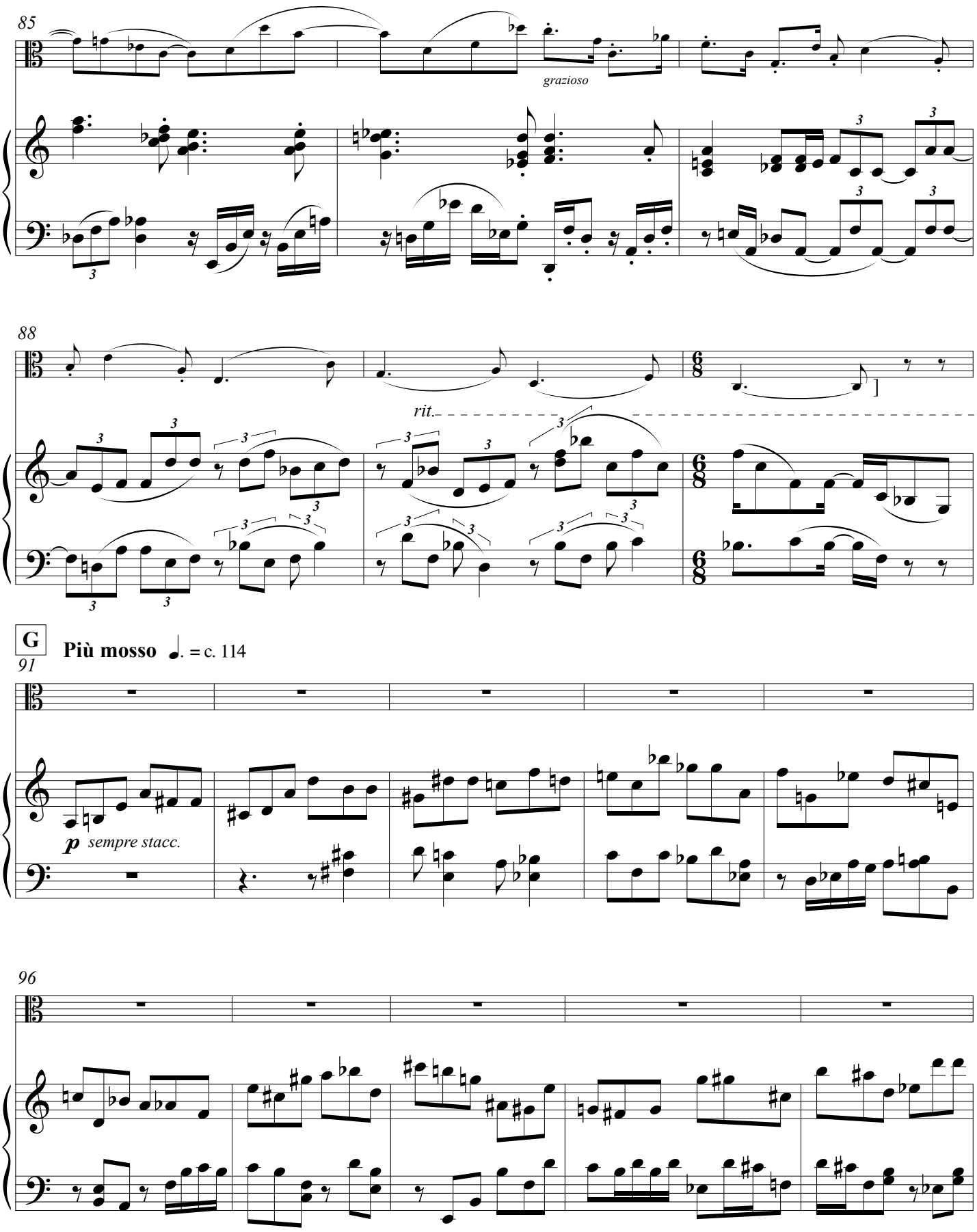

29
stacc.
Ped.
32
gliss.
34
pizz.
mp
mp
C
arco
37
pizz.
arco

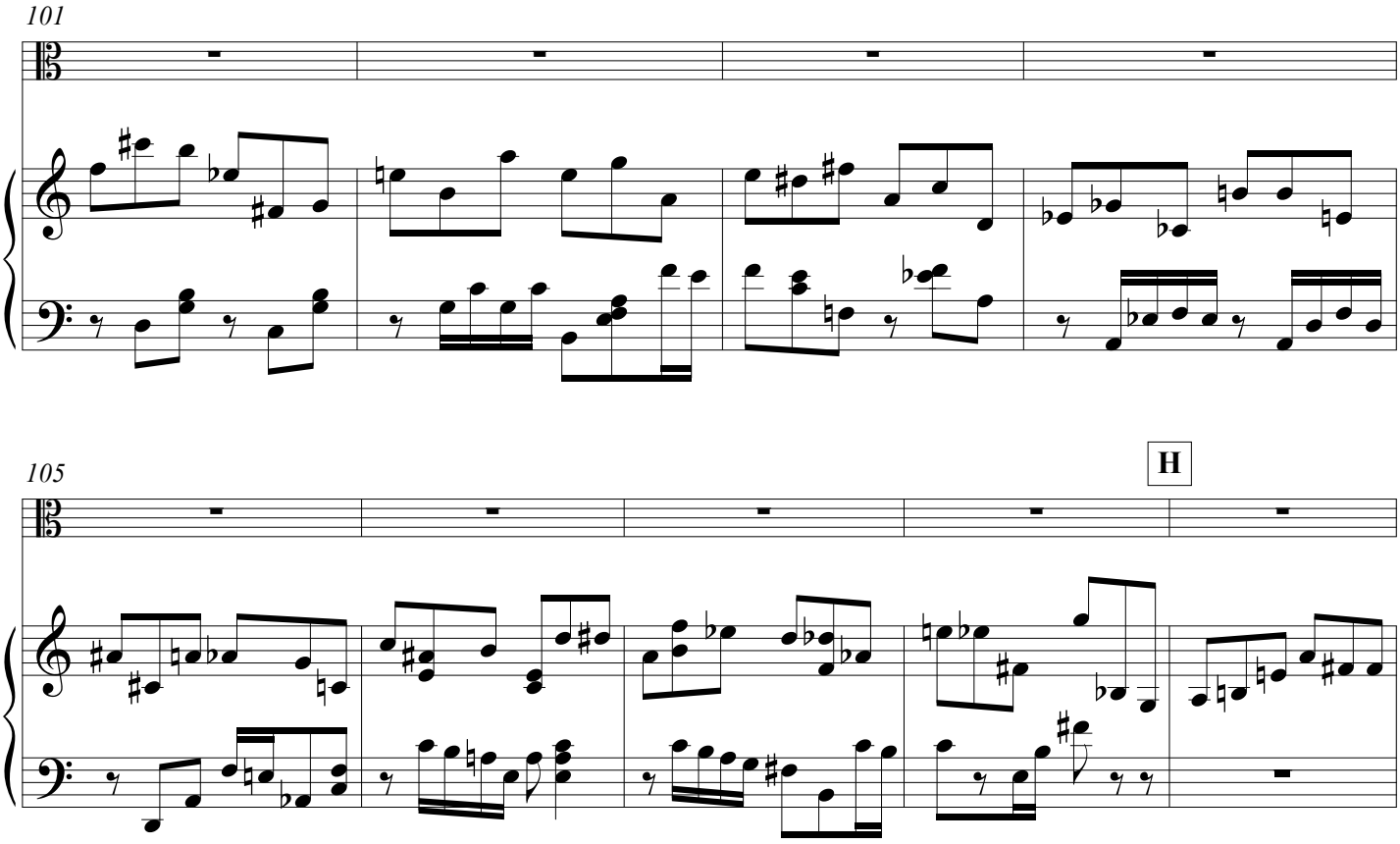

40
42
pizz.
arco
Ped.
Ped.
D
46
49
pizz.
arco

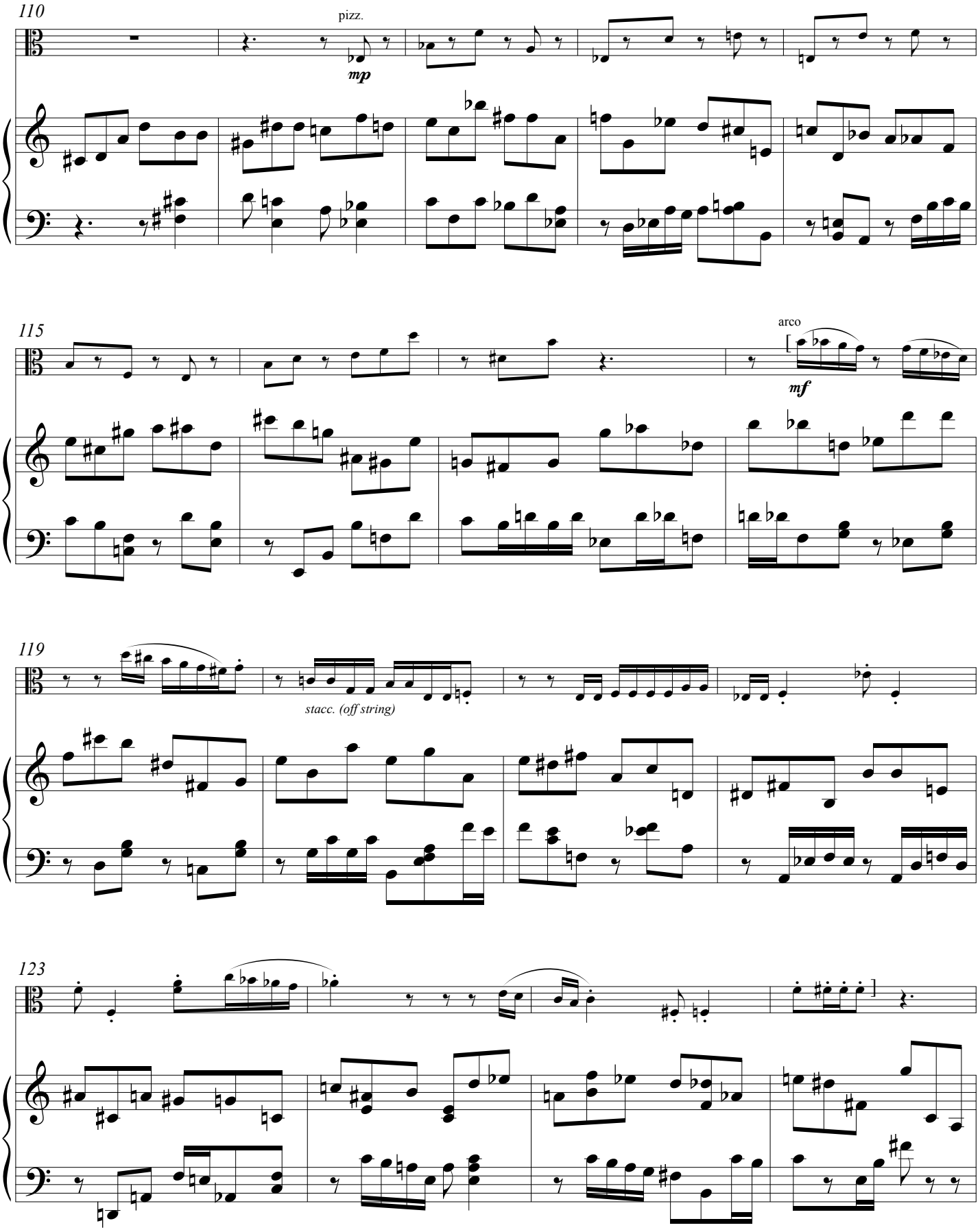

52
pizz.
arco
Ped.
55
Ped.
58
61


63
E
66
69
71
furioso
mf
ff


74
F
grazioso
mp
77
espr.
80
83


85
grazioso
88
rit.
G
Più mosso ♩. = c. 114
91
p sempre stacc.
96


101
105
H


110
pizz.
mp
115
arco
mf
119
stacc. (off string)
123

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I

127

pizz.

mp

132

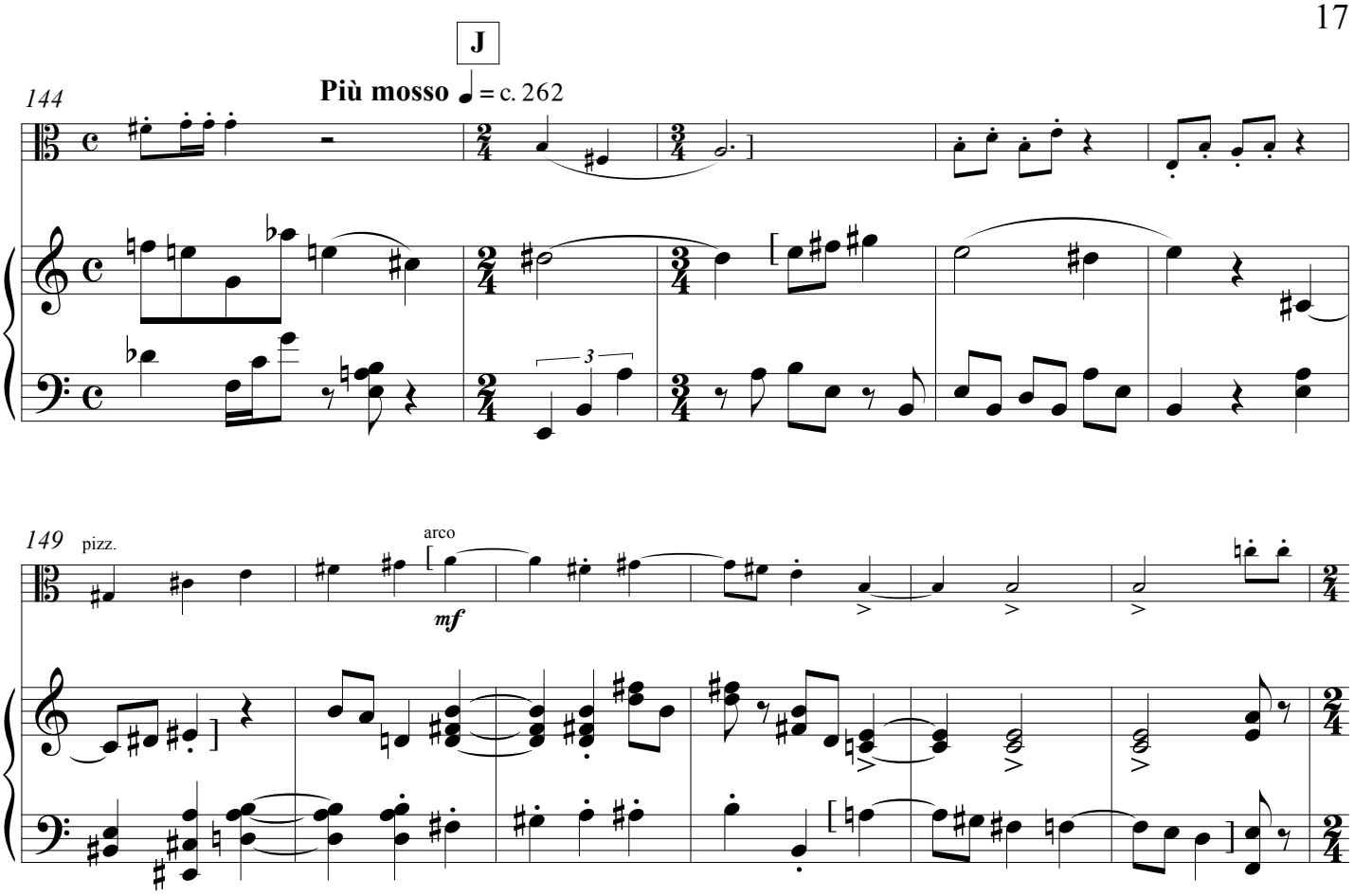
136

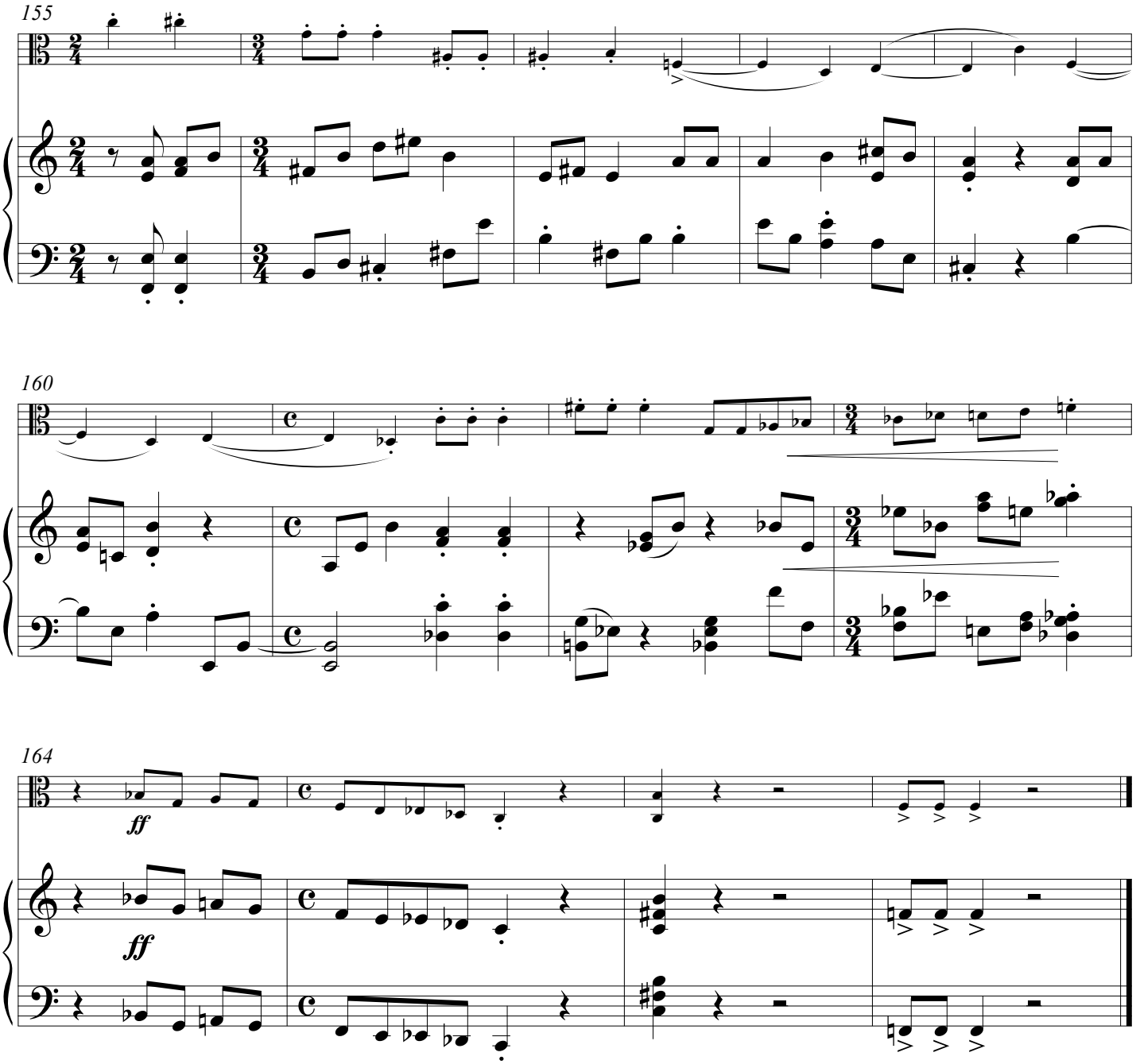
arco

mf

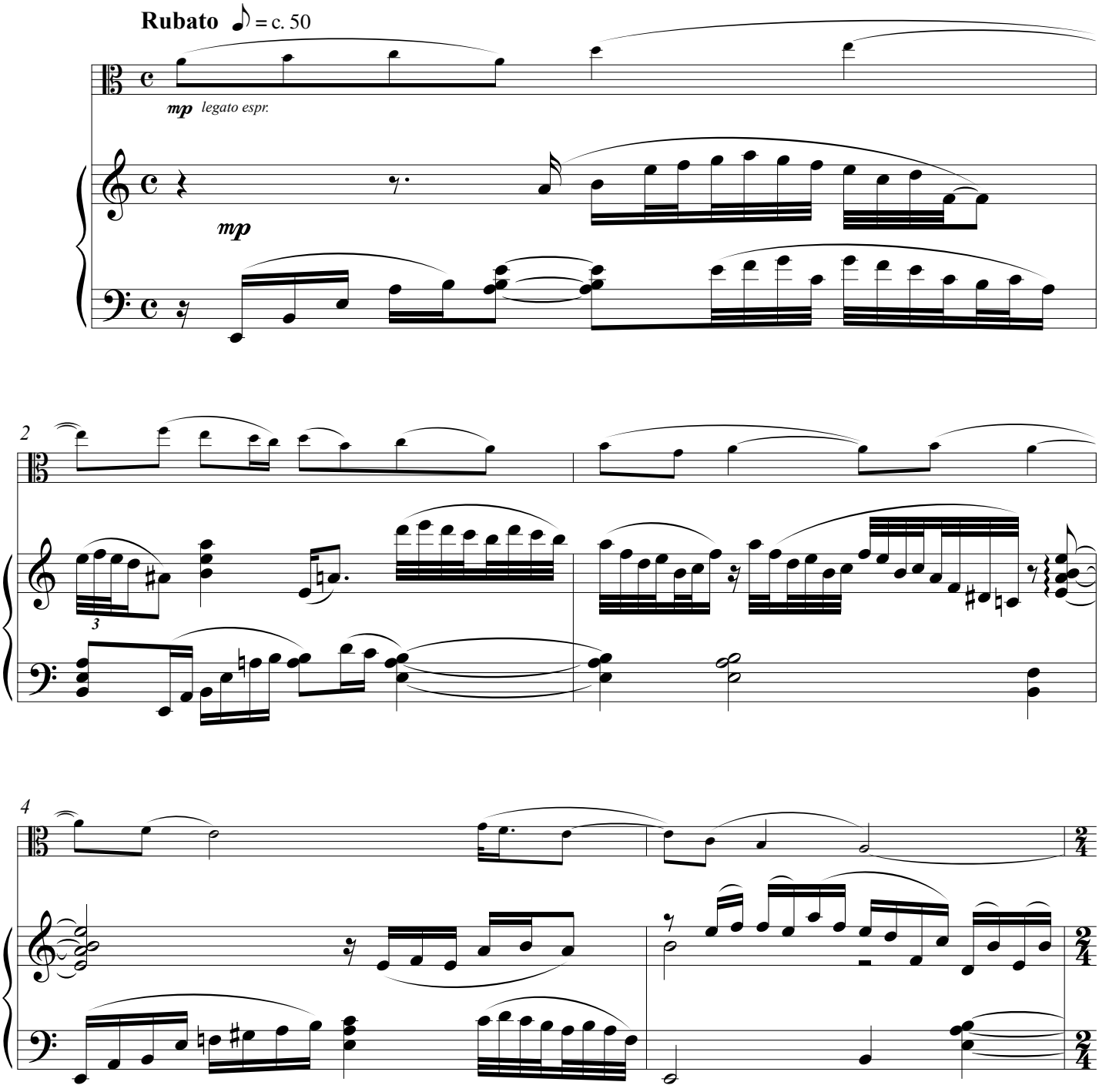
stacc. (off string)

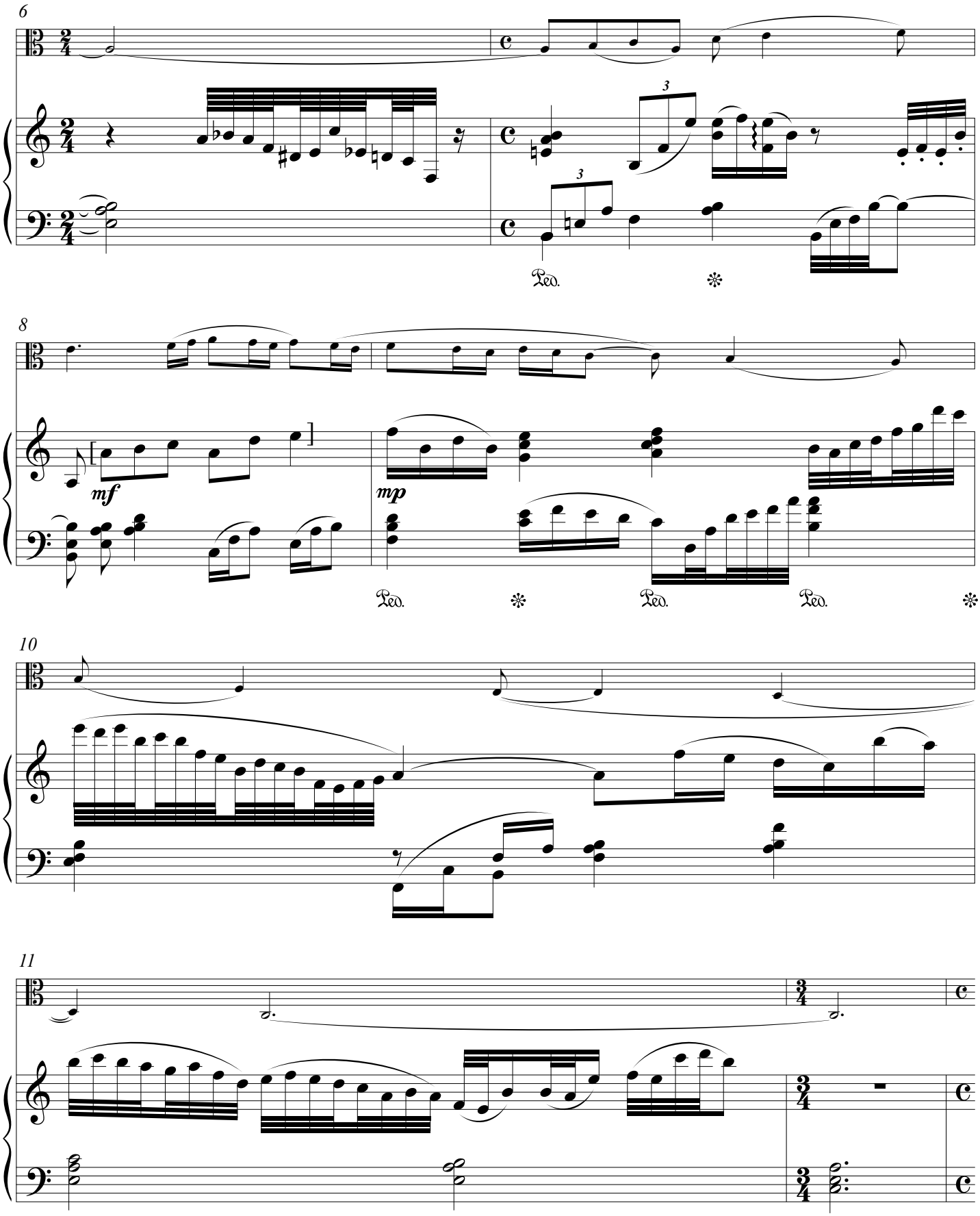
140

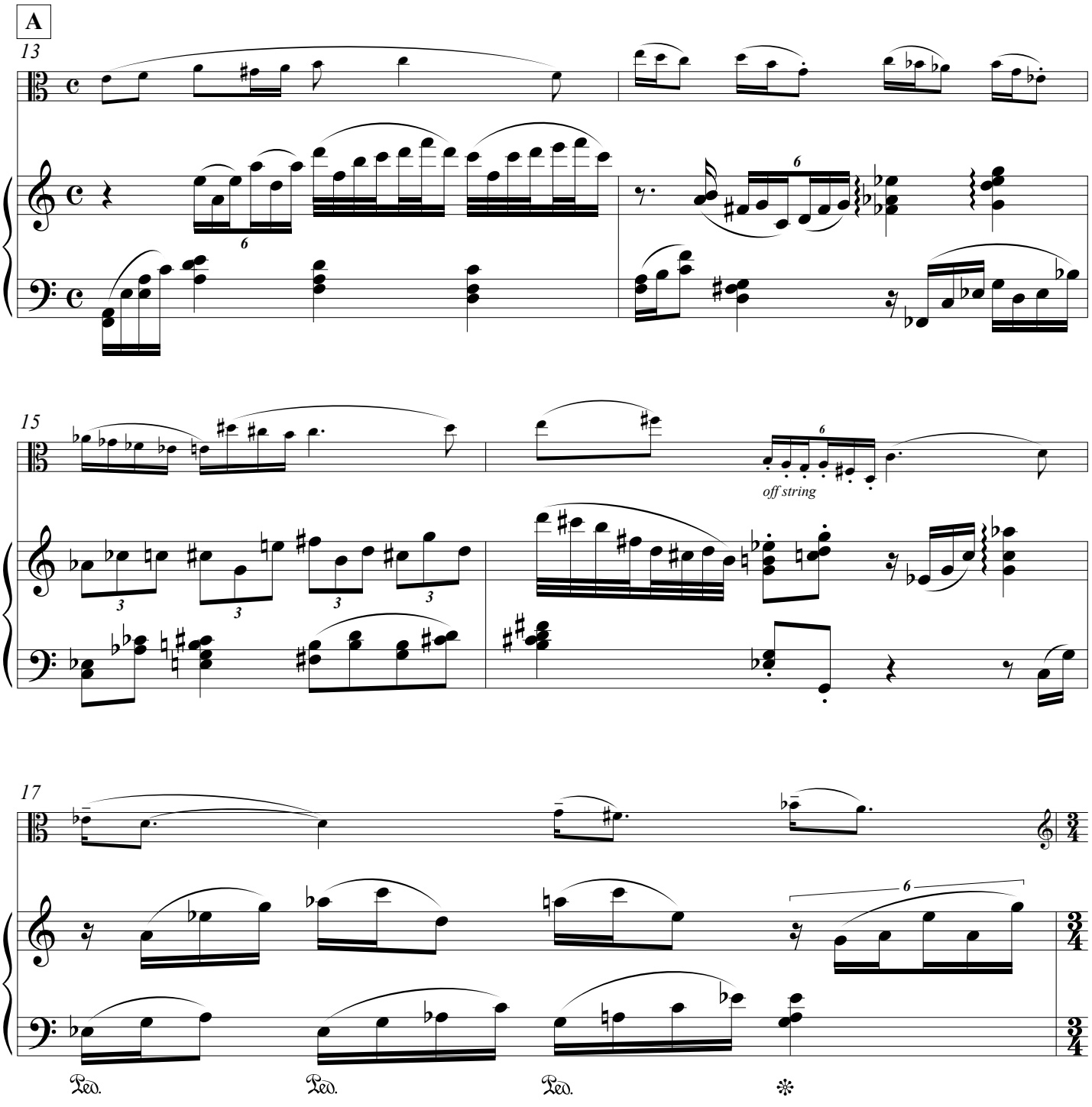

J
Più mosso ♩ = c. 262
144
149
pizz.
arco
mf

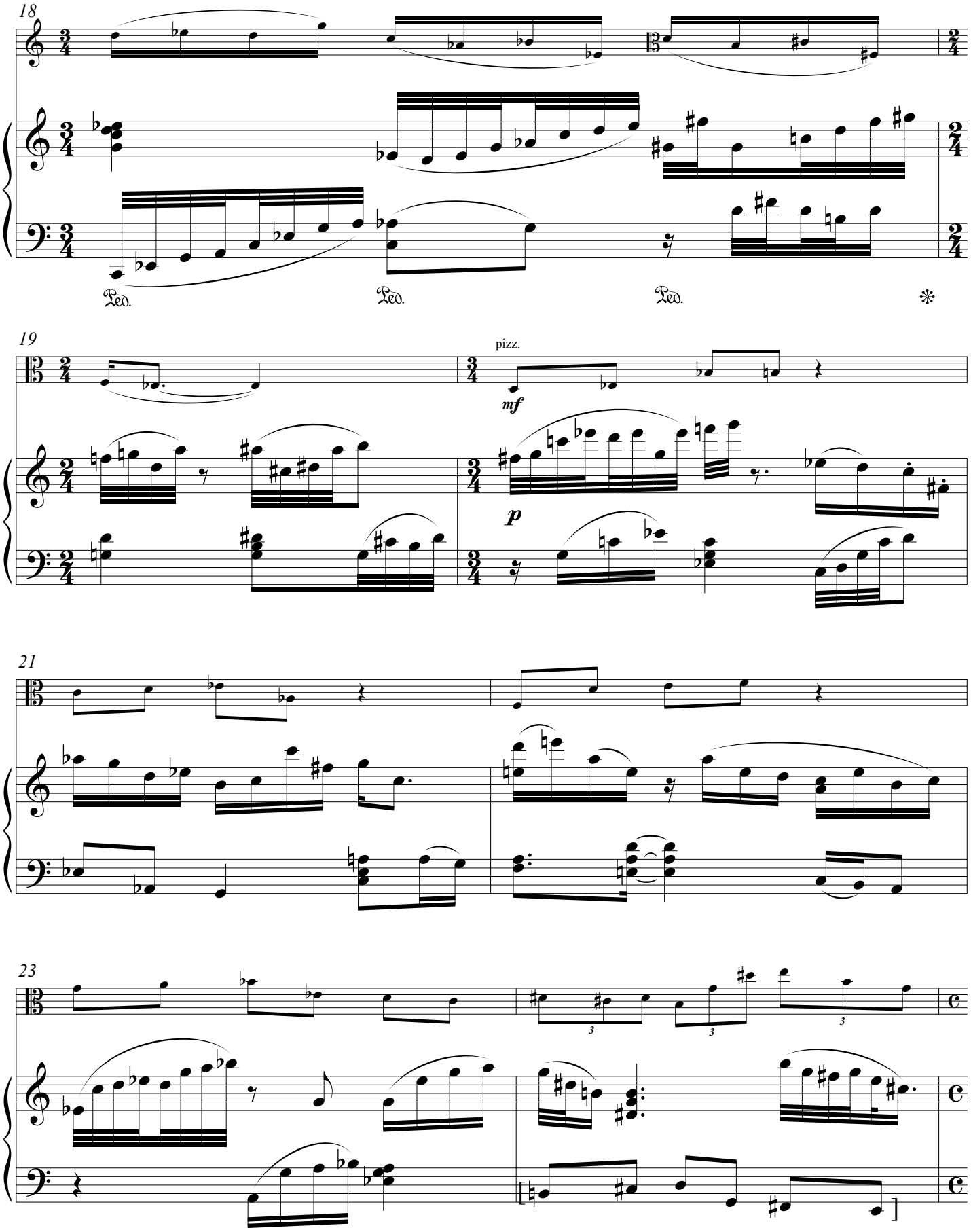

155
160
164
ff
ff

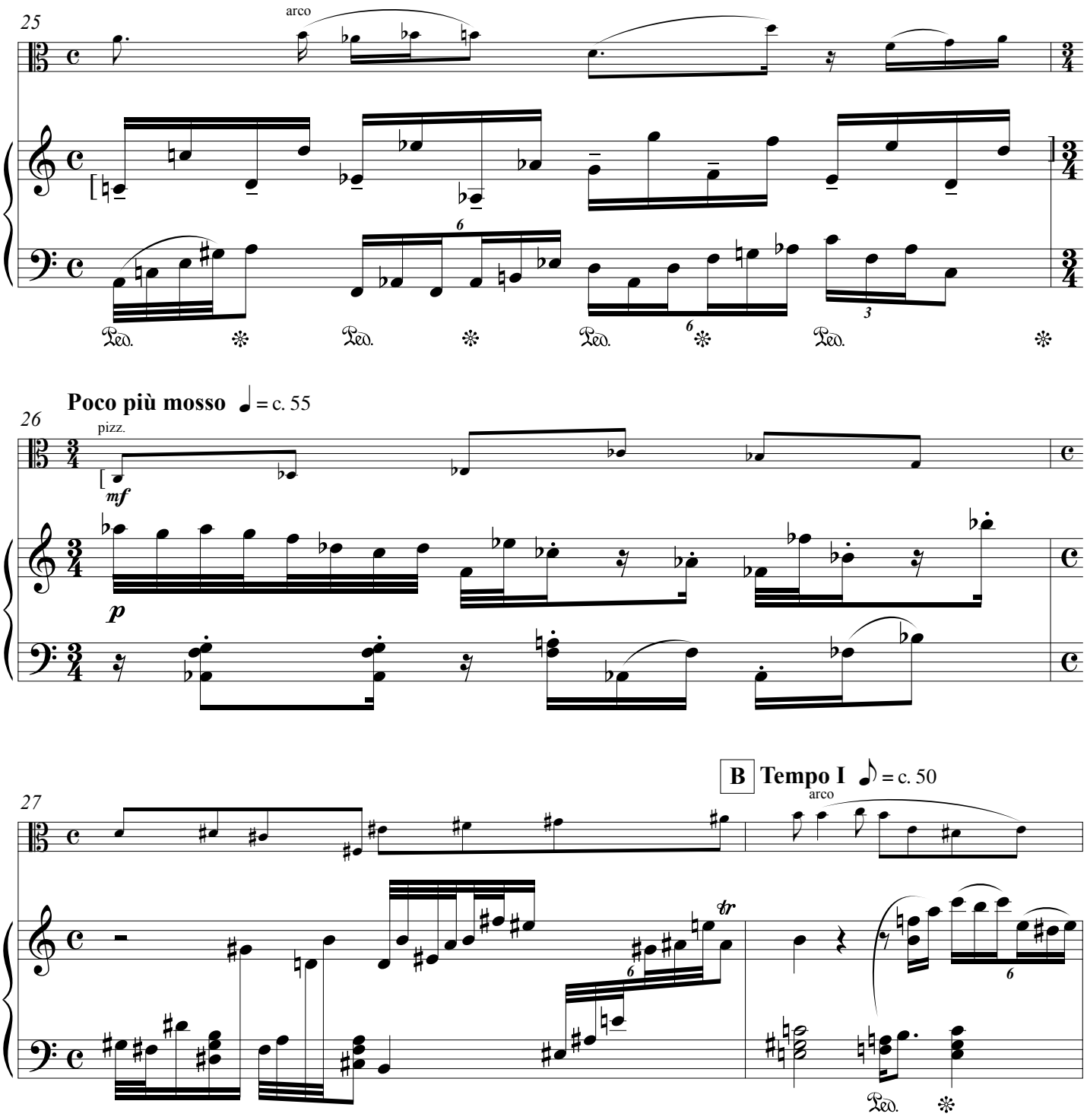
II.

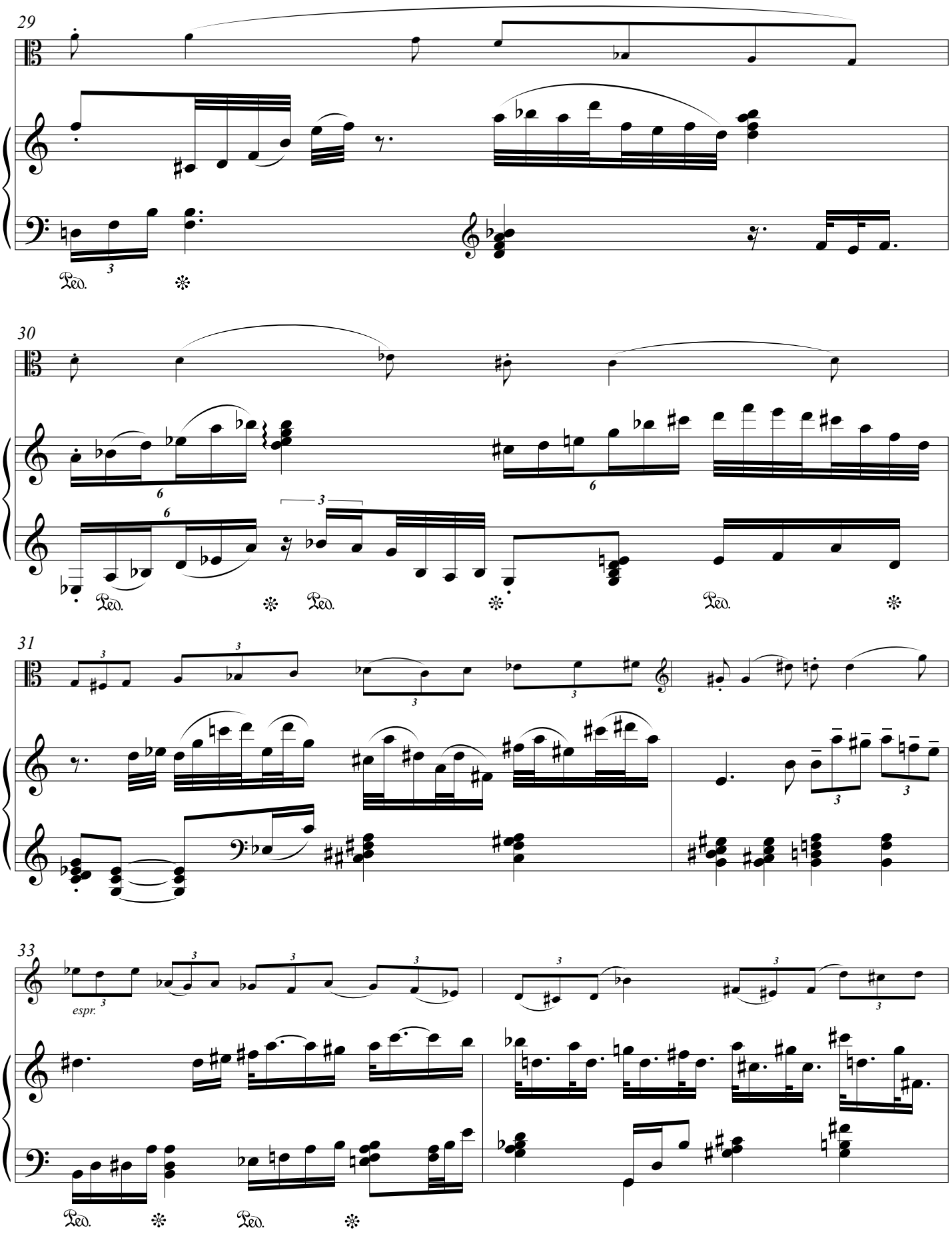


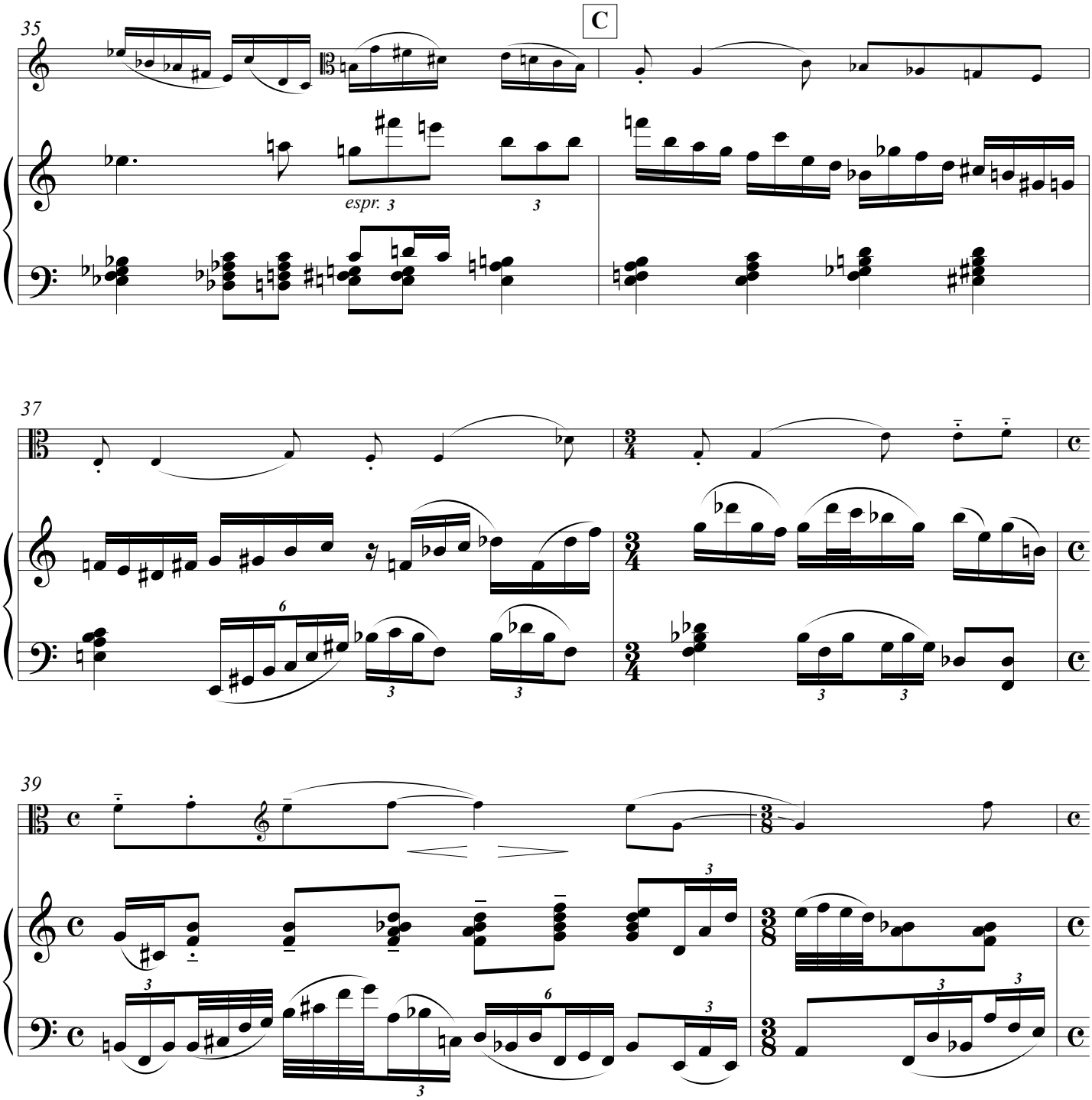

6
3
3
Ped.
8
mf
mp
Ped.
Ped.
Ped.
10
11

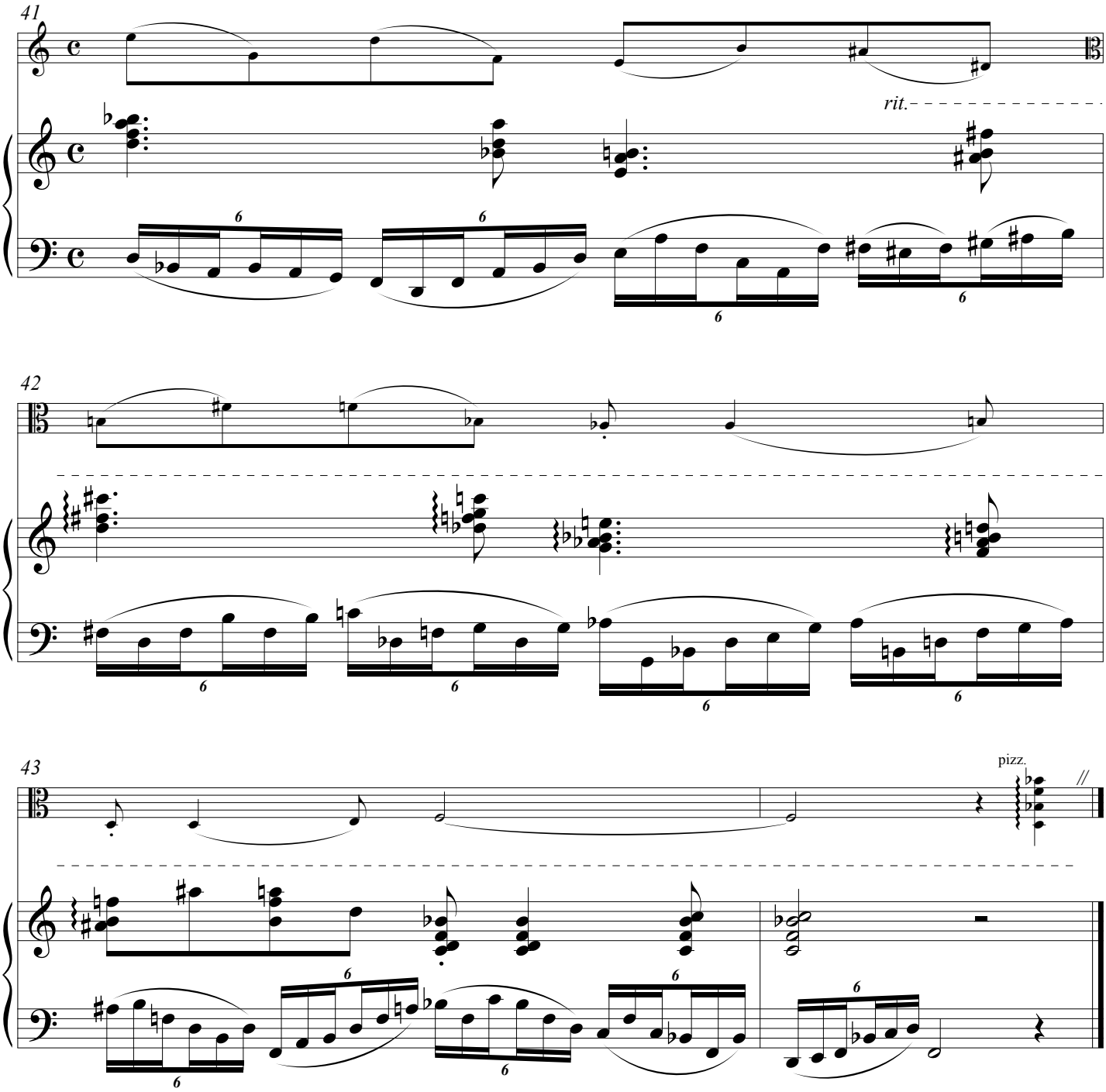

A
13
6
15
6
off string
3
3
3
3
17
6
Ped.
Ped.
Ped.
*


18
Ped.
Ped.
Ped.
19
pizz.
mf
p
21
23

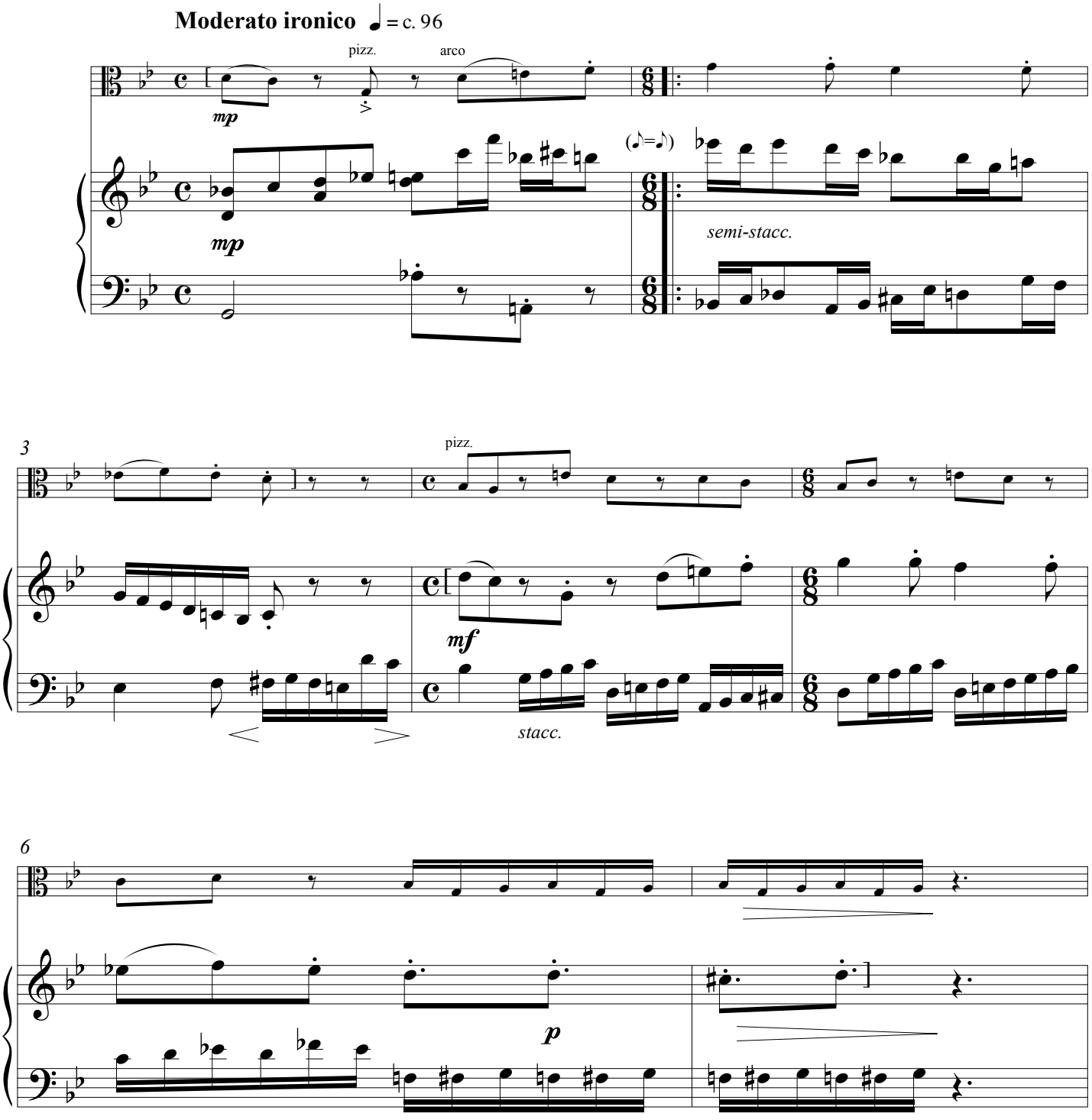

25
arco
Ped.
Ped.
Ped.
Ped.
26
Poco più mosso ♩ = c. 55
pizz.
mf
p
27
B Tempo I ♪ = c. 50
arco
tr
Ped.

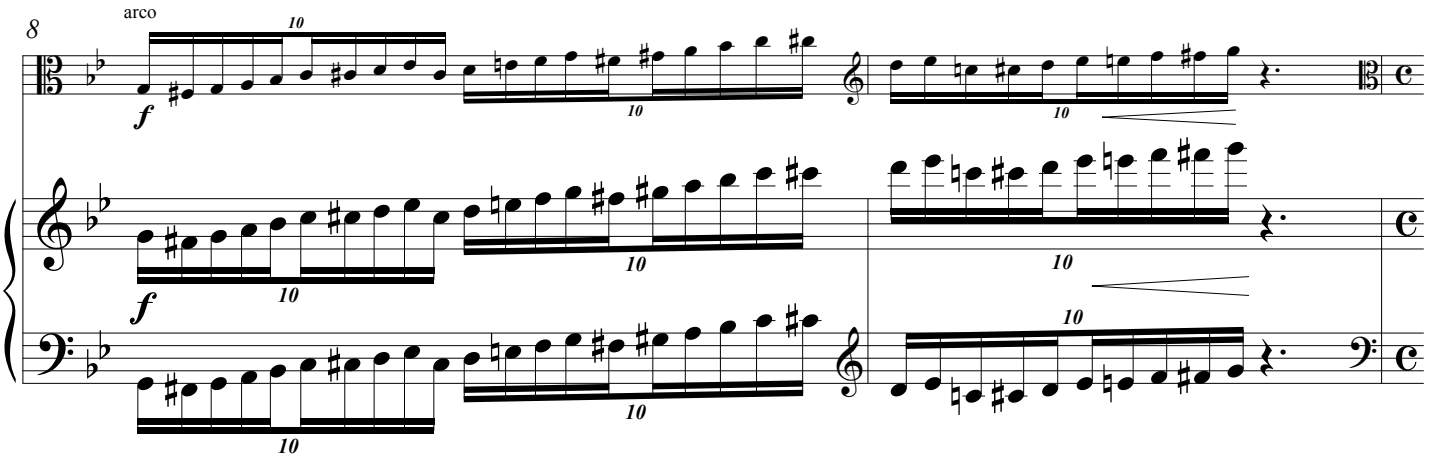

29
Ped.
30
Ped.
Ped.
Ped.
31
33
espr.
Ped.
Ped.

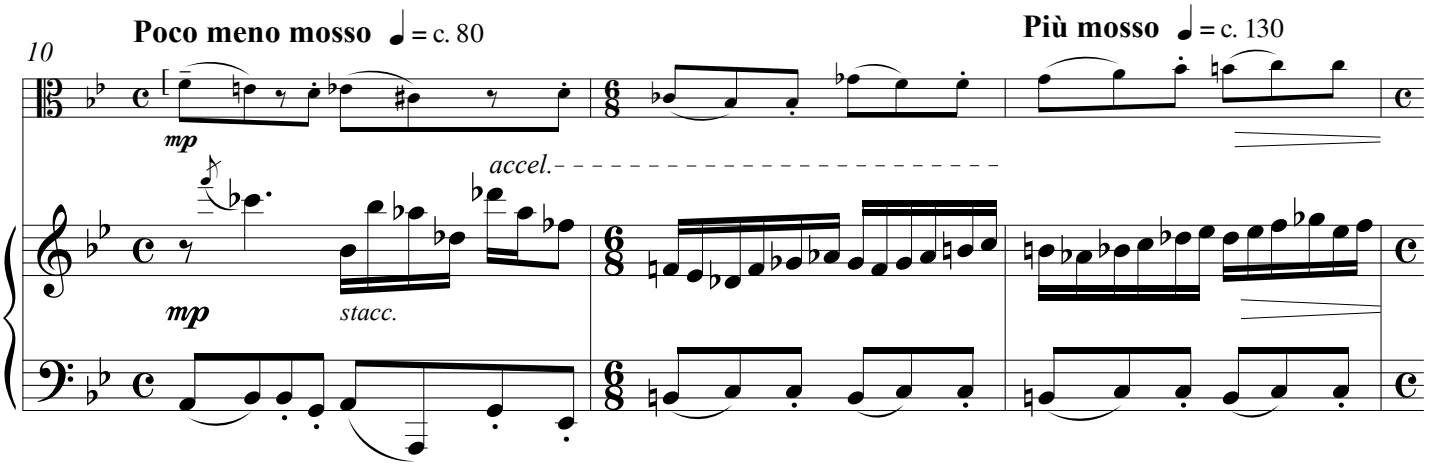

C
35
espr.
37
39

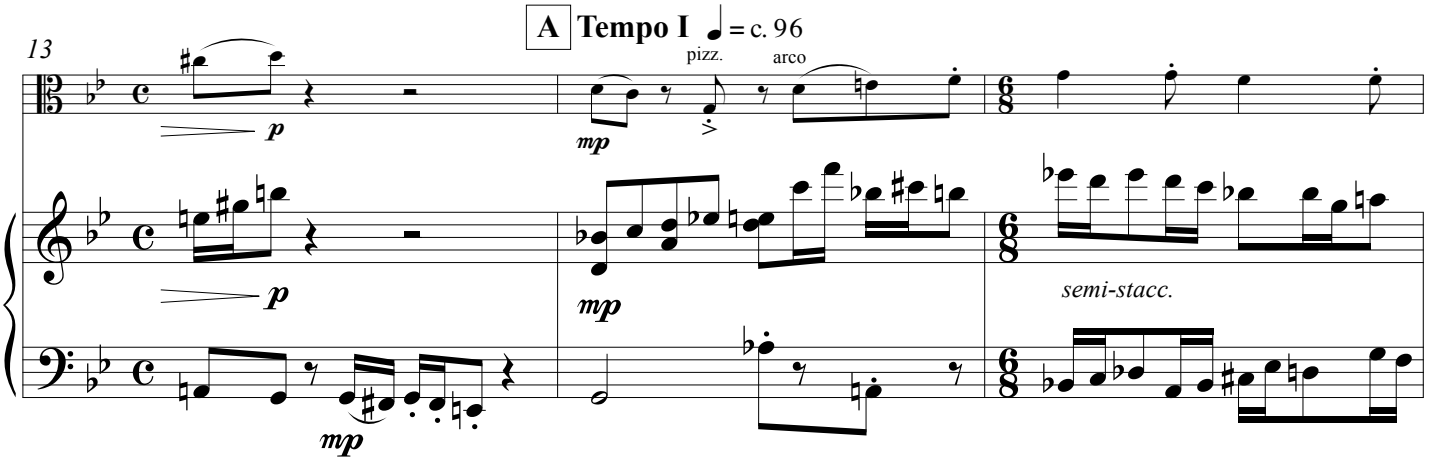

41
rit.
42
43
pizz.

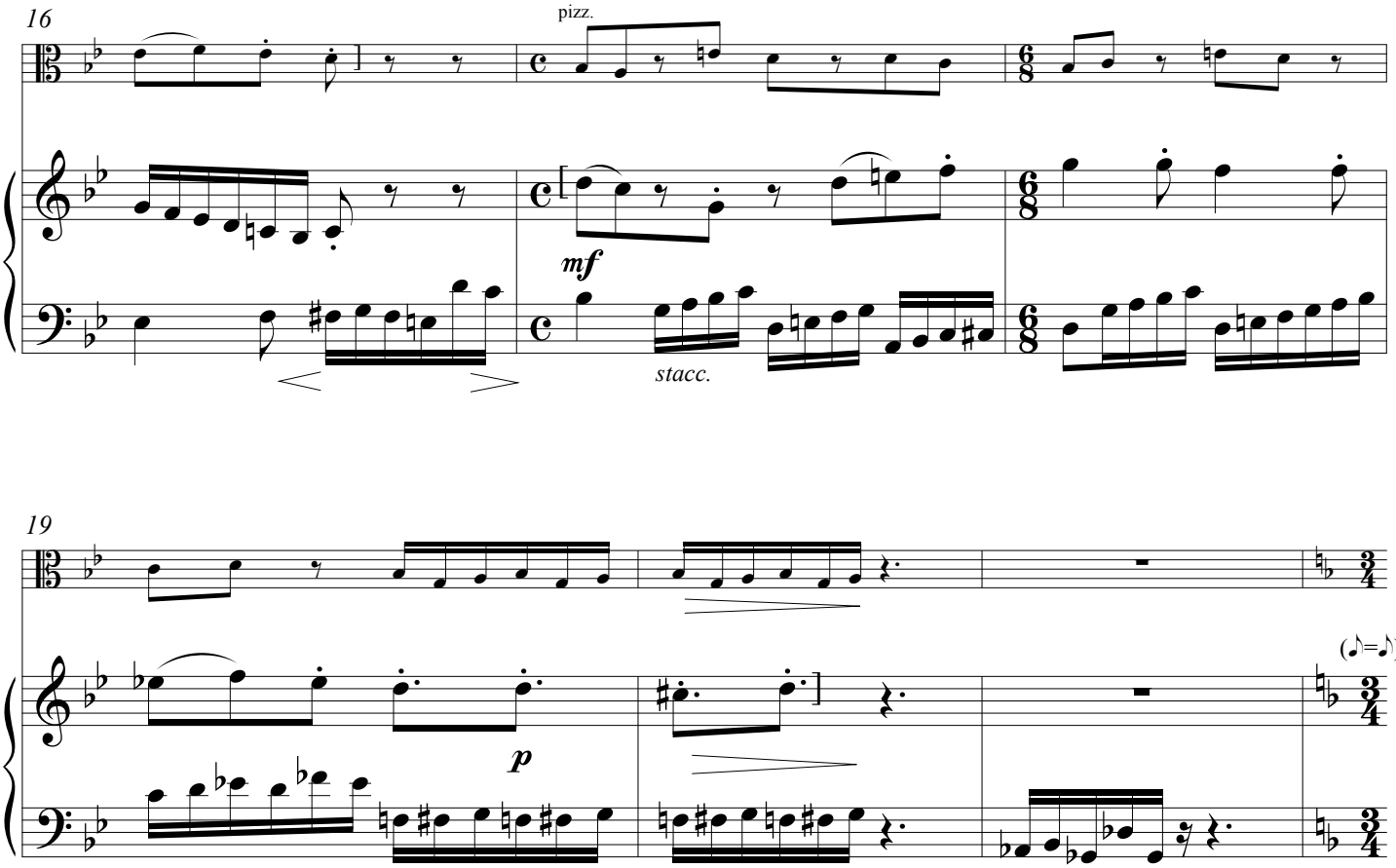
III.


Moderato ironico ♩ = c. 96
pizz.
arco
mp
mp
(♪=♪)
semi-stacc.
3
pizz.
mf
stacc.
6
p


8
arco
f
10
f
10
10
10
10
10
10


10
Poco meno mosso ♩ = c. 80
mp
accel.
mp
stacc.
Più mosso ♩ = c. 130


13
A Tempo I ♩ = c. 96
pizz.
arco
p
mp
p
mp
mp
semi-stacc.


16
pizz.
mf
stacc.
19
p
(♪=♪)

B

22

arco

mp *stacc. (off string)*

p

32nd notes always articulate

24

p

mp

mp *stacc.*

p

26

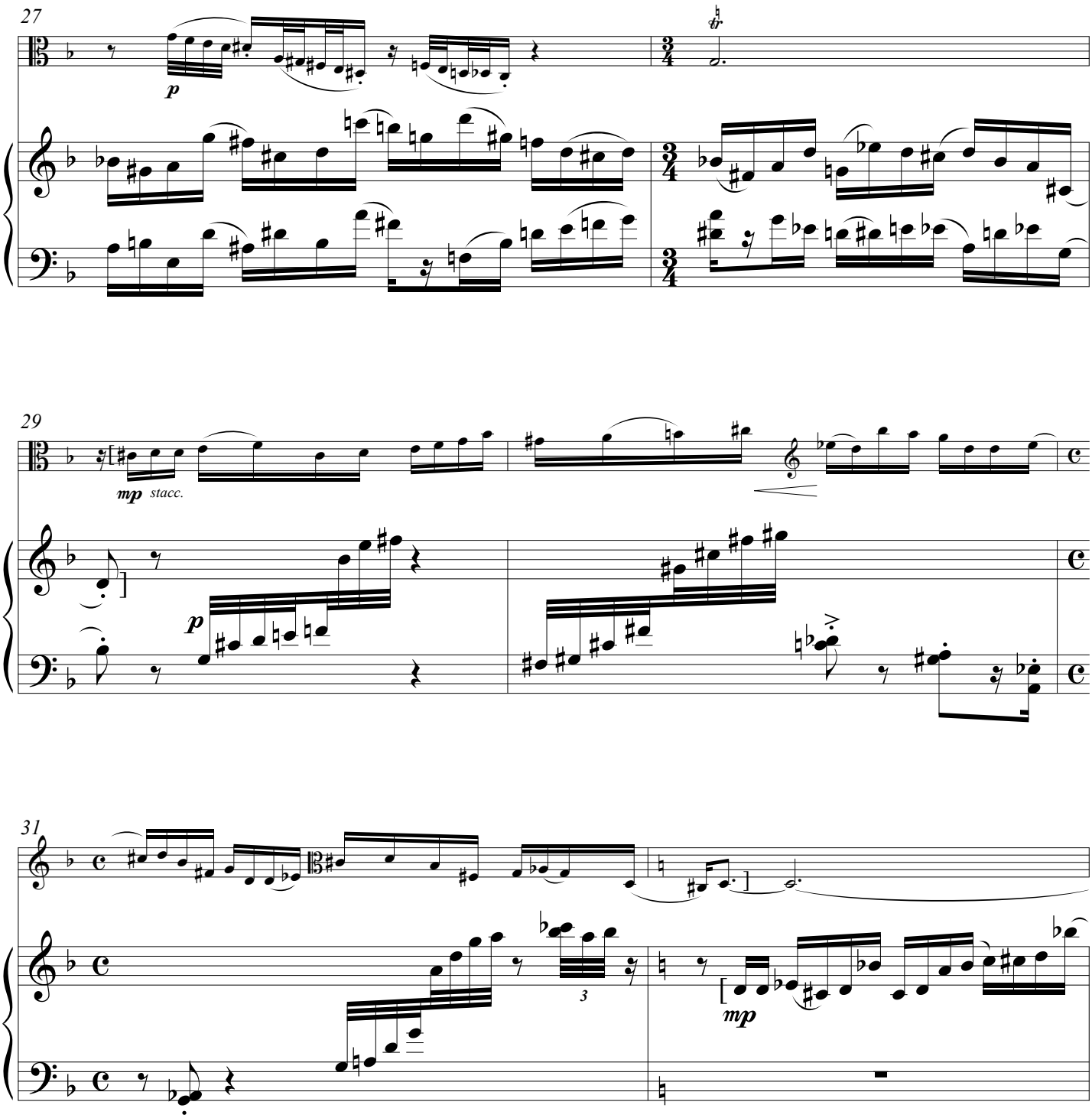
mp

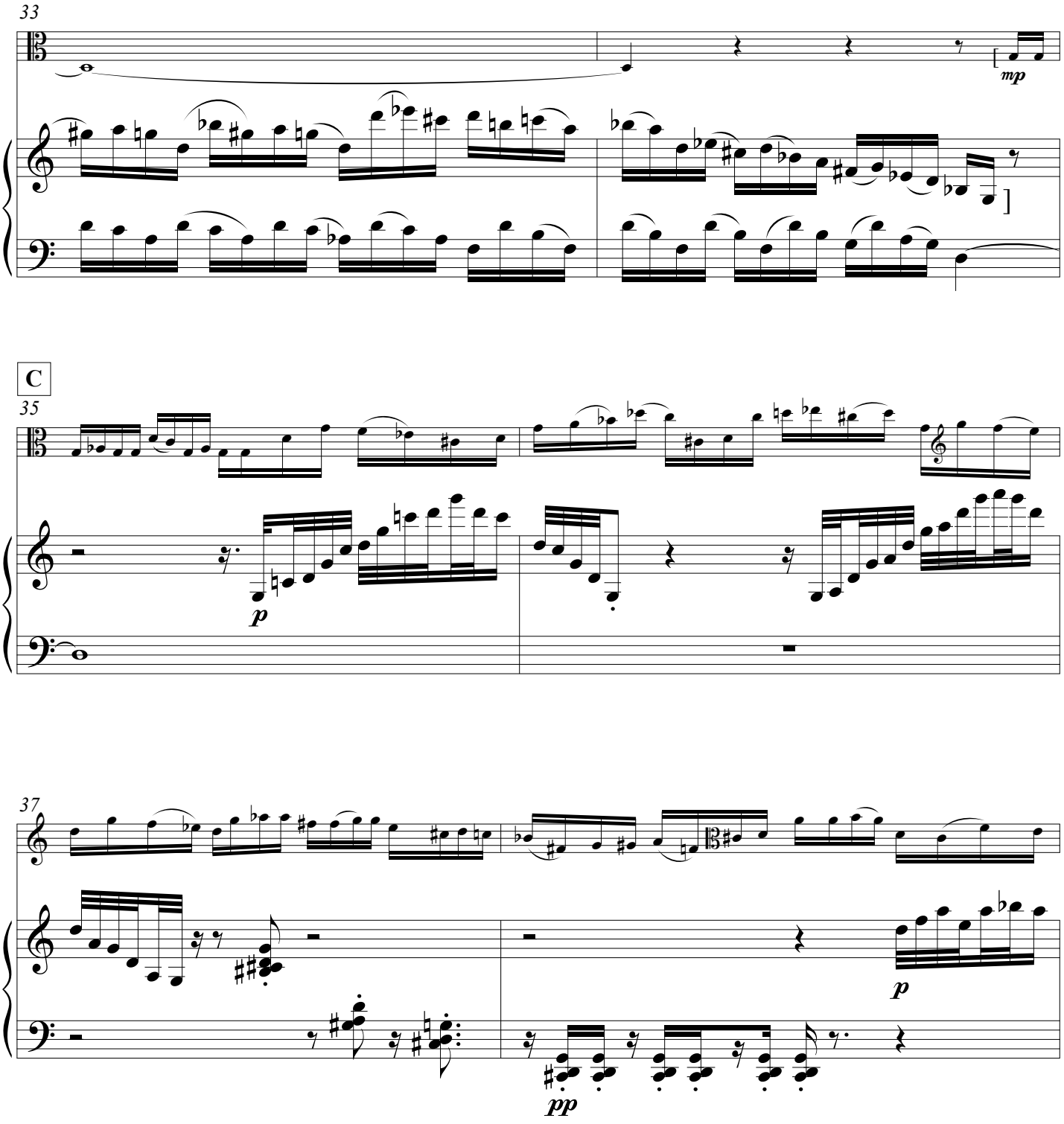
p

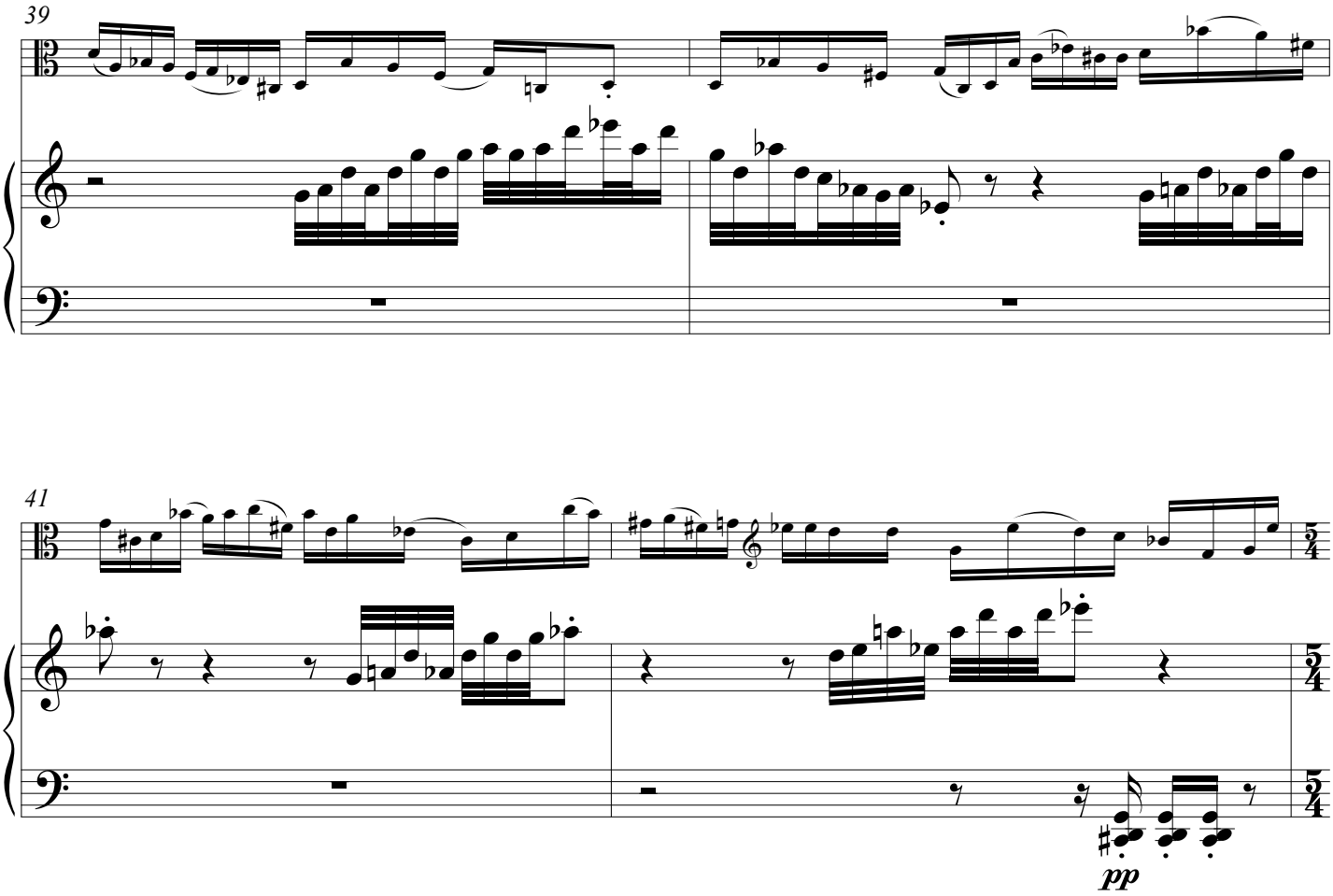
6

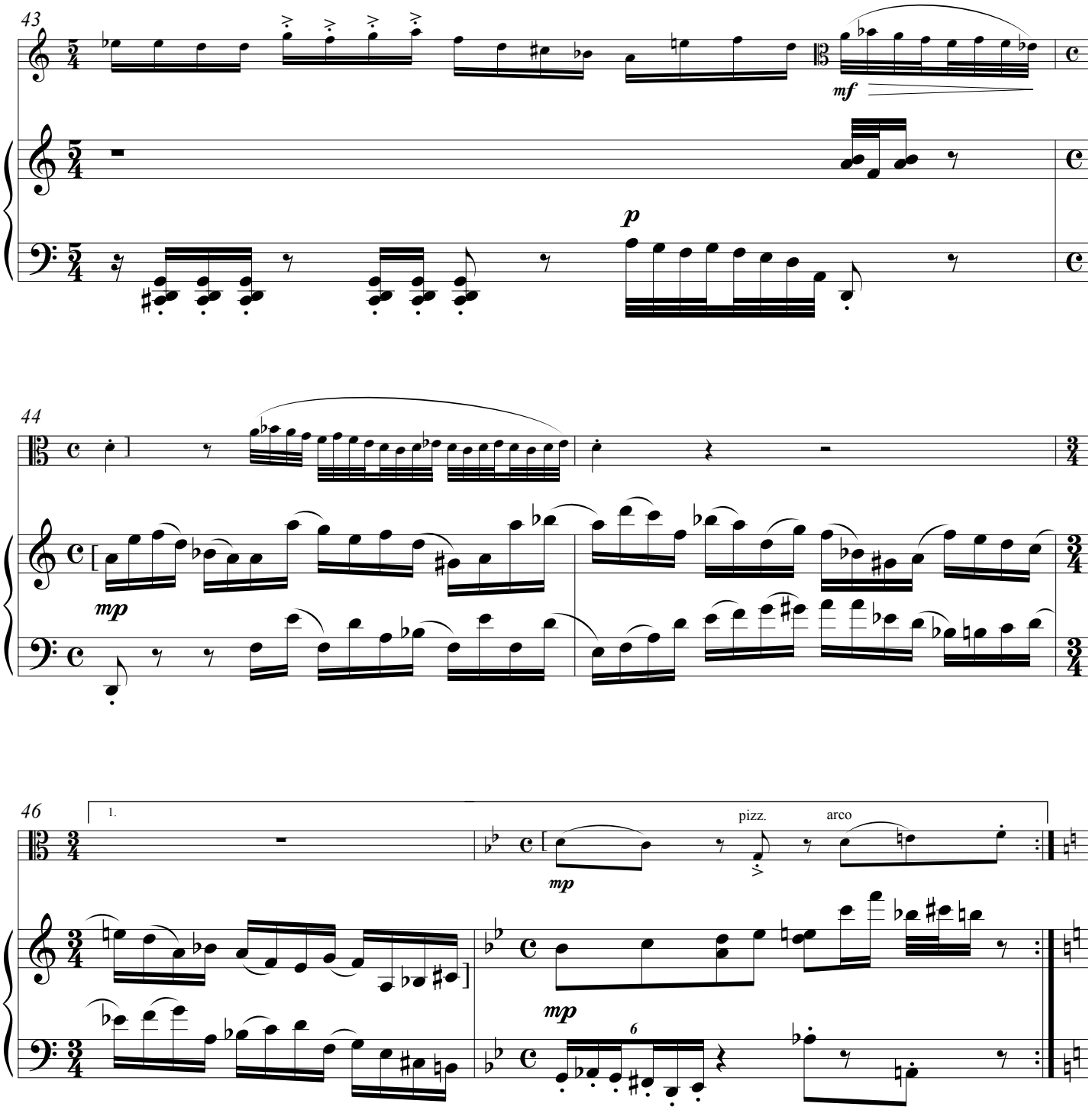
6

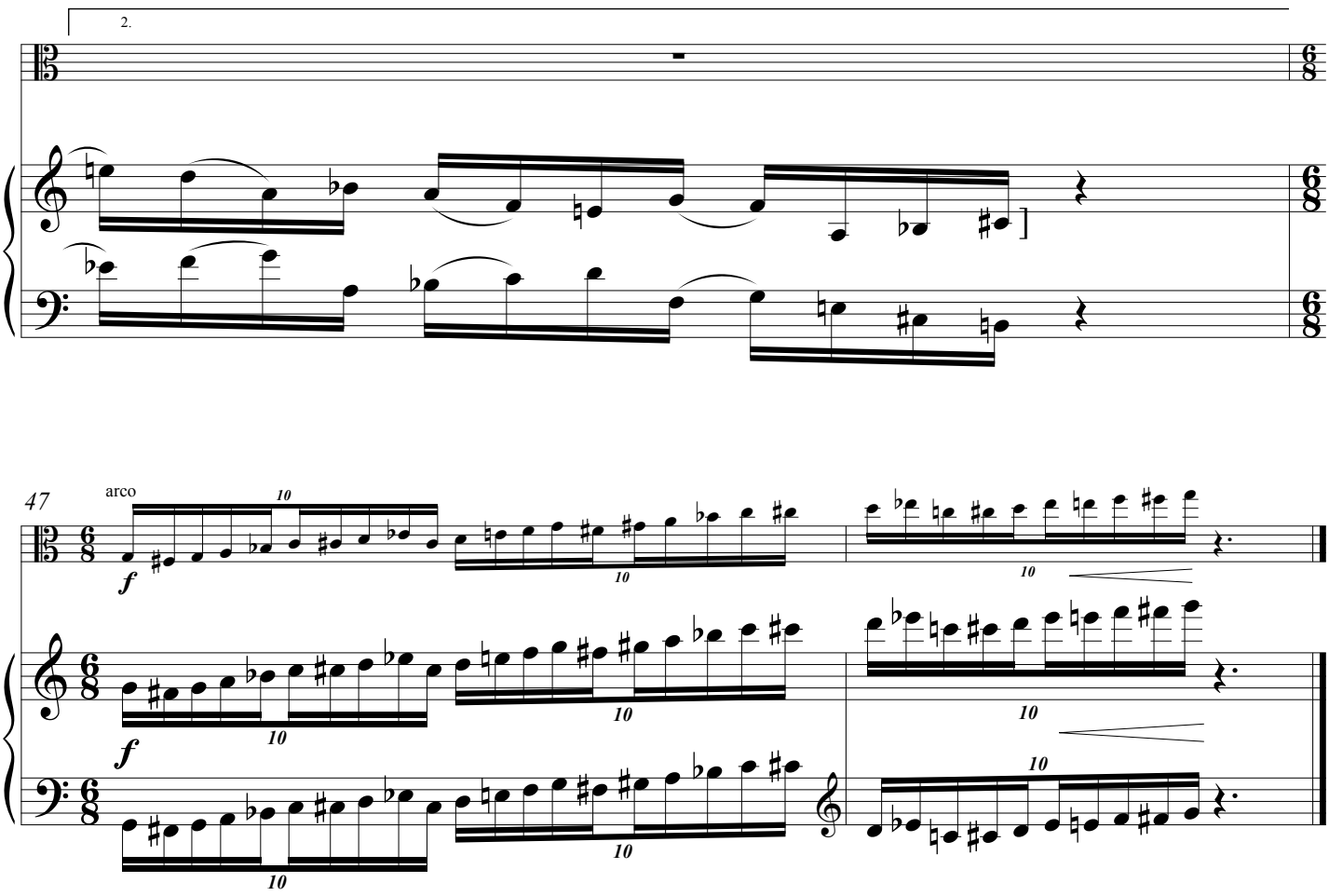
6


27
p
29
mp stacc.
p
31
3
mp


33
mp
C
35
p
37
p
pp


39
41
5/4
5/4
pp


43
mf
p
44
mp
46
1.
pizz.
arco
mp
mp
6


2.
47
arco
f
10
f
10