

**HORATIO WILLIAM PARKER**

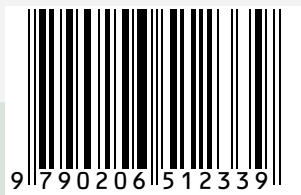
# Orgelsonate

es-Moll  
Organ sonata in e flat minor

op. 65

BN-17548

ISMN



**B-Note**

MUSIKVERLAG

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# HORATIO WILLIAM PARKER

1863-1919

## Orgelsonate

es-Moll  
Organ sonata in e flat minor

op. 65

### VON PARKER EBENFALLS ERHÄLTlich / ALSO AVAILABLE OF THIS COMPOSER

Ausgewählte Orgelwerke in drei Heften / Selected organ works in three volumes  
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**B-Note**  
MUSIKVERLAG

Great: *mf*  
Swell: *mf*  
Choir: *p*  
Pedal: *mf*  
Solo: *ff*

I

Allegro moderato

Manuals

Sw. *mf*

Pedal *f* coup. to Gt.

Detailed description: This system contains the first three measures of the piece. The top staff is labeled 'Manuals' and contains two staves (treble and bass clef). The bottom staff is labeled 'Pedal' and contains a single bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is 'Allegro moderato'. In the first measure, there is a whole rest in the manuals and a half note in the pedal. In the second measure, the manuals play a chord (F4, A4, C5) with a dynamic marking of *mf*, and the pedal has a whole rest. In the third measure, the manuals play a descending eighth-note pattern (G4, F4, E4, D4) and the pedal plays a half note (F3).

Gt. *f*

Detailed description: This system contains measures 4-6. The top staff (Manuals) plays a descending eighth-note pattern (G4, F4, E4, D4) in measure 4, followed by a half note (C4) in measure 5, and a half note (B3) in measure 6. The bottom staff (Pedal) plays a half note (F3) in measure 4, followed by a half note (E3) in measure 5, and a half note (D3) in measure 6. A dynamic marking of *f* is present in measure 6.

Gt.

Detailed description: This system contains measures 7-9. The top staff (Manuals) plays a half note (A3) in measure 7, followed by a half note (G3) in measure 8, and a half note (F3) in measure 9. The bottom staff (Pedal) plays a half note (C3) in measure 7, followed by a half note (B2) in measure 8, and a half note (A2) in measure 9. A dynamic marking of *f* is present in measure 9.

Detailed description: This system contains measures 10-12. The top staff (Manuals) plays a descending eighth-note pattern (G4, F4, E4, D4) in measure 10, followed by a half note (C4) in measure 11, and a half note (B3) in measure 12. The bottom staff (Pedal) plays a half note (F3) in measure 10, followed by a half note (E3) in measure 11, and a half note (D3) in measure 12.

Great: Gemshorn 8'  
 Swell: Oboe  
 Choir: Clarinet  
 Pedal: Bourdon 16'

## II

*Andante* *Sw. legato*

Gt. *p*

*p legato*

Sw.

Ch.

Gt.

Sw.

Sw.

Sw.

Great: Flute 8'  
Swell: 16; 8; 4; 2; *p*  
Choir: Clarinet; Melodia  
Pedal: 16; 8' *p*

III

Allegretto

The musical score consists of three systems, each with three staves (treble and two bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system is marked 'Sw. *p*' and features a complex, flowing melody in the upper treble staff with many beamed notes and slurs. The two bass staves provide a steady accompaniment with eighth and quarter notes. The second system is marked 'Ch.' and continues the melodic line in the upper treble staff, with the bass staves providing harmonic support. The third system is marked 'Gt.' and 'Sw.', showing a more active melodic line in the upper treble staff and a more varied bass accompaniment with some longer note values and slurs.

Great: 8' & 4' *f*  
Swell: 8' & 4' *mf*  
Choir: 8' & 4' *f*  
Pedal: 16' & 8' *f*  
Ped. to Sw.; Ped. to Gt.; Sw. to Gt.

IV

Fugue

The first system of the fugue consists of three staves. The top staff is in treble clef with a key signature of two flats and a 4/2 time signature. It begins with a half note G2, followed by quarter notes A2, B2, and C3, then a dotted half note D3. The middle and bottom staves are in bass clef and contain whole rests.

The second system continues the fugue. The top staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle and bottom staves contain whole rests.

The third system shows further development of the fugue. The top staff has a complex melodic line with many beamed notes. The middle and bottom staves contain whole rests.

The fourth system concludes the fugue. The top staff has a melodic line with a long slur. The middle staff has a melodic line with a sharp sign. The bottom staff has a melodic line starting with a forte (*f*) dynamic marking.