

Vorwort

Das Spielen im Duo macht sowohl professionellen Musikern als auch Laien viel Freude und gibt wichtige Impulse für das Musizieren. Die Klangverbindung unterschiedlicher Streichinstrumente übt durch die Vergrößerung von Tonumfang und Klangvolumen einen besonderen Reiz aus, der auch für ein breites Publikum ausreicht. Bisher gibt es in der Spielliteratur für Violine und Viola nur wenige Duettliteraturen. So hat sich die Komponistin Barbara Heller, *Duette für diese Besetzung*, geschrieben. Mit *Zwiegesprächen*, einer Sammlung von neun Charakterstücken, liegt nun eine anspruchsvolle Duettliteratur vor.

Die Stücke sind Begegnungen zwischen zwei Menschen, die sich in jeder der neun Kompositionen miteinander einen Dialog mit einem speziellen Gestus zum Thema. Charakteristischer Ausdruck, Besetzung und Tempoangabe geben Interpretinnen und Interpreten Hinweise auf die Spielweise. Die Angaben zu Spieltechnik, Artikulation, Bogenstrich und Fingersatz dienen als Orientierungspunkte.

Um die unterschiedliche Wirkung von Musikern ein und demselben Stück zu erleben, empfehle ich, das Stück Nr. 3 *Begegnung* hintereinander in vier verschiedenen Tempi zu spielen. Das Stück Nr. 6 *Kichertei* in sehr schnellem Tempo lässt sich ebenfalls in vier verschiedenen Tempi spielen. Die *Zwiegespräche* enthalten unterschiedliche Spieltechniken, von den einfachsten bis zu den anspruchsvollsten Bogentechniken und abwechslungsreiche musikalische Aufgaben. Diese machen diese Literatur besonders als Unterrichtsliteratur besonders interessant.

Für Interpreten, die gerne ihre eigenen Spielfassungen der *Zwiegespräche* einrichten möchten, hält diese Ausgabe im Anhang eine leere und unbeschnittene Version der Stücke (ohne Angaben zu Dynamik, Fingersätzen und Strichen, Artikulation) bereit. Dieses Zusatzangebot richtet sich vor allem an Instrumentallehrer, die mit ihren Schülern die eigene „Einrichtung und Bearbeiten von Musikstücken für Streichinstrumente“ beibringen wollen.

Die *Zwiegespräche* wenden sich sowohl an jugendliche wie an erwachsene Musikerinnen und Musiker. Sie können in der angegebenen Reihenfolge gespielt, aber auch frei zusammengestellt werden. Einzelne *Zwiegespräche* eignen sich gut als Unterrichtsliteratur, für Schülervorspiele oder als Beitrag in Lektüre- und Kammerkonzerten. Aufgrund ihres musikalischen Gehalts und ihrer Dauer sind diese Duette auch besonders als Spielliteratur für den Wettbewerb „Jugend musiziert“ geeignet. Die durchschnittliche Spieldauer der *Zwiegespräche* beträgt ca. 15 Minuten.

Preface

Playing in a duo is great fun for professional musicians and amateurs alike and can be a creative music-making experience. Bringing together the sounds of different string instruments can create a wide range of notes and volume of sound to be enjoyed by players and audiences, too. The existing repertoire for violin and viola includes very few original compositions, so I asked the composer for each instrument to write some duets for this combination of instruments. The resulting *Dialogues* is a collection of nine colourful pieces presented as a challenging set of duets.

These pieces represent encounters between two people, each of the nine compositions taking a specific moment or mood as its theme. Titles and indications of dynamics and tempo will give performers ideas for interpretation, with markings relating to technique, articulation, bowing and fingerings offered for guidance.

I recommend playing No. 3 – *Meeting* several times through, at very different speeds, in order to explore a range of musical effects in a single piece. *Giggling* can be played very fast and jolly to imitate two people giggling foolishly. These *Dialogues* include a range of playing styles, different bowing techniques and varied musical styles, making the cycle particularly interesting for tuition purposes.

For players who wish to write their own interpretation of these *Dialogues*, the second section of the book includes an unmarked version of the same pieces (with no indications of dynamics, fingerings, bowings, articulation, etc.). This additional score is intended for use by instrumental teachers who wish to work on the technical skills on marking up and arranging pieces of music for string instruments.

The *Dialogues* are intended for young people and adult musicians, too. They may be played as a cycle in the order given in this book, or else combined at will. Individual *Dialogues* may serve as useful teaching material for recital auditions or for inclusion in student concerts or chamber performances. Their musical interest and brevity make these duets particularly suitable repertoire for youth music competitions. The overall duration of the set of *Dialogues* is about fifteen minutes.

Inhalt / Contents

1. Abendlied / Evening Song	6
2. Wehklage / Lament (Tempelglocken / Temple Bells)	7
3. Begegnung / Meeting	8
4. Plauderei / Chatting	10
5. Tuschelei / Whispering	12
6. Kicherei / Giggling	14
7. Wettstreit / Contest	16
8. Erzählung / Narrative	18
9. Kehraus / Last Dance	20

Unbearbeitete Version / Unmarked version

1. Abendlied / Evening Song	26
2. Wehklage / Lament (Tempelglocken / Temple Bells)	27
3. Begegnung / Meeting	28
4. Plauderei / Chatting	30
5. Tuschelei / Whispering	32
6. Kicherei / Giggling	34
7. Wettstreit / Contest	36
8. Erzählung / Narrative	38
9. Kehraus / Last Dance	40

1. Abendlied / Evening Song

Gemütlich / Pleasant (♩ = 80-96)

Barbara Heller

* 1936

Violine *mp*

Viola

7

f

13

rit. *à tempo*

18

p *pp*

rit.

2. Wehklage / Lament

Sehr ruhig, intensiv, klagend ($\text{♩} = 60$)

Very calm, mourning

Barbara Heller

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a dynamic marking of *mf* and a *3V* marking. The lower staff is in bass clef. The music features a series of notes with slurs and accents, including a triplet of eighth notes in the first measure.

The second system continues the piece, starting at measure 7. It features a dynamic marking of *mf* and a *3V* marking. The music continues with slurred notes and accents, maintaining the somber and mournful character.

The third system starts at measure 13. It includes a dynamic marking of *mf* and a *3V* marking. The notation shows a continuation of the melodic and harmonic lines with slurs and accents.

The fourth system begins at measure 19. It features a dynamic marking of *mf* and a *3V* marking. The music continues with slurred notes and accents, showing a slight increase in intensity.

The fifth system concludes the piece at measure 25. It features a dynamic marking of *mf* and a *3V* marking. The music ends with a final chord and a *p* (piano) dynamic marking.

3. Begegnung / Meeting

Tempo ad libitum

a) Ruhig und achtsam / Slowly, careful ($\text{♩} = 76$)b) Freudig, beflügelt / Joyful, bouncy ($\text{♩} = 120-140$)

Barbara Heller

mf

mp

mp

mf

f

mf

mp

mf

*) Die spieltechnischen Angaben sind für die langsame Fassung notiert. Bei schnellerem Tempo ändern sich die Bögen.
 The techniques suggested are for the slow version; bowings will be different at a faster tempo.

26

3

f

31

mf

36

mp

41

mp

46

f

mp

p

pizz.

4. Plauderei / Chatting

Vergnügt / Cheerful (♩ = 84)

Barbara Heller

Musical score for measures 1-3. The piece is in 12/8 time. The first measure is a whole rest. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a half note C5. The sixth measure contains a half note D5. The seventh measure contains a half note E5. The eighth measure contains a half note F5. The ninth measure contains a half note G5. The tenth measure contains a half note A5. The eleventh measure contains a half note B5. The twelfth measure contains a half note C6. The dynamic marking is *mf*.

Musical score for measures 4-6. The first measure contains a half note D5. The second measure contains a half note E5. The third measure contains a half note F5. The fourth measure contains a half note G5. The fifth measure contains a half note A5. The sixth measure contains a half note B5. The seventh measure contains a half note C6. The eighth measure contains a half note D6. The ninth measure contains a half note E6. The tenth measure contains a half note F6. The eleventh measure contains a half note G6. The twelfth measure contains a half note A6. The dynamic marking is *f*.

Musical score for measures 7-9. The first measure contains a half note B6. The second measure contains a half note C7. The third measure contains a half note D7. The fourth measure contains a half note E7. The fifth measure contains a half note F7. The sixth measure contains a half note G7. The seventh measure contains a half note A7. The eighth measure contains a half note B7. The ninth measure contains a half note C8. The dynamic marking is *pp*.

Musical score for measures 10-12. The first measure contains a half note D8. The second measure contains a half note E8. The third measure contains a half note F8. The fourth measure contains a half note G8. The fifth measure contains a half note A8. The sixth measure contains a half note B8. The seventh measure contains a half note C9. The eighth measure contains a half note D9. The ninth measure contains a half note E9. The tenth measure contains a half note F9. The eleventh measure contains a half note G9. The twelfth measure contains a half note A9. The dynamic marking is *pp*.

Musical score for measures 13-15. The first measure contains a half note B9. The second measure contains a half note C10. The third measure contains a half note D10. The fourth measure contains a half note E10. The fifth measure contains a half note F10. The sixth measure contains a half note G10. The seventh measure contains a half note A10. The eighth measure contains a half note B10. The ninth measure contains a half note C11. The tenth measure contains a half note D11. The eleventh measure contains a half note E11. The twelfth measure contains a half note F11. The dynamic marking is *mf*.