

Jan Pieterszoon Sweelinck

1562 - 1621

# 6 Echo Fantasien

## 6 Echo Fantasias

für Orgel  
for Organ  
pour Orgue

Urtext

Herausgegeben von / Edited by / Édité par  
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## Vorwort

Das Echo ist eine akustische Naturerscheinung, die in der Kunstmusik seit der 2. Hälfte des 16. Jahrhunderts häufig nachgeahmt wird. Nach Beispielen in italienischen Madrigalen (Sperindio Bertoldo, Lodovico Agostini, Orazio Vecchi) begegnen wir ihm 1581 im doppelchörigen *O la, o che bon eco* von Orlando di Lasso<sup>1)</sup> und 1595 in der Motette *Confitemini Domino* (mit dem Zusatz „in Ecco“) von Adriano Banchieri<sup>2)</sup>. Michael Praetorius erläuterte 1619: „Wann nemblich die Stimmen oder Chori sich selbstn oder aber per vices in art eines Echo, forte & Pian, starck und still respondiren.“<sup>3)</sup>

Jan Pieterszoon Sweelincks (1562–1621) 6 *Fantasia op de manier van een echo* bilden wohl die erste Sammlung von Orgelstücken, in der das Echo systematisch verwendet wird, obwohl es bei den zeitgenossen Banchieri, William Byrd und Peter Philips vereinzelt vorkommt. In der Folge finden sich bei Sweelincks Schüler Samuel Scheidt<sup>4)</sup> und in einem *Magnificat* des Nürnbergers Johann Erasm<sup>5)</sup> Mann<sup>6)</sup>. In norddeutschen Choralfantasien von Heinrich Scheidemann, Friedrich Tunder, Johann Adam Nicolaus Bruhns u.a. bilden Echo-Abschnitte geradezu ein konstitutives Element. Dieses Gestaltungsmittel immer wieder in Orgelkompositionen zu beobachten, ist bei Sweelinck legt die Echo-Fantasia eine dreiteilige Anlage zugrunde: 1. Hauptabschnitt, 2. *Toccata*<sup>6)</sup>. Er setzte das Echo in der Oberstimme in drei Gestalten (1. und 2. Stimme dynamisch gleichbleibend begleiten: auf gleicher Stufe, in Oktavversetzung, in zweifacher Weise. Das Echo in der Unterstimme ist in oktaversetzter oder in zweifacher Weise (Scheidt Nr. 6, T. 89–107 vorgeschrieben. In *Fantasia* Nr. 4, T. 137–147 sowie in *Fantasia* Nr. 5, T. 129–133, erscheint es möglich. Dass akkordische Wiederholungen in Oktavversetzung und in sequenzierter Weise (*Fantasia* Nr. 3 und Nr. 4) das Echo geben, erscheint ebenfalls möglich, ist jedoch vom Komponisten nicht bezeichnet. Akkordische Wiederholungen in enger Folge von Akkord zu Akkord – ist in der ersten von zwei Echofantasiaen (Scheidt Nr. 6) vorgeschrieben. Dort findet sich auch das verkürzte Echo.

Der Notentext wird nach der 2. Ausgabe (Scheidt, *Sammlung*, Amsterdam 1974, geboten. Die 6. *Fantasia* ist in der erweiterten Gesamtausgabe von Band I, Amsterdam 1943. Als Schlüssel sind auch die *Orgelbüchlein* aufgeführt. Die Verteilung auf die beiden Hände wurde an einigen Stellen verändert.

Rudolf Walter

<sup>1)</sup> *Libro de villanelle, moresche et altri canzoni*, Paris 1581

<sup>2)</sup> *Concerti Ecclesiastici a otto voci*, Venedig 1595

<sup>3)</sup> *Syntagma musicum*, Bd. III, Wolfenbüttel 1619, S. 194 ff.

<sup>4)</sup> *Tabulatura nova*, Bd. II, Hamburg 1624, *Echo ad manuale duplex*

<sup>5)</sup> *Harmonia organica*, Nürnberg 1645, *Magnificat octavi toni*, *Versus 4*

<sup>6)</sup> In der *Fantasia 2* zweiteilig (ohne *Toccaten-Schluss*)

## Preface

The echo is a natural acoustic phenomenon, which has been imitated in art music since the second half of the 16<sup>th</sup> century. After examples in Italian madrigals (Sperindio Bertoldo, Lodovico Agostini, Orazio Vecchi) we find it in 1581 in *O la, o che bon eco* for double choir by Orlando di Lasso<sup>1)</sup> and in the motet *Confitemini Domino* (marked "in Ecco") by Adriano Banchieri<sup>2)</sup>. Michael Praetorius explained in 1619: "When the voices or choirs imitate each other in turn in the character of an echo, alternately loud and soft."<sup>3)</sup>

Jan Pieterszoon Sweelinck's *6 Fantasien op de manier van een echo* is probably the first collection of organ pieces in which the echo device is used systematically, though it appears here and there in the work of his contemporaries, Banchieri, William Byrd and Peter Philips. Later it was used by his student Samuel Scheidt<sup>4)</sup> and in a *Magnificat* by Johann Erasmus Kindermann<sup>5)</sup>. In the 17<sup>th</sup> and 18<sup>th</sup> centuries sections play an important part in the north German choral fantasias of Heinrich Schütz, Johann Tunder, Dietrich Buxtehude, Nicolaus Bruhns and others. This element has been used again and again in organ music up to the present day.

Sweelinck based his echo fantasias on a three-part structure: *introduction – fantasia – toccata*<sup>6)</sup>. He uses the echo in the top part in three different ways: at the same dynamic level or lower and in *sequenz*, while the lower parts stay at the same dynamic level. The *introduction* part is prescribed an octave higher or lower or in *sequenz* in *Fantasia No. 1*, *Fantasia No. 2* and *Fantasia No. 4*, bars 137–147 and bars 161–174, and in *Fantasia No. 5*. In *Fantasia No. 3* the *introduction* is in *sequenz*. It is also possible that certain chord repetitions at pitch, an octave apart (e.g. in *Fantasia No. 3* and 4) are intended as echos, but they are not marked as such. The *introduction* of individual chords is required in the first of the echo fantasias by Scheidt, while in the other two examples where the echo is curtailed.

The text of this edition follows the revised edition of the complete edition, published in Amsterdam in 1974. Only F and G editions have been printed after the extended complete edition, volume I. Amsterdam. The differences between the musical material between the hands has been rationalized in some places.

Rudolf Walter

<sup>1)</sup> Libro de villanelle, moresche et altri canzoni, Paris 1581

<sup>2)</sup> Concerti Ecclesiastici a otto voci, Venedig 1595

<sup>3)</sup> Syntagma musicum, Vol. III, Wolfenbüttel 1619, p. 194 ff.

<sup>4)</sup> Tabulatura nova, Vol. II, Hamburg 1624, Echo ad manuale duplex

<sup>5)</sup> Harmonia organica, Nürnberg 1645, Magnificat octavi toni, Versus 4

<sup>6)</sup> excepting *Fantasia No. 2* which has a two-part structure without a *tocatta* ending

# 6 Echo-Fantasien

6 Echo Fantasias

Herausgegeben von / Edited by  
Rudolf Walter

Jan Pieterszoon Sweelinck  
1562–1621

## 1. Fantasia

The image displays a preview of the musical score for '1. Fantasia' by Jan Pieterszoon Sweelinck. The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The score is divided into measures, with measure numbers 6, 11, 16, and 21 indicated at the beginning of their respective lines. The music consists of a series of notes and rests, with some measures containing complex rhythmic patterns. A large, diagonal watermark reading 'PREVIEW Low Resolution' is superimposed over the entire page, indicating that this is a low-resolution preview of the full score.

26

Musical notation for measures 26-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a mix of eighth and sixteenth notes in the right hand, and a steady eighth-note accompaniment in the left hand. Measure 26 starts with a treble clef and a key signature of one sharp (F#).

31

Musical notation for measures 31-34. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand has a melodic line with some rests, while the left hand continues with a rhythmic accompaniment. Measure 31 starts with a treble clef and a key signature of one sharp (F#).

35

Musical notation for measures 35-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand features a more complex melodic line with sixteenth-note runs. The left hand has a bass line with some longer note values. Measure 35 starts with a treble clef and a key signature of one sharp (F#).

39

Musical notation for measures 39-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Measure 39 starts with a treble clef and a key signature of one sharp (F#).

Musical notation for measures 43-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Measure 43 starts with a treble clef and a key signature of one sharp (F#).

Musical notation for measures 47-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Measure 47 starts with a treble clef and a key signature of one sharp (F#).

54

Musical notation for measures 54-58. The system consists of two staves, treble and bass clef. The music features eighth and sixteenth notes with various rests and accidentals.

59

Musical notation for measures 59-63. The system consists of two staves, treble and bass clef. The music features eighth and sixteenth notes with various rests and accidentals.

64

Musical notation for measures 64-68. The system consists of two staves, treble and bass clef. The music features eighth and sixteenth notes with various rests and accidentals.

69

Musical notation for measures 69-73. The system consists of two staves, treble and bass clef. The music features eighth and sixteenth notes with various rests and accidentals.

73

Musical notation for measures 73-77. The system consists of two staves, treble and bass clef. The music features eighth and sixteenth notes with various rests and accidentals.

Musical notation for measures 77-81. The system consists of two staves, treble and bass clef. The music features eighth and sixteenth notes with various rests and accidentals.

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82

Musical score for measures 82-86. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

87

Musical score for measures 87-91. Includes dynamic markings *f* and *p*. The right hand continues the melodic development, and the left hand features a more active bass line.

92

Musical score for measures 92-96. Includes dynamic markings *p* and *f*. The right hand has a steady eighth-note pattern, and the left hand has a more complex accompaniment.

97

Musical score for measures 97-101. Includes dynamic markings *p* and *f*. The right hand continues with eighth-note patterns, and the left hand features a more active bass line.

Musical score for measures 102-106. Includes dynamic markings *p* and *f*. The right hand continues with eighth-note patterns, and the left hand features a more active bass line.

103

Musical score for measures 103-107. Includes dynamic markings *p* and *f*. The right hand continues with eighth-note patterns, and the left hand features a more active bass line.