



Jean Guillou

18 Variations

pour Orgue

opus 3
(1956)ED 9788
ISMN M-001-13764-5

PREVIEW
Low Resolution

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Avant-propos

Comme l'indique son numéro d'opus, ceci est une œuvre de jeunesse, encore tout liée à divers modèles que l'on pourra deviner. Le thème en est très dépouillé, dans une modalité mouvante, presque indécise et insinuante, elle pourrait constituer la représentation même de la mélancolie.

Les premières variations en fixent l'esprit. Le fait de ne les avoir point numérotées montre que chacune d'elles constitue le chaînon d'un discours suivi. On y trouve les formes contrapuntiques, en canons, fuguées, ornementales, interrogatives, expressives, toute une rhétorique enfin, à la fois d'écriture et instrumentale.

Pour terminer, une simple réexposition du thème, diversement modulée, épandant sur l'esprit interrogatif et nostalgique.

Jean Guillou

Vorwort

Wie durch die Opuszahl angezeigt, handelt es sich um ein Juwelwerk, noch ganz unterschiedlichen Vorbildern verhaftet, die sich schwer abgrenzen lassen. Das Thema der Variationen ist von karger Gestalt, verhalte in seinem Durchgang unentschlossen-flüsternd, als vermöchte es die Gestaltwerdung der Melancholie zu lenken.

Die ersten Variationen charakterisieren eine atmosphärische Gründung. Die Tatsache, dass auf eine Nummerierung verzichtet wird, verdeutlicht, dass eine jede Variation das Bindeglied eher zu dem nachfolgenden darstellt. Hierbei finden sich kontrapunktische Formen, kanonische und fuguierende, sowie ornamentale, interrogative oder eher ausdrucksbetonte – kurzum, eine ganze Reihe rhetorischer Gestaltungsmittel, sowohl in satztechnischer wie instrumentaler Hinsicht.

Das Stück schließt mit einer einfachen Reprise des Themas in manningfältiger Durchführung, den fragend-lehmüßen Chören abschließend nochmals bekämpfend.

Jean Guillou

Übersetzung Wolfram Adolph

Preface

As its opus number indicates, this is an early work, still obviously linked to various models. The theme is very sparse, in shifting, almost indecisive and insinuating modality, such as it might portray melancholy.

The initial variations determine the spirit. The fact that they are not numbered shows that each constitutes a link in a continuous chain. Contrapuntal forms can be found, canonic, fugal, interrogative, expressive, in fact a whole panoply of rhetorical features, both stylistic and instrumental.

The piece concludes with a straightforward recapitulation of the theme, variously tuned, which ensures the interrogative and nostalgic mood.

Jean Guillou

Translation Jeremy Drake

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(1956)

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* 1930

Cantabile, a piacere

Hautbois 8'

Man.

Bourdon 8'

Péd.

Bourdon

Flûtes 32', 16', 8' doux

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19

Voix humaine

23

28

Poco più mosso

principal ♭

32

51.633

Musical score pages showing measures 19, 23, 28, and 32. The score includes multiple staves for different instruments, with specific dynamics and markings like 'Voix humaine' and 'Poco più mosso'.

Musical score page 35. The top system shows two staves: Treble and Bass. The Treble staff has a melodic line with eighth and sixteenth notes. The Bass staff has a harmonic line with various notes and rests. The key signature changes from one flat to one sharp. The bottom system continues the bass line with a dynamic marking "stacc." and a melodic line above it.

Musical score page 38. The top system shows two staves: Treble and Bass. The Treble staff has a melodic line with eighth and sixteenth notes. The Bass staff has a harmonic line with various notes and rests. The key signature changes from one flat to one sharp. The bottom system continues the bass line with a dynamic marking "rall."

Musical score page 41. The top system shows two staves: Treble and Bass. The Treble staff has a melodic line with eighth and sixteenth notes. The Bass staff has a harmonic line with various notes and rests. The key signature changes from one flat to one sharp. The bottom system continues the bass line with a dynamic marking "rall."

Musical score page 44. The top system shows two staves: Treble and Bass. The Treble staff has a melodic line with eighth and sixteenth notes. The Bass staff has a harmonic line with various notes and rests. The key signature changes from one flat to one sharp. The bottom system continues the bass line with a dynamic marking "rall."

PREVIEW
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Presto

Mutations aiguës et légères

The image shows a page of sheet music for bassoon, featuring five staves of musical notation. The first staff begins at measure 46 in common time, with a key signature of one flat. The second staff starts at measure 49. The third staff begins at measure 52. The fourth staff starts at measure 55. The fifth staff continues from the fourth staff. The music consists of various note heads and stems, with some notes having horizontal dashes through them. There are also several rests. The bassoon part is accompanied by a piano part, which is indicated by a treble clef and a bass clef in the piano's system. The piano part includes measures with eighth-note patterns and measures where the piano plays sustained notes. A large, semi-transparent watermark reading "PREVIEW" and "Low Resolution" diagonally across the page is overlaid on the music.