

Barbara Heller

Zwiegespräche

Dialogues

10 Duette für Violine und Violoncello
10 Duets for Violin and Violoncello

(2013)

Herausgegeben von / Edited by
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Pädagogische Hinweise von / Teaching Notes by
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ED 21839
ISMN 979-0-003-19768-7

PREVIEW
Low Resolution

Vorwort

Die *Zwiesgespräche* lassen die Violine und das Cello in verschiedensten Charakteren, Temperamenten und Stimmungen miteinander „sprechen“. Die Titel der Stücke und die Charakterbezeichnungen geben dabei Hinweise, wie die Stücke gespielt werden können. Hinweise zu Tempo, Spieltechnik, Artikulation, Bogenstrich und Fingersatz unterstützen die musikalische Orientierung für die Interpretation.

Die Einrichtung der Violinstimme wurde zum größten Teil von Ulla Levens entwickelt (siehe auch Ausgabe für 2 Violinen, Schott VLB 187). Für die Cellostimme wurde Katharina Deserno in Anlehnung an die Phrasierungswürme der Komponisten für Bogenstriche und Fingersätze eingerichtet und gibt in den Fußnoten wertvolle Hinweise zur Spieltechnik.

Damit diese zehn Kammermusikstücke für unterschiedliche Musikgenüts genutzt werden können, sind alle Duette im zweiten Teil des Hefts mit verschiedenen musikalischen Berechnungen zu finden. Hier kann mit Strichvariationen und Fingersätzen experimentiert werden. Es gilt dabei, die Essenz der Musik zu finden und das eigene Gespür zu entwickeln. Die Einfühlbarkeit und Intuition zu entfalten – kreativ und frei – ist es am wertvollsten, manche Stücke mehrmals in verschiedenen Tempi und Stimmungen zu spielen und den musikalischen Gestus einzufühlen und auf den Kern oder das Wesentliche zu kommen.

Die *Zwiesgespräche* erlauben eine vielfältige Interpretation bei der Begegnung von Violine und Cello und fördern die musikalische Kommunikation zwischen den Musikern sowie das Publikum auf eine spannende, kommunikative Weise.

Barbara Heller

ISBN 978-3-7089-2182-5

Original für 2 Violinen - VLB 187
herausgegeben von Ulla Levens

Abgabe für Violine und Viola - ED 21825
herausgegeben von Ulla Levens

Preface

These *Dialogues* have the violin and cello adopting different personalities, complementing moods to 'speak' to one another. The titles of the pieces and descriptive readings, and how the pieces may be played, with indications of tempo, technique and bowing, and fingerings offering guidance for interpretation.

Markings in the violin part are largely the work of Ulla Levens (see also her two violins, Schott VLB 187). For the cello part, the cellist Katharina Deschamps has provided bowings and fingerings that correspond to the composer's wish. Regarding phrasing and performance technique are given in the footnotes.

In order to make these ten chamber pieces accessible to players at various different levels, all the duets appear again without markings in the second volume of the book, providing an opportunity to experiment with different bowings and fingerings. What matters is to find something in the music that awakens an interest, a curiosity, a sense in you, stimulating a creative process. It is a good idea to play the pieces several times at various different speeds in order to develop a sense of the contours and the content of each piece.

These *Dialogues* facilitate a conversation between the violin and cello, sending both players and audience on an exciting musical journey.

Barbara Heller
Translation Julia Rushworth

Also see:

Violins for 2 violins - VLB 187
edited by Ulla Levens

version for violin and viola - ED 21825
edited by Ulla Levens

Inhalt / Contents

1. Abendlied / Evening Song	6
2. Wehklage / Lament (Tempelglocken / Temple Bells)	-
3. Begegnung / Meeting	
4. Plauderei / Chatting	
5. Tuschelei / Whispering	12
6. Kicherei / Giggling	14
7. Wettstreit / Contest	16
8. Erzählung / Narrative	18
9. Abschied / Farewell	20
10. Kehraus / Last Dance	22

PREVIEW
Low Resolution

Unmarked version

1. Abendlied / Evening Song	28
2. Wehklage / Lament (Tempelglocken / Temple Bells)	29
3. Begegnung / Meeting	30
4. Plauderei / Chatting	32
5. Tuschelei / Whispering	34
6. Kicherei / Giggling	36
7. Wettstreit / Contest	38
8. Erzählung / Narrative	40
9. Abschied / Farewell	42
10. Kehraus / Last Dance	44

Der Cellistin Sachse WU gewidmet

1. Abendlied / Evening Song

Barbara Heller

* 1936

Gemütvoll / Soulfull (♩ = 80-96)

VI.

Vc.

mp

mf

7

13 *rit.* *a tempo*

18

23

27 *rit.*

PREVIEW

Low Resolution

1) Barré-Griff 1-1 für die ersten beiden Triolenachtel. Auf der dritten Achtel wegnehmen. /
Use barré fingering 1-1 for the first two triplet quavers; lift on the third quaver.

2. Wehklage / Lament

Sehr ruhig, intensiv, kräftig klagend ($\text{♩} = 66$)

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Very calm, mourning

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music begins with a dynamic marking of *mf*. The upper staff features a series of half notes with slurs, starting on a whole rest. The lower staff has a bass line with notes and rests, including a fermata over a note in the second measure.

The second system continues the piece. The upper staff shows half notes with slurs. The lower staff has a bass line with notes and rests, including a fermata over a note in the second measure.

The third system continues the piece. The upper staff shows half notes with slurs. The lower staff has a bass line with notes and rests, including a fermata over a note in the second measure.

The fourth system continues the piece. The upper staff shows half notes with slurs. The lower staff has a bass line with notes and rests, including a fermata over a note in the second measure.

The fifth system continues the piece. The upper staff shows half notes with slurs. The lower staff has a bass line with notes and rests, including a fermata over a note in the second measure.

The sixth system concludes the piece. The upper staff shows half notes with slurs. The lower staff has a bass line with notes and rests, including a fermata over a note in the second measure. The system ends with a dynamic marking of *p* and a repeat sign.

(3)

3. Begegnung / Meeting

Tempo a libitum

a) **Ruhig und achtsam** / Slowly, careful ($\text{♩} = 76-88$)

b) **Freudig, beflügelt** / Joyful, bouncy ($\text{♩} = 120-140$)

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The musical score is written for piano and treble clef in a 3/8 time signature. It consists of five systems of music, each with a treble clef staff on top and a piano staff on the bottom. The score includes various dynamics such as *mf*, *mp*, *f*, *p*, and *p sub.*, and articulations like accents and slurs. There are numerous triplet markings throughout the piece. A large, diagonal watermark reading "PREVIEW LOW RESOLUTION" is overlaid on the score. Measure numbers 5, 10, and 16 are clearly visible. The piece concludes with a final measure marked with a 5).