

KARL HOYER

Orgelsonate d-Moll

Organ sonata in d minor
op. 19

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Vorbemerkung

Trotz der Verschiedenheit der Orgeldispositionen und der Intonation der Orgelstimmen habe ich die Registermischungen, wie ich sie bei meiner 84-stimmigen, sehr weich intonierten Orgel anwende, beigelegt. Dem Spieler wird eine Umdeutung dieser Registerangaben für sein Instrument nicht schwer fallen.

Bei der Anwendung der freien Vorbereitungen setzte ich ein gleichzeitiges Ausschalten der Handregistratur voraus.

Die ausgeschriebenen Bezeichnungen *resc.* und *decresc.* beziehen sich auf das Generalcrescendo (*Rollschweller*).

Die Zeichen \leftarrow und \rightarrow gelten für die Jalousieschweller.

Karl Hoyer

Spieldauer: 25-30 Minuten

Herrn Alfred Sittard, Hamburg, zugeeignet

Sonate für Orgel

Allegro, ma non troppo

Karl Hoyer, Op. 19

I *ff*

*) Mk II + I, III + I, III + II,
Pk I, II, III

cresc. - - *più ff* - - *cresc.* - -

tr *fff* *ritard.* - -

- di - mi - nu - en - do

*) Handregister für 1. Satz: 1. Man. Salizional 8', Flauto amabile 8'; 2. Man. Dolce 8' Gedackt 8'; 3. Man. Aeoline 8' Flauto dolce 8', Nachthorn 8' Quintatön 8' Violine 8', Quintatön 4' Pedal: Dulcianabaß 16' Gedacktbaß 16' Dolcebaß 8' Gedacktbaß 8'

Allegro, alla burla

III 3 1 2 4 5 1 2 1 3 1 2 4 5

pp non legato

II

Mk III + II
Pk II, III un poco marcato

2 1 1 4 3 1 2 4 5 2

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II 3 1 2 4 5 3 1 2 4 5 1 2 2 3 4 5 1 1 4

p *mp*

I (I)

^{*)} Handregister für 2. Satz. 1. Man.: Gamba 8' Ged. 16' Rohrfl. 4' Quinte 2³/₄' 2. Man.: Dolce 8' Ged. 8' Hohlfl. 4' Rohrfl. 8'
3. Man.: Nachthorn 8' Ged. 16' Zartfl. 4' Quintatön 4' Piccolo 2' Pedal: Ged. 16' Dulciana 16' Dolce 8' Ged. 8' Flötenbaß 8' Un-
tersatz 32'

Un poco meno mosso (quasi lento)

III *mp*

*) 1. Kb.
Mk III+I, II+I an
Pk zu I an

mf espressivo

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*) 1. frei Kombination: 1. Man.: Salizional 8' Fl. amabile 8' Gemshorn 8' Bordun 8' 2. Man.: Dolce 8' Ged. 8' Viola 8' Rohrfl. 8' Viola 4'
3. Man.: Aeoline 8' Fl. dolce 8' Nachthorn 8' Quintatön 8' Violine 8' Konzertfl. 8' Oboe 8' Zartfl. 4' Quintatön 4' Fugara 4' Piffaro 4'
Pedal: Dolce 8' Ged. 8' Flötenbaß 8' Violoncello 8' Prinzipal 8' Flötenbaß 4'

Molt' adagio

III *p*

Mk III+II, III+I, II+I
Pk III

III. - Tromp. harm. 8'

III - Oboe 8'

III + Obœ 8'
+ Tromp. harm. 8'

III. - Tromp. harm. 8'

III. - Oboe 8'

(II) *ritard.* - - / III

III

III - Konzertfl. 8'
- Mk III + II

III - Violine 8'
Ped. + Untersatz 32'

*) Handregister für 3. Satz. 1. Man.: Salizional 8' Fl. amabile 8' 2. Man.: Dolce 8' Gedackt 8' 3. Man.: Aeoline 8' Fl. dolce 8' Nachthorn 8' Violine 8' Konzertfl. 8' Oboe 8' Tromp. harmonique 8' Pedal: Dulciana 16' Gedackt 16' Dolce 8'

Meno mosso (tranquillo)

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a fermata over a whole note chord, followed by a melodic line with slurs and ties. The middle staff is in bass clef and contains a complex rhythmic pattern of eighth notes with slurs and ties. The bottom staff is in bass clef and contains a simple harmonic accompaniment with slurs. A dynamic marking 'p' is present in the middle staff. Roman numerals 'III' and 'II' are placed above the first and second staves respectively.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a melodic line in the top staff and rhythmic accompaniment in the middle and bottom staves. The key signature remains one flat. The dynamic 'p' is maintained.

Third system of musical notation. A large orange watermark 'www.bnote.de' is overlaid across the middle of the system. The musical notation continues with the same structure of three staves.

Fourth system of musical notation. It includes a fermata in the top staff. The middle staff has a dynamic marking 'p' and Roman numerals 'II' and 'I' above it. The bottom staff concludes with a fermata and the dynamic marking 'molto'.