

PAUL LEENHOUTS
(*1957)

Ixi – Mixi – Dixi
– 1985 –

for recorder ensemble

score and 7 parts

Edition Moeck Nr. 3307

MOECK VERLAG CELLE

VORWORT

Als ich noch ein Blockflötenstudent war und neugierig auch andere Bereiche der Musik erforschte, hatte ich das Vergnügen, bei Hein van Maarschalkerwaart an einem lehrreichen und unterhaltsamen Workshop zum Thema „Blues & Jazz“ teilzunehmen. Ich erinnere mich, dass man dort eine Fähigkeit benötigte, nämlich auf einer vorgegebenen „Dixieland-Akkordfolge“ zu improvisieren. Ein paar Jahre später begann ich an den Musikschulen von Leiden und Voorschoten zu unterrichten, und ich schrieb das vorliegende Stück für ein begeistertes junges Ensemble. Diese Musikanten, die heute wahrscheinlich auf medizinischen, akademischen oder diplomatischen Gebieten erfolgreich sind, trugen das Stück bei einem Blockflötenwettbewerb vor und setzten ihr Spiel auf der Straße nahe dem Veranstaltungsort fort.

Alle angegebenen Klangeffekte sind nach Belieben auszuführen. Die Spieler können wählen, ob sie sie durch Fingerschnipsen, Zungenschnalzen oder durch den Einsatz von Zähnen, Stimm- oder Atemgeräuschen erzeugen wollen, Hauptsache, die Ausführung dient den rhythmischen Erfordernissen des Stücks.

Übersetzung: S. Haase-Moeck

PREFACE

While being a recorder student, curiously exploring other fields of music, I had the pleasure attending an instructive and entertaining workshop “Blues & Jazz” given by Hein van Maarschalkerwaart. One of the required skills which remained in the memory was improvising on a given dixieland-like chord progression. A few years later, after just having started my teaching career at the Schools of Music in Leiden and Voorschoten, I worked out the following piece for an enthusiastic ensemble of young amateur players. These musicians, who are probably by now successful in the medical, academic or diplomatic field, performed the piece at a recorder competition and continued their playing on the streets nearby where the festival was held.

All indicated sound-effects are optional and players are free to choose how to create them, either by snapping fingers, clacking tongues or by using teeth, voice or breath sounds, as long as it serves the rhythmical impact of the performance.

Paul Leenhouts, Amsterdam

PREFACE

Pendant mes études de flûte à bec, alors que ma curiosité me poussait à explorer d'autres genres musicaux, j'eus le plaisir de participer à un atelier instructif et plaisant, intitulé «Blues et Jazz», dirigé par Hein van Maarschalkerwaart. Je me souviens y avoir dû improviser sur une suite d'accords dixieland. Quelques années plus tard, alors que je venais d'entamer ma carrière d'enseignant à l'École de musique de Leiden et de Voorschoten, j'ai composé ce morceau destiné à un ensemble de jeunes flûtistes enthousiastes. Ces musiciens, qui mènent probablement aujourd'hui une carrière trépidante dans le milieu médical, universitaire ou diplomatique, interprétèrent cette pièce lors d'un concours de flûte à bec, et une fois celui-ci terminé, continuèrent à la jouer dans la rue près de l'endroit où se tenait le festival.

Tous les effets sonores indiqués sont optionnels. Les musiciens pourront choisir la façon de les produire, soit en claquant des doigts ou de la langue, soit en émettant des bruits avec les dents, la voix ou la respiration, l'important étant que ces effets soulignent le rythme de l'interprétation.

Traduction: A. Rabin-Weller

Klangeffekte



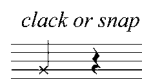
Sound-effects



Effets sonores



Zeichenerklärung



Klappergeräusch
oder
Fingerschnipsen

Explanation of symbols

clack or snap

Explication des symboles

claquement des doigts ou de la langue



Glissando

glissando

glissando



Flattement
(Fingervibrato)

flattement (finger vibrato)

flattement (vibrato avec les doigts)



Ton etwas
absinken lassen

slightly drop pitch

laisser tomber légèrement la hauteur du son

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for recorder ensemble

Paul Leenhouts (*1957)

$\text{♩} = 160$
 $\text{♪} = \text{♪} \text{♪} \text{♪}$

8 **INTRO**

S
A 1
A 2
A 3
T 1
T 2
B

9 **A**

mp

16

mf

Musical score for measures 23-34. The score consists of six staves. Measures 23-24 are marked with a '23' and a '2' in a box. Measures 25-26 are marked with a '3' and a '3' in a box. Measures 27-28 are marked with a '3' and a '3' in a box. Measures 29-30 are marked with a '3' and a '3' in a box. Measures 31-32 are marked with a '3' and a '3' in a box. Measures 33-34 are marked with a '3' and a '3' in a box. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

Musical score for measures 35-44. The score consists of six staves. Measures 35-36 are marked with a '35' and a '2' in a box. Measures 37-38 are marked with a '3' and a '3' in a box. Measures 39-40 are marked with a '3' and a '3' in a box. Measures 41-42 are marked with a '3' and a '3' in a box. Measures 43-44 are marked with a '3' and a '3' in a box. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. A section labeled 'B' is indicated by a box containing the letter 'B'. The score includes dynamic markings such as *mp*, *mf*, and *clack or snap*. The word *divisi* is also present.

Musical score for measures 45-54. The score consists of six staves. Measures 45-46 are marked with a '35' and a '2' in a box. Measures 47-48 are marked with a '3' and a '3' in a box. Measures 49-50 are marked with a '3' and a '3' in a box. Measures 51-52 are marked with a '3' and a '3' in a box. Measures 53-54 are marked with a '3' and a '3' in a box. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

42

Musical score for measures 42-48. The score consists of seven staves. The first four staves are treble clef, and the last three are bass clef. The music features a complex rhythmic pattern with many rests and accents. There are several triplet markings (3) in the fifth and sixth staves. The piece concludes with a *solo* marking and a forte (*f*) dynamic.

C
49

Musical score for measures 49-55, marked with a 'C' in a box. The score consists of seven staves. The first four staves are treble clef, and the last three are bass clef. The music is marked with a forte (*f*) dynamic and includes *fl.* (flute) markings. There are several triplet markings (3) and slurs throughout the passage.

56

Musical score for measures 56-62. The score consists of seven staves. The first four staves are treble clef, and the last three are bass clef. The music features a complex rhythmic pattern with many rests and accents. There are several triplet markings (3) and slurs throughout the passage.

D

Musical score for section D, measures 63-71. The score consists of six staves. The first five staves are for the upper voices, and the sixth is for the bass. The music includes triplets, dynamics such as *fl.*, *elack!*, *ohhh!*, and *pp*, and articulation marks like accents and slurs. The key signature has one flat, and the time signature is 3/8.

Musical score for section D, measures 71-76. The score consists of six staves. The music includes dynamics such as *mf*, *f*, and *p*, and articulation marks like *liss* and *ts*. The key signature has one flat, and the time signature is 3/8.

E

Musical score for section E, measures 77-80. The score consists of six staves. The music includes dynamics such as *mp* and articulation marks like accents and slurs. The key signature has one flat, and the time signature is 3/8.

83

Musical score for measures 83-88. The score consists of six staves. The first four staves are in treble clef, and the fifth and sixth are in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Trills (*tr*) are indicated in the fifth staff. Triplet markings (*3*) are present in the first, second, and fourth staves. The key signature has two flats (B-flat and E-flat).

89

Musical score for measures 89-93. The score consists of six staves. The first four staves are in treble clef, and the fifth and sixth are in bass clef. The music continues with complex rhythmic patterns, including triplets (*3*) in the first and second staves. The key signature remains two flats.

94

Musical score for measures 94-98. The score consists of six staves. The first four staves are in treble clef, and the fifth and sixth are in bass clef. The music features complex rhythmic patterns with eighth and sixteenth notes. The key signature remains two flats.



Paul Leenhouts

Paul Leenhouts, geb. 1957, schloss sein Studium am Sweelinck Konservatorium in Amsterdam mit einem Solistendiplom ab und ist dort seit 1993 selbst Professor für Blockflöte und historische Aufführungspraxis. Er ist Gründer und war von 1978 bis 2001 Mitglied des *Amsterdam Loeki Stardust Quartet*. Seit 2002 leitet er *Blue Iguana*, ein Ensemble für zeitgenössische Musik. Zudem ist er Komponist, Bearbeiter und Herausgeber zahlreicher Werke für Blockflöte.

Leenhouts spielte Schallplatten und CDs für Decca L'Oiseau-Lyre, Channel Classics, Vanguard, Lindoro und Berlin Classics ein. 1986 rief er das *Open Holland Recorder Festival Utrecht* ins Leben und seit 1990 leitet er das *International Baroque Institute at Longy*, Boston, USA. Sein besonderes Interesse an Consort-Musik der Renaissance führte 1997 zur Gründung des Blockflöten-Ensembles *The Royal Wind Music*, das aus zwölf Spielern besteht. 2004 leitete Leenhouts das *First European Recorder Performance Festival* in Amsterdam. Neben zahlreichen Konzertverpflichtungen und Workshops auf dem Gebiet der Alten Musik arbeitet er regelmäßig mit zeitgenössischen Musiktheater-Ensembles, wie z. B. *Musikfabrik*, *Nederlands Vocaal Laboratorium*, *ZT Hollandia* und *NT Gent*, zusammen.

Übersetzung: F. Müller-Busch

Paul Leenhouts

Paul Leenhouts (b. 1957) holds a Soloist Diploma from the Sweelinck Conservatory in Amsterdam, where he is on the faculty as professor for recorder and historical development since 1993. A founding member of the *Amsterdam Loeki Stardust Quartet* from 1978 until 2001 and from 2002 director of the contemporary music collective *Blue Iguana*, he is also composer, arranger and editor of several works for recorder.

Mr. Leenhouts has recorded for Decca L'Oiseau-Lyre, Channel Classics, Vanguard, Lindoro and Berlin Classics. In 1986 he initiated the *Open Holland Recorder Festival Utrecht* and from 1990 he has been director of the *International Baroque Institute at Longy*, Boston, USA. His special interest in renaissance consort repertoire led to the foundation of *The Royal Wind Music*, a 12-member renaissance recorder ensemble in 1997. In 2004 Mr. Leenhouts was director of the *First European Recorder Performance Festival* in Amsterdam. Next to performing numerous concerts and coaching workshops within the early music field he also regularly appears with contemporary music theatre groups, such as *Musikfabrik*, *Nederlands Vocaal Laboratorium*, *ZT Hollandia* and *NT Gent*.

Paul Leenhouts

Paul Leenhouts, né en 1957, a terminé ses études au Conservatoire Sweelinck d'Amsterdam en obtenant un diplôme de soliste et y occupe une chaire de Professeur de flûte à bec et de pratique d'interprétation historique depuis 1993. Membre fondateur de l'ensemble *Amsterdam Loeki Stardust Quartet* dont il a également fait partie de 1978 à 2001. Depuis 2002, il dirige le groupe de musique contemporaine *Blue Iguana*. Il est en outre compositeur, arrangeur et éditeur de nombreuses œuvres pour flûte à bec.

Leenhouts a enregistré des disques et des CD pour Decca L'Oiseau-Lyre, Channel Classics, Vanguard, Lindoro et Berlin Classics. Il a créé en 1986 le *Open Holland Recorder Festival Utrecht* et dirigé à partir de 1990 le *International Baroque Institute at Longy*, Boston, USA. L'intérêt tout particulier qu'il porte au répertoire pour la flûte à bec Renaissance-Consort s'est traduit en 1997 par la création de l'ensemble *The Royal Wind Music*, constitué de douze musiciens. En 2004, Leenhouts a dirigé le *First European Recorder Performance Festival* d'Amsterdam. Outre les nombreux concerts et ateliers auxquels il participe dans le domaine de la musique ancienne, il collabore régulièrement avec des ensembles de musique de théâtre contemporains tels que *Musikfabrik*, *Nederlands Vocaal Laboratorium*, *ZT Hollandia* et *NT Gent* par exemple.

Traduction: A. Rabin-Weller