

W. Jay Sydeman

Duo
for Violoncello and Contrabass
(c. 1985)

Duo for VC and CB was written in 1985 for Lubo Georgiev (principal cellist with the Sacramento Symphony) and his beautiful contrabass wife. This is quite a virtuosic work, especially for the cello, which exploits the high register to balance the low bass. Actually, there is a long section where both instruments are playing in treble clef (the bass doing harmonics in ostinato as the cello plays rapid 16^{ths} in this high register... lively and exciting!

– W. Jay Sydeman, November 2011 & April 2012

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: circa 3:00

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Duo

for Violoncello and Contrabass

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(c. 1985)

Allegro ♩ = c. 120

VC

CB

pizz.

f

ff

f

3

mp

arco

mf

p

mp

mf

p

3

(mp)

p

pizz.

mp

mf

arco

p

3

3

3/4

3/4

A

22

Measures 22-24. Measure 22: Bass clef, 3/4 time, *pizz.* (pizzicato), *mp*. Measure 23: Bass clef, 2/4 time, *p* (piano), *arco* (arco). Measure 24: Bass clef, 3/4 time, *f* (forte).

25

Measures 25-27. Measure 25: Bass clef, 3/4 time, *ff* (fortissimo), triplets. Measure 26: Bass clef, 3/4 time, *mp sub.* (mezzo-piano, *sub.*), triplets. Measure 27: Bass clef, 3/4 time, triplets.

28

Measures 28-30. Measure 28: Bass clef, 3/4 time, *f* (forte). Measure 29: Bass clef, 3/4 time, *p* (piano). Measure 30: Bass clef, 3/4 time, *p* (piano).

31

Measures 31-35. Measure 31: Bass clef, 2/4 time. Measure 32: Bass clef, 2/4 time. Measure 33: Bass clef, 2/4 time. Measure 34: Bass clef, 2/4 time. Measure 35: Bass clef, 2/4 time.

36

B

Measures 36-40. Measure 36: Bass clef, 2/4 time. Measure 37: Bass clef, 2/4 time. Measure 38: Bass clef, 2/4 time. Measure 39: Bass clef, 2/4 time, *ff* (fortissimo). Measure 40: Bass clef, 2/4 time, *ff* (fortissimo).

41

Measures 41-45 of a musical score. The top staff is in bass clef with a 3/4 time signature. It begins with a whole note chord (F4, A4, C5) and a half note (F4). The key signature changes to one sharp (F#) in measure 42. The bottom staff is in bass clef with a 3/4 time signature. It has rests in measures 41 and 42, followed by eighth notes in measures 43-45. Dynamics include *f* in measure 42 and *ff* in measure 43. There are accents in measures 42, 43, and 45.

46

Measures 46-51 of a musical score. The top staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. The bottom staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. Dynamics include *f* in measure 48 and *ff* in measure 49. There are triplets in measures 49 and 50.

52

Measures 52-56 of a musical score. The top staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. The bottom staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. Dynamics include *ff* in measure 53 and *ff* in measure 54.

57

Measures 57-61 of a musical score. The top staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. The bottom staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. Dynamics include *f* in measure 58 and *ff* in measure 59.

62

Measures 62-66 of a musical score. The top staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. The bottom staff is in bass clef with a 3/4 time signature. It contains eighth and sixteenth notes with accents. Dynamics include *f* in measure 63 and *ff* in measure 64. A box labeled 'C' is above measure 65.

68

f

pizz.

73

p sub.

ff

arco

p sub.

ff

77

ff sempre stacc.

G.P.

ff sempre stacc.

81

fff

fff

84

D

87

mp

mp all natural harmonics

92

96

100

103

108 *ppp* *mp* **E**

108 109 110 111 112

113

113 114 115 116

117 *ff*

117 118 119 120 121

F 122 *ff*

122 123 124 125