Schittering van de barok

Vijf bewerkingen voor beiaard

Splendor of the Baroque

Five Arrangements for Carillon

Matthias Vanden Gheynwedstrijd
Matthias Vanden Gheyn Competition

Campanae Lovanienses

Leuven, 2021

Matthias Vanden Gheyn
1721-2021

Omslagfoto: Vredesbeiaard in Abdij van Park, Leuven (België), door Andreas Dill
Cover photo: Peace Carillon of Park Abbey, Leuven (Belgium), by Andreas Dill

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Inleiding

Naar aanleiding van het 300ste geboortejaar van organist, beiaardier en componist Matthias Vanden Gheyn (Tienen, 1721 – Leuven, 1785) organiseerde de Leuvense klokken- en beiaardvereniging Campanae Lovanienses een internationale wedstrijd voor beiaardcompositie en -bewerking.

In de categorie 'Beiaardbewerking van een werk uit de barokperiode' dienden kandidaten een compositie uit de baroktijd te bewerken voor beiaard. De bewerkingen moesten geschikt zijn voor uitvoering op de Vredesbeiaard van de Abdij van Park in Leuven. Dit instrument uit 2018 is een replica van de beiaard van Claes Noorden en Jan Albert de Grave die in 1730 in de abdijtoren werd geplaatst. Het instrument verhuisde in 1811 naar de Sint-Pieterskerk in Leuven, waar het in 1914 door oorlogsgeweld werd verwoest. Om te kunnen uitgevoerd worden op de barokreplica moesten de bewerkingen geschikt zijn voor middentoonstemming. Qua toonomvang dienden ze beperkt te blijven tot drie octaven en een half (c – d – e- chromatisch - f_3) in het manuaal en een octaaf en een grote terts (c – d – e- chromatisch – e_1) in het pedaal.

Er werden 30 inzendingen ontvangen uit acht landen. De jury voor deze categorie bestond uit de beiaardiers Stefano Colletti, Koen Cosaert, Monika Kazmierczak en Tiffany Ng. De resultaten werden op 12 juni 2021 bekendgemaakt tijdens het onlinecongres van de World Carillon Federation. Thomas Laue (Canberra, Australië) behaalde de eerste prijs. De tweede en derde prijs gingen naar respectievelijk Geert D'hollander (Lake Wales, Florida, USA) en Roy Kroezen (Centralia, Illinois, USA). De vierde en vijfde plaats werden behaald door Tom Gurin (Duke University, North Carolina, USA) en Richard de Waardt (Rotterdam, Nederland).

Campanae Lovanienses biedt een uitgave in pdf-formaat van de vijf hoogst gerangschikte inzendingen, goed voor meer dan twee uur beiaardmuziek, kosteloos aan aan de internationale beiaardgemeenschap. Met het oog op de uitgave konden de bewerkers desgewenst hun bewerking aanpassen aan een pedaal dat in de hoogte doorloopt tot g_1.

Het bestuur van Campanae Lovanienses hoopt dat deze prachtige muziek dankzij onderliggende uitgave haar weg vindt naar in het internationale concertrepertoire voor beiaard.

Luc Rombouts
Secretaris van Campanae Lovanienses
Secretaris van de jury

Paul-Félix Vernimmen
Voorzitter van Campanae Lovanienses

Introduction

On the 300th anniversary of the birth of organist, carillonneur and composer Matthias Vanden Gheyn (Tienen, 1721 – Leuven, 1785), the Leuven bell and carillon society Campanae Lovanienses organized an international competition for carillon composition and arrangement.

In the category 'Carillon arrangement of a work from the Baroque period' candidates were required to arrange a composition of the Baroque period for carillon. The arrangement had to be suitable for performance on the Peace Carillon of Park Abbey in Leuven. This instrument is a 2018 replica of the carillon of Claes Noorden and Jan Albert de Grave that was installed in the abbey tower in 1730. The instrument was moved to St. Peter's Church in Leuven in 1811, where it was destroyed by war operations in 1914. To be performed on the 2018 replica, the arrangements had to be suitable for meantone tuning. In terms of tonal range, they had to be limited to three octaves and a half (c - d - e- chromatic - f_3) in the manual and one octave and a major third (c - d - e- chromatic - e_1) in the pedal.

The results were announced on June 12, 2021 during the online congress of the World Carillon Federation. Thomas Laue (Canberra, Australia) took first prize. Second and third prizes went to Geert D'hollander (Lake Wales, Florida, USA) and Roy Kroezen (Centralia, Illinois, USA), respectively. Fourth and fifth places were won by Tom Gurin (Duke University, North Carolina, USA) and Richard de Waardt (Rotterdam, The Netherlands).

Campanae Lovanienses offers a pdf version of the scores of the five highest-ranked submissions, accounting for over two hours of carillon music, free of charge to the international carillon community. In view of the publication, the arrangers were able, if they wished, to adapt their arrangement to a pedal board that extends to g_1.

The board of Campanae Lovanienses hopes that thanks to the present publication this great music will find its way into the international concert repertoire for carillon.

Luc Rombouts
Secretary of Campanae Lovanienses
Secretary of the jury

Paul-Félix Vernimmen
President of Campanae Lovanienses

De Matthias Vanden Gheynwedstrijd werd georganiseerd door de Leuvense klokken- en beiaardvereniging Campanae Lovanienses.

Het project werd ondersteund door de Vlaamse Overheid, de stad Leuven, de stad Tienen, de KU Leuven, de Koninklijke Beiaardschool 'Jef Denyn' in Mechelen, de norbertijnen van de Abdij van Park, de concertorganisatie 'Klassiek in de Kapel' (Tienen) en de Singing Bronze Foundation (Asten, Nederland).

The Matthias Vanden Gheyn Contest was organized by
the Leuven bell and carillon association Campanae Lovanienses.

The project was made possible by the Flemish Community, the City of Leuven, the City of Tienen, KU Leuven, the Royal Carillon School 'Jef Denyn' at Mechelen, the Norbertines of Park Abbey, the concert organisation 'Klassiek in de Kapel' (Tienen) and the Singing Bronze Foundation (Asten, the Netherlands).

Inhoud

1. Sonate voor vioolsolo en basso continuo op. 16 nr. 12 (1683) — Isabella Leonarda, Bewerkt door Thomas Laue

    1. Adagio
    2. Allegro, e presto
    3. Vivace, e largo
    4. Spiritoso
    5. [Tempo primo]
    6. Aria, allegro
    7. Veloce

2. Suite voor klavecimbel nr. 1 (1730) — Joseph-Hector Fiocco, Bewerkt door Geert D'hollander

    1. L'Angloise – Rondeau
    2. L'Armonieuse
    3. La Plaintive
    4. La Villageoise
    5. Les Promenades
    6. L'Inconstante
    7. L'Italiene
    8. La Françoise
    9. Adagio
    10. Allegro
    11. Andante
    12. Vivace

3. Franse suite nr. 2, BWV 813 (ca. 1722) — Johann Sebastian Bach, Bewerkt door Roy Kroezen

    1. Allemande
    2. Courante
    3. Sarabande
    4. Air
    5. Menuet
    6. Gigue

4. Suite voor klavecimbel nr. 5 (1707) Elisabeth-Claude Jacquet de la Guerre
   Bewerkt door Tom Gurin
   1. La Flamande et son double
   2. Courante + double
   3. Sarabande
   4. Gigue I + double
   5. Gigue II
   6. Rigaudon I
   7. Rigaudon II
   8. Chaconne

5. Uit Pièces de Clavecin, Premier Livre (1746) Pancrace Royer
   Bewerkt door Richard de Waardt
   1. La Zaïde – Rondeau
   2. Suite des Matelots
   3. L'Aimable – Rondeau
   4. Le Rémouleuse – Rondeau
   5. Le Vertigo

Contents

1. Sonata for solo violin and basso continuo Op. 16 No. 12 (1683) Isabella Leonarda
   Arranged by Thomas Laue
   1. Adagio
   2. Allegro, e presto
   3. Vivace, e largo
   4. Spiritoso
   5. [Tempo primo]
   6. Aria, allegro
   7. Veloce

2. Suite for harpsichord No. 1 (1730) Joseph-Hector Fiocco
   Arranged by Geert D'hollander
   1. L'Angloise – Rondeau
   2. L'Armonieuse
   3. La Plaintive

4. La Villageoise
5. Les Promenades
6. L'Inconstante
7. L'Italiene
8. La Françoise
9. Adagio
10. Allegro
11. Andante
12. Vivace

3. French Suite No. 2, BWV 813 (ca. 1722) Johann Sebastian Bach
Arranged by Roy Kroezen

1. Allemande
2. Courante
3. Sarabande
4. Air
5. Menuet
6. Gigue

4. Suite for harpsichord No. 5 (1707) Elisabeth-Claude Jacquet de la Guerre
Arranged by Tom Gurin

1. La Flamande et son double
2. Courante + double
3. Sarabande
4. Gigue No. 1 + double
5. Gigue No. 2
6. Rigaudon No. 1
7. Rigaudon No. 2
8. Chaconne

5. From Pièces de Clavecin, Premier Livre (1746) Pancrace Royer
Arranged by Richard de Waardt

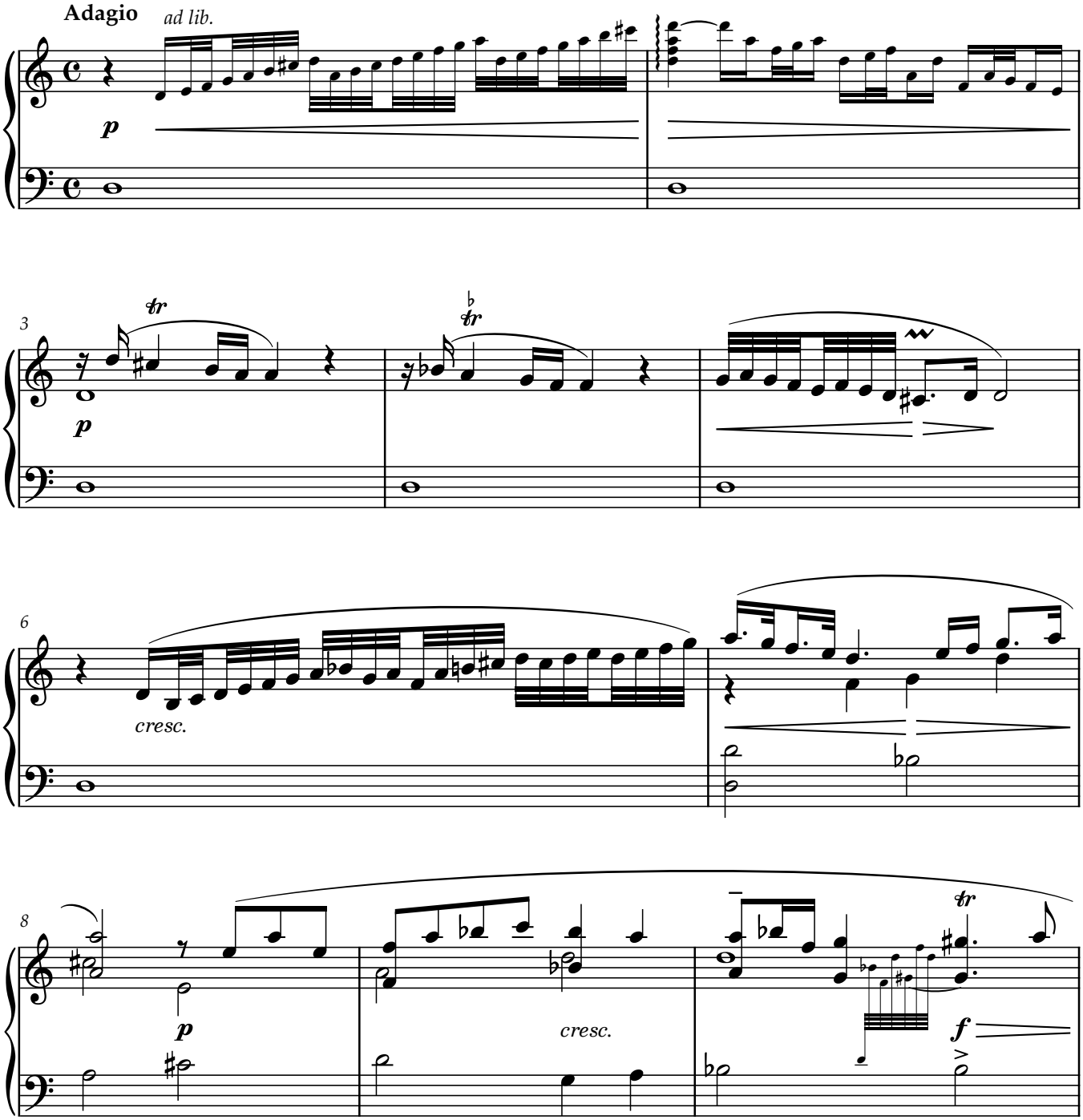
1. La Zaïde – Rondeau
2. Suite des Matelots
3. L'Aimable – Rondeau
4. Le Rémouleuse – Rondeau
5. Le Vertigo

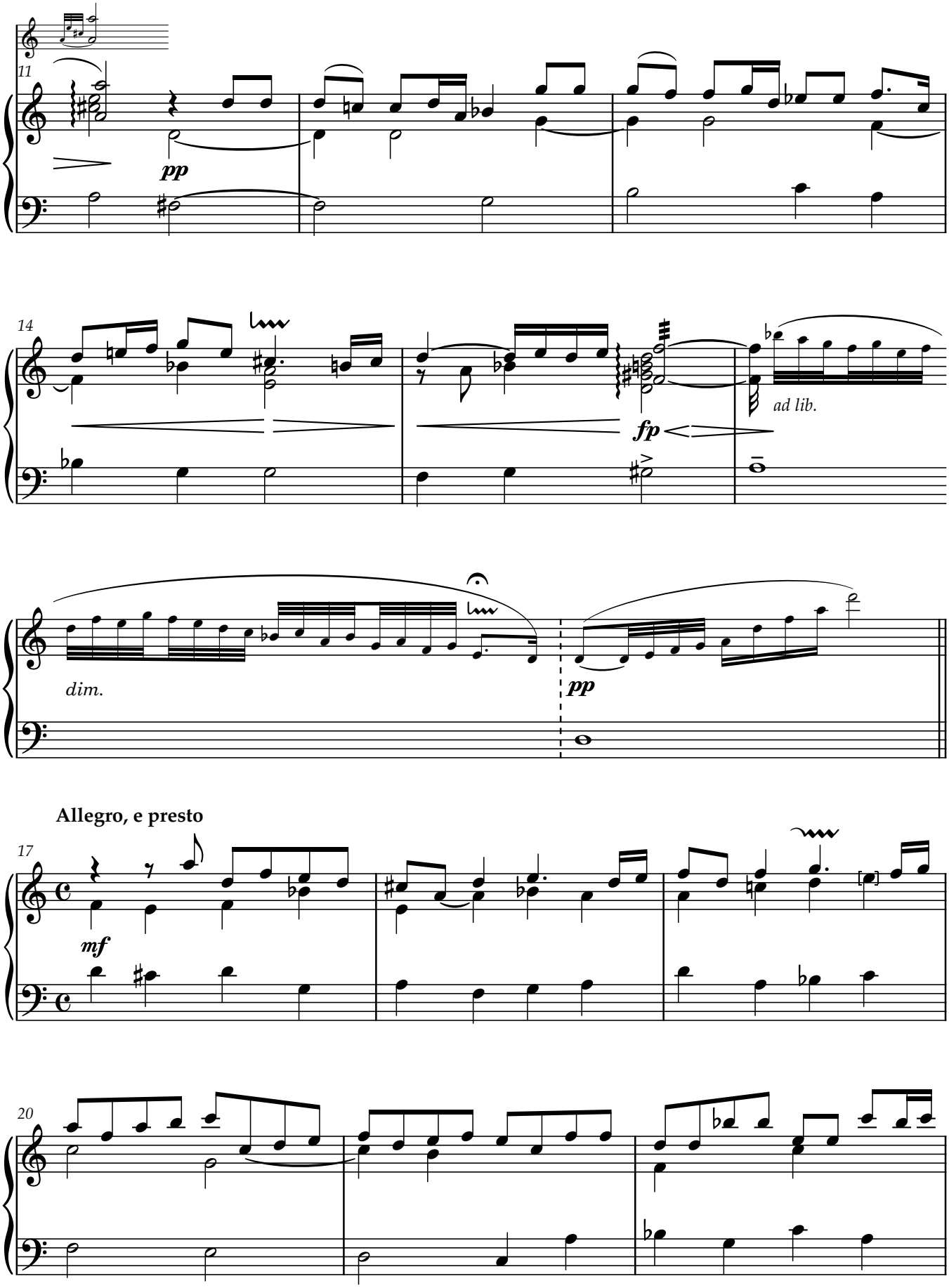
S O N A T A

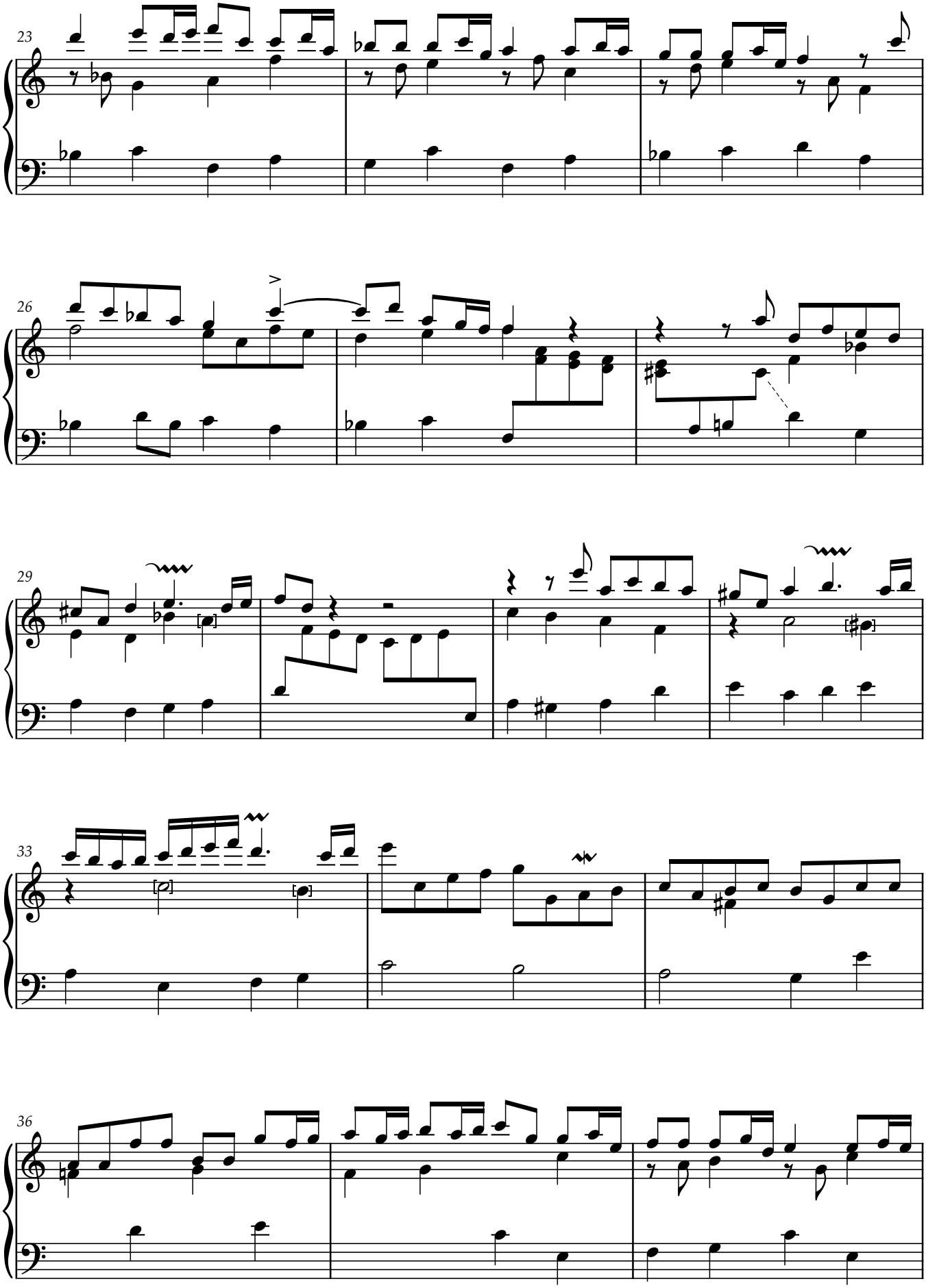
for solo violin and basso continuo

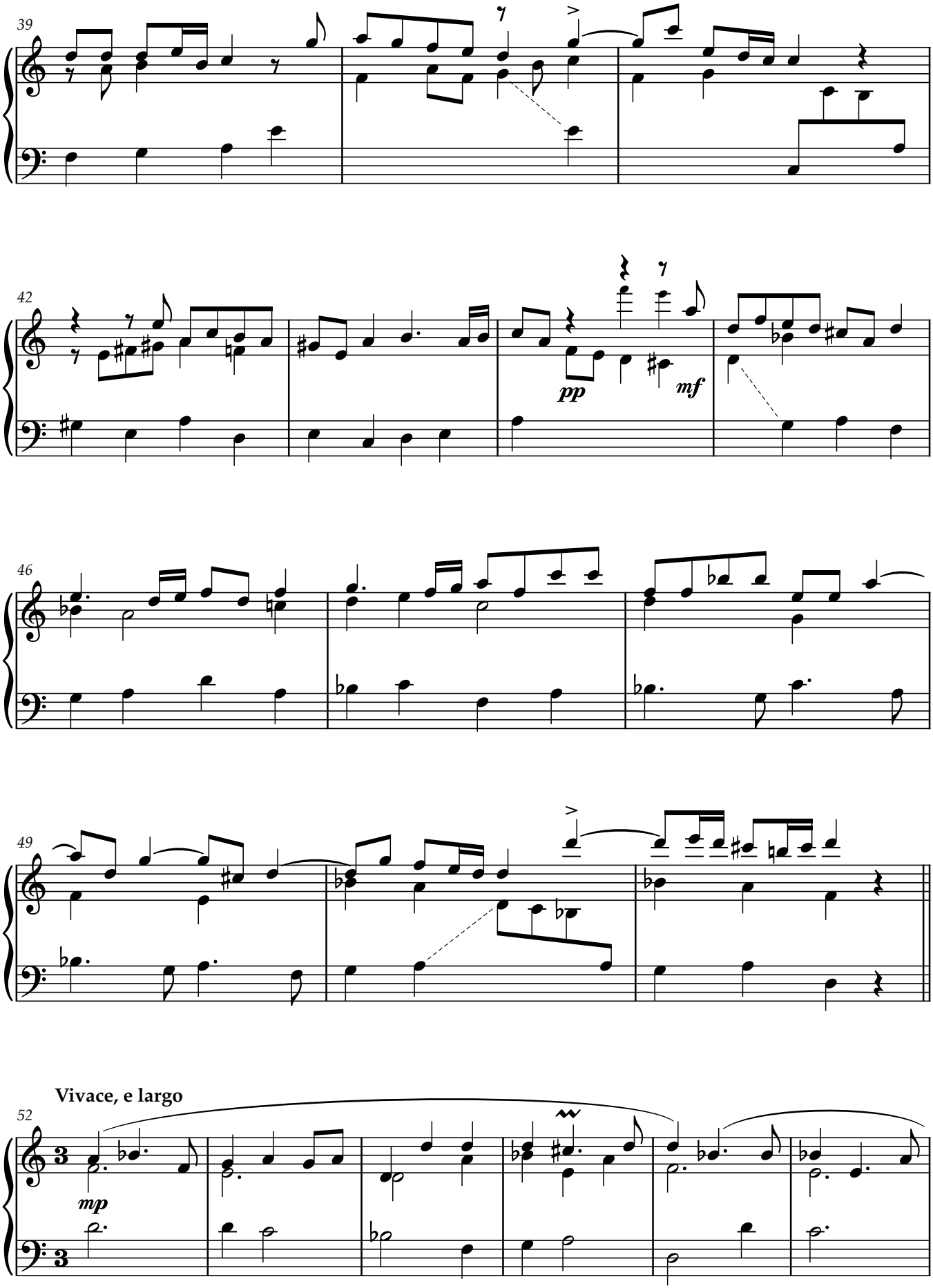
Op. 16 No. 12 (1683)

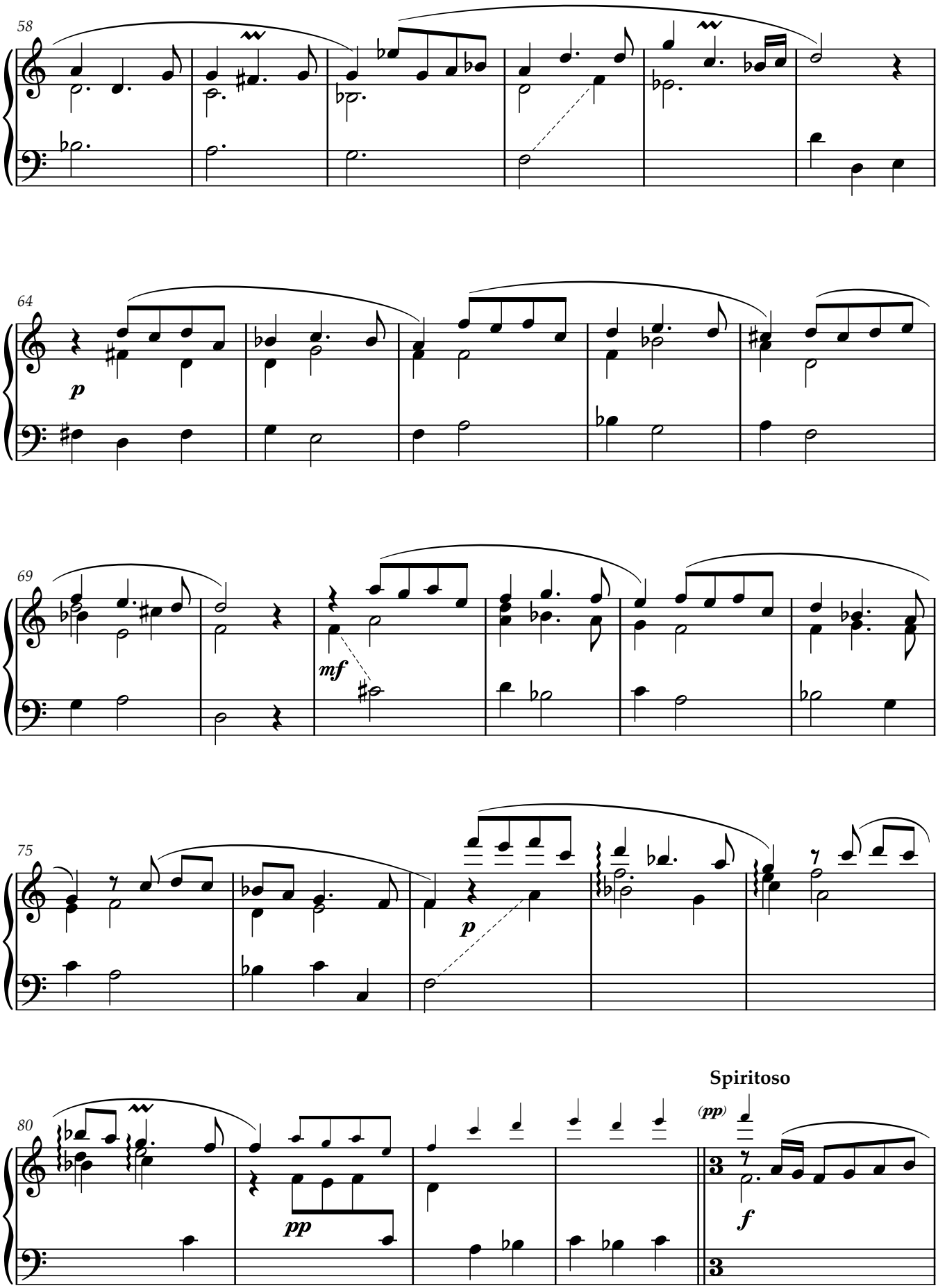
Isabella Leonarda (1620–1704)
Arranged by Thomas Laue

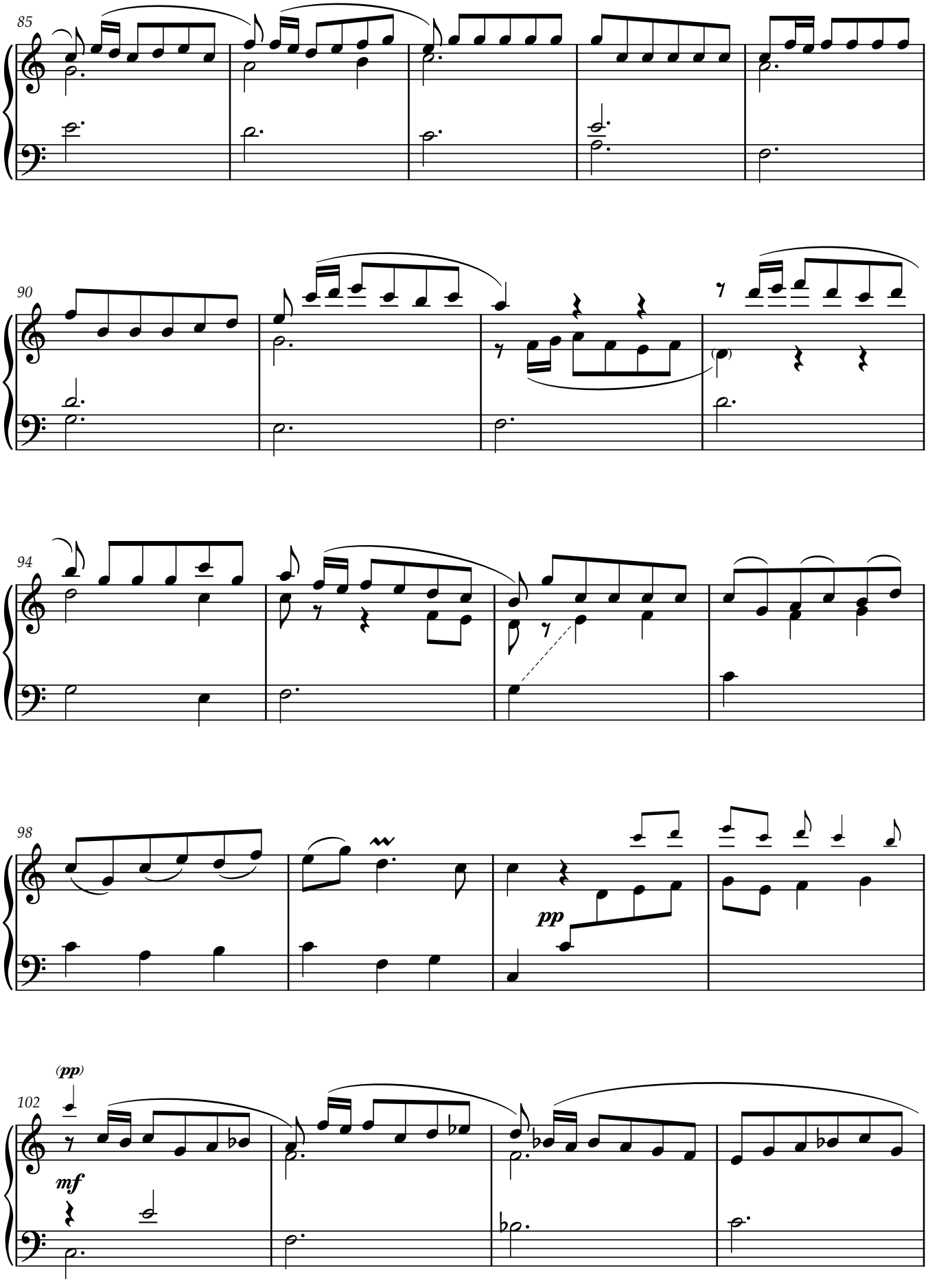


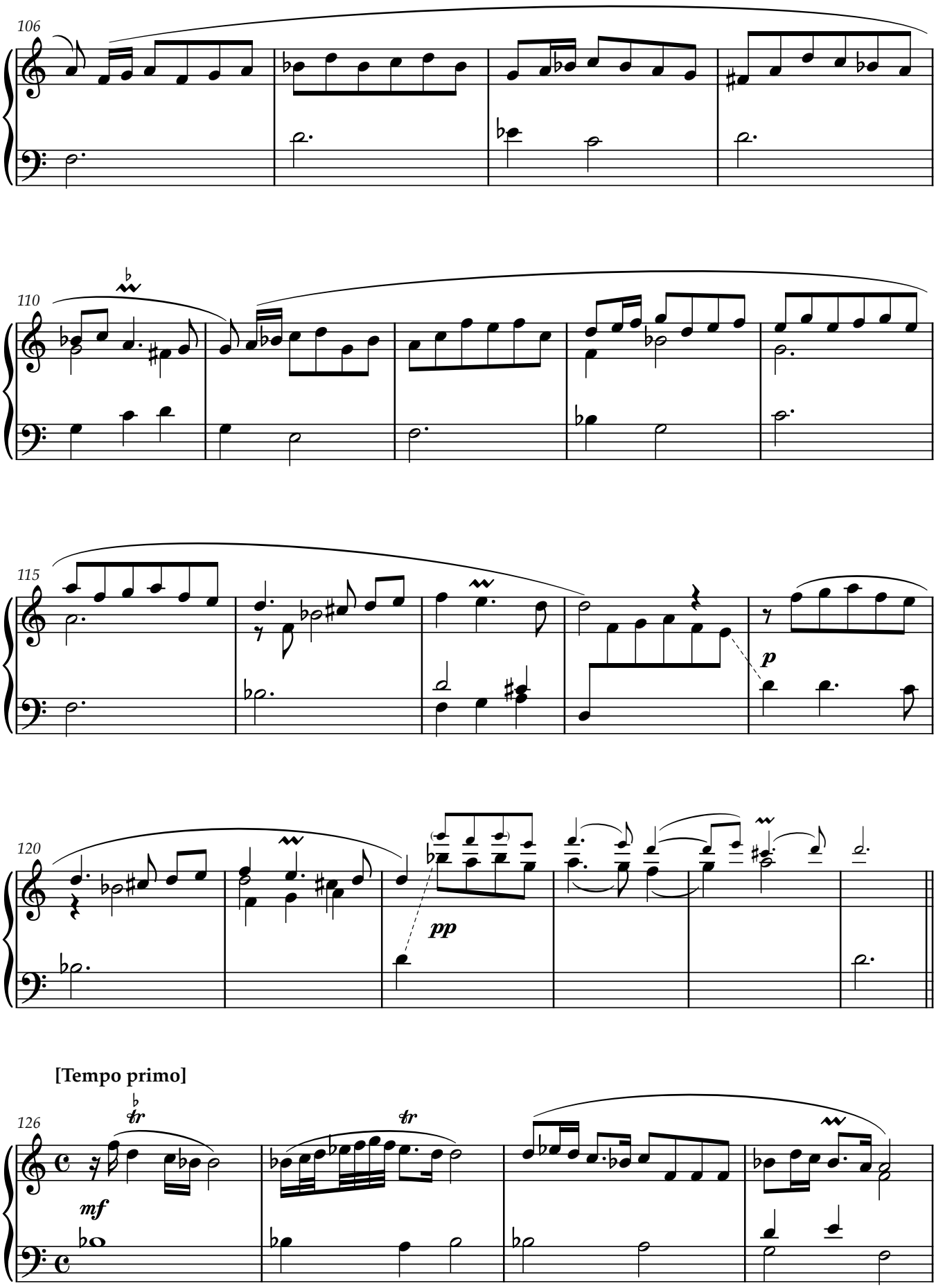

11
pp
14
fp
ad lib.
dim.
pp
Allegro, e presto
17
mf
20

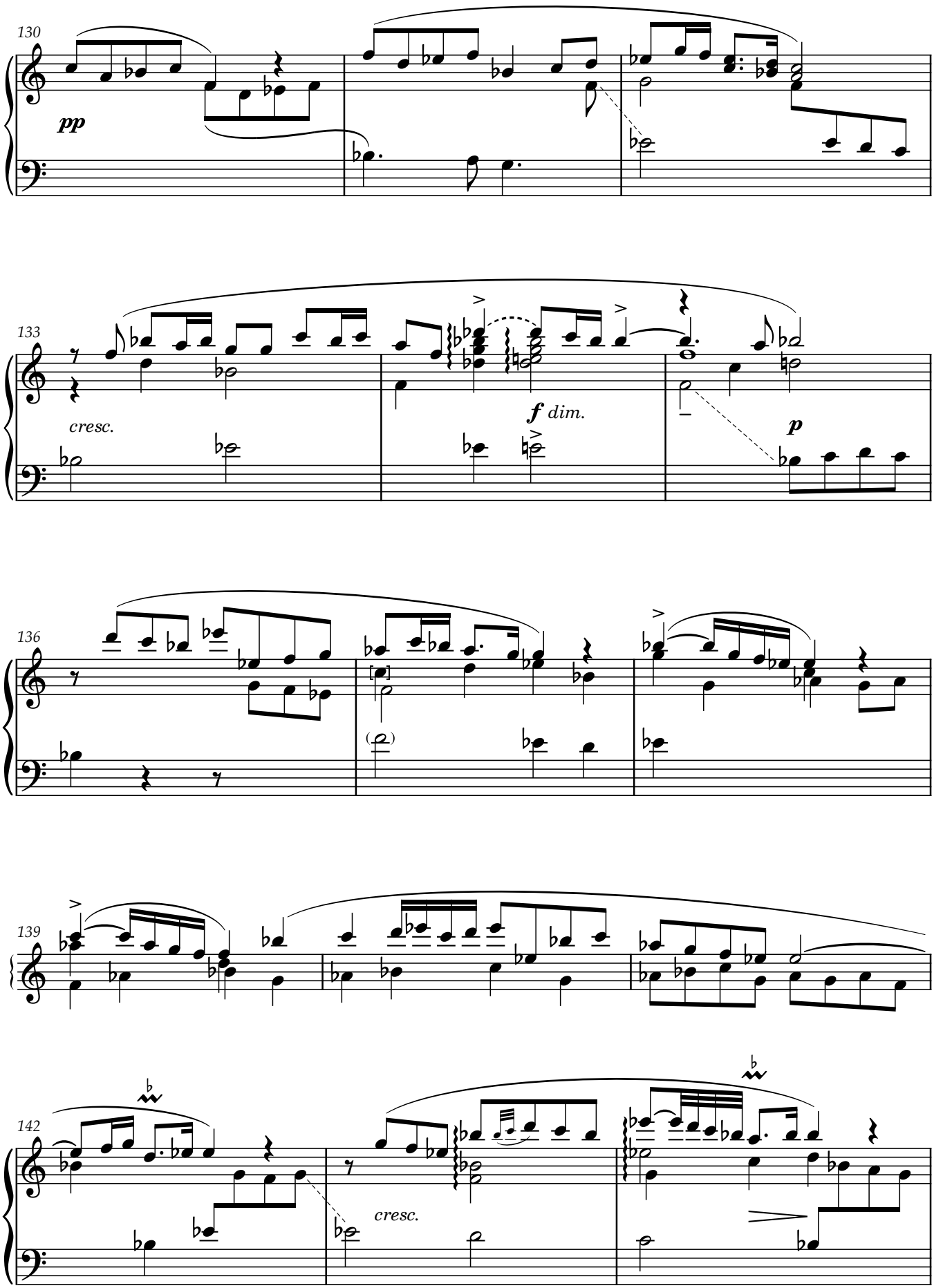

23
26
29
33
36

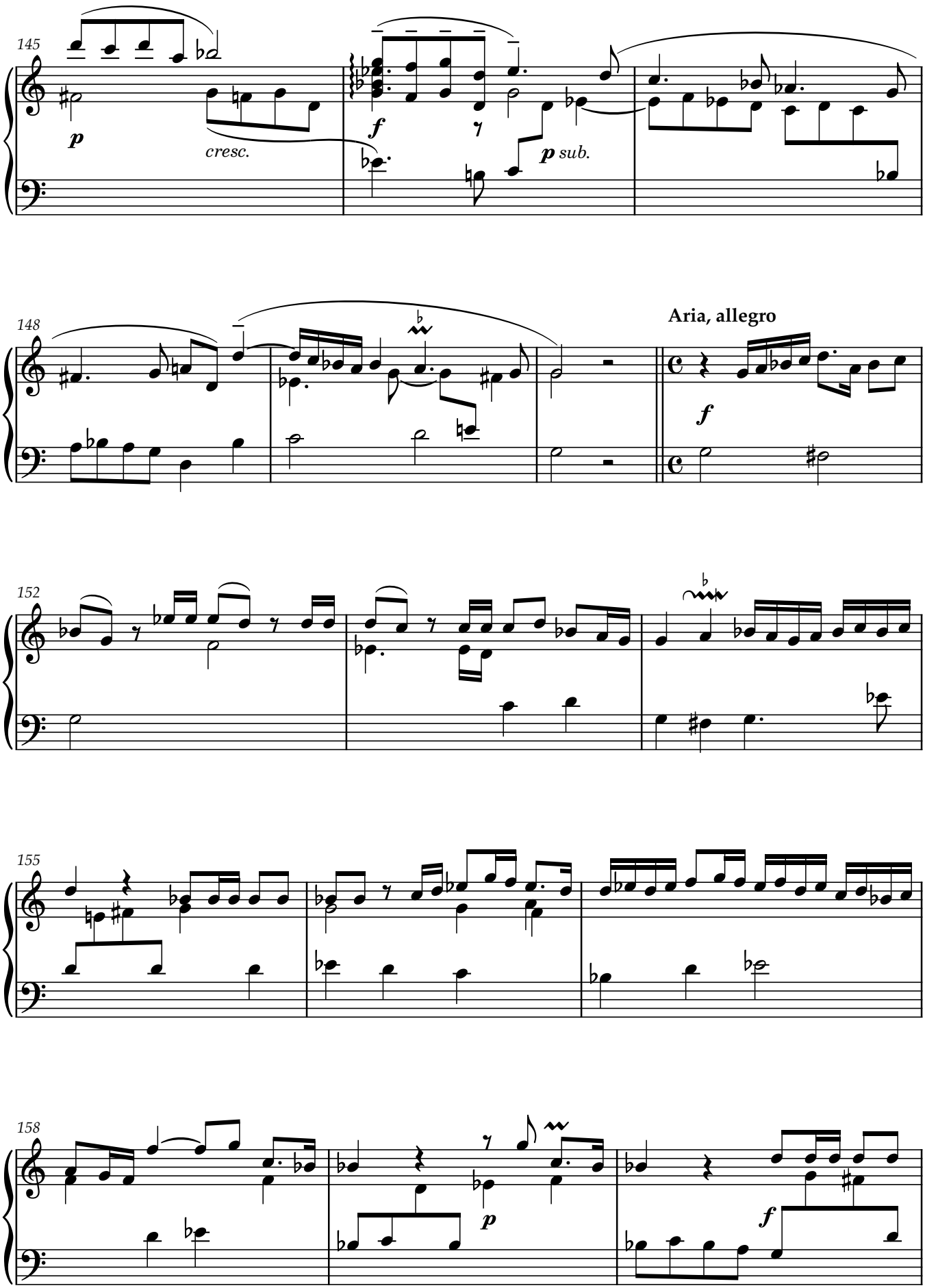

39
42
pp
mf
46
49
Vivace, e largo
52
mp

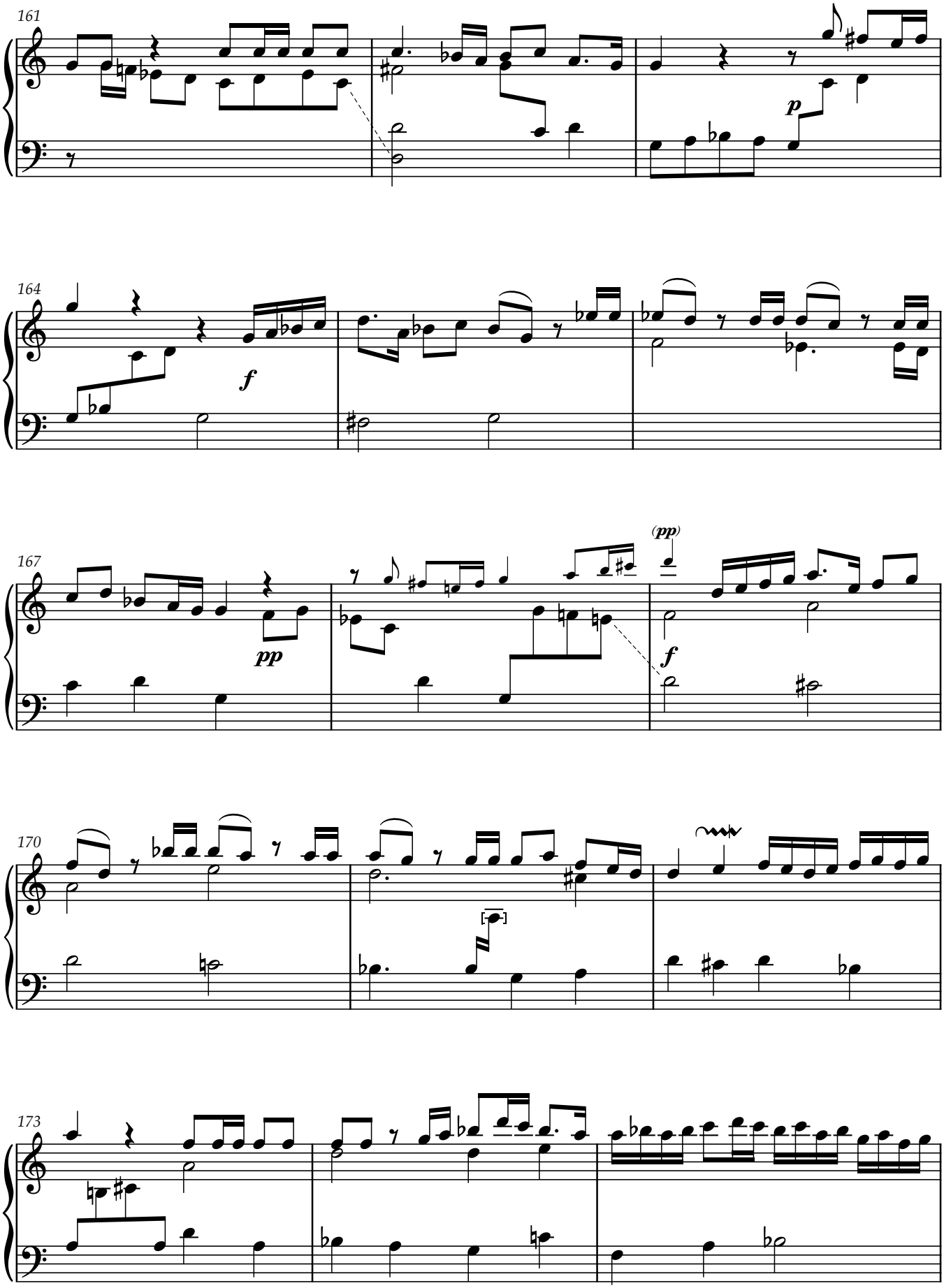

58
64
p
69
mf
75
p
80
pp
Spiritoso
(pp)
f

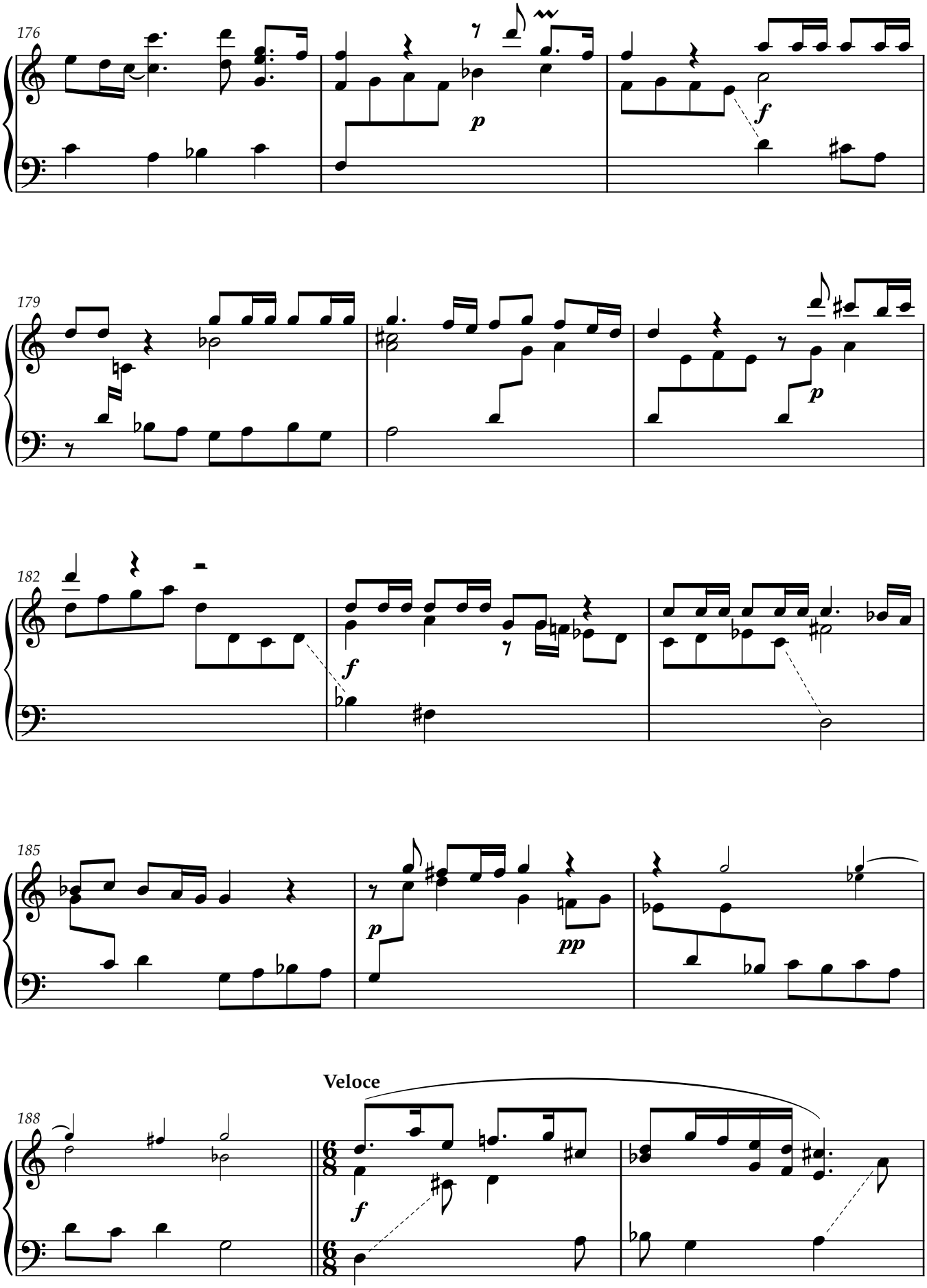

85
90
94
98
pp
(pp)
102
mf

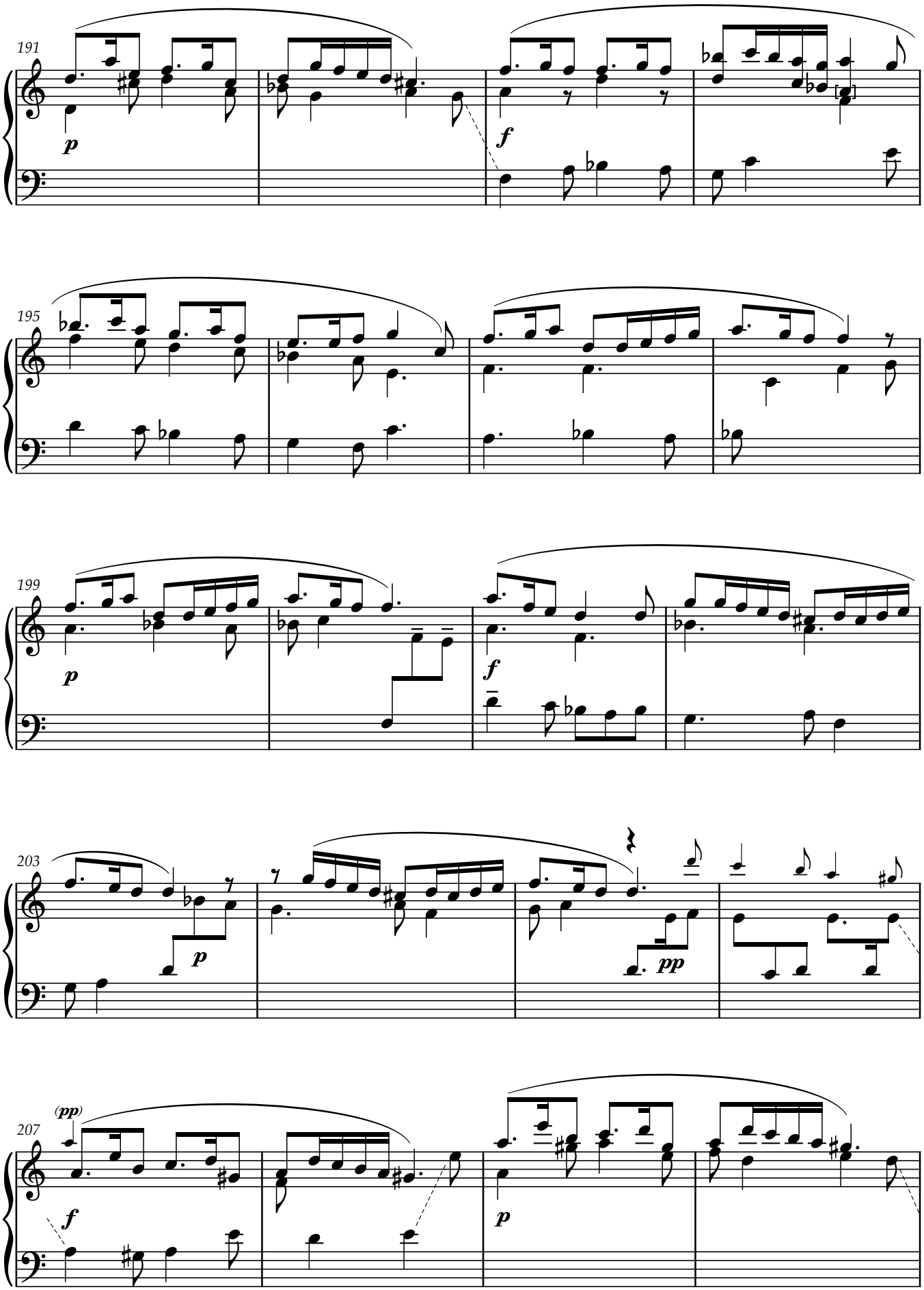

106
110
115
p
120
pp
[Tempo primo]
126
mf

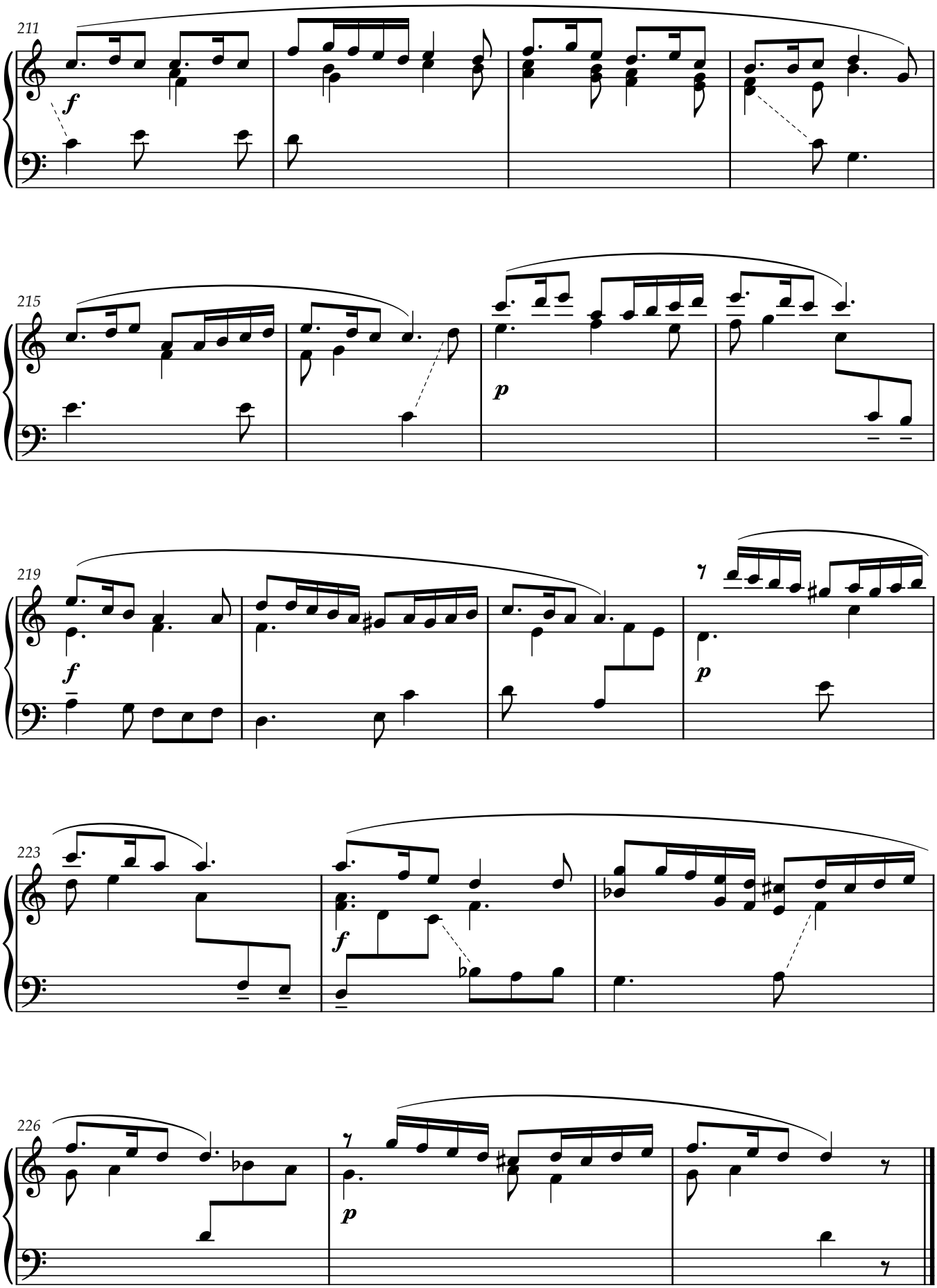

130
pp
133
cresc.
f dim.
p
136
139
142
cresc.


145
p
cresc.
f
p sub.
148
Aria, allegro
f
152
155
158
p
f


161
p
164
f
167
pp
(pp)
f
170
173


176
p
f
179
p
182
f
185
p
pp
188
Veloce
f


191
p
f
195
199
p
f
203
p
pp
207
(pp)
f
p


211
f
215
p
219
f
p
223
f
226
p

Performance Notes

1. The original manuscript (published 1693) and a recent transcription (published 2017) were consulted in the composing of this arrangement. Both scores are available from IMSLP: https://tinyurl.com/LeonardaOp16

2. Small noteheads in this score indicate suggested flourishes (e.g., mm. 1–2) or realisations of the original figured bass in the absence of the violin melody (e.g., m. 168). The flourish in mm. 1–2, for instance, is a suggested realisation of the single note (D) in the original score, whereas the melody in m. 6 represents a transcription of the violin part.

3. The only ornaments found in the original score are four trills in mm. 3–4 & 126–7, and the only dynamic markings in the original are a limited number of *forte* and *piano* indications in the final movement, Veloce. All other indications in this score, including ornamentation, dynamics, accents, and phrasings, are performance suggestions.

4. Notes in square brackets may be omitted if needed, for instance to facilitate the execution of an ornament (e.g., m. 29).

5. All arpeggios are intended to be performed as carillon-style 'lightning' arpeggiations (cf. m. 11).

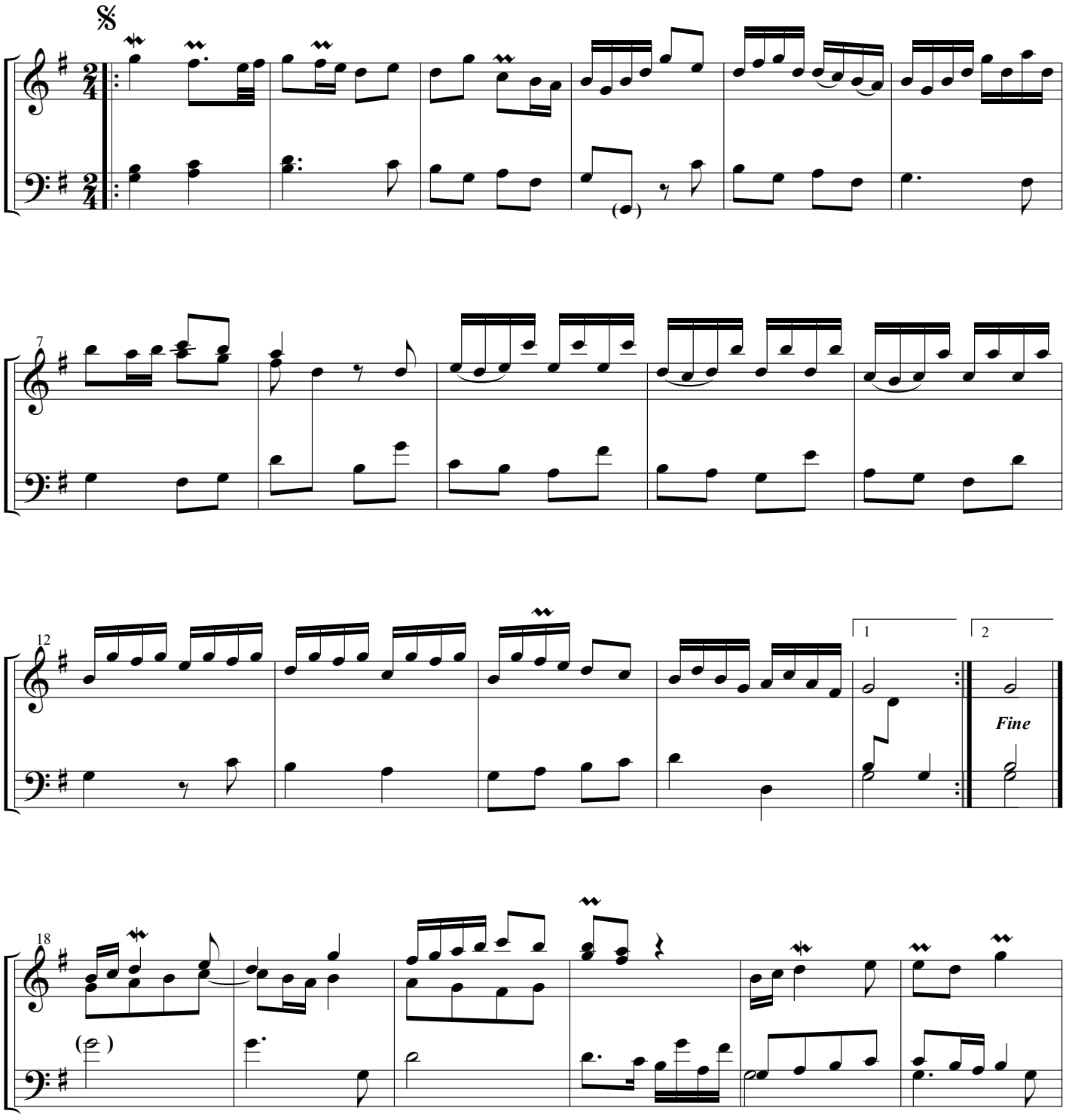
FIRST SUITE

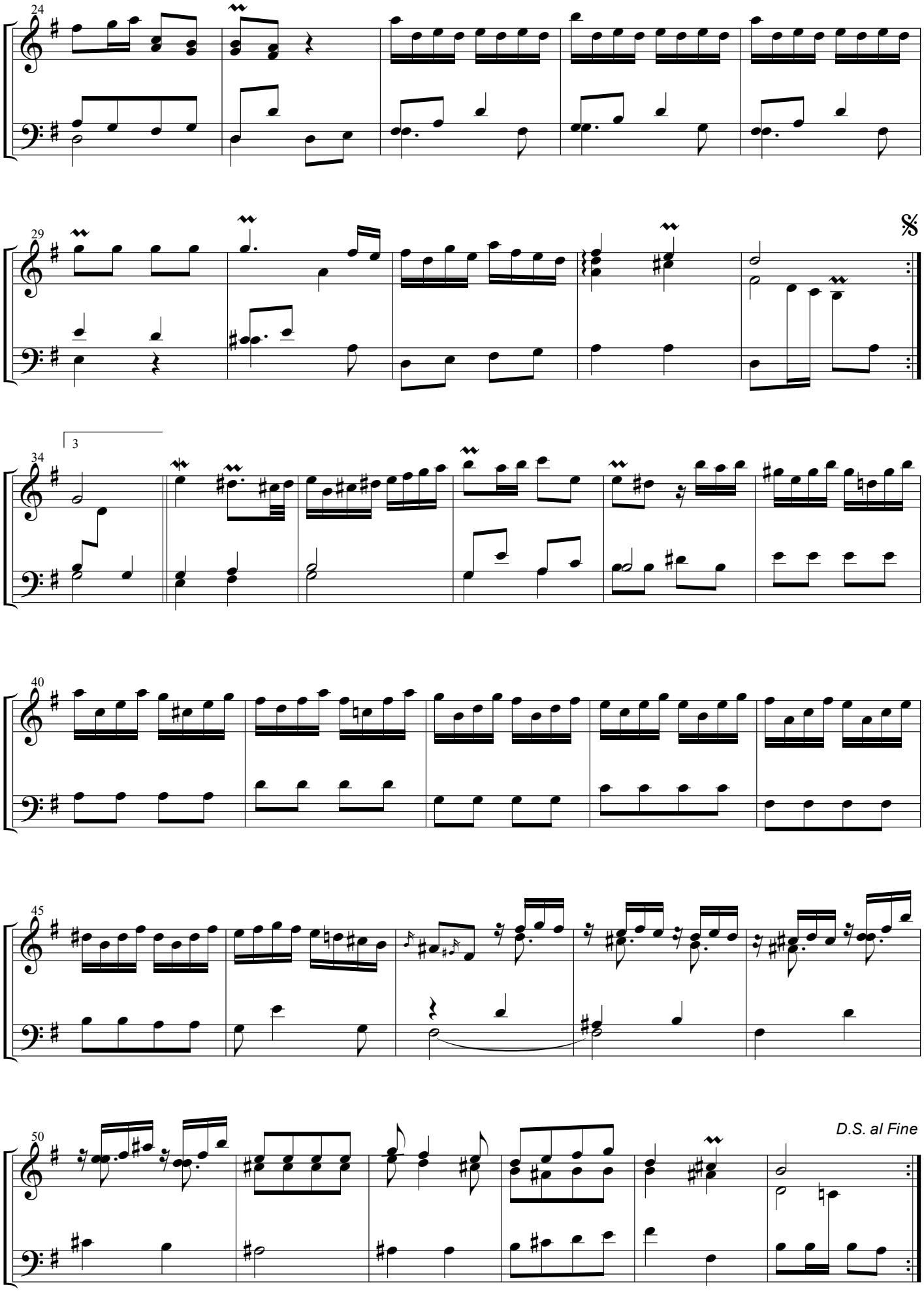
Originally written for harpsichord
Adapted for carillon, based on the Jean Laurent Krafft edition (Brussels, 1730)

I
L'Angloise - Rondeau

Joseph-Hector Fiocco (1703-1741)
Arranged by Geert D'hollander

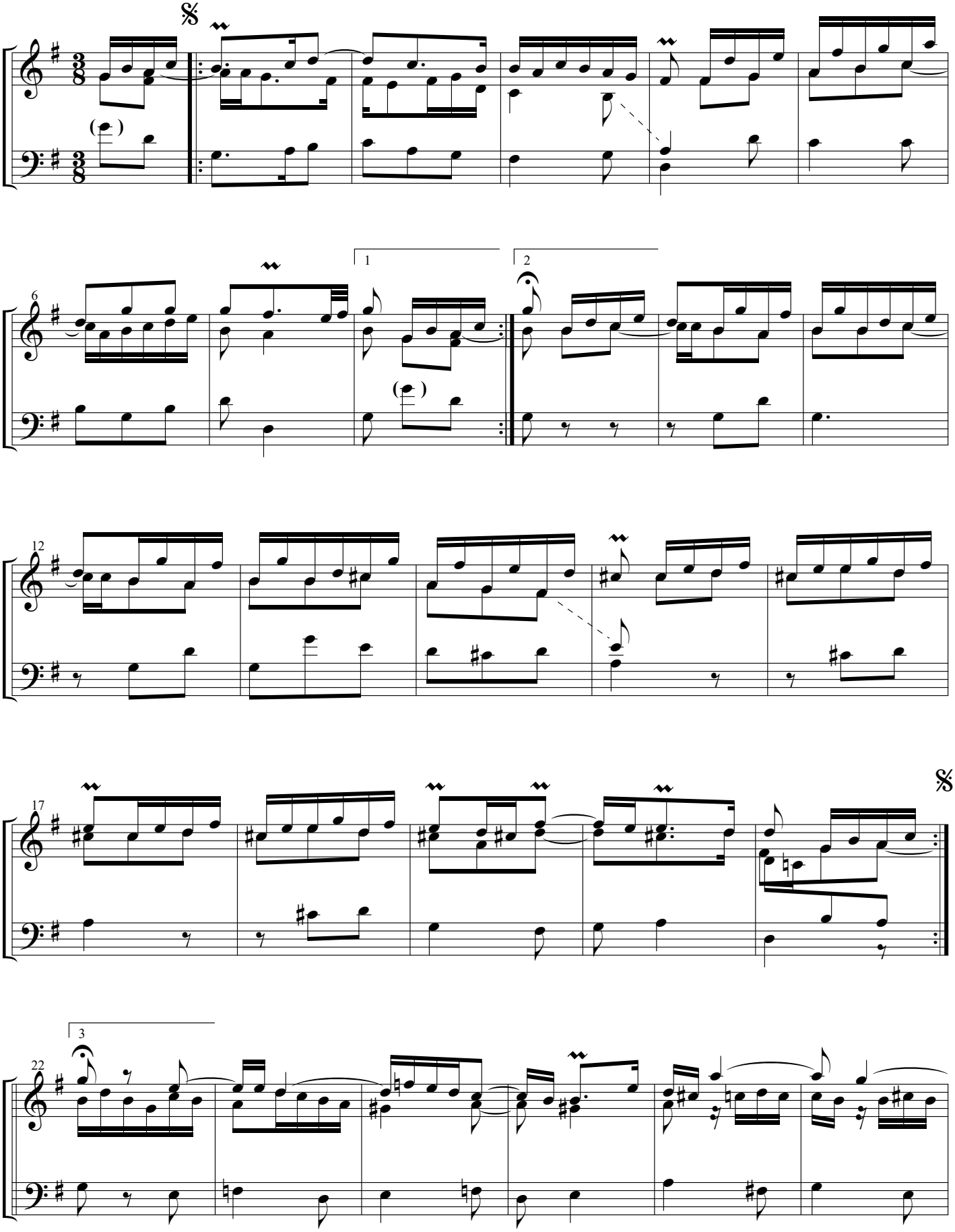
Light [♩ = 88 - 96]

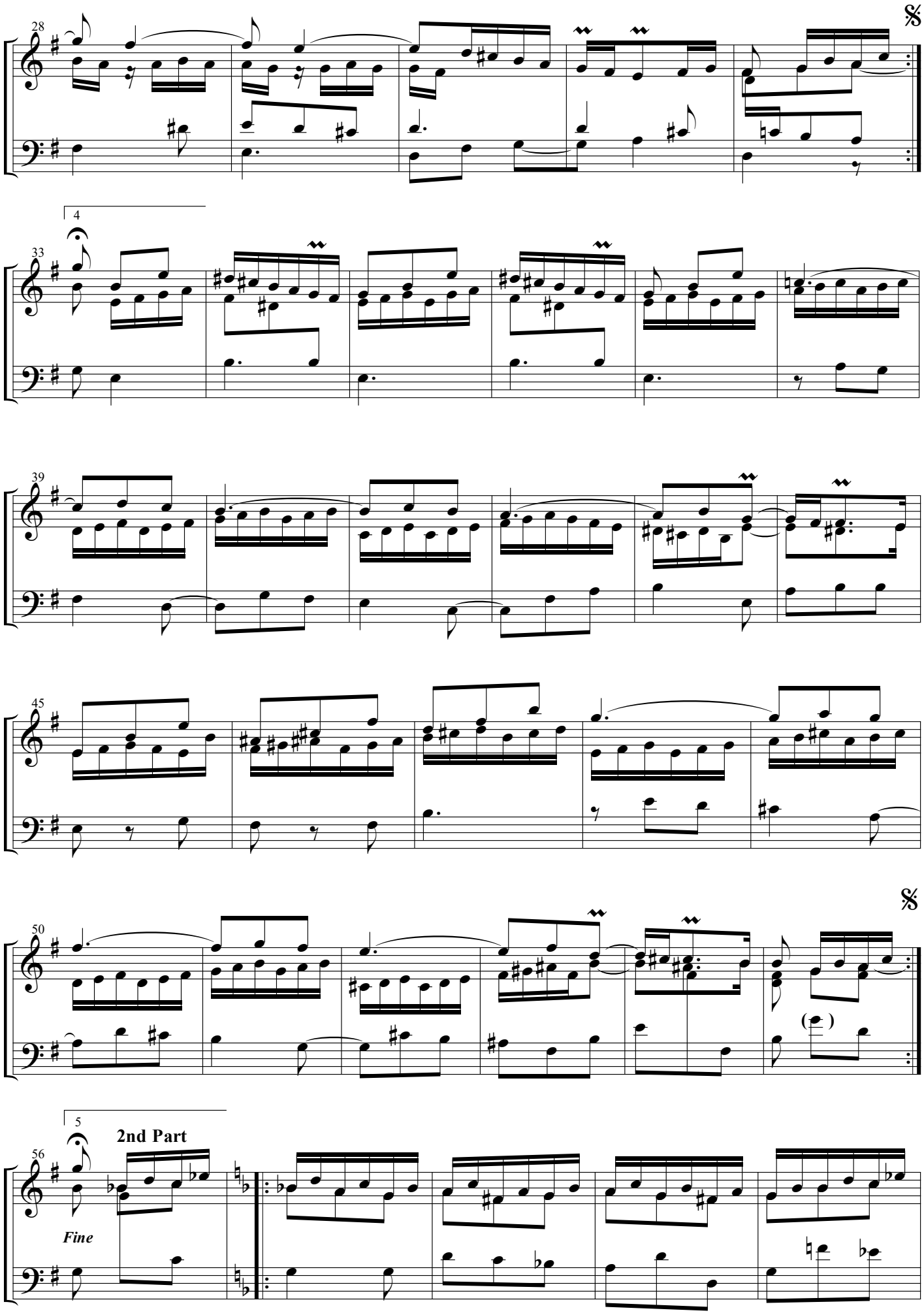


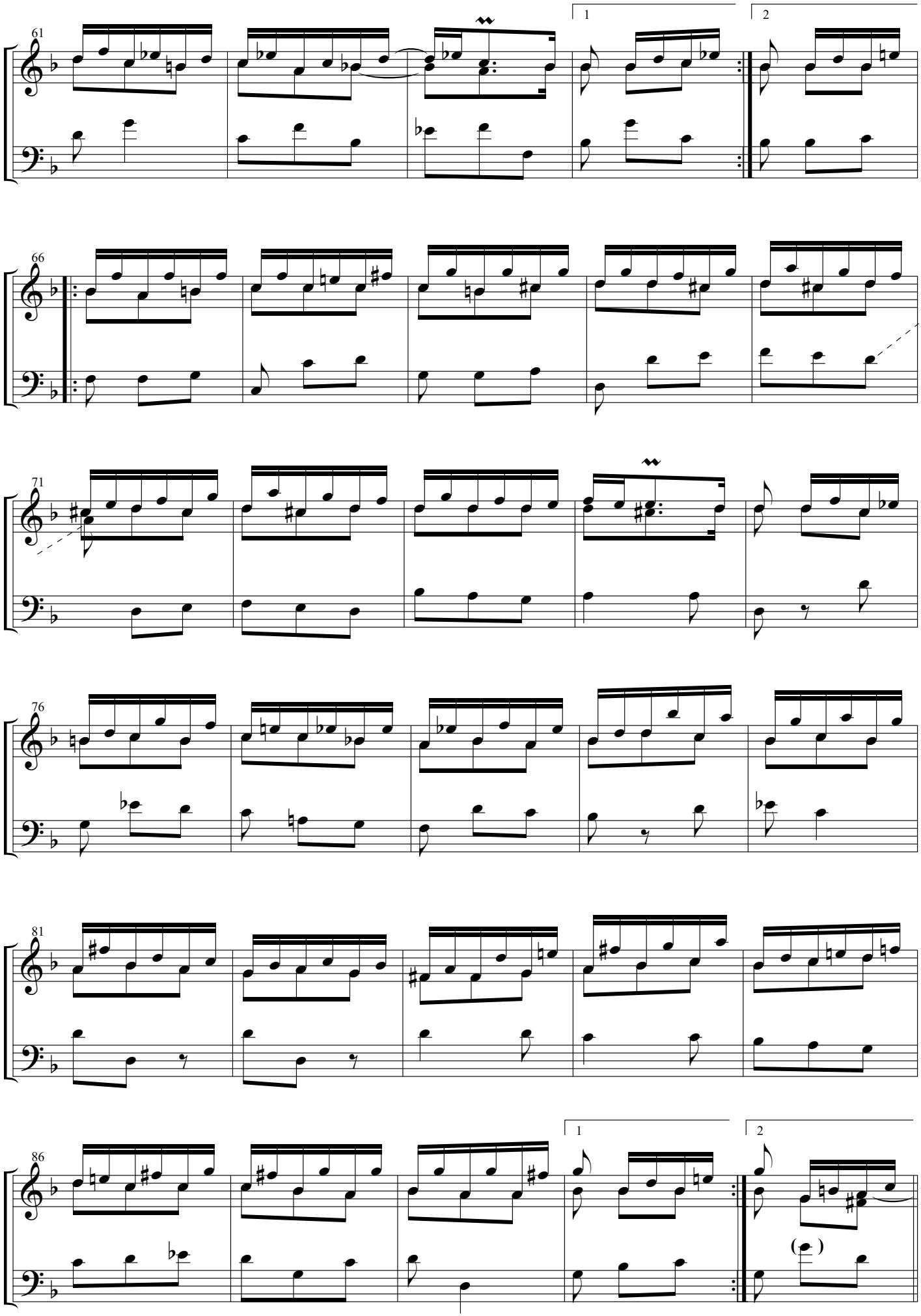

24
29
34
3
40
45
50
D.S. al Fine

II
L'Armonieuse

Tenderly and Fluent [♪ = 72 - 84]



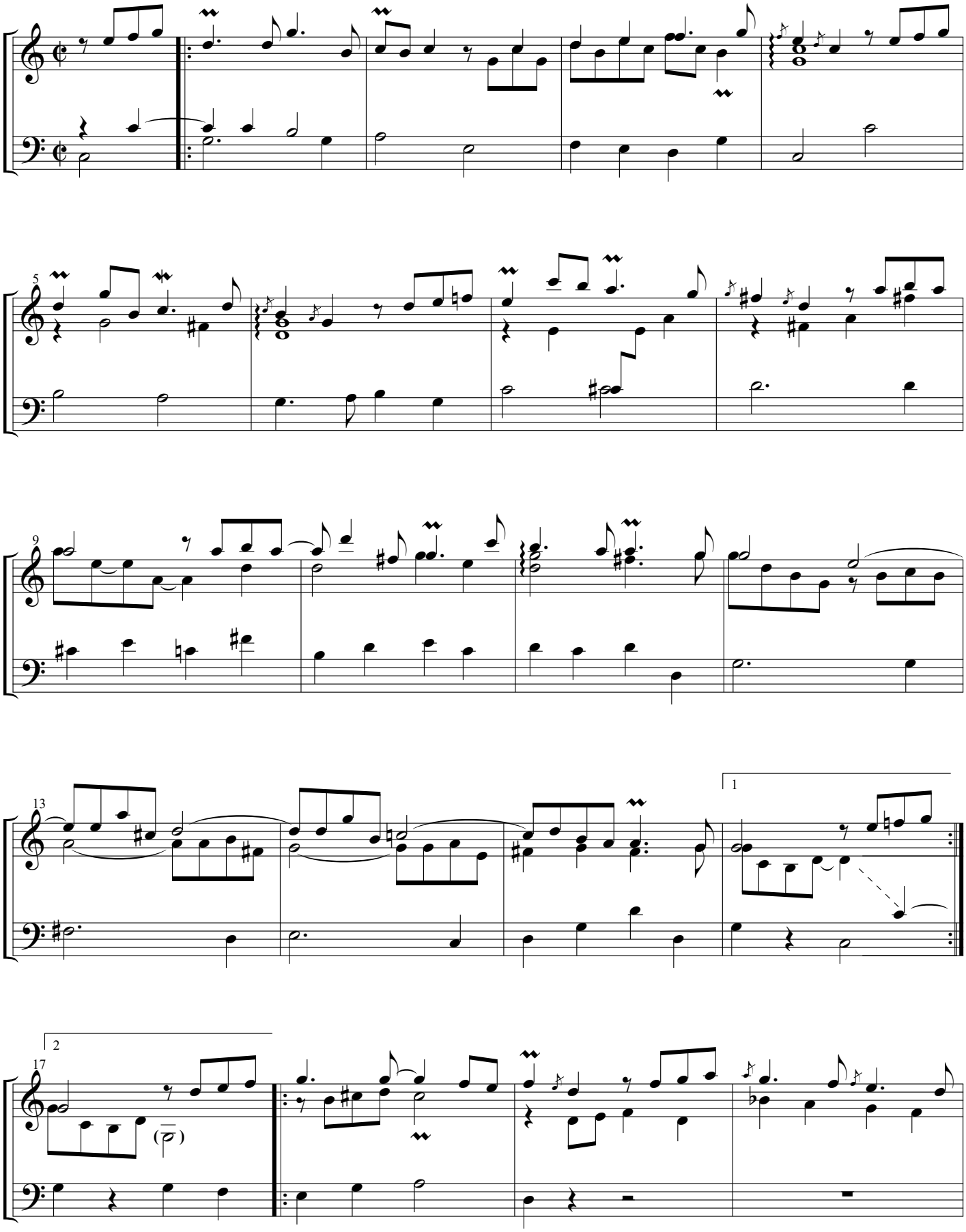

28
33
4
39
45
50
56
5
2nd Part
Fine

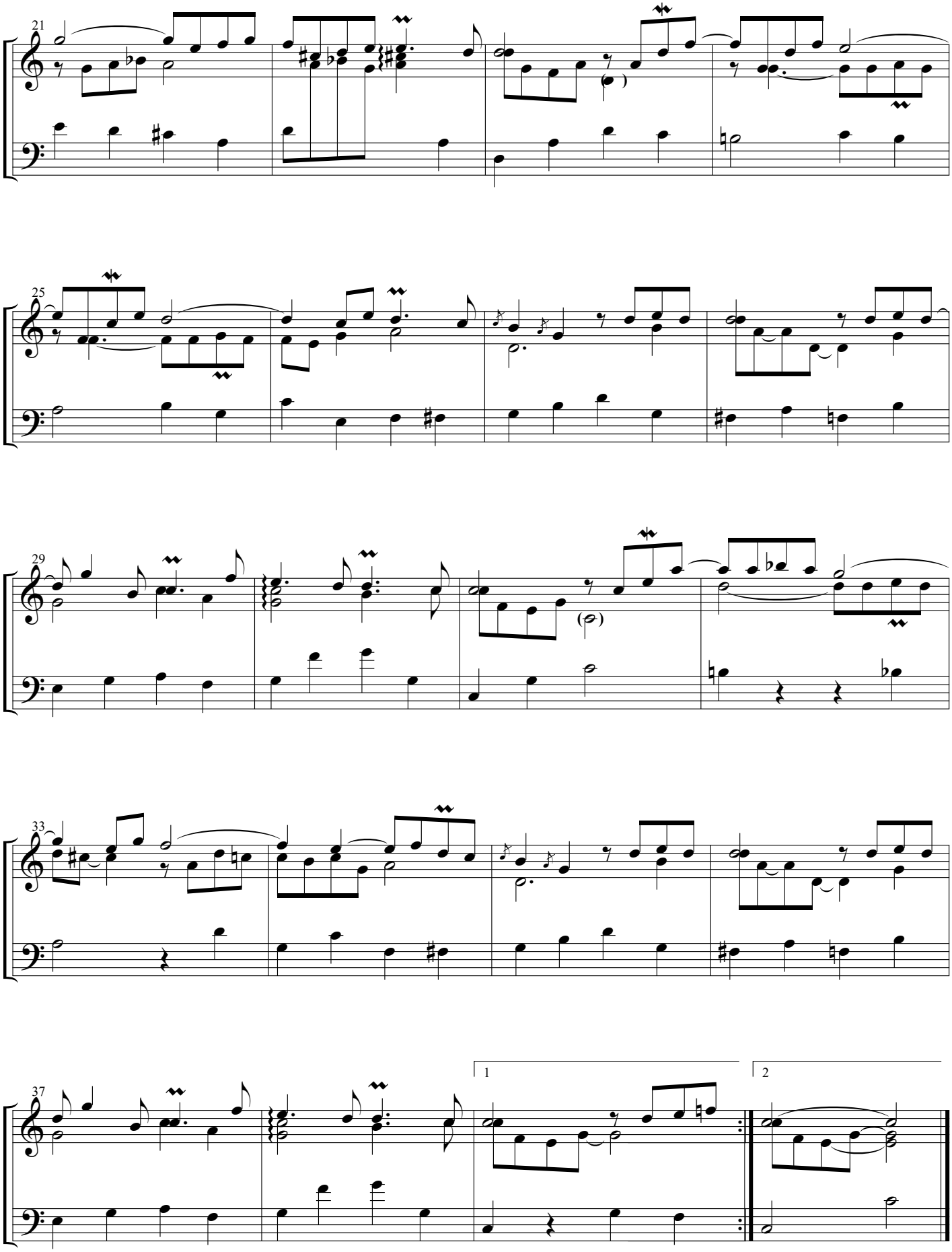


Da Capo al Fine

III
La Plaintive

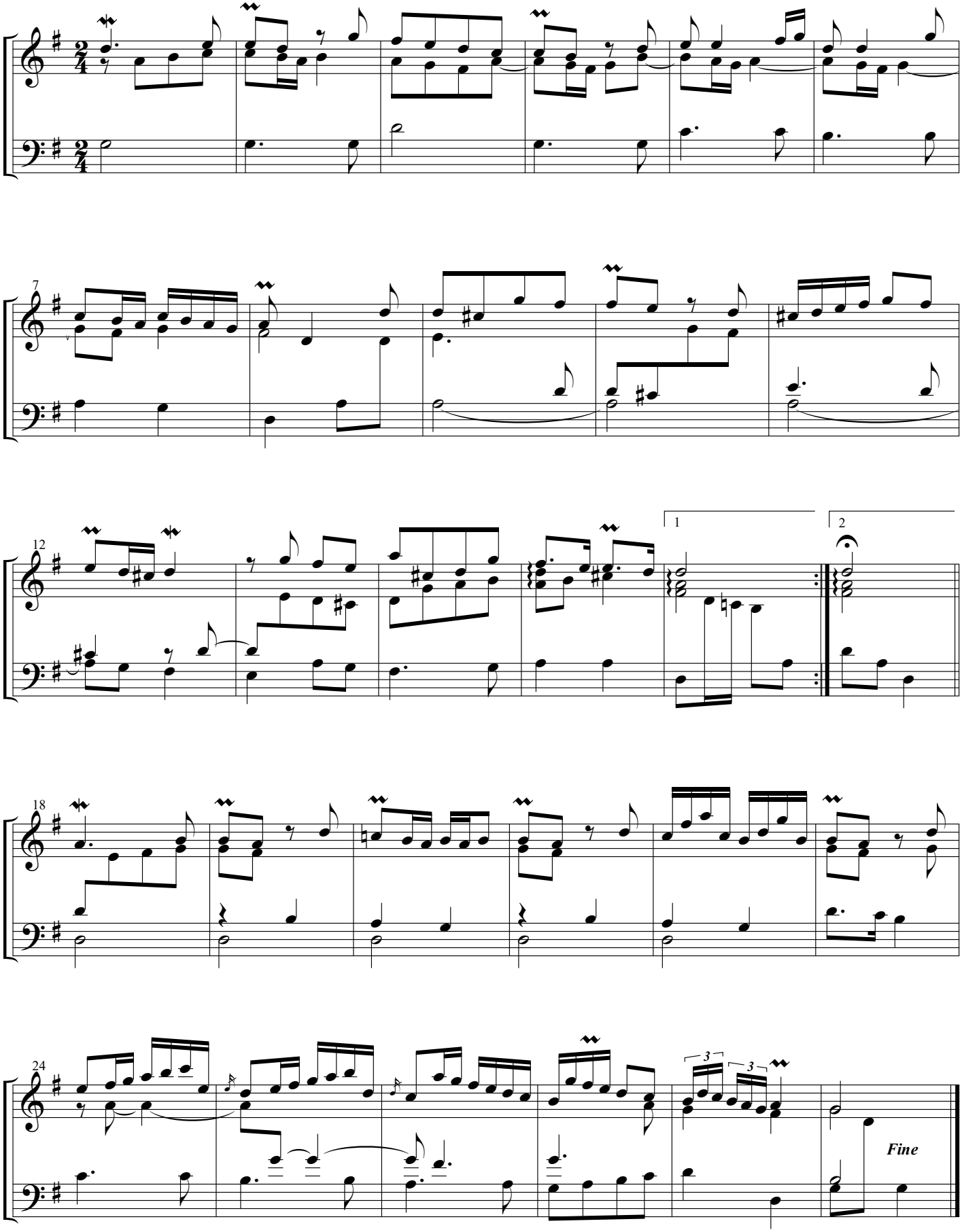
Gracious [♩ = 72 - 88]




21
25
29
33
37
1
2

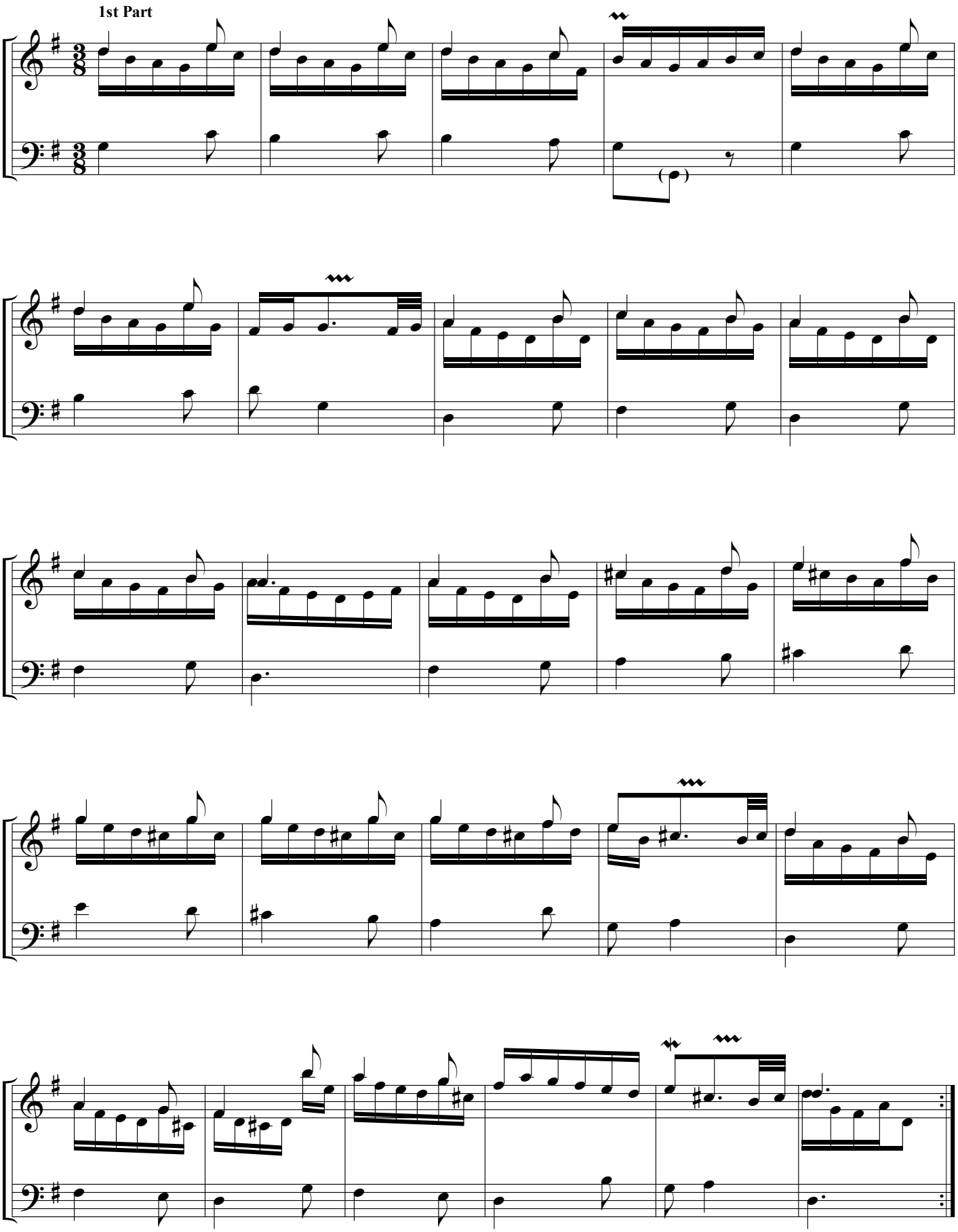
IV
La Villageoise

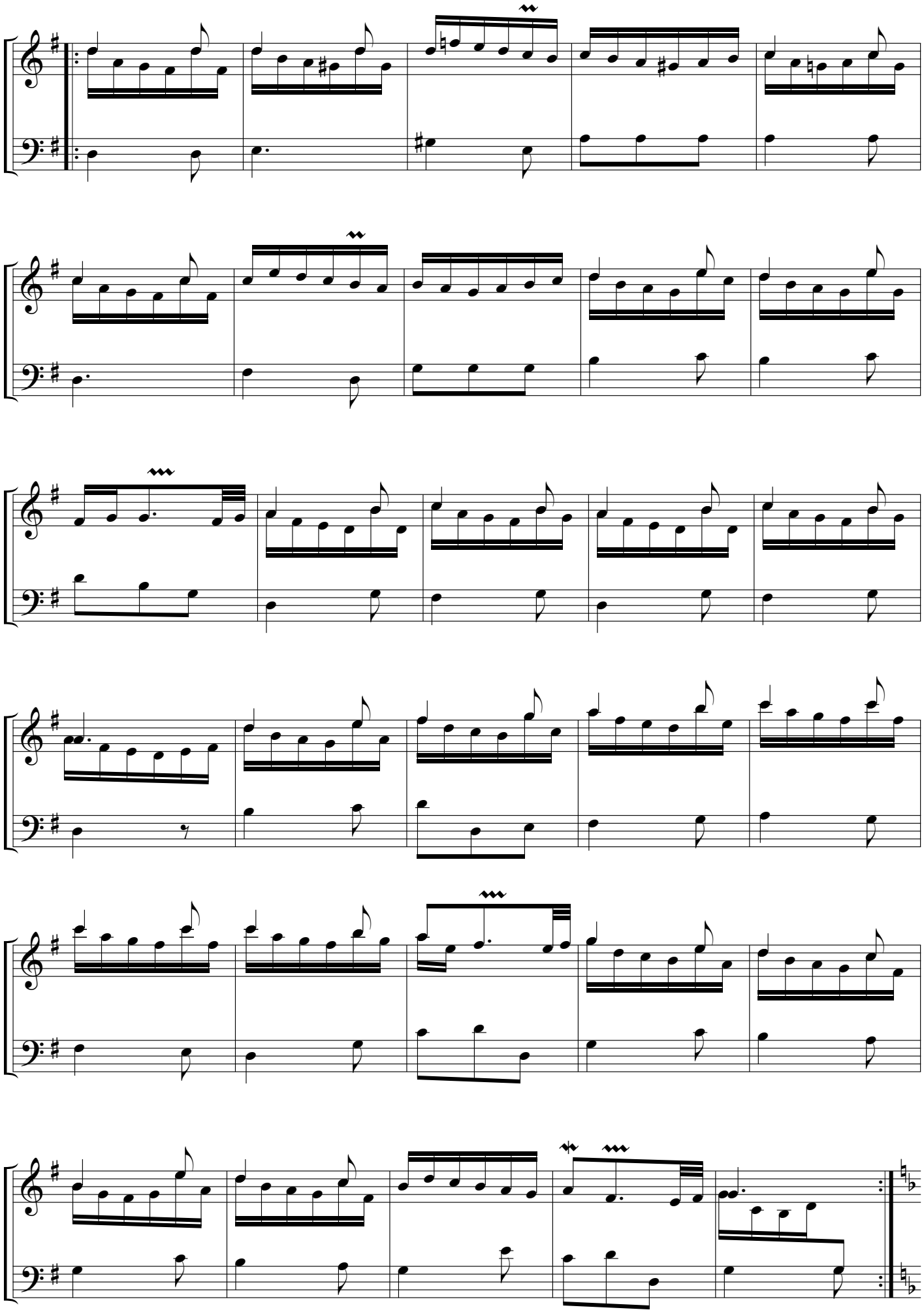
Cheerfully [♩ = 84 - 92]

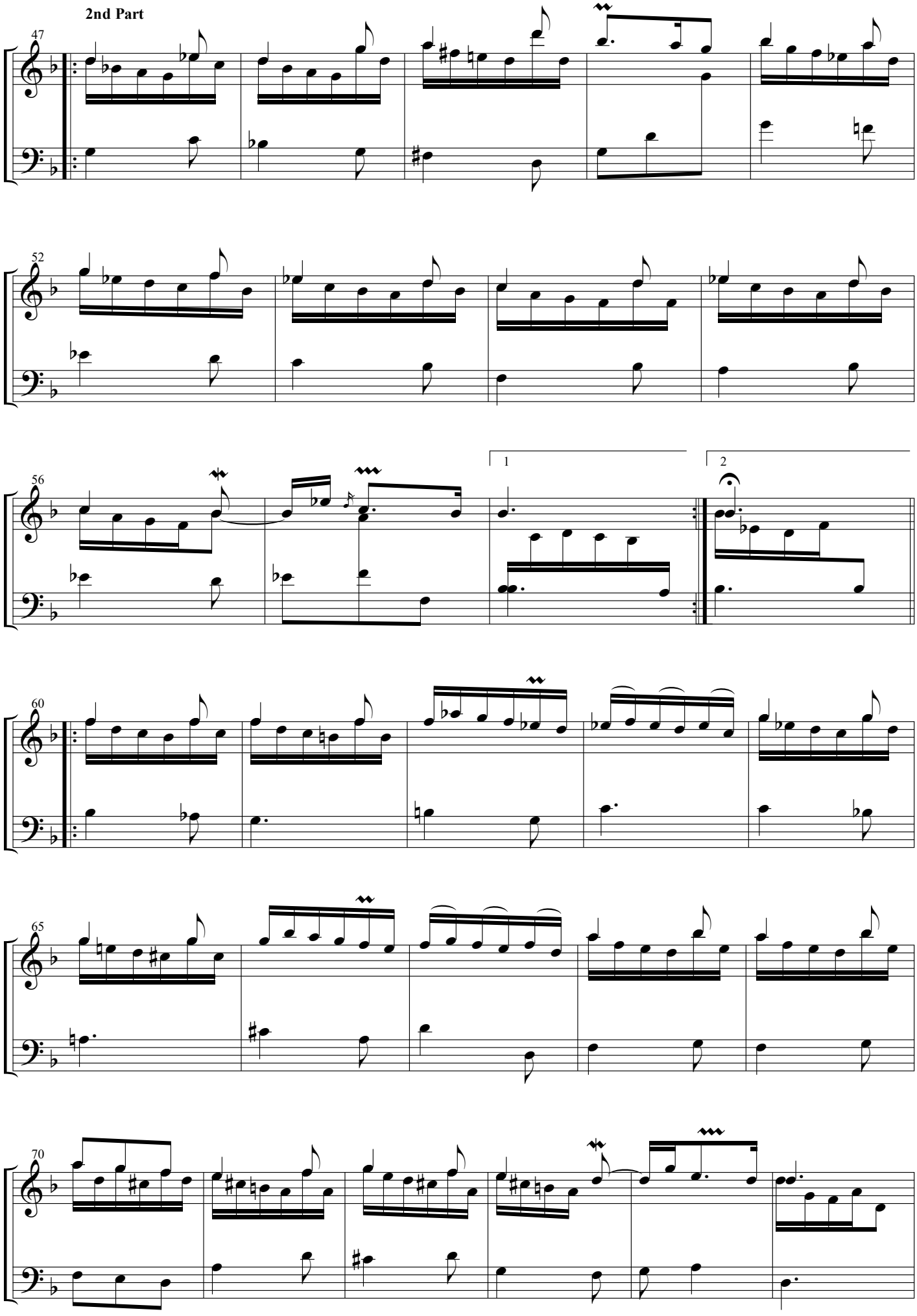


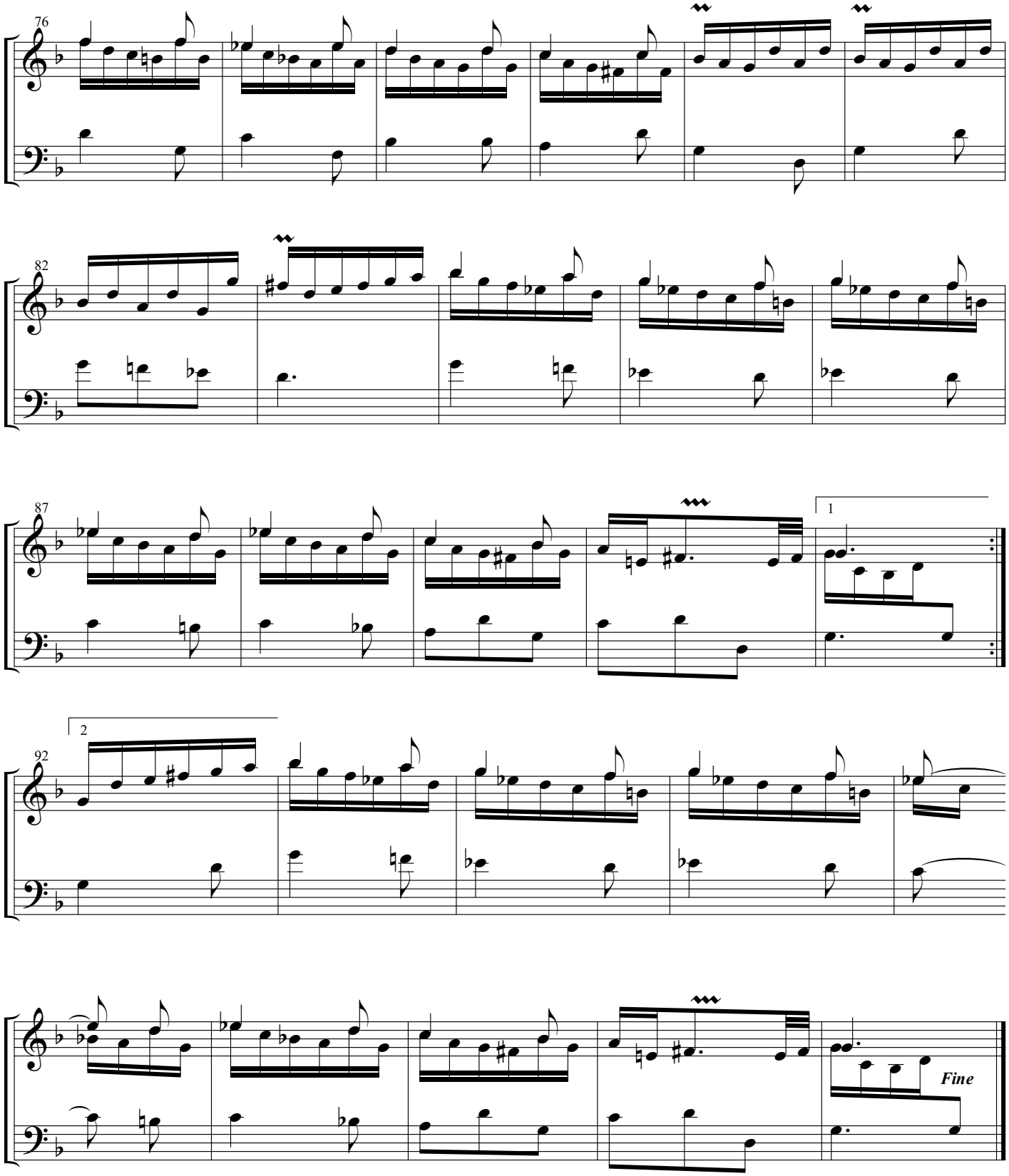
V
Les Promenades

[♪ = 100 - 112]



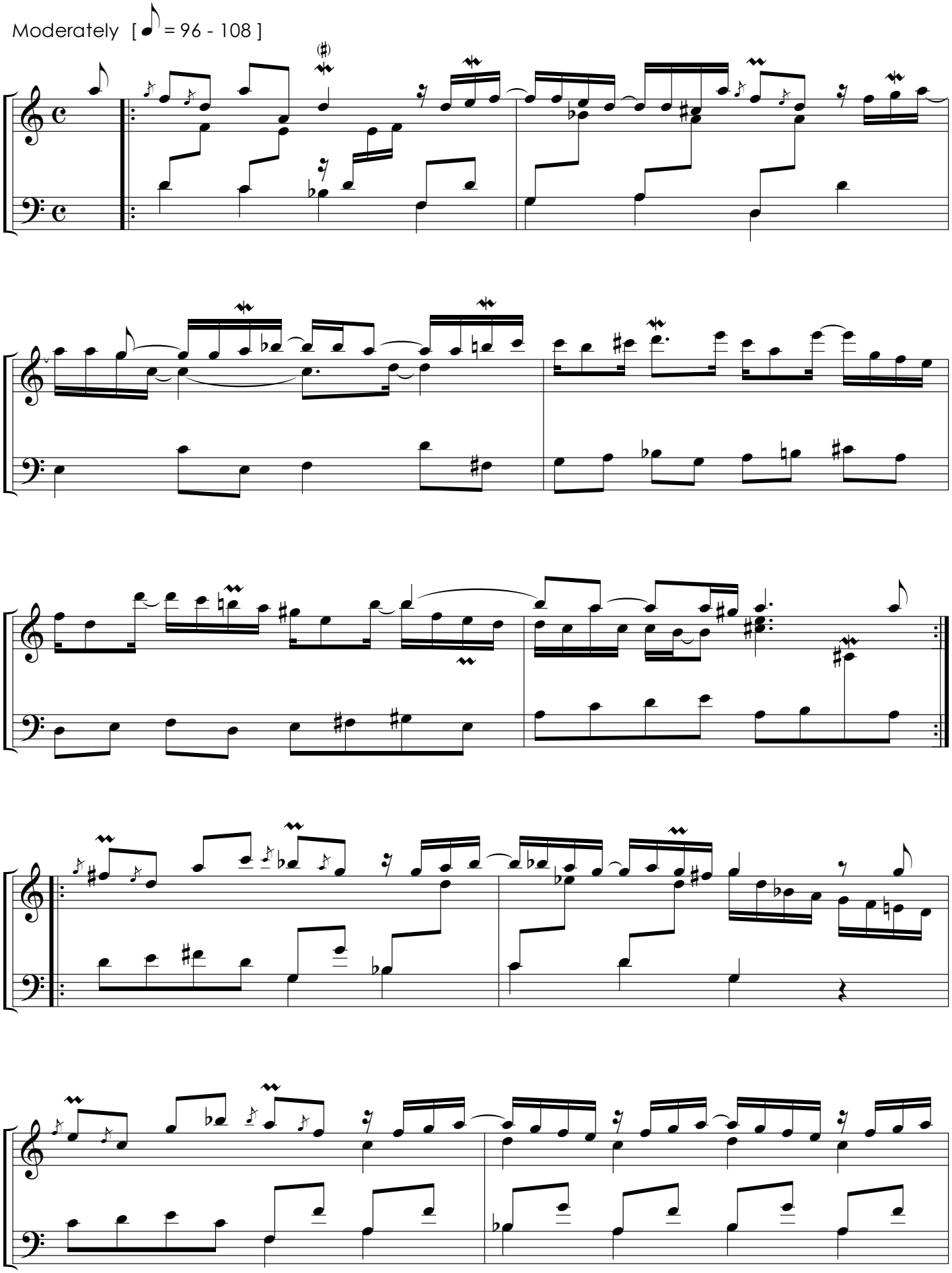


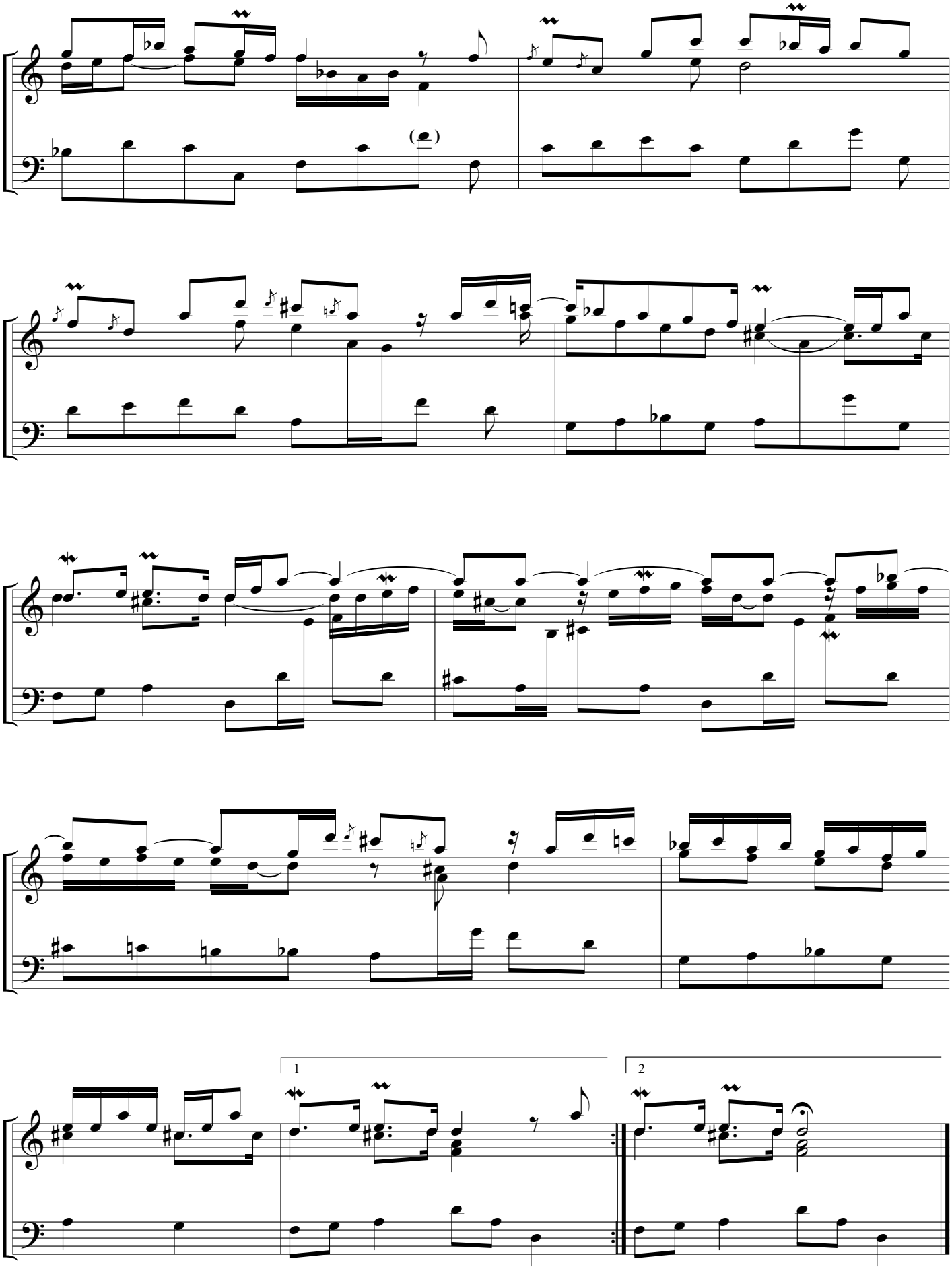

2nd Part
47
52
56
1
2
60
65
70


76
82
87
1
92
2
Fine

VI
L'Inconstante

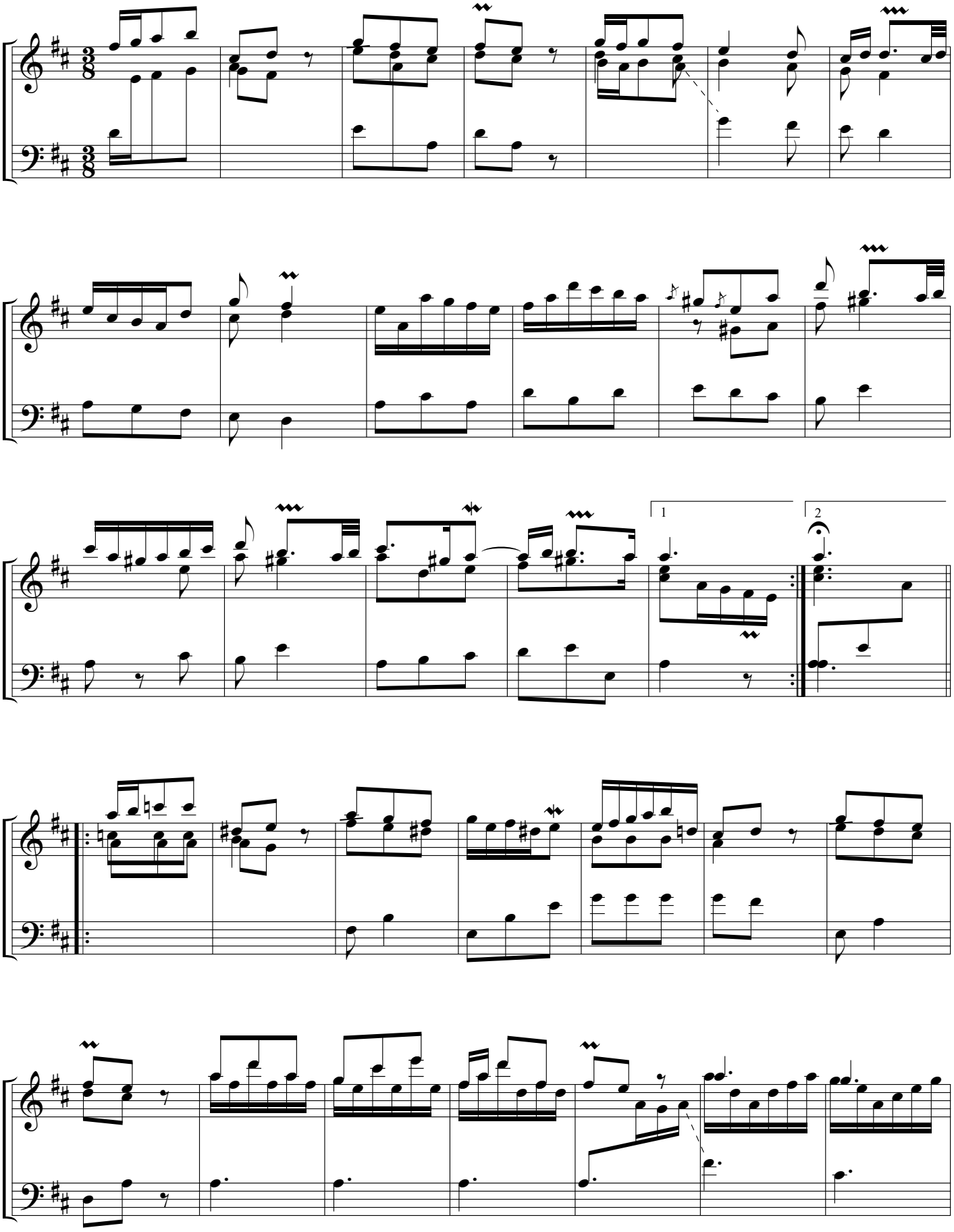
Moderately [♪ = 96 - 108]

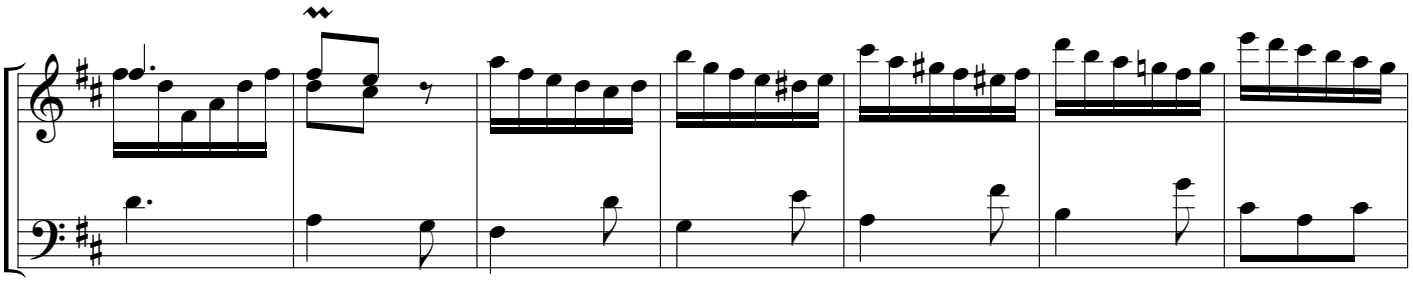


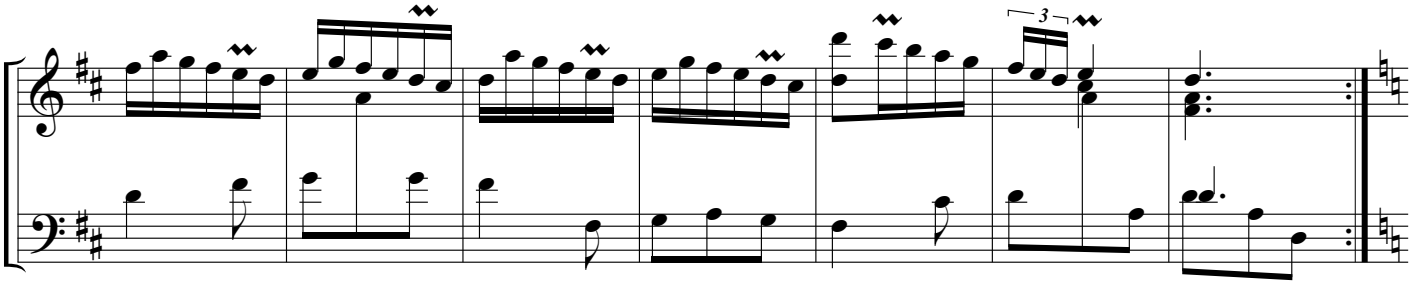

1
2

VII
L'Italiene

Graciously [♪ = 112 - 120]

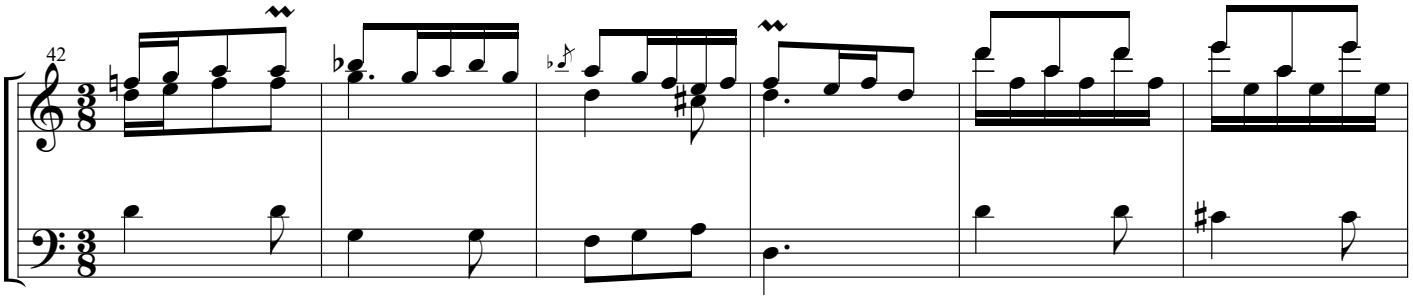


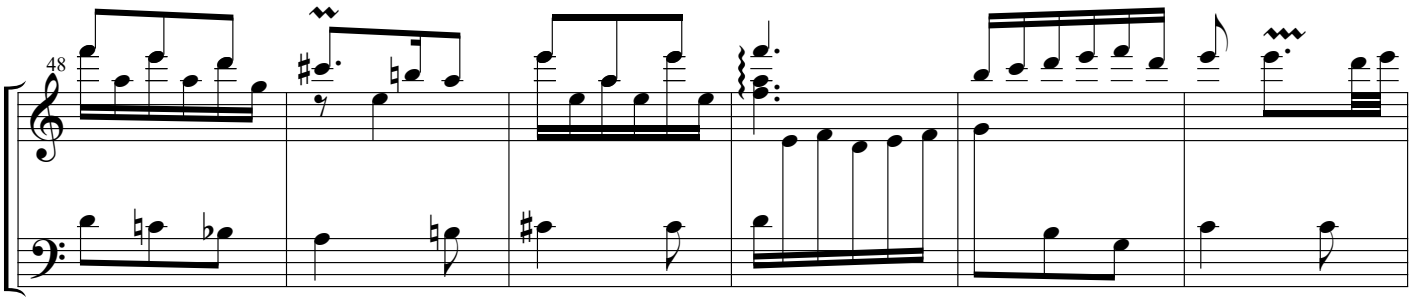


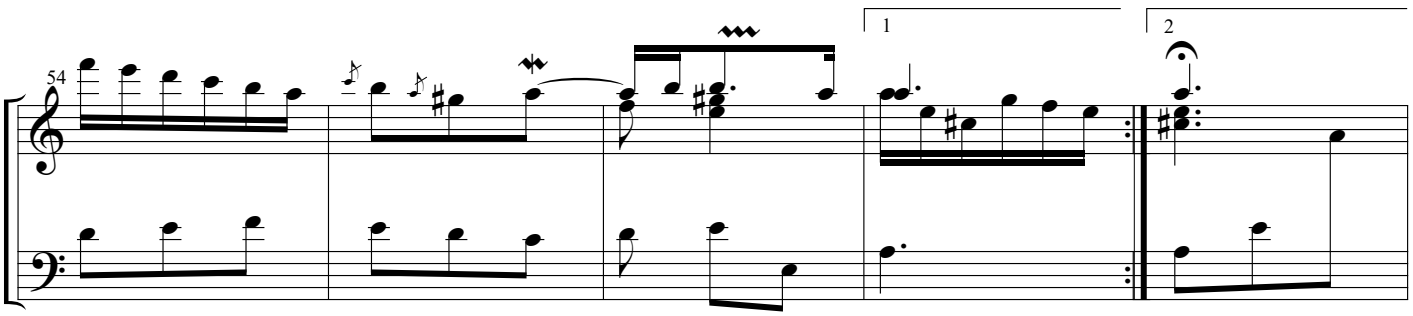


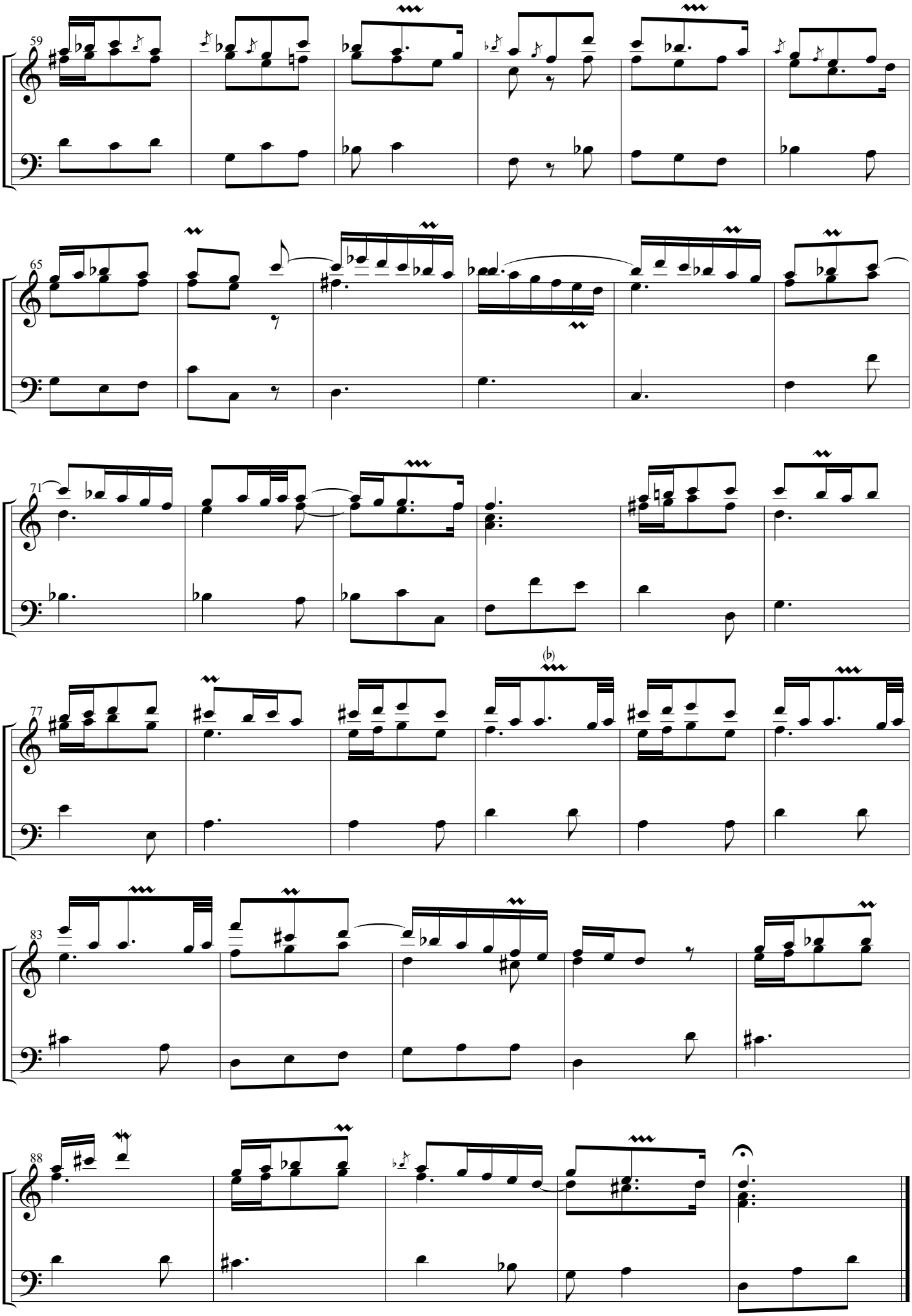
VIII
La Françoise

Graciously [same tempo]



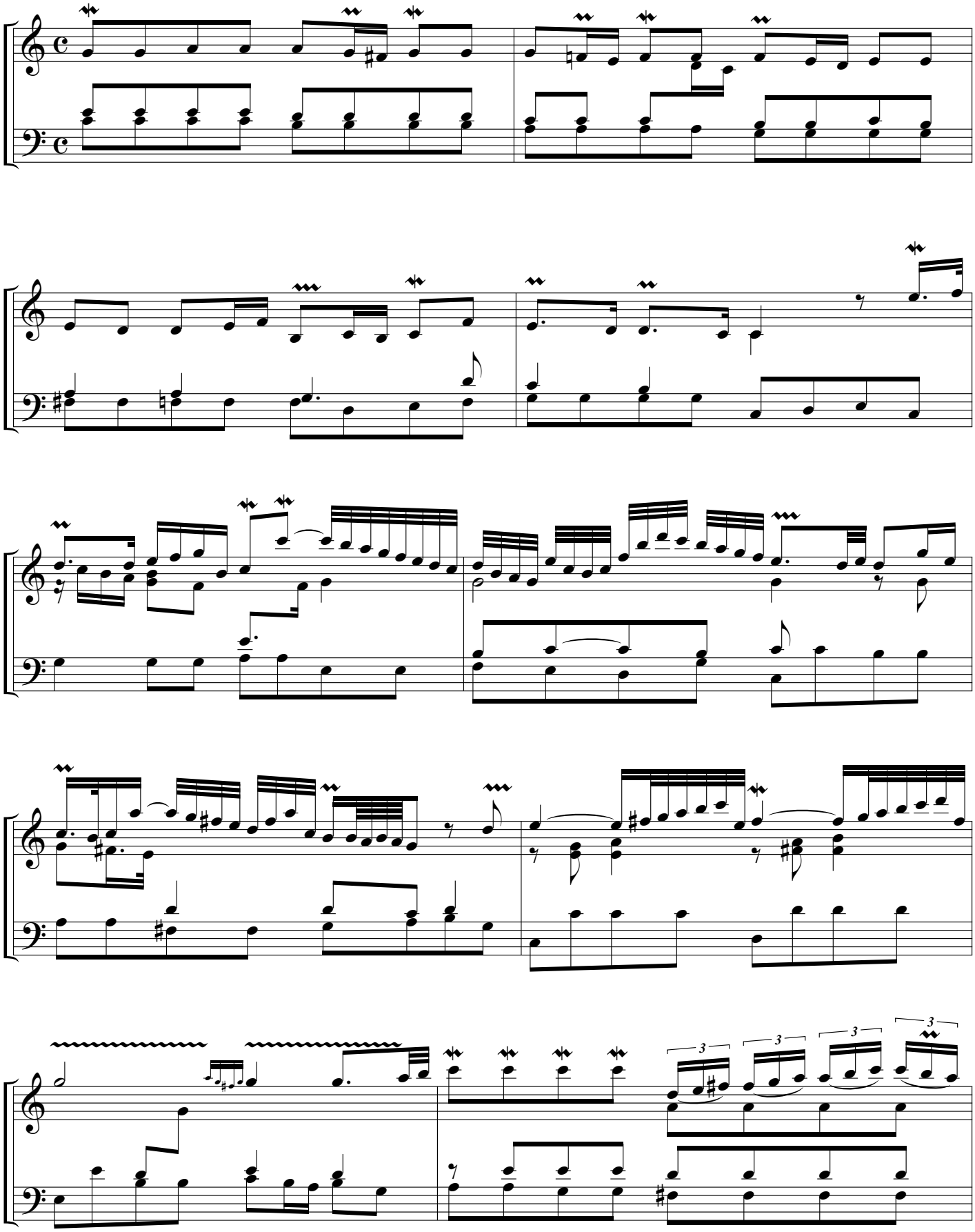


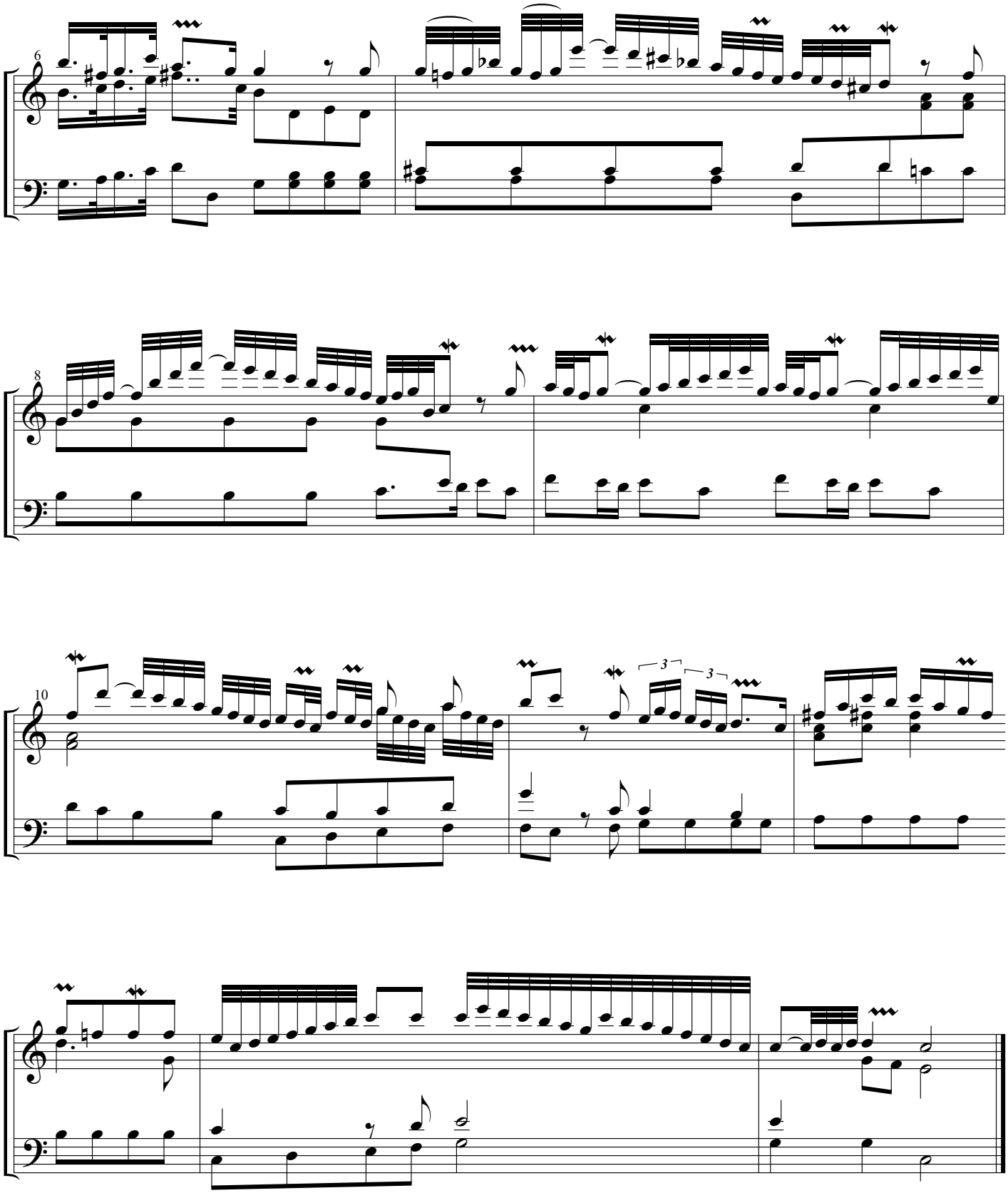



59
65
71
77
83
88

IX
Adagio

[♪ = 66 - 72]




6
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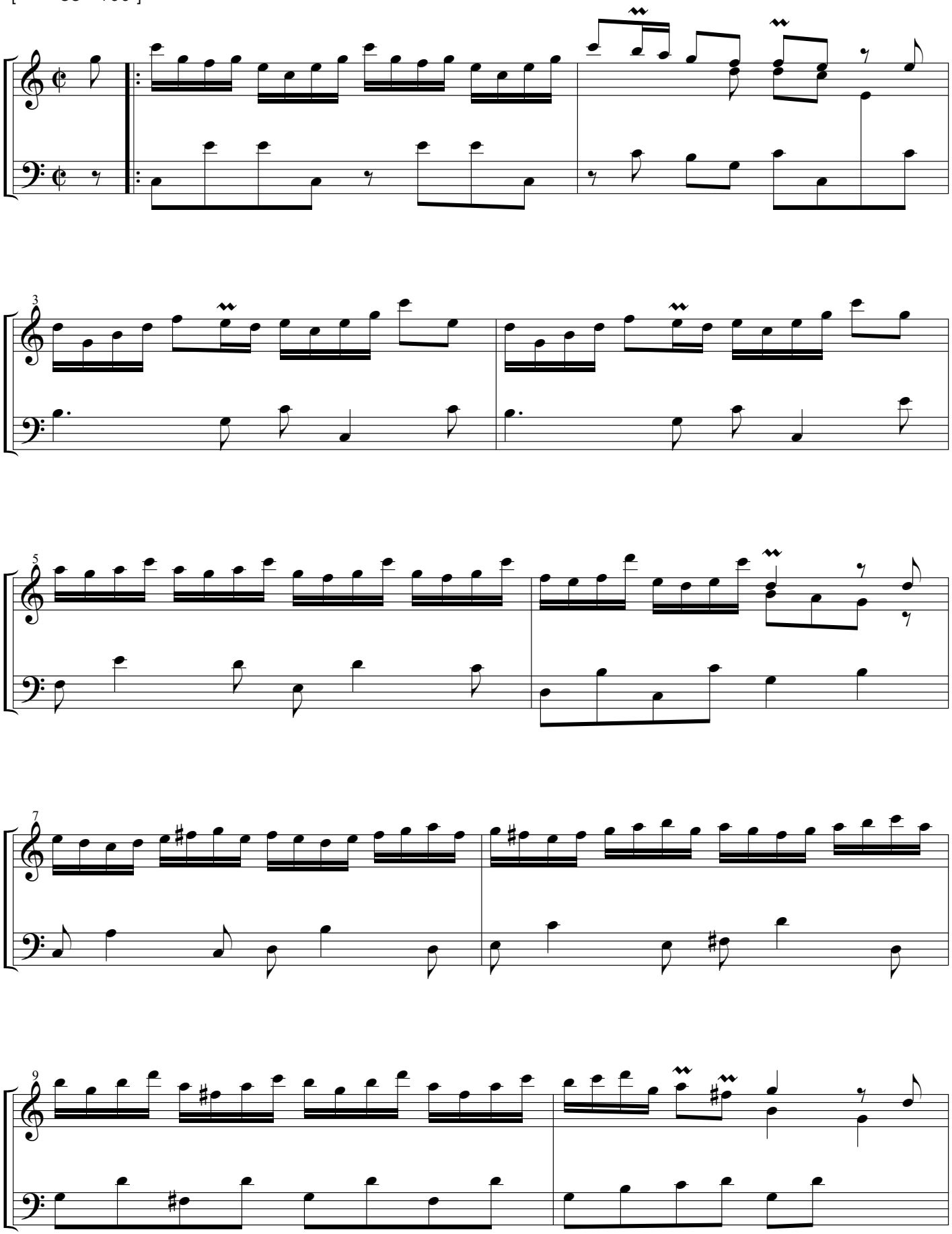
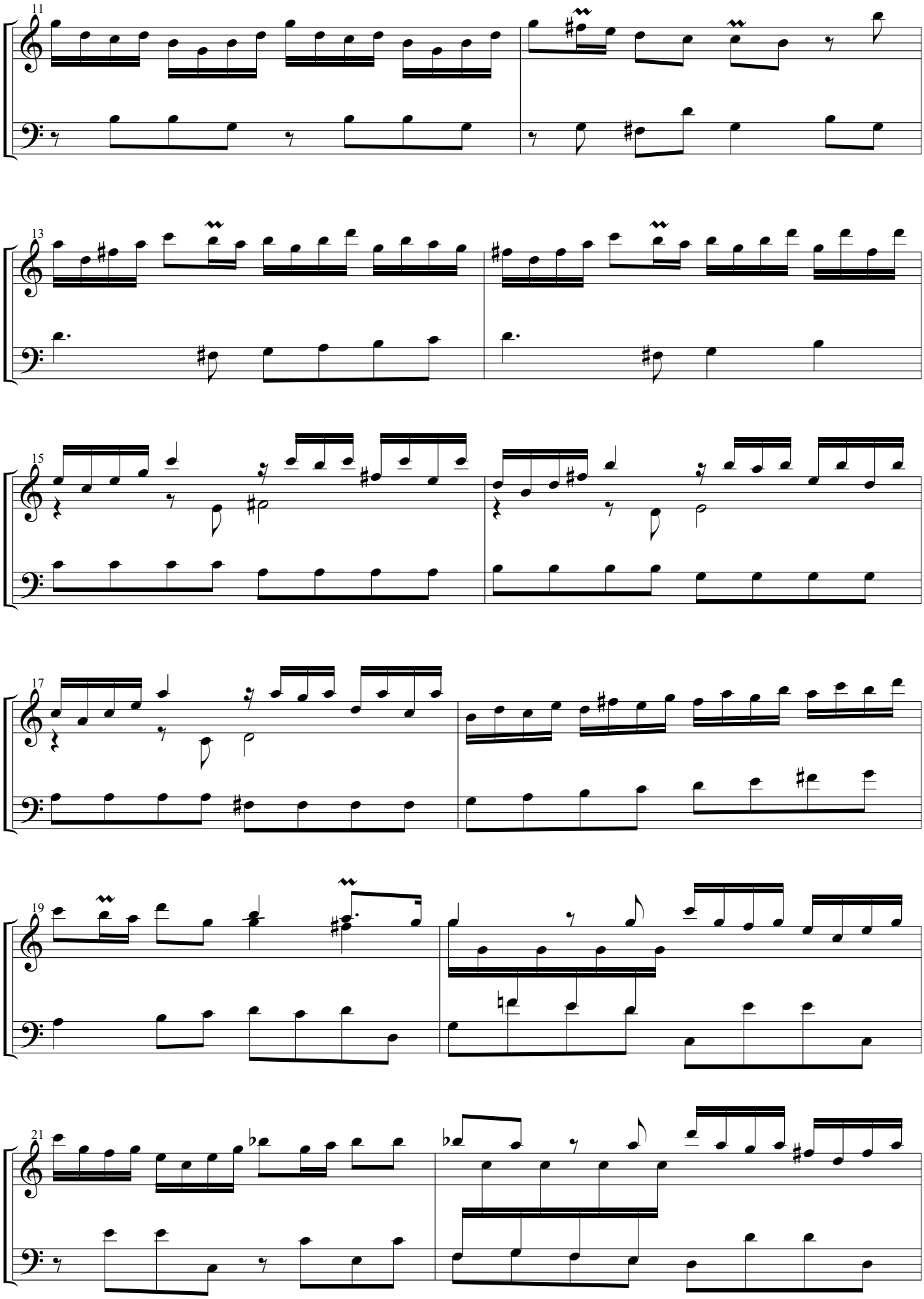
3

X
Allegro

[♩ = 88 - 100]

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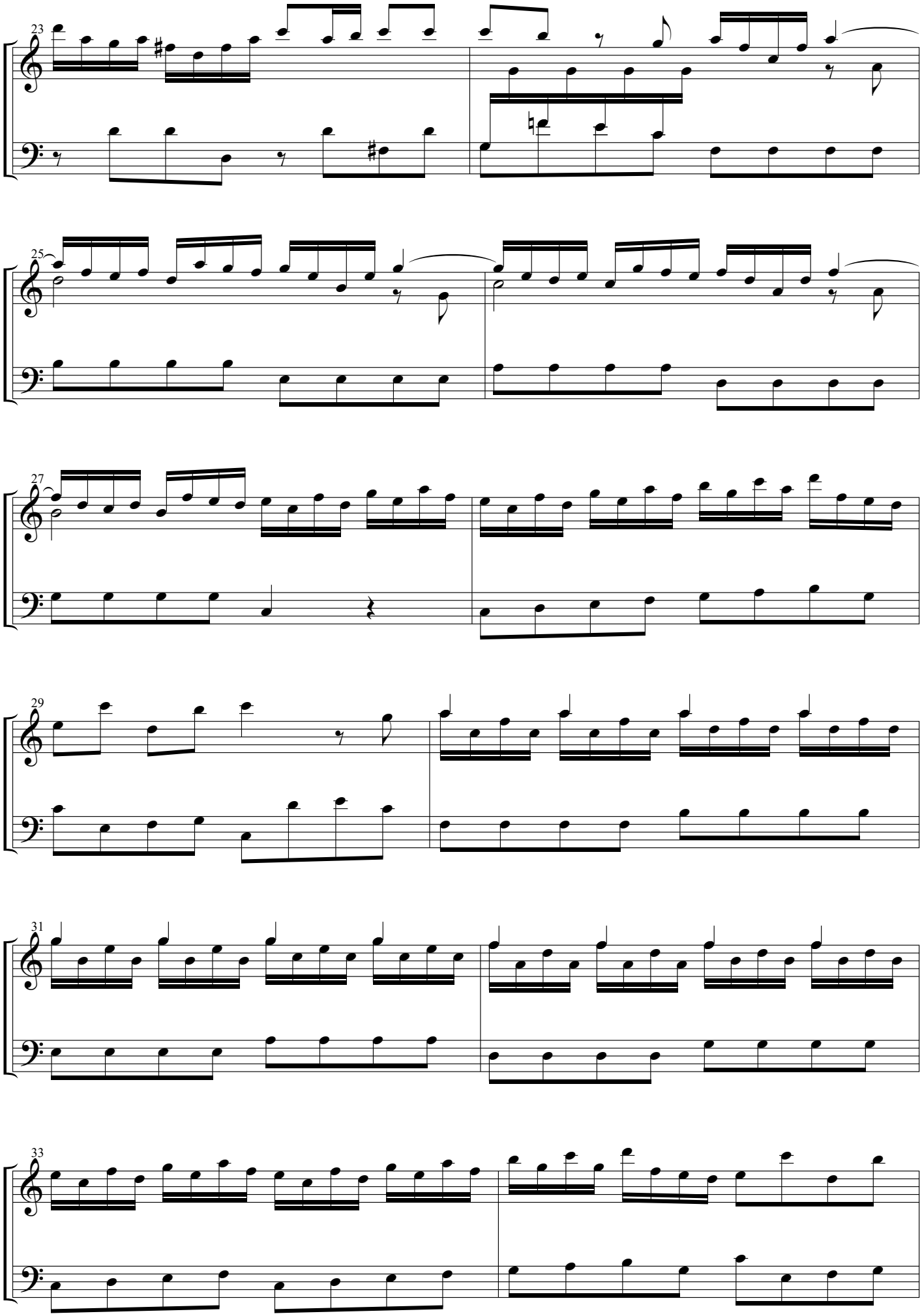
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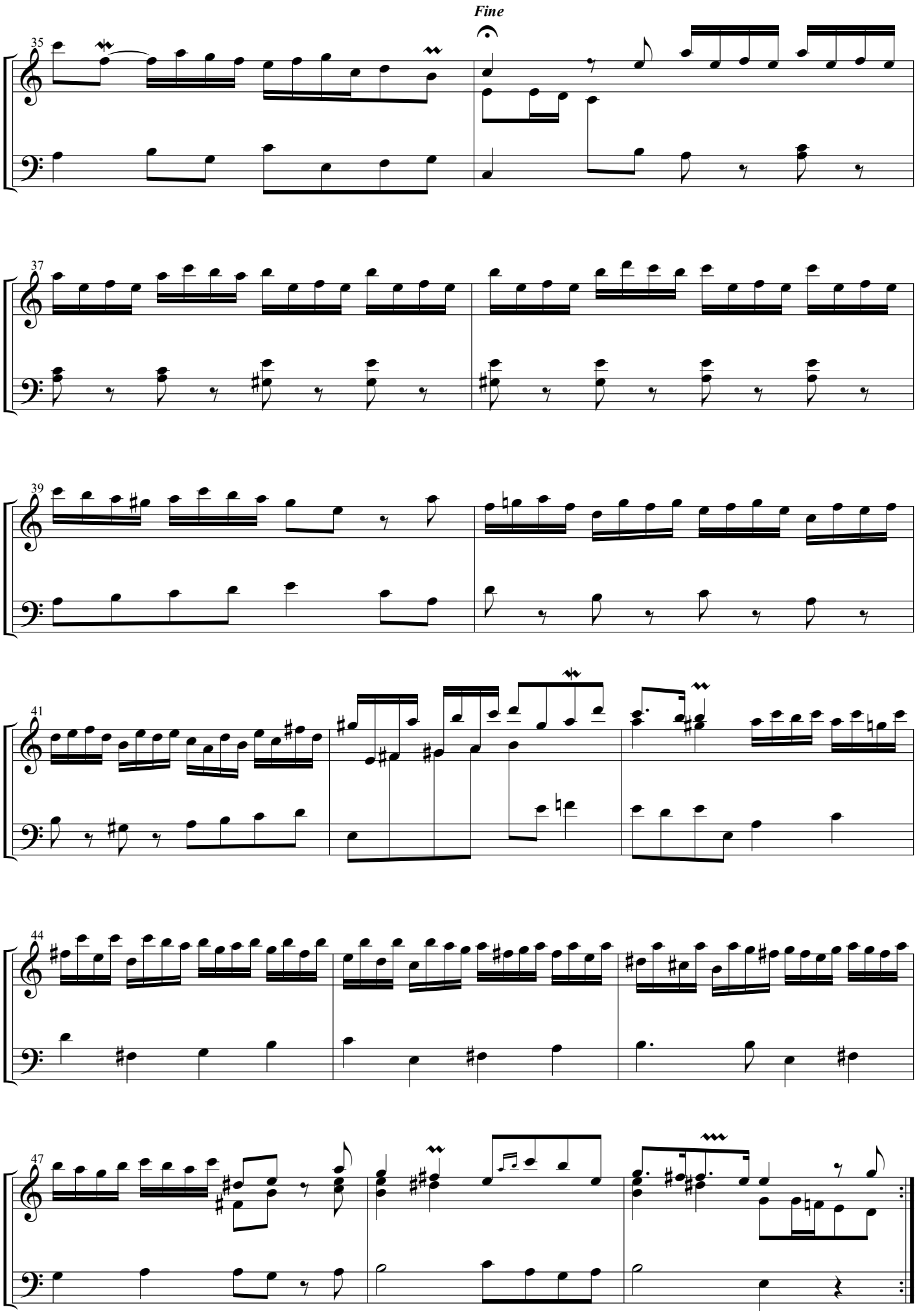
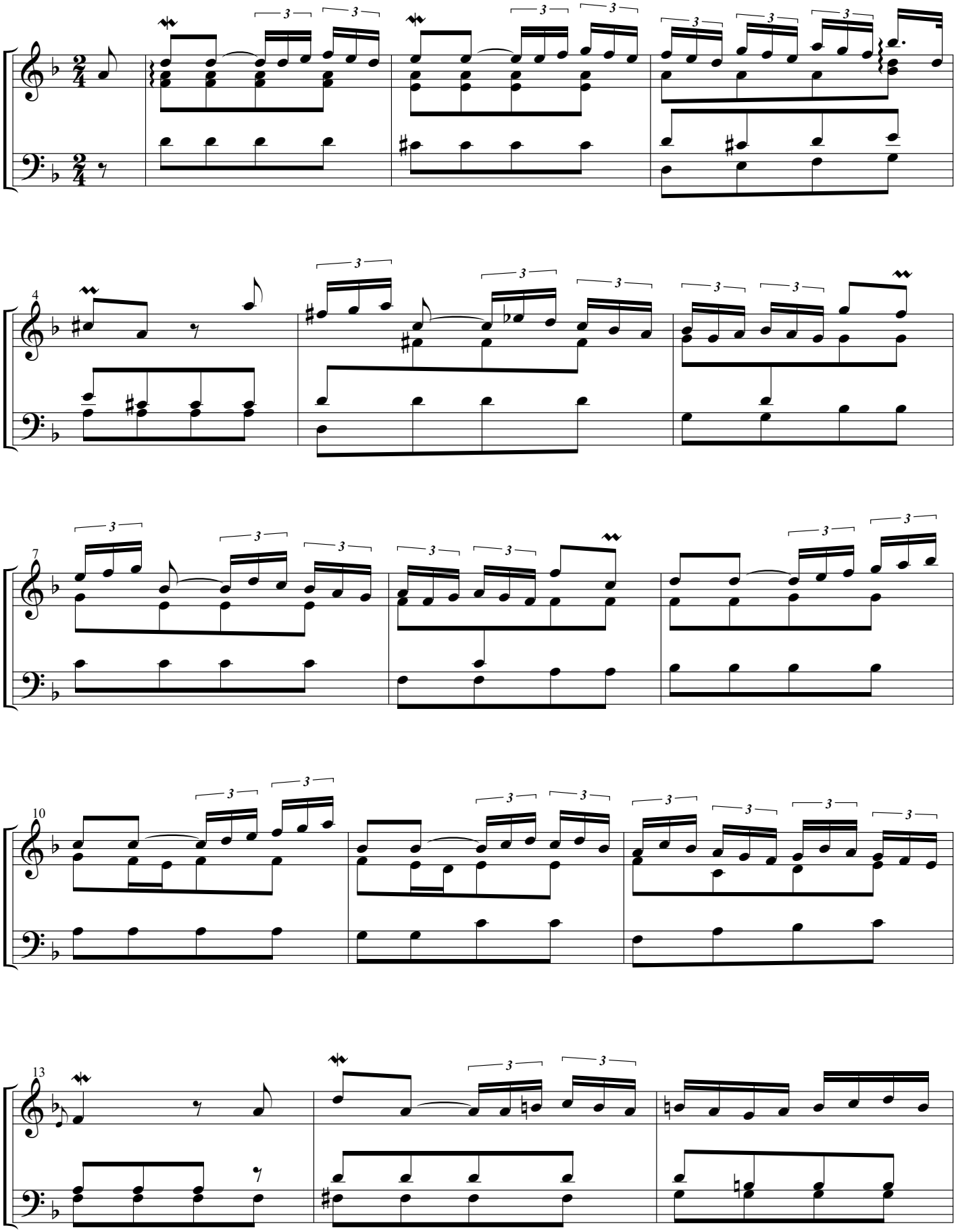
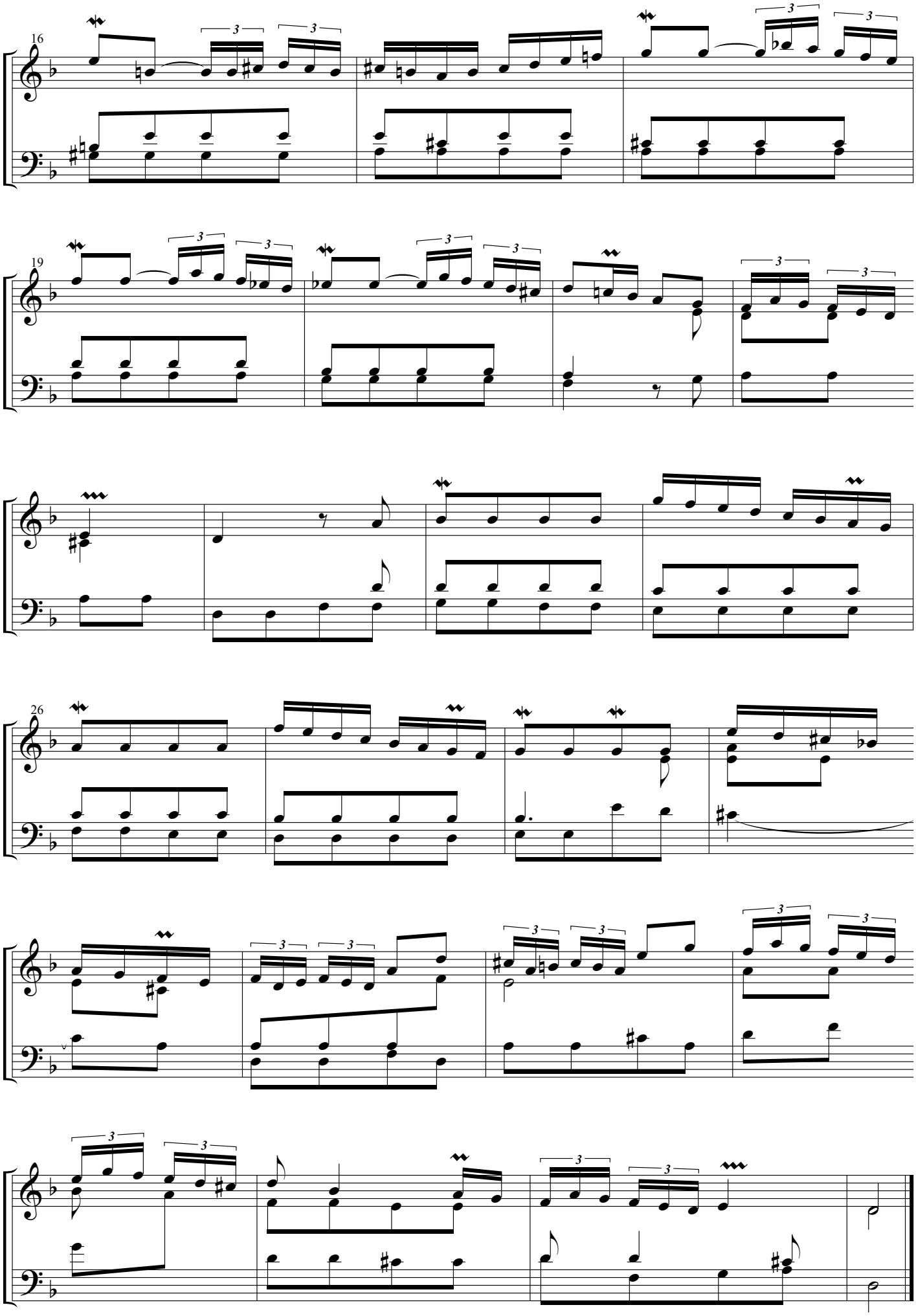


Da Capo al Fine

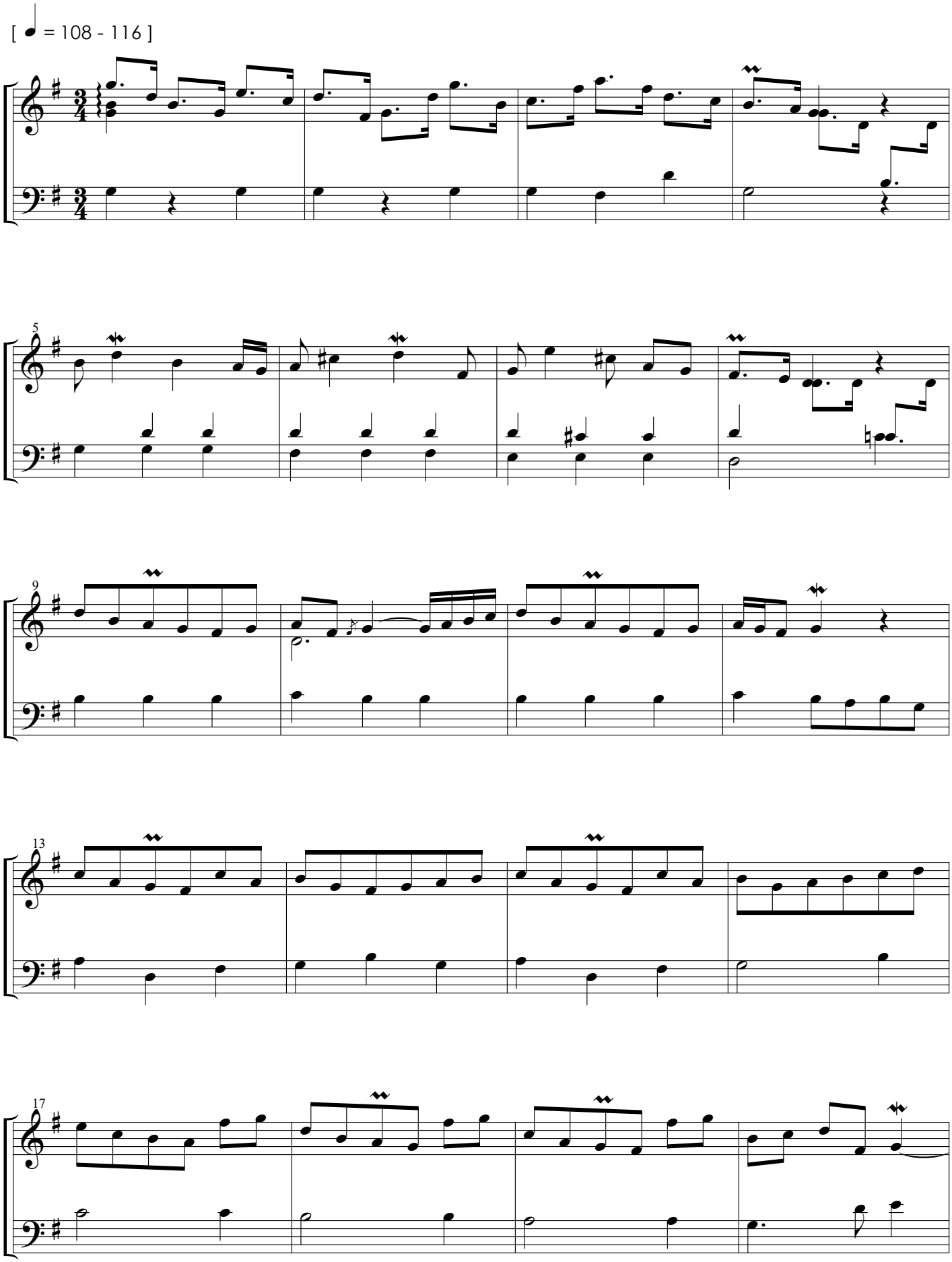
XI
Andante

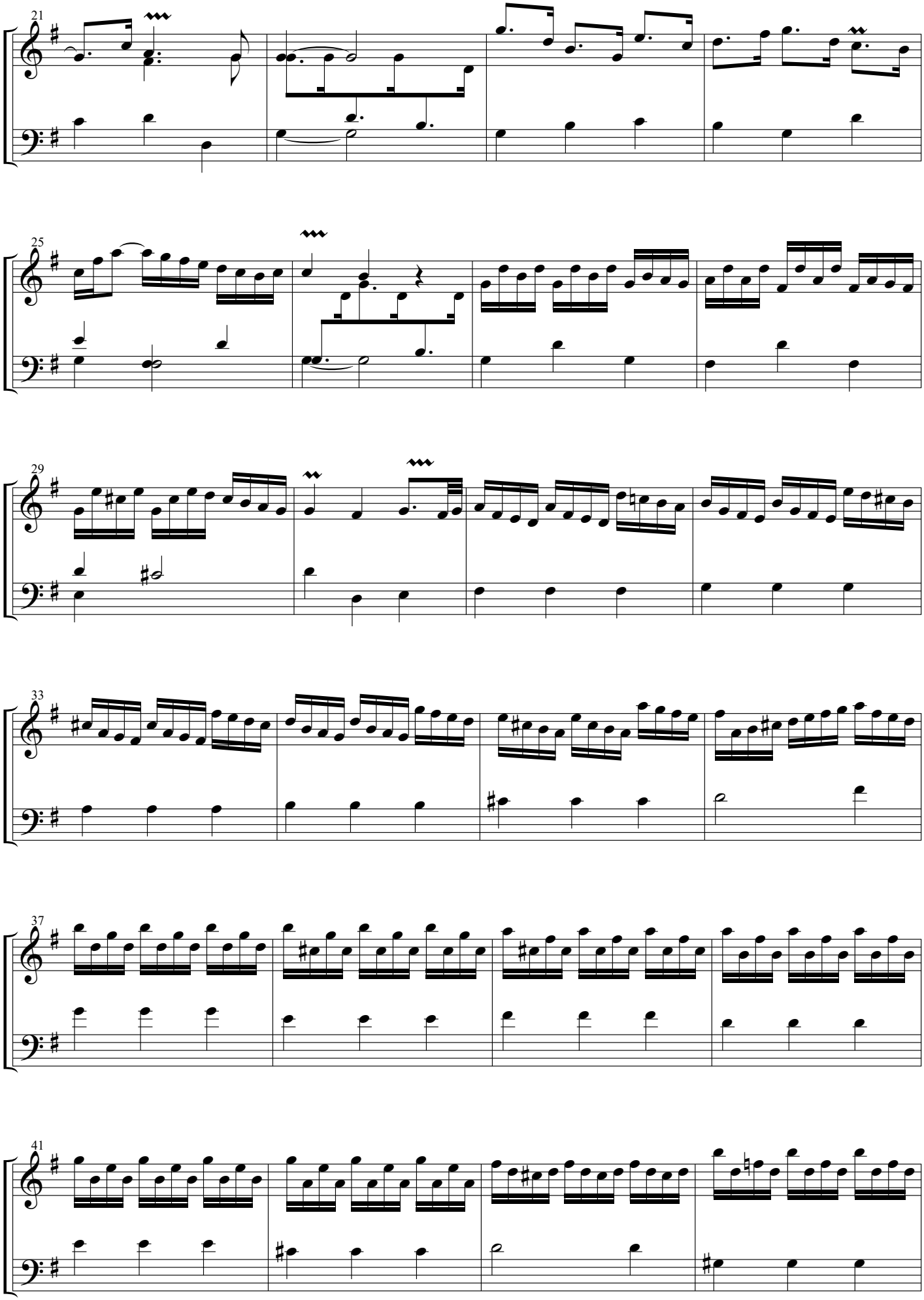
[♪ = 63 - 69]




16
19
26

XII
Vivace

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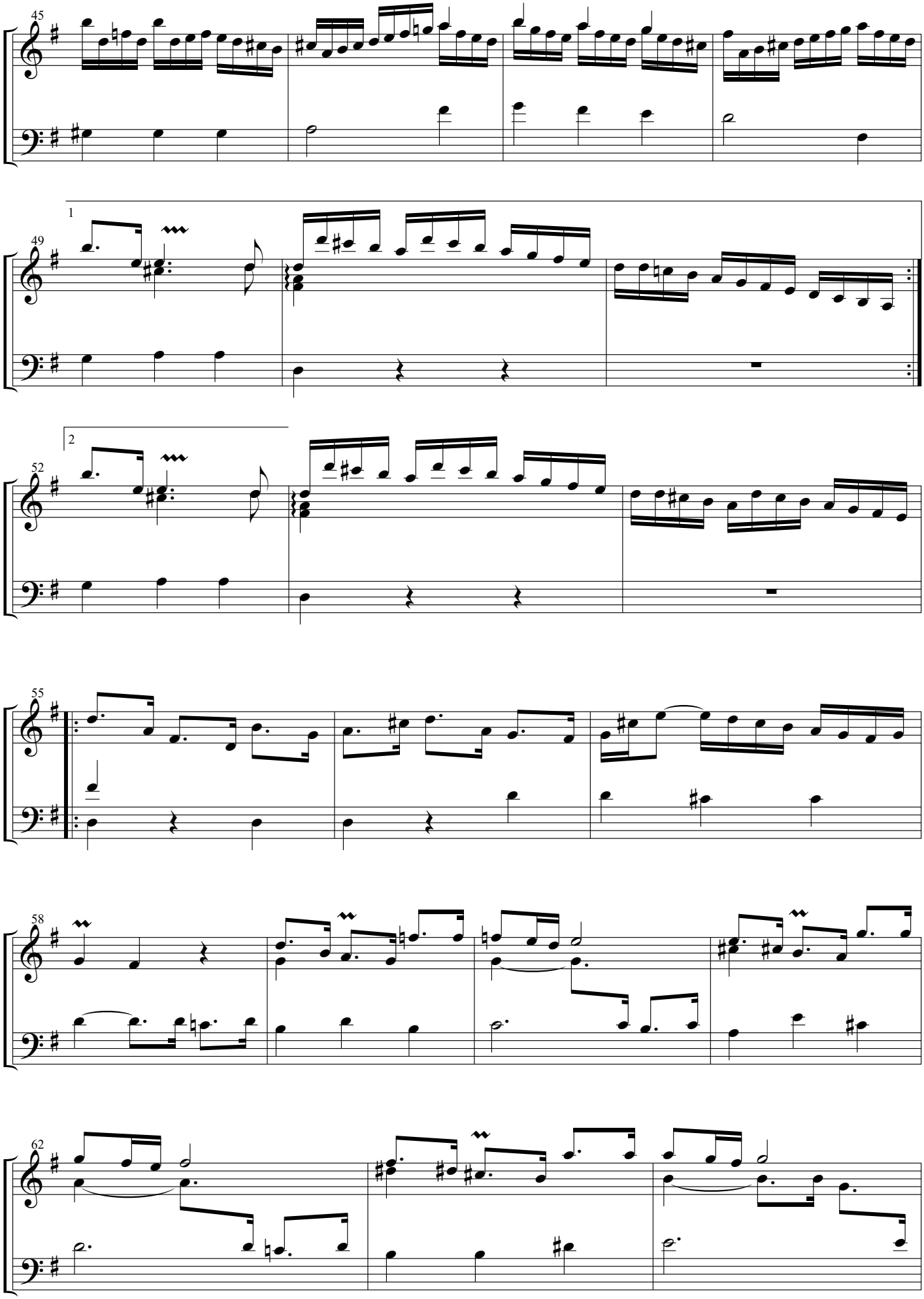
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52
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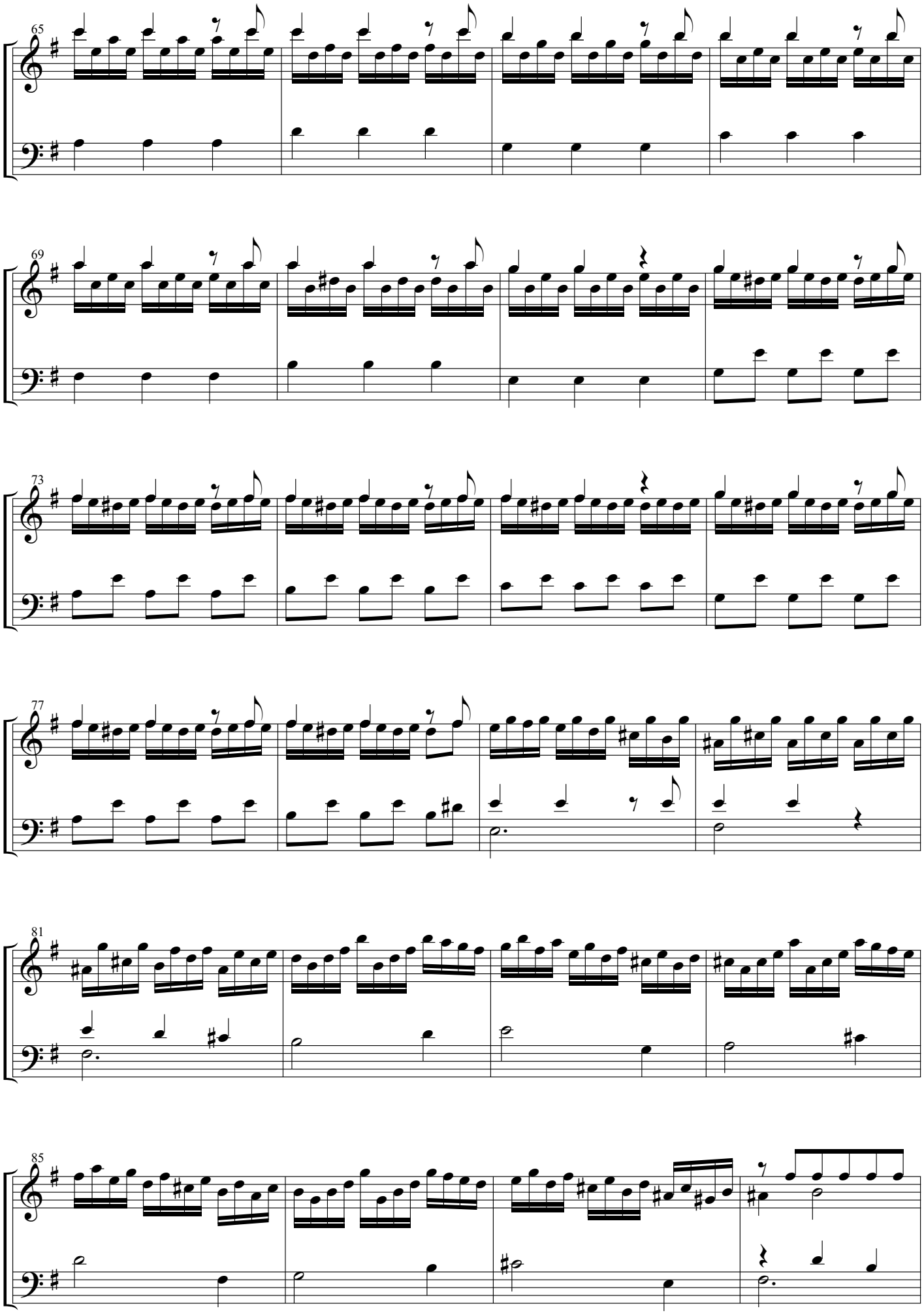
58
62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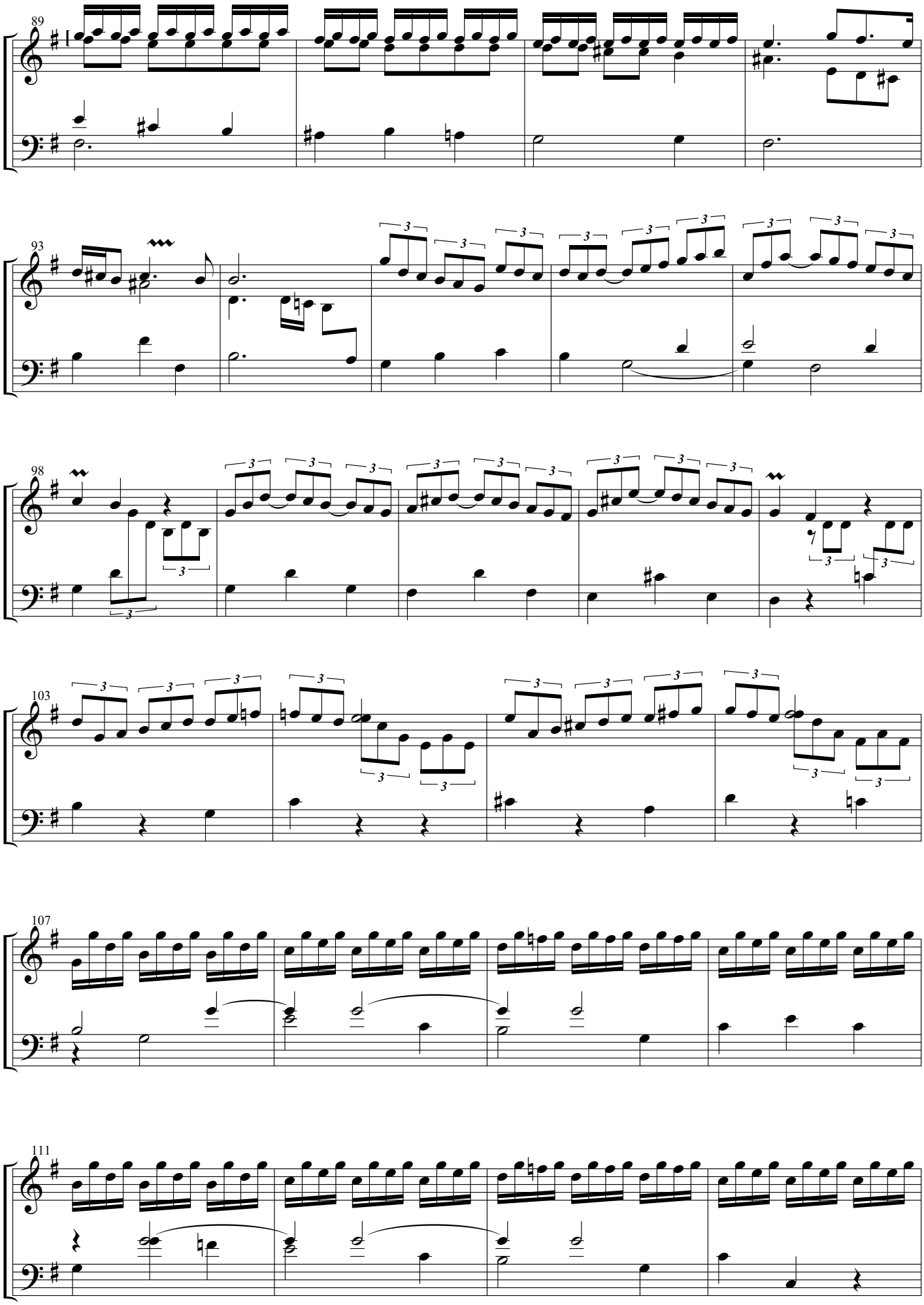
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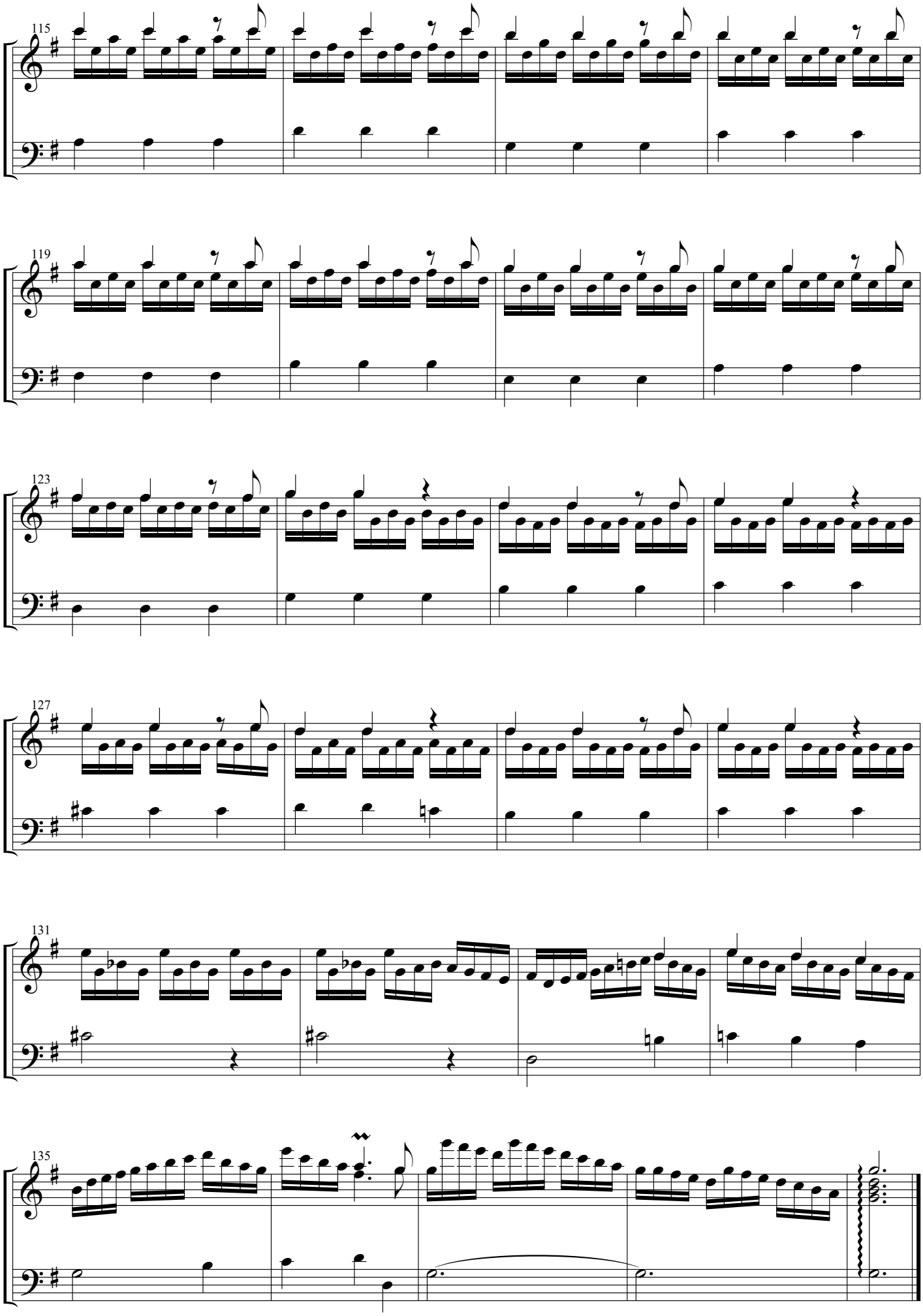
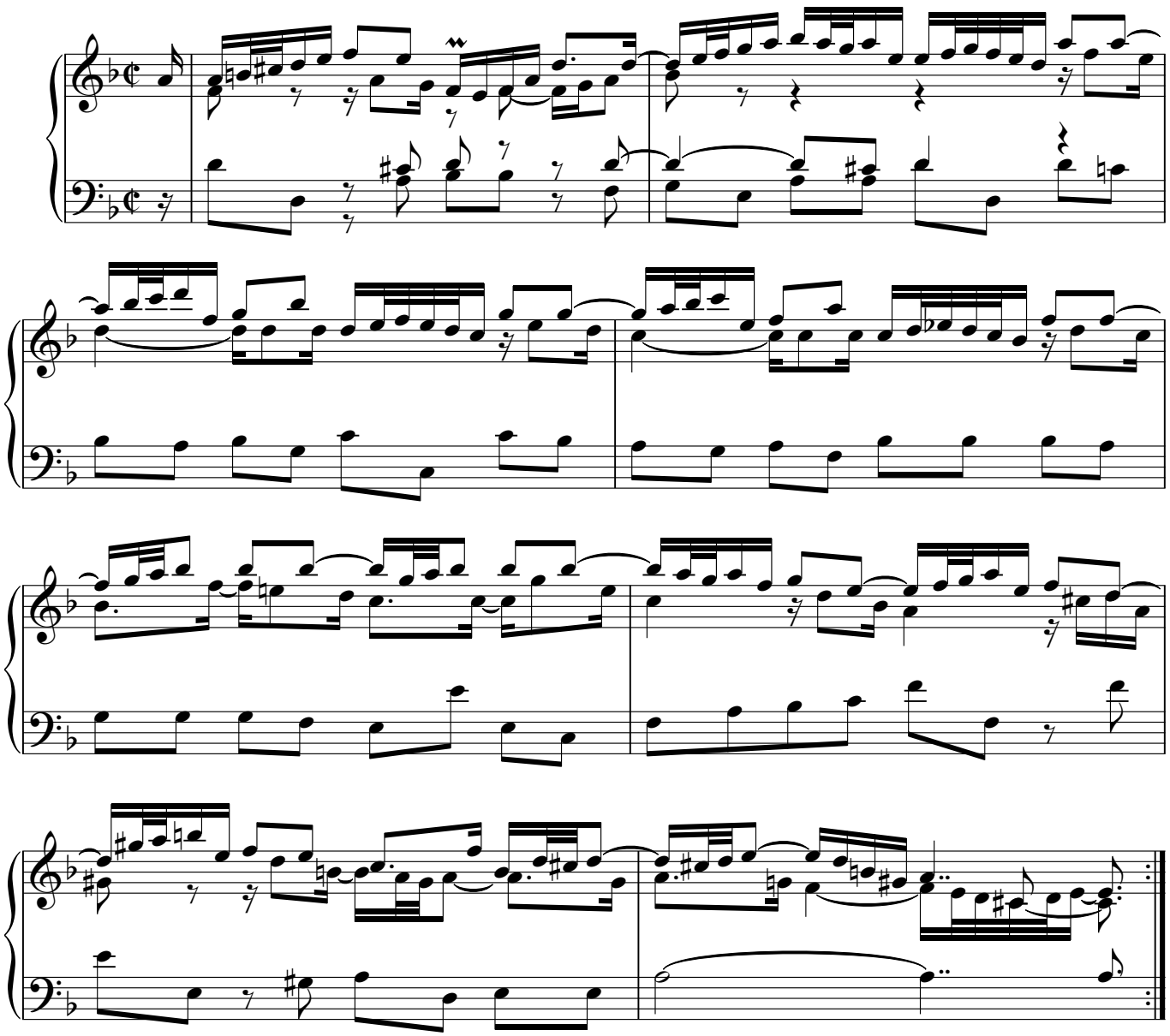

115
119
123
127
131
135

French Suite II

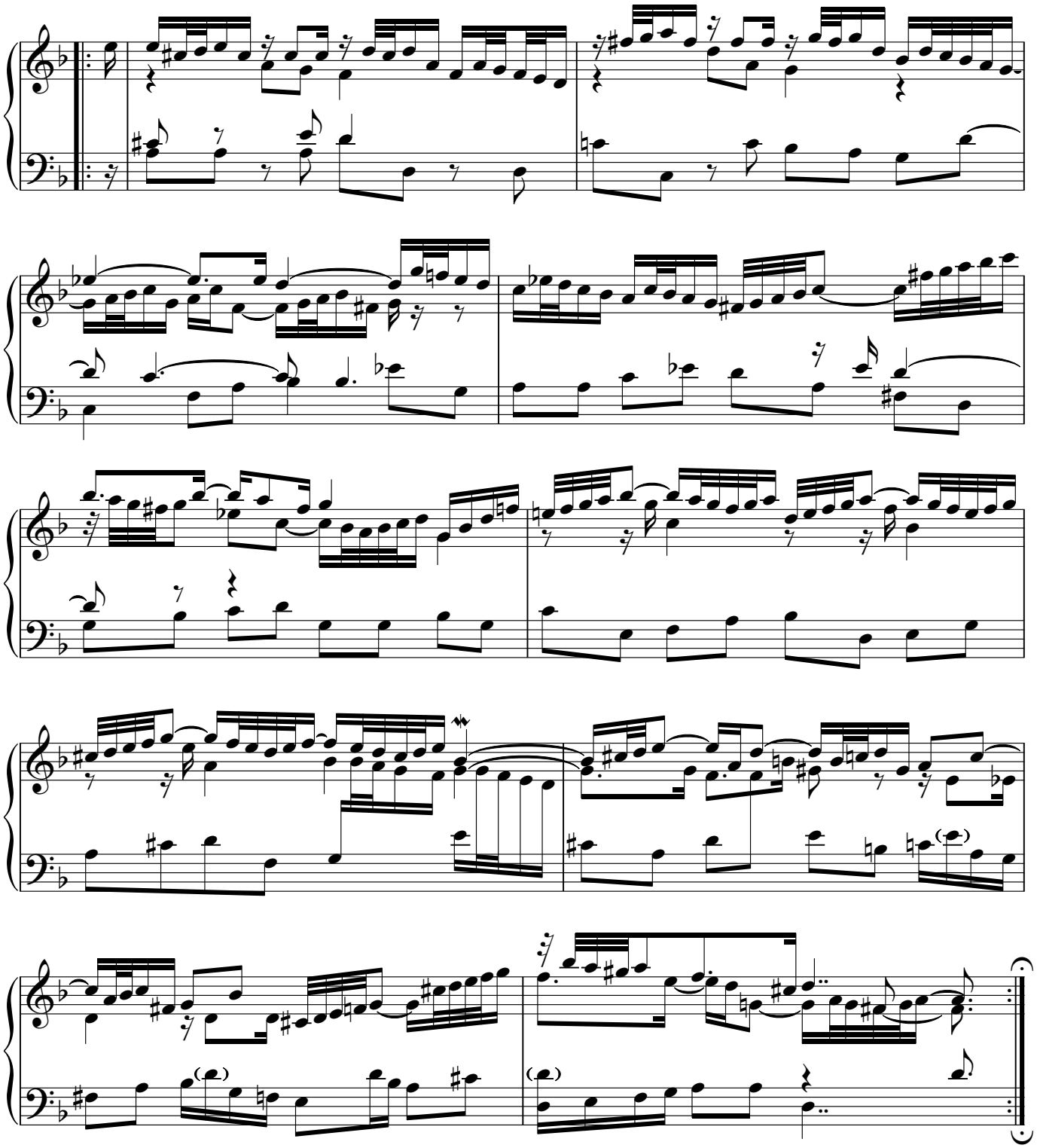
BWV 813

Allemande

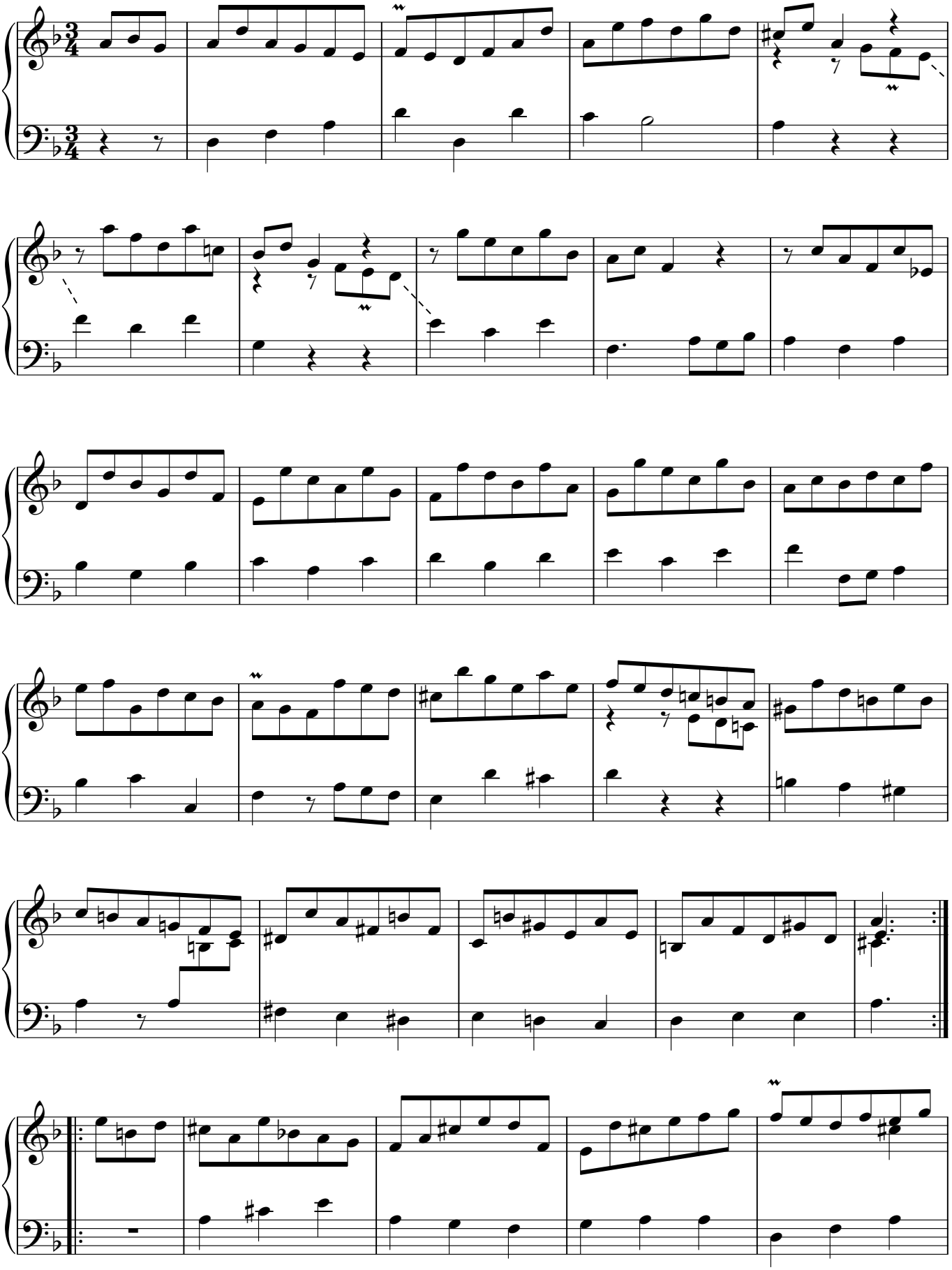
Johann Sebastian Bach (1685-1750)
Arranged by Roy Kroezen

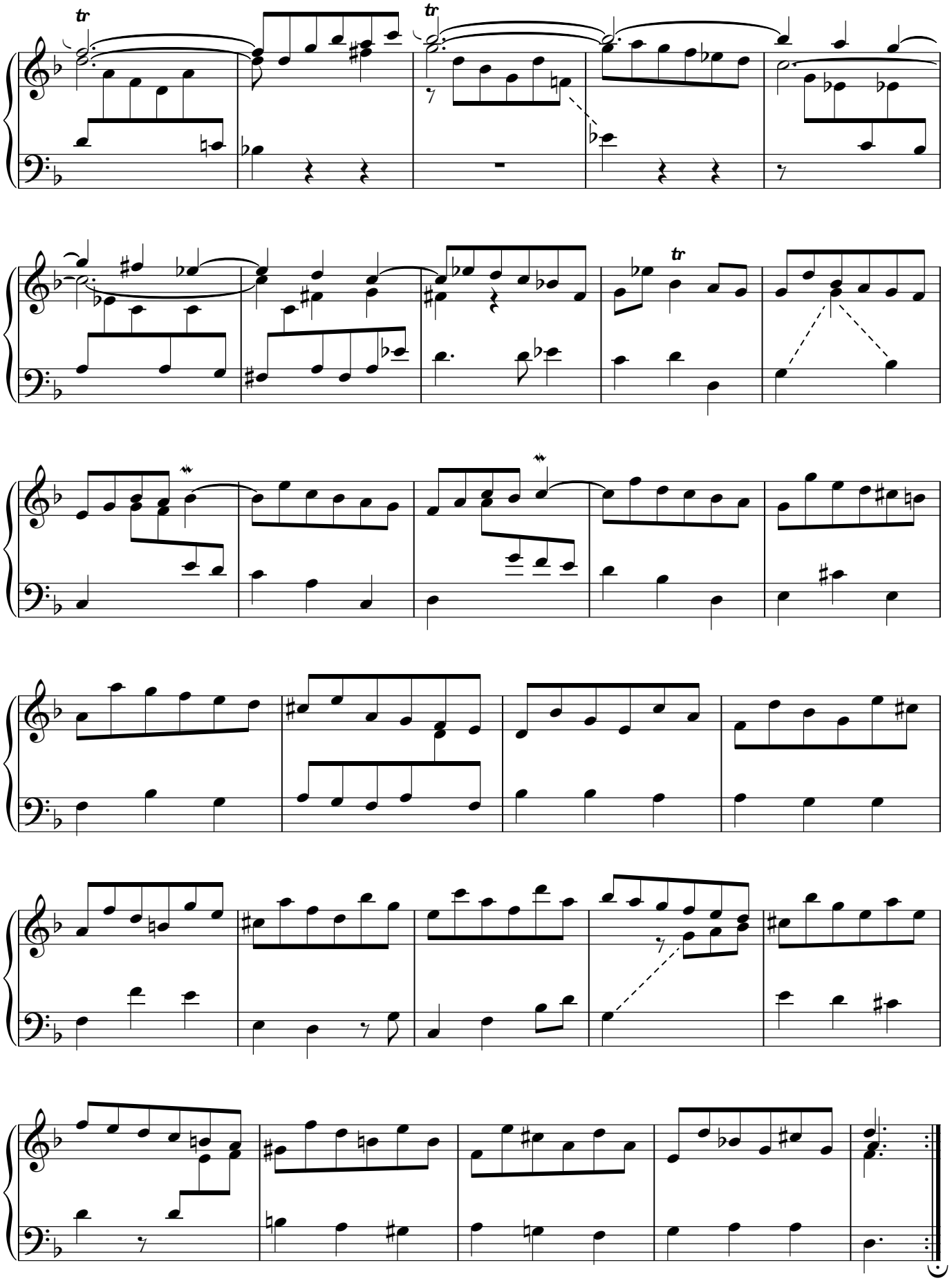


All ornaments in small print are optional.

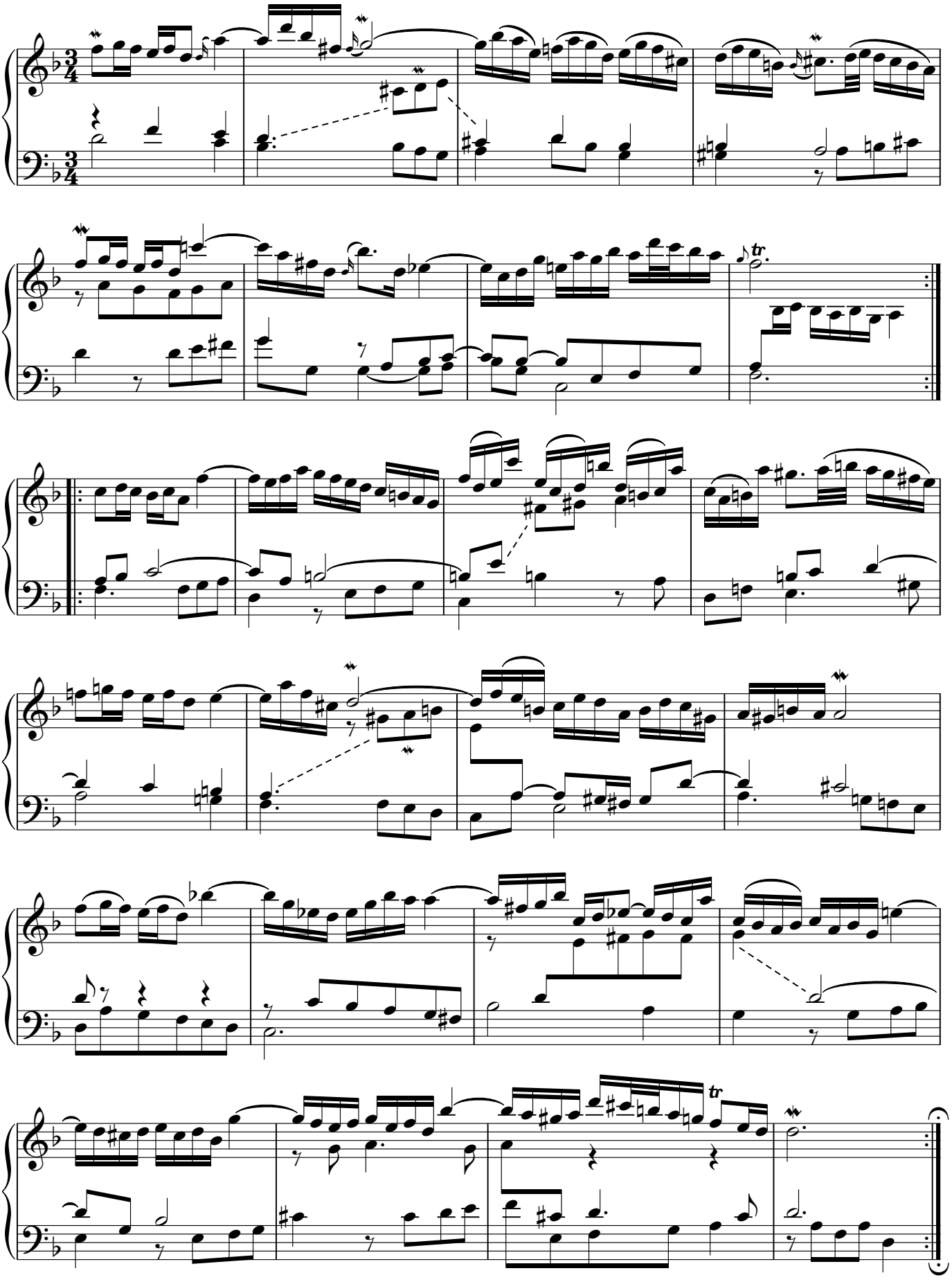


Courante

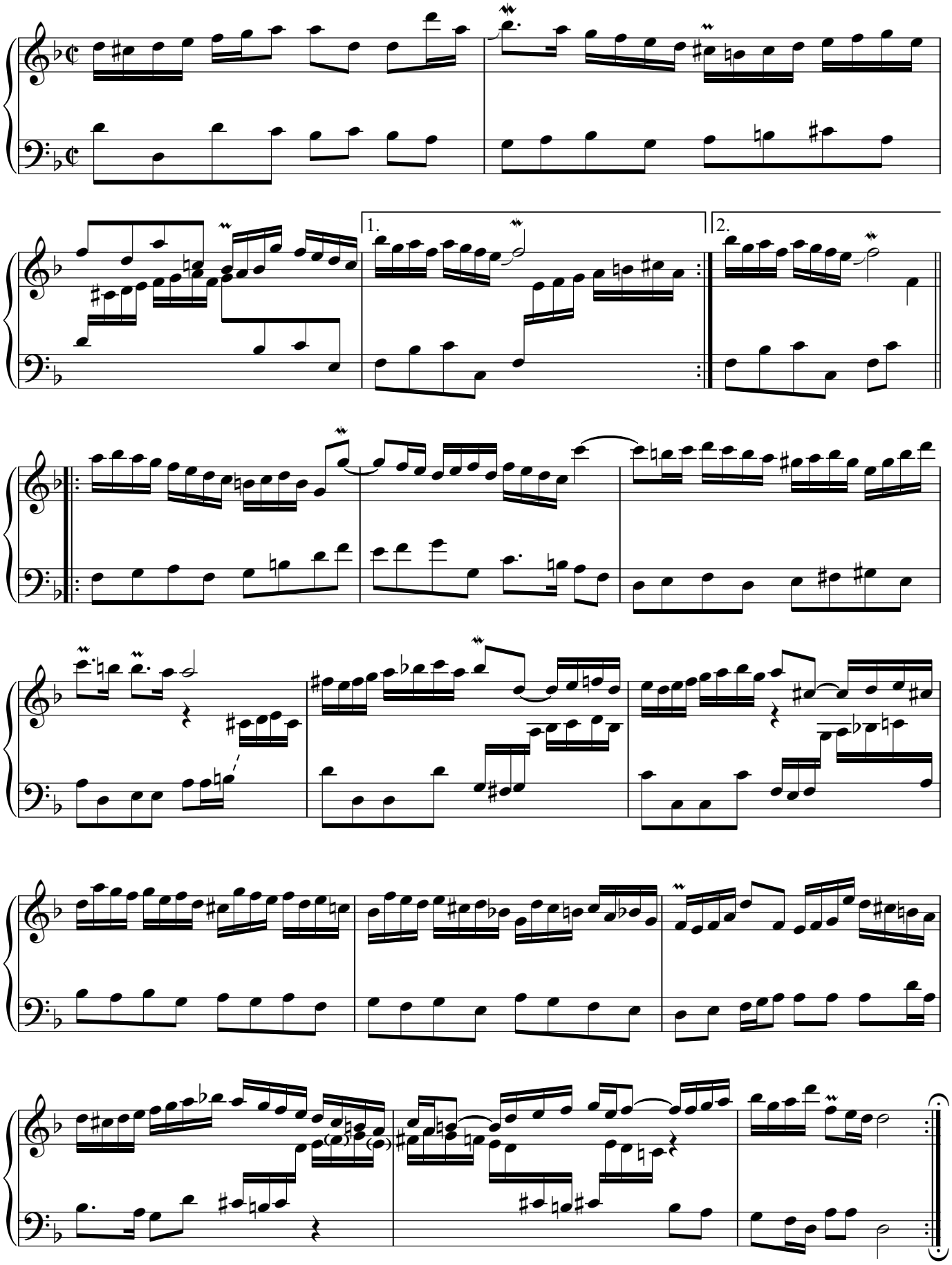




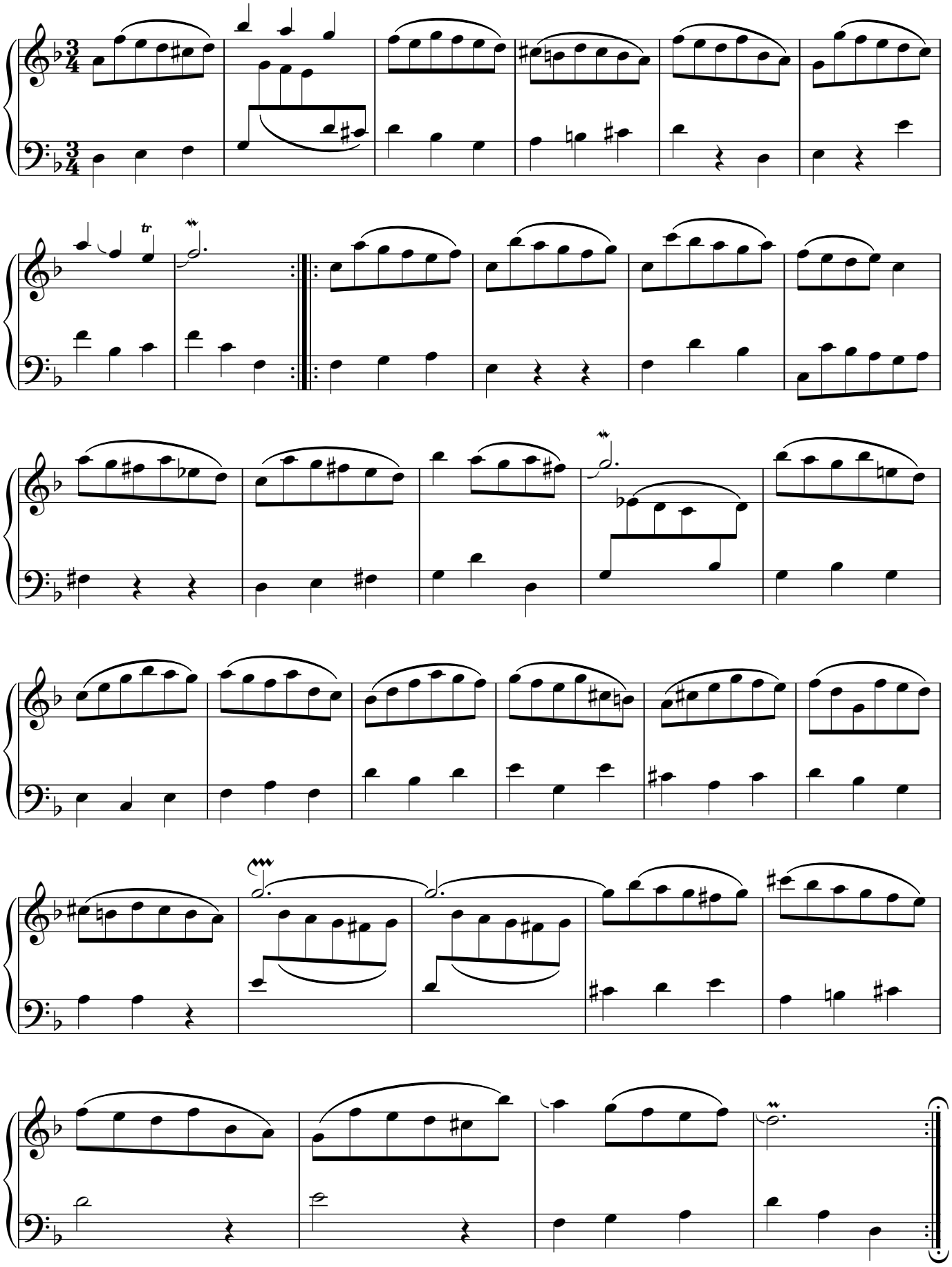
Sarabande



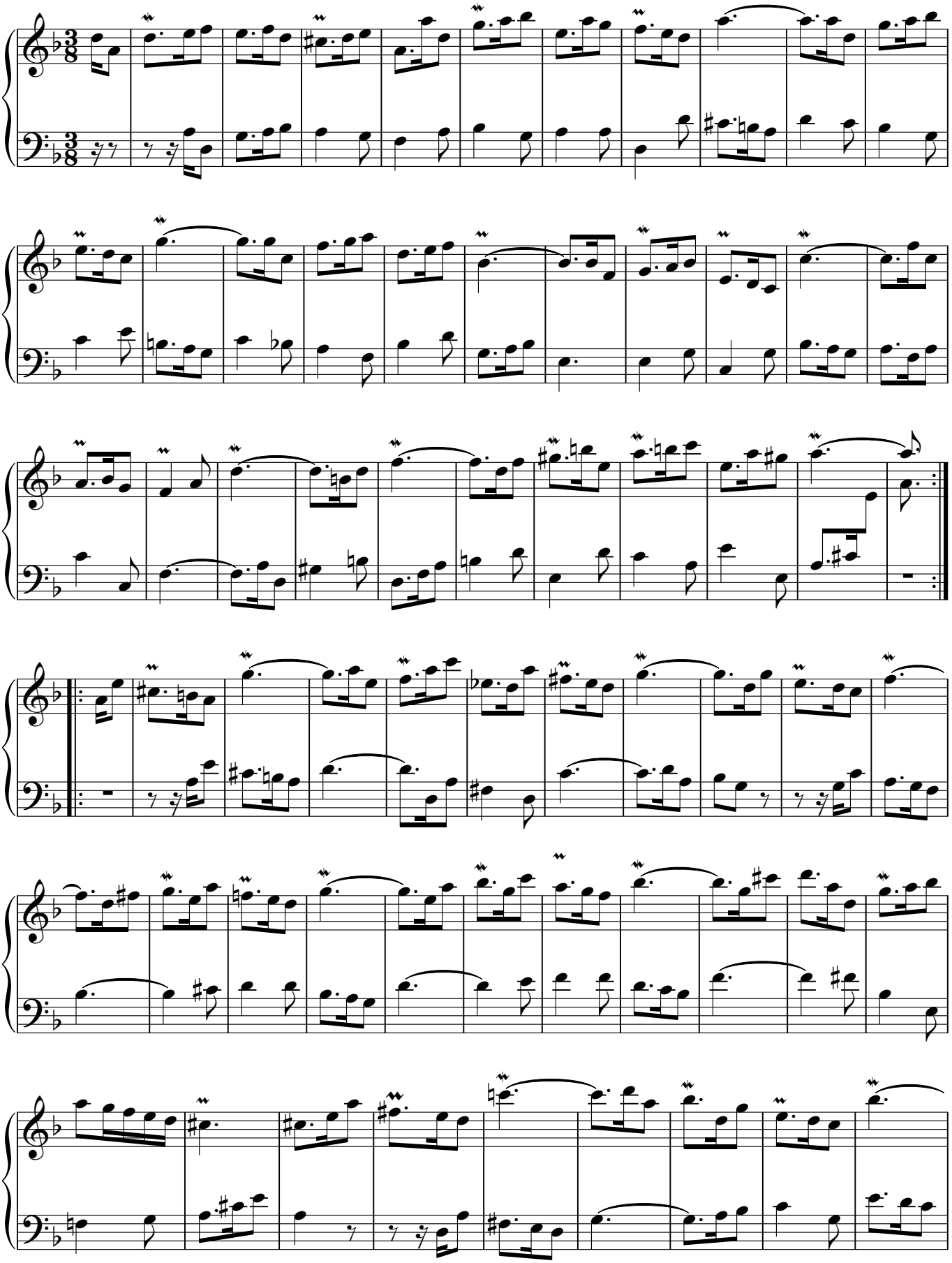
Air

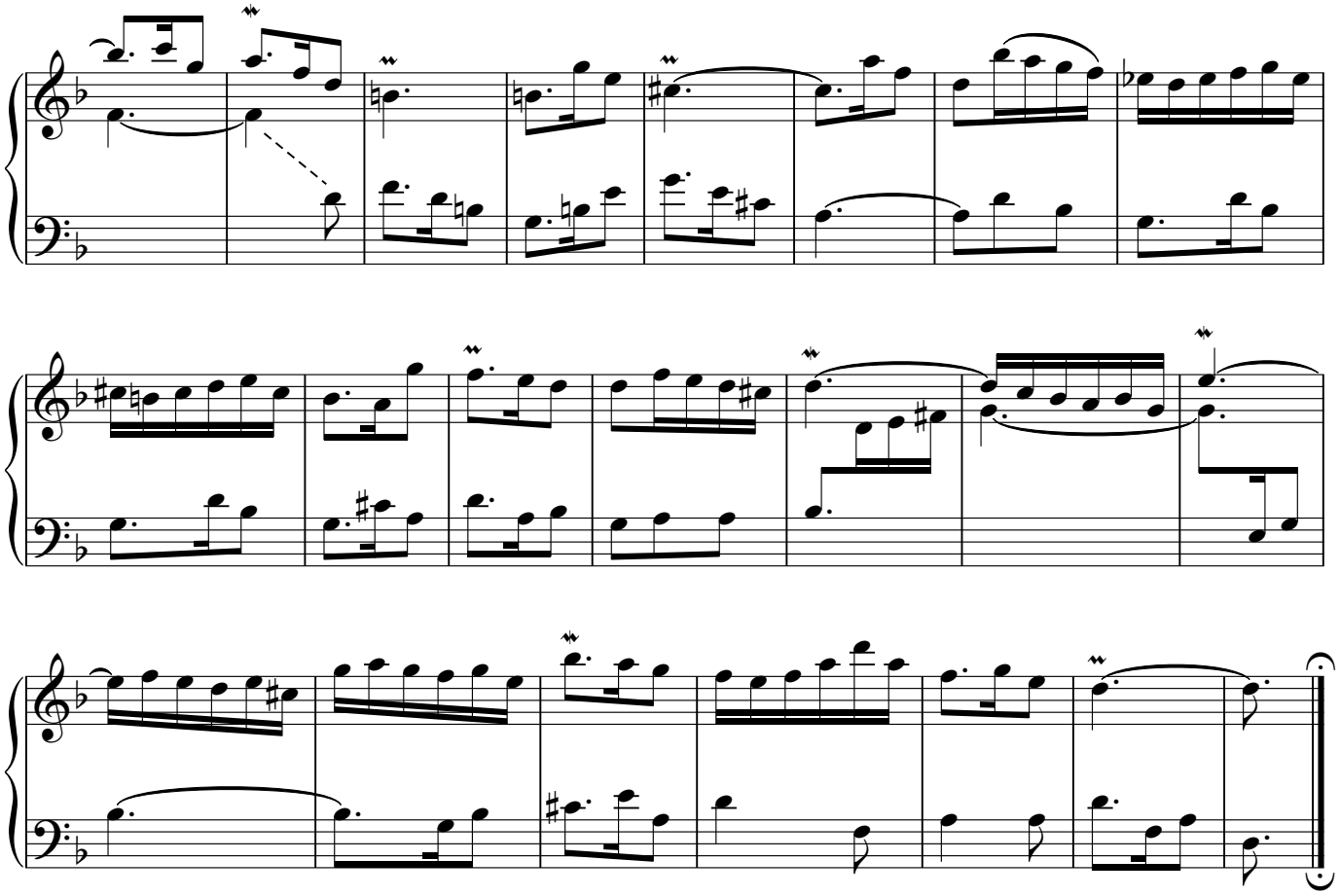


Menuet



Gigue

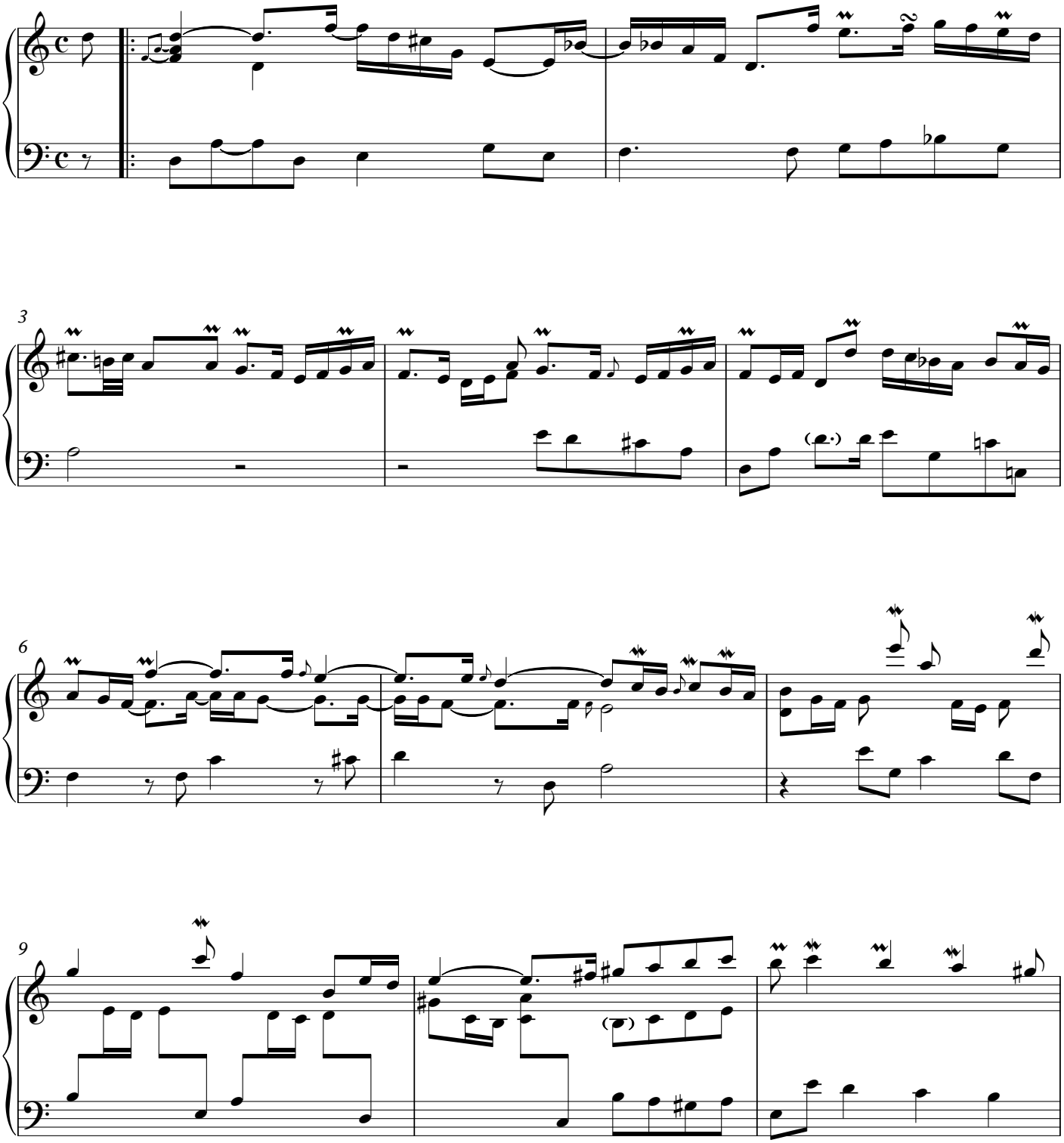


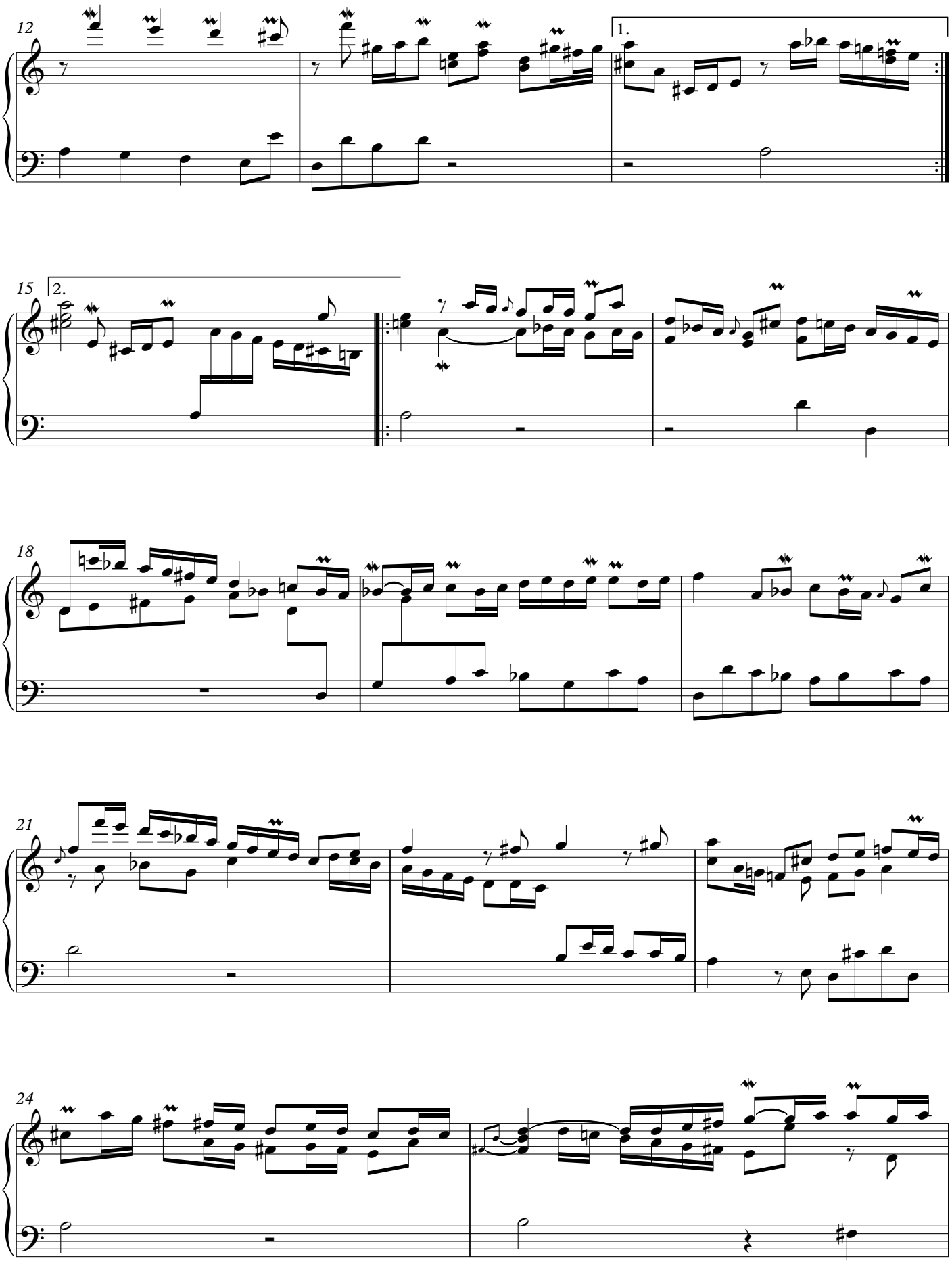


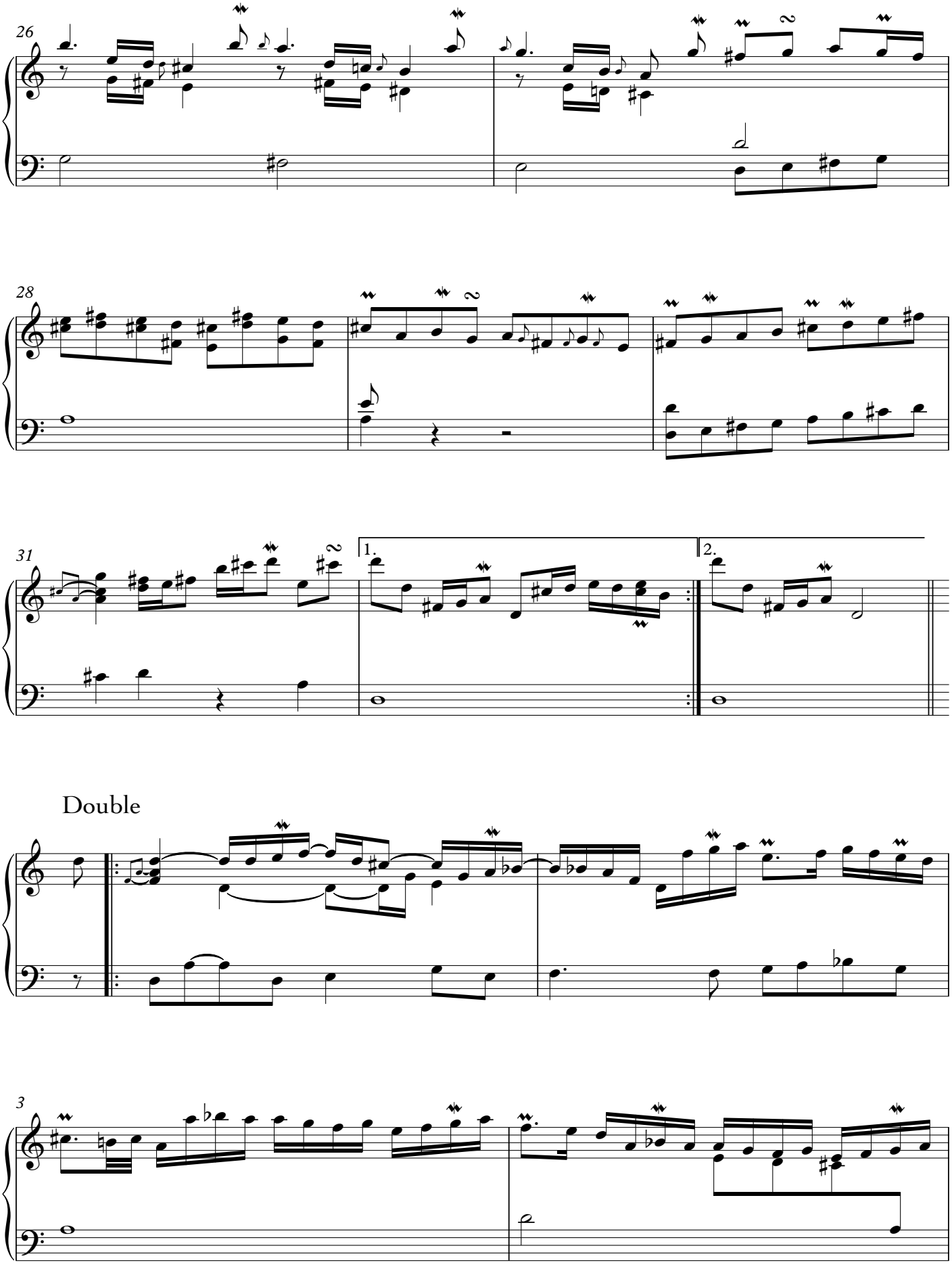
Suite No. 5 in D Minor

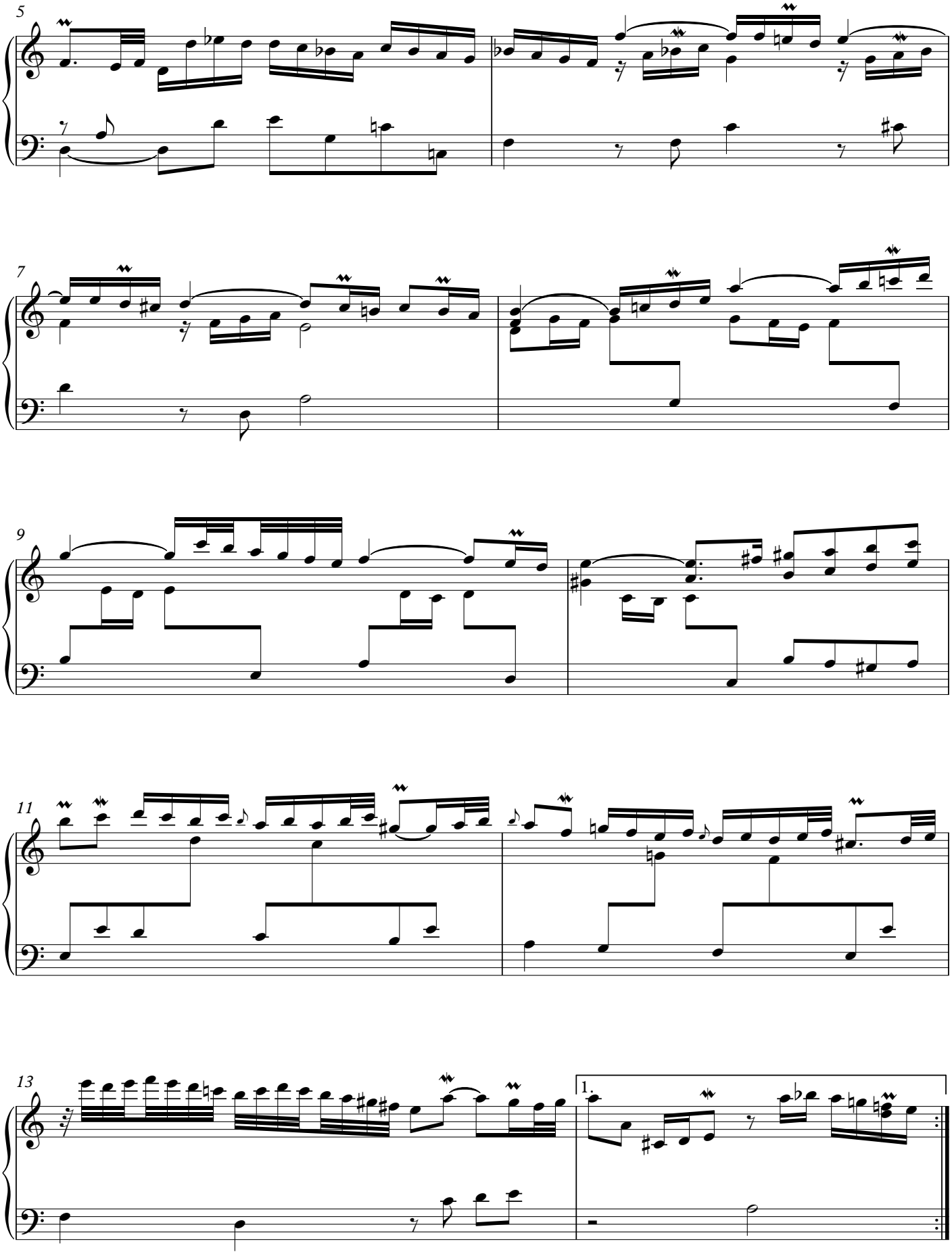
La Flamande et son double

Élisabeth-Claude Jacquet de la Guerre (1666-1729)
Arranged by Tom Gurin




12
1.
15
2.
18
21
24


26
28
31
1.
2.
Double
3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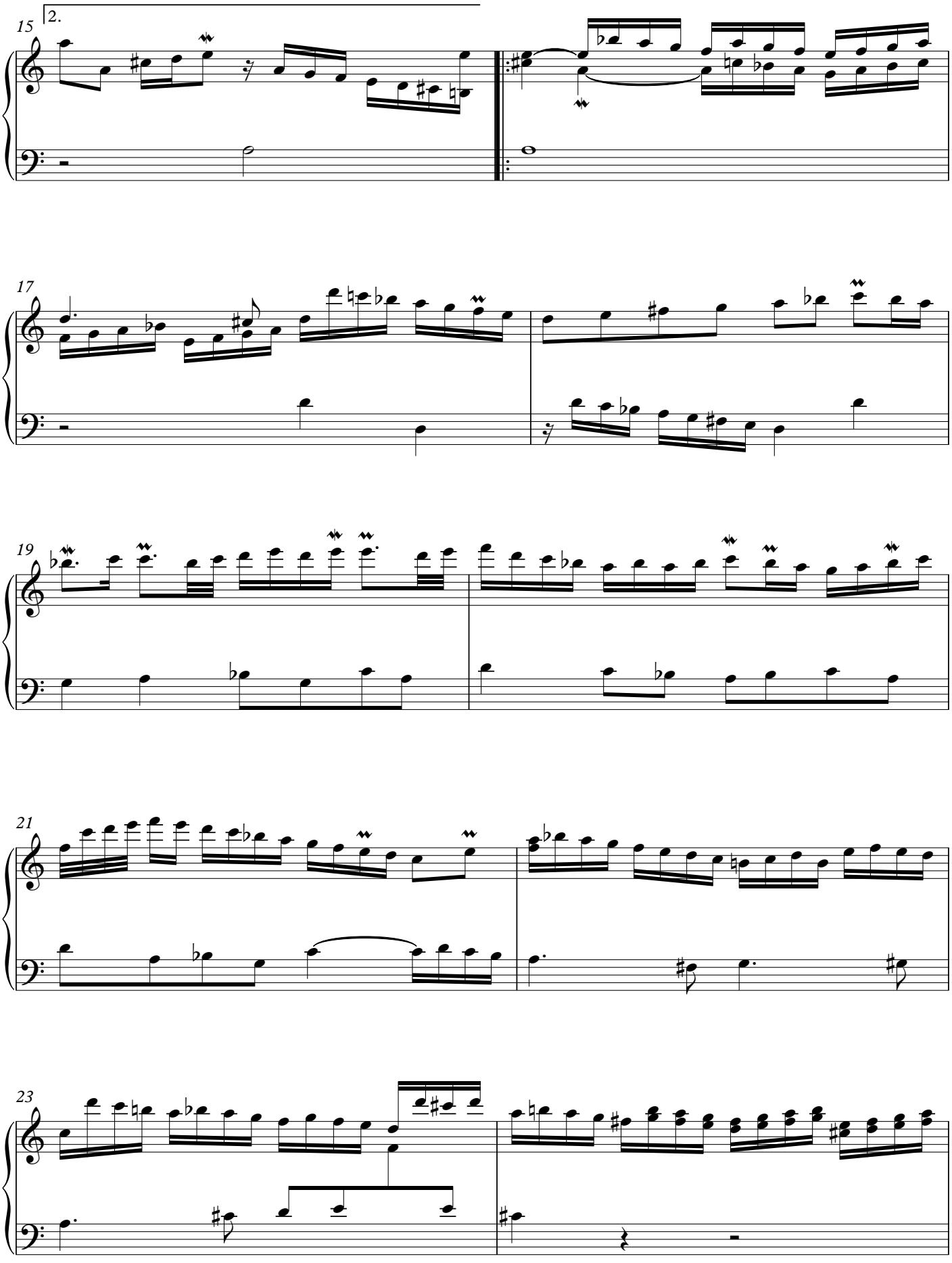
1.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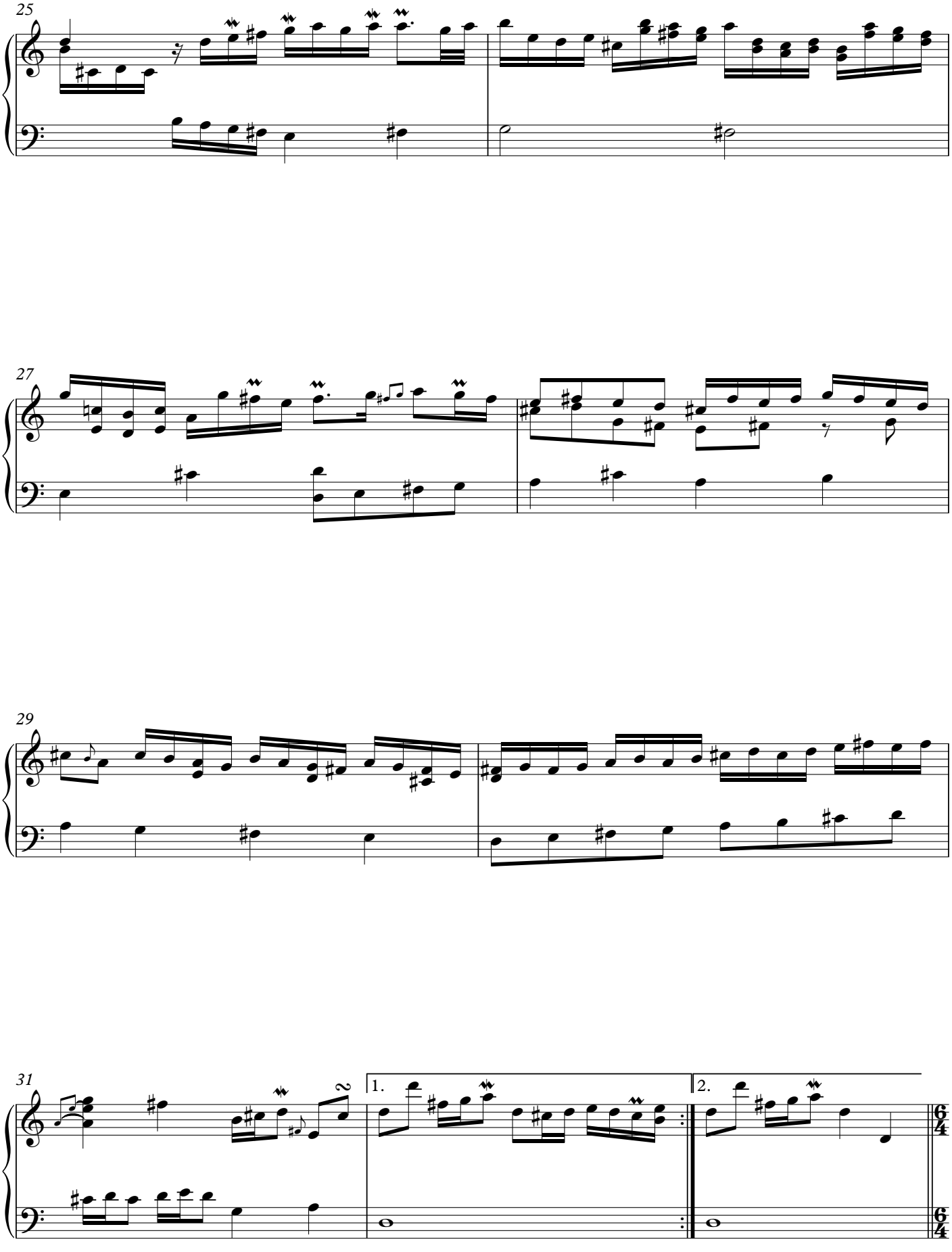
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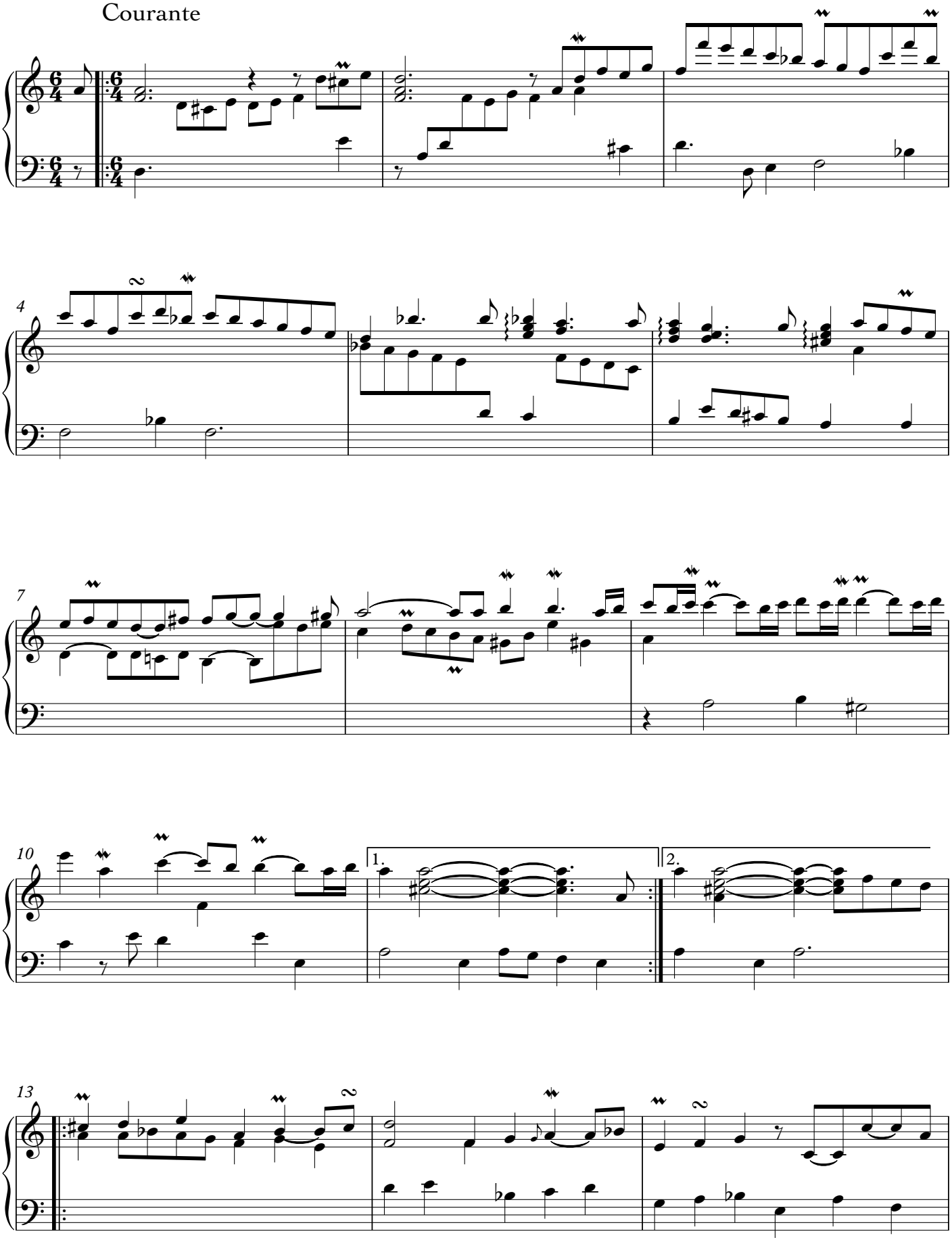
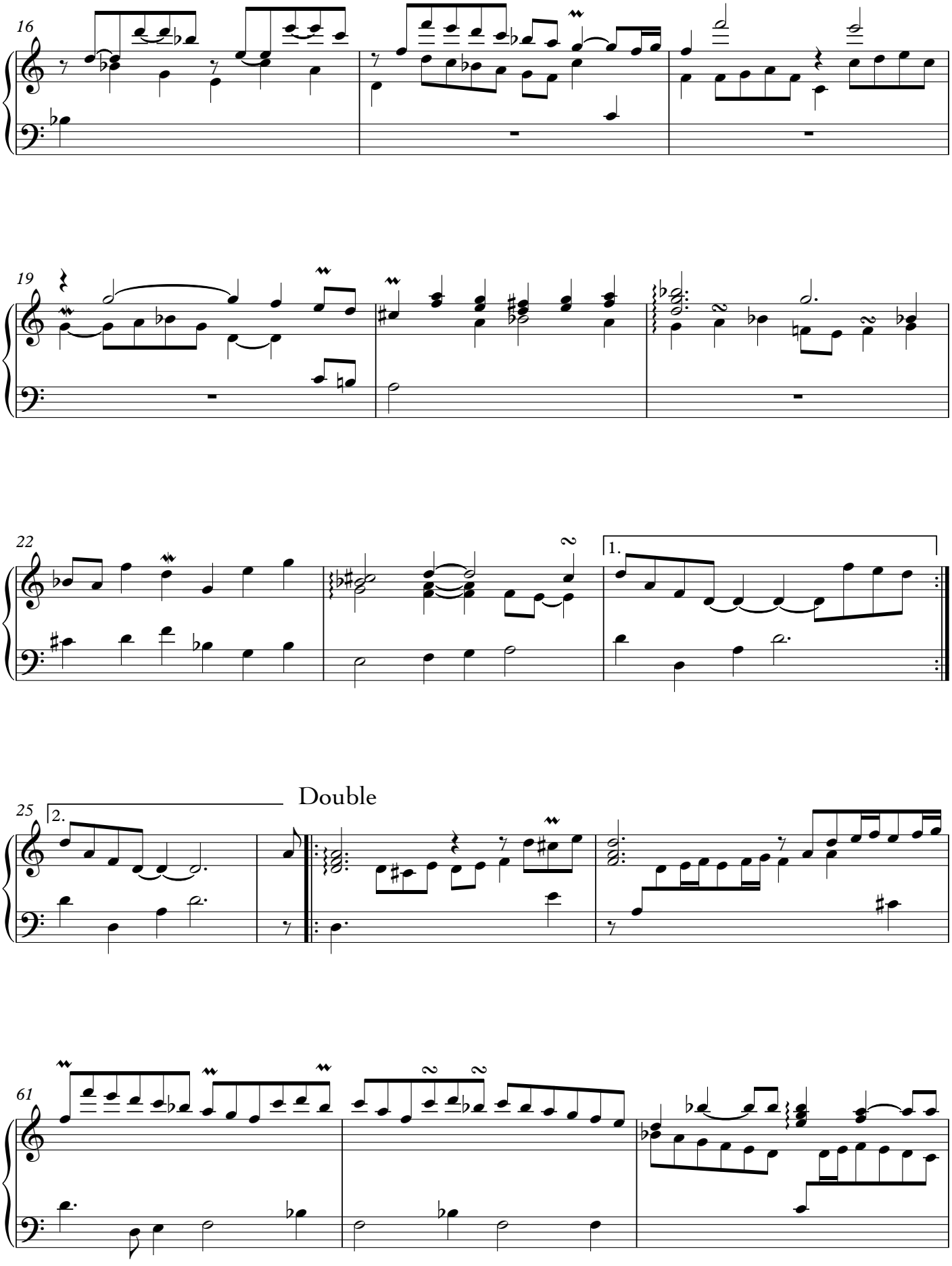
1.
2.

Courante

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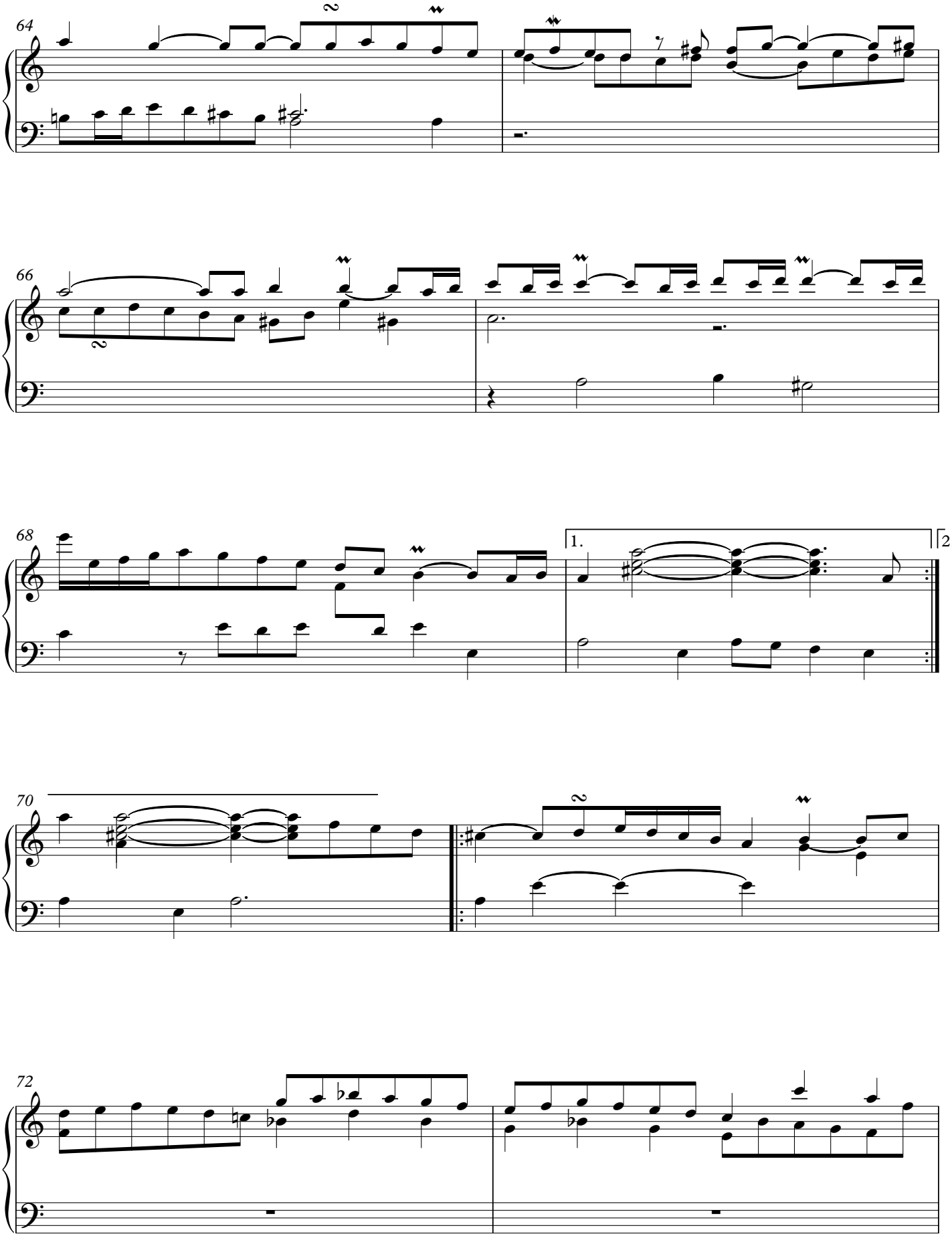
19
22
1.
25
2.
Double
61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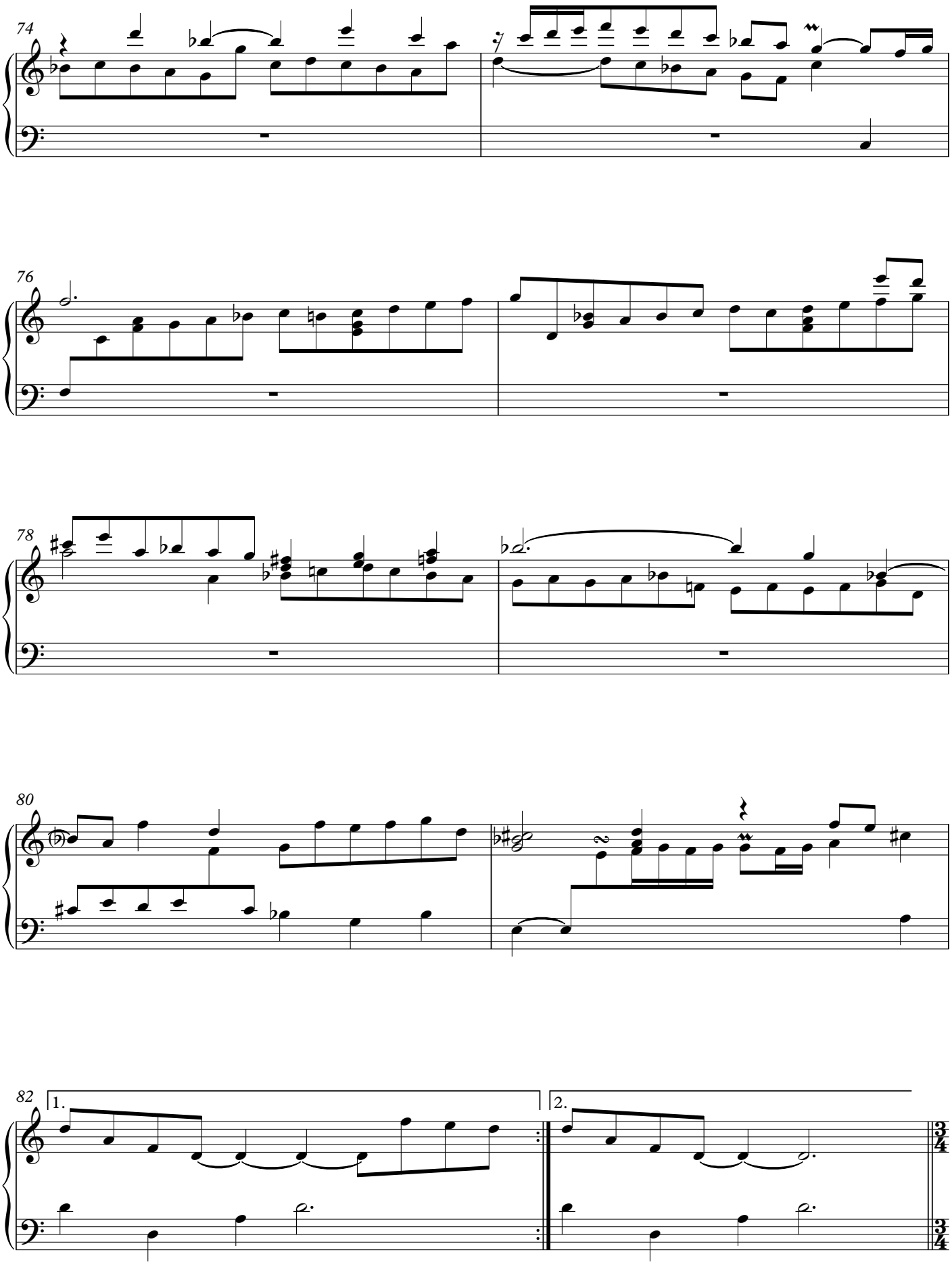
68
1.
2.
70
72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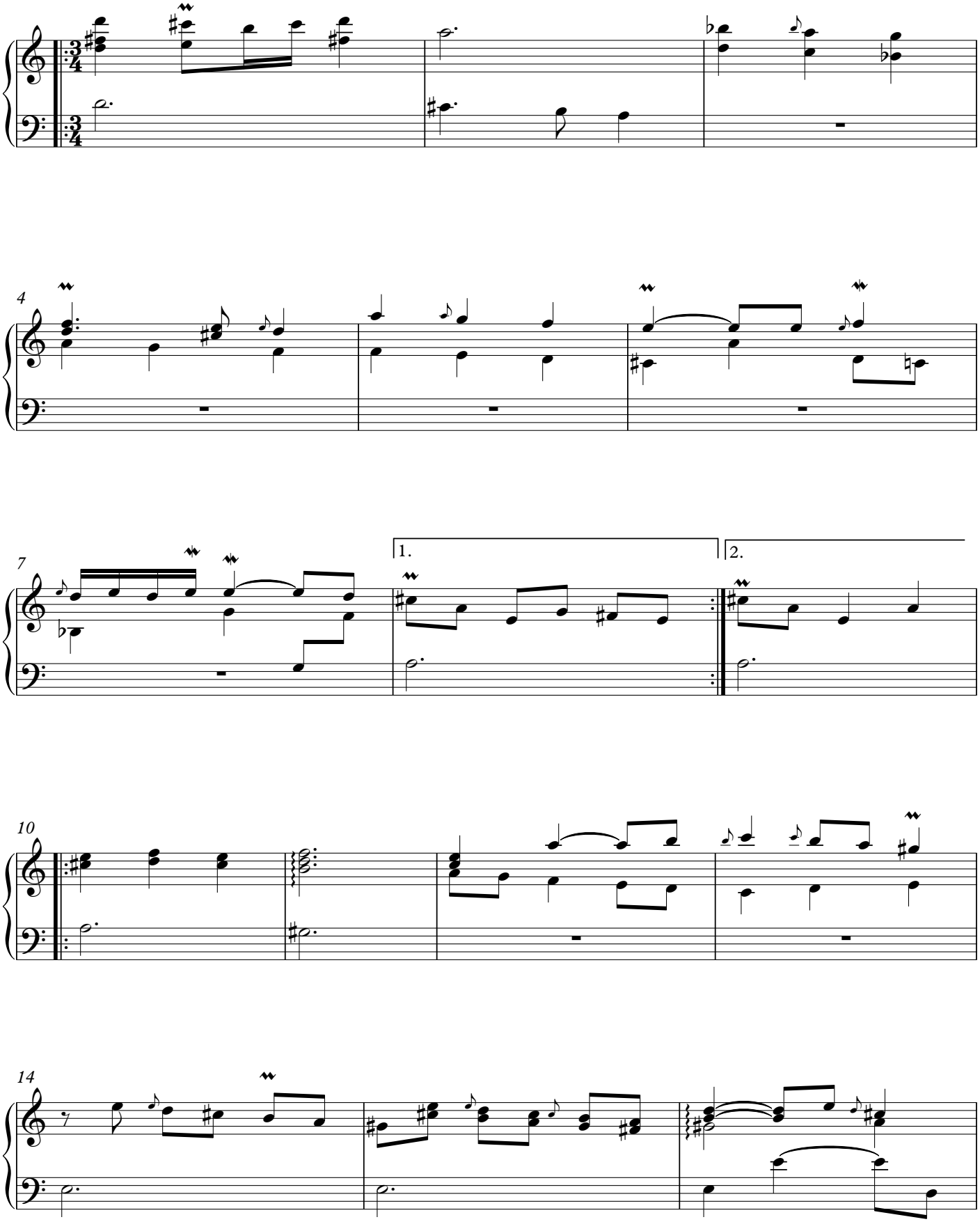
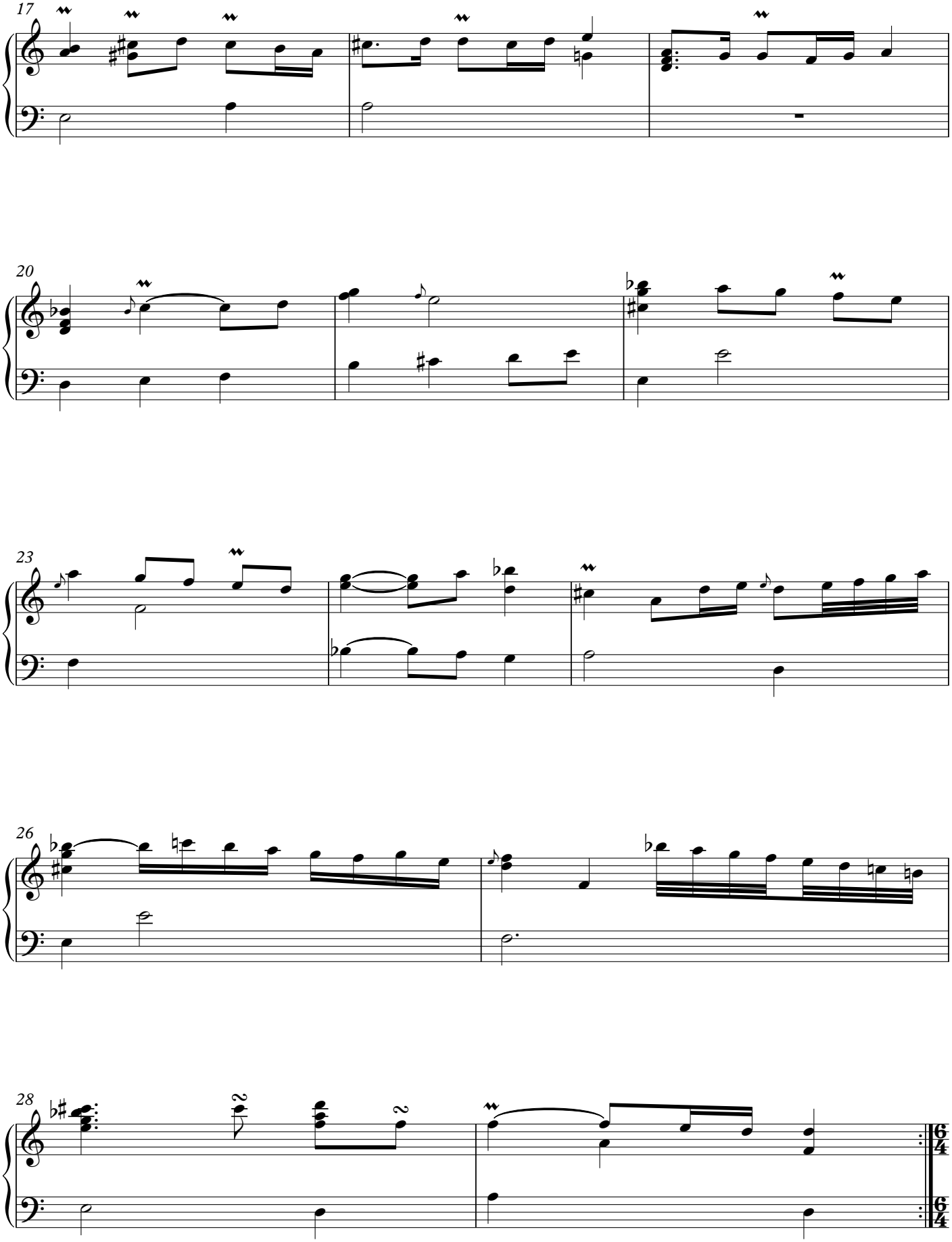
1.
2.

Sarabande

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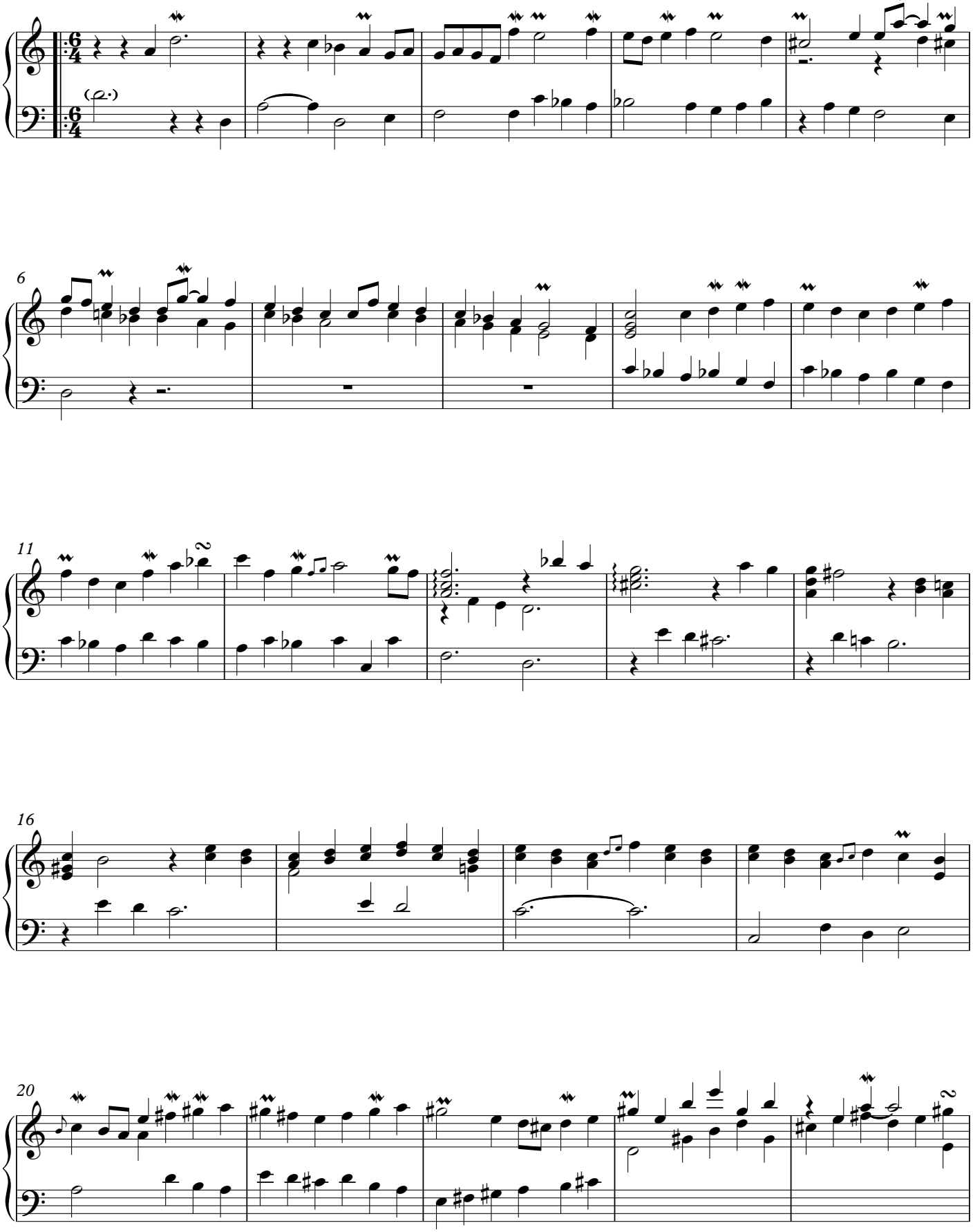
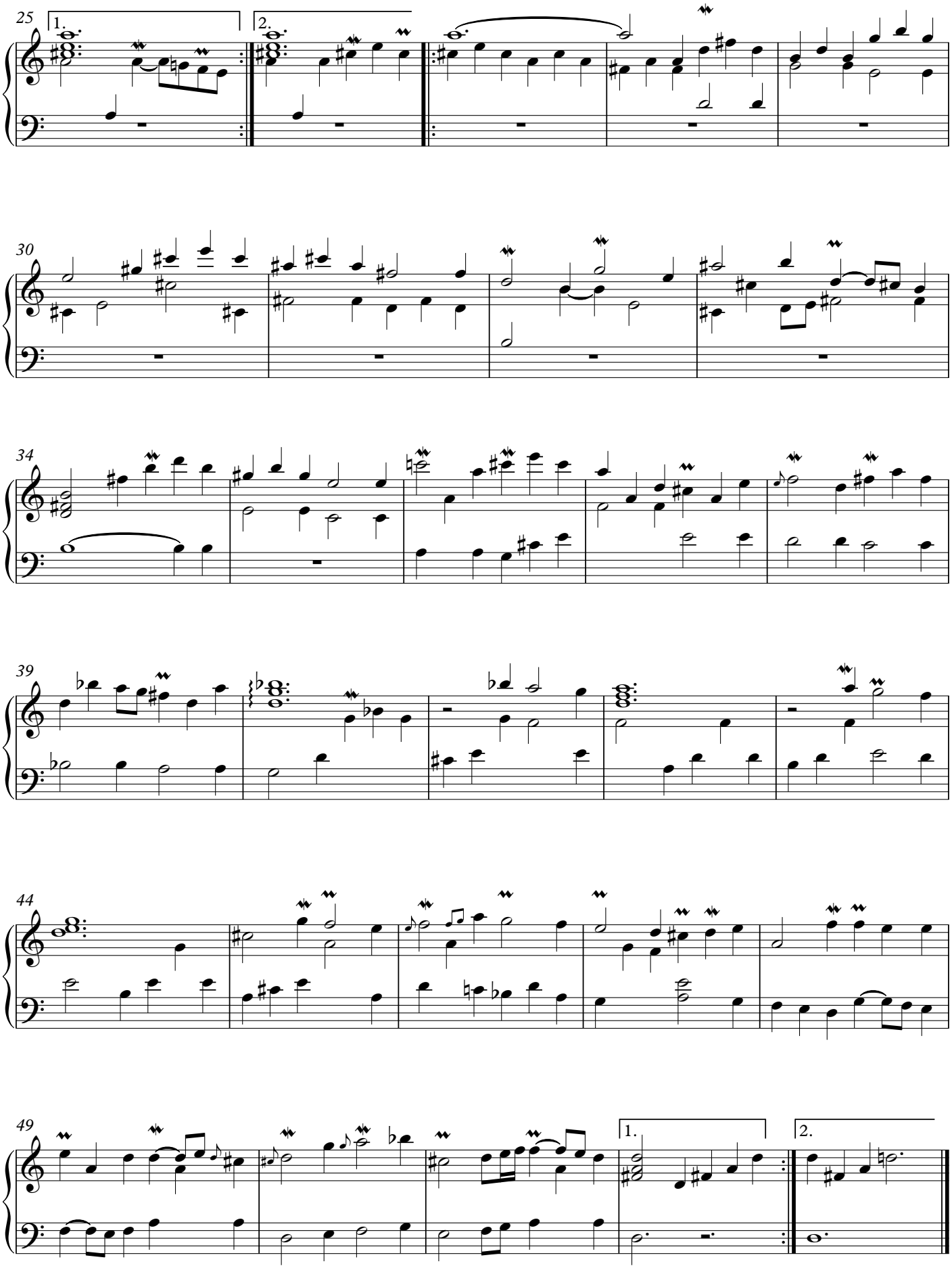
28

Gigue no. 1

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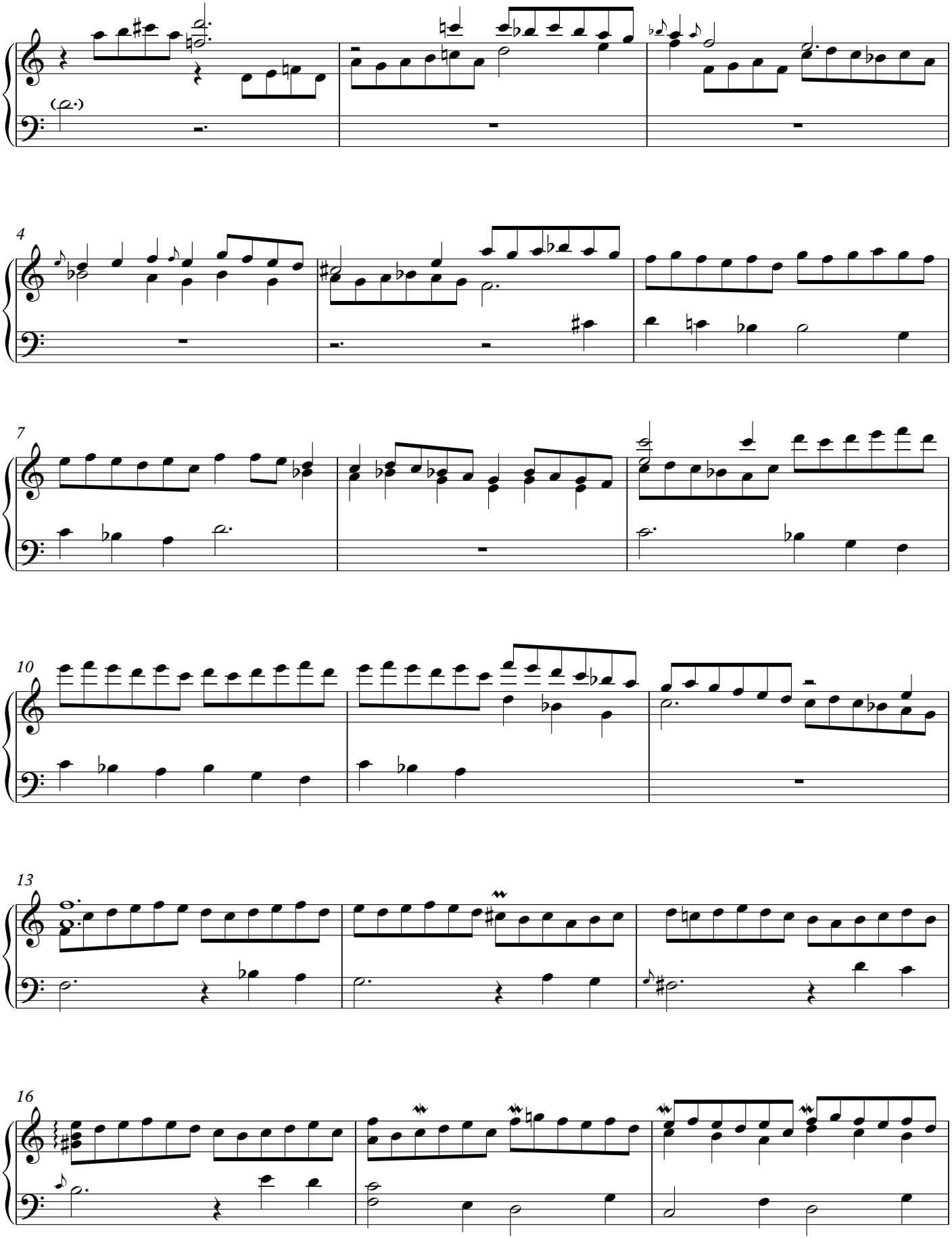
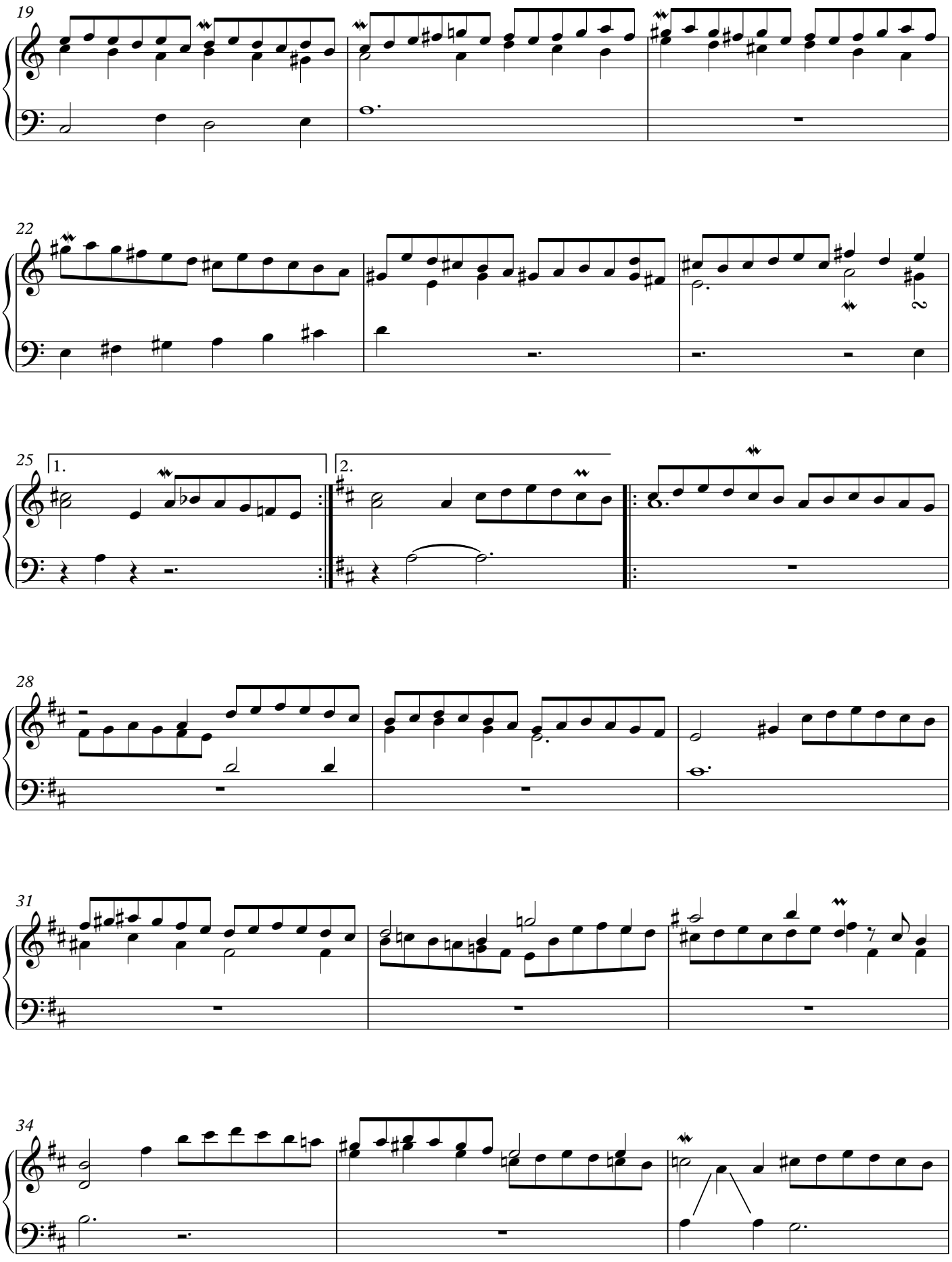
1.
2.
30
34
39
44
49
1.
2.

Double

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1.
2.
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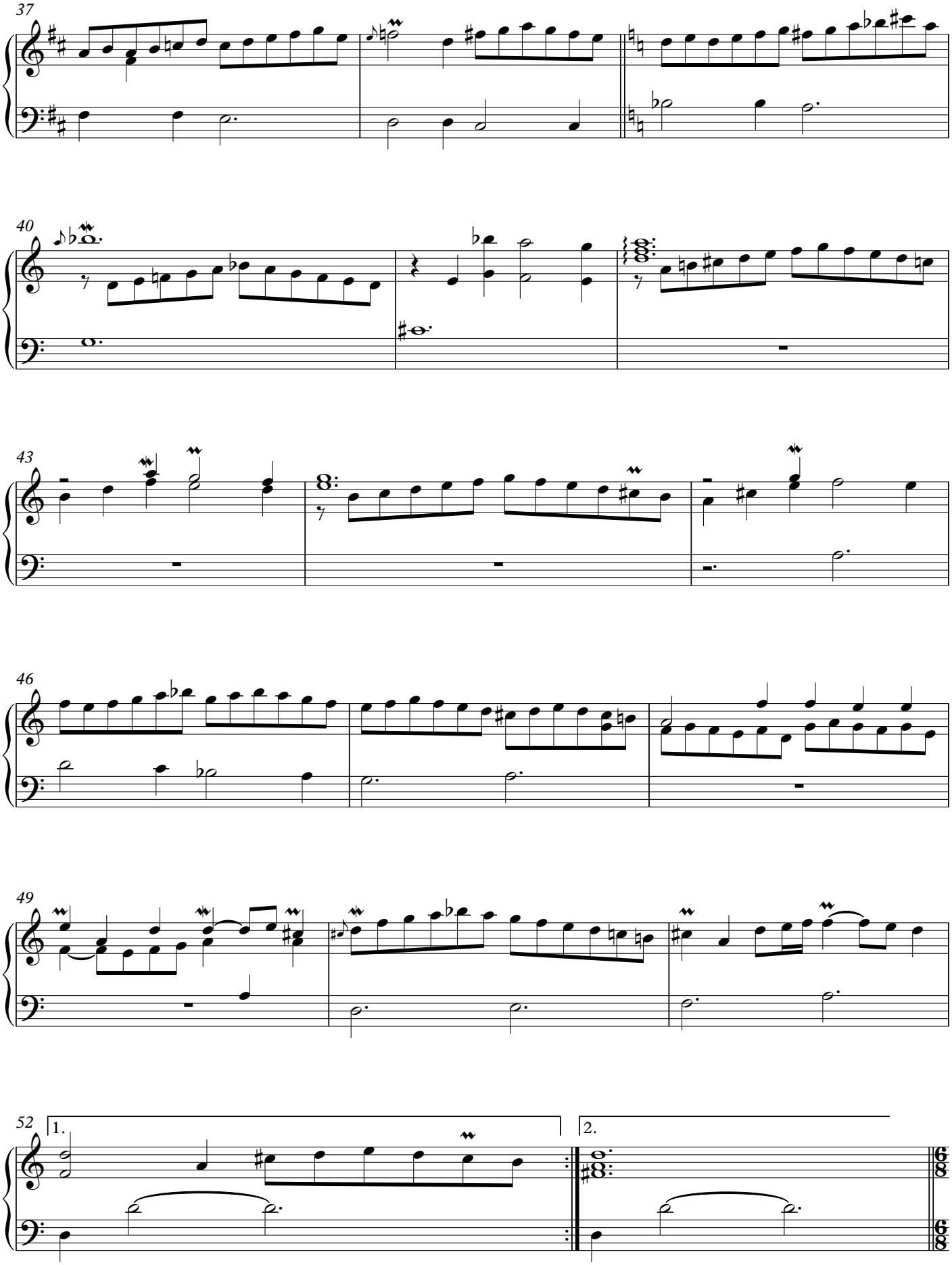
34


37
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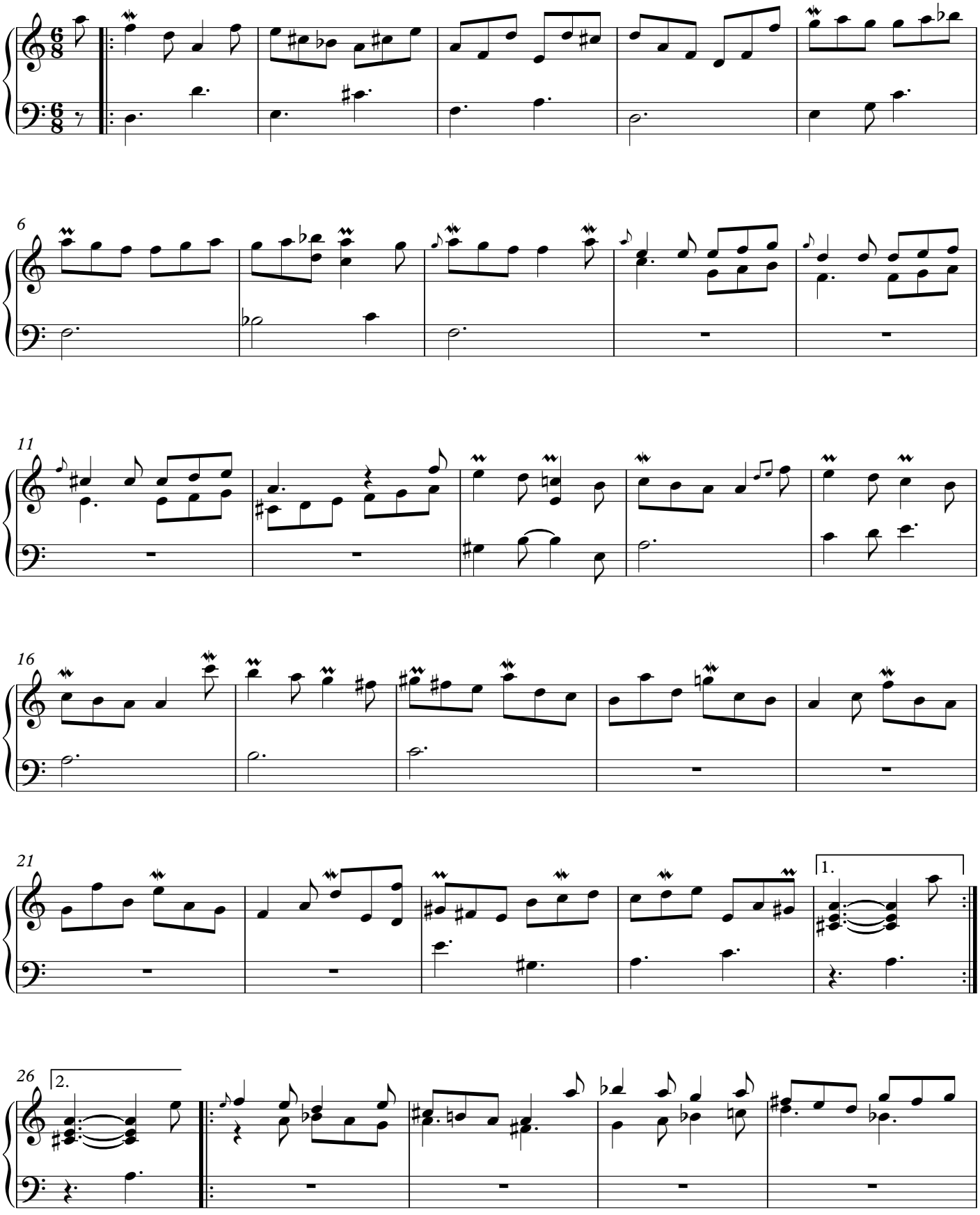
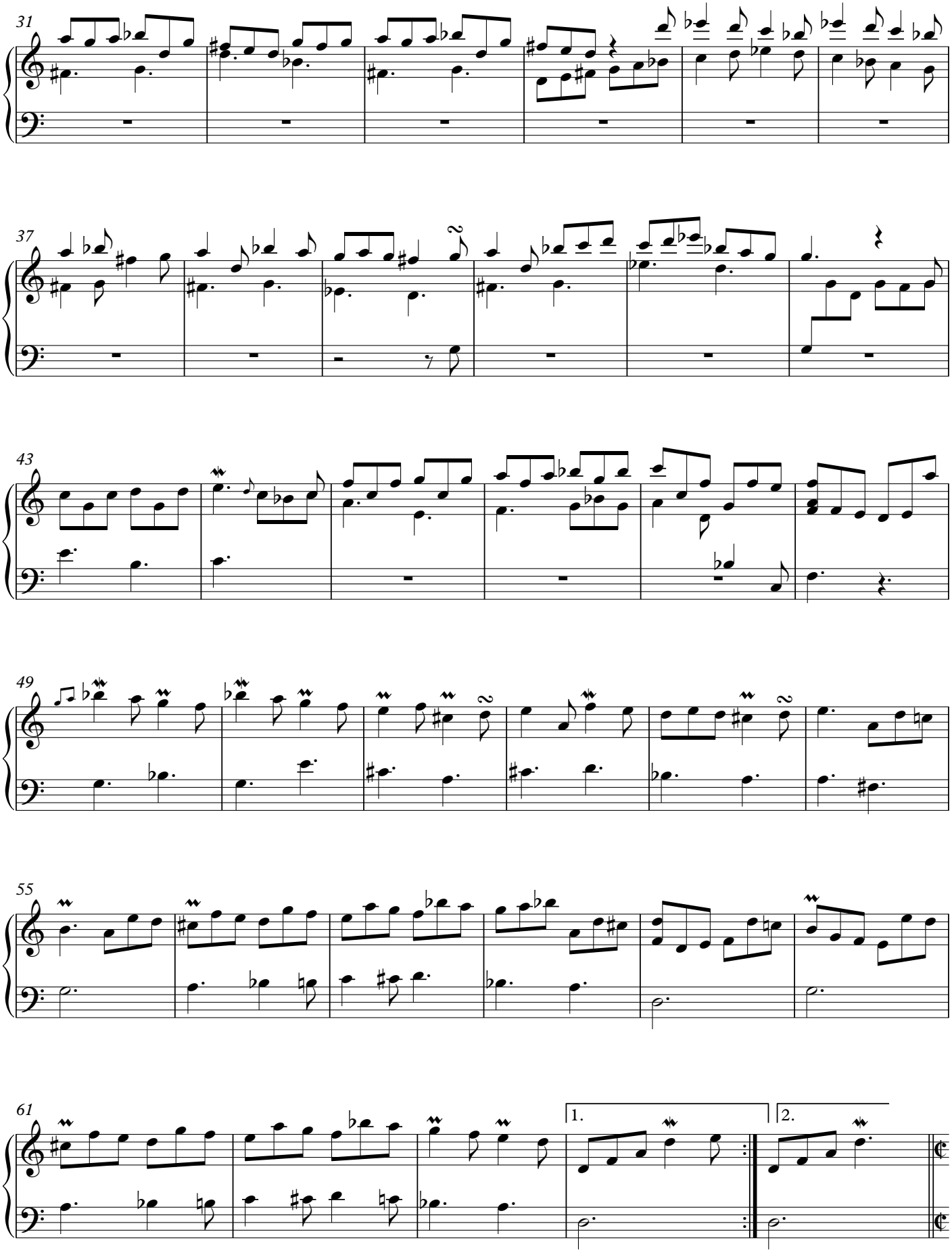
43
46
49
52
1.
2.

Gigue no. 2

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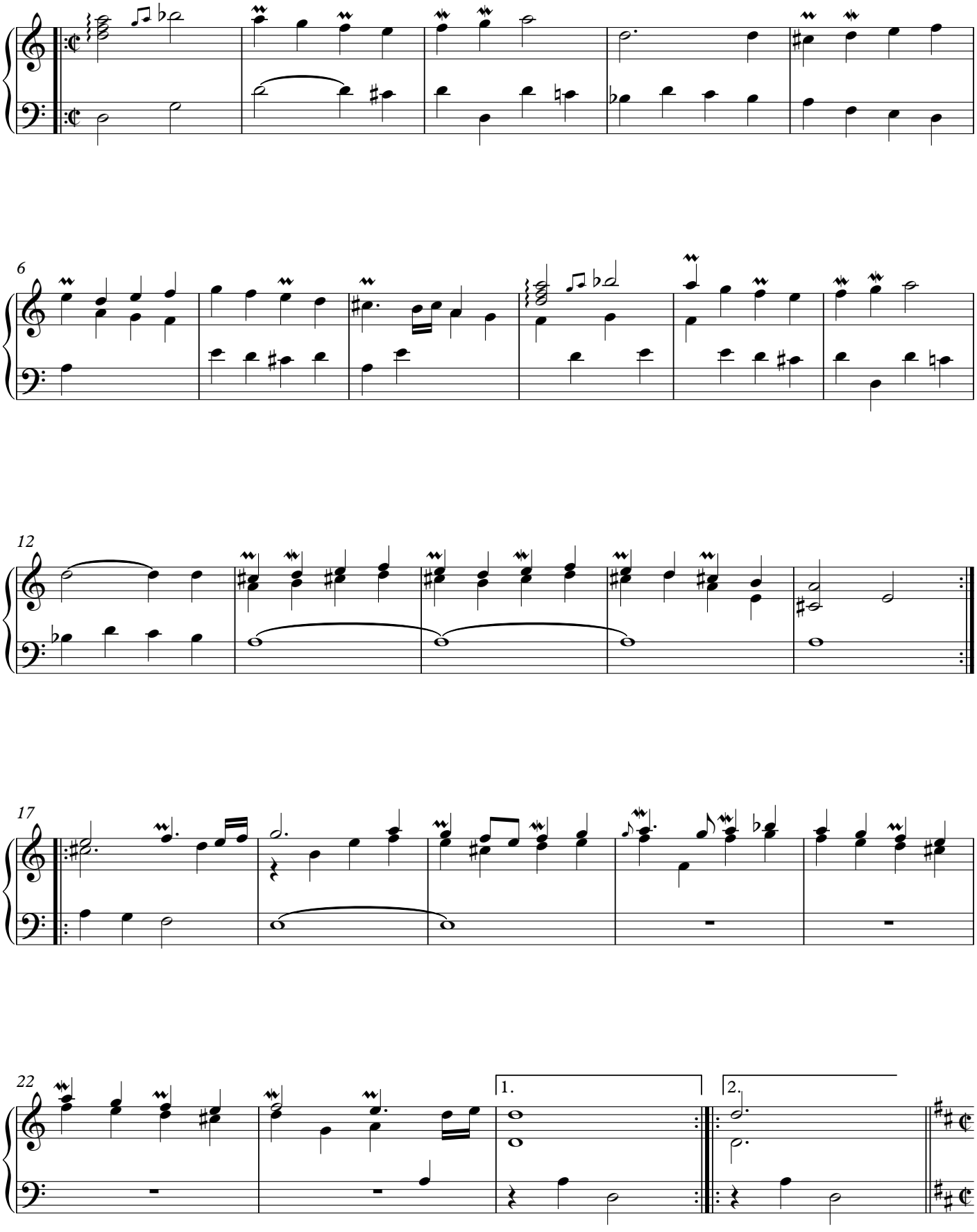
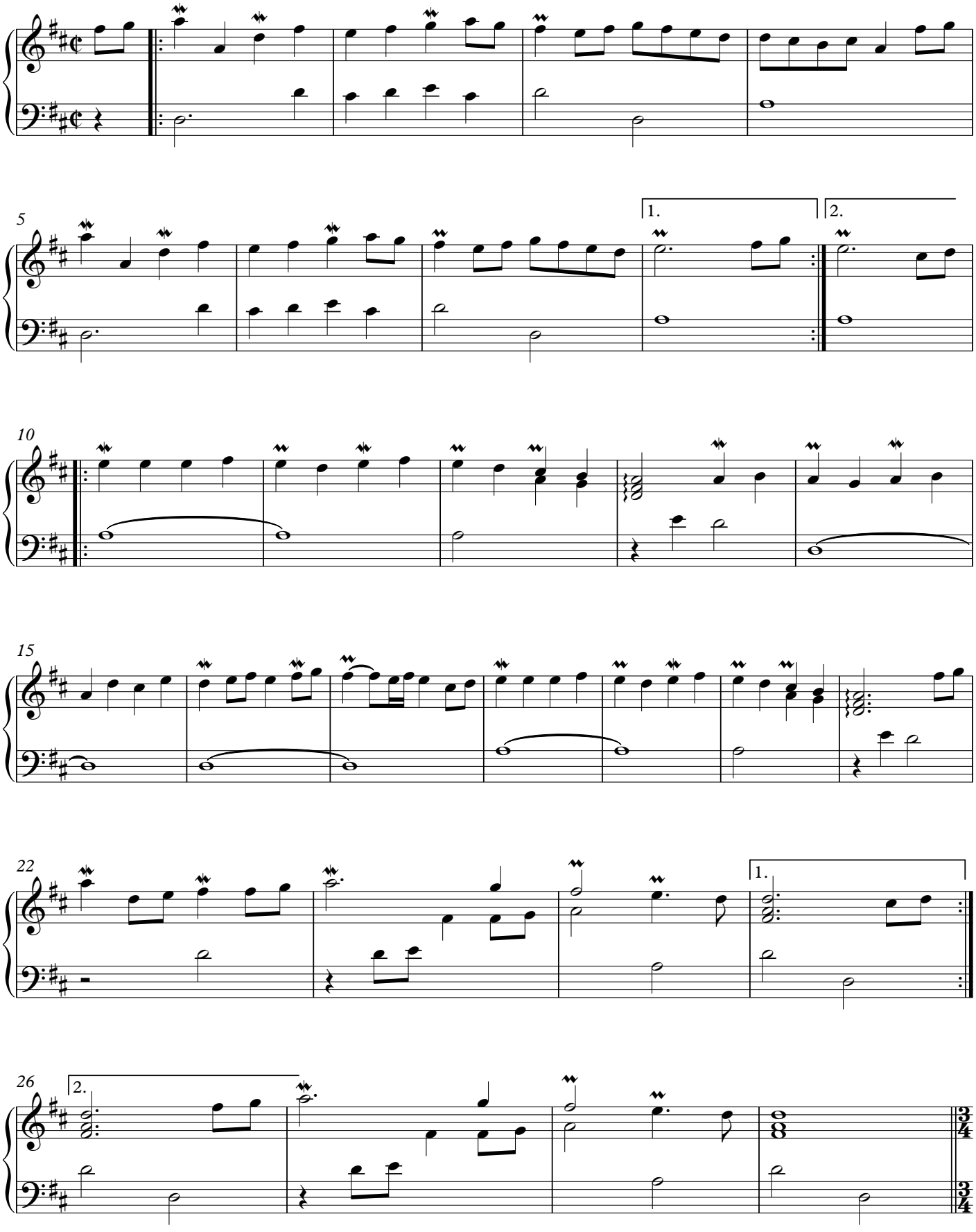
1.
2.

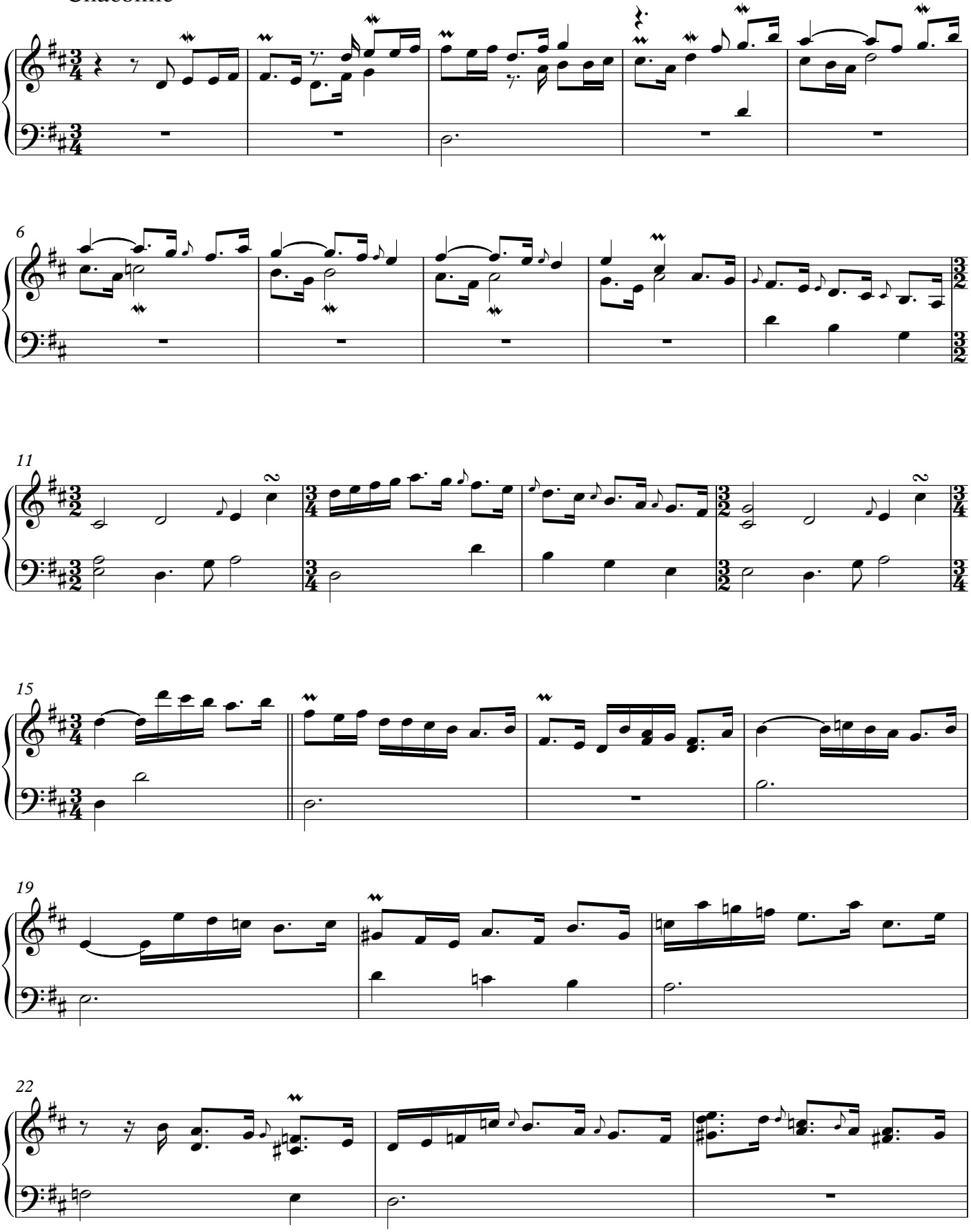
Rigaudon no. 1

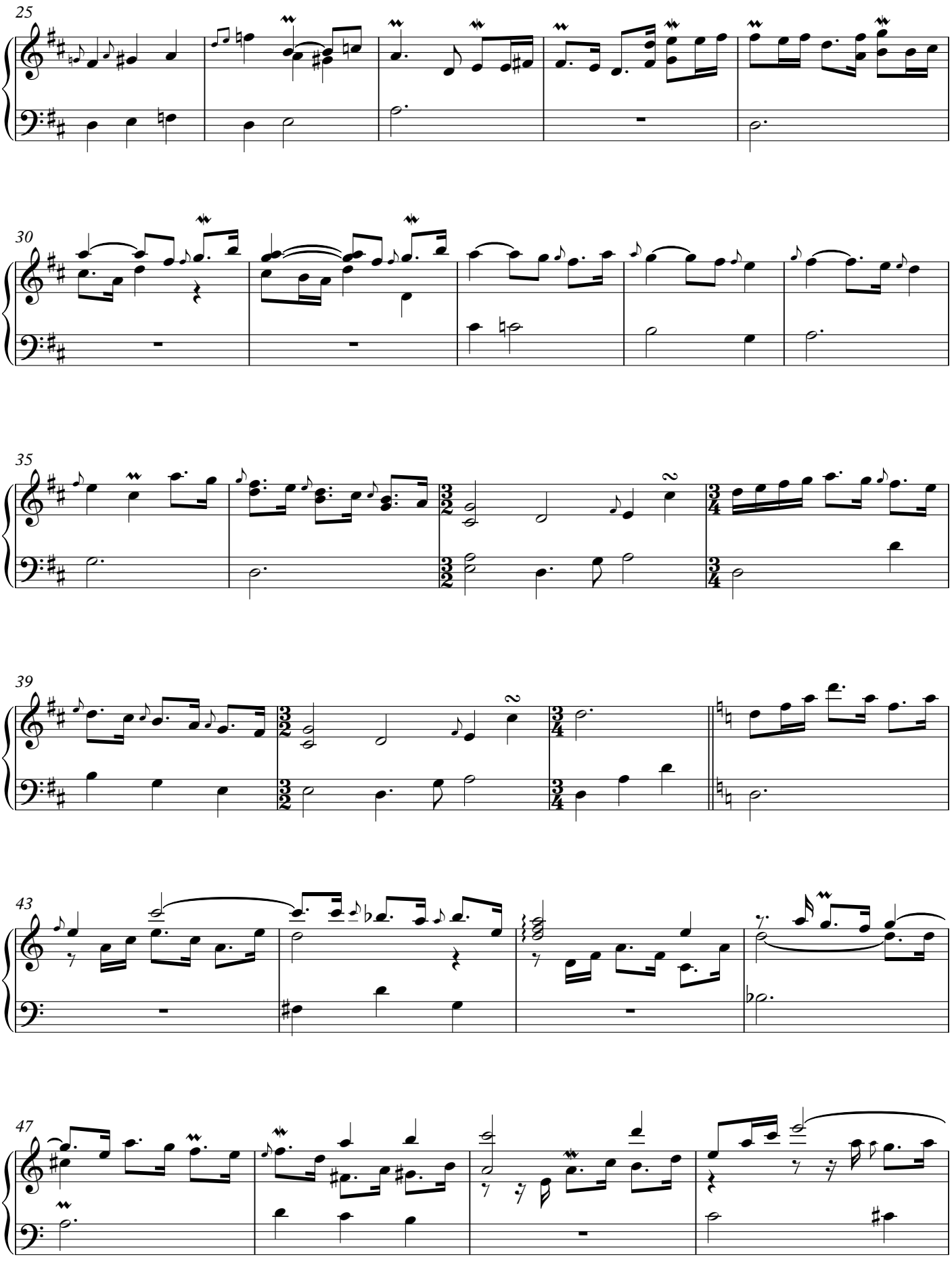


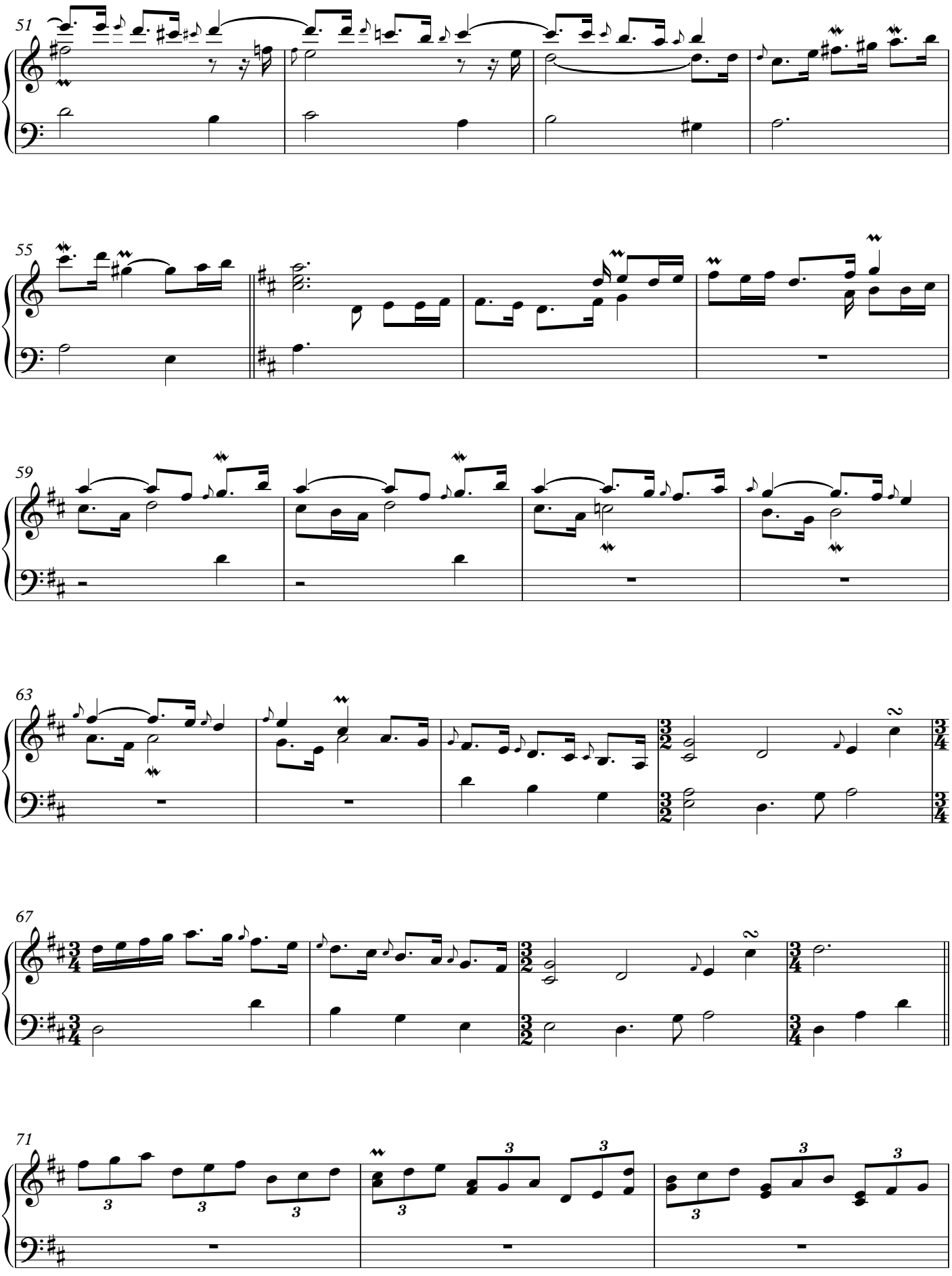
Rigaudon no. 2

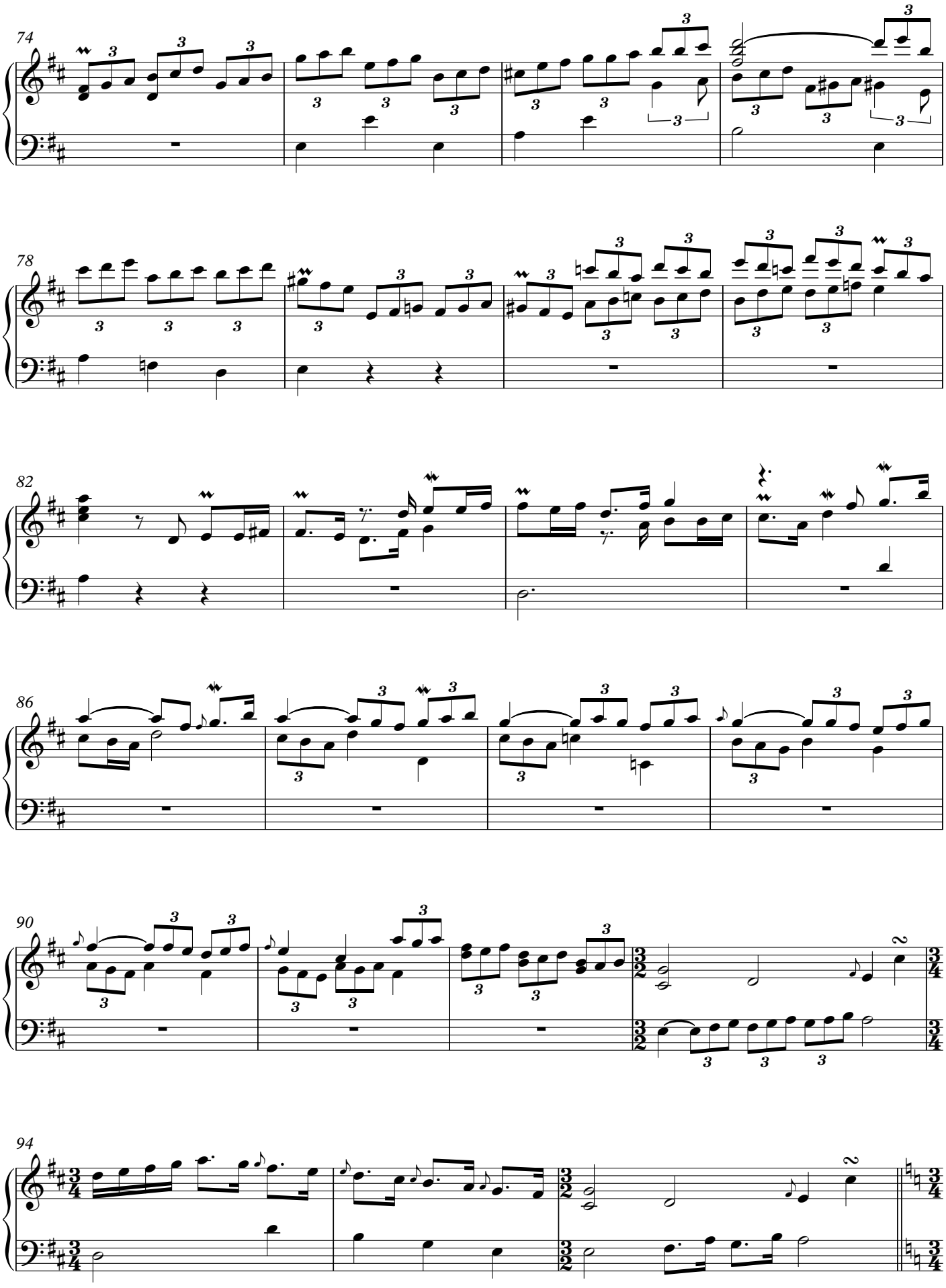


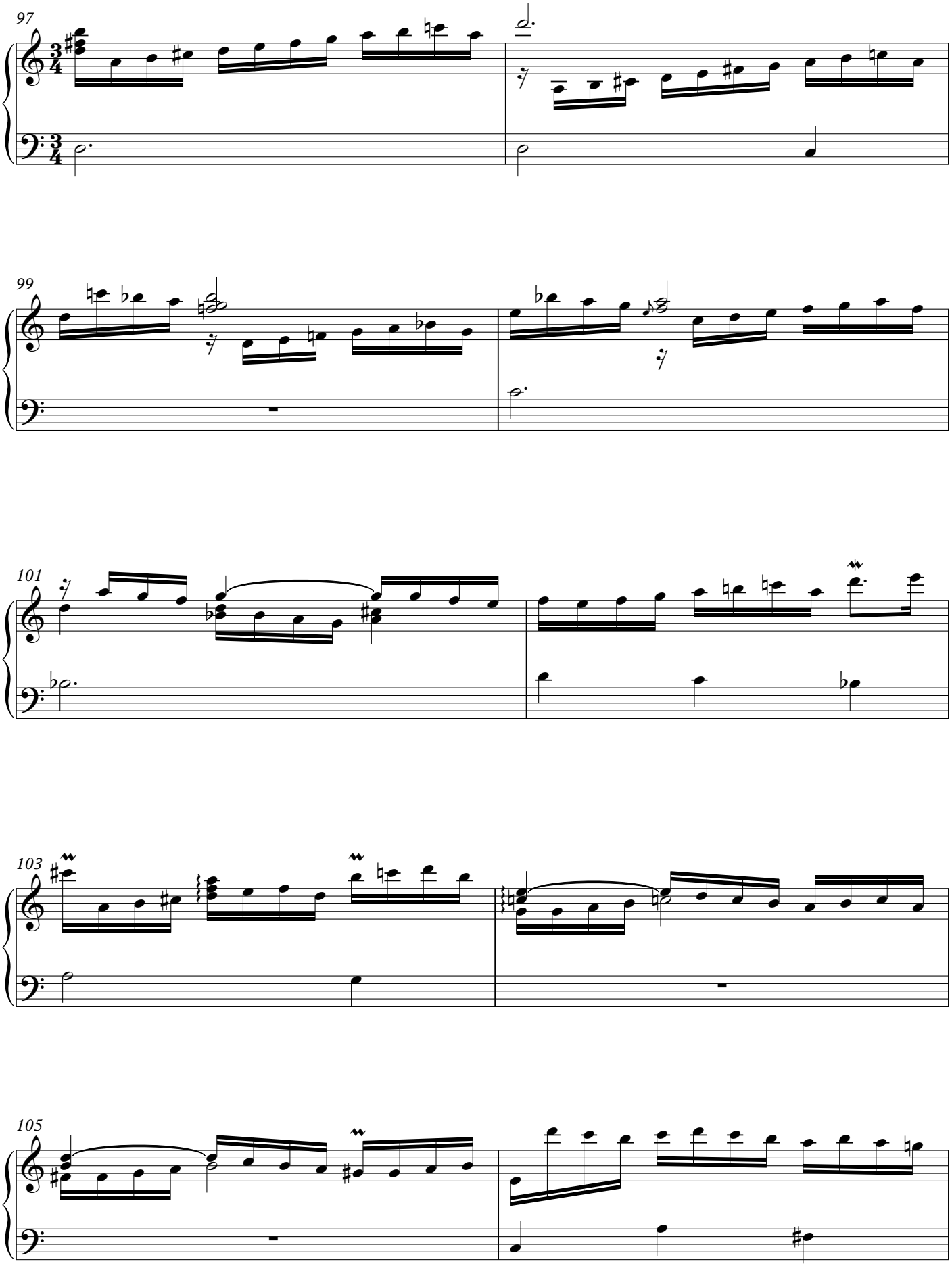
Chaconne

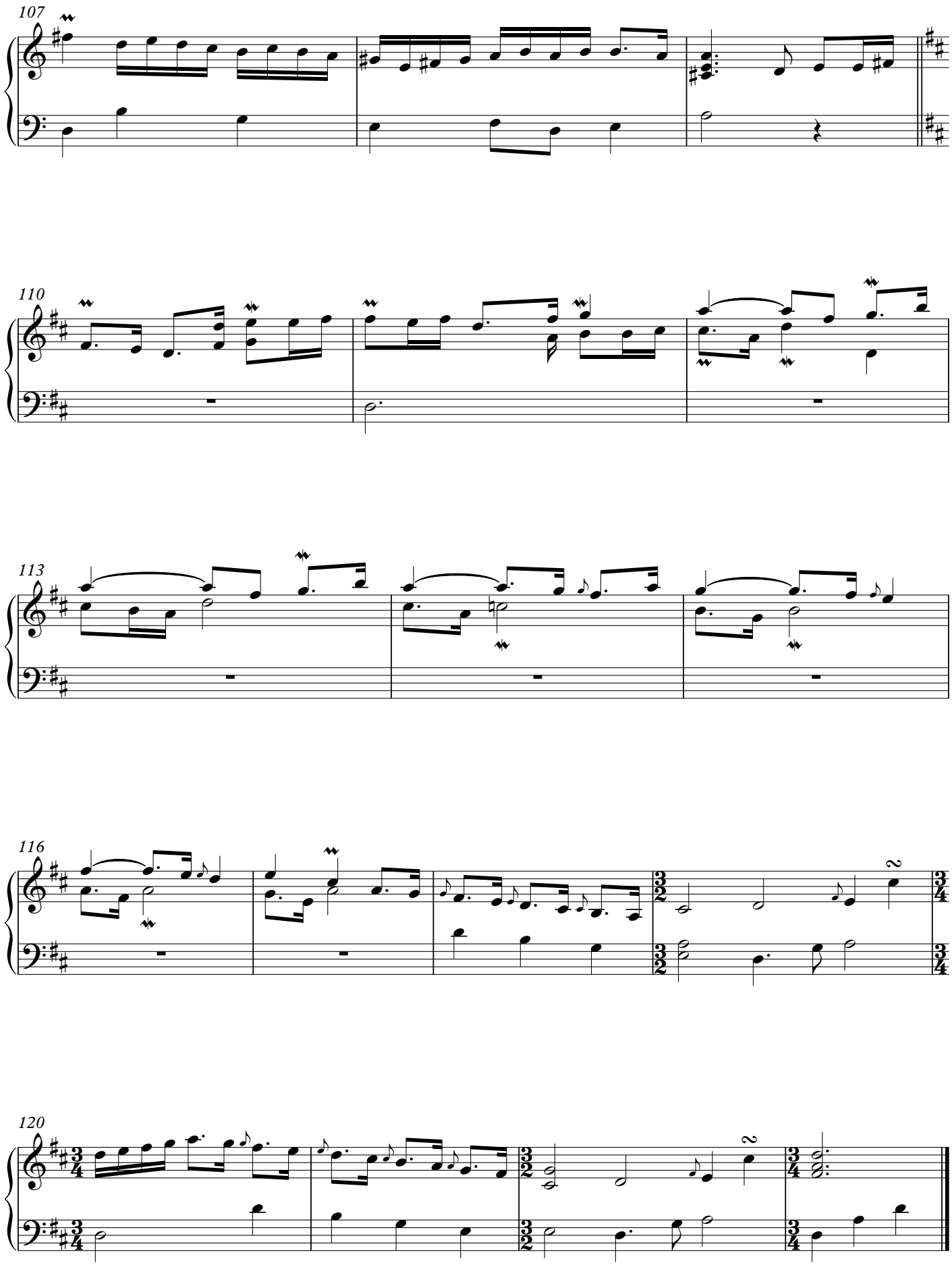



25
30
35
39
43
47


51
55
59
63
67
71


74
78
82
86
90
94


97
99
101
103
105

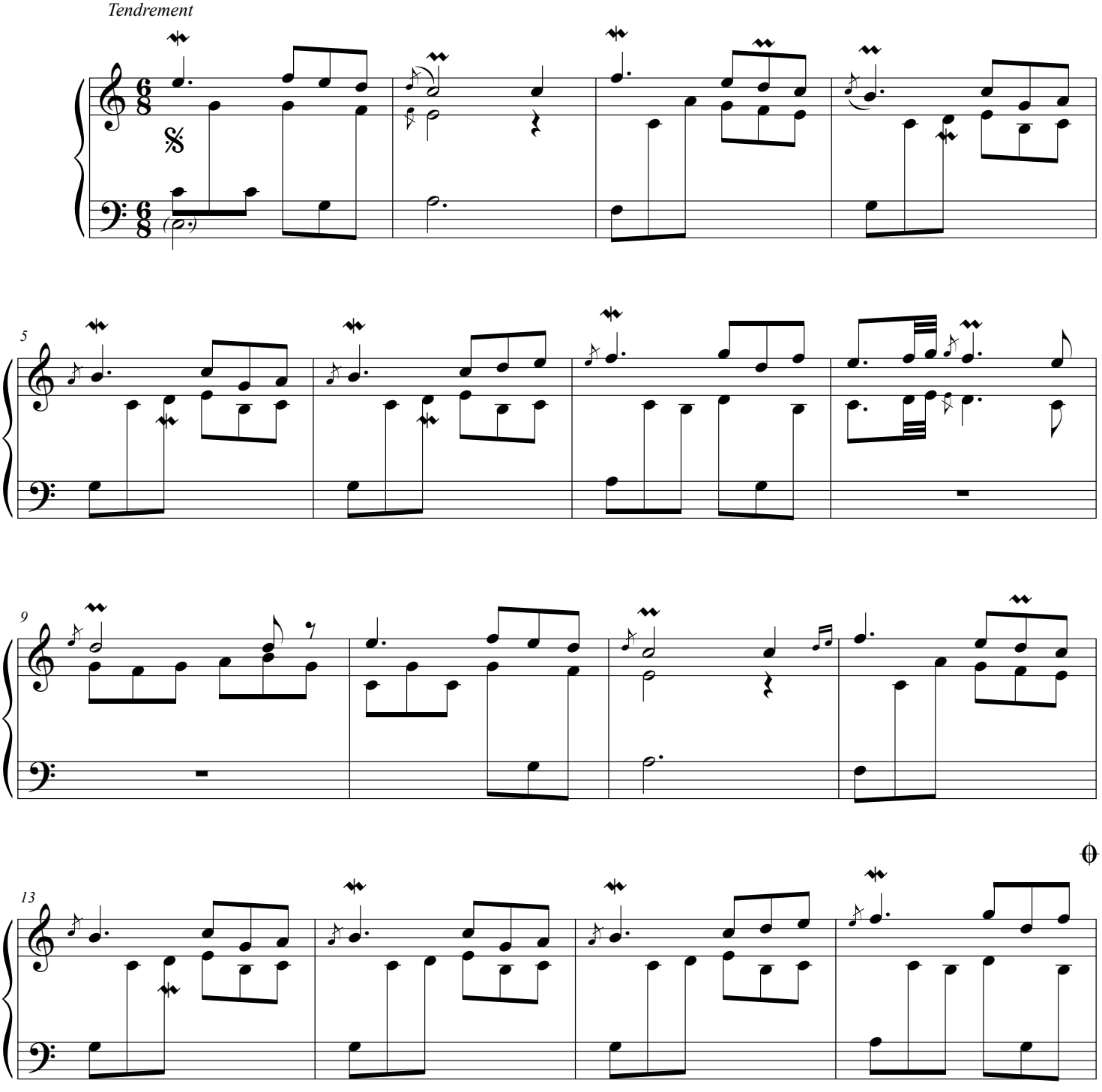

107
110
113
116
120

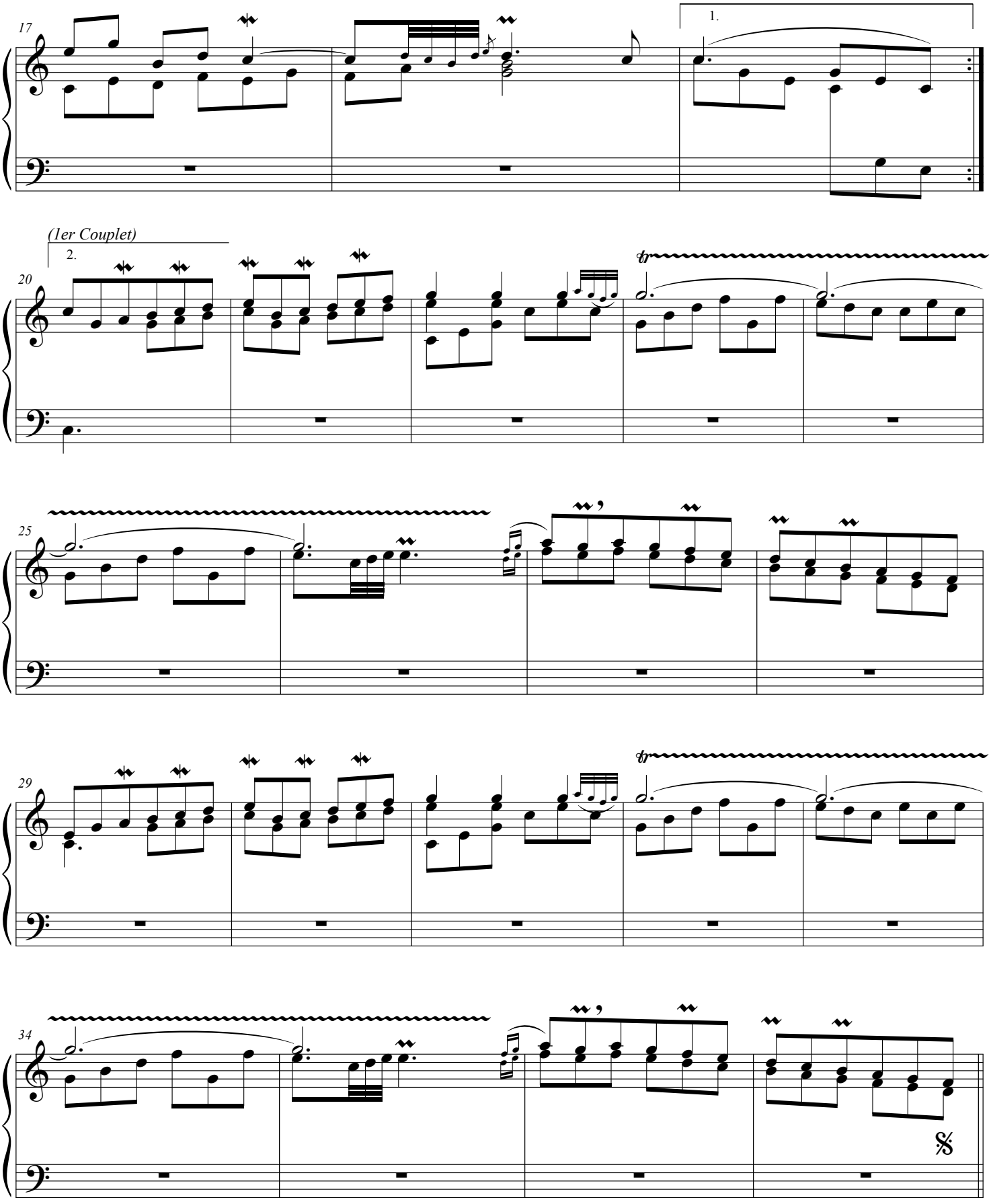
La Zaïde

Rondeau

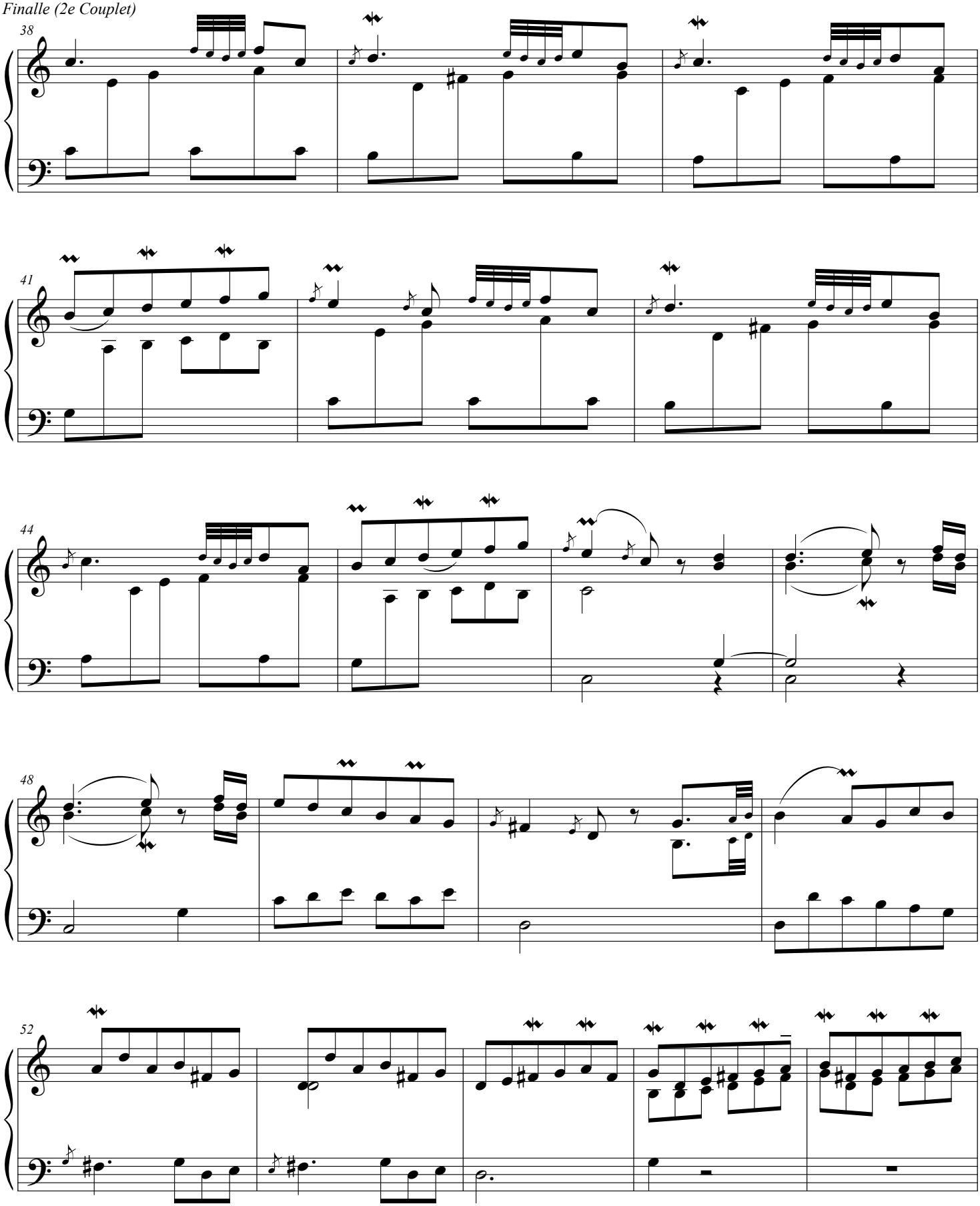
Pancrace Royer (1703-1755)
Arranged by Richard de Waardt

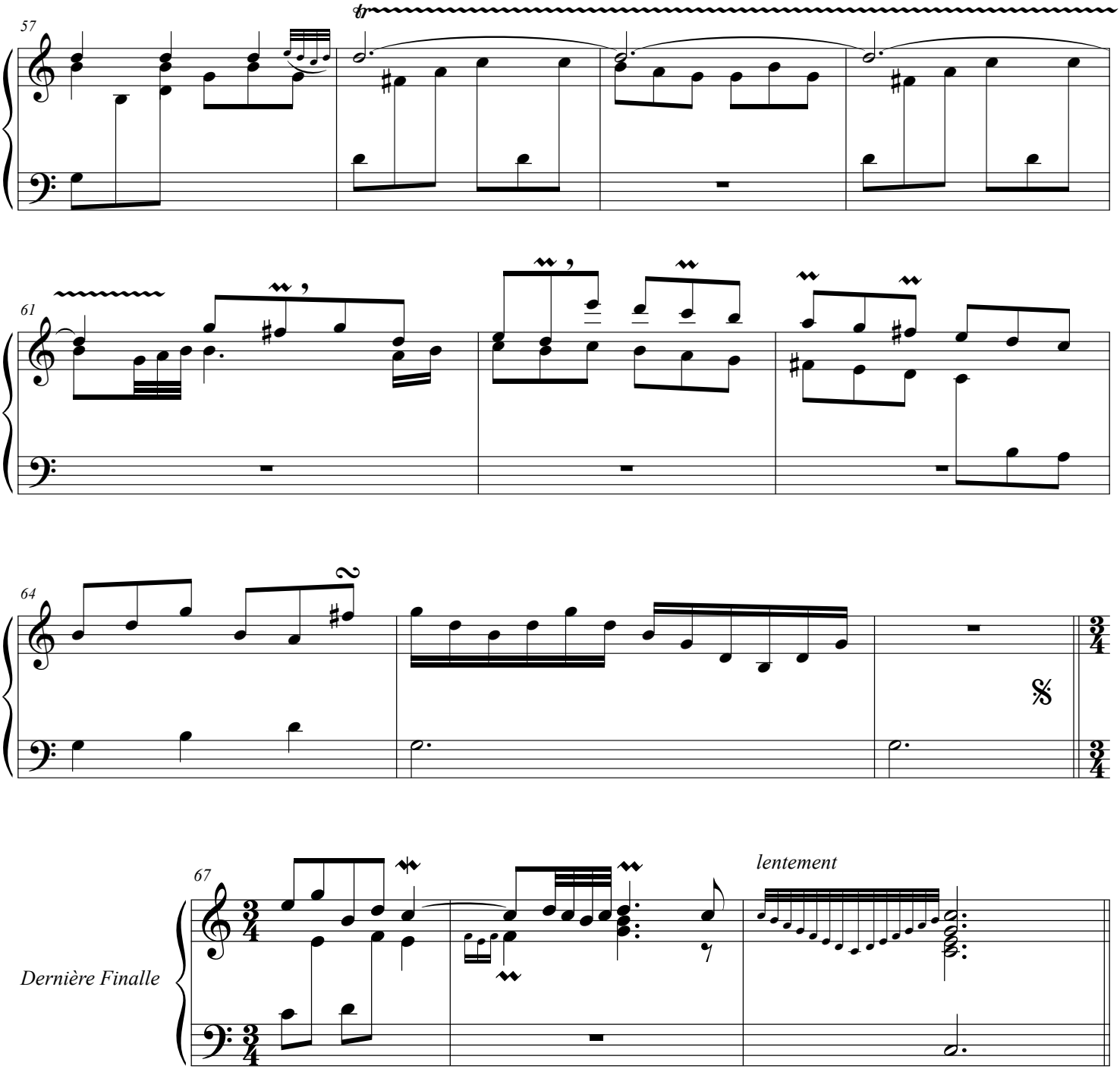
Tendrement




17
1.
(1er Couplet)
2.
20
25
29
34

Finalle (2e Couplet)



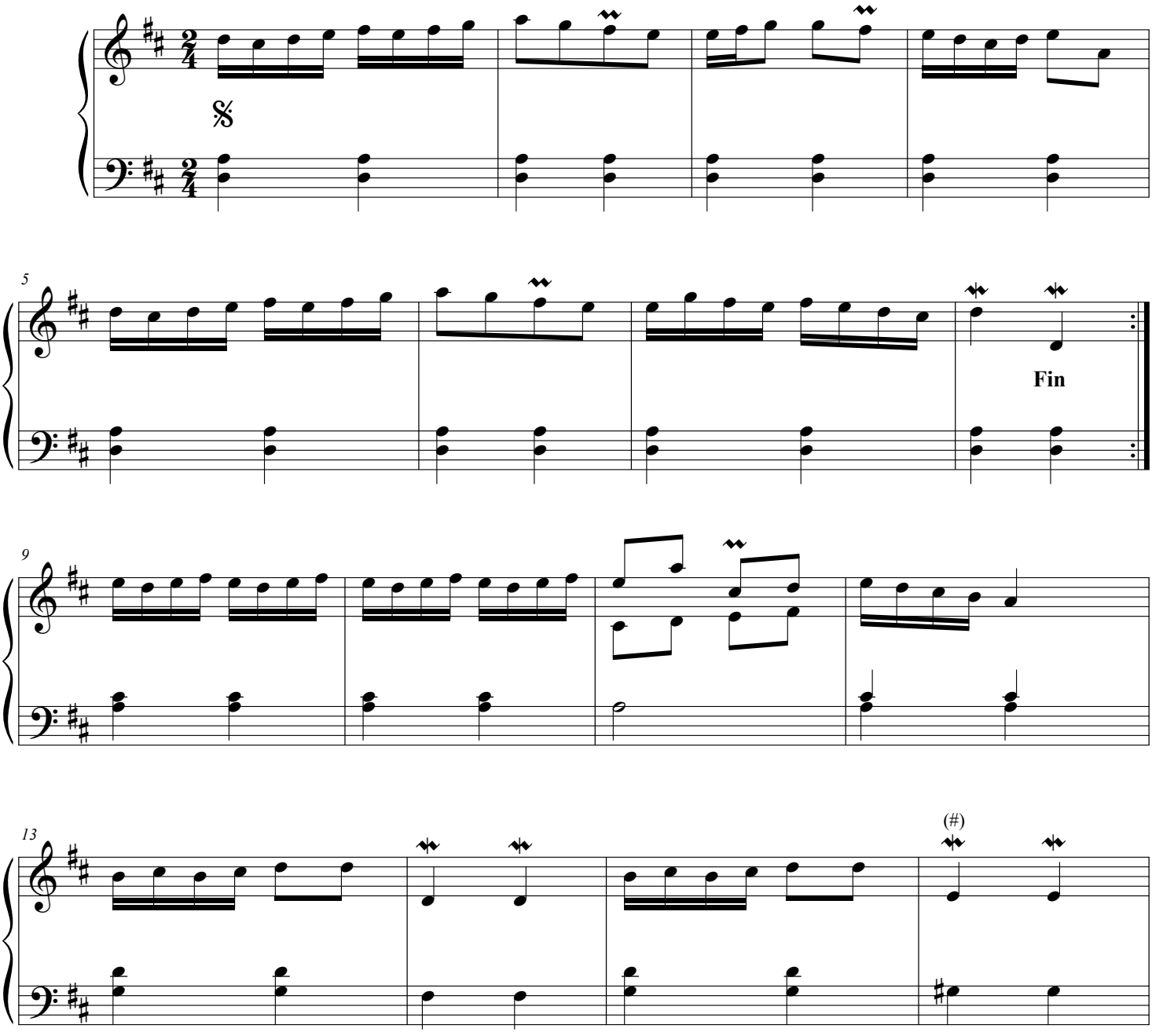

57
tr
61
64
2
Dernière Finalle
67
lentement

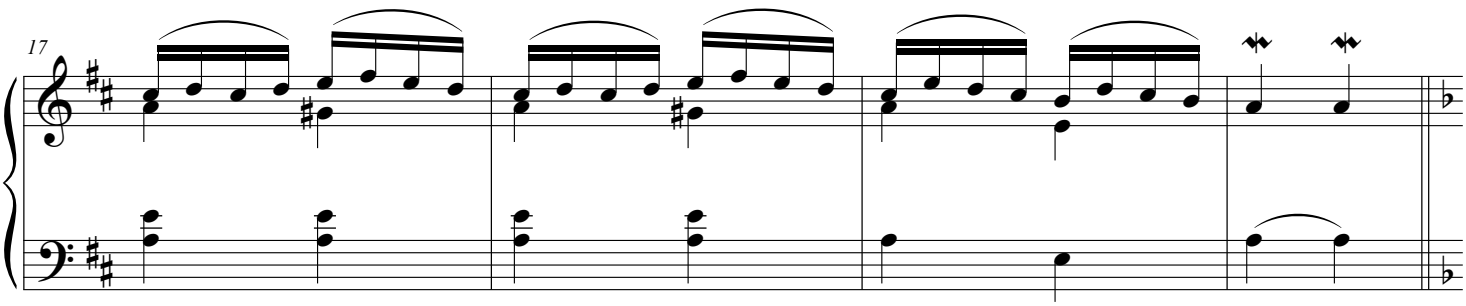
Pièces de Clavecin - Premier Livre, Paris 1746

Suite des Matelots

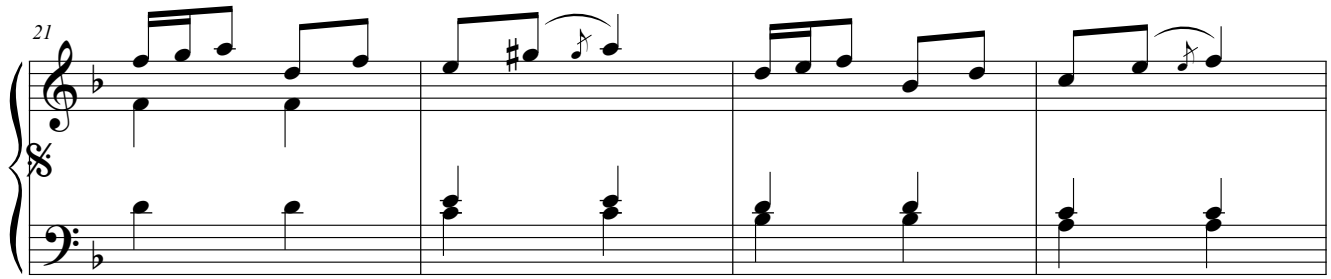
Pancrace Royer (1703-1755)
Arranged by Richard de Waardt

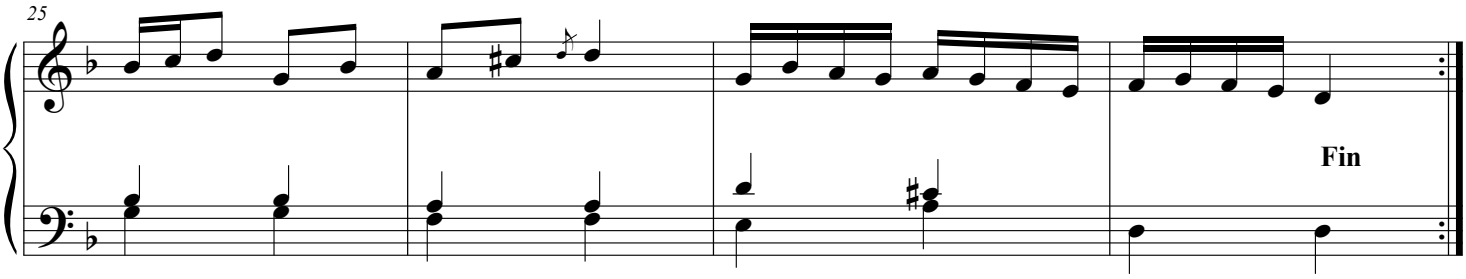
1er Tambourin

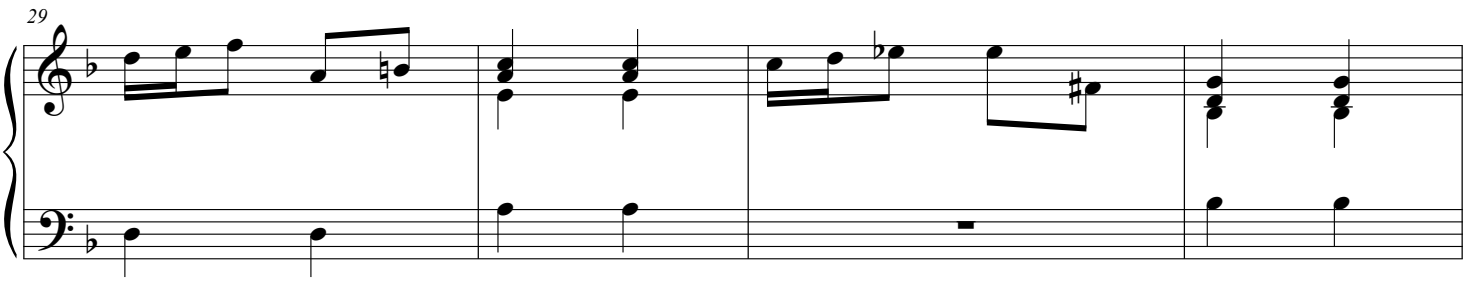


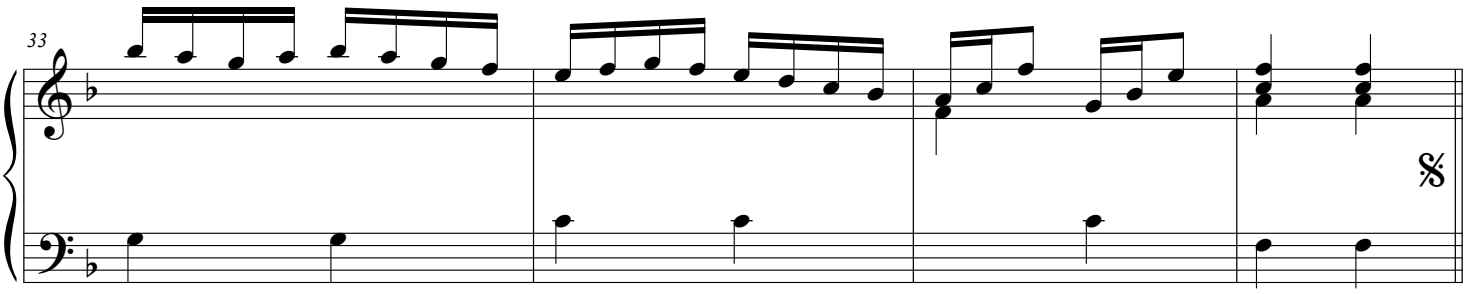


2e Tambourin







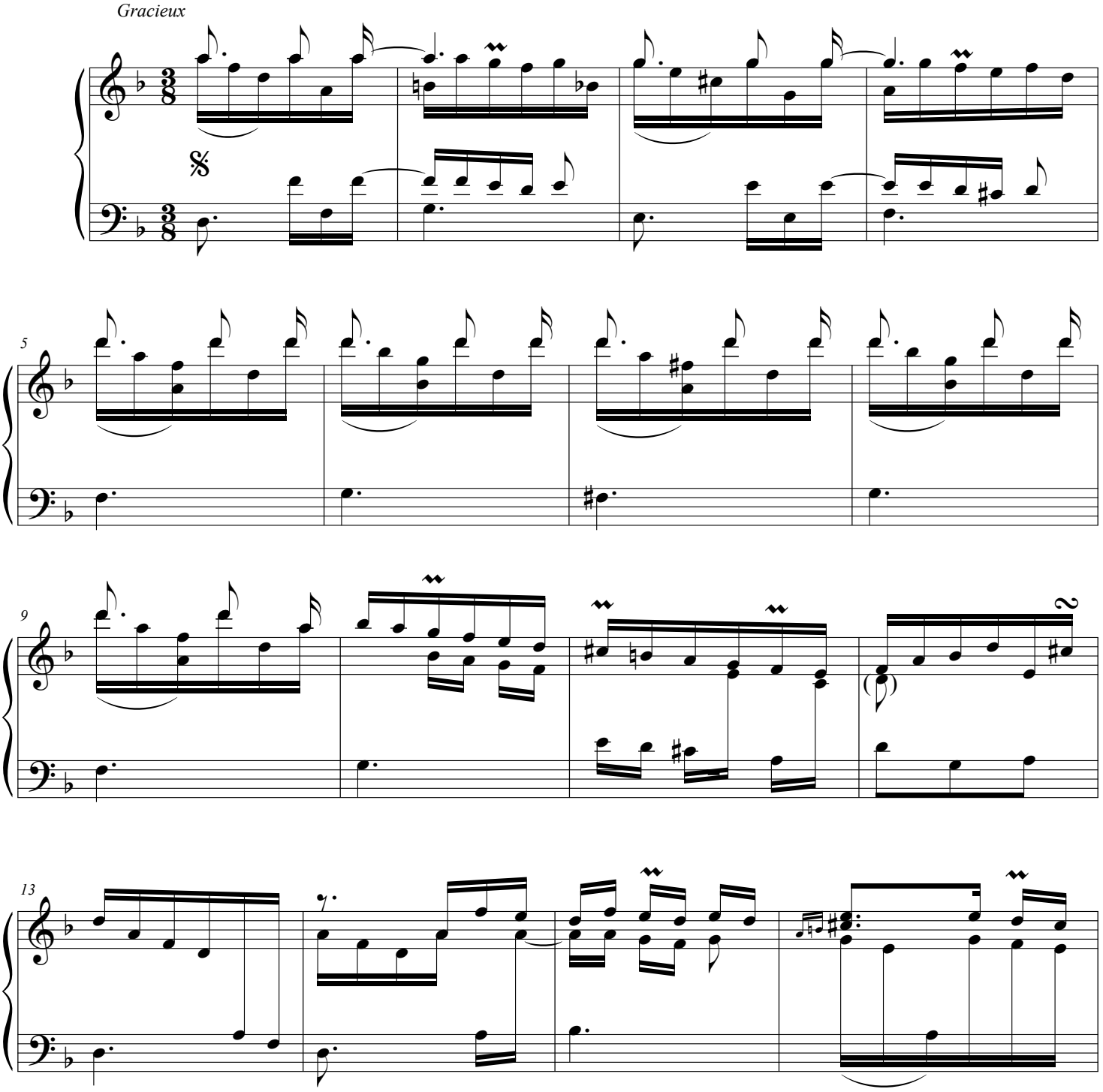


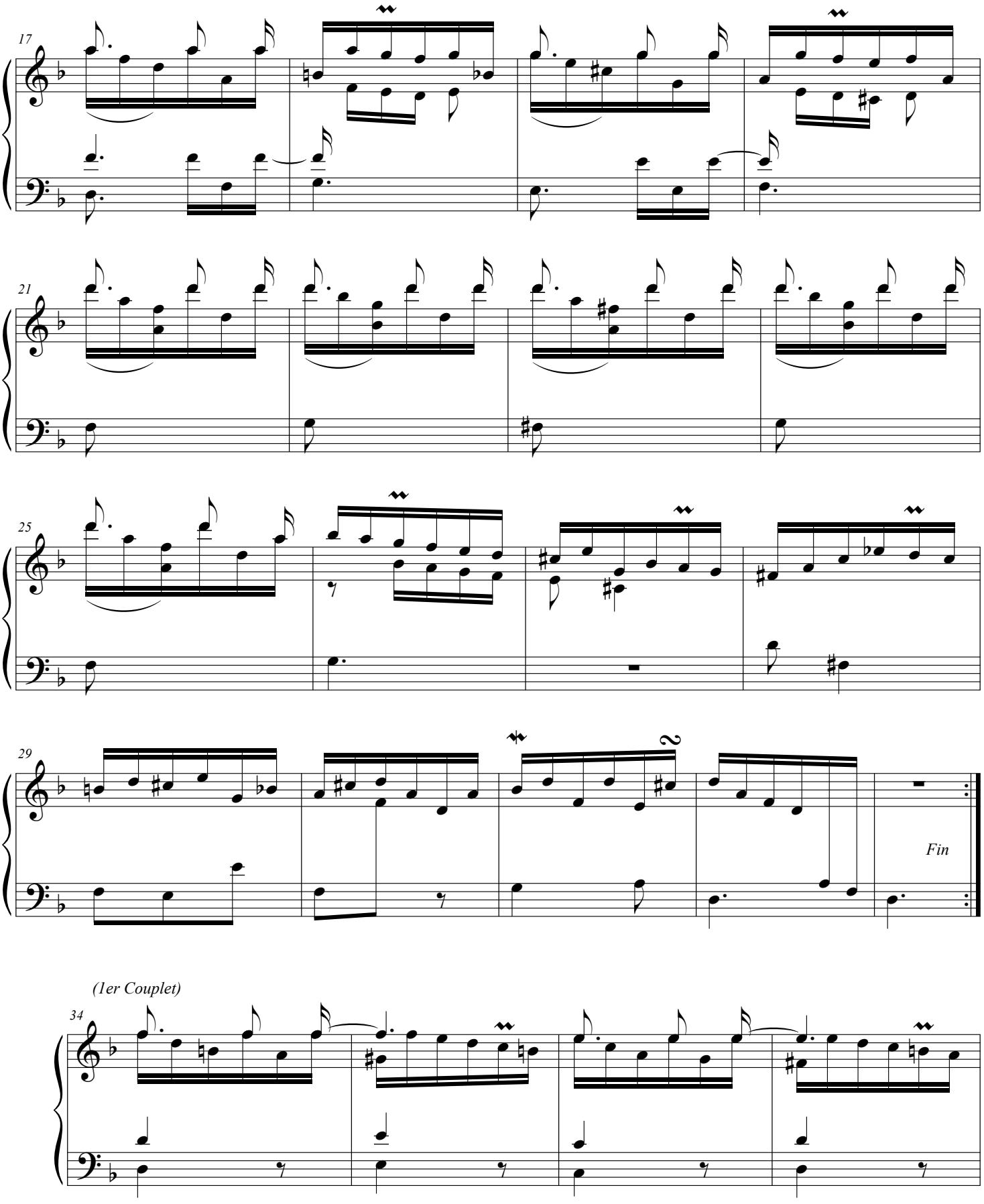
L'Aimable

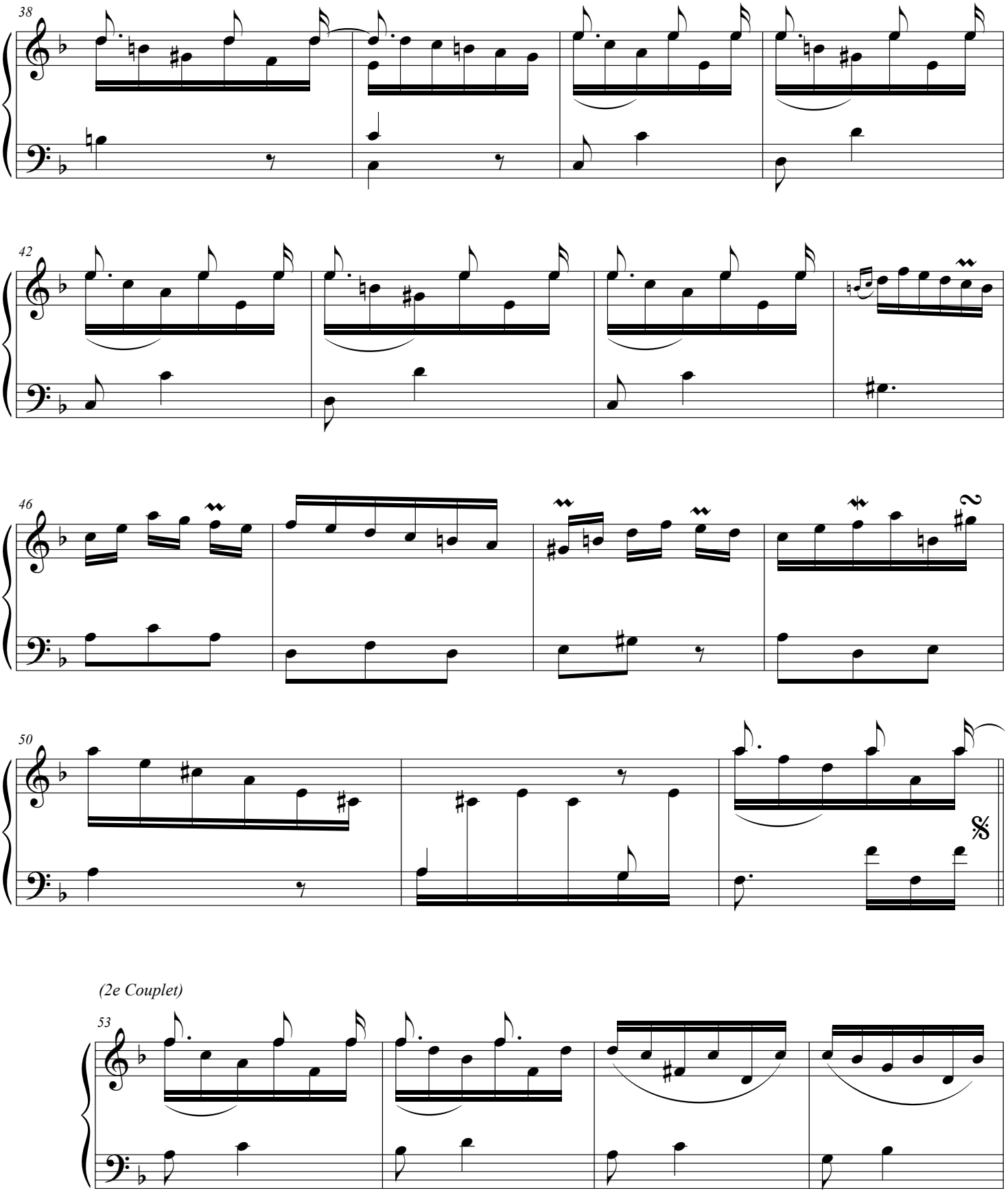
Rondeau

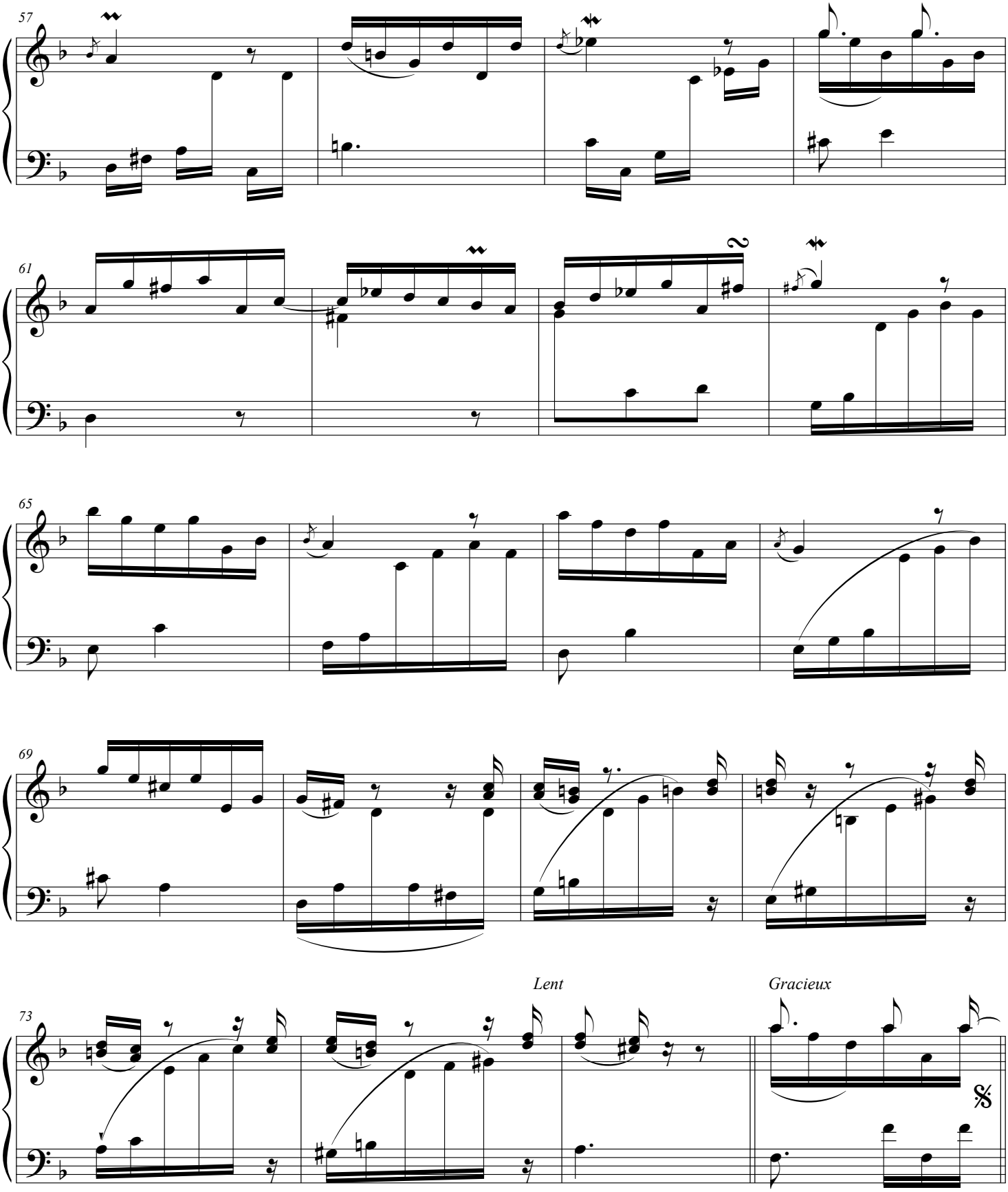
Pancrace Royer (1703-1755)
Arranged by Richard de Waardt

Gracieux




17
21
25
29
Fin
(1er Couplet)
34

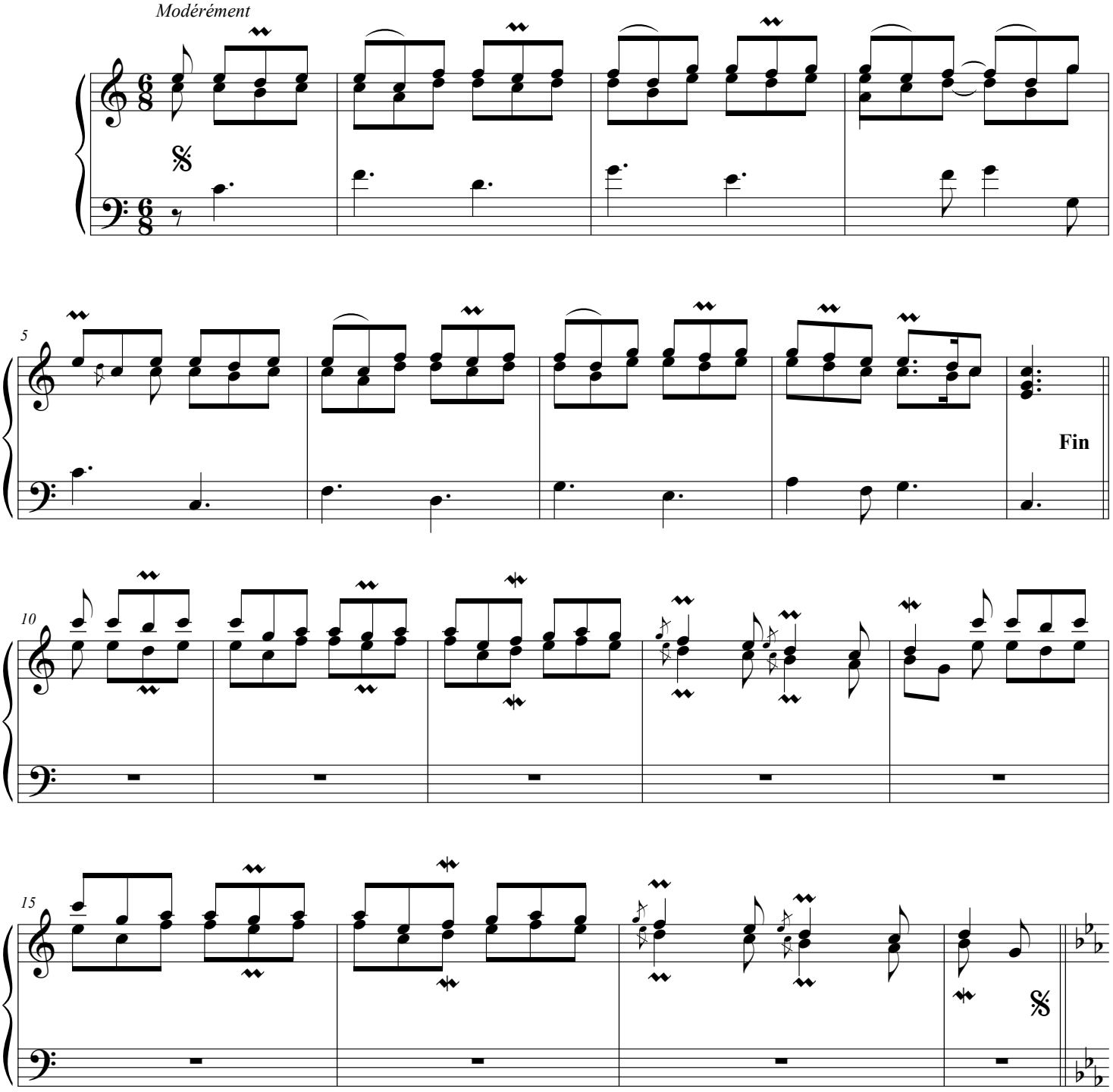

38
42
46
50
(2e Couplet)
53

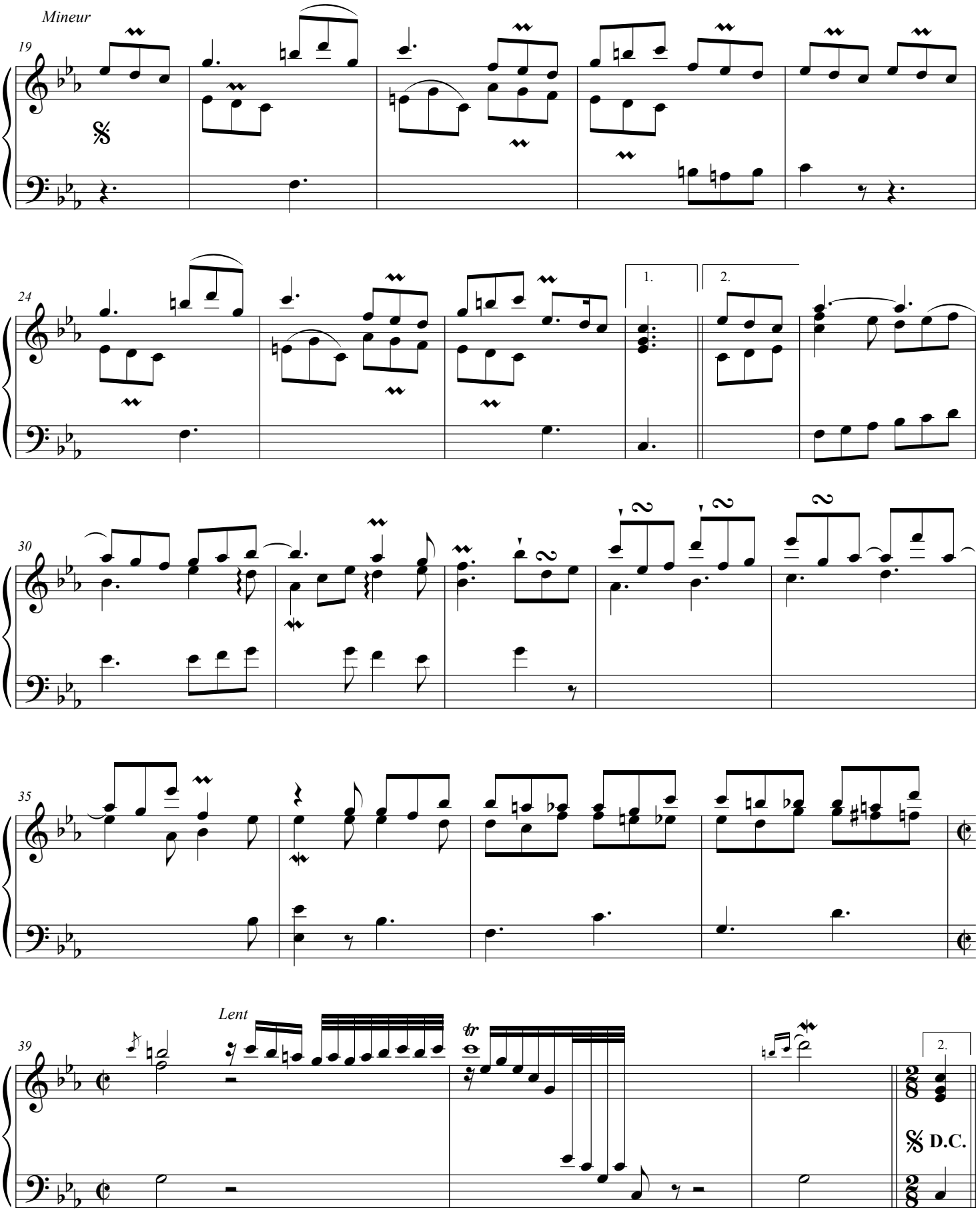

57
61
65
69
73
Lent
Gracieux

La Rémouleuse

Rondeau

Pancrace Royer (1703-1755)
Arranged by Richard de Waardt

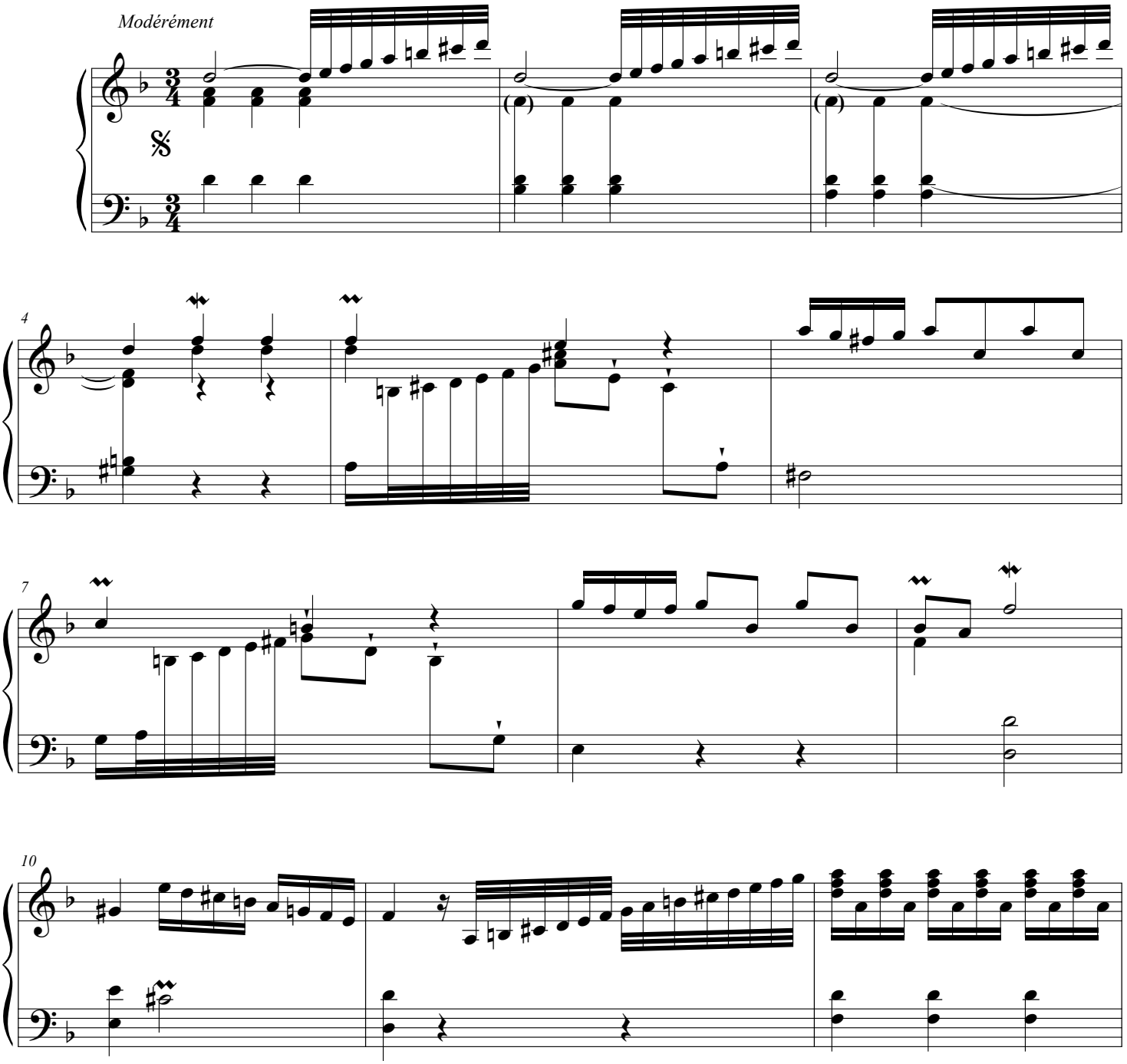


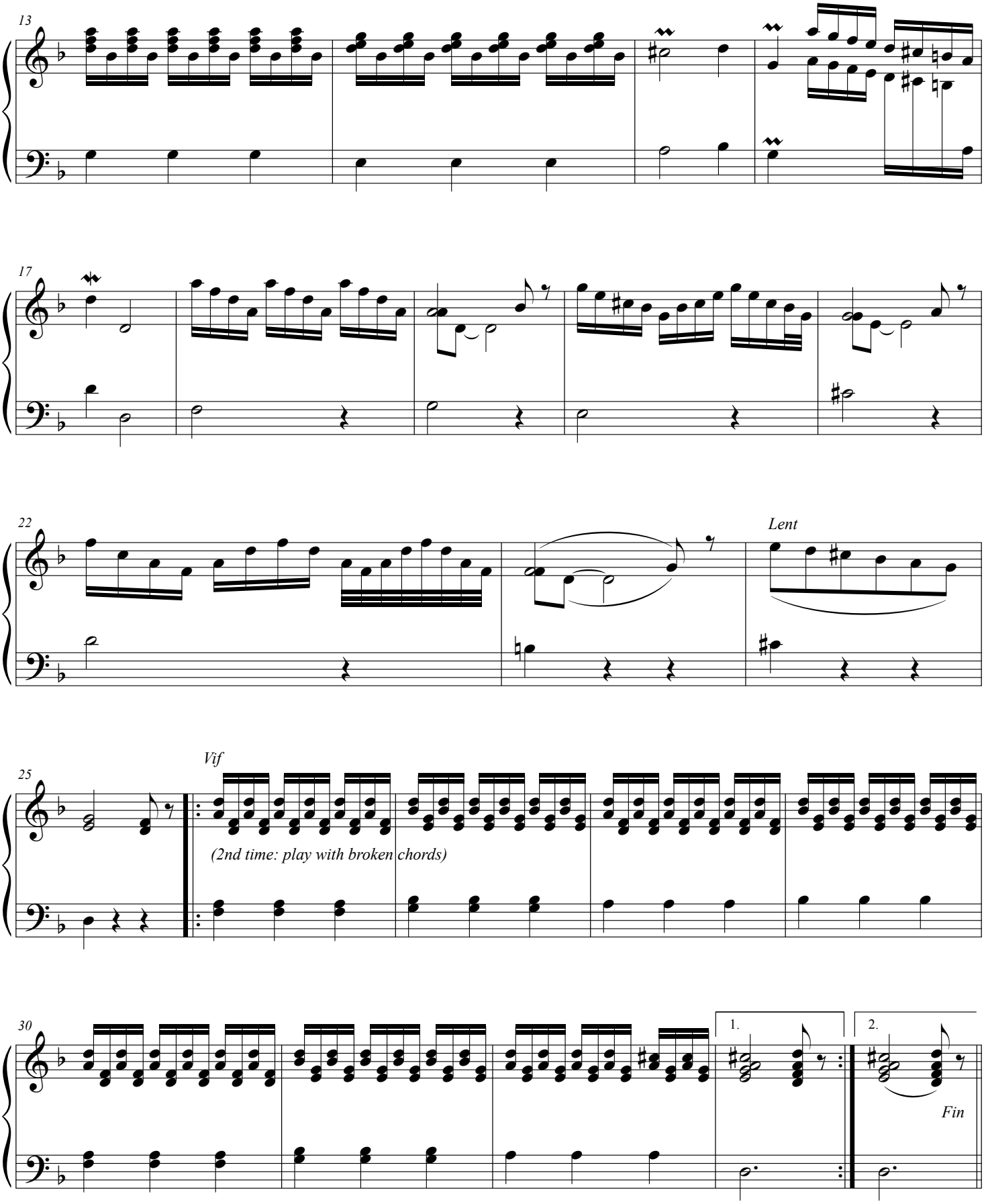

Mineur
19
24
1.
2.
30
35
Lent
39
tr
2.
D.C.

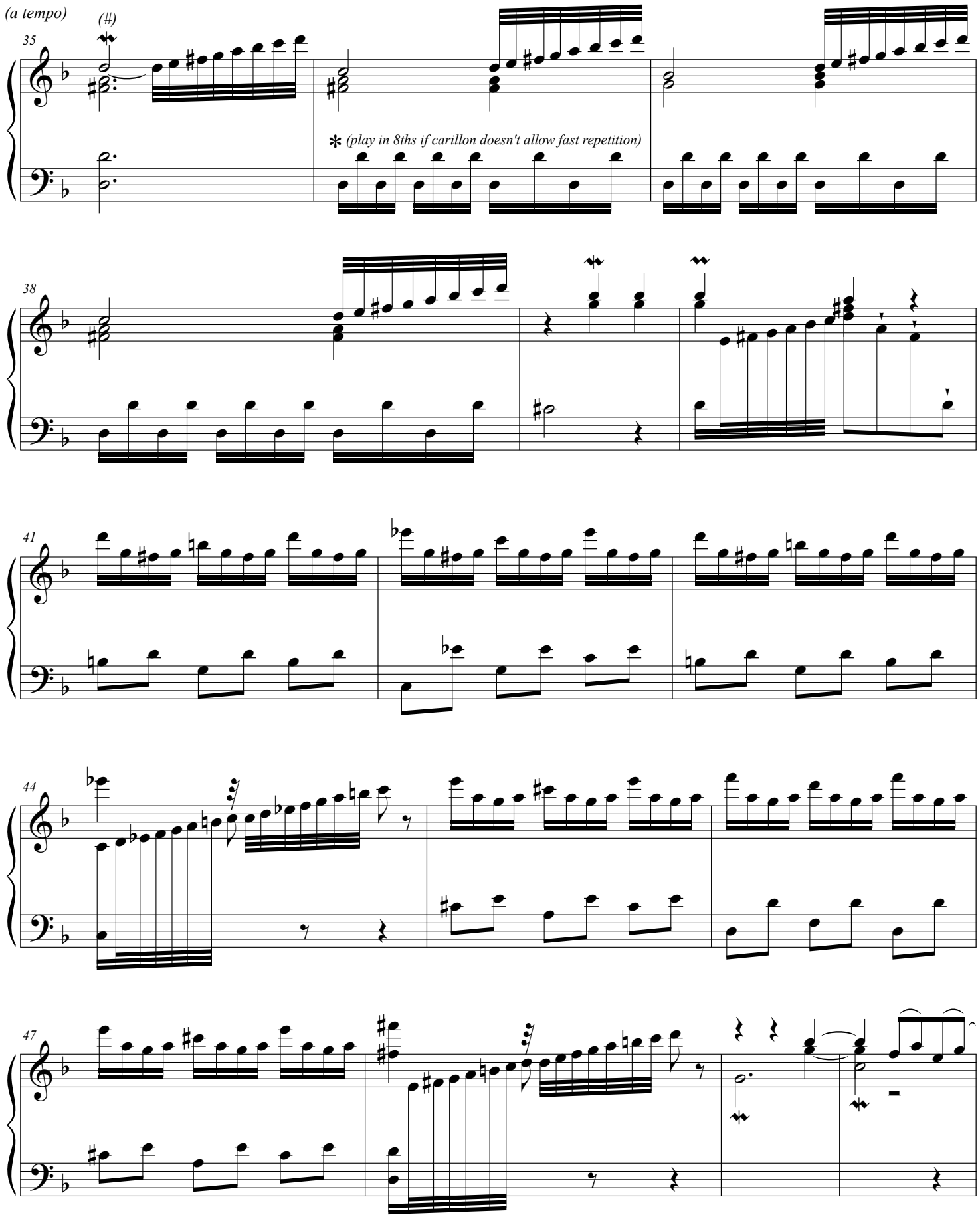
Pièces de Clavecin - Premier Livre, Paris 1746

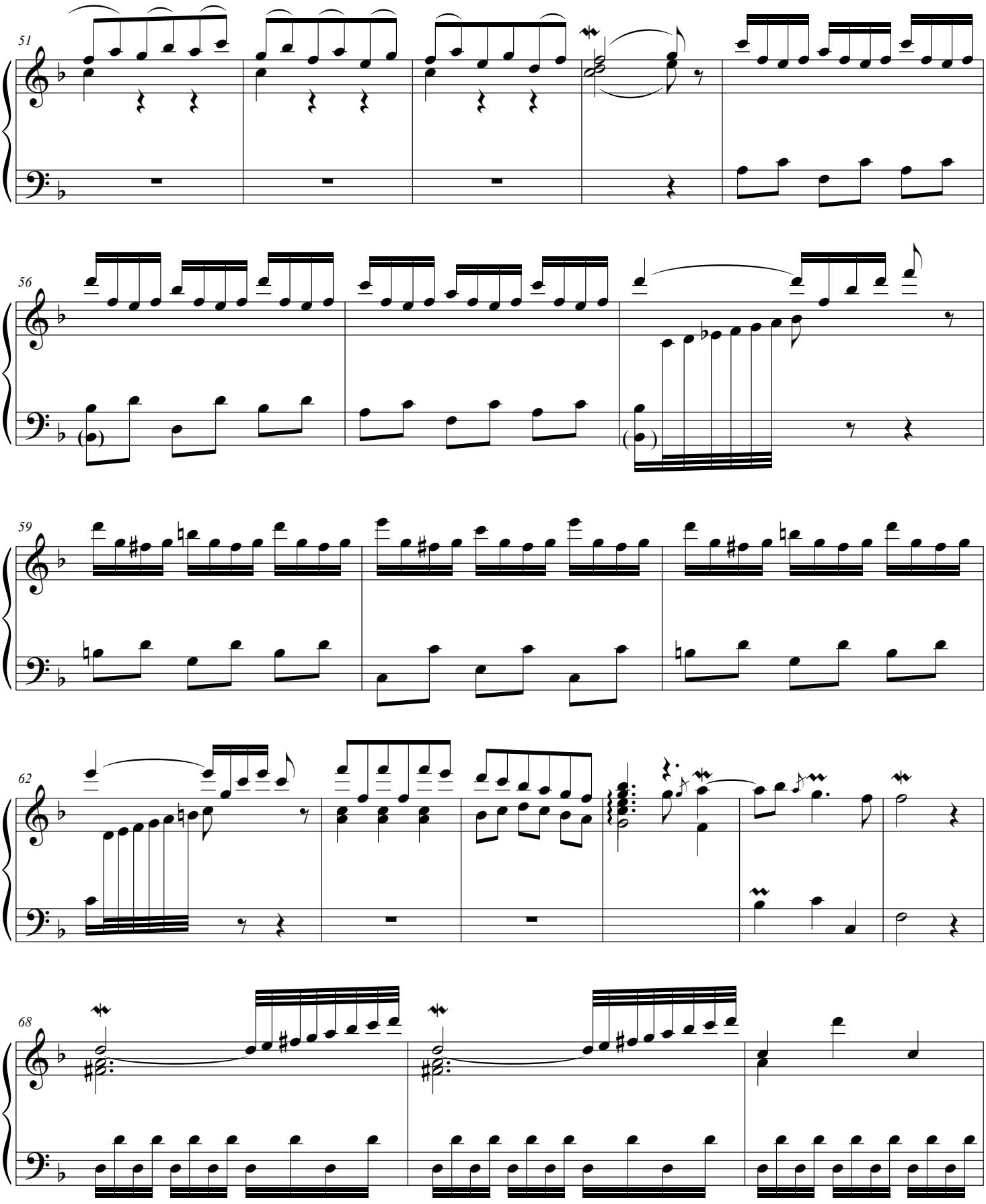
Le Vertigo

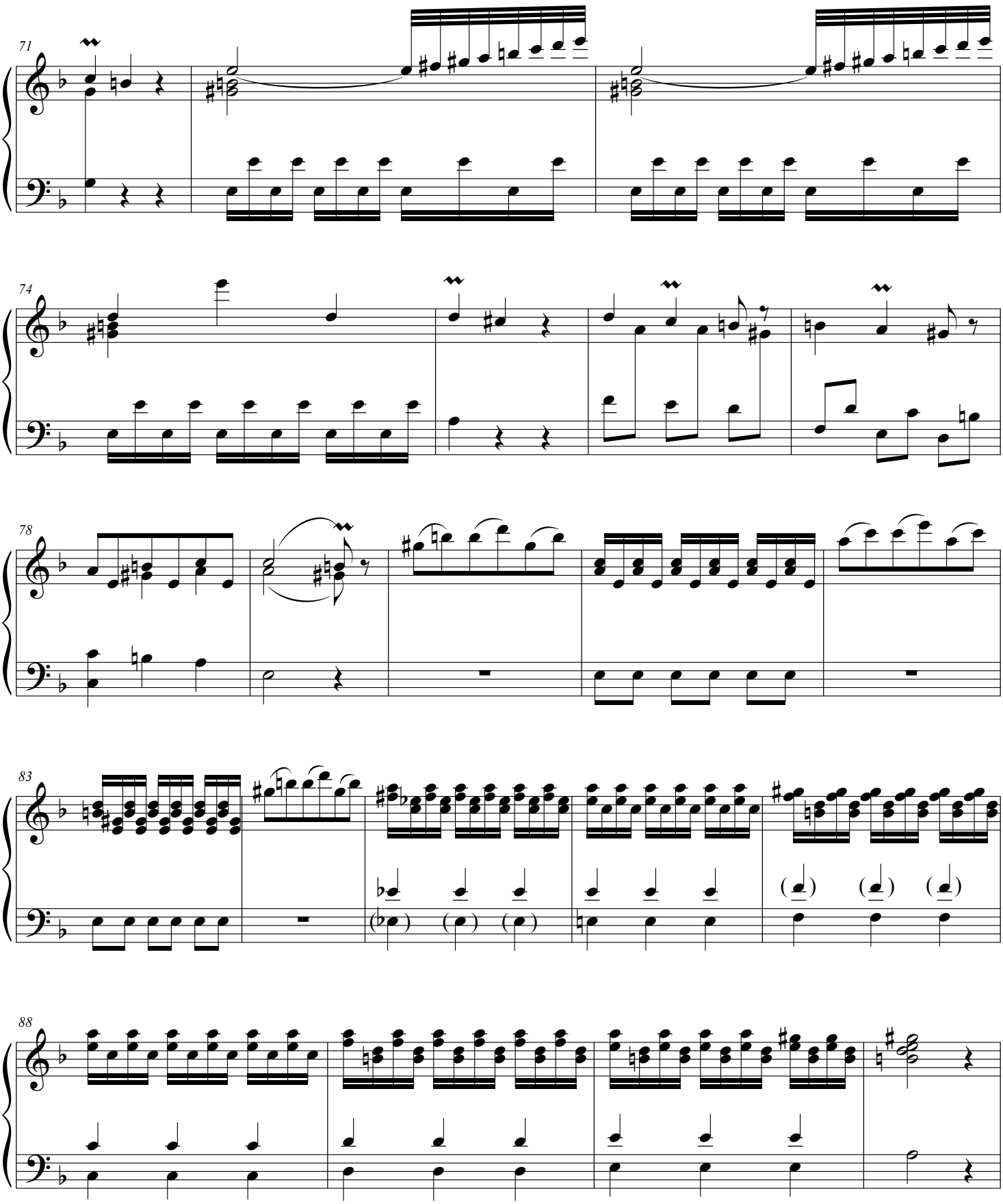
Pancrace Royer (1703-1755)
Arranged by Richard de Waardt

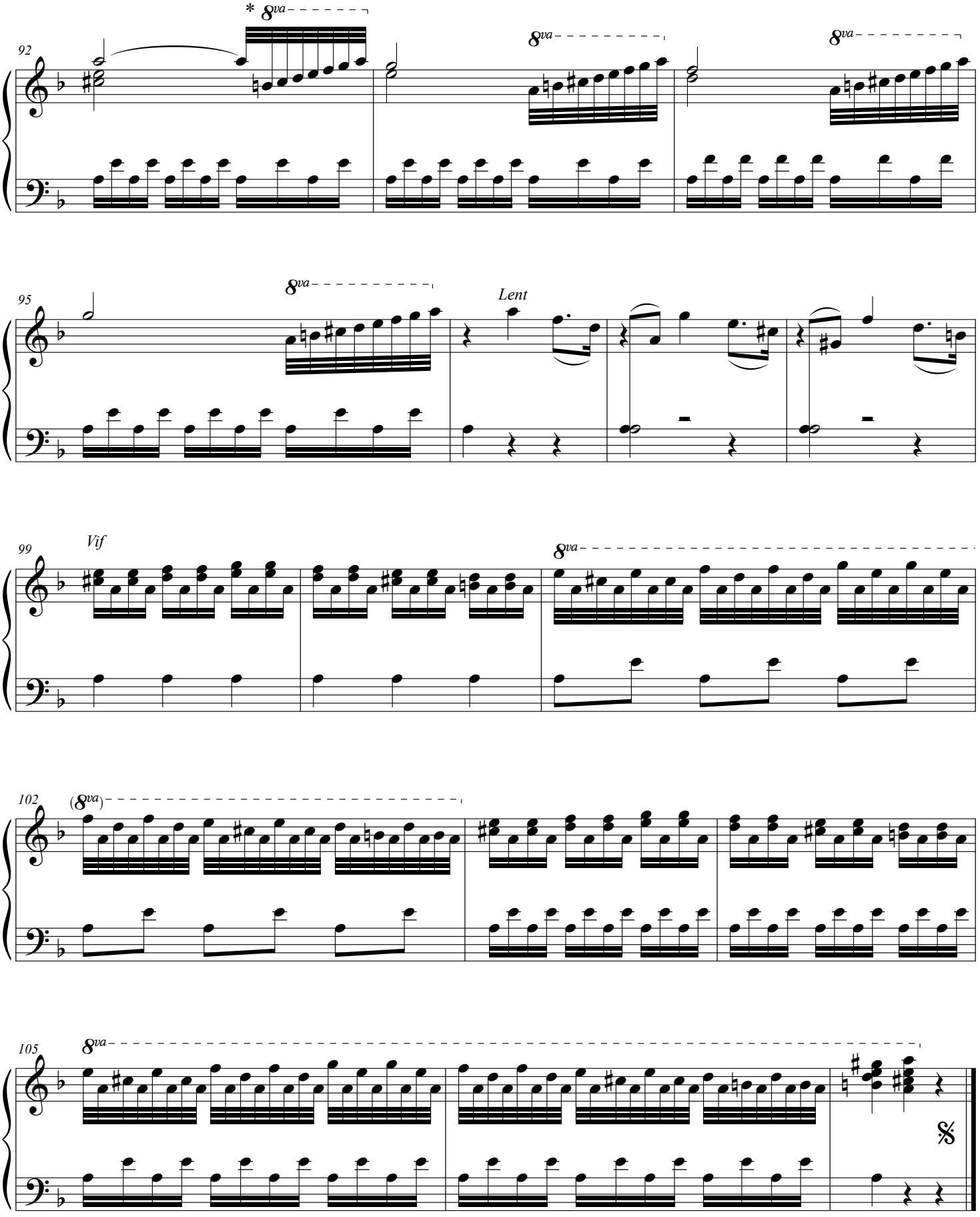



13
17
22
Lent
25
Vif
(2nd time: play with broken chords)
30
1.
2.
Fin


(a tempo)
(#)
35
* (play in 8ths if carillon doesn't allow fast repetition)
38
41
44
47


51
56
59
62
68


71
74
78
83
88



* (8va when possible)

Campanae
Lovanienses

Matthias Vanden Gheyn
1721-2021