

W. Jay Sydeman

Auld Lang Sydeman
for Violin and Viola
(c. 1993)

With a name like Sydeman, who could resist writing an *Auld Lang Syd...?* Not me! This is the first of two... fairly straightforward, technically not difficult but musically demanding. (The second version is electronic and quite strange.) There are three variations, running from mysterious through jolly, all based on elements of the tune. Another addition to the somewhat limited repertoire for violin and viola.

– 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 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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for Violin and Viola

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Moderato $\text{♩} = c. 76$

Vln *mp*

Vla *mp*

4

A Variation 1

9

pizz.

14

pizz. arco

arco pizz. arco

mf *pp sub.*

B

Variation 2

18

misterioso

pp

p sub. poch. vib

Musical notation for measures 18-21. The piece is in G major (one sharp) and 3/4 time. Measure 18 starts with a piano (*pp*) dynamic. The first staff (treble clef) contains a melodic line with eighth and quarter notes, while the second staff (bass clef) provides a harmonic accompaniment with half notes. A hairpin crescendo is shown over measures 18 and 19. Measure 20 begins with a *p* dynamic and includes the instruction *sub. poch. vib* (subito poco vibrato). The piece concludes in measure 21 with a whole note chord in the treble staff.

22

Musical notation for measures 22-25. The melodic line in the treble staff continues with quarter and eighth notes, featuring a long phrase that spans across measures 23 and 24. The bass staff continues with a steady accompaniment of quarter notes. A hairpin crescendo is indicated over measures 24 and 25.

26

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

pizz.

(arco)

rit.-----

Musical notation for measures 26-29. The piece transitions to a new section starting at measure 26. The treble staff begins with a melodic line, and the bass staff continues with a steady accompaniment. At measure 27, the tempo changes from *poco rit.* to *a tempo*, and the instruction *pizz.* (pizzicato) is given. At measure 28, the instruction *(arco)* is written above the treble staff. The piece concludes in measure 29 with a *rit.* (ritardando) instruction and a final chord in both staves.

V.S.

Variation 3

C

Più Mosso $\text{♩} = \text{c. } 104$

29

f jolly, quasi-baroque

arco

f

31

33

35

ff

ff

37 *spicc.* *spicc.*

Musical score for measures 37-38. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in a key signature of one flat (B-flat). Measure 37 features a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a similar rhythmic pattern. Measure 38 continues with eighth notes in both staves. The tempo marking *spicc.* is placed above the treble staff in measure 37 and below the bass staff in measure 38.

39 *poco* *poco*

Musical score for measures 39-40. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves are in a key signature of one flat (B-flat). Measure 39 features a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a similar rhythmic pattern. Measure 40 continues with eighth notes in both staves. The tempo marking *poco* is placed above the treble staff in measure 39 and below the bass staff in measure 40.