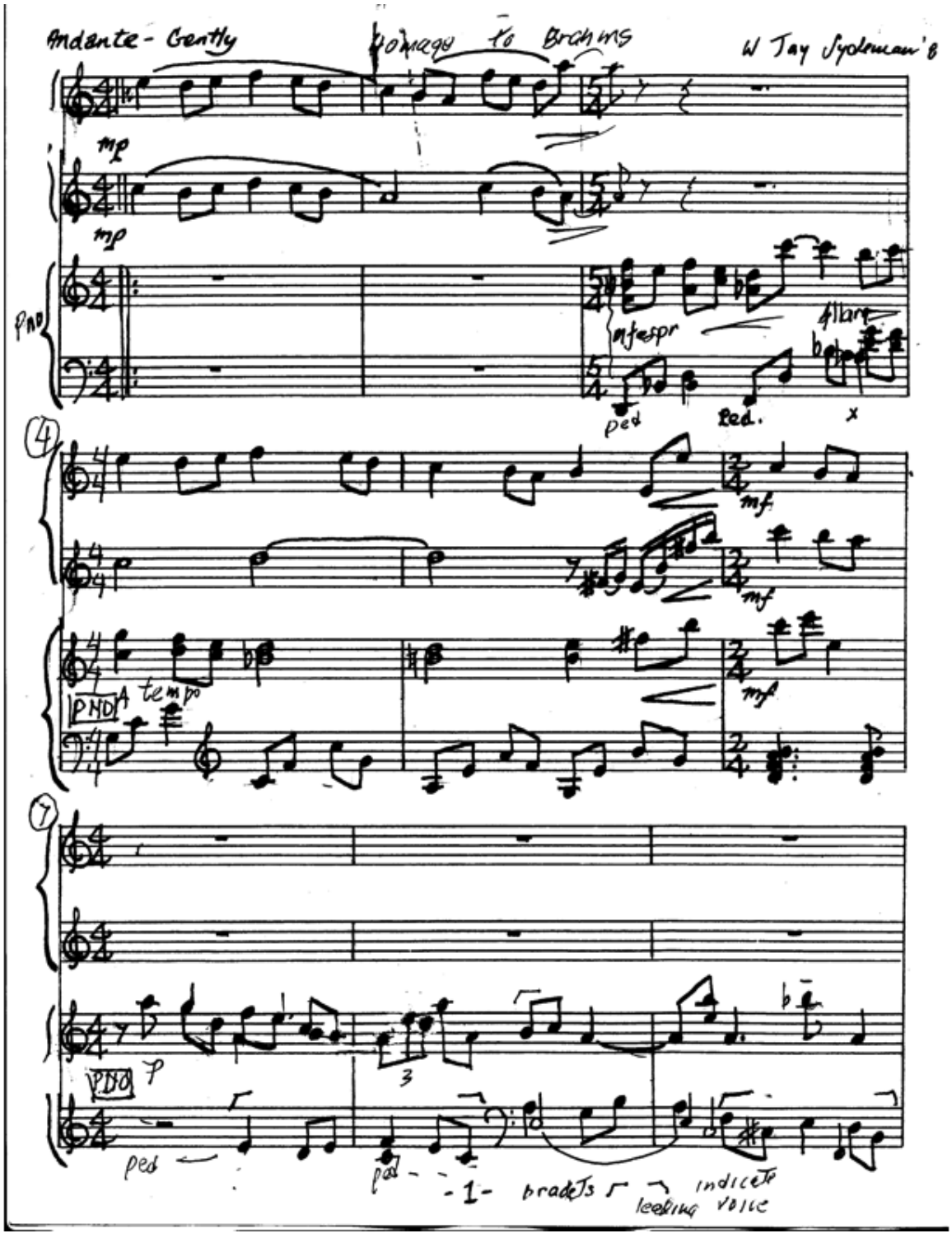
W. Jay Sydeman

Homage to Brahms

for Piano Trio

(1983)

Arts Aeternum



First page of manuscript

Written in 1982 when I was revisiting some favorite composers from the past, I felt impelled to include Brahms. The first movement has that lovely Brahms sound and textures; the second is livelier and still pays homage to Brahms' harmonic world, coupled with some contemporary rhythmic innovation.

There are two themes in the first movement – a sort of slow tender one, and a second that has more motion, finally returning to theme no. 1 in double the note values. As in all my work, the thematic development is (at least for me) the main business of the composition. In this particular work, the gestures are definitely Brahmsian and therefore easy to follow.

– W. Jay Sydeman, June 2011 and August 2013

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 rubato – circa 5:30
II. Grazioso – circa 4:30

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.

Homage to Brahms

for Violin, Cello and Piano

W. Jay Sydeman
(1983)

I.

Andante rubato ♩ = c. 80

Violin

Cello

Piano

mp gently

allarg.

mf espr.

Note: Brackets denote primary voice

a tempo

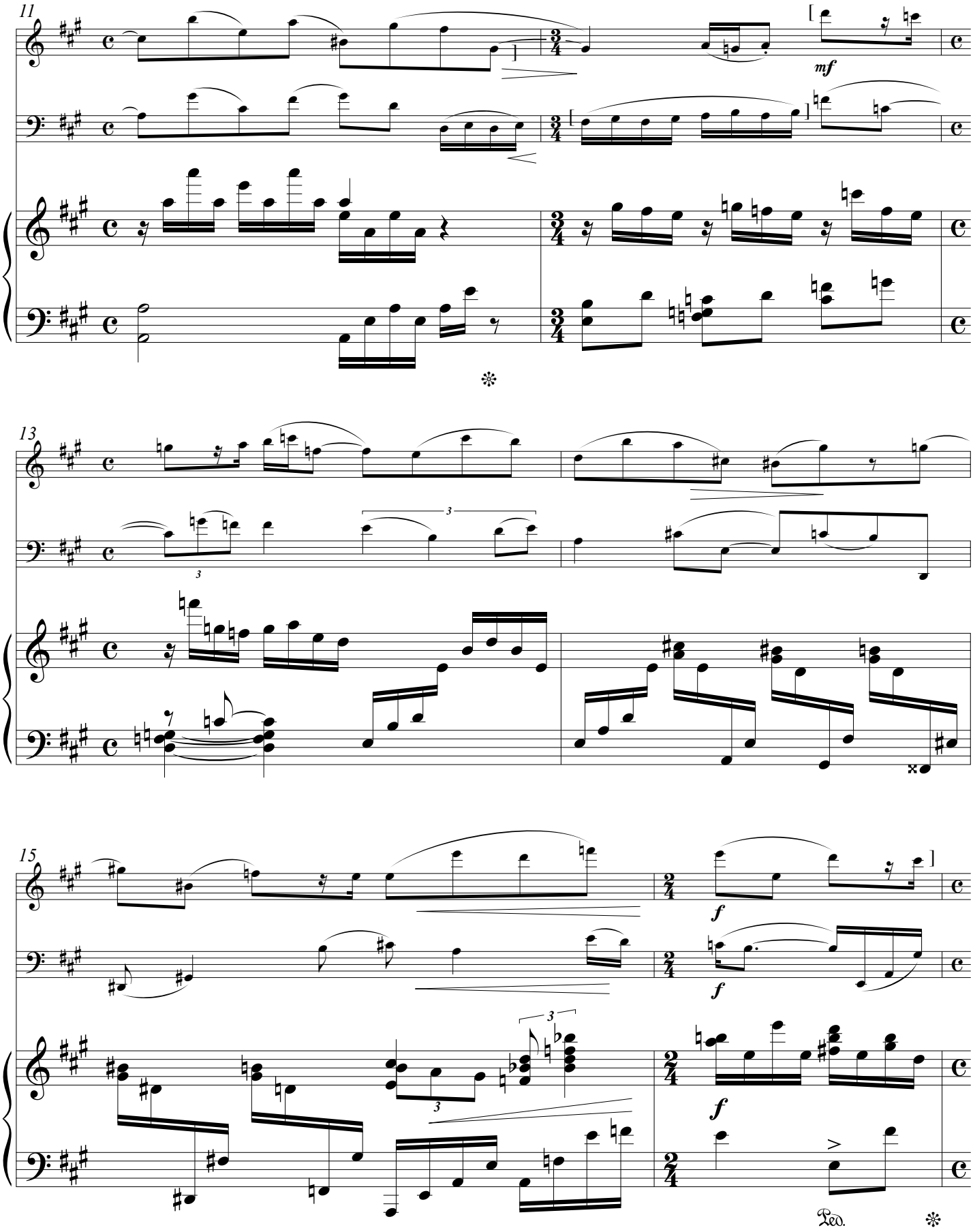
mf

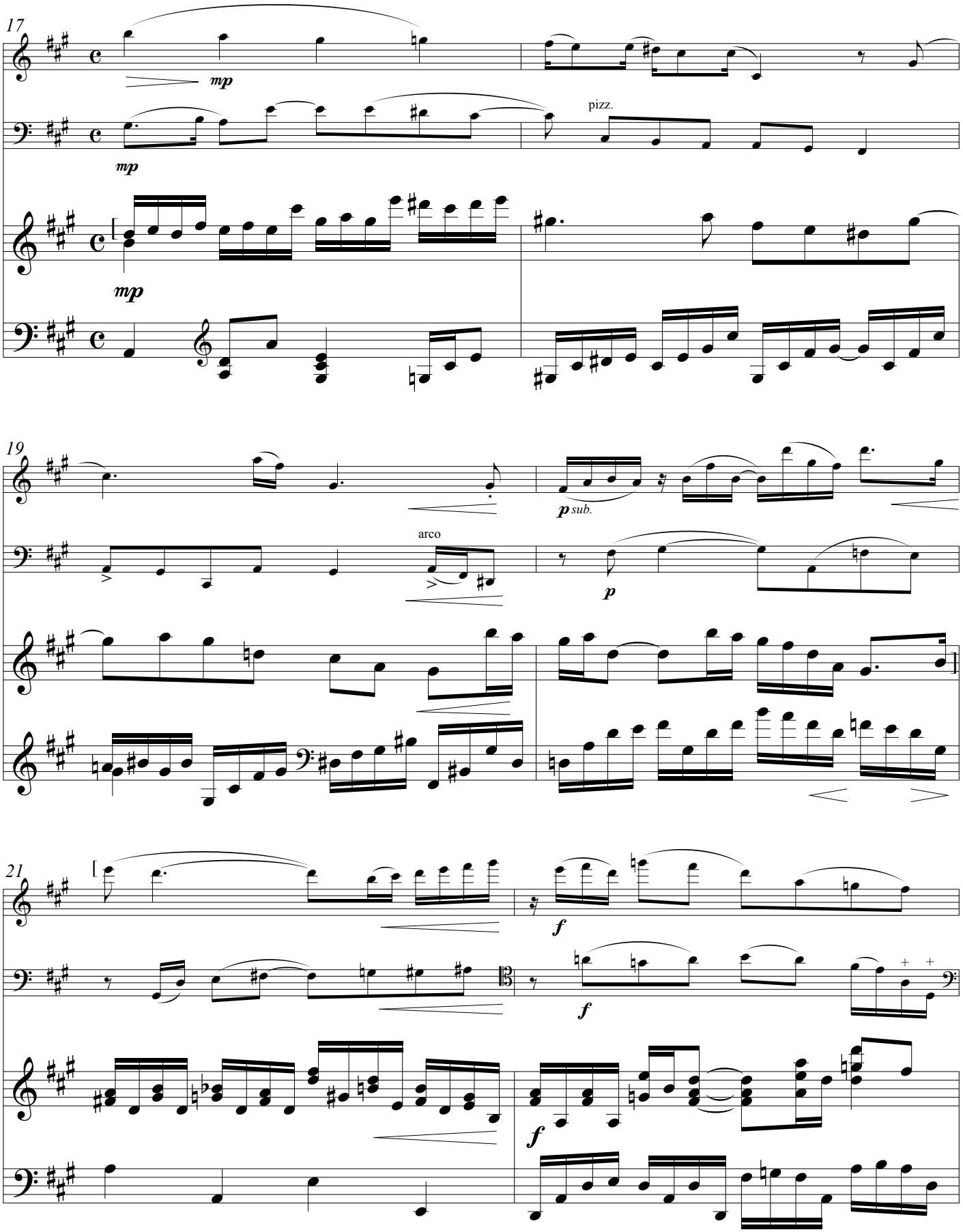
p

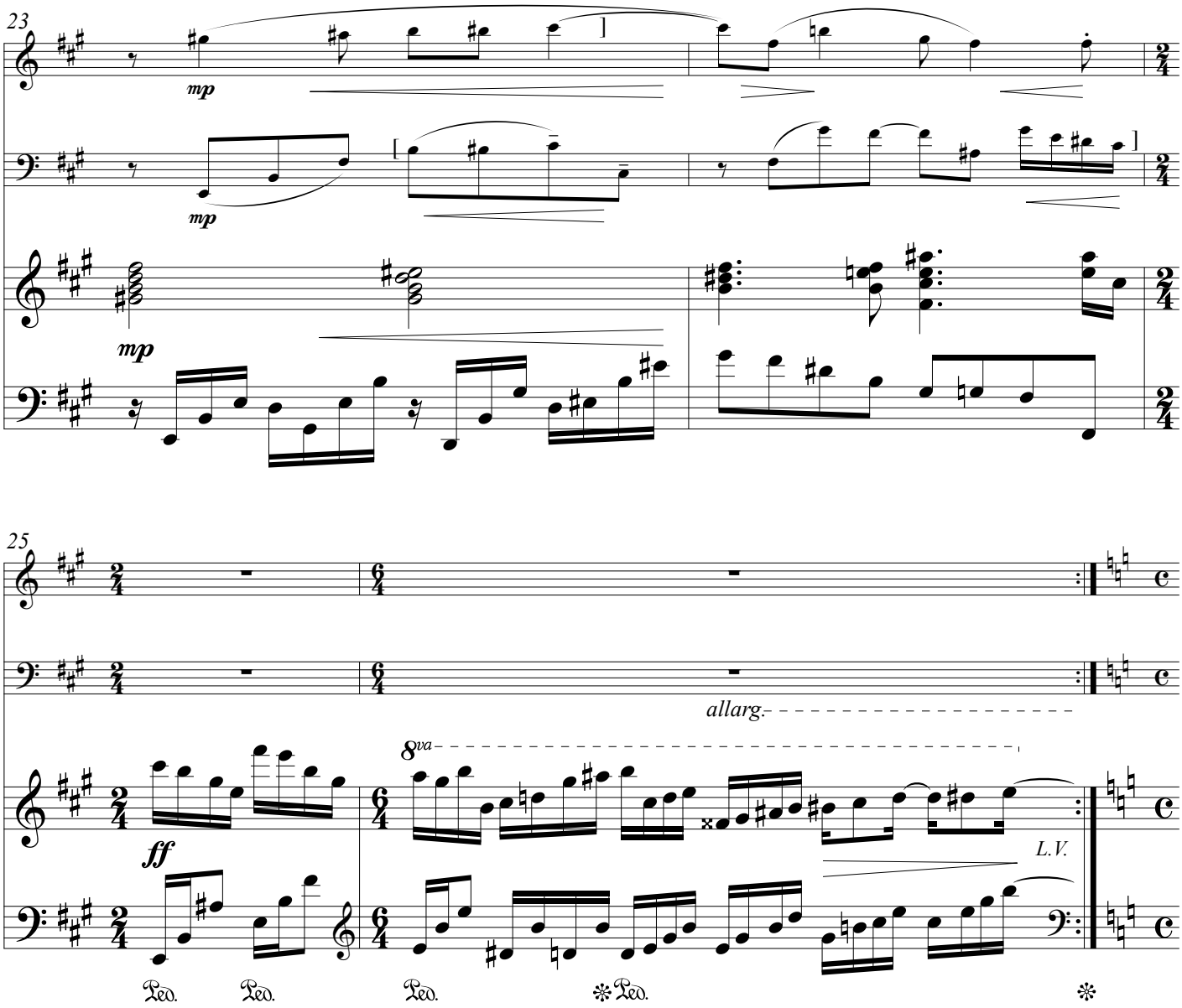
A

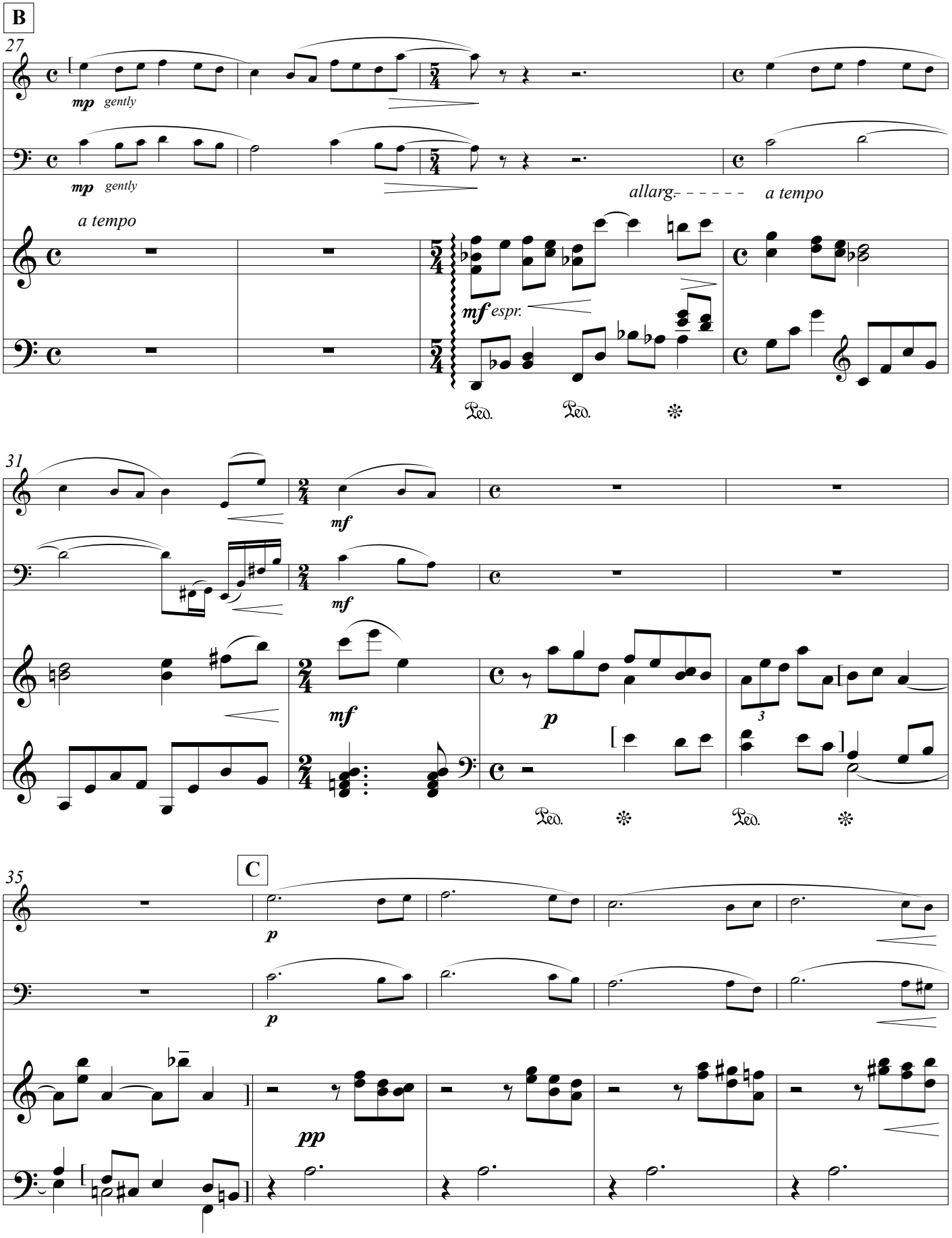
mp graceful

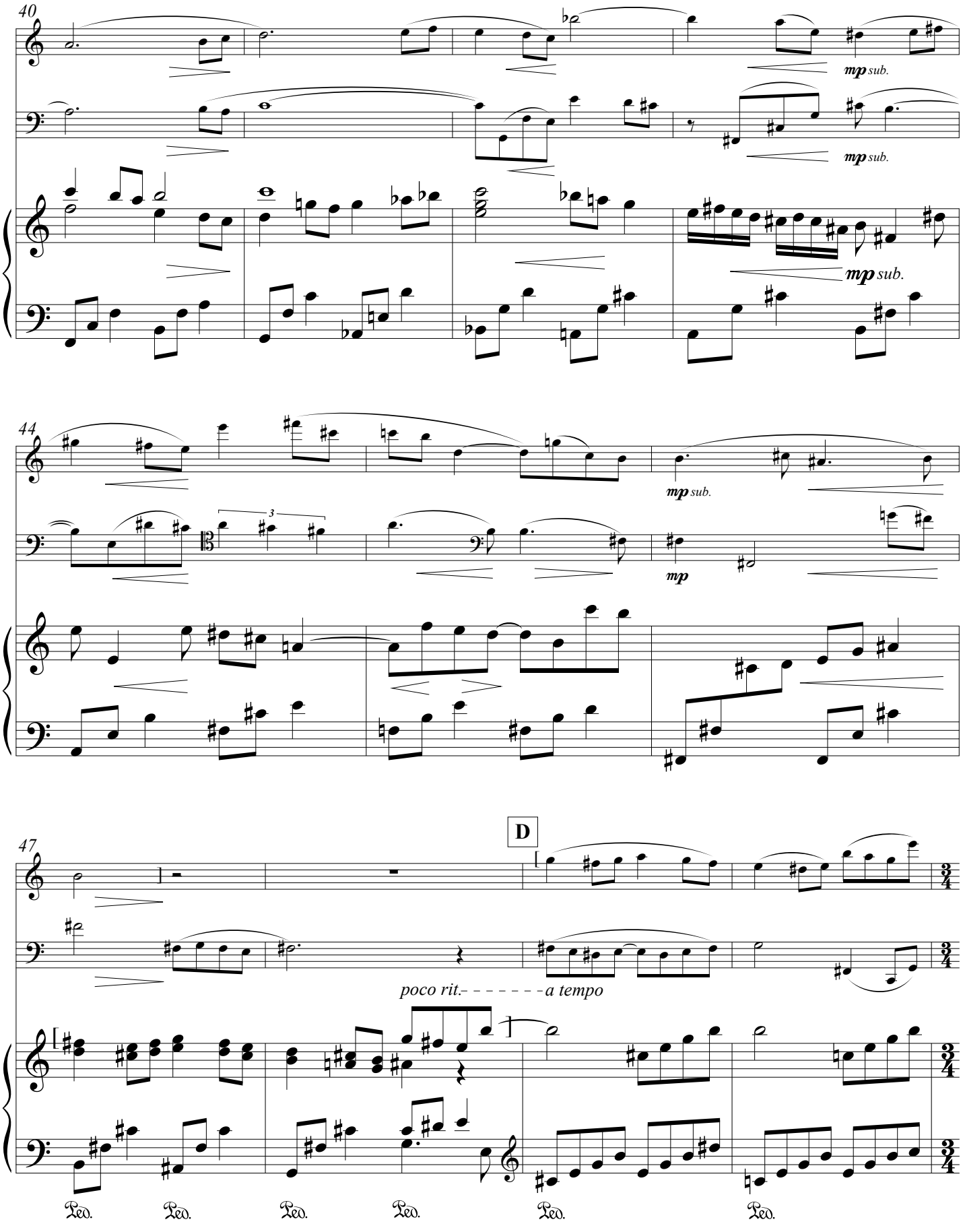
© 2013 Arts Aeturnum Productions. All rights reserved. v. 2019-08-16

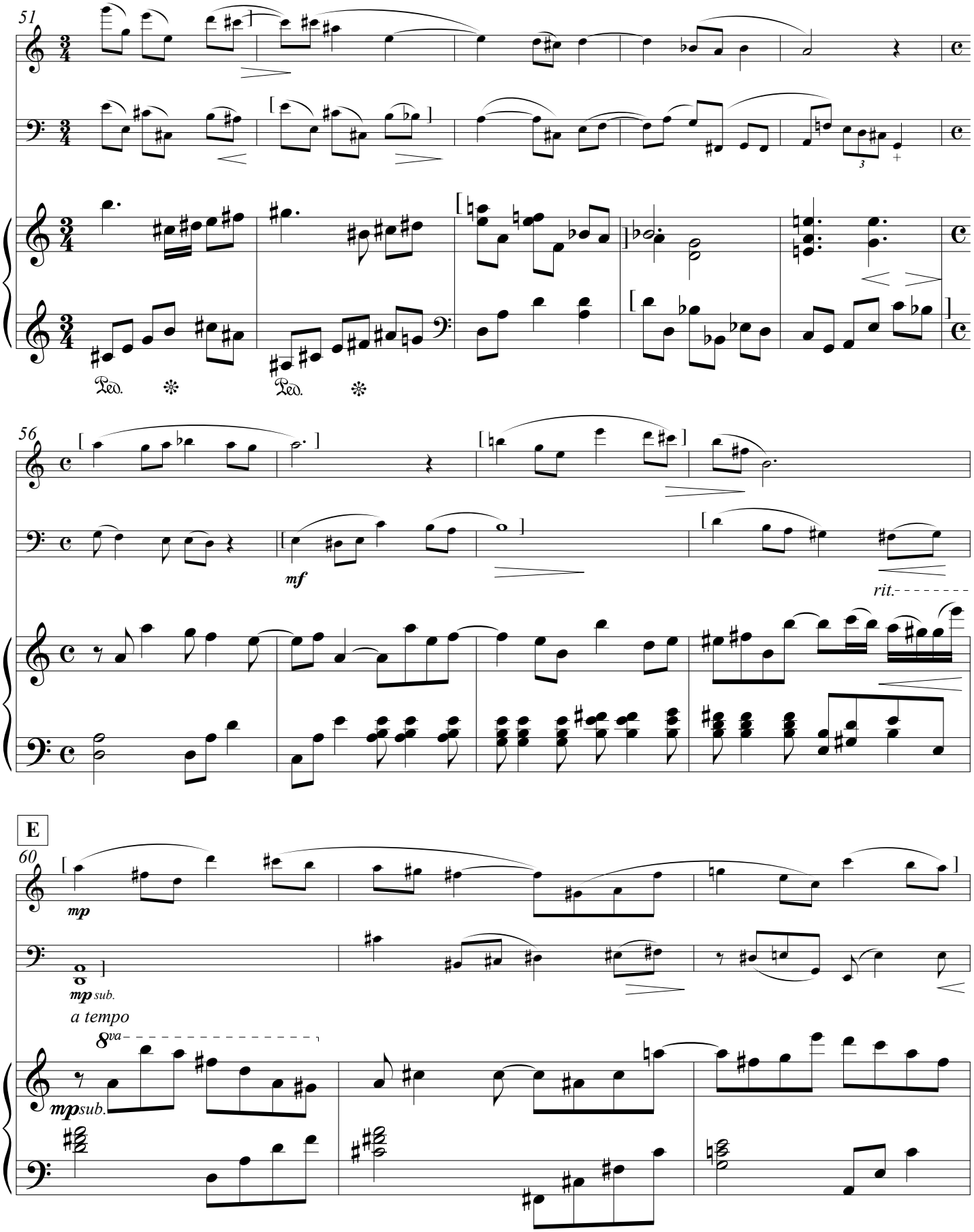

11
mf
13
15
f
f
f
Ped.

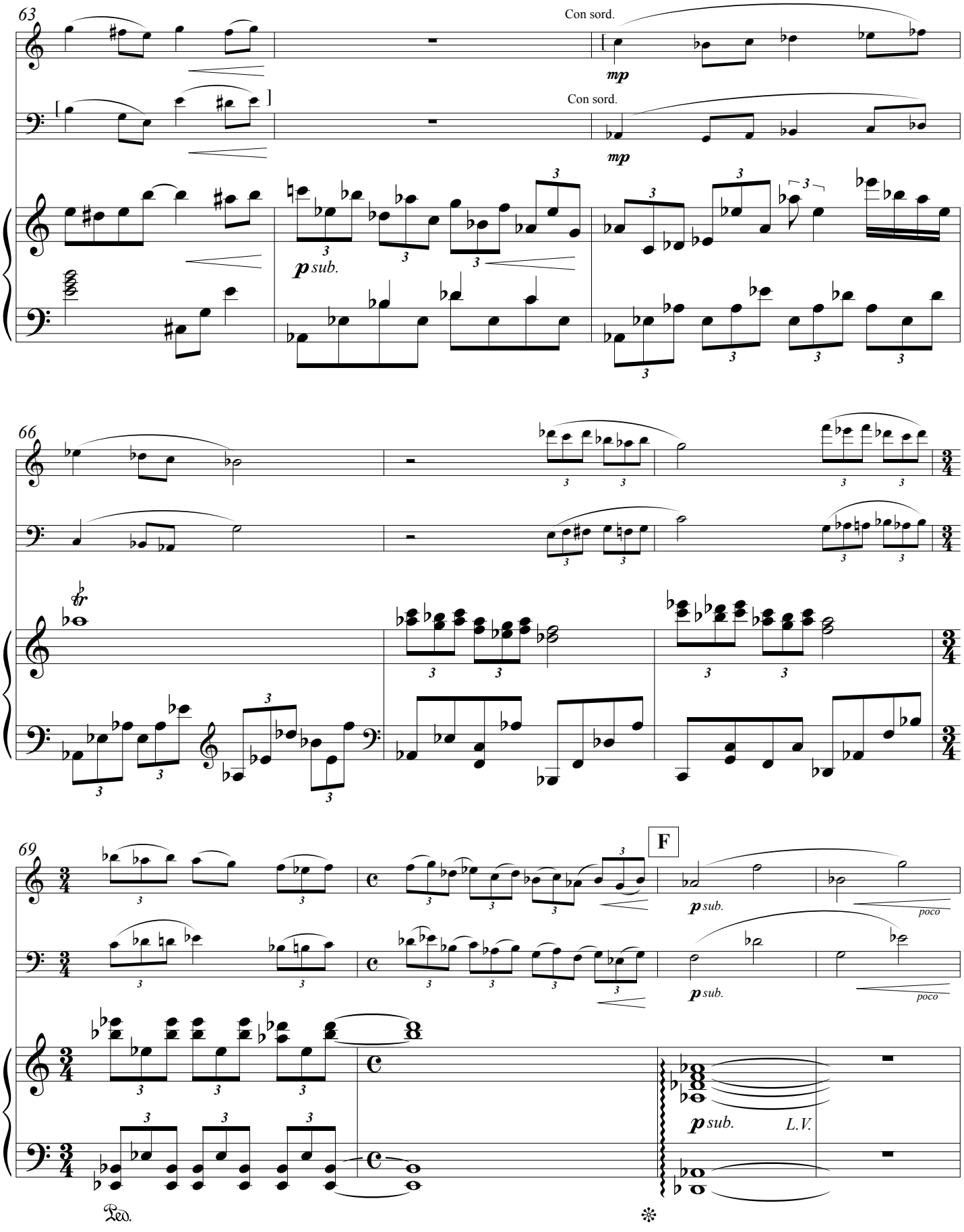

17
mp
mp
pizz.
mp
19
p sub.
arco
p
21
f
f
f

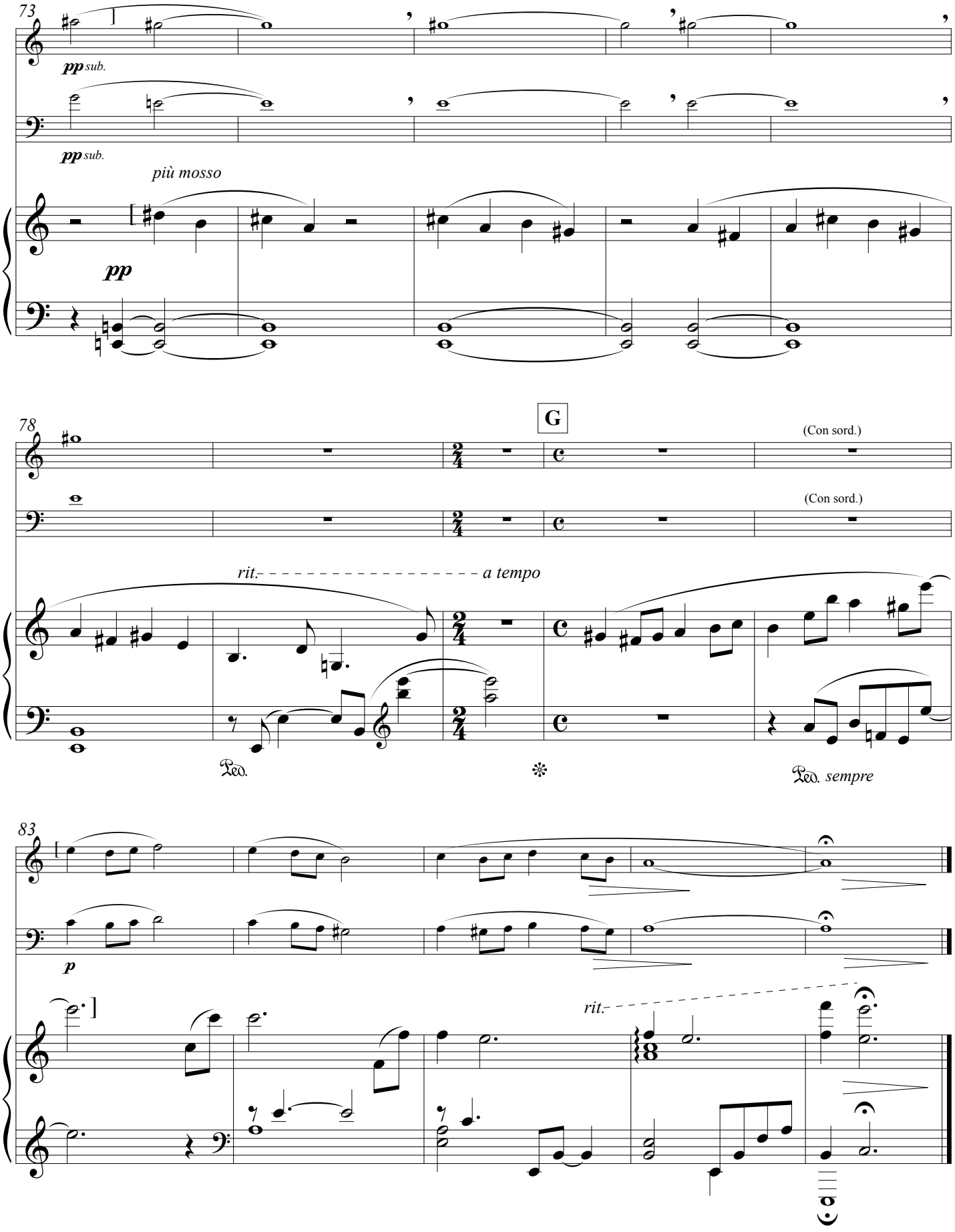

23
mp
mp
mp
25
allarg.
8va
ff
L.V.
Ped.
Ped.
Ped.
Ped.


B
27
mp gently
mp gently
a tempo
allarg.
a tempo
mf espr.
Ped.
Ped.
31
mf
mf
mf
p
3
Ped.
Ped.
C
35
p
p
pp


40
mp sub.
mp sub.
mp sub.
44
mp sub.
mp
47
D
poco rit.- - - - - - - a tempo
Ped. Ped. Ped. Ped. Ped. Ped.

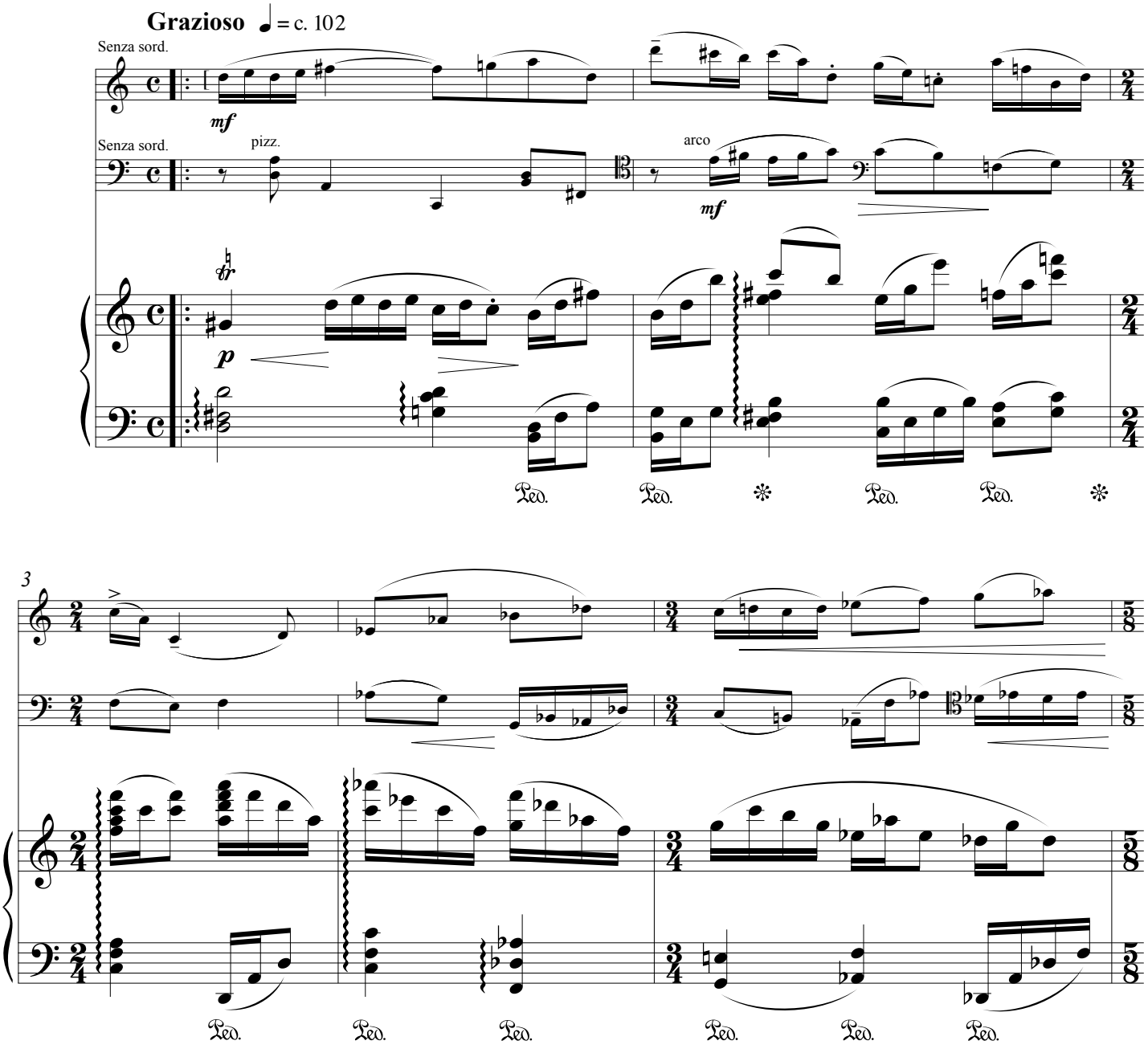

51
Ped.
Ped.
56
mf
rit.
E
60
mp
mp sub.
a tempo
8va
mp sub.

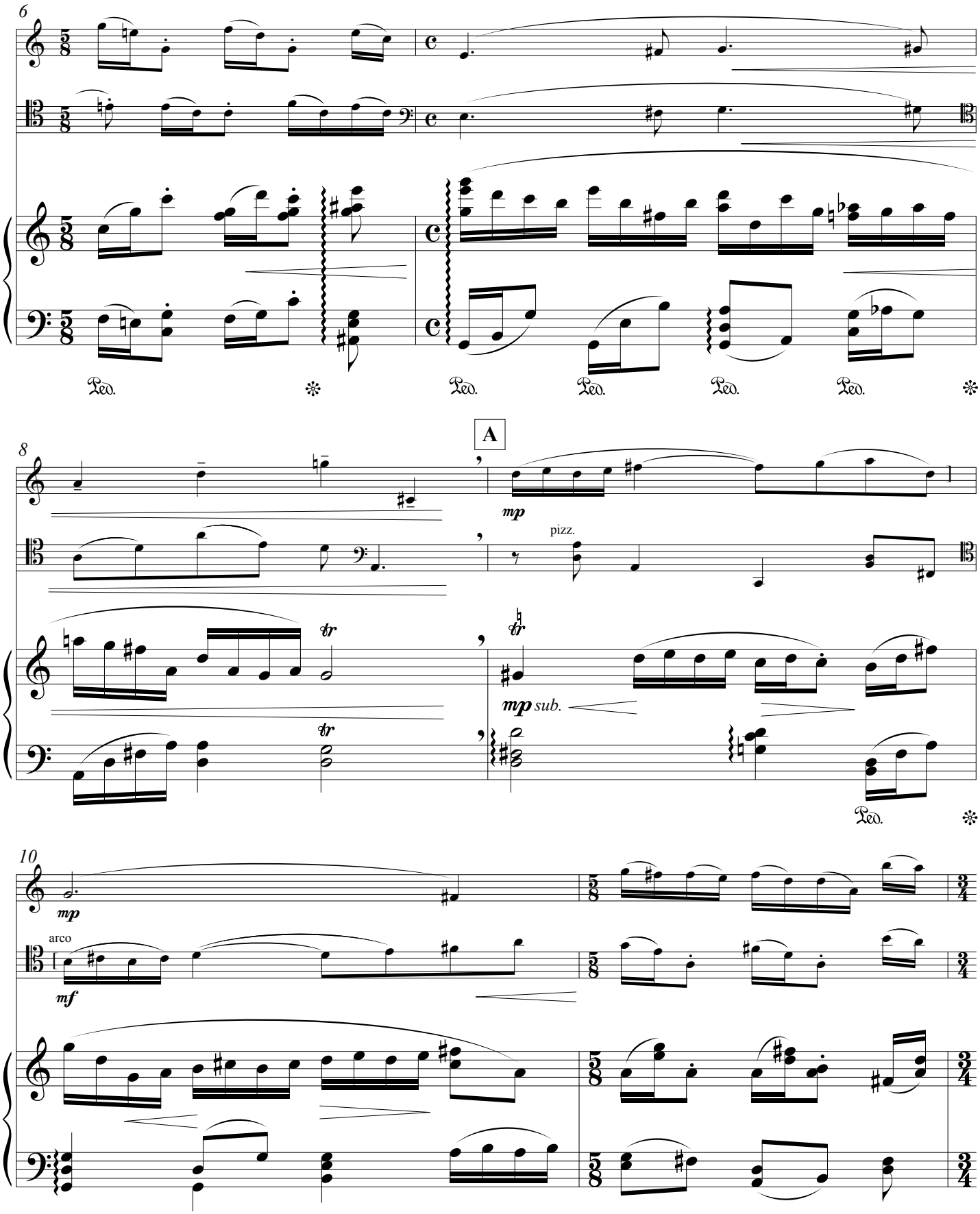

63
Con sord.
mp
Con sord.
mp
p sub.
66
tr
69
F
p sub.
poco
p sub.
poco
p sub.
L.V.
Ped.

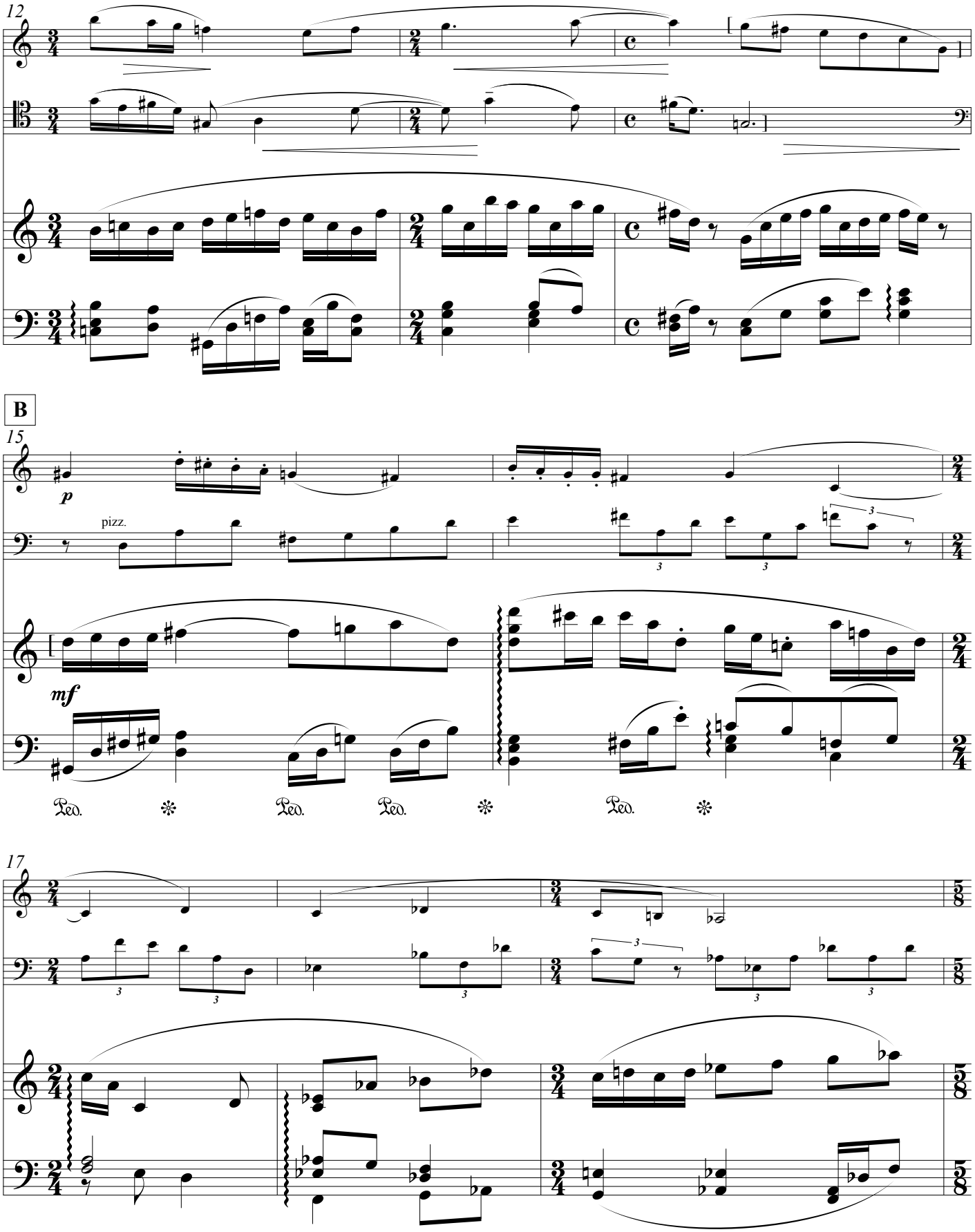

73
pp sub.
pp sub.
più mosso
pp
78
G
(Con sord.)
(Con sord.)
rit.
a tempo
Ped.
Ped. sempre
83
p
rit.

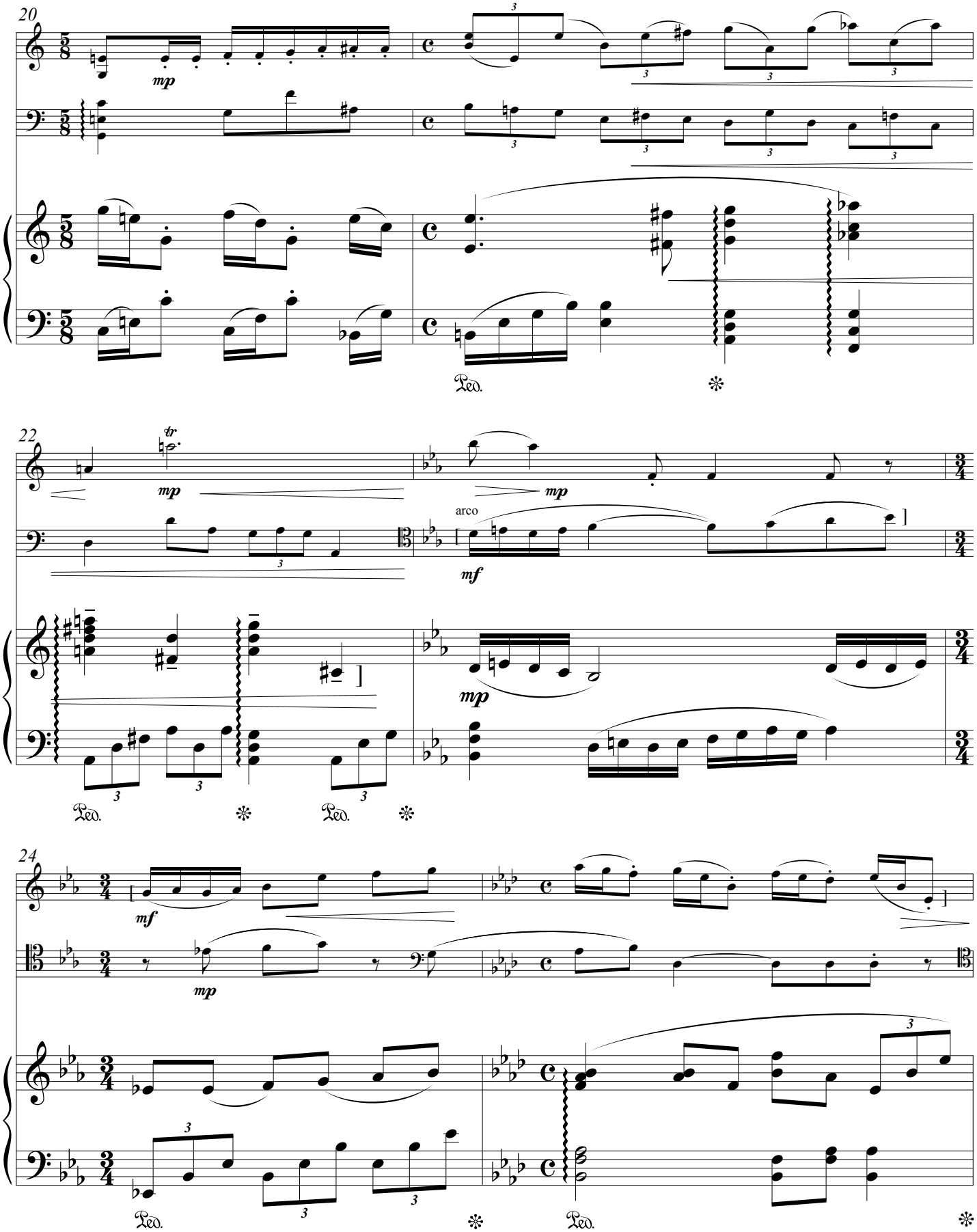
This page is blank to facilitate page turns.

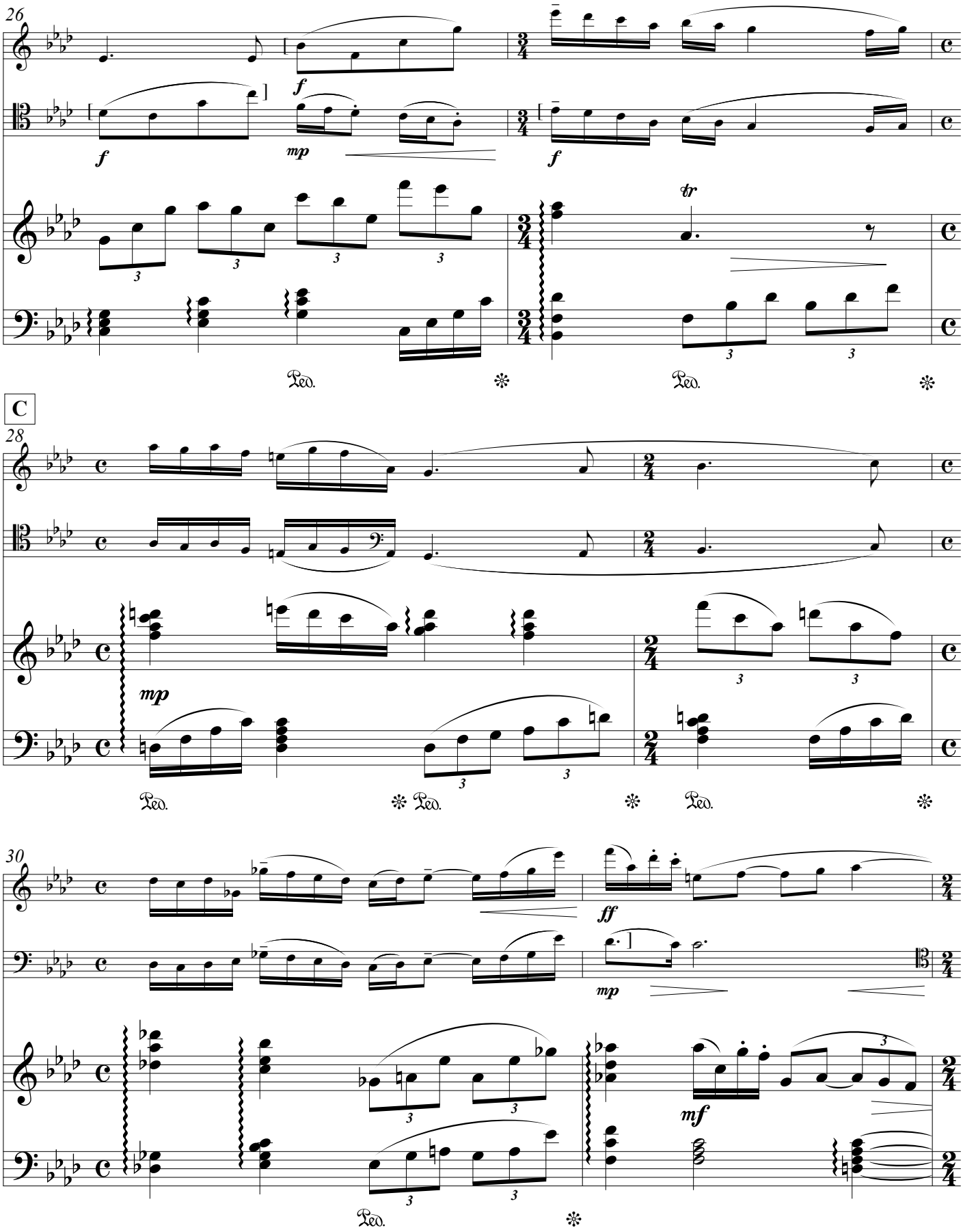
II.

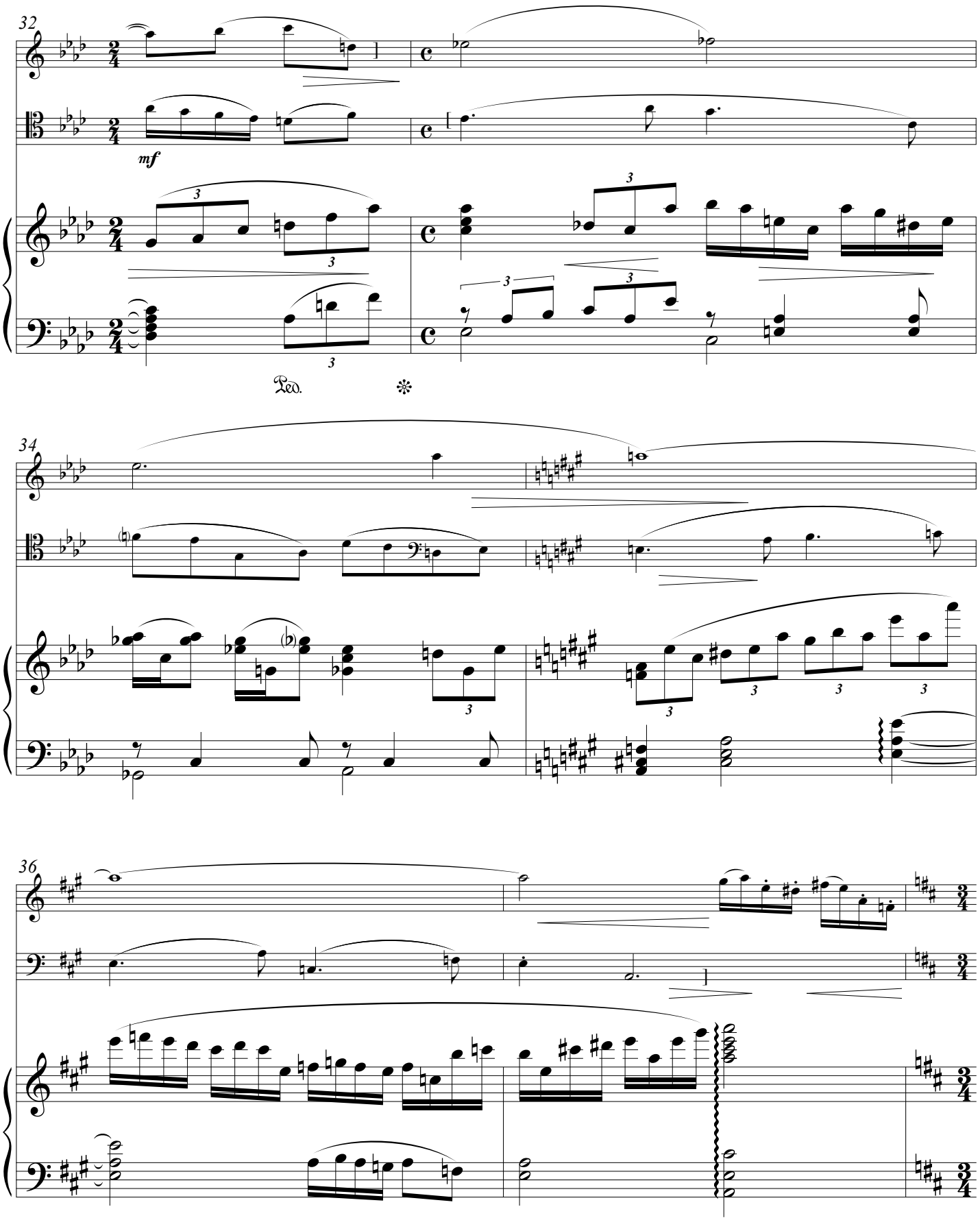

Grazioso ♩ = c. 102
Senza sord.
mf
Senza sord.
pizz.
arco
mf
tr
p
Ped.
Ped.
Ped.
Ped.
3
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


6
Ped.
Ped.
Ped.
Ped.
Ped.
A
8
mp
pizz.
tr
tr
tr
mp sub.
Ped.
10
mp
arco
mf


12
B
15
p
pizz.
mf
Ped.
17


20
mp
22
tr
mp
mp
arco
mf
mp
24
mf
mp
Ped.
Ped.
Ped.
Ped.


26
f
f
mp
f
tr
Ped.
Ped.
C
28
mp
Ped.
Ped.
Ped.
30
ff
mp
mf
Ped.


32
mf
Ped.
34
36

D

Più mosso ♩ = 110

38

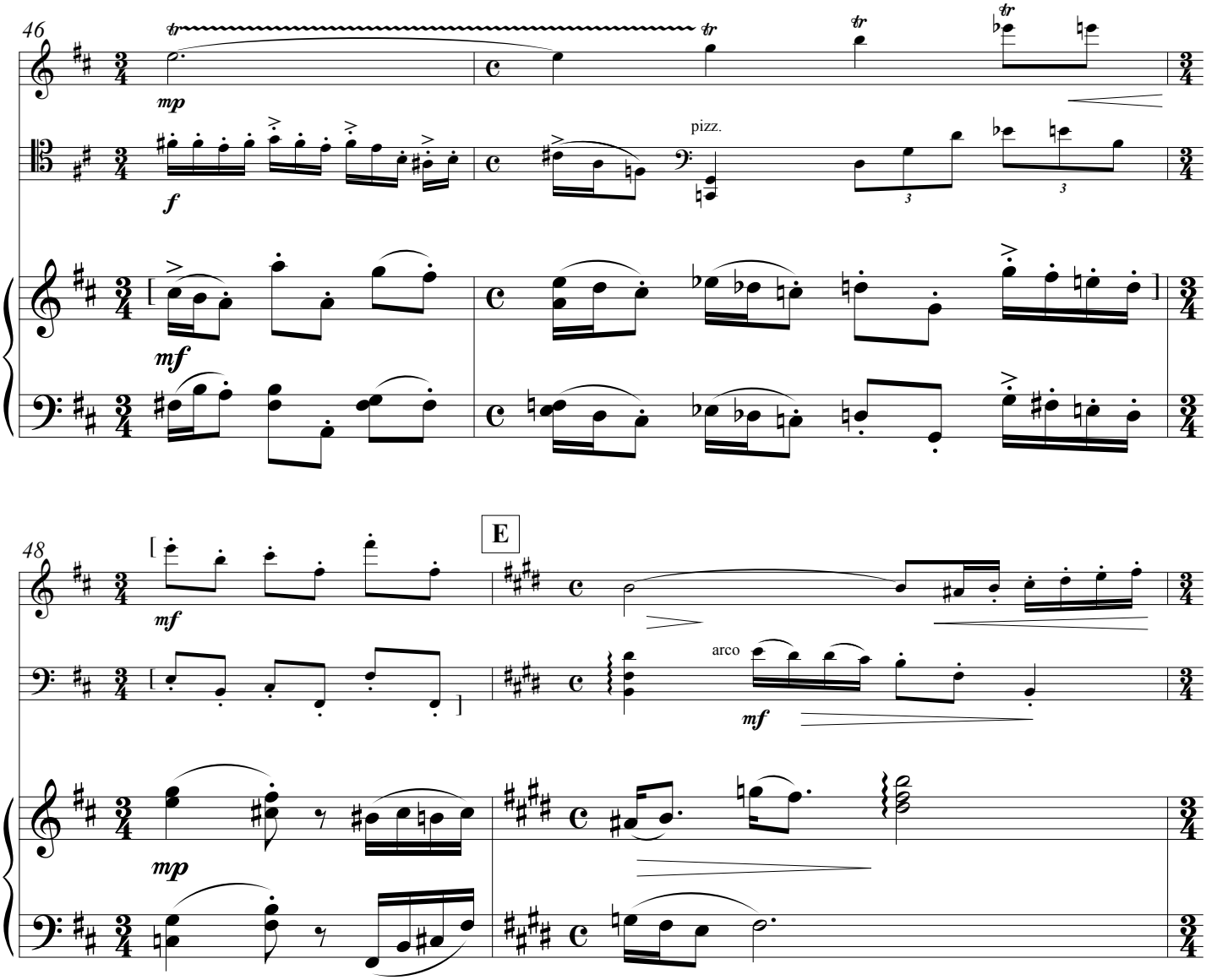
mf *p* *mf* *p* *pp*

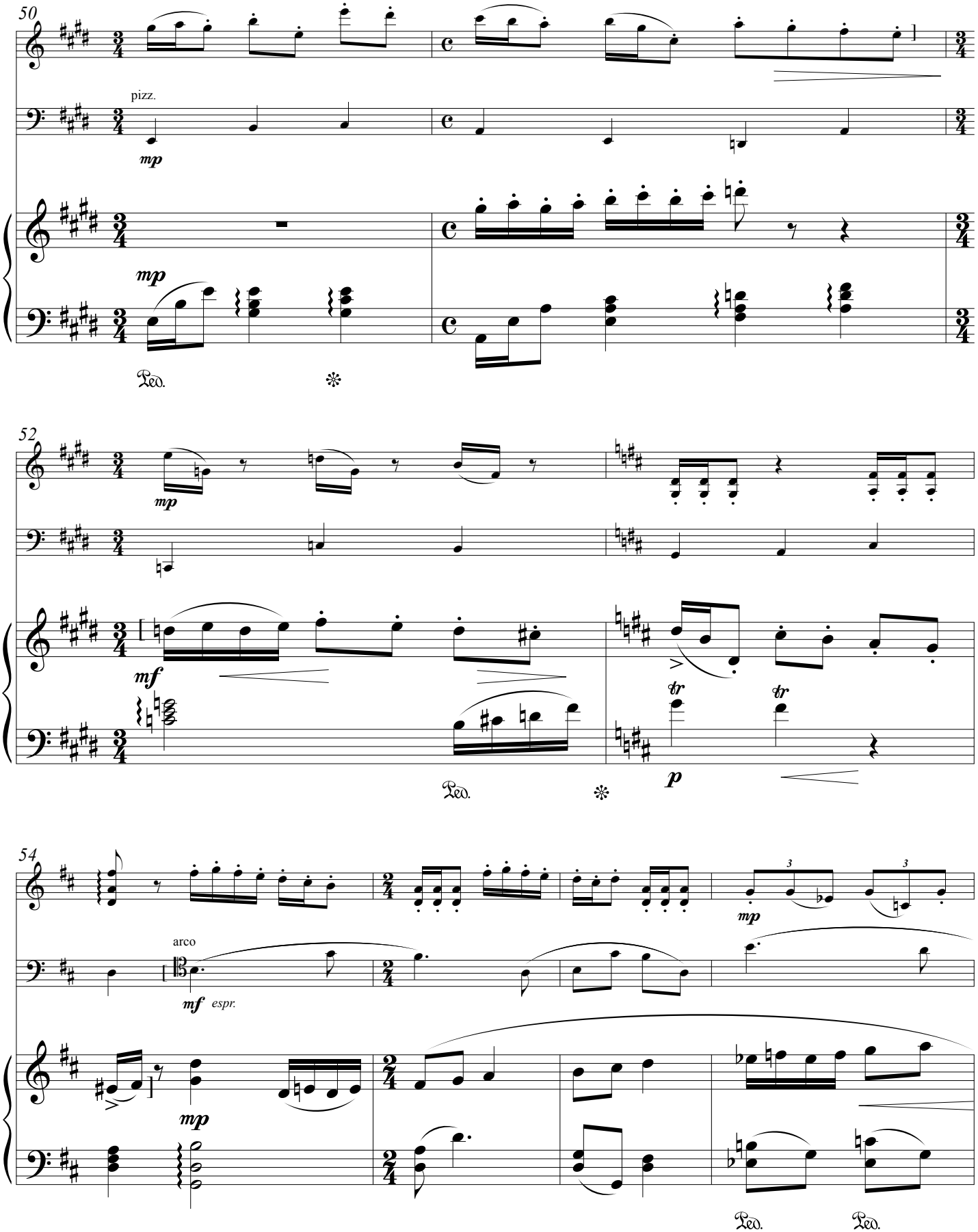
41

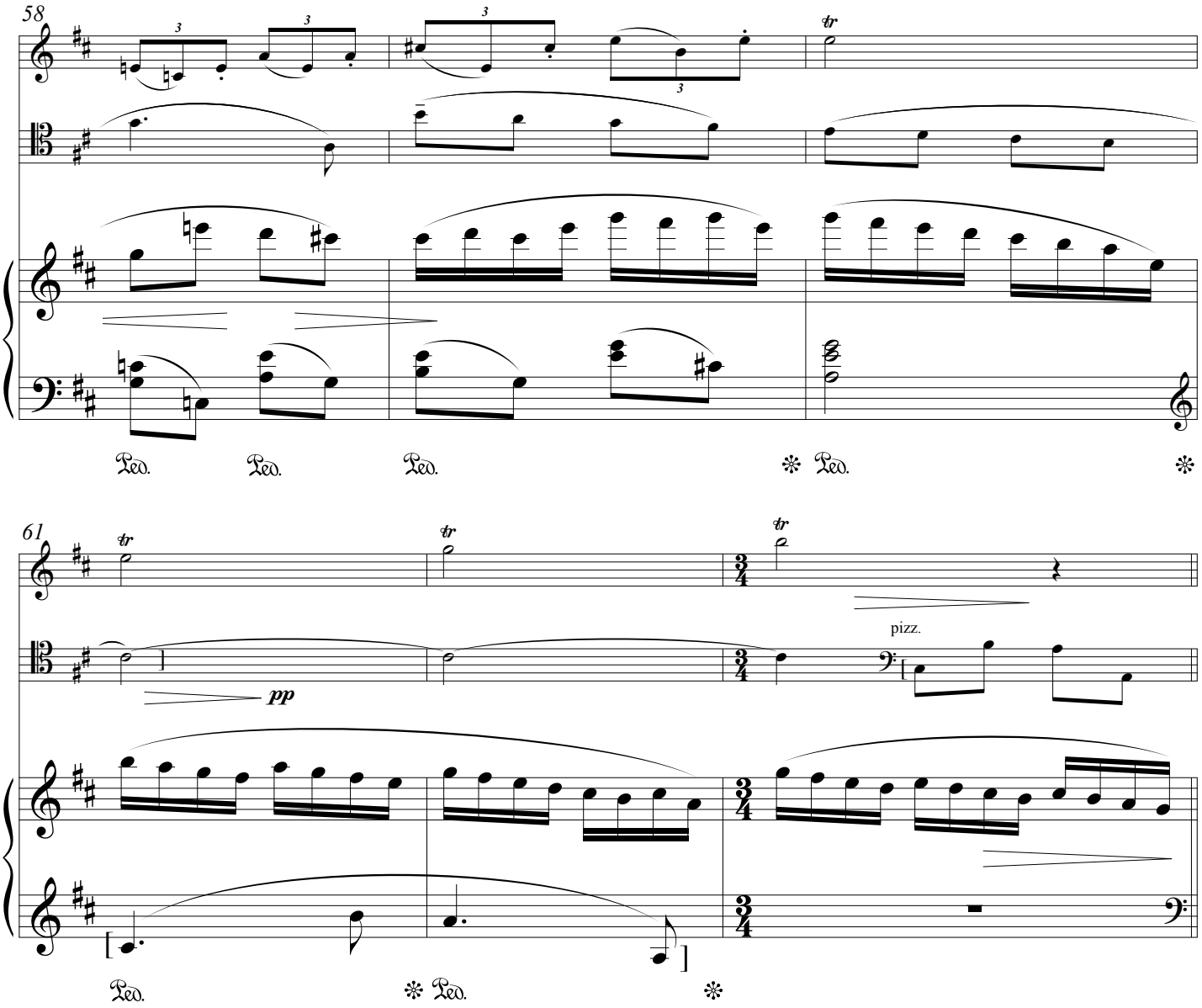
mf *p* pizz. *L.H.* *mf* Ped. ✻

43

mp *mf* arco *f* *tr* *fp* *mp* *p*


46
mp
f
pizz.
mf
48
E
mf
arco
mf
mp


50
pizz.
mp
mp
Ped.
52
mf
mf
tr
tr
p
Ped.
54
arco
mf espr.
mp
mp
Ped.
Ped.


58
tr
Ped.
Ped.
Ped.
Ped.
61
tr
tr
tr
pp
pizz.
Ped.
Ped.

F

Più mosso ♩ = c. 150

64

p

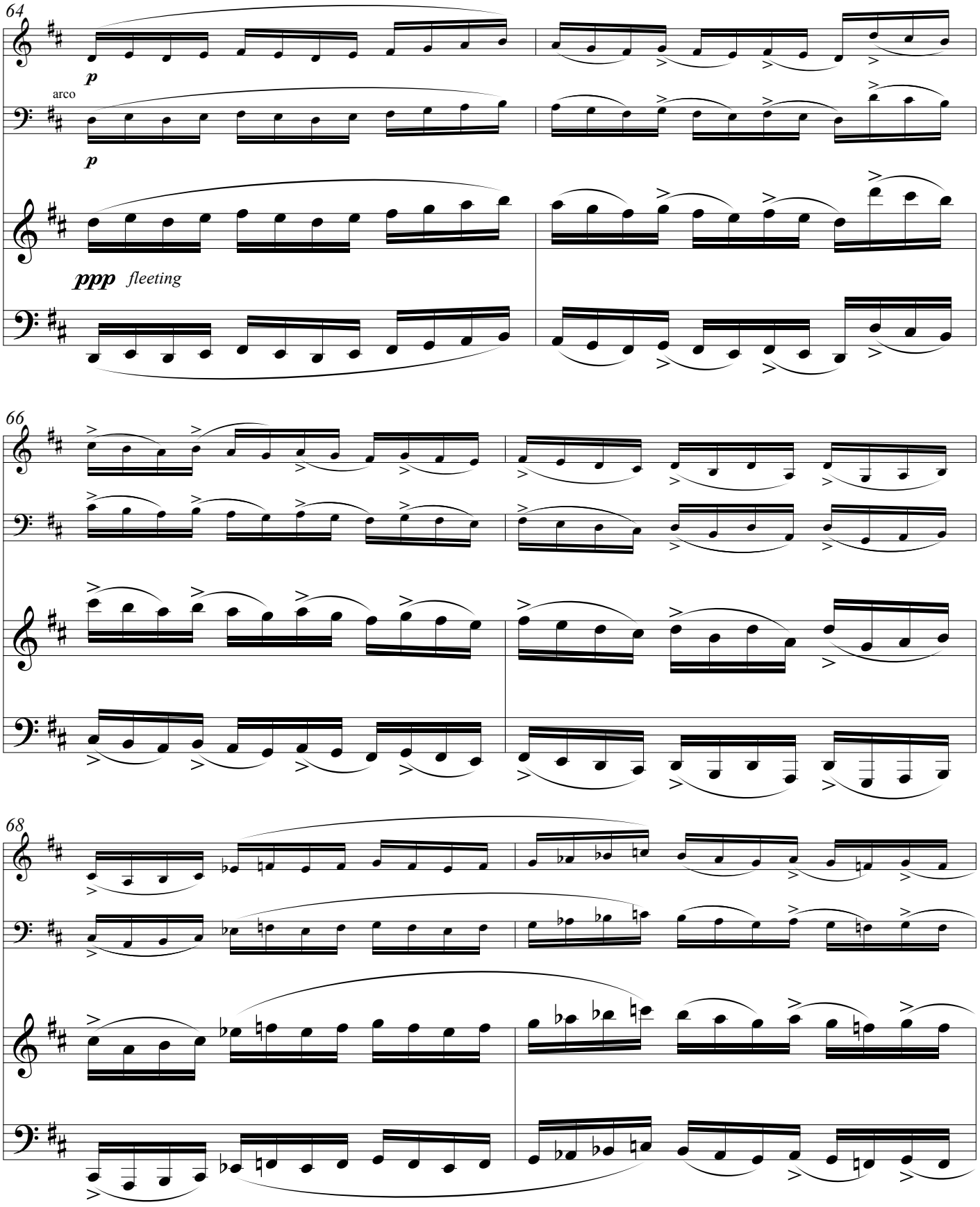
arco

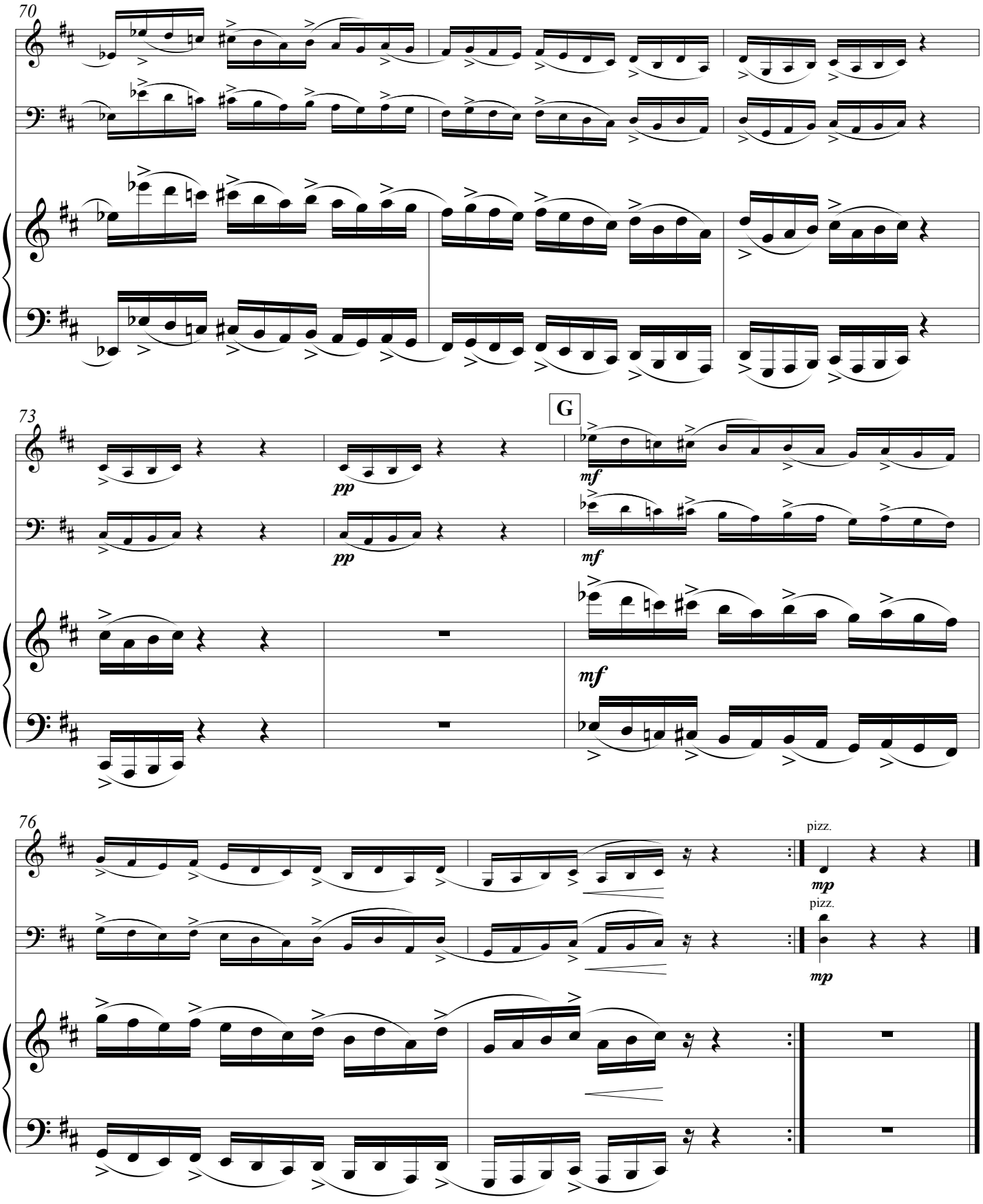
p

ppp *fleeting*

66

68




70
73
G
pp
mf
76
pizz.
mp