

Jean Guillou

La Chapelle des Abîmes

pour Orgue

opus 26
(1973)

ED 9798
ISMN M-001-53774-4

PREVIEW
Low Resolution

Commissioned by the

Drake University College of Fine Arts

PREVIEW
Low Resolution
1972

Avant-propos

Le premier roman de Julien Gracq intitulé *Au Château d'Argol* comporte un chapitre dans lequel le héros, Herminien, découvre une chapelle ensevelie au fond d'une forêt. « Bientôt..., au travers des branches tordues en fantastiques arabesques, apparurent les murs gris d'une chapelle suspendue au milieu des abîmes. » Il y voit un orgue et, gravissant les degrés de la tribune, il improvise. « Alors, du fond de son inquiétude, un son s'éleva. » L'auteur, alors, décrit cette improvisation qui, musicalement, exprime toute la tension psychologique développée au cours du roman. L'œuvre musicale qui porte le titre de ce chapitre ne prétend pas répondre textuellement et minutieusement à la description littéraire de cette improvisation, ce qui serait aussi impossible que de décrire la *Sonate de Vinteuil* de Proust, mais s'inspire à la fois de cette description et du roman lui-même.

Jean Guillou

Vorwort

Julien Gracqs erster Roman *Au Château d'Argol* enthält ein Kapitel, in dem Herminien, der Held, tief im Wald versteckt eine Kapelle entdeckt. „Bald durch das Dickicht der Äste, bizarr in fantastische Arabesken gehüllt, zeigte sich die graue Mauerwerk einer Kapelle, die inmitten eines Abgrundes schwebte.“ Der Heldenblick fällt auf eine Orgelbank, sobald er die Stufen zur Empore erklommen hatte, beginnt er zu improvisieren. „Da, aus seiner tiefen inneren Unruhe heraus, erhob sich ein Ton.“ Die Beschreibung schildert so die jenseitige Spannung, die sich im Verlauf des Romans aufgebaut hat. Die vorliegende Komposition, die den Titel des entsprechenden Kapitels trägt, strebt keineswegs eine wortwörtliche Umsetzung der literarischen Schilderung jener Improvisation an, was so unmöglich wäre wie die exakte Umsetzung von Prousts *Sonate de Vinteuil*. Gleichwohl wird das Werk sowohl von dieser Schilderung als auch von dem Roman im Ganzen inspiriert.

Jean Guillou

Übersetzung Wolfram Adolph

Preface

Julien Gracq's novel *Au château d'Argol* includes a chapter in which one of the heroes, Herminien, discovers a chapel hidden deep within a forest. "Soon ... through the branches, twisted in fantastic arabesques, appeared the grey wall of a chapel hanging in the midst of an abyss." He sees an organ there, and, climbing the steps of the loft, he starts to improvise. "Then, from the depths of his disquiet, a sound rose up." The author gives a description of this improvisation that, musically, expresses all the psychological tension that has built up in the course of the novel. The musical work bearing the title of this chapter does not claim to respond to the letter of the literary description of this improvisation, which would be as impossible as describing Proust's *Sonate de Vinteuil*, but it is inspired by both – this description and by the novel itself.

Jean Guillou

PREVIEW
Low Resolution

La Chapelle des Abîmes

d'après Julien Gracq

opus 26

(1973)

Jean Guillot

(1930)

♩ = 54

Man.

fff

stacc. molto secco

Péd.

secco

Fonds 8'

Trompette 8' Solo

6

Fonds 16', 8' et Ranquette 16'

Trompette 8'

17 **Cornet** *a piacere*
legato
Dulciane 16'

22

26

PREVIEW
Low Resolution

stacc.
fff *secco*

The image shows a musical score for a Cornet and Dulciane 16'. The score is divided into four systems. The first system (measures 17-21) features a Cornet part with a melodic line marked 'a piacere' and 'legato', and a Dulciane 16' part with a rhythmic accompaniment. The second system (measures 22-25) continues the melodic and rhythmic development. The third system (measures 26-30) shows further melodic movement. The fourth system (measures 31-34) concludes with a staccato flourish marked 'fff secco'. A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid across the middle of the page.

36

non legato

38

40

42

PREVIEW
Low Resolution

The image shows a page of musical notation for piano, spanning measures 36 to 42. The notation is arranged in two systems, each with a grand staff (treble and bass clefs). Measure 36 includes the instruction 'non legato'. A large, semi-transparent watermark reading 'PREVIEW Low Resolution' is oriented diagonally across the center of the page. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature appears to be one sharp (F#).

This image shows a musical score for piano and trumpet. The score is divided into four systems, with measures 45, 47, 51, and 57 marked at the beginning of each system. The piano part is written in treble and bass clefs, while the trumpet part is in bass clef. A large, diagonal watermark reading "PREVIEW" is overlaid across the entire score. The score includes various musical notations such as notes, rests, and dynamic markings like "molto legato".

45

47

51

57

molto legato

Trompette 8'

Trompette 8'