

W. Jay Sydeman

Sing Around
SATB a cappella
(1983)

To Sing in Unison
SABar a cappella
(c. 1985)

"Sing Around" is as jolly as it sounds. It starts off as two-part round then opens to four-part more homophonic singing. Not only fun to listen to, but great fun to sing with a little joke at the end.

"To Sing in Unison": Written in 1985 during my choral period (I conducted the Rudolf Steiner Chorus which rehearsed daily), the text of the piece says it all – "To sing in unison is fine / To sing a-round is finer." I love rounds, canons and fugues; to me, counterpoint is the highest form of composition.

– W. Jay Sydeman, February 2016

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: Sing Around – circa 1:00
To Sing in Unison – circa 1:45

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Sing Around

SATB a cappella

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(1983)

Text by the composer

Jolly ♩ = c. 133

Soprano & Alto

Tenor & Bass

Piano for rehearsal only

f

We sing a - round, we sing a - round the town. **Fine**

We sing a - round, we sing a - round the town.

f

A

mf

We sing a - round the town, a - round the town, — a - round the town. We sing, how we

mf

We sing a - round the town, a - round the town, — a - round the

mf

8

sing, — how we sing, — how we sing, — how we sing, how we sing. We sing, how we town. We sing, how we sing. We sing, how we sing, — how we sing, — how we

11

sing. We sing, how we sing, — how we sing, — how we sing. We sing, how we sing, — how we sing, — how we

14

sing. We sing, how we sing. We sing, how we sing. sing, — how we sing, — how we sing, — how we sing.

p

B

17 Soprano

OH how, OH how, how we sing, OH

OH how, OH how, how we sing, OH

OH OH OH OH how we sing, OH

OH OH OH OH how we sing, OH

C

how we sing, sing, sing. We sing ta la

how we sing, sing, sing. We sing ta la

how we sing, how we sing, how we sing, how we sing,

how we sing, how we sing, how we sing, how we sing,

27

slow *a tempo* **D.C. al Fine**

la la la, ta la la la la, ta la la la la, ta la la, la la la. la. _____

la la la, ta la la la la, ta la la la la, ta la la, la la la. la. _____

8 how we sing, OH how we sing, OH how we sing, OH la, la la la. _____

how we sing, OH how we sing, OH how we sing, OH la, la la la. _____

how we sing, OH how we sing, OH how we sing, OH la, la la la. _____

* Everyone looks at tenors like they've gone beserk; tenors smugly continue