

Van Branle tot Scherzo



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Samenvatting van mijn onderzoek – Re:Form: Dansende Klokken 2.0

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Voorwoord & Toelichting

Wanneer wij naar muziek luisteren, vergeten we gemakkelijk dat veel muziek ooit bedoeld was om op te bewegen. Eeuwenlang vormden dans en muziek een vanzelfsprekende eenheid. Een melodie stond niet op zichzelf, maar kreeg betekenis door de passen, gebaren en ontmoetingen van de mensen die erop dansten. Pas later ontwikkelden deze dansvormen zich tot zelfstandige concertmuziek. Dit programma volgt een klein deel van die ontwikkeling: van de zestiende-eeuwse branle via het menuet naar het scherzo uit de negentiende eeuw.

Van alle historische dansen heeft juist het menuet een uitzonderlijk lange levensduur gekend. De naam is afgeleid van *pas menus*, de kleine, beheerste passen waarmee de dans werd uitgevoerd. In de zeventiende en achttiende eeuw groeide het menuet uit tot de belangrijkste hofdans van Europa. De dans werd gekenmerkt door een gematigd tempo, een regelmatige driedelige maat en een verfijnde, evenwichtige opbouw. Juist die heldere structuur bood componisten een verrassend grote artistieke vrijheid. Haydn en Mozart maakten het menuet tot een vast onderdeel van symfonieën, sonates en kamermuziek. Bij Beethoven en Schubert ontwikkelde de vorm zich geleidelijk tot het scherzo: vrijer, grilliger en minder gebonden aan de oorspronkelijke dansfunctie. Ook daarna bleef het menuet componisten inspireren. Romantici als Paderewski grepen erop terug als eerbetoon aan een vervlogen stijl, terwijl ook Ravel, Satie en Schönberg de eeuwenoude dansvorm ieder op hun eigen wijze opnieuw interpreteerden. Het menuet verdween als maatschappelijke dans, maar bleef voortleven als muzikale gedachte.

Het beginpunt van dit programma ligt echter nog vóór het menuet: bij de branle. Deze Franse kring- en ketendans ontstond eeuwen voordat het menuet zijn plaats aan de Europese hoven zou innemen. De muziek ontstond in directe wisselwerking met dansers, ruimte en moment. Veel van dit repertoire werd mondeling overgeleverd, waardoor variatie en improvisatie een vanzelfsprekend onderdeel van de uitvoeringspraktijk waren. Muzikale vorm blijkt dan niet los te staan van lichaam, beweging en omgeving. Dat inzicht spreekt mij als beiaardier bijzonder aan. Ook de beiaard klinkt immers niet in een afgesloten concertzaal, maar in de openbare ruimte, waar muziek onderdeel wordt van het dagelijks leven.

De tegenstelling tussen branle en menuet fascineerde mij steeds meer. Waar de branle een volksdans was die ruimte liet voor variatie en improvisatie, werd het menuet aan de Europese hoven zorgvuldig gestileerd en verbonden aan etiquette en ceremonieel. Toch bleef onder die verfijnde vorm steeds iets van de oorspronkelijke beweging herkenbaar. Tijdens mijn onderzoek begon vooral het begrip elegantie mij bezig te houden. Wat maakt een melodie elegant? Is dat een kwestie van eenvoud, van ornamentiek, van proportie of juist van beheersing? Die vragen vormden het vertrekpunt voor een muzikale zoektocht langs menuetten van Rameau, Haydn, Mozart, Beethoven, Schubert en Paderewski.

Dit concert is tegelijkertijd een momentopname van mijn artistiek onderzoek. Sinds enige tijd houd ik een werklogboek bij waarin ik niet alleen muzikale analyses noteer, maar ook vragen, observaties en ideeën die tijdens het onderzoek ontstaan. Daarbij ontdekte ik dat een onderzoek zelden begint met antwoorden. Het begint met nieuwsgierigheid. Vaak blijkt

een eenvoudige vraag vruchtbaarder dan een uitvoerige verklaring. Juist de omwegen, de onverwachte verbanden en de voortdurende verwondering geven richting aan het onderzoek.

Tijdens het arrangeren merkte ik bovendien dat een bewerking nooit een eenvoudige omzetting is. Iedere keuze verandert het origineel. Soms moet een passage worden vereenvoudigd, soms juist worden uitgebreid om op het carillon overtuigend te klinken. Dat is een creatief proces waarin luisteren, analyseren en verbeelden voortdurend samenkomen. Het arrangeren werd daardoor een wezenlijk onderdeel van mijn onderzoek.

Gaandeweg verandert het menuet steeds verder. Bij Beethoven en Schubert maakt het in veel composities plaats voor het scherzo: sneller, speelser en grilliger, maar nog altijd schatplichtig aan de dans waaruit het is voortgekomen. Ook binnen de beiaardcultuur kreeg deze ontwikkeling een eigen vervolg. Componisten als Staf Nees, Ferdinand Timmermans en Leen 't Hart schreven nieuwe menuetten en scherzo's die de historische traditie verbonden met het eigen karakter van het instrument.

Tijdens dit onderzoek merkte ik dat luisteren en analyseren uiteindelijk de behoefte opriepen om zelf te componeren. Improviseren voelt voor mij als spreken: onmiddellijk, reagerend op wat op dat moment ontstaat. Componeren lijkt meer op schrijven: iedere noot kan worden heroverwogen totdat alleen datgene overblijft wat werkelijk noodzakelijk is. Op die manier groeide langzaam mijn eigen *Menuet & Scherzo*.

Die compositie vormt daarom niet het slotstuk omdat zij van mijn hand is, maar omdat zij het voorlopige resultaat is van de muzikale reis die in dit programma wordt afgelegd. Zij is geen eindpunt, maar een tussenstation binnen een onderzoek dat zich blijft ontwikkelen.

De afzonderlijke stukken in deze bundel kunnen vanzelfsprekend ook los van elkaar worden uitgevoerd. Toch vormen zij samen een muzikale reis waarin iedere compositie een eigen plaats inneemt. Pas in hun onderlinge samenhang wordt hoorbaar hoe een eenvoudige dans zich in de loop van de eeuwen ontwikkelde tot concertmuziek en uiteindelijk opnieuw aanleiding gaf tot een eigentijdse compositie. Ik nodig de speler daarom uit niet alleen de afzonderlijke werken te ontdekken, maar ook het verhaal dat zij gezamenlijk vertellen.

Toelichting op het programma

Adrian Le Roy (ca. 1520–1598) – *Branle de Poitou*

Het programma begint met een van de oudste dansvormen uit de Franse renaissance. De branle was een volksdans die meestal in de open lucht werd uitgevoerd, waarbij muziek en dans onlosmakelijk met elkaar verbonden waren. Veel van dit repertoire werd mondeling overgeleverd, waardoor variatie en improvisatie een vanzelfsprekend onderdeel van de uitvoeringspraktijk waren. De daaropvolgende improvisatie sluit daarbij aan en laat horen hoe deze eeuwenoude dans ook vandaag nog een bron van inspiratie kan zijn.

Jean-Philippe Rameau (1683–1764) – *Menuet en Menuet en Rondeau*

Met Rameau belanden we aan het hof van Lodewijk XIV, waar het menuet uitgroeide tot de meest prestigieuze hofdans. Als openingsdans van vele hofbals stond het symbool voor

elegantie, beheersing en sociale orde. Componisten als Jean-Baptiste Lully legden de basis voor deze Franse danscultuur; Rameau bracht haar tot een artistiek hoogtepunt. In zijn muziek is het menuet niet langer uitsluitend een dans, maar ook een verfijnd luisterstuk waarin vorm, ornamentiek en expressie zorgvuldig in evenwicht zijn. Waar de branle zijn oorsprong vond in de volkscultuur en ruimte liet voor variatie en improvisatie, werd het menuet aan het hof zorgvuldig gestileerd en gebonden aan vaste vormen en etiquette.

Joseph Haydn (1732–1809) – Menuet uit de Sonate in C majeur, Hob. XVI:35

Bij Haydn krijgt het menuet een vaste plaats binnen de klassieke symfonie en het strijkkwartet. De oorspronkelijke hofdans ontwikkelt zich tot een volwaardig onderdeel van de instrumentale vorm. Tegelijk verliest het menuet iets van zijn ceremoniële elegantie: Haydn geeft het meer ritmische kracht, humor en een soms bijna volks karakter. Daarmee bereidt hij de weg voor de latere ontwikkeling van het scherzo.

Wolfgang Amadeus Mozart (1756–1791) – Menuet uit de Sonate in D majeur, KV 576

Het menuet behoort tot de meest karakteristieke vormen in Mozarts oeuvre. Al vroeg in zijn carrière gebruikte hij het als onderdeel van zijn sonates, en ook later bleef het een vaste plaats innemen in zijn kamermuziek en symfonieën. Juist binnen de ogenschijnlijk eenvoudige en streng geordende vorm toont Mozart een uitzonderlijke inventiviteit. Elegantie, helderheid en compositorisch vakmanschap gaan hier vanzelfsprekend samen.

Ludwig van Beethoven (1770–1827) – Menuet in G majeur, WoO 10 nr. 2

Met Beethoven begint het scherzo het menuet steeds vaker te verdringen. De elegante hofdans maakt plaats voor een levendiger, grilliger en krachtiger karakterstuk. Die ontwikkeling sluit aan bij een tijd waarin de maatschappelijke verhoudingen ingrijpend veranderden en de vanzelfsprekendheid van de aristocratische hofcultuur afnam. Het scherzo past bij een nieuwe muzikale taal: minder ceremonieel, persoonlijker en vol onverwachte contrasten.

Franz Schubert (1797–1828) – Scherzo in Bes majeur, D 593 nr. 1

Hoewel Schubert ook menuetten schreef, behoort hij tot de componisten die het scherzo een zelfstandige plaats gaven buiten de sonate en de symfonie. In dit karakterstuk zijn de speelsheid en beweeglijkheid van de dans nog altijd aanwezig, maar de oorspronkelijke dansfunctie is vrijwel verdwenen.

Ignacy Jan Paderewski (1860–1941) – Menuet opus 14 nr. 1

Dit menuet vormt het openingsdeel van Paderewski's *Humoresques de concert*. Hoewel het een romantische compositie is, grijpt de componist bewust terug op de achttiende-eeuwse dansstijl. Sierlijke versieringen, heldere frasering en een verfijnde elegantie herinneren aan het klassieke menuet, terwijl de rijke harmonieën, het rubato en de virtuoze uitwerking onmiskenbaar romantisch zijn. Juist die ontmoeting van verleden en heden maakt dit werk tot een fascinerende schakel in de ontwikkeling van de dans tot concertmuziek.

Staf Nees (1901-1965) – Menuet en Trio

Binnen de beiaardcultuur kreeg het menuet bovendien een eigen geschiedenis. Componisten als Staf Nees schreven oorspronkelijke menuetten voor beiaard waarin de klassieke dansvorm een vanzelfsprekende plaats kreeg binnen het idioom van het instrument.

Daarmee werd de traditie niet alleen bewaard, maar ook vernieuwd. Zijn werk vormt een belangrijke schakel tussen de historische dansvorm en de hedendaagse beiaardpraktijk.

Ferdinand Timmermans (1901–1971) – Menuet

Ferdinand Timmermans was een Nederlandse beiaardier en componist die zijn opleiding volgde aan de beiaardschool in Mechelen. In zijn scherzo klinkt hoe de Belgische beiaardtraditie en de Nederlandse uitvoeringspraktijk elkaar ontmoeten. De dans heeft hier vrijwel geheel plaatsgemaakt voor een virtuoos concertstuk waarin het scherzo volledig thuis is op het carillon.

Leen 't Hart (1920–1992) – Menuet en Trio

Leen 't Hart was de eerste directeur van de Nederlandse Beiaardschool en een van de belangrijkste vernieuwers van het Nederlandse beiaardrepertoire. Met een indrukwekkend aantal composities en arrangementen legde hij een fundament voor zowel de concertpraktijk als het beiaardonderwijs. Zijn *Menuet en Trio* staat stevig in de klassieke traditie, al schuwde hij in ander werk de moderne muzikale taal van de twintigste eeuw niet.

Mathieu Daniël Polak (1972) – Menuet & Scherzo

Deze compositie vormt het voorlopige resultaat van het onderzoek dat aan dit programma ten grondslag ligt. Zij is ontstaan uit luisteren, arrangeren, improviseren en analyseren. Daarmee sluit het concert niet alleen een muzikale ontwikkeling af, maar laat het ook horen hoe artistiek onderzoek kan uitmonden in nieuwe muziek.

Preface & Explanation

When we listen to music, it is easy to forget that much of it was once meant to be moved to. For centuries, dance and music formed a self-evident unity. A melody did not stand alone but gained meaning through the steps, gestures, and encounters of the people who danced to it. Only later did these dance forms develop into independent concert music. This programme follows a small part of that development: from the sixteenth-century branle via the minuet to the nineteenth-century scherzo.

Of all historical dances, the minuet has had an exceptionally long lifespan. Its name derives from *pas menus*, the small, controlled steps with which the dance was performed. In the seventeenth and eighteenth centuries, the minuet grew into the most important court dance in Europe. It was characterized by a moderate tempo, regular triple metre, and a refined, balanced structure. Precisely this clarity offered composers a surprising amount of artistic freedom. Haydn and Mozart made the minuet a regular part of symphonies, sonatas, and chamber music. With Beethoven and Schubert, the form gradually developed into the scherzo: freer, more capricious, and less tied to its original dance function. Even afterwards, the minuet continued to inspire composers. Romantics such as Paderewski returned to it as a tribute to a bygone style, while Ravel, Satie, and Schönberg reinterpreted the age-old dance form in their own way. The minuet disappeared as a social dance but lived on as a musical idea.

The starting point of this programme, however, lies even earlier: with the branle. This French circle and chain dance originated centuries before the minuet found its place at European

courts. Its music arose in direct interaction with dancers, space, and moment. Much of the repertoire was transmitted orally, so variation and improvisation were natural parts of performance practice. Musical form turns out not to be separate from body, movement, and environment. That insight particularly appeals to me as a carillonneur. After all, the carillon does not sound in an enclosed concert hall but in public space, where music becomes part of everyday life.

The contrast between branle and minuet fascinated me more and more. Whereas the branle was a folk dance that left room for variation and improvisation, the minuet was carefully stylized at the European courts and tied to etiquette and ceremony. Yet beneath this refined form, something of the original movement always remained recognizable. During my research, the concept of elegance began to occupy me. What makes a melody elegant? Is it a matter of simplicity, ornamentation, proportion, or control? These questions formed the starting point for a musical exploration through minuets by Rameau, Haydn, Mozart, Beethoven, Schubert, and Paderewski.

This concert is also a snapshot of my artistic research. For some time now, I have been keeping a work log in which I not only write down musical analyses but also questions, observations, and ideas that arise during the research. In doing so, I discovered that research rarely begins with answers. It begins with curiosity. Often a simple question turns out to be more fruitful than a detailed explanation. It is precisely the detours, the unexpected connections, and the constant sense of wonder that give direction to the research.

During the arranging, I also noticed that an arrangement is never a simple conversion. Every choice changes the original. Sometimes a passage must be simplified; sometimes it must be expanded to sound convincing on the carillon. This is a creative process in which listening, analysing, and imagining constantly come together. Arranging therefore became an essential part of my research.

Gradually, the minuet changes further. In many compositions by Beethoven and Schubert, it gives way to the scherzo: faster, more playful, and more whimsical, yet still indebted to the dance from which it originated. This development also had its own continuation within carillon culture. Composers such as Staf Nees, Ferdinand Timmermans, and Leen 't Hart wrote new minuets and scherzos that connected the historical tradition with the unique character of the instrument.

During this research, listening and analysing eventually evoked the need to compose myself. Improvising feels like speaking to me: immediate, responding to what arises in the moment. Composing is more like writing: every note can be reconsidered until only what is necessary remains. In this way, my own *Minuet & Scherzo* slowly took shape.

That composition is therefore not the final piece because it is by me, but because it is the provisional result of the musical journey taken in this programme. It is not an end point but an intermediate station within research that continues to develop.

The individual pieces in this collection can, of course, also be performed separately. Yet together they form a musical journey in which each composition occupies its own place. Only in their mutual connection does it become audible how a simple dance developed into

concert music over the centuries and eventually gave rise to a contemporary composition again. I therefore invite the player to discover not only the individual works but also the story they tell together.

Explanation of the Programme

Adrian Le Roy (ca. 1520–1598) – *Branle de Poitou*

The programme begins with one of the oldest dance forms of the French Renaissance. The branle was a folk dance usually performed outdoors, in which music and movement were inseparable. Much of its repertoire was transmitted orally, making variation and improvisation natural parts of performance practice. The subsequent improvisation follows this tradition and shows how this ancient dance can still be a source of inspiration today.

Jean-Philippe Rameau (1683–1764) – *Minuet and Minuet and Rondeau*

With Rameau we arrive at the court of Louis XIV, where the minuet became the most prestigious court dance. As the opening dance of many court balls, it symbolized elegance, control, and social order. Composers such as Lully laid the foundation for this French dance culture; Rameau brought it to an artistic peak. In his music, the minuet is no longer merely a dance but also a refined listening piece in which form, ornamentation, and expression are carefully balanced. Where the branle arose from popular culture and allowed freedom, the courtly minuet was highly stylized and bound to etiquette.

Joseph Haydn (1732–1809) – *Minuet from the Sonata in C major, Hob. XVI:35*

With Haydn, the minuet gains a permanent place within the classical symphony and string quartet. The original court dance develops into a fully integrated part of instrumental form. At the same time, the minuet loses some of its ceremonial elegance: Haydn gives it more rhythmic drive, humour, and at times an almost folk-like character. In doing so, he paves the way for the later development of the scherzo.

Wolfgang Amadeus Mozart (1756–1791) – *Minuet from the Sonata in D major, KV 576*

The minuet is one of the most characteristic forms in Mozart's oeuvre. Early in his career he used it in his sonatas, and later it continued to occupy a central place in his chamber music and symphonies. Within this seemingly simple and strictly ordered form, Mozart displays exceptional inventiveness. Elegance, clarity, and compositional craftsmanship go hand in hand.

Ludwig van Beethoven (1770–1827) – *Minuet in G major, WoO 10 no. 2*

With Beethoven, the minuet is increasingly supplanted by the scherzo. The elegant court dance gives way to a more lively, whimsical, and powerful character piece. This development reflects a time in which social relations changed radically and the aristocratic court culture lost its self-evidence. The scherzo fits a new musical language: less ceremonial, more personal, and full of unexpected contrasts.

Franz Schubert (1797–1828) – *Scherzo in B-flat major, D 593 no. 1*

Although Schubert also wrote minuets, he is one of the composers who gave the scherzo an independent place outside the sonata and symphony. In this character piece, the playfulness and mobility of the dance are still present, but the original dance function has almost entirely disappeared.

Ignacy Jan Paderewski (1860–1941) – *Minuet, Op. 14 no. 1*

This minuet forms the opening movement of Paderewski's *Humoresques de concerto*. Although it is a Romantic composition, the composer deliberately evokes the eighteenth-century dance style. Graceful ornamentation, clear phrasing, and refined elegance recall the classical minuet, while the rich harmonies, rubato, and virtuoso elaboration are unmistakably Romantic. This encounter of past and present makes the work a fascinating link in the development from dance to concert music.

Staf Nees (1901–1965) – *Minuet and Trio*

Within carillon culture, the minuet developed its own history. Composers such as Staf Nees wrote original minuets for carillon in which the classical dance form found a natural place within the idiom of the instrument. In this way, the tradition was not only preserved but also renewed. His work forms an important link between the historical dance form and contemporary carillon practice.

Ferdinand Timmermans (1901–1971) – *Minuet*

Ferdinand Timmermans was a Dutch carillonneur and composer who studied at the carillon school in Mechelen. In his scherzo we hear how the Belgian carillon tradition and Dutch performance practice meet. The dance has almost entirely given way to a virtuoso concert piece in which the scherzo feels completely at home on the carillon.

Leen 't Hart (1920–1992) – *Minuet and Trio*

Leen 't Hart, the first director of the Dutch Carillon School, was one of the most important innovators of the Dutch carillon repertoire. With an impressive number of compositions and arrangements, he laid a foundation for both concert practice and carillon education. His *Minuet and Trio* stands firmly in the classical tradition, although in other works he did not shy away from the modern musical language of the twentieth century.

Mathieu Daniel Polak (1972) – *Minuet & Scherzo*

This composition is the provisional result of the research on which this programme is based. It arose from listening, arranging, improvising, and analysing. In doing so, the concert not only concludes a musical development but also shows how artistic research can lead to new music.



Branle de Poitou

Adrian Le Roy (c.1520-1598)

Arr. Mathieu Daniel Polak

Andante

Carillon

mf

Measures 1-4 of the Carillon part. The music is in 9/8 time and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with dotted rhythms.

Measures 5-8 of the Carillon part. The melody continues with similar rhythmic patterns, and the bass line remains consistent.

Measures 9-12 of the Carillon part. Measure 9 starts with a forte (*f*) dynamic, and measure 10 transitions to piano (*p*). The melody and bass line continue.

Measures 13-16 of the Carillon part. The melody and bass line continue, leading to the end of the section.

Measures 17-20 of the Carillon part. Measure 17 starts with a mezzo-forte (*mf*) dynamic. The melody and bass line continue, leading to the end of the section.

Improvisatie bij Branle

Mathieu Daniel Polak

Tranquillo (♩ = c. 86)

rubato

6 *rub.*

10

15

18

Improvisatie bij Branle

22

f

26

p

29

rit. Branle da capo

rit.

Branle da capo

Menuet

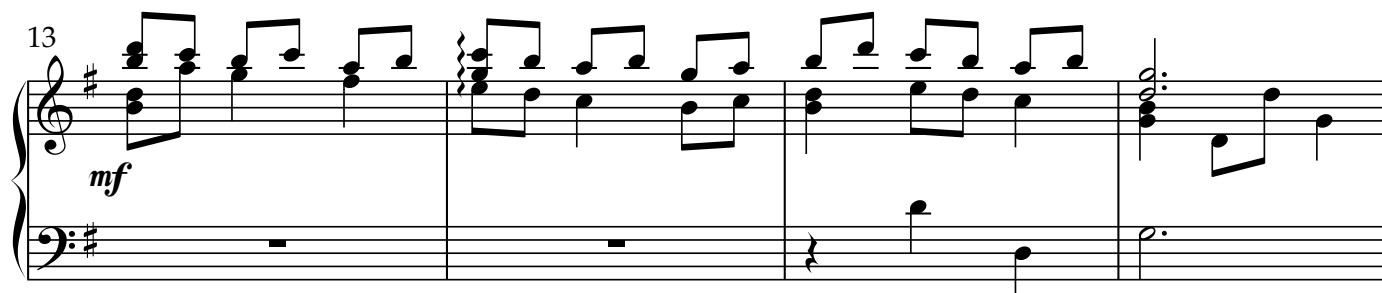
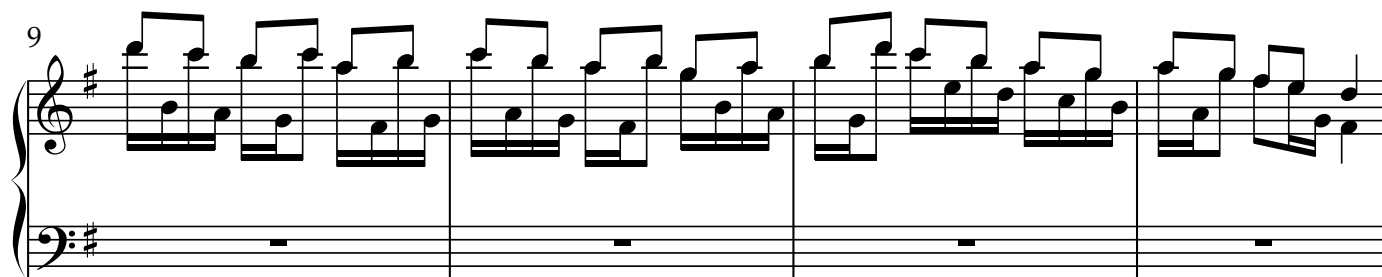
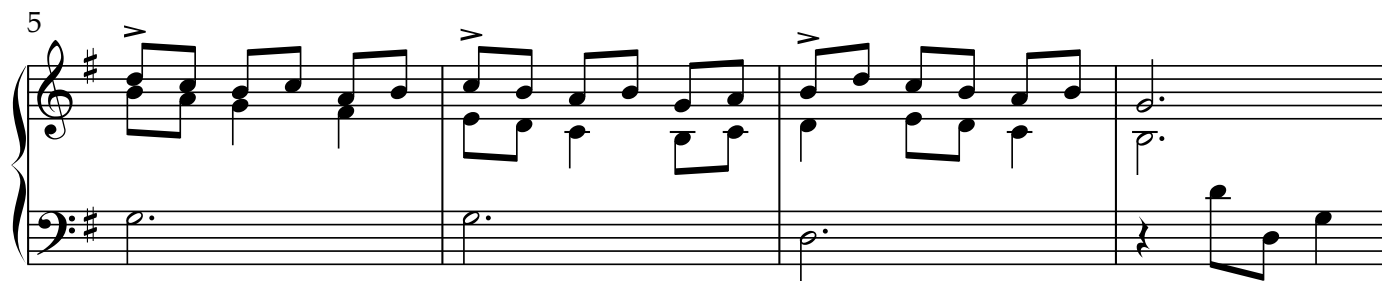
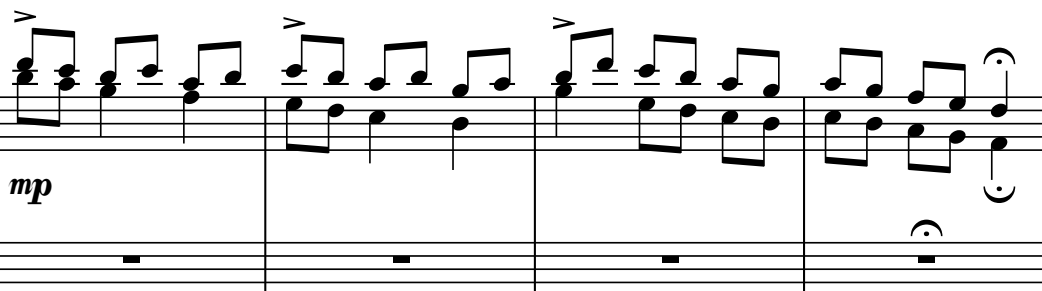
Herbewerking van een arrangement
van Jo Haazen.

Jean Philippe Rameau (1683-1764)

Arr. M.D. Polak

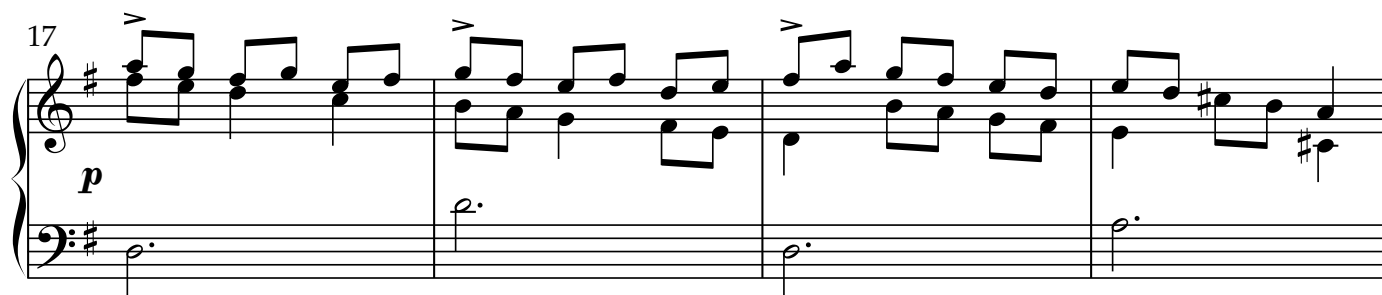
Andante (♩ = c. 80)

Carillon



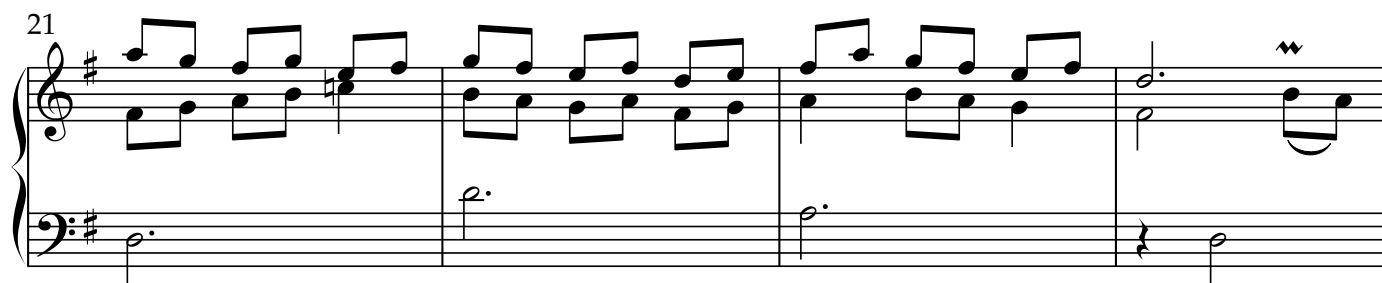
Menuet - Rameau

17

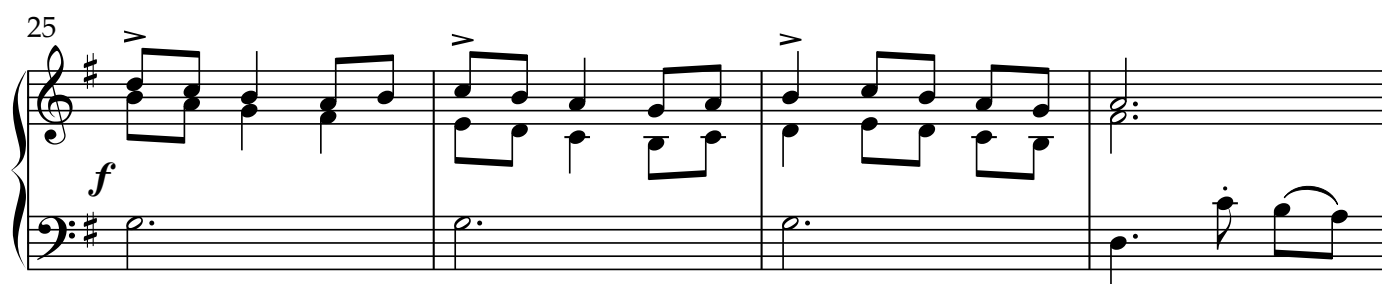


p

21

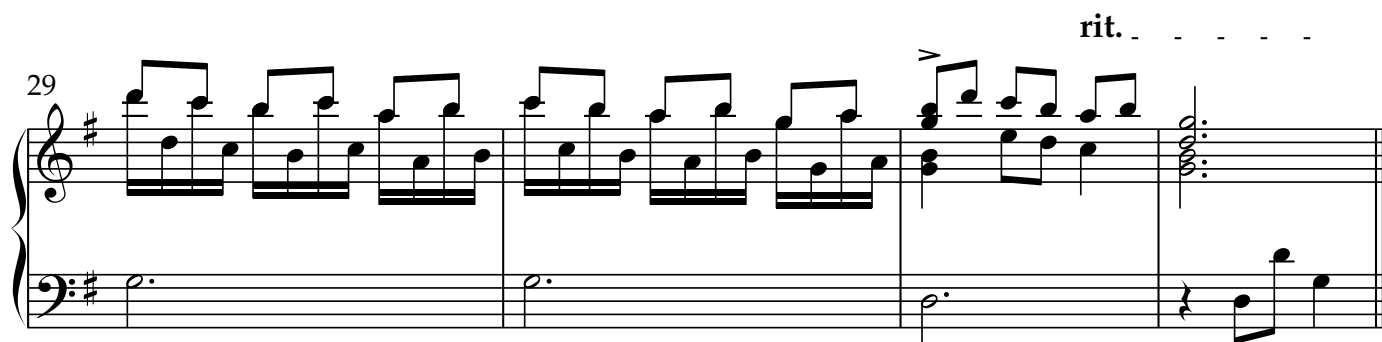


25



f

29

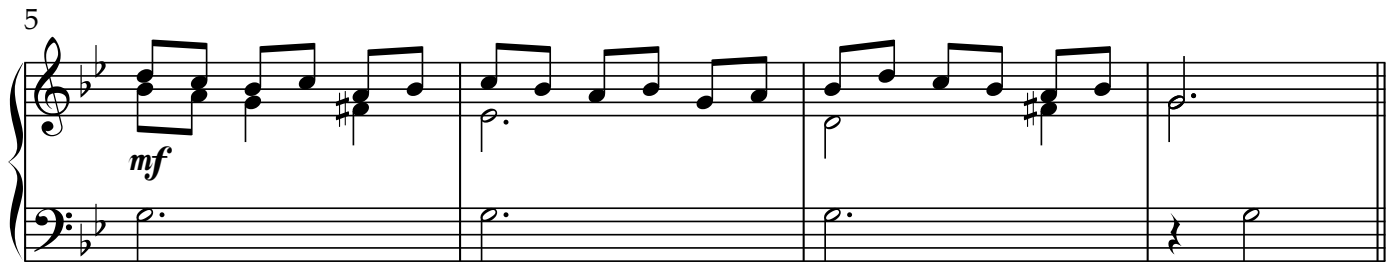
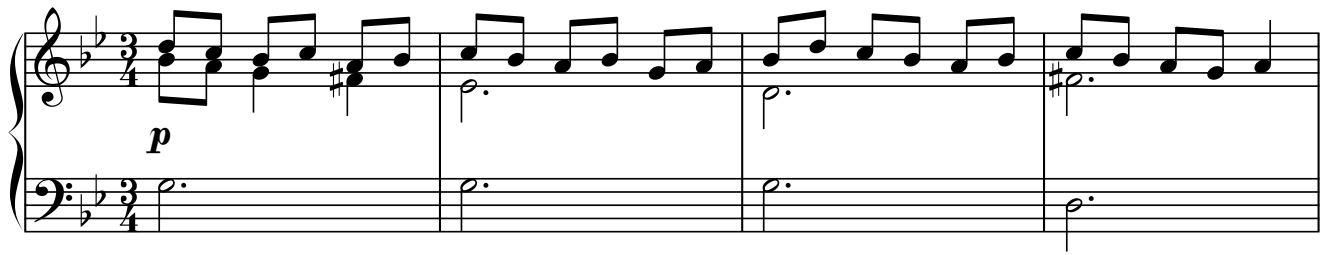


rit.

Improvisatie bij Rameau

Amabile (♩ = c. 86)

Mathieu Daniel Polak



Improvisatie bij Rameau

22

26

27

p

30

31

mf

34

35

p

38

39

mf

42

Menuet & Trio

- Menuet -

Joseph Haydn (1732-1809)

Arr. Leen 't Hart

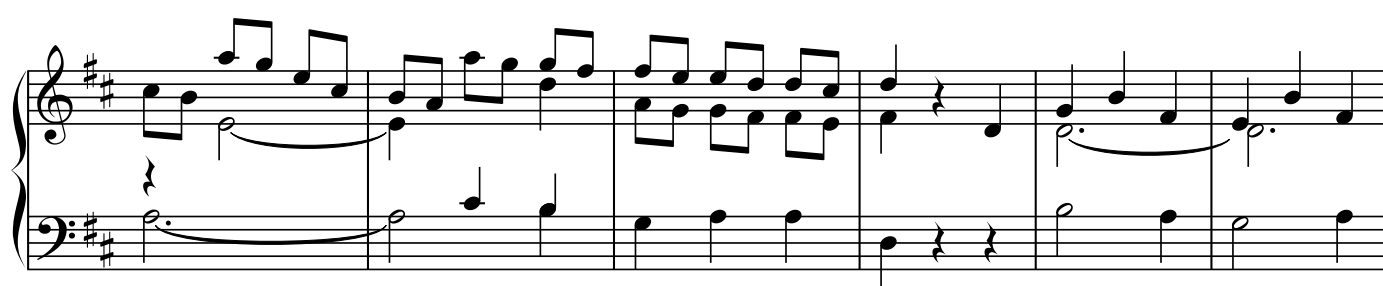
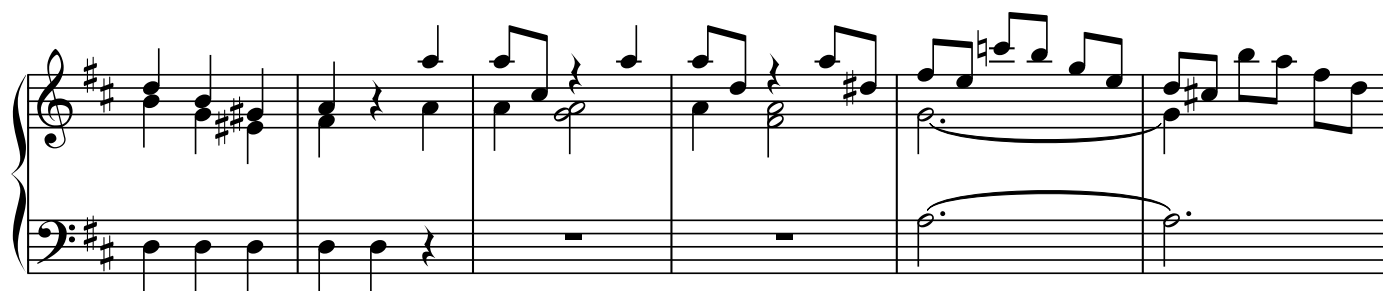
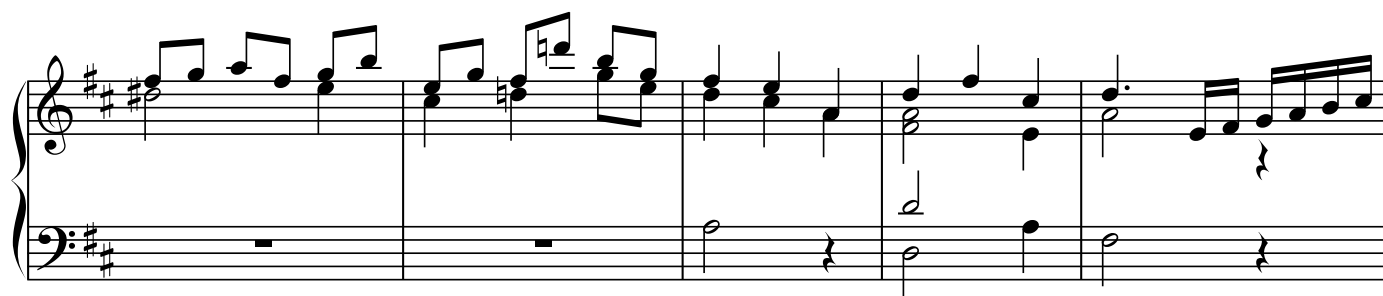
Gravure: M.D. Polak

Andante (♩ = c. 100)

Carillon

The musical score is written for a Carillon instrument in 3/4 time, key of D major (two sharps). The tempo is Andante, with a quarter note equal to approximately 100 beats per minute. The score is divided into five systems. The first system begins with a forte (f) dynamic. The second system features a mezzo-forte (mf) dynamic. The third system is marked piano (p). The fourth system returns to a forte (f) dynamic. The fifth system is marked mezzo-forte (mf). The score includes various musical notations such as notes, rests, and accidentals.

Menuet & Trio - Haydn



Trio (uit: Menuet & Trio)

Joseph Haydn(1732-1809)

Arr. Leen 't Hart

Gravure: M.D. Polak

Andante (♩ = c. 100)

Carillon

The first system of musical notation for the Carillon. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a half rest in the treble and a half note F# in the bass. The treble part features a series of eighth and sixteenth notes, while the bass part has a simple harmonic accompaniment of half notes and rests.

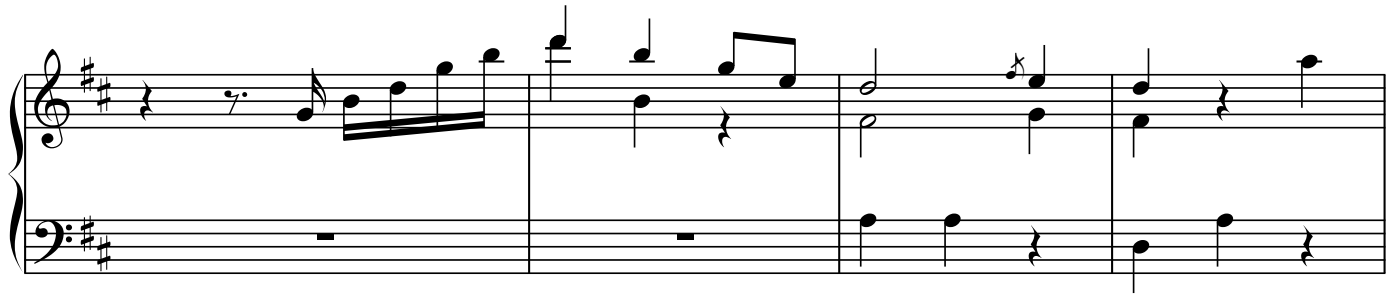
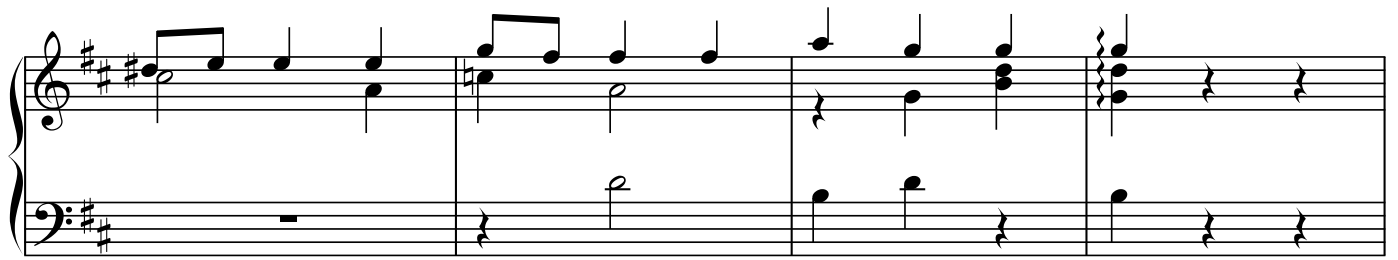
The second system of musical notation for the Carillon. It continues the melody from the first system. The treble part has a more active line with eighth and sixteenth notes, while the bass part remains mostly stationary with half notes and rests. The system ends with a double bar line and repeat dots.

The third system of musical notation for the Carillon. It begins with a dynamic marking of *p* (piano). The treble part has a more active line with eighth and sixteenth notes, while the bass part remains mostly stationary with half notes and rests. The system ends with a double bar line and repeat dots.

The fourth system of musical notation for the Carillon. It begins with a dynamic marking of *f* (forte). The treble part has a more active line with eighth and sixteenth notes, while the bass part remains mostly stationary with half notes and rests. The system ends with a double bar line and repeat dots.

The fifth system of musical notation for the Carillon. It continues the melody from the fourth system. The treble part has a more active line with eighth and sixteenth notes, while the bass part remains mostly stationary with half notes and rests. The system ends with a double bar line and repeat dots.

Trio (uit Menuet & Trio)



Menuet in C major

K. 315a

Werklogboek, 26 januari 2026

Wolfgang Amadeus Mozart
Arr. M.D. Polak

Andante (♩ = c. 100)

Carillon

mf

7

rit.

f

13

a tempo

mf

Fine

TRIO

mp

19

cresc.

f

tr

mf

26

D.C. al Fine



Scherzo & Trio

Uit: Pianosonate 15, opus 28

I. Scherzo

Ludwig van Beethoven
Arr. Mathieu Daniel Polak

Allegro vivace (♩ = 132)

Carillon

Measures 1-7 of the Scherzo. The piece is in 3/4 time. The right hand (treble clef) starts with a piano (p) dynamic, playing a series of eighth notes and quarter notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A Carillon instrument is indicated by the label 'Carillon'.

Measures 8-16 of the Scherzo. The right hand continues with eighth notes and quarter notes, while the left hand maintains the eighth-note accompaniment. The melody in the right hand shows some chromatic movement.

Measures 17-24 of the Scherzo. The right hand features a forte (f) dynamic in the first measure, followed by a piano (p) dynamic. The left hand continues with the eighth-note accompaniment. The melody in the right hand is more active.

Measures 25-32 of the Scherzo. The right hand starts with a forte (f) dynamic, then moves to piano (p). The left hand continues with the eighth-note accompaniment. The melody in the right hand is more active.

Measures 33-39 of the Scherzo. The right hand starts with a pianissimo (pp) dynamic, then moves to piano (p). The left hand continues with the eighth-note accompaniment. The melody in the right hand is more active. The piece ends with a crescendo (cresc.) marking.

Scherzo & Trio

40

40

46

46

decresc.

p

54

54

ff

61

61

p

cresc.

65

65

f

ff

Fine

Trio

Scherzo & Trio

Allegro vivace (♩ = 110)

71

75

79

84

89

Scherzo D.C.



Scherzo

DV. 593

Franz Schubert
Arr. M.D. Polak

Allegretto (♩ = c. 100)

The musical score is written for piano in 3/4 time. It features a treble and bass staff. The key signature has one sharp (F#). The tempo is marked Allegretto with a quarter note equal to approximately 100 beats per minute. The score is divided into five systems, each containing four measures. The first system starts with a forte (f) dynamic and a triplet of eighth notes in the treble. The second system begins with a piano (p) dynamic. The third system starts with a mezzo-piano (mp) dynamic. The fourth system begins with a forte (f) dynamic. The fifth system starts with a piano (p) dynamic. The score includes various articulation marks such as accents and slurs, and triplet markings (3) are used throughout.

Scherzo, DV. 593

17

p

21

24

p

28

p

cresc.

31

f

decresc.

p

Scherzo, DV. 593

35

pp *f* *p*

38

mp *f*

41

p *mp* *f*

45

p *f*

48

rit.

p



Trio

Andante

Franz Schubert
Arr. M.D. Polak

Carillon

The musical score for the Carillon part consists of two staves, Treble and Bass, in 3/4 time with a key signature of one flat. The first measure features a melodic line in the Treble staff starting on G4, moving to A4, Bb4, and A4, with a dynamic marking of *mf*. The Bass staff has a whole rest. The second measure has a half note G4 in the Treble and a half note G3 in the Bass. The third measure has a whole note chord of G4 and Bb4 in the Treble and a whole note G3 in the Bass. The fourth measure has a quarter note A4 in the Treble and a quarter note G3 in the Bass, followed by eighth notes A4 and Bb4 in the Treble and eighth notes G3 and F3 in the Bass.

4

mp

This musical score shows measures 4 through 7 of the piece. The melody in the treble clef begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The bass line in the bass clef consists of a half note G3, followed by a half note F3. The music is marked *mp* (mezzo-piano). The key signature has one flat (Bb), and the time signature is 4/4.

8

f

12

mp

This musical score segment contains measures 12 through 15. The melody in the treble clef begins with a half rest in measure 12, followed by a quarter note G4, a quarter note F4, and a quarter note E4. In measure 13, it continues with a half note D4, a quarter note C4, and a quarter note B3. Measure 14 features a half note A3, a quarter note G3, and a quarter note F3. Measure 15 starts with a half note E3, followed by a quarter note D3, a quarter note C3, and a quarter note B2. The bass line in the bass clef provides a simple accompaniment with quarter notes: G3 in measure 12, F3 in measure 13, E3 in measure 14, and D3 in measure 15. A mezzo-piano (mp) dynamic marking is placed below the treble staff in measure 12.

16

p

f

Trio - Schubert

20

Musical score for measures 20-22. The system consists of two staves. The right staff (treble clef) has a key signature of one flat and a common time signature. It begins with a half note chord (F4, C5), followed by eighth notes (G4, A4), and then a series of eighth and sixteenth notes. The left staff (bass clef) has a key signature of one flat and a common time signature. It begins with a half note chord (F3, C4), followed by eighth notes (G3, A3), and then a series of eighth and sixteenth notes. A crescendo hairpin is present in the right staff across measures 21 and 22.

23

mp

mf

Musical score for measures 23-26. The system consists of two staves. The right staff (treble clef) has a key signature of one flat and a common time signature. It begins with a half note chord (F4, C5), followed by eighth notes (G4, A4), and then a series of eighth and sixteenth notes. The left staff (bass clef) has a key signature of one flat and a common time signature. It begins with a half note chord (F3, C4), followed by eighth notes (G3, A3), and then a series of eighth and sixteenth notes. The dynamic marking *mp* is in the right staff at measure 23, and *mf* is in the right staff at measure 26.

27

Musical score for measures 27-30. The system consists of two staves. The right staff (treble clef) has a key signature of one flat and a common time signature. It begins with a half note chord (F4, C5), followed by eighth notes (G4, A4), and then a series of eighth and sixteenth notes. The left staff (bass clef) has a key signature of one flat and a common time signature. It begins with a half note chord (F3, C4), followed by eighth notes (G3, A3), and then a series of eighth and sixteenth notes. The system ends with a double bar line.

Menuet

From / Uit: 6 Humoresques de Concert

Ignacy Jan Paderewski
Arr. Mathieu Daniël Polak

Allegretto (♩ = c. 100)

Carillon

The first system of musical notation for the Carillon part. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The key signature has one sharp (F#). The music begins with a mezzo-piano (*mp*) dynamic. The right hand features a series of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

The second system of musical notation for the Carillon part. It continues the piece with various chordal textures and melodic lines in both hands. A fermata is placed over a chord in the right hand towards the end of the system.

The third system of musical notation for the Carillon part. It features a forte (*f*) dynamic marking. The right hand has more active melodic passages, while the left hand provides harmonic support with chords and moving lines.

The fourth system of musical notation for the Carillon part. It includes a mezzo-piano (*mp*) dynamic marking and a crescendo hairpin. The system concludes with a fermata over a final chord in the right hand.

The fifth system of musical notation for the Carillon part. It continues the piece with various chordal textures and melodic lines in both hands, ending with a final cadence.

Menuet from 6 Humoresques de Concert

The first system of musical notation for the Minuet from 6 Humoresques de Concert. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a forte (f) dynamic marking and a half note chord of F# and C. The second measure contains a half note chord of G and D. The third measure contains a half note chord of A and E. The fourth measure contains a half note chord of B and F#. The fifth measure contains a half note chord of C and G. The sixth measure contains a half note chord of D and A. The seventh measure contains a half note chord of E and B. The eighth measure contains a half note chord of F# and C. The system ends with a double bar line.

The second system of musical notation for the Minuet from 6 Humoresques de Concert. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a mezzo-piano (mp) dynamic marking and a half note chord of F# and C. The second measure contains a half note chord of G and D. The third measure contains a half note chord of A and E. The fourth measure contains a half note chord of B and F#. The fifth measure contains a half note chord of C and G. The sixth measure contains a half note chord of D and A. The seventh measure contains a half note chord of E and B. The eighth measure contains a half note chord of F# and C. The system ends with a double bar line.

The third system of musical notation for the Minuet from 6 Humoresques de Concert. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a half note chord of F# and C. The second measure contains a half note chord of G and D. The third measure contains a half note chord of A and E. The fourth measure contains a half note chord of B and F#. The fifth measure contains a half note chord of C and G. The sixth measure contains a half note chord of D and A. The seventh measure contains a half note chord of E and B. The eighth measure contains a half note chord of F# and C. The system ends with a double bar line.

The fourth system of musical notation for the Minuet from 6 Humoresques de Concert. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a half note chord of F# and C. The second measure contains a half note chord of G and D. The third measure contains a half note chord of A and E. The fourth measure contains a half note chord of B and F#. The fifth measure contains a half note chord of C and G. The sixth measure contains a half note chord of D and A. The seventh measure contains a half note chord of E and B. The eighth measure contains a half note chord of F# and C. The system ends with a double bar line.

The fifth system of musical notation for the Minuet from 6 Humoresques de Concert. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a mezzo-piano (mp) dynamic marking and a half note chord of F# and C. The second measure contains a half note chord of G and D. The third measure contains a half note chord of A and E. The fourth measure contains a half note chord of B and F#. The fifth measure contains a half note chord of C and G. The sixth measure contains a half note chord of D and A. The seventh measure contains a half note chord of E and B. The eighth measure contains a half note chord of F# and C. The system ends with a double bar line.

Menuet from 6 Humoresques de Concert

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of six measures. The first measure has a treble staff with a quarter note G4 and a half note F#4, and a bass staff with a half note F3. The second measure has a treble staff with a half note G4 and a half note F#4, and a bass staff with a half note F3. The third measure has a treble staff with a half note G4 and a half note F#4, and a bass staff with a half note F3. The fourth measure has a treble staff with a half note G4 and a half note F#4, and a bass staff with a half note F3. The fifth measure has a treble staff with a half note G4 and a half note F#4, and a bass staff with a half note F3. The sixth measure has a treble staff with a half note G4 and a half note F#4, and a bass staff with a half note F3.

Deze maat alleen in D.S. deel

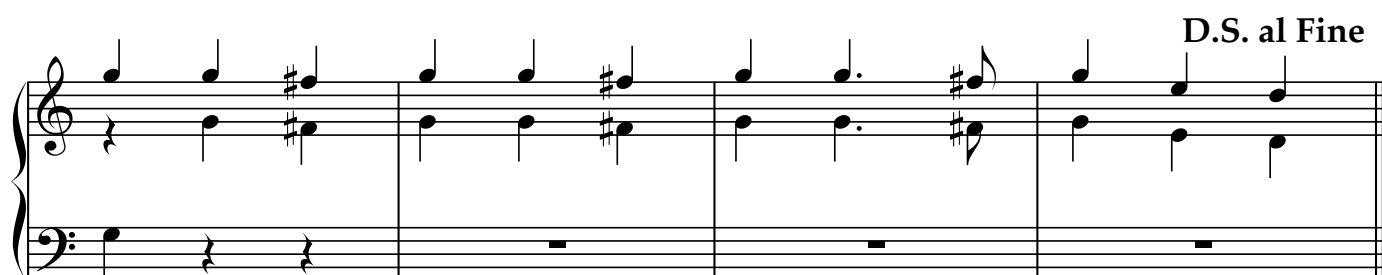
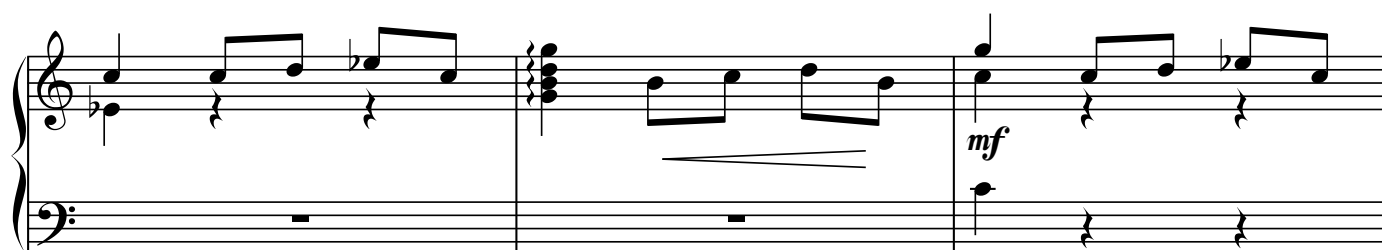
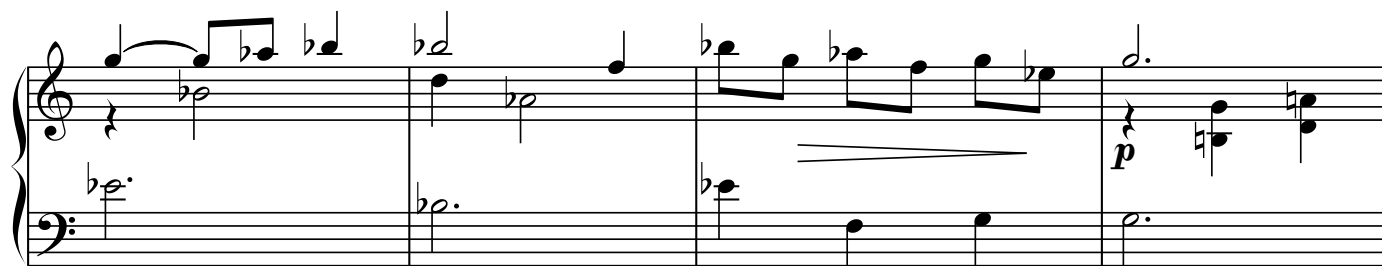
The musical score for 'The Rose Tree' is presented in a two-staff format. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of five measures. The first measure features a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, followed by a whole rest. The bass staff has a whole rest. The second measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, followed by a whole rest. The bass staff has a G3 quarter note, an A3 quarter note, and a B3 quarter note, followed by a whole rest. The third measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, followed by a whole rest. The bass staff has a G3 quarter note, an A3 quarter note, and a B3 quarter note, followed by a whole rest. The fourth measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, followed by a whole rest. The bass staff has a G3 quarter note, an A3 quarter note, and a B3 quarter note, followed by a whole rest. The fifth measure has a treble staff with a G4 quarter note, an A4 quarter note, and a B4 quarter note, followed by a whole rest. The bass staff has a G3 quarter note, an A3 quarter note, and a B3 quarter note, followed by a whole rest. The score ends with a double bar line and the word 'Fine'.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic marking. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in G major, indicated by one sharp (F#) on the treble clef. The piano accompaniment is in the bass clef. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords and single notes in the right hand. The score is divided into four measures by vertical bar lines. The first measure contains a half note G4 and a quarter note A4 in the melody, and a half note G3 and a quarter note A3 in the piano. The second measure contains a half note B4 and a quarter note C5 in the melody, and a half note B3 and a quarter note C4 in the piano. The third measure contains a half note D5 and a quarter note E5 in the melody, and a half note D4 and a quarter note E4 in the piano. The fourth measure contains a half note F#5 and a quarter note G5 in the melody, and a half note F#4 and a quarter note G4 in the piano. The piano part is marked with a piano (p) dynamic.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a steady eighth-note pattern in the first measure, followed by a half note in the second measure, and then a series of eighth notes in the third and fourth measures.

Menuet from 6 Humoresques de Concert



Menuet en Trio voor beiaard

Staf Nees

Gravure: M.D. Polak

Allegretto (♩ = c. 100)

Carillon

mf

Measures 1-3 of the Minuet and Trio for Carillon. The piece is in 3/4 time, key of B-flat major. Measure 1 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note F3 and a half note G3. Measure 2 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note C5, followed by a quarter note D5, and a quarter note E5. The bass line consists of a half note A3 and a half note B3. Measure 3 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note F5, followed by a quarter note G5, and a quarter note A5. The bass line consists of a half note C4 and a half note D4.

Measures 4-6 of the Minuet and Trio for Carillon. Measure 4 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note B4, followed by a quarter note C5, and a quarter note D5. The bass line consists of a half note E4 and a half note F4. Measure 5 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note E5, followed by a quarter note F5, and a quarter note G5. The bass line consists of a half note G4 and a half note A4. Measure 6 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note F5, followed by a quarter note G5, and a quarter note A5. The bass line consists of a half note B4 and a half note C5.

Measures 7-9 of the Minuet and Trio for Carillon. Measure 7 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note B4, followed by a quarter note C5, and a quarter note D5. The bass line consists of a half note E4 and a half note F4. Measure 8 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note E5, followed by a quarter note F5, and a quarter note G5. The bass line consists of a half note G4 and a half note A4. Measure 9 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note F5, followed by a quarter note G5, and a quarter note A5. The bass line consists of a half note B4 and a half note C5.

Measures 10-12 of the Minuet and Trio for Carillon. Measure 10 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note B4, followed by a quarter note C5, and a quarter note D5. The bass line consists of a half note E4 and a half note F4. Measure 11 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note E5, followed by a quarter note F5, and a quarter note G5. The bass line consists of a half note G4 and a half note A4. Measure 12 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note F5, followed by a quarter note G5, and a quarter note A5. The bass line consists of a half note B4 and a half note C5.

Measures 13-15 of the Minuet and Trio for Carillon. Measure 13 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note B4, followed by a quarter note C5, and a quarter note D5. The bass line consists of a half note E4 and a half note F4. Measure 14 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note E5, followed by a quarter note F5, and a quarter note G5. The bass line consists of a half note G4 and a half note A4. Measure 15 features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody continues with a quarter note F5, followed by a quarter note G5, and a quarter note A5. The bass line consists of a half note B4 and a half note C5.

Menuet en Trio voor beiaard

16

cresc.

19

22

f

25

29

sla om

Menuet en Trio voor beiaard

32

3

35

3

38

mf

41

f

44

cresc.

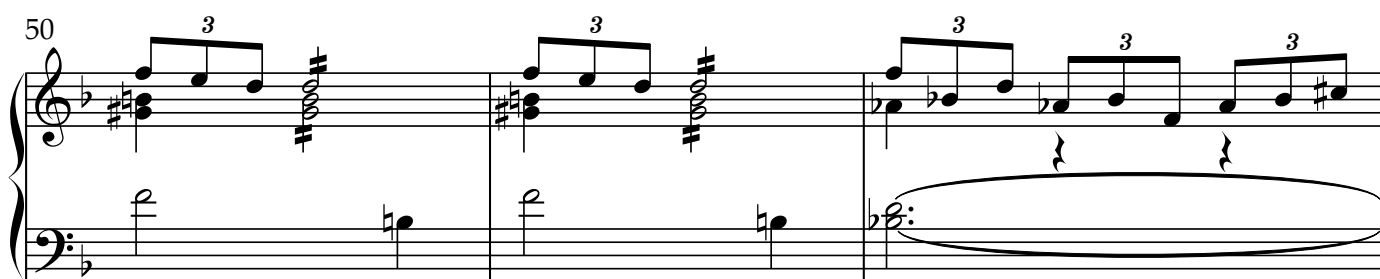
f

Menuet en Trio voor beiaard

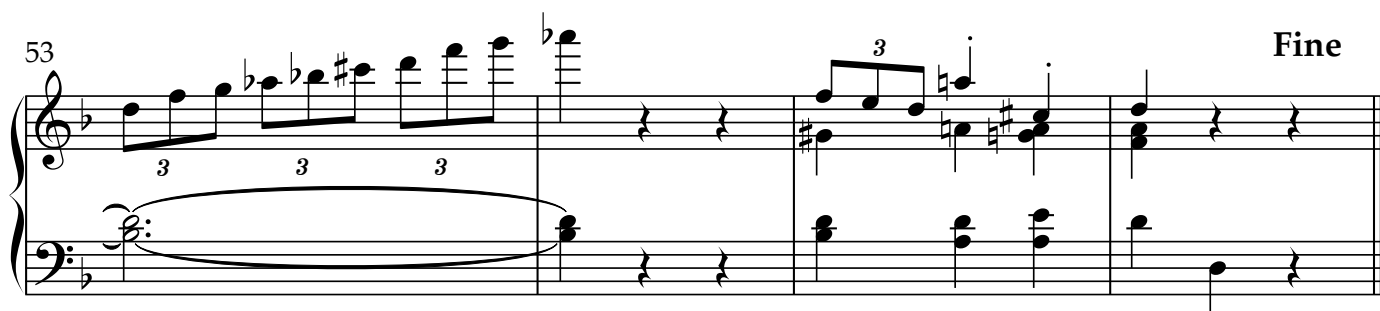
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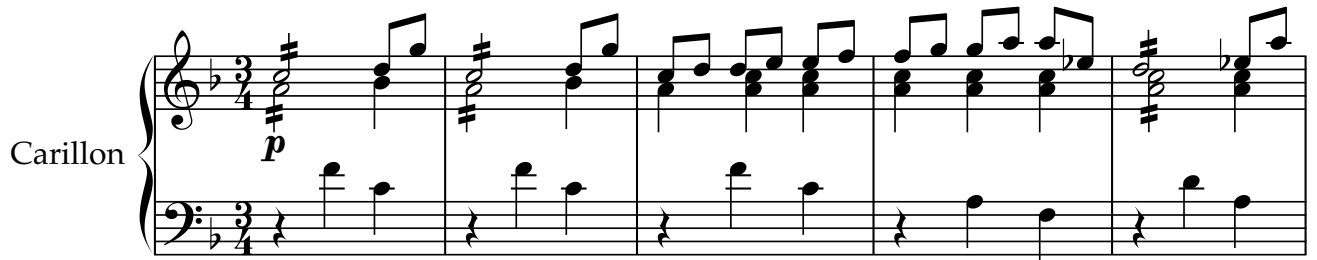
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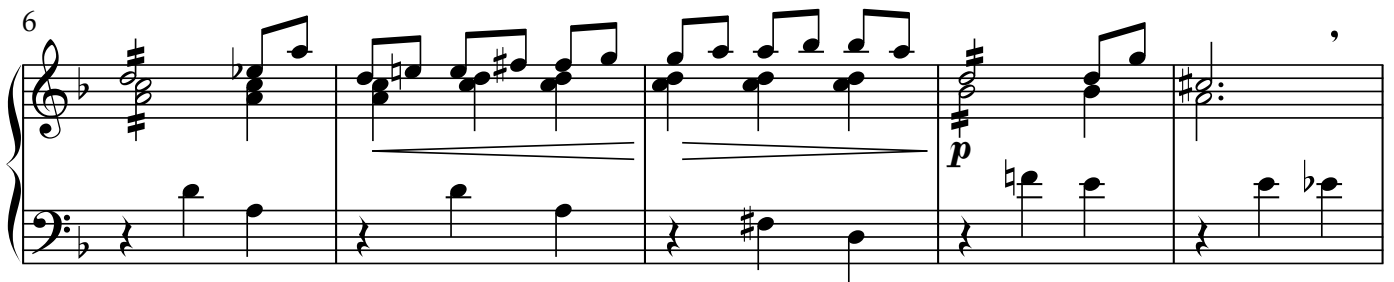
Trio

Staf Nees
Gravure: M.D. Polak

Carillon



6

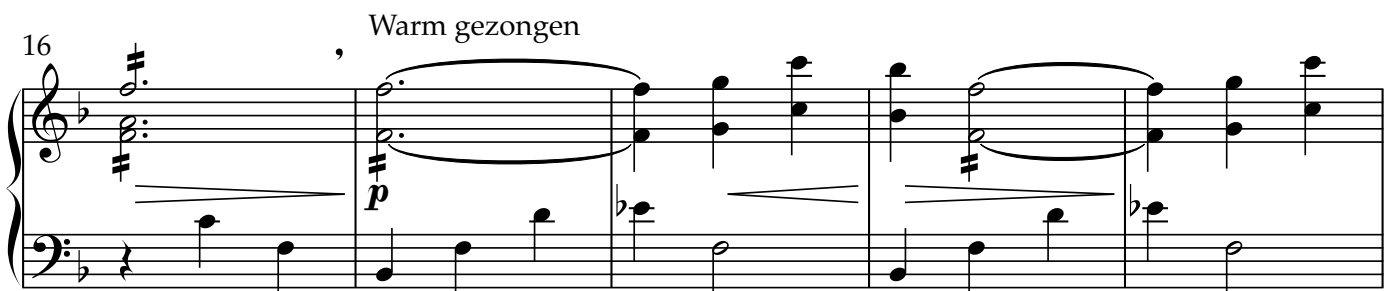


11



16

Warm gezongen



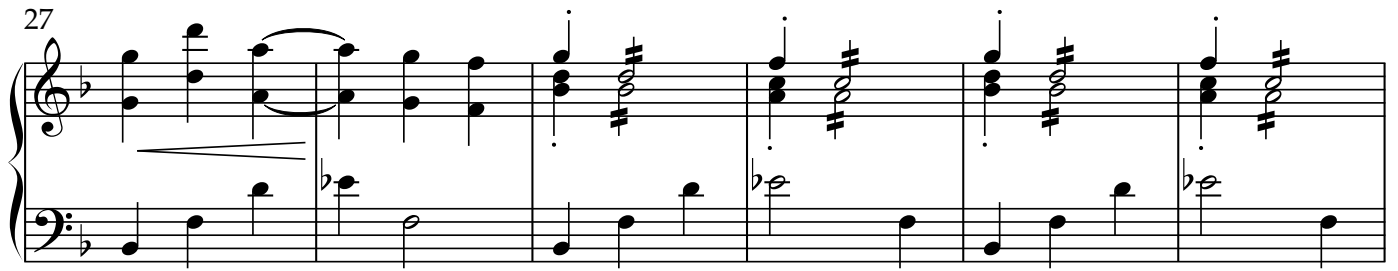
21

f

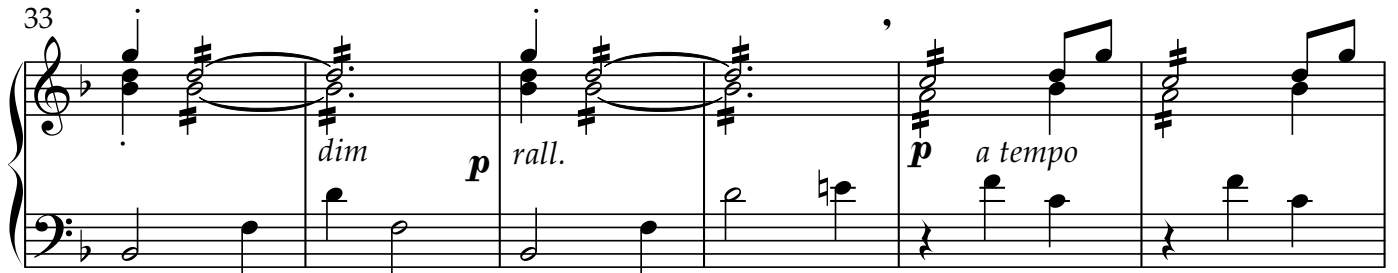


Trio uit Menuet & Trio van Staf Nees

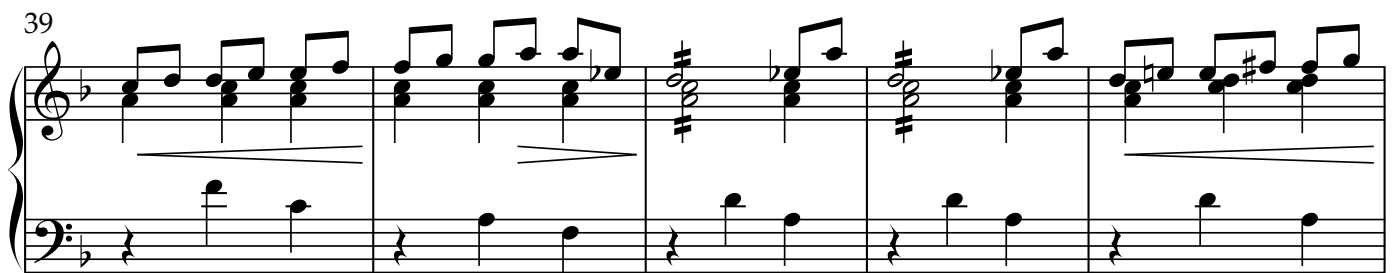
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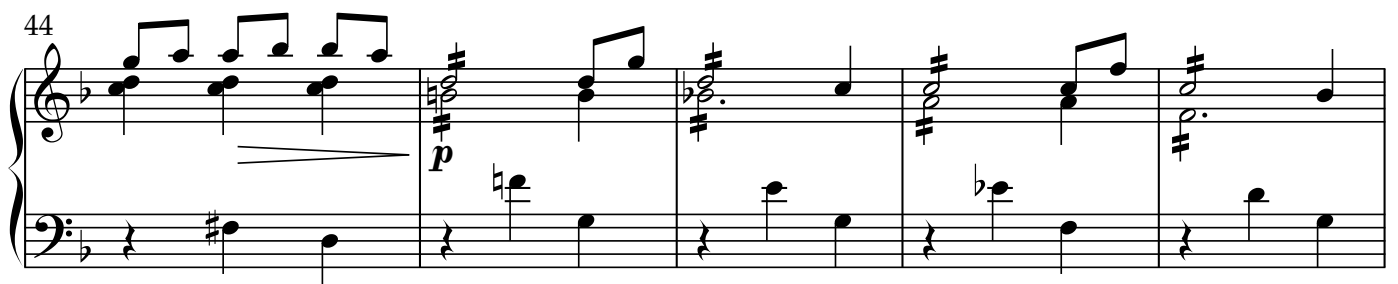
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39

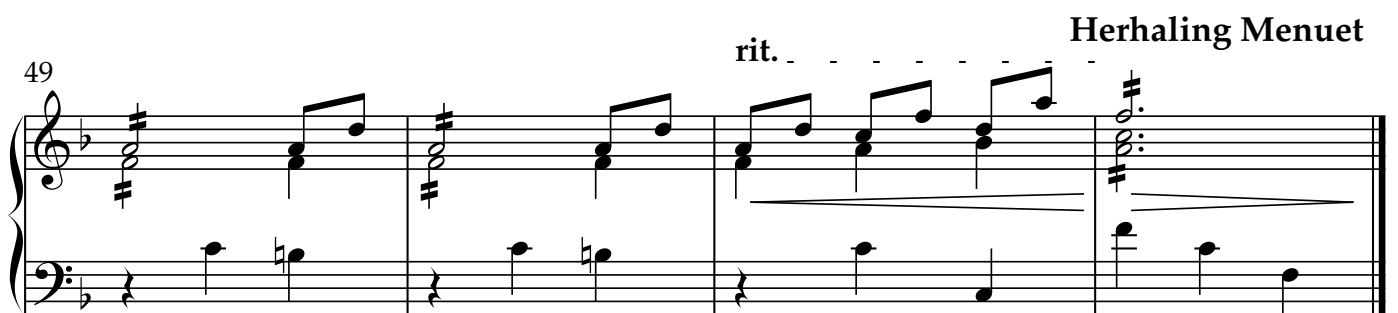


44



49

rit. Herhaling Menuet



Menuet

Uit: eerste suite
Rotterdams Beiaardboek
Deel 1

N.B. een menuet met twee trio's: menuet, trio 1, menuet, trio 2, menuet

Ferdinand Timmermans
Gravure: M.D. Polak

Menuet (♩ = 100)

Carillon

mf *sierlijk*

poco rubato

rit.

Fine

Menuet

Trio I (♩ = 100)

First system of music for Trio I, measures 1-5. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked as ♩ = 100. The music features a treble and bass staff. The bass line is simple, with half notes and quarter notes. The treble line has chords and eighth notes. Measure 4 includes the instruction *cresc. e acc.* above the treble staff, with triplets of eighth notes in both staves.

D.C. Menuet

Second system of music for Trio I, measures 6-9. The music continues with triplets of eighth notes in the treble staff. Measure 9 includes the instruction *rit. e dim* above the treble staff. The system ends with a repeat sign.

Trio II (♩ = 100)

First system of music for Trio II, measures 1-7. The key signature has two flats. The time signature is 3/4. The tempo is marked as ♩ = 100. The music features a treble and bass staff. The bass line is simple, with half notes and quarter notes. The treble line has chords and eighth notes. Measure 7 ends with a repeat sign.

D.C. Menuet

Second system of music for Trio II, measures 8-12. The music continues with chords and eighth notes in the treble staff. Measure 12 ends with a repeat sign.

Menuet en Trio

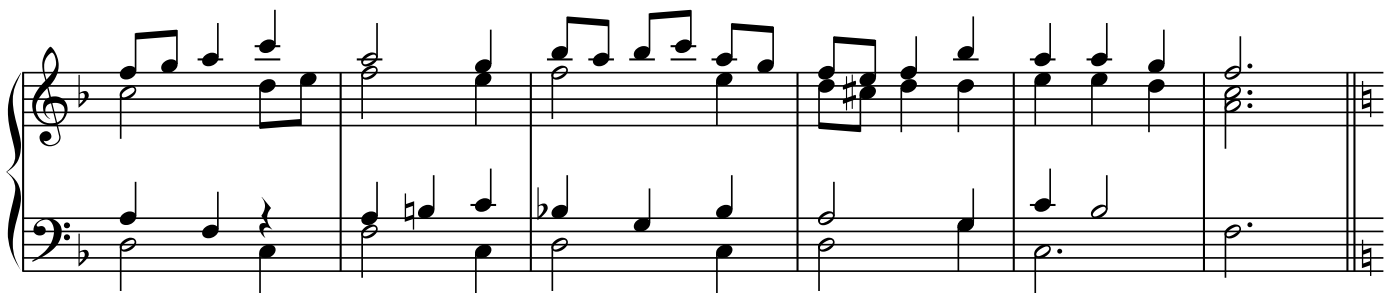
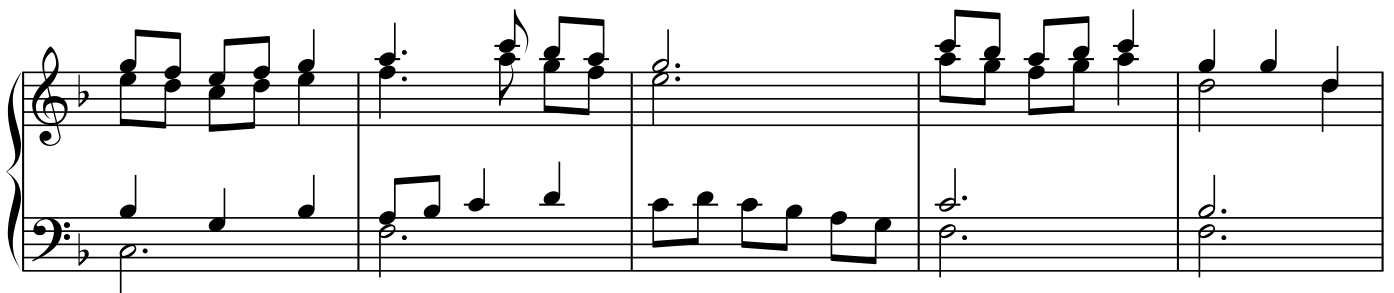
Uit: Kleine Suite nr. 3 voor beiaard

Menuet (♩ = c. 100)

Leen 't Hart

Gravure: M.D. Polak

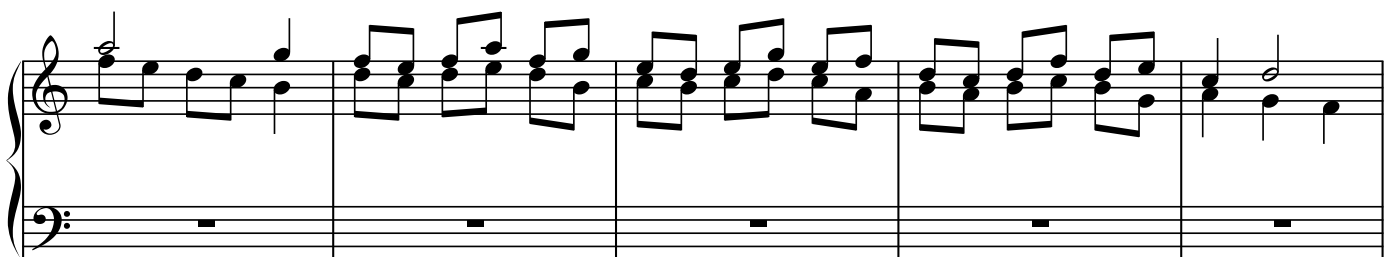
Carillon



Trio (♩ = c. 100)



Herhaalstippen niet in het origineel. Suggestie om toch te herhalen en zelfs in die herhaling een octaaf hoger?



Menuet en Trio

The first system of the musical score for 'Menuet en Trio'. It consists of two staves, treble and bass. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff has whole rests for the first four measures and then a simple accompaniment of eighth notes. The key signature has one flat (B-flat), and the piece ends with a repeat sign and a final cadence.

Menuet (♩ = c. 100)

The second system of the musical score for 'Menuet'. It features a treble staff with a melody starting with a *mf* (mezzo-forte) dynamic marking. The bass staff provides a steady accompaniment with dotted half notes. The key signature has one flat.

The third system of the musical score for 'Menuet'. The treble staff continues the melodic line with various intervals and rests. The bass staff maintains the accompaniment pattern. The key signature has one flat.

The fourth system of the musical score for 'Menuet'. This system continues the musical themes established in the previous systems, with the treble staff playing the primary melody and the bass staff providing harmonic support. The key signature has one flat.

The fifth and final system of the musical score for 'Menuet'. It concludes with a *rit.* (ritardando) marking over the final measures. The treble staff features a melodic line that ends with a sharp sign, and the bass staff provides a final accompaniment. The key signature has one flat.

Menuet & Scherzo

Mathieu Daniel Polak

Menuet (♩ = c. 92)

Carillon

The musical score is written for Carillon in 3/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat). The tempo is marked as ♩ = c. 92. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: Measures 1-3. Treble staff features triplets of eighth notes. Bass staff has a half note. Dynamic: *mp*.

System 2: Measures 4-6. Treble staff has a triplet of eighth notes followed by a quarter rest. Bass staff has a half note. Dynamic: *f*.

System 3: Measures 7-9. Treble staff has a triplet of eighth notes followed by a quarter rest. Bass staff has a half note. Dynamic: *mp*. Measure 9 ends with a double bar line and a repeat sign.

System 4: Measures 10-12. Treble staff has a triplet of eighth notes followed by a quarter rest. Bass staff has a half note. Dynamic: *mf*.

Menuet & Scherzo

13 *mp* *pp*

16

19 *mf*

22 *f subito*

26 *rit.* *mp* **Fine**

Menuet & Scherzo

Scherzo (♩ = c. 92)

29 *p*

33 *mf*

36 *mp*

39 *mf* *p*

42

The musical score for the Scherzo section, measures 29 to 42, is presented in a grand staff format. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as ♩ = c. 92. The score is divided into five systems, each containing three measures. The first system (measures 29-31) features a piano (*p*) dynamic. The second system (measures 32-34) features a mezzo-forte (*mf*) dynamic. The third system (measures 35-37) features a mezzo-piano (*mp*) dynamic. The fourth system (measures 38-40) features a mezzo-forte (*mf*) dynamic in measure 38 and a piano (*p*) dynamic in measure 40. The fifth system (measures 41-42) features a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Menuet & Scherzo

45

f

50

mp *mf*

53

p

57

mf

60

mf

D.C. al Fine

Coda Menuet & Scherzo

Mathieu Daniël Polak

Espressivo, tranquillo (♩ = c. 72)

Carillon

mf *p* *sf* *p*

f *p* *f* *ff*

p *pp* *mf*

f *p* *sf*

f *p* *pp*

Coda Menuet & Scherzo

14

mf *f* *mp*

3 3 3

17 *accel.*

p

19 *rit.*

p *mf sf p* *f*

3 3 3 3 3 3 3 3

22 *Espressivo, tranquillo* (♩ = c. 72)

p *f* *mp*

3 3 3 3 3 3 3

25

pp

Coda Menuet & Scherzo

29

mf

32 *accel.*

p

34

p

Espressivo, tranquillo (♩ = c. 72)

36

f *p*

38 *rit.*

pp *ppp*



Samenvatting van mijn onderzoek – Re:Form: Dansende Klokken 2.0

Artistiek onderzoek naar klassieke dansvormen voor hedendaagse carilloncompositie
Mathieu Daniel Polak — 2025–2027

Aanleiding en context

Mijn onderzoek *Re:Form – Dansende Klokken 2.0* is ontstaan dankzij de ontwikkelbeurs van het Fonds Podiumkunsten. Deze beurs bood mij niet alleen de noodzakelijke tijd en ruimte, maar fungeerde als een inhoudelijke katalysator: zij maakte het mogelijk om klassieke dansvormen opnieuw te onderzoeken als levende structuren die richting kunnen geven aan hedendaagse muziek voor carillon.

Hypothese

In dit onderzoek vertrek ik vanuit de gedachte dat klassieke dansvormen – zoals het menuet, de sarabande of de polka – niet louter historische conventies zijn, maar uitwerkingen van esthetische idealen. Dansvormen belichamen culturele waarden zoals elegantie, noblesse, lichtvoetigheid of beheersing. Ze zijn geen stijlcitaten, maar “gestolde emoties.”

Centrale vraag

Welke relatie bestaat er tussen de structurele kenmerken van klassieke dansvormen en de esthetische waarden die eraan worden toegeschreven, en hoe kan ik deze relatie compositorisch onderzoeken en transformeren binnen een hedendaagse carillonpraktijk?

Mijn onderzoeksmethode: praktijk als kennis

Mijn onderzoek is practice-based. Ik genereer kennis door te componeren, arrangeren, uitvoeren en doceren. Deze handelingen zijn geen illustraties van conclusies, maar vormen de kern van het onderzoek zelf.

Het werklogboek fungeert daarbij als methodisch instrument. Door systematisch vragen, observaties, analyses, improvisaties en compositieschetsen vast te leggen, wordt zichtbaar hoe aannames worden bevestigd, bijgesteld of losgelaten.

Het ‘iets’ als beginpunt

Ik werk niet vanuit een volledig uitgewerkt plan. Een compositie begint bij mij met een klein motief, een ritme, een miniatuurmelodie. Dat *iets* vormt geen concept, maar een kiem waaruit gaandeweg een vorm groeit. Deze werkwijze heb ik eerder beschreven in mijn essay *Reis als Bestemming*, en zij blijkt opnieuw vruchtbaar binnen dit onderzoek.

Het menuet als eerste casus

Het menuet vormt het startpunt van mijn onderzoek. De spanning tussen zijn oorsprong als boerendans en zijn latere aristocratische verfijning maakt het ideaal om esthetische waarden te onderzoeken. Ik richt mij niet op de vraag of een menuet in 3/4 moet staan, maar op de vraag wat noblesse hoorbaar maakt.

Bevindingen

1. Esthetiek als structurele kracht

Dansvormen blijken uitwerkingen van esthetische idealen. Elegantie, noblesse en sierlijkheid zijn geen abstracte begrippen, maar hoorbare structuren die zich uitdrukken in frasering, proportie, herhaling en het weglaten van het overbodige.

2. De kunst van het weglaten

Elegantie is voor mij “zichtbare eenvoud, gedragen door onzichtbare diepte”. Ik ontdekte dat een compositie slechts enkele echte vondsten hoeft te bevatten om betekenisvol te blijven. Overdaad schaadt de elegantie.

3. Ruimte en sociale context vormen de dans

Ik ontwikkelde een esthetisch-structurele hypothese:

- De branle wijst op een buitenruimte: robuust ritme, collectieve puls, eenvoud.
- Het menuet wijst op een binnenruimte: verfijning, differentiatie, ornamentiek.

Dit is geen historische reconstructie, maar een poging om vanuit muzikale eigenschappen te begrijpen welke sociale condities de vorm waarschijnlijk hebben gevormd.

4. Compositie als kennisproductie

De composities die uit dit traject voortkomen zijn de daadwerkelijke uitkomst van het onderzoek. Het essay reflecteert, maar de muziek draagt de kennis. In die zin is componeren voor mij een vorm van denken.

Conclusie

Re:Form – Dansende Klokken 2.0 laat zien hoe klassieke dansvormen kunnen functioneren als hedendaagse artistieke bronnen. Door analyse, uitvoering, improvisatie en compositie ontstaat een verdiept begrip van esthetische waarden zoals elegantie, noblesse en lichtvoetigheid.

In de geest van Debussy's motto – *“Les œuvres d'art font les règles; les règles ne font pas les œuvres d'art.”* – ervaar ik dat vorm niet voorafgaat aan het werk, maar eruit voortkomt. Dit onderzoek heeft mij geleerd dat nieuwe muziek niet ontstaat door bestaande regels toe te passen, maar door te luisteren naar wat een vorm nodig heeft om opnieuw tot leven te komen.

Mijn bijzondere dank gaat uit naar de musicologen drs. Anton Molenaar, drs. Leo Samama, dr. Frans Brouwer en em. prof. dr. Joannes Thuy, die mijn werklogboek met grote nauwkeurigheid hebben gelezen en voorzien van waardevolle kritische kanttekeningen.

Summary of my research – Re:Form: Dancing Bells 2.0

Artistic research into classical dance forms for contemporary carillon composition Mathieu Daniel Polak — 2025–2027

Reason and context

My research *Re:Form – Dancing Bells 2.0* was created thanks to the development grant from the Performing Arts Fund NL. This grant not only offered me the necessary time and space but acted as a catalyst in terms of content: it made it possible to re-examine classical dance forms as living structures that can give direction to contemporary music for carillon.

Hypothesis

In this research, I start from the idea that classical dance forms – such as the minuet, the sarabande or the polka – are not mere historical conventions, but elaborations of aesthetic ideals. Dance forms embody cultural values such as elegance, noblesse, light-heartedness or control. They are not style quotes, but "solidified emotions."

Central question

What relationship exists between the structural features of classical dance forms and the aesthetic values attributed to them, and how can I investigate and transform this relationship compositionally within a contemporary carillon practice?

My research method: practice as knowledge

My research is practice-based. I generate knowledge by composing, arranging, performing and teaching. These actions are not illustrations of conclusions but form the core of the research itself.

The work log acts as a methodical instrument. By systematically recording questions, observations, analyses, improvisations and composition sketches, it becomes visible how assumptions are confirmed, adjusted or abandoned.

The 'something' as a starting point

I don't work from a fully developed plan. For me, a composition starts with a small motif, a rhythm, a miniature melody. That *something* does not form a concept, but a germ from which a form gradually grows. I have previously described this method in my essay *Journey as a Destination*, and it once again proves fruitful within this research.

The minuet as a first case

The minuet is the starting point of my research. The tension between its origins as a peasant dance and its later aristocratic refinement makes it ideal for exploring aesthetic values. I do not focus on the question of whether a minuet should be in 3/4, but on the question of what makes noblesse audible.

Findings

1. Aesthetics as a structural force

Dance forms turn out to be elaborations of aesthetic ideals. Elegance, noblesse and gracefulness are not abstract concepts, but audible structures that express themselves in phrasing, proportion, repetition and the omission of the superfluous.

2. The art of omission

Elegance for me is "visible simplicity, carried by invisible depth". I discovered that a composition only needs to contain a few real finds to remain meaningful. Excess damages elegance.

3. Space and social context shape the dance

I developed an aesthetic-structural hypothesis:

- The branle indicates an outdoor space: robust rhythm, collective pulse, simplicity.
- The minuet indicates an interior space: refinement, differentiation, ornamentation.

This is not a historical reconstruction, but an attempt to understand from musical properties which social conditions have probably shaped the form.

4. Composition as knowledge production

The compositions that emerge from this process are the actual outcome of the research. The essay reflects, but the music carries the knowledge. In that sense, composing is a form of thinking for me.

Conclusion

Re:Form – Dancing Bells 2.0 shows how classical dance forms can function as contemporary artistic sources. Through analysis, performance, improvisation and composition, a deepened understanding of aesthetic values such as elegance, noblesse and light-footedness emerges.

In the spirit of Debussy's motto – "*Les œuvres d'art font les règles; les règles ne font pas les œuvres d'art.*" – I experience that form does not precede the work but arises from it. This research has taught me that new music is not created by applying existing rules, but by listening to what a form needs to come back to life.

My special thanks go to the musicologists Drs. Anton Molenaar, Drs. Leo Samama, Dr. Frans Brouwer and em. Prof. Dr. Joannes Thuy, who have read my work log with great accuracy and provided valuable critical comments.

