

Barbara Heller

Sonatine

Sonatina

für Klavier
for Piano

ED 20858

ISMN 979-0-001-17211-0

PREVIEW
Low Resolution

Vorwort

Die Sonatine von Barbara Heller hat eine lange Geschichte. Obwohl sie komponiert, gehört sie nicht zu den „Jugendsünden“ der Komponistin, dann zu den Werken und der reichen Inventionen des Klangmaterials. Der erste Satz, eine Toccata, ist in klassischer Sonatenform mit zwei Themen geschrieben, die sich nicht überschneiden, weil sie zur Klangwelt der Quarten gehören. Der Ursprung liegt im Barock. Charakter: das erste Thema munter und entschlossen, das zweite Thema elegant und leicht. Die unkomplizierte Rhythmik von barocker Faktur gibt dem Aufhörer ein Gefühl der Sicherheit zu einer Musik voll Enthusiasmus und Exuberanz. Der zweite Satz ist ein Scherzo, das sich selbst als repräsentativer für ihren späteren Stil erkennt, ebenfalls aus dem Barock, aber angelehnt an die Form eines romantischen Scherzos. Der Anfang ist in einem langsamen Tempo in einer fast halluzinierende Atmosphäre, aus welcher ein kühler, energiegelauer Vierton in Vierton Art Geistertanz einführt. Ein Intermezzo „Burllesco“ in Form eines Scherzos in einem langsamen Tempo mit einem Zweivierteltakt, der durch toccata-artige Elemente wie ein noch nicht ganz reifes Kind Glanz und Bravour verleiht. Die trübe, rastlose Stimmung des Intermezzos wird durch die Rückkehr des Dreivierteltakts, welcher diesmal zu einer langsamen Bewegung übergeht, wie ein breiter Fluss, der endlich ruhig fließt, und der die Spannung des Intermezzos auflöst. Die Bewegungen des Anfangs kaum noch erinnert.

Im Jahre 1998 beauftragte ich die Komponistin, die Sonatine zu revidieren und Vortragsanweisungen hinzuzufügen. Im Jahre 1999 spielte meine damalige Studentin Margret Bekker die Sonatine in Tilburg (Niederlande) mit viel Erfolg in ihrer ersten Aufführung. Es ist mir eine große Freude, dass nach so vielen Jahren die Sonatine in die Öffentlichkeit gefunden hat. Ich wünsche ihr ein langes und erfolgreiches Leben im Klavierunterricht und auf internationalen Podien, zur Freude der Artisten und der Zuhörer!

Preface

There is a long story behind Barbara Heller's *Sonatina*. Although the work was written in 1962, its concise form, with its rich and innovative harmonic language, makes it a more mature work. The first movement, *Allegro Moderato*, is written in the traditional Sonata form, with two themes. They are structurally related through their intervals, but are however different in their character: The first theme is lively and bright, while the second theme is soft and dreamy. The uncomplicated rhythm and a melodic line that leads the performer to a musical work, enriched with enthusiasm and excitement, is the first movement, also built on intervals of a fourth, takes the form of a minuet. The composer herself recognizes how the style of this movement is an early step towards her own more developed personal style. The beginning, which is light and airy, creates a specific atmosphere, from which a succinct and obsessively active melodic line leads to a waltz-like dance. An intermezzo, "Burlesco", interrupts the first part of the piece. It is a type of minuet, thus giving the piece more brilliance and brightness through its rhythmic elements. The dismal and restless mood stays unchanged throughout the piece. The lyrical conclusion gives the impression of a wide river, leading to a calm and quiet end. One hardly remembers the anxiety and tension from the first part.

In 1988 Barbara Heller revised her *Sonatina* and add performance suggestions. Magret Schmitt performed the *Sonatina* with much success as her final jury work in the 1990 International Piano Competition in Tilburg (Netherlands) on 28 June 1990. It gives a good impression of how that after so many years this *Sonatina* is being performed again in public. It is a work for a long and successful life as a piano instructor and international performer, enjoyed by performers and listeners alike!

Liana Gavrilă-Serbescu
Translation Lynn Elms

Sonatine

Allegro Moderato

Barbara Heifer
* 1936

$\text{♩} = 90-94$

Munter

ConPed.

5

10

15

(etwas ruhiger)

sanft

mp

25 $\frac{4}{1}$

30

35 *meno f*

39 $\frac{4}{1}$

44 *calando*

PREVIEW
Low Resolution

48 *Tempo I*

mp *mf*

This system contains measures 48 to 52. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked *Tempo I*. The dynamic starts at *mp* (mezzo-piano) and increases to *mf* (mezzo-forte) by measure 52. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

53

crescendo

This system contains measures 53 to 56. The music continues with the same melodic and harmonic patterns. A *crescendo* marking is placed above the staff, indicating a gradual increase in volume. The dynamics are not explicitly labeled in this system but follow the trend from the previous system.

57

ff

This system contains measures 57 to 60. The music reaches a point of high intensity, marked with *ff* (fortissimo). The melodic line continues with eighth notes, and the accompaniment features more complex chordal textures.

61

mp

This system contains measures 61 to 64. The music returns to a moderate dynamic of *mp*. The melodic line shows some chromatic movement, and the accompaniment remains active with chords and moving lines.

65 *ausdrucksvoll*

mf *f*

This system contains measures 65 to 68. The music is marked *ausdrucksvoll* (expressive). It begins with *mf* and builds to *f* (forte) by measure 68. The right hand features a triplet of eighth notes in measures 65 and 66, and another triplet in measure 67. The left hand continues with a steady accompaniment.

70

calando

diminuendo

75

pp

molto cresc.

leggi.

81

poco cresc.

dim.

poco rit. mf

87

92

p

97

Musical score for measures 97-100. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

101

8va

f

Musical score for measures 101-103. Measure 101 includes an *8va* marking above the treble clef and a dynamic marking of *f*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords.

104

p

Musical score for measures 104-107. Measure 104 includes a dynamic marking of *p*. The right hand features a melodic line with eighth notes and a triplet in measure 107. The left hand has a bass line with chords.

108

espressivo

mp

Musical score for measures 108-111. Measure 108 includes a dynamic marking of *mp* and the instruction *espressivo*. The right hand has a melodic line with eighth notes and triplets. The left hand has a bass line with chords.

cresc. al fine

Musical score for measures 112-117. The right hand has a melodic line with eighth notes and triplets. The left hand has a bass line with chords. The instruction *cresc. al fine* is present at the end of the system.

118

f

Musical score for measures 118-121. Measure 118 includes a dynamic marking of *f*. The right hand has a melodic line with eighth notes and triplets. The left hand has a bass line with chords.

PREVIEW

Low Resolution