

Vorwort

Foreword

Préface

*If a flat Map be put pasted upon a Globe,
the farthest East, and the farthest West meet,
and all are one.*

John Donne, Letter to Sir Robert Ker (1623)

*Würde man eine Landkarte auf einen
Globus kleben, träfe der entfernteste
Osten auf den entferntesten Westen
und die Welt wäre ein Ganzes.*

*Si l'on appliquait une carte sur un globe
terrestre, le point situé à l'extrémité est
rejoindrait le point situé à l'extrémité ouest,
et le monde ne serait plus qu'un tout.*

Juego de Galilei entstand anlässlich des 35-jährigen Jubiläums des in Leiden ansässigen Praetorius Ensembles. In meiner Jugend war ich sechs Jahre aktives Mitglied dieses Ensembles und verdanke meine ersten musikalischen Schritte dem Gründer Piet Kunst.

Die besondere homogene Klangfarbe dieses Ensembles blieb mir im Gedächtnis; in verschwörerischer Einigkeit atmen die Blockflöten ein geheimnisvolles, ungreifbares und irgendwie melancholisches Ganzes aus. Die Erinnerung an dieses Klangbild, das mir ein Gefühl von Heimweh vermittelt, ohne jedoch ins Romantische abzudriften, führte mich während der Arbeit an dieser Komposition eher weg vom Thema Erde, obwohl die Erde als Teil der vier Elemente dennoch in die Komposition einfließen konnte. Die Seefahrer und Sternkundigen des Mittelalters beschäftigten sich über Jahrhunderte mit Fragen nach der Form und der Bewegung der Erde. Die heutige Forschung, die mit wissenschaftlichen Methoden arbeitet, scheint von einem Verständnis des Universums weiter entfernt denn je.

Die faszinierende Wirkung zwischen der Erde und den sie umgebenden Himmelskörpern bildet als Grundidee die Basis dieser Komposition. Innerhalb der drei Teile bewegen sich die vier in F gestimmten Instrumentengruppen in verschiedenen Proportionen auf ihren Umlaufbahnen. Die Anziehungskraft der mittleren „Himmelskörper“ führt die Tonalität der „Erde“ von F über G, As, G, und Ges wieder zu F. Unablässig wiederholte melodische Fragmente spanisch-lateinamerikanischer Herkunft treffen in unregelmäßigen Abständen mit einer „Eklipse“ der – mit Kontrabass oder Bassgitarre verstärkten – Basslinie zusammen. Mit ultrakurzen Impulsen imitieren die vier Sopranino-Blockflöten das Fallen der Sternschnuppen am Firmament und bereichern das, was man mit äußerster Anstrengung noch wahrnehmen kann um sowohl eine Illusion als auch eine neue Dimension. Am Ende des Stücks führen die fallenden Sequenzen und die letzte Schwankung des Kontrabasses schließlich zum Sturz von der Landkarte ...

Übersetzung: I. Müller-Busch

Juego de Galilei was composed on the occasion of the 35th anniversary of the *Praetorius Ensemble* based in Leiden. In my youth I was member of this ensemble for six years and it was here, thanks to the founder Piet Kunst, that I took my first musical steps.

The special dense and smooth sound of the ensemble has since then lingered in my mind. As if conspiratorially unified, the body of recorders exhales a secretive, remote and somehow melancholy oneness. The memory of this sound fills me with a strong nostalgia, however void of romantic feelings. While composing, this longing made me deviate from the core subject earth, although earth as a component of the four elements did eventually find its way into the piece. In the Middle Ages discoverers and astronomers dealt for centuries with questions concerning the shape and movement of the earth. Today's research that employs the most accurate scientific means seems to have digressed more than ever from an understanding of the universe.

The basic idea for this work is the fascinating interaction between planet earth and its surrounding celestial bodies. In the three parts the four instrumental groups (tuned to F) move within different proportions on their orbits. The tonality of "earth" modulates from F to G, then A-flat and back to G, G-flat and F. This is generated by the attraction of the celestial bodies situated in the centre. Melodic fragments rooted in Spanish and Latin American music that recur incessantly, collide in irregular intervals with the bass line that forms an "eclipse" and is reinforced with a contrabass or bass guitar. Extremely short impulses performed by the sopranino recorders illuminate the shooting stars at the firmament. They add an illusion as well as an extra dimension to that which only with greatest effort can still be perceived. The piece concludes with descending sequences and the terminal swaying of the contrabass falling off the map ...

Translation: J. Whybrow

Juego de Galilei a été composé à l'occasion du 35^{ème} anniversaire de l'ensemble *Praetorius* établi à Leiden (Pays-Bas). Durant mes jeunes années, je fus pendant six ans membre actif de cet ensemble et dois mes premiers pas musicaux à son fondateur, Piet Kunst.

La couleur de son particulière et homogène de cet ensemble m'est restée en mémoire. Se liquant en une sorte de complot, les flûtes à bec nous livrent un ensemble mystérieux, intangible et quelque peu mélancolique. Le souvenir de cette couleur de son qui faisait naître en moi un sentiment de mal du pays, toutefois dénué de tout romantisme, m'a éloigné, au cours de mon travail de composition, du thème de la Terre, bien que la Terre, l'un des quatre éléments, ait pu pénétrer dans la composition. Marins et astrologues du Moyen-âge se sont penchés des siècles durant sur la question de la forme et du mouvement de la planète Terre. La recherche actuelle, qui se base sur des méthodes de travail scientifiques, semble plus que jamais être à des années-lumière de percer le mystère de l'Univers.

La fascinante interaction entre la Terre et les corps célestes qui l'entourent constitue l'idée directrice et la base de cette composition. Les quatre groupes instrumentaux accordés en fa se déplacent dans les trois parties chacun sur leur orbite dans des proportions différentes. La force d'attraction des « corps célestes » du milieu fait passer la tonalité de la « Terre » de fa à sol, la bémol, sol et sol bémol, avant de retrouver le fa du début. Des fragments mélodiques de source hispano-latino-américaine entrent en collision à intervalles irréguliers avec une « éclipse » de la ligne de basse (renforcée par la contrebasse). Les quatre flûtes à bec sopranino imitent par des impulsions ultracourtes les étoiles filantes qui tombent au firmament, tout en apportant à ce que l'on peut encore difficilement percevoir une illusion ainsi qu'une nouvelle dimension. À la fin du morceau, les séquences tombantes et le dernier soubresaut de la contrebasse mènent à la chute de la carte ...

Traduction : A. Rabin-Weller

Paul Leenhouts, Amsterdam 1999

dedicated to the Praetorius Ensemble, Leiden

Juego de Galilei

– 1999 –

for recorder ensemble and contrabass or bass guitar

Paul Leenhouts (*1957)

A $\text{♩} = 120$ ultra short and bright *mf* simile

Sopranino Recorder I

Sopranino Recorder II

Sopranino Recorder III

Sopranino Recorder IV

Alto Recorder I *f* fast and nervous *tr* like a metronome *mf* simile

Alto Recorder II

Alto Recorder III

Alto Recorder IV

Bass Recorder I *mp*

Bass Recorder II *mp*

Bass Recorder III

Bass Recorder IV

Sub-bass Recorder I + II

Cor

The musical score is divided into three systems. The first system (measures 6-10) features a saxophone part with a complex melodic line, including a triplet of eighth notes in measure 8. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system (measures 11-15) continues the saxophone melody and piano accompaniment. The third system (measures 16-18) shows the saxophone part ending with a final note, while the piano accompaniment continues with a sustained chord in the left hand and a melodic line in the right hand. The score is written in a key signature of one flat and a 4/4 time signature.

11

11

15

19

23

sfz *mf* *sfz* *mf*

17

The musical score is arranged in three systems. The first system (measures 17-20) shows four vocal staves with rests. The second system (measures 21-24) contains the vocal entries and piano accompaniment. The piano part features a bass line with a 'divisi' instruction and a grand staff with four staves. Dynamics include *sfz*, *mf*, and *f*. The third system (measures 25-28) shows the piano accompaniment continuing with sustained notes and a decrescendo.

26 **B**

mp

mf

mf

mf

f *labium gliss.*

f *labium gliss.*

sfz *labium whistle*

sfz *labium whistle*

mf

mf

mf

mf

31

fast labium vibrato

ff

f

mf

tr

fast labium vibrato

ff

f

mf

tr

tr

tr

fast labium vibrato

36

mp

tr

tr

tr

tr

40

mf

mf

mf

mf

mf

f

sfz

sfz

mf

mf

mf

tr

45

The musical score is written in a grand staff with four systems. The first system consists of four staves, each with a treble clef and a key signature of one flat. The music features eighth and sixteenth notes with accents, and dynamic markings of *f*. The second system also has four staves, with the first two staves continuing the melodic lines and the last two staves featuring a dense texture of sixteenth notes. Dynamics range from *f* to *mf*. The third system has four staves, with the first two staves containing tremolos and dynamic markings of *ff*, *f*, and *mf*. The fourth system has four staves, with the first three staves containing trills (*tr*) and dynamic markings of *f*, and the fourth staff containing a tremolo with a *ff* dynamic. The score concludes with a few final notes in the bottom-most staff.

This musical score is for guitar, spanning measures 50 to 59. It is written in a key signature of one flat (B-flat) and a 4/4 time signature. The score is organized into four systems, each containing four staves. The first system (measures 50-53) features a melodic line in the first staff with various ornaments (accents and slurs) and a rhythmic accompaniment in the other three staves. The second system (measures 54-57) continues the melodic line with more complex ornamentation and includes a trill in the first staff. The third system (measures 58-59) shows the melodic line concluding with a trill and a final note, while the accompaniment staves provide a rhythmic foundation. The notation includes various note values, rests, and dynamic markings.

56 **C**

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and the beginning of the piano accompaniment. The second system contains another four vocal staves and the continuation of the piano accompaniment. The piano accompaniment is written in bass clef and consists of four staves. The tempo and dynamics are indicated by 'mp' (mezzo-piano) and 'cresc.' (crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

62

The musical score consists of three systems of staves. The first system contains four staves of music. The second system also contains four staves, with dynamic markings *mf*, *mf*, *f*, and *sfz* appearing in the second, third, and fourth staves respectively. The third system contains four staves. The fourth system contains a single staff. The music is written in 7/8 time and includes various musical notations such as accents, slurs, and dynamic markings.

67

mp

mp

mp

mp

D

71

legato
mp

legato
mp

legato
mp

legato
mp

legato
mp

77

The musical score for page 77 is organized into four systems. The first system consists of four empty treble clef staves. The second system contains four treble clef staves with musical notation. The first staff in this system has notes starting in the fourth measure, with dynamics *mp* and *legato* markings. The second staff has notes starting in the fourth measure with a *mp* dynamic. The third staff has notes starting in the fourth measure with a *mp* dynamic. The fourth staff has notes starting in the fourth measure with a *mp* dynamic. The third system contains four bass clef staves with musical notation. The first staff has notes starting in the first measure, with dynamics *mp* and *legato* markings. The second staff has notes starting in the first measure with a *legato* marking. The third staff has notes starting in the first measure. The fourth staff has notes starting in the first measure. The fourth system contains a single bass clef staff with notes starting in the first measure, with a *VI* marking.

87

The musical score is written for a multi-staff instrument, likely a saxophone. It is divided into three systems. The first system (measures 87-90) features a complex melodic line with many accidentals and slurs. The second system (measures 91-94) shows a more static accompaniment with long notes and rests. The third system (measures 95-98) features a melodic line with slurs and a dynamic marking of 'mp'. The bottom of the page shows empty staves for a bass line.

90

The musical score for page 20, starting at measure 90, is organized into two systems. The first system, covering measures 90 to 93, consists of four staves in treble clef, all of which are empty. The second system, covering measures 94 to 97, consists of four staves in treble clef with complex rhythmic patterns, followed by four staves in bass clef with a bass line, and finally a single bass clef staff with a few notes and a fermata.

99

p

p

p

p

f

f

f

f

mp

mp

103 E

The musical score is written for piano. It consists of two systems of four staves each. The first system (measures 1-4) is in treble clef with a key signature of one flat (B-flat major). The second system (measures 5-8) is also in treble clef but changes the key signature to two sharps (D major). Dynamic markings 'mp' (mezzo-piano) are present in measures 5, 6, 7, and 8. The third system (measures 9-12) is in bass clef, featuring a melodic line with a trill-like figure. The fourth system (measures 13-14) is also in bass clef, showing a few notes at the end of the piece.

109 all trills on the beat

pp

pp

pp

pp

p

p

p

p

p

pp

pp

p

p