

Early Flowers

for lyre

Thomas Pedroli

Dear Lyre player

The early lyre pieces in this book were written between 1980 and 1985. Lately, two of them came coincidentally into my hands after I had forgotten their existence for decades. The others have been published before in "Beispiele 1" and "Spielen mit Choroiflöten 3".

Memory

Moderate tempo. The ostinato beginning in the fourth line is played by the left hand, while the right hand plays the melody. Sometimes a scent can suddenly bring back a long-forgotten memory. Music helps us to remember where we came from...

Rafael

A large elmwood sculpture of the archangel Rafael inspired me to write this piece. The sculpture was placed at the entrance of an anthroposophical hospital in the Netherlands. D is the central tone in this music and the other tones weave around D like the snakes around the caduceus of mercury.

Listen

This piece starts right away with a series of impulsive tones, abruptly ending with a staccato. In the first break following a listening space is opened that is deepened throughout this short piece. Finally, the beginning theme comes back at the end, but now the last tone may fade away softly.

Water

In a steady flowing movement. Water and Air were composed to be performed with eurythmy. The subtle sounds of the lyre fit wonderfully to the etheric movements of eurythmy. The mood of this music expresses the under-water worlds.

Air

This piece is played in a translucent, playful and light way - like fairies dancing in the moonlight. The glissandos at the end have to be played very even and soft.

Farewell

Farewell was originally composed for three Choroiflutes. In this arrangement you can play it as a lyre solo or as lyre trio. The short and cheerful music starts with a rhythmical call. In the middle a choral-like part gives some quietness before it ends abruptly with the melody from the beginning.

Thomas Pedroli, Salem 11.11.2019

Lieber Leier Spieler!

Die frühen Leier-Stücke in diesem Buch wurden zwischen 1980 und 1985 geschrieben. In letzter Zeit kamen zwei von ihnen zufällig in meine Hände, nachdem ich ihre Existenz für Jahrzehnte vergessen hatte. Die anderen wurden bereits in „Beispiele 1“ und „Spielen mit Choroiflöten 3“ veröffentlicht.

Memory

Mäßiges Tempo. Das in der vierten Zeile beginnende Ostinato wird mit der linken Hand gespielt, während die rechte Hand die Melodie spielt. Manchmal kann ein Duft plötzlich eine längst vergessene Erinnerung zurückbringen. Musik hilft uns, uns zu erinnern, woher wir kamen ...

Rafael

Eine große Skulptur aus Ulmenholz des Erzengels Rafael inspirierte mich, dieses Stück zu schreiben. Die Skulptur wurde am Eingang eines anthroposophischen Krankenhauses in den Niederlanden aufgestellt. D ist der zentrale Ton in dieser Musik und die anderen Töne weben um D wie die Schlangen um den Stab des Merkurs.

Listen

Dieses Stück beginnt sofort mit einer Reihe impulsiver Töne, die abrupt mit einem Staccato enden. In der folgenden ersten Pause wird ein Hören eröffnet, das im Laufe des Stückes weiter vertieft wird. Schließlich kommt das Anfangsthema am Ende wieder, aber jetzt kann der letzte Ton leise verklingen.

Water

In einer stetig fließenden Bewegung. „Water“ und „Air“ wurden für die Eurythmie komponiert. Die subtilen Töne der Leier passen wunderbar zu den ätherischen Bewegungen der Eurythmie. Diese Musik vermittelt die Stimmung der Unterwasserwelten.

Air

Dieses Stück wird durchsichtig, spielerisch und leicht gespielt - wie Feen, die im Mondlicht tanzen. Die Glissandi am Ende werden sehr gleichmäßig und leise gespielt.

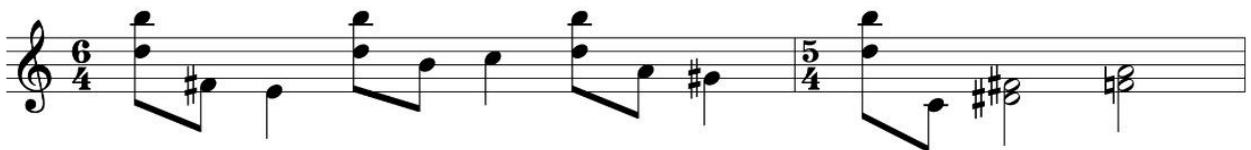
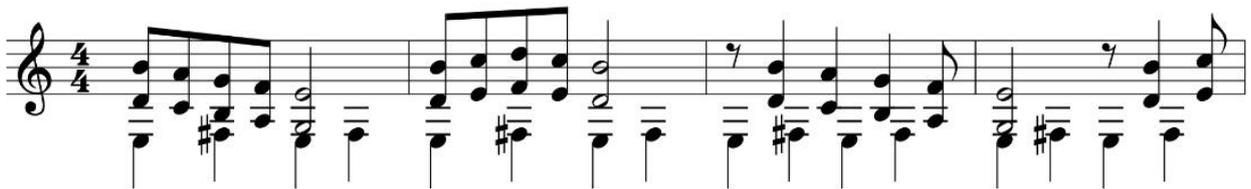
Abschied

Farewell wurde ursprünglich für drei Choroiflöten komponiert. Hier für Leier Solo oder Trio. Die kurze und fröhliche Musik beginnt mit einem rhythmischen Ruf. In der Mitte verleiht ein choralartiger Part etwas Ruhe, bevor er mit der Melodie von Anfang abrupt endet.

Thomas Pedroli, Salem, 11.11.2019

Memory

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Raphael

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A slow

SL

p *f* rit..... a tempo *ff* *pp*

2. only second time

Fine

B fast

mf

f

rit..... *p*

mf
a tempo

ff *f* rit.....

mf
a tempo

f

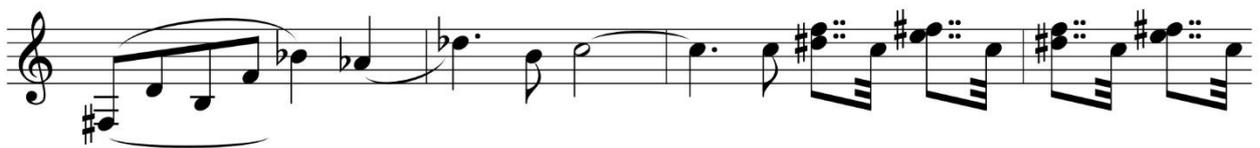
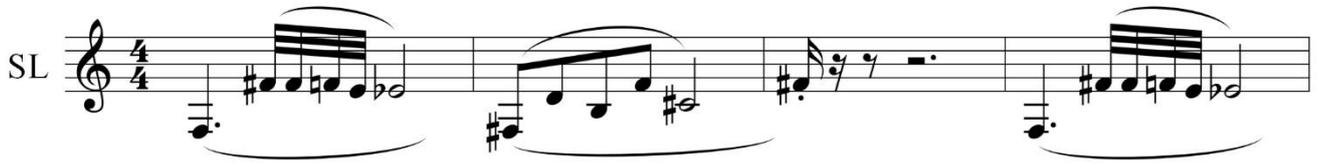
acc..... *ff*

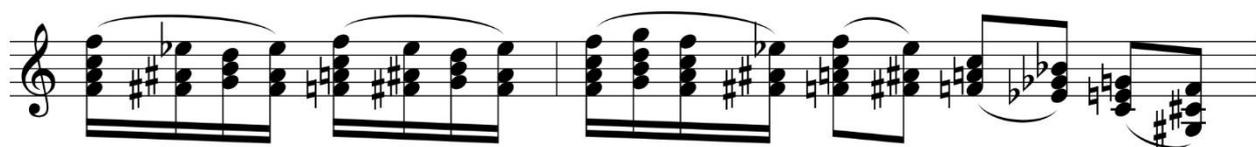
pp

repeat part A

Listen

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Water

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AL

The musical score consists of six staves of music. The first staff is in 4/4 time and features a melody with a repeat sign. The second staff continues the melody with a key signature change to one flat. The third staff is in 6/4 time and includes a first ending bracket. The fourth staff is in 4/4 time and includes a second ending bracket with a 'rit.' marking followed by 'a tempo'. The fifth staff continues the melody. The sixth staff is in 7/8 time and ends with a 'rit.' marking.

..... a tempo

a tempo

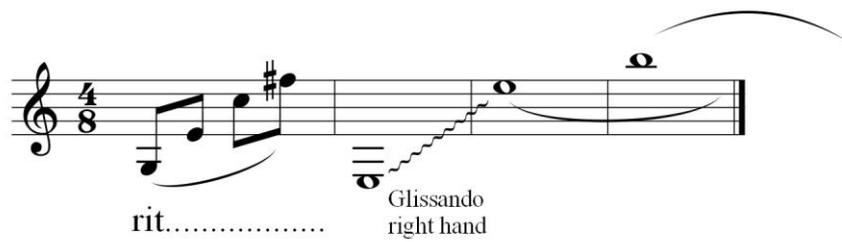
rit.....

Air

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SL

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains four measures of music with eighth notes and slurs. The second staff continues with four measures, maintaining the 6/8 time signature. The third staff also has four measures in 6/8. The fourth staff starts with a 4/8 time signature and contains four measures. The fifth and final staff begins with a 3/8 time signature and contains four measures. The music is characterized by flowing eighth-note patterns and frequent use of slurs and ties.



Farewell

Thomas Pedroli

SL

The musical score consists of five staves of music. The first staff is labeled 'SL' and begins with a treble clef and a 4/4 time signature. It contains four measures of music, with the second measure changing to a 3/4 time signature and the fourth to a 3/4 time signature. The second staff starts with a treble clef and a 4/4 time signature, followed by a key signature change to one sharp (F#) in the second measure. The third staff begins with a treble clef and a key signature change to one sharp (F#) in the first measure, with a 3/4 time signature. The fourth and fifth staves continue the melodic and harmonic development in 4/4 time.



Farewell

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SL 1

SL 2

SL 3

System 1: Three staves of music. The top staff contains a melody of quarter notes. The middle and bottom staves contain accompaniment, with the middle staff starting with a whole rest and the bottom staff with a whole rest.

System 2: Three staves of music. The top staff continues the melody with quarter notes. The middle and bottom staves continue the accompaniment.

System 3: Three staves of music. This system features a complex rhythmic structure with changing time signatures: 2/4, 3/4, 4/4, 3/4, and 4/4. The top staff has a melodic line with eighth and quarter notes. The middle and bottom staves provide accompaniment with eighth and quarter notes.

System 4: Three staves of music. The top staff begins with a zaccato (z) symbol and continues with eighth notes. The middle and bottom staves provide accompaniment. The system concludes with a double bar line.