

# W. Jay Sydeman

**Sonata No. 2**  
for Viola and Piano  
(c. 1992)



Ah the year of the viola works! Well, I was playing the viola myself – practicing and diligently attending chamber music workshops (for which I was ill prepared). Perhaps as penance, I did woo my fellow violists with a few sonatas appropriate for the enthusiastic amateur (such as me).

If a modern, mainly pan-tonal work could be considered gay, this first movement fits the bill. A bit of a workout for both violist and pianist with tight counterpoint for both enclosed in a sort of dance-like framework; a fugue-like middle part; and a return to the beginning with parts traded Bach (misspelling intentional) and forth.

The second movement starts heartfelt and becomes somewhat spoofy/spooky (*à la Pink Panther*). Fortunately it returns to and further develops the lyric aspect (whew!), becoming decidedly technical in its demands as it progresses.

*Perpetual motion* third movement separates the men from the boys... the girls from the churls, if you prefer. Running 16ths in the viola against triplet-eighths keep it lively and a half until it.... finally..... stops.

– W. Jay Sydeman, August 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. Allegro – circa 3:15
- II. Lento rubato – circa 5:15
- III. Allegro – circa 2:15

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Piano score

# Sonata No. 2

## for Viola and Piano

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(c. 1992)

## I.

**Allegro**  $\text{♩} = \text{c. } 132$

Viola

Piano

Note: Brackets denote primary voice

3

5

6

8

10

**A**

13

15

(♩=♪)

17

*semi-stacc.*

*mf*

19

*3*

21

**B**

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

*Rit.*

\*

24

*mp sub.*

30

*rit.*

C

36

*a tempo*

*mp*

*mp*

41

*mp sub.*

*mp*

46

**D** Più mosso  $\text{♩} = \text{c. } 140$

49

53

55

**E**    **Tempo I**     $\text{♩} = \text{c. } 132$

56

58

61

59

61

60

61

62

63

**F**

65

65

Bass (B) Treble (G) Bass (C)

Ped. Ped. \*

Ped. \*

Ped. \*

67

67

Bass (B) Treble (G) Bass (C)

Ped. \*

Ped. \*

69

69

Bass (B) Treble (G) Bass (C)

Ped. \*

Ped. \*

71

71

Bass (B) Treble (G) Bass (C)

semi-stacc.

*mf*

73

75

**G** **Tempo II**  $\text{♩} = \text{c. } 140$

78



97

100

103

**J**

*p sub.*

Reo. \* Reo. \* Reo. \* Reo. \*

106

*pp*

*mp*

Reo. \* Reo. \* Reo. \*

109

3/8

3/8

3/8

111

3/8

6/8

p

G.P.

6/8

p

3/8

3/8

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II.

**Lento rubato** ♩ = c. 75

Sheet music for three staves (Bassoon, Treble, Bass) showing measures 1-7.

**Measure 1:** Bassoon (B-flat) starts with a sustained note. Treble (C) and Bass (C) play eighth-note chords. Dynamics: *mp*.

**Measure 2:** Bassoon: eighth-note chords. Treble: eighth-note chords. Bass: eighth-note chords. Dynamics: *mp*. Measure ends with a fermata over the bassoon's eighth-note chord.

**Measure 3:** Bassoon: eighth-note chords. Treble: eighth-note chords. Bass: eighth-note chords. Measure ends with a fermata over the bassoon's eighth-note chord.

**Measure 4:** Bassoon: eighth-note chords. Treble: eighth-note chords. Bass: eighth-note chords. Measure ends with a fermata over the bassoon's eighth-note chord.

**Measure 5:** Bassoon: eighth-note chords. Treble: eighth-note chords. Bass: eighth-note chords. Measure ends with a fermata over the bassoon's eighth-note chord.

**Measure 6:** Bassoon: eighth-note chords. Treble: eighth-note chords. Bass: eighth-note chords. Measure ends with a fermata over the bassoon's eighth-note chord.

**Measure 7:** Bassoon: eighth-note chords. Treble: eighth-note chords. Bass: eighth-note chords. Measure ends with a fermata over the bassoon's eighth-note chord.

7 [ *a tempo*

9 **A** *mp* *a tempo*

11 *poco rit.* - - -

14 *p sub.* *a tempo* *allarg.* -

**Poco più mosso**  $\text{♩} = \text{c. } 69$

(♩=♩)

18 *a tempo rit.* *pizz.*

\* \* \* \* \*

24 *arco*

B

allarg. - - - *a tempo (Tempo II)*

27

31 *pizz.* *mp*

*Ric.* \* \* \* \* \*

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36                          arco                          fast

39                          fast

C                          42                          Tempo I                   $\text{♩} = \text{c. 75}$

45

48

Lev. \* Lev. Lev. Lev. Lev. \*

cresc. -

Lev. \* Lev. Lev. Lev. Lev. \*

cresc. -

Lev. \* Lev. Lev. Lev. Lev. \*

Lev. \* Lev. Lev. \* D ff ff 3 3

Lev. \* Lev. Lev. Lev. \* Lev. \* Lev. \*

Lev. \* Lev. \* Lev. 3 3 3 3 Lev. Lev. Lev. \* Lev. \*

mf

Lev. \* Lev. \* Lev. 3 3 3 3 Lev. Lev. Lev. \* Lev. \*

57

59

E

Ped. Ped. Ped. Ped.

61

mp

mp

Ped. Ped. Ped. Ped. Ped. Ped. \*

Ped. Ped. Ped.

63

3

p

mp

p

65

*Reo.*    *Reo.*    *Reo.*    \*

67

*p*

*mp*

*Reo.*    \*

68

*mf*

>

>

>

>

v

v

v

v

69

*p*

*mp*

70

**F** stacc. at frog

72 *f*

73

74 pizz. arco *mf* 3 3 pizz. > arco *pp* *p*

Musical score for orchestra and piano, page 12, measures 76-81.

**Measure 76:** Bassoon 1 and 2 play eighth-note patterns. Trombones play eighth-note patterns. Trombone 1 has dynamic *mf*. Trombone 2 has dynamic *mf*. Trombone 3 has dynamic *mf*. Trombone 4 has dynamic *mf*. Trombone 5 has dynamic *mf*. Trombone 6 has dynamic *f*.

**Measure 77:** Bassoon 1 and 2 play eighth-note patterns. Trombones play eighth-note patterns. Trombone 1 has dynamic *pizz.* Trombone 2 has dynamic *mp*. Trombone 3 has dynamic *pp*. Trombone 4 has dynamic *poco rit.* Trombone 5 has dynamic *pp*. Trombone 6 has dynamic *pp*.

**Measure 79:** Bassoon 1 and 2 play eighth-note patterns. Trombones play eighth-note patterns. Trombone 1 has dynamic *arco*. Trombone 2 has dynamic *pizz.* Trombone 3 has dynamic *a tempo*. Trombone 4 has dynamic *accel.* Trombone 5 has dynamic *fast*. Trombone 6 has dynamic *a tempo*. Trombone 7 has dynamic *mf*. Trombone 8 has dynamic *accel.*

**Measure 81:** Bassoon 1 and 2 play eighth-note patterns. Trombones play eighth-note patterns. Trombone 1 has dynamic *pizz.* Trombone 2 has dynamic *rit.* Trombone 3 has dynamic *a tempo*. Trombone 4 has dynamic *p sub.* Trombone 5 has dynamic *arco*. Trombone 6 has dynamic *a tempo*. Trombone 7 has dynamic *p sub.* Trombone 8 has dynamic *rit.*

83

Reo. Reo. Reo. Reo. Reo. Reo.

85 H

Reo. Reo. \* Reo. Reo. Reo.

87

Reo. Reo. Reo. Reo. Reo. Reo.

89

Reo. Reo. <sup>3</sup> Reo. Reo. Reo. <sup>3</sup> Reo.

91

92

93

94

95

96

97

98

Reo. Reo. \* Reo. \* Reo.

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo.

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo.

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo.

*gentle!*

*dim.*

*rit. poco a poco*

*a tempo*

**I** *p*

*dim.*

Reo. Reo. Reo. Reo. Reo. Reo.

100

Reo. \* Reo. Reo. \*

102 *rit. poco a poco* -

*dim.*

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo.

104

niente

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo.

III.

## Allegro ♩ = c. 162

*always spice.*

3

6

8

Musical score for page 6, measures 11-12. The top staff shows a continuous eighth-note pattern on the bass clef staff. The middle staff starts with a forte dynamic (sfz) and a measure of two eighth notes. It then transitions to a piano dynamic (mp) with a sixteenth-note pattern. The bottom staff begins with a forte dynamic (sfz) and a measure of two eighth notes. It then transitions to a piano dynamic (mp) with a sixteenth-note pattern. Measure 12 concludes with a repeat sign and the instruction "(repeat first time only)".

**A**

*II*       $b_0$

*p*

14

16

**B**

18

*(loco)*

$\text{V}_i$

21

3 3 3

23

25

C

27

f p 3

30

*p*

*pp*

(8va both staves)

(8va)

*pp*

*f*

*pizz.*

*ffff*

Repeat entire movement