

Annevoie

for recorder, percussion instruments

Paul Frankhuijzen

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Commissioned by Maurice van Lieshout

Duration: c. 14:00'

Annevoie verwijst naar het Château d'Annevoie, dat ten zuiden van Namen in België ligt. De tuinen van dit kasteel werden rond 1770 aangelegd door Charles-Alexis de Montpellier.

Het overheersende thema in de tuinen is het gebruik van water, geïnspireerd op de fontein van de Villa d'Este in Tivoli en de rustige bassins van Versailles. Een stroom van water wordt er gevoed door drie bronnen die telkens in een andere gedaante verschijnen (fontein, bassin).

Bij de compositie heb ik de volgorde van de rondleiding aangehouden. Deze volgorde heb ik volgens de Haikuverhouding 5-7-5=17 ingedeeld, met daarin als onderlaag (stroming) ook een haiku. Bij iedere maatwisseling en/of dubbele streep komt de bezoeker in een ander gedeelte van de tuin, alwaar zich een nieuw tuinelement vormt. De blokfluit speelt hierbij een vrije melodie die de individuele emoties van de bezoeker voorstelt.

Deze compositie heb ik geschreven voor
Maurice van Lieshout, blokfluit
en Eduardo Leandro, slagwerk

Paul Frankhuijzen

Annevoie comes from the Château d' Annevoie, situated in Belgium, just south of Namur. The gardens of this castle were laid out by Charles-Alexis de Montpellier in about 1770. The predominant theme here is water. This was inspired by the fountains of the Villa d' Este in Tivoli and the peaceful basins at Versailles. In these gardens there is a flow of water which is fed by three sources. They appear in every time different forms. (fountains, basins)

When shown around, it is each time another part of the gardens one gets to see. In my composition I retained the order of the guided tour. I arranged the order of the tour according to the Haiku pattern 5-7-5=17. And within this pattern -as a sub layer (the flow of the water) - I once more used a Haiku. With every change of measure and/or double bar line another element of the gardens (as part of the whole) is being shaped. In this the recorder freely plays its melody, thus representing each wandering visitor's private emotions.

I wrote this composition for
Maurice van Lieshout, recorder
and Eduardo Leandro, percussion.

Paul Frankhuijzen

Toelichting / Indication

Recorder: d sound d

Voice: (man sing one octave lower)

Tr.+ C.A.: Triangle (low, high), Cymbal antique

Cymbals: Cymbals (low, high), Chinees cymbal

Metalfolie: Metalfolie

Lion: Lion

Mb.+Wbl: membranofonen (Tom tom low, Conga low, Conga high, Bongo low, Bongo high, Woodblok)

Gongs: Gongplays (low, high)

for flute;

◇ = multifoons

* = air noise

☐ = sputato

Sticks;

| = metal

● = wood

○ = soft

∨ = bushes

↓ = scratch wih stick on cymbal

○ = turn stick (brushes) around on musicinstrument

♩ = play on the side off the gong

M ♯ = wave the metalfolie

● Tip use special stick.

○ Tape one soft and one wood stick together.

Use this sticks when you have change quick different sticks.

Annevoie

Paul Frankhuijzen Op. 0005
1993

tempo ♩ = 68

Rec.

Cym.

Mb.+Wbl

Gongs

tempo ♩ = 68
espressivo

mp

p

tr

ord.

Rec.

Cym.

Mb.+Wbl

Gongs

4

p

mp

mf

p

Rec.

Mb.+Wbl

Gongs

8

ritard.

f

mp

p

Tempo primo ♩ = 68
espressivo

11

flzg.

Rec. *mf*

Lion *mp*

Mb.+Wbl *p*

13

cantabile
ord.

Rec. *p* *pp* *mp*

Lion *pp*

Mb.+Wbl *placido* *p*

16

Rec. *mf* *piu mf* *p*

Lion

Mb.+Wbl

18

Rec. *mp* *mf* *p* *mf* *flzg.* *pp* *ritard.* *mp*

Tr.+C.A. *mp* *ritard.*

Lion *p* *mf*

Mb.+Wbl *mp* *ritard.*

21

Tempo primo
poco a poco espressivo

Rec. *mp* *pp* *mp* *mp* *mp* *mp*

Mb.+Wbl *p* *pp*

24

Rec. *f* *mf* *p* *mp* *f*

Tr.+C.A. *p* *p*

Mb.+Wbl *mp*

Gongs *p*

28

Rec. *ff* *p* *mf* *p* *f* *ff*

Tr.+C.A.

Mb.+Wbl *mf*

Gongs *p*

ritard. flzg. a tempo

31

Rec. *mf* *f* *mp* *f*

Gongs *p*

Tempo primo
espressivo

Tempo primo
poco a poco misterioso

33

Rec. *mf* *mp* *f*

Gongs *pp* *f*

flzg.

35

Rec. *mp*

Gongs *mf* *p*

37

Rec. *f* *p* *mp*

Gongs

40

Rec. *mf* *f* *mf* *f*

Gongs

42

Rec. *mp* *mf* *pp* *p* vibr. (slow)

Gongs

45

Rec. *f* *mp* ord.

Gongs

47

Rec. *ff* *p* *mp* *f* *mp* *p*

(fast) vibr. --- ritard.

Gongs ritard.

49

Rec. a tempo

Gongs a tempo *mf* *mp*

52

Rec.

Gongs

55

Rec. *mf* *p* *mf* *p*

flzg. --- flzg. ---

Gongs *pp*

57

Rec. *mf* *ff* *ff* *mf*

flzg. ---

Gongs

59 *inquieto*

Rec. *p* *p* *mf* *p* *mp* *mf*

Gongs *chiaramente* *p*

62

Rec. *p* *mf* *f < ff*

Gongs *f*

64 *grandioso impetuoso rubato*

Rec. *ff* *p* *mp* ritard.

Gongs *mf* ritard. *mp*

65 *quasi tempo primo* *Tempo primo*

Rec. *ff*

Gongs *quasi tempo primo* *p* *mf* *Tempo primo*

66 ritard. quasi tempo primo Tempo primo

Rec. *p mp f*

Gongs *p*

67

Rec. *p*

Gongs

68 ritard. quasi tempo primo

Rec.

Gongs ritard. quasi tempo primo

69 Tempo primo ritard. quasi tempo primo

Rec. *ff mf*

Gongs Tempo primo ritard. quasi tempo primo *mf*

70 *Tempo primo*

Rec. *f*

Gongs *Tempo primo*

71 *ritard.*

Rec. *mf* *p* *mf* *f* *mp*

Gongs *mp* *p* *ritard.*

73 *Tempo primo quasi cantabile*

Rec. *p* *mf* *f* *p*

Mb.+Wbl. *Tempo primo*

Gongs *pp* *placido* *p*

75

Rec. *p* *f* *ff* *mf* *p*

Mb.+Wbl.

Gongs

78

Rec.

p *f* *mf* *p*

Cym.

Mb.+Wbl.

Gongs

80

Rec.

mp *p*

smorzando

Tr.+C.A.

mp

smorzando

Cym.

Non trem.

mp *p*

Tempo primo
cantabile espressivo

83

flzg. * flzg.

Rec. *mf* *p*

Tr.+C.A. *mp*

Cym. *mp*

Lion *espressivo* *mp* *p*

Mb.+Wbl *mf*

87

Rec. *mp* *mf* *p* *mf*

Mb.+Wbl *mp* *p* *mf*

play with fingers

90

flzg. --- * > mf ^ p * > mp Gliss. f

Rec. *f* *mf* *p* *mp* *f*

Tr.+C.A. *pp* *mp*

Lion *mf* *mp*

93

Rec.

Tr.+C.A.

Cym.

Mb.+Wbl

Gongs

97

Rec.

Mb.+Wbl

Gongs

100

ritard. Tempo primo

Rec.

Mb.+Wbl

Gongs

Tempo primo
molto espressivo

103

Rec. *f* Gliss. *v* *mp* Gliss. *pp*

Cym. *p* ord.

M. *p*

Mb.+Wbl. *p*

106

Rec. *f* *mf* Gliss. *mp* Gliss.

Cym. *p*

Mb.+Wbl. *mp* *mf* *p*

108

Rec. *ff* *ppp* Gliss.

Cym. *p*

Mb.+Wbl. *f* *mp*

110

Rec. *p* *pp* Gliss. *quasi tempo primo*

Cym. *ord.* *mp* *p* *quasi tempo primo*

M. *p* *smorzando*

Mb.+Wbl *pp*

Gongs *smorzando* *ord.* *p*

113

Rec. *subito tempo primo*

Cym. *subito tempo primo* *impetuoso*

Mb.+Wbl *f* *mf* *mp* *f*

114

Rec.

Mb.+Wbl *mf* *f* *p*

115

Gliss.

Rec. *f* *mp* *pp* flzg. ord.

Voice (man sing one octave lower) *m*

Cym. *p* *mp* *p*

M. *p*

Mb.+Wbl.

117

molto espressivo

Rec. *f* *ff* flzg. *pp* flzg. *v*

Cym. *p*

M. *smorzando*

118

Rec. *p mp p pp p* Gliss.

Tr.+C.A.

Cym.

M. *p smorzando*

Gongs *p*

120

Rec. *ff f* Gliss. *secco*

Voice *m*

Cym.

Mb.+Wbl *mp mf mp*

122

Rec. *ff f f* *secco*

Cym. *mf*

Mb.+Wbl *mp*

Pa.

123

Rec. *mf* *f* *mf*

Cym. *placido* *mp*

Mb.+Wbl *f* *p*

124

Rec. *mp* *mf* *p* *mp* *f* *ff* *mf* ritard.

Cym. ritard.

Mb.+Wbl ritard. *pp*

126 *meno mosso* *scorrevole* ♩ = 56

Rec. *p*

Voice *mp* *p*
m m m m m m m m

Mb.+Wbl

128

Rec. *a tempo*

f *pp* *mp*

Voice *pp*

Mb.+Wbl *a tempo*

130

Rec. *mp* *p*

Voice

Mb.+Wbl

131

Rec. *ritard.*

f *p* *pp*

Voice *mp* *p* *pp*

Mb.+Wbl *ritard.*

133 *Tempo primo cantabile*

Rec. *p* *mp* *p* *mp* *pp*

Tr.+C.A. *Tempo primo espressivo* *p* *p*

Cym. *p*

Mb.+Wbl. *mf* *mp*

Gongs *pp*

136

Rec. *mp*

Tr.+C.A. *p*

Cym. *No Trem.* *mp* *mf* *p*

Mb.+Wbl. *mf* *f* *mf* *p*

140

Rec. *mp* *mf* *p*

Tr.+C.A. *mf* *p*

Mb.+Wbl *mf* *pp* *p*

143

Rec. *mp* *p* *p*

Cym. *p* ord. *p* *mp* *p* slow

Tempo primo
cantabile espressivo

147

Rec. *mp* *p* *mp* *pp*

Tempo primo *misterioso espressivo*

Tr.+C.A. *p*

Lion *p*

Mb.+Wbl *p*

151

Rec. *mf* *mp* *mp*

Tr.+C.A.

Mb.+Wbl. *pp*

154

Rec. *mp* *pp* ritard. 3

Tr.+C.A. ritard.

Mb.+Wbl. *ppp*

Tempo primo

157

Rec. *mp*

Tr.+C.A. *mp* *p*