

LUC DE WINTER

TIENTO

FOR ORGAN, OPUS 23

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Luc De Winter: *Tiento opus 23.*

I remember that in the summer of 2005 I wanted to write a piece in which Schönberg's principle of "developing variation" functioned within a kind of early baroque imitative style. The result was a free-associating fantasia, in which imitations are continuously varied, and which takes place within the possibilities and limitations of the meantone temperament.

The piece has a subdued character and comes into its own on a beautifully singing prestant, although other registrations are also possible. Preferably play it on an instrument in meantone temperament. The use of the tremulant is certainly worth considering.

After the composition of Tiento it remained "in the drawer" for almost ten years until Katrien Mannaert asked me if I still had material that she could play on the Spanish organ in Gaverland near Melsele. The premiere of Tiento took place on that instrument on 12 September 2014. Since then it has been performed frequently.

Luc De Winter: *Tiento opus 23.*

Ik herinner me dat ik in de zomer van 2005 een stuk wilde schrijven waarin Schönbergs principe van de "ontwikkende variatie" functioneerde binnen een soort vroegbarokke imitatieve stijl. Het resultaat was een vrij associërende fantasia, waarbij imitaties steeds verder gevarieerd worden, en die zich afspeelt binnen de mogelijkheden en beperkingen van de middentoonstemming.

Het stuk heeft een ingetogen karakter en komt goed tot zijn recht op een mooi zingende prestant, alhoewel andere registraties ook mogelijk zijn. Speel het bij voorkeur op een instrument in middentoonstemming. Het gebruik van de tremulant is zeker te overwegen.

Na de compositie van Tiento bleef het bijna tien jaar "in de lade" liggen tot Katrien Mannaert me vroeg of ik nog materiaal had dat ze op het Spaanse orgel te Gaverland bij Melsele kon spelen. De première van Tiento vond plaats op dat instrument op 12 september 2014. Sindsdien werd het dikwijls uitgevoerd.

TIENTO

OPUS 23

FOR ORGAN

OPGEDRAGEN AAN KATRIEN MANNAERT

LUC DE WINTER

Organ

The first system of the score consists of five measures. The right hand (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand (bass clef) starts with a whole note G3, followed by quarter notes A3, B3, and C4. The music is in a 3/4 time signature and features a mix of half and quarter notes.

The second system contains measures 6 through 9. The right hand features a more active melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes and rests.

The third system covers measures 10 to 13. The right hand continues with a melodic line, and the left hand has a more complex accompaniment with sixteenth-note patterns.

The fourth system includes measures 14 to 17. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

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19

Musical score for measures 19-23. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 19 starts with a whole rest in the treble and a half note in the bass. Measures 20-22 feature a complex texture with sixteenth-note runs in the bass and various chords and rests in the treble. Measure 23 concludes with a quarter note in the treble and a half note in the bass.

24

Musical score for measures 24-28. The system consists of two staves. Measure 24 begins with a quarter note in the treble and a half note in the bass. Measures 25-27 show intricate sixteenth-note patterns in the bass and chords in the treble. Measure 28 ends with a quarter note in the treble and a half note in the bass.

29

Musical score for measures 29-32. The system consists of two staves. Measure 29 starts with a quarter note in the treble and a half note in the bass. Measures 30-31 feature sixteenth-note runs in the bass and chords in the treble. Measure 32 concludes with a quarter note in the treble and a half note in the bass.

33

Musical score for measures 33-37. The system consists of two staves. Measure 33 begins with a quarter note in the treble and a half note in the bass. Measures 34-36 show sixteenth-note patterns in the bass and chords in the treble. Measure 37 ends with a quarter note in the treble and a half note in the bass, marked with a piano (*p*) dynamic.

ANTWERP, JULY 2005

CA. 3'

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