

Barbara Heller

Klangblumen

Musical Flowers

(2009)

17 Stücke für Harfe solo

17 Pieces for Harp solo

Herausgegeben von / Edited by
Domenica Reetz

ED 21020

ISBN 979-0-001-17528-9

PREVIEW
Low Resolution

Vorwort

Die *Klangblumen* sind charakteristische Stücke für Unterricht und Konzert, die Ihre Wirkung auf die Hörer nicht verfehlten dürften. Im Original für Klavier geschrieben (Schott ED 20374) sind sie auch eine ausgezeichnete Ergänzung des modernen Harfenrepertoires.

Ich lernte die Komponistin Barbara Heller bei einem Konzert des Künstlerinnenverbandes GEDOK in Berlin kennen und sie bat mich zu prüfen, ob ihre *Klangblumen* auch auf der Harfe spielbar seien. So entstand die vorliegende Ausgabe, die sich hervorragend für Konzert harfe eignet. Die Stücke Nr. 2 sowie 5 bis 9 sind ebenfalls auf der – ebenfalls aus Tirol stammenden – Tiroler Volksharfe spielbar.

Ihre Anordnung ist so gestaltet, dass alle 17 Titel einen zusammenhängenden Zyklus bilden, aber ebenso jede einzelne Musik auch einzeln gespielt werden und dabei voll zur Geltung kommen kann. Die Reihenfolge der Stücke ist so gewählt, dass so wenige Pedale wie möglich zwischen den Stücken zu verändern. Durch die vielen Anweisungen am Anfang von jedem Stück für die Nr. 4 und Nr. 16 ein Schwierigkeitsgrad von 5 (auf einer Skala von 1 bis 5), während die anderen Stücke im Bereich von 1 bis 3 liegen. Nur die Stücke Nr. 2 sowie 5 bis 9 sind ebenfalls auf der – ebenfalls aus Tirol stammenden – Tiroler Volksharfe spielbar.

Jedes Stück basiert jeweils auf einem besonderen Schwerpunkt: auf einer speziellen Intervall (Zarte Blume, Ackerwinde, Flatterblume), einer ostinaten Begleitstimme zu einer Melodie (Regenblume, Eisblume, Gräser im Wind), einer bestimmten Geste (Morgenblume, Nebel, Geknospe), einer charakteristischen harmonischen Wendung (Welkende Rose), einem einheitlichen Rhythmus (Tanzende Blume), einem wiederkehrenden Motiv (Endless) oder einer direkten musikalischen Umdeutung der Titel (Springende Blume). Die Spieltechniken und ästhetischen Anweisungen am Anfang jedes Stücks dienen als Anhaltspunkte. Obwohl zahlreiche technische und dynamische Anweisungen gegeben sind, finden sich in vielen Stücken noch genügend Möglichkeiten, die Interpretation entsprechend dem persönlichen musikalischen Empfinden freier umzugehen. Es darf auch experimentieren!

Domenica Reetz

These Musical Flowers are characteristic pieces for teaching and concert performance that can hardly fail to delight the listener. Originally written for piano (Schott ED 20374), they are also an excellent addition to the modern repertoire for the harp.

I first met the composer Barbara Heller at a concert organised by the association of female artists GEDOK in Berlin; she then asked me whether her *Musical Flowers* could be played on the harp. The result was this edition, which is very well suited for the Bohemian harp. Parts no. 2 and nos. 5 to 9 could also be played on the Bohemian harp or on the Tyrolean folk harp.

All movements form a coherent cycle, yet each piece can also be effective when played separately. The sequence in which the pieces are played is the result of aiming to change pedals as little as possible between pieces. Multiple pedal changes are limited to parts no. 4 and 16 – very challenging – a 5, on a scale of 1 to 5 – while the rest of the pieces range in difficulty from 1 to 3.

Each movement has a particular focus, such as a particular interval (Delicate Flower, Bindweed, Fluttering blossom), an ostinato element to the melody (Rain flower, Paper flower, Ice flower, Grasses in the wind), a particular phrase (Morning flower, Fading flower, Broke flower) or feature in the harmony (Fading rose), a pervading rhythm (Dancing flower), characteristic motif (endless) or a direct musical interpretation of the title (Spring flower, Bells).

Indications of technique and aesthetic approach at the beginning of each movement may help with the interpretation of individual pieces. Metronome speeds are offered as suggestions. Despite numerous tips on interpretation and dynamic markings, many pieces still offer plenty of scope for interpretation of the music according to personal musical response. Feel free to experiment!

Domenica Reetz

Translation Julia Rushworth

Inhalt / Contents

1.	Glocken / Bells .....	...	4
2.	Nebel / In the mist .....	...	5
3.	Endlos / Endless .....	...	6
4.	Welkende Rose / Fading rose .....	...	8
5.	Regenblume / Rain flower .....	...	10
6.	Mandala .....	...	11
7.	Papierblume / Paper flower .....	...	12
8.	Abendlied / Evening song .....	...	14
9.	Eisblume / Ice flower .....	...	15
10.	Morgenblume / Morning flower .....	...	16
11.	Zarte Blume / Delicate flower .....	...	17
12.	Ackerwind / Field wind .....	...	18
13.	Geknickte Blume / Bent flower .....	...	20
14.	Flatterblume / Swinging blossom .....	...	21
15.	Gräser im Wind / grass in the wind .....	...	22
16.	Tanabata / Weeping flower .....	...	23
17.	Spire / Spring flower .....	...	24

PREVIEW
Low Resolution

1. Glocken / Bells

Langsam, kräftig und klangvoll

$\text{♩} = 84$

*) Das Arpeggio kräftig und breit

© 2011 Schott Music GmbH & Co. KG, Mainz

2. Nebel / In the mist

Getragen

$\text{♩} = 50$

Musical score for piano and voice. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The key signature is one sharp. Measure 1: piano plays a half note, voice plays a half note. Measure 2: piano plays a half note, voice plays a half note. Measure 3: piano plays a half note, voice plays a half note. Dynamics: *mp*. Articulation: *-vv-*.

Musical score for piano and voice. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The key signature changes to two sharps. Measure 4: piano plays a half note, voice plays a half note. Measure 5: piano plays a half note, voice plays a half note. Measure 6: piano plays a half note, voice plays a half note. Dynamics: *p*.

Musical score for piano and voice. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The key signature changes to three sharps. Measure 7: piano plays a half note, voice plays a half note. Measure 8: piano plays a half note, voice plays a half note. Measure 9: piano plays a half note, voice plays a half note. Dynamics: *pp*. Articulation: *-vv-*.

Musical score for piano and voice. The score consists of two staves. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The key signature changes to four sharps. Measure 10: piano plays a half note, voice plays a half note. Measure 11: piano plays a half note, voice plays a half note. Measure 12: piano plays a half note, voice plays a half note. Dynamics: *ppp*.

3. Endlos / Endless

Langsam schwingend, sehr ausdrucksvoll

o = 76

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, 2/2 time, and key signature of one sharp. The bottom staff is in bass clef, 2/2 time, and key signature of one sharp. Measure 11 starts with a dynamic *p*. The melody in the treble staff begins with a half note followed by a quarter note. The bass staff has a half note. Measure 12 continues with the melody in the treble staff consisting of quarter notes. The bass staff has a half note. The score includes several grace notes and slurs. A large, dark gray 'E' and 'N' are overlaid on the right side of the page.

A musical score page featuring a large, semi-transparent watermark that reads "Evolution" in a bold, italicized, sans-serif font. The text is oriented diagonally from the bottom-left towards the top-right. The background of the page shows a staff with various musical notes and rests, some with sharp or flat symbols, indicating a piece of music.

A handwritten musical score for soprano and basso continuo. The soprano part (top) starts with a melodic line, followed by a vocal entry with lyrics: "Eh rit. Ah". The basso continuo part (bottom) consists of a bass line with sustained notes and harmonic indications like "b" and "bP". The score includes dynamic markings such as "p" and "f", and a tempo marking "rit.". A rehearsal mark "1" is at the bottom left.

PREVIEW

Low Resolution

The musical score consists of four staves of music, each with a treble clef and a bass clef. The first staff starts at measure 33 with a dynamic of *p*. The second staff starts at measure 41 with dynamics *mf* and *mf*. The third staff starts at measure 49 with a dynamic of *p*. The fourth staff starts at measure 54 with a dynamic of *p*. Various dynamics and markings are present throughout the score, including *f*, *ff*, *pp*, *b>p*, *rit.*, and *mf*.

33 Hi F#

41 F#

49 Cl Hi Ab

54 E F#
 rit.
 G#
 F#

4. Welkende Rose / Fading rose

Wehmütig, nicht schleppend

$\text{♩} = 104$

Large diagonal watermark: PREVIEW Low Resolution

Music details:

- Staff 1: Treble clef, 3/4 time. Dynamics: *mp*, crescendo, *rit.*. Key changes: C \sharp , H \sharp , D \sharp , G \sharp .
- Staff 2: Treble clef, 3/4 time. Dynamics: *mp*, crescendo. Key changes: F \sharp , D \sharp , F \sharp , C \sharp .
- Staff 3: Treble clef, 3/4 time. Dynamics: *mp*, crescendo. Key changes: H \sharp , F \sharp , C \sharp , G \sharp .
- Staff 4: Treble clef, 3/4 time. Dynamics: *mp*, crescendo. Key changes: D \sharp , H \flat , E \flat , *a tempo*.
- Staff 5: Bass clef, 3/4 time. Dynamics: *mf*, *mp*. Key changes: G \sharp , A \sharp , D \sharp , H \flat .