W. Jay Sydeman

Two-Part Inventions

for Solo Piano

(c. 1986)

Arts Aeternum

Hail to J.S. Bach! (Almost.) These twelve two-part inventions do homage to the original, but also play on the word "inventions" as they are quite quirky and full of endless variety. They are strictly in two parts as the Bach, but the counterpoint is not imitative. Instead, they traverse a variety of moods and styles from Scarlatti to the now – from melancholic to jolly romps.

– 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 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:

1. Andante – circa 0:45
2. Fun! – circa 0:30
3. Pesante – circa 1:15
4. Playful – circa 0:35
5. Graceful – circa 0:30
6. Rhythmic – circa 0:30
7. Stately and very rubato – circa 1:20
8. Serious but delicate – circa 0:50
9. Melancholic, molto rubato – circa 1:00
10. Jolly – circa 0:30
11. Quasi-Scarlatti – circa 0:45
12. Quasi-Scarlatti – circa 0:55

Total: circa 12:00

To contact the composer:
Jeanne Duncan, Sydeman Archive Publications
707-962-0394
www.williamjaysydeman.com

Edited by Rick Shinozaki and Irene Jacobson, and engraved by Rick Shinozaki (Albany, CA) in consultation & collaboration with the composer.

Two Part Inventions, Part 1

for Solo Piano

W. Jay Sydeman
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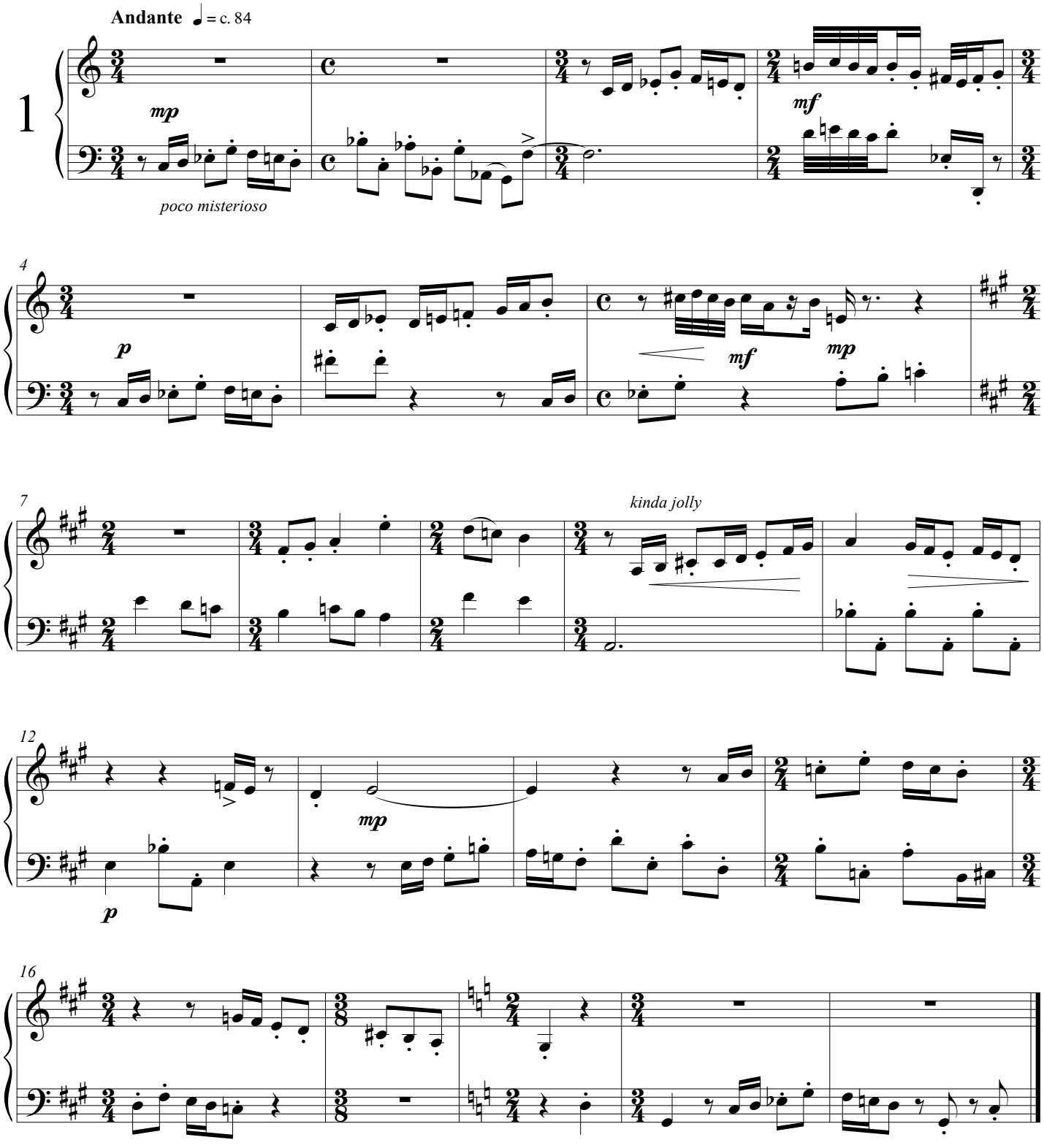

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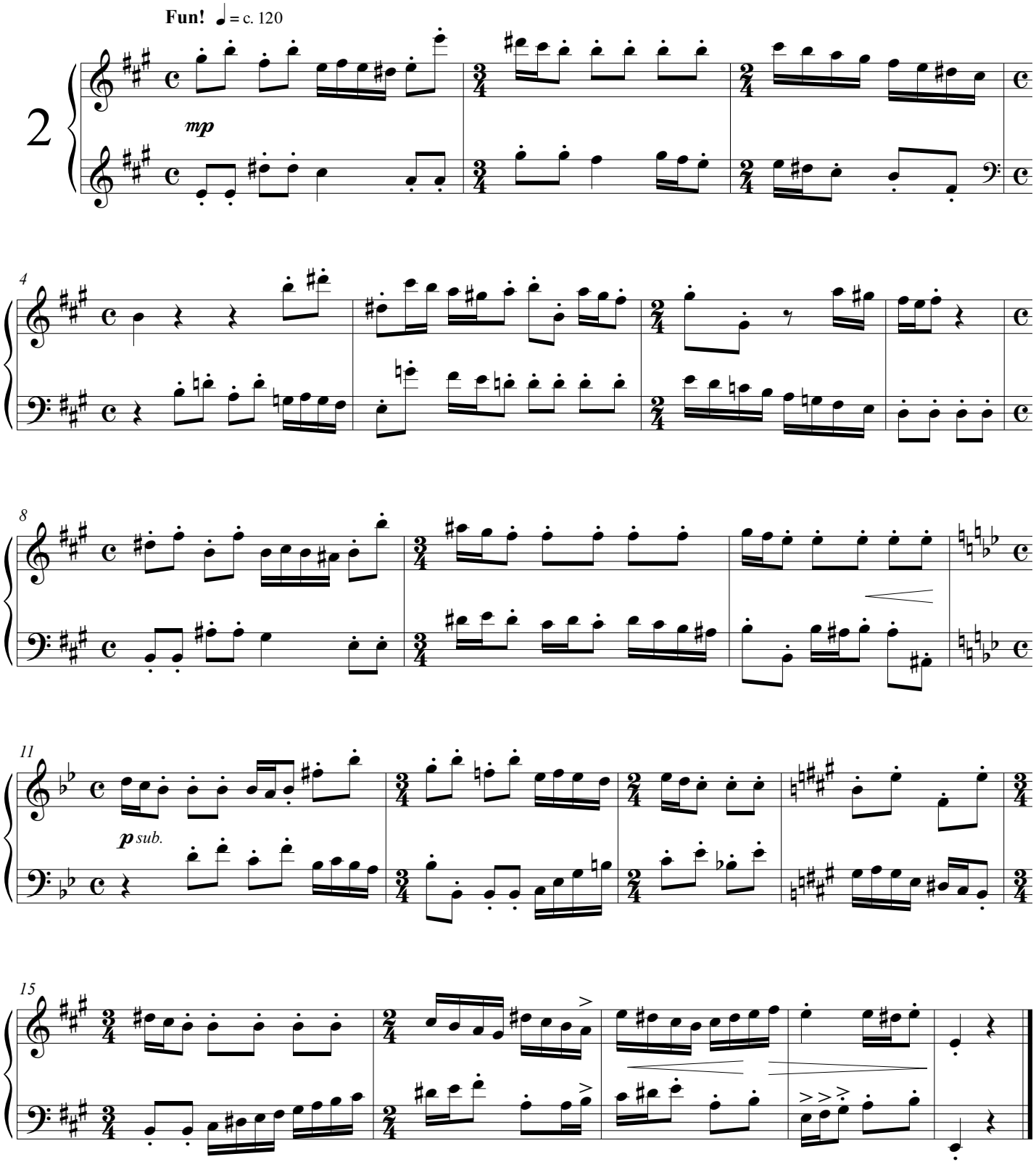
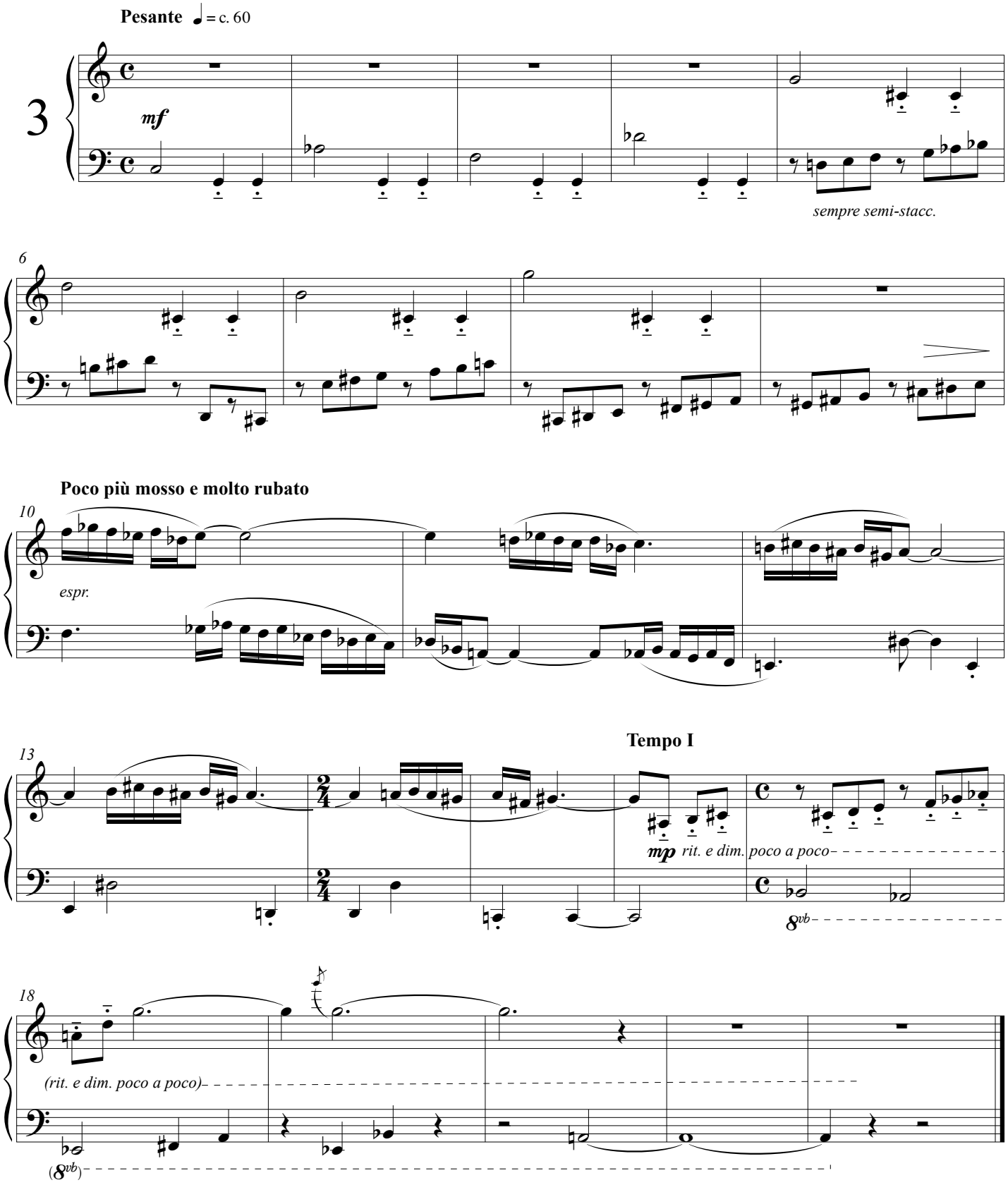
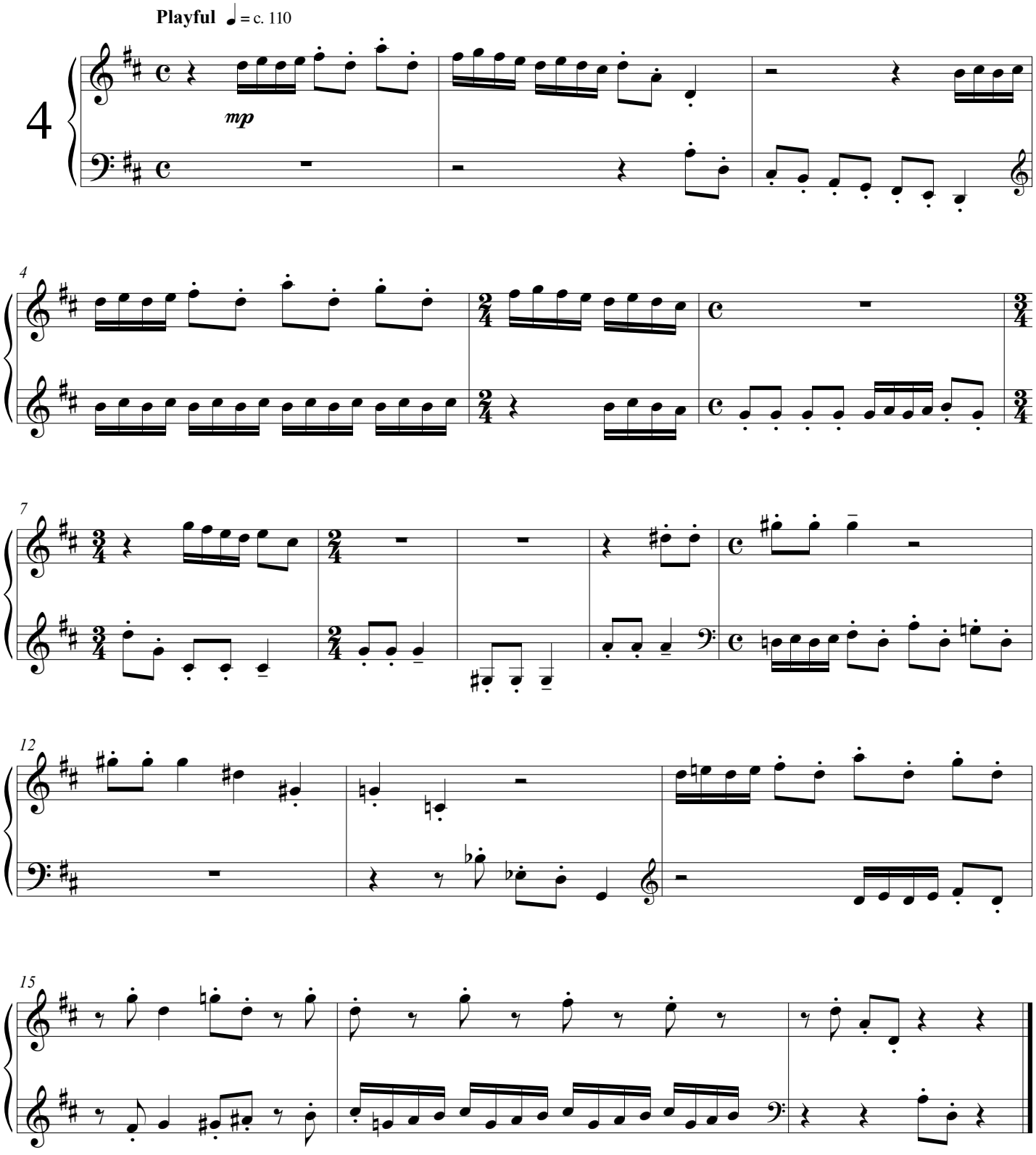
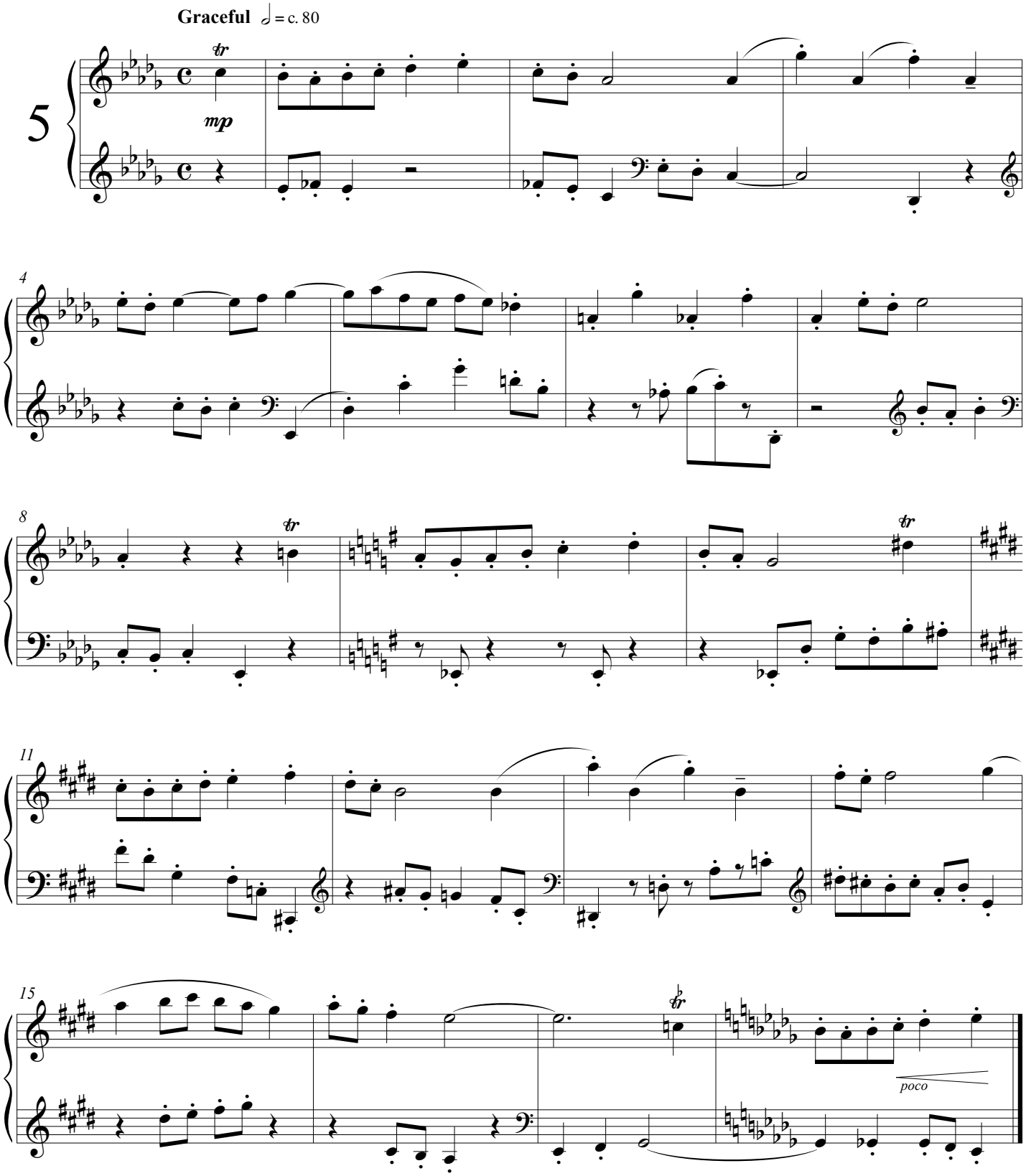
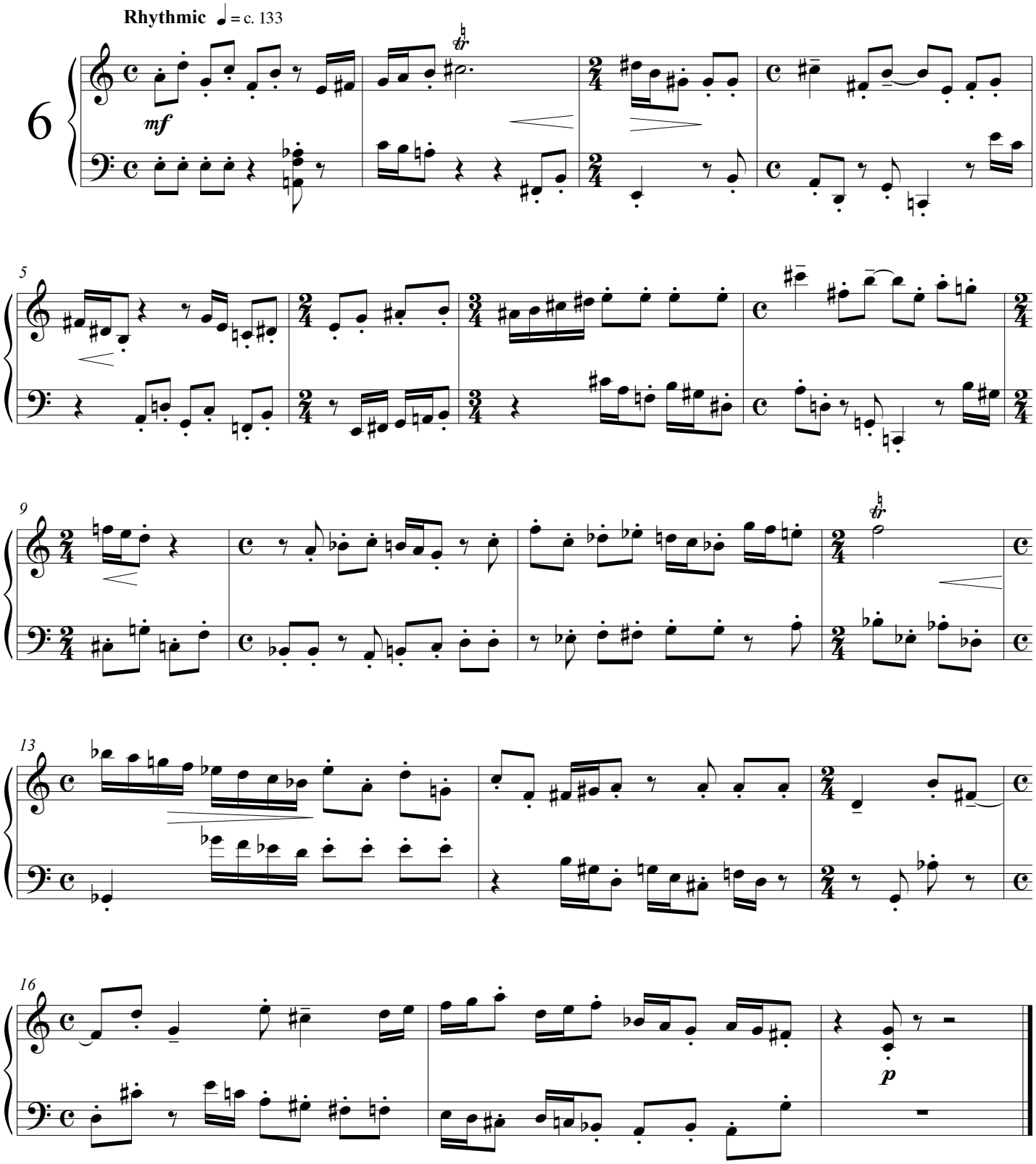
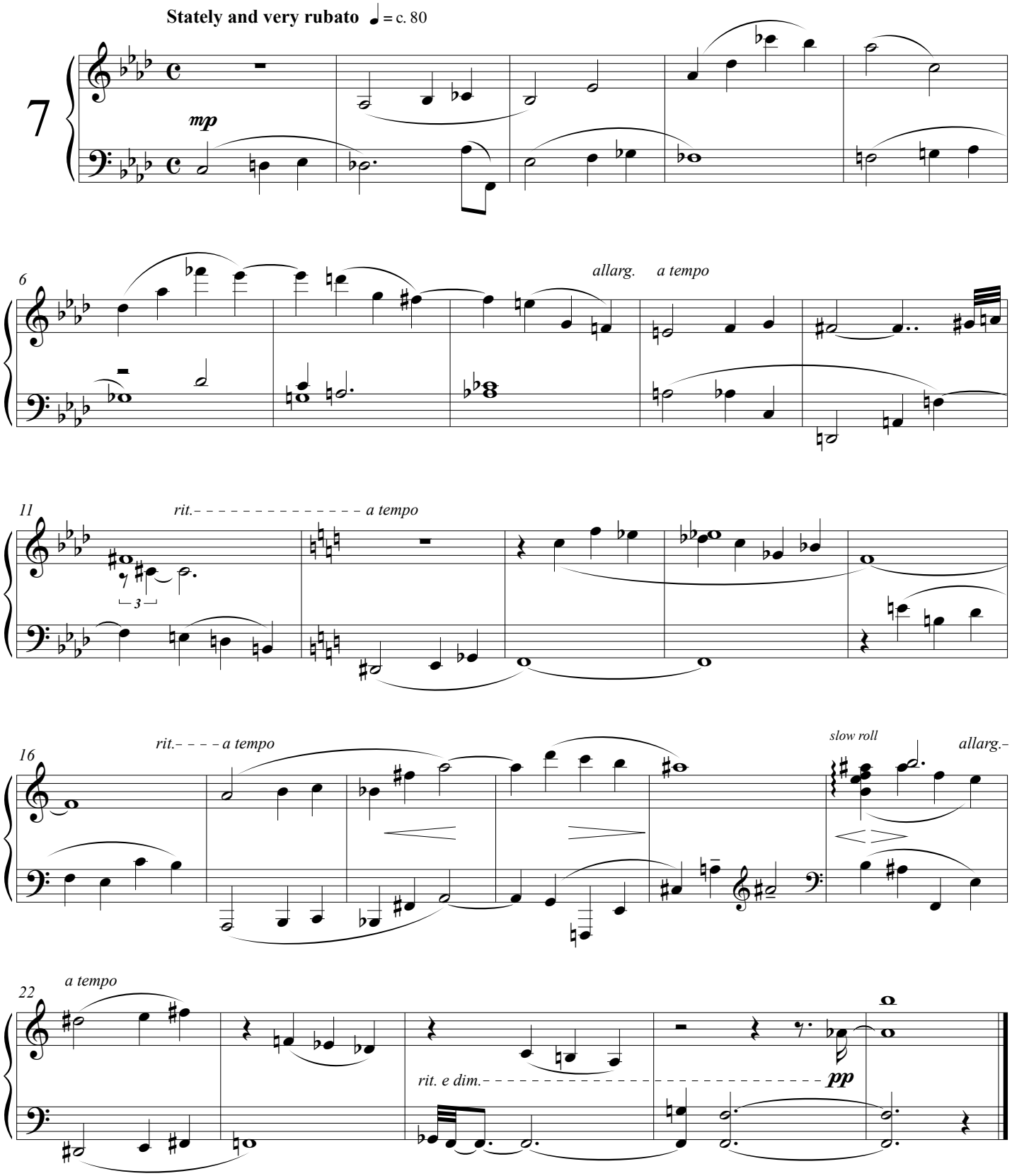

Fun! ♩ = c. 120
2
mp
4
8
11
p sub.
15


Pesante ♩ = c. 60
3
mf
sempre semi-stacc.
6
Poco più mosso e molto rubato
10
espr.
Tempo I
13
mp
rit. e dim. poco a poco
8vb
18
(rit. e dim. poco a poco)
(8vb)


Playful ♩ = c. 110
4
mp
4
7
12
15


Graceful ♩ = c. 80
5
mp
4
8
11
15
poco


Rhythmic ♩ = c. 133
6
mf
5
9
13
16
p


Stately and very rubato ♩ = c. 80
7
mp
6
allarg.
a tempo
11
rit.
a tempo
3
16
rit.
a tempo
slow roll
allarg.
22
a tempo
rit. e dim.
pp

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Two Part Inventions, Part 2

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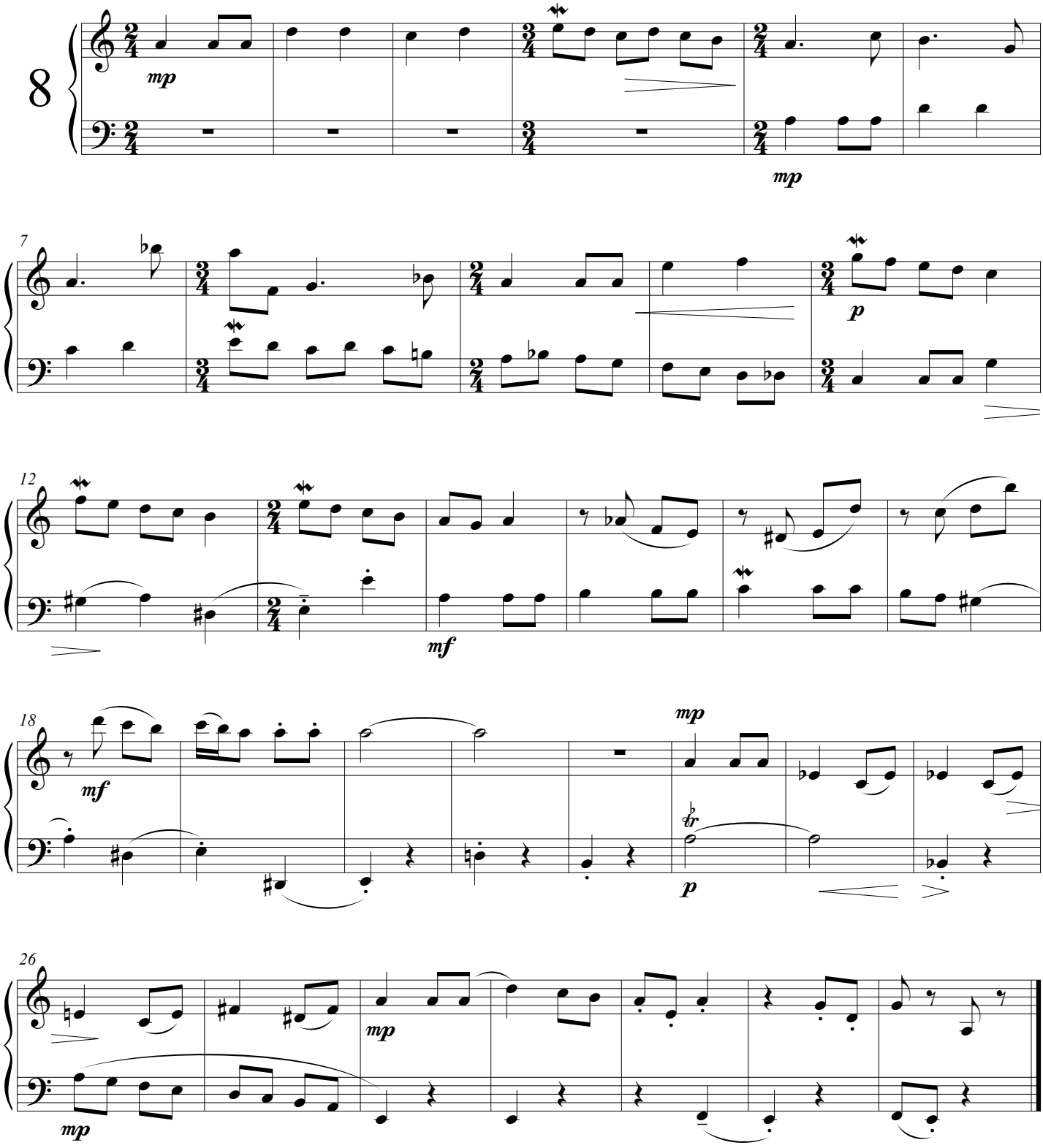
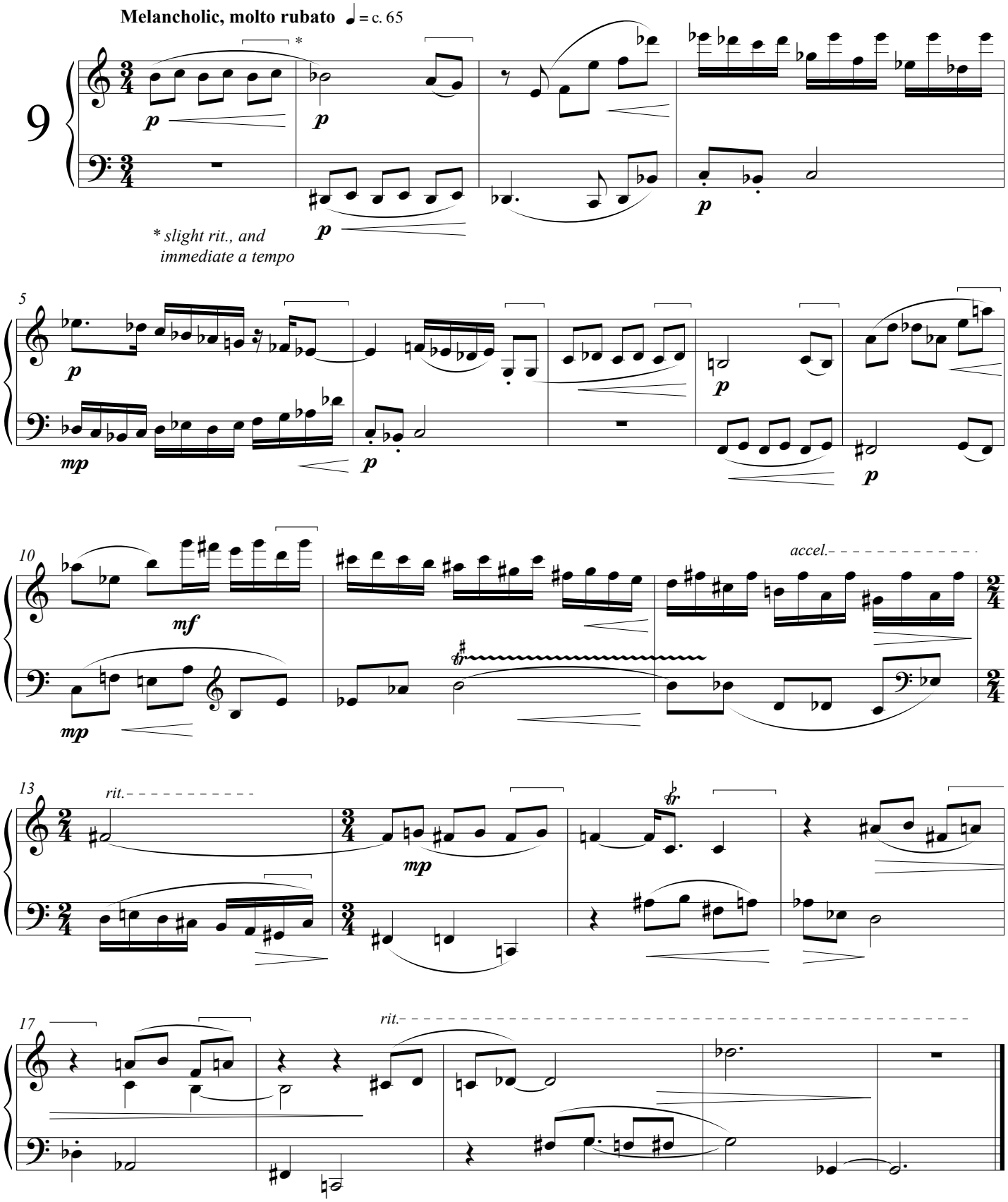
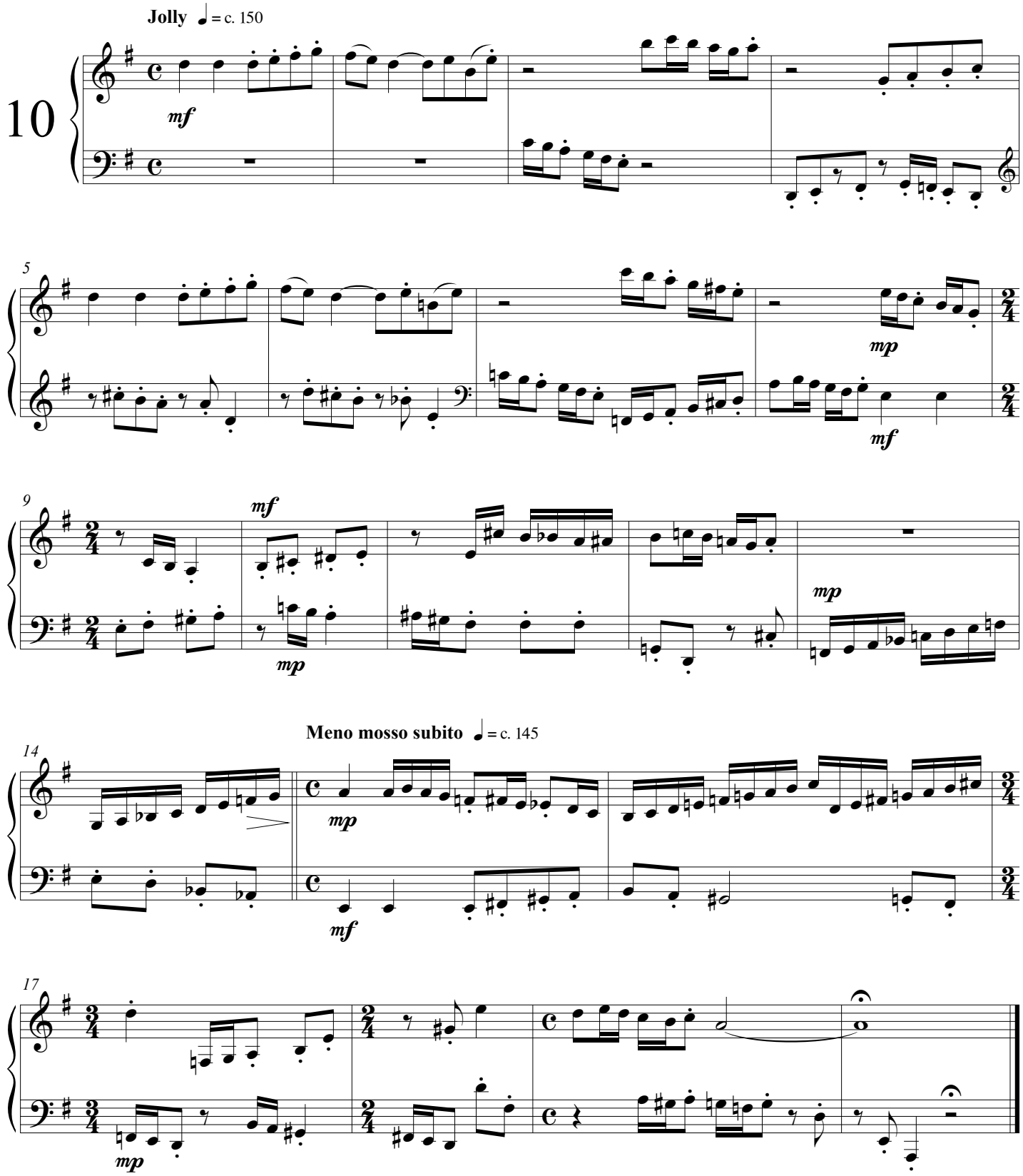
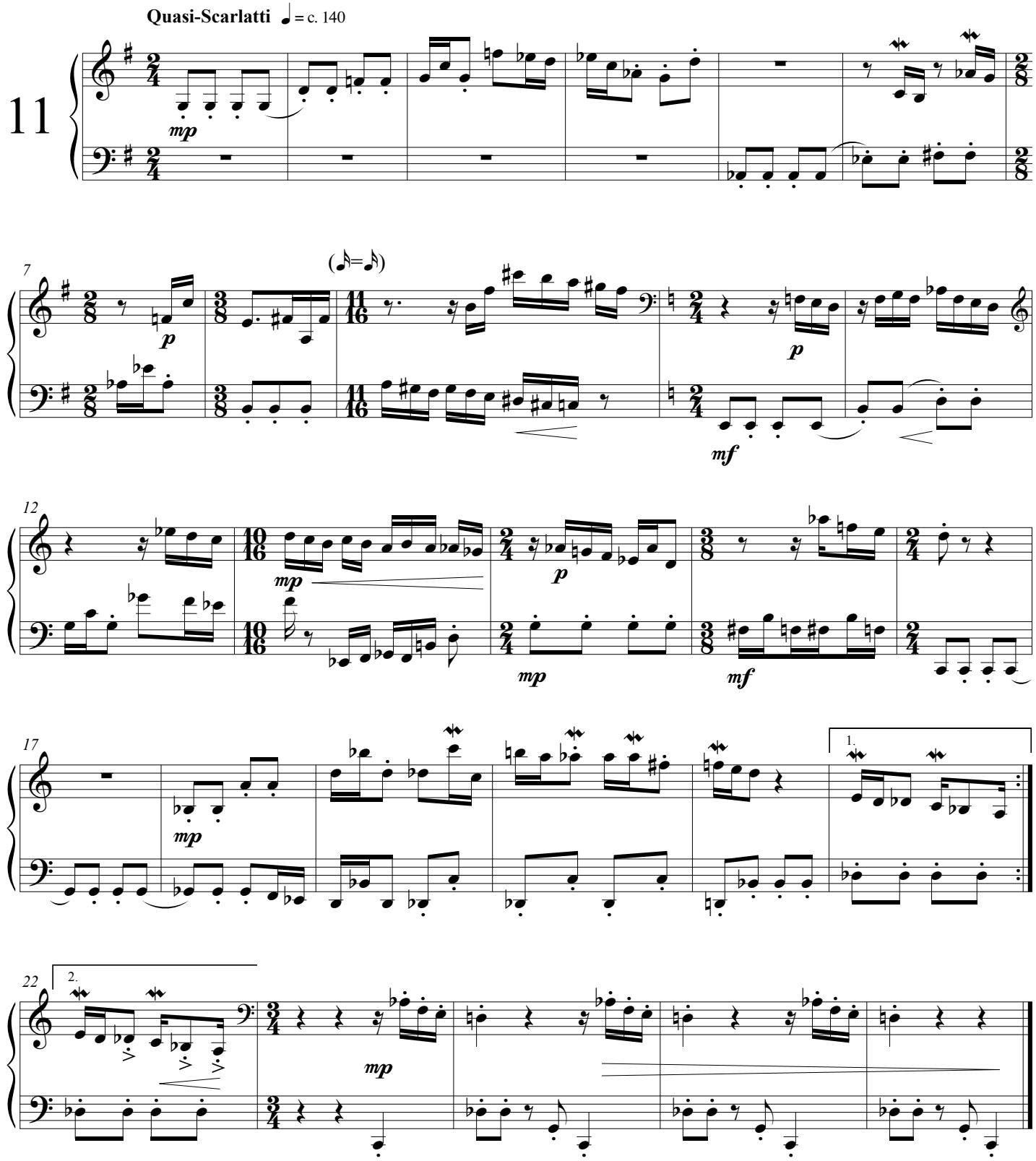
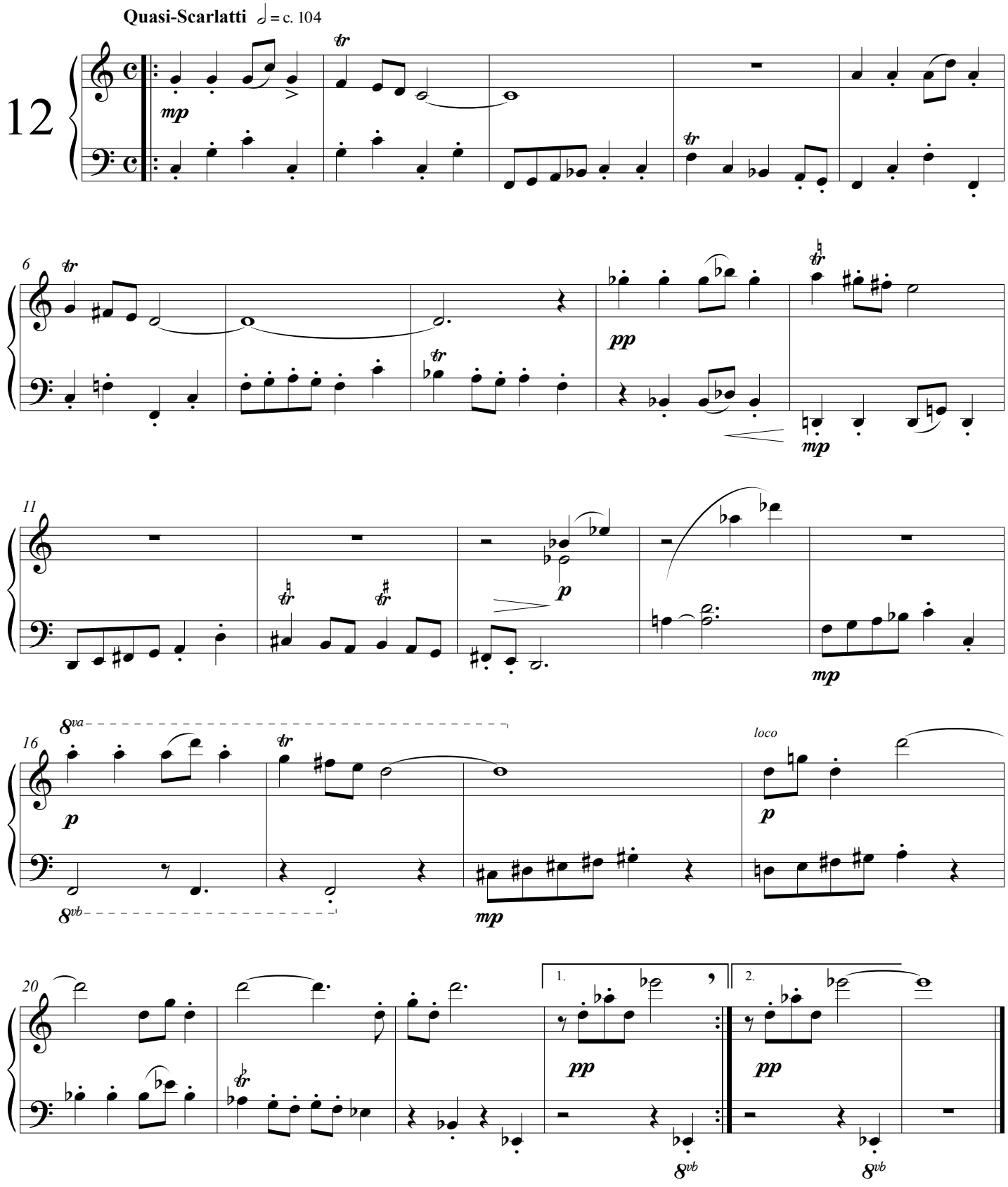
Serious but delicate ♩ = c. 85




Melancholic, molto rubato ♩= c. 65
9
*
p
p
p
p
* slight rit., and immediate a tempo
5
p
mp
p
p
p
10
mf
mp
accel.
13
rit.
mp
17
rit.


Jolly ♩ = c. 150
10
mf
5
mp
mf
9
mf
mp
mp
Meno mosso subito ♩ = c. 145
14
mp
mf
17
mp


Quasi-Scarlatti ♩ = c. 140
11
mp
7
(𝅘𝅥𝅯=𝅘𝅥𝅯)
p
p
mf
12
mp
p
mp
mf
17
mp
1.
22
2.
mp


Quasi-Scarlatti ♩ = c. 104
12
mp
6
pp
mp
11
p
mp
16
8va
p
8vb
mp
loco
p
20
1.
2.
pp
pp
8vb
8vb