

W. Jay Sydeman

For Solo Flute
(c. 1991)

This piece for solo flute was written in 1991. It was incorporated in the introduction of a mini-music drama *Caedmon* presented at that time. The four movements are quite demanding for the flute, and create an interesting showcase for that instrument.

For Solo Flute was recently recorded by Laurel Zucker, a champion of new flute music.

– W. Jay Sydeman, August 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 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.

For Solo Flute, recorded by Laurel Zucker, is available on "Inflorescence III - Music for Solo Flute." (Cantilena Records 66042-2)

Duration:

- I. Allegro – circa 1:30
- II. Pesante – circa 2:00
- III. Rubato – circa 2:15
- IV. Molto allegro - Più mosso – circa 1:10

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For Solo Flute

I.

W. Jay Sydeman
(c. 1991)

Allegro $\text{♩} = \text{c. } 84$

The musical score is written for a solo flute in 3/8 time. It consists of eight staves of music, numbered 1 through 18. The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings: *mf* (measures 1-2), *ff* (measures 4-5), *pp* (measures 7-8), *mf* (measures 10-11), *mp* (measure 11), *ff* (measures 12-13), *pp* (measure 14), *f* (measures 15-16), *p* (measures 17-18), and *ff* (measure 18). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some unusual time signature changes, such as 4/4 in measure 10 and 2/4 in measure 18. A 'G.P.' (Grave Performance) marking is present in measure 8. The piece concludes with a final *p* dynamic in measure 18.

21 *mfpp* *f* *p*

25

28 *mf*

31 *mf*

34

39 *f*

42

45 *ff* *p* G.P.

49 *ppp*

Detailed description: This is a musical score for a single melodic line, likely for a piano. The score consists of ten staves of music, numbered 21 through 50. The music is written in a single treble clef. The key signature is one flat (B-flat). The time signature is 2/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *mfpp* (mezzo-fortissimo piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *ppp* (pianissimo). The score includes slurs, accents, and hairpins. A section starting at measure 45 is marked 'G.P.' (Grave). The piece concludes with a final note in measure 50.

II.

Pesante ♩ = c. 55 *very short*

mp rubato

4 *very short*

7 *poco più mosso* *rit.*

9 *a tempo*
pp

13

16 *pp* *ppp* *f* *p*

21 *as short as possible*
mf

25 *pp*

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III.

Rubato ♩ = c. 60

mp *p* *più mosso*

4 *a tempo* *pp* *mp* *p* *più mosso* *a tempo*

7 *accel.* *a tempo* *mp*

10 *pp* *mf*

13 *mp* *p* *allarg.* *mf*

17 *p*

21

24

accel.-----*più mosso*

27

a tempo

pp

30

allarg.-----*più mosso*

mp *p*

33

rit.-----*a tempo*

36

più mosso

pp *mf* *pp*

IV.

Molto allegro ♩ = c. 92

mf

4 *mf*

7

12 *f*

15

18 *ff* *mp* G.P.

Più mosso ♩ = 160+

21 *p* sempre stacc.

23

26

Musical staff 26: Treble clef, key signature of one flat, 4/4 time. Measures 26-27. Dynamics: *p*.

28

Musical staff 28: Treble clef, key signature of one flat, 4/4 time. Measures 28-29. Dynamics: *pp*.

31

Musical staff 31: Treble clef, key signature of one flat, 4/4 time. Measures 31-32. Dynamics: *mf*, *p*.

33

Musical staff 33: Treble clef, key signature of one flat, 4/4 time. Measures 33-34. Dynamics: *p*.

35

Musical staff 35: Treble clef, key signature of one flat, 4/4 time. Measures 35-36. Dynamics: *p*.

37

Musical staff 37: Treble clef, key signature of one flat, 4/4 time. Measures 37-38. Dynamics: *f*.

41

Musical staff 41: Treble clef, key signature of one flat, 4/4 time. Measures 41-42. Dynamics: *p*, *f*.

44

Musical staff 44: Treble clef, key signature of one flat, 4/4 time. Measures 44-45. Dynamics: *p*.

46

Musical staff 46: Treble clef, key signature of one flat, 4/4 time. Measures 46-47. Dynamics: *p*, *pp*.