

Wolfram
Buchenberg
Fünf Phantastereien
für Harfe solo

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Carus 16.053



Fünf Phantastereien

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Die *Fünf Phantastereien* entstanden auf Anfrage von **Charlotte Balzereit**, der Soloharfenistin der Wiener Philharmoniker und an der Wiener Staatsoper, als Beitrag für ihre CD *Fantasien für Harfe*.*

* Die CD ist erhältlich bei GENUIN Musikproduktion, Königstr. 14,
D-32760 Detmold. E-Mail: order@genuin.de

Fünf Phantastereien

Wolfram Buchenberg
(*1962)

1. Hirngespinst

Veloce
Volante ♩ = 200
Vivacissimo

Harfe

mf sec *f* *p* *sempre pp ohne Betonungen*

Nach unten gehalste Noten sind mit der linken, nach oben gehalste Noten mit der rechten Hand zu

6

D# *F#*

9

E# *D#*

12

D# *A#*

15

(♩ = ♩)

18

A#

21

D#

A#
D#

28

32

36

40

42

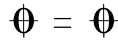
45

47

50

53

Bei der Wiederholung



(8va)

57

pp

(8va)

60

E \flat *A \natural*

(8va)

62

re. Hd.

F \sharp *C \sharp*

mp

(8va)

65

(8va)

67

mp

(8va)

69

71

(8va) -----

73 *loco*
re. Hd.

76 *mp*

78

80 *E♭*

83 *8va*

87 *(8va)*

2 sec.

3 sec. *pp* *8va*

2. Traumgesicht

♩ = 60

1) Nur den ersten Ton anzupfen, die folgenden Noten (ohne Köpfe) mittels "Pedaltriller" spielen.

2) Vereinfachte Notierung. Selbstverständlich changiert auch das flag.- Gis zwischen Gis und G.

(8va)-----

12

f *mf* *mp* *p* *p* *mf*

C#

16

F#
D#

f *mp* *mp* *mp*

19

f *f* *f* *f*

22 *8va*-----

f *mf* *sim.* *sim.* *ff* *f* *ff* *f*

mf *molto*

25

pp *D#* *sf*

3 3 3

28

sf *sf* *sf*

3. Spleen

♩ = 132

Musical notation for measures 1-3. The piece is in C major, 4/4 time. Measure 1 has a piano (*pp*) dynamic. Measure 2 has a mezzo-piano (*mp*) dynamic. Measure 3 features a treble clef staff with a *8va* marking and a mezzo-forte (*mf*) dynamic, containing a triplet of eighth notes. The bass clef staff continues with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 4-6. Measure 4 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes in the treble clef. Measure 5 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble clef. Measure 6 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes in the treble clef. A *8va* marking is present above the treble clef staff.

Musical notation for measures 7-9. Measure 7 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes in the treble clef. Measure 8 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble clef. Measure 9 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes in the treble clef.

Musical notation for measures 10-12. Measure 10 has a mezzo-piano (*mp*) dynamic. Measure 11 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble clef. Measure 12 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes in the treble clef.

Musical notation for measures 13-15. Measure 13 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble clef. Measure 14 has a mezzo-piano (*mp*) dynamic. Measure 15 has a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the treble clef.

16

f

19

ben f

22

Sva
sec
pp

(Sva)-----
26

pp

29

cresc. f

f

37

ben f *pp*

40

cresc. poco a poco

43

46

f *cresc. poco a poco*

49

f

55

Musical score for measures 55-57. Treble clef has a melodic line with eighth notes and accidentals. Bass clef has a supporting line with chords and eighth notes.

58

8va

Musical score for measures 58-60. Measure 58 has a triplet in the treble. Measure 59 has a triplet in the bass. Measure 60 has a triplet in the treble. A dashed line indicates an octave shift.

61

Musical score for measures 61-64. Treble clef has chords and eighth notes. Bass clef has a melodic line with eighth notes.

65

pp

8va

Musical score for measures 65-68. Measure 65 has a piano (*pp*) dynamic. A dashed line indicates an octave shift.

69

(8va)

Musical score for measures 69-72. A dashed line indicates an octave shift.

73

senza rit.

Musical score for measures 73-75. Measure 73 has a triplet in the treble. Measure 74 has a triplet in the bass. Measure 75 has a triplet in the treble.

4. Flüchtige Erscheinung

♩ = 60

pp pp pp pp mp

E# F# Gb Ab H# C# D#

5 A# 8va sempre gliss. ppp (Pedalstellungen!) pp

10 (8va) p 8va-1 p p mf mf 8va-1

15 f f f f 8va-1

pp mp D# pp ppp

Anmerkung zur Flüchtigen Erscheinung:

Das ganze Stück (ausgenommen T. 1-5 und 19-22, die konventionell notiert sind) besteht nur aus Glissandi bei wechselnden Pedalstellungen. Dabei ist von T. 6-18 jeweils in der oberen Zeile der Akkolade der Tonraum angegeben, innerhalb dem das Glissando liegen soll, in der unteren Zeile dagegen ist notiert, wann welches Pedal getreten werden soll (es handelt sich also nicht um zu zupfende Töne!). In der oberen Zeile sind der Einfachheit halber nur die Stamtöne unabhängig von der Pedalstellung angegeben.

Die Art des Glissandos bleibt der Phantasie des Interpreten überlassen: ob einhändig, beidhändig, auf und ab, nur aufwärts, nur abwärts, überkreuzend, einfach, zweifach, dreifach, mit Fingernägeln, schnell, langsam, in beiden Händen unterschiedlich unterschiedlich laut (so dass z. B. die rechte Hand langsam und leise und die linke gleichzeitig schnell und leise glissandiert oder umgekehrt).

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5. Petite danse pour ChaBa

♩ = 52

♩ = 132

First system of musical notation (measures 1-4). The right hand starts with a *ben f* dynamic. Chords are marked as $H\flat$ in measures 2 and 4. The left hand has a *p* dynamic. The tempo changes from 52 to 132 between measures 2 and 3.

Second system of musical notation (measures 5-8). The right hand has a *f* dynamic. The left hand has a *p* dynamic. Chords are marked as $E\flat H\flat$ in measures 6 and 8. A *sim.* (simile) marking is present in measure 8.

Third system of musical notation (measures 9-12). The right hand starts with a *mp* dynamic. The left hand has a *p* dynamic. Chords are marked as $A\flat$ in measure 10 and $E\flat H\flat$ in measure 12.

Fourth system of musical notation (measures 13-16). The right hand has a *f* dynamic in measure 13 and a *mf* dynamic in measure 14. The left hand has a *p* dynamic. Chords are marked as $F\sharp$ in measure 13 and $G\flat$ in measure 16.

Fifth system of musical notation (measures 17-20). The right hand has a *f* dynamic in measure 17 and a *mf* dynamic in measure 18. The left hand has a *marcato* marking. Chords are marked as $A\flat$ in measure 17. The system ends with a 2/4 time signature.

23 *f* *pp sub.*

27 *f* *pp s.*

31 *mf* *f*

35 *8va* *f* *A_b*

43

8va

ben f

A \flat H \flat

G \sharp

pp

49

mp

p

F \sharp

54

F \flat

59

ff

f

p G \flat E \flat *p* E \flat H \flat *p*

68 *f* *f* *mf* *mp* *p*

F#m *E#m sim.* *A#m* *D#m* *p*

73 *f* *mf* *mp* *f* *mp* *f* *mf*

D#m *F#m* *H#m* *D#m* *E#m* *H#m* *p* *A#m* *F#m*

78 *mp* *p* *p* *mf*

un poco marcato

82 *f*

A#m

pp sub.

90 *f* *pp sub.* *D* *f*

94 *mf*

98 *f* *8va* *A*

102 *ben f*

♩ = 52 *♩ = 132* *8va* *A* *H* *ben f* *H* *D* *pp sec*

Fine