

JOHAN BEEFTINK

3 Fuga's
voor orgel

3 Fugues
for organ

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Johan Beeftink (*1941): 3 Fuga's
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VOORWOORD

Deze orgeluitgave bevat drie fuga's in verschillende stijlen. De eerste is een dubbelfuga in C-groot, *Fuga a due soggetti*, met twee thema's geschreven in Bach-stijl, hoogtepunt van de polyfonie en contrapunt in de barok. De eerste en tweede inzet van thema 1, dux en comes geheten, beginnen zoals alle inzetten met een dalend secundemotief. Vanaf de comes in de dominant wordt het thema voorzien van een vaste tegenmelodie, contrasubject, met grotere intervallen. Iets verderop in maat 32 zien we het beginmotief in de tegenbeweging. Het 1ste thema besluit in maat 45. In de opmaat daarvoor begint in de paralleltoonsoort a-klein het tweede thema in achstzen met een gevarieerd contrasubject. Er volgt een tussenspel vanaf maat 57 dat uitloopt vanaf de opmaat van maat 77 in een samenspel van thema 1 en 2 en het contrasubject. Hetzelfde gebeurt in maat 85 en in maat 91 in de hoofdtoonsoort, waarna de slotcadens komt in maat 99-100.

In de tweede fuga, *Fugue à cinq* in F-groot, gaan we naar de Franse barok omstreeks 1700, met François Couperin en Nicolas de Grigny als voorbeeld. In een vijfstemmige fuga worden de manuaalpartijen op twee klavieren gespeeld met verschillende registraties, het pedaal is de vijfde stem. Na vijf thema-inzetten in de expositie verschijnt vanaf maat 13 het fuga-thema in tegenbeweging om in maat 26 in de dominant C-groot af te sluiten. Nu komt de fuga in canonvorm, stretto, terug in F-groot en gaat naar de subdominant Bes-groot in maat 37 om in maat 41 in de tonica af te sluiten.

Prélude et Fugue in g-klein bevat de derde fuga en is geschreven in de frans-romantische stijl à la César Franck, tweede helft 19^e eeuw. De fuga is het middendeel van een driedelige vorm ABA, waarbij de fuga een intermezzo is tussen de beide preludedelen A en A. Het eerste A-deel is ook driedelig, het eerste gedeelte gaat naar de dominant D-groot in maat 9, het tweede maakt een uitweiding en het derde deel brengt vanaf maat 18 een herhaling van het begin en eindigt op de dominant. De fuga begint in maat 27. Er klinkt tweemaal de combinatie dux en comes en daarna komt in maat 42 de herhaling van het deel A met een coda vanaf maat 62.

COMPONIST

Johan Beeftink, geboren te Groningen in 1941, studeerde na het behalen van zijn gymnasiumdiploma aan het Conservatorium te Groningen orgel bij Wim van Beek en theorie der muziek bij dr. John Daniskas. Na zijn solo-examen orgel studeerde hij improvisatie bij Cor Kee in Haarlem en daarna bij Piet Kee in Amsterdam. Tot 2004 was hij verbonden aan het Gronings Conservatorium als docent hoofdvak orgel en docent theoretische vakken. Hij was tot 2016 organist van het Groninger Studentenpastoraat in de Martinikerk te Groningen en was tevens tot 2001 organist van de Lutherse kerk aldaar. Johan Beeftink gaf vele concerten in binnen- en buitenland, verzorgde radiorecitals en is nog steeds actief als componist, voornamelijk van orgelwerken.

PREFACE

This edition for organ contains three fugues in different styles. The first is a double fugue in C major, *Fuga a due soggetti*, with two themes in the style of Johann Sebastian Bach, the pinnacle of polyphony and counterpoint in the Baroque era. The first and second entrance of theme 1, the so called dux and comes, start with a descending second. Along with the comes the countersubject is introduced, consisting of larger intervals. From bar 32 onwards we hear the first motive in its inversion. The first theme is concluded in bar 45. Here, the second theme is introduced with the pickup, or anacrusis, in the previous bar. This theme with continuous quavers starts in the parallel key of A minor with a varied countersubject. After an interlude, beginning at bar 57, both themes are combined in the pickup of bar 77. This also occurs in bar 85 and bar 91, now returned to the tonic key. In bars 99-100 we arrive at the final cadence.

In the second fugue, *Fugue à cinq* in F major, we venture to the French Baroque around the year 1700, with François Couperin and Nicolas de Grigny as inspiration. In a fugue of 5 voices the manual parts are to be played on two manuals with different registrations, with the fifth voice to be played on the pedals. After an exposition with 5 entries of the theme, the inverted theme appears in bar 13 and develops towards the dominant key of C major in bar 26. Now the fugue returns to F major through entries in close succession, stretto, and moves to the subdominant key of B-flat major in bar 37. In bar 41 the fugue finds its conclusion in the tonic key.

Prélude et Fugue in G minor contains the third fugue and is written in the late 19th century french-romantic style of César Franck. The actual fugue is the middle part of a ABA structure, in which the fugue serves as an intermezzo. The first A section is three-part as well: the first part moves towards the dominant key of D major, the second part elaborates on this and the third part, at bar 18, repeats the beginning and ends in the dominant key. The fugue starts in bar 27. Twice we hear the combination dux and comes and then, in bar 42, section A is reprised with a closing coda from bar 62 onwards.

COMPOSER

Johan Beeftink was born in Groningen in 1941. On leaving school, he began studying at the conservatory in his home town, where his teachers were Wim van Beek (organ) and Dr. John Daniskas (music theory). After graduating, he undertook improvisation studies with Cor Kee and Piet Kee, in Haarlem and Amsterdam respectively. Prior to 2004, John Beeftink taught organ and theoretical subjects at the Groningen Conservatory. He was organist of the student congregation based at the Martinikerk in Groningen until 2016, and also organist of the Lutheran Church in the same city. Johan Beeftink gives concerts both within the Netherlands and elsewhere, is frequently heard on the radio, and is also active as a composer, primarily of organ works.

Fuga a due soggetti

Johan Beeftink

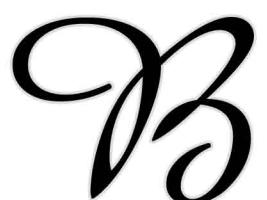
Musical score page 1. Treble and bass staves in common time (C). The treble staff has a single note followed by a rest, then a series of eighth notes. The bass staff has a rest throughout.

Musical score page 2, starting at measure 6. Treble and bass staves. The treble staff shows a rhythmic pattern of eighth and sixteenth notes. The bass staff has rests.

Musical score page 3, starting at measure 11. Treble and bass staves. The treble staff features a continuous eighth-note pattern. The bass staff has a steady eighth-note pulse.

Musical score page 4, starting at measure 16. Treble and bass staves. The treble staff has a mix of eighth and sixteenth notes. The bass staff has a steady eighth-note pulse.

Musical score page 5, starting at measure 20. Treble and bass staves. The treble staff has a steady eighth-note pulse. The bass staff has a rhythmic pattern of eighth and sixteenth notes.



24

Musical score page 24. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The top staff has a continuous eighth-note pattern. The bottom staff has a continuous sixteenth-note pattern.

29

Musical score page 29. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The top staff features eighth-note patterns with grace notes. The bottom staff has a continuous sixteenth-note pattern.

33

Musical score page 33. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The top staff has eighth-note patterns with grace notes. The bottom staff has a continuous sixteenth-note pattern.

38

Musical score page 38. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The top staff has eighth-note patterns with grace notes. The bottom staff has a continuous sixteenth-note pattern.

43

Musical score page 43. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The top staff has eighth-note patterns with grace notes. The bottom staff has a continuous sixteenth-note pattern.

47

Musical score page 47. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The top staff has eighth-note patterns with grace notes. The bottom staff has a continuous sixteenth-note pattern.

B

51

55

60

65

69

74

B

78

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns and rests. Measure 78 ends with a half note on the bass staff.

83

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns and rests. Measure 83 ends with a half note on the bass staff.

87

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns and rests. Measure 87 ends with a half note on the bass staff.

91

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns and rests. Measure 91 ends with a half note on the bass staff.

96

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns and rests. Measure 96 ends with a half note on the bass staff.

B

Fugue à 5

Johan Beeftink

cornet

cromorne

pédale de flûtes

12

17



22

27

32

37

B

PRÉLUDE et FUGUE

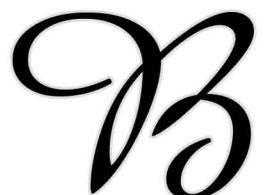
INDICATION DES JEUX
 {
R. Fonds de 8 pieds et Hautbois.
P. Fonds de 8 pieds.
G.O. Fonds de 4 et 8 pieds.
PED. Fonds de 8 et 16 pieds.
Claviers accouplés.

JOHAN BEEFTINK

Moderato

MANUALE

PEDALE



13

Musical score page 13. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music features various note heads, stems, and beams. Measure 13 starts with a half note on the second line of the treble staff followed by a eighth note on the first line, a sixteenth note on the second line, and a eighth note on the first line. The bass staff has a eighth note on the fourth line, a quarter note on the third line, a eighth note on the second line, and a sixteenth note on the first line.

Musical score page 17. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music features various note heads, stems, and beams. Measure 17 starts with a eighth note on the second line of the treble staff followed by a eighth note on the first line, a sixteenth note on the second line, and a eighth note on the first line. The bass staff has a eighth note on the fourth line, a eighth note on the third line, a eighth note on the second line, and a eighth note on the first line.

Musical score page 21. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music features various note heads, stems, and beams. Measure 21 starts with a eighth note on the second line of the treble staff followed by a eighth note on the first line, a eighth note on the second line, and a eighth note on the first line. The bass staff has a eighth note on the fourth line, a eighth note on the third line, a eighth note on the second line, and a eighth note on the first line.

Musical score page 25. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one flat. The music features various note heads, stems, and beams. Measure 25 starts with a eighth note on the second line of the treble staff followed by a eighth note on the first line, a eighth note on the second line, and a eighth note on the first line. The bass staff has a eighth note on the fourth line, a eighth note on the third line, a eighth note on the second line, and a eighth note on the first line.

B

29

34

a Tempo

39

43

B

48

Treble clef, Key signature of one flat, Measure 48.

Bass clef, Key signature of one flat, Measure 48.

52

Treble clef, Key signature of one flat, Measure 52.

Bass clef, Key signature of one flat, Measure 52.

57

Treble clef, Key signature of one flat, Measure 57.

Bass clef, Key signature of one flat, Measure 57.

62

RECIT

Treble clef, Key signature of one flat, Measure 62.

Bass clef, Key signature of one flat, Measure 62.

