PEACE MUSIC FOR CARILLON

Remembrance of the end of the Second World War
&
The establishment of the United Nations Organisation

1945 - 2020

International Network of
War Memorial and Peace Carillons

2020

1945-2020

Remembrance of the end of the Second World War and the establishment of the United Nations

After the First World War ended in November 1918, numerous memorials were created for the men and women who had died during the war. Among these were carillons, dedicated to preserving the memory of the fallen through the medium of music. After the Second World War, and later on, new memorial carillons were erected. These special music instruments are presented on the website www.peacecarillons.org, inaugurated on 30 November 2017 in the Peace Palace in The Hague. The instruments are part of the International Network of War Memorial and Peace Carillons (WMPC).

In 2020, the 75th anniversary of the end of the Second World War will be commemorated worldwide. In addition, the United Nations will celebrate its 75th anniversary on 24 October 2020. Both memorable events fit in with the objective of WMPC to promote world peace by means of carillon music. For that reason, WMPC presents a collection of carillon music, based on compositions and songs that celebrate the idea of peace or the remembrance of the fallen.

The arrangements in this collection were written by carillonneurs who play a War Memorial or Peace Carillon on a regular basis. The following carillonneurs sent in contributions:

1. Austin Ferguson, Rochester (USA): Gerald Finzi, *Prelude for Peace*
2. Ludo Geloen, Ypres (Belgium): *Parafrase on 'Sag mir wo die Blumen sind'*
3. Klaas de Haan, Amsterdam and Bergen (The Netherlands): Selim Dogru, *Zing voor de vrede en vrijheid* ('Sing for Peace and Freedom')
4. Timothy Hurd, Wellington (New Zealand): Maurice Ravel, *Menuet* from *Le tombeau de Couperin*
5. Amy Johansen, Sydney (Australia): Clarence Lyndon, *When the Peace Bells Ring*
6. Monika Kaźmierczak, Gdańsk (Poland): Gustav Holst, *Venus – The Bringer of Peace*
7. Bob van der Linde, Arnhem (The Netherlands): Felix Mendelssohn Bartholdy, *Verleih uns Frieden gnädiglich*
8. Nan Los, Waalre (The Netherlands): *Commemorate*, based on motifs from *Geluckig is het Land* (in Adriaen Valerius, *Nederlandtsche Gedenck-clanck* (1626))

9. Andrea McCrady, Ottawa (Canada): Johan Sluijter and Annie Sluijter-Hoogenboom *Het vrije Nederland* (

10. Jim Nicholls, Simcoe (Canada), *Abide with me* / *The Last Post Bugle Call*

11. Luc Rombouts, Leuven (Belgium): Gustav Holst, *I Vow to Thee, my Country*

12. Charles Semowich, Albany (USA): Edwin Nielson, *The Angels' Greeting*

13. Heleen van der Weel, The Hague (The Netherlands): B. Fabrie, *Vrede, vrijheid, Welvaart*

14. Extra: Charles Grelinger, *Hymne des Nations*. This carillon arrangement was published at the occasion of the 25th anniversary of the carillon of the Peace Palace in The Hague, 3 november 2019. It was added to this collection to mark the anniversary of the foundation of the United Nations Organization on 24 October 1945.

These contributions form a varied collection that will be available both digitally and in paper format.

We sincerely thank the participating carillonneurs for their contribution. We are especially grateful to Dr. Andrea McCrady for the revision of the introduction.

We hope that the music in this collection will advance the ideal of peace in 2020 and for years to come.

The coordinators,

Luc Rombouts (Leuven, B)
Heleen van der Weel (The Hague, NL)

Short introduction to the selected pieces in the collection

Gerald Finzi, *Prelude for Peace*

Gerald Finzi is probably one of the most underappreciated composers of all time. His vocal works, in particular, are all thoughtfully composed with particular attention paid to how the syllabic stresses of the text tie in with the music — it always feels natural for the performer. In short, they're a joy to sing! His Christmas cantata *In Terra Pax* ('Peace on Earth') has a snowy magic that sets it apart from his other works. Written for a large chorus and two soloists, the familiar Christmas text from St. Luke is paired with a poem by Robert Bridges, evocative of a journey across a winter landscape filled with light from the North Star and ringing bells from a village church in the distance. The prelude takes the opening and closing themes and puts them together for a short but effective, sparkling prelude.

Ludo Geloen, *Parafrase on 'Sag mir wo die Blumen sind'*

The source of this paraphrase for carillon is the song of Pete Seeger *Where have all the flowers gone?* He composed this melody in 1955 as an anti-war song. It has been performed in several versions by Peter, Paul and Mary, Dalida, Conny van den Bos, Roy Orbison and many others. It has been translated into more than 30 languages. In October 1962 Marlene Dietrich performed the German version at a gala UNESCO dinner in Düsseldorf under the title *Sag mir wo die Blumen sind.*

Selim Dogru, *Zing voor de vrede en vrijheid* ('Sing for Peace and Freedom')

Selim Dogru is a Turkish composer who lives in Amsterdam. In 2015, he was commissioned to compose music for the Freedom Carillon in Slotermeer (Amsterdam) for the memorial day of 5 May. The intention was for the carillon to play the melody together with a wind orchestra. Adverse weather conditions prevented this special performance.
The carillonneur of Slotermeer wrote this arrangement, based on the melody and the chord symbols. The arrangement fits best on a light carillon such as that of Slotermeer.

Maurice Ravel, 'Menuet' from *Le tombeau de Couperin*

Before World War I, Ravel had started composing a six-part piano suite inspired by 18th century French dances, which ultimately became *Le tombeau de Couperin*. The title is not 'literal' [a burial place], but simply indicates a piece written as a memorial. Completed in 1917, the individual movements are dedicated to personal friends of Ravel who had fallen in battle: the Menuet is in memory of Jean Dreyfus, stepson of Ravel's close friend Madame Fernand Dreyfus. An orchestration of four movements of *Le tombeau de Couperin* appeared in 1919.
To the criticism of the suite's reflective, rather than funereal, style, Ravel replied: 'The dead are sad enough, in their eternal silence.' The current arrangement for grand carillon is a compilation of elements from Ravel's original piano score and two previous arrangements by Timothy Hurd and Emilien Allard.

Clarence Lyndon, *When the Peace Bells Ring*

The text of *When the Peace Bells Ring* was written by George H. Desmond and set to music by Clarence Lyndon. It was published in Sydney, probably during the First World War. The text looks forward to the moment peace will come. During the First World War, the concept of peace bells was a popular symbol in the allied war poetry. The song has the character of a waltz, that imitates bell-ringing in the chorus.

Gustav Holst, '*Venus – The Bringer of Peace*', from *The Planets*

Venus, the Bringer of Peace is the second movement of the famous seven-part orchestral suite *The Planets*, composed by British composer Gustav Holst (1874-1934) between 1914 and 1916. Preceded by powerful, warring-like Mars, Venus is serene and sublime. The harmony and orchestration are quite complex, thus illustrating the complexity of peace itself.

Felix Mendelssohn Bartholdy, *Verleih uns Frieden gnädiglich*

Mendelssohn wrote *Verleih' uns Frieden gnädiglich* in 1831 for choir and small orchestra during his Grand Tour of Europe (1829-1831) in Italy, where his Italian Symphony was born at the same time. The initial composition plan was a 'Canon mit Cello und Bässen' after which a different set-up was chosen. A remnant of the original idea are the two concerting cello voices. The orchestral setting is very modest; apart from the small string orchestra, there are only six woodwinds: two flutes, two clarinets and two bassoons.

Mendelssohn used an old text by the leading figure of the German Reformation, Martin Luther (1483-1546):

Verleih' uns Frieden gnädiglich,
Herr Gott, zu unser'n Zeiten,
Es ist doch ja kein Ander' nicht,
Der für uns könnte streiten,
Denn du, unser Gott alleine.

(Dear God, kindly grant us
Peace in our time.
For none other than you, dear Lord,
Can do battle on our behalf.)

This "little song," as Mendelssohn himself once called it, evokes a peaceful and blissful mood in many listeners through the serenity of the theme, the melodious harmonies and the clear form.

Nan Los, *Commemorate*

Commemorate is based on motifs from the song "Geluckig is het Land" (Happy is the Land) by Adriaen Valerius (1570/75-1625). This song celebrates faith in God during the war for independence by the Northern Netherlands against the Spanish (1568-1648). The beginning of the piece evokes the Spanish repression and must be played in a steady pace. The Fanfare celebrates the liberation. It is followed by a cascade of sounds, interrupted by the melody of the song. After a short return of the elements of fear and joy, the piece ends with powerful chimes.

Johan Sluijter, *Het vrije Nederland* ('The Netherlands in Freedom')

The poem *Het vrije Nederland* was written by Herre de Vos (Amsterdam, 1877- Amsterdam, 1948), a Dutch actor and songwriter. Johan Sluijter en Annie Sluijter-Hoogenboom set it to music. The composition can be found, *inter alia*, in the Keesing Collection (NL).

Jim Nicholls, Medley of the Hymn *Abide with Me* and *The Last Post Bugle Call*

This piece is played by one of 12 volunteer carillonneurs on the 2-octave Soldiers Memorial Carillon in the Norfolk War Memorial Carillon Tower, especially on November 11th Remembrance Day as

well as other remembrance ceremonies, and frequently at the end of ordinary evening sunset carillon concerts.

Gustav Holst, *I Vow to Thee, my Country*

The song *I Vow to Thee, my Country* is based on the poem *Urbs Dei* ('The City of God'), written by the British diplomat, Cecil Spring Rice. The poem describes a Christian who is faithful both to his homeland and to the Kingdom of God. Gustav Holst set the text to music in 1921. For this he used a melody from *Jupiter*, one of the parts of the orchestral suite *The Planets*, which he wrote between 1914 and 1916. Holst made some changes to the melody to make it fit the text. The song is performed in England on Remembrance Day and at wedding and funeral services of members of the royal family and important politicians. The melody is often called *Thaxted*, after the village by that name where Holst lived most of his life.

Edwin Nielson, *The Angels' Greeting*

The song dates from 1900 or shortly earlier. The lyrics are by Mrs. Hemans. The poem has no direct connection to the concepts of war and peace, but references those who have passed, to whom it presents heaven as a land of peace.

B. Fabrie, *Vrede vrijheid welvaart* ('Peace Freedom Prosperity')

The complete title of this composition is *Vrede Vrijheid Welvaart - Hendenkingsmarsch gecomponeerd ter gelegenheid van de vrede 8 mei 1945* (Commemoration March, composed on the occasion of the Liberation, 8 May 1945). The text of the three couplets and the music were written by Hengelo-based B. Fabrie, about whom no further information is known. A printed version resides in the Dutch Music Institute in The Hague.

Charles Grelinger, *Hymne des nations*

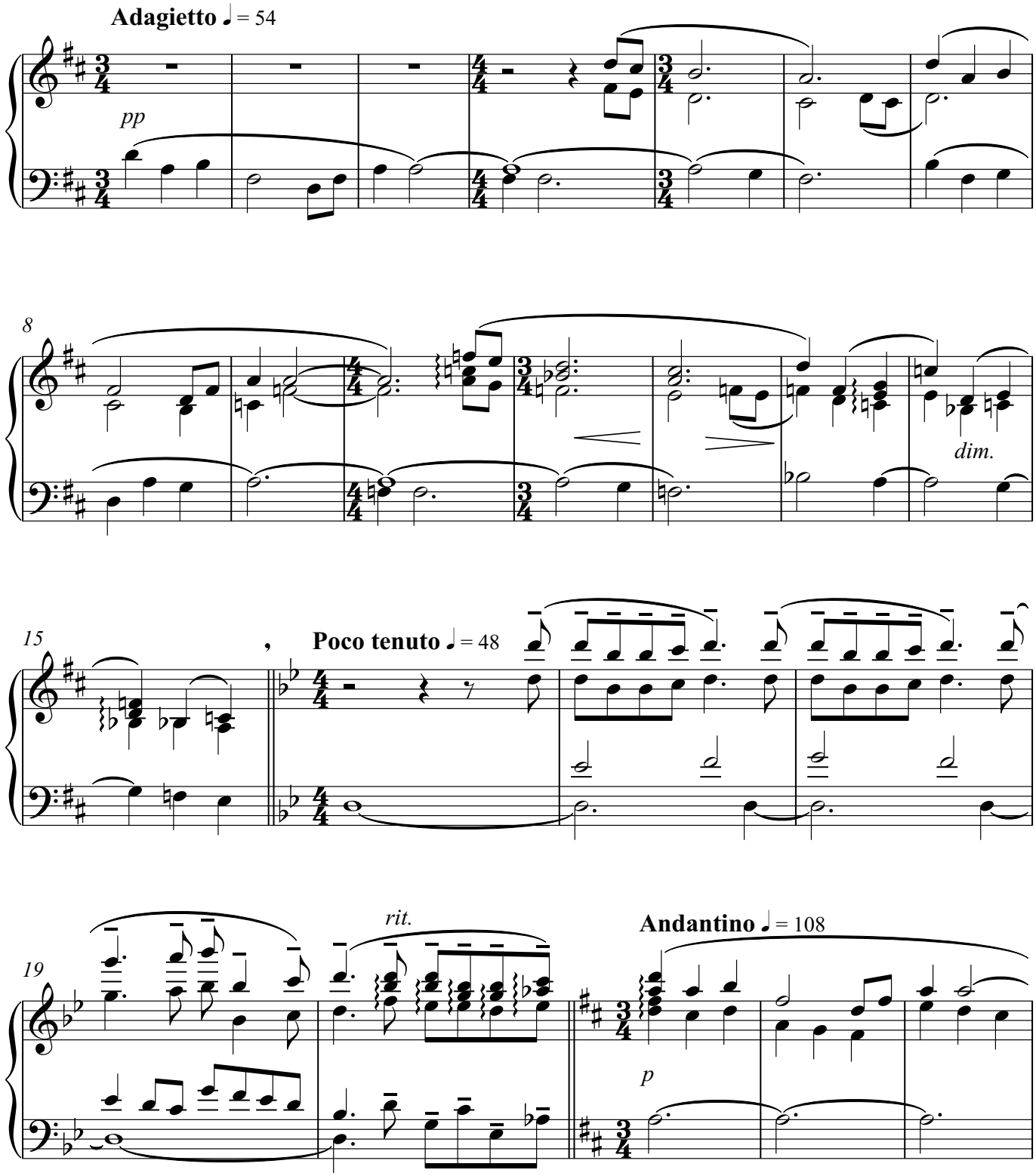
The *Hymne des nations* - published in Paris 1924 in different settings - was written by Charles Grelinger (1873-1942), a Dutch pianist and composer of Jewish descent. In 1942 he died tragically on his way to the concentration camp of Auschwitz. This composition thus memorializes him as a victim of war. The arrangement was made by Heleen van der Weel, carillonneur of the Peace Palace. A printed version of the *Hymne* is found in the collection of the Peace Palace Library. The carillon arrangement was added to this collection to mark the foundation of the United Nations Organisation in New York on 24 October 1945.

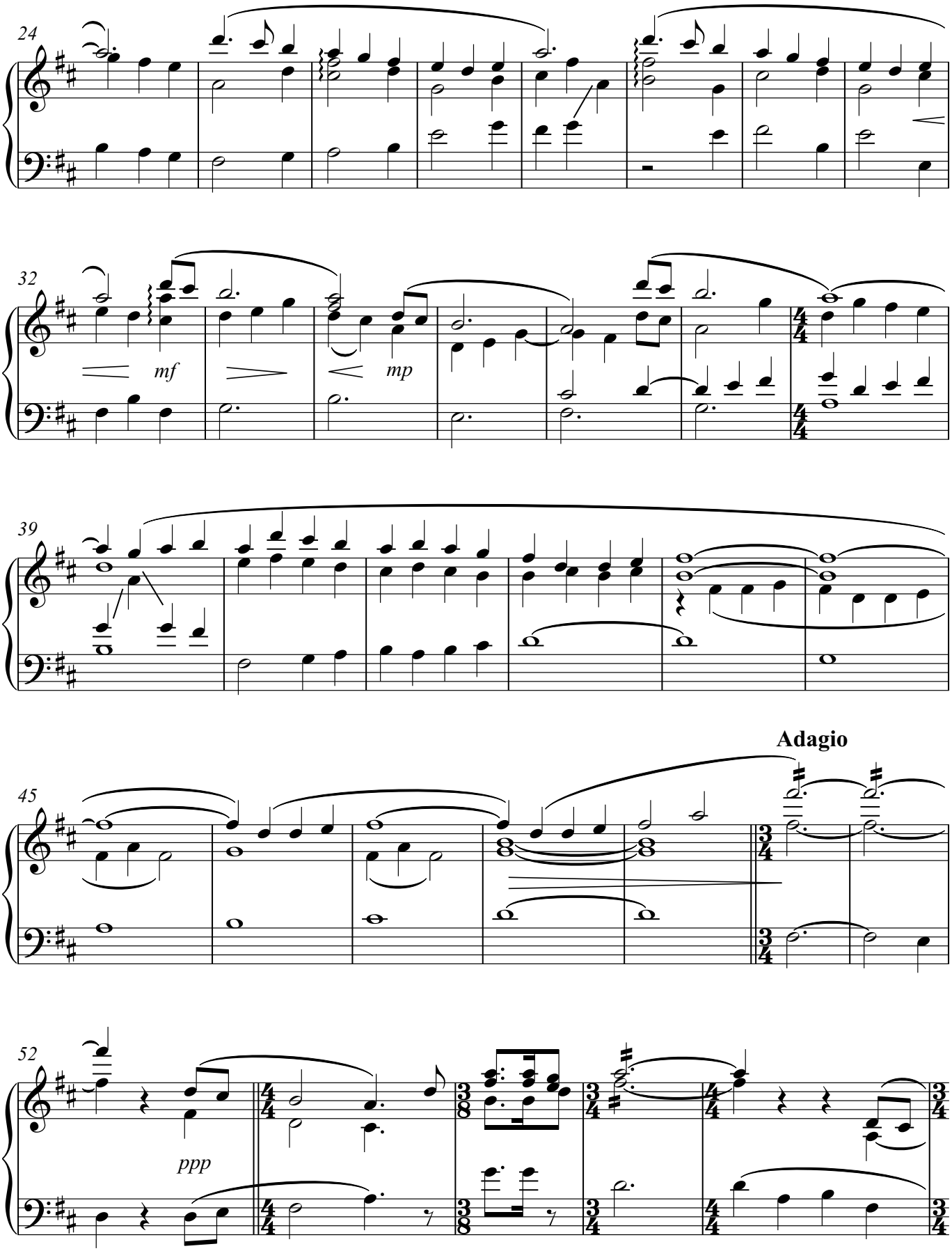
Prelude for Peace

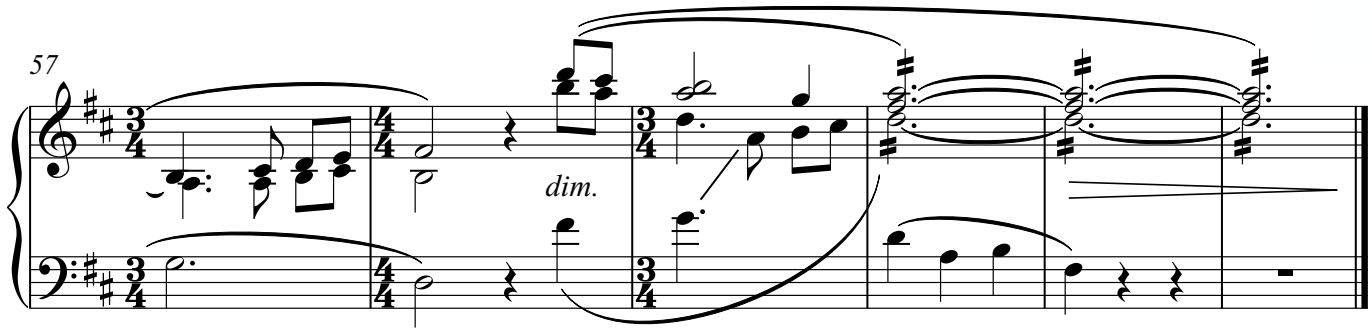
on the opening and closing of

In Terra Pax, op. 39

Gerald Finzi
Arr.: Austin Ferguson

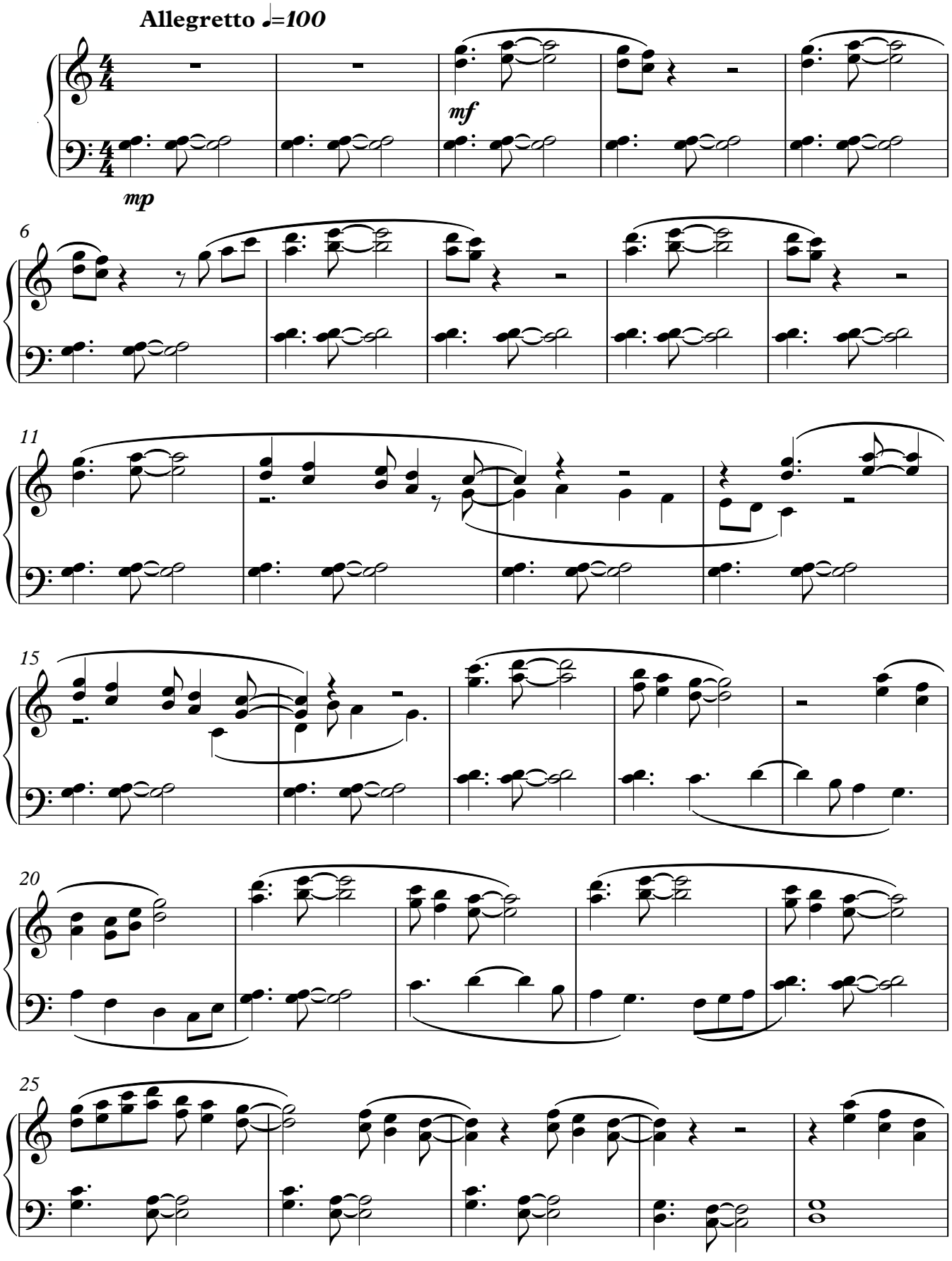


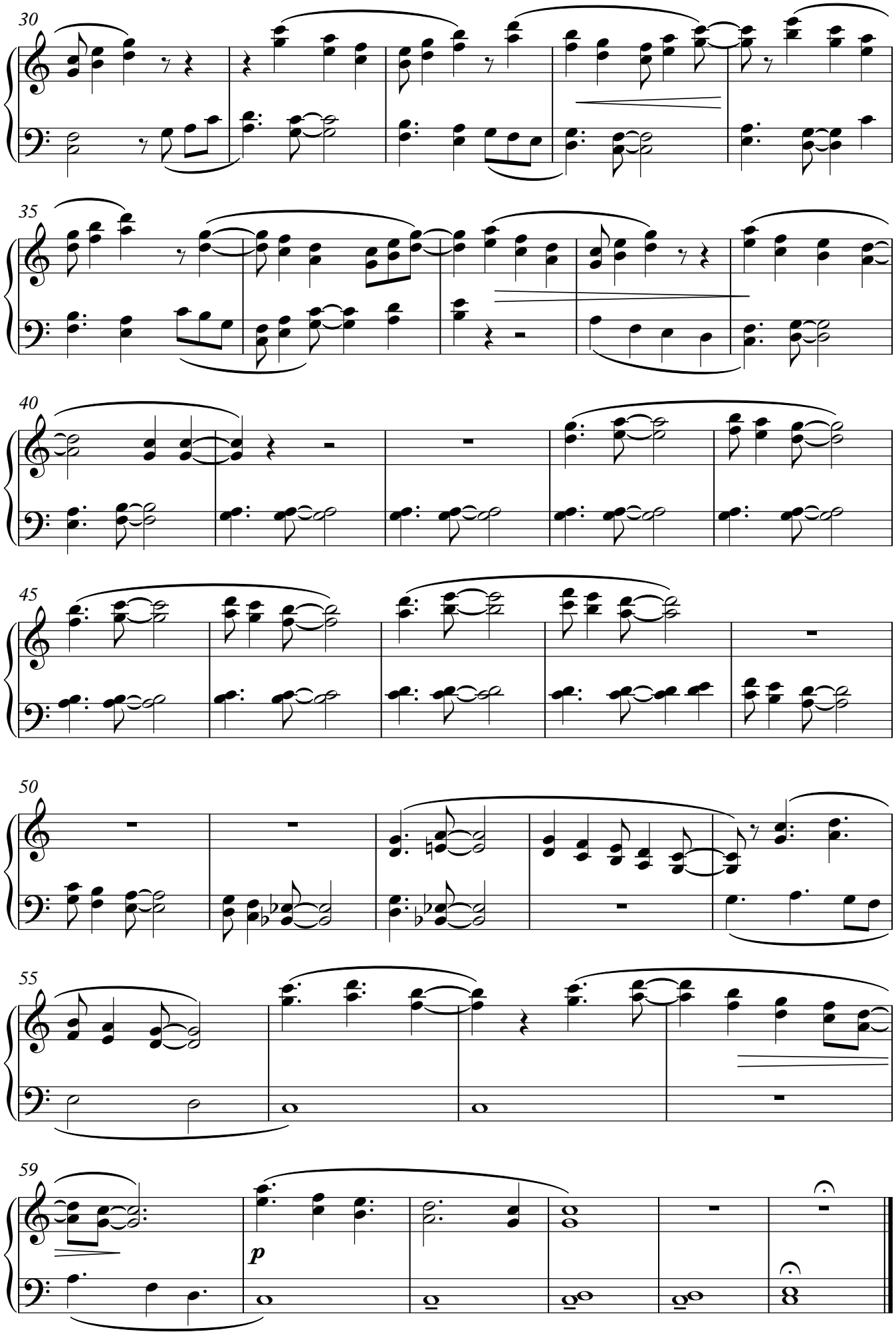

24
32
mf
mp
39
Adagio
45
52
ppp


57
dim.

Parafrase op
'Sag mir wo die Blumen sind'

Ludo Geloen

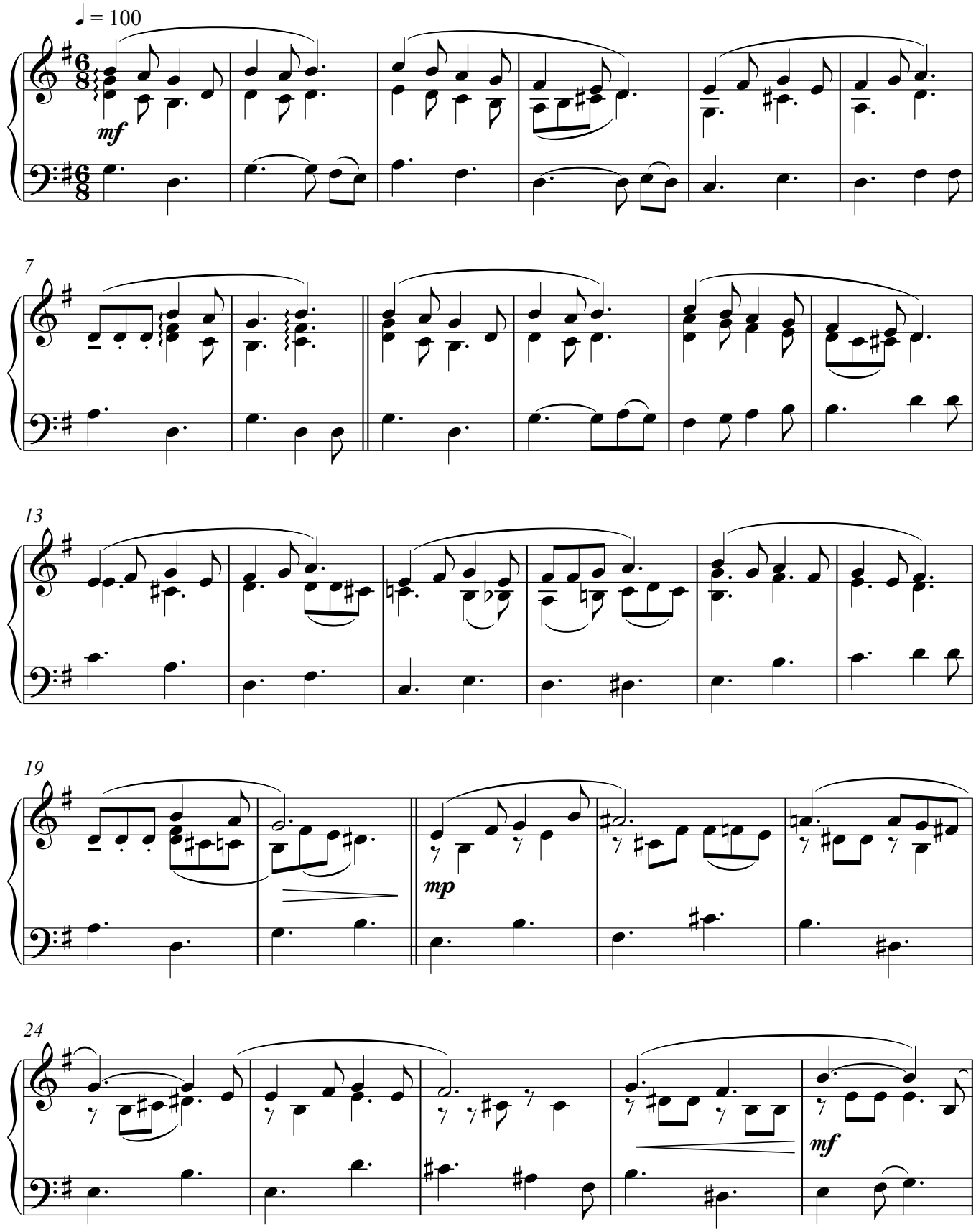


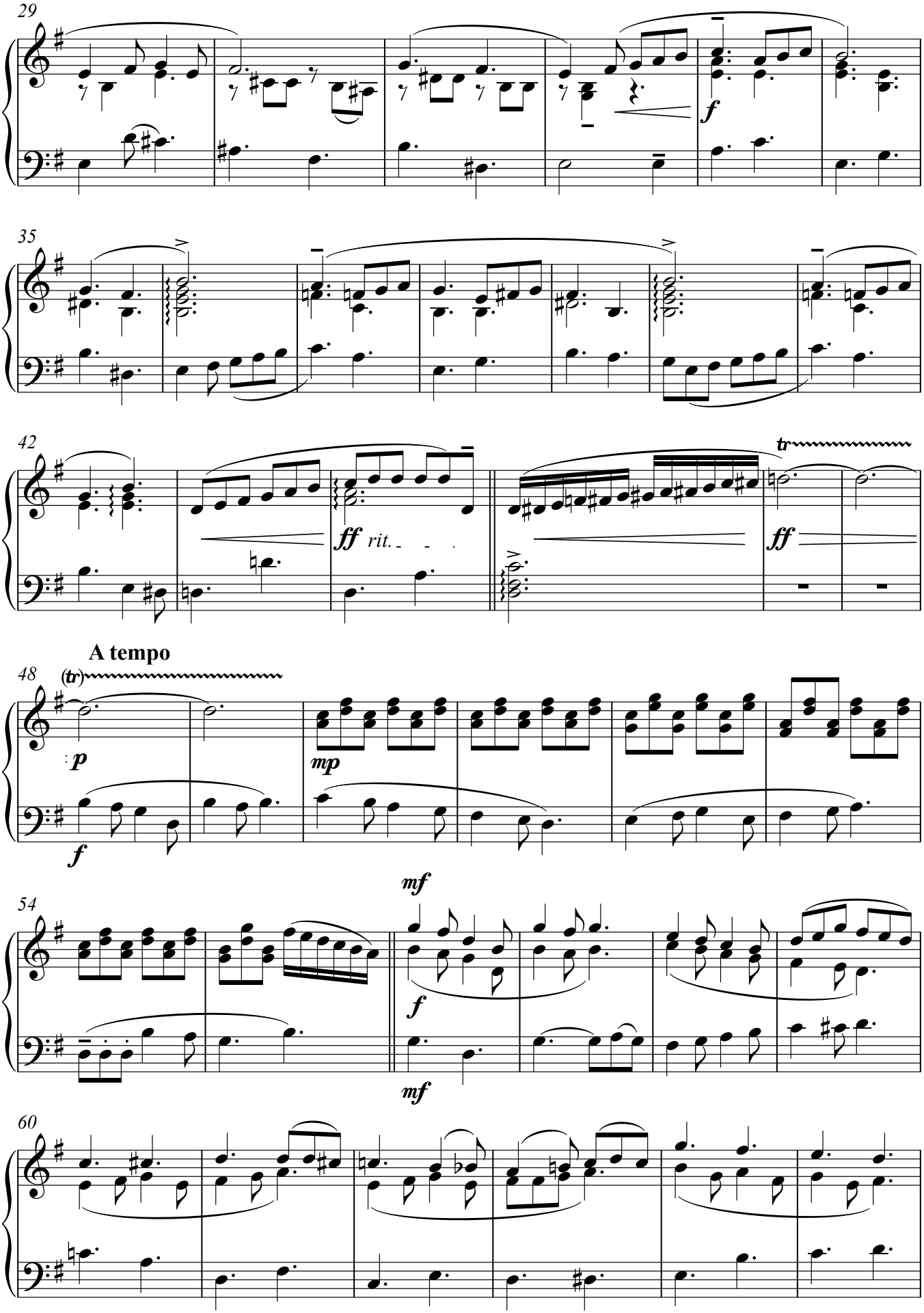


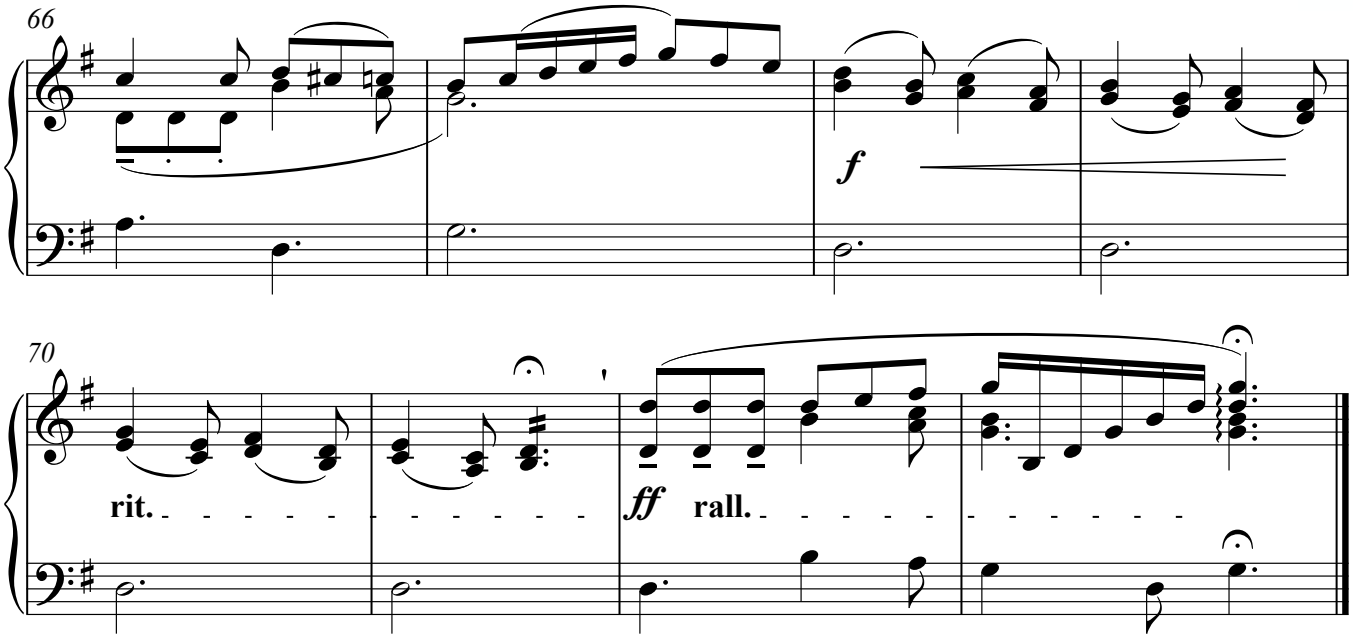
2'34"

Zing voor de vrede en vrijheid

Selim Dogru
arr. Klaas de Haan




29
f
35
42
ff rit.
tr
ff
A tempo
48
(tr)
p
mp
f
mf
54
f
mf
60

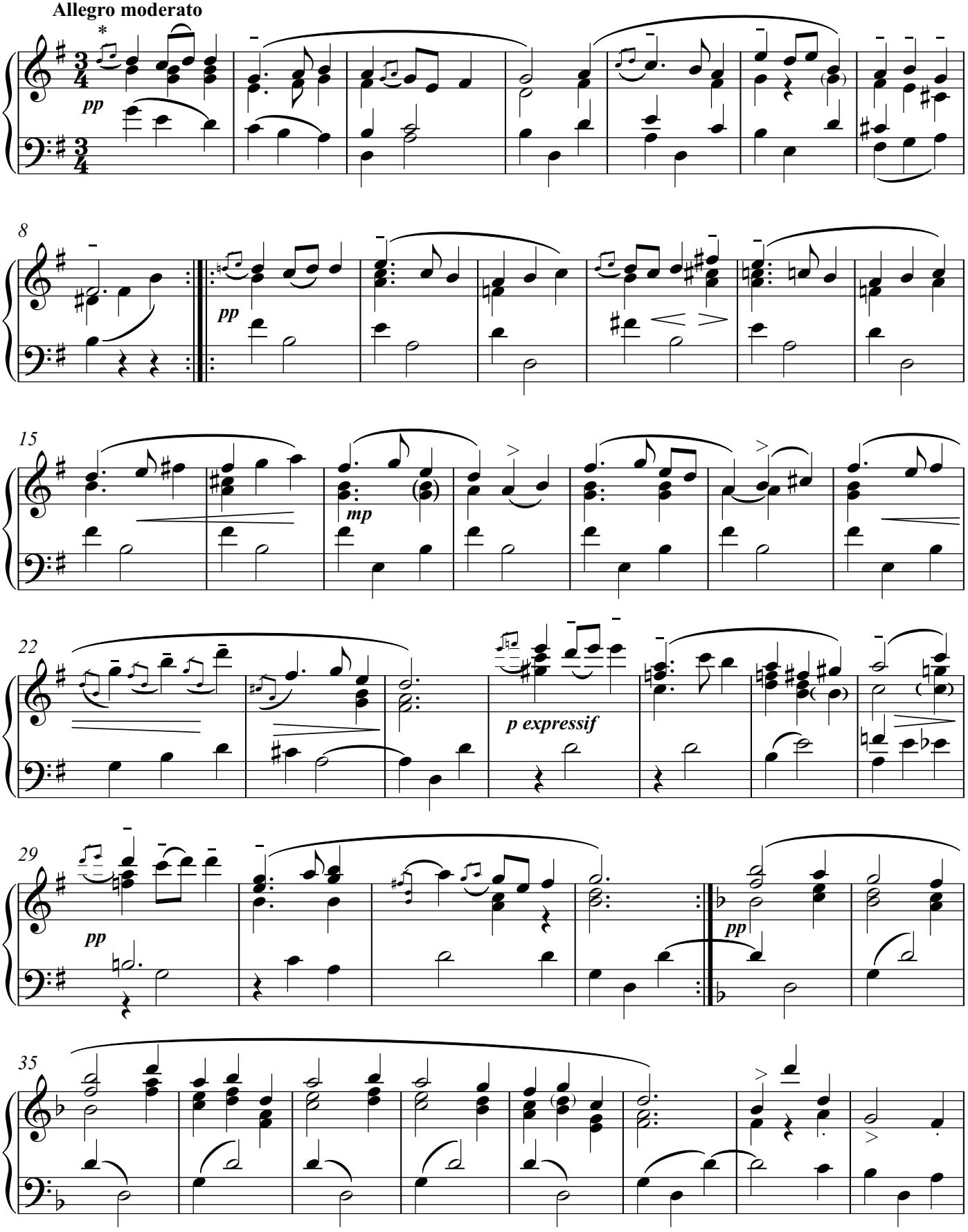

66
f
70
rit.
ff
rall.

Menuet

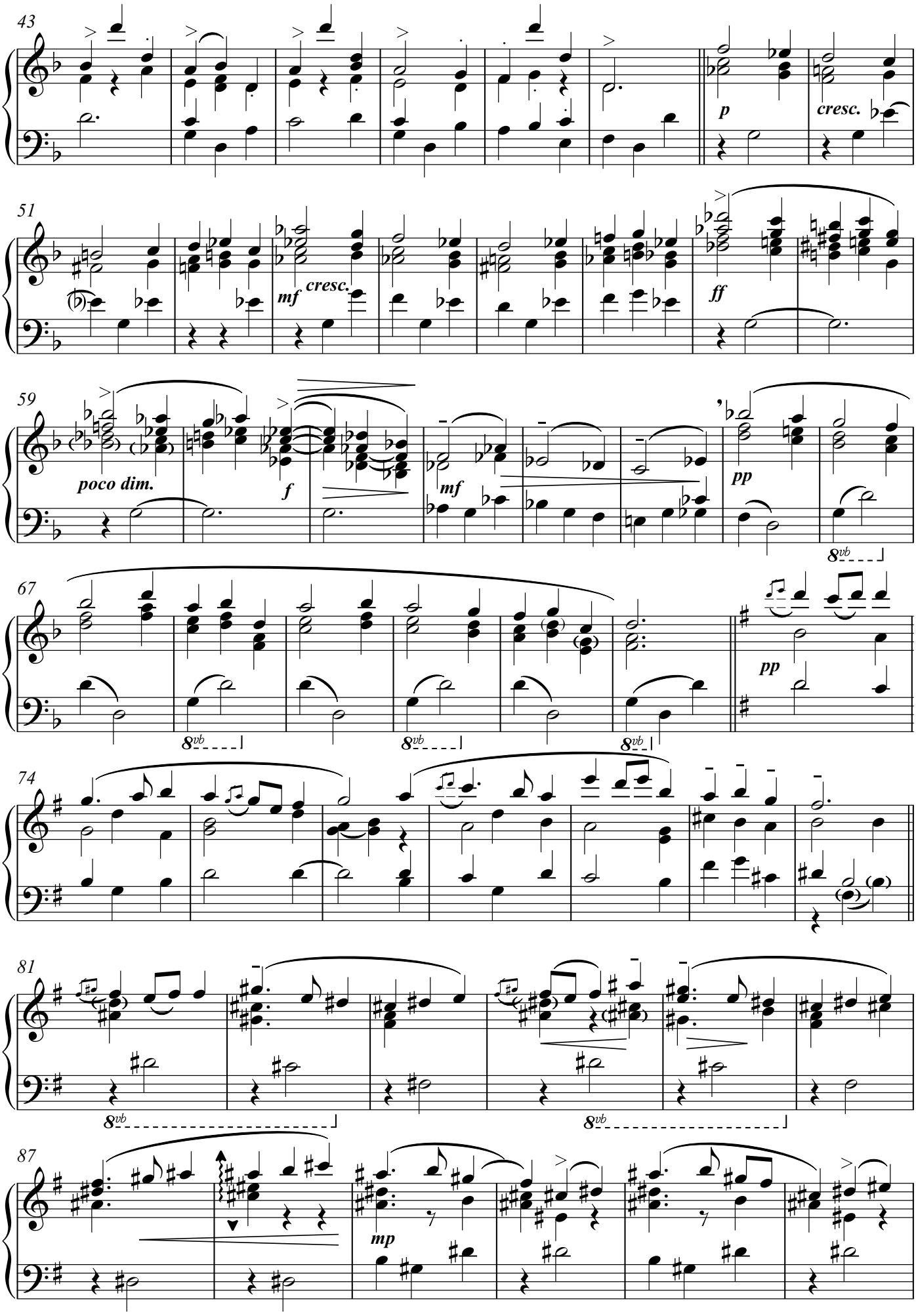
Le Tombeau de Couperin

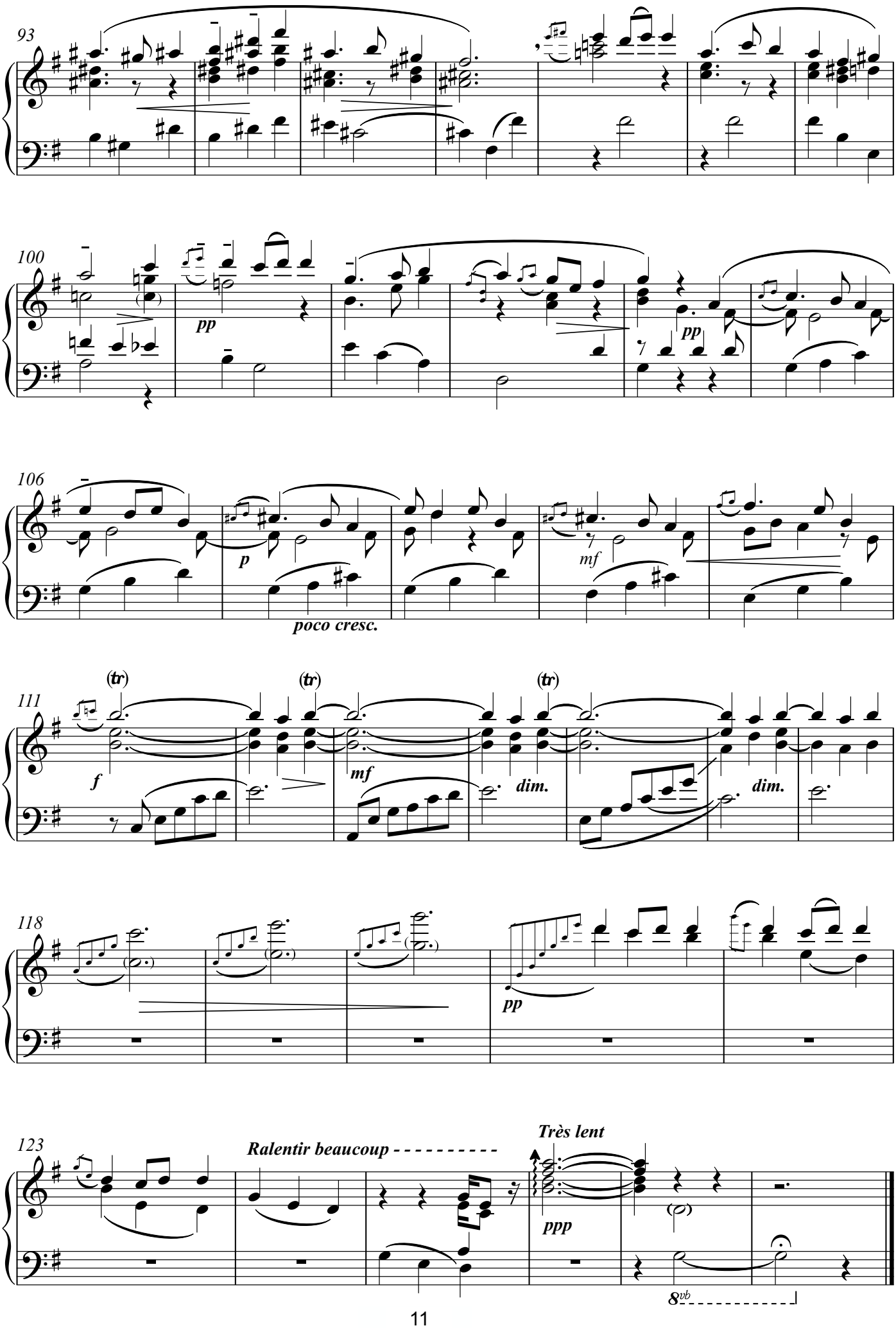
Maurice Ravel
arr. Timothy Hurd

Allegro moderato



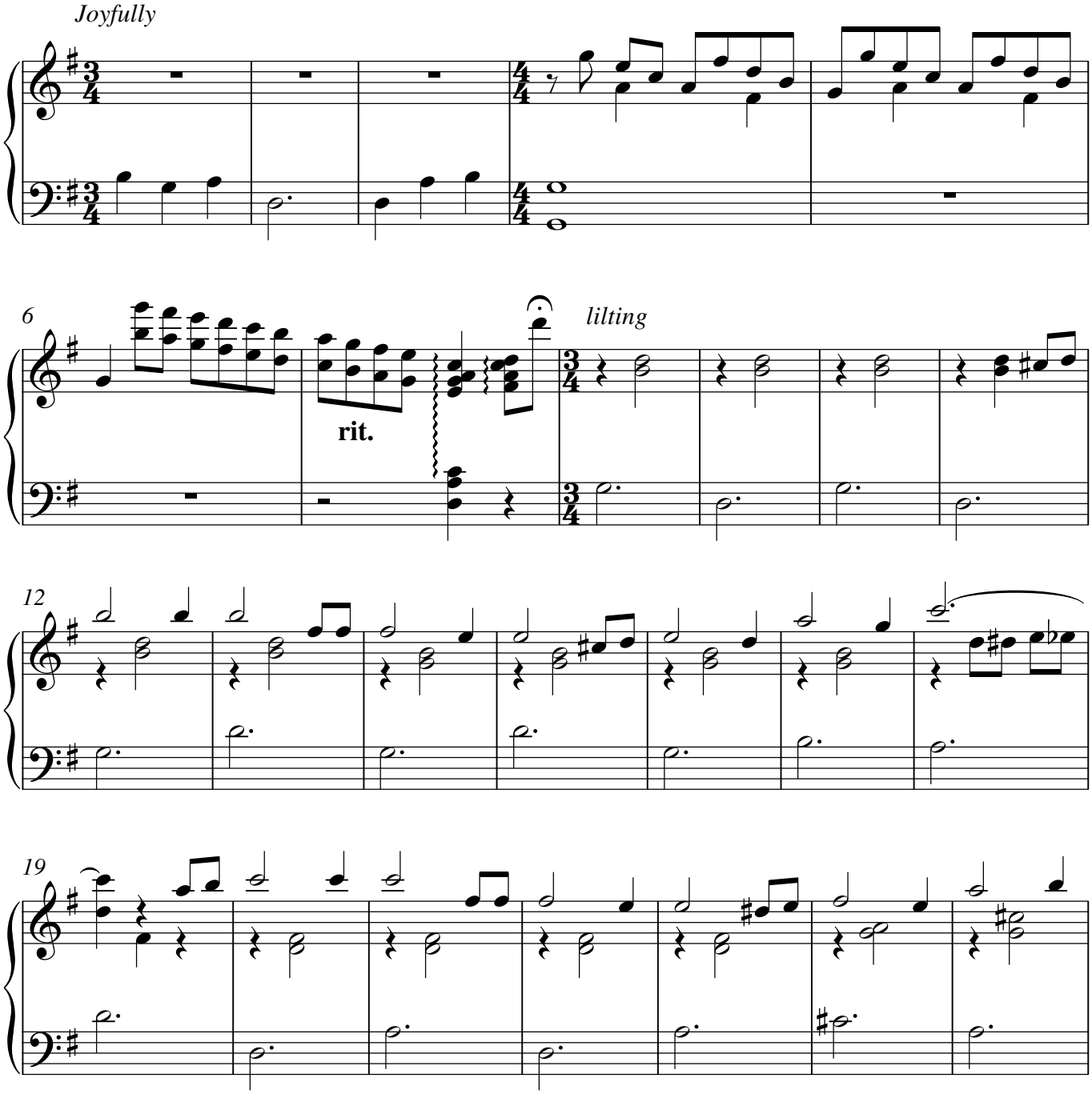
∗ ***note in piano score:***
"Les petites notes doivent
être frappées sur le temps."

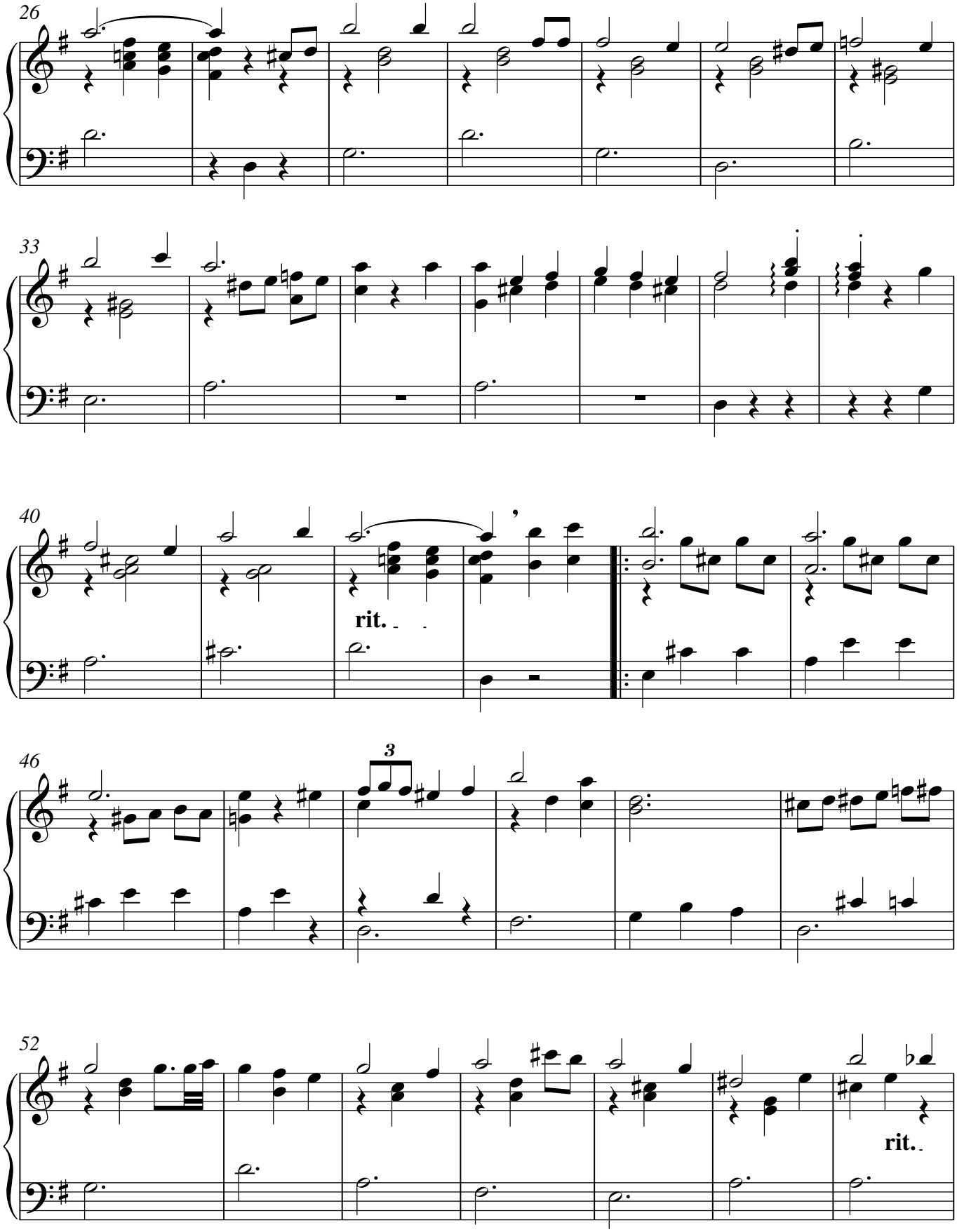

43
p
cresc.
51
mf
cresc.
ff
59
poco dim.
f
mf
pp
8vb
67
8vb
8vb
8vb
pp
74
81
8vb
8vb
87
mp

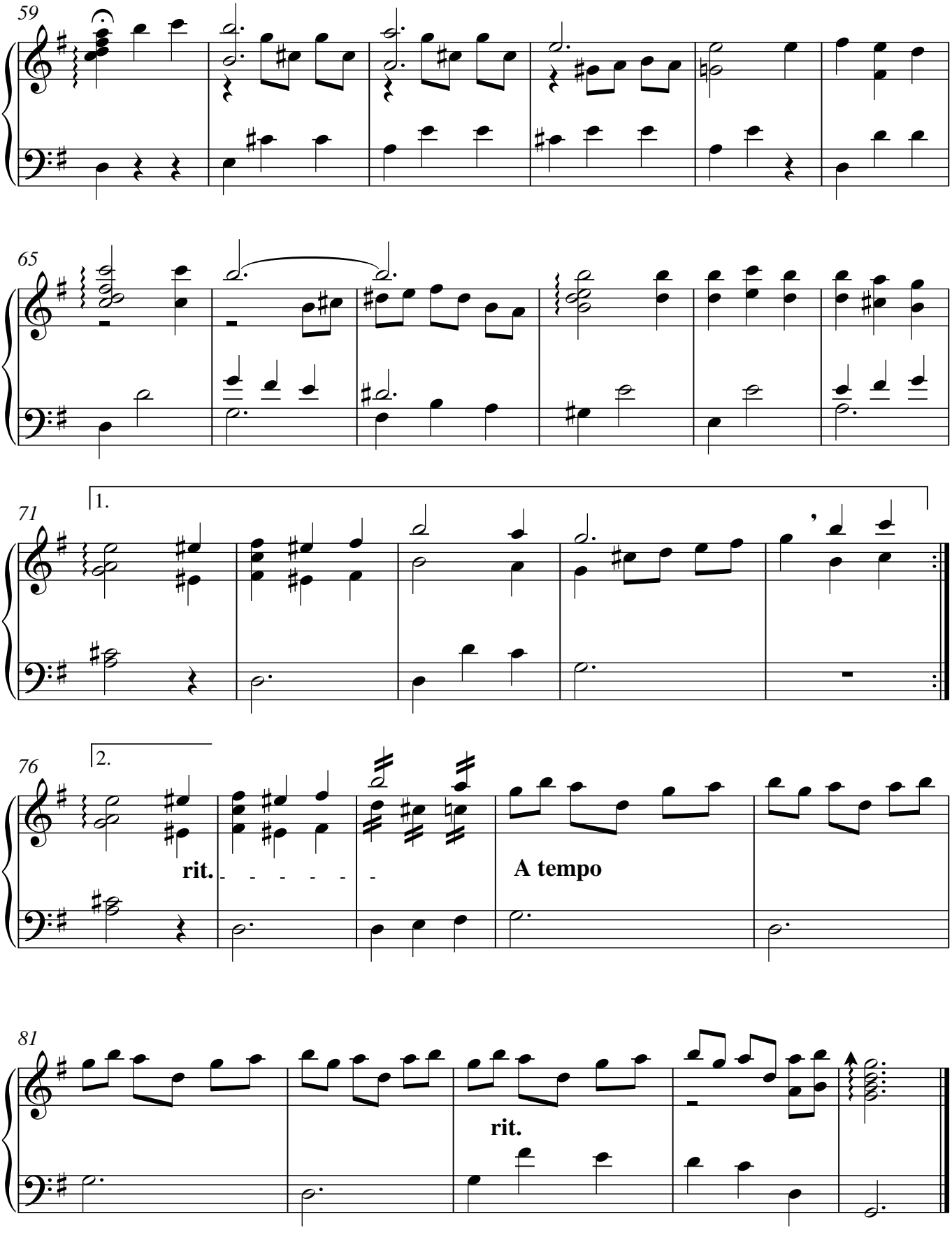

93
100
pp
pp
106
p
mf
poco cresc.
111
(tr)
(tr)
(tr)
f
mf
dim.
dim.
118
pp
123
Ralentir beaucoup - - - - - - - - - -
Très lent
ppp
8vb

When the Peace Bells Ring

Clarence Lyndon
Arr. Amy Johansen

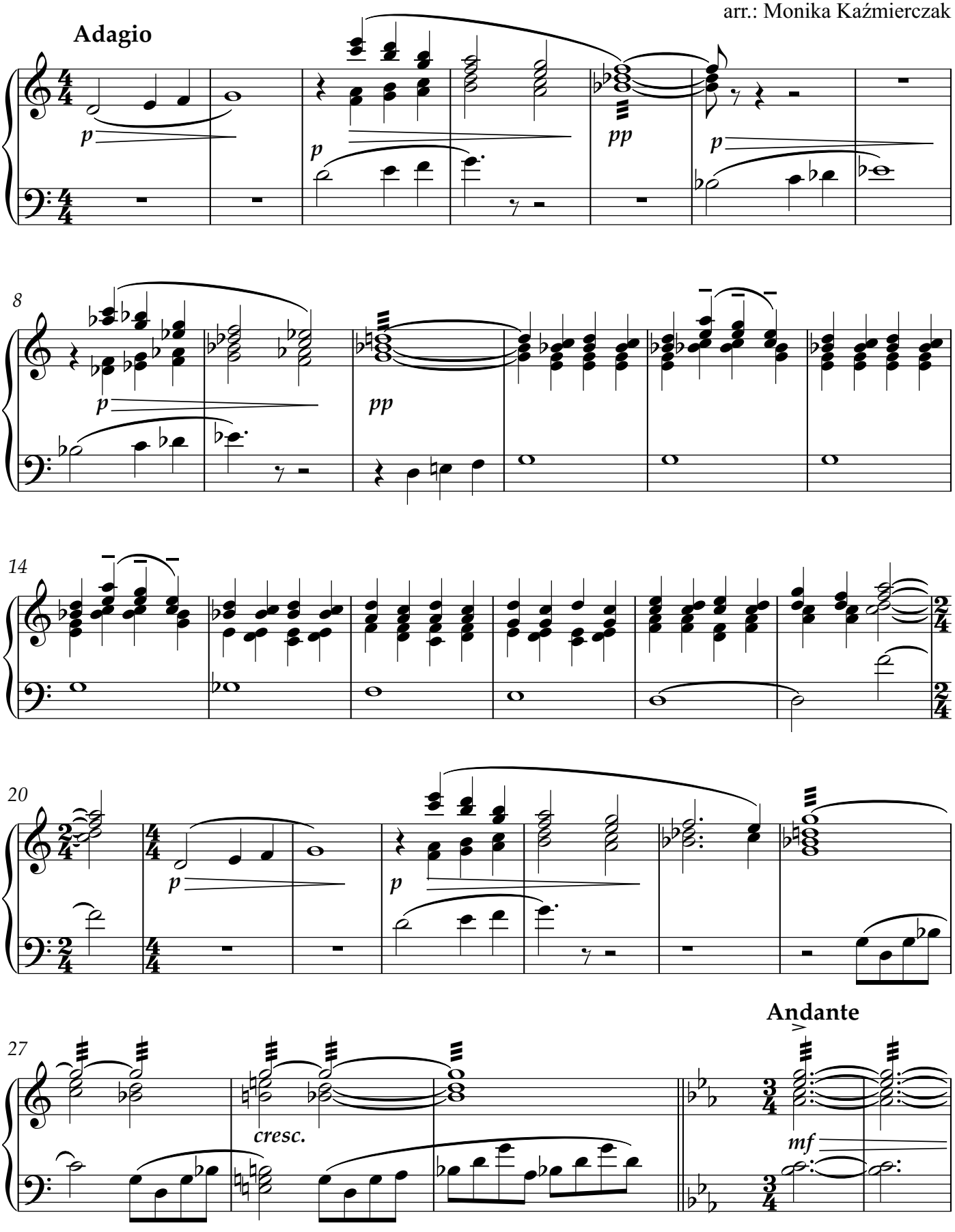


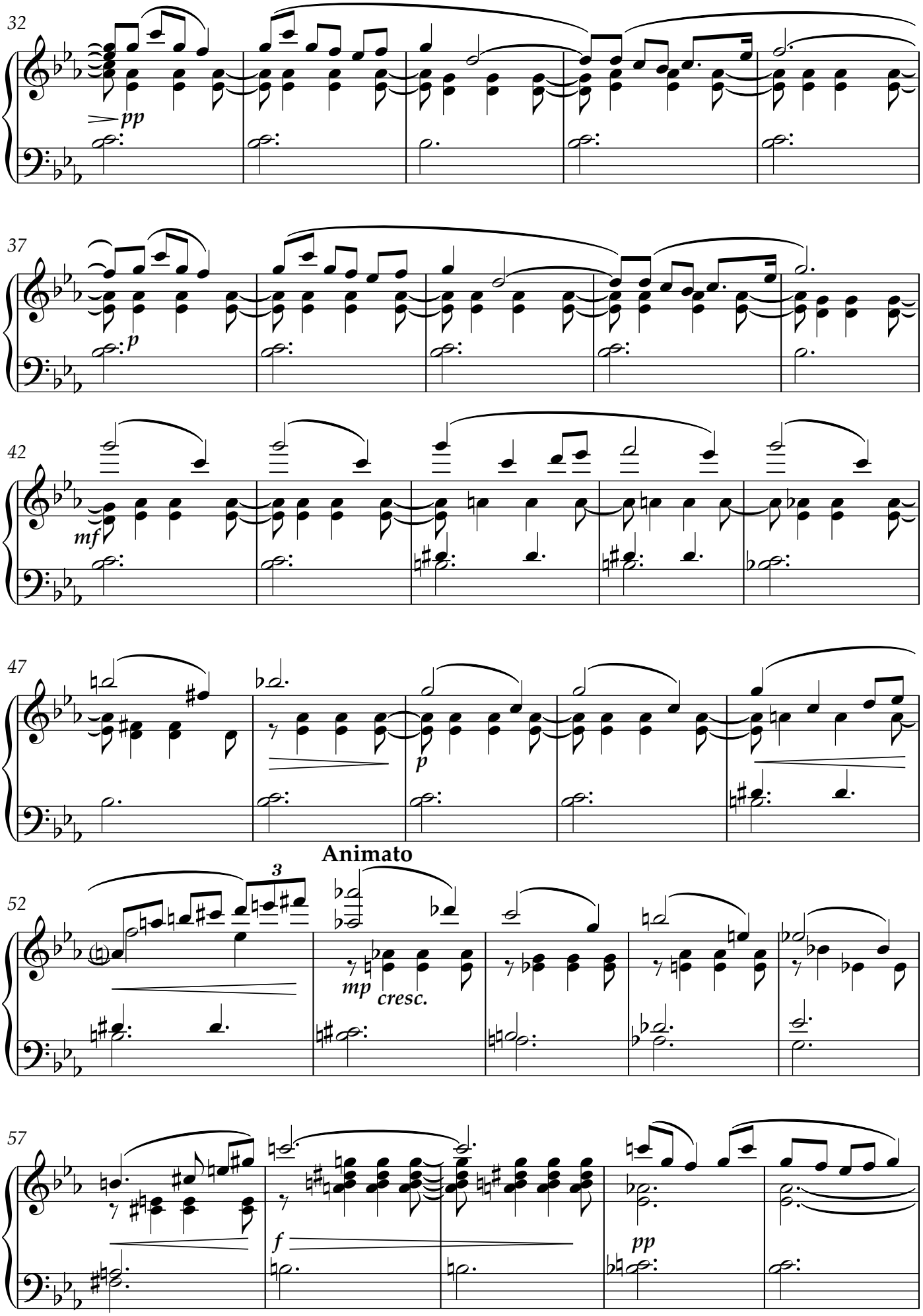

26
33
40
rit.
46
3
52
rit.

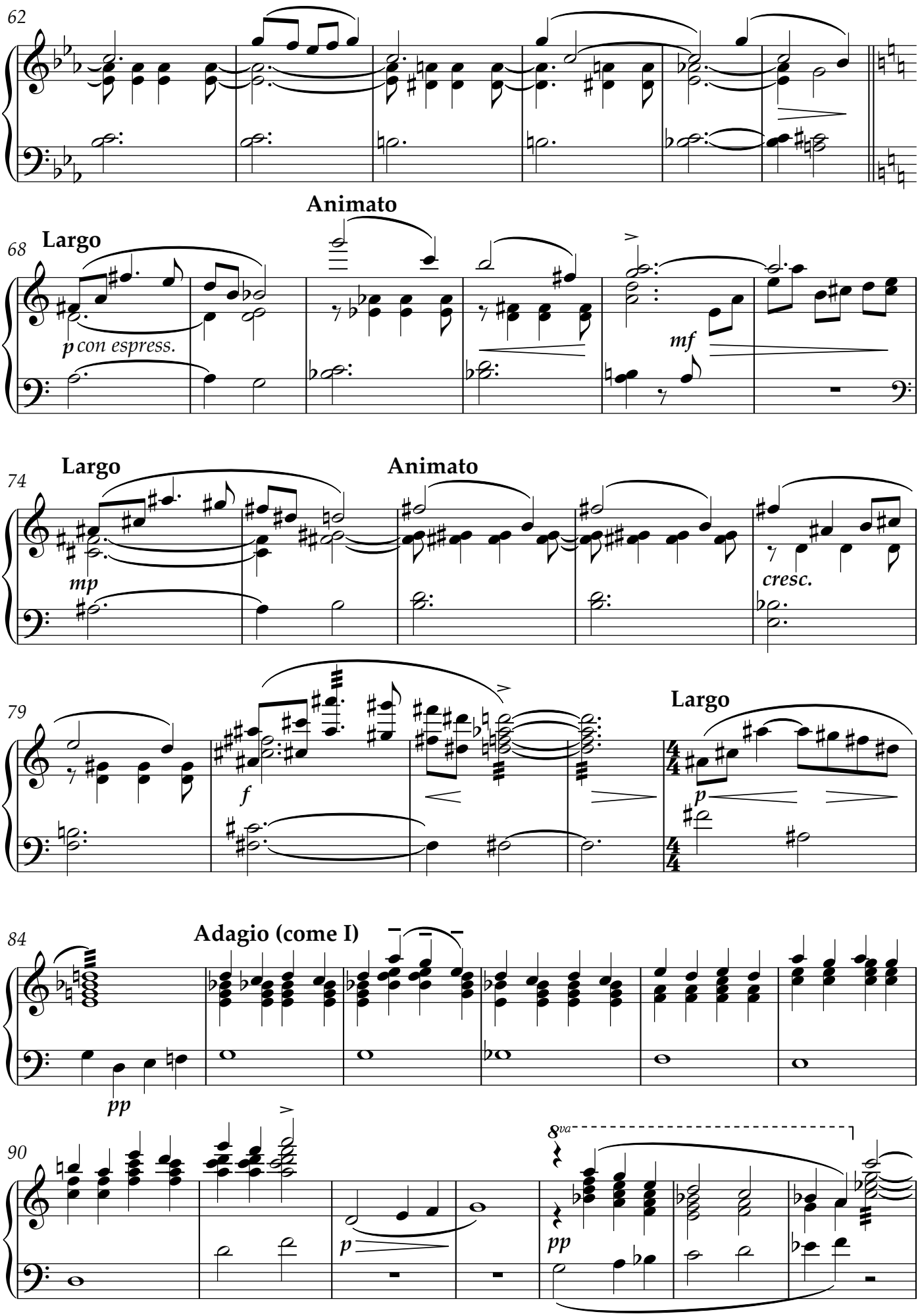

59
65
71
1.
76
2.
rit.
A tempo
81
rit.

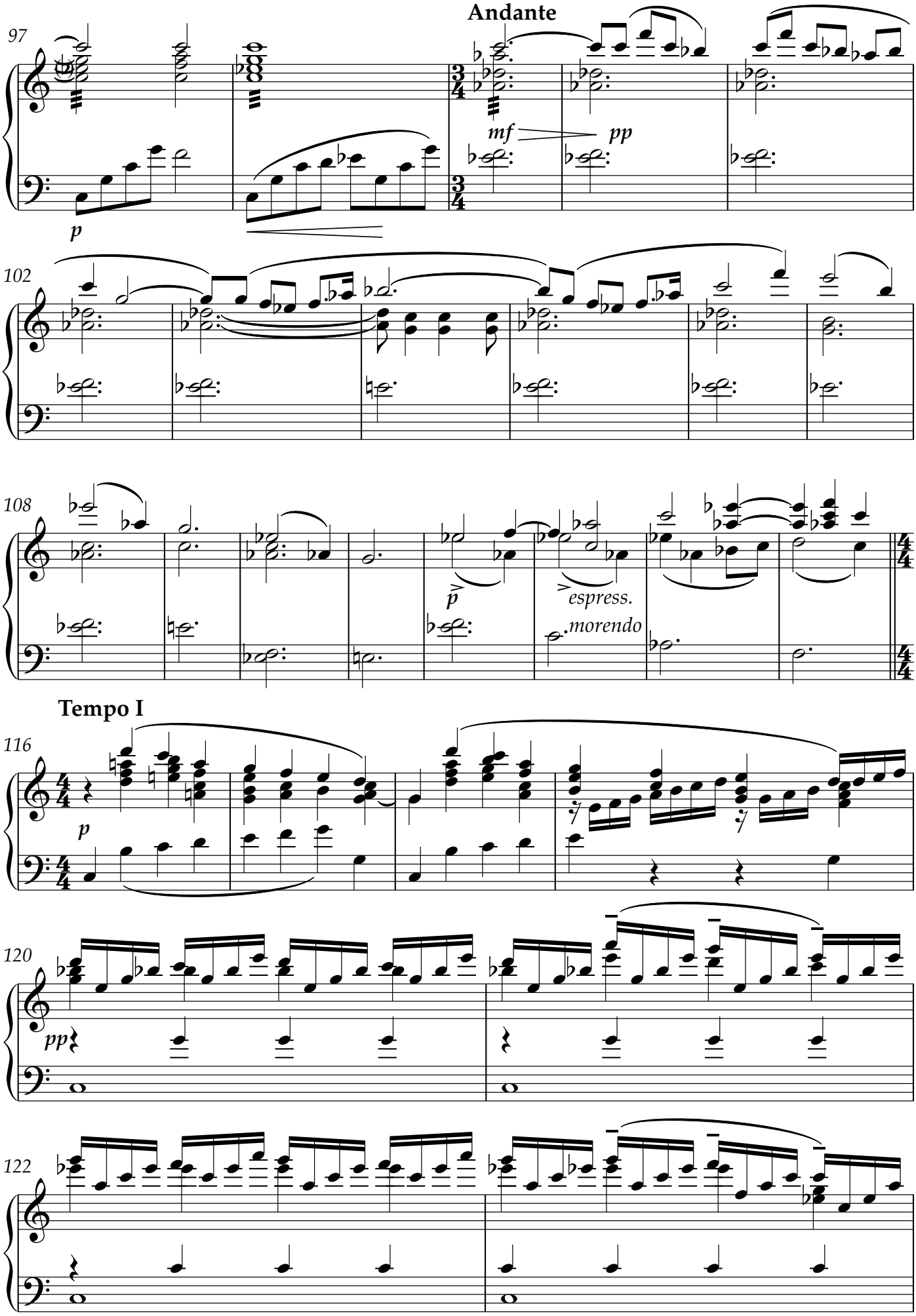
The Planets: 2. Venus - The Bringer of Peace

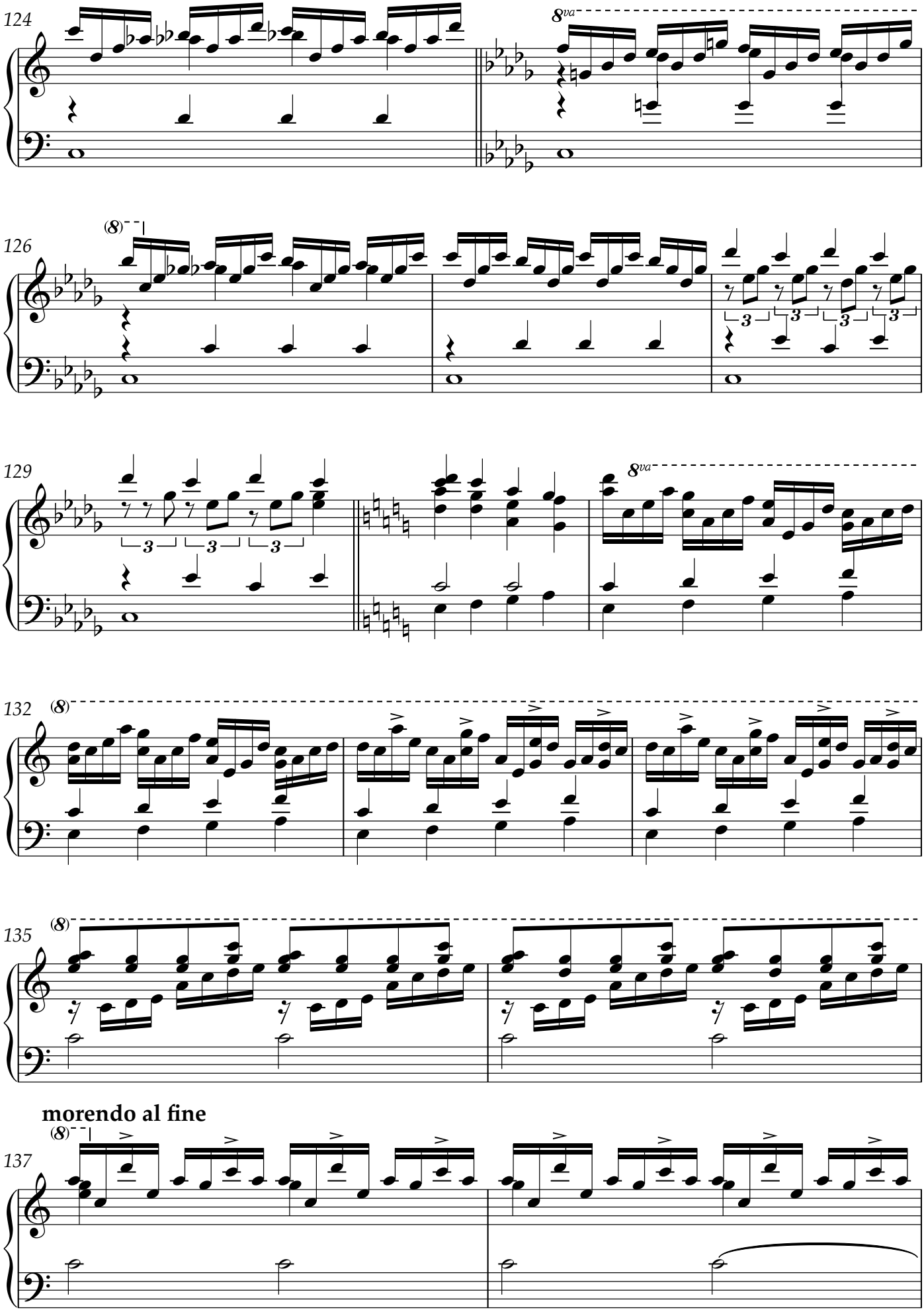
Gustav Holst
arr.: Monika Kaźmierczak

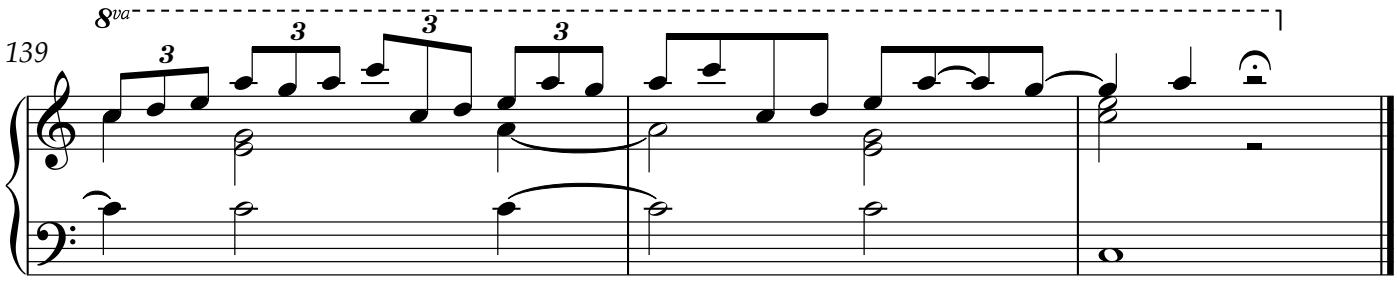



32
pp
37
p
42
mf
47
p
Animato
3
52
mp
cresc.
57
f
pp


62
Animato
68
Largo
p con espress.
mf
74
Largo
Animato
mp
cresc.
79
f
Largo
p
84
Adagio (come I)
pp
90
8va
p
pp


Andante
97
mf
pp
p
102
108
p
espress.
morendo
Tempo I
116
p
120
pp
122

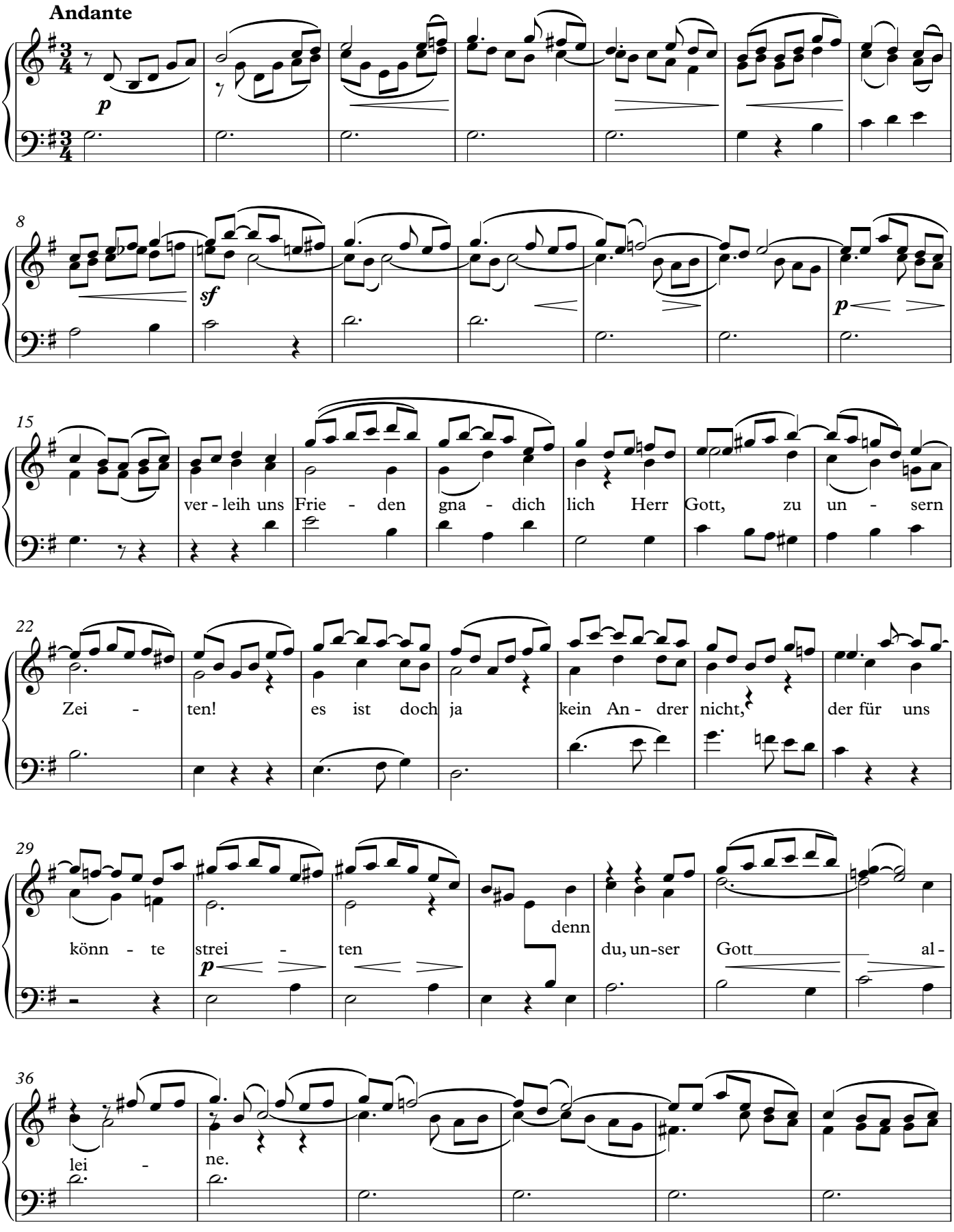

124
8va
126
(8)
129
8va
132
(8)
135
(8)
morendo al fine
(8)
137

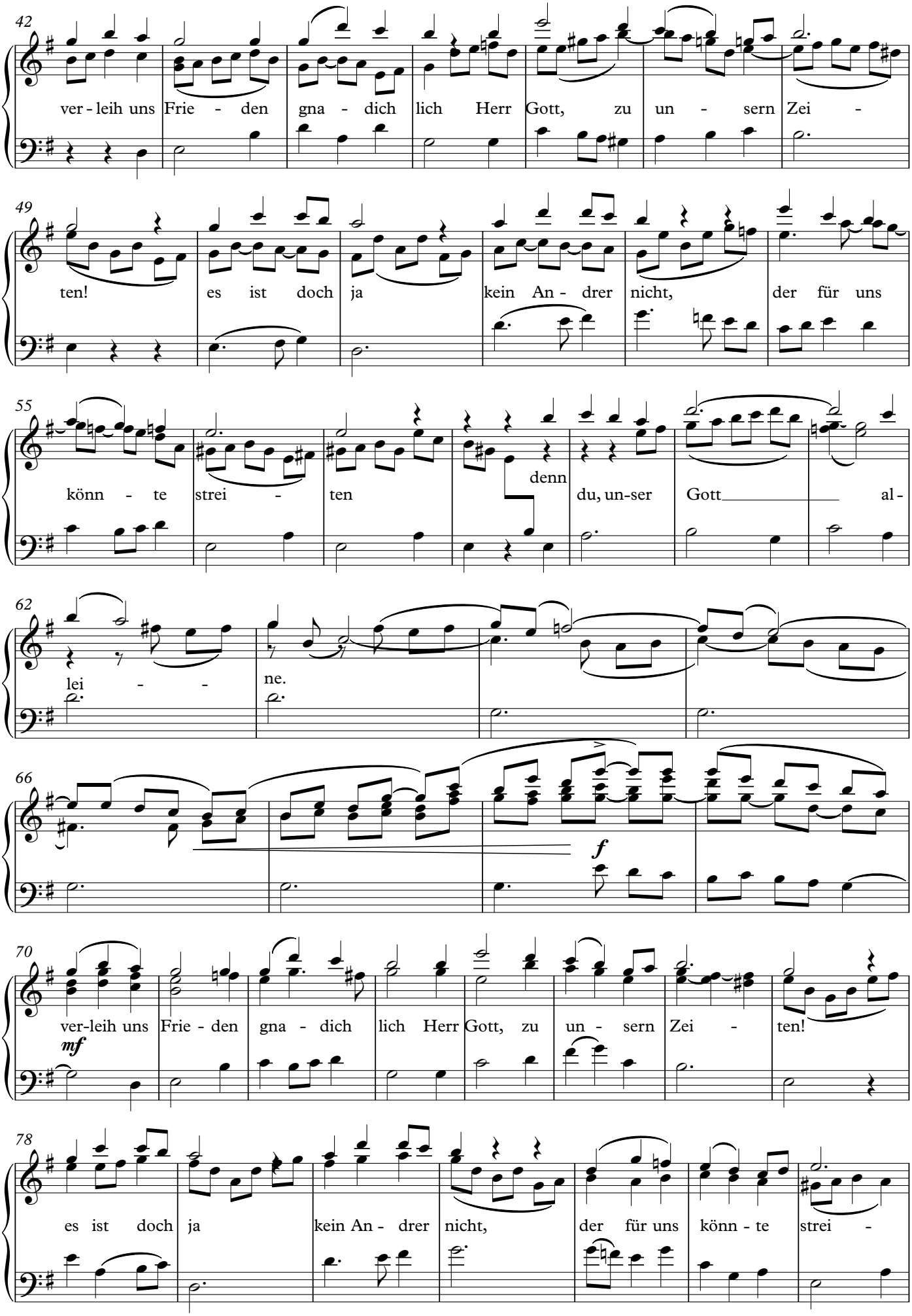

8va
139

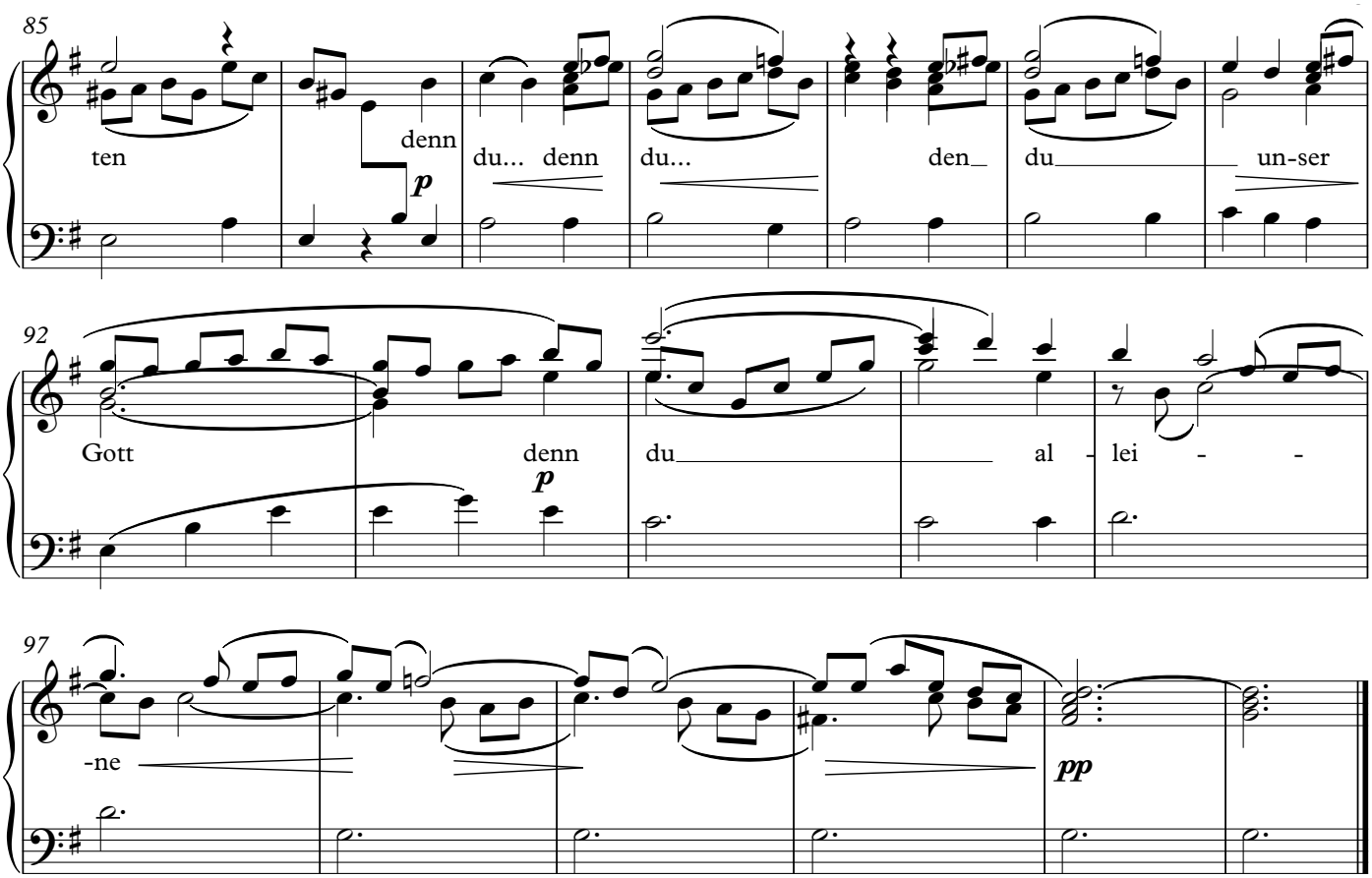
Verleih uns Frieden

Text: Martin Luther

Felix Mendelssohn Bartholdy
Arr.: Bob van der Linde



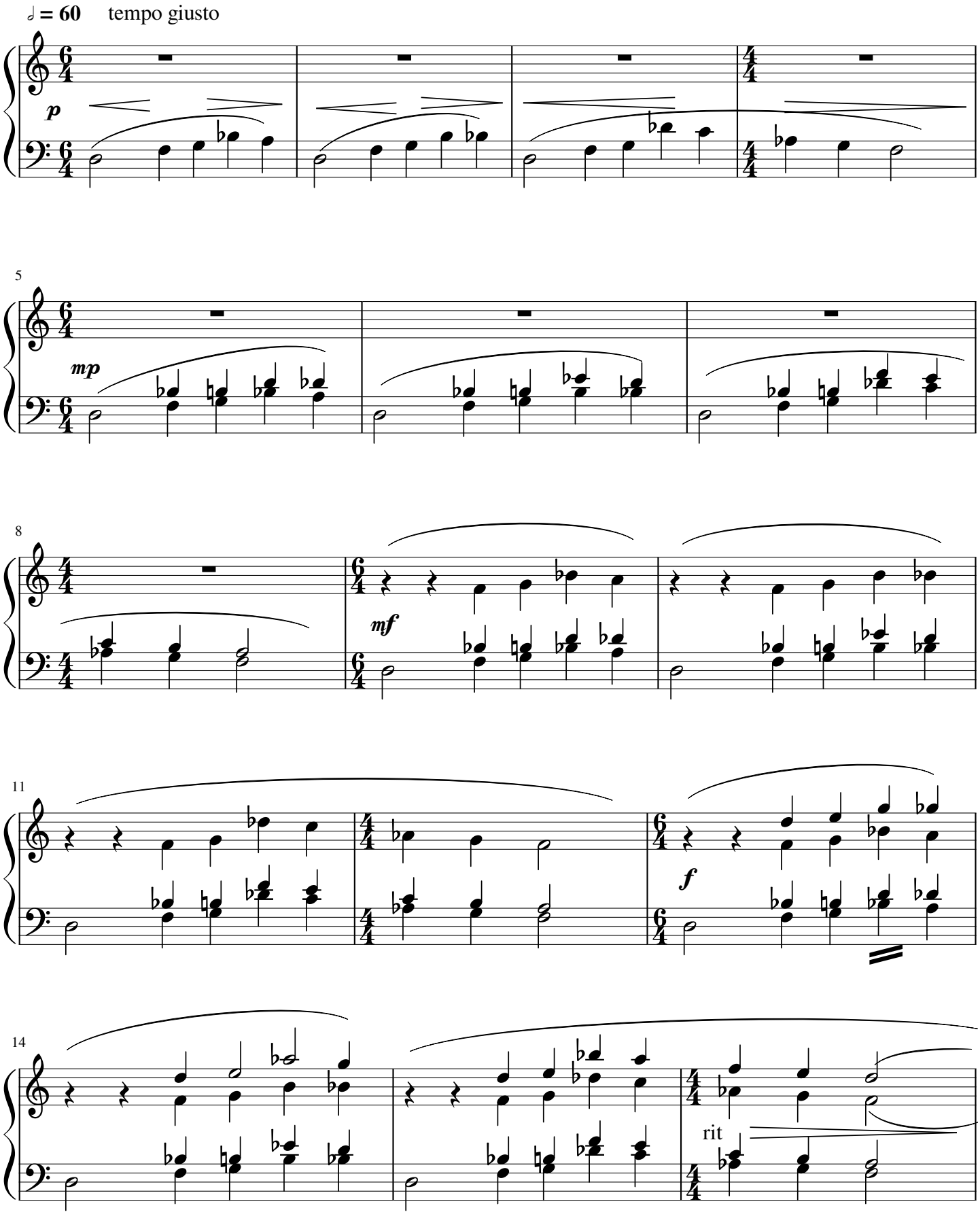

42
ver - leih uns Frie - den gna - dich lich Herr Gott, zu un - sern Zei -
49
ten! es ist doch ja kein An - drer nicht, der für uns
55
könn - te strei - ten denn du, un-ser Gott al -
62
lei - - ne.
66
f
70
ver-leih uns Frie - den gna - dich lich Herr Gott, zu un - sern Zei - ten!
mf
78
es ist doch ja kein An - drer nicht, der für uns könn - te strei -

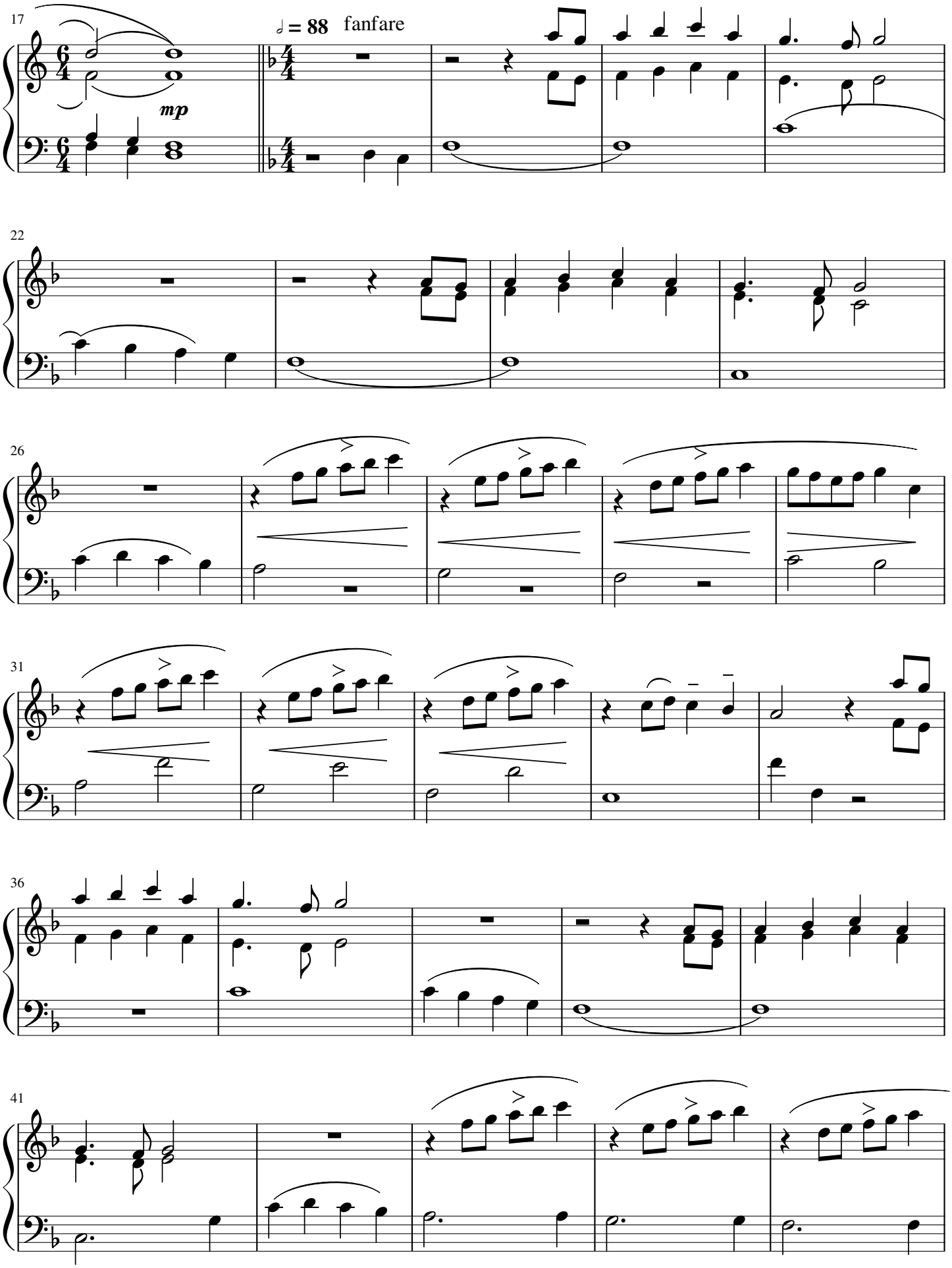

85
ten
denn
p
du... denn
du...
den_
du
un-ser
92
Gott
denn
p
du
al - lei - -
97
-ne
pp

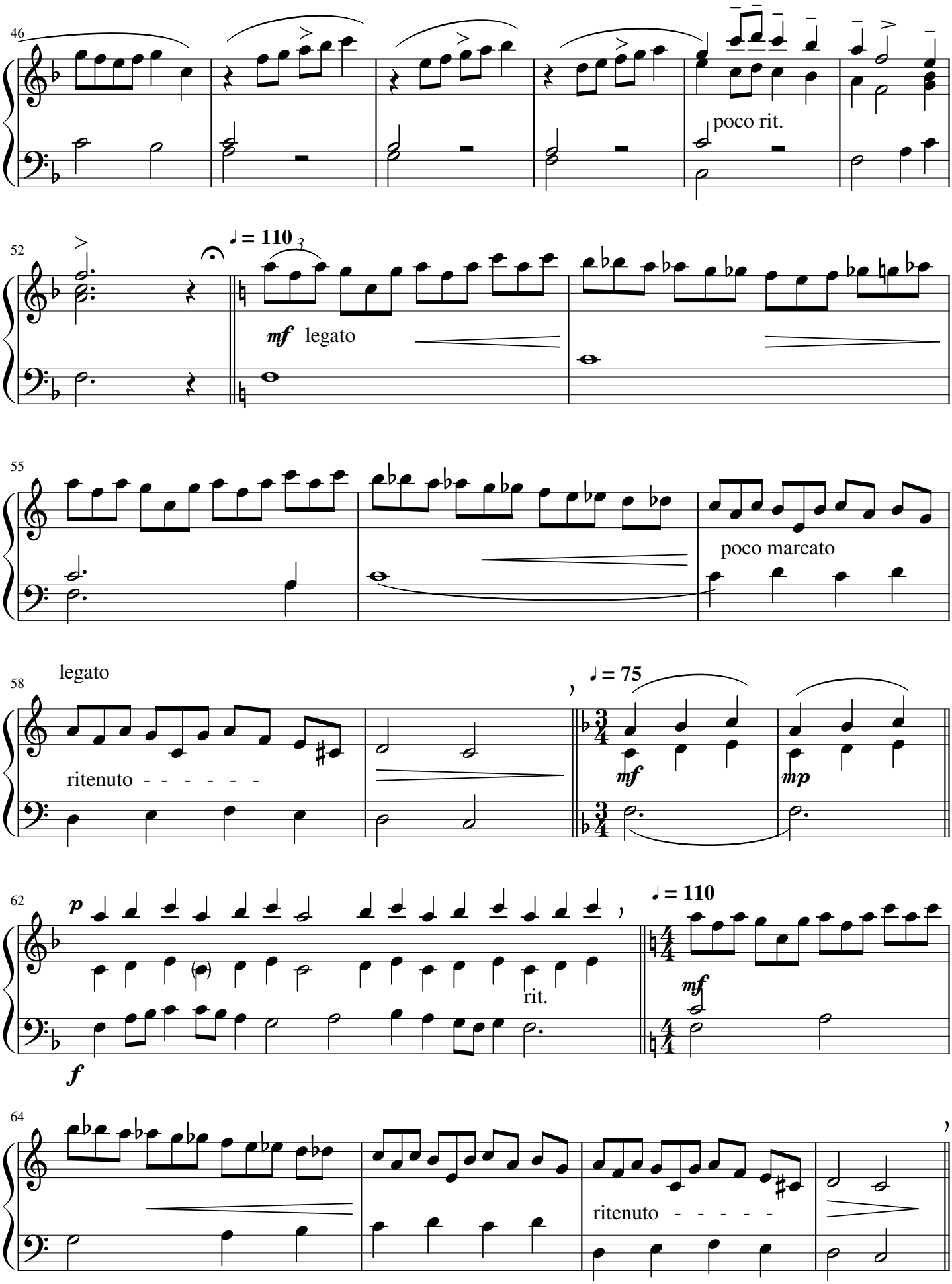
Commemorate

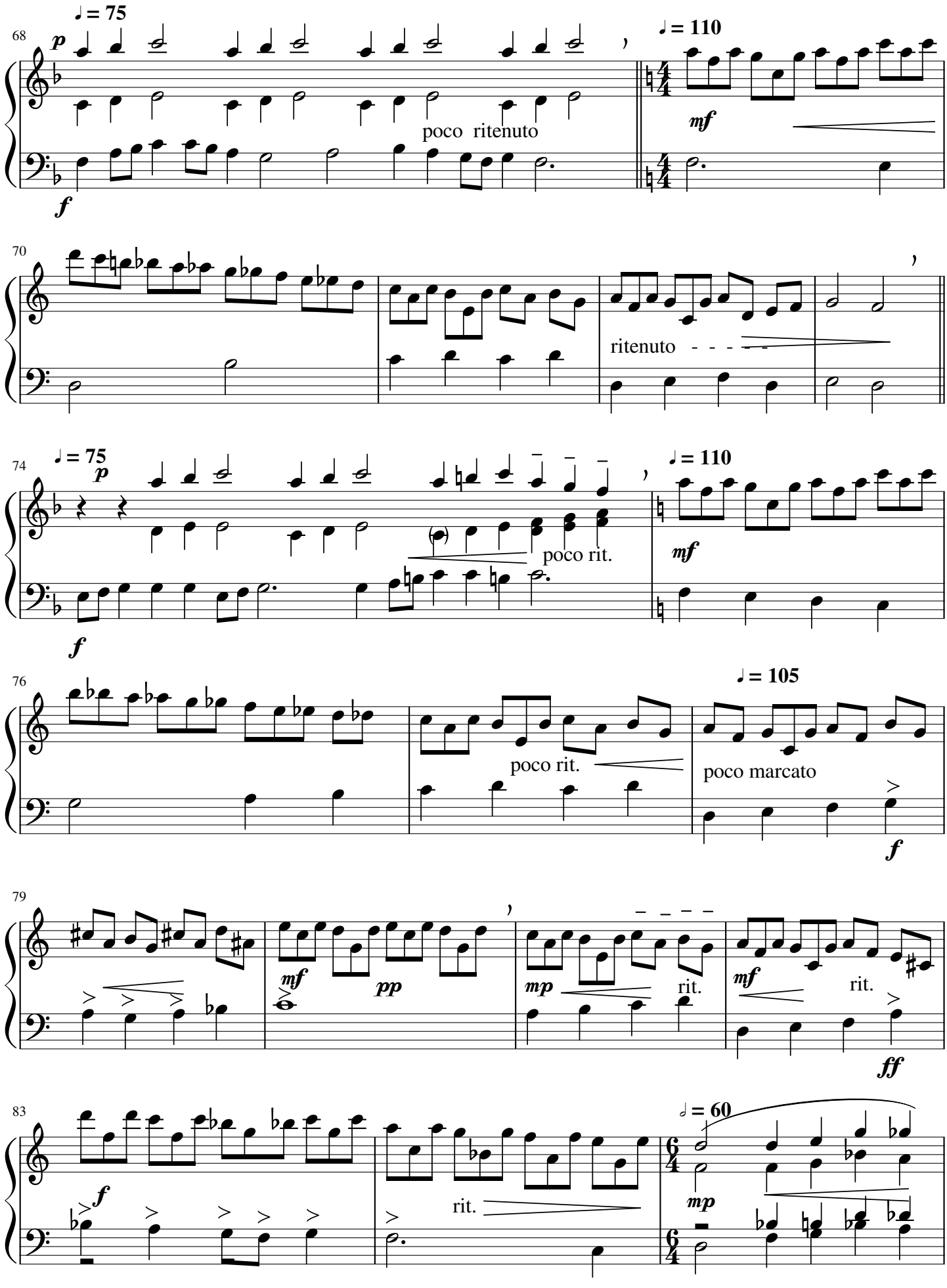
75 years of freedom

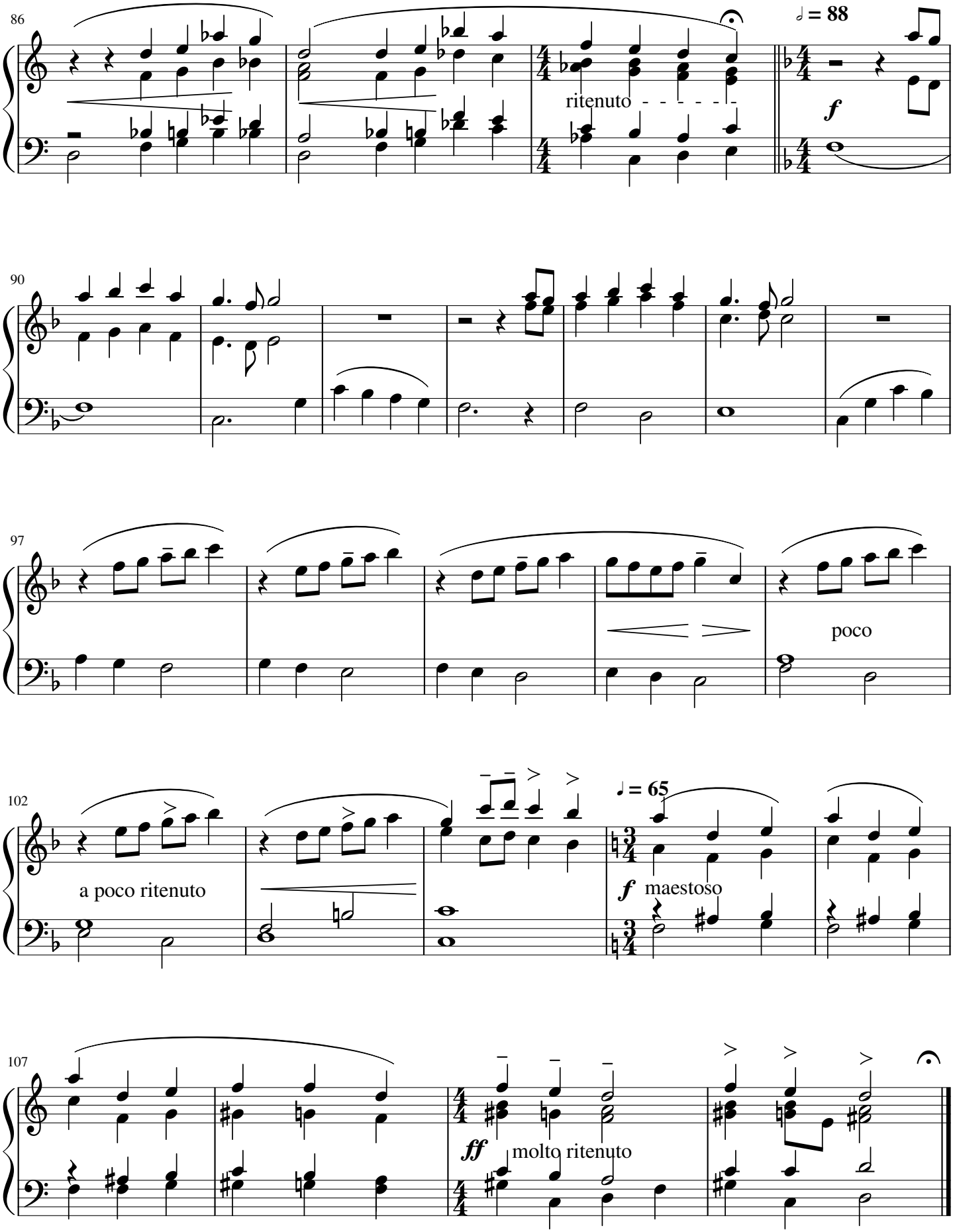
Nan Los-Laros




17
♩ = 88 fanfare
mp
22
26
31
36
41


46
poco rit.
52
♩ = 110
mf legato
55
poco marcato
58
legato
ritenuto - - - - - -
♩ = 75
mf
mp
62
p
rit.
♩ = 110
mf
f
64
ritenuto - - - - -

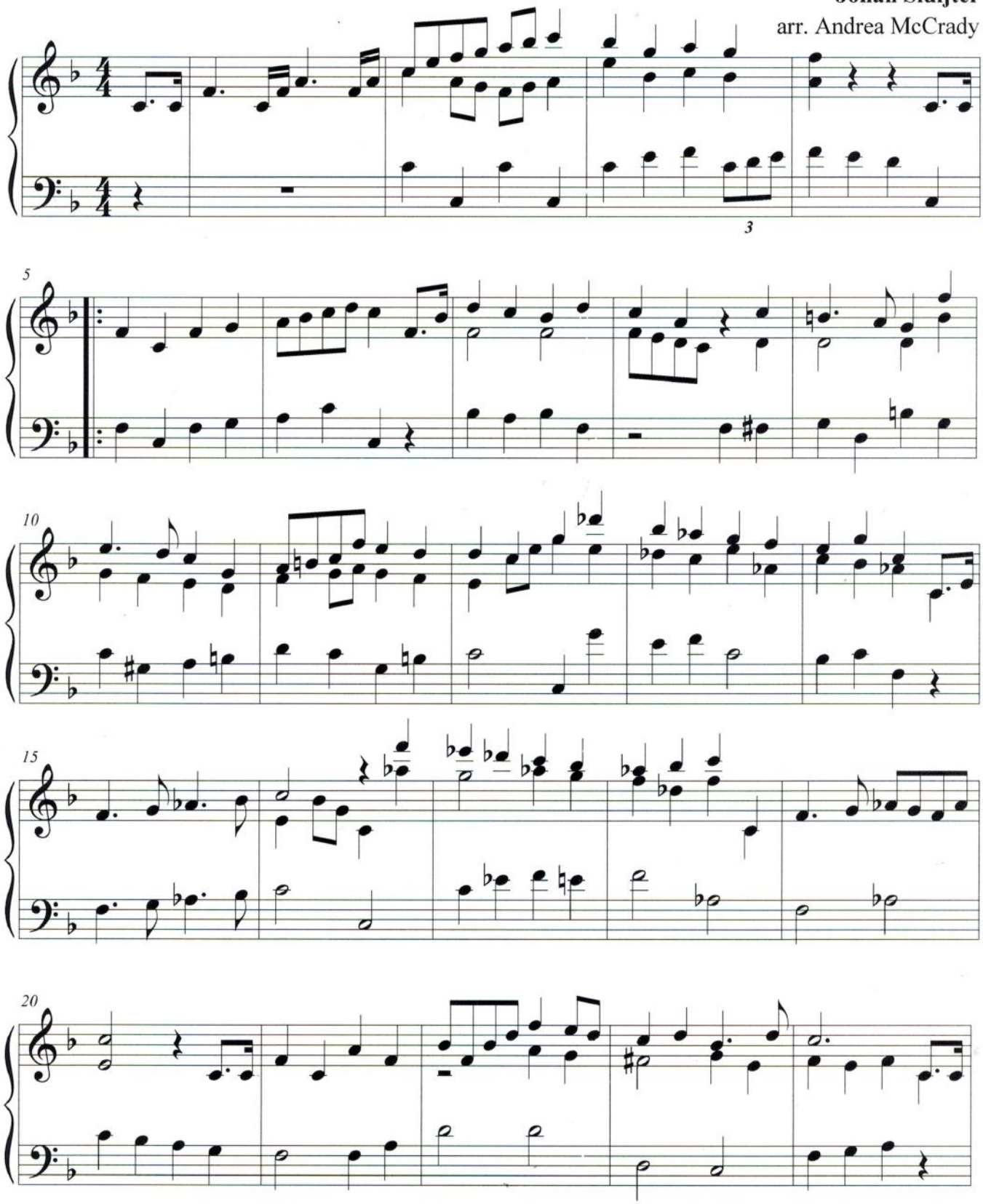

68
♩ = 75
p
poco ritenuto
f
♩ = 110
mf
70
ritenuto
74
♩ = 75
p
poco rit.
f
♩ = 110
mf
76
poco rit.
♩ = 105
poco marcato
f
79
mf
pp
mp
rit.
mf
rit.
ff
83
f
rit.
♩ = 60
mp


86
ritenuto
♩ = 88
f
90
97
poco
102
a poco ritenuto
♩ = 65
f maestoso
107
ff molto ritenuto

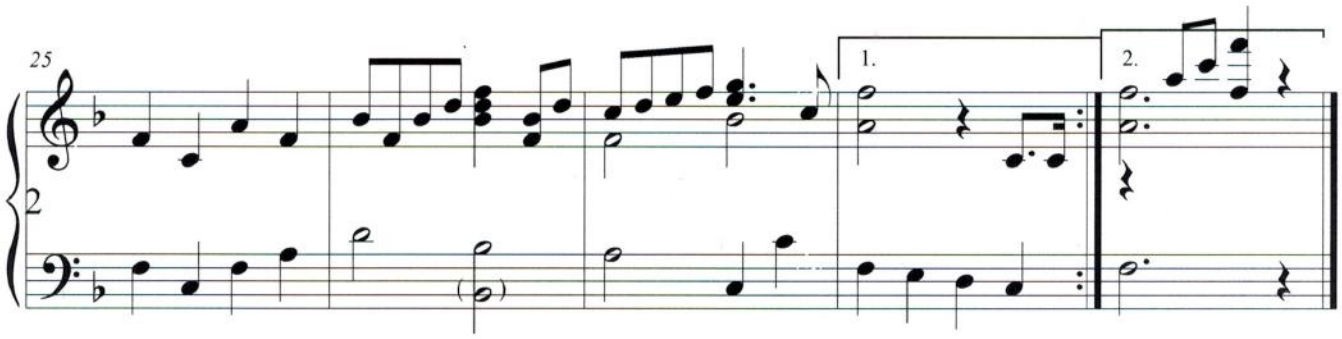
Het vrije Nederland

Bevrijdingslied 1940-1945 (tekst Herre de Vos)

Johan Sluijter
arr. Andrea McCrady



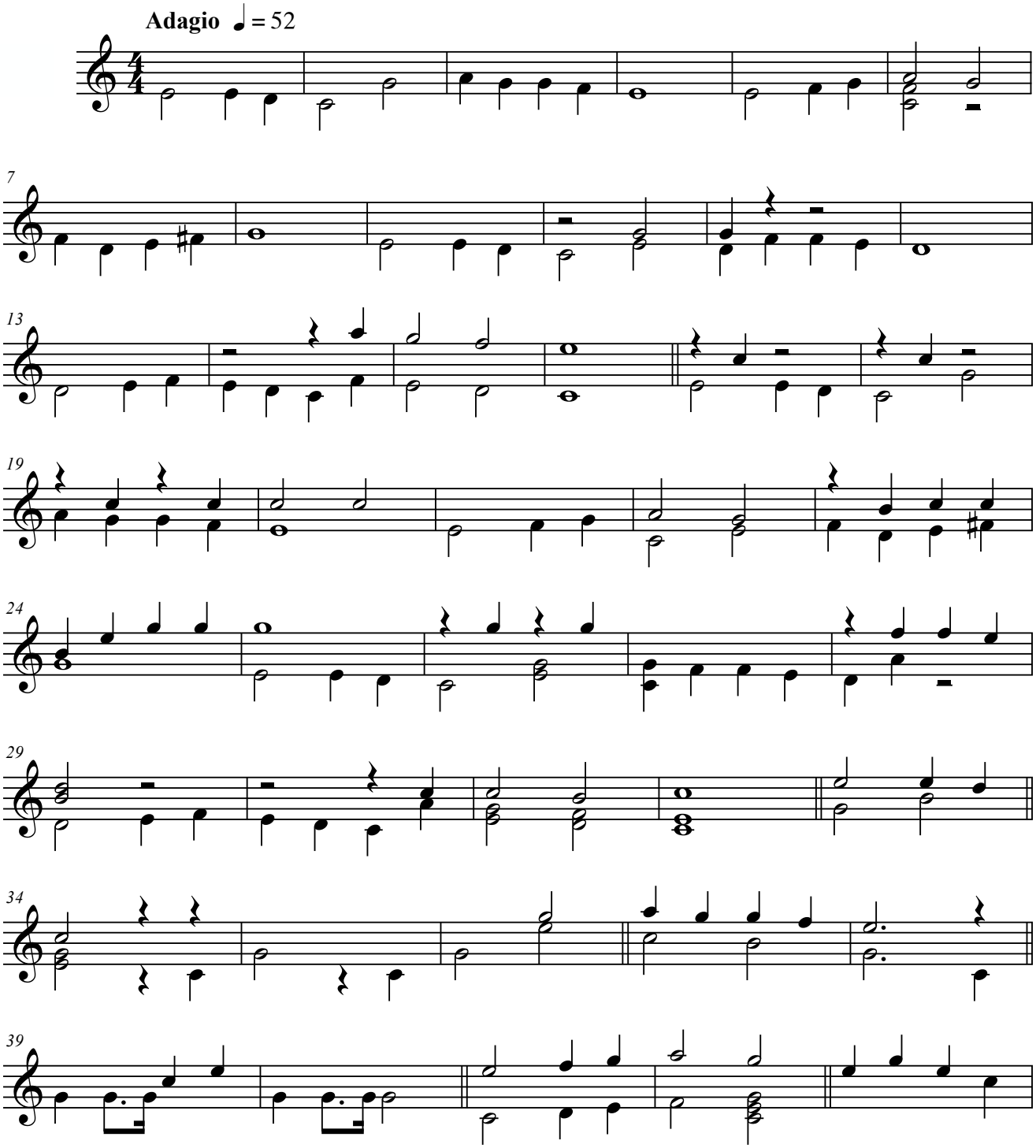
Het vrije Nederland

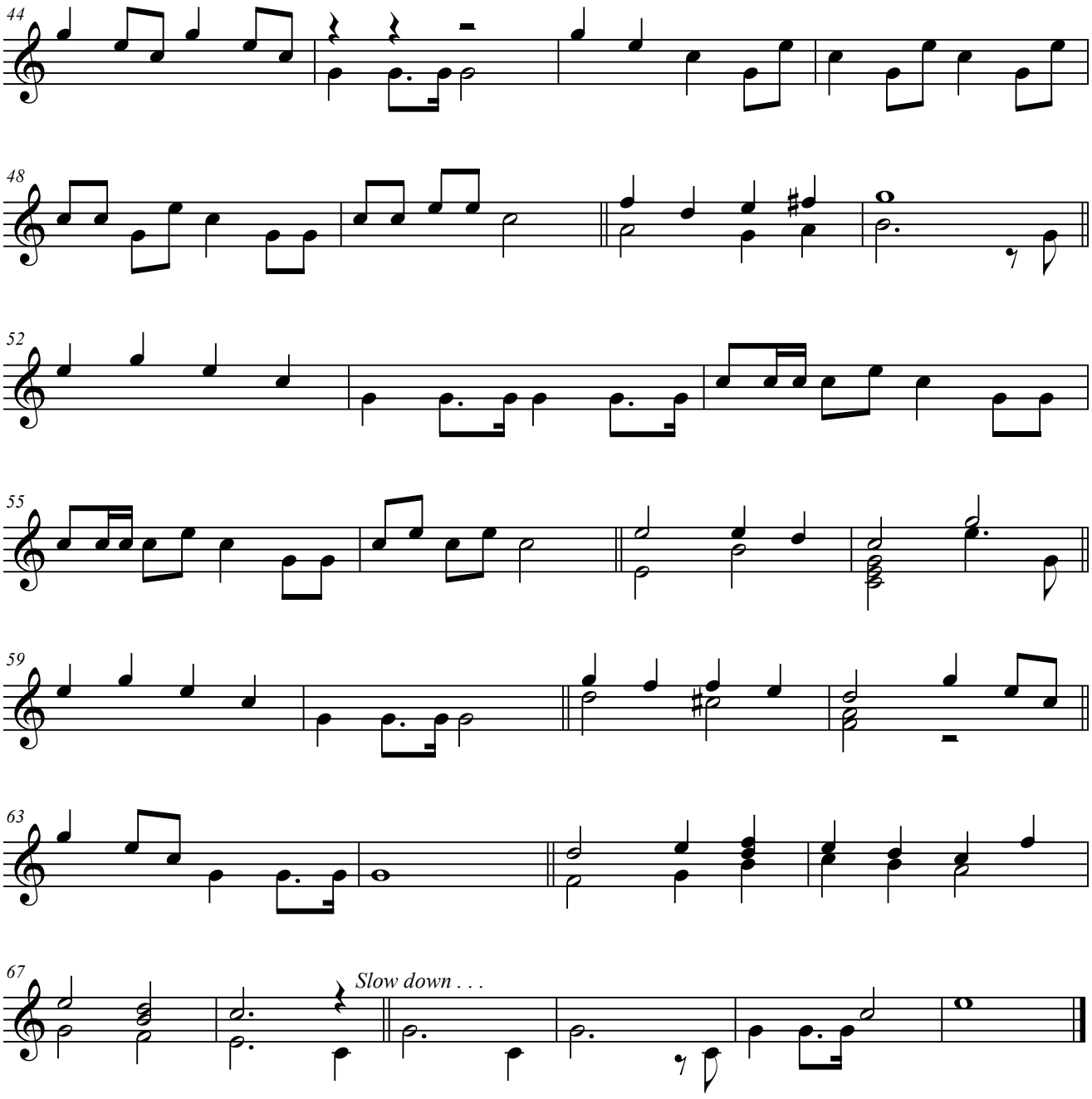


Abide With Me / Last Post

Medley

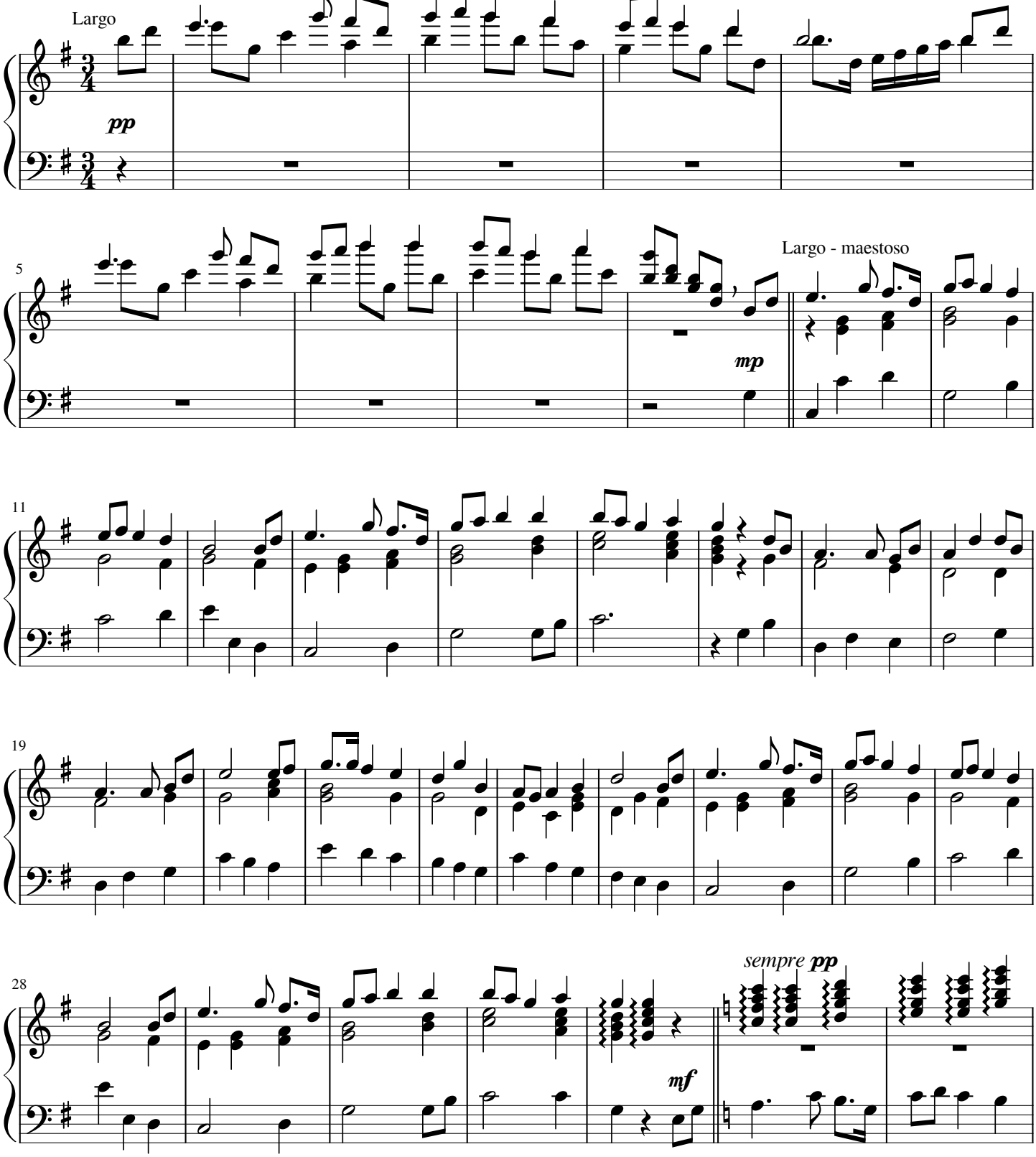
William H. Monk / British Army
Arr: Jim Nicholls

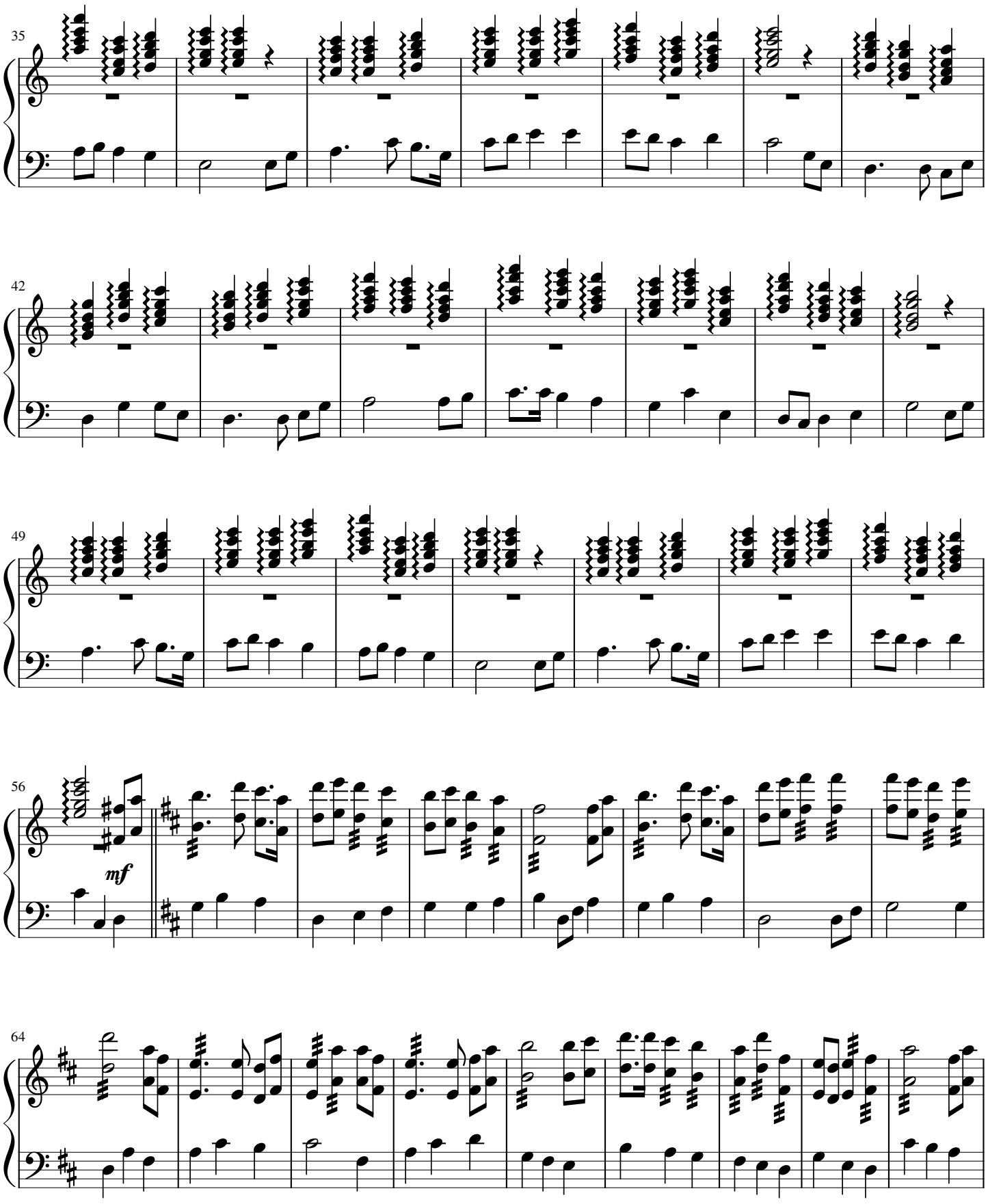


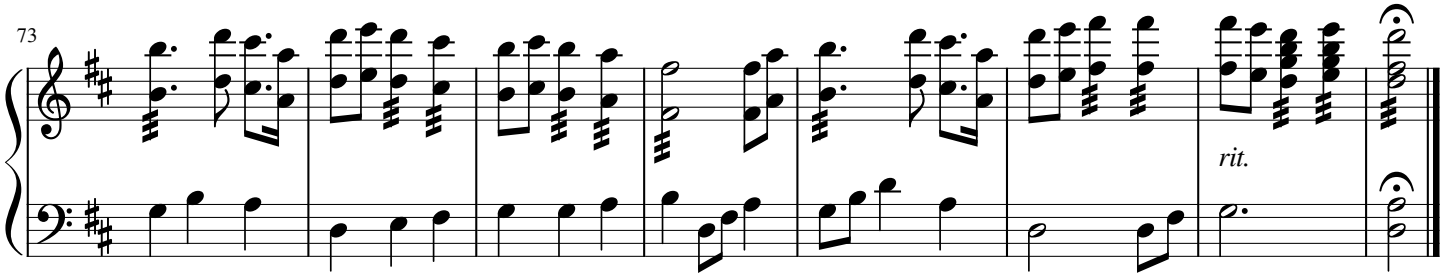

44
48
52
55
59
63
67
Slow down . . .

I Vow to Thee, My Country

Gustav Holst
Arr.: Luc Rombouts



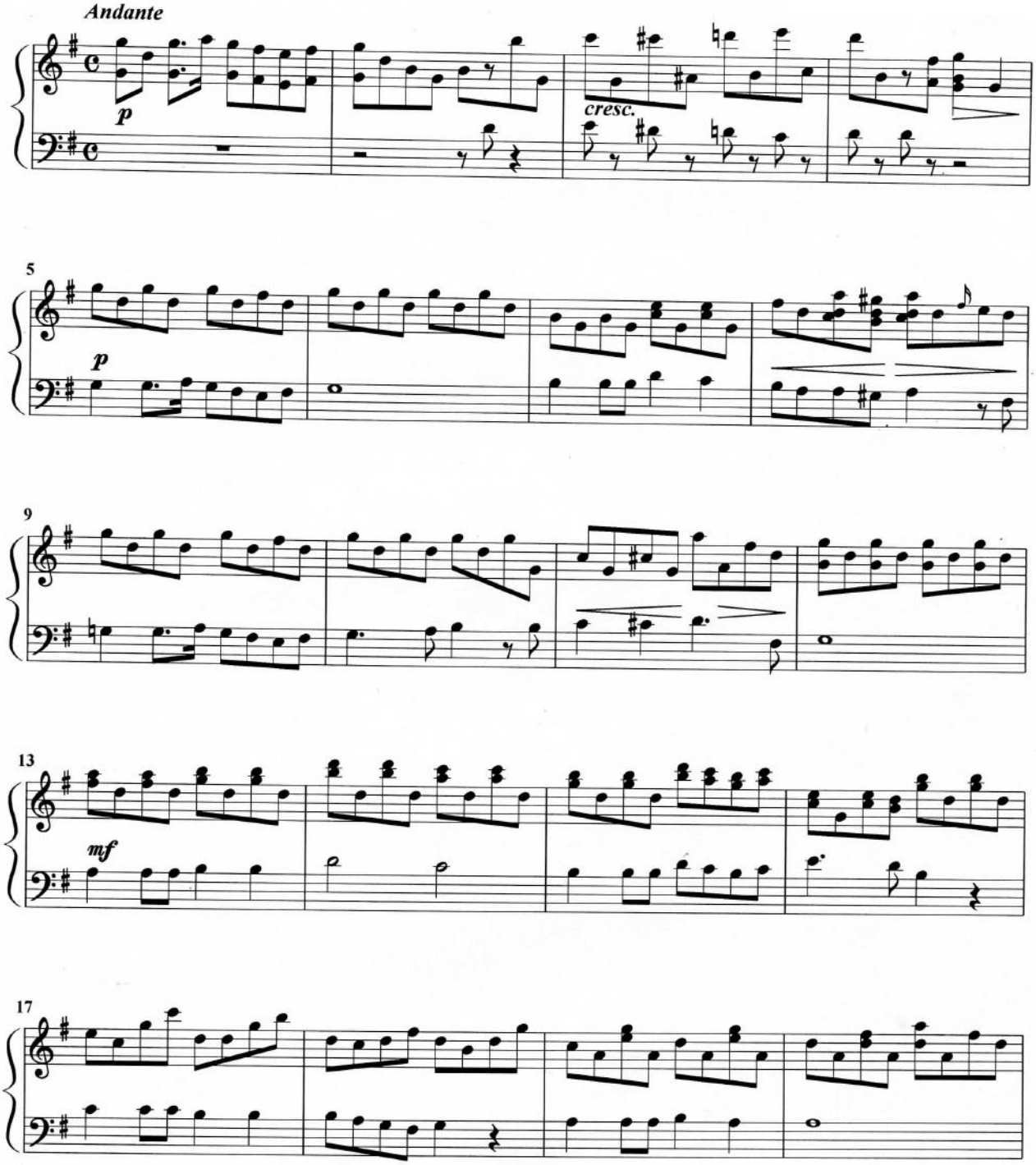

35
42
49
56
mf
64

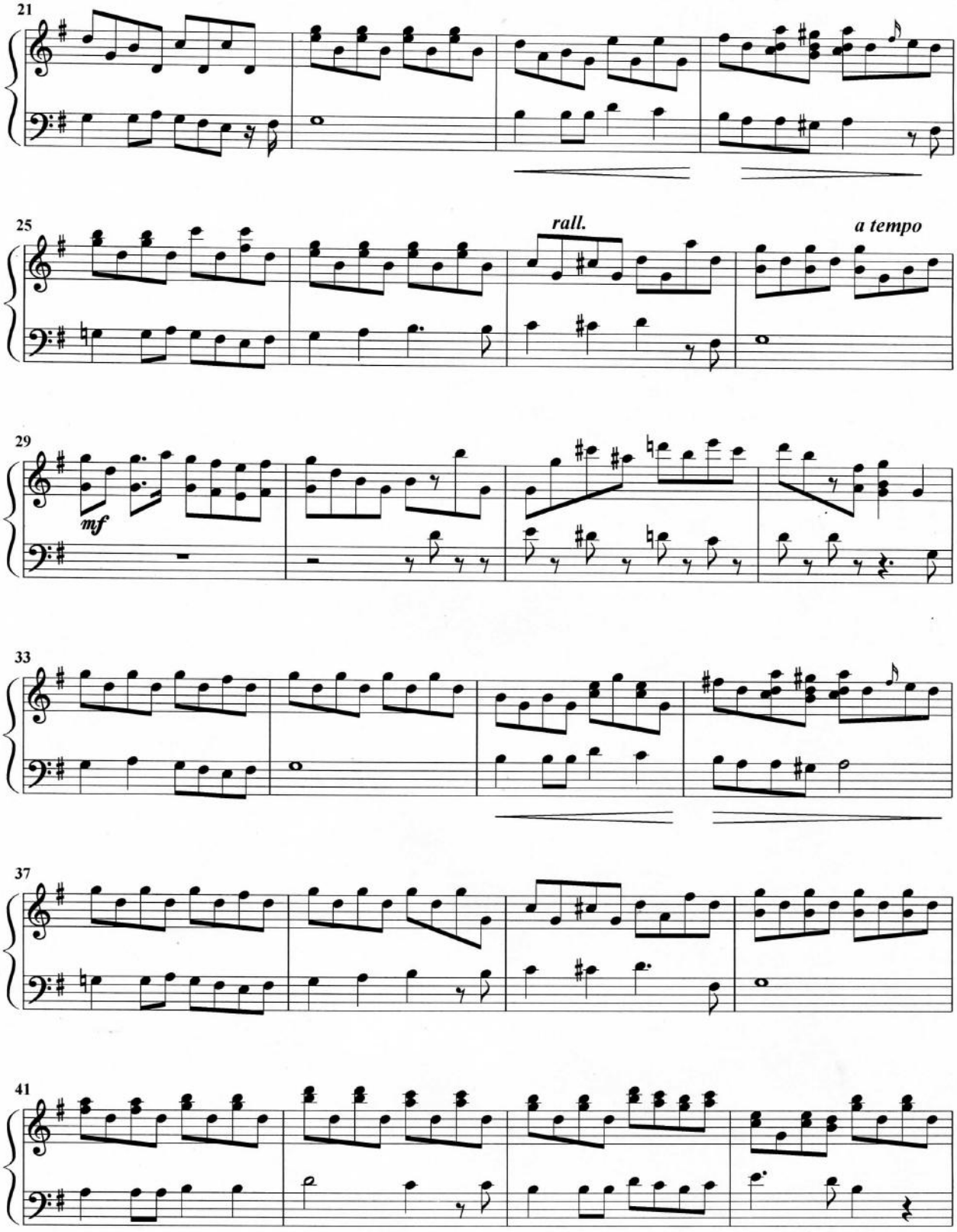

73
rit.

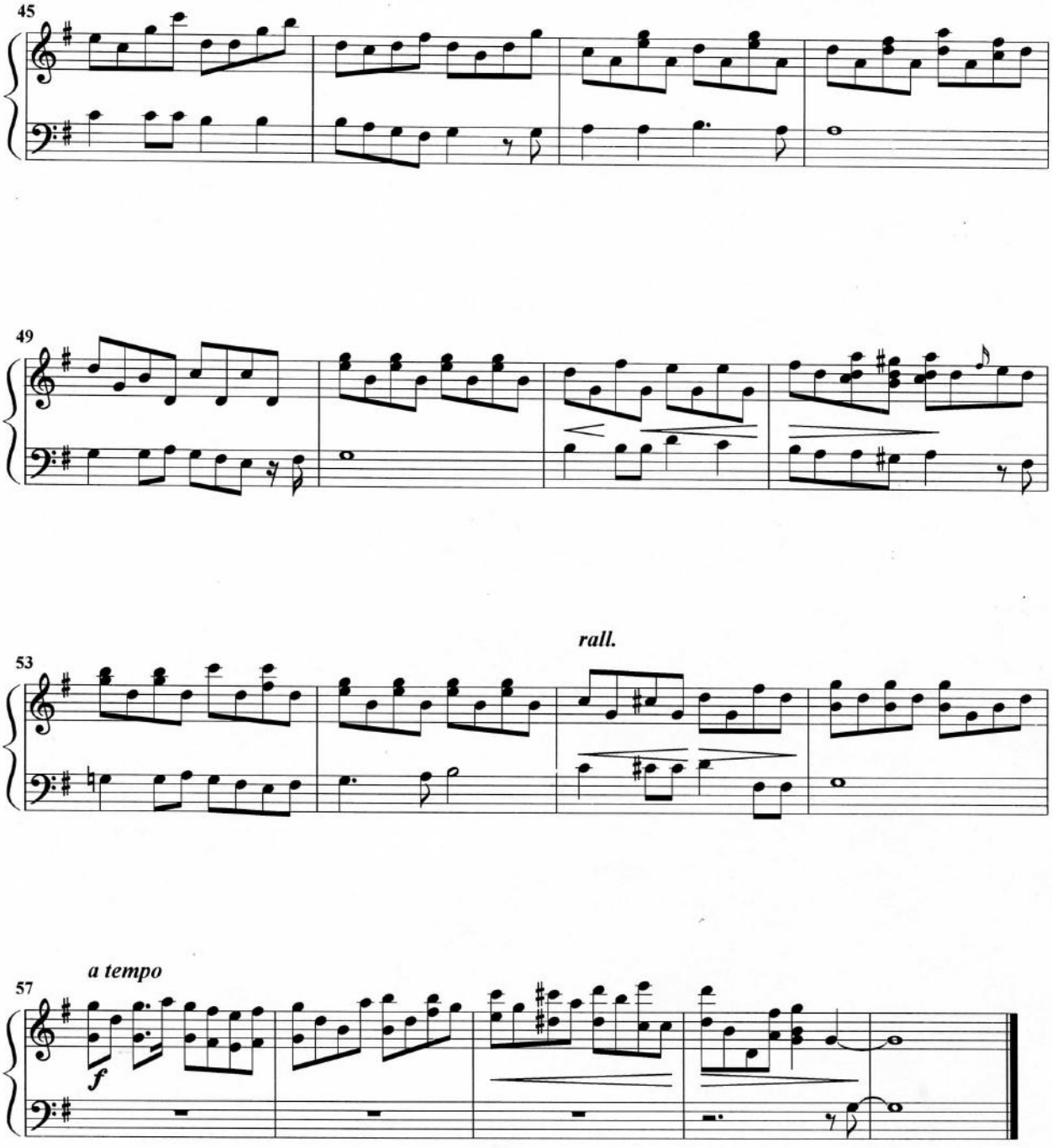
The Angels' Greeting

Edwin Nielson

Arr.: Charles Semowich

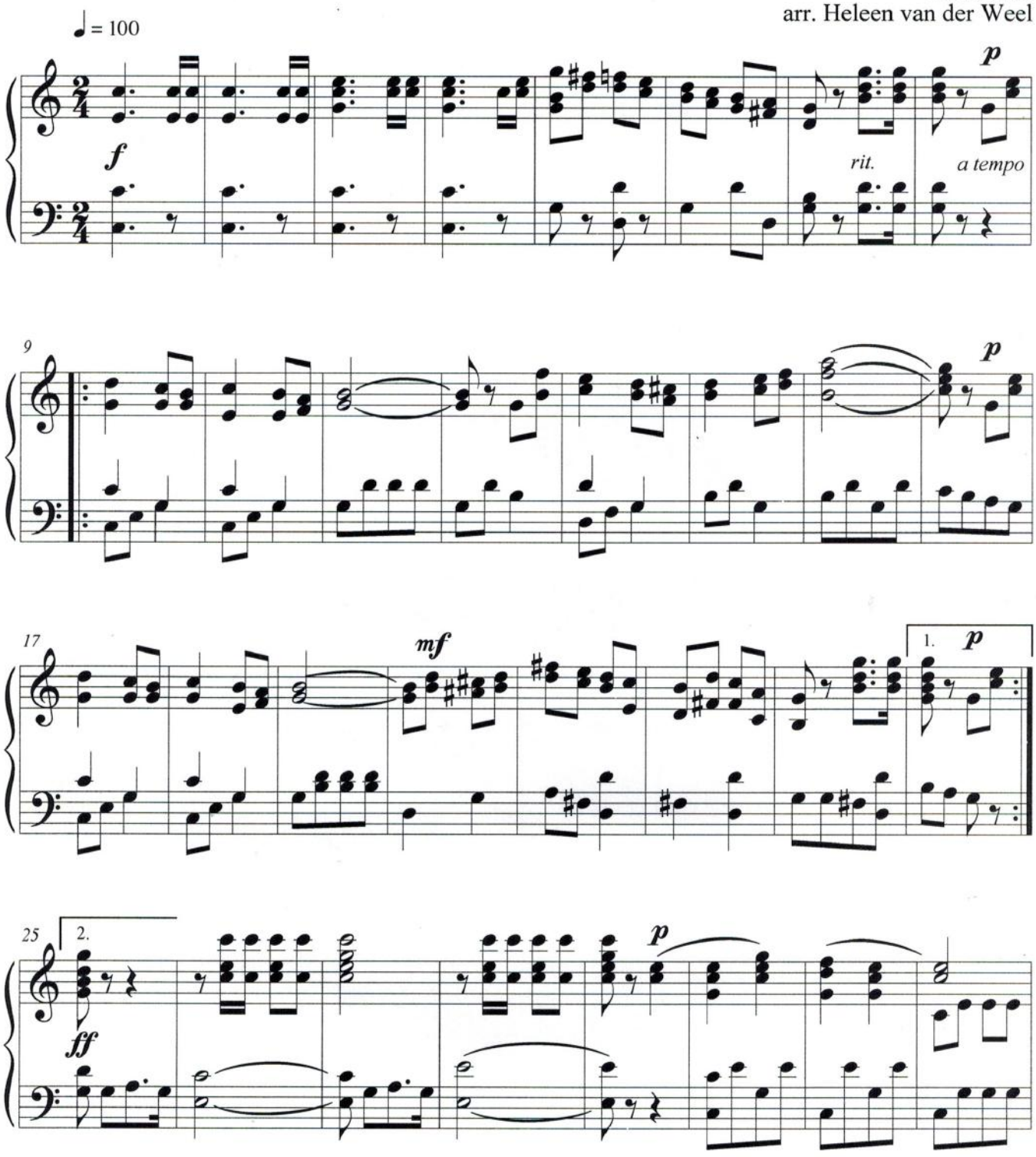


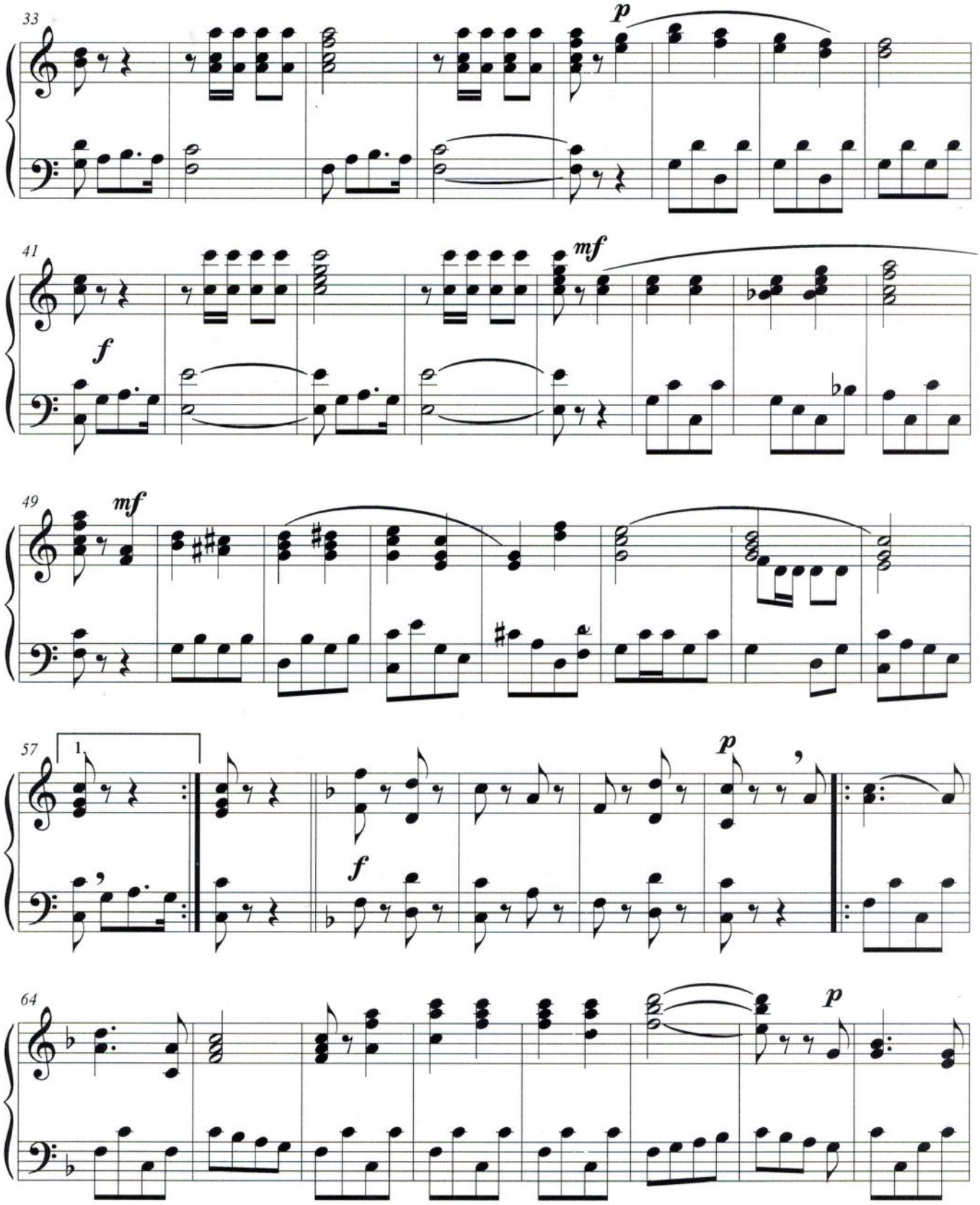

21
25
rall.
a tempo
29
mf
33
37
41

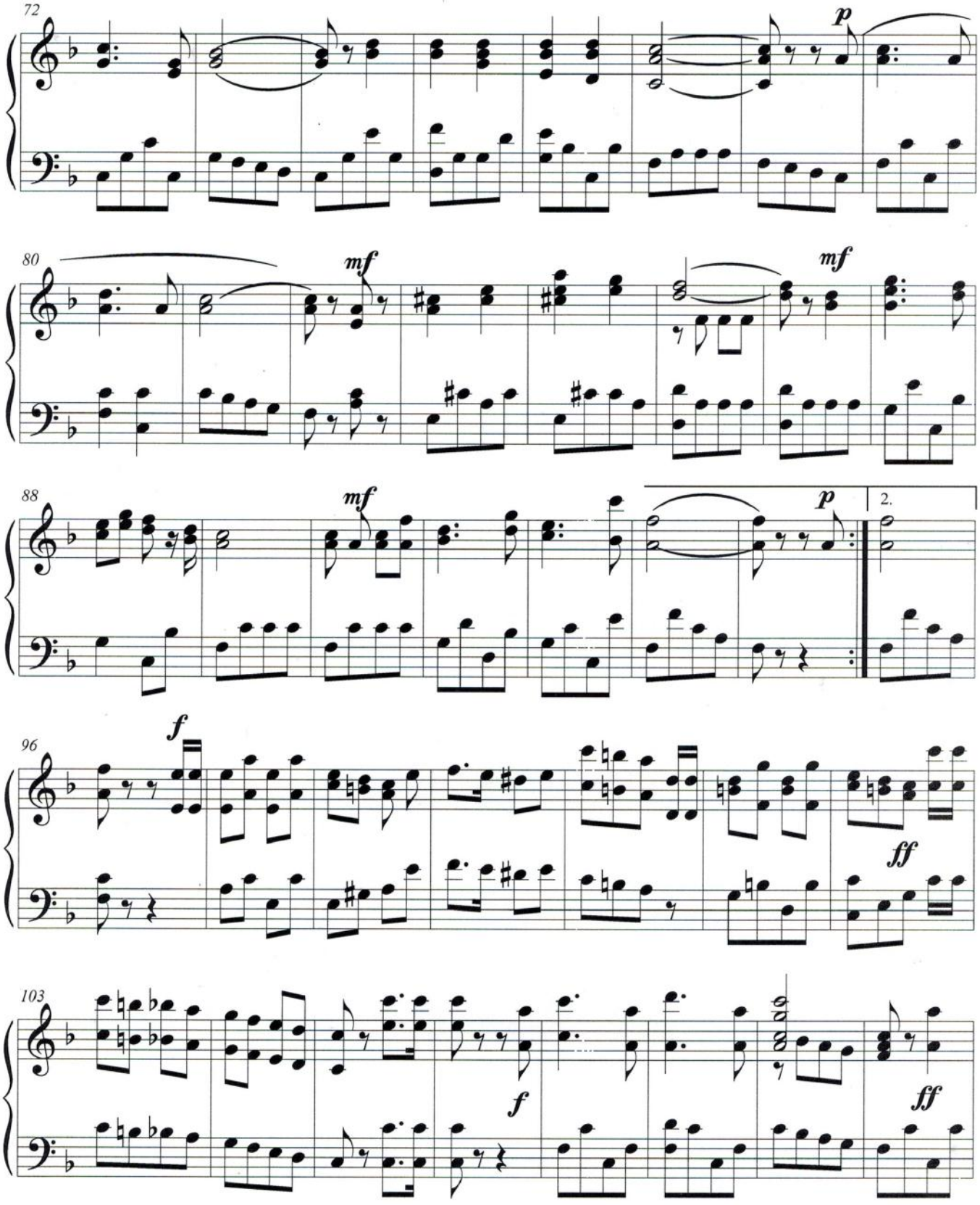

45
49
53
rall.
57
a tempo
f

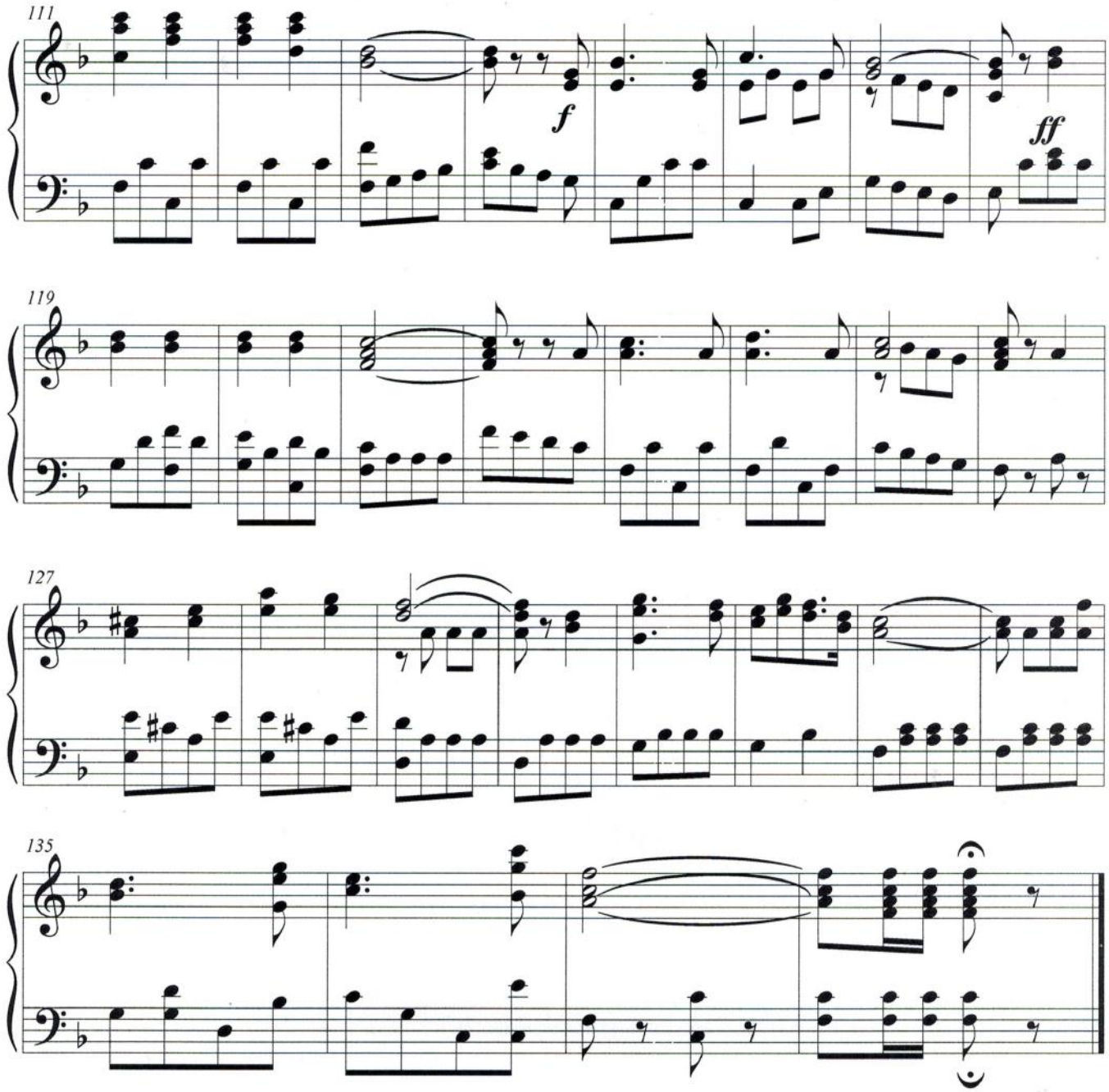
Hendenkingsmars gecomponeerd ter gelegenheid van de vrede 8 mei 1945

B. Fabrie
arr. Heleen van der Weel




33
p
41
mf
f
49
mf
57
1
p
f
64
p

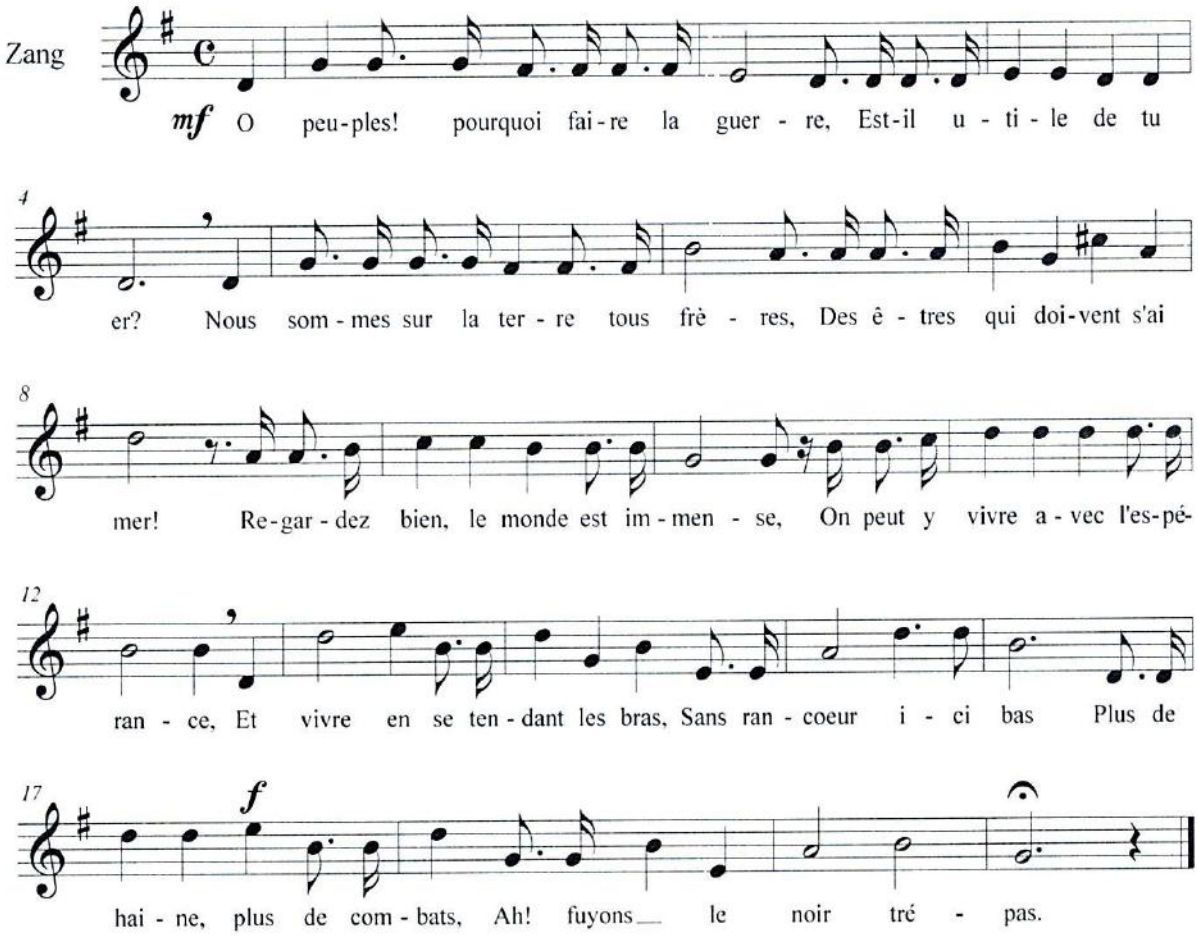

72
p
80
mf
mf
88
mf
p
2.
96
f
ff
103
f
ff


111
f
ff
119
127
135

Hymne des Nations

La Marseillaise de la Paix

Ch. Grelinger
1873 - 1942



2. Un très grand citoyen d'Amérique *
Sut prècher le désarmement,
Oh! que sa parole magnifique
Soit partout un chant triomphant.
Changeons l'acier en socs de charrue,
Qu'un Te Deum monte vers les nues
Marchons tous la main dans la main,
En suivant le chemin
Où fleurira chaque matin
La fleur d'oubli du destin.

* W. Wilson, toen president USA

3. Au palais de la Paix à Genève, **
Diplomates, Ambassadeurs,
Voudraient qu'un pur horizon se lève
Pour semer l'amour dans les coeurs.
Ne cherchons plus qu'une unique gloire,
Gravons au grand fronton de l'histoire
Le mot divin: Humanité !
Et que sous la clarté d'un ciel bleu
Vive l'Egalité
Dans l'Immortalité !

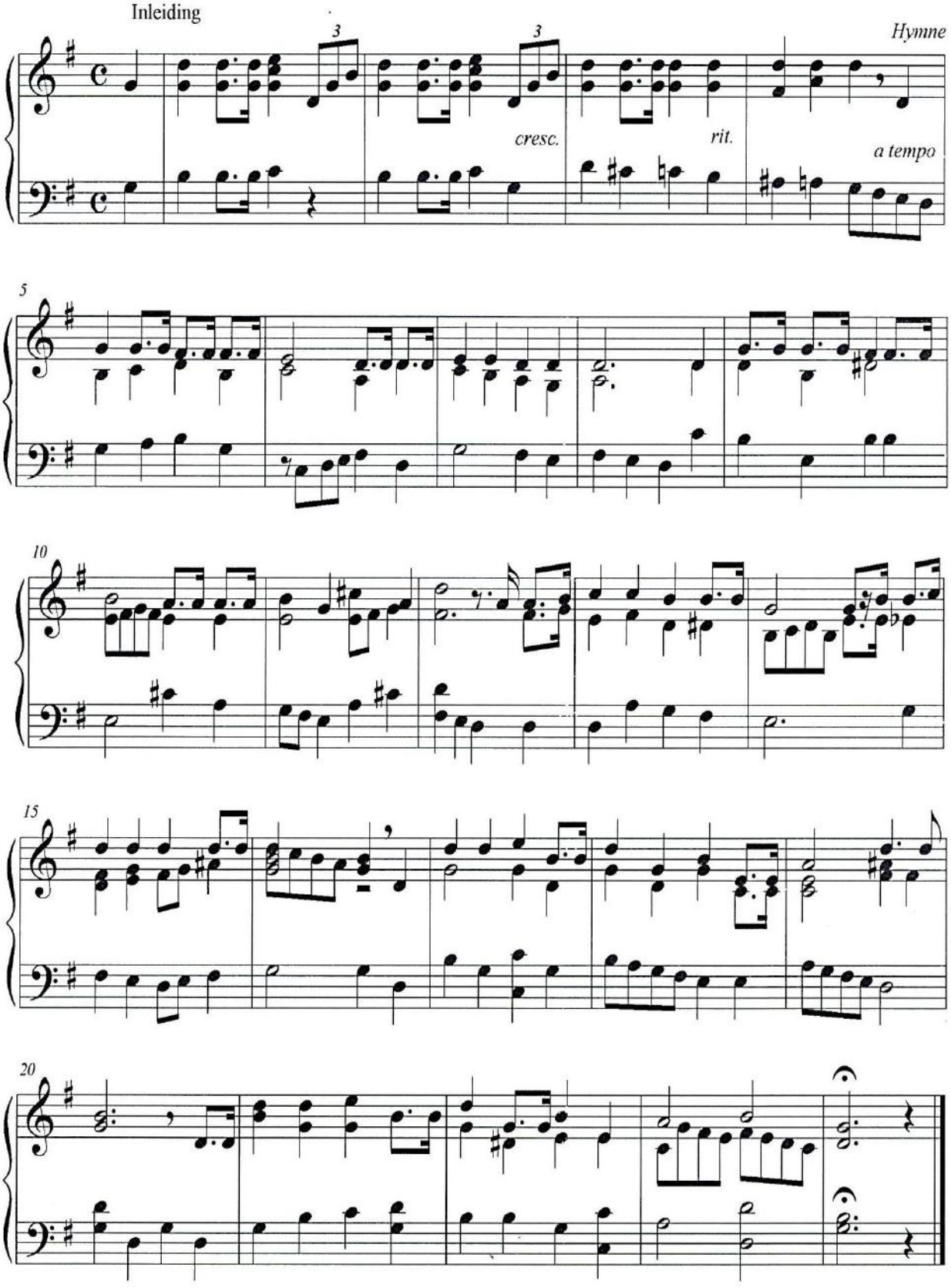
** het kantoor van de Volkenbond

Hymne des Nations

La Marseillaise de la Paix

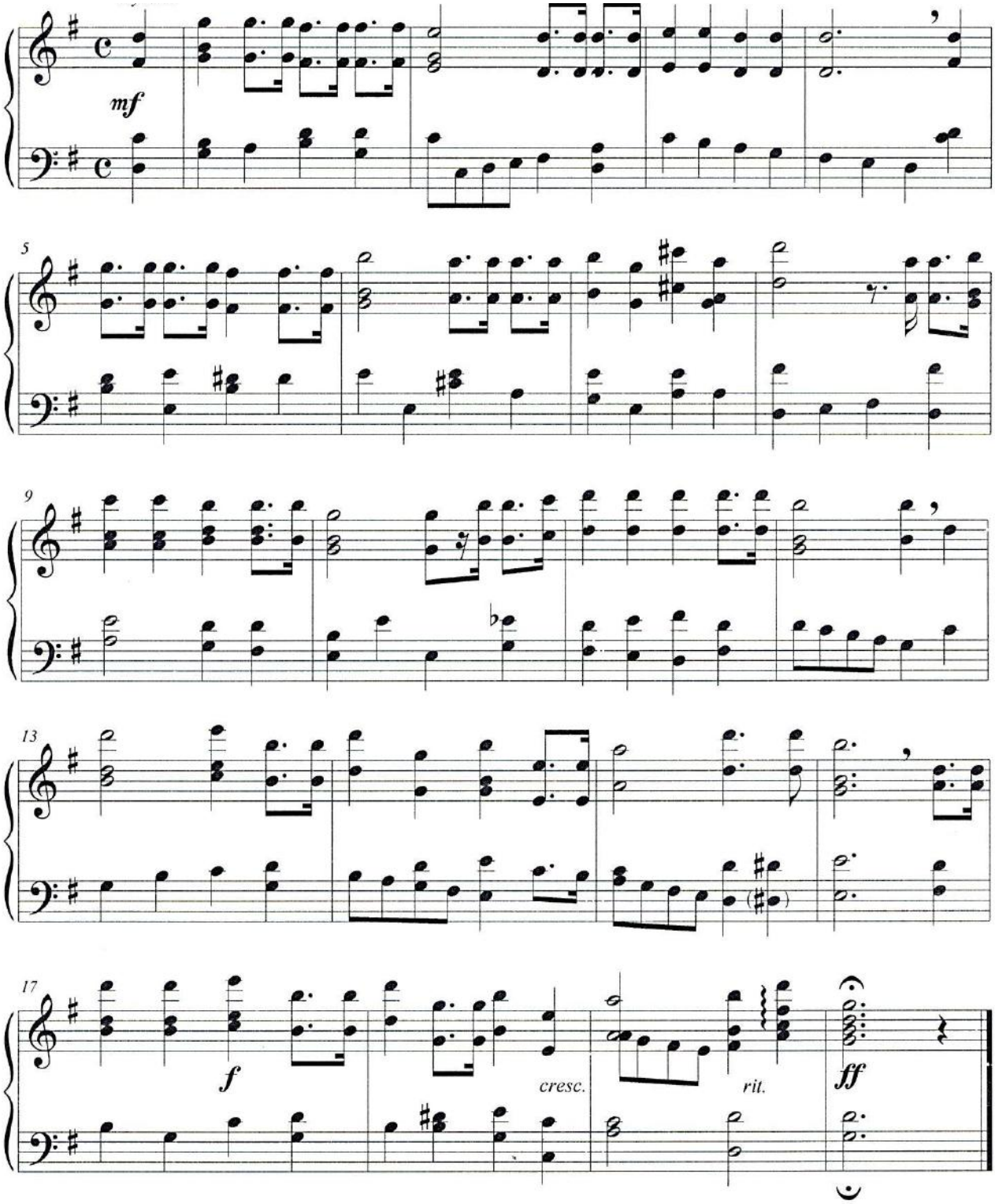
Version for 3 octaves

Ch. Grelinger
Arr.: Heleen van der Weel



Hymne des Nations

La Marseillaise de la Paix

Version for 4 octaves;
(for introduction, see version for 3 octaves)

Ch. Grelinger
Arr.: Heleen van der Weel