

*This edition is dedicated to
Arthur Poister and Syracuse University
with whom and where I came to realize the beauty of these compositions.*

César Franck

The Complete Organ Works

Edited by
Wayne Leupold

Series I: Original Compositions Volume 1: Six Pièces

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This new edition of the *Six Pièces* is a photographic reproduction of a copy of the original edition published by Durand, Schoenewerk & Cie., containing corrections that were made during Franck's lifetime. All editorial additions or changes appear in parentheses, brackets, or footnotes. Parentheses, (), are used to indicate notations that appear in the manuscripts or an early edition supervised by Franck, but were not retained in the copy of the original, corrected Durand edition that was used as the basis for this new edition. The editor has made additional changes, based on an examination of the manuscripts and other sources. Brackets, [], are used to indicate changes or additions made by the editor. See the Interpretive and Critical Notes for details.

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Portrait of César Franck by Jeanne Rongier, 1888

PREFACE

I. César Franck's Life and Times

César-Auguste-Jean-Guillaume-Hubert Franck was born in Liège, which was in the French-dominated Walloon district of what later became Belgium, on December 10, 1822, and died November 8, 1890, in Paris, France. His father, Nicolas-Joseph Franck (1794-1871), and his mother, Marie-Catherine-Barbe Frings, had married on August 24, 1820. Three years after César's birth, a second son, Jean-Hubert-Joseph (1825-1891), was born; he eventually became a fine violinist and organist.

Franck's father, a bank clerk, desired that César should become a virtuoso pianist and be promoted as a child prodigy. So in October, 1830, César was enrolled in the Liège Conservatoire, where in 1832 he won both a first prize in solfège and a first prize in piano. He also probably studied some organ with the blind organist Dieudonné Duguet, who was the titular organist of the Church of Saint-Denis in Liège.

In 1836 the family immigrated to Paris, where César immediately began studying with two of the capital's leading musicians, Pierre Zimmerman¹ (1785-1853) for piano and Antoine Reicha (1770-1836) for harmony and counterpoint. On October 4, 1837, Franck was admitted to the Conservatoire Nationale de Musique de Paris, where he continued to study piano with Zimmerman, and now fugue with Aimé-Ambroise-Simon Leborne (1797-1866). Beginning in October 1840, he began organ study with François Benoist (1794-1878).

In Benoist's organ class, three-quarters of the studies were devoted to improvisation. Franck won first prizes in piano (1838) and counterpoint and fugue (1840) but failed to gain anything more than a second prize in organ (1841), due to conflicting views among the members of the jury.² His father then withdrew him from the Conservatoire in order for him to concentrate on a career as a piano virtuoso. The family returned to live in Belgium, where César did an extended recital tour.

In the fall of 1844, after two years of futile attempts to establish a career for César as a piano virtuoso and composer, the family returned to Paris permanently, where César began to work as a private piano teacher and only occasionally showed himself on the concert platform. The family presented a weekly concert in their house, César playing the piano and Joseph, the violin. An important part of the programs was César's own compositions. Franck's career as a virtuoso markedly declining, plus the poor reception accorded to the first performance of his biblical oratorio, *Ruth*, led to a worsening of the already strained relations with his disappointed father. Consequently, in early 1846 he left his parents' house and began supporting himself by continuing to take private pupils, teaching at various public schools and religious institutions in Paris, and obtaining the position of choir organist (*organiste accompagnateur*) at the small church of Notre-Dame-de-Lorette.

On February 22, 1848, Franck married Félicité Desmousseaux (1824-1918), the daughter of actors at the Comédie-Française, at Notre-Dame-de-Lorette, and in due course they had four children: Georges (1848-1910), Germain (1853-1912), and two others that died in childhood. Gradually Franck became known as one of the best organists in Paris and began playing solo recitals and demonstrations, and participating with the most famous French organ performers of the time, in the inaugural recitals of practically every important organ in Paris.

1. Zimmerman's influence permeated the entire French school of piano playing, as exemplified by the names of those who studied with him: Charles-Valentin Alkan, Alexandre Fessy, César Franck, Alexandre Gorla, Émile Prudent, Louis Lacombe, Louis-James Lefébure-Wély, and Ambroise Thomas. Later, Isidore Philipp looked to Zimmerman when writing his own didactic work, the *Nouveau Gradus ad Parnassum*. Vincent d'Indy's uncle, Antonin, also studied with Zimmerman. Thus, Zimmerman's influence was even felt in subsequent generations. All of Zimmerman's experience as a teacher, theorist, and composer was drawn together and published in his magnum opus, the *Encyclopédie du pianiste compositeur*. Originally published in 1840 and adopted for use at the Conservatoire nationale, the *Encyclopédie* met with acclaim. Nearly a half-century later, Marmontel, in 1876, still recommended it as a choice method of study. The *Première partie* was especially successful; in 1844 it was published separately as *Méthode populaire de piano*. Franck certainly would have been schooled in the principles of this method when he studied with Zimmerman. Because of its general influence and significance during the second half of the nineteenth century in France, and Franck's probably extensive exposure to it, it is cited in a number of different places in this preface.

2. d'Indy relates the following concerning Franck's organ examination:

The tests for this examination were – and still are – four in number: the accompaniment of a plainchant chosen for the occasion, the performance of an organ piece with pedal, the improvisation of a fugue, and the improvisation of a piece in sonata form, both these improvisations being upon themes set by the examiners. Franck, with his wonderful instinct for counterpoint, observed that the subject given for the fugue lent itself to combination with that of the free compositions, and treated them simultaneously, in such a way that one set off the other.

He tells us that he was "very successful in combining the two subjects," but the developments which grew out of this unusual method of treating the free composition ran to such unaccustomed lengths that the examiners (Cherubini was absent through illness), bewildered by such a technical feat, awarded nothing to this tiresome person. It was not until Benoist, the master of this too ingenious pupil, had explained the situation that they went back upon their first decision and decided to give the young man a second prize for organ! (Vincent d'Indy, *César Franck* [Paris: Alcan, 1906] Translated by Rosa Newmarch [London: John Lane, The Bodley Head, 1909] 33-34.)

In 1853 Franck was appointed organist of the church of Saint-Jean-Saint-François, which possessed an early organ (1846) by the great French organ builder, Aristide Cavaillé-Coll (1811-1898). In 1858 he was appointed *organiste titulaire* of the newly completed church¹ of Sainte-Clotilde, the first large neo-Gothic church to be built in France, a position he held until his death. In this church on December 19, 1859, with the organist Louis Lefébure-Wély (1817-1869), he inaugurated one of Cavaillé-Coll's finest instruments. Very rapidly his after-service extemporizations became a public attraction.

Having this wonderful organ at his disposal began a new phase in Franck's career, the first tangible results being his *Six Pièces d'orgue* (1868). Compared to the French organ music of the time, they represented a remarkable achievement. Franz Liszt declared them worthy of a "place beside the masterpieces of Bach." For an understanding of the performance style out of which they came, see the Preface, section 3, "Touch."

In 1872 Franck was appointed professor of organ at the Paris Conservatoire, succeeding his former organ teacher, François Benoist. There he taught three classes a week (Tuesday, Thursday, and Saturday, 8:00 to 10:00 a.m.). The curriculum for the organ class was the same as it had been when Franck was a student there thirty years before: the accompaniment of plainchant, the performance of an organ piece with pedal, the improvisation of a fugue, and the improvisation of a composition in sonata form. At the jury examinations both improvisations were based on themes determined by the examiners. Thus, about five of the six hours a week of the organ class were devoted to improvisation, with little time being spent on performance. Franck really turned his organ class into an improvisation and composition class; this became a virtual training school for composers, whom Franck grounded upon the solid foundations of Bach and Beethoven. In this capacity he taught a number of students destined to become famous French musicians, among them Vincent d'Indy, Ernest Chausson, Gabriel Pierné, Guy Ropartz, Samuel Rousseau, Charles Tournemire, Louis Vierne, and even Claude Debussy (who attended the class for improvisation for a short time). With a simple, trusting and affable nature, Franck was wonderfully warm, generous, and good to his students. Observations and suggestions were given in only a few penetrating but soft words. His students reacted to their warm "Pater Seraphicus" by holding him in the highest regard with devoted and boundless admiration.

After his Conservatoire appointment, Franck played less frequently in public. However, on October 1, 1878, he played the thirteenth recital in a series of fifteen organ recitals during the 1878 Paris Universal Exposition in the Salle de Fêtes (Festival Hall) of the gigantic Moorish-pseudo-Byzantine Palais du Trocadéro. This 5,000-seat circular auditorium contained a sixty-six stop Cavaillé-Coll organ, the first large organ in a concert hall in France. For this recital Franck composed and premiered three new compositions, *Trois Pièces*, which were published later in 1883.

During the last decade of his life, Franck's activities were divided among composing, playing the organ at Sainte-Clotilde, and teaching, the latter of which produced almost all of his income. Franck taught privately both organ and composition students, as well as at the Conservatoire and the National Institute for Blind Youths (Institution Nationale des Jeunes Aveugles).

In 1890 Franck composed the *Trois Chorals* for organ. These are the realization of an idea spoken of by Franck to some of his friends the previous year: "Before I die I am going to write some organ chorales, just as Bach did, but on quite a different plan." These works, because of their beauty and importance, have come to be considered as a kind of last will and musical testament. Numbers two and three were written in Paris, while number one was composed with the harmonium collection, *L'Organiste*, volume one, at Nemours, a home that Franck's wife's family owned in the country, south of Fontainebleau. Unfortunately, Franck died before the *Trois Chorals* were published. Louis Vierne and Charles Tournemire, two of Franck's outstanding students, each did hear Franck play these compositions on separate occasions, but only at the piano in his home, never at the organ.

In early May of 1890, Franck was riding in a cab which was hit on the side by the carriage pole of a passing horse-drawn omnibus. Franck sustained a chest injury that forced him to cancel numerous engagements. While his health did improve for a time, by October 17 he had developed a respiratory infection, which first turned into pneumonia, and then probably to pleurisy and pericarditis. He died on November 8, 1890.

In general, Franck was not much appreciated during his lifetime by most of the Parisian musical world. Indeed, he was even regarded with suspicion by most of his French musical contemporaries. His highly individual style focused on the serious, the complex, and primarily pure instrumental music, while the French musical taste was toward simplicity, light-heartedness, and secular opera.

However, a certain degree of recognition, albeit slowly and late in life, did come to Franck. His music was published and particularly his organ works came to be performed frequently. He was awarded the Prix Chartier for chamber music by the Académie des Beaux-Arts (1881), the cross of the Légion d'Honneur (1885), and was elected president of the Société nationale (1886). He attended a Franck festival organized by his students at the Cirque d'Hiver (1887), had his portrait painted by Jeanne Rongier (seated at the console of the Sainte-Clotilde organ), and witnessed its exhibition at the Palais des Champs-Élysées (1888).

¹ In 1897 Sainte-Clotilde was proclaimed a basilica by Pope Leo XII.

A unique feature of Franck's body was his very large hands, a characteristic that he inherited from his father. (See the photo of Franck in 1846 [or 1847] at the age of 24 [or 25] on page vi.) Each hand was able to reach an octave and a fifth. In particular passages some performers may have to make adjustments such as re-spelling chords, omitting doublings or unimportant notes, or using the manual-to-pedal coupler when no independent pedal part is written (i.e., the beginning of *Choral No. 1* and the *Prière*). Franck himself rearranged the harmony for an American student, R. Huntington Woodman, who studied with him in the 1880s. "Numerous passages in Woodman's scores were rewritten by Franck himself to accommodate Woodman's small hands."¹

During the second half of the nineteenth century, Wagner's influence reached into France, for he could no longer be neither denied nor avoided. Franck, highly influenced by Wagner and Liszt, embraced much of their aesthetic and compositional vocabulary, including the spirit of the German harmonic-polyphonic idiom, cyclic symphonic form, thematic transformation, and eternally shifting chromaticism. To truly understand Franck's music requires some understanding of Wagner and his theories of composition and performance. (See the Preface, section 4, "Rhythmic Alteration," and section 5, "Tempo.")

Today we live in a more cynical age than Franck did. It is easy to forget the more simple concepts of an idealized, pure good and an all-embracing evil, and the perceived conflict and struggle between them (often with the triumph of the good over the evil – redemption) that were very much a part of the thinking of many of the artists and composers in the Romantic era. This tension between good and evil is certainly one of the main poetic themes in pure instrumental music associated with the Christian church during the Romantic era. To deny its existence or to ignore it removes a very important perspective for understanding Franck's music and the aesthetic out of which it came. (See the "Orientation" paragraphs for each of the compositions in the "Interpretive and Critical Notes.")

Franck truly loved his art with passionate ardor and sought an inward communion with the spirit of Beauty. His music sings, rarely dances, and is the product of much love and faith. At times, his music achieved the goal toward which all Romantic art had been striving: to compose music that was able to suggest, arouse, or create in its hearers an all-embracing state of ecstasy at once both sensuous and mystical.

For additional information on Franck, the interested reader is referred to the following books.

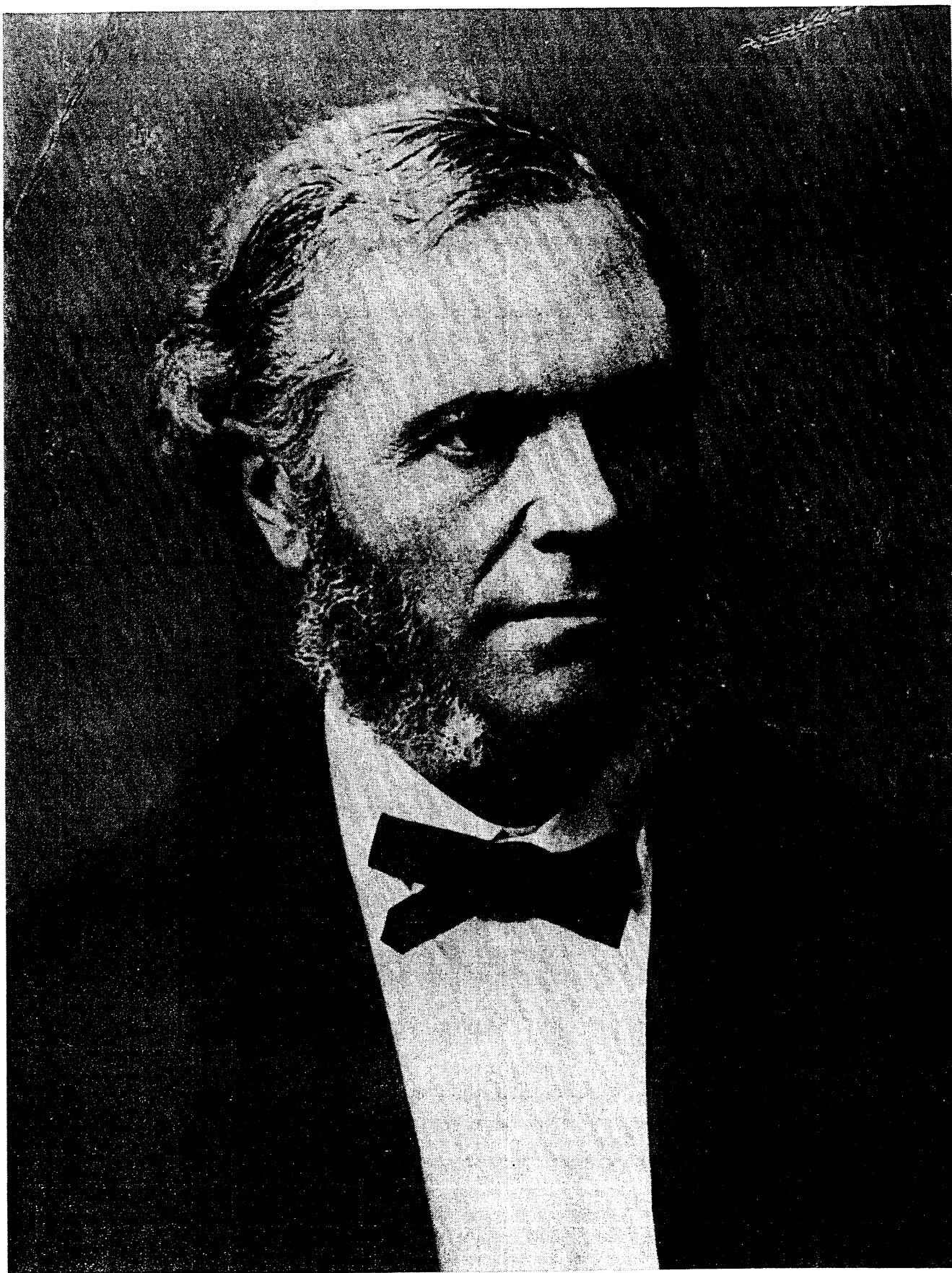
- * Norman Demuth. *César Franck*. London: Dennis Dobson Ltd., 1949; and New York: Philosophical Library, 1949.
- Vincent d'Indy. *César Franck*. Paris: Alcan, 1906 Translated by Rosa Newmarch. London: John Lane, the Bodley Head, 1909.
- Rollin Smith. *Toward an Authentic Interpretation of the Organ Works of César Franck*. New York: Pendragon Press, 1983
- Rollin Smith. *Playing the Organ Works of César Franck*. Stuyvesant, New York: Pendragon Press, 1977.
- Wayne Leupold. "[The] Organ [in the Romantic Era]," in *Performance Practice. Vol.2, Music After 1600*, The New Grove Handbooks in Music. United Kingdom: The Macmillan Press, 1989; New York: W. W. Norton, 1990, 374-93.

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A very special acknowledgment is due to the following people. First, there is Arthur Poister (1898-1980), former professor emeritus, Syracuse University, to whom this edition is dedicated. He loved this music so deeply and had the ability to communicate that love, coupled with an extraordinary knowledge and sensitivity, to its performance. Arthur Poister was a very special person, and all his students could sense it. Second, there is Richard Burns, the retired audio engineer of the Syracuse University School of Music, who first made me aware of the beauty and significance of historical sound recordings. I will never be able to adequately repay him for his kindness and generosity in sharing with me so much, on Tuesday evenings, for over twenty years. Third, an acknowledgment is due Rollin Smith, who obviously has worked tirelessly in devoting a great deal of his life to (1) learning so much about Franck's organ performance practices, (2) reflecting on Franck's magnificent organ works, and (3) then sharing it all with the world. The organ profession will be forever in his debt. Fourth, a very special *merci, beaucoup* is due to the great-grandchildren of César Franck, who so warmly and graciously opened their homes, their manuscripts, and their hearts to me. I will never forget their generosity. Finally, a very special personal expression of thanks is extended to Lynne Davis, without whose continual and discrete advice and assistance, this edition could never have been done in its present form.

1. Rollin Smith, *Playing the Organ Works of César Franck* (Stuyvesant, N.Y.: Pendragon Press, 1997), 232.



César Franck
at 55 in 1877

(photo: Orpha Ochse)

III. Touch

Ordinary and Legato

This portion of the preface will deal with an analysis of touch in nineteenth-century France and how it pertains to Franck. The entire discussion is focused on the desired end result, or effect, of legato or varying degrees of non-legato. Ultimately, from a practical point of view, this information must be translated from within the environments of very acoustically alive churches in which Franck played to the particular acoustical situations and instruments that the reader has at his or her disposal, in order to achieve the same final result or effect. The challenge is always to learn what was done historically and what the composer's vision was, and then to attempt to realize that vision as best as can be done within the current setting.

THE OLD SYSTEM OF TOUCHES AND NOTATION OF TOUCHES. Keyboard musicians of the eighteenth and early nineteenth centuries took great pride in their ability to assign an appropriate touch or touches to each composition, depending on its style, mood and texture, whether or not the music was so marked (C. P. E. Bach, 1753). Crisp and distinct playing was the custom in passages using notes of short duration, and legato playing was used in slow sustained passages, with all degrees of gradation existing between these two extremes. Simultaneous and successive contrasts in touches were also used.

Organists in the late eighteenth and early nineteenth centuries continued to use the four basic eighteenth-century keyboard touches and their performance styles:¹

1. *Ordinary*. The lifting of a finger from the preceding key *very* shortly before the following one is played (Marpurg, 1755); the raising of one finger as the next is lowered, resulting in an almost imperceptible silence between the notes; an articulated or loose type of legato neither detached nor slurred (Türk, 1789). This was the primary and most common touch during the eighteenth century and was normally used when no directions were given.

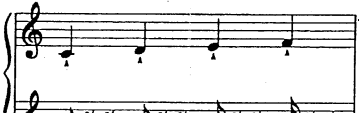
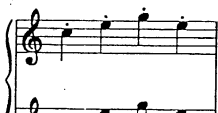
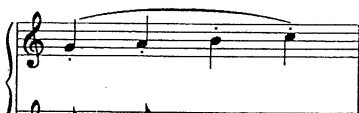
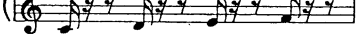
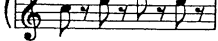
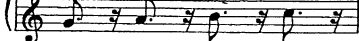
Particularly associated with the ordinary touch was the eighteenth-century concept of articulation whereby the notes were grouped according to their place in the metrical structure (the bar). Accents were metrically conceived through a hierarchy of the primary divisions (beats) of the bar in the following order of stress (strongest to weakest): first, third, second, fourth. In a three-beat bar the hierarchy was first, second, third. In the early nineteenth century this system of emphasis was even extended to small rhythmic levels such as four sixteenth notes within the beat.

2. *Staccato*. A detaching of notes up to as much as a quarter of their value – indicated by dots, wedges, and slurs.

Example 1. *Staccato*.

(L. Adam, *Méthode de piano*, [1804], p. 154-155)²

The three manners of detaching notes:

	First manner (quarter value)	Second manner (half value)	Third manner (three-quarters value)
written:			
effect:			

The same proportional detachments would occur on shorter note values.

3. *Legato*. A smooth uninterrupted stream of sound where not the slightest separation occurs – indicated by a slur, a phrase marking, or a term such as *legato*, *lié*, *sostenuto*, *soutenu*, ~~*cantando*~~, or *serioso*, or a slow tempo marking such as *Adagio* or *Lento*. Certain, but only certain, types of textures, characters or styles of compositions were expected to be played in the legato style. These included slow, sustained passages, chorales and chant accompaniments played on the organ, and serious and learned compositions (such as fugues) in the "serious" or "severe" style (using counterpoint).

Often a short-hand system was used whereby a slur was placed only in the first measure for one or each of the hands. This indicated one should continue to play the notes in that hand or voice part legato, as the first measure was indicated. This procedure often was used at the beginning of fugues and "accompanimental" patterns. The endings of such slurs and phrase markings were always articulated.

1. Wayne Leupold, "[The] Organ [in the Romantic Era]," in *Performance Practice*, vol. 2, *Music After 1600*, The New Grove Handbooks in Music (United Kingdom: The Macmillan Press, 1989; New York: W. W. Norton, 1990), 374-93.

2. Louis Adam (1758-1848), *Méthode de Piano du Conservatoire* (Paris, [1804]), 154-55. This was the first official pianoforte method of the Paris Conservatoire.

4. *Legatissimo*. An overlapping of notes, particularly in broken or arpeggiated chords, where the notes are held down as long as possible or until the chord changes – usually indicated by slurs.

Thus in the early nineteenth century, where no directions of any kind were given in the music, and if it were not a special texture, style, or type of composition (see above), the ordinary touch was the norm.¹ But both piano methods and organ methods usually did give at least a few exercises (with finger substitutions) for legato playing, for the somewhat rare occasions when the performer would need to use legato techniques. The above descriptions can be called the “old system” of touches and notation of various touches.

As the nineteenth century progressed, composers requested an increasingly greater use of legato in more of the music being written, and the piano methods began devoting more attention and space to developing this skill even more thoroughly, but as only one of many techniques the keyboard student should possess. Still, the desired use of the legato touch always was indicated in some manner.

It was into this musical world that Franck entered as a student in the 1830s and 1840s. His most significant piano teacher, and the one he studied with the longest, was Pierre Zimmerman (1785-1853), who, in 1840, published in three parts his monumental *Encyclopédie du pianiste compositeur*.² Zimmerman recommends the use of the hand-guide, a device that prevented the fingers and wrist from being lifted up from the keys. The fingers had to leave the keys by pulling them back towards the palm of the hand. He recommends a style of “legato” playing, but it should not be confused with the absolute legato of Lemmens. Zimmerman discusses piano touch in light of oration and singing and infers a more articulate approach. He uses the term *jeu lié* for the absolute legato, and consistently couples it with the term *legatissimo*. The *jeu lié* is the touch for Zimmerman that requires finger substitutions and is most often used when playing fugues. The *jeu lié* or *legatissimo* touch, by comparison, implies that Zimmerman’s “legato” touch is more articulate (i.e., the ordinary touch of the eighteenth century). Zimmerman’s piano method follows the above-described pattern with much attention being devoted to developing the finger techniques for the absolute legato (*jeu lié*) touch. But Zimmerman always indicates when he wants this legato touch used. It is never assumed without an indication.

Looking at the organ repertoire from the first two-thirds of the nineteenth century, we find exactly the same customs, styles, and traditions in use.³ The organ methods of the 1830s and 1840s, just like the piano methods, stressed that the student also should be able to play in the legato style (and not just the ordinary style) on the organ. To that end, they devote attention to developing this technique with appropriate fingering exercises.⁴ But here, as with the piano methods, the use of the legato touch is always indicated in some manner, never assumed. Thus, the older style of playing continued at least through the 1850s, 1860s, and even to some extent, the 1870s.

Franck’s total training as a pianist and organist was in this older style of performance and notation of touches, and with this as his exclusive background, he began his professional career. Examining his first few published organ works, the *Andantino* in 1857 and the *Six Pièces* in 1868, we find that he consistently uses this older system of notation for touches. In the *Andantino*, he desires a legato touch, but does not assume the player would have automatically rendered it that way, for he inserts the word *lié* and *legato* every time there is a manual change – a total of four times over just five pages. There is also the insertion of some slurs throughout. In the *Six Pièces*, he also desires the use of legato much of the time, but always gives specific indications for it according to the old system for notation of touches. Such instances include the following, with reasons given:

Fantaisie [in C]

Measure

1-56 the slow, sustained style and the *lento*.

1. Herz, in 1842, states that if not notated, playing is neither legato nor staccato (Henri Herz, *Méthode complete de piano*, op. 100, 2e éd. [Paris: J. Meissonnier, 1842], 13).

2. Zimmerman’s influence permeated the entire French school of piano playing, as exemplified by the names of those who studied with him: Charles-Valentin Alkan, Alexandre Fessy, César Franck, Alexandre Gorla, Émile Prudent, Louis Lacombe, Louis-James Lefébure-Wély, and Ambroise Thomas. Later Isidore Philipp looked to Zimmerman when writing his own didactic work, the *Nouveau Gradus ad Parnassum*. Vincent d’Indy’s uncle, Antonin, also studied with Zimmerman. Thus, Zimmerman’s influence was even felt in subsequent generations. All of Zimmerman’s experience as a teacher, theorist, and composer was drawn together and published in his *magnum opus*, the *Encyclopédie du pianiste compositeur*. Originally published in 1840 and adopted for use at the Conservatoire Nationale, the *Encyclopédie* met with acclaim. Nearly a half-century later, Marmontel, in 1876, still recommended it as a choice method of study. The *Première partie* was especially successful; in 1844 it was published separately as *Méthode populaire de piano*. Franck certainly would have been schooled in the principles of this method when he studied with Zimmerman.

3. This can easily be seen in the organ compositions by such composers as G. Lasceux (1740-1831), A. B. F. Boely (1785-1858), M. A. Choron, and F. J. Fétis (1784-1871).

4. L. Lefébure-Wély (1817-1869), *Méthode . . . pour le Poiliorgue* (1839), *Méthode pour Harmonium* (pre-1847); J. Miné (1796-1854), *Méthode d’Orgue* (ca. 1840); S. Neukomm (1778-1858), *Méthode Élémentaire pour l’Orgue* (1858); and as late as 1873, Félix Clément (1822-1888) published an organ method (*Méthode d’orgue*) that still advocated the use of the ordinary touch as well as legato. It is also quite backward looking in its prescriptions for pedal techniques. However, in many of these organ methods, even where legato is specifically indicated, one finds simultaneously with the use of finger substitutions many instances of the same finger being indicated for adjacent notes, thus producing a very inconsistent, “loose” or “sloppy” legato at best!

- 65-189 The left hand melody was intended to be played legato because of the slur in the first measure of the left hand. The right hand melody possibly was also intended to be played *legato* because of the word *cantando* (singing), which is part of the tempo marking *Allegretto cantando*. However, there are problematic aspects of determining the touch for the right hand. The only indication we have is the word *cantando*. For Franck in the early 1850s, did this word mean singing as the late eighteenth- and early nineteenth-century musicians, including Zimmerman, used it, to mean the type of legato that was an articulate touch in keyboard performance, compared to oration, and in reality the ordinary touch of the eighteenth and early nineteenth centuries? Or should *cantando* be interpreted in the manner of the late nineteenth and early twentieth centuries, including the Lemmens School, to mean the keyboard touch of "absolute legato"? Each of these two periods had a different keyboard touch for the realization of the word "singing." In the other places in Franck's organ music where he uses the term *cantando*, it is always in conjunction with a phrase marking (*Grande Pièce symphonique*, mm. 343, 347; *Prière*, mm. 63, 67, 71, 75). Also, all the notes under these phrase markings are slow moving (i.e., half notes, quarter notes, and only a few eighth notes). Here in mm. 65-189 of the *Fantaisie* [in C] there are no slurs or phrase marking for the right hand and the notes are much faster. The constant sixteenth-note motion in an *Allegretto* tempo with no slurs or phrase markings would make a strong case for the earlier interpretation.
- 206-248 the slow, sustained style and the *Adagio*.

Grand Pièce symphonique

Measure

- 1-59 the slow, sustained style and the *serioso*.
- 117-141 the soprano melody legato because of the two slurs at the beginning of this melody.
- 141-182 the slow, sustained style.
- 183-231 both hands legato because of the slur at the beginning of this passage in m. 183; however, left hand melody in 192-207 should be played with the ordinary touch, similar to mm. 64-74 – a simultaneous contrast in touches.
- 212-230 This is a very interesting passage. The left hand and pedal are non-legato (the ordinary touch), but the slurs enable certain motifs to be emphasized by playing them legato and thereby bringing them out of the texture, much like a pianist could do by playing the slurred motifs a little louder.
- 231-260 the slow, sustained style.
- 261-302 the *Andante* and the slow, sustained style.
- 303-401 the *très lié*, also the *cantando* (in mm. 343 and 347), and phrase markings in places.
- 402-423 the *Andante* and the slow, sustained style.
- 434-440 the slow, sustained style and the *serioso*.
- 451-457 similar to mm. 303-401.
- 458-461 the *lento*.
- 462-472 the *Andante* and the slow, sustained style, similar to mm. 402-423.
- 502-end It is a fugue, which would imply legato. Probably the slurs in measures 517 and 519 are cautionary slurs by which Franck is cautioning the player to "continue" to play the soprano notes legato where the alto notes are marked *staccato*. However, with it becoming progressively more homophonic and with such a loud registration, the introduction of a non-legato touch at appropriate places would certainly be within the performance style.
- 556-569 slurs appear in pedal and right hand. Such patterns normally would not have been played legato with full organ and at this tempo without Franck's adding the slurs.
- 588-591 The slurs create the effect of dynamically increasing the pedal solo.

Prelude, Fugue et Variation

Measure

- 1-50 The left hand was intended to be played legato because of the slurs in the first measure and the *sempre legato* for the accompanimental line, which appears in the piano and organ (harmonium) duet version. The right hand is slightly more problematic. In the piano and organ duet version, the term *cantabile* (singing) is not present, and instead there is *douce et expressif* for the melody. Given the slow-moving pace of the notes of the melody coupled with the terms *cantabile* and *douce et expressif*, it would seem probable that the right hand also should be played legato.
- 51-59 the *lento*.
- 60-140 It is a fugue, and thus in the serious style; also because of the *Sempre cantando*. In all probability the common tones also would have been tied.
- 141-190 similar to mm. 1-50; duet version has *très lié* and a slur over the first two measures.

Pastorale

Measure

- 1-40 the *Andantino* and slow, sustained style.
- 81-97 It is a fugue, and the slur over the first fugue subject.

Prière

Legato throughout because of the *sostenuto* and the slow, sustained style.

Final

Measure

- 1-122 There is no indication for legato playing except for mm. 86-87 (slur in right hand) and mm. 99-106 (slurs in pedal). If Franck had wanted this section played legato, he surely would have indicated it.
- 123-162 the slow, sustained style.
- 173-176 phrase marking in pedal.
- 275-302 the slow, sustained style.

187-199 only right hand legato because similar to pedal mm. 173-176.
275-302 the slow, sustained style.

However, although it is not possible to state with absolute certainty, there do seem to be a number of places in the *Six Pièces* where, according to the old system of notation of touches, Franck would have used a non-legato touch. Such instances include the following, with reasons given:

Fantaisie [in C]

65-189 right hand, because of the *Allegretto*, constant sixteenth notes, and no slurs or phrase markings (See discussion above.)

Grand Pièce symphonique

Measure

60-112 the *Allegro*, a loud registration, and no slurs in the melody.

192-207 left hand, because of the *Allegro* and no slurs in melody, similar to mm. 64-74; a contrast in touches with right hand legato accompaniment.

424-433 the *Allegro* and no slurs, similar to mm. 64-74.

441-450 the *Allegro* and no slurs, similar to mm. 64-74.

472-500 full organ, homophonic, with detached chords.

583-end full organ, no indications for legato except for mm. 588-591 in the pedal.

Final

Measure

1-122 the *Allegro*, no indication for legato playing except for mm. 86-87 (right hand) and mm. 99-106 (pedal). This is in the style of a *Grand Choeur*.

163-187 both hands (The pedal is legato because of slurs.)

187-199 left hand (The right hand is legato – a simultaneous contrast in touches.)

199-214 This is a very interesting passage. The basic texture is non-legato (the ordinary touch), but the slurs enable certain motifs to be emphasized by playing them legato and thereby bringing them out of the texture, much like a pianist could do by playing the slurred motifs a little louder.

215-274 similar to mm. 1-28.

303-end both hands (cadenza-coda), fast homophonic passagework.

Clearly, the older performance style is functioning in this music. There would have been no reason for Franck to continue to use this old system of notation of touches if he also did not continue to use the older ordinary touch as the normal touch when legato was not specified.

Ten years passed before Franck again composed for the organ. He wrote the *Trois Pièces* in 1878, but they were not published until 1883. An examination of their performance directions with regards to touch reflects changes that were occurring in late-nineteenth-century French organ performance and the notation of it. The notation becomes more continuously explicit regarding how the music actually is to be performed. There is a much greater use of slurs and long phrase markings. Thus, Franck's playing style became much more consistently legato, with more and new symbols (i.e., long phrase markings) being used to indicate it.¹ In fact, very few nuances lack a slur or phrase marking, and most of the passages that lack these markings are either in a slow and sustained style that would have demanded the legato touch, regardless of the presence of a slur or phrase marking, or are restatements of themes which, in their initial presentation, did have such markings. These and other tendencies in Franck's music are representative of similar trends in all musical performance, notation, and composition, as the nineteenth century progressed.² However, listed below are the few passages where Franck possibly intended the use of the older non-legato touch, with reasons given.

Pièce héroïque

Measure

6 left hand, absence of slur when measure-long slurs occur in each preceding measure of the melody. There is a slur for the trill notes.³

33-46 large chords with a loud registration.

48-51 right hand, absence of slurs when succeeding measures of the melody have them.

1. Long phrase markings are rare in organ music from the early- and mid-nineteenth century.

2. When one examines the *Trois Pièces* in comparison with the *Six Pièces*, it becomes immediately clear that different practices of notation and compositional style are at work. These new practices were the result of several new influences. The greater and more constant use of legato and longer phrase markings in organ playing can be attributed to the influence of the increasing legato style of piano playing of the time and the growing influence of the "absolute legato" style of organ playing of the Lemmens School. The new compositional style of constantly shifting chromatic harmonizations and greater dramatic content was the result of the influence of Wagner and Liszt.

3. A possible case could be made for playing this measure legato, based on the practice of "absent slurs and phrase markings," which is discussed at the end of this section of the Preface. However, in comparing the three statements of this melody (mm. 2-13, 65-76, 139-150), it is very interesting to note the similarities and differences in the slurrings of the respective measures. The first two measures and the seventh and eighth measures are always slurred. The fifth measure is never slurred, except for the trill and its termination, which always has a slur. The remaining measures are slurred in the first statement but not in the second and third statements.

- 67-69 left hand, absence of slurs when preceding measures of the melody have them; measure 69 identical to m. 6.¹
 73-76 right hand, absence of slurs when preceding measures of the melody have them.²
 141-143 left hand, absence of slurs when preceding measures of the melody have them; identical to mm. 67-69; measure 69 also identical to m. 6.³
 147-149 pedal, absence of slurs when the preceding measures of the melody have them; similar to mm. 73-76.⁴
 157-159 absence of slurs when the preceding measures of the melody and pedal have them.
 161-163 right hand, absence of slurs; identical to mm. 73-76, and similar to mm. 147-149.
 165-end full organ. There is no evidence that Franck played or taught his students to play either the top notes (melody) or the pedal line legato.

However, remnants of the old style of notation for legato still seem to function in places such as the following slow, sustained sections without slurs or phrase markings, but which surely would have been played legato.

Fantaisie [in A]: 87-152, 168-172, 178-183, 198-213 right hand and pedal; 214-229 right hand (based on identical measures 47-62).

Cantabile: 11, 78-81. (See discussion of absent slurs and phrase markings at the end of this essay.)

Then there are some sections of the *Trois Pièces* that are more questionable. They are restatements of themes that have been presented previously with slurs and phrase markings. At first glance, it would seem appropriate simply to play them legato, as they had been earlier notated. But after careful reflection, a change in touch might be very appropriate because of the emotional development or transformation of that particular theme.⁵ See below for such questionable measures.

Fantaisie [in A]

162-167, 172-177, 189-197

- 263 This measure is particularly troublesome. The slow, sustained nature of the texture would imply legato, as slurs indicate in the similar measure 265. However, measure 263 has no slur over the right hand and a different slurring for the left hand than measure 265. Was Franck this careless with a sequential pattern, or is a different rendering of each pattern intended for expressive reasons?⁶ If carefully performed as notated, the effect of measures 263-264 would be less legato and quite different from measures 265-266, which are almost totally legato. Coupled with the dynamic increase, the legato second statement would be an intensification of the less legato and less dynamically intense first statement. This is one of the most sensitive moments in the entire composition. Would Franck have wanted this kind of subtlety of touch? Is this what the notation conveys? If not, why the differences?

Franck's final compositions for organ, the *Trois Chorals*, were composed in August and September of 1890, but, unfortunately, were not published before his death on November 8, 1890. Although he wrote three manuscript drafts of each of the chorals, he did not supervise the proofing and publishing process (see Interpretive and Critical Notes). Therefore, it is not certain that all the slurs and phrase markings that he would have intended to put in the music are there.⁷ The best sources upon which we can base opinions are the intermediate and final manuscripts. In these manuscripts, slurs and phrase markings are almost everywhere. Also, there are many instances in these manuscripts where Franck put slurrings over a motif the first time it appeared, but not over later appearances of it, harkening back to the older system of notation.⁸ Thus, his intention in the chorals was for a basic legato approach, consistent with much, but not all, of his earlier music. We now even find *animato* passages to be played legato (i.e., *Choral No. I*, mm. 112-114, 121-125). Given such a basic consistency, the few passages without phrase markings raise interesting questions again in view of the performance traditions with which Franck grew up. Some of the most important of these passages are listed below.

Choral No. I

Measure

- 218-222 *poco animato*, loud registration.
 227-232 *poco animato*, louder registration.
 233-end full organ; technically, it is impossible to play these measures legato, and there are no phrase markings! Also, there is no evidence that Franck would have played the top notes (melody) or the pedal line legato.

1. See footnote 3 on the previous page.

2. See footnote 3 on the previous page.

3. See footnote 3 on the previous page.

4. See footnote 3 on the previous page.

5. It should be remembered that by the time Franck composed the *Trois Pièces*, he had become highly influenced by Wagner and Liszt. The *Fantaisie* is an excellent example of thematic transformation, something rare in nineteenth-century French organ music. Utilizing a different touch to re-enforce the new character of the transformed theme would have been very appropriate.

6. Evidence suggests that corrections were made in the music of the *Trois Pièces* shortly after the first printing, presumably by Franck. If he had wanted to alter the notation of measure 263, he certainly would have had the opportunity.

7. Slurrings are present in the intermediate manuscript that are absent in the final manuscript, and slurrings are present in the final manuscript that are absent in the intermediate manuscript. (See Interpretive and Critical Notes.)

8. See "Absent Slurs and Phrase Markings" at the end of this section of the Preface.

Choral No. II

Measure

41-45 loud registration, octaves in right hand.

57-60 loud registration, octaves in right hand, similar to mm. 41-45.

61-64 loud registration, octaves in right hand, but a similar passage (mm. 45-48) does have a phrase marking in the intermediate manuscript.

127-130 loud registration, rapid notes.

136-138 loud registration, rapid notes.

258-265 full organ; technically, it is impossible to play these measures legato, and there are no phrase markings!

Choral No. III

142-146 For the pedal, see the Interpretive and Critical Notes, "Orientation." The chords in the hands cannot be played legato.

Also, some additional slurrings and phrase markings appear in the intermediate manuscripts that are not in the final manuscripts or the first edition.

Choral No. II: mm. 25-40, 45-48, 65-80, 89-99, 154-156, and 195-210.

Choral No. III: mm. 1-2.

The above-listed passages should cause the player to give very careful thought to places where slurs and phrase markings do not occur in any of the manuscripts or editions that were printed during Franck's lifetime. The performer should consider whether the character, style, or texture would be better served in such passages with a non-legato touch.

THE ABSOLUTE LEGATO AND THE LEMMENS SCHOOL. Jâques-Nicolas Lemmens (1823-1881), a pupil of François-Joseph Fétis (1784-1871), was professor of organ at the Brussels Conservatory and the self-proclaimed guardian of the "Bach" tradition. In 1852 his playing astounded the Parisian audiences and organists when he first performed in Paris at Saint Vincent de Paul. It literally caused a sensation and was a revelation to the French organists of the day: immaculate legato, robust rhythms, moderate tempos, few stop changes during compositions, and no use of reeds in fugal movements. He disregarded the flamboyance of the time and presided at the console with restraint and economy of gesture, wasting not the slightest motion of hands or feet. His playing had clarity, force, and grandeur, with attention given to the tiniest details but always in proportion to the architecture and to the scale of the entire work. His intrinsically austere approach to the organ and its literature, especially Bach, was essentially classic, with the centerpiece being his "immaculate" legato playing, "capable of endless degrees of variation,"¹ which he felt most closely fitted the sostenuto nature of organ tone. Franck, after hearing Lemmens' playing in Paris, was so inspired that he went out and purchased a practice pedalboard with the desire to improve his pedal technique. Lemmens urged Cavaillé-Coll to include mixture stops on his new organs and to equip them with fifty-six-key manual keyboards and thirty-key pedalboards so that it would be possible to perform the organ works of J. S. Bach on his instruments. To Lemmens must also go much of the credit for the fervent Bach cult which sprang up among the French organists during the second half of the nineteenth century. This was due largely to three students of Lemmens who studied with him in Belgium and then settled in Paris: Clément Loret (1833-1909) in 1857, Alexandre Guilmant (1837-1911) in 1860, and Charles-Marie Widor (1844-1937) in 1863.

Clément Loret, Lemmens' first student to settle in Paris, arrived there in 1858, and immediately published a small collection of exercises and compositions for "absolute legato" playing. He taught this new technique for over thirty years at the Niedermeyer School for Church Musicians (École de Musique Religieuse) in Paris. Loret later published a much more comprehensive organ method (*Cours d'orgue*) in four volumes (vols. 1 and 2 in the mid-1860s, vol. 3 in 1879, and vol. 4 ca. 1880), devoted to Lemmens' "absolute legato."

Charles-Marie Widor moved to Paris around 1869 and became the organist at Saint-Sulpice in 1870. At the death of Franck in 1890 he became professor of organ until 1896, at the Paris Conservatoire.

In 1871 Alexandre Guilmant arrived in Paris, took the post of organist at La Trinité, and began to teach privately. Later, with Charles Bordes (1863-1909) and Vincent d'Indy (1851-1931), he founded the Schola Cantorum, a school for training church musicians with an extensive program based on Gregorian chant and counterpoint. From 1896, succeeding Widor, until his death in 1911, he was the professor of organ at the Paris Conservatoire.

Lemmens' "absolute legato" was achieved through the fingering techniques of finger and pedal substitution, finger, thumb, and pedal glissandi, and passing fingers over each other. He first published his technical approach to the organ in the two-part *Journal d'orgue* (1850-51). It was later combined into one volume, *École d'orgue* (1862), which gradually became the most influential organ method in Western Europe during the latter part of the nineteenth and early twentieth centuries.

1. Michael Murray, "A Legacy and a Prize," *The Diapason* LXX (December 1979): 4.

In Paris, Loret, Widor, and Guilmant, using the Lemmens organ method¹, gradually achieved a total transformation in organ-performance style from the older style of touch (the ordinary) being the norm, which Franck had grown up with, to a new playing style in which an “absolute legato” was the norm when no directions were present in the score. It was truly a “revolution” in performance practice. However, it took an entire generation to accomplish this.² It really was not until Marcel Dupré’s (1886-1971) generation that the “absolute legato” became the universally accepted normal touch. Indeed, Dupré became the supreme and ultimate example of this first generation of organists of “continuous absolute legato” playing. The question now arises as to how much Franck embraced this new performance style of “absolute legato.” We do know that he was thoroughly proficient with finger substitution and glissandi, having been schooled in the rudiments of legato playing already in his youth with Zimmerman. Also, an examination of the many fingerings that Franck put in published editions of his organ, piano, and harmonium scores and piano reductions of orchestral accompaniments in choral works (a total of about eighty such instances) reveals many examples of substitution and glissandi. See the example below from 1890.

Example 2. Legato fingering techniques.

(Franck, *Prière* from *L’Organiste*, volume one, 1890, p. 59, mm. 23-24)



In the above example, Franck did indeed use legato fingering techniques, but it also is in a style of composition that historically was associated with legato playing, even according to the old system of notation of touches.

In 1887 he added fingerings and pedalings to a Braille edition of Bach’s organ works at the National Institute for Blind Youths, where he taught. Almost every pedaling and most of the fingerings can be performed legato. Although there is no way of knowing for sure whether the many instances of a thumb playing adjacent notes included the employment of thumb glissando, Franck’s fingerings do include a multitude of substitutions and finger glissandi. However, doubt begins to grow as to how consistent and “absolute” this legato would have been when one realizes that (1) “he occasionally used fingerings to indicate his preference for non-legato within a particular passage,”³ and (2) this edition contains “a number of non-legato thumb fingerings” and “approximately 125 fingerings which cannot be performed smoothly” (in a legato style). Karen Hastings, the author of an article on these fingerings, from which the above conclusions have been drawn, also states that most of the fingerings and pedalings can be performed legato, but “it is impossible to say for certain”⁵ if Franck wanted them all performed legato. Even if the latter were true, this would not necessarily transfer to all of his own organ music.⁶ The playing of Bach on the organ was a very special genre in nineteenth-century France. The Lemmens students claimed that Lemmens had received this true style of Bach playing (i.e., legato) from Hesse⁷ and back through the successive student-teacher line directly to Bach himself. This was one of the main justifications by the Lemmens students for organists learning to play this new way – because “it was how Bach played his own music!” With their forceful argument having such a line of reasoning, it was difficult for anyone to reject the new “absolute legato” style of playing – at least for playing the works of Bach.⁸ So Franck probably did play Bach’s organ music legato at the end of his life to some degree.⁹

1. However, even in Lemmens’ *École d’orgue* and the organ music of Guilmant, we still find examples of the use of the older system of notation of touches: (1) the use of slurs and phrase markings only at the beginning of a composition to indicate legato throughout (Lemmens: *École*, 61, 147), and (2) the use of various touches successively: slur for legato, dots for staccato, nothing for non-legato (Lemmens: *École*, 53).

2. This can be demonstrated by the fact that even in 1890, when Widor took over the organ class at the Paris Conservatoire, the students did not know how to do the legato fingering techniques of the “Lemmens School” of organ playing. It is not surprising, given the magnitude of the change required in playing. This also, then, would be in keeping with the parallel rate of change to legato as the normal touch that occurred in Germany at the end of the nineteenth century. One could compare it to the slow rate of change that is occurring in the late twentieth century amongst organists from the legato touch back to the ordinary touch for the playing of Bach’s music. Changes of such fundamental principles take much time to permeate an entire profession.

3. Karen Hastings, “New Franck Fingerings Brought to Light,” *The American Organist* (December, 1990): 97.

4. *Ibid.*

5. *Ibid.*, 96.

6. “Surviving accounts of Franck’s playing do not reveal whether he used the same style of fingering and articulation when performing his own works as he did when playing Bach.” *Ibid.*, 97.

7. In actuality, it did not come from Hesse, for he used the ordinary touch as his normal touch, but instead it probably all was J. F. Fetis’ idea that he imparted to Lemmens when he was a student. Fetis’ piano method *Méthode de méthodes de Piano* (Paris, 1840?), extensively employs legato fingering techniques, the origin of which he incorrectly attributes to J. S. Bach in his *Biographic universelle* . . . (1835-44/1860-65).

8. Widor went further and strongly argued that legato was the touch best suited, in general, for the sustained character of the organ.

9. If Franck did intend for his fingerings to render Bach’s music in a legato fashion, it would have been an inconsistent legato, given the “125 fingerings which could not be performed legato,” “a number of non-legato thumb fingerings,” and the additional places where “Franck’s fingerings indicate a preference for non-legato renderings.” This, then, would have been similar to the inconsistent, “sloppy” type of legato playing that is displayed in the fingerings in passages that were intended to be played legato in the French organ methods of the 1830s and 1840s, when Franck was a student (e.g., Miné, ca. 1840).

Great attention and import has been given to statements, recollections, and publications by some of the very last Franck students, especially L. Vierne (1870-1937) and C. Tournemire (1870-1939) and some of Franck's contemporaries like A. Guilmant.¹ This has great value and is to be commended, but must be taken in perspective. Most of these students studied with Franck for a relatively short period of time and then finished their studies with Widor, after having been thoroughly "reschooled" in the Lemmens School's "absolute legato" style. Therefore, their writings in the 1920s and 1930s, (thirty to forty years after Franck's death, and over seventy years after the composition of the *Six Pièces*), come out of an entirely different world of performance and aesthetics than the mid-nineteenth century. In many respects, they learned a very different style of musical performance than Franck learned in the 1830s and 1840s. Also, the students of the Lemmens School looked down upon the older system. Therefore, it is not surprising that they would not have preserved this aspect of Franck's art. Learning from the historical experience of the fallacy of the "Bach legato tradition of the Lemmens School," the conclusion can be drawn that one should be somewhat suspect, in general, of oral traditions of performance styles. Also, see the comparable discussion of the Franck performing traditions with regard to tempo on page xxvii of Series I, Volume 2, the Preface, section 5, "Tempo." For as complete an understanding as possible, it is as important to approach Franck from what the performance style was at the beginning of his professional life, as it is to approach him from what was becoming the new performance style at the very end of his life, and after his death.

There is, however, one other group of sources – descriptions by contemporaries specifically of Franck's playing. First, Maurice Emmanuel: Franck was "... more pianist than organist."² "Franck was little preoccupied with absolute legato."³ When Widor took over the organ class at the Paris Conservatoire after Franck's death, his insistence upon strict legato, common notes, and measured repeated notes came as a great shock to Franck's students, as related by Vierne.⁴ Finally, there is the statement by M. Dupré in the preface to his edition of the organ works of Franck: "But as an organ virtuoso, he [Franck] played ... as they played in France at that time, with approximate legato and approximate observance of [note] values."⁵ The beginning of this essay very carefully describes how "they played in France at that time," prior to the "revolution" by the Lemmens School.

After examining all of the above, it becomes clear that Franck knew how to play legato, even at times using the "absolute legato" fingering and pedaling techniques of the Lemmens School. But in his own music, he used legato only when he indicated it according to the old system of touches and notation of touches. He never used phrase markings indiscriminately, in that they are never placed over a passage that cannot be played legato. Thus, when they were used by him, they were used to have specific meaning, and when they are not present, this also has meaning. Franck used legato more and more in his music as his life progressed. But if no indication of any kind for legato is present, or if the passage is not in a tempo, style, character, or texture historically associated with legato playing, or if a similar type of motif is not phrased legato earlier or later in the composition, he probably did not play it legato, but, instead, used some degree of a non-legato touch, such as the ordinary touch.

In conclusion, Franck's professional career spans a time of transition from when one touch (the ordinary) was the normal touch, with its system of notation for various touches, to another when the "absolute legato" of the Lemmens School was becoming the norm, with the old system of notation for various touches dying out. The *Six Pièces* were definitely written within the tradition of the older system. By the 1880s, Franck surely would have begun to be influenced by the new developments in touch. In the *Trois Pièces*, we no longer see directions such as *lié* and *soutenu*. Instead, there is a much greater use of long phrase markings – rare in the *Six Pièces*. But still, where phrase markings or slurs do not appear, the possibility exists to consider a non-legato touch. When one comes to the *Trois Chorals*, the situation becomes somewhat confused by the fact that Franck never saw these compositions through the final editing and publication process. Obviously, both the intermediate and final manuscripts were hastily written when he was in increasingly poor health. But a preponderance of the evidence available points to his continuing to use, even at the end of his life, the basic performance practice style with which he had grown up.⁶ However, having established that, it also can be stated that Franck continually developed and evolved, to the point that his very last composition, the *Choral No. III*, was conceived in terms of basically a totally legato touch, mirroring what was happening around him. He did change, but it was gradual, not dramatic. Franck lived in a transitional period with regard to touch, and his own professional life as a composer reflects that transition.

1. See the two very comprehensive books on this subject by Rollin Smith: *Toward an Authentic Interpretation of the Organ Works of César Franck* (New York: Pendragon Press, 1983) and *Playing the Organ Works of César Franck* (Stuyvesant, N.Y.: Pendragon Press, 1997).

2. Franck is even reported to have arpeggiated large chords when playing the organ. This is not surprising, given his background. Thus the arpeggiation of chords, particularly loud full chords in his organ music, for an enhancement of dramatic effect, would very much be in keeping with Franck's general style of performance.

3. Maurice Emmanuel, *César Franck* (Paris: Henri Laurens, 1930), 101.

4. Louis Vierne, *Mes Souvenirs, Cahiers et mémoires de l'orgue*, No. 134 bis (1970), 29.

5. Marcel Dupré, "Préface," *Oeuvres complètes pour Orgue de César Franck*, (Paris: S. Bornemann, 1955.)

6. Franck continued to use the old system of notation of touches until the very end of his life. See the discussion of the first two measures of *Choral No. III* on page 90 of Series I, Volume 1, Interpretive and Critical Notes.

Common Tones

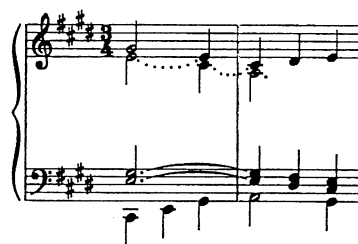
On the organ, when two adjacent voices move so that one succeeds the other on the same pitch, the two notes are called a common tone. Tying such notes into a common tone was a practice that developed early in the nineteenth century in France. (See example 3A.)

Example 3. Common tones.

A. (Lefébure-Wély, *Méthode . . . pour Le Poïkiloque*, 1839, p. 8)



B. (Franck, *Prière*, mm.1-2)



In the preface to a collection of organ accompaniments to plainsong melodies harmonized by Franck, he gives the following instructions:

5. We have written all chords individually, but when a note is common to several consecutive chords, it must be tied as long as it is part of the harmony. This is too basic for any organist to ignore.¹

In this preface, Franck goes on to say that “the melodies used in church have such a special character.”² In Franck’s music, when chords or voices with common tones are under a slur or phrase marking, it would seem especially appropriate to tie them, given the importance the slur and phrase marking had in Franck’s time (pre-Lemmens School) for indicating the legato touch, and even the *legatissimo* touch at times. This would also seem very appropriate in slow, sustained textures and fugues even without slurs or phrase markings. (See example 3B.)

Interrupting a Common Tone

On the organ, when a moving voice intersects a sustained note in another voice, the two voices must share the same pitch and the notation of one part must be compromised for that of the other. There is no recorded opinion of Franck on this situation. An analysis of Franck’s fingerings of the Bach organ works reveals that “Franck believed in releasing the sustained note to accommodate the new, shorter value,”³ at least in the organ works of Bach. With this being the only original source material that we have as our guide, we can conclude the following for such realizations:

Example 4. Interrupting a common tone.

(Franck, *Fantaisie* [in C], mm. 123-125)



False Common Tone

A false common tone resembles a common tone in every respect except that the first note leads to a rest instead of to a different pitch. There is no recorded opinion of Franck on this situation. An analysis of Franck’s fingerings of the Bach organ works reveals that “Franck intended false common notes [tones] to be separated”⁴ shortly before the unison is reached, at least in the organ works of Bach. With this being the only original source material that we have as our guide, we can conclude the following for such realizations:

1. César Franck, “Avertissement,” *Chant Grégorien, restauré par le R. P. Lambillotte; accompagnement d’orgue par César Franck* (Paris: Leclère, 1858); cited in Rollin Smith, *Playing the Organ Works of César Franck* (Stuyvesant, N.Y.: Pendragon Press, 1997), 19.

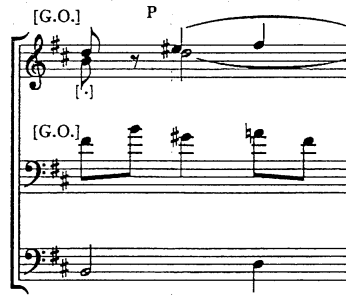
2. Ibid., 17. Already early in the nineteenth century the accompaniment of plainsong in France seems to have been similar to the accompaniment of chorales in Germany, in that both were intended to be played in a very connected style.

3. Hastings, “New Franck Fingerings,” 98. This conclusion is from an analysis of Franck’s fingerings and pedalings of a Braille edition of the Bach organ works, which Franck fingered and pedaled in 1887. A. Guilmant and L. Vierne also advocated the same treatment. Conversely, C. M. Widor would not have broken the long notes.

4. Ibid., 99-100.

Example 5. False common tone.

(Franck, *Prélude, Fugue et Variation*, m. 86)



Repeated Notes

In certain organ compositions of Franck, a great many repeated notes (not common tones) are present without ties. This particularly is the case in two slow, sustained compositions, the *Prière* and *Choral No. I*. When comparing the manuscript and the first printed edition of the *Prière* (see Interpretive and Critical Notes) one notes that a number of ties that Franck added to the first edition are missing in the manuscript (e.g., mm. 1-2). Also, sometimes in a second appearance of a pattern, ties that were used in the first appearance are left out (mm. 38-39 compared to mm. 34-35). In the *Choral No. I*, the problem is compounded by the fact that Franck died before he could do the final editorial work and proofing during the publication process. It is highly likely in slow, sustained textures that Franck added more ties than are printed in the music, given his early training in coordinating touches with styles. Also, repeated notes should always be considered with regard to their significance, or lack of it, irrespective of the voice part in which they occur. In addition, the acoustical environments that Franck performed in should be considered and compared with the situations of the contemporary performer. In final analysis, what is most important is to strive to create the same effect today as that Franck would have intended to achieve in his church.

The following example provides an interesting footnote to the above. Notice how many repeated notes are tied. However, also note that in six places they are not tied!

Example 6. Tied repeated notes.

(Franck's harmonization of the accompaniment of the hymn *Adoro te devote*. The common tones automatically would have been tied, but perhaps not the repeated notes, since he obviously felt the necessity to write in so many ties.)

No information is available as to how Franck played repeated notes. It is unlikely that he observed the practice of exact half-value repeated notes of the Lemmens School.

The Meanings of the Slur

The slur is a curved line placed above or below a small group of notes to indicate that they are to be played legato. The first one is accented and the second one is slightly shortened.

Example 7. Slur.

(L. Adam, *Méthode de piano* [1804], p. 155)

written:

Absent Slurs and Phrase Markings

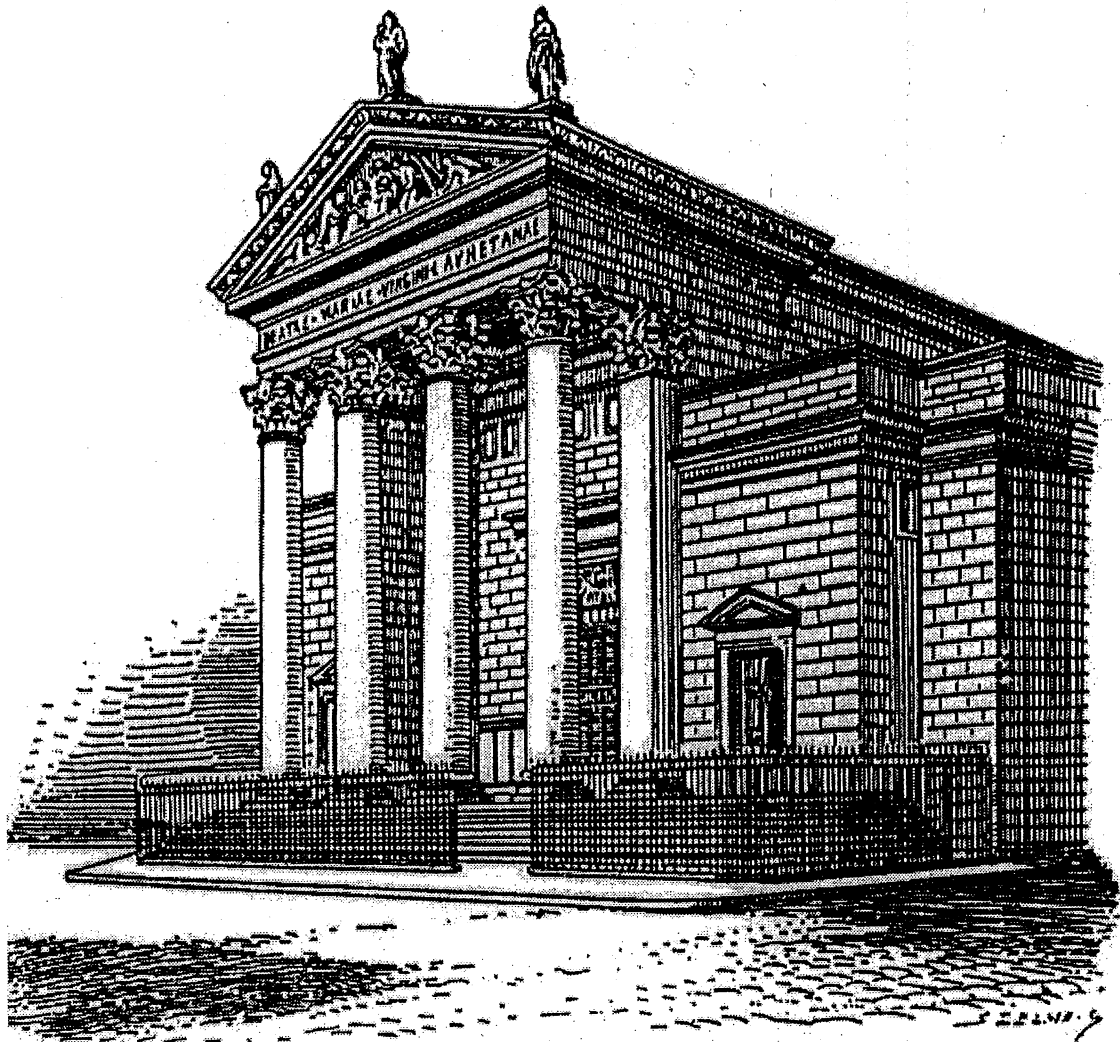
Zimmerman provides an example of a composition, most of which is phrased, except for the last four measures. These last four measures are a continuation of the same musical texture of the previous measures that have phrase markings. Zimmerman states that even though these measures do not have a phrase marking, "they do not have to be less connected." Thus, the same touch, established by the phrase markings, is continued even where there are no phrase markings when the musical texture is the same. Unfortunately, he does not state why the phrase marking is missing.

Example 9. Absent slurs and phrase markings.

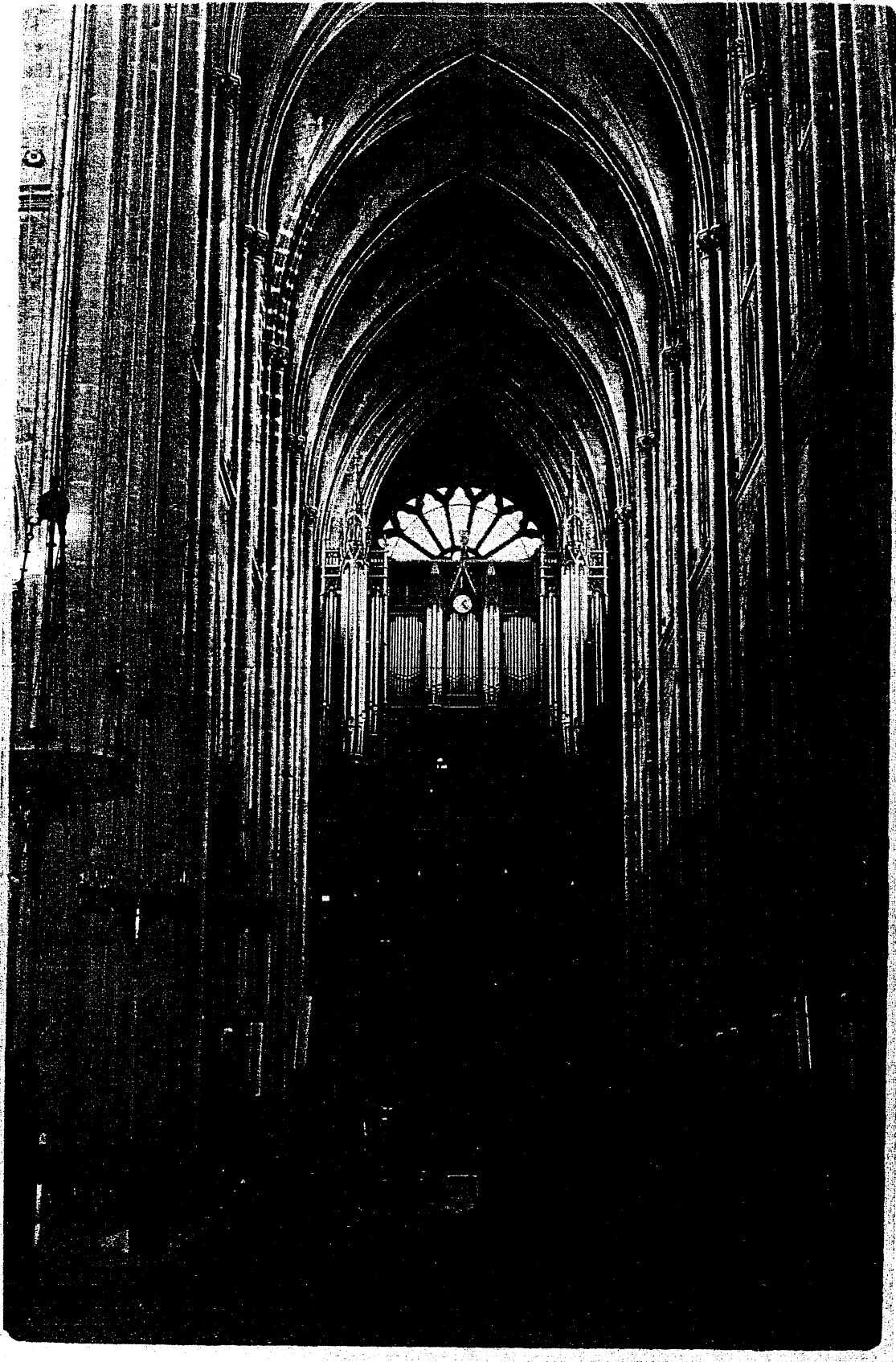
(P. Zimmerman, *Encyclopédie du pianiste compositeur*, 1840, p. 33)



Possible examples of "absent slurs and phrase markings" in Franck's organ works would include measure 11 and measures 78-81 of the *Cantabile*.



Facade of Notre-Dame-de-Lorette



Sainte-Clotilde
(long view of the nave)

(photo: Kurt Lueders)

pet. rit. fl. Horn 8, fl. Horn 8, cello 2, violon 2, violon 2
g² rit. tous les jeux excepté le grand jeu de l'orgue
fl. Horn 8, fl. Horn 8, g² Horn 8, g² Horn 8, g² Horn 8
Tromp. 8. Flauto, Flauto

g² orgue fonde 2. 8 et tous les jeux d'anches
fonde tous les fonde 2. 8
peu fonde et anches 2. 8 et 16

pour l'auto.

a Tempo

BON
SIA

Fantaisie [in C]

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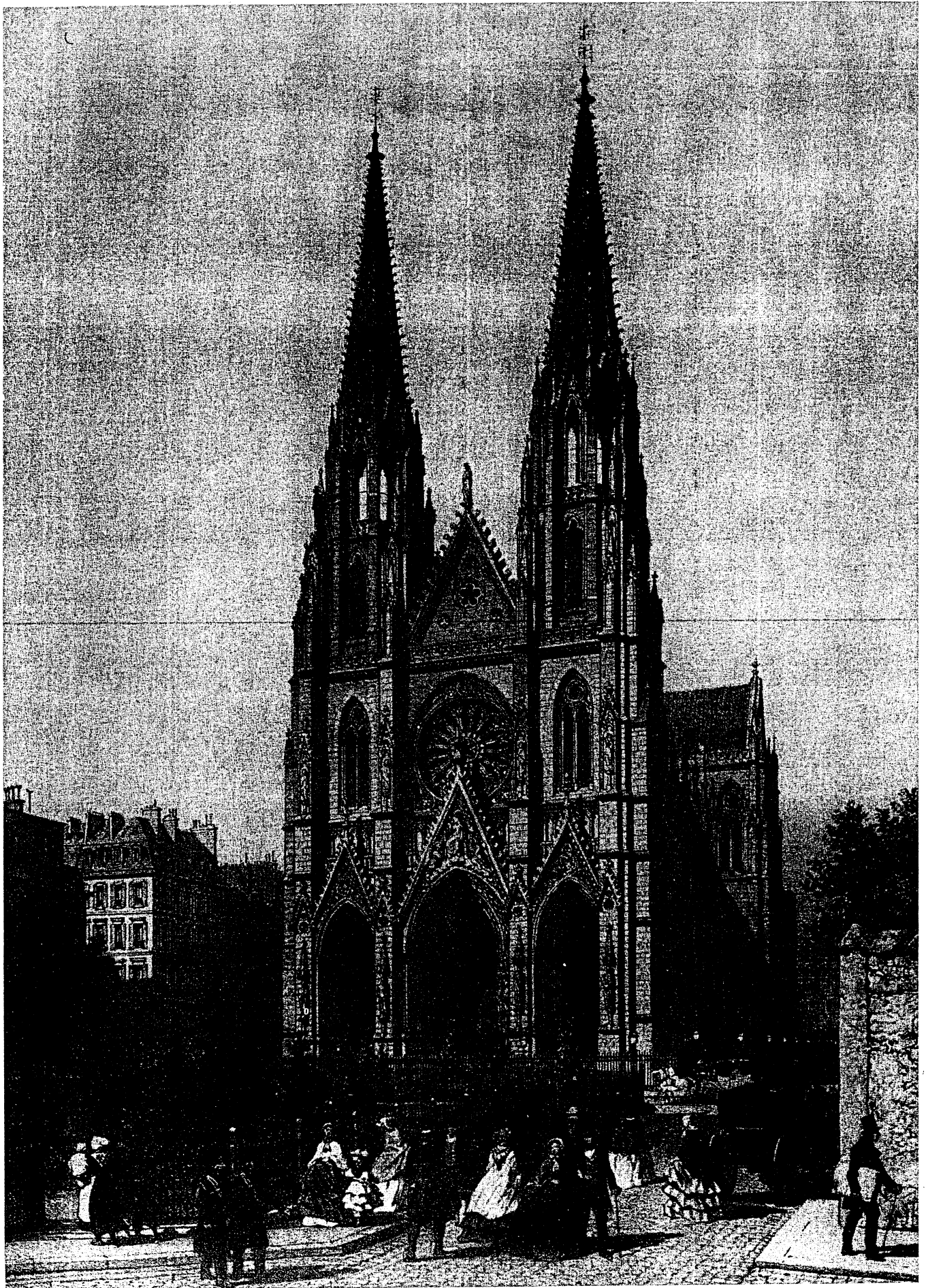
R *Marche, flûte & 4, boudoirs.*
P *boudoirs 16 et 2. 8*
P *boudoirs 16 et 2. 16*
accomplissement de l'induction
R en P.

Pastorale
op. 18

RE 60

Pastorale

Used with permission of the Bibliothèque Nationale, Paris



Sainte-Clotilde
(facade and park)

CÉSAR FRANCK

Professeur d'Orgue au Conservatoire de Paris

6

PIÈCES d'ORGUE

N^{os}

Prix nets

1. Fantaisie
2. Grande pièce Symphonique
3. Prélude, Fugue et Variation
4. Pastorale
5. Prière
6. Final

N° 1.

FANTAISIE.

Par

CÉSAR FRANCK, Op. 16.[The indications in parenthesis, (), are from the manuscript.
The indications in brackets, [], are by the editor.]A son ami Monsieur
A. CHAUVET.*Poco lento***R.** Fonds de 8 pieds et
Hautbois.**P.** Fonds de 8 pieds.**GO.** Fonds de 8 pieds.**PED.** Fonds de 8 et 16 pieds.

Claviers accouplés.

Tirasses.

21

Measures 21-25 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests. The lower Bass staff has a consistent eighth-note pattern.

26

Measures 26-30 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests. The lower Bass staff has a consistent eighth-note pattern. The text "G.O." is written above the Treble staff in measure 29.

31

Measures 31-35 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests. The lower Bass staff has a consistent eighth-note pattern.

36

Measures 36-40 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests. The lower Bass staff has a consistent eighth-note pattern. The text "Cresc" is written above the Treble staff in measure 39, and "Dim" is written above the Treble staff in measure 40.

Ajoutez les jeux d'anches du **R**
et les Fonds de 16 pieds.

41

System 41-46: Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a harmonic accompaniment with chords and single notes. A **G.O.** marking is present in the first measure of the bass staff.

47

System 47-51: Continuation of the musical score. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment.

52

System 52-56: Continuation of the musical score. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. A *Poco rall* marking is present in the fourth measure of the treble staff.

57

System 57-60: Continuation of the musical score. Treble staff has a melodic line with a **R.** marking in the first measure. Bass staff has a harmonic accompaniment. A **f** marking is present in the first measure of the treble staff. The text *Animez beaucoup.* is written below the first measure, *ôtez anches du R* below the second measure, *Retenez.* below the third measure, and *Espress.* below the fourth measure.

61

System 61-65: Continuation of the musical score. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. A *Rall* marking is present in the third measure of the treble staff.

* See Interpretive and Critical Notes.

Allegretto cantando.

R. Flûte et Bourdon de 8 pieds.
Trompette.

P. Flûte de 8 pieds.

GO. Flûte de 8 pieds.

PED. Flûte de 8 et 16 pieds.
Claviers séparés.

65

R

Dolce.

P

67

Cresc - - - *Dim.*

72

78

Più f

83

Musical score for measures 83-87. The key signature is B-flat major (two flats). The score is written for three staves: Treble, Middle, and Bass. Measure 83 features a piano (*p*) dynamic. Measure 87 features a crescendo (*Cresc.*) marking. The music consists of eighth and sixteenth note patterns in the upper staves, with sustained chords in the middle and bass staves.

88

Musical score for measures 88-92. The key signature is B-flat major. Measure 88 features a piano (*p*) dynamic. Measure 90 features a decrescendo (*Dim*) marking. Measure 92 features a piano (*p*) dynamic. The music continues with eighth and sixteenth note patterns in the upper staves and sustained chords in the lower staves.

93

Musical score for measures 93-97. The key signature is B-flat major. Measure 95 features a crescendo (*Cresc.*) marking. The music consists of eighth and sixteenth note patterns in the upper staves, with sustained chords in the middle and bass staves.

98

Musical score for measures 98-102. The key signature is B-flat major. Measure 98 features a decrescendo (*Dim*) marking. Measure 99 features a piano (*p*) dynamic. Measure 100 features a G.O. (Grand Finale) marking. The music consists of eighth and sixteenth note patterns in the upper staves, with sustained chords in the middle and bass staves.

103

Measures 103-106 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The score is written for three staves: Treble, Middle, and Bass. Measures 103 and 104 feature a melody in the Treble staff with eighth and sixteenth notes, while the Middle and Bass staves provide accompaniment. Measures 105 and 106 continue the melodic line in the Treble staff with a long note, and the accompaniment in the other staves.

107

Measures 107-110 of a musical score. The key signature remains three flats. Measures 107 and 108 show a more active melody in the Treble staff with eighth notes. Measures 109 and 110 continue the melodic development with some rests and moving lines in the accompaniment staves.

111

Measures 111-114 of a musical score. Measure 111 features a complex melodic figure in the Treble staff. Measure 112 includes a large 'R' marking in the Middle staff. Measure 113 has a 'P' marking in the Treble staff. Measure 114 continues the melodic line. The Bass staff has some rests and a few notes.

115

Measures 115-118 of a musical score. Measure 115 features a 'G.O.' marking in the Treble staff. Measure 116 has a 'P' marking in the Middle staff. Measure 117 continues the melodic line in the Treble staff. Measure 118 concludes the section with a final melodic phrase in the Treble staff and accompaniment in the other staves.

119

123

127

131

135

Measures 135-138. The score is in 3/4 time with a key signature of two flats. The upper staff features a complex melodic line with many sharps and naturals. The lower staff has a bass line with a *rf* (ritardando forte) marking. A *Molto cresc* (Molto crescendo) marking is placed over the final two measures.

139

Measures 139-142. The upper staff continues the melodic line. The lower staff has a *Dim* (diminuendo) marking in measure 140 and a *Cresc* (crescendo) marking in measure 141. The word **G O.** is written above the upper staff in measure 141.

143

Measures 143-146. The upper staff continues the melodic line. The lower staff has a *f* (forte) marking in measure 143 and a *Dim* (diminuendo) marking in measure 145.

147

Measures 147-150. The upper staff continues the melodic line. The lower staff has a *pp* (pianissimo) marking in measure 147. The word *Rall* (Ritardando) is written above the upper staff in measure 149, and the word **R.** (Ritardando) is written above the upper staff in measure 150.

152

Quasi lento. *pp* a Tempo.

P

This system contains measures 152 through 156. It features three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The tempo markings 'Quasi lento.' and 'a Tempo.' are placed above the first and second measures respectively. A dynamic marking 'pp' is above the second measure. A piano marking 'P' is below the first measure of the middle staff. The music includes various note values, rests, and slurs.

157

Poco rall

This system contains measures 157 through 161. It features three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The tempo marking 'Poco rall' is placed above the fourth measure of the top staff. The music includes various note values, rests, and slurs.

162

f [a tempo]

Tirasse du **G O.**

This system contains measures 162 through 166. It features three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. A dynamic marking 'f' is above the first measure of the top staff. A tempo marking '[a tempo]' is above the second measure of the top staff. The text 'Tirasse du G O.' is placed below the first measure of the bottom staff. The music includes various note values, rests, and slurs.

167

Dim.

Otez la Tirasse.

This system contains measures 167 through 171. It features three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. A dynamic marking 'Dim.' is placed above the fourth measure of the top staff. The text 'Otez la Tirasse.' is placed below the fourth measure of the bottom staff. The music includes various note values, rests, and slurs.

172

177

182

186

R. Fonds de 8 pieds Hautbois et
Jeux d'Anches.

P. Fonds de 8 et 16.

G O. Fonds de 8 et 16.

PED. Fonds de 8 et 16.

Claviers accouplés.

Tirasses.

190 Quasi lento.

193

197

201

Adagio.

206

R. Voix humaine, Bourdon, Flûte et
Gambe de 8 pieds. [Tremblant]

P. Bourdon de 16.

PED. Bourdon de 16. 8 et 52.

Accouplement du **R** au **P**.

210

215

221

227

Musical score for measures 227-231. The system consists of three staves: Treble, Bass, and a lower Bass staff. The music is in 3/4 time. Measures 227-231 show a complex melodic line in the Treble staff with many beamed sixteenth and thirty-second notes. The Bass staff provides a steady accompaniment with eighth and quarter notes. The lower Bass staff has a simple bass line with quarter and eighth notes.

232

Musical score for measures 232-236. The system consists of three staves: Treble, Bass, and a lower Bass staff. The music continues with similar melodic complexity in the Treble staff. Dynamic markings include *Più cresc* (measures 232-233) and *pp* (measures 234-235). The Bass and lower Bass staves continue their accompaniment patterns.

237

Musical score for measures 237-242. The system consists of three staves: Treble, Bass, and a lower Bass staff. Dynamic markings include *P* (measures 237, 240) and *R* (measures 238, 239). The Treble staff features more complex melodic figures, while the Bass and lower Bass staves maintain the accompaniment.

243

Musical score for measures 243-247. The system consists of three staves: Treble, Bass, and a lower Bass staff. Dynamic markings include *R* (measures 243, 244) and *Rall* (measures 245, 246). The Treble staff shows a melodic line that begins to slow down in the final measures. The Bass and lower Bass staves continue the accompaniment.

GRANDE PIECE SYMPHONIQUE

N^o 2.

[The indications in parenthesis, (), are from the manuscript.

The indications in brackets, [], are by the editor.]

Par

à Monsieur.

CÉSAR FRANCK. Op. 17.

G. O. Andantino serioso.

CH: V^{tin} ALKAN.R. Tous les Fonds de 8 pieds et
Hautbois.

P. Tous les Fonds de 8 pieds.

G. O. Tous les Fonds de 8 pieds.

PED. Tous les Fonds de 8 et 16 pieds.

Claviers accouplés.

Tirasses du G. O.

Quasi ad libitum.

G. O. a Tempo.

Quasi ad libitum.

18

P. a Tempo.*Più dolce.**Rall.*

22

G.O.

27

Cresc.

32

Ajoutez les 16 pieds et les
jeux d'Anches du récit.*Dim.***G.O.**

37

Musical score for measures 37-41. Treble and bass staves with piano accompaniment. Dynamics: *Cresc*, *Dim*.

42

Musical score for measures 42-47. Treble and bass staves with piano accompaniment. Dynamics: *Molto cres*, *cen*.

48

Musical score for measures 48-53. Treble and bass staves with piano accompaniment. Dynamics: *do*, *f*, *Dim*.

54

All^o non troppo e maestoso.

Musical score for measures 54-58. Treble and bass staves with piano accompaniment. Dynamics: *pp Molto cres*, *ff*. Includes instruction: *Ajoutez successivement les jeux d'Anches à chaque clavier de façon à arriver graduellement au Grand-Chœur.*

62

System 1 (Measures 62-67): This system contains six measures of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with a key signature of one sharp (F#). The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

68

System 2 (Measures 68-73): This system contains six measures of music. The top staff is mostly empty with rests. The middle staff is also mostly empty. The bottom staff contains a continuous line of eighth notes, starting with a sharp sign (#) at the beginning of the system.

74

System 3 (Measures 74-79): This system contains six measures of music. The top staff features a melodic line with eighth and quarter notes. The middle and bottom staves provide harmonic support with chords and moving lines, including some beamed eighth notes.

80

System 4 (Measures 80-85): This system contains six measures of music. The top staff has chords and rests, with a measure marked 'R.' (ritardando) at the end. The middle staff features chords and moving lines, with a measure marked 'pp' (pianissimo) and 'R.' (ritardando). The bottom staff contains a continuous line of eighth notes.

86

91

Poco cresce -

Dim.

96

101

Cresce -

p

106

Musical score for measures 106-110. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex melodic line in the Treble staff with many beamed sixteenth and thirty-second notes. The Bass staff provides a harmonic accompaniment with similar rhythmic patterns. The lower Bass staff is mostly empty. Dynamics include *Cresc* (Crescendo) and *mf* (mezzo-forte).

111

Musical score for measures 111-115. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex melodic line in the Treble staff with many beamed sixteenth and thirty-second notes. The Bass staff provides a harmonic accompaniment with similar rhythmic patterns. The lower Bass staff is mostly empty. Dynamics include *ff* (fortissimo) and *G.O.* (Grand Organo).

116

Musical score for measures 116-120. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex melodic line in the Treble staff with many beamed sixteenth and thirty-second notes. The Bass staff provides a harmonic accompaniment with similar rhythmic patterns. The lower Bass staff is mostly empty.

121

Musical score for measures 121-125. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex melodic line in the Treble staff with many beamed sixteenth and thirty-second notes. The Bass staff provides a harmonic accompaniment with similar rhythmic patterns. The lower Bass staff is mostly empty.

126

Measures 126-130 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures.

131

Measures 131-135 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. There are several slurs and ties across measures.

136

Measures 136-140 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. There are several slurs and ties across measures.

141

Measures 141-145 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The music continues with complex rhythmic patterns, including many sixteenth and thirty-second notes. There are several slurs and ties across measures.

Otez les Anches
du G.O.

[Otez les Anches du Pédale]

150

Musical score for measures 150-157. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). The music consists of rapid sixteenth-note passages in the upper staves and a slower, more melodic line in the lower Bass staff.

158

Musical score for measures 158-164. The score continues with rapid sixteenth-note passages in the upper staves and a slower, more melodic line in the lower Bass staff. The key signature remains one sharp (F#).

165

Musical score for measures 165-171. The score is written for three staves. The key signature is one sharp (F#). The music consists of rapid sixteenth-note passages in the upper staves and a slower, more melodic line in the lower Bass staff. The score includes the following text annotations:

- Anches du G O.
- Anches du G O.
- Anches G O.
- Anches G O.
- Anches G O.
- Otez tous les jeux d'Anches excepté ceux du R.
- f*

172

Musical score for measures 172-178. The score is written for three staves. The key signature is one sharp (F#). The music consists of rapid sixteenth-note passages in the upper staves and a slower, more melodic line in the lower Bass staff. The score includes the following text annotations:

- Dim.*
- p*
- R*
- pp*
- pp*

180

pp

Measures 180-183: Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes. Bass staff contains a supporting line with eighth notes and rests. Dynamics: *pp* (pianissimo) at the end of measure 183.

184

accelerando poco a poco

Measures 184-187: Treble and bass staves. Treble staff contains a melodic line with eighth notes. Bass staff contains a supporting line with eighth notes and rests. Dynamics: *accelerando poco a poco* (gradually accelerating) across measures 184-187.

188

*Poco cresc.**Dim.**pp*

Measures 188-191: Treble and bass staves. Treble staff contains a melodic line with eighth notes. Bass staff contains a supporting line with eighth notes and rests. Dynamics: *Poco cresc.* (poco crescendo) across measures 188-190, *Dim.* (diminuendo) at the start of measure 191, and *pp* (pianissimo) at the end of measure 191.

192

P.

Measures 192-195: Treble and bass staves. Treble staff contains a melodic line with eighth notes. Bass staff contains a supporting line with eighth notes and rests. Dynamics: **P.** (piano) at the start of measure 192.

196

Measures 196-199. The score is in treble and bass staves. The key signature has two sharps (F# and C#). The melody in the treble staff consists of eighth-note patterns. The bass staff has a few notes and rests. There are crescendo and decrescendo hairpins in the middle of the system.

200

Measures 200-203. The score is in treble and bass staves. The key signature has two sharps (F# and C#). The melody in the treble staff continues with eighth-note patterns. The bass staff has a few notes and rests. The instruction *Sempre pp* is written above the bass staff in measure 201.

204

Measures 204-207. The score is in treble and bass staves. The key signature has two sharps (F# and C#). The melody in the treble staff continues with eighth-note patterns. The bass staff has a few notes and rests. There are crescendo and decrescendo hairpins in the middle of the system. A bracketed note [b] is present in measure 204.

208

Measures 208-211. The score is in treble and bass staves. The key signature has two sharps (F# and C#). The melody in the treble staff continues with eighth-note patterns. The bass staff has a few notes and rests. The instruction *Cresc* is written above the bass staff in measure 209. A bracketed note [#] is present in measure 209.

211

Measures 211-213. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 211 features a treble staff with a melodic line and a bass staff with a sustained note. Measure 212 has a *pp* (pianissimo) dynamic marking. Measure 213 ends with a fermata and the letter *R.* (Ritardando).

214

Measures 214-217. The score continues in the same key signature. Measure 214 has a *Sempre pp* (sempre pianissimo) marking. Measures 215-217 show a complex texture with multiple voices and a sustained bass line.

218

Measures 218-221. The score continues with a complex texture. Measures 218-220 feature a treble staff with a melodic line and a bass staff with a sustained note. Measure 221 ends with a fermata.

222

Measures 222-225. The score continues with a complex texture. Measures 222-224 feature a treble staff with a melodic line and a bass staff with a sustained note. Measure 225 ends with a fermata and a sharp sign (#).

226

Measures 226-229. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 226 features a piano (P) dynamic marking. The music consists of eighth and sixteenth notes in the treble and bass staves.

230

Measures 230-236. The score continues in the same key signature. Measure 230 has a piano (P) dynamic marking. The music features a mix of eighth and sixteenth notes. The instruction *Molto sostenuto.* appears below the bass staff in measure 234.

237

Measures 237-243. The score continues in the same key signature. Measure 237 has a piano (P) dynamic marking. The instruction *Cresc* (Crescendo) appears above the treble staff in measure 240, and *f* (forte) appears above the treble staff in measure 243. The music features a mix of eighth and sixteenth notes.

244

Measures 244-250. The score continues in the same key signature. Measure 244 has a piano (P) dynamic marking. The instruction *Dim.* (Diminuendo) appears above the treble staff in measure 244. The music features a mix of eighth and sixteenth notes.

Fonds du **R** et Hautbois.

253

ôtez anches **R**

R. *ad libitum.*

ppp

257

Rall

Molto lento.

261 Andante. **P.**

R. *p*

R. Fonds et jeux d'Anches.**P.** Cromorne 8, Bourdon 8, Flûte 8.**GO.** Fonds 8 et 16.**PED.** Fonds 8 et 16.

Claviers séparés.

Tirasses du **GO.**

264

R. **P.**

269

Musical score for measures 269-272. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The melody in the Treble staff features eighth and sixteenth notes. The middle Bass staff contains chords and moving lines, with a triplet of eighth notes in measure 271. The lower Bass staff provides a steady eighth-note accompaniment.

273

Musical score for measures 273-276. The score is written for three staves. Measure 273 is marked with a large 'R.' above the Treble staff. The Treble staff continues with a melodic line. The middle Bass staff has chords and a triplet of eighth notes in measure 274. The lower Bass staff continues with eighth notes.

277

Musical score for measures 277-281. The score is written for three staves. Measures 277-281 are marked with 'P' and 'R.' above the Treble staff. The Treble staff features a melodic line with some rests. The middle Bass staff contains chords and moving lines. The lower Bass staff continues with eighth notes.

282

Musical score for measures 282-285. The score is written for three staves. Measures 282-285 are marked with 'R' and 'P' above the Treble staff. The Treble staff features a melodic line. The middle Bass staff contains chords and moving lines. The lower Bass staff continues with eighth notes.

287

Musical score for measures 287-290. The score is written for three staves (treble and two bass staves) in a key signature of three sharps (F#, C#, G#). Measure 287 features a melodic line in the treble staff and a bass line in the bottom bass staff. Measure 288 continues the melodic development. Measure 289 shows a more complex texture with triplets in the treble staff. Measure 290 concludes the system with a final melodic phrase and a sustained bass note.

291

Musical score for measures 291-294. The score continues on three staves. Measure 291 introduces a new melodic motif. Measure 292 features a prominent chordal texture in the bass staff. Measure 293 shows a melodic line with a grace note. Measure 294 concludes the system with a final melodic phrase and a sustained bass note.

295

Musical score for measures 295-300. The score continues on three staves. Measure 295 features a melodic line with a grace note. Measure 296 shows a more complex texture with triplets in the treble staff. Measure 297 features a prominent chordal texture in the bass staff. Measure 298 shows a melodic line with a grace note. Measure 299 concludes the system with a final melodic phrase and a sustained bass note. Measure 300 features a melodic line with a grace note.

299

Musical score for measures 299-304. The score continues on three staves. Measure 299 features a melodic line with a grace note. Measure 300 shows a more complex texture with triplets in the treble staff. Measure 301 features a prominent chordal texture in the bass staff. Measure 302 shows a melodic line with a grace note. Measure 303 concludes the system with a final melodic phrase and a sustained bass note. Measure 304 features a melodic line with a grace note. The system ends with a double bar line and the instruction "All?" in the treble staff.

302 All.^o **P** Très-lié.

R. Fl. de 8, Bourdon 8, clairon 4,
Hautbois 8.

P. Bourdons de 8 et 16, Flûte 8.

PED. Flûte de 8 et 16.

Accouplement du **R** au **P**.

Tirasses du **P**.

306

311

316

322

System 322: Treble and Bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains a single eighth-note line. A third staff is present but empty.

327

System 327: Treble and Bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains a single eighth-note line. A third staff is present but empty.

332

System 332: Treble and Bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains a single eighth-note line. A third staff is present but empty.

337

System 337: Treble and Bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains a single eighth-note line. A third staff is present but empty.

342

Cantando.

Musical score for measures 342-347. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a single whole note in the first measure, followed by rests. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The word 'Cantando.' is written below the bottom staff in the second measure.

348

Musical score for measures 348-352. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes.

353

Musical score for measures 353-357. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes.

358

Musical score for measures 358-362. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes.

363



368



373



378



383

Measures 383-387. The score is in G major (one sharp) and 2/4 time. It features a treble and bass staff. The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

388

Measures 388-391. Measure 388 continues the previous pattern. Measure 389 has a first ending bracket [1] over the final two measures. Measure 390 contains a triplet of eighth notes in the treble staff, with fingerings 1, 2, 1, 3, 1, 2 written above. The bass staff has a triplet of eighth notes with fingering 5, 5, 5 written below. Measure 391 has two first ending brackets [7] over the final two measures.

392

Measures 392-396. Measure 392 has first ending brackets [1] and [2] over the first and second measures respectively. Measures 393-395 continue with similar melodic and harmonic patterns. Measure 396 has a first ending bracket [1] over the final measure.

397

Otez le Clairon du **R**.

Measures 397-401. The instruction "Otez le Clairon du R." is placed above the staff. The score continues with the same melodic and harmonic patterns as the previous measures.

402 Andante.

R. Voix célestes.**P.** Voix célestes.**P**ED. Flûtes 8. 16. 32.Accouplé du **R** au **P**.

405

409

413

418

R. Fonds de 8 pieds
et Hautbois.

P. Fonds de 8 pieds.

GO. Fonds de 8 pieds.

P. ED. Fonds de 8 et 16 p:

Claviers accouplés.

Tirasses du **GO.**

424 *All° non troppo e maestoso.*

428

GO. Andantino serioso.

434

439 *a Tempo.*

Rall

All° non troppo e maestoso.

445

450

R Flûte et Bourdon de 8.
Hautbois Clairon.

P Flûte et Bourdon de 8.
Bourdon de 16.

Accouplé du **R** au **P**

All.^o *pp* **P**

454

Poco lento.

pp *Cresc.*

460

R Voix célestes.
P Fonds 8 et 16

GO Fonds 8 et 16. *Rall.* *ppp*

Accouplé du **R** au **P**
et du **P** au **GO**

Andante. *ppp* *Très-lent.*

Orez la Tirasse.

Fonds et
Hautbois **R.**

466

Très-lent.

Jeux d'anches
au **R.**

R

P

Cresc -

Anches du **P.**

Tirasses du
P et du **G.O.**

Anches
des Ped.

471

Animez - - - Beaucoup plus largement qu'à la page 17.

G.O.

ff

1^{er} CHŒUR.

ff

G.O.

ff

475

480

485

Measures 485-490. The score is written for three staves (treble and two bass staves) in a key with three sharps (F#, C#, G#). The music features complex chordal textures with many accidentals and ties. Measure 490 ends with a double bar line.

490

Measures 490-495. The score continues on three staves. Measures 490-494 contain dense chordal passages with many accidentals. Measure 495 ends with a double bar line.

495

Measures 495-500. The score continues on three staves. Measures 495-499 contain complex chordal textures. Measure 500 ends with a double bar line. There are some bracketed markings in measures 498 and 499, such as [F#] and [F#][4].

500

Measures 500-505. The score continues on three staves. Measures 500-504 contain complex chordal textures. Measure 505 ends with a double bar line. There is a bracketed marking [F#] in measure 504.

506

System 506: Treble and Bass staves. Treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, including some accidentals (sharps and naturals). Bass staff contains a simpler line with mostly quarter and eighth notes. A double bar line is present after the second measure.

511

System 511: Treble and Bass staves. Treble staff continues the complex melodic line. Bass staff has a more active line with eighth and sixteenth notes. A key signature change to one sharp (F#) is indicated by a bracketed sharp sign in the bass staff at measure 4. A double bar line is present after the second measure.

516

System 516: Treble and Bass staves. Treble staff features a melodic line with many beamed notes and some accidentals. Bass staff has a steady eighth-note accompaniment. A double bar line is present after the second measure.

520

System 520: Treble and Bass staves. Treble staff continues the melodic line with beamed notes. Bass staff has a steady eighth-note accompaniment. A double bar line is present after the second measure.

525

System 525: Treble and Bass staves. Treble staff features a melodic line with beamed notes. Bass staff has a steady eighth-note accompaniment. A double bar line is present after the second measure.

529

Measures 529-533. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The music features a complex, fast-moving melody in the Treble staff, often with beamed sixteenth and thirty-second notes. The Bass staff provides a steady accompaniment with eighth and sixteenth notes. The lower Bass staff has a more active line with eighth notes and rests.

534

Measures 534-538. The Treble staff continues with intricate melodic patterns. The Bass staff maintains its accompaniment. The lower Bass staff has a more active line with eighth notes and rests.

539

Measures 539-543. The Treble staff features dense, block-like chords. The Bass staff has a more active line with eighth notes and rests. A text instruction is present in the middle of the system:

Ped: des 8^{ves} graves à tous les claviers.

544

Measures 544-548. The Treble staff continues with dense, block-like chords. The Bass staff has a more active line with eighth notes and rests.

549

Measures 549-553. The Treble staff continues with dense, block-like chords. The Bass staff has a more active line with eighth notes and rests.

554

Measures 554-558. The system consists of three staves. The top staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The middle staff contains a sustained chord in the first measure, followed by a melodic line. The bottom staff provides a steady bass line with eighth and sixteenth notes.

559

Measures 559-563. The system consists of three staves. The top staff continues the rapid melodic line. The middle staff has a melodic line with some rests. The bottom staff continues the bass line. A measure in the middle staff contains a circled 'x'.

564

Measures 564-567. The system consists of three staves. The top staff features a melodic line with many flats. The middle staff has a melodic line with some rests. The bottom staff continues the bass line.

568

Measures 568-572. The system consists of three staves. The top staff features a melodic line with many flats and a key signature change to one sharp (F#) indicated by a bracketed sharp symbol. The middle staff has a melodic line with some rests. The bottom staff continues the bass line.

573

Musical score for measures 573-577. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. There are several 'x' marks above certain notes in the Treble and Bass staves, possibly indicating fingerings or specific articulations. The lower Bass staff has a simpler, more rhythmic accompaniment.

578

Musical score for measures 578-582. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music continues with complex rhythmic patterns. In measure 581, the word *Rall* is written above the Bass staff, and in measure 582, the word *a Tempo.* is written above the Bass staff. There are 'x' marks above notes in the Treble and Bass staves.

583

Musical score for measures 583-588. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. There are several 'x' marks above certain notes in the Treble and Bass staves. The lower Bass staff has a simpler, more rhythmic accompaniment.

589

Musical score for measures 589-593. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. There are several 'x' marks above certain notes in the Treble and Bass staves. The lower Bass staff has a simpler, more rhythmic accompaniment.

N^o 3.

PRÉLUDE, FUGUE, VARIATION.

Par

[The indications in parenthesis, (), are from the manuscript.

The indications in brackets, [], are by the editor.]

à son ami

CESAR FRANCK. OP. 18.

Monsieur C. SAINT-SAËNS.

Andantino. **R** Cantabile. (*Douce et expressif*)**R.** Bourdon de 8 p. Fl. de 8.

Hautbois de 8 pieds.

P. Flûte de 8 pieds.**GO.** Bourdon de 8 pieds.**PED.** Flûtes de 8 et 16 pieds.

Claviers séparés.

4

8

12

16

Musical score for measures 16-19. The score is written for three staves (Treble, Middle, and Bass clefs) in a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. A crescendo hairpin is visible in the first measure.

20

Musical score for measures 20-23. The score is written for three staves (Treble, Middle, and Bass clefs) in a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. A forte (*f*) dynamic marking is present in measure 20, and a piano (*p*) dynamic marking is present in measure 21. A crescendo hairpin is visible in measure 20.

24

Musical score for measures 24-27. The score is written for three staves (Treble, Middle, and Bass clefs) in a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. A crescendo hairpin is visible in measure 24.

28

Musical score for measures 28-31. The score is written for three staves (Treble, Middle, and Bass clefs) in a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. A crescendo hairpin is visible in measure 28, and a decrescendo hairpin is visible in measure 30. The dynamics *Cresc* and *Dim* are marked. A piano (*p*) dynamic marking is present in measure 31.

32

Musical score for measures 32-34. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). Measure 32 has the instruction *Più forte.* and a dynamic marking **P**. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. A crescendo hairpin is shown over measures 32 and 33.

35

Musical score for measures 35-37. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). Measure 35 has a dynamic marking **f**. The music continues with a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. A crescendo hairpin is shown over measures 35 and 36.

38

Musical score for measures 38-40. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. A crescendo hairpin is shown over measures 38 and 39. Below the staves, the instruction *Ajoutez un jeu de 8 ou de 4 pieds à la pédale.* is written.

41

Musical score for measures 41-43. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). Measure 41 has a dynamic marking *Dim*. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. A crescendo hairpin is shown over measures 41 and 42. Below the staves, the instruction *Otez le jeu de 8 ou de 4 pieds.* is written.

44

pp

G.O.

47

Rall pp

51 Lento. **G.O.**

mf

G.O.

R. Fonds de 8 et 4 pieds.
Anches de 8 et 4 pieds.

P. Fonds de 8 et 16 pieds.
Prestant.

G.O. Fonds de 8 et 16 pieds.
Prestant.

PED: Fonds de 8 et 16 pieds.
Claviers accouplés.
Tirasses.

55

f

(rit.) *(Dim.)* *(p)* *(pp)*

R. Fonds et Hautbois
de 8 pieds.

P. Fonds de 8 pieds.

G.O. Fonds de 8 pieds.

PED. Fonds de 8 et 16 p:
Claviers accouplés.
Tirasses.

60 All^{to} ma non troppo.

G.O. *(Toujours très lié; soutenu et espressif)*
(Dolce)

G.O. *Sempre cantando.*

65

71

77

82

Musical score for measures 82-86. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 82 features a treble staff with eighth-note patterns and a bass staff with quarter notes. Measure 83 continues the treble staff pattern. Measure 84 has a treble staff with a sixteenth-note triplet and a bass staff with a half note. Measure 85 has a treble staff with a sixteenth-note triplet and a bass staff with a half note. Measure 86 has a treble staff with a half note and a bass staff with a half note. A dynamic marking **P** is present in measure 86.

87

Musical score for measures 87-92. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 87 features a treble staff with a half note and a bass staff with a half note. Measure 88 has a treble staff with a half note and a bass staff with a half note. Measure 89 has a treble staff with a half note and a bass staff with a half note. Measure 90 has a treble staff with a half note and a bass staff with a half note. Measure 91 has a treble staff with a half note and a bass staff with a half note. Measure 92 has a treble staff with a half note and a bass staff with a half note. A dynamic marking **P** is present in measure 88.

93

Musical score for measures 93-97. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 93 features a treble staff with a half note and a bass staff with a half note. Measure 94 has a treble staff with a half note and a bass staff with a half note. Measure 95 has a treble staff with a half note and a bass staff with a half note. Measure 96 has a treble staff with a half note and a bass staff with a half note. Measure 97 has a treble staff with a half note and a bass staff with a half note. A dynamic marking *Cresc.* is present in measure 95.

98

Musical score for measures 98-102. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 98 features a treble staff with a half note and a bass staff with a half note. Measure 99 has a treble staff with a half note and a bass staff with a half note. Measure 100 has a treble staff with a half note and a bass staff with a half note. Measure 101 has a treble staff with a half note and a bass staff with a half note. Measure 102 has a treble staff with a half note and a bass staff with a half note. A dynamic marking *Dim.* is present in measure 98, and a dynamic marking **G.O.** is present in measure 102. A dynamic marking **[p]** is present in measure 101.

103

Measures 103-107. The score is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The bass staff has a large 'G.O.' marking in measure 103. The music consists of eighth and sixteenth notes, with some rests.

108

Measures 108-113. The score continues in G major. Measure 108 has a '(cres.)' marking. Measure 109 has a 'Cresc' marking. Measure 110 has a 'f' marking. The music features a variety of note values and rests, with some slurs.

114

Measures 114-118. The score continues in G major. Measure 114 has a 'Dim' marking. Measure 115 has a '3 5 4' fingering. Measure 116 has a '3' fingering. The music features a variety of note values and rests, with some slurs.

119

Measures 119-123. The score continues in G major. Measure 119 has a '[p]' marking. The music features a variety of note values and rests, with some slurs.

131

131

132

133

134

135

Ajoutez les Fonds de 16 pieds
et les Anches R.

Ajoutez les Fonds de 16 pieds
et les Anches R.

136

Cresc. - - - f Rit. - - - Rit. - - - Rit. - - -

141

Andantino.

Andantino.

P

(Très lié)

Hautbois de 8 pieds .

G.O. Bourdon de 8 pieds.

PED. Flûtes de 8 et 16 pieds.

Claviers séparés.

143

Musical score for measures 143-144. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a bass clef and a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a complex rhythmic pattern with many beamed sixteenth notes. The bottom staff contains a bass line with dotted half notes and eighth notes. The system is divided into two measures by a vertical bar line.

145

Musical score for measures 145-146. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a bass clef and a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a complex rhythmic pattern with many beamed sixteenth notes. The bottom staff contains a bass line with dotted half notes and eighth notes. The system is divided into two measures by a vertical bar line.

147

R

Musical score for measures 147-149. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a bass clef and a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a complex rhythmic pattern with many beamed sixteenth notes. The bottom staff contains a bass line with dotted half notes and eighth notes. The system is divided into three measures by two vertical bar lines.

150

Musical score for measures 150-151. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a bass clef and a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a complex rhythmic pattern with many beamed sixteenth notes. The bottom staff contains a bass line with dotted half notes and eighth notes. The system is divided into two measures by a vertical bar line.

152

Measures 152-154 of a musical score. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The left hand in the bass clef plays a steady eighth-note accompaniment. A crescendo hairpin is visible over measures 153 and 154.

155

Measures 155-156 of a musical score. The melody continues with eighth and quarter notes. The left hand accompaniment remains consistent. A crescendo hairpin spans measures 155 and 156.

157

Measures 157-159 of a musical score. The melody features eighth and quarter notes. The left hand accompaniment is steady. The instruction *Più f* (More forte) appears at the start of measure 157, and *Dim.* (Diminuendo) appears at the end of measure 159. A crescendo hairpin is present over measures 158 and 159.

160

Measures 160-161 of a musical score. The melody continues with eighth and quarter notes. The left hand accompaniment is steady. The instruction *p* (piano) appears at the start of measure 160. A crescendo hairpin is present over measure 161.

162

Measures 162-163. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes. The bass clef features a steady eighth-note accompaniment. A crescendo hairpin is placed over the first measure, and a decrescendo hairpin is placed over the second measure.

164

Measures 164-165. The score continues in the same key and clefs. The melody in the treble clef shows more complex rhythmic patterns. The bass clef accompaniment remains consistent. A crescendo hairpin is placed over the first measure, and a decrescendo hairpin is placed over the second measure. The word "Cresc." is written above the second measure.

166

Measures 166-168. The score continues in the same key and clefs. The melody in the treble clef features a series of eighth notes. The bass clef accompaniment consists of eighth notes. The first measure is marked with a forte *f* dynamic, and the second measure is marked with a piano *p* dynamic. A crescendo hairpin is placed over the first measure, and a decrescendo hairpin is placed over the second measure. The word "Cresc." is written above the second measure. The bass clef accompaniment in the third measure includes fingerings: 5, 4, 5, 4, 5, 4, 5.

169

Measures 169-171. The score continues in the same key and clefs. The melody in the treble clef features a series of eighth notes. The bass clef accompaniment consists of eighth notes. A crescendo hairpin is placed over the first measure, and a decrescendo hairpin is placed over the second measure.

172

175

Ajoutez un jeu de 8 ou de 4 pieds à la pédale.

178

180

182

pp

Measures 182-183. Treble clef, key of D major. Measure 182: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3. Measure 183: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3.

184

Measures 184-185. Treble clef, key of D major. Measure 184: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3. Measure 185: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3.

186

pp

Measures 186-187. Treble clef, key of D major. Measure 186: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3. Measure 187: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3.

188

Poco rall.

Measures 188-190. Treble clef, key of D major. Measure 188: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3. Measure 189: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3. Measure 190: Treble has eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4), Bass has a half note D3.

N° 4

PASTORALE

Par

[The indications in parenthesis, (), are from the manuscript.

The indications in brackets, [], are by the editor.]

à son ami

CESAR FRANCK, OP. 19.

Monsieur ARISTIDE CAVAILLE COLL.

Andantino.

R. Hautbois Flûte de 4,

Bourdon de 8.

P. Bourdons de 8 et de 16.

PED. Bourdons de 8 et de 16.

Accouplement du R au P.

17

Musical score for measures 17-20. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 17 starts with a forte (f) dynamic and a 'R.' (Ritardando) marking. Measure 18 features a crescendo hairpin. Measure 19 features a decrescendo hairpin. Measure 20 starts with a piano (p) dynamic and a 'P.' (Pizzicato) marking. The music consists of eighth and sixteenth notes in the upper staves and quarter notes in the lower staff.

21

Musical score for measures 21-24. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 21 starts with a forte (f) dynamic and a 'R.' (Ritardando) marking. Measure 22 features a crescendo hairpin. Measure 23 features a decrescendo hairpin. Measure 24 starts with a piano (p) dynamic and a 'P.' (Pizzicato) marking. The music consists of eighth and sixteenth notes in the upper staves and quarter notes in the lower staff.

25

Musical score for measures 25-28. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 25 starts with a forte (f) dynamic and a 'R.' (Ritardando) marking. Measure 26 features a crescendo hairpin and a 'Cresc' marking. Measure 27 features a decrescendo hairpin. Measure 28 features a piano (p) dynamic. The music consists of eighth and sixteenth notes in the upper staves and quarter notes in the lower staff.

29

Musical score for measures 29-32. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 29 starts with a decrescendo hairpin and a 'Dim' (Diminuendo) marking. Measure 30 features a piano (p) dynamic. Measure 31 features a decrescendo hairpin. Measure 32 starts with a forte (f) dynamic. The music consists of eighth and sixteenth notes in the upper staves and quarter notes in the lower staff.

33

Dim - *pp* **P.**

39

Quasi Allegretto.

Ajoutez la Trompette
du **R.**
Tirasses du **P.**

p **R.** *Rall* *pp Staccato.* **P.**

47

52

57

57

Poco rinf.

Dim

Sempre staccato.

This system contains measures 57 through 61. The top staff features a melodic line with eighth-note patterns and slurs. The middle staff has a bass line with chords and slurs, marked *Sempre staccato.* The bottom staff is empty. Dynamics include *Poco rinf.* and *Dim*.

62

62

rf [γ] [λ] [λ]

Dim

This system contains measures 62 through 66. The top staff has a melodic line with slurs and accents. The middle staff has a bass line with chords and slurs, marked *rf* [γ] [λ] [λ]. The bottom staff is empty. Dynamics include *Dim*.

67

67

pp [*simile*]

This system contains measures 67 through 71. The top staff has a melodic line with slurs and accents. The middle staff has a bass line with chords and slurs, marked *pp* [*simile*]. The bottom staff is empty.

72

72

[>]

This system contains measures 72 through 76. The top staff has a melodic line with slurs and accents. The middle staff has a bass line with chords and slurs. The bottom staff is empty. A dynamic marking [$>$] is present above the top staff in measure 74.

76

Musical score for measures 76-79. The system consists of three staves. The top staff is in treble clef and contains dense block chords. The middle staff is in bass clef and contains eighth-note patterns. The bottom staff is in bass clef and contains a simple eighth-note accompaniment.

80

Musical score for measures 80-85. The system consists of three staves. The top staff is in treble clef and contains block chords. The middle staff is in bass clef and contains a melodic line with slurs. The bottom staff is in bass clef and contains a simple eighth-note accompaniment. The instruction *Legato e cantabile.* is written above the middle staff.

86

Musical score for measures 86-90. The system consists of three staves. The top staff is in treble clef and contains block chords. The middle staff is in bass clef and contains a melodic line with slurs. The bottom staff is in bass clef and contains a simple eighth-note accompaniment.

91

Musical score for measures 91-95. The system consists of three staves. The top staff is in treble clef and contains a melodic line with slurs. The middle staff is in bass clef and contains a melodic line with slurs. The bottom staff is in bass clef and contains a simple eighth-note accompaniment. The instruction *Cresc* is written above the middle staff, and *pp Poco rit.* is written below the middle staff.

97

Musical score for measures 97-100. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). Measure 97 features a treble staff with eighth notes and a bass staff with a single note. Measure 98 begins with the instruction "P. a Tempo." and shows a treble staff with chords and a bass staff with a melodic line. Measure 99 includes the instruction "[simile]" and continues the melodic line in the bass staff. Measure 100 shows a treble staff with chords and a bass staff with a melodic line. A crescendo hairpin is visible in the treble staff of measure 100.

101

Musical score for measures 101-104. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). Measure 101 features a treble staff with chords and a bass staff with a melodic line. Measure 102 continues the melodic line in the bass staff. Measure 103 includes a treble staff with a melodic line and a bass staff with a melodic line. Measure 104 features a treble staff with chords and a bass staff with a melodic line. A crescendo hairpin is visible in the treble staff of measure 104.

105

Musical score for measures 105-107. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). Measure 105 features a treble staff with chords and a bass staff with a melodic line. Measure 106 includes a treble staff with a melodic line and a bass staff with a melodic line. Measure 107 features a treble staff with chords and a bass staff with a melodic line. A crescendo hairpin is visible in the treble staff of measure 107.

108

Musical score for measures 108-111. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). Measure 108 features a treble staff with chords and a bass staff with a melodic line. Measure 109 continues the melodic line in the bass staff. Measure 110 features a treble staff with a melodic line and a bass staff with a melodic line. Measure 111 features a treble staff with chords and a bass staff with a melodic line.

112

116

Cresc

120

f R.

123

[simile]

[>]

Sempre staccato.

127

P. Dolce.

Cantabile.

132

Cresc - - - **f**

137

Dim - - - **p**

142

*Otez la Trompette
du R.*

[] []

*Poco rall**Otez les
Tirasses.*

Poco rall

*Otez les
Tirasses.*

147 Andantino.

Musical score for measures 147-149. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked "Andantino." The first staff (treble clef) begins with a piano (pp) dynamic and a "R." marking. The second staff (treble clef) and third staff (bass clef) continue the musical texture. The music features flowing eighth and sixteenth notes with various articulations.

150

Musical score for measures 150-152. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The tempo is "Andantino." The first staff (treble clef) has a piano (P) dynamic marking. The second staff (treble clef) includes the French word "Toujours" and a "R." marking. The third staff (bass clef) continues the accompaniment. Fingerings are indicated with numbers 1 and 2 above the notes in measures 151 and 152.

153

Musical score for measures 153-155. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The tempo is "Andantino." The first staff (treble clef) continues the melody. The second staff (treble clef) features repeated eighth-note patterns with fingerings 2 and 1 indicated. The third staff (bass clef) provides a steady accompaniment. The music concludes with a fermata in measure 155.

156

Musical score for measures 156-158. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The tempo is "Andantino." The first staff (treble clef) continues the melody. The second staff (treble clef) features repeated eighth-note patterns with fingerings 2 and 1 indicated. The third staff (bass clef) provides a steady accompaniment. The music concludes with a fermata in measure 158.

159

P.

Measures 159-161. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked 'P.' (Piano). The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

162

Measures 162-164. The music continues in the same key and time signature. The melody in the treble clef includes some beamed sixteenth notes. The bass line continues with its eighth-note accompaniment. There are dynamic markings of *mf* (mezzo-forte) above the treble staff in measures 163 and 164.

165

P.**R.**

Measures 165-167. The music is marked 'P.' (Piano) and 'R.' (Ritardando). The melody in the treble clef shows a change in texture, with some notes beamed together. The bass line continues with its accompaniment. The piece concludes with a final chord in measure 167.

168

Measures 168-171. The music is marked 'Cresc.' (Crescendo) and 'Dim' (Diminuendo). The melody in the treble clef features a series of beamed sixteenth notes. The bass line continues with its accompaniment. The piece concludes with a final chord in measure 171.

172

P

Musical score for measures 172-175. The score is in treble and bass clefs. Measure 172 starts with a piano (**P**) dynamic. Measure 173 features a forte (**f**) dynamic. Measure 174 includes a decrescendo hairpin. Measure 175 ends with a *Dim.* (diminuendo) marking. The bass line includes fingerings: 2 1, 5, 1 2 1, and 3.

176

Musical score for measures 176-179. Measure 176 includes fingerings 5 4 5. Measure 177 includes fingerings 1 2 1 2. Measure 178 features a *Poco rall.* (Poco rallentando) marking. Measure 179 ends with a *a Tempo.* (a Tempo) marking.

180

R.

Musical score for measures 180-183. Measure 180 starts with a mezzo-forte (**mf**) dynamic. Measure 181 includes a piano (**pp**) dynamic. Measures 182 and 183 continue the piano (**pp**) dynamic.

184

Musical score for measures 184-187. Measure 184 includes a *Rall.* (Ritardando) marking. Measure 185 includes a piano (**pp**) dynamic. Measures 186 and 187 continue the piano (**pp**) dynamic.

N° 3.

PRIERE.

Par

[The indications in parenthesis, (), are from the manuscript.
The indications in brackets, [], are by the editor.]

A SON MAITRE

CÉSAR FRANCK, OP. 20.

Monsieur BENOIST.

G.O. Andantino sostenuto.

R. Fonds de 8 pieds.
et Hautbois.

P. Fonds de 8 pieds.

G.O. Fonds de 8 pieds.

PED. Fonds de 8 et de 16 pieds..

Claviers accouplés.

Tirasses du G.O.

5

11

17

System 17: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes, some beamed together. Bass staff contains a bass line with eighth and sixteenth notes, some beamed together. The system is divided into measures by vertical bar lines.

23

System 23: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes, some beamed together. Bass staff contains a bass line with eighth and sixteenth notes, some beamed together. The system is divided into measures by vertical bar lines. A dynamic marking 'f' is present in the treble staff.

29

System 29: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes, some beamed together. Bass staff contains a bass line with eighth and sixteenth notes, some beamed together. The system is divided into measures by vertical bar lines. A dynamic marking 'P' is present in the treble staff.

35

System 35: Treble and Bass staves. Treble staff contains a melody with eighth and sixteenth notes, some beamed together. Bass staff contains a bass line with eighth and sixteenth notes, some beamed together. The system is divided into measures by vertical bar lines.

G.O.

41

Measures 41-46 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'G.O.'. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower Bass staff has a 'G.O.' marking below it.

47

Measures 47-51 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'G.O.'. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower Bass staff has a 'G.O.' marking below it. Dynamic markings 'Cresc' and 'Dim. p' are present. Trills are indicated in measures 49 and 50. Measure 51 contains triplets in the Treble and Bass staves.

52

Measures 52-55 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'G.O.'. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower Bass staff has a 'G.O.' marking below it. Measure 52 contains a triplet in the Treble staff. Measures 53-55 feature long, flowing melodic lines in the Treble and Bass staves, with a diamond-shaped fermata symbol above the Treble staff in measure 53.

56

Measures 56-59 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'G.O.'. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower Bass staff has a 'G.O.' marking below it. Measure 56 contains a triplet in the Treble staff. Measures 57-59 feature long, flowing melodic lines in the Treble and Bass staves, with a diamond-shaped fermata symbol above the Treble staff in measure 57. A 'Cresc' marking is present in measure 58.

60

Toujours G.O.

Musical score for measures 60-63. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 60 starts with a forte (*f*) dynamic. Measure 61 has a *Dim* (diminuendo) marking. Measure 62 has a *p cantando.* marking. Measure 63 has a *p* marking. The music features a complex melodic line in the Treble staff and a more rhythmic line in the Bass staff. The lower Bass staff contains a single note in measure 60 and a half note in measure 61, followed by rests.

64

Musical score for measures 64-67. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 64 starts with a *Cantando.* marking. The music features a complex melodic line in the Treble staff and a more rhythmic line in the Bass staff. The lower Bass staff contains a single note in measure 64 and a half note in measure 65, followed by rests.

68

Sempre cantando.

Musical score for measures 68-71. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 68 starts with a *Sempre cantando.* marking. The music features a complex melodic line in the Treble staff and a more rhythmic line in the Bass staff. The lower Bass staff contains a single note in measure 68 and a half note in measure 69, followed by rests.

72

Musical score for measures 72-75. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 72 starts with a *Sempre cantando.* marking. The music features a complex melodic line in the Treble staff and a more rhythmic line in the Bass staff. The lower Bass staff contains a single note in measure 72 and a half note in measure 73, followed by rests.

76

Musical score for measures 76-79. The score is written for three staves (Treble, Bass, and Bass) in a key signature of three sharps (F#, C#, G#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff has a treble clef, the second and third staves have bass clefs. The key signature is indicated by three sharps at the beginning of the first staff. The tempo/mood is marked *Espress.* and the dynamics are marked *G.O.* (Grave).

80

Musical score for measures 80-84. The score is written for three staves (Treble, Bass, and Bass) in a key signature of three sharps (F#, C#, G#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff has a treble clef, the second and third staves have bass clefs. The key signature is indicated by three sharps at the beginning of the first staff. The tempo/mood is marked *Espress.* and the dynamics are marked *G.O.* (Grave). The score includes a *Cresc.* (Crescendo) marking and a *f* (forte) dynamic marking.

85

Musical score for measures 85-88. The score is written for three staves (Treble, Bass, and Bass) in a key signature of three sharps (F#, C#, G#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff has a treble clef, the second and third staves have bass clefs. The key signature is indicated by three sharps at the beginning of the first staff. The tempo/mood is marked *Espress.* and the dynamics are marked *G.O.* (Grave). The score includes a *Dim.* (Diminuendo) marking.

89

Musical score for measures 89-92. The score is written for three staves (Treble, Bass, and Bass) in a key signature of three sharps (F#, C#, G#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff has a treble clef, the second and third staves have bass clefs. The key signature is indicated by three sharps at the beginning of the first staff. The tempo/mood is marked *Espress.* and the dynamics are marked *G.O.* (Grave). The score includes a *p* (piano) dynamic marking.

93

Musical score for measures 93-96. The score is written for three staves (treble, middle, and bass clefs). The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble staff, a rhythmic accompaniment in the middle staff, and a bass line in the bass staff. A dynamic marking 'P' (Piano) is present in measure 96.

97

Musical score for measures 97-100. The score is written for three staccos (treble, middle, and bass clefs). The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble staff, a rhythmic accompaniment in the middle staff, and a bass line in the bass staff. A dynamic marking 'P' (Piano) is present in measure 97. A crescendo hairpin is visible in measure 99.

G. O.

101

Musical score for measures 101-105. The score is written for three staccos (treble, middle, and bass clefs). The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble staff, a rhythmic accompaniment in the middle staff, and a bass line in the bass staff. A dynamic marking 'G. O.' (Glorioso) is present in measure 104. A crescendo hairpin is visible in measure 103.

106

Musical score for measures 106-109. The score is written for three staccos (treble, middle, and bass clefs). The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the treble staff, a rhythmic accompaniment in the middle staff, and a bass line in the bass staff. Dynamic markings 'f' (forte) and 'Dim' (diminuendo) are present in measures 106 and 107 respectively. A dynamic marking 'P' (Piano) is present in measure 109.

110

[pp] *Rall.*

114

Ajoutez la Trompette du **R.**
R. p
Quasi recitativo.

Orez la Trompette.

120

G O.
Avec une certaine liberté de mesure.
G O *Cresc.*

124

P.
Dim - p **R.**
Ajoutez la Trompette.

131

Otez la Trompette.

G O. Toujours avec une certaine liberté de mesure. *[cres.]*

G O.

135

f *mf* *p*

139

[a tempo]

P *p* *mf*

Rall *R.*

144

Dim. *Cresc.* *f* *Rall*

149 **G O.** Très mesuré.

Handwritten musical score for measures 149-153. The music is in G major (one sharp) and 3/4 time. It features a melody in the treble clef and a bass line in the bass clef. The tempo/mood is marked "Très mesuré." and the dynamics are "f a Tempo." and "m.d." (mezzo-forte). The melody consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The bass line consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The key signature is one sharp (F#).

154

Handwritten musical score for measures 154-157. The music is in G major (one sharp) and 3/4 time. It features a melody in the treble clef and a bass line in the bass clef. The tempo/mood is "Très mesuré." and the dynamics are "m.d." (mezzo-forte). The melody consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The bass line consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The key signature is one sharp (F#).

158

Très-expressif et très-sauté.

Handwritten musical score for measures 158-162. The music is in G major (one sharp) and 3/4 time. It features a melody in the treble clef and a bass line in the bass clef. The tempo/mood is "Très-expressif et très-sauté." and the dynamics are "Dim" (diminuendo) and "p" (piano). The melody consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The bass line consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The key signature is one sharp (F#).

163

Handwritten musical score for measures 163-167. The music is in G major (one sharp) and 3/4 time. It features a melody in the treble clef and a bass line in the bass clef. The tempo/mood is "Très-expressif et très-sauté." and the dynamics are "Chanté" (cantabile). The melody consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The bass line consists of eighth and sixteenth notes, with a final measure containing a half note and a quarter note. The key signature is one sharp (F#).

169

175

Ajoutez la
Trompette du R.

179

183

* See Interpretive and Critical Notes.

187

P Otez la Tromp: du **R.**

Musical score for measures 187-190. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the Treble staff with many accidentals and a dense texture. The Bass staff provides harmonic support with chords and moving lines. The lower Bass staff has a simpler, more rhythmic line.

191

Musical score for measures 191-194. The score continues with the same three-staff format. The Treble staff shows a continuation of the complex melodic patterns. The Bass staff has some rests in measures 191 and 192, followed by active lines. The lower Bass staff remains relatively quiet with some low notes.

195

Musical score for measures 195-198. The Treble staff features a prominent melodic line with a double bar line and a repeat sign in measure 195. The Bass staff has a more active line with many notes and rests. The lower Bass staff continues with a rhythmic pattern.

199

G.O.

Musical score for measures 199-202. The score concludes with the same three-staff format. The Treble staff has a melodic line with many accidentals. The Bass staff has a more active line with many notes and rests. The lower Bass staff continues with a rhythmic pattern.

*[Ajoutez...]

203

Musical score for measures 203-206. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex, rhythmic melody in the Treble staff, with many beamed sixteenth and thirty-second notes. The Bass and lower Bass staves provide a harmonic accompaniment with longer note values and some rests. An asterisk (*) is placed above the Treble staff at measure 205, corresponding to the instruction '[Ajoutez...]' at the top right of the page.

207

Ajoutez la Tromp: du R.

Musical score for measures 207-210. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music continues with a complex, rhythmic melody in the Treble staff. The Bass and lower Bass staves provide a harmonic accompaniment. An asterisk (*) is placed above the Treble staff at measure 209, corresponding to the instruction '[Ajoutez...]' at the top right of the page.

211

Cresc

Musical score for measures 211-214. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex, rhythmic melody in the Treble staff, with many beamed sixteenth and thirty-second notes. The Bass and lower Bass staves provide a harmonic accompaniment. A crescendo marking 'Cresc' is placed above the Treble staff at measure 211, and a forte marking 'f' is placed above the Treble staff at measure 212. An asterisk (*) is placed above the Treble staff at measure 214, corresponding to the instruction '[Ajoutez...]' at the top right of the page.

215

Musical score for measures 215-218. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex, rhythmic melody in the Treble staff, with many beamed sixteenth and thirty-second notes. The Bass and lower Bass staves provide a harmonic accompaniment.

* See Interpretive and Critical Notes.

219

Musical score for measures 219-222. The score is written for three staves (treble and two bass staves) in a key with three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth and thirty-second notes, particularly in the middle and bottom staves. Measure 222 ends with a fermata over a whole note in the treble staff.

223

Musical score for measures 223-226. The score continues with the same three-staff format. Measures 223-224 show a melodic line in the treble staff with some rests marked with 'x'. Measures 225-226 feature a descending melodic line in the treble staff, with the instruction *Dim* (diminuendo) written above the staff. The bottom staves continue with rhythmic accompaniment.

227

Musical score for measures 227-232. The score continues with the same three-staff format. Measure 227 has a *p* (piano) dynamic marking. Measures 228-232 show a melodic line in the treble staff with a *P* (piano) dynamic marking above it. The bottom staves continue with rhythmic accompaniment.

233

Musical score for measures 233-237. The score continues with the same three-staff format. Measure 233 has a *R* (ritardando) dynamic marking above it. Below the first staff, the instruction *Séparez le R du P.* (Separate the R from the P.) is written. Measures 234-237 show a melodic line in the treble staff with a *P* (piano) dynamic marking above it. The bottom staves continue with rhythmic accompaniment.

238

G.O.

Accouplez le R au P.

G.O.

241

R

Cresc

f

Séparez les Claviers.

246

Dim

P f

Supprimez graduellement quelques jeux au P.

Dim

250

p

pp

pp

Rall

ppp

22

Musical score for measures 22-27. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats). Measures 22-27 show a melodic line in the lower Bass staff, while the Treble and upper Bass staves are mostly empty, with some rests and occasional notes.

28

Musical score for measures 28-32. The score is written for three staves. Measure 28 features a forte (*ff*) chord in the upper Bass staff and a melodic line in the lower Bass staff. Measures 29-32 show a melodic line in the Treble staff and a chordal accompaniment in the upper Bass staff. The dynamic *Dim.* (diminuendo) is marked at the end of measure 32.

33

Musical score for measures 33-36. The score is written for three staves. Measure 33 features a piano (*pp*) chord in the upper Bass staff and a melodic line in the lower Bass staff. Measures 34-36 show a melodic line in the Treble staff and a chordal accompaniment in the upper Bass staff.

37

Musical score for measures 37-40. The score is written for three staves. Measures 37-39 show a melodic line in the Treble staff and a chordal accompaniment in the upper Bass staff. Measure 40 features a crescendo (*Cresc.*) leading to a forte (*f*) chord, followed by a diminuendo (*Dim.*) in the upper Bass staff.

41

Measures 41-44 of a musical score. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note melody, starting with a forte (*f*) dynamic and a crescendo (*Cresc.*) marking. The middle and bottom staves are in bass clef with the same key signature. They contain a slower-moving accompaniment with dotted rhythms and some chromatic movement. A slur connects the first two measures of the middle staff.

45

Measures 45-50 of a musical score. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melody with a forte (*ff*) dynamic. The middle staff is in bass clef and contains a slower-moving accompaniment. The bottom staff is in bass clef and contains a continuous eighth-note melody. A slur connects the first two measures of the bottom staff.

51

Measures 51-56 of a musical score. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melody with a forte (*ff*) dynamic. The middle staff is in bass clef and contains a slower-moving accompaniment. The bottom staff is in bass clef and contains a continuous eighth-note melody. A slur connects the first two measures of the bottom staff.

57

Measures 57-62 of a musical score. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melody with a forte (*ff*) dynamic. The middle staff is in bass clef and contains a slower-moving accompaniment. The bottom staff is in bass clef and contains a continuous eighth-note melody. A slur connects the first two measures of the bottom staff. The tempo marking *Rall. a Tempo.* is present in the bottom staff.

63

ff *R.*

68

m.g. *Dim.*

72

pp

76

Cresc. *f* *Dim.* *p*

80

GO.

Musical score for measures 80-84. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 80. The middle staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 80. The bottom staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 80. The word "GO." appears above the top staff in measure 81. The word "GO." appears above the middle staff in measure 82. The word "Cresc." appears above the middle staff in measure 83, and "ff" appears above the middle staff in measure 84.

85

Musical score for measures 85-89. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 85. The middle staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 85. The bottom staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 85.

91

Musical score for measures 91-95. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 91. The middle staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 91. The bottom staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 91.

97

Musical score for measures 97-101. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 97. The middle staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 97. The bottom staff is in bass clef with a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, starting with a whole rest in measure 97. The word "m.g." appears above the middle staff in measure 98. The word "b" appears above the middle staff in measure 100.

102

Measures 102-106. The score is in 2/4 time with a key signature of one flat (B-flat). The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 102 begins with a treble clef and a 2/4 time signature. The music concludes with a double bar line at the end of measure 106.

107

Measures 107-111. The score continues in 2/4 time with a key signature of one flat. The treble staff shows a continuation of the melodic theme, with some measures containing rests. The bass staff features more active accompaniment with eighth notes and chords. Measure 107 starts with a treble clef. The system ends with a double bar line at measure 111.

112

Measures 112-116. The score continues in 2/4 time with a key signature of one flat. The treble staff has a more complex texture with many beamed sixteenth notes. The bass staff continues with a steady accompaniment. Measure 112 begins with a treble clef. The system concludes with a double bar line at measure 116.

117

Measures 117-121. The score continues in 2/4 time with a key signature of one flat. The treble staff features a melodic line with eighth notes and some rests. The bass staff provides a harmonic base with chords and moving lines. Measure 117 starts with a treble clef. The system ends with a double bar line at measure 121.

123

Otez graduellement les
jeux d'Anches aux **PED.**
au **GO** et au **P.**

131

139

146

Cresc - **f**

Dim -

Poco

Dim -

153

153

rall *P* *p a tempo.* *P* *p*

Measures 153-159. The score is in 3/4 time with a key signature of two sharps (F# and C#). The music features a melody in the upper voice and a bass line in the lower voice. Dynamics include *P* (piano), *p* (piano), and *p a tempo.* (piano at tempo). The tempo marking *rall* (rallentando) is present at the beginning of the system.

160

160

R *pp* *R* *P*

Otez l'accouplement du **R** au **P**
otez les tirasses.

Measures 160-164. The score continues in 3/4 time with a key signature of two sharps. Dynamics include *R* (forte), *pp* (pianissimo), and *P* (piano). A text instruction in French is provided: "Otez l'accouplement du **R** au **P** / otez les tirasses." (Remove the coupling from **R** to **P** / remove the tirasses).

165

165

Measures 165-168. The score continues in 3/4 time with a key signature of two sharps. The music features a melody in the upper voice and a bass line in the lower voice. Dynamics include *P* (piano) and *pp* (pianissimo).

169

169

Measures 169-172. The score continues in 3/4 time with a key signature of two sharps. The music features a melody in the upper voice and a bass line in the lower voice. Dynamics include *P* (piano) and *pp* (pianissimo).

172

Measures 172-174. The score is written for three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). Measure 172 features a bass line with eighth notes and a treble line with a half note. Measure 173 continues the bass line and introduces a treble line with eighth notes. Measure 174 features a bass line with a half note and a treble line with a half note.

175

Measures 175-177. The score is written for three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). Measure 175 features a bass line with eighth notes and a treble line with a half note. Measure 176 continues the bass line and introduces a treble line with eighth notes. Measure 177 features a bass line with a half note and a treble line with a half note.

178

Measures 178-181. The score is written for three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). Measure 178 features a bass line with eighth notes and a treble line with a half note. Measure 179 continues the bass line and introduces a treble line with eighth notes. Measure 180 features a bass line with a half note and a treble line with a half note. Measure 181 features a bass line with a half note and a treble line with a half note.

182

Measures 182-185. The score is written for three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). Measure 182 features a bass line with eighth notes and a treble line with a half note. Measure 183 continues the bass line and introduces a treble line with eighth notes. Measure 184 features a bass line with a half note and a treble line with a half note. Measure 185 features a bass line with a half note and a treble line with a half note.

186

P

190

194

R

198

202

pp

Accouplez le **R** au **P**.

This system contains measures 202 through 205. It features a treble and bass staff. The treble staff begins with a piano (*pp*) dynamic. The music consists of rapid sixteenth-note passages in the treble and bass lines, with some chords in the treble. The instruction "Accouplez le **R** au **P**." is written across measures 203 and 204.

206

This system contains measures 206 through 209. It continues the rapid sixteenth-note passages in both hands. The treble staff has some slurs and ties, and the bass staff has some slurs and ties. The music is written in a key with one sharp (F#).

210

Cresc

This system contains measures 210 through 213. The music continues with rapid sixteenth-note passages. The instruction "*Cresc*" is written in the treble staff in measure 213, indicating a crescendo. The treble staff has some slurs and ties, and the bass staff has some slurs and ties.

214

P

G.O. *fp*

This system contains measures 214 through 217. The music continues with rapid sixteenth-note passages. The instruction "**P**" is written in the treble staff in measure 214, indicating a piano dynamic. The instruction "**G.O.** *fp*" is written in the bass staff in measure 214, indicating a fortissimo dynamic. The treble staff has some slurs and ties, and the bass staff has some slurs and ties.

218

218

Cresc *f p*

Measures 218-222. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a simple bass line. Dynamics: *Cresc* (Crescendo) and *f p* (fortissimo piano).

223

223

Measures 223-226. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a simple bass line. Dynamics: *f* (fortissimo).

227

227

Measures 227-231. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a simple bass line. Dynamics: *f* (fortissimo).

232

232

G. O. **Anches P.**

Cresc *f*

Measures 232-235. Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a simple bass line. Dynamics: *Cresc* (Crescendo) and *f* (fortissimo).

Anches **G.O.**Anches **PED.**

236

Musical score for measures 236-240. The system consists of three staves. The top staff (treble clef) contains chords and single notes, with a key signature of one sharp (F#). The middle staff (bass clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) contains whole rests.

241

Musical score for measures 241-245. The system consists of three staves. The top staff (treble clef) contains chords and single notes, with a key signature of one sharp (F#). The middle staff (bass clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) contains whole rests.

246

Musical score for measures 246-250. The system consists of three staves. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, with a key signature of one flat (Bb). The middle staff (bass clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) contains a melodic line with eighth and sixteenth notes.

250

Musical score for measures 250-254. The system consists of three staves. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, with a key signature of one flat (Bb). The middle staff (bass clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) contains a melodic line with eighth and sixteenth notes.

255

Handwritten musical score for measures 255-259. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The melody in the treble staff features eighth and sixteenth notes with various rests. The upper bass staff contains chords and moving lines, while the lower bass staff has a more active line with eighth notes and rests.

260

Handwritten musical score for measures 260-264. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The melody in the treble staff continues with eighth and sixteenth notes. The upper bass staff shows chords and moving lines, and the lower bass staff has a more active line with eighth notes and rests.

265

Handwritten musical score for measures 265-269. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The melody in the treble staff continues with eighth and sixteenth notes. The upper bass staff shows chords and moving lines, and the lower bass staff has a more active line with eighth notes and rests.

270

Handwritten musical score for measures 270-274. The system consists of three staves: a treble staff and two bass staves. The key signature has one flat (B-flat). The melody in the treble staff continues with eighth and sixteenth notes. The upper bass staff shows chords and moving lines, and the lower bass staff has a more active line with eighth notes and rests.

275

Measures 275-282. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of chords, many of which are marked with a repeat sign (:). The middle staff is in bass clef and contains a continuous eighth-note accompaniment. The bottom staff is in bass clef and contains a series of whole notes, each tied to the next measure.

283

Measures 283-290. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a series of chords and some single notes. The middle staff is in bass clef and contains a continuous eighth-note accompaniment. The bottom staff is in bass clef and contains a series of whole notes, each tied to the next measure.

291

Measures 291-298. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a series of chords and some single notes. The middle staff is in bass clef and contains a continuous eighth-note accompaniment. The bottom staff is in bass clef and contains a series of whole notes, each tied to the next measure.

297

Measures 297-304. The system consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains a series of chords and some single notes. The middle staff is in bass clef and contains a continuous eighth-note accompaniment. The bottom staff is in bass clef and contains a series of whole notes, each tied to the next measure.

304

Measures 304-308. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). Measure 304: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 305: Treble has a half note (F4) and a half note (A4); Bass has a whole note (F2) and a half note (F3). Measure 306: Treble has a half note (A4) and a half note (C5); Bass has a whole note (F2) and a half note (F3). Measure 307: Treble has a half note (C5) and a half note (E5); Bass has a whole note (F2) and a half note (F3). Measure 308: Treble has a half note (E5) and a half note (F5); Bass has a whole note (F2) and a half note (F3).

309

Measures 309-312. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). Measure 309: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 310: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 311: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 312: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3).

313

Measures 313-316. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). Measure 313: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 314: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 315: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 316: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3).

317

très long.

Measures 317-320. Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). Measure 317: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 318: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 319: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3). Measure 320: Treble has a whole note chord (F4, A4, C5) and a half note (F4); Bass has a whole note (F2) and a half note (F3).

322

Measures 322-326. The music is in 3/4 time with a key signature of one flat (B-flat). The melody in the upper staff consists of eighth-note runs. The lower staff provides harmonic support with chords and single notes.

327

Measures 327-331. The melody continues with eighth-note patterns. A dynamic marking 'D' (Dolce) appears above the staff in measure 331. The lower staff continues with harmonic accompaniment.

332

Measures 332-335. Measures 332-334 feature a complex texture with multiple layers of eighth-note runs in the upper staff. Measure 335 shows a change in the melody. The lower staff continues with harmonic accompaniment.

336

Measures 336-340. The melody in the upper staff features dotted rhythms and eighth-note patterns. The lower staff continues with harmonic accompaniment, including some sixteenth-note runs.

341



346



351



355



360

Musical score for measures 360-366. The system consists of three staves (treble, middle, and bass). The key signature has two flats (B-flat and E-flat). The music features complex chordal textures with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The bass line is more rhythmic, often moving in eighth notes.

367

Musical score for measures 367-373. The system consists of three staves. The key signature remains two flats. The texture continues with dense chords and rapid sixteenth-note passages in the upper staves. The bass line provides a steady accompaniment with eighth and sixteenth notes.

374

Musical score for measures 374-380. The system consists of three staves. The key signature changes to one flat (B-flat). The music becomes more melodic in the upper staves, with some notes beamed together. The bass line continues with a rhythmic accompaniment of eighth notes.

381

Musical score for measures 381-387. The system consists of three staves. The key signature remains one flat. The music features a mix of chords and moving lines, with some measures showing a more active bass line. The system concludes with a double bar line.

INTERPRETIVE AND CRITICAL NOTES

Six Pièces

The known autograph manuscripts (MS) exist in the Bibliothèque Nationale, Paris, and the Stiftelsen Musikkulterens Främjande, Stockholm. These manuscripts were the ones used by the engraver for the first edition.

The first edition (FE) was published by Mme. Maeyens-Couvreur, Paris, in 1868, with plate numbers JE.161 to 166 respectively, in a vertical format. The *Six Pièces* were sold both individually and as a collected set. They were likely composed between 1857 and 1864, but not in the order in which they were placed in the collection.

The Maeyens-Couvreur firm was taken over by Prosper Pègiel, which retained the same plate numbers. In 1880 Durand, Schoenewerk & Cie. took over the Prosper Pègiel company. With Durand, the printings were given new plate numbers of D.S. & Cie. 2679 to 2684 and published both as a collection and as separate numbers. After Durand began publishing the *Six Pièces*, corrections were made, probably under the direction of Franck, yet some copies have the corrections and others do not, even though they all carry the same plate numbers.

The copy used as the photographic basis for this new edition is a later printing with some minor corrections (probably under the direction of Franck) by Durand & Cie.¹ (CD-corrected Durand). The editor of this new edition has made additional changes, based on an examination of the manuscripts and other sources.

In 1959 Durand re-engraved and published a completely new edition in a horizontal format, grouping the twelve pieces into four volumes of three compositions each, with new plate numbers D. & F. 13.791-13.794, respectively. Unfortunately, many new errors appeared in this edition even though the volumes carry the title "Edition originale." Subsequently, both Kalmus and Dover have reprinted this edition, including all the errors!

Fantaisie, Op. 16

Orientation

This is Franck's first gesture in the genre of the storm. Storm compositions and improvisations were very popular during the late eighteenth and early nineteenth centuries. The typical program is quite simple. The work begins with an idyllic pastoral scene in the countryside. People are walking, singing, and playing when suddenly a storm approaches with rain, wind, lightning and thunder. After a time, the storm abates and the idyllic scene returns, usually with the people singing. At organ performances during the nineteenth century in France, storms come with thunder and sometimes even lightning effects. Cavaillé-Coll regularly installed a storm pedal (*Effet d'Orage*) on his organs. (Franck's organ at Sainte-Clotilde initially had one.) It was a lever that gradually, as it was pushed down, progressively activated all of the pedal keys, beginning at the low end of the pedalboard. The "little storm" by Franck (the third section of the *Fantaisie* [in C]) is quite short and refined compared to what many of Franck's contemporaries would have done.

Sources²

The *Fantaisie* [in Ut] (*Fantaisie* [in C]), op. 16, is contained in two different sheaves of Ms. 8564 in the Bibliothèque Nationale, Paris. The first sheaf begins with a title page with the text *Brouillous=/Fantaisie/Pastorale/Prière/a la Suite de la Fantaisie=l'Andantino qui fut edité à part*, followed by a blank page. Both of these pages are unnumbered. Then twenty-two numbered pages on three staves with eighteen staves per page follow. The first section of the final published version of the *Fantaisie* is contained on the numbered pages 1 through 3 (C Major, *Poco Lento*) of this first sheaf. It is untitled, in ink, and neither signed nor dated. At the beginning there is a registration, in ink, for a four-manual organ, of which two of the divisions were under expression (Petit récit, Grand récit), something very unusual for that time. This registration probably was added at the time Franck demonstrated a four-manual Cavaillé-Coll organ built for Saint-Michel's Cathedral in Carcassonne when it was on exhibition in the erecting room of Cavaillé-Coll's organ factory in 1856.

1. The following is a list of the various names and corresponding dates of the Durand firm: Durand, 1850-1863; Vve. Durand, 1864-1869; Durand, Schoenewerk & Cie., 1870-1885; Durand & Schoenewerk, Nov. 1885-Nov. 1891; A. Durand & Fils, Nov. 1891-? (between 1950 and 1959); Durand & Cie.? (between 1950 and 1959)-?

2. Portions of the discussions of the "Sources" are © 1990 by the American Guild of Organists, used and adapted with permission.

<u>petit récit</u>	fl. Harm 8, fl. douce 8, viole d'amour 8', voix hum.
<u>g^d = récit</u>	tous les jeux excepté le quintaton, voix hum, bomb. [This entire line of stop names is crossed out by the composer.]
	fl. harm 8, salicional 8, gambe 8 Bourdon 8 Duciana 4' tromp. 8, Clairon, Basson [Basson is crossed out by the composer.] hauboïs.
g ^d = orgue	fonds d. 8 et tous les jeux d'anches
positif	tous les fonds de 8
ped.	fonds et anches de 8 et 16

An earlier registration in numbers, in ink, has been erased. Some additional registration directions appear at the top of numbered page 3, as well as pencil directions throughout for the engraver. Thus, this was the manuscript (of the first section in C Major, *Poco lento*) that the first edition (Maeyens-Couvreur, 1868) was based on. The title, dedication *a son ami Mr. Chauvet*, and registration for a three-manual organ that appear in the printed version can be found on a small piece of paper in the folder Ms. 20151. This small piece of paper has two holes in the upper left corner, obviously made by a straight pin. These two holes match two holes at the upper left corner of the first page of the first section of the first sheaf. Clearly, when it was sent to the publisher Franck simply pinned this small sheet of paper onto the top of the first page of the music, covering up the older registration for a four-manual organ. At the end of this section, there is a large sign in pencil ($\frac{3}{4}$) indicating one should skip the next two sections in this sheaf (numbered pages 3 at the bottom, through 15) and go to the second sheaf beginning at the middle of page 5, through page 12, for the second (F Minor, *Allegretto cantando*) and third (C Major, *Quasi lento*) sections, discussed below. The next numbered pages of the first sheaf (3-15) contain a second section (E-flat Major, *trè lié*) and a third section (C Major-varied, *Poco Lento*), in ink, each page of which has been crossed out in pencil. Obviously, these pages were all rejected by Franck and were never intended for publication. The registrations in ink at the beginning of these sections are for a four-manual organ. Additional registration changes are given throughout, some with terms and some with numbers. At the end there is a *Fine*. In all probability, numbered pages 3 through 15 were the second and third sections, along with numbered pages 1 through 3, of an early version of the *Fantaisie*, later rejected by Franck. Numbered pages 16 through 32 contain the manuscript of the *Andantino*. Thus, probably the date of this first version of the *Fantaisie* is between 1854, when Franck played a fantasia on the inauguration of the Ducroquet organ at the church of Saint-Eustache (May 26, 1854), and 1857, the date of publication of the *Andantino*, which follows it in the same sheaf of manuscript pages. There is no date at the end of the *Andantino* in the manuscript.

The second sheaf of Ms. 8564, containing twelve numbered pages, sixteen staves per page, begins with a section (pages 1 through 4) in C Major (*Quasi lento*) in ink. Indications for manual changes, in ink, are for a three-manual organ. All four pages are crossed out in pencil or in ink – obviously, another rejected section. Page 5 begins with the same large sign in pencil ($\frac{3}{4}$) that appears at the end of the first section (C Major, *Poco lento*) of the first sheaf, followed by the eight-measure “bridge” at the end of the first section of the printed edition. Next follow the second section (F Minor, *Allegretto cantando*) and the third section (C Major, *Quasi lento*) of the first printed version (manuscript pages 5 through 12). At the end of the third section is the date *Octobre 1863* and Franck's signature. In these two sections the registrations for a three-manual organ are in ink, with engraving directions in pencil.

In a printed copy of the *Fantaisie*, op. 16, published by Maeyens-Couvreur, at the Bibliothèque Nationale (Rés. F 1418), between pages 4 and 5, there is inserted a seven-page manuscript in ink in Franck's handwriting (*Allegretto non troppo*, in F Minor and C Major). It is a finished, neat copy, but with few registration indications and no pencil engraving directions. It appears that sometime after the first published edition (Maeyens-Couvreur, 1868), but before the second edition (Durand, 1880), Franck wrote this additional section to substitute for the second and third sections of the published version.

Thus, there are a total of four versions of the *Fantaisie*, op. 16: (1) the first sheaf complete (C Major, E-flat Major, C Major – varied), ca. 1854-1857; (2) the second sheaf complete (C Major, F Minor, C Major), 1863; (3) the first C Major of the first sheaf and the F Minor and last C Major of the second sheaf (the first published version, 1868); and (4) the first C Major of the first sheaf with the seven-page manuscript in Rés. F 1418 (F Minor and C Major), written between 1868 and 1880. The first two were rejected by Franck during his lifetime, the third was published during his lifetime, and the fourth was used by Franck, but never published during his lifetime. In total, the four versions encompass a span of at least twenty-two years of Franck's life. Examining all the versions that this *Fantaisie* went through gives insight into Franck's creative process, a process of many changes. From these documents one can only speculate as to the processes that were involved when Franck composed his other organ compositions.

Detailed Notes

Measure

25

MS: l.h., natural missing before third quarter note b.

43

MS:

FE, CD:



In all probability, the MS version was what Franck intended, as it is identical to m. 3.

56

MS: all three fermatas are missing.

63-64

MS: ties missing in soprano and tenor.

64

MS: < missing above soprano.

77

MS: tenor, second beat, c and e have only eighth-note stems above and below the note heads.

95

MS: l.h., tie between f-f present; missing in FE and CD.

111

MS: r.h., flat missing before seventh sixteenth note (g).

112

MS: l.h., staccato below first eighth note f; missing in FE and CD.

MS, FE, and CD: l.h., staccato missing above first eighth note d.

113

MS, FE, CD: r.h., staccato dot missing below first eighth note (f).

117-118

MS: slur over r.h. extends only to the end of m. 117. This was probably an oversight because m. 118 begins a new system. In FE and CD the slur extends to the first eighth note in m. 118. It actually should extend to the end of m. 118. See similar figures in mm. 66-67, 101-102, 123-124, and 154-155.

123

MS: r.h., natural missing before last sixteenth note (a); present in FE and CD.

128

MS: l.h., sharp missing before seventh sixteenth note (f).

130

MS: r.h., sharp missing before sixth sixteenth note (f).

130

MS, FE, CD: l.h., staccatos missing above and below fourth eighth notes.

131

MS: l.h., staccatos present under second and third eighth notes; missing in FE and CD.

142

MS: l.h., sharp missing before eighth sixteenth note (c).

146

MS, FE, CD: l.h., sharp missing before sixth sixteenth note (g).

162

FE and CD: r.h., slur missing between c and f; present in MS.

167

MS: l.h., natural missing before second eighth note (g); present in FE and CD.

181-182

MS: l.h., ties missing between c-c and f-f.

206

MS, FE, CD: in the registration at the beginning of the last section (*Adagio*), the Voix humaine is called for, but not the Tremblant. Surely this is an oversight, as the Voix humaine was inseparable from the Tremblant in nineteenth-century France.

220-221

MS: l.h. and pedal, ties missing between g-g; present in FE and CD.

241-242

MS, FE, CD: no ties, e-e and c-c.

Grand Pièce symphonique, Op. 17

Orientation

Obviously patterned after Beethoven's *Ninth Symphony*, this is the first French romantic symphony for the organ. Cyclical in form, the principal theme of the allegro (in minor) (1) recurs in the repetition of all the themes in the recapitulation (reminiscent of the introduction to the Finale of Beethoven's *Ninth Symphony*), (2) is transformed into major for the Grand-Choeur movement, and (3) is the basis of the subject for the fugue that concludes the work. Although there is no proof, it is possible to read into this work a poetic struggle between good and evil, with the good triumphing at the end, very similar to Liszt's *Ad nos* . . . for organ.

Sources

A manuscript of the *Grande Pièce symphonique*, op. 17, is in the Stiftelsen Musikkulturens Främjande, Stockholm, Sweden, Ms. 880212. It consists of twenty-seven pages, three staves, sixteen staves per page; it is signed, dated 16 7bre [=September] 1863, and dedicated à Monsieur Ch. V^m Alkan. Under the title is "op. 17" in pencil. Originally, at the beginning of the composition, there was a registration in ink that has been erased and replaced by a second registration (the same as in the first published edition), also in ink. A few fingerings appear in the manuscript. Some dynamic markings are in pencil as engraving directions. Clearly, Franck played from this copy, and this was the copy sent to the publisher. Slight differences are present between this manuscript and the first published edition (Maeyens-Couvreux, 1868), as well as between both of these and later printings (Durand, 1880).

Detailed Notes

Measure

- 16 MS, FE: third beat, sharp missing before second eighth note (d) in soprano; present in CD.
- 62 MS: sharp missing before first quarter-note low e in l.h.; present in FE and CD.
- 95 MS: natural missing before dotted quarter note (a) in tenor; present in FE and CD.
- 107 MS: r.h., f double sharp is a quarter note; in FE and CD it is an eighth note followed by an eighth rest.
- 111 MS: r.h., g sharp is a quarter note; in FE and CD it is an eighth note followed by an eighth rest.
- 112 MS, FE, and CD: l.h., natural missing before third eighth note (a).
- 112 MS, FE, and CD: l.h., sharp missing before fifth eighth note (d).
- 129 MS, FE, and CD: no natural before last eighth note (e) in soprano.
- 130 MS: l.h., natural missing before second eighth note (high e); present in FE and CD.
- 136-137 MS, FE and CD: r.h., slur missing.
- 141 MS, FE, and CD: no registration change for the pedal, but the reeds will have to be withdrawn before m. 157.
- 185-186 MS, FE: *accelerando poco a poco* missing; present in CD.
- 187 MS: *poco* is placed over the fourth group of three eighth notes.
- 194-195 MS: r.h. abbreviated with $\sloppy /$, not written out in full.
- 202-203 MS: r.h. abbreviated with $\sloppy /$, not written out in full.
- 219 MS: r.h. abbreviated with $\sloppy /$, not written out in full.
- 229 MS: continuation of the slur in pedal to measure 230 is missing, probably because of the beginning of a new system.
- 233-234 MS: l.h., tie missing between d-d; present in FE and CD.
- 243 MS, FE, and CD: no natural before soprano d.
- 247-248 MS: l.h., tie missing between d-d; present in FE and CD.
- 249-250 MS: l.h., tie missing between a-a; present in FE and CD.
- 251-252 MS: r.h., tie missing between f-f; present in FE and CD.
- 252-253 MS, FE, CD: pedal, no tie, c-c, but there are ties, c-c, in r.h. and l.h. Surely an oversight.
- 257 MS: *rall* begins on second beat; in FE and CD on third beat.
- 263 MS: no single sharp on last f in soprano; present in FE and CD.
- 265 MS, FE, CD: l.h., no tie between second and third quarter notes (b-b); probably an oversight. See identical mm. 261, 402.
- 266 MS, FE, CD: l.h., no tie between first and second quarter notes (b-b); probably an oversight. See identical mm. 262, 403.
- 267 MS: no single sharp before last f in soprano; present in FE and CD.
- 269 MS, FE: first beat in soprano is dotted eighth note and sixteenth note; in CD it is two eighth notes.
- 272 MS: l.h., no sharp before last eighth note (e); present in FE and CD.
- 273 MS, FE: l.h., no sharp before the third quarter note (e); present in CD.
- 276 MS, FE, CD: r.h., first beat, upper voice, second duplet eighth note is between the second and third triplets of the lower voice; second beat, upper voice, eighth note is exactly above the third triplet eighth note of the middle voice; third beat, upper voice, eighth note is exactly above the third triplet eighth note of the voice below it. Because of the close spacing in FE and CD, it would not have been possible for the engraver to place the top eighth notes in the second and third beats between the second and third triplet eighth notes in the voice below them, so at first glance one might assume this simply to be an engraver's error. However, in the manuscript Franck also placed these notes with exactly these same spacings. An examination of m. 290 sheds additional light on this matter, where Franck clearly indicates both possibilities in succession. In beat one, there is a duplet subdivision in both voices; in beat two, there is a two-against-three pattern between the two voices; in beats three and four, there are only triplet subdivisions in the top voice. Thus, since he did use both rhythmic patterns in other places, it would seem that Franck wanted the rendering in m. 276 (and m. 296) exactly as the spacing indicates.
- 285 MS: no single sharp before last c in soprano; present in FE and CD.
- 290 MS and FE: l.h., natural missing before fourth eighth note (a); present in CD.
- 296 MS, FE, CD: r.h., has identical placements of notes as in m. 276. See m. 276 for discussion. However, in MS r.h., the second eighth note (d) in the soprano is almost above the third eighth note (e sharp) in the alto.
- 324 MS: r.h., natural missing before first sixteenth note.
- 329 MS: l.h., slur missing.

- 334 MS: eighth note in pedal is an a; FE and CD have an f.
 374-375 MS: legato slur only in measure 374, not continued into 375, probably because it begins a new system.
 383 MS: r.h., sharp missing before sixth sixteenth note (g); present in FE and CD.
 389 MS, FE: l.h., sharp missing before e in last eighth note chord; present in CD.
 392 MS: r.h., staccato dot present under first eighth note; missing in FE and CD.
 396 MS, FE, CD: l.h., staccato dot missing above first eighth notes. See identical passage in m. 398.
 406-407 MS: d's and f's in r.h. are tied across bar line; missing in FE and CD.
 408 MS: sharp missing before dotted eighth note (f) on fourth beat in soprano; present in FE and CD.
 413-415 MS, FE and CD: phrase marking over pedal missing, probably because a new page begins here in the MS.
 432 MS: pedal, sharp missing before the second note (c).
 437 MS, FE: l.h., natural missing before the third eighth note from the last (b); present in CD.
 451 MS: r.h., treble clef sign missing; present in FE and CD.
 464 MS, FE: naturals missing before all three g's on fourth beat; present in CD.
 465 MS: *Très-lent* written above top staff above half rest. In FE and CD it is placed above bottom (pedal) staff at beginning of measure.
 470 MS: l.h., quarter rest missing on first beat; present in FE and CD.
 470 MS, FE: l.h., sharp missing before quarter note f; present in CD.
 483 MS, FE, and CD: no cautionary sharps before e's.
 486 MS, FE: pedal, fourth eighth note is a b; in CD it is a c double sharp.
 498 MS, FE and CD: no accidentals on upper two staves.
 499 MS, FE and CD: no accidentals on pedal staff.
 504 MS, FE and CD: no accidentals in measure.
 514 MS, FE and CD: no accidentals in measure.
 516-517 FE, CD: tie missing between last quarter note (g) in soprano in m. 516 and first eighth note in m. 517; present in MS.
 519 MS: l.h., dot missing over fifth eighth note (f).
 528 MS, FE: natural missing before eighth note e in alto; present in CD.
 528 MS: slur missing over grace notes; present in FE and CD.
 570 MS, FE and CD: no accidentals in measure.

Prelude, Fugue, Variation, Op. 18

Orientation

This triptych is one of Franck's most popular compositions and demonstrates both a technical and musical mastery of trio writing. It is an exquisite work with typical French elegance, simplicity, and aplomb. Although Franck provides only one variation, this work alludes to the variation form, which was very popular in the nineteenth century. Franck wrote sets of variations for the piano, and the orchestra with piano.

The beginning of the melody has three five-measure phrases, the first three measures of which are identical each time. Such a situation presents the performer with the opportunity to engage in one of the most common practices during the Romantic era, that of varying identical passages with progressively more rubato and possibly more dynamics. Care should be exercised not to hold too long the last note under the slurs in the left hand. (See the Preface, section 3, "Touch.") The fugue, being a composition in the "serious" style, would have been played legato, probably with the common tones tied.

Sources

The organ solo autograph manuscript is missing. However, the autograph manuscript of the version for orgue [harmonium] and piano is in the Bibliothèque Nationale, Ms. 1835. It consists of eleven pages, four four-stave systems per page on eighteen stave sheets of paper. Two staves are for the orgue and two are for the piano. At the beginning, it contains the dedication *A ses élèves Mesdemoiselles Louise et Geneviève Deslignières*, and at the end is signed *Paris/César Franck*. In comparison with the organ solo FE and CD, it contains many more dynamic markings and performance directions, some of which have been added in parentheses, (), throughout to this new edition. Thus, the DMS below refers to the organ [harmonium] and piano duet manuscript, while the DDE refers to the organ [harmonium] and piano duet edition published by Durand & Fils.

Detailed Notes

Measure

- | | |
|-----|---|
| 1 | DMS, DDE: <i>Andantino</i> is present, but <i>cantabile</i> is missing. |
| 1 | DMS, DDE: <i>pp</i> between the two piano staves. |
| 1-2 | DMS, DDE: <i>douce et expressif</i> is above r.h. organ staff. |

- 2 DMS, DDE: *sempre legato* is above r.h. piano staff.
- 5 DMS, DDE: \leftarrow under fourth–sixth eighth notes and \rightarrow under seventh–eighth eighth notes, between organ staves.
- 7-8 FE, CE: \leftarrow \rightarrow under first four eighth notes in r.h. of measure 8. DMS and DDE have \leftarrow under last three r.h. eighth notes of measure 7 and \rightarrow under first three eighth notes of measure 8.
- 10 DMS, DDE: a \leftarrow is under the fourth–ninth eighth notes of the organ r.h. staff and the piano r.h. staff.
- 12-13 FE, CD: r.h. dynamic climax of \leftarrow \rightarrow is under the g. DMS, DDE: it is under the b. DDE: \leftarrow begins under the sixth eighth note.
- 13-14 DMS: *Dim* is under eighth–ninth eighth notes in measure 13. DDE: it is under ninth eighth note. DDE: *Espress* is under sixth–eighth eighth notes. FE and CD has *Dim* at the beginning of measure 14.
- 20 DMS, DDE: *soutenu* at beginning of the measure, between the two piano staves.
- 30 DMS, DDE: *Dim* is under seventh–ninth eighth notes. FE, CD: *Dim* is under the fourth–fifth eighth notes.
- 33 DMS, DDE: \rightarrow is under first three eighth notes. FE, CD: \rightarrow is under fourth–seventh eighth notes.
- 36 DMS, DDE: *très soutenu* is at beginning of the measure, under r.h. organ staff.
- 39 DMS, DDE: a slur under first eighth note through last eighth note in the bass of the l.h. piano staff. The next three measures contain no phrase markings in the bass, but would have been phrased the same way since it is a sequence pattern.
- 39 DDE: *Marquez un peu la basse* is at the beginning of the measure, between the two piano staves.
- 39-43 For the phrasings, see discussion of identical passage in mm. 177-180.
- 44 DMS, DDE: *Una corda* is at the beginning of the measure, between the two piano staves.
- 48 DMS, DDE: \leftarrow begins under second eighth note.
- 51 DMS, DDE: *ff* at the beginning of the measure.
- 57 DMS, DDE: *Rit.* at the beginning of the measure,
- 58 DMS, DDE: *Dim* at the beginning of the measure.
- 59 DDE: *p* at the beginning of the measure.
- 59 DDE: *pp* and *Dim. rall.* at the beginning of the third quarter note.
- 60 DMS, DDE: *Toujours très lié, soutenu et espressif*, and *Dolce* at the beginning of the measure, respectively, between and below the two organ staves.
- 74 DMS, DDE: \leftarrow under fourth–sixth eighth notes, between the two organ staves.
- 75 DMS, DDE: \rightarrow under first–third eighth notes, between the two organ staves.
- 78 DMS: accent ($>$) above half note (f) in soprano; not present in DDE.
- 78 DMS, DDE: *Cresc* under third–fourth eighth notes, between the two organ staves.
- 81 DMS, DDE: *Dim* under second–third eighth notes, between the two organ staves.
- 82 DMS, DDE: *p* at the beginning of the measure, between the two organ staves.
- 86 DMS, DDE: *Dolce sostenuto* at the beginning of the measure, between the two piano staves [for pedal].
- 86 DMS, DDE: l.h., cautionary natural before fifth eighth note (a) not present.
- 92 DMS, DDE: \rightarrow under fourth–sixth eighth notes, between both the two organ staves and the two piano staves.
- 93 DMS: \rightarrow under third–sixth eighth notes, between the two piano staves.
- 94 DMS, DDE: *p* at the beginning of the measure, between the two piano staves.
- 102 DMS, DDE: *p* under third eighth note, between the two piano staves.
- 109-110 DMS, DDE: *Cres* is at beginning of m. 109. In FE and CE it is above second eighth note of m. 110.
- 112 DMS, DDE: no cautionary natural before sixth eighth note (a) in soprano.
- 113-114 DMS, DDE: *Dim* begins under third eighth note. In FE and CE it starts at the beginning of m. 114.
- 119 DMS, DDE: *p* at the beginning of the measure, between the two organ staves.
- 119 DMS, DDE: *Espress.* under second quarter note, between the two organ staves.
- 119-121 DMS, DDE: phrase marking over soprano extends from second quarter note in m. 119 to second quarter note in m. 121, in top organ staff.
- 120 DMS: *espres.* under second quarter note, between the two organ staves.
- 120-122 DMS, DDE: phrase marking under alto extends from second quarter note in m. 120 to second quarter note in m. 122, in top organ staff.
- 122 DMS, DDE: \leftarrow above soprano second and third quarter notes.

- 122-124 DMS, DDE: phrase marking over the soprano second quarter note in m. 122 through second quarter note in m. 124, in top organ staff.
- 122-123 DMS, DDE: \Rightarrow above the soprano third quarter note in m. 122 and the first quarter note in m. 123.
- 123-125 DMS, DDE: phrase marking under alto extends from second quarter note in m. 122 to second quarter note in m. 125, in top organ staff.
- 125-126 DMS, DDE: *Sostenuto e cresc.* above third quarter note, between the piano staves.
- 136 DMS, DDE: *Sempre cresc.* at the beginning of the measure, between the organ staves.
- 138-139 DMS, DDE: *Rit.* begins at third eighth note. In FE and CD it starts at the beginning of m. 139.
- 140 DMS, DDE: *ff* under fourth eighth note.
- 141 FE and CD: In the registration for the variation, *G. O. Bourdon de 8 pieds* is included, but its use is never specifically indicated. However, for mm. 177-181, Franck directs one to add an 8' or 4' stop to the pedal, but there was only one 8' flue stop in the Pédale of Franck's organ at Sainte-Clotilde, and it is already in use. Therefore, he probably intended for the G.O., with its Bourdon 8' drawn, to be coupled down to the pedal for these measures. Likewise, he probably intended the same to be done in mm. 39-43 of the *Prélude*, when the left hand is playing on the Positif.
- 141 DMS, DDE: *Très lié.* and *p* at the beginning of the measure.
- 143-144 DMS, DDE: *Dim* - - - begins in m. 143 at the tenth sixteenth note in DMS and the thirteenth sixteenth in DFE, and continues to the end of m. 144 in both.
- 147 DMS, DDE: *Doux* at the beginning of the measure.
- 147 DMS, DDE: *Una corda* at the beginning of the measure.
- 151 DMS, DDE: \leftarrow under fourth–sixth eighth notes and \rightarrow under seventh–eighth eighth notes, below organ and piano r.h. staves.
- 156 DMS, DDE: \leftarrow under fourth–ninth eighth notes, below organ and piano r.h. staves.
- 159 DMS, DDE: *Poco rit.* begins under seventh eighth note.
- 161 DMS, DDE: $\leftarrow \rightarrow$ under third–seventh eighth notes in r.h.
- 162 DMS, DDE: three slurs group together the six sixteenth notes of each beat.
- 174 DMS, DDE: *Très soutenu* at the beginning of the measure.
- 177 DMS, DDE: *soutenu* at the beginning of the measure.
- 177-180 DMS, DDE: l.h., piano staff, four slurs, one in each measure, from the beginning of each measure to the end of each measure.
- 182 DDE: *Una corda* at the beginning of the measure.
- 186 FE, CD, DMS: r.h., dynamic climax of $\leftarrow \rightarrow$ is under the d (fifth sixteenth note). DDE: it is under the high b (seventh sixteenth note). FE, CD, DMS: \leftarrow is under third–fourth eighth notes; DFE: it is under fourth–sixth eighth notes. FE, CD, DMS: \rightarrow is under fifth–seventh eighth notes; DDE: it is under seventh–ninth eighth notes.

Pastorale, Op. 19

Orientation

The *Pastorale* is Franck's most developed composition in the form of a storm. For a discussion of storms, see the orientation paragraph to the *Fantaisie* [in C]. The *Pastorale* has no association with Christmas or Christmas pastorales, but it is program music, suggestive of a rustic, bucolic, and picturesque tableau, interrupted by a mild rain "shower." Because of this, the performer must be particularly aware of the dynamic climax in measures 98-120. As is the case with several of Franck's compositions, this *Pastorale* is an example of Franck's taking a popular genre and creating a work of far superior quality to all other examples created by his colleagues. He avoided the vulgarity of his day, and instead, in the middle section, used a very elegant way of depicting a storm.

Sources

The *Pastorale*, op. 19, is contained in the Bibliothèque Nationale, Ms. 8562, eight numbered pages, three staves, sixteen staves per page, a complete, finished copy in ink, with engraving numbers throughout in pencil. At the beginning there is a dedication *à mon ami Mr. Aristide Cavallé Coll.*; at the end, the copy is dated 29, 7bre [=September] 1863, but not signed. Under the title is "op. 18," in pencil. Originally, at the beginning of the composition there was a registration in ink that has been erased and replaced by a second registration (the same as is in the first published edition), also in ink. The four-measure introduction to the second section (measures 41-44) was added at the bottom of the second page, with a sign and directions for it to be inserted after the fermata. In the printed edition there is a two-measure phrase mark over the first entrance of the fugue (measures 82 and 83) that is absent from the manuscript. Obviously, during the proof stage, Franck felt a need to add the phrase mark in addition to the directions *Legato e cantabile* that were already in the manuscript.

Detailed Notes

Measure

- 36 MS: *pp* is under the third eighth note. In FE and CD it is under the fourth eighth note.
- 50 MS: r.h., fifth and sixth eighth-note chords have staccatos under them; not present in FE and CD. Identical to m. 74 and similar to mm. 103 and 126.
- 57 MS: *sempre staccato* missing; present in FE and CD.
- 61 MS: *Dim* lines only as far as the end of measure 61.
- 63 MS: *rinf.* is placed after the e in the alto part, probably because of lack of space.
- 74 MS, FE, CD: r.h., accent missing above fifth eighth-note chord. Identical to m. 50 and similar to m. 103.
- 81-82 MS: does not have a two-measure slur. The *Legato e cantabile* appears in measure 82 and not 81 because it is the beginning of a new page in the manuscript. The two-measure slur is present in FE and CD.
- 100 MS, FE, CE: r.h., natural missing before c in fifth eighth-note chord. Similar to mm. 47, 53, 123.
- 106 See previous note for m. 100.
- 114 MS, FE, CD: r.h., staccato missing above sixth eighth note chord. Similar to mm. 111 and 140.
- 116-117 MS, FE, CD: staccatos missing: m. 116, r.h., e and f sharp, l.h., chords of fourth and fifth eighth notes, pedal, fourth and fifth eighth notes; m. 117, r.h., g and high a; l.h., chords of second, third, and sixth eighth notes; pedal, second, third, and sixth eighth notes. Similar to mm. 110-111 and 113-114.
- 126 MS, FE, CD: r.h., accent missing above fifth eighth-note chord. Similar to mm. 50 and 103.
- 127 MS: *Sempre staccato* missing; present in FE and CD.
- 135 MS, FE, CE: r.h., natural missing before g fifth eighth-note chord. Similar to mm. 47, 53, and 122.
- 143-144 MS, FE, CD: staccatos missing, m. 143, r.h., the two eighth note chords, and in m. 144, r.h., the three eighth-note chords.
- 156-157 MS: pedal, tie missing between c-c.
- 172 MS: G clef sign missing at the end of the measure; present in FE and CD.

Prière, Op. 20

Orientation

For Tournemire "the *Prière* is the most remarkable of the *Six Pièces* . . . a profound thought excellently expressed." The "prayer" was a very popular nineteenth-century "form" akin to the larger genre of the "Romantic Adagio." Franck's *Prière*, undeniably the greatest, maintains a consistently high level of compositional and sustained musical interest, with basically only one theme (thirty-two measures long), on only 8' sounds, in an introspective and meditative atmosphere, for a quarter of an hour! It should be played very legato and stressing the appoggiaturas. Since the pedal does not participate in the first thirty-two measures, it can be used for the bottom notes of the left hand. See the notes below and the Preface, section 4, "Rhythmic Alteration" (two-against-three) for discussions of the duplet and triplet rhythms.

Sources

The *Prière*, op. 20, is contained in the Bibliothèque Nationale, Ms. 8563. It consists of eleven numbered pages, three staves, fifteen staves per page, and is a complete, finished copy in ink, with engraving numbers throughout in pencil. At the beginning there is a dedication *à son Maître Monsieur Benoist*. It is neither signed nor dated. Originally, at the beginning of the composition there was a registration in ink that has been erased and replaced by a second registration (the same as is in the first published edition), also in ink. Some of the manual indications and dynamic and registration directions have been added in pencil. Of interest are the last two measures where the manuscript has only one *pp*, in ink, under the left hand staff, to which Franck added, in pencil, a third *p* and also *ppp* under the pedal staff.

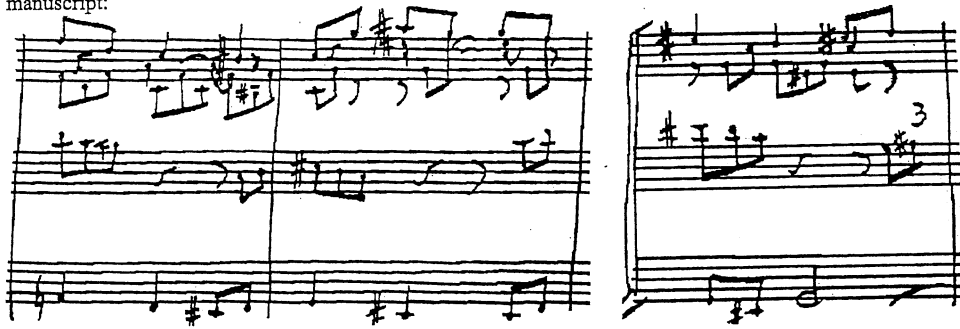
Detailed Notes

Measure

- 1 MS, FE, CD: no dynamic indication at beginning. Since *crescendos* are required in the following measures, a *p* seems appropriate.
- 1-2 MS: l.h., tie, e-e, missing; present in FE and CE.
- 16 MS, FE, CD: l.h., tie missing between second-third eighth notes (c-c). See similar tie in r.h. in same measure.
- 25-26 FE, CD: r.h., tie missing, f double sharp-f double sharp; present in MS. MS, FE, CD: r.h., tie missing, d-d. Similar to the respective notes above these notes in the same measures.
- 28 MS: r.h., second quarter note, originally a sharp, in ink, before the b, but it was erased.
- 31 MS: l.h., sharp missing before d in first chord; present in FE and CD.

- 38-39 MS, FE, CD: l.h., tie, c-c, missing. Similar to mm. 34-35.
- 49-50 MS, FE, CD: l.h., tie, a-a, missing. Similar to above tied notes.
- 51-52 FE: l.h., d's not tied, but the a's have two ties. MS, CD: d's have one tie, as do the a's.
- 62 MS, FE, CD: l.h., the last duplet (c) eighth note of the tenor is notated exactly below the last triplet eighth note (e) of the alto. In similar passages, such as m. 73, the spacing clearly differentiates between the duplets and triplets. In all probability, the duplet rhythm should prevail, it does in similar places in mm. 68 and 73 of FE and CD, and m. 73 of MS.
- 68 MS: l.h., the second duplet eighth note (g double sharp) is notated exactly below the third triplet (e) eighth note. However, FE and CD have these notes placed to clearly differentiate between the duplets and triplets.
- 73 MS, FE, and CD: l.h., second beat, two-against-three spacing of eighth notes is laid out.
- 91 MS: l.h., sharp missing before first eighth note (e); present in FE and CD.
- 94 MS, FE: l.h., sharp missing before eighth eighth note (b); present in CD.
- 110 MS: under the first eighth note, a *p* or *pp* is present, but not clearly legible as to which one. FE and CD have nothing. A [*pp*] has been added in this new edition.
- 133-134 MS: *cresc.* . . . begins at fifth eighth note and extends through the entire next measure; missing in FE and CD.
- 141-142 MS: tenor, no tie between e-e; present in FE and CD.
- 168-169 MS: l.h., tie (b-b) present; missing in m. 168 of FE and CD; probably an oversight because m. 169 begins a new system.
- 173 MS, FE: r.h., cautionary natural before a not present; present in CD.
- 177 MS, FE, CD: r.h., soprano, the last duplet eighth note (e) is notated exactly above the last triplet eighth note (c) of the alto. The l.h. duplets are spaced as duplets, and thus the last r.h. eighth note of the soprano does not coincide with the last l.h. duplets. In a similar passage in m. 19, the soprano eighth note is a duplet. Since m. 177 is an exact restatement of the thematic material in m. 19, it would seem probable that the melody in m. 177 should have the same rhythmic shape as that of m. 19, i.e., even duplets.
- 179 MS, FE, CD: r.h., soprano, the second duplet eighth note (e sharp) is notated exactly above the third triplet eighth note (c) of the alto. The l.h. duplets are spaced as duplets, and thus the second r.h. eighth note does not coincide with the second l.h. duplets. In a similar passage in m. 21, the soprano eighth note is a duplet. Since m. 179 is an exact restatement of the thematic material in m. 21, it would seem probable that the melody in m. 179 should have the same rhythmic shape as it does in m. 21, i.e., even duplets.
- 195 MS: r.h., the soprano fourth duplet eighth note (f) is directly above the alto sixth triplet eighth note (b), and the soprano sixth duplet eighth note (f) is directly above the alto ninth duplet eighth note (a). FE and CD show the two-against-three spacing.
- 204 MS: r.h., the second duplet eighth note (d) of the soprano is notated exactly above the third triplet eighth note (f) of the alto. FE and CD show the two-against-three spacing. (See below for a musical illustration of this measure.)
- 205 MS, FE, CD: r.h., the second duplet eighth note (g) of the soprano is notated exactly above the third eighth rest of the alto. Also, the soprano fourth duplet eighth note shares the same note head with the sixth triplet eighth note (g) in the alto; and the soprano sixth duplet eighth note shares the same note head with the ninth triplet eighth note (f) in the alto. (See below for a musical illustration of this measure.) In all probability, the duplet rhythm of the soprano melody that exists throughout the composition should prevail in this entire measure.

mm. 204-206
manuscript:



corrected Durand edition:



- 206 Probably the *Trump: du R* should be added on the third beat, when the new motif begins. Due to lack of space, it was impossible for Franck to place the direction there because it was the last measure of the first system.
- 206-207 MS: pedal tie, g-g, present; FE, CD: missing at the beginning of m. 207, probably an oversight because m. 207 is the beginning of a new system.
- 212 MS: soprano, third quarter note (c) has two quarter-note stems, one going in each direction. In FE and CD the lower stem is missing.
- 212 MS: pedal, third quarter note, sharp missing before the e; present in FE and CD.
- 214 MS, FE, CD: r.h., soprano, first quarter note (f sharp) is tied to f sharp in preceding measure. A similar passage in m. 84 implies that this f sharp should be played an octave higher because of the sequence patterns and other subsequent sequential statements of this motif. The manual compass on Franck's organ at Sainte-Clotilde went up only to an f. The player must decide whether to play the note according to the actual printed page, (the lower f sharp), or according to the implications of the musical progression.



- 220 MS: r.h., sharp missing before e in second chord; present in FE and CD.
- 224 MS, FE: r.h., sharp missing before third quarter note (f) in alto; present in CD.
- 242 MS: *Cresc* is missing; present in FE and CD.
- 246 MS: l.h., G clef sign missing; present in FE and CD.
- 249 MS: l.h., F clef sign missing; present in FE and CD.

Final, Op. 21

Orientation

The *Final* is written in the style of the *sortie grande* (the grand postlude) of nineteenth-century France, but elevated to a higher plane. In sonata-allegro form, it apes the brilliant, pompous, even operatic style of Louis Lefébure-Wély (1817-1869), the most popular organist in France during the first half of the nineteenth century, to whom it is dedicated. Its effect is quite similar to the big French brass bands of the period, and is a virtuoso work intended to display technical skill. The *Final* demands an architecturally structured performance with a strong rhythm and an exciting interpretation.

Sources

The *Final*, op. 21, is contained in the Bibliothèque Nationale, Ms. 022410, has eighteen pages, plus an additional two-page sheet at the end, three staves, sixteen staves per page, is a complete, finished copy, in ink, with engraving numbers throughout in pencil. At the beginning there is a dedication à son ami Monsieur Lefébure Wely. On the very last page (numbered 15 by Franck but with a penciled number 19 at the bottom), there is the date 18 7bre [=September] 1864 and Franck's signature. Originally, at the beginning of the composition there was a registration, in ink, for the Pos., G. O., and Pedal. That has been erased and replaced by a second registration (the same as is in the first published edition) in pencil. At the bottom of the first page is a handwritten plate number JP. 166.

At the bottom of page 13, the last measure is crossed out with brown (red?) pencil. Also, all of page 14 is crossed out with the same colored pencil. Franck then numbered the next page (p. 15) also 14. The composition ends on page 16 of Franck's numbering, but page 17 of the pencil numberings at the bottom of the pages. Page 18 is blank. Page 19 of pencil numberings is numbered 15 by Franck, and contains three systems of music, the date, and autograph. Franck also crossed out this entire page 19 with brown (red) pencil.

Detailed Notes

Beginning registration

MS, FE, CD: surely there is an oversight by Franck here, in that the beginning registrations for the R, P, G.O., and Pedal should include *Jeux de Anches* instead of just *Anches*. This would seem probable since in mm. 125 and 126 he directs *Otez graduellement les jeux d'Anches aux Ped. au G.O. et au P.* Likewise, in mm. 235-240, the registrations probably should be *Jeux de Anches P.*, *Jeux de Anches G.O.*, and *Jeux de Anches Ped.* instead of just *Anches P.*, *Anches G.O.*, and *Anches Ped.*

Measure

- | | |
|---------|---|
| 67-70 | MS, FE: No triplet designations (3) until measure 70. |
| 106 | MS: r.h., sharps missing before the a and c in third quarter-note chord; present in FE and CD. |
| 110 | MS: l.h., sharp missing before third quarter-note f in tenor; present in FE and CD. |
| 113 | MS: l.h., natural missing before the seventh eighth note (b); present in FE and CD. |
| 181 | MS, FE: l.h., sharp missing before very last triplet eighth note (f); present in CD. |
| 195 | MS: l.h., sharp missing before the eighth eighth note (c) in tenor; present in FE and CD. |
| 196 | MS: l.h., sharp missing before the seventh eighth note (f) in tenor; present in FE and CD. |
| 197 | MS: l.h., sharp missing before the eighth eighth note (c) in tenor; present in FE and CD. |
| 210-211 | MS, FE, and CD: divergent phrasing of pedal in these measures. |
| 217 | MS: r.h., sharp missing before the f in the seventh eighth-note chord; present in FE and CD. |
| 226 | MS: r.h., sharp missing before f in the seventh eighth-note chord; present in FE and CD. |
| 231 | MS: r.h., sharps missing in the seventh eighth-note chord before the high c and the a. |
| 235-240 | For comments on the registrations, see above under "Beginning registration." |
| 245-246 | MS, FE, CD: pedal staccato dots missing under all quarter notes; the quarter notes should conform with chords in the hands. |
| 256-257 | MS: l.h. chords are as follows: |



- | | |
|---------|--|
| | FE and CD have the revised chords contained in this new edition. |
| 258 | FE and CD: l.h., fourth eighth note (g) has a staccato. MS does not. It has been deleted from this new edition. |
| 261 | MS: pedal, first quarter note (f) has a staccato; FE and CD do not. |
| 261-262 | MS: r.h., tie missing between the soprano d's; present in FE and CD. |
| 267 | FE, CD: l.h., slur between whole note (f) and quarter note, a flat; not present in MS. However, this slur is probably a mistake, and instead, it should be a tie between the l.h. whole note (f) in m. 267 and the half note (f) in m. 268. This change has been made in this new edition. |
| 268 | MS: r.h., flat missing before first a; present in FE and CD. |

Glossaire/Glossary

French/Italian

accouplé
accouplement(acc.)

Accoup(lemen)t du R. au P. (et du P. au G.O.)

Accouplement du R. au P. Tirasse du P.

Accouplez le R. au P.

ajouter

Ajoutez

Ajoutez la Tromp(ette) du R.

Ajoutez les Fonds de 16 pieds et les Anches R.

Ajoutez les jeux d'anches du R. et les fonds de 16 pieds

Ajoutez les 16 pieds et les jeux d'Anches du récit

Ajoutez successivement les jeux d'Anches à chaque clavier
de façon à arriver graduellement au Grand Chœur

Ajoutez un jeu de 8 ou de 4 pieds à la Pédale

anches

Anches

Anches (G.O., P., R., des Ped.)

Anches (G.O., R.)

animer

Animez (beaucoup)

appel(s)

au

avec une certaine liberté de mesure

beaucoup

Beaucoup plus largement qu'à la page 17

boîte fermée

boîte ouverte

Bourdon

cantabile

cantando

chanté

Clairon 4

claviers accouplés

claviers séparés

commencement

de

de façon à

desaccouplez

dolce

double

doux, douce

du

élargir

en élargissant un peu

excepté

espressivo, espress., espres. (Italian)

expressif, express., expres. (French)

expression de Récit

Flûte

Fl(ûte) (de) 8 (et 16, 32) pieds

fonds

Fonds de 8 (et de 16) pieds

Fonds et Anches de 4. 8. et 16 pieds sans Prestant

English

coupled

manual coupler; if other manuals are coupled to the original manual, it also couples those; thus these mechanical couplers are cumulative.

couple the Récit to the Positif (and the Positif to the Grand Orgue)

couple the Récit to the Positif and the Positif to the Pédale. By so doing, the Récit is automatically coupled to the Pédale.

couple the Récit to the Positif

add

add

add the Trompette of the Récit

add the foundations 16' and the reeds of the Récit

add the jeux d'anches of the Récit and [all] the foundations 16'

add the 16' [foundations] and the jeux d'Anches of the Récit

add successively the jeux d'Anches of each manual [and Pédale]
so as to reach gradually the full organ. The order would
have been Récit, Positif, Grand Orgue, Pédale.

add an 8' or 4' stop in the Pédale

literally, "reeds"; however, when Franck usually uses the term
he really means *jeux d'Anches*. (See Series I, Volume
2, Preface, page ix.)

reeds (of the Grand Orgue, Positif, and Récit)

take off the reeds (of the Grand Orgue and Récit)

lively

much more lively

a lever controlled by the feet (pédale de combinaison) that can
activate or deactivate a pre-selected combination of
stops

to the

with a certain freedom of tempo (rhythmic freedom)

much, very

much more broadly than on page 17

swell box closed

swell box opened

Bourdon (stopped Flute)

in a singing or vocal style

singing; smooth and flowing

sung (cantabile)

Clarion 4'

manuals coupled

manuals uncoupled

beginning

of, from

in order to

uncouple

sweet, soft, gentle

double

soft, gentle

of the, from the

broadening

broadening a little

except

expressive, expressively, with expression

expressive, expressively, with expression

expression pedal (Swell pedal)

Flute (open, usually overblown) (Flûte harmonique 8')

Flute 8' (and 16', 32')

foundation stops (principals, flutes, and strings) except celestes

Foundations 8' (and 16')

foundations and reeds 4', 8', and 16' without Prestant [4'] [See the
discussion of the beginning registration of the *Final* in
the Interpretive and Critical Notes.]

graduellement
Grand-Choeur (G^d CHOEUR)
G.O.
Grand Orgue (G.O.)
grave (gr.)
Hautbois
jeu(x)
jeux d'anches

jeux d'anches préparés

jeux de combinaison

jeux de fonds

large, largement
lent
lié
Marquez un peu la basse
m.d.
mesuré
Mettez le 32 p.
Mettez les tirasses du P. et du G.O.
mettre
m.g.
moins
Montre
octave grave

ôter
Otez
Otez graduellement les jeux d'Anches aux Ped., au
G.O. et au P.
Otez l'accouplement du R. au P.
Otez la Tirasse
Otez la Trompette (du R.)
Otez le jeu de 8 ou de 4 pieds
Otez le 32 p.
Otez le Clairon du R.
Otez les Tirasses
Otez les Anches du G.O.
Otez tous les jeux d'Anches excepté ceux du R.
P.
PED
Ped. des 8ves graves à tous les claviers
Pédale (Péd.)
pédale de combinaison

Pédales des octaves graves
pieds
plus
P
P.
Point (P)
Positif (P.)

gradually
full organ
Grand Orgue (Great)
Great
deep, lower, sub-, below
Oboe
stop(s)
literally, reed stops, but in reality, this refers to the jeux de combinaison (see below). If there is no pitch designation, it means this entire combination of stops on this wind chest. (See Series I, Volume 2, Preface, page ix.)
jeux d'anches prepared, but remaining silent until wind was admitted to the chest by means of the pédale de combinaison
a combination of stops; in reality, all flue stops (principals, flutes, and strings) 4' pitch and above (excluding Prestant 4'), including mutations and mixtures, and the chorus reed stops (Bombarde 16', Trompette 8', and Clairon 4'), but not including the Hautbois and Voix humaine. This combination of stops (jeux de combinaison) was activated by the pédale de combinaison (combination pedal) that controls the wind supply (ventil) to the pipe chest, upon which are set these particular ranks.
foundation stops (principals, flutes, and strings) except the celestes and possible some 4' stops, at the pitch(es) indicated. If no pitch is indicated, it means at 16', 8', and 4'.
broad, broadly
slow
slurred (molto legato)
bring out the bass a little
main droit, right hand
measured (in strict time)
add the 32'
add the Positif to Pédale and Grand Orgue to Pédale couplers
add
main gauche, left hand
less
Principal (Open Diapason) 8' or 16' displayed
suboctave coupler affecting the same manual; activates the pitch an octave below the key played.
take off
take off
take off gradually the jeux d'Anches on the Pédale, the Grand Orgue and the Positif
take off the Récit to Positif
take off the Pédale coupler
take off the Trumpet of the Swell
take off the 8' or 4' stop
take off the 32'
take off the Clairon [4'] on the Récit
take off the Pédale couplers
take off the reeds of the Great
take off all the jeux d'anches except those on the Récit
Positif (Positive, Choir)
Pédale
suboctave (16') couplers on all the manuals
Pedal
a foot lever that controlled various mechanical aids such as manual and pedal couplers, jeux d'Anches, etc.
suboctave (16') manual couplers
foot
more
Point (toe)
Positif (Positive, Choir)
toe
Positive (Choir)

précédemment
 préparer , préparées
 Prestant
 probablement
 quelques
 R.
 Récit (R.)
 remettre
 retenez
 retenir
 rf, rfz, rinf, rinforzando

sans
 sans prestant
 sauf
 séparer
 Séparez le R. du P.
 Séparez les claviers

soutenu
 Sonnette
 successivement
 supprimer
 supprimez graduellement quelques jeux
 Supprimez graduellement quelques jeux au P.
 talon (T)
 tirasse(s) (tir.)
 Tirasse(s) (du G.O., P.)
 toujours
 Toujours avec une certaine liberté de mesure

Toujours très lié, soutenu et expressif
 tous
 Tremblant (Tr.)
 très
 Très-expressif et très-soutenu
 Très-lent
 très lié
 très soutenu
 très long
 Très mesuré
 Trompette
 Tous les ...
 un peu
 ventil

vite
 Voix humaine

previously
 prepare
 Prestant [4'] (Principal 4')
 probably
 some
 Récit (Swell)
 Swell
 add again
 hold back (ritard.)
 hold back (ritard.)
 a sudden accent on a single note or chord, practically synonymous
 with *sforzando* (*sfz*).
 without
 without the Prestant [4'] (Principal 4')
 except
 separate
 separate (uncouple) the Récit from the Positif
 separate (uncouple) the keyboards (uncouple the manuals and the
 pedal from each other)
 sustained (*sostenuto*)
 bellows signal
 successively
 cancel, take off
 gradually take off some stops
 gradually take off some stops on the Positif
 heel
 Pédale coupler(s)
 Pédale coupler(s) (of the Grand Orgue, Positif) [add]
 always
 always with a certain freedom of tempo (rhythmic freedom) [until
 further indication to the contrary]
 always very legato (tied, bound), sustained, and expressive
 all
 tremulant
 very (much)
 very expressively and very sustained (*sostenuto*; *legato*)
 very slow
 very legato (tied; bound)
 very sustained (*sostenuto*)
 very long
 very measured (in very strict time; in strict tempo)
 Trumpet
 all the ...
 a little
 a valve that admitted air into a wind chest. It was controlled by
 a foot lever (*pédale de combinaison*).
 fast, quick
 Vox Humana [Even though not indicated, the Tremulant would
 have been drawn with the Voix humaine.]