FIRST ORGAN SONATA

THE SOUNDS OF THE

PIPE ORGAN

I: The Divisions and the Tone Colors 3

II: The Overtones, Stop Pitches, and Expression 13

III: The Tonal Design and the Styles of Organ Music 28

Richard Hudson

PREFACE

This sonata illustrates the various sounds of the pipe organ. When the piece is performed for organ alone, the features to be heard could be explained in program notes. When the organist or some other person adds spoken narration, on the other hand, he or she could provide the explanations by expanding, if necessary, the lengths of the rests between sections.

The opening movement ("The Divisions and the Tone Colors") contains a fanfare at the beginning, middle, and end. Following the opening fanfare, the divisions are heard, first by alternating quickly between two manuals, and then by alternating between the manuals and the pedal. Following the middle fanfare, a melody incorporates the four basic tone colors of the pipes: first the Diapasons or Principals, then in succession the Flutes, Strings, and Reeds.

A recurring ritornello divides the second movement ("The Overtones, Stop Pitches, and Expression") into three parts. The first part presents the overtone series based on two different notes and contrasts those sounding octaves, fifths, and thirds. In the second part, different stop pitches are heard, both separately and in combination. First the octave-sounding pitches are heard: 8´, 4´, and 2´ in the manuals, 16´, 8´, and 4´ in the pedal. The Mutation pitches then appear, with the $2^2/_3$´ and the $1^3/_5$´, and then combinations leading to a Sesquialtera and Cornet. The breaks in the Mixture are heard in an extended scale through four octaves; then the pitches of the Principal chorus are added in both manual and pedal. The third part, finally, demonstrates some methods of expression: the tremolo, the Céleste, the Swell Box, and various ways of connecting notes, including legato, staccato, and detached touch.

The introduction to the Sonata-allegro form of the third movement ("The Tonal Design and the Styles of Organ Music") presents chordal homophony on the Principals. In the Exposition, the opening theme demonstrates rhythmically activated homophony with Flutes on a single manual. The second theme appears with a Mutation stop on the Swell manual, accompanied by softer voices on the Great. The closing theme also presents a melody and accompaniment, but this time with both on a single manual. The Development Section begins with a fugal passage and concludes with a trio. In the Recapitulation, the first theme occurs in the pedal against a toccata figure in the manuals, and the second theme is played with a warm, full registration by both hands on the Swell. The sonata then concludes with an exuberant recapitulation of the closing theme, which, like the other themes in this movement, was derived from melodies in the opening movement.

The registrations refer in the most general way to the broad families of stops and to a two-manual instrument. In the case of a particular organ, however, more than two manuals could be involved, and stops could be used different from those named. Trills begin on the beat and with the main pitch, which is indicated by the preceding grace note. Some flexibility of tempo is already indicated. More may be employed, if desired, to achieve a warm and lively performance.

Sonata I for Organ

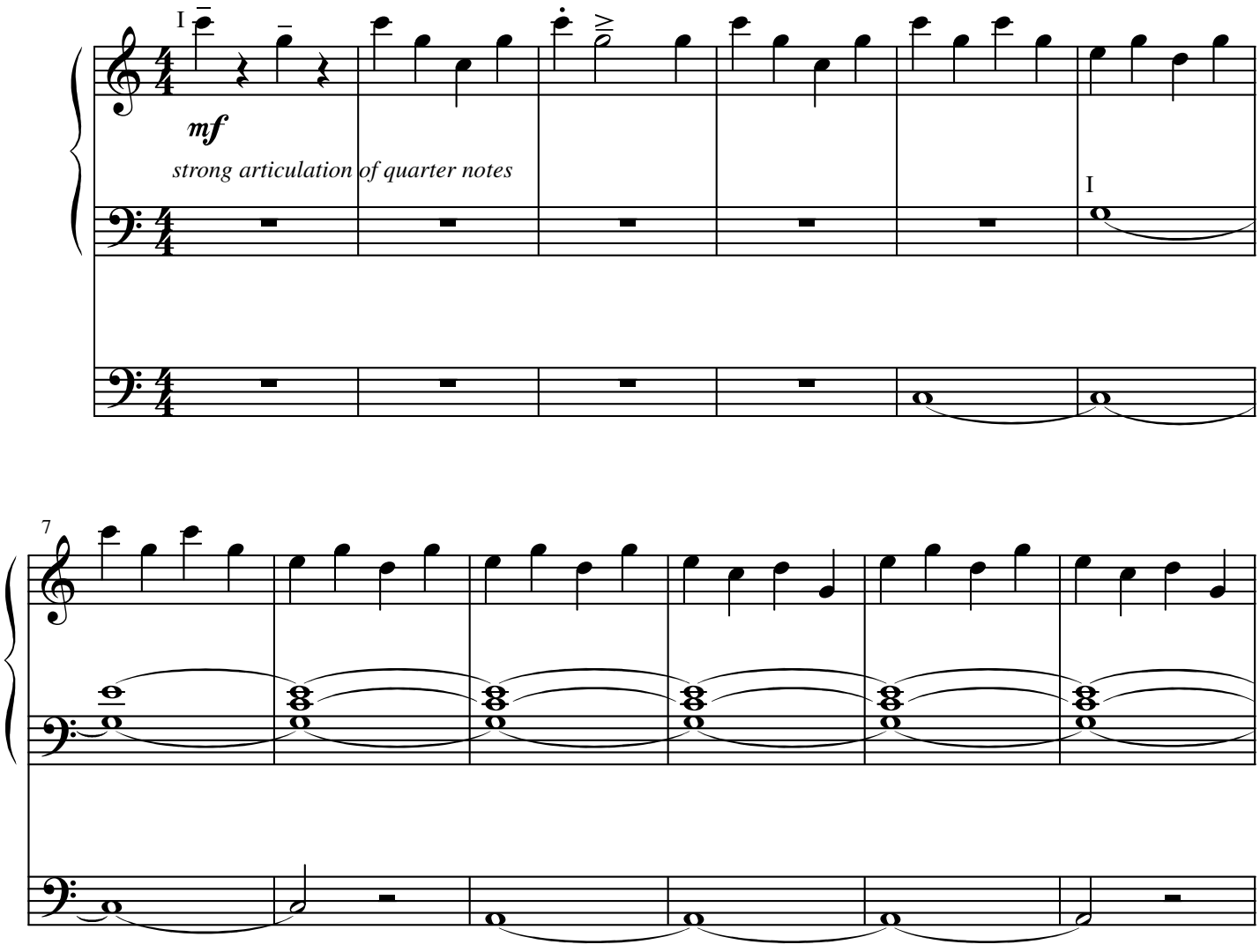
THE SOUNDS OF THE PIPE ORGAN

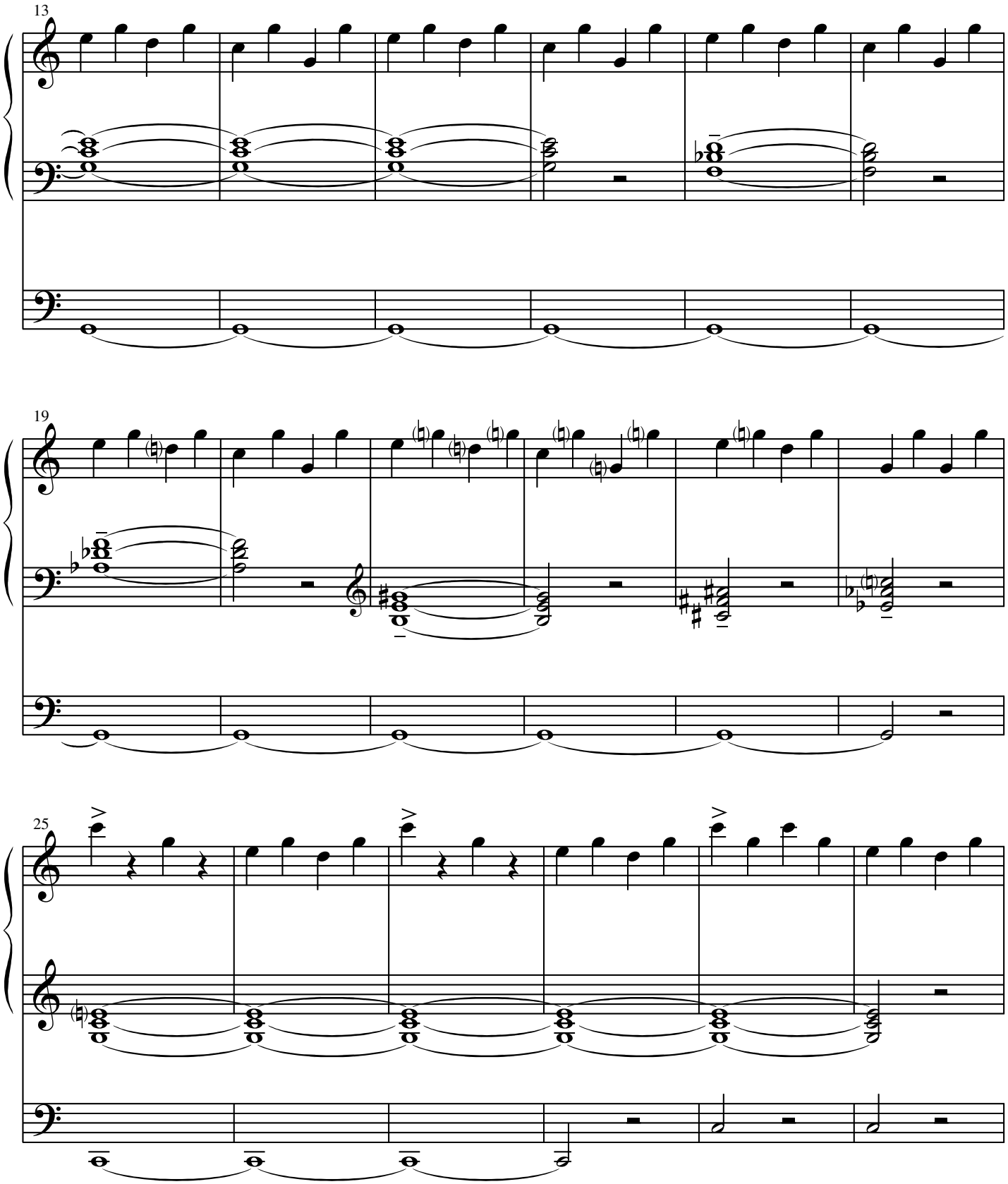
I. THE DIVISIONS AND THE TONE COLORS

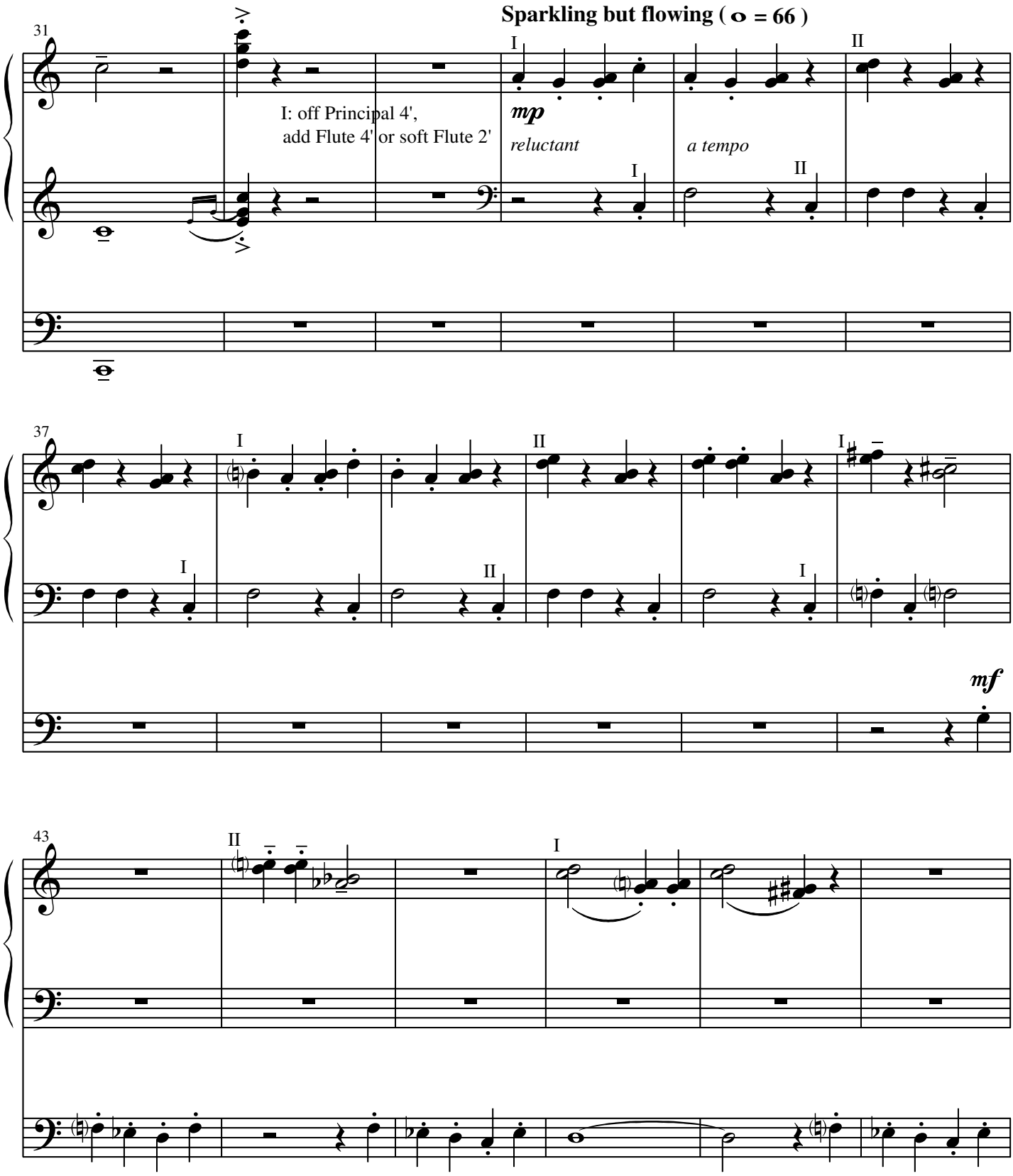
I: Gedackt 8', Principal 4'
II: Flutes 8' and 4'
Ped.: Flutes 16' and 8', Principal 4'

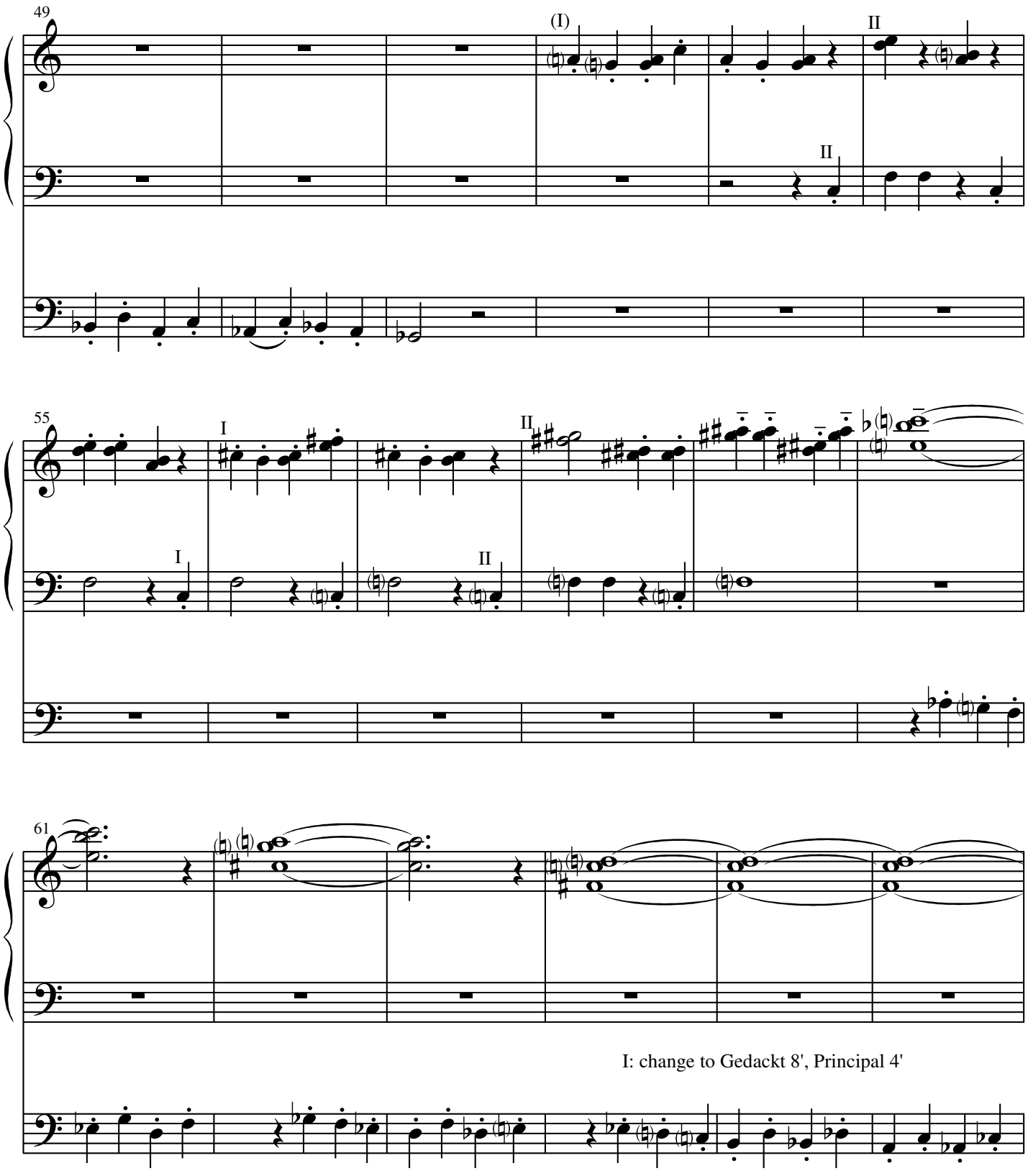
Richard Hudson

Grand, like a fanfare (𝅝 = 76)

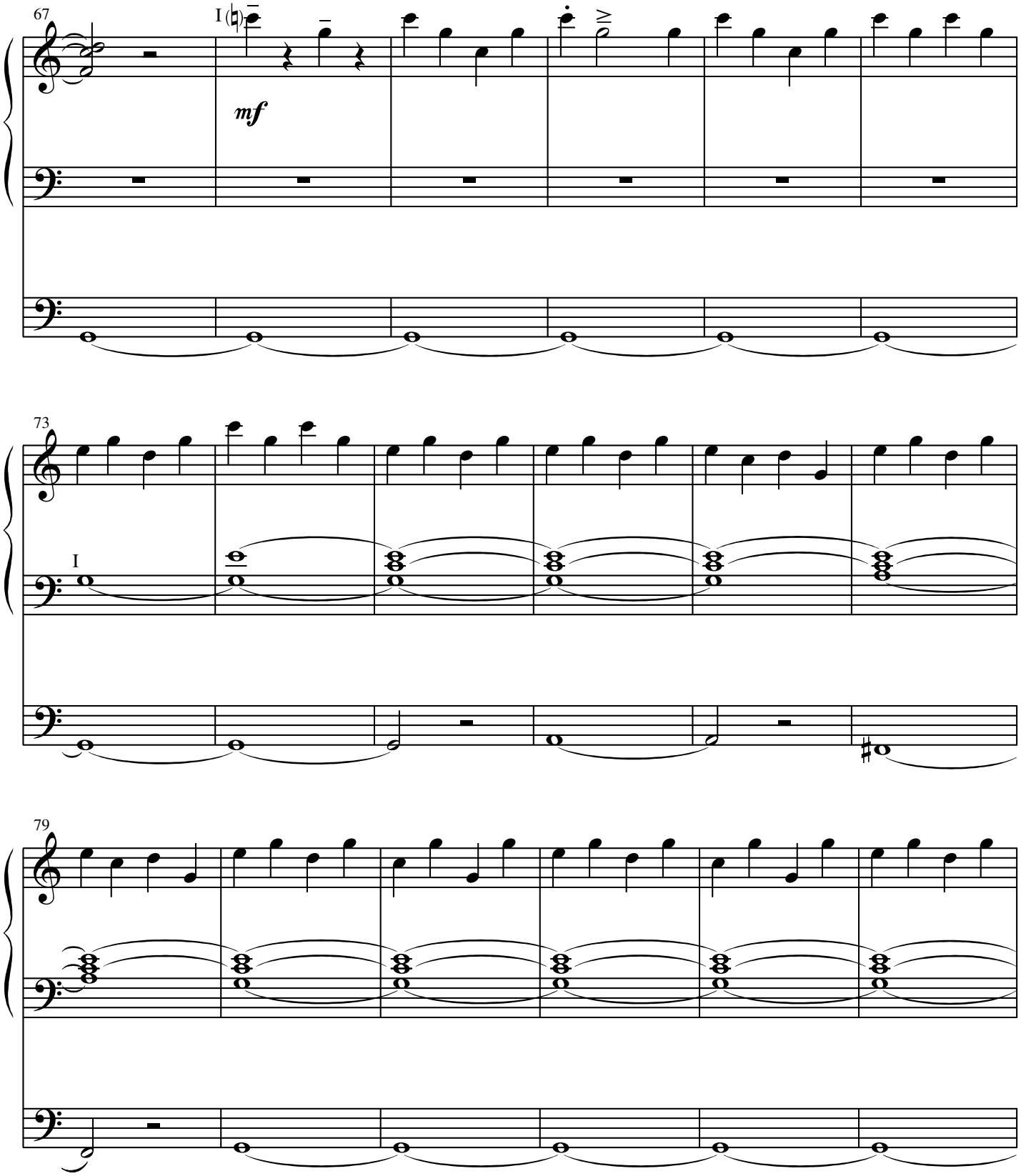


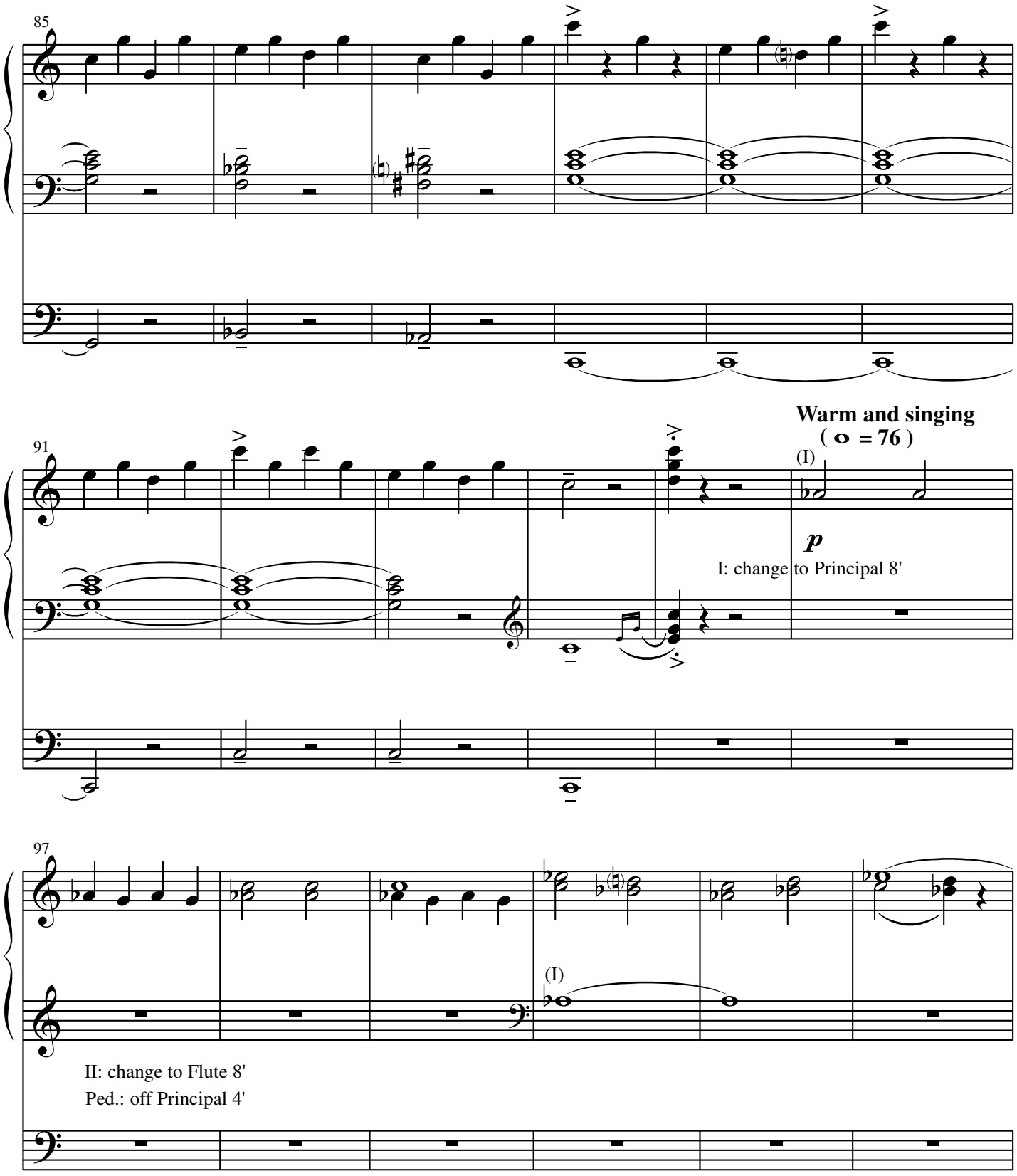

13
19
25

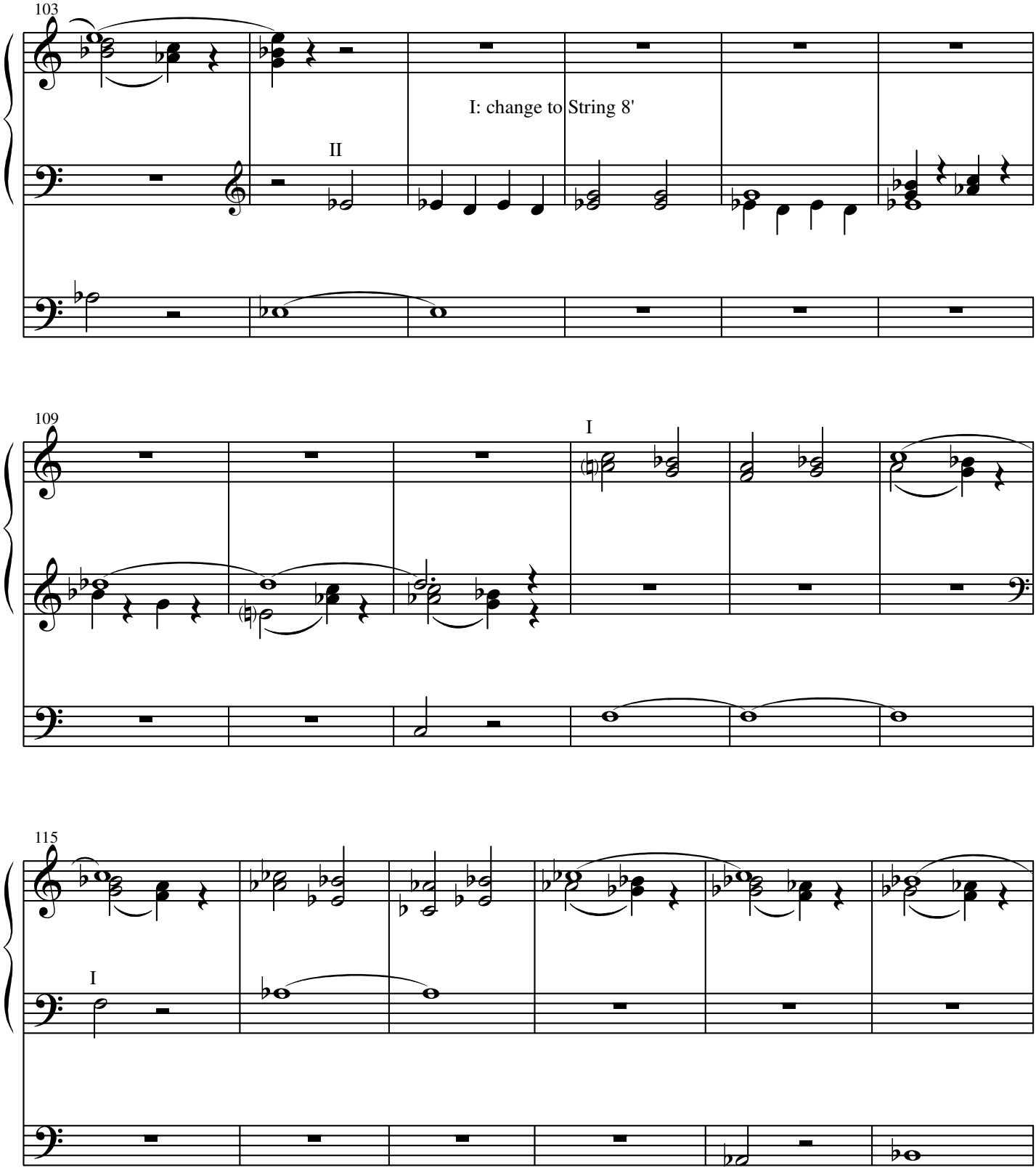

Sparkling but flowing (𝅝 = 66)
31
I
II
I: off Principal 4',
add Flute 4' or soft Flute 2'
mp
reluctant
a tempo
I
II
37
I
II
I
I
II
I
mf
43
II
I

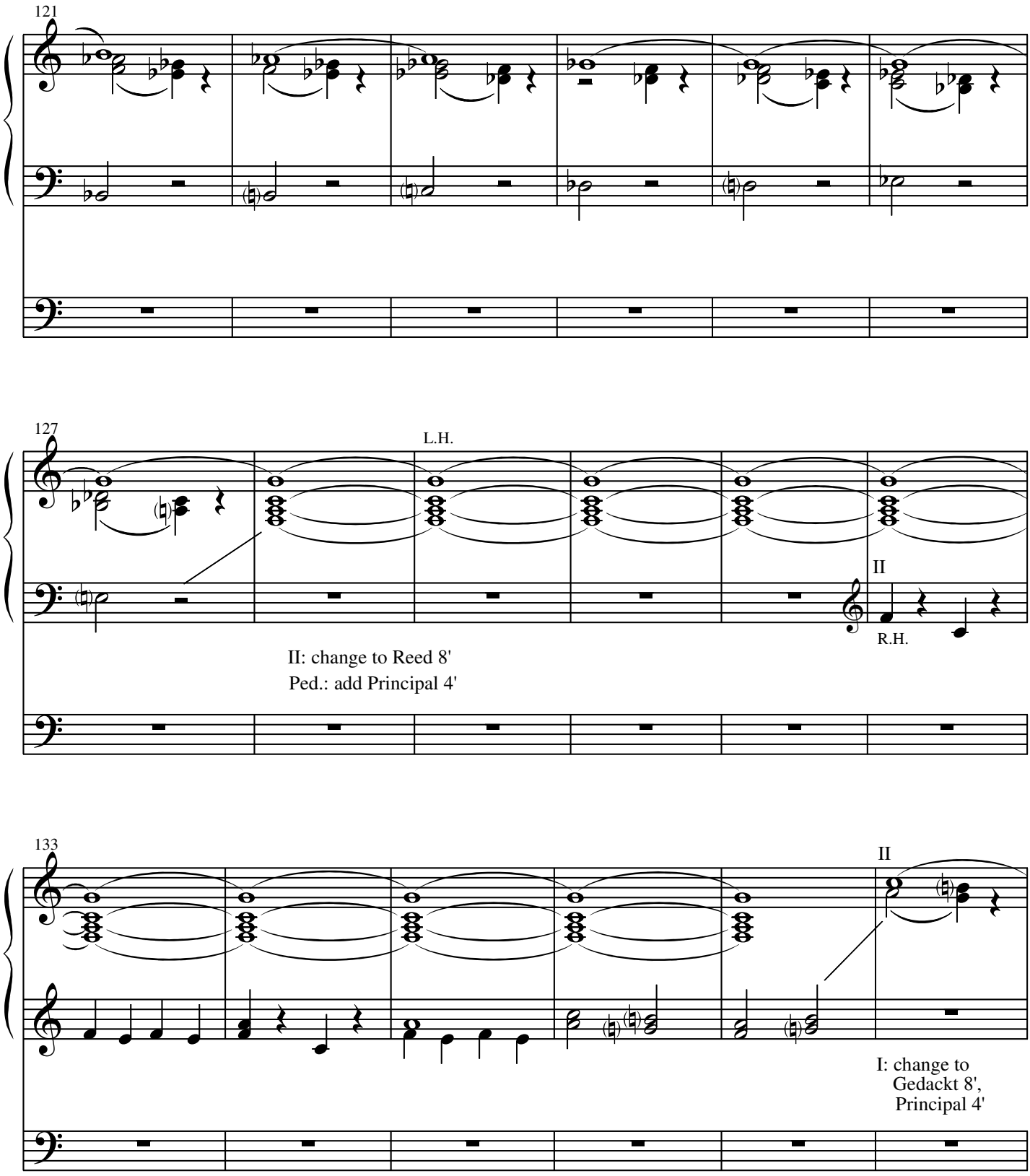

49
(I)
II
II
55
I
II
I
II
61
I: change to Gedackt 8', Principal 4'

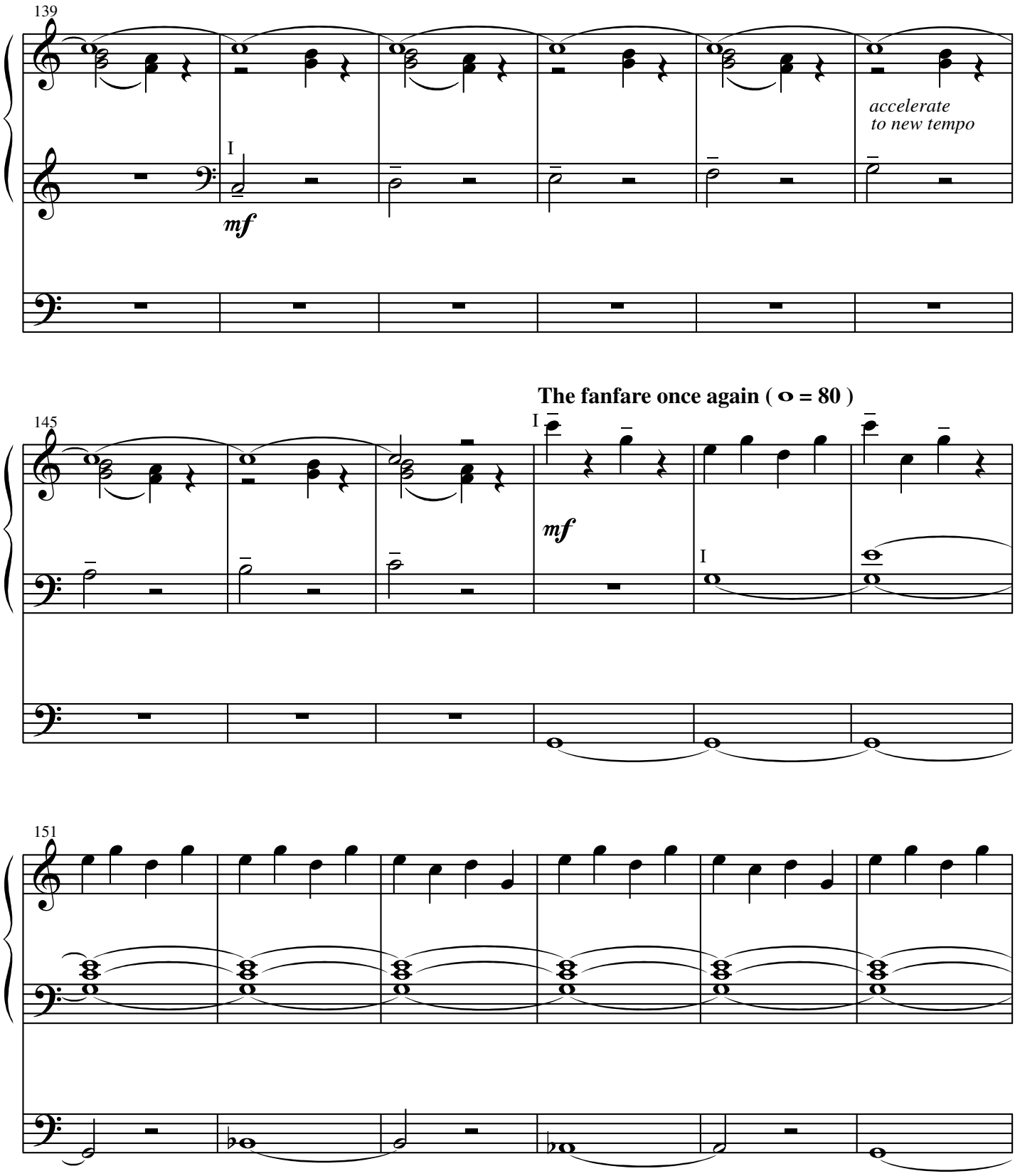
The fanfare again (𝅝 = 76)

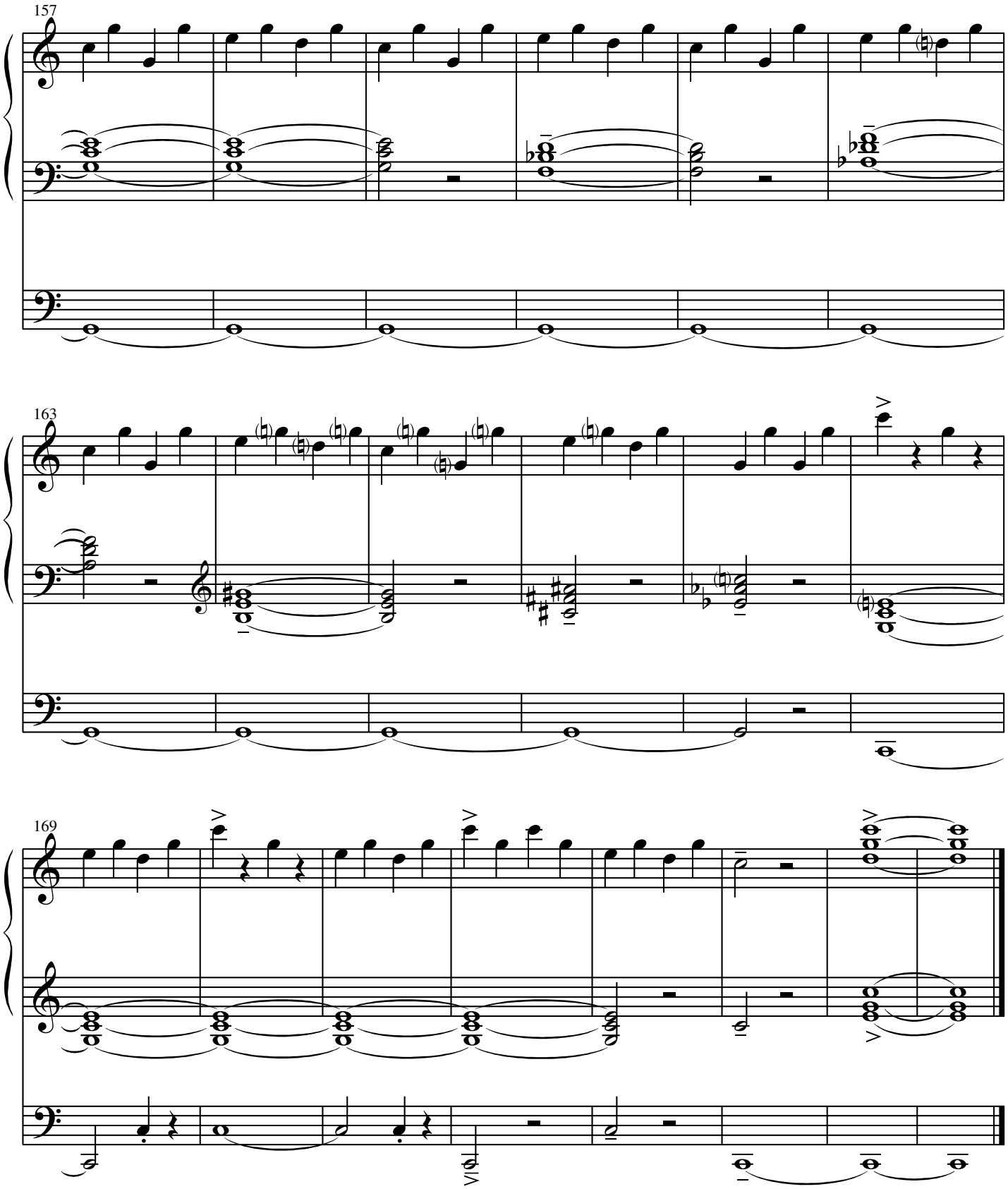



85
91
Warm and singing
(𝅝 = 76)
(I)
p
I: change to Principal 8'
97
(I)
II: change to Flute 8'
Ped.: off Principal 4'


103
I: change to String 8'
II
109
I
115
I


121
127
L.H.
II
R.H.
II: change to Reed 8'
Ped.: add Principal 4'
133
II
I: change to
Gedackt 8',
Principal 4'


139
I
mf
accelerate
to new tempo
The fanfare once again (𝅝 = 80)
145
I
mf
I
151

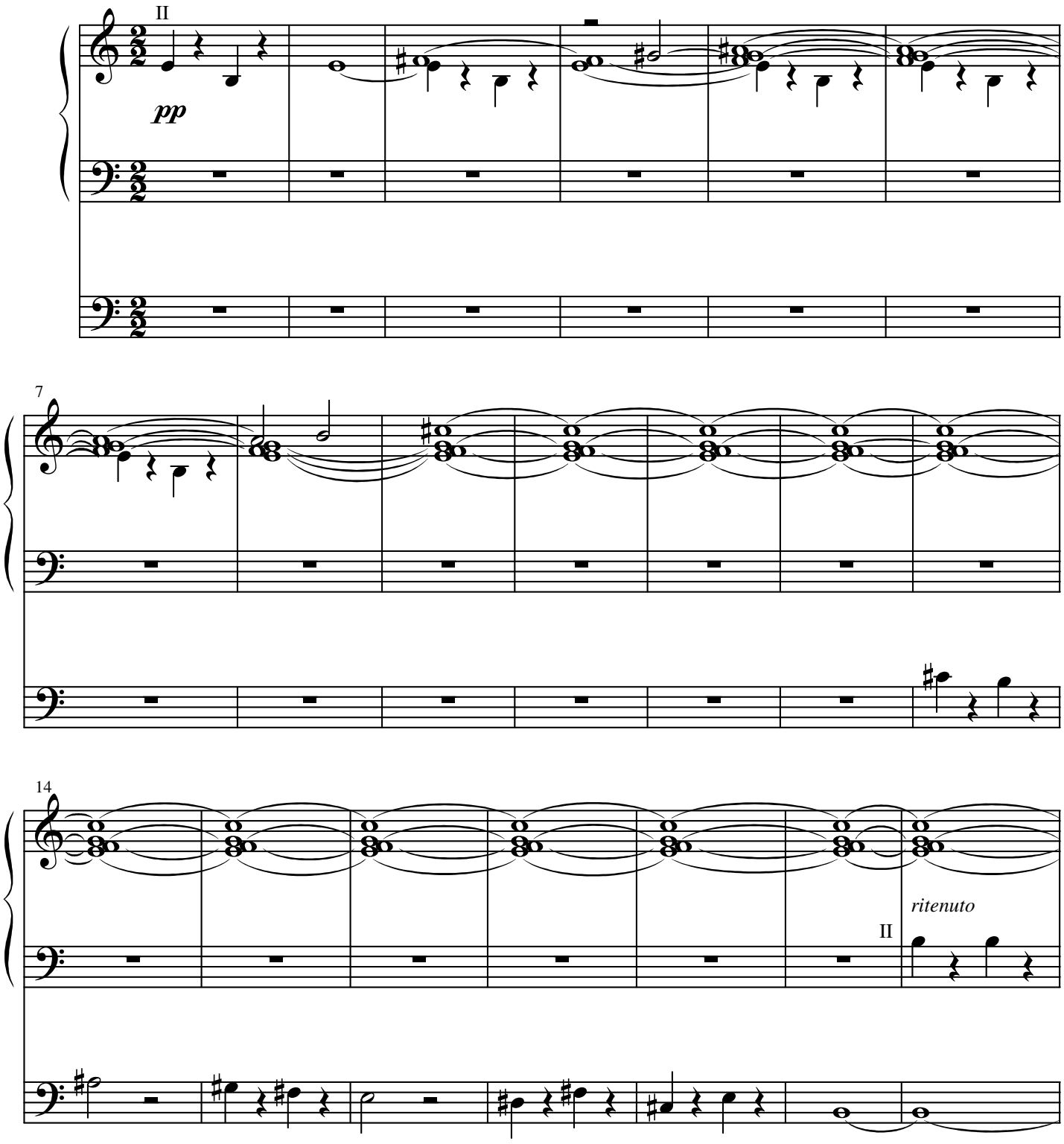

157
163
169

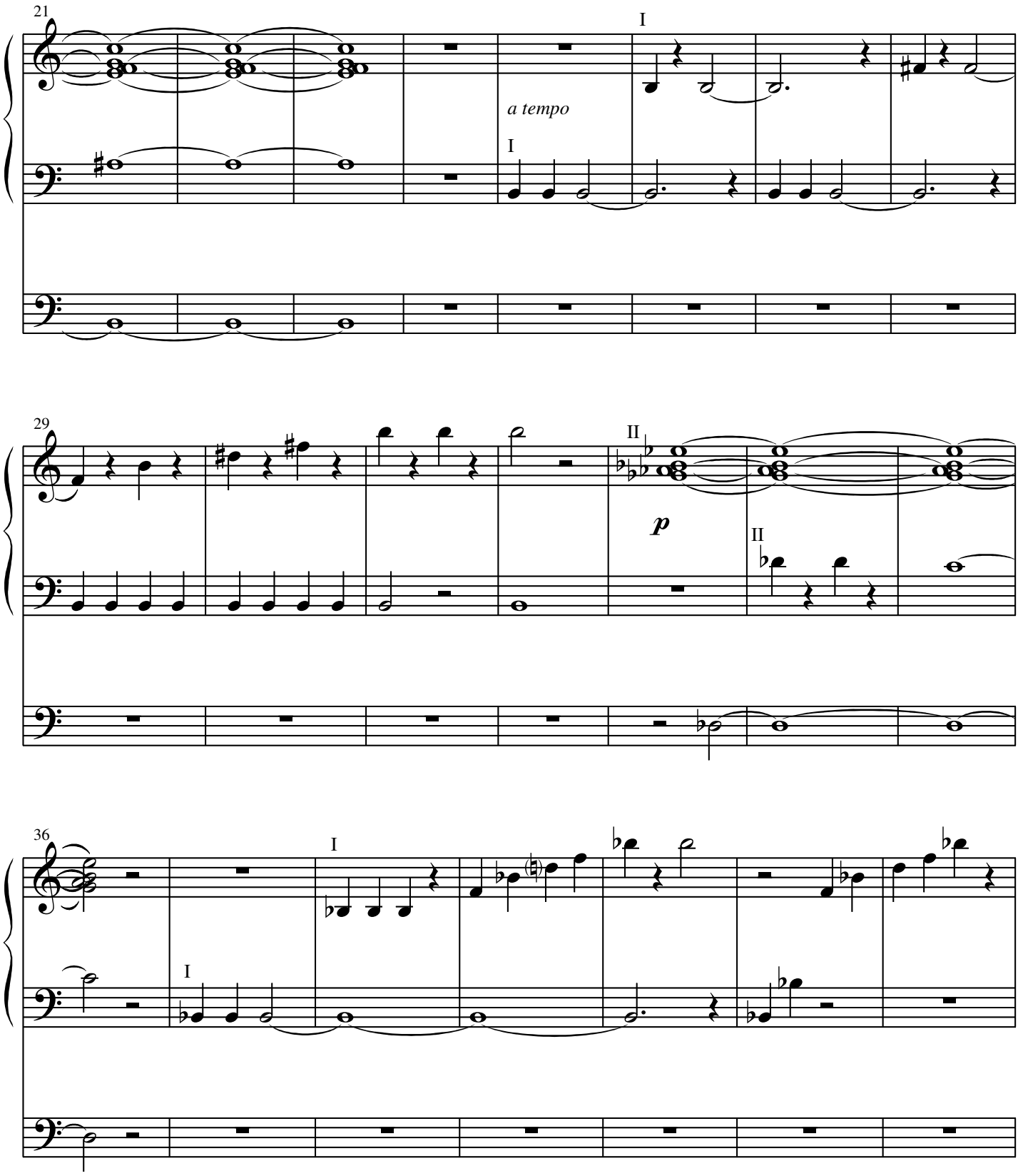
II. THE OVERTONES, STOP PITCHES, AND EXPRESSION

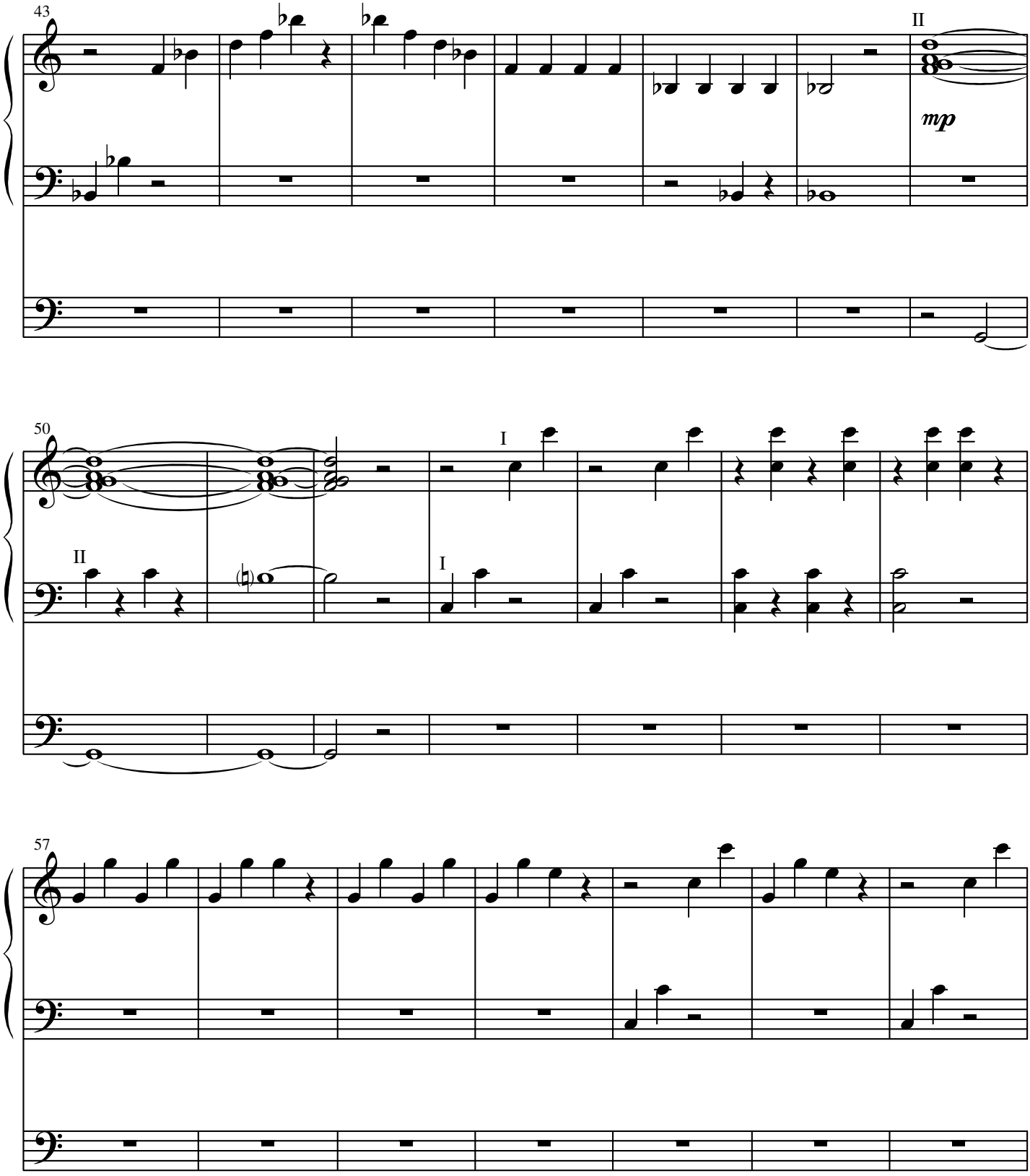
I: Gedackt 8'
II(Sw.): String 8'
Ped.: Flutes 16' and 8'

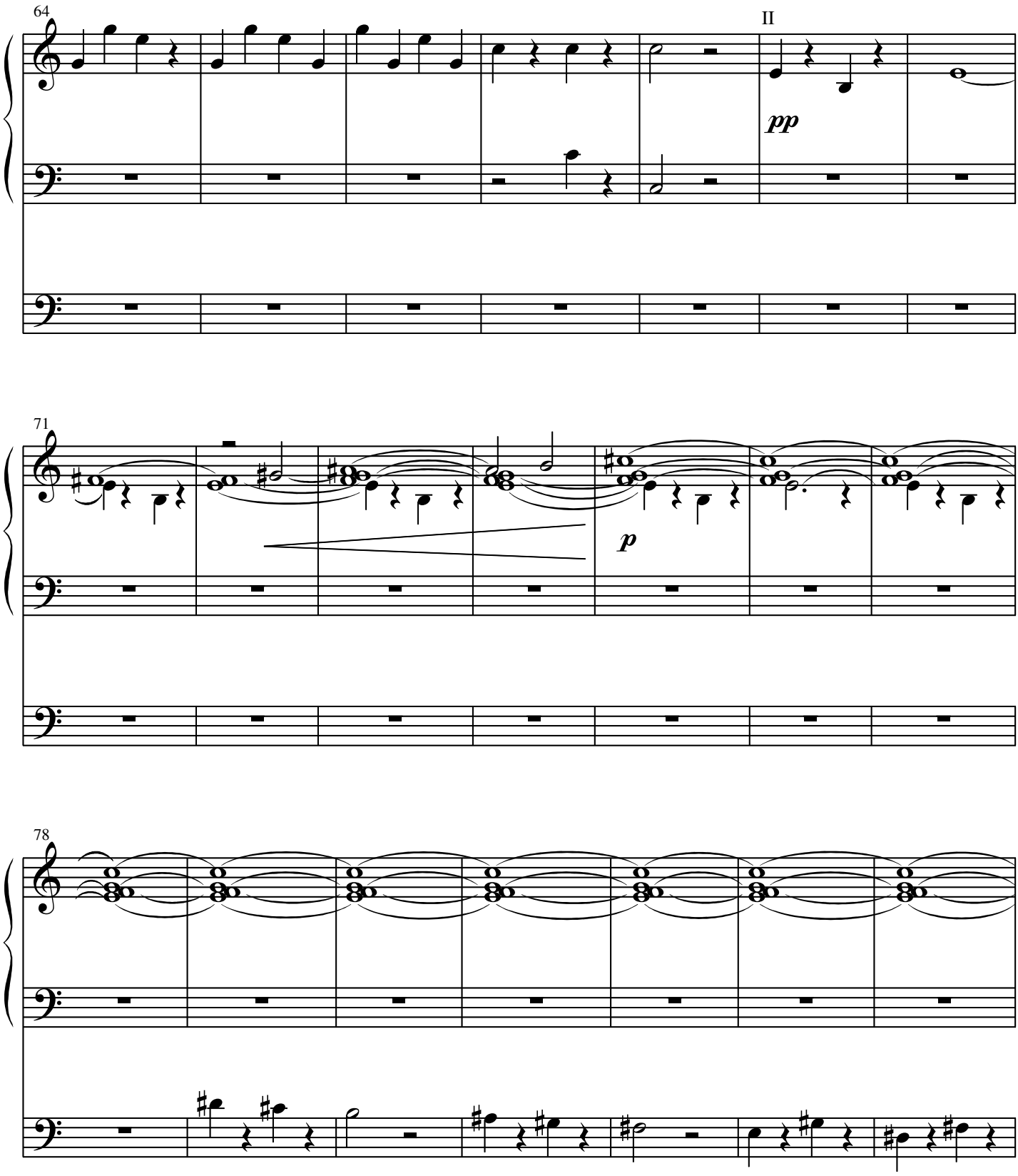
Richard Hudson

Peaceful and somewhat mysterious (𝅗𝅥 = 100)

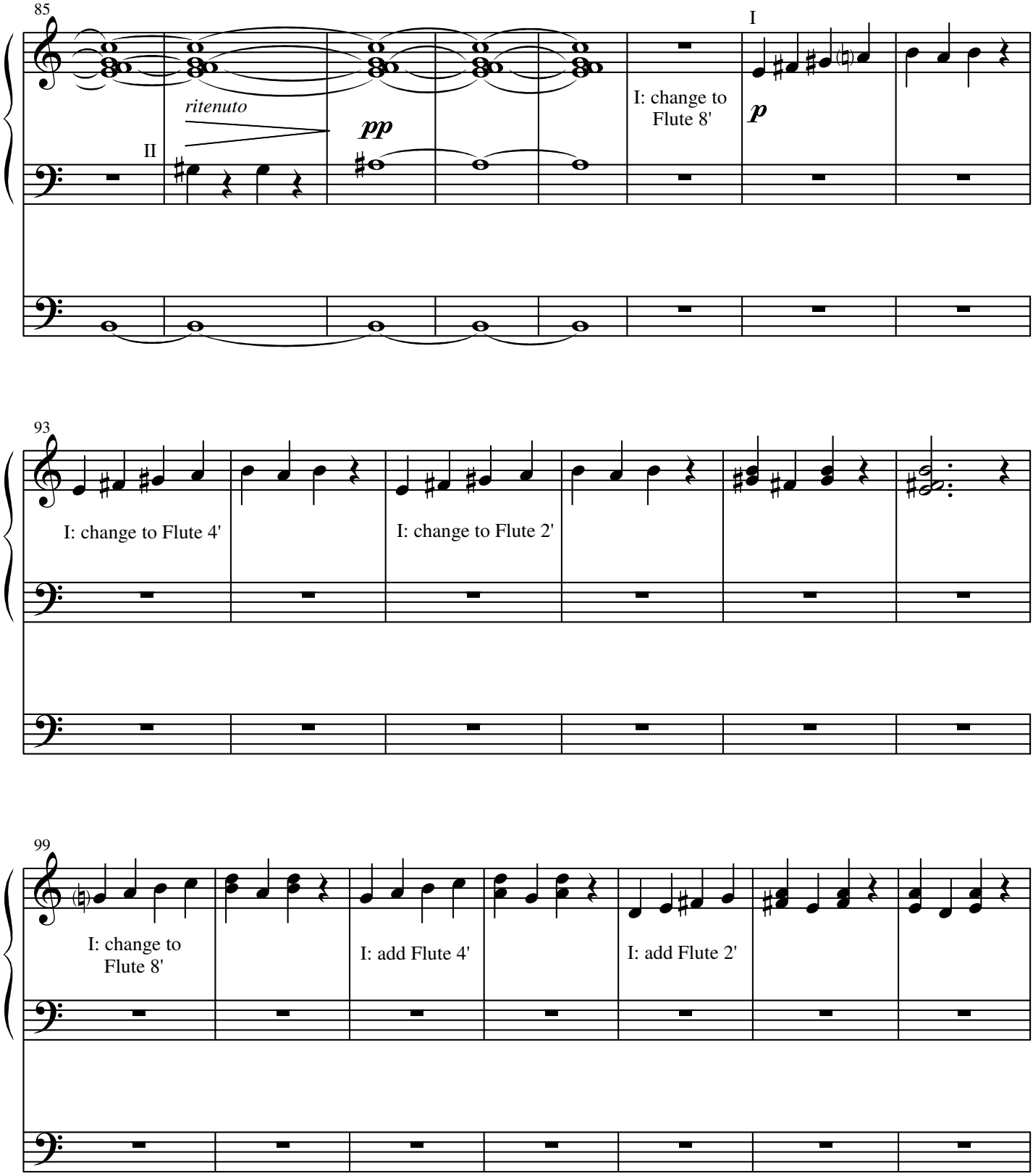


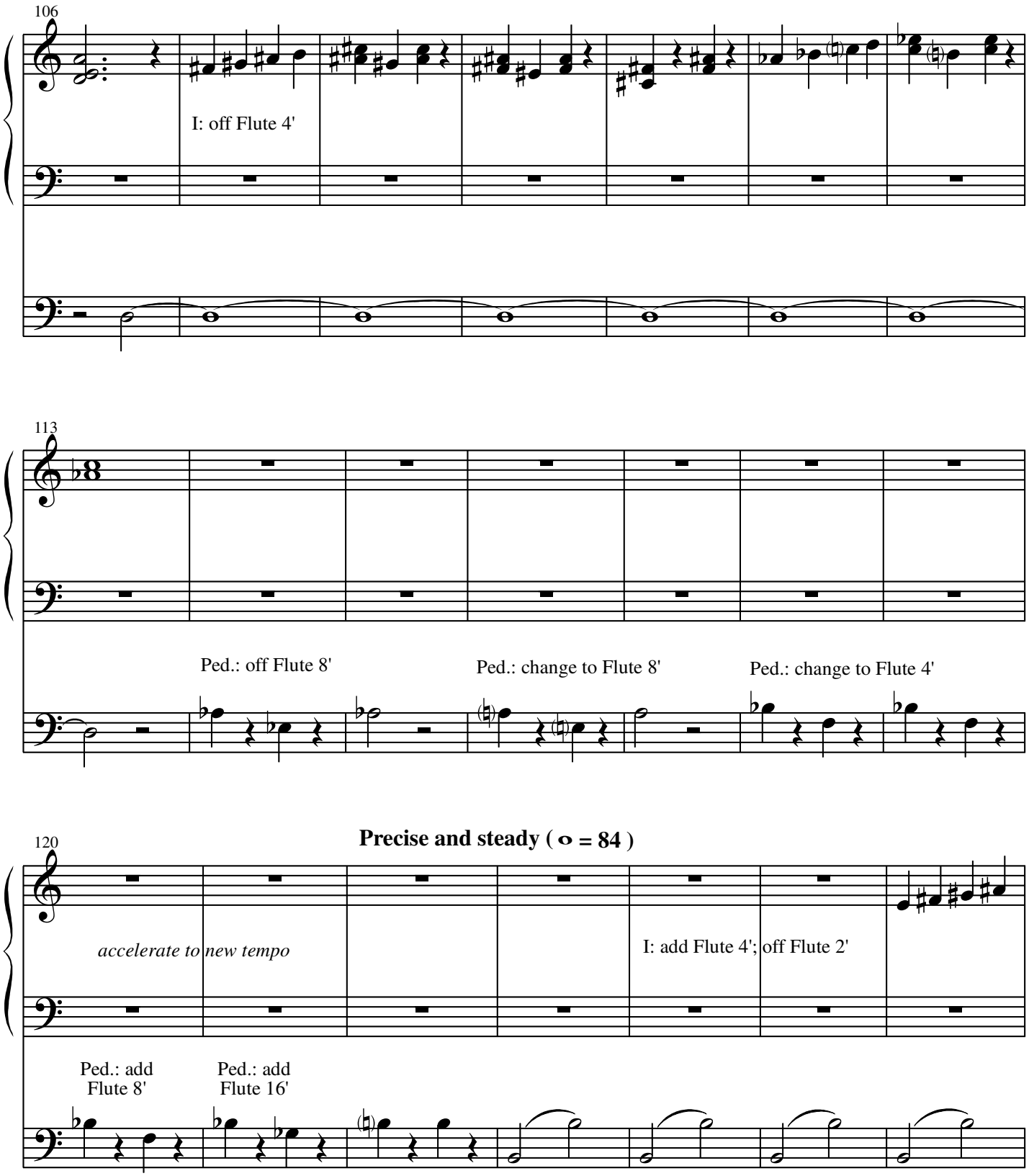

21
I
a tempo
I
29
II
p
II
36
I
I

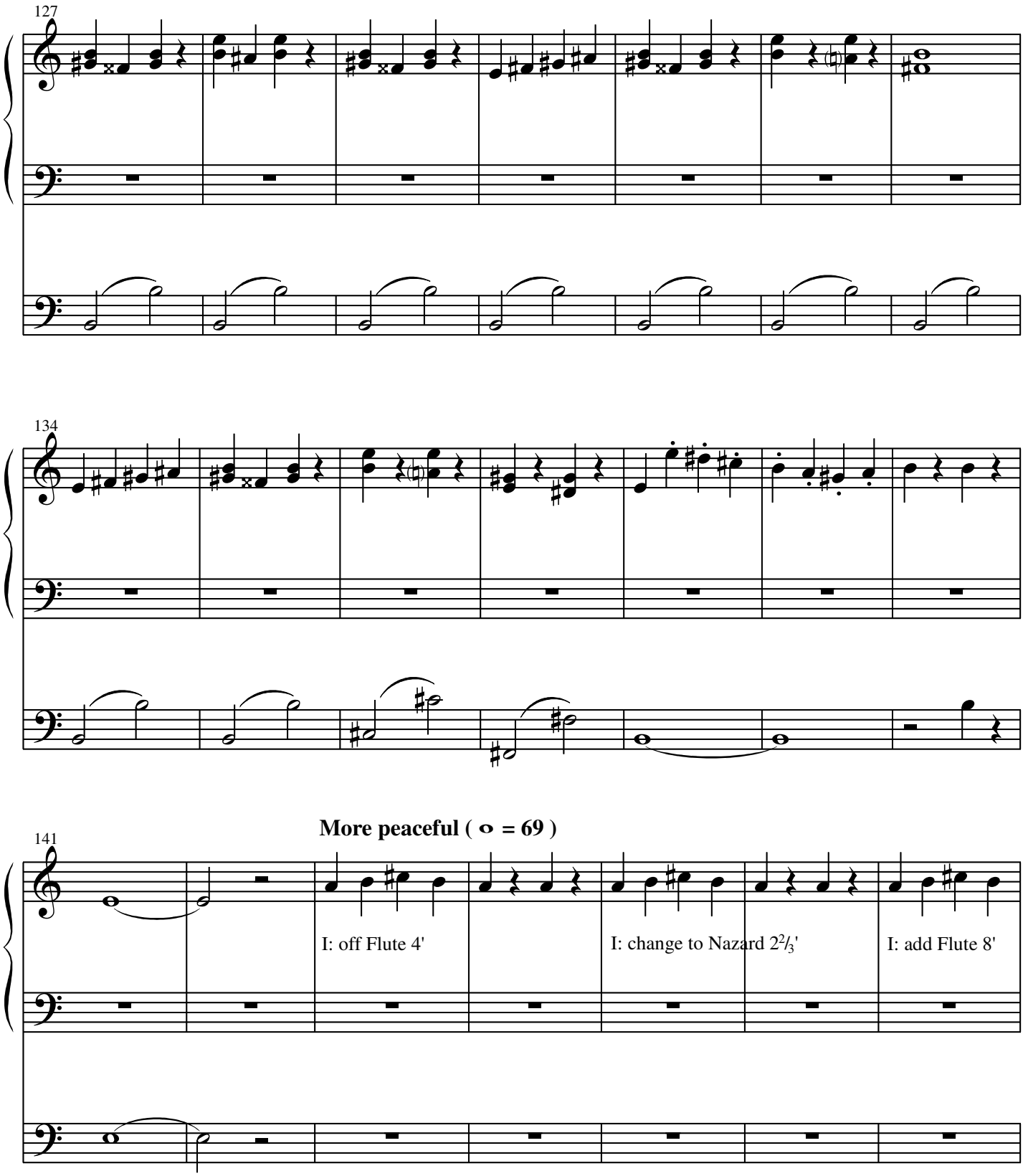

43
II
mp
50
I
II
I
57

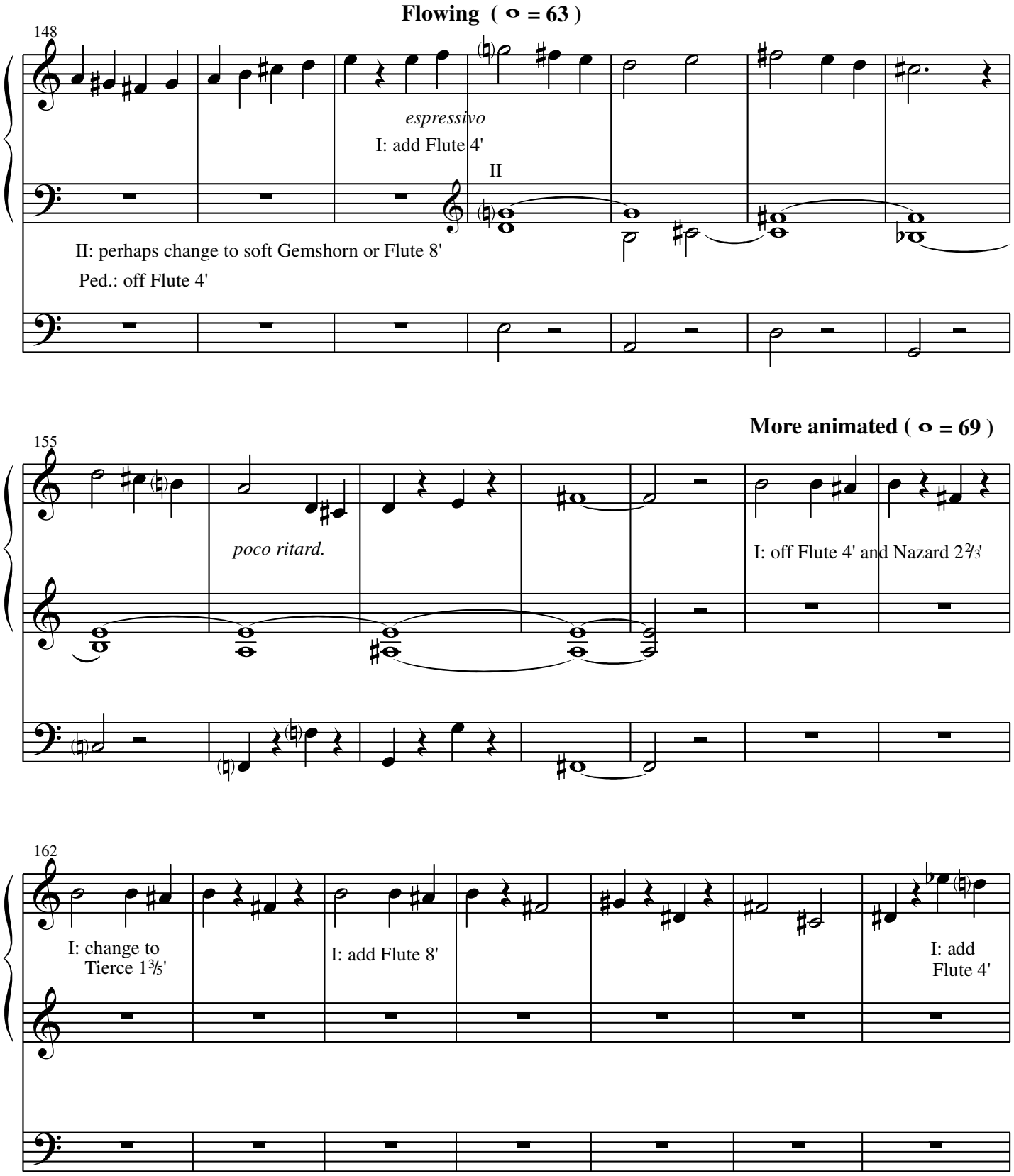

64
II
pp
71
p
78

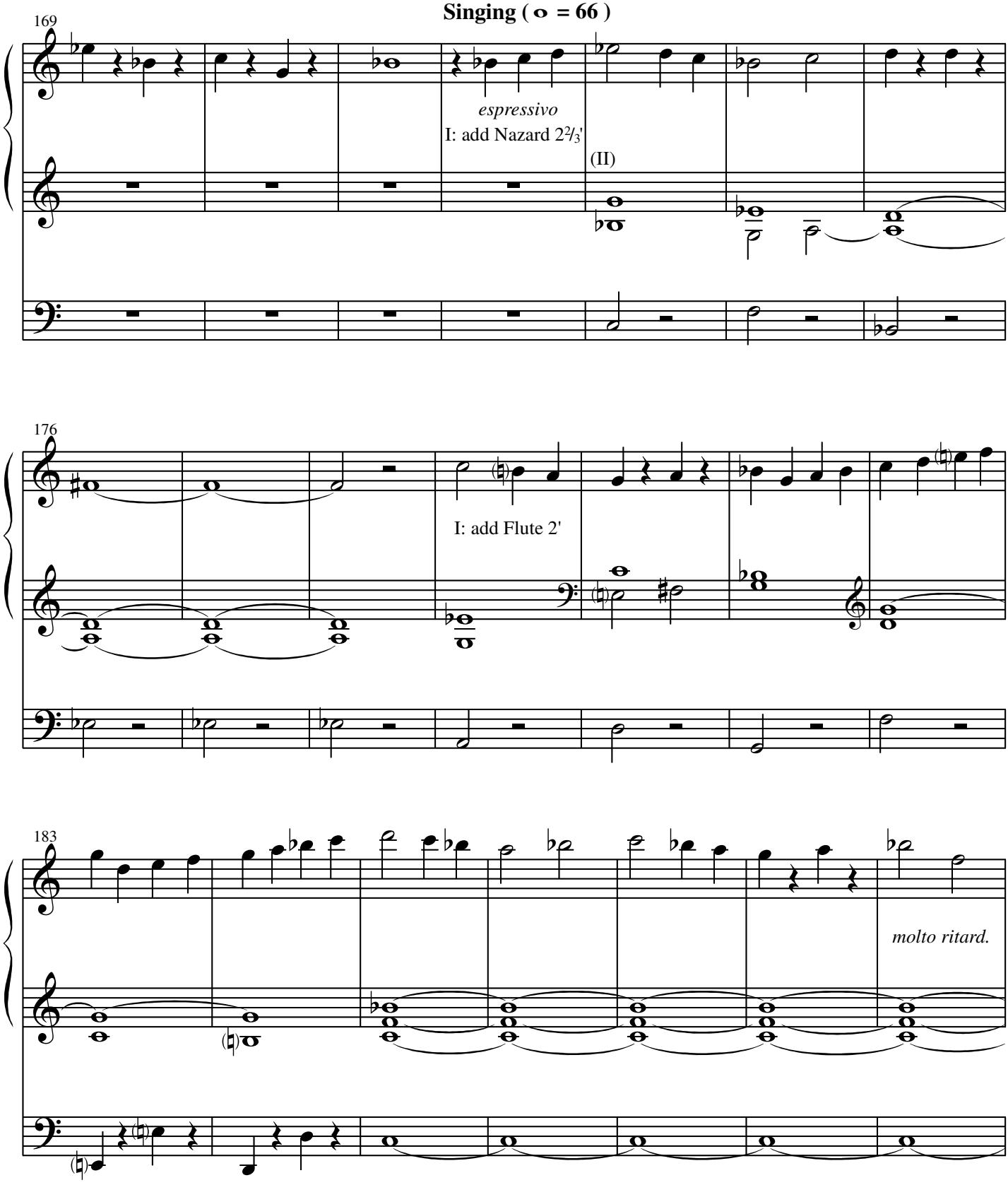
Slightly more animated
(𝅗𝅥 = 69)

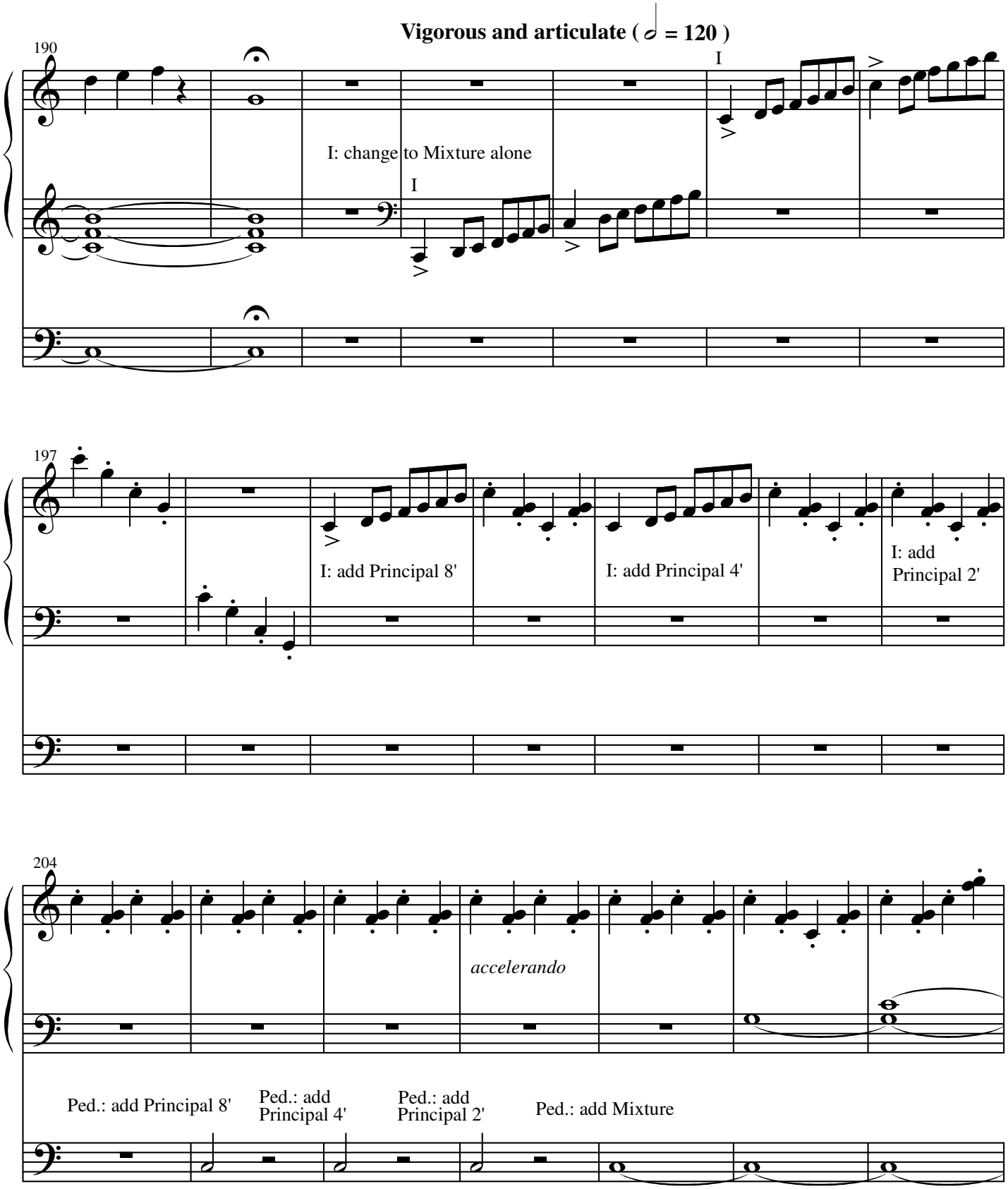


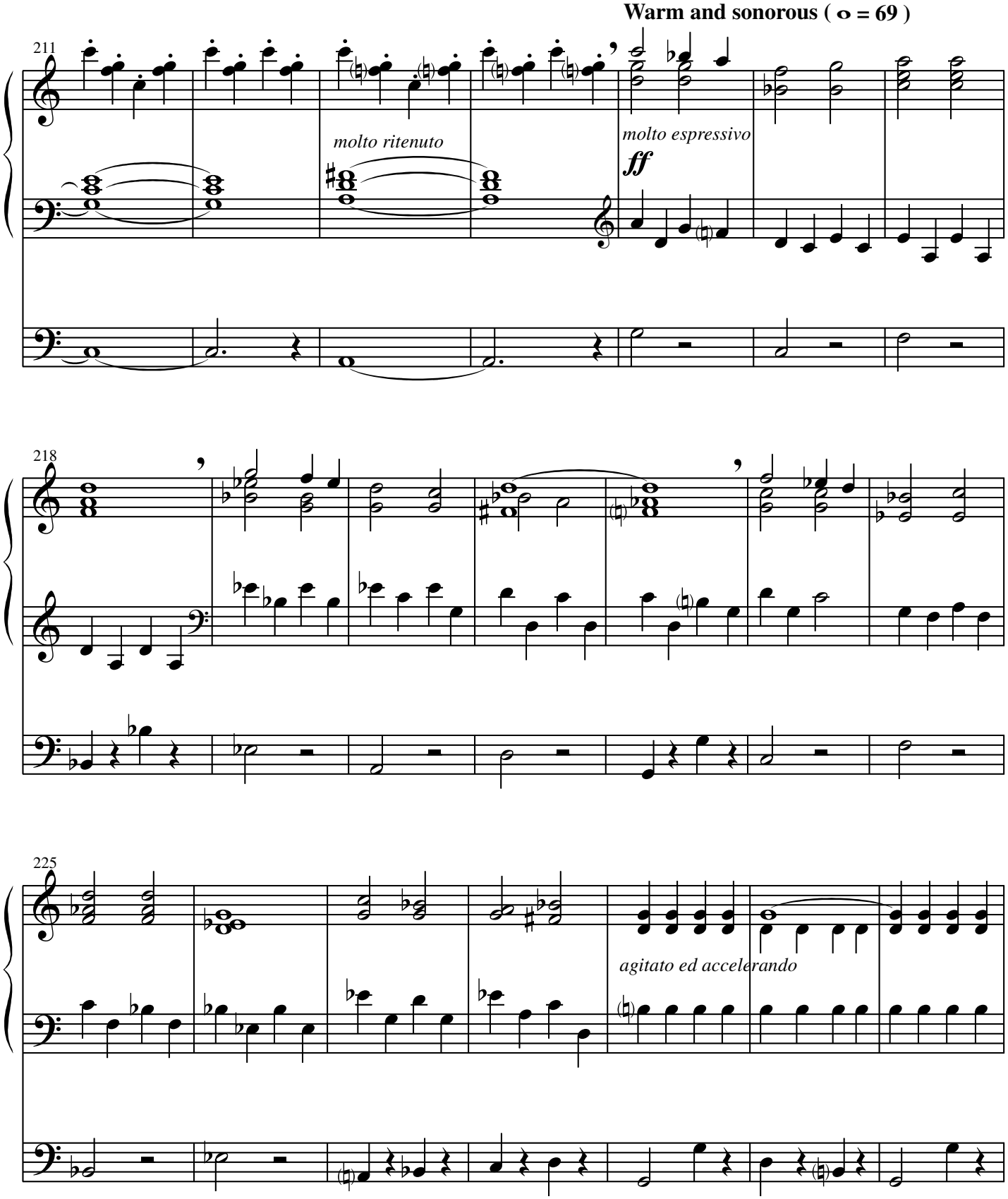

106
I: off Flute 4'
113
Ped.: off Flute 8'
Ped.: change to Flute 8'
Ped.: change to Flute 4'
120
Precise and steady (𝅝 = 84)
accelerate to new tempo
I: add Flute 4'; off Flute 2'
Ped.: add Flute 8'
Ped.: add Flute 16'

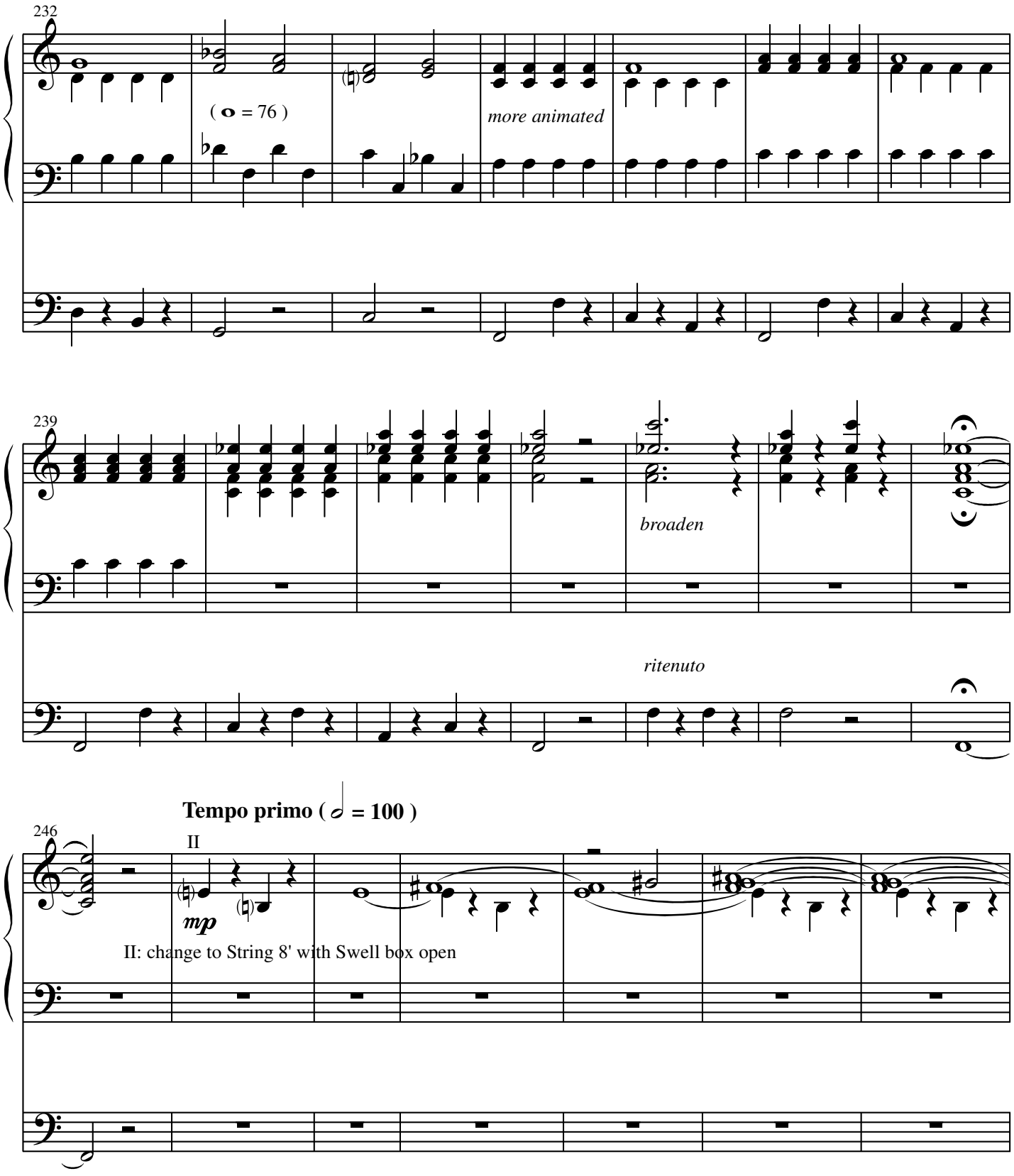

127
134
141
More peaceful (𝅝 = 69)
I: off Flute 4'
I: change to Nazard 2⅔'
I: add Flute 8'

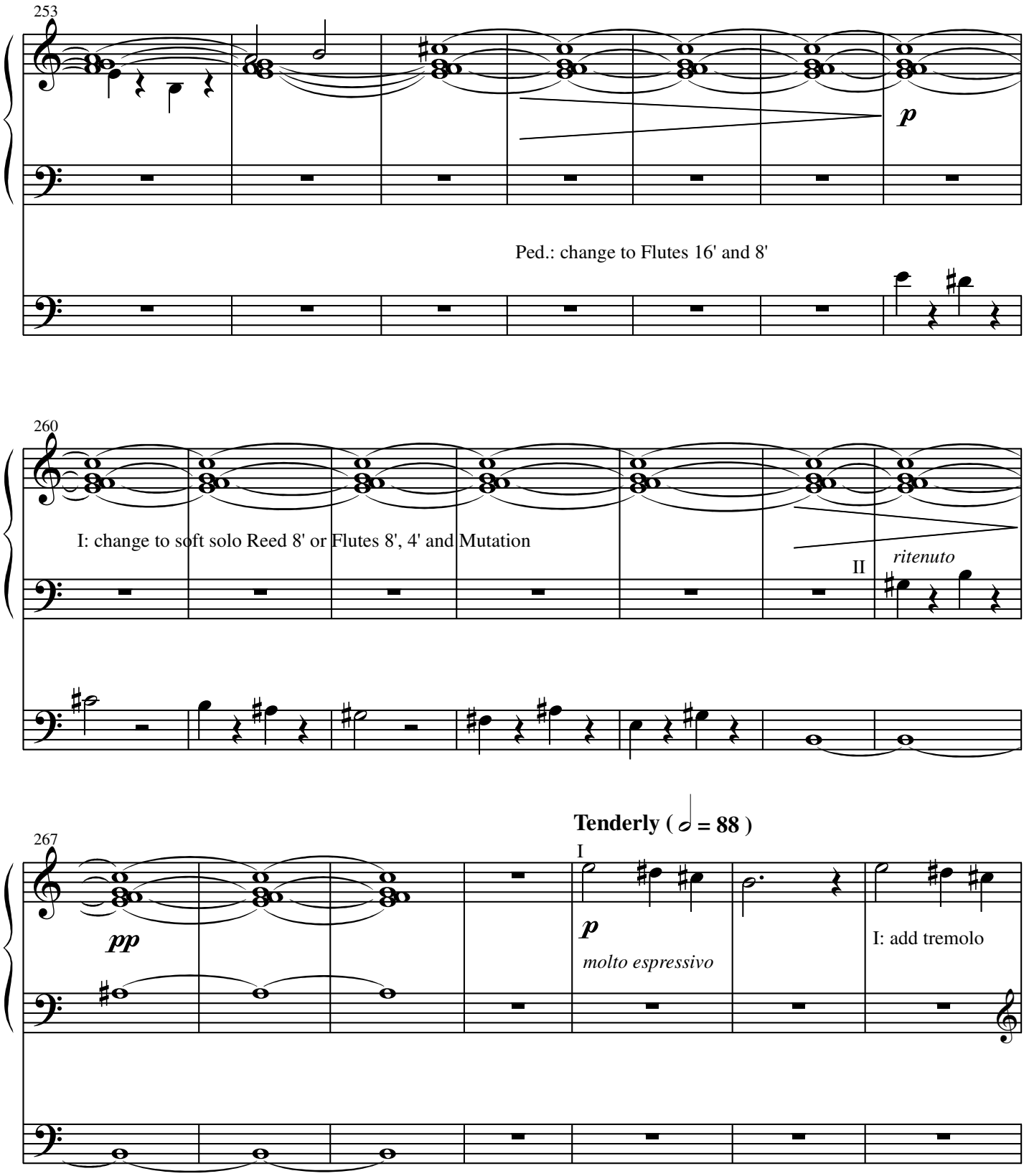

Flowing (𝅗𝅥 = 63)
148
espressivo
I: add Flute 4'
II
II: perhaps change to soft Gemshorn or Flute 8'
Ped.: off Flute 4'
More animated (𝅗𝅥 = 69)
155
poco ritard.
I: off Flute 4' and Nazard 2⅔'
162
I: change to Tierce 1⅗'
I: add Flute 8'
I: add Flute 4'

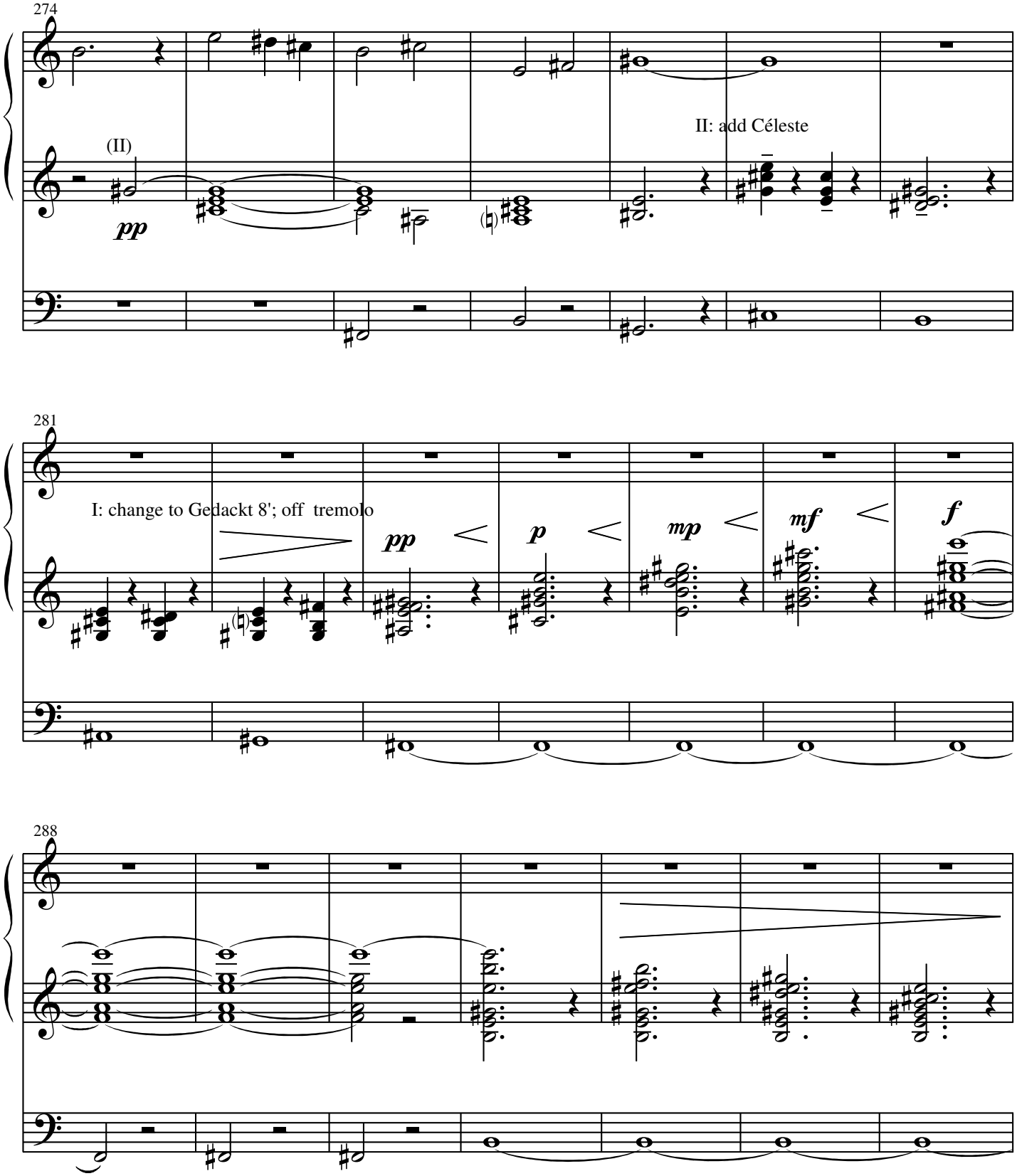

Singing (𝅝 = 66)
169
espressivo
I: add Nazard 2⅔'
(II)
176
I: add Flute 2'
183
molto ritard.

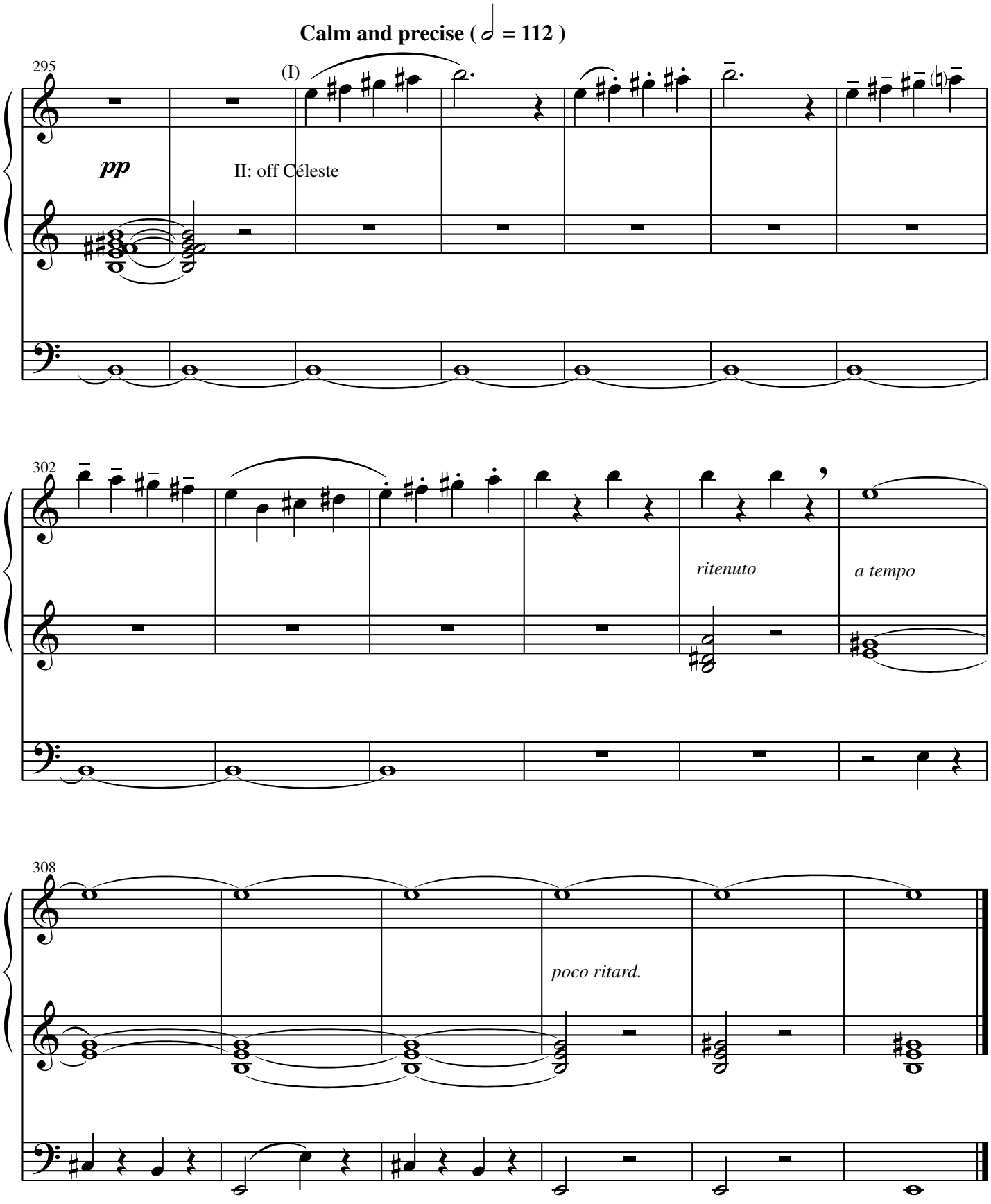

Vigorous and articulate (= 120)
190
I
I: change to Mixture alone
I
197
I: add Principal 8'
I: add Principal 4'
I: add Principal 2'
204
accelerando
Ped.: add Principal 8'
Ped.: add Principal 4'
Ped.: add Principal 2'
Ped.: add Mixture


Warm and sonorous (𝅝 = 69)
211
molto ritenuto
molto espressivo
ff
218
225
agitato ed accelerando


232
(𝅝 = 76)
more animated
239
broaden
ritenuto
Tempo primo (𝅗𝅥 = 100)
246
II
mp
II: change to String 8' with Swell box open


253
p
Ped.: change to Flutes 16' and 8'
260
I: change to soft solo Reed 8' or Flutes 8', 4' and Mutation
II
ritenuto
267
Tenderly (= 88)
I
pp
p
molto espressivo
I: add tremolo

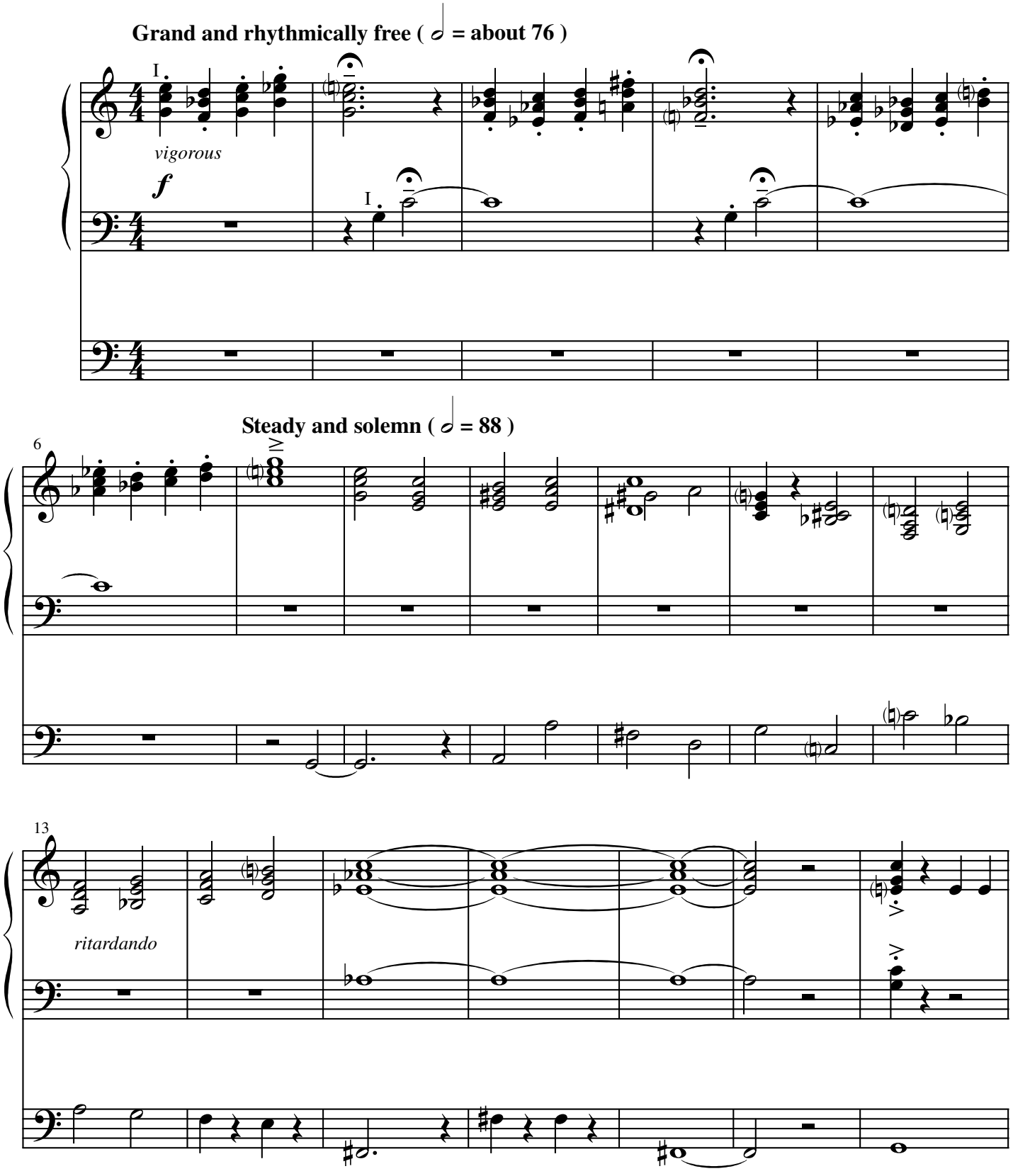

274
(II)
pp
II: add Céleste
281
I: change to Gedackt 8'; off tremolo
pp
p
mp
mf
f
288

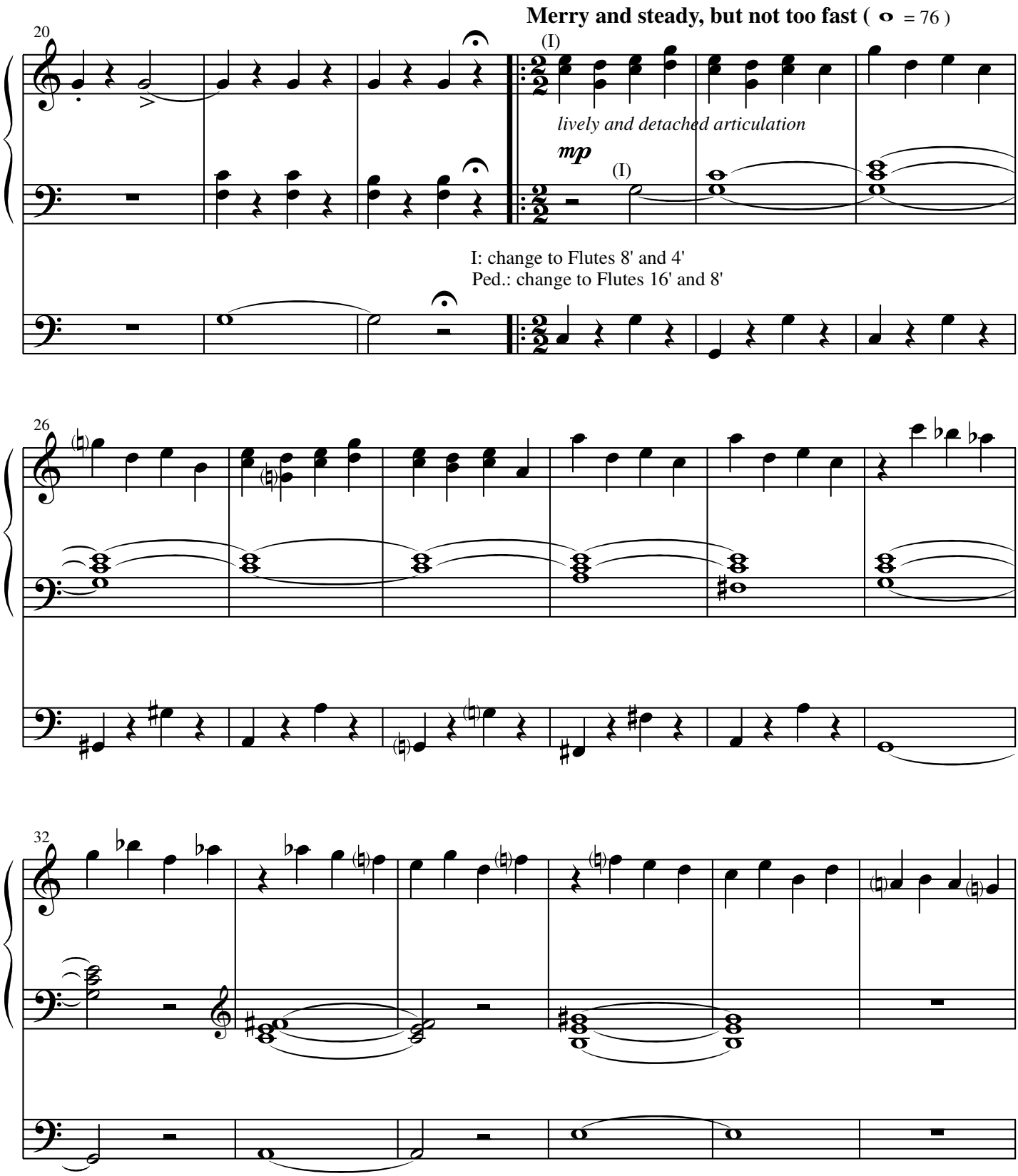

Calm and precise (= 112)
295
(I)
pp
II: off Céleste
302
ritenuto
a tempo
308
poco ritard.

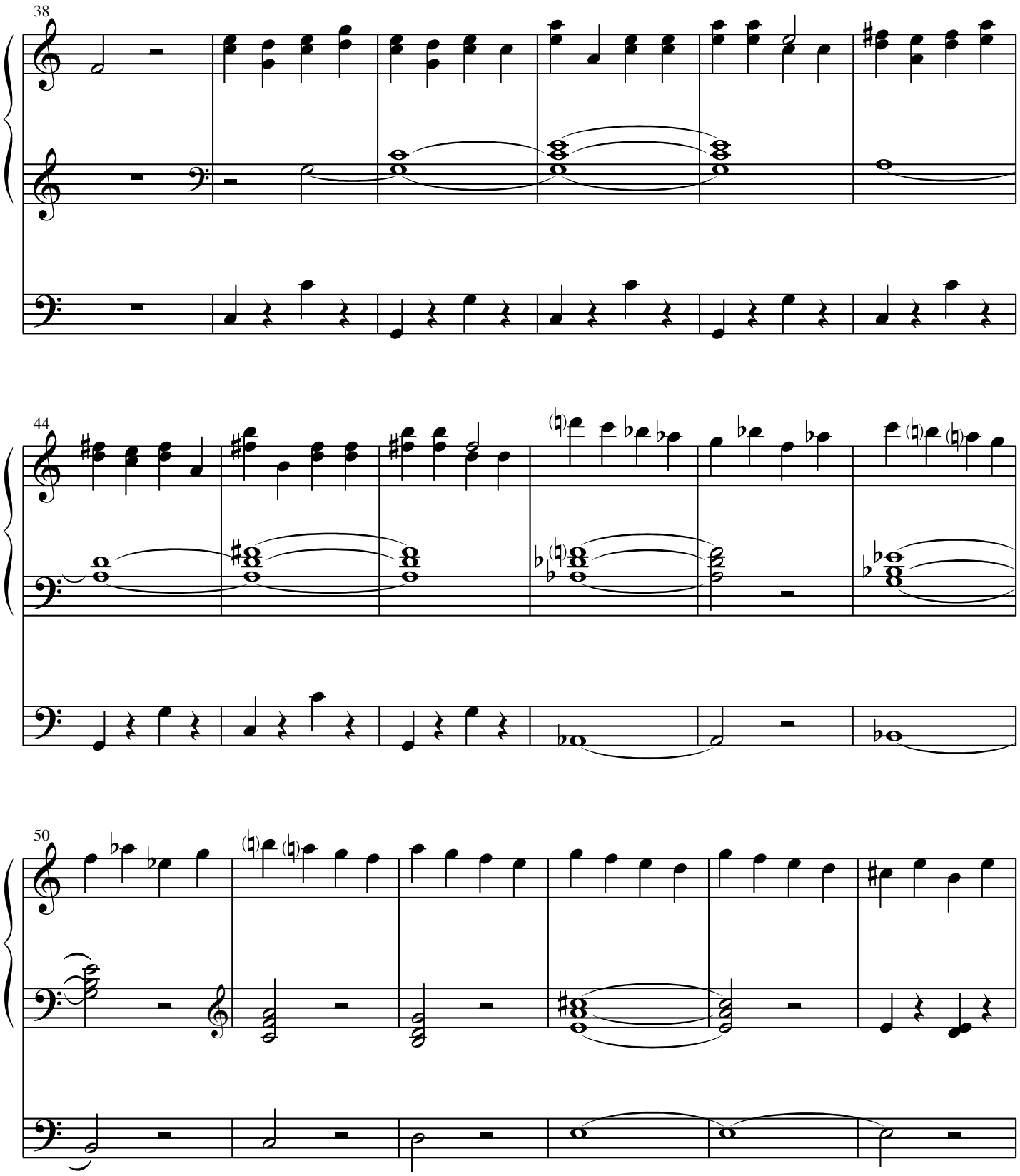
III. THE TONAL DESIGN AND THE STYLES OF ORGAN MUSIC

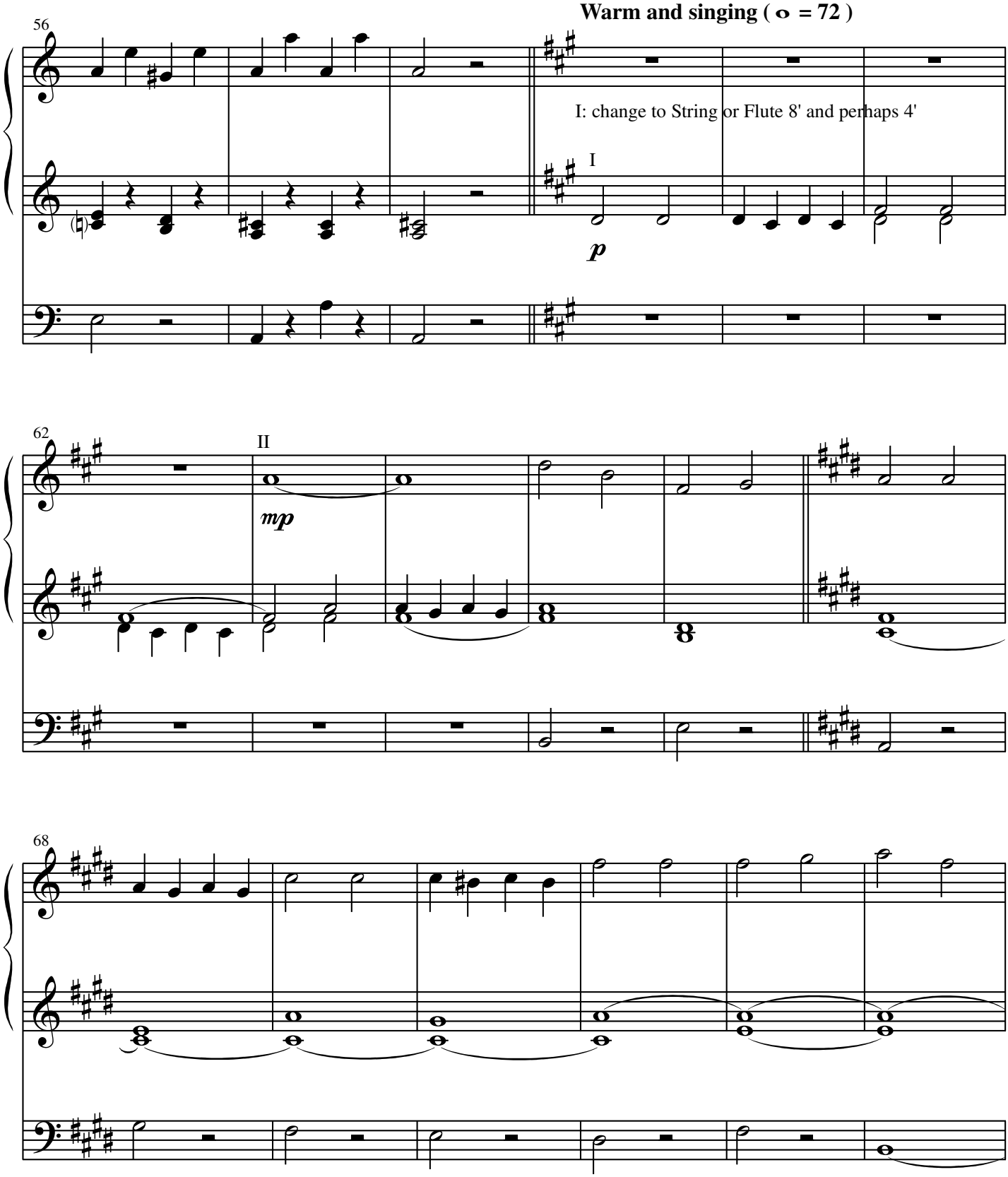
I: Principals 8', 4', and 2'
II(Sw.): Flute 8' and Mutation
Ped.: Principals 16', 8', and 4'

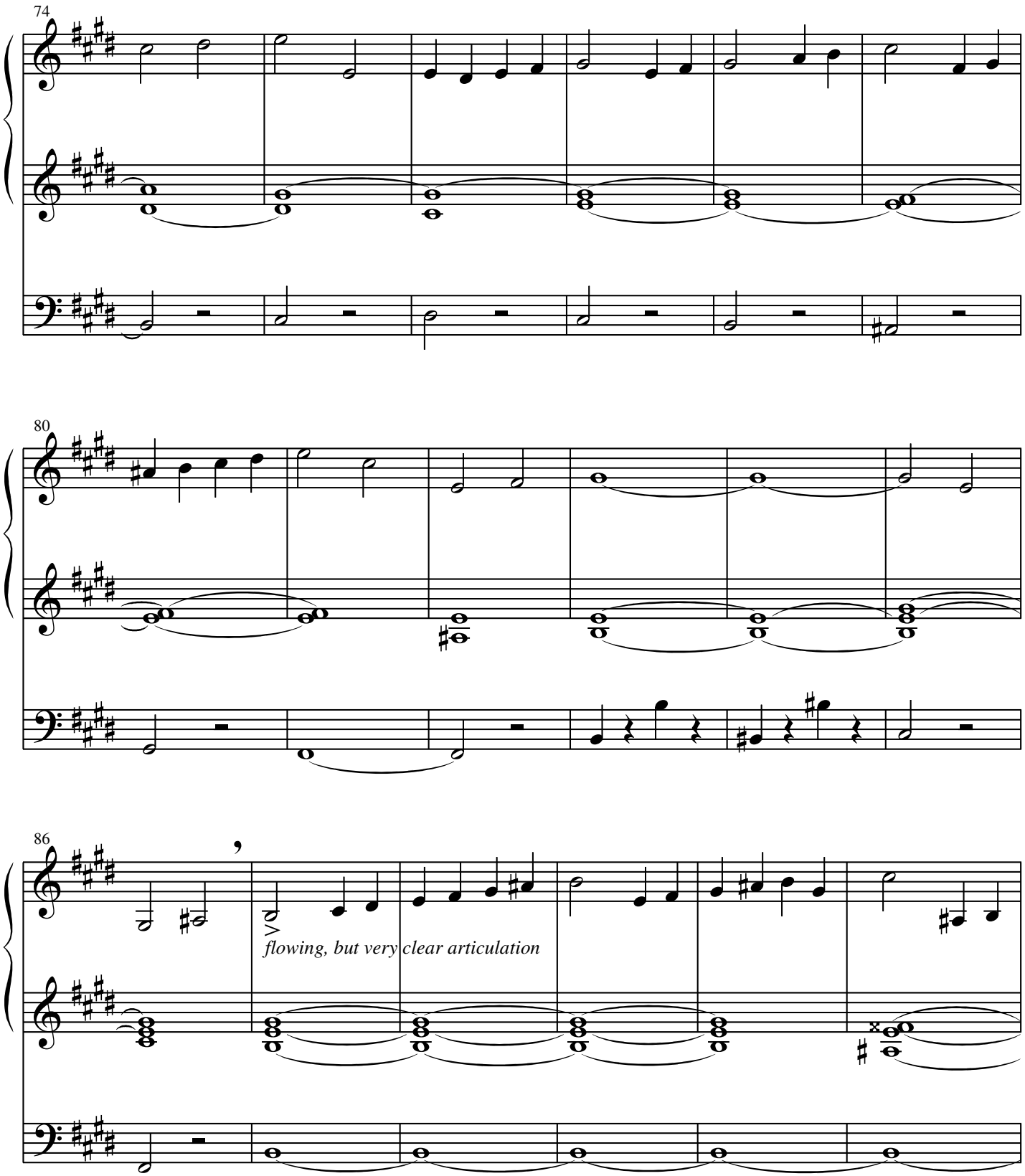
Richard Hudson

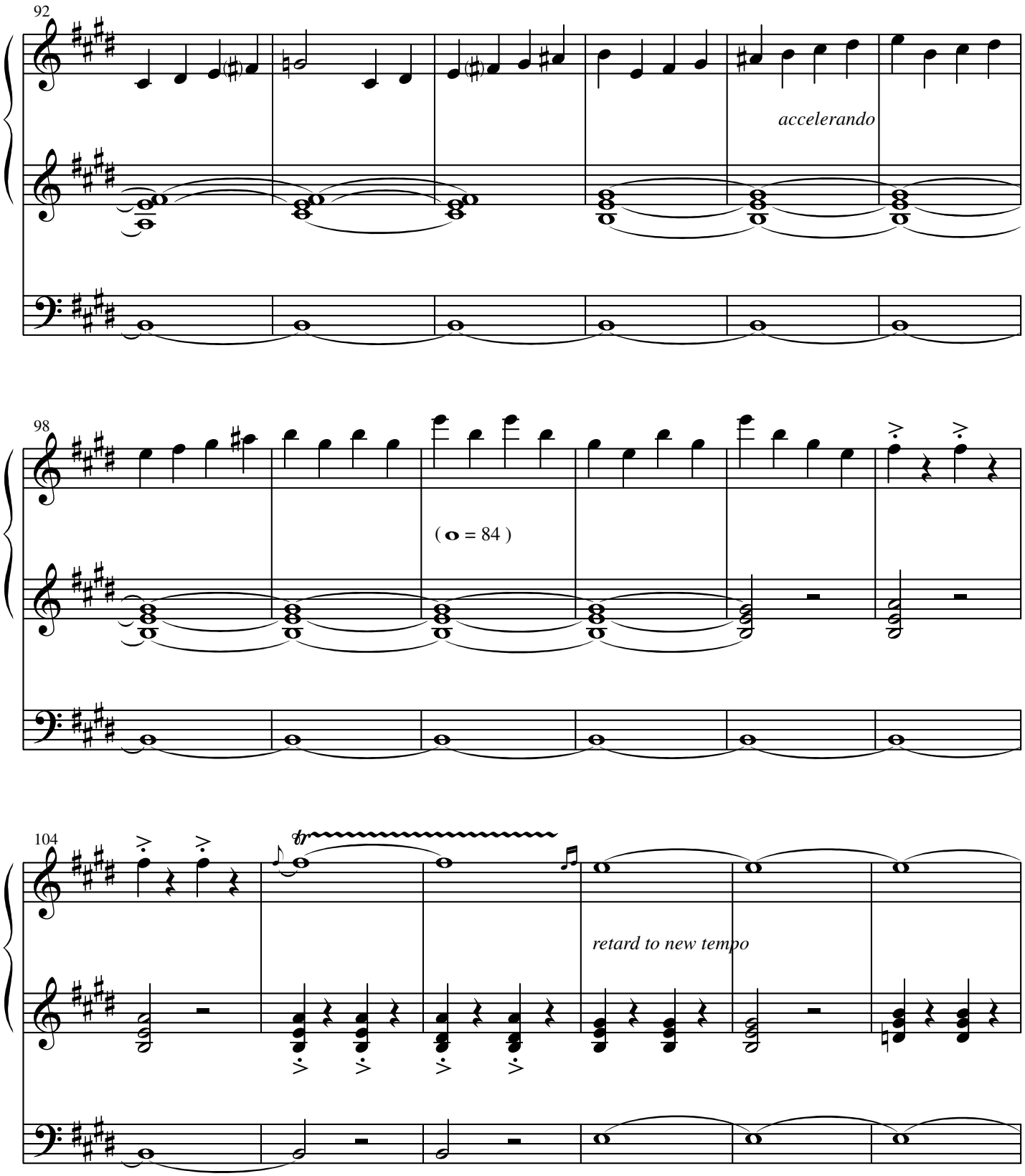


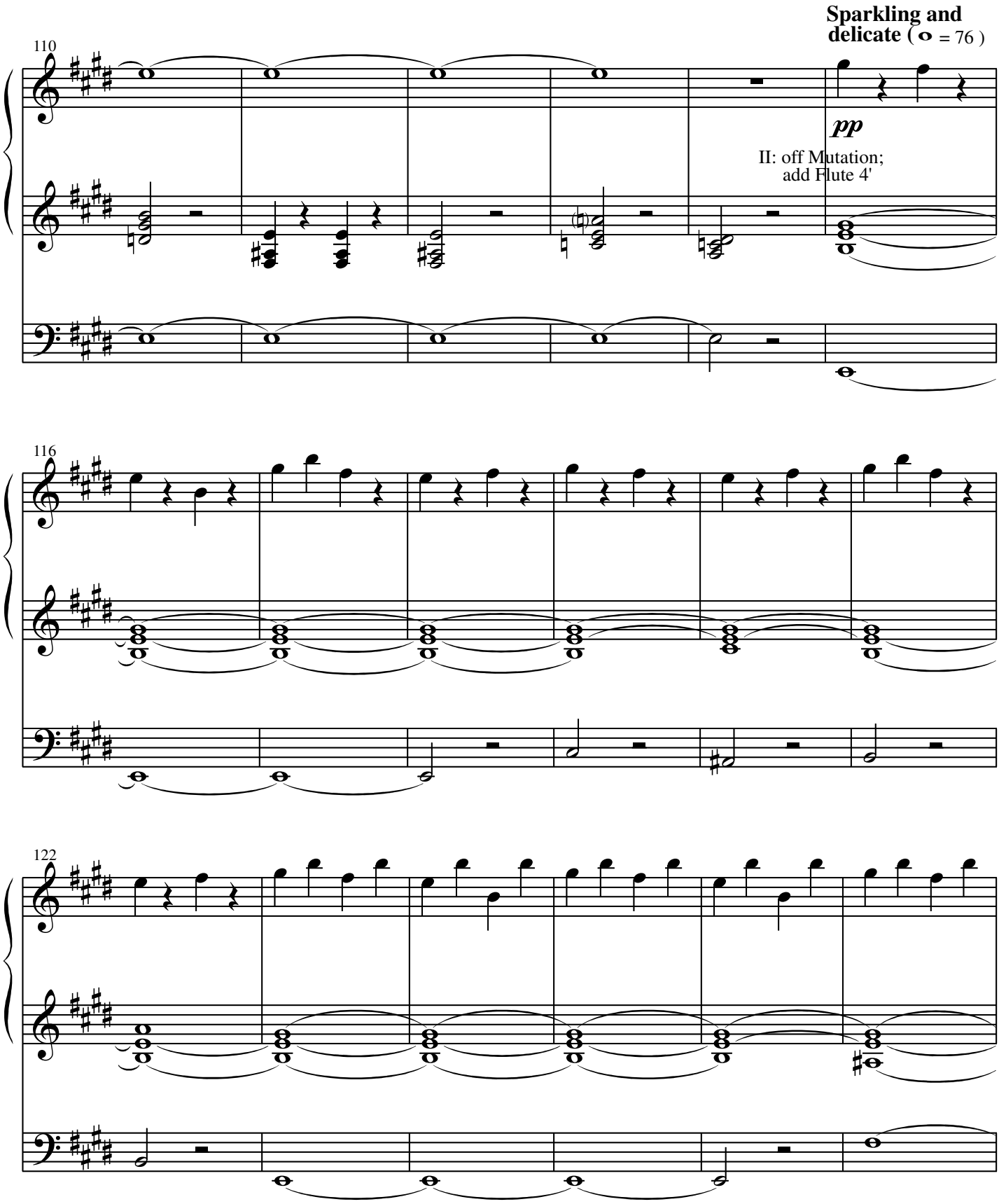

Merry and steady, but not too fast (𝅝 = 76)
20
(I)
lively and detached articulation
mp
(I)
I: change to Flutes 8' and 4'
Ped.: change to Flutes 16' and 8'
26
32

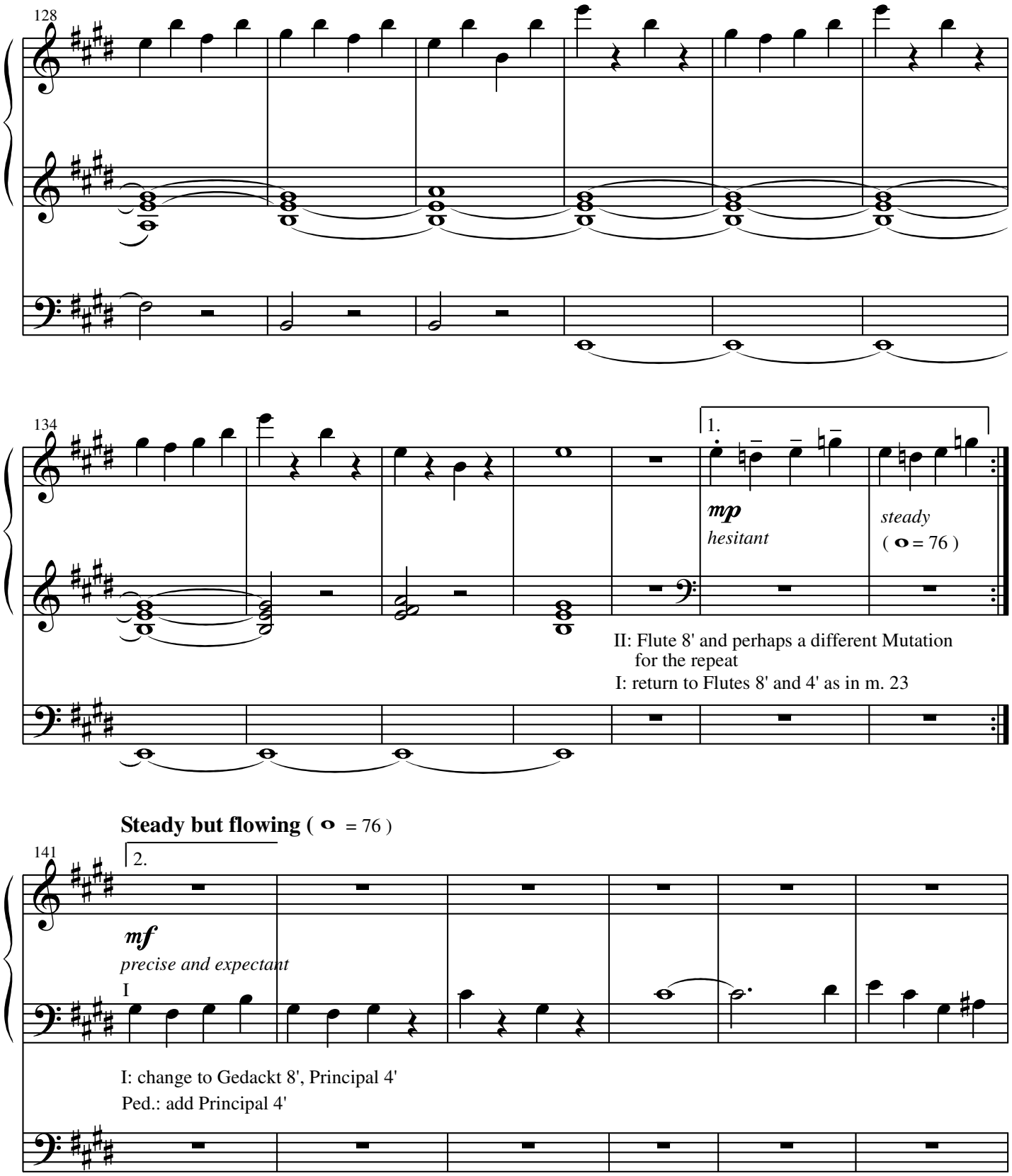

38
44
50

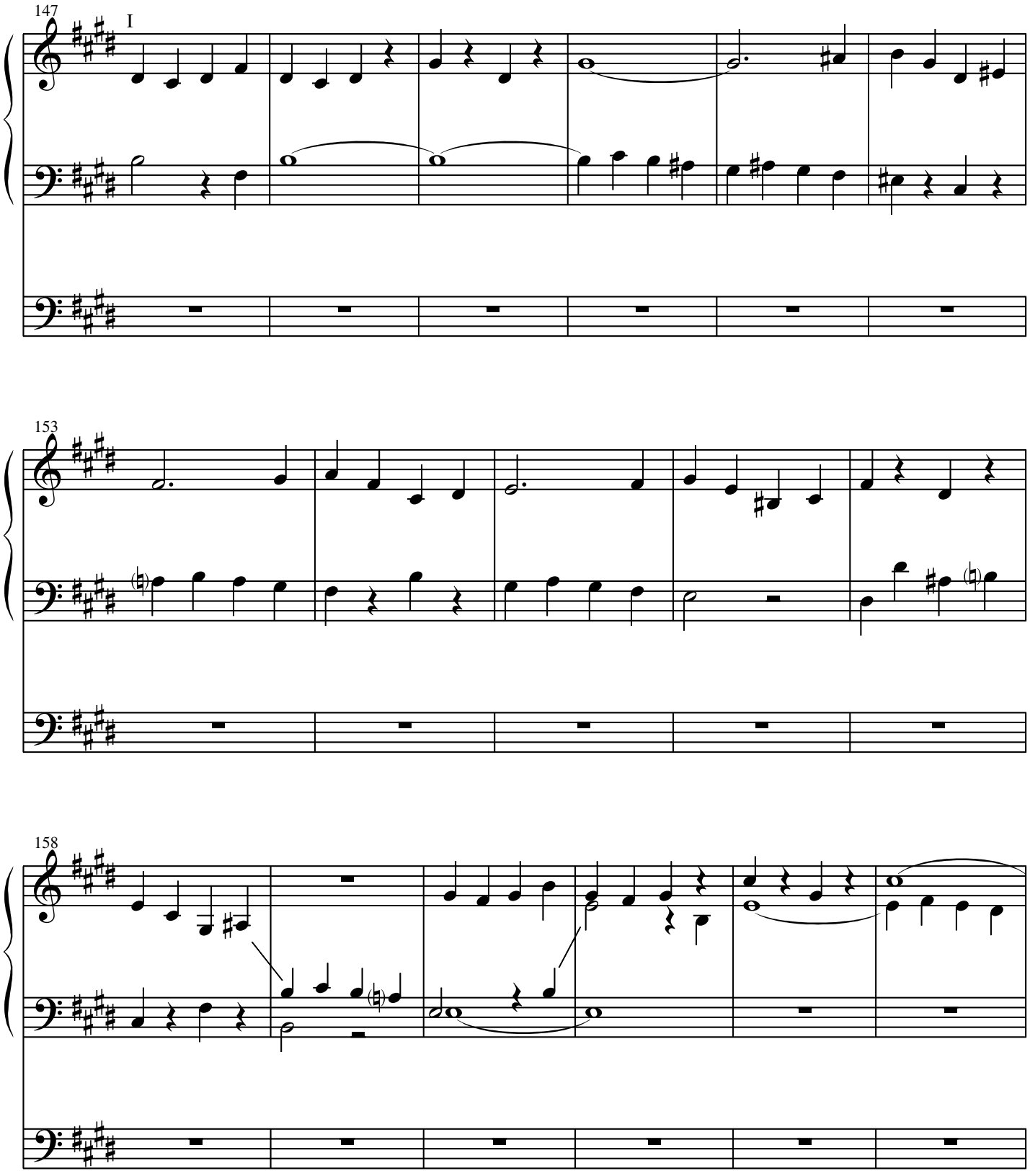

Warm and singing (𝅝 = 72)
56
I: change to String or Flute 8' and perhaps 4'
I
p
62
II
mp
68

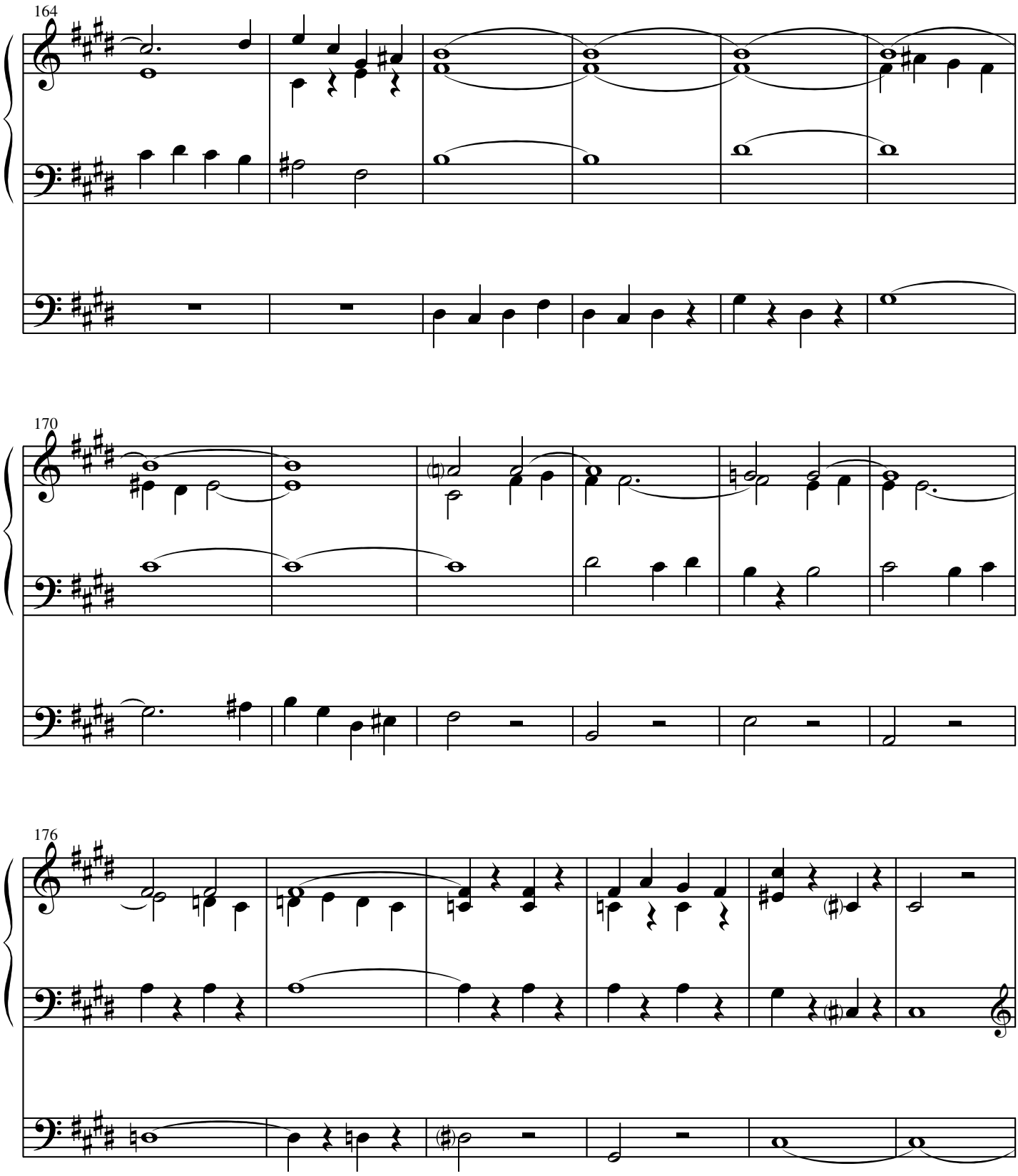

74
80
86
flowing, but very clear articulation


92
accelerando
98
(𝅝 = 84)
104
tr
retard to new tempo

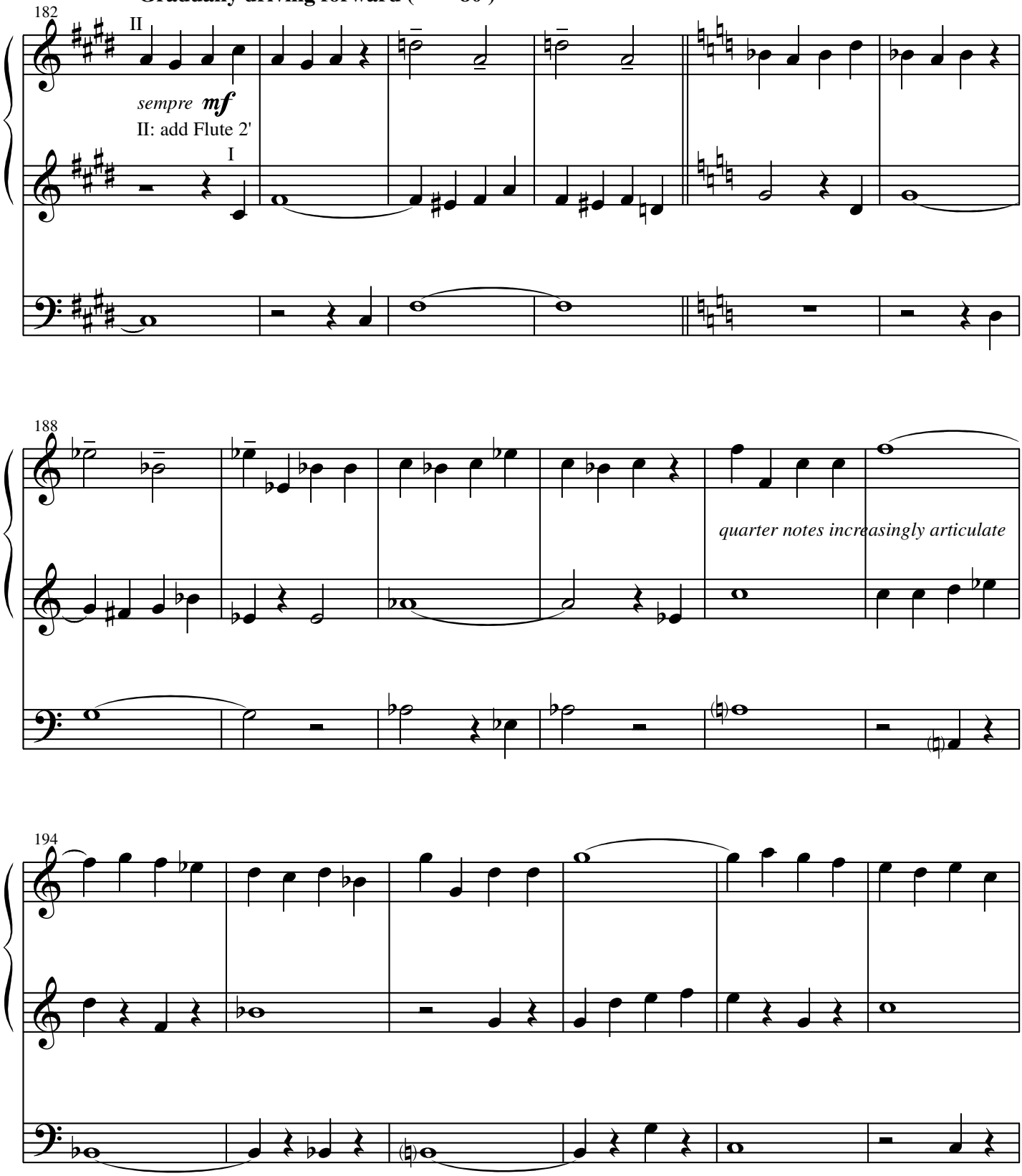

Sparkling and
delicate (= 76)
110
pp
II: off Mutation;
add Flute 4'
116
122

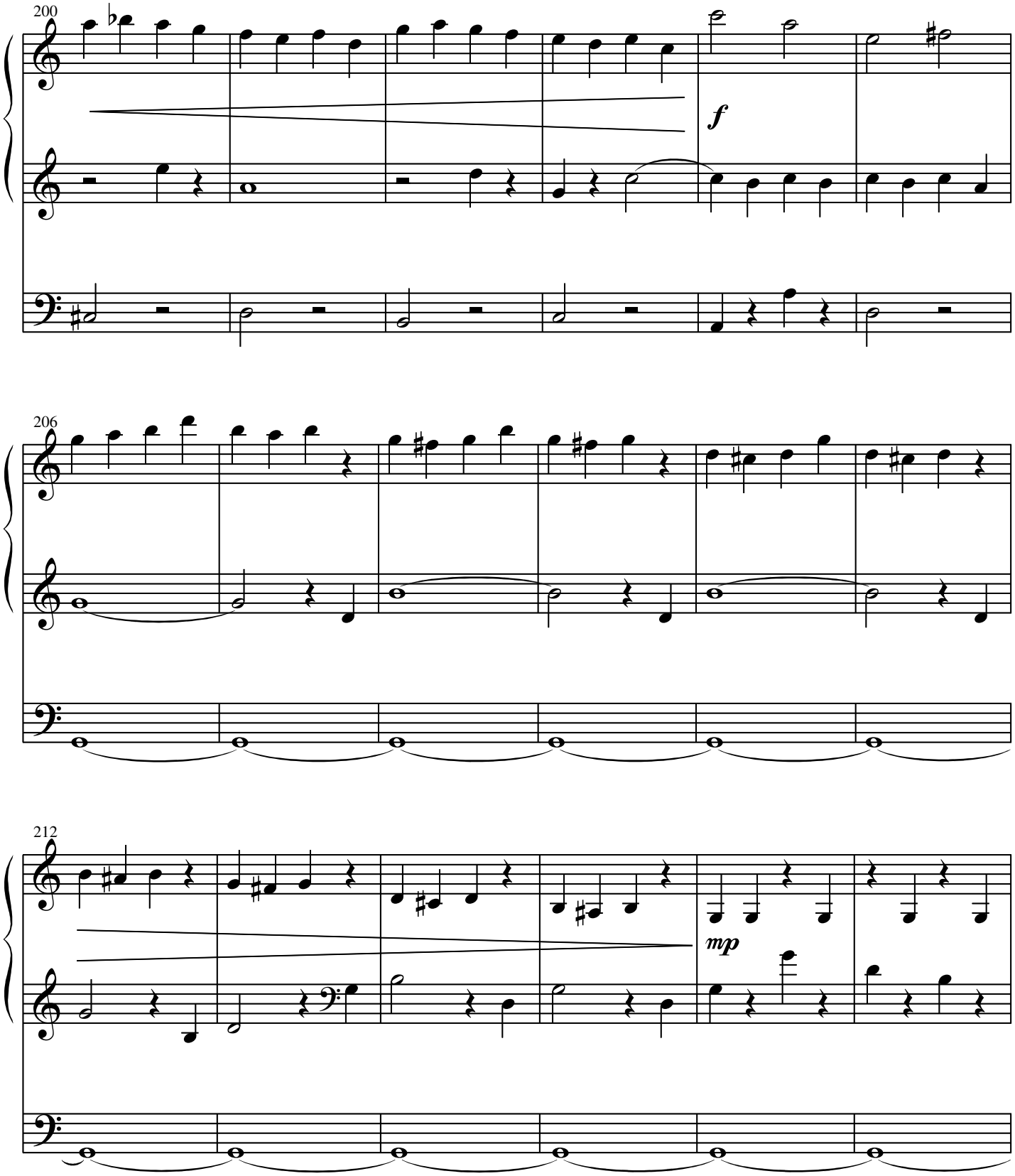

128
134
1.
mp
hesitant
steady
(𝅝 = 76)
II: Flute 8' and perhaps a different Mutation
for the repeat
I: return to Flutes 8' and 4' as in m. 23
Steady but flowing (𝅝 = 76)
141
2.
mf
precise and expectant
I
I: change to Gedackt 8', Principal 4'
Ped.: add Principal 4'

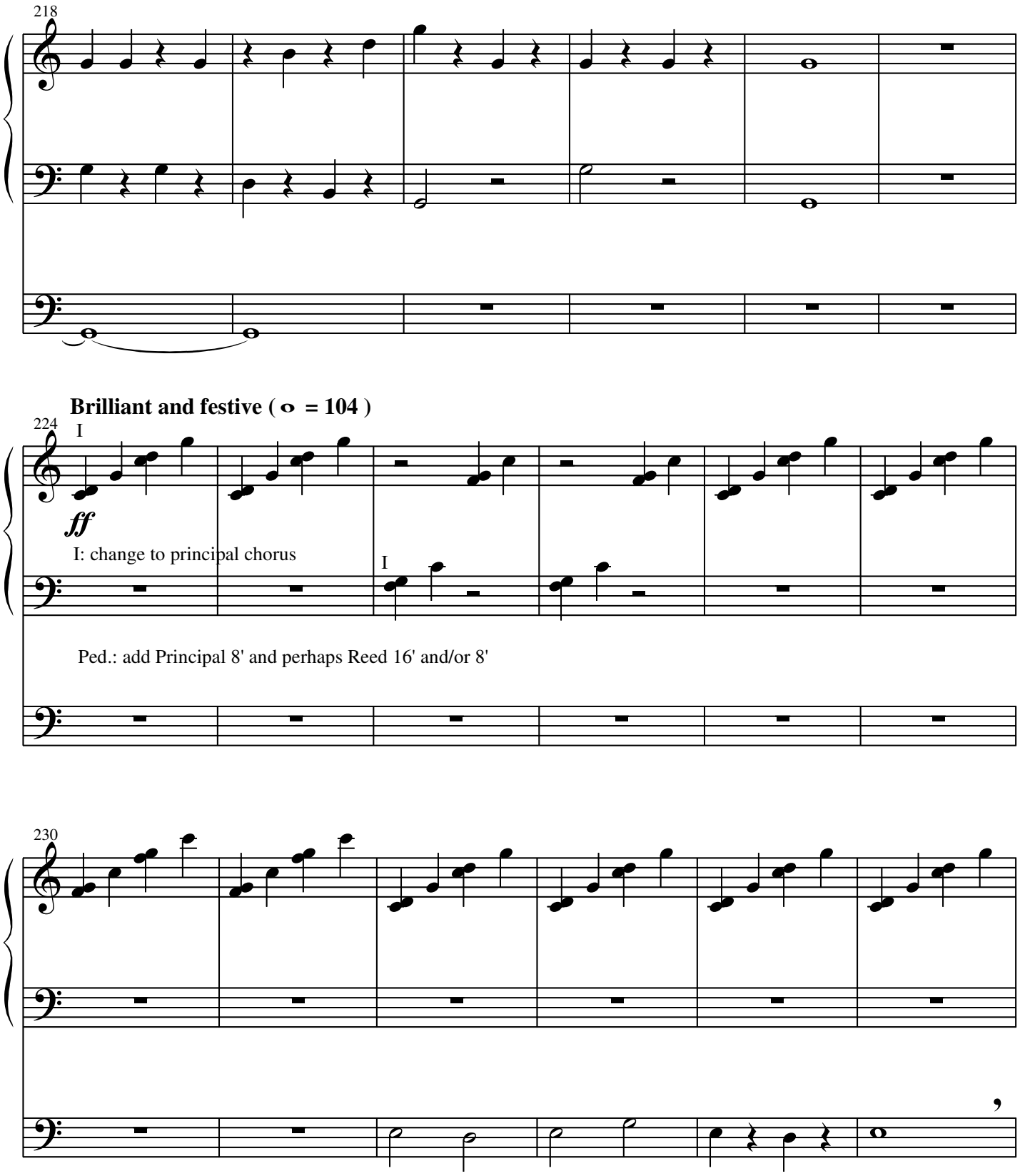

147
I
153
158

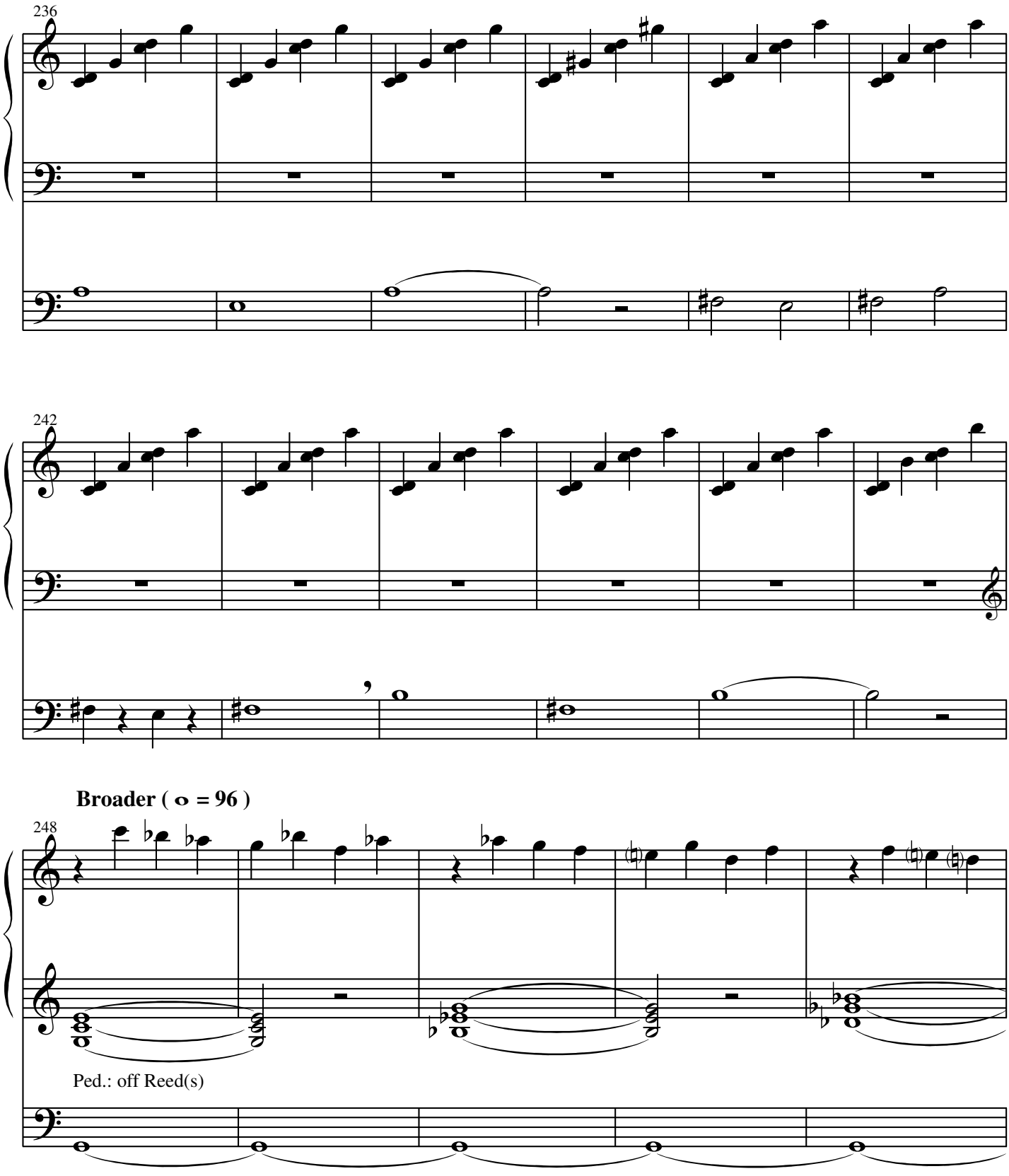

164
170
176

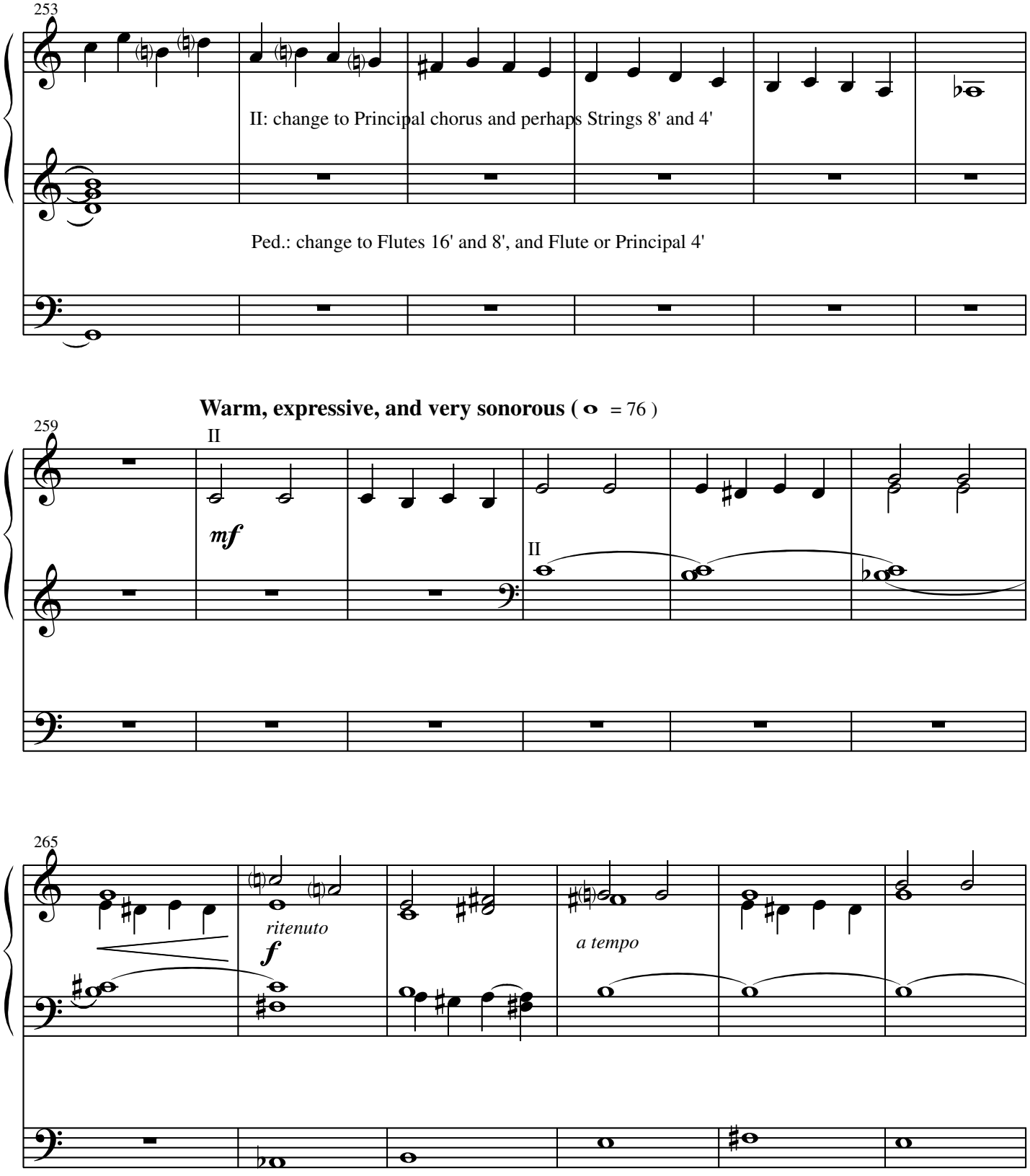
Gradually driving forward (𝅝 = 80)

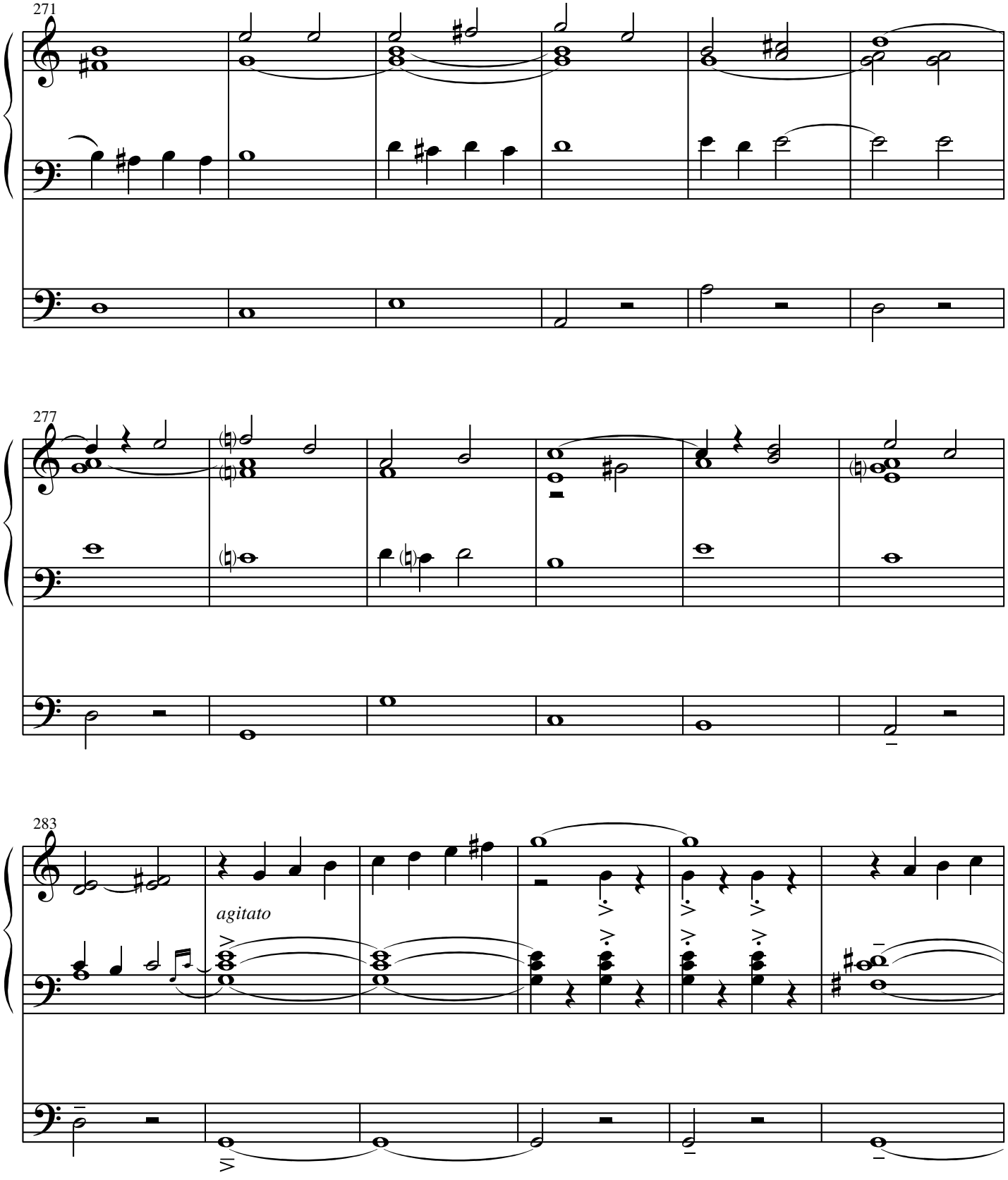


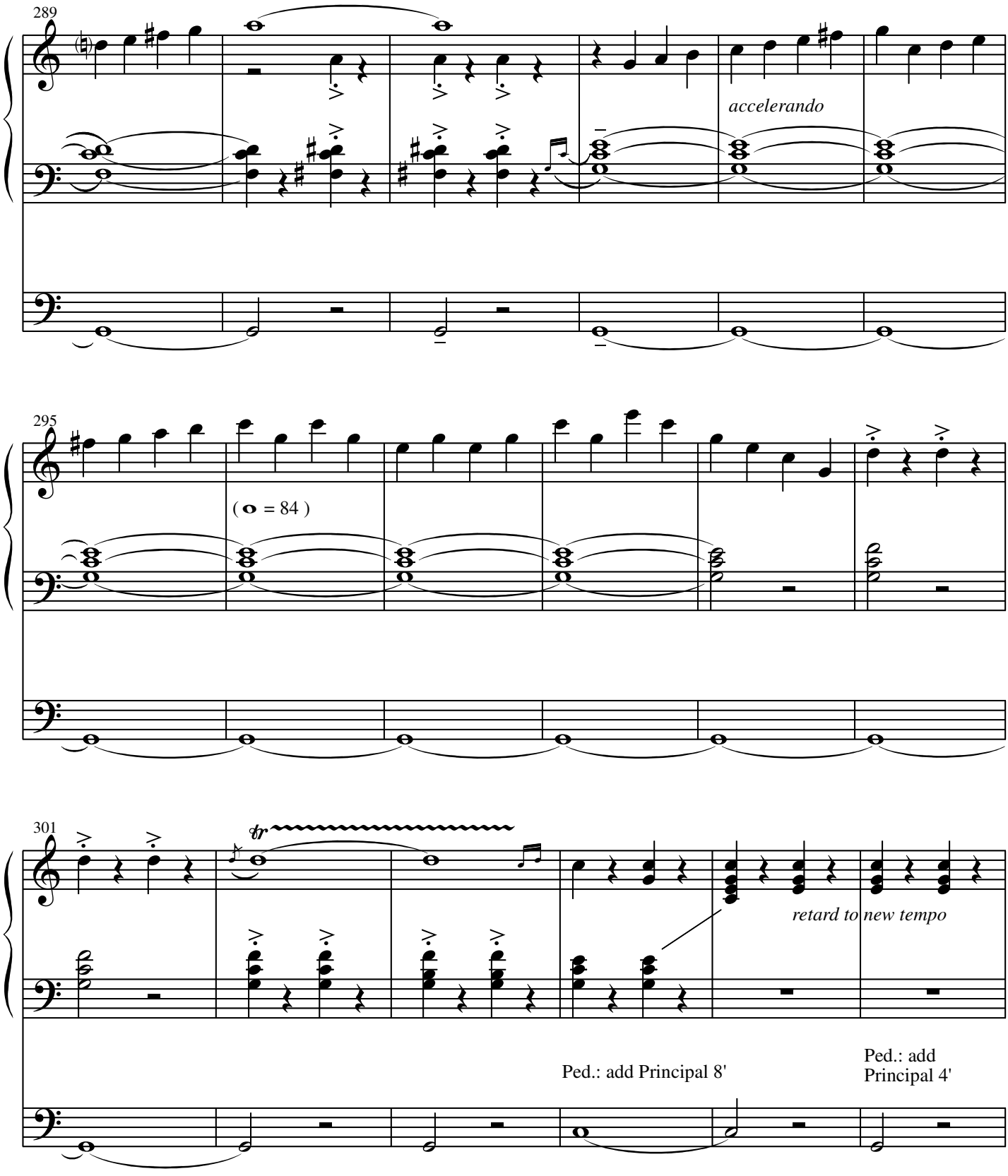

200
f
206
212
mp

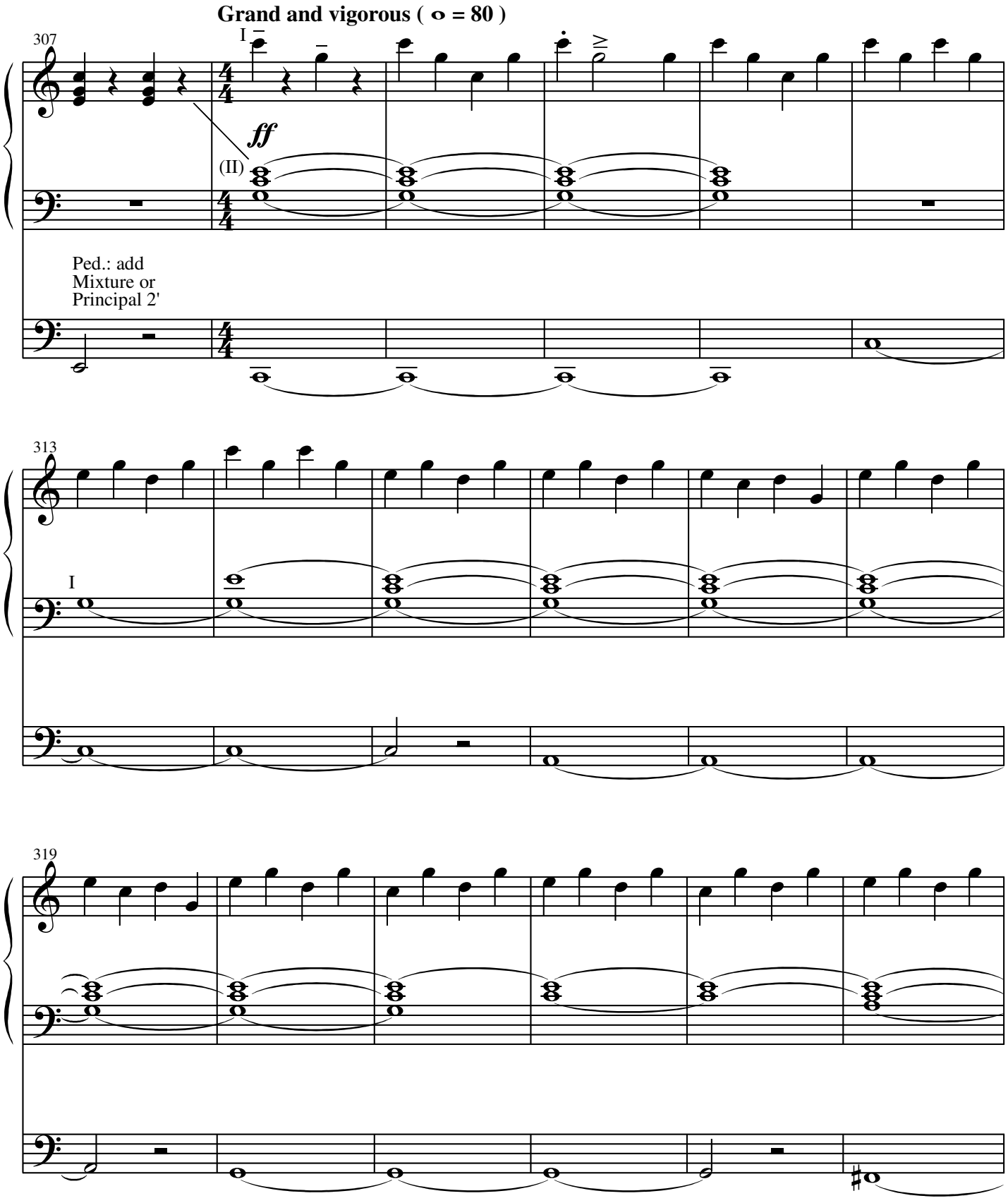

218
Brilliant and festive (𝅗𝅥 = 104)
224
I
ff
I: change to principal chorus
I
Ped.: add Principal 8' and perhaps Reed 16' and/or 8'
230

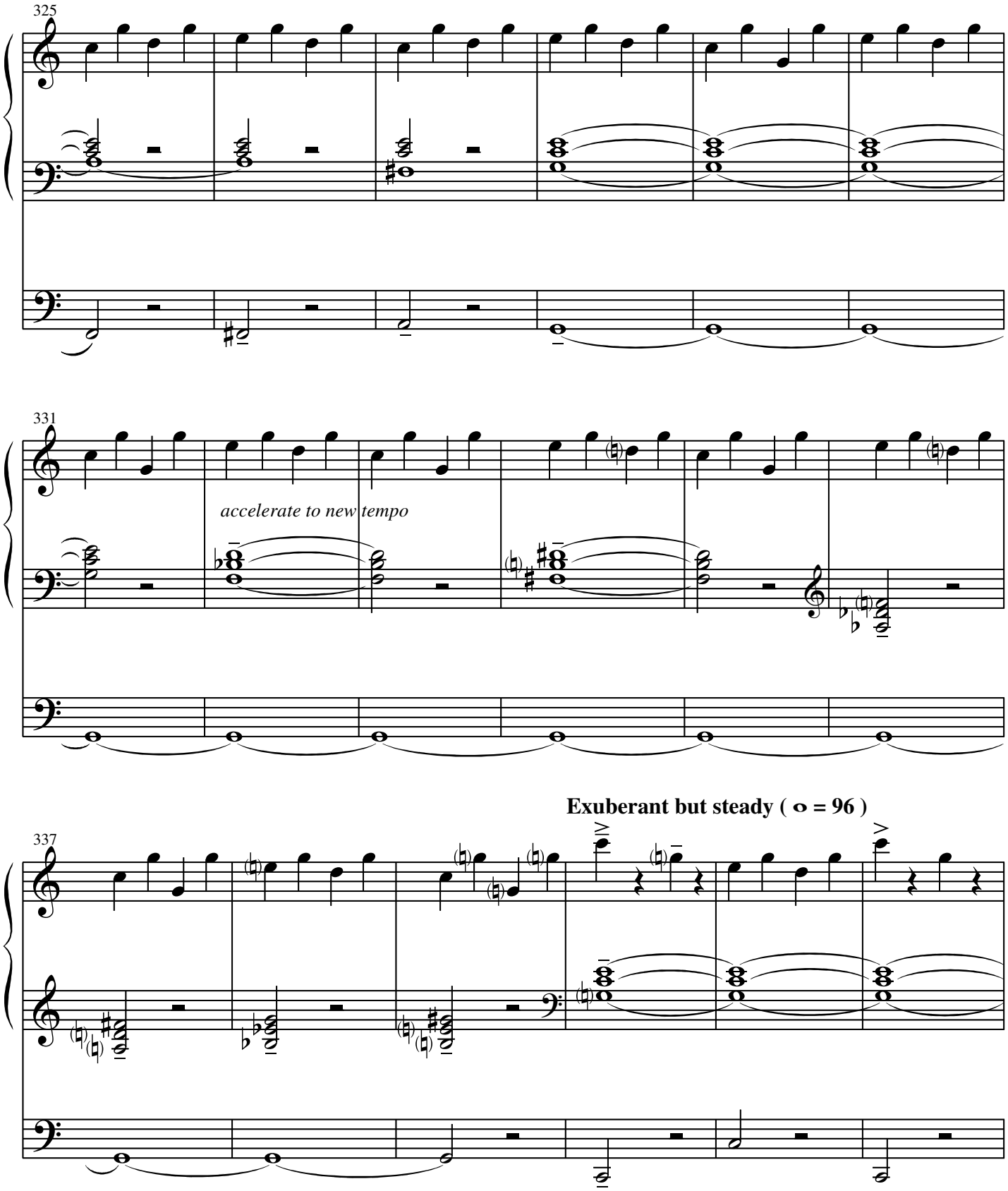

236
242
Broader (𝅝 = 96)
248
Ped.: off Reed(s)

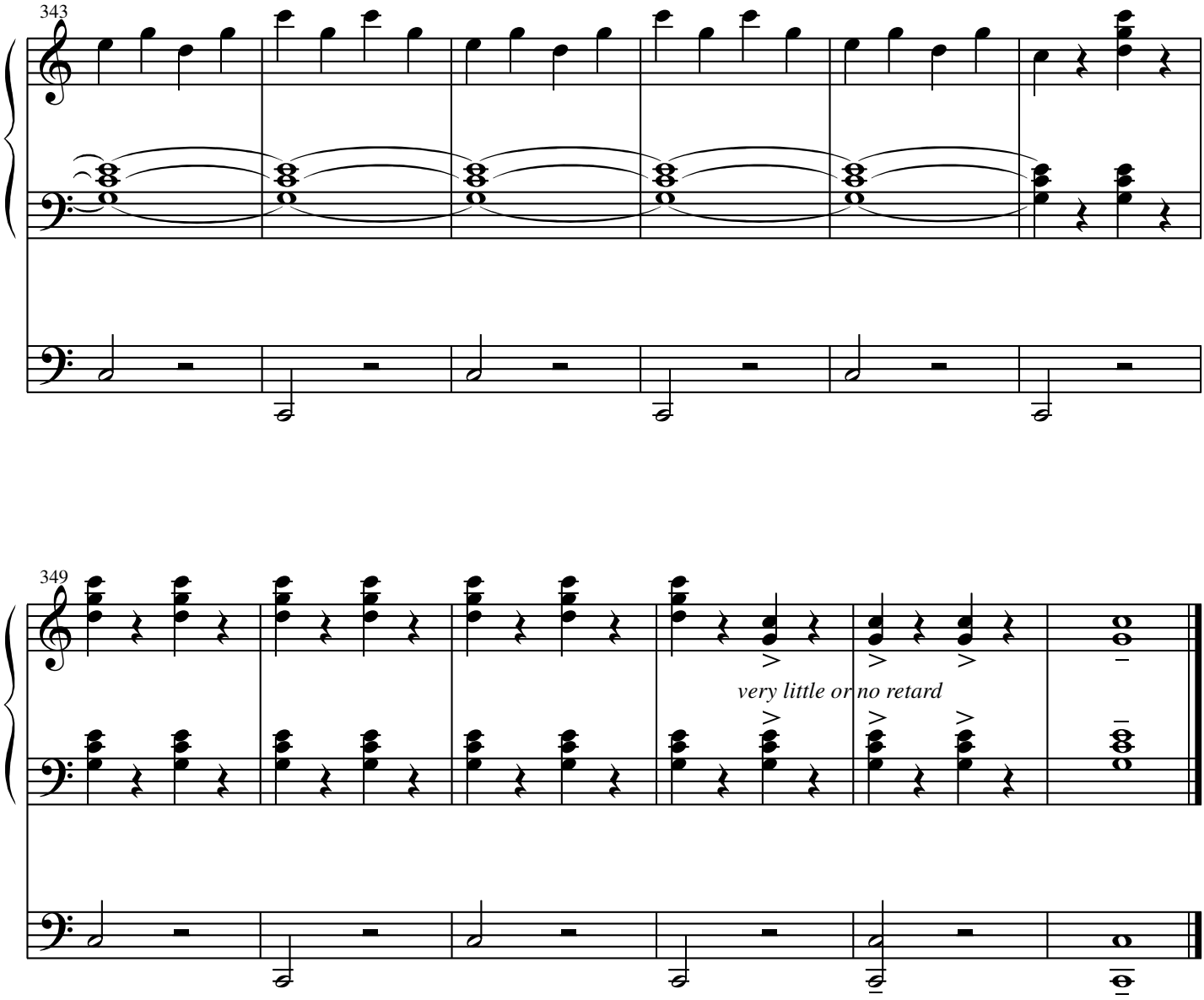

253
II: change to Principal chorus and perhaps Strings 8' and 4'
Ped.: change to Flutes 16' and 8', and Flute or Principal 4'
Warm, expressive, and very sonorous (𝅝 = 76)
259
II
mf
II
265
ritenuto
f
a tempo


271
277
283
agitato


289
accelerando
295
(𝅝 = 84)
301
tr
retard to new tempo
Ped.: add Principal 8'
Ped.: add
Principal 4'


Grand and vigorous (𝅝 = 80)
307
I
ff
(II)
Ped.: add
Mixture or
Principal 2'
313
I
319


325
331
accelerate to new tempo
337
Exuberant but steady (𝅝 = 96)


343
349
very little or no retard