

W. Jay Sydeman

Homage to Brahms
for Piano Trio
(1983)



Andante - Gently

Pomage to Brahms

w Jay Soloman's

1

2

pno

3

4

5

6

7

8

pno

ped

mf

mf

pno tempo

p

ped

1- bradets r - 1- indicated leading voice

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

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Homage to Brahms

for Violin, Cello and Piano

W. Jay Sydeman
(1983)

I.

Andante rubato $\text{♩} = \text{c. } 80$

Violin

Cello

Piano

Note: Brackets denote primary voice

4

mf

a tempo

mf

p

A

mp graceful

mp graceful

p

Re. Re. *

Re. *

Re. Re. *

11

mf

*

13

3

*

15

f

*

Re.

*

17

19

21

23

mp

25

ff

8va

allarg.

L.V.

R.R. R.R. R.R. *R.R. *

B

27

a tempo

allarg. *a tempo*

mf espr.

Rœ. Rœ. *

31

mf

mf

mf

p

Rœ. * Rœ. *

35

C

p

p

pp

Musical score for piano, page 10, measures 40-45. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 40 starts with a dotted half note followed by eighth-note pairs. Measures 41-42 show eighth-note pairs with various accidentals. Measure 43 begins with a bass note, followed by eighth-note pairs. Measure 44 features eighth-note pairs with accidentals. Measure 45 concludes with eighth-note pairs. Measure numbers 40, 41, 42, 43, 44, and 45 are positioned above their respective measures. Measure 45 includes dynamic markings "mp sub." and performance instructions "V" and "mp sub." with diagonal lines.

Musical score for piano, page 10, measures 44-45. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 44 starts with a forte dynamic. Measure 45 begins with a dynamic marking *mp sub.*. The score includes various performance instructions such as slurs, grace notes, and dynamic markings like *mp*.

Musical score for piano, page 47, section D. The score consists of two staves. The top staff is in common time (indicated by '47') and the bottom staff is in 3/4 time. The key signature changes from C major (no sharps or flats) to G major (one sharp). The music features various dynamics like forte and piano, and performance instructions like 'poco rit.' and 'a tempo'. The section concludes with a repeat sign and the label 'Reo.' repeated three times at the end of each measure.

51

52 < >

53 < >

54 < >

55 < >

56 *mf* rit.

57

58

59

60 *mp*

mp sub.

a tempo

8va

mp sub.

E

73

pp sub.

più mosso

pp

78

G

(Con sord.)

(Con sord.)

rit. - - - - - a tempo

p

Rit.

*

Rit. sempre

83

p

rit. - - - - - a tempo

f

This page is blank to facilitate page turns.

II.

Grazioso ♩ = c. 102

Senza sord. *mf*

Senza sord. pizz. arco

Leo. Leo. * Leo. Leo. *

3

Leo. Leo. Leo. Leo. Leo. Leo.

6

Reo. * Reo. Reo. Reo. Reo. *

8

A

pizz.

tr.

mp sub.

Reo. *

10

mp

arcu

mf

12

B

15

pizz.

mf

Reo. * Reo. * Reo. *

17

20

22

23

24

26

C

28

30

32

mf

Bass. *

34

36

D Più mosso $\text{♩} = 110$

38

41

42

43

44

45

46

tr.

mp

f

pizz.

tr.

tr.

mf

E

arco

mf

mp

50

pizz.
mp

mp

Reo. *

Reo. * p

52

mp

tr

tr

Reo. * p

54

arco
mf espr.

mp

Reo. Reo.

58

Violin Cello/Bass Double Bass Double Bass

58 59 60 61

61

pp

pizz.

F**Più mosso** ♩ = c. 150

64

65

66

67

68

70

G

pp

mf

mf

pizz.

mp

pizz.

mp