



MUZIKAAL JUBILEUMBOEK

100 jaar Koninklijke Beiaardschool
Jef Denyn Mechelen

MUSICAL ANNIVERSARY BOOK

100 years Royal Carillon School
Jef Denyn Mechelen

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BEIAARDSCHOOL 
MECHELEN 
100 JAAR

VOORWOORD

Toen de Mechelse Beiaardschool in 1922 werd opgericht door Jef Denyn en medewerkers was er amper een handvol originele beiaardmuziek beschikbaar. Meteen wilde Denyn hieraan verhelpen. In de opleiding werd arrangeren en componeren een vast onderdeel en sindsdien spelen alle laatstejaars eigen werk op het eindexamen. Honderd jaar later bestaat er ondertussen een vrij groot repertorium met originele beiaardmuziek, maar in vergelijking met dat van andere muziekinstrumenten blijft het nog altijd vrij bescheiden.

De 100^e verjaardag van de Beiaardschool bood dan ook een mooie gelegenheid om een aantal componisten aan te spreken. Twaalf componisten uit tien verschillende landen werden uitgenodigd om een nieuw werk te schrijven. Met uitzondering van Naoto Ohmassa uit Japan zijn zij allen alumni van Mechelen. Het werden dertien werken met een wisselende moeilijkheidsgraad zodat zowel de student als de professionele beiaardier er zijn gading vindt.

Deze partiturenbundel wordt graag aangeboden bij deze 100^e verjaardag aan alle beiaardiers wereldwijd.

Koen Cosaert,
Directeur

FOREWORD

When the Mechelen Carillon School was founded in 1922 by Jef Denyn and associates, there was hardly a handful of original carillon music available. Denyn immediately wanted to remedy this. Arranging and composing became a standard part of the course and since then all students play their own music at the final examination. One hundred years later there is now a fairly large repertoire of original carillon music, but compared to that of other musical instruments it is still quite modest.

The 100th anniversary of the Carillon School therefore offered a good opportunity to address a number of composers. Twelve composers from ten different countries were invited to write a new piece. With the exception of Naoto Ohmassa from Japan, they are all alumni of Mechelen. Thirteen pieces of varying difficulty were composed, so that both students and professional carillonneurs can find something to their liking.

This collection of scores is gladly presented on this 100th anniversary to all carillonneurs worldwide.

Koen Cosaert,
Director

INHOUDSTAFEL - TABLE OF CONTENTS

- Einleitung, Variationen und Hymne über "Happy Birthday"
Jürgen Buchner (°1960)
- Tríptico Dórico
Jan Coeck (°1950)
 - Alba
 - Procesión
 - Terco
- Gangway
Jan Coeck (°1950)
 - Prayer
 - Obsession
 - Resignation
 - Quartz
- Centennial Chimes
Joey Brink (°1988)
- A Bell Tomfoolery
Abel Chaves (°1972)
- Eaux troubles
Stefano Colletti (°1973)
- Concerto per Campane for Chamber Carillon and String Ensemble, opus 151.
Ludo Geloën (°1962)
- Concerto per Campane, opus 151. Pianoreductie
Ludo Geloën (°1962)
- Frolicking from Afar
Thomas Laue (°1985)
- Herinneringen – Memories voor Beiaard Solo
Eddy Mariën (°1962)
- Herinneringen – Memories voor orgel en beiaard. Full Score
Eddy Mariën (°1962)
- Herinneringen - Memories voor orgel en beiaard. Carillon Score
Eddy Mariën (°1962)
- Herinneringen - Memories voor orgel en beiaard. Organ Score
Eddy Mariën (°1962)
- Dream for Carillon.
Naoto Ohmasa (°1954)
- Syncopated moments
Scott Allan Orr (°1992)
- Variations on the Ukrainian folk song on "Oh, whose horse is there" ("Oi, chyï to kin stoit")
Iryna Riabchun (°1957)
- Feestelijke fanfare voor beiaard
Frank Steijns (°1970)

JÜRGEN BUCHNER - Biografie

Jürgen Buchner werd geboren in Würzburg, Duitsland, in 1960. Na zijn middelbare school studeerde hij rechten in Würzburg (Dr. iur.), canoniek recht in Straatsburg (Frankrijk) en Rome (Italië) (Dr. iur. can.), en muzikwetenschap en muziekonderwijs in Milton Keynes (Groot-Brittannië) en Würzburg (Dr. phil.). Hij studeerde ook orgel (Brigham Young University/Provo/USA) en beiaard aan de Koninklijke Beiaardschool 'Jef Denyn' in Mechelen. Hij is jurist bij het Bisschoppelijk Ordinariaat in Würzburg en universiteitsbeiaardier aan de Beierse Julius-Maximilians Universiteit in Würzburg, waar hij ook een leeropdracht heeft.

JÜRGEN BUCHNER - Biography

Jürgen Buchner was born in Würzburg, Germany, in 1960. After graduating from high school, he studied law in Würzburg (Dr. iur.), canon law in Strasbourg (France) and Rome (Italy) (Dr. iur. can.), and musicology and music education in Milton Keynes (Great Britain) and Würzburg (Dr. phil.). He also studied organ (Brigham Young University/Provo/USA) and carillon at the Royal Carillon School 'Jef Denyn' in Mechelen. He is a lawyer at the Episcopal Ordinariate in Würzburg and a university carillonneur at the Bavarian Julius-Maximilians University in Würzburg, where he also has a teaching position.

TOELICHTING

Happy Birthday – Jurgen Buchner

De Inleiding, Variaties en Hymne op "Happy Birthday" neemt opzettelijk de driedelige vorm aan van veel composities voor beiaard. Zonder een stijlkopie te willen zijn, pikt het stijlelementen op van grote componisten uit verschillende eeuwen, tot Jef Denyn zelf aan toe. Op die manier wil het een eerbetoon zijn, een boeket van verschillend gekleurde bloemen van dankbaarheid voor de 100ste verjaardag van de Koninklijke Beiaardschool, waar ik mijn studies heb mogen voltooien.

EXPLANATION

Happy Birthday – Jurgen Buchner

The Introduction, Variations and Hymn on "Happy Birthday" deliberately takes up the three-part form of many compositions for carillon. Without wanting to be a style copy, it picks up stylistic elements of great composers from different centuries up to Jef Denyn himself. In this way it wants to be a homage, a bouquet of different coloured flowers of gratitude for the 100th birthday of the Royal Carillon School, where I was allowed to complete my studies.

Einleitung, Variationen und Hymne über "Happy Birthday"

für Carillon

Jürgen Buchner (1960)

The first system of the musical score is written for a carillon in 3/4 time. The key signature has one flat (B-flat). The upper staff (treble clef) contains four measures of sustained chords, each marked with a dynamic of *ppp*. The lower staff (bass clef) contains four measures, with the first three being rests and the fourth containing a half note G4 and a quarter note F4, marked with a dynamic of *p*.

The second system of the musical score continues in 3/4 time. The upper staff (treble clef) contains four measures of sustained chords, each marked with a dynamic of *ppp*. The lower staff (bass clef) contains four measures: the first three have quarter notes G4, F4, and E4, and the fourth has a half note G4 and a quarter note F4, marked with a dynamic of *p*.

The third system of the musical score continues in 3/4 time. The upper staff (treble clef) contains four measures: the first has a sustained chord (*ppp*), the second and third have sustained chords with a crescendo hairpin, and the fourth has a half note G4. The lower staff (bass clef) contains four measures: the first three have quarter notes G4, F4, and E4, and the fourth has a half note G4 and a quarter note F4, marked with a dynamic of *p*.

The fourth system of the musical score changes to 4/4 time. The upper staff (treble clef) contains four measures of eighth-note runs, marked with *accel.* and *8va*. The lower staff (bass clef) contains four measures: the first has a half note G4 and a quarter note F4, and the rest are rests.

First system of a piano score. The right hand plays a melodic line with a trill-like texture, marked with *accel.* and *8va*. The left hand plays a simple bass line.

Second system of a piano score. The right hand continues the melodic line with trills, marked with *8va*, *tr*, *rit.*, and *ppp*. The left hand is silent.

Third system of a piano score. The right hand features chords and a melodic line, marked with *ff* and *accel.*. The left hand plays a bass line with accents, marked with *ff*.

Fourth system of a piano score. The right hand plays a complex melodic line with trills, marked with *tr*, *tr*, *tr*, *rit.*, and *ppp*. The left hand is silent.

Fifth system of a piano score, titled "Thema". It is in 3/4 time and marked with *f*. The right hand plays a simple melodic theme, and the left hand provides a simple bass accompaniment.

Musical score for the first system, featuring a treble and bass clef with various notes and rests.

1. Variation - Brandenburg grüßt Mechelen

Allegro maestoso

Musical score for the second system, starting with a forte (*f*) dynamic marking.

Musical score for the third system, continuing the piece.

Musical score for the fourth system, including first and second endings.

2. Variation - Eine kleine (Carillon) Nachtmusik

Allegro

Musical score for the fifth system, starting with a forte (*f*) dynamic marking.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The bass clef staff contains a simple accompaniment with a few notes and rests.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff has a few notes and rests.

Third system of musical notation. The treble clef staff features a more active melodic line with eighth notes and a slur over the first two measures. The bass clef staff has a few notes and rests.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff has a few notes and rests.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff has a few notes and rests.

mf cresc.

f

ff fff

4. Variation - An der schönen blauen Dijle

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests, while the bass clef staff provides a simple accompaniment of quarter notes. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melodic line, and the bass clef staff continues the accompaniment. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff features chords and rests, and the bass clef staff continues with quarter notes.

Fourth system of musical notation. The treble clef staff shows chords and eighth notes, and the bass clef staff continues with quarter notes.

Fifth system of musical notation. The treble clef staff shows chords and eighth notes, and the bass clef staff continues with quarter notes.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some accidentals. The lower staff is in bass clef and contains a few notes, mostly rests, and a few chords.

The second system of music consists of two staves. The upper staff continues the chordal texture from the first system, ending with a double bar line and a fermata. The lower staff continues with a few notes and rests.

5. Variation - Tango Mechelino

The first system of the variation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a bass line with quarter and eighth notes.

The second system of the variation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with quarter and eighth notes.

The third system of the variation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with quarter and eighth notes.

6. Variation - Geburtstagsmarsch

The first system of music features a treble clef staff with a key signature of one flat and a 4/4 time signature. The melody begins with a series of eighth notes, followed by a quarter note, and then a half note. The bass clef staff provides a simple accompaniment of quarter notes. Dynamic markings include *ff* (fortissimo) and *f* (forte).

The second system continues the melody with a more complex rhythmic pattern, including sixteenth notes and eighth notes. The bass clef staff continues with quarter notes. The system concludes with a repeat sign.

The third system features a first ending (1.) and a second ending (2.). The melody is marked with *ritard.* (ritardando) and *ff*. The bass clef staff includes rests and quarter notes. The system ends with a repeat sign.

Hymne
Maestoso

The first system of the 'Hymne Maestoso' section is in 3/4 time. The treble clef staff features a melody of quarter notes and eighth notes. The bass clef staff has a simple accompaniment. The dynamic marking is *ff*.

The second system of the 'Hymne Maestoso' section includes a *ritard.* (ritardando) marking and a *fff* (fortississimo) dynamic marking. The treble clef staff features a melody with a fermata over a final note. The bass clef staff has a simple accompaniment.

JAN COECK - Biografie

Muziekpedagoog

Hij is ereprofessor aan het Lemmensinstituut Leuven en gastprofessor aan verschillende culturele centra voor lerarenopleidingen, nationaal en internationaal, vooral in Spanje.

Componist, auteur

Zijn werken bestaan vooral uit muziek voor kinder- en jongerenkoren.

Hij is de auteur van diverse bekende liedboeken met (eigen) Nederlandse teksten, ook in het Frans en Duits.

Tevens is hij componist en auteur van musicals en muzikale verhalen. Er staan vele publicaties en opnamen op zijn naam.

JAN COECK - Biography

Music educator

He is honorary professor at the Lemmens Institute Leuven, Belgium, and guest professor at various cultural centres for teacher training programs, national and international, mostly in Spain.

Composer, autor

His works consist mostly of music for children and junior choirs.

He is the author of various well-known songbooks with (own) Dutch lyrics, also in French and German.

In addition, he is the composer and author of musicals and musical stories and made many publications and recordings.

TOELICHTING

Triptico Dorico – Jan Coeck

'**Tríptico Dórico**' bestaat uit drie korte stukken geschreven in de oude dorische modus.

Titels in het Spaans werden gekozen vanwege de grote belangstelling van de componist voor deze taal.

'**Alba**', dageraad, begint met een eenvoudig lyrisch thema, dat het rustige ontwaken van de natuur oproept. Dit thema wordt herhaald, terwijl de linkerhand begeleidt met een soort ostinato.

Het beginthema wordt later nogmaals herhaald, met een rustige tweede stem en pedaalbeweging.

'**Procesión**' roept de langzame stappen op van een processie in de 'Semana Santa' (Goede Week).

Het hoofdthema klinkt in het pedaal, met een ostinato in de linkerhand. In het tweede deel begeleiden de snellere noten het pedaal, terwijl het hoofdthema deels in de linkerhand terugkeert.

'**Terco**', koppig, herinnert aan het dansante karakter van veel Spaanse muziek, weer met een koppig ostinato als begeleiding.

EXPLANATION

Triptico Dorico - Jan Coeck

'**Tríptico Dórico**' consists of three short pieces written in the ancient dorian mode.

The titles in Spanish were chosen because of the large interest of the composer in this language.

'**Alba**', dawn, starts with a simple lyrical theme, evoking the quiet awakening of nature.

This theme is repeated, while the left hand accompanies with a kind of ostinato.

The initial theme is repeated another time later on, with a quiet second voice and pedal movement.

'**Procesión**' evokes the slow steps of a procession in the 'Semana Santa' (Holy Week). The main

theme sounds in the pedal, with an ostinato in the left hand. In the second part, the faster notes accompany the pedal, while the main theme returns partly in the left hand.

'**Terco**', stubborn, reminds of the dancing character of many Spanish music, again with a *stubborn* ostinato as accompaniment.

Jan Coeck

Triptico Dòrico

- Alba
- Prosesiòn
- Terco

1. Alba

(Dawn)

Jan Coeck

♩ = 110

mf

7

13

19

mp

26

rit.

mf

30

36

p

This system contains six measures of music. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 2/4 to 3/4, then 4/4, 3/4, and finally 4/4. The music features a melody in the treble staff and a bass line in the bass staff. A piano (*p*) dynamic marking is present in the first measure.

42

rit.

This system contains three measures of music. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The music features a melody in the treble staff and a bass line in the bass staff. A *rit.* (ritardando) marking is present in the second measure. The system ends with a double bar line.

2. Procesión

(procession)

Jan Coeck

$\text{♩} = 75$

mp

cantabile

rit.

p

tranquillo

12

22

mp

30

rallentando

mp

rit.

Detailed description: This is a piano score for a piece titled '2. Procesión' by Jan Coeck. The music is written for piano and bass in 2/4 time. The score is divided into four systems. The first system starts with a tempo marking of quarter note = 75 and a dynamic of mezzo-piano (mp). The second system begins at measure 12, featuring a 'cantabile' marking and a 'rit.' (ritardando) instruction. It ends with a piano (p) dynamic and a 'tranquillo' marking. The third system starts at measure 22 with a mezzo-piano (mp) dynamic. The fourth system begins at measure 30 with a 'rallentando' marking, followed by a mezzo-piano (mp) dynamic and a 'rit.' (ritardando) instruction. The score includes various musical notations such as slurs, ties, and repeat signs.

3. Terco

(stubborn)

Jan Coeck

$\text{♩} = 65$
espressivo

mf

p

5

9

13

17

2nd time *8^{va}*

mf

21

2nd time *p*

3. Terco

25 *rit.* *a tempo*

Musical notation for measures 25-29. Treble clef with a slur over measures 25-26. Bass clef with a whole note chord in measure 25 and rests in 26-29. Tempo markings 'rit.' and 'a tempo' are present.

30

Musical notation for measures 30-32. Treble clef with eighth notes and slurs. Bass clef with a whole note chord in measure 30 and rests in 31-32.

33

Musical notation for measures 33-36. Treble clef with eighth notes and slurs. Bass clef with a whole note chord in measure 33 and rests in 34-36.

37

Musical notation for measures 37-40. Treble clef with eighth notes and slurs. Bass clef with a whole note chord in measure 37 and rests in 38-40.

41 *diminuendo*

Musical notation for measures 41-44. Treble clef with eighth notes and slurs. Bass clef with a whole note chord in measure 41 and rests in 42-44. The word 'diminuendo' is written in the right margin.

45 *rit.* *a tempo*

Musical notation for measures 45-49. Treble clef with eighth notes and slurs. Bass clef with a whole note chord in measure 45 and rests in 46-49. Tempo markings 'rit.' and 'a tempo' are present.

3. Terco

51

Musical score for measures 51-54. The piece is in 3/4 time. The right hand features a rhythmic pattern of eighth notes, often beamed in pairs, with some rests. The left hand provides a simple accompaniment with occasional notes and rests.

55

Musical score for measures 55-58. The right hand continues with eighth-note patterns, while the left hand features a prominent bass line with long, flowing notes, some of which are beamed together across measures.

Jan Coeck

Gangway

- Prayer
- Obsession
- Resignation
- Quartz

1. Prayer

Jan Coeck

$\text{♩} = 60$ dolce

Musical score for measures 1-7. The piece is in C major, 4/4 time. The tempo is marked $\text{♩} = 60$ and the mood is *dolce*. The dynamic is *mp*. The right hand plays chords and a melodic line starting in measure 6. The left hand plays a simple bass line.

Musical score for measures 8-14. The right hand continues with chords and a melodic line. The left hand plays a simple bass line. The dynamic remains *mp*.

Musical score for measures 15-20. The right hand has a more active melodic line. The left hand continues with a simple bass line. The dynamic is *mp*. The word *espressivo* appears in measure 19.

Musical score for measures 21-27. The right hand has a more active melodic line. The left hand continues with a simple bass line. The dynamic is *mp*. The word *mf* appears in measure 24.

Musical score for measures 28-34. The right hand has a more active melodic line. The left hand continues with a simple bass line. The dynamic is *mp*.

Musical score for measures 35-41. The right hand has a more active melodic line. The left hand continues with a simple bass line. The dynamic is *mp*. The word *dim.* appears in measure 38.

42

Musical score for measures 42-49. The system consists of two staves. The upper staff (treble clef) contains a melodic line with quarter notes and rests, and some chords. The lower staff (bass clef) contains a bass line with half notes and whole notes, some with a fermata. A long slur covers the entire system.

50

Musical score for measures 50-56. The system consists of two staves. The upper staff (treble clef) contains a melodic line with quarter notes and rests, and some chords. The lower staff (bass clef) contains a bass line with half notes and whole notes, some with a fermata. A long slur covers the entire system.

57

Musical score for measures 57-62. The system consists of two staves. The upper staff (treble clef) contains a melodic line with quarter notes and rests, and some chords. The lower staff (bass clef) contains a bass line with half notes and whole notes, some with a fermata. A long slur covers the entire system. The word *espressivo* is written in the lower right of the system.

63

Musical score for measures 63-69. The system consists of two staves. The upper staff (treble clef) contains a melodic line with quarter notes and rests, and some chords. The lower staff (bass clef) contains a bass line with half notes and whole notes, some with a fermata. A long slur covers the entire system. The dynamic marking *mp* is in the lower left, and *dim.* is in the lower right.

70

Musical score for measures 70-73. The system consists of two staves. The upper staff (treble clef) contains a melodic line with quarter notes and rests, and some chords. The lower staff (bass clef) contains a bass line with half notes and whole notes, some with a fermata. A long slur covers the entire system. The dynamic marking *mp* is in the lower right.

2. Obsession

Jan Coeck

$\text{♩} = 100$

Musical notation for measures 1-4. The piece is in 7/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 100. The first system shows a treble clef staff with a continuous eighth-note melody and a bass clef staff with rests. The dynamic marking *mp* is present.

Musical notation for measures 5-8. The treble clef staff continues with eighth-note patterns, while the bass clef staff remains mostly empty with occasional notes.

Musical notation for measures 9-12. The treble clef staff features a mix of eighth notes and chords, while the bass clef staff has rests.

Musical notation for measures 13-16. The treble clef staff continues with eighth-note patterns and chords, and the bass clef staff has some notes.

Musical notation for measures 17-20. The treble clef staff has eighth-note patterns and chords, and the bass clef staff has a more active line. The dynamic marking *mp* is present.

Musical notation for measures 21-24. The treble clef staff has eighth-note patterns and chords, and the bass clef staff has a more active line. The dynamic marking *marcato* is present.

2

2. Obsession

25

Musical score for measures 25-28. The piece is in a minor key with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand consists of eighth-note patterns, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

29

Musical score for measures 29-32. The right hand features a more complex melody with some triplets and sixteenth notes, while the left hand continues with a steady accompaniment.

33

Musical score for measures 33-36. The right hand has a rhythmic eighth-note pattern, and the left hand has a simple accompaniment.

37

Musical score for measures 37-40. The right hand has a melody with some slurs, and the left hand has a simple accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 39.

41

Musical score for measures 41-44. The right hand has a rhythmic eighth-note pattern, and the left hand has a simple accompaniment. A time signature change to 6/8 is indicated at the start of measure 43.

45

Musical score for measures 45-48. The right hand has a rhythmic eighth-note pattern, and the left hand has a simple accompaniment. A time signature change to 7/8 is indicated at the start of measure 46.

3. Resignation

Jan Coeck

$\text{♩} = 60$

Grave

musical notation for measures 5-6, featuring a *marcato* marking.

musical notation for measures 7-13.

musical notation for measures 14-19.

musical notation for measures 20-25, featuring a *cantabile* marking.

musical notation for measures 26-31.

musical notation for measures 32-37.

3. Resignation

38

marcato

This system contains measures 38 through 44. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand provides a harmonic accompaniment with chords and single notes. The tempo marking 'marcato' is placed above the first measure.

45

This system contains measures 45 through 50. The right hand continues with eighth-note patterns, while the left hand has a steady accompaniment. A hairpin crescendo is visible in the right hand.

51

ff

This system contains measures 51 through 56. The right hand has a more active melodic line with accents. The left hand accompaniment is consistent. A fortissimo 'ff' marking is present in measure 55.

57

This system contains measures 57 through 62. The right hand features a prominent eighth-note pattern. The left hand accompaniment is steady. A hairpin crescendo is shown in the right hand.

63

marcato

This system contains measures 63 through 68. The right hand has a melodic line with a triplet in measure 67. The left hand accompaniment is steady. The tempo marking 'marcato' is placed above the final measure.

69

This system contains measures 69 through 74. The right hand continues with a melodic line. The left hand accompaniment is steady. The system concludes with a final chord in the right hand.

3. Resignation

74

The musical score consists of two staves. The treble clef staff begins with a melody of eighth notes: G4, A4, Bb4, A4, G4. This is followed by a sixteenth-note run: A4, Bb4, A4, G4, F4, E4, D4. The melody concludes with a fermata over a G4 note. The bass clef staff provides accompaniment with chords: G4-Bb4, G4-Bb4, G4-Bb4, and a sequence of eighth notes: G3, F3, E3, D3. The piece ends with a final chord of G4-Bb4.

4. Quartz

Jan Coeck

Musical notation for measures 1-5. The piece is in 4/4 time. The right hand features a continuous eighth-note pattern. The left hand has a few chords in the final two measures. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Musical notation for measures 6-10. The right hand continues with eighth-note patterns, while the left hand plays a bass line with some rests.

Musical notation for measures 11-15. The right hand has eighth-note patterns with some accidentals. The left hand has a bass line. A dynamic marking of *marcato* is present.

Musical notation for measures 16-21. The right hand has eighth-note patterns and trills. The left hand has a bass line. A dynamic marking of *espress.* (espressivo) is present.

Musical notation for measures 22-26. The right hand has eighth-note patterns. The left hand has a bass line. A dynamic marking of *ff* (fortissimo) is present.

Musical notation for measures 27-31. The right hand has eighth-note patterns. The left hand has a bass line. A dynamic marking of *marcato* is present.

4. Quartz

33

Musical notation for measures 33-37. Treble clef, 7/8 time signature. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a simple bass line of quarter notes. A fermata is placed over the final measure of this system.

38

Musical notation for measures 38-43. Treble clef, 7/8 time signature. The right hand continues with complex rhythmic patterns. The left hand plays a bass line. A time signature change to 4/4 occurs at measure 43. A dynamic marking of *ff* (fortissimo) is present in measure 43.

44

Musical notation for measures 44-49. Treble clef, 4/4 time signature. The right hand plays a series of chords and some eighth notes. The left hand is mostly silent. A dynamic marking of *ff* (fortissimo) is present in measure 45.

50

Musical notation for measures 50-54. Treble clef, 4/4 time signature. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a bass line with some rests.

55

Musical notation for measures 55-57. Treble clef, 4/4 time signature. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a bass line with some rests.

58

Musical notation for measures 58-62. Treble clef, 4/4 time signature. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a bass line with some rests.

8^{va} ad libitum

4. Quartz

Musical score for measures 66-69. The score is written for a single staff in treble clef. Measure 66 begins with a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. A bracket above the staff spans from measure 66 to measure 69, with the instruction "8^{va} ad libitum" written above it. Measures 67 and 68 continue the melodic line with similar eighth-note patterns. Measure 69 features a series of chords: a triad of G4, B4, D5, followed by a triad of G4, B4, D5, and finally a triad of G4, B4, D5. The bass staff contains rests for all four measures.

Musical score for measures 70-72. The score is written for a single staff in treble clef. Measure 70 begins with a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Measures 71 and 72 feature a series of chords: a triad of G4, B4, D5, followed by a triad of G4, B4, D5, and finally a triad of G4, B4, D5. The bass staff contains rests for all three measures.

JOEY BRINK - Biografie

Joey Brink is de zesde universiteitsbeiaardier aan de Universiteit van Chicago, waar hij optreedt op de Rockefeller Memorial Beiaard van 72 klokken en een beiaardstudio van twintig studenten leidt. Brink begon zijn beiaardstudie aan de Yale University in 2007, studeerde met grootste onderscheiding af aan de Koninklijke Beiaardschool in Mechelen, België, in 2012, en studeerde verder bij Geert D'hollander in Bok Tower Gardens in 2015. Hij ontving de eerste prijs op de Internationale Koningin Fabiola Beiaardwedstrijd in Mechelen in 2014. Hij heeft twee albums met beiaardmuziek uitgebracht: "Letters from the Sky" in 2016, en "Ripple Effects" in 2020.

Brink is een bekroond componist voor beiaard; zijn werken zijn beschreven als "impressionistisch", "glinsterend", en van een "stille hypnotiserende kracht" - Chicago Classical Review.

www.joeybrink.com

JOEY BRINK - Biography

Joey Brink is the sixth University Carillonist at the University of Chicago, where he performs on the 72-bell Rockefeller Memorial Carillon and directs a carillon studio of twenty students. Brink began his carillon studies at Yale University in 2007, graduated with greatest distinction from the Royal Carillon School in Mechelen, Belgium in 2012, and studied further with Geert D'hollander at Bok Tower Gardens in 2015. He received first prize at the International Queen Fabiola Carillon Competition in Mechelen in 2014. He has released two albums of carillon music: "Letters from the Sky" in 2016, and "Ripple Effects" in 2020.

An award-winning composer for carillon, Brink's works have been described as "impressionistic", "shimmering", and of a "quiet hypnotic power" - Chicago Classical Review.

www.joeybrink.com

TOELICHTING

Centennial Chimes – Joey Brink

Centennial Chimes viert het honderdjarig bestaan van de Koninklijke Beiaardschool "Jef Denyn". De beiaard is ontstaan uit het klokkenspel van de zestiende eeuw, en dus koos ik bij deze belangrijke verjaardag van de beiaardschool ervoor de compositie te centreren rond korte melodieën voor het klokkenspel. Maar in tegenstelling tot het vroegste klokkenspel ontwikkelen de melodieën in Centennial Chimes zich ritmisch en harmonisch op een manier die bij een concertinstrument past. Het was tenslotte Jef Denyn, die aan het begin van de twintigste eeuw de beiaard als een echt concertinstrument pionierde. Zo huldigt Centennial Chimes de geschiedenis van de beiaard, en van de beiaardschool.

EXPLANATION

Centennial Chimes - Joey Brink

Centennial Chimes celebrates the hundredth anniversary of the Royal Carillon School "Jef Denyn". The carillon originated from the chimes of the sixteenth century, and so on this important anniversary of the carillon school, I chose to center the composition around short chiming melodies. But unlike the earliest chimes, the melodies in Centennial Chimes develop rhythmically and harmonically in ways befitting a concert instrument. It was Jef Denyn, after all, who pioneered the carillon as a true concert instrument at the beginning of the twentieth century. Centennial Chimes acknowledges the history of the carillon, and the carillon school, in this way.

CENTENNIAL CHIMES

commissioned by the Royal Carillon School "Jef Denyn",
in celebration of hundredth anniversary of the school (1922-2022)

Joey Brink

Deliberate $\text{♩} = 69$

Musical notation for measures 1-5. The piece is in 3/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Deliberate' with a quarter note equal to 69 beats per minute. The first system shows the right hand playing a melodic line with slurs and accents, and the left hand providing a harmonic accompaniment with chords and single notes. The dynamic marking *mp* is present at the beginning.

Musical notation for measures 6-10. The right hand continues the melodic line with slurs and accents. The left hand accompaniment features chords and single notes with accents. The dynamic marking *mp* is maintained.

Musical notation for measures 11-15. The right hand continues the melodic line with slurs and accents. The left hand accompaniment features chords and single notes with accents. The dynamic marking *mp* is maintained.

Musical notation for measures 16-20. The right hand continues the melodic line with slurs and accents. The left hand accompaniment features chords and single notes with accents. The dynamic marking *mp* is maintained.

Musical notation for measures 21-24. The tempo marking changes to 'Warmly with rubato'. The right hand continues the melodic line with slurs and accents. The left hand accompaniment features chords and single notes with accents. The dynamic marking *mp* is maintained.

25

29

rit. *tenuto* *a tempo* *f* *p*

34

(♩ = ♩) (♩ = 92)

38

poco accel.....al..... ♩ = 100 *no rubato*

41

Shimmering *p* *mp*

44

47

50

mf

53

poco rit. *a tempo* *molto rit.*

f *subito p* *pp*

Tenderly $\text{♩} = 54$

56

pp *mp*

60

pp

64

mp *pp* *simile*

68 *rit.* *a tempo*

72 **Grand** *f* *sfz* *p* *sfz* *p*

76 *f* *mf* *sfz* *p* *sfz* *p* *poco rit.*

80 *a tempo* *attacca* ($\text{♩} = \text{♩}$) ($\text{♩} = 72$) *mp* *pp*

85 ($\text{♩} = \text{♩}$)

88 **Resounding** ($\text{♩} = 108$) *mf* *ff*

90

Musical score for measures 90-91. The piece is in 3/4 time with a key signature of two flats. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays chords with accents (>) and dynamic markings (v).

92

Musical score for measures 92-93. The right hand continues the eighth-note arpeggiated pattern. The left hand plays chords with accents (>) and dynamic markings (v).

94

attacca

Musical score for measures 94-95. The right hand continues the eighth-note arpeggiated pattern. The left hand plays chords with accents (>) and dynamic markings (v). A dynamic marking of *sffz* is present at the end of measure 95.

96

molto rit.

Musical score for measures 96-97. The right hand continues the eighth-note arpeggiated pattern. The left hand is mostly silent, indicated by a horizontal line. A dynamic marking of *molto rit.* is present.

Shimmering $\text{♩} = 69$ *with rubato*

100

mp

Musical score for measures 100-105. The piece is in 3/2 time. The right hand features a shimmering texture with many sixteenth notes. The left hand plays chords. A dynamic marking of *mp* is present.

106

accel. *rit.* **Grand**

ff

Musical score for measures 106-107. The right hand features a melodic line with slurs. The left hand plays chords. A dynamic marking of *ff* is present. The section is marked **Grand**.

ABEL CHAVES – Biografie

Abel Chaves werd geboren op 31 oktober 1972 in Ponta Delgada, Azoren.

Sinds 1998 is hij pianist bij de Symfonische Muziekkapel van de politie van Openbare Veiligheid, en hij werd door de Minister van Binnenlandse Zaken onderscheiden met de zilveren medaille voor bewezen diensten,

In april 1986 nam hij deel aan de beiaardcursus die door het Portugese Instituut voor Cultureel Erfgoed werd gepromoot en door de Belgische docenten Jos en Geert D'hollander van de Koninklijke Beiaardschool 'Jef Denyn' Hoger Instituut voor Beiaardkunst werd geleid, aan het eind waarvan hij de eerste plaats en een beurs kreeg om aan dit instituut deel te nemen. Hij beëindigde de beiaardcursus bij de leraars Jo Haazen en Geert D'hollander met "Grote Onderscheiding" op 17-jarige leeftijd. In datzelfde jaar nam hij deel aan de driejaarlijkse Internationale Beiaardwedstrijd Koningin Fabiola, waarbij hij de laureaatsprijs van de Belgische Koningin ontving.

In 1993 werd hij door de Staatssecretaris van Cultuur benoemd tot titulair beiaardier van de Carrilhão do Palácio Nacional de Mafra.

In 2005 stichtte hij de eerste Portugese Beiaardschool in Pousos aan de Kunstschool van SAMP, en in 2004 was hij de technisch verantwoordelijke voor de beiaard van de kathedraal van Leiria.

Sinds 2006 is hij de titulair beiaardier van de 69 klokken van de Igreja dos Pastorinhos (Kerk van de Herdertjes) in Alverca.

Na 12 jaar als componist en pianobegeleider aan de Nationale Hogeschool voor Dans van Lissabon gewerkt te hebben, richtte hij in 2011 de Kunstschool van Independente F.C. Torrense op, een educatief project dat hij tot 2020 leidde, op het gebied van Muziek en Dans. Tot 2019 bekleedde hij de functie van Artistiek Directeur van het Koor van het Voorzitterschap van de Portugese Republiek.

In 2018 werd hij door het Directoraat-Generaal van het Cultureel Erfgoed uitgenodigd om, als technisch adviseur, toezicht te houden op de grandioze restauratiewerkzaamheden van de beiaarden van het Nationaal Paleis van Mafra. Hij was Artistiek Directeur van het Internationale Festival voor de Inhouding van de restauratie van de beiaarden van het Nationaal Paleis van Mafra "The Heritage", in februari 2020, maand waarin hij als Resident Beiaardier de regelmatige concerten hervatte, elke zondag om 16u00, in de beiaard van de Zuidertoren van het Nationaal Paleis van Mafra.

ABEL CHAVES - Biography

Abel Chaves was born on the 31st of October 1972 in Ponta Delgada, Azores.

Pianist in the Public Security Police Symphonic Band since 1998, he was awarded with the Silver Medal for Distinguished Services by the Minister of Internal Administration.

In April 1986, he participated in the Carillon Course promoted by the Portuguese Institute of Cultural Heritage and directed by the Belgian teachers Jos and Geert D'hollander from the Royal Carillon School 'Jef Denyn' Higher Institute for Carillon Art, at the end of which he was awarded with the first place and a scholarship to attend this institute. He finished the Carillon Course with Professors Jo Haazen and Geert D'hollander, with a classification of "Great Distinction" at the age of 17. In the same year he took part in the triennial International Carillon Competition Queen Fabiola, receiving the Laureate Award from the Belgian Queen.

In 1993 was appointed by the Secretary of State for Culture as titular carillonist of the Carrilhão do Palácio Nacional de Mafra.

In 2005 he founded the first Portuguese Carillon School in Pousos at SAMP's Arts School, being the technical responsible for the Carillon at Leiria's Cathedral in 2004.

Since 2006 he is the titular carillonist of the 69 bells of the Igreja dos Pastorinhos (Church of the Little Shepherds) in Alverca.

After working as a composer and piano accompanist for 12 years at the National Superior School of Dance of Lisbon, he founded the School of Arts of Independente F.C. Torrense in 2011, an educational project that he directed until 2020, in the areas of Music and Dance. Until 2019 he held the position of Artistic Director of the Choir of the Presidency of the Portuguese Republic.

In 2018 he was invited by the Directorate General of Cultural Heritage, as a technical consultant, to monitor the grandiose restoration work of the carillons of the National Palace of Mafra. Artistic Director of the International Festival for the Inauguration of the restoration of the Carillons of the National Palace of Mafra "The Heritage", in February 2020, month in which he resumed as Resident Carillonist the regular concerts every Sunday at 16h00, in the Carillon of the South Tower of the National Palace of Mafra.

TOELICHTING

A Bell Tomfoolery – Abel Chaves

Abel Chaves (1972-)

Ik werd leerling aan de Koninklijke Beiaardschool "Jef Denyn" toen ik 14 jaar oud was, en natuurlijk, zoals een jongeling van die leeftijd, en vooral weg van zijn ouders, haalde ik gekke streken uit... Op de school worden ook nu nog mythische grappen verteld (sommige verhalen... ietwat overdreven, en andere... helemaal waar... moet ik bekennen...)

Deze "Grappen van Abel" zijn geïnspireerd op deze verhalen, waarbij "toomfolery" een oude, Engelse term is voor een ludiek gedrag; het is tevens een woordspeling op mijn naam (Abel) die in het Portugees precies klinkt als een klok in het Engels: "a bell".

EXPLANATION

A Bell Tomfoolery – Abel Chaves

Abel Chaves (1972-)

I became a student at the Royal Carillon School "Jef Denyn" when I was 14 years old, and of course, like a youngster of that age, and especially away from his parents, I did some crazy things. At the school, even today, mythical jokes are told (some stories somewhat exaggerated, and others... completely true... I must confess...)

These "Abel's pranks" are then inspired by these stories, being "toomfolery" an old English term for a playful behavior, also making a wordplay with my name (Abel) which in Portuguese sounds exactly like a bell in English: "a bell".

A Bell Tomfoolery

Dedicated to my beloved Royal Carillon School "Jef Denyn", Mechelen, Belgium

Abel Chaves (1972-)
(2022)

Andante espressivo (♩=80)

Musical score for measures 1-4. The piece is in 3/4 time and B-flat major. Measure 1 starts with a mezzo-forte (mf) dynamic. The first ending (1.) spans measures 3 and 4.

Musical score for measures 5-8. Measure 5 begins with a piano (p) dynamic. The second ending (2.) spans measures 7 and 8.

Musical score for measures 9-12. Measure 9 features a piano (p) dynamic. The piece continues with complex chordal textures.

Musical score for measures 13-18. Measure 13 starts with mezzo-forte (mf), which then softens to pianissimo (pp) by measure 15. Measure 16 returns to piano (p). Measure 18 ends with a fermata.

Sostenuto, molto rubato ma con moto (♩=56)

Musical score for measures 19-24. Measure 19 begins with pianissimo (pp), followed by piano (p) in measure 20. The tempo is marked as sostenuto, molto rubato ma con moto.

A Bell Tomfoolery

2 25

Musical notation for measures 25-28. The piece is in G major (one sharp) and 2/4 time. Measure 25 starts with a dynamic marking of *mf*. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

29

Musical notation for measures 29-32. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes.

33

poco rall.

Meno mosso (♩=44)

Musical notation for measures 33-35. Measure 33 is marked *poco rall.*. Measure 34 is marked *Meno mosso* with a tempo of ♩=44. The right hand has a melodic line with slurs, and the left hand has a bass line with triplets of eighth notes.

36

Musical notation for measures 36-37. Measure 36 has a melodic line with slurs. Measure 37 features a triplet of eighth notes in the right hand and a quarter note in the left hand.

38

poco rall.

Musical notation for measures 38-40. Measure 38 has a melodic line with slurs. Measure 39 has a melodic line with slurs and a triplet of eighth notes. Measure 40 has a melodic line with slurs and a triplet of eighth notes.

41

a tempo

pp subito

Musical notation for measures 41-43. Measure 41 is marked *a tempo* and *pp subito*. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

43

p *cresc.*

45

p *f*

48

pp *p*

50

molto accel.

sfz pp *sfz pp* *sfz pp*

Andante molto ritmico e energico, ma comodo e giocoso (♩=80)

53

f *mf* *sfz sfz* *f*

A Bell Tomfoolery

56

mf f p subito mf

Measures 56-58: Treble clef, key signature of one flat. Measure 56 starts with a *mf* dynamic. Measure 57 features a *f* dynamic. Measure 58 begins with a *p subito* dynamic. The piece concludes with a *mf* dynamic.

59

p mf p

Measures 59-61: Treble clef, key signature of one flat. Measure 59 starts with a *p* dynamic. Measure 60 features a *mf* dynamic. Measure 61 concludes with a *p* dynamic. A tempo change to 6/8 is indicated above measure 61.

62

mf sfz sfz

Measures 62-64: Treble clef, key signature of one flat. Measure 62 starts with a *mf* dynamic. Measures 63 and 64 feature *sfz* dynamics. The piece concludes with a *mf* dynamic.

65

p cresc.

Measures 65-67: Treble clef, key signature of one flat. Measure 65 starts with a *p* dynamic. Measure 66 features a *cresc.* dynamic. Measure 67 concludes with a *p* dynamic. The time signature changes to 4/4 at the end of measure 67.

68

sfz pp p pp f p ff

Measures 68-71: Treble clef, key signature of one flat, 4/4 time signature. Measure 68 starts with a *sfz* dynamic. Measure 69 features a *pp* dynamic. Measure 70 features a *p* dynamic. Measure 71 features a *pp* dynamic. The piece concludes with a *f* dynamic, followed by a *p* dynamic and a *ff* dynamic.

STEFANO COLLETTI - Biografie

Stefano COLLETTI studeerde piano, notenleer, harmonie, orkestratie en kamermuziek en behaalde het eindexamen in al deze vakken. In 1998 werd hij toegelaten tot het "Conservatoire National Supérieur de Musique de Paris" en behaalde daar zijn "Diplôme supérieur d'écriture musicale mention très bien", waaronder harmonie, contrapunt, fugavormen en orkestratie.

Na zijn start in Saint Amand les Eaux studeerde Stefano COLLETTI beiaard in Douai bij Jacques LANNOY en behaalde het eindexamen van "maître carillonneur" in 1994.

In 1998 werd hij benoemd tot (stads)beiaardier van DOUAI, als 35ste beiaardier sinds 1391. De beiaard van Douai is een Paccard-instrument met 62 klokken dat bekend staat om zijn muzikale kwaliteit.

Stefano COLLETTI is professor beiaard aan het conservatorium van Douai. Hij doceert ook harmonie, contrapunt en orkestratie aan het conservatorium van Valenciennes.

Naast recitals in zijn geboorteland Frankrijk, trad hij op in België, Duitsland, Spanje, Nederland, Denemarken, Noorwegen, Portugal, Engeland, Ierland, Zwitserland en de VS.

Stefano Colletti heeft verschillende werken voor beiaard gecomponeerd, waaronder composities met strijkorkest en blaasinstrumenten.

stefanocolletti.com

STEFANO COLLETTI – Biography

Stefano COLLETTI studied piano, solfège, harmony, orchestration and chamber music and obtained the final degree in all of these subjects. In 1998 he was admitted to the "Conservatoire National Supérieur de Musique de Paris" and obtained his "Diplôme supérieur d'écriture musicale mention très bien", including harmony, counterpoint, fugue forms and orchestration.

After his start in Saint Amand les Eaux Stefano COLLETTI studied carillon in Douai with Jacques LANNOY and obtained the final diploma of "maître carillonneur" in 1994.

In 1998 he was appointed as the (town) carillonneur in DOUAI, being the 35th carillonneur since 1391. The carillon of Douai is a Paccard instrument with 62 bells well known for its musical quality.

Stefano COLLETTI is professor of carillon at the Music conservatory of Douai. He also teaches harmony, counterpoint and orchestration at the conservatory of Valenciennes.

In addition to playing recitals in his native France, he has performed in Belgium, Germany, Spain, The Netherlands, Denmark, Norway, Portugal, England, Ireland, Switzerland and the USA.

Stefano Colletti composed several works for carillon including composition with string orchestra and winds instruments.

stefanocolletti.com

TOELICHTING

Eaux Troubles – Stefano Colletti

"Eaux troubles" werd in opdracht van de Beiaardschool van Mechelen gemaakt en maakt deel uit van een reeks van 24 *images* die momenteel ontwikkeld worden. Het is *image* nummer 6. Dit stuk is voltooid in Lake Wales tijdens mijn verblijf als gastcomponist van februari tot april 2022 ("Blanchard composer residency").

Dit stuk in ABA'-vorm is enerzijds geïnspireerd door de natuur, waarvan water één van de 4 basiselementen, samen met vuur, aarde en lucht, maar kan ook andere, meer gejaagde en onrustige gedachten oproepen.

Het stuk begint met deze aanduiding: "Als een lichte golf".

Er zijn dus verschillende interpretaties van dit stuk mogelijk, en het wordt aan de beoordeling van ieder overgelaten.

Als mensen bestaan wij voor 65% uit water en dit stuk roept ook de innerlijke onrust op, vooral in het centrale deel dat in 2 delen is georganiseerd, als thema en variatie, verwijzend naar het zichtbare van water en zijn onzichtbare en onrustige tegenhanger; maar het verwijst ook naar de onrustige tijden waarin de mensheid tegenwoordig schijnt te leven.

EXPLANATION

Eaux Troubles – Stefano Colletti

"Eaux troubles" is a commission from the Carillon School of Mechelen and is part of a set of 24 images in progress. It is image n°6. This piece was completed in Lake Wales during my residency as a guest composer from February to April 2022 ("Blanchard composer residency")

This ABA' form piece finds its inspiration in nature, water being one of the 4 fundamental elements with fire, earth and air, but can evoke others with more agitated and troubled thoughts.

The piece begins with this indication: "Like a light wave".

Also, several readings of this piece are possible and left to the appreciation of each one.

As human beings we are made up of 65% water and this piece also evokes the inner turmoil, especially in the central part organized in 2 parts, as a theme and variation in reference to the visible of water and its counterpart, invisible and troubled; but also in reference to the troubled times that humanity seems to live now.

Eaux Troubles

(Lake Wales 12 février 2022)

Stefano COLLETTI

$\text{♩} = 104$
tempo poco rubato

Carillon

p *mp* *mp*

Comme une onde légère,

6

mp

poco rall. rall. di più A tempo

10

$\text{♩} = 126$

mf subito, espressivo, agitandosi sempre più

$\text{♩} = 104$ *mp* *molto*

13

$\text{♩} = 126$

f agitandosi molto

$\text{♩} = 104$ *mp* *molto*

16

$\text{♩} = 126$ *mf*

$\text{♩} = 104$ *mp* *molto*

poco riten. $\text{♩} = 126$

Eaux troubles

2

21

mp

p *3* *rubato* *p*

8^{va}

$\text{♩} = 104$ $\text{♩} = 126$

28

mf *mp*

34

rallentando molto *poco più lento* *rall.* *Poco Andante*
espressivo, quasi un lamento

pp *mp* *p*

$\text{♩} = 60$

40

45

cresc. e animando poco a poco

50

calmandosi

Eaux troubles

55 *mp espressivo* 3

P. *mp*

58

P.

61

P.

64 *cresc. e animando poco a poco*

P.

allargando il tempo

Eaux troubles

calmandosi poco a poco e diminuendo

4 66

ff A tempo

68

mp *p*

72

Tempo primo

pp *mp* *p*

rall.

76

p *p*

poco rall. rall. di più

81

cresc. molto e accelerando *ff*

Eaux troubles

84

Joyful

sempre f

3

3

P.

The image shows a musical score for piano, measures 84 and 85. The score is written in 5/8 time and consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The tempo/mood is marked 'Joyful' and the dynamics are 'sempre f'. Measure 84 features a treble staff with a melodic line starting on a quarter rest, followed by eighth notes, and a bass staff with a single eighth note. Measure 85 features a treble staff with a melodic line starting on a quarter rest, followed by eighth notes, and a bass staff with a single eighth note. Both measures contain triplets in the treble staff. The score ends with a double bar line.

LUDO GELOEN - Biografie

Ludo Geloen (°1962, Dikkebus) is directeur aan de Kunstacademie Poperinge (studierichting Muziek). Tevens is hij Residentieel organist aan de Ieperse St.-Maarten-St.-Niklaaskathedraal, beiaardier van de stad Ieper en Poperinge, componist en improvisator.

Hij volgde zijn muzikale opleiding in de jaren 80 van de vorige eeuw aan het Gentse Koninklijke Conservatorium en behaalde eerste prijzen voor orgel en schriftuur.

Als componist behaalde hij verschillende prijzen (Utrecht, Nationale Koorcompositiewedstrijd te Leuven, BAP-prijs te Gent) en werken van hem worden in binnen- en buitenland uitgevoerd en gepubliceerd (vorig jaar te Parijs, Londen en New York...). Als organist en beiaardier concerteert hij in binnen- en buitenland (Nederland, Frankrijk, Duitsland, Luxemburg, Engeland, Italië, Noorwegen, Zwitserland, Ierland en Rusland).

In 1997 stichtte hij de Orgelkring 'Organum Yprense' vzw en was hij van 2001 tot 2022 artistiek leider van de 'Diksmuidse Orgelkring' vzw.

Aan de Koninklijke Beiaardschool 'Jef Denyn' te Mechelen behaalde hij in 1998 het Laureaatsdiploma voor beiaardspel.

Hij realiseerde 3 orgel-cd's en werkte mee aan opnames voor radio (RTBF 3 & Klara, Radio Flevoland) en televisie (WTV-Focus, TV 1 & New Zealand). In 2009 werd hij te Ieper bekroond met de Cultuurprijs.

ludogeloen.be

LUDO GELOEN - Biography

Ludo Geloen (°1962, Dikkebus) is director of the Poperinge Academy of Arts (Music Department), as well as Resident Organist at the Cathedral of St.-Maarten-St.-Niklaas in Ieper, carillonneur of the city of Ieper and Poperinge, composer and improviser.

He received his musical training in the 1980s at the Royal Conservatory in Ghent and obtained first prizes for organ and writing.

As a composer, he received several prizes (Utrecht, National Choral Composition Competition in Leuven, BAP prize in Gent) and his works have been performed and published at home and abroad (last year in Paris, London and New York...). As an organist and carillonneur he gives concerts in Belgium and abroad (The Netherlands, France, Germany, Luxembourg, England, Italy, Norway, Switzerland, Ireland and Russia).

In 1997, he founded the non-profit organization 'Organum Yprense' and was artistic director of the Diksmuidse Orgelkring from 2001 to 2022.

At the Royal Carillon School 'Jef Denyn' in Mechelen he obtained the Laureate diploma for carillon in 1998.

He produced 3 organ CDs and participated in recordings for radio (RTBF 3 & Klara, Radio Flevoland) and television (WTV-Focus, TV 1 & New Zealand). In 2009 he was awarded the Culture Prize in Ieper.

ludogeloen.be

TOELICHTING

Concerto Per Campane – Ludo Geloën

Na een bezoek aan de beiaardschool 'Jef Denyn' en het bezichtigen van de nieuwe kamerbeiaard vond ik het passend om als oud-student aan de school een concerto te schrijven voor dit prachtige instrument. Mijn keuze viel op een strijkersensemble dat in mooi contrast kon staan met de klokkenklank van dit majestueuze instrument.

EXPLANATION

Concerto Per Campane – Ludo Geloën

After visiting the 'Jef Denyn' carillon school and admiring the new chamber carillon, I thought it would be appropriate, as a former student of the school, to write a concerto for this beautiful instrument. My choice fell on a string ensemble that could contrast beautifully with the bell-like sound of this majestic instrument.

Concerto per Campane

for Chamber Carillon and String Ensemble

Ludo Geloën
opus 151

dedicated to the 'Jef Denyn' Carillon School at Mechelen

1. Grazioso
2. Calmo
3. Scherzando

Concerto per Campane

for Chamber Carillon and String Ensemble

Ludo Geloën
opus 151

1. Grazioso

Grazioso ♩ = 96

Musical score for measures 1-6. The score is for Violin I, Violin II, Viola, Violoncello, Double Bass, and Carillon. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The Carillon part is written in two staves. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical score for measures 7-12. The score is for Violin I, Violin II, Viola, Violoncello, Double Bass, and Carillon. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The Carillon part is written in two staves. Dynamics include *mp* (mezzo-piano). A measure rest is indicated above measure 7.

13

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mp

pizz.

19

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mf

pizz.

pizz.

pizz.

arco

pizz.

mp

25 *simili*

Vln I
Vln II
Vla
Vc
D. B.
Carillon

mf
pizz.
pizz.
arco
mp
arco
mp

Detailed description: This system of music covers measures 25 to 30. It features six staves: Violin I, Violin II, Viola, Violoncello, Double Bass, and Carillon. Measures 25-26 show the Violin I and II parts with a melodic line, while the Viola and Cello play pizzicato. The Double Bass has a bass line. The Carillon provides harmonic support. From measure 27, the Violin I and II parts continue with a similar melodic pattern, marked *mf*. The Viola and Cello remain pizzicato. The Double Bass continues its bass line. The Carillon part is mostly silent. In measure 28, the Violin I and II parts are marked *simili*. In measure 29, the Viola and Cello switch to arco playing, marked *mp*. The Double Bass continues with a long note. The Carillon part is silent.

31 *simili*

Vln I
Vln II
Vla
Vc
D. B.
Carillon

arco
mp
pizz.
mp
mp

Detailed description: This system of music covers measures 31 to 36. It features the same six staves as the previous system. Measures 31-32 show the Violin I and II parts with a melodic line, marked *simili*. The Viola and Cello play arco, marked *mp*. The Double Bass has a bass line. The Carillon part is silent. In measure 33, the Violin I and II parts continue with a similar melodic pattern. The Viola and Cello play arco, marked *mp*. The Double Bass continues its bass line. The Carillon part is silent. In measure 34, the Violin I and II parts continue with a similar melodic pattern. The Viola and Cello play arco, marked *mp*. The Double Bass continues its bass line. The Carillon part is silent. In measure 35, the Violin I and II parts continue with a similar melodic pattern. The Viola and Cello play arco, marked *mp*. The Double Bass continues its bass line. The Carillon part is silent. In measure 36, the Violin I and II parts continue with a similar melodic pattern. The Viola and Cello play arco, marked *mp*. The Double Bass continues its bass line. The Carillon part is silent.

37

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

arco

mp

pizz.

arco

pizz.

mp

43

rallentando..... A tempo

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

pizz.

arco

pizz.

arco

mf

49

Musical score for measures 49-54. The score includes parts for Vln I, Vln II, Vla, Vc., D. B., and Carillon. Vln I and Vln II play a rhythmic eighth-note pattern in treble clef with a *mf* dynamic. Vln II includes a *pizz.* instruction. Vla plays a similar eighth-note pattern in bass clef with a *mp* dynamic. Vc. and D. B. play a bass line with a *pizz.* instruction in measure 50, a *mp* dynamic in measure 51, and a *mf* *arco* instruction in measure 54. The Carillon part is in grand staff, alternating between *mp* and *mf* dynamics.

55

Musical score for measures 55-60. The score includes parts for Vln I, Vln II, Vla, Vc., D. B., and Carillon. Vln I and Vln II play a rhythmic eighth-note pattern in treble clef with a *mf* dynamic. Vln II includes a *pizz.* instruction in measure 59. Vla plays a similar eighth-note pattern in bass clef with a *mf* dynamic and an *arco* instruction in measure 55. Vc. and D. B. play a bass line with a *mf* dynamic. The Carillon part is in grand staff, playing a complex rhythmic pattern with a *f* dynamic.

62

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mf
arco

mf

Detailed description: This block contains the musical score for measures 62 through 67. It features six staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), Double Bass (D. B.), and Carillon. The Carillon part is written in a grand staff (treble and bass clefs). The Carillon part is marked with a mezzo-forte (*mf*) dynamic and the instruction 'arco'. The Violin I part has a *mf* dynamic. The Viola and Violoncello parts also have a *mf* dynamic. The Double Bass part has a *mf* dynamic. The Carillon part has a *mf* dynamic. The Carillon part is marked with 'arco'.

68

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

pizz.

Detailed description: This block contains the musical score for measures 68 through 73. It features six staves: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), Double Bass (D. B.), and Carillon. The Carillon part is written in a grand staff (treble and bass clefs). The Double Bass part is marked with a *pizz.* (pizzicato) instruction. The Carillon part has a *mf* dynamic. The Violin I part has a *mf* dynamic. The Viola and Violoncello parts have a *mf* dynamic. The Double Bass part has a *mf* dynamic. The Carillon part has a *mf* dynamic.

74

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

f

f

f

f

arco

f

f

80

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

ff

ff

f

f

arco

f

mf

mp

mf

88

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mp

mp

pizz.

mp

mp

94

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mf

mf

mf

mf

mf

f

101

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mf

Detailed description: This block contains the musical score for measures 101 through 106. It features six staves: Vln I, Vln II, Vla, Vc., D. B., and Carillon. Measures 101 and 102 show the beginning of the section with various notes and rests. From measure 103 onwards, the string parts (Vln I, Vln II, Vla, Vc., D. B.) are mostly silent, indicated by horizontal lines. The Carillon part is active throughout, starting with a rest in measure 101 and then playing a melodic line with eighth notes and quarter notes. A dynamic marking of *mf* is placed above the Carillon staff in measure 103.

107

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mp

mp

mp

Detailed description: This block contains the musical score for measures 107 through 112. It features six staves: Vln I, Vln II, Vla, Vc., D. B., and Carillon. Measures 107 and 108 show the beginning of the section with various notes and rests. From measure 109 onwards, the string parts (Vln I, Vln II, Vla, Vc., D. B.) are mostly silent, indicated by horizontal lines. The Carillon part is active throughout, playing a melodic line with eighth notes and quarter notes. Dynamic markings of *mp* are placed above the Vln I, Vln II, and Vla staves in measure 109.

113

Vln I
Vln II
Vla
Vc.
D. B.
Carillon

119

rallentando.....

Vln I
Vln II
Vla
Vc.
D. B.
Carillon

p
p
p
p
p
mp

2. Calmo

Calmo $\text{♩} = 68$

Violin I
mf

Violin II
mf

Viola
mf

Violoncello
mf

Double Bass
mf

Carillon

This system contains the first six staves of the musical score. It features five string staves (Violin I, Violin II, Viola, Violoncello, and Double Bass) and one Carillon staff. All string parts are marked with a mezzo-forte (*mf*) dynamic. The Carillon part is currently silent, indicated by a whole rest in both the treble and bass clefs. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as 'Calmo' with a quarter note equal to 68 beats per minute. The first staff has a tempo marking $\text{♩} = 68$. The music consists of a single melodic line for each instrument, with long, sweeping phrases connected by slurs.

Vln I

Vln II

Vla

Vc.

D. B.

Carillon
mf

This system contains the next six staves of the musical score. The Carillon part is now active, starting with a mezzo-forte (*mf*) dynamic. The Carillon staff has a treble clef and a bass clef. The Carillon part begins with a whole rest in the treble clef and a whole note in the bass clef, followed by a series of chords and single notes. The string parts continue with their melodic lines. The Carillon part is marked with a mezzo-forte (*mf*) dynamic. The Carillon staff has a treble clef and a bass clef. The Carillon part begins with a whole rest in the treble clef and a whole note in the bass clef, followed by a series of chords and single notes. The Carillon part is marked with a mezzo-forte (*mf*) dynamic.

15

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

This system of musical notation covers measures 15 through 20. It features five staves for strings and one grand staff for the Carillon. The key signature is B-flat major (two flats). The string parts (Vln I, Vln II, Vla, Vc., and D. B.) are written in treble and bass clefs. The Carillon part is written in a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, often beamed together in groups, with some measures containing rests. A large slur spans across the top of the string staves, indicating a long-held note or a specific phrasing.

21

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

This system of musical notation covers measures 21 through 26. It features the same five string staves and one Carillon grand staff as the previous system. The key signature remains B-flat major. The string parts continue with eighth and sixteenth notes, some with accents. The Carillon part features a mix of chords and moving lines. A large slur is present at the top of the string staves, similar to the first system.

27

pizz. arco

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

33

arco pizz. arco

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

40

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mp

49

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

Scherzando

Scherzando ♩ = 144

Musical score for Scherzando, measures 1-10. The score is in 3/8 time and D major. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass, plus a Carillon. The first five measures (1-5) show the Violin I and II parts with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. The Viola, Violoncello, and Double Bass parts also play eighth notes, with the Double Bass part marked *f*. The Carillon part plays a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, also marked *f*. Measures 6-10 continue the same rhythmic patterns.

Musical score for Scherzando, measures 11-20. The score is in 3/8 time and D major. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass, plus a Carillon. Measure 11 is marked with a first ending bracket. The Violin I and II parts play eighth notes, with the Violin II part marked *f*. The Viola, Violoncello, and Double Bass parts play eighth notes. The Carillon part plays a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Measures 12-20 continue the same rhythmic patterns.

21

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

32

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

43

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

ff

54

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

ff

ff

ff

ff

ff

ff

65

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

76

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

87

Vln I

Vln II

Vla

Vc.

D.B.

Carillon

98

Vln I

Vln II

Vla

Vc.

D.B.

Carillon

108

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mf

mf

mf

mf

mf

mf

122

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

135

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

mp

147

Vln I

Vln II

Vla

Vc.

D. B.

Carillon

p

pp

Concerto per Campane

Piano Reduction

Ludo Geloën

1. Grazioso

Grazioso ♩ = 96

Piano

Carillon

mp

mf

Detailed description: This system contains the first five measures of the piece. The Piano part (top) is in 6/8 time and features a melody in the right hand and a bass line in the left hand. The Carillon part (bottom) consists of a single melodic line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

6

Pno

Car.

Detailed description: This system contains measures 6 through 10. The Piano part continues with its melody and bass line. The Carillon part continues with its melodic line. The measure numbers 6, 7, 8, 9, and 10 are indicated above the first five measures of this system.

11

Pno

Car.

Detailed description: This system contains measures 11 through 15. The Piano part continues with its melody and bass line. The Carillon part continues with its melodic line. The measure numbers 11, 12, 13, 14, and 15 are indicated above the first five measures of this system.

16

Pno

Car.

mf

mp

21

Pno

Car.

mp

27

Pno

Car.

mf

mp

simili

33

Pno

Car.

mp

Musical score for measures 33-37. The piano part (Pno) features a complex rhythmic pattern with eighth and sixteenth notes, while the carillon part (Car.) has a simple melodic line with some rests. Dynamics include *mp*.

38

Pno

Car.

mp

Musical score for measures 38-42. The piano part (Pno) continues with intricate rhythmic patterns. The carillon part (Car.) has a melodic line with some rests. Dynamics include *mp*.

43

Pno

Car.

mf

Musical score for measures 43-47. The piano part (Pno) features a complex rhythmic pattern with eighth and sixteenth notes. The carillon part (Car.) has a melodic line with some rests. Dynamics include *mf*.

49

Pno *mp*

Car. *mf* *mf* *mp* *mf*

54

Pno *mf* *mf*

Car. *mf* *f*

60

Pno *mf* *mf*

Car. *mf*

66

Pno

Car.

72

Pno

Car.

78

Pno

Car.

f

86

Pno

mp

Car.

mf

91

Pno

Car.

96

Pno

mf

Car.

mf

f

p.

102

Pno

Car.

p.

mf

108

Pno

Car.

mp

113

Pno

Car.

117

Pno

Car.

mp

121

Pno

Car.

p

2. Calmo

Calmo ♩ = 66

Piano

mf

Carillon

Pno

Car.

mf

Pno

Car.

18

Pno

Car.

23

Pno

Car.

28

Pno

Car.

33

Pno

Car.

39

Pno

Car.

45

Pno

Car.

mp

51

Pno

Car.

The image shows a musical score for two instruments: Piano (Pno) and Car. (likely Carillon). The score begins at measure 51. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Pno part consists of two staves (treble and bass clefs). The Car. part also consists of two staves (treble and bass clefs). The Pno part features a melodic line in the right hand and a bass line in the left hand. The Car. part features a steady accompaniment in both hands. The score ends with a double bar line.

3. Scherzando

Scherzando ♩ = 144

Piano

Carillon

This system contains the first nine measures of the piece. The Piano part (top) begins with a rest in measures 1-2, then enters in measure 3 with a forte (f) dynamic. The Carillon part (bottom) enters in measure 1 with a forte (f) dynamic. Both parts are in 3/8 time and D major. The Piano part features eighth-note patterns with slurs, while the Carillon part has a more rhythmic, dotted-note accompaniment.

10

Pno

Car.

This system contains measures 10 through 18. The Piano part (top) continues with eighth-note patterns, including some chords. The Carillon part (bottom) maintains its rhythmic accompaniment with dotted notes. The dynamics remain consistent with the previous system.

19

Pno

Car.

This system contains measures 19 through 27. The Piano part (top) features more complex chordal textures and slurs. The Carillon part (bottom) continues with its characteristic dotted-note accompaniment. The piece concludes in measure 27.

28

Pno

Car.

Musical score for measures 28-37. The piano part (Pno) features a rhythmic pattern of eighth notes and chords, while the carillon part (Car.) has a melodic line with eighth notes and rests.

38

Pno

Car.

Musical score for measures 38-47. The piano part (Pno) has a more complex texture with chords and moving lines, and the carillon part (Car.) continues with a melodic line.

48

Pno

Car.

ff

Musical score for measures 48-57. The piano part (Pno) features a series of chords and a melodic line, with a forte (*ff*) dynamic marking. The carillon part (Car.) also features chords and a melodic line, with a forte (*ff*) dynamic marking.

58

Pno

Car.

68

Pno

Car.

77

Pno

Car.

87

Pno

Car.

Musical score for measures 87-95. The piano part features a melodic line with eighth-note patterns and slurs. The carillon part provides a rhythmic accompaniment with eighth-note chords and rests.

96

Pno

Car.

Musical score for measures 96-104. The piano part continues with eighth-note patterns and slurs. The carillon part maintains its rhythmic accompaniment with eighth-note chords.

105

Pno

Car.

mf

ff

Musical score for measures 105-113. The piano part features chords and slurs, with a dynamic marking of *mf*. The carillon part features eighth-note chords and slurs, with a dynamic marking of *ff*.

116

Pno

Car.

131

Pno

Car.

mp

146

Pno

Car.

p

pp

THOMAS LAUE - Biografie

Dr. Thomas Peter Laue is Docent Muziek aan de Australian National University en sinds 2013 Senior Beiaardier aan de Nationale Beiaard in Canberra. Hij begon eind 2012 met zijn studie beiaard. In 2014 werd hij de tweede Australische laureaat bij de Internationale Beiaardwedstrijd Koningin Fabiola in Mechelen, waar hij de Derde Prijs won. Zijn passie voor het combineren van beiaard met andere instrumenten leidde in 2013 tot de oprichting van het Parillax Trio, met versterkte percussie (marimba en drums), versterkte saxofoon, en beiaard. Het Trio bracht nieuw bestelde werken in première - waaronder zijn eigen compositie, 'Rhapsody in Three'-voor een publiek van meer dan 800 in Canberra. In 2017 bestelde en publiceerde hij samen met Lyn Fuller 'Australian Miniatures for Carillon', waarbij hij samenwerkte met tien vooraanstaande Australische componisten. Lokale en overzeese premières van de Miniatures leidden tot twee prijzen, de Canberra Critics Circle prijs (Muziekcategorie) en de APRA AMCOS Good Music Citizen Award. Meer recent, in 2021, ontving Thomas prijzen in beide categorieën van de Internationale Beiaardwedstrijd Matthias Vanden Gheyn voor Compositie en Arrangementen: de Eerste Prijs voor een barokbewerking ('Sonata voor viool solo' van Isabella Leonarda) en de Derde Prijs voor zijn compositie 'Boomerang Nebula'.

THOMAS LAUE - Biography

Dr Thomas Peter Laue is Lecturer in Music at the Australian National University and Senior Carillonist at the National Carillon in Canberra since 2013. He began studies on carillon in late 2012. In 2014, he became the second Australian laureate at the International Carillon Competition Queen Fabiola in Mechelen, winning Third Prize. His passion for combining carillon with other instruments led, in 2013, to the forming of Parillax Trio, featuring amplified percussion (marimba and drums), amplified saxophone, and carillon. The Trio premiered newly commissioned works—including his own composition, 'Rhapsody in Three'—to an audience of over 800 in Canberra. In 2017, he and Lyn Fuller commissioned and edited 'Australian Miniatures for Carillon', working with ten distinguished Australian composers. Local and overseas premieres of the Miniatures led to two awards, the Canberra Critics Circle award (Music Category) and the APRA AMCOS Good Music Citizen Award. More recently, in 2021, Thomas received prizes in both categories of the Matthias Vanden Gheyn International Carillon Composition and Arrangement Competition: First Prize for a baroque arrangement ('Sonata for Solo Violin' by Isabella Leonarda) and Third Prize for his composition, 'Boomerang Nebula'.

TOELICHTING

Frolicking From Afar – Thomas Laue

Deze muziek verbeeldt de dartelende geest van Australische beiaardiers die ver over de aardbol naar Mechelen 'echoën'. Het is thematisch strak: de motieven in de eerste vier maten genereren veel van de daaropvolgende muziek. Qua textuur worden de rollen van elke muzikale laag ondubbelzinnig aangegeven met specifieke aanduidingen wat betreft dynamiek, articulatie en frasering. De recapitulatie (vanaf maat 34) vormt een grote lange 'echo' van de expositie, en opzettelijk ontbreken er enkele noten uit de expositie. Niettemin kunnen sommige aandachtige luisteraars dit gedeelte als een echo ervaren, waarbij ze virtueel iets van de oorspronkelijke muziek in hun 'innerlijk oor' 'horen'. De laatste bladzijde muziek vertegenwoordigt de eenheid van Australische 'carillonists' en Belgische beiaardiers, in de ongebruikelijke toonaard van C 'dominant lydisch'. Hoewel onze landen geografisch ver van elkaar verwijderd zijn, zoals vertegenwoordigd door de tooncentra van Ges en C, handelen we in geestelijke eenheid om de beiaardkunst meer bekendheid te geven, zoals voorgesteld door de gedeelde harmonieën die gebaseerd zijn op de lydische modus.

EXPLANATION

Frolicking From Afar – Thomas Laue

This music depicts the frolicking spirit of Australian carillonists 'echoing' far across the globe towards Mechelen. It is thematically tight: the motifs in the first four bars generate much of the subsequent music. In terms of texture, the roles of each musical layer are unambiguously indicated with specific dynamic, articulatory, and phrase markings. The recapitulation (from bar 34) represents a great long 'echo' of the exposition, and intentionally, some notes from the exposition are absent. Nonetheless, some attentive listeners may experience this section as an echo, virtually 'hearing' some of the original music in their 'inner ear'. The final page of music represents the unity of Australian carillonists and Belgian 'beiaardiers', in the unusual key of C 'dominant Lydian'. Though our countries are geographically distant, as represented by the tonal centres of G-flat and C, we act in spiritual unison to raise the profile of the art of carillon, as represented by the shared Lydian-based harmonies.

Frolicking from Afar

For 4-octave carillon (with optional 4.5-octave tessitura)

Commissioned by the Royal Carillon School "Jef Denyn" for its one hundredth anniversary (1922–2022).

Dedicated to all the wonderful teachers and students at the Mechelen School,
and to my dear mentor, colleague, and friend, Prof. Bengt-Olov Palmqvist.

Thomas Laue

mf *dolcissimo e languido*

Tranquillamente esultante (♩ = 54–59)

pp *sempre pp e legato*

5

8 *ppp* *mf*

12 *ppp* *mf*

15

pp

più pp

5

3

3

17

ppp

mf

cresc. poco a poco

6

3

3

19

ppp

8va

3

3

3

3

21

p

8va

f cresc.

6

5

6

5

allarg.....

23

ff

A tempo

25

molto

p poco rubato

5

p

27

ppp
8^{va}

p

3

3

4:5

sempre *pp*

ppp tempo giusto

30

dim.

32 *ppp*

Musical score for measures 32-34. Treble clef has a melodic line with a slur and a fermata. Bass clef has a harmonic accompaniment. Measure 33 has a '5' fingering in the treble. Measure 34 has a '5' fingering in the treble.

35

Musical score for measures 35-37. Treble clef has a melodic line with a slur and a fermata. Bass clef has a harmonic accompaniment.

38

Musical score for measures 38-40. Treble clef has a melodic line with a slur and a fermata. Bass clef has a harmonic accompaniment. Measure 39 has a '3' fingering in the treble.

41 *ppp* *pp*

Musical score for measures 41-43. Treble clef has a melodic line with a slur and a fermata. Bass clef has a harmonic accompaniment. Measure 42 has a '5' fingering in the treble.

44 *ppp* *p*

Musical score for measures 44-46. Treble clef has a melodic line with a slur and a fermata. Bass clef has a harmonic accompaniment. Measure 45 has a '3' fingering in the treble.

46 *pp* *8va* *5* *ppp* *cresc. poco a poco*

49 *ppp* *mp* *ppp* *mp*

52 *p* *8va* *mf cresc.*

54 *f* *ff* *poco rall.....*

....Più mosso (♩ = 58-63)

56

fff

3

3

58

p subito *mf* *ff* *p* *f*

3 3 3 3 3 3 3 3

60

fff *pp* *mf* *ppp*

stringendo.....A tempo

3

64

mp *p* *pp*

mp *p*

molto allarg.....Tempo primo

6

EDDY MARIEN - Biografie

Eddy Mariën kreeg de beginselen van piano en beiaard van zijn stiefvader Jef Rottiers. Mariën voltooide zijn pianostudies aan het Muziekconservatorium van Mechelen en studeerde nadien in dezelfde stad aan de Koninklijke Beiaardschool 'Jef Dényn', waar hij nu docent is. Aan het Lemmensinstituut te Leuven behaalde hij de graad Master of Music.

In Mechelen, Leuven en Halle werd hij aangesteld als stadsbeiaardier en hij is tevens beiaardier van de gemeente Meise, waar hij de promotor en adviseur was voor een nieuwe beiaard. In Europa, Amerika, Nieuw-Zeeland en Australië werd hij uitgenodigd voor concerten en lezingen. Hij nam verschillende CD's op, ondermeer *Romantische Beiaardmuziek*, *Carillon and Guitar* en de *Beiaardmuziek van Jef Rottiers*.

Op de internationale beiaardwedstrijden in Nijmegen (1989) en Berlijn (1991) won hij de eerste prijs. Hij gaf Mastercursussen aan de Yale University (VSA), aan het Nationaal Paleis van Mafra (Portugal), de Beiaardschool van Denemarken en in Canberra (Australië).

EDDY MARIEN - Biography

Eddy Mariën received the principles of piano and carillon from his stepfather Jef Rottiers. Mariën completed his piano studies at the Music Conservatory of Mechelen, Belgium. Afterwards he studied in the same city at the Royal Carillon School 'Jef Denyn', where he is a teacher now. He obtained the degree of Master of Music at the Lemmens Institute in Leuven.

In Mechelen, Leuven and Halle he was assigned as city carillonneur and he is also carillonneur of the town of Meise, where he was the promoter and advisor for a new carillon. In Europe, America, New Zealand and Australia he has been invited for concerts and lectures. He recorded several CDs, including 'Romantic Carillon Music', 'Carillon and Guitar' and 'The Carillon Music of Jef Rottiers'.

At the international carillon competitions in Nijmegen (1989) and Berlin (1991) he won first prizes. He gave Master courses at the Yale University (USA), at the National Palace of Mafra (Portugal), the Carillon School of Denmark and in Canberra (Australia).

TOELICHTING

Herinneringen (Memories) – Eddy Marien

Zoals bij zijn andere composities als onder meer *Ode an die Freude*, *Passacaglia* en *Campana Ragtime*, gebruikt Mariën elementen van klassiek, pop of jazz. In *Herinneringen* kan men een mix van deze invloeden ontwaren, maar het is toch vooral een popballade waarin de toondichter zijn goede herinneringen uitzingt aan zijn decennialange band met de Koninklijke Beiaardschool 'Jef Denyn'. De meeste herinneringen zijn ernstig maar af en toe zijn er ook heel vrolijke, wat blijkt uit de gedeeltes met de tempoaanduiding *Allegro giocoso*, die de rustige balladestijl even onderbreken. De coda vanaf maat 116 vangt aan met een meditatief moment (*molto rubato*), om geleidelijk aan vanaf maat 120 over te gaan tot een spetterend einde.

EXPLANATION

Herinneringen (Memories) – Eddy Marien

As with his other compositions such as *Ode an die Freude*, *Passacaglia* and *Campana Ragtime*, Mariën uses elements of classical music, pop and jazz. In *Herinneringen (Memories)* one can detect a mix of these influences, but it is above all a pop ballad in which the composer sings of his fond memories of his decades-long association with the Royal Carillon School 'Jef Denyn'. Most memories are serious but occasionally there are also very cheerful ones, which is evident from the sections with the tempo indication *Allegro giocoso*, which briefly interrupt the quiet ballad style. The coda from bar 116 starts with a meditative moment (*molto rubato*), to gradually move from bar 120 to a splashing ending.

Herinneringen

(Memories)

opgedragen aan de Koninklijke Beiaardschool 'Jef Denyn'
ter gelegenheid van haar 100-jarig jubileum (1922-2022)

Eddy Mariën

(°1962)

Moderato (♩=108)

8^{va}

beiaard
(carillon)

pp p mp

Detailed description: This system contains the first four measures of the piece. The music is written for a carillon in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from pianissimo (pp) to mezzo-piano (mp). A dashed line above the staff is labeled '8^{va}'.

5 (8)

loco

p mp

Detailed description: This system contains measures 5 through 8. Measure 5 begins with an 8-measure rest. The melodic line continues with eighth notes, and the accompaniment remains consistent. Dynamics are marked piano (p) and mezzo-piano (mp). The word 'loco' is written above the staff at the end of the system.

Detailed description: This system contains measures 9 through 12. The melodic line continues with eighth notes, and the accompaniment provides a steady harmonic support.

13

3

Detailed description: This system contains measures 13 through 16. Measure 15 features a triplet of eighth notes in the right hand. The piece concludes with a double bar line and repeat signs.

17

Detailed description: This system contains measures 17 through 20. The key signature changes to one sharp (F#) and the time signature changes to 4/4. The melodic line continues with eighth notes, and the accompaniment follows.

21

Detailed description: This system contains measures 21 through 24. The melodic line continues with eighth notes, and the accompaniment provides a steady harmonic support.

25 **Più mosso** **Moderato**

cresc. *f rit. dim.* *mp*

29

33

f *mf*

37

41

mp

45

49 **Più mosso**

cresc.

Moderato

53

f rit. dim. *mp*

3

Detailed description: This system contains measures 53 to 56. The music is in a 3/4 time signature. Measure 53 starts with a treble clef and a bass clef. The treble clef has a half note chord (F4, A4) and a quarter note (Bb4). The bass clef has a half note chord (F3, A2) and a quarter note (Bb2). A triplet of eighth notes (Bb4, A4, G4) is marked with a '3' below it. The piece is marked 'Moderato'. Dynamics include *f*, *rit. dim.*, and *mp*.

57

Detailed description: This system contains measures 57 to 60. The treble clef has a half note chord (F4, A4) and a quarter note (Bb4). The bass clef has a half note chord (F3, A2) and a quarter note (Bb2). The music continues with various rhythmic patterns and dynamics.

accel. Allegro giocoso (♩=160)

61

f *mf*

Detailed description: This system contains measures 61 to 64. The tempo changes to 'Allegro giocoso' with a quarter note equal to 160 beats per minute. The dynamics are *f* and *mf*. The music is marked 'accel.'.

65

8va

Detailed description: This system contains measures 65 to 68. The treble clef has a half note chord (F4, A4) and a quarter note (Bb4). The bass clef has a half note chord (F3, A2) and a quarter note (Bb2). The music is marked '8va' in the treble clef.

69

(8) loco

Detailed description: This system contains measures 69 to 72. The treble clef has a half note chord (F4, A4) and a quarter note (Bb4). The bass clef has a half note chord (F3, A2) and a quarter note (Bb2). The music is marked '(8)' and 'loco'.

rit. Moderato (♩=108)

73

f *mp*

Detailed description: This system contains measures 73 to 76. The tempo changes to 'Moderato' with a quarter note equal to 108 beats per minute. The dynamics are *f* and *mp*. The music is marked 'rit.'.

77

Musical score for measures 77-80. Treble clef, 4/4 time. Features a melodic line with slurs and a bass line with chords and single notes.

81

Musical score for measures 81-84. Treble clef, 4/4 time. Includes a key signature change to G major (one sharp) and a time signature change to 6/8. Dynamics include 'p'.

85

A tempo

Musical score for measures 85-88. Treble clef, 4/4 time. Includes a key signature change to G major (one sharp) and a time signature change to 6/8. Dynamics include 'pp', 'rall.', and 'mp'.

89

Più mosso

Musical score for measures 89-92. Treble clef, 4/4 time. Includes a key signature change to G major (one sharp) and a time signature change to 6/8. Dynamics include 'cresc.' and triplet markings.

93

Moderato

Musical score for measures 93-96. Treble clef, 4/4 time. Includes a key signature change to G major (one sharp) and a time signature change to 6/8. Dynamics include 'f rit.' and 'sempre f'.

97

Musical score for measures 97-100. Treble clef, 4/4 time. Includes a key signature change to G major (one sharp) and a time signature change to 6/8.

101

accel. . . . Allegro giocoso (♩=160)

Musical score for measures 101-104. Treble clef, 4/4 time. Includes a key signature change to G major (one sharp) and a time signature change to 6/8. Dynamics include 'ff' and 'mf'. Features triplet markings.

105 *8va*

109 *loco* *poco rall.*

113 *rit.* *Moderato* *ff* *pp* *molto rubato*

117 *poco a poco accel. al fine*

121 *Allegro* *poco a poco cresc. al fine* *f*

125 *non rit. ff*

Herinneringen

(Memories - version for carillon and organ - full score)

opgedragen aan de Koninklijke Beiaardschool 'Jef Denyn'
ter gelegenheid van haar 100-jarig jubileum (1922-2022)

Eddy Mariën

(c1962)

Moderato (♩=108)

Beiaard
(Carillon)

Musical notation for the Beiaard (Carillon) part, consisting of two staves (treble and bass clef) in 4/4 time. The notation shows five measures of whole rests, indicating that the carillon is silent during this section.

Organ

Moderato (♩=108)

Musical notation for the Organ part, consisting of two staves (treble and bass clef) in 4/4 time. The piece begins with a piano (*pp*) dynamic. The melody in the treble clef is accompanied by chords in the bass clef. Dynamics change to *p* (piano) and then *mp* (mezzo-piano) over the course of the first five measures.

5

loco

Musical notation for the Organ part, starting at measure 5. The treble clef staff shows a melodic line with a *loco* marking above it. The dynamic is *mp* (mezzo-piano). The bass clef staff shows a simple accompaniment.Musical notation for the Organ part, covering measures 6, 7, and 8. The treble clef staff features a melodic line with a *p* (piano) dynamic marking. The bass clef staff continues with the accompaniment.

9

Musical notation for the Organ part, covering measures 9, 10, and 11. The treble clef staff continues the melodic line. The bass clef staff provides the accompaniment.

Musical notation for the Organ part, covering measures 12, 13, and 14. The treble clef staff shows a melodic line. The bass clef staff shows the accompaniment.

13

Musical score for measures 13-16. The top system shows a piano accompaniment with a treble and bass clef. The right hand has a melodic line with a triplet of eighth notes in measure 15. The left hand has a bass line. The bottom system is empty.

17

Musical score for measures 17-20. The top system shows a piano accompaniment with a treble and bass clef. The right hand has a melodic line with a triplet of eighth notes in measure 17. The left hand has a bass line. The bottom system is empty.

21

Musical score for measures 21-24. The top system shows a piano accompaniment with a treble and bass clef. The right hand has a melodic line with a triplet of eighth notes in measure 21. The left hand has a bass line. The bottom system is empty.

25

Più mosso

Moderato

Musical notation for measures 25-28, upper system. The treble clef staff contains whole rests. The bass clef staff contains a single note in measure 25, followed by whole rests in measures 26, 27, and 28.

Più mosso

Moderato

Musical notation for measures 25-28, lower system. The treble clef staff has whole rests in measures 25-26, then a melodic line starting in measure 27. The bass clef staff has triplet eighth notes in measures 25-26, then a melodic line starting in measure 27. Dynamics include *cresc.*, *f rit. dim.*, and *mp*. A fermata is placed over the final note in measure 28.

29

Musical notation for measures 29-32, upper system. The treble clef staff contains whole rests. The bass clef staff contains whole rests in measures 29, 30, 31, and 32.

Musical notation for measures 29-32, lower system. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a bass line with slurs and ties.

33

Musical notation for measures 33-36, upper system. The treble clef staff has whole rests in measures 33-34, then a melodic line starting in measure 35. The bass clef staff contains whole rests in measures 33, 34, 35, and 36. Dynamics include *mf*.

Musical notation for measures 33-36, lower system. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a bass line with slurs and ties. Dynamics include *f* and *mf*.

37

Musical notation for measures 37-40. Treble clef has a melodic line with a slur and a triplet of eighth notes. Bass clef has whole rests.

Musical notation for measures 37-40. Treble clef has chords and a triplet of eighth notes. Bass clef has chords.

41

Musical notation for measures 41-44. Treble clef has a melodic line with a slur and a dynamic marking *mp*. Bass clef has chords and a dynamic marking *mp*. Time signature changes to 4/4.

Musical notation for measures 41-44. Treble clef has chords and a dynamic marking *mp*. Bass clef has chords and a dynamic marking *mp*. Time signature changes to 4/4.

45

Musical notation for measures 45-48. Treble clef has a melodic line with a slur. Bass clef has chords. Time signature changes to 4/4.

Musical notation for measures 45-48. Treble clef has chords. Bass clef has chords. Time signature changes to 4/4.

49 Più mosso

Più mosso

53 Moderato

Moderato

57

accel. Allegro giocoso (♩=160)

61

accel. Allegro giocoso (♩=160)

65

69 (8)

73

rit. Moderato (♩=108)

f *mp*

rit. Moderato (♩=108)

77

81

A tempo

85

Musical score for measures 85-88. The piece is in 4/4 time. Measure 85 starts with a treble clef and a bass clef. Dynamics include *pp* and *p*. Measure 86 has a 6/8 time signature and a *rall.* marking. Measure 87 has a 4/4 time signature and a *mp* marking. Measure 88 has a 4/4 time signature. A long slur covers measures 85 through 88.

A tempo

Musical score for measures 89-92. The piece is in 4/4 time. Measures 89-91 are mostly rests. Measure 92 has a 4/4 time signature and a *mp* marking. A long slur covers measures 89 through 92.

Più mosso

89

Musical score for measures 89-92. The piece is in 4/4 time. Measure 89 starts with a treble clef and a bass clef. Measure 90 has a *cresc.* marking. Measure 91 has a *cresc.* marking. Measure 92 has a *cresc.* marking. A long slur covers measures 89 through 92.

Più mosso

Musical score for measures 89-92. The piece is in 4/4 time. Measures 89-91 are mostly rests. Measure 92 has a *cresc.* marking and a triplet of eighth notes. A long slur covers measures 89 through 92.

Moderato

93

Musical score for measures 93-96. The piece is in 4/4 time. Measure 93 starts with a treble clef and a bass clef. Measure 94 has a *f rit.* marking. Measure 95 has a *sempre f* marking. Measure 96 has a *sempre f* marking. A long slur covers measures 93 through 96.

Moderato

Musical score for measures 93-96. The piece is in 4/4 time. Measure 93 starts with a treble clef and a bass clef. Measure 94 has a *f rit.* marking. Measure 95 has a *sempre f* marking. Measure 96 has a *sempre f* marking. A long slur covers measures 93 through 96. A triplet of eighth notes is present in measure 93.

97 *tr.*

101 *ff* *mf* *3* *3* *accel.* *Allegro giocoso* ($\text{♩} = 160$)

f *mf* *accel.* *Allegro giocoso* ($\text{♩} = 160$)

105 *8va*

109 (8) loco poco rall.

113 rit. Moderato ff

rit. Moderato pp molto rubato

117 pp molto rubato poco a poco accel. al fine

Allegro

121

Musical notation for measures 121-124. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Allegro'. Performance instructions include 'poco a poco cresc. al fine' and a dynamic marking of 'f'.

Allegro

Musical notation for measures 125-128. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment. The tempo is marked 'Allegro'. Performance instructions include 'accel. e cresc. al fine'.

125

Musical notation for measures 129-132. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment. The tempo is marked 'Allegro'. Performance instructions include 'non rit. ff'.

Musical notation for measures 133-136. The right hand has a melodic line with eighth notes, and the left hand has a simple accompaniment. The tempo is marked 'Allegro'. Performance instructions include 'non rit. ff'.

Herinneringen

(Memories - version for carillon and organ - carillon part)

*opgedragen aan de Koninklijke Beiaardschool 'Jef Denyn'
ter gelegenheid van haar 100-jarig jubileum (1922-2022)*

Eddy Mariën

(^c1962)

Moderato (♩=108)

Beiaard
(Carillon)

5 organ

9

13

17

21

25 **Più mosso**

Moderato

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is mostly rests, with some notes in the bass line.

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is mostly rests, with some notes in the bass line.

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The word "organ" is written above the treble staff. Dynamics include *f* and *mf*. A slur covers the treble staff across all four measures.

Musical notation for measures 37-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A slur covers the treble staff across all four measures. A triplet of eighth notes is marked with a "3" above it in measure 38.

Musical notation for measures 41-44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A slur covers the treble staff across all four measures. A dynamic marking of *mp* is present. A key signature change to one sharp (F#) and a time signature change to 6/8 are indicated by a double bar line with a repeat sign.

Musical notation for measures 45-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A slur covers the treble staff across all four measures. A key signature change to one sharp (F#) and a time signature change to 4/4 are indicated by a double bar line with a repeat sign.

Musical notation for measures 49-52. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. A slur covers the treble staff across all four measures. The tempo marking **Più mosso** is written above the treble staff in measure 50.

Moderato

53

Musical notation for measures 53-56. The piece is in a 3/4 time signature. Measure 53 starts with a treble clef and a key signature of one flat (B-flat). The dynamics are marked *f* (forte), *rit. dim.* (ritardando, decrescendo), and *mp* (mezzo-piano). The bass line features a steady eighth-note accompaniment.

57

Musical notation for measures 57-60. The key signature changes to two flats (B-flat and E-flat). The tempo is marked *accel.* (accelerando) leading to *Allegro giocoso* with a tempo marking of $\text{♩} = 160$. The dynamics are *mp*.

61

Musical notation for measures 61-64. The dynamics are marked *f* and *mf* (mezzo-forte). The bass line continues with eighth-note accompaniment.

65

Musical notation for measures 65-68. The treble clef part features a melodic line with eighth notes. A dynamic marking of *8va* (octave) is present at the end of the system.

69

Musical notation for measures 69-72. Measure 69 is marked with a circled 8 (8) and *loco*. The tempo is *Moderato* with a tempo marking of $\text{♩} = 108$. The dynamics are *f* and *mp*.

73

Musical notation for measures 73-76. The tempo is *Moderato* with a tempo marking of $\text{♩} = 108$. The dynamics are *f* and *mp*.

77

Musical notation for measures 77-80. The piece concludes with a melodic line in the treble clef.

81 organ
p

85 *pp* *p* *rall.* *mp* A tempo

89 Più mosso *cresc.*

93 Moderato *f rit.* *sempre f*

97 *bd.*

101 *ff* *mf* accel. Allegro giocoso (♩=160)

105 *8va*

109 (8) loco poco rall.

113 rit. Moderato organ ff pp molto rubato

117 pp molto rubato poco a poco accel. al fine

121 poco a poco cresc. al fine Allegro f

125 non rit. ff

Herinneringen

(Memories - version for carillon and organ - organ part)

opgedragen aan de Koninklijke Beiaardschool 'Jef Denyn'
ter gelegenheid van haar 100-jarig jubileum (1922-2022)

Eddy Mariën

(^c1962)

Moderato (♩=108)

Organ

pp p mp

5

p

9

13

17

♩ = ♪

21

carillon

25 **Più mosso** **Moderato**

cresc. *f rit. dim.* *mp*

29

33

37

41

mp

45

49 **Più mosso**

cresc.

53

Moderato

57

61

carillon

accel.

Allegro giocoso (♩=160)

65

69

73

rit. Moderato (♩=108)

77

81

p

85

carillon

A tempo

rall.

mp

mp

89

Più mosso

cresc.

93

Moderato

f rit.

97

101

accel. . . Allegro giocoso (♩=160)

f

mf

105

109

poco rall.

113

rit. , Moderato

pp *molto rubato*

117

carillon

poco a poco accel. al fine

121

Allegro

poco a poco cresc. al fine *f*

125

non rit. ff

NAOTO OHMASA – Biografie

Naoto Ohmasa werd in 1954 in Japan geboren. Hij studeerde af aan de Graduate School van de Tokyo University of the Arts. Hij studeerde compositie bij Prof. Sessyu Kai en Prof. Teruyuki Noda, studeerde ook viool bij Prof. Hideyuki Nimura. Zijn compositiewerken bestrijken verschillende genres: de muziek voor kamermuziekensembles, de traditionele Japanse composities, koormuziek, enz. Hij is momenteel bestuurslid van The Japan Federation of Composers Inc. (JFC), een vast lid van The Piano Teachers National Association of Japan en docent aan het thuisstudieprogramma van de Osaka University of Arts.

NAOTO OHMASA – Biography

Naoto Ohmasa was born in Japan in 1954. He graduated from the Graduate School of Tokyo University of the Arts. He studied composition under Prof. Sessyu Kai and Prof. Teruyuki Noda, also studied playing violin under Prof. Hideyuki Nimura. His composition works cover various genres: the music for chamber ensembles, the traditional Japanese compositions, choral music, etc. He is currently a Board Member of The Japan Federation of Composers Inc. (JFC), a regular member of The Piano Teachers National Association of Japan and a lecturer in the home-study program, Osaka University of Arts.

TOELICHTING

Dream For Carillon – Naoto Ohmasa

"Mijn compositie is bedoeld om mooie muziek te maken met zachte harmonieën en natuurlijke begeleidingen. Ik wil altijd liefde, droefheid, romantische opwinding en een gevoel van vreugde uitdrukken. Mijn compositie is nooit overdreven ingewikkeld, eerder eenvoudig, maar heeft niet te veel eenvoud. Ik heb een opgetogen gevoel dat ik de weg heb kunnen vinden om een muziekstuk te componeren dat sommige mensen vroeger al konden gecomponeerd of uitgevoerd hebben, maar eigenlijk nog niet deden. Ik zou willen dat alle luisteraars van dit muziekstuk, "Dream for Carillon" de vreugde en het geluk van het leven voelen." Naoto Ohmasa

EXPLANATION

Dream For Carillon – Naoto Ohmasa

"My composition is intended to make beautiful music with gentle harmonies and natural accompaniments. I always want to express love, sadness, romantic excitement and a feeling of joy. My composition is never overly complicated, rather simple, but does not have too much simplicity. I have a delighted feeling to be able to find the way to compose a piece of music which some people could have composed or performed already in the past, but actually did not do yet. I would like all the listeners of this piece of music, "Dream for Carillon" to feel the joy and happiness of life." Naoto Ohmasa

Dream for Carillon

Naoto Ohmasa (°1954)

Moderato ♩ = 84

Musical notation for measures 1-4. The piece begins in 4/4 time with a forte (*f*) dynamic. The right hand features a series of eighth-note patterns, while the left hand plays a simple accompaniment of quarter notes. The key signature is one flat (B-flat).

Musical notation for measures 5-8. The tempo remains moderate. The right hand continues with eighth-note patterns, and the left hand has a more active role with eighth-note accompaniment. A piano (*p*) dynamic is introduced in measure 7. The key signature changes to two flats (B-flat and E-flat).

Musical notation for measures 9-11. The right hand plays a melodic line with a forte (*f*) dynamic in measure 9, which then softens to mezzo-piano (*mp*) in measure 10. The left hand provides a simple accompaniment. The key signature remains two flats.

Musical notation for measures 12-14. The right hand features a dense texture of sixteenth-note patterns with a mezzo-forte (*mf*) dynamic. The left hand has a simple accompaniment with a mezzo-forte (*mf*) dynamic. The key signature remains two flats.

Musical notation for measures 15-18. The right hand continues with sixteenth-note patterns, featuring a forte (*f*) dynamic in measure 15 and a piano (*p*) dynamic in measure 17. The left hand has a simple accompaniment. A section marker 'A' is present in measure 17. The key signature remains two flats.

20

Musical score for measures 20-23. Treble clef with chords and eighth notes. Bass clef with eighth notes and rests.

24

mf *p*

Musical score for measures 24-27. Treble clef with chords and eighth notes. Bass clef with eighth notes and rests. Dynamics: *mf*, *p*.

28

mf *f* *p*

3

Musical score for measures 28-31. Treble clef with chords and eighth notes. Bass clef with eighth notes and rests. Dynamics: *mf*, *f*, *p*. Triplet marking '3' in bass clef.

32

mf *p* *mf*

rit.

3

Musical score for measures 32-35. Treble clef with chords and eighth notes. Bass clef with eighth notes and rests. Dynamics: *mf*, *p*, *mf*. *rit.* marking above. Triplet marking '3' in bass clef.

36

$\text{♩} = 50$ *p* *mf* *mf*

rit.

5 3 3

B $\text{♩} = 60$

Musical score for measures 36-39. Treble clef with chords and eighth notes. Bass clef with eighth notes and rests. Dynamics: *p*, *mf*, *mf*. *rit.* marking above. Triplet markings '5', '3', '3'. Section marker 'B' with tempo change $\text{♩} = 60$.

40

p

Musical score for measures 40-43. Treble clef with chords and eighth notes. Bass clef with eighth notes and rests. Dynamics: *p*.

44 $\text{♩} = 66$ 3

mp

48 *accel.* $\text{♩} = 84$ *mf*

52 **C** *f*

56 *p* *f*

60 *mp* *mf*

63 *f*

66 D

69

72

75

78

ff

SCOTT ALLAN ORR – Biografie

Dr Scott Allan Orr, LLCM, ARCT, AMus, is geboren en getogen in Toronto waar hij zijn beiaardstudie begon bij Roy Lee aan de Universiteit van Toronto. In 2014 behaalde hij summa cum laude het Beiaardiersdiploma van de Koninklijke Beiaardschool 'Jef Denyn' in Mechelen, België, waar hij beiaard studeerde bij Eddy Mariën en compositie bij Erik Vandervoort. Sindsdien gaf hij recitals op uitnodiging over de hele wereld, o.a. in België, Frankrijk, Canada, Zuid-Korea, en het Verenigd Koninkrijk. Scott kreeg van verschillende instellingen, waaronder de Universiteit van Toronto, en de Mayo Kliniek, opdrachten om werken voor beiaard te schrijven. Zijn beiaardactiviteiten worden ondernomen naast zijn rol als Docent aan het University College London waar hij onderzoek doet op het raakvlak van erfgoed en data science, waaronder studies naar de historische klokkenproductie.

SCOTT ALLAN ORR – Biography

Dr Scott Allan Orr, LLCM, ARCT, AMus, was born and raised in Toronto where he began his carillon studies with Roy Lee at the University of Toronto. In 2014, he received a Carillonneur Diploma summa cum laude from the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium, where he studied performance with Eddy Mariën and composition with Erik Vandervoort. Since then he has performed invited recitals around the world, including Belgium, France, Canada, South Korea, and the United Kingdom. Scott has been commissioned to write works for carillon by several institutions, including the University of Toronto, and the Mayo Clinic. His carillon activities are undertaken alongside his role as a Lecturer at University College London where he researches at the intersection of heritage and data science, including studies of historical bell production.

TOELICHTING

Syncopated Moments – Scott Allan Orr

Syncopated Moments is een reeks korte verkenningen over een eenvoudig gesyncopeerd thema, die afgewisseld worden door abrupte passages op basklokken, die doen denken aan luidklokken en het luiden van het uur, voorafgegaan door een eenvoudige klokkenmelodie. Het stuk lost op als het onvermijdelijke verstrijken van de tijd zich aandient en het thema en de muzikale aanduiding van het klokgelui zich op elkaar afstemmen, alvorens terug te trekken in het klanklandschap.

EXPLANATION

Syncopated Moments – Scott Allan Orr

Syncopated Moments is a series of brief explorations on a simple syncopated theme, which are interspersed by abrupt passages on bass bells, reminiscent of swinging bells and the tolling of the hour preceded by a simple chime melody. The piece resolves when the inevitable passage of time comes around and the theme and musical indication of the bell tolling align before receding into the soundscape.¹

Syncopated moments

Commissioned for the Centenary of the
Royal Carillon School 'Jef Denyn' in Mechelen, Belgium

Scott Allan Orr

$\text{♩} = 40-50$

Musical notation for measures 1-4. The piece is in 3/2 time and B-flat major. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and quarter notes. Dynamics are *p* (measures 1-2) and *mp* (measures 3-4).

Musical notation for measures 5-8. The right hand plays a melodic line with chords, and the left hand plays a bass line. Dynamics include *p*, *cresc. e. accel.*, and *f rit. e dim.*. Measure 8 ends with a double bar line.

Musical notation for measures 9-13. Measures 9-12 are in 3/2 time with dynamics *p* and *mf*. At measure 13, the time signature changes to 3/4, and the right hand plays a melodic line while the left hand has a sustained chord. Dynamics are *mf*.

Musical notation for measures 14-17. The right hand has a melodic line with dynamics *mf*, *f*, and *mf*. The left hand plays a bass line with dynamics *mf* and *f*. Measure 17 ends with a double bar line.

Musical notation for measures 18-21. The right hand has a melodic line with dynamics *ff* and *f*. The left hand plays a bass line with dynamics *f* and *ff*. Measure 21 ends with a double bar line.

2

22 **Freely** $\text{♩} = 80-90$

mf *mp*

27 $\text{♩} = 100-110$

accel. *mf*

31

35 $\text{♩} = 130-140$

accel. *f*

39

42

ff accel.

Presto (♩ = ♩)

3

44

f *mf*

48

f *mf* *mp*

52

f

56

sub. rall.

Tempo I

60

mp

63

65 $\text{♩} = 90-100$

Musical notation for measures 65-68. The piece is in a key with two flats (B-flat and E-flat) and a 4/2 time signature. Measure 65 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a simple accompaniment. The music concludes with a fermata over a half note in the right hand.

69

Musical notation for measures 69-72. The right hand continues with a melodic line. Measure 72 features a mezzo-forte (*mf*) dynamic in the right hand and a piano-piano (*pp*) dynamic in the left hand. The piece ends with a fermata over a half note in the right hand.

73

Musical notation for measures 73-76. The right hand has a melodic line with a trill-like ornament in measure 74. The left hand has a simple accompaniment. Measure 74 is marked mezzo-piano (*mp*). The piece concludes with a fermata over a half note in the right hand.

77

Musical notation for measures 77-80. The right hand has a melodic line with a trill-like ornament in measure 77. The left hand has a simple accompaniment. Measure 77 is marked mezzo-forte (*mf*), and measure 80 is marked forte (*f*). The piece concludes with a fermata over a half note in the right hand.

81

Musical notation for measures 81-84. The right hand has a melodic line with slurs and ties. The left hand has a simple accompaniment. Measure 81 is marked *accel.* (accelerando), and measure 83 is marked *a tempo e sub. p* (return to tempo and piano). The piece concludes with a fermata over a half note in the right hand.

85

Musical notation for measures 85-88. The right hand has a melodic line with slurs and ties. The left hand has a simple accompaniment. The piece concludes with a fermata over a half note in the right hand. The key signature changes to one flat (B-flat) and the time signature changes to 4/2.

87

mp *mf* *p*

Freely

p

93

mf *mf*

96

rit. *p* *pp a tempo* 8va

99

mp *mf*

102

rit. *mf* Freely

*the treble voices in mm. 90-94 (excluding the pick-up to m. 95) can be played an octave higher on heavier instruments

106

rit.

109

Tempo I

p

112

8va

pp

8:

IRYNA RIABCHUN – Biografie

Iryna Riabchun werd geboren in Kiev (Oekraïne). Ze studeerde met uitmuntendheid af aan de Staatsmuziekschool genoemd naar M. Lysenko en aan de Nationale Academie voor Muziek. In 2013 -2014 studeerde ze beiaard, klavecimbel, en kerkorgel aan de Universiteit van Sint-Petersburg. Vanaf 2014 studeerde Iryna Royal in de Koninklijke Beiaardschool 'Jef Denyn' in de klassen van Eddy Mariën (beiaard), Koen Cosaert (campanologie), en Tom van Peer (improvisatie). In 2018-2020 volgde ze daar de specialisatiecursus in de genoemde school.

Iryna Ryabchun haar eerste instrument is piano. Ze heeft concerten gegeven in Oekraïne, Rusland, Polen, Griekenland, Indonesië en India. Iryna heeft zes solo pianoprogramma's van de werken van Oekraïense componisten in Parijs uitgevoerd en is een vast lid van de jury van het Parijse Concours van Pianisten "Resonances" (2013-2020).

Van 1991-1997 woonde ze in Griekenland, en van 1999-2003 in India en Indonesië. In die tijd was Iryna actief als pianiste en musicologe, ze maakte opnamen voor de Griekse Staatsradio, trad op in de TV-programma's en gaf meer dan 60 solopianoconcerten.

Iryna Riabchun is doctor in Geschiedenis van de kunstwetenschappen (2006) met als onderzoeksthema "Kretenzische muziektraditie in de ontwikkeling van de Griekse compositieschool". Tijdens haar doctoraatstudie aan de Nationale Muziekacademie van Oekraïne, genoemd naar Piotr Illich Tsjajkovski (2019 - 2012), zette ze haar onderzoek op het gebied van de Griekse muziek voort, met als resultaat het boek "Greek Piano Music of the Twentieth Century". Zo is Iryna Riabchun nu een vooraanstaand onderzoekster van Griekse muziek in Oekraïne.

Ze is de eerste beiaardier in Oekraïne die afstudeerde aan de Belgische Koninklijke Beiaardschool 'Jef Denyn'. Het onderwerp van haar diploma-scriptie was "Klokken in de Oekraïense geschiedenis en cultuur". Ze is een actief promotor van de beiaardkunst in Oekraïne en andere landen.

Iryna Riabchun speelde solobeaardconcerten in Oekraïne, Litouwen, Polen, en België. Ze is een van de bedenkers en actief lid van het Oekraïense Internationale Hoshiv Beiaardfestival. Trad op als soliste-beiaardier met het Oekraïens Presidentieel Staatsorkest, het Orkest van het Ivano-Frankivsk Operatheater en het Oekraïens Klassiek-Premier Orkest.

Iryna spreekt Grieks, Engels en Frans.

IRYNA RIABCHUN - Biography

Iryna Riabchun was born in Kyiv (Ukraine). Graduated from State Music School name after M. Lysenko, from the National Academy of Music with Diploma Par excellence and PG course. In 2013 -2014 she studied carillon, harpsichord, and church organ at Saint Petersburg University. From 2014 Iryna studied at the Royal Carillon School 'Jef Denyn' in the classes of Eddy Mariën (carillon), Koen Cosaert (campanology), and Tom van Peer (improvisation). In 2018-2020 she was also following the specialization course in that school. Iryna Ryabchun is a pianist by her first specialty. She has given concerts in Ukraine, Russia, Poland, Greece, Indonesia, and India. Iryna has performed six solo piano programs from the works of Ukrainian composers in Paris and is a permanent member of the jury of the Paris Competition of Pianists "Resonances" (2013-2020).

During 1991-1997 she lived in Greece, and from 1999-2003 in India and Indonesia. During this time Iryna was active as a pianist and musicologist, making recordings for Greek State Radio, performing in the TV programs, playing more than 60 solo piano concerts.

Iryna Riabchun has a Ph.D. in History of arts sciences (2006) with the theme of research "Cretan music tradition in the development of the Greek School of composition". During her doctoral studies in the National Music Academe of Ukraine name after Piotr Illich Tchaikovsky (2019 – 2012), she continued her research in the field of Greek music, as a result of which the book "Greek Piano Music of the Twentieth Century" was written. Thus, Iryna Riabchun is now a leading researcher of Greek music in Ukraine.

She is the first in Ukraine carillonist who graduated from “Jef Denyn” Belgian Royal Carillon School. The topic of her diploma thesis was “Bells in Ukrainian history and culture”. She is an active promoter of carillon art in Ukraine and other countries.

Iryna Riabchun played solo carillon concerts in Ukraine, Lithuania, Poland, and Belgium. She is one of the creators and active member of the Ukrainian International Hoshiv Carillon Festival. Performed as soloist-carillonist with Ukrainian State President Orchestra, Orchestra of Ivano-Frankivsk Opera Theatre and the Ukrainian Classic-Premier Orchestra.

Irina speaks Greek, English, and French.

TOELICHTING

Whose Horse Is There - Iryna Riabchun

Achter de lyrische inhoud van het lied schuilt een diepe historische context, verbonden met talrijke oorlogen die het Oekraïense land doorkruisten. Door deze historische inhoud kreeg het lied een enorme populariteit, en dit niet alleen in Oekraïne: het werd de symbolische soundtrack van de film "With fire and sword" van de beroemde Poolse regisseur, scenarioschrijver en producent Jerzy Hoffman (1999), die genomineerd werd voor een Academy Award voor Beste Buitenlandstalige Film. Deze variaties zijn een poging om de historische context, de diepe inhoud van het lied te onthullen, een poging om een evenwicht te vinden tussen de folklorestijl en de moderne muzikale taal.

EXPLANATION

Whose Horse Is There - Iryna Riabchun

Behind the lyrical content of the song lies a deep historical context associated with numerous wars that crossed the Ukrainian lands. Mentioned historical content provoked huge popularity of the song, not only in Ukraine: it became the symbolic soundtrack of the movie "With fire and sword" by the famous Polish director, screenwriter, and producer Jerzy Hoffman (1999), who was nominated for an Academy Award for Best Foreign Language Film.

These variations are an attempt to reveal the historical context, the deep content of the song, an attempt to strike a balance between the folklore style and the modern musical language.

Variations on the Ukrainian folk song

"Oh, whose horse is there" ("Oi, chy to kin stoit")

On the occasion of 100 years of the Royal Carillon School Jef Denyn

Oh, whose horse is there,
The one with the gray mane.

I fell for her,
I fell for her
That girl.

It wasn't the girl herself I liked,
But her fair face.
Do give me, dear,
Do give me, beauty,
Your hand on the horse.

The girl came forth,
She gave me her hand.

(And she said later:) "Oh, I would have been better,
Oh, I would have been better
Not to have known this love".

Loving, loving,
From dusk until dawn.
When the sun rises,
When the sun rises
The love will go away...

(Translation - Simone Browne)

Moderato

mp

p
accelerando

The musical score is for a piano piece in a 3/4 time signature, marked 'Moderato'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The piece begins with a melody in the treble staff, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with half notes. The score includes dynamic markings: 'mp' (mezzo-piano) and 'p' (piano). The tempo is marked 'Moderato', and there is an 'accelerando' marking towards the end of the piece. The piece concludes with a final cadence in the treble staff.

7

Sostenuto 1 Tempo I

f *mf* *p*

16

mp *mp* *mp* *mp* *mp*

26

mp *mp* *mp* *mp* *mp*

32

mp *mp* *mp* *mp*

2

36

mf *mf* *mf* *mf* *mf*

42

poco ritenuto *a tempo* *p*

48

Musical score for measures 48-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The melody in the treble staff features eighth-note runs with slurs and ties. The bass staff provides a simple accompaniment with quarter notes and rests.

55

Musical score for measures 55-63. The system consists of two staves. The treble staff continues the eighth-note melody. The bass staff has a more active accompaniment with eighth notes. A triplet of eighth notes is marked with a '3' above it in the final measure. The dynamic marking *mf* is present.

64

Musical score for measures 64-69. The system consists of two staves. The treble staff features a more complex eighth-note pattern with slurs. The bass staff has a steady accompaniment. The dynamic marking *mf* is present.

70

Musical score for measures 70-73. The system consists of two staves. The treble staff has a continuous eighth-note melody. The bass staff has a simple accompaniment. The dynamic marking *mp* is present.

74

Musical score for measures 74-77. The system consists of two staves. The treble staff features a continuous eighth-note melody with slurs. The bass staff has a simple accompaniment.

78

Musical score for measures 78-83. The system consists of two staves. The treble staff begins with a *poco rit.* marking and then returns to *a tempo*. It features eighth-note runs with slurs and triplet markings (indicated by '3' above the notes). The dynamic marking *mf* is present. The bass staff has a simple accompaniment.

83 *cre - scen - do* *ri - tar - dan - do* *a tempo* *simile*

89

91 *sostenuto*

94 *meno mosso* *Tempo I*

103 *piu lento* *ritardando-----* *J = 120*

112

FRANK STEIJNS - Biografie

Frank Steijns studeerde in 1991 met grote onderscheiding af aan de Koninklijke Beiaardschool te Mechelen. Hij is stadsbeiaardier van Maastricht, Heerlen en Weert. Daarnaast speelt hij viool in het Johann Strauss Orkest van André Rieu.

Hij tracht sinds zijn afstuderen nieuwe wegen te vinden om het instrument bij een zo breed mogelijk publiek onder de aandacht te brengen. Zo speelde hij diverse jaren solo binnen het Rieu orkest op zijn eigen mobiel carillon van 43 klokken en ging verschillende malen 'viraal' op social media door het uitvoeren van populaire muziek op beiaard. Hij is bestuurslid van Cultura Mosae, het Limburgs Jeugd Symfonie Orkest en Stichting Cloche'Art. Deze laatste stichting richt zich met name op het organiseren van spectaculaire voorstellingen en educatieve projecten rond carillon.

Sinds 2015 is Frank pianist in het Maastrichts Salon Orkest. De laatste jaren is hij ook als componist actief.

FRANK STEIJNS - Biography

Frank Steijns graduated magna cum laude from the Royal Carillon School in Mechelen in 1991. He is city carillonneur of Maastricht, Heerlen and Weert. In addition, he plays the violin in the Johann Strauss Orchestra of André Rieu.

Since his graduation he has been trying to find new ways to bring the instrument to the attention of the widest possible audience. For instance, he played solo for several years within the Rieu Orchestra on his own mobile carillon of 43 bells and went 'viral' several times on social media by performing popular music on carillon. He is a board member of Cultura Mosae, the Limburg Youth Symphony Orchestra and the Cloche'Art Foundation, the latter of which focuses on organizing spectacular performances and educational projects around carillon.

Since 2015, Frank has been a pianist in the Maastricht Salon Orchestra. In recent years he has also been active as a composer.

TOELICHTING

Feestelijke Fanfare – Frank Steijns

Het woord fanfare wordt voor het eerst gevonden in 1546 in het Frans en in het Engels in 1605, maar pas in de 19e eeuw kreeg het zijn huidige betekenis van een korte, signaalachtige improvisatie voor trompetten en andere koperblazers. Een fanfare was langer dan een militair signaal en diende ter opluistering van ceremonies en feestelijkheden. De fanfare bestond van oudsher uit drieklanken, arpeggio's en snelle loopjes. In het Engeland van Shakespeare's tijd waren fanfares vaak bekend als 'flourish' en soms als 'tuckets' (een woord dat verband houdt met Toccata).

In plaats van op koper wordt deze Feestelijke Fanfare op brons gespeeld. De vele maatwisselingen houden het toccata karakter fris en levendig. Fun fact: in dit muziekstuk, gecomponeerd ter gelegenheid van het 100-jarig verjaardagsjubileum van de Koninklijke Beiaardschool Mechelen, zitten diverse citaten 'verstopt' uit verjaardagsliedjes (zo vormen de eerste noten uit maat 9-13 bv de melodie van Happy Birthday). Niet nodig te weten waar ze zitten voor de interpretatie, wel leuk om ze allemaal te zoeken. Het stuk kan perfect dienen als opening van een feestelijk verjaardags- of ceremonieel beiaardconcert.

EXPLANATION

Feestelijke Fanfare – Frank Steijns

The word fanfare is first found in 1546 in French and in English in 1605, but it was not until the 19th century that it acquired its present meaning of a short, signal improvisation for trumpets and other brass instruments. A fanfare was longer than a military signal and served to enliven ceremonies and celebrations. Traditionally, the fanfare consisted of triads, arpeggios, and fast runs. In the England of Shakespeare's time, brass bands were often known as "flourishes" and sometimes as "tuckets" (a word related to Toccata).

Instead of being played on brass, this Festive Fanfare is played on bronze. The many changes of measure keep the toccata character fresh and lively. Fun fact: in this piece of music, composed on the occasion of the 100th anniversary of the Royal Carillon School in Mechelen, there are various quotes 'hidden' from birthday songs (for example, the first notes of measure 9-13 form the melody of Happy Birthday). It is not necessary to know where they are for the interpretation, but it is fun to look for them all. The piece can serve perfectly as the opening of a festive birthday or ceremonial carillon concert.

Feestelijke Fanfare voor beiaard

100 jaar Beiaardschool Mechelen 1922-2022

Frank Steijns

Giocoso ♩ = 96

(*) Alle arpeggio's licht en voor de tel spelen. In de regel met de midden noot beginnen, veelal volgt die uit de noot ervoor.

19

Musical notation for measures 19-21. Treble clef, key signature of one sharp (F#), common time. The right hand has a complex melodic line with many accidentals. The left hand has a simple bass line with quarter notes.

22

Musical notation for measures 22-24. Treble clef, key signature of one sharp (F#), common time. The right hand has a complex melodic line with many accidentals. The left hand has a simple bass line with quarter notes.

25

Musical notation for measures 25-27. Treble clef, key signature of one sharp (F#), common time. The right hand has a complex melodic line with many accidentals. The left hand has a simple bass line with quarter notes.

28

Musical notation for measures 28-30. Treble clef, key signature of one sharp (F#), common time. The right hand has a complex melodic line with many accidentals. The left hand has a simple bass line with quarter notes.

31

tremolo ad lib.

alleen bovenste noot indien grepen te moeilijk zijn

Musical notation for measures 31-33. Treble clef, key signature of one sharp (F#), common time. The right hand has a complex melodic line with many accidentals. The left hand has a simple bass line with quarter notes.

34

Musical notation for measures 34-37. Treble clef, key signature of one sharp (F#), common time. The right hand has a complex melodic line with many accidentals. The left hand has a simple bass line with quarter notes.

38

Musical notation for measures 38-41. Treble clef, key signature of one sharp (F#), common time. The right hand has a complex melodic line with many accidentals. The left hand has a simple bass line with quarter notes.

(alle arpeggio's vederlicht spelen)

Rubato

43 $\text{♩} = 50$

Musical score for measures 43-47. The piece is in G major (one sharp) and common time. The tempo is marked $\text{♩} = 50$. The dynamic is *p*. The right hand plays arpeggiated chords, and the left hand plays a simple bass line. A slur covers measures 45-47.

Musical score for measures 48-50. The dynamic is *p*. A *rit.* (ritardando) marking is present. The right hand continues with arpeggiated chords, and the left hand has a few notes. A slur covers measures 49-50.

Musical score for measures 51-53. The dynamic is *mf*. The right hand plays arpeggiated chords, and the left hand has a few notes. A slur covers measures 52-53.

Musical score for measures 54-56. The dynamics are *mf*, *p*, and *mf*. The right hand plays arpeggiated chords, and the left hand has a few notes. A slur covers measures 54-56.

Musical score for measures 57-60. The dynamic is *p*. The right hand plays arpeggiated chords, and the left hand has a few notes. A slur covers measures 57-60.

Musical score for measures 61-64. The dynamics are *p*, *dim.*, and *ppp*. The right hand plays arpeggiated chords, and the left hand has a few notes. A slur covers measures 61-64.

67 *A Tempo, meno mosso* ♩ = 96

p

71 *tr*

p *stringendo e cresc.* >

74

ritenuto

78 *Tempo I.* *Giacoso* ♩ = 110

ff

81

f

84

87

Musical score for measures 87-89. Treble clef has a complex melodic line with many accidentals. Bass clef has a simple accompaniment of quarter notes.

90

Musical score for measures 90-92. Treble clef continues the melodic line. Bass clef has a simple accompaniment.

93

Musical score for measures 93-95. Treble clef has a complex melodic line. Bass clef has a simple accompaniment.

96

Musical score for measures 96-98. Treble clef has a complex melodic line. Bass clef has a simple accompaniment. Dynamics include *p* and *cresc.*

99

Musical score for measures 99-103. Treble clef has a complex melodic line. Bass clef has a simple accompaniment. Dynamics include *f*.

104

Musical score for measures 104-106. Treble clef has a complex melodic line. Bass clef has a simple accompaniment.

107

Musical score for measures 107-111. Treble clef has a complex melodic line. Bass clef has a simple accompaniment. Dynamics include *sf*.

