

CHIEL MEIJERING
(*1954)

Game of love

– 2007 –

für Altblockflöte und Klavier

Partitur und eine Stimme

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MOECK VERLAG CELLE



Chiel Meijering

(*1954 in Amsterdam) studierte Komposition bei Ton de Leeuw, Schlagzeug bei Jan Labordus und Jan Pustjens

sowie Klavier am Amsterdamer Konservatorium. Er hat eine Vielzahl von Kompositionen geschaffen, die besonders in den Niederlanden sehr bekannt sind, darunter auch einige Blockflötenstücke. Das bekannteste dürfte wohl „Sitting Ducks“ sein, eine Auftragskomposition für das *Amsterdam Loeki Stardust Quartet*, das auch verschiedene andere Ensembles fest in ihrem Repertoire haben.

Vorwort

Das Stück *Game of Love*, welches Chiel Meijering im Frühjahr 2007 auf Anregung des Blockflötisten und Pianisten Daniel Koschitzki komponierte, wagt einen schalkhaften Blick auf die Liebe. Dass die Liebe nicht nur ein Spiel, sondern sogar ein seltsames Spiel ist, wissen wir alle ja spätestens seit den 60er Jahren, als Connie Francis besagten Schlager (*Die Liebe ist ein seltsames Spiel*, die deutsche Version des amerikanischen Songs *Everybody's somebody's fool*) in den deutschen Hitparaden trällerte. Und auch Meijering wählt – wohl mit einem gewissen Augenzwinkern – gleich zu Beginn die Spielanweisung „Wie eine kaputte Drehorgel“! Dreht sich letztendlich denn nicht alles im Leben um die Liebe? Ein ewiger Kreislauf und ein niemals endendes, verrücktes Spiel – und doch spielt es jeder von uns tagtäglich immer wieder gerne.

Spieltechnisches

Die Spielfreude steht bei *Game of Love* absolut im Vordergrund. Wie schon der Titel und die Spielanweisung andeuten, geht es um ein Spiel, das sich selbst nicht allzu ernst nimmt.

Der Eindruck einer Drehorgelmelodie entsteht vor allem in den beiden Rahmenteilen in Takt 1-34 und 54-86. Endlos lange Sechzehntelketten mit sich wiederholenden Motiven sowie die Parallelführung von Blockflöte und der Oberstimme des Klaviers – in der Regel im Dezim-Abstand – erwecken auf der Stelle Assoziationen zu den kleinen Orgeln, die bei Straßenfesten in den Fußgängerzonen zu hören sind. Um hier eine homogene Klangmischung zwischen Klavier und Blockflöte zu erreichen, empfiehlt es sich, die Klavierstimme als Hauptstimme zu betrachten, der die Blockflöte als eine Art schräge Mixtur hinzugefügt wird. Dass die Drehorgel kaputt ist, wird durch die Pausen deutlich. Diese Pausen sollten wirklich wie ein jähes, unvorhergesehenes Abschneiden der Melodie „klingen“.

Chiel Meijering

(*1954 in Amsterdam) studied composition with Ton de Leeuw, percussion under Jan Labordus and Jan Pustjens and piano at the Sweelinck Conservatorium in Amsterdam. He has written a large number of works that are performed regularly in the Netherlands. His oeuvre contains various works for recorder. The most well known piece is presumably “Sitting Ducks”, a commission for the *Amsterdam Loeki Stardust Quartet*. For many ensembles this piece has become standard repertoire.

Translation: J. Whybrow

Preface

In the piece *Game of Love*, written on the suggestion of recorder player and pianist Daniel Koschitzki in Spring 2007, composer Chiel Meijering attempts a mischievous approach to love. We all know that love is not only a game, but a strange game too, and this is known to us at the very latest since the late sixties, when Connie Francis' hit *Die Liebe ist ein seltsames Spiel* (the German version of the American song *Everybody's somebody's fool*) was figuring in the German charts. Meijering certainly chose for the playing indication right in the beginning, “Like a broken barrel organ” with a twinkle in his eye. For does not everything in life in the end revolve around love? Love is an eternal cycle and a never ending mad game that we all enjoy to play day in and day out.

Playing indications

In *Game of Love* the pure enjoyment of playing is central. As implied in the title and in the playing indication, a game is at play that does not take itself too seriously.

In the outlining sections in bars 1-34 and 54-86 the effect of a barrel organ melody is particularly predominant. An immediate association to the little organs, which can be heard during festivities in town precincts, is brought about by the endless semiquaver note passages with motifs that are constantly repeated. This effect is additionally enhanced by the recorder part that is paralleled (mostly in 10^{ths}) with the upper voice of the piano part. In order to achieve a good sound balance between piano and recorder one should regard the piano part as the main part with which the recorder blends like an uncanny mixture. The rests illustrate the broken barrel organ and should be treated as sudden unexpected interruptions of the melody.

Translation: J. Whybrow

Chiel Meijering

(né en 1954 à Amsterdam) a étudié la composition auprès de Ton de Leeuw, les percussions auprès de Jan Labordus et Jan Pustjens, ainsi que le piano au Conservatoire d'Amsterdam. Il est l'auteur de diverses compositions qui sont très connues notamment aux Pays-Bas, dont quelques pièces pour flûte à bec, la plus célèbre étant probablement «Sitting Ducks», une commande passée par le *Amsterdam Loeki Stardust Quartet*. Ce morceau fait également partie du répertoire de divers autres ensembles.

Traduction: A. Rabin-Weller

Avant-propos

La pièce intitulée *Game of Love*, composée au printemps 2007 par Chiel Meijering à la demande du flûtiste et pianiste Daniel Koschitzki, ose un regard amusé sur l'amour. Depuis le tube de Connie Francis qui figurait dans les années soixante au hitparade allemand, *Liebe ist ein seltsames Spiel* (version allemande de la chanson américaine *Everybody's somebody's fool*), tout le monde sait que l'amour est un jeu, et même un jeu étrange. Et Meijering lui-même choisit – non pas au hasard – d'indiquer dans ses instructions «comme un orgue de Barbarie qui ne fonctionne plus!» N'est-il pas vrai que, dans la vie, tout tourne autour de l'amour? La boucle est bouclée, il s'agit d'un jeu infini et empreint de folie, un jeu auquel chacun de nous s'adonne chaque jour avec plaisir.

Technique d'interprétation

Dans *Game of Love*, la priorité absolue doit être accordée au plaisir de jouer. Le titre et les indications d'interprétation suggèrent qu'il s'agit bien d'un jeu qui ne se prend pas trop au sérieux.

L'impression d'entendre un orgue de Barbarie s'amorce surtout dans les deux passages des mesures 1 à 34 et 54 à 86. Des suites de doubles-croches infinies accompagnées de motifs récurrents ainsi que le parallèle entre la flûte à bec et la partie supérieure du piano – avec, en général, un écart de dixième – font penser à ces petits orgues de Barbarie dont les mélodies animent les fêtes de rue dans les zones piétonnières. Afin d'obtenir un mélange homogène de timbres entre le piano et la flûte, il convient de considérer la partie de piano comme voix principale à laquelle on ajoute la flûte à bec pour obtenir un mélange bizarre. Les pauses indiquent que l'orgue de Barbarie ne fonctionne plus. Ces pauses doivent «sonner» comme une coupure soudaine et inopinée dans la mélodie.

Traduction: A. Rabin-Weller

Daniel Koschitzki, Januar/January/Janvier 2008

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- 2007 -

für Altblockflöte und Klavier

Chiel Meijering (*1954)

♩ = 98

Wie eine kaputte Drehorgel*

A

Klavier

5

8

11

17

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The time signature changes from 3/8 to 4/4, then to 3/4, and finally to 4/4. The melody in the top staff features eighth and sixteenth notes with slurs. The piano accompaniment in the grand staff includes eighth-note patterns in the right hand and chords or single notes in the left hand.

21

Musical score for measures 21-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The time signature is 4/4. The melody in the top staff continues with eighth and sixteenth notes. The piano accompaniment in the grand staff features a consistent eighth-note pattern in the right hand and chords in the left hand.

24

Musical score for measures 24-26. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The time signature changes from 4/4 to 3/8, then to 5/8, and finally to 4/4. The melody in the top staff has a more varied rhythmic pattern. The piano accompaniment in the grand staff includes chords and eighth-note patterns.

27

Musical score for measures 27-29. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The time signature is 7/8. The melody in the top staff features eighth and sixteenth notes. The piano accompaniment in the grand staff includes eighth-note patterns in the right hand and chords in the left hand.

30

Musical score for measures 30-31. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps. The time signature is 3/8. The melody in the top staff is a short phrase. The piano accompaniment in the grand staff includes chords and eighth-note patterns.

33

Musical score for measures 33-35. The score is in G major and consists of three systems. The first system has a 3/8 time signature, the second a 3/4 time signature, and the third a 4/4 time signature. It features a vocal line with slurs and accents, and a piano accompaniment with chords and moving lines in both hands.

36

Musical score for measures 36-37. The score is in G major and consists of two systems. The first system has a 4/4 time signature and the second a 2/4 time signature. It features a vocal line with slurs and accents, and a piano accompaniment with chords and moving lines in both hands.

38

Musical score for measures 38-39. The score is in G major and consists of two systems. The first system has a 4/4 time signature and the second a 2/4 time signature. It features a vocal line with slurs and accents, and a piano accompaniment with chords and moving lines in both hands.

40

Ins Instru

Musical score for measures 40-41. The score is in G major and consists of two systems. The first system has a 4/4 time signature and the second a 2/4 time signature. It features a vocal line with slurs and accents, and a piano accompaniment with chords and moving lines in both hands.

42

Musical score for measures 42-43. The score is in G major and consists of two systems. The first system has a 4/4 time signature and the second a 2/4 time signature. It features a vocal line with slurs and accents, and a piano accompaniment with chords and moving lines in both hands.

44

sha - ka - tak

46

sha - ka - tak

48

sha - ka - tak sha - ka - tak

50

52

sha - ka - tak

55

Measures 55-58. The score is in 2/4 time and features a complex rhythmic pattern with eighth and sixteenth notes. The key signature has four flats. The right hand has a melodic line with slurs and ties, while the left hand provides a steady accompaniment.

59

Measures 59-62. The score continues with the same rhythmic complexity. Measures 60 and 61 show a change in the bass line's accompaniment. The right hand continues with its melodic line, and the left hand provides harmonic support.

63

Measures 63-64. The score transitions to a new section. The right hand has a melodic line with slurs, and the left hand has a bass line with a prominent bass note marked with a flat (b). The time signature changes to 4/4.

65

Measures 65-67. The score continues with the same rhythmic complexity. The right hand has a melodic line with slurs, and the left hand provides a steady accompaniment. The time signature is 4/4.

68

Measures 68-69. The score concludes with a final melodic phrase in the right hand and a bass line in the left hand. The time signature is 4/4.

70

Musical score for measures 70-72. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The dynamic marking is *fff*. The right hand plays a continuous eighth-note melody, while the left hand provides a complex accompaniment of chords and eighth notes.

73

Musical score for measures 73-75. The notation continues with the same eighth-note melody in the right hand and accompaniment in the left hand.

76

Musical score for measures 76-78. The right hand melody continues, and the left hand accompaniment features some chordal changes.

79

Musical score for measures 79-81. The right hand melody continues, and the left hand accompaniment features some chordal changes.

82

Musical score for measures 82-84. The right hand melody continues, and the left hand accompaniment features some chordal changes.

85

Musical score for measures 85-86. The right hand melody continues, and the left hand accompaniment features some chordal changes. The dynamic marking is *fff*.