

W. Jay Sydeman

Three Pieces
for Solo Piano
(c. 1992)

I had a brief attack of the “lovelies” when composing these works. It was short lived. These pieces were written at different times. Movement 1 has something of that haunting quality associated with early (pre-twelve tone) Schoenberg or Berg, albeit considerably more delicate. The second ruminates about my significant other of the time, with echoes of the lyrical Mahler. The third shamelessly pays its respects to Satie, with all the poignancy associated with that composer.

– 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: I. Delicate: Adagio – circa 1:30
II. Pensive “For My Dear Marie”: Adagio – circa 1:30
III. Homage to Satie: Lent et douloureux – circa 1:45

To contact the composer:

Jeanne Duncan, Sydeman Archive Publications
707-962-0394
www.williamjaysydeman.com

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Three Pieces

for Solo Piano

I. Delicate

W. Jay Sydeman
(c. 1992)

Adagio ♩ = c. 60

mp espr.

faster *rit.* *accel.*

a tempo *accel.*

p *cresc.*

a tempo *accel.*

f *mf* *p*

mp (left hand melody)

a tempo *rit.* *a tempo* *rit.* *lunga*

p *lunga*

16 *a tempo* *rit.----- lunga* *a tempo* *accel.-----*

p sub. *lunga* *mp*

19 *----- a tempo* *rit.----- a tempo*

22 *rit.----- a tempo* *rit.----- a tempo*

25 *accel.----- rit.-----*

p *pp*

II. Pensive "For My Dear Marie"

Adagio ♩ = c. 60

(Xmas 1983)

mp *tenderly*

allarg. (c. 3") *a tempo* *allarg.* *a tempo*

mp *p* sub. simply *pp*

ppp

accel. poco *a tempo*

mf

17 *meno mosso* *a tempo* *poco rit.* -----

p

21 ----- *a tempo*

p *mp*

24 *poco rit.* ----- *a tempo* *poco rit.* -----

p

27 *a tempo* *pp* *let die*

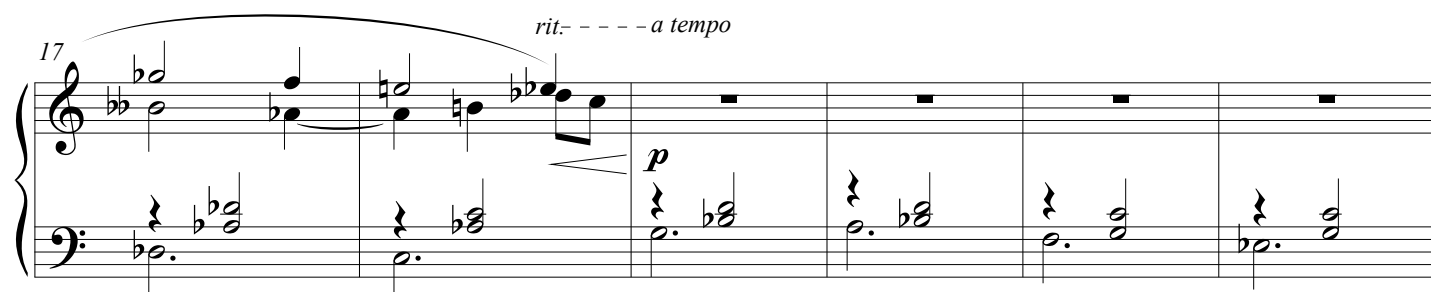
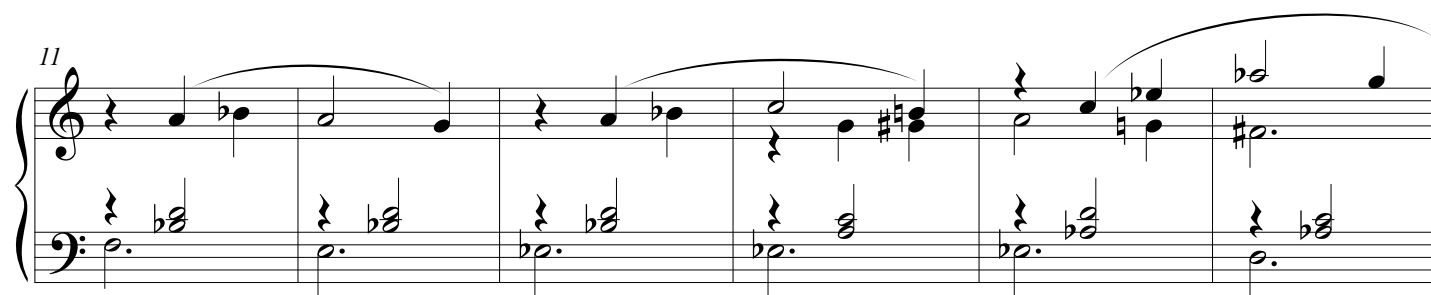
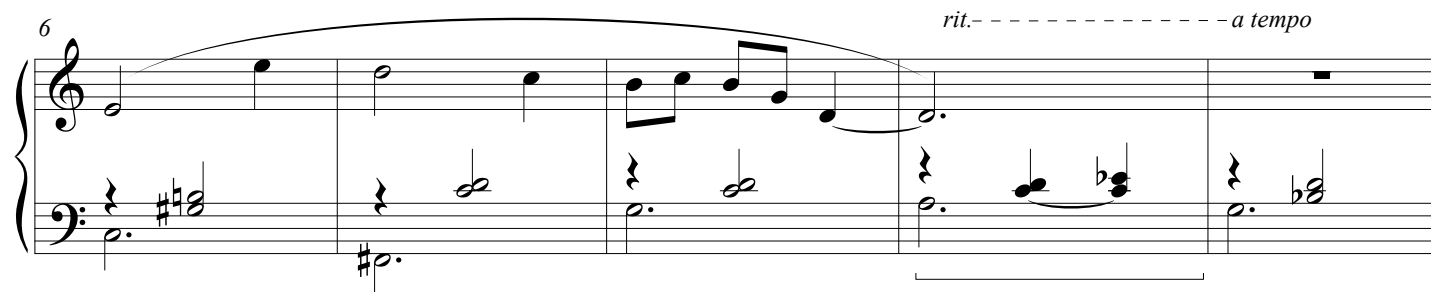
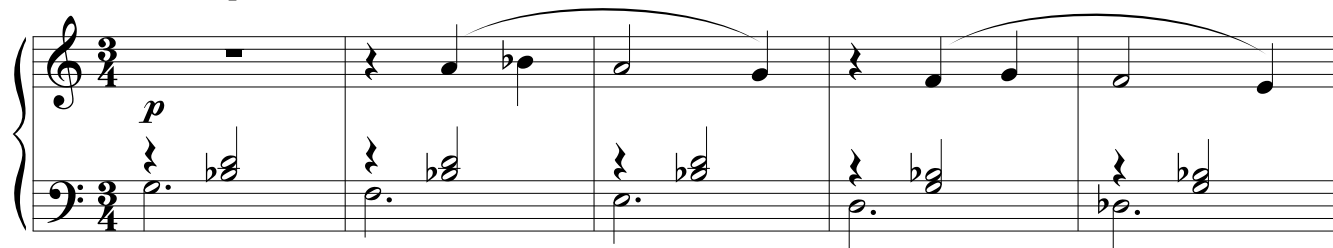
pp

* release F before
rest of chord

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III. Homage to Satie

Mélancolique ♩. = c. 46



23

Measures 23-27. Treble clef: Melodic line with a slur over measures 23-27. Bass clef: Harmonic accompaniment with a slur over measures 23-27.

28

Measures 28-32. Treble clef: Melodic line with a slur over measures 28-32. Bass clef: Harmonic accompaniment with a slur over measures 28-32.

33

Measures 33-37. Treble clef: Melodic line with a slur over measures 33-37. Bass clef: Harmonic accompaniment with a slur over measures 33-37.

38

Measures 38-42. Treble clef: Melodic line with a slur over measures 38-42. Bass clef: Harmonic accompaniment with a slur over measures 38-42.

43

allarg:-----a tempo

Measures 43-47. Treble clef: Melodic line with a slur over measures 43-47. Bass clef: Harmonic accompaniment with a slur over measures 43-47. Measure 45 is marked **f** and *agitato*.

48 *poco rit.* ----- *a tempo*

p. *mp*

53

p sub.

58

63 *rit.* ----- *a tempo*

p. *p.* *p.* *p.*

69