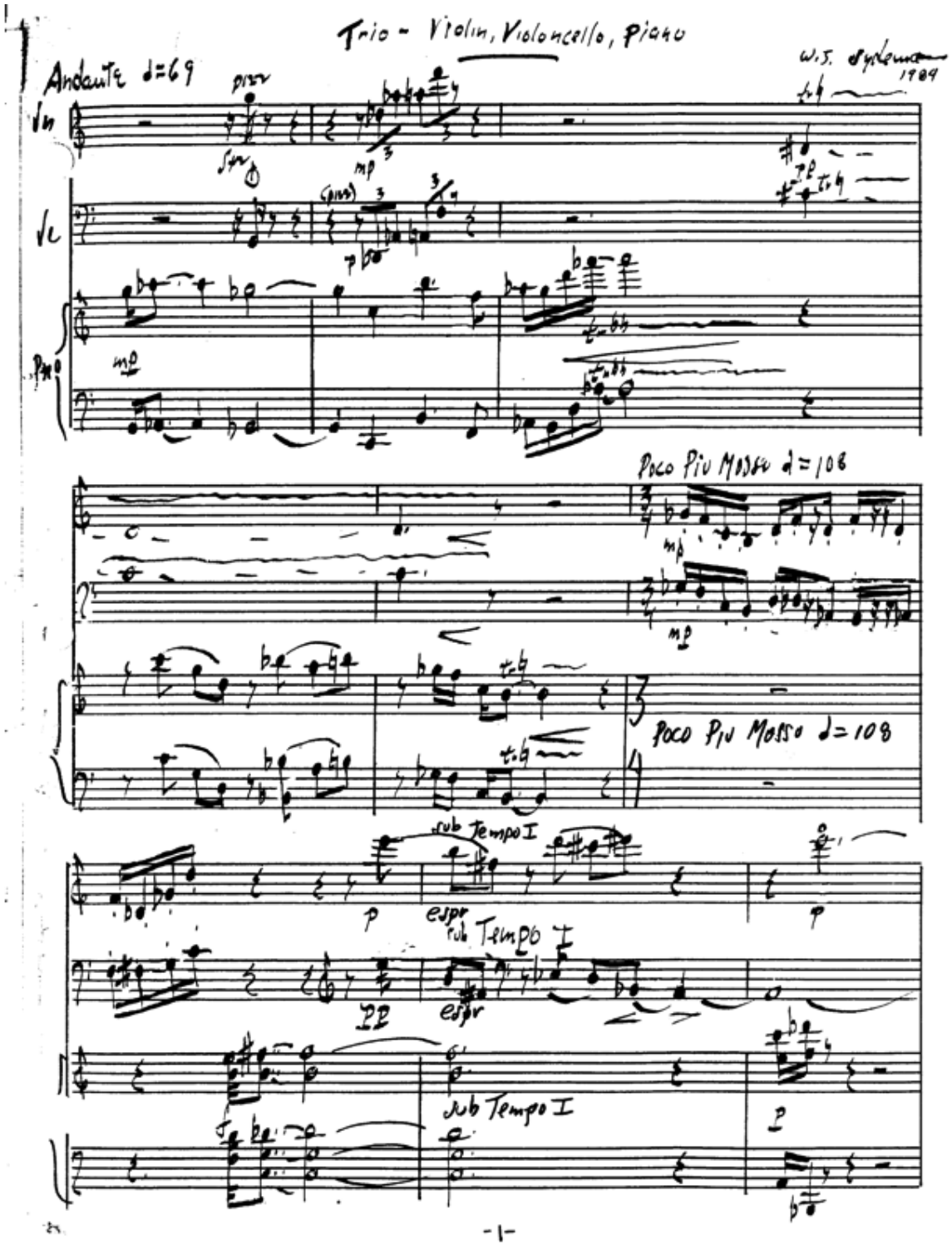
W. Jay Sydeman

Piano Trio

for Violin, Cello and Piano

(1984)

Arts Aeternum



First page of manuscript

As with many of my works, the kernel for all the subsequent music is presented at the beginning. This applies not only to the first movement but to all subsequent movements as well, though the initial motive may be transformed or evolved, sort of like an ongoing "development section." So the piece begins with the initial statement developed in the strings in a rather turgid atonal style, ending, however, somewhat peacefully.

The second movement is something of a madcap *scherzo* evolving into a hide-and-seek playing with the material.

The third movement is rather slow and dance-like with an ongoing *ostinato* in the strings while the piano skitters above it in an almost cadenza-like quality.

Fourth movement begins like the first (familiar territory), the strings developing the motive as the piano rushes furiously about producing dramatic interactions.

Fifth movement is an epilogue derived from the last few notes of the fourth movement, rather sweet and tender as though "Well, we've had a bit of an adventuresome time of it – time to relax and enjoy the sweetness of life."

– W. Jay Sydeman, July 2015

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. Andante espressivo – circa 3:00
II. Allegro – Più mosso – circa 2:30
III. Dance – circa 2:30
IV. Quasi-recitative - Subito vivace – circa 2:15
V. Epilogue: Andante – circa 3:00

To contact the composer:
Jeanne Duncan, Sydeman Archive Publications
707-962-0394
www.williamjaysydeman.com

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

Piano Trio

for Violin, Violoncello and Piano

I.

W. Jay Sydeman
(1984)

Andante espressivo ♩ = c. 69

Violin

Cello

Piano

Note: Brackets denote primary voice

Poco più mosso ♩ = c. 108

Tempo I subito ♩ = c. 69

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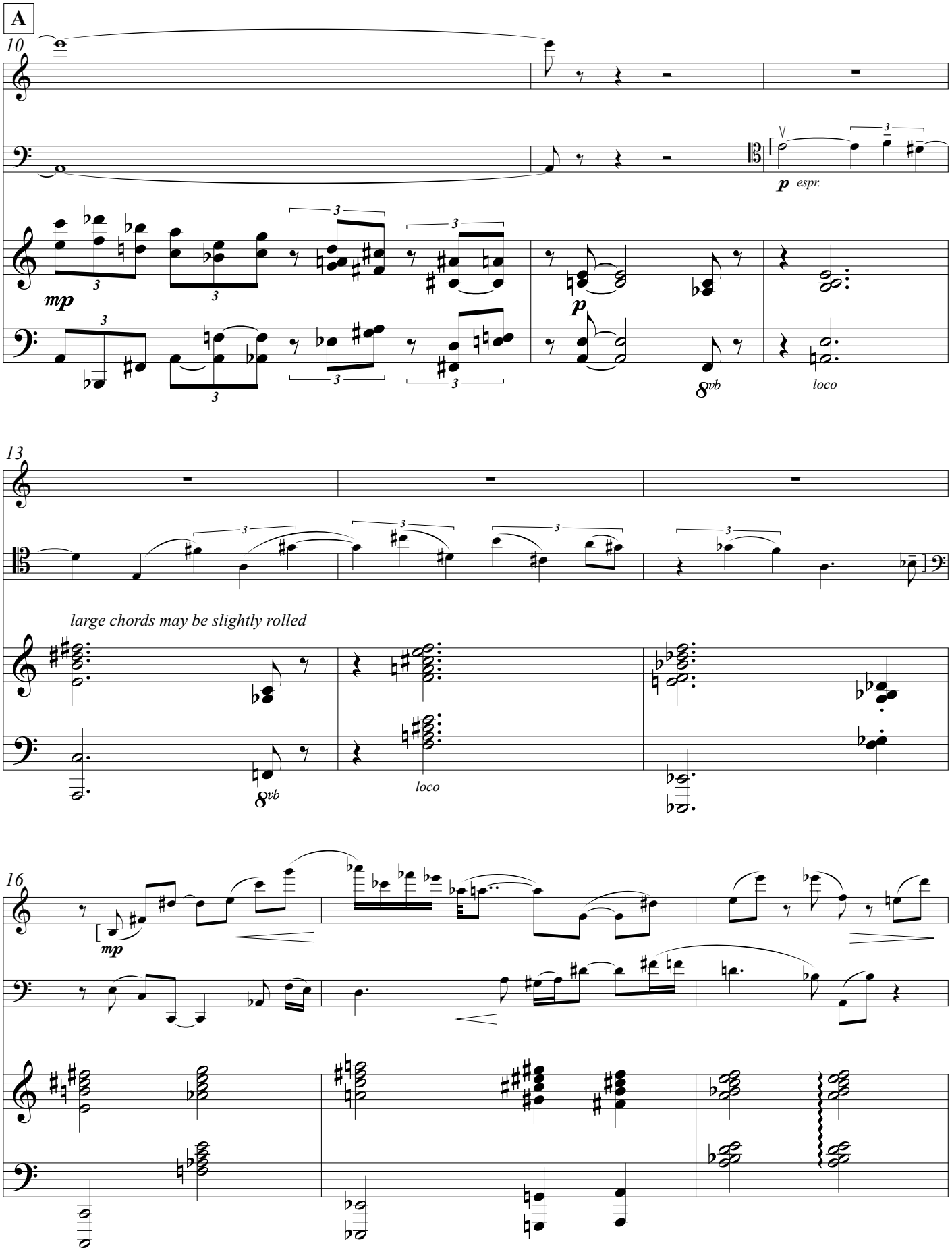
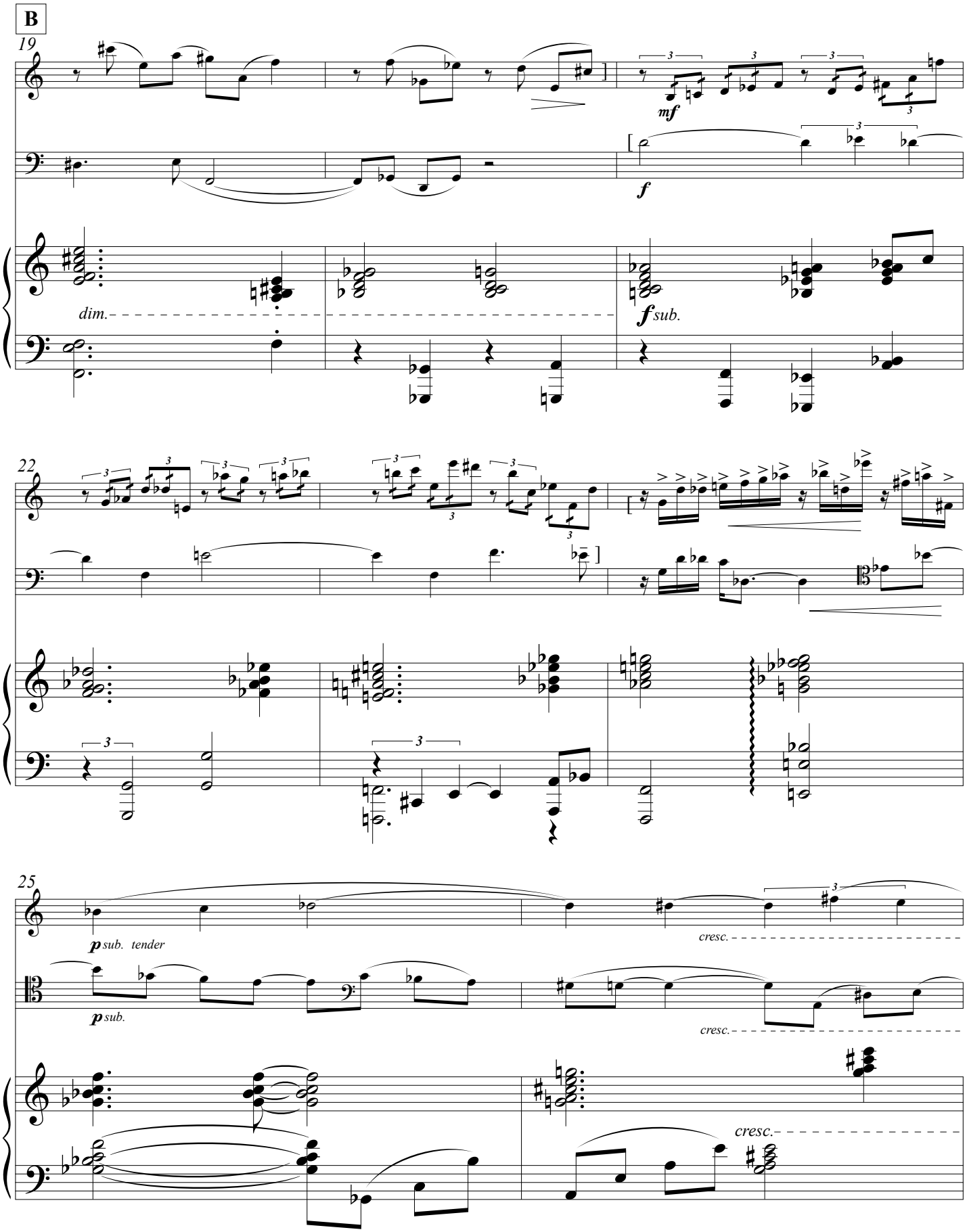
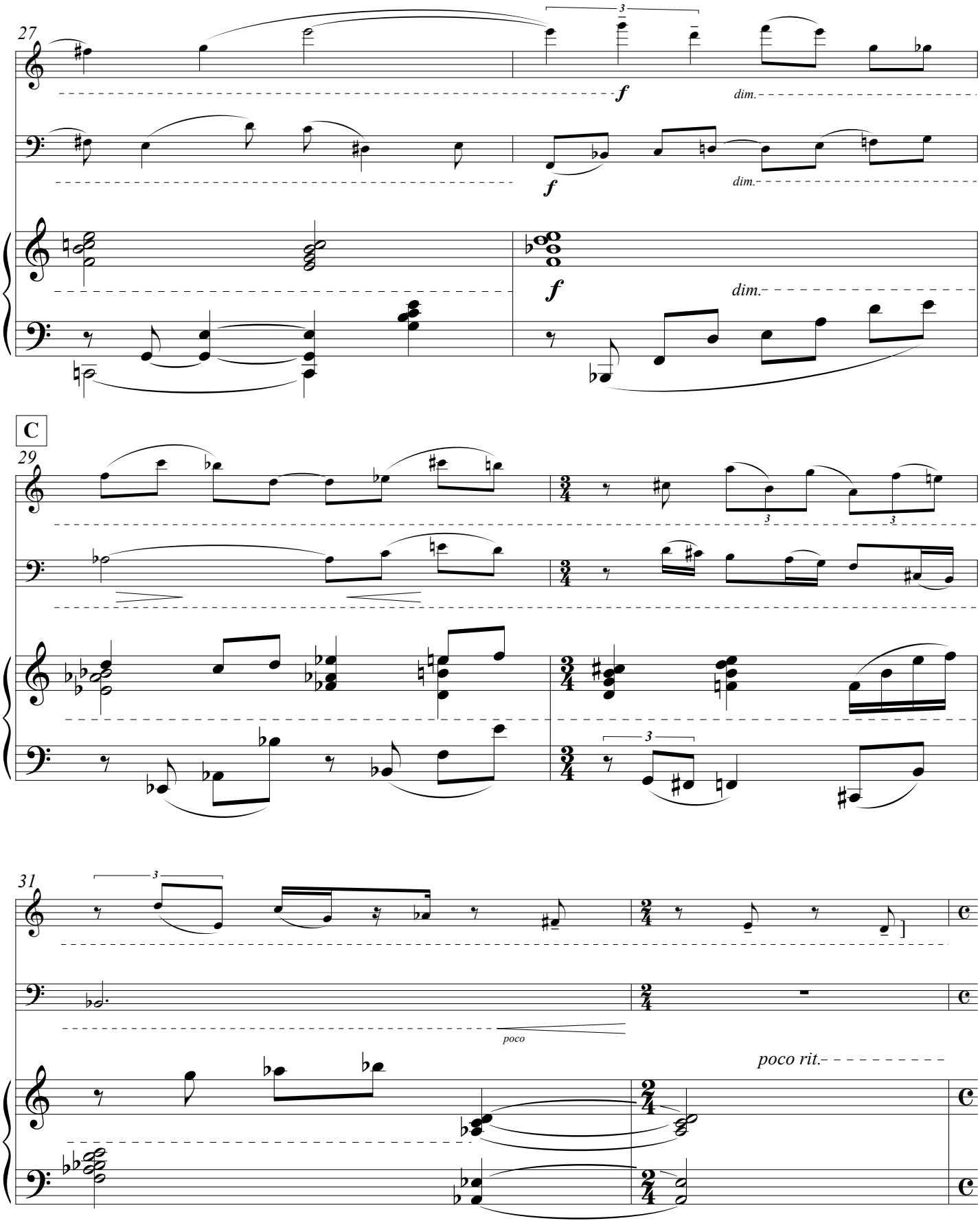
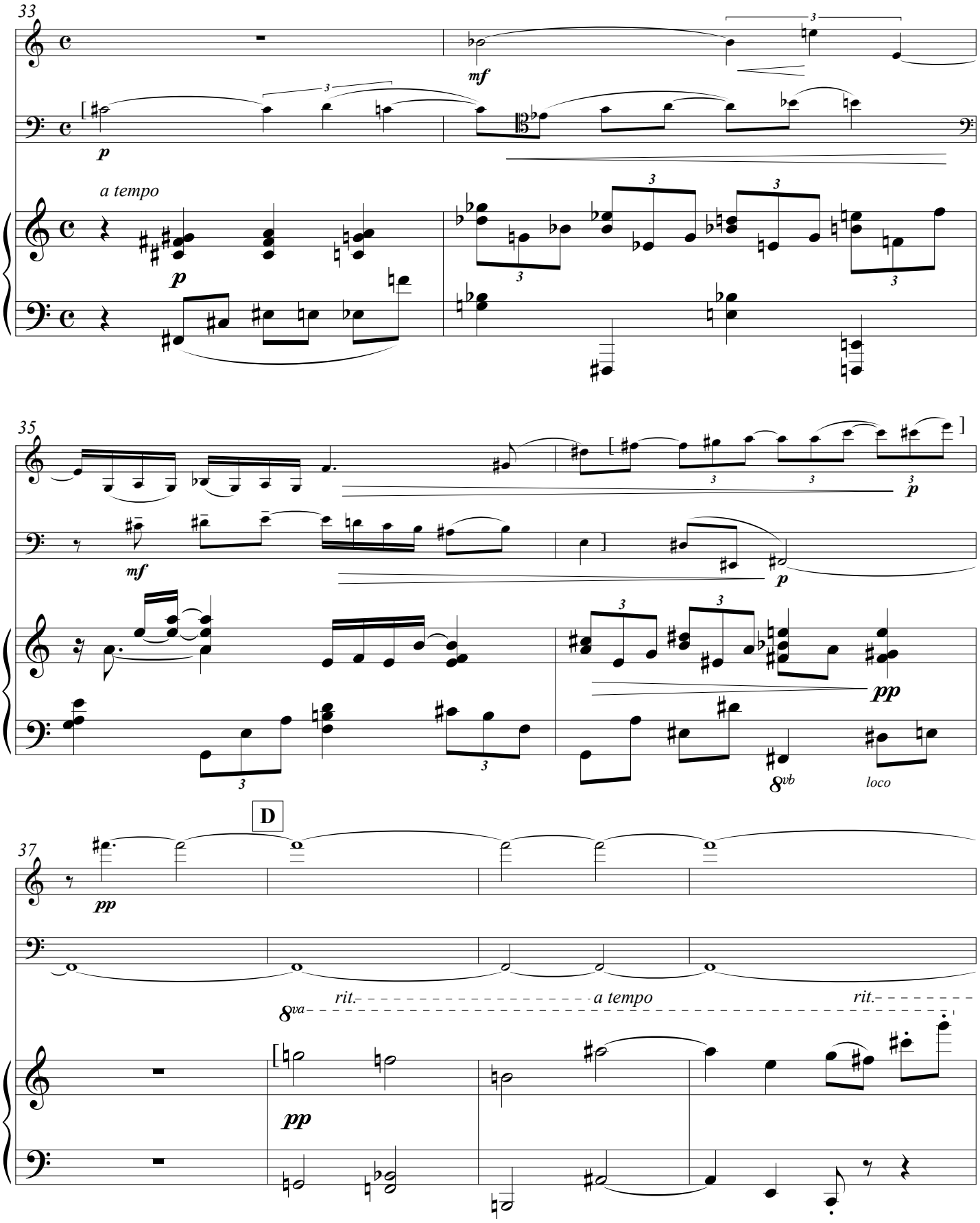
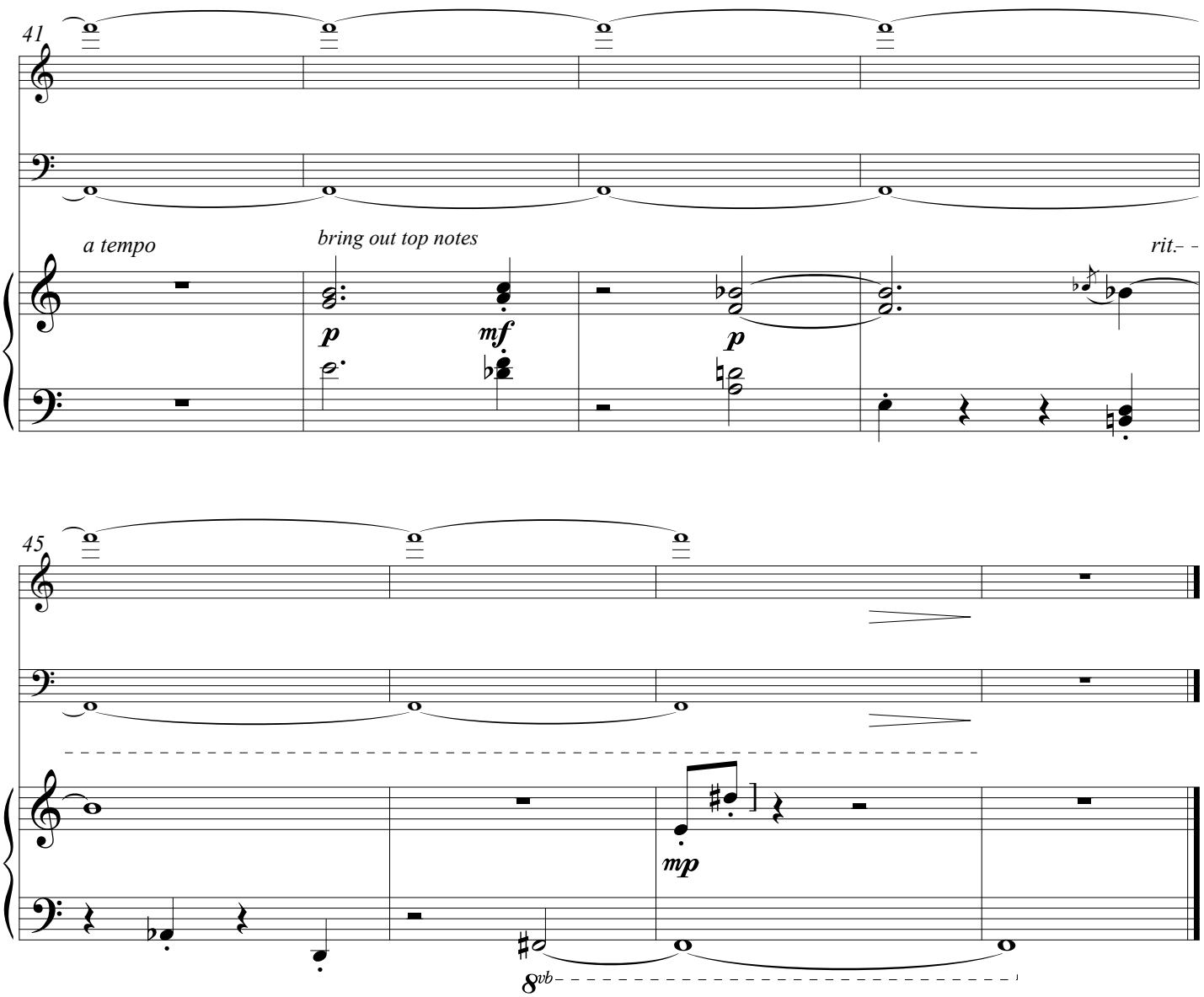

A
10
mp
p
espr.
8vb
loco
13
large chords may be slightly rolled
8vb
loco
16
mp

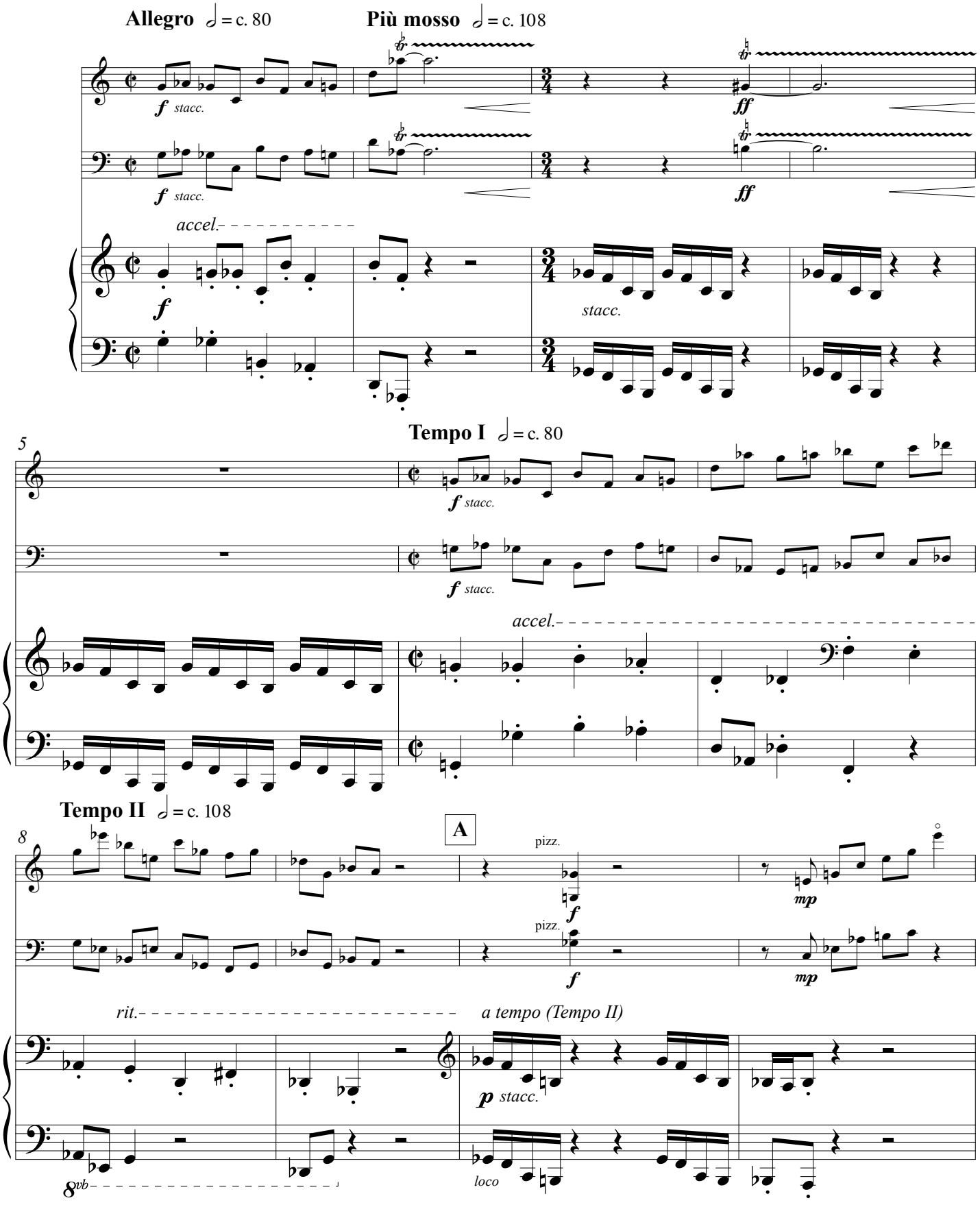

B
19
mf
f
dim.
f sub.
22
25
p sub. tender
p sub.
cresc.
cresc.
cresc.

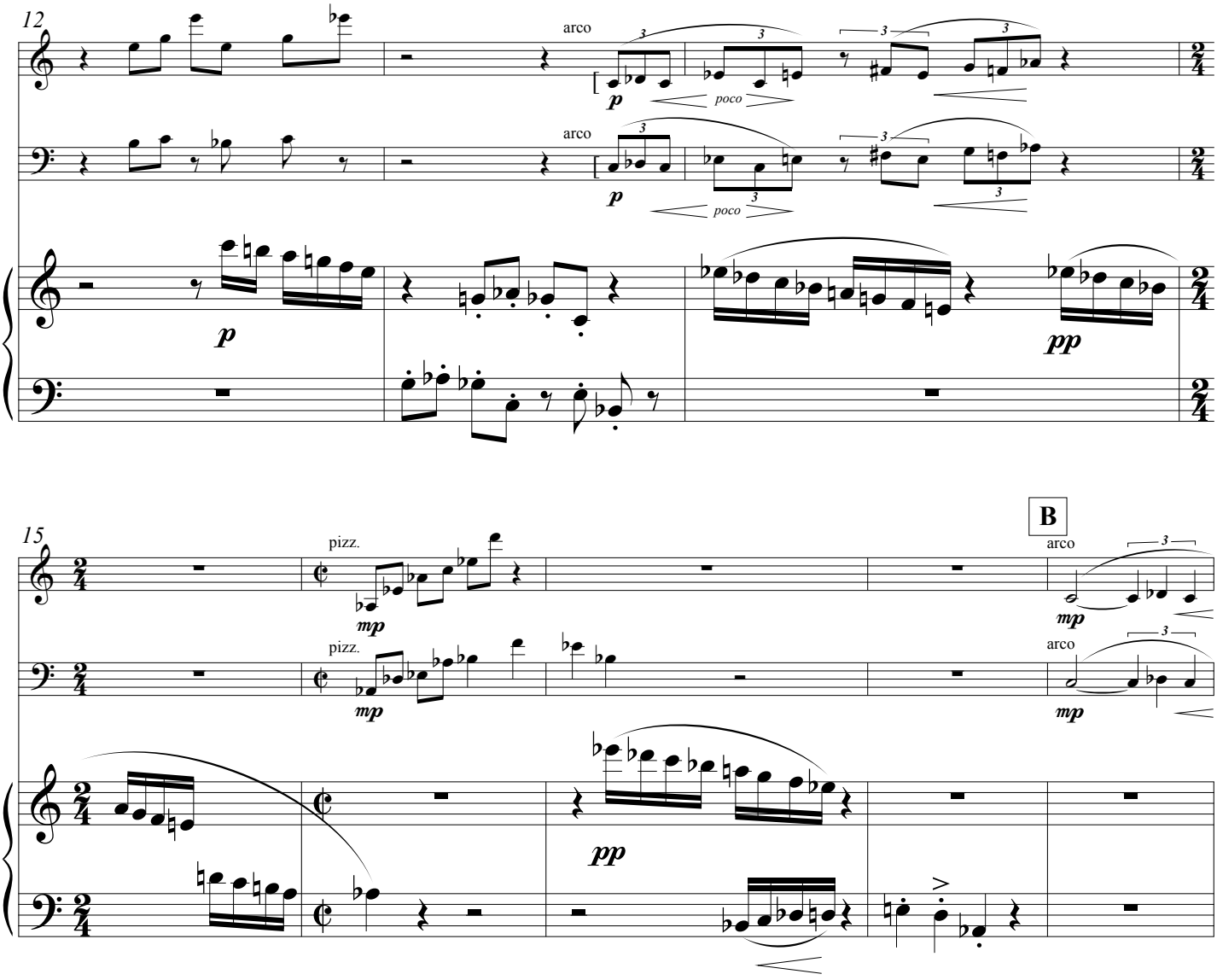

27
f
dim.
f
dim.
f
dim.
C
29
3
3
3
31
3
poco
poco rit.

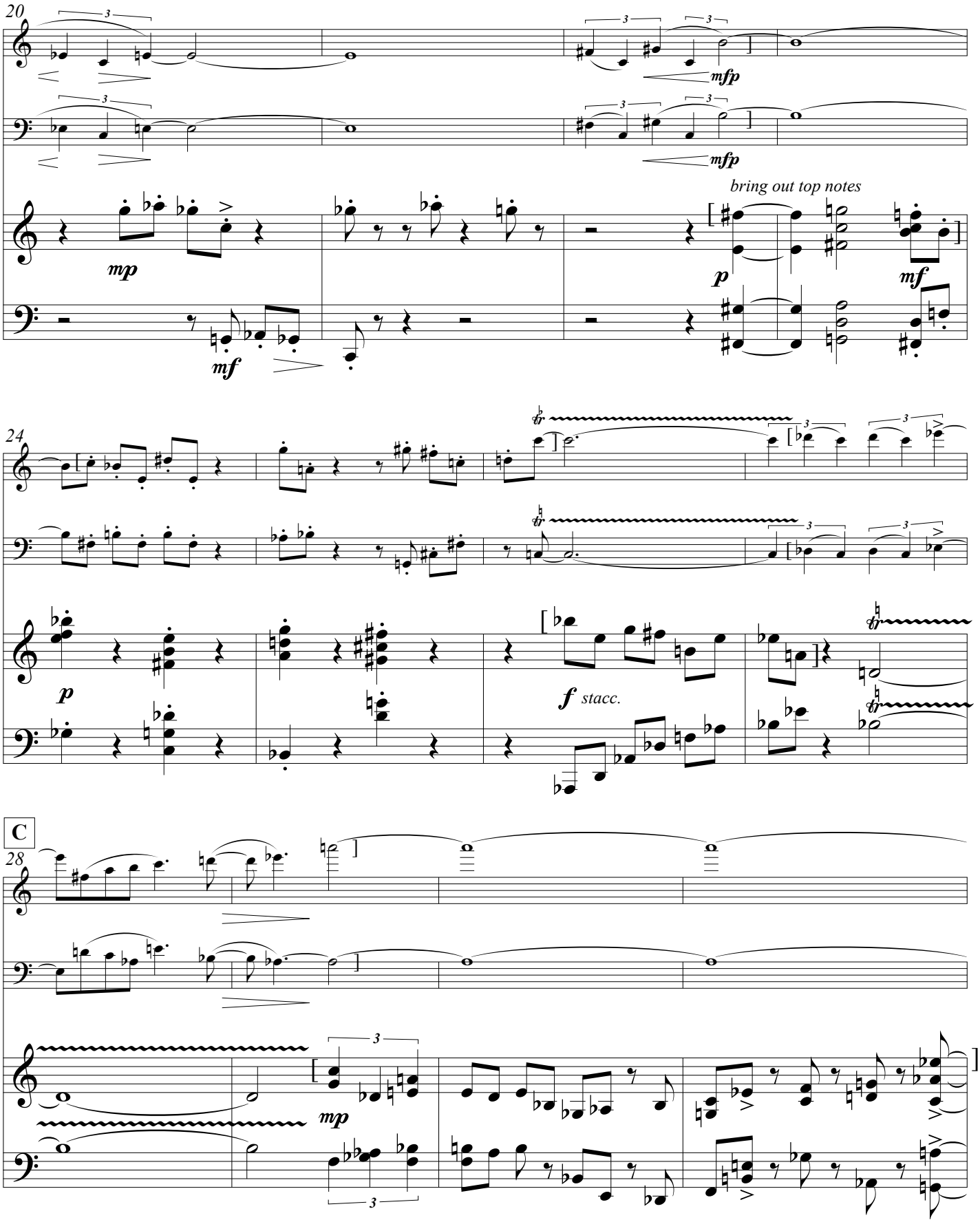

33
mf
p
a tempo
p
35
mf
p
pp
8vb
loco
D
37
pp
rit.
a tempo
rit.
8va
pp

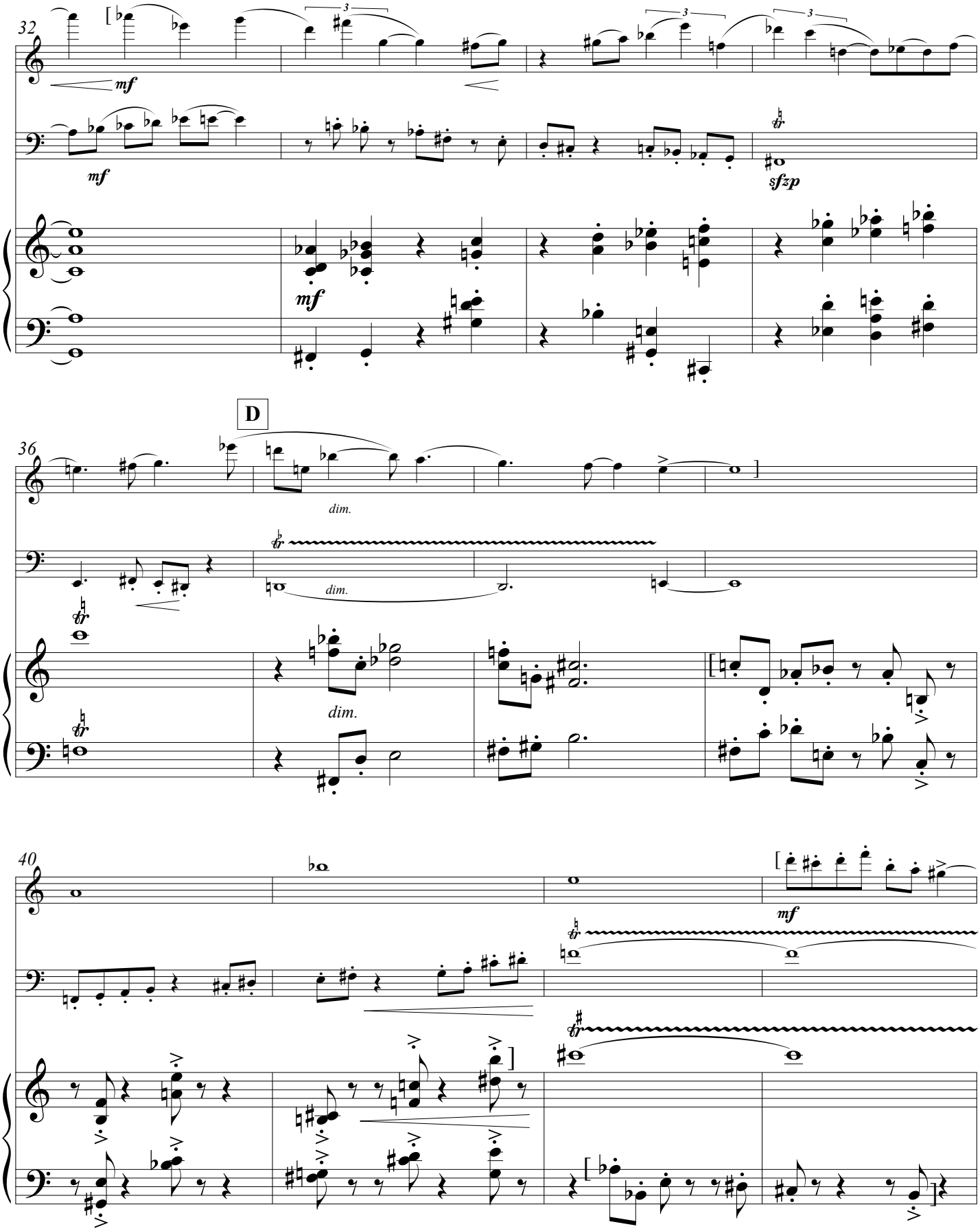

41
a tempo
bring out top notes
rit.- -
p
mf
p
45
mp
8vb

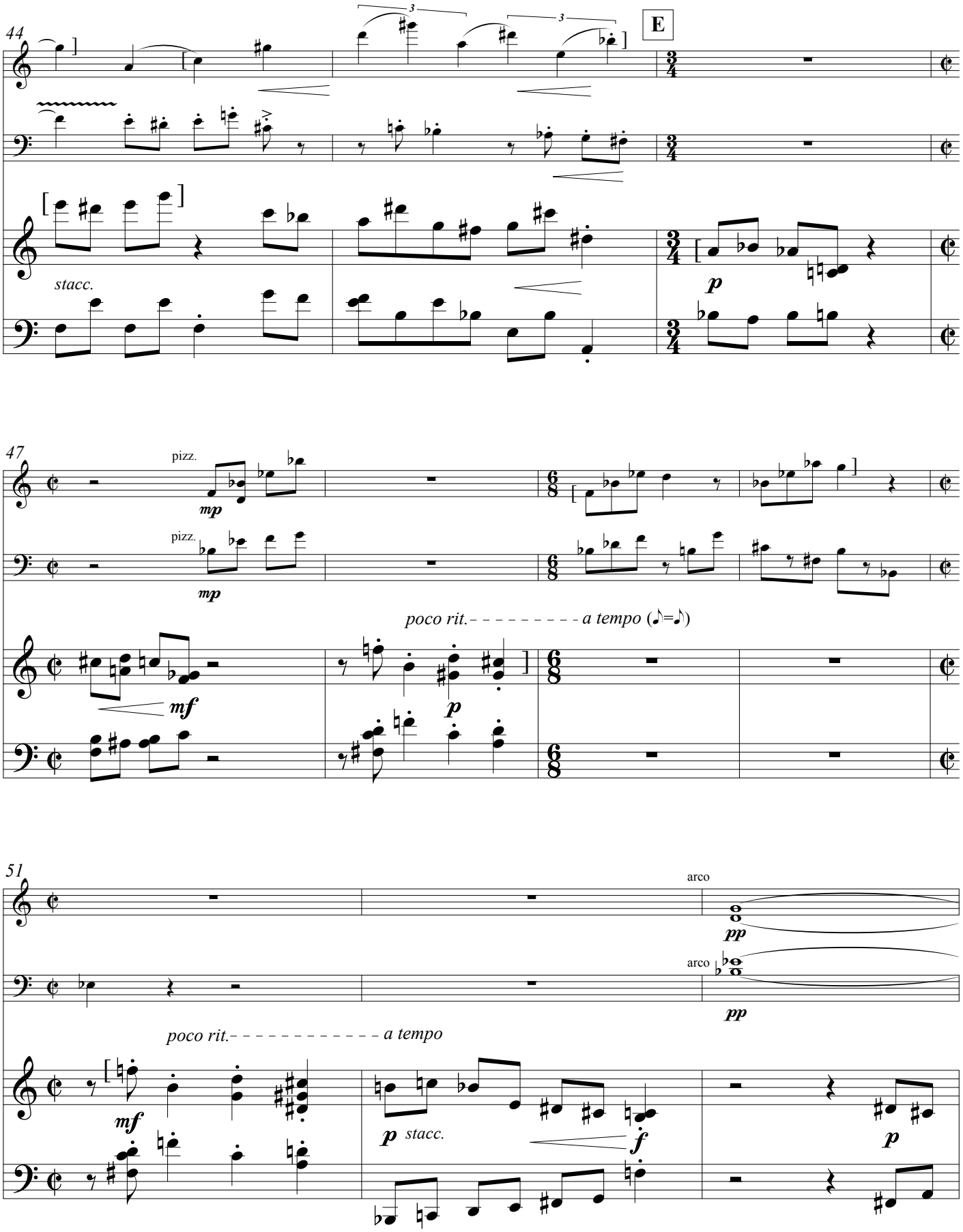
II.

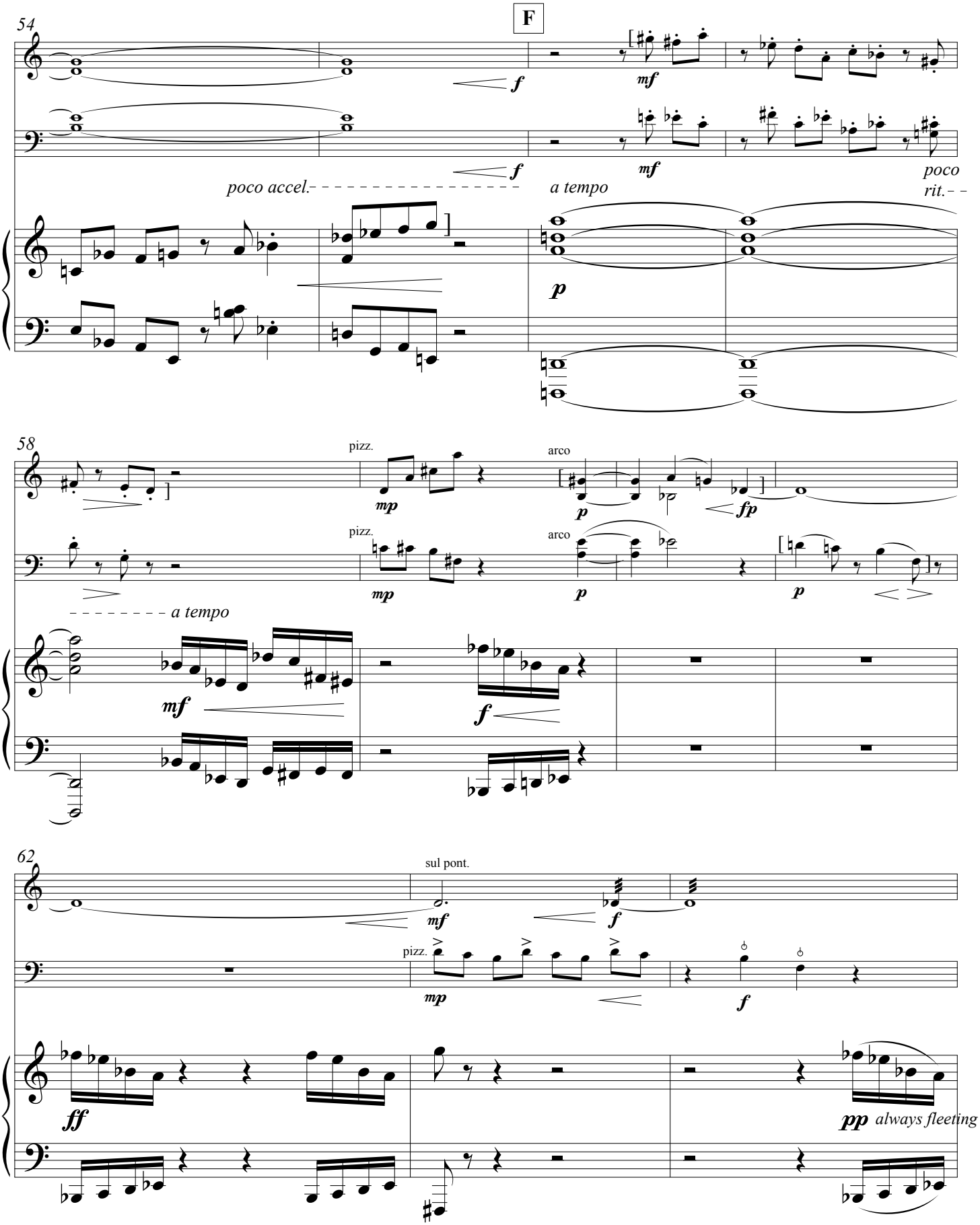

Allegro ♩ = c. 80
Più mosso ♩ = c. 108
f stacc.
ff
accel.
stacc.
5
Tempo I ♩ = c. 80
Tempo II ♩ = c. 108
8
A
pizz.
mp
rit.
a tempo (Tempo II)
p stacc.
8vb
loco


12
arco
p
poco
arco
p
poco
p
pp
15
pizz.
mp
pizz.
mp
B
arco
mp
arco
mp
pp


20
mfp
mfp
bring out top notes
mp
p
mf
mf
24
p
f stacc.
C
28
mp


32
mf
mf
mf
sfzp
D
36
dim.
dim.
dim.
40
mf


44
E
stacc.
p
47
pizz.
mp
pizz.
mp
poco rit. - - - - - - - - - a tempo (♪=♪)
mf
p
51
arco
pp
arco
pp
poco rit. - - - - - - - - - - - - a tempo
mf
p stacc.
f
p


54
F
f
mf
poco accel.
a tempo
poco
rit.
p
58
pizz.
arco
mp
fp
a tempo
mf
62
sul pont.
ff
pp
always fleeting

G

65

ord.

pp

arco

pp

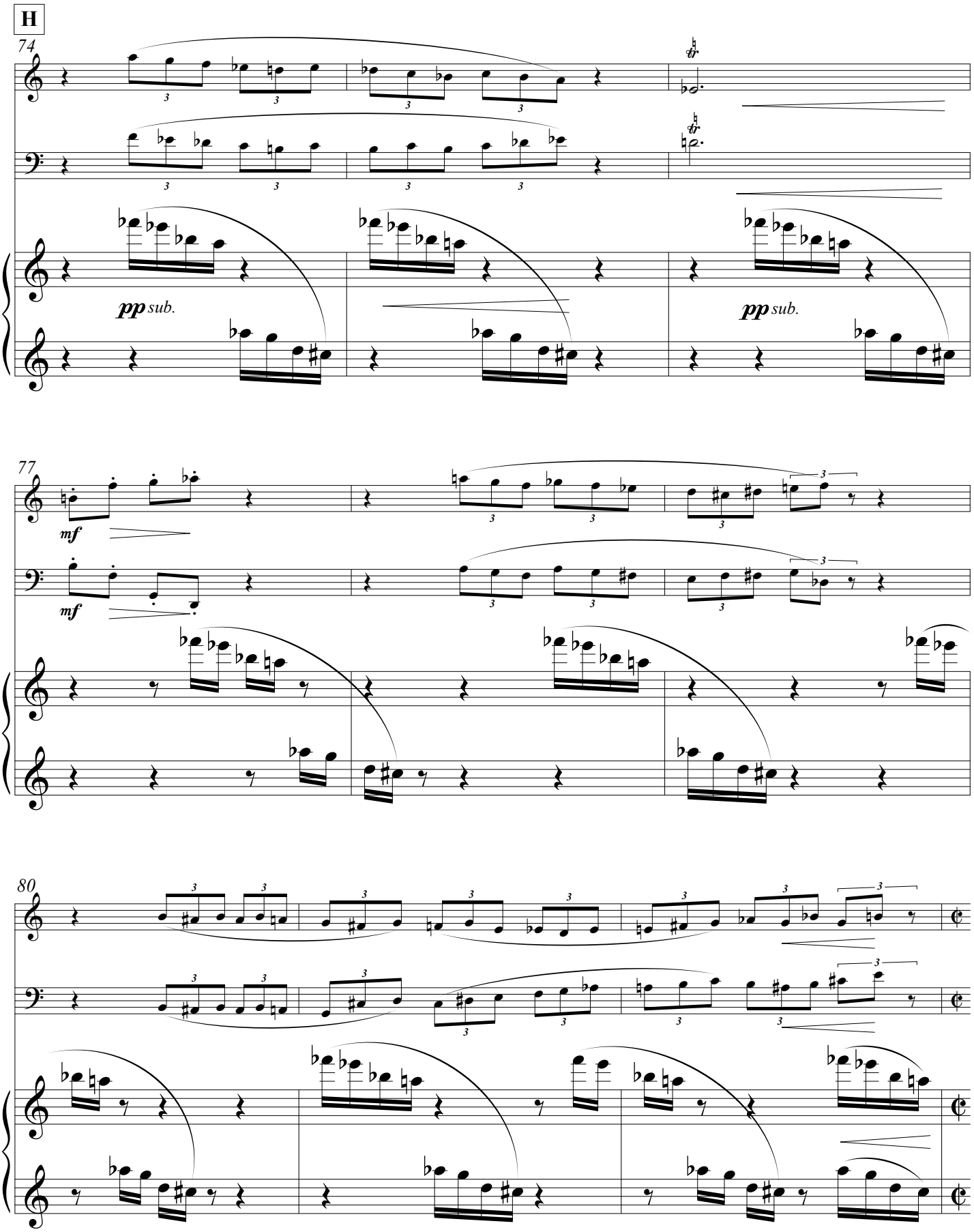
p

p

68

pp sub.

71


H
74
pp sub.
pp sub.
77
mf
mf
80

I

83

at frog
sul G

at frog

ff intense

ff intense

3

3

gliss.

90

pizz.

arco

pizz.

arco

mp

f

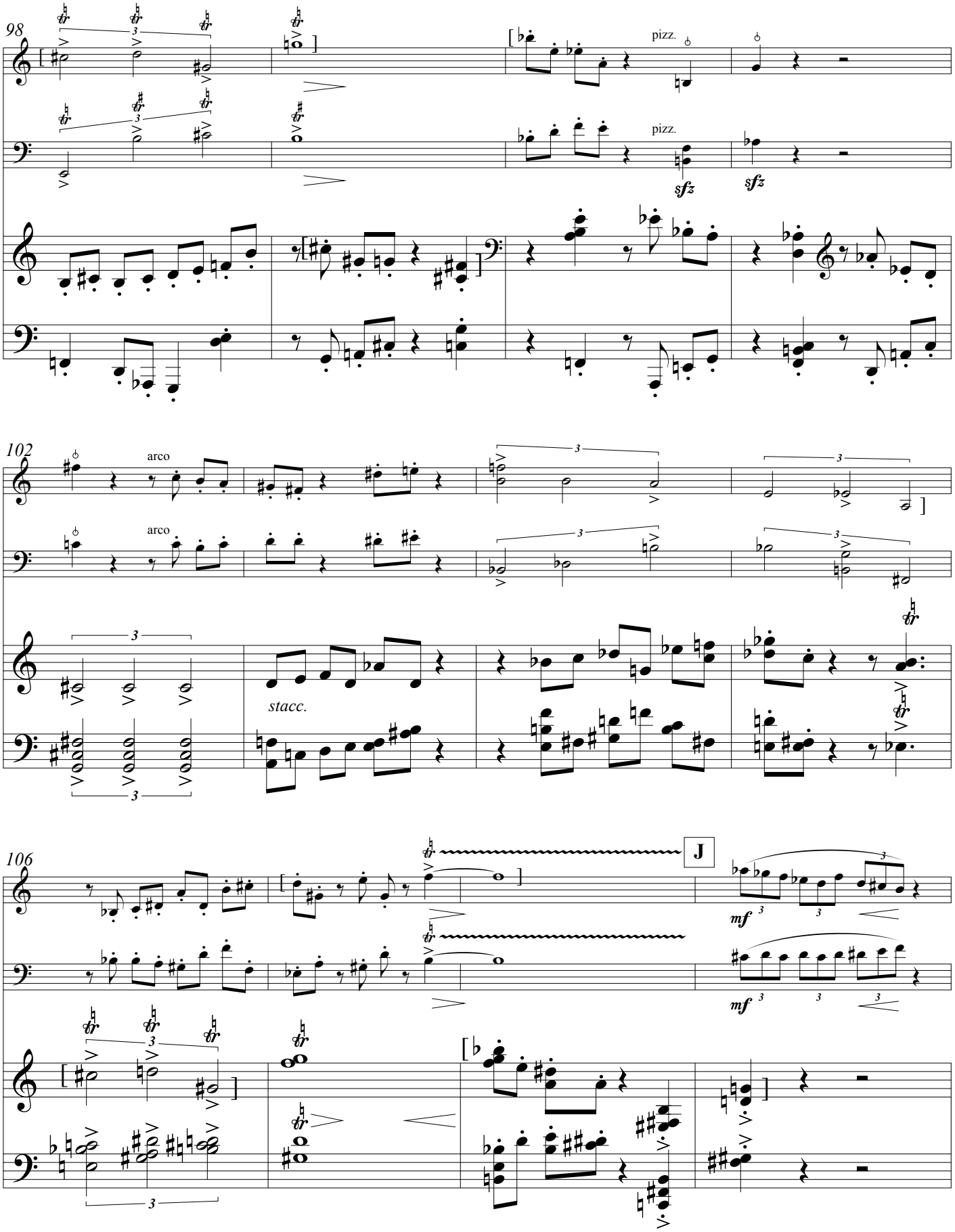
94

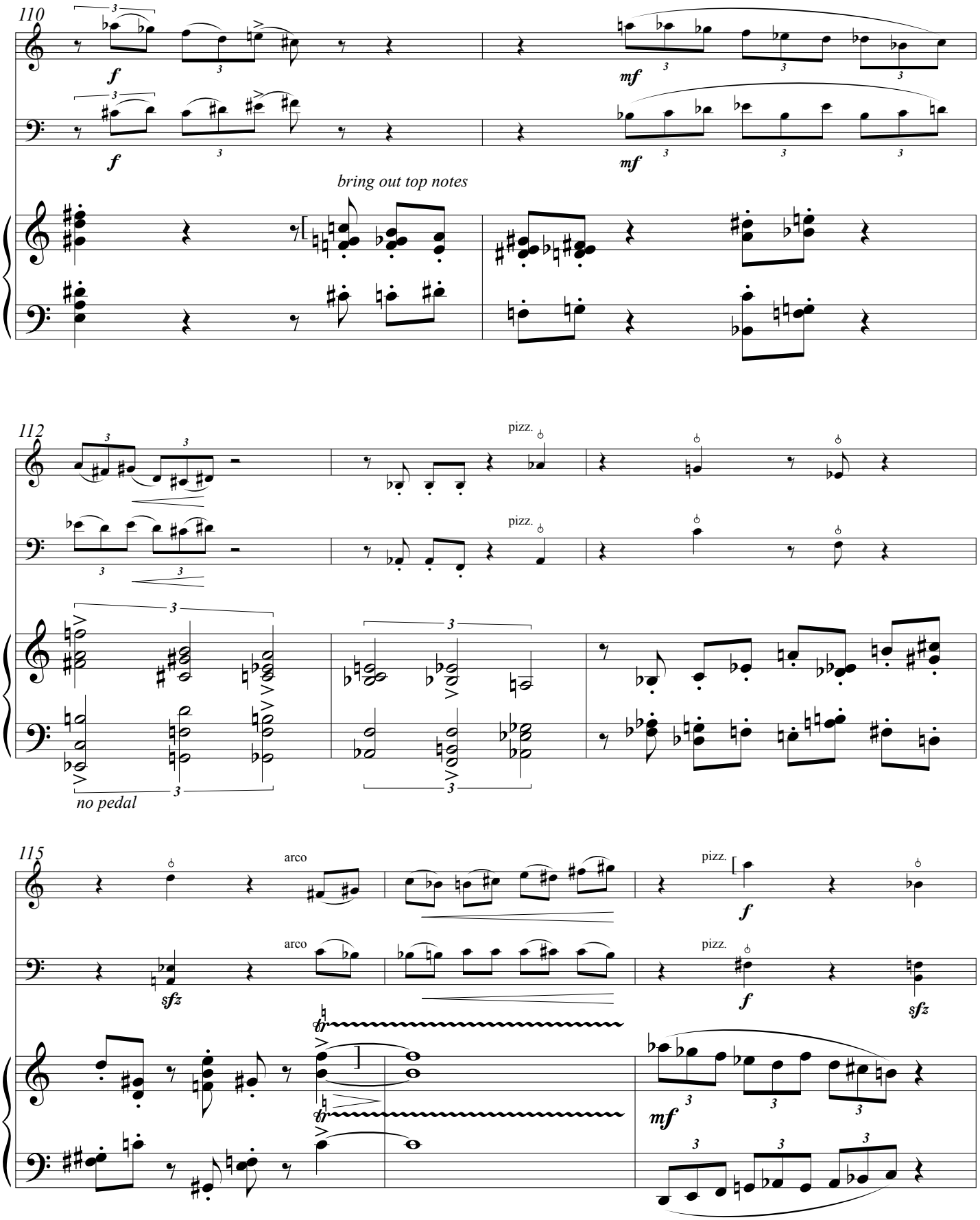
3

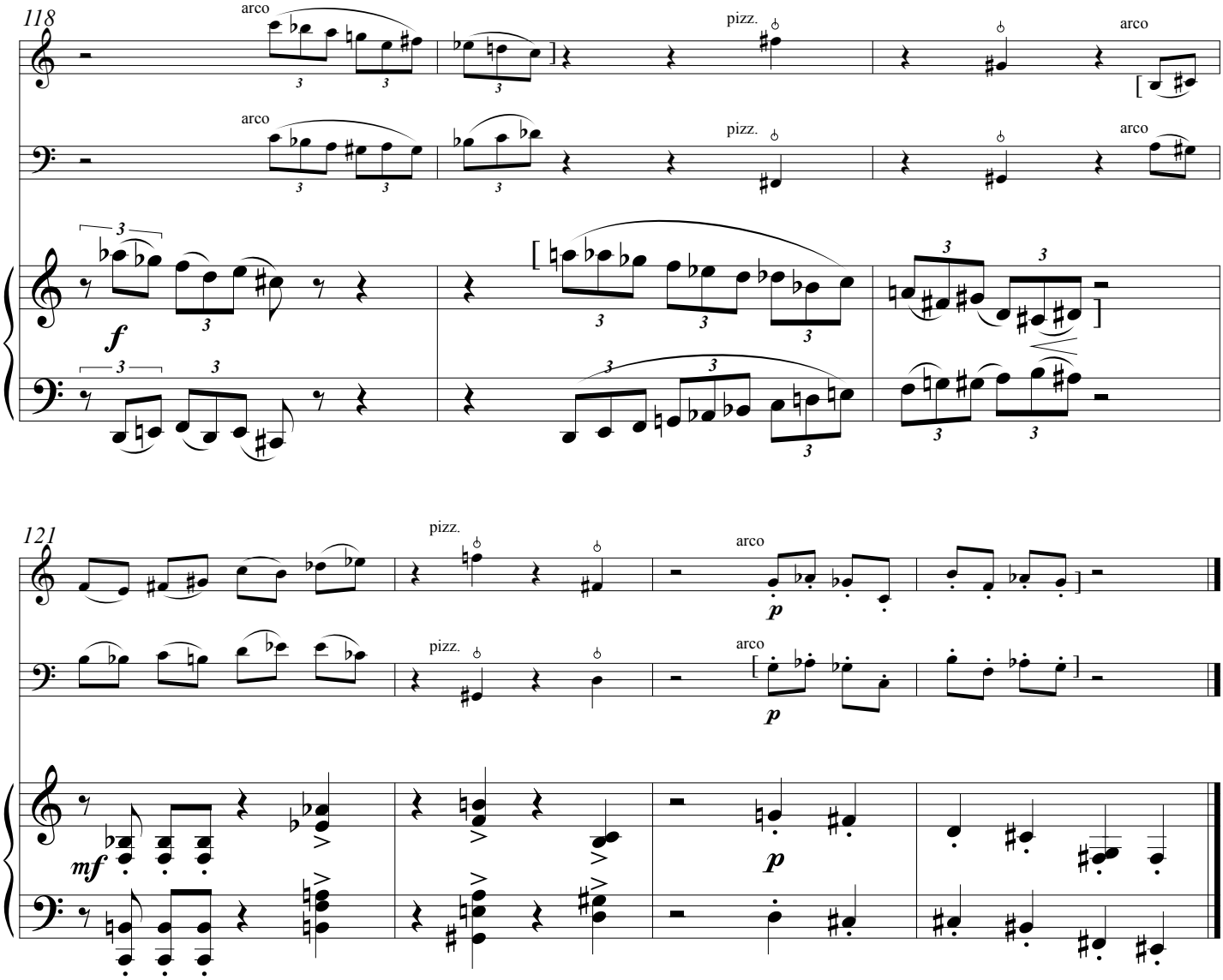
3

3

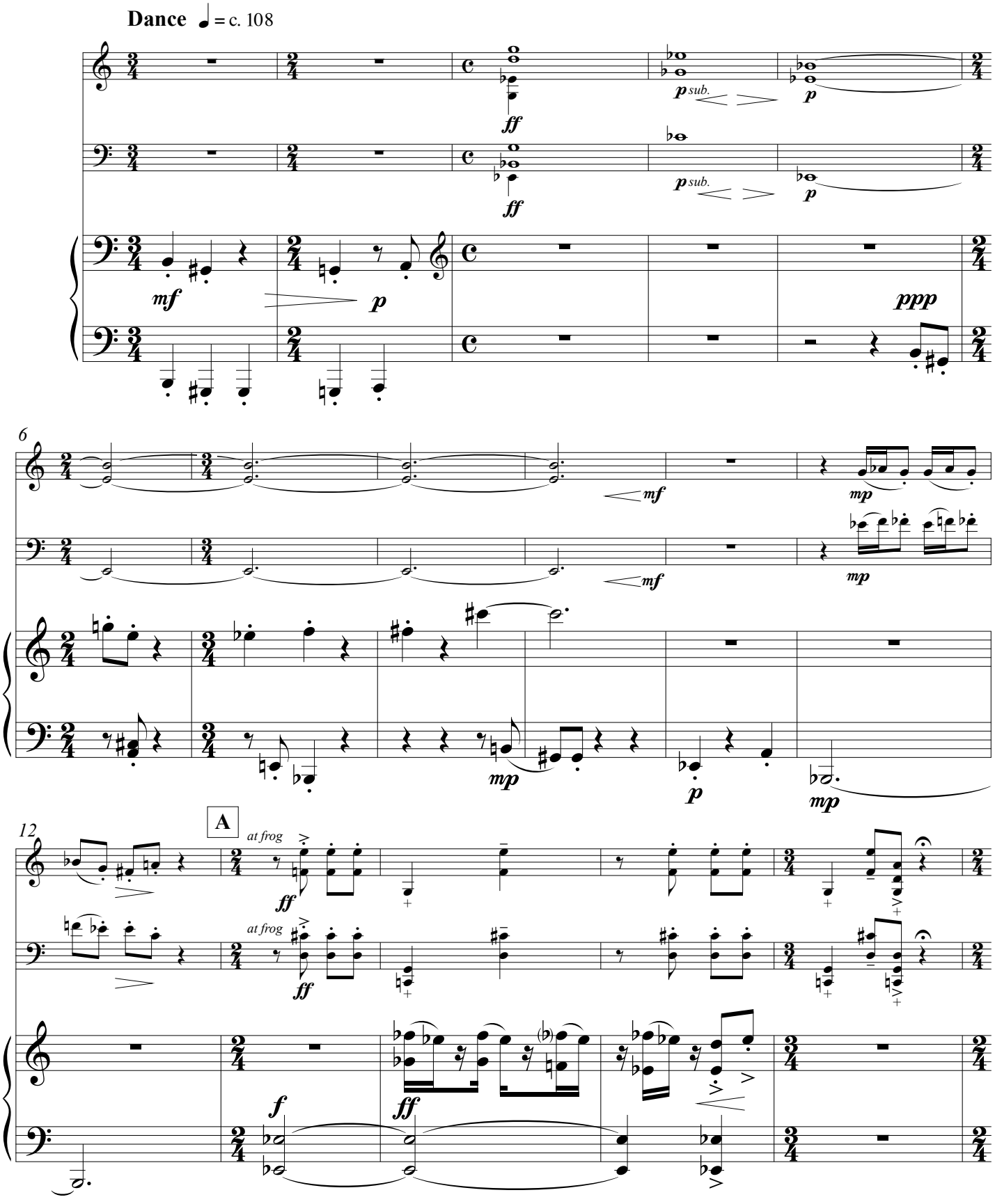
3


98
pizz.
pizz.
sfz
sfz
102
arco
arco
stacc.
106
J
mf
mf

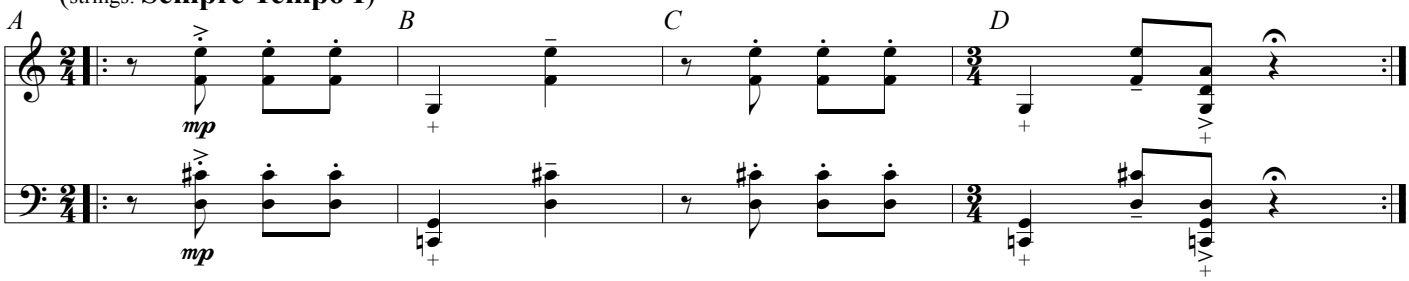

110
f
mf
f
mf
bring out top notes
112
pizz.
pizz.
no pedal
115
arco
arco
pizz.
pizz.
sfz
f
f
sfz
tr
tr
mf


118
arco
pizz.
arco
arco
pizz.
arco
f
121
pizz.
arco
pizz.
arco
mf
p
p

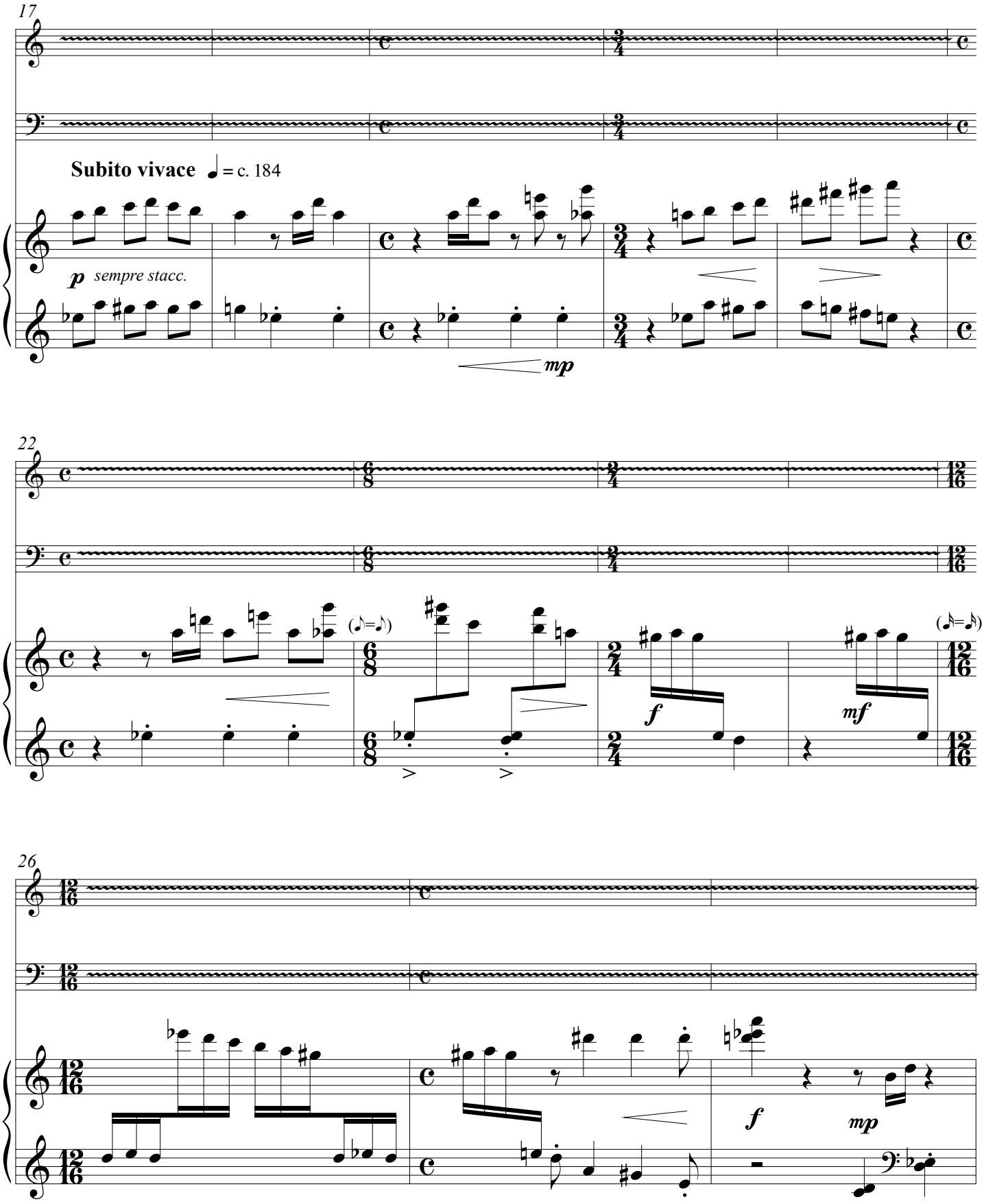
III.

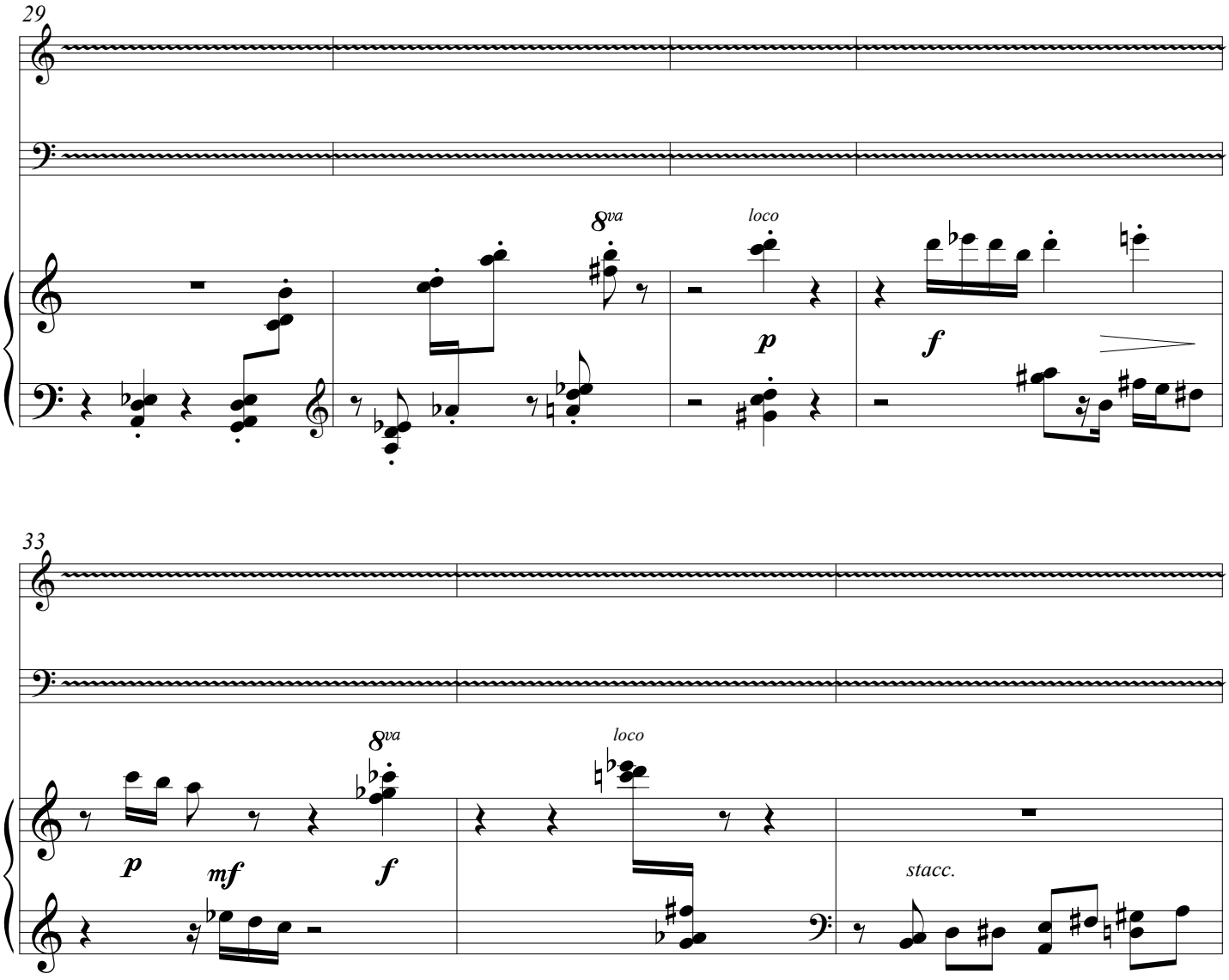


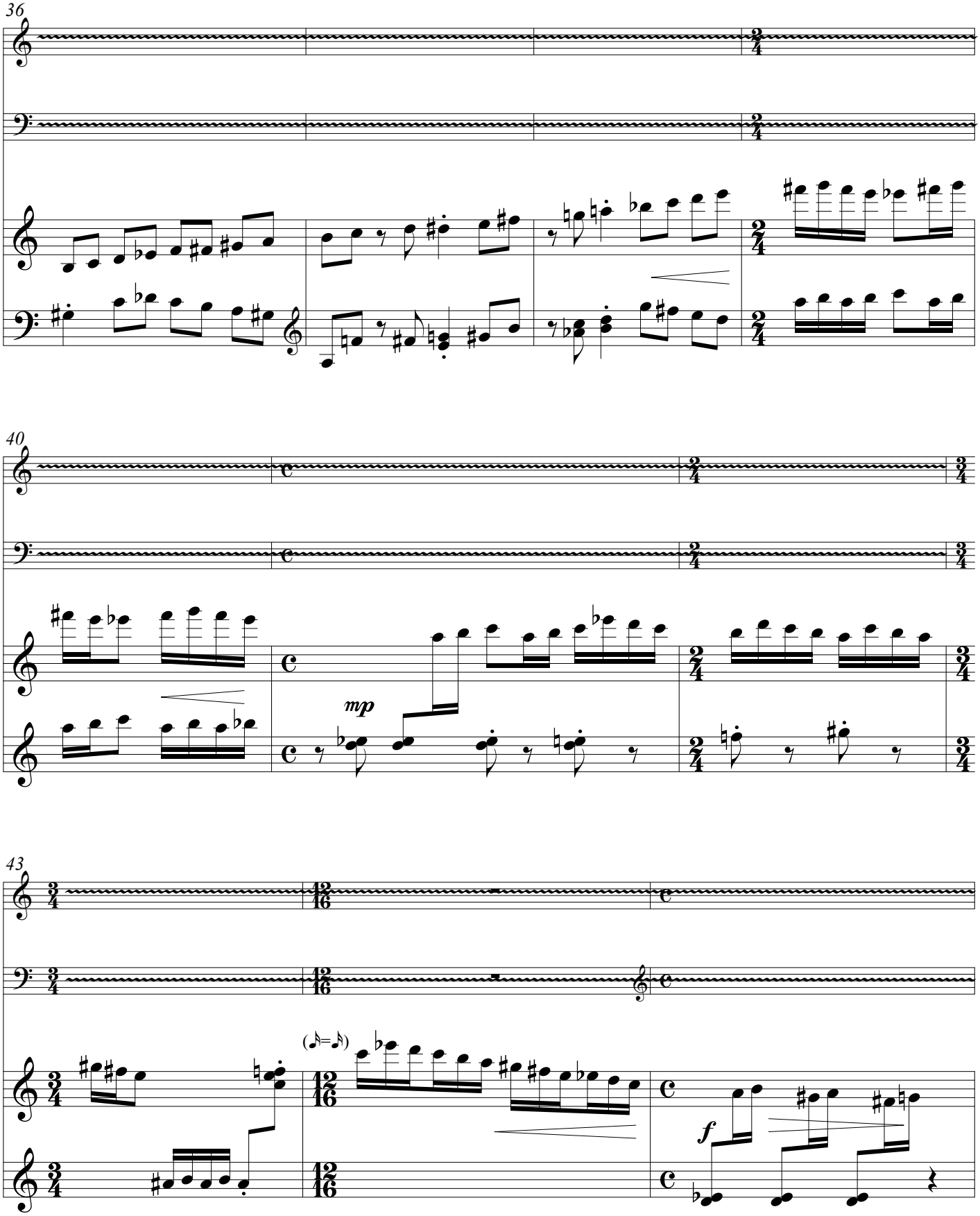
(strings: **Sempre Tempo I**)

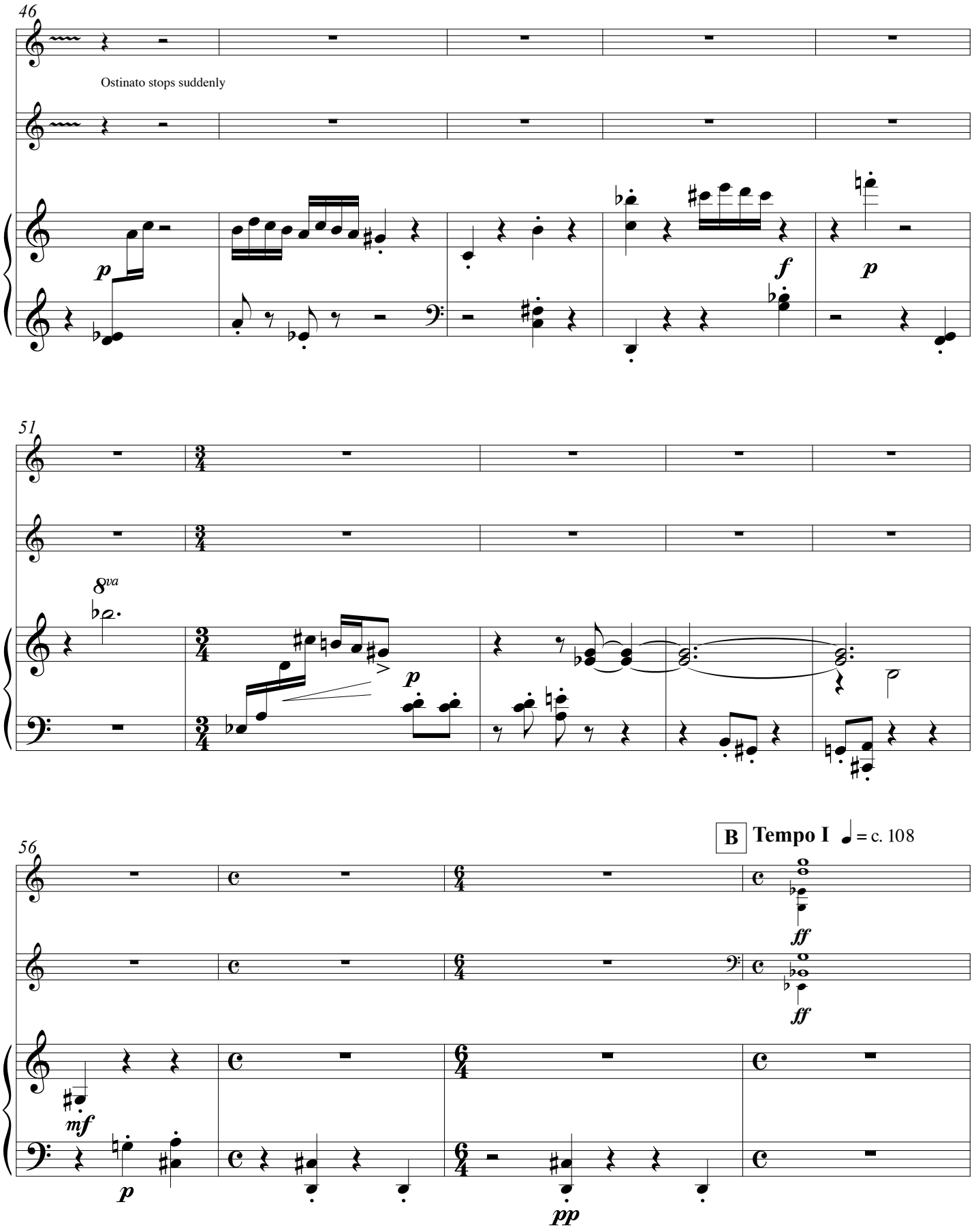


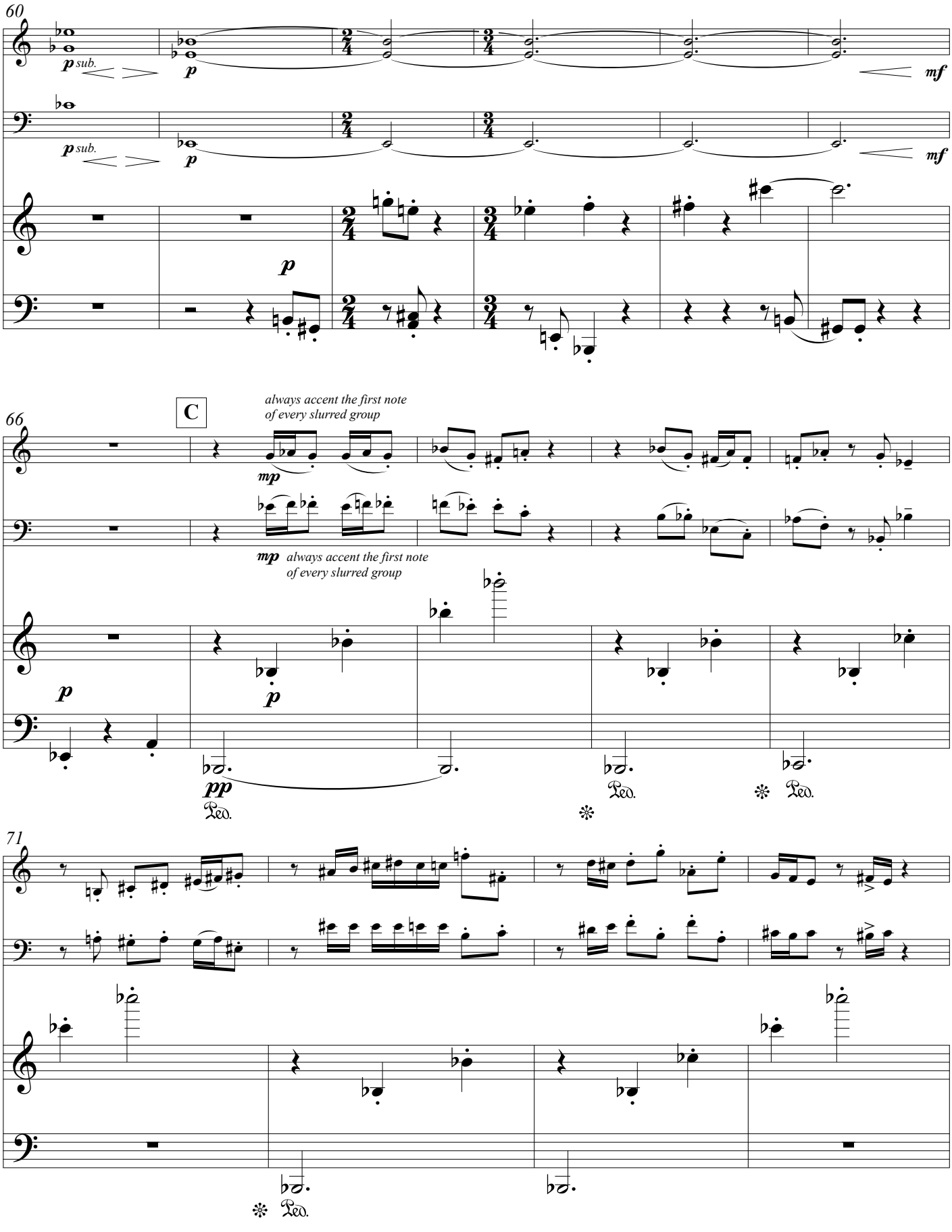
Strings ostinato continues independently of the piano. Vary the length of the fermata rest slightly with each repeat so the ostinato is less symmetrical.

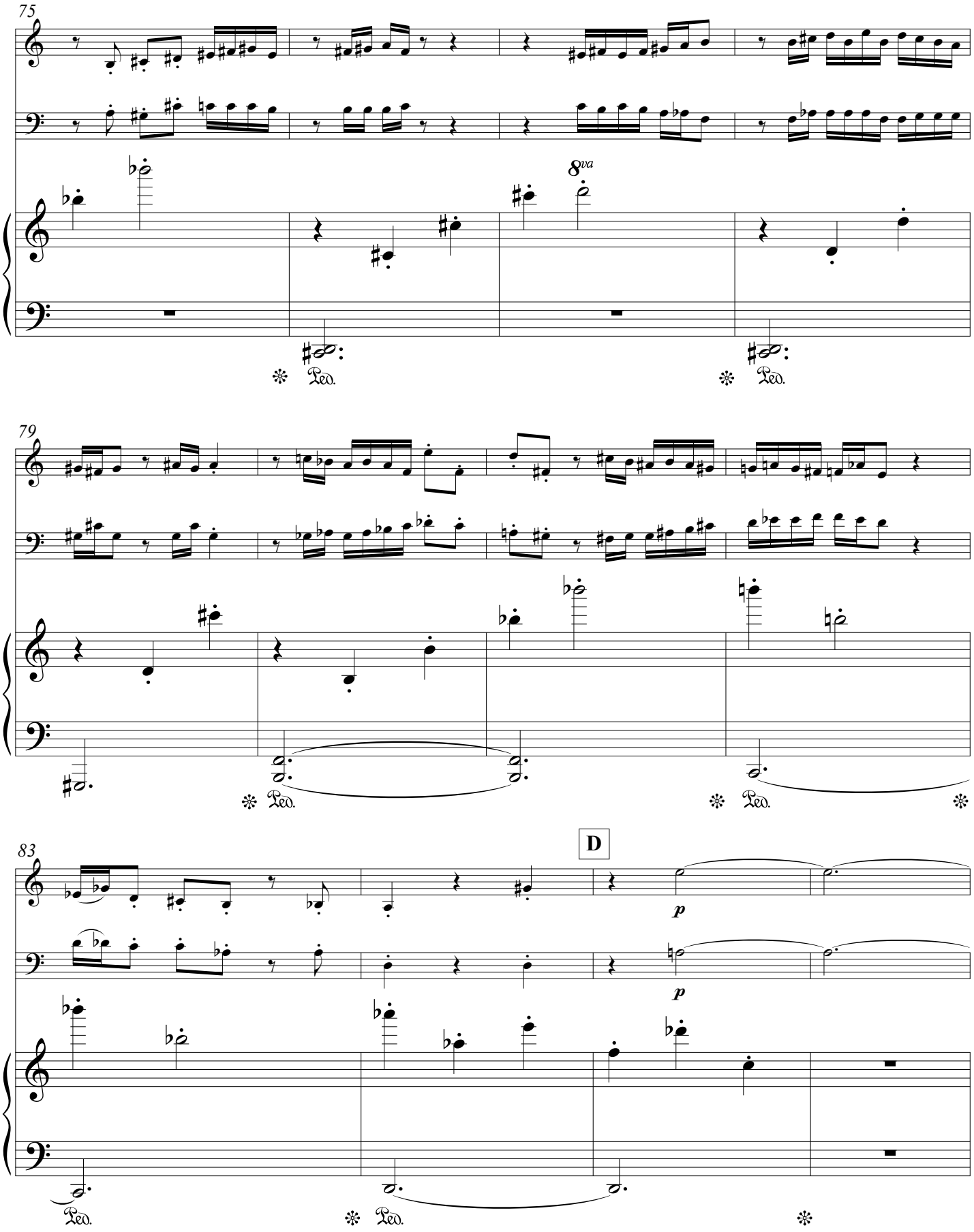

17
Subito vivace ♩ = c. 184
p sempre stacc.
mp
22
(♪=♪)
f
(♪=♪)
mf
26
f
mp

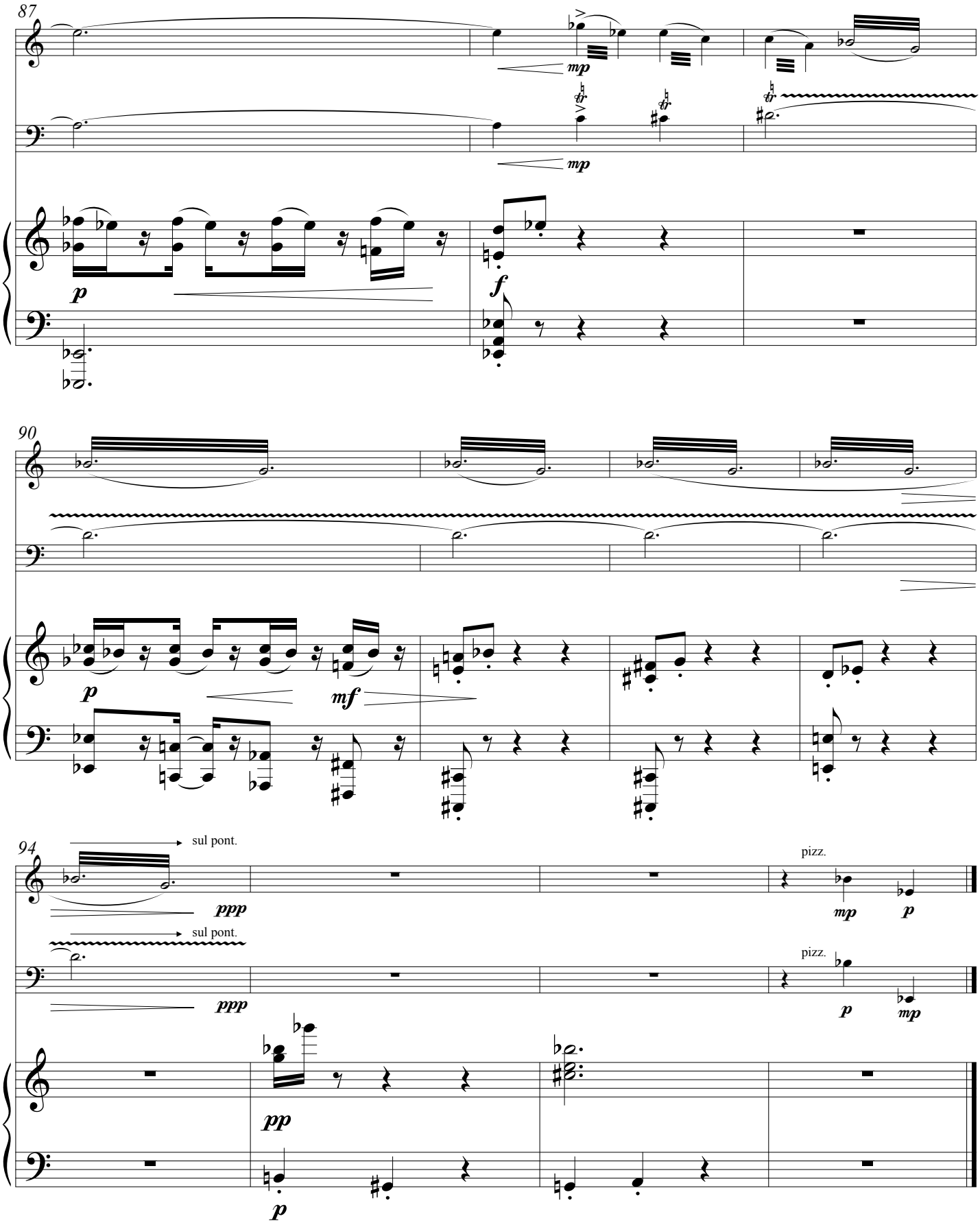

29
8va
loco
p
f
33
8va
loco
p
mf
f
stacc.


36
40
mp
43
(♪=♪)
f


46
Ostinato stops suddenly
p
f
p
51
8va
p
56
B
Tempo I
= c. 108
ff
ff
mf
p
pp


60
p sub.
p
mf
p sub.
p
mf
p
66
C
always accent the first note
of every slurred group
mp
mp always accent the first note
of every slurred group
p
p
pp
Ped.
Ped.
Ped.
71
Ped.


75
8va
Ped.
Ped.
79
Ped.
Ped.
83
D
p
p
Ped.
Ped.


87
mp
mp
p
f
90
p
mf
94
sul pont.
ppp
sul pont.
ppp
pizz.
mp
p
pizz.
p
mp
pp
p

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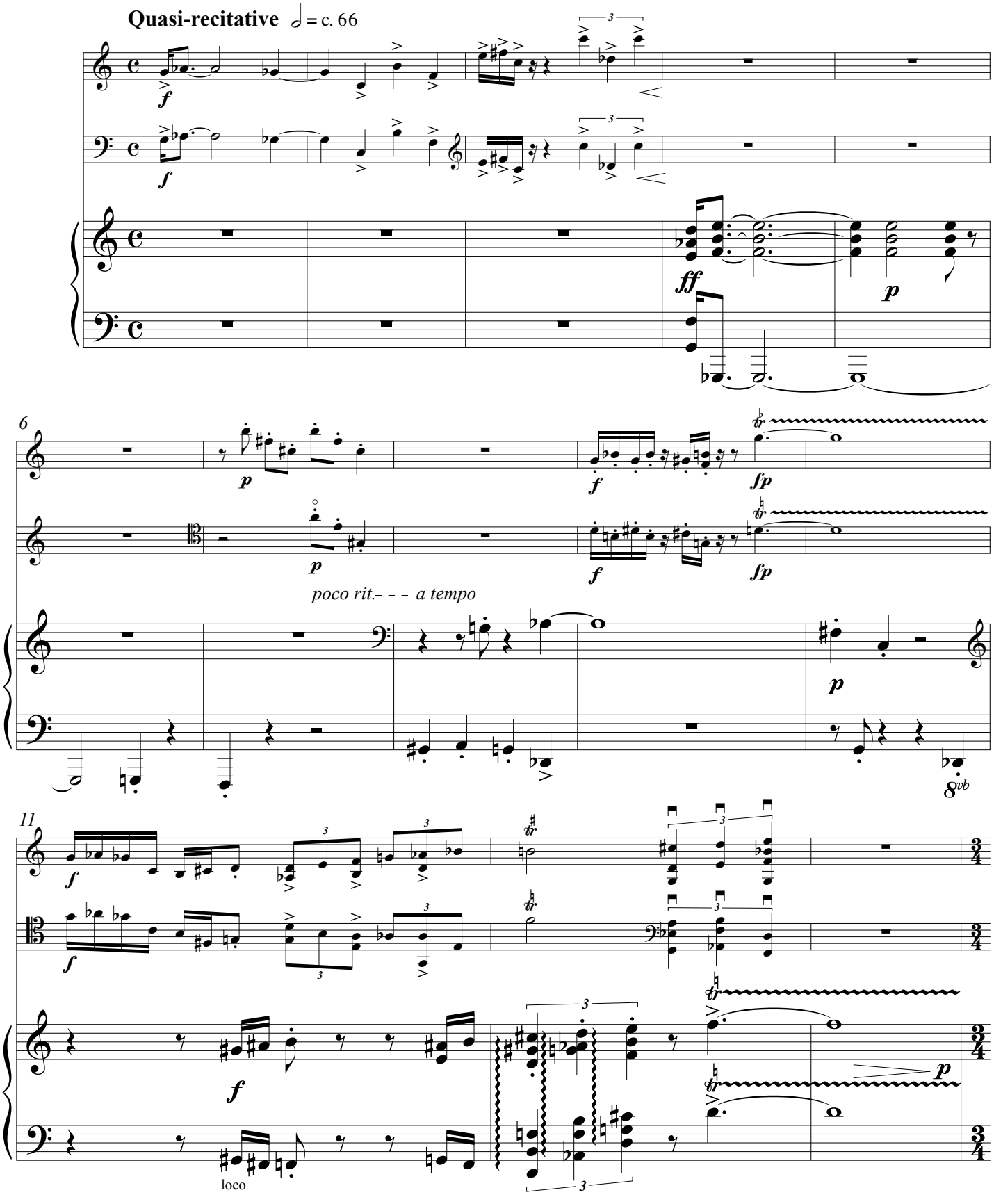
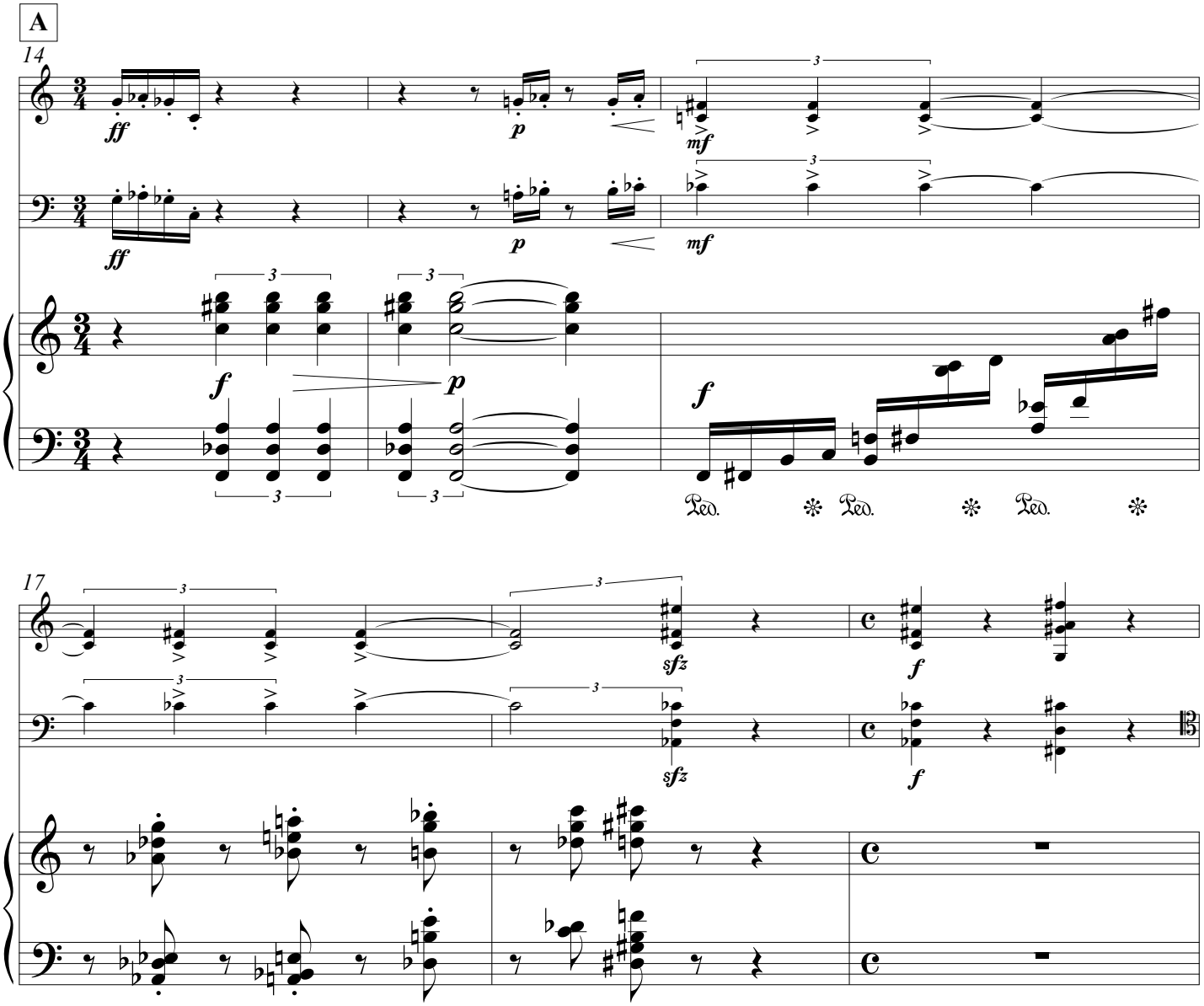
IV.




A
14
ff
p
mf
f
sfz
Ped.
17

B

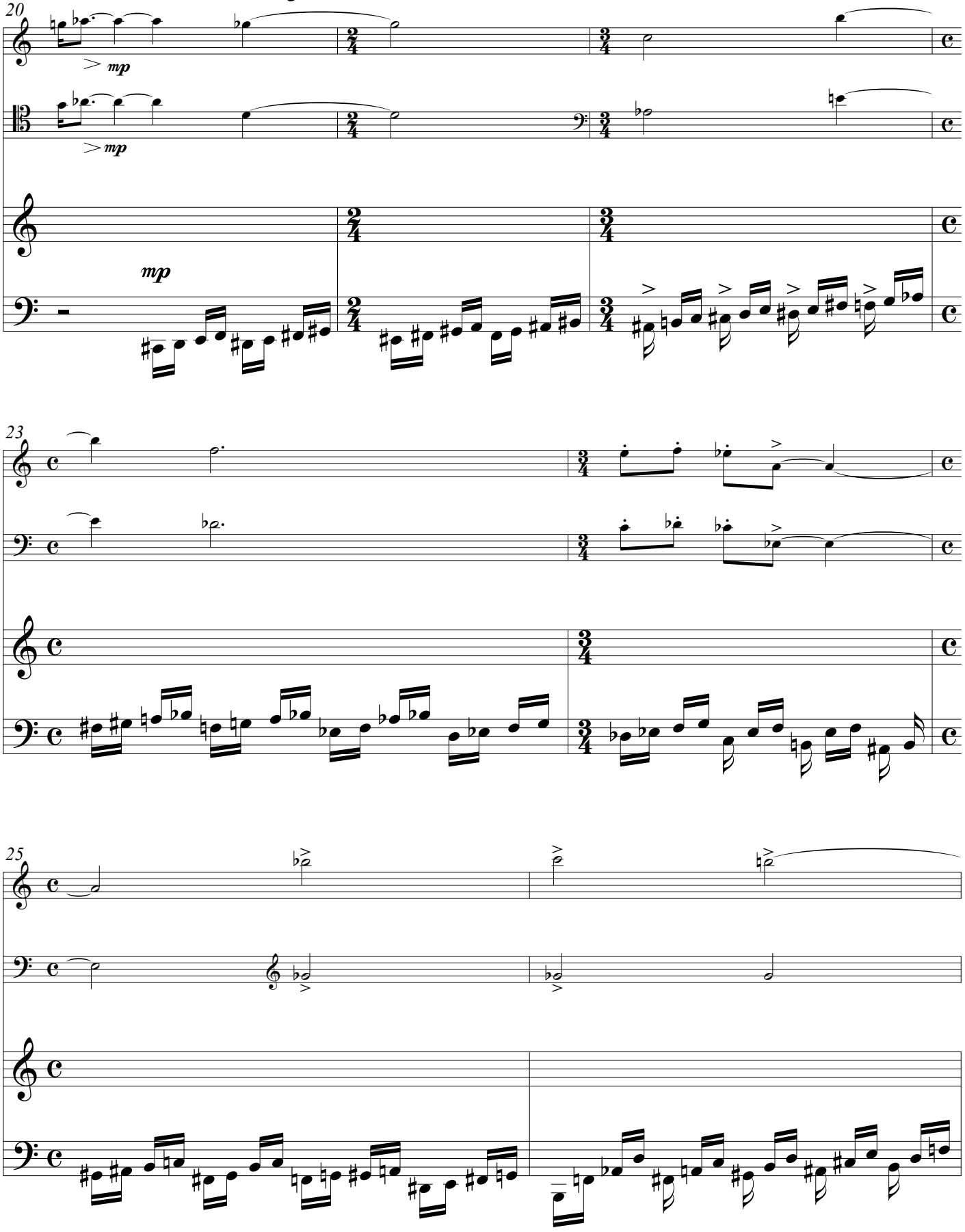
Subito vivace ♩ = c. 152

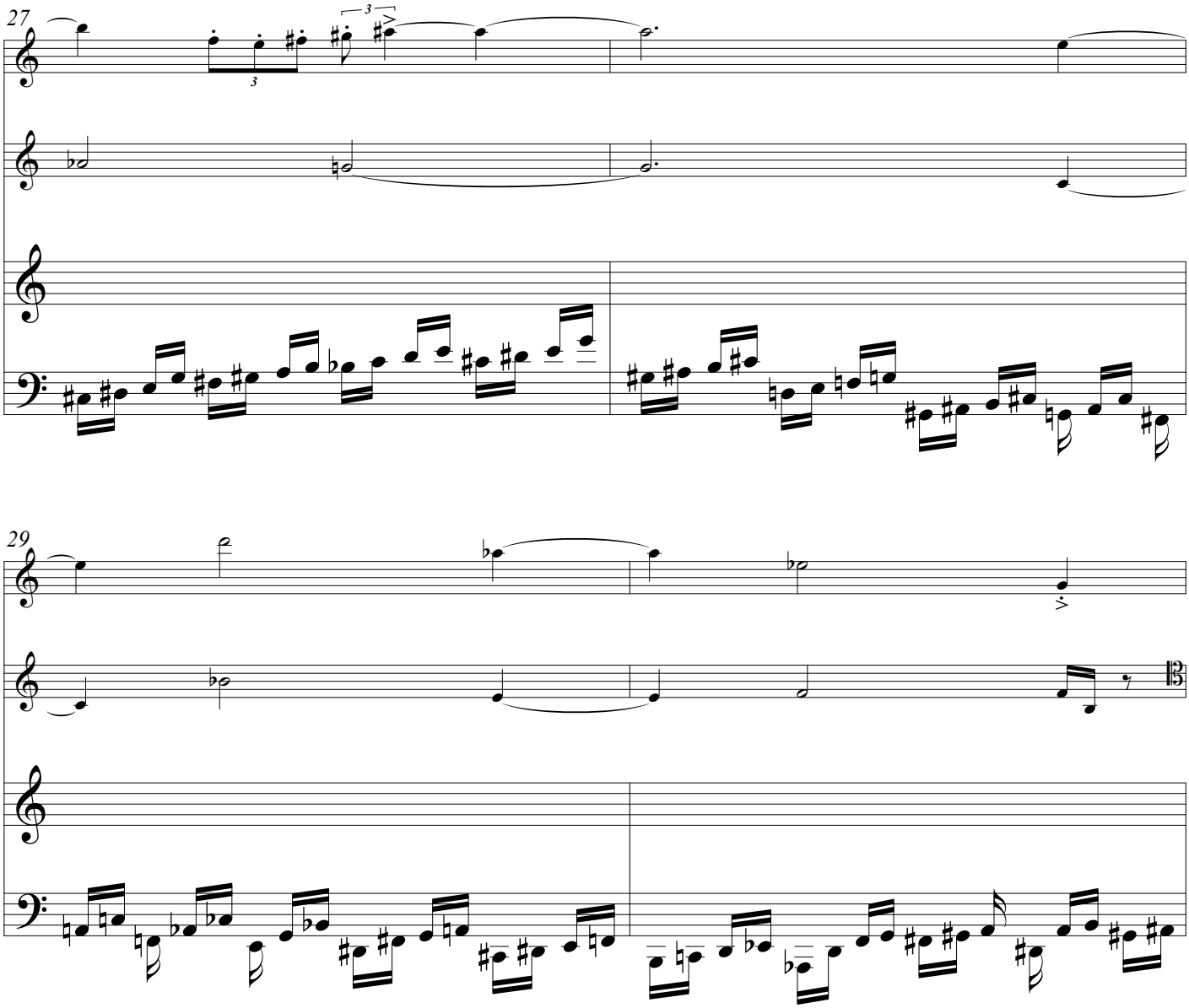
20

mp

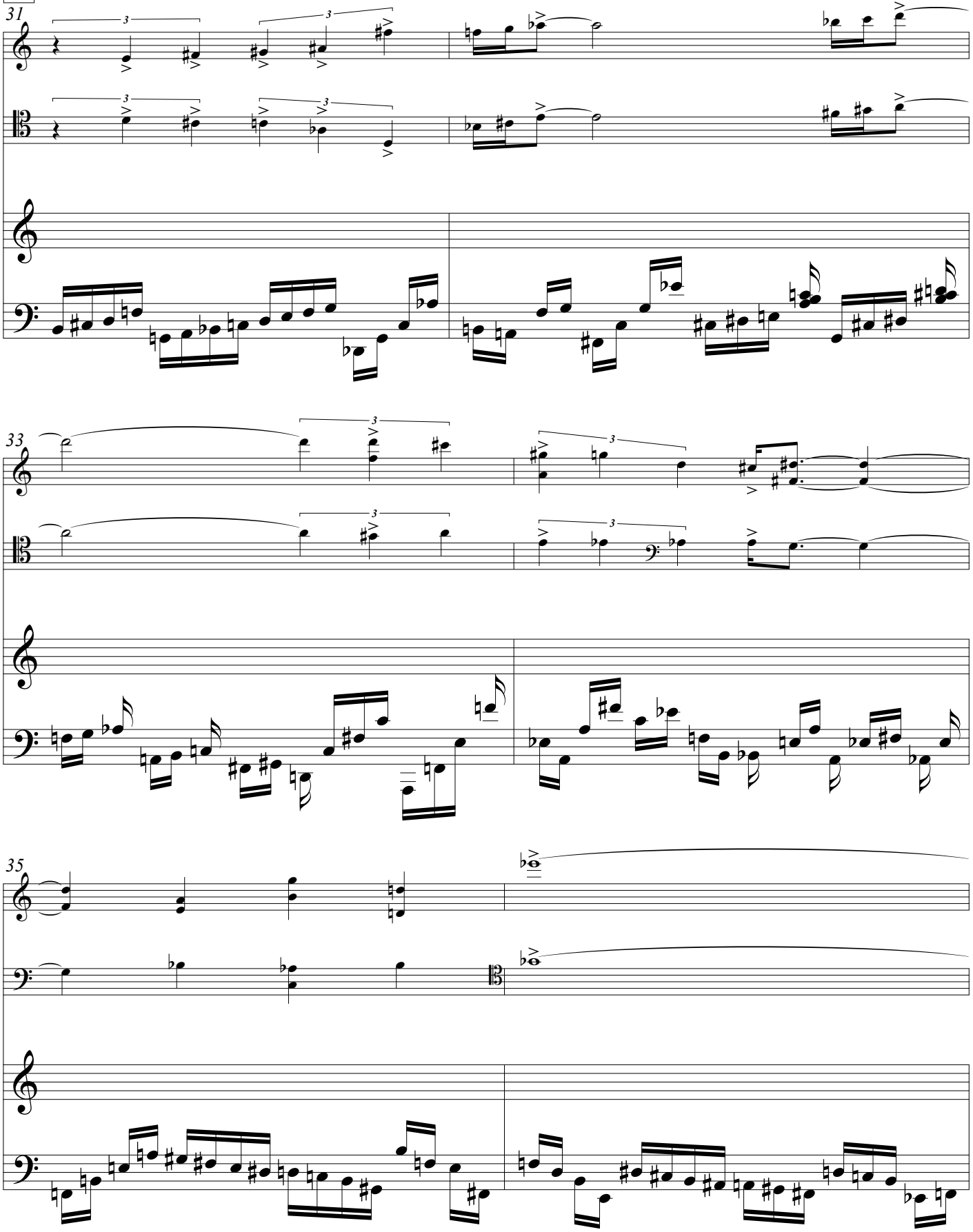
23

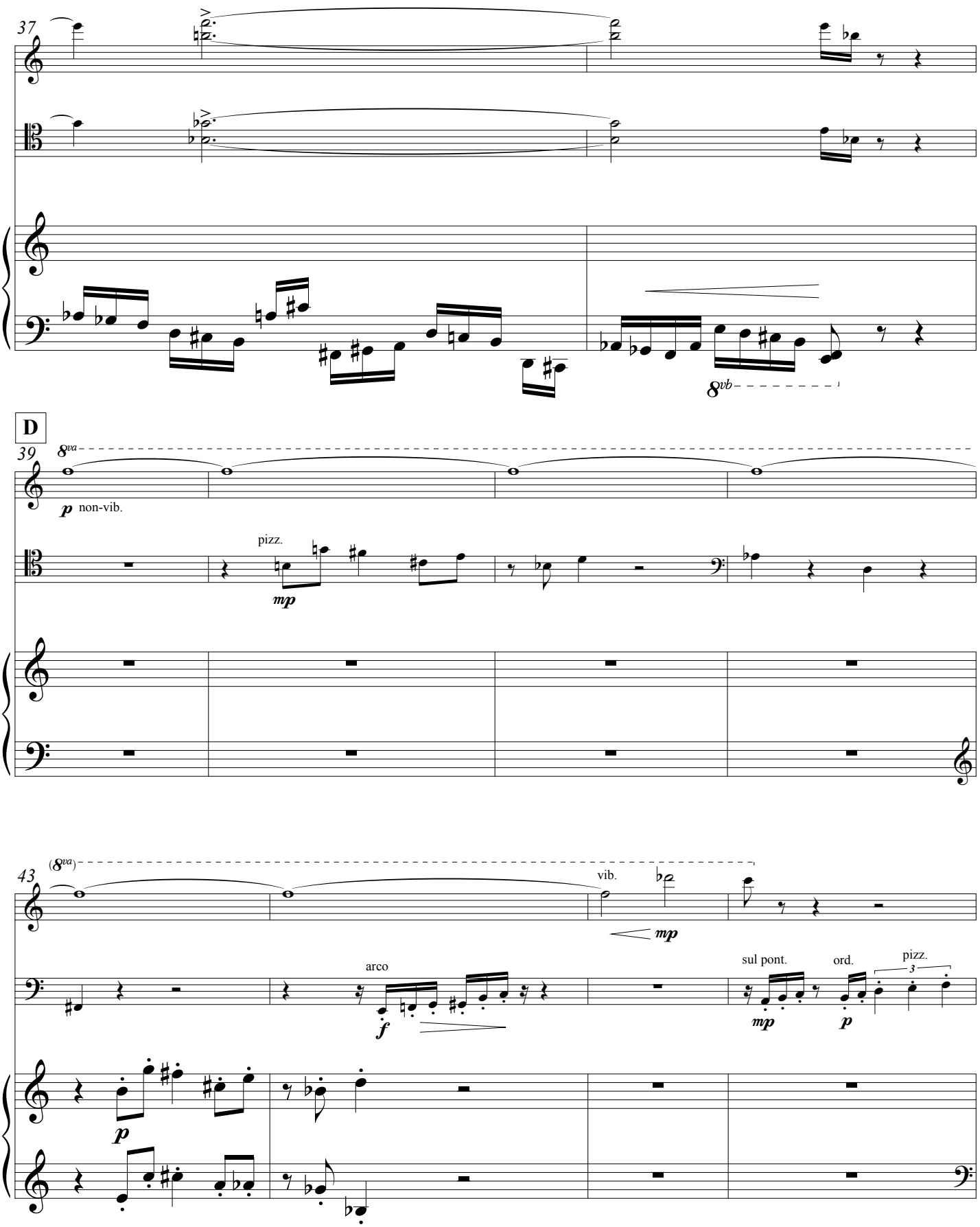
25




27
3
3
29

C




37
8vb
D
39
8va
p non-vib.
pizz.
mp
43
(8va)
vib.
mp
arco
f
sul pont.
mp
ord.
p
pizz.
3
p

E

47

8va

p

arco

sfzp

(♪=♪)

mp

51

(8va)

tr

f

go flat

p

go flat

ff 3 *p* *mf*

p

p

f

p

57

non-vib.

3

pp

3

vib.

mf

(∨)

p

non-vib.

3

pp

3

vib.

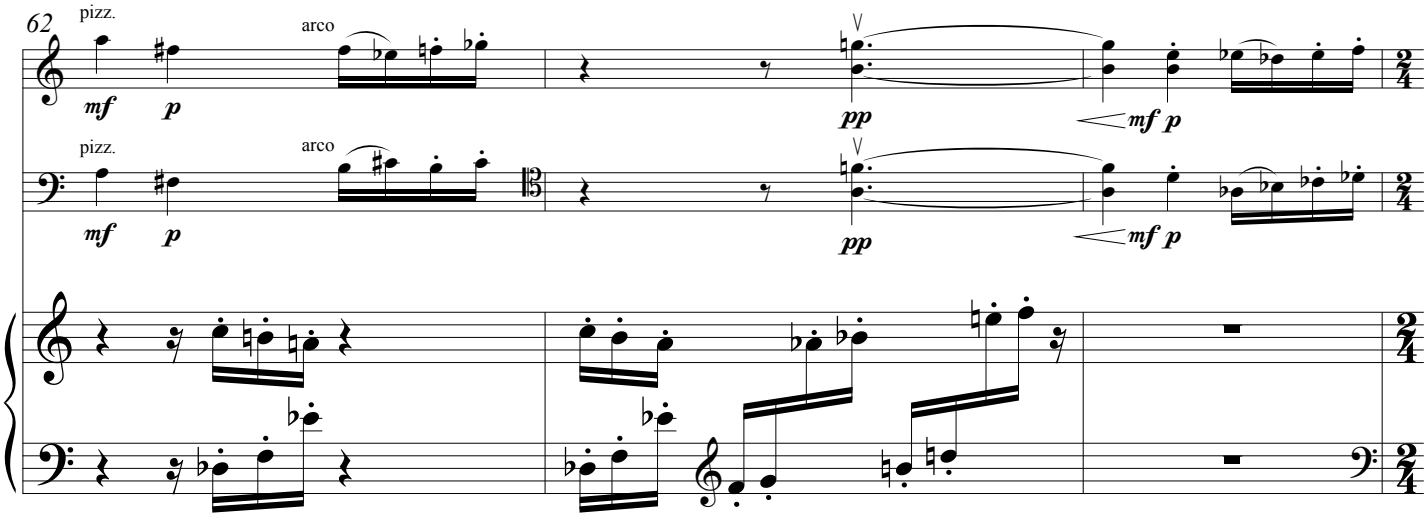
mf

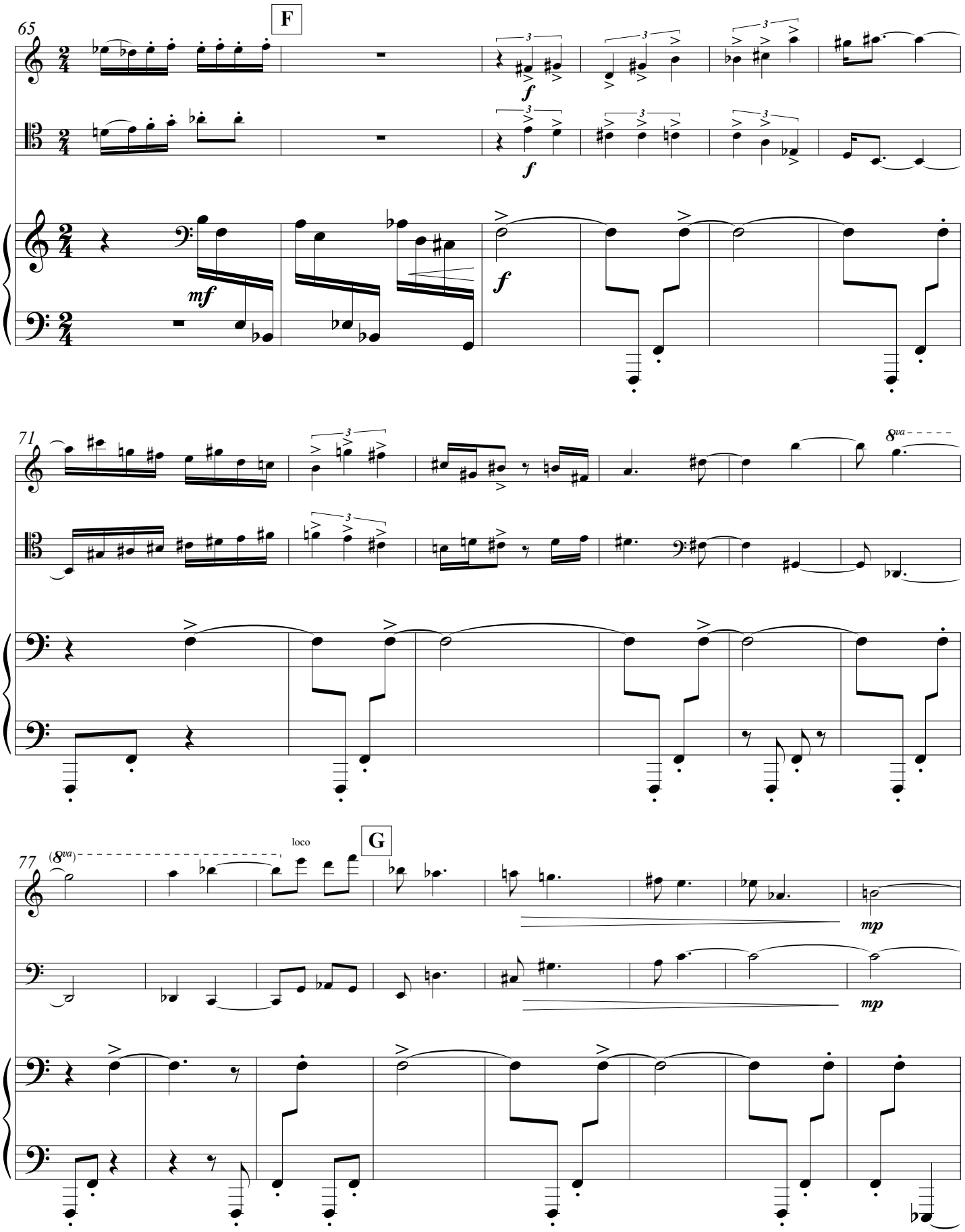
(∨)

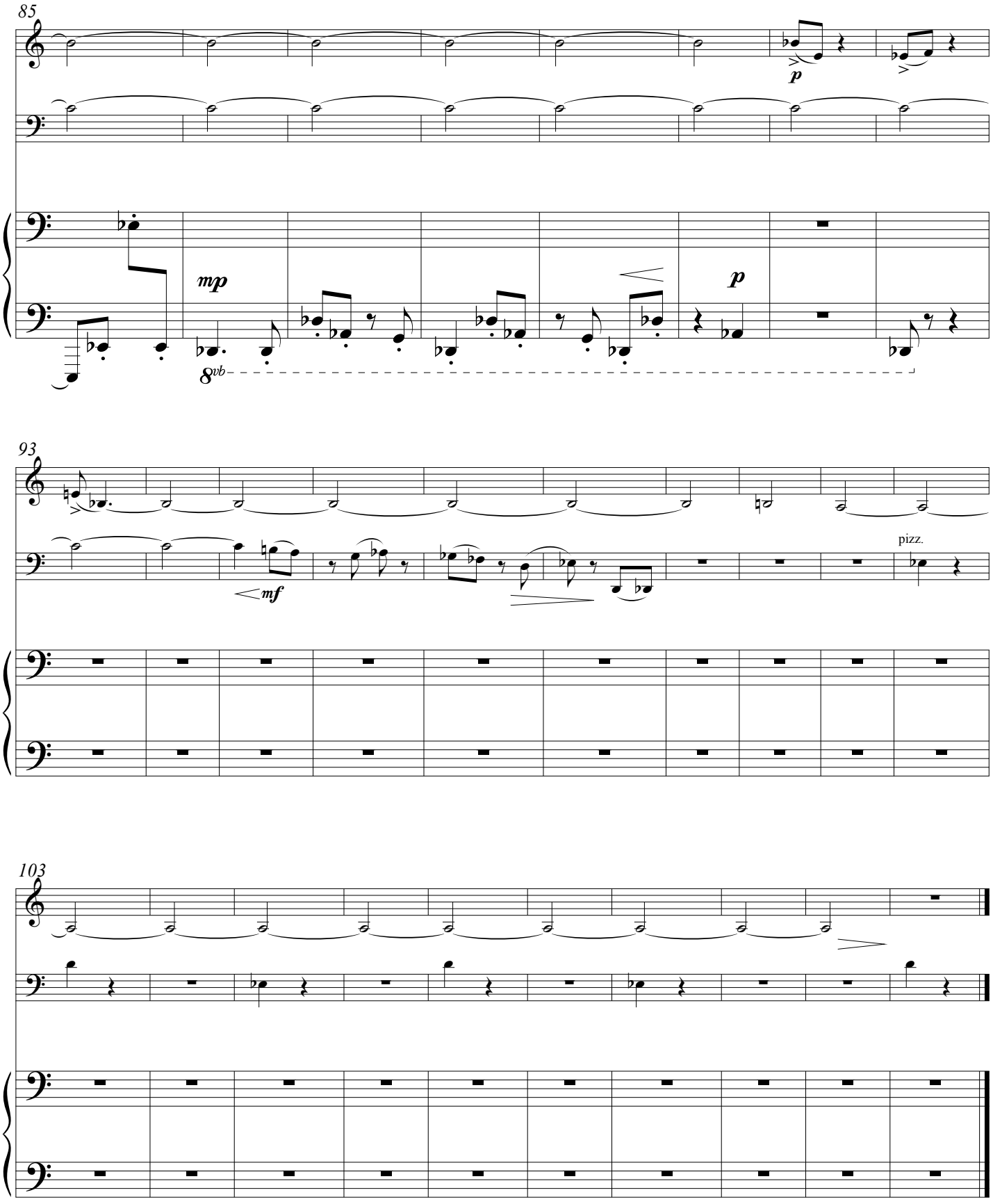
p

f

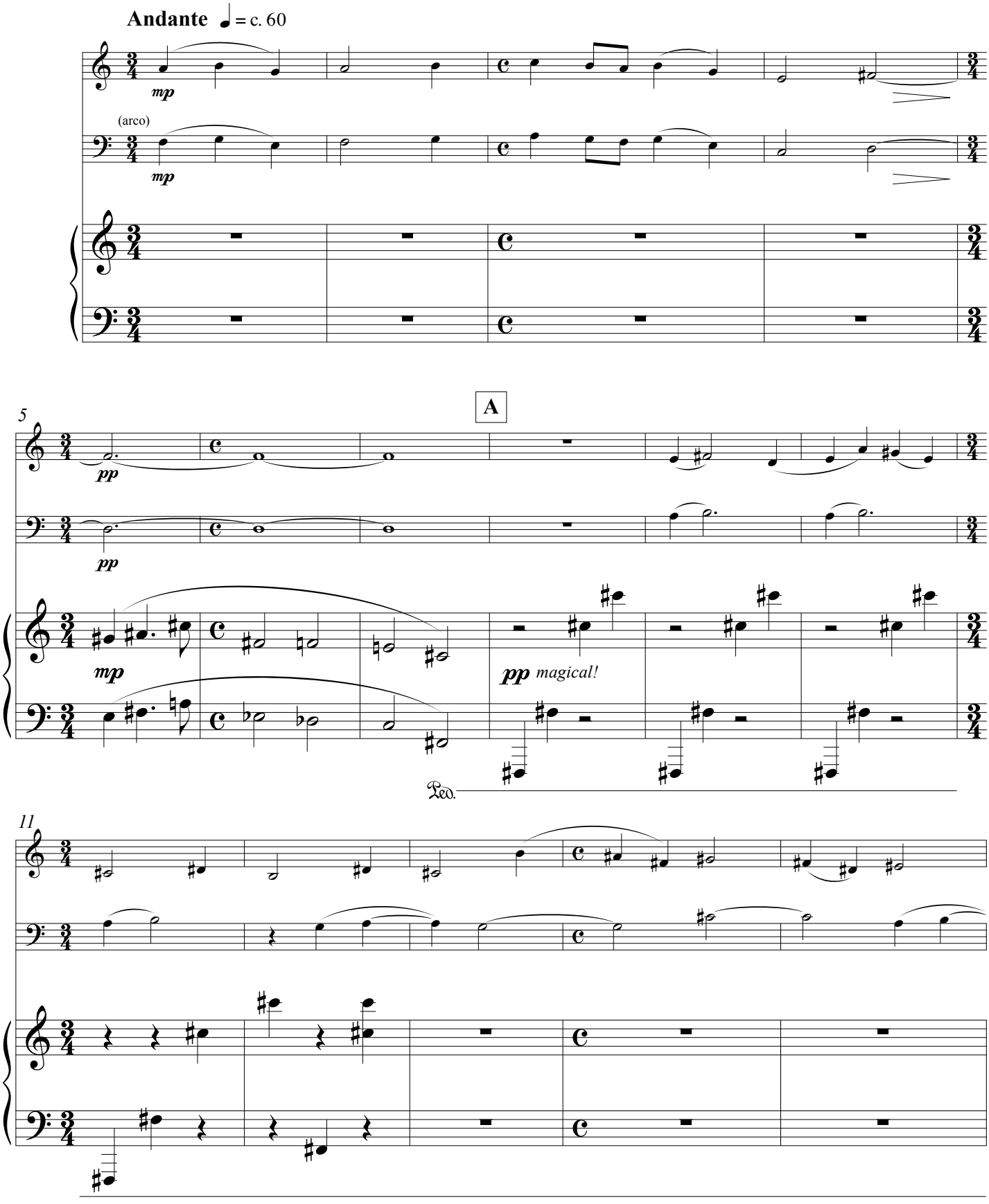
p

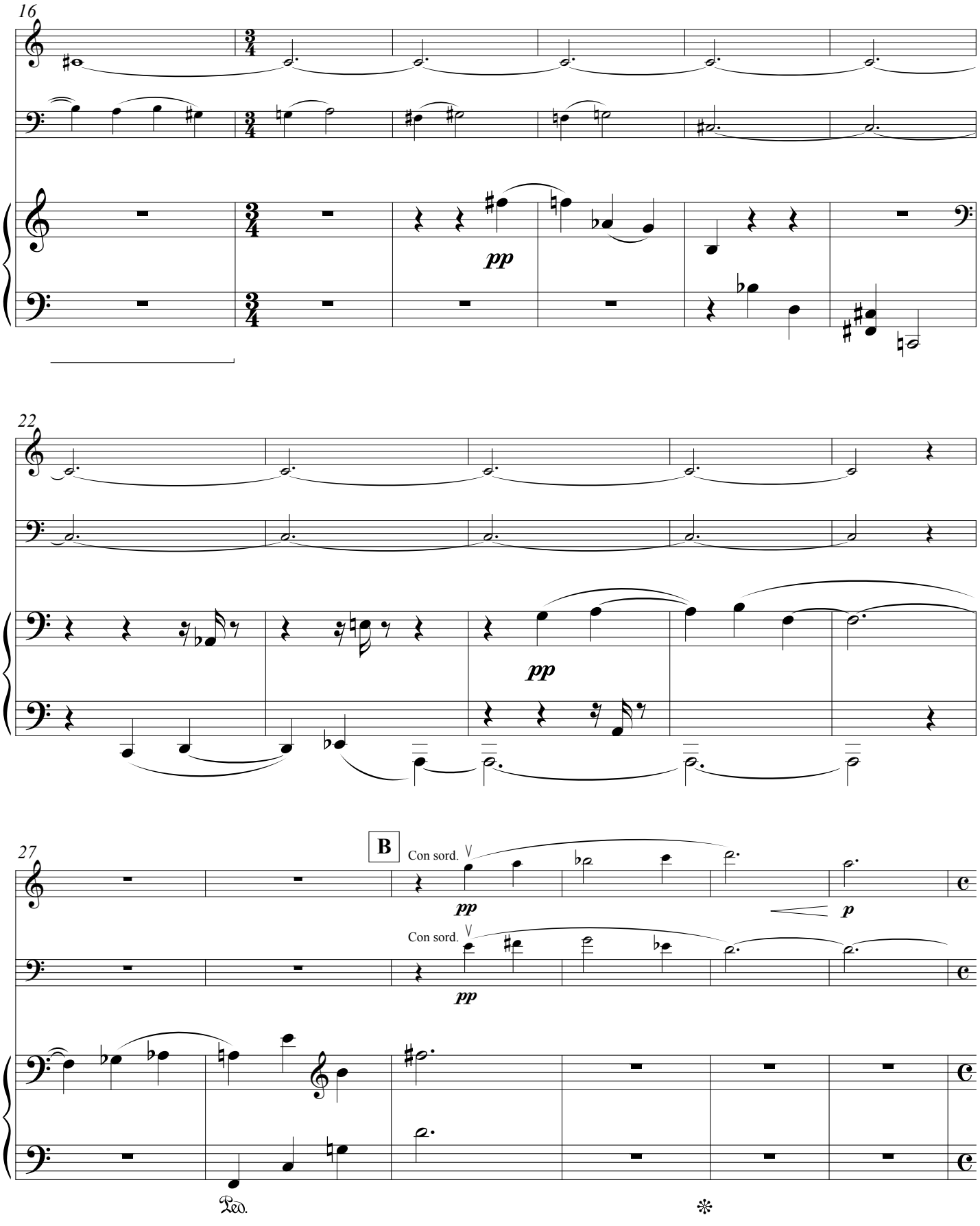

62
pizz.
arco
mf
p
pp
mf p
pizz.
arco
mf
p
pp
mf p

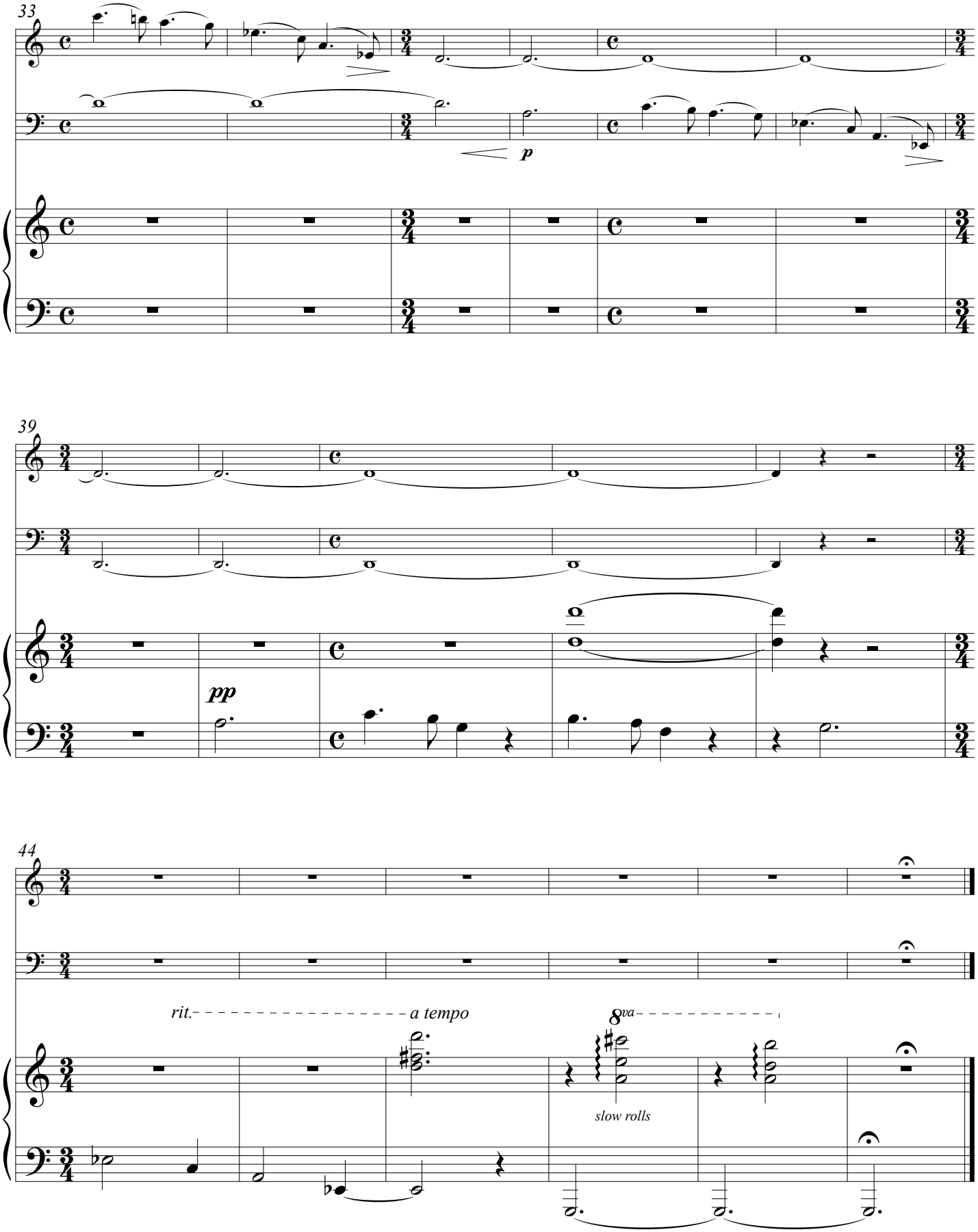

65
F
71
77
(8va)
loco
G


85
p
mp
p
8vb
93
mf
pizz.
103

V. Epilogue




16
pp
22
pp
27
B
Con sord.
pp
p
Con sord.
pp
Ped.
✻


33
p
39
pp
44
rit.
a tempo
8va
slow rolls