

**W. Jay Sydeman**

**Two Duos**  
(1991)

&

***Momo Duo***  
(1991)

for Violin and Viola



### Two Duos:

The first movement is what I call “composerly”... that is, the composition titillates musical thought... that is, interesting canons abound, interesting polyrhythmic dances emerge, and that the whole thing is quite intellectually engaging. I also like the way it sounds.

On the other hand, the second movement is basically pretty, slipping in and out of tonalities often creating a melancholic introspective feeling. Considerable rhythmic independence of the parts also add to the fluid quality of the movement.

### *Momo* Duo:

This music was originally incidental music for the play *Momo* by Michael Ende, first performed in a theatre in Colfax, CA. The music was a synthesized sound track. This is an arrangement of the prelude, presaging both the tensions to follow and the simplicity and sincerity of Momo, who ultimately does in the nefarious “Time Bandits.”

– W. Jay Sydeman, March-April 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:** Two Duos I. Allegro – circa 2:00  
II. Lento appassionato – circa 2:15  
*Momo* Duo (Poco Allegro) – circa 2:00

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*Edition by Rick Shinozaki and Ted Seitz, and engraved by Rick Shinozaki (Albany, CA), in consultation & collaboration with the composer.*

# Two Duos

## for Violin and Viola

W. Jay Sydeman  
(October 1991)

Edited by Rick Shinozaki  
and Ted Seitz

### I.

**Allegro** ♩ = c. 108

"namby-pamby" (non-vib.)

Vln

Vla

arco

pizz.

*mf*

*mf*

*fsub.*

*p*

*ffsub.*

*molto*

*ff*

*molto*

*ff*

*mf*

**A**

10

*p* *mp* *p sub.*

13

*p sub.* *mf* *p*

16

**B**

*mp* *mp* *f* *mf* *f*

19

*mf* *f* *mf* *f*

V.S.

22

*mp*

*mf*

25

*p sub.* *mf*

*p sub.* *mf*

*p*

*(mf)*

28

*pp misterioso*

*pp misterioso*

31

*mp*

*mp*

"namby-pamby"

35

*mp*

*mp*

*p*

"namby-pamby"

39

Measures 39-42. Treble staff: 39-40, triplets of eighth notes (Bb, A, G); 41-42, triplets of eighth notes (F, E, D). Bass staff: 39-40, chords (Bb, A, G) and (F, E, D); 41-42, eighth notes (Bb, A, G, F, E, D).

43

Measures 43-47. Treble staff: 43-44, triplets of eighth notes (Bb, A, G); 45-46, triplets of eighth notes (F, E, D); 47, quarter note (C). Bass staff: 43-44, chords (Bb, A, G) and (F, E, D); 45-46, eighth notes (Bb, A, G, F, E, D); 47, quarter note (C).

48

Measures 48-50. Treble staff: 48, half note (E); 49, quarter note (Bb); 50, quarter note (A). Bass staff: 48, chords (Bb, A, G); 49, eighth notes (Bb, A, G, F, E, D); 50, eighth notes (Bb, A, G, F, E, D).

51

Measures 51-53. Treble staff: 51, eighth notes (Bb, A, G, F, E, D); 52, eighth notes (Bb, A, G, F, E, D); 53, triplet of eighth notes (Bb, A, G). Bass staff: 51, chords (Bb, A, G) and (F, E, D); 52, eighth notes (Bb, A, G, F, E, D); 53, eighth notes (Bb, A, G, F, E, D).

54

Measures 54-57. Treble staff: 54, triplet of eighth notes (Bb, A, G); 55, half note (E); 56, half note (Bb); 57, half note (A). Bass staff: 54, chords (Bb, A, G) and (F, E, D); 55, eighth notes (Bb, A, G, F, E, D); 56, eighth notes (Bb, A, G, F, E, D); 57, eighth notes (Bb, A, G, F, E, D).

## II.

Lento appassionato ♩ = c. 63

*mp* quasi-Brahms

**A** 8

*mp* *p* *mf* *mf* *pp* sub.

**B** 13

17

21

*pp* sub.



**E**

48 pizz. *mp*

*mp* *mf*

3

52 arco *p*

3

**F** 55 *f* *ff* *ppp* sub.

*allarg.-*

*f* *ff* *ppp* sub.

3