

Alexandre Guilmant

1837 - 1911

# Sonate No. 6

pour orgue  
für Orgel  
for Organ

Si mineur / h-Moll / B minor

opus 86

ED 1866  
ISMN 979-0-001-03480-6

PREVIEW  
Low Resolution

**PREVIEW**  
Low Resolution

## Préface de l'éditeur

Les huit sonates de Guilmant s'orientent selon la tradition française. Prévues à l'origine pour l'orgue Cavaillé-Coll, elles sont néanmoins tout aussi adaptées à l'orgue autre que français. A l'époque de leur composition, elles représentent un tournant décisif pour l'orgue et son répertoire, qui tous deux avaient perdu de leur importance au cours des siècles.

Les compositions de Guilmant, parachevées tant techniquement, harmoniquement que stylistiquement, reflètent bien les ressources sonores et musicales de la palette de l'orgue dont il disposait. Son inspiration et sa technique souple surent influencer le développement de la fugue d'orgue de la même manière que Johannes Sebastian avait évolué la fugue pour piano.

Pendant le quart de siècle qui s'est écoulé depuis la composition de ses sonates pour orgue, des changements importants survinrent dans l'orgue, ainsi que dans la technique instrumentale. Actuellement, les exécutants et les instruments sont soumis à de plus grandes exigences.

Les indications données par 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 ou d'un passage peuvent paraître contradictoires, mais elles sont cependant prévues par le compositeur lui-même, au même titre que celles que l'on peut rencontrer chez Straube, Reger ou 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 im 19. Jahrhundert an Bedeutung verloren hatten.

Guilmants Kompositionen, reich an Melodik, Harmonik und voll ausgenutzte Klangmöglichkeiten und Farbreichtum der ihm zur Verfügung standen. Sein Einfallsreichtum und seine flüssige Kompositionstechnik bewirkte die Entwicklung der Orgelfuge in ähnlicher Weise, wie Mendelssohn dies auf der Klavierwelt hatte.

Im Zeitraum des Vierteljahrhunderts, in dem Guilmant seine Orgelkompositionen vollbrachte, im Bereich der instrumentalen Spieltechnik hat sich ein großer Fortschritt vollzogen. An Spieler und Instrument wurden nun größere Anforderungen gestellt.

Die Zusätze des Herausgebers, Phrasierungen, Schlagschilde, etc., sind weitgehend nach den Interpretationen Guilmants. Die Bindungen innerhalb einer Bindung mögen widersprüchlich erscheinen, wenn man sich an Straube, Reger und Karg-Elert, vom Komponisten beeinflusst.

The eighth Sonatas of Guilmant are of a high rank. Originally conceived for the French organs of Cavallé-Coll, they are in conception as to lose little, if anything, in their execution on other organs or instruments. At the time of their composition they had not the technical resources in the sense which had been too little cultivated by organists.

Guilmant was a great and original constructionist as Guilmant undoubtedly was, it was a great pleasure to him to play the organ, which inspired him to give of his best. Versatile in his technique of composition, he did for the organ fugue what Mendelssohn did for the form on the pianoforte.

During the latter part of a century in which Guilmant occupied himself with the writing of these Sonatas, these studies have been made in organ technique, in accordance with general progress. Naturally more is expected now of the player as well as of his instrument. In writing the various marks indicative of phrasing, touch, footing, etc., the Editor has as far as possible founded them on the renderings by the much-lamented master himself and on those of his many distinguished pupils.

The slurring indications above the pedal part apply to the right foot and those below, to the left. The appearance 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.

à mon ami Charles Marie Widor

NEW EDITION  
revised by  
A. EAGLEFIELD HULL

NOUVELLE EDITION  
par  
A. EAGLEFIELD HULL

# 6<sup>ème</sup> SONATE

Op. 86

Alexandre Guilmant

—HOO—

I

## ALLEGRO CON FUOCO

*SOLO: Tuba*

*SW: Diapns. Flutes, 8.4. & Reeds.*

*GT: Full (without 16 Reed)*

*CH: Flutes, Diapns 8 & 4.*

*PED: Flutes and Reeds, 16.8.*

*COUP: Gl. to Ped., Sec. to Ped.*

*Sec. to Gl., Sec. to Ch.  
Ch. to Gl.*

Allegro con fuoco (♩ = 120)

Manuale

Pedale

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass clef staff below. The music includes various notes, rests, and phrasing slurs.

Second system of musical notation, continuing the piece with similar notation and phrasing.

Third system of musical notation, showing a change in key signature to two flats (B-flat and E-flat).

Fourth system of musical notation, continuing the piece in the new key signature.

PREVIEW  
Low Resolution

*a tempo*

Reduce poco rall.

*p* Pos. Fonds

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a complex melodic line with many accidentals and a steady accompaniment. A large watermark 'PREVIEW' is overlaid across the page.

This system contains the next two staves of music, continuing the melodic and harmonic development from the first system. The watermark 'PREVIEW' is still present.

*fff*

*cresc.*

This system contains the third and fourth staves of music. The dynamics increase significantly, with a fortissimo (fff) marking and a crescendo (cresc.) instruction. The watermark 'PREVIEW' is still present.

*dim.*

*poco rit.*

*tempo*

*p* Récit. Solo.

This system contains the final two staves of music on the page. It includes dynamic markings for decrescendo (dim.) and a tempo change to 'tempo' with a 'poco rit.' instruction. The watermark 'PREVIEW' is still present.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in G major and 4/4 time. The tempo and dynamics are indicated as *G.O. Fonds de 8 et 4 P.* and *G! 8 & 4 P!*.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, featuring more complex melodic lines in the right hand.

Fourth system of musical notation, including a *V* (ritardando) marking and some fingerings (e.g., 5, 4, 3, 2, 1).

Fifth system of musical notation, the final system on the page. It includes markings for *L.H. Ch.* (Left Hand Chords), *Pos.* (Position), and *cresc.* (crescendo).

PREVIEW  
Low Resolution