VOL.3

LYRICAL REPERTOIRE

*FOR THE HORN*

**FROM**

*The Romantic Era*

EDITED BY
JEROEN BILLIET

I.C.W. JAN HUYLEBROECK
& STEVEN VANDE MOORTELE

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# MASTERS OF LYRICAL STYLE

## Masterpieces written for Ghentian players 1897-1960

*Music for horn and piano*

golden river music

# BRAVE BELGIANS!

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

HoGent School of Arts research fund

Ghent University

In collaboration with the Centre for the
Study of Nineteenth-Century Music
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## Volume 3: Masters of the Lyrical Style


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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.



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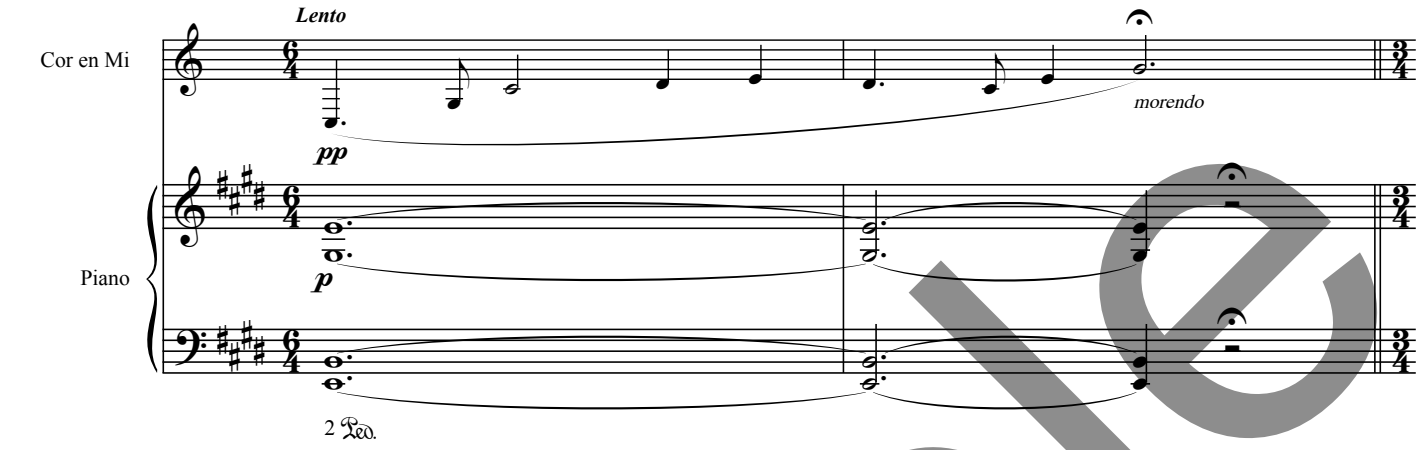
# Sonate

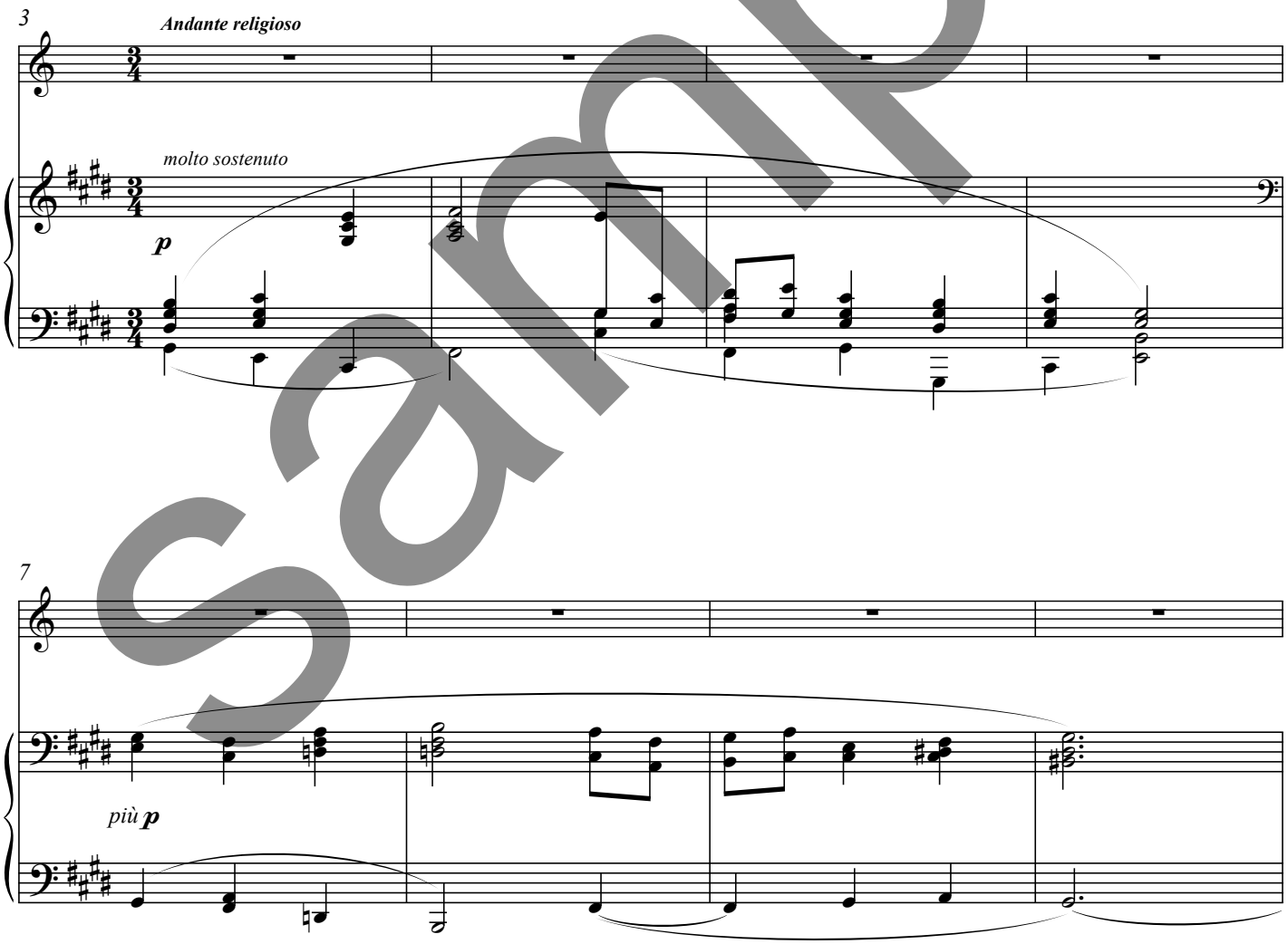
pour Cor en Mi

Joseph Ryelandt

*Op.18*

## I

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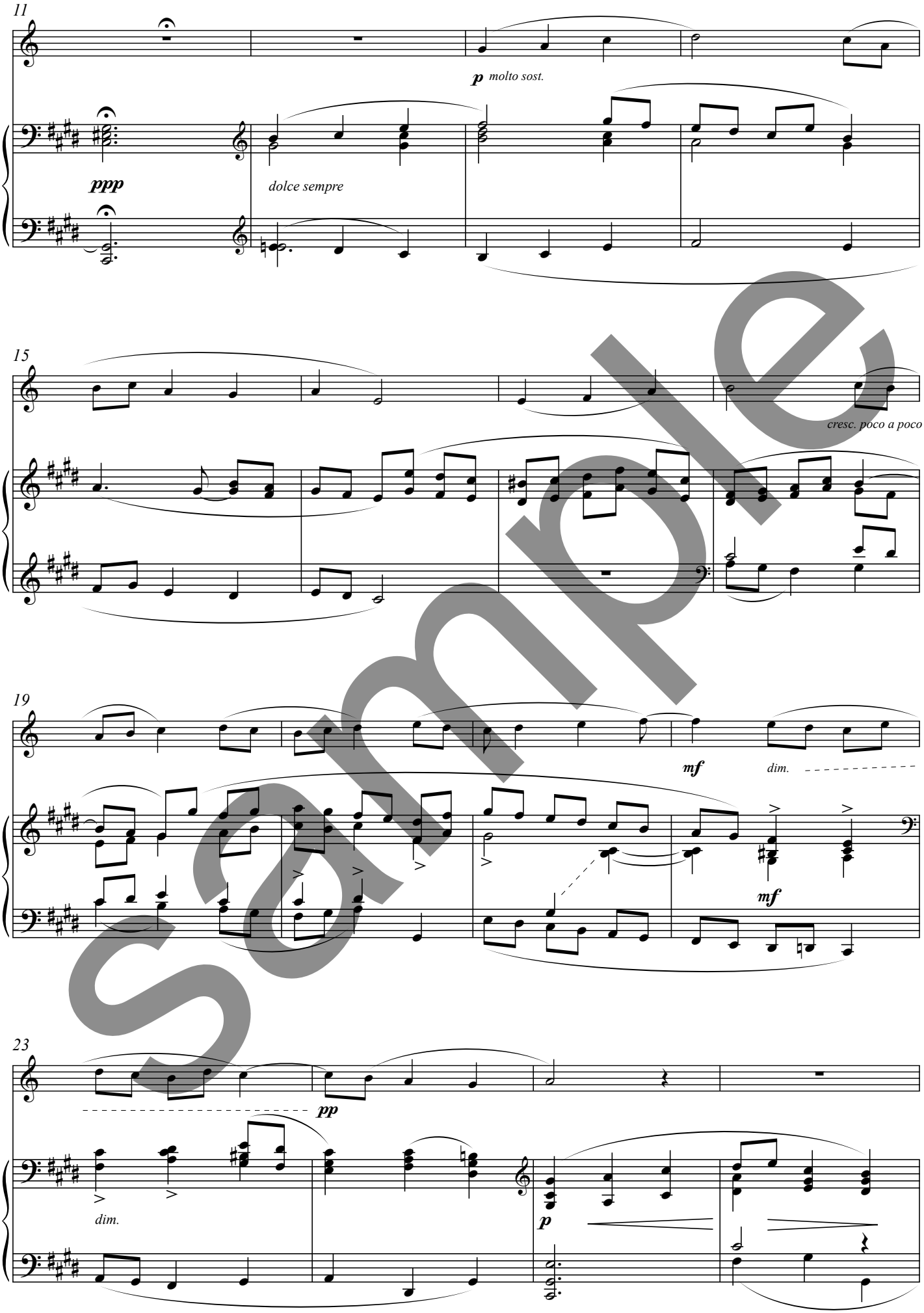
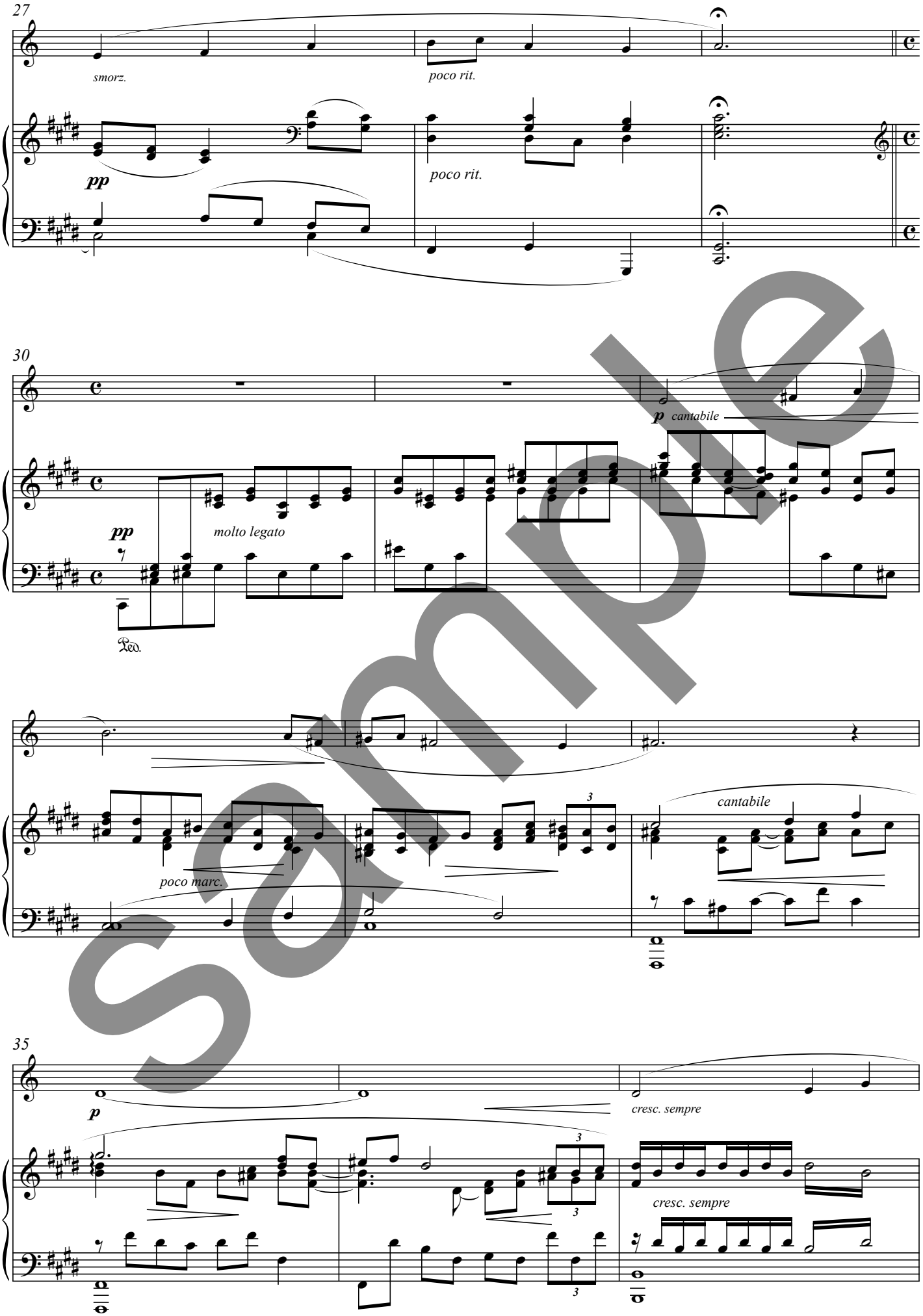

11
p molto sost.
ppp
dolce sempre
15
cresc. poco a poco
19
mf
dim.
mf
23
pp
dim.
p

Sample


27
smorz.
poco rit.
pp
poco rit.
30
p cantabile
pp
molto legato
Ped.
poco marc.
cantabile
35
p
cresc. sempre
cresc. sempre

sample

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 Heybroeck, 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.)

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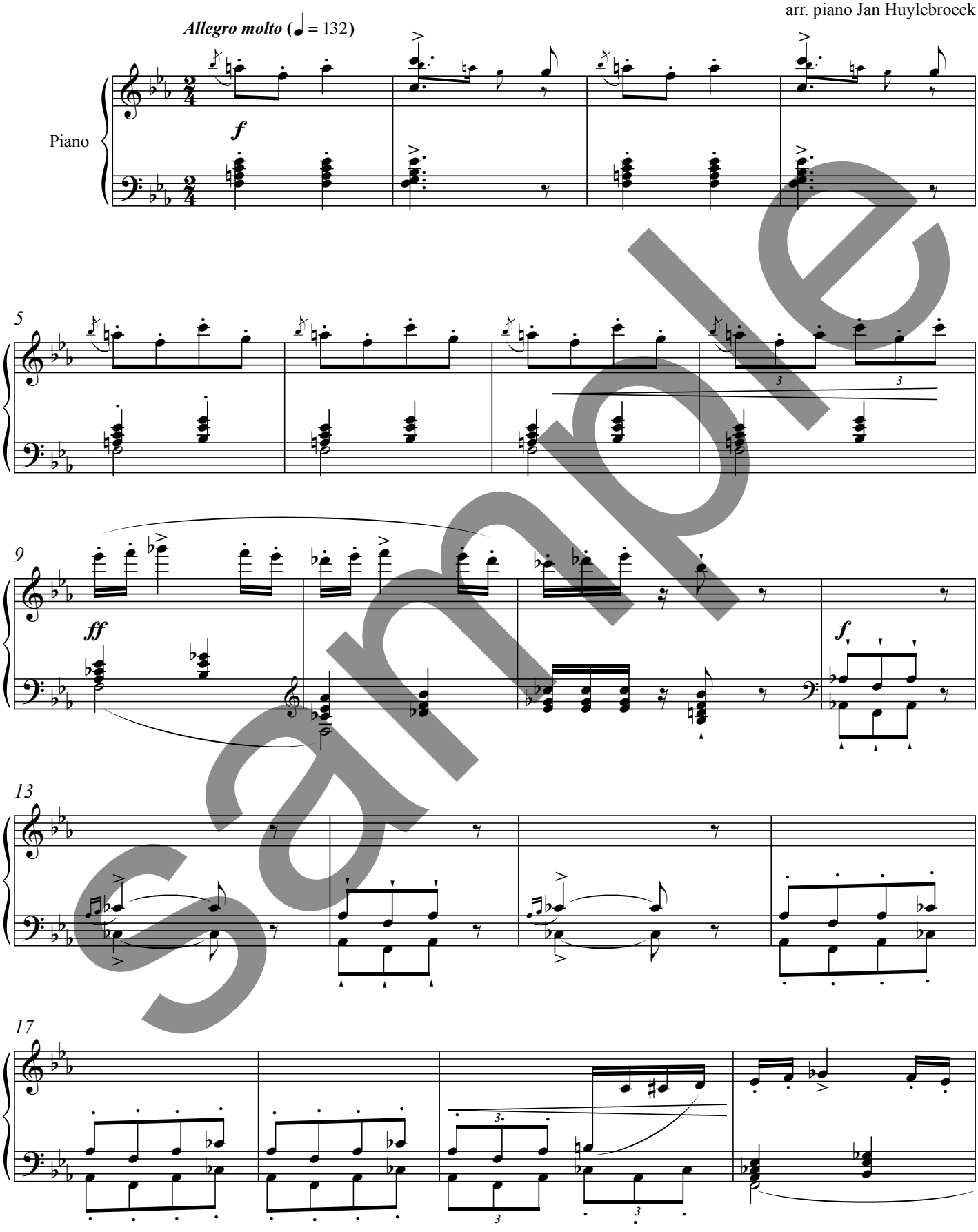
# Cyrano de Bergerac

Esquisse pour Cor et Orchestre

Robert Herberigs

arr. piano Jan Huylebroeck

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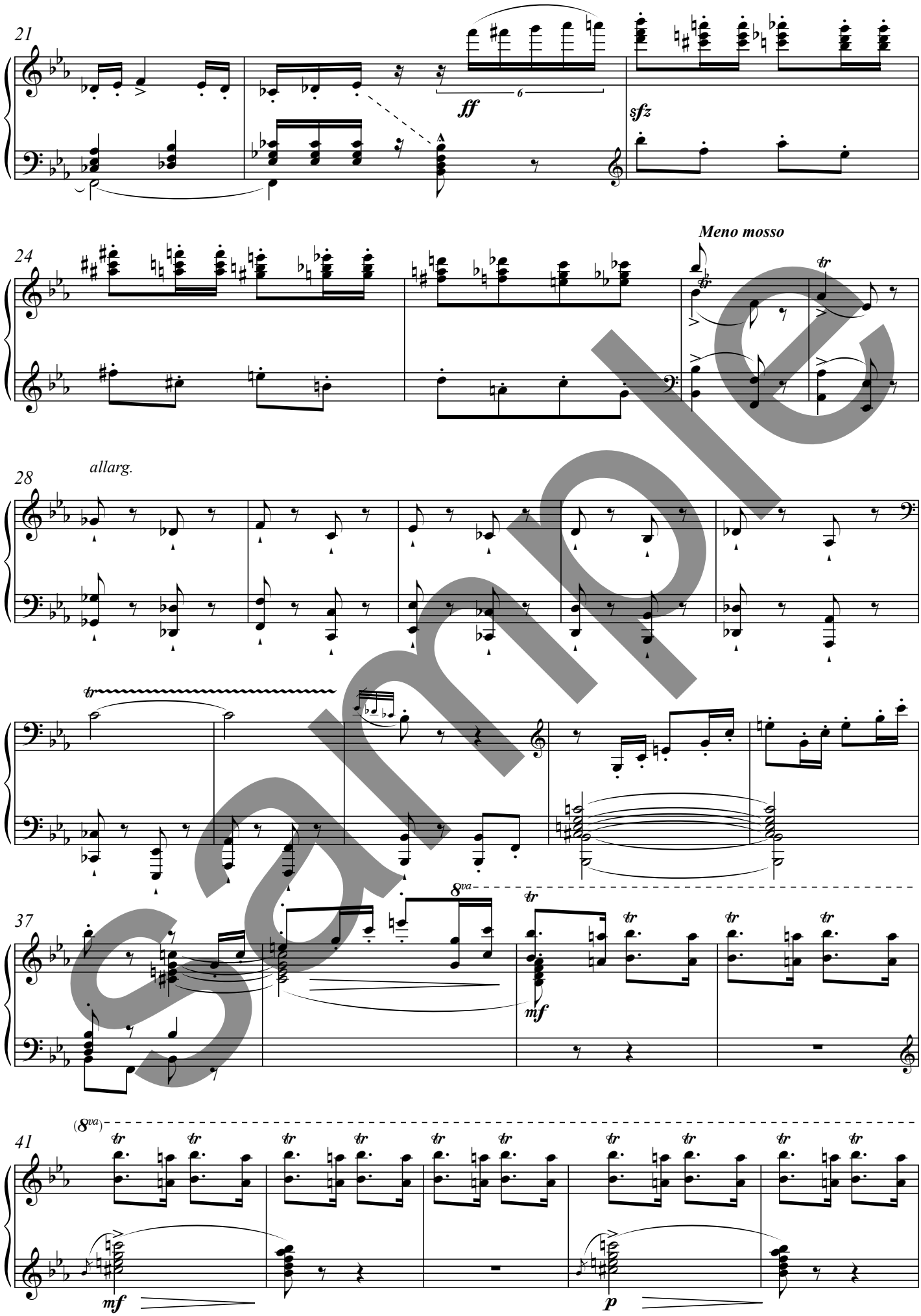


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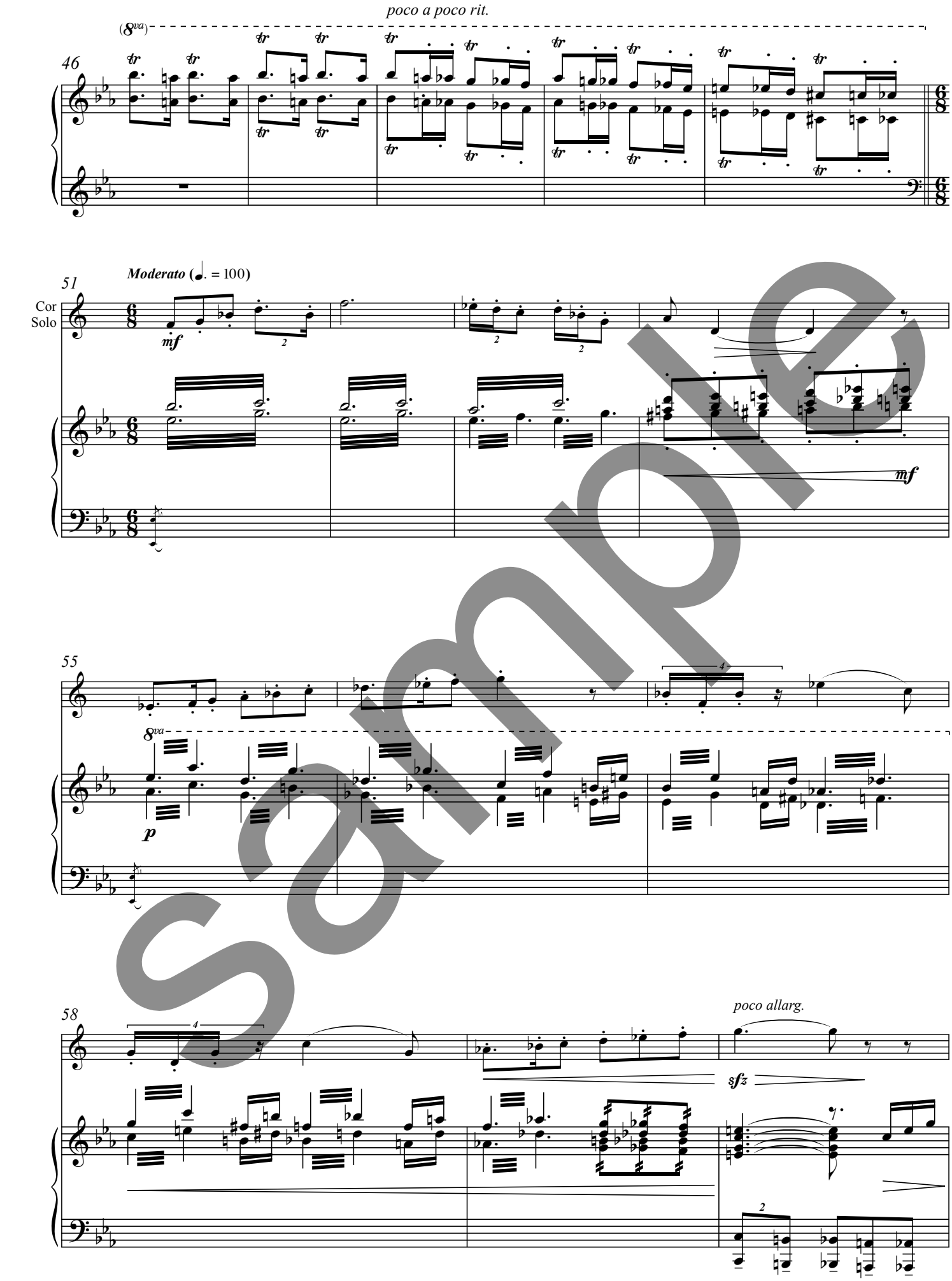
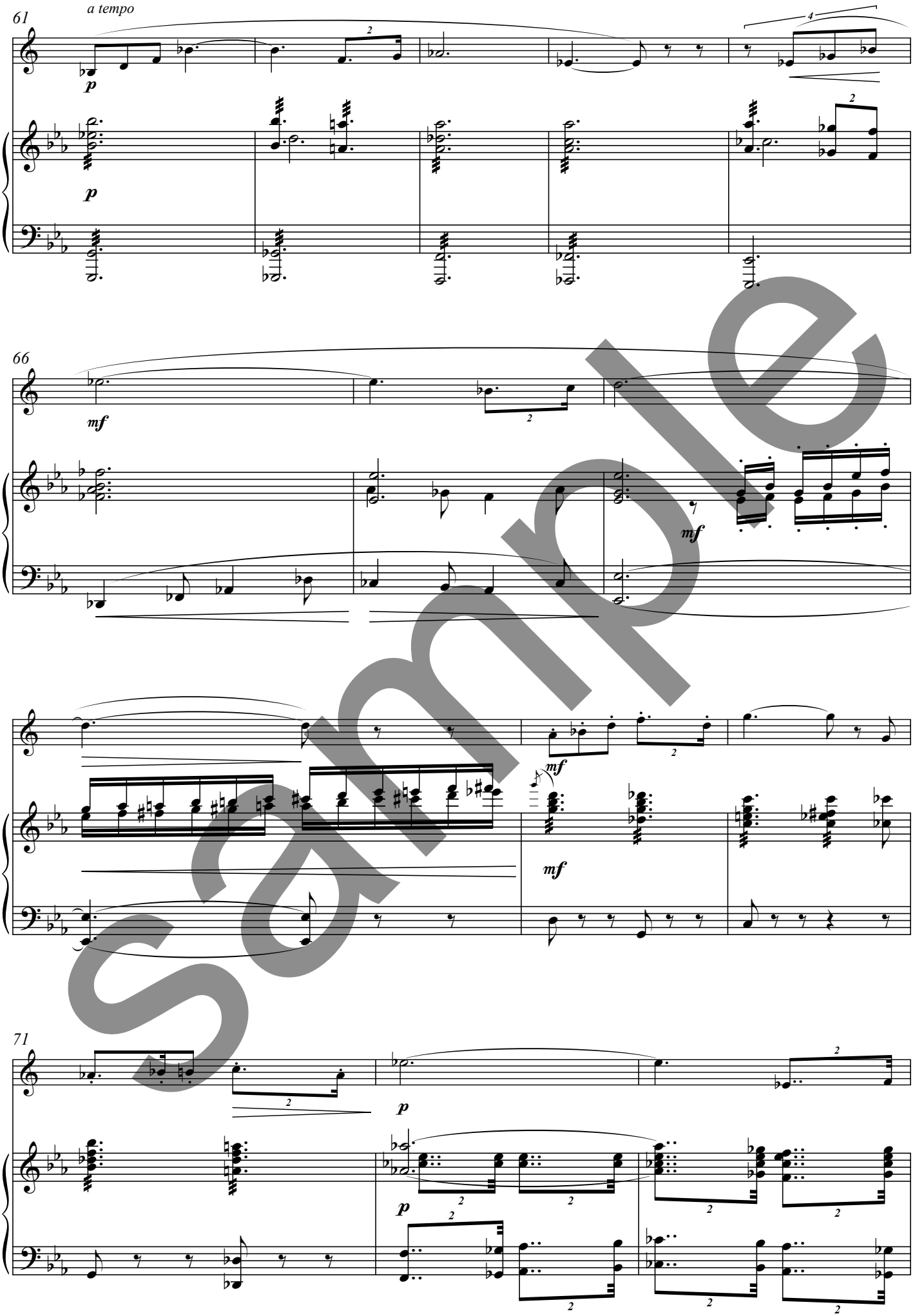

poco a poco rit.
(8va)
46
Moderato (♩. = 100)
51
Cor
Solo
mf
mf
55
8va
p
58
poco allarg.
sfz

sample

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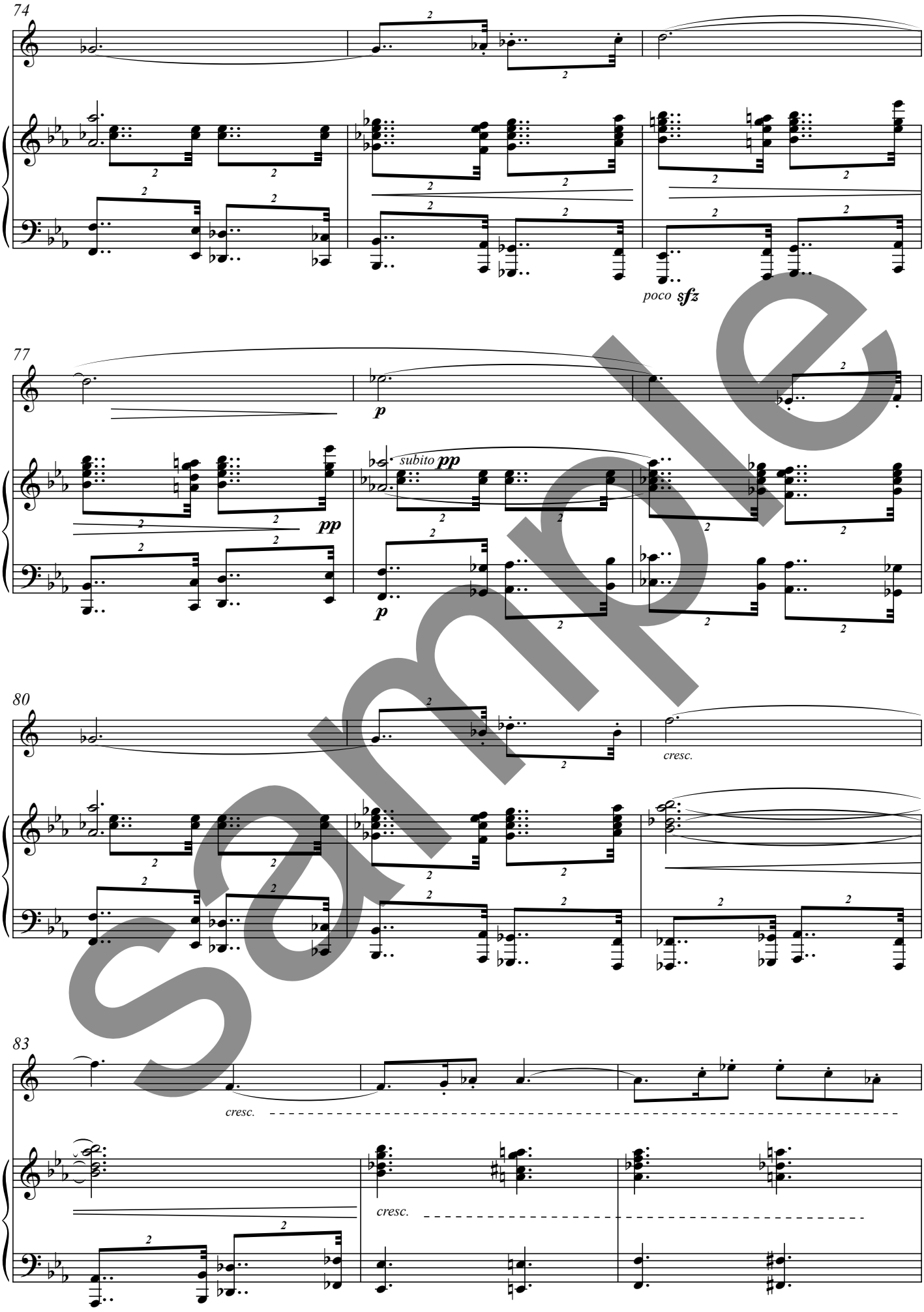


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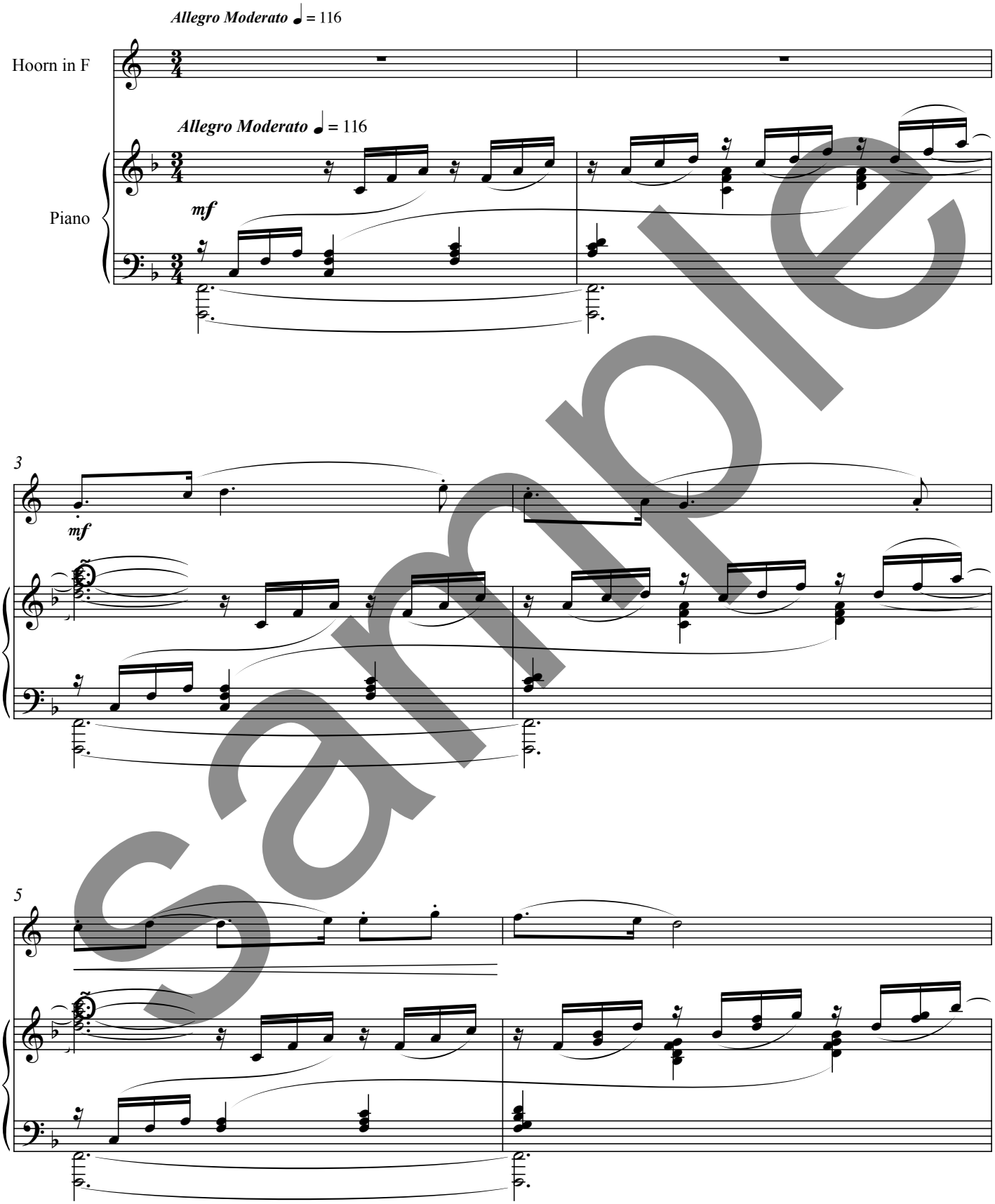
# Sonate

voor Hoorn in F en Klavier

## I

Jules Bouquet

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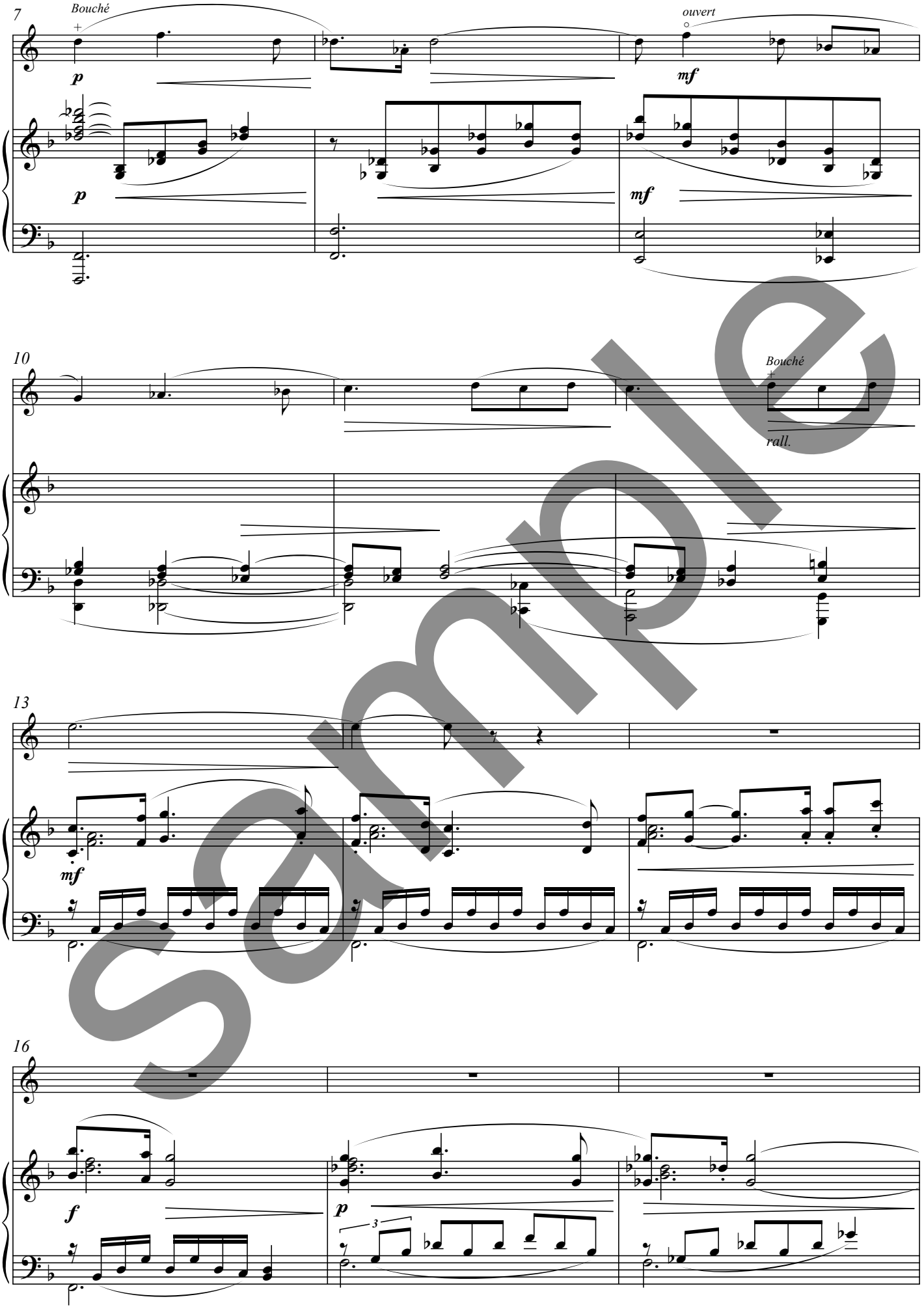


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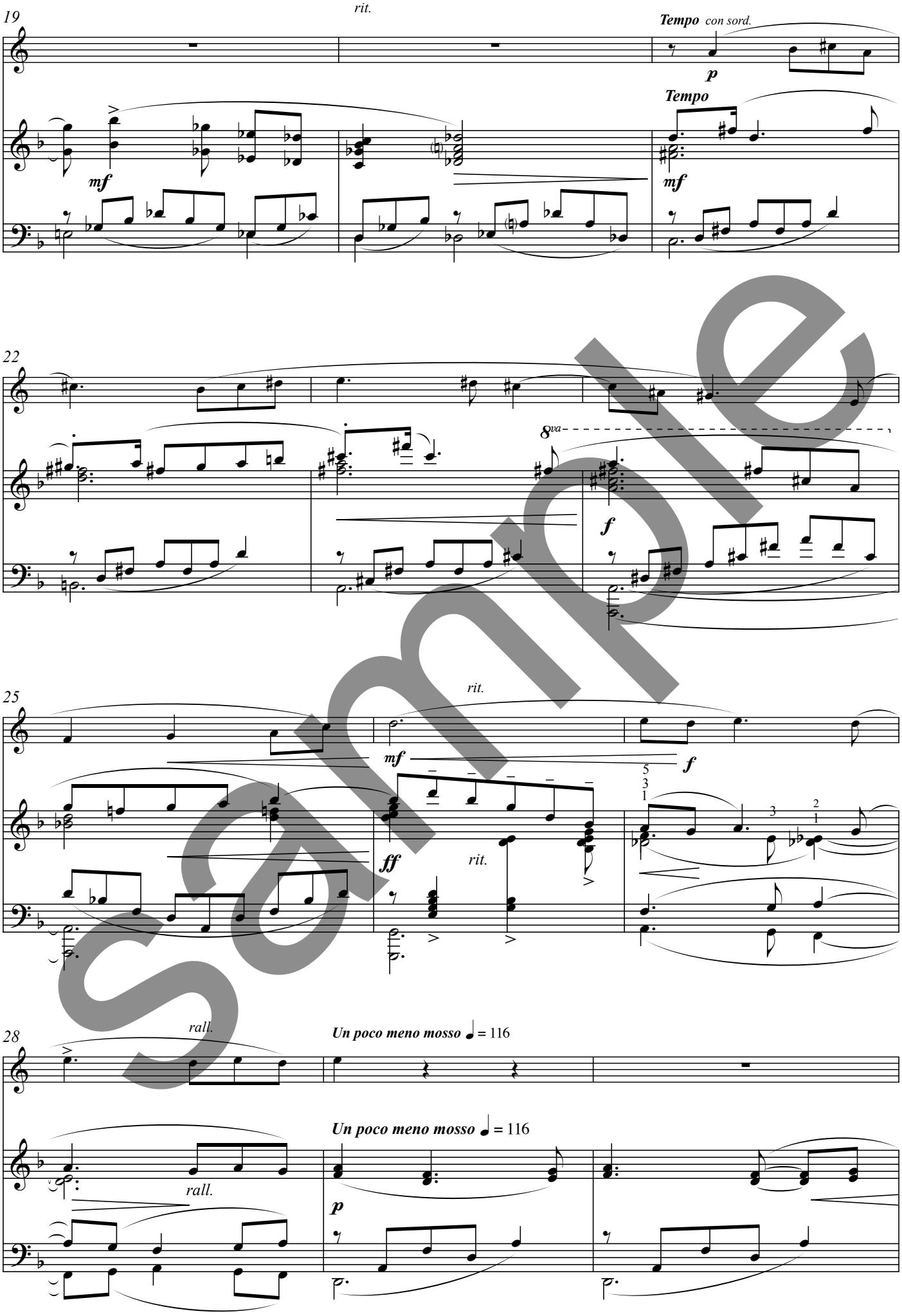

19
rit.
Tempo con sord.
p
Tempo
mf
mf
22
8va
f
25
rit.
mf
f
ff
rit.
28
rall.
Un poco meno mosso ♩ = 116
Un poco meno mosso ♩ = 116
rall.
p

Sample

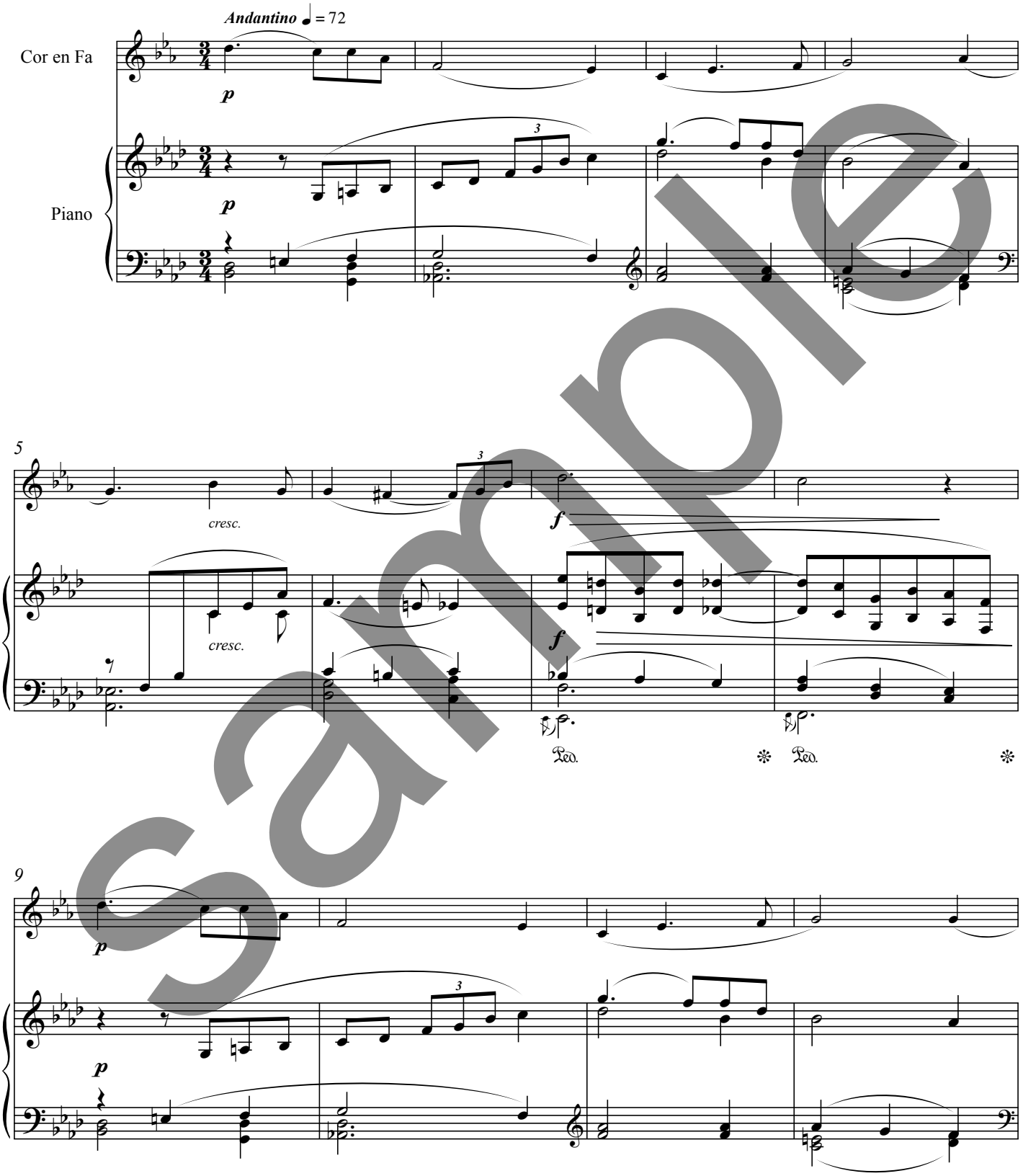
# Twee Schetsen

pour Cor en Fa et Piano

## I. Overweging (Consideration)

Maurits Deroo

*Op.85*

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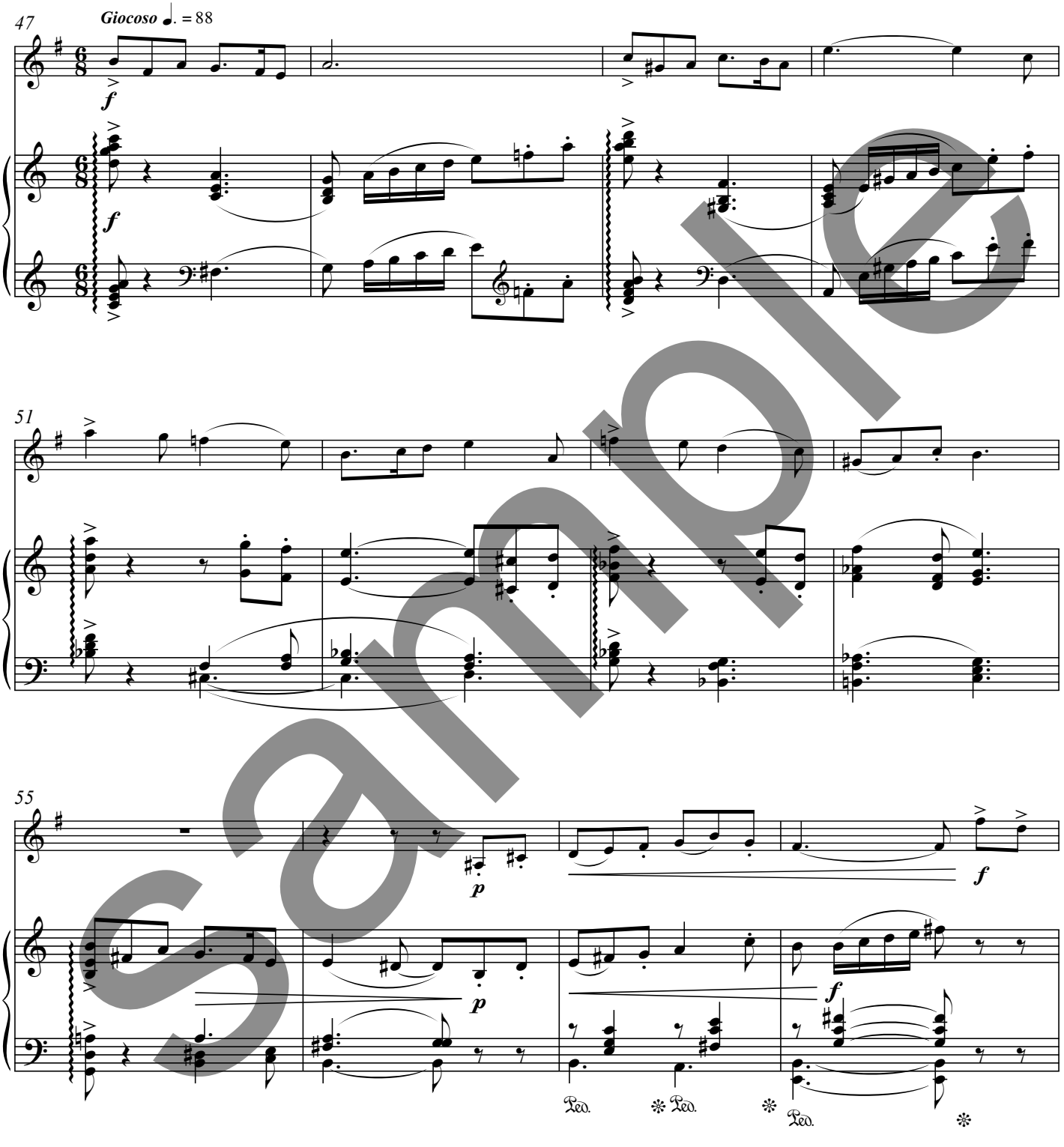
# II. Vreugde (Joy)

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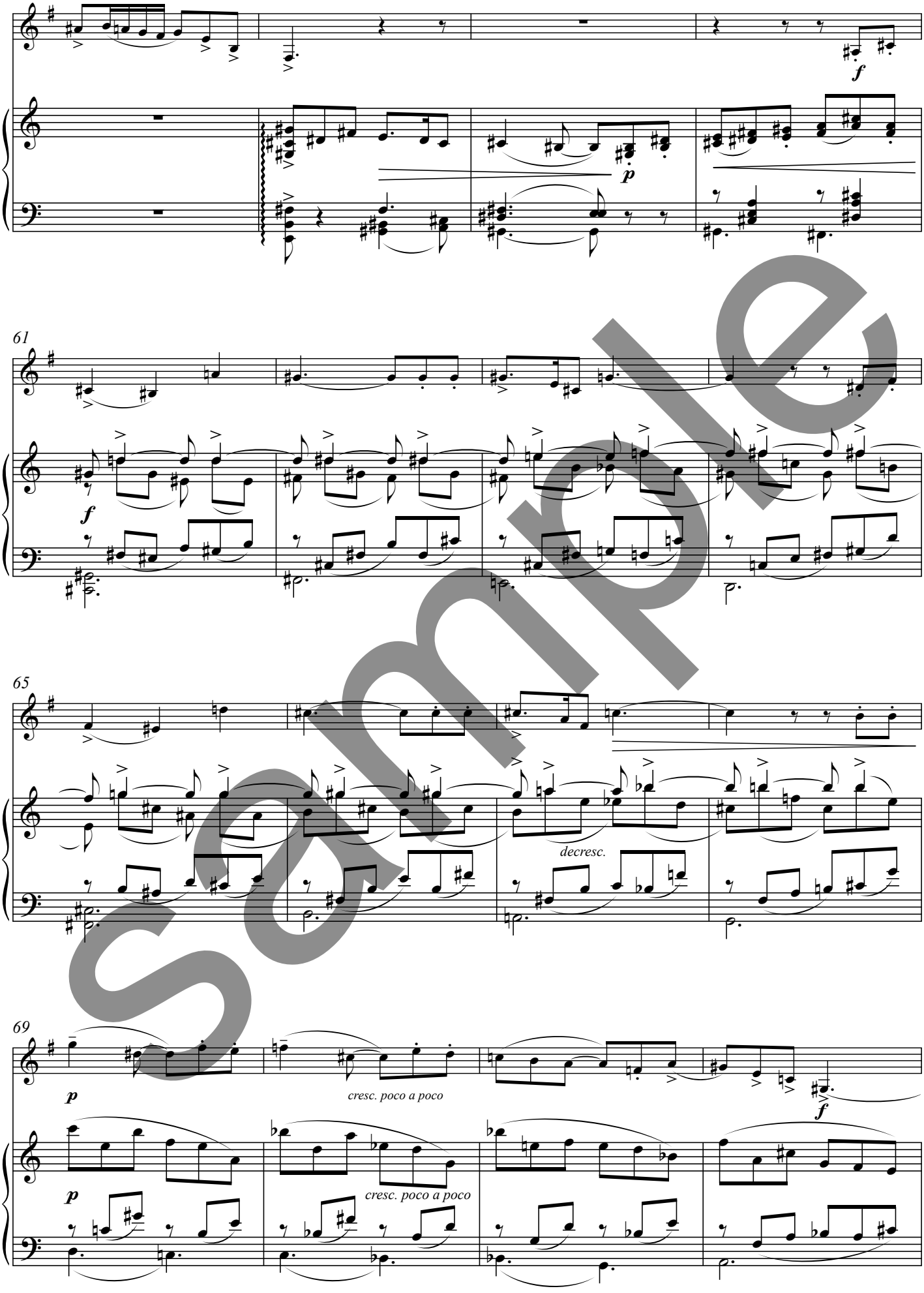


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