À SON AMI RICHARD HAMMER.

Sonate

pour

PIANO ET VIOLON

par

THEODORE GOUVY.

Op. 61.

Propriété des Editeurs pour tous les pays.

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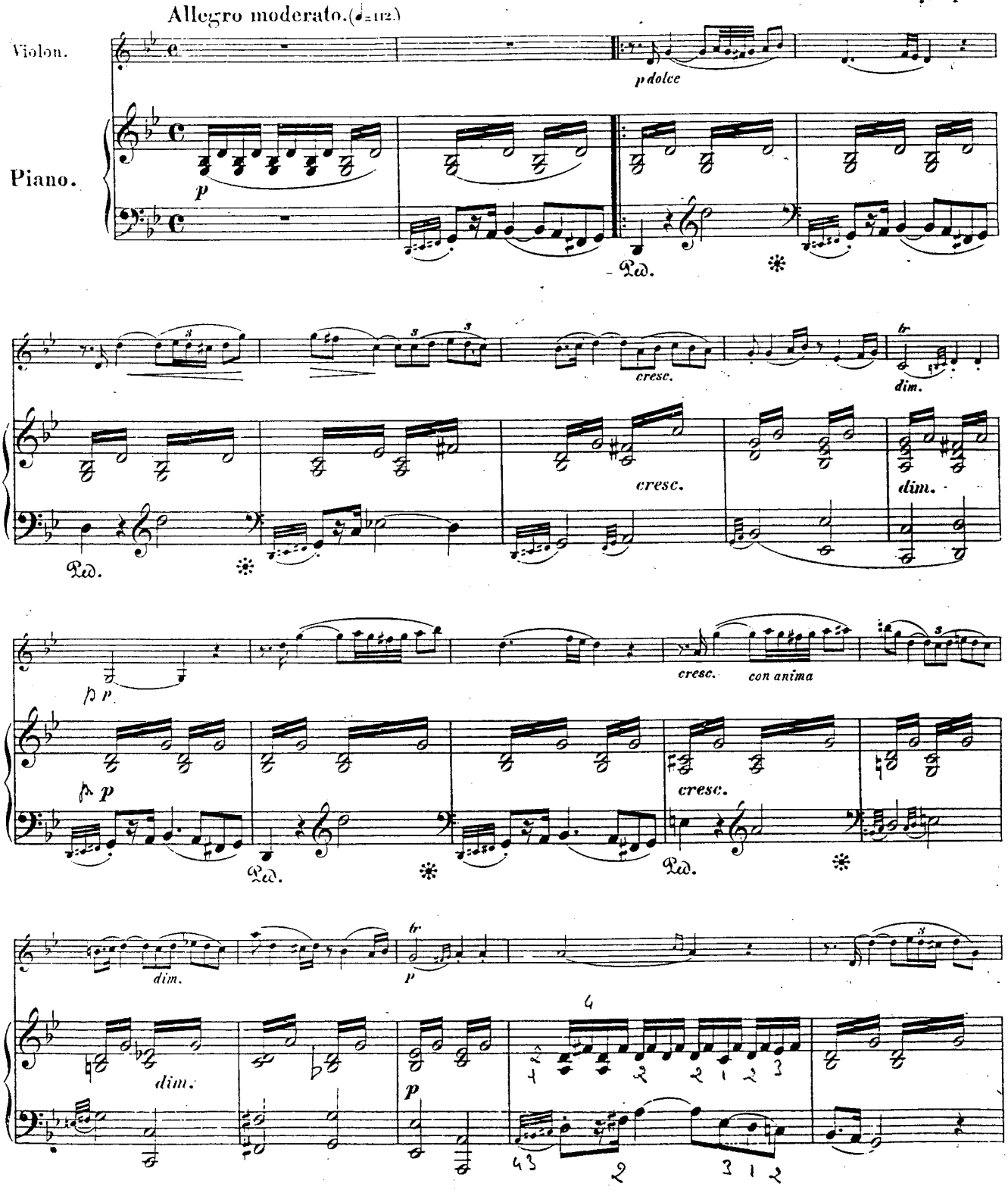
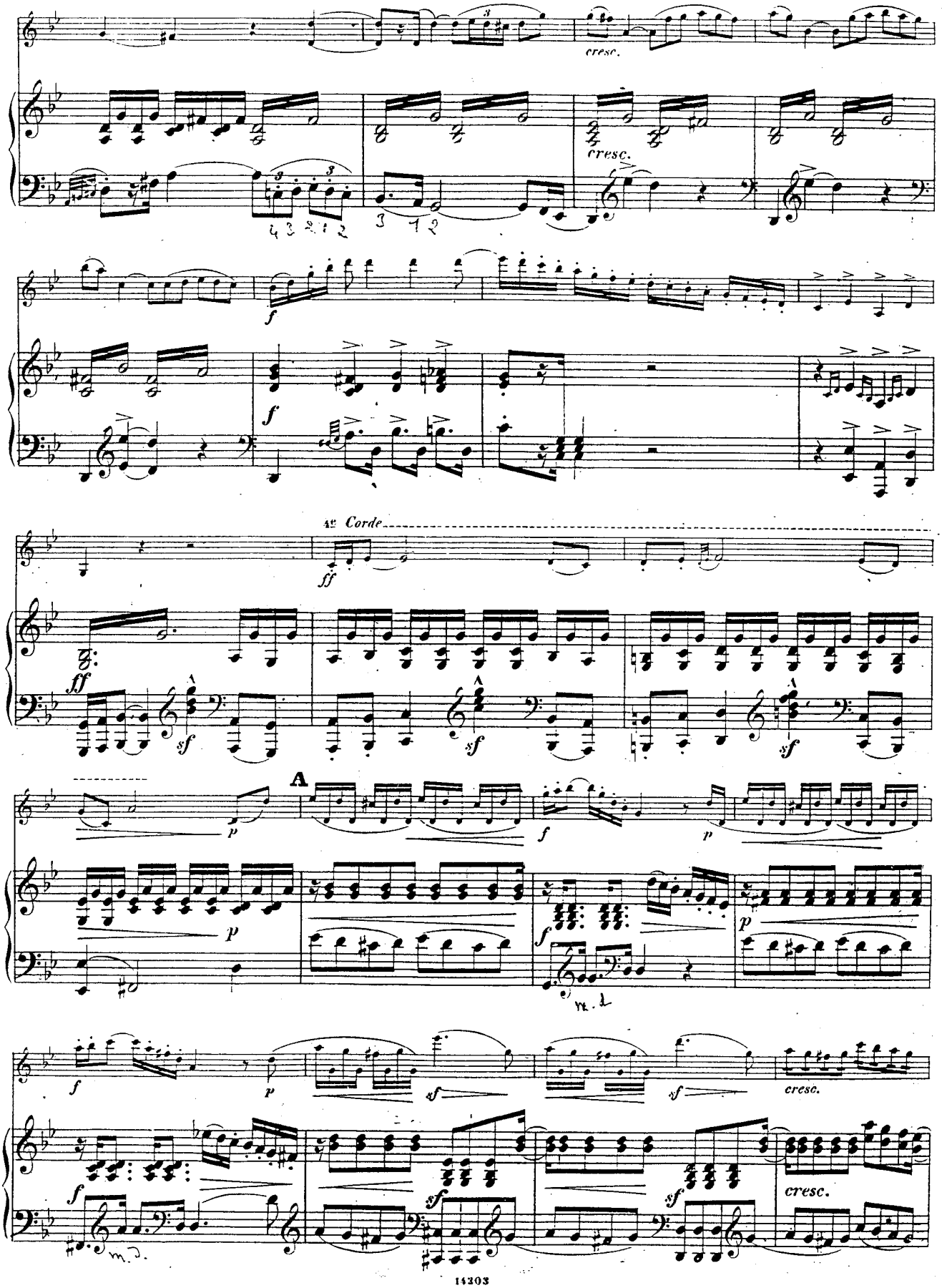
14303.

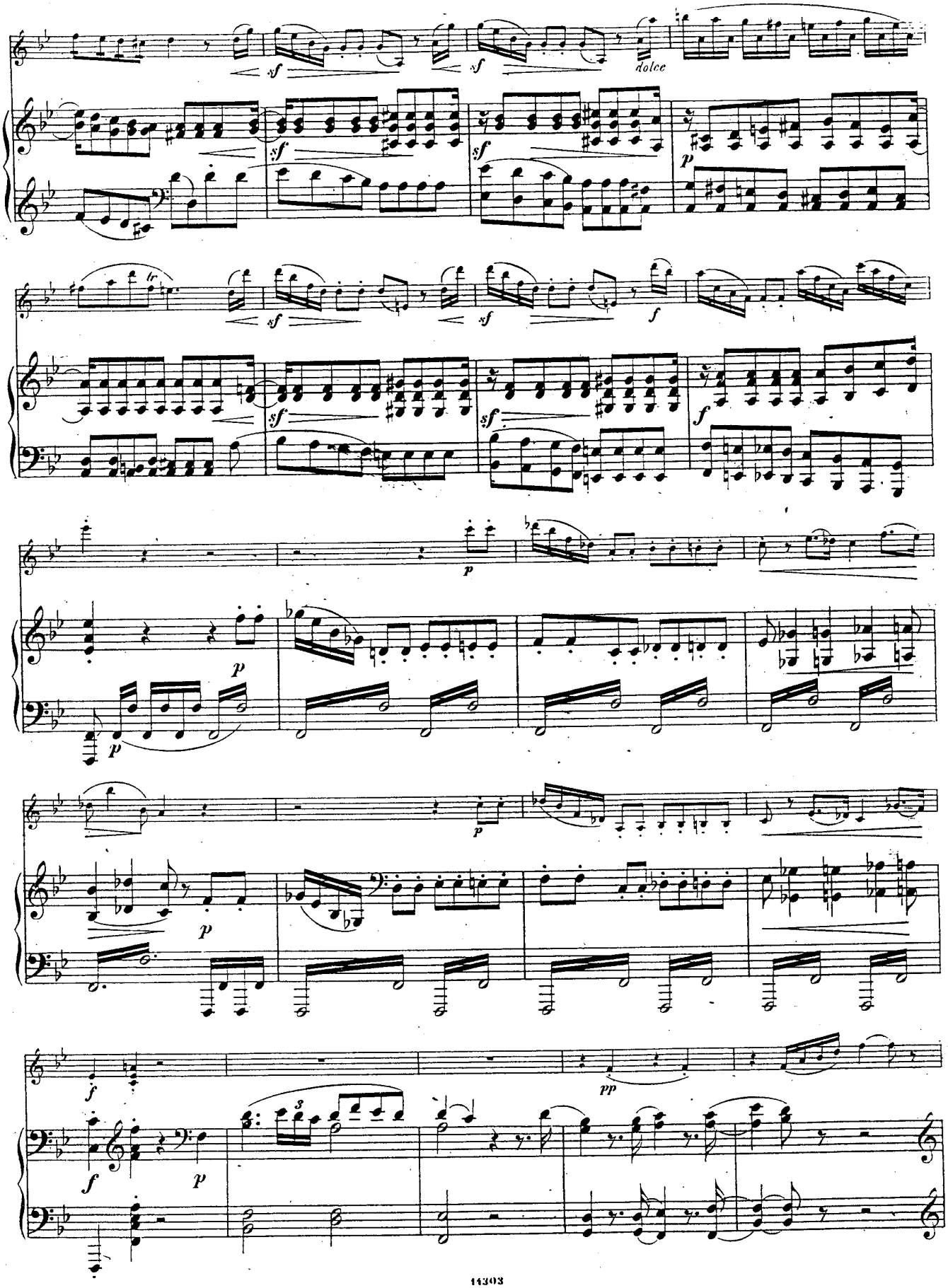
SONATE.

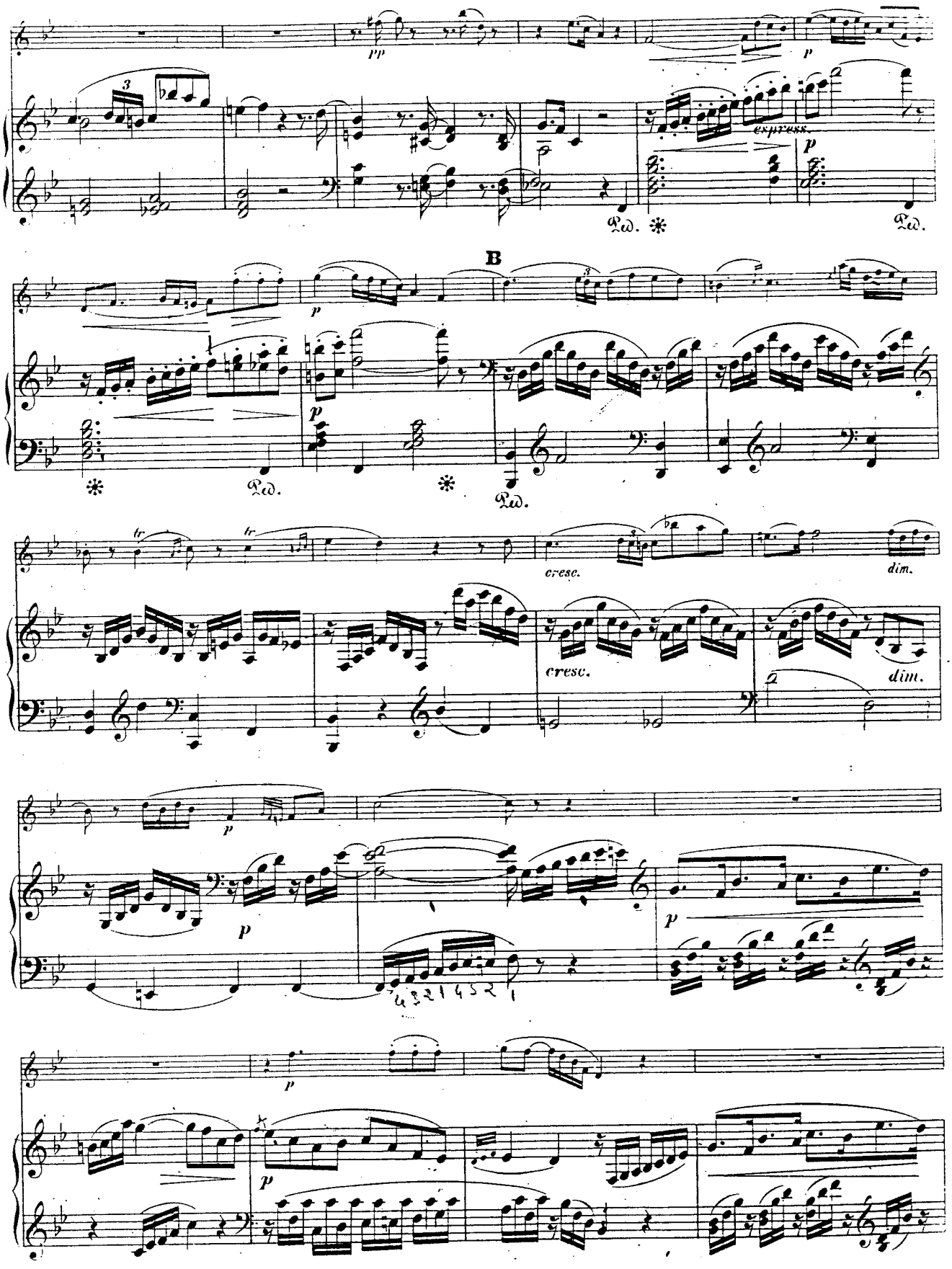
I.

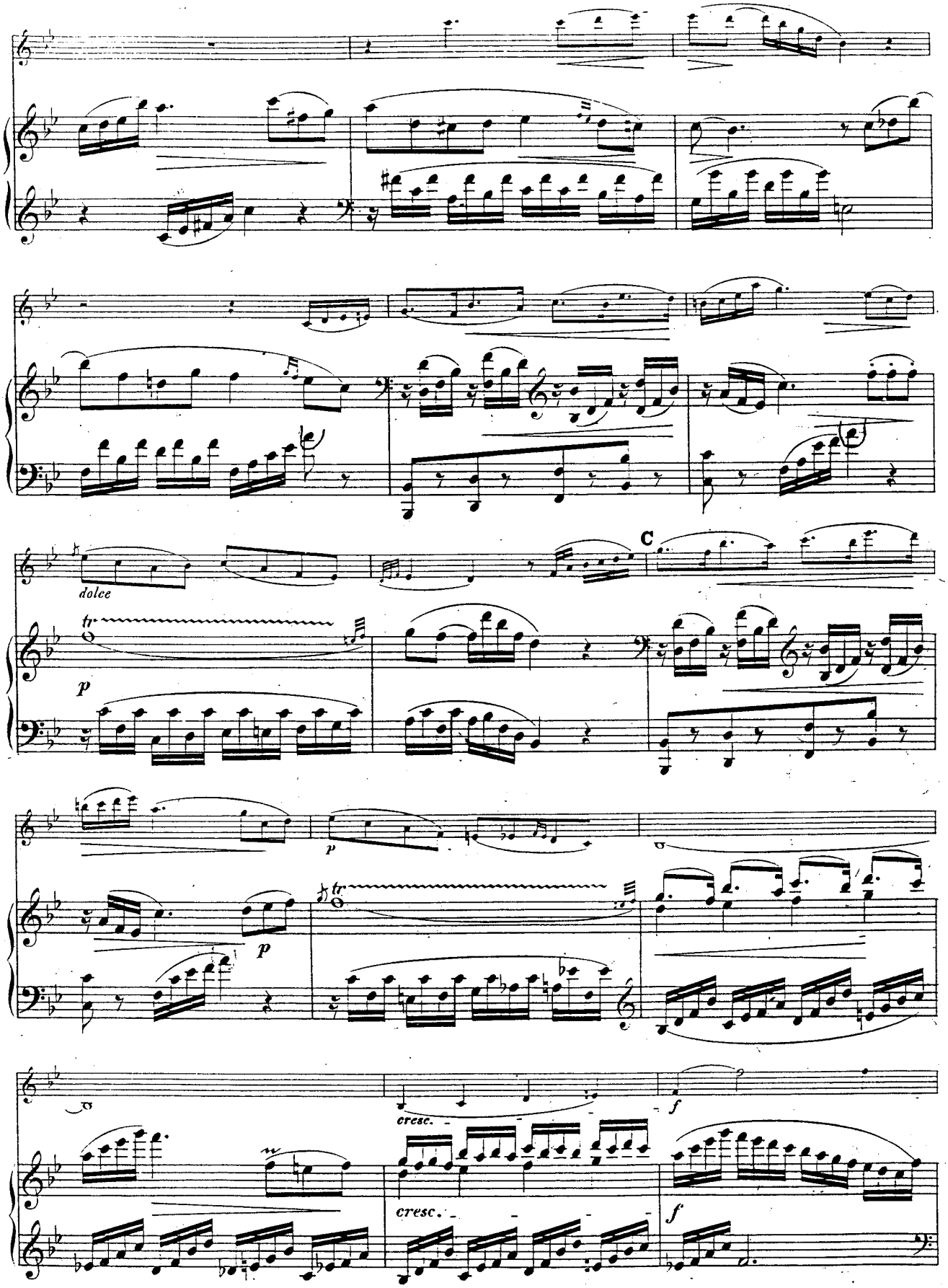
Th. Gouvy, Op. 61.

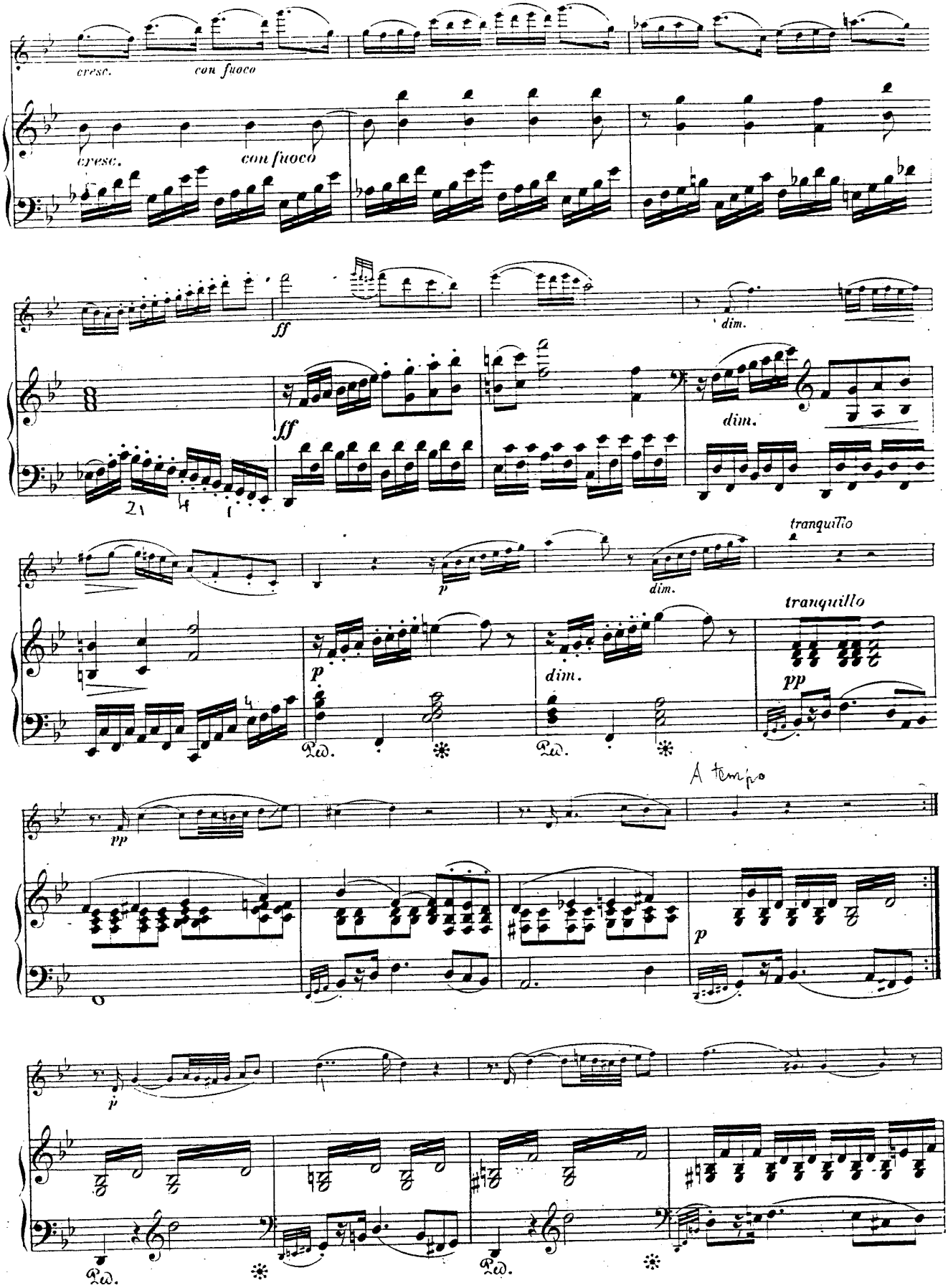


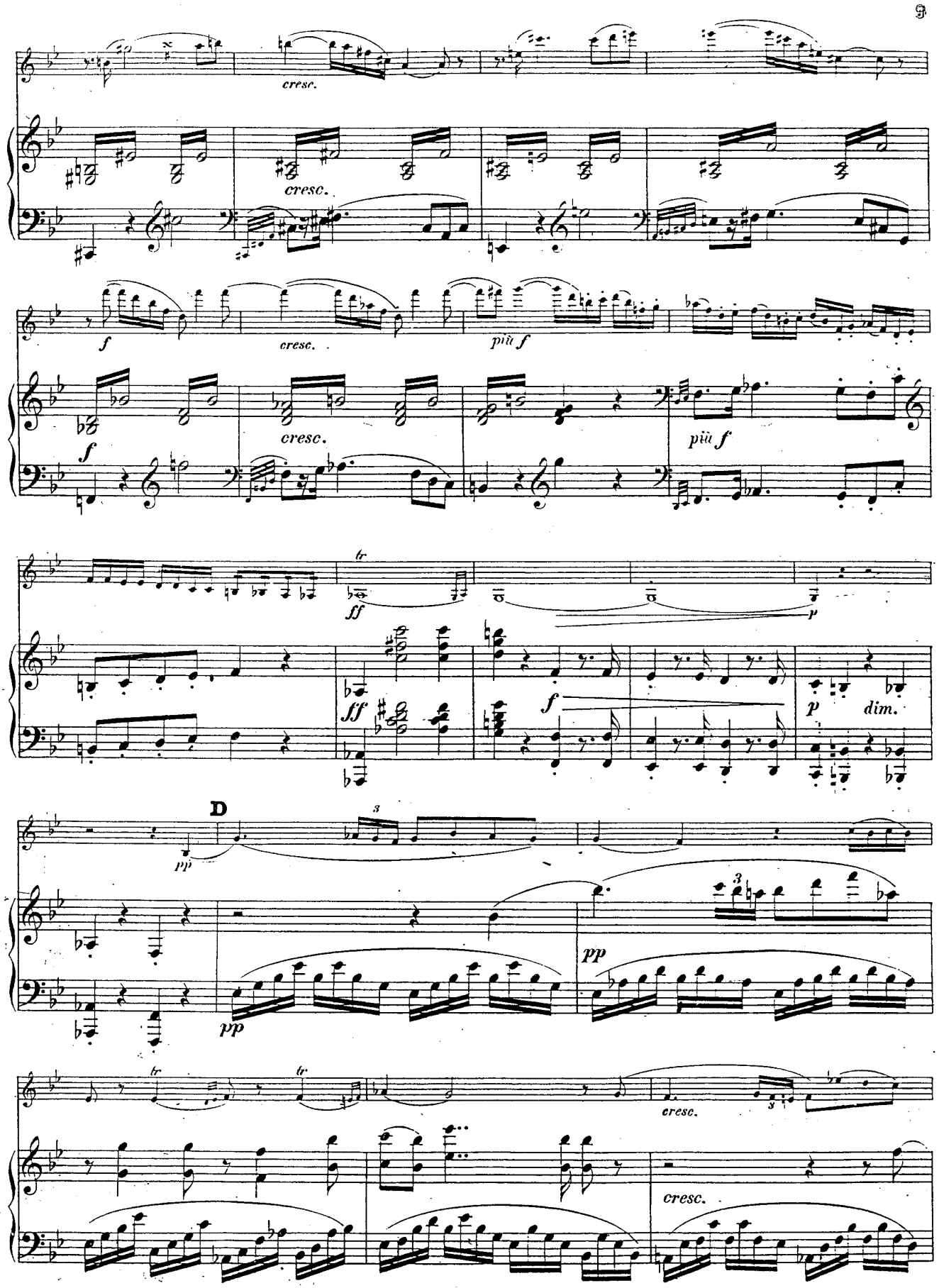

cresc.
cresc.
4e Corde
A
cresc.
cresc.

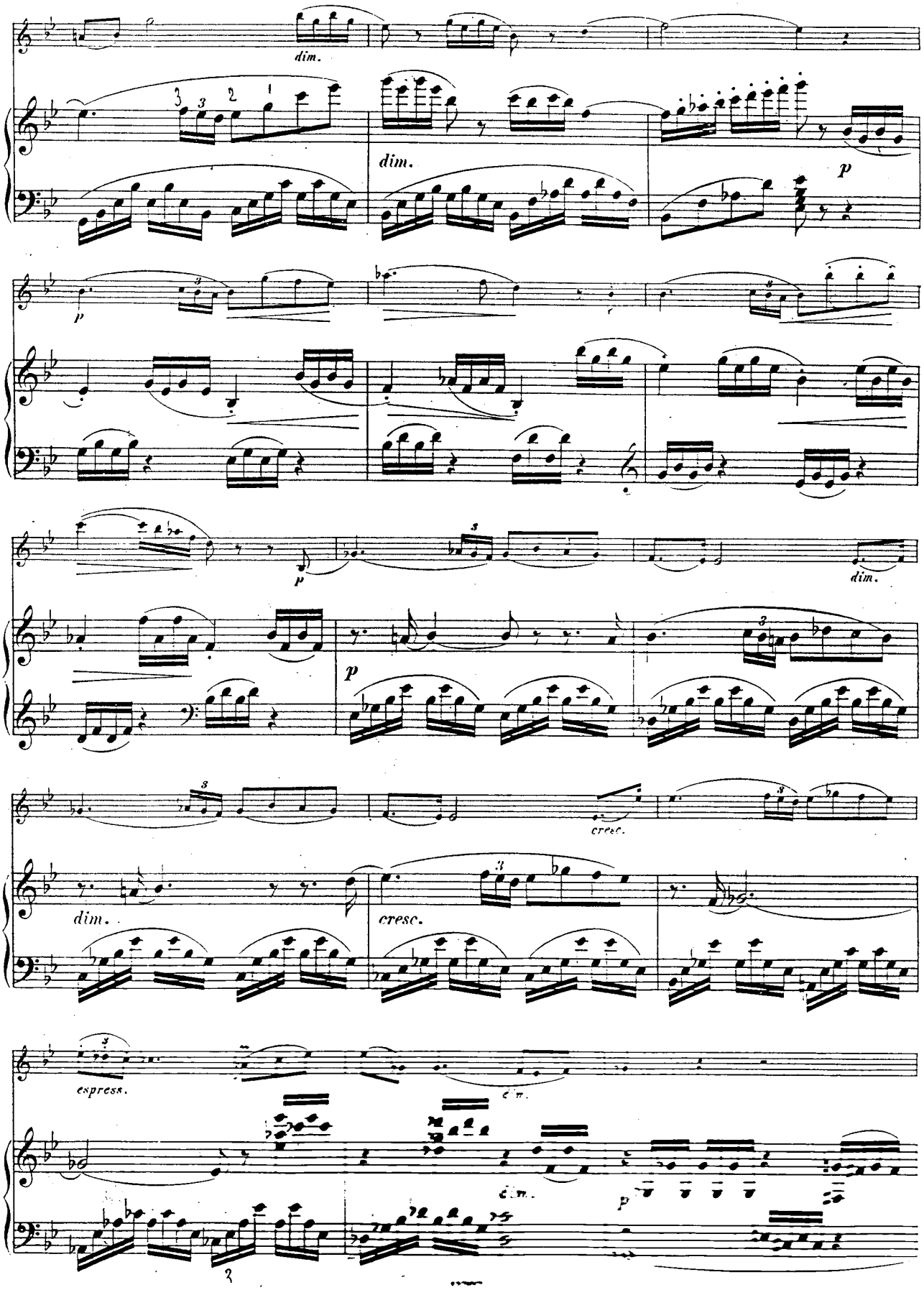

dolce

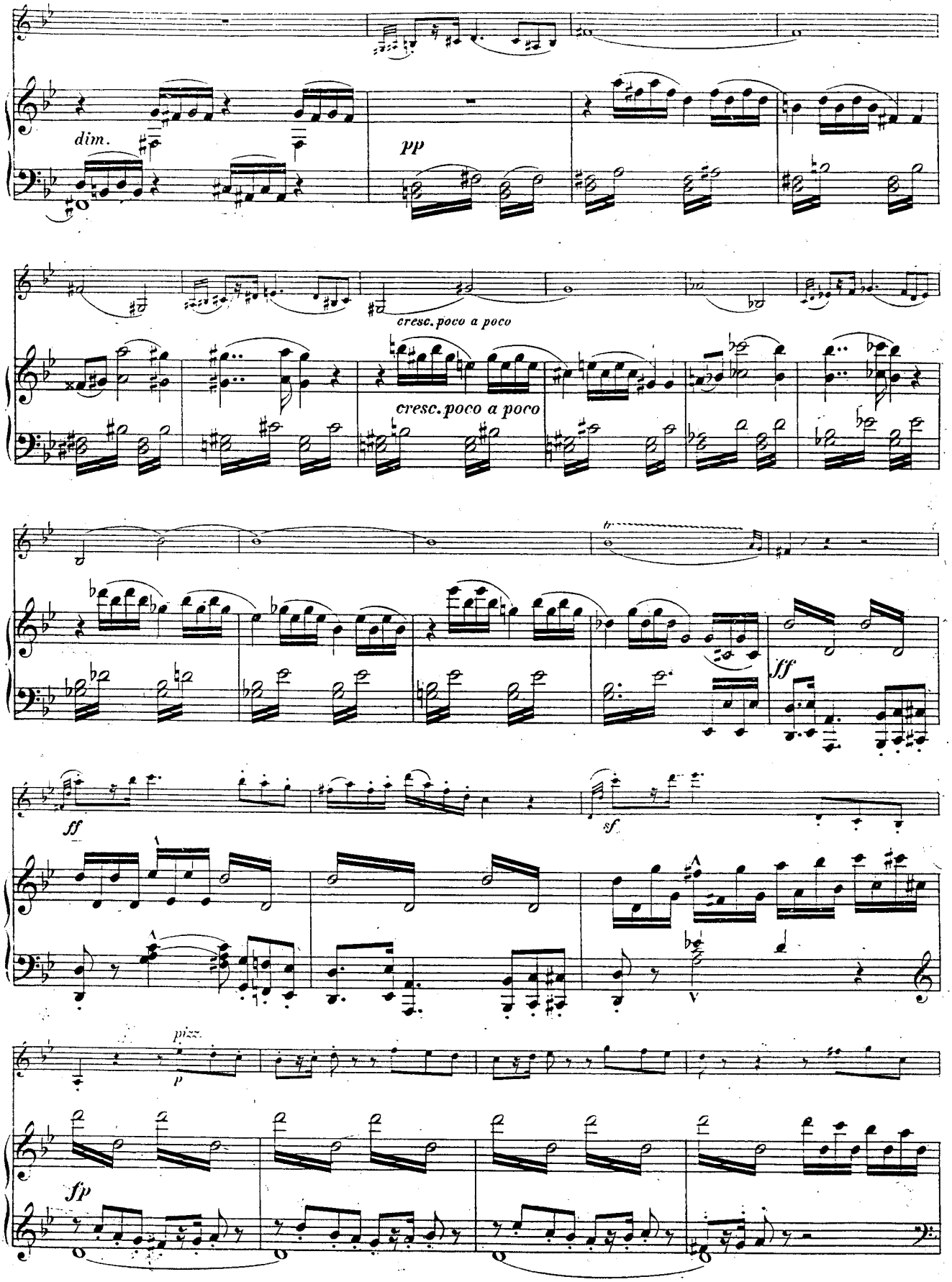

pp
p
espress.
Ped.
B
cresc.
dim.
tr

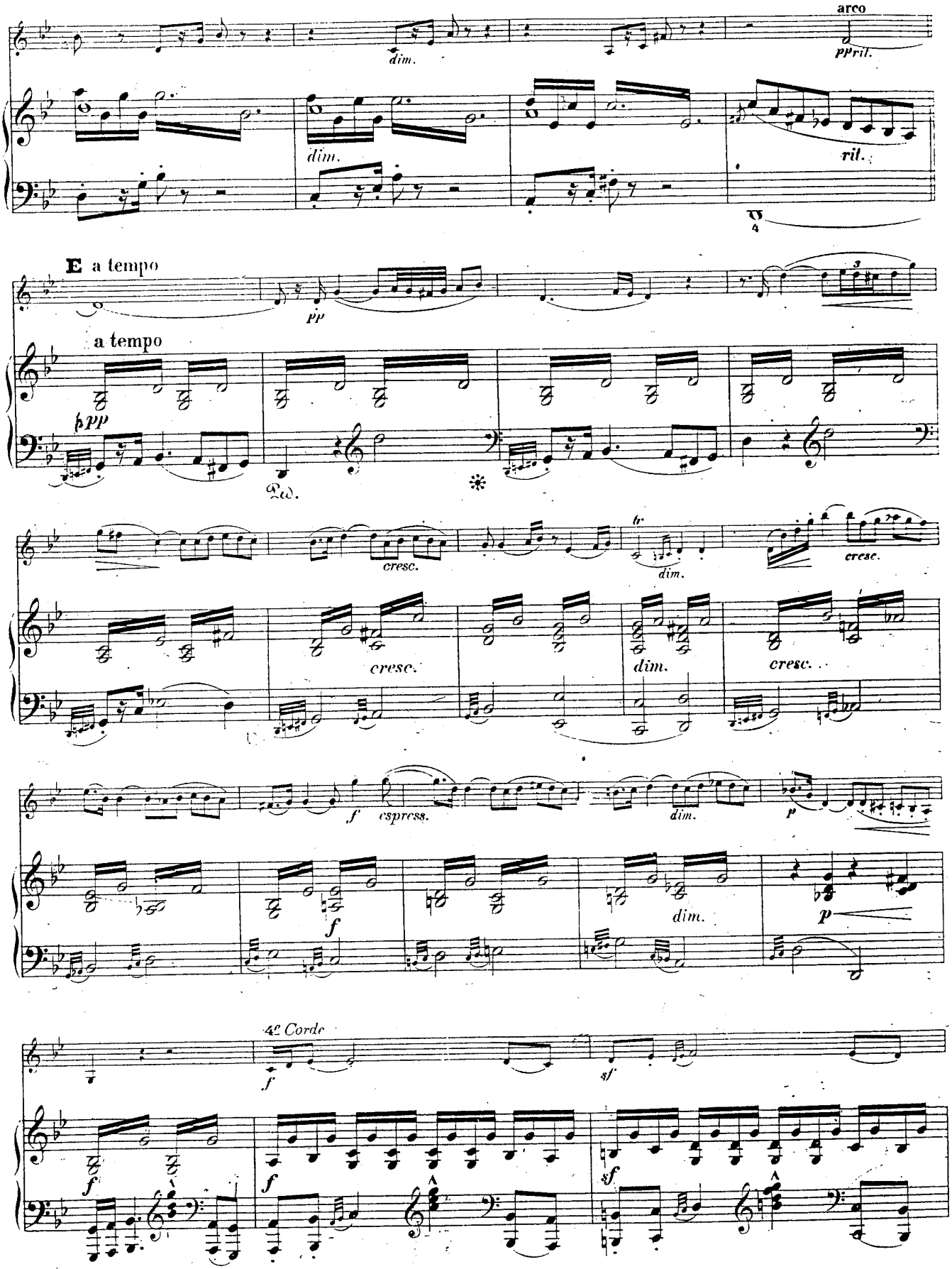

dolce
tr
p
C
p
p
tr
cresc.
f
cresc.
f

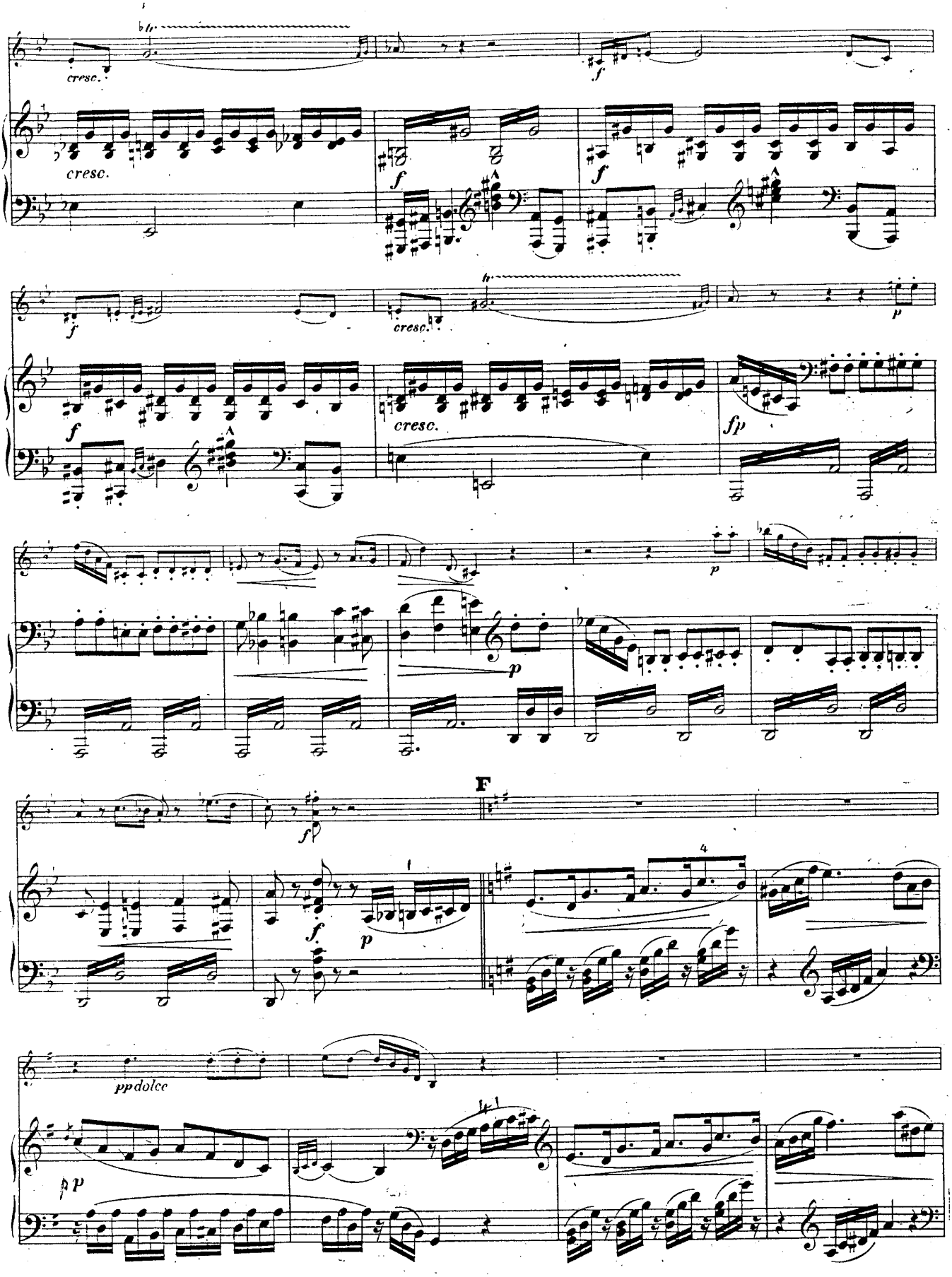

cresc.
con fuoco
cresc.
con fuoco
ff
ff
dim.
dim.
tranquillo
p
dim.
p
dim.
tranquillo
pp
pp
A tempo
p
p
Ped.
Ped.
Ped.

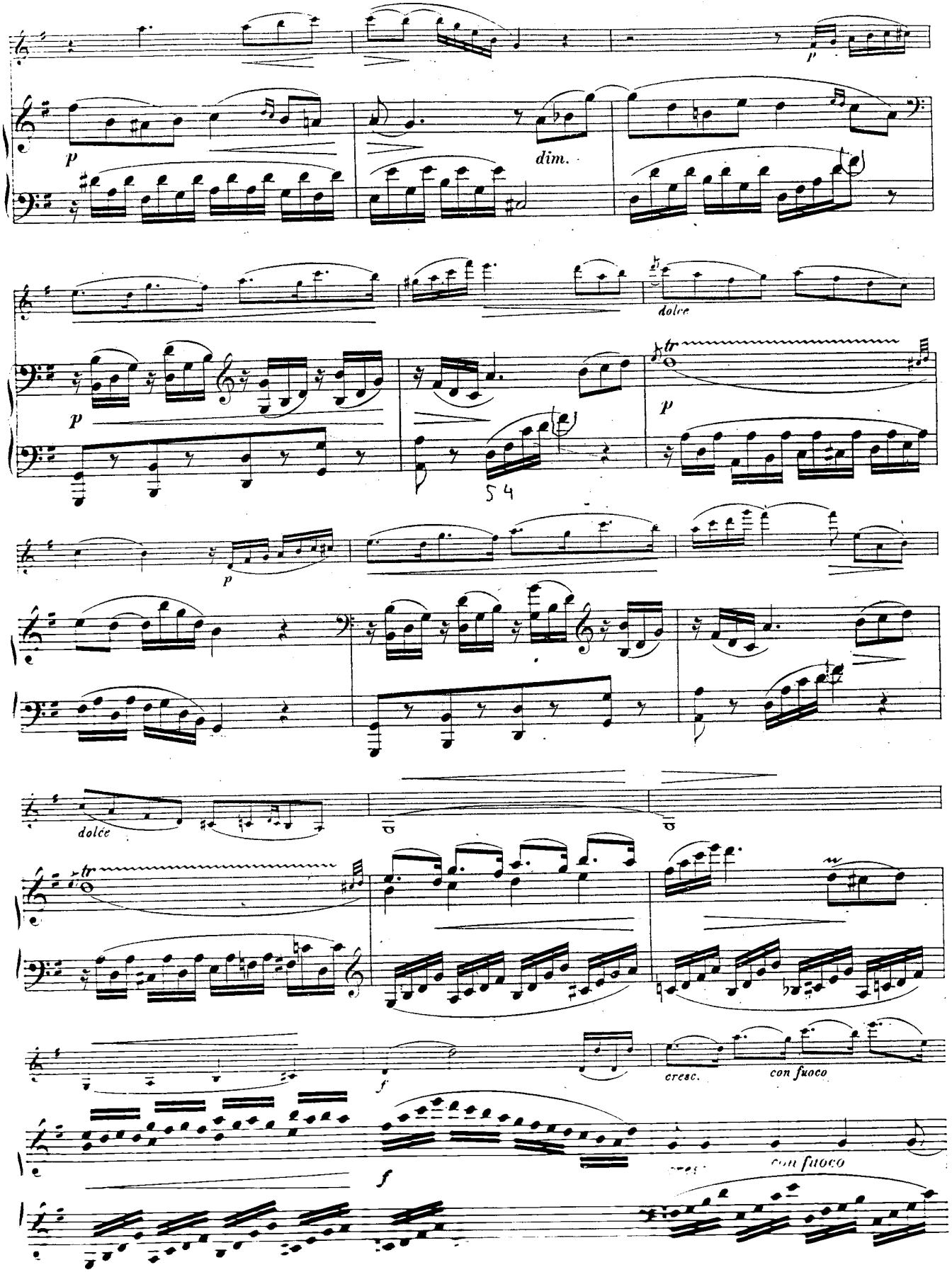

cresc.
cresc.
f
cresc.
più f
f
cresc.
più f
tr
ff
p
ff
f
p
dim.
D
pp
pp
pp
tr
tr
cresc.
cresc.

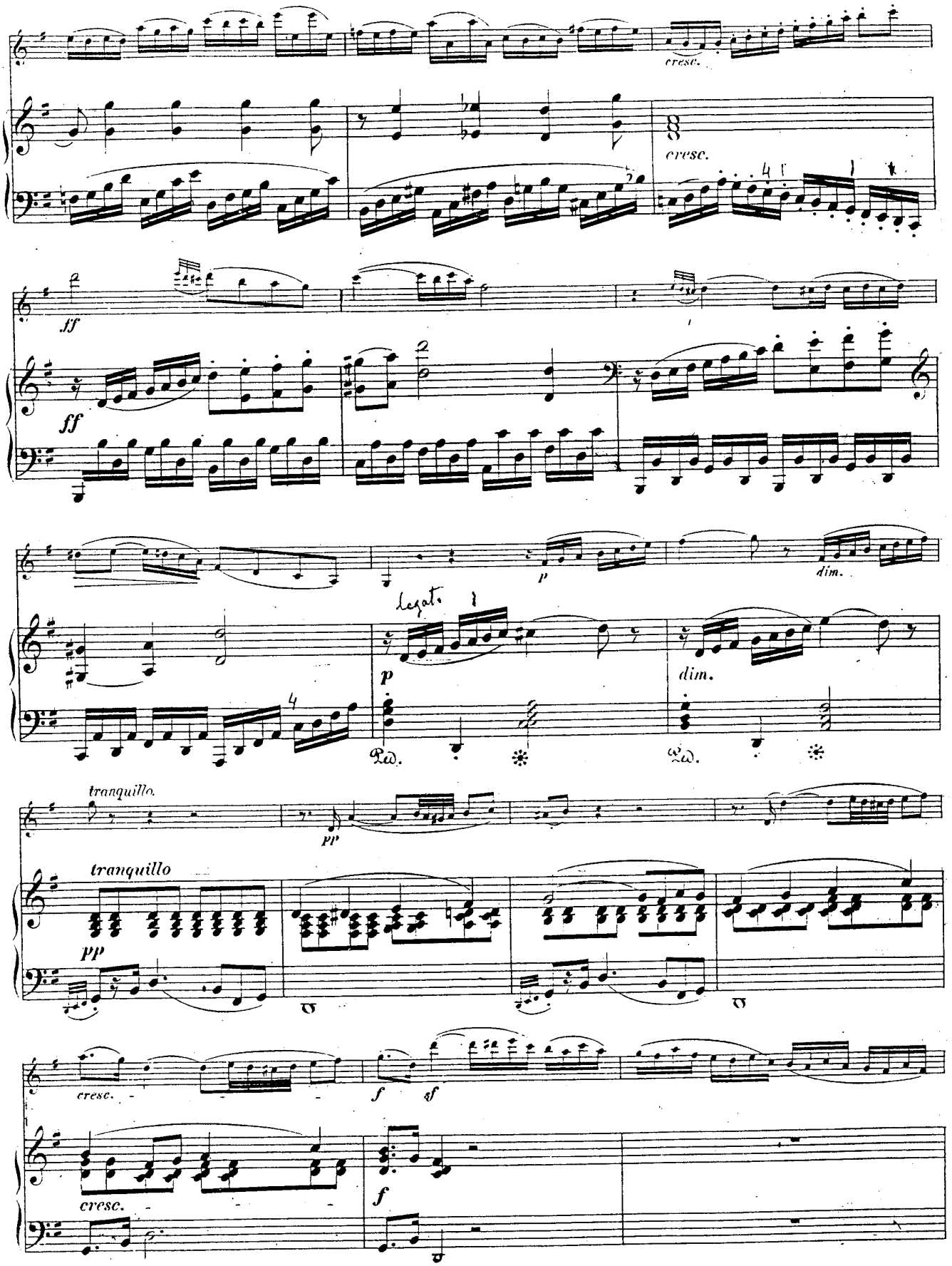

dim.
dim.
p
p
p
dim.
p
cresc.
dim.
cresc.
espress.
c. m.
c. m.
p

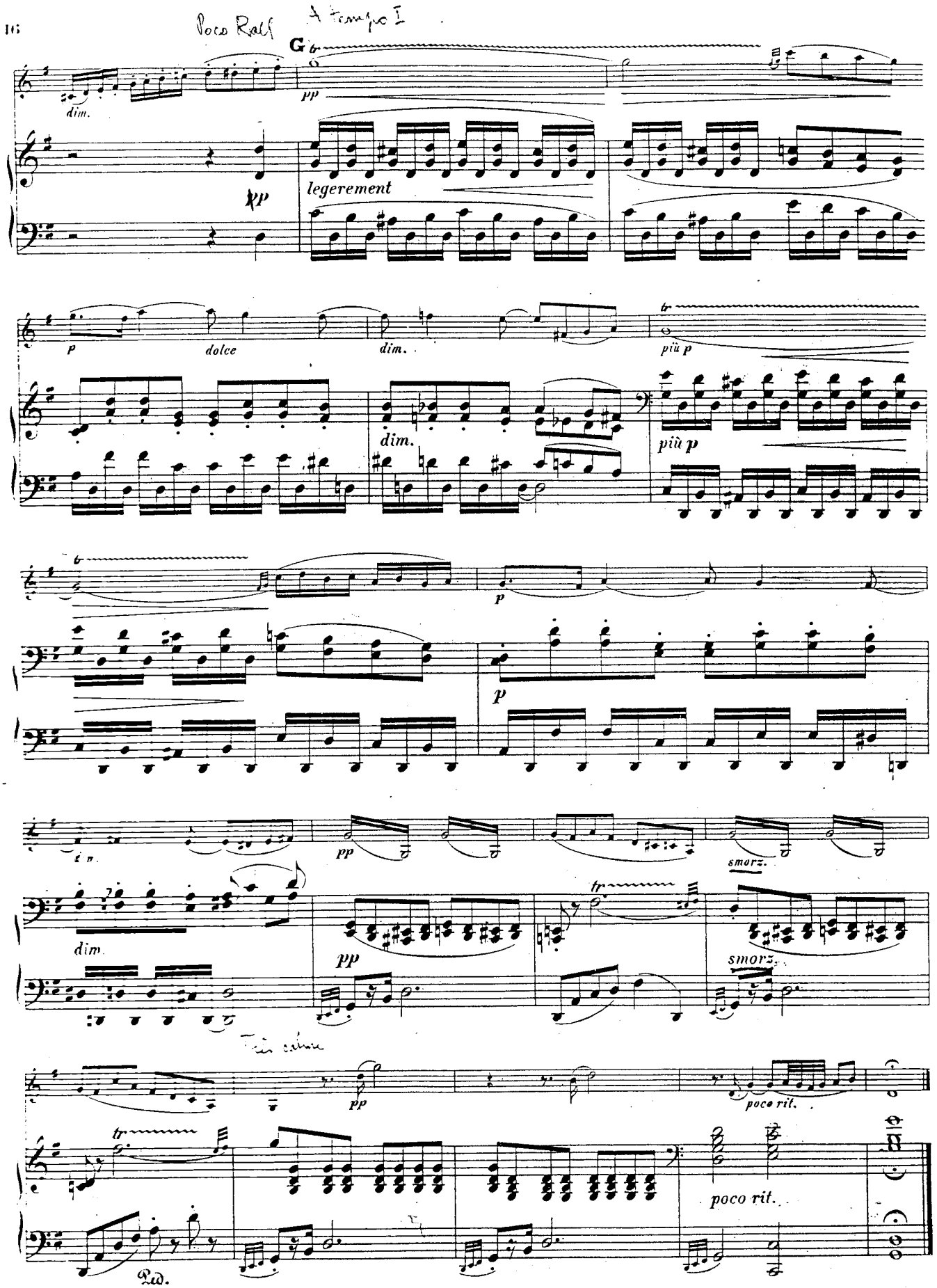

dim.
pp
cresc. poco a poco
cresc. poco a poco
ff
ff
sf
pizz.
p
fp


arco
dim.
ppril.
dim.
ril.
E a tempo
pp
a tempo
ppp
Ped.
cresc.
tr
dim.
cresc.
cresc.
dim.
cresc.
f
espress.
dim.
p
f
dim.
p
4e Corde
f
sf
f
f
sf

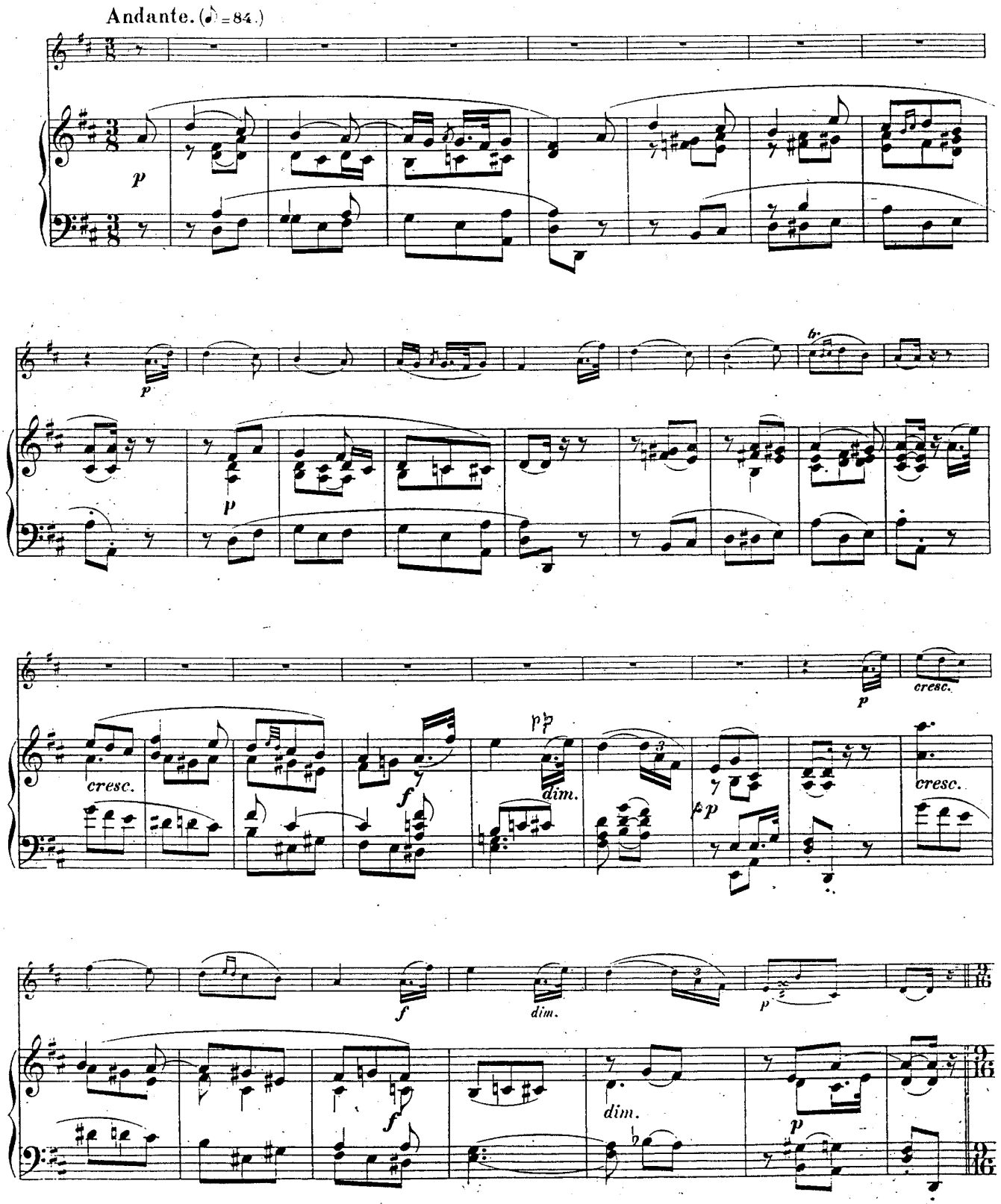

cresc.
f
cresc.
f
f
cresc.
p
f
cresc.
fp
p
p
fp
F
f
p
pp dolce
pp

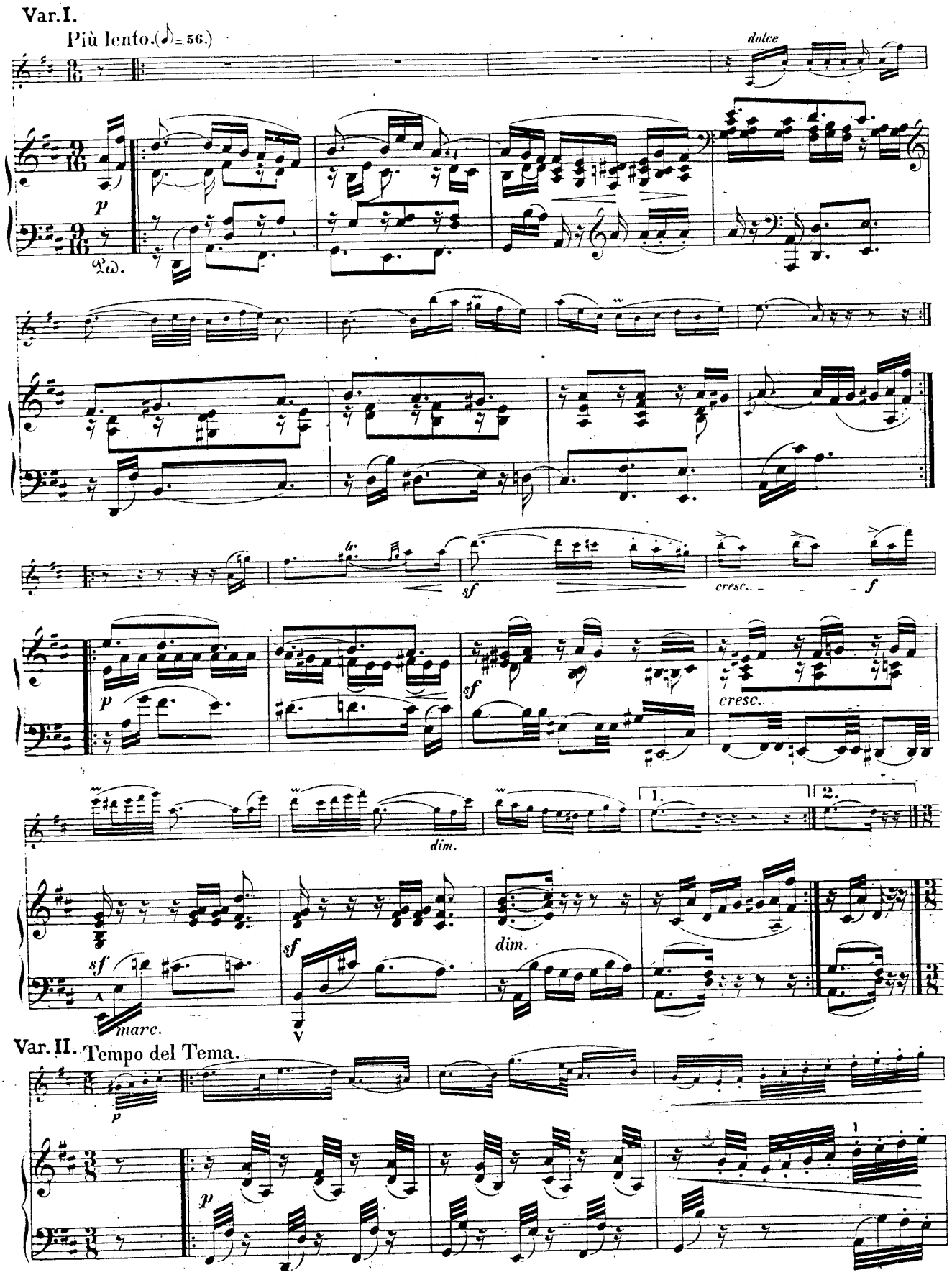

p
dim.
dolce
tr
54
dolce
f
cresc.
con fuoco

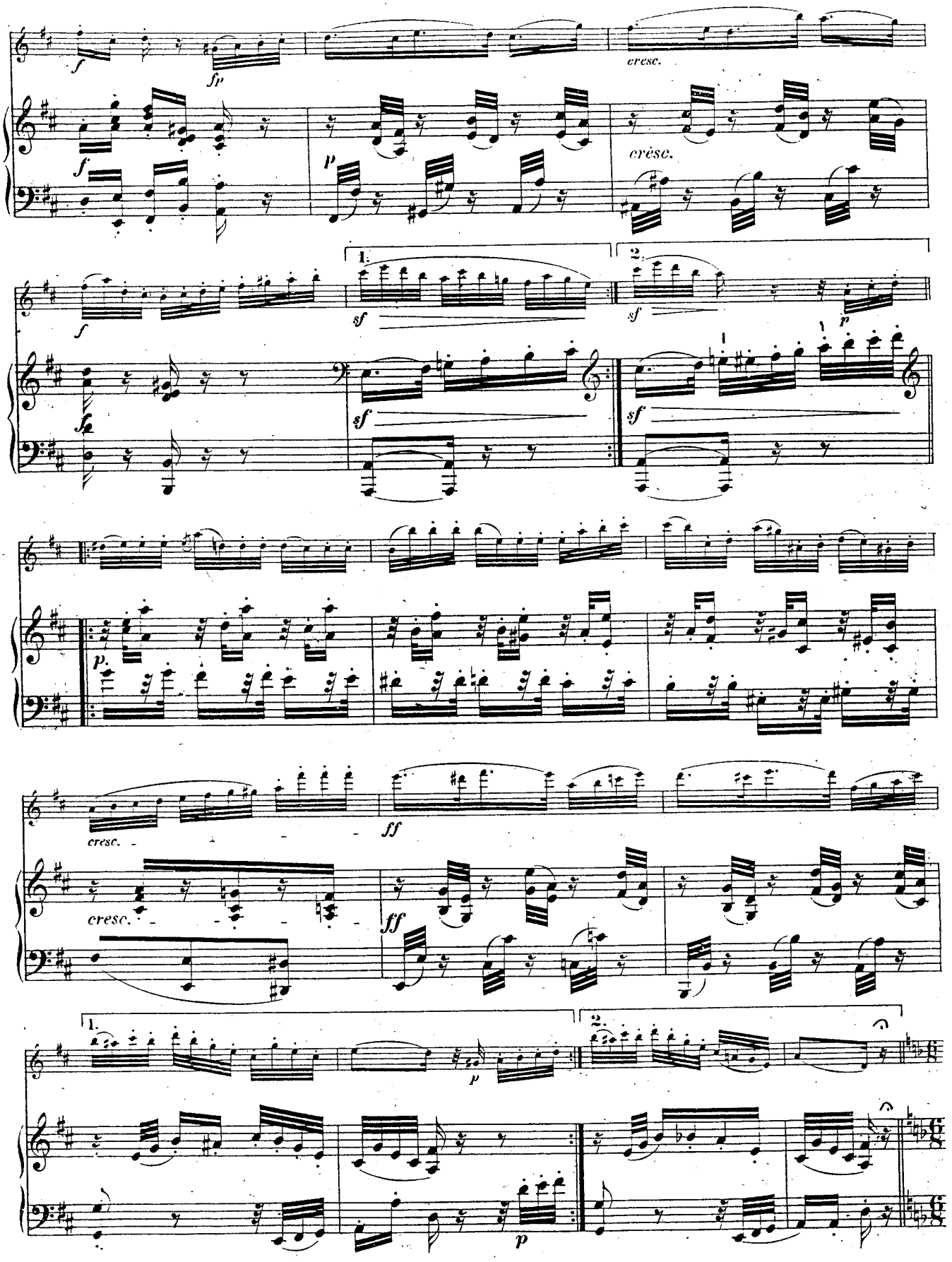

cresc.
cresc.
ff
ff
p
dim.
legat.
p
dim.
tranquillo.
pp
tranquillo
pp
cresc.
f
sf
cresc.
f


Poco Rall
A tempo I
G
dim.
pp
legerement
p
dolce
dim.
più p
dim.
più p
p
p
dim.
pp
pp
smorz.
smorz.
Très calme
pp
poco rit.
poco rit.
Ped.

II.

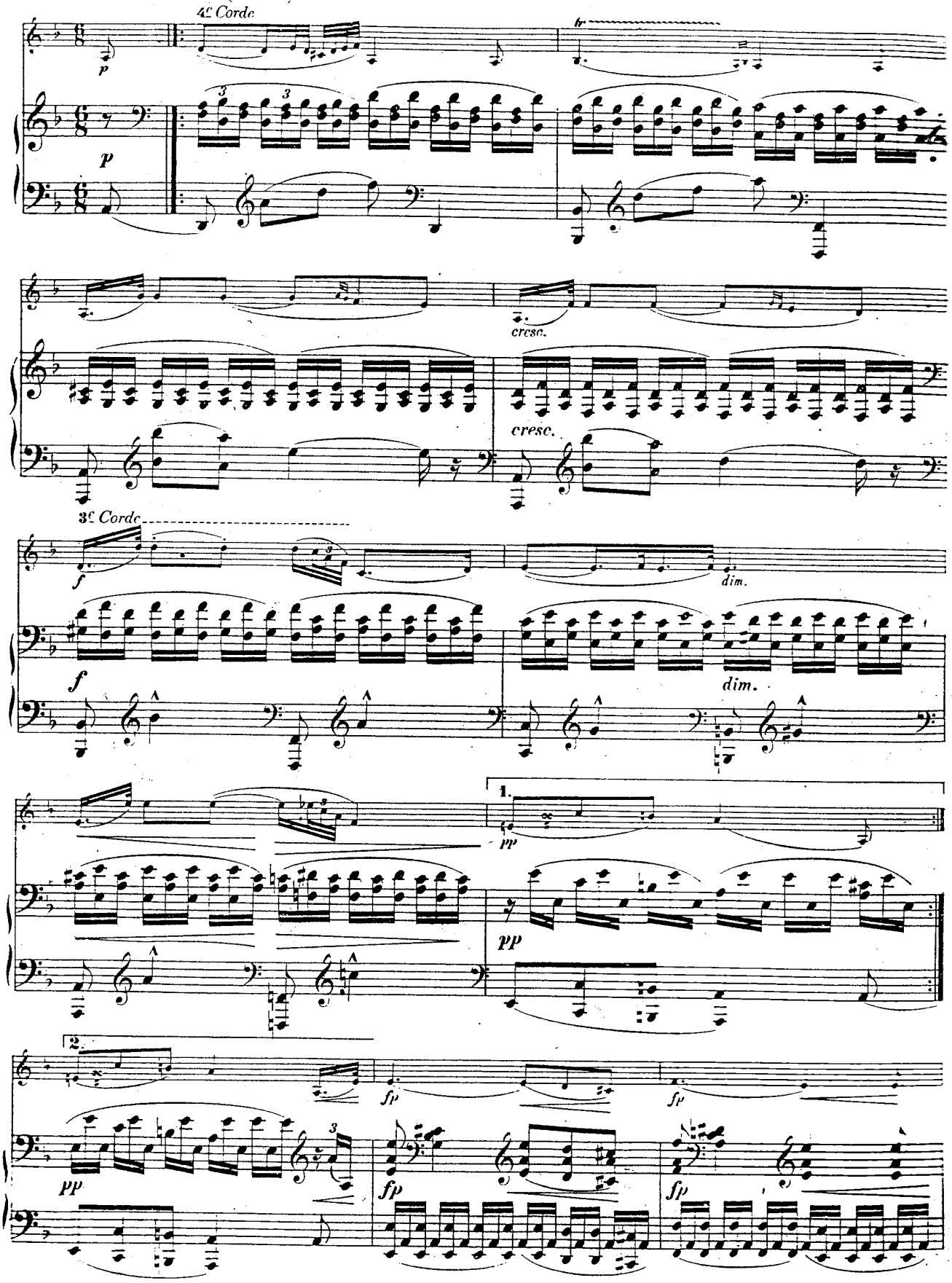


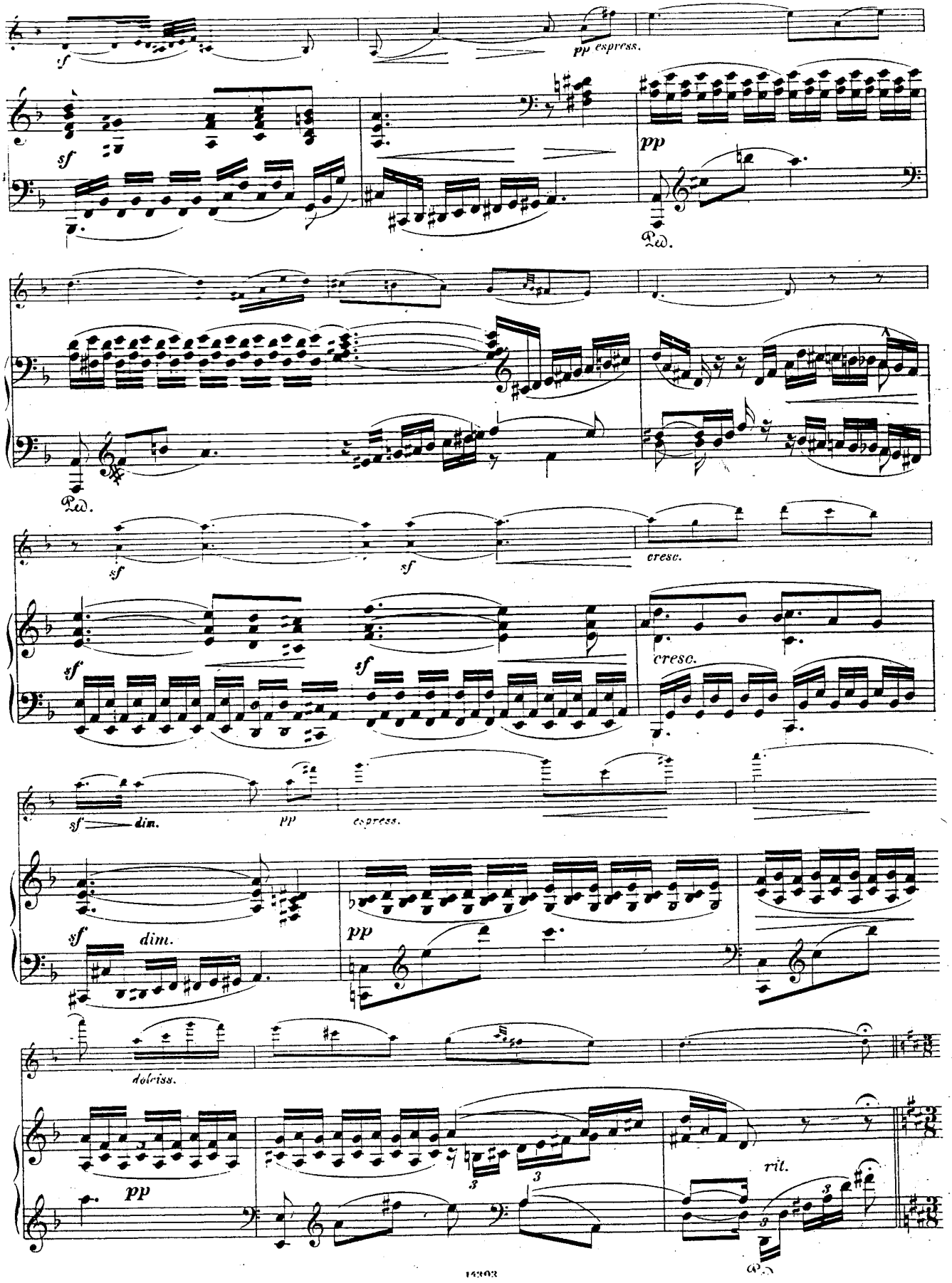

Var. I.
Più lento. (♪ = 56.)
dolce
p
Ped.
sf
cresc.
f
p
sf
cresc.
dim.
1.
2.
sf
marc.
sf
dim.
Var. II. Tempo del Tema.
p
p


cresc.
cresc.
cresc.
cresc.

Var. III.

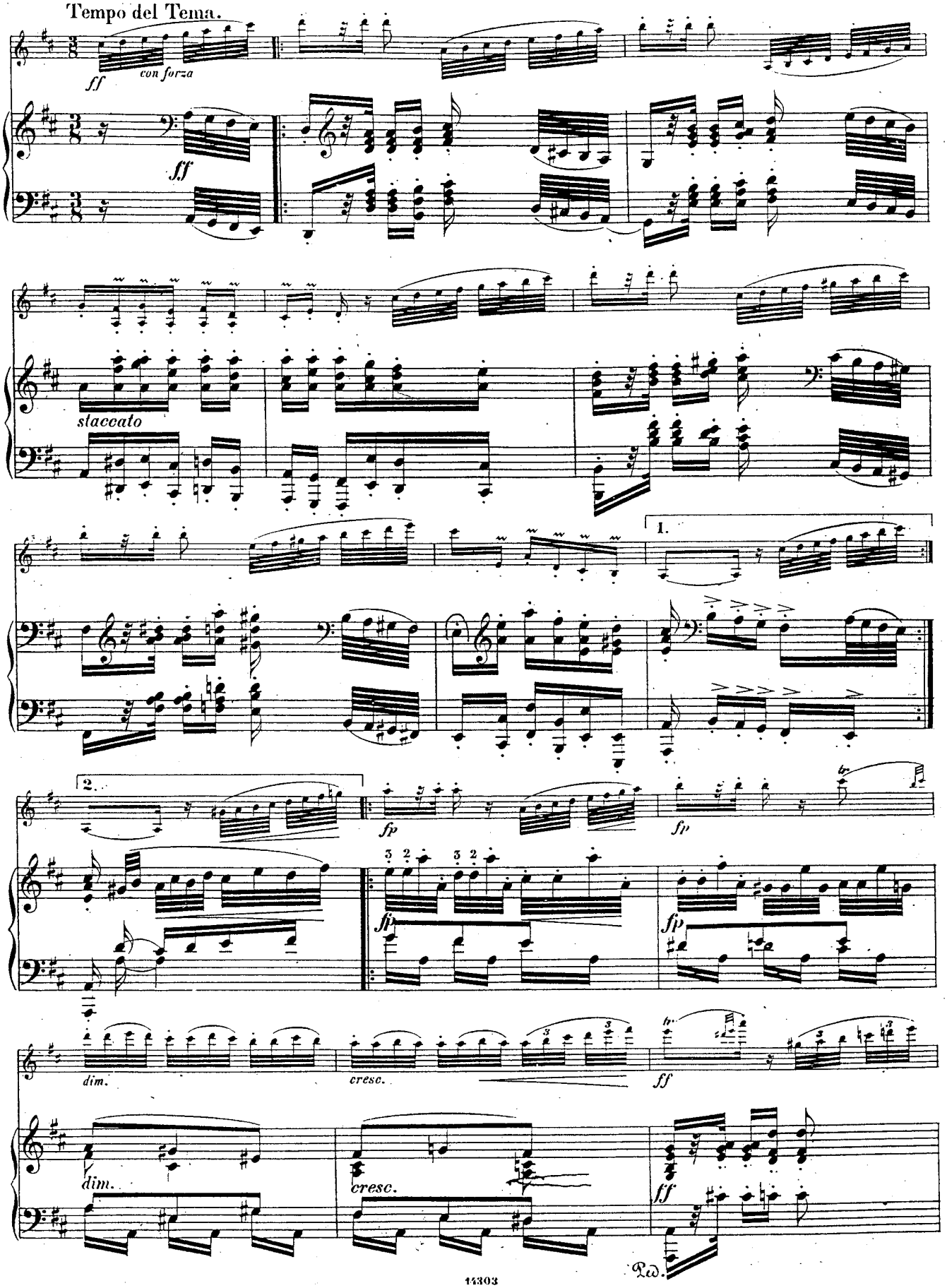
Moderato assai. (♩. = 108.)

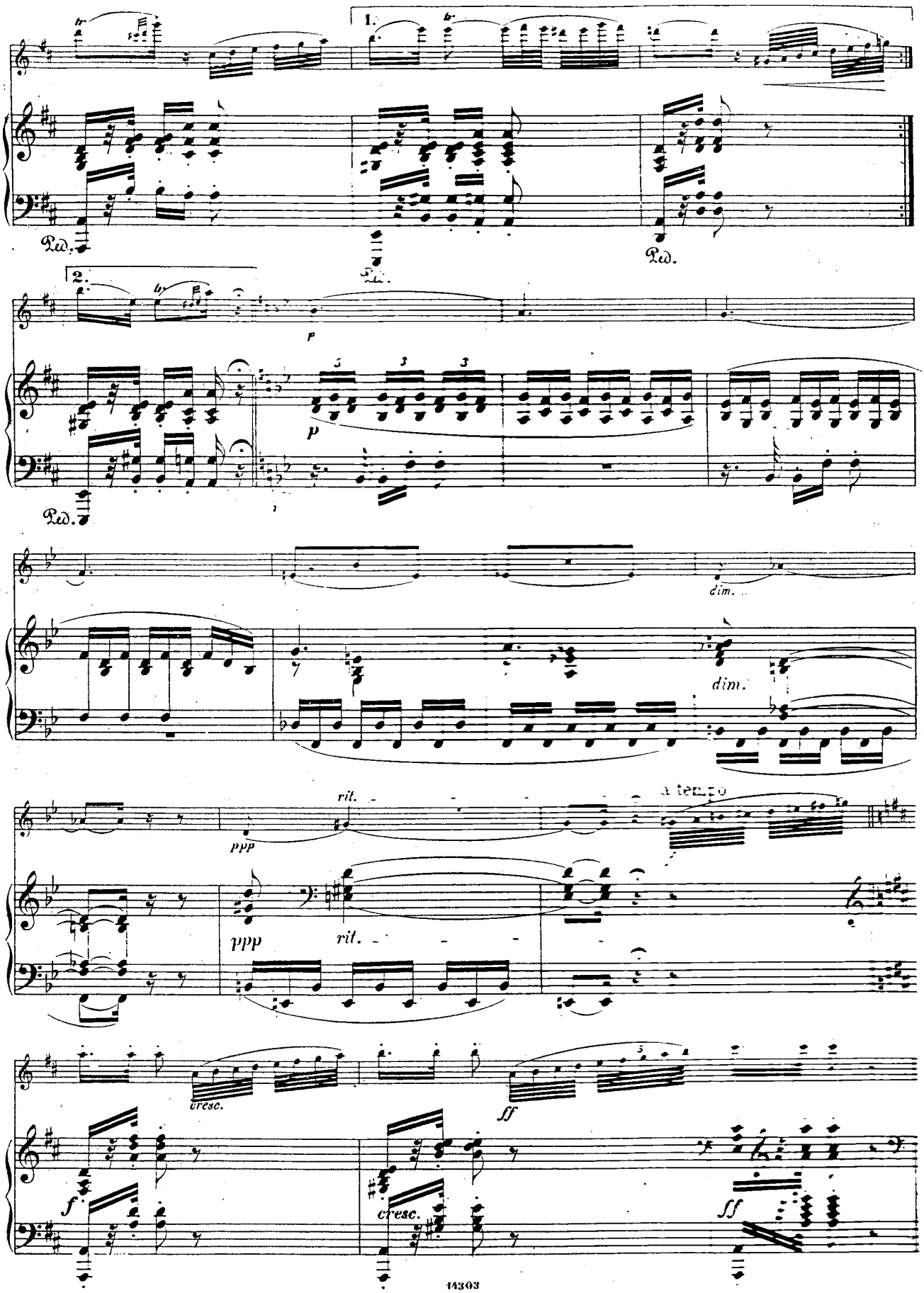



sf
pp espress.
pp
Ped.
sf
sf
cresc.
sf
sf
cresc.
sf
dim.
pp
espress.
sf
dim.
pp
dolciss.
pp
rit.

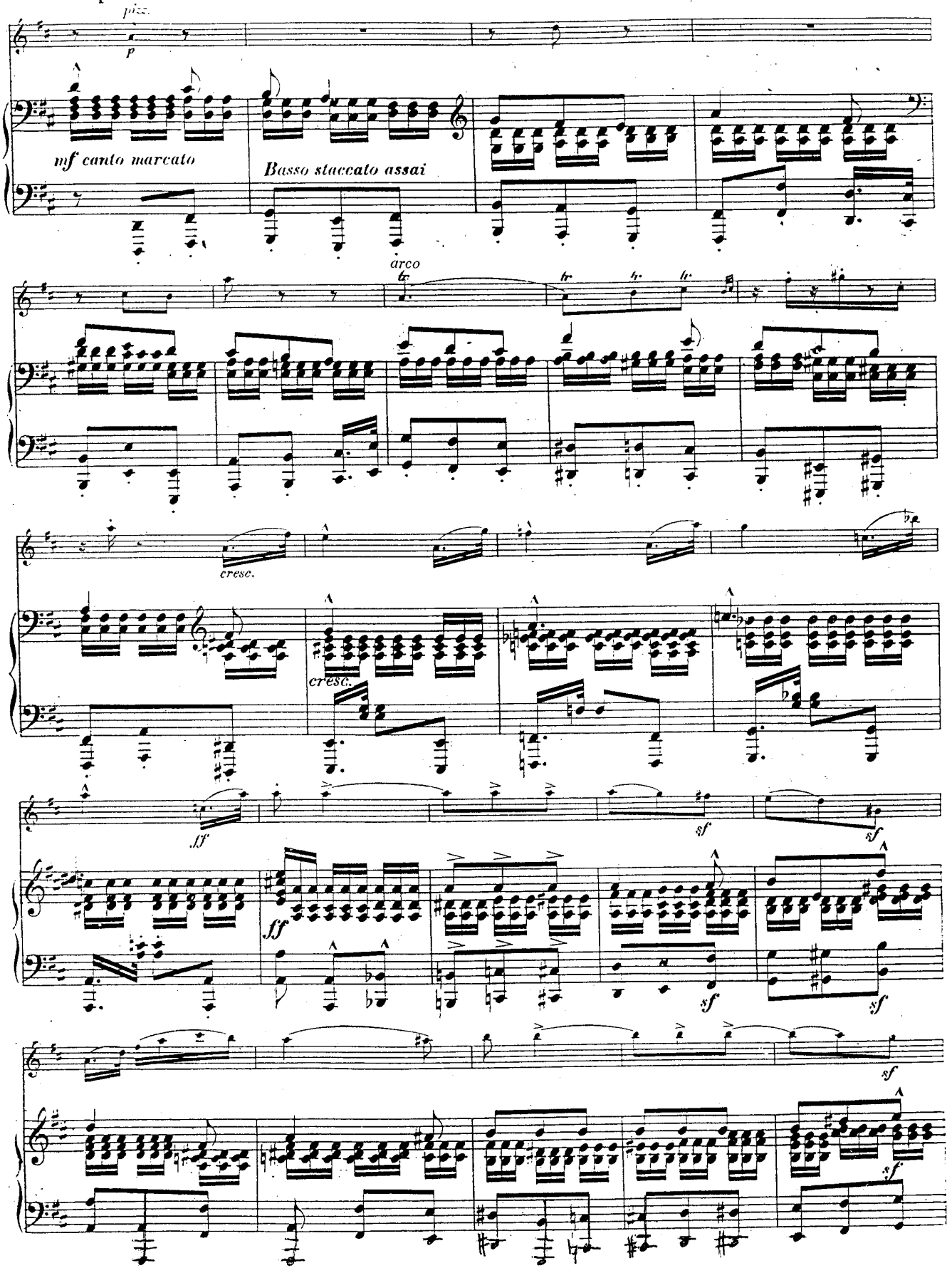
Var. IV.

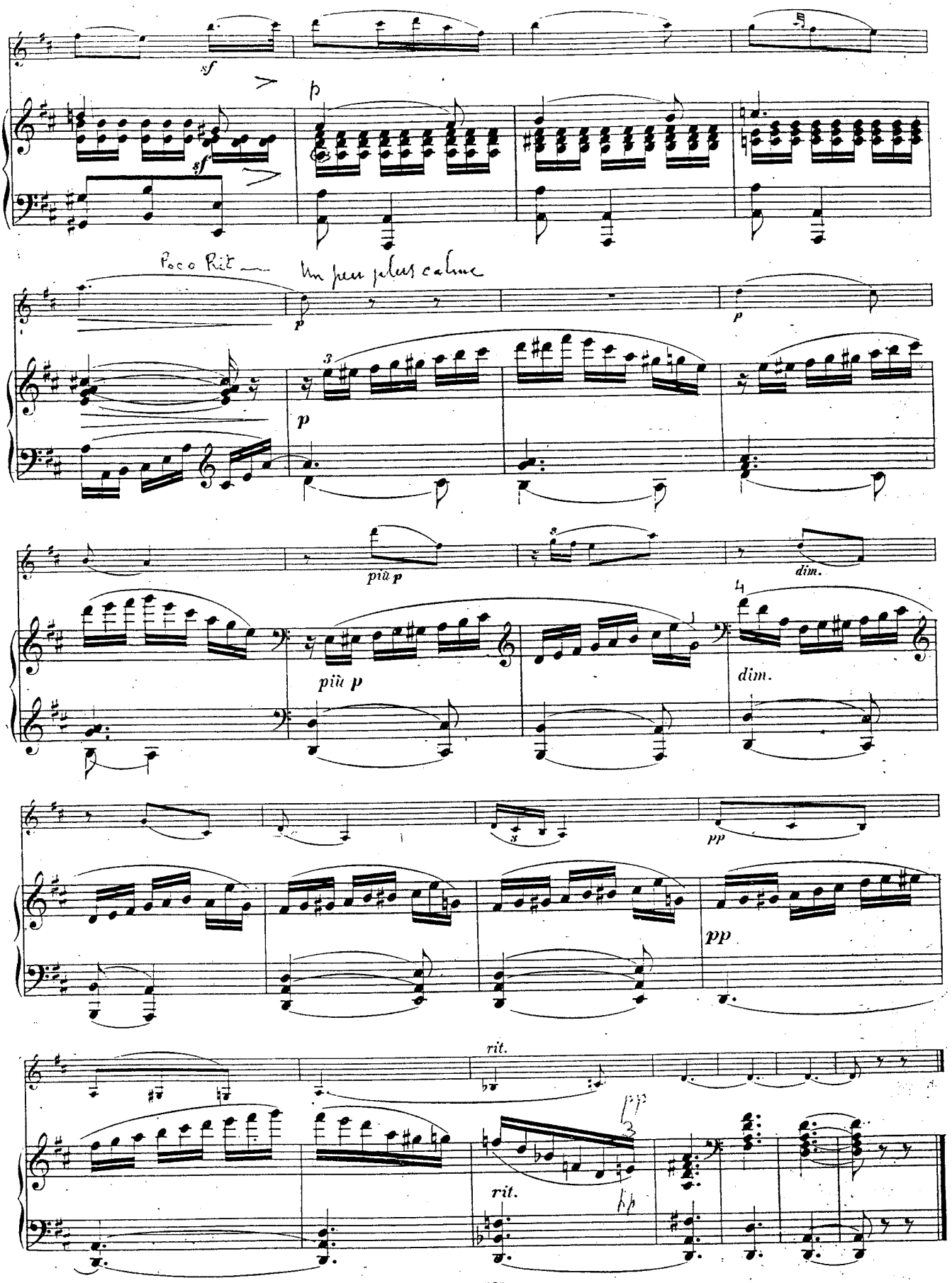
Tempo del Tema.



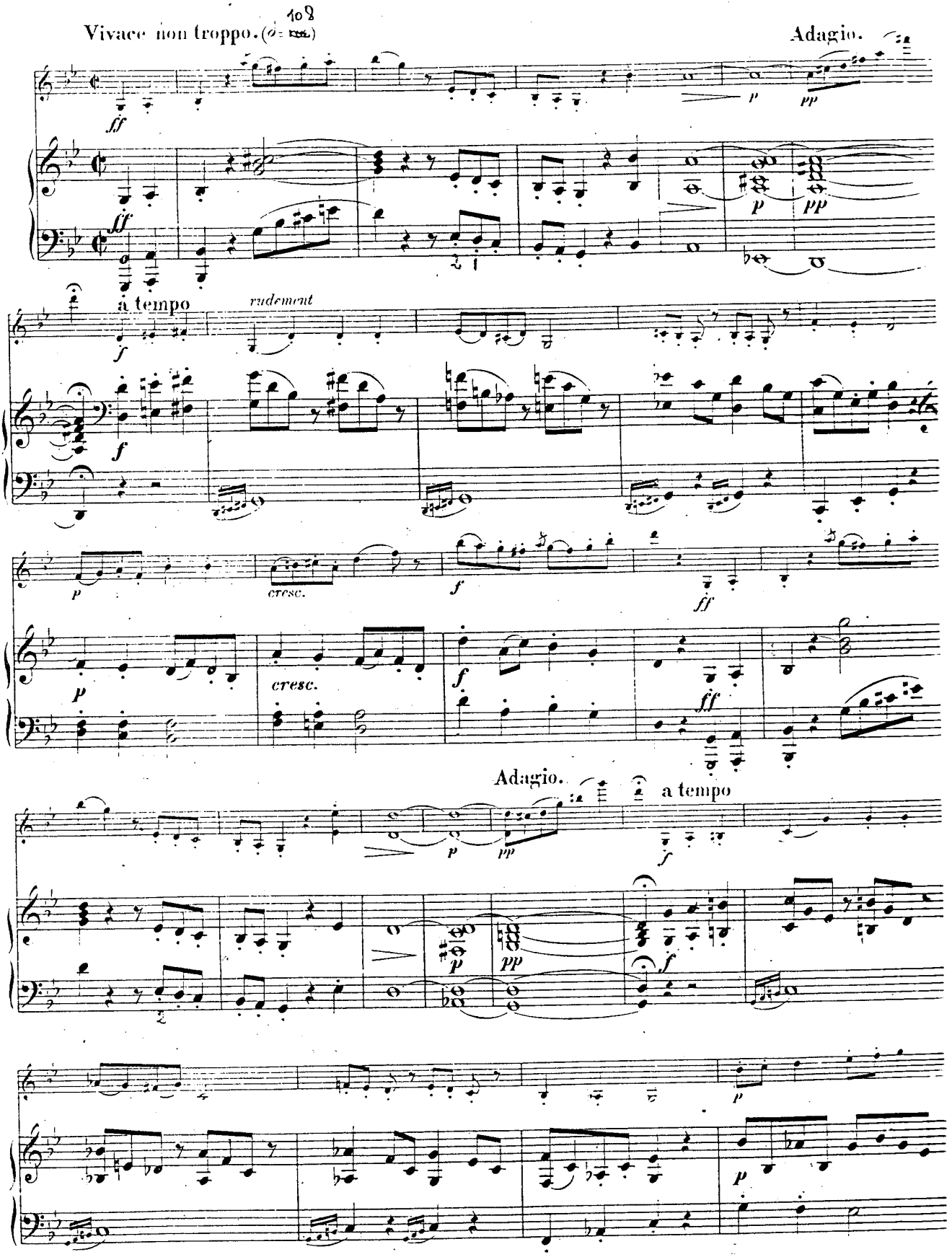

1.
2.
Ped.
p
dim.
ppp
rit.
a tempo
cresc.
ff
f

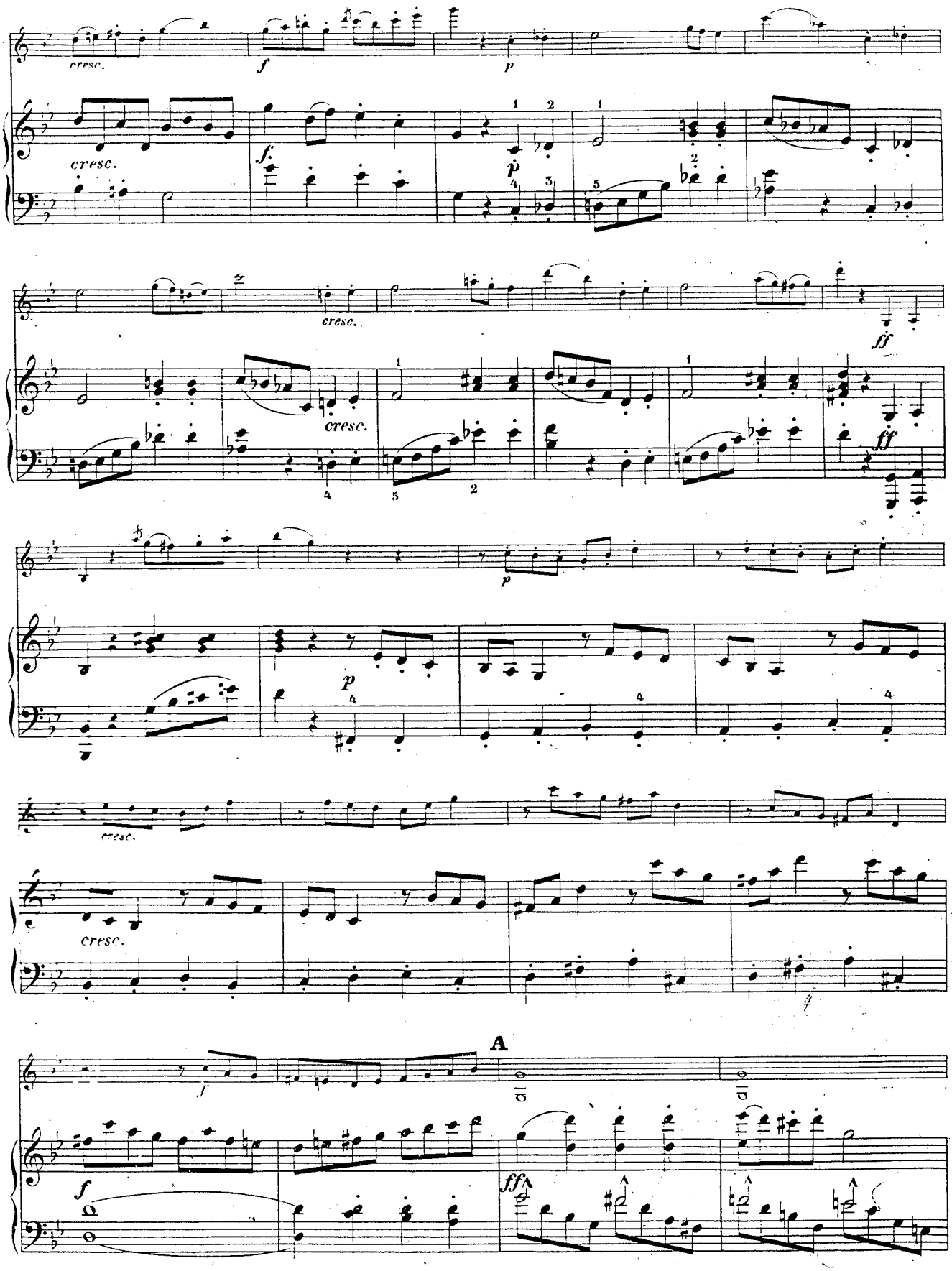
Un poco mosso.

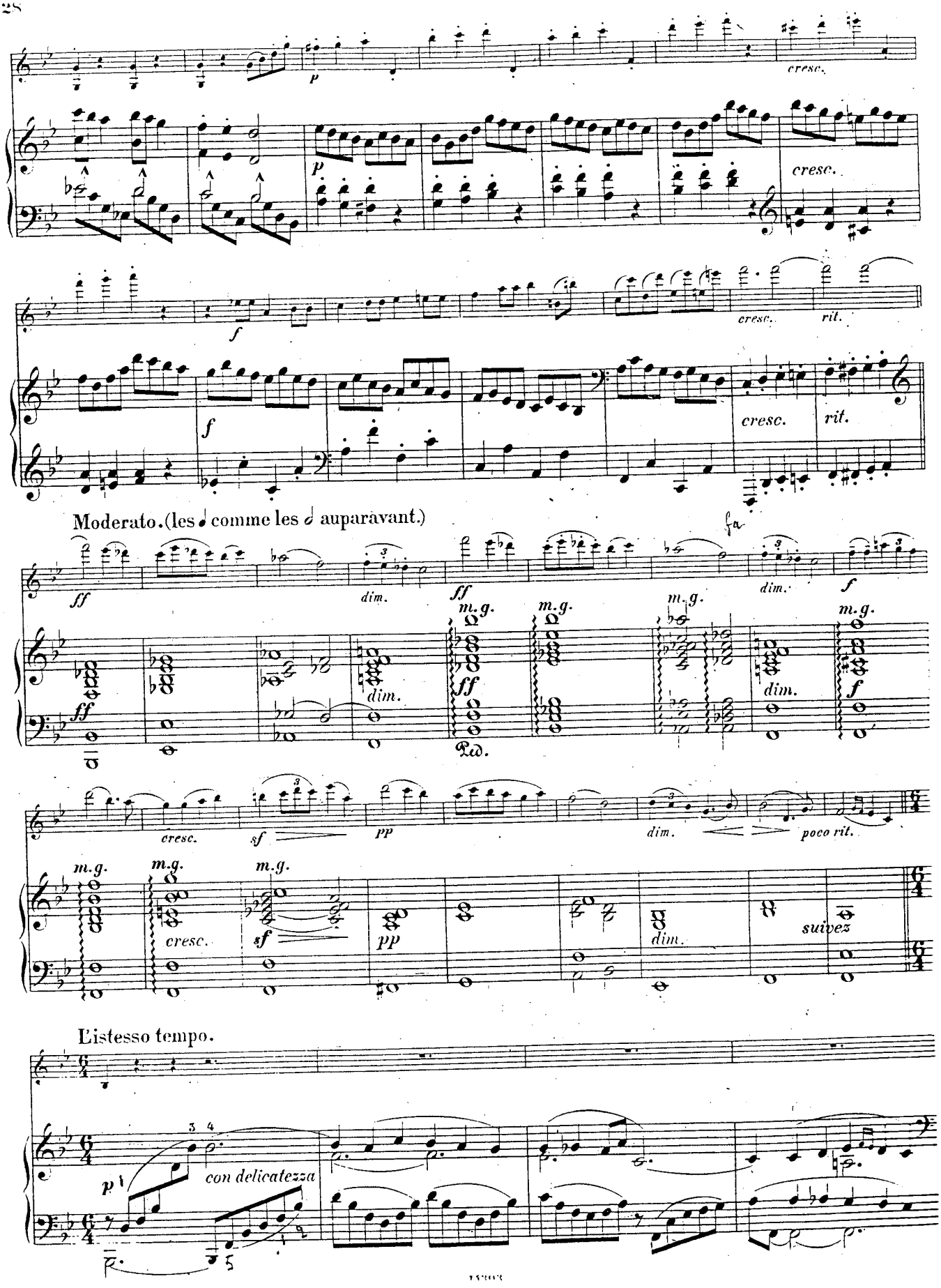


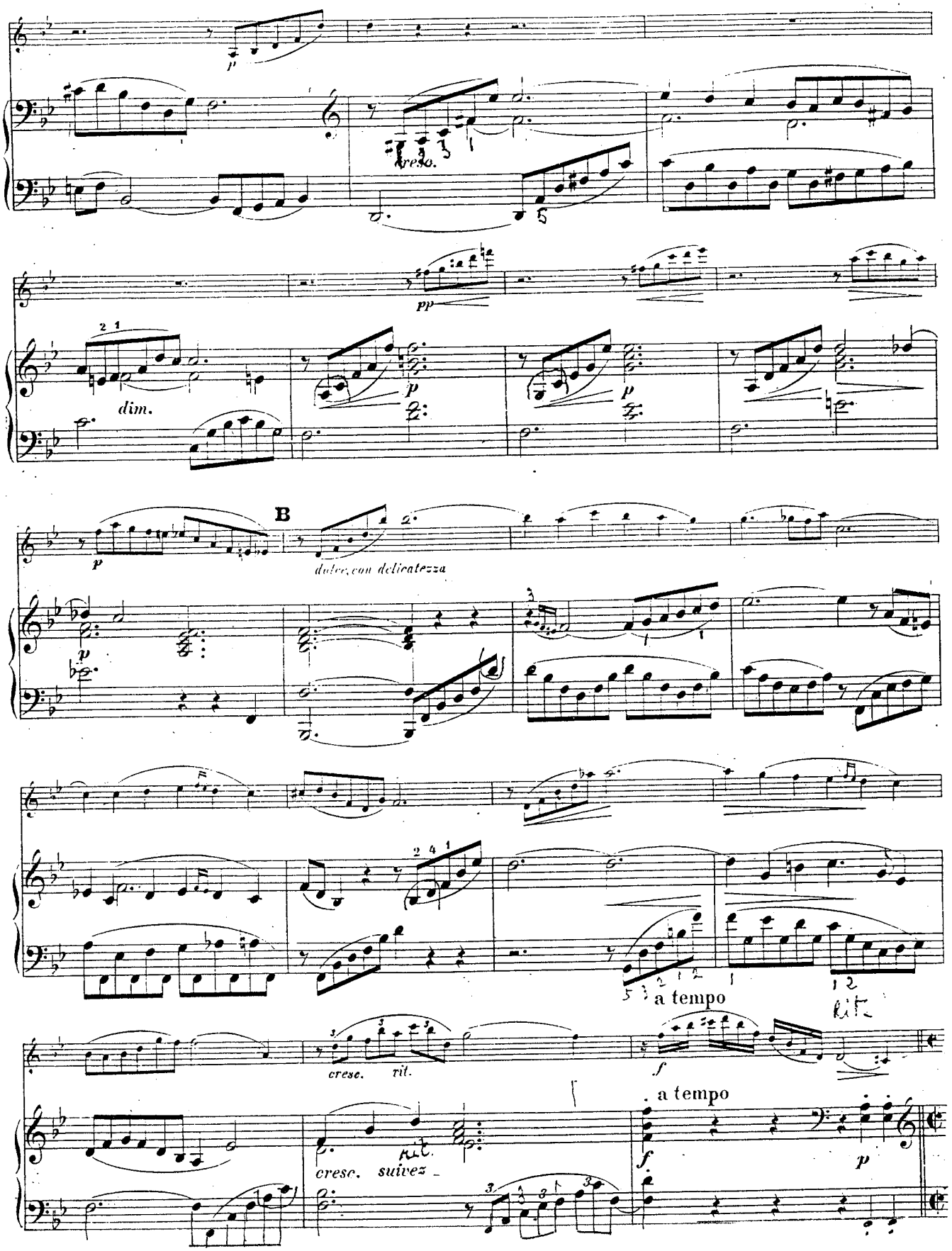

sf
sf
p
Poco Rit
Un peu plus calme
p
p
3
p
più p
dim.
più p
dim.
pp
pp
rit.
rit.
pp

III.


Vivace non troppo. (♩= 108)
Adagio.
a tempo
rudement
cresc.
Adagio.
a tempo


cresc.
f
p
cresc.
f
p
cresc.
ff
cresc.
ff
p
p
cresc.
cresc.
f
A
f
ff


p
cresc.
cresc.
f
cresc.
rit.
f
cresc.
rit.
Moderato. (les ♩ comme les 𝅗𝅥 auparavant.)
ff
dim.
ff
m.g.
m.g.
m.g.
dim.
f
ff
dim.
m.g.
Ped.
cresc.
sf
pp
dim.
poco rit.
m.g.
m.g.
m.g.
cresc.
sf
pp
dim.
suivez
L'istesso tempo.
p
con delicatezza


p
cresc.
pp
dim.
p
p
B
p
dolce, con delicatezza
p
a tempo
cresc.
rit.
f
a tempo
cresc.
rit.
suivez
f
p

Vivace. Tempo I.

p *pp*

p

p

5

cresc. ed acceler.

cresc. ed acceler.

f

dim...

f

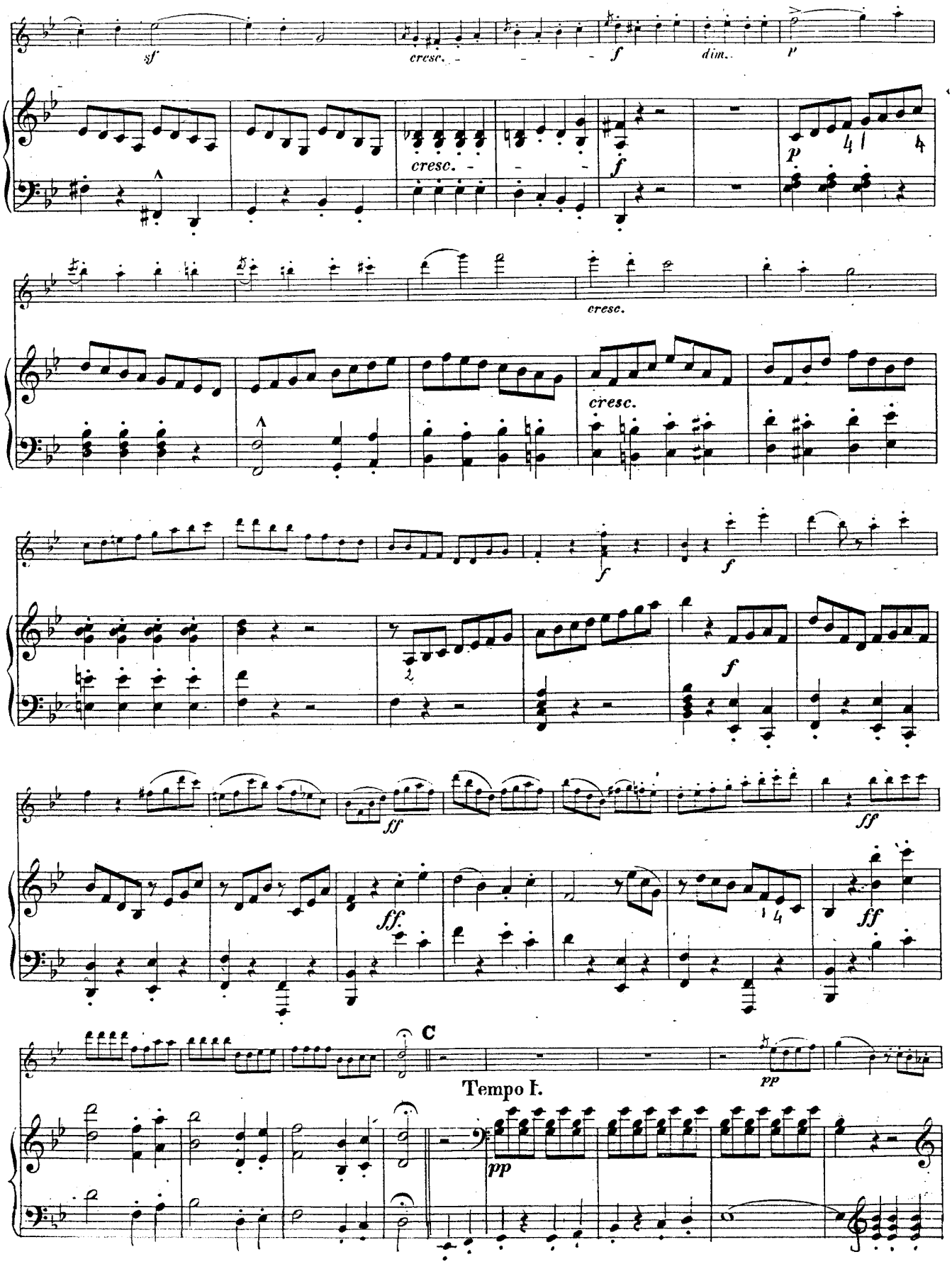
Molto vivace.

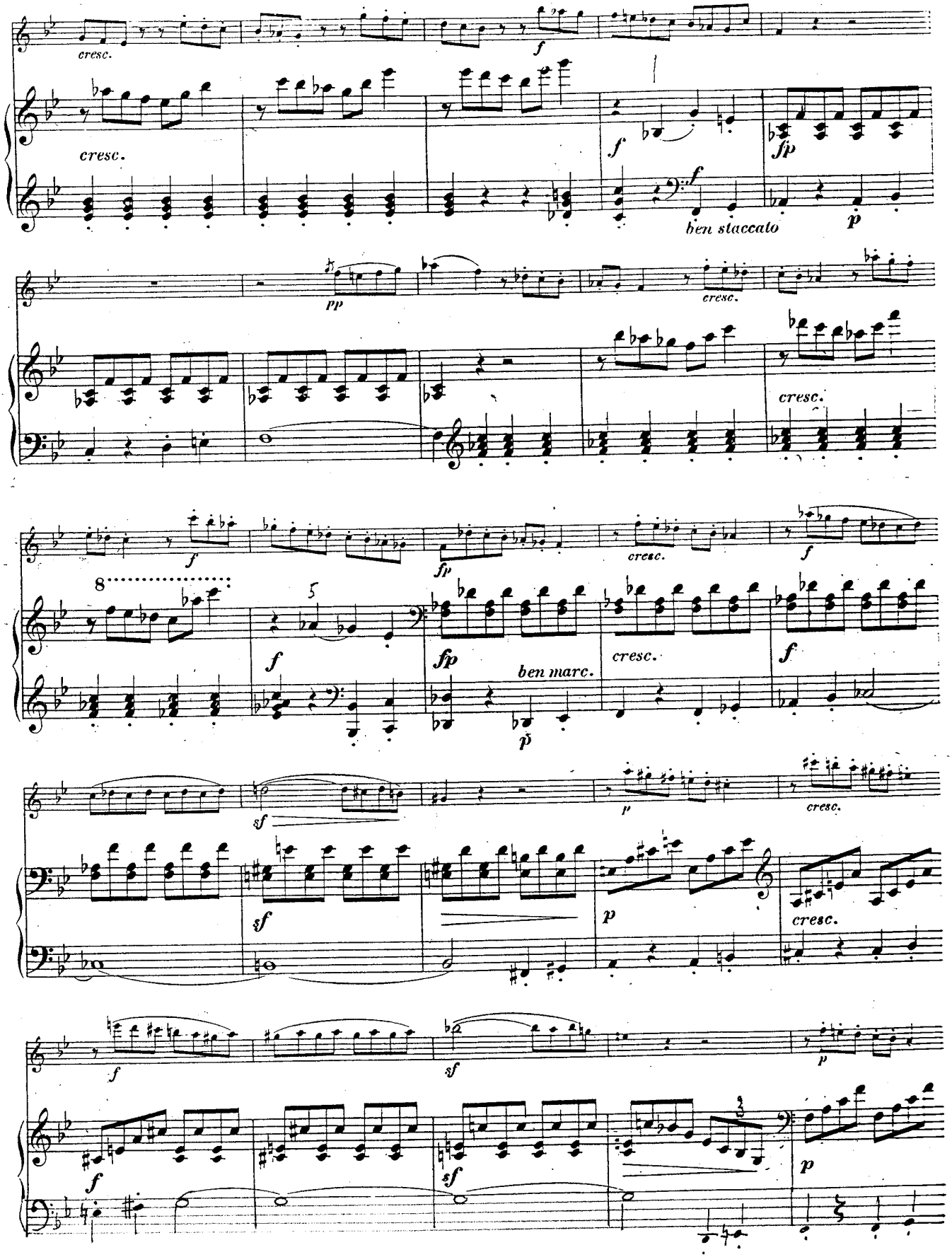
p

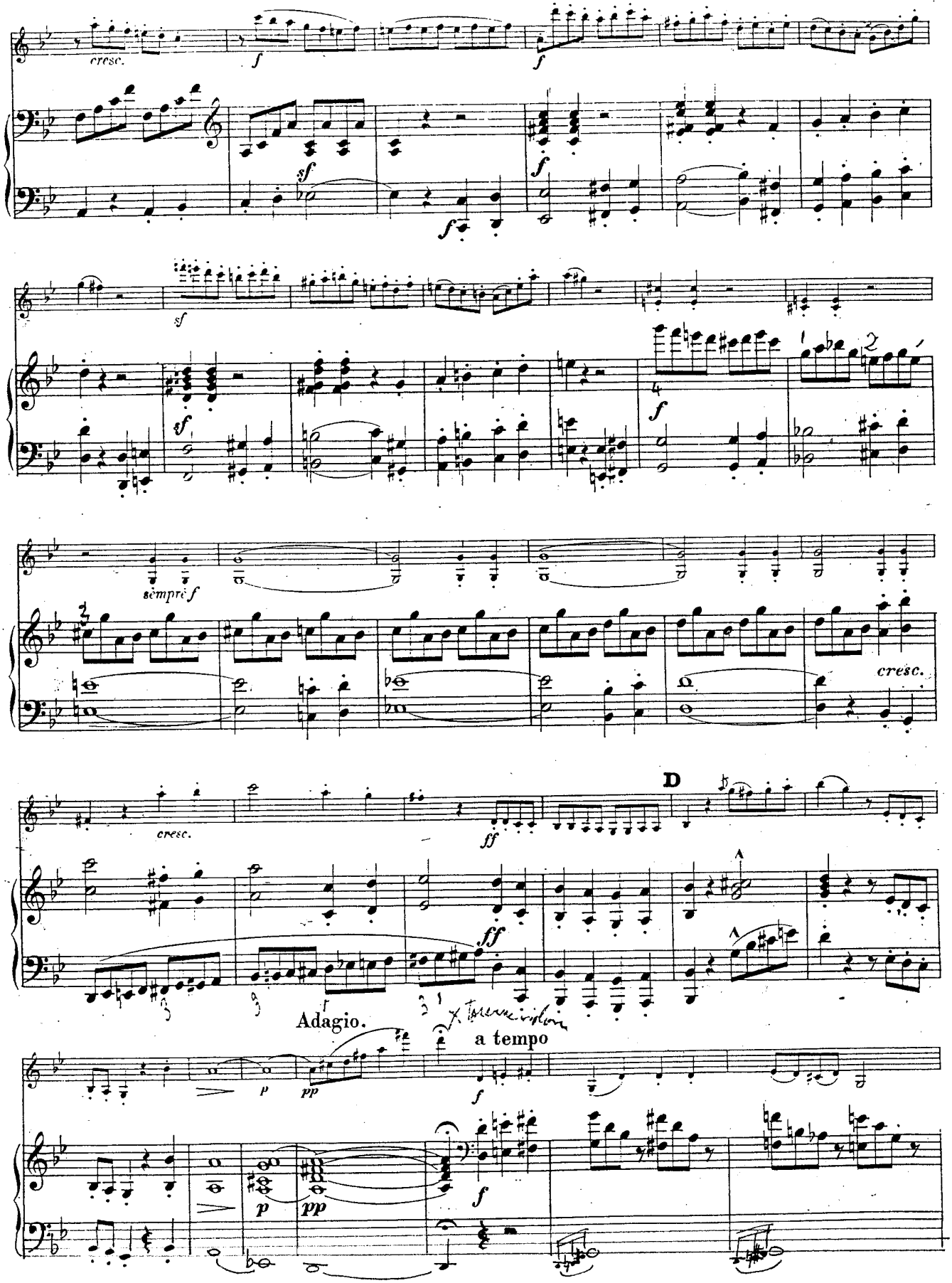
sf

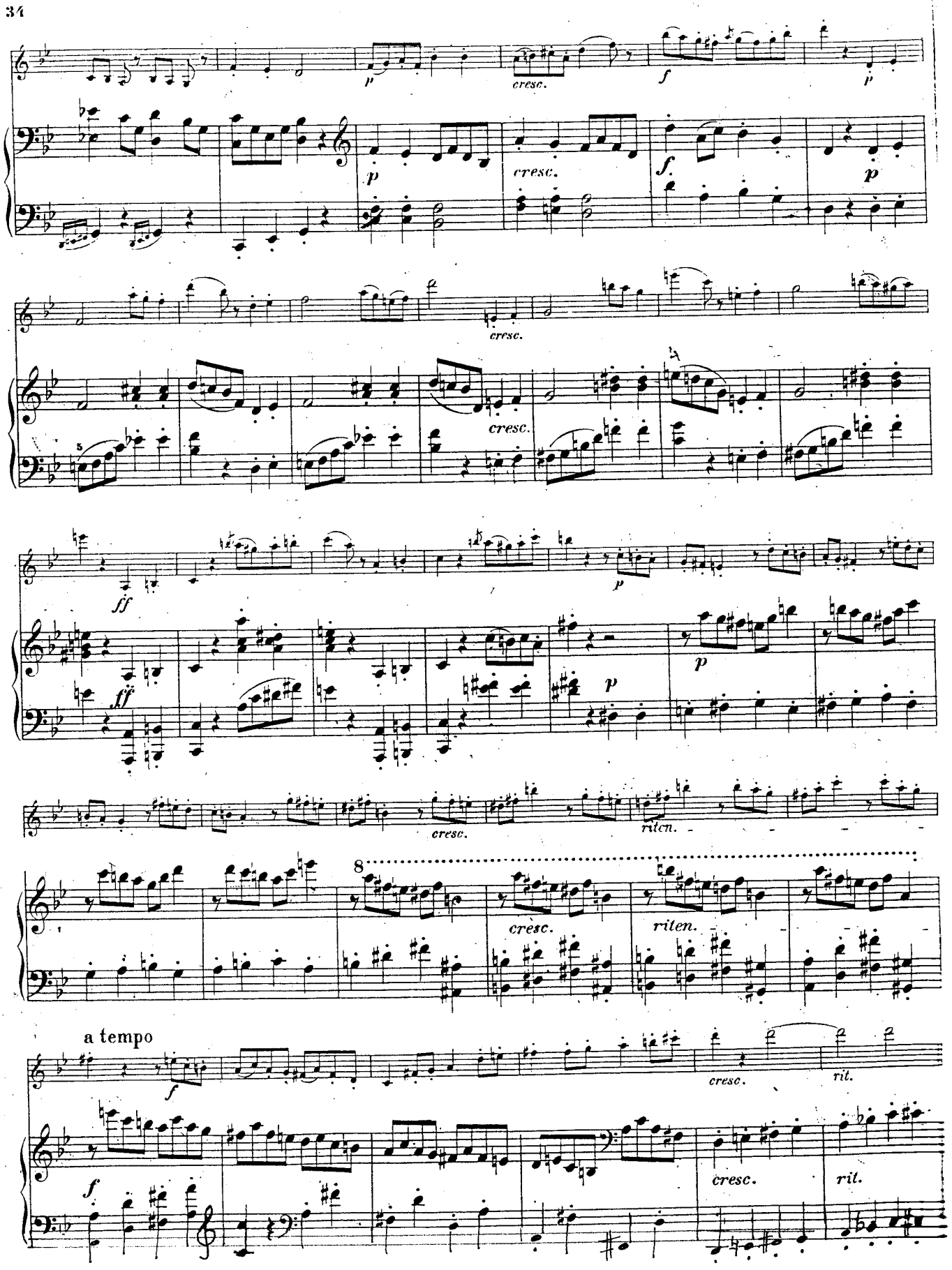
p

staccato


sf
cresc.
f
dim.
p
cresc.
f
p
cresc.
cresc.
f
f
f
ff
ff
ff
ff
C
Tempo I.
pp
pp


cresc.
f
cresc.
f
fp
ben staccato
p
pp
cresc.
cresc.
f
fp
cresc.
f
8
5
f
fp
ben marc.
cresc.
f
p
sf
sf
p
cresc.
cresc.
f
sf
sf
p
p


cresc.
f
sf
ff
sempre f
D
Adagio.
a tempo
p
pp


p
cresc.
f
p
cresc.
f
p
cresc.
cresc.
ff
ff
p
p
p
cresc.
riten.
8
cresc.
riten.
a tempo
f
cresc.
rit.
f
cresc.
rit.

Moderato. (les 𝅗𝅥 comme les 𝅗𝅥 auparavant.)

E

ff *dim.* *ff*

ff *dim.* *ff arpégez* *court.* *m.g* *m.g* *m.g*

dim *f* *p dolce*

dim *m.g.* *f* *m.g.* *m.g.* *m.g.* *p*

dim. *poco rall.*

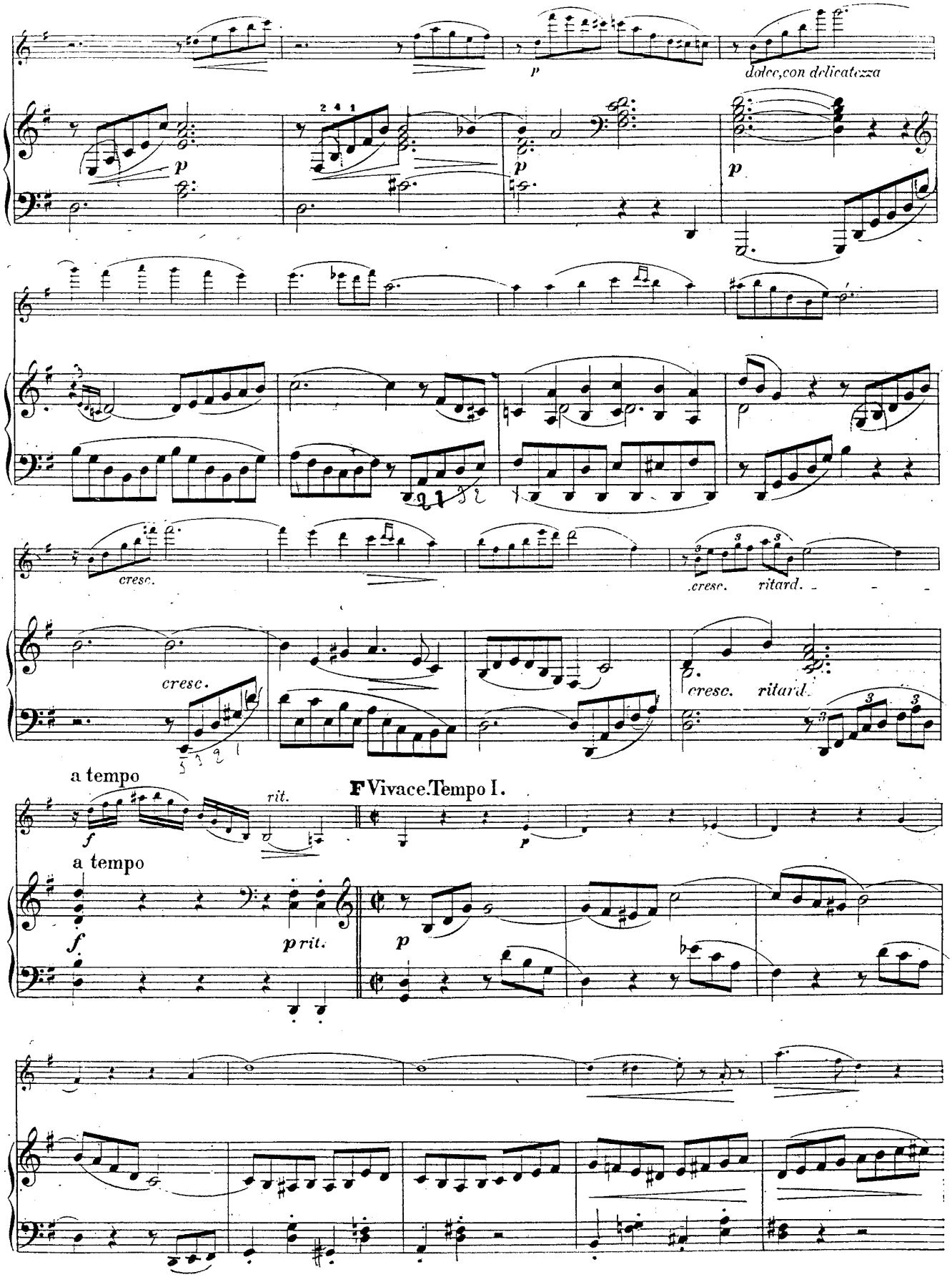
L'istesso tempo.

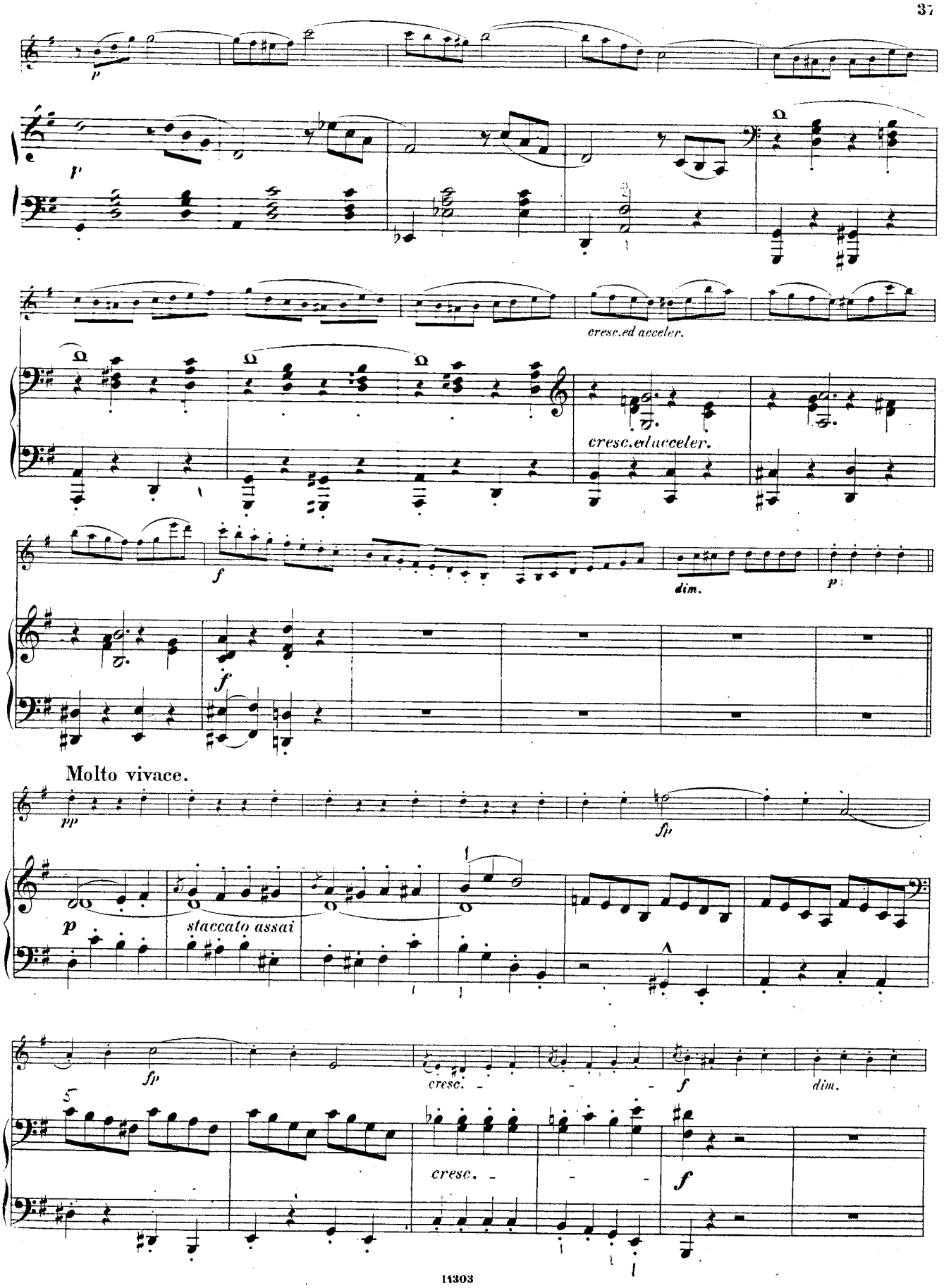
dim. *poco rall.* *p con delicatezza*

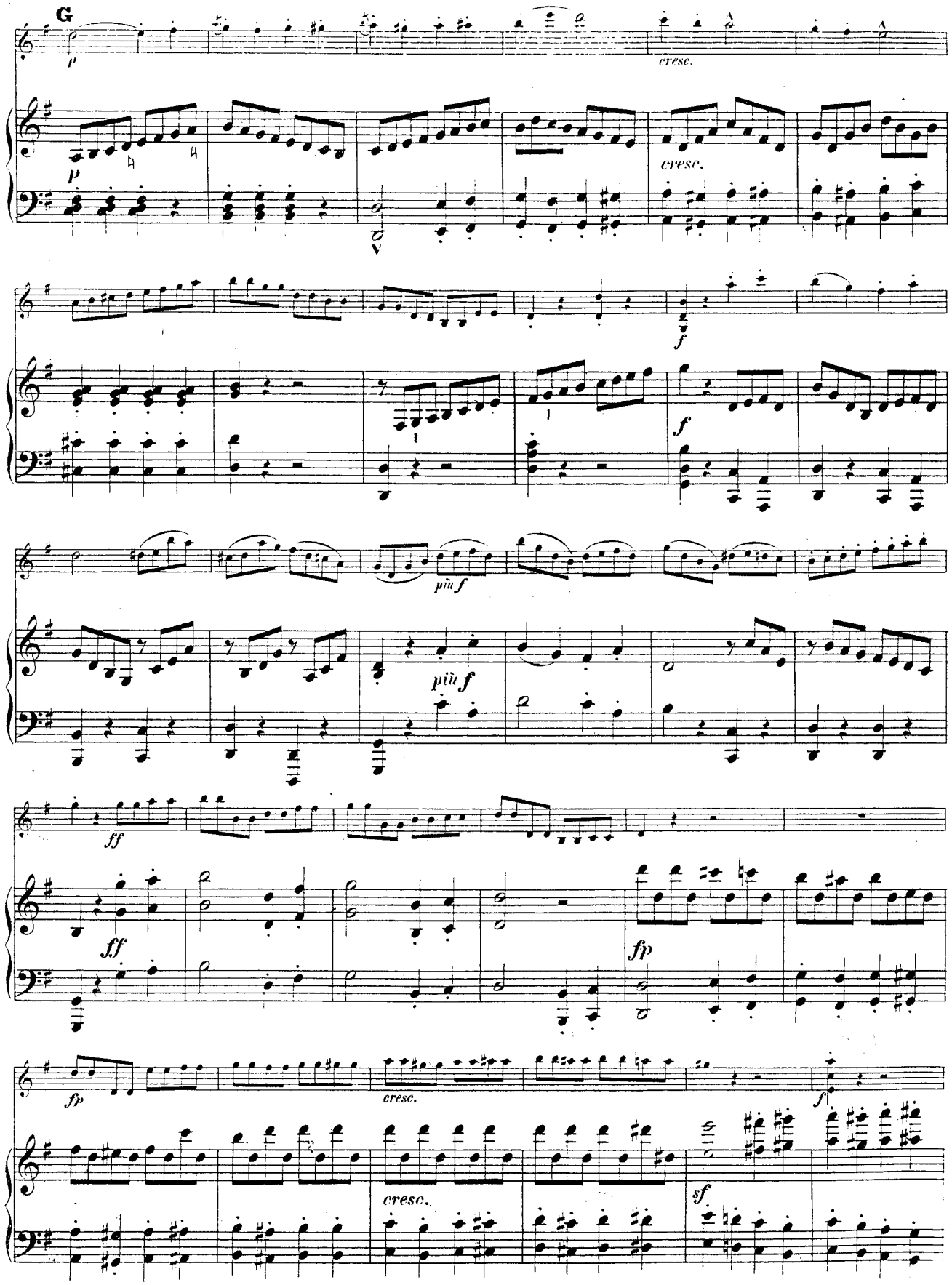
pp

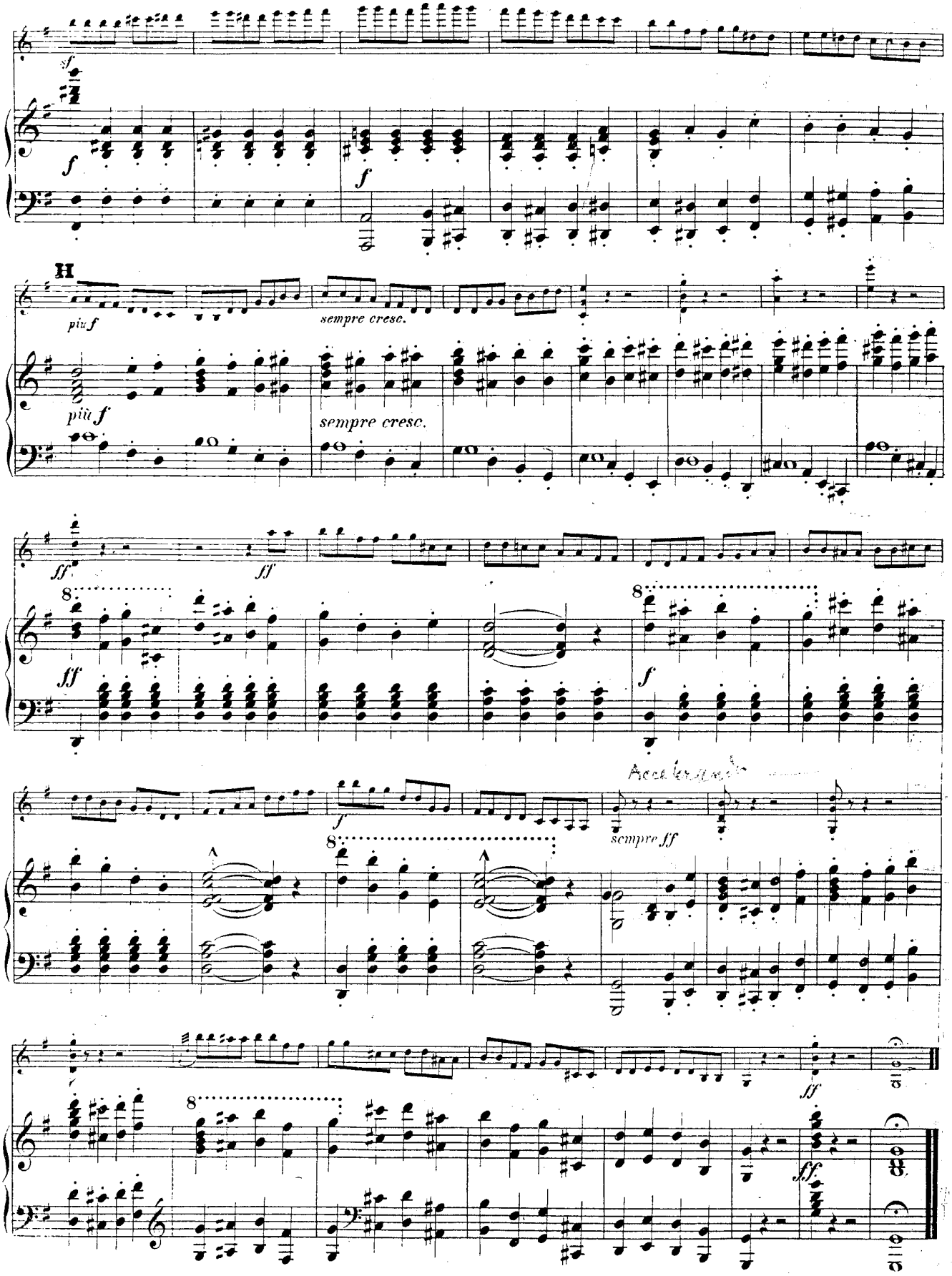
pp

p


p
dolce, con delicatezza
cresc.
cresc. ritard.
a tempo
rit.
F Vivace. Tempo I.
a tempo
prit.


p
p
cresc.ed acceler.
cresc.ed acceler.
f
dim.
p
f
Molto vivace.
pp
fp
p
staccato assai
fp
cresc.
f
dim.
cresc.
f


G
p
cresc.
p
cresc.
f
f
più f
più f
ff
ff
fp
fp
cresc.
f
cresc.
sf


sf
f
f
H
più f
sempre cresc.
più f
sempre cresc.
ff
ff
8
ff
8
f
f
Accelerando
8
sempre ff
8
ff
ff

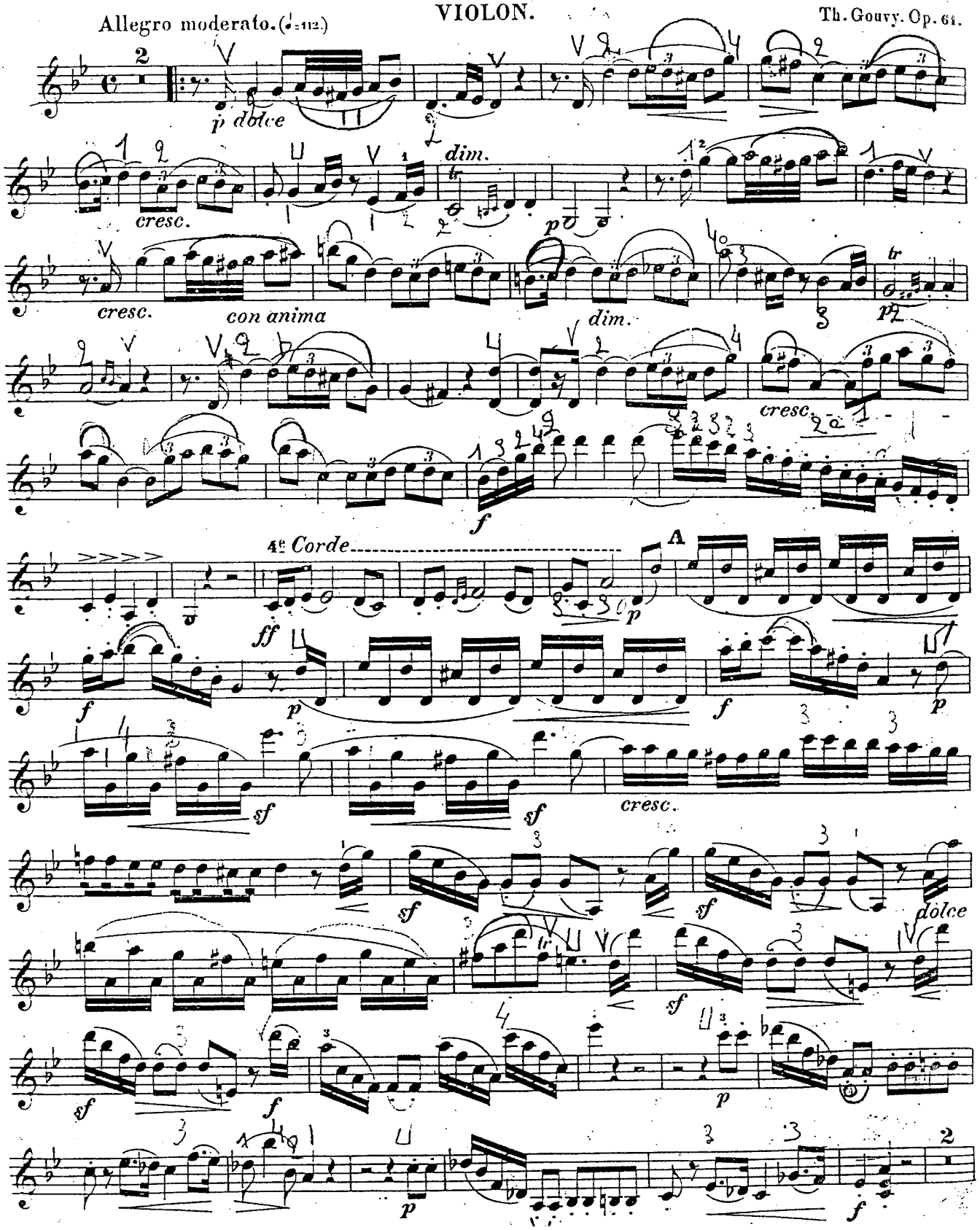
SONATE.

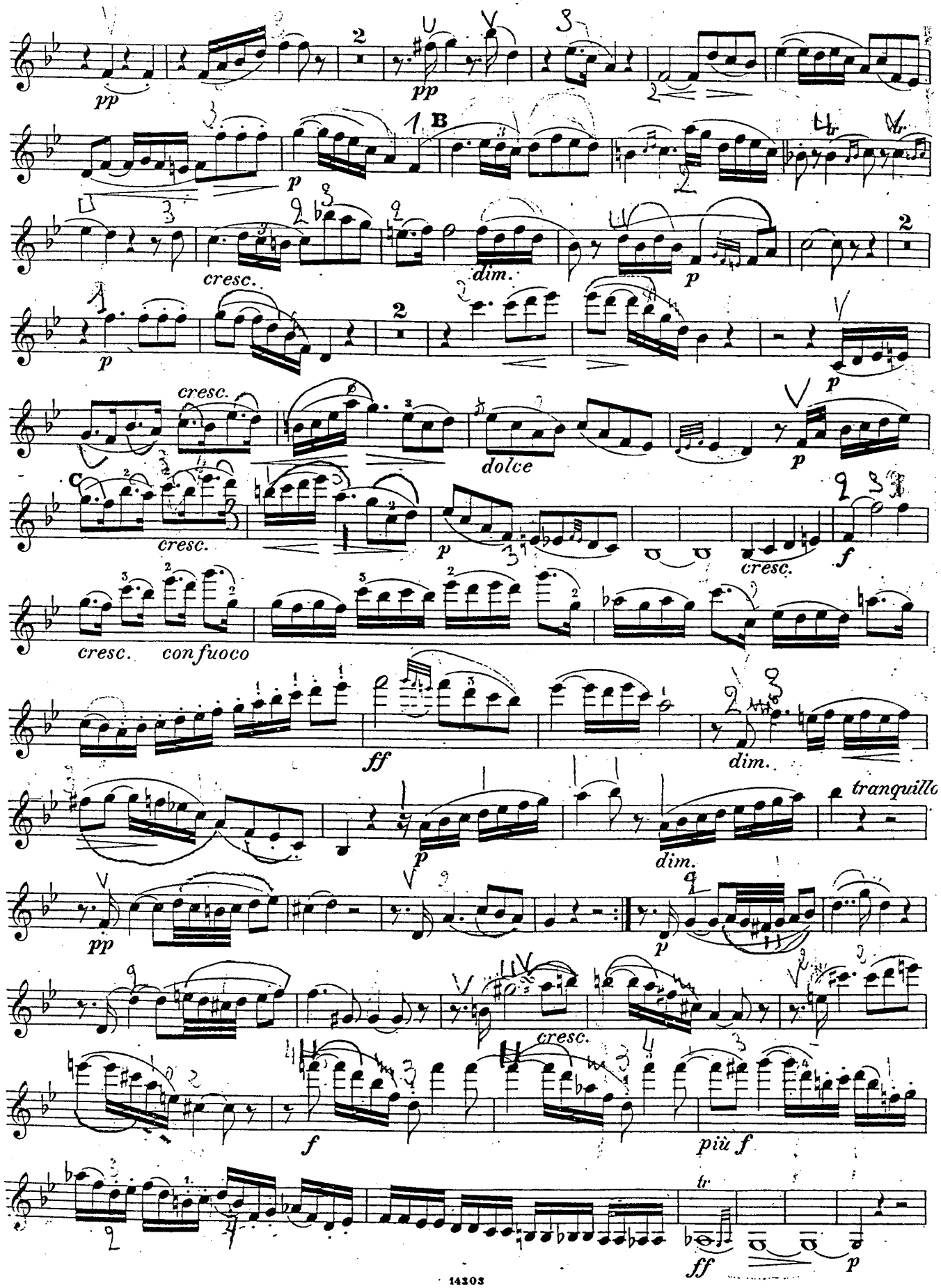
I.

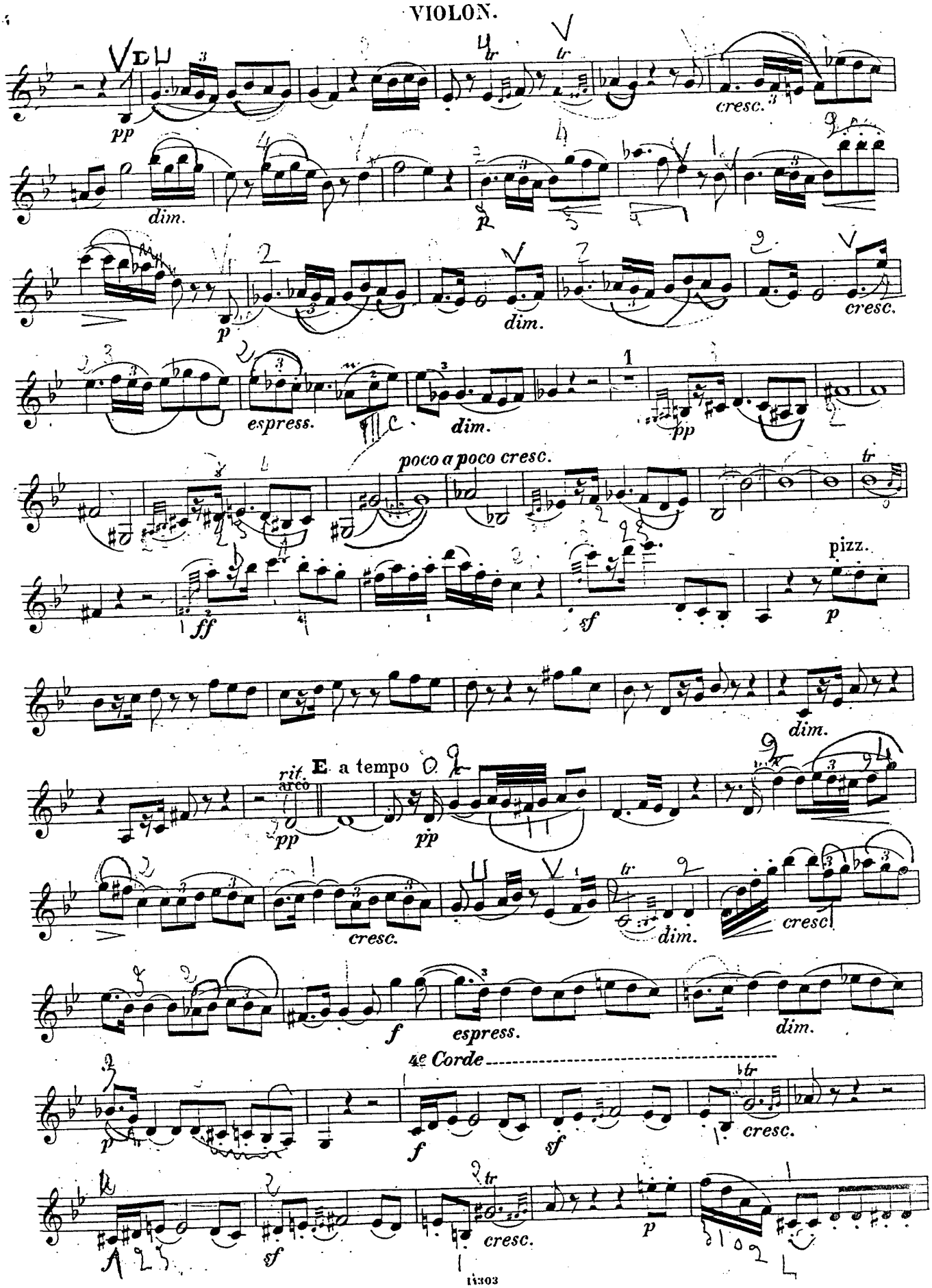
VIOLON.

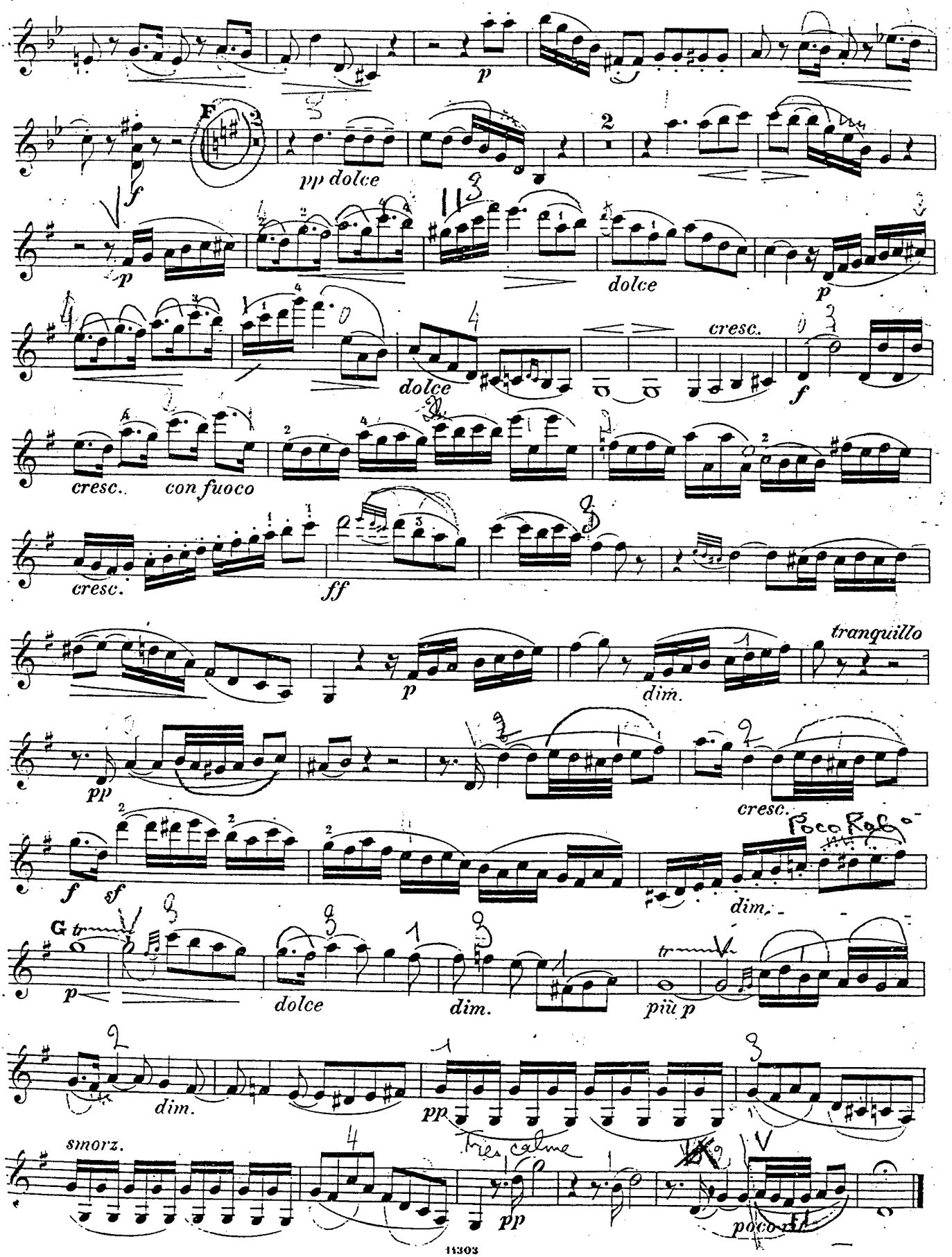
Allegro moderato. (♩=112.)

Th. Gouvy. Op. 61.



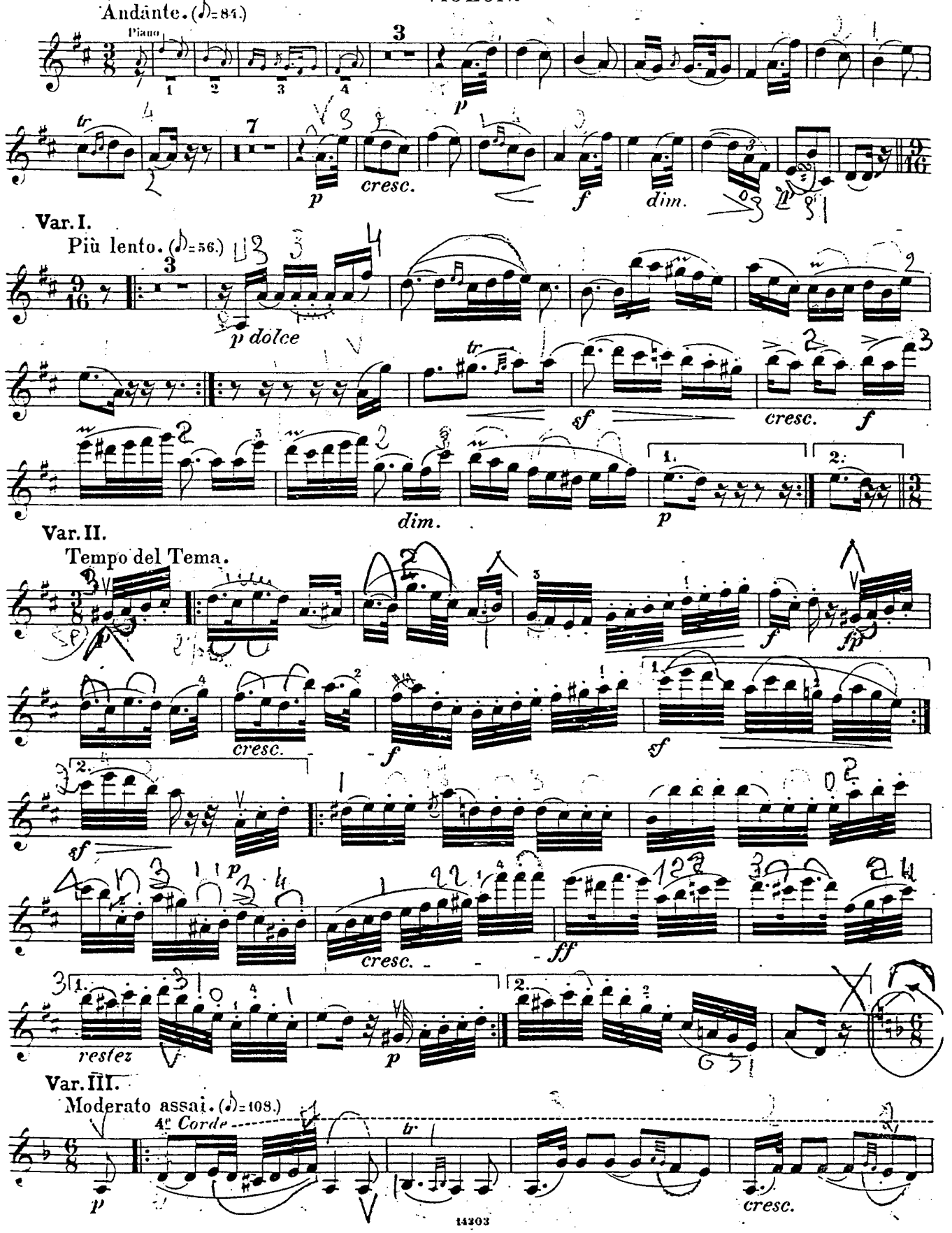

pp
pp
p
B
cresc.
dim.
p
p
cresc.
dolce
p
cresc.
p
cresc.
f
cresc. con fuoco
ff
dim.
tranquillo
p
dim.
pp
p
cresc.
f
più f
tr
ff
p

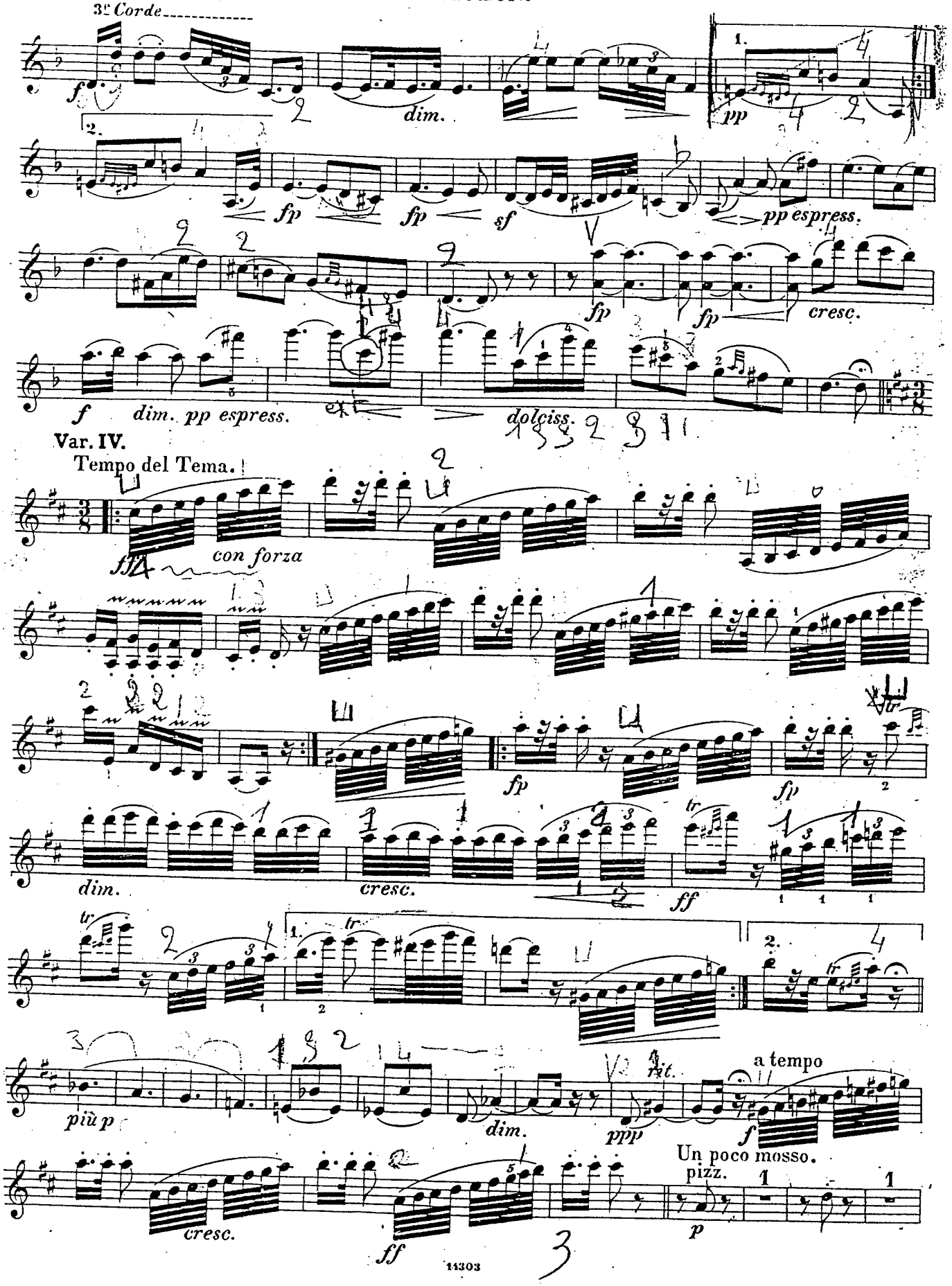

pp
cresc.
dim.
p
espress.
dim.
pp
poco a poco cresc.
ff
sf
pizz.
p
dim.
rit.
E a tempo
arco
pp
pp
cresc.
dim.
cresc.
f
espress.
dim.
4e Corde
p
f
sf
cresc.
sf
cresc.
p

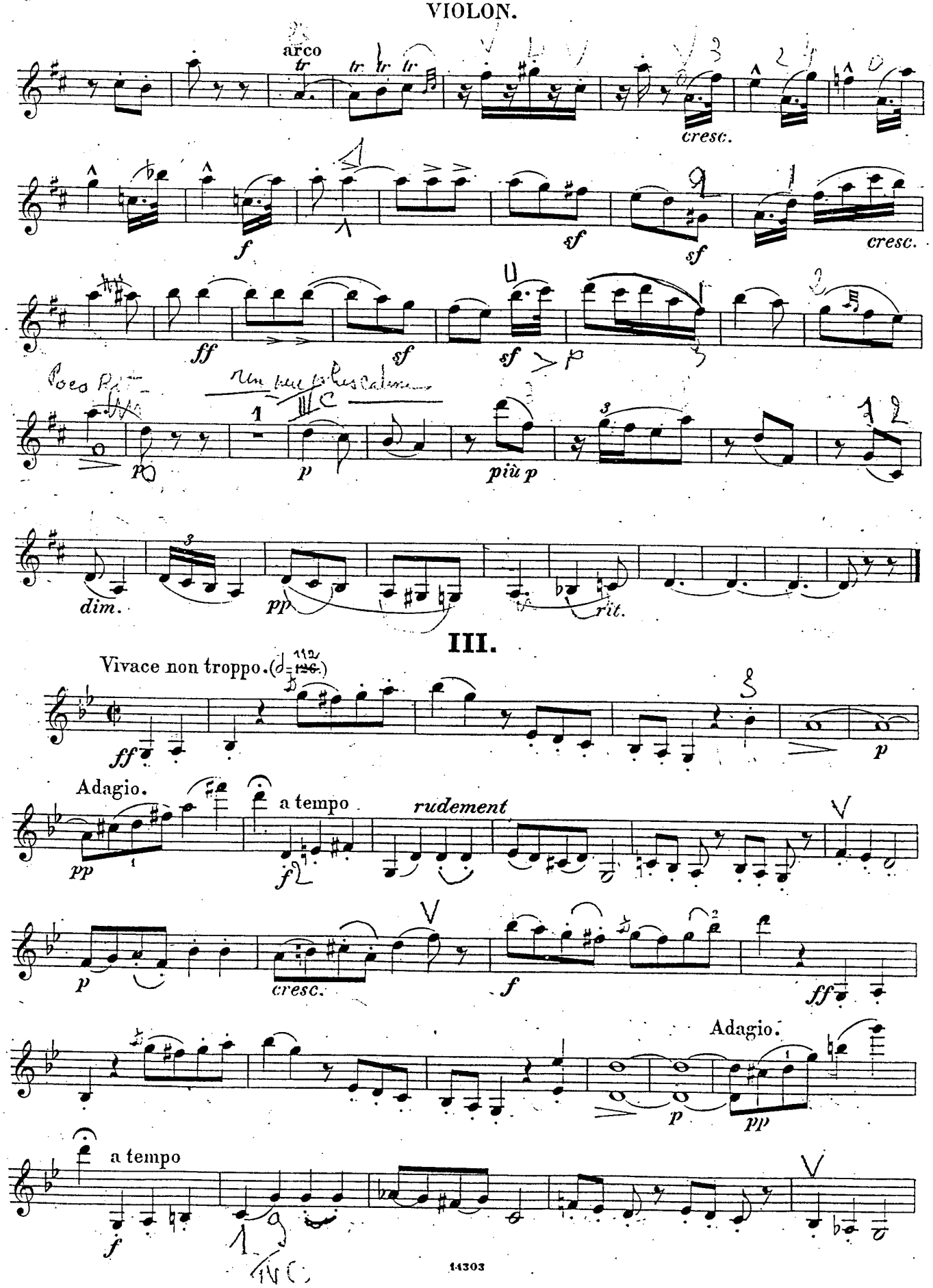

F
pp dolce
dolce
cresc.
con fuoco
ff
tranquillo
dim.
G
più p
smorz.
poco rit.

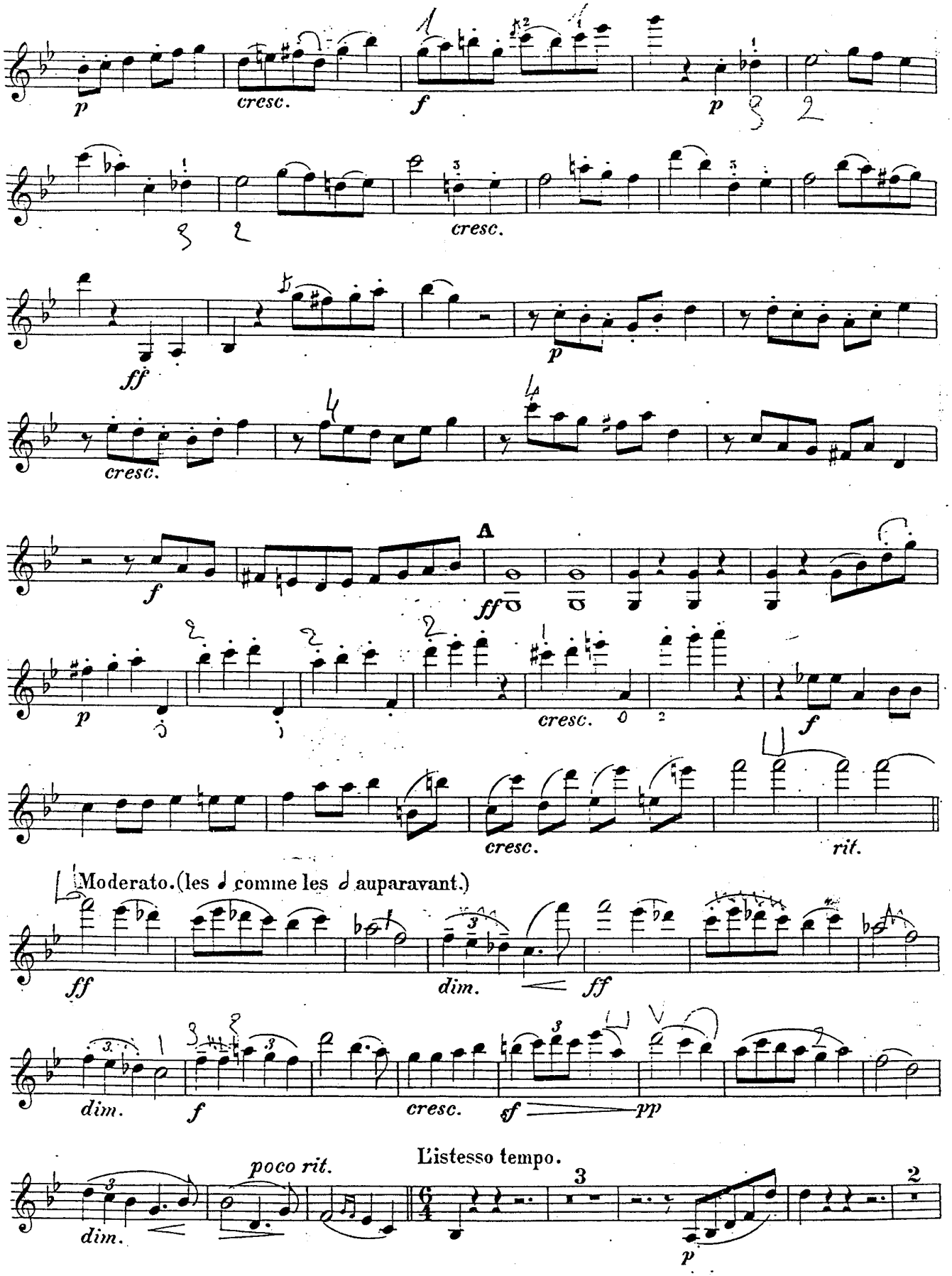
II.

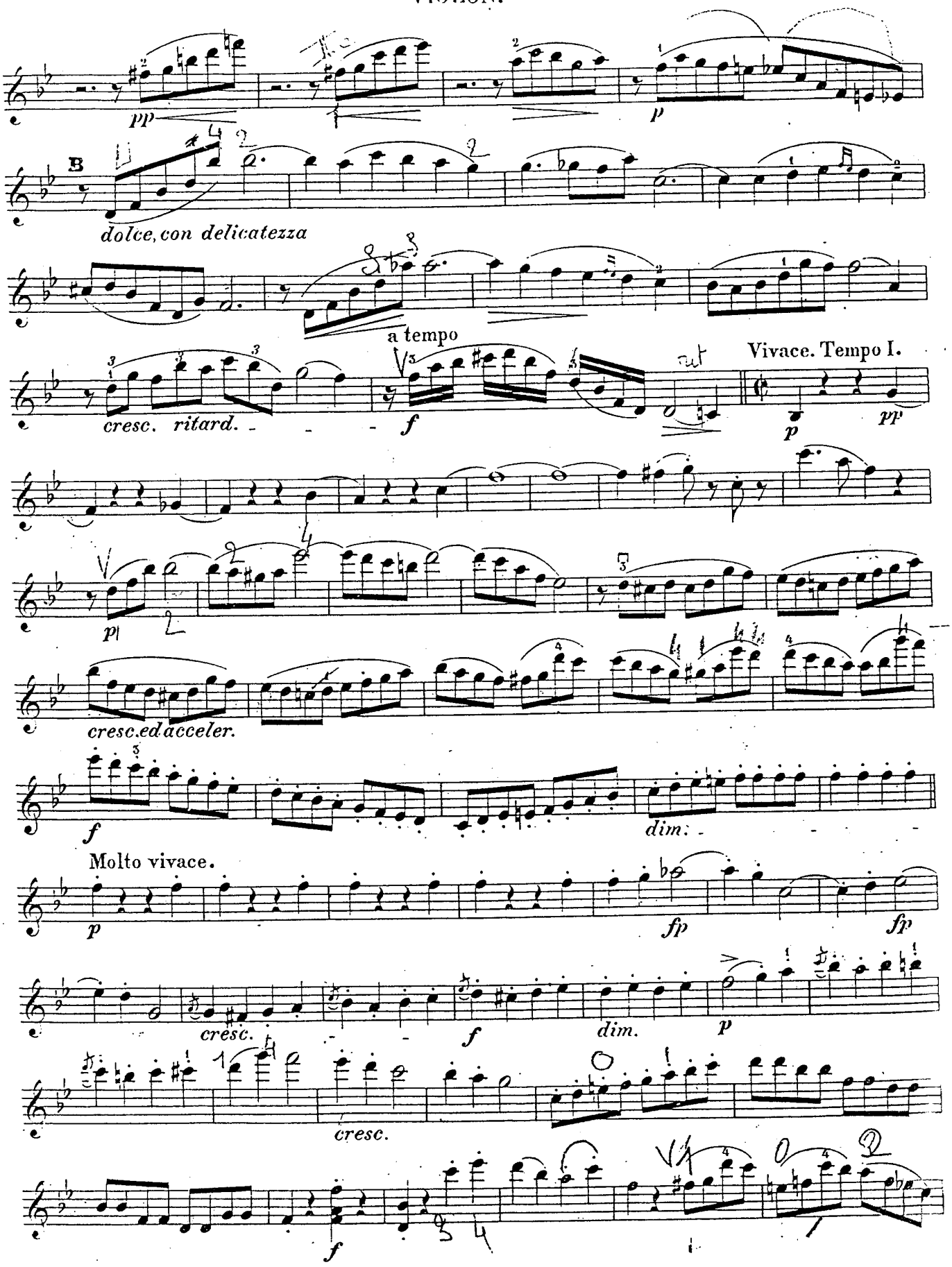
VIOLON.

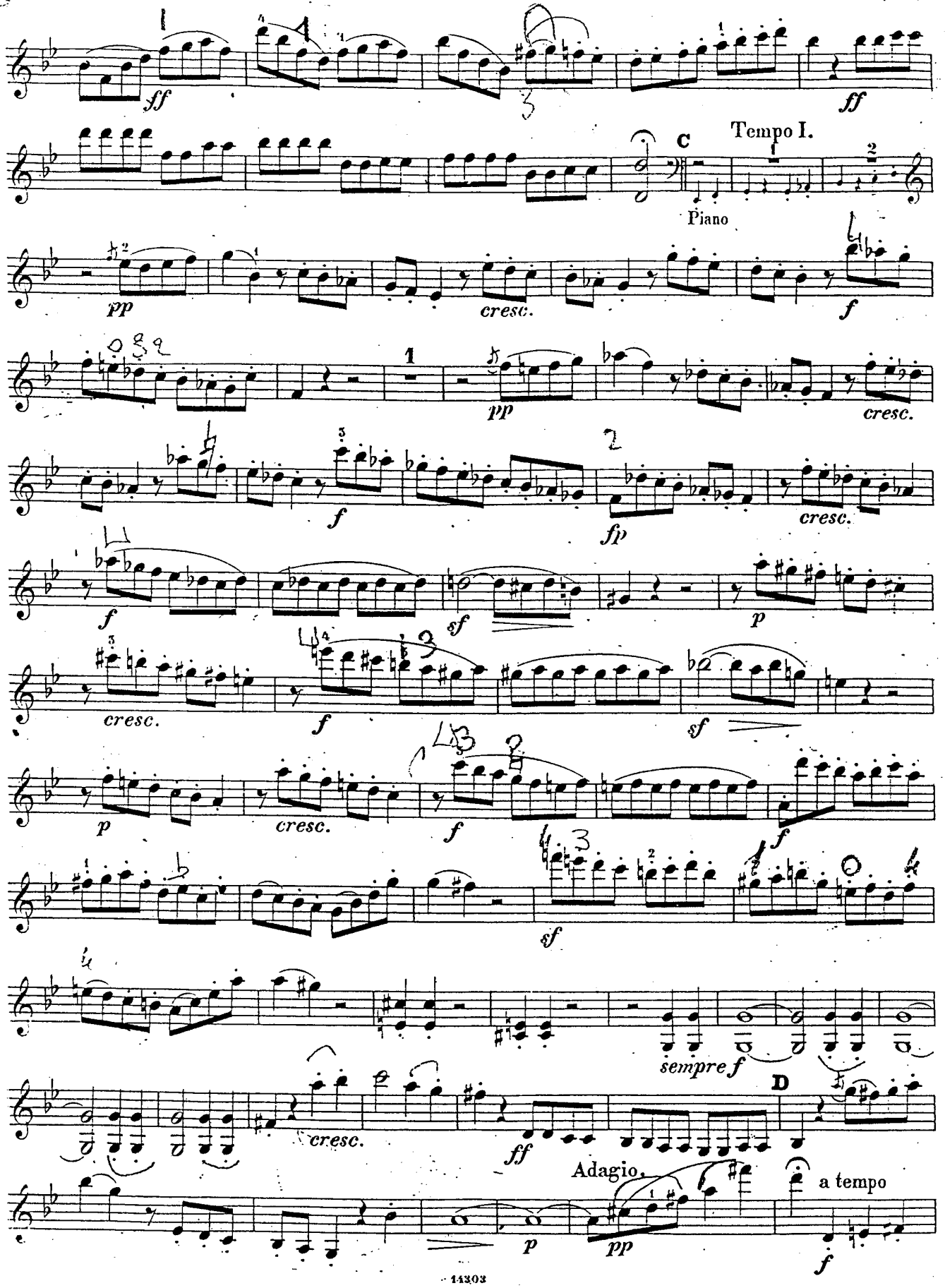

Andante. (♪=84.)
Piano
cresc.
dim.
Var. I.
Più lento. (♪=56.)
p dolce
cresc.
dim.
Var. II.
Tempo del Tema.
cresc.
cresc.
restez
Var. III.
Moderato assai. (♪=108.)
4e Corde
cresc.

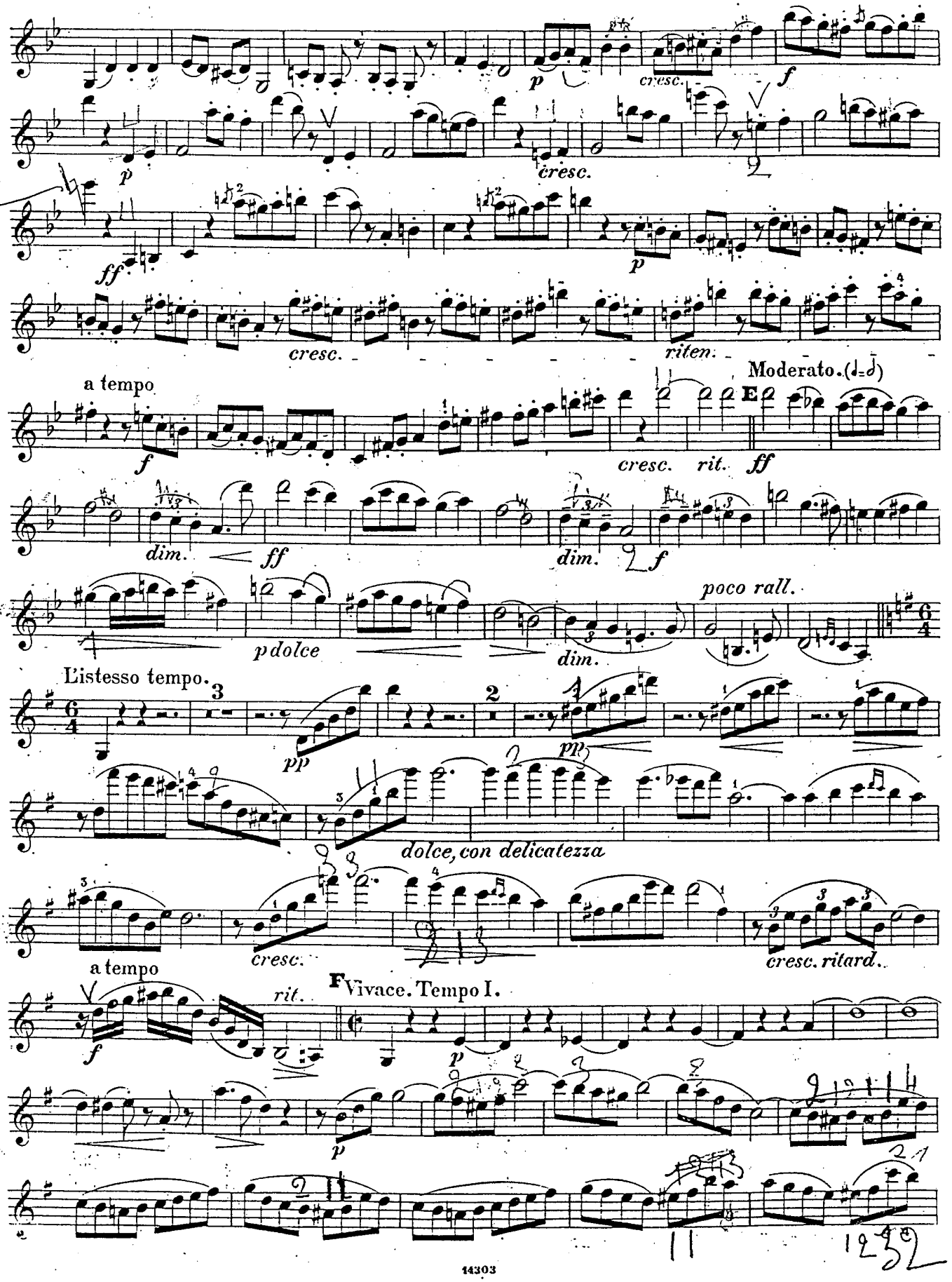

3e Corde
dim.
pp
fp
sf
pp espress.
cresc.
dim. pp espress.
dolciss.
Var. IV.
Tempo del Tema.
con forza
dim.
cresc.
ff
più p
dim.
ppp
rit.
a tempo
Un poco mosso.
pizz.
cresc.

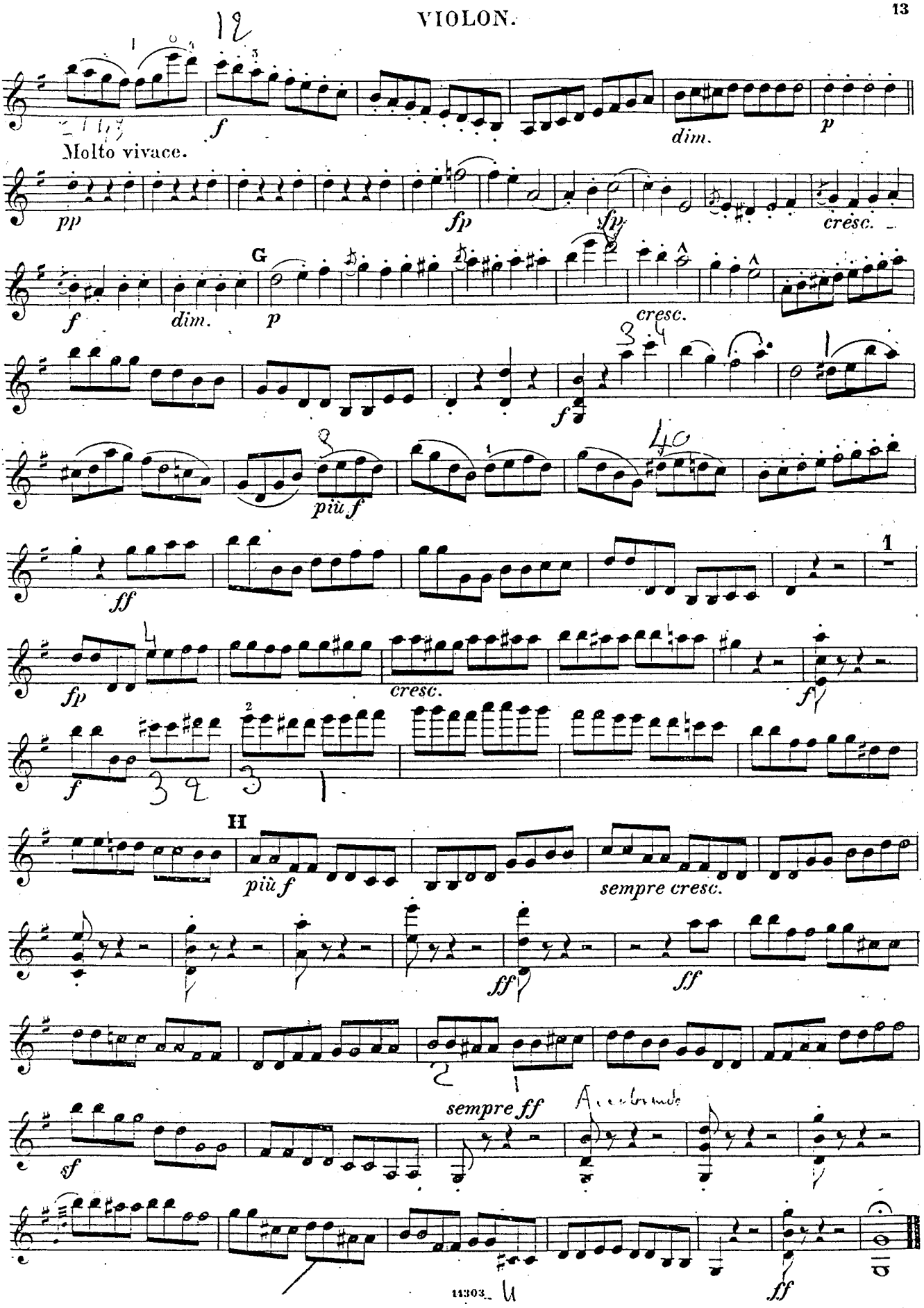

arco
tr
cresc.
f
sf
ff
p
più p
dim.
pp
rit.
III.
Vivace non troppo.
ff
p
Adagio.
pp
a tempo
rudement
f
cresc.
ff
Adagio.
pp
a tempo


p
cresc.
f
p
cresc.
ff
p
cresc.
A
f
ff
p
cresc.
f
cresc.
rit.
Moderato. (les ♩ comme les ♩ auparavant.)
ff
dim.
ff
dim.
f
cresc.
sf
pp
poco rit.
dim.
L'istesso tempo.
p


pp
p
B
dolce, con delicatezza
a tempo
Vivace. Tempo I.
cresc. ritard.
f
p
pp
pi
cresc. ed acceler.
f
dim.
Molto vivace.
p
fp
fp
cresc.
f
dim.
p
cresc.
f


ff
ff
C
Tempo I.
Piano
pp
cresc.
f
pp
cresc.
f
fp
cresc.
f
sf
p
cresc.
f
sf
p
cresc.
f
f
sf
sempre f
D
cresc.
ff
Adagio.
a tempo
p
pp
f


p
cresc.
f
p
cresc.
ff
p
cresc.
riten.
a tempo
Moderato. (♩=♪)
E
f
cresc.
rit.
ff
dim.
ff
dim.
f
poco rall.
p dolce
dim.
L'istesso tempo.
pp
pp
dolce, con delicatezza
a tempo
cresc.
cresc. ritard.
rit.
F Vivace. Tempo I.
f
p
p


Molto vivace.
dim.
cresc.
G
più f
H
sempre cresc.
sempre ff

Sonate pour violon et piano op. 61 (Th. Gouvy)
Extrait de la Thèse de Martin Kaltenecker

La sonate pour violon et piano op. 61 a été composée à Hombourg-Haut en 1873. Le deuxième mouvement, une suite de variation est tout à fait remarquable, mais il faut donner raison à Klauwell qui loue la "bonne facture" du premier, sans y déceler aucun "climat original". Le second thème, au relatif majeur (Si bémol), n'est d'ailleurs pas cité dans la réexposition, mais alimente la partie centrale du développement (mes. 129 sqq.). L'Andante est tout empreint de réminiscences beethovienes : par la manière d'harmoniser l'aria en Ré majeur exposé au début, puis de nombreuses citations rythmiques qui viennent des dernières sonates du maître viennois. Toutes les variations, sauf la troisième, mineure, conservent le Ré majeur initial. La première, sur une pulsation de triolets de doubles croches, transforme la quarte ascendante qui ouvre le thème en sixte ascendante, laquelle redescend d'une tierce : ce motif est sujet à de multiples imitations entre les voix. Les triples croches répétées de la seconde variation rappellent de près telle variation de la Sonate de Kreutzer op. 47, alors que le piano se souvient de la seconde variation de l'Andante de la Sonate op. 109. La variation suivante - geste unique dans l'oeuvre de Gouvy - cite le thème du premier mouvement de l'oeuvre, ici en ré mineur, relié à l'aria par l'intervalle de quarte ascendante : une manière de révéler a postériori une parneté que l'auditeur n'avait pu saisir d'emblée. C'est là l'unique incursion de Gouvy dans les conceptions de partitions cycliques, qui vont régner dans la musique française à la fin du siècle. Cette variation est un moment de grâce dans l'oeuvre gouvien, d'une beauté que l'on peut égaler à certaine pages de Brahms, que d'ailleurs elle évoque par une suite d'accords parfaits sans tierce (mes. 10,11,17, etc.) La dernière variation, plus développée, présente une musique brillante, avec gammes et rythmes pointés, puis retrouve le mouvement en triolets de la première : Gouvy s'inspire là d'un passage de la Sonate op III de Beethoven. L'oscillation entre Ré majeur et Si bémol majeur est ramassée in nuce dans les quatre dernières mesures, où l'accord de Si bémol, au premier renversement, fonctionne comme une sorte d'emprunt plagal.

Ce mouvement est non seulement d'une grande beauté, incarnant l'idéal de l'esthétique gouvienne par l'équilibre entre le classique et le romantique, il est également un document de la réception de Beethoven dans la musique française : Gouvy, par éclats, se présente ici comme une manière de Brahms français. Le Vivace non troppo qui termine la sonate est intéressant par l'alternance des mesures (4/4 et 6/4) et des tempi (vivace / moderato).