

# Alexandre Guilmant

1837 – 1911

## 7<sup>e</sup> Sonate

pour le grand Orgue  
Fa majeur / F-Dur

opus 89

EL

1978-19

PREVIEW  
Low Resolution



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**PREVIEW**  
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## Préface de l'éditeur

Les huit sonates de Guilmant s'orientent selon la tradition classique. Pré-

l'orgue Cavallé-Coll, elles sont néanmoins tout aussi bien adaptées à un orgue

A l'époque de leur composition, elles représentèrent un renouvellement pour l'orgue

qui tous deux avaient perdu de leur importance au 19ème Siècle.

Les compositions de Guilmant, parachevées autant mélodiquement que rythmiquement et stylistiquement, reflètent bien les ressources sonores et techniques de la période à laquelle il disposait. Son inspiration et sa technique de composition sont si souples qu'elles ont permis le développement de la fugue d'orgue de la même manière que celle du piano.

Pendant le quart de siècle au cours duquel Guilmant composa ces sonates, des changements importants survinrent dans le domaine de la technique d'exécution. Les exécutants et les instruments sont soumis à de grands changements.

Les indications ajoutées par l'éditeur concernent le jeu des pédales de pédalier etc., découlent en majeure partie de l'évolution des techniques de jeu. Les indications à l'intérieur d'une liaison plus grande peuvent paraître nouvelles, mais elles sont cependant prévues par le compositeur lui-même.

Les éditions de ces sonates ont été réalisées chez Sizaubé, Reger et Kars.

## Vorwort des Herausgebers

Die acht Sonaten von Gullmant orientieren sich am klassischen Standard. Cavaille-Coll-Orgel gedacht, lassen sie sich jedoch ebenso gut auf außerfranzösischen Orgeln ausführen. Zur Zeit Ihrer Entstehung waren Sie ein Novum für die Orgel, die im 19. Jahrhundert an Bedeutung verloren hatten. Gullmants Kompositionen, reich an Melodik, Harmonik und vollendetem Klangmöglichkeiten und Farbenreichtum der ihm zur Verfügung stehenden Orgel. Sein Einfallsreichtum und seine flüssige Kompositionstechnik verleiht den Sonaten der Orgelfuge in ähnlicher Weise, wie Mendelssohn die Orgelfuge im 19. Jahrhundert. Im Zeitraum des Vierteljahrhunderts, in dem Gullmant lebte, hatte sich im Bereich der instrumentalen Spieltechniken bedeutende Fortschritte im Instrument wurden nun größere Anforderungen gestellt. Die Zusätze des Herausgebers, Phrasierung, Artikulation, Fußzeichen, sind weitgehend nach den Interpretationen von Gullmant und seinen Handlangern innerhalb einer Bindung mögen widersprüchlich erscheinen, wie bei Straube, Reger und Karg-Elert, vom Komponisten beabsichtigt.

The eight Sonatas of Gullmant may be considered as classical, originally conceived for the French organ of Cavaille-Coll, but they are equally based in composition as to lose little, if anything, in their execution on any other organ. At the time of their composition they brought to the organ a new style which had been too little cultivated by previous composers. As a composer and pianist as Gullmant undoubtedly was, it was only natural that he should have been particularly conversant with the technique of composition, he did for the organ fugue what Mendelssohn did for the piano. In the latter half of the 19th century in which Gullmant occupied himself with the writing of these Sonatas, the organ had made in organ technique, in accordance with general musical progress, a considerable advance in the respect now of the player as well as of his instrument. In what may be considered as the technique of phrasing, touch, fingering, etc., the Editor has as far as possible followed them on the renderings by the much-lamented master himself and on those of his most distinguished pupils. The "basso" 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.

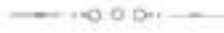
NEW EDITION  
revised by  
A. EAGLEFIELD HILL

à mon élève et ami Monsieur Charles GALLOWAY  
Organiste à Saint-Louis, Mo. (Amérique)

NOUVELLE ÉDITION  
par  
A. EAGLEFIELD HILL

7<sup>e</sup> SONATE  
(SUITE)

Op. 89.



I  
ENTRÉE

SW: Full ff. (Box open)  
GP: Full ff.  
CH: 8, 4 p.  
PED: Full ff.  
COUP: Sw. to Gt., Sw. to Ch.  
Gt. to Ped., Ch. to Ped.

Tempo di Marcia, maest.

MANUALE.

PED.

The image displays a musical score for piano, consisting of four systems of staves. Each system includes a treble clef staff and two bass clef staves. The notation is complex, featuring various rhythmic values, slurs, and dynamic markings. A large, semi-transparent watermark reading "PREVIEW" is oriented diagonally across the page. The text "L.H." is visible in the first system, and "rall." and "a tempo" are present in the fourth system.

First system of musical notation, consisting of three staves (treble and two bass staves) with complex rhythmic patterns and accidentals.

Second system of musical notation, starting with a section marker 'B' and a dynamic marking 'p'. It includes performance instructions: *Pos. Récit accompli* and *CH. Sem. coupé.* Below the staves, there is a note: *Et la Ped. se Reduct. en p*.

Third system of musical notation, continuing the piece with various musical notations and dynamics.

Fourth system of musical notation, featuring a large section of chords and arpeggios with dynamic markings like 'p' and 'f'.

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First system of musical notation, featuring a vocal line and two piano accompaniment staves. The music is in a minor key and includes various rhythmic patterns and phrasing.

Second system of musical notation, starting with the instruction "a tempo,". It includes the marking "RECIT. STY." and "Dim.". The piano part includes the instruction "Ped. Fall to G!".

Third system of musical notation, continuing the vocal and piano parts. It features complex rhythmic figures and phrasing.

Fourth system of musical notation, concluding with the instruction "a tempo pp" and "p". The piano part includes the instruction "Ped. p. uncospd.". The system ends with a fermata over a chord.

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