

Variationen: “Mein junges Leben hat ein End”

Jan Pieterszon Sweelinck (1562–1621)

Jan Pieterszon Sweelinck war wie sein Vater, der ihn unterrichtete, Organist an der Oude Kerk zu Amsterdam. Da die reformierte Kirche die Orgel aus dem Gottesdienst verbannt hatte, war der Organist städtischer Angestellter, der zum Vergnügen eines zahlreichen Publikums spielte. Sweelinck hat für Orgel viele Variationen über geistliche und weltliche Lieder, außerdem Ricercari und andere choralfreien Orgelwerke geschrieben. Seine Variationskunst hat vor allem in Deutschland durch seine zahlreichen Schüler großen Einfluss auf die weitere musikalische Entwicklung ausgeübt.

Als Vorlage für diese Ausgabe stand mir leider keine primäre Quelle zur Verfügung. An Stelle von Takten habe ich Masuren gesetzt. Vorzeichen der jeweiligen Stimme gelten für die ganze Mensur; auf Erinnerungsvorzeichen habe ich bewusst verzichtet. Man beachte den dorischen Modus; Querstände sind von Sweelinck beabsichtigt und tragen zu dem Reiz dieses Stückes bei. Im Gegensatz zu seinen Vokalwerken sind Sweelincks Orgelwerke nicht streng stimmig: Stimmen trennen sich und vereinigen sich wieder. Der Notensatz vermag das nicht adäquat wiederzugeben: während im Notenbild Stimmen unvermittelt aufzutauchen und abzubrechen scheinen, fließen im Spiel alle Stimmen natürlich und harmonisch. Als Wiedergabeinstrument ist die Orgel am besten geeignet; da keine Variation getrennte Manuale voraussetzt, genügt ein kleines einmanualiges Instrument. Nur im letzten Satz braucht man für die Zeilenschlusstöne Pedal; zur Not lässt sich jedoch in Mensur 8 der Basston eine Oktave höher nehmen.

Jan Peterszon Sweelinck was—as his father from whom he got his musical education—organist of the Oude Kerk at Amsterdam. Since the reformed service did not permit the use of the organ, the organist was employed by the city to play for the enjoyment of the population, and it is reported that the Oude Kerk was regularly overcrowded when Sweelinck played. Sweelinck’s organ compositions comprise numerous variations over sacral and secular songs as well as choral-free music as ricercari. Many musicians, particularly from Northern Germany, came to Sweelinck to learn their profession or to improve their art. His compositions, as well as those of his disciples, had great influence on the art of composition.

For this composition I had no primary source and I used an edition from the beginning of the last century. I wrote only free measures where the bars are no barrier for the duration of a note. Accidentals are only valid in the same voice for the whole measure, and I avoided the use of cautionary accidentals. Remarkable is the plagal Dorian modus for a secular song. In contrast to Sweelinck’s vocal compositions, his organ pieces treat the voices quite freely: voices may separate and reunite. The variations get therefore the impression of being improvised, which they probably were when Sweelinck played them. The typeset of this feature is not adequate: while voices seem to emerge and disappear by looking at the notes, they flow quite naturally in the play. The best instrument for performance of this piece is the organ; a small instrument with only one manual suffices. Only in the last variation a pedal seems to be needed for the final bass notes of lines; however, the bass note in measure 8 may be played in the higher octava. In my opinion, this music has not lost its charm since its composition more than four centuries ago.

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The musical score consists of four staves of music, each with a treble clef and a bass clef. The first staff starts with a common time signature (C). The second staff begins with a common time signature (C) and transitions to a 2/4 time signature. The third staff starts with a common time signature (C). The fourth staff starts with a common time signature (C) and transitions to a 3/4 time signature. The music features various note values including eighth and sixteenth notes, and rests. The score includes several measures of music, with measure numbers 1, 6, 11, and 16 indicated above the staves.

2. Variatie

A musical score for two staves, labeled '2. Variatie'. The top staff uses a treble clef and common time (indicated by 'C'). The bottom staff uses a bass clef and common time. The score consists of five systems of music, numbered 1 through 17 above the staves. The music features various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'p' (piano) and 'f' (fortissimo). The key signature changes frequently, including sections with one sharp and one flat.

3. Variatie

The musical score consists of eight staves of music, numbered 1 through 18. The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music features various note values, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The key signature changes frequently, including sections with no sharps or flats, and sections with one sharp.

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18

4. Variatie

A musical score for Variation 4 of Sweelinck's Toccata. The score consists of two staves: treble and bass. The treble staff uses a common time signature, while the bass staff uses a basso continuo style with a constant eighth-note bass line. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Measure numbers 1, 4, 7, 11, 14, and 17 are indicated at the beginning of their respective measures. Measure 11 includes a fermata over the bass line. Measure 14 includes a grace note and measure 17 includes a melodic line starting with a grace note.

5. Variatie

A musical score for two staves, labeled '5. Variatie'. The top staff is in common time (C) and common key (C). It features a continuous series of sixteenth-note patterns and eighth-note chords. The bottom staff is also in common time (C) and common key (C), providing harmonic support with sustained notes and occasional eighth-note chords. The score consists of eight systems of music, numbered 1 through 8 at the beginning of each system.

6. Variatie

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 1 starts in C major. Measure 6 starts in G major. Measure 11 starts in A major. The music features complex rhythms, including sixteenth-note patterns and eighth-note chords. Measures 11 and 12 conclude with a double bar line and repeat signs, suggesting a return to a previous section or a repeat of the variation.