

Matthias Vanden Gheyn

(Tienen 1721 – Leuven 1785)



Composities voor klavier

Bewerkt voor beiaard door Luc Rombouts

Keyboard music

Arranged for carillon by Luc Rombouts

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* In de inhoud worden de oorspronkelijke toonaarden van de werken vermeld.
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Afbeelding voorpagina: portret van Matthias Vanden Gheyn in de voorgevel van het stadhuis van Leuven (replica uit 1975 naar een origineel van de gebroeders Henri en Joseph Goyers, tweede helft 19^{de} eeuw). Het portret in het logo is geïnspireerd op het gipsen model van dit beeld (Leuven, toren Universiteitsbibliotheek).

Image front page: portrait of Matthias Vanden Gheyn on the facade of the Town Hall of Leuven (replica from 1975 after an original by Henri and Joseph Goyers from the second half of the 19th century). The portrait in the logo is inspired by the plaster model of this sculpture (Leuven, Tower University Library).

Inleiding

1. 300 jaar Matthias Vanden Gheyn

In de 18^{de} eeuw heerste in de Zuidelijke Nederlanden een bloeiende muziekcultuur, die weliswaar niet de internationale uitstraling had van de bloeiperiode van de Zuid-Nederlandse polyfonisten in 15^{de} en 16^{de} eeuw. Aan hoven, kapittelkerken en abdijen werkten musici als kapelmeesters, zangers en instrumentalisten. De belangrijkste onder hen zijn Joseph-Hector Fiocco (†1741), Dieudonné Raick (†1764), Pieter van Maldere (†1768), Josse Boutmy (†1779), Jean-Jacques Robson (†1785), Matthias Vanden Gheyn (†1785), Henri-Jacques de Croes (†1786), Willem Gommaar Kennis (†1789), Charles Joseph Van Hellemont (†1790) en François Joseph Krafft (†1795). Zij lieten allen interessante composities na in handschrift of in druk.

Enkel het werk van Matthias Vanden Gheyn verschijnt vandaag nog vaak op concertprogramma's. De reden hiervan is niet dat zijn composities van een hoger niveau zouden zijn dan die van zijn tijdgenoten. Het is te danken aan het toeval dat de elf preludia die hij schreef voor beiaard vrijwel de enige oorspronkelijke beiaardmuziek uit de 18^{de} eeuw is die tot ons is gekomen. De andere bewaard gebleven bundels met handgespeelde of automatische beiaardmuziek uit de 17^{de} en 18^{de} eeuw bevatten haast uitsluitend vocale of instrumentale muziek die voor beiaard is bewerkt.

De preludia van Vanden Gheyn dienen als studiemateriaal in beiaardopleidingen en haast elke beiaardier ter wereld heeft een of meerdere van deze werken op zijn of haar repertoire staan. Muziek van de 18^{de}-eeuwse Leuvenaars weerklinkt dan ook in de straten van Oslo, Barcelona en Gdańsk, op de universiteitscampussen van Yale en Sydney en in de parken rond de beiaarden van Ottawa, Berlijn en Canberra. Doordat torenbeiaarden per definitie publieke muziekinstrumenten zijn, is Matthias Vanden Gheyn misschien wel de meest gehoorde – niet noodzakelijk de meest actief beluisterde – componist van Belgische bodem.

Deze bundel verschijnt naar aanleiding van het 300^{ste} geboortjaar van Matthias Vanden Gheyn. Ze bevat beiaardbewerkingen van een aantal van zijn klavecimbelwerken. Deze muziek biedt aan beiaardiers wereldwijd de mogelijkheid om hun repertoire aan 18^{de}-eeuwse muziek uit te breiden en hun visie op Matthias Vanden Gheyn als componist van instrumentale muziek te verruimen. Hopelijk zal deze muziek in het jubileumjaar 2021 en daarna vaak klinken op beiaardtorens wereldwijd.

2. Korte biografie van Matthias Vanden Gheyn

Matthias Vanden Gheyn werd geboren op 7 april 1721 in de Brabantse stad Tienen en de dag nadien gedoopt in de collegiale Sint-Germanuskerk aldaar. Zijn vader Andreas Frans baatte in de Grote Bergstraat een klokkengieterij uit en stamde af van een geslacht van klokkengieters dat van 1506 tot de laatste decennia van de 17^{de} eeuw actief was geweest in Mechelen.

In 1725 kreeg vader Vanden Gheyn van het stadsbestuur van Leuven de opdracht om een nieuwe stadsbeiaard voor de Sint-Pieterskerk te gieten. Hij goot de kleine klokken in Tienen en verhuisde in 1727 naar Leuven om er de basklokken te gieten. Ondanks het feit dat een commissie van experts de klokken op 15 november 1728 na een tweede keuring goedkeurde, was de nieuwe stadsbeiaard volgens verschillende bronnen een zwak gestemd en pover klinkend instrument. Op 5 januari 1731 overleed de klokkengieter. Na zijn dood zette zijn weduwe Elisabeth Peeters de gieterij verder in samenwerking met celledroeder Peter Vanden Gheyn, de broer van haar overleden echtgenoot. Die kreeg in 1732 van zijn overste de toestemming om het alexianenklooster in Tienen tijdelijk te verlaten en zijn schoonzuster bij te staan.

Onder het beheer van broeder Vanden Gheyn kwam de klokkengieterij opnieuw tot bloei. Aanvankelijk was het wellicht de bedoeling dat de oudste zoon Matthias zijn vader zou opvolgen als klokkengieter. In 1738 werkte hij samen met zijn oom aan de klokken van de beiaard van Nijmegen. Uiteindelijk zou zijn jongere broer Andreas Jozef (1727-1793) de klokkengieterij verderzetten en een bijzonder succesvol klokkengieter worden.

Al vroeg bleek Matthias Vanden Gheyn over een uitzonderlijk muzikaal talent te beschikken. Op 14-jarige leeftijd gaf hij les in beiaardspel aan Mattheus van Frachem, de zoon van de koster van Steenokkerzeel. Hij was slechts 20 jaar toen hij in 1741 werd aangesteld tot organist van de Sint-Pieterskerk in Leuven. In 1745 kwam de positie van stadsbeiaardier van Leuven vrij door het overlijden van stadsbeiaardier Karel Peeters. Op 1 juli van dat jaar boden zich vijf kandidaten aan voor een anoniem proefspel op de beiaard van de Sint-Pieterskerk. Het juryrapport vermeldt dat kandidaat nr. 5, alias Matthias Vanden Gheyn, 'verre excelleerde boven d'andere'.

De virtuositeit van Vanden Gheyn blijkt onder meer uit een anekdote die de Engelse muziekhistoricus Charles Burney (+1814) vertelt in zijn muzikaal reisboek. Toen Burney in de zomer van 1772 op doorreis was in Leuven, vernam hij dat de kapelmeester van de Sint-Pieterskerk Willem Gommaar Kennis de meest virtuoze violist was 'of all this part of the world'. Zijn vioolsolo's waren zo moeilijk dat niemand behalve hijzelf ze durfde spelen. Enkel de lokale beiaardier beweerde dat hij de moeilijkste passages uit Kennis' vioolwerk ook ten gehore kon brengen. De violist en de beiaardier gingen een weddenschap aan, waarna een jury de beiaardier als winnaar aanwees.

Matthias Vanden Gheyn trad op als adviseur in projecten van orgel- en beiaardbouw en componeerde muziek voor beiaard, orgel en klavecimbel. Minstens drie van zijn werken werden tijdens zijn leven uitgegeven (zie verder). Hij was ook actief als pedagoog, te oordelen aan twee traktaten die hij schreef over de basso-continuopraktijk. Het eerste dateert van ca. 1760 en werd uitgegeven in Leuven; het tweede dateert van 1783 en bleef bewaard in handschrift. Zijn echtgenote Anna Catharina Lints, met wie hij 17 kinderen had, baatte een lakenwinkel uit in de Brusselsestraat.

Vanden Gheyn bleef organist van Sint-Pieter en stadsbeiaardier van Leuven tot aan zijn dood in 1785. Als beiaardier werd hij opgevolgd door zijn zoon Joost Thomas. Die laatste leefde in onvrede met het Leuvense stadsbestuur en nam in 1821 ontslag als stadsbeiaardier. Enkele van de afstammelingen van Matthias Vanden Gheyn bekleedden in de 19^{de} en 20^{ste} eeuw belangrijke functies in het maatschappelijke, religieuze en academische leven in Leuven, Gent en Brussel. Zijn betachterkleinzoon Gabriel Vanden Gheyn was kanunnik en huisbewaarder van de Gentse Sint-Baafskathedraal. In die functie was hij een kroongetuige van de diefstal van het paneel de Rechtvaardige Rechters uit het Lam Gods van de gebroeders Van Eyck in 1934.

Ondanks zijn lange carrière en zijn reputatie als orgel- en beiaardvirtuoos zijn de biografische gegevens over Matthias Vanden Gheyn relatief schaars. De belangrijkste bron over zijn leven is nog steeds de biografie uit 1862 van ridder Xavier van Elewyck. Zonder diens hardnekkige speurwerk zou Matthias Vanden Gheyn slechts een voetnoot in de muziekgeschiedenis zijn en zouden zijn beroemde elf preludia voor beiaard zonder twijfel verloren gegaan zijn.

3. De herontdekking van het werk van Matthias Vanden Gheyn

Xavier Van Elewyck (Elsene, 1825 – Tienen, 1888) studeerde politieke en administratieve wetenschappen aan de Leuvense universiteit. Zijn grote liefde was echter de muziek. Hij speelde een belangrijke rol in de internationale heropleving van de gregoriaanse muziek in het midden van de 19^{de} eeuw en in de organisatie van het muziekonderwijs in België. In 1867 werd hij kapelmeester van de Leuvense Sint-Pieterskerk.

Toen hij in 1860 een lezing voorbereidde over de religieuze muziek in België voor een congres in Parijs sprak hij met enkele oudere koorleden van de Sint-Pieterskerk. Die herinnerden zich verhalen over Matthias Vanden Gheyn, een virtuoos organist en beiaardier die in Leuven actief was geweest in de vorige eeuw. Dit prikkelde de nieuwsgierigheid van Van Elewyck, die op zoek ging naar biografische gegevens en composities van Vanden Gheyn. Hij interviewde enkele achterkleindochters van de beiaardier en nam contact op met de toenmalige stadsbeiaardier Gerard De Prins, die hem een handgeschreven kopie van beiaardwerk van Matthias Vanden Gheyn toonde. In enkele maanden tijd vond hij op verschillende plaatsen 51 composities, de meeste in handschrift.

De bewondering van Van Elewyck voor de gevonden muziek was zo groot dat hij het talent van Matthias Vanden Gheyn haast gelijkstelde aan dat van Bach en Händel. Hij toonde de handschriften aan de vermaarde organist Nicolas Lemmens en François-Joseph Fétis, de directeur van het muziekconservatorium in Brussel. Die deelden zijn enthousiasme en moedigden hem aan om zijn opzoekingswerk verder te zetten.

De verering die Van Elewyck koesterde voor de compositorische vaardigheden van Matthias Vanden Gheyn was overdreven, maar was een groot geluk voor beiaardiers en muziekhistorici vandaag. Ze zette hem ertoe aan om het grootste deel van de gevonden muziek te kopiëren of uit te geven en een biografie te schrijven over de Leuvense musicus. In 1877, het jaar waarin hij een belangrijk aantal werken van Vanden Gheyn publiceerde, was het aantal gevonden composities aangegroeid tot 100.

Dankzij de onvermoeibare arbeid van Xavier van Elewyck begon de reputatie van de Leuvense beiaardier en organist te weergalmen in zijn thuisstad. Toen tussen 1851 en 1904 het Leuvense stadhuis werd gevuld met standbeelden van bekende Leuvenaars, Brabanders en Belgen, werd een nis voorbehouden voor Matthias Vanden Gheyn. Hij is de enige musicus die op de voorgevel van het gotische stadshuis prijkt.

De preludia voor beiaard werden herontdekt in twee fasen. In 1862 liet Xavier van Elewyck een kopie maken van de door hem gevonden 11 preludia en deponeerde ze in de bibliotheek van het muziekconservatorium in Brussel. Deze kopie, die talrijke kopieerfouten bevat, vormde jarenlang de basis voor uitvoeringen van deze werken. Ze werd gekopieerd door de Mechelse stadsbeiaardier Adolf Denyn. Vanaf 1922 werden het derde preludium en het

preludio coucou – de enige preludia die door Van Elewyck waren gepubliceerd – gebruikt als lesmateriaal in de Mechelse beiaardschool. Na 1945 begon Staf Nees – van wie de bijnaam ‘de Bach van de beiaard’ afkomstig is – ook de negen andere preludia uit te voeren. Integrale of partiële speeledities van de beiaardpreludia verschenen van de hand van Staf Nees, Jo Haazen, Leen ’t Hart, Albert Gerken en Ronald Barnes. Vaak werd gepoogd om de veronderstelde kopieerfouten uit de kopie van 1862 te corrigeren.

De tweede fase in de ontdekking van de preludia was de ontdekking van de autograaf op 19 april 1995. Sinds de uitgave ervan in 1997 beschikken beiaardiers en muzikwetenschappers eindelijk over de *Urtext* van de belangrijkste beiaardmuziek van de 18^{de} eeuw. Paleografisch onderzoek bevestigde dat Matthias Vanden Gheyn de componist was van deze muziek en inhoudelijk onderzoek sloot uit dat de muziek oorspronkelijk voor een ander instrument dan beiaard zou geschreven zijn. Het handschrift maakte deel uit van het privé-archief van Xavier Van Elewyck, waarvan grote delen tussen 1989 en 2003 werden aangekocht door het Universiteitsarchief van de KU Leuven. Naast de autograaf van de preludia bevatte de collectie ook het Leuvense Beiaardhandschrift uit 1756, dat vermoedelijk onder supervisie van Vanden Gheyn tot stand is gekomen, en het beiaard- en klavierboek uit 1781 van Frans De Prins, beiaardier van de Leuvense Sint-Geertruikerkerk.

4. De functie van de beiaardpreludia

Het ligt voor de hand dat beiaardiers het 300^{ste} geboortjaar van Matthias Vanden Gheyn in 2021 vieren door uitvoeringen van een of meer van zijn preludia. In het verleden werden soms integrales gebracht van de 11 preludia in één concert, onder meer door Staf Nees in Mechelen, André Wagemans in Tienen en Jaap van der Ende op verschillende plaatsen in Nederland.

Matthias Vanden Gheyn heeft zijn beiaardpreludia echter niet geschreven als zelfstandige concertstukken, maar als introducties tot ander muzikaal werk, zoals in zijn tijd gebruikelijk was. In de 18^{de} eeuw fungeerde het preludium als voorspel, voornamelijk tot een fuga of suite. Het bekendste voorbeeld van deze praktijk zijn de preludia en fuga’s uit *Das Wohltemperierte Clavier* van Johann Sebastian Bach en de preludia tot diens Engelse suites en suites voor cellosolo. Er bestonden verzamelingen van preludia die konden dienen als passe-partout inleidingen op composities in verschillende toonaarden.¹ Pas met de preludia op. 28 van Frédéric Chopin ontstond de prelude als zelfstandig genre.

Ook op beiaard was de praktijk van het preludiëren gebruikelijk. Dat blijkt onder meer uit een aantal bewaard gebleven versteekbladen van de Antwerpse stadsbeiaardier Jan de Gruytters, die een aantal uurmelodieën van de Antwerpse stadsbeiaard liet voorafgaan door reeksen gebroken akkoorden in een gelijkaardig idioom als de preludia van zijn Leuvense tijdgenoot. De elf beiaardpreludia van Matthias Vanden Gheyn moeten dus beschouwd worden als een collectie stukken die konden gebruikt worden als inleiding op fuga’s, suites, aria’s en dergelijke in dezelfde toonaard. Deze functie verklaart de losse,

¹ Bv. het klavierboek van Dimpna Isabella Reijnders (Meerhout, ca.1689, uitgegeven in Godelieve Spiessens & Irène Cornelis, *Zuid-Nederlandse klavecimbelmuziek*. Monumenta Flandriae Musica IV. Leuven-Peer, Alamire Foundation, 1998, p. 89) en de verzameling *Der Praeludierende Organist* van Johann Baptist Anton Vallade (Augsburg, 1757), een didactisch werk waarin onder meer werd getoond hoe organisten preludia naar believen konden inkorten of verlengen, naargelang van de noodwendigheid.

improvisatorische opbouw van de meeste preludia. De in 1995 herontdekte autograaf van de preludia toont visueel aan dat Vanden Gheyn het componeren niet aanvatte volgens een vooraf bepaald plan, maar de stukken associatief opbouwde totdat twee naast elkaar liggende pagina's volgeschreven waren. Door deze werkwijze kregen sommige van deze werken een verrassend lange tijdsduur tot meer dan vier minuten. Preludio 1 heeft de kortste tijdsduur, eenvoudigweg omdat het slechts één pagina vult, namelijk de eerste pagina van de bundel. Het is het raden naar de reden van de relatief lange duurtijd van deze werken. Een mogelijkheid is dat ze Vanden Gheyn de mogelijkheid boden om zijn virtuositeit te demonstreren aan zijn publiek bij aanvang van een concert of een sequentie van stukken. De klassieke textuur van het barokpreludium, met zijn improvisatorisch karakter, opeenvolgingen van gebroken akkoorden in verschillende zettingen en welluidende progressies, leende zich bij uitstek tot de creatie van goed in het oor liggende klokkenmuziek.

Om de 300^{ste} verjaardag van Matthias Vanden Gheyn muzikaal te vieren, is het zinvol om de oorspronkelijke functie van zijn beiaardpreludia in ere te herstellen en deze werken te spelen als introductie tot een of meerdere andere werken in dezelfde toonaard. Hiertoe kan gebruik worden gemaakt van arrangementen van werk van bekende barokcomponisten. Ook kan geput worden uit de bewaard gebleven 18^{de}-eeuwse beiaardhandschriften, zoals het beiaardboek van Jan de Gruyters uit 1746 of het Leuvense Beiaardhandschrift uit 1756, dat wellicht materiaal bevat dat door Matthias Vanden Gheyn werd gespeeld. Een andere mogelijkheid is de uitvoering van een preludium als introductie van een instrumentaal werk van Matthias Vanden Gheyn zelf. De bewerkingen van klaviermuziek in deze bundel biedt hiertoe de mogelijkheid. Uiteraard is het ook mogelijk deze werken uit te voeren zonder ze te laten voorafgaan door een preludium.

5. Beschrijving van de bewerkte muziek

Naast beiaardmuziek schreef Matthias Vanden Gheyn werk voor orgel en klavier, alsmede 12 korte sonates voor viool en basso continuo. Er is geen orkest- of koormuziek van hem bekend en het is onzeker dat hij die ooit schreef. Die taak was immers weggelegd voor zijn collega Willem Gommaar Kennis, de toenmalige kapelmeester van de Leuvense Sint-Pieterskerk. Deze bundel bevat enkel bewerkingen van klaviermuziek. Niet alleen is deze het ruimst vertegenwoordigd in Vanden Gheyns oeuvre; ze benadert ook sterker dan de meeste van zijn orgelwerken het idioom van de beiaard.

Op het titelblad van de klavierwerken die tijdens Vanden Gheyns leven zijn uitgegeven, wordt vermeld dat ze voor klavecimbel geschreven zijn. Ze bevatten, op een enkele uitzondering na (een crescendo in maat 81 van het andante van divertimento), geen dynamische tekens, wat bevestigt dat ze inderdaad voor dit instrument geschreven zijn. Uiteraard is het mogelijk dat ze ook werden uitgevoerd op pianoforte, een instrument dat ten tijde van Vanden Gheyn al bekend was.

De belangrijkste klavierwerken van Matthias Vanden Gheyn zijn drie cycli van telkens zes meerdelige werken. Doorheen deze bundels is een stilistische evolutie van laatbarok naar classicisme merkbaar.

De 6 klaviersuites werden uitgegeven door Michaël Wijberechts in Leuven onder de titel *Six Suites de Clavecin par Mathias <sic> Van den Gheyn, Organiste de l'Eglise collégiale de St. Pierre à Louvain* met als opusnummer 3. Van Elewyck dateert de bundel rond 1750. De oorspronkelijke druk is verloren gegaan. Ze zijn zeker niet later uitgegeven dan in 1764, het overlijdensjaar van Michaël Wijberechts. In sommige delen zijn sporen merkbaar van de polyfone schrijfwijze die ook terug te vinden zijn in bv. de klavecimbelsuites van Johann Sebastian Bach. In tegenstelling tot de typische baroksuite bevatten Vanden Gheyns suites geen dansvormen, op een aantal menuetten en een gigue na.

De 6 divertimenti werden uitgegeven bij Welcker in Londen. De oorspronkelijke titelpagina luidt: *Six Divertiment <sic> pour le Clavecin par M. Vanden Gheyn, Organiste de l'Eglise Collegiale de St. Pierre à Louvain. Londen, Printed by Welcker in Gerrard Street St. Ann s Soho*. Van Elewyck gaf de werken opnieuw uit in het eerste deel van zijn verzamelwerk *Collection d'oeuvres, Composées par d'anciens et de célèbres Clavecinistes flamands* (Schott Frères, Brussel, 1877, p. 54-121). Hoewel de oorspronkelijke uitgave geen jaartal draagt, kan ze op basis van informatie op de titelpagina gedateerd worden in 1764. Ook op stilistische grond dienen de divertimenti wellicht later gedateerd te worden dan de suites. Vooral in de langzame delen is de hang naar elegantie en expressiviteit merkbaar die typisch is voor de galante stijl of *empfindsamer Stil* die ook in het werk van Carl Philipp Emmanuel Bach hoorbaar is.

Van de 6 sonates zijn er 5 bewaard gebleven in een handgeschreven kopie waarboven de vermelding staat '6 sonata <sic> par M. Van den Gheyn' (Universiteitsarchief KU Leuven, P 195-33). De hand is niet die van Matthias Vanden Gheyn. De nummers 1, 2 en 4 werden uitgegeven door Xavier van Elewyck. Het feit dat deze werken vermoedelijk niet werden gepubliceerd tijdens het leven van Vanden Gheyn is een aanduiding dat ze wellicht van latere datum zijn dan de suites en divertimenti. Ook stilistisch zijn er verschillen aanwijsbaar met de vorige werken. Voor het eerst verschijnen hier de in de vroeg-klassieke periode populaire Alberti-bassen en sommige delen, zoals het rondo van de sonate nr. 6, zijn verwant met klavierwerk van Joseph Haydn.

Van bescheidener omvang zijn de 12 korte sonates voor viool en basso continuo die Vanden Gheyn componeerde als didactisch materiaal voor de ontwikkeling van de basso continuopraktijk. Ze maken als *XII petites sonates pour l'orgue ou le clavecin et violon* deel uit van de publicatie *Fondements De La Basse Continuë. Avec les Explications en françois et en flamand. Deux leçons et douze petites Sonates, Fort utiles aux disciples pour apprendre a accompagner La Basse Continuë, Composes Par Matthias Van Den Gheyn, Organiste de l'Eglise Collegiale de S. Pierre a Louvain*. Deze werken werden in Leuven gepubliceerd bij Michäel Wyberechts en dateren, net als dus suites, dus ten laatste van 1764, het overlijdensjaar van de uitgever.

Van de fuga in F is enkel de uitgave van Van Elewyck bewaard gebleven. Hij kopieerde ze van een handschrift. Het is onduidelijk of deze fuga geschreven is voor klavecimbel of orgel.

Ook van het andante in d kennen we enkel de uitgave van Van Elewyck. Hij kopieerde het stuk van een handschrift. Het is niet gesigneerd en wordt door Van Elewyck toegeschreven aan Matthias Vanden Gheyn op basis van stilistische gronden.

De door Van Elewyck uitgegeven werken kunnen online geraadpleegd worden via de website IMSLP – Petrucci Music Library.

6. Toelichting bij de beiaardbewerkingen

De klavierwerken van Matthias Vanden Gheyn bevatten talrijke versieringen, zoals gebruikelijk in de 18^{de} eeuw. In de geraadpleegde bronnen zijn die vaak inconsistent aangebracht, zowel qua aard als qua plaatsing. In de bewerkingen werden alle versieringen ongewijzigd overgenomen, ondanks genoemde inconsistenties. Bij de divertimenti nr. 2 en 4 werd gekozen voor de versieringen in de oorspronkelijke uitgave van Welcker in plaats van de grupetti in de editie van Van Elewyck. In de uitgave van Welcker wordt voor mordenten en pralltrillers hetzelfde teken gebruikt. Wij hebben dit gevolgd en laten het aan de uitvoerder over om hieraan de gewenste interpretatie te geven.

In passages waar de versieringen op beiaard moeilijk uit te voeren zijn, kan de uitvoerder beslissen om ze al dan niet te spelen en zo ja, op welke wijze. De tractuur en de klankeigenschappen van de betrokken beiaard zullen hiertoe medebepalend zijn. In de bewerkingen is ook de frasering van de oorspronkelijke composities ongewijzigd overgenomen. Inconsistenties in de frasering werden dus niet opgeheven. Het handschrift van sonate nr. 6 bevat geen fraseringen.

Uitvoerders dienen ermee rekening te houden dat een aantal bewerkingen chromatische noten bevatten die niet beschikbaar zijn op beiaarden in middentoonstemming. Hierbij dient te worden aangestipt dat ook de oorspronkelijke klavierversies talrijke passages bevatten die enkel consonant klinken op een klavierinstrument waarvan de snaren gestemd waren in getemperde of evenredigzwevende stemming. Het is trouwens opvallend dat ook verschillende van Vanden Gheyns beiaardpreludia chromatische noten bevatten die dissonant klinken in middentoonstemming. Wellicht ervaarde de componist occasionele dissonanties niet als storend. Het is ook mogelijk is dat deze noten op de toenmalige stadsbeiaard van Leuven, die zoals bekend een slecht gestemd instrument was van zijn vader, niet opvallend dissonanter klonken dan de andere.

De selectie van werken is ingegeven door een streven naar afwisseling in vormen, toonaarden, moeilijkheidsgraad en tijdsduur. In principe werden enkel volledige werken bewerkt. Een uitzondering daarop is het andantino uit de suite nr. 2, dat werd toegevoegd om een stuk in g te bekomen, dat in combinatie met het beiaardpreludium nr. 6 kan gespeeld worden.

Indien de uitvoerder opteert voor een gecombineerde uitvoering van een beiaardpreludium met een klavierwerk, vindt men hieronder de mogelijke combinaties.

Preludium	toonaard	kan dienen als inleiding tot...
1 en 7	G	suite op. 3 nr. 5
2, 3, 10 en coucou	C	fuga / sonate nr. 6
4 en 5	d	andantino in d / larghetto uit divertimento nr. 2 / andante uit divertimento nr. 4
6	g	andantino uit suite op. 3 nr. 2
8	a	sonate nr. 12
9	F	divertimento nr. 2 / divertimento nr. 4 / un poco andante uit sonate nr. 6

7. Bronnen

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Xavier Van Elewyck, *Matthias Vanden Gheyn, le plus grand Organiste et Carillonneur belge du XVIII^{me} siècle, et les célèbres fondurs de cloches de ce nom depuis 1450 jusqu'à nos jours*. Paris-Bruxelles-Louvain, 1862.

Xavier Van Elewyck, *Recueil de productions légères pour clavecin ou piano composées par Matthias Vanden Gheyn*. Bruxelles, Schott Frères, z.j. [1863].

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Gilbert Huybens, Luc Rombouts en Carl Van Eyndhoven, *Het beiaardboek van Frans De Prins. Een 18de-eeuws Leuvens handschrift*. Leuven-Antwerpen, Vlaamse Beiaardvereniging, 2005.

* * *

De auteur betuigt dank aan Gilbert Huybens (Leuven) voor de revisie van de Nederlandse tekst en aan Diederik Oostdijk (Amsterdam) voor de revisie van de Engelse vertaling.

Introduction

1. 300 years Matthias Vanden Gheyn

In the 18th century the Southern Netherlands knew a flourishing musical culture, although it did not have the international allure of the flourishing period of the Franco-Flemish polyphonists in the 15th and 16th centuries. Musicians were active in courts, collegiate churches and abbeys as chapel masters, singers and instrumentalists. The most important among them were Joseph-Hector Fiocco (†1741), Dieudonné Raick (†1764), Pieter van Maldere (†1768), Josse Boutmy (†1779), Jean-Jacques Robson (†1785), Matthias Vanden Gheyn (†1785), Henri-Jacques de Croes (†1786), Willem Gommaar Kennis (†1789), Charles Joseph Van Hellemont (†1790) and François Joseph Krafft (†1795). All of them left interesting compositions in manuscript or in print.

Only the work of Matthias Vanden Gheyn appears often in concert programs today. This is not because his compositions would have a quality level than those of his contemporaries. It is due to the fact that the eleven preludes he wrote for carillon are almost the only original carillon music from the 18th century that has come to us. The other surviving collections of hand-played or automatic carillon music from the 17th and 18th centuries contain almost exclusively vocal or instrumental music in adaptations for carillon. Vanden Gheyn's preludia serve as study material in carillon classes and almost every carillonneur in the world has one or more of these works in his or her repertoire. Music by the 18th-century Leuven carillonneur resounds in the streets of Oslo, Barcelona and Gdańsk, on the university campuses of Yale and Sydney and in the parks around the carillons of Ottawa, Berlin and Canberra. Because carillons are by definition public musical instruments, Matthias Vanden Gheyn is maybe the most frequently heard –not necessarily the most actively listened to – composer from what is now Belgium.

This collection appears on the occasion of Matthias Vanden Gheyn's 300th year of birth. It contains carillon arrangements of a number of his harpsichord works. This music offers carillonneurs worldwide the opportunity to expand their repertoire of 18th-century music and to broaden their view on Matthias Vanden Gheyn as a composer of instrumental music. Hopefully this music will sound on carillon towers worldwide in the anniversary year 2021 and beyond.

2. Short biography of Matthias Vanden Gheyn

Matthias Vanden Gheyn was born on 7 April 1721 in the town of Tienen in Brabant and baptized the day after in the collegiate St. Germanus church there. His father Andreas Frans ran a bell foundry in the Grote Bergstraat and descended from a lineage of bell founders who had been active in Mechelen from 1506 until the last decades of the 17th century. In 1725 father Vanden Gheyn was commissioned by the city council of Leuven to cast a new city carillon for St. Peter's Church. He cast the small bells in Tienen and moved to Leuven in 1727 to cast the bass bells there. Despite the fact that a commission of experts approved the

bells on 15 November 1728 after a second inspection, according to various sources the new city carillon was a badly tuned and poor sounding instrument. The bell founder died on 5 January 1731. After his death his widow Elisabeth Peeters continued the foundry in collaboration with the Alexian brother Peter Vanden Gheyn, her late husband's brother. In 1732 his superior gave him permission to temporarily leave the monastery in Tienen and to assist his sister-in-law.

Under the management of Brother Vanden Gheyn the bell foundry flourished again. Initially it was probably the intention that the eldest son Matthias would succeed his father as bell founder. In 1738 he assisted his uncle in casting the bells of the carillon of Nijmegen. Eventually his younger brother Andreas Jozef (1727-1793) would continue the bell foundry to become a very successful bell founder.

At an early age Matthias Vanden Gheyn showed exceptional musical talents. At the age of 14 he taught carillon playing to Mattheus van Frachem, the son of the sexton of Steenokkerzeel. He was only 20 years old when he was appointed organist of St. Peter's Church in Leuven in 1741. In 1745 the position of city carillonneur of Leuven became vacant after the death of city carillonneur Karel Peeters. On 1 July of that year five candidates presented themselves for an anonymous competition on the carillon of St. Peter's Church. The jury report states that candidate no. 5 excelled 'far above the others'. That candidate turned out to be Matthias Vanden Gheyn, the local organist.

Vanden Gheyn's virtuosity is evident from, among other things, an anecdote the English music historian Charles Burney (†1814) recounts in his musical travel book. When Burney was travelling through Leuven in the summer of 1772, he learned that the chapel master of St. Peter's Church, Willem Gommaar Kennis, was the most virtuoso violinist 'of all this part of the world'. His violin solos were so difficult that no one but himself dared to play them. Only the local carillonneur claimed that he could also perform the most difficult passages from Kennis's violin work. The violinist and the carillonneur made a bet, after which a jury chose the carillonneur as the winner.

Matthias Vanden Gheyn acted as advisor in projects of organ and carillon building and composed music for carillon, organ and harpsichord. At least three of his works were published during his lifetime (see further). He was also active as a pedagogue, judging by two treatises he wrote about the basso-continuo practice. The first dates from c. 1760 and was published in Leuven; the second dates from 1783 and is preserved in manuscript. His wife Anna Catharina Lints, with whom he had 17 children, ran a cloth shop in Brusselsestraat.

Vanden Gheyn remained organist of St. Peter's and city carillonneur of Leuven until his death in 1785. As carillonneur he was succeeded by his son Joost Thomas. The latter lived in dissatisfaction with the Leuven city council and resigned as city carillonneur in 1821. Some of the descendants of Matthias Vanden Gheyn held important positions in social, religious and academic walks of life in Leuven, Ghent and Brussels in the 19th and 20th centuries. His great-grandson Gabriel Vanden Gheyn was canon and housekeeper of St Bavo's Cathedral in Ghent. In this function he was a key witness in the case of the theft of the panel 'The Just Judges' from the Mystic Lamb by the Van Eyck brothers in 1934.

Despite his long career and his reputation as an organ and carillon virtuoso, biographical data on Matthias Vanden Gheyn are relatively scarce. The most important source about his life is still the biography from 1862 of chevalier Xavier van Elewyck. Without his persistent research, Matthias Vanden Gheyn would only be a footnote in music history and his famous eleven preludes for carillon would undoubtedly have been lost.

3. The rediscovery of the work of Matthias Vanden Gheyn

Xavier Van Elewyck (Ixelles, 1825 - Tienen, 1888) studied political and administrative sciences at Leuven University. His great love, however, was music. He played an important role in the international revival of Gregorian music in the middle of the 19th century and in the organization of music education in Belgium. In 1867 he became chapel master of the Leuven St. Peter's Church.

While preparing a lecture on religious music in Belgium for a congress in Paris in 1860, he spoke with some older choir members of St. Peter's Church. They remembered stories about Matthias Vanden Gheyn, a virtuoso organist and carillonneur who had been active in Leuven in the previous century. This stimulated the curiosity of Van Elewyck, who started research of biographical data and compositions by Vanden Gheyn. He interviewed some great-granddaughters of the carillonneur and contacted the then city carillonneur Gerard De Prins, who showed him a handwritten copy of carillon work by Matthias Vanden Gheyn. In a few months' time he found 51, mostly holograph, compositions in various places in and around Leuven.

Van Elewyck's admiration for the found music was so great that he almost equated the talent of Matthias Vanden Gheyn with that of Bach and Handel. He showed the manuscripts to renowned organist Nicolas Lemmens and François-Joseph Fétis, the director of the music conservatory in Brussels. They shared his enthusiasm and encouraged him to continue his research.

The veneration that Van Elewyck cherished for the compositional skills of Matthias Vanden Gheyn was exaggerated but was of great value for carillonneurs and music historians today. It prompted him to copy or publish most of the music found and to write a biography about the Leuven musician. In 1877, the year in which he published an important number of works by Vanden Gheyn, the number of compositions found had grown to 100.

Thanks to the tireless work of Xavier van Elewyck the reputation of the Leuven carillonneur and organist began to resonate in his hometown. When between 1851 and 1904 the Leuven City Hall was filled with statues of famous persons from Leuven, Brabant and Belgium, a niche was reserved for Matthias Vanden Gheyn. He is the only musician to adorn the facade of the gothic town hall.

The preludia for carillon were rediscovered in two phases. In 1862 Xavier van Elewyck had a copy made of the 11 preludes he found and deposited them in the library of the music conservatory in Brussels. This copy, which contains numerous copying errors, formed the basis for performances of these works for many years. It was copied by the Mechelen city carillonneur Adolf Denyn. From 1922 the third prelude and the preludio coucou - the only preludes published by Van Elewyck - were used as teaching material in the Mechelen carillon school. After 1945 Staf Nees - who gave Vanden Gheyn his nickname 'the Bach of the carillon' - also started to perform the nine other preludes. Integral or partial playing editions of the carillon preludes were made by Staf Nees, Jo Haazen, Leen 't Hart, Albert Gerken and Ronald Barnes. Often attempts were made to correct the presumed copying errors from the 1862 copy.

The second phase in the discovery of the preludes was the discovery of the holograph on 19 April 1995. Since its publication in 1997 carillonneurs and musicologists finally have the Urtext of the most important carillon music of the 18th century at their disposal. Paleographic research confirmed that Matthias Vanden Gheyn was the composer of this

music, and musical research ruled out that the music was originally written for an instrument other than the carillon. The manuscript was part of Xavier Van Elewyck's private archive, large parts of which were purchased by the Leuven University Archives between 1989 and 2003. Besides the holograph of the preludes, the collection also included the Leuven Carillon Manuscript from 1756, which was probably written under the supervision of Vanden Gheyn, and the carillon and keyboard book from 1781 by Frans De Prins, carillonneur of the Leuven Saint Gertrude's Church.

4. The function of the preludes for carillon

It goes without saying that many carillonneurs will celebrate the 300th anniversary of Matthias Vanden Gheyn's birth in 2021 by performing one or more of his preludes. In the past, sometimes all of the 11 preludia were performed in one concert, among others by Staf Nees in Mechelen, André Wagemans in Tienen and Jaap van der Ende at various places in the Netherlands.

However, Matthias Vanden Gheyn did not write his carillon preludes as autonomous concert pieces, but as introductions to other musical works, as was customary in his time. In the 18th century the prelude functioned as an introductory piece, mainly to a fugue or suite. The best-known examples of this practice are the preludes and fugues from *Das Wohltemperierte Clavier* by Johann Sebastian Bach and the preludia to his English Suites and Suites for Violoncello solo. There were collections of preludia that could serve as passe-partout introductions to compositions in the various keys.² Only with the preludes opus 28 by Frédéric Chopin, the prelude emerged as an independent genre.

The practice of preluding was also common on carillon. This is evident from, among other things, a number of preserved pinning sheets by the Antwerp city carillonneur Jan de Gruyters, who had a number of hour melodies of the Antwerp city carillon preceded by series of broken chords in a similar idiom as the prelude of his Leuven contemporary. The eleven carillon preludes by Matthias Vanden Gheyn should therefore be regarded as a collection of pieces that could be used as an introduction to fugues, suites, arias and the like in the same key. This function explains the loose, improvisational structure of most preludes. The holograph of the preludia, rediscovered in 1995, shows visually that Vanden Gheyn did not start composing according to a predetermined plan, but constructed these pieces associatively until two adjacent pages were full. As a result of this method, some of the works were given a surprisingly long duration of more than four minutes. Preludio 1 has the shortest duration, simply because it fills only one page, namely the first page of the bundle. The reason for the relatively long duration of these works is not clear. One possibility is that they gave Vanden Gheyn the opportunity to demonstrate his virtuosity to his audience at the start of a concert or a sequence of pieces. The classical texture of the baroque prelude, with its improvisational character, sequences of broken chords in different settings and melodious progressions, lent itself pre-eminently to the creation of well-sounding bell music.

² E.g. the keyboard book by Dimpna Isabella Reijnders (Meerhout, ca.1689; published in Godelieve Spiessens & Irène Cornelis, *Zuid-Nederlandse klavecimbelmuziek*. Monumenta Flandriae Musica IV. Leuven-Peer, Alamire Foundation, 1998, p. 8) and the collection *Der Praeludierende Organist* by Johann Baptist Anton Vallade (Augsburg, 1757), a didactic work that showed, among other things, how organists could shorten or lengthen preludia at will, depending on the situation.

To celebrate musically the 300th anniversary of Matthias Vanden Gheyn, it makes sense to restore the original function of his carillon preludes by playing them as introductions to other works in the same key. For this purpose, arrangements of works by well-known Baroque composers can be used. One can also draw on the preserved 18th century carillon manuscripts, such as the carillon book of Jan de Gruyters from 1746 or the Leuven carillon manuscript from 1756, the latter of which probably contains material played by Matthias Vanden Gheyn. Another possibility is the performance of a prelude as an introduction to an instrumental work by Matthias Vanden Gheyn himself. The arrangements of keyboard music in this collection offers this possibility. Of course, it is also possible to perform these works without having them preceded by a prelude.

5. Description of the arranged music

Besides carillon music Matthias Vanden Gheyn wrote works for organ and keyboard, as well as 12 short sonatas for violin and basso continuo. No orchestral or choral works by him is known and it is uncertain that he ever wrote any of these. After all, that task was reserved for his colleague Willem Gommaar Kennis, the then chapel master of the Leuven St. Peter's Church. This collection only contains arrangements of keyboard music. Not only is it the most widely represented genre in Vanden Gheyn's oeuvre; it also approaches the idiom of the carillon more closely than most of his organ works.

On the title page of the keyboard works that were published during Vanden Gheyn's lifetime, it is mentioned that they were written for harpsichord. With one exception (a crescendo in bar 81 of the andante of divertimento 4), they contain no dynamic signs, which confirms that they were indeed written for this instrument. Of course, it is possible that they were also performed on pianoforte, an instrument already known at the time of Vanden Gheyn.

The most important keyboard works by Matthias Vanden Gheyn are three cycles of six multi-part works each. Throughout these collections a stylistic evolution from late baroque to classicism is noticeable.

The 6 keyboard suites were published by Michael Wijberechts in Leuven under the title *Six Suites de Clavecin par Mathias <sic> Van den Gheyn, Organiste de l'Eglise collégiale de St. Pierre à Louvain* with opus number 3. Van Elewyck dates the collection from around 1750. The original printed version has been lost. They were published no later than in 1764, the year of Michael Wijberechts' death. In some movements there are traces of the polyphonic texture which can also be found in e.g. the harpsichord suites by Johann Sebastian Bach. In contrast to the typical baroque suite, Vanden Gheyn's suites contain no dance forms, except for a number of minuets and a gigue.

The 6 divertimenti were published by Welcker in London. The original title page reads: *Six Divertiment <sic> pour le Clavecin par M. Vanden Gheyn, Organiste de L'Eglise Collegiale de St. Pierre à Louvain. London, Printed by Welcker at Gerrard Street St. Ann s Soho*. Van Elewyck republished the works in the first part of his work *Collection d'oeuvres, Composées par d'anciens et de célèbres Clavecinistes flamands* (Schott Frères, Brussels, 1877, p. 54-121). Although the initial publication does not mention a year, it can be dated

1764 on the basis of information on the title page. On stylistic grounds, too, the divertimenti should probably be dated later than the suites. Particularly in the slow movements, a tendency to elegance and expressiveness is noticeable that is typical of the galant style or empfindsamer Stil which can also be heard in the work of Carl Philipp Emmanuel Bach.

Of the 6 sonatas, 5 have been preserved in a handwritten copy bearing the words '6 sonata <sic> par M. Van den Gheyn' (University Archives Leuven, P 195-33). The hand is not that of Matthias Vanden Gheyn. The numbers 1, 2 and 4 were published by Xavier van Elewyck. The fact that these works were probably not published during Vanden Gheyn's lifetime is an indication that they may be of later date than his suites and divertimenti. Stylistically there are also differences with the previous works. For the first time the Alberti basses, popular in the early classical period, appear here and some movements, such as the rondo of sonata no. 6, are related to keyboard works by Joseph Haydn.

Of more modest scope are the 12 short sonatas for violin and basso continuo that Vanden Gheyn composed as didactic material for the development of the basso continuo practice. As *XII petites sonates pour l'orgue ou le clavecin et violon*, they are part of the publication *Fondements De La Basse Continuë. Avec les Explications en françois et en flamand. Deux leçons et douze petites Sonates, Fort utiles aux disciples pour apprendre a accompagner La Basse Continuë, Composes Par Matthias Van Den Gheyn, Organiste de L'Eglise Collegiale de S. Pierre a Louvain*. These works were published in Leuven by Michael Wyberechts and, just as the suites, date from 1764 at the latest, the year of the publisher's death.

Of the fugue in F, only the edition by Van Elewyck is preserved. He copied them from a manuscript. It is unclear whether this fugue was written for harpsichord or organ.

Also from the andante in d we only know the edition of Van Elewyck. He copied them from a manuscript. It is not signed and is was attributed by Van Elewyck to Matthias Vanden Gheyn on stylistic grounds.

The works published by Van Elewyck can be consulted online via the website IMSLP - Petrucci Music Library.

6. Notes on the carillon arrangements

Matthias Vanden Gheyn's keyboard works contain numerous ornaments, as was customary in the 18th century. In the sources consulted, these are often inconsistent, both in type and position. In the arrangements all ornaments were kept unchanged, despite the inconsistencies mentioned above. In divertimenti nos. 2 and 4 the ornaments in the original Welcker edition were chosen instead of the grupetti in the Van Elewyck edition. In the Welcker edition the same sign is used for both mordents and pralltrillers. We have followed this and leave it up to the carillonneur to give the desired interpretation.

In passages where ornaments are difficult to perform on the carillon, the performer can judge whether or not to play them, and if so, in what way. Of course, the action and the sound characteristics of the carillon in question will in part determine this. The phrasing of the original compositions was also preserved in the arrangements, without adapting inconsistencies in them. The manuscript of sonata no. 6 does not contain any phrasing.

Performers should take into account that a number of arrangements contain chromatic notes which are not available on carillons in meantone temperament. It should be noted that the original keyboard versions also contain numerous passages that sound only consonant on a keyboard instrument whose strings are tuned in well-tempered or equal temperament. It is remarkable that several of Vanden Gheyn's carillon preludes also contain chromatic notes that sound dissonant in meantone temperament. Perhaps the composer did not experience occasional dissonances as disturbing. It is also possible that these notes on the then Leuven city carillon, which was a badly tuned instrument by his father, did not sound remarkably more dissonant than the others.

The selection of works was made to offer variety in forms, keys, level of difficulty and duration. In principle, only complete works were arranged. An exception to this is the andantino from suite no. 2, which was added to obtain a piece in g in order to offer a playing combination with carillon prelude no. 6.

If the performer opts for a combined performance of a carillon prelude and a keyboard work, the possible combinations are listed below.

Prelude	key	Can serve as a prelude to...
1 and 7	G	Suite op. 3 nr. 5
2, 3, 10 and coucou	C	Fugue / Sonata nr. 6
4 and 5	d	Andantino in d / Larghetto from Divertimento nr. 2 / Andante from Divertimento nr. 4
6	g	Andantino from Suite op. 3 nr. 2
8	a	Sonata no. 12
9	F	Divertimento nr. 2 / Divertimento nr. 4 / Un poco andante uit Sonata no. 6

7. Sources

See Dutch text.

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The author expresses his thanks to Gilbert Huybens (Leuven) for the revision of the Dutch text and to Diederik Oostdijk (Amsterdam) for the revision of the English translation.

Fuga

(Catalogus Van Elewyck nr. 17)

Matthias Vanden Gheyn

Measures 1-4 of the Fuga. The piece is in 4/4 time. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, often tied across bar lines. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Measures 5-7 of the Fuga. The right hand continues its intricate melodic pattern, while the left hand maintains the rhythmic foundation with various note values.

Measures 8-10 of the Fuga. The right hand's melody is highly active, with frequent ties and rapid sixteenth-note passages. The left hand's accompaniment includes some chromatic movement.

Measures 11-13 of the Fuga. The right hand's melodic line shows some rests and is filled with rapid sixteenth-note runs. The left hand's part becomes more complex with some chromaticism.

Measures 14-16 of the Fuga. The right hand continues with its characteristic rapid sixteenth-note passages. The left hand's accompaniment features some chromatic descending lines.

17

Musical score for 'The Rose Tree' (Meisterlied). The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The music is in common time (C). The score consists of three measures. The first measure shows the vocal melody and piano accompaniment. The second measure continues the melody and accompaniment. The third measure shows the vocal melody and piano accompaniment, with a final measure of the piano part.

20

Musical score for 'The Rose Tree' (Meisterlied). The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The score consists of three measures. The first measure shows the voice entering with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note F#3, followed by a quarter note G3, and then a half note A3. The second measure shows the voice with a quarter note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment has a half note F#3, followed by a quarter note G3, and then a half note A3. The third measure shows the voice with a quarter note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment has a half note F#3, followed by a quarter note G3, and then a half note A3.

[illegible]

26

Musical score for 'The Rose Tree' (Meisterlied). The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of three measures. The first measure shows the piano part with a treble clef and a bass clef, and the voice part with a treble clef. The second and third measures show the piano part with a treble clef and a bass clef, and the voice part with a treble clef. The piano part features a series of chords and single notes, while the voice part features a melody with eighth and quarter notes.

29

tr

30

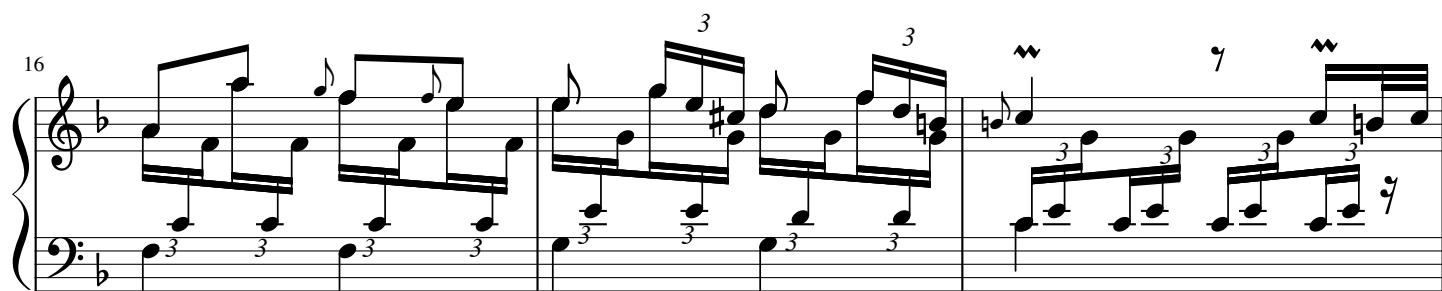
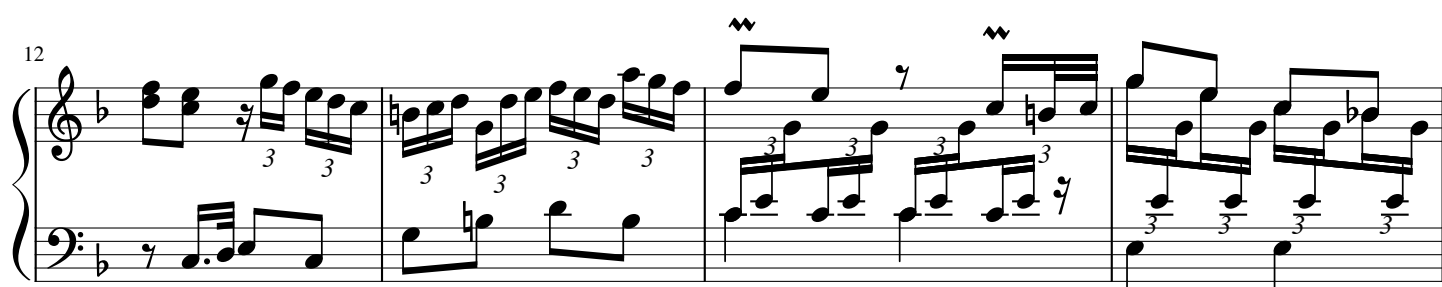
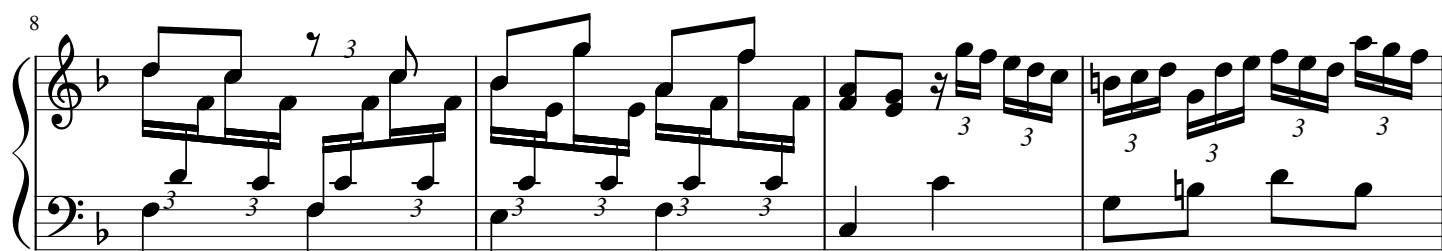
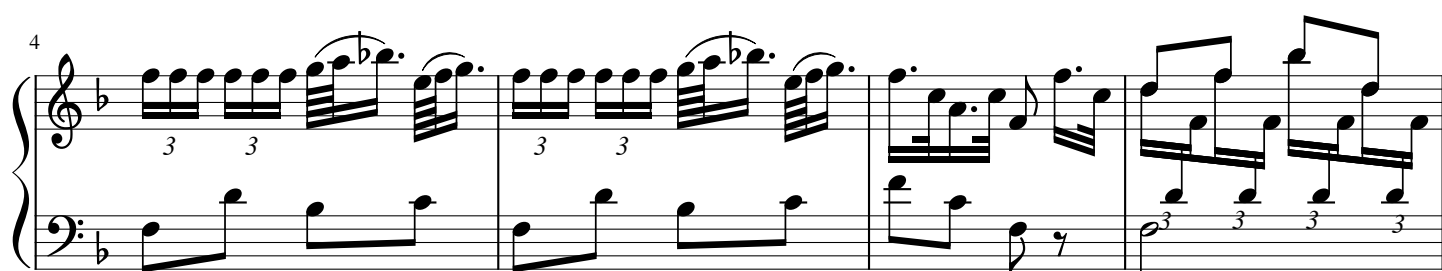
31

32

Andantino voor klavier

(Catalogus Van Elewyck nr. 42)

Matthias Vanden Gheyn



19

System 19-22: Treble and bass staves. Treble staff contains eighth and sixteenth notes with triplets and grace notes. Bass staff contains eighth notes with triplets. Measure 22 ends with a double bar line.

23

System 23-27: Treble staff contains eighth and sixteenth notes with triplets and grace notes. Bass staff contains eighth notes with triplets. Measure 27 ends with a double bar line.

28

System 28-31: Treble staff contains eighth and sixteenth notes with triplets and grace notes. Bass staff contains eighth notes with triplets. Measure 31 ends with a double bar line.

32

System 32-34: Treble staff contains eighth and sixteenth notes with triplets and grace notes. Bass staff contains eighth notes with triplets. Measure 34 ends with a double bar line.

35

System 35-38: Treble staff contains eighth and sixteenth notes with triplets and grace notes. Bass staff contains eighth notes with triplets. Measure 38 ends with a double bar line.

39

System 39-40: Treble staff contains eighth and sixteenth notes with triplets and grace notes. Bass staff contains eighth notes with triplets. Measure 40 ends with a double bar line.

Sonate voor viool en basso continuo nr. 12

Matthias Vanden Gheyn

Aria - allegro

1. 2.

5

8

11

Siciliano - largo

5

6

1. 2.

11

16

21

26

1. 2.

Aria - presto

8

(ad libitum)

15

23

30

37

44

Andantino uit suite voor klavier nr. 2

Matthias Vanden Gheyn

Measures 1-3 of the Andantino piece. The music is in 2/4 time, key of B-flat major. The right hand features triplet eighth notes and quarter notes, while the left hand plays a simple eighth-note accompaniment.

Measures 4-7 of the Andantino piece. The right hand continues with triplet patterns and quarter notes, and the left hand maintains the eighth-note accompaniment.

Measures 8-11 of the Andantino piece. Measure 11 includes a trill (tr) on the right hand. The left hand continues with the eighth-note accompaniment.

Measures 12-15 of the Andantino piece. Measures 12 and 13 feature trills (tr) on the right hand. Measure 15 ends with a repeat sign. The left hand continues with the eighth-note accompaniment.

Measures 16-19 of the Andantino piece. The right hand continues with triplet patterns and quarter notes, and the left hand maintains the eighth-note accompaniment. Measure 19 ends with a repeat sign.

21

Measures 21-24. Treble clef: Triplet eighth notes, sixteenth-note runs, and a trill on a whole note in measure 23. Bass clef: Steady eighth-note accompaniment.

25

Measures 25-27. Treble clef: Intricate triplet and sixteenth-note passages. Bass clef: Eighth-note accompaniment, with a key signature change to one sharp (F#) in measure 26.

28

Measures 28-30. Treble clef: Complex triplet and sixteenth-note patterns. Bass clef: Eighth-note accompaniment.

31

Measures 31-33. Treble clef: Series of triplet eighth notes and sixteenth-note runs. Bass clef: Eighth-note accompaniment.

34

Measures 34-36. Treble clef: Triplet eighth notes and trills. Bass clef: Eighth-note accompaniment.

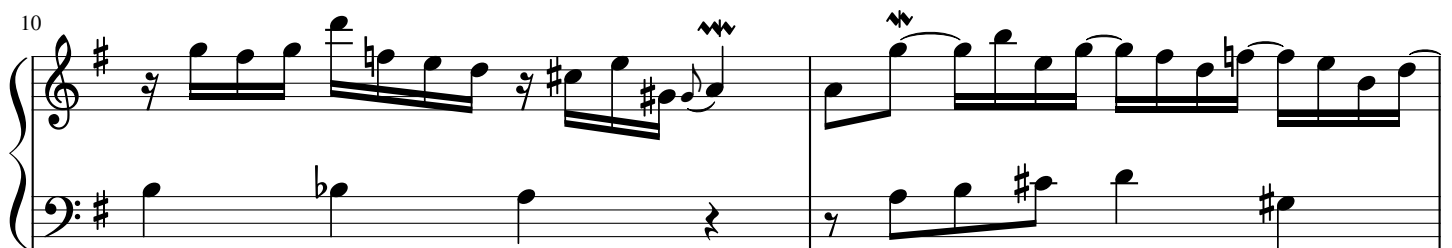
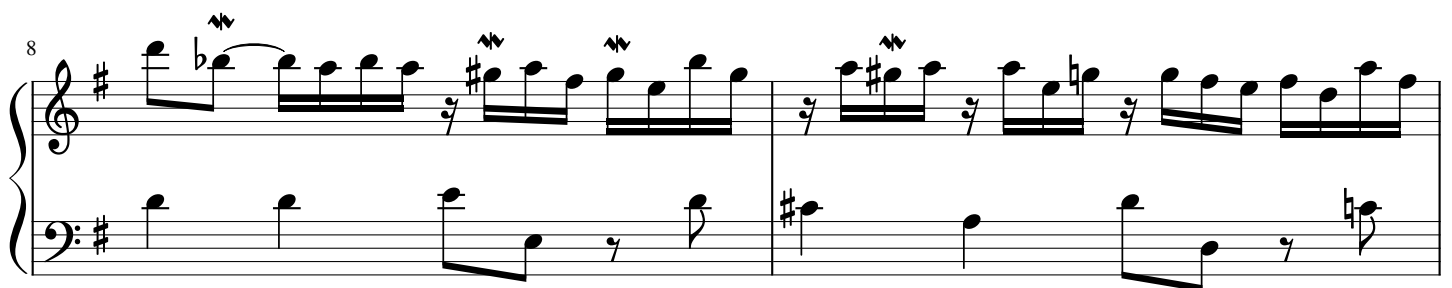
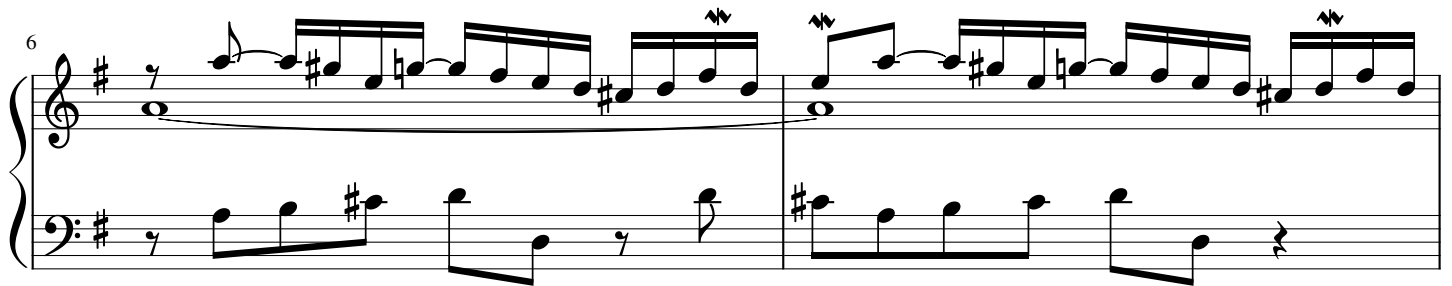
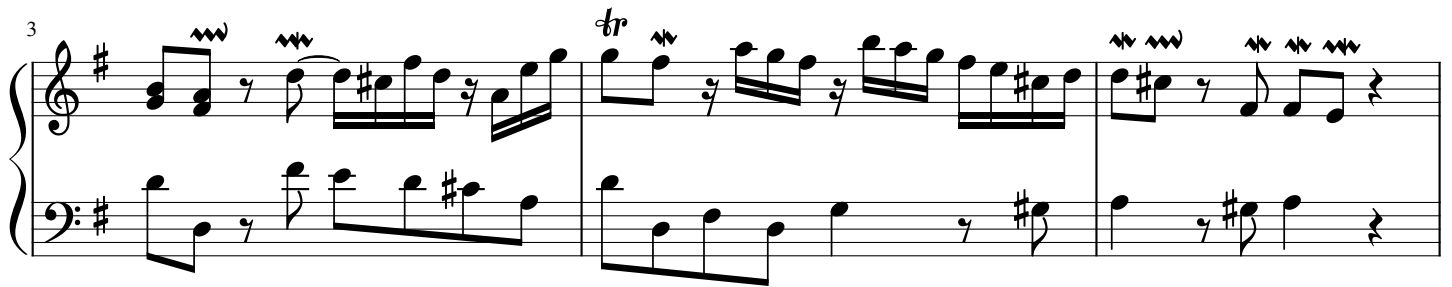
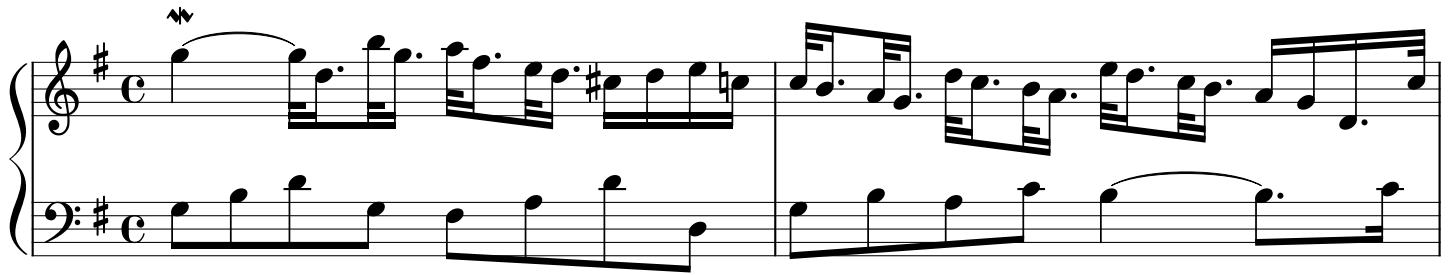
37

Measures 37-40. Treble clef: Triplet eighth notes, trills, and a final measure with a trill and repeat sign. Bass clef: Eighth-note accompaniment.

Suite voor klavier op. 3 nr. 5

Matthias Vanden Gheyn

Cantabile



12

15

18

20

22

24

26

Trills are indicated above the final notes of the eighth-note runs in both measures.

28

Trills are indicated above the final notes of the eighth-note runs in measures 28, 29, and 30.

31

Trills are indicated above the final notes of the eighth-note runs in both measures.

33

Trills are indicated above the final notes of the eighth-note runs in measures 33, 34, and 35.

36

Trills are indicated above the final notes of the eighth-note runs in measures 36, 37, and 38.

Vivace

Measures 1-4 of the piece. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked *Vivace*. The melody in the treble clef includes trills (*tr*) and grace notes (*gr*). The bass line in the bass clef starts with a *(2° x)* marking.

Measures 5-8. The melody continues with trills and grace notes. The bass line provides harmonic support with sustained notes and some movement.

Measures 9-12. The melodic line is highly decorated with trills and grace notes. The bass line remains relatively simple, focusing on the harmonic foundation.

Measures 13-15. Measure 15 includes a first ending (1.) and a second ending (2.). The melody features a series of trills and grace notes.

Measures 16-19. The piece continues with a fast, lively melody characterized by frequent trills and grace notes. The bass line provides a steady accompaniment.

Measures 20-23. The final measures of this section continue the melodic pattern of trills and grace notes, leading to a brief rest in the bass line.

24

28

32

36

41

Gigue - allegro

Measures 1-3 of the Gigue. The piece is in 12/8 time with a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes, including a trill (tr) in measure 1. The left hand provides a simple harmonic accompaniment with dotted half notes and quarter notes.

Measures 4-6 of the Gigue. The melody continues with eighth and sixteenth notes, featuring another trill (tr) in measure 5. The left hand accompaniment consists of dotted half notes and quarter notes, with some chromatic movement in measure 5.

Measures 7-9 of the Gigue. The melody includes a wavy line (trill) in measure 7, followed by a trill (tr) in measure 8, and another wavy line in measure 9. The left hand accompaniment continues with dotted half notes and quarter notes.

Measures 10-12 of the Gigue. The melody begins with a trill (tr) in measure 10 and continues with eighth and sixteenth notes. The left hand accompaniment features dotted half notes and quarter notes, with some chromatic movement in measure 12.

Measures 13-14 of the Gigue. The melody continues with eighth and sixteenth notes, featuring a wavy line (trill) in measure 13. The left hand accompaniment consists of dotted half notes and quarter notes, with some chromatic movement in measure 14.

Measures 15-17 of the Gigue. The melody includes a wavy line (trill) in measure 15 and ends with a double bar line and repeat sign in measure 17. The left hand accompaniment continues with dotted half notes and quarter notes.

18

Measures 18-19. Treble clef: eighth and sixteenth notes, trill (tr) on the second measure. Bass clef: dotted half notes.

20

Measures 20-22. Treble clef: eighth and sixteenth notes, trill (tr) on the second measure. Bass clef: dotted half notes.

23

Measures 23-25. Treble clef: eighth and sixteenth notes, trill (tr) on the third measure. Bass clef: dotted half notes.

26

Measures 26-28. Treble clef: eighth and sixteenth notes, trill (tr) on the third measure. Bass clef: dotted half notes.

29

Measures 29-31. Treble clef: eighth and sixteenth notes. Bass clef: dotted half notes.

32

Measures 32-34. Treble clef: eighth and sixteenth notes, trill (tr) on the third measure. Bass clef: dotted half notes.

35

38

41

44

Menuetto I

8

15

Musical score for 'The Rose Tree' (Meisterlied). The score is in 2/4 time, key of D major (one sharp), and consists of 15 measures. The melody is in the treble clef, and the bass line is in the bass clef. The melody features a series of eighth and sixteenth notes, with a final measure containing a double bar line and repeat dots. The bass line provides a simple harmonic accompaniment with quarter and eighth notes.

Menuetto II

Menuetto II

3/4

Key signature: G major (one sharp)

Measures 1-6:

- Measure 1: Right hand starts with a triplet of eighth notes (G4, A4, B4), followed by another triplet (C5, B4, A4). Left hand plays G3, B2, D3.
- Measure 2: Right hand continues with a triplet (G4, A4, B4), followed by a quarter note (C5) and an eighth note (B4). Left hand plays G3, B2, D3.
- Measure 3: Right hand has a triplet of eighth notes (G4, A4, B4), followed by another triplet (C5, B4, A4). Left hand plays G3, B2, D3.
- Measure 4: Right hand has a triplet of eighth notes (G4, A4, B4), followed by a trill on C5. Left hand plays G3, B2, D3.
- Measure 5: Right hand has a triplet of eighth notes (G4, A4, B4), followed by another triplet (C5, B4, A4). Left hand plays G3, B2, D3.
- Measure 6: Right hand has a triplet of eighth notes (G4, A4, B4), followed by a quarter note (C5) and an eighth note (B4). Left hand plays G3, B2, D3.

[illegible]

14

Musical score for measures 14-20. The key signature is one sharp (F#). The melody in the treble clef features triplets and a trill. The bass line in the bass clef provides harmonic support with chords and single notes.

Menuetto III

Minuetto III

Handwritten musical score for Minuetto III, Op. 10, No. 3 by Frédéric Chopin. The score is in G major (one sharp) and 3/4 time. It consists of 16 measures. The right hand (treble clef) features a melodic line with grace notes and slurs. The left hand (bass clef) provides a simple harmonic accompaniment.

8

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The melody is written in the treble staff and the accompaniment in the bass staff. The piece is in 4/4 time. The melody starts with a quarter note D, followed by a quarter note E, a quarter note F#, and a quarter note G. This is followed by a half note A, a half note B, and a half note C. The melody then repeats the sequence D-E-F#-G-A-B-C. The bass staff provides a simple accompaniment with quarter notes D, E, F#, and G, followed by a half note A, a half note B, and a half note C. The piece ends with a double bar line.

15

Musical score for measures 15-19. Treble clef, key of D major. Measure 15: Treble has a half rest, bass has a half note D. Measure 16: Treble has a quarter note E, eighth note F, eighth note G, quarter note A, eighth note B, eighth note A, quarter note G, eighth note F, eighth note E, quarter note D. Bass has a half note D. Measure 17: Treble has a half rest, bass has a half note E. Measure 18: Treble has a quarter note F, eighth note G, eighth note A, quarter note B, eighth note C, eighth note B, quarter note A, eighth note G, eighth note F, quarter note E. Bass has a half note E. Measure 19: Treble has a half note F, bass has a half note F. Both staves end with a repeat sign.

Menuetto IV

Musical score for measures 1-4 of Menuetto IV. Treble clef, key of D major. Measure 1: Treble has a half rest, bass has a half note D. Measure 2: Treble has a quarter note E, eighth note F, eighth note G, quarter note A, eighth note B, eighth note A, quarter note G, eighth note F, eighth note E, quarter note D. Bass has a half note D. Measure 3: Treble has a half rest, bass has a half note E. Measure 4: Treble has a quarter note F, eighth note G, eighth note A, quarter note B, eighth note C, eighth note B, quarter note A, eighth note G, eighth note F, quarter note E. Bass has a half note E. Both staves end with a repeat sign.

5

Musical score for measures 5-8. Treble clef, key of D major. Measure 5: Treble has a quarter note E, eighth note F, eighth note G, quarter note A, eighth note B, eighth note A, quarter note G, eighth note F, eighth note E, quarter note D. Bass has a half note D. Measure 6: Treble has a half rest, bass has a half note E. Measure 7: Treble has a quarter note F, eighth note G, eighth note A, quarter note B, eighth note C, eighth note B, quarter note A, eighth note G, eighth note F, quarter note E. Bass has a half note E. Measure 8: Treble has a half note F, bass has a half note F. Both staves end with a repeat sign.

9

Musical score for measures 9-12. Treble clef, key of D major. Measure 9: Treble has a quarter note E, eighth note F, eighth note G, quarter note A, eighth note B, eighth note A, quarter note G, eighth note F, eighth note E, quarter note D. Bass has a half note D. Measure 10: Treble has a half rest, bass has a half note E. Measure 11: Treble has a quarter note F, eighth note G, eighth note A, quarter note B, eighth note C, eighth note B, quarter note A, eighth note G, eighth note F, quarter note E. Bass has a half note E. Measure 12: Treble has a half note F, bass has a half note F. Both staves end with a repeat sign.

13

Musical score for measures 13-16. Treble clef, key of D major. Measure 13: Treble has a quarter note E, eighth note F, eighth note G, quarter note A, eighth note B, eighth note A, quarter note G, eighth note F, eighth note E, quarter note D. Bass has a half note D. Measure 14: Treble has a half rest, bass has a half note E. Measure 15: Treble has a quarter note F, eighth note G, eighth note A, quarter note B, eighth note C, eighth note B, quarter note A, eighth note G, eighth note F, quarter note E. Bass has a half note E. Measure 16: Treble has a half note F, bass has a half note F. Both staves end with a repeat sign.

17

Musical score for measures 17-20. Treble clef, key of D major. Measure 17: Treble has a quarter note E, eighth note F, eighth note G, quarter note A, eighth note B, eighth note A, quarter note G, eighth note F, eighth note E, quarter note D. Bass has a half note D. Measure 18: Treble has a half rest, bass has a half note E. Measure 19: Treble has a quarter note F, eighth note G, eighth note A, quarter note B, eighth note C, eighth note B, quarter note A, eighth note G, eighth note F, quarter note E. Bass has a half note E. Measure 20: Treble has a half note F, bass has a half note F. Both staves end with a repeat sign.

Divertimento voor klavier nr. 2

Matthias Vanden Gheyn

Allegro assai

8 a.l.

4

7

10

13

16

20

24

28

32

35

39

43

47

50

53

55

58

62

66

66

Larghetto

3

5

8

10

12

14

16

18

20

22

24

26

28

3

3

3

3

3

3

tr

3

30

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3

3

3

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32

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3

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35

3

tr

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tr

37

3

tr

3

3

3

3

3

3

3

3

39

3

3

3

3

3

3

3

3

3

Tempo di Menuetto

Measures 1-8 of the Minuet. The piece is in 3/8 time, B-flat major, and 2/4 meter. The right hand features a melodic line with triplets and a trill in measure 5. The left hand provides a simple harmonic accompaniment.

Measures 9-16 of the Minuet. The right hand continues the melodic development with triplets and trills. The left hand maintains the accompaniment pattern.

Measures 17-22 of the Minuet. The right hand features a series of trills and triplets. The left hand continues the accompaniment.

Measures 23-30 of the Minuet. The right hand includes a repeat sign in measure 24 and a key signature change to B major in measure 28. The left hand continues the accompaniment.

Measures 31-38 of the Minuet. The right hand features a series of trills and triplets. The left hand continues the accompaniment.

Measures 39-46 of the Minuet. The right hand features a series of trills and triplets. The left hand continues the accompaniment.

47

System 1 (measures 47-54): The right hand features a series of eighth-note triplets with accents, followed by a trill and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment.

55

System 2 (measures 55-62): The right hand continues with eighth-note triplets and accented eighth notes. The left hand maintains the eighth-note accompaniment.

63

System 3 (measures 63-70): The right hand features a mix of eighth-note triplets and accented eighth notes. The left hand continues with the eighth-note accompaniment.

71

System 4 (measures 71-78): The right hand shows a variety of eighth-note patterns, including triplets and accented notes. The left hand continues with the eighth-note accompaniment.

79

System 5 (measures 79-85): The right hand features eighth-note triplets and accented eighth notes. The left hand continues with the eighth-note accompaniment.

86

System 6 (measures 86-93): The right hand features eighth-note triplets and accented eighth notes. The left hand continues with the eighth-note accompaniment.

93

93 94 95 96 97 98 99

100

100 101 102 103 104 105

106

106 107 108 109 110 111

Trio

112 113 114 115 116 117

8

118 119 120 121 122 123

15

124 125 126 127 128 129 130

23

31

38

45

52

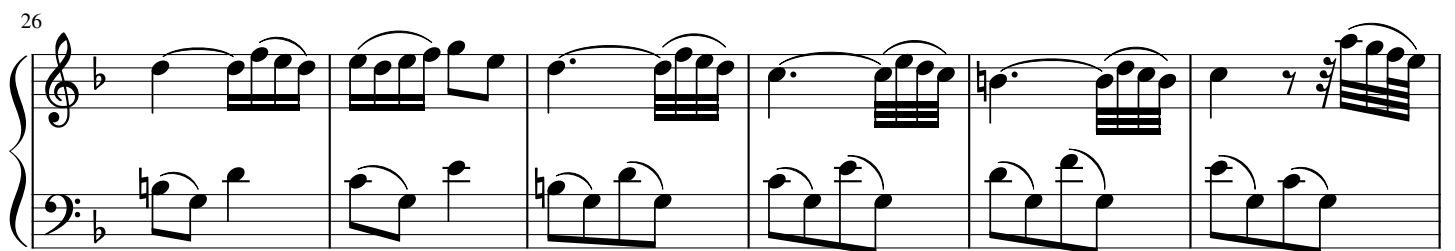
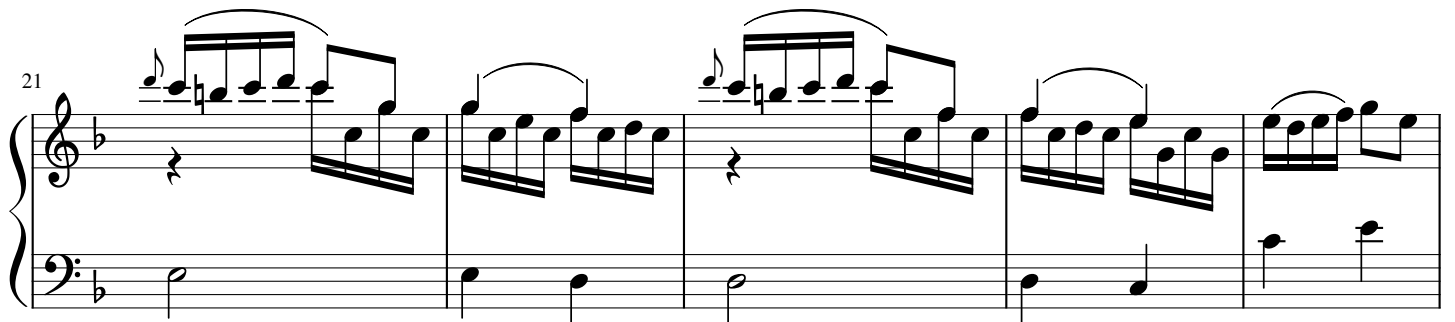
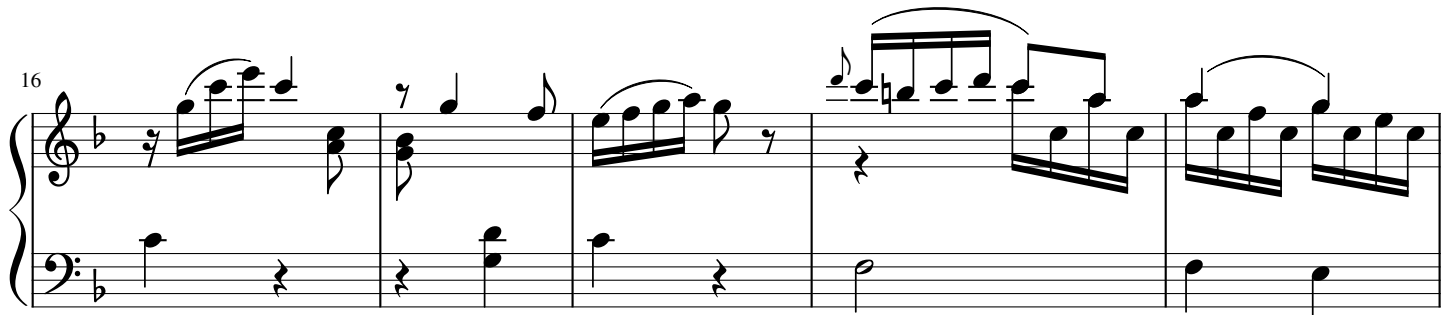
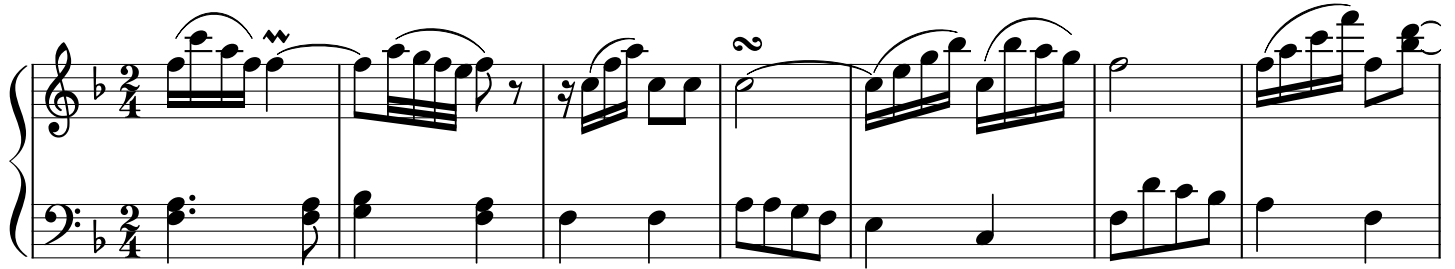
57

Minuetto da Capo

Divertimento voor klavier nr. 4

Matthias Vanden Gheyn

Allegro assai



32

38

43

50

56

64

71

78

86

95

101

107

114

122

130

Andante

3

5

Measures 5 and 6 of a piano piece. Measure 5 features a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 6 continues the treble staff's triplet pattern and the bass staff's quarter-note accompaniment.

7

Measures 7 and 8. Measure 7 shows a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 8 continues the treble staff's triplet pattern and the bass staff's quarter-note accompaniment.

9

Measures 9 and 10. Measure 9 features a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 10 continues the treble staff's triplet pattern and the bass staff's quarter-note accompaniment.

11

Measures 11 and 12. Measure 11 features a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 12 continues the treble staff's triplet pattern and the bass staff's quarter-note accompaniment.

12

Measures 13 and 14. Measure 13 features a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 14 continues the treble staff's triplet pattern and the bass staff's quarter-note accompaniment.

14

Measures 15 and 16. Measure 15 features a treble staff with eighth-note triplets and a bass staff with quarter notes. Measure 16 continues the treble staff's triplet pattern and the bass staff's quarter-note accompaniment.

16

Measures 16-17. Treble clef: eighth-note runs with accents, ending with triplets. Bass clef: eighth-note accompaniment.

18

Measures 18-19. Treble clef: rapid sixteenth-note run. Bass clef: simple accompaniment.

20

Measures 20-21. Treble clef: eighth-note runs. Bass clef: simple accompaniment.

22

Measures 22-23. Treble clef: eighth-note runs. Bass clef: simple accompaniment.

24

Measures 24-25. Treble clef: eighth-note runs. Bass clef: simple accompaniment.

26

Measures 26-27. Treble clef: eighth-note runs. Bass clef: simple accompaniment.

28

Measures 28-29. Treble clef: eighth-note runs with slurs. Bass clef: simple eighth-note accompaniment.

30

Measures 30-32. Treble clef: more complex eighth-note patterns with slurs and accents. Bass clef continues the accompaniment.

33

Measures 33-35. Treble clef: features sixteenth-note runs. Bass clef has a more active line with some rests.

36

Measures 36-37. Treble clef: eighth-note runs with slurs. Bass clef: simple accompaniment.

38

Measures 38-39. Treble clef: eighth-note runs with slurs. Bass clef: simple accompaniment.

40

Measures 40-41. Treble clef: eighth-note runs with slurs. Bass clef: simple accompaniment.

42

44

46

48

50

52

54

56

58

60

The image shows a musical score for measures 60 and 61. The score is written for a piano, with a treble staff and a bass staff. The key signature is one flat (B-flat major or D-flat minor), and the time signature is 3/4. Measure 60 begins with a treble staff containing a complex melodic line with many beamed sixteenth notes and a single eighth note. The bass staff has a single eighth note. Measure 61 continues the melodic line in the treble staff and adds a more active bass line with eighth and sixteenth notes. The score is written in a standard musical notation style with a large, clear font.

62

62

64

Musical score for measures 64-65. The key signature is one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, with a sharp sign indicating a key change or accidentals. The bass line features dotted eighth and sixteenth notes, and quarter notes.

66

Measures 66-67. Treble clef: Measure 66 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 67 continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass clef: Measure 66 has a whole note G2. Measure 67 has a whole note G2.

68

Measures 68-69. Treble clef: Measure 68 starts with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 69 continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass clef: Measure 68 has a whole note G#2. Measure 69 has a whole note G2.

70

Measures 70-71. Treble clef: Measure 70 starts with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 71 continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass clef: Measure 70 has a whole note G2. Measure 71 has a whole note G2.

72

Measures 72-73. Treble clef: Measure 72 starts with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 73 continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass clef: Measure 72 has a whole note G2. Measure 73 has a whole note G2.

74

Measures 74-75. Treble clef: Measure 74 starts with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 75 continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass clef: Measure 74 has a whole note G2. Measure 75 has a whole note G2.

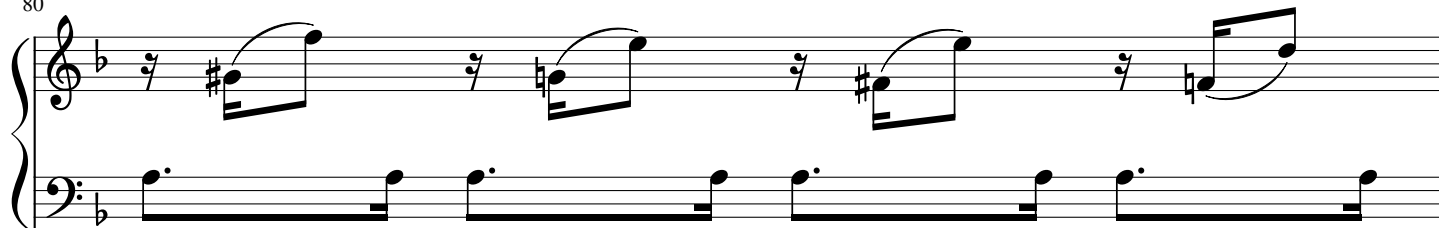
76

Measures 76-77. Treble clef: Measure 76 starts with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 77 continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass clef: Measure 76 has a whole note G2. Measure 77 has a whole note G2.

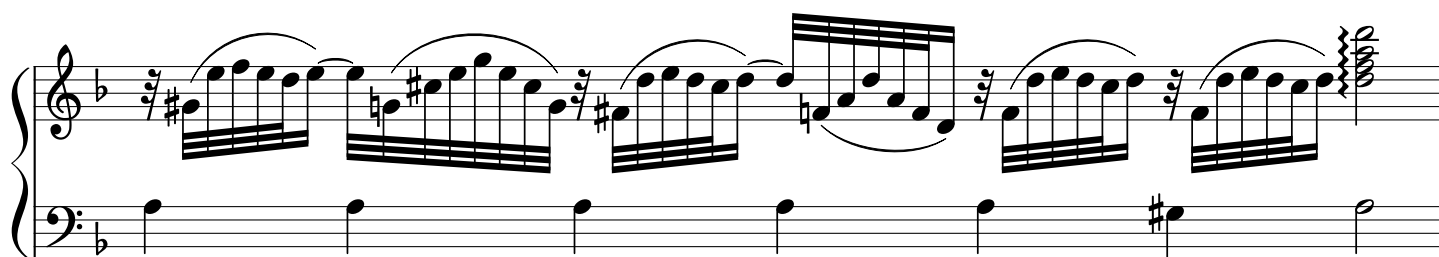
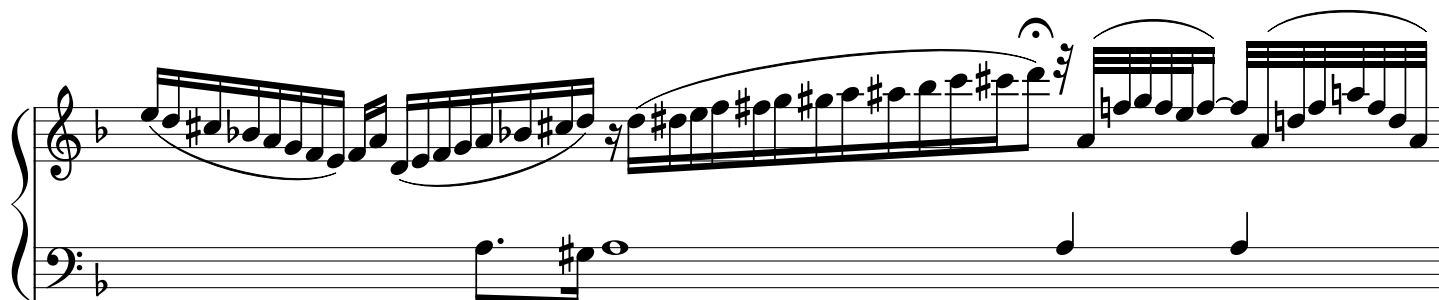
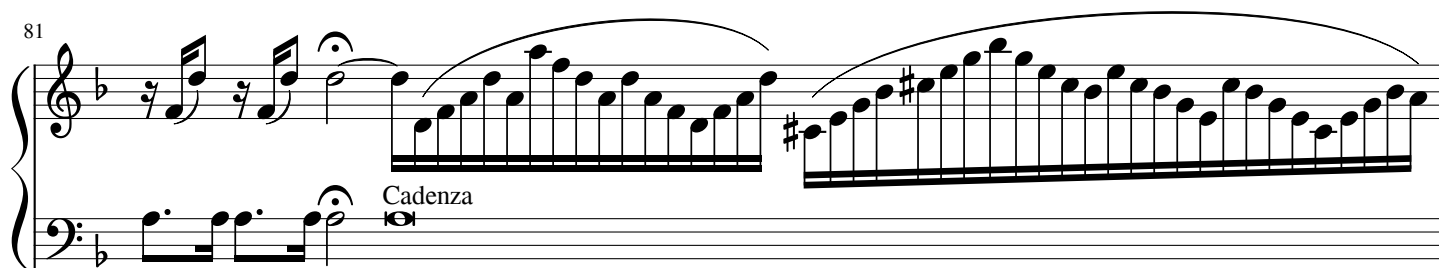
78



80



81



80 81 82 83

crescendo

84 85

86 87

88 89

90 91

92 93

94

96

99

Tempo di menuetto

8

16

22

28

36

42

48

55

System 1 (measures 55-62). Treble clef features eighth-note runs and triplets. Bass clef features whole notes and eighth-note patterns.

63

System 2 (measures 63-69). Treble clef features eighth-note runs and slurs. Bass clef features eighth-note patterns and slurs.

70

System 3 (measures 70-75). Treble clef features eighth-note runs and slurs. Bass clef features eighth-note patterns and slurs.

76

System 4 (measures 76-82). Treble clef features eighth-note runs and slurs. Bass clef features eighth-note patterns and slurs.

83

System 5 (measures 83-88). Treble clef features eighth-note runs and slurs. Bass clef features eighth-note patterns and slurs.

89

System 6 (measures 89-95). Treble clef features eighth-note runs and slurs. Bass clef features eighth-note patterns and slurs.

96

Measures 96-102. Treble clef staff: eighth-note chords with accents, descending eighth-note scale. Bass clef staff: eighth and quarter notes.

103

Measures 103-109. Treble clef staff: eighth-note chords, triplet. Bass clef staff: eighth-note accompaniment.

110

Measures 110-117. Treble clef staff: triplet, descending eighth-note scale. Bass clef staff: eighth-note accompaniment.

118

Measures 118-124. Treble clef staff: eighth-note chords. Bass clef staff: eighth-note accompaniment.

125

Measures 125-131. Treble clef staff: triplet, trill. Bass clef staff: eighth-note accompaniment.

133

Measures 133-139. Treble clef: 133 (quarter, eighth, eighth), 134 (quarter, eighth, eighth), 135 (quarter, eighth, eighth), 136 (quarter, eighth, eighth), 137 (quarter, eighth, eighth), 138 (quarter, eighth, eighth), 139 (quarter, eighth, eighth). Bass clef: 133 (quarter, quarter), 134 (quarter, quarter), 135 (quarter, quarter), 136 (quarter, quarter), 137 (quarter, quarter), 138 (quarter, quarter), 139 (quarter, quarter).

140

Measures 140-146. Treble clef: 140 (quarter, eighth, eighth), 141 (quarter, eighth, eighth), 142 (quarter, eighth, eighth), 143 (quarter, eighth, eighth), 144 (quarter, eighth, eighth), 145 (quarter, eighth, eighth), 146 (quarter, eighth, eighth). Bass clef: 140 (quarter, quarter), 141 (quarter, quarter), 142 (quarter, quarter), 143 (quarter, quarter), 144 (quarter, quarter), 145 (quarter, quarter), 146 (quarter, quarter).

147

Measures 147-152. Treble clef: 147 (quarter, eighth, eighth), 148 (quarter, eighth, eighth), 149 (quarter, eighth, eighth), 150 (quarter, eighth, eighth), 151 (quarter, eighth, eighth), 152 (quarter, eighth, eighth). Bass clef: 147 (quarter, quarter), 148 (quarter, quarter), 149 (quarter, quarter), 150 (quarter, quarter), 151 (quarter, quarter), 152 (quarter, quarter).

153

Measures 153-159. Treble clef: 153 (quarter, eighth, eighth), 154 (quarter, eighth, eighth), 155 (quarter, eighth, eighth), 156 (quarter, eighth, eighth), 157 (quarter, eighth, eighth), 158 (quarter, eighth, eighth), 159 (quarter, eighth, eighth). Bass clef: 153 (quarter, quarter), 154 (quarter, quarter), 155 (quarter, quarter), 156 (quarter, quarter), 157 (quarter, quarter), 158 (quarter, quarter), 159 (quarter, quarter).

160

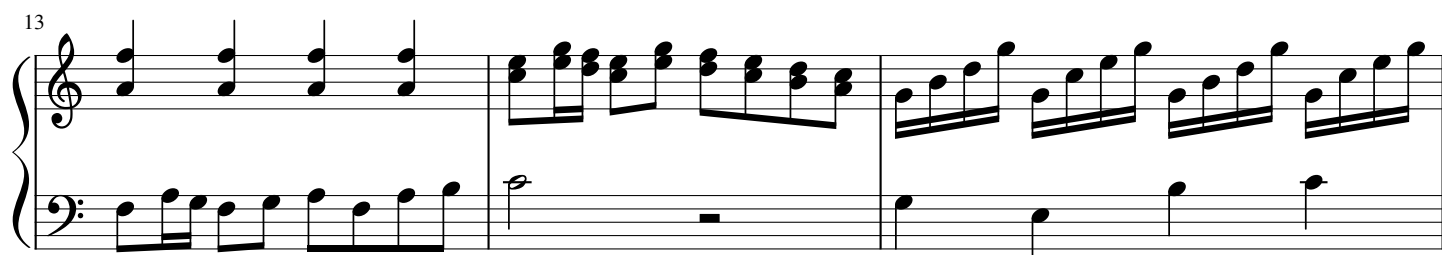
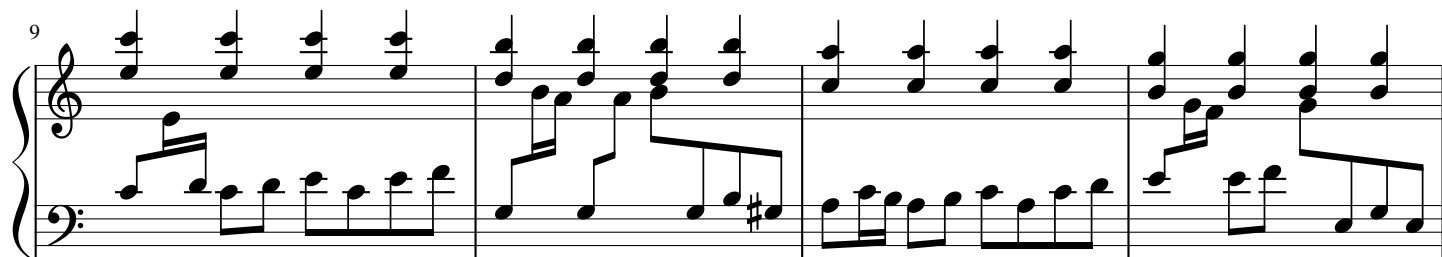
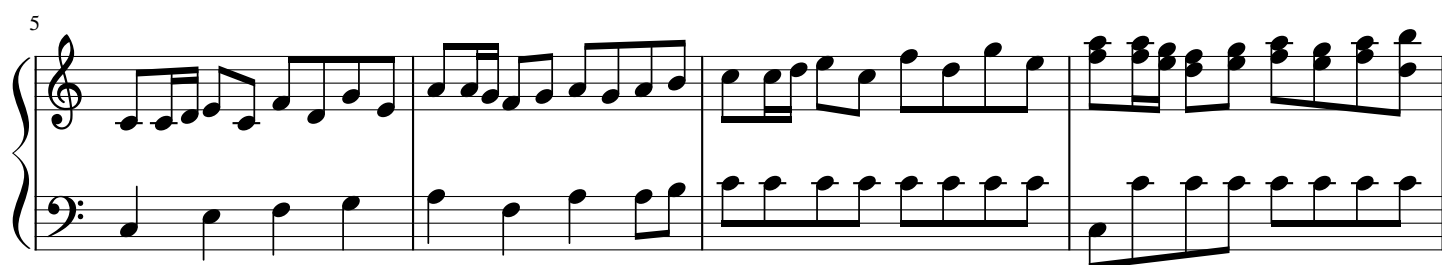
Measures 160-163. Treble clef: 160 (quarter, eighth, eighth), 161 (quarter, eighth, eighth), 162 (quarter, eighth, eighth), 163 (quarter, eighth, eighth). Bass clef: 160 (quarter, quarter), 161 (quarter, quarter), 162 (quarter, quarter), 163 (quarter, quarter).

Sonate voor klavier nr. 6

(catalogus Van Elewyck nr. 24)

Matthias Vanden Gheyn

Allegro



19

Measures 19-21. Treble clef: eighth-note runs, trill on G#4. Bass clef: eighth-note accompaniment.

22

Measures 22-24. Treble clef: eighth-note runs, trill on G#4. Bass clef: eighth-note accompaniment.

25

Measures 25-28. Treble clef: complex eighth-note patterns. Bass clef: rests followed by eighth-note accompaniment.

29

Measures 29-32. Treble clef: eighth-note runs, trill on G#4. Bass clef: eighth-note accompaniment and a repeat sign.

33

Measures 33-35. Treble clef: eighth-note runs. Bass clef: eighth-note accompaniment.

36

Measures 36-39. Treble clef: eighth-note runs, trill on G#4. Bass clef: eighth-note accompaniment.

40

45

49

53

57

60

62

Measures 62-63. Treble clef: rapid ascending sixteenth-note scale. Bass clef: slower ascending eighth-note scale.

64

Measures 64-66. Treble clef: melody with grace notes and sixteenth-note runs. Bass clef: steady eighth-note accompaniment.

67

Measures 67-69. Treble clef: continues with sixteenth-note runs. Bass clef: simple eighth-note accompaniment.

70

Measures 70-73. Treble clef: block chords and a melodic line. Bass clef: walking bass line with eighth notes.

74

Measures 74-77. Treble clef: chords and a melodic line. Bass clef: walking bass line with eighth notes.

78

Measures 78-81. Treble clef: chords and a melodic line. Bass clef: walking bass line with eighth notes.

82

System 1 (Measures 82-85): Treble clef features chords and eighth-note patterns. Bass clef features a steady eighth-note accompaniment.

86

System 2 (Measures 86-88): Treble clef features a rapid sixteenth-note run. Bass clef features a simple eighth-note accompaniment.

89

System 3 (Measures 89-91): Treble clef features eighth-note patterns with a trill in measure 91. Bass clef features eighth-note accompaniment with rests.

92

System 4 (Measures 92-94): Treble clef features eighth-note patterns. Bass clef features eighth-note accompaniment with rests.

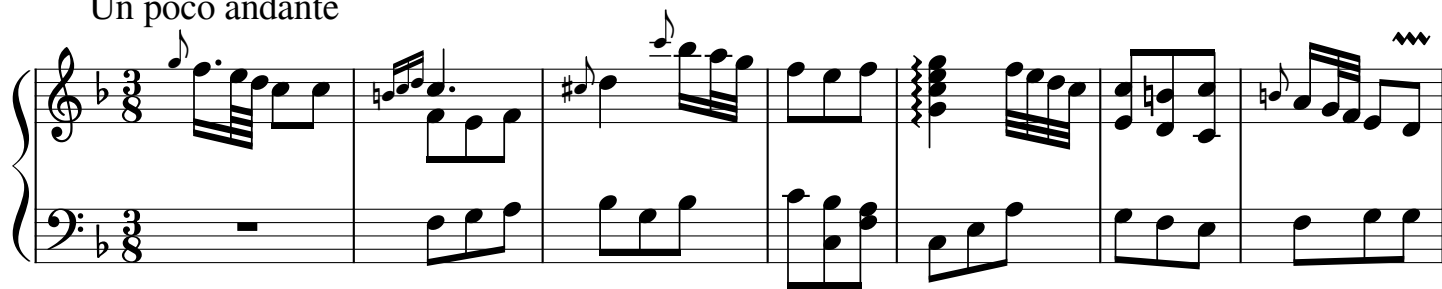
95

System 5 (Measures 95-98): Treble clef features eighth-note patterns with a trill in measure 95. Bass clef features eighth-note accompaniment with rests.

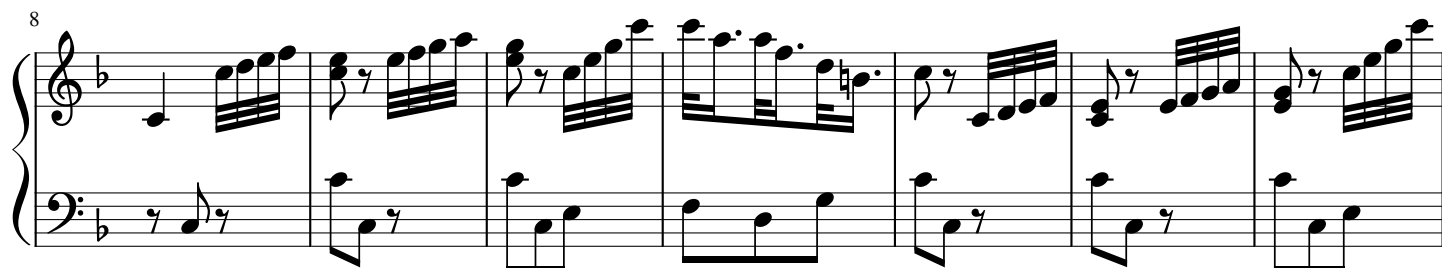
99

System 6 (Measures 99-102): Treble clef features eighth-note patterns and chords. Bass clef features eighth-note accompaniment. System ends with a double bar line.

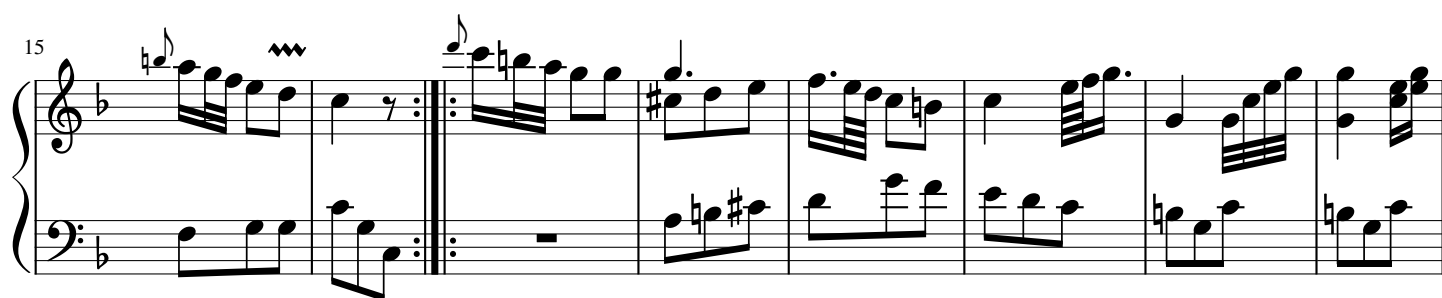
Un poco andante



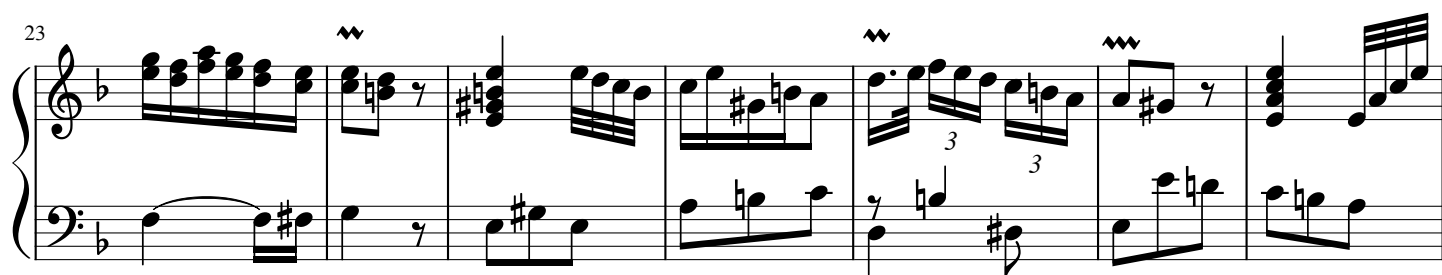
First system of the musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 3/8.



Second system of the musical score, starting at measure 8. The right hand continues with a melodic line, featuring a triplet of eighth notes. The left hand maintains the eighth-note accompaniment.



Third system of the musical score, starting at measure 15. This system includes a repeat sign in the right hand. The melodic line in the right hand and the eighth-note accompaniment in the left hand continue.



Fourth system of the musical score, starting at measure 23. The right hand features a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.



Fifth system of the musical score, starting at measure 30. The right hand has a melodic line with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.



Sixth system of the musical score, starting at measure 37. The right hand features a melodic line with a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

44

51

57

Rondeau - Allegro moderato

8

15

System 1 (measures 15-20): The right hand features a triplet of eighth notes in measure 15, followed by a repeat sign. Measures 16-20 contain eighth-note and quarter-note patterns, with a wavy line above the final measure. The left hand provides a steady bass line with eighth notes and rests.

21

System 2 (measures 21-25): The right hand continues with eighth-note and quarter-note patterns, including a wavy line above measure 24. The left hand maintains a consistent bass line with eighth notes and rests.

26

System 3 (measures 26-30): The right hand features eighth-note and quarter-note patterns, with a wavy line above measure 28. The left hand continues with a steady bass line of eighth notes and rests.

31

System 4 (measures 31-37): The right hand includes a wavy line above measure 31 and continues with eighth-note and quarter-note patterns. The left hand provides a steady bass line with eighth notes and rests.

38

System 5 (measures 38-44): The right hand features eighth-note and quarter-note patterns, including a wavy line above measure 40. The left hand continues with a steady bass line of eighth notes and rests.

45

System 6 (measures 45-50): The right hand includes a triplet of eighth notes in measure 45 and a repeat sign. Measures 46-50 contain eighth-note and quarter-note patterns, with a wavy line above measure 49. The left hand provides a steady bass line with eighth notes and rests.

51

System 51: Treble clef contains eighth-note chords and a melodic line with a sharp sign. Bass clef contains eighth-note chords and a melodic line with a sharp sign.

57

System 57: Treble clef contains eighth-note chords and a melodic line with a sharp sign. Bass clef contains eighth-note chords and a melodic line with a sharp sign.

62

System 62: Treble clef contains eighth-note chords and a melodic line with a sharp sign. Bass clef contains eighth-note chords and a melodic line with a sharp sign.

67

System 67: Treble clef contains eighth-note chords and a melodic line with a sharp sign. Bass clef contains eighth-note chords and a melodic line with a sharp sign.

75

System 75: Treble clef contains eighth-note chords and a melodic line with a sharp sign. Bass clef contains eighth-note chords and a melodic line with a sharp sign.

82

System 82: Treble clef contains eighth-note chords and a melodic line with a sharp sign. Bass clef contains eighth-note chords and a melodic line with a sharp sign.

89

Measures 89-95 of a musical score. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets. The left hand provides a steady accompaniment of eighth notes. Measure 95 contains a triplet of eighth notes in the right hand.

96

Measures 96-100 of a musical score. The right hand continues with a melodic line of beamed sixteenth notes. The left hand accompaniment changes to a pattern of chords and single notes, including some half notes.

101

Measures 101-105 of a musical score. The right hand has a melodic line with beamed sixteenth notes. The left hand accompaniment consists of chords and single notes. The piece concludes with a double bar line and repeat dots in both hands at measure 105.

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