

Barbara Heller

Freude und Trauer

Joy and Sorrow

(1983)

für Klavier
for Piano

ED 8617
ISMN 979-0-003-11546-9

PREVIEW
Low Resolution

Vorwort

Diese Musik war ursprünglich eine Bearbeitung des kurzen Klavierstückes *Piano muziek voor Anje* von 1980 (aus dem Sammelband *Frauen komponieren* Band 1, Schott ED 7197, 1985). Sie wurde ein Jahr später in den Zyklus *Anschlüsse* integriert (Schott ED 8616) und erscheint jetzt erstmals als Einzelausgabe.

Das musikalische Gegensatzpaar Freude und Trauer hat seine Verbindung durch die Verwendung der beiden Intervalle Sekunde und Septe. Damals realisierte ich musikalische Einfälle gerne zusammen mit einer strukturellen Aufgabe und untersuchte die Wirkung von Aufwärts- oder Abwärtsbewegungen in der Musik. Der Teil *Trauer* ist zudem noch mit einer besonderen Methode komponiert: Ich entwickelte kurze Melodien, deren Töne gleichzeitig Harmoniksträger sein konnten. 1986 habe ich diese Idee für Violine und Klavier bei *Tagebuchblättern für Violine und Klavier* veröffentlicht.

These pieces were originally an arrangement of a short piano piece titled *Piano muziek voor Anje* from 1980 (out of the collection *Frauen komponieren* Vol. 1, Schott ED 7197, 1985). One year later they were included in the Cycle *Anschlüsse* (Schott ED 8616) and is now for the first time published as a separate edition.

The connection between Joy and Sorrow, is through its use of the two intervals, seconds and septims. I liked to combine musical ideas together with a structural task and investigated the effect of ascending and descending movement in the music. The part *Sorrow* was composed using a particular method: I created short melodies that can at the same time function as a harmonic medium. In 1986 I published them in *Tagebuchblätter für Violine und Klavier* (for Violin and Piano).

Barbara Heller
Translation Lynn Elms

Uraufführung / First performance:
08.08.1985, Bonn · Liana Serbescu

Freude und Trauer

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Freude.... / Joy....

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*1936

Klangfarbe: stürmisch, wild, dramatisch, verwirrend
ab Takt 17 aufbauen bis 25 Höhepunkt, dann Neubeginn

*Tone color: tempestuously, wild, dramatically, confusing from measure 17,
build up to a climax in measure 25, then start over again.*

(♩ = 88)

Melodie links
Melody in the
left hand

The first system of the musical score is in 4/4 time. The left hand (treble clef) plays a melodic line with a 5-measure phrase and a 6-measure phrase. The right hand (bass clef) provides harmonic support. Dynamics range from *f* to *ff*. Pedal markings are present: "Pedal" under the first measure and "Pedal" under the second measure.

The second system continues the piece. It features a 3:2 time signature change. Dynamics include *fff*, *mf*, and *ff*. A "Pedal hobeln" (pedal sustain) marking is present. The right hand has a 6-measure phrase.

The third system shows further melodic development in the left hand. Dynamics include *ff* and *mf*.

The fourth system continues the melodic line in the left hand. Dynamics include *f*.

15

sfz p mf

This system contains measures 15 through 18. It features a grand staff with treble and bass clefs. Measure 15 starts with a forte *sfz* dynamic and a piano *p* dynamic. Measure 16 has a mezzo-forte *mf* dynamic. The music includes various note values, slurs, and accents.

19

f fff

This system contains measures 19 through 22. It features a grand staff with treble and bass clefs. Measure 19 starts with a forte *f* dynamic. Measure 22 ends with a fortissimo *fff* dynamic. The music includes various note values, slurs, and accents.

23

loco fff subito p

Klangfarbe: klar, präzise, leicht
Tempo ♩. = ca. 108

This system contains measures 23 through 26. It features a grand staff with treble and bass clefs. Measure 23 starts with a fortissimo *fff* dynamic and a *loco* marking. Measure 26 ends with a piano *p* dynamic and a *subito* marking. The music includes various note values, slurs, and accents.

27

mf

This system contains measures 27 through 30. It features a grand staff with treble and bass clefs. Measure 30 ends with a mezzo-forte *mf* dynamic. The music includes various note values, slurs, and accents.