

W. Jay Sydeman

Trio
for Two Violins and Guitar
(c. 1982)

Trio has the guitar playing big chords rhythmically while accompanying the upper instruments playing running 16ths and developing all kinds of tuneful stuff above it. For all of its drive which is the domain of the guitar, the material is quite sweet and engaging with the solo instruments playing both together rhythmically and often in imitation of one another. I suppose there are not too many pieces for this combination so maybe this one might encourage these instrumentalists to commission a few more works and keep my colleagues off the streets (metaphor). I hope so, for it has a very nice sound.

– W. Jay Sydeman, August 2012

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 Hersch,
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: circa 3:00

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Trio

for Two Violins and Guitar

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(c. 1982)

Allegro ♩ = c. 100

Violin 1

Violin 2

Guitar

mf

Note: Brackets denote primary voice

3

p sub.

f con passione!

p sub.

f con passione!

p sub.

f

6

p sub.

p sub.

p sub.

9

p sub.

p sub.

p sub.

A

12

f

f

f

15

f

mp sub.

f

mp sub.

f

mp sub.

18

mf

This system contains measures 18, 19, and 20. The top staff features a melodic line with eighth-note runs and slurs. The middle staff continues the melody with a *mf* dynamic marking. The bottom staff provides a harmonic accompaniment using dense, multi-voiced chords.

21

f

This system contains measures 21, 22, and 23. The top and middle staves show a more active melodic line with slurs and a *f* dynamic marking. The bottom staff continues with a complex, multi-voiced chordal accompaniment.

24

This system contains measures 24, 25, and 26. The top staff begins with a whole rest followed by a melodic phrase. The middle staff features a descending melodic line. The bottom staff maintains the multi-voiced chordal accompaniment.

B Poco meno mosso ♩ = c. 92

28 pizz. *p*

p *pizz.* *mp*

30

p *pizz.* *mp*

32

p *pizz.* *mp*

34

p *f*

36

arco

p

arco

p

8^{va}

p

38

accel: - - - - -

p *f*

C Tempo I ♩ = c. 100

40

mf

mf

mf

42

p sub.

f con passione!

p sub.

f con passione!

p sub.

f

45

p sub.

p sub.

p sub.

48

p sub.

p sub.

p sub.

D

51

f

f

f

54

f

mp sub.

f

mp sub.

f

mp sub.

57

mf

This system contains measures 57 through 60. The top staff features a melodic line with eighth-note runs and slurs. The middle staff continues the melody with a *mf* dynamic marking. The bottom staff provides a harmonic accompaniment using dense, vertical chords.

60

f

This system contains measures 60 through 63. The top and middle staves show a more active melodic line with a *f* (forte) dynamic marking. The bottom staff continues with the chordal accompaniment.

63

This system contains measures 63 through 66. The top staff has a melodic line with a half-note rest at the beginning. The middle staff continues the melody. The bottom staff provides the harmonic accompaniment with chords.

E

67

67

mp

71

Two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music consists of a melody in the top staff and a bass line in the bottom staff. The melody is composed of eighth and sixteenth notes, with some rests. The bass line is composed of eighth and sixteenth notes, with some rests. The music is divided into three measures by vertical bar lines.

Più mosso ♩ = c. 126

74 Più mosso ♩ = c. 120

mf *p* *f* pizz.

mf *p* *f* pizz.

mf