

Advent Fantasie

for carillon

(dedicated to Georg Köppl)

In chant rhythm

John Courter

♩ = 48

Musical notation for measures 1-1. Treble clef, 7/8 time signature. Bass clef accompaniment. Dynamic *mp*.

Musical notation for measures 2-3. Treble clef, 7/8 time signature. Bass clef accompaniment. Dynamic *pp*. Performance markings: *accel.*, *rit.*. *8va* marking above the staff.

Musical notation for measures 4-5. Treble clef, 7/8 time signature. Bass clef accompaniment. Dynamic *mp*. Performance markings: *accel.*, *rit. molto*. *(8)* marking above the staff.

Musical notation for measures 6-7. Treble clef, 7/8 time signature. Bass clef accompaniment. Dynamic *p*. Performance marking: *rit.*

Musical notation for measures 8-9. Treble clef, 7/8 time signature. Bass clef accompaniment. Dynamic *mp*. Performance marking: *a tempo*.

Musical notation for measures 10-11. Treble clef, 7/8 time signature. Bass clef accompaniment. Dynamic *mp*, *pp*, *mp*. Performance marking: $\text{♩} = 72$.

9

p
mf

This system contains measures 9 through 12. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

13

mp *p* *mf*
rit. *a tempo*

This system contains measures 13 through 16. It includes dynamic markings of mezzo-piano (*mp*), piano (*p*), and mezzo-forte (*mf*). Performance directions include *rit.* (ritardando) and *a tempo*.

17

This system contains measures 17 through 21. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

22

p *accelerando* *cresc.*

This system contains measures 22 through 25. It includes dynamic markings of piano (*p*) and *cresc.* (crescendo), along with the performance direction *accelerando*.

26

$\text{♩} = 52$
mf *f*

This system contains measures 26 through 29. It includes a tempo marking of quarter note = 52 ($\text{♩} = 52$), dynamic markings of mezzo-forte (*mf*) and forte (*f*), and a change in time signature to 2/2.

30

This system contains measures 30 through 33. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

35

40

cresc. *f* *dim.*

45

p *leggiero* *8va*

$\text{♩} = 88$

48

p *mf* *la melodia ben tenuto*

(8)

51

54

57

Musical notation for measures 57-59. Treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with slurs. The bass line has whole notes and rests.

60

8va

Musical notation for measure 60. Treble clef with a key signature of one sharp (F#). The melody is a single line of eighth notes with a slur. The bass line has a whole note. Dynamics include piano and forte.

61

(8)

Musical notation for measure 61. Treble clef with a key signature of one sharp (F#). The melody is a single line of eighth notes with a slur. The bass line has a whole note. Dynamics include dim., rallentando, and molto.

62

poco

Musical notation for measure 62. Treble clef with a key signature of one sharp (F#). The melody is a single line of eighth notes with a slur. The bass line has a whole note. Dynamics include pp and p.

63

Musical notation for measure 63. Treble clef with a key signature of one sharp (F#). The melody is a single line of eighth notes with a slur. The bass line has a whole note. Dynamics include p, cresc., mf, and mp.

64

$\text{♩} = 48$

Musical notation for measure 64. Treble clef with a key signature of one sharp (F#). The melody is a single line of eighth notes with a slur. The bass line has a whole note. Dynamics include p and poco rit. There are triplets in the melody.

67

Musical notation for measure 67. Treble clef with a key signature of one sharp (F#). The melody is a single line of eighth notes with a slur. The bass line has a whole note. Dynamics include pp and p. The measure ends with a double bar line.

ADVENT FANTASIE for Carillon

By John Courter

“Advent Fantasie” for carillon was originally written for the *Aschaffenburg Carillon Book (1996)*, a publication issued on the occasion of the Congress of the World Carillon Federation, held from July 20-August 2, 1996, in Aschaffenburg, Germany. The piece is dedicated to my good friend and colleague, Georg Köppl, carillonneur of Munich, Germany, and editor and publisher of the aforementioned book. The current edition, using the Sibelius computer notation program, was prepared in 2005 by Frans Haagen of Almelo, The Netherlands for a supplement to *Klok en Klepel*, the journal of the Netherlands Carillon Society (NKV).

The “Advent Fantasie” is for a four-octave carillon (CDE chromatic to c5). It is based on two hymns of the Advent season: the Gregorian chant *Rorate caeli* and the chorale *Nun komm, der Heiden Heiland*. The inspiration for using the *Rorate* text came from a new floor sculpture installed in the Church of St. Francis Xavier in Amersfoort, The Netherlands, in Advent, 1995. The sculpture, in white marble and aluminum, also incorporates two round discs with the text of the antiphon. It is the work of the Dutch artist Jerome Symons, a resident of Arnhem, The Netherlands.

The text of the chant antiphon (measure 1, 7, 63-68) is:

<i>Rorate caeli desuper,</i>	Drop down dew, from the heavens on high,
<i>et nubes pluant justum.</i>	And clouds rain upon the just.

Measures 2-4 create a brief effect of the falling rain. The text of the chant verses is reflected in the music of measures 5-6, where harmonies with a bleak, vague atmosphere predominate:

<i>Ne irascaris Domine,</i>	Be not angry, Lord;
<i>ne ultra mimineris iniquitatis;</i>	remember not our offences;
<i>ecce civitas Sancti facta est deserta;</i>	Behold, the Holy City has become a desert ;
<i>Sion deserta facta est;</i>	Sion has become a desert;
<i>Jerusalem desolata est.</i>	Jerusalem is abandoned.

The text of verses 1, 3, & 4 of the Lutheran chorale is as follows:

<i>1. Nun komm, der Heiden Heiland</i>	Savior of the nations, come;
<i>der Jungfrauen Kind erkannt,</i>	Virgin’s Son, here revealed;
<i>daß sich wunder alle Welt,</i>	Marvel now, all the earth,
<i>Gott solch Geburt ihm bestellt.</i>	That God chose such a birth.

<i>3. Sein lauf kam vom Vater her</i>	You came forth from the eternal Father
<i>und kehrt wieder zum Vater,</i>	And returned to the Father;
<i>fuhr hinunter zu der Höll</i>	You descended to the depths of hell
<i>und wieder zu Gottes Stuhl.</i>	And returned again to the throne of God.

<i>4. Dein Krippen glänzt hell und klar,</i>	Your cradle shines in glory bright;
<i>die Nacht gibt ein neu Licht dar.</i>	The night gives there a new light.
<i>Dunkel muß nicht kommen drein,</i>	Darkness shall not come therein;
<i>der Glaub bleibt immer im “Schein.”</i>	Faith remains forever radiant.

The chorale *Nun komm, der Heiden Heiland* is treated initially within the framework of an octatonic scale (d, e, f, g, a-flat, b-flat, b, c-sharp, d). Measures 8-15 hint at the tune in the pedal; verse 1 of the chorale is then heard octatonically in canon at the fifth (m. 16-24). A rising, accelerating scale passage leads to the chorale being heard in its true form in the bass, with chromatic accompaniment (m. 24-44), reflecting verse 3 of the text. The chorale melody ascends to the treble register, with phrases alternating between soprano and alto range (m. 50-59); verse 4 of the chorale text is the inspiration.

The “falling rain” motive (m. 60-61) provides a transition to another chant verse, one with a more hopeful mood, as reflected in the less dissonant harmonies accompanying the chant (m. 62-63). The text is as follows:

<i>Consolamini, consolamini, popule meus;</i>	Comfort ye, comfort ye, my people;
<i>cito veniet salus tua;</i>	Soon your Saviour shall come.
<i>Salvabo te, noli timere,</i>	I shall rescue you; do not be afraid,
<i>ego enim sum Dominus Deus tuus,</i>	I am ever the Lord thy God,
<i>Sanctus Israëel, redemptor tuus.</i>	The Holy One of Israel, your Redeemer.

The two advent themes are heard together for the only time in measures 65-67, with the chant rhythmically altered to fit the boundaries of common time. The text of the final line of the chorale is *immer und in Ewigkeit* (now and for eternity). With two sustained chords in the treble acting as a prolonged “Amen,” the piece ends with the chant antiphon again heard in the bass range.

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