

Alexandre Guilmant

1837 – 1911

2^e Sonate

pour le grand Organe
Ré majeur / D-Dur – D mineur

opus 3

EE

1879/1880

PREVIEW
Low Resolution



Mainz · London · Berlin · Madrid · New York · Paris · Prague · Tokyo · Toronto

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Préface de l'éditeur

Les huit sonates de Guilmant s'orientent selon la tradition vers l'origine pour l'orgue Cavaillé-Coll, elles sont néanmoins tout aussi bien adaptées à l'instrument français. A l'époque de leur composition, elles représentèrent un défi technique et son répertoire, qui tous deux avaient perdu de leur importance au tournant du siècle.

Les compositions de Guilmant, parachevées au tournant du siècle, sont harmoniquement que stylistiquement, reflètent bien les ressources sonores et la maîtrise de l'orgue dont il disposait. Son inspiration et sa technique de composition ont pu influencer le développement de la fugue d'orgue de la même époque. Il avait évolué la fugue pour piano.

Pendant le quart de siècle au cours duquel il a écrit ses sonates pour orgue, des changements importants survinrent dans le monde de la musique instrumentale. Actuellement, les exécutants et les instruments ont des exigences.

Les indications ajoutées par l'éditeur, comme le phrasé, l'attaque, les doigtés de pédalier etc., découlent en majeure partie de la notation de Guilmant et de ses élèves. Les liaisons à l'intérieur d'une liaison plus longue servant parfois à des fins plus contrastées, mais elles sont cependant prévues par le compositeur. Au même titre que celles que l'on peut rencontrer chez Straube, Reger et Karg

Vorwort des Herausgebers

Die acht Sonaten von Guilmant orientieren sich am klassischen Standard. Ursprünglich für die Cavaillé-Coll-Orgel gedacht, lassen sie sich jedoch ebenso gut auf außerfranzösischen Organen ausführen.

Zur Zeit Ihrer Entstehung waren Sie ein Novum für die Orgel und ihre Literatur, die beide im 19. Jahrhundert an Bedeutung verloren hatten.

Guilmants Kompositionen, reich an Melodik, Harmonik und vollendeter Satztechnik, zeigen die Klangmöglichkeiten und Farbenreichtum der ihm zur Verfügung stehenden Orgel voll aus. Sein Einfallsreichtum und seine flüssige Kompositionstechnik beeinflussten die Entwicklung der Orgelfuge in ähnlicher Weise, wie Mendelssohn dieses für die Klavierorgel tat. Im Zeitraum des Vierteljahrhunderts, in dem Guilmant seine Sonaten schrieb, geschah im Bereich der instrumentalen Spieltechnik bedeutende Fortschritte. Für das Organinstrument wurden nun größere Anforderungen gestellt. Die Zusätze des Herausgebers, Phrasierung, Anschlags- und Pedalmarkierungen, sind weitgehend nach den Interpretationen Guilmants zu verstehen. Solange diese innerhalb einer Bindung mögen widersprüchlich erscheinen, sind sie doch im Einklang mit Straube, Reger und Karg-Elert, vom Komponisten beabsichtigt.

The eight Sonatas of Guilmant are well known, and originally conceived for the French organs of Cavaillé-Coll, though they will be found in translation as to lose little, if anything, in their interpretation on English organs. At the time of their composition they brought to the organ a new style which had been too little cultivated by organists.

Gifted melody, facile counterpoint, and a consummate tact as Guilmant undoubtedly was, it was organ technique which, incidentally, inspired him to give of his best. Versatile in fancy as well as in technique, and a devotee of counterpoint, he did for the organ fugue what Mendelssohn did for the piano.

In the course of the century in which Guilmant occupied himself with the writing of these Sonatas, there have been made in organ technique, in accordance with general tendencies, many and varied improvements, reflected now of the player as well as of his instrument. In addition to the improvements of phrasing, touch, feeling, etc., the Editor has as far as possible followed the markings by the much-lamented master himself and on those of

the "young" indications above the pedal part apply to the right foot and those below, to the left. The assurance of slurs within a slur may seem self-contradictory to some, but it has the authority of the composer in addition to such well-known editors and arrangers as Straube, Reger, and Karg-Elert.

Dedicated to Lady Harriet M.C. Carbery

NEW EDITION
revised by
A. EAGLEFIELD HULL

2^{de} SONATE

en RÉ Majeur
(in D major)

Op. 50

NOUVELLE ÉDITION
par
A. EAGLEFIELD HULL

Alexandre Guilmant

SW: to Oboe.
GT: 16. 8. 4.
CH: 8. 4.
PED: 16. 8.
COUP: Sw. to Gt.
Sw. to Ch.
Gt. to Ped.

RÉCIT: Fonds de 8 et 4 Paires Hautbois, Basson
de 4 (Trumpette principal)
G^d ORGUE: Fonds de 8, 6 et 4 P. Hautbois
PÉDALE: Flûtes et Bassons de 16 et
Tirasse de 16.

I
Allegro moderato (♩ = 88)
legato

Manuale

Pedale

Manuale

Pedale

PREVIEW

Low Resolution

Sw.
red.
 Récit.
 Sw.
p Sans Tirasse.
 Ped. Uncoupled.

This system shows the beginning of a piece. The right hand has a melodic line with a 'Sw.' (Sostenuto) marking. The left hand has a bass line with a 'ped.' (pedal) marking. A 'Récit.' (Recitativo) section is indicated with a 'Sw.' marking. The dynamic is marked 'p' (piano) and 'Sans Tirasse'. The instruction 'Ped. Uncoupled.' is written below the bass line.

cresc.

This system continues the musical piece with a 'cresc.' (crescendo) marking in the right hand.

Ch.
a tempo
 Ch.
cresc.

This system features a 'Ch.' (Chorus) marking and an 'a tempo' instruction. The right hand has a melodic line with a 'cresc.' marking. The left hand has a bass line with a 'Ch.' marking.

dim.
p
 Ch.
 (G^d p)

This system includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The right hand has a melodic line with a 'Ch.' marking. The left hand has a bass line with a '(G^d p)' marking.

1.
 2.
 (G.O.)
 (G.O.)
 Add Full Sw.
 Tirasse du G^d 0.
 G^d to Ped.

This system shows two endings, labeled '1.' and '2.'. Both endings feature a '(G.O.)' marking. The instruction 'Add Full Sw.' is written below the first ending. The instruction 'Tirasse du G^d 0.' is written below the second ending. The instruction 'G^d to Ped.' is written below the second ending.

ajoutez la Trompette du Récit.
Sur add Corneaux

p 6.0.

cresc.

Tirasse

Of to Ped.

*) Ces petites notes ne doivent servir que pour les pédaliers ne montant que jusqu'au *Ré*.

*) These small notes ought to be played only upon Pedals which do not go above D.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur and a fermata. A large watermark 'PREVIEW' is overlaid diagonally across the page.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur and a fermata. A large watermark 'PREVIEW' is overlaid diagonally across the page.

p

Réc.
Sav.

Su.(Réc.)
sans Tirasse

p

Ped. Uncompnt

System 3: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur and a fermata. A large watermark 'PREVIEW' is overlaid diagonally across the page.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a fermata. Bass clef contains a bass line with a slur and a fermata. A large watermark 'PREVIEW' is overlaid diagonally across the page.

dim. *rall.*

Tirasse

G¹ to Ped.

ôtez la Trompette
Corno en in

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in G major (one sharp) and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The middle staff has a bass line with a 'G.O.' marking. The bottom staff provides harmonic support with eighth notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns across the three staves.

Third system of musical notation. It includes performance instructions: 'Sw.' above the first staff, 'Récit. Sw.' above the second staff, and 'Psans Tirasse' and 'Ped. Uncoupled' below the third staff.

Fourth system of musical notation, ending with a 'cresc.' marking above the first staff.

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