

Alexandre Guilmant

1837 – 1911

3^e Sonate

pour le grand Organe
Ut mineur / c-Moll / C minor

opus 3

EE

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PREVIEW
Low Resolution



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Préface de l'éditeur

Les huit sonates de Guilmant s'orientent selon la tradition. Prévues à l'origine pour l'orgue Cavaillé-Coll, elles sont néanmoins tout aussi bien adaptées au clavier que français. A l'époque de leur composition, elles représentaient une partie importante du répertoire pour l'orgue et son répertoire, qui tous deux avaient perdu de leur importance au cours du siècle.

Les compositions de Guilmant, parachevées par ses élèves, sont remarquablement, harmoniquement que stylistiquement, reflètent bien les ressources de l'orgue de la palette de l'orgue dont il disposait. Son inspiration et sa technique ont influencé le développement de la fugue d'orgue de l'époque. Le couple surent influencer le développement de la fugue d'orgue de l'époque. Le couple surent influencer le développement de la fugue d'orgue de l'époque. Le couple surent influencer le développement de la fugue d'orgue de l'époque.

Pendant le quart de siècle au cours duquel Guilmant composa ses sonates pour orgue, des changements importants survinrent dans la technique instrumentale. Actuellement, les exécutants et les instruments sont soumis à de plus grandes exigences.

Les indications de Guilmant, concernant le phrasé, l'attaque, les doigtés de pédalier etc., découlent en majeure partie de son interprétation de Guilmant et de ses élèves. Les liaisons à l'intérieur d'une phrase peuvent paraître contradictoires, mais elles sont cependant prévues par le compositeur. Pour la même raison, au même titre que celles que l'on peut rencontrer chez Straube, Reger et Liszt.

Vorwort des Herausgebers

Die acht Sonaten von Guilmant orientieren sich am klassischen Standard. Ursprünglich für die Cavallé-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 Satzführung, erschließen die Klangmöglichkeiten und Farbenreichtum der ihm zur Verfügung stehenden Orgel.

Sein Einfallsreichtum und seine flüssige Kompositionstechnik beeinflussten die Entwicklung der Orgelfuge in ähnlicher Weise, wie Mendelssohn dieses für die Klaviersonate tat.

Im Zeitraum des Vierteljahrhunderts, in dem Guilmant seine Orgelsonaten schrieb, wurden im Bereich der instrumentalen Spieltechnik bedeutende Verbesserungen an dem

Instrument wurden nun größere Anforderungen gestellt.

Die Zusätze des Herausgebers, Phrasierung, Anschlag, Fußsättel, etc., sind im Einklang mit dem Gehend nach den Interpretationen Guilmants und seiner Schüler. Diese Zusätze sind im Hinblick auf eine Bindung mögen widersprüchlich erscheinen, sind jedoch, abgesehen von Straube, Reger und Karg-Elert, vom Komponisten beabsichtigt.

The eight Sonatas of Guilmant may well be regarded as a new classic. Originally reserved for the French organs of Cavallé-Coll, they are sufficient for any organ, and they are little, if anything, in their interpretation, English, American, or Continental. At the time of their composition they brought to the king of instruments a new life which had been little cultivated by organists.

Gifted melodist, facile harmonist, and a master of counterpoint, Guilmant undoubtedly was, it was organ tone and effect, which usually he gave of his best. Versatile in fancy as well as in the technical execution, he did for the organ figure what Mendelssohn effected for the piano.

During his lifetime Guilmant occupied himself with the writing of these Sonatas, and the same was made in his technique, in accordance with general musical principles. He was not only a master of the player as well as of his instrument. In addition to his own phrasing, touch, fingering, etc., the Editor has as far as possible followed the renderings by the much-lamented master himself and on those of his more successful pupils.

The "fingerings" written above the pedal part apply to the right foot and those below, to the left.

The general directions within a slur may seem self-contradictory to some, but it has the authority of the original edition in such well-known editors and arrangers as Straube, Reger, and Karg-

NEW EDITION
revised by
A. EAGLEFIELD HULL.

à mon ami Théodore Dubois

NOUVELLE ÉDITION
par
A. EAGLEFIELD HULL.

3^e SONATE

in UT mineur
(in C minor)

Op. 56

Alexandre Guilmant

SOLO: Tubas.
SW: Full.
GT: Full.
CH: Fl. 8, 4.
PED: Full.
COUP: Sw. to Gt.
Sw. to Ch.
Gt. to Ped

I PRELUDIO

Allegro maestoso e con fuoco

Manuale

Pedale

ff G.O.

Récit. Sw.

G.O.

Close Sw. box.

Meno vivo

I. tempo

First system of musical notation. The treble clef staff contains a melodic line starting with a *p* dynamic and a *Récit. Sw.* marking. The bass clef staff provides harmonic support. A *ff* dynamic marking is present in the middle of the system. The system concludes with a *G.O.* marking.

Second system of musical notation, continuing the piece with melodic and harmonic development.

Third system of musical notation, featuring a *ten.* (tenuto) marking and a *Récit.* marking. The melodic line includes several triplet figures.

Fourth system of musical notation, concluding the page with a *p* dynamic and a *Récit. Sw.* marking. The melodic line features a prominent triplet figure.

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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 top staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The middle and bottom staves contain chordal accompaniment with fewer notes.

Second system of musical notation, similar in structure to the first. It features a treble clef staff, a middle bass clef staff, and a bottom bass clef staff. The notation includes various note values and rests across the systems.

Third system of musical notation, continuing the piece. It has the same three-staff layout. The top staff shows a melodic line with some slurs and accents. The accompaniment in the lower staves is more rhythmic.

Fourth system of musical notation. The top staff continues the melodic line. The middle and bottom staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values and chordal structures.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values and chordal structures.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values and chordal structures.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values and chordal structures. Dynamic markings include *Force to f.* and *Reduce to mf.*

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