Nieuwegeins Beiaardboek

Deel 6b

Vroegbarok en barok

Bewerkingen: Moshé Lewkowitz en Dick van Dijk

INLEIDING BIJ DEEL 6b NIEUWEGEINS BEIAARDBOEK

Op uw scherm ziet U de pdf-versie van deel 6b van de reeks Nieuwegeinse beiaardboeken. Het is een voortzetting van de zes beiaardboeken die in 1993, 1996, 2001, 2005, 2012 en 2022 verschenen. Ook de muziek van dit beiaardboek is gearrangeerd met de bedoeling, dat zij in elk geval goed inpasbaar kan zijn in het kader van reguliere bespelingen.

Deze editie omvat de periode van de vroegbarok en barok. De barok is een Europese stijlperiode die aan het begin van de 17e eeuw in Italië tot ontwikkeling kwam en tot in de eerste helft van de 18e eeuw voortduurde, en die zich kenmerkt door overdaad van vorm en heftigheid van gevoelsuitdrukking. De barok kwam tot uiting op alle terreinen van de cultuur, zoals (tuin)architectuur, schilderkunst, beeldhouwkunst, literatuur en muziek. Er wordt onderscheid gemaakt tussen vroeg-, hoog- en laatbarok. De laatbarok wordt ook wel rococo genoemd.

Engeland wordt vertegenwoordigd door John Dowland, Scarlatti, Corelli en Marcello. Zij waren werkzaam in Italië. Belangrijke vertegenwoordigers van de Duitse barok zijn Johan Kuhnau en Johann Christoph Bach. Rameau vertegenwoordigt de Franse barok. Willem de Fesch werd in Nederland geboren; toen hij 44 jaar was vertrok hij naar Engeland waar hij een tijdlang de leiding had van het orkest van Georg Friedrich Händel.

Bij het maken van de bewerkingen is het opnieuw uitgangspunt geweest, dat de muziek voor de luisteraars beneden aangenaam moet zijn om te horen en anderzijds voor beiaardiers technisch niet al te moeilijk uit te voeren. Om die reden is er ook nu weer bewust voor gekozen de arrangementen waarbij dat kon, traditioneel, doorzichtig en zo eenvoudig mogelijk te harmoniseren. Het staat u evenwel geheel vrij om daarvan af te wijken als u deze muziek anders aanvoelt. Met name bij het spelen van volksmuziek doen we dat zelf ook regelmatig om de muziek afwisseling te geven of interessanter te maken, of wanneer ze wordt gebruikt als uitgangspunt voor een verdere improvisatie.

Nog steeds blijft het toeval een doorslaggevende rol spelen bij de keuze welke muziek er wordt bewerkt. Leerlingen fungeren vaak, zonder dat te weten, als inspiratiebron. Maar natuurlijk ook de muziek, die we van anderen tijdens het bezoeken van concerten en opera's of via de radio beluisteren en op televisie zien.

Sinds 2019 verdelen Dick van Dijk en ik de bespelingen op het carillon van Nieuwegein. Het is heel leuk en inspirerend om in dit – soms wat 'eenzame' – beroep een goede collega te hebben.

In het Nieuwegeins beiaardboek 6b staan bewerkingen die door Moshé en Dick zijn gemaakt. Evenals de arrangementen in eerder verschenen delen van het Nieuwegeins Beiaardboek, kunt u ook deze arrangementen (of gedeeltes daarvan) downloaden via de site van het Parkbeiaard Nieuwegein: https://www.parkbeiaard.nl/parkbeiaard/nieuwegeinse-beiaardboeken/

U mag de muziek vrij van rechten uitvoeren tijdens bespelingen en concerten. In het laatste geval wordt het wel op prijs gesteld, dat u de bewerker van het arrangement vermeldt in het programma.

Utrecht, december 2022

Moshé Lewkowitz & Dick van Dijk

INTRODUCTION TO VOLUME 6B NIEUWEGEINS BEIAARDBOEK

On your screen you see the PDF version of volume 6b of the series Nieuwegein Carillon Books. It is a continuation of the six carillon books that appeared in 1993, 1996, 2001, 2005, 2012 and 2022. The music of this carillon book has also been arranged with the intention that it can be easily incorporated into regular performances. This edition covers the Early Baroque and Baroque periods. The Baroque is a European stylistic period that developed in Italy at the beginning of the 17th century and continued into the first half of the 18th century, characterised by excess of form and vehemence of emotional expression. The baroque was expressed in all areas of culture, including architecture, garden architecture, painting, sculpture, literature and music. A distinction is made between early, high and late baroque. The late baroque is also called rococo.

England is represented by John Dowland, Scarlatti, Corelli and Marcello who were working in Italy. Important representatives of the German Baroque include Johan Kuhnau and Johann Christoph Bach. Rameau represented the French Baroque. Willem de Fesch was born in the Netherlands but when he was 44 he left for England where he was for a time in charge of Georg Friedrich Handel's orchestra.

When making the arrangements, the starting point again was that the music should be pleasant to hear for the listeners below and on the other hand not too difficult to perform technically for carillonneurs. For this reason, a conscious decision was again made to harmonise the arrangements where possible in a traditional, transparent and as simple as possible way.

However, you are completely free to deviate from this if you feel differently about this music. Especially when playing folk music, we ourselves regularly do so to give the music variety or make it more interesting, or when it is used as a starting point for further improvisation.

Still, chance continues to play a decisive role in choosing which music to arrange. Students often, without knowing it, act as sources of inspiration. But of course also the music, which we listen to from others while attending concerts and operas or through the radio and see on television.

Since 2019, Dick van Dijk and I have been dividing the performances on Nieuwegein's carillon. It is very nice and inspiring to have a good colleague in this - sometimes somewhat "lonely" - profession. The Nieuwegein Carillon Book 6b contains arrangements made by Moshé and Dick.

Like the arrangements in previously published volumes of the Nieuwegeins Beiaardboek, you can also download these arrangements (or parts of them) from this Nieuwegeins Beiaardboek via the site of the Park Carillon Nieuwegein: https://www.parkbeiaard.nl/parkbeiaard/nieuwegeinse-beiaardboeken/

You may perform the music free of rights during performances and concerts. In the latter case, however, it would be appreciated if you mention the arranger of the arrangement in the programme.

Utrecht, December 2022

Moshé Lewkowitz & Dick van Dijk

EINFÜHRUNG ZU BAND 6B NIEUWEGEINS BEIAARDBOEK

Auf Ihrem Bildschirm sehen Sie die PDF-Version von Band 6b der Reihe Nieuwegein Carillon Bücher. Es ist die Fortsetzung der sechs Glockenspielbücher, die 1993, 1996, 2001, 2005, 2012 und 2022 erschienen sind. Die Musik dieses Glockenspielbuchs wurde auch so arrangiert, dass sie leicht in regelmäßige Aufführungen integriert werden kann. Diese Ausgabe umfasst den Frühbarock und den Barock. Der Barock ist eine europäische Stilepoche, die sich zu Beginn des 17. Jahrhunderts in Italien entwickelte und bis in die erste Hälfte des 18. Jahrhunderts andauerte. Der Barock kam in allen Bereichen der Kultur zum Ausdruck, darunter Architektur, Gartenarchitektur, Malerei, Bildhauerei, Literatur und Musik. Es wird zwischen Früh-, Hoch- und Spätbarock unterschieden. Der Spätbarock wird auch als Rokoko bezeichnet.

England ist durch John Dowland vertreten, Scarlatti, Corelli und Marcello waren in Italien tätig. Wichtige Vertreter des deutschen Barocks sind Johan Kuhnau und Johann Christoph Bach. Rameau repräsentierte den französischen Barock. Willem de Fesch wurde in den Niederlanden geboren, ging aber mit 44 Jahren nach England, wo er eine Zeit lang das Orchester von Georg Friedrich Händel leitete.

Bei der Ausarbeitung der Arrangements war der Ausgangspunkt wiederum, dass die Musik für die Zuhörer unten angenehm zu hören und andererseits für die Carillonneure technisch nicht zu schwierig zu spielen sein sollte. Aus diesem Grund wurde erneut die bewusste Entscheidung getroffen, die Regelungen so weit wie möglich auf traditionelle, transparente und möglichst einfache Weise zu harmonisieren.

Es steht Ihnen jedoch völlig frei, davon abzuweichen, wenn Sie anders über diese Musik denken. Vor allem bei der Volksmusik tun wir das regelmäßig selbst, um die Musik abwechslungsreich oder interessanter zu gestalten, oder wenn sie als Ausgangspunkt für weitere Improvisationen dient.

Dennoch spielt der Zufall weiterhin eine entscheidende Rolle bei der Auswahl der zu arrangierenden Musik. Studenten sind oft, ohne es zu wissen, eine Quelle der Inspiration. Aber natürlich auch die Musik, die wir von anderen hören, wenn wir Konzerte und Opern besuchen oder im Radio hören und im Fernsehen sehen.

Seit 2019 teilen Dick van Dijk und ich uns die Auftritte auf dem Glockenspiel von Nieuwegein. Es ist sehr schön und inspirierend, einen guten Kollegen in diesem - manchmal etwas "einsamen" - Beruf zu haben. Das Nieuwegein-Glockenspielbuch 6b enthält Arrangements von Moshé und Dick.

Wie die Arrangements in früheren Bänden des Nieuwegeins Beiaardboek können Sie auch diese Arrangements (oder Teile davon) aus diesem Nieuwegeins Beiaardboek über die Website des Park Carillon Nieuwegein herunterladen: https://www.parkbeiaard.nl/parkbeiaard/nieuwegeinse-beiaardboeken/

Sie dürfen die Musik bei Aufführungen und Konzerten frei von Rechten aufführen. In letzterem Fall wäre es jedoch wünschenswert, wenn Sie den Bearbeiter des Arrangements im Programmheft erwähnen würden.

Utrecht, Dezember 2022

Moshé Lewkowitz & Dick van Dijk

INTRODUCTION AU VOLUME 6B NIEUWEGEINS BEIAARDBOEK

Vous voyez sur votre écran la version PDF du volume 6b de la série Nieuwegein Carillon Books. Il s'inscrit dans la continuité des six livres de carillon parus en 1993, 1996, 2001, 2005, 2012 et 2022. La musique de ce livre de carillon a également été arrangée de manière à pouvoir être facilement intégrée dans des représentations régulières. Cette édition couvre les périodes du baroque précoce et du baroque. Le baroque est une période stylistique européenne qui s'est développée en Italie au début du 17e siècle et s'est poursuivie dans la première moitié du 18e siècle, caractérisée par l'excès des formes et la véhémence de l'expression émotionnelle. Le baroque s'est exprimé dans tous les domaines de la culture, notamment l'architecture, l'architecture de jardin, la peinture, la sculpture, la littérature et la musique. Une distinction est faite entre le baroque précoce, le baroque élevé et le baroque tardif. Le baroque tardif est également appelé rococo.

L'Angleterre est représentée par John Dowland, Scarlatti, Corelli et Marcello travaillaient en Italie. Parmi les représentants importants du baroque allemand figurent Johan Kuhnau et Johann Christoph Bach. Rameau représente le baroque français. Willem de Fesch est né aux Pays-Bas mais, à 44 ans, il est parti pour l'Angleterre où il a été pendant un temps responsable de l'orchestre de Georg Friedrich Haendel.

Lors de l'élaboration des arrangements, le point de départ était à nouveau que la musique devait être agréable à entendre pour les auditeurs en dessous et, d'autre part, pas trop difficile à exécuter techniquement pour les carillonneurs. C'est pourquoi il a été décidé, une fois de plus, d'harmoniser les dispositions dans la mesure du possible, de manière traditionnelle, transparente et aussi simple que possible. Cependant, vous êtes tout à fait libre de vous en écarter si vous avez un avis différent sur cette musique. En particulier lorsque nous jouons de la musique folklorique, nous le faisons nous-mêmes régulièrement pour donner de la variété à la musique ou la rendre plus intéressante, ou lorsqu'elle est utilisée comme point de départ pour une improvisation plus poussée.

Pourtant, le hasard continue de jouer un rôle déterminant dans le choix de la musique à arranger. Les étudiants sont souvent, sans le savoir, des sources d'inspiration. Mais aussi, bien sûr, la musique, que nous écoutons des autres en assistant à des concerts et des opéras ou par le biais de la radio et que nous voyons à la télévision.

Depuis 2019, Dick van Dijk et moi nous répartissons les prestations sur le carillon de Nieuwegein. Il est très agréable et stimulant d'avoir un bon collègue dans cette profession - parfois un peu "solitaire". Le livre 6b du Carillon de Nieuwegein contient des arrangements réalisés par Moshé et Dick.

Comme les arrangements des volumes précédents du Nieuwegeins Beiaardboek, vous pouvez également télécharger ces arrangements (ou des parties de ceux-ci) à partir de ce Nieuwegeins Beiaardboek via le site du Park Carillon Nieuwegein:
https://www.parkbeiaard.nl/parkbeiaard/nieuwegeinse-beiaardboeken/

Vous pouvez exécuter la musique libre de droits lors de représentations et de concerts. Dans ce dernier cas, cependant, il serait apprécié que vous mentionniez l'arrangeur de l'arrangement dans le programme.

Utrecht, décembre 2022

Moshé Lewkowitz & Dick van Dijk

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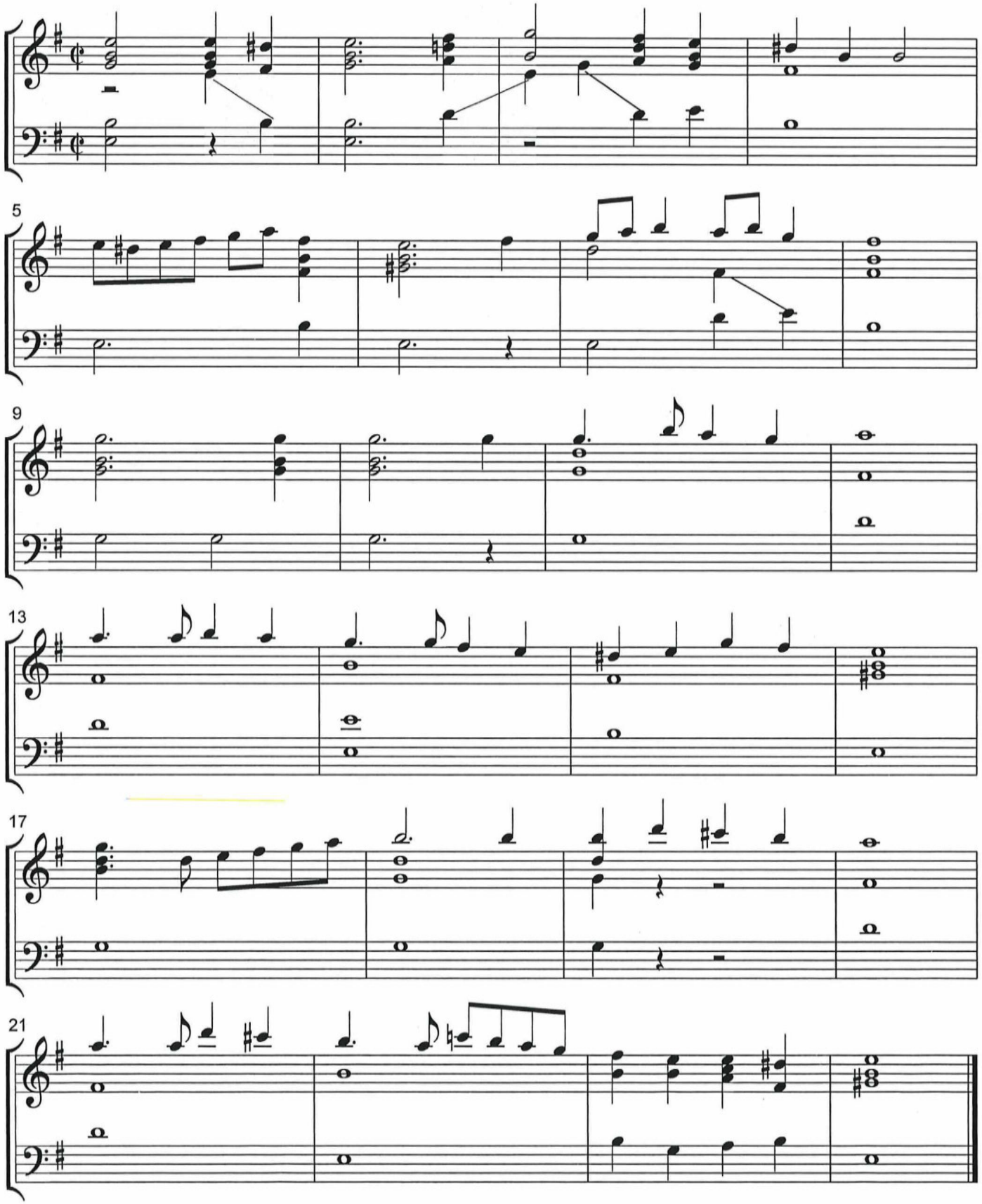
Fred Manschot

Fred Manschot
photography

Complaint

John Dowland
1562-1626

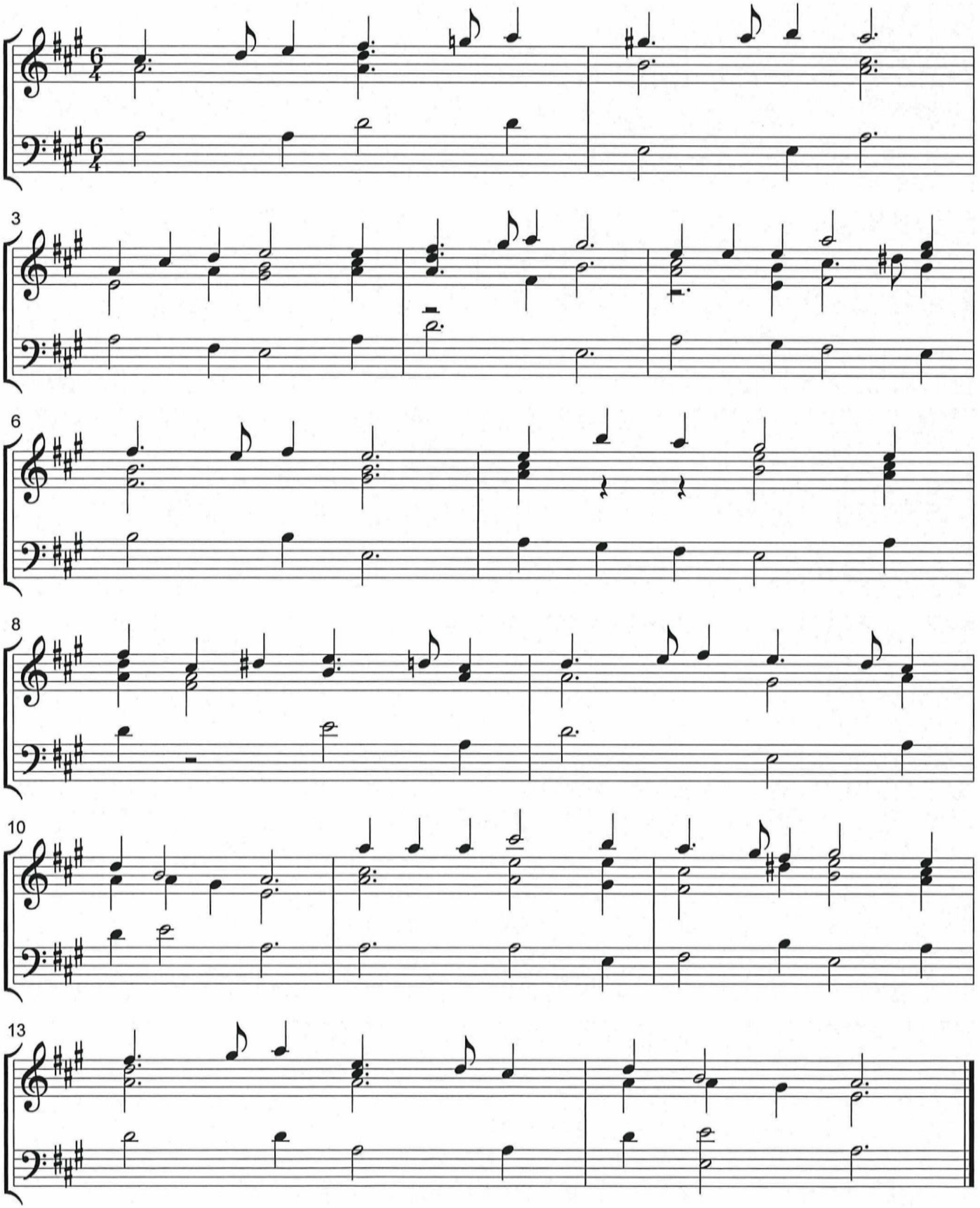


C° Arr. Carillon: M.L. 6.8.2015

Tarleton's Riserrectione

bij de dood van de beroemde hofnar

John Dowland
1562-1626



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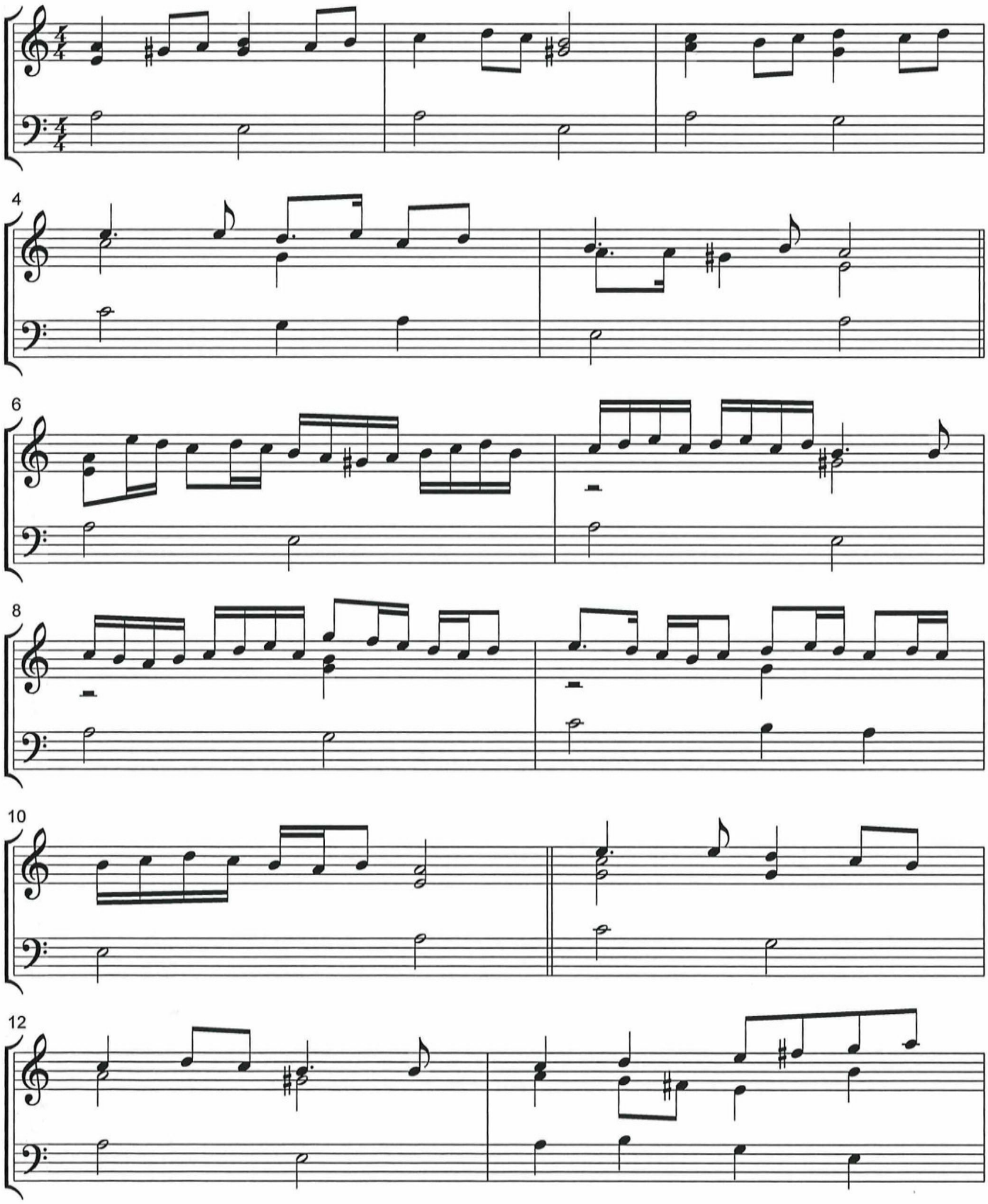
What if a day

John Dowland
1562-1626



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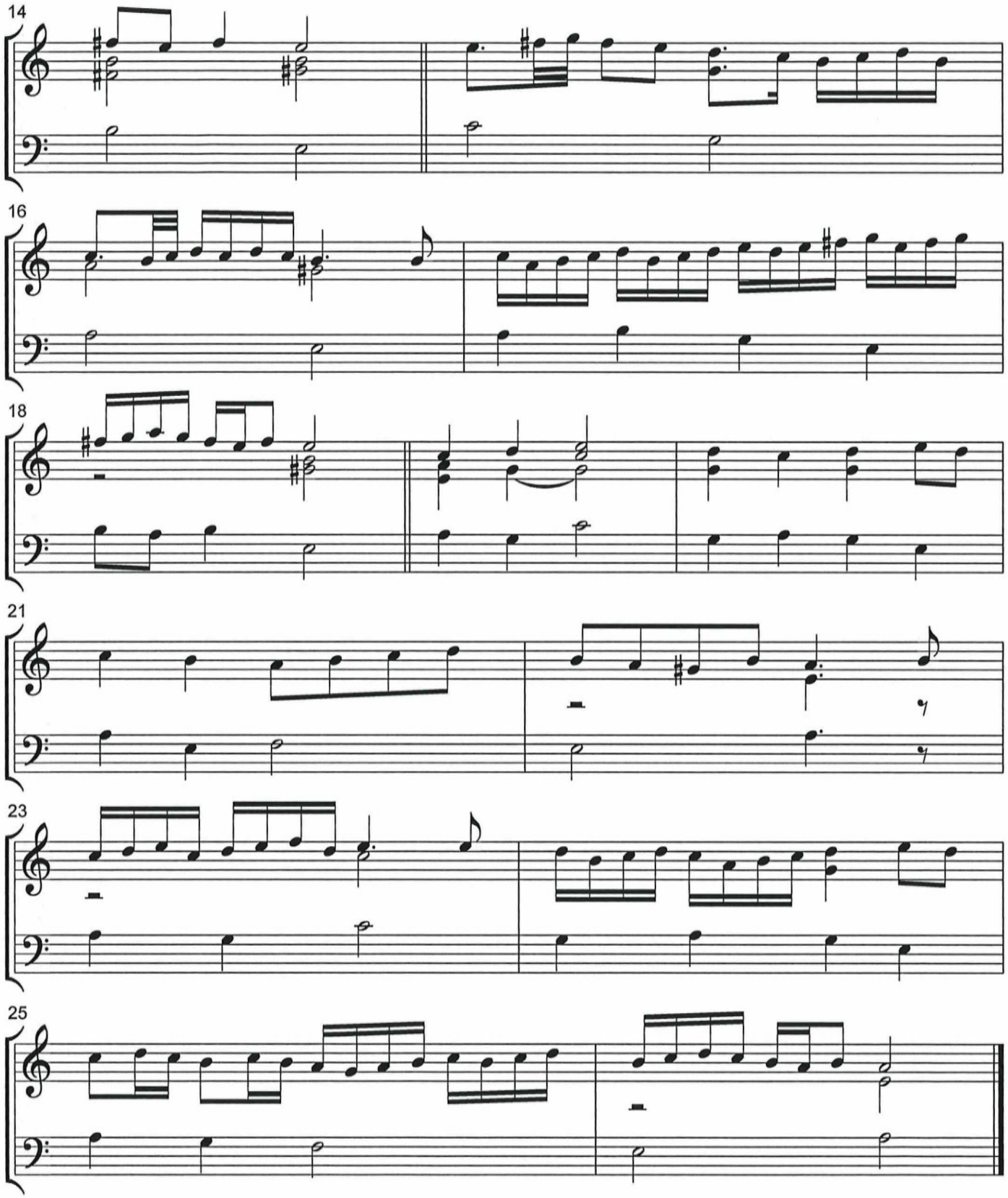
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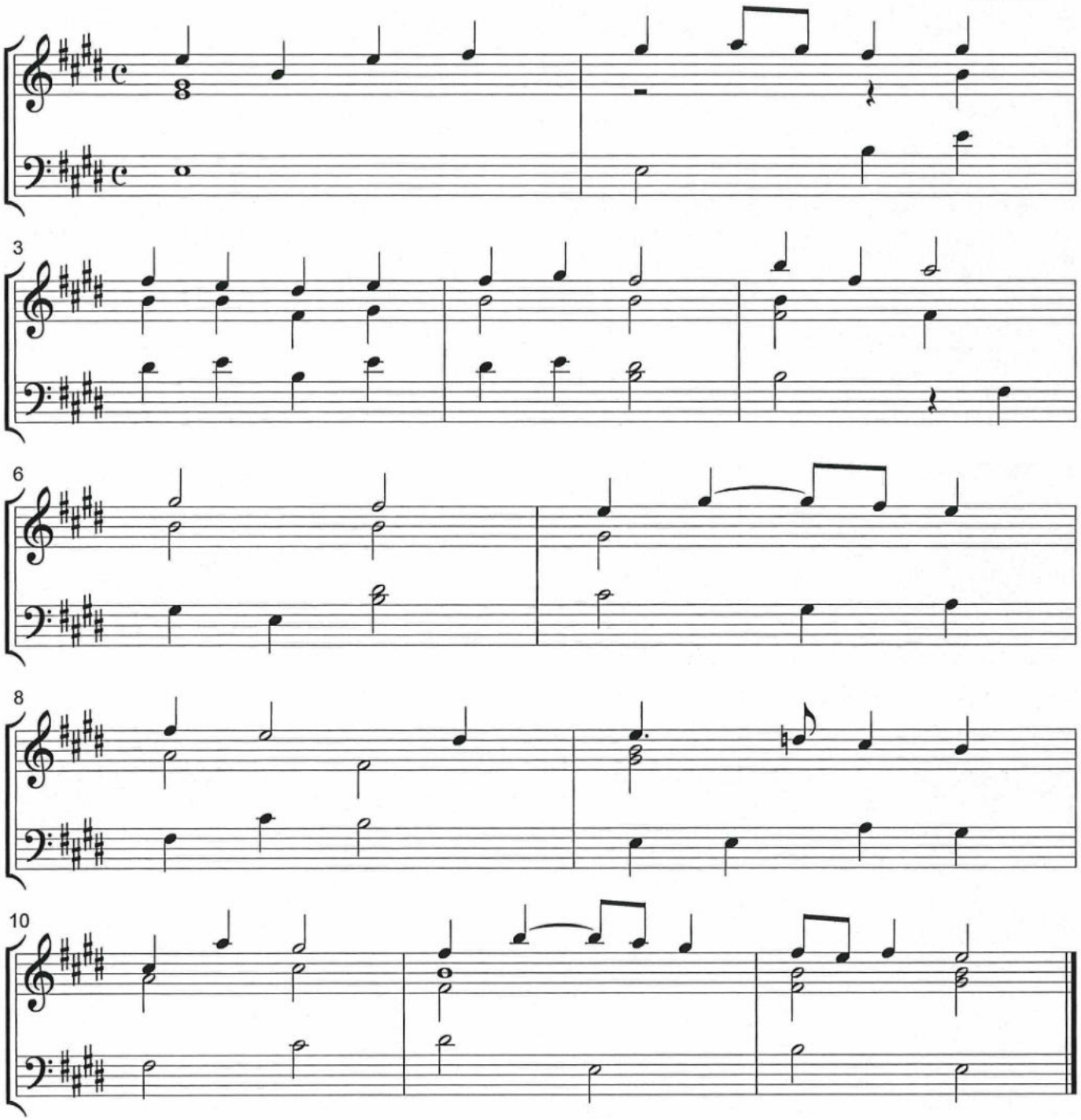
Mrs. Nichols' Almain

John Dowland
1562-1626



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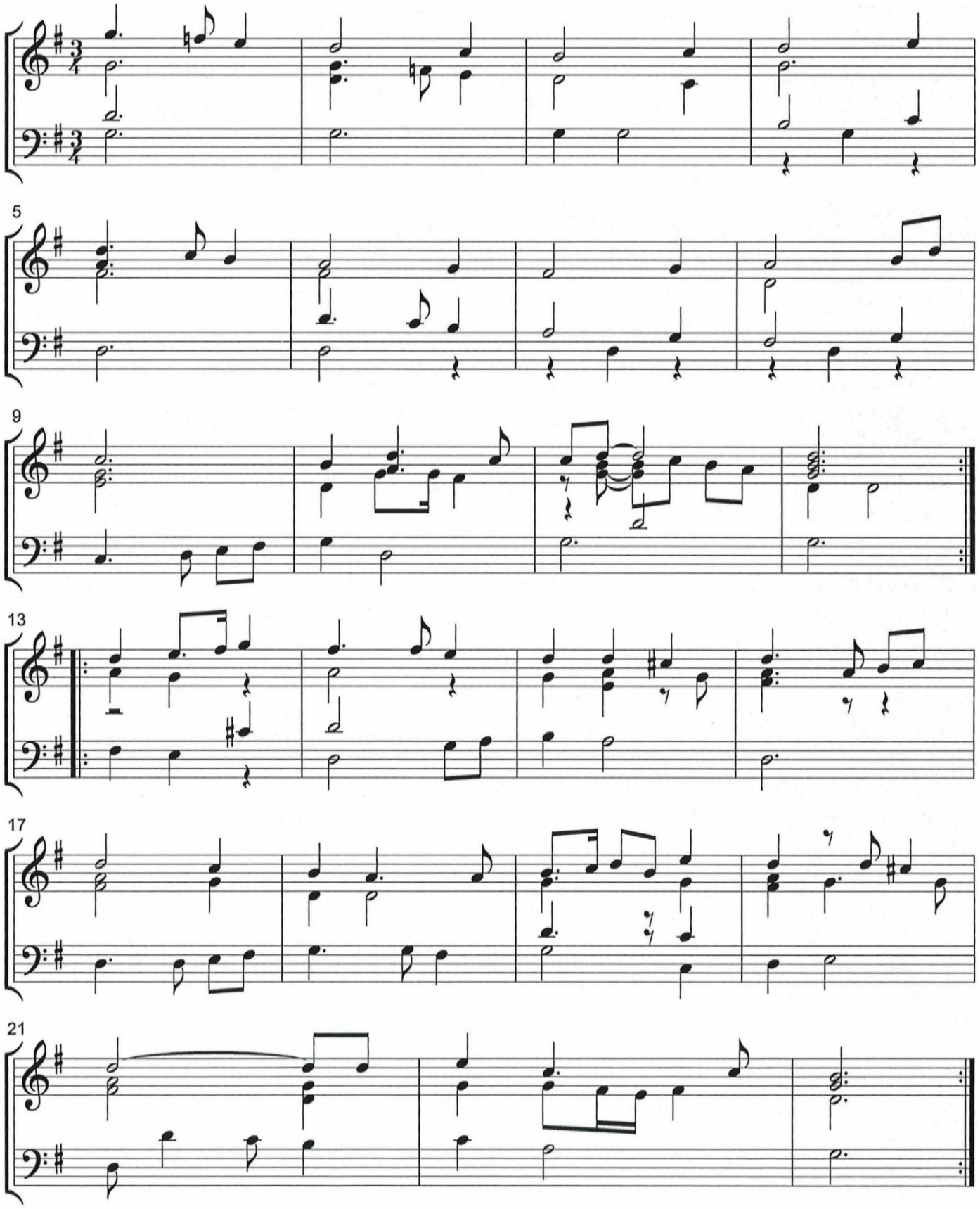
Galliard

Air: "Awake sweet love"

John Dowland

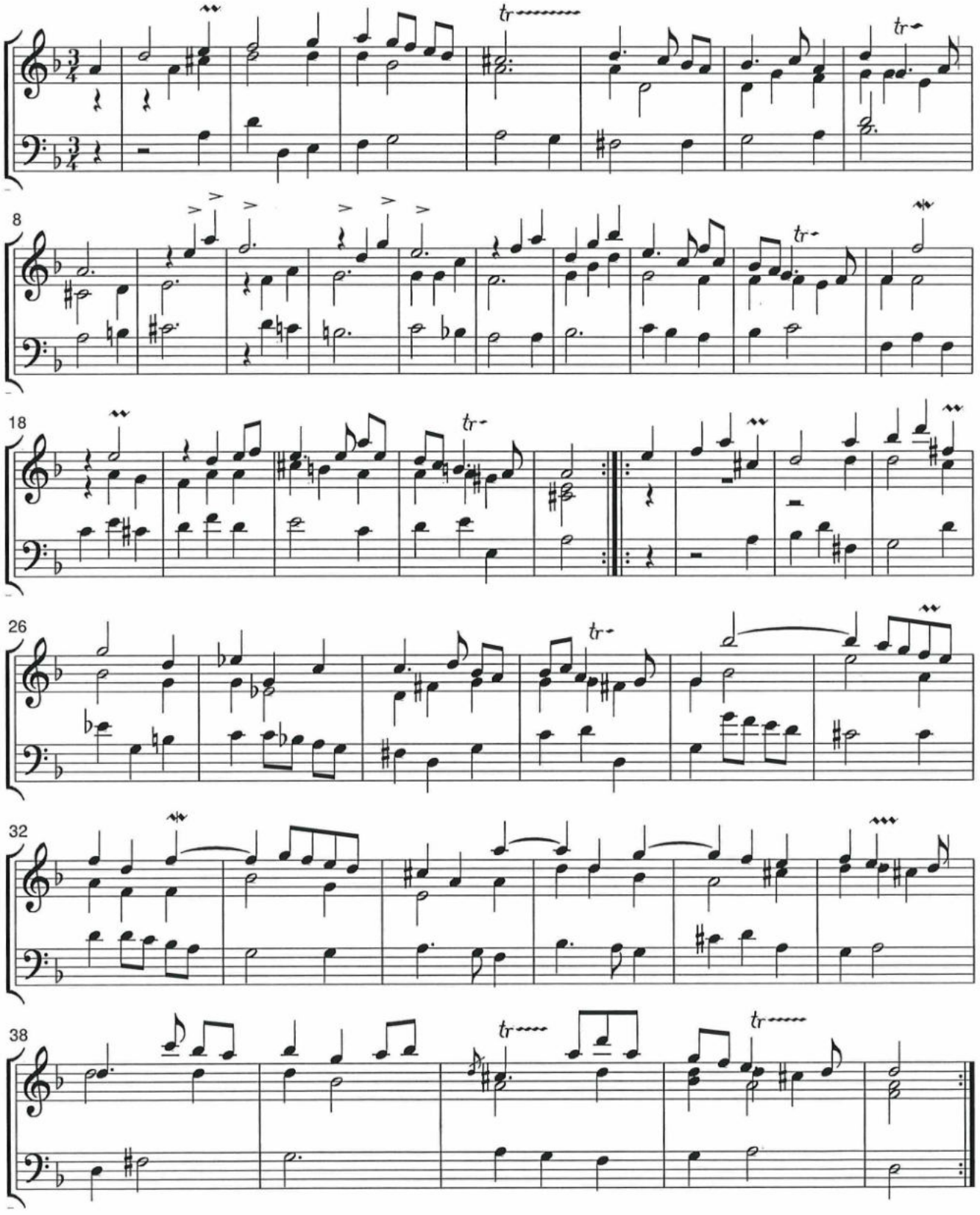


C° Arr. Carillon: M.L.18.9.2015

Sonate Op.5 nr. 8

deel 1 Prelude

A.Corelli



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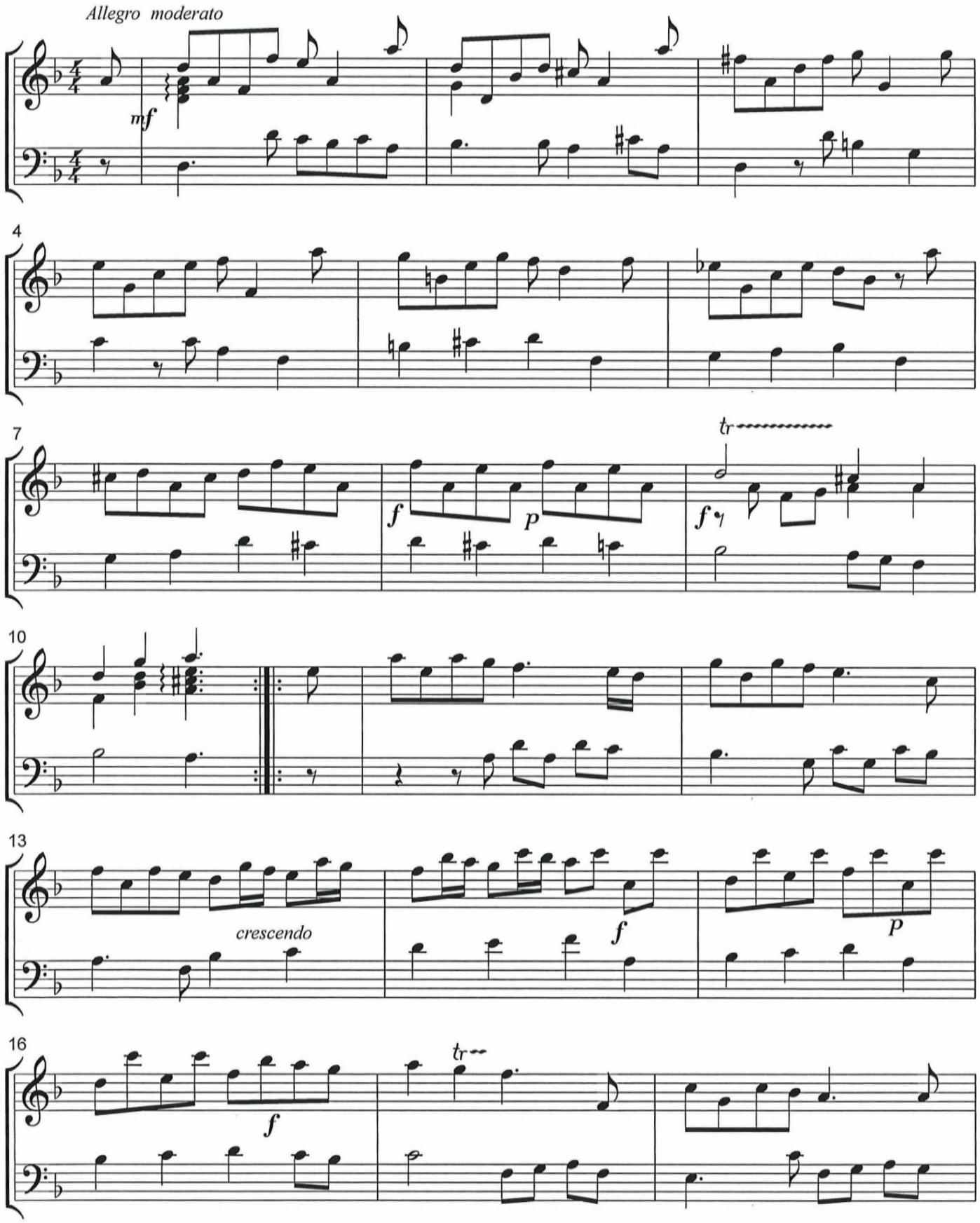
Allemanda

deel II Op.5 nr. 8

A.Corelli



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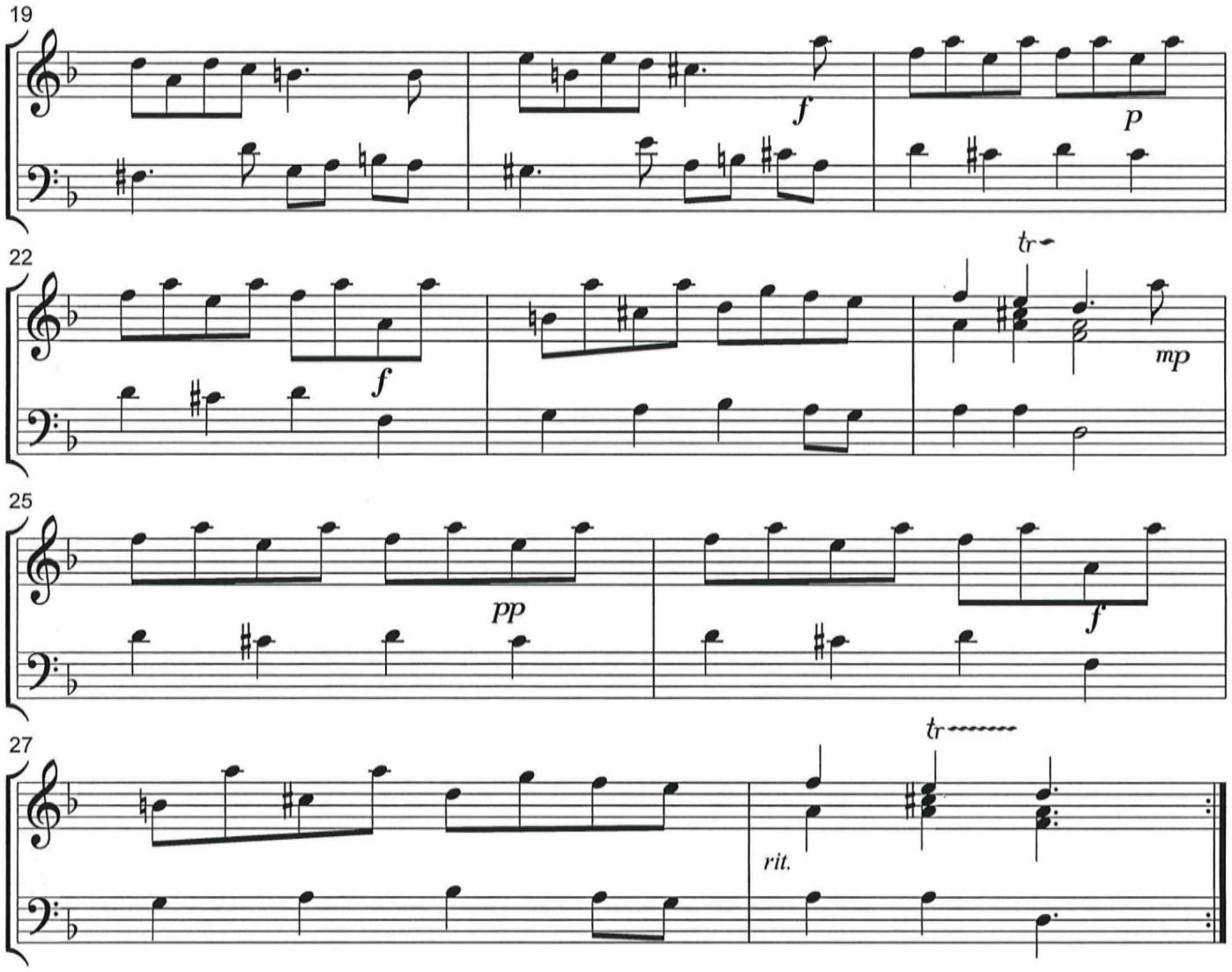
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Sarabande

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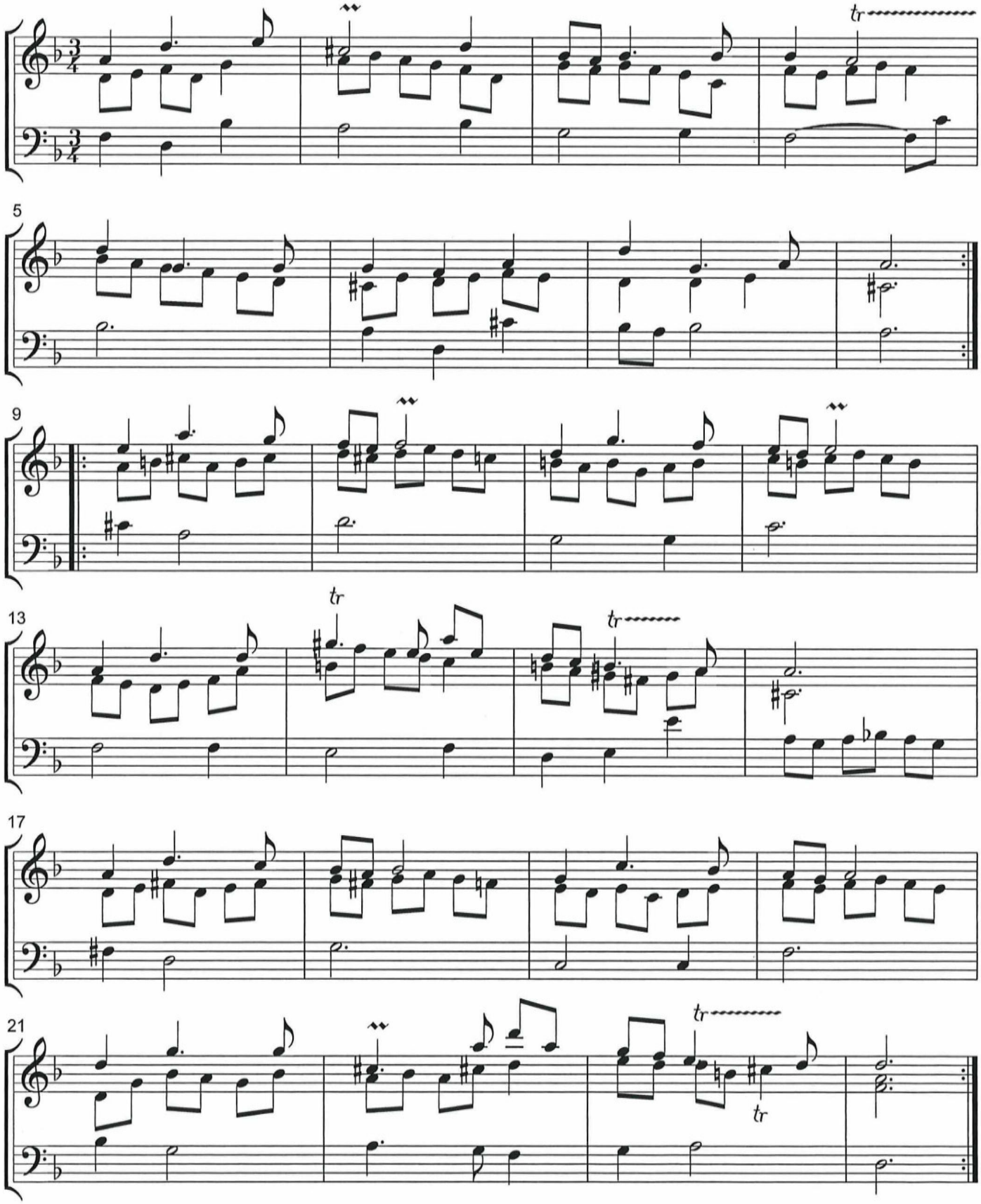
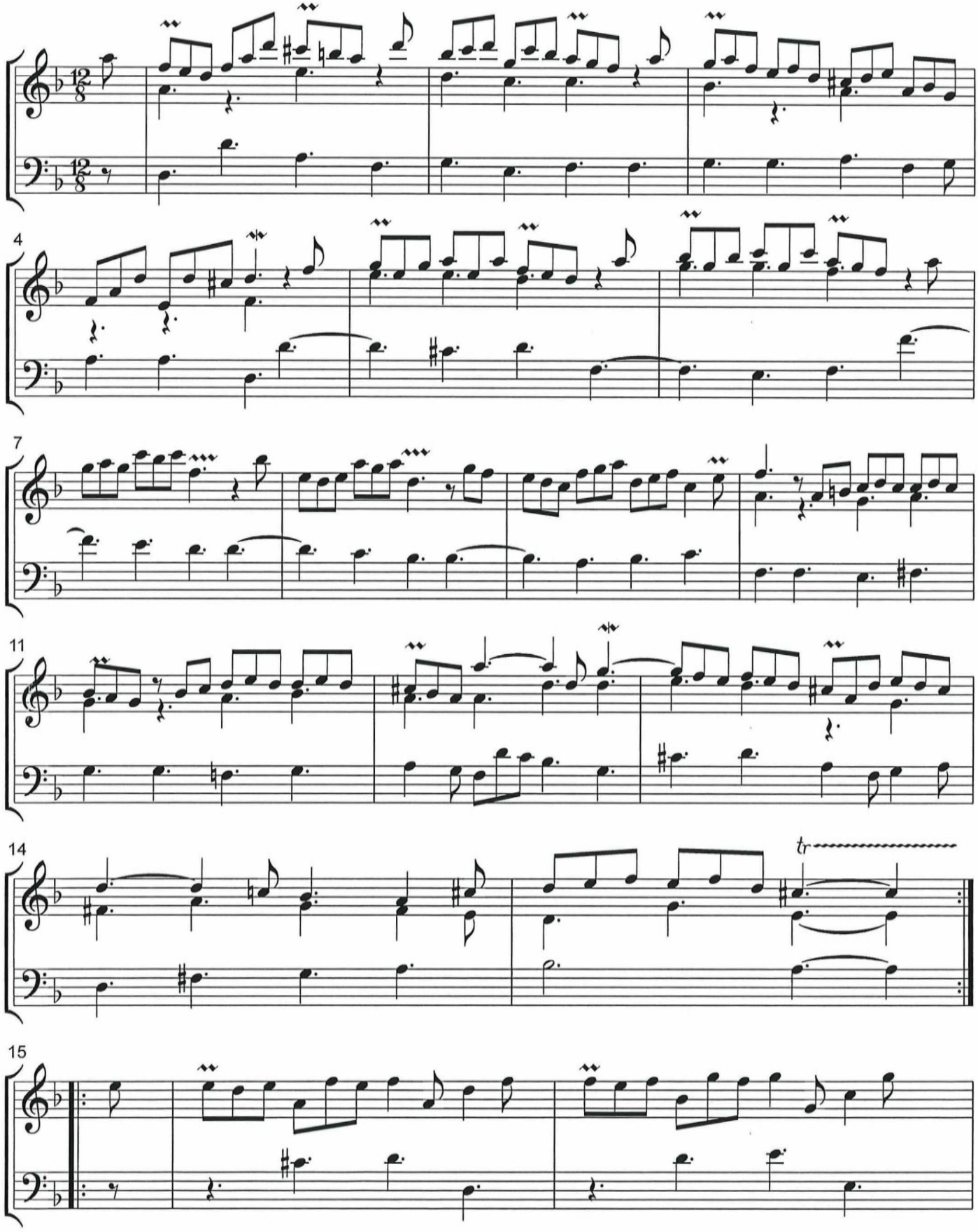
A.Corelli

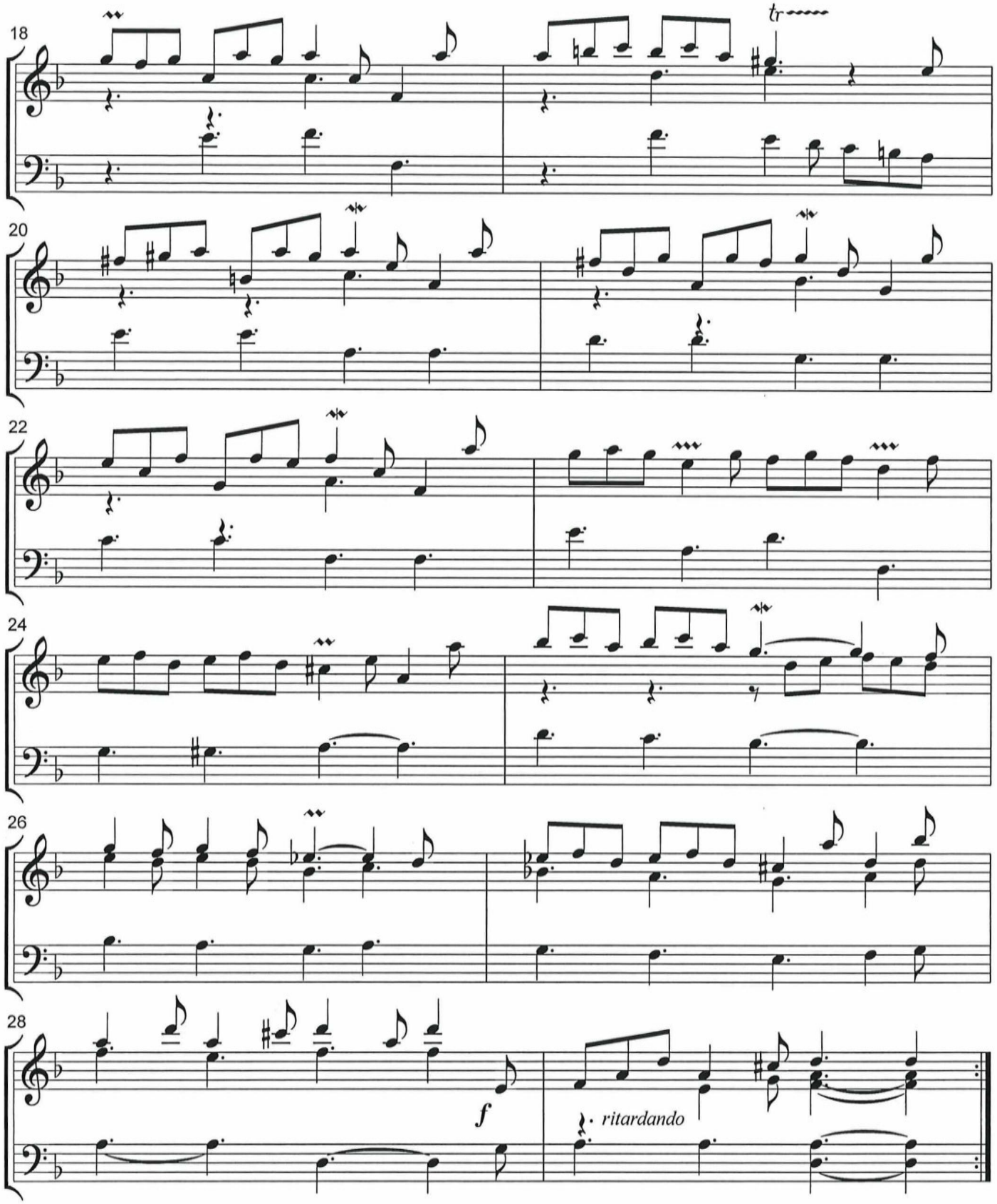


Giga

deel IV Op.5 nr. 8

A.Corelli

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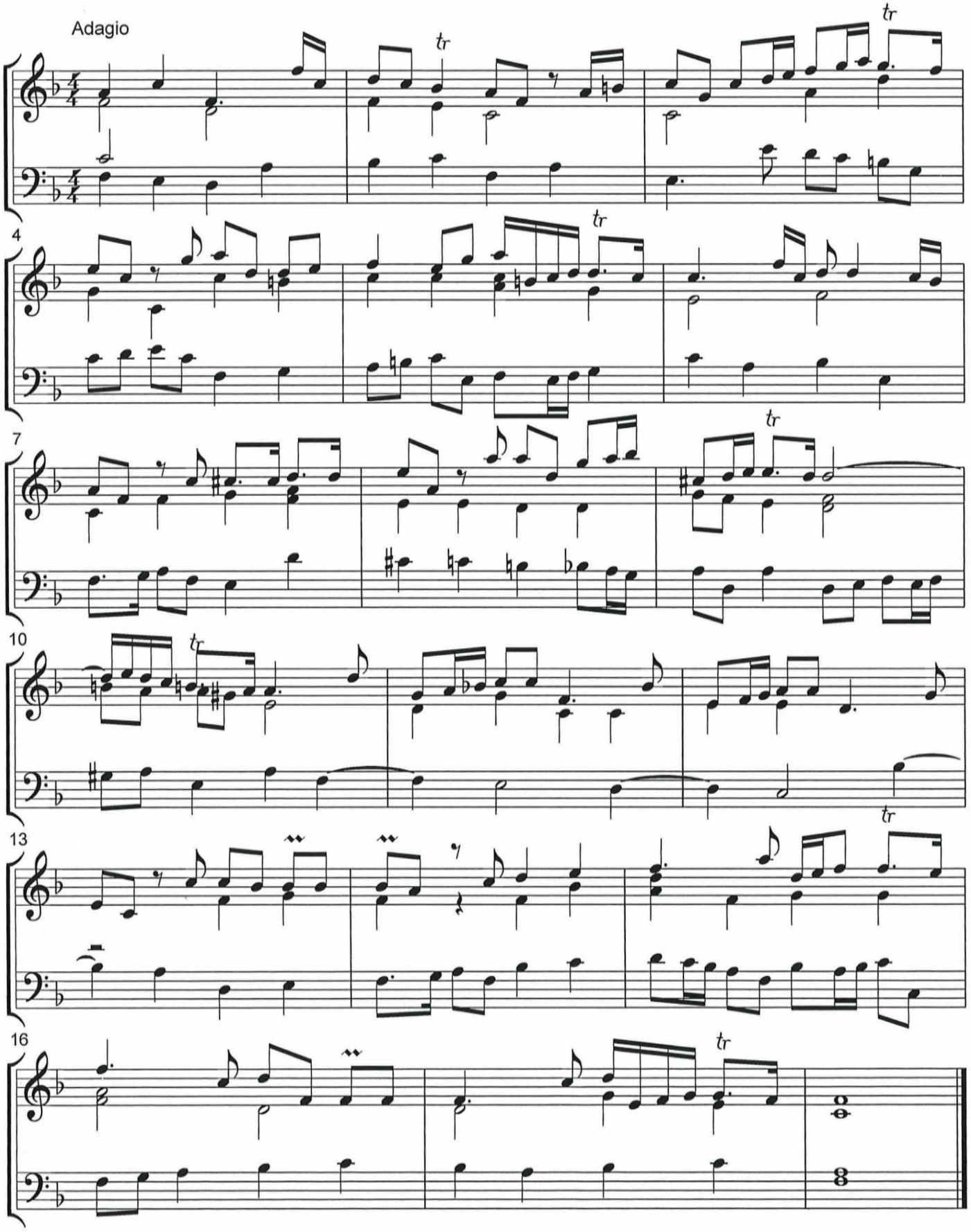
Sonate Op.5 nr. 10

I Preludio

A.Corelli

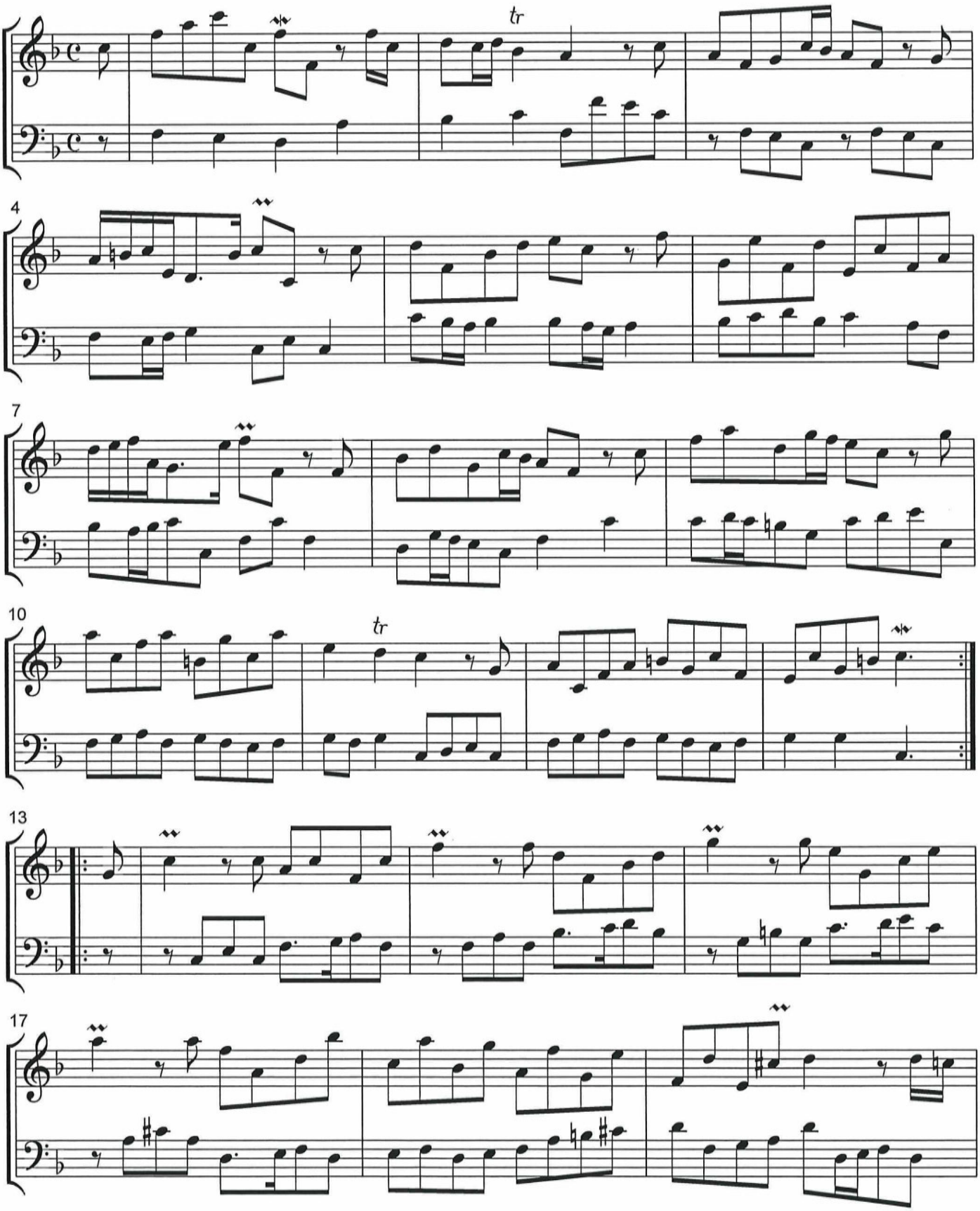


C°Arr. Carillon: M.Lewkowitz 26.3.2020.

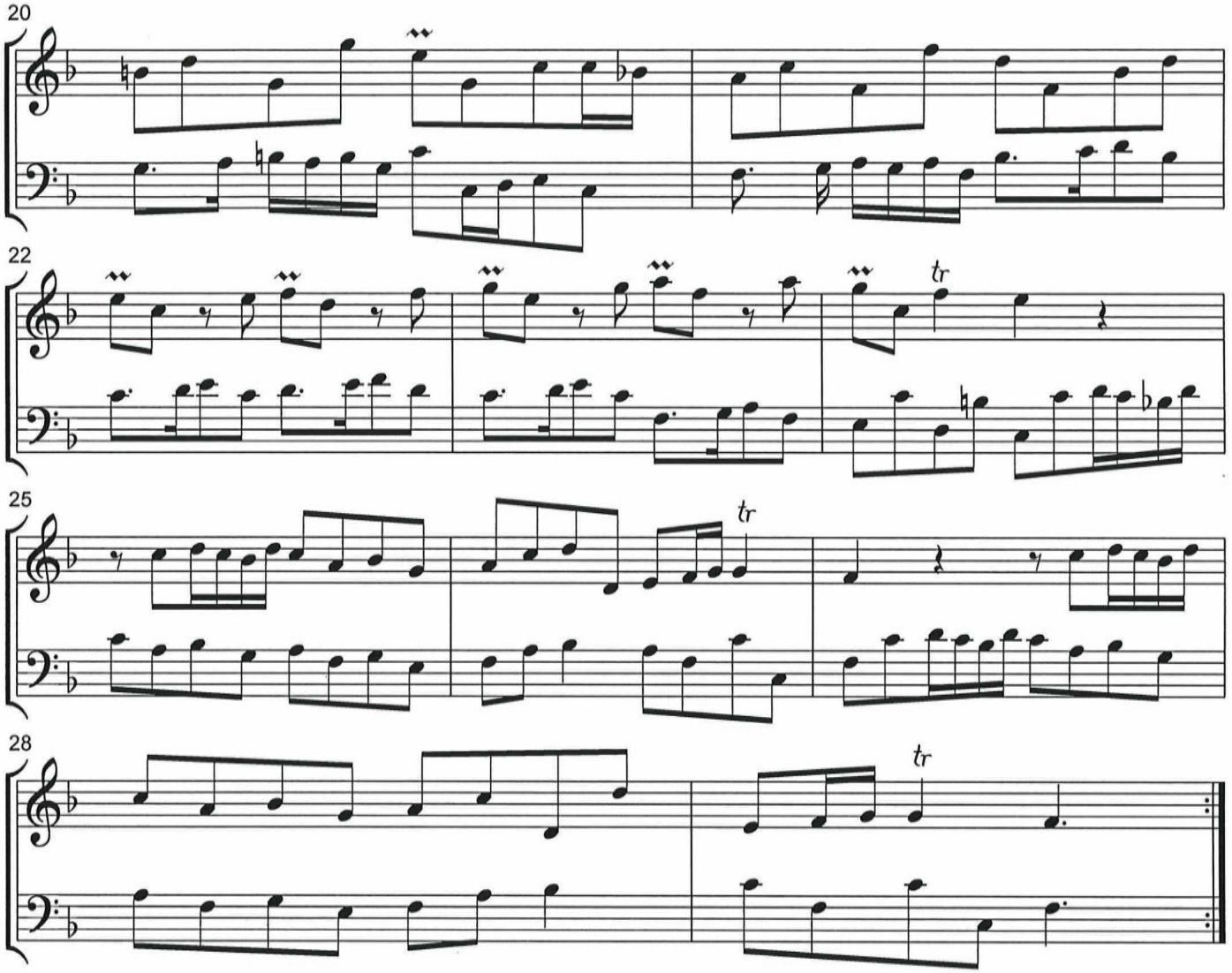
Allemande

II

A.Corelli



C°Arr. Carillon: M.Lewkowitz 21.4.2020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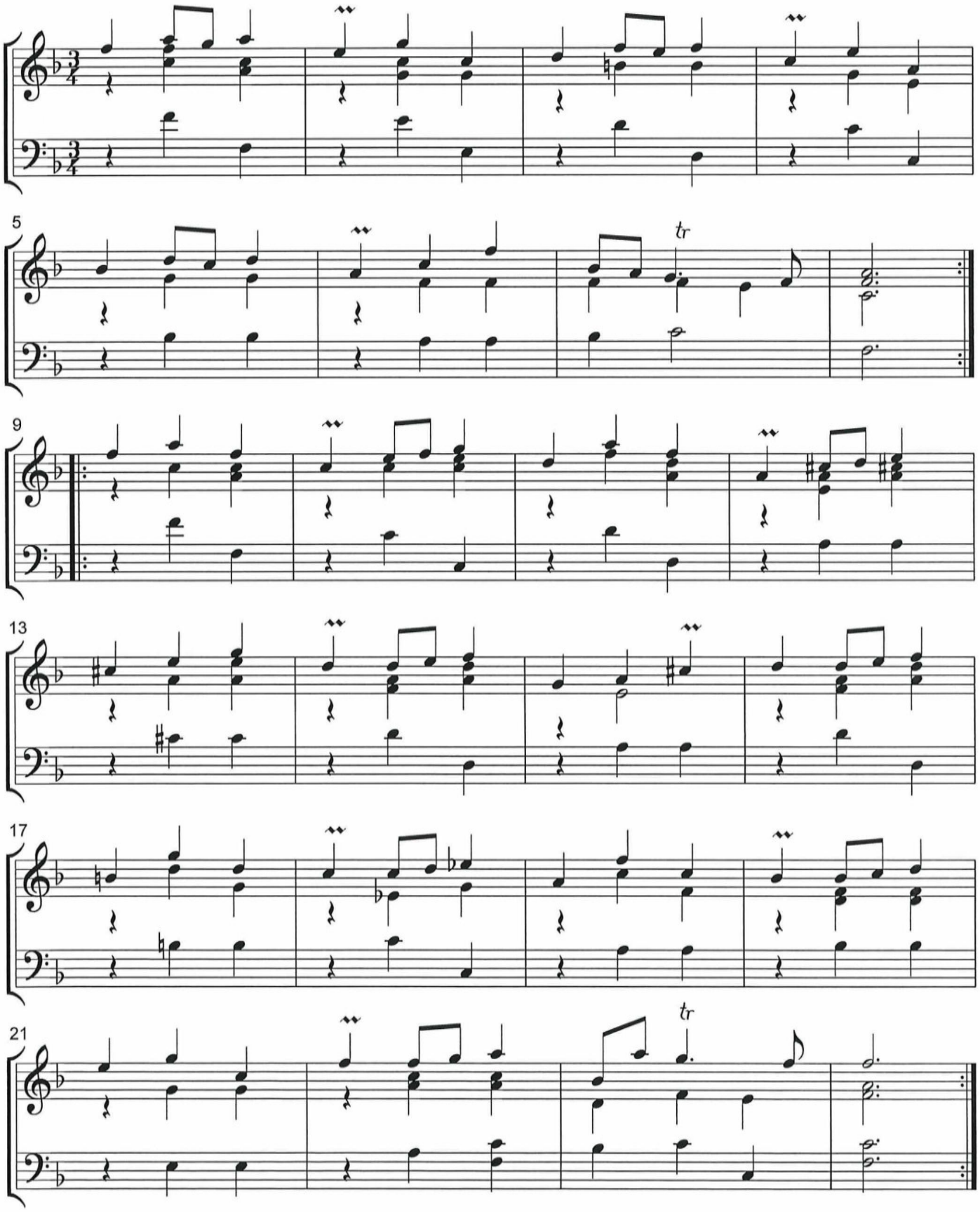
Sarabanda

III

A.Corelli

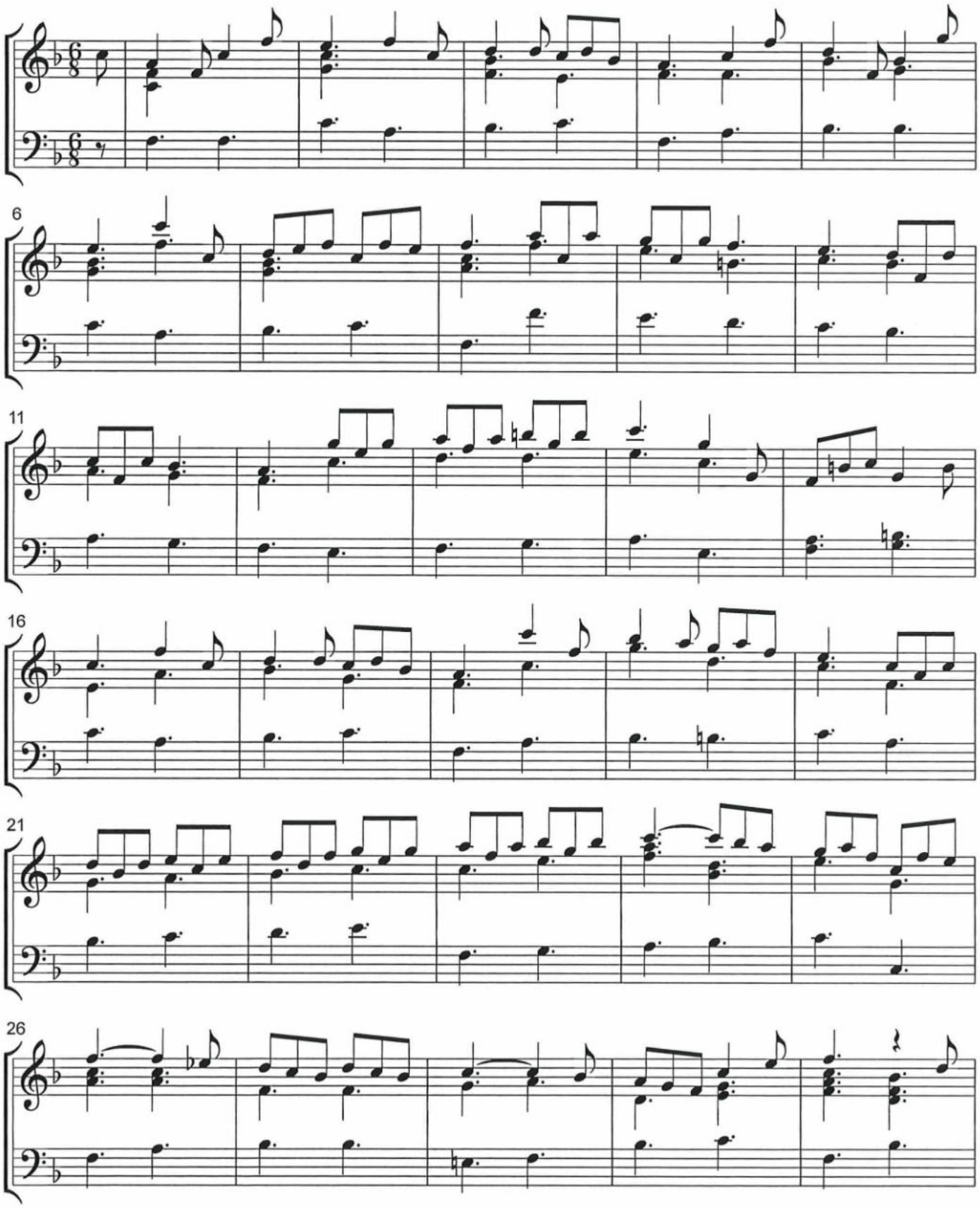


C°Arr. Carillon: M.Lewkowitz 12.5.2020

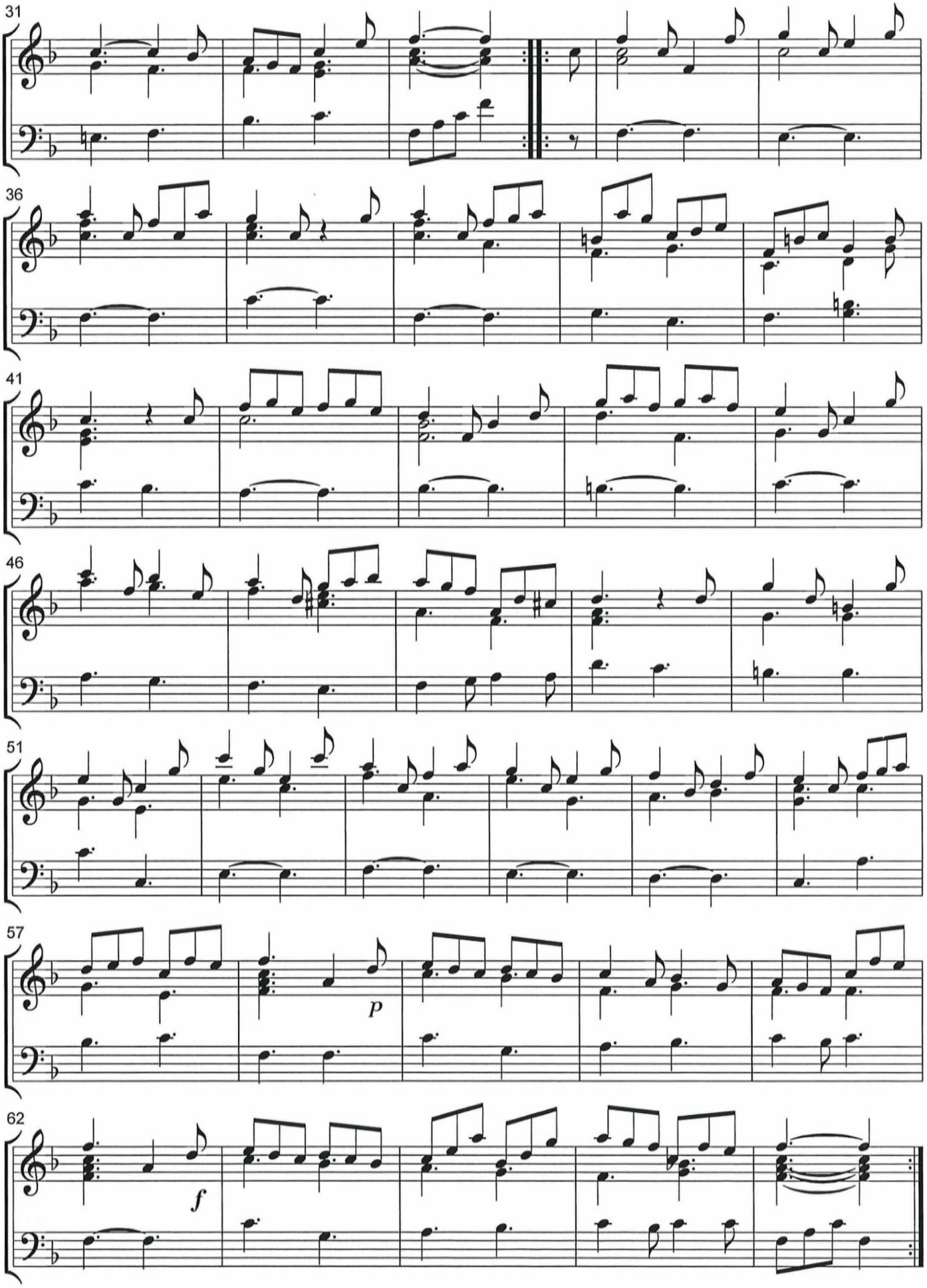
Giga

uit Sonata Op.5 nr. 10

A.Corelli



C°Carillon: M.Lewkowitz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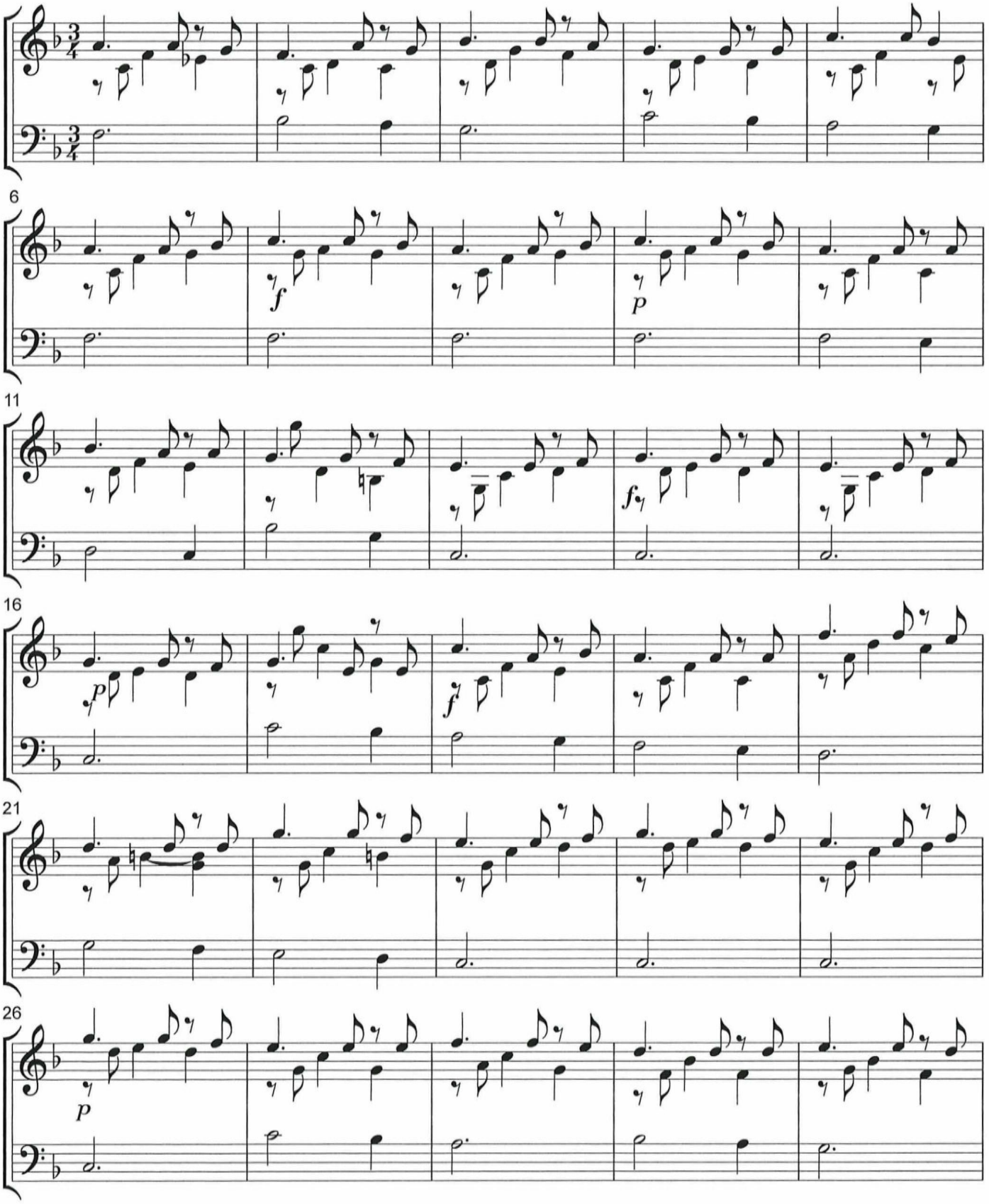
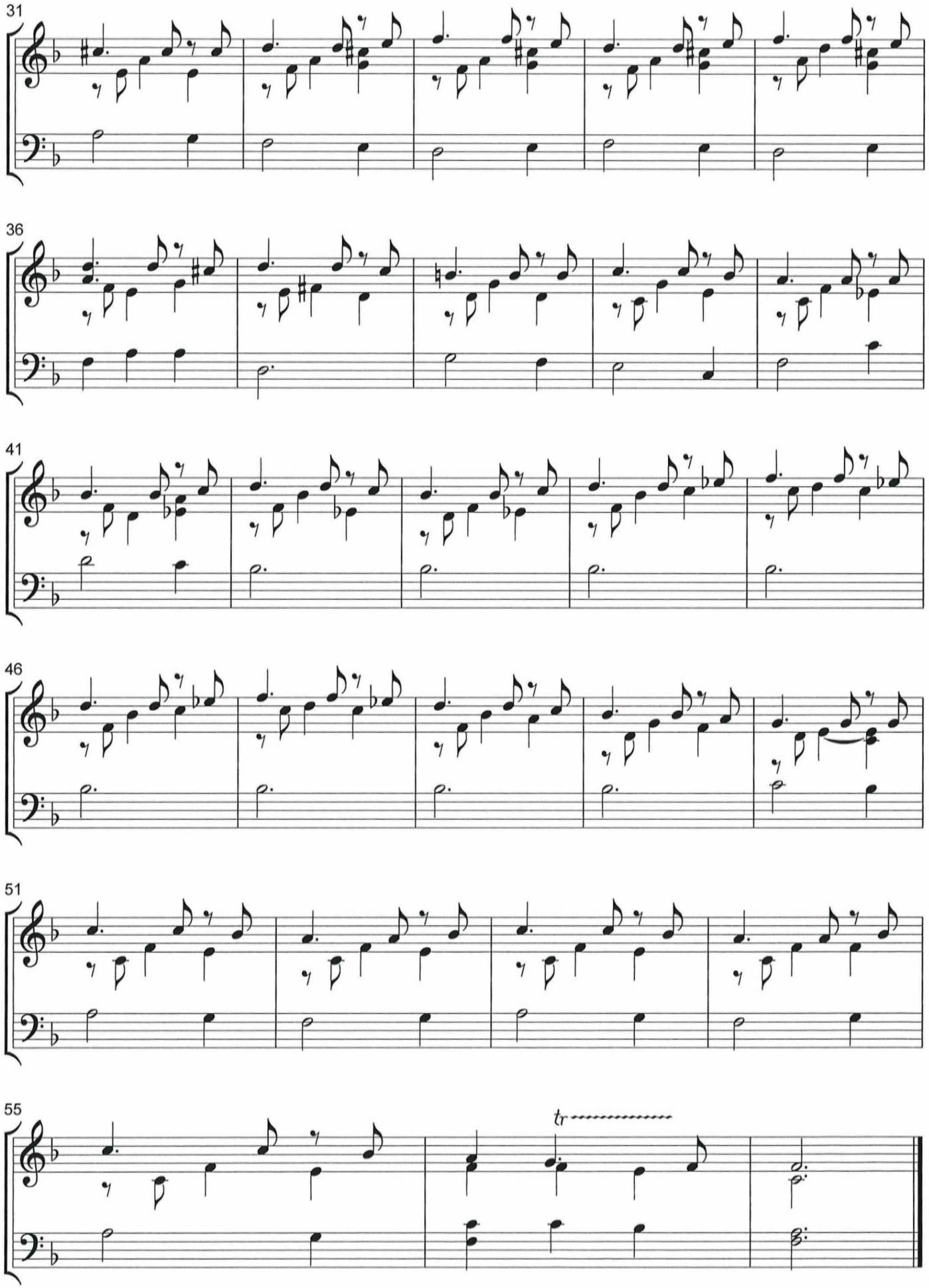
Ripiglia animo

uit Suonata quinta

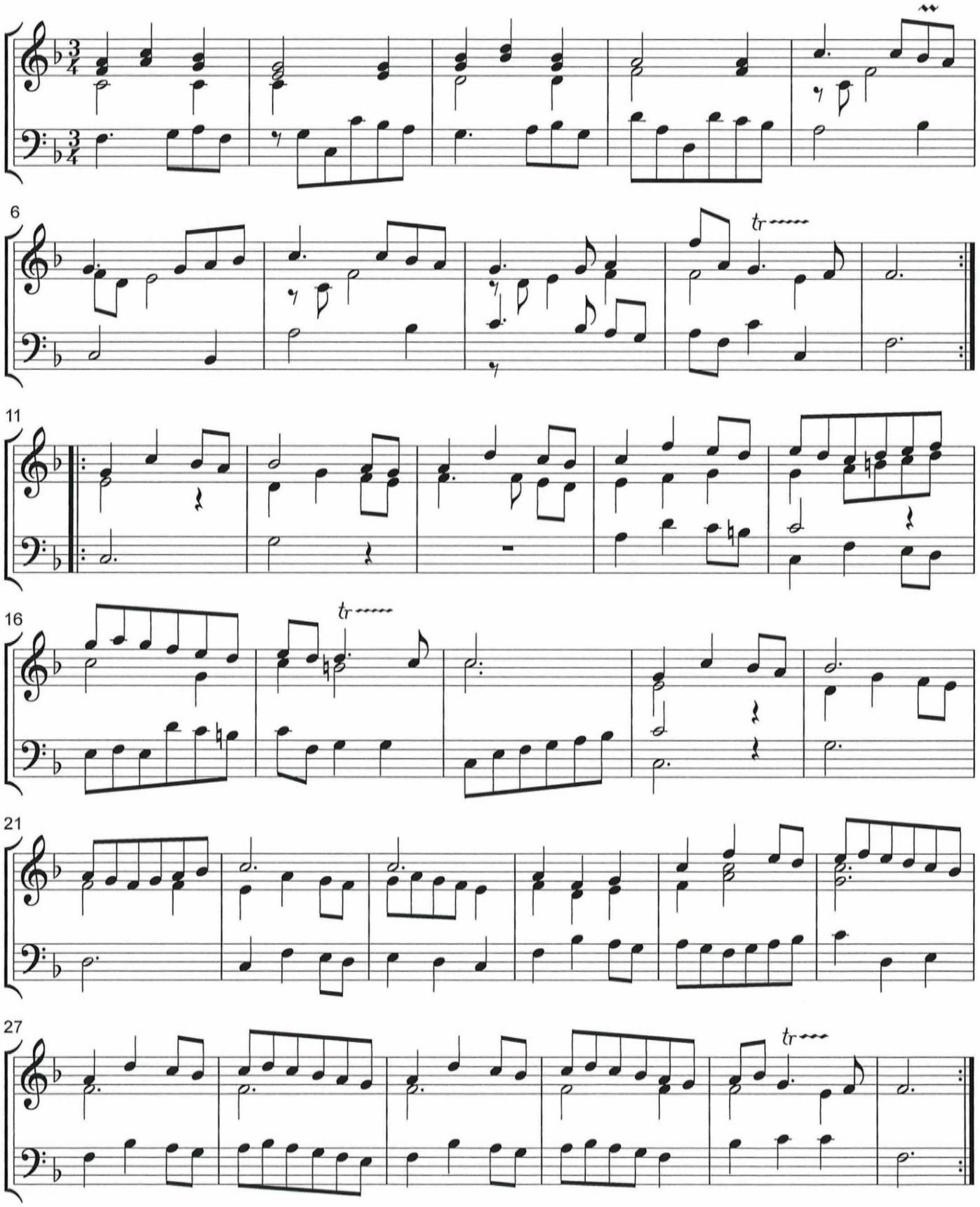
J.Kuhnau




31
36
41
46
51
55
tr

Il Fine della Suonata quinta

J.Kuhnau



Copyright by M.L. 5.4.2013

Schott's Anthology of

EARLY KEYBOARD MUSIC

English Virginalists

1. Ten pieces by **Hugh Aston** and others
2. Twelve pieces from **Mulliner's Book** (c. 1555)
3. **Seven Virginal Pieces** (from B.M. Add. 30486)
4. Pieces from the **Tomkins Manuscript**
5. Fifteen pieces from **Elizabeth Rogers's Virginal Book** (1656)

SCHOTT & CO. LTD.,
48, Great Marlborough Street,
LONDON, W.1.

Printed in England.

NOTE

Elizabeth Rogers's Virginal Book, from which the following pieces are taken, is a manuscript volume now in the British Museum (Add. ms. 10337). The manuscript bears the inscription " Elizabeth Rogers hir Virginall Booke, Februarye y^{e} 27, 1656." Thus it is one of the latest collections of keyboard music to be designated a virginal book.

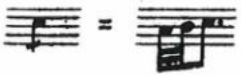
The manuscript contains 79 keyboard pieces, eight of which are in a later hand than the others. There are a number of pieces by Elizabethan composers (including a version of Byrd's set of descriptive pieces, " The Battle "), and many in a later style which, in the case of the many so-called Selebrands and Corrants, begin to resemble the movements of the Purcellian suite. Most of the pieces are short, and none are of any great technical difficulty. (Elizabeth Rogers was no doubt a player of modest attainments). Also in the manuscript are treble and bass parts of anthems and songs by such 17th century composers as the Lawes brothers, Laniere, Wilson, Brewer, etc.

Unlike the earlier virginal books, the barring is quite regular, and the accidentals are shown clearly and systematically. In this edition the only departure from the original manuscript is the subdivision of the bars of some pieces in triple time which originally contained six crotchets to a measure, and the substitution of modern time-signatures for the obsolete ones.

The ornaments are shown in the Elizabethan manner. The interpretation recommended is :—

(*a*)

or in some cases, especially in the later pieces, a longer or even full length shake.

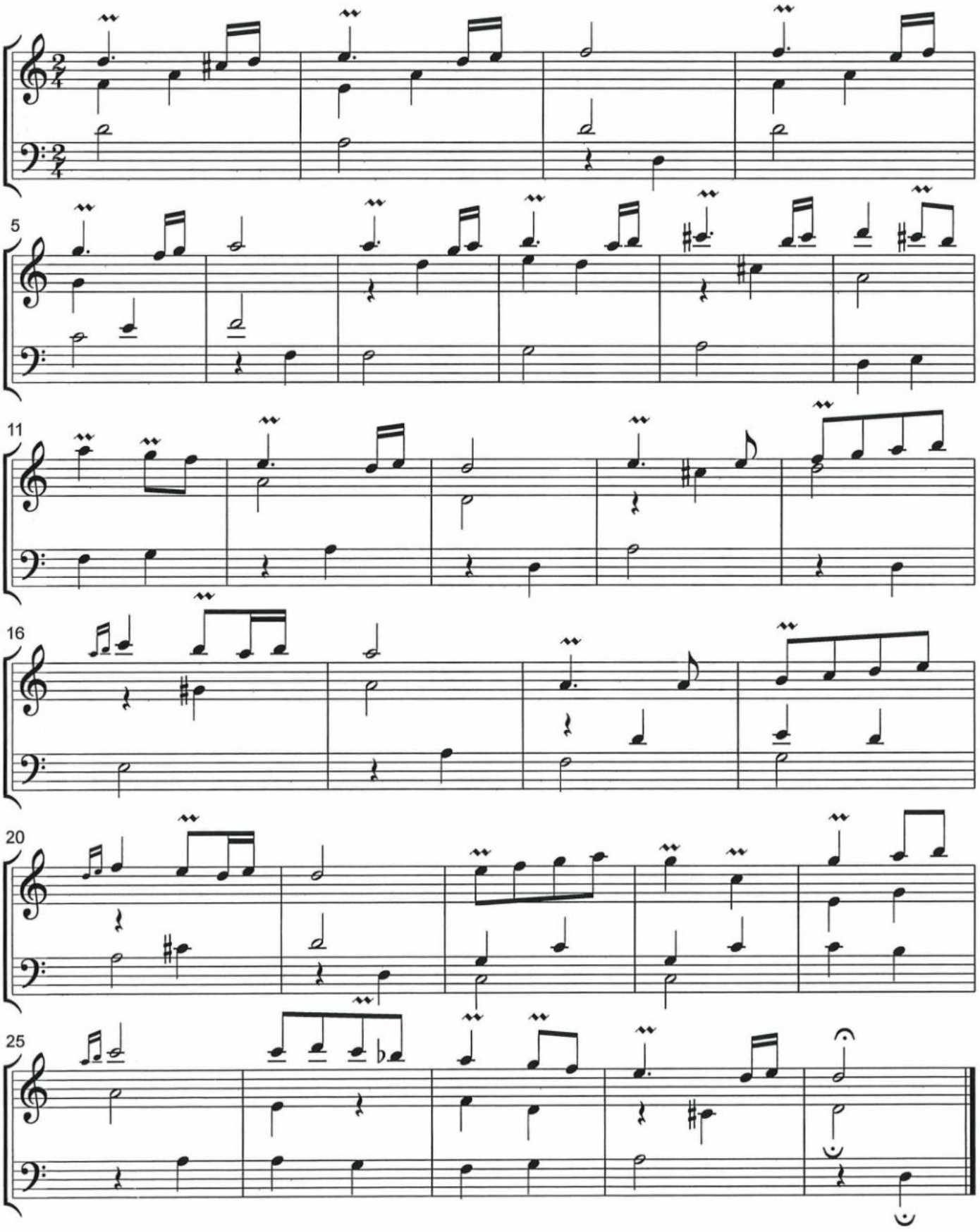
(*b*) 

Frank Dawes

1. Nanns Maske

uit het " Elisabeth Rogers's" virginal Book

Anonym

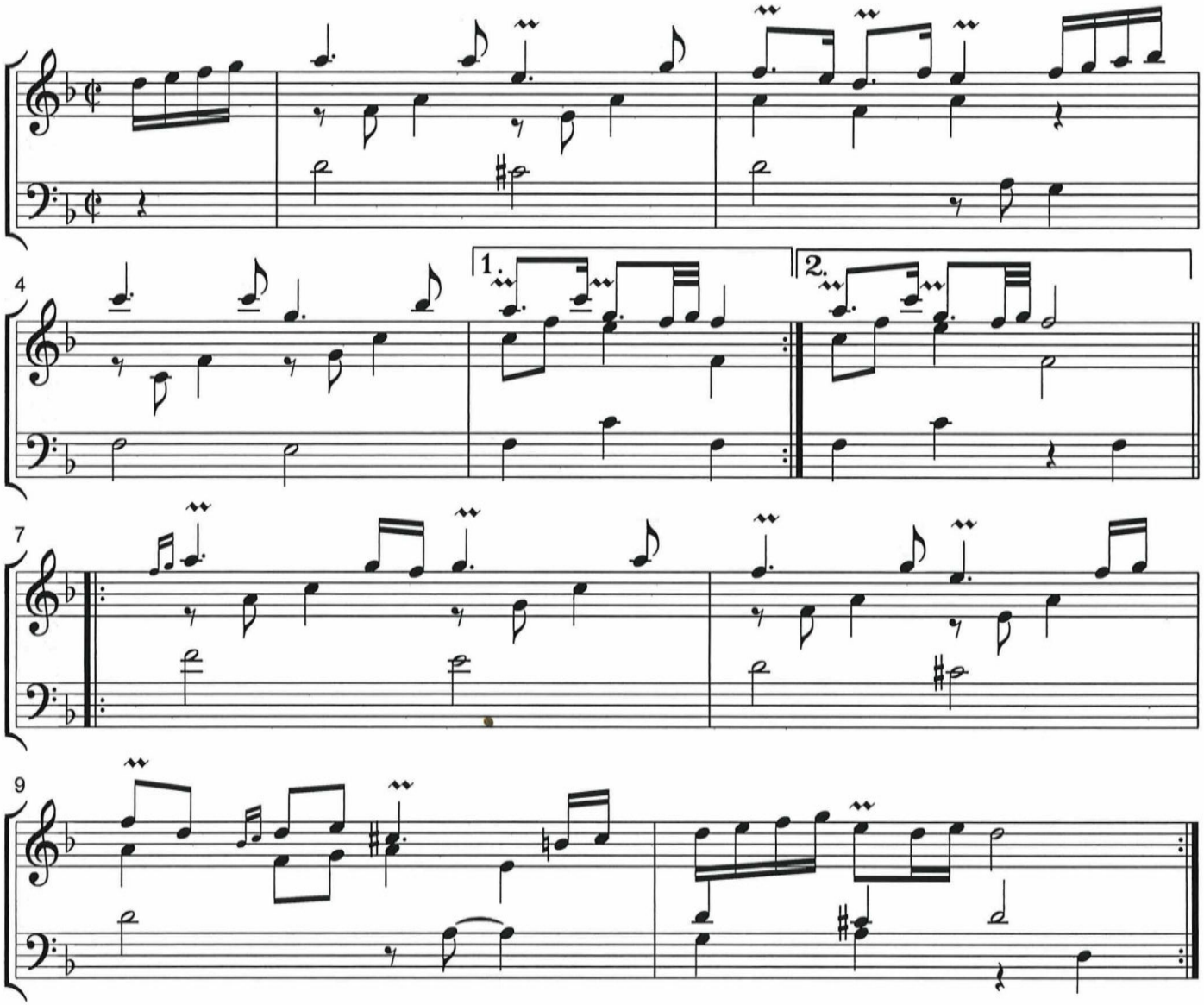


C° Arr.Carillon: M.Lewkowitz 27.12.2016.

2. Almaygne

uit het "Elisabeth Rogers's"Virginal Book

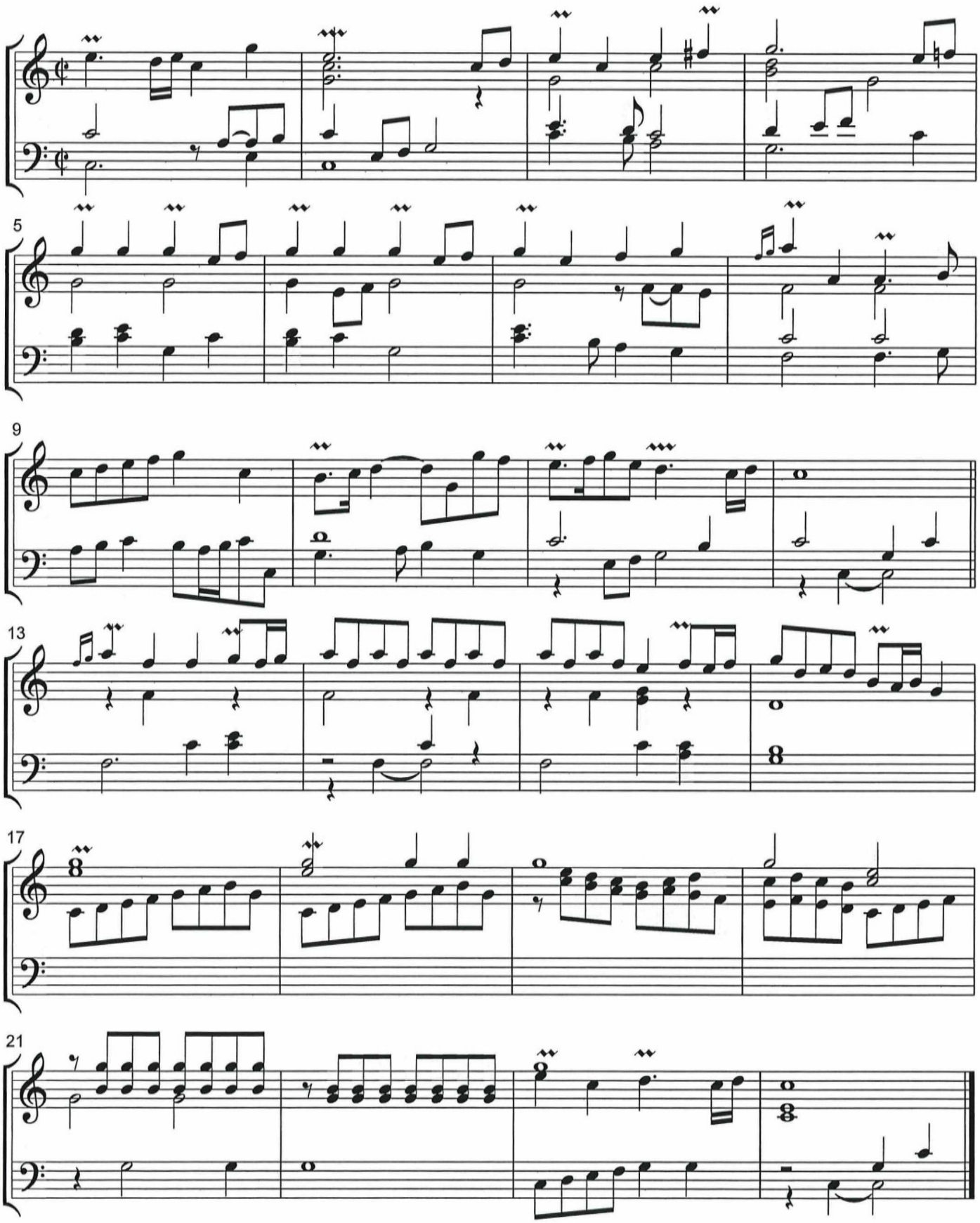
Anonym



3.The Nightingale

uit het "Elisabeth Rogers's " Virginal Book

Anonym



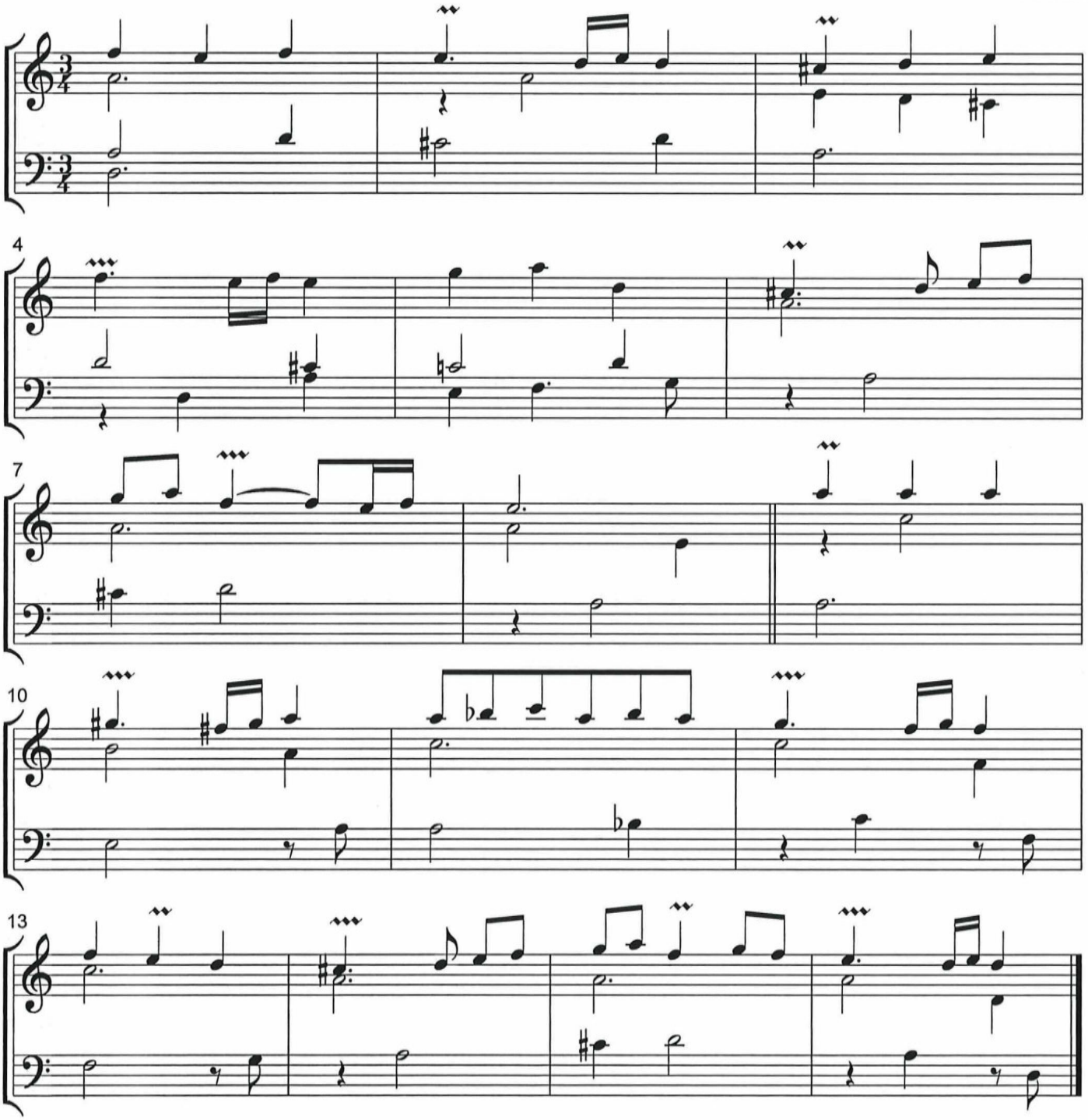
C° Arr. Carillon: M.Lewkowitz 27.12.2016

4. Selebrand

uit het "Elisabeth Rogers's Virginal Book

Beare

about 1656



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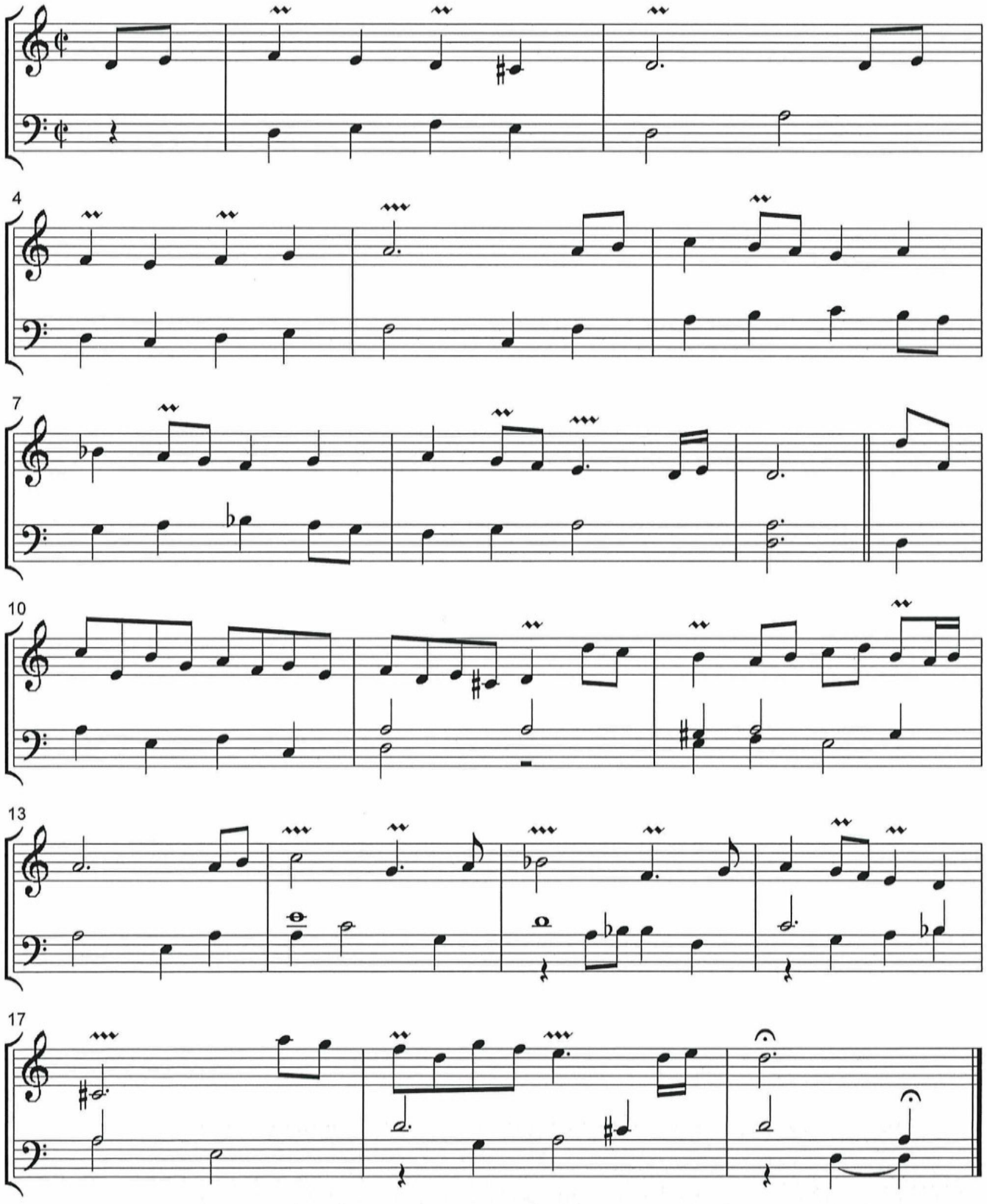
5. Almaygne

uit het "Elisabeth Rogers's " Virginal Book

Anonym

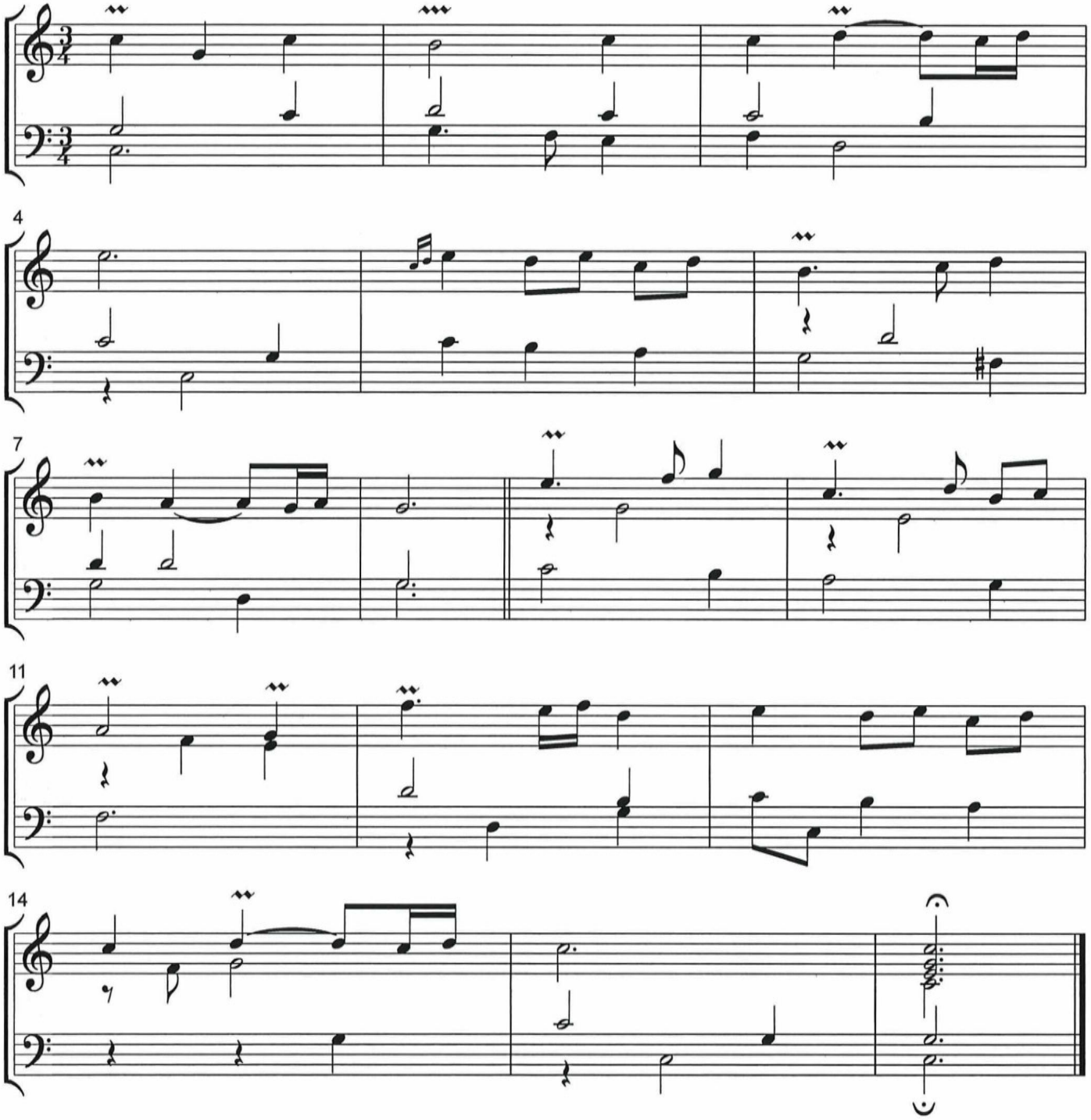


C° Arr. Carillon: M.Lewkowitz 31.12.2016

6. Corrant

uit het "Elisabeth Rogers's " Virginal Book

Anonym

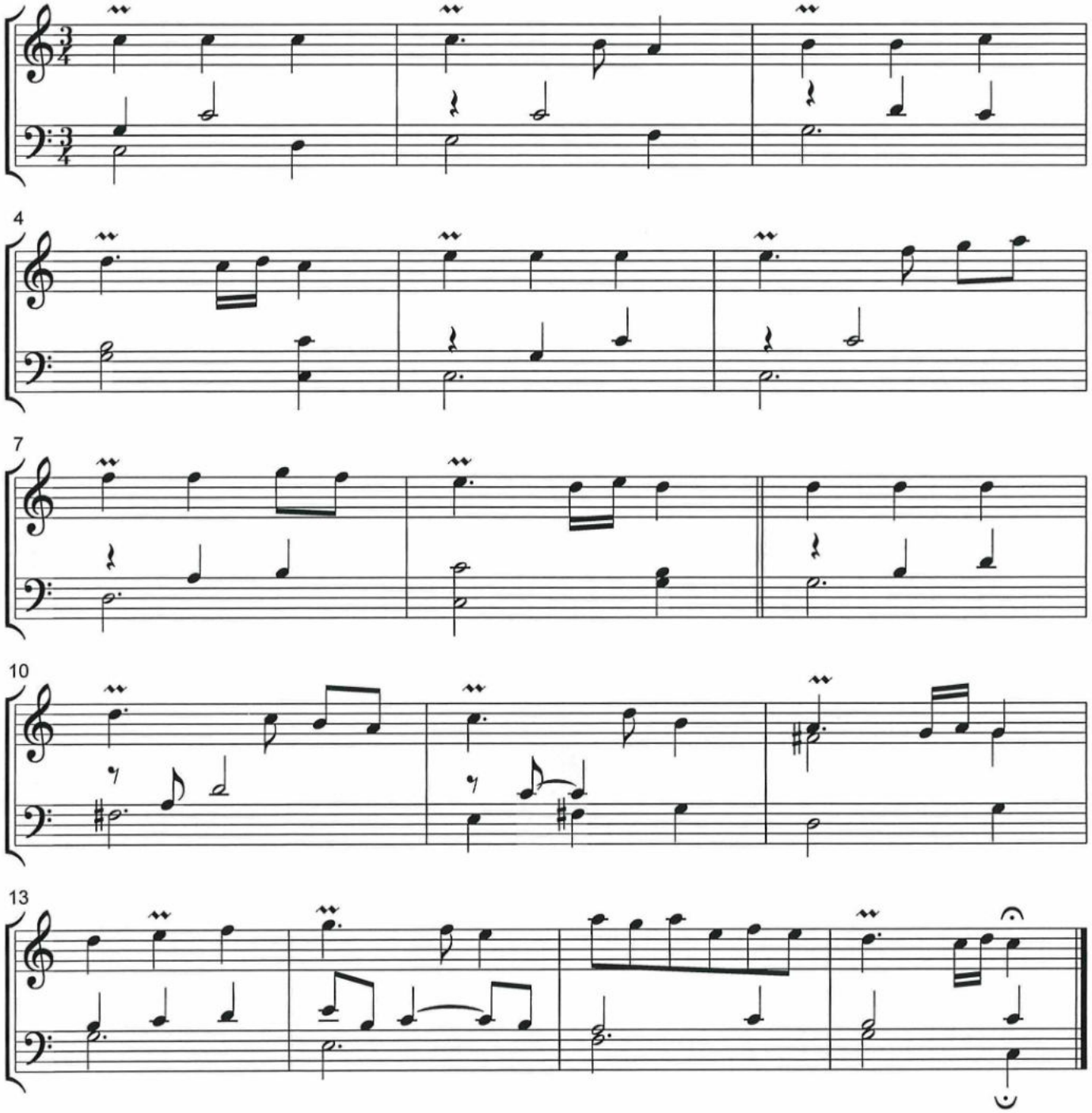


C° Arr. Carillon: M.Lewkowitz 1.1.2017

7. Selebrand

uit het "Elisabeth Rogers's" Virginal Book

anonym

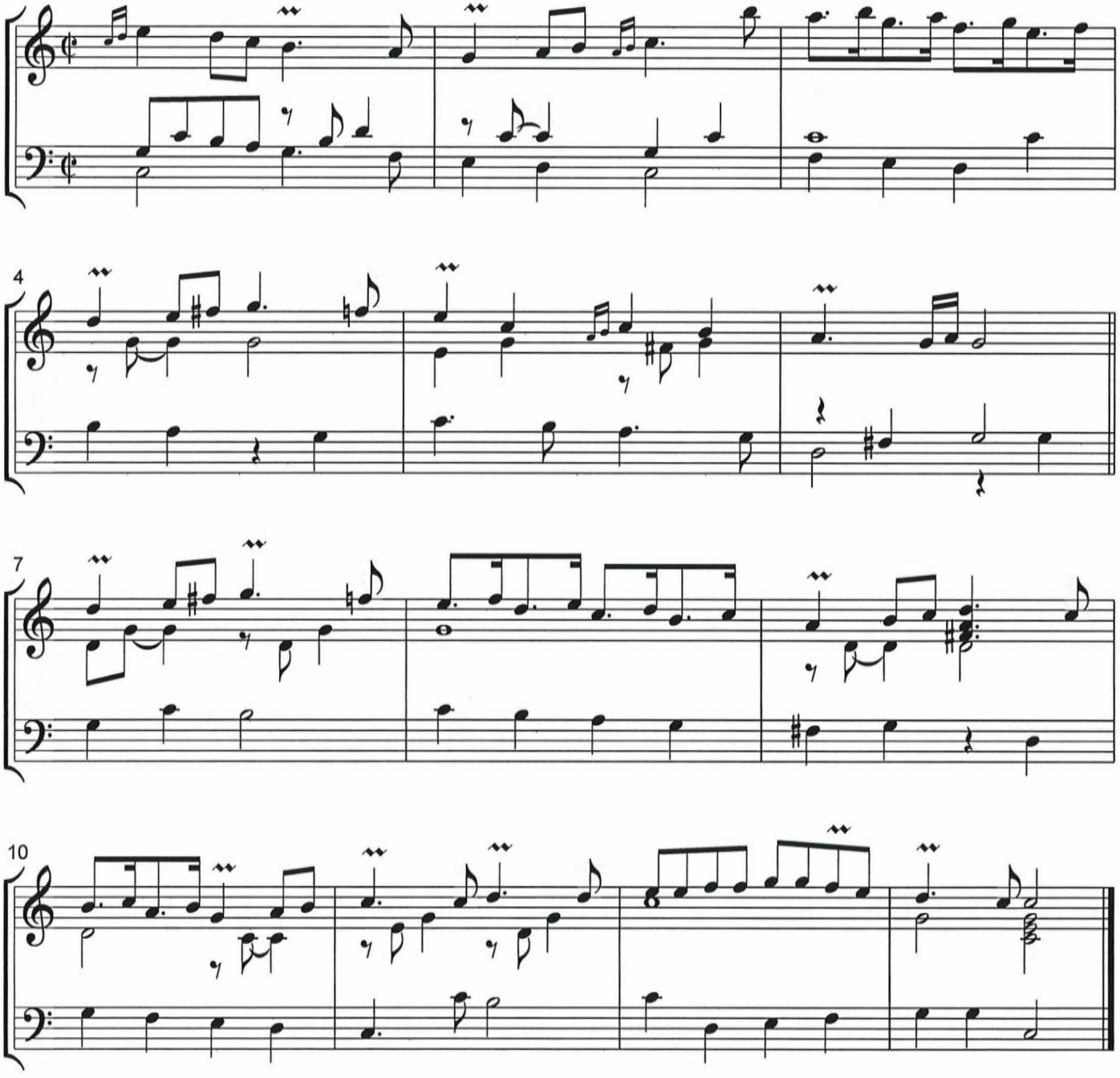


C°Arr. Carillon: M.Lewkowitz 2.1.2017

8. A Maske

uit het "Elisabeth Rogers's " Virginal Book

Anonym

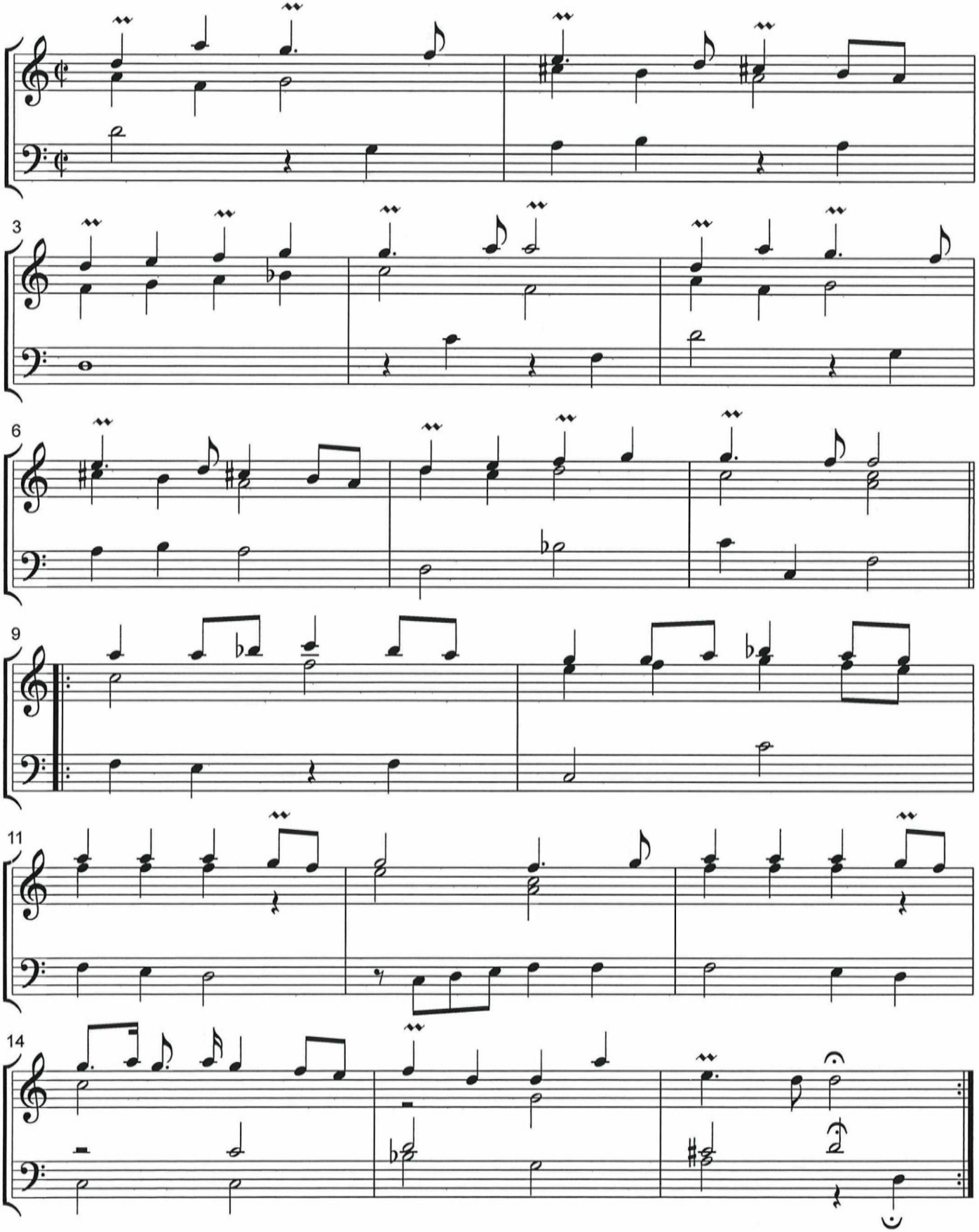


C° Arr. Carillon: M. Lewkowitz 3.1.2017

9. The Chesnut

uit het "Elisabeth Rogers's " Virginal Book

Anonym

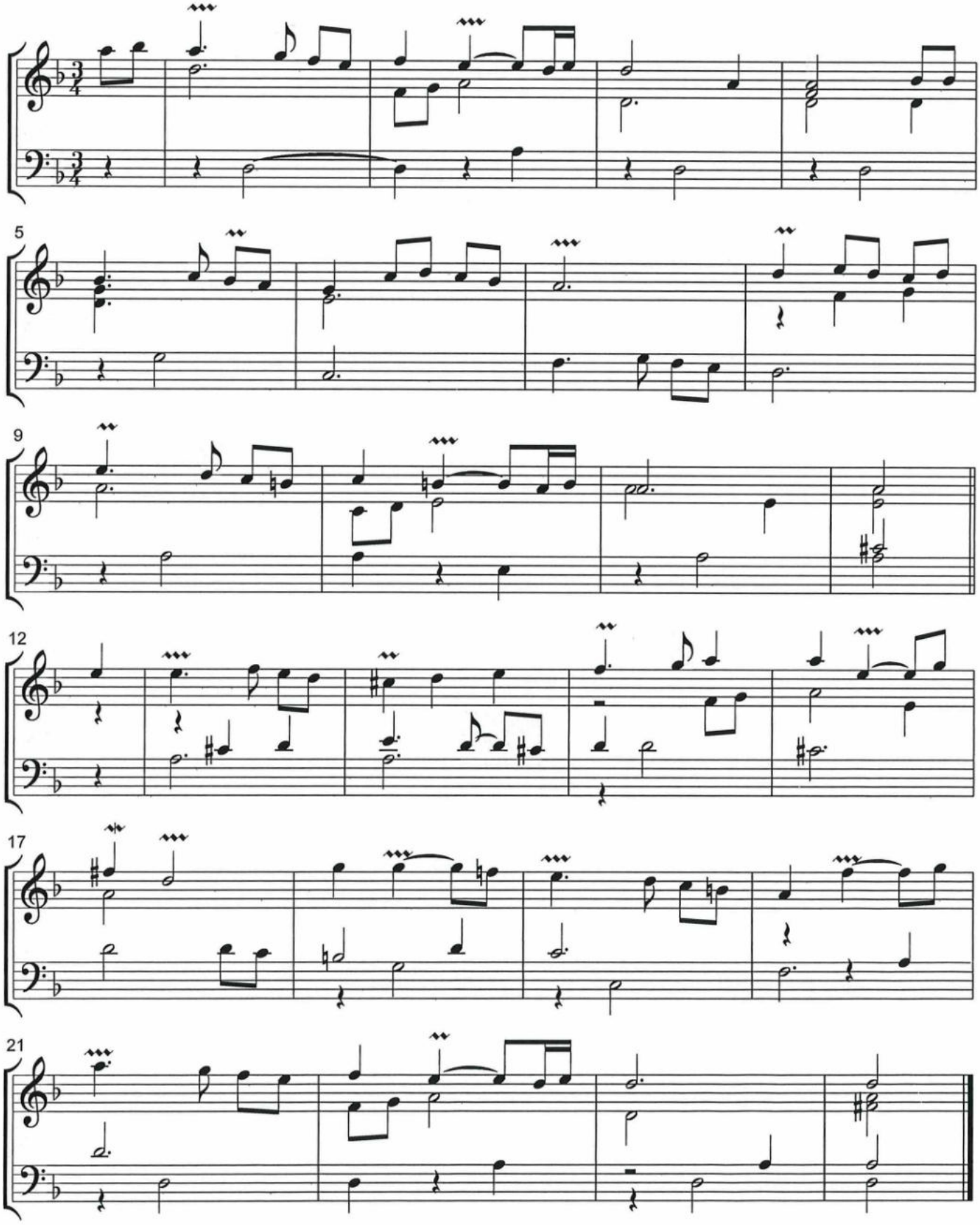


C°Arr. Carillon: M.Lewkowitz 4.1.2017

10. Corrant

uit het "Elisabeth Rogers's " Virginal Book

Anonym

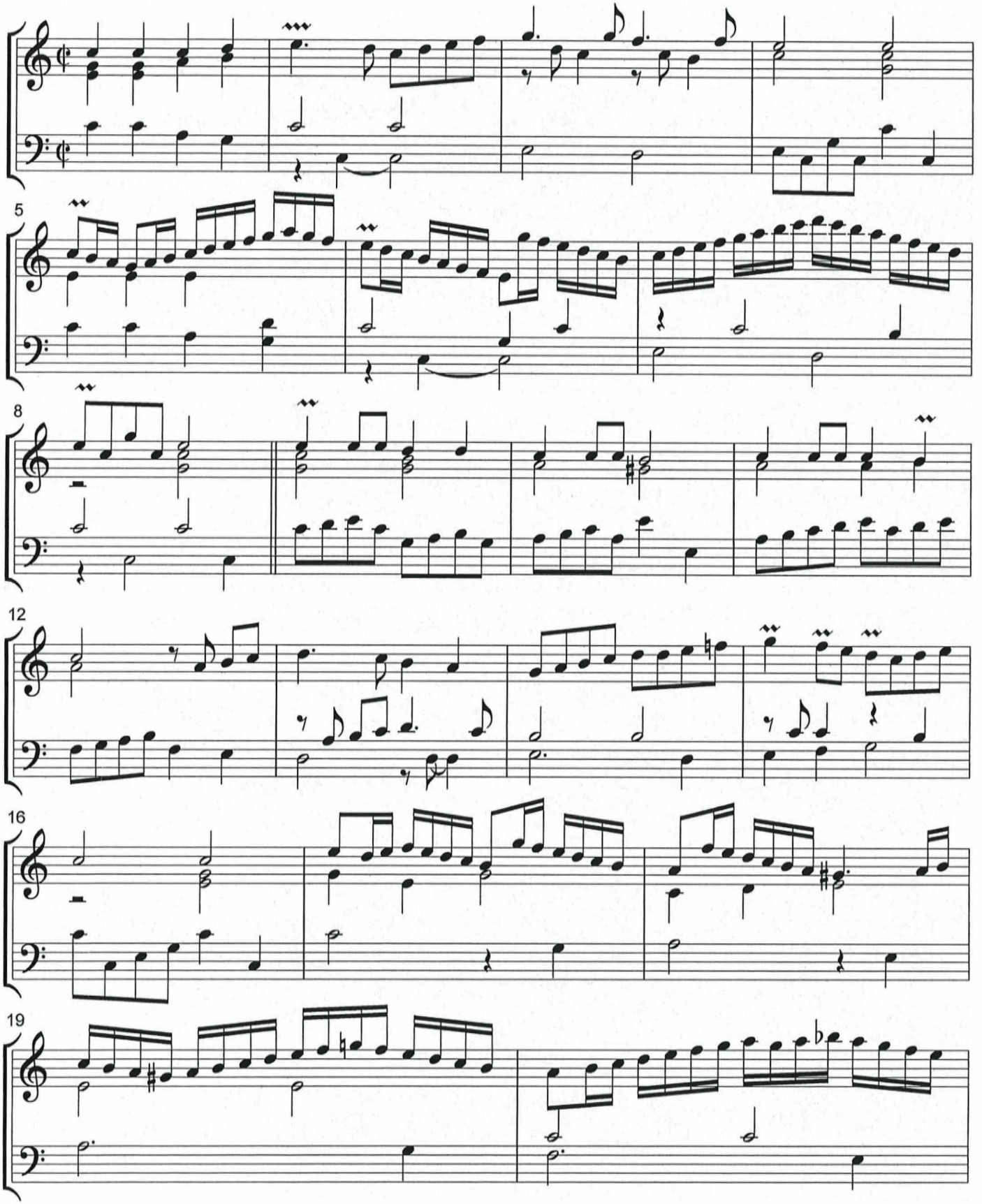


C° Arr. Carillon: M.Lewkowitz 8.1.2017

11. Almaygne

uit het "Elisabeth Rogers's " Virginal Book

Orlando Gibbons/ Robert Johnson



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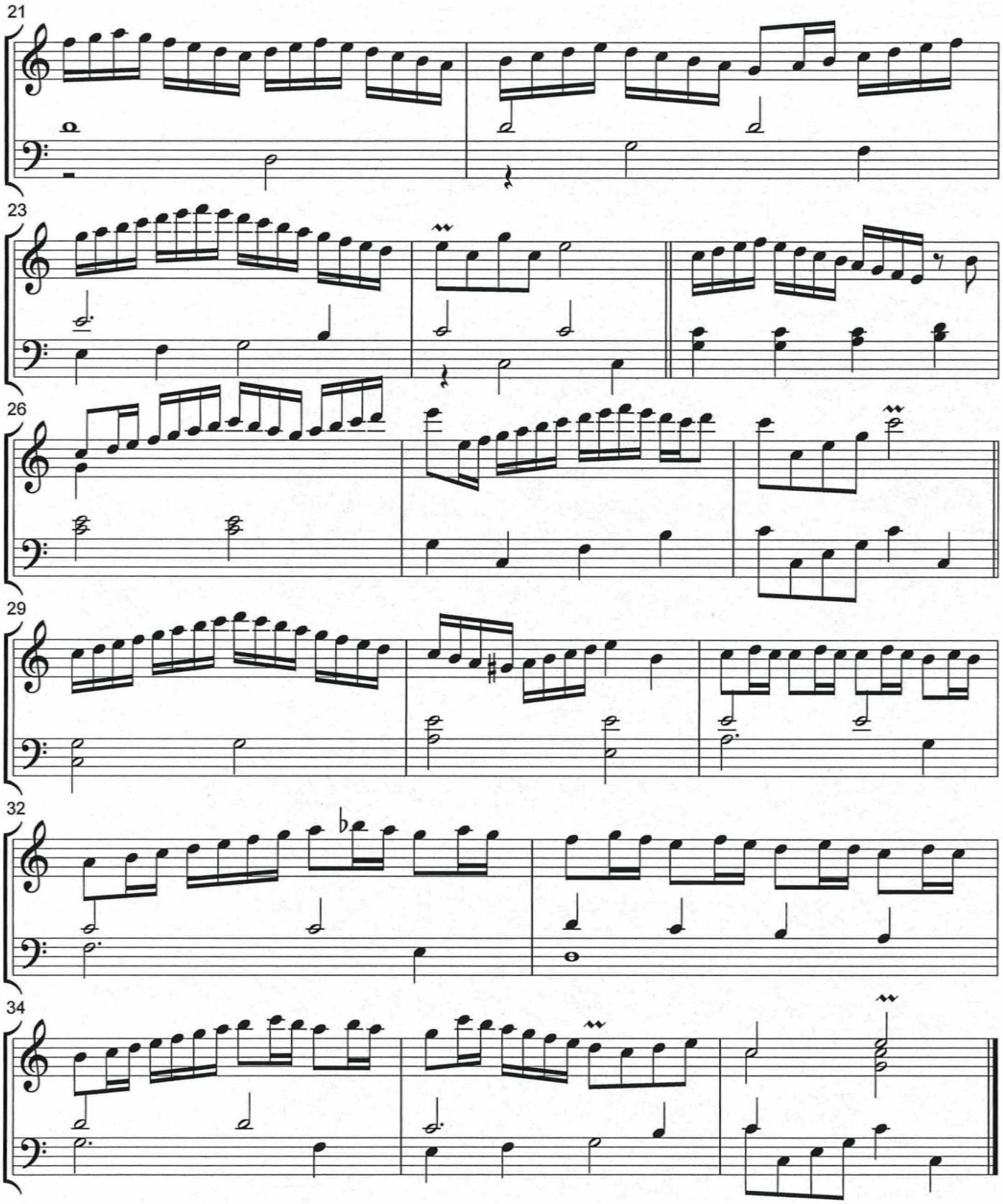
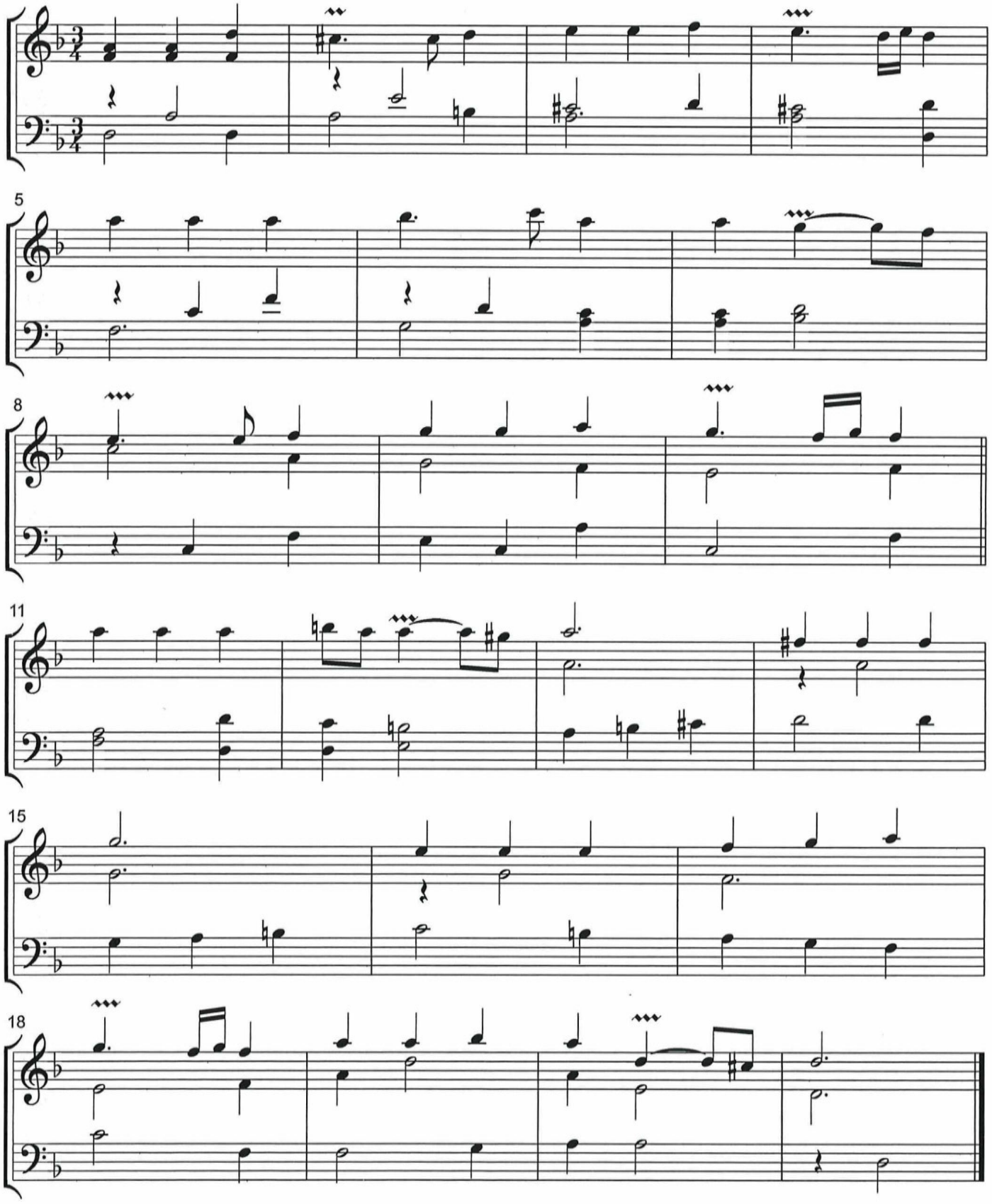

21
23
26
29
32
34

12. Selebrand

uit het "Elisabeth Rogers's " Virginal Book

Anonym

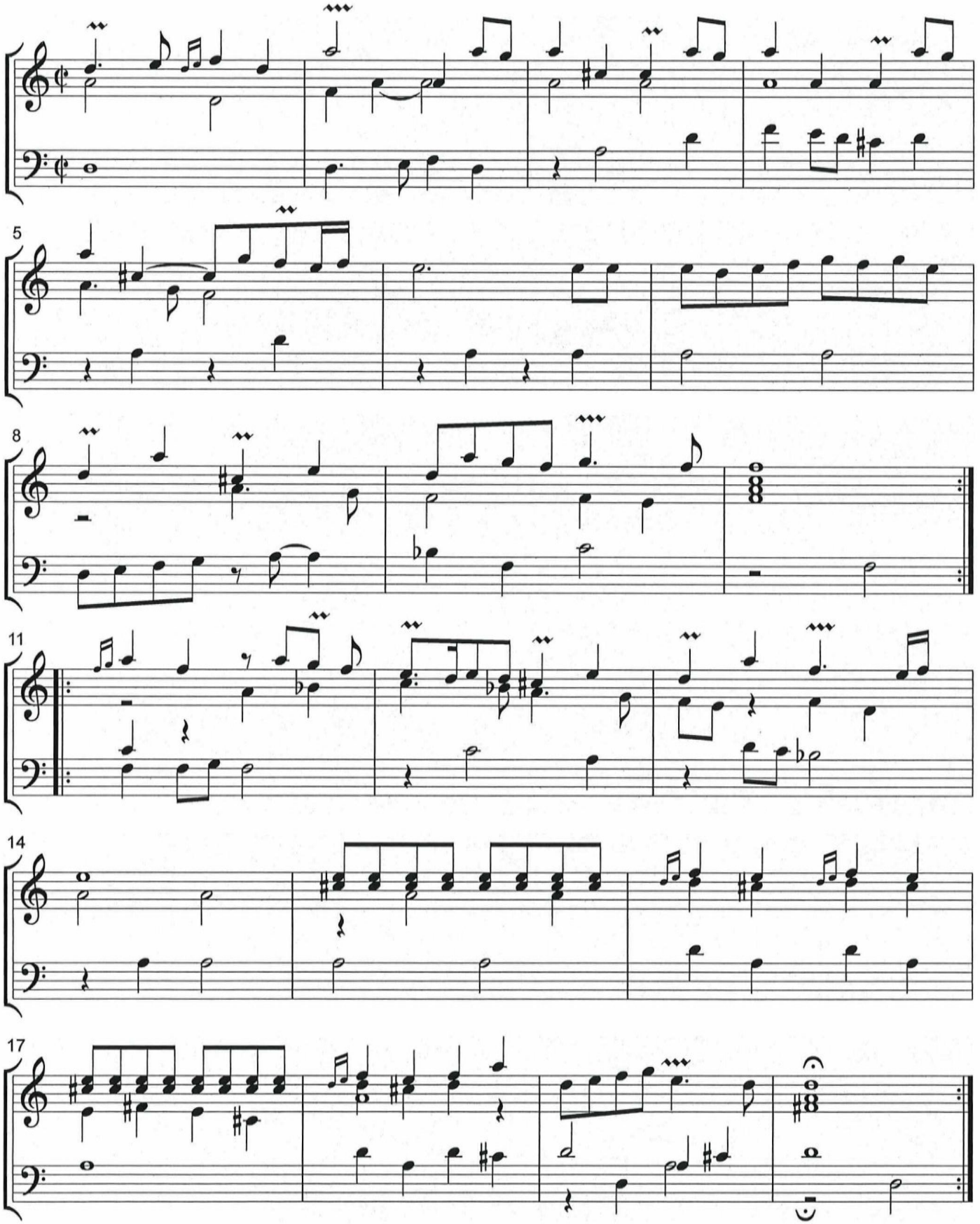


C° Arr. Carillon:M.Lewkowitz 10.1.2017

13. Mock- Nightingale

uit het "Elisabeth Rogers's" Virginal Book

Anonym



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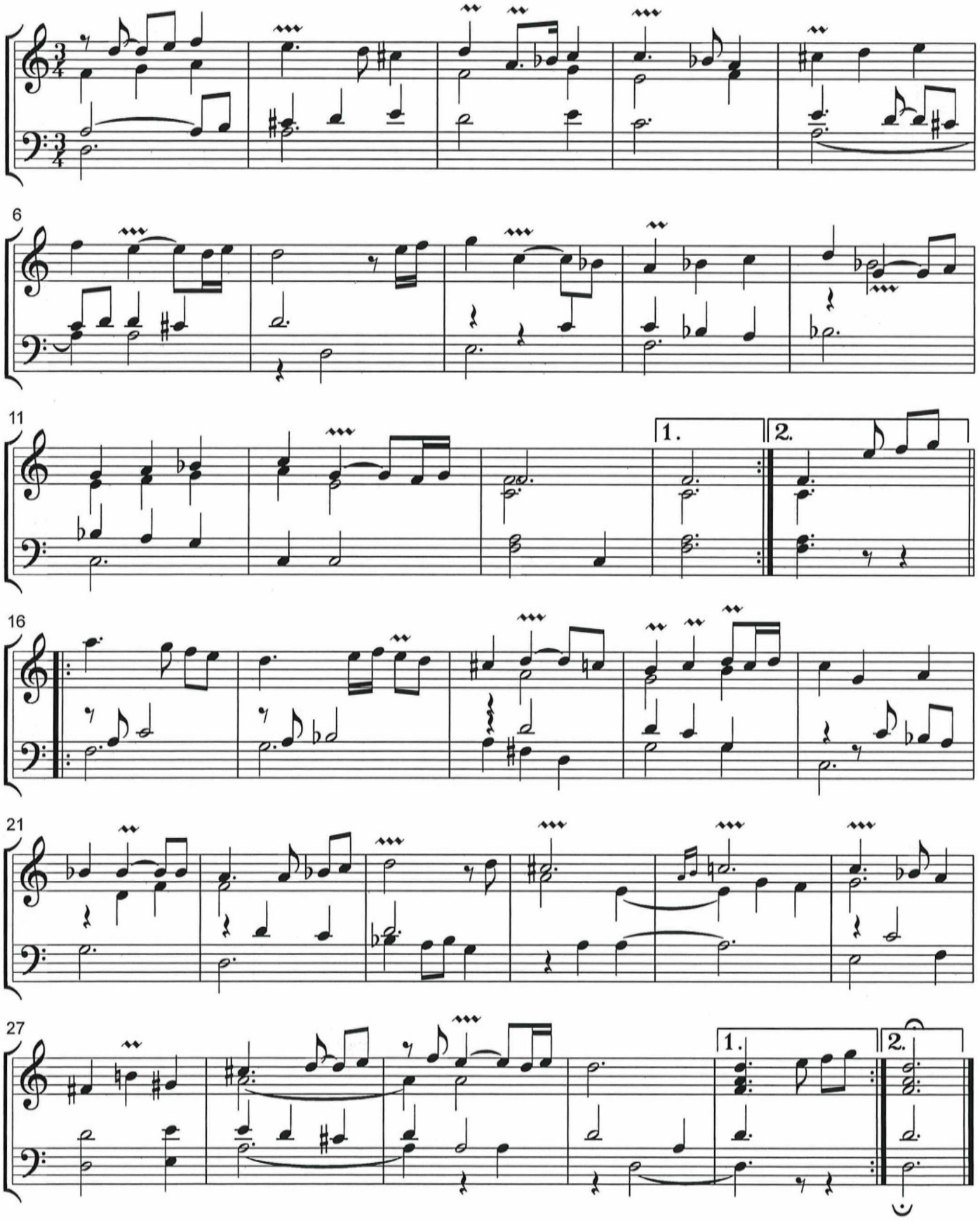
14. Corrant

uit het "Elisabeth Rogers's" Virginal Book

Anonym

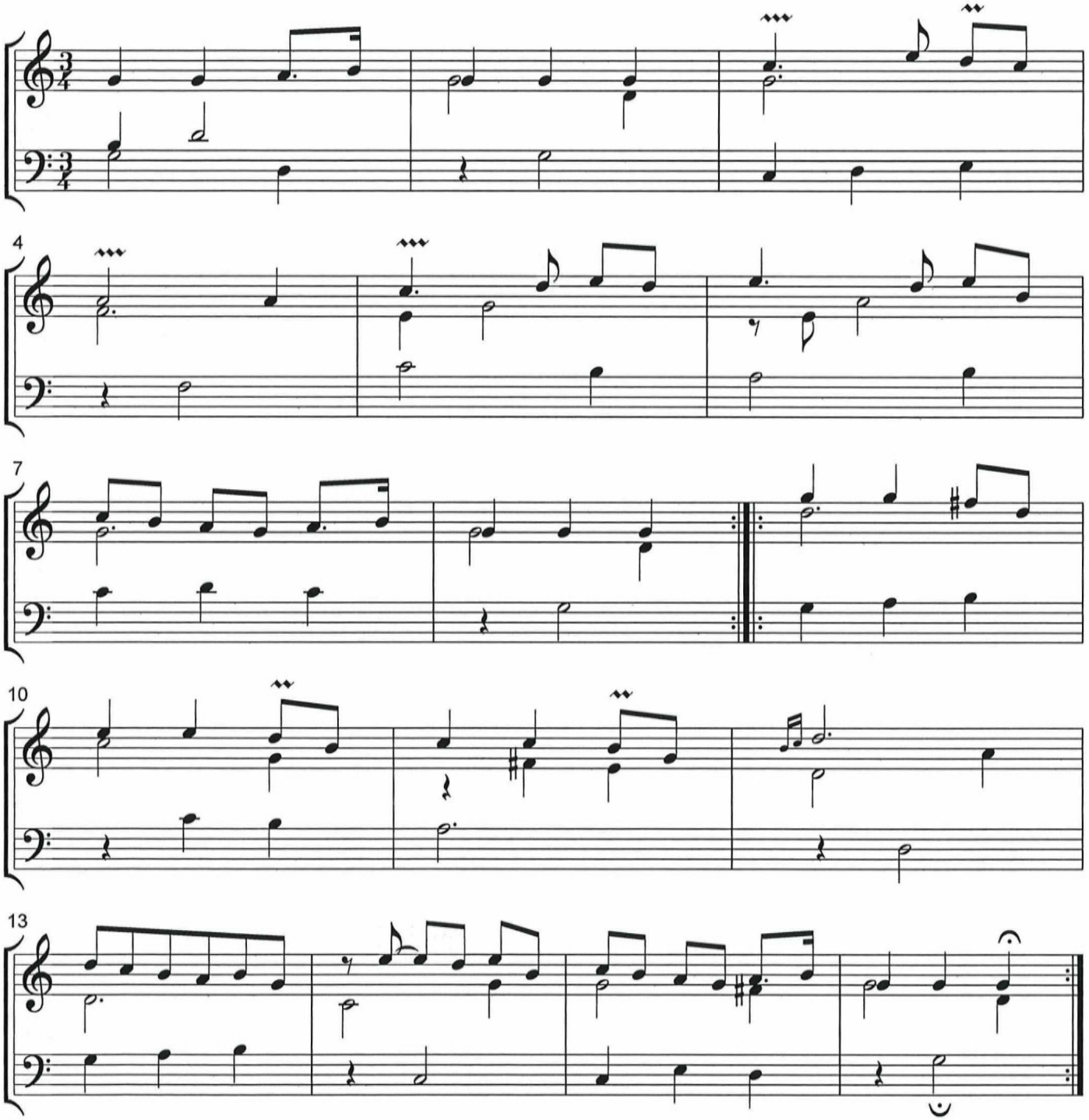


C° Arr. Carillon: M.Lewkowitz 13.1.2017.

15. Porters Lamentation

uit het "Elisabeth Rogers's" Virginal Book

Anonym



C°Arr. Carillon: M.Lewkowitz 13.1.2017

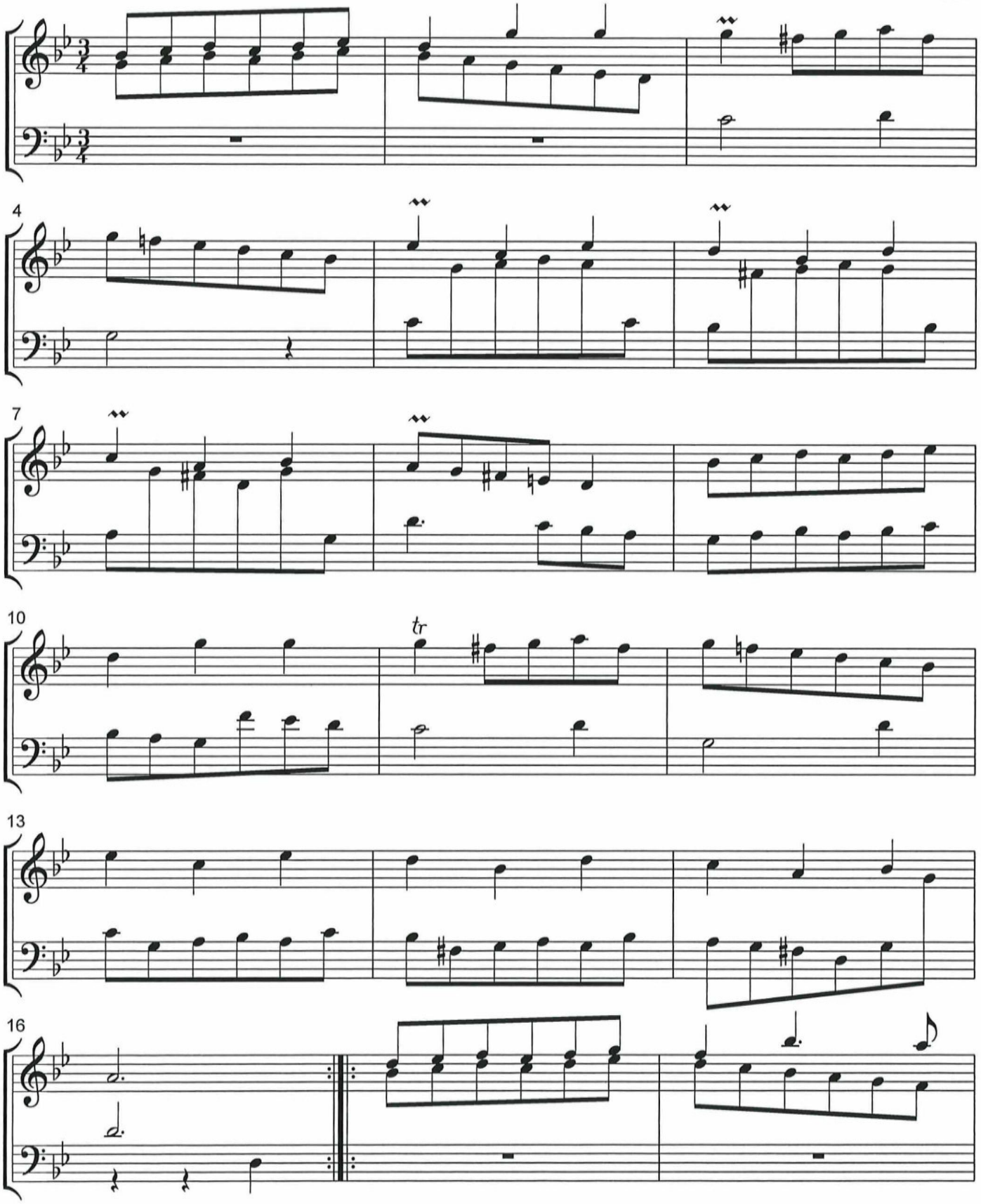
<<Nouvelle Suites de Pièces de Clavecin>>

L' Indifférente

uit: Troisième receuil Pièces de Clavecin (Ca. 1728)

Jean-Philippe Rameau

1683 - 1764



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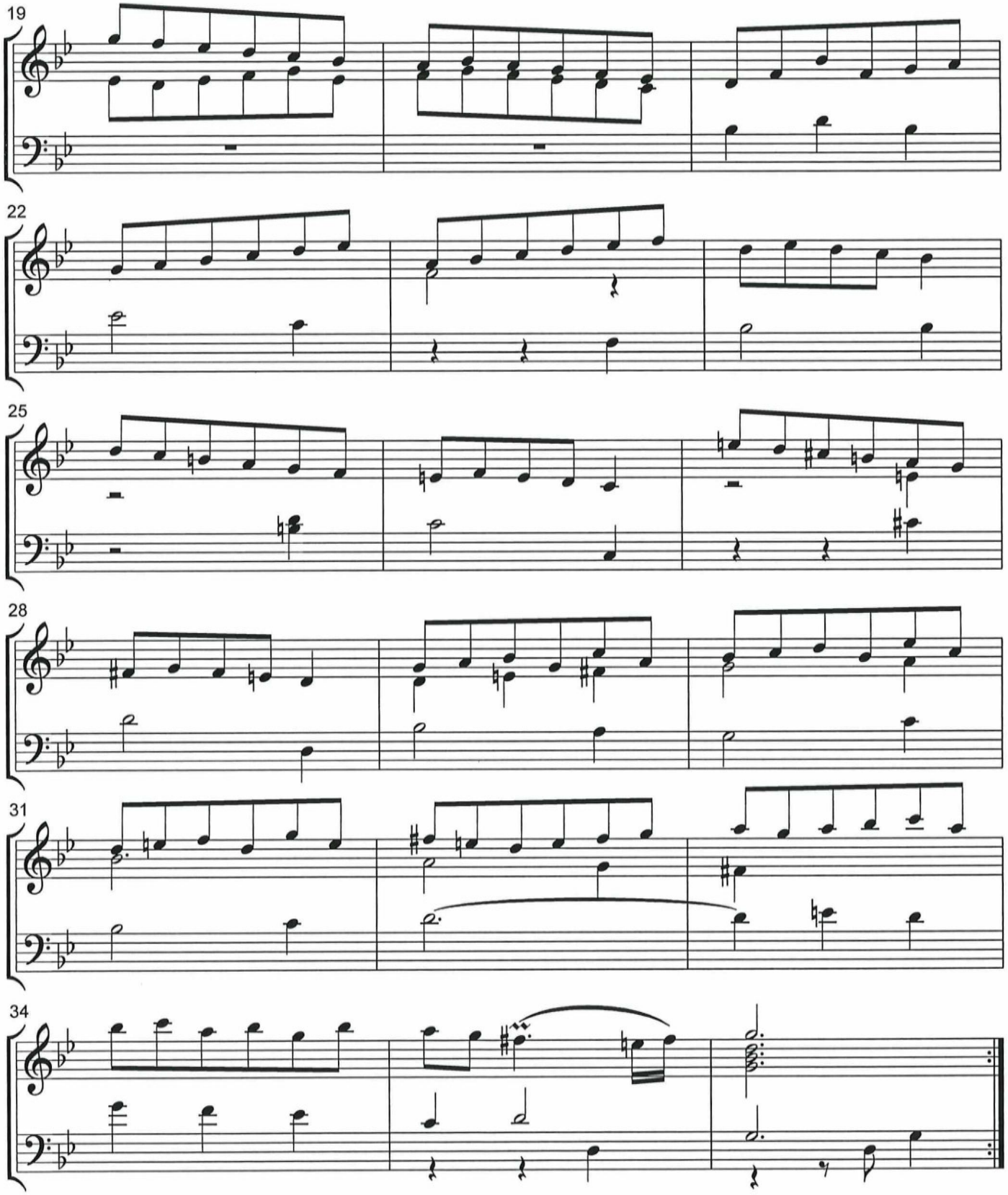
19
22
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28
31
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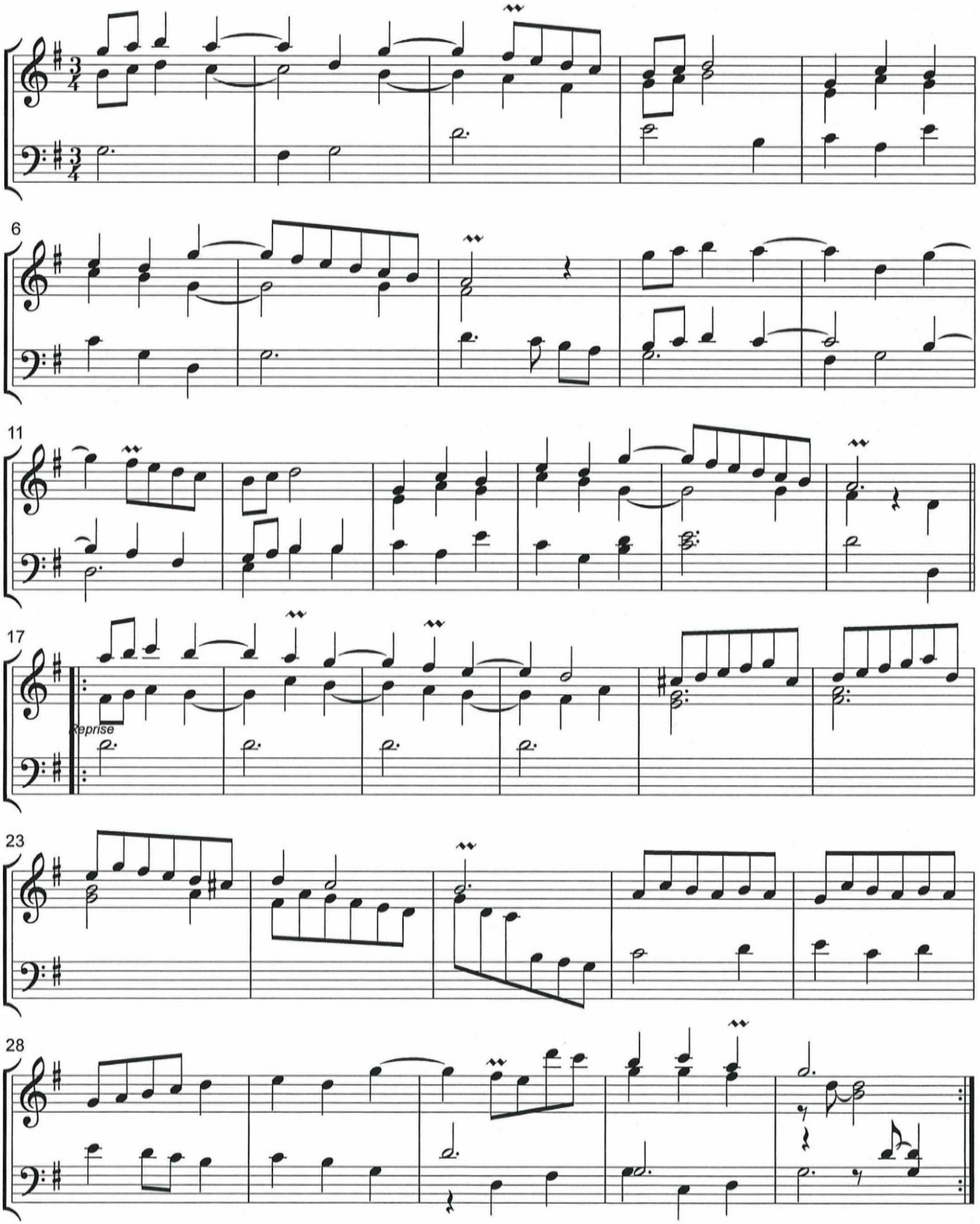
Menuet

Jean Philippe Rameau

uit: Troisième receuil Pièces de Clavecin (Ca 1728)

1683 - 1764



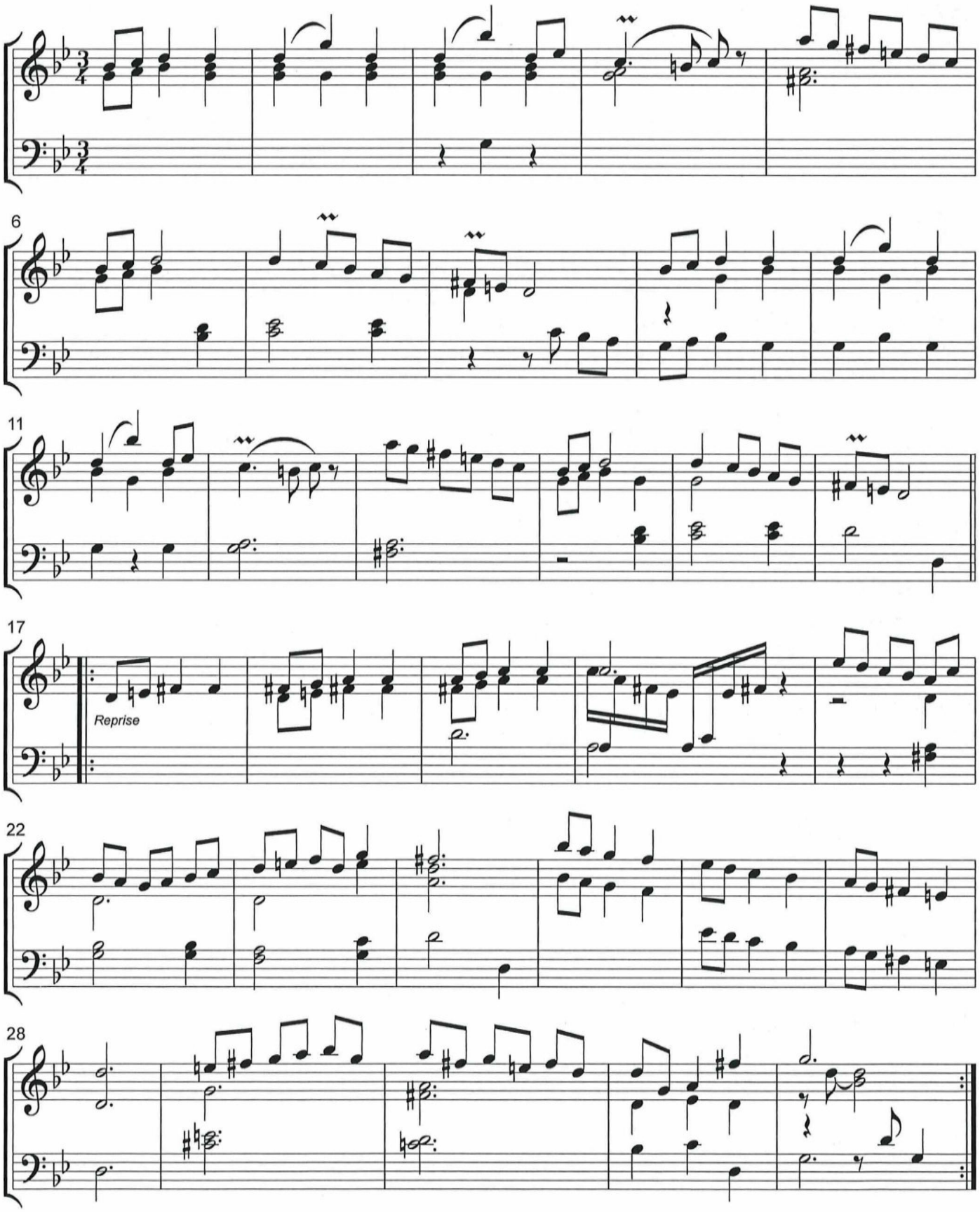
C°Arr. Carillon: M.Lewkowitz 15.3.2018

2me Menuet

Jean Philippe Rameau

1683 - 1764

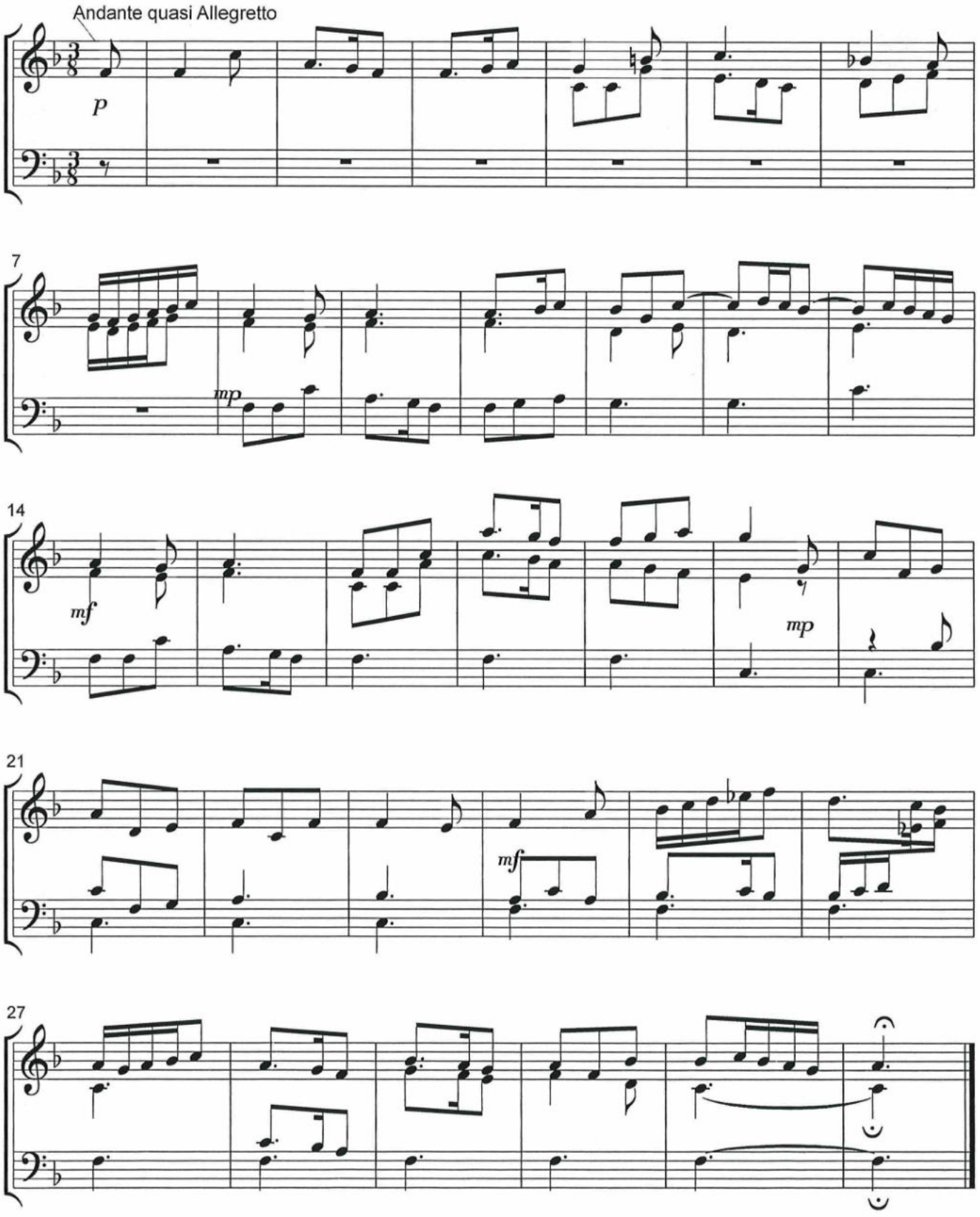
uit: Troisième receuil Pièces de Clavecin (Ca. 1728)



Aus Meines Herzens Grunde

koraalvoorspel

Johann Christoph Bach
1642-1703

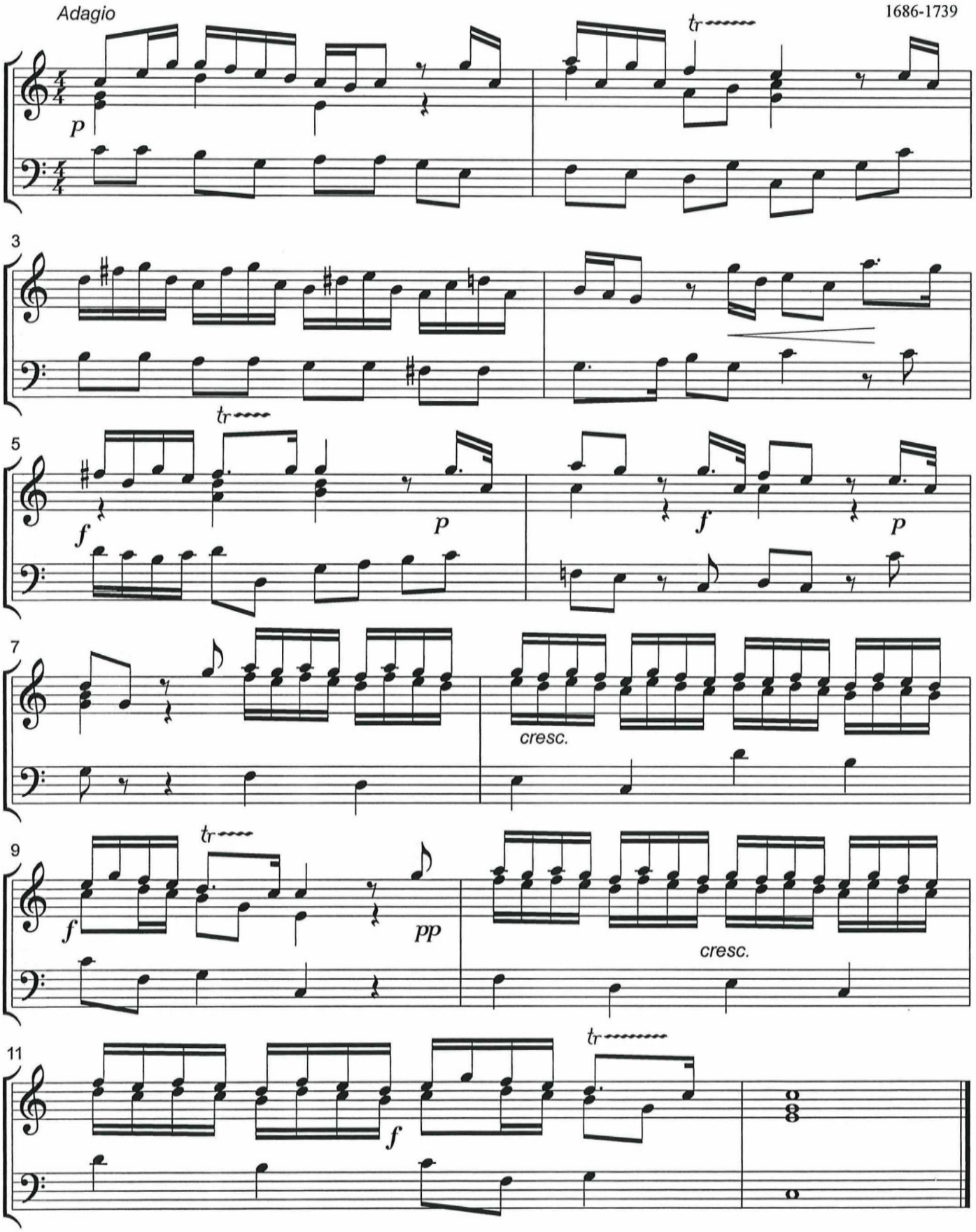


C°Arr. Carillon: M.L. 6.11.2015

Sonate voor cello

I

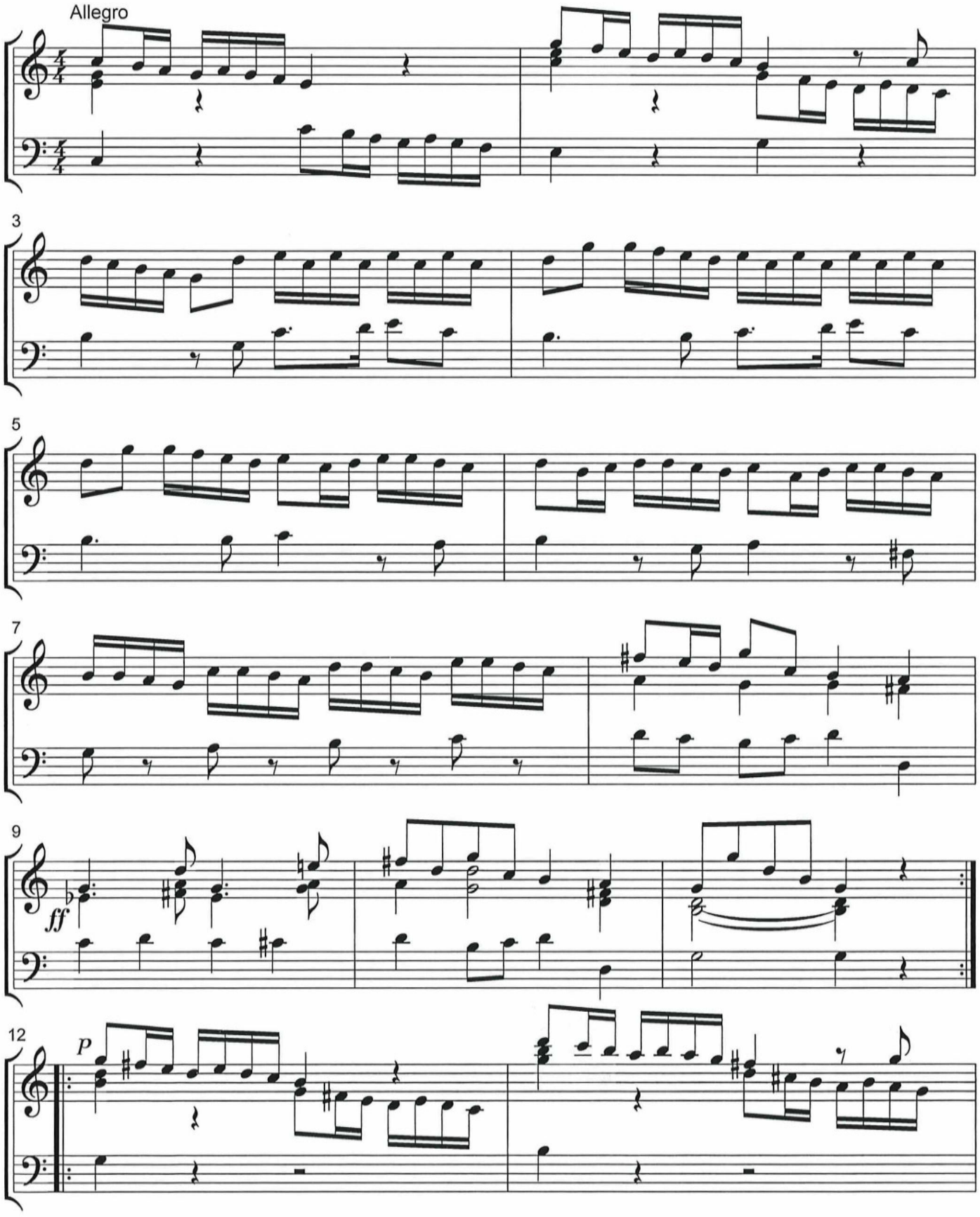
B.Marcello
1686-1739



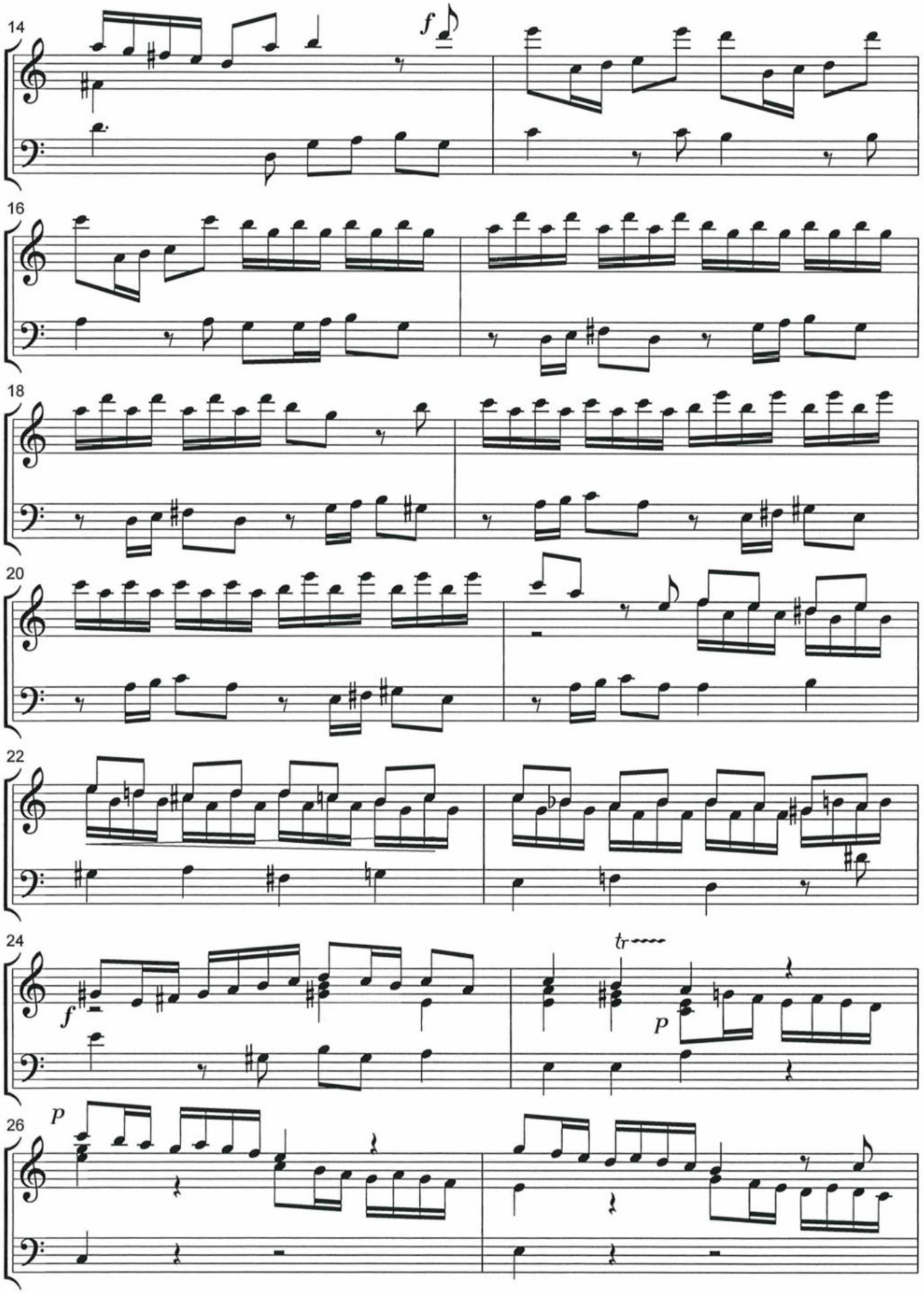
C° Arr Carillon M.Lewkowitz 10.7.2016

II

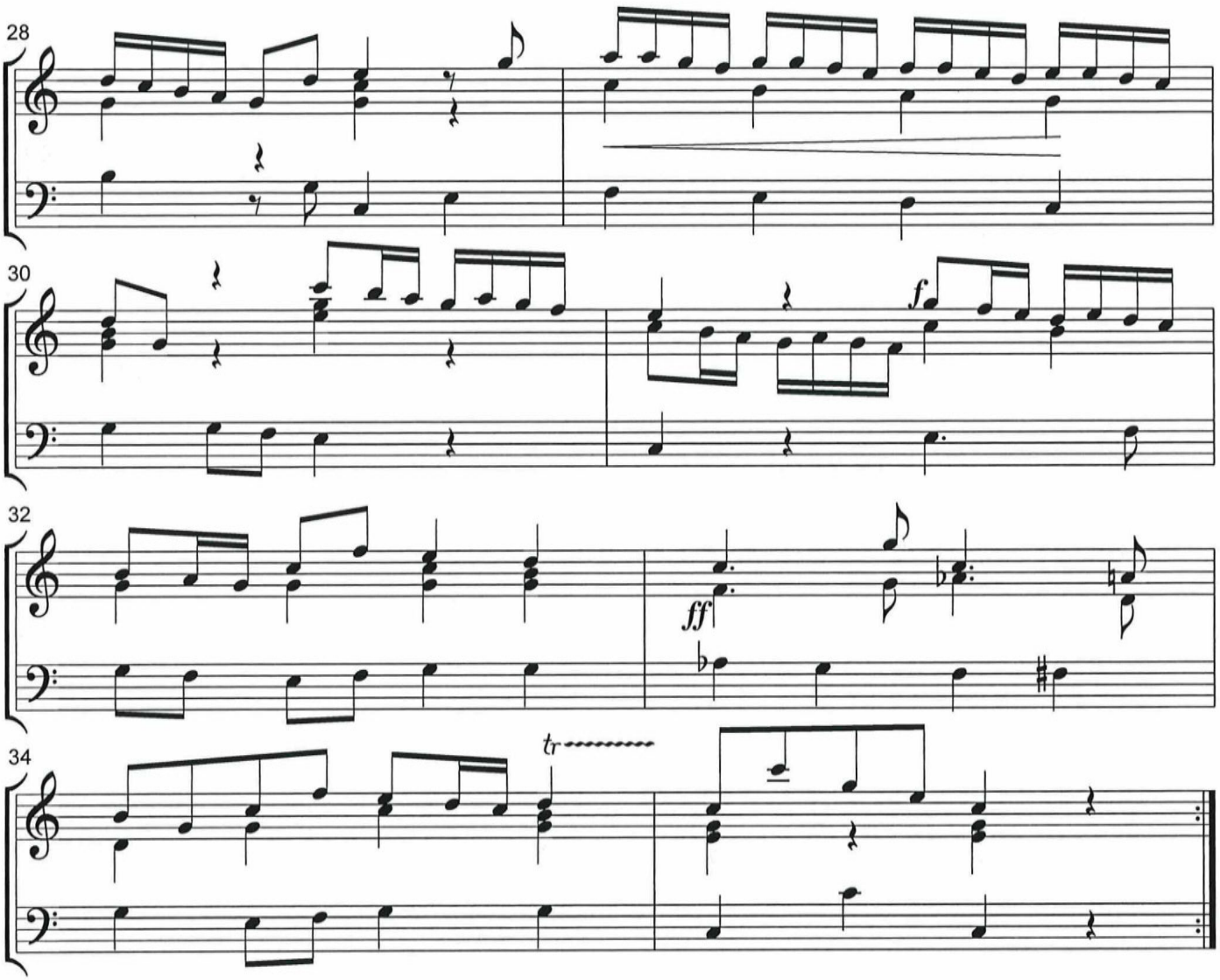
B.Marcello



C° Arr.Carillon M.Lewkowitz 13.6.2016

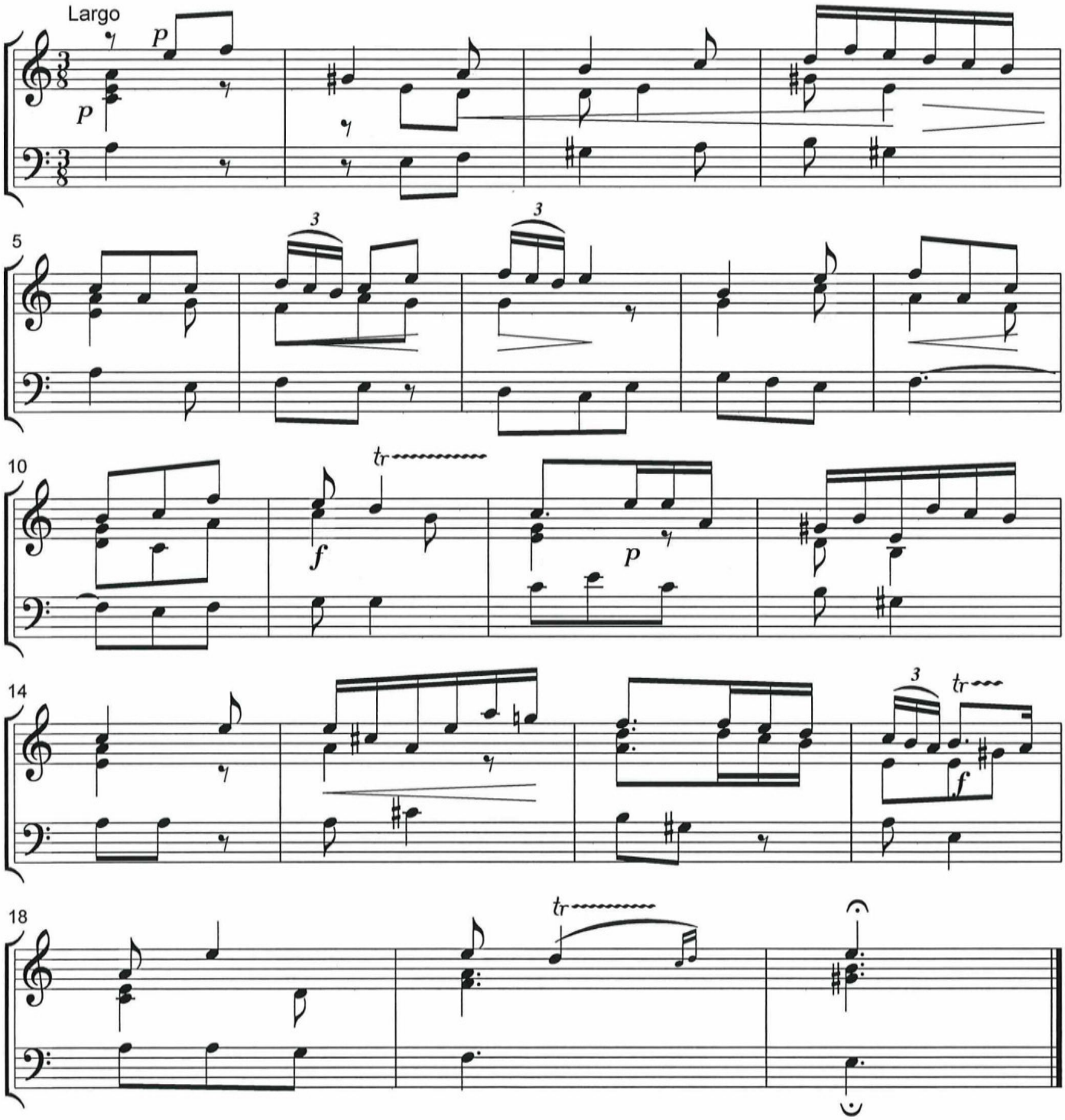


C° Arr.Carillon M.Lewkowitz 13.6.2016


28
30
f
32
ff
34
tr

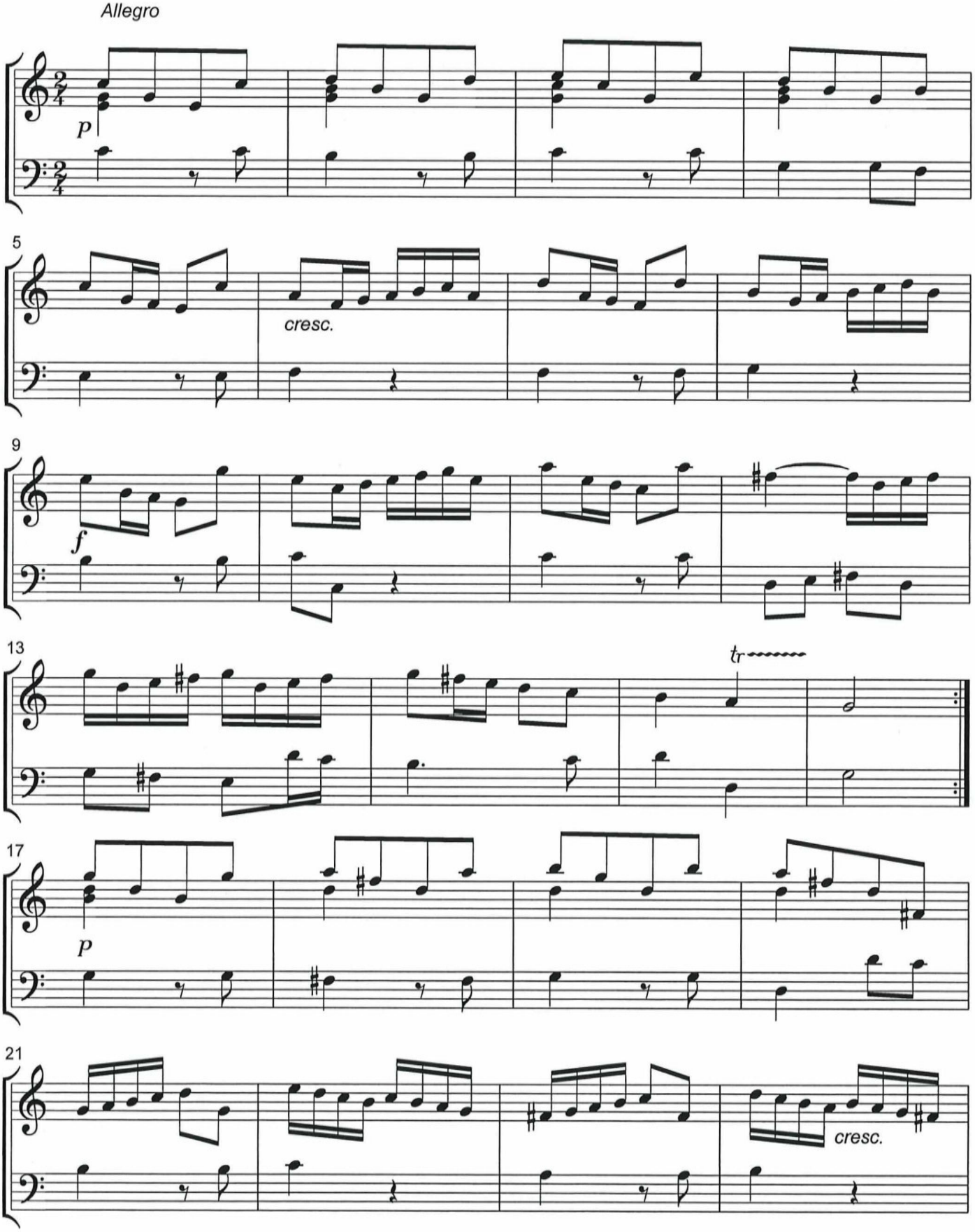
III

B.Marcello

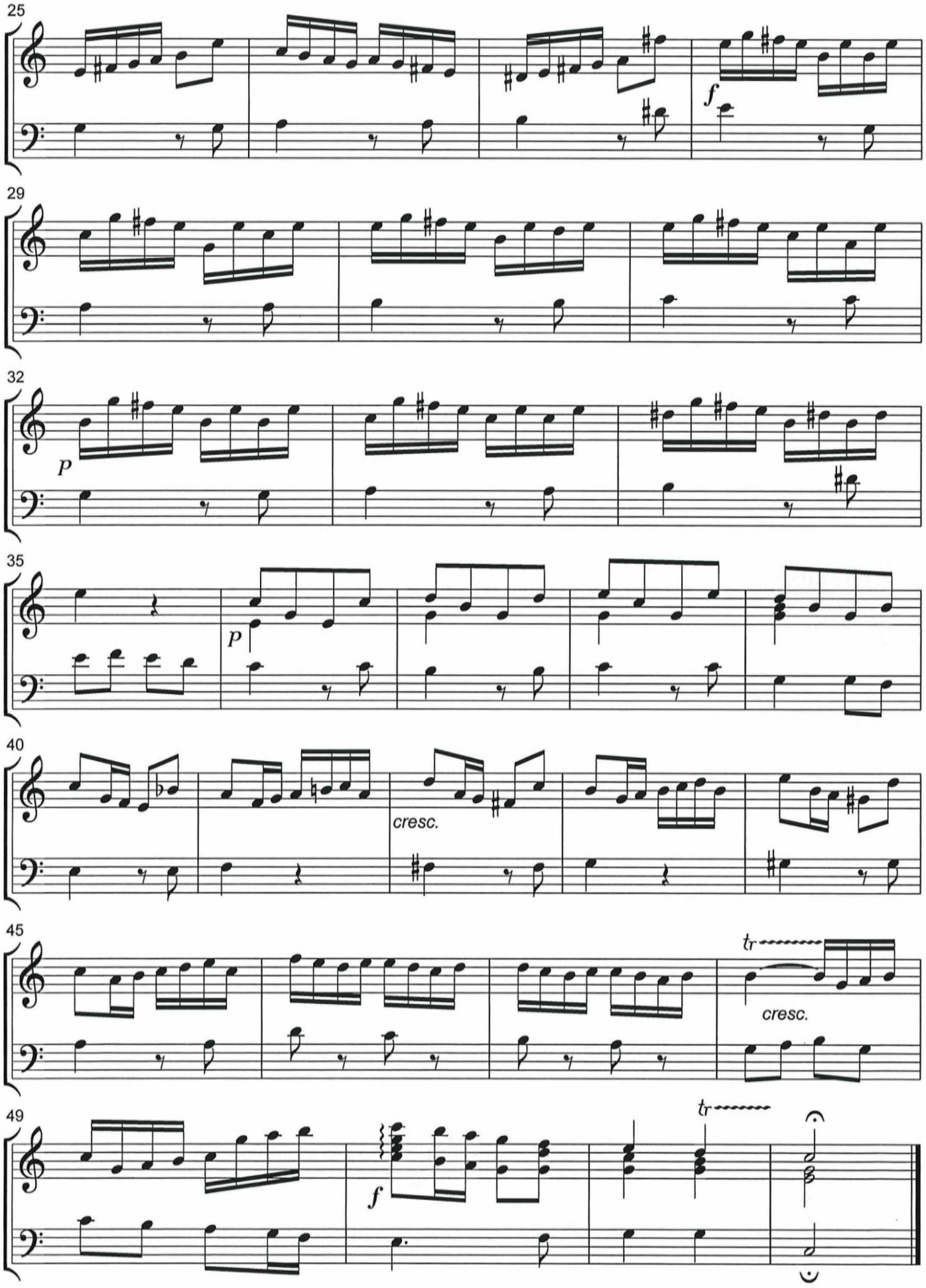


IV

B.Marcello



C°Arr. Carillon M.Lewkowitz 17.6.2016

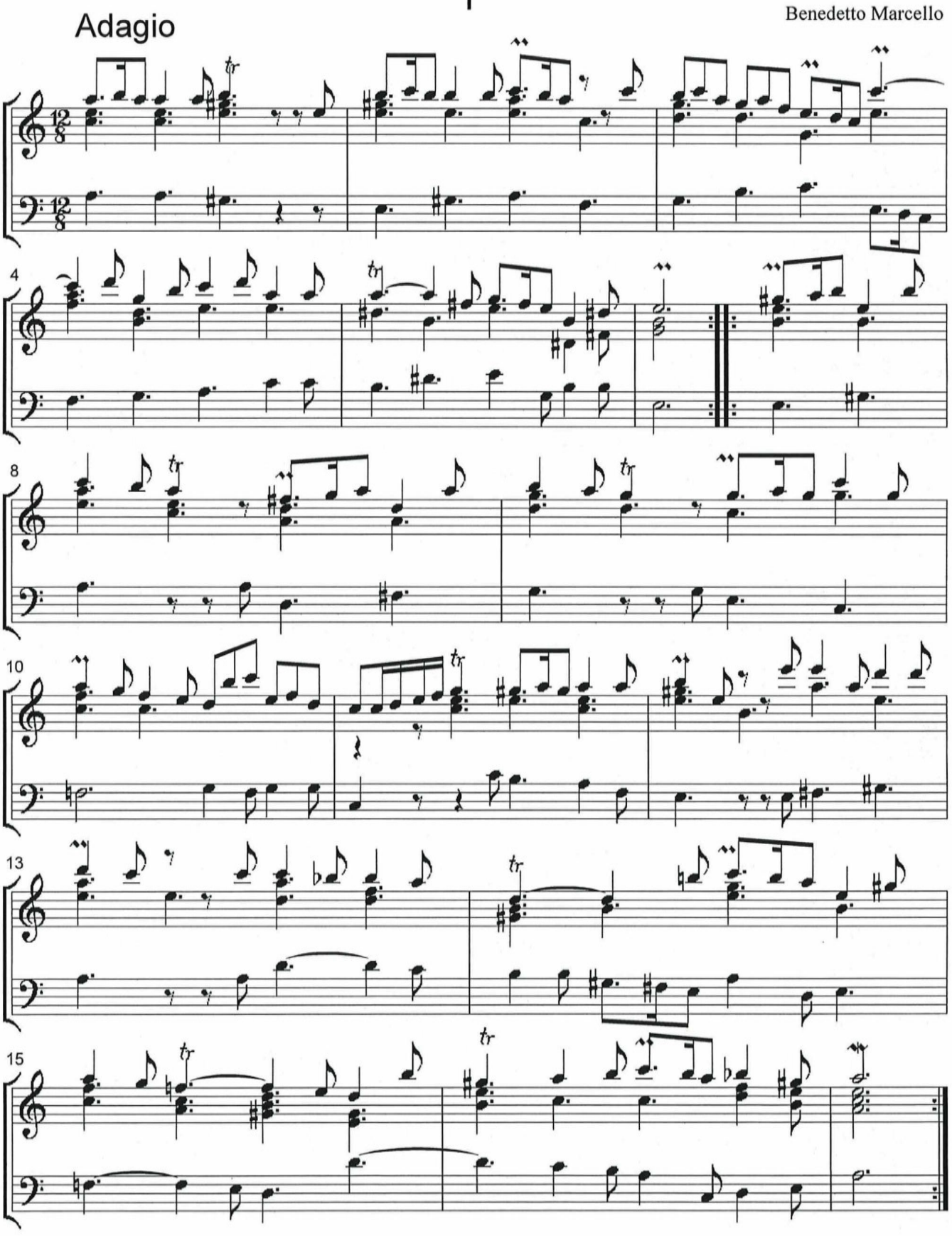

25
f
29
32
p
35
p
40
cresc.
45
tr
cresc.
49
f
tr

Sonata

Op. 2 III (Bärenreiter Hortus Musicus 142)

I

Benedetto Marcello



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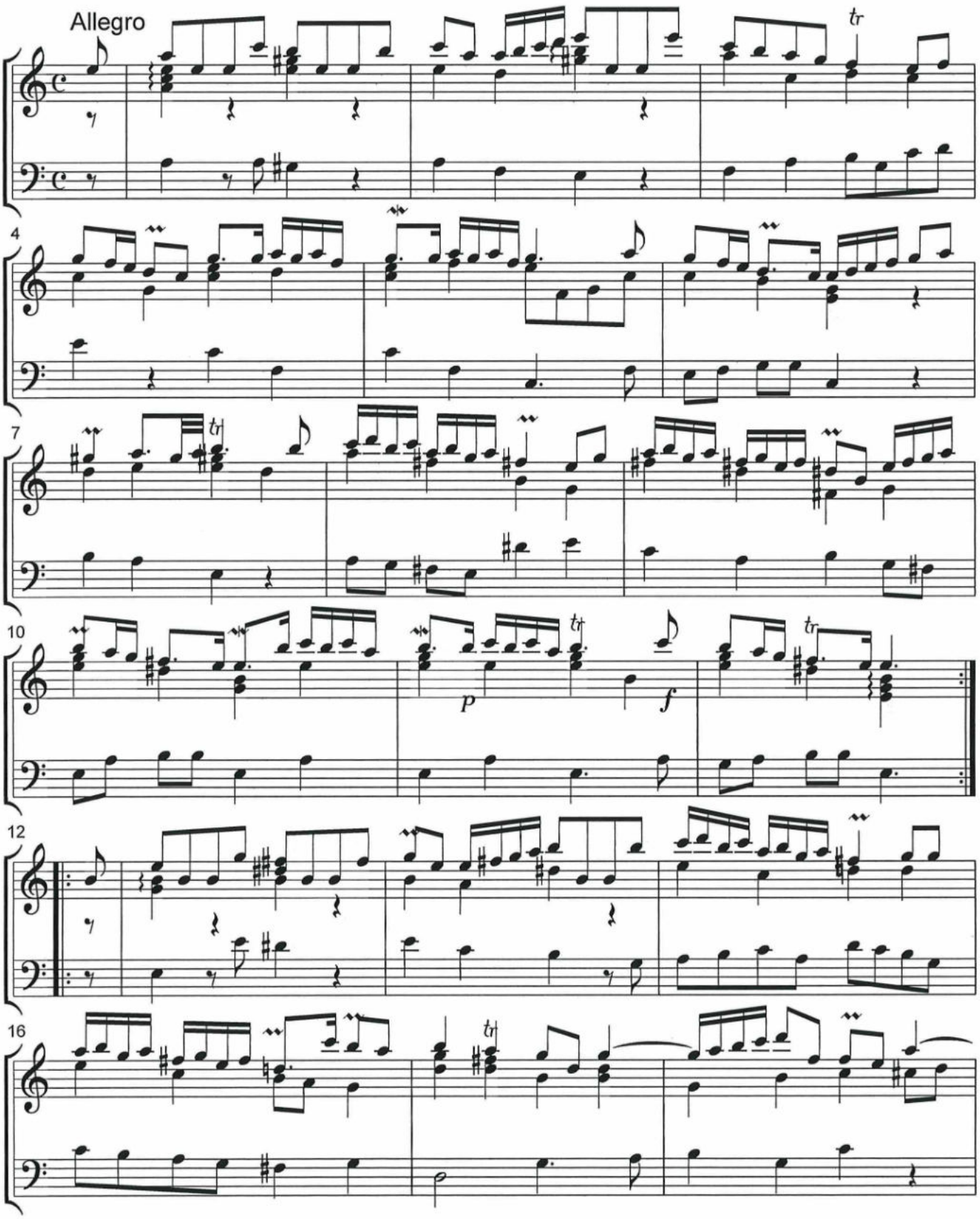
Sonata

Op. 2 III (Bärenreiter Hortus Musicus 142)

II

Benedetto Marcello



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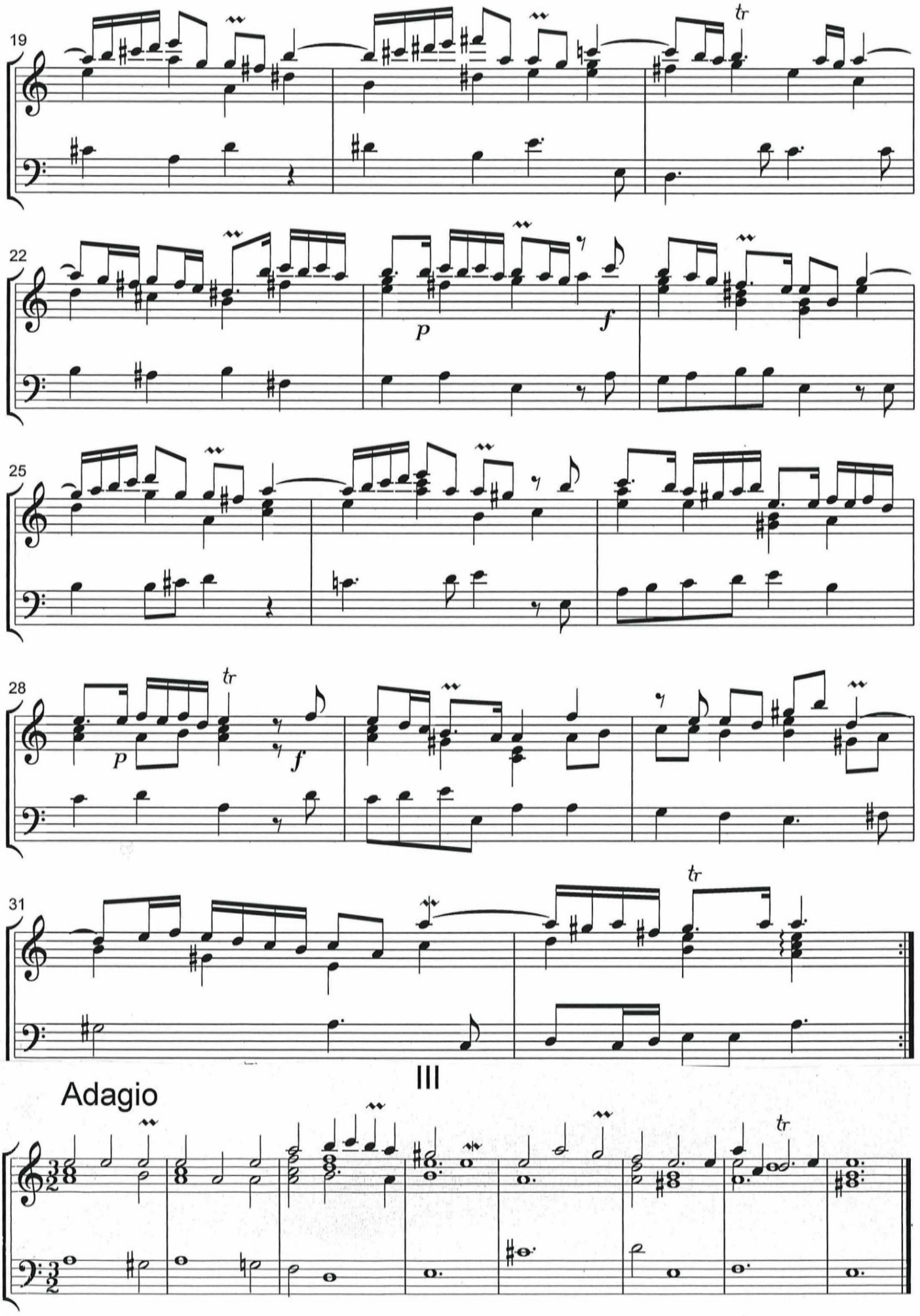

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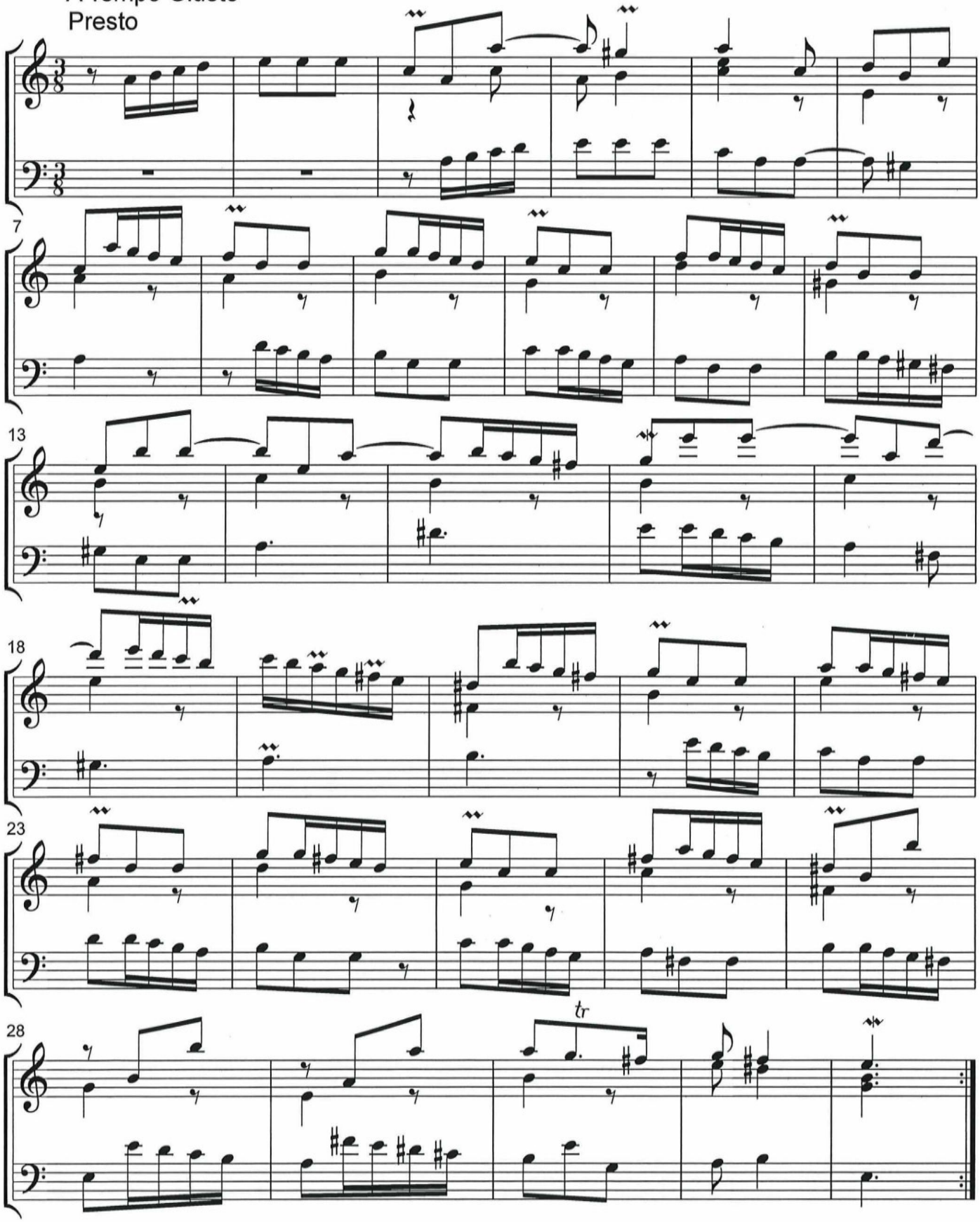
Sonata

Op.2 III (Bärenreiter Hortus Musicus 142)

IV

Benedetto Marcello

A Tempo Giusto
Presto



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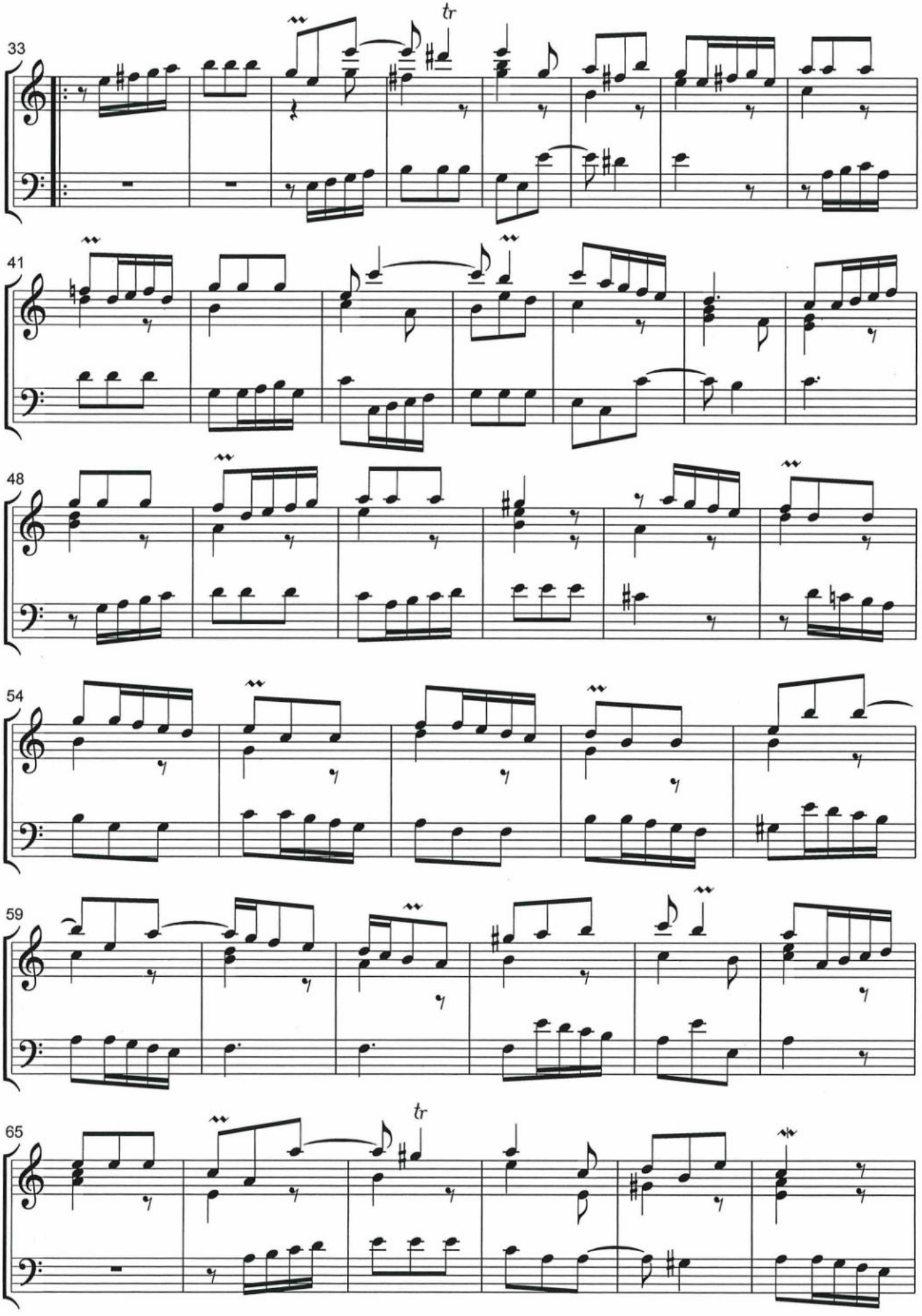

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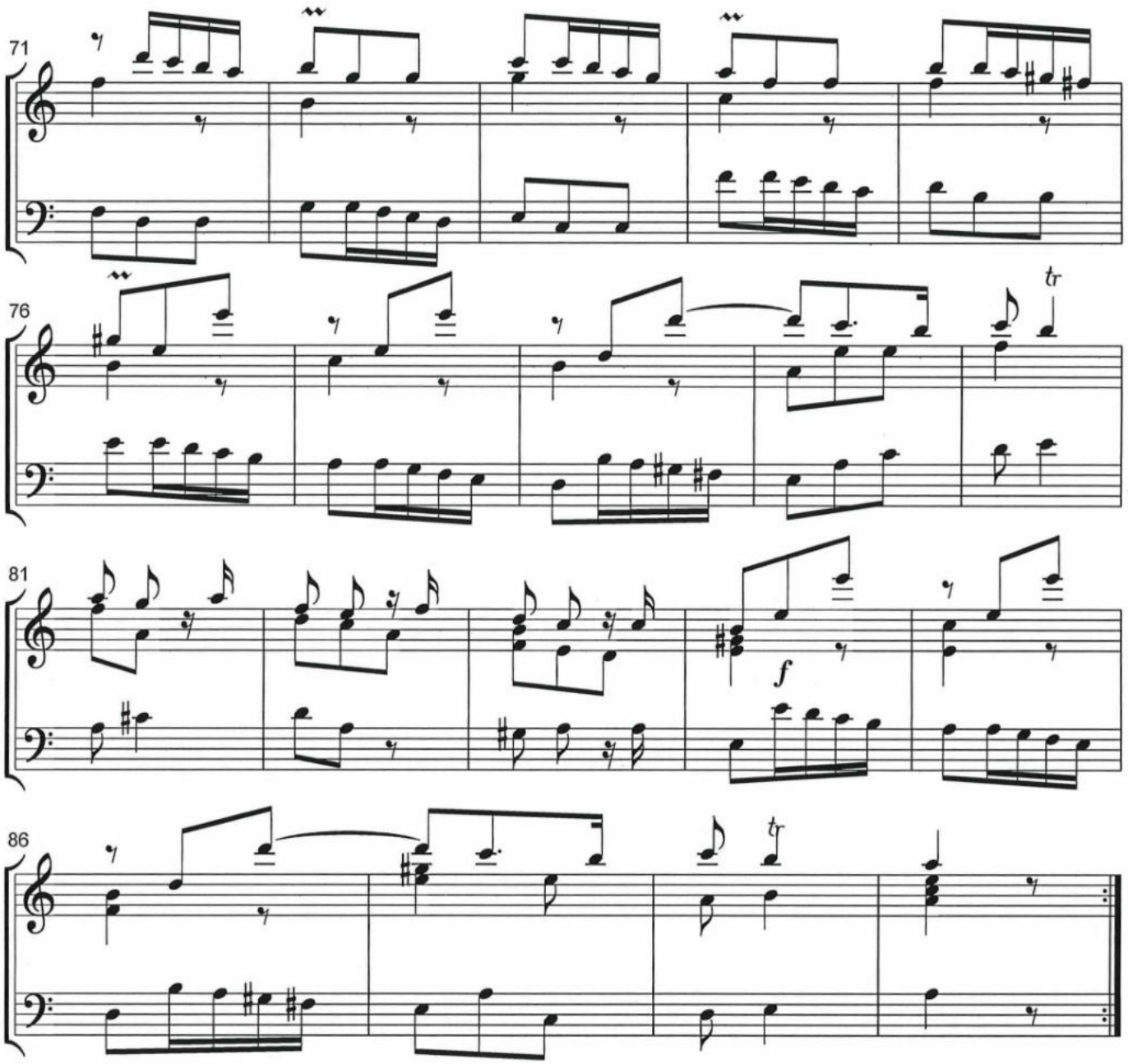

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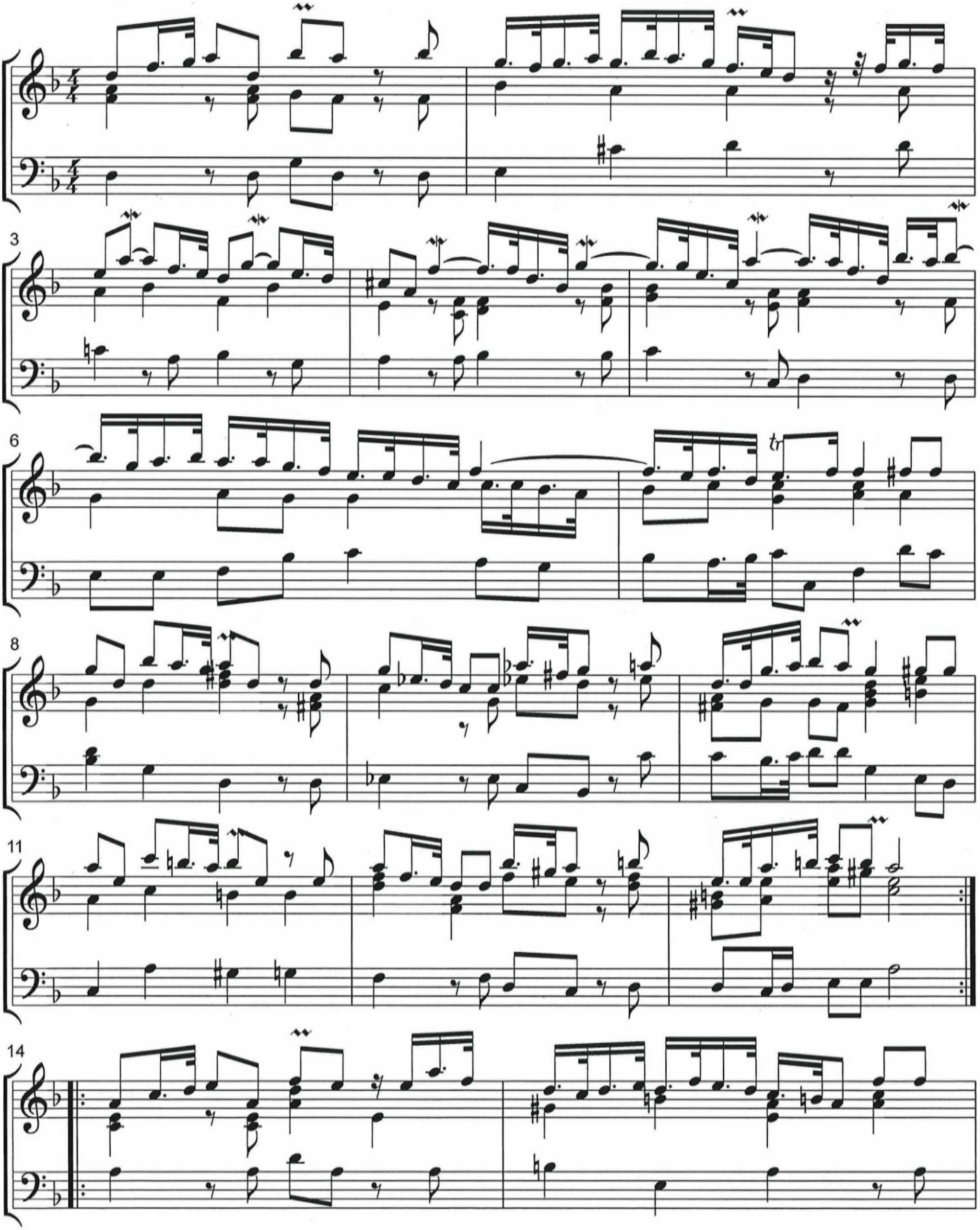
Sonata

Op. 2 IV (Bärenreiter Hortus Musicus 142)

I

Adagio

Benedetto Marcello



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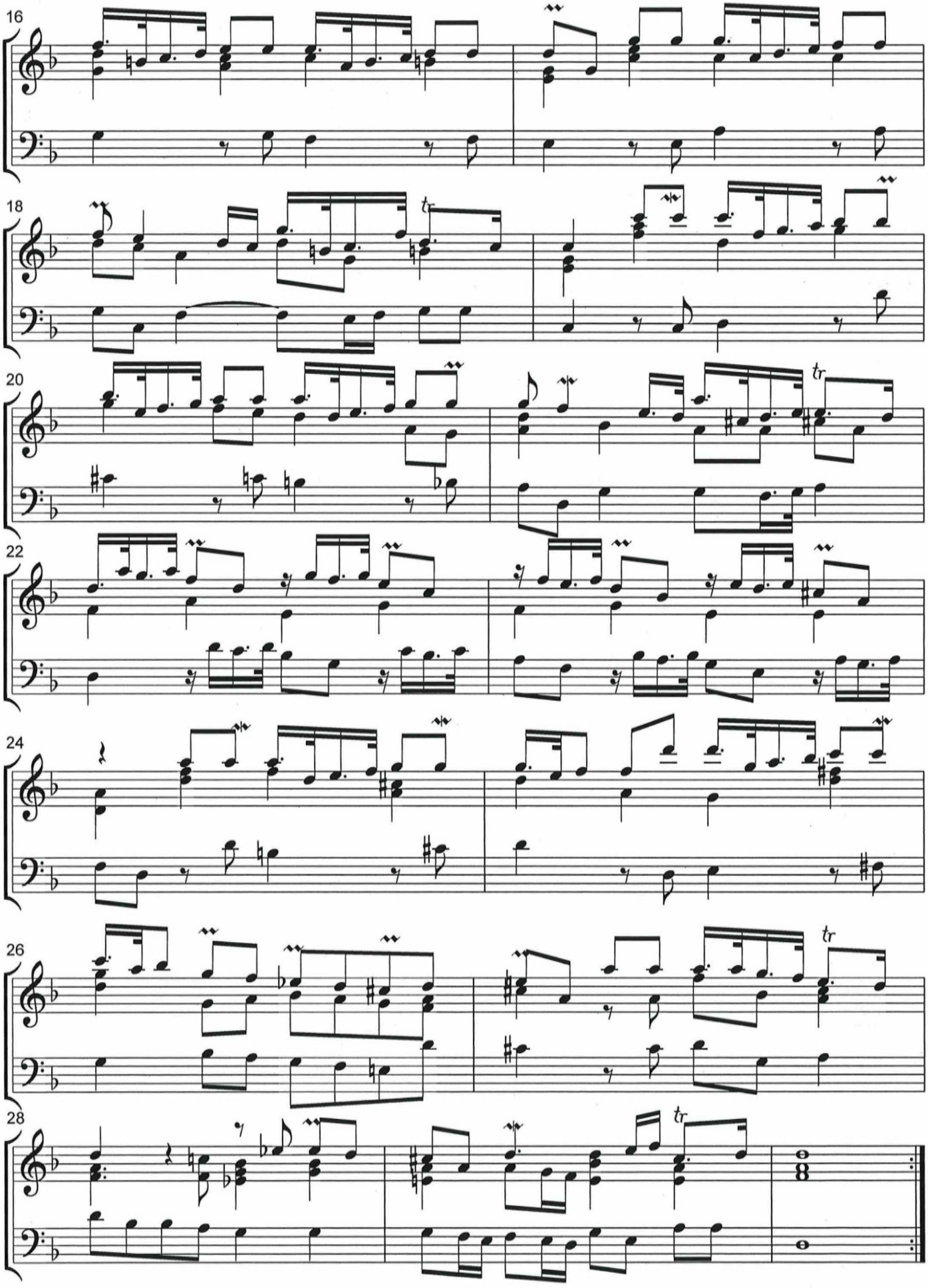

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Sonata

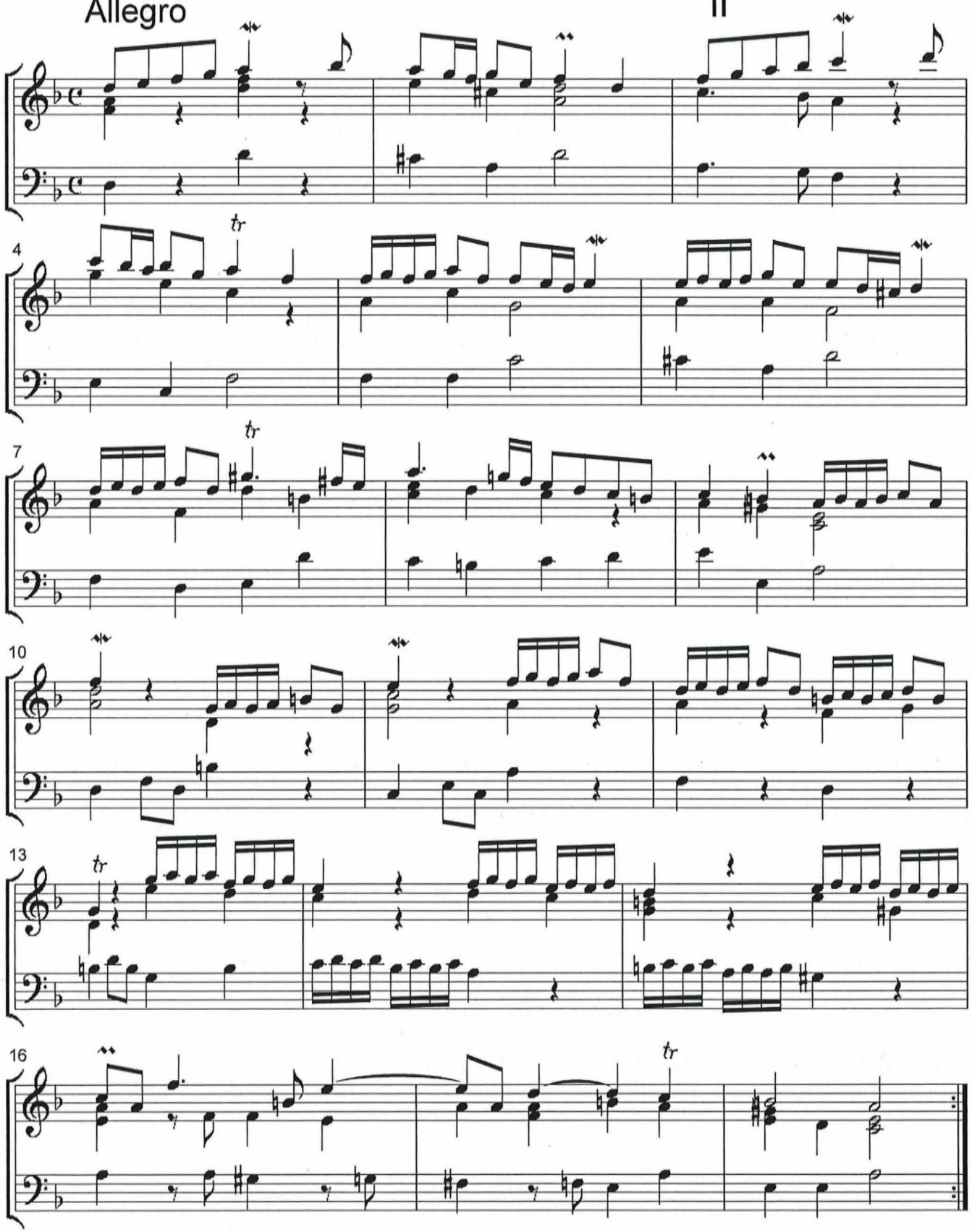
Op.2 IV

II

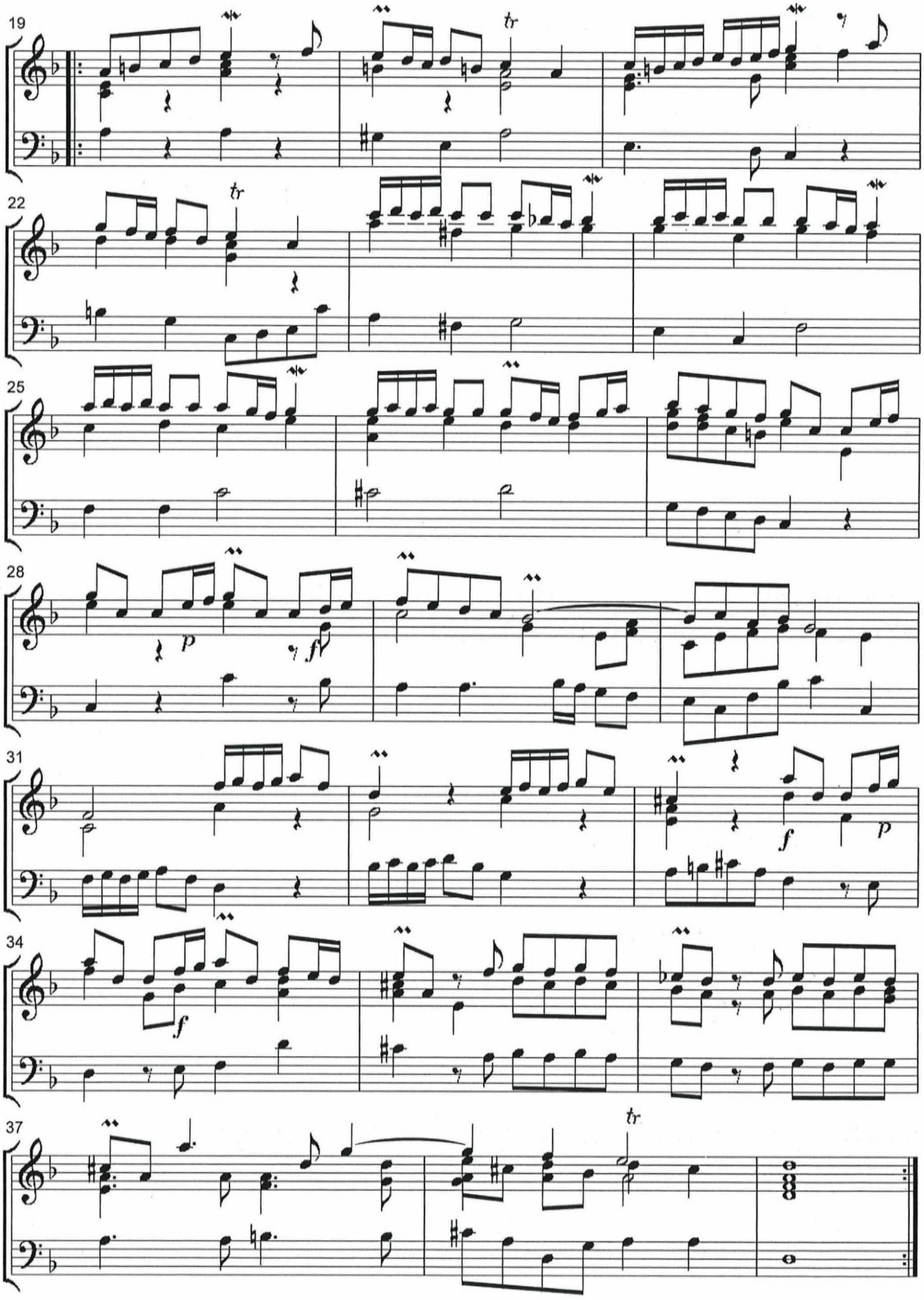
Allegro

II

Benedetto Marcello



Copyright Arr. Carillon: M.Lewkowitz 9.4.2022

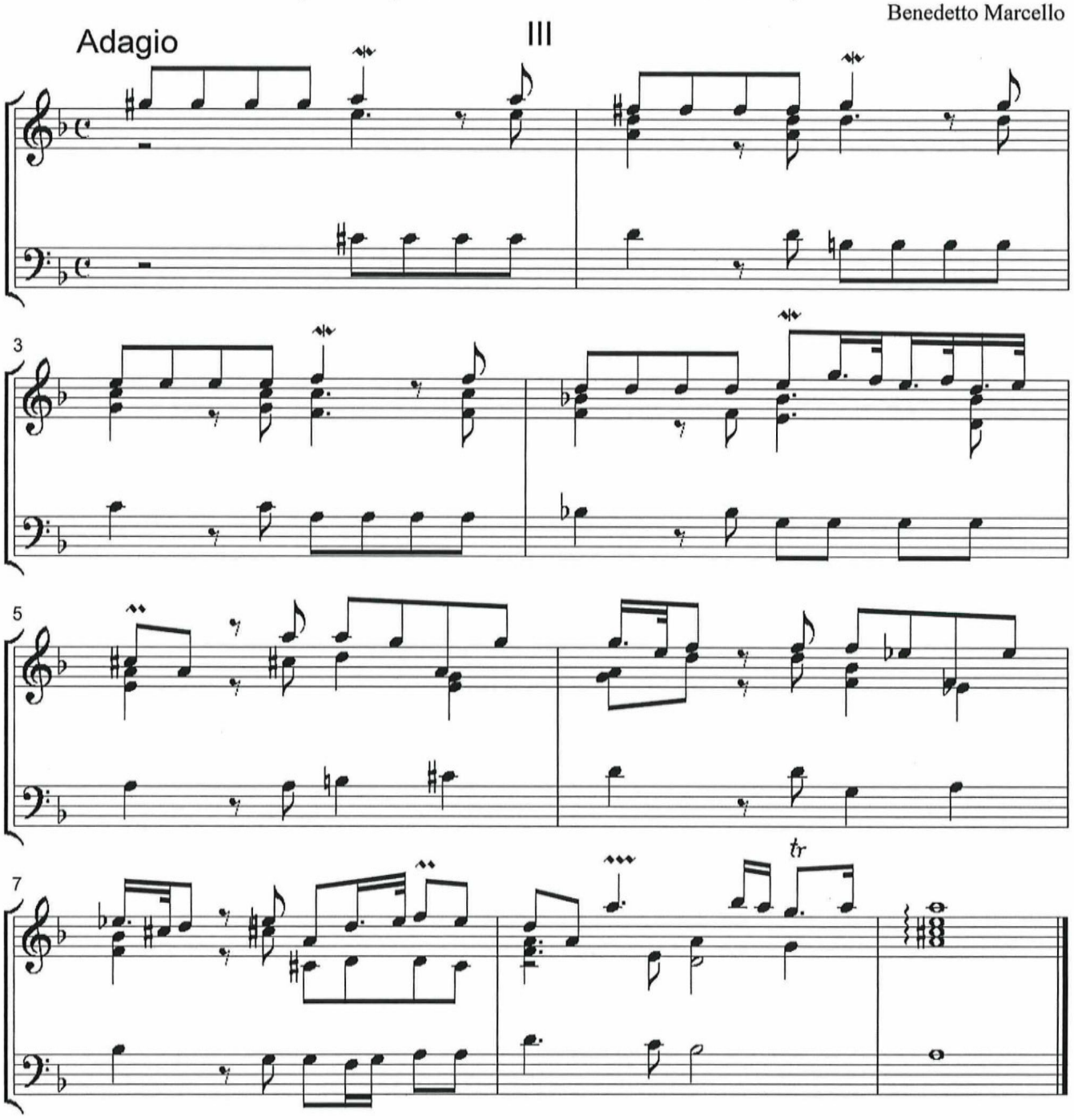


Copyright Arr. Carillon: M.Lewkowitz 9.4.2022

Sonata

Op.2 IV (Bärenreiter Hortus Musicus 142)

Benedetto Marcello



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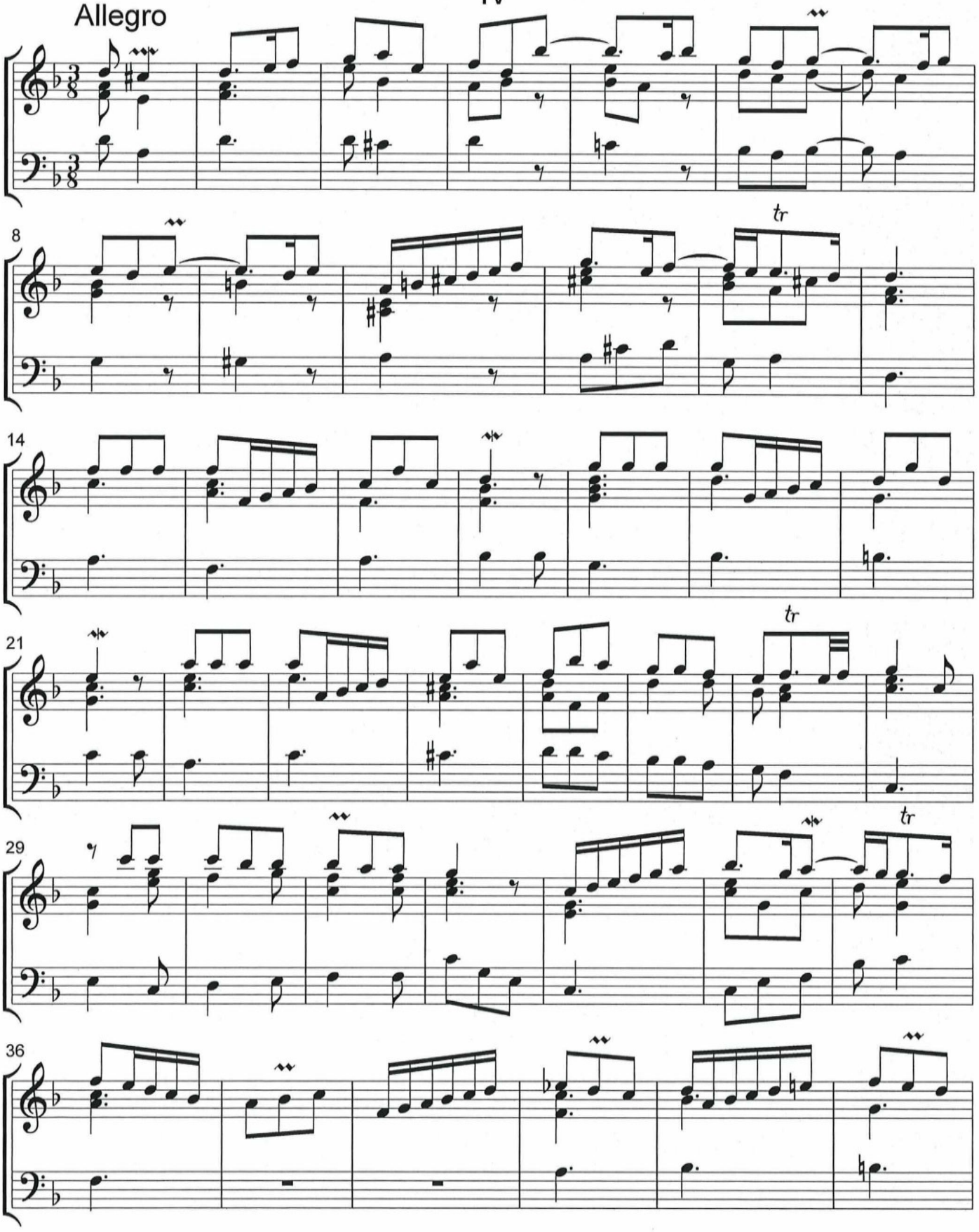
Sonata

Op.2.IV (Bärenreiter Hortus Musicus 142)

IV

Benedetto Marcello

Allegro



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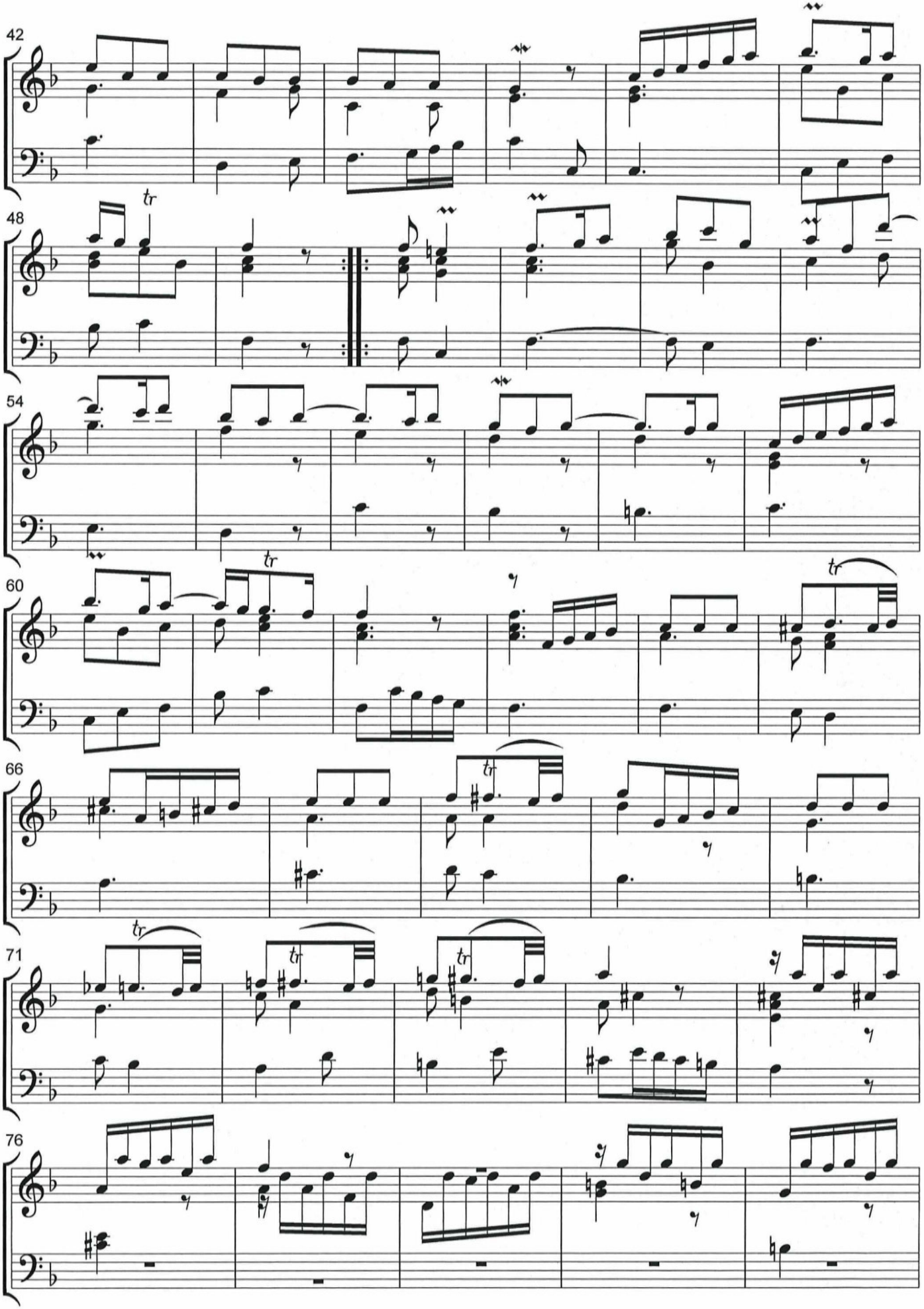
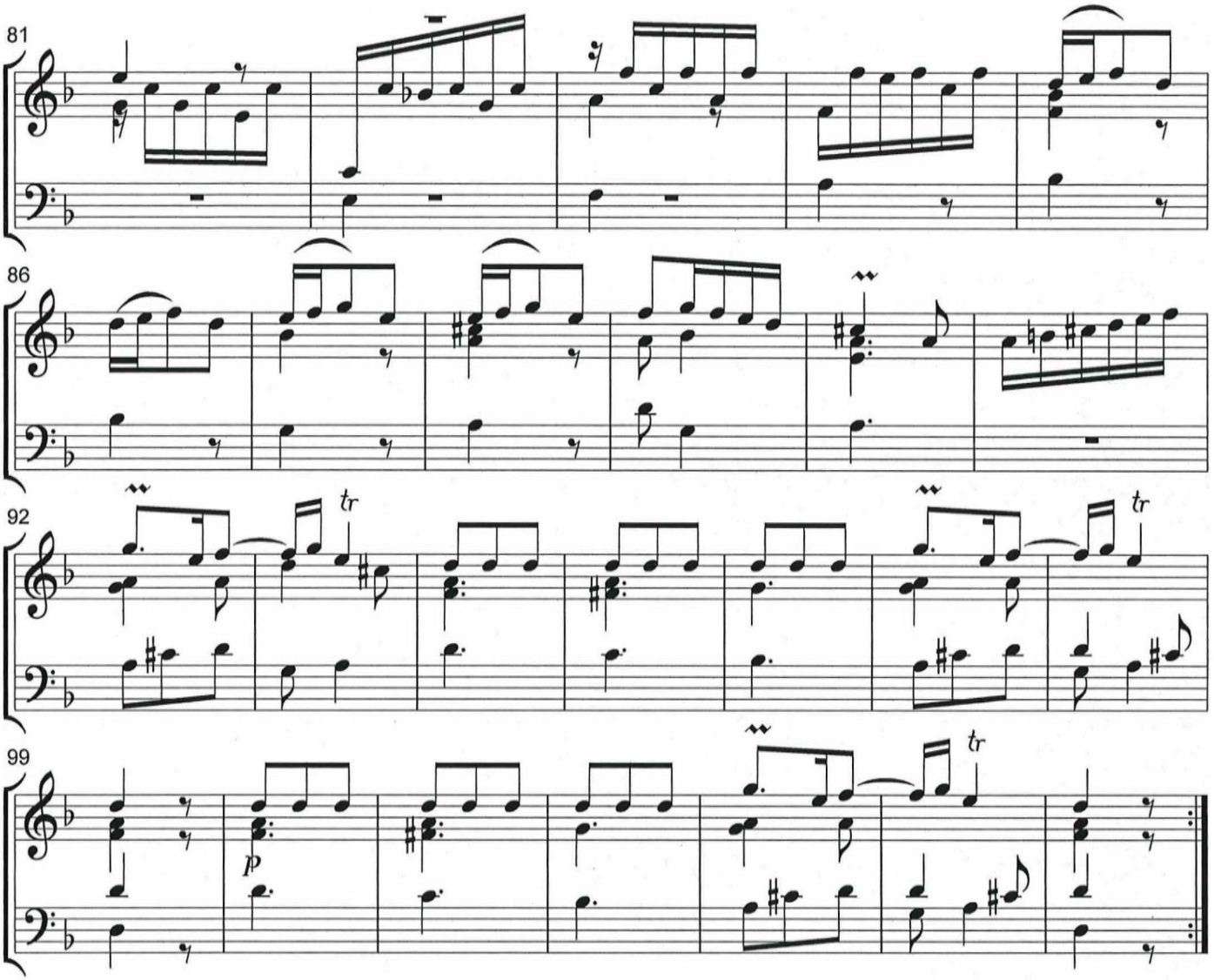


Copyright Arr. Carillon: M.Lewkowitz 11.4.2022



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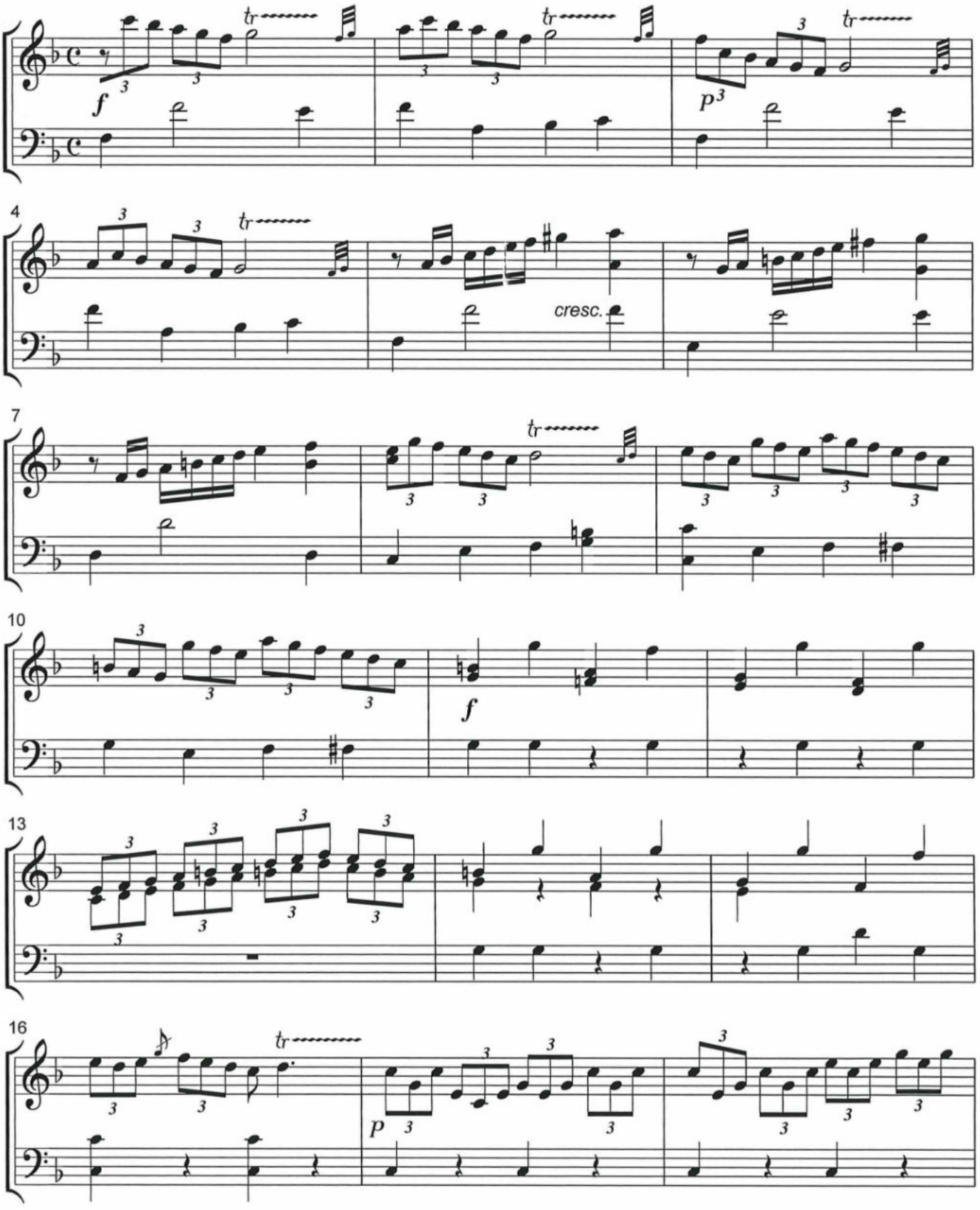
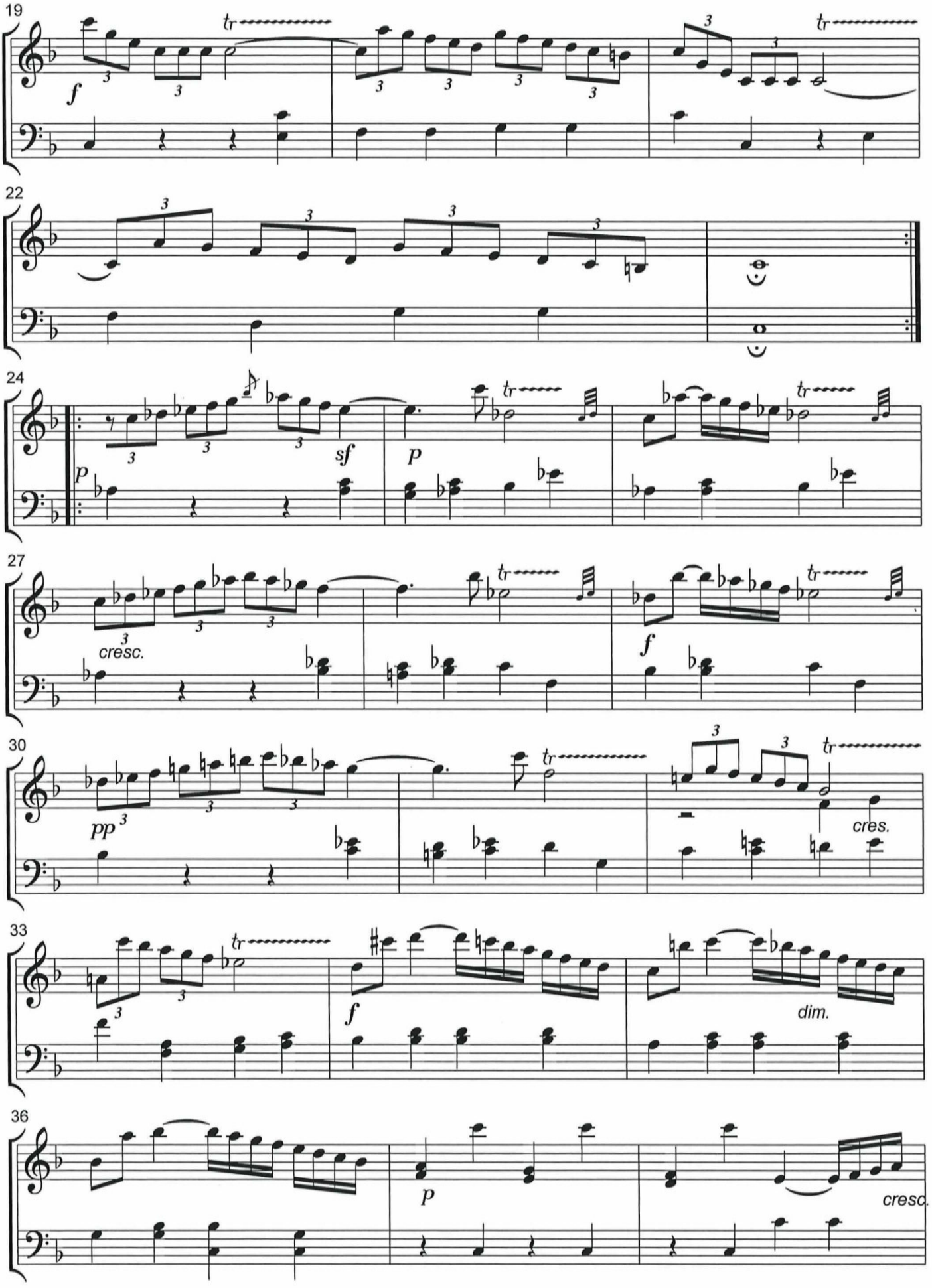
Sonate 1

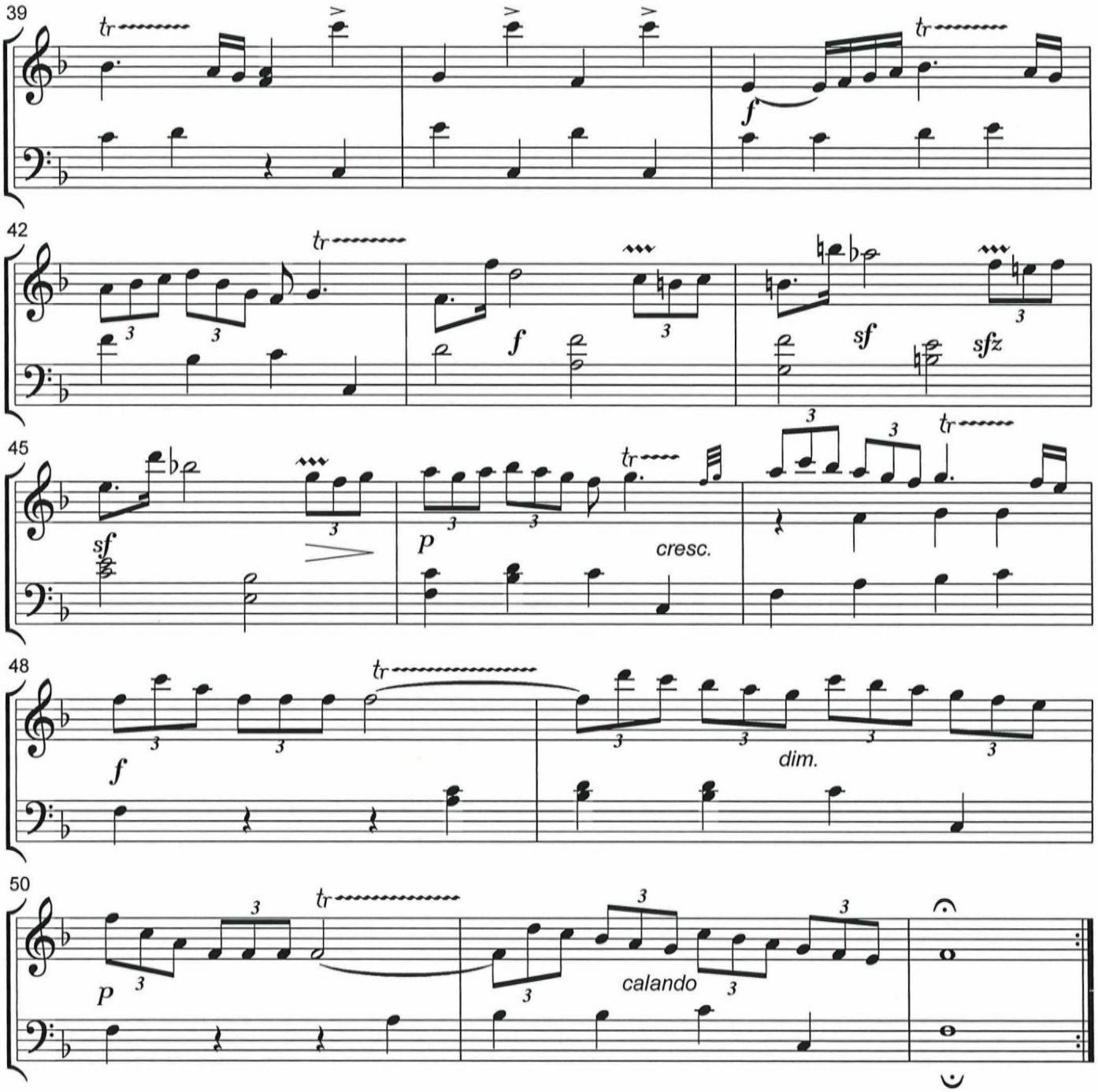
Fasciscolo I, 102640

D.Scarlatti



C°Arr. Carillon: M.Lewkowitz25.1.2021

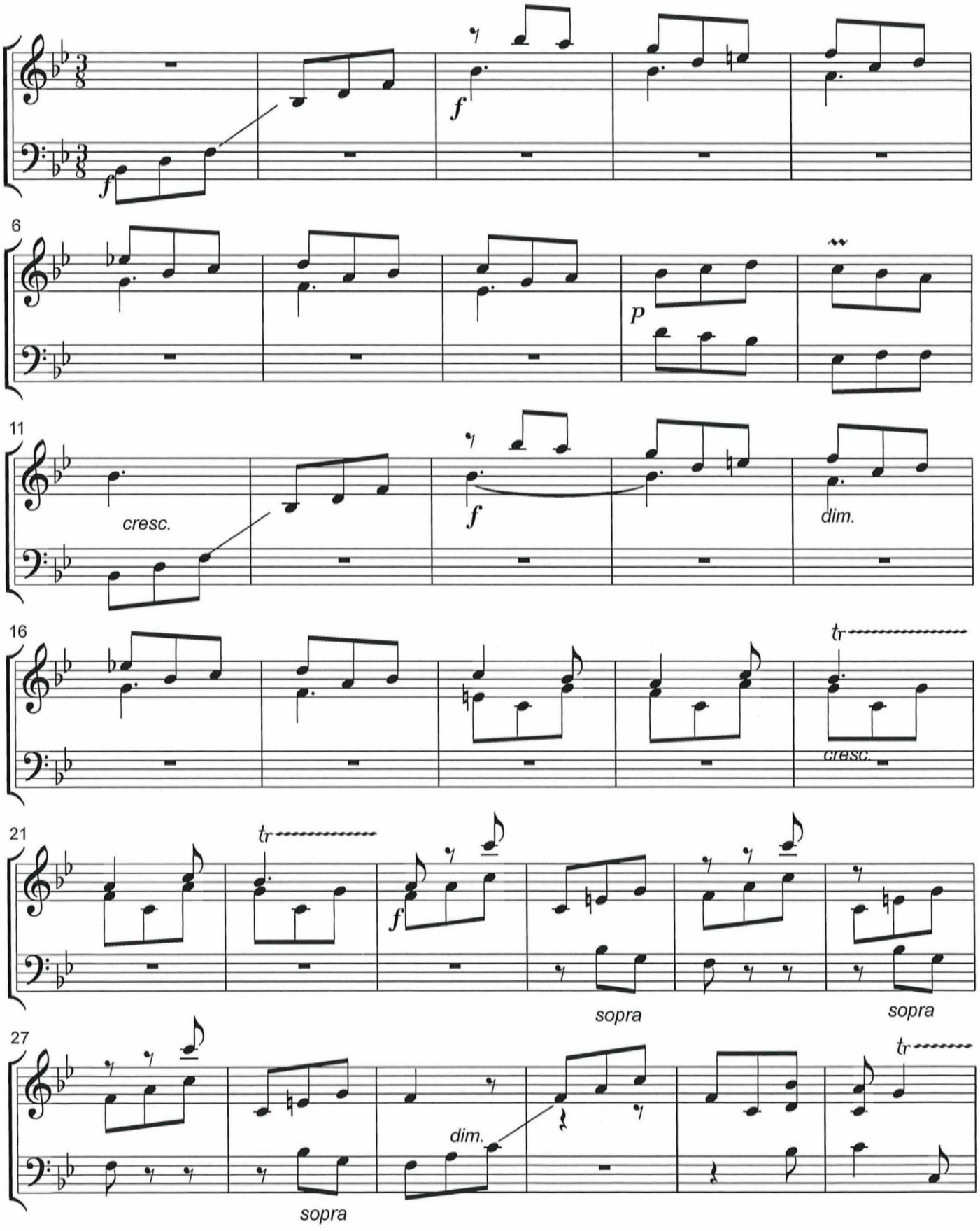

19
f
tr
22
24
p
sf
p
tr
27
cresc.
f
30
pp
cres.
33
f
dim.
36
p
cresc.

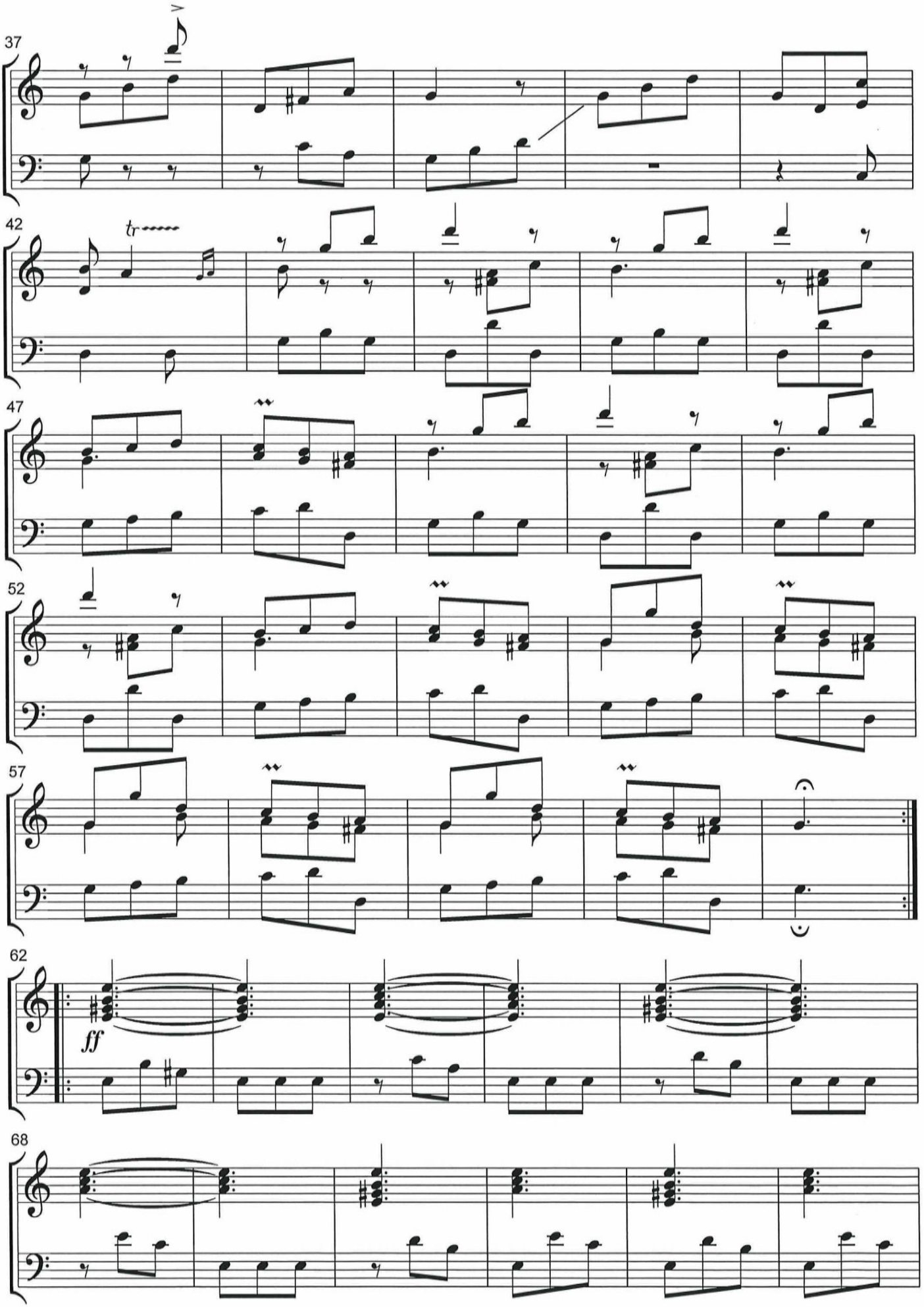

39
42
45
48
50
cresc.
dim.
calando

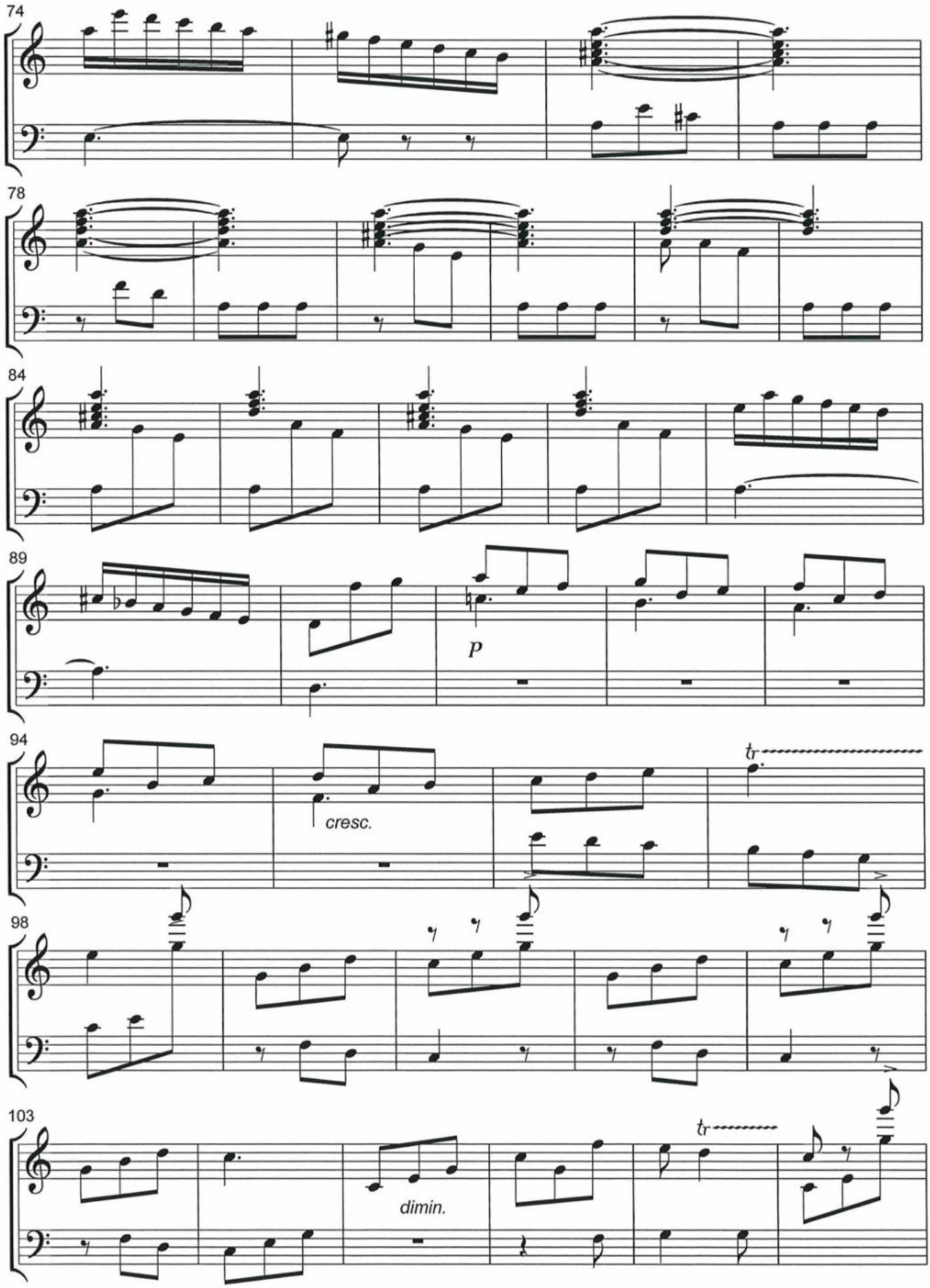
Sonate 3

Fascicolo I, 102640

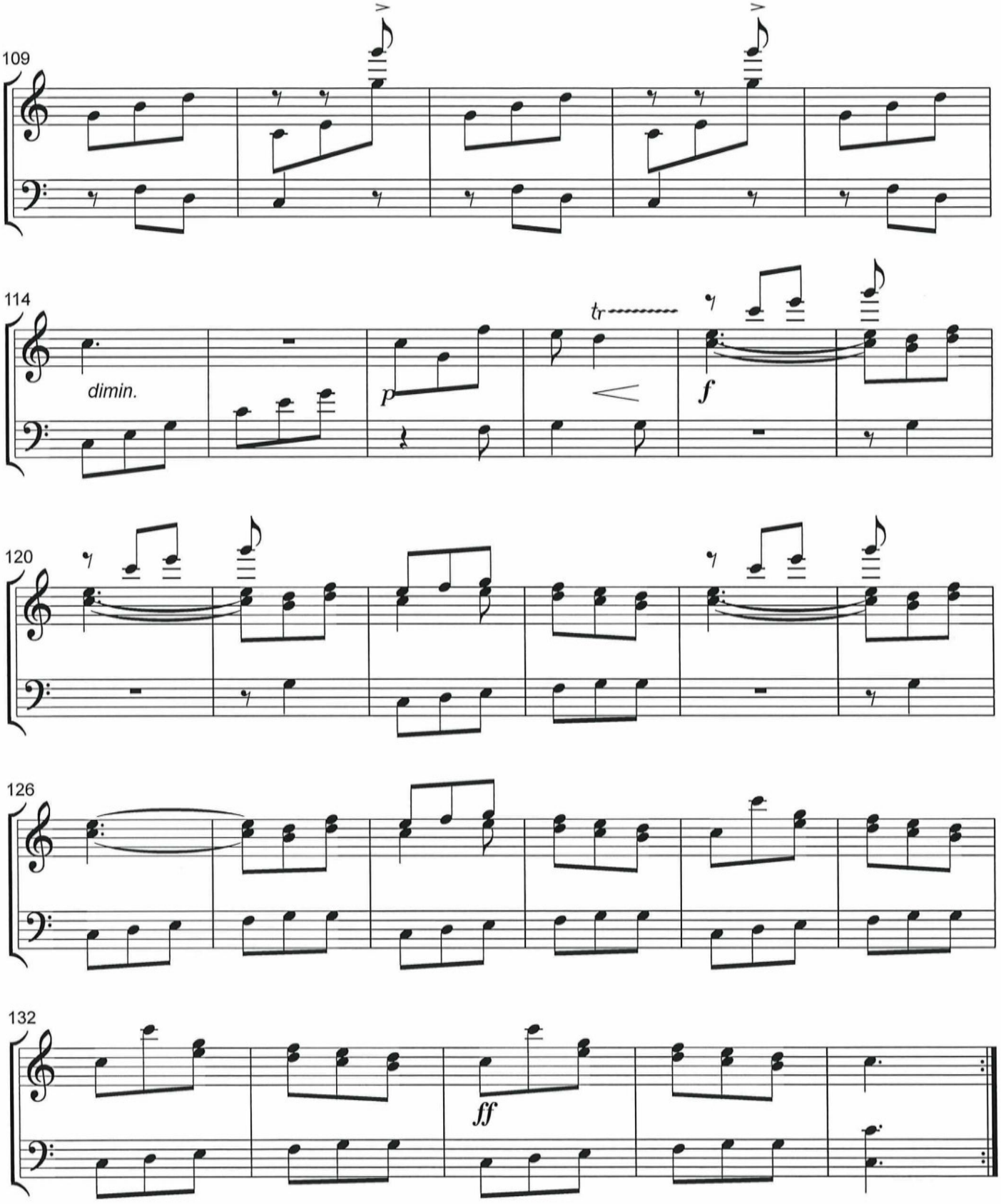
D.Scarlatti




37
42
tr
47
52
57
62
ff
68



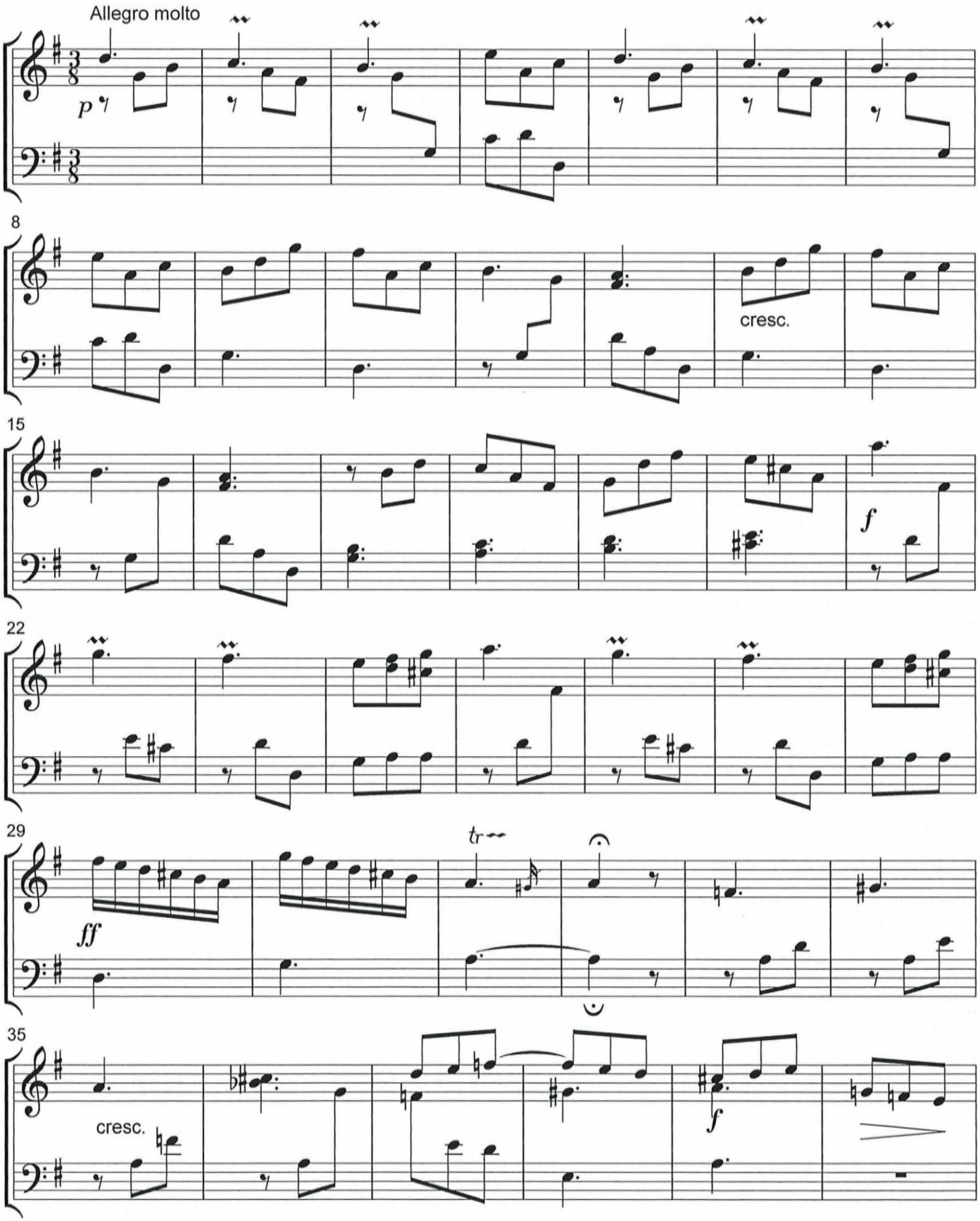
C°Arrangement Carillon:.M.Lewkowitz 11.2.2021


109
114
dimin.
p
tr
f
120
126
132
ff

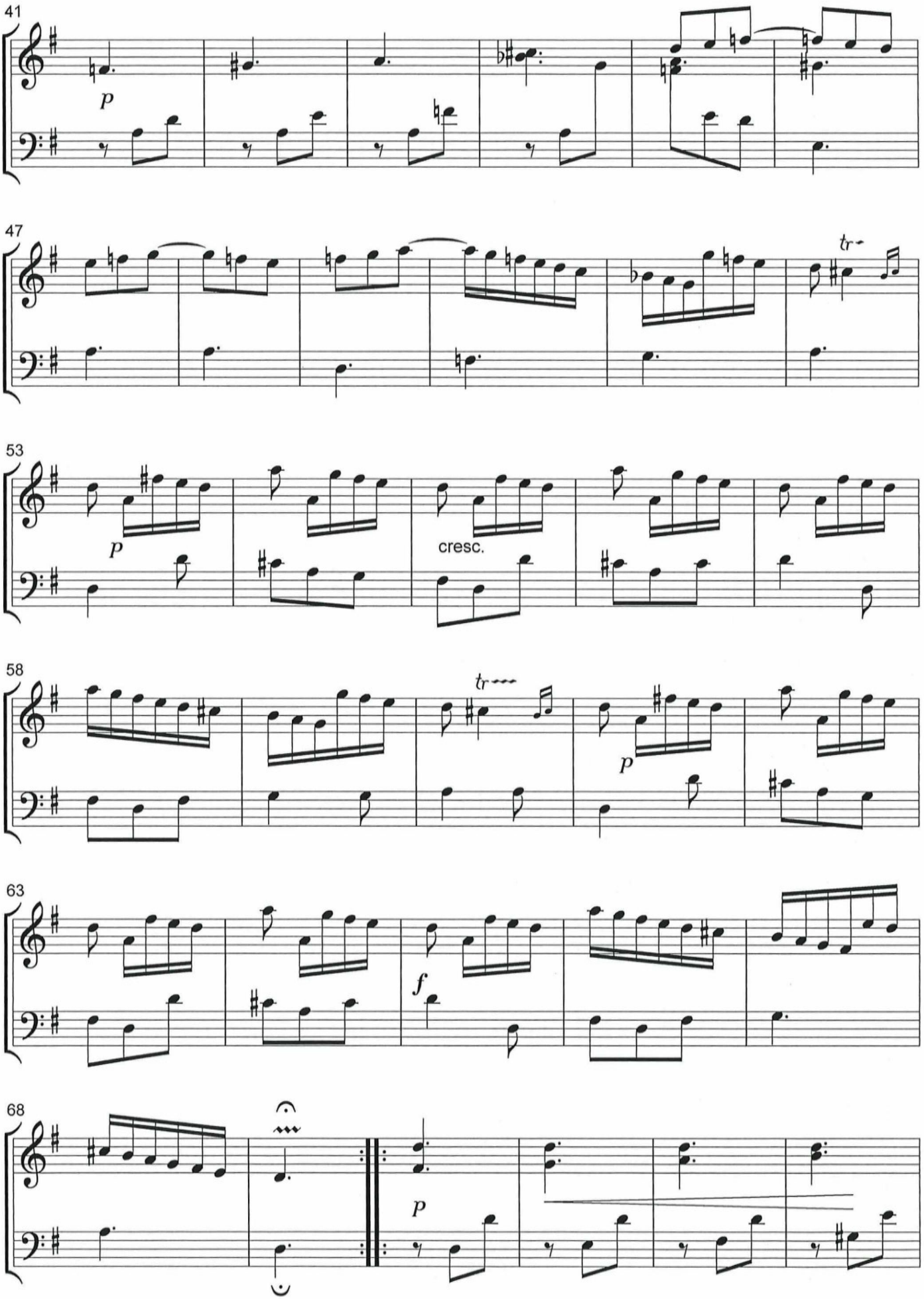
Sonate 4

Fasciscolo I , 102640

D.Scarlatti



C°Arr. Carillon: M.Lewkowitz 6.12.2020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p
47
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53
p
cresc.
58
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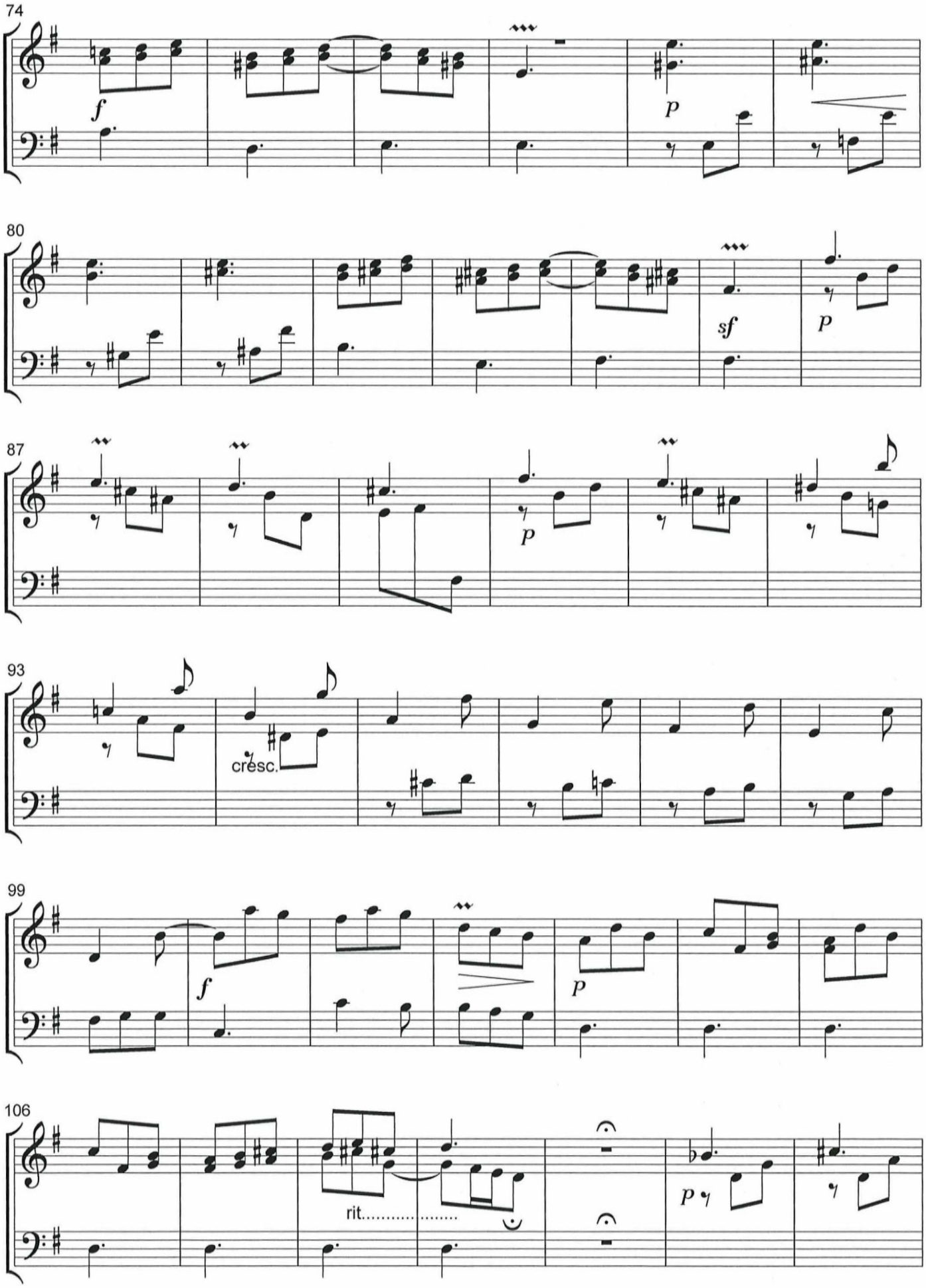
p
63
f
68
p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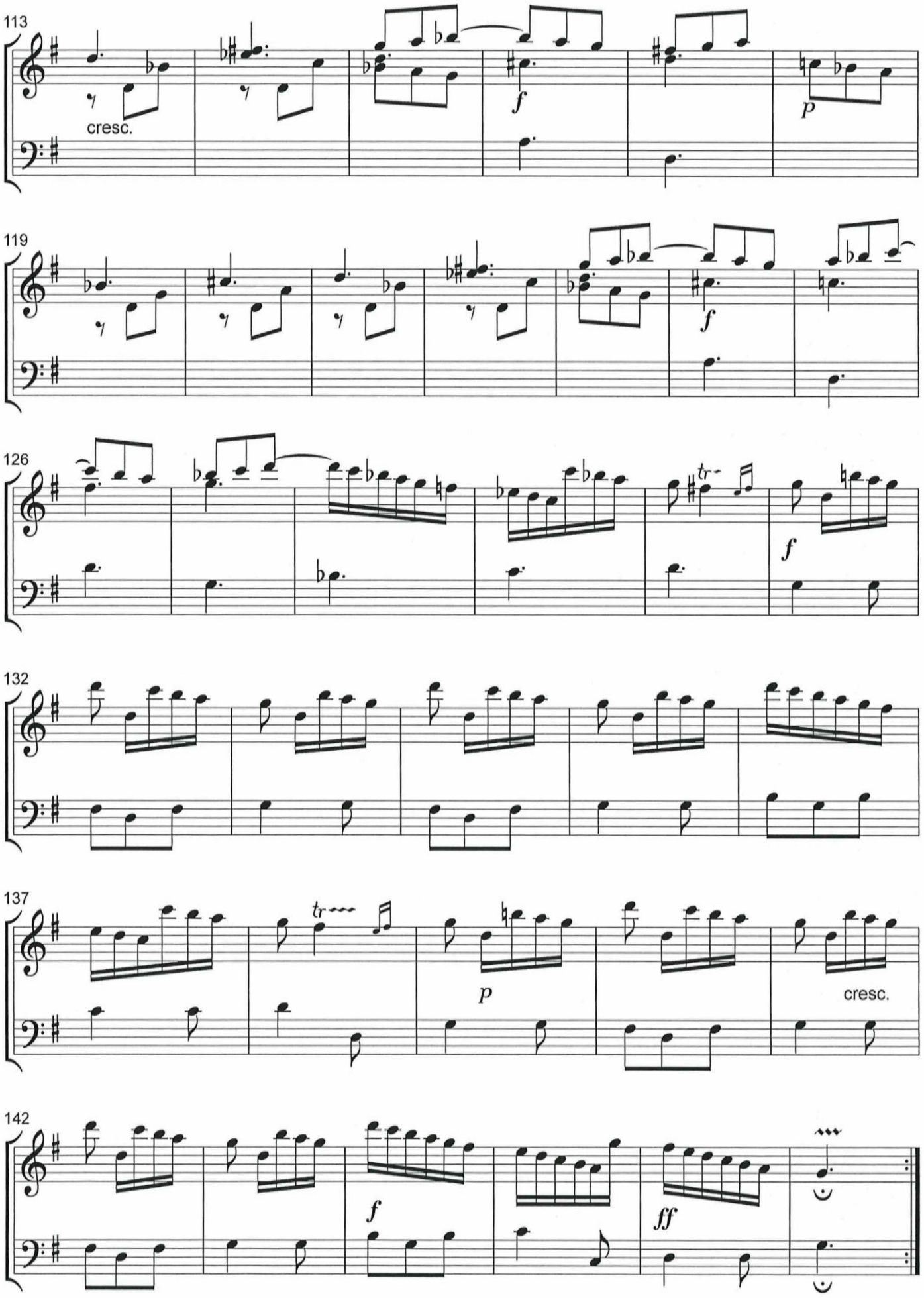
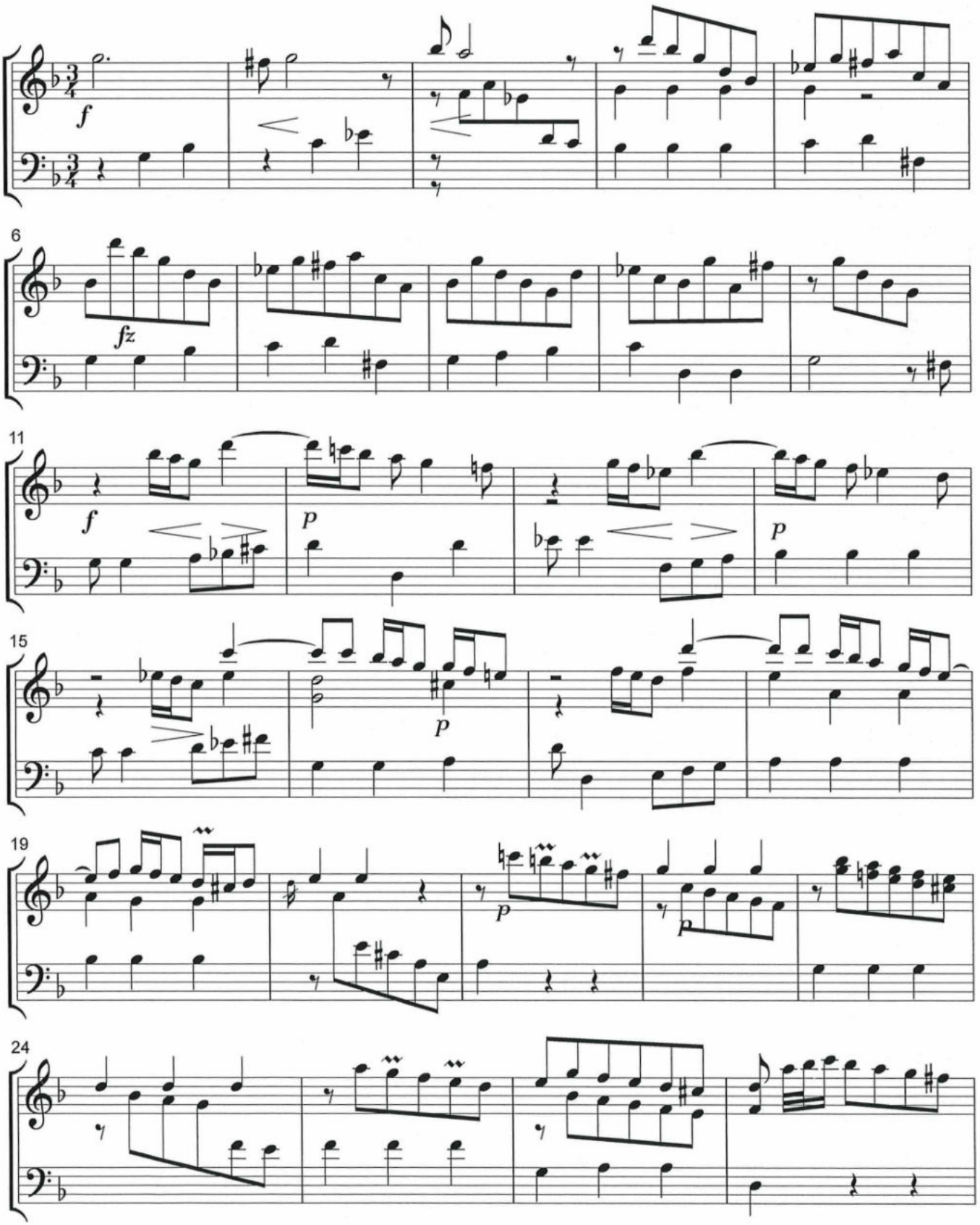
f
p
80
sf
p
87
p
93
cresc.
99
f
p
106
rit.....
p


113
cresc.
f
p
119
f
126
tr
f
132
137
tr
p
cresc.
142
f
ff

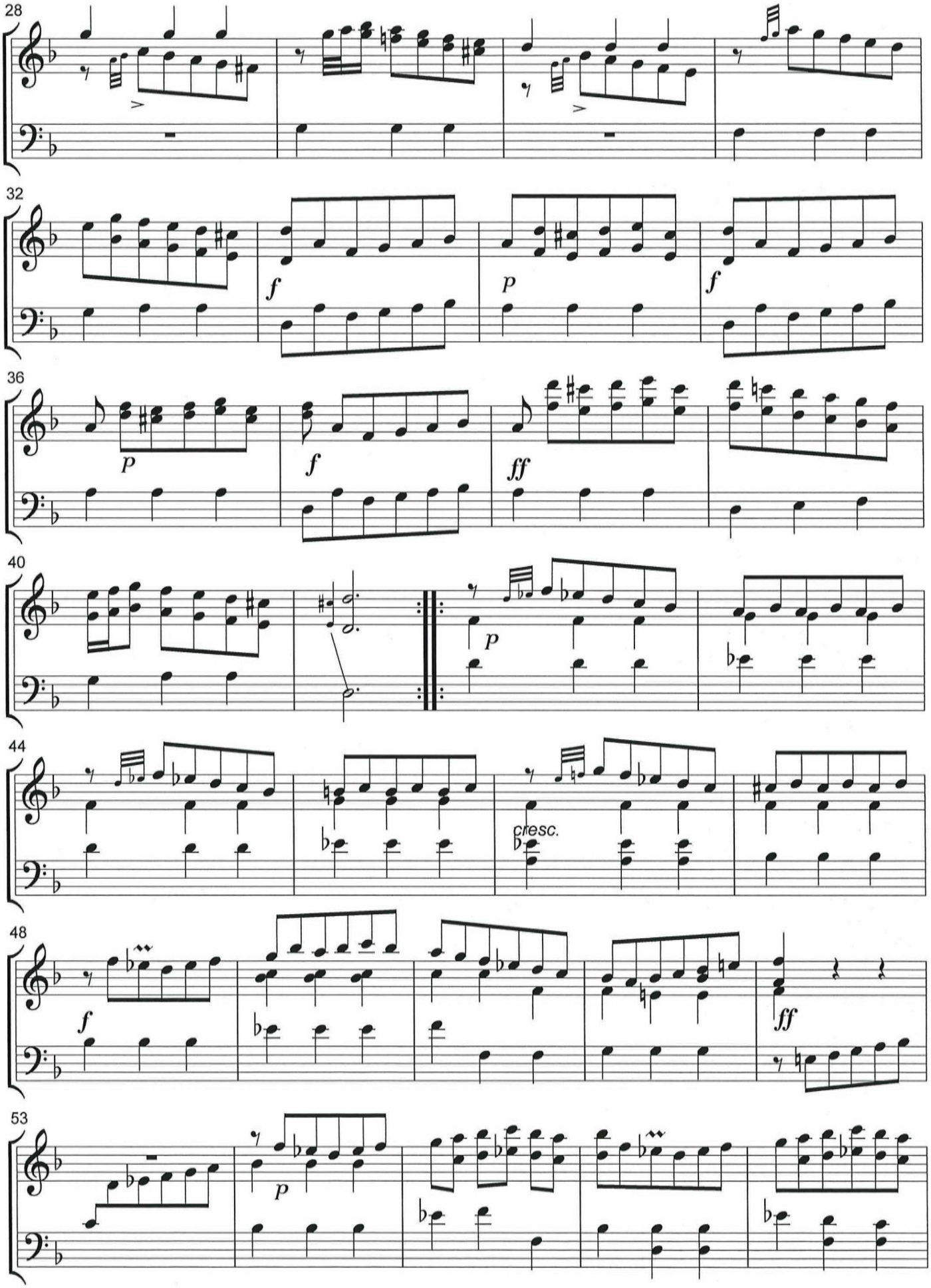
Sonate 6

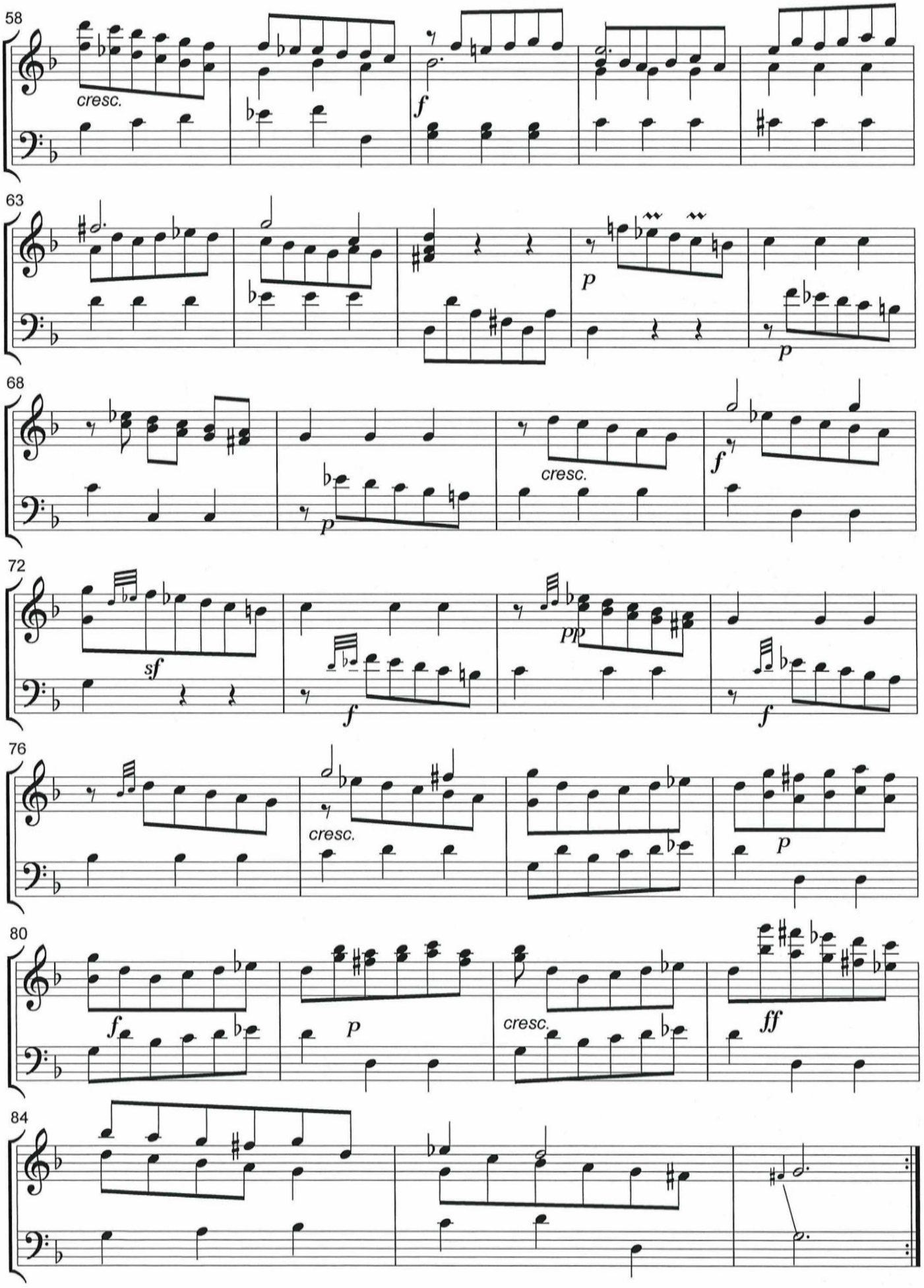
Fascicolo I, 102640

D.Scarlatti



C° Arrangement Carillon: M.Lewkowitz 2.4.2021


28
32
36
40
44
48
53
cresc.


58
cresc.
f
63
p
p
68
p
cresc.
f
72
sf
f
pp
f
76
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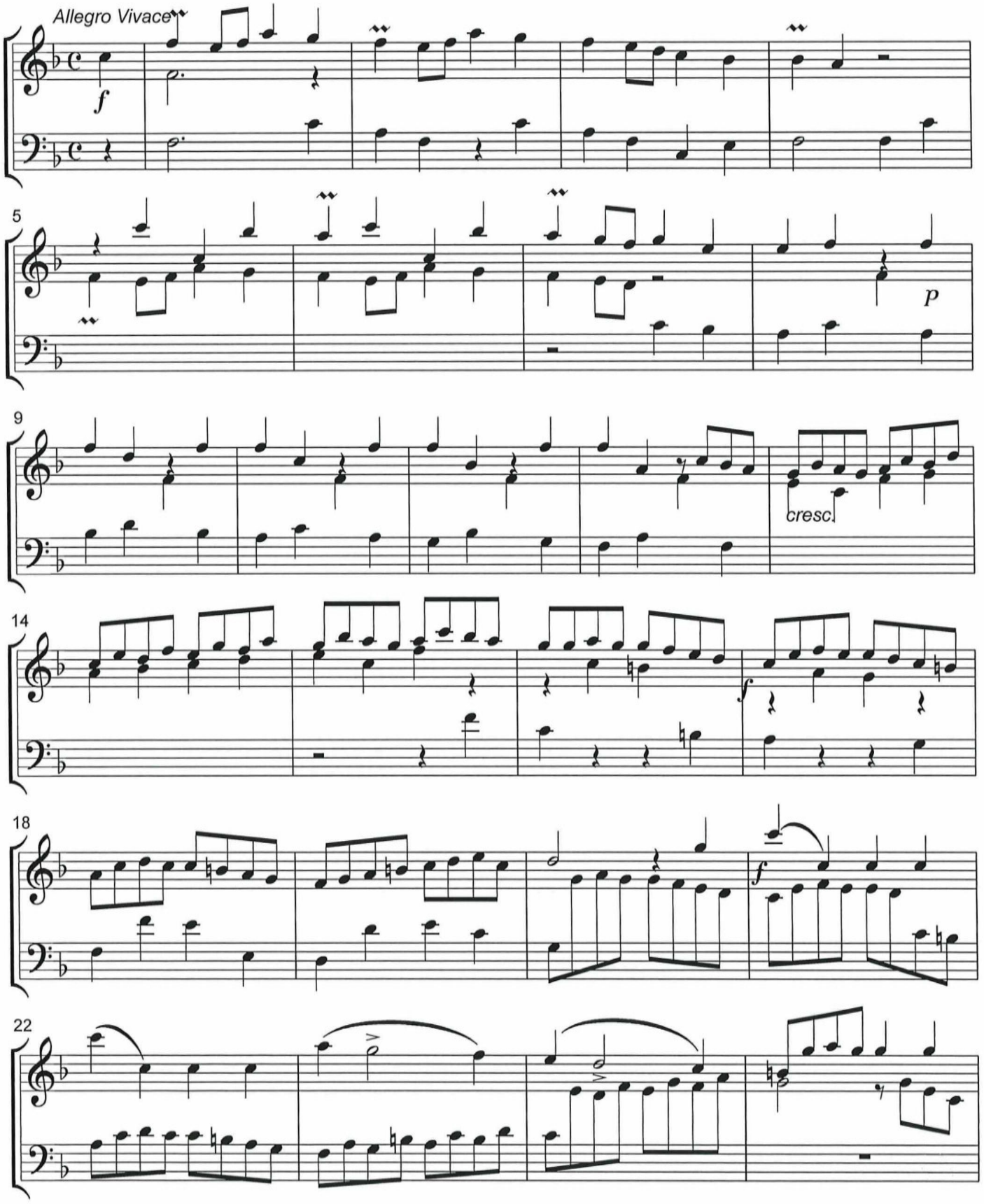
p
80
f
p
cresc.
ff
84

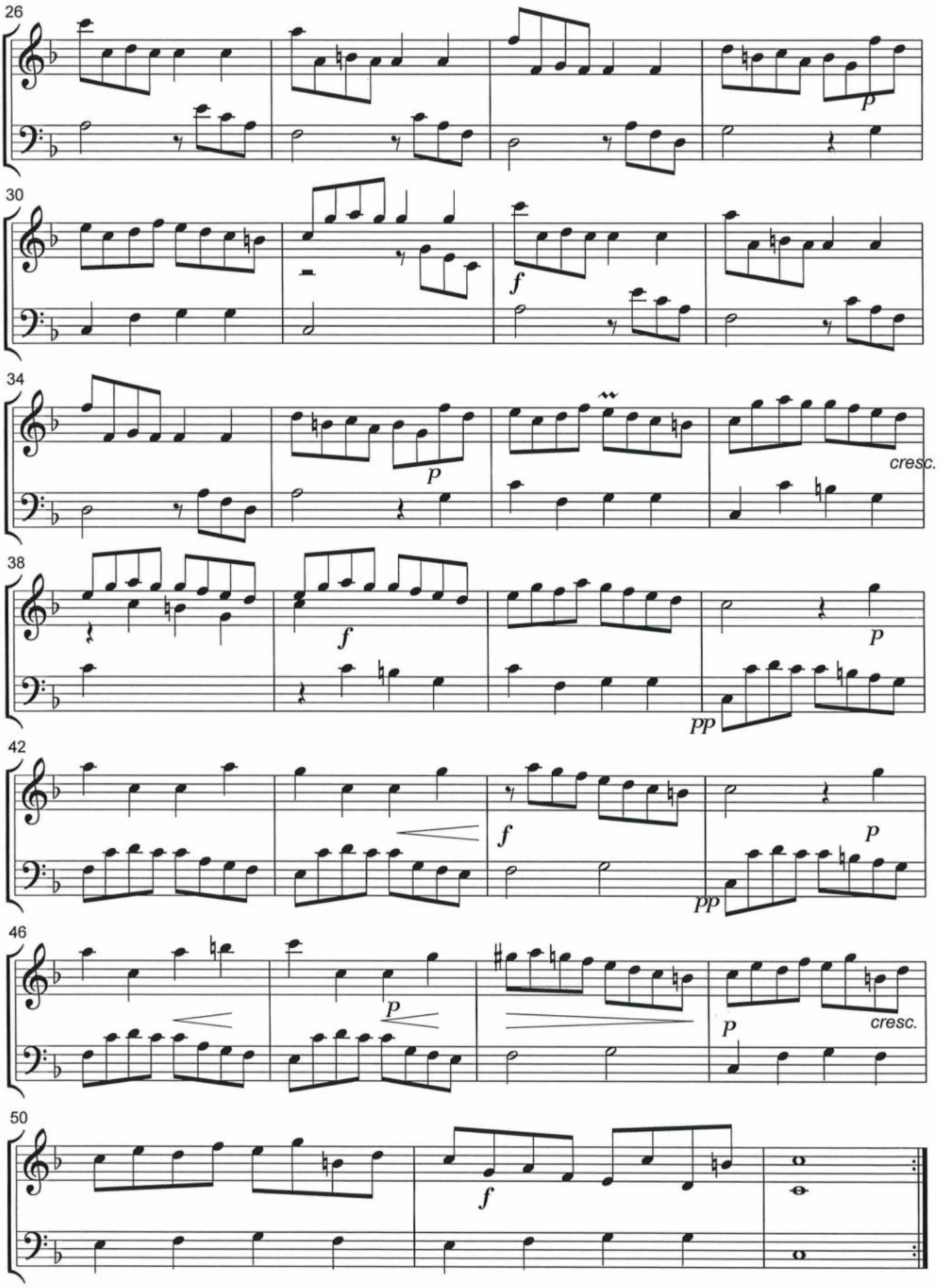
Sonate 7

Fascicolo II, 102640

D.Scarlatti



C° Arrangement Carillon: M.Lewkowitz 2.5. 2021.



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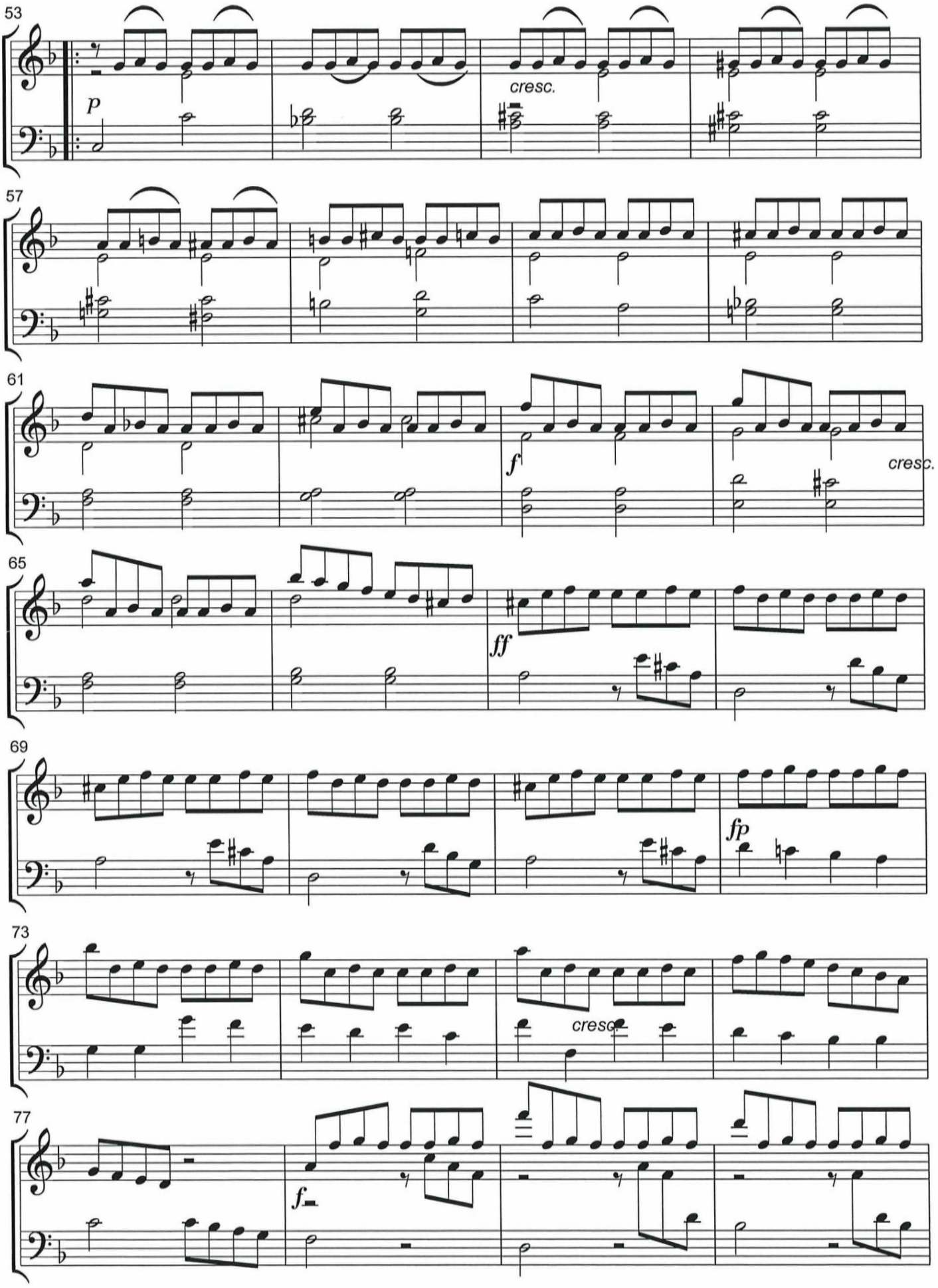
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ff
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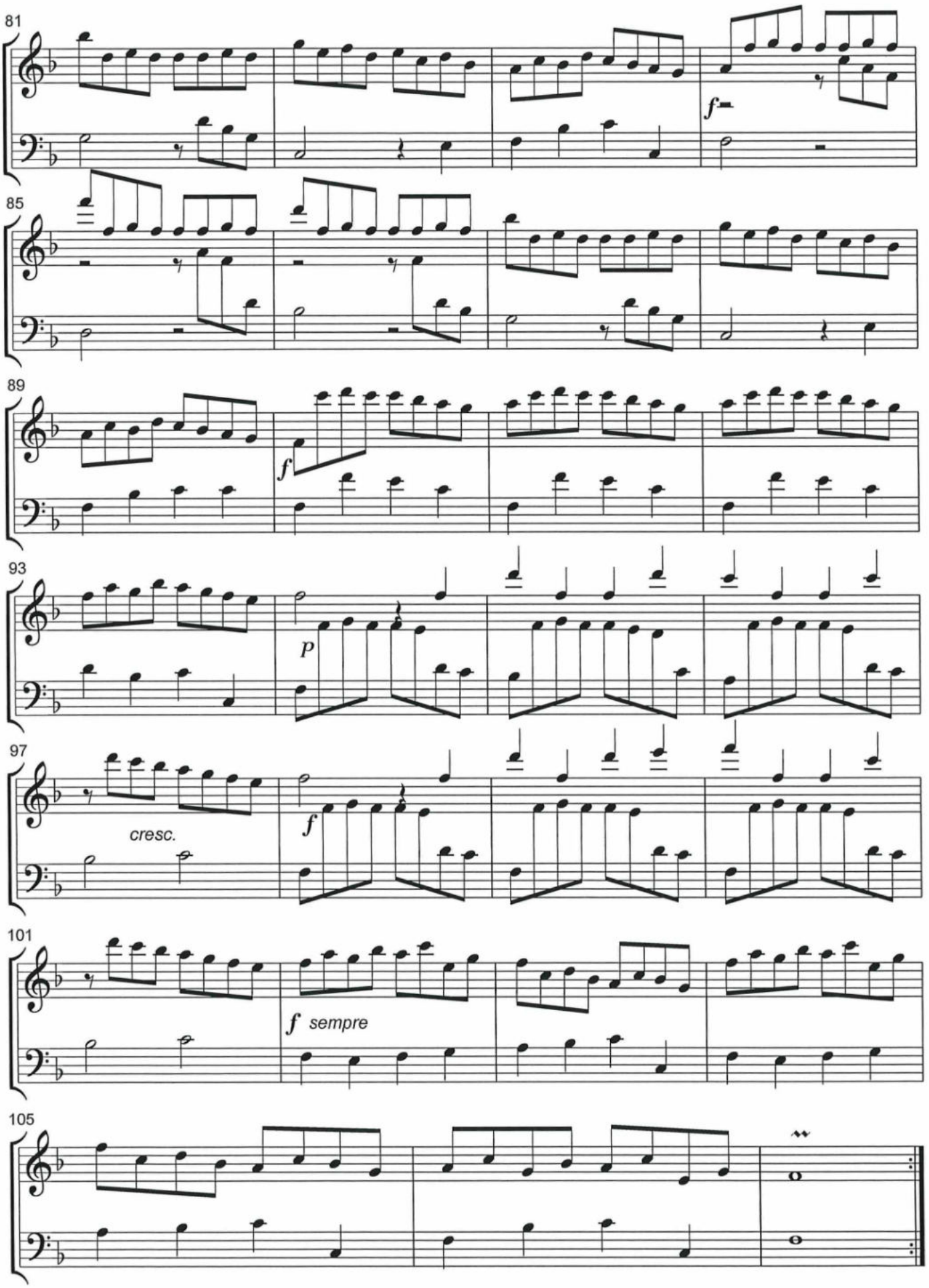
cresc.
77
f

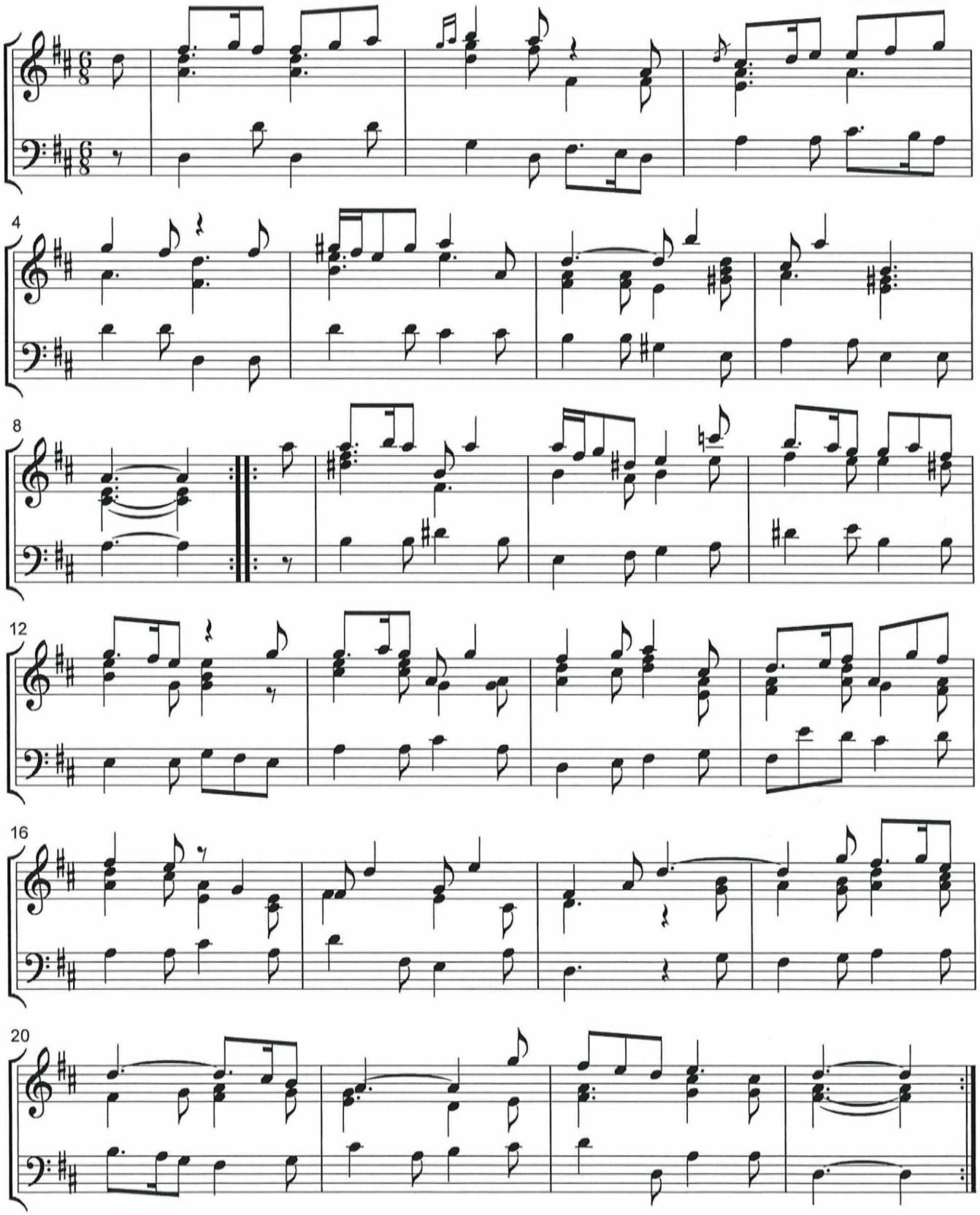


C° Arrangement Carillon: M.Lewkowitz 2.5. 2021.

SONATA I

I Ceciliana

Willem de Fesch
1687-1757 (?)

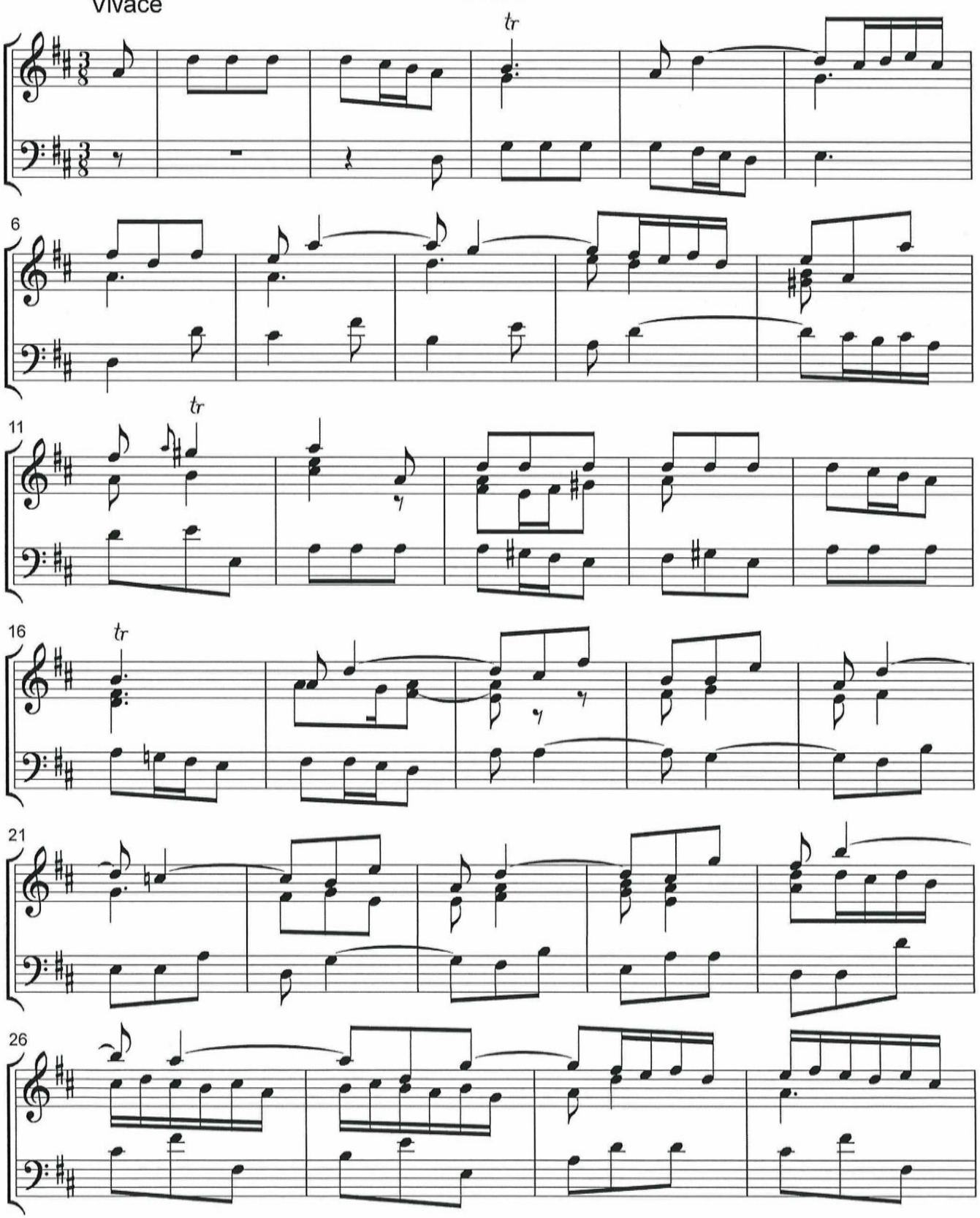


C°Arr. Carillon: M.Lewkowitz 14.12.2020

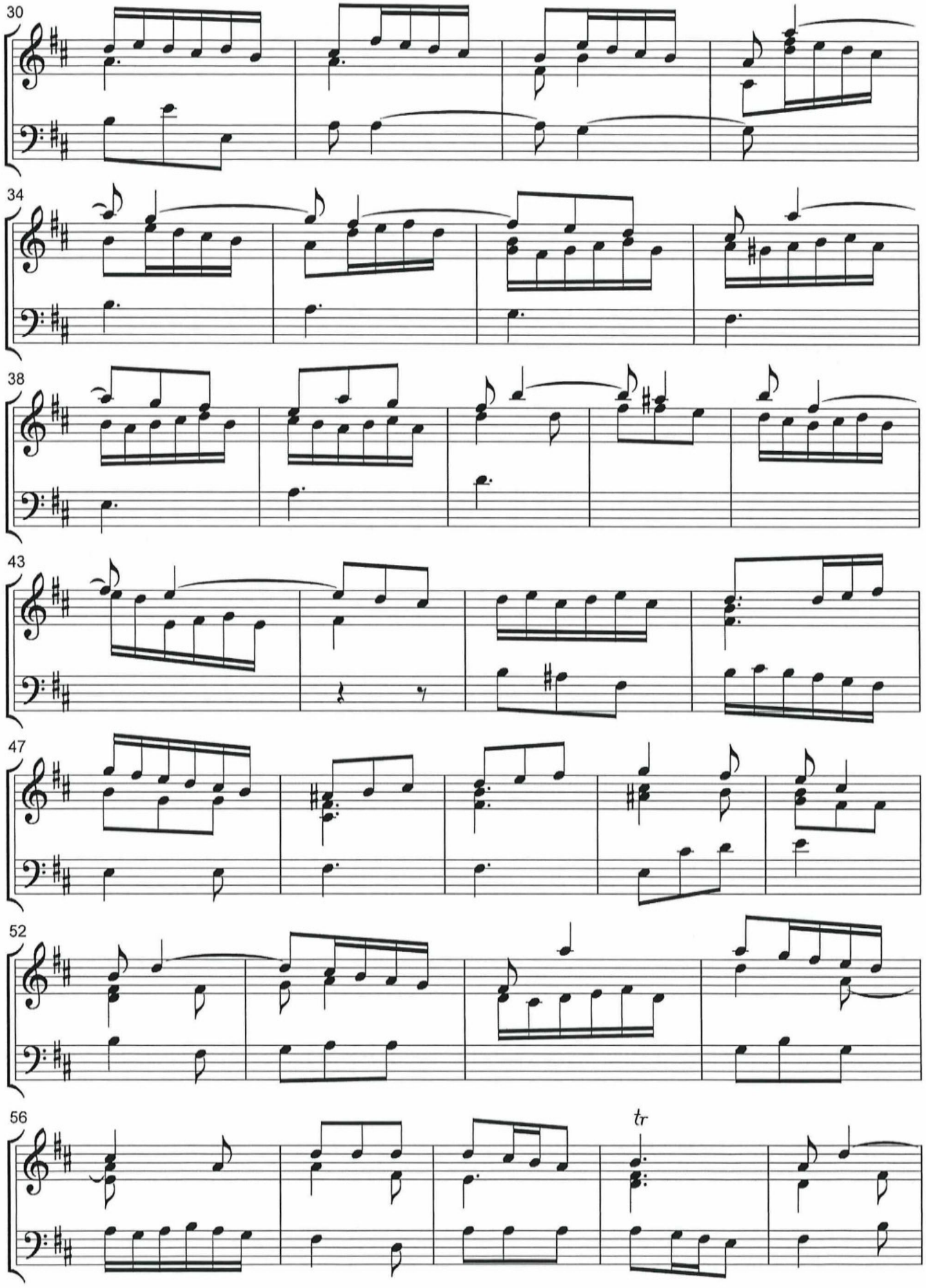
Sonate 1

W.de Fesch

deel 2



C°Arr. Carillon: M.Lewkowitz 26.12.2020.



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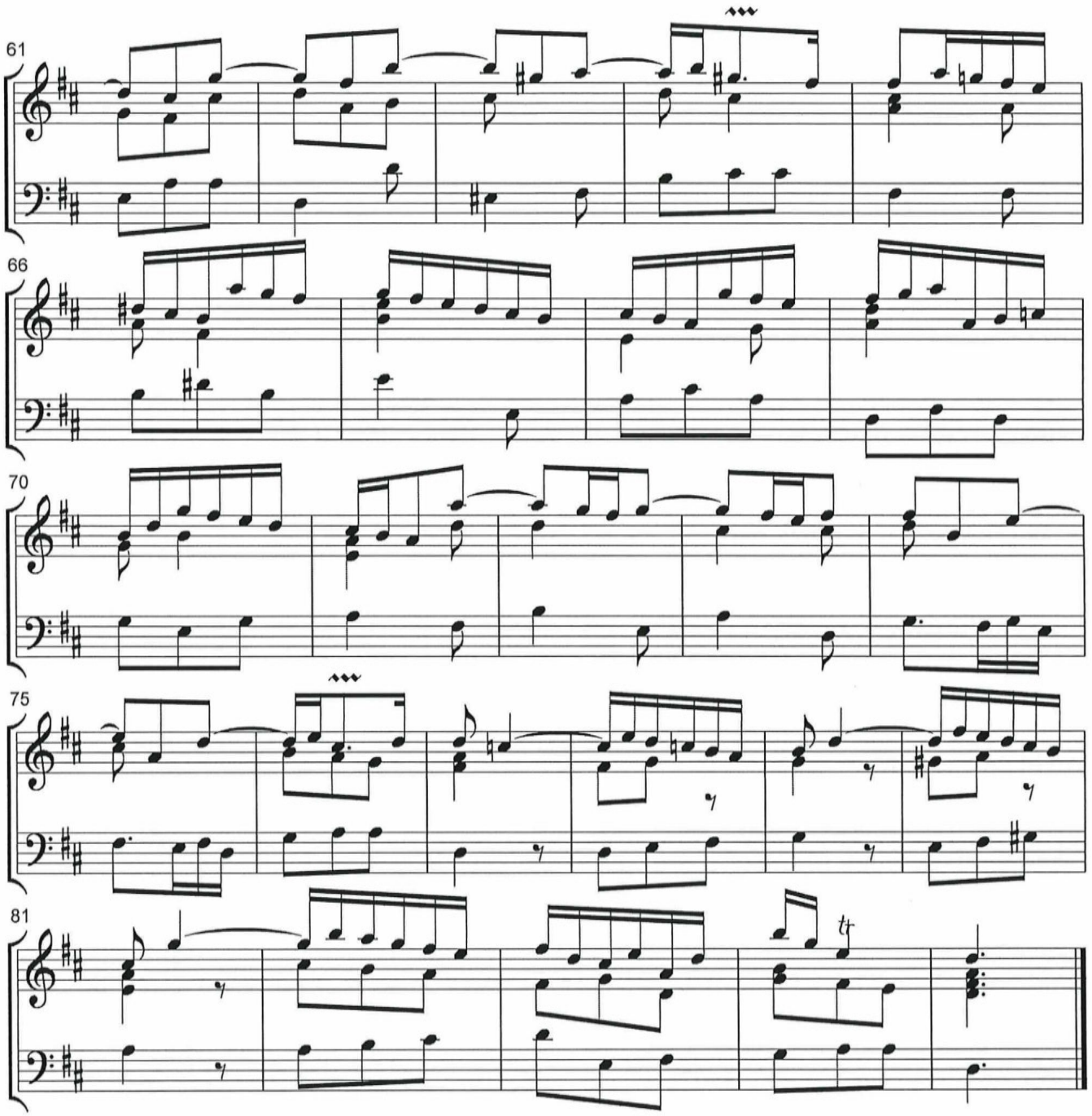

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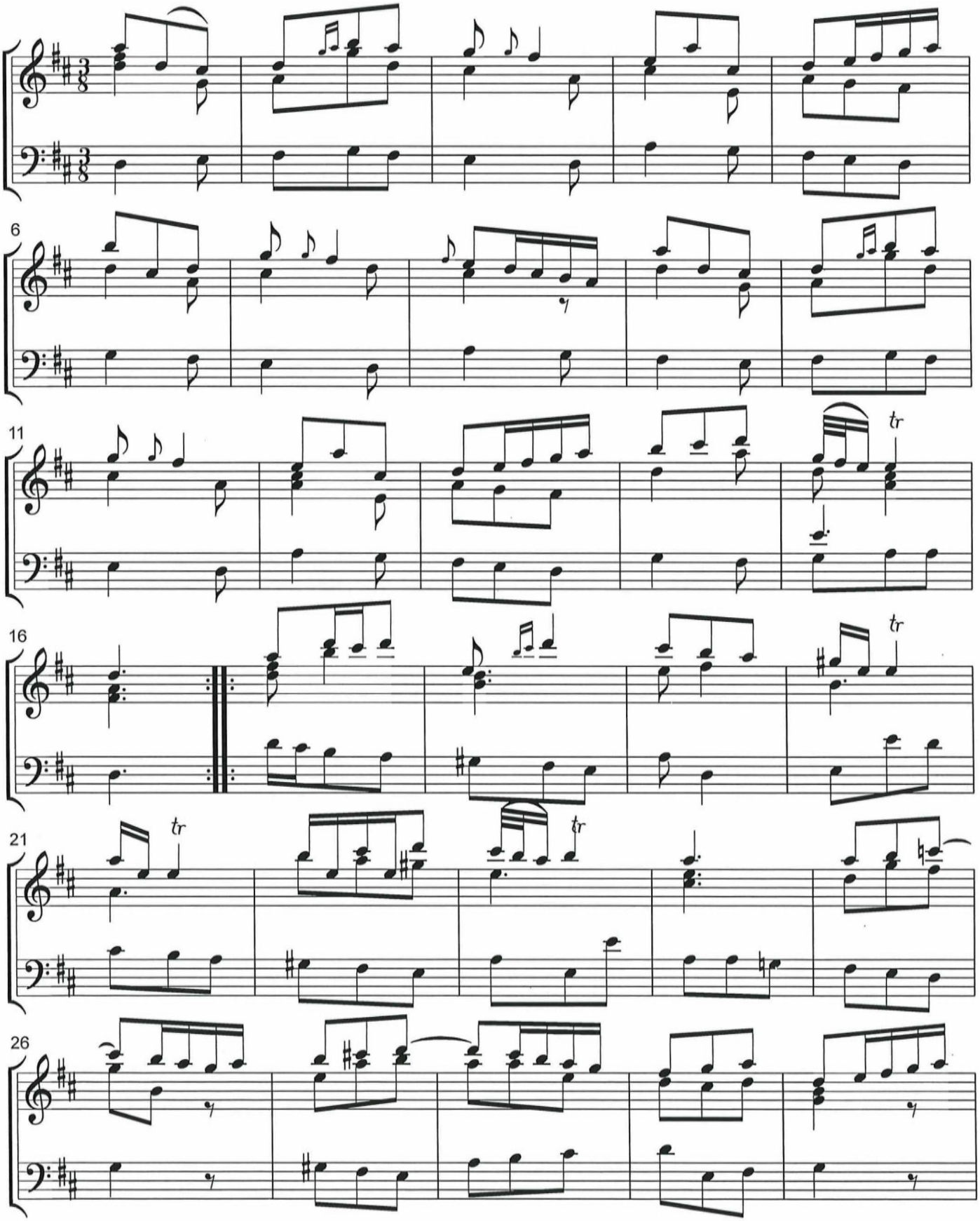
Sonate 1

deel 3 Minuetto 1

W.de Fesch



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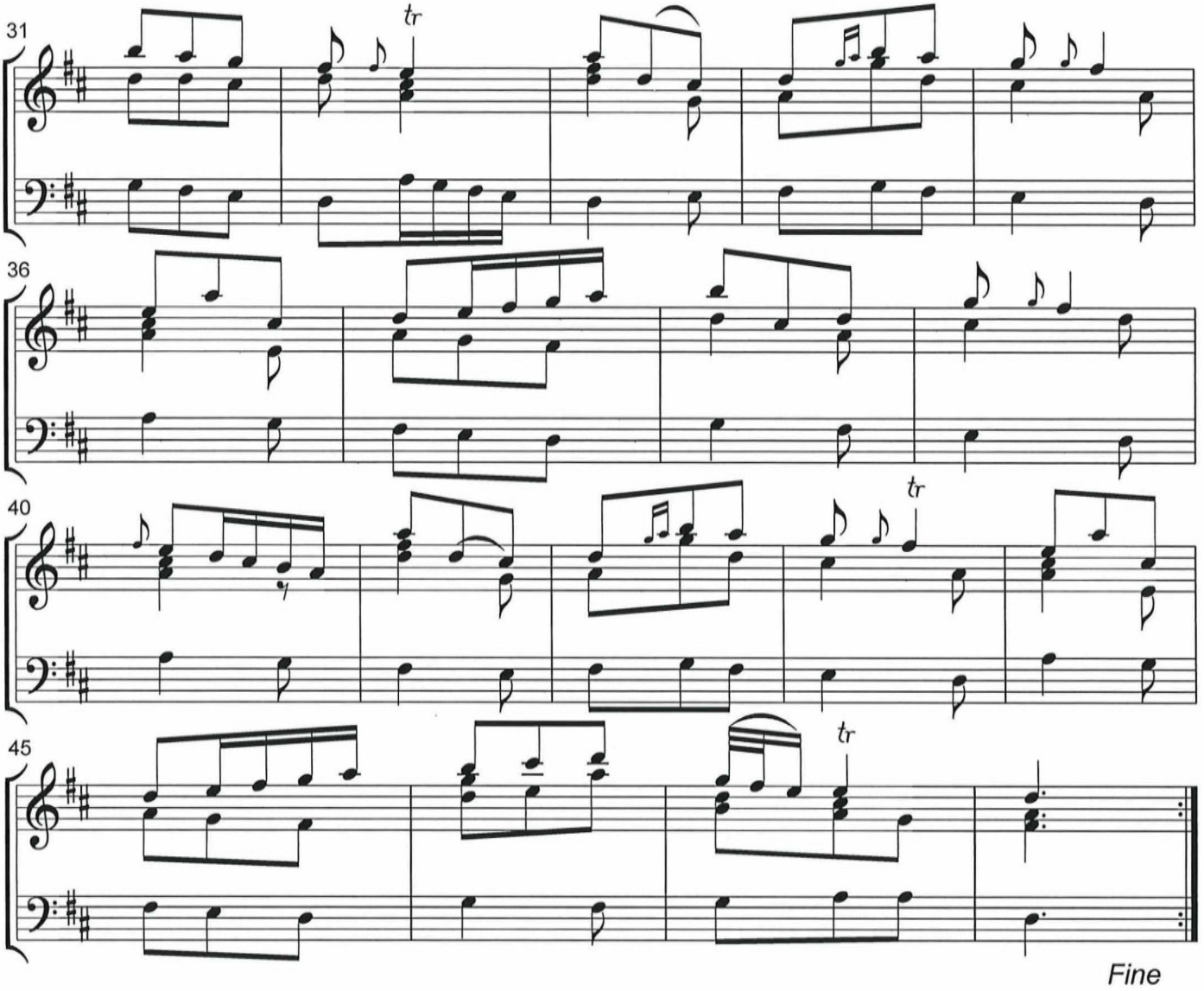
31
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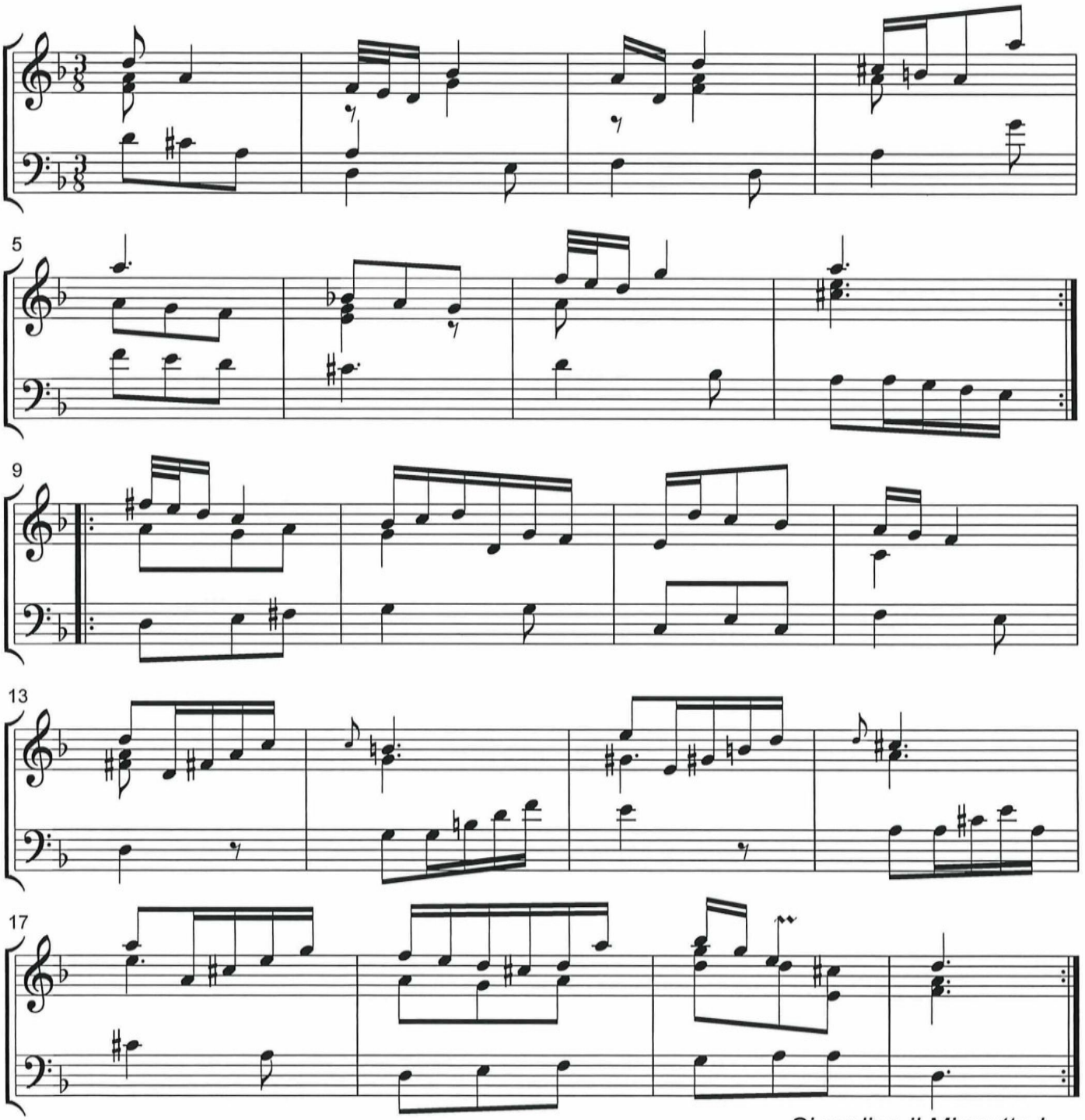
36
40
tr
45
tr
Fine

Sonate 1

deel 3 Minuetto 2

W. de fesch



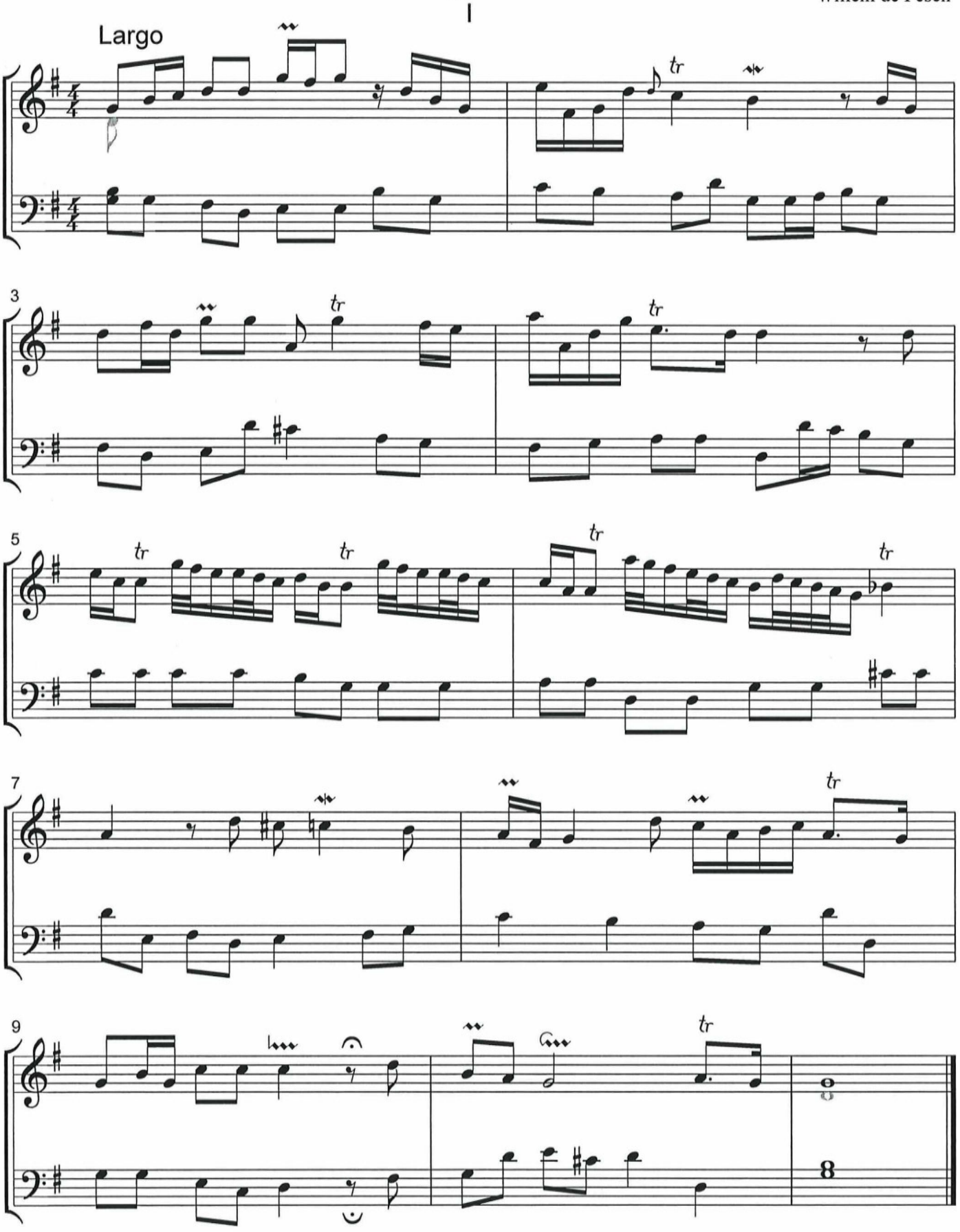
Si replica il Minuetto I

Sonata IV

Bärenreiter Verlag Hortus Musicus 128

Willem de Fesch

I



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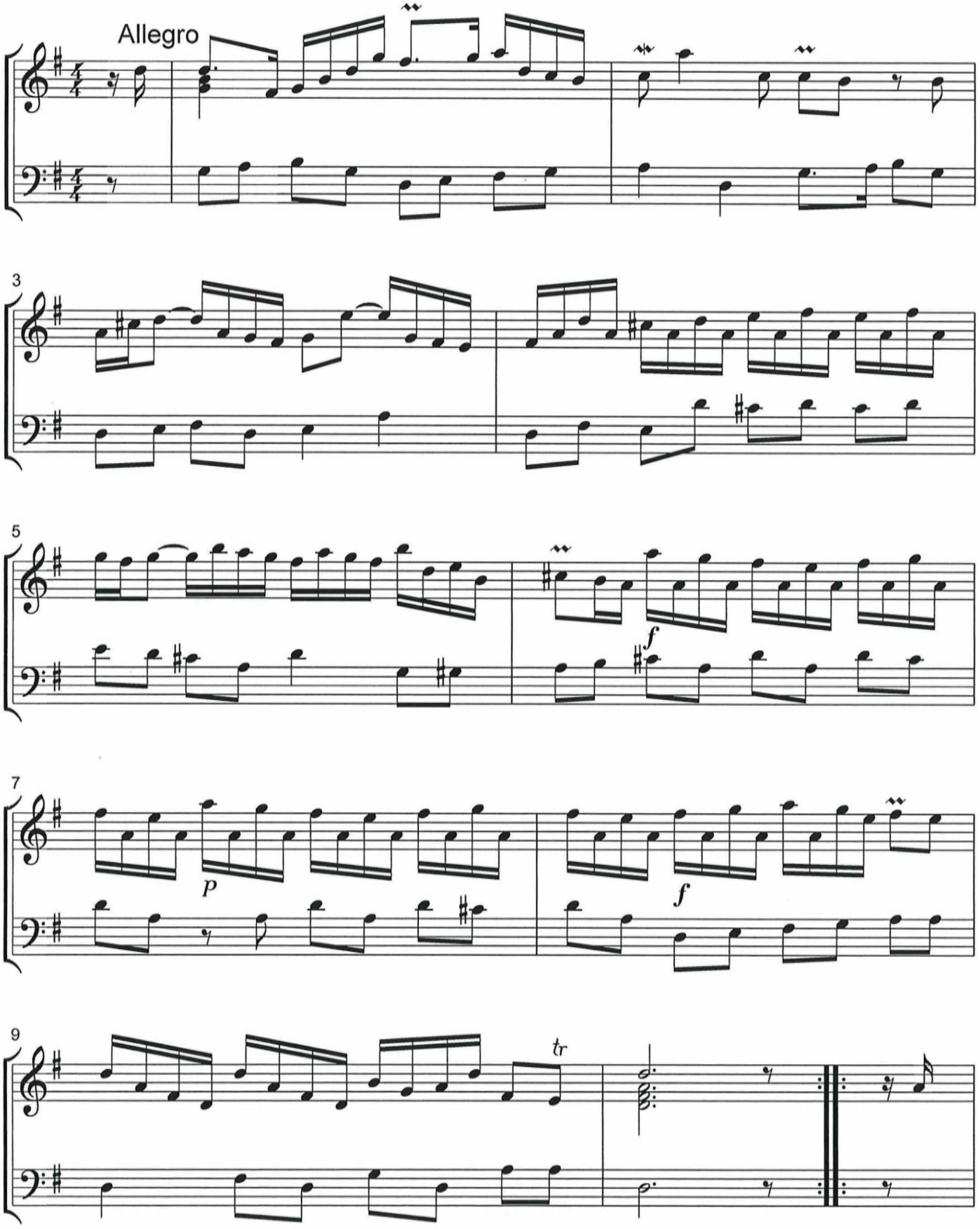
Sonata IV

Bärenreiter Verlag Hortus Musicus 128

II

Allemanda

Willem de Fesch



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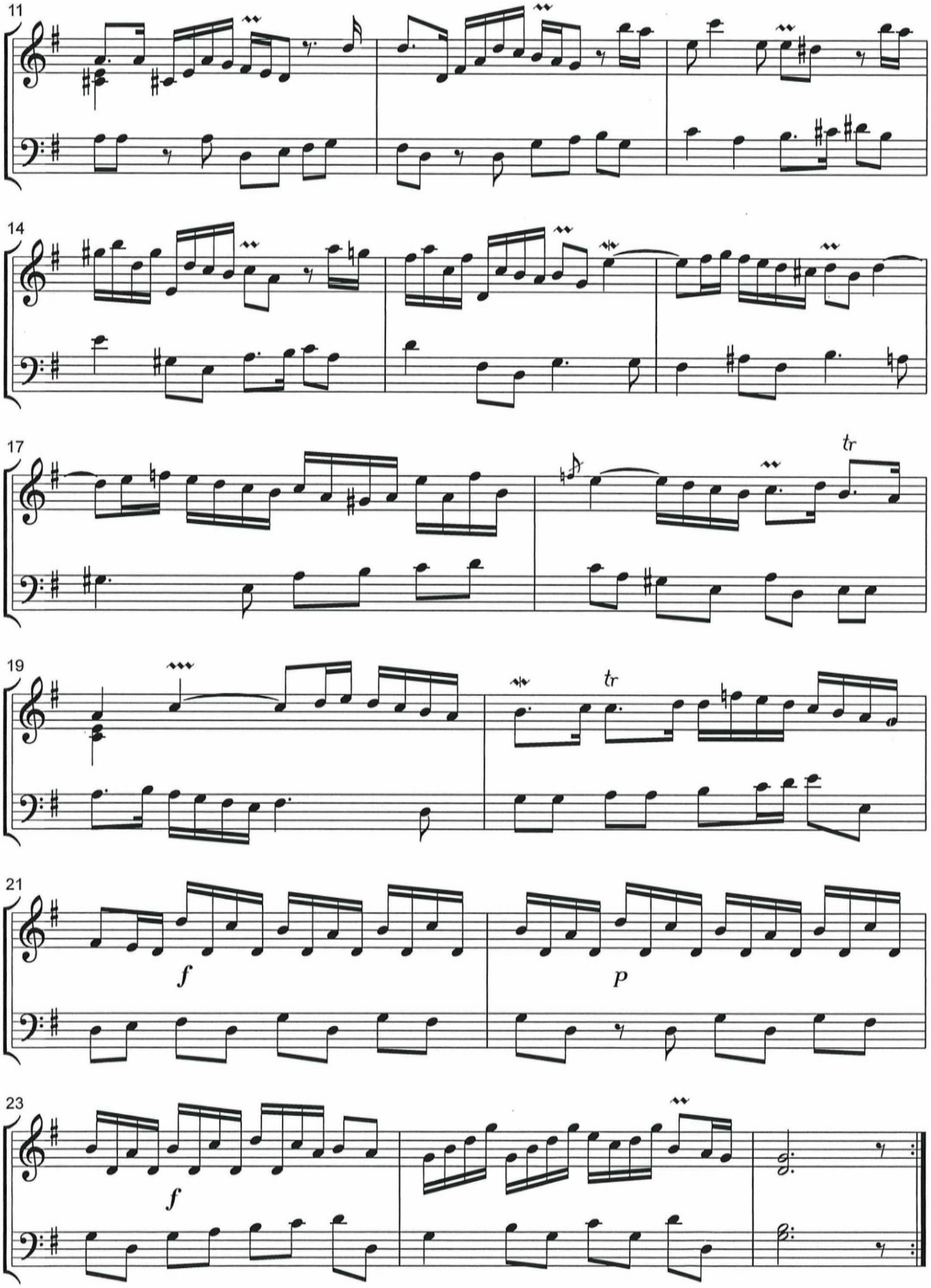

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Sonata IV

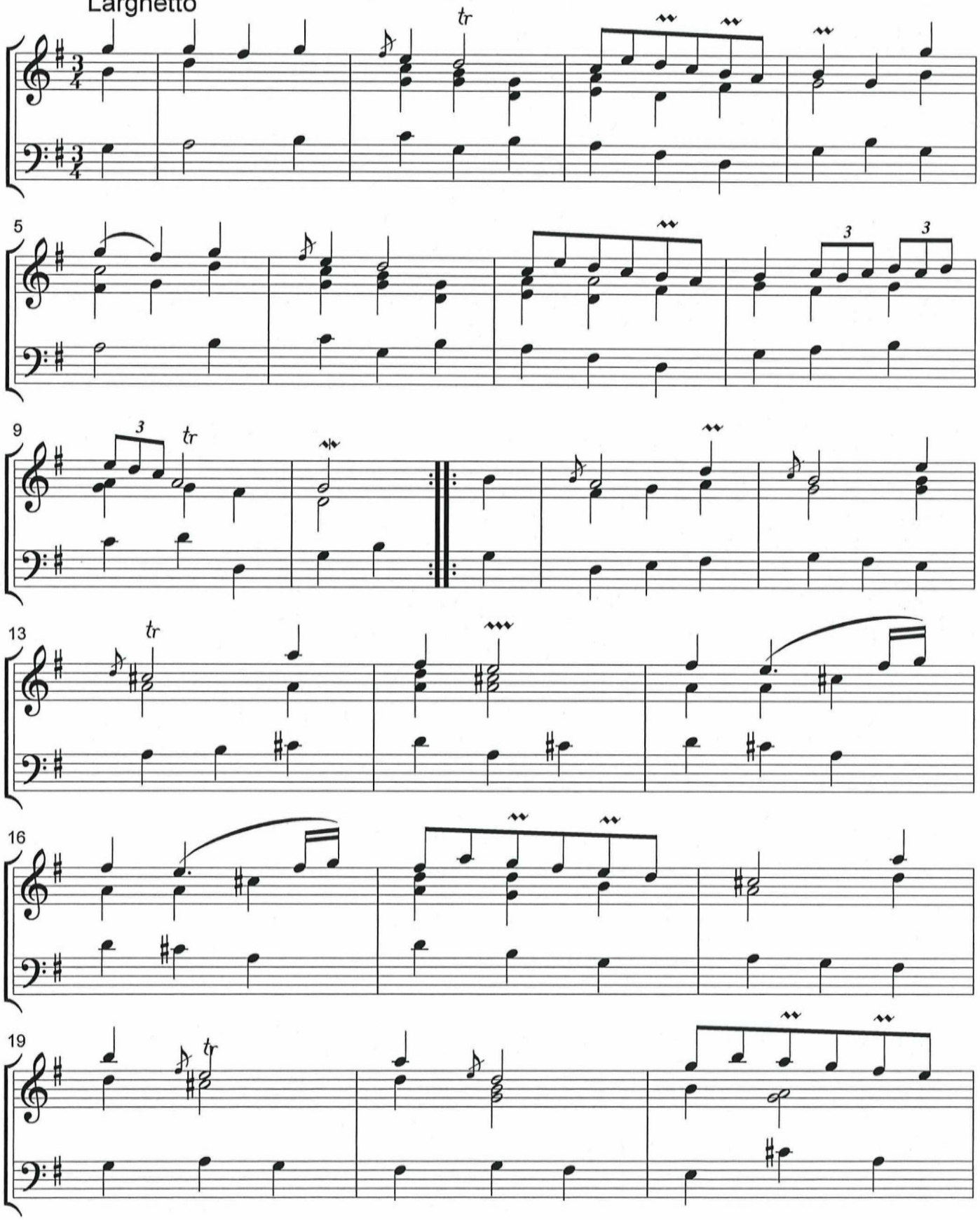
Bärenreiter Verlag Hortus Musicus 128

III

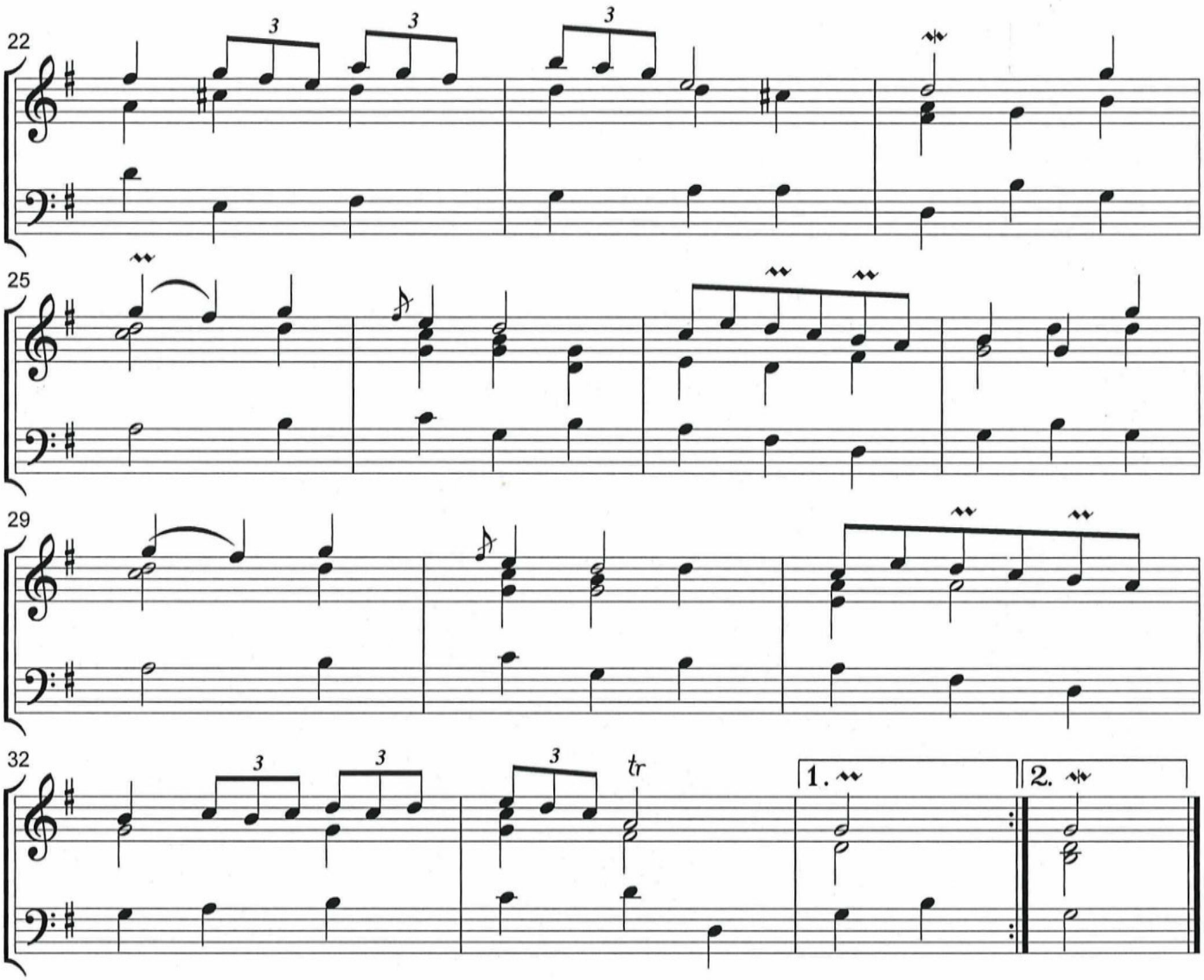
Aria

Willem de Fesch

Larghetto



Copyright Arr. Carillon: M.Lewkowitz 15.3.2022



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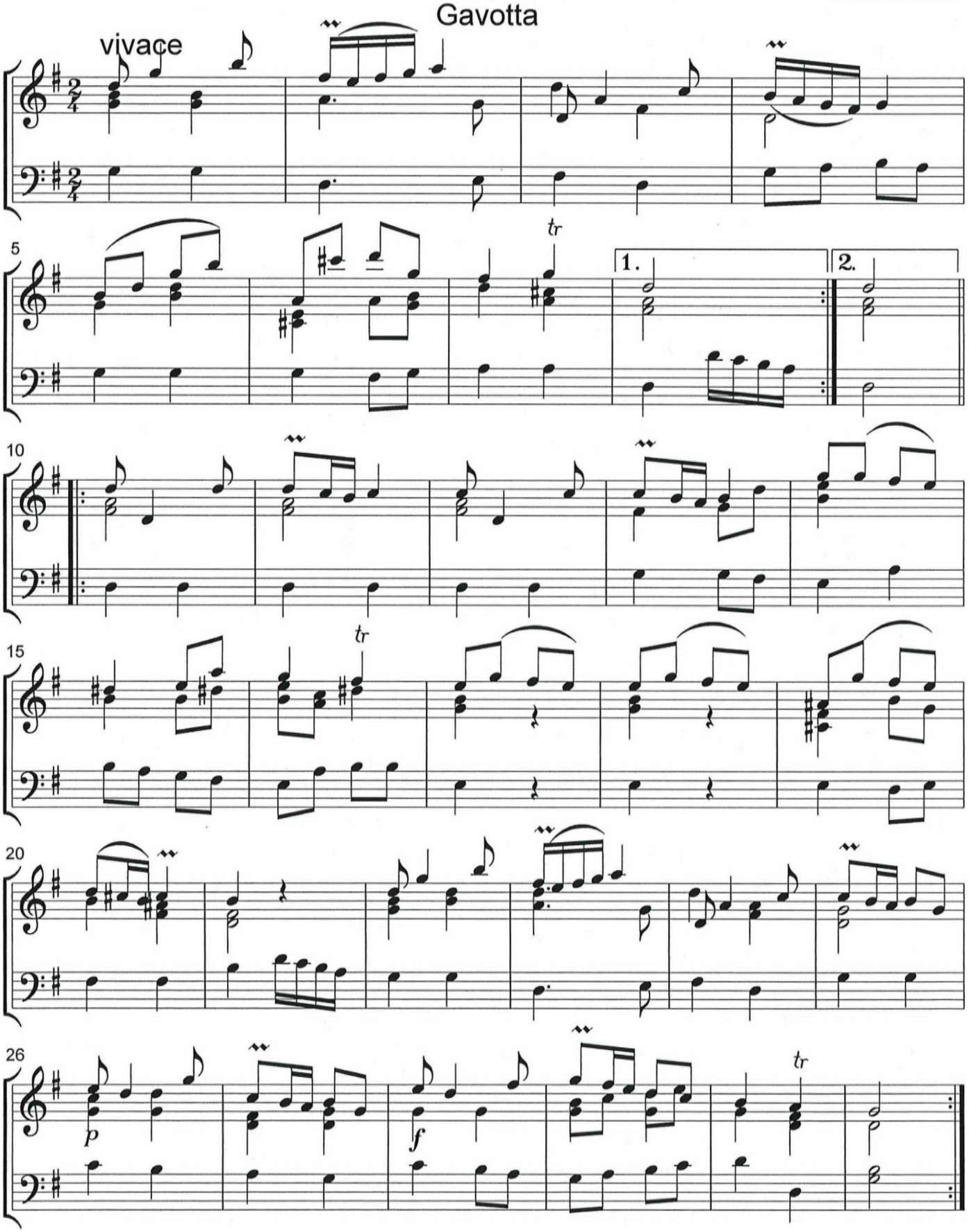
Sonata IV

Bärenreiter Verlag Hortus Musicus 128

IV

Gavotta

Willem de Fesch



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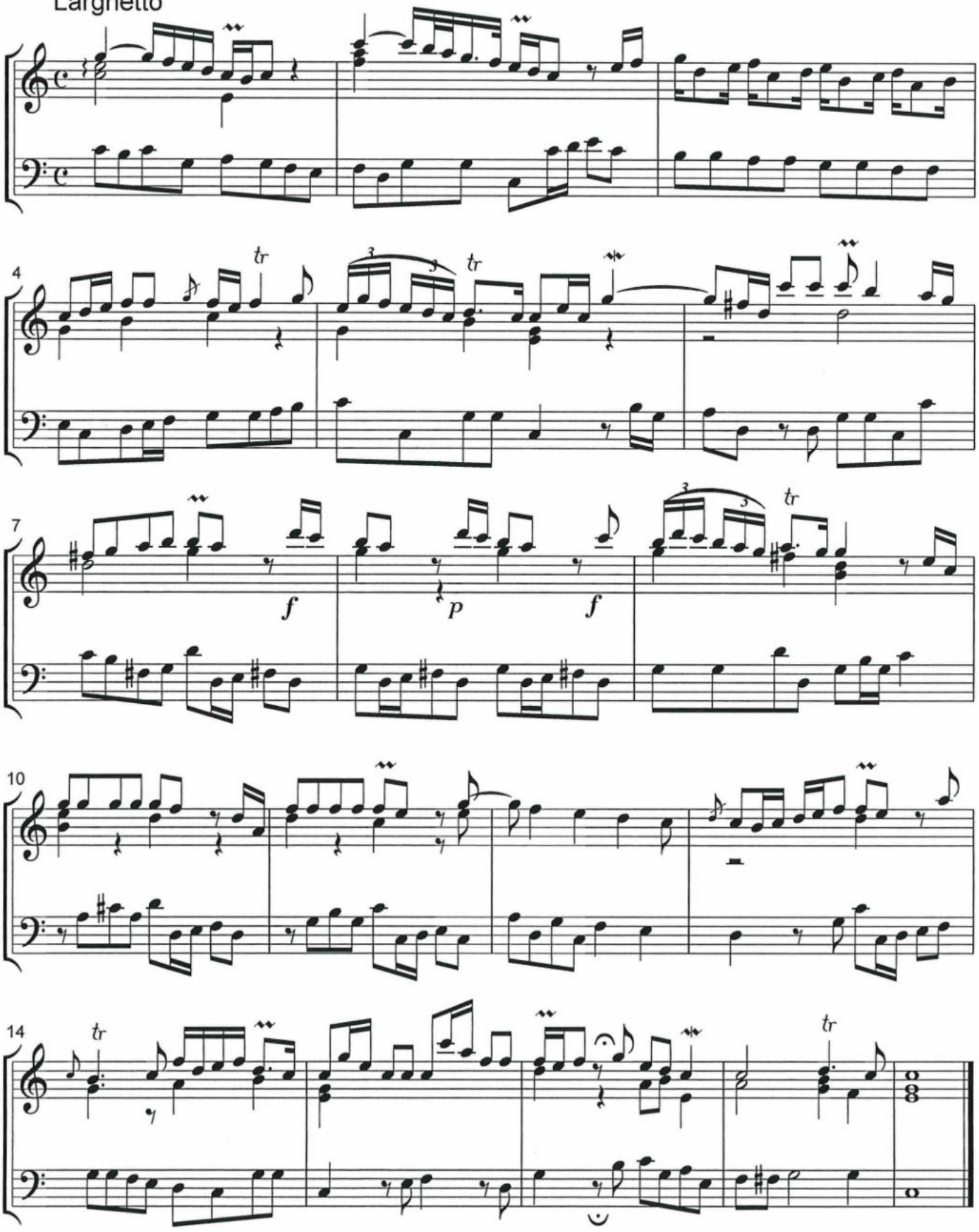
Sonata V

Bärenreiter Verlag Hortus Musicus 128

Willem de Fesch

I

Larghetto



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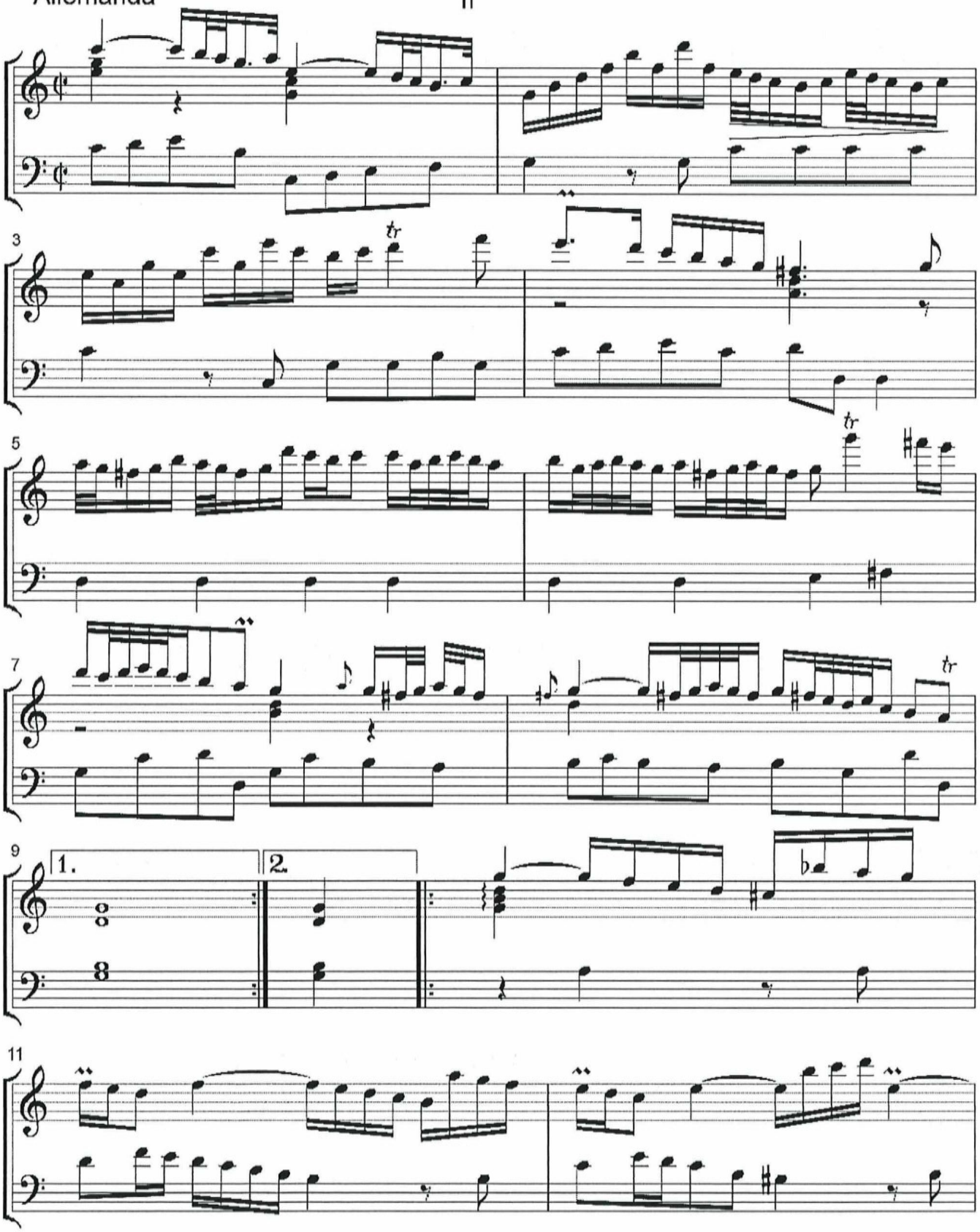
Sonata V

Bärenreiter Verlag Hortus Musicus 128

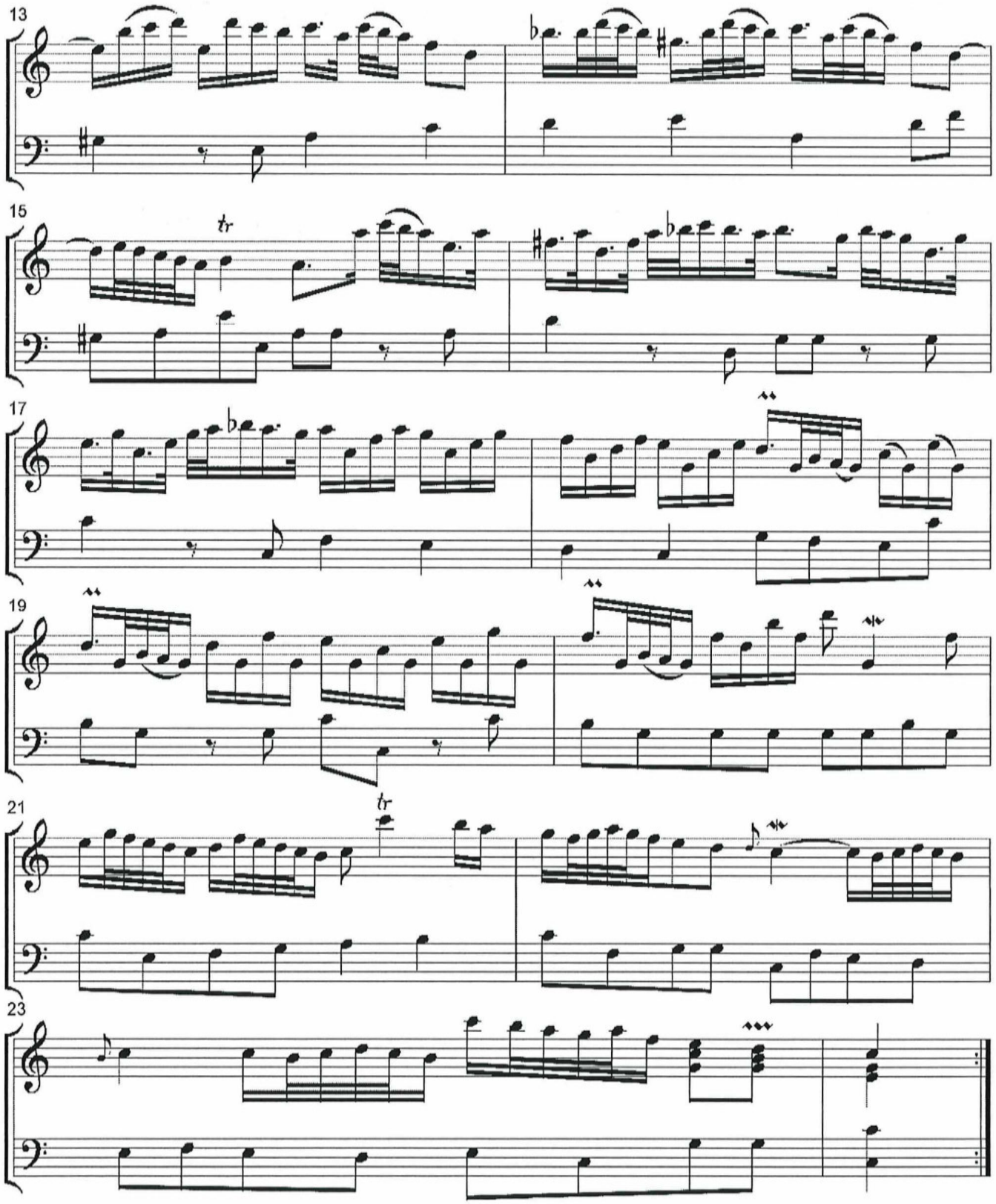
Willem de Fesch

Allemanda

II



Copyright Arr.Ccarillon : M.Lewkowitz 23.3.2022



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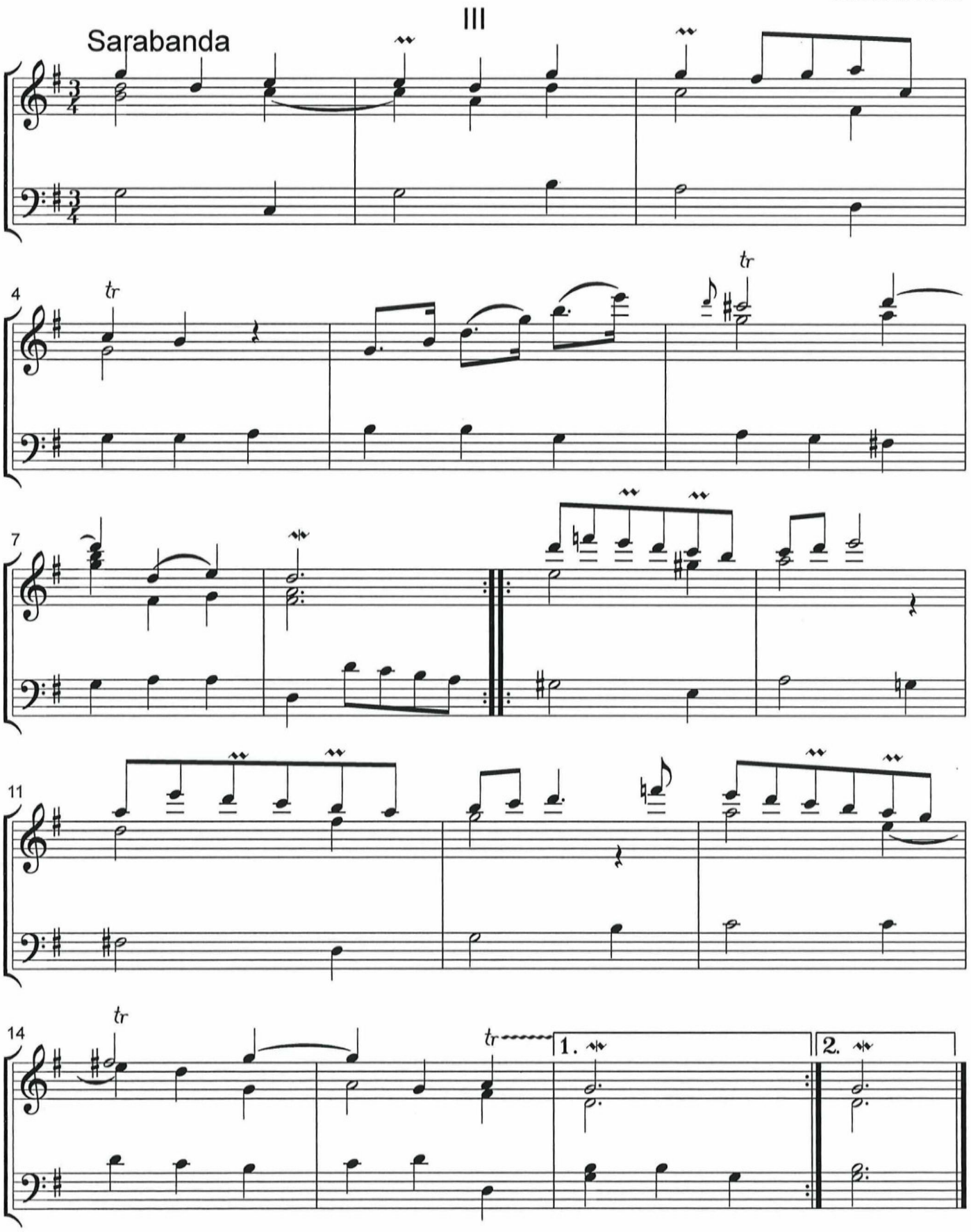
Sonata V

Bärenreiter Verlag Hortus Musicus 128

Willem de Fesch

III



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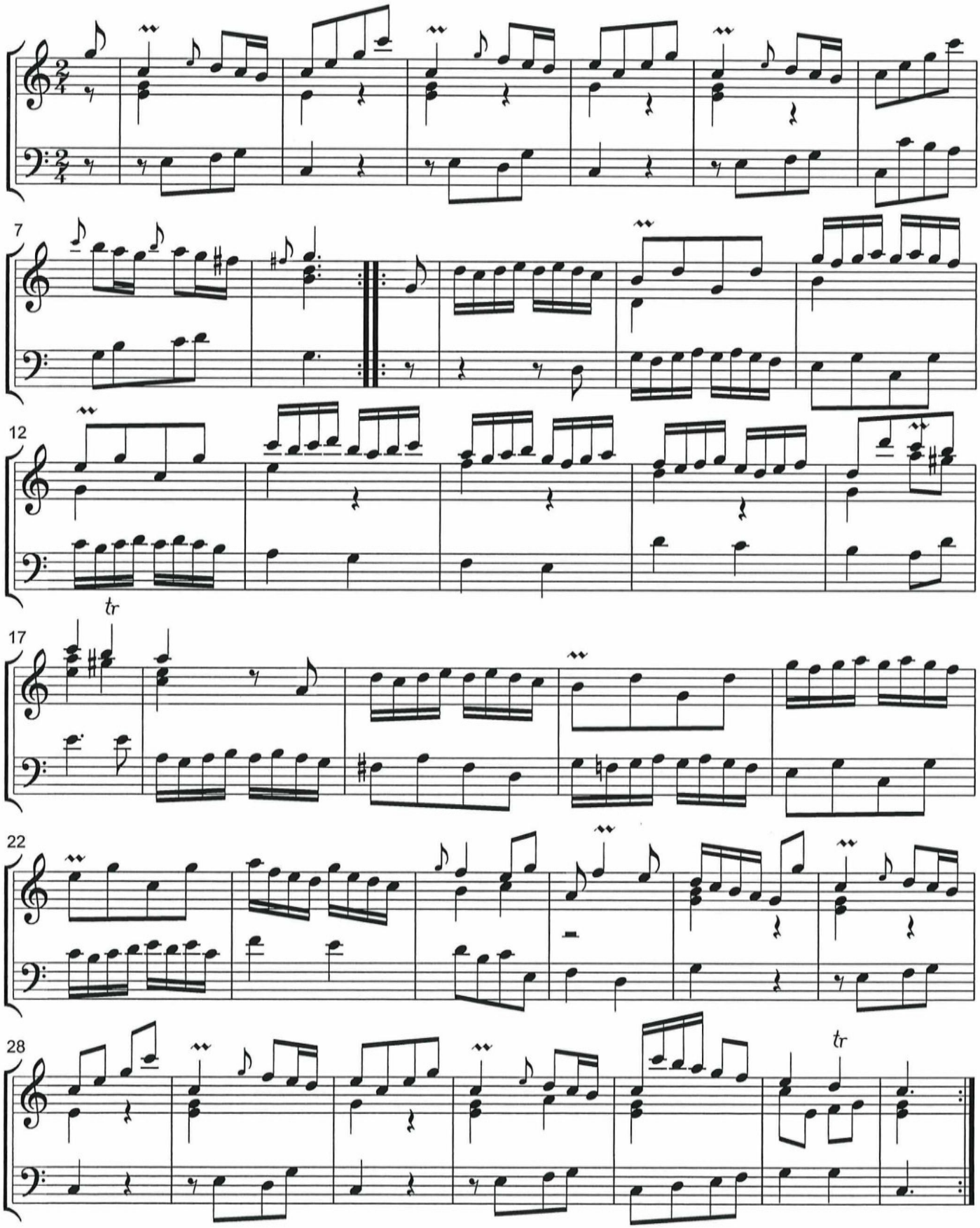
Sonata V

Bärenreiter Verlag Hortus Musicus 128

IV

Willem de Fesch



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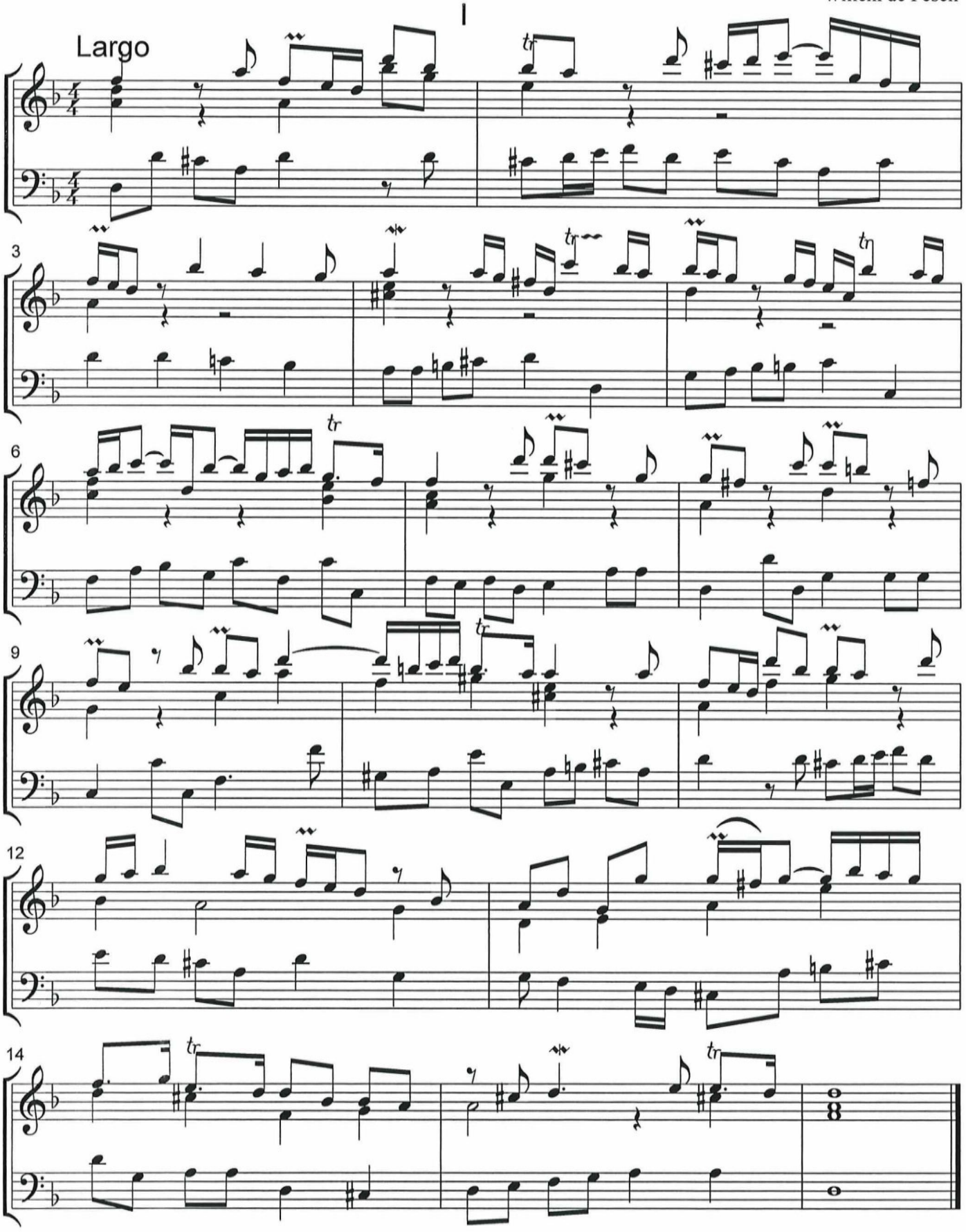
Sonata VI

Bärenreiter Verlag Hortus Musicus 128

Willem de Fesch

I



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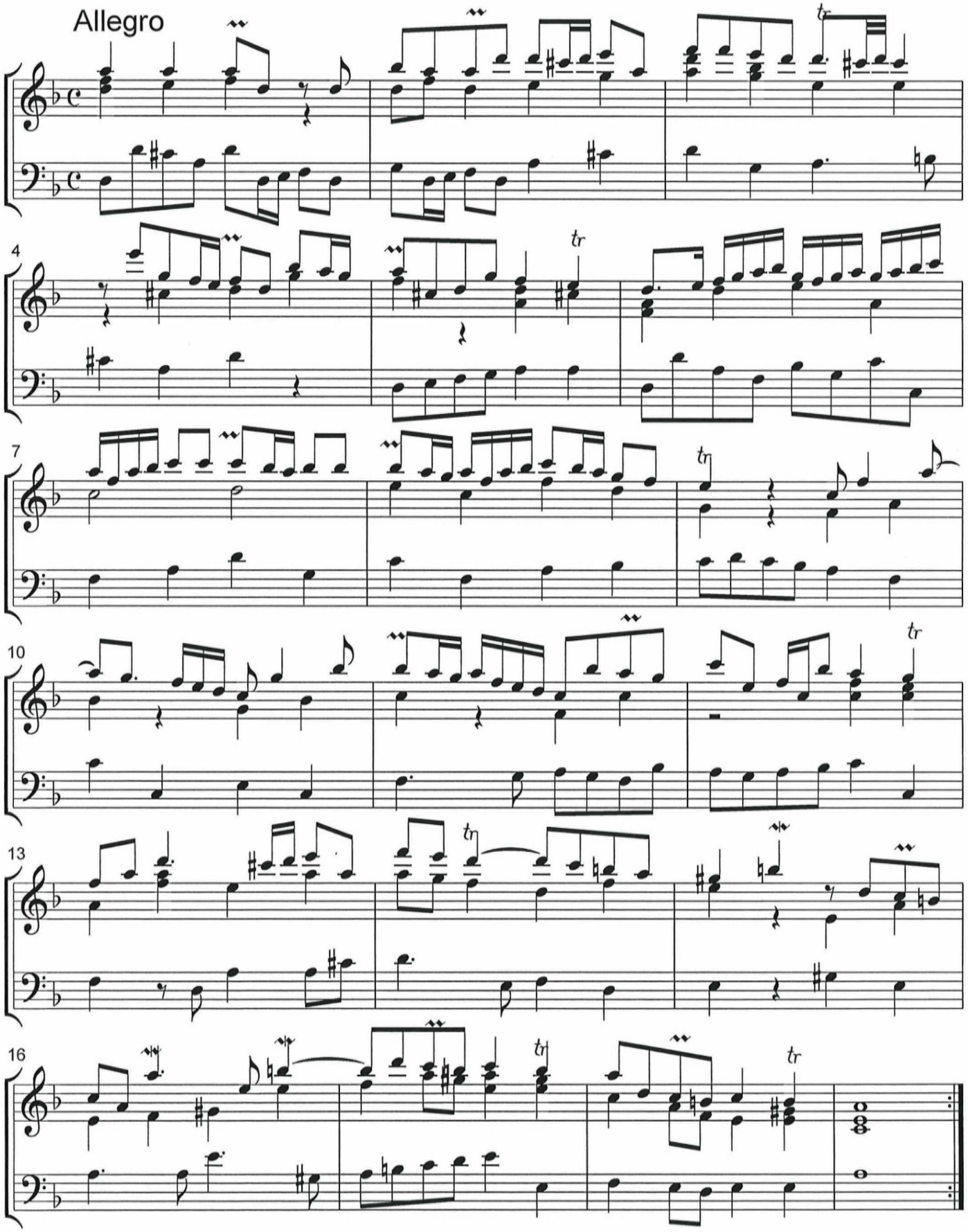
Sonata VI

Bärenreiter Verlag Hortus Musicus 128

II

Willem de Fesch



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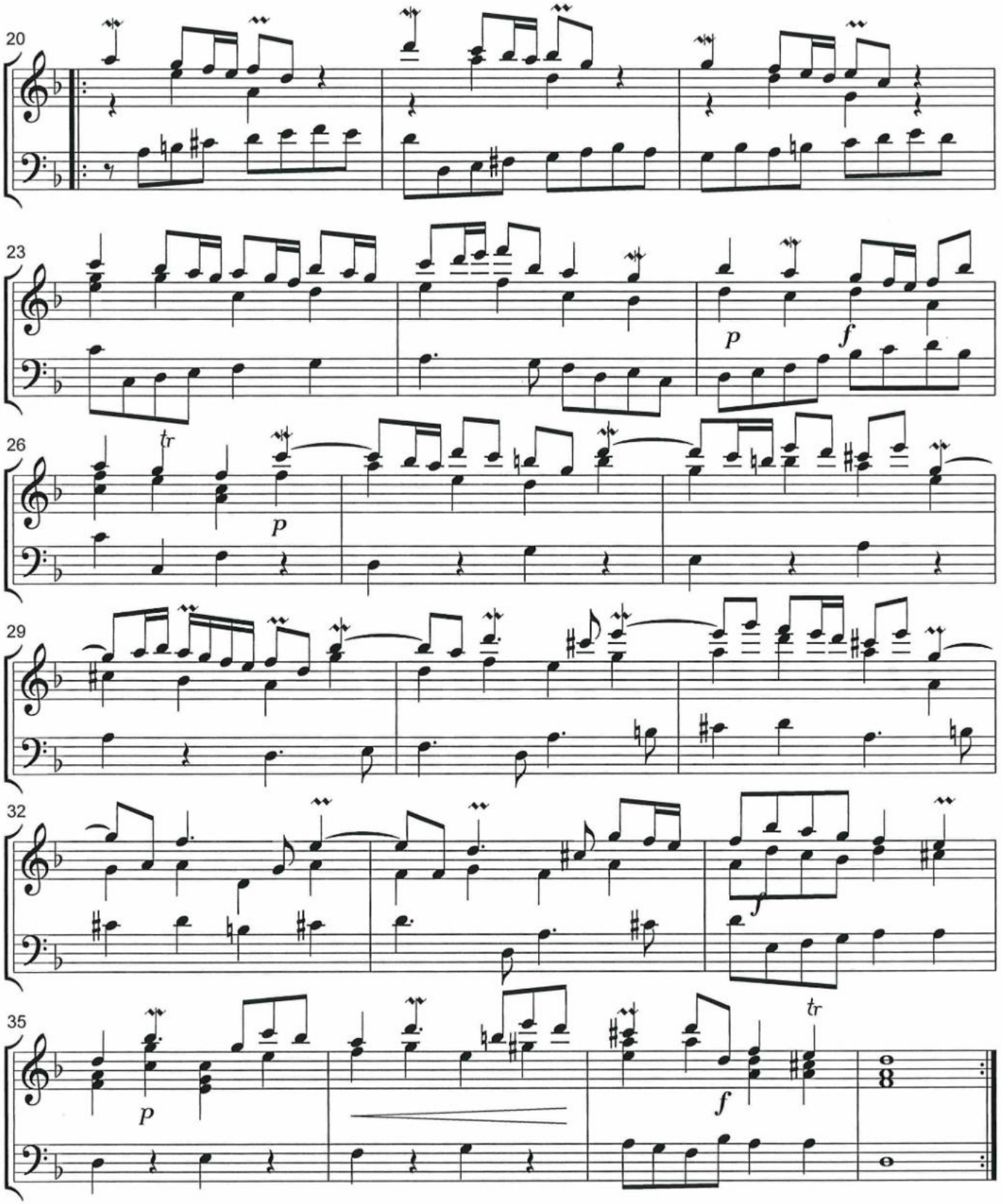

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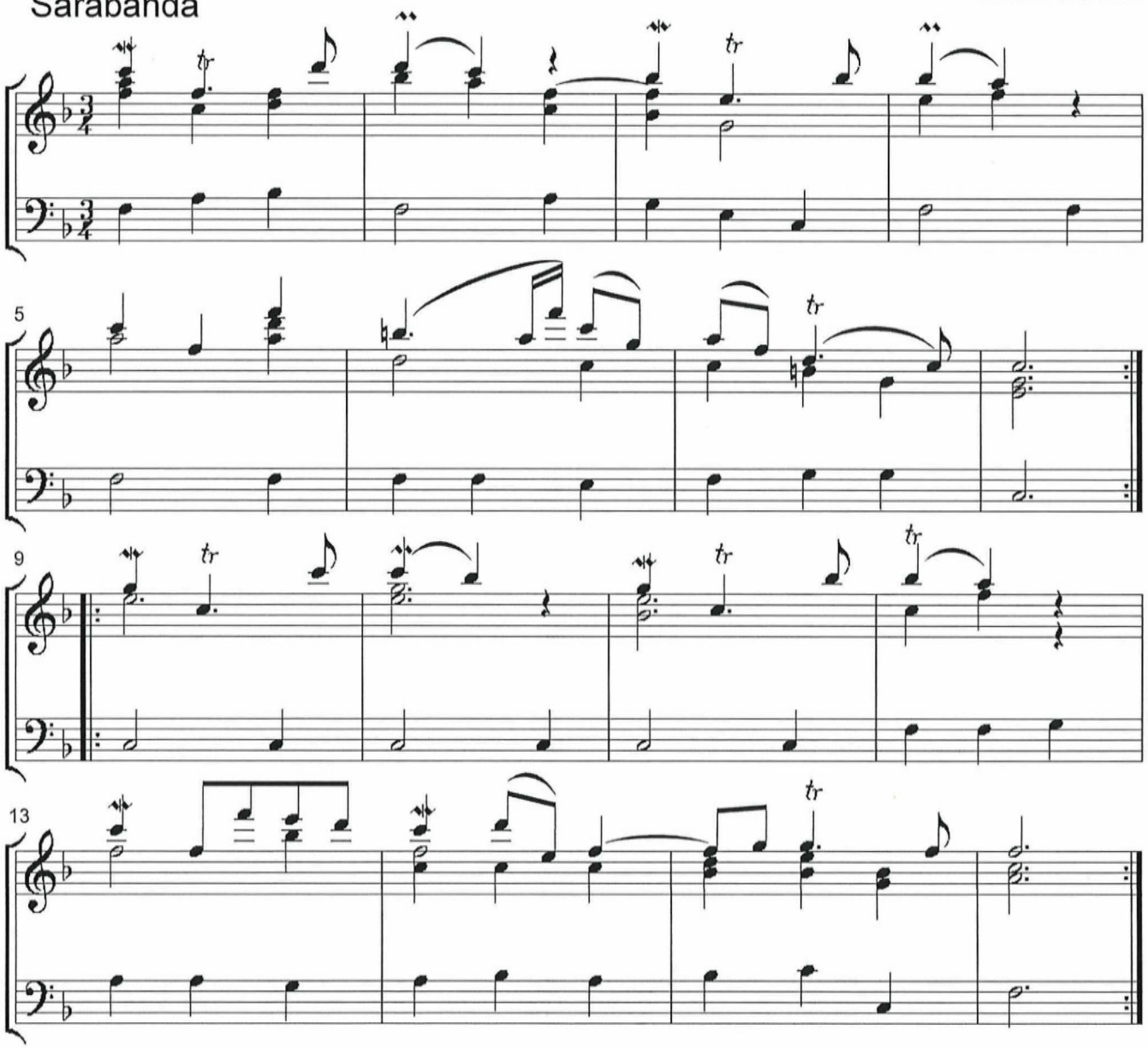
Sonata VI

Bärenreiter Verlag Hortus Musicus 128

III

Willem de Fesch

Sarabanda



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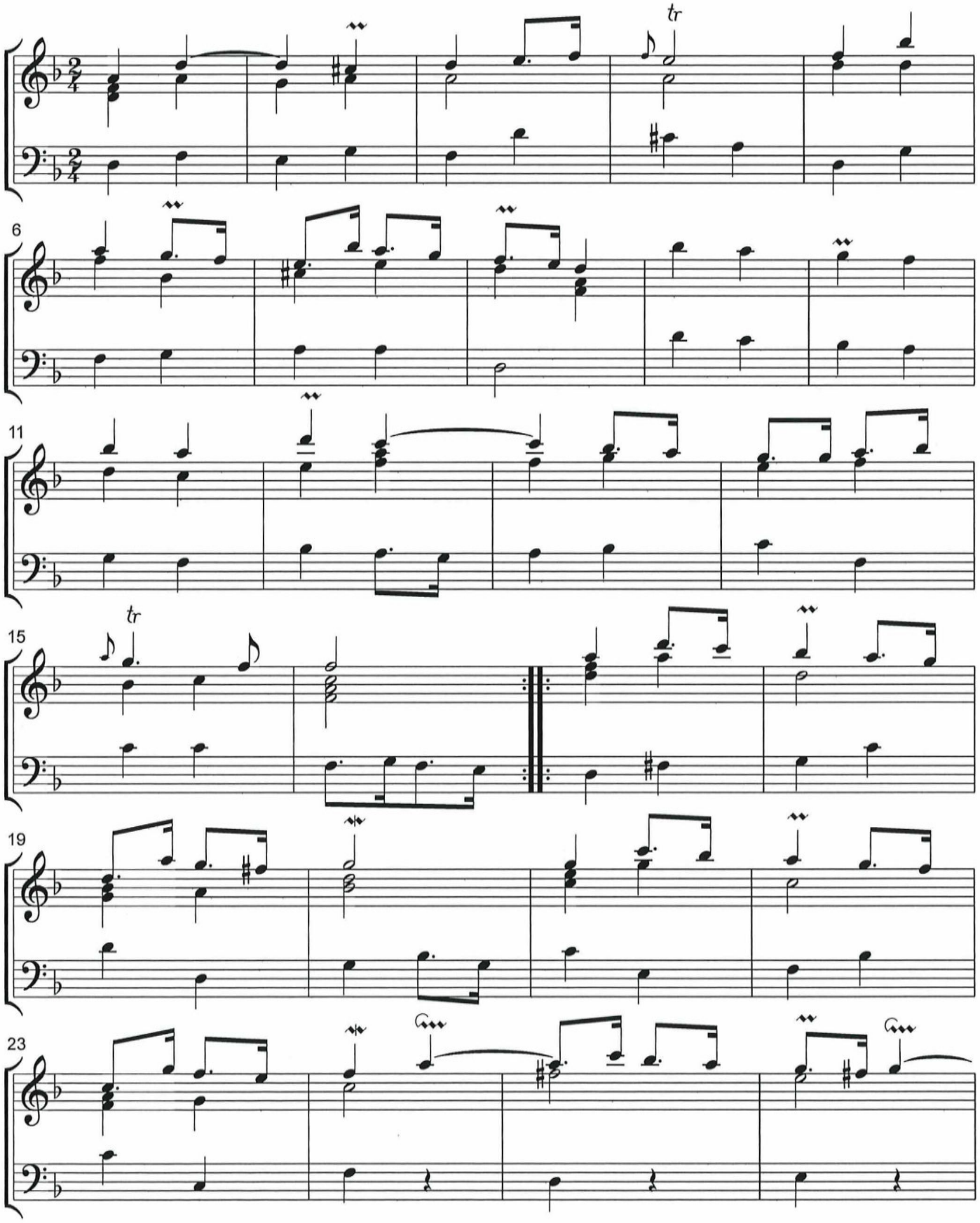
Sonata VI

Bärenreiter Verlag Hortus Musicus 128

IV

Gratioso

Willem de Fesch



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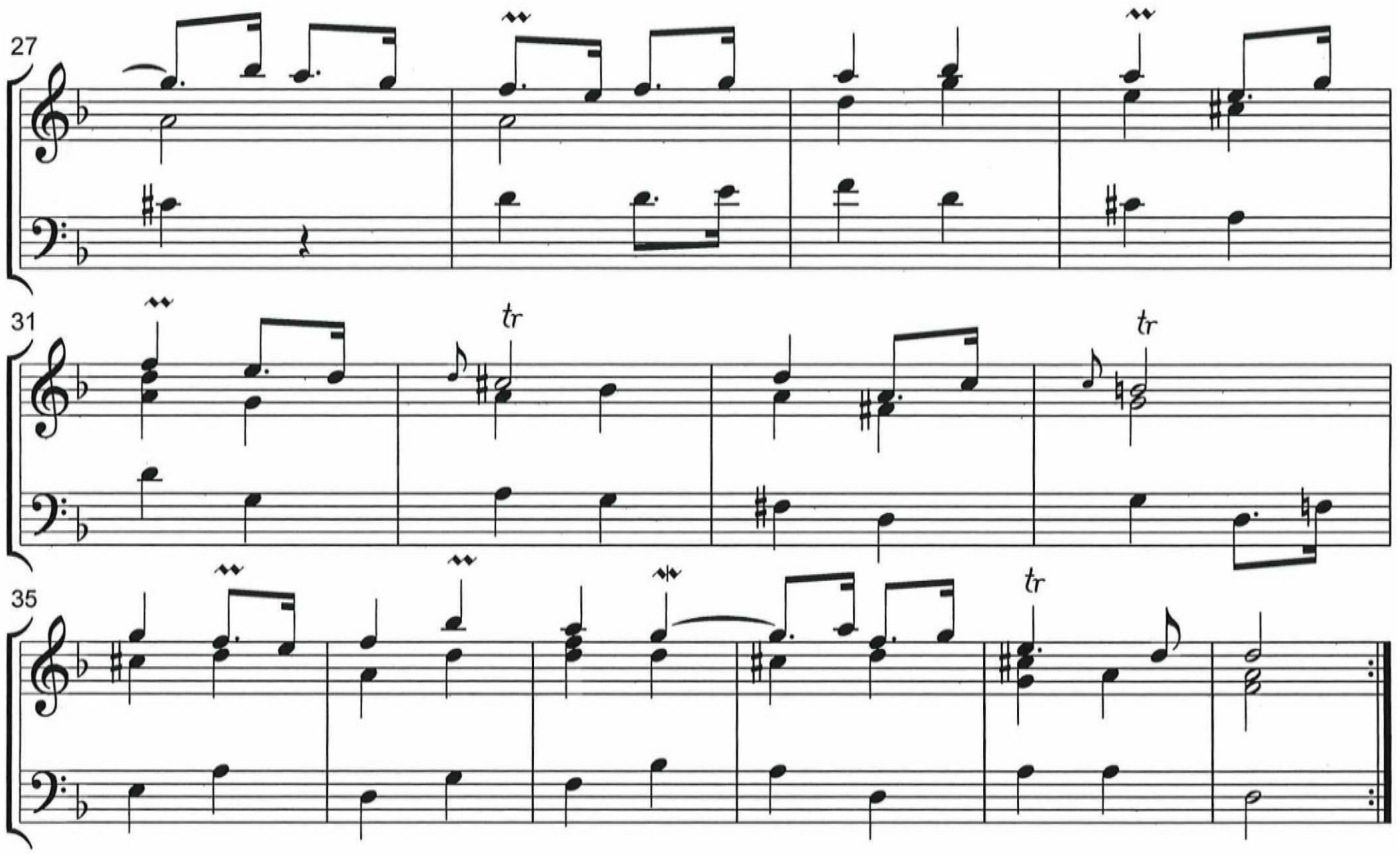

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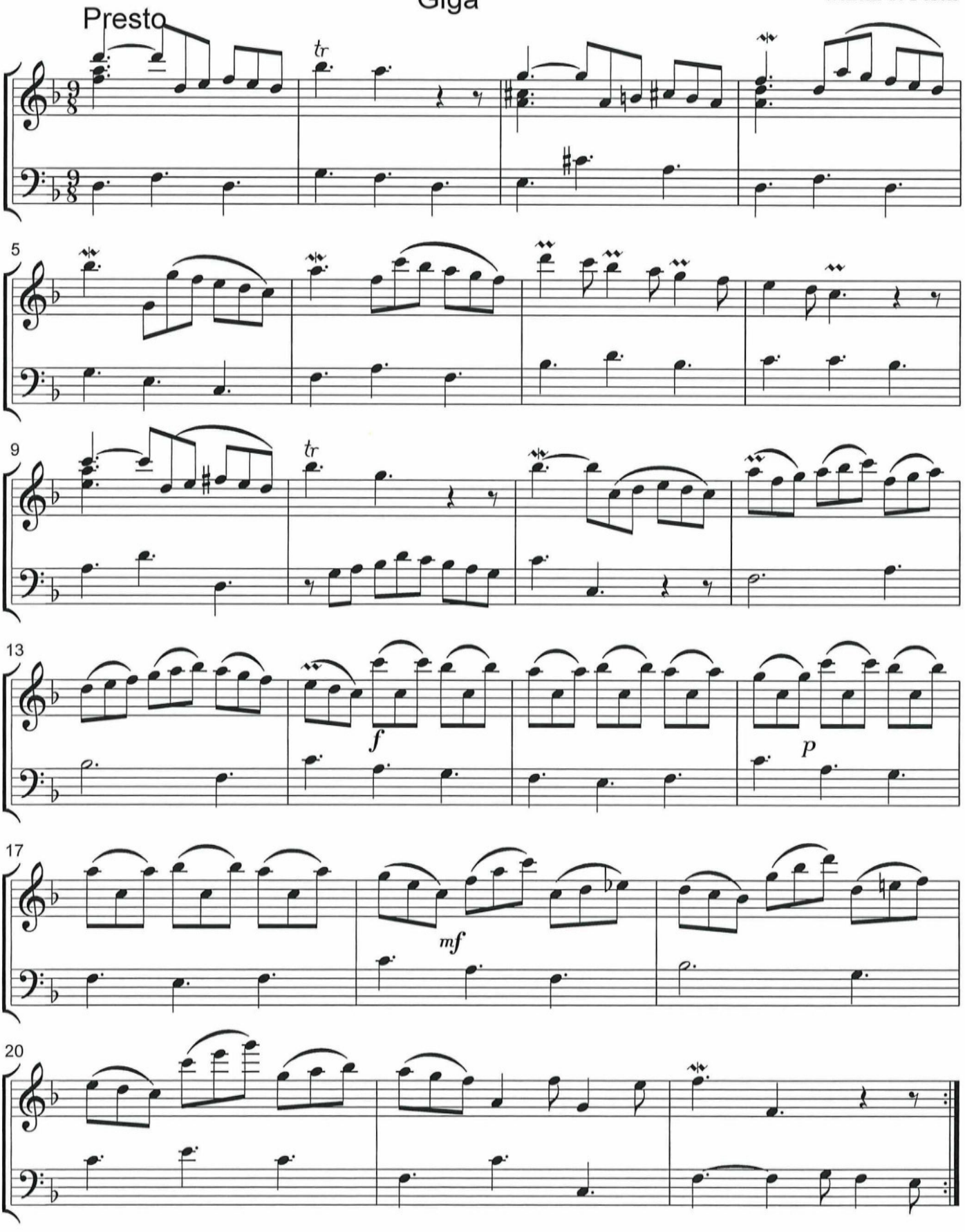
Sonata VI

Bärenreiter Verlag Hortus Musicus 128

V

Giga

Willem de Fesch



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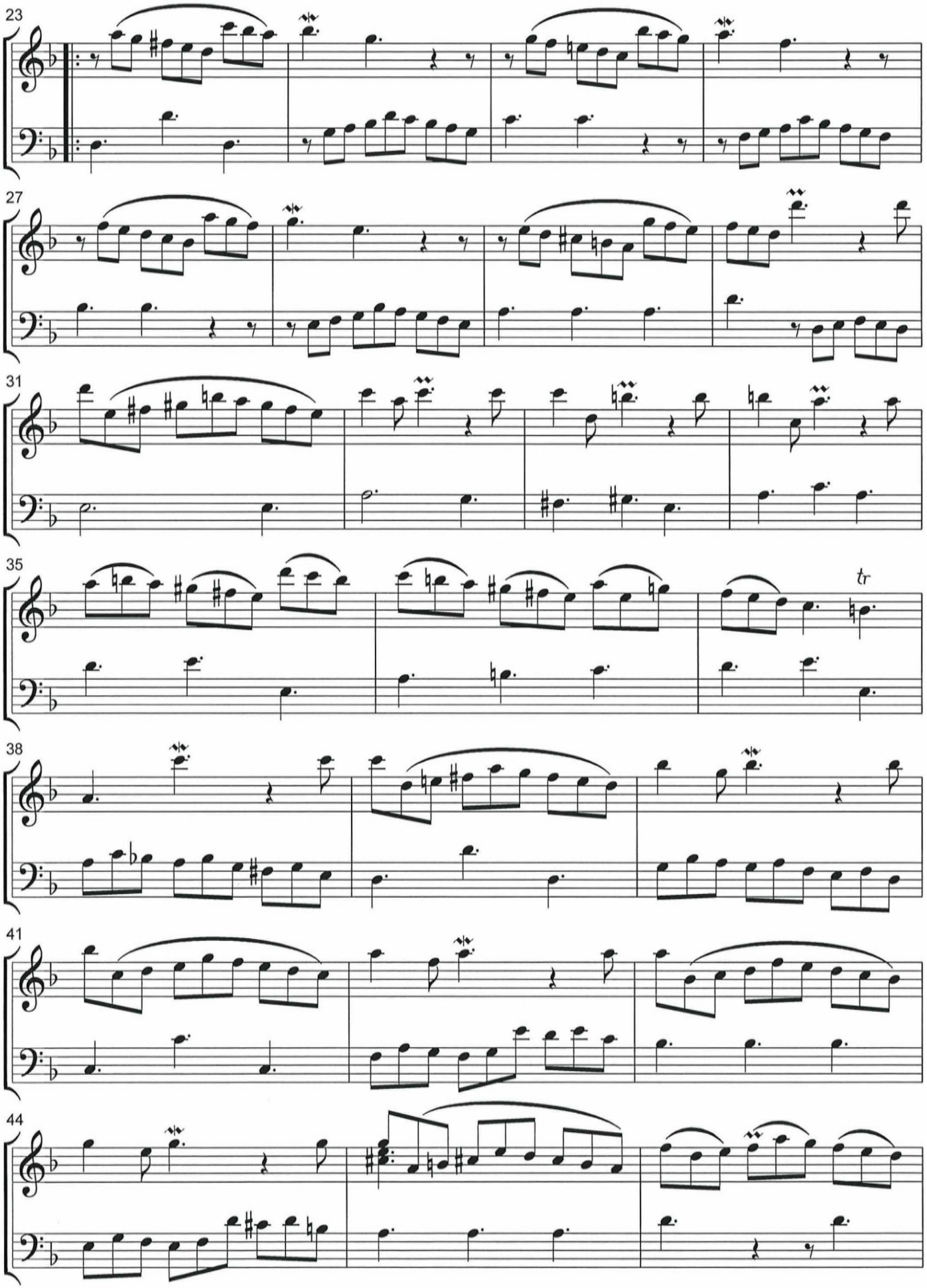

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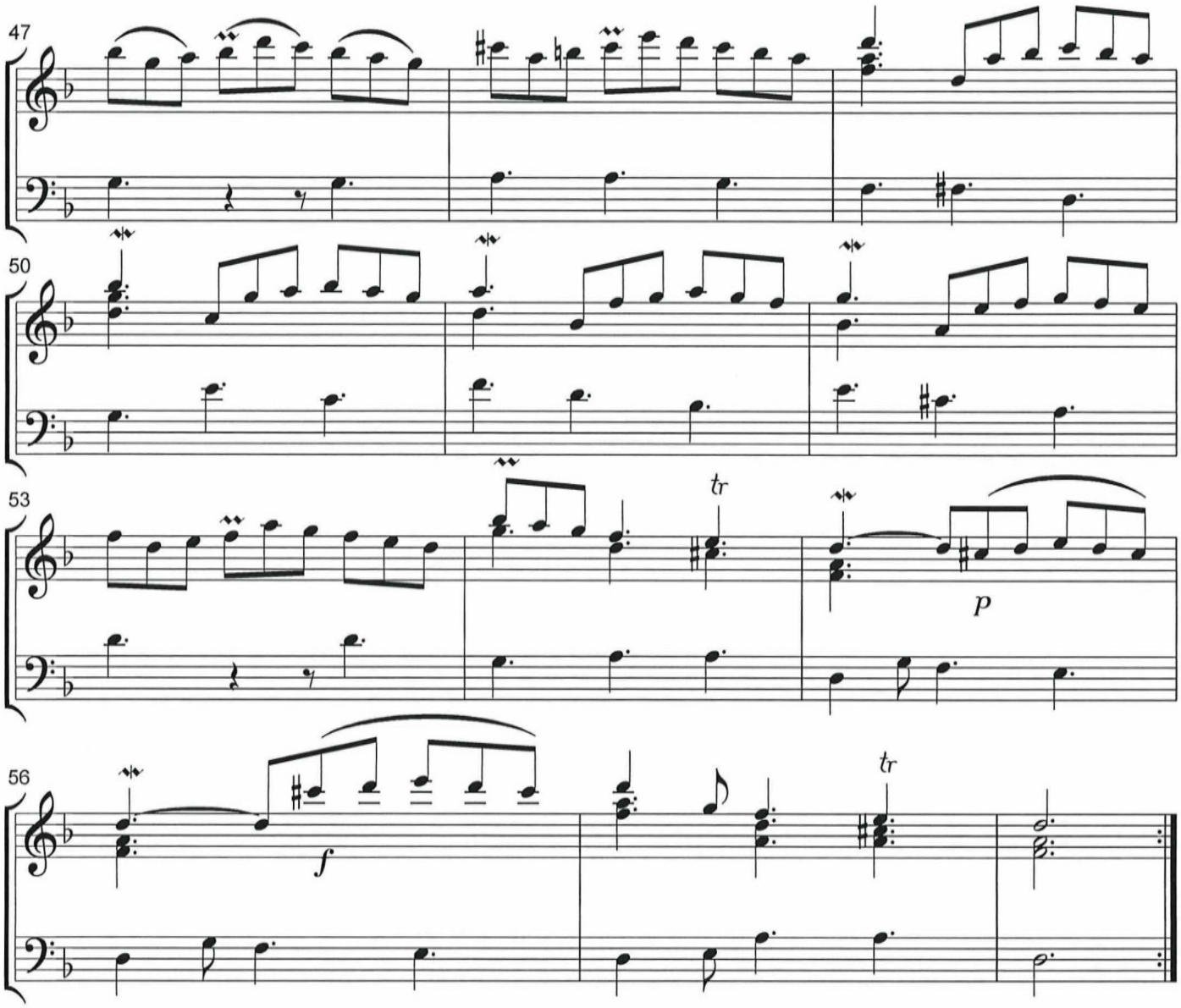

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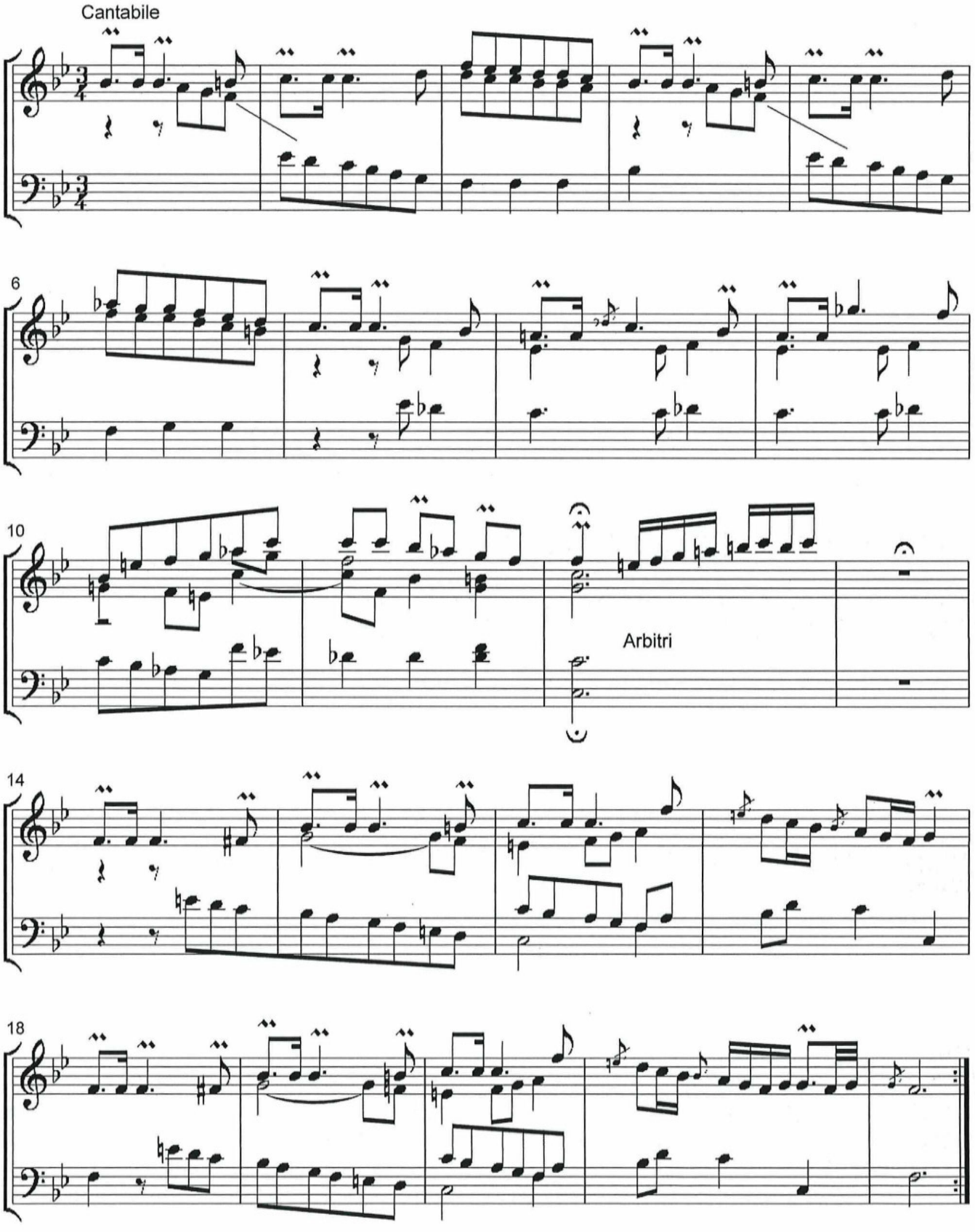
Sonate LIX

K. 544, Parma XV 31, Longo 497

D.Scarlatti



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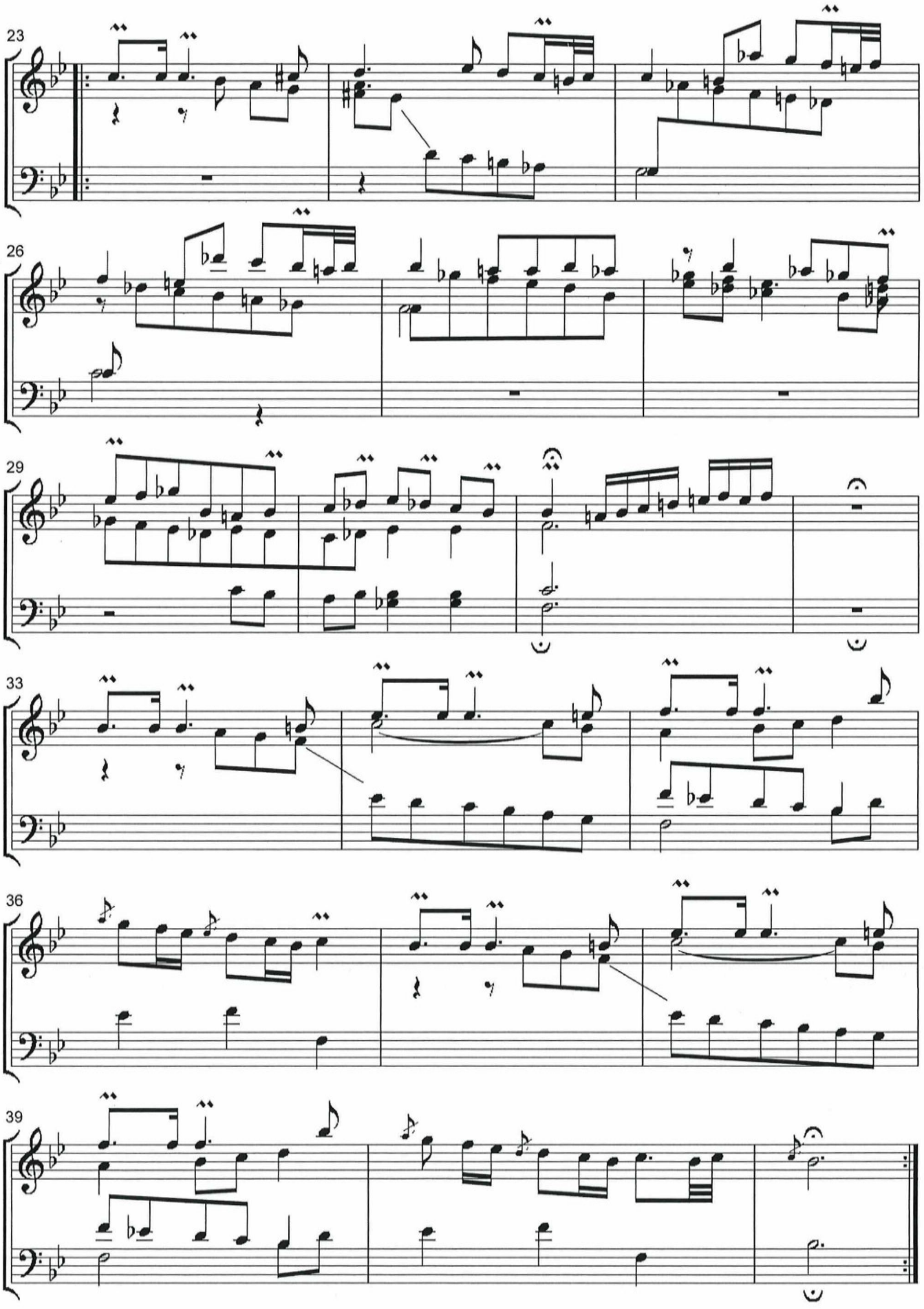

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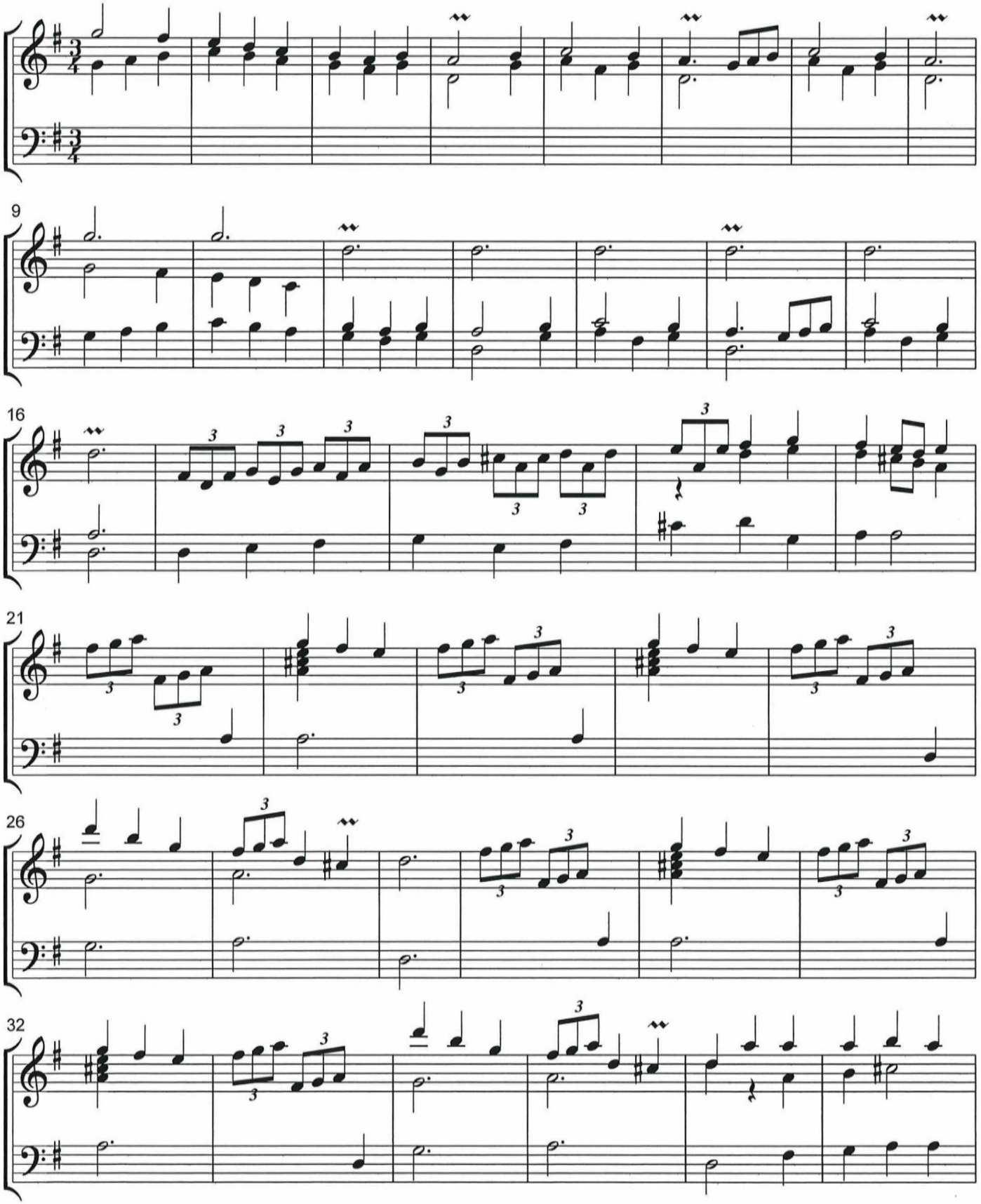
Sonata XLVIII

K 471. Venice XI. 18 Parma XIII 18. Longo 82

Minuet

D.Scarlatti



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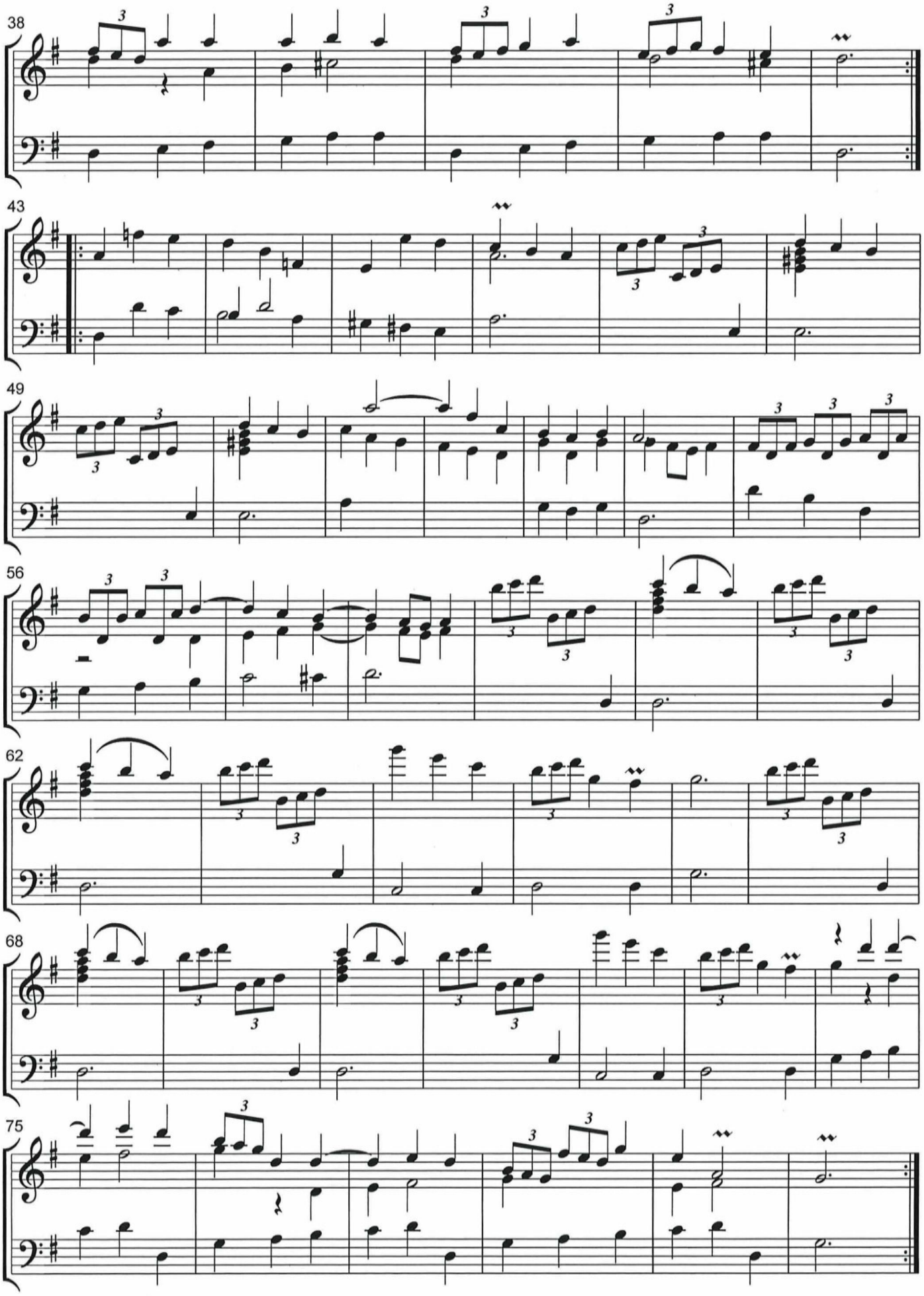

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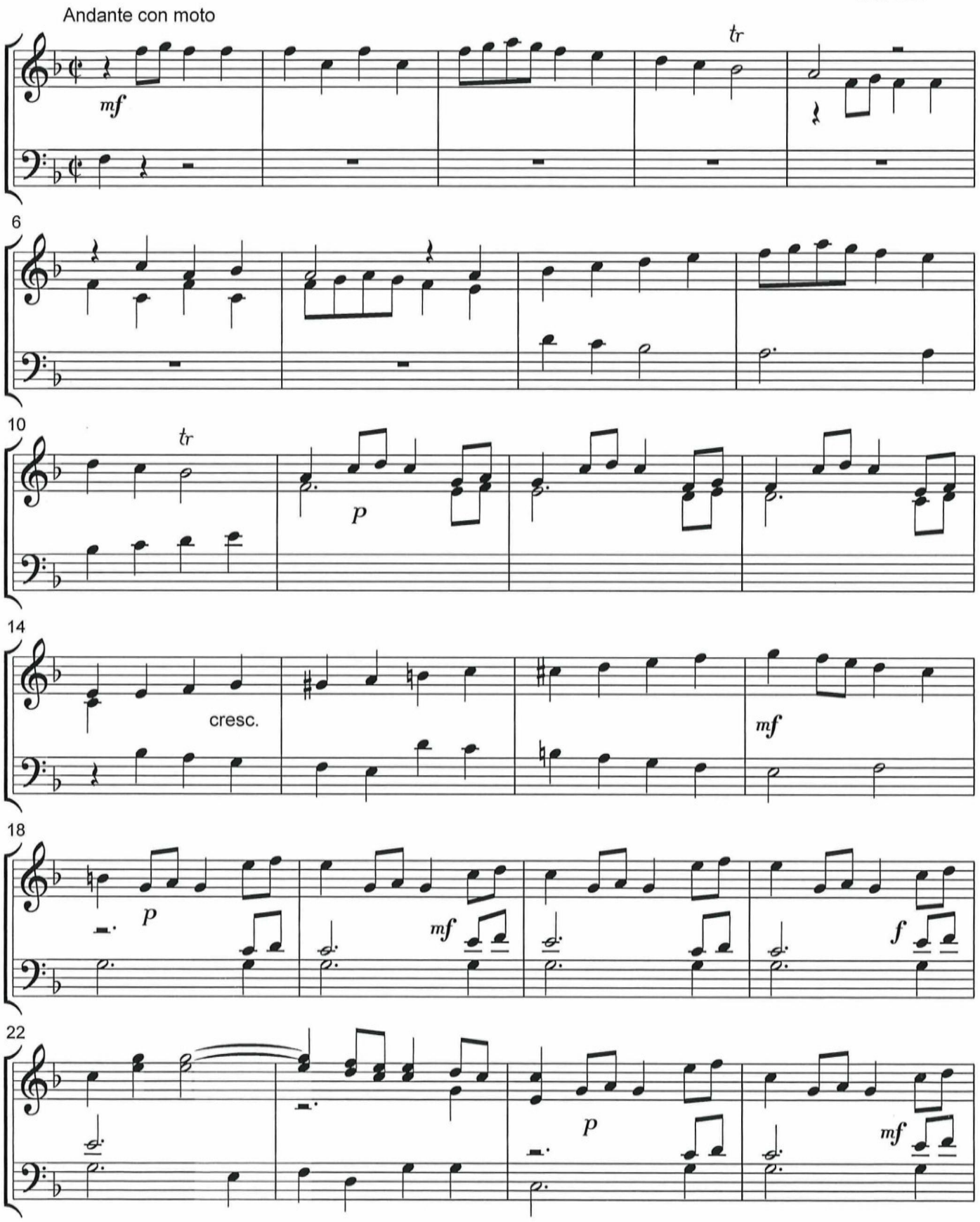
Sonata in F

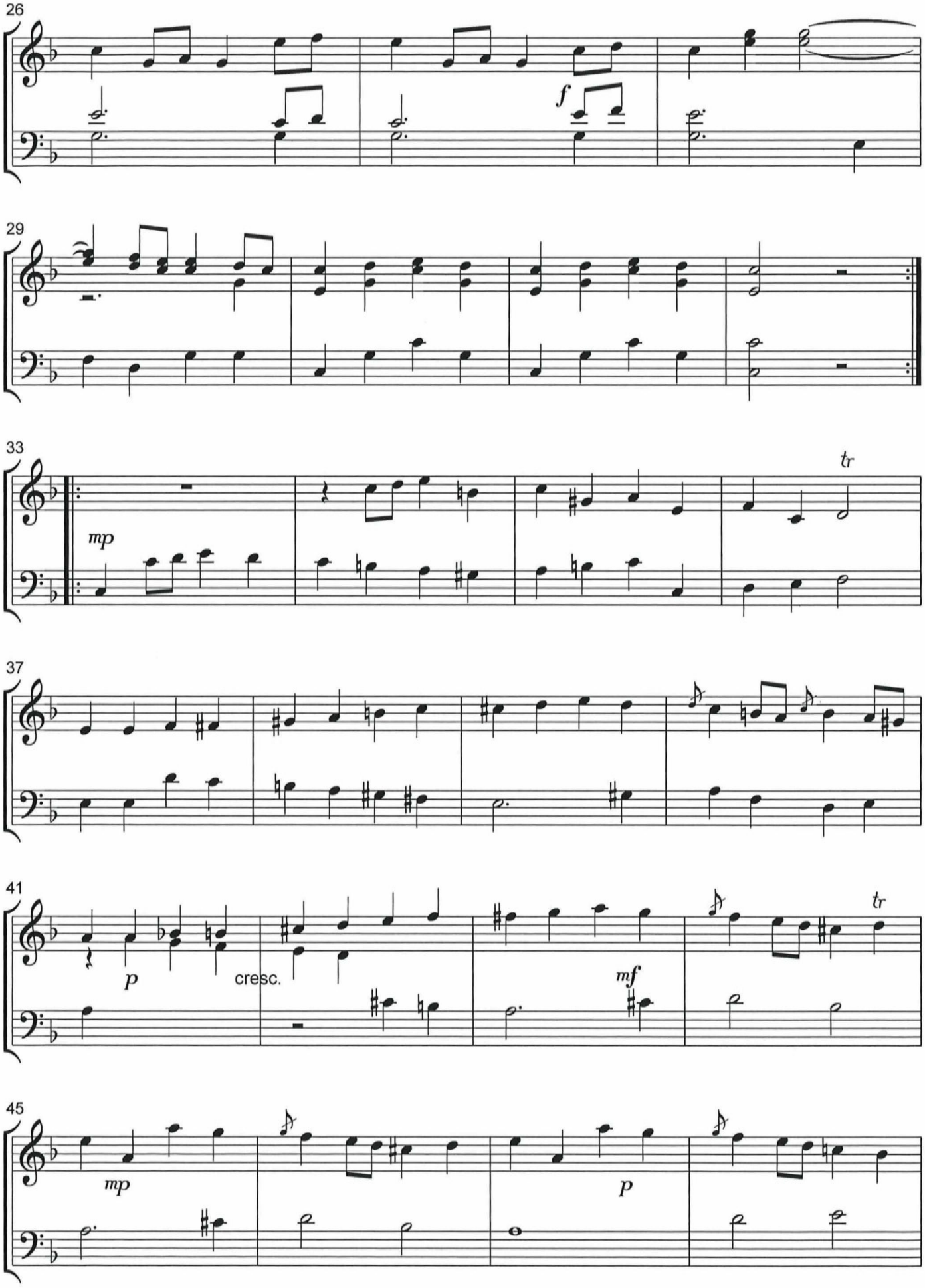
L. 297

Domenico Scarlatti

1685-1757



C° Arr. Carillon: M.Lewkowitz 13.6.2019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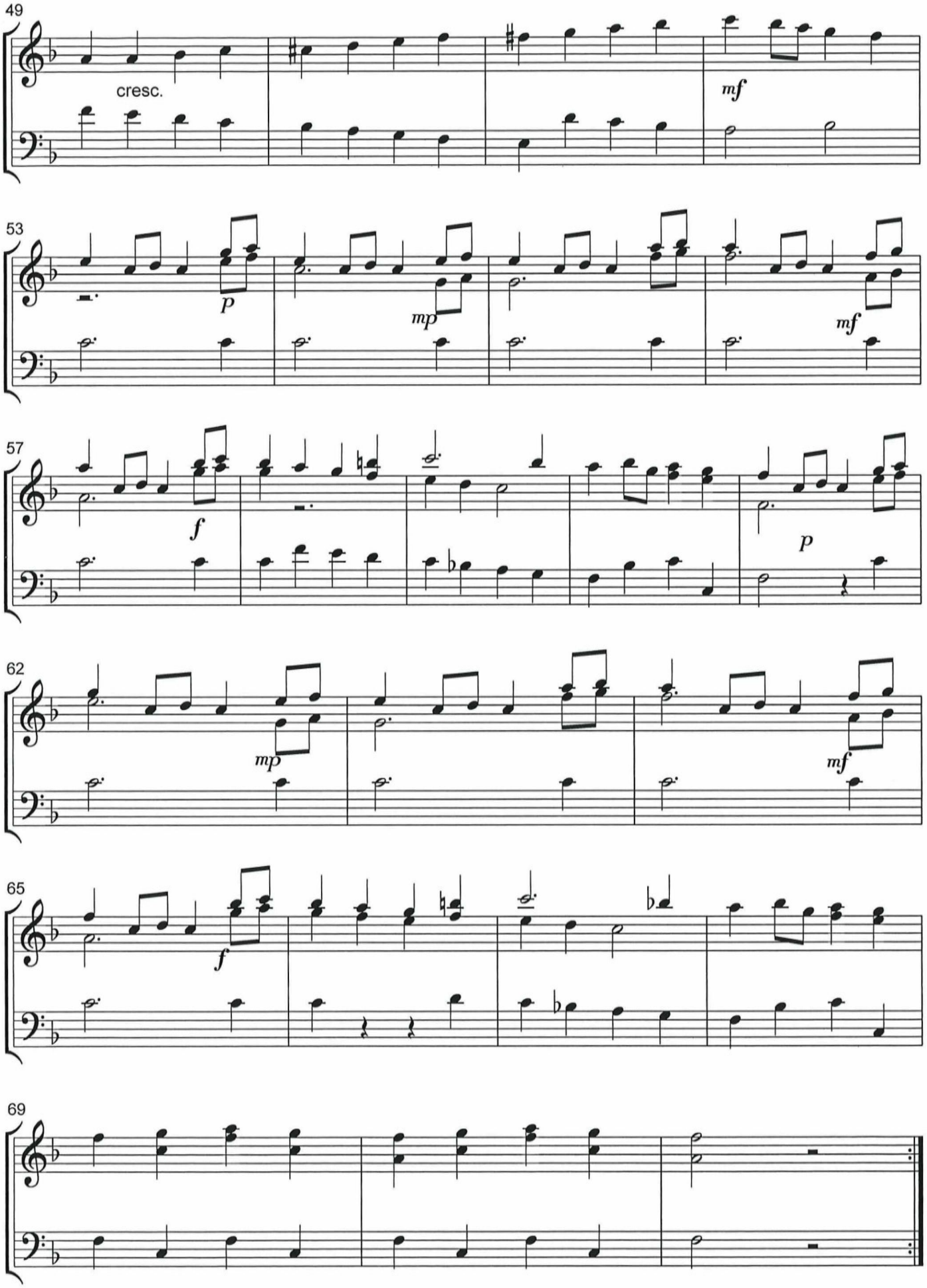
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