MOLS BEIAARDBOEK II
MOL CARILLON BOOK II

Composities bewerkt voor beiaard door
Compositions arranged for carillon by

Carl Van Eyndhoven
Beiaardier van Mol / Carillonneur of Mol
(1991 – 2024)

Beiaardcomité Mol vzw
2024

Mols beiaardboek II is een uitgave van het Mols beiaardcomité vzw.
Mol carillon book II is a publication of the Mol carillon committee vzw.

www.beiaardmol.be

Alle bewerkingen / All arrangements:

Carl Van Eyndhoven
www.carll.be

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INLEIDING

Bij gelegenheid van het gouden jubileum van de Molse beiaard verscheen in 2001 het Mols Beiaardboek I: een verzameling bewerkingen van "composities van Bach tot Benoit" die ik tijdens de eerste tien jaar als beiaardier van Mol maakte.

In 2024 is mijn afscheid als beiaardier van Mol de ideale gelegenheid om een Mols Beiaardboek II samen te stellen. Hiervoor selecteerde ik zeventien bewerkingen die ik sinds 2001 maakte en speelde. Bewerkingen maken: dat is wat beiaardiers graag doen. Dat blijkt al uit een brief uit 1590, gericht door Jan Reolin, *clockspeelder der kercke van Onse-Lieve-Vrouwe* in Antwerpen aan zijn oversten. Hierin geeft hij te kennen dat hij het niet onaangenaam vindt om *dagelyckx te studeren ende grooten arbeyt te doene om alle musicale stucken, soo motetten als liedekens, in tabulatura over te setten ende te spelen.* Van het begin van de zestiende eeuw tot omstreeks het begin van de twintigste eeuw vormen deze 'bewerkingen' (in al hun gedaanten: intavolaties, adaptaties, transcripties, reducties…) het overgrote aandeel van het beiaardrepertoire. Hierin komt pas echt verandering met de oproep van Jef Denyn in 1922 om *opzettelijk en in goeden vorm voor klokken geschreven muziek* op de beiaard te spelen. Anders gezegd: originele composities voor beiaard.

De selectie in het Mols Beiaardboek II toont veel facetten, zij het lang niet alle, van het repertoire dat de voorbije vijf eeuwen op de beiaard gespeeld werd. Dat gaat van een intavolatie over *Bonjour mon coeur* van Orlandus Lassus (waar ook Rieulin plezier aan beleefde) , over een wat vrije adaptatie van een *Rondo in c* van Carl Philipp Emanuel Bach (heerlijke muziek die wel 'opzettelijk' voor beiaard geschreven lijkt te zijn) tot enkele werkjes uit *Gyermekeknek* (Für Kinder) van Béla Bartók (pure eenvoud in een verfrissende muzikale taal).

Achteraf bekeken lijkt mijn keuze, bewust of onbewust, voor een groot deel bepaald door de overtuiging dat de beiaard in wezen een melodie-instrument is of toch als dusdanig dient behandeld te worden. Herkenbaarheid (van een melodie) bepaalde doorheen de eeuwen het repertoire dat beiaardiers op de trommels van de automaat verstaken of zelf speelden. In zijn *Verhandeling van de klokken en het klokke-spel* uit1738 verwoordt J.P.A. Fischer het onomwonden als volgt: *Ten minsten vind ik seer weinig aerdigheid in 't speelen der klokken als ik geene Melodie kan hooren of onderscheiden.*

Voor de uitvoering van de bewerkingen van zeventiende- en achttiende-eeuwse muziek, verwijs ik naar de (nieuwe) inzichten die de voorbije jaren uit enkele onderzoeksprojecten naar voren kwamen. De algemene conclusie was dat de uitvoeringspraktijk van achttiende-eeuwse beiaardiers een mix was van extempore transcriberen, bewerken en improviseren. Hun uitvoering bestond uit het spelen van melodische versieringen, het veranderen van akkoorden en baslijnen en het toevoegen van geïmproviseerde inleidingen. Deze praktijk was ook gangbaar onder zeventiende-eeuwse beiaardiers, weliswaar met andere toepassingen zoals het extempore realiseren van intavolaties, inclusief het spelen van diminuties.
Vanaf de tweede helft van de negentiende eeuw voorzien componisten hun partituren meer en meer van uitvoering-gerelateerde informatie. Deze werd, voor zover zij relevant is voor de uitvoering op een beiaard, overgenomen in de bewerkingen.

Veel keuzes met betrekking tot de uitvoering van de bewerkingen (om enkel nog maar ‘tempo’ te vermelden) worden - volgens mij - bepaald door het instrument, de beiaard, waarop ze worden gespeeld. Dit maakt dat elke uitvoering van een bewerking voor de beiaardiers een nieuwe zoektocht is en voor de luisteraars een nieuwe ontdekking.

Carl Van Eyndhoven
Antwerpen, mei 2024

INTRODUCTION

Following the golden jubilee of the Mol carillon, *Mols Beiaardboek I* was published in 2001: a collection of arrangements of "compositions from Bach to Benoit" that I made during my first ten years as carilloneur of Mol.

In 2024, my retirement as carillonneur of Mol is the ideal opportunity to compile a *Mol Carillon Book II*. To this end, I selected seventeen arrangements that I have made and played since 2001. Making arrangements: that's what carillonneurs like to do. This appears from a letter written in 1590 by Jan Reolin, *clockspeeler der kercke van Onse-Lieve-Vrouwe* in Antwerp, to his superiors. In this letter he states that he does not find it unpleasant to "*dagelyckx te studeren ende grooten arbeyt te doene om alle musicale stucken, soo motetten als liedekens, in tabulatura over te setten ende te spelen"* [to study daily and to put a lot of work into making tablatures of all musical pieces, both motets and songs, and playing them]. From the beginning of the sixteenth century until around the beginning of the twentieth century, these 'arrangements' (including tablatures, adaptations, transcriptions, reductions...) formed the vast majority of the carillon repertoire. This only really changed with Jef Denyn's call in 1922 for "*opzettelijk en in goeden vorm voor klokken geschreven muziek"* [music written intentionally and 'in proper form' for bells] to be played on the carillon. In other words: original compositions for carillon.

The selection in the *Mol Carillon Book II* shows many facets, though by no means all, of the repertoire played on the carillon over the past five centuries. This ranges from an tablature on *Bonjour mon coeur* by Orlandus Lassus (which Rieulin also enjoyed), over a somewhat free adaptation of a *Rondo in c* by Carl Philipp Emanuel Bach (delightful music that seems to have been written 'intentionally' for carillon) to some works from *Gyermekeknek* (Für Kinder) by Béla Bartók (pure simplicity in a refreshing musical language).

In retrospect, my choice, consciously or unconsciously, seems largely determined by the belief that the carillon is essentially a melody instrument, or at least should be treated as such. Over the centuries, recognisability (of a melody) determined the repertoire that carillonneurs played on the carillon automaton's drums or performed themselves. In his "*Verhandeling van de klokken en het klokke-spel"* [Treatise on bells and chimes] of 1738, J.P.A. Fischer puts it

bluntly as follows: "*Ten minsten vind ik seer weinig aerdigheid in 't speelen der klokken als ik geene Melodie kan hooren of onderscheiden"* [For me, at least, there is little pleasure in hearing the bells play if I cannot hear or discern a melody].

For the performance of arrangements of seventeenth- and eighteenth-century music, I refer to the (new) insights that emerged from some research projects in recent years. The general conclusion was that the performance practice of eighteenth-century carillonneurs was a mix of extempore transcribing, editing and improvising. Their performance consisted of playing melodic embellishments, changing chords and bass lines and adding improvised introductions. This practice was also common among seventeenth-century carillonneurs, albeit with other techniques such as the extempore making of tablatures, including playing divisions.
From the second half of the nineteenth century, composers increasingly provided their scores with performance-related information. To the extent that this information is relevant to performance on a carillon, it was incorporated into the arrangements.

Many choices regarding the performance of arrangements (just to mention 'tempo') are - in my opinion - determined by the instrument, the carillon, on which they are played. This makes each performance of an arrangement a new quest for the carillonneurs and a new discovery for the listeners.

Carl Van Eyndhoven
Antwerp, May 2024

Selectie van publicaties over historisch geïnformeerde uitvoering op beiaard.
Selection of publications on historically informed performance on carillon.

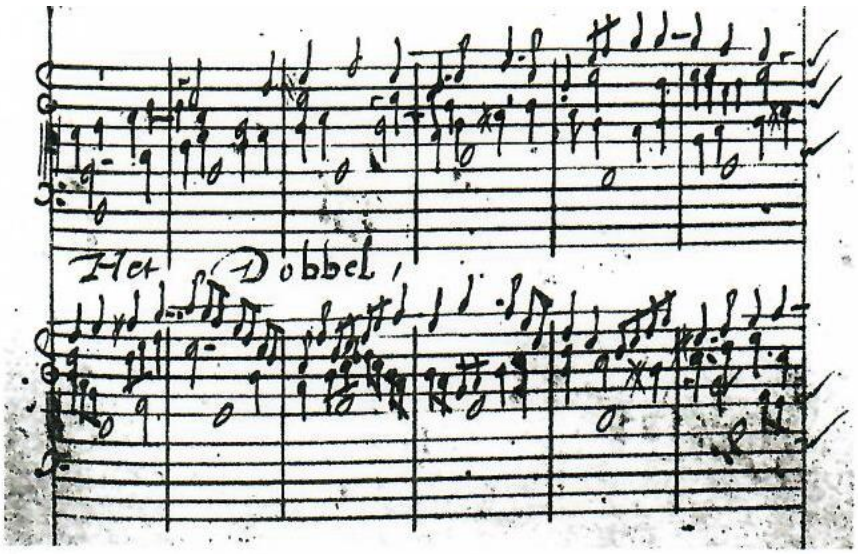
Carl Van Eyndhoven, “A la recherche du temps perdu. Een artistieke reconstructie van de beiaardmuziek tussen 1600 en 1650 in de Zuidelijke Nederlanden op basis van historische versteekboeken”, (proefschrift), KU Leuven, 2012.

Carl Van Eyndhoven, "In playing those bells, his amazing dexterity raised my wonder much higher: Carillon Performance Practice in the Seventeenth and Eigtheenth Centuries" in Andrew Woolley & John Kitchen (ed.), *Interpreting Historical Keyboard Music*, Ashgate, 2013, 141-155.

Carl Van Eyndhoven, “Mechanical Carillons as a Source for Historical Performance: An Artistic Reconstruction of Seventeenth-Century Carillon Music Using Historical Re-pinning Books”, *Journal of the Alamire Foundation, 7 (1),* 2015, 103-121.

Carl Van Eyndhoven, “Eggerts 'Choral-Lieder zu dem Glocken-Spiel': Quelle für eine historisch informierte Aufführungspraxis?” in D. Popinigis, D. Szlagowska, J. Wozniak (ed.), *Musica Baltica. Music-making in Baltic Cities*, Gdánsk, 2015, 287-298.

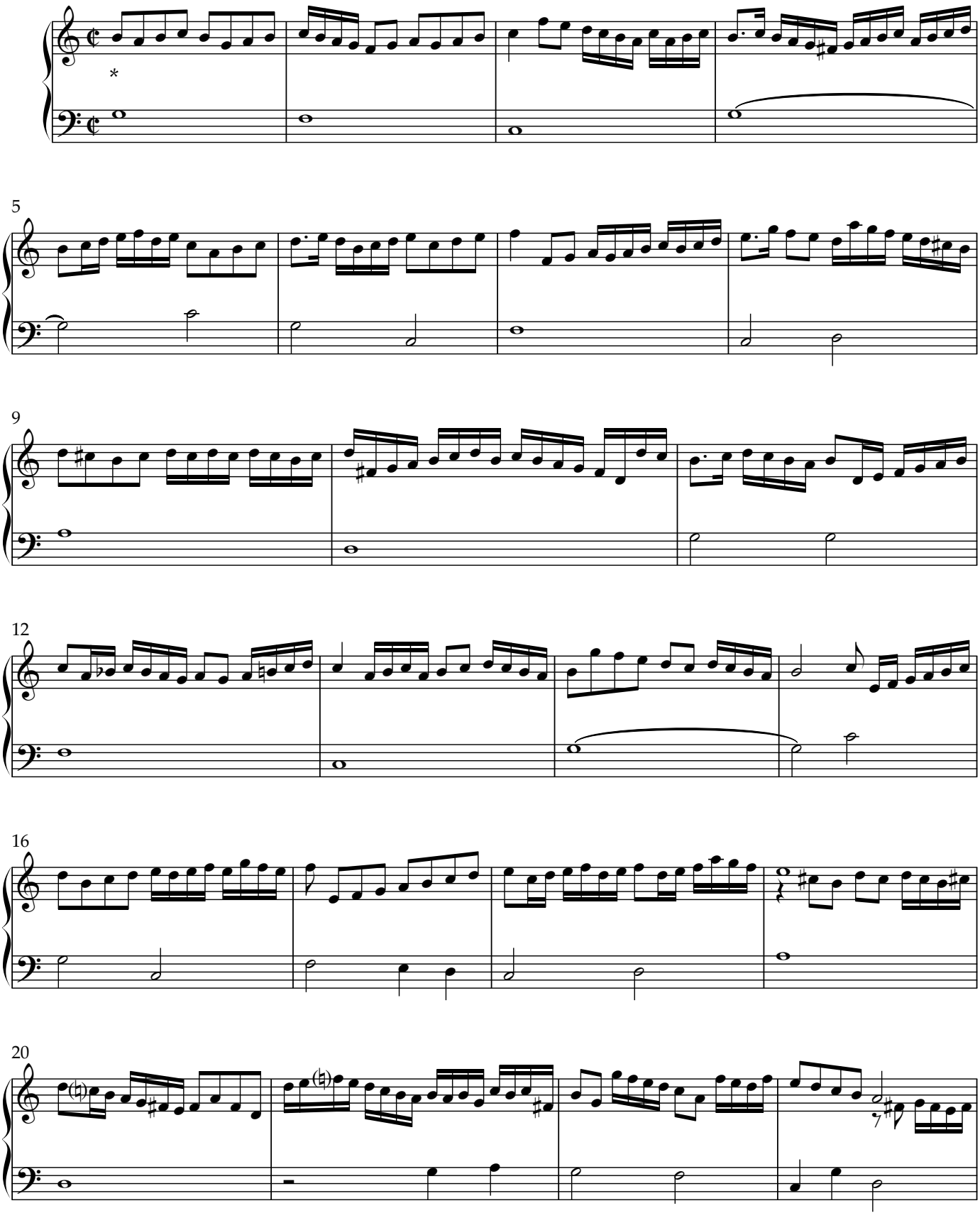
Carl Van Eyndhoven, “Automatische beiaarden: bron voor een historisch geïnformeerde uitvoering?” in *Beiaard- en Klokkencultuur in de Lage Landen, 1, ,* 2022, 55-80.
(Open access: https://www.aup-online.com/content/journals/10.5117/BKL2022.1.003.EYND)



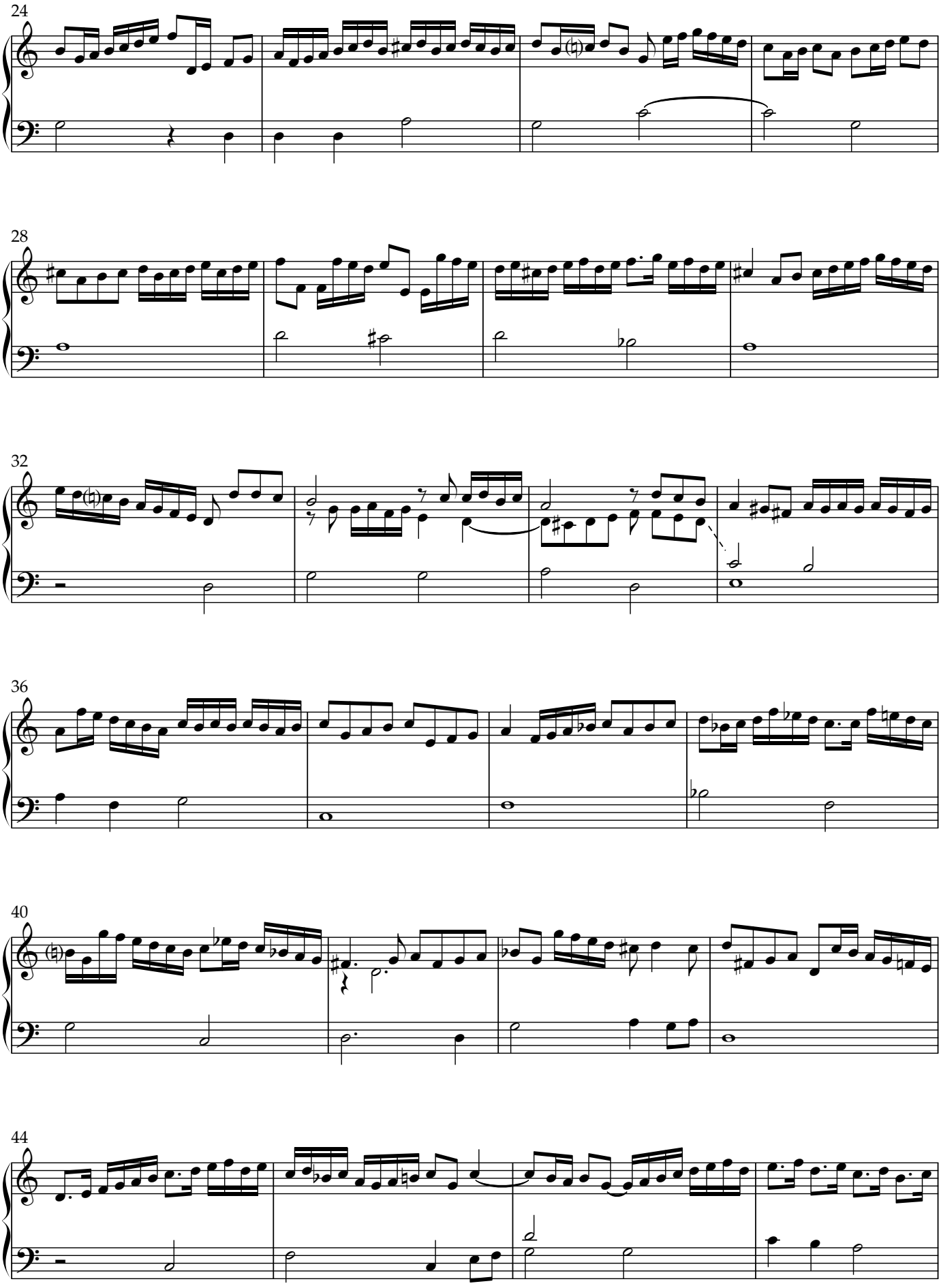
Jehan Titelouze / Théodore De Sany, *Ave maris stella* (De Sany Re-pinning MS, fol 58r)

Bonjour mon coeur

Orlandus Lassus (1532 - 1594)
Intabulation for carillon by Carl Van Eyndhoven



* *When performing, one should add chords (arpeggio's) on the first beat and, depending on the chord changes, on the second beat.*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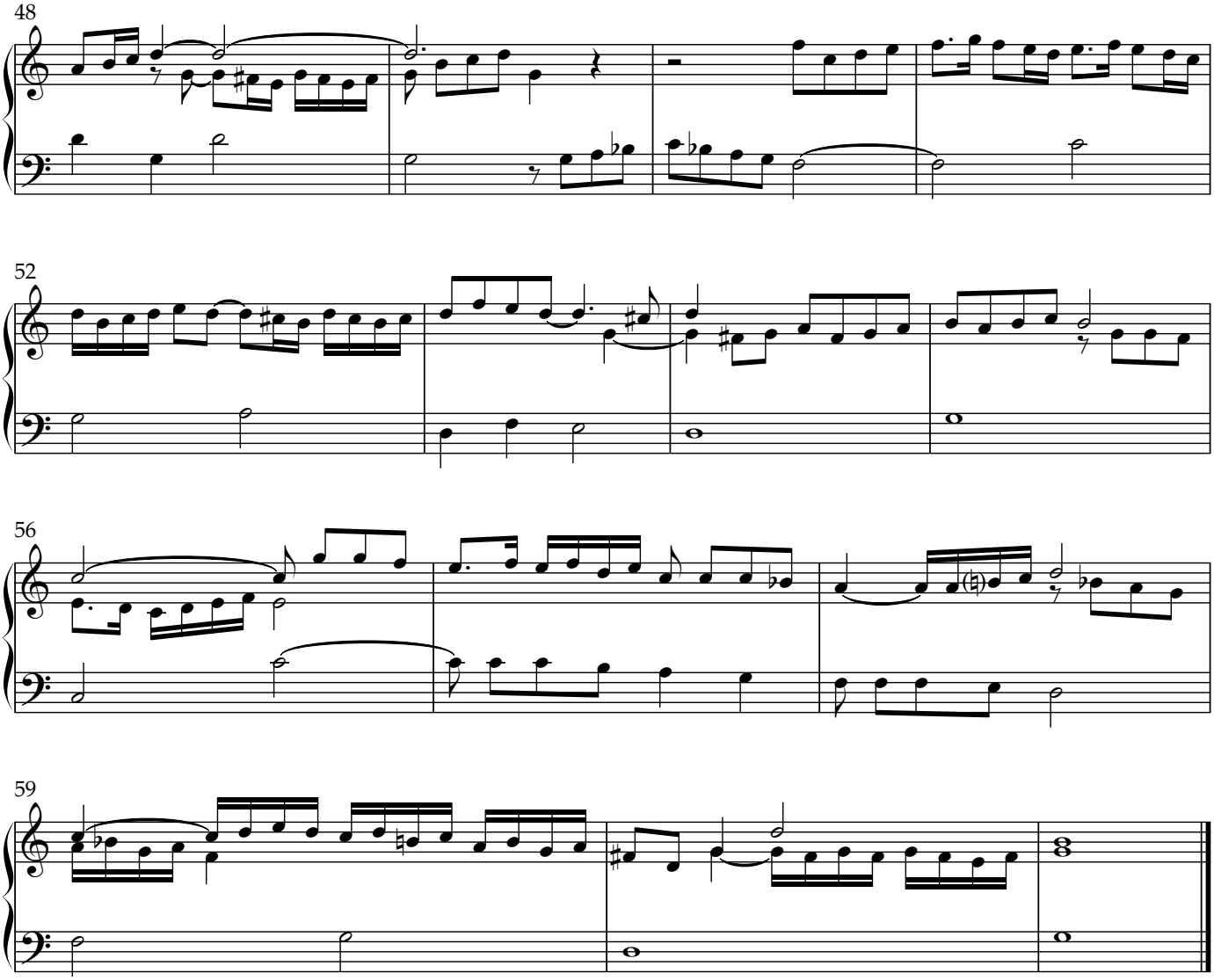
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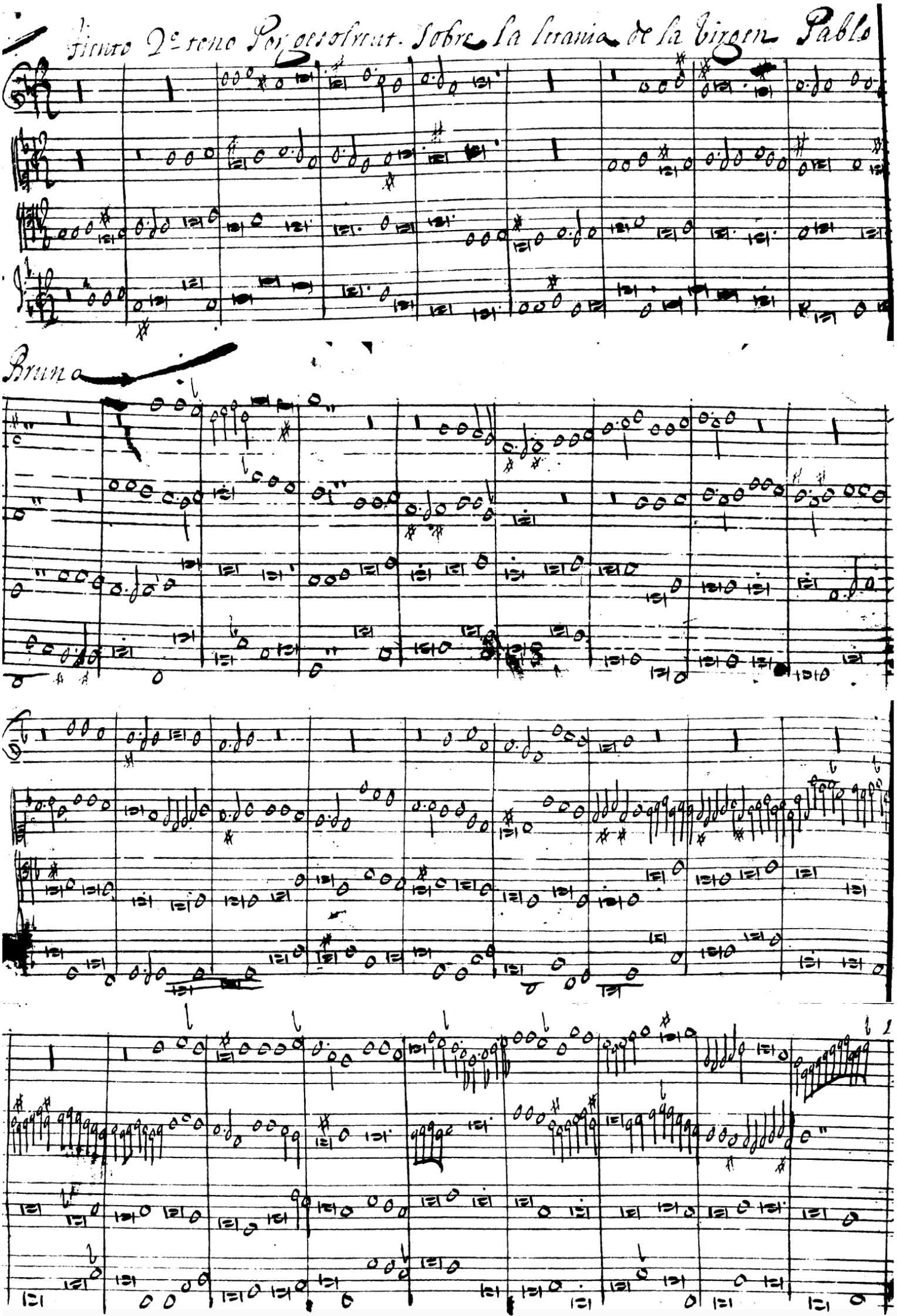


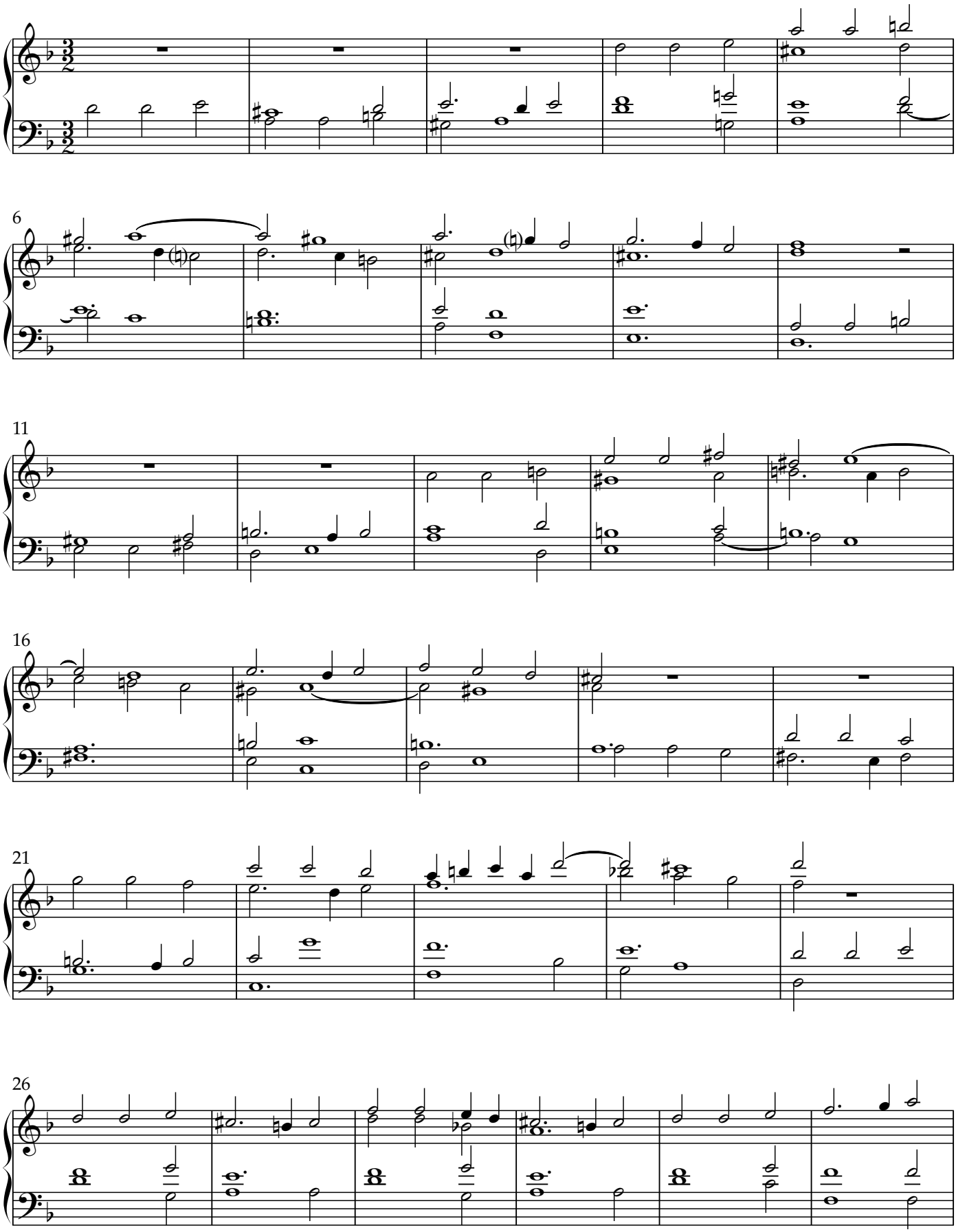
Tiento 2º tono Por gesolreut. Sobre la letania de la Virgen Pablo

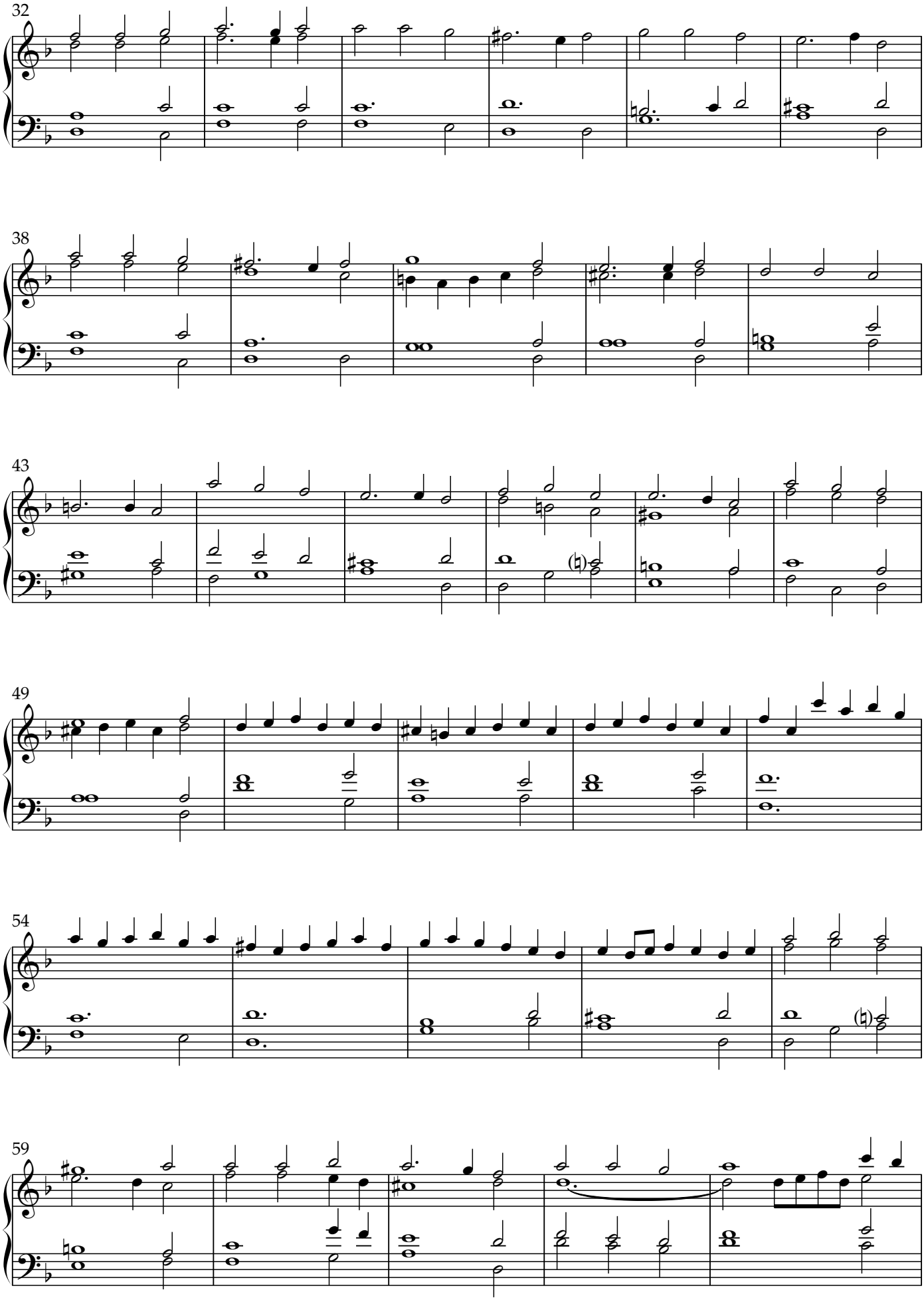
Bruna

Tiento de 2° Tono Sobre la Letanía de la Virgen

Pablo Bruna (1611-1679)

Arranged for carillon by Carl Van Eyndhoven

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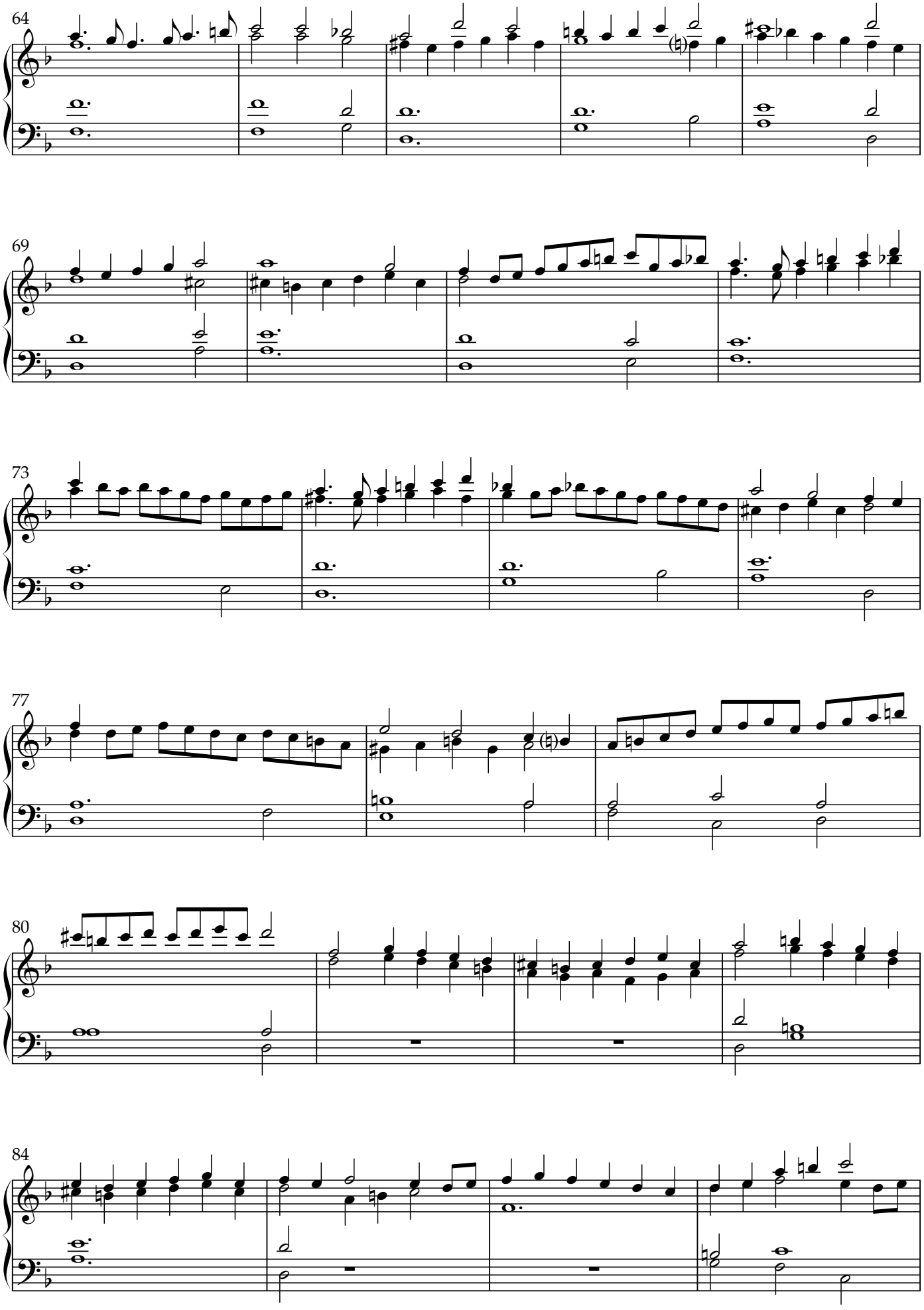
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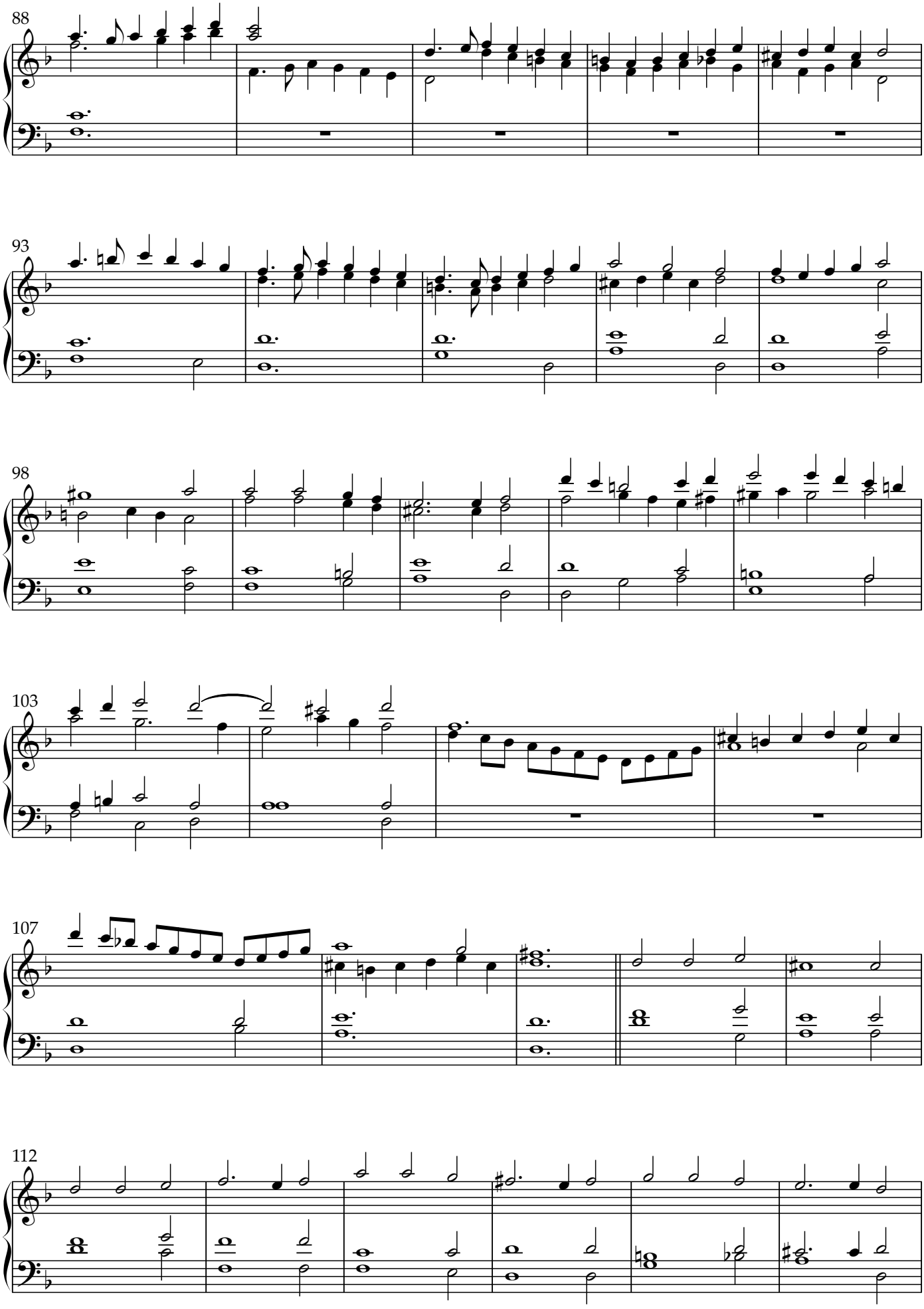
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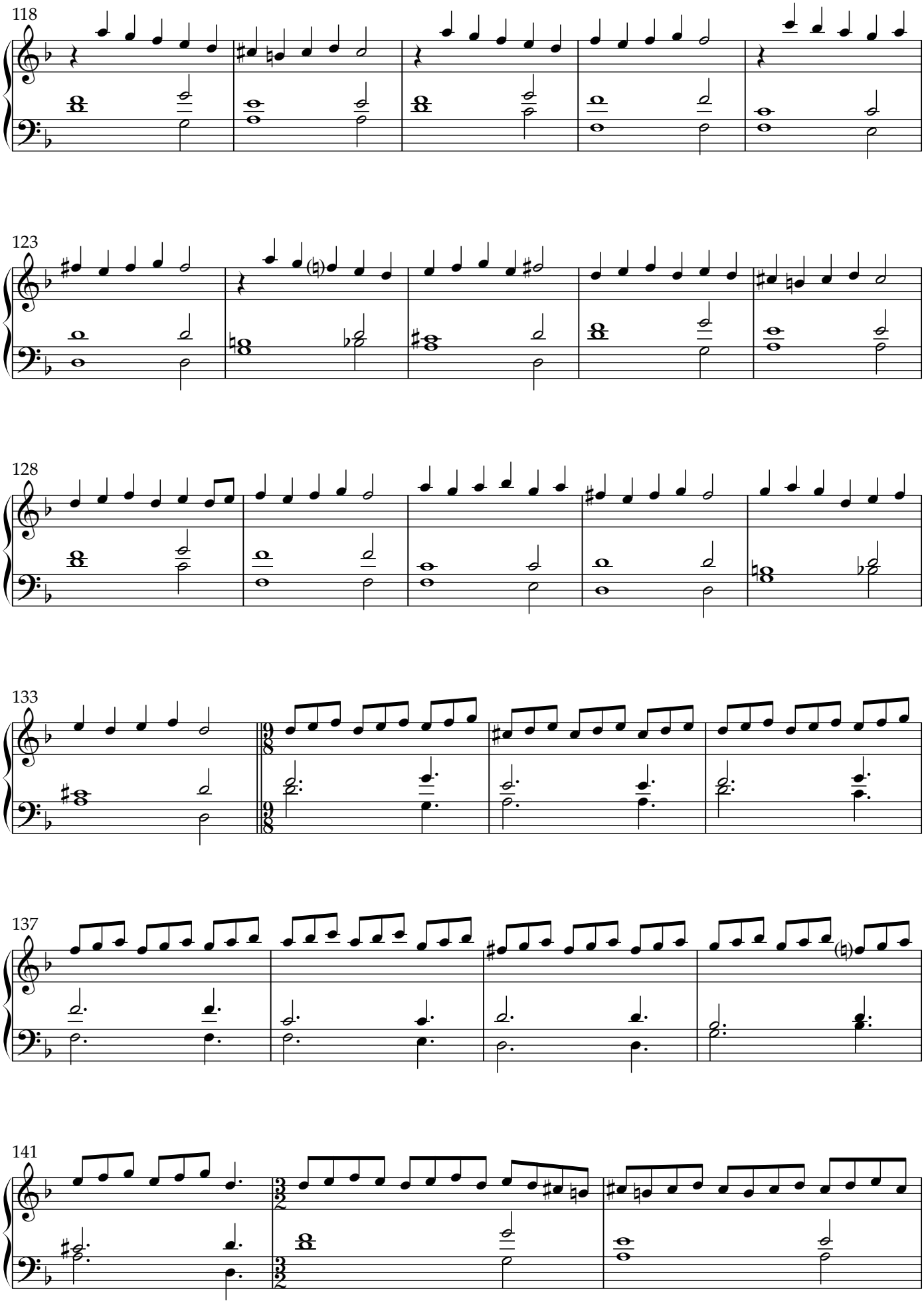
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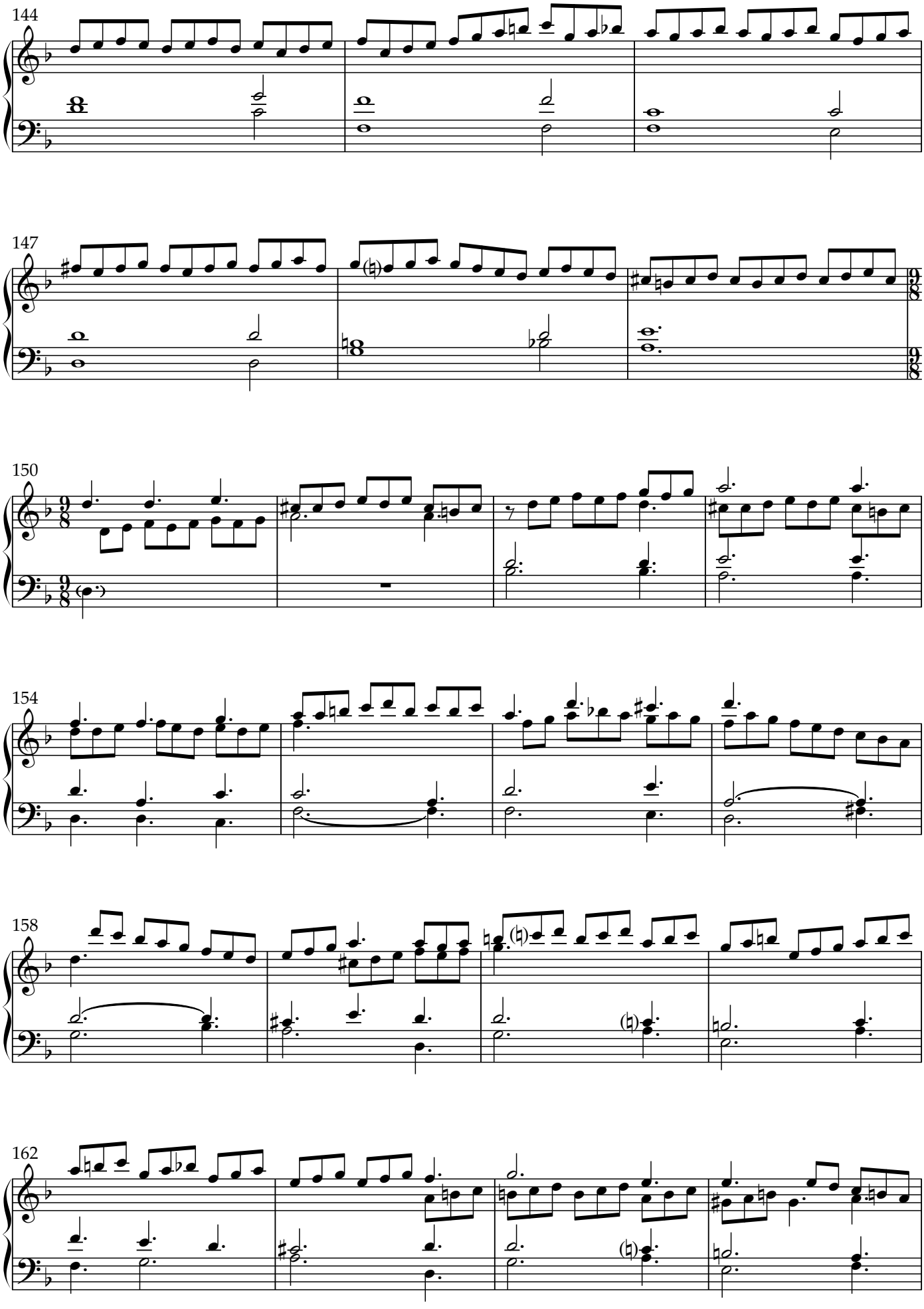
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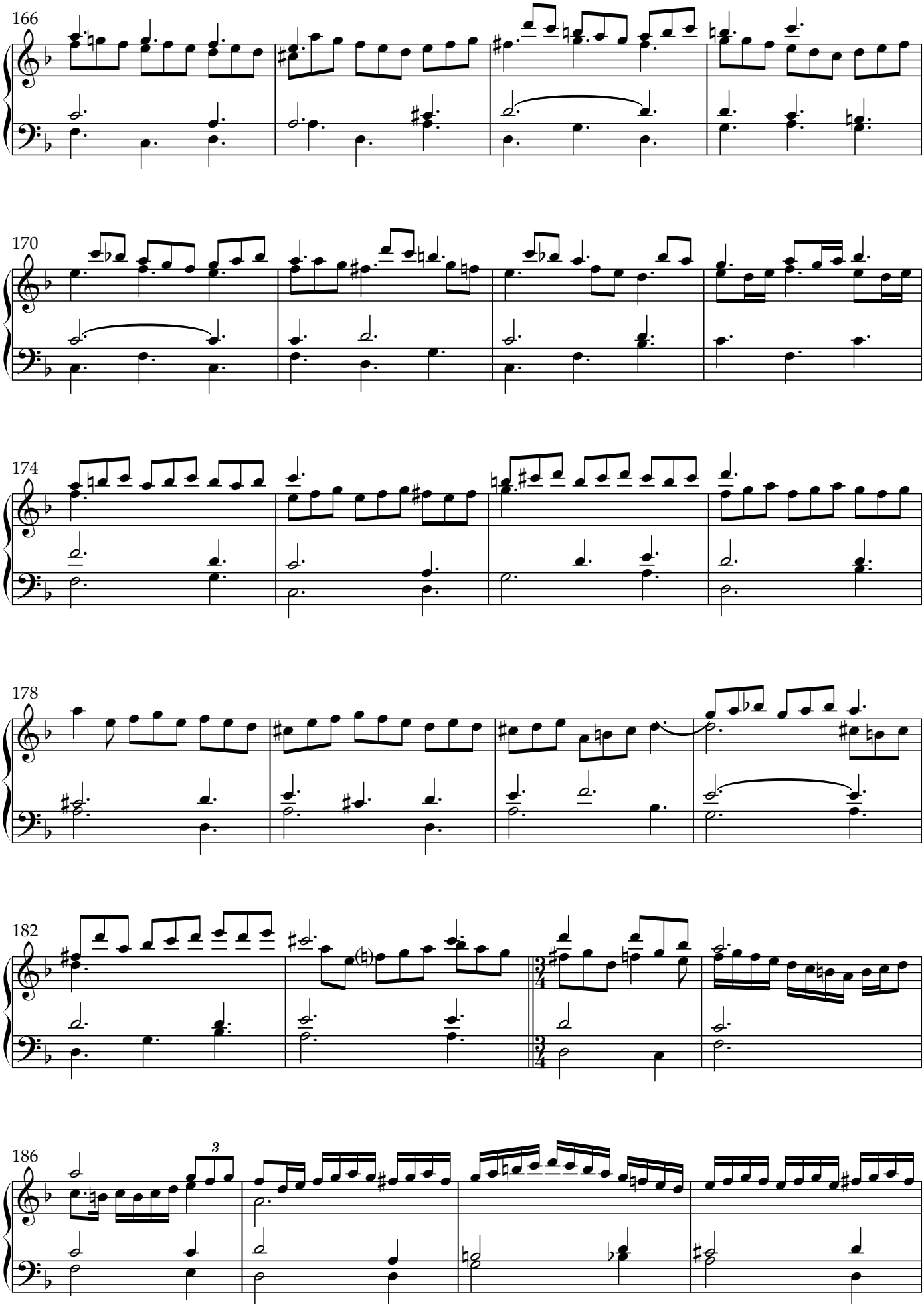
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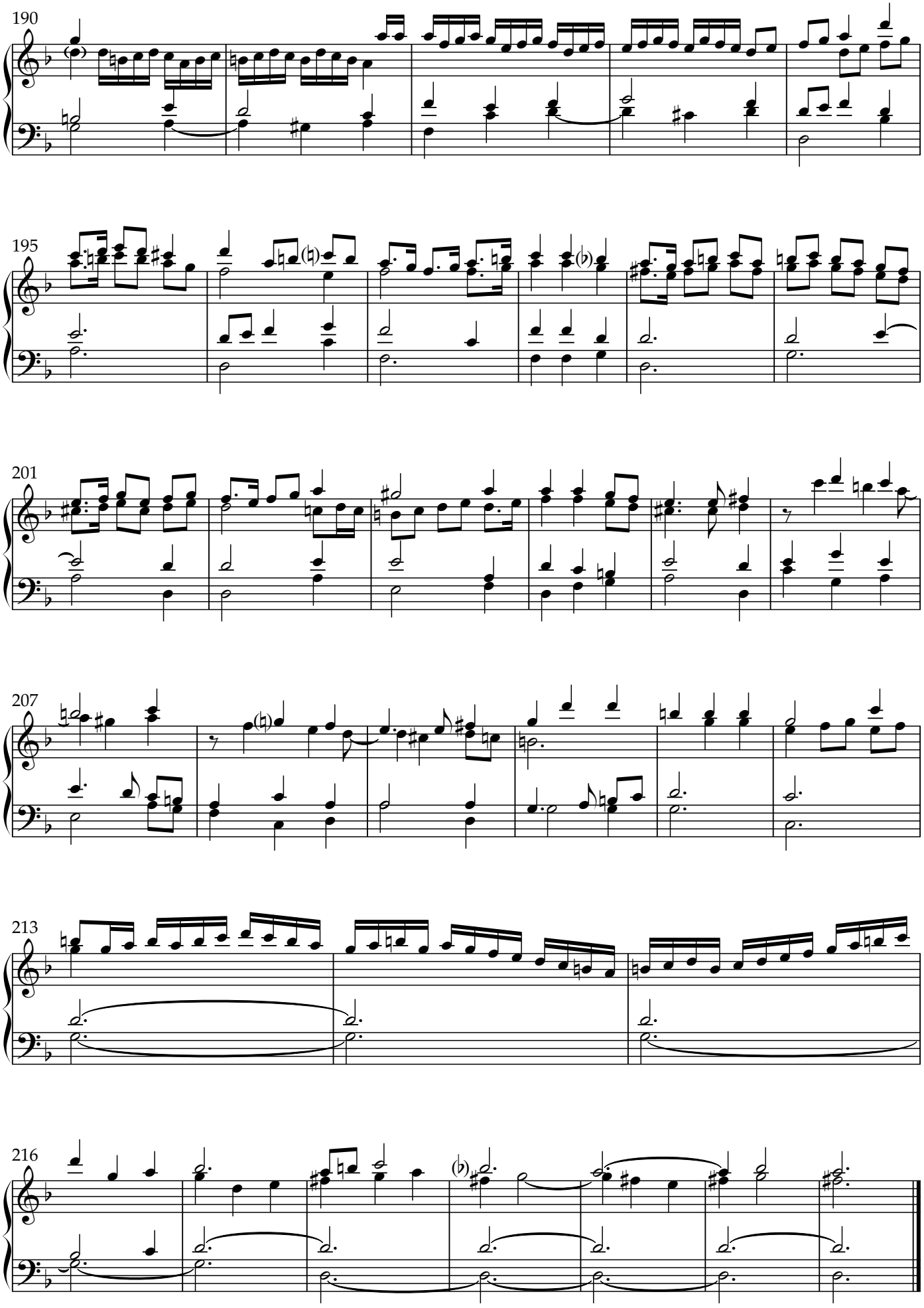
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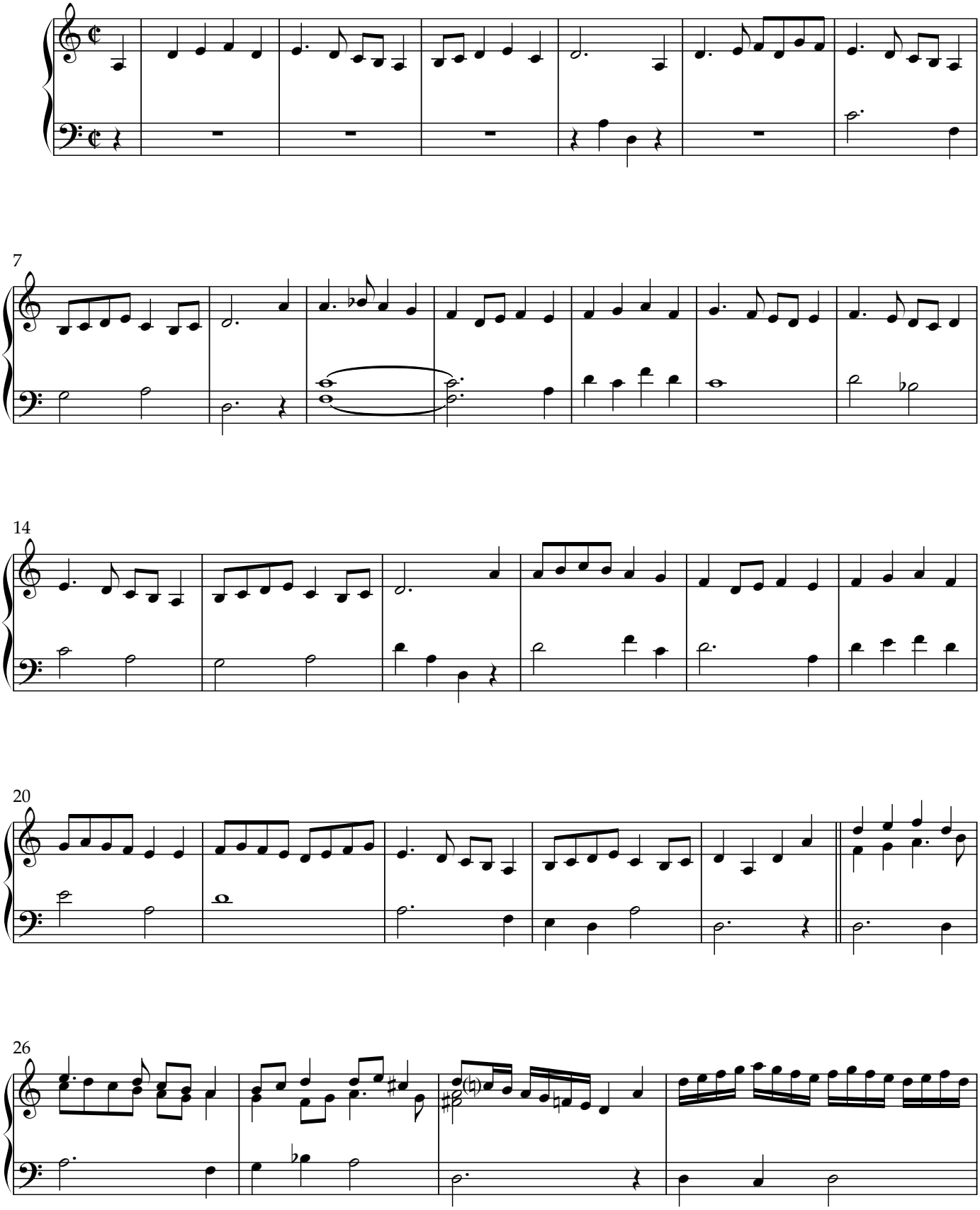
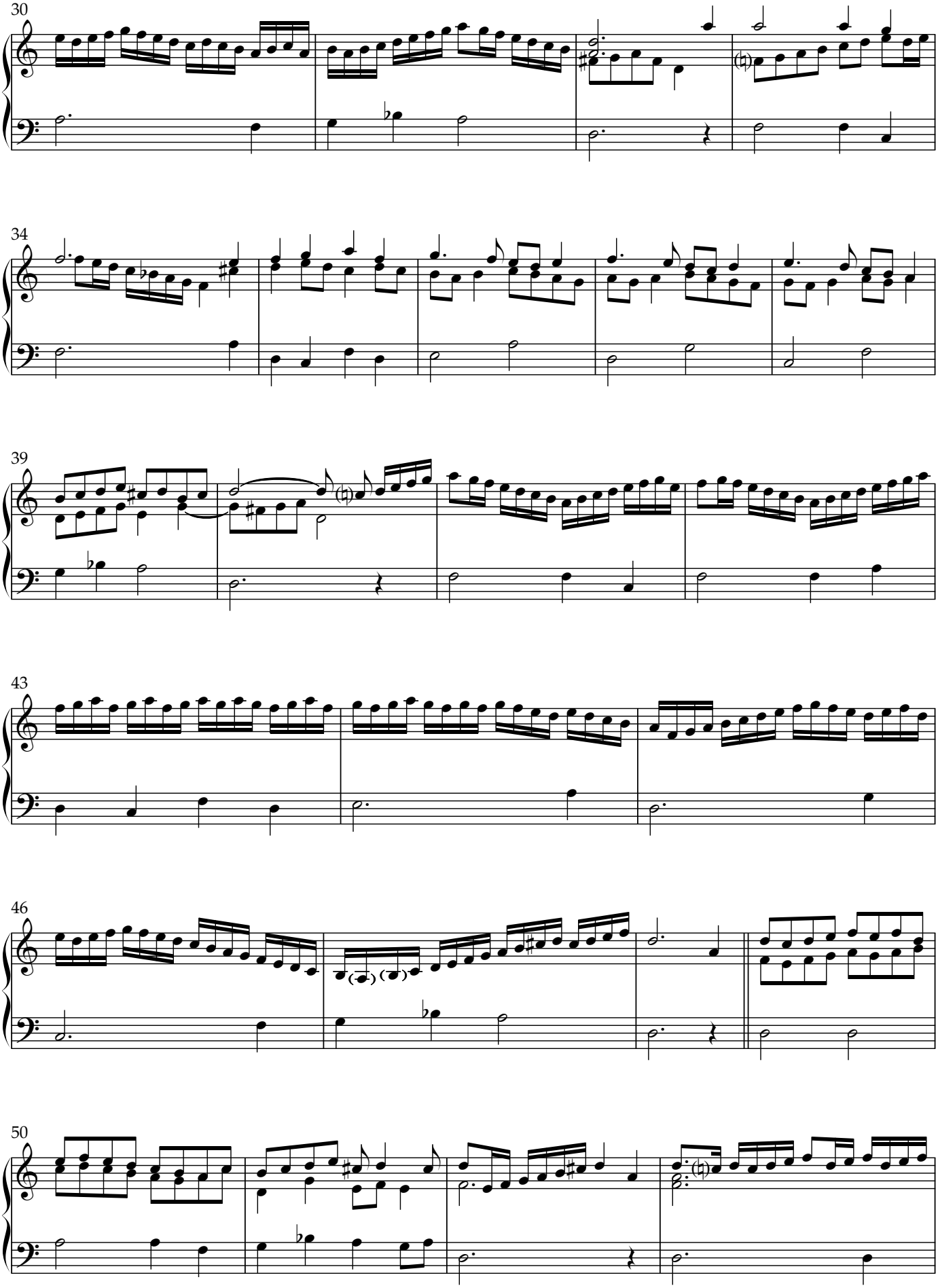
Une jeune fillette

***Versteek*-MS of Hendrick Claes (ca. 1616-1633)**
Keyboard-MS of Vincentius de la Faille (1625)
*Arranged for carillon by Carl Van **Eyndhoven***

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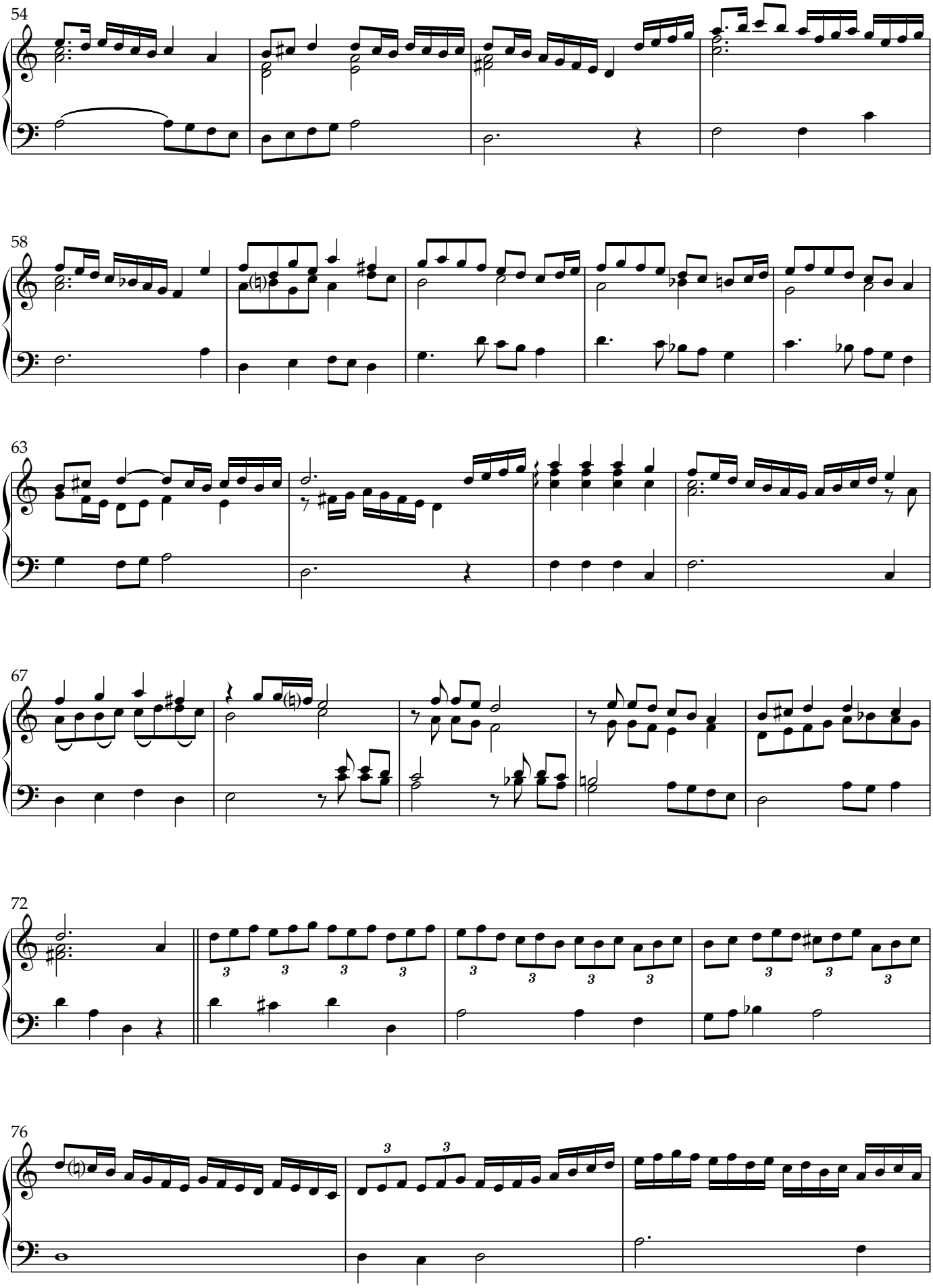
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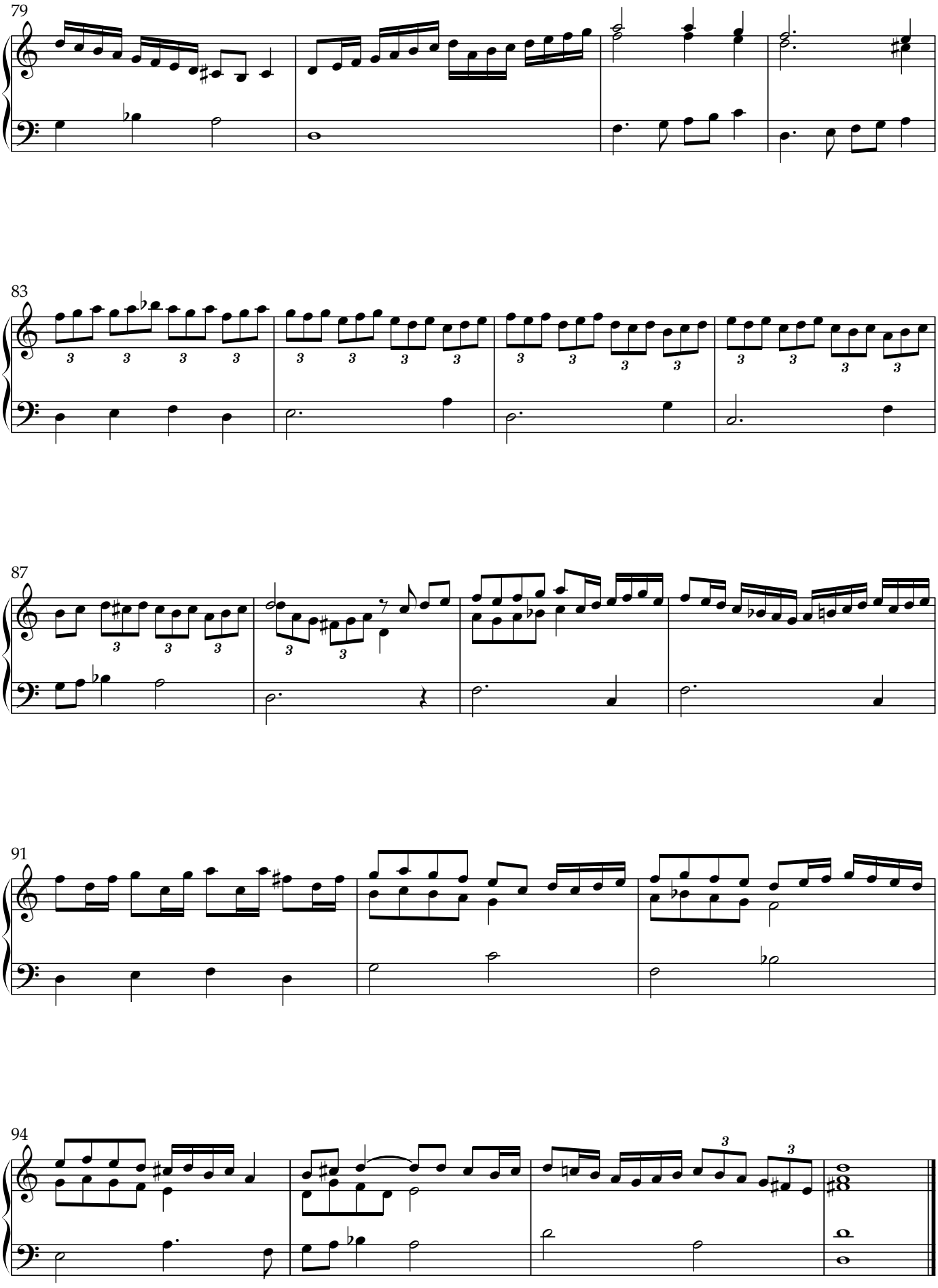
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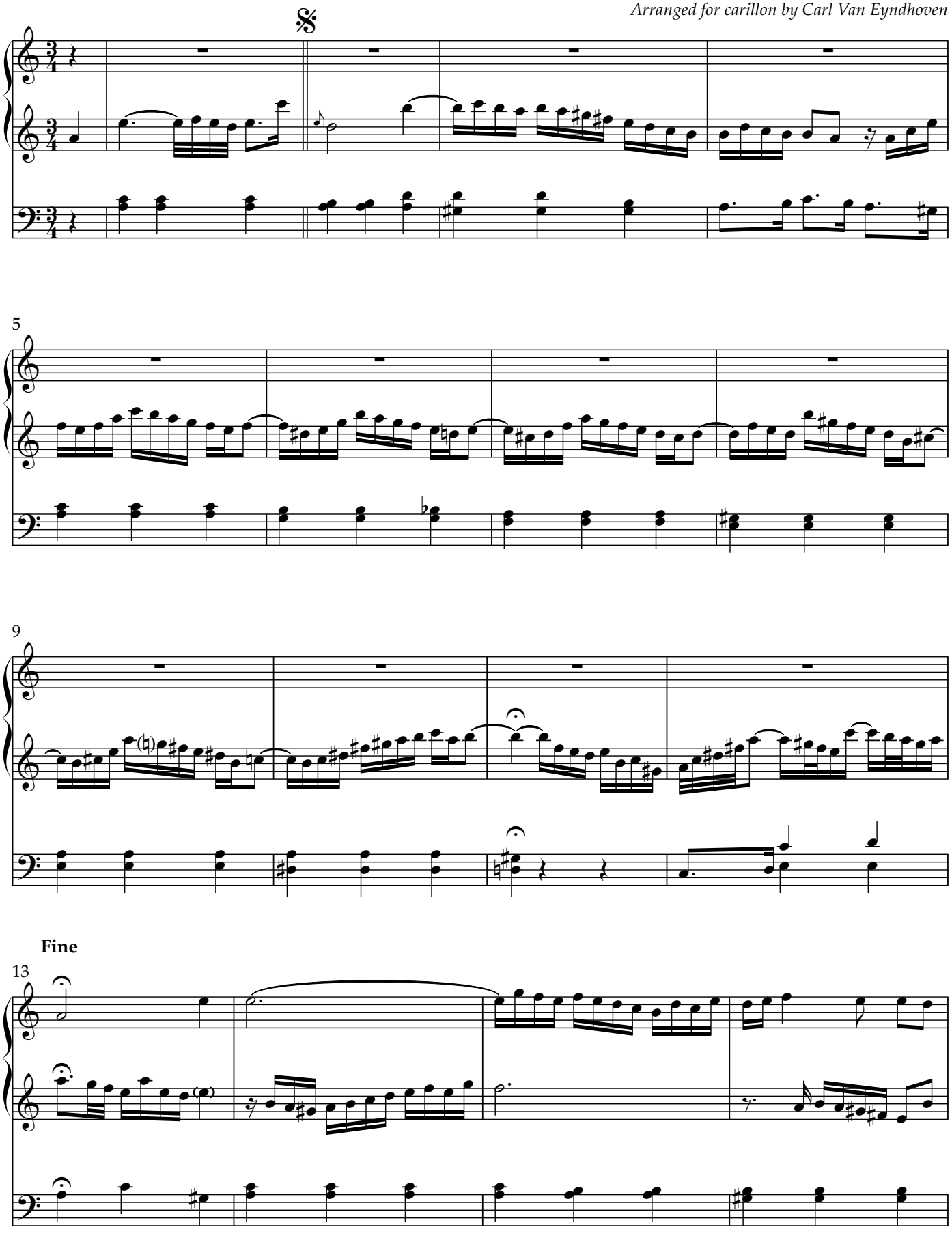
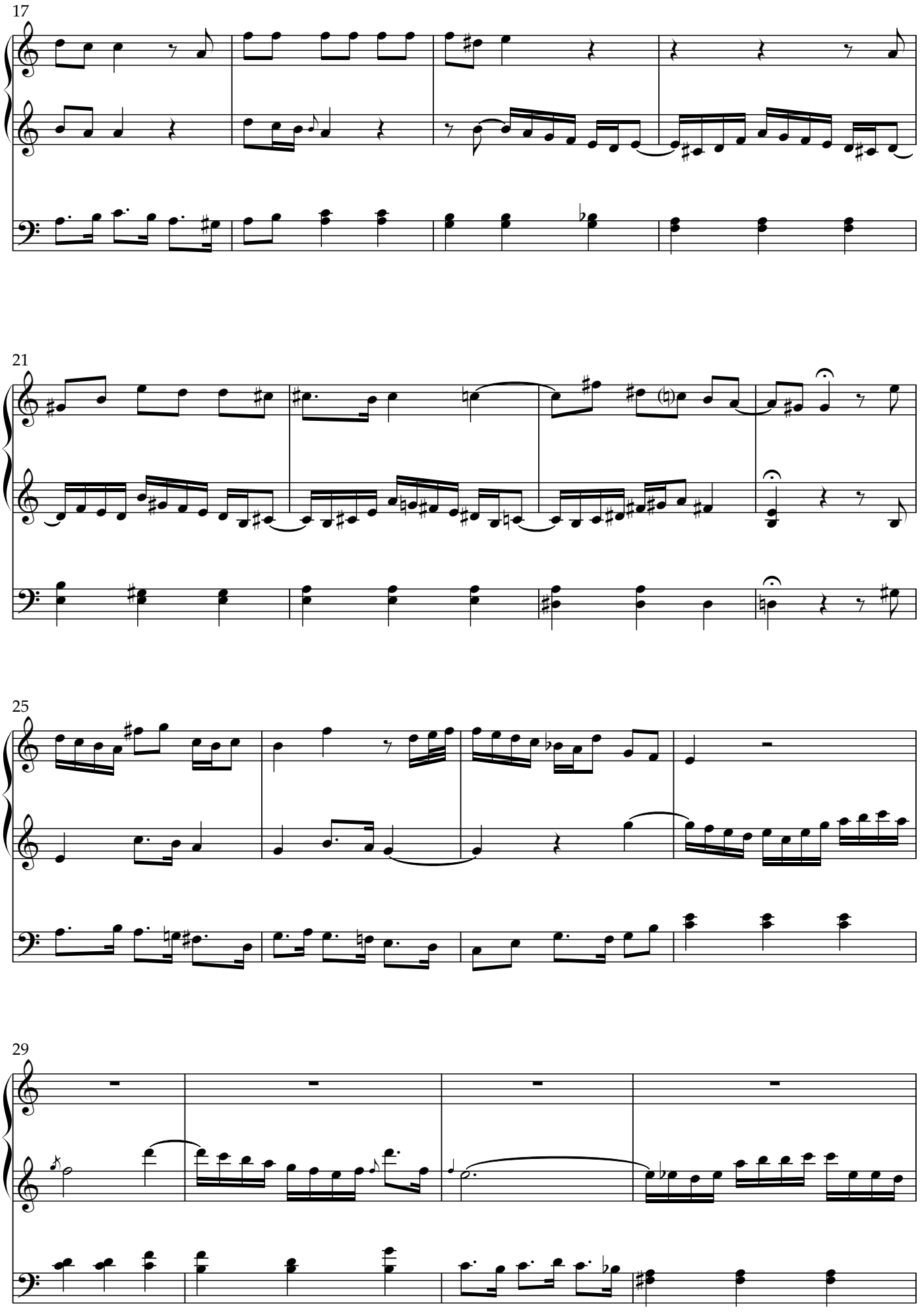
Aus Liebe will mein Heiland sterben

(Aria from the Matthäus-Passion)

Johann Sebastian Bach (1685-1750)

Arranged for carillon by Carl Van Eyndhoven

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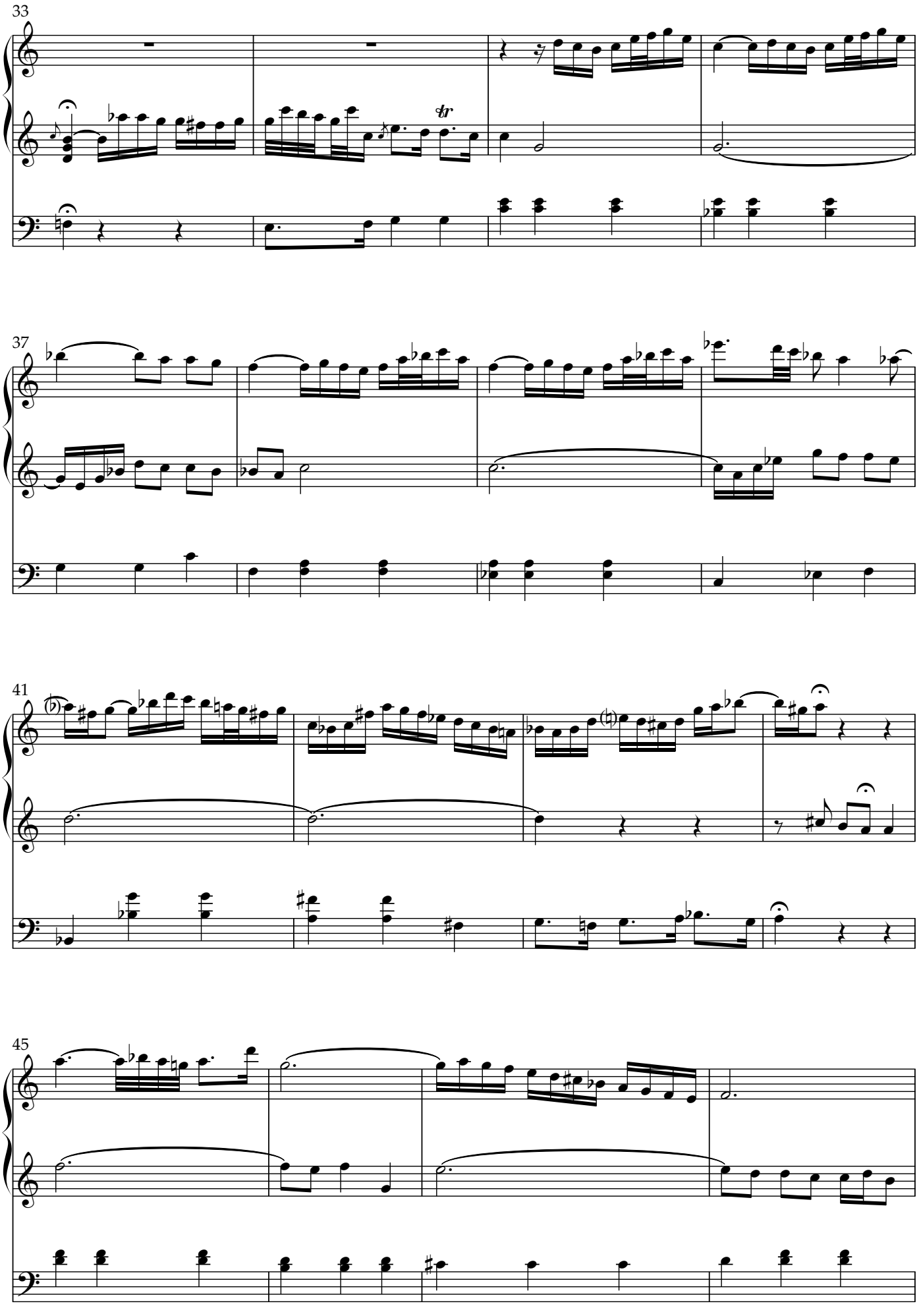
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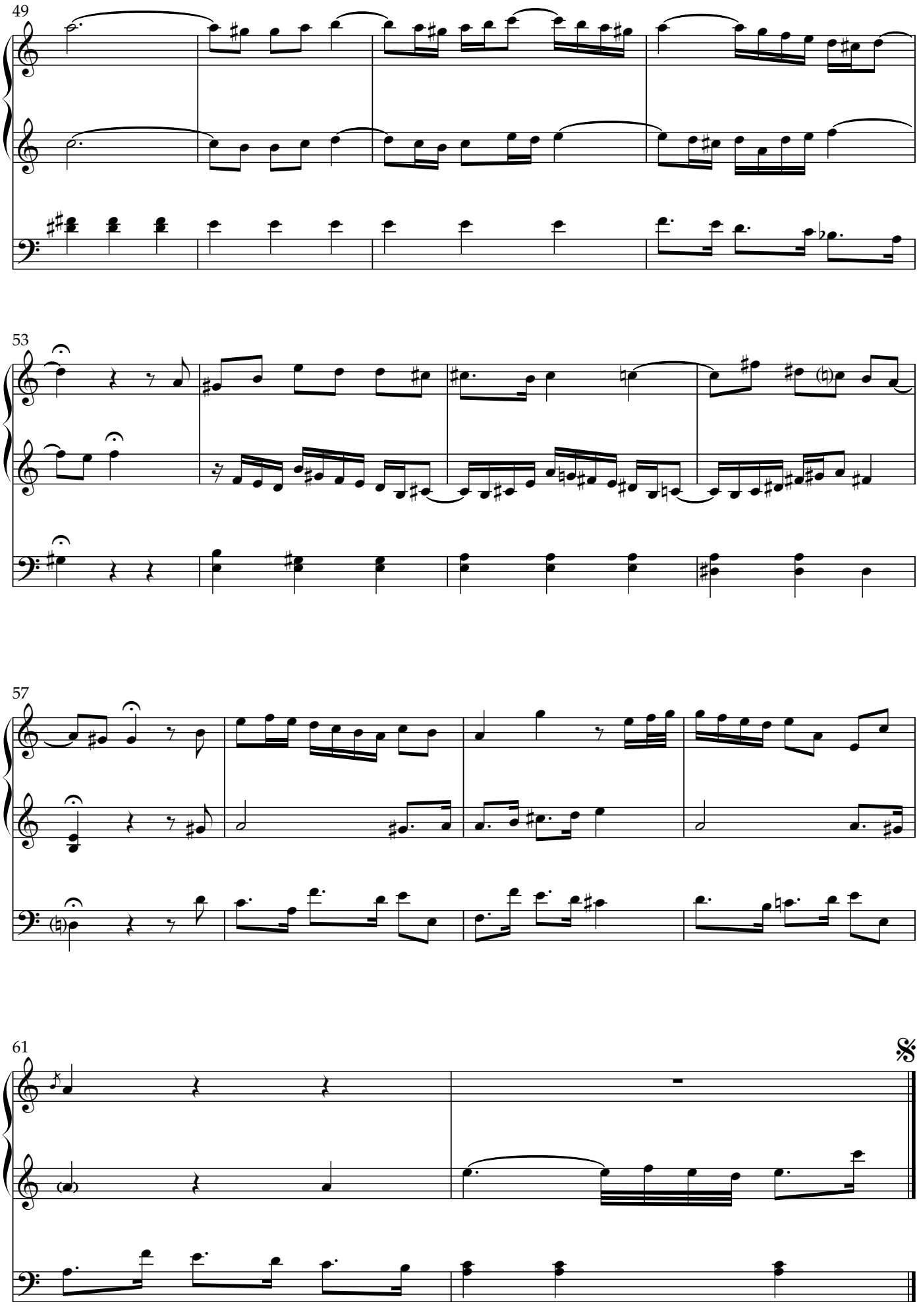
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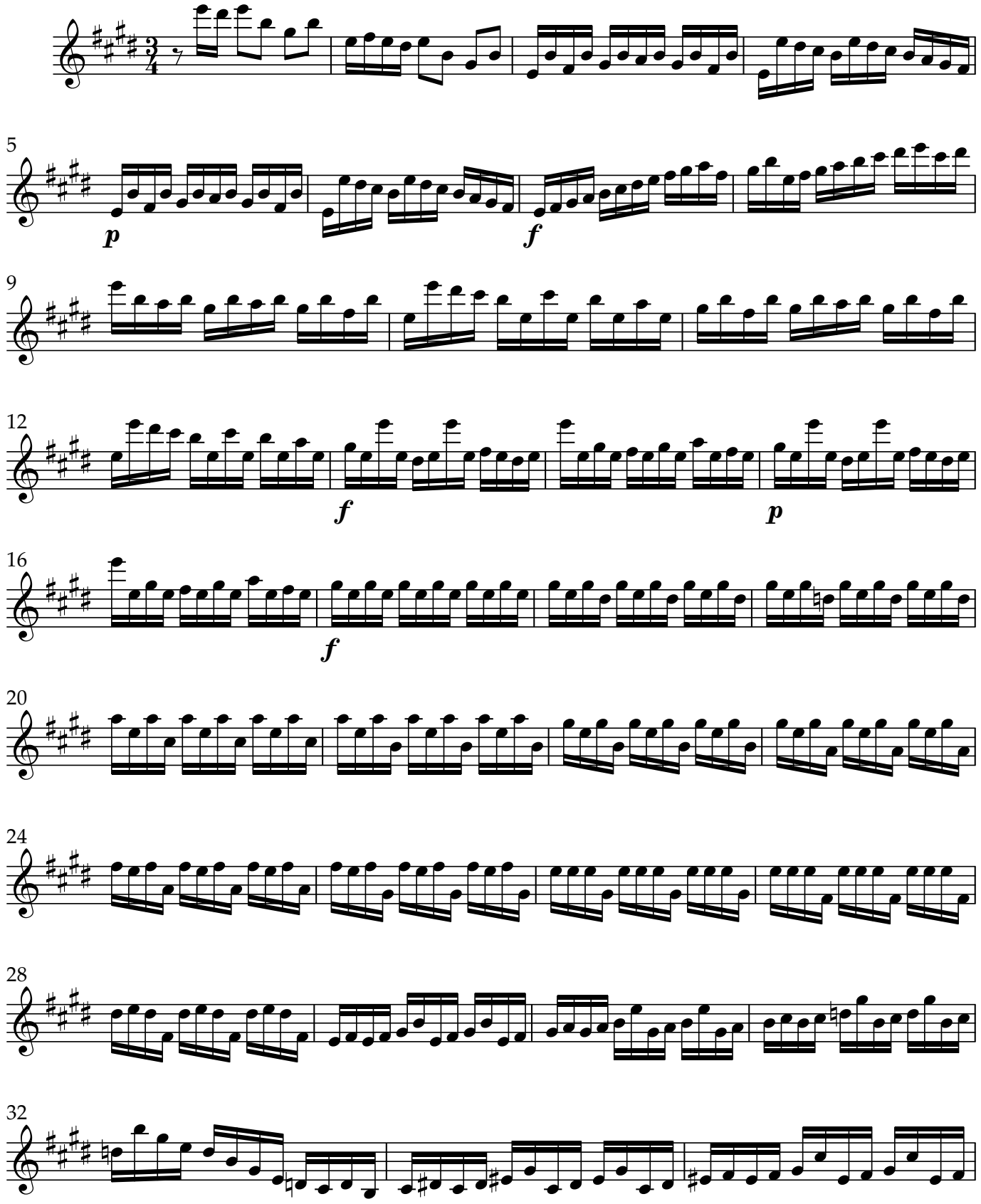
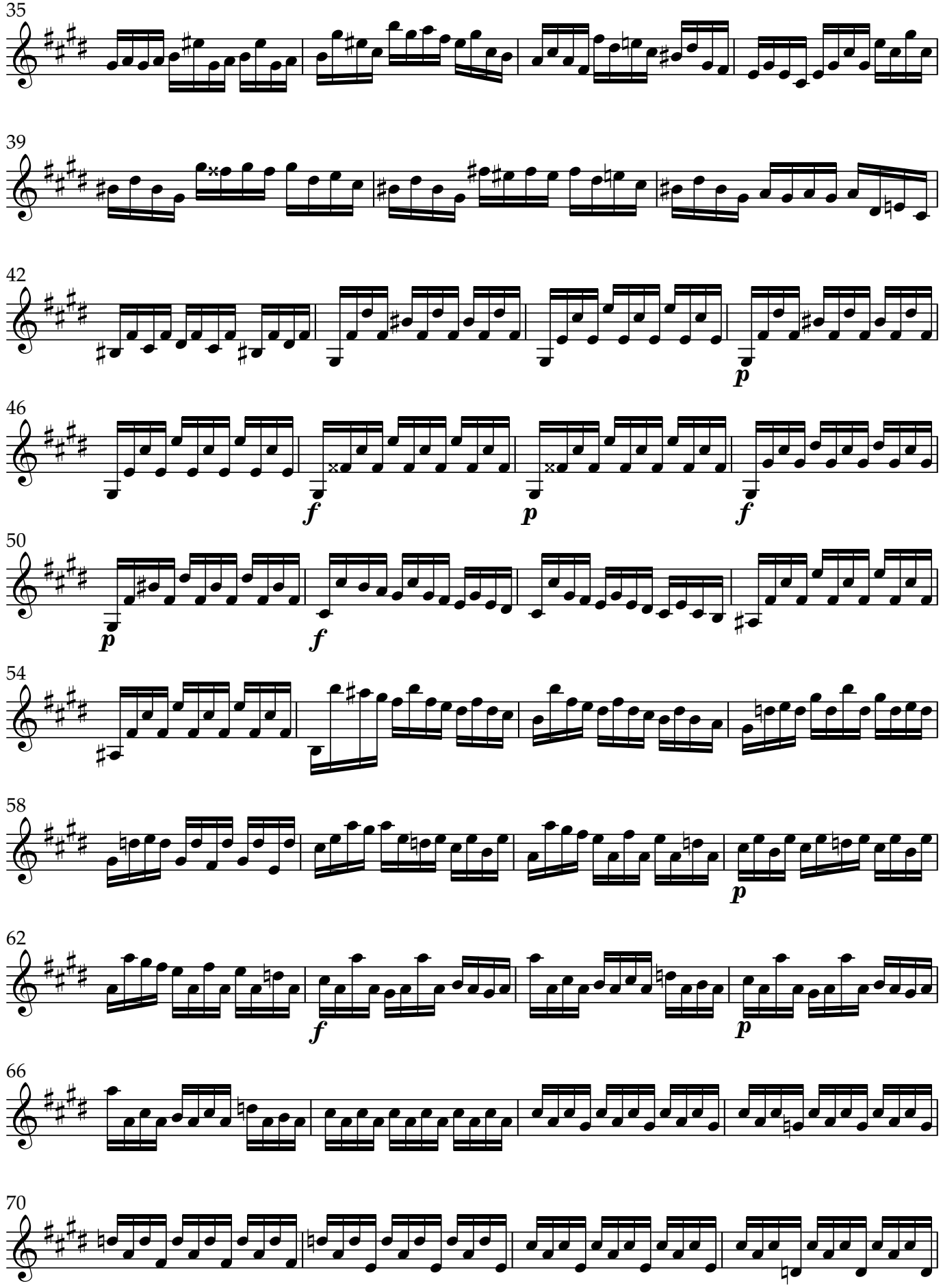
Violin Partita in E major (BWV 1006)
Preludio

Johann Sebastian Bach (1685-1750)
Arranged for carillon by Carl Van Eyndhoven

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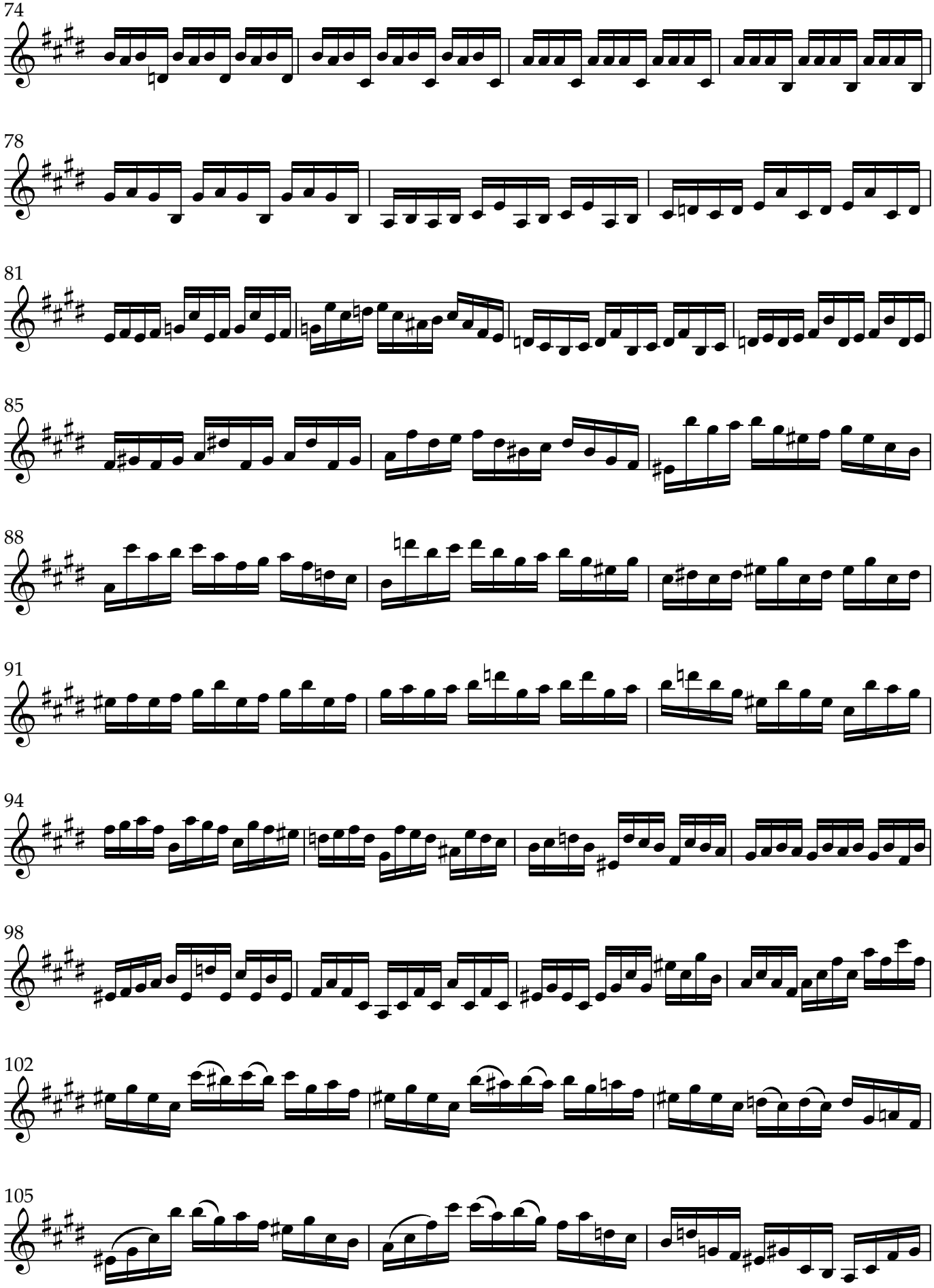
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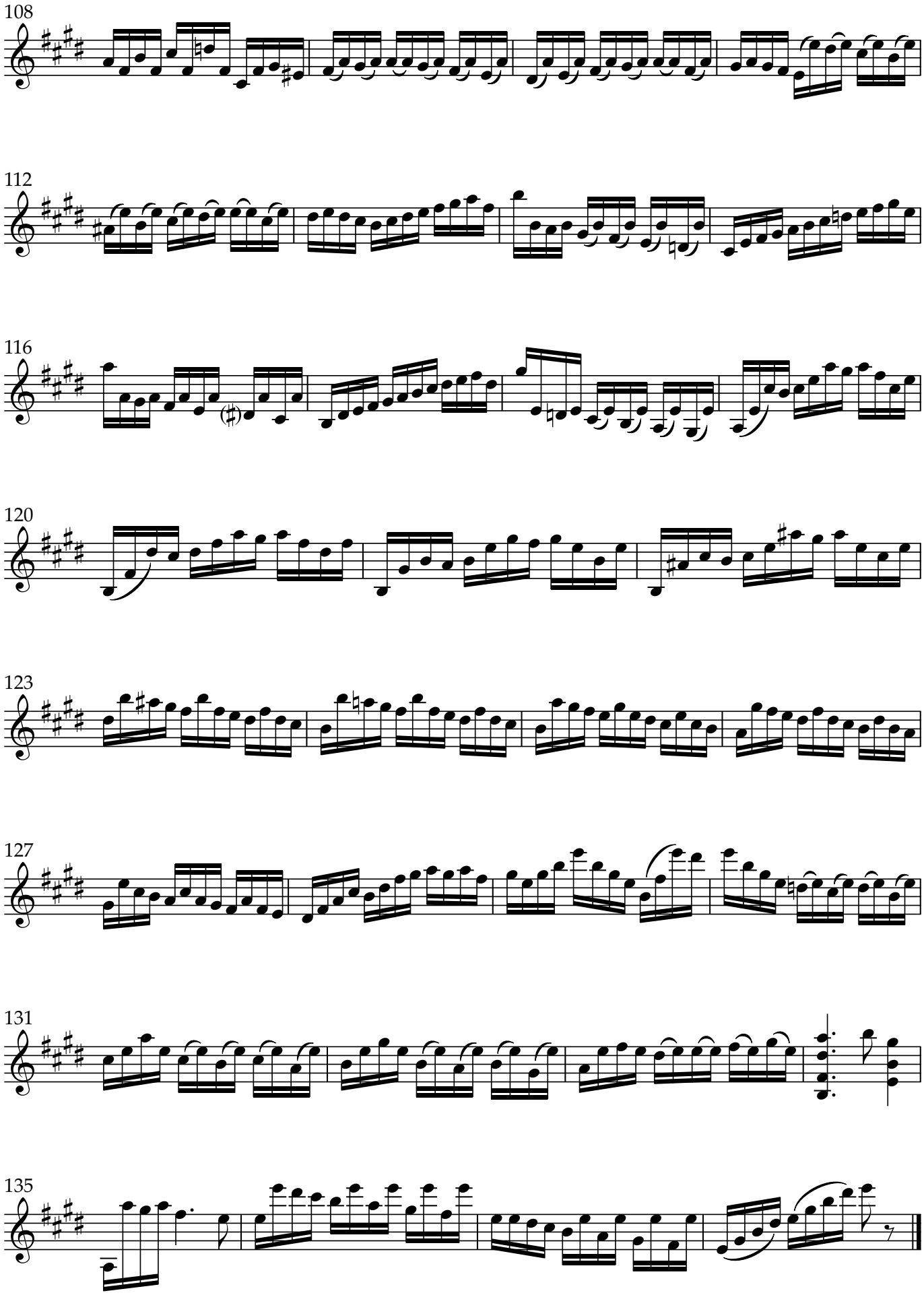
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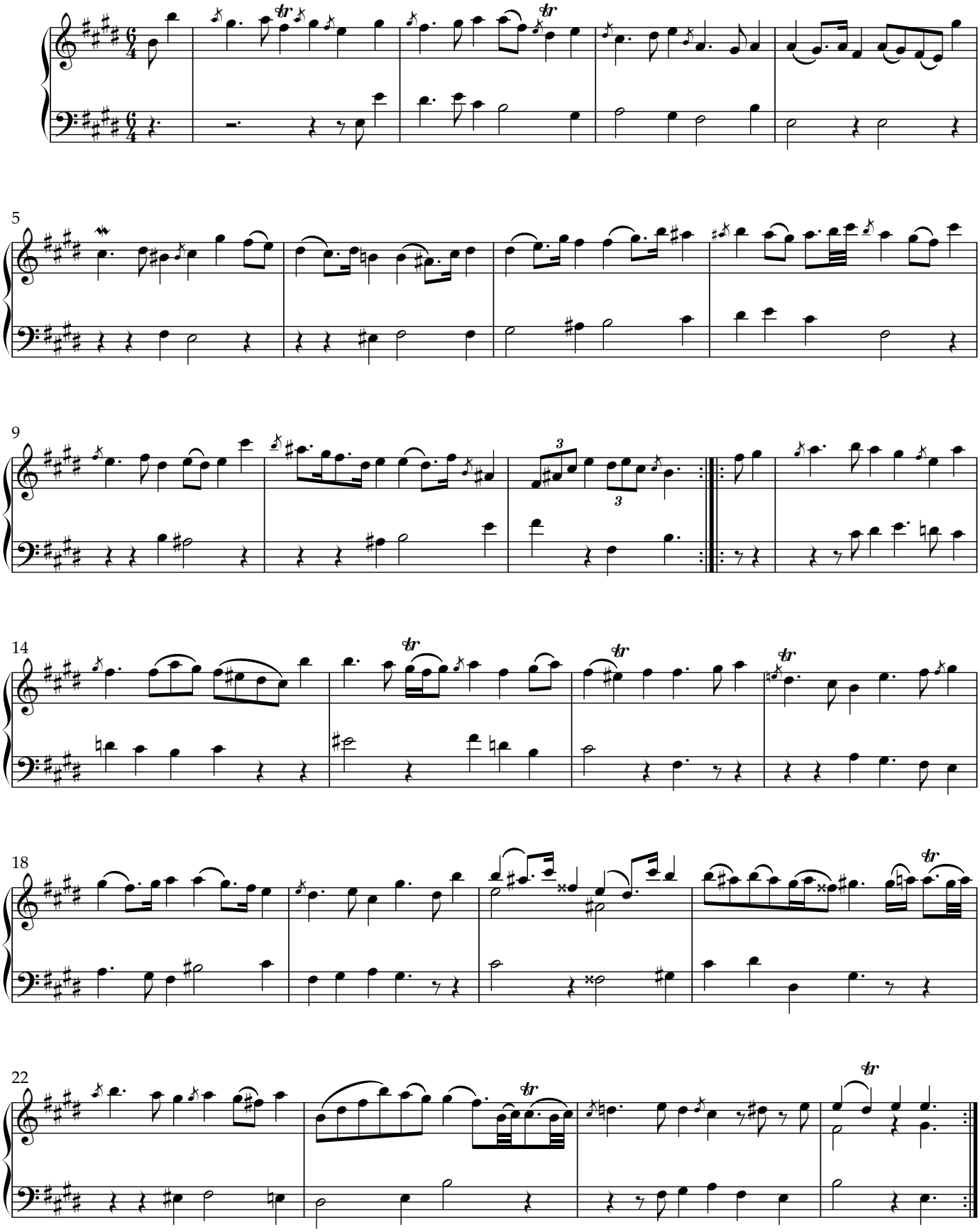
Violin Partita in E major (BWV 1006)

Loure

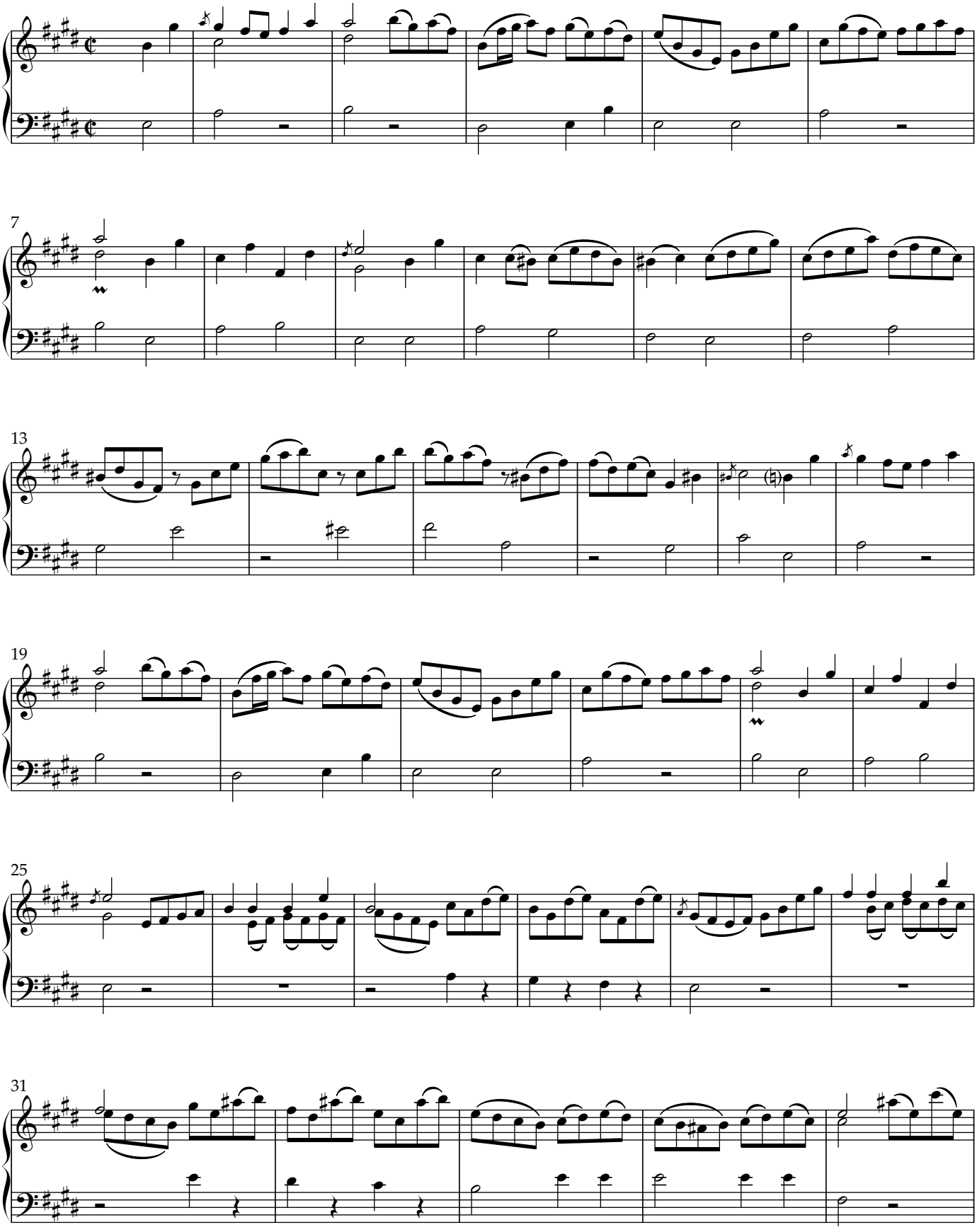
Johann Sebastian Bach (1685-1750)

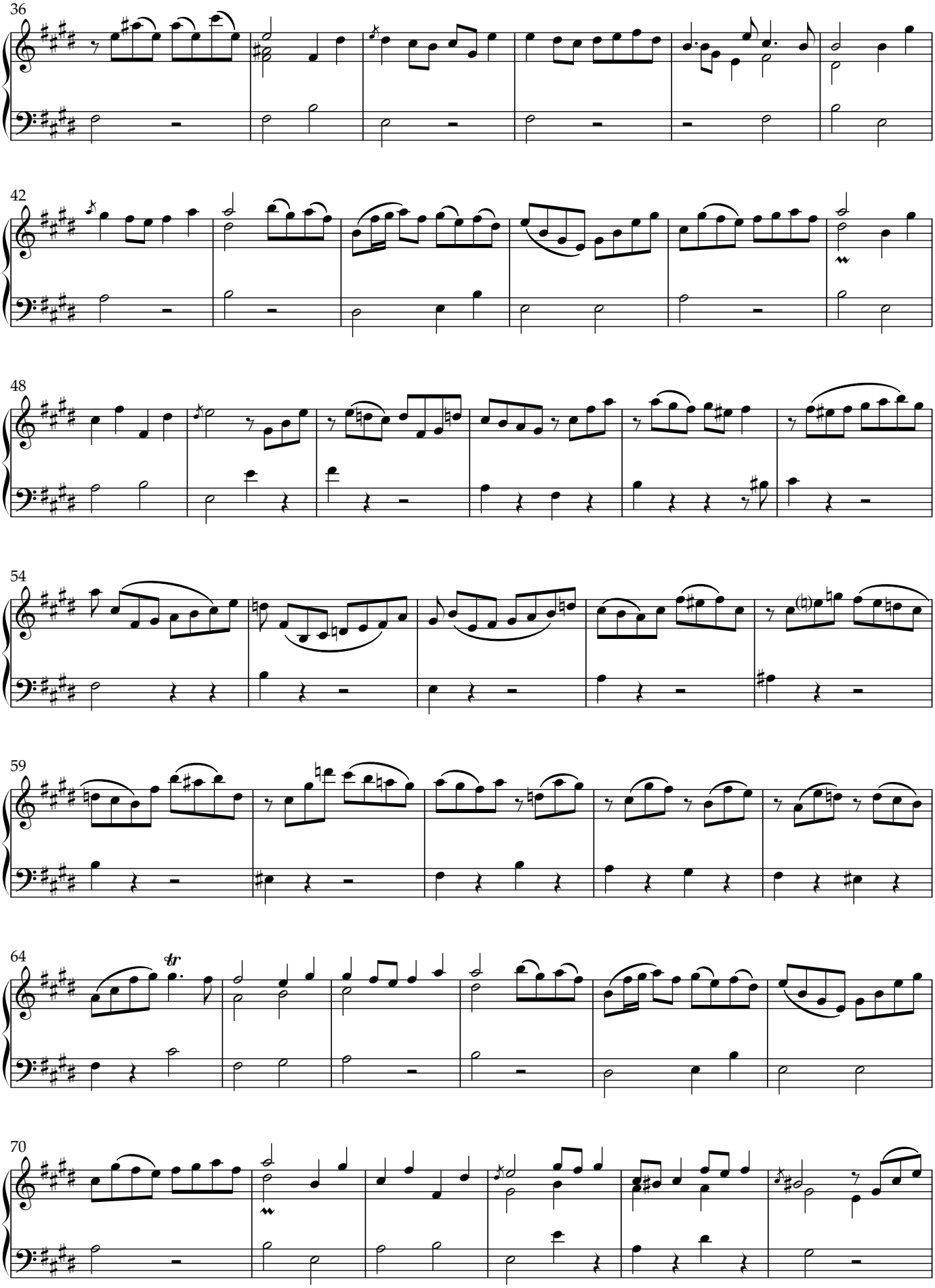
Arranged for carillon by Carl Van Eyndhoven

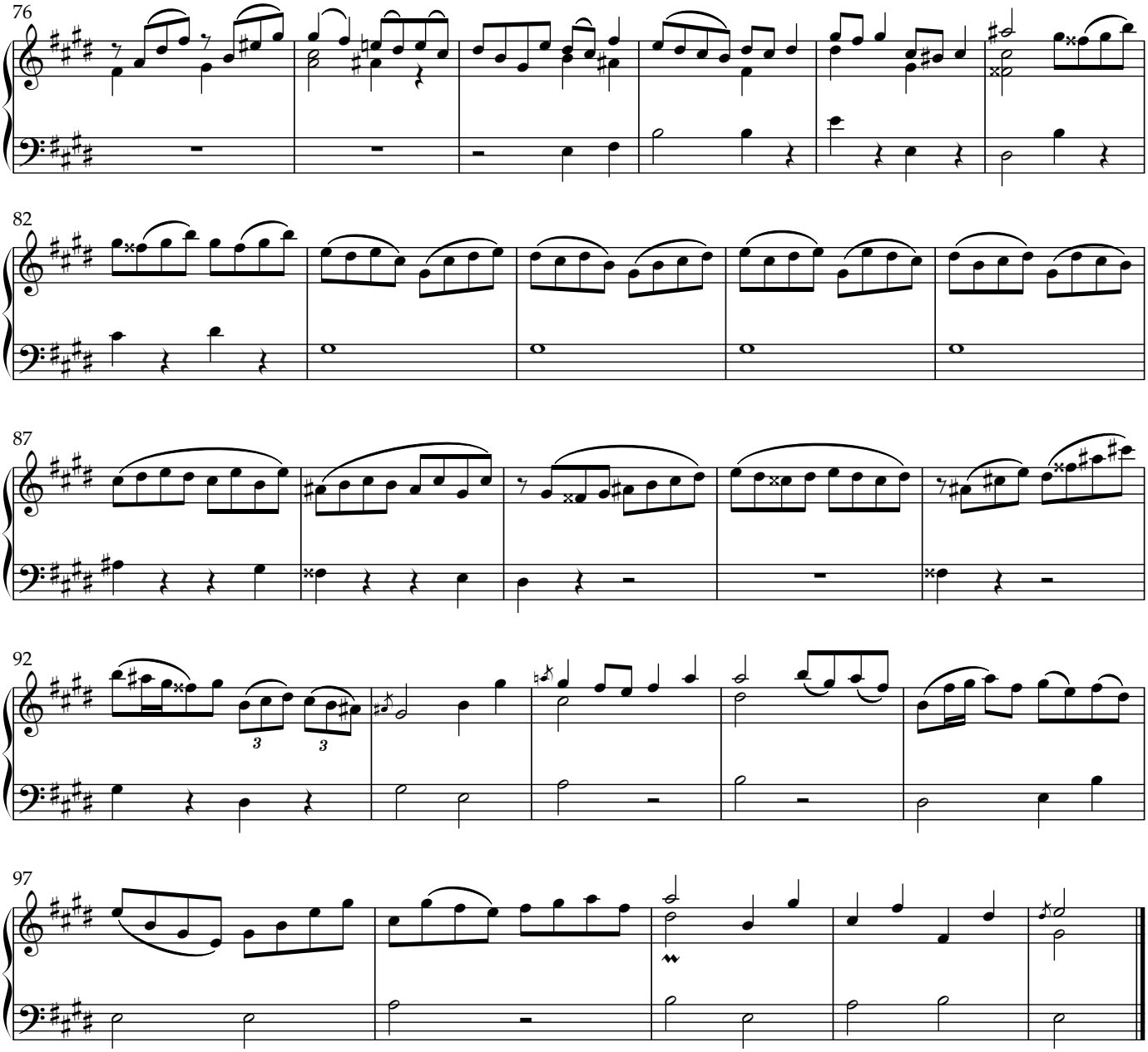


Violin Partita in E major (BWV 1006)
Gavotte & Rondeau

Johann Sebastian Bach (1685-1750)
Arranged for carillon by Carl Van Eyndhoven




36
42
48
54
59
64
tr
70

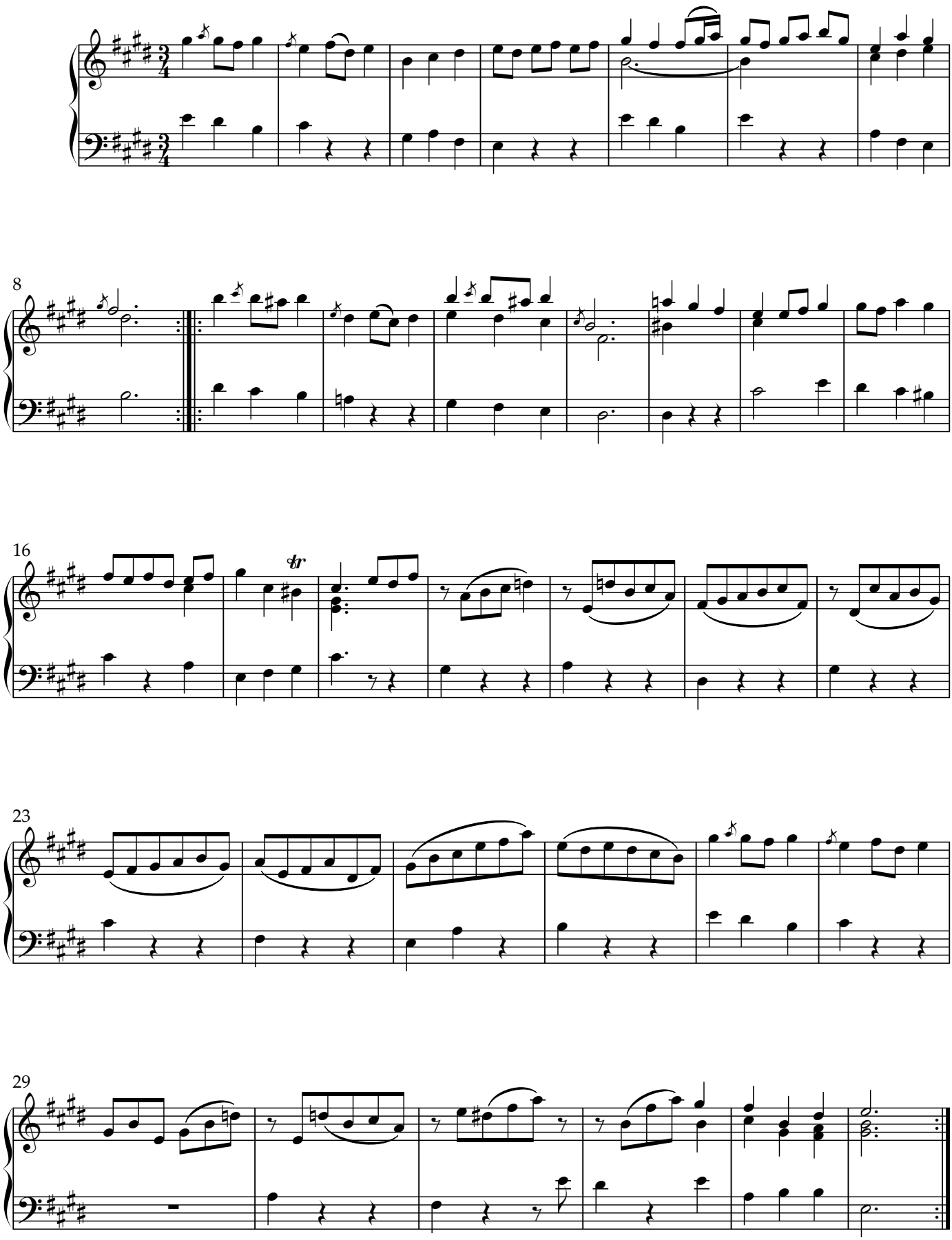

76
82
87
92
97

Violin Partita in E major (BWV 1006)

Menuet 1

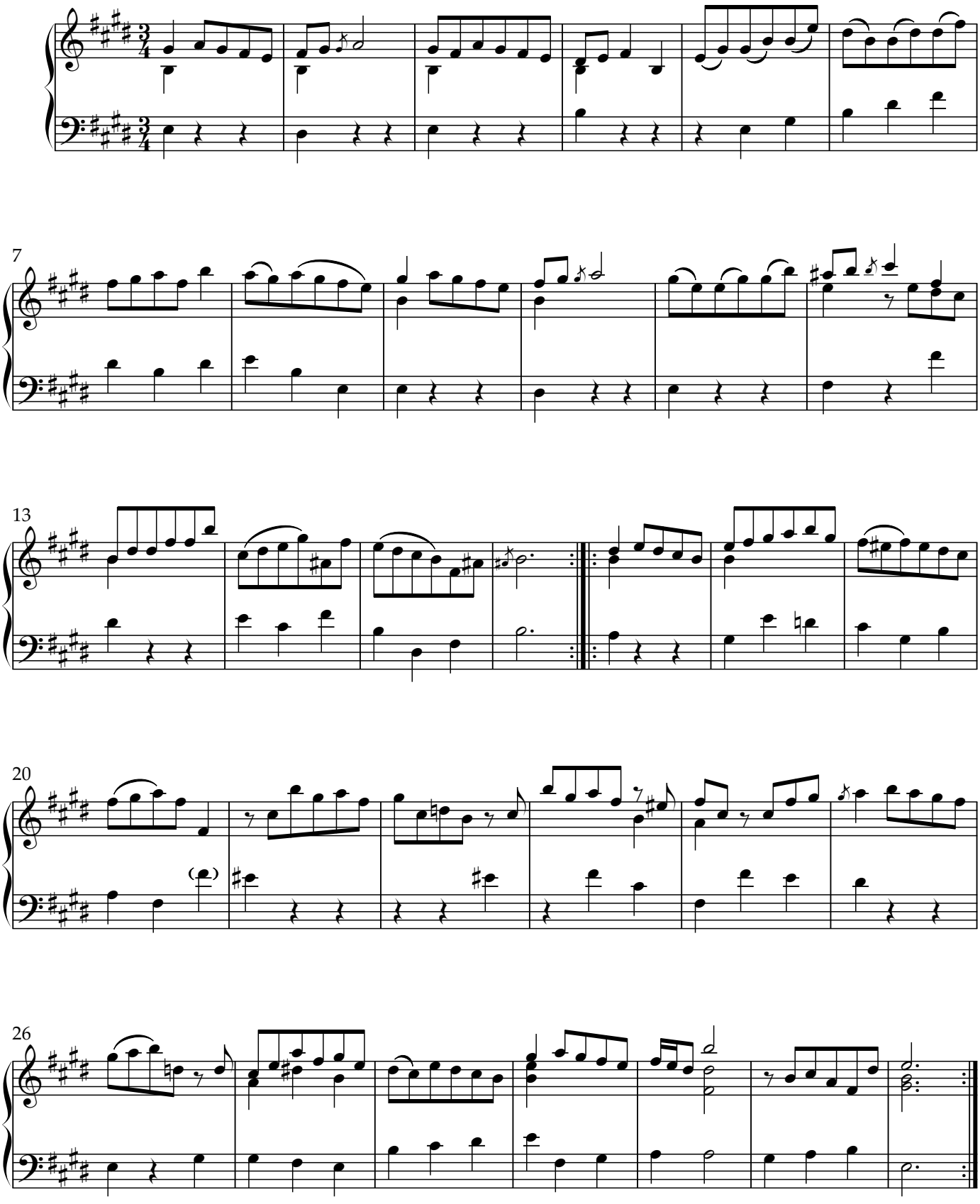
Johann Sebastian Bach (1685-1750)

Arranged for carillon by Carl Van Eyndhoven



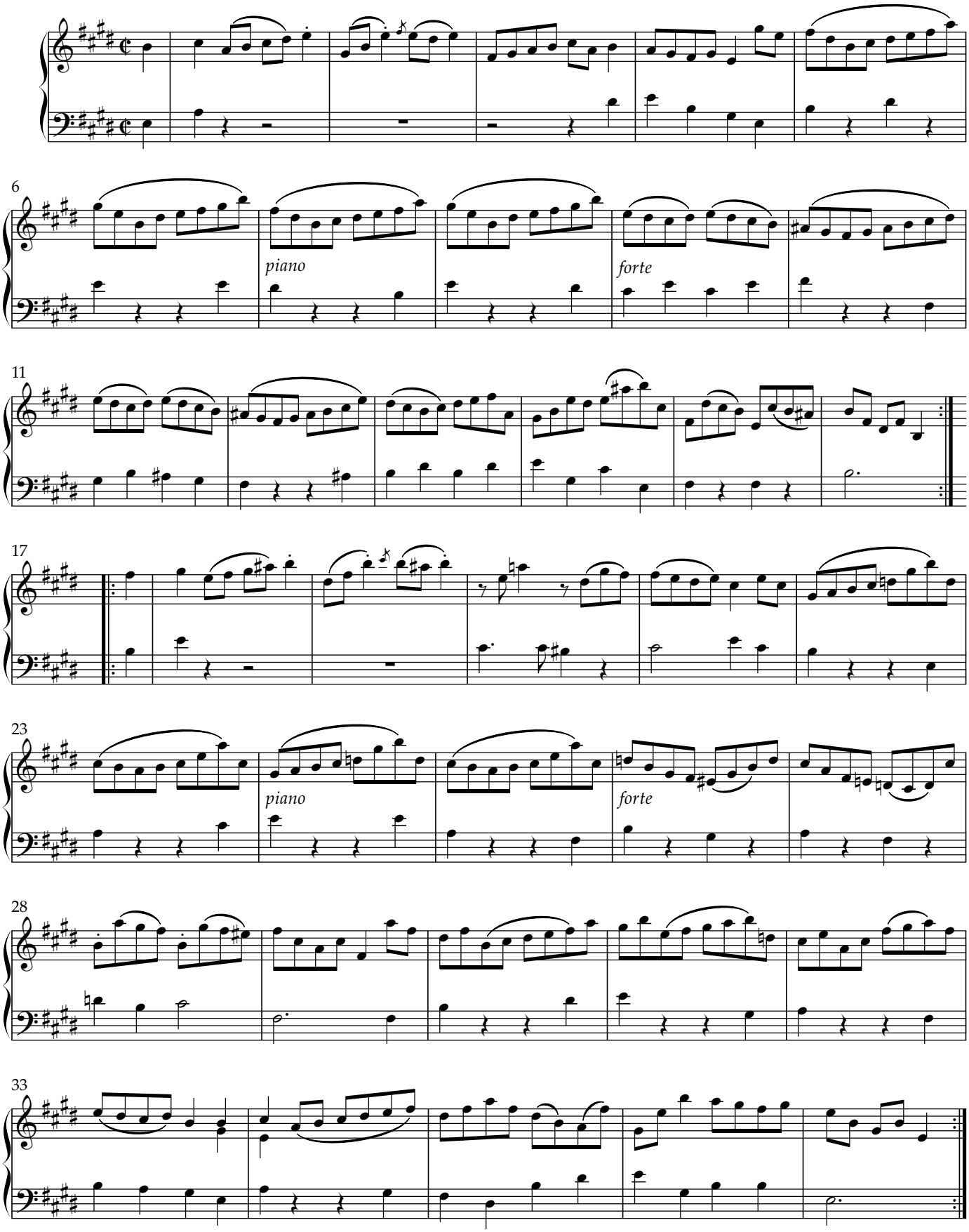
Violin Partita in E major (BWV 1006)
Menuet 2

Johann Sebastian Bach (1685-1750)
Arranged for carillon by Carl Van Eyndhoven



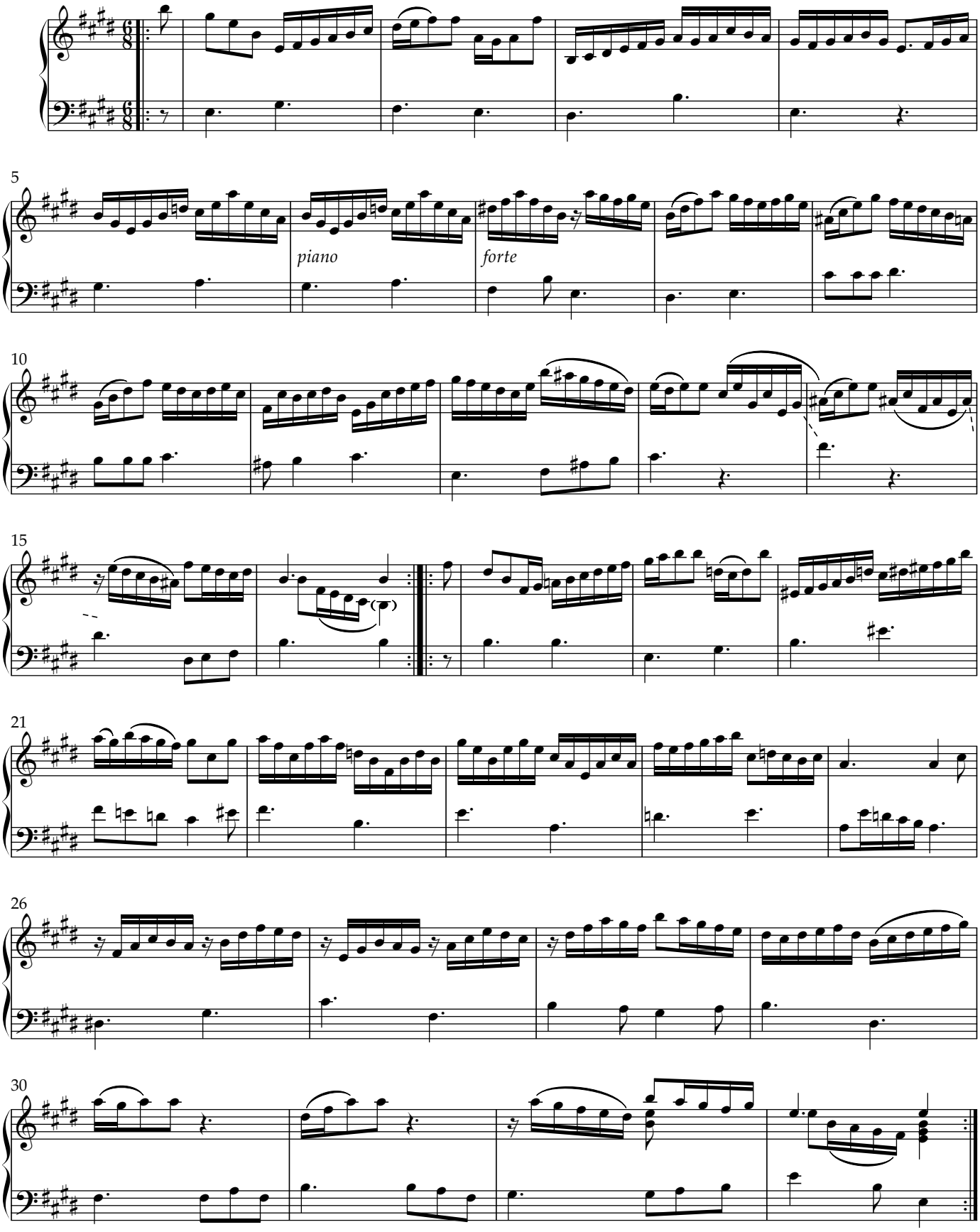
Violin Partita in E major (BWV 1006)
Bourrée

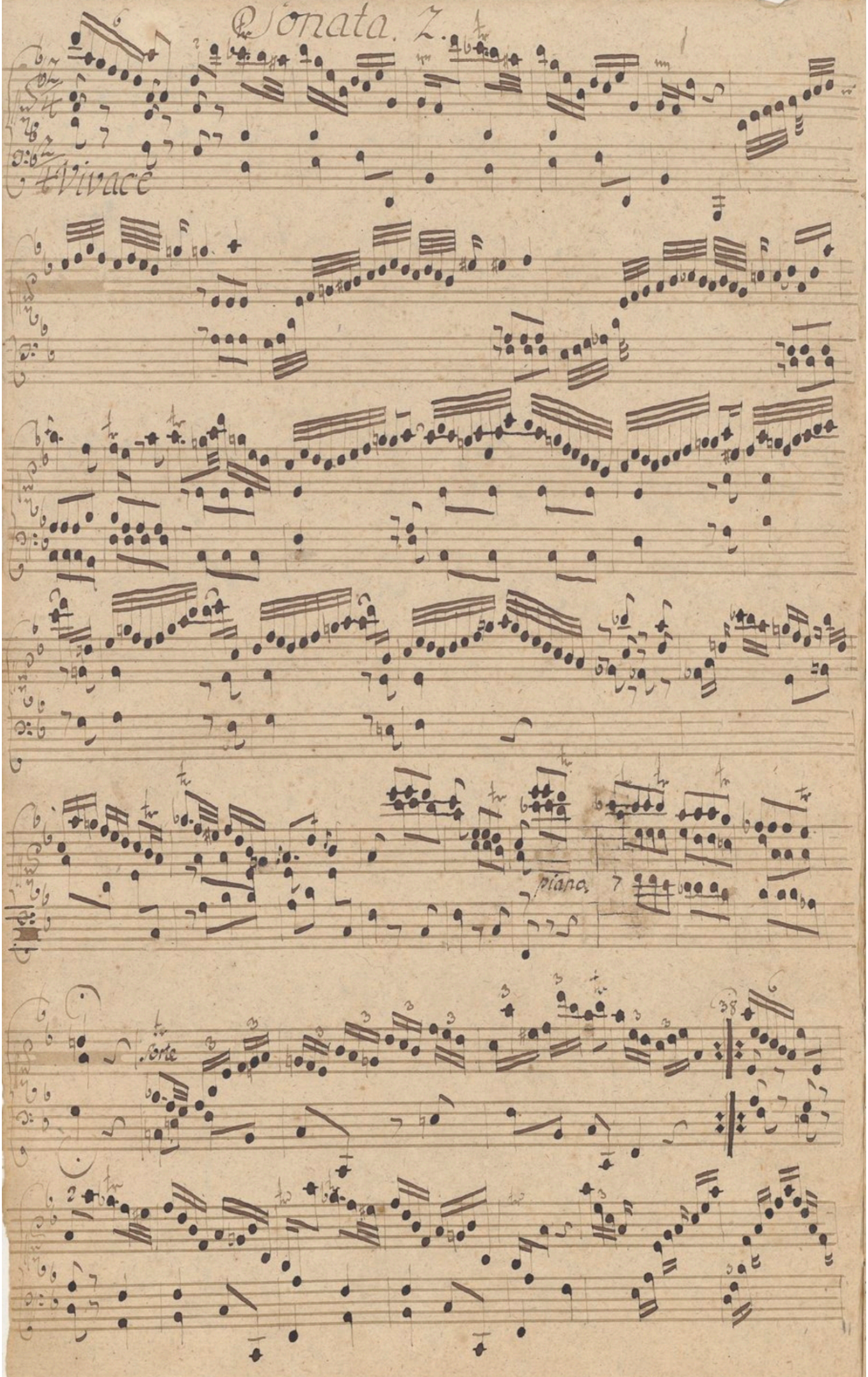
Johann Sebastian Bach (1685-1750)
Arranged for carillon by Carl Van Eyndhoven



Violin Partita in E major (BWV 1006)
Gigue

Johann Sebastian Bach (1685-1750)
Arranged for carillon by Carl Van Eyndhoven

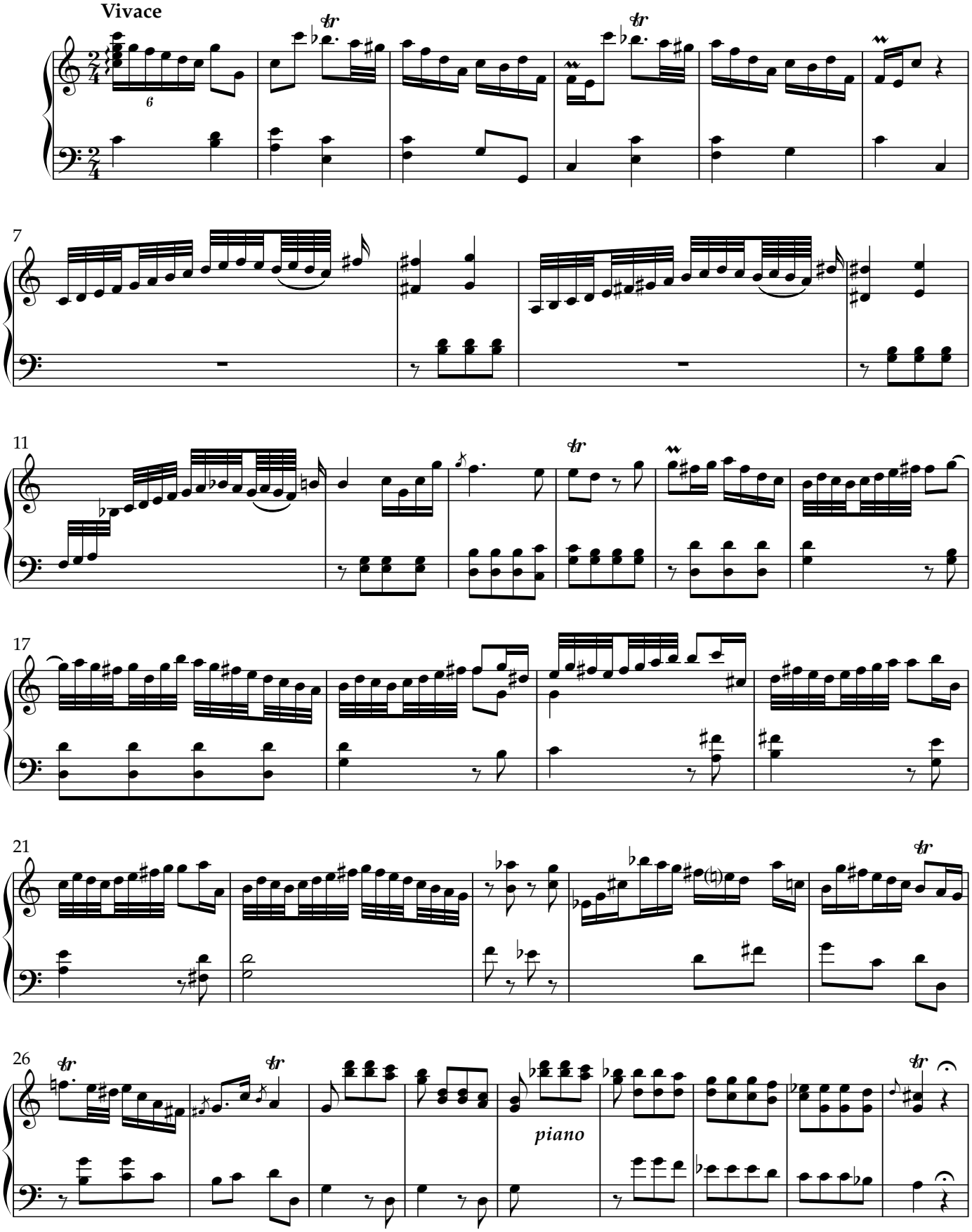


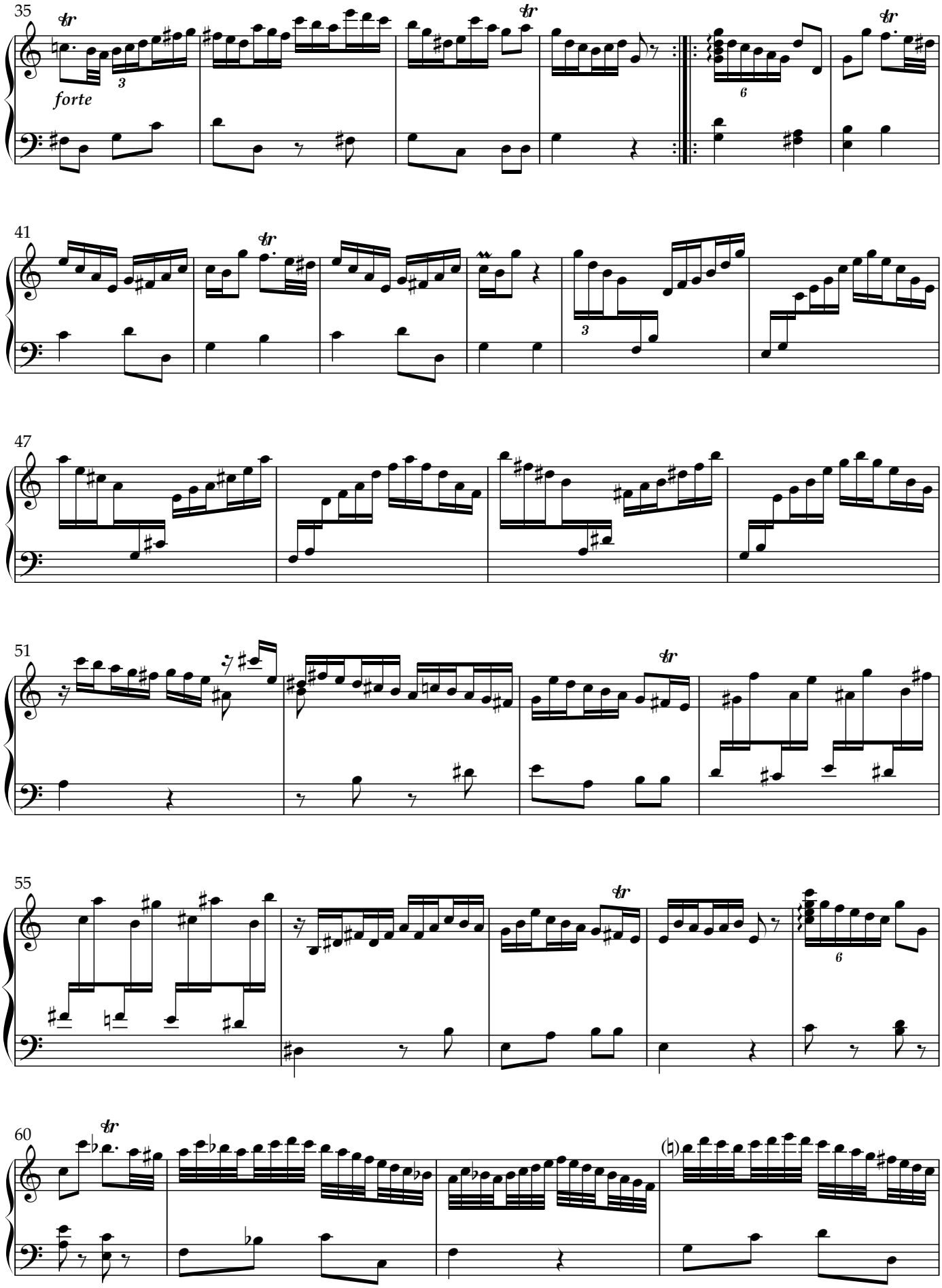

Sonata. 7.
Vivace
piano
forte

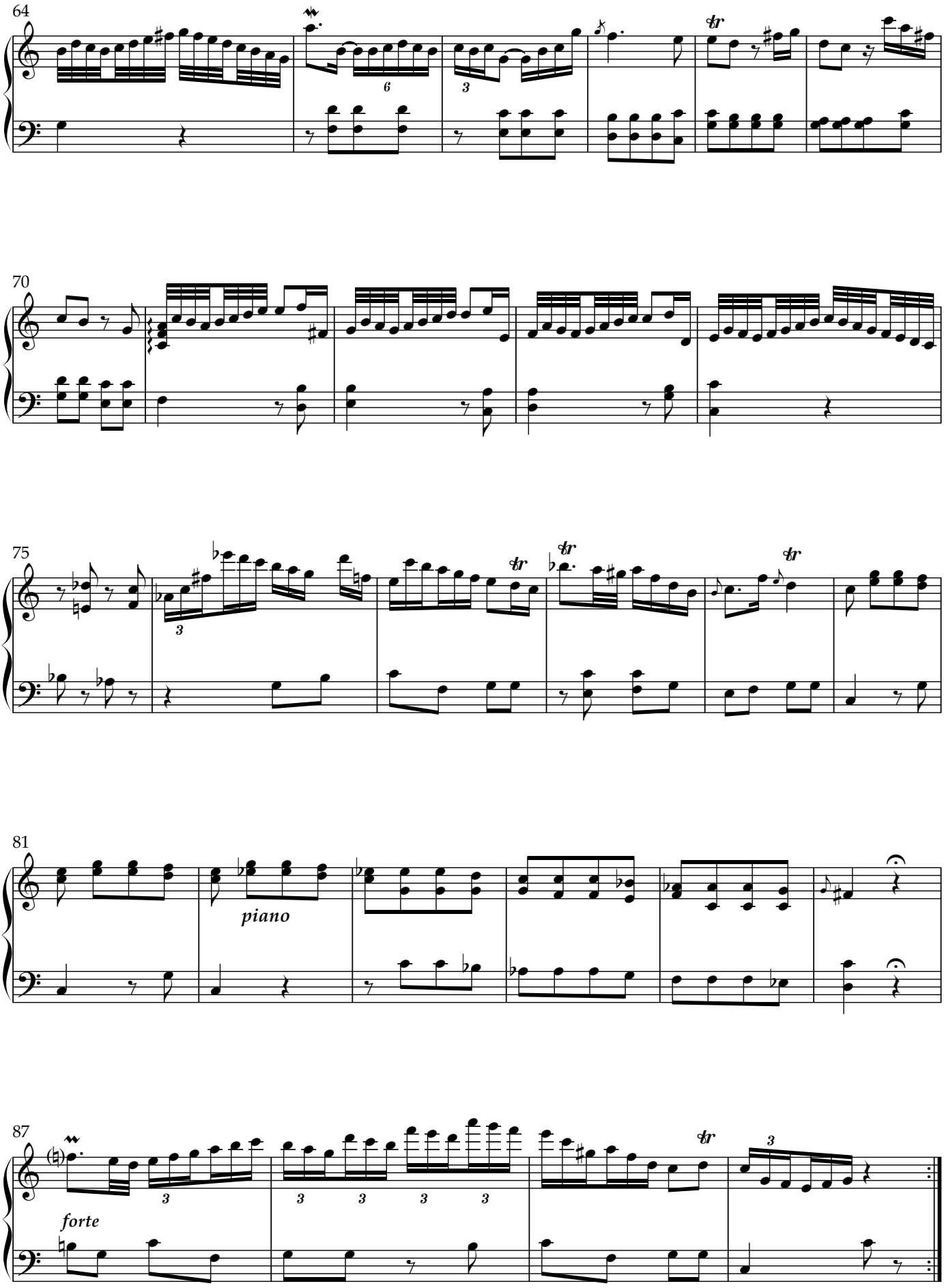
Sonata in B flat major

(Die Pruissischen Sonaten)

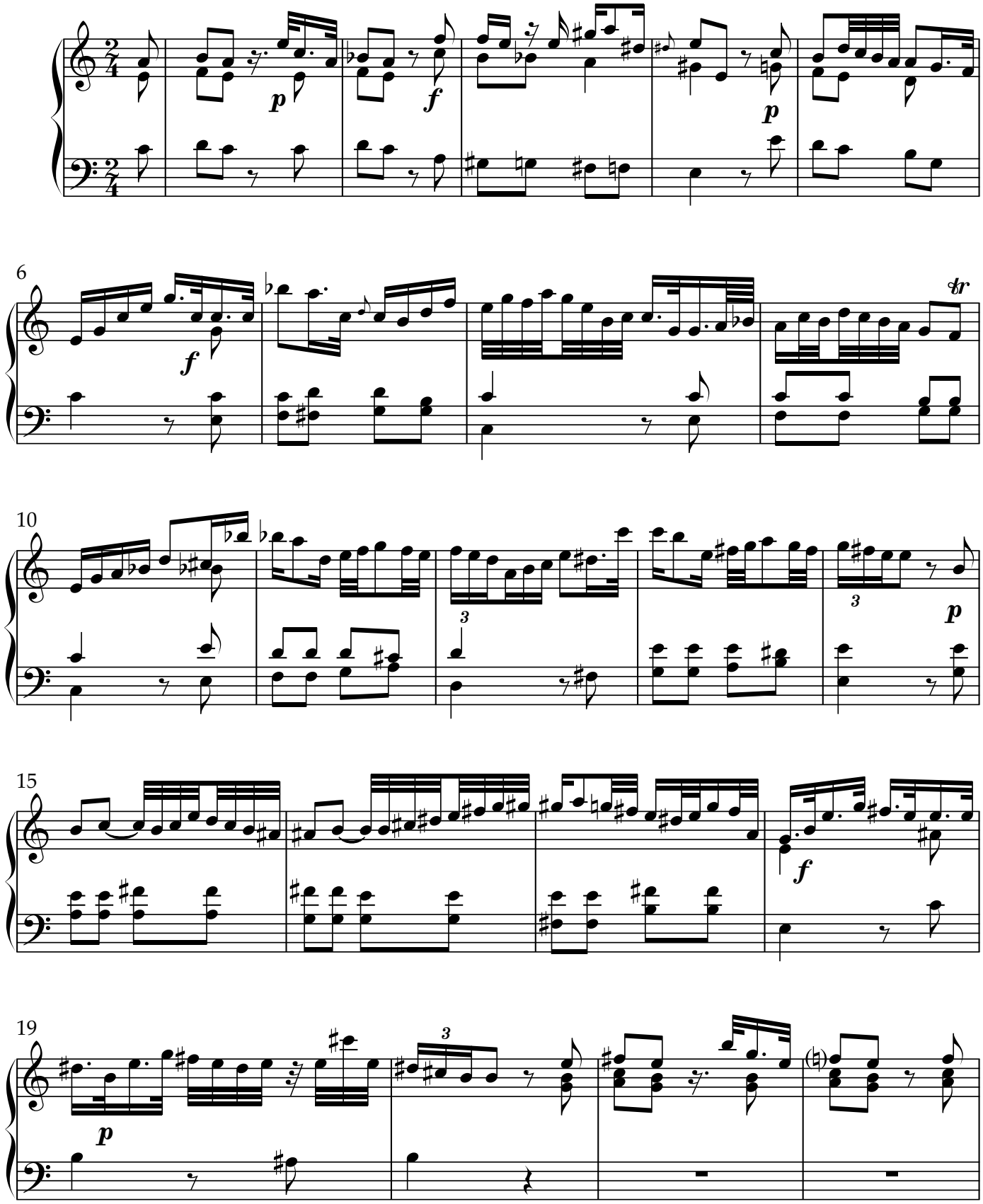
Carl Philipp Emanuel Bach (1714-1788)
Arranged for carillon by Carl Van Eyndhoven

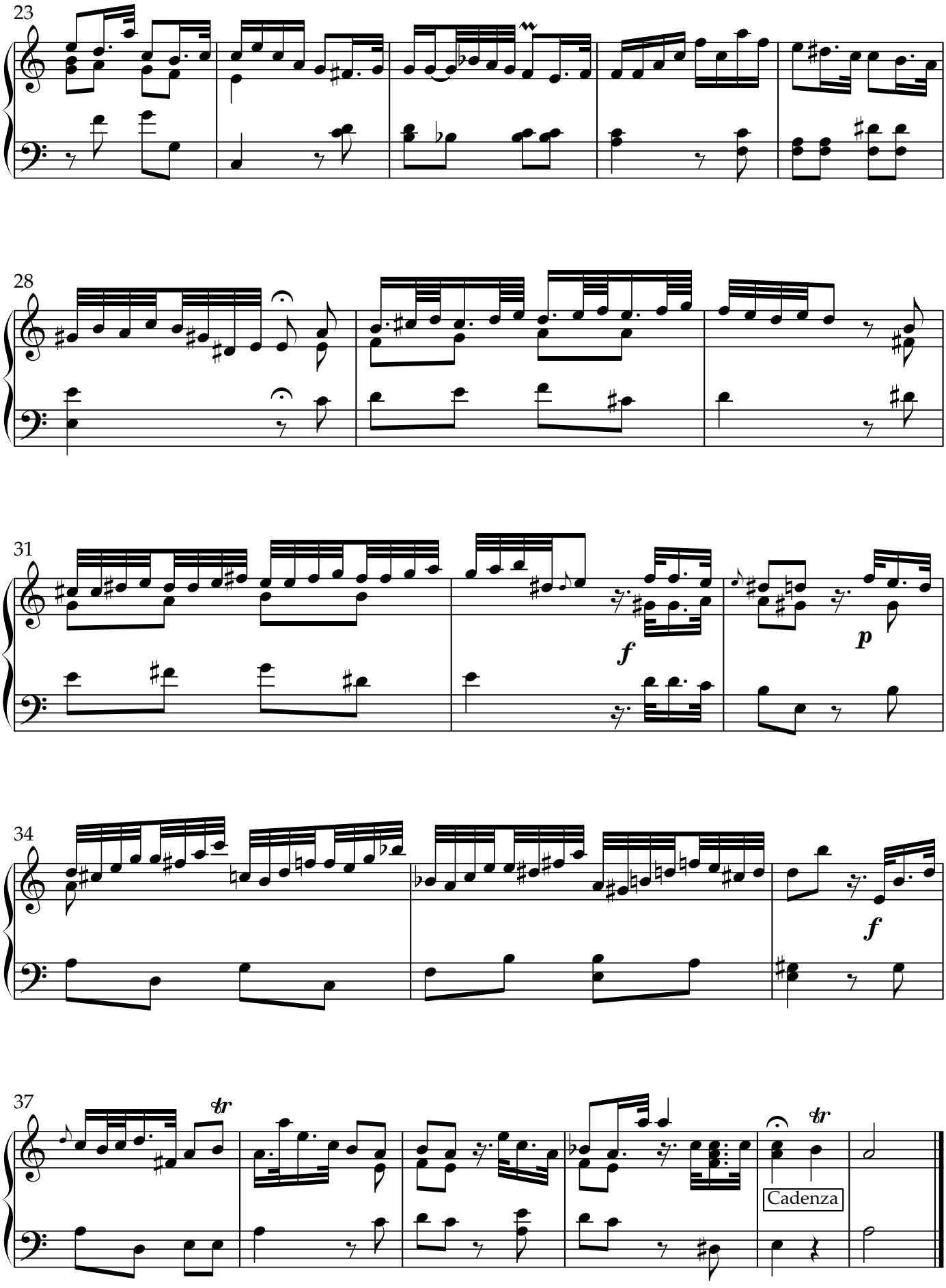


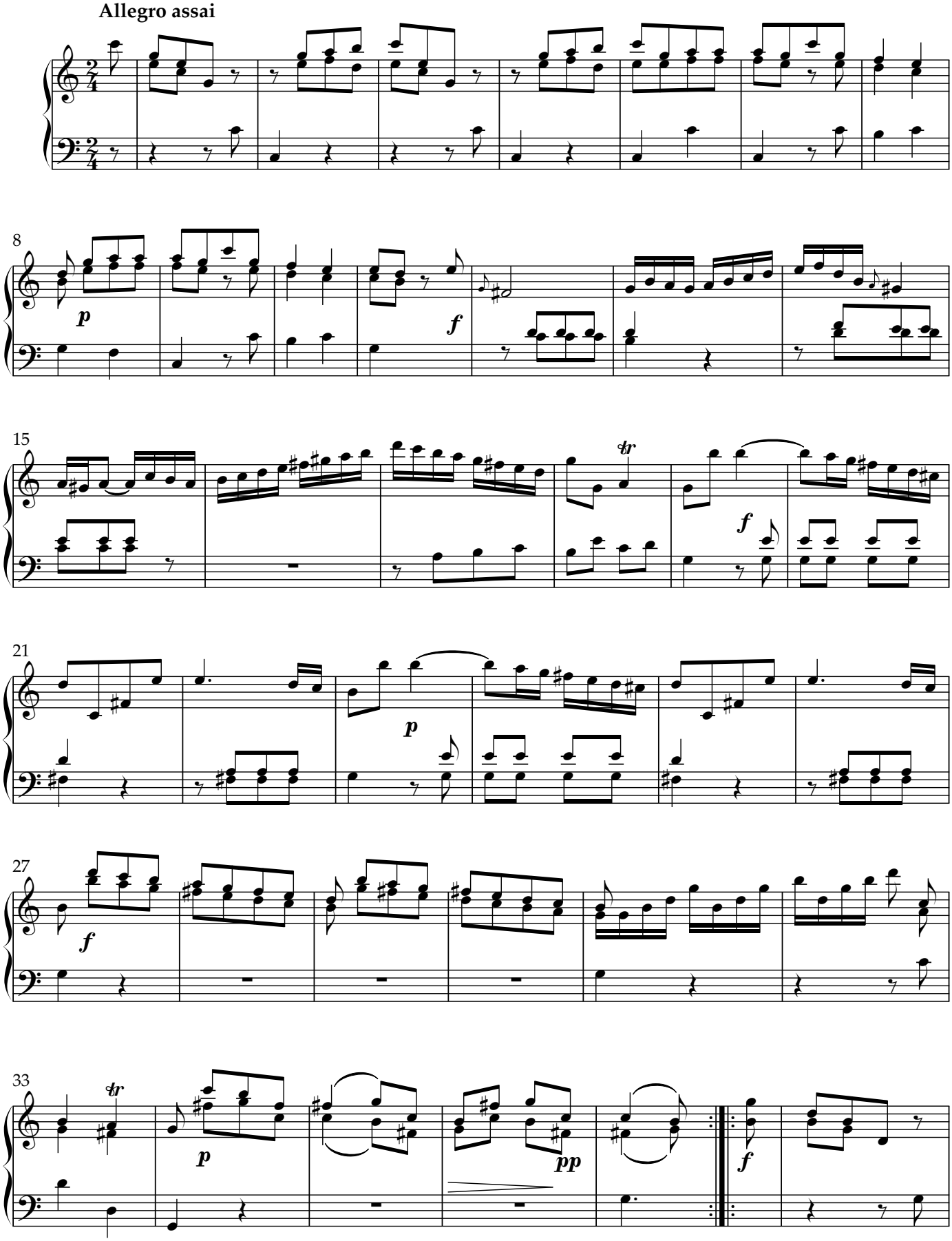

35
forte
41
47
51
55
60

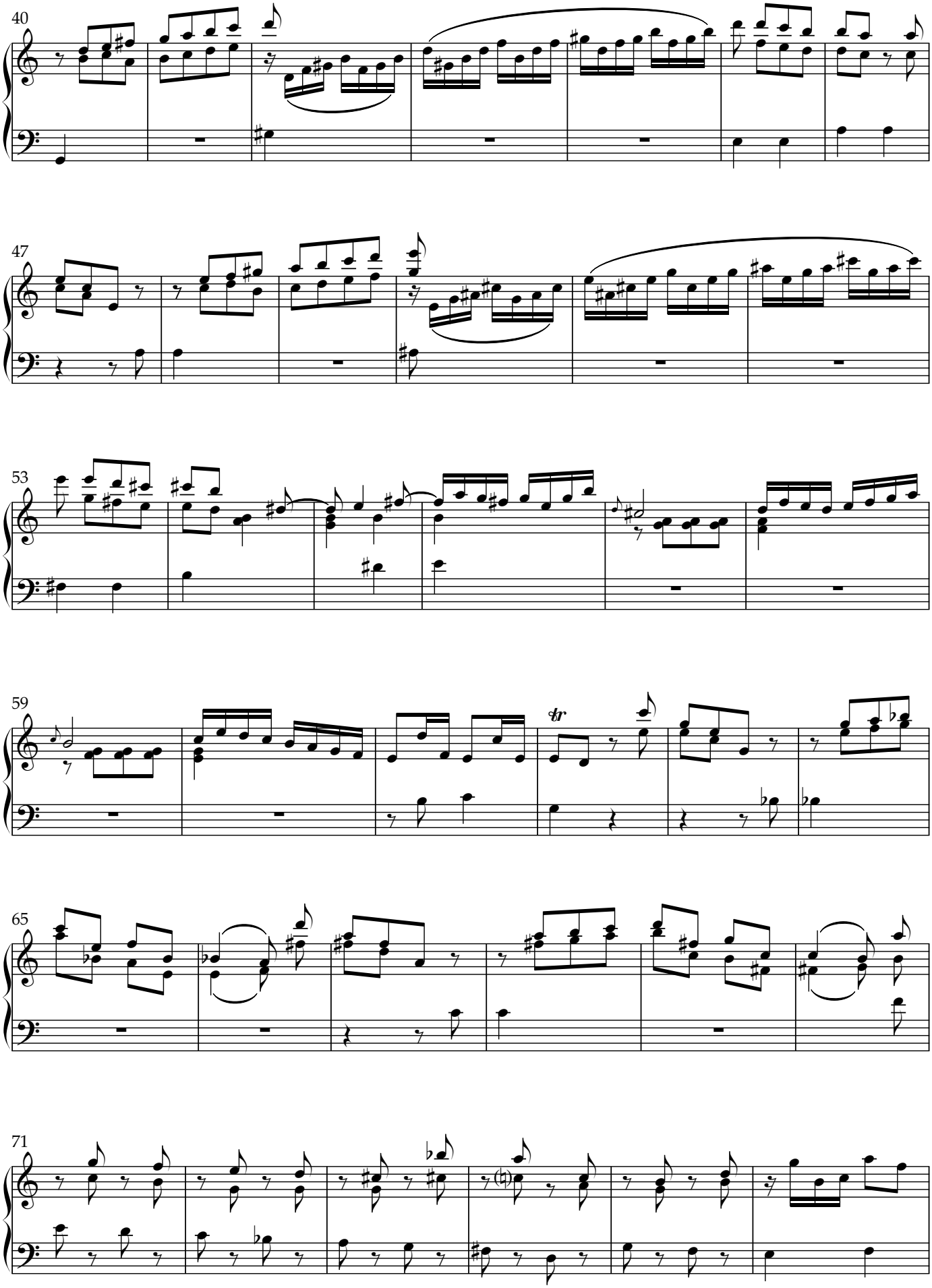

64
70
75
81
piano
87
forte

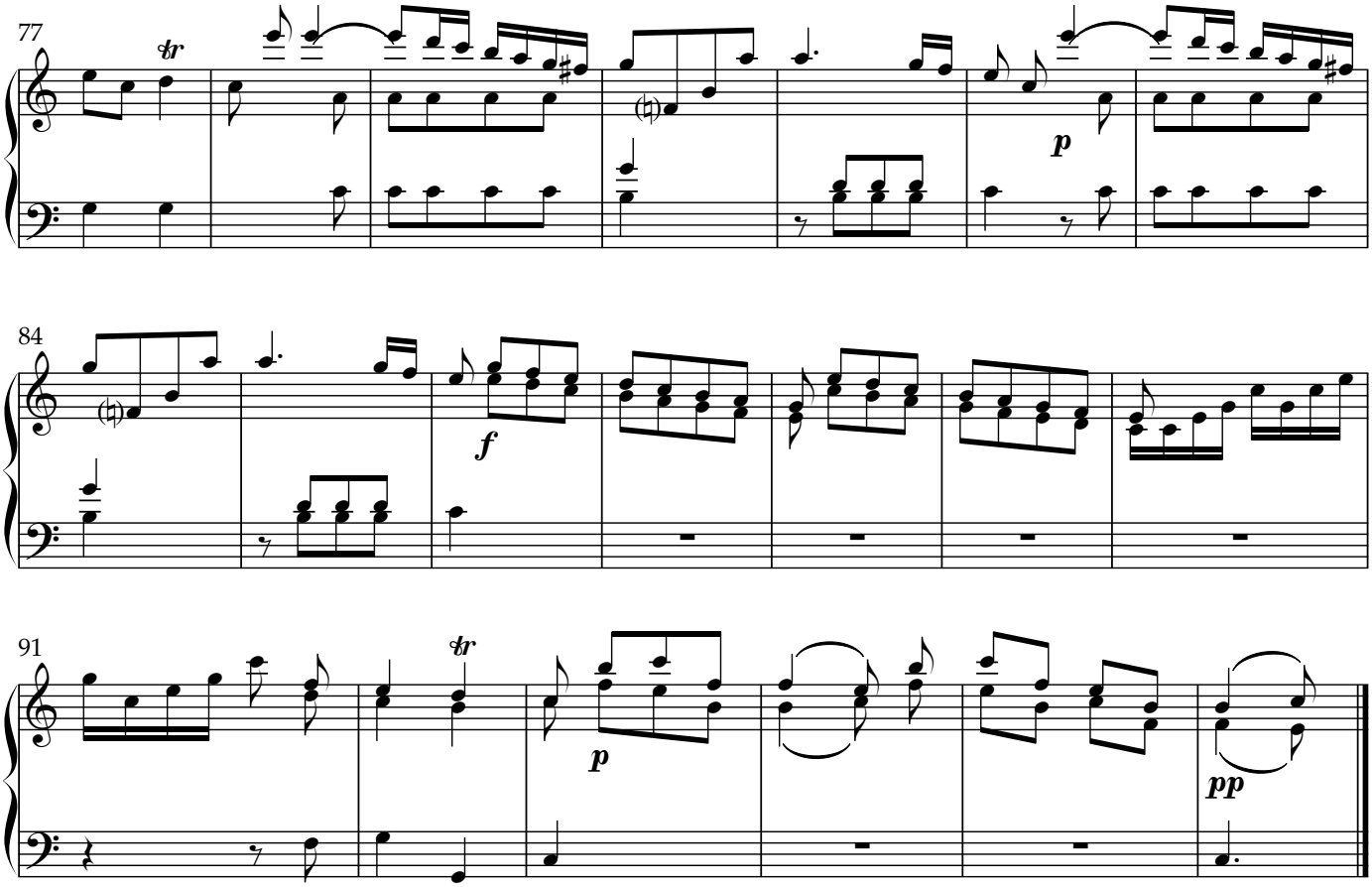
Adagio




23
28
31
f
p
34
f
37
Cadenza

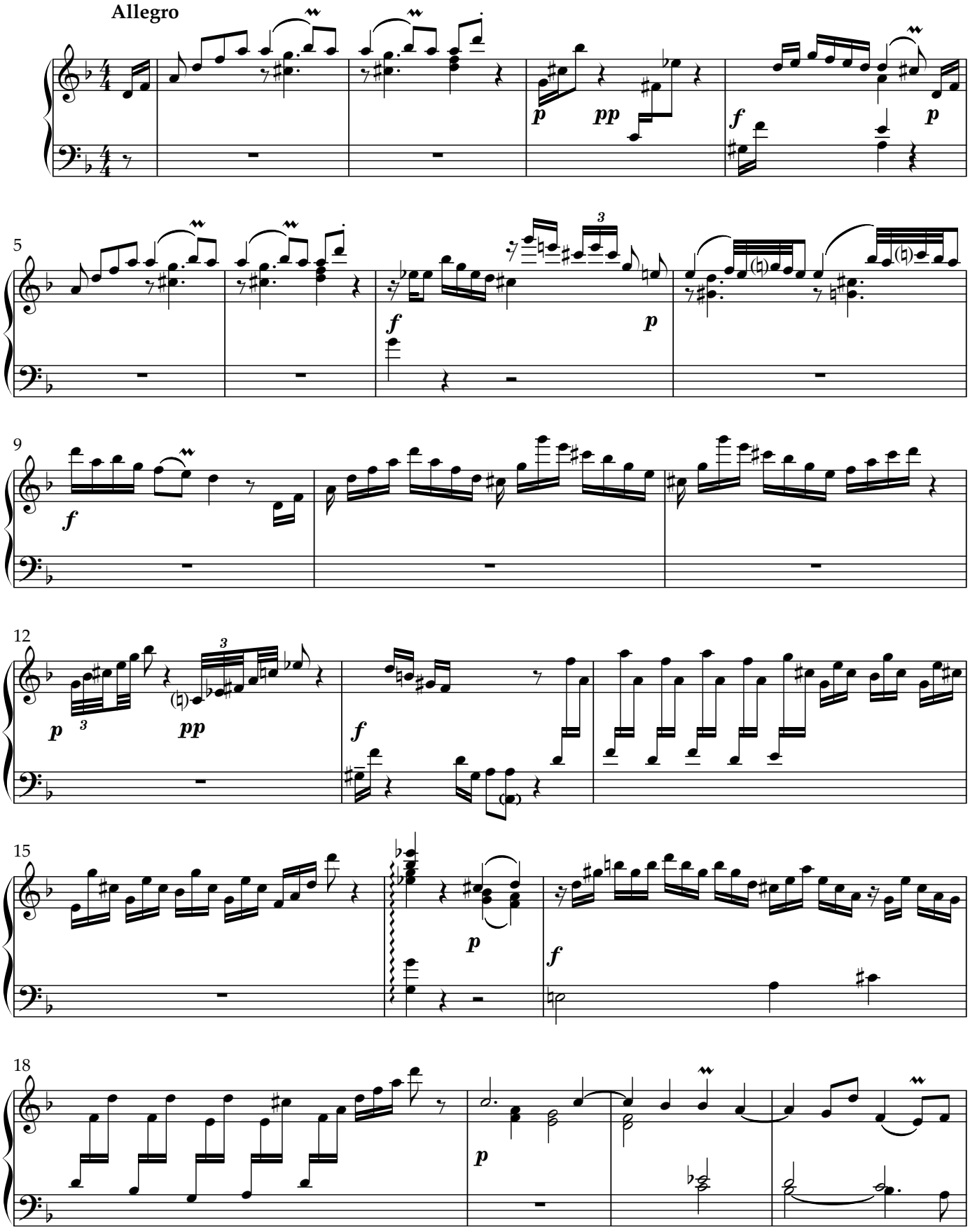

Allegro assai
8
15
21
27
33

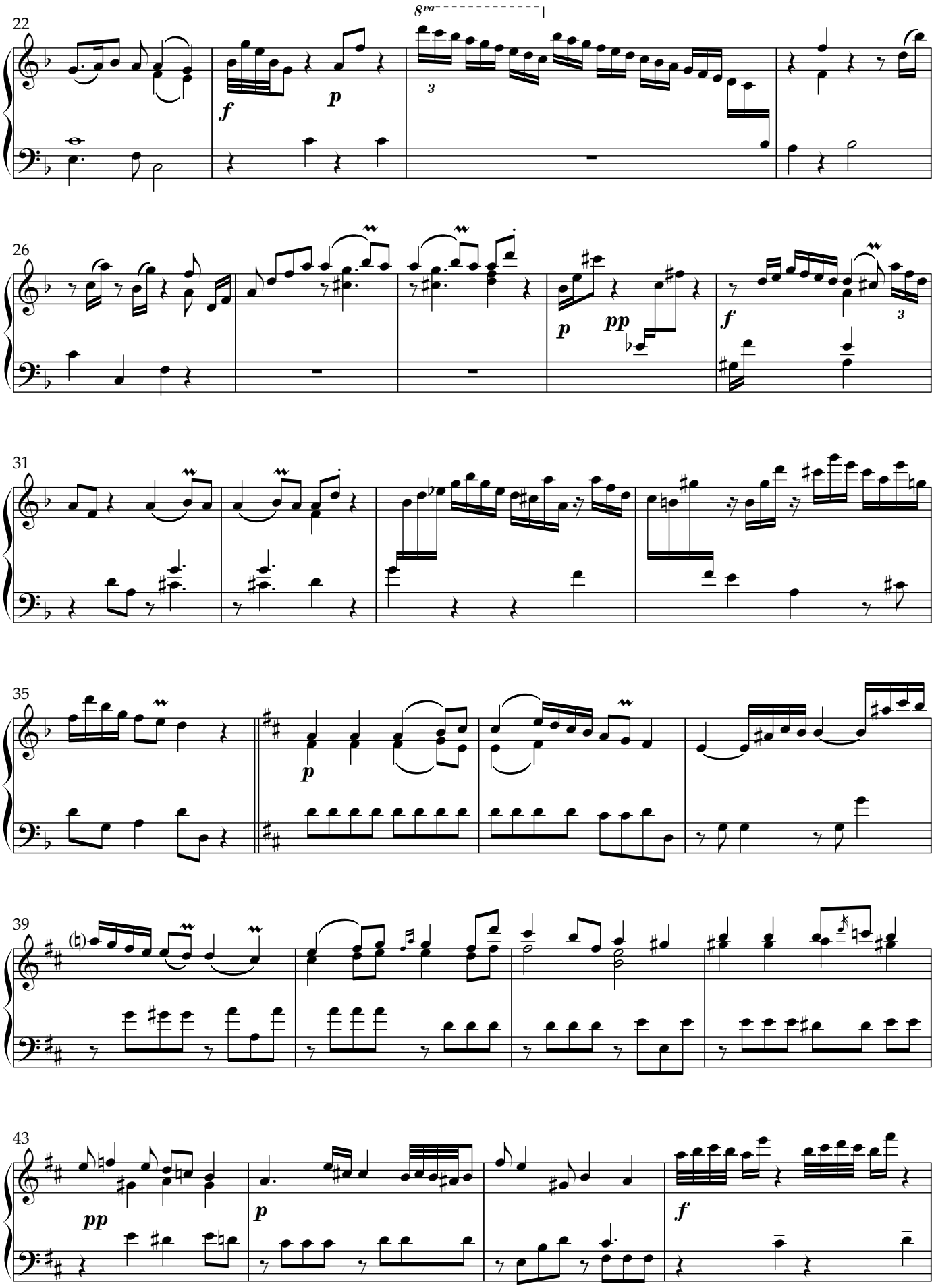

40
47
53
59
65
71

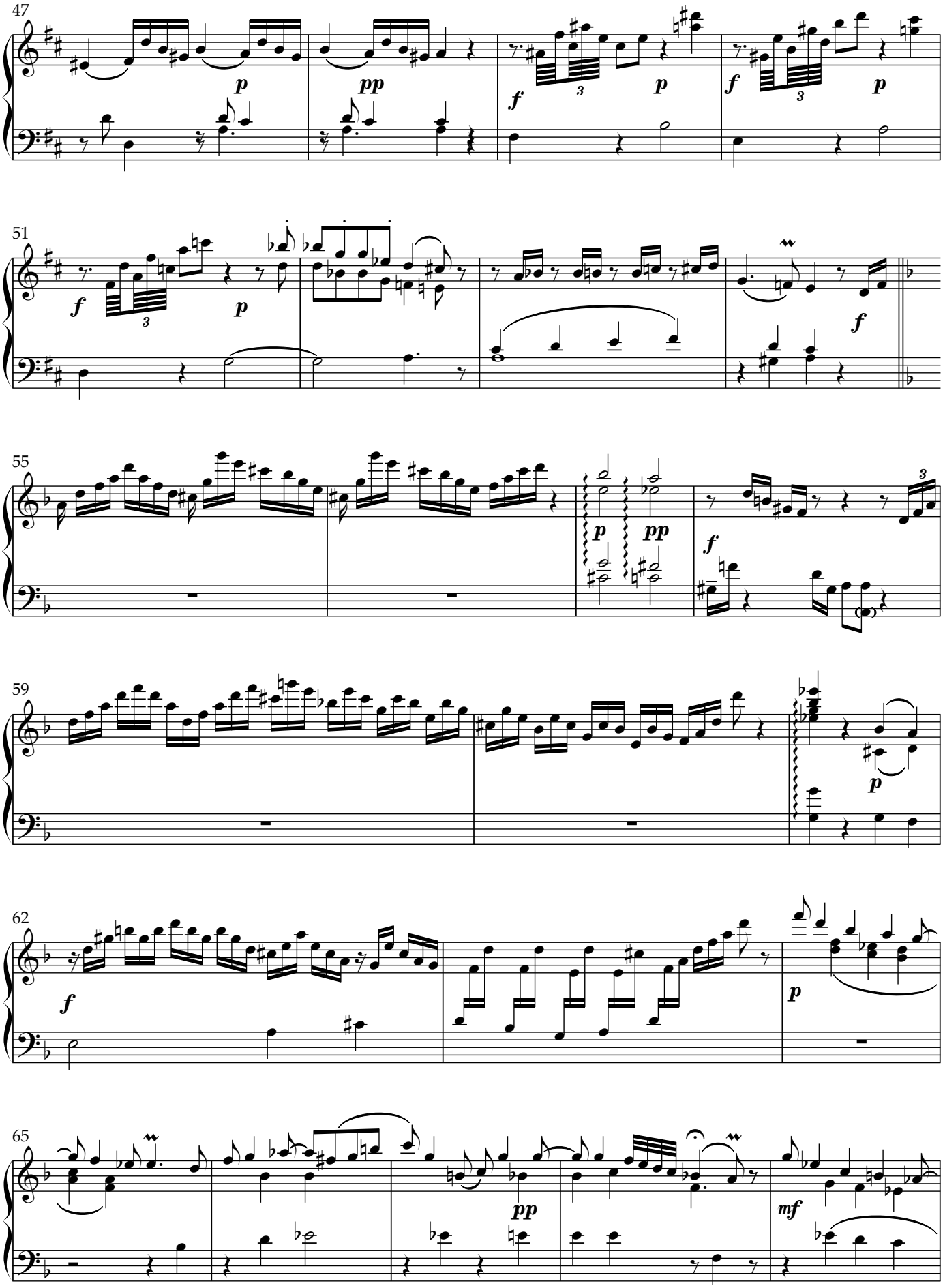

77
84
91
p
f
p
pp

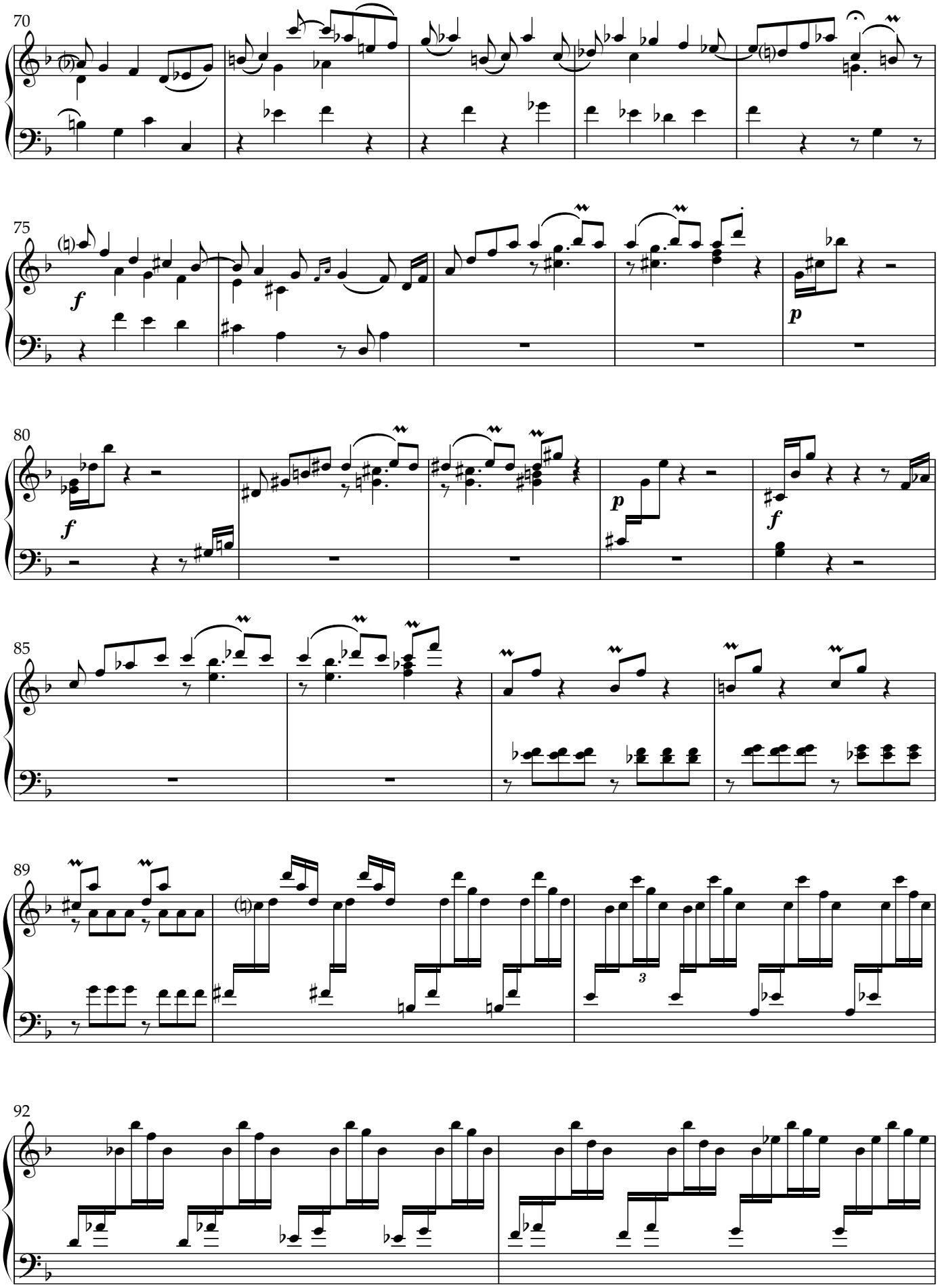
Rondo in C minor (Wq 59/4)

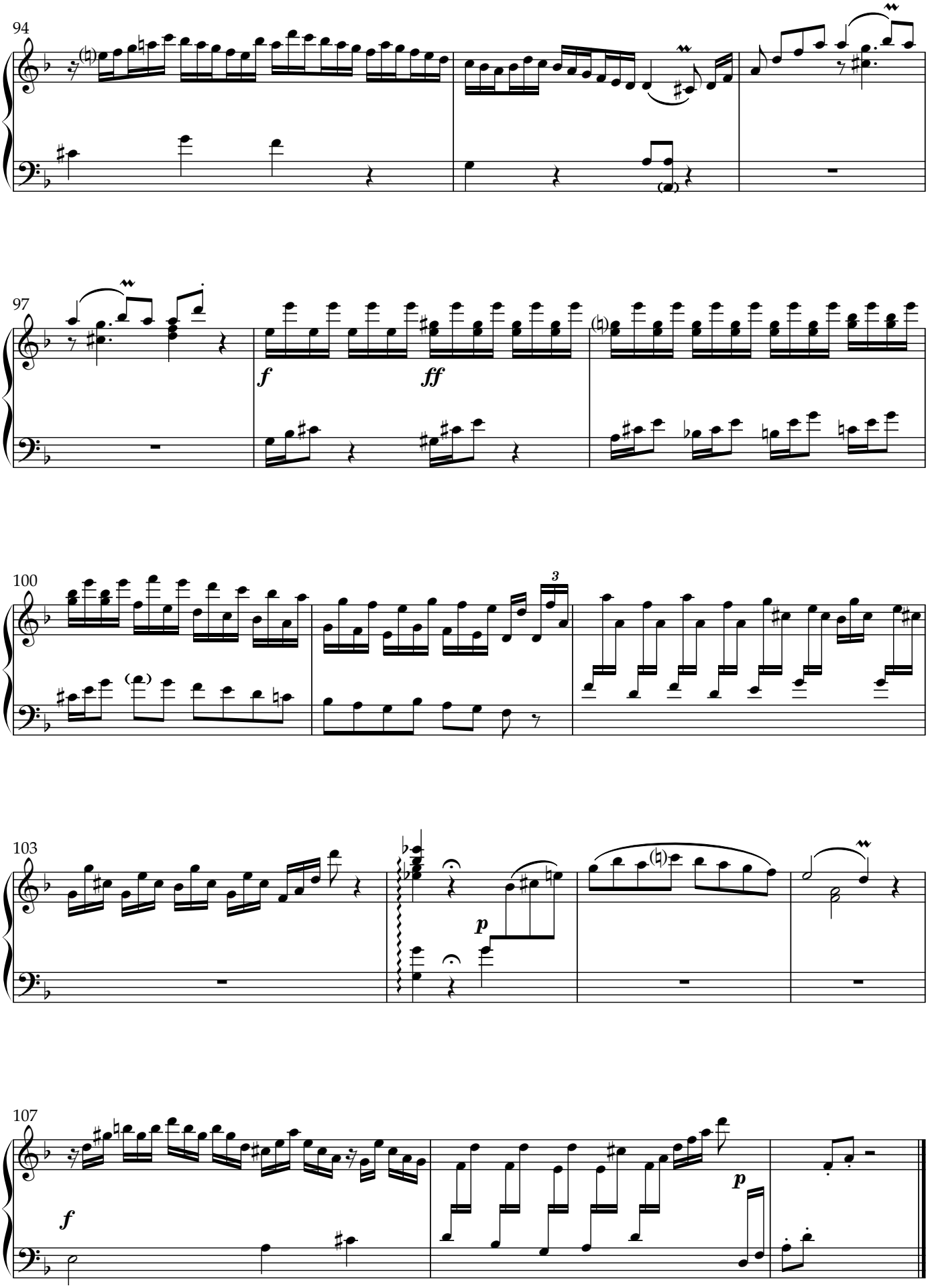
Carl Philipp Emanuel Bach (1714-1788)
Arranged for carillon by Carl Van Eyndhoven




22
8va
f
p
26
p
pp
f
31
p
35
p
39
43
pp
p
f


47
51
55
59
62
65


70
75
f
p
80
f
p
f
85
89
3
92


94
97
f
ff
100
3
103
p
107
f
p

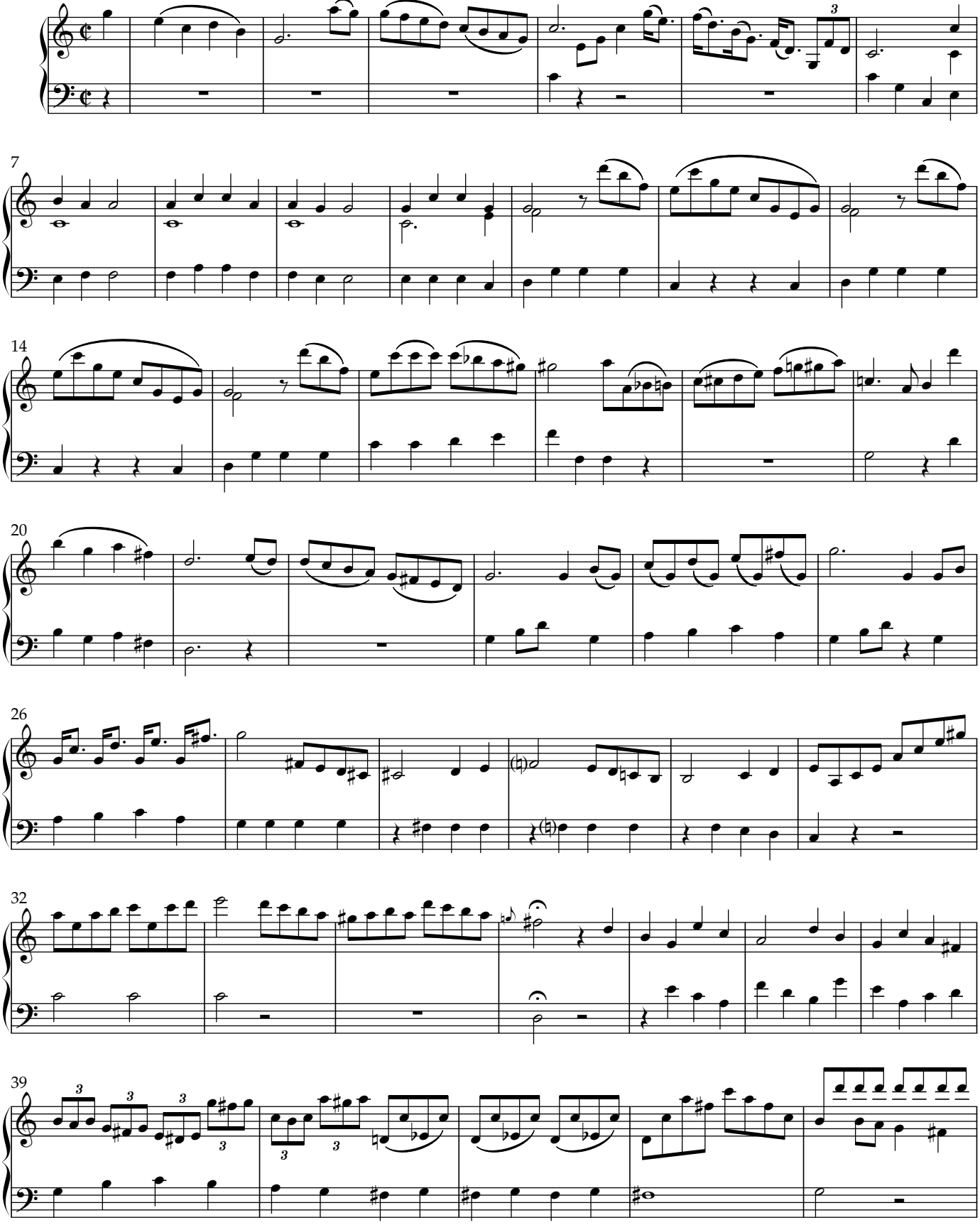
Sonata III in C

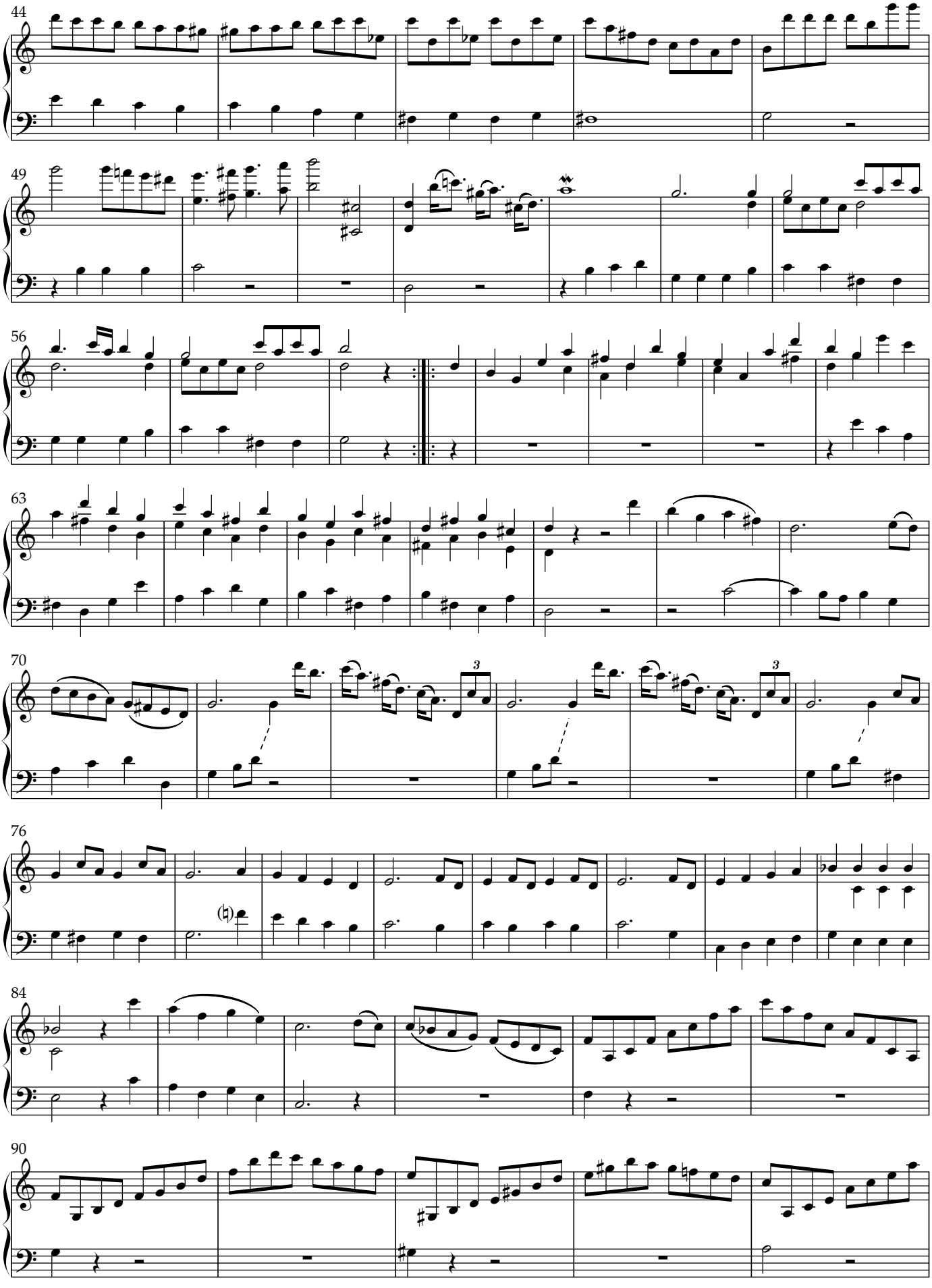
(Six sonates à violon seul avec la basse)

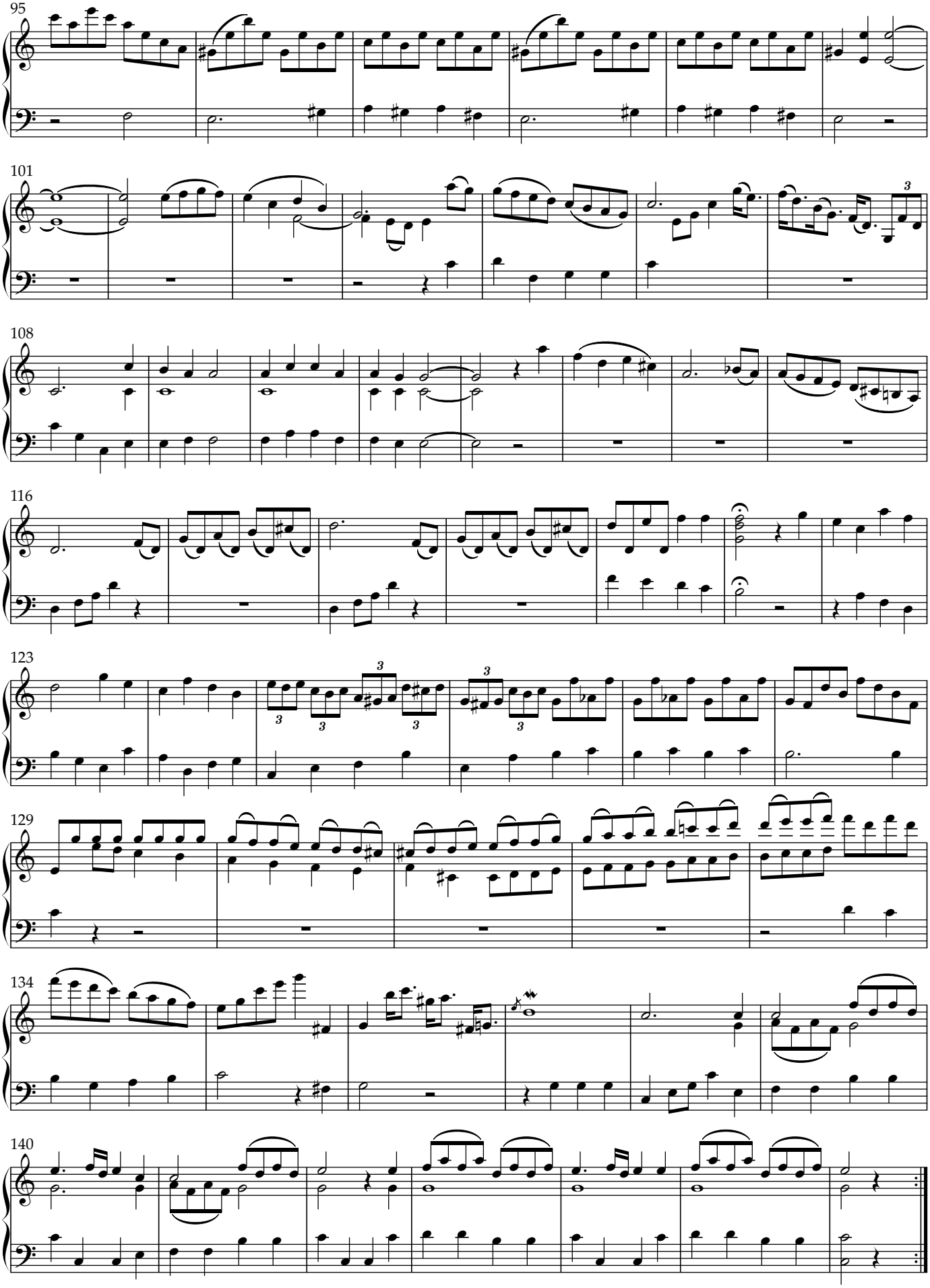
Joseph Haydn (1732-1809)

Arranged for carillon by Carl Van Eyndhoven

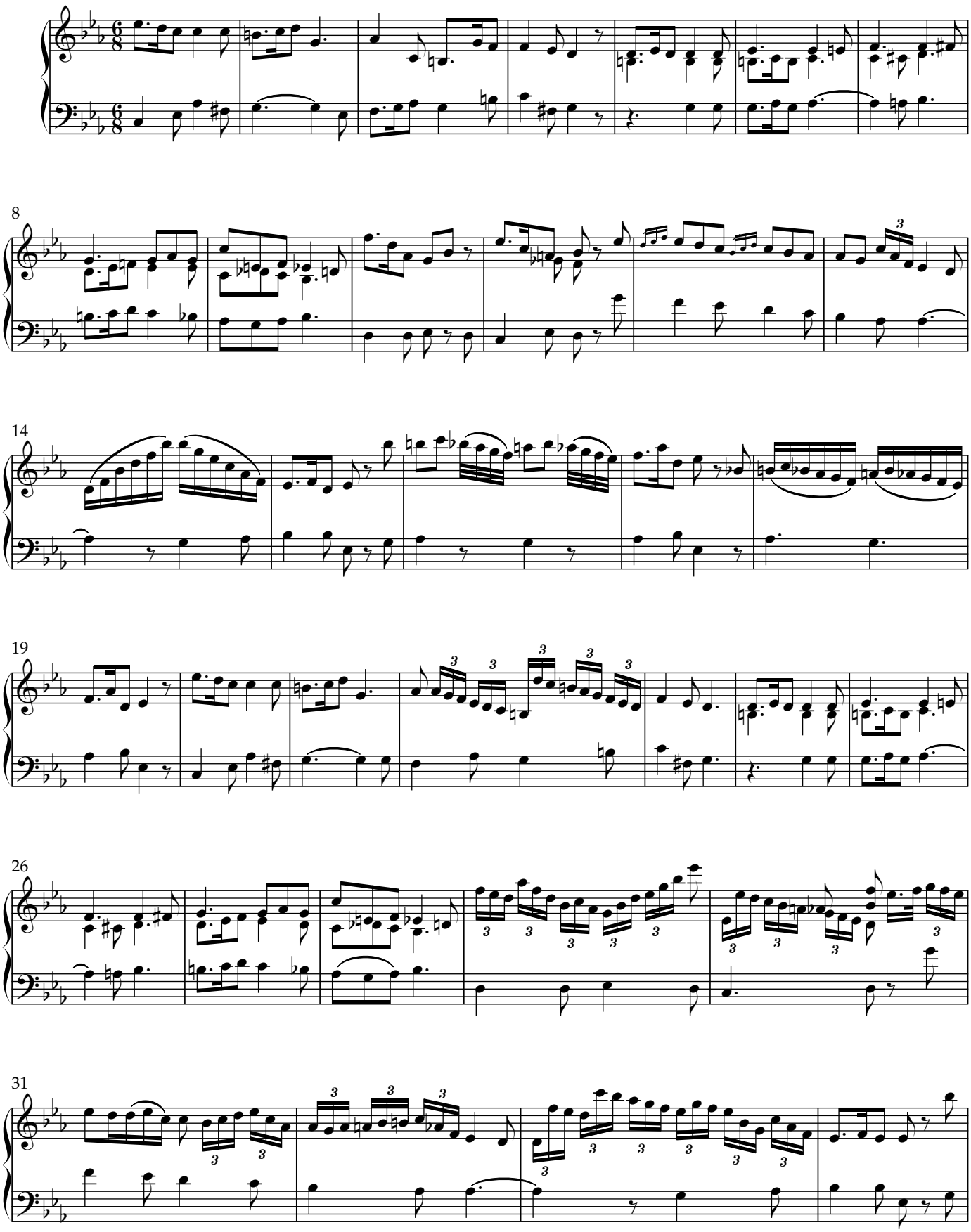
Allegro

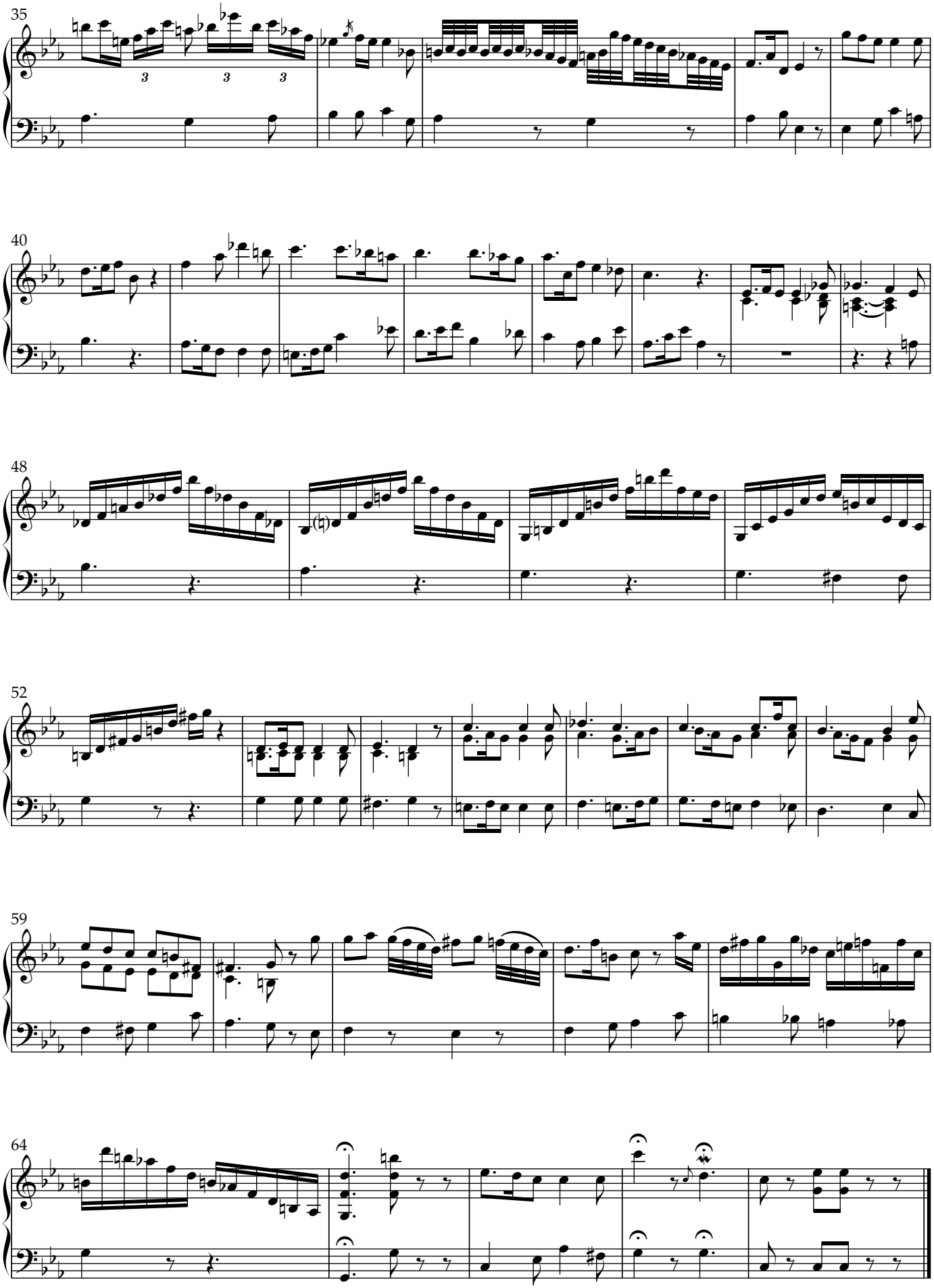



44
49
56
63
70
76
84
90


95
101
108
116
123
129
134
140

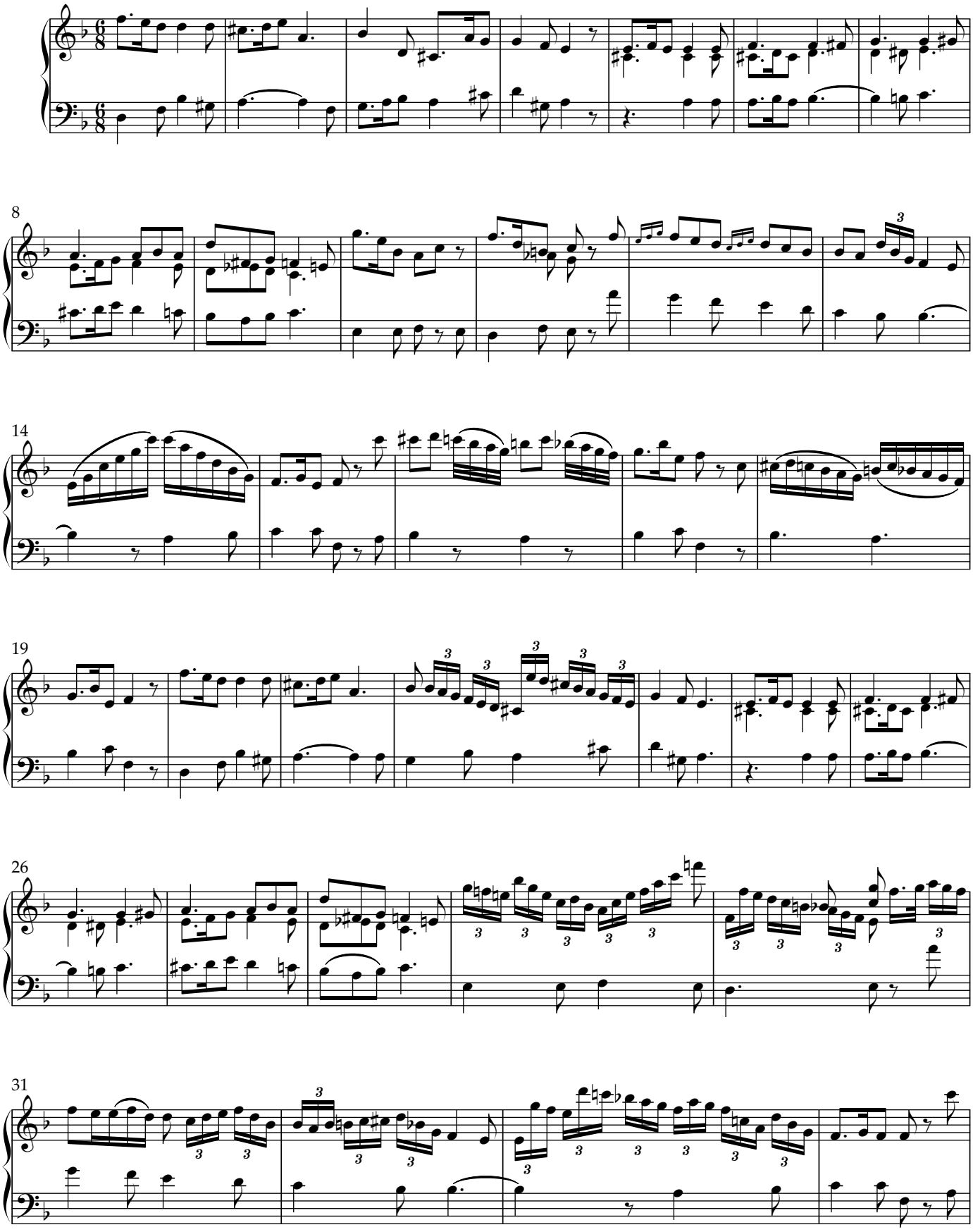
Adagio

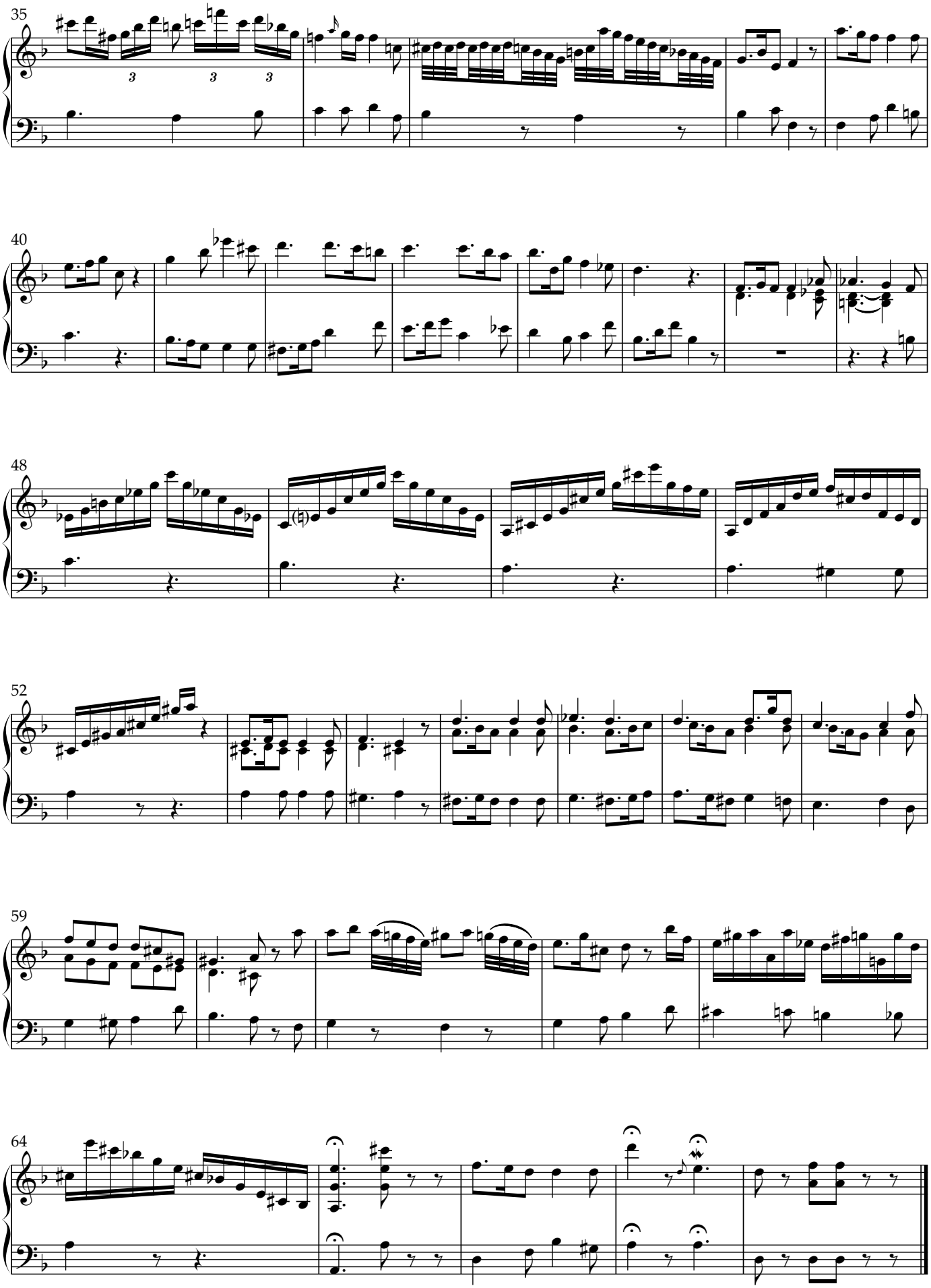



35
40
48
52
59
64

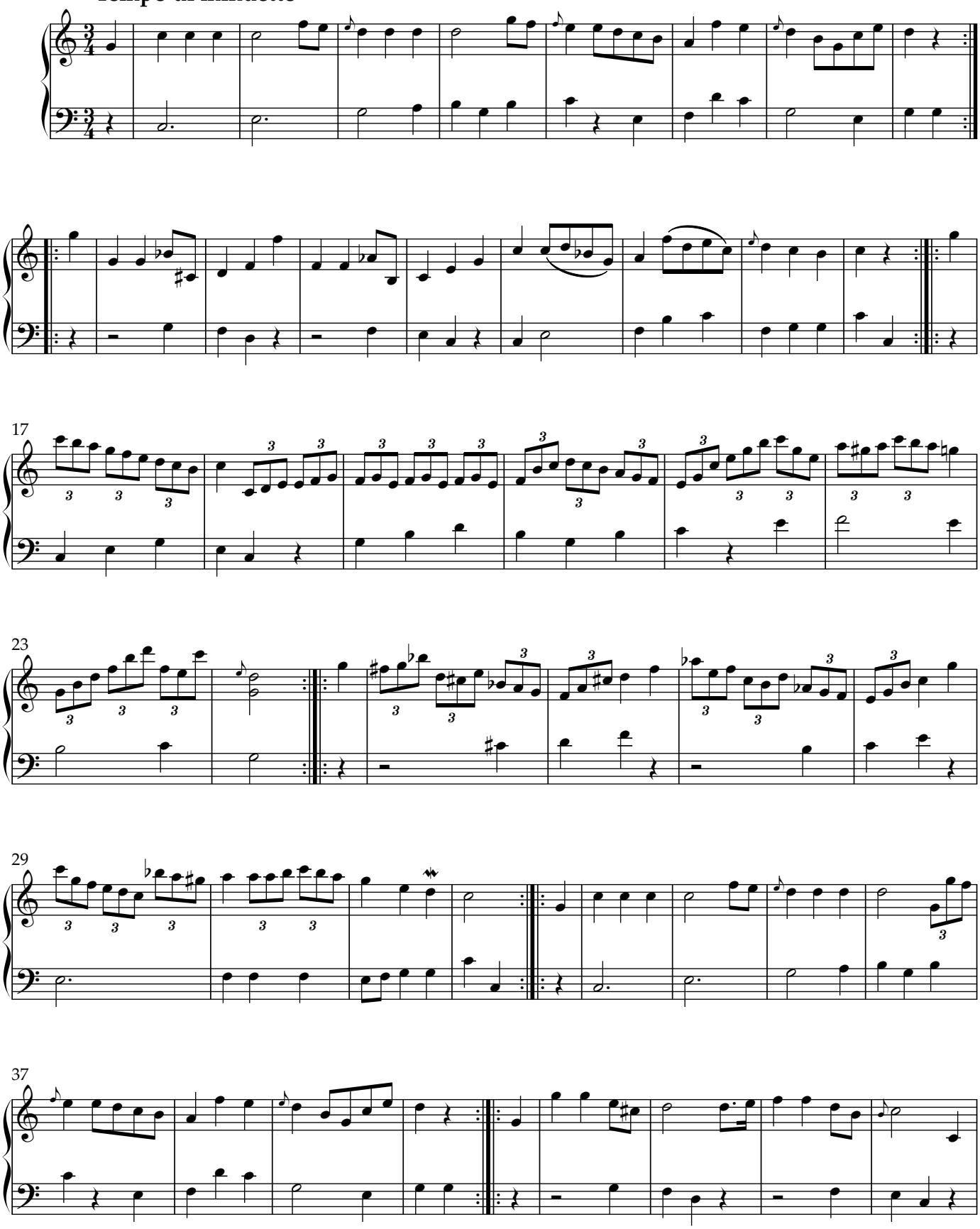
(Transposition to D minor)

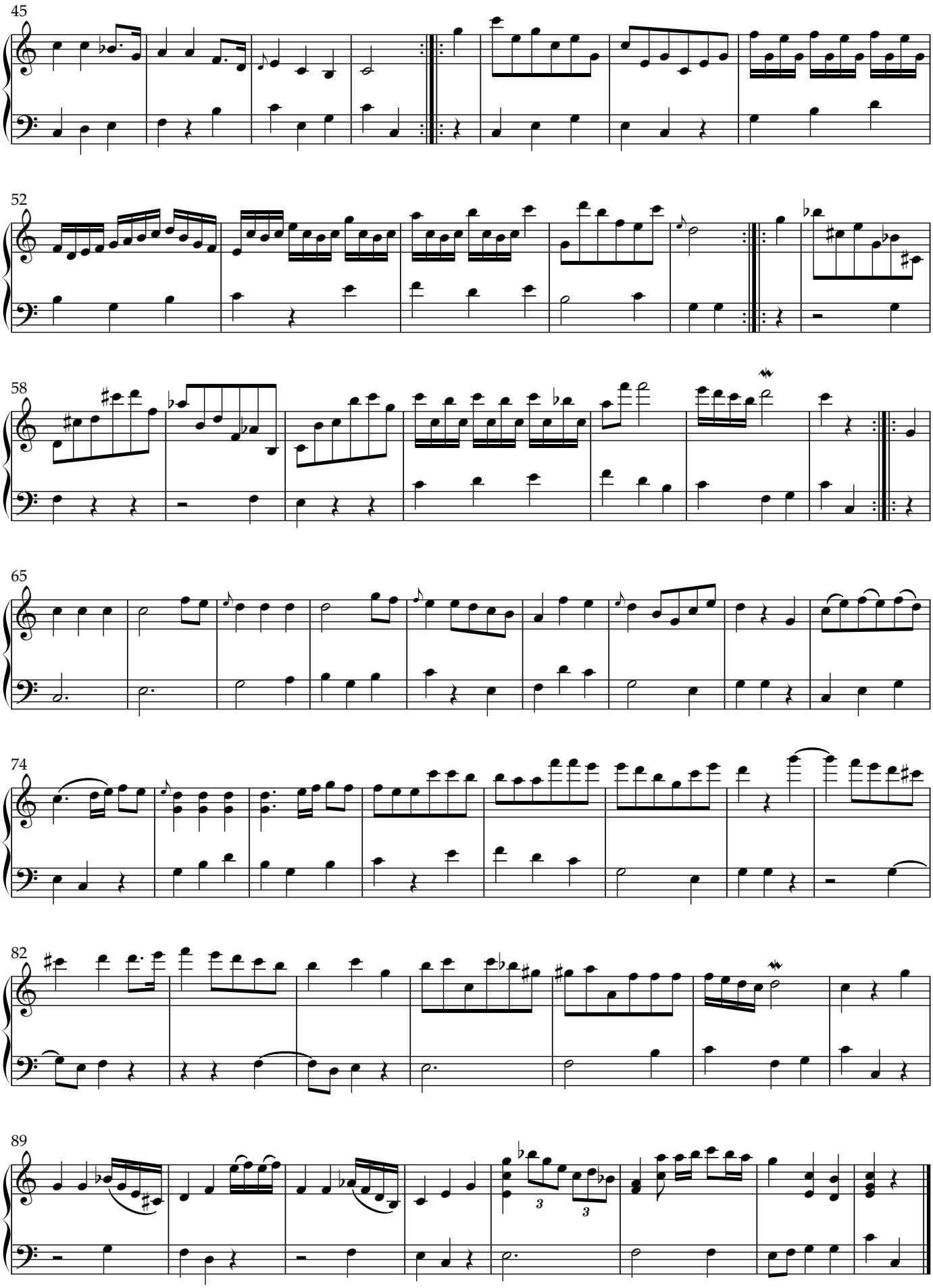
Adagio




35
40
48
52
59
64

Tempo di minuetto




45
52
58
65
74
82
89

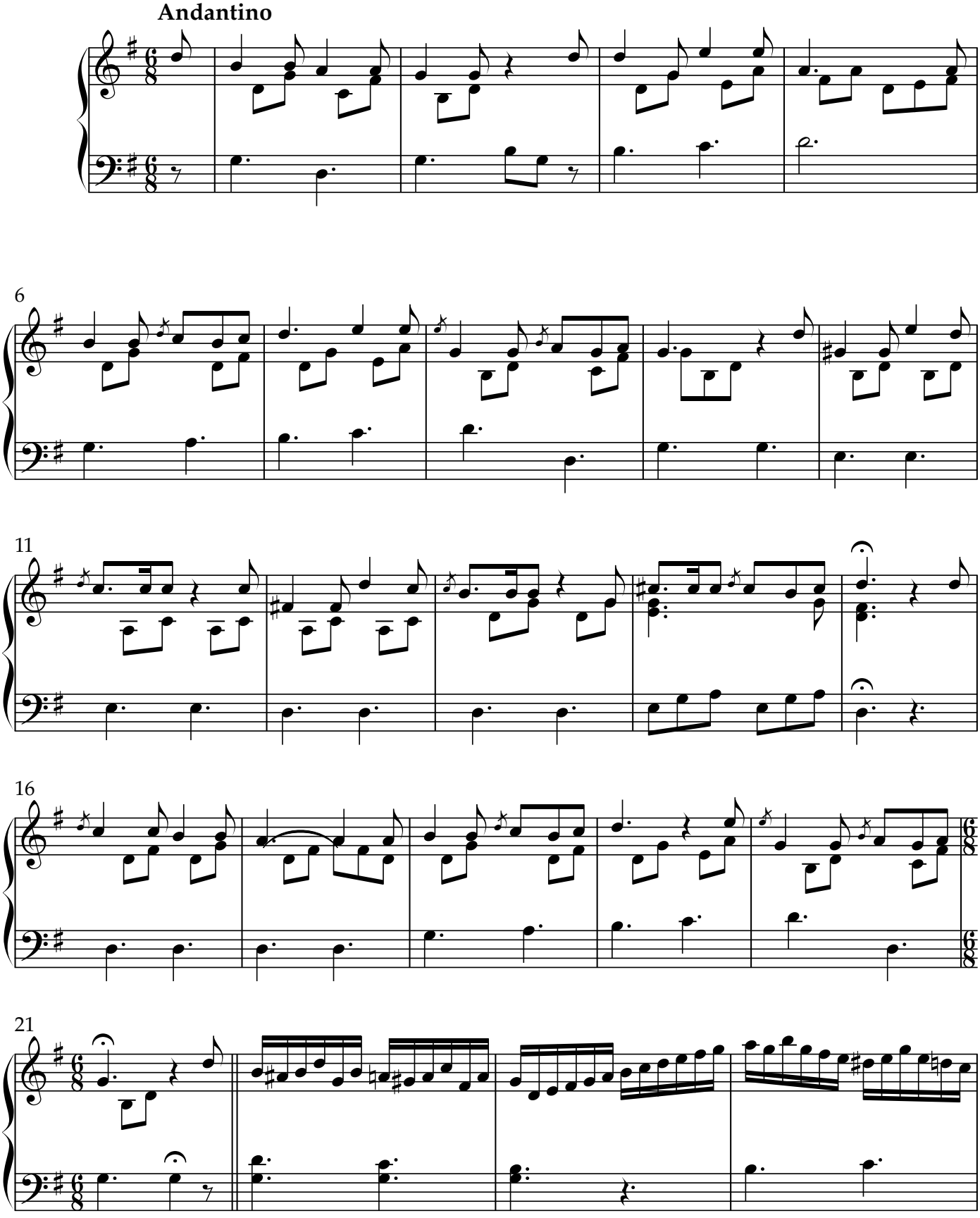
Nel cor più non mi sento

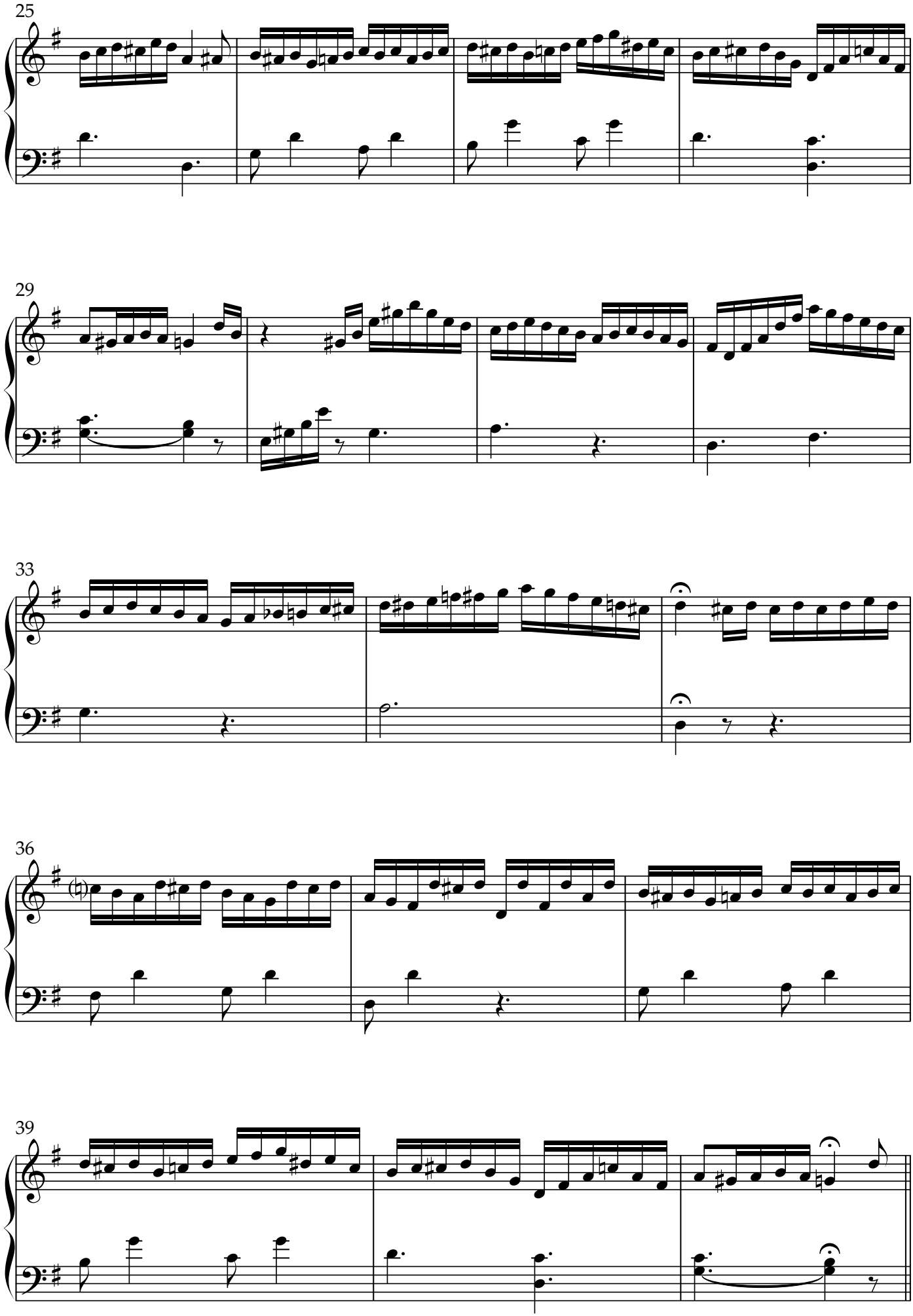
(from the opera 'La molinara')

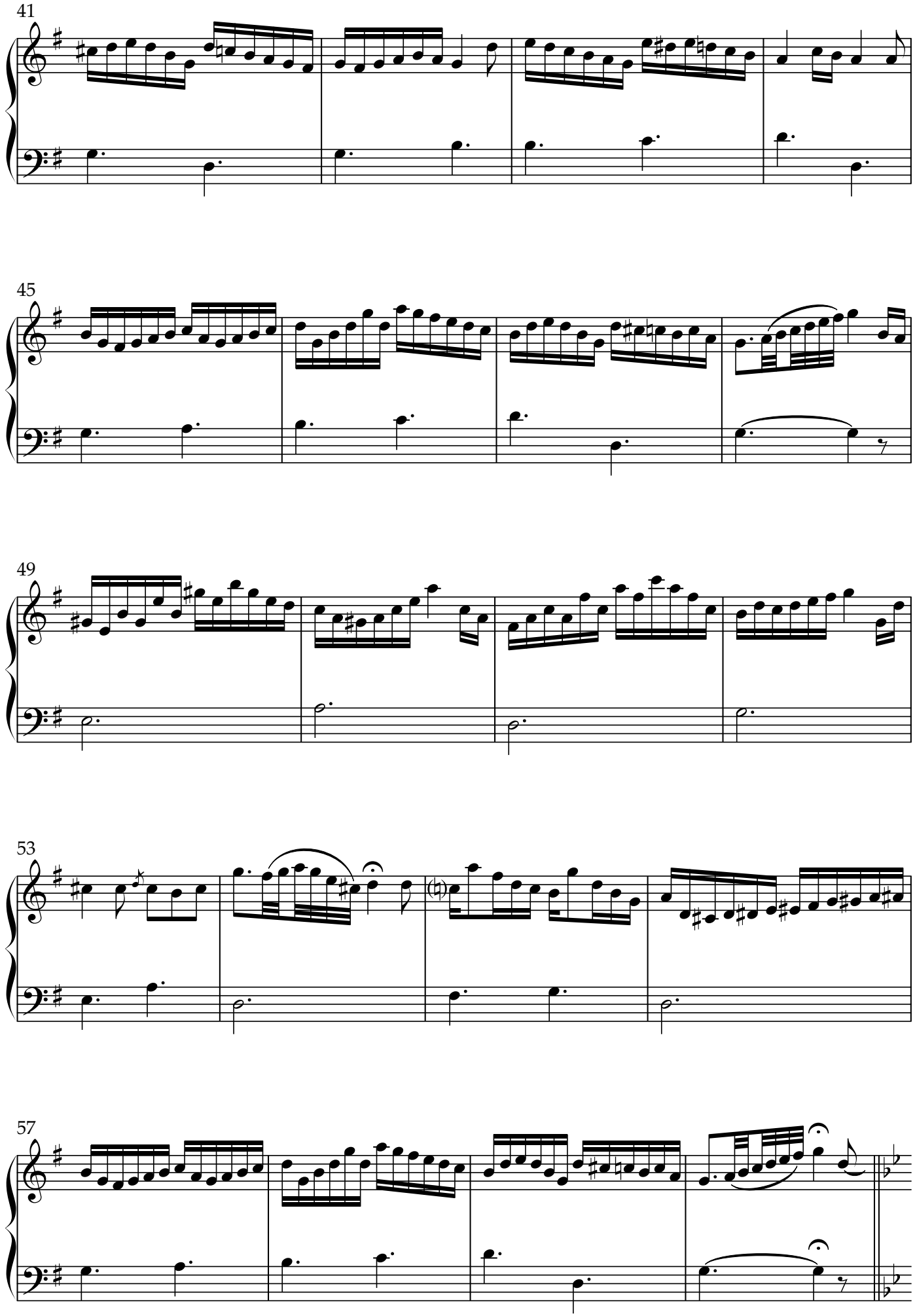
Giovanni Paisiello (1740-1816)

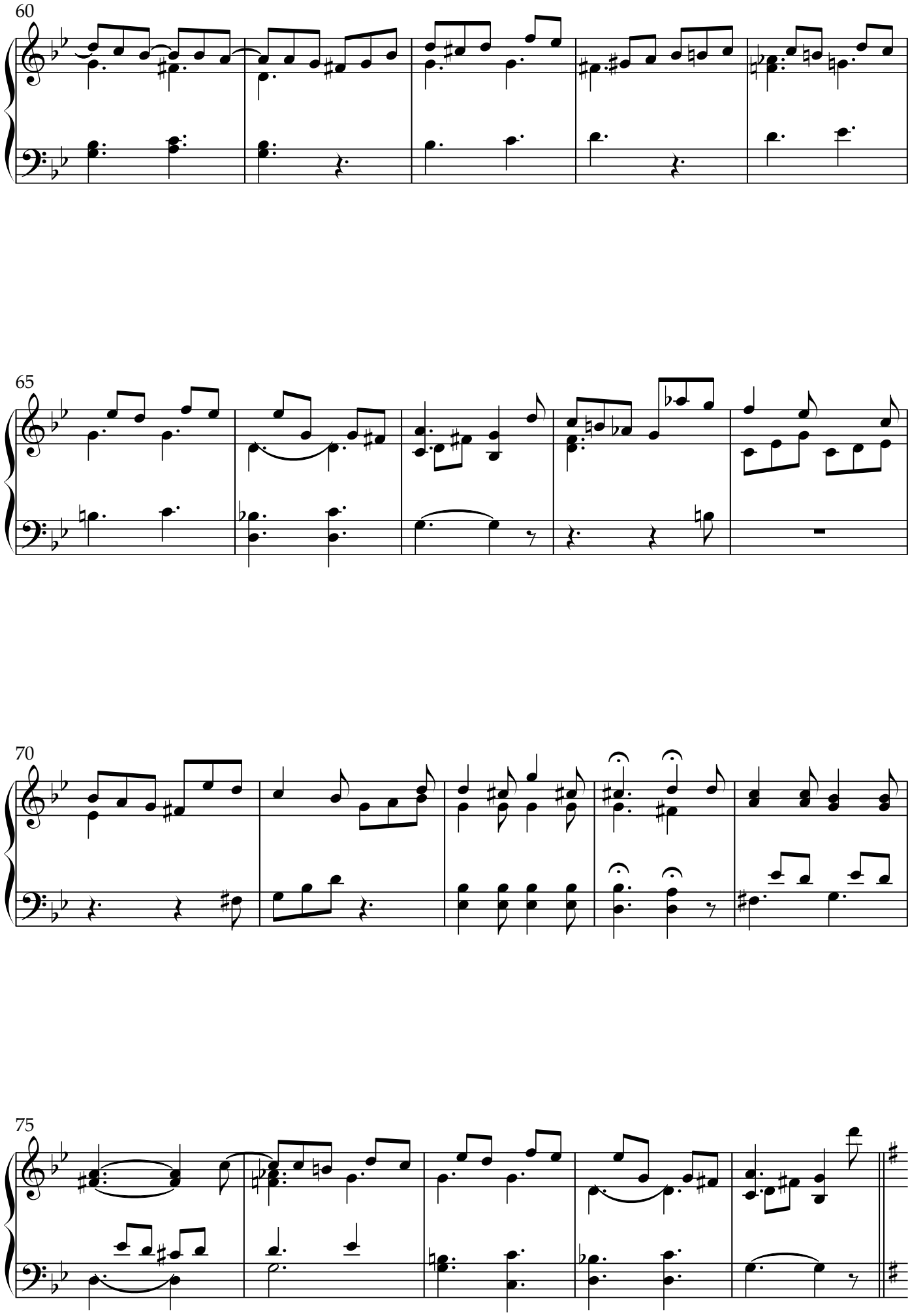
Arranged for carillon by Carl Van Eyndhoven

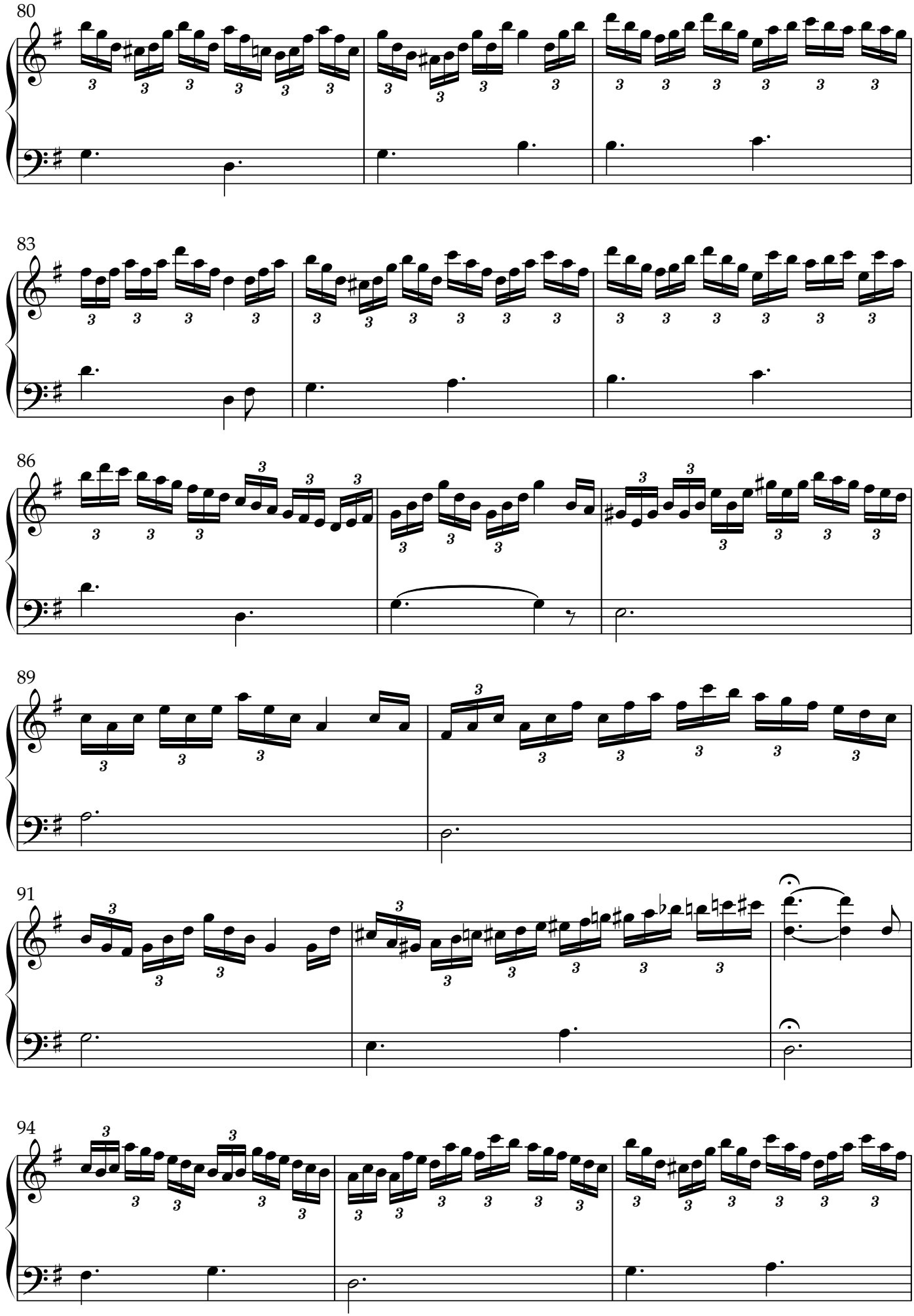
based on variations by L.van Beethoven (1770-1827) and J.W. Wilms (1772-1847)

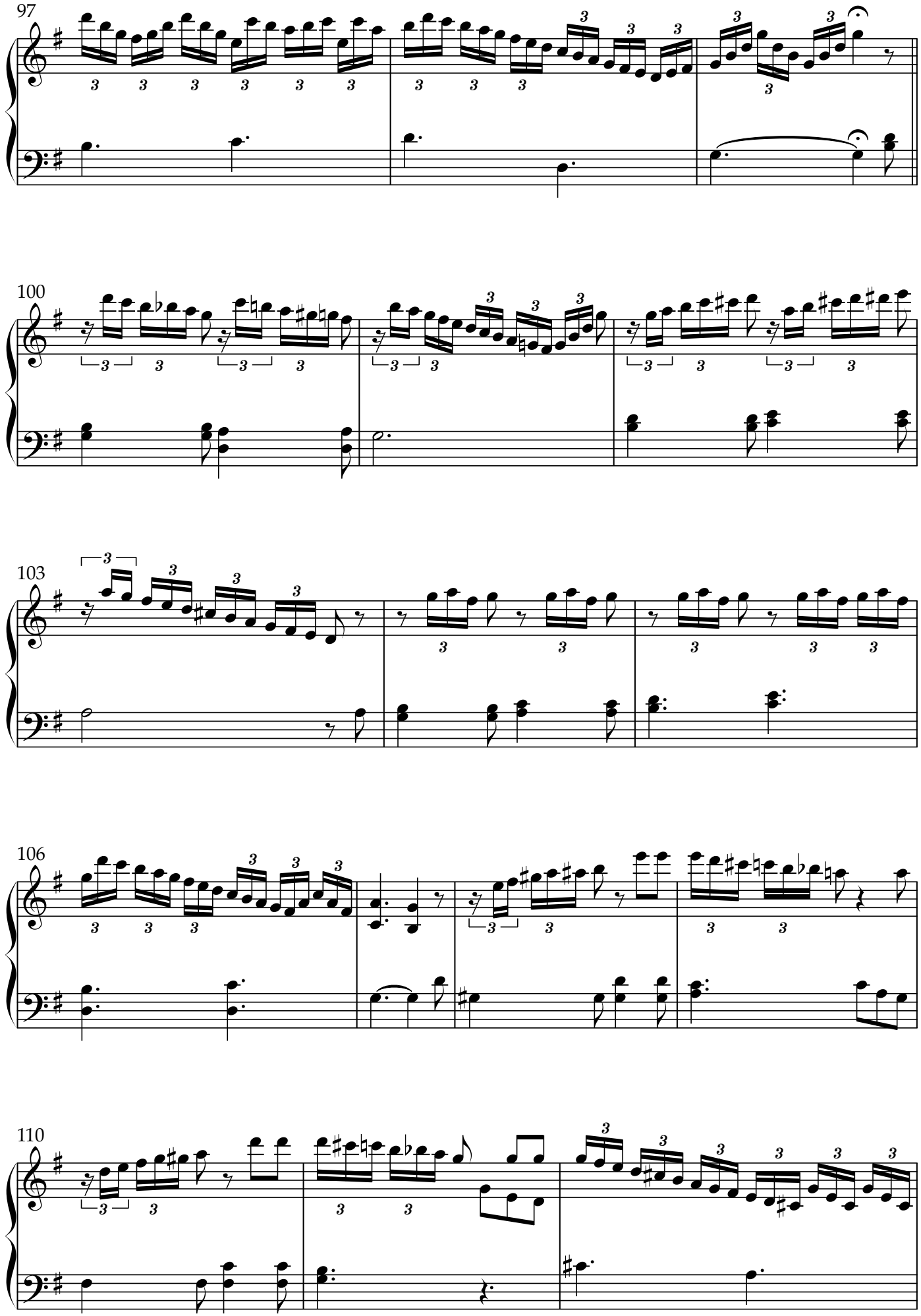


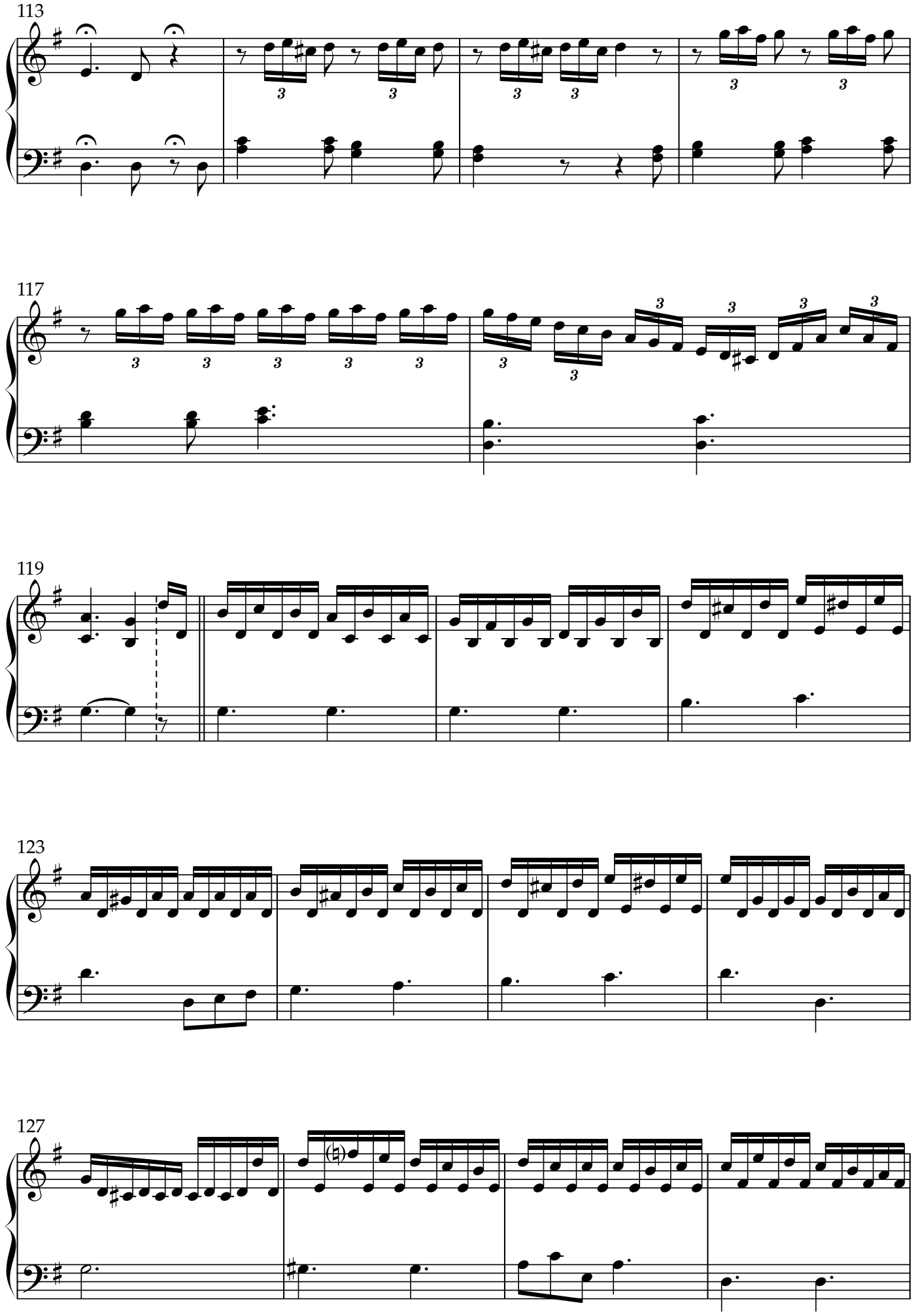

25
29
33
36
39

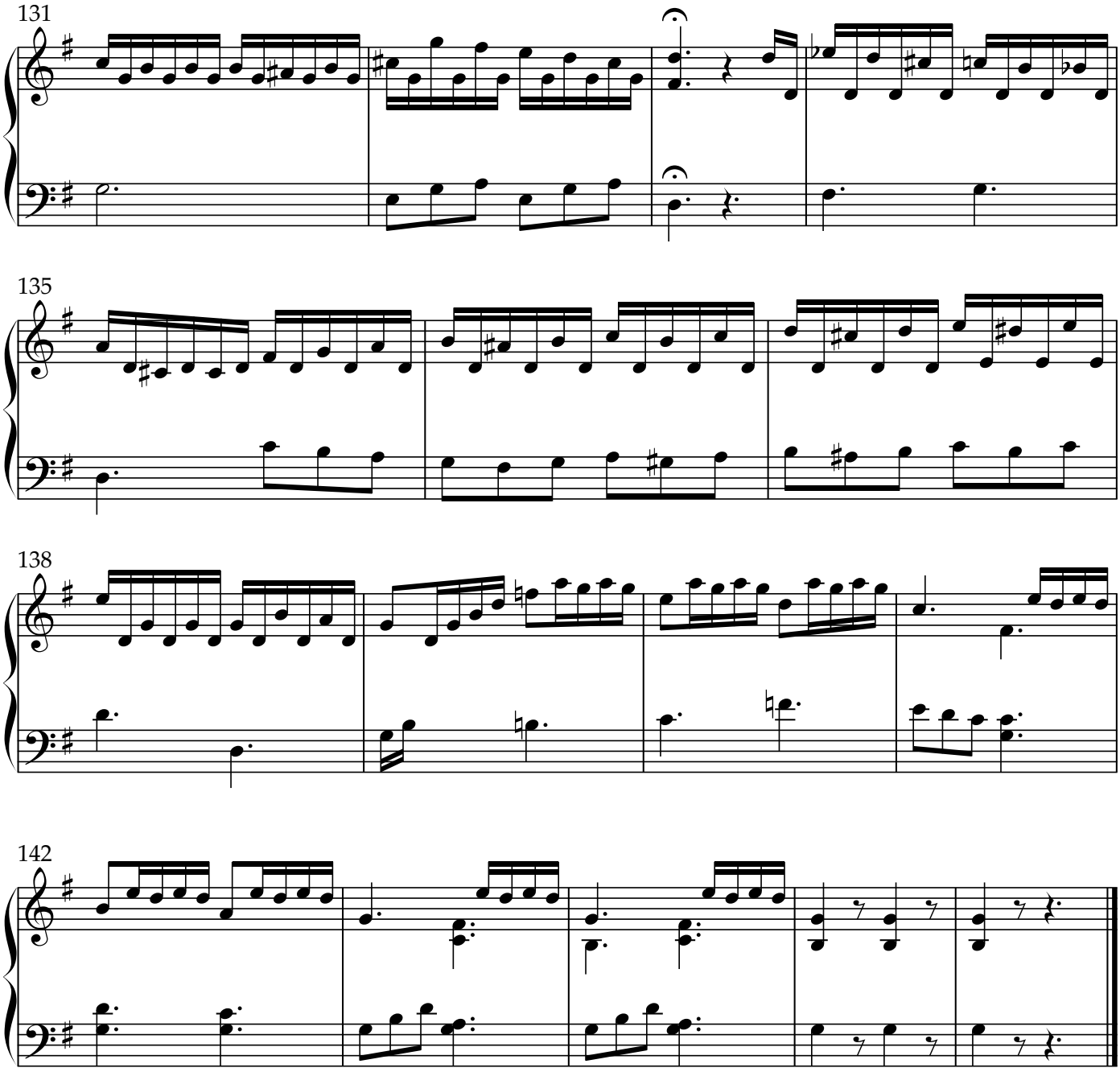

41
45
49
53
57


60
65
70
75


80
83
86
89
91
94


97
100
103
106
110


113
117
119
123
127


131
135
138
142

The Favorite Air.

"Oh Cara armonia".

from Mozart's Opera

Il Flauto Magico.

Arranged

with an Introduction and Variations for the

GUITAR.

As performed by the Author at the

Nobilities Concerts.

Dedicated to his Brother.

by

F. SOR.

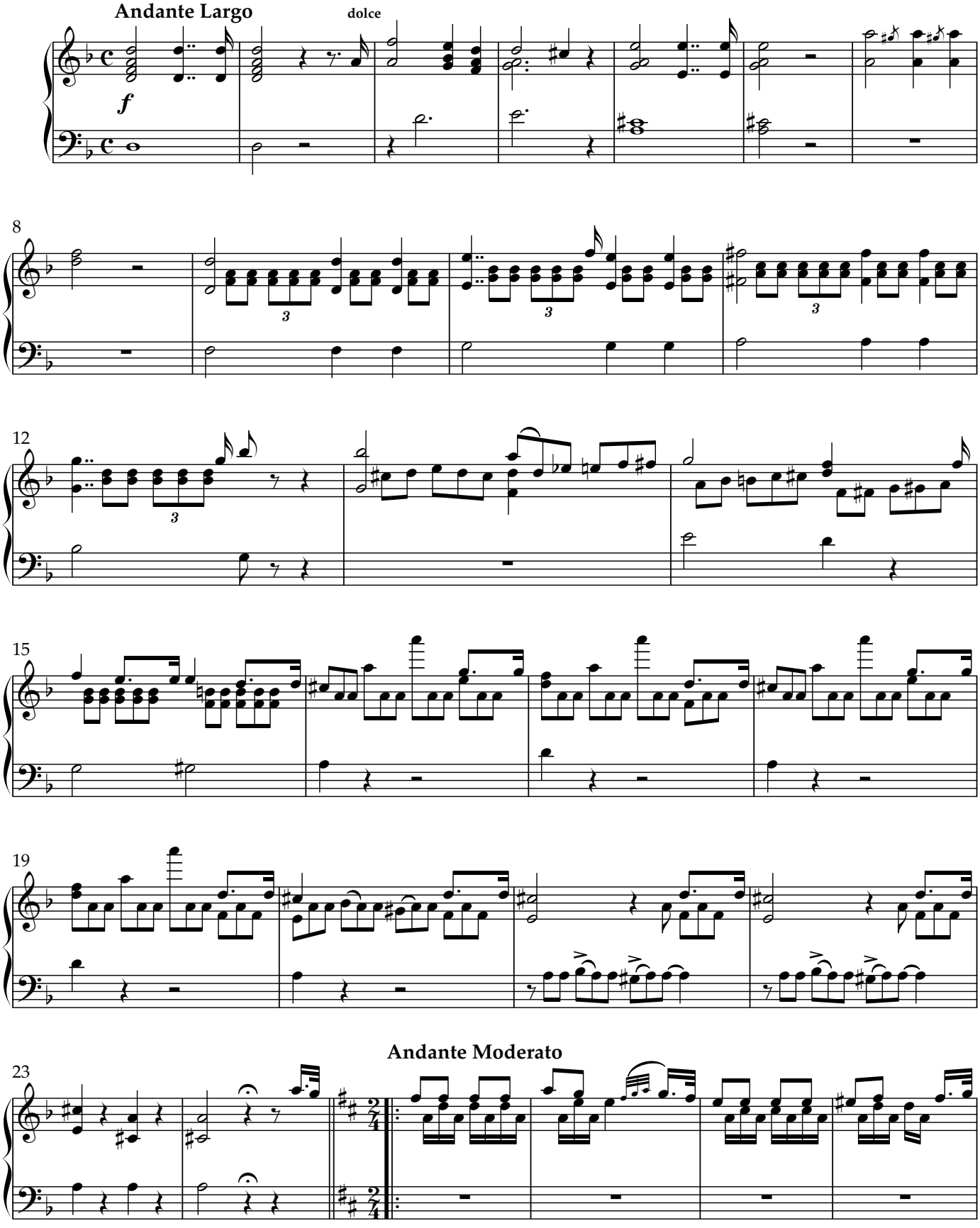
Ent. Sta. Hall. Price 2/.

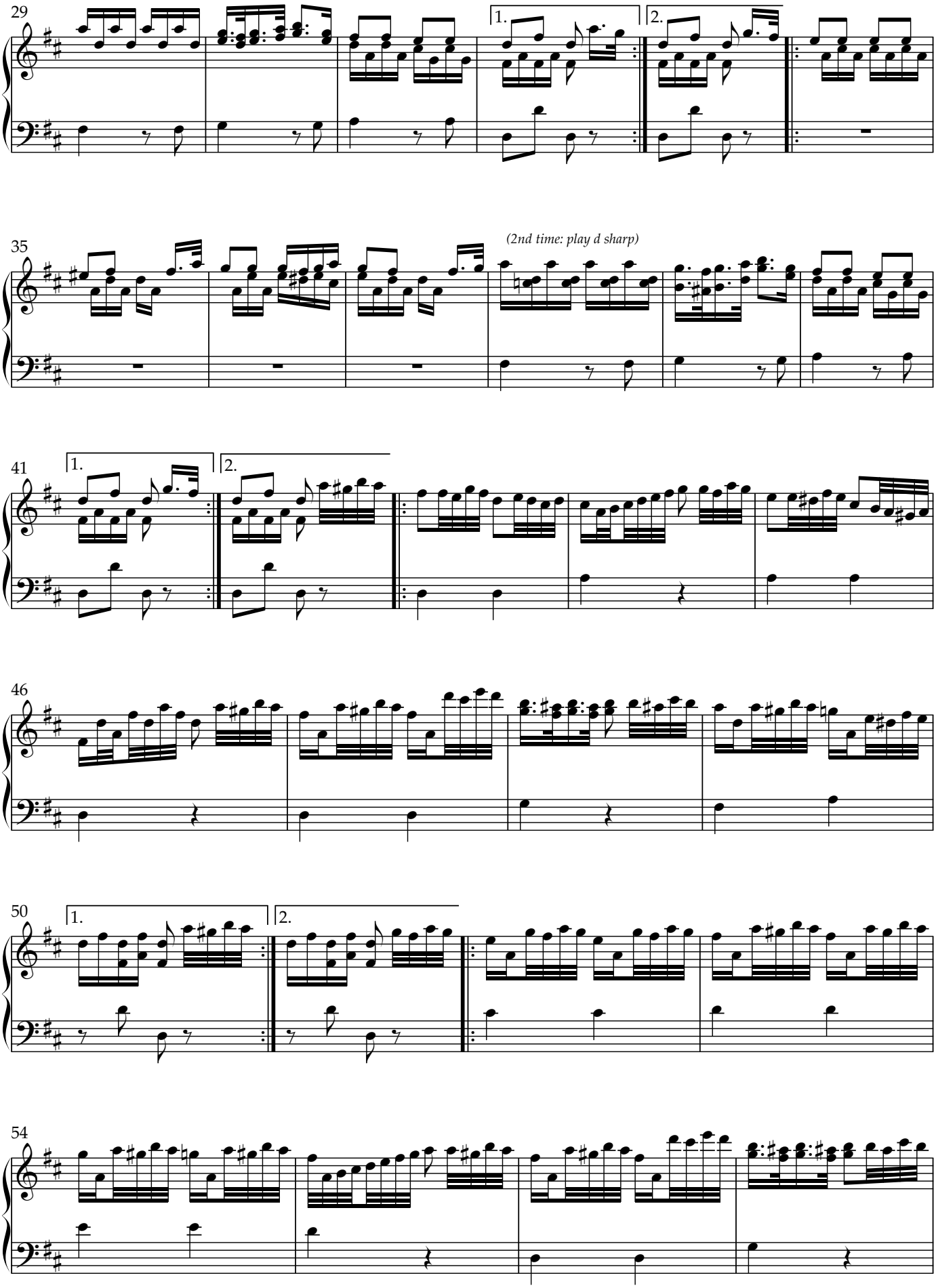
London, Printed by the Royal Harmonic Institution, Lower Saloon Argyll Rooms.

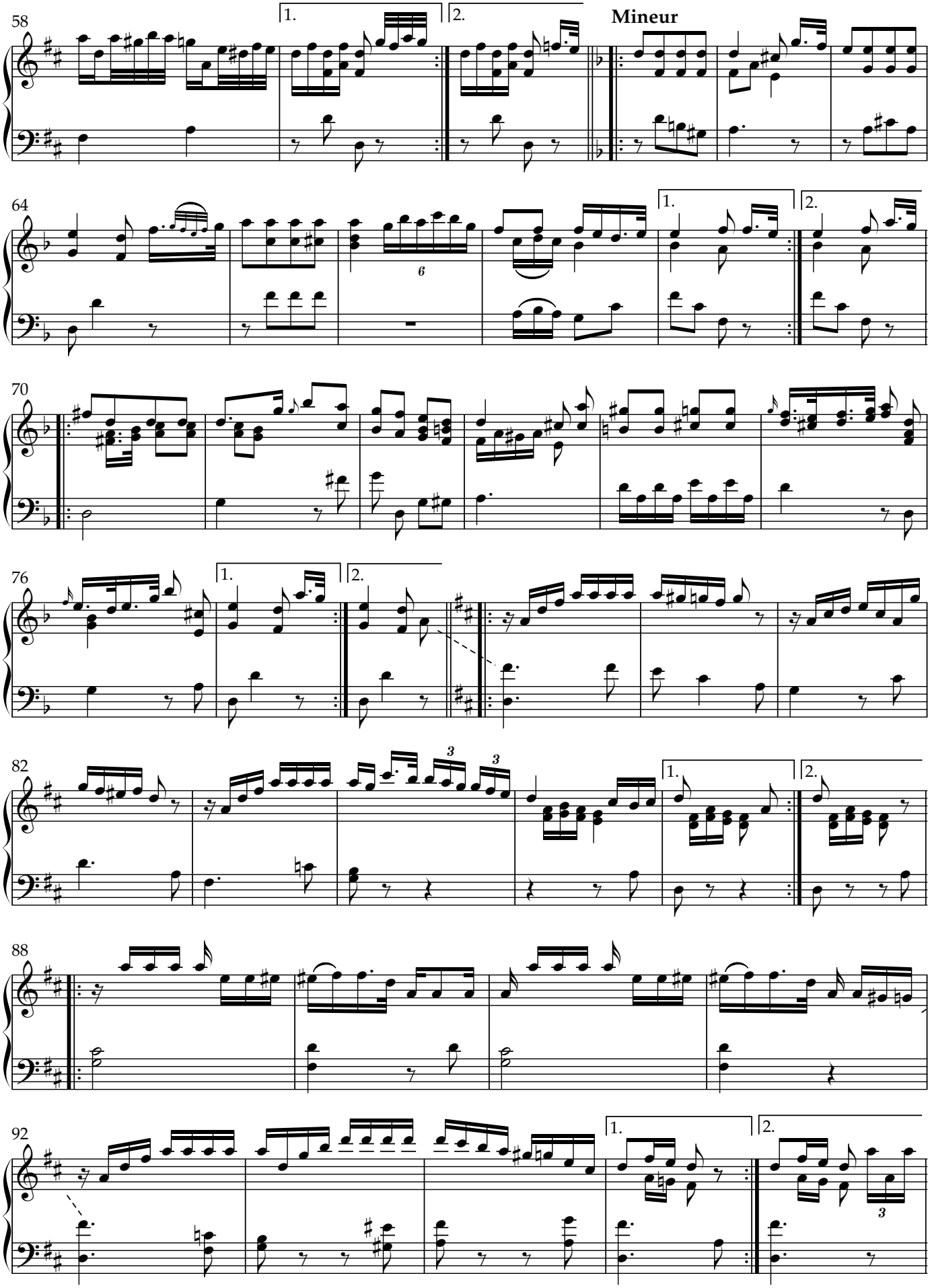
Oh Cara armonia

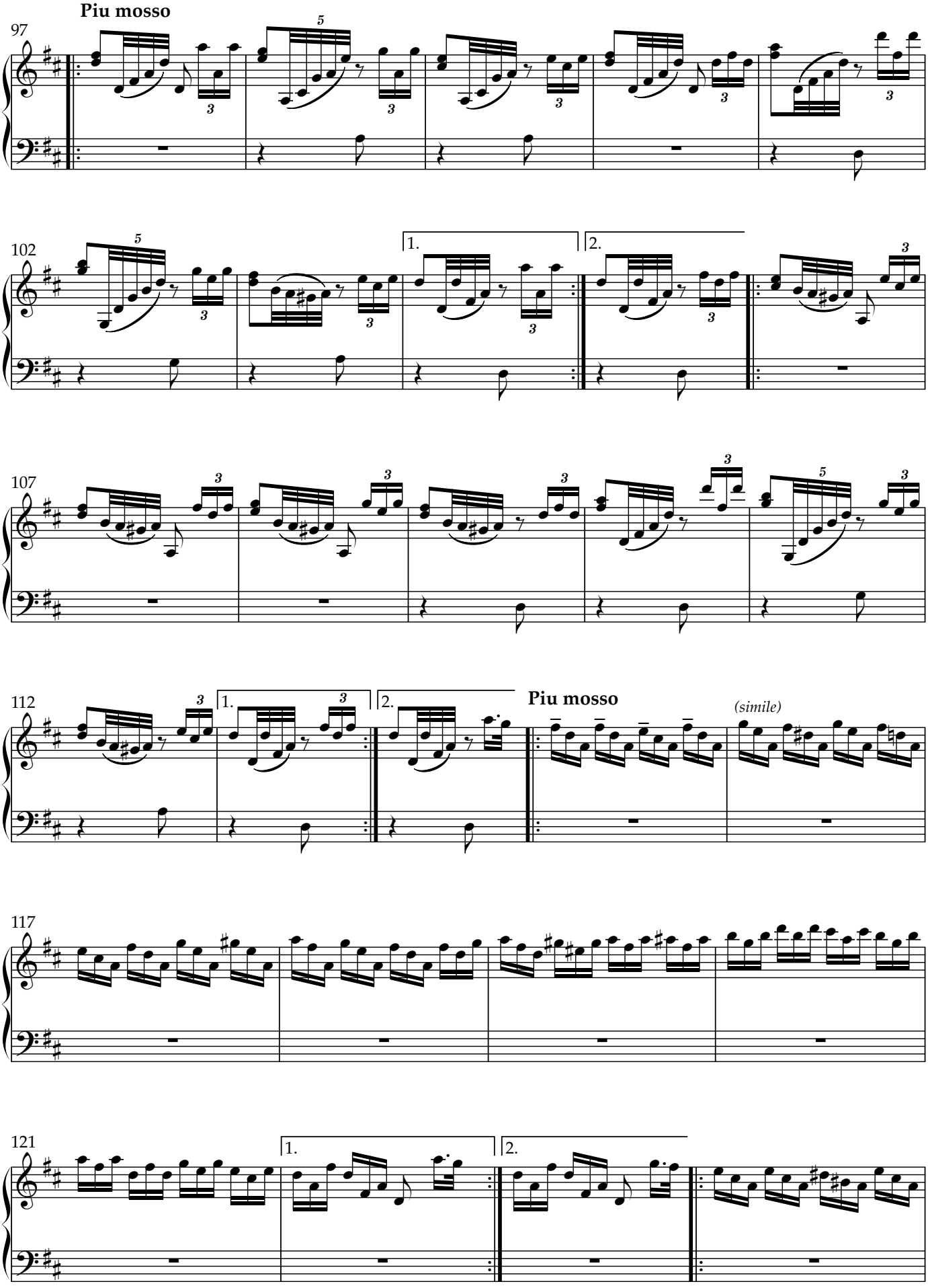
Introduction and Variations for the Guitar
(from Mozart's Opera Il Flauto Magico)

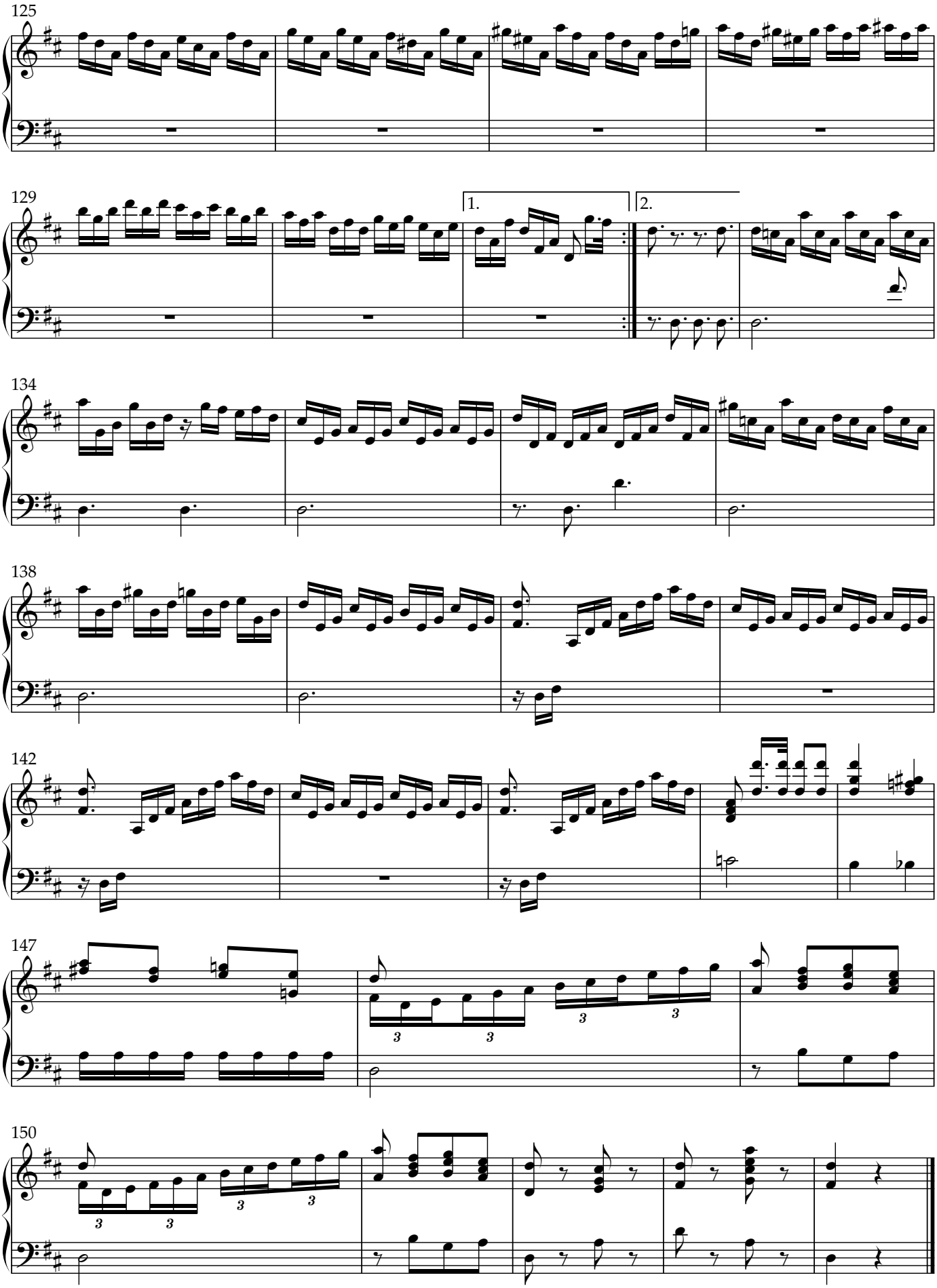
Fernando Sor (1778-1839)
Arranged for carillon by Carl Van Eyndhoven




29
1.
2.
35
(2nd time: play d sharp)
41
1.
2.
46
50
1.
2.
54


58
1.
2.
Mineur
64
6
1.
2.
70
76
1.
2.
82
3
3
1.
2.
88
92
1.
2.
3

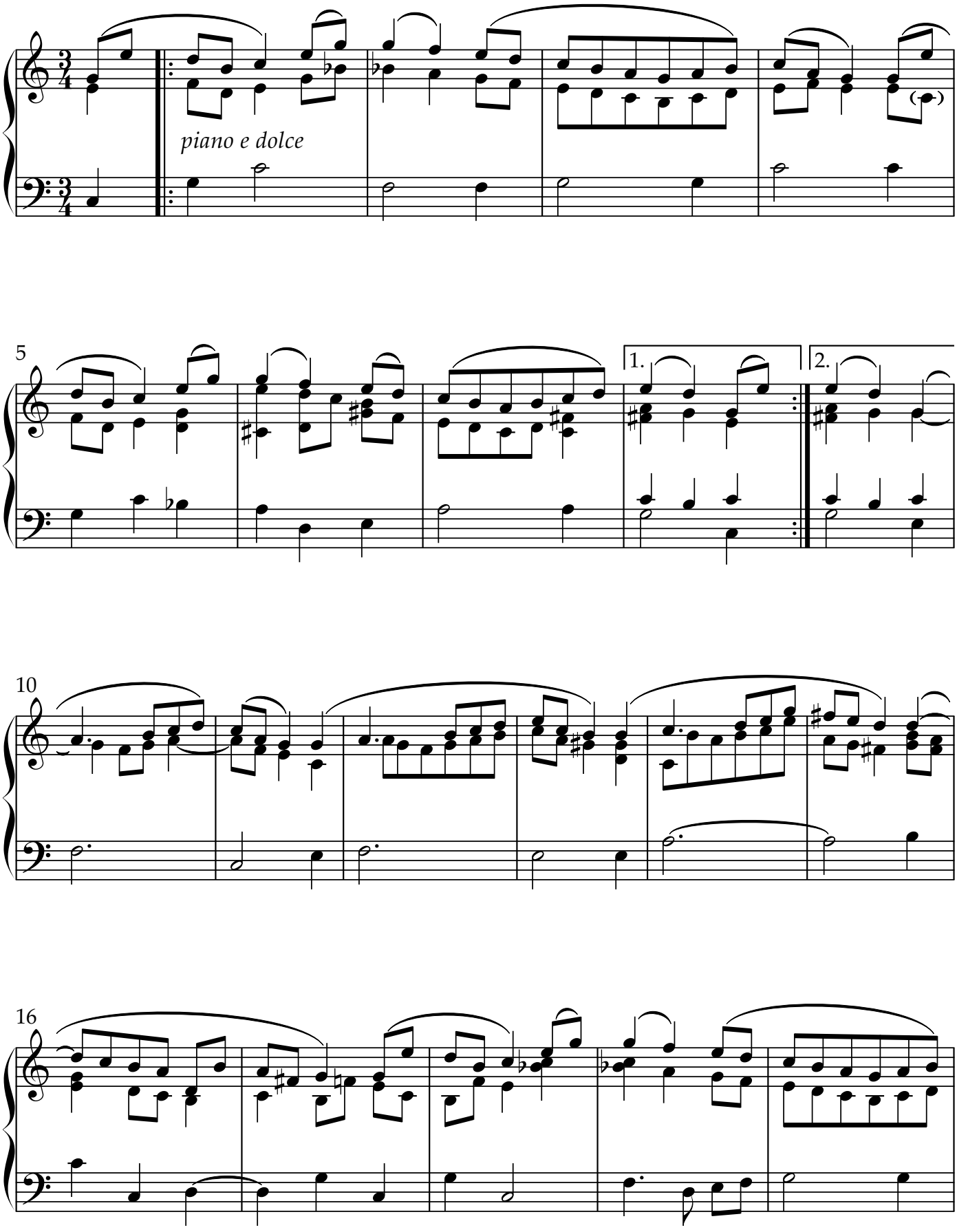

Piu mosso
97
102
1.
2.
107
112
1.
2.
Piu mosso
(simile)
117
121
1.
2.

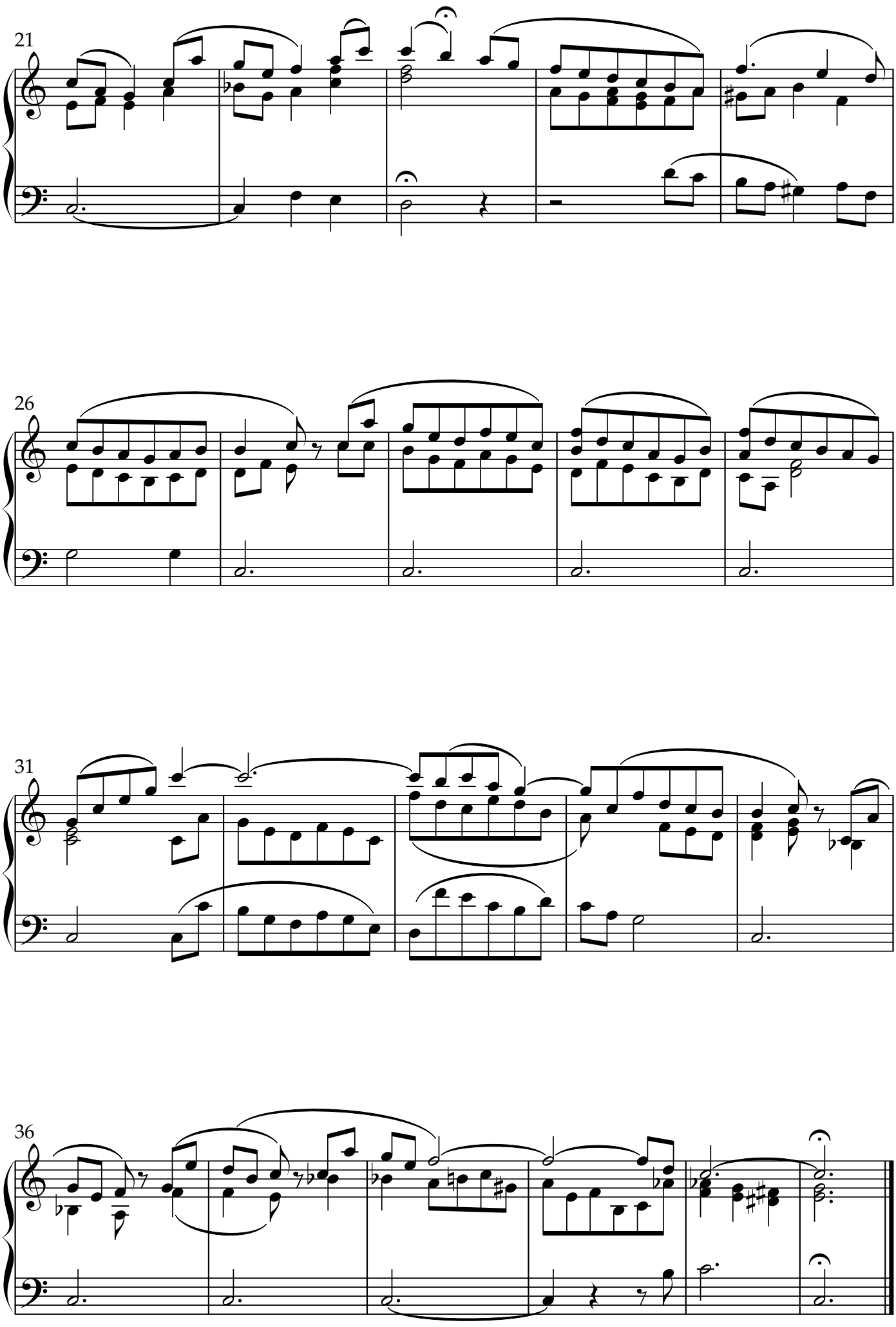

125
129
1.
2.
134
138
142
147
150

Andante tranquillo
(from Organ Sonata III)

Felix Mendelssohn (1809-1847)
Arranged for carillon by Carl Van Eyndhoven

Andante tranquillo



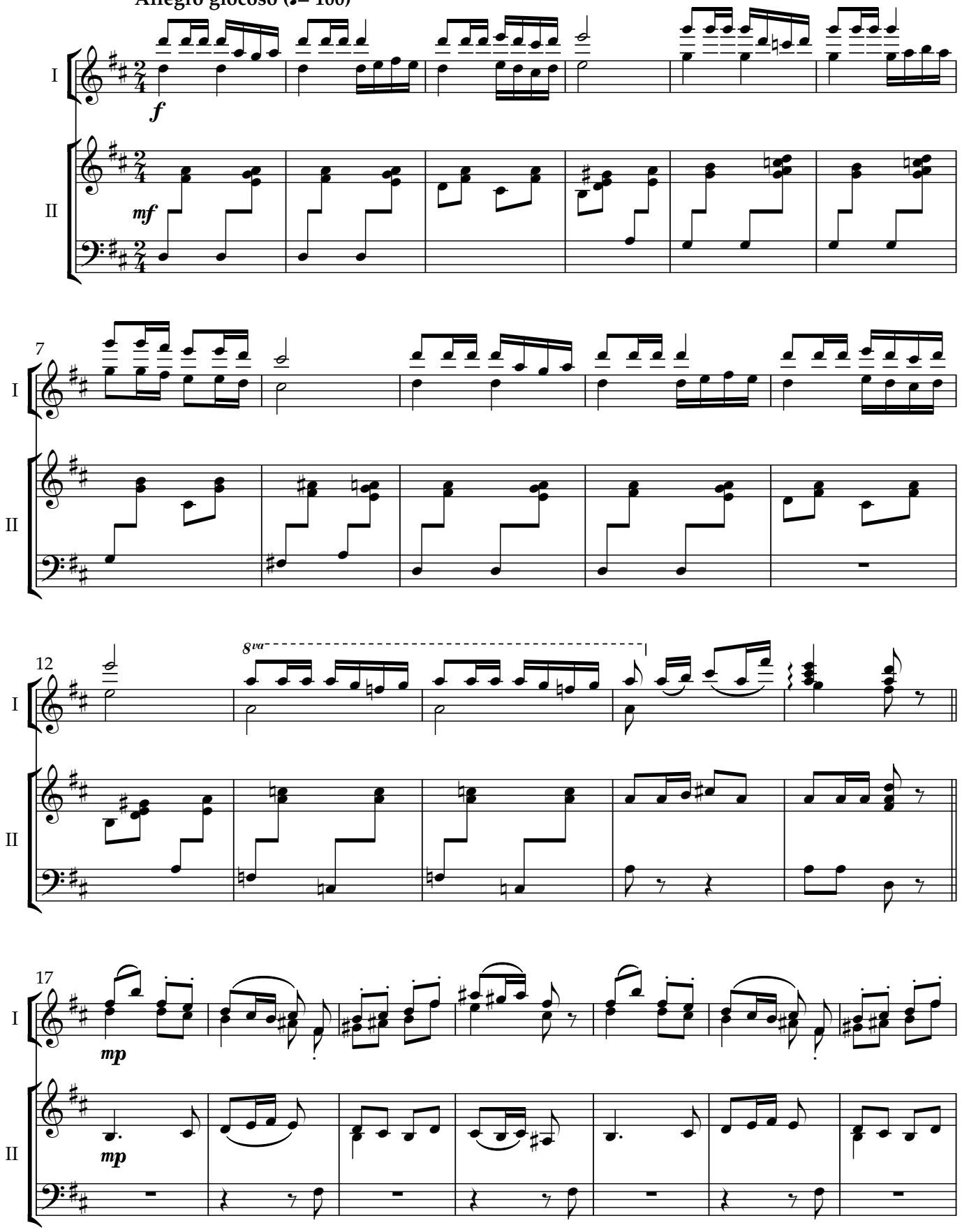

21
26
31
36

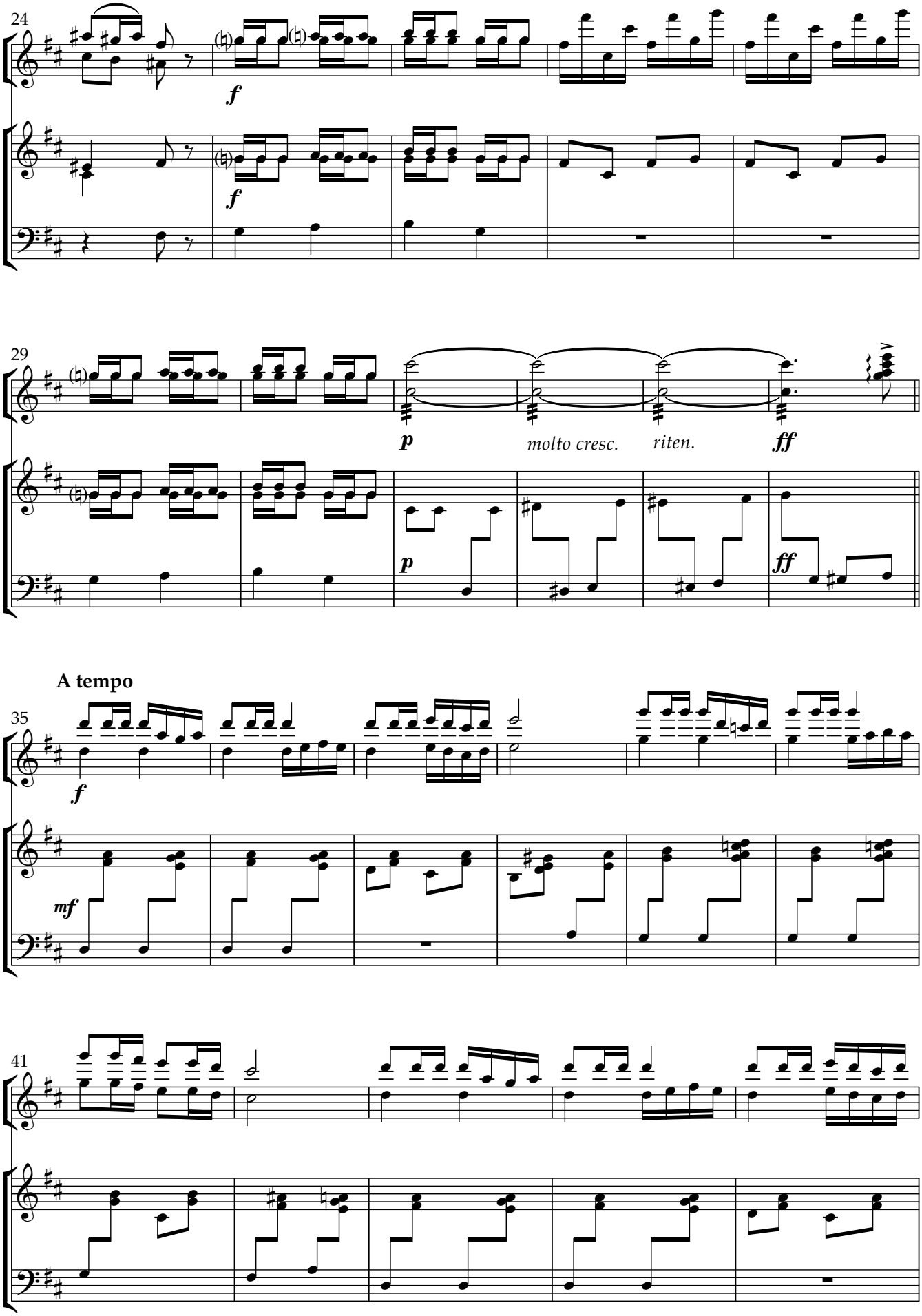
Selection from CARMEN

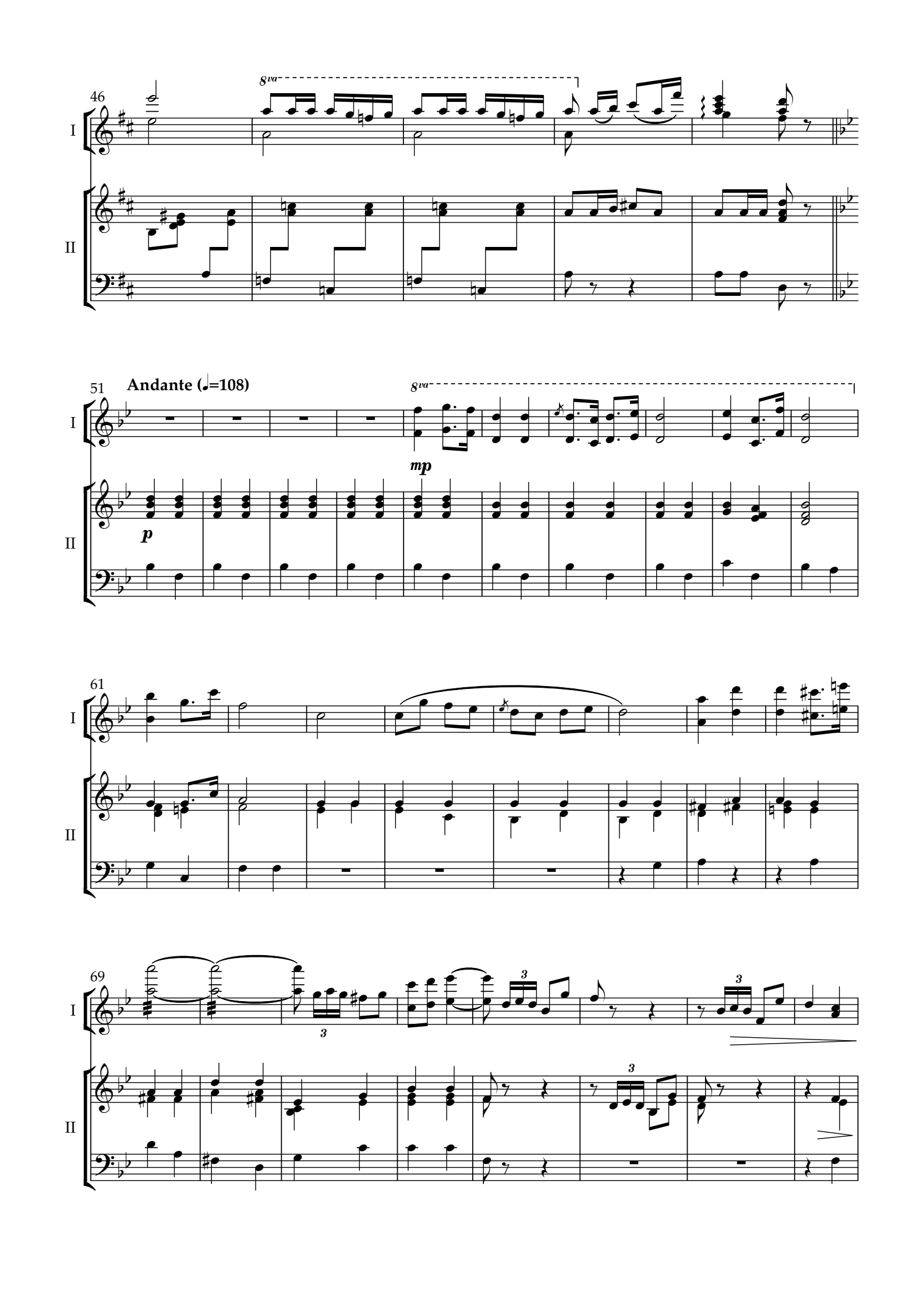
Georges Bizet (1838 - 1875)

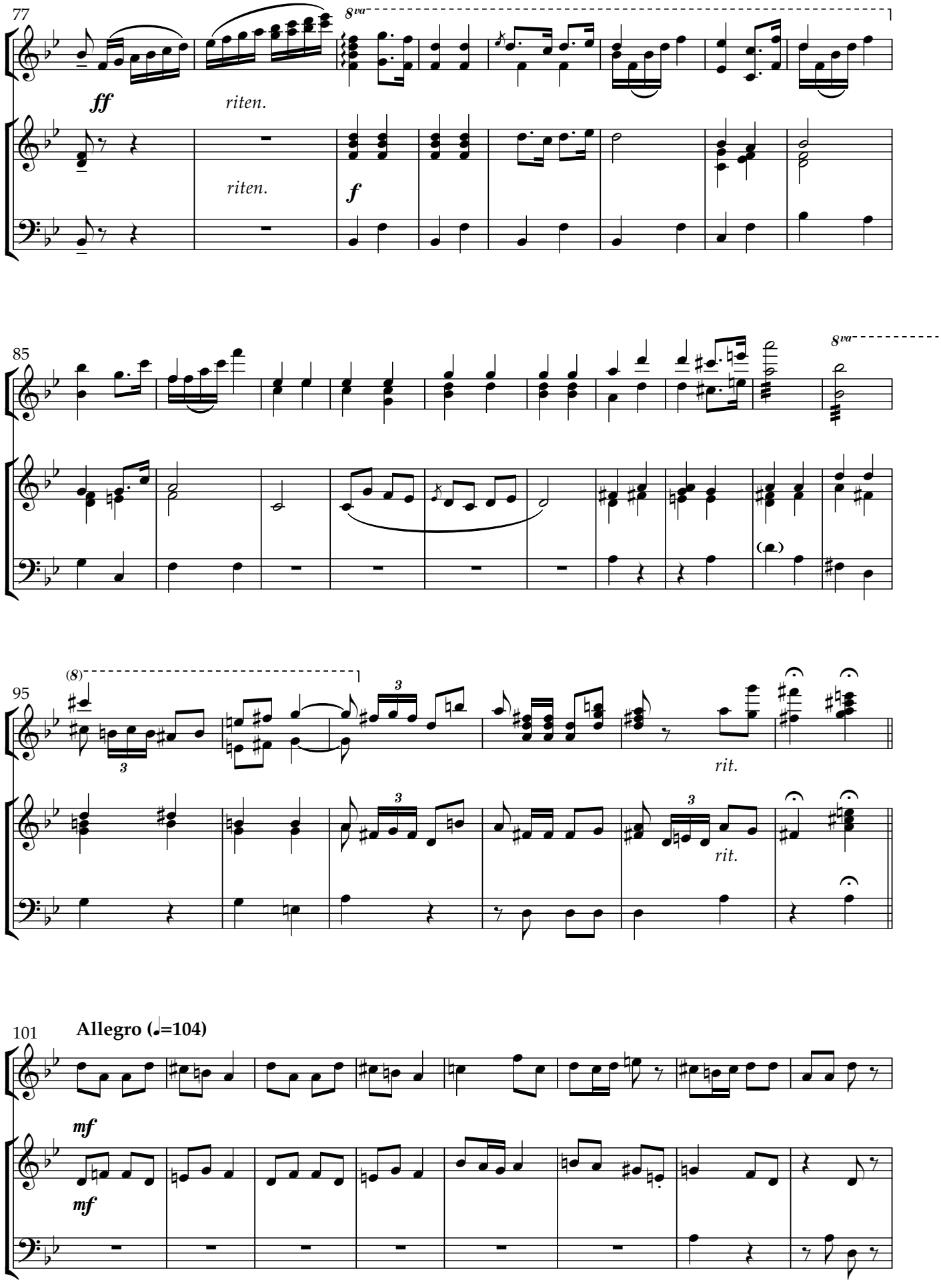
Arranged for carillon four-hands by Carl Van Eyndhoven

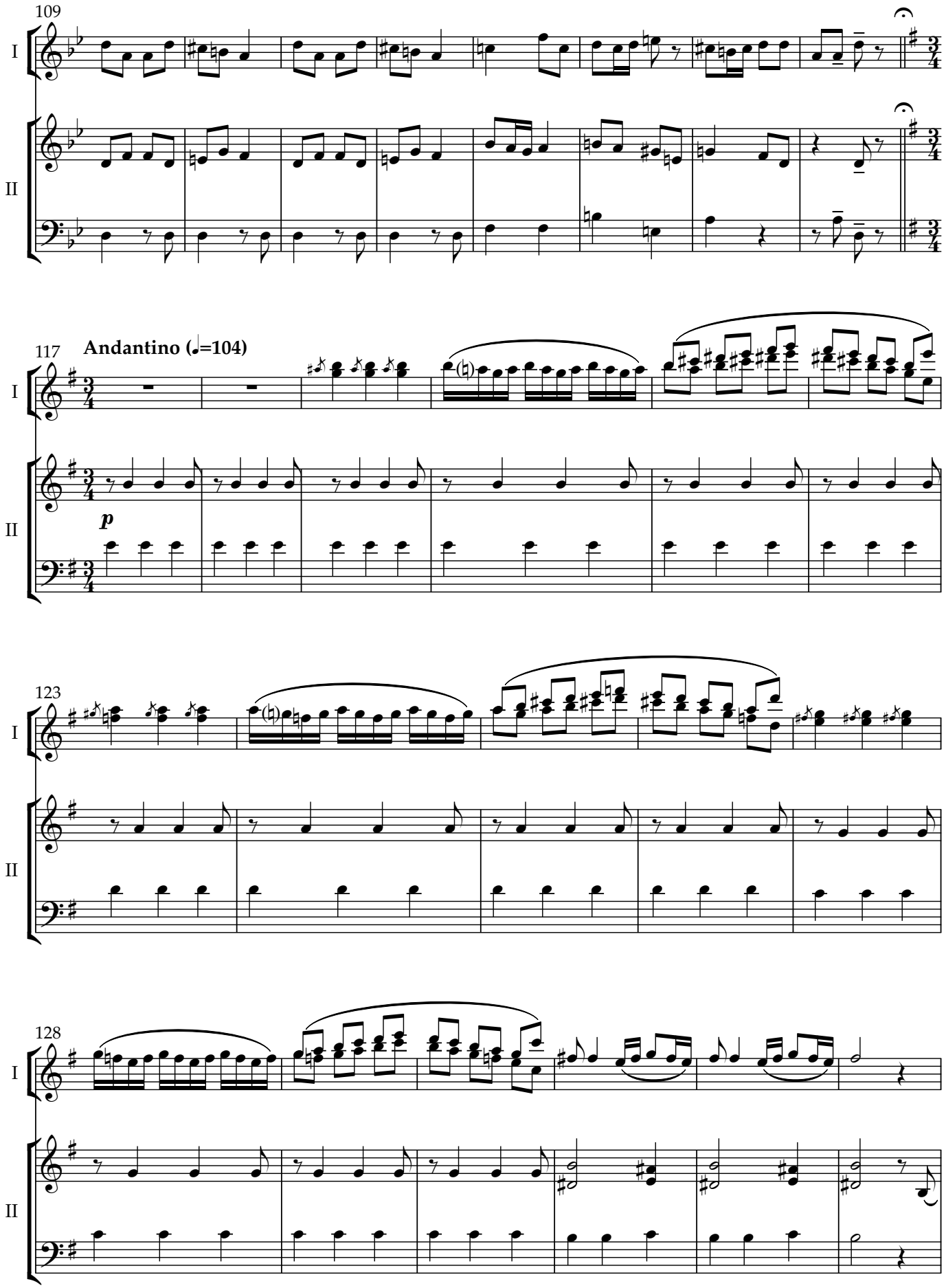
Allegro giocoso (♩= 100)

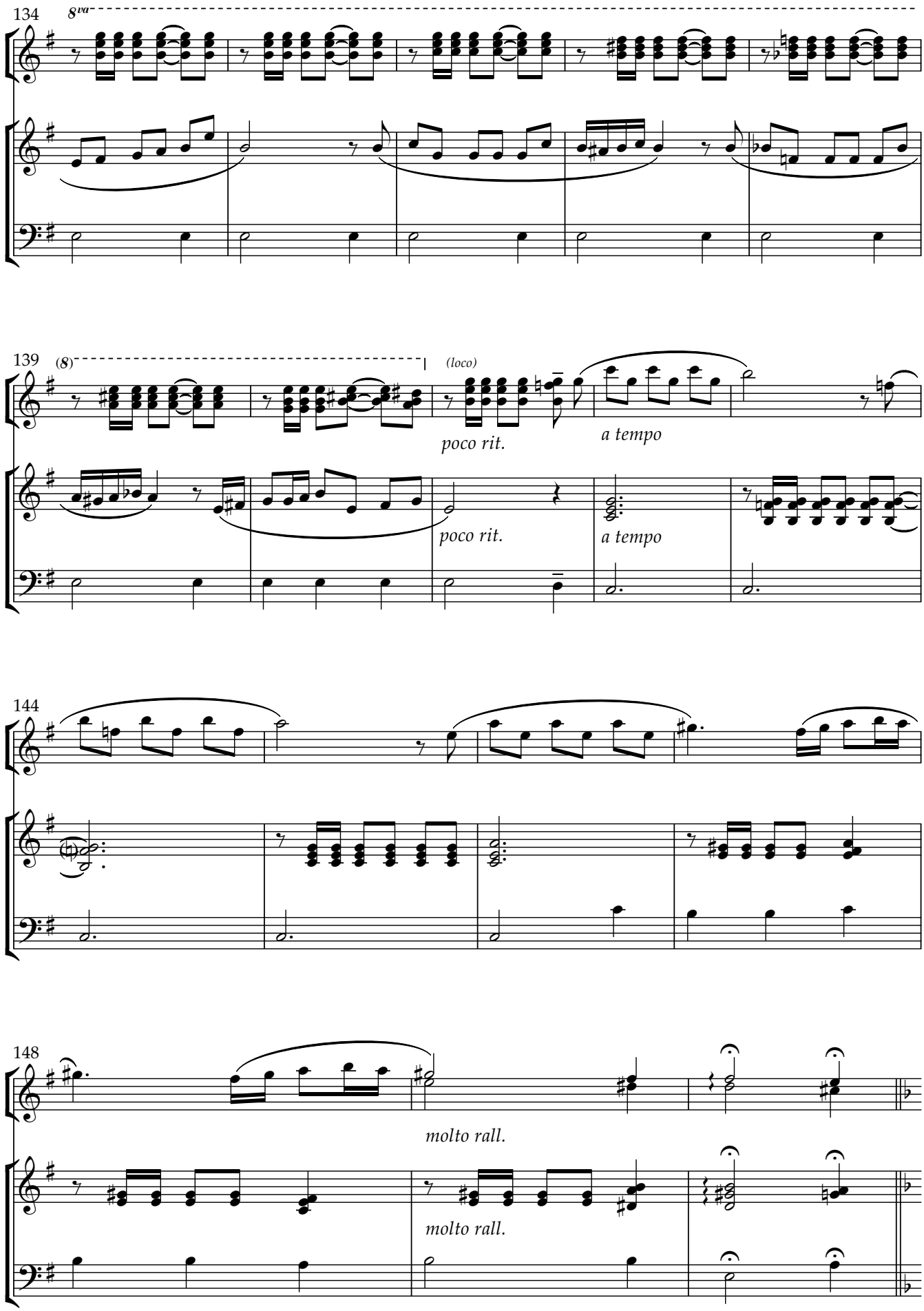


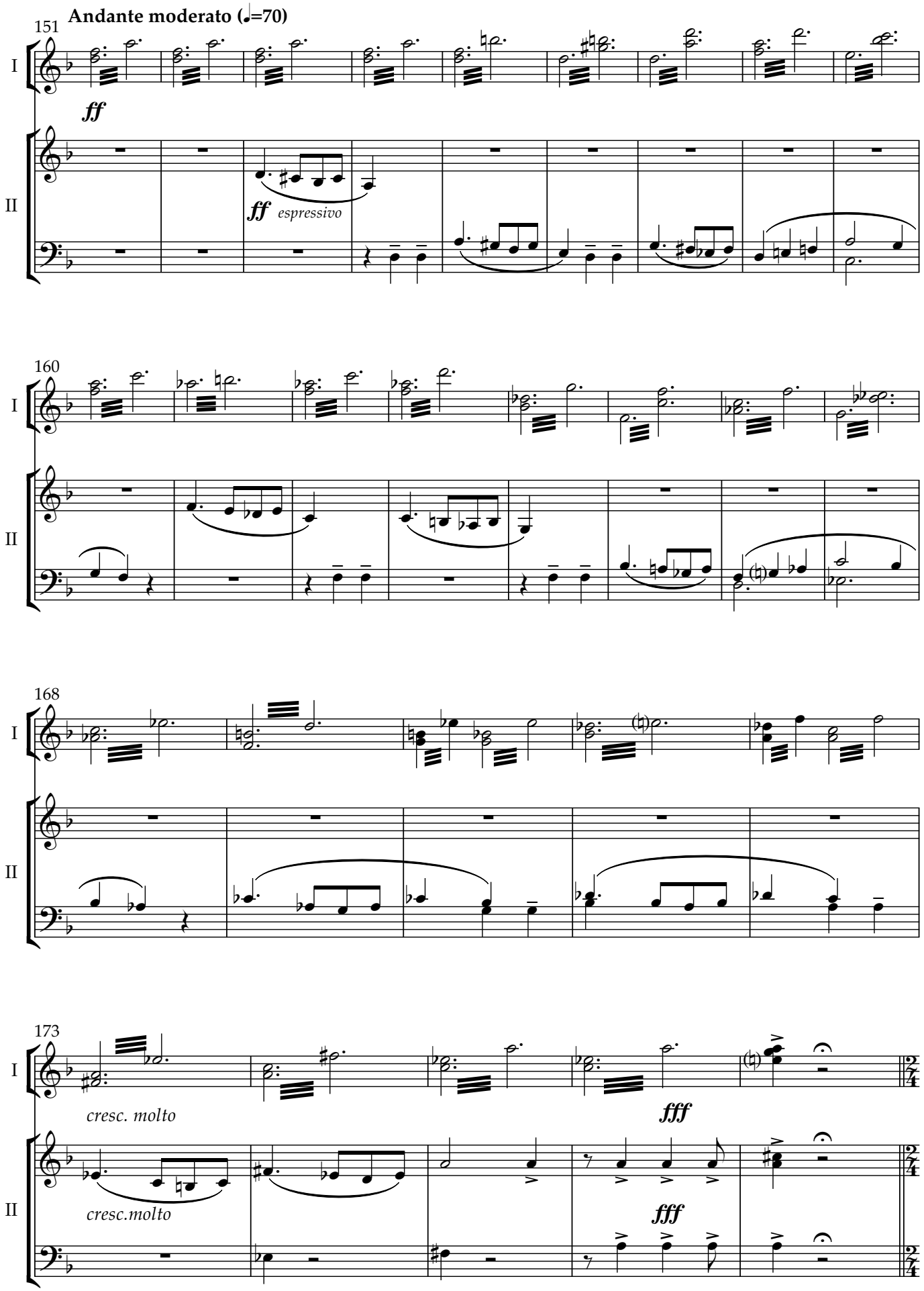

24
I
II
f
f
29
I
II
p
molto cresc.
riten.
ff
p
ff
A tempo
35
I
II
f
mf
41
I
II

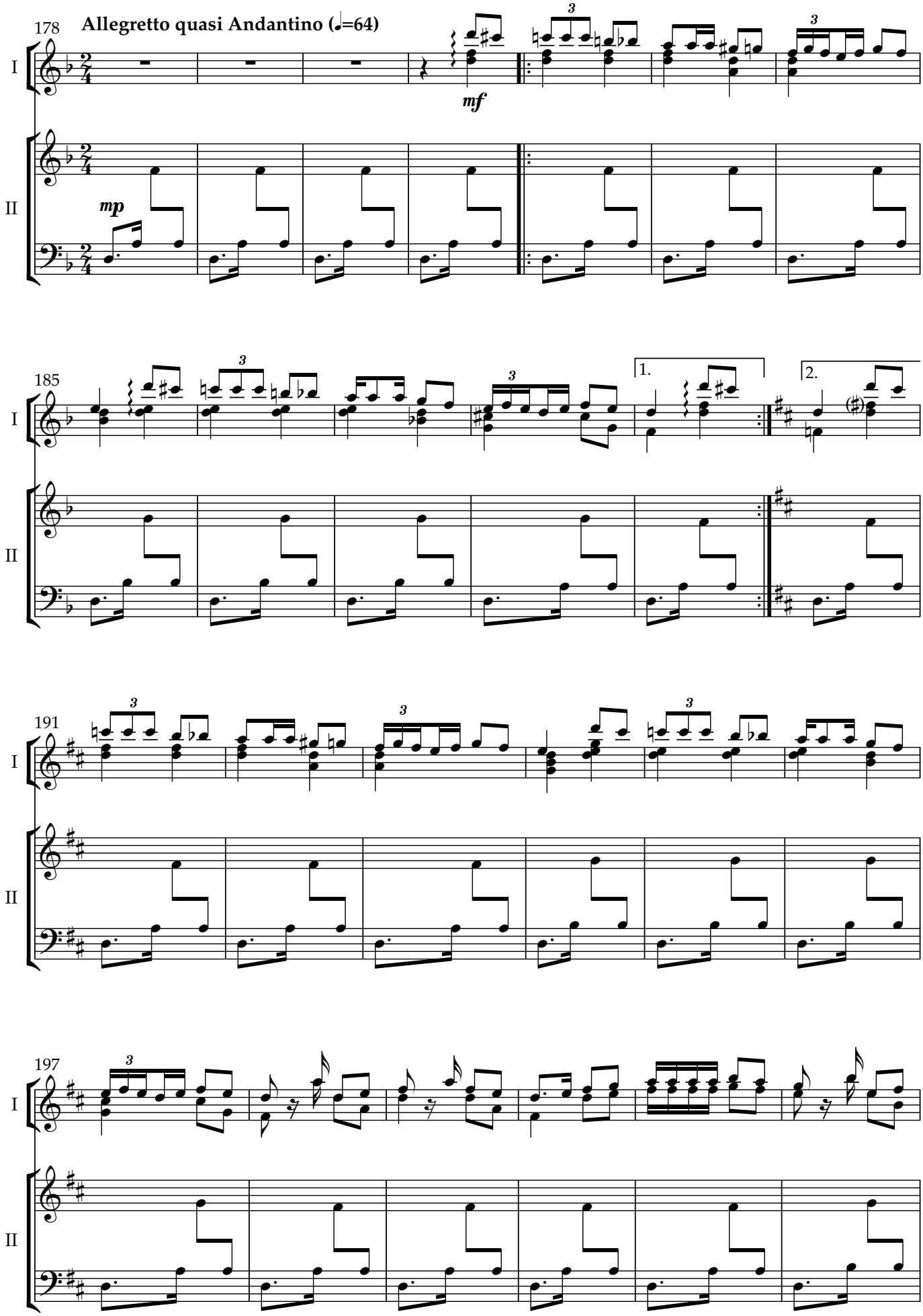

46
8va
I
II
51
Andante (♩=108)
8va
mp
p
61
69
3

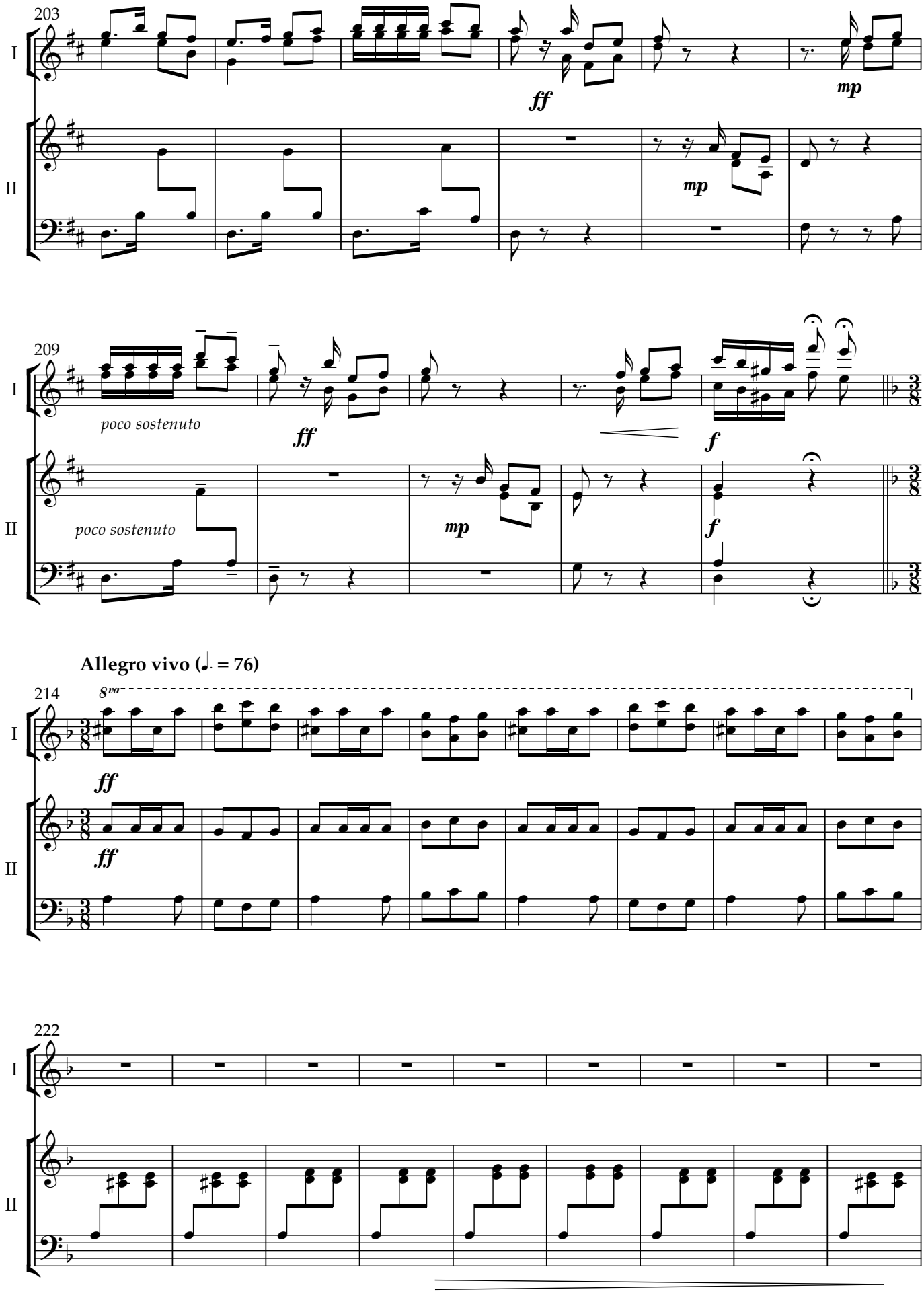

77
I
II
ff
riten.
riten.
f
8va
85
8va
95
(8)
3
rit.
rit.
101
Allegro (♩=104)
mf
mf

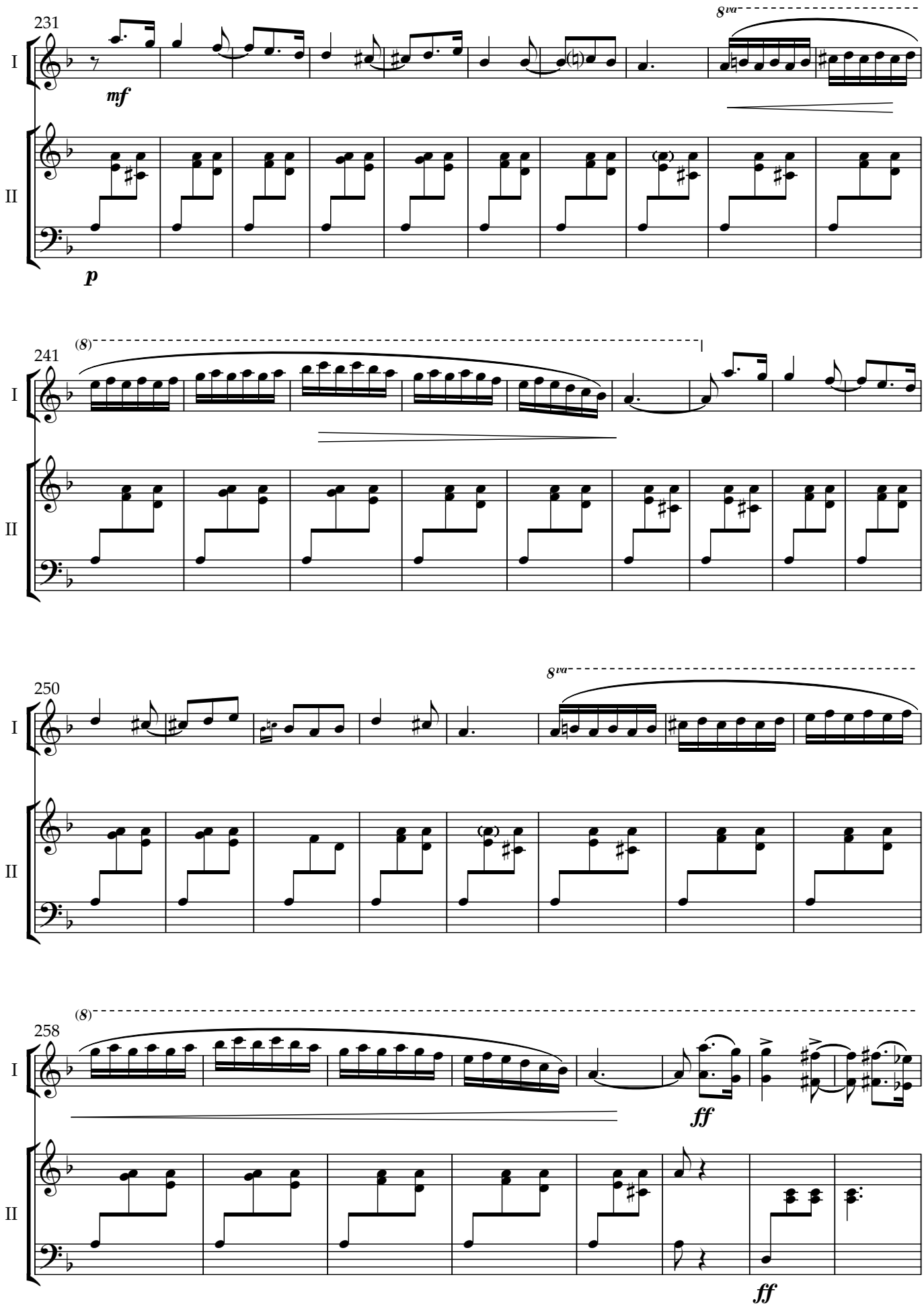

109
I
II
117
Andantino (♩=104)
p
123
128

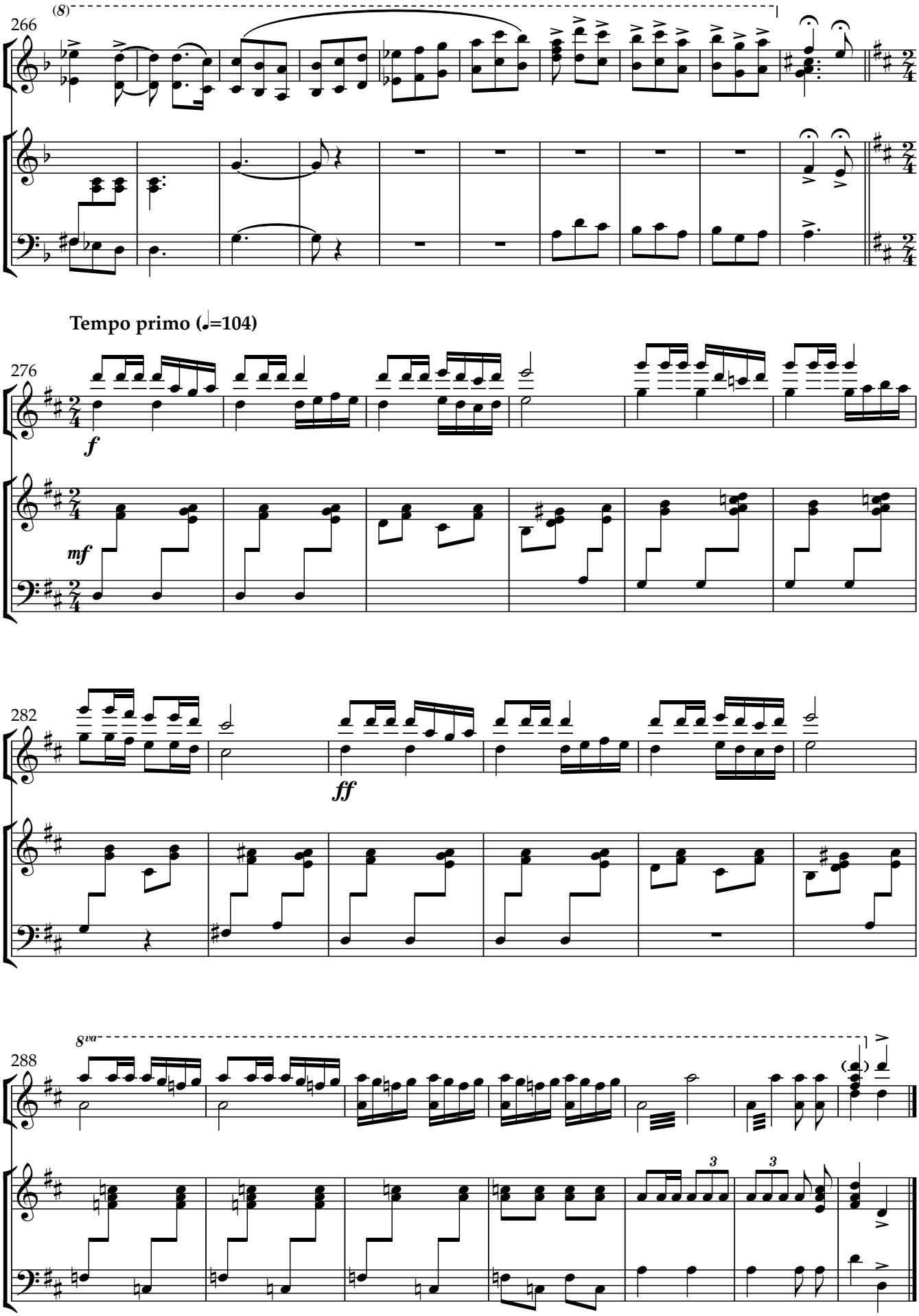

134
8va
I
II
139
(8)
(loco)
poco rit.
a tempo
poco rit.
a tempo
144
148
molto rall.
molto rall.


Andante moderato (♩=70)
151
I
ff
II
ff espressivo
160
I
II
168
I
II
173
I
cresc. molto
fff
II
cresc.molto
fff


178
Allegretto quasi Andantino (♩=64)
I
II
mf
mp
185
1.
2.
191
197

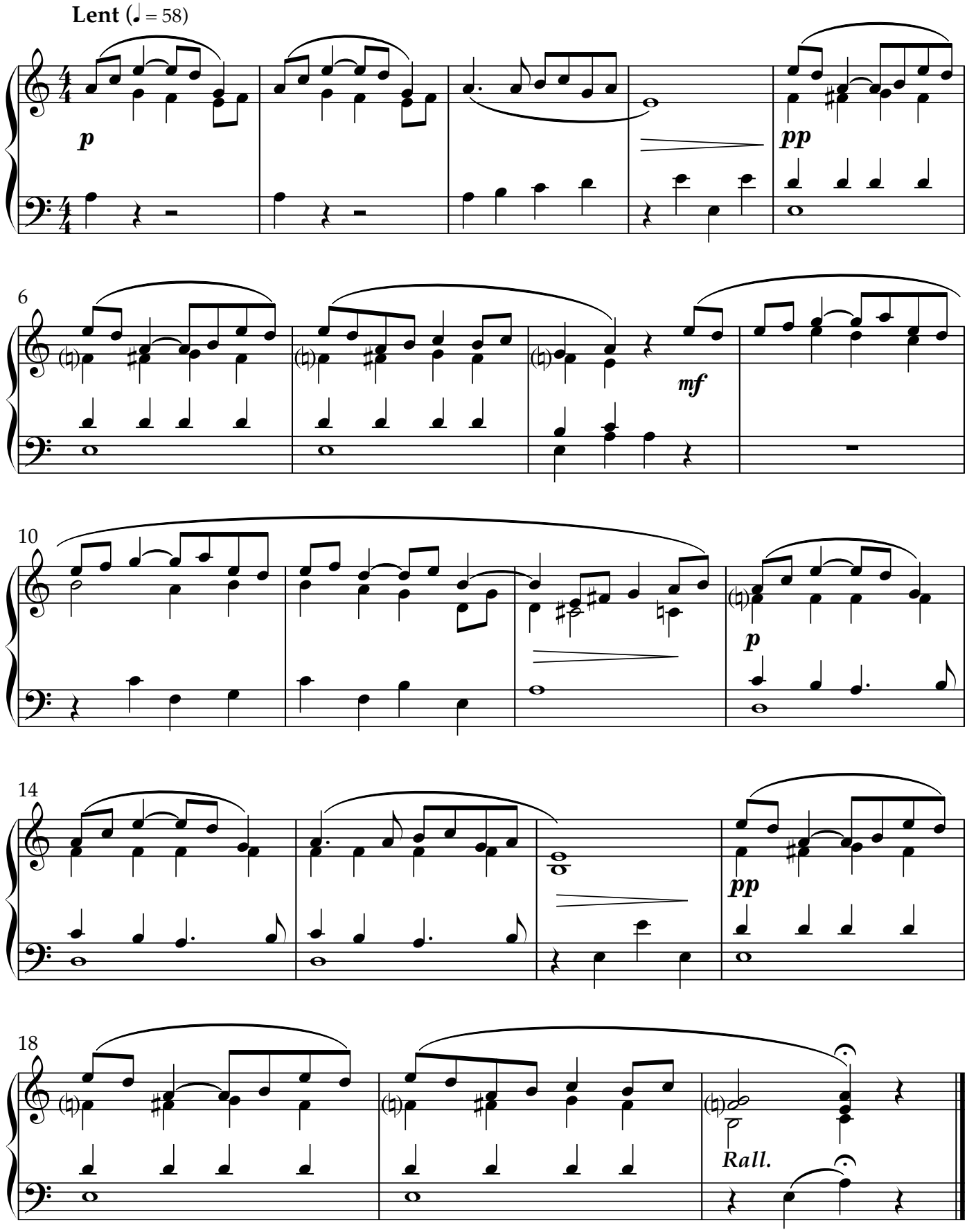

203
I
II
ff
mp
mp
209
poco sostenuto
poco sostenuto
ff
mp
f
f
Allegro vivo (♩. = 76)
214
8va
ff
ff
222


231
I
II
mf
p
8va
241
(8)
250
8va
258
(8)
ff
ff


266
(8)
I
II
Tempo primo (♩=104)
276
f
mf
282
ff
288
8va
3
3

Pavane de la Belle au Bois dormant
(from Ma mère l'Oye)

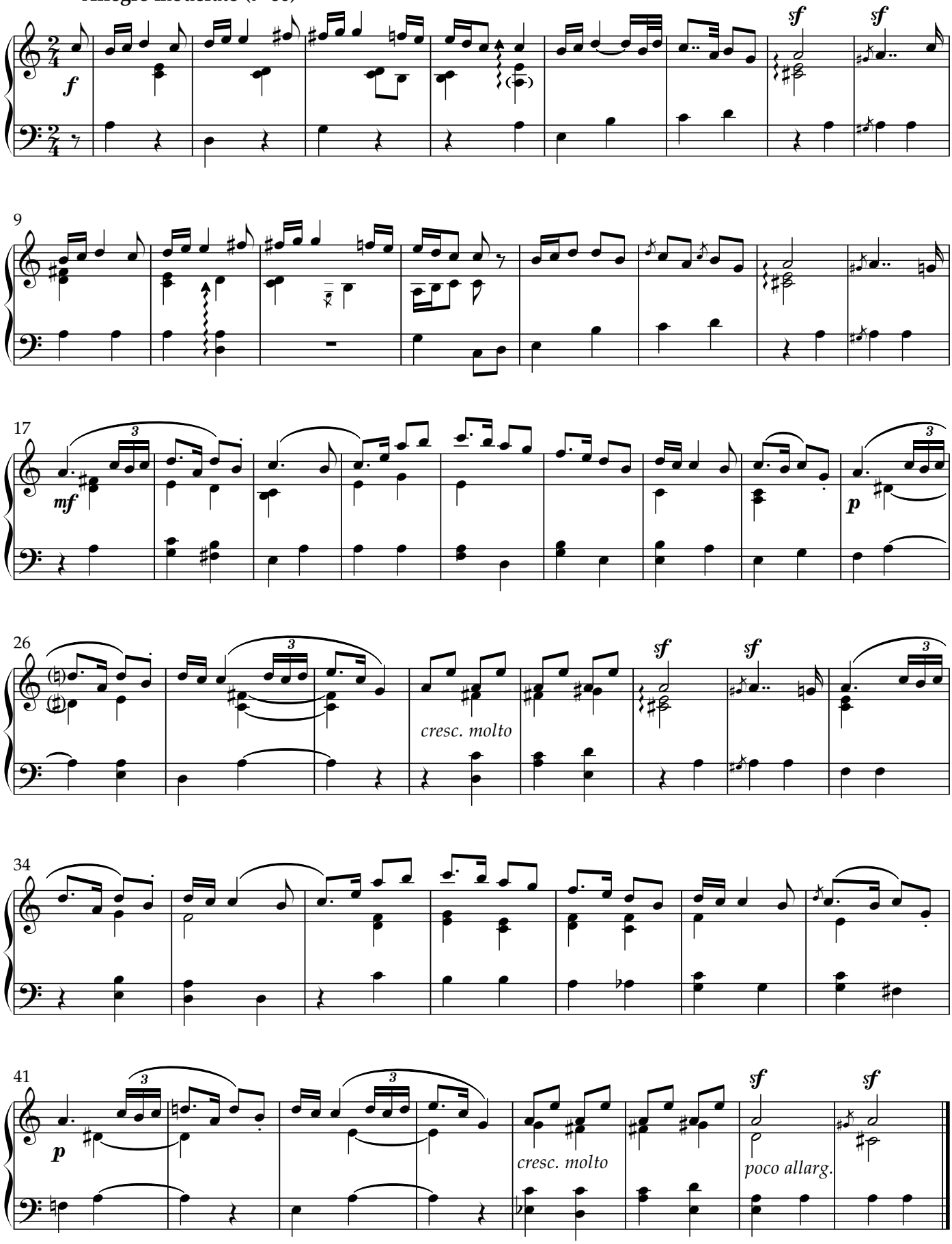
Maurice Ravel (1875-1937)
Arranged for carillon by Carl Van Eyndhoven

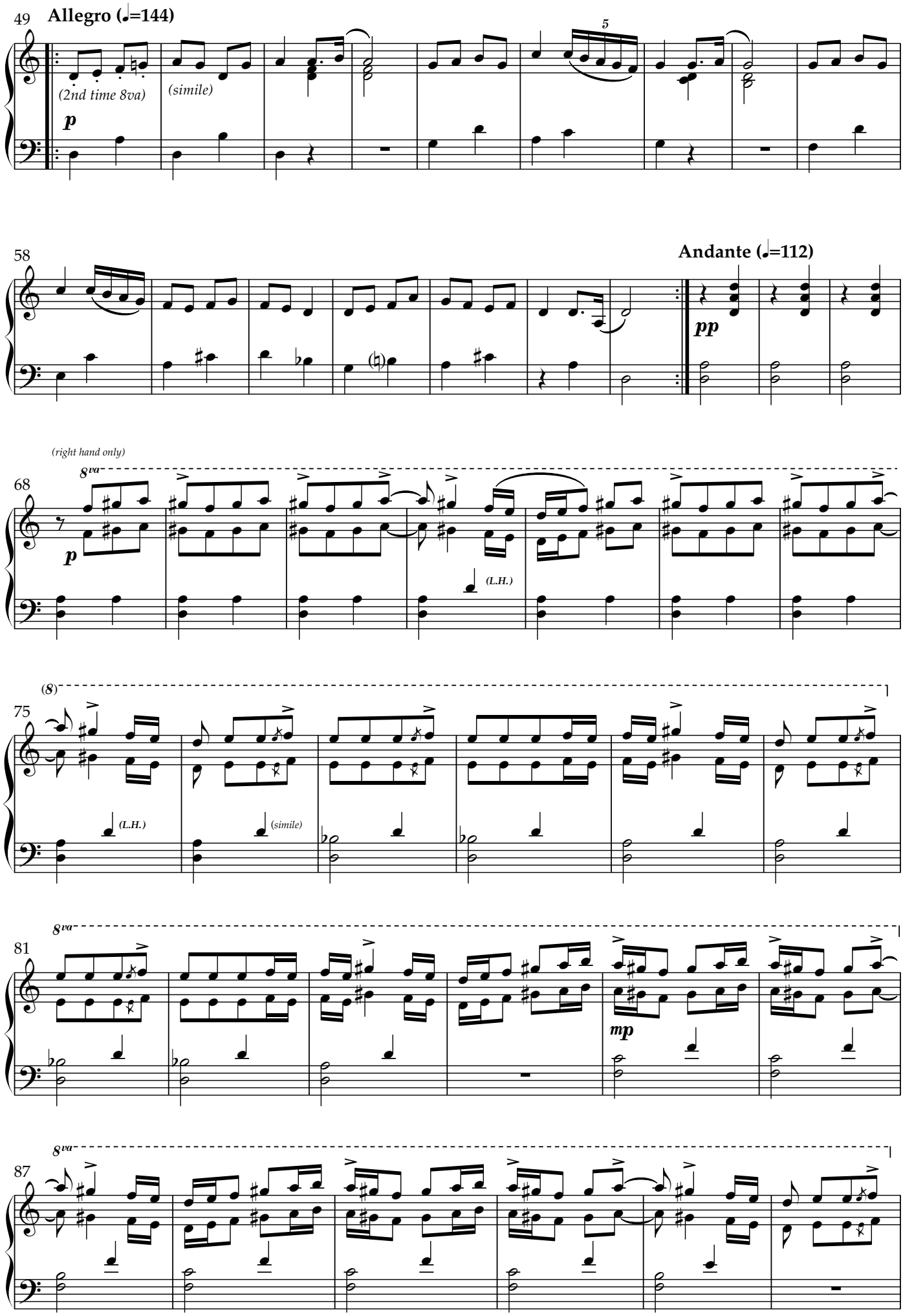


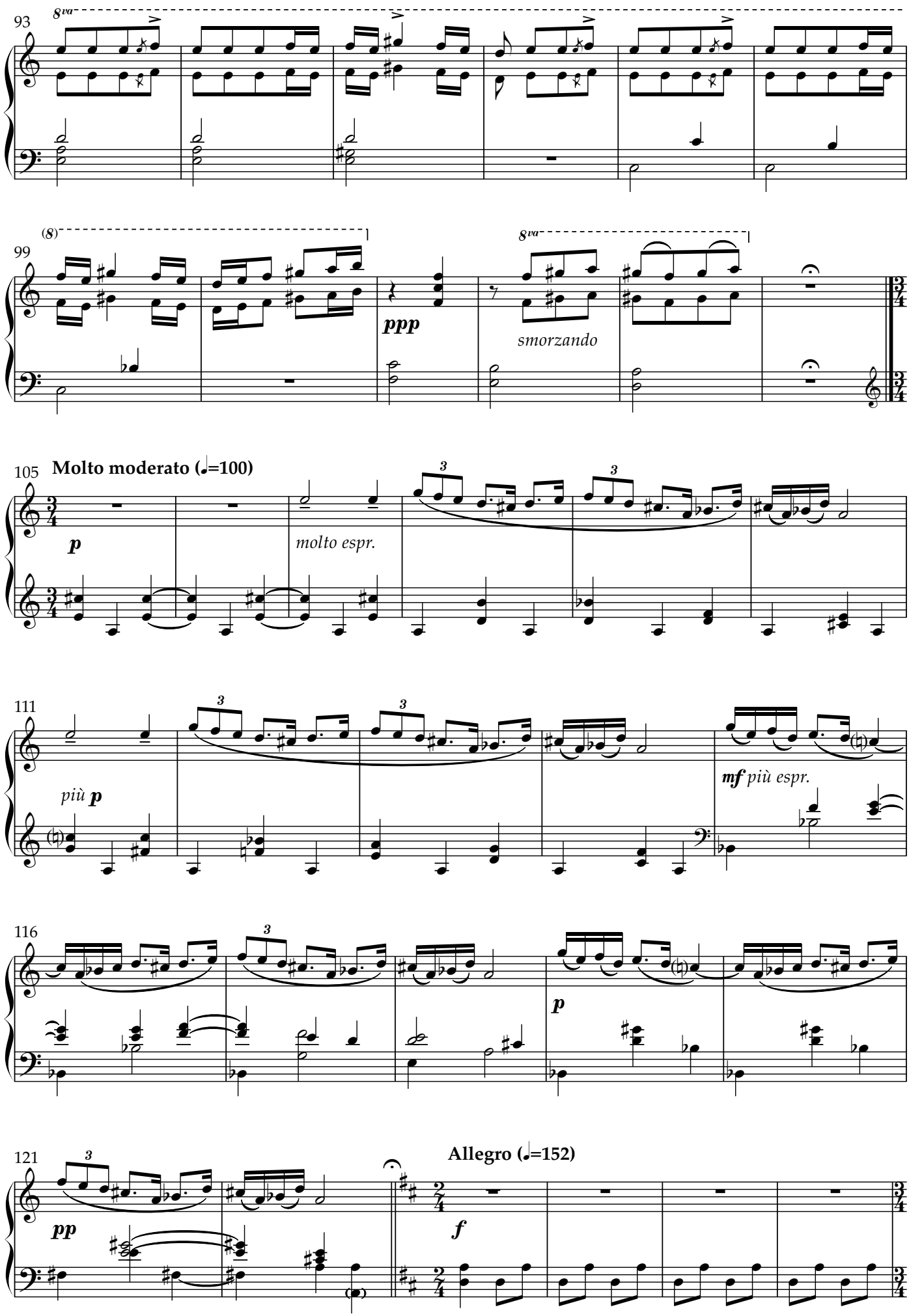
Rumänische Volkstänze

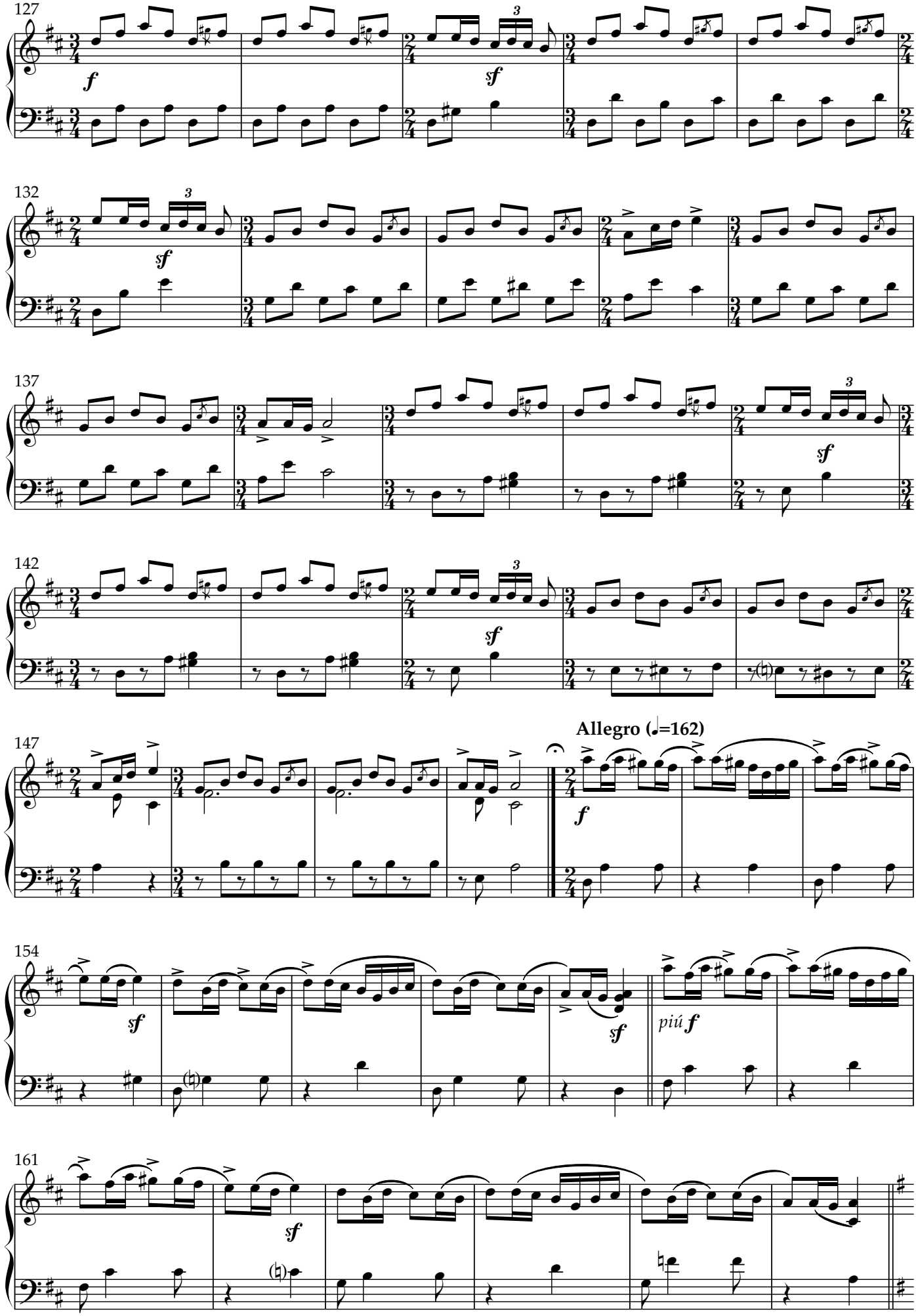
Béla Bartók (1881-1945)
Arranged for carillon by Carl Van Eyndhoven

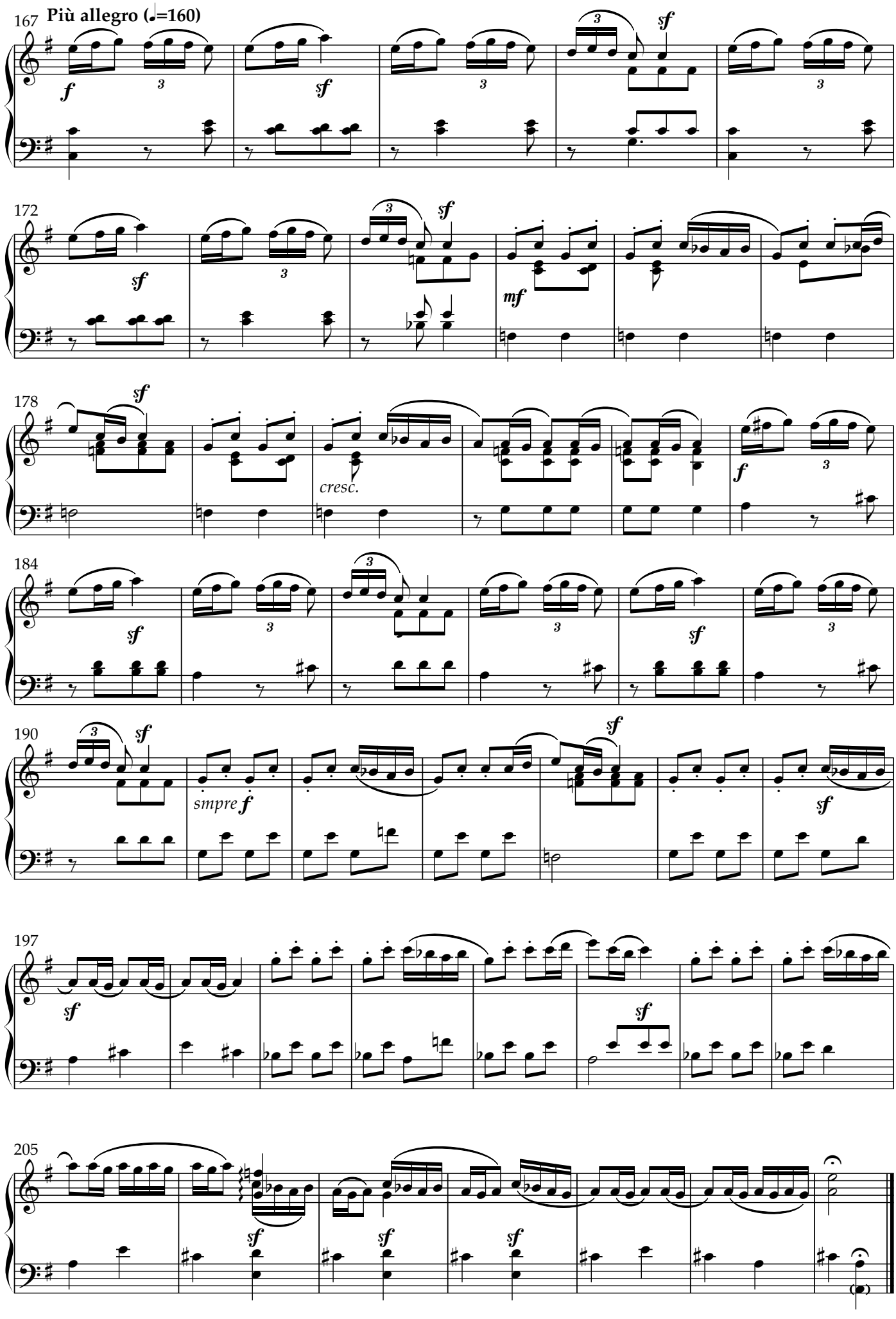
Allegro moderato (♩=80)




49
Allegro (♩=144)
(2nd time 8va)
(simile)
p
5
58
Andante (♩=112)
pp
(right hand only)
8va
68
p
(L.H.)
(8)
75
(L.H.)
(simile)
8va
81
mp
8va
87


93
8va
99
(8)
8va
ppp
smorzando
105
Molto moderato (♩=100)
p
molto espr.
111
più p
mf più espr.
116
p
121
pp
Allegro (♩=152)
f


127
f
sf
132
sf
137
sf
142
sf
147
Allegro (𝅗𝅥=162)
f
154
sf
sf
piú f
161
sf


167
Più allegro (♩=160)
172
178
cresc.
184
190
smpre
197
205

GYERMEKEKNEK

APRÓ DARABOK

KEZDŐ ZONGORÁZÓKNAK (OKTÁVFOGÁS NÉLKÜL)
MAGYARORSZÁGI
GYERMEK-ÉS NÉPDALOK FELHASZNÁLÁSÁVAL

IRTA

BARTÓK BÉLA

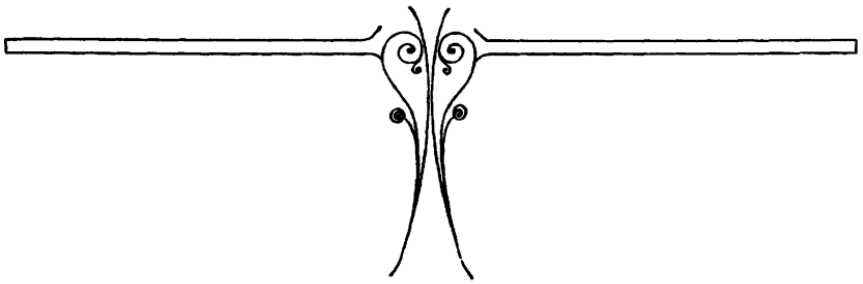
FÜR KINDER

KLEINE STÜCKE

FÜR ANFÄNGER (OHNE OKTAVENSPANNUNG)
MIT BENÜTZUNG UNGARLÄNDISCHER
KINDER-UND VOLKSLIEDER

VON

BÉLA BARTÓK



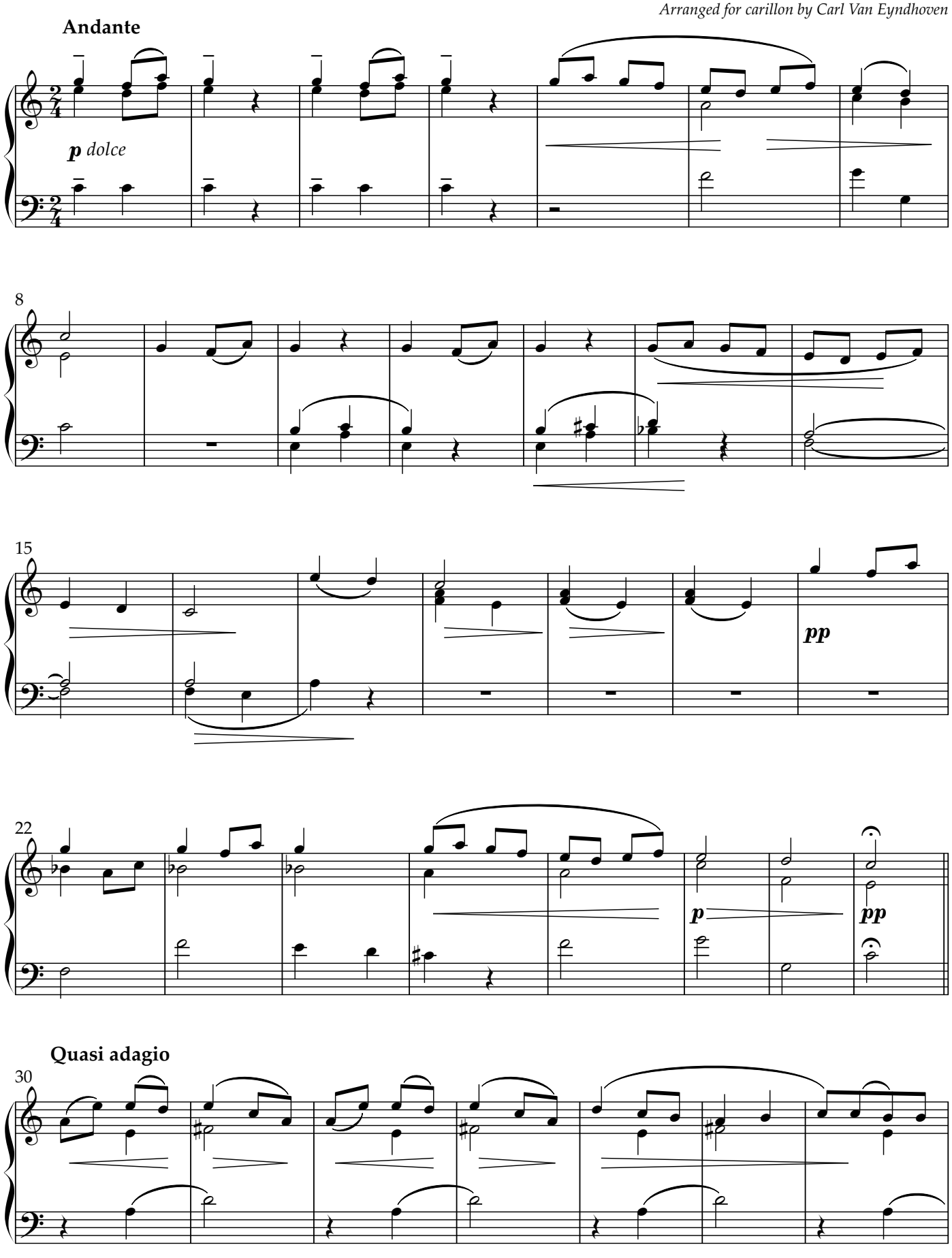
ROZSNYAI KÁROLY
ZENEMŰKIADÓHIVATATA
BUDAPEST, IV. MUZEUM KÖRÚT 15.

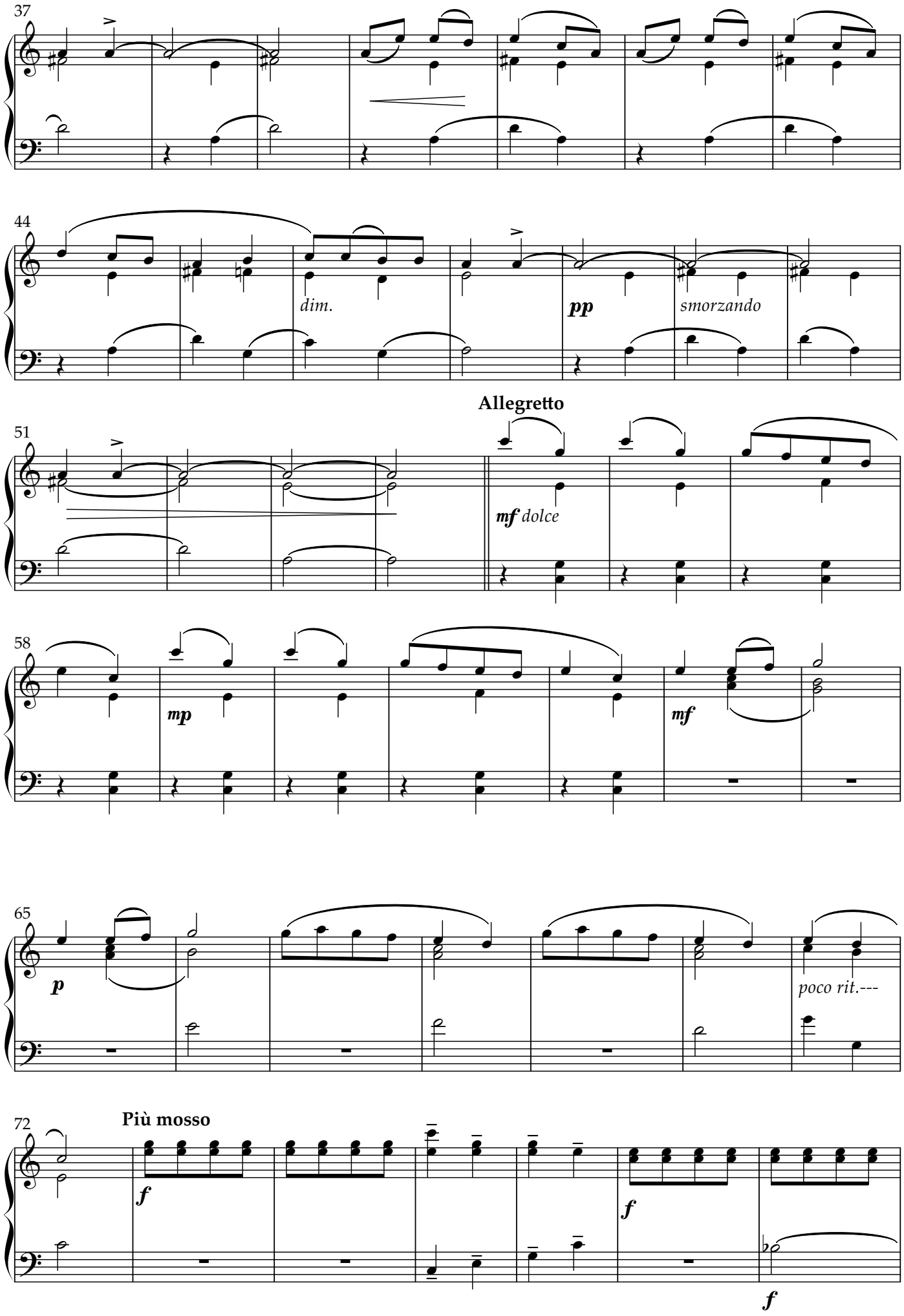
Für Kinder (Gyermekeknek)

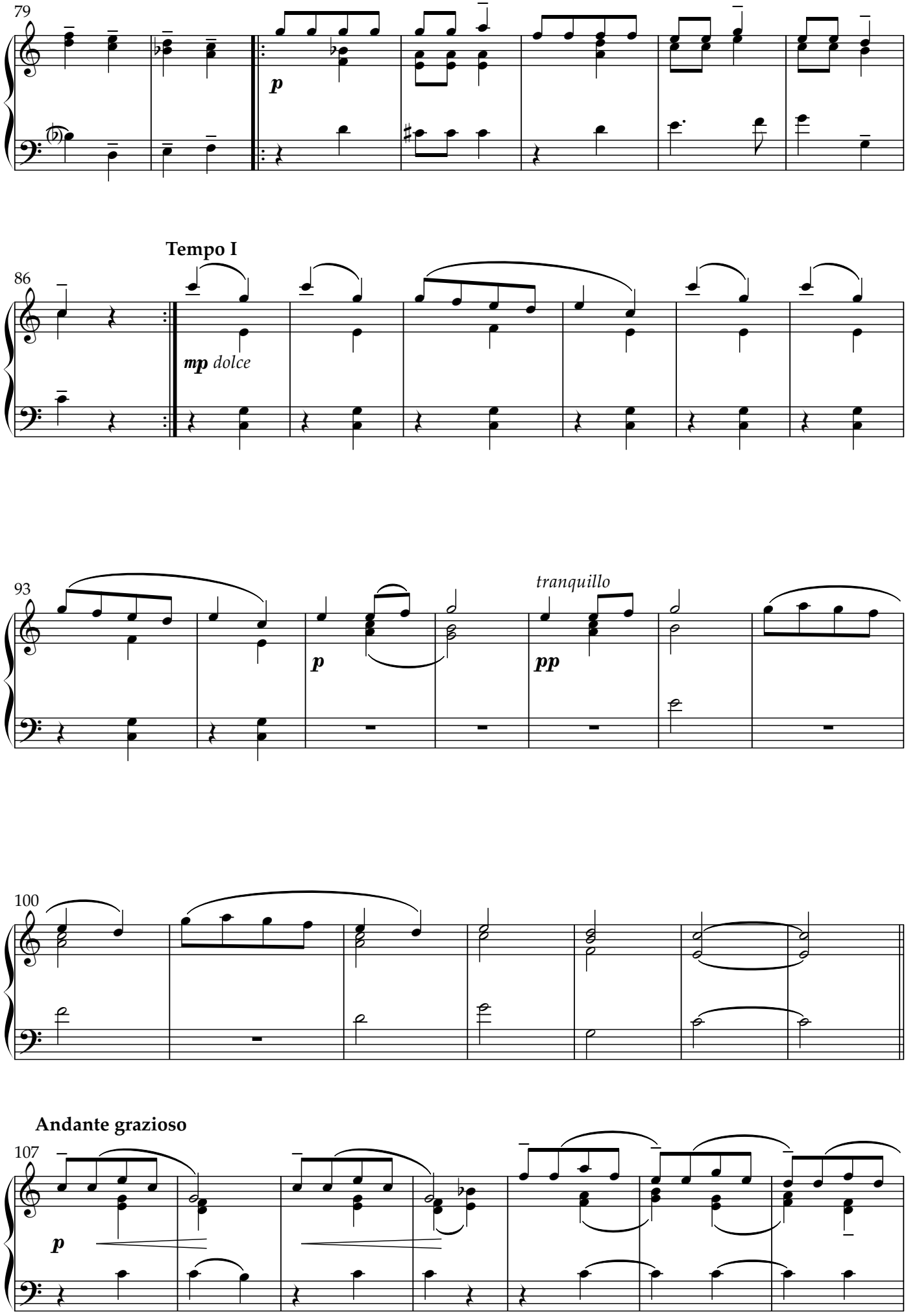
Melodies from Hungarian and Slovak Children's and Folk Songs

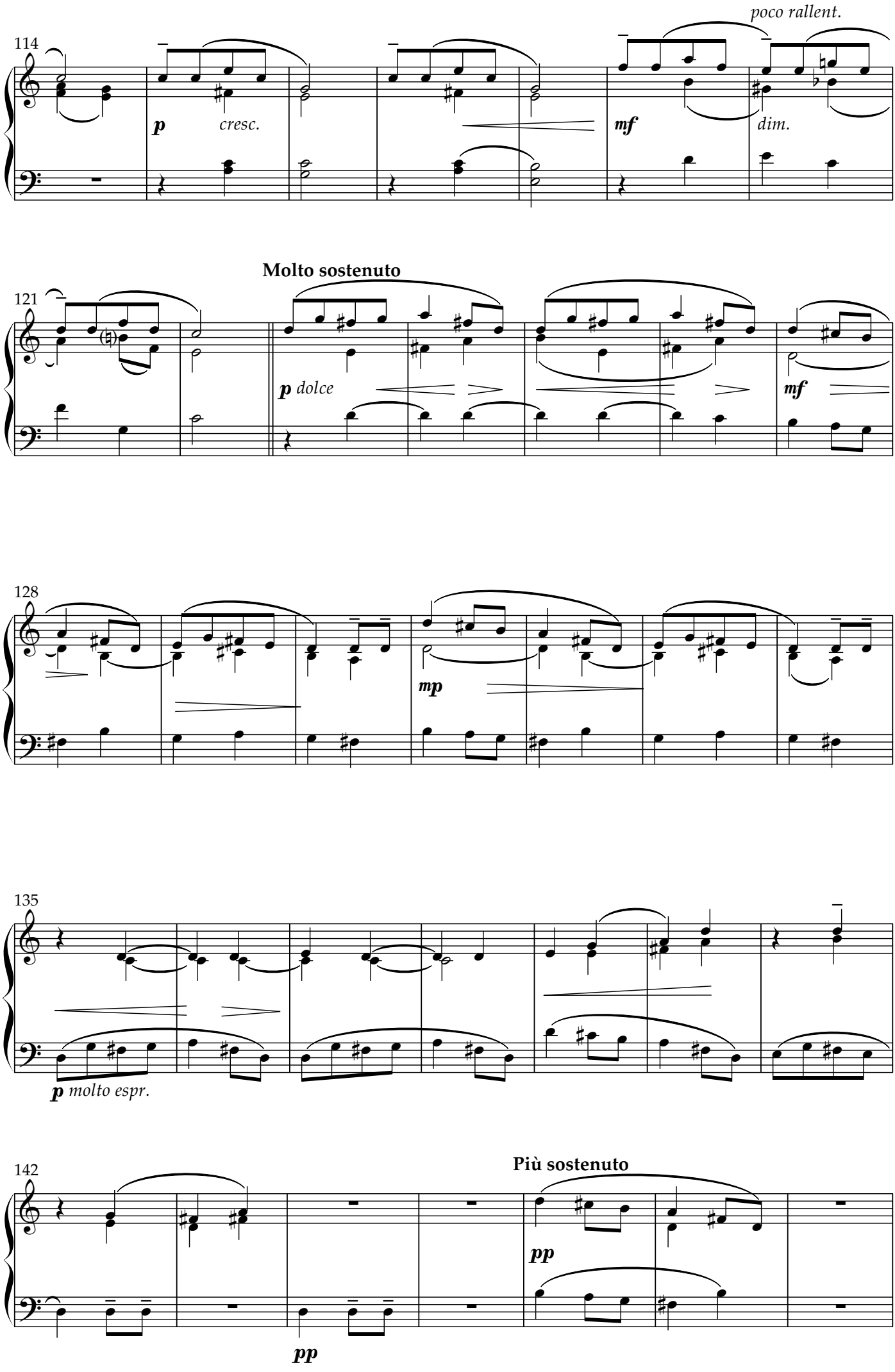
Béla Bartók (1881-1945)

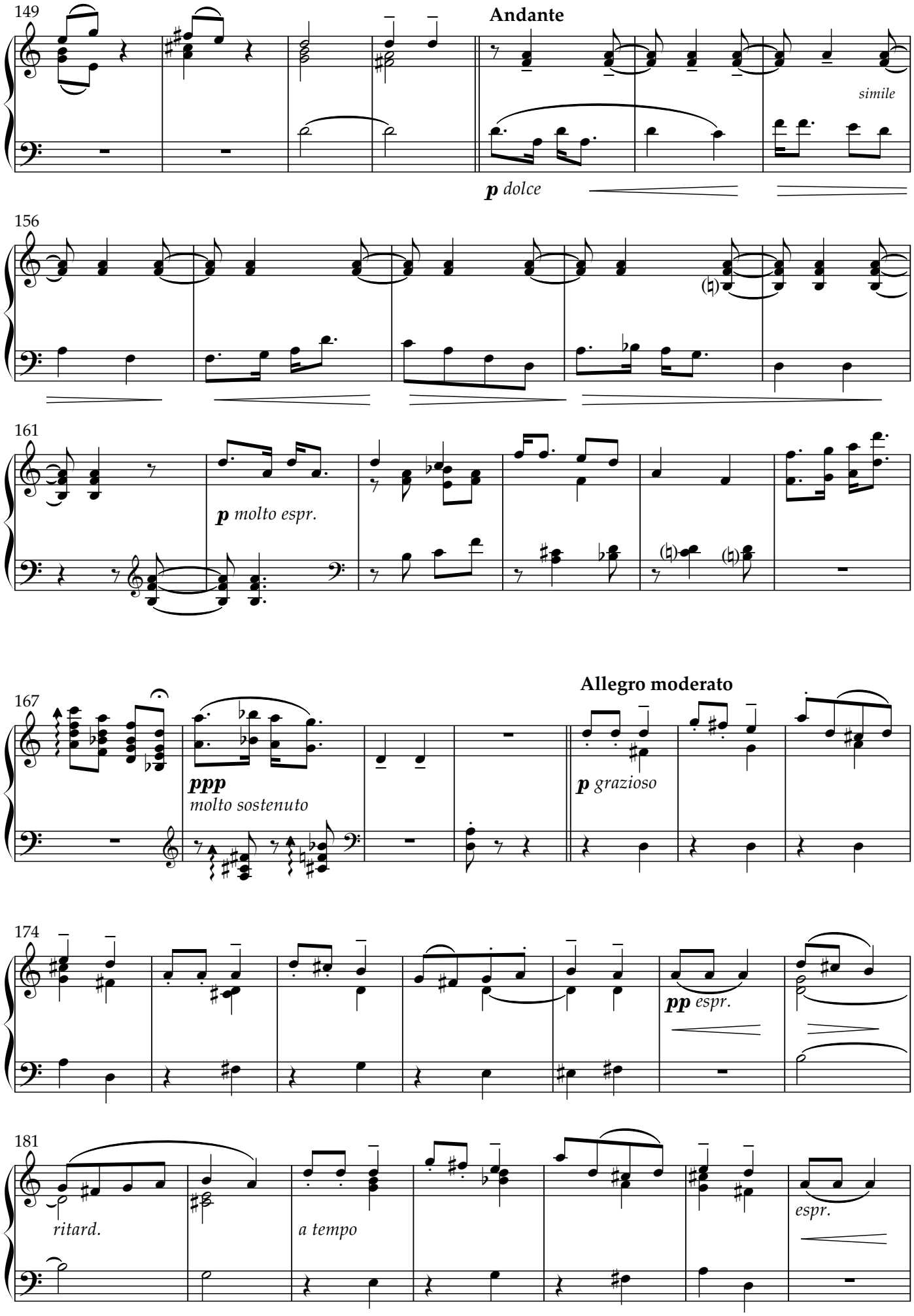
Arranged for carillon by Carl Van Eyndhoven

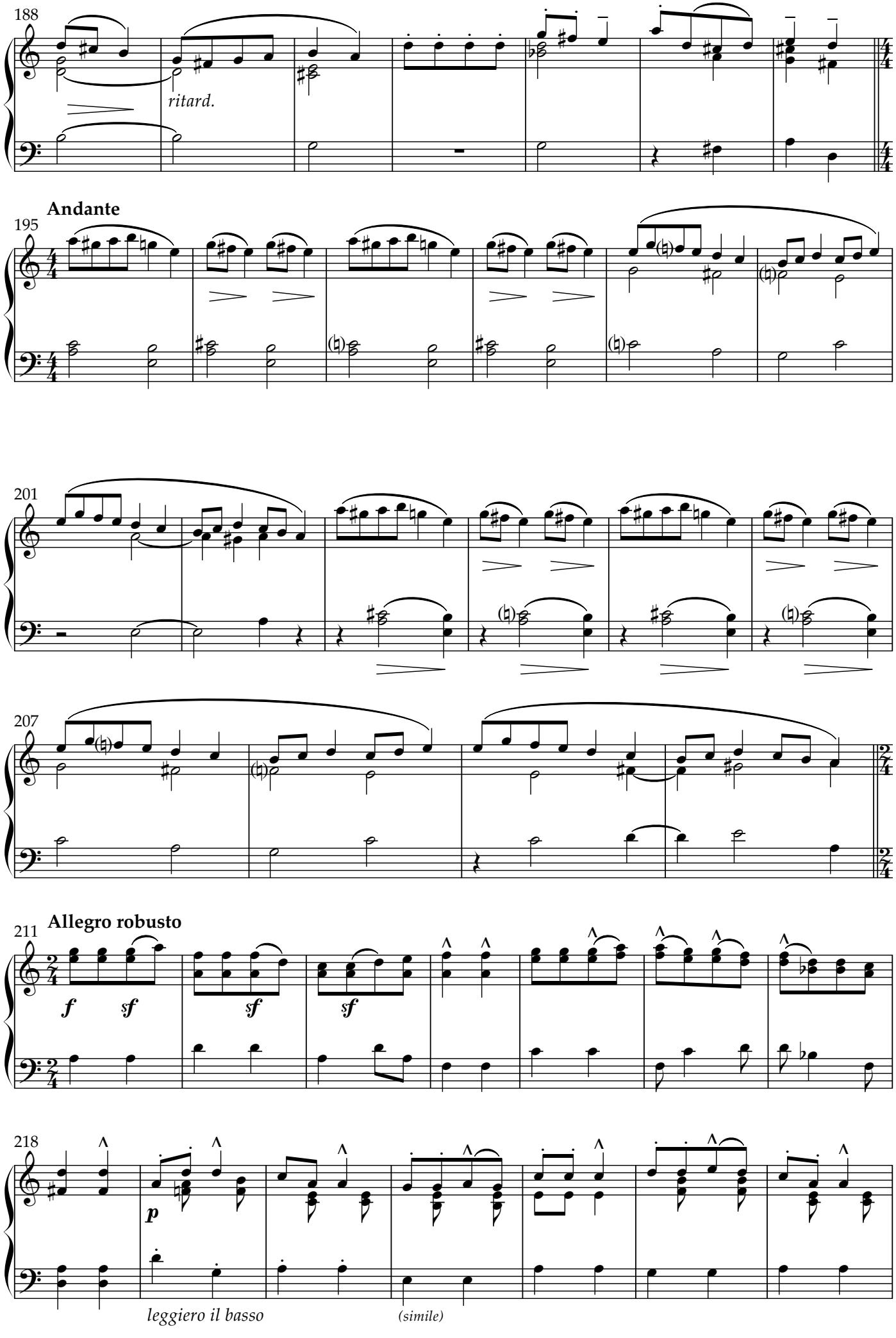


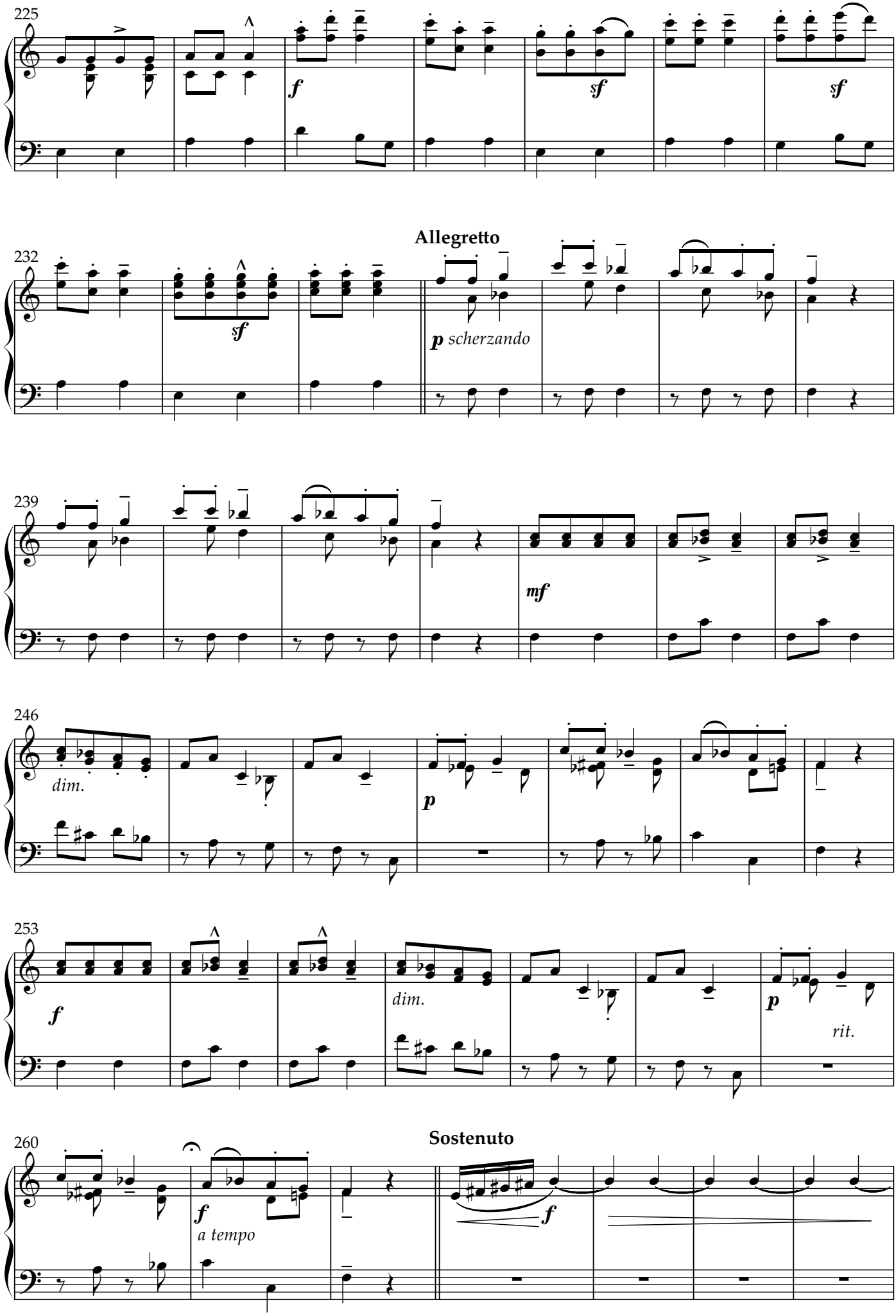

37
44
dim.
pp
smorzando
Allegretto
51
mf dolce
58
mp
mf
65
p
poco rit.---
72
Più mosso
f
f
f

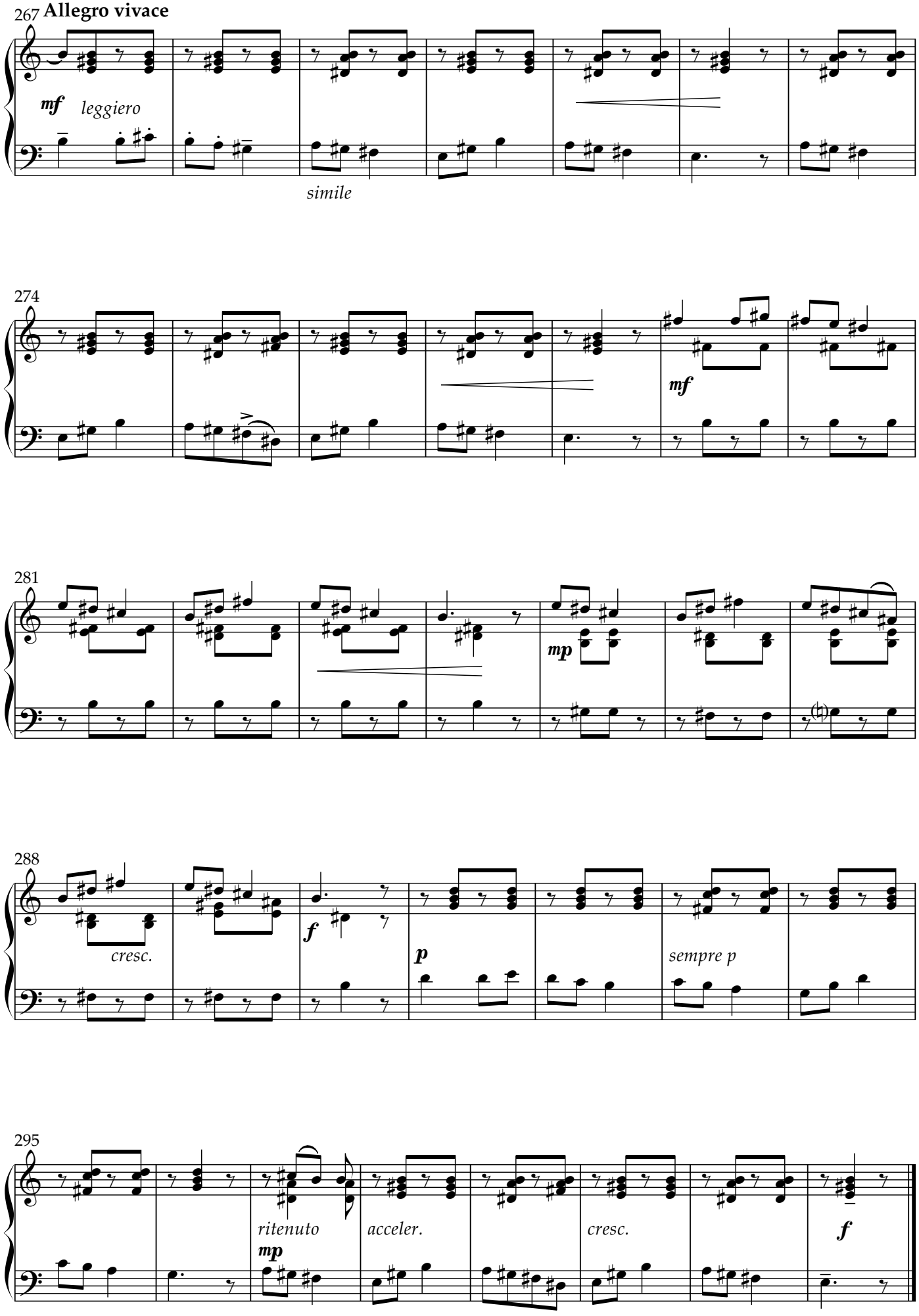

79
p
Tempo I
86
mp dolce
93
p
tranquillo
pp
100
Andante grazioso
107
p


poco rallent.
114
p
cresc.
mf
dim.
Molto sostenuto
121
p dolce
mf
128
mp
135
p molto espr.
Più sostenuto
142
pp
pp


149
Andante
simile
p dolce
156
161
p molto espr.
167
Allegro moderato
ppp
molto sostenuto
p grazioso
174
pp espr.
181
ritard.
a tempo
espr.


188
ritard.
Andante
195
201
207
Allegro robusto
211
f
sf
sf
sf
218
p
leggiero il basso
(simile)

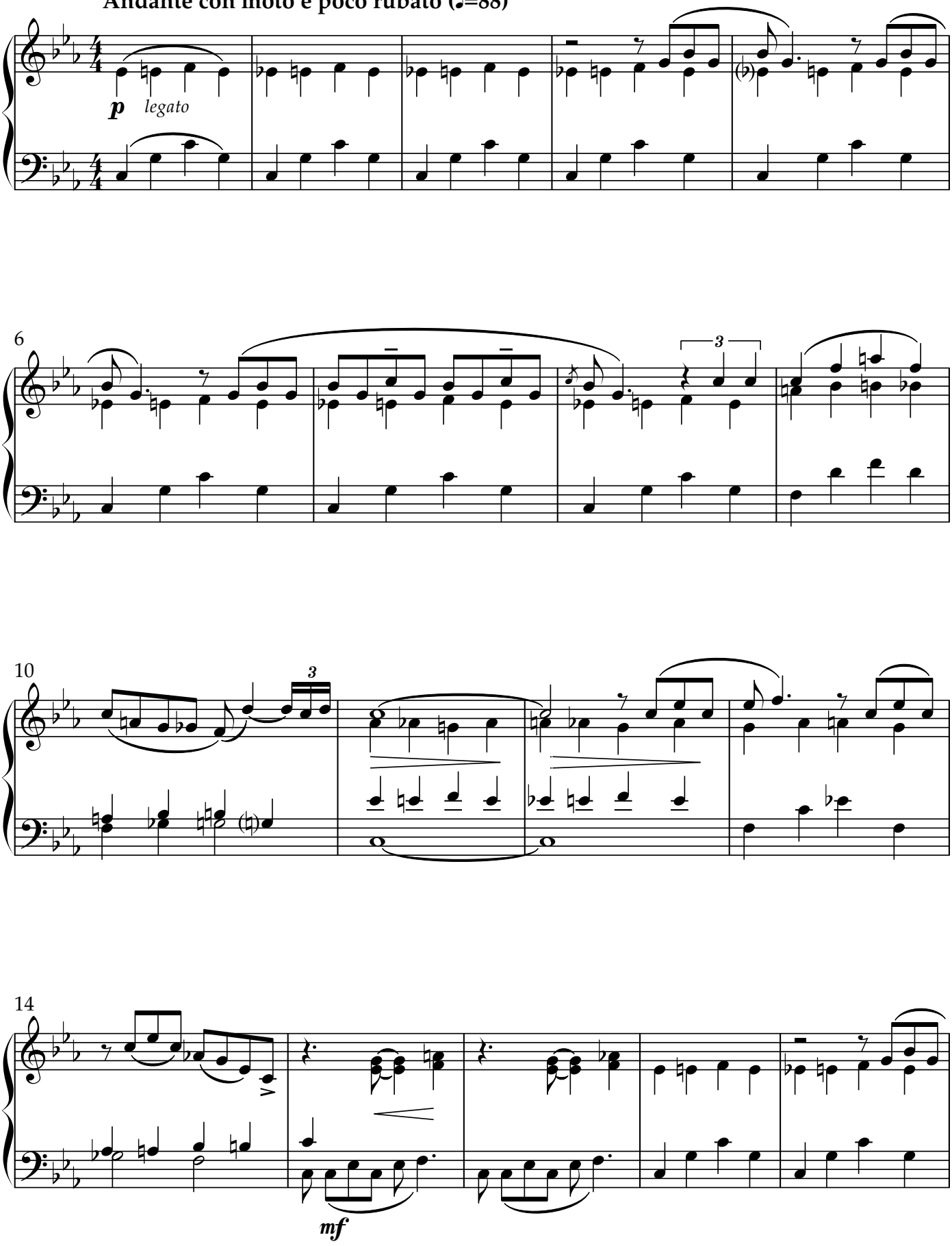

225
f
sf
sf
232
Allegretto
sf
p scherzando
239
mf
246
dim.
p
253
f
dim.
p
rit.
260
Sostenuto
f
a tempo
f

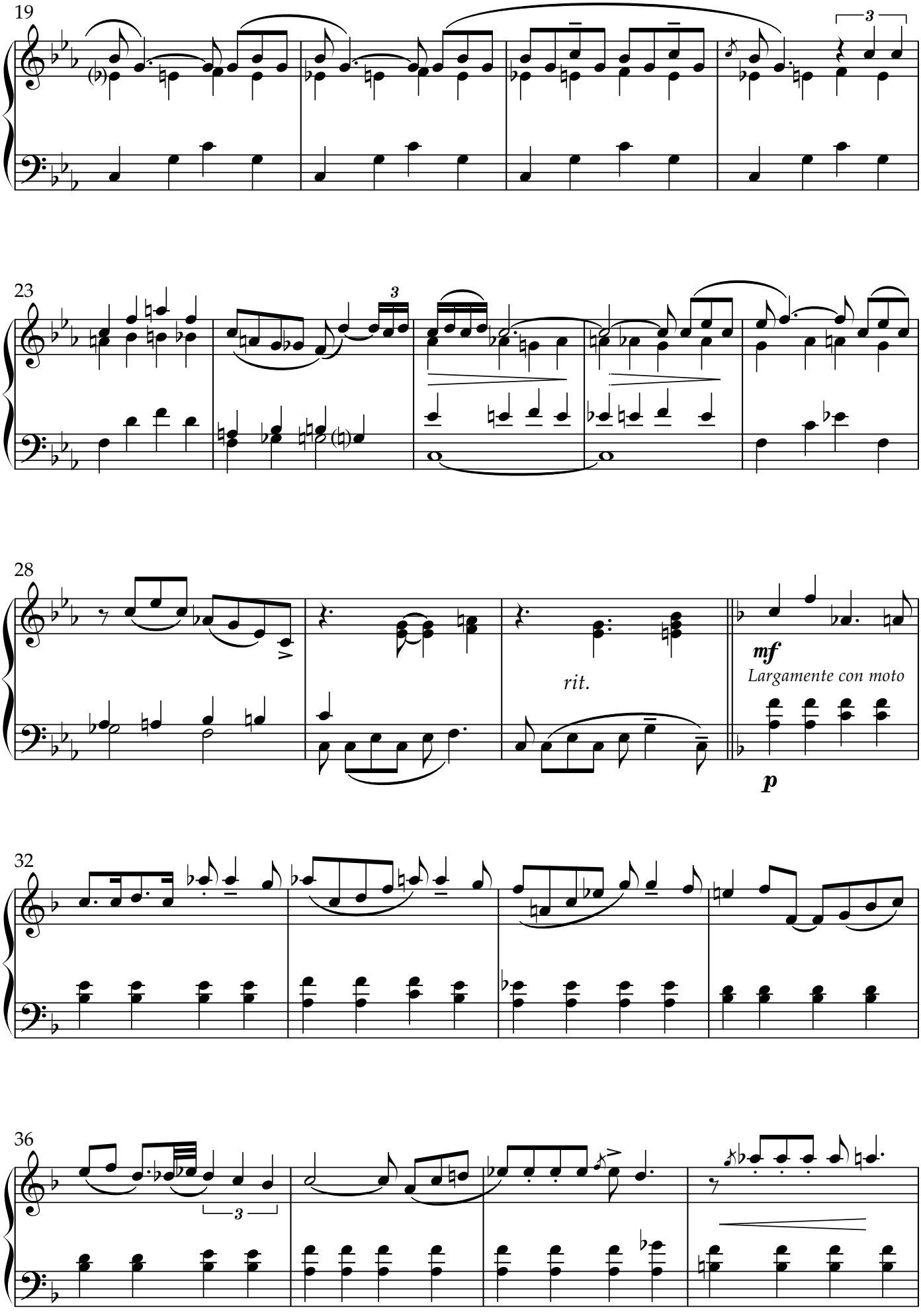

267 Allegro vivace
mf leggiero
simile
274
mf
281
mp
288
cresc.
f
p
sempre p
295
ritenuto
mp
acceler.
cresc.
f

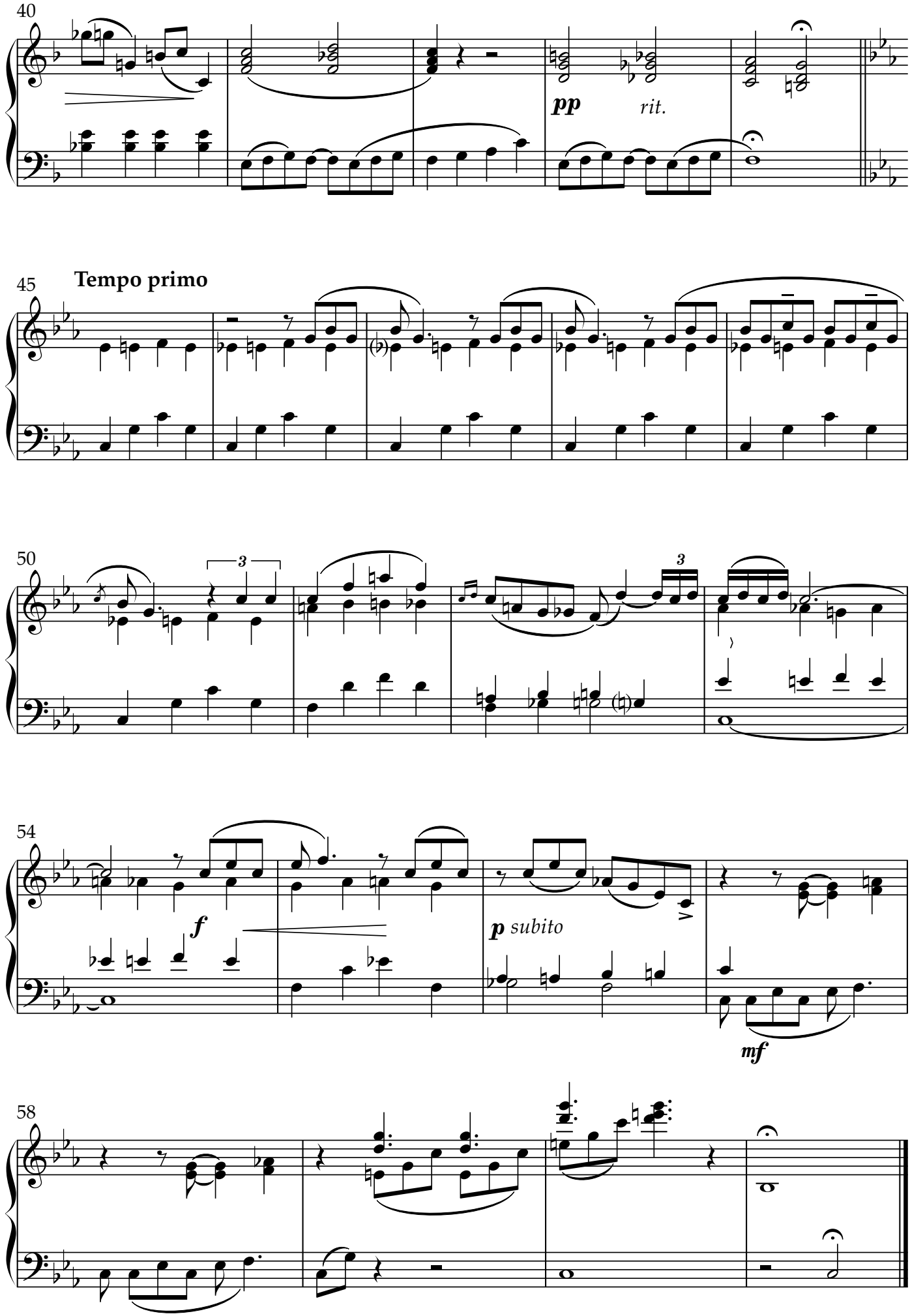
Prelude II

George Gershwin (1898-1937)
Arranged for carillon by Carl Van Eyndhoven

Andante con moto e poco rubato (♩=88)




19
3
23
3
28
rit.
mf
Largamente con moto
p
32
36
3

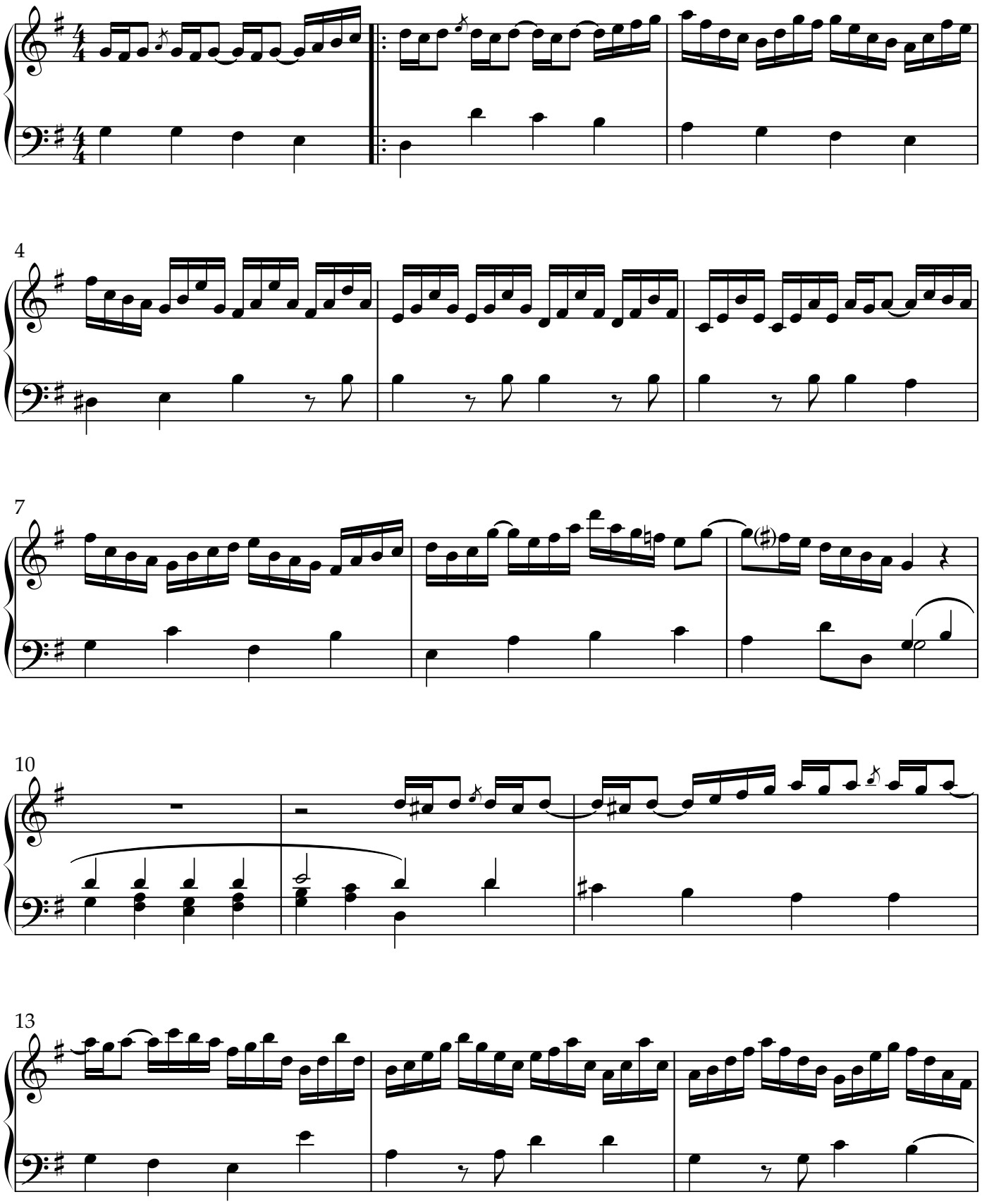

40
pp
rit.
45
Tempo primo
50
3
3
54
f
p subito
mf
58

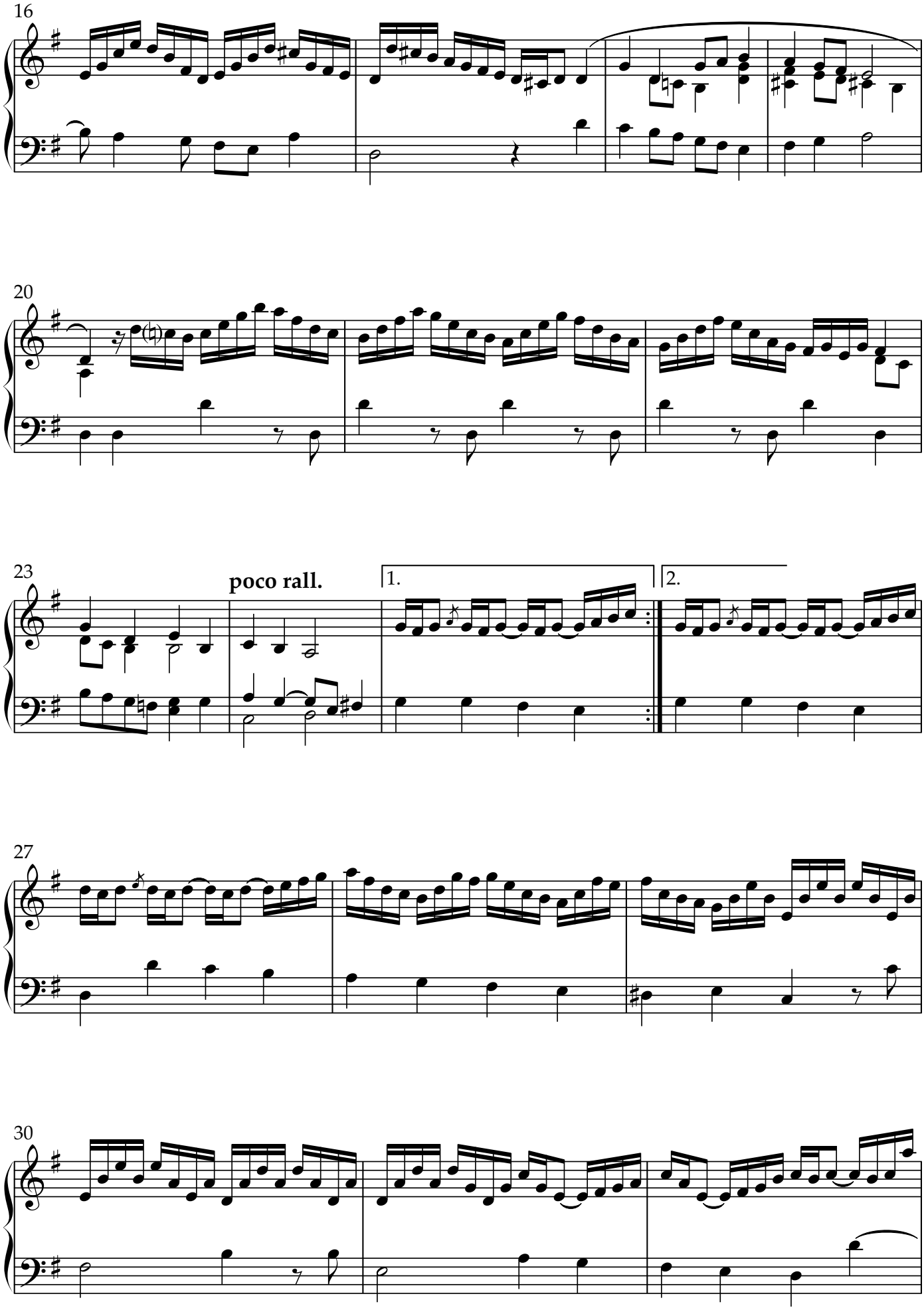
Wachet auf, ruft uns die Stimme

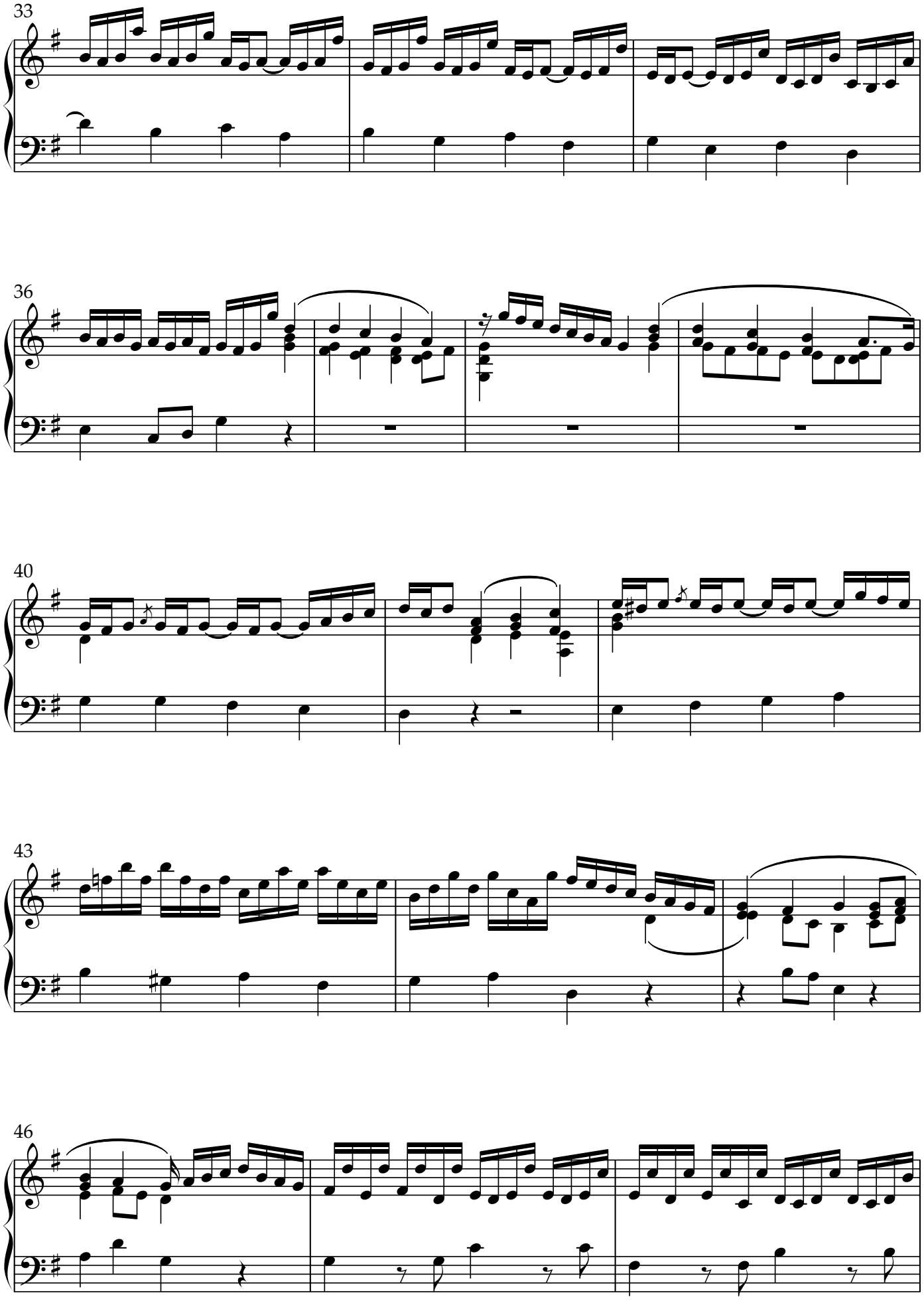
(Wake, Awake, For Night Is Flying)
(Op. 68 - No 5)

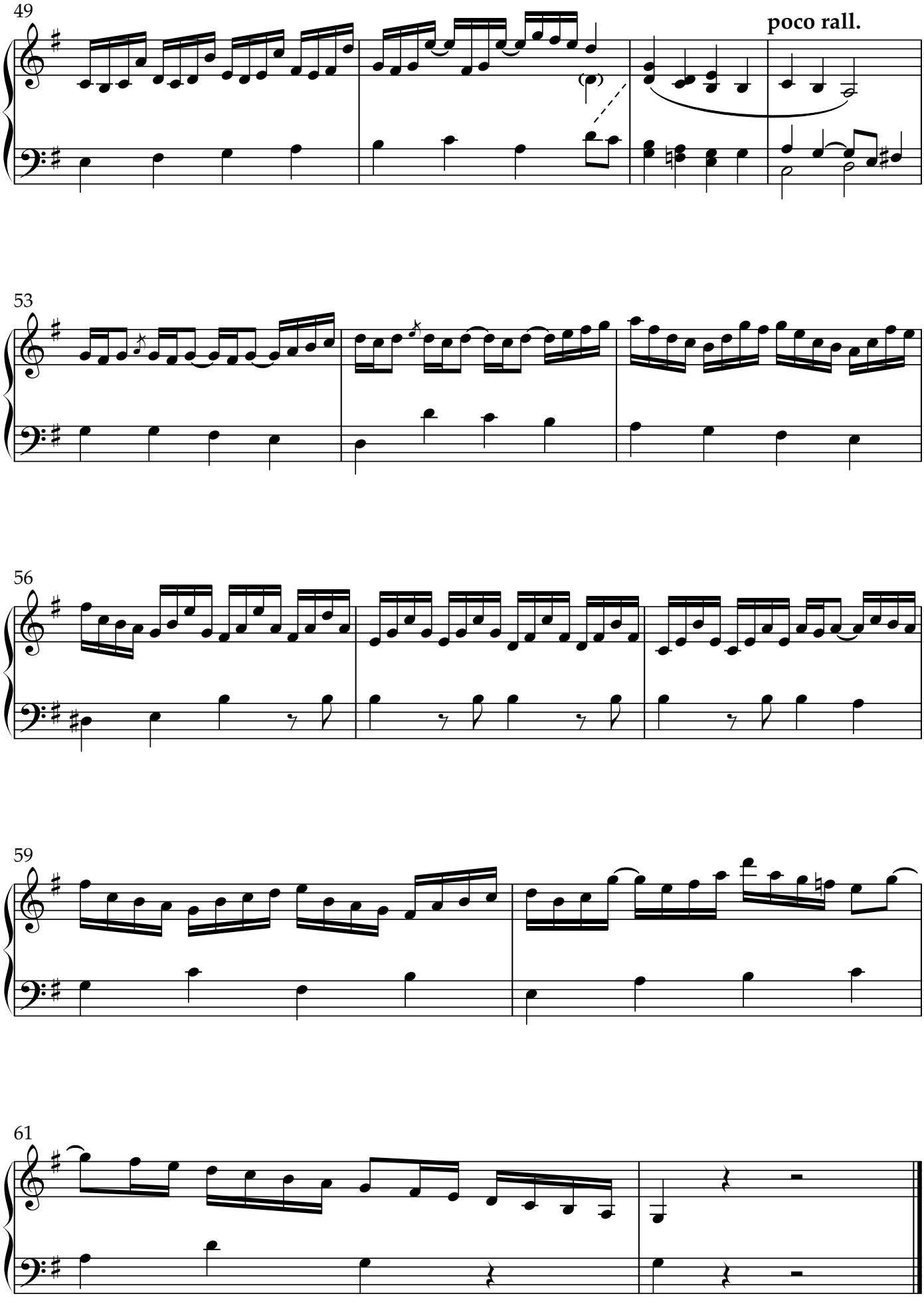
Flor Peeters (1903-1986)
Arranged for carillon by Carl Van Eyndhoven

Moderato




16
20
23
poco rall.
1.
2.
27
30


33
36
40
43
46


49
poco rall.
53
56
59
61