



Nr. 4799

SCHOSTAKOWITSCH

DREI VIOLINDUETTE

mit Klavierbegleitung

PRÄLUDIUM · GAVOTTE · WALZER

(Fortunatow)

D. SCHOSTAKOWITSCH

DREI DUETTE

FÜR ZWEI VIOLINEN UND KLAVIER

HERAUSGEGEBEN VON
K. FORTUNATOW

EDITION PETERS · LEIPZIG

INHALT

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Gavotte

Tranquillo, molto leggero

2 *mp*

[6] *p*

[11] *poco a poco cresc.*

[15] *mp*

[19] *p*

[24] *mp*

[29] *p*

[34] *p*

[38] *p*

[43] *p*

[48] *rit.* *a tempo* *p* *poco rit.* *pizz.* *pp*

[53]

Walzer

Tempo di Valse

8 Klav.

15

21

27

33

40

46

52

58

68

74

80

mp

mf

sf

mf

f

mf

f

Poco meno mosso

mf

cresc.

mp

86

92

98

104

110

116

122

127

132

137

142

148

cresc.

mf

cresc.

p

poco a poco cresc.

mf

allarg.

f

rit.

Tempo I

mf

f

p

ff

DREI DUETTE

für zwei Violinen und Klavier

VIOLINE I

Präludium

Molto moderato

D. Schostakowitsch

1 *mp dolce*

9 *mf*

15 *cresc.*

21 *Poco più mosso* *mf* *mp*

26 *rit.* *Tempo I* *p*

31

37 *mp* *cresc.*

42 *poco a poco dim.* *pp*

VIOLINE II
Gavotte

3

Tranquillo, molto leggero

2 *mp*

[7]

[13]

[18] *p*

[23] *poco a poco cresc.* *mp*

[28]

[33]

[37] *p*

[41]

[46] *rit.*

[50] *a tempo*

[54] *poco rit.* *pizz.*

Walzer

Tempo di Valse

8 Klav.

3

15

21

27

33

39

45

51

57

66 *mosso*

72

78

mp

mf

f

cresc.

dim.

Poco meno

mp

84

90

96

102

108

114

120

126

131

136

142

148

cresc.

cresc.

mf

p

poco a poco cresc.

mf

rit.

allarg.

f

Tempo I

mf

f

p — *ff*

DREI DUETTE

für zwei Violinen und Klavier

VIOLINE II

Präludium

Molto moderato

D. Schostakowitsch

1 *mp dolce*

9 *mf*

15 *cresc.*

21 *Poco più mosso*
mf *mp*

26 *rit.* *Tempo I*
p

32

38 *mp* *cresc.*

43 *poco a poco dim.* *pp*

Präludium

D. Schostakowitsch

Molto moderato

Violine I

Violine II

1

Klavier

mp

5

mp dolce

mp dolce

p legato

9

13

Measures 13-16 of the musical score. The system consists of three staves: two treble staves and one grand staff (treble and bass). The key signature is two sharps (F# and C#). The first two staves begin with a *mf* dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

17

Measures 17-20 of the musical score. The system consists of three staves. The first two staves are marked with *cresc.* (crescendo). The music continues with similar rhythmic patterns, including eighth and sixteenth notes. The grand staff continues with a steady accompaniment.

21

Poco più mosso

Measures 21-26 of the musical score. The system consists of three staves. The tempo marking *Poco più mosso* is present. The first two staves begin with a *mf* dynamic and transition to *mp* (mezzo-piano) in measure 24. The grand staff features a more active bass line with sixteenth-note patterns, also marked with *mf* and *mp* dynamics.

27

rit.

Tempo I

Measures 27-30 of the musical score. The system consists of three staves. The first two staves are marked with *rit.* (ritardando) and then *Tempo I*. The first two staves begin with a *p* (piano) dynamic. The grand staff continues with a steady accompaniment, also marked with *p* and *Tempo I*. The piece concludes with a final chord in the grand staff.

31

Measures 31-34 of a musical score in G major (one sharp). The score is written for voice and piano. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part consists of two staves with a melody and lyrics. The key signature is G major.

35

Measures 35-38 of the musical score. The piano part continues with the eighth-note accompaniment. The voice part has a melody with lyrics. The key signature is G major.

39

Measures 39-42 of the musical score. The piano part continues with the eighth-note accompaniment. The voice part has a melody with lyrics. The key signature is G major.

43

Measures 43-46 of the musical score. The piano part continues with the eighth-note accompaniment. The voice part has a melody with lyrics. The key signature is G major.

Gavotte

Tranquillo, molto leggero

Measures 1-5 of the Gavotte. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo/mood is 'Tranquillo, molto leggero'. The first system consists of two staves, both marked *mp*. The second system consists of a grand staff (treble and bass clef) marked *p*. The music features a melody in the upper staves and a harmonic accompaniment in the lower staves.

6

Measures 6-10 of the Gavotte. The score continues with the same instrumentation. Measures 6-7 show the melody and accompaniment. Measures 8-10 show a continuation of the melody with some rests in the accompaniment.

11

Measures 11-15 of the Gavotte. The score continues with the same instrumentation. Measures 11-12 show the melody and accompaniment. Measures 13-15 show a continuation of the melody with some rests in the accompaniment.

16

Measures 16-20 of a musical score in D major. The score consists of three systems. The first system (measures 16-17) features a melody in the upper voice with eighth and sixteenth notes, and a piano accompaniment in the lower voice with chords and moving lines. The second system (measures 18-19) continues the melody and accompaniment. The third system (measure 20) shows the final measure of this section. Dynamics include *p* (piano) and *mp* (mezzo-piano).

21

Measures 21-25 of a musical score in D major. The score consists of three systems. The first system (measures 21-22) features a melody in the upper voice with a crescendo marking *poco a poco cresc.* and a mezzo-piano (*mp*) dynamic. The second system (measures 23-24) continues the melody and accompaniment. The third system (measure 25) shows the final measure of this section. Dynamics include *poco a poco cresc.*, *cresc.*, and *mp*.

26

Measures 26-30 of a musical score in D major. The score consists of three systems. The first system (measures 26-27) features a melody in the upper voice with eighth and sixteenth notes, and a piano accompaniment in the lower voice with chords and moving lines. The second system (measures 28-29) continues the melody and accompaniment. The third system (measure 30) shows the final measure of this section. Dynamics include *mp* (mezzo-piano).

31

38

45

52

Walzer

Tempo di Valse

First system of the musical score, measures 1-7. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked "Tempo di Valse". The first two staves are for vocal parts, both containing whole rests. The piano accompaniment begins in measure 1 with a forte (*f*) dynamic. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note bass line. Measures 3 and 6 contain complex chords with fermatas. The system concludes with a repeat sign in measure 7.

8

Second system of the musical score, measures 8-14. Measures 8 and 9 are vocal staves with whole rests. In measure 10, the vocal parts enter with a melody marked mezzo-piano (*mp*). The piano accompaniment continues with its eighth-note pattern. Measures 11 and 12 feature complex chords with fermatas. Measure 13 ends with a piano (*p*) dynamic marking. The system concludes with a repeat sign in measure 14.

15

Third system of the musical score, measures 15-21. Measures 15-17 show the vocal parts with a melodic line. The piano accompaniment continues with its eighth-note pattern. Measures 18 and 19 feature complex chords with fermatas. Measure 20 ends with a piano (*p*) dynamic marking. The system concludes with a repeat sign in measure 21.

22

mf *sf* *mp*

28

sf *mf* *f* *sf* *dim.* *mp* *f* *dim.* *mp*

35

cresc. *f* *mf* *cresc.* *mf* *dim.*

42

Musical score for measures 42-48. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, with some measures containing slurs and ties. The accompaniment consists of chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

49

Musical score for measures 49-55. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, with some measures containing slurs and ties. The accompaniment consists of chords and single notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

56

Musical score for measures 56-62. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody features a series of eighth and sixteenth notes, with some measures containing slurs and ties. The accompaniment consists of chords and single notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

62 Poco meno mosso

Musical score for measures 62-67. The tempo is marked "Poco meno mosso". The score is in G major (one sharp) and 4/4 time. Measures 62-67 show a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 62, marked *mf*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. In measure 65, the piano part is marked *dim.* and *p*.

Musical score for measures 68-73. The tempo remains "Poco meno mosso". Measures 68-73 continue the vocal and piano parts. The vocal line features a triplet in measure 68 and a triplet in measure 73. The piano accompaniment continues with chords and a bass line.

Musical score for measures 74-79. The tempo remains "Poco meno mosso". Measures 74-79 continue the vocal and piano parts. The vocal line has a crescendo marking (*cresc.*) in measure 75. The piano accompaniment also has a crescendo marking (*cresc.*) in measure 75. The piano part ends with a chord in measure 79.

Musical score for measures 80-84. The tempo remains "Poco meno mosso". Measures 80-84 continue the vocal and piano parts. The vocal line has a mezzo-piano marking (*mp*) in measure 80. The piano accompaniment has a mezzo-forte marking (*mf.*) in measure 80 and a piano marking (*p*) in measure 82.

85

Measures 85-89 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The music features a melody in the upper staves and a harmonic accompaniment in the lower staves. The melody consists of eighth and quarter notes, often beamed together. The accompaniment features chords and single notes in the bass line.

90

Measures 90-95 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The music features a melody in the upper staves and a harmonic accompaniment in the lower staves. The melody consists of eighth and quarter notes, often beamed together. The accompaniment features chords and single notes in the bass line. The word "cresc." is written above the melody in measures 92 and 94, and below the bass line in measure 94.

96

Measures 96-101 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The music features a melody in the upper staves and a harmonic accompaniment in the lower staves. The melody consists of eighth and quarter notes, often beamed together. The accompaniment features chords and single notes in the bass line. The word "mf" is written above the melody in measures 97 and 98, and below the bass line in measure 98. The word "mp" is written below the bass line in measure 100.

102

Measures 102-106 of a musical score. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The music features a melody in the upper staves and a harmonic accompaniment in the lower staves. The melody consists of eighth and quarter notes, often beamed together. The accompaniment features chords and single notes in the bass line.

108

Measures 108-113. The score is in G major (one sharp). The upper staves (treble and alto) feature a melodic line with eighth and sixteenth notes, marked with a *cresc.* (crescendo) dynamic. The lower staves (piano) provide harmonic support with chords and single notes, also marked with a *cresc.* dynamic.

114

Measures 114-119. The score continues in G major. Measures 114-115 are marked *p* (piano). From measure 116, the upper staves are marked *poco a poco cresc.* (poco a poco crescendo). The piano accompaniment also follows this dynamic marking.

120

Measures 120-124. The score continues in G major. Measures 120-121 are marked *mf* (mezzo-forte). Measures 122-124 show a continuation of the melodic and harmonic patterns with the *mf* dynamic.

125

Measures 125-129. The score continues in G major. Measures 125-126 are marked *rit.* (ritardando). Measures 127-128 are marked *allarg.* (allargando) and *f* (forte). The piano accompaniment also follows these markings, with a *f* dynamic in measure 129.

130

rit. Tempo I

mf

rit. Tempo I

p

136

142

f

f

3

3

148

p *ff*

p *ff*

p *ff*

STUDIENWERKE FÜR VIOLINE

SCHULEN UND LEHRWERKE

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20 Etudes brillantes Op. 73	1079	II 27 Etudes brillantes (Davisson)	1819 b
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EDITION PETERS · LEIPZIG

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— c moll, Ausg. f. Vl., Ob. (Vl. II) u. Kl. (Seiffert)	3722
— Triosonaten C dur f. 2 Vln., G dur f. 2 Fl. (2 Vln.), G dur f. Fl. (Vl.), Vl., c moll f. Fl., Vl., sowie jeweils Cemb. (Kl.), Vc. (Va. d. g.) (Landshoff) 2 Bde.	4203a/b
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Nr. 2 f. Vl. I (Fl., Ob.), Vl. II (Va.), Cemb., Vc. (Va. d. g., Fag.)	V 1032
Nr. 3 f. Vl. I, Vl. II (Va.), Cemb., Vc.	V 1036
Nr. 4 f. Vl. I (Fl.), Vl. II (Va.), Cemb., Vc. (Va. d. g.)	V 1037
Nr. 5 f. Fl. (Vl.), Vl. (Va.), Cemb., Vc. (Va. d. g., Fag.)	V 1038
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— Op. 2 Nr. 7 g moll (Sitt)	3119a
— Op. 2 Nr. 8 g moll (Barth)	3578
— Op. 2 Nr. 9 F dur (Sitt)	3119d
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— Serenade Op. 25 f. Fl., Vl. u. Va.	194a
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BEETHOVEN Quartett Op. 16 Es dur	294
BRAHMS Sämtliche Klavierquartette	3904
HAYDN Concertino (Divertimento) C dur f. Kl. (Cemb.), 2 Vln. u. Vc. (Kb. ad lib.) Erstausgabe (W. Weismann)**	4611
MENDELSSOHN Klavierquartette Op. 1, 2, 3	1741
MOZART Quartette KV 478 g moll, KV 493 Es dur	272
SCHUBERT Adagio u. Rondo F dur Op. posth.	1347
SCHUMANN Quartett Op. 47 Es dur	2380
TELEMANN Konzert E dur f. Vl., Va. d. g. (Vc.) u. Cemb. (Kl.), Vc. II ad lib. (Döbereiner)**	3875
WEBER Quartett Op. 8 B dur	2177

Streichquintette

BEETHOVEN Sämtliche Streichquintette	1599
BOCCHERINI Quintett C dur f. 2 Vln., Va. u. 2 Vc.	2231
BRAHMS Quintette Op. 88 F dur u. Op. 111 G dur. 2 Bde.	3905a/b
— Quintett Op. 115 h moll f. Klarinette (od. Va.), 2 Vln., Va., Vc.	3905c
BRUCKNER Quintett F dur*	3842
MENDELSSOHN Sämtliche Streichquintette	1743
MOZART Fünf berühmte Streichquintette*	18
— Die übrigen fünf Streichquintette	19
SCHUBERT Quintett Op. 163 C dur f. 2 Vln., Va., 2 Vc.*	775

Klavierquintette

BRAHMS Quintett Op. 34 f moll*	3660
FRANCK Quintett f moll	3743
SCHUBERT Forellenquintett Op. 114*	169
SCHUMANN Quintett Op. 44 Es dur	2381

Sextette und größere Besetzungen

BEETHOVEN Septett Op. 20 Es dur*	2446
BRAHMS Sextette Op. 18 B dur u. Op. 36 G dur. 2 Bde.	3906a/b
MENDELSSOHN Oktett Op. 20 Es dur	1782
SCHUBERT Oktett Op. 166 F dur*	1849

Sammlungen (in verschiedenen Besetzungen)

KLASSISCHE STÜCKE 3 Bde. Für 2 Vln. u. Kl. (Herrmann)	2954a/c
— Für Vl., Vc. u. Kl. (Herrmann, Wittenbecher)	3339a/c
MEISTER F. D. JUGEND (Hofmann) 3 Bde. Für Vl., Vc. u. Kl. od. 2 Vln. u. Kl.	3363/65
TRIO-ALBUM 2 Bde. Für Vl., Vc. u. Kl. (Sitt)	2738a/b
QUARTETT-ALBUM (Sitt) 2 Bde.	2769a/b

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