

VOL.3

LYRICAL REPERTOIRE

FOR THE HORN

FROM

The Romantic Era

EDITED BY
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& STEVEN VANDERMOORTELE

MASTERS OF LYRICAL STYLE

Masterpieces written
for Ghentian players
1897-1960

Music for horn and piano

SOHN



BRAVE BELGIANS!

Edited by Jeroen Billiet
In collaboration with Jan Huylebroeck
and Steven Vande Moortele

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Masters of the Lyrical Style

This volume features four major Flemish late romantic repertoire works, all closely related to the Ghentian horn school. Joseph Ryelandt's hauntingly beautiful Sonata, op. 18, and Robert Herberigs' masterpiece *Cyrano de Bergerac* had become unavailable to the public due to the disappearance of the Brussels publisher Cebedem in 2015. Both works have been thoroughly revised and typeset anew for this edition. Jules Bouquet's Sonata and Maurits Deroo's Two Sketches, op. 85, are published here for the first time. Two other first-rate works that were created in the same tradition, which had reached full maturity around 1900, are the Sonata, op. 7 by Jane Vignery (1942, Andel) and Prosper Van Eechautte's *Night Poem* (1938, Metropolis). We are glad to have received the permission to publish a new edition of the monumental Vignery Sonata with this volume.

As said in the general preface to this series, very few pieces from the extensive Belgian lyrical repertoire have found their way onto the international concert stage. There are several reasons for this: (1) many of these works were simply unavailable, or poorly published; (2) others fell out of fashion due to a change in musical taste and the disappearance of the lyrical playing style; (3) the recording industry, vital for the change in musical preferences in the twentieth century, was not based in Belgium and has helped form much of the canon we use today.

One thing is clear, however: it is not the musical or compositional quality of these works that has made them obsolete. The pre-World War I pieces by Ryelandt (1897) and Herberigs (1912) in particular are supremely written highlights of the repertoire in the main flourishing era of the Ghentian horn playing tradition. All of these works are highly individual and stand apart in the horn repertoire, not only through their use of a particularly lyrical language for the horn, but also in their form. Ryelandt, a life-long devoted catholic, imagined his two-movement Sonata as a semi-religious chant in dialogue with an intimate but powerful piano part. The work leads the listener through several mindsets, starting with a mourning and prayer-like *minore* introduction, through a state of anger and excitement in the second movement, to a conclusion in an atmosphere of trust and relief. The influence of Adolphe Samuel on the young Ryelandt—compare, for instance, the atmosphere of Ryelandt's opening movement with Samuel's *Morceau de Concours*—is striking.

Herberigs' symphonic poem *Cyrano de Bergerac* can be seen as a multi-disciplinary work of art, in which the soloist becomes the main actor in an orchestral version of Edmond Rostand's famous play.¹ The horn parts in the piece by Bouquet and Deroo continue the "Ghentian" approach in terms of lyricism, melody and

¹ On this, see Thijs Deconinck, *Cyrano de Bergerac van Robert Herberigs: samenspel tussen woord, beeld en klank*, Master's thesis, HoGent-School of Arts, 2018.

Sonate

pour Cor en Mi

Joseph Ryelandt
Op.18

I

Lento

Cor en Mi

Piano

morendo

p

2 tempo.

Andante religioso

molto sostenuto

p

più p



II

p molto sost.

ppp

dolce sempre

15

cresc. poco a poco

19

mf dim.

mf

23

pp

dim.

p

27

smorz.

poco rit.

pp

poco rit.

30

p cantabile

pp

molto legato

Bass.

35

p

cresc. sempre

cresc. sempre

Bass.

D

Cyrano de Bergerac - Robert Herberigs

Original Title: *Cyrano de Bergerac – Esquisse pour cor solo et orchestre*

Composition: April 1912

Dedication: Charles Heylbroeck

Original instrumentation: valve horn in F, orchestra

Source: original manuscript of the orchestral score in CEBEDEM-collection, Brussels Royal Conservatory Library

Arrangement: horn and piano (Cebedem, 1961), revised by Jan Huylebroeck

Notes: *Cyrano de Bergerac*, a symphonic poem based on Edmond Rostand's play of the same name, was created at the Ghent opera on 27 April 1912 during a special concert devoted entirely to Herberigs' works, with Charles Heylbroeck as the soloist. The horn player acts in the role of Cyrano, in a theatrical interpretation. Players will discover many details referring to the original theatre piece in the horn part and in the dialogue with the piano/orchestra. In an interesting commentary in the Flemish newspaper *Het Volk* of 30 April 1912, a critic commented that Heylbroeck "not only played, but truly lived the role of Cyrano."⁵ A few months later, the work was reprised in Ostend under the lead of Léon Rinskopf; in 1913 it was also played in Antwerp, and it continued to be performed many times by Heylbroeck's pupil Van Bocxstaele in the first half of the twentieth century.



Fig 3: Charles Heylbroeck and Robert Herberigs, ca 1930 (by courtesy of grandson Luc Heylbroeck, Gent)

⁵ "De schets voor cor solo en orkest 'Cyrano de Bergerac' is insgelijks een meesterwerk. De solist, mr. Karel Heylbroeck, speelde de rol van Cyrano, of liever: hij leefde ze." ("The sketch for horn solo and orchestra 'Cyrano de Bergerac' is also a masterpiece. The soloist, Mr Heylbroeck, not only played, but truly lived the role of Cyrano.") (*Het Volk*, 30/04/1912, p. 4.)

Cyrano de Bergerac

Esquisse pour Cor et Orchestre

Robert Herberigs

arr. piano Jan Huylebroeck

Allegro molto ($\text{♩} = 132$)

Piano

5

9

13

17

21

24

Meno mosso

28

allarg.

37

8va *tr*

mf

41

(8va) *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

mf

p

(8va)

poco a poco rit.

46

6

Moderato (♩ = 100)

51

Cor Solo

6

mf

55

8va

p

58

poco allarg.

sfz

a tempo

61

66

71

74

poco *sfz*

77

subito pp

p

80

cresc.

83

cresc.

cresc.

Sonate

voor Hoorn in F en Klavier

I

Jules Bouquet

Allegro Moderato ♩ = 116

Hoorn in F

Piano

Allegro Moderato ♩ = 116

mf

p.

3

mf

5

p.

7

Bouché + ouvert ○

p mf

10

Bouché + rall.

13

mf

16

f p 3

19

rit.

Tempo con sord.

p

Tempo

mf

This page contains three staves of musical notation. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature changes from one staff to another. Dynamic markings include *mf*, *p*, and *Tempo con sord.*. Performance instructions like *rit.* and *Tempo* are also present.

22

f

8va -

f

This page contains three staves of musical notation. The key signature changes frequently. Dynamic markings include *f* and *8va -*. Performance instructions like *f* and *rit.* are included.

25

rit.

mf

f

ff

rit.

rall.

This page contains three staves of musical notation. The dynamics are varied, including *ff*, *f*, *mf*, and *rit.*. The tempo is indicated by *rall.* (rallentando).

28

rall.

Un poco meno mosso $\text{♩} = 116$

This page contains two staves of musical notation. The tempo is set at $\text{♩} = 116$ with the instruction *Un poco meno mosso*. The dynamic marking *rall.* is present.

rall.

p

p

This block continues the musical score from page 28. It shows two staves of musical notation with dynamic markings *p* and *rall.*.

Twee Schetsen

pour Cor en Fa et Piano

I. Overweging (Consideration)

Maurits Deroo

Op.85

Cor en Fa *Andantino* ♩ = 72

Piano

5

cresc.

f

f

ff

ff

*

*

*

9

p

p

3

3

3

II. Vreugde (Joy)

47 *Giocoso* ♩. = 88

Musical score for piano and voice. The piano part consists of three staves: treble, bass, and alto. The vocal line begins with eighth-note chords. Measure 47 ends with a forte dynamic (f). Measures 48-50 show more complex harmonic progression with various chords and eighth-note patterns.

51

Musical score for piano and voice. The piano part features sustained notes and chords. The vocal line continues with eighth-note patterns. Measure 54 concludes with a half note followed by a fermata.

55

Musical score for piano and voice. The piano part includes sustained notes and chords. The vocal line begins with a piano dynamic (p) and ends with a forte dynamic (f). Measures 57-58 feature rhythmic patterns with eighth and sixteenth notes.



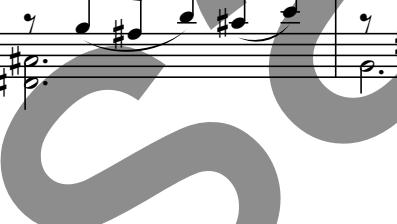
Musical score for two staves (treble and bass) in G major. Measure 60 ends with a dynamic *f*. Measure 61 begins with a piano dynamic (*p*).



Measure 61 continues. Measure 62 begins with a forte dynamic (*f*), followed by a piano dynamic (*p*).



Measure 62 continues. Measure 63 begins with a piano dynamic (*p*), followed by a decrescendo dynamic (*decresc.*). Measure 64 begins with a piano dynamic (*p*).



Measure 64 continues. Measure 65 begins with a piano dynamic (*p*), followed by a dynamic instruction *cresc. poco a poco*. Measure 66 begins with a forte dynamic (*f*).