Haags Beiaardboek 6

Reformatie - Carillonboek

500 jaar Reformatie

1517 - 2017

Kerkmuziek uit de lutherse en calvinistische traditie

voor beiaard bewerkt door
Gijsbert Kok
stadsbeiaardier van 's - Gravenhage

Stichting Carillon Den Haag
's - Gravenhage, 2017

Eerder verschenen Haagse beiaardboeken

Haags Beiaard Boek - samengesteld door Heleen van der Weel en Loek Boogert.
Met werken van Pieter de Vois, Albertus Groneman, Johan G. Berger, Henk Herzog en Heleen van der Weel.
Haagse Beiaardcommissie, 's - Gravenhage, 1975

Haags Beiaardboek 2 - Composities van Henk Herzog, bijeengebracht door Heleen van der Weel en Loek Boogert.
Stichting Carillon Den Haag, 's - Gravenhage, 1981

Haags Beiaardboek 3 - Laat ons juichen, Batavieren! Muziek voor stadhouder en koning, ca. 1760 - 1820, voor beiaard bewerkt door Gijsbert Kok, met een historische inleiding door Heleen van der Weel.
Stichting Carillon Den Haag, 's - Gravenhage, 2013

Haags Beiaardboek 4 - Mozart in Den Haag
Werken van Wolfgang Amadeus Mozart, geschreven tijdens zijn verblijf in Den Haag in 1765 / 1766, voor beiaard bewerkt door Gijsbert Kok, met een introductie door Margaret Krill.
Stichting Carillon Den Haag, 's - Gravenhage, 2015

Haags Beiaardboek 5 - Nieuwe Vangst / New Catch 2015
Nieuwe beiaardwerken van Haagse componisten, samengesteld door Gijsbert Kok
Stichting Carillon Den Haag, 's - Gravenhage 2016

Colofon
Uitgave en copyright: Stichting Carillon Den Haag, 2017
Besteladres: info@stichtingcarillondenhaag.nl
Oplage: 200 stuks
Muzieknotatie en lay-out: Peter Dingemanse, Wateringen
Miniatuur (cover): © Heleen van der Weel, Wassenaar

Deze uitgave werd mede mogelijk gemaakt door donaties van de Gemeente Den Haag (Dienst Cultuur), M.A.O.C. Gravin van Bylandt Stichting, Peter A. Henderikx (Veere) en door een aantal anoniem gebleven belangstellenden in en buiten Den Haag.

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Openbare uitvoering slechts toegestaan indien op de programma's en op de BUMA-lijsten de naam van de bewerker wordt vermeld.

Ten geleide

Rond het eind van de Middeleeuwen heerste in de kerk van Rome een grote geestelijke onrust. Bovendien was het gezag van de paus ernstig verzwakt en was er veel kritiek op de politieke macht van de kerk en de wereldse levensstijl van vele geestelijken. Diverse denkers zochten naar mogelijkheden om binnen de bestaande kerk hervormingen door te voeren.
Het kritieke moment was 31 oktober 1517, toen de augustijner monnik en professor aan de universiteit van het Duitse Wittenberg, Maarten Luther, 95 stellingen tegen de handel in aflaten poneerde. Als gevolg daarvan kwam hij met zijn vele volgelingen buiten de kerk van Rome te staan. De eenheid van de westerse christenheid was verbroken.
Deze gebeurtenis en haar wereldwijde gevolgen worden in 2017 uitgebreid herdacht.

Door de invoering van de gemeentezang in de uit de reformatie onstane kerken ontstonden talloze kerkliederen en daarop gebaseerde koor- en orgelwerken. Luther schreef zelf vele teksten en melodieën en op verzoek van de in Straatsburg en Genève werkzame reformator Calvijn onstond de Franse berijming van de 150 psalmen met bijbehorende nieuwe melodieën. De lutherse kerkmuziek bereikte haar toppunt in het oeuvre van Johann Sebastian Bach.

Op verzoek van de Stichting Carillon Den Haag heeft stadsbeiaardier Gijsbert Kok ter gelegenheid van de reformatieherdenking een aantal beiaardarrangementen gemaakt van protestantse kerkmuziek. Het betreft composities die gebaseerd zijn op kerkliederen van de hand van Luther zelf (nr. 4, 5, 6), op een 17e eeuws luthers koraal (nr. 7) en op Geneefse psalmen (nr. 1, 2, 3). De Utrechtse beiaardier Jacob van Eyck schreef zijn variaties voor blokfluit, de overige opgenomen koraalbewerkingen zijn oorspronkelijk voor orgel geschreven. Van Bach is een aria uit een cantate opgenomen. De gekozen werken zijn voor zover bekend niet eerder voor beiaard bewerkt.
De Haagse componist Johann Th. Lemckert schreef op verzoek een Triptiek, gebaseerd op drie koralen van Luther.

In het kader van Refo500 biedt het bestuur van de stichting aan zoveel mogelijk beiaardiers wereldwijd dit boek aan, vergezeld van de wens dat in dit herdenkingsjaar en lang daarna deze beiaardbewerkingen vanaf vele torens zullen attenderen op de muzikale erfenis van de Reformatie.

Toelichting bij de miniatuur (omslag)
De luidklok (boven) en de speelklokken rondom verwijzen naar het toen dagelijks veelvuldig gebruik van klokken door overheid en kerk voor allerlei doeleinden. In de kloostercel Luther, schrijvend bij een geopend raam en omringd door veel boeken – de inktvlek op de muur en de inktpot op de grond. In de rand een aantal christelijke symbolen: rechtsboven een vis (Ichtus) en twee keer het Chi-Rho symbool (onderkant). De gans (rechts, midden) en de zwaan (centraal, in het groen) verwijzen naar Johannes Hus (1369/70-1415).
Verwijzingen naar Luther: de zwaan, de Lutherroos (4x), het appelboompje (rechtsboven), de luit en de harp (= Luther en de muziek) en de eerste regel van het door Luther geschreven lied *Ein feste Burg*. Over allerlei onderwerpen, met name over (de legenden) *Johannes Hus en de gans/zwaan*, *Luther en het appelboompje* en *Luther en de inktpot* is via internet informatie te vinden. Vogeltjes, eikenbladeren en een eekhoorn verwijzen naar de herfst waarin 31 oktober [1517] viel**.**

Introduction

The end of the Middle Ages was a period of turmoil for the Roman Catholic Church. The authority of the pope was severely challenged and the political power and opulent way of life of the clergy was under attack. Attempts to reform the church from within had no results. On October 31, 1517, Martin Luther, an Augustinian monk and professor at the university of Wittenberg, published his ninety-five theses against the commercial trade in indulgences. As a consequence, he and his many followers were banned from the church of Rome. De unity of western christianity was broken.
This event and it's worldwide consequence will be commemorated in 2017.

The introduction of congregational singing in protestant worship resulted in many new hymns, choir and organworks based thereon. Luther himself wrote many texts and melodies. The Swiss reformer John Calvin stimulated a French translation of the psalms set to new music. Lutheran church music culminated in the works of Johann Sebastian Bach.

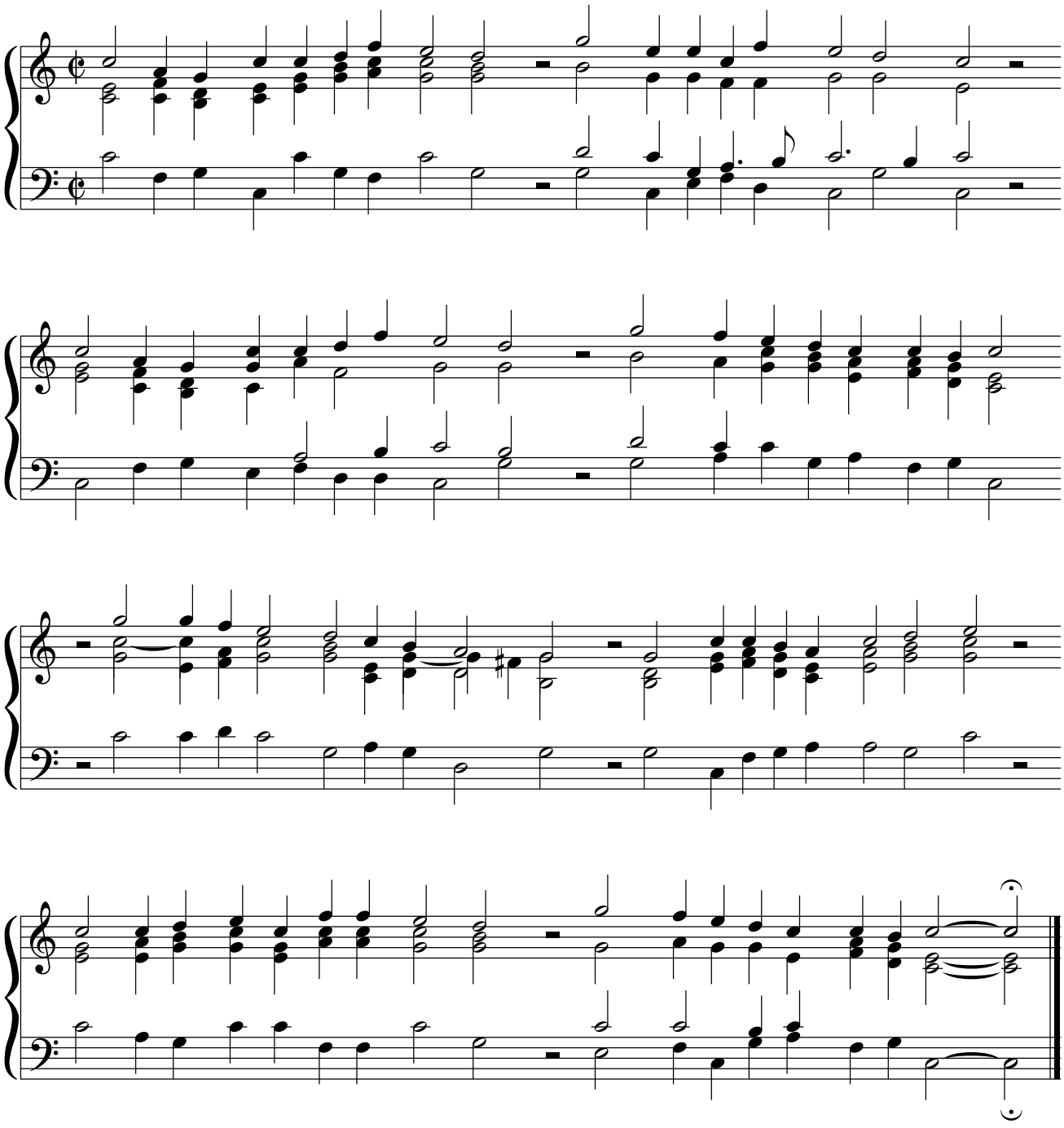
At the request of the The Hague Carillon Foundation city carilloneur Gijsbert Kok has arranged a selection of protestant church music for the carillon. He has selected compostions based on chorales by Luther himself (no. 4, 5, 6), a 17th century lutheran hymn (no. 7) and Genevan psalmtunes (no. 1, 2, 3). Carilloneur Jacob van Eyck from Utrecht wrote his variations for the recorder, all other arrangements concern organ works. Bach is represented by an aria from cantata BWV 170.
As far as possible, music has been chosen that has not previously been arranged for the carillon.
The composer Johann Th. Lemckert from The Hague has been requested to write a Triptiqye, based on three chorales by Luther.

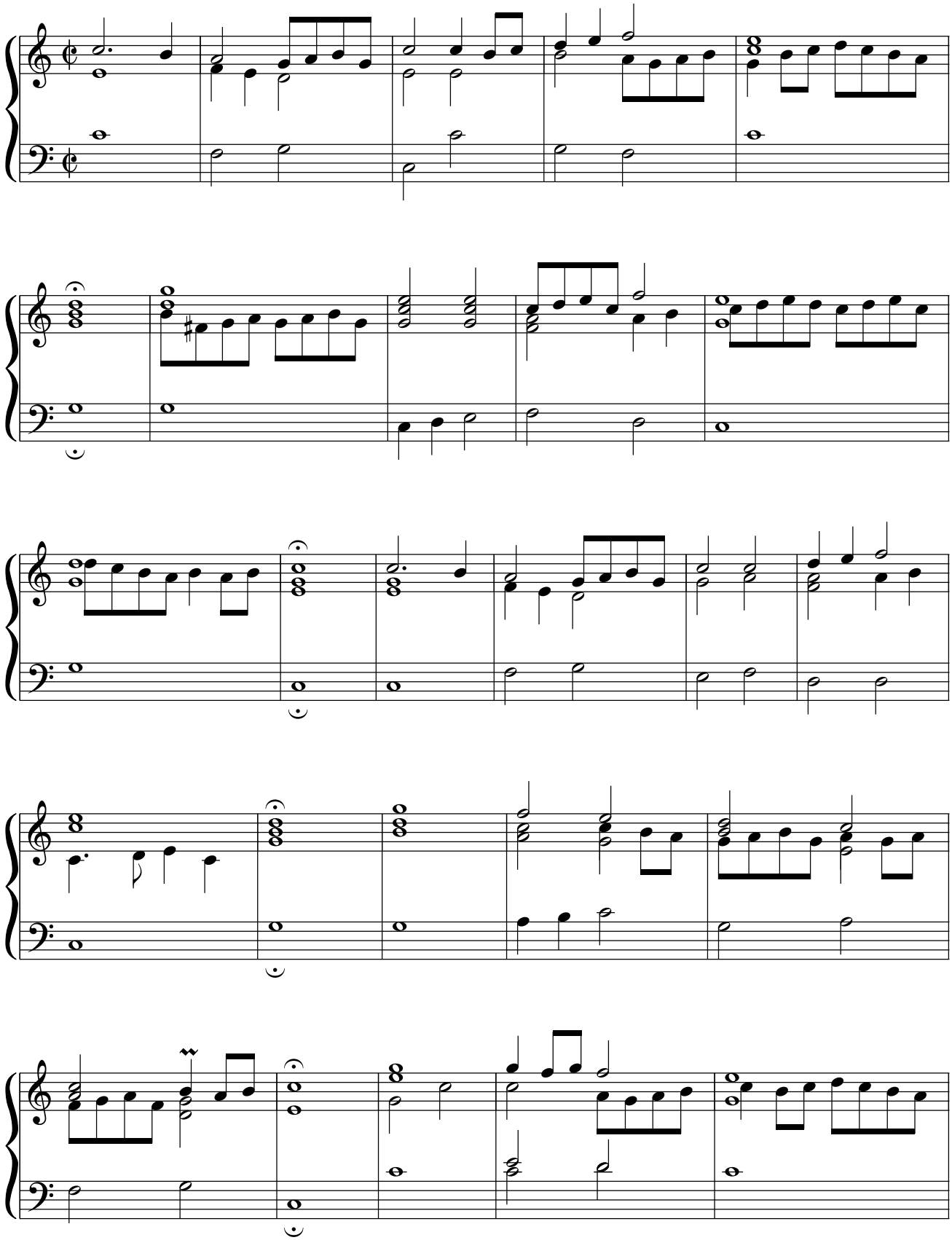
In the context of Refo500 the The Hague Carillon Foundation presents this book to carilloneurs all over the world and they hope this music will raise awareness to the musical legacy of the Reformation, this year and for the years to come.

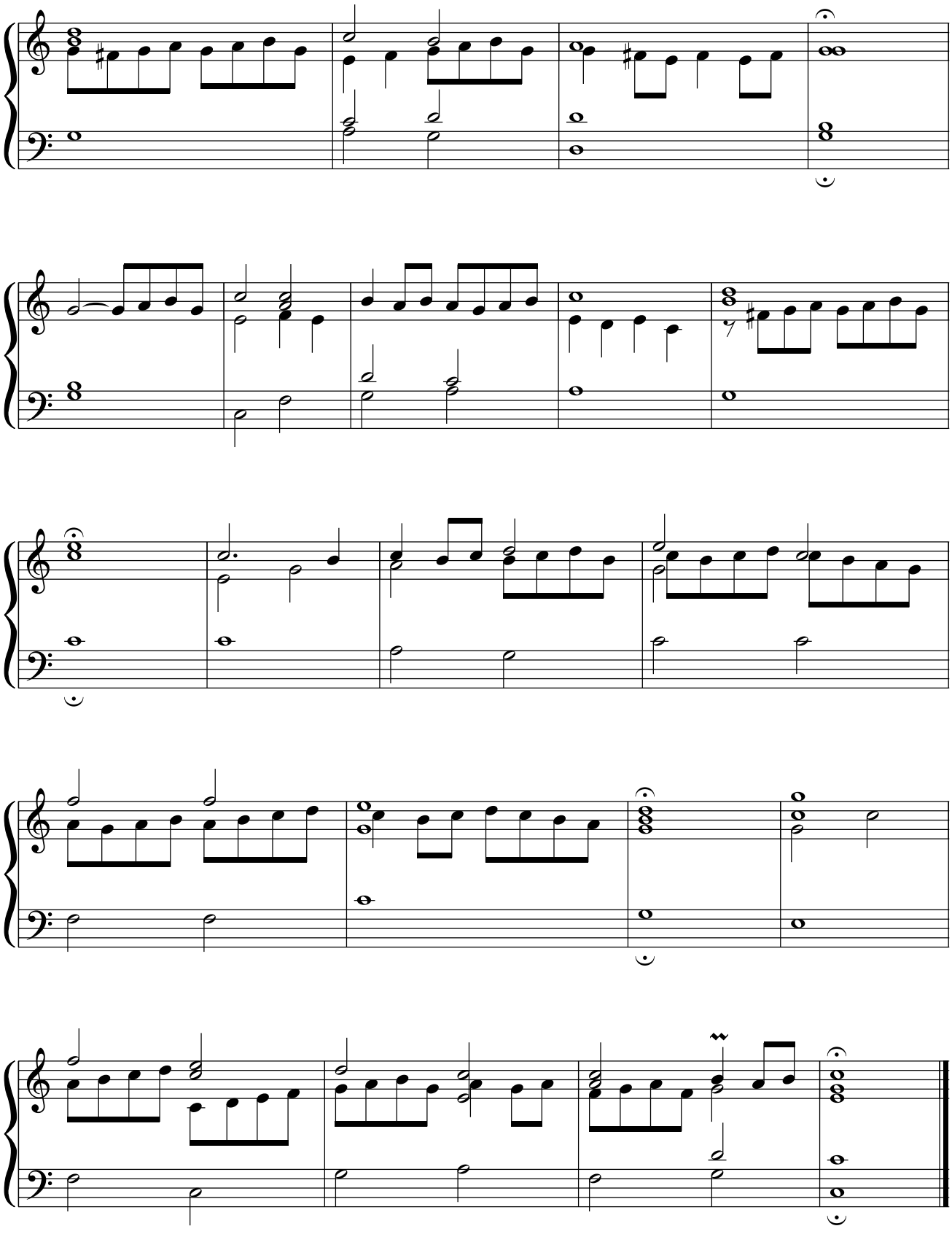
Notes to the miniature (cover)
The bell (top) and the chimes refer to the frequent use of bells by government and the church for all purposes. In the edge, a number of Christian symbols: above right a fish (Ichtus) and twice the Chi-Rho symbol (bottom). The goose (right, middle) and the swan (central, green) refer to Johannes Hus (1369/70)-1415). References to Luther: the swan, the Luther rose (4x), the apple tree (above right), the lute and the harp (= 'Luther and the music') and the song *Ein feste Burg*. In the monastry Luther, writing close to an opened window and surrounded by many books. The ink stain on the wall and the inkwell on the ground. On internet you can find the required information about all these subjects and legends. Birds, oak leaves and a squirrel refer to the autumn and 31st of October (1517).
(translation Ana Moll-Faustino)

Psalm 66, 98, 118

Samuel Marechal
(1554 - ca. 1640)

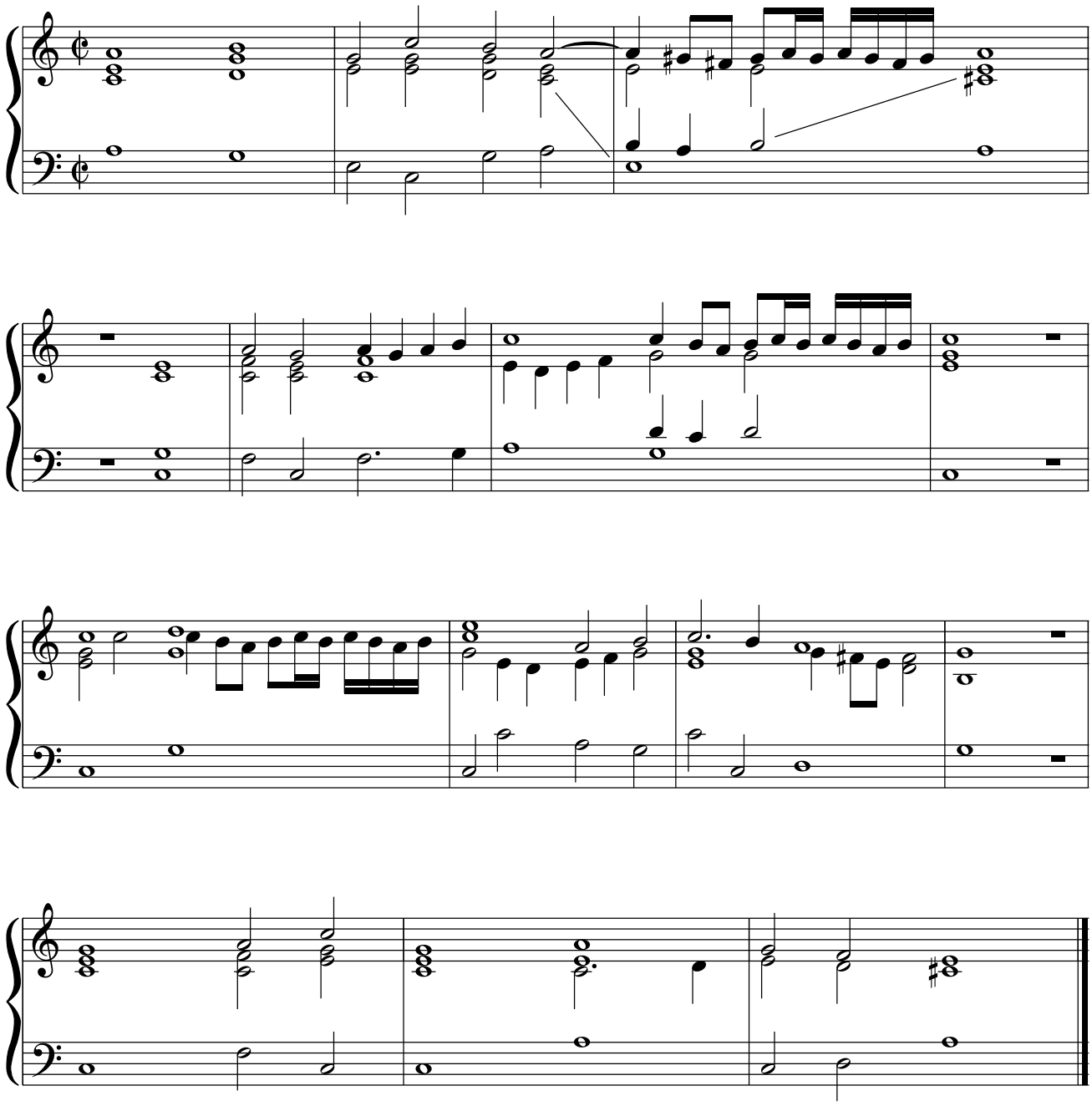






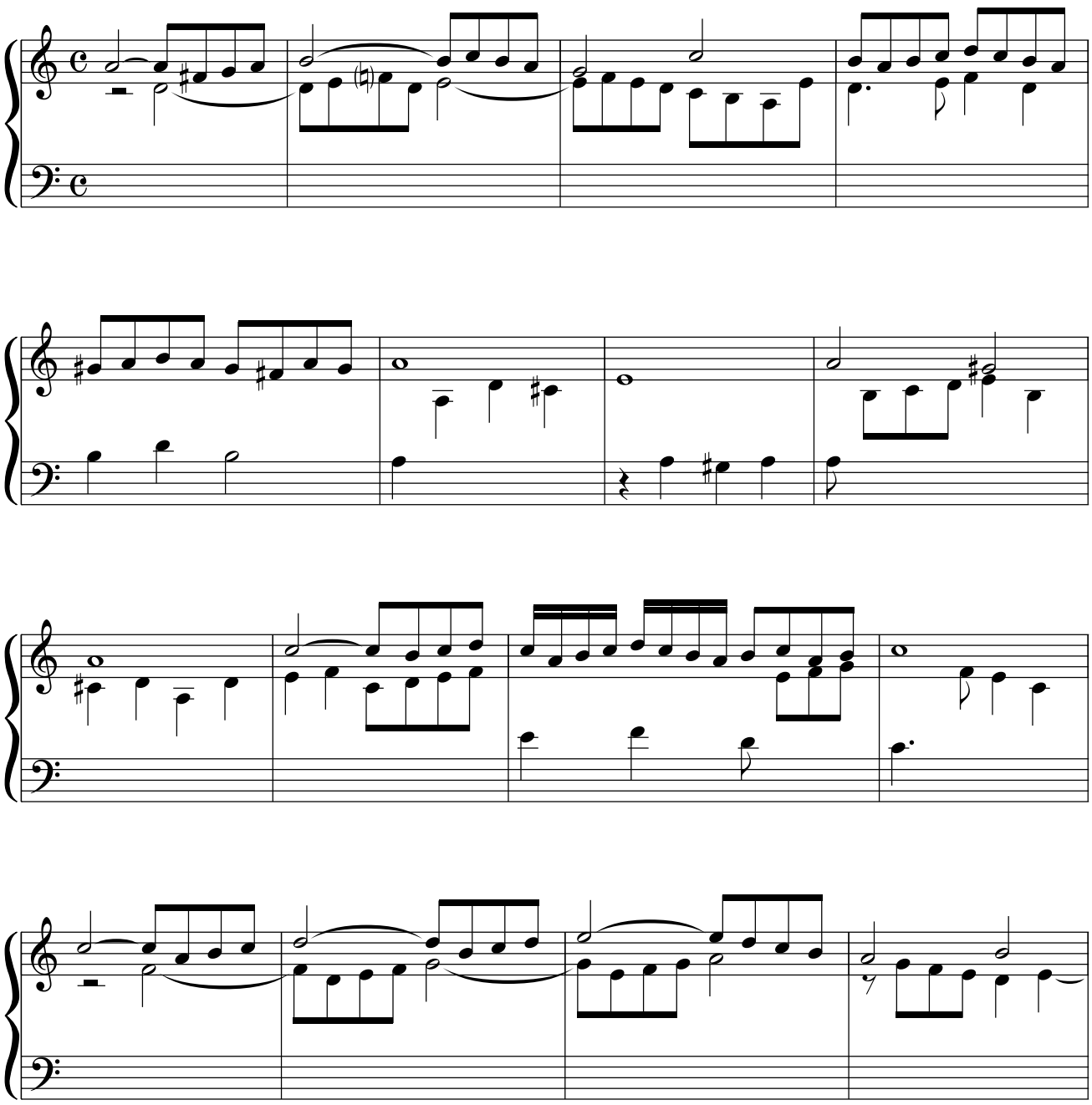
Ghij Volcheren des aertrijcx al, den 100 sallem

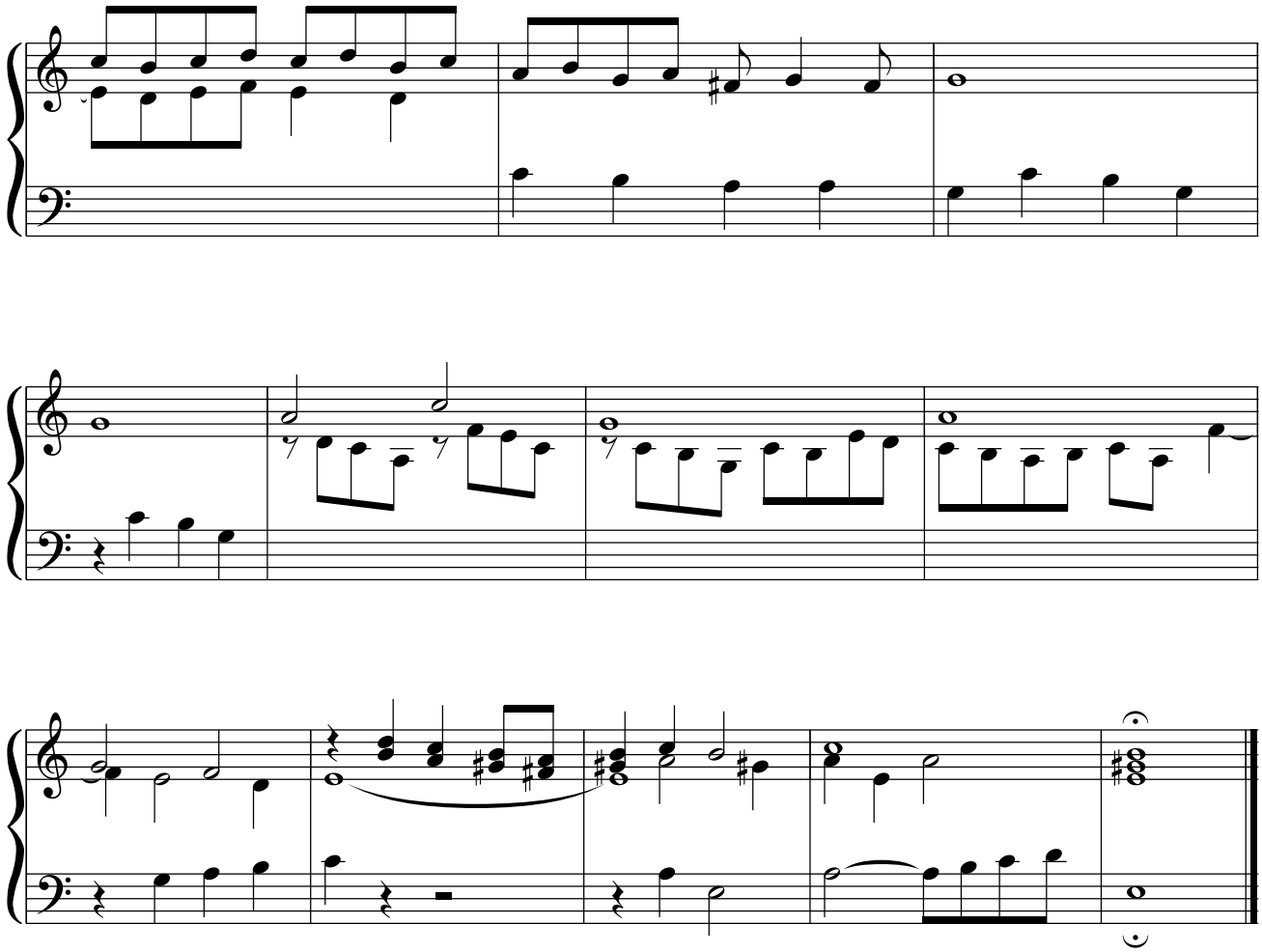
Susanne van Soldt Manuscript
(1599)



Psalm 100 Manuscript Lynar B 7

(1e helft 17e eeuw)

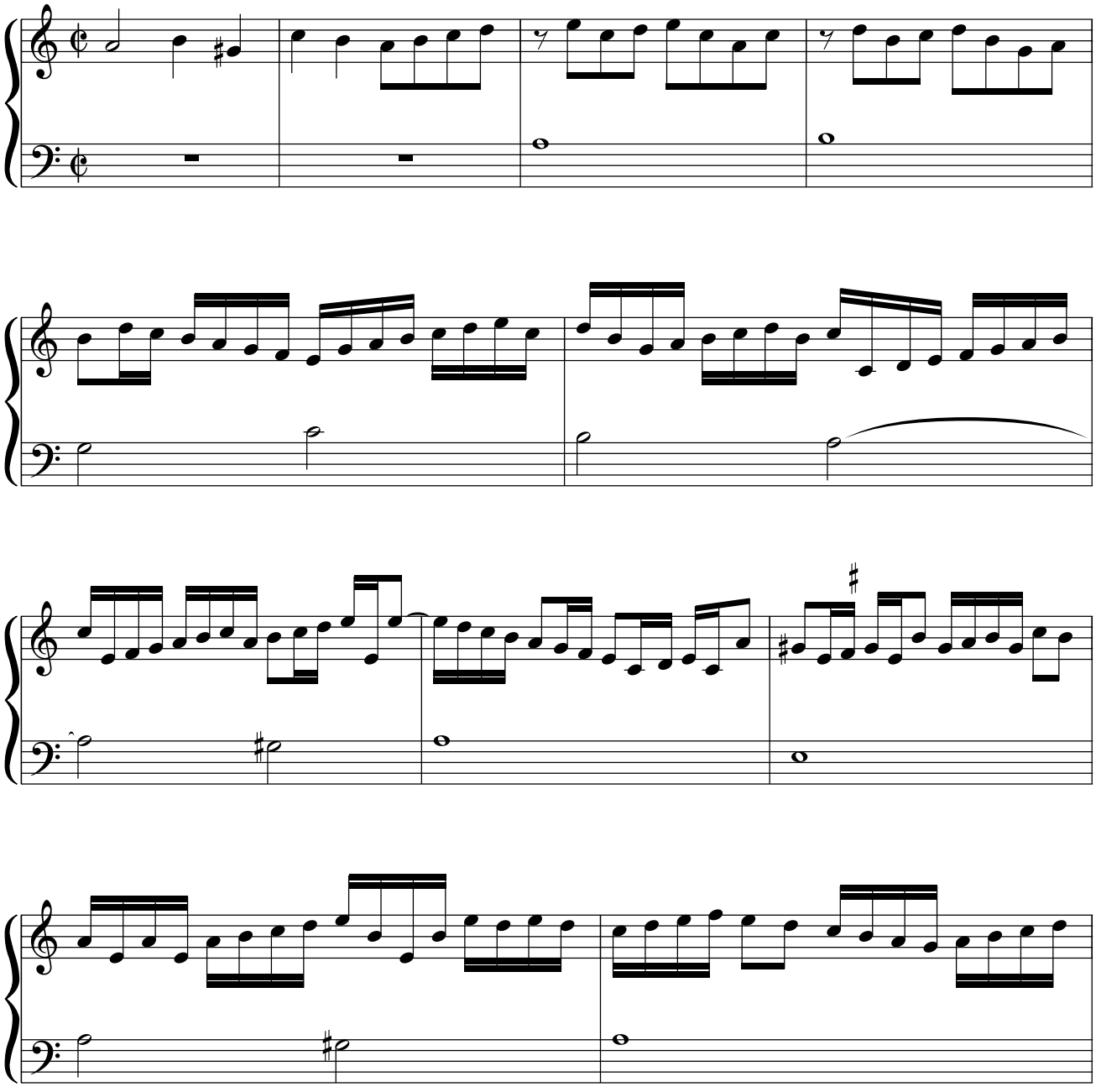


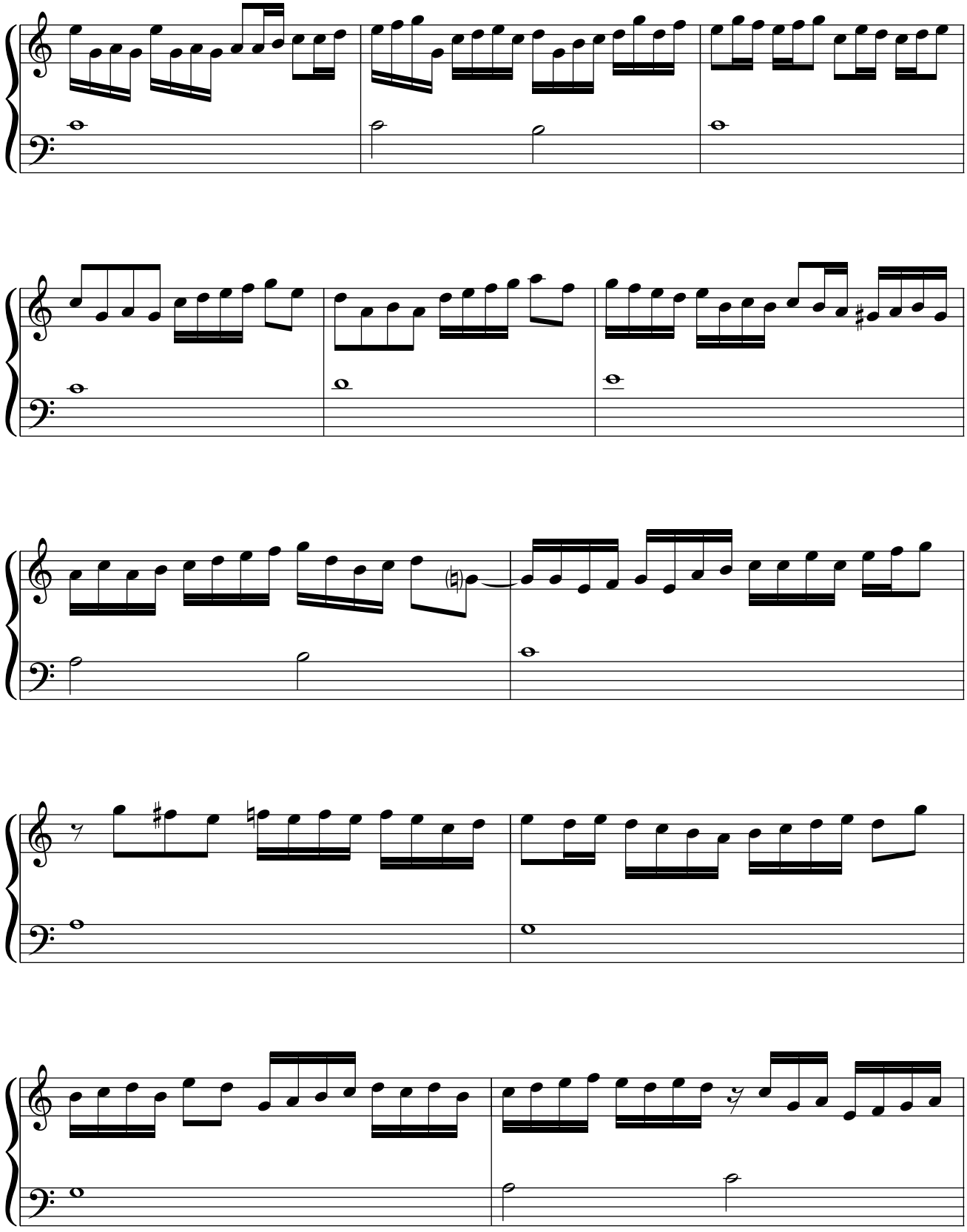


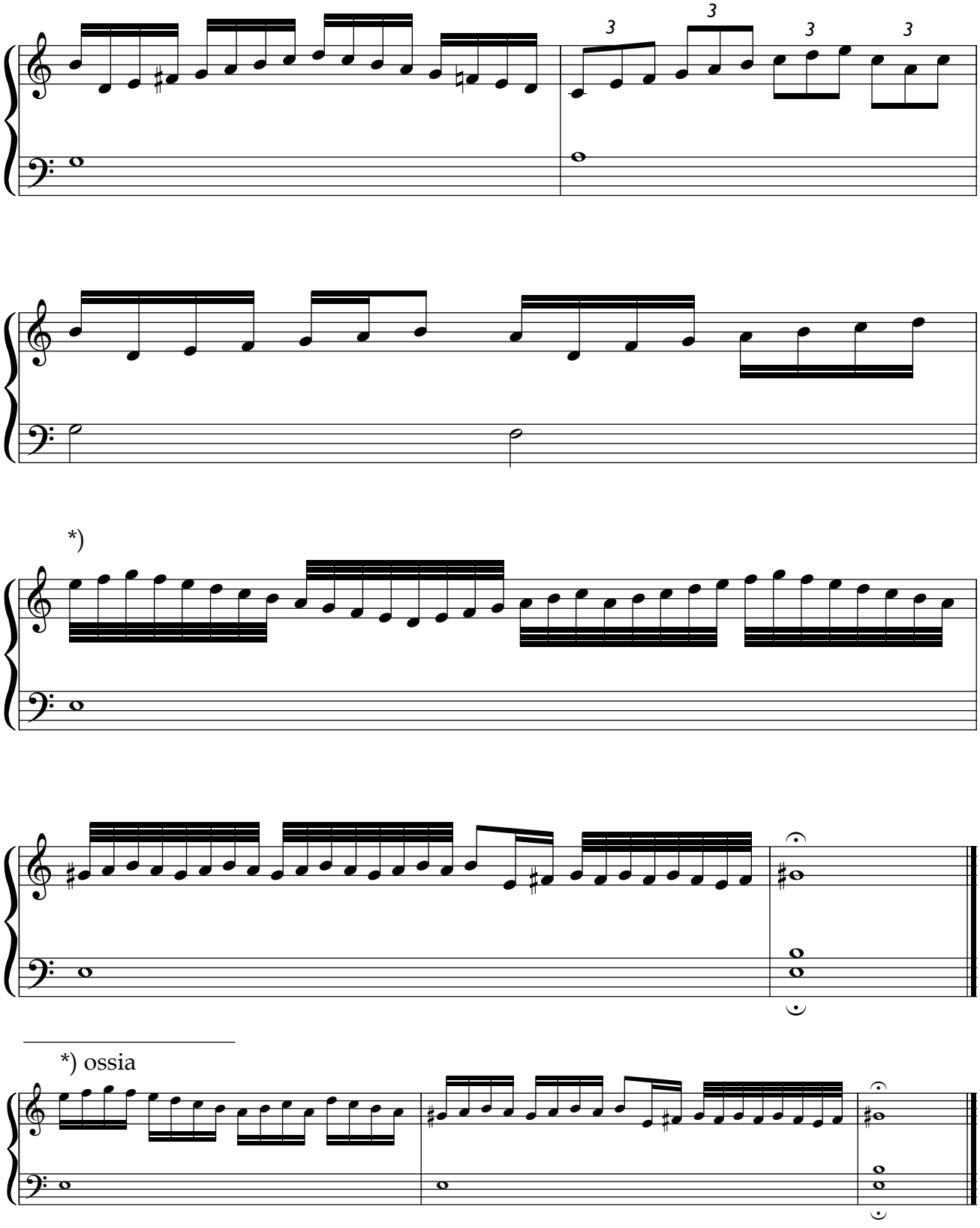
Psalm 100 Ghy Volckeren des Aertrijcx al

Quarti Toni, H duraliter, uyt A La Mi Re. Den Bas hout de Voys

Henderick Speuy
(ca. 1575 - 1625)



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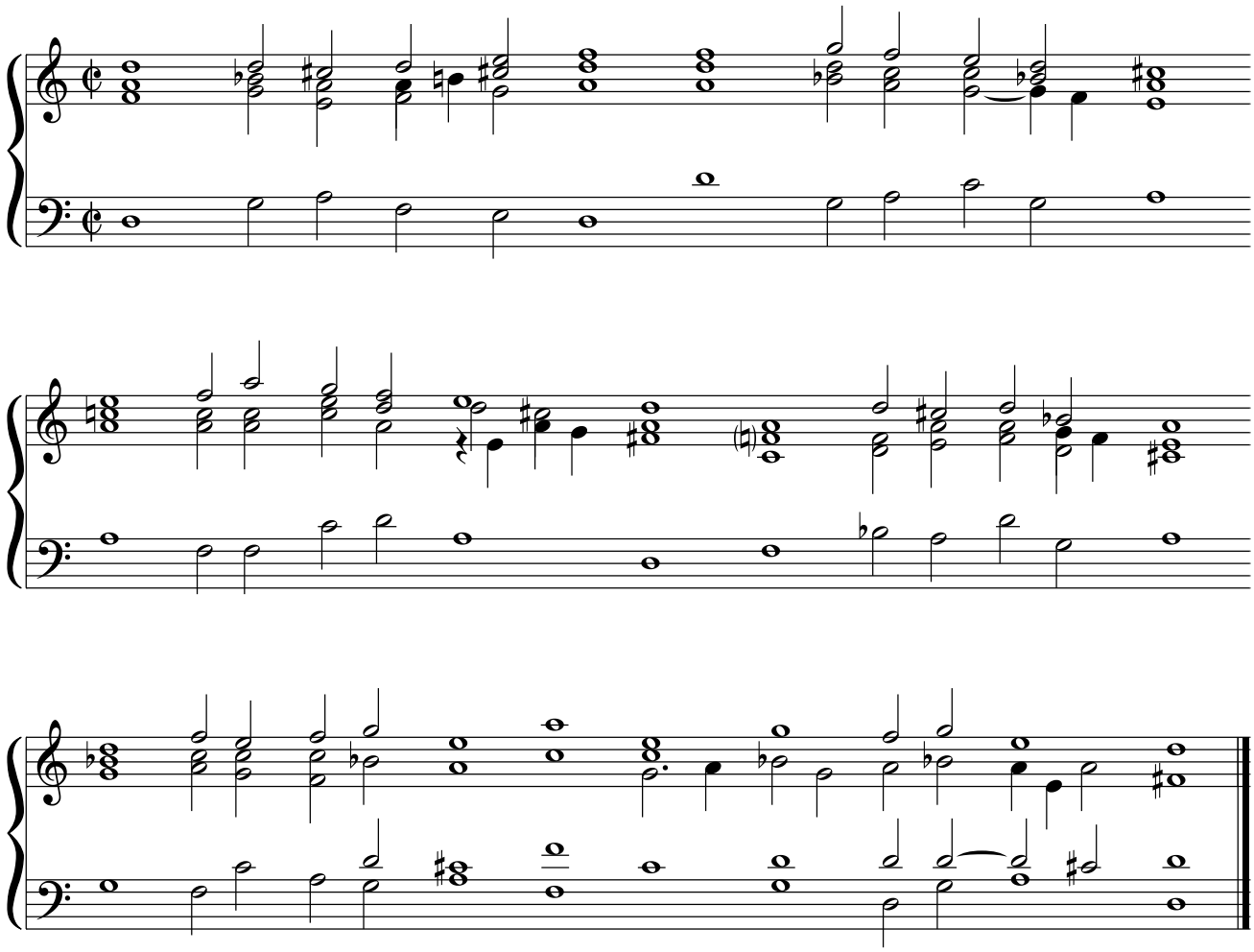
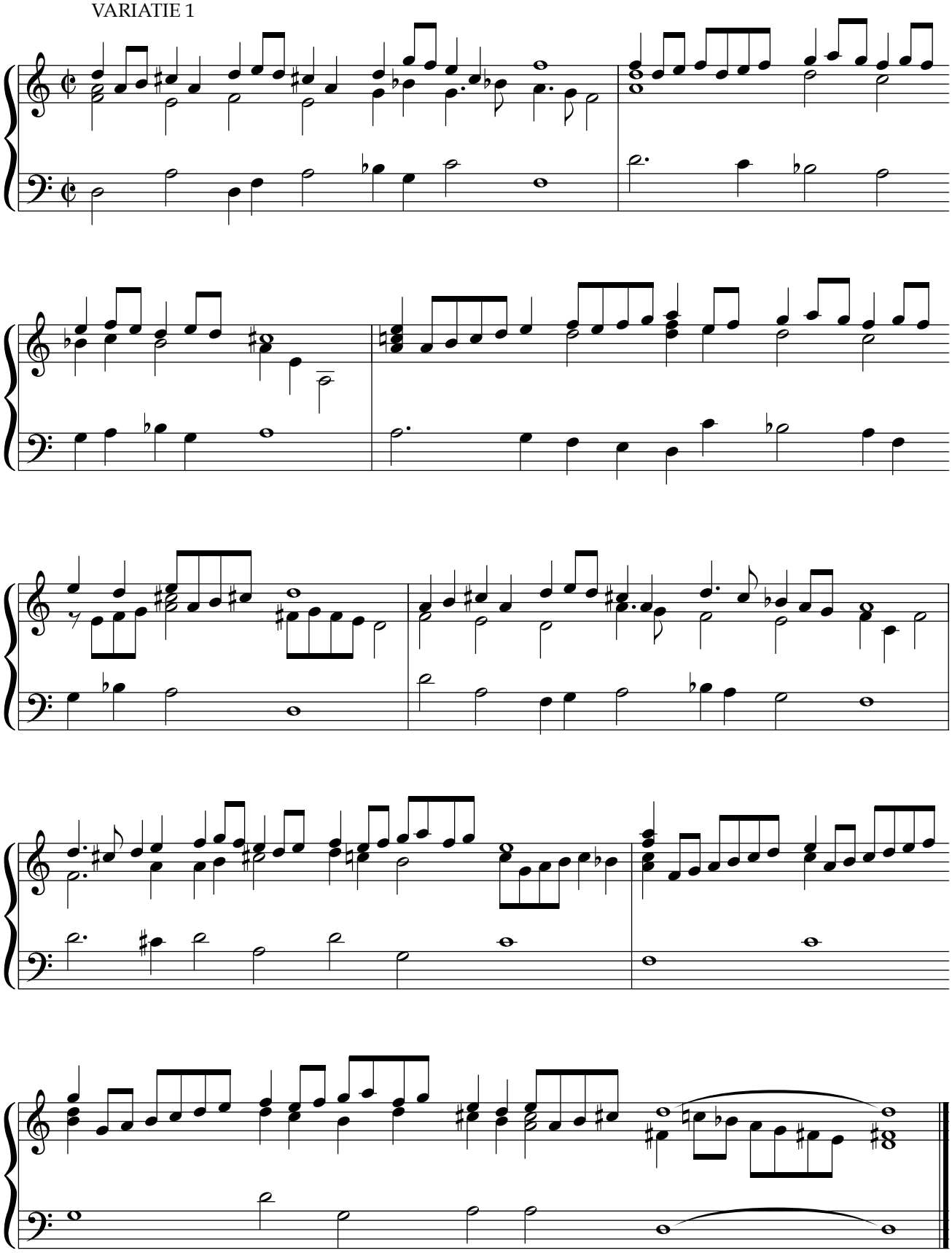
*) ossia

De Lof-zangh Marie

Jacob van Eyck
(ca. 1590 - 1657)



VARIATIE 1



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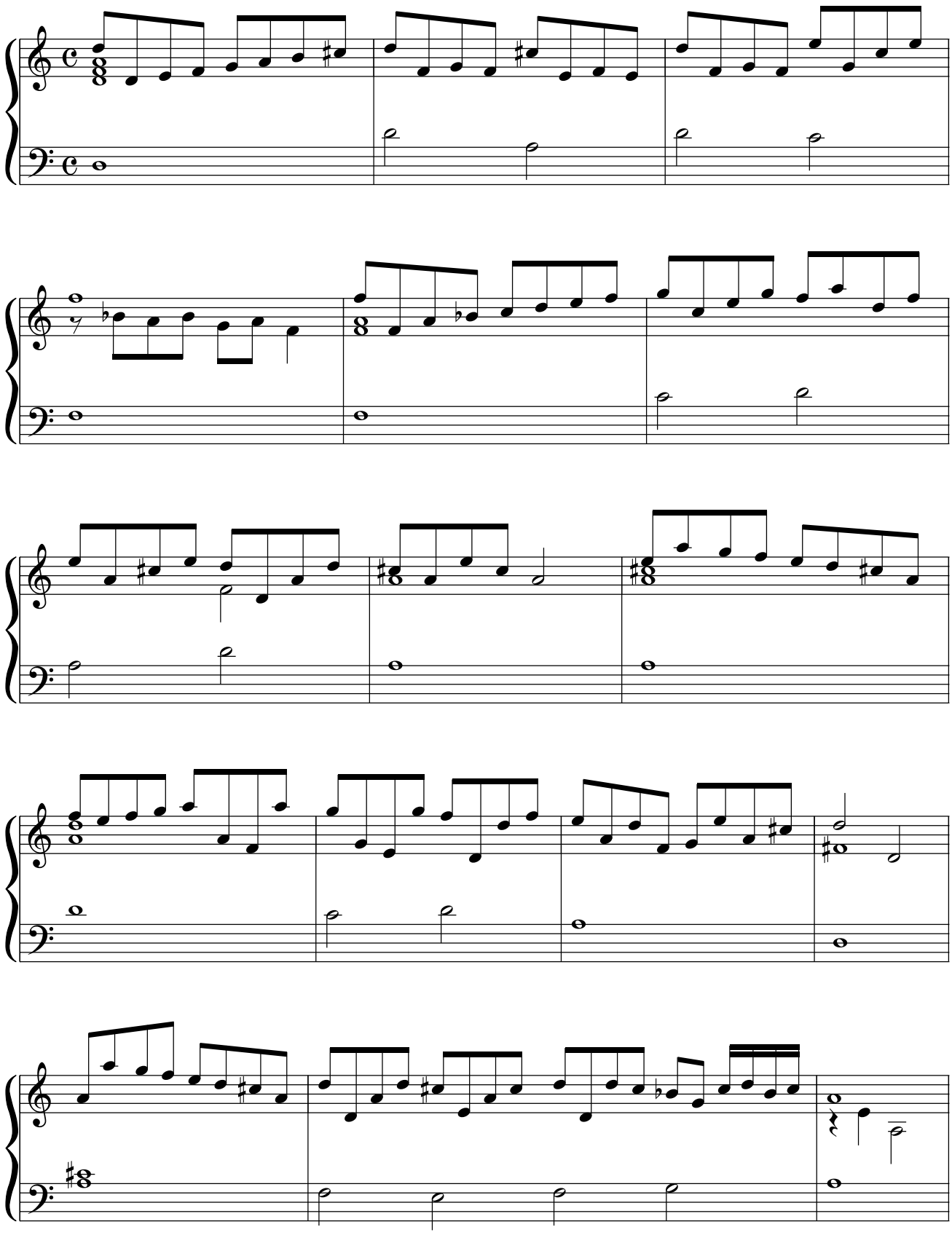
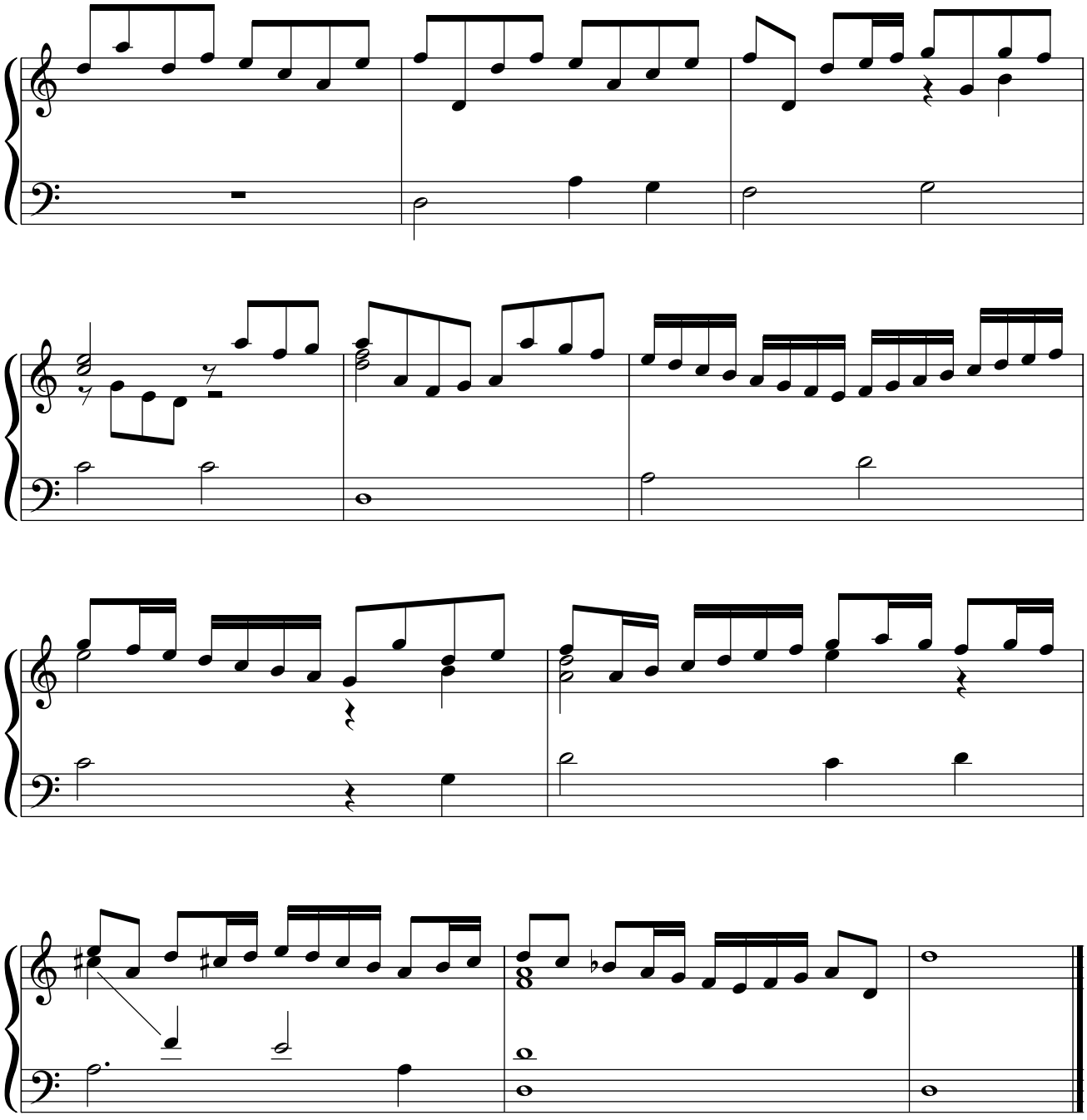
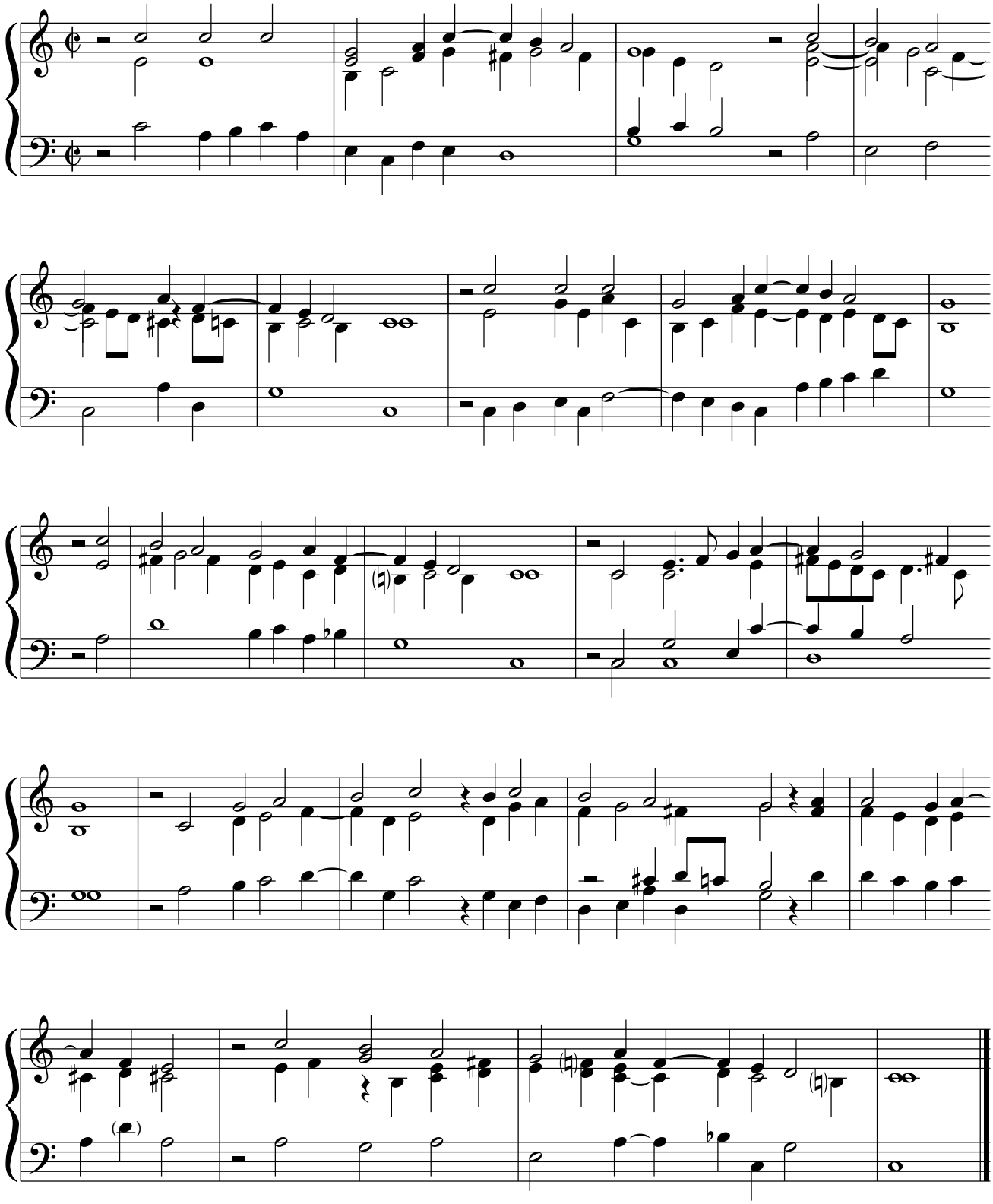




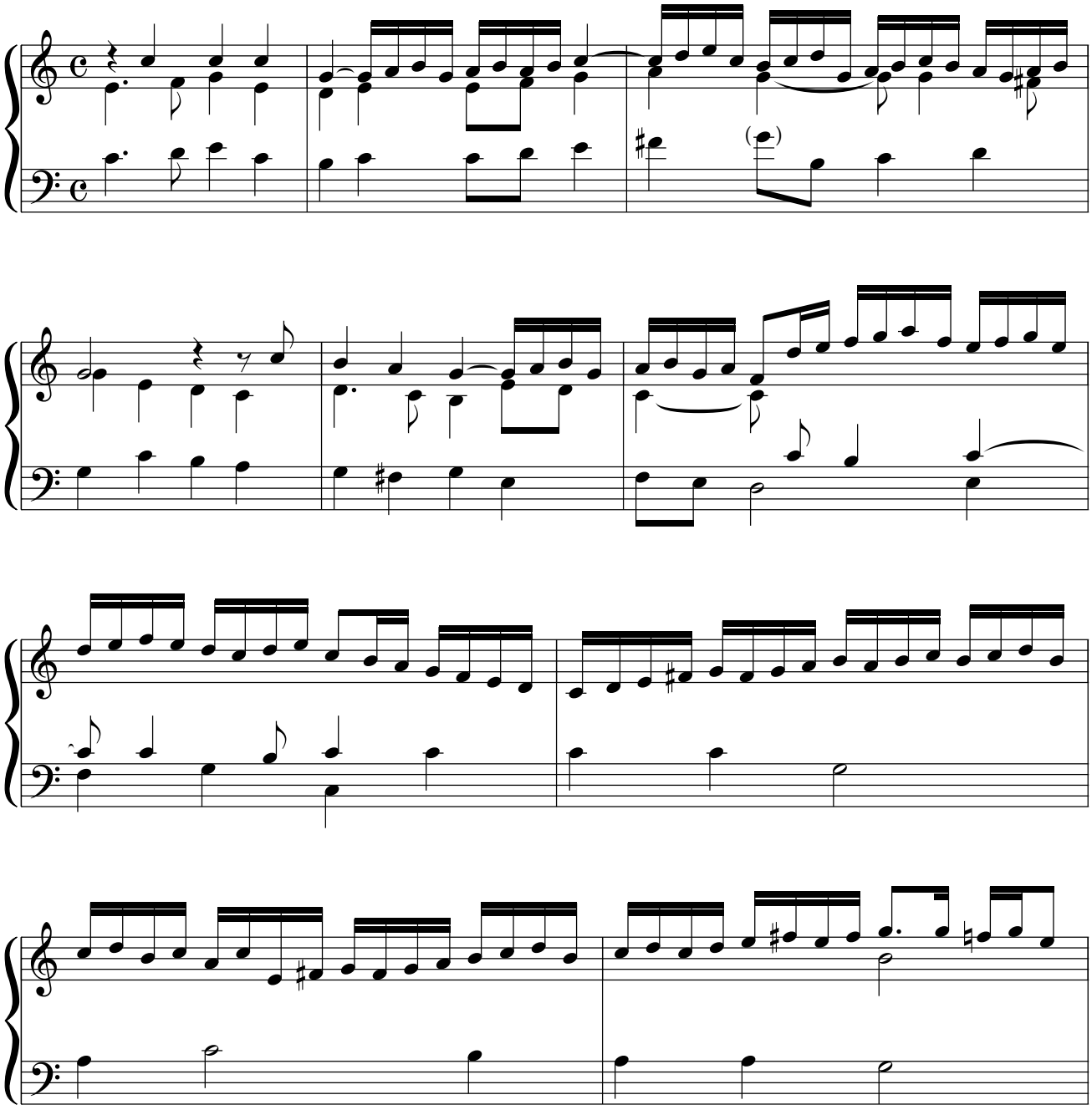
Ein feste Burg ist unser Gott

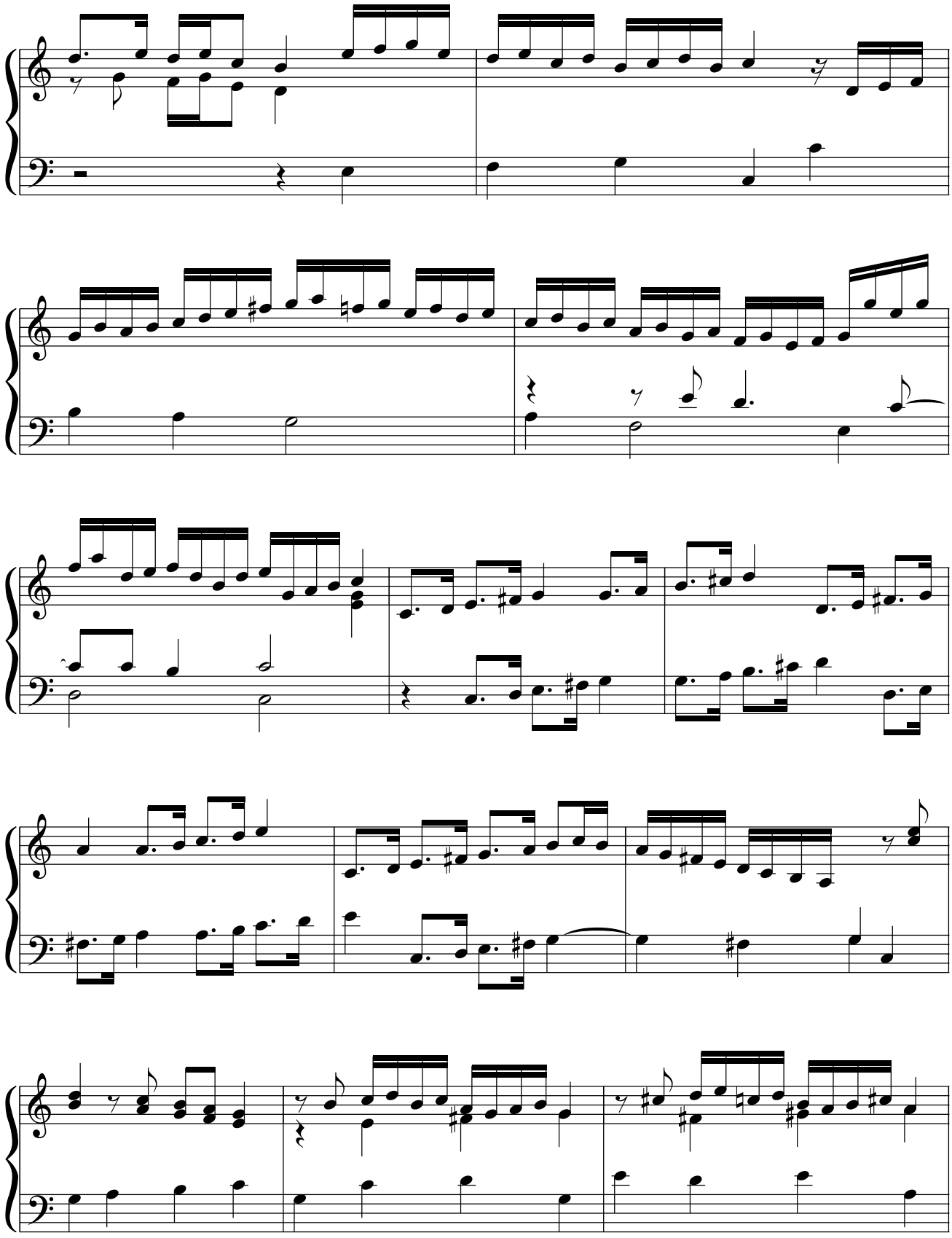
Samuel Scheidt
(1587 - 1654)

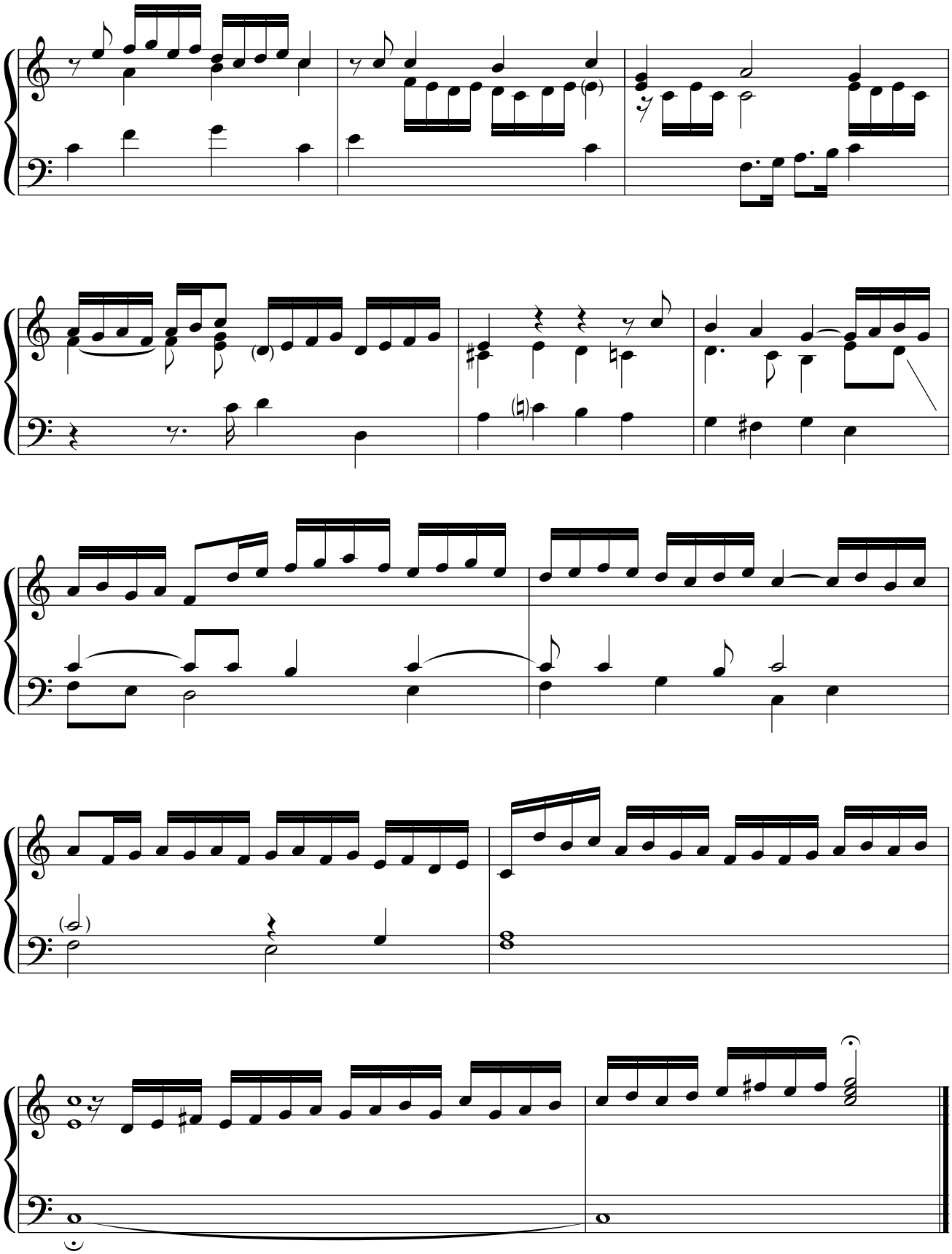


Ein feste Burg ist unser Gott

Christian Flor
(1626 - 1697)

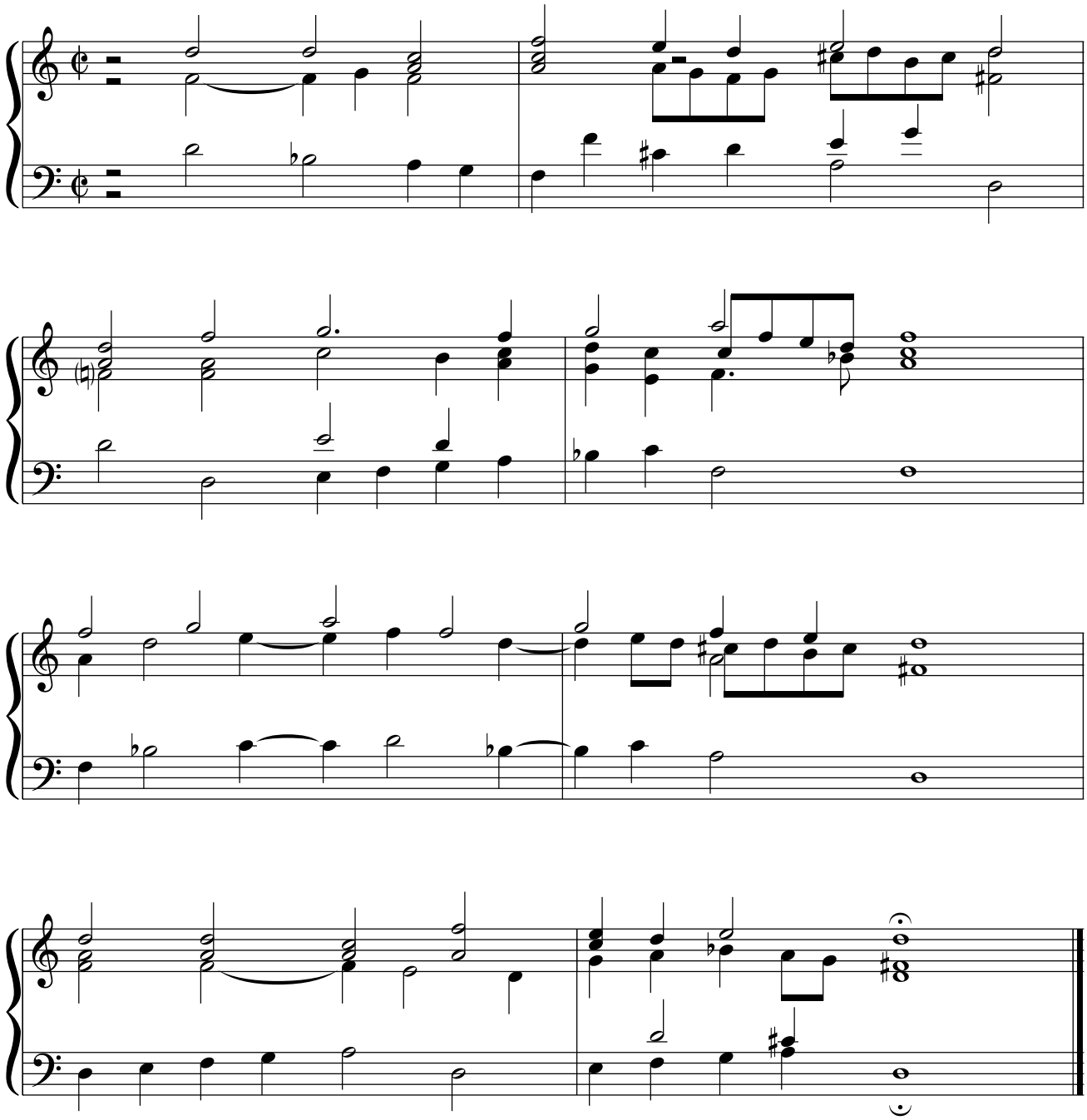






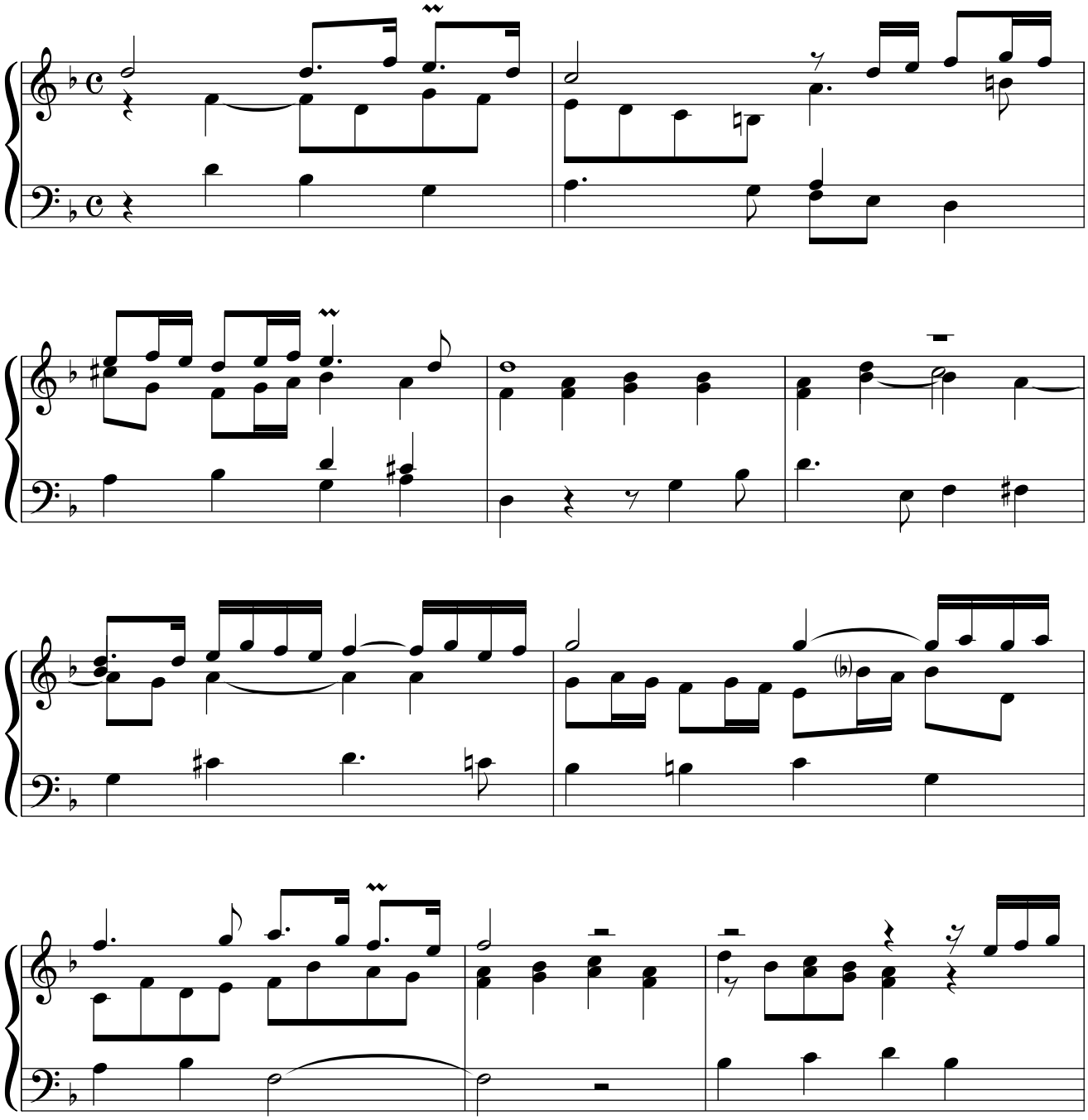
Nun komm, der Heiden Heiland

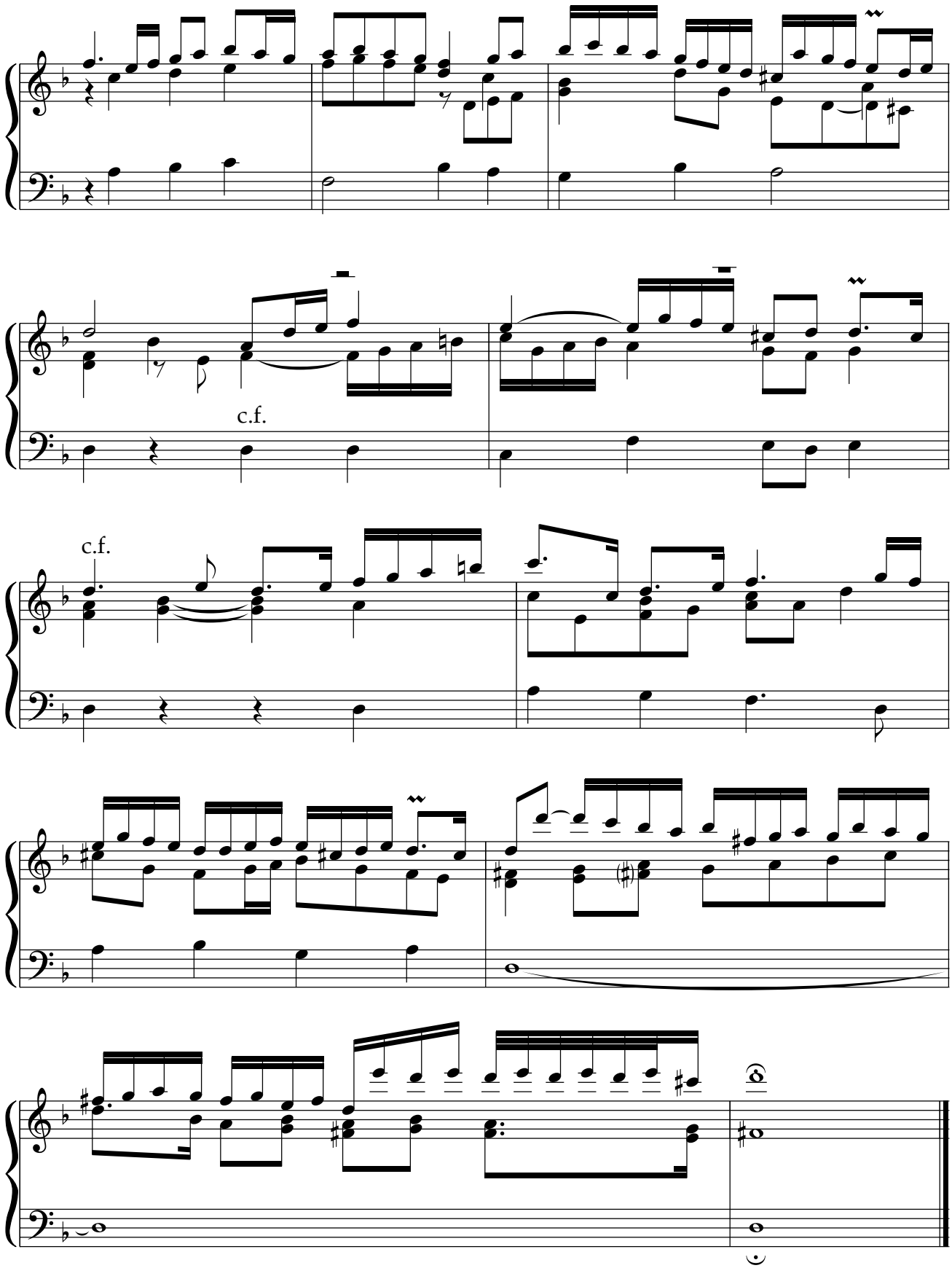
Samuel Scheidt
(1587 - 1654)



Nun komm, der Heiden Heiland

Dietrich Buxtehude (BuxWV 211)
(ca. 1637 - 1707)

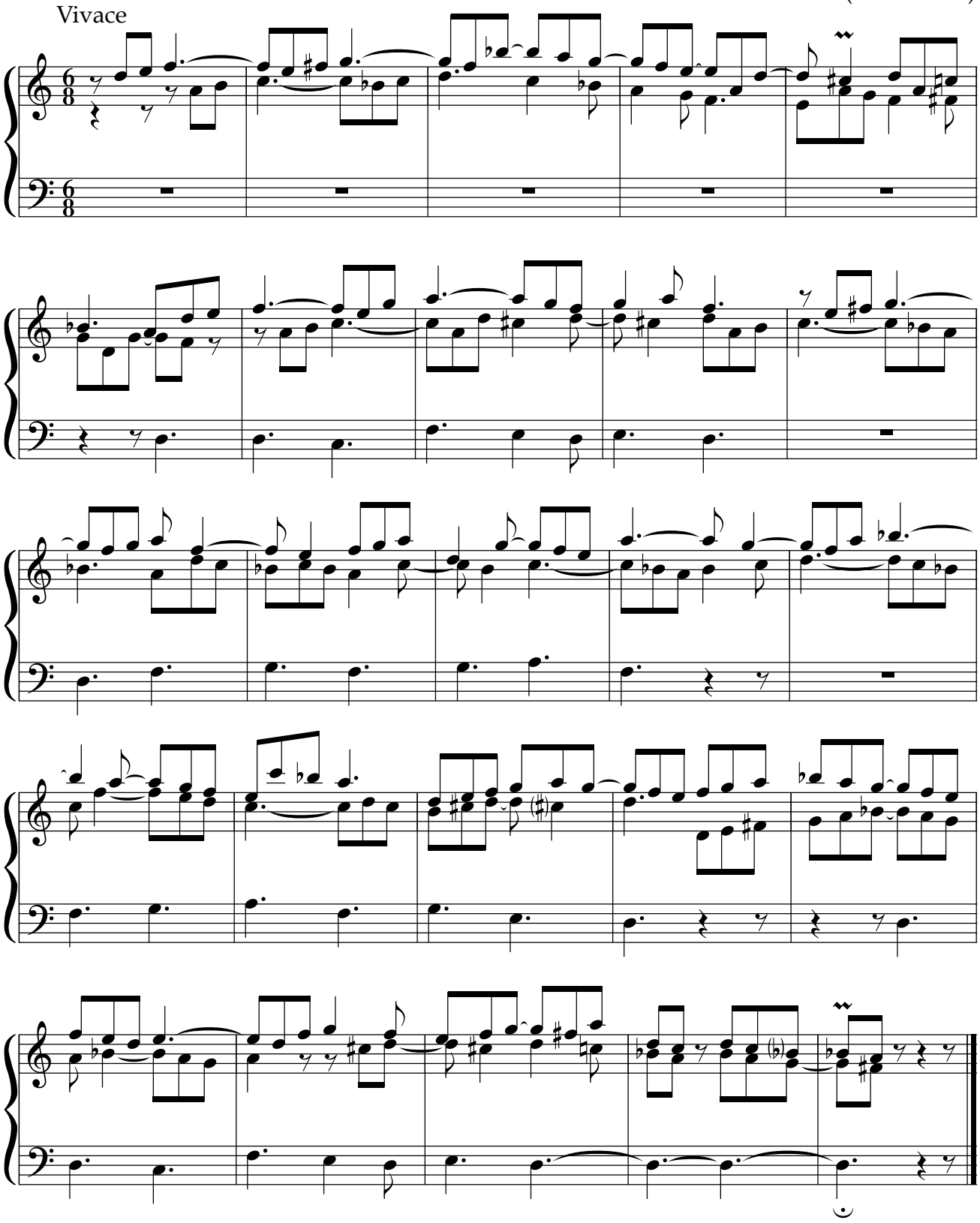



c.f.
c.f.

Nun komm, der Heiden Heiland

Georg Friedrich Kauffmann
(1679 - 1735)

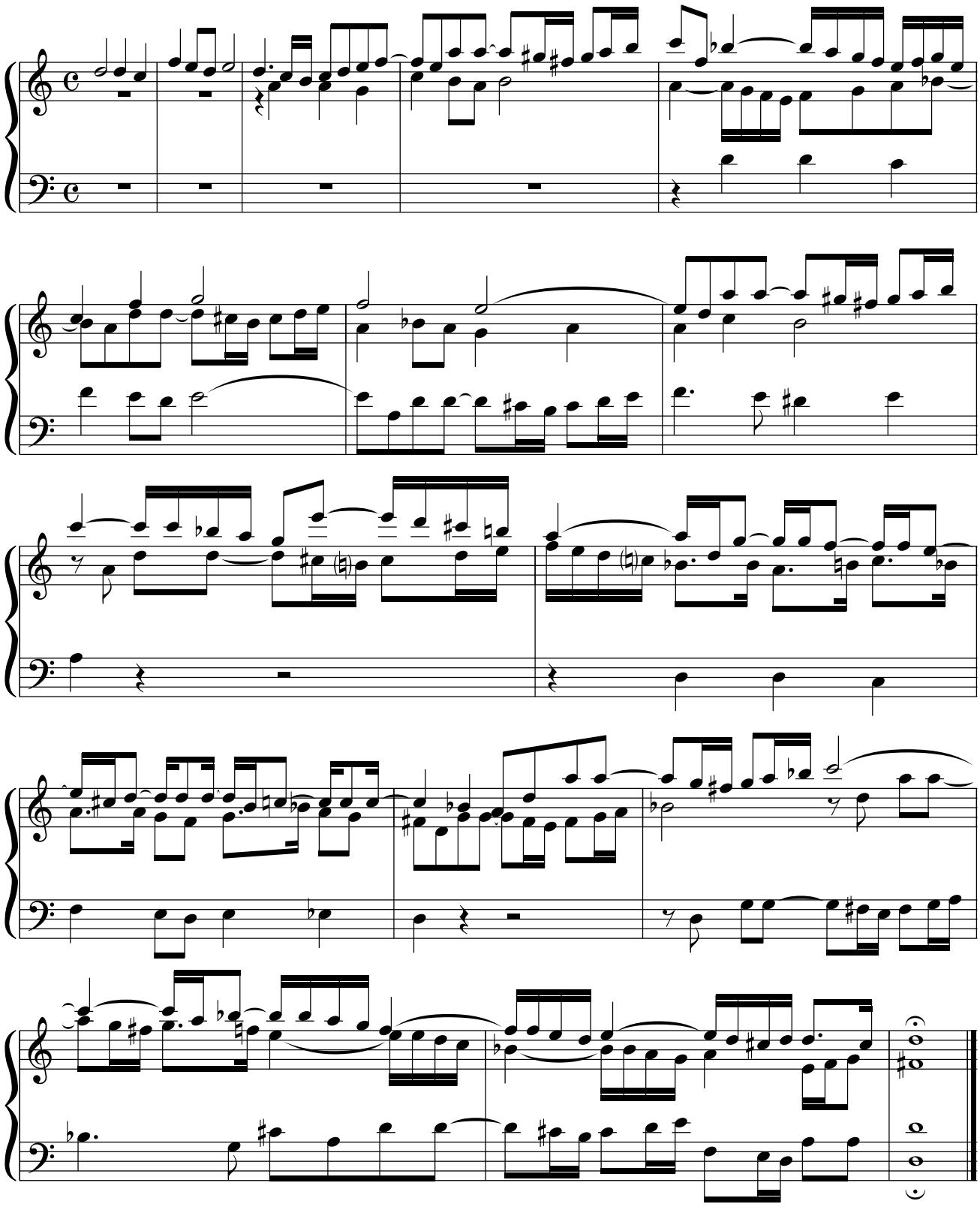
Vivace



Fughetta 'Nun komm, der Heiden Heiland'

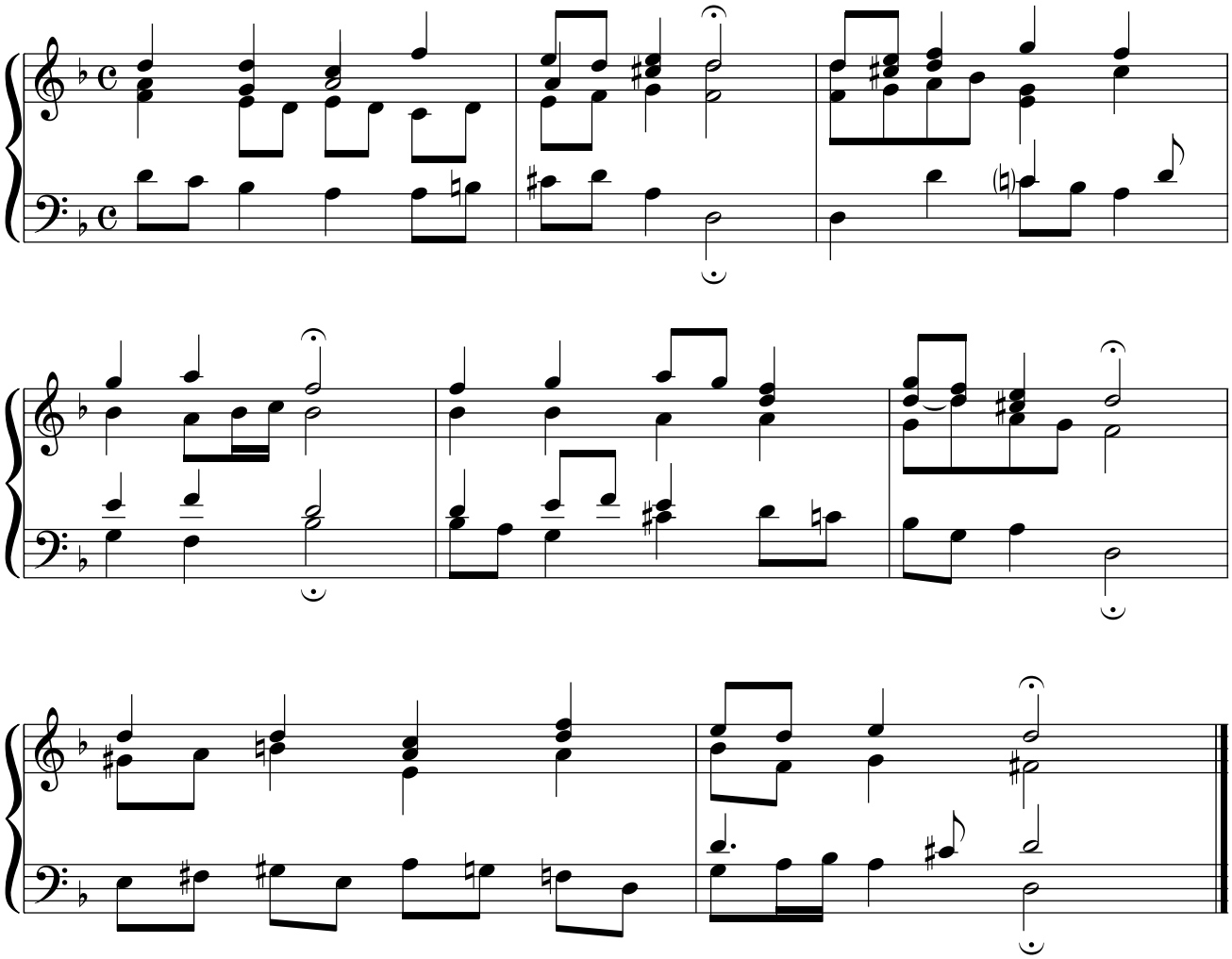
BWV 699

Johann Sebastian Bach
1685 -1750



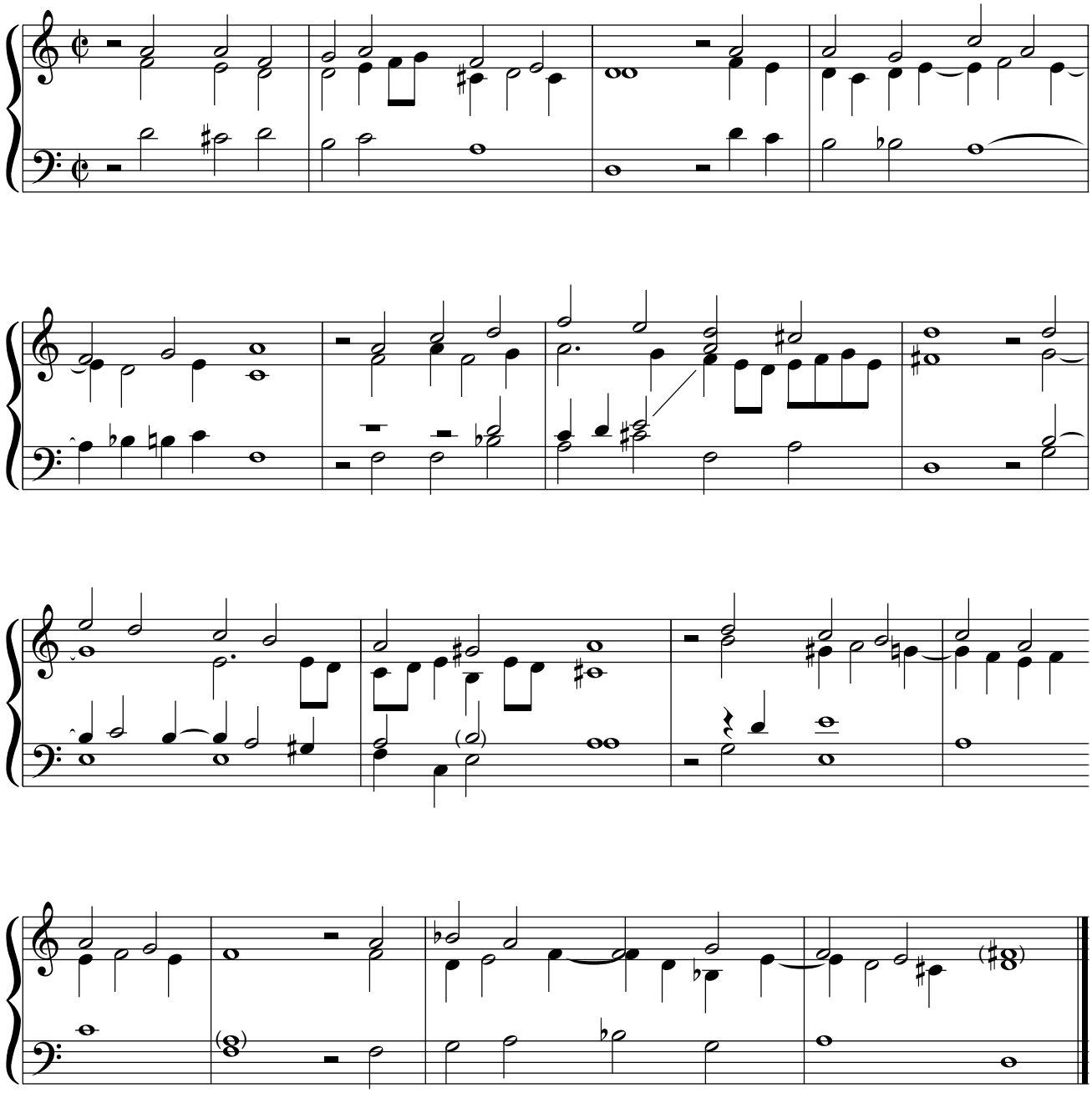
Nun komm, der Heiden Heiland

Johann Sebastian Bach (BWV 62)
(1685 - 1750)



Vater unser im Himmelreich

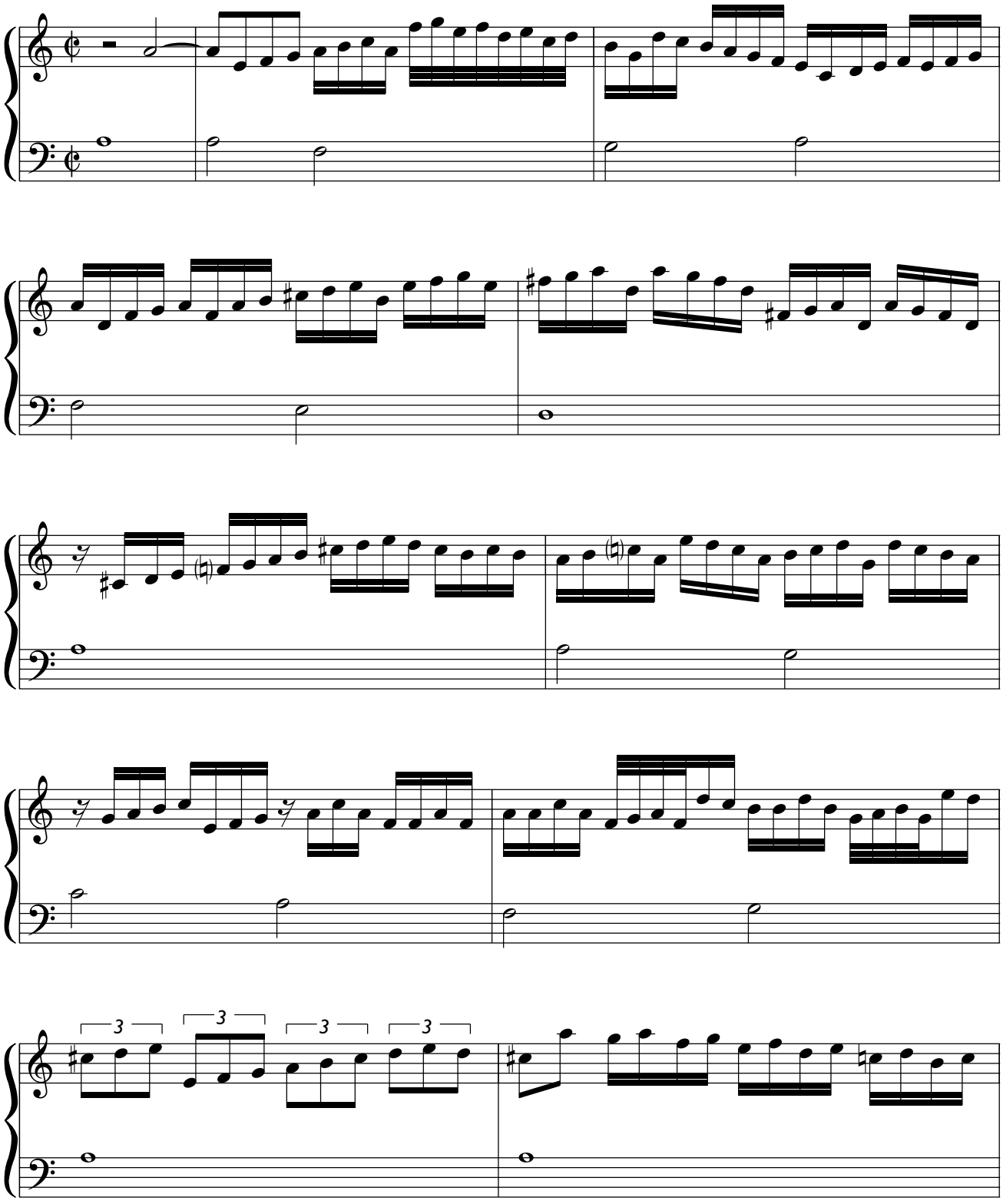
Samuel Scheidt
(1587 - 1654)

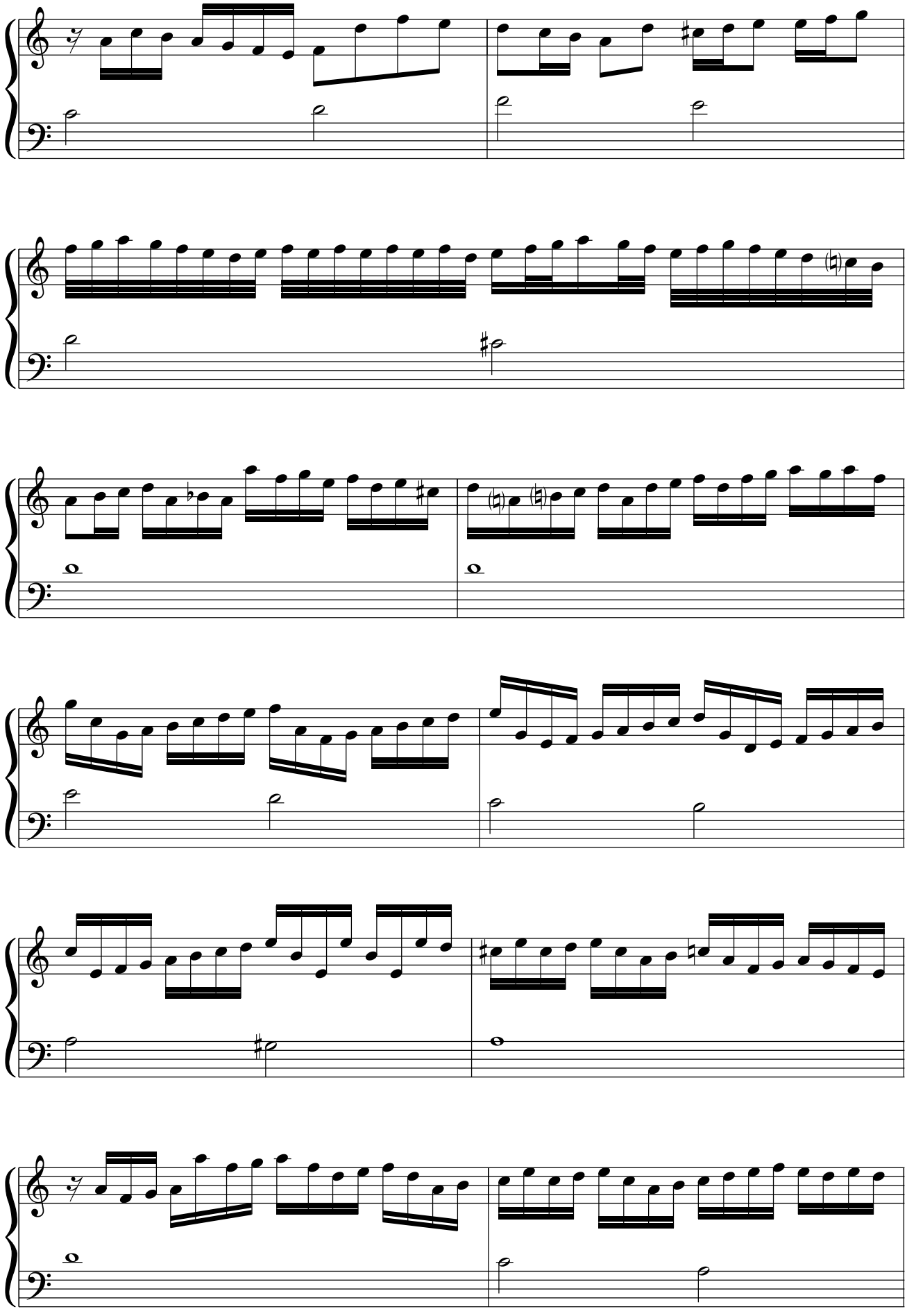


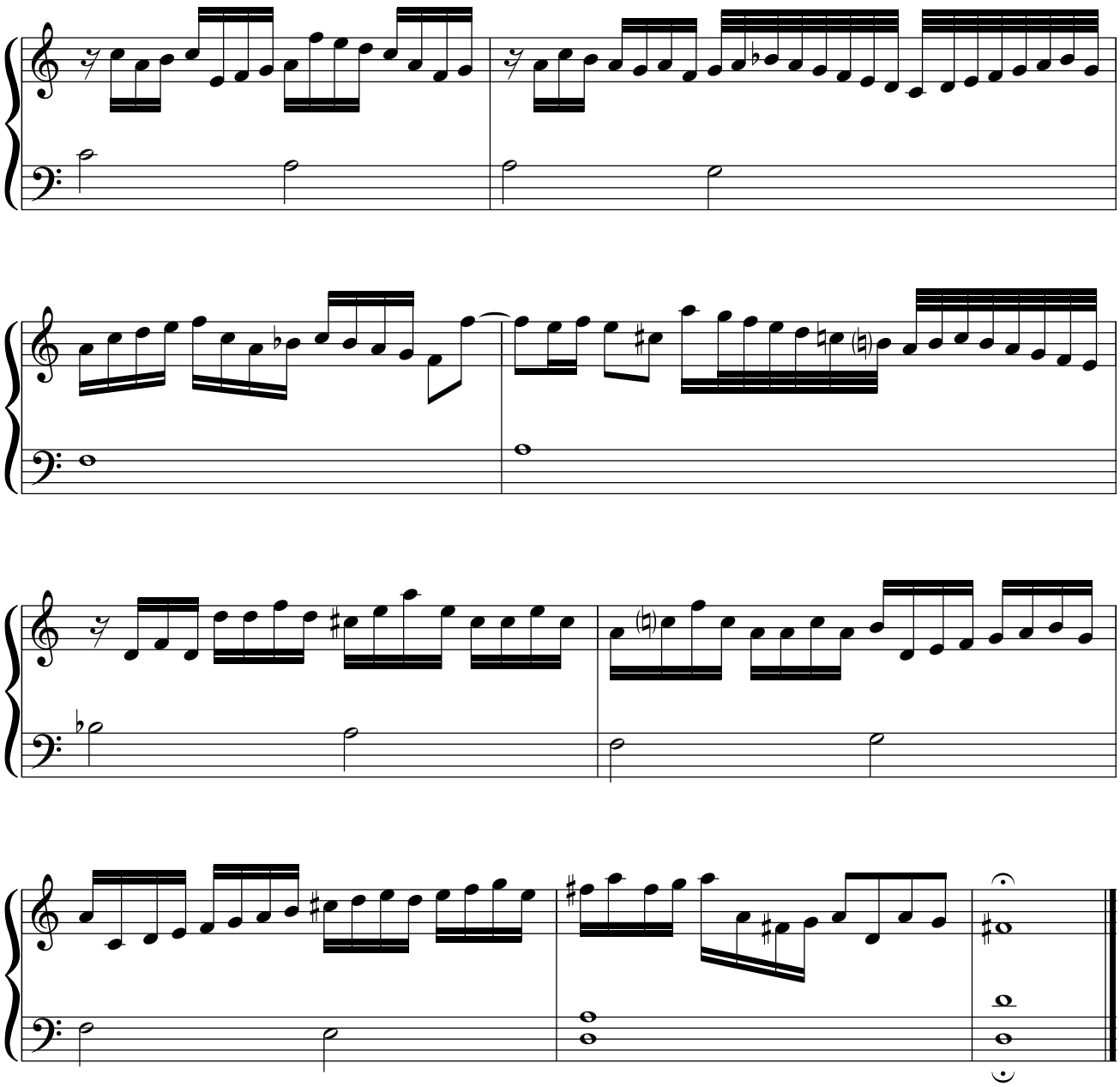
Vader ons in hemelrijck (2)

Primi Toni, H duraliter, uyt A La Mi Re. Den Bas hout de ghemeene voys.

Henderick Speuy
(ca. 1575 - 1625)



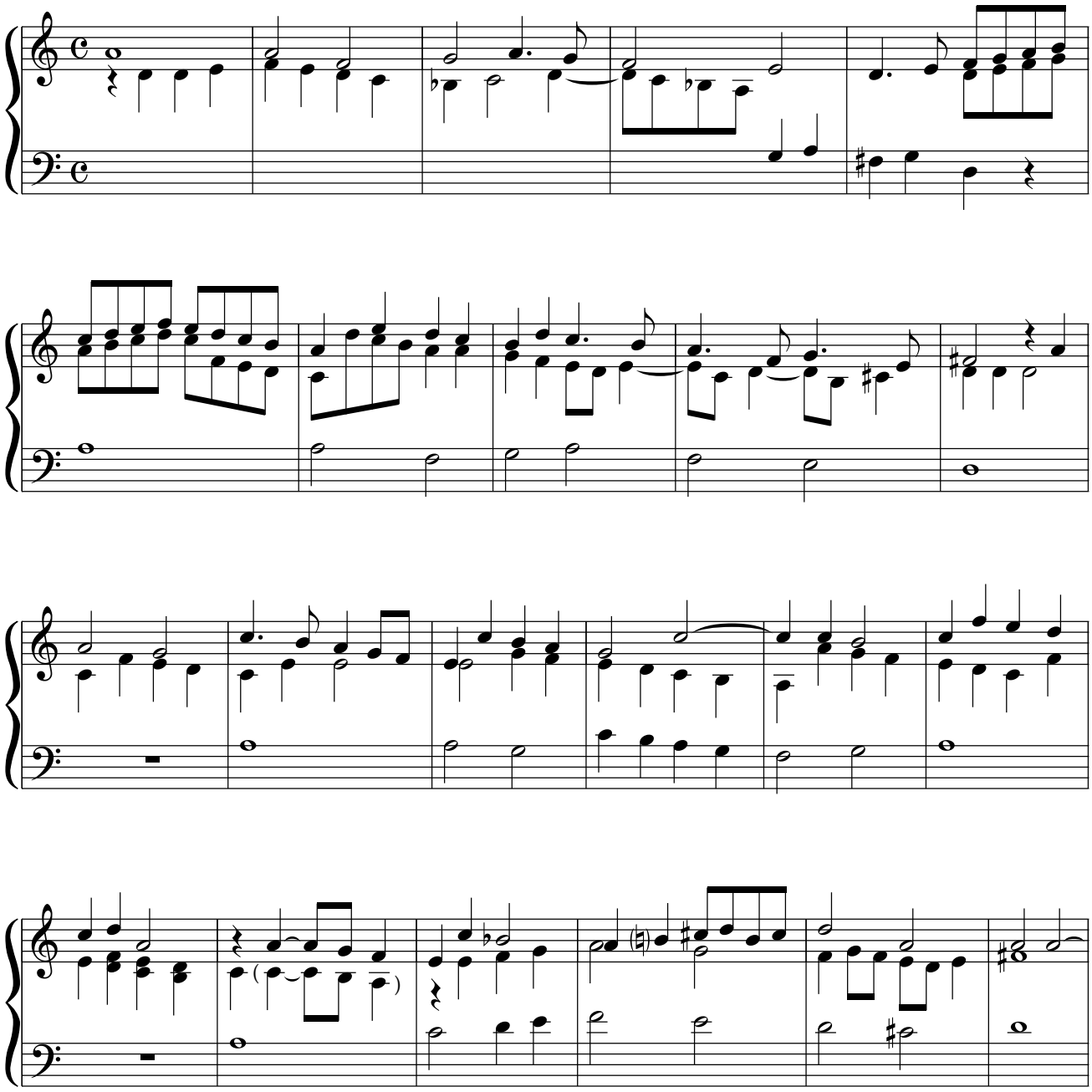


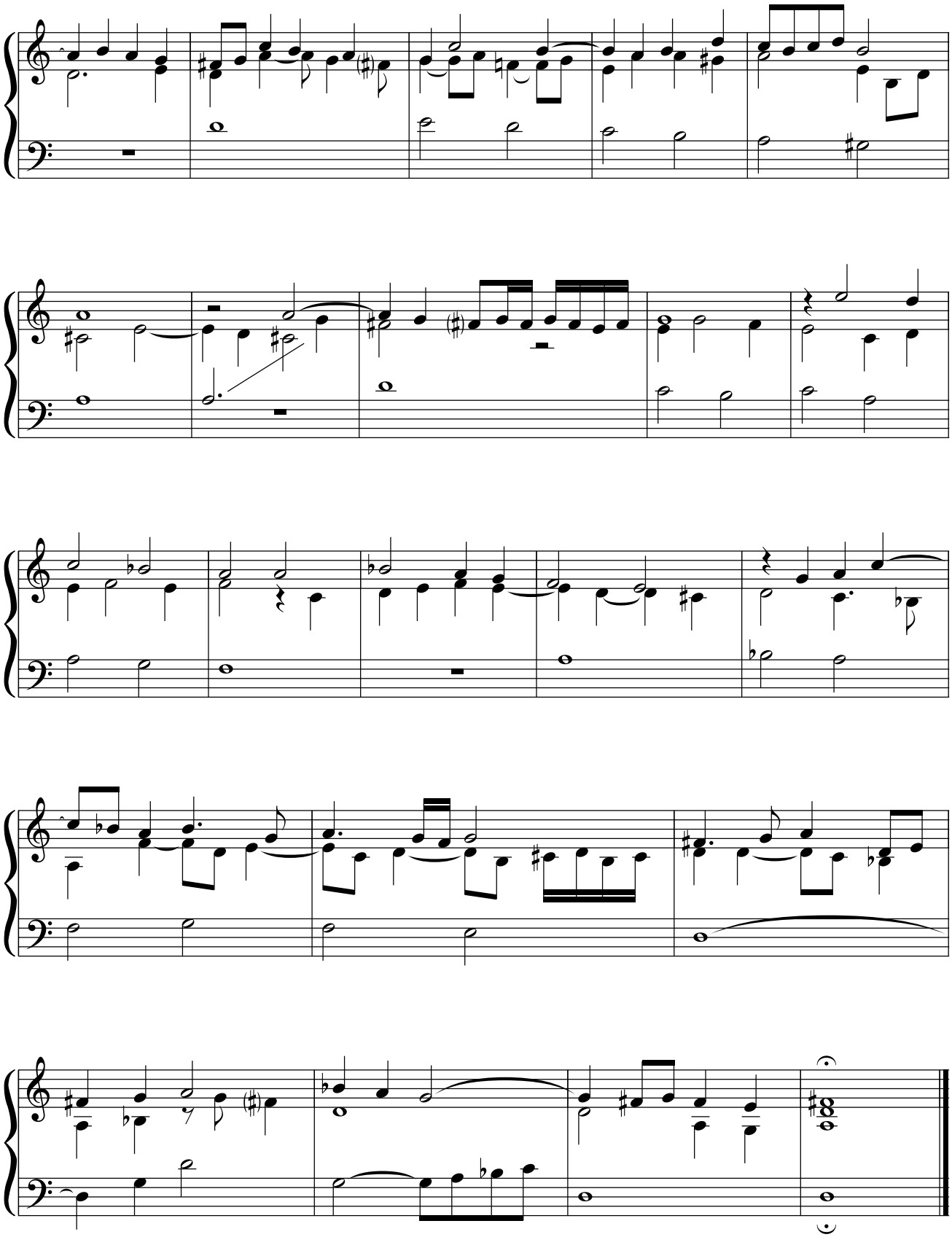


Vater unser im Himmelreich

Heinrich Scheidemann
(ca. 1595 - 1663)

1. Versus (Choral im Bas)

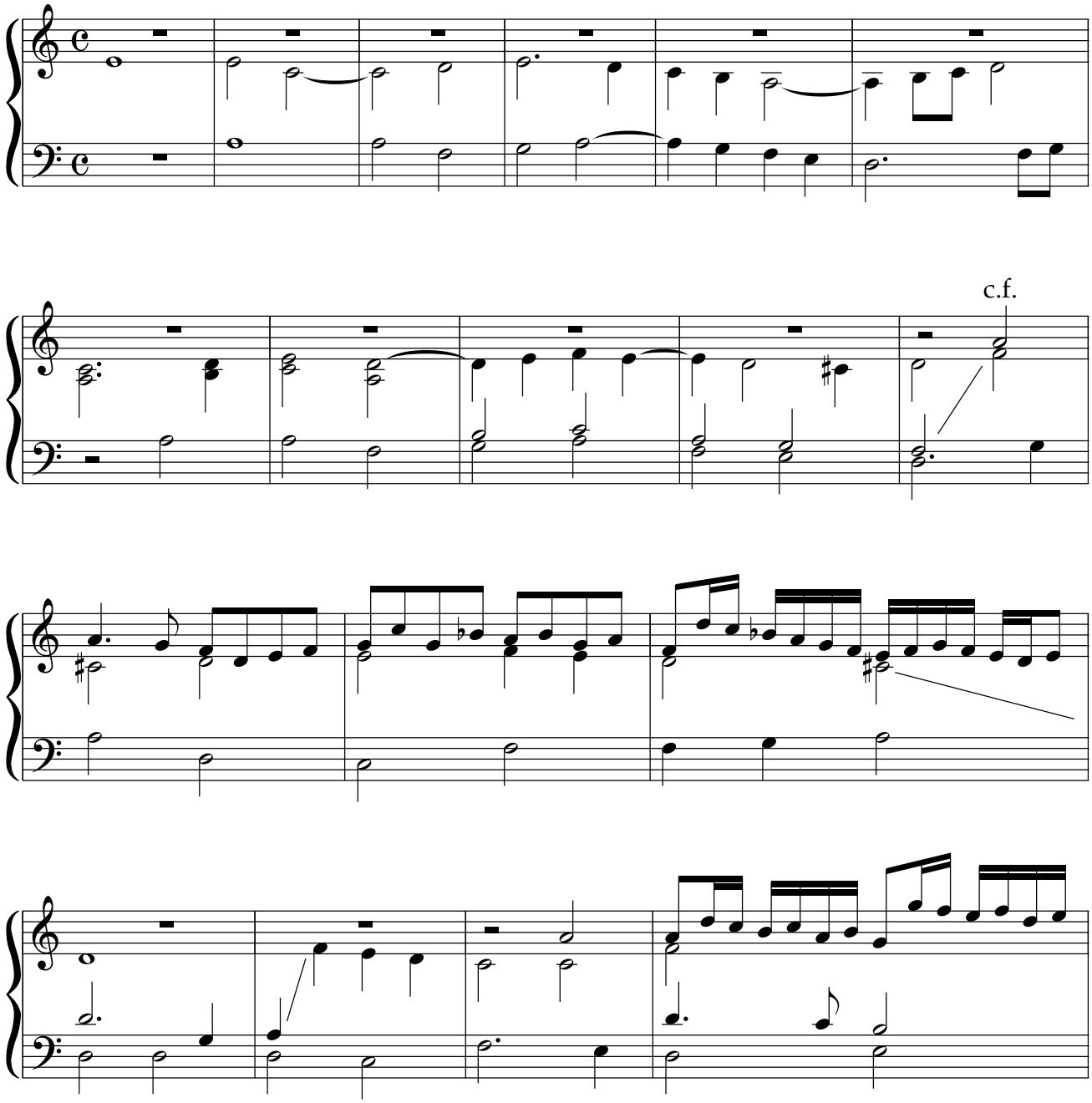


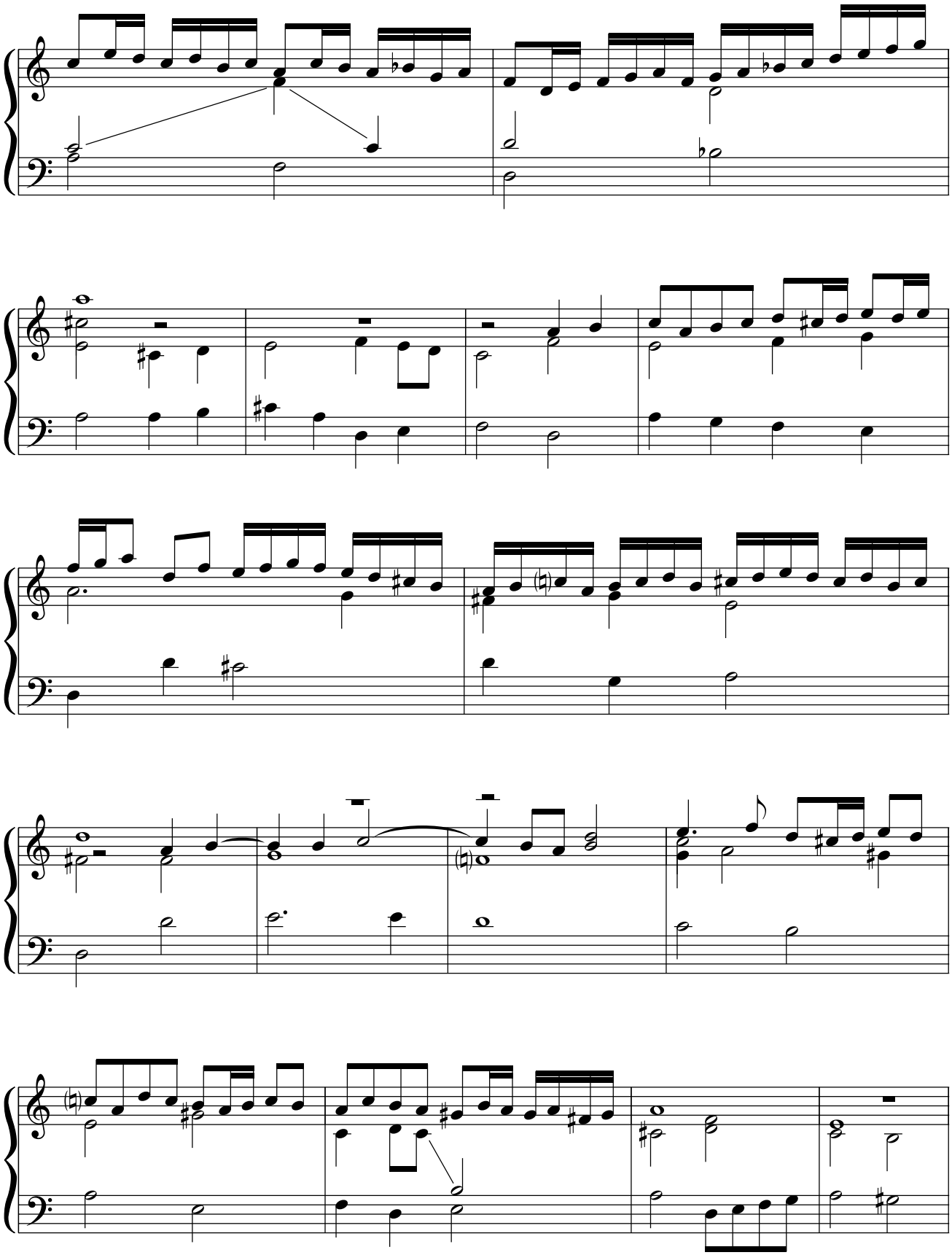


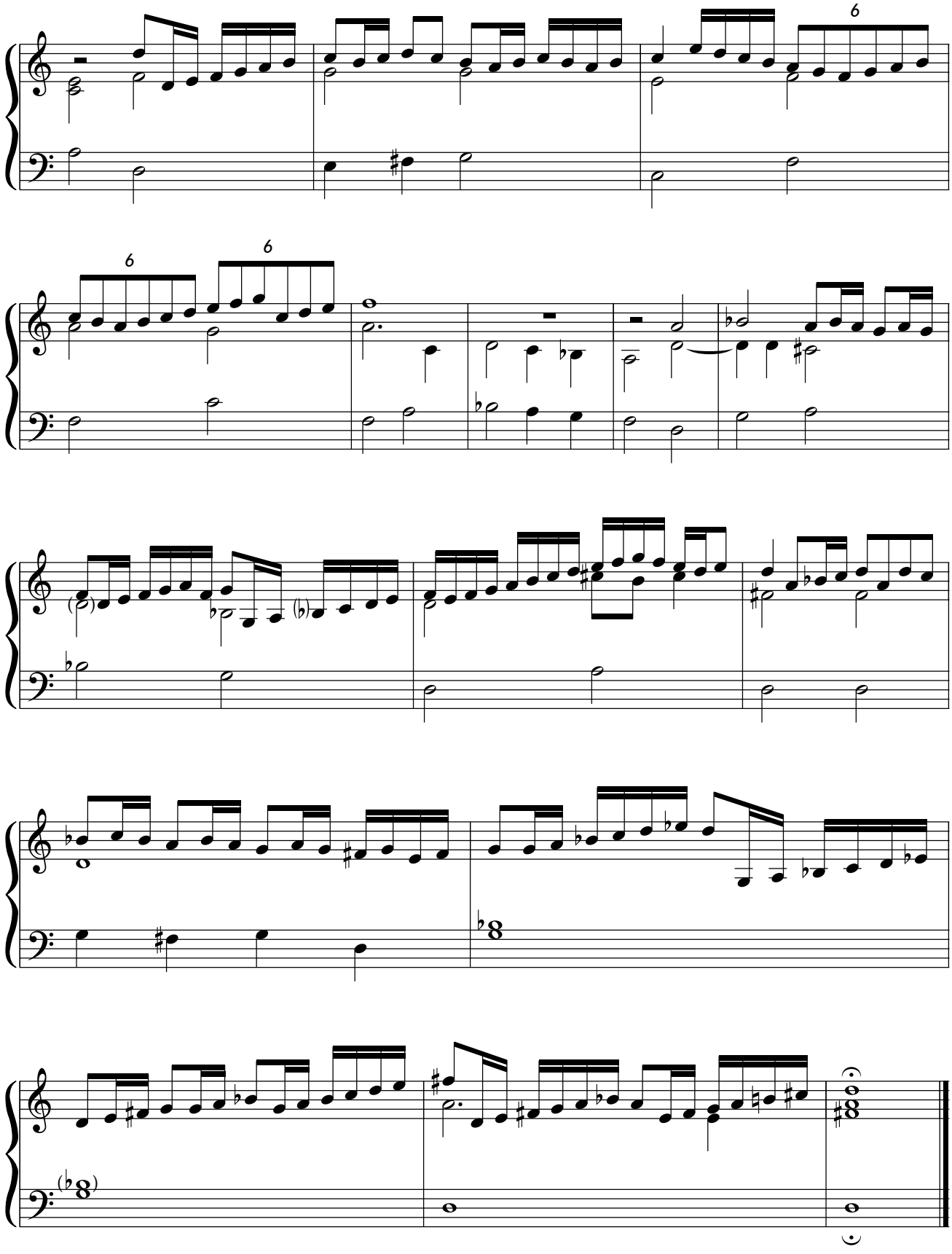
Vater unser im Himmelreich

Heinrich Scheidemann
(ca. 1596 - 1663)

2. Versus



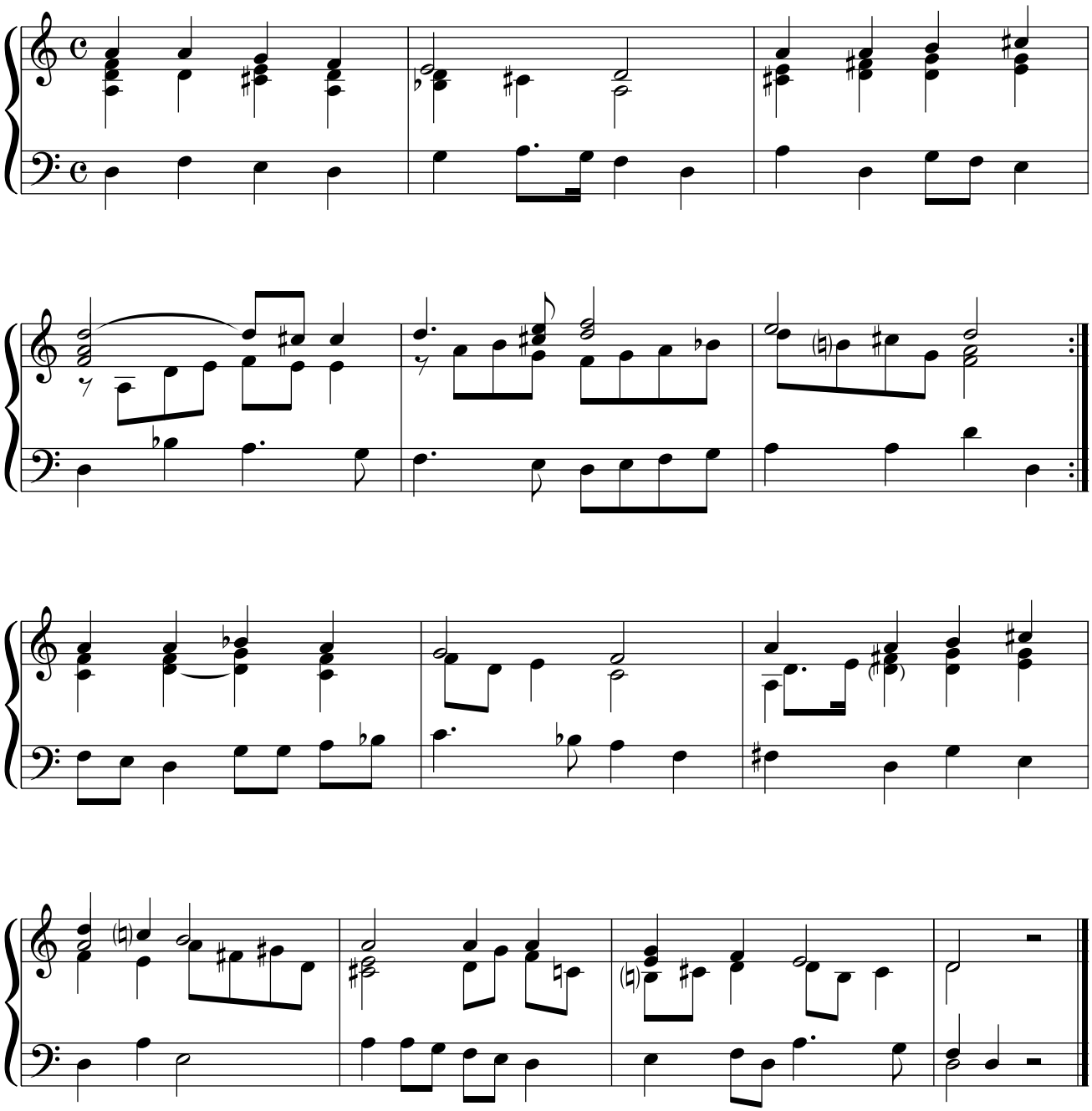


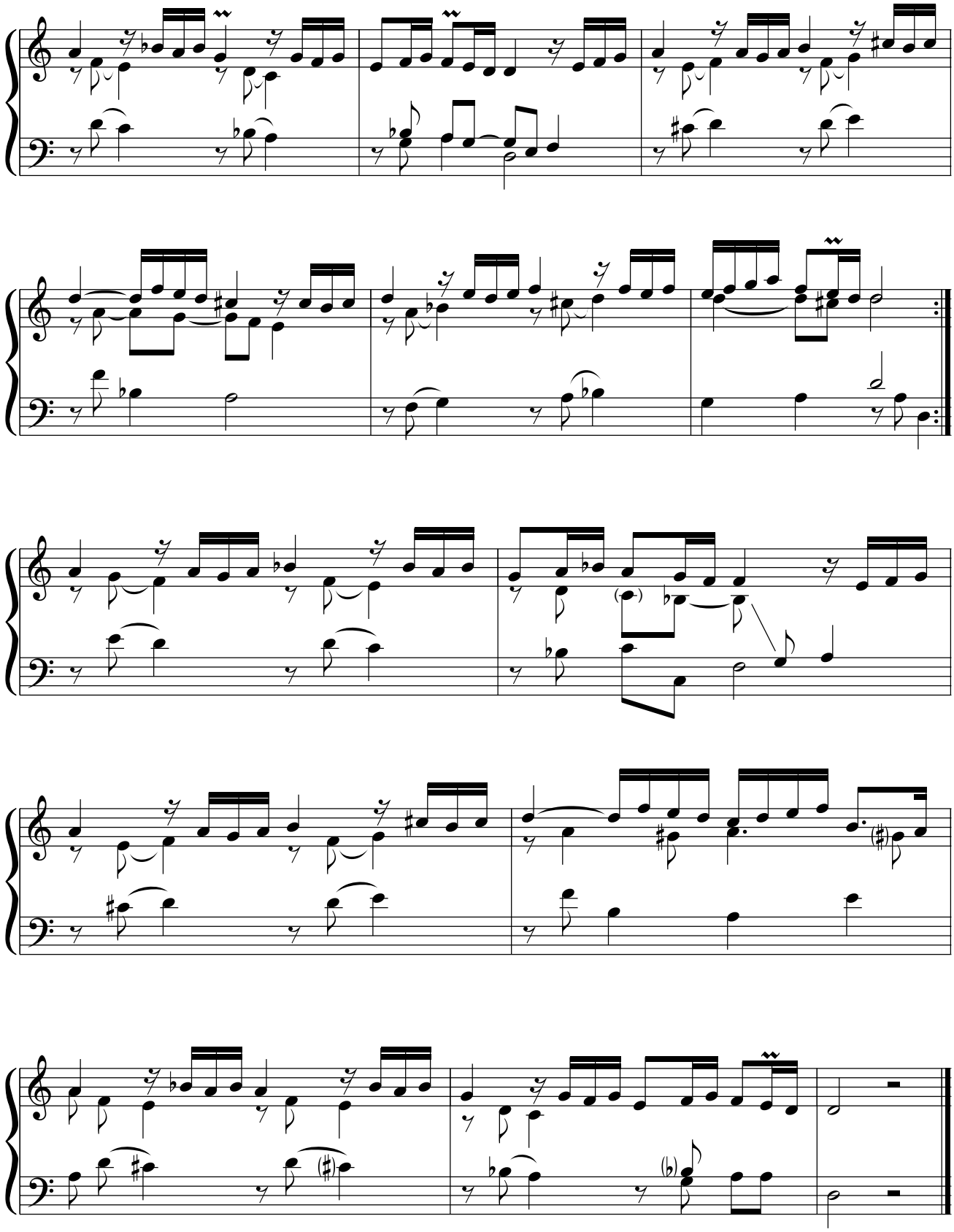


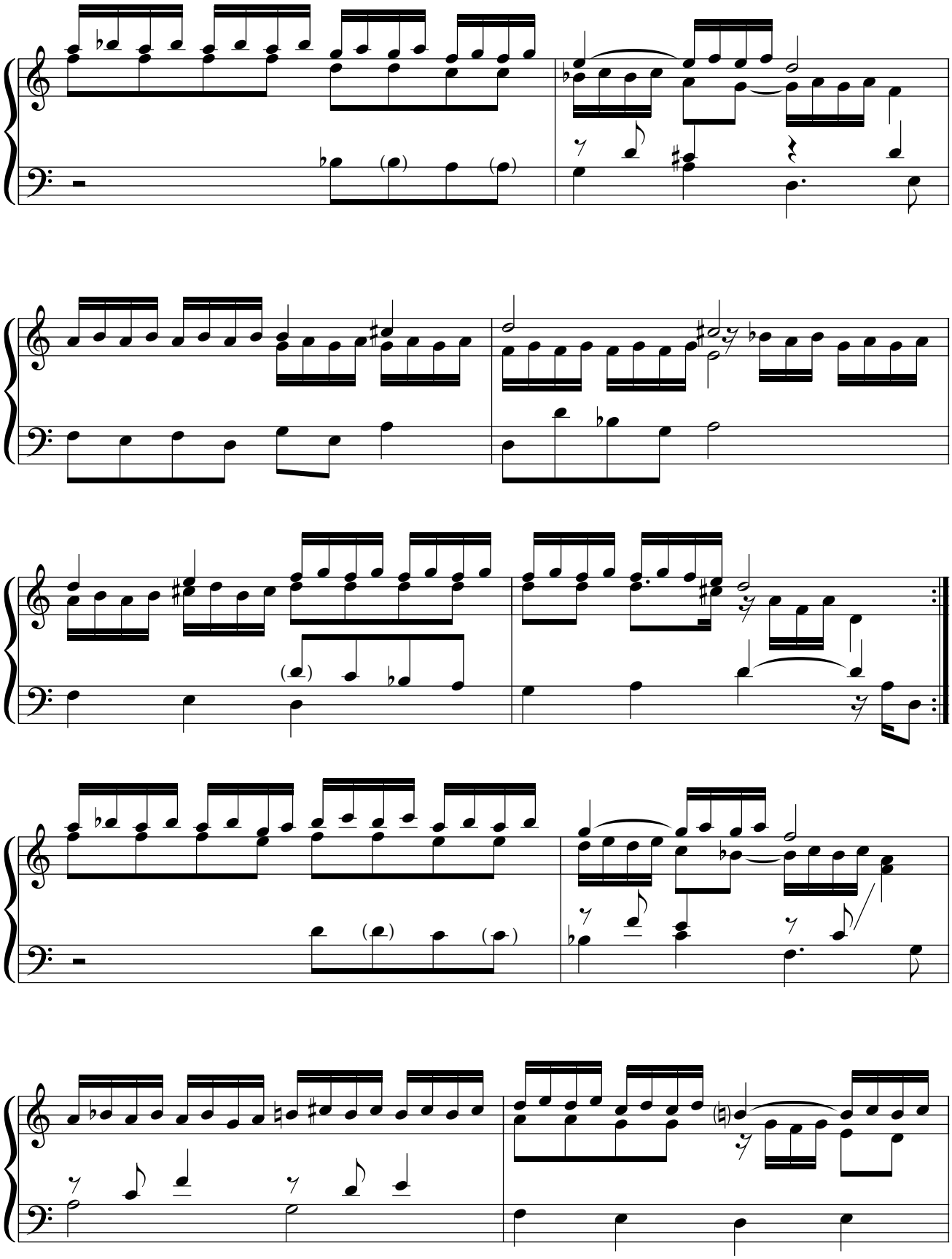
Partita 'Jesu, meine Freude'

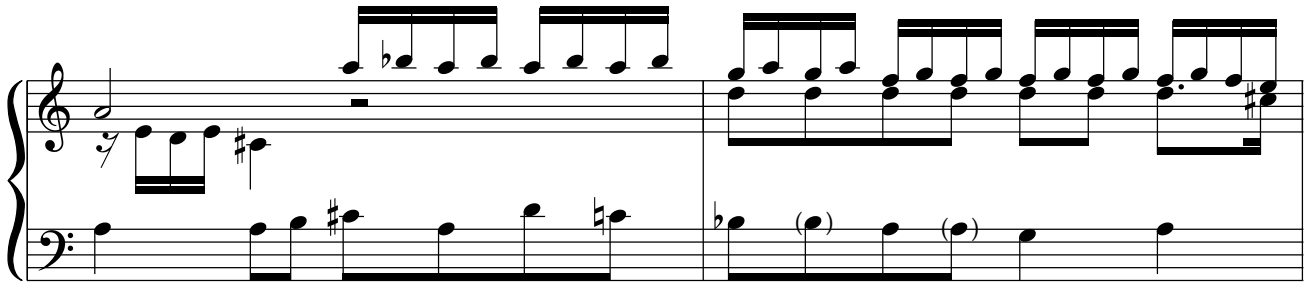
Johann Gottfried Walther
(1684 - 1748)

PARTITA 1

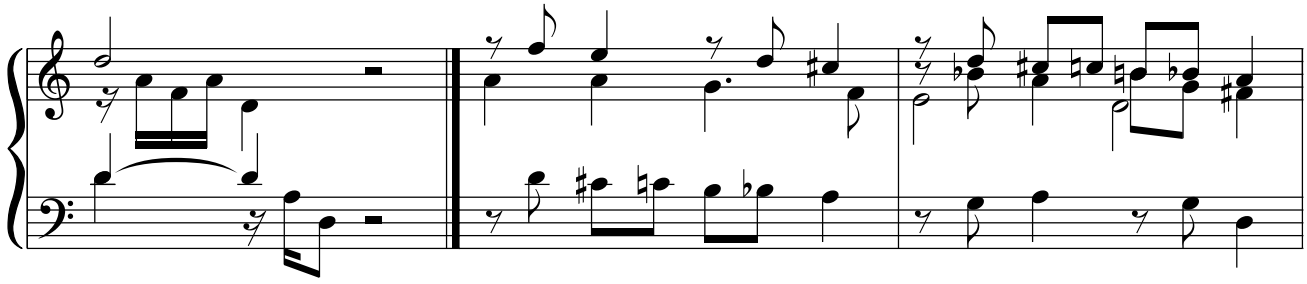


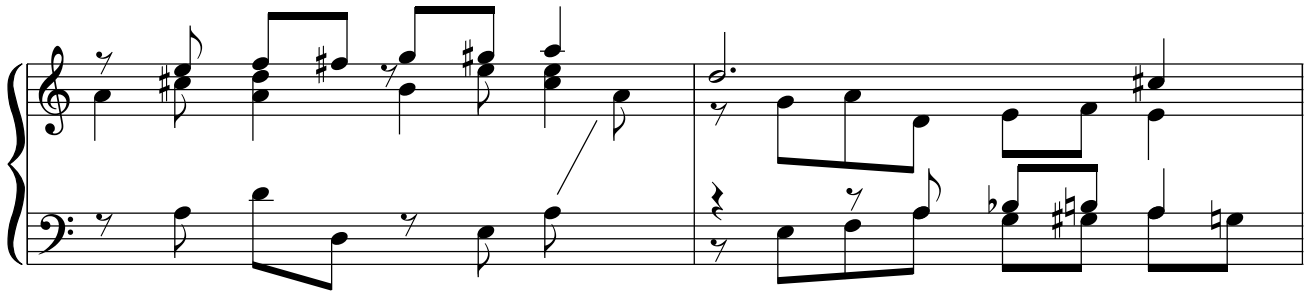


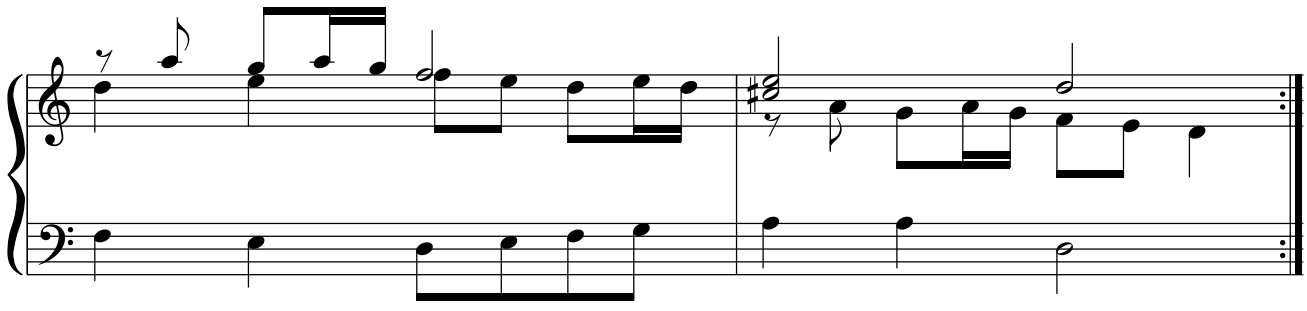


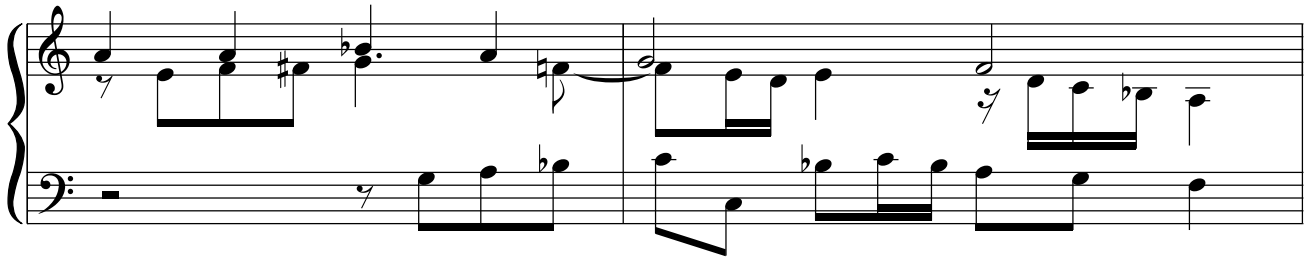


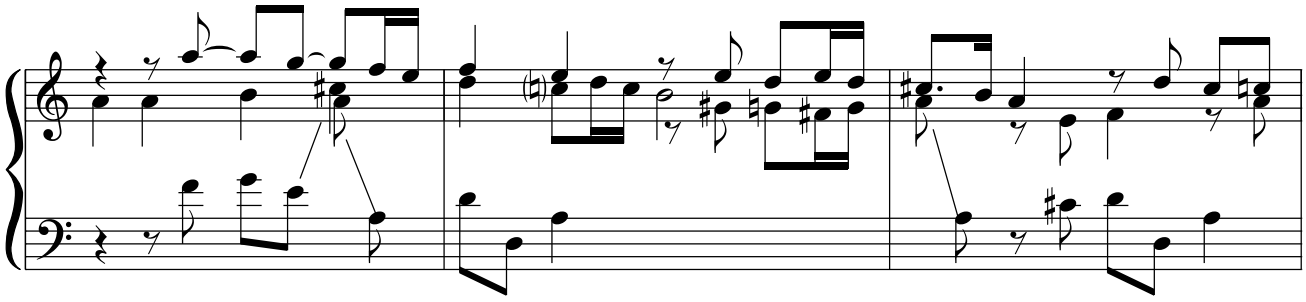
PARTITA 4: TACET PARTITA 5

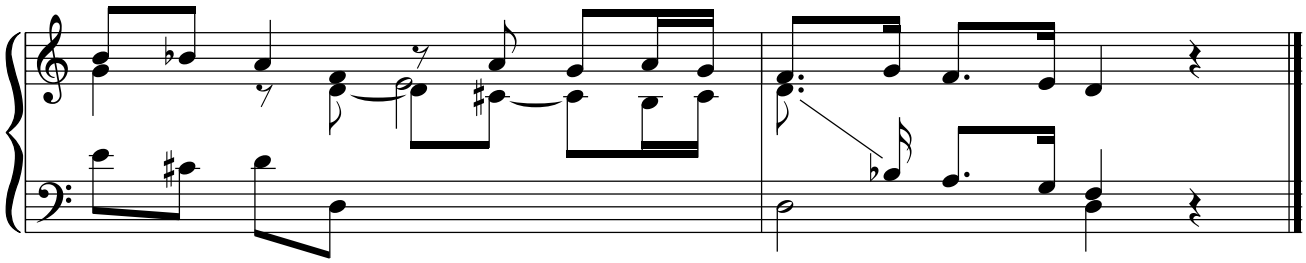




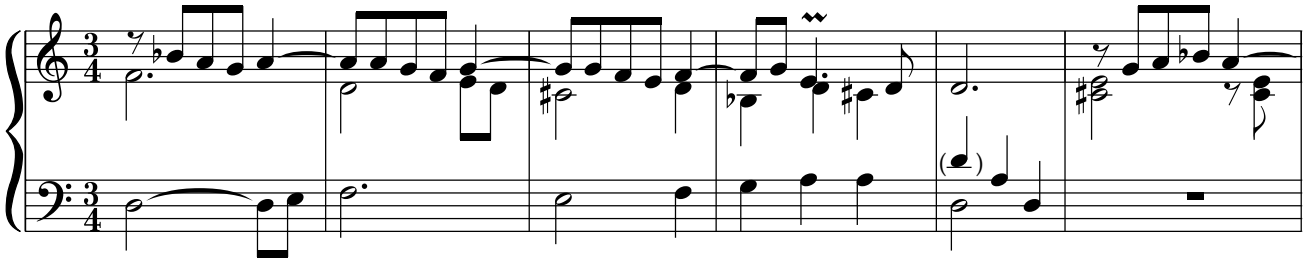


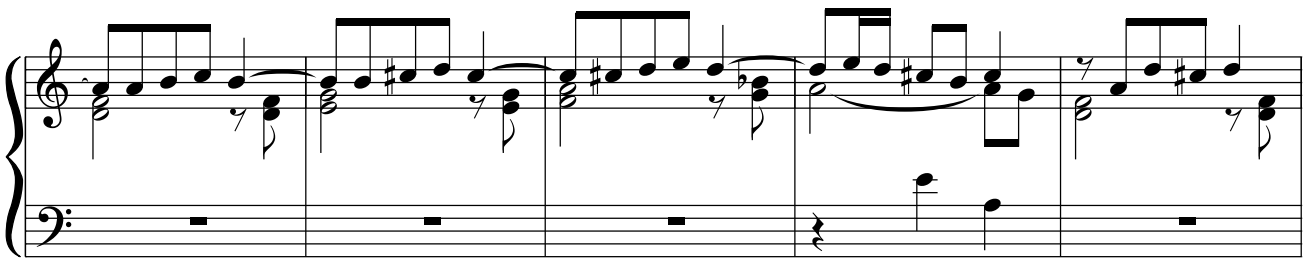


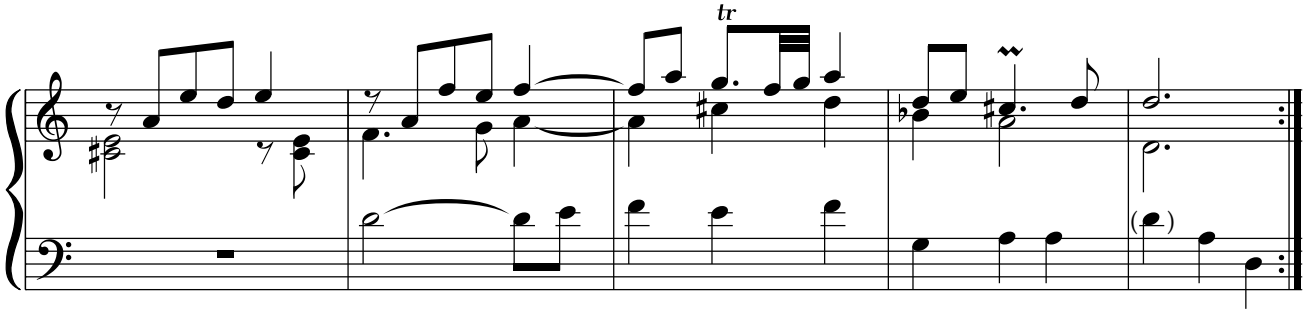


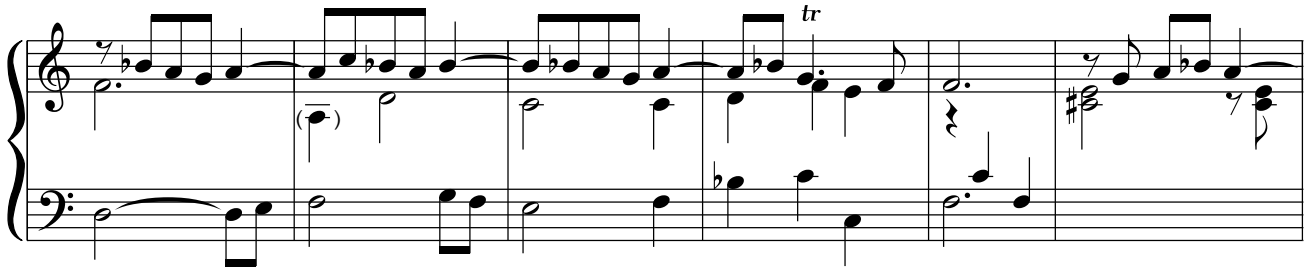


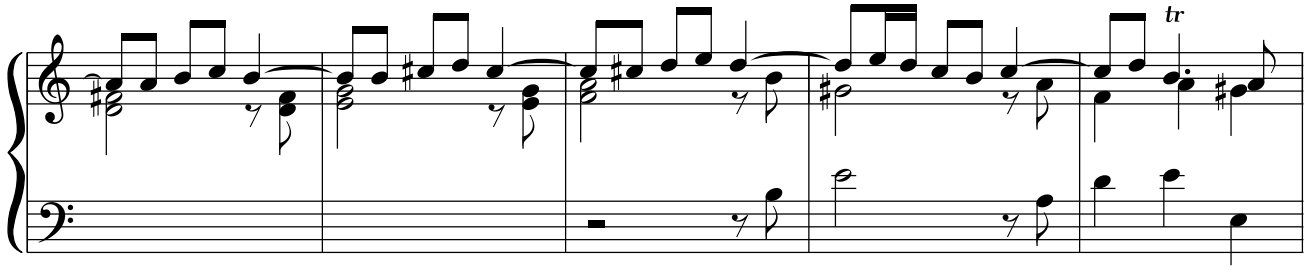
PARTITA 6

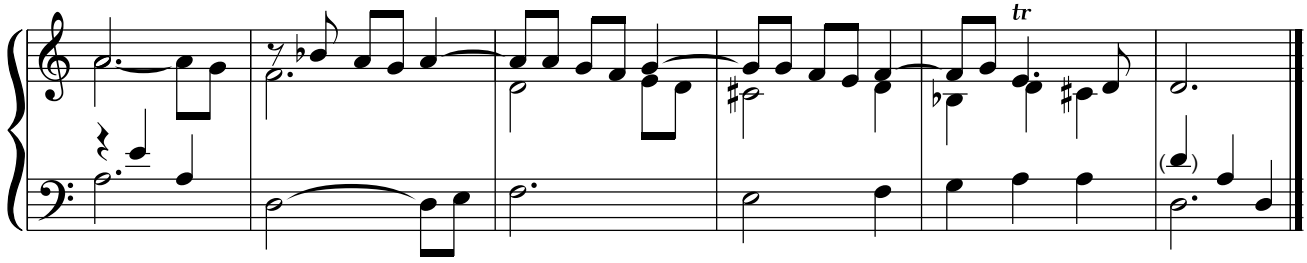












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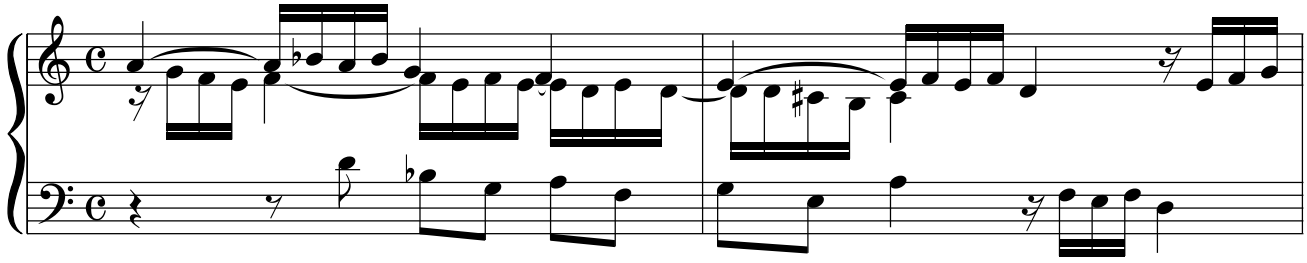
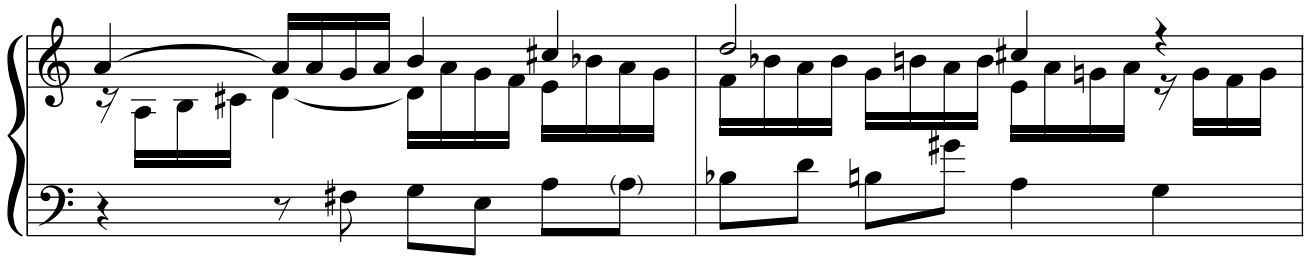
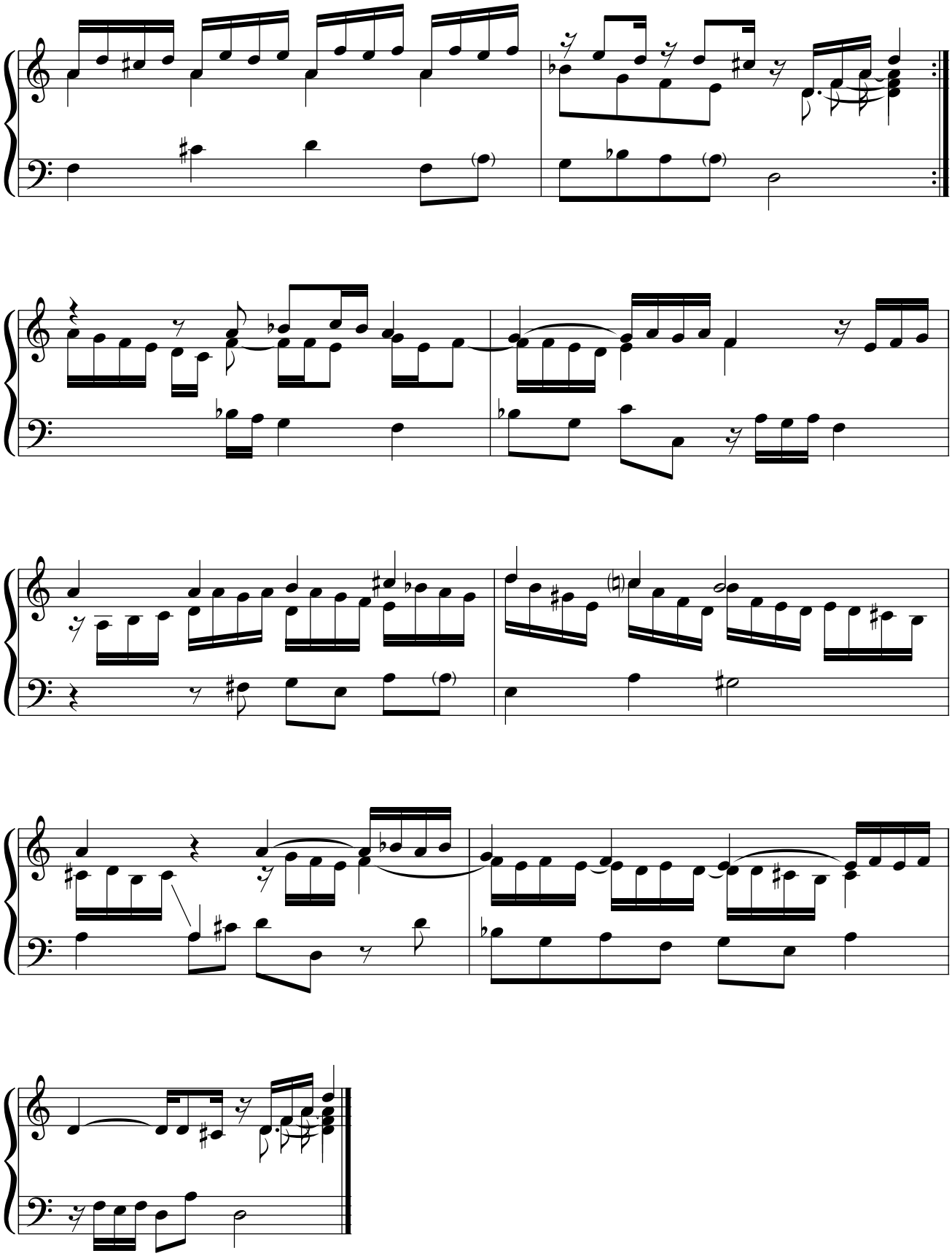


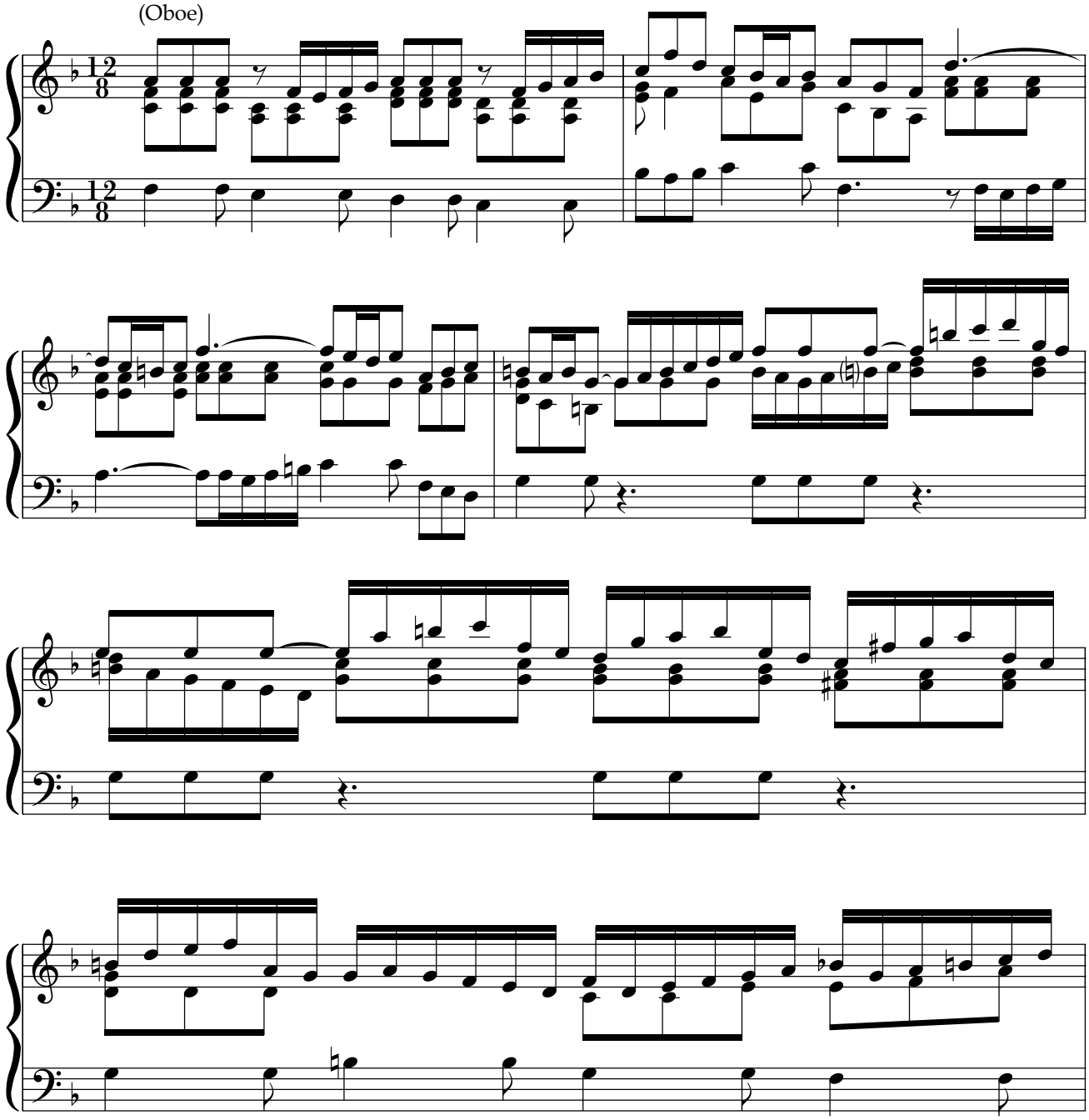


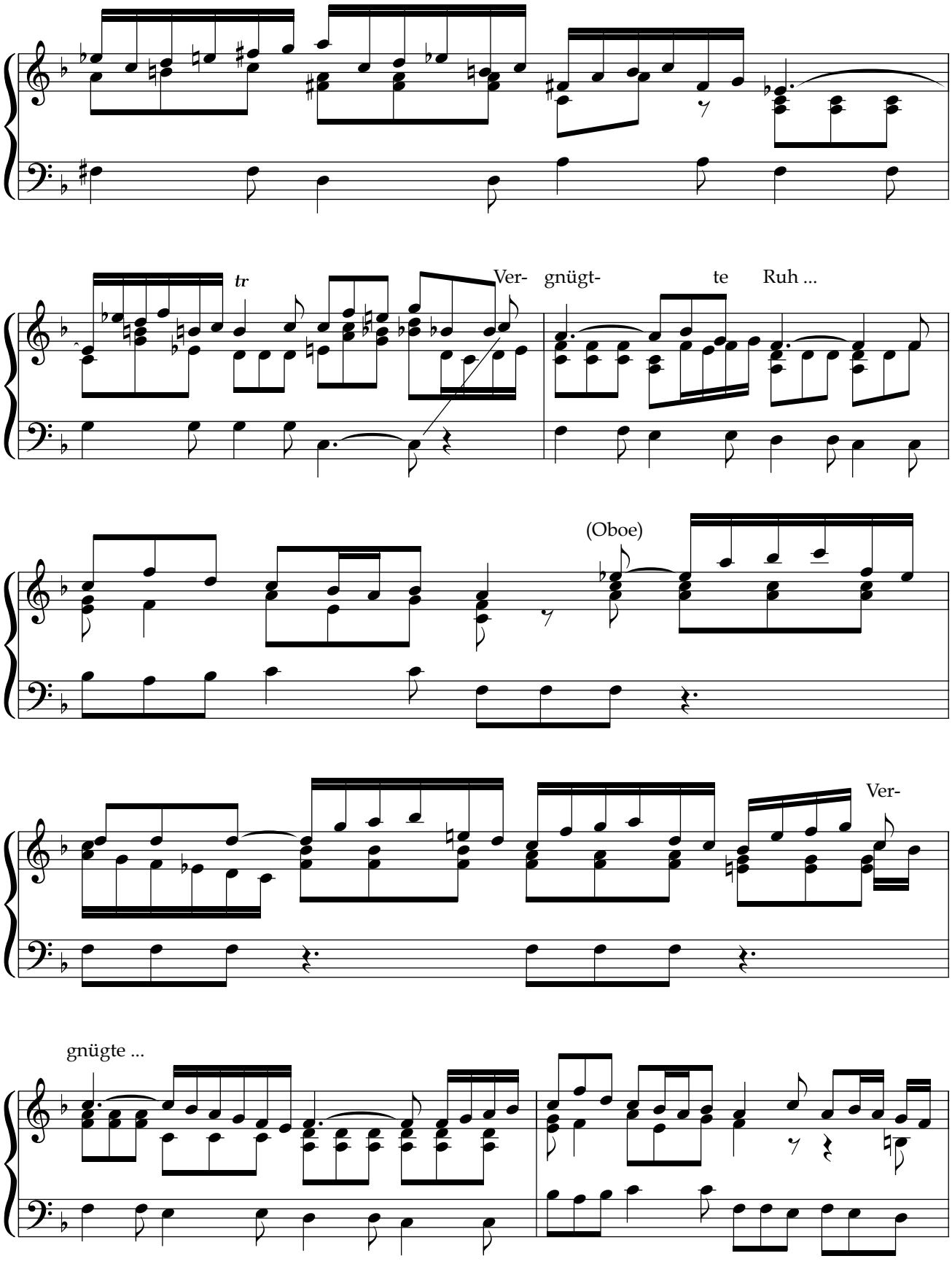


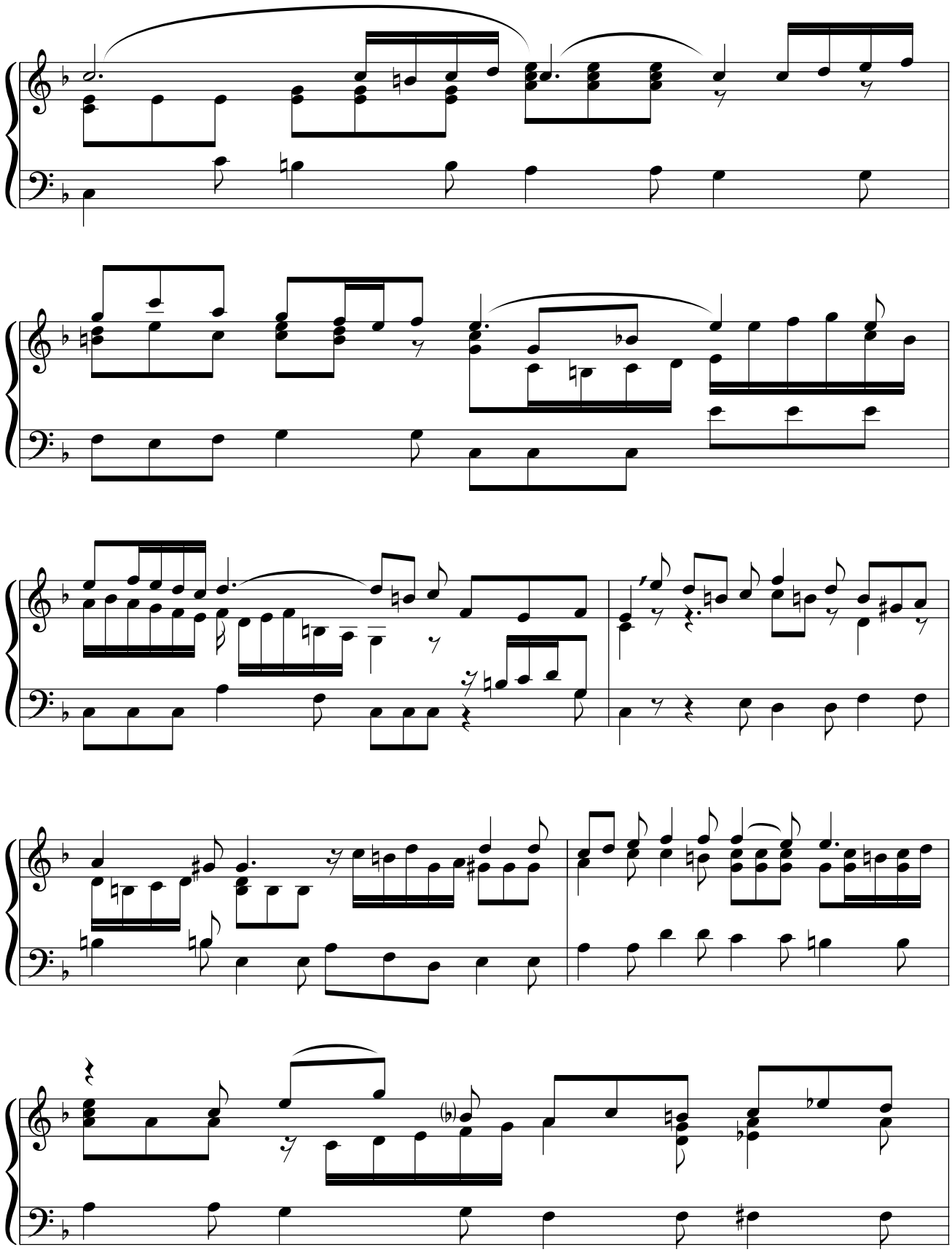
Aria 'Vergnügte Ruh, beliebte Seelenlust'

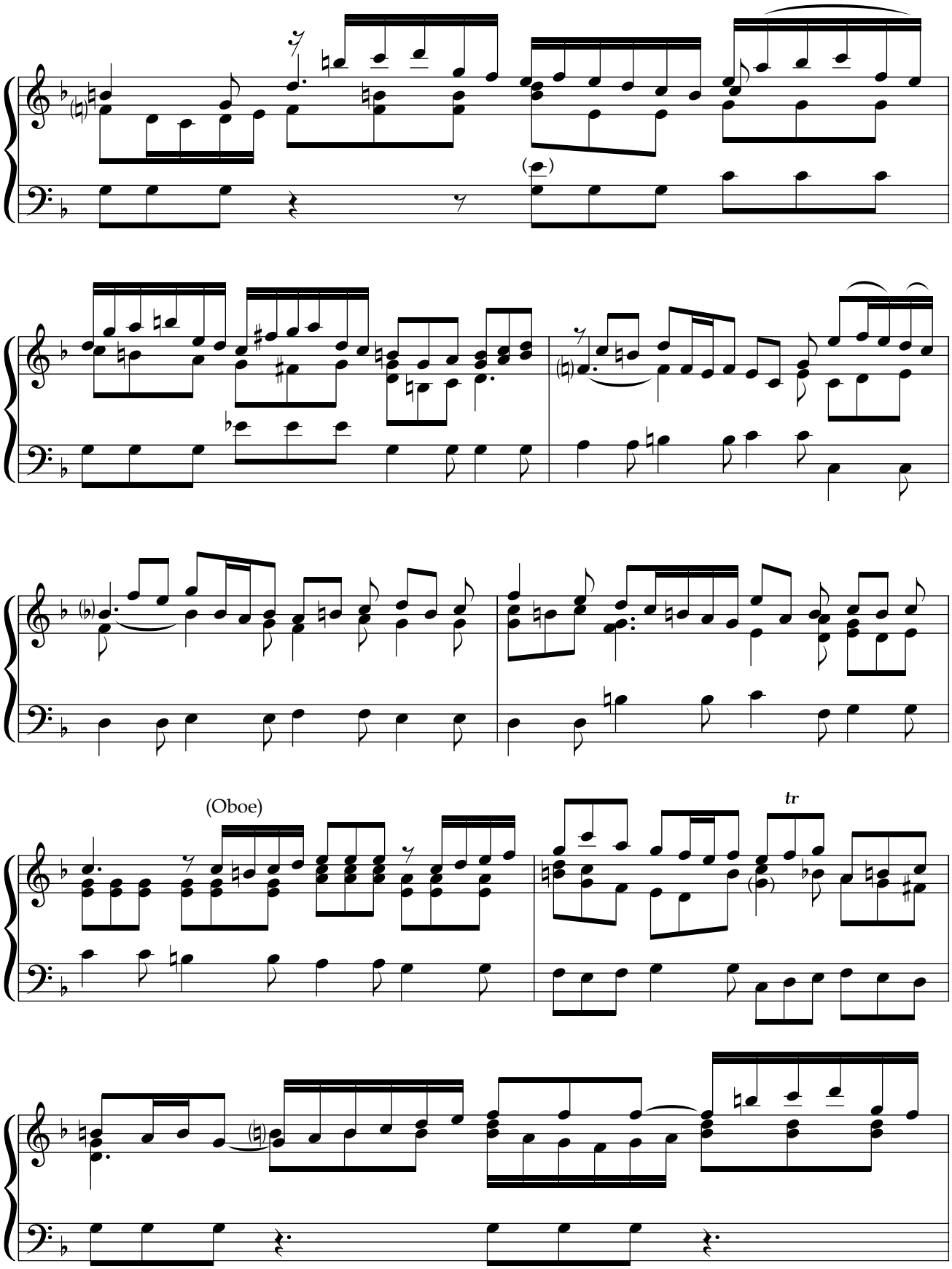
BWV 170 / 1

Johann Sebastian Bach
(1685 - 1750)




tr
Ver- gnügt- te Ruh ...
(Oboe)
Ver-
gnügte ...




(Oboe)
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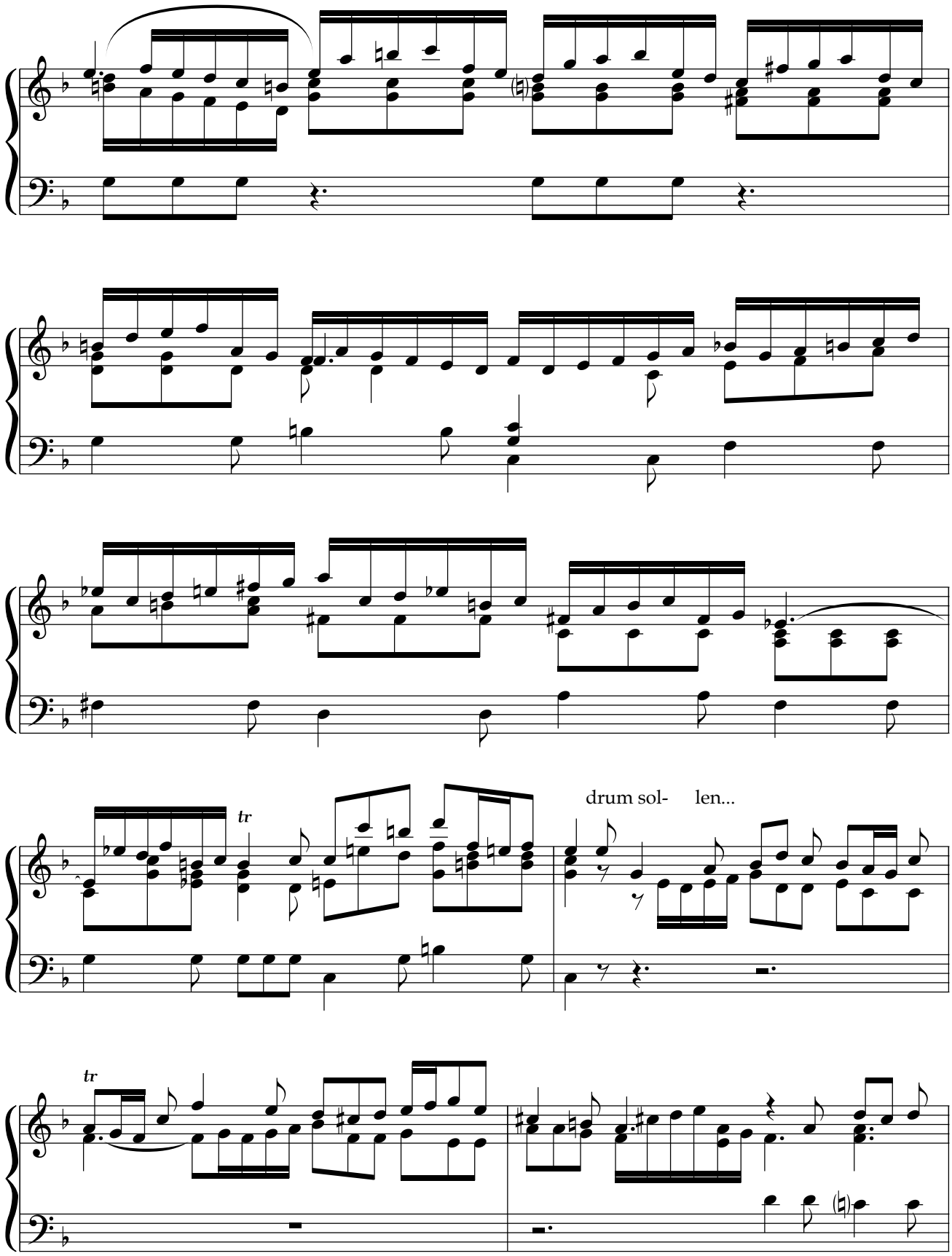
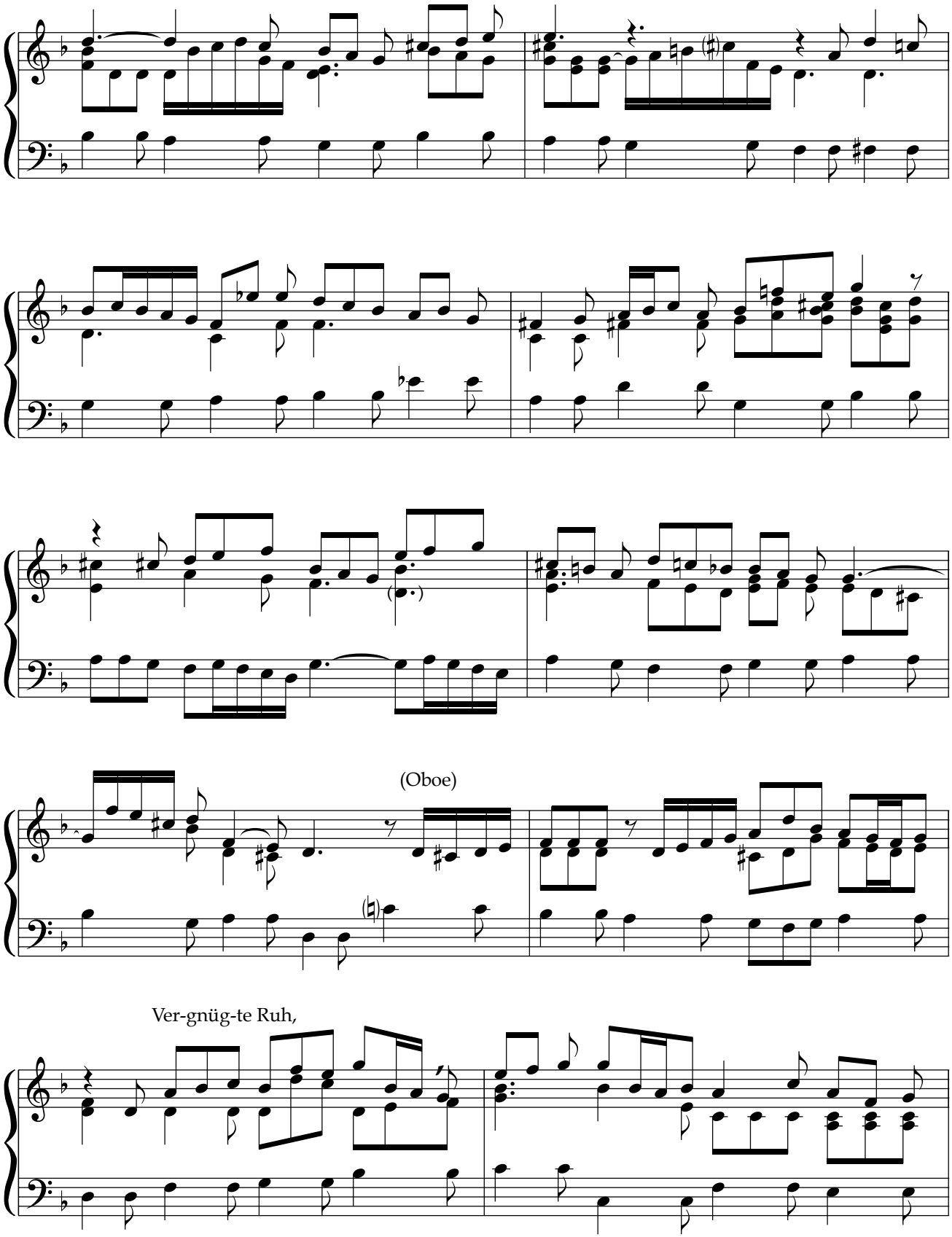
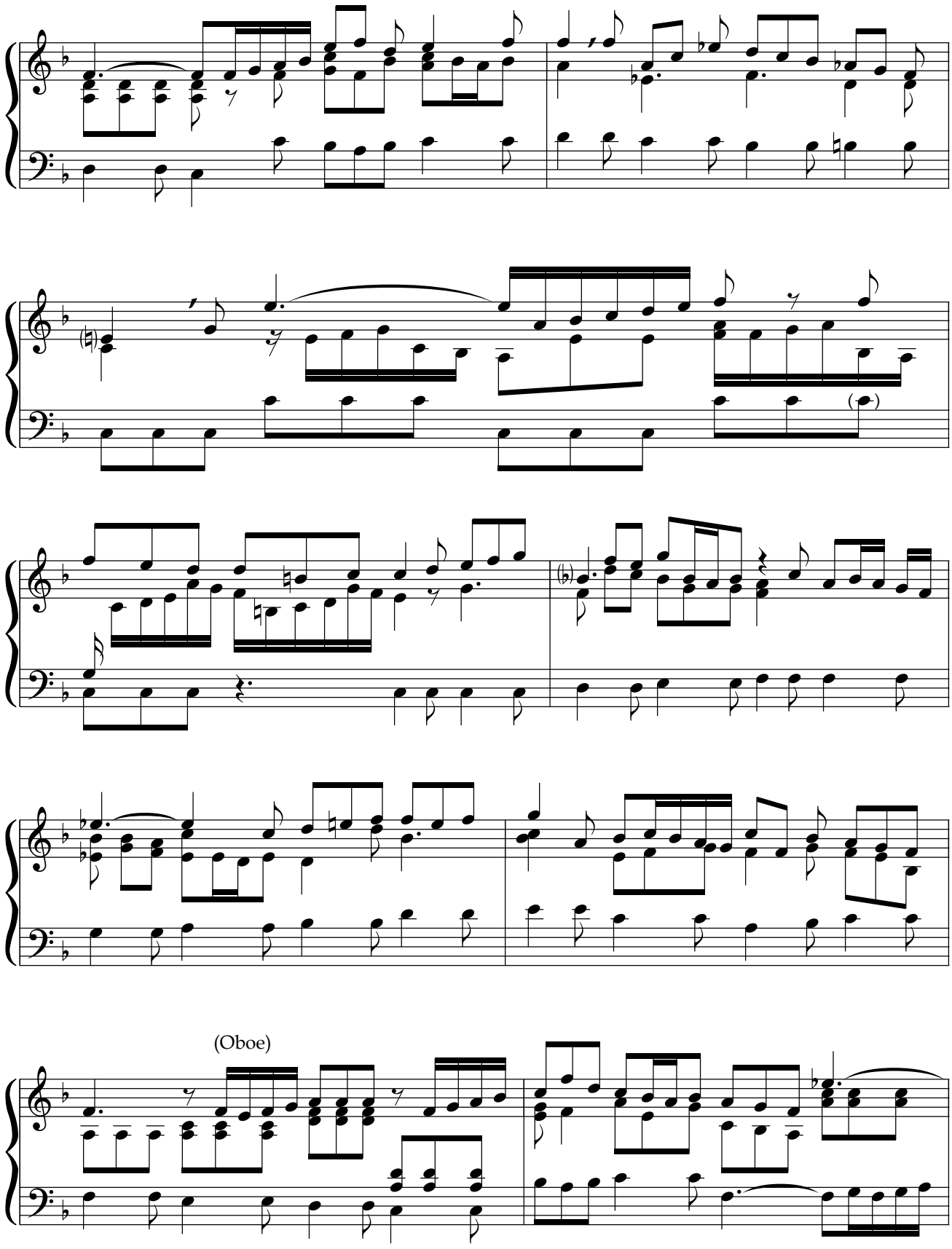
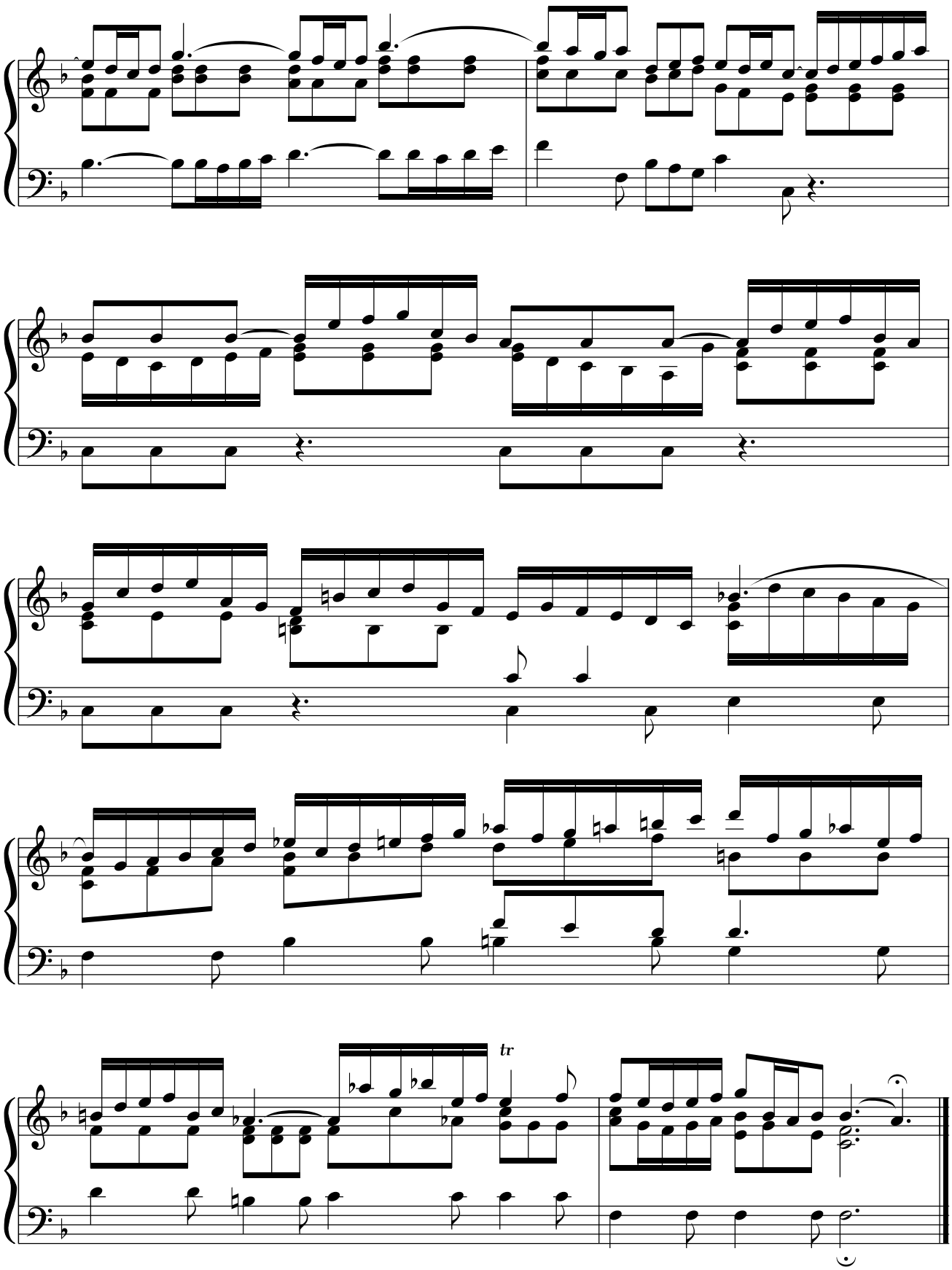

tr
drum sol- len...
tr


(Oboe)
Ver-gnüg-te Ruh,


(Oboe)

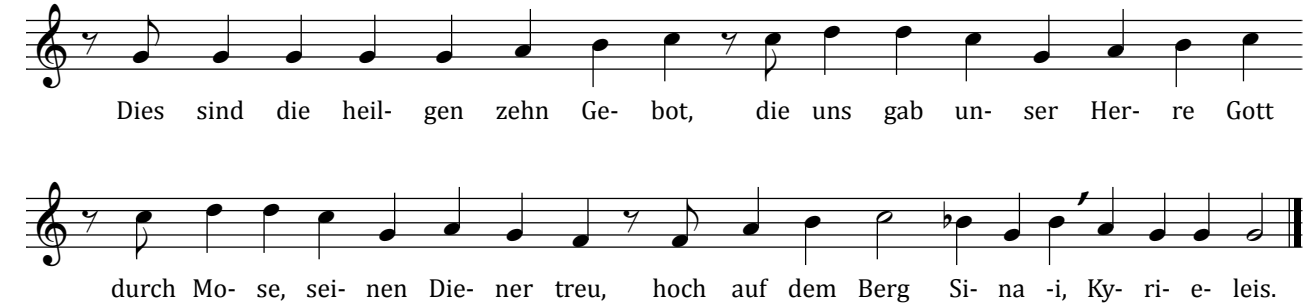

tr

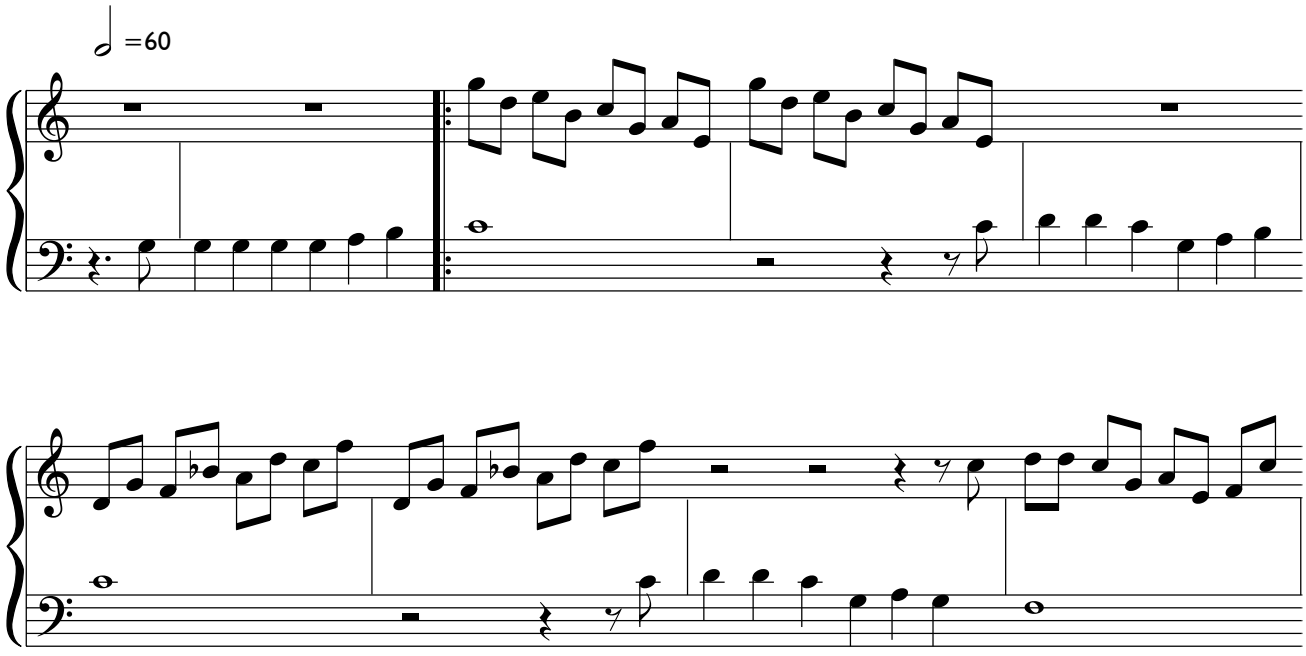
TRIPTIEK

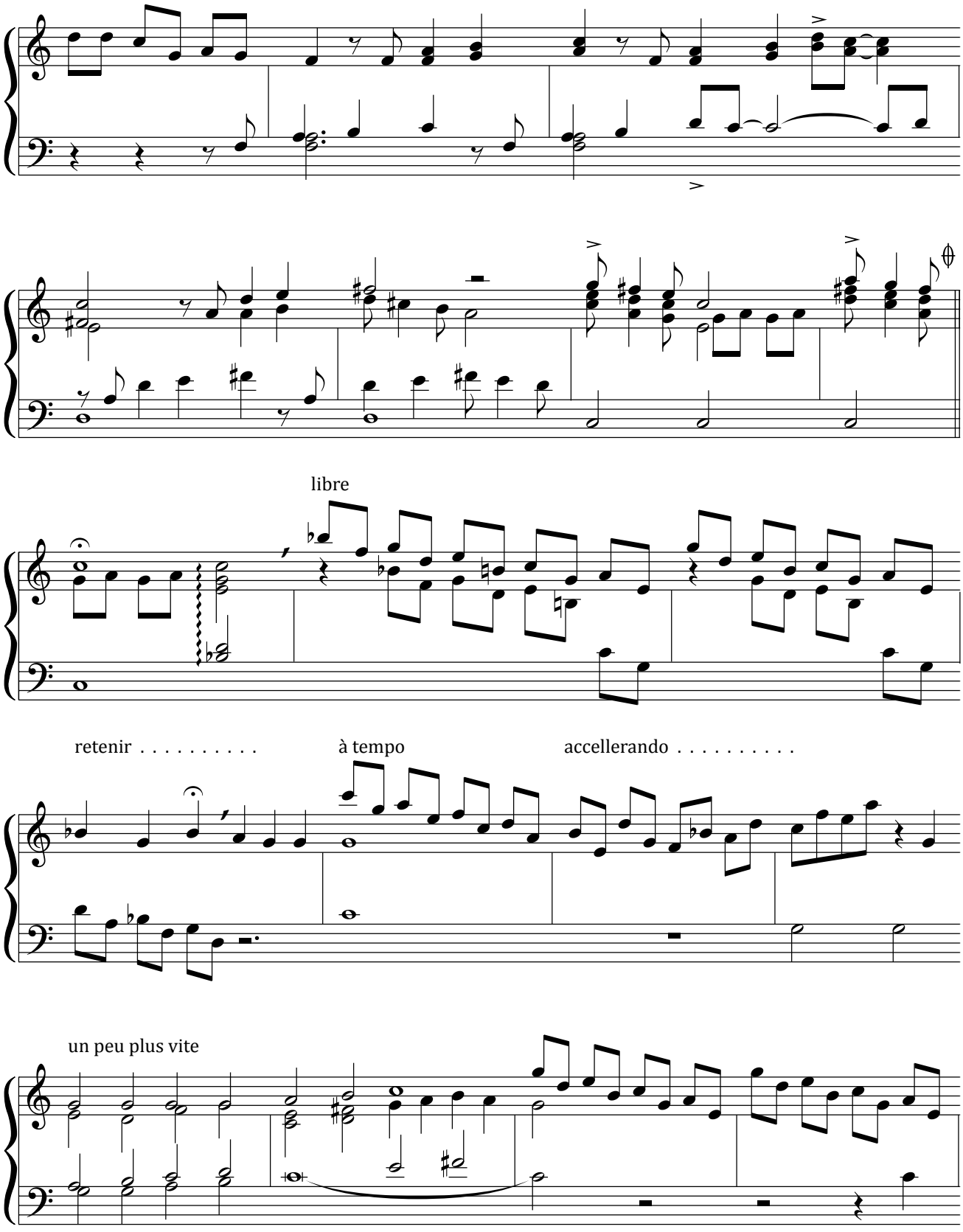
DRIE FANTASIEËN OVER LUTHERLIEDEREN VOOR BEIAARD

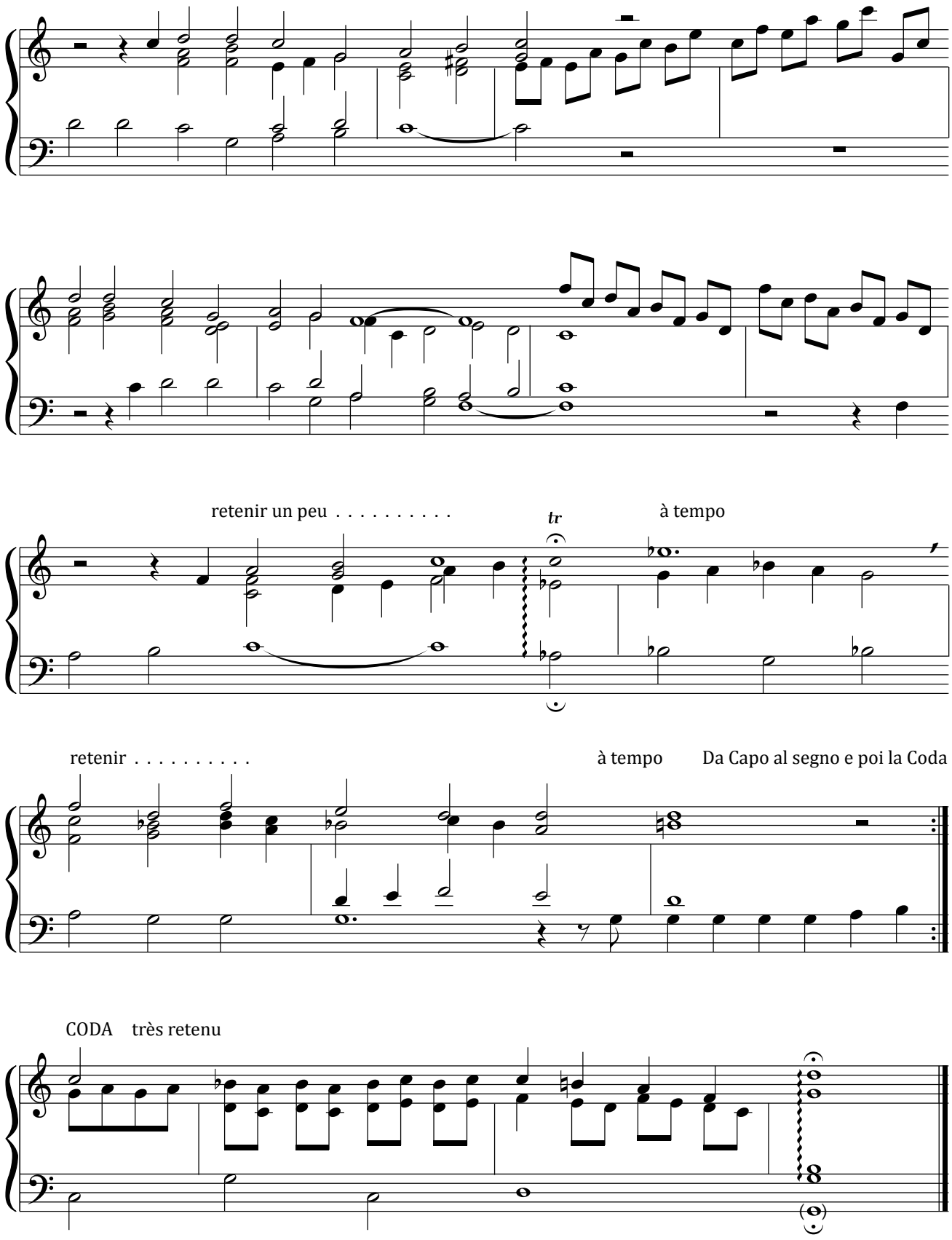
Dies sind die heil'gen zehn Gebot

Johann Th. Lemckert
(*1940)



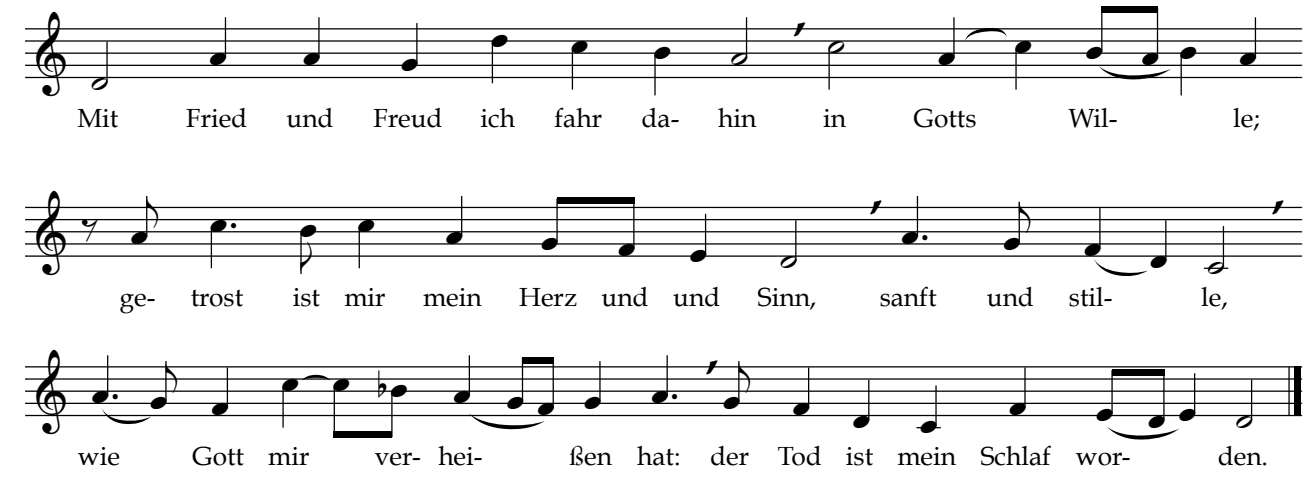


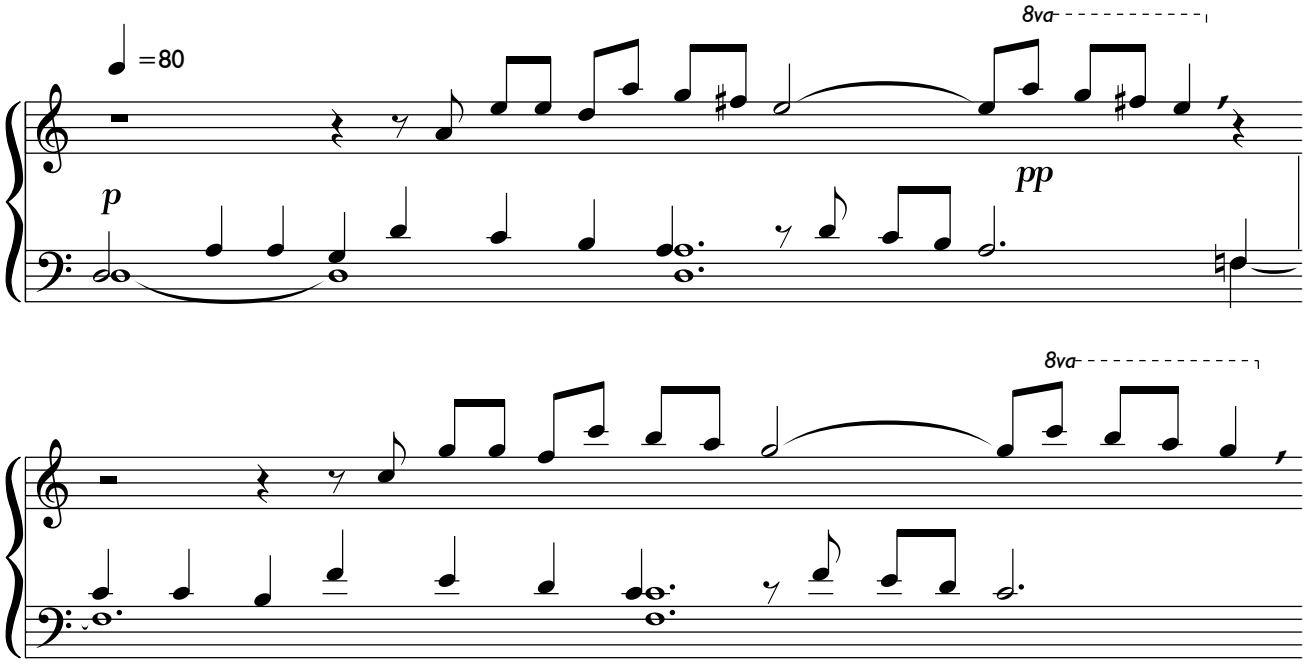

libre
retenir . . . . . .
à tempo
accellerando . . . . . .
un peu plus vite

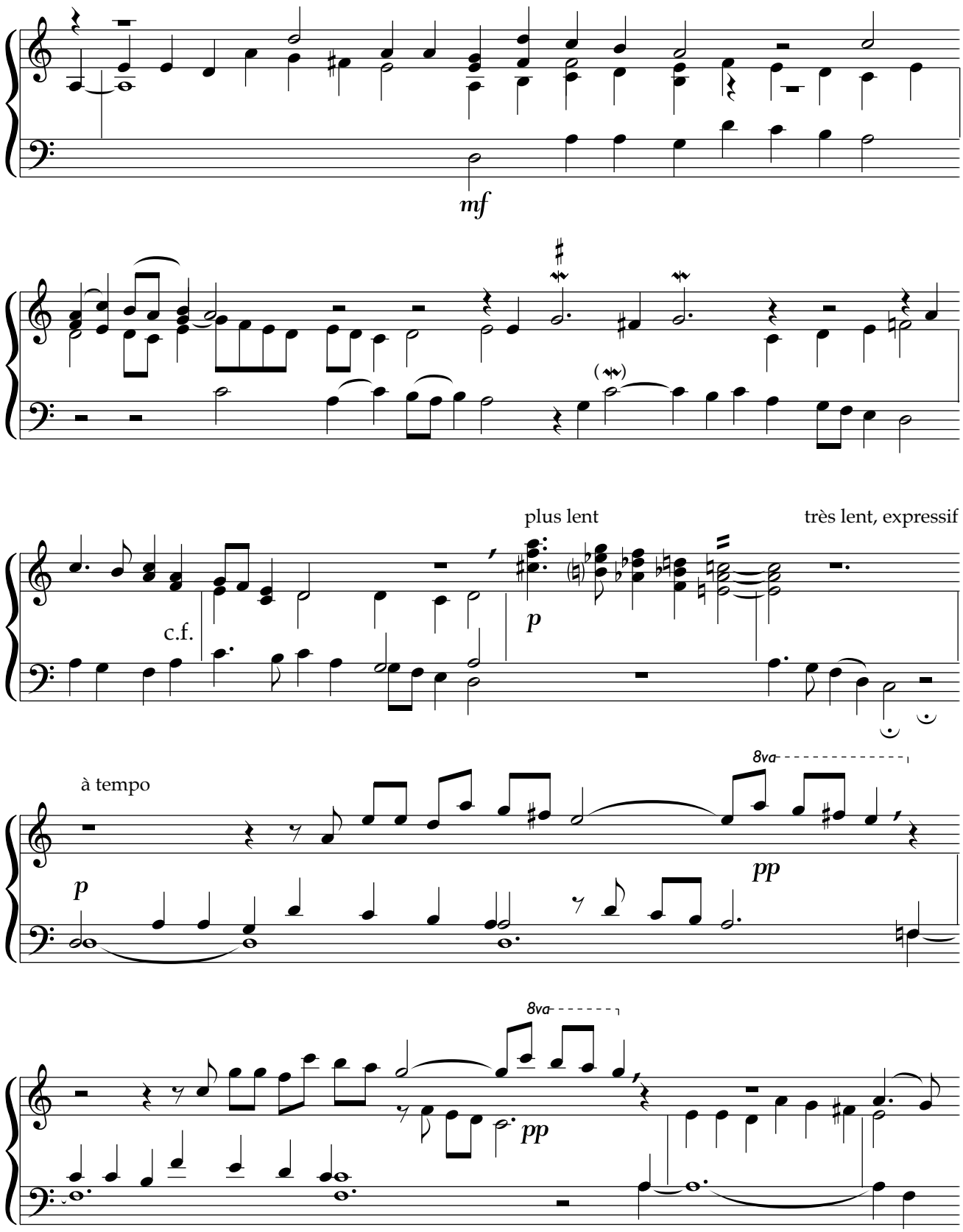

retenir un peu . . . . . .
tr
à tempo
retenir . . . . . .
à tempo
Da Capo al segno e poi la Coda
CODA très retenu

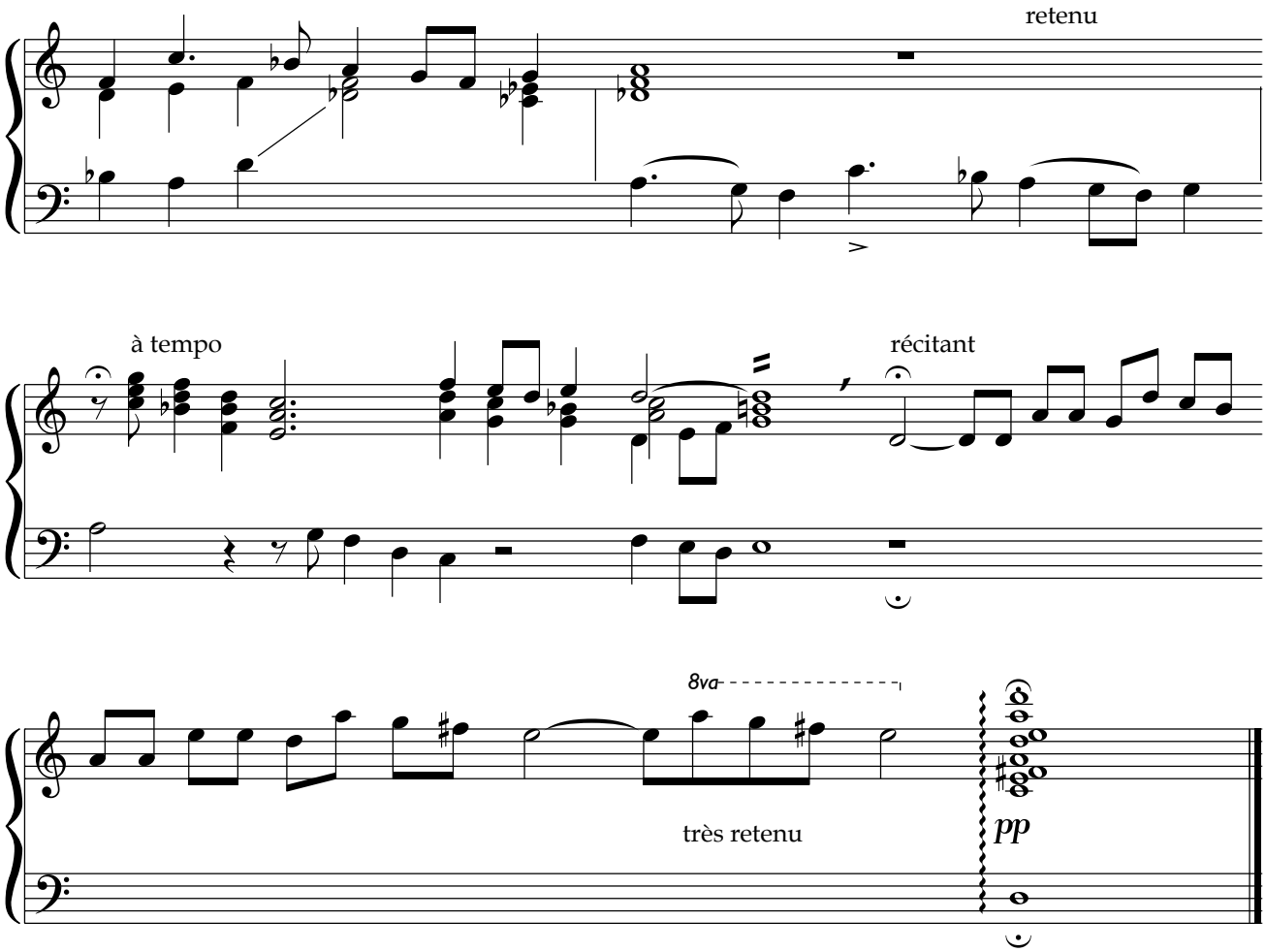
Mit Fried und Freud ich fahr dahin

Johann Th. Lemckert
(*1940)



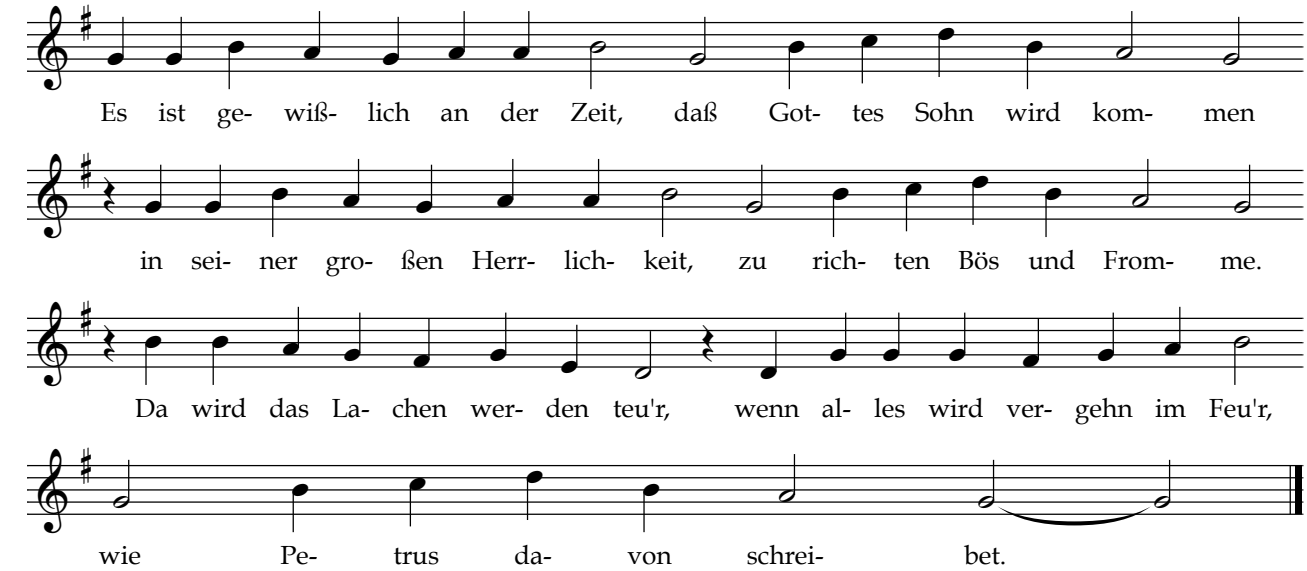


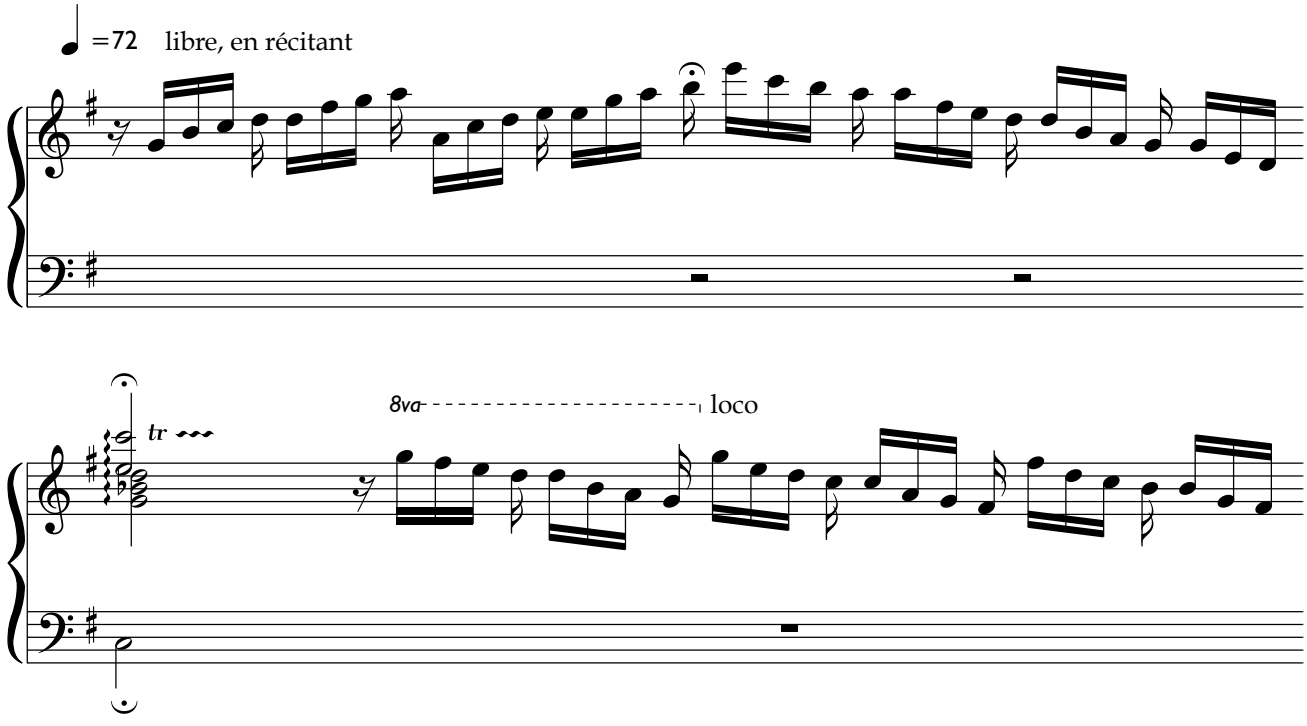

mf
plus lent
très lent, expressif
c.f.
p
à tempo
8va
pp
p
8va
pp

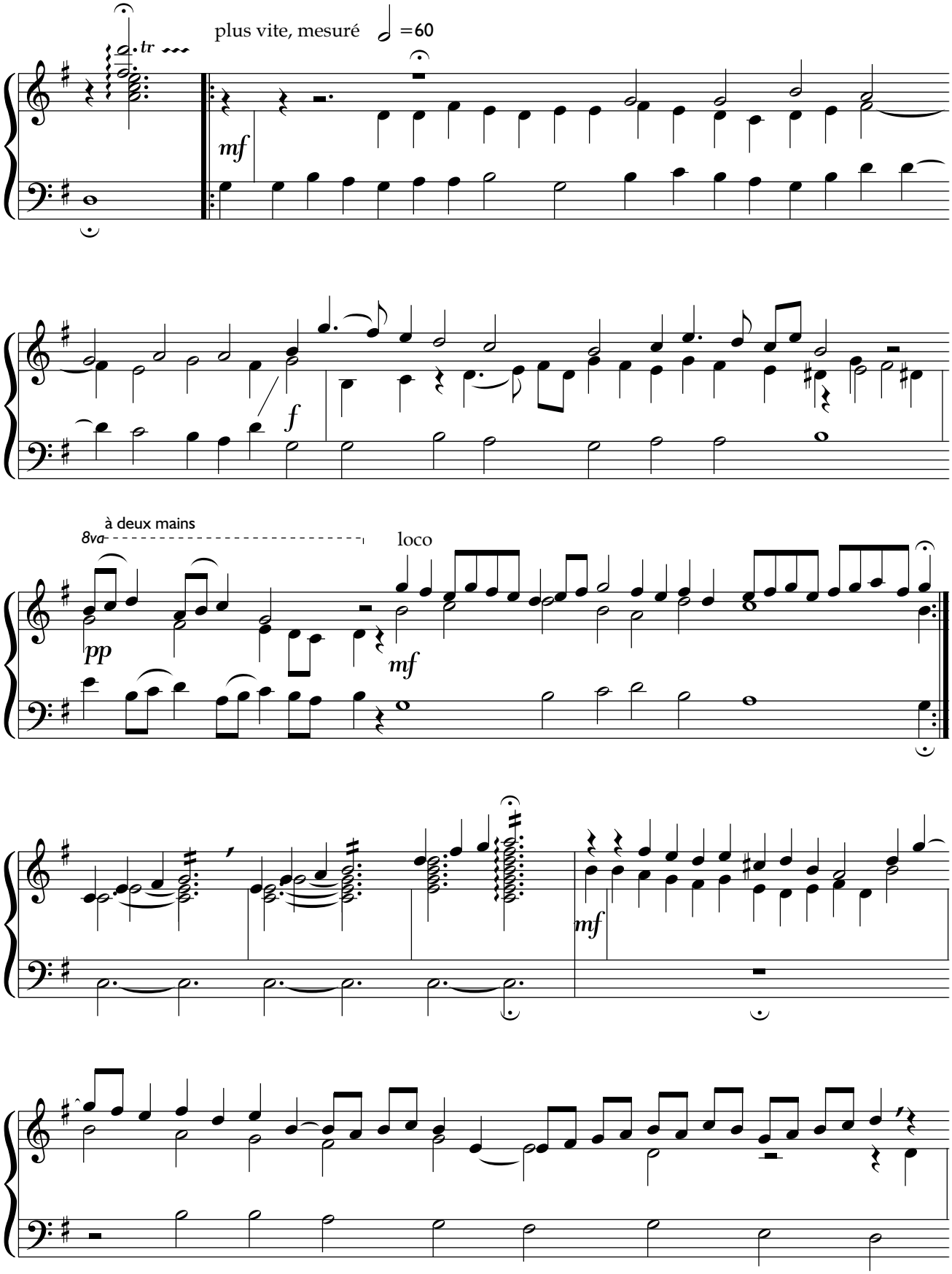

retenu
à tempo
récitant
8va
très retenu
pp

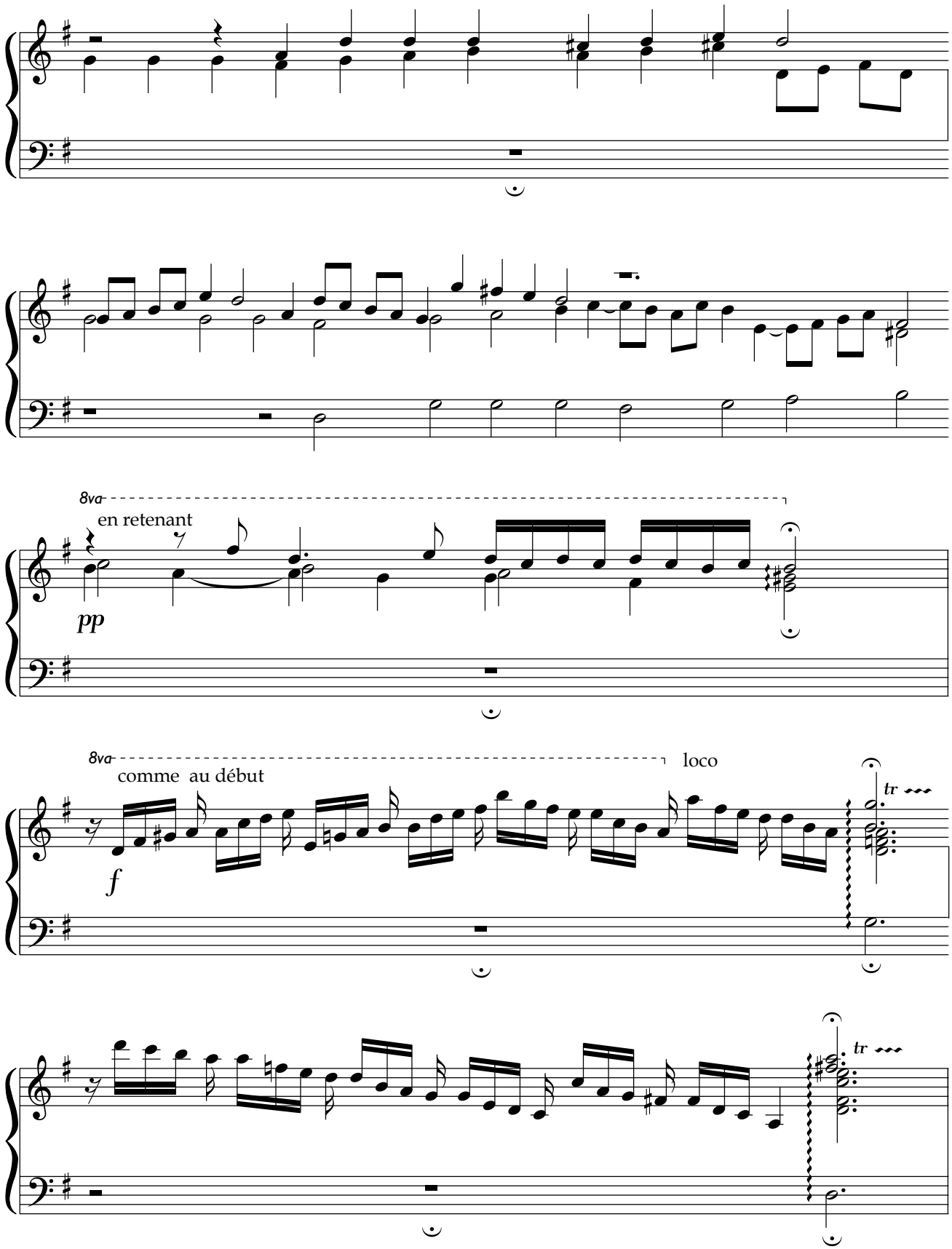
Es ist gewißlich an der Zeit

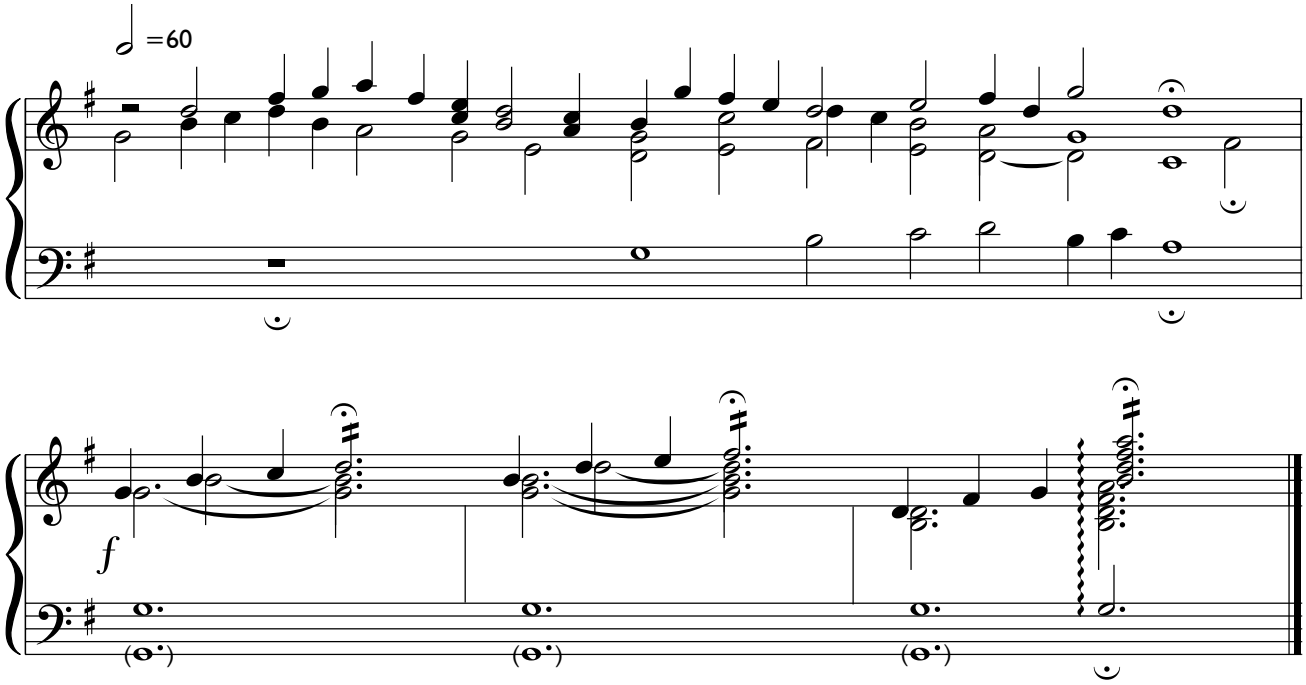
Johann Th. Lemckert
(*1940)






plus vite, mesuré
=60
tr
mf
f
à deux mains
8va
pp
loco
mf
mf


8va
en retenant
pp
8va
comme au début
loco
f
tr
tr


=60

f

STICHTING
Carillon
DEN HAAG

VREDE
EN
RECHT
Den Haag