WL600096

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

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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 capitol's leading musicians, Pierre Zimmerman[1] (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 Goria, 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 church[1] 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 Fontainbleau. 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 beginnning of *Choral No. I* 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'e 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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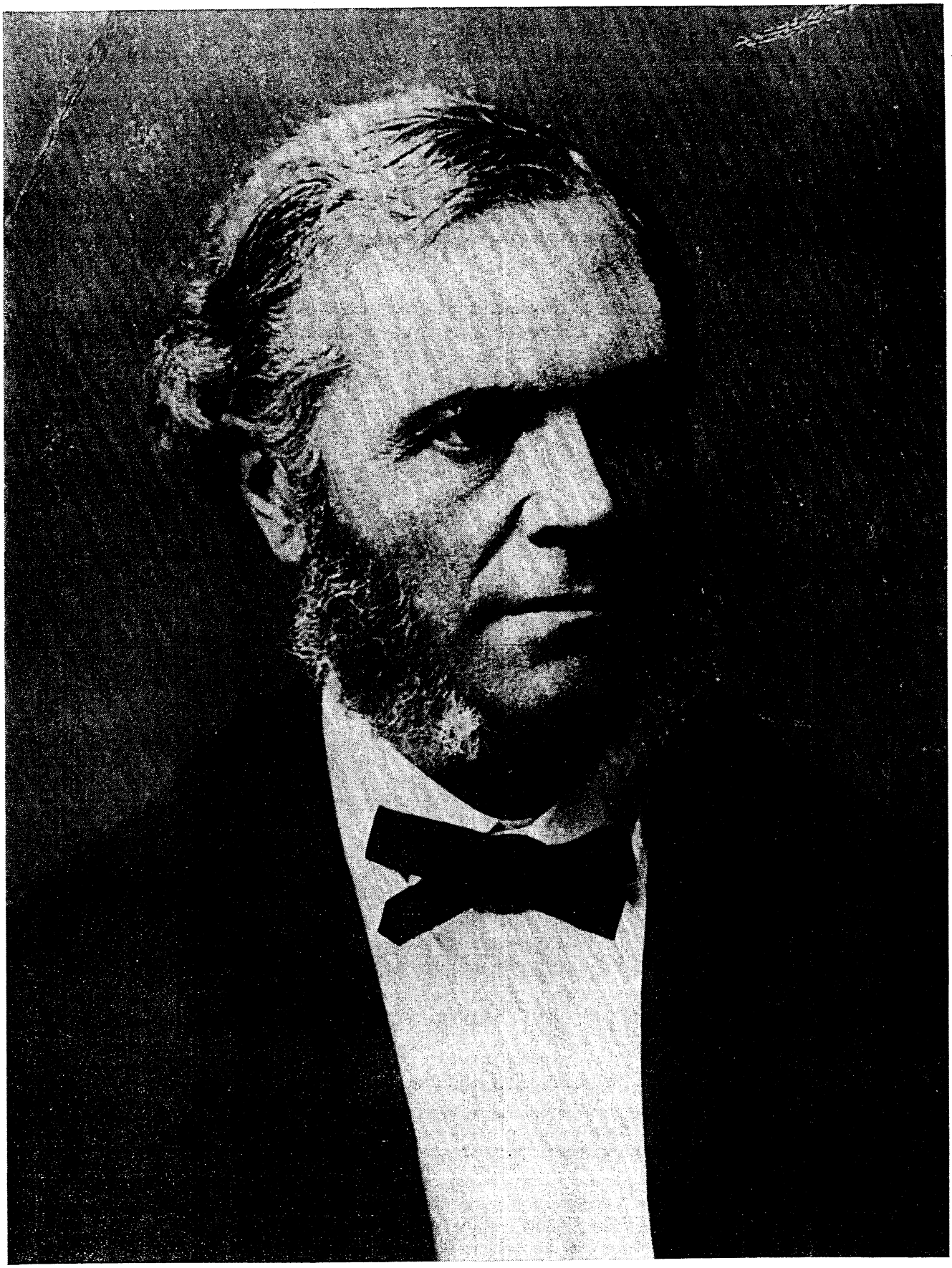
A very special acknowledgment is due to the following people. First, there is Arthur Poister (1898-1980), former professor emeritus, Syracuse University, to whom this edition is dedicated. He loved this music so deeply and had the ability to communicate that love, coupled with an extraordinary knowledge 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.

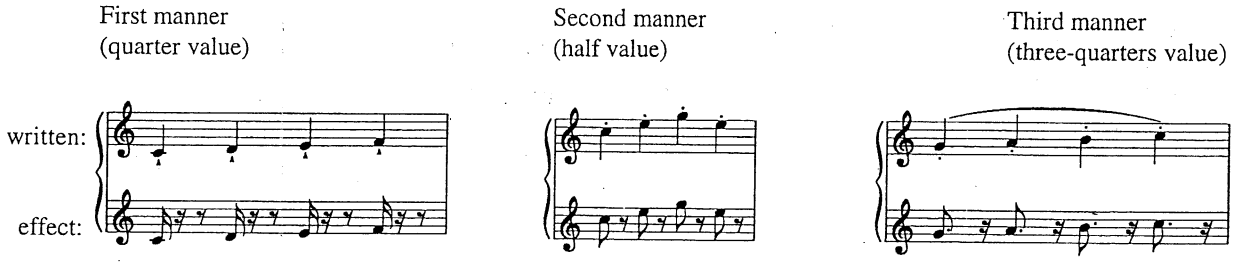
Organists in the late eighteenth and early nineteenth centuries continued to use the four basic eighteenth-century keyboard touches and their performance styles:[1]

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:



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), *Methode 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 Piéces* 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 Piéces*, 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, *Methode 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 Goria, 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 *Premiere 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 Elémentaire 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 1860s, 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 Piéce 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 passsages 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. Jâcques-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.

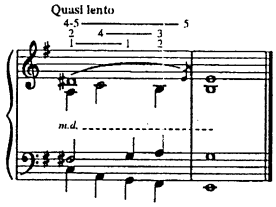
In 1871 Alexandre Guilmant arrived in Paris, took the post of organist at La Trinité, and began to teach privately. Later, with Charles Bordes (1863-1909) and Vincent d'Indy (1851-1931), he founded the Schola Cantorum, a school for training church musicians with an extensive program based on Gregorian 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 method[1], 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"[4] (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 Hesse[7] 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 universale* . . . (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.

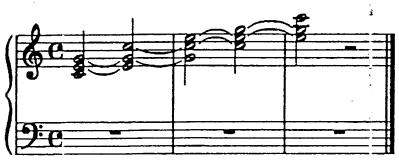
1. See the two very comprehensive books on this subject by Rollin Smith: *Toward an Authentic Interpretation of the Organ Works of César Franck* (New York: Pendragon Press, 1983) and *Playing the Organ Works of César Franck* (Stuyvesant, N.Y.: Pendragon Press, 1997).
2. Franck is even reported to have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

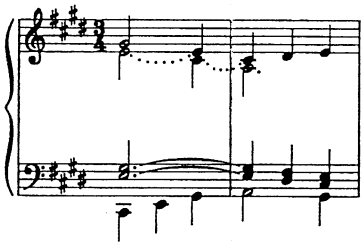
On the organ, when two adjacent voices move so that one succeeds the other on the same pitch, the two notes are called a common tone. Tying such notes into a common tone was a practice that developed early in the nineteenth century in France. (See example 3A.)

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.)

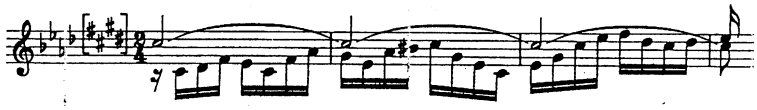
Interrupting a Common Tone

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:

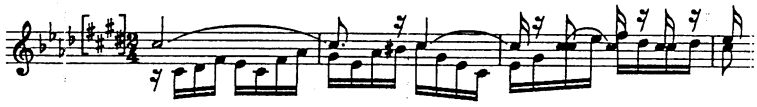
Example 4. Interrupting a common tone.

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

written:



effect:

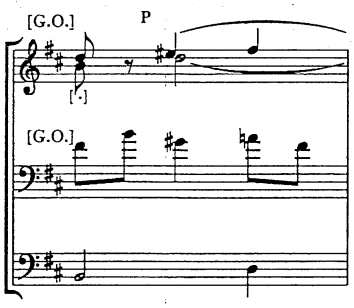


False Common Tone

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: Leclére, 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)

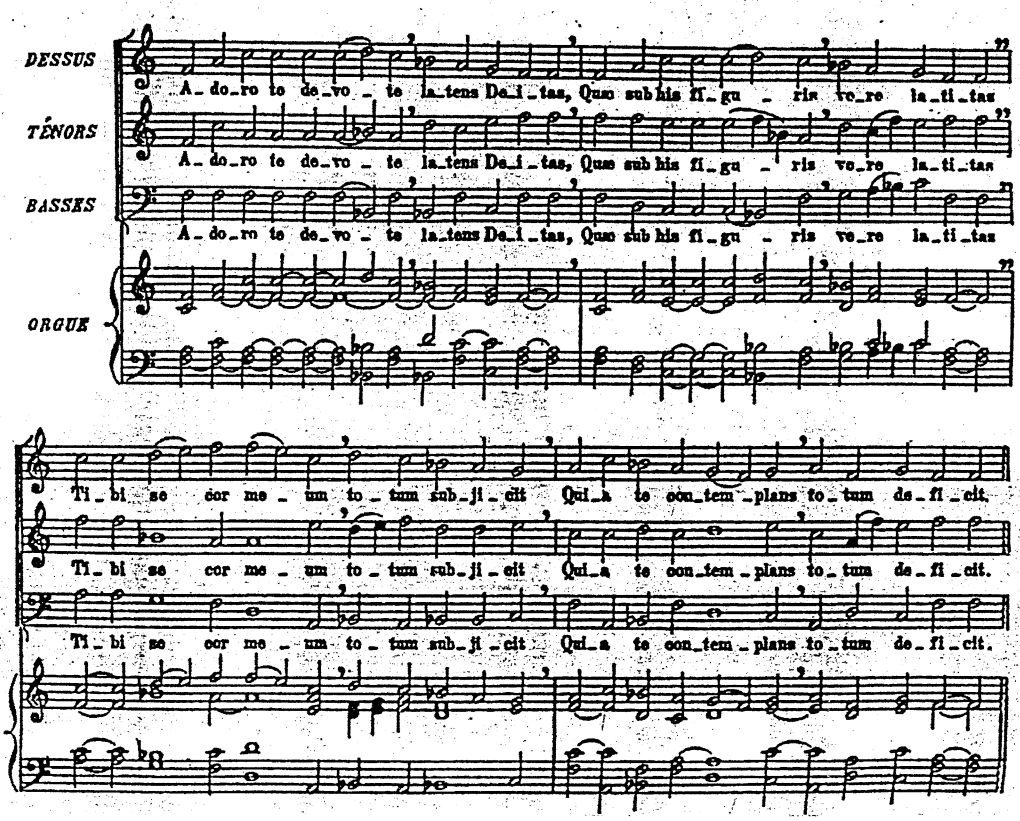


Repeated Notes

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.)

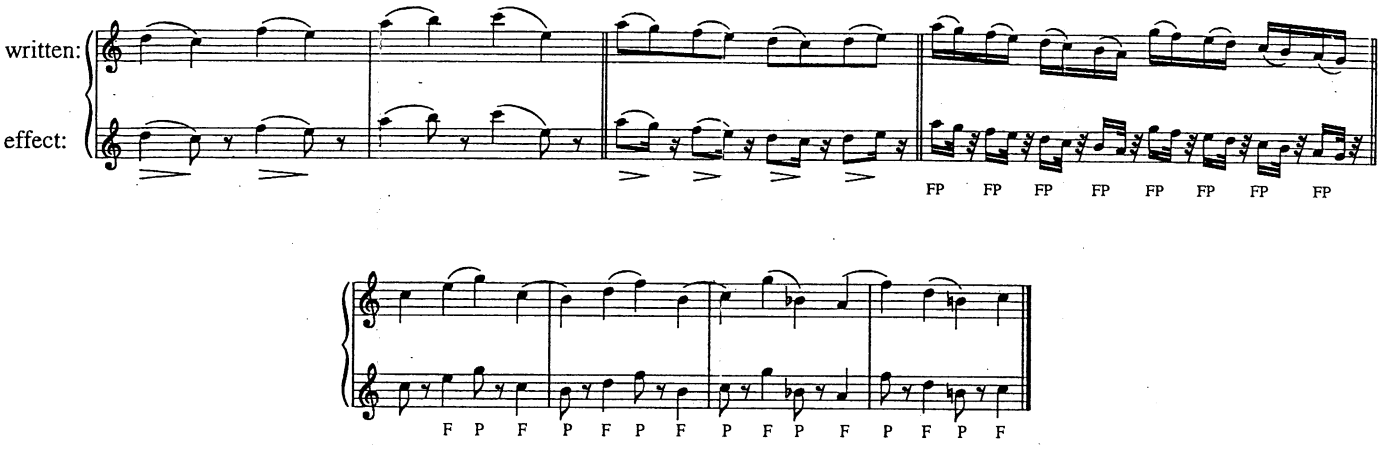


No information is available as to how Franck played repeated notes. It is unlikely that he observed the practice of exact half-value repeated notes of the Lemmens School.

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)



Zimmerman states the following concerning the slur:

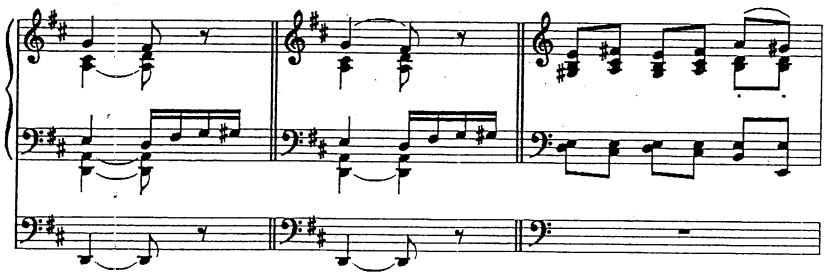
> When two notes are united by a slur, one leans slightly on the first and detaches the second; this being, in a fashion, similar to a mute syllable. It is the same with three notes surmounted by a slur; however, in this last case, the slur has already a bit less action on the first and the third note if there are four notes being bound. The effect is practically inaudible, at least with regards to the fourth note. When one wants that the last of the bound notes be decisively detached, one places a dot above it.[1]

It would appear that Franck also used the slur to mean that when there is a slur (or phrase marking) above two adjacent chords with repeated notes (not common tones) between them, they should be tied. Example 8A is from the *Choral No. II,* m. 97, intermediate manuscript; example 8B is the same measure in the final manuscript. Franck added a slur above the soprano in the final manuscript and obviously felt that by doing so the ties that he had inserted in the intermediate manuscript (but without a slur) were not necessary to achieve the same result. He evidently assumed that by adding the slur, all the repeated notes would still be tied.[2] If he did not want the repeated notes tied that were under a slur, he specifically indicated it by using staccato dots such as in the *Pastorale*, m. 74 (example 8C). Normally, without the slur being present, the dots would not have been necessary under the repeated notes.

Example 8. Slur.

Choral No. II (m. 97)
A. intermediate manuscript **B.** final manuscript

C. *Pastorale* (m. 74)

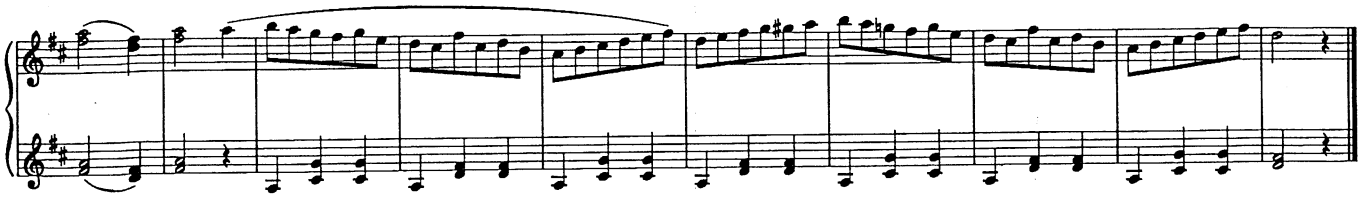


1. Brian Ardon Jones, "P. J. G. Zimmerman's *Encyclopédie du pianiste compositeur:* Commentary and Translation" (unpublished M. A. thesis, Dominican College, 1991), pt. 1: 6.
2. Conservatively, this could have implications for such places as the following: Pièce héroïque, mm. 106-107, 107-108; Choral No. I, mm. 3-4, 11-12, 36-37, 54-55; *Choral No. II*, m. 105. If interpreted even more liberally, it could have significant implications, especially throughout *Choral No. I.*

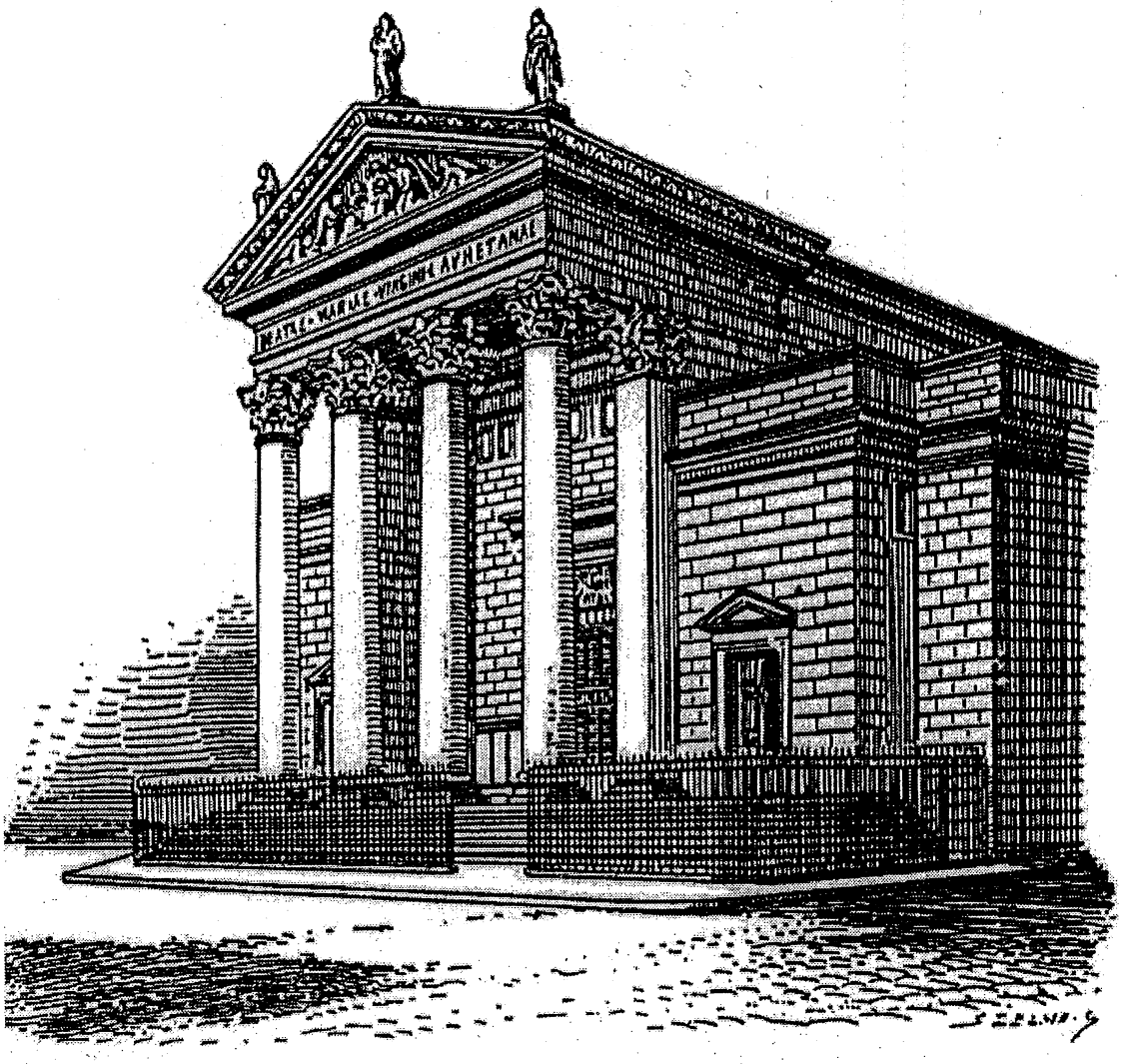
Absent Slurs and Phrase Markings

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.

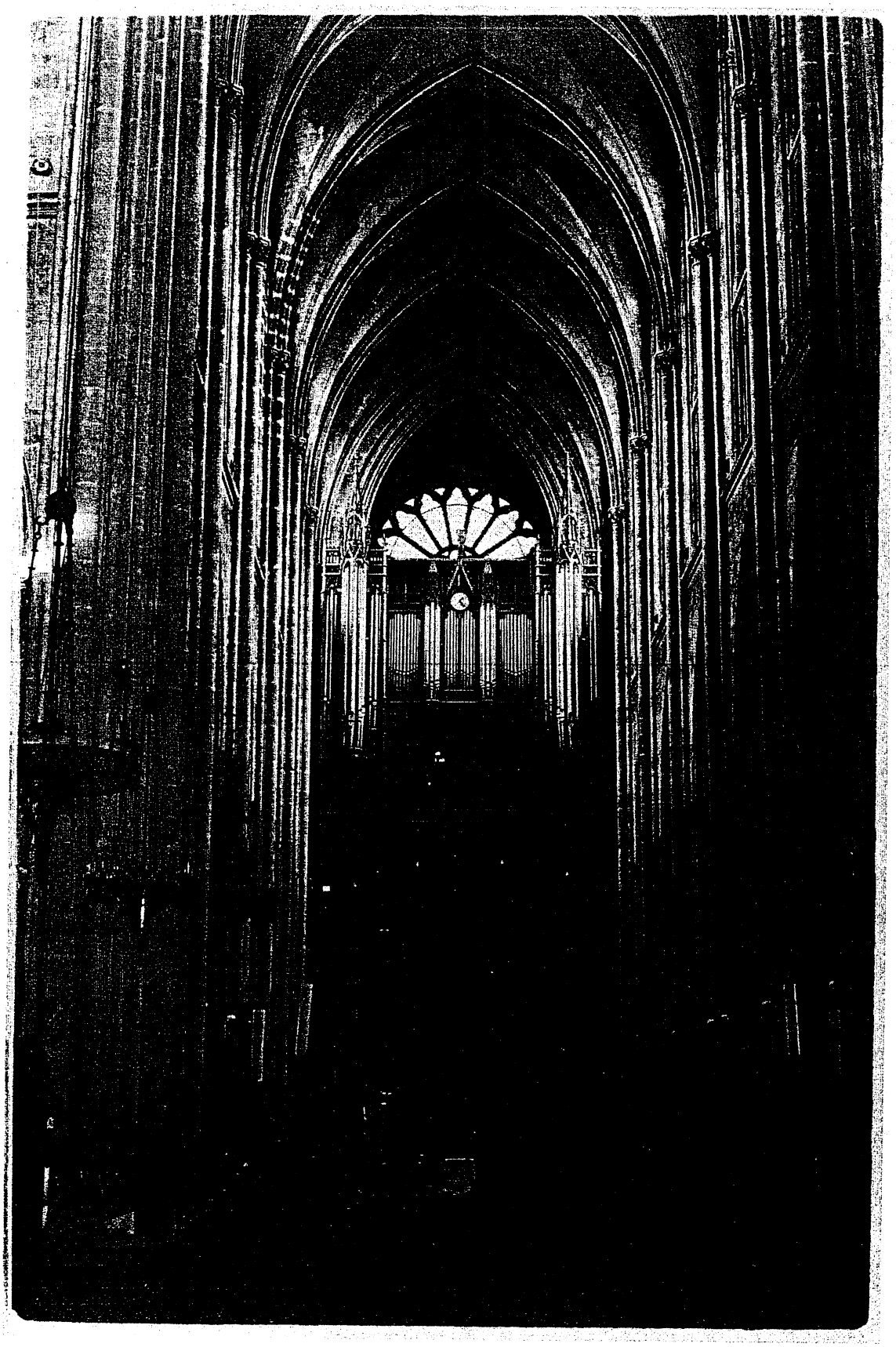
Example 9. Absent slurs and phrase markings.
(P. Zimmerman, *Encyclopédie du pianiste compositeur*, 1840, p. 33)



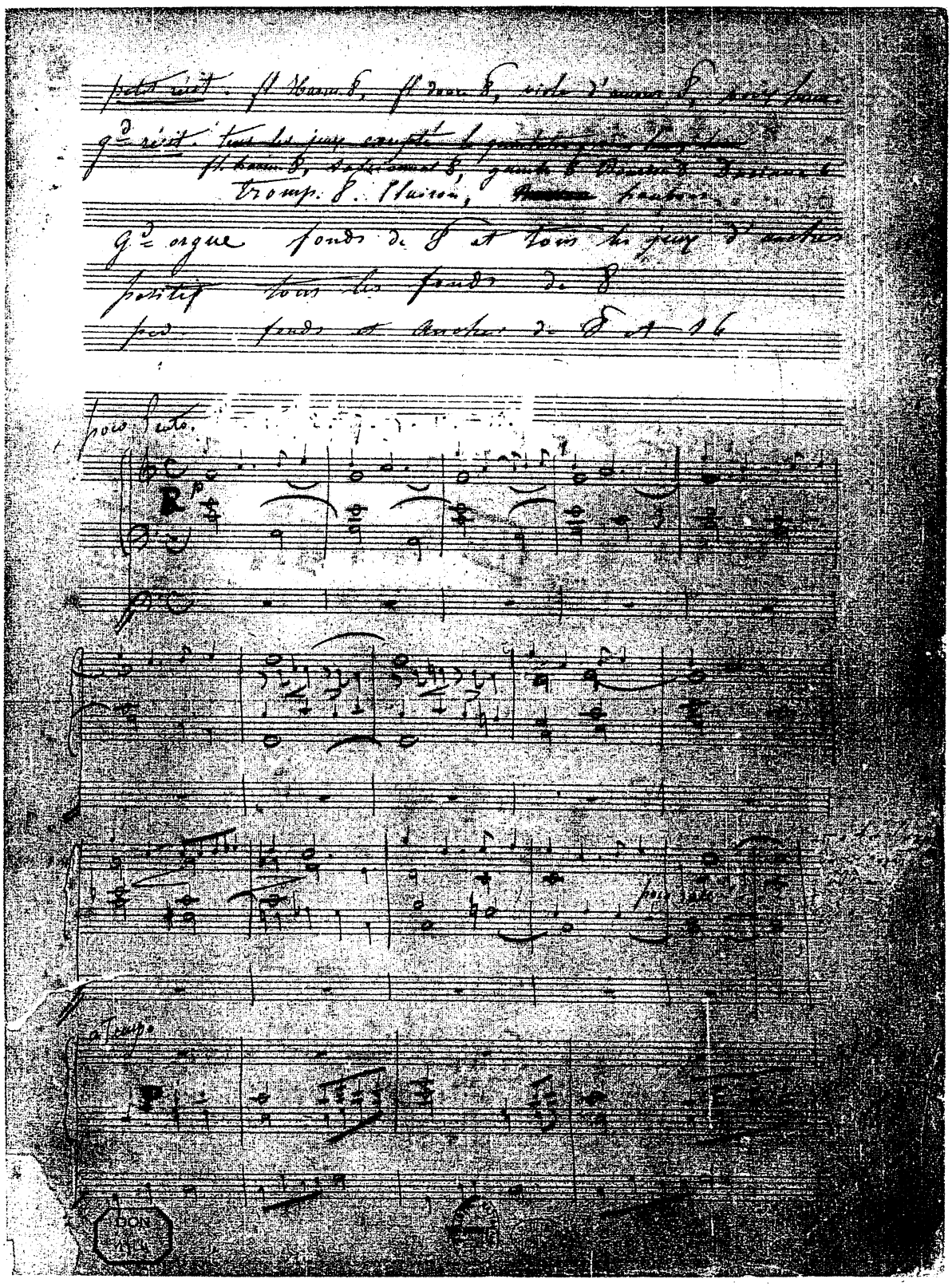
Possible examples of "absent slurs and phrase markings" in Franck's organ works would include measure 11 and measures 78-81 of the *Cantabile*.



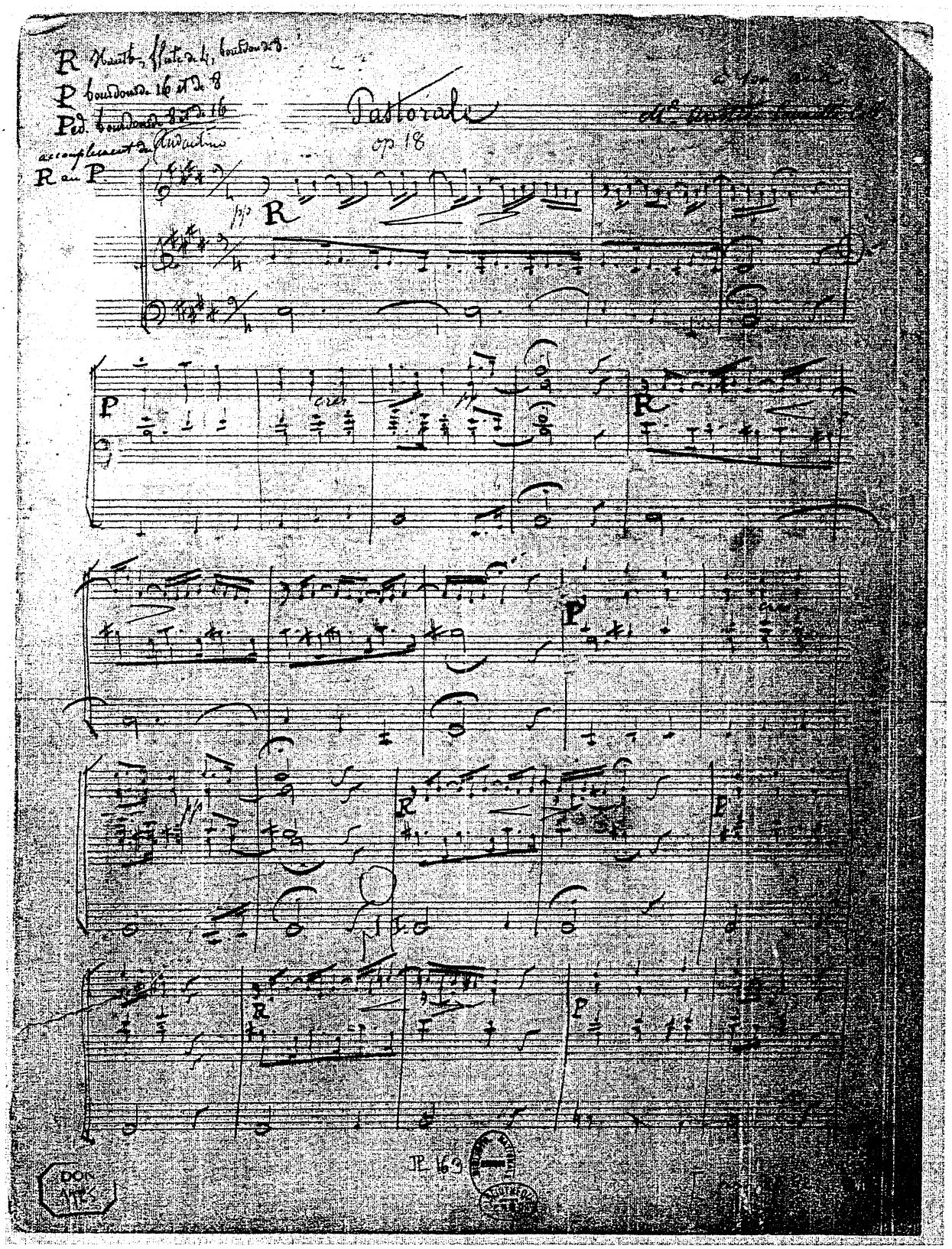
Facade of Notre-Dame-de-Lorette



Sainte-Clotilde (photo: Kurt Lueders)
(long view of the nave)

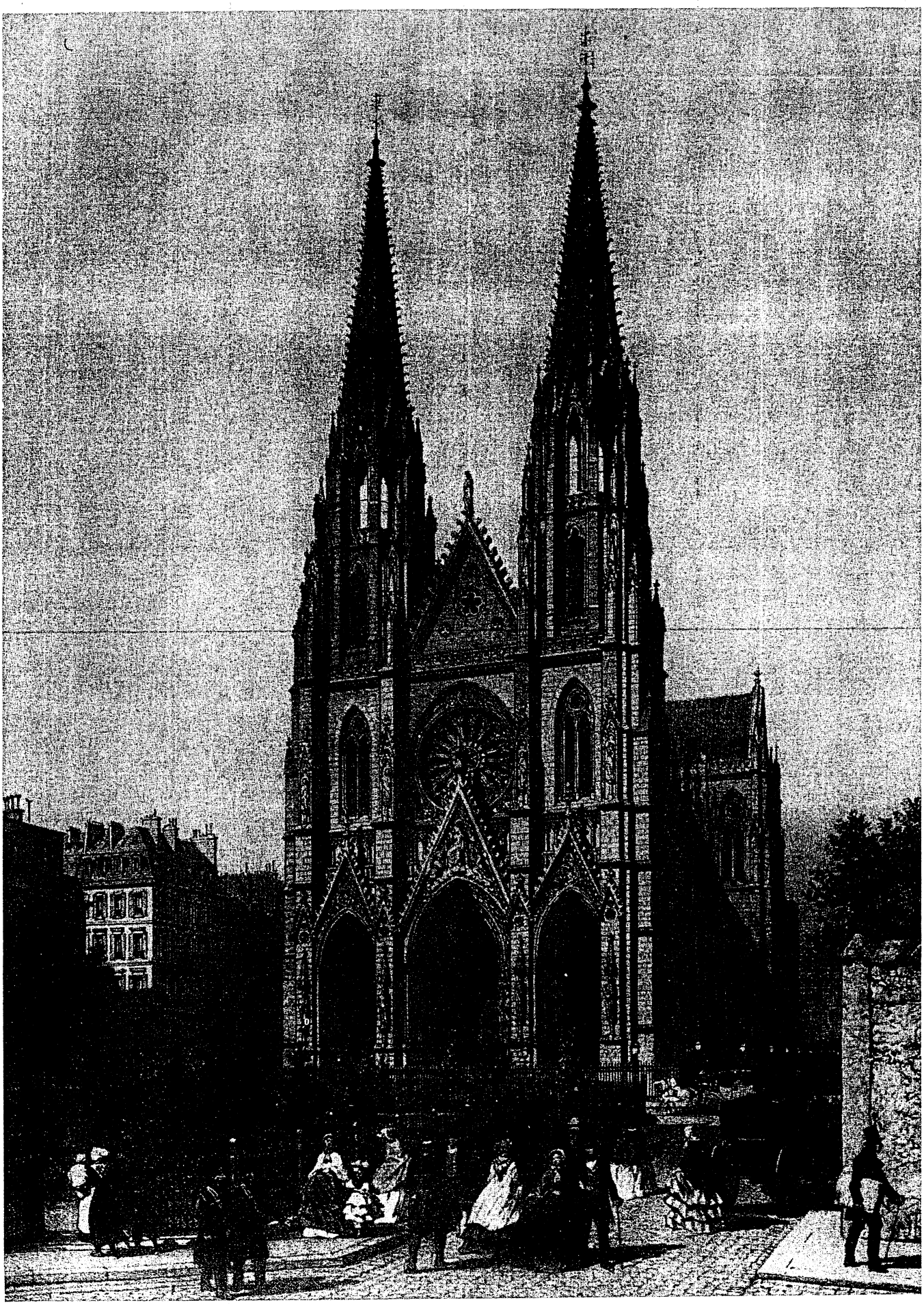


Fantaisie [in C]
Used with permission of the Bibliothèque Nationale, Paris



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.

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

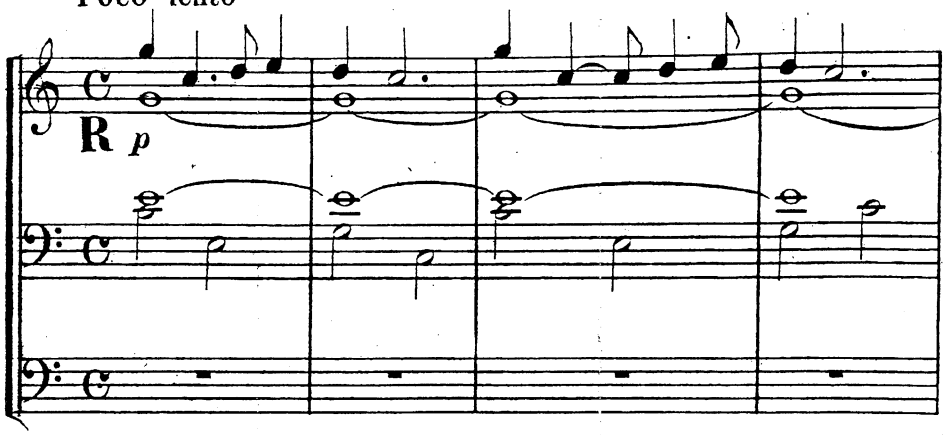
Par

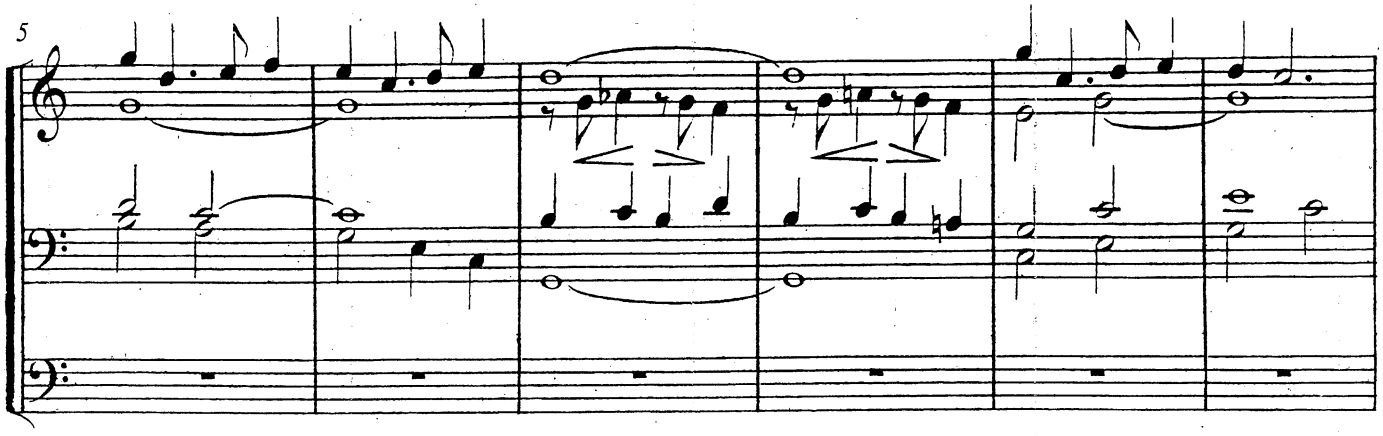
CÉSAR FRANCK. Op. 16.

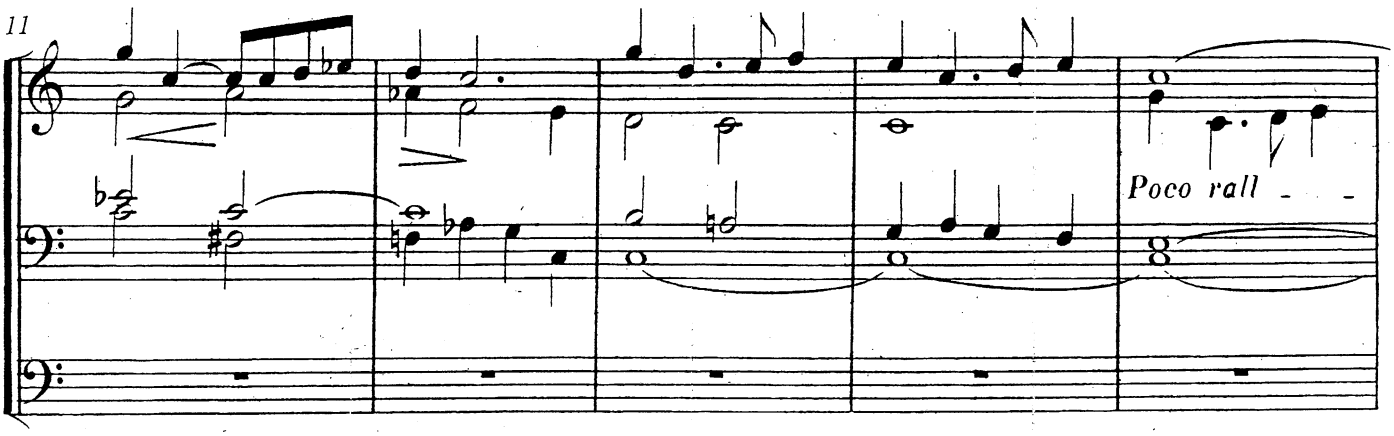
A son ami Monsieur
A. CHAUVET.

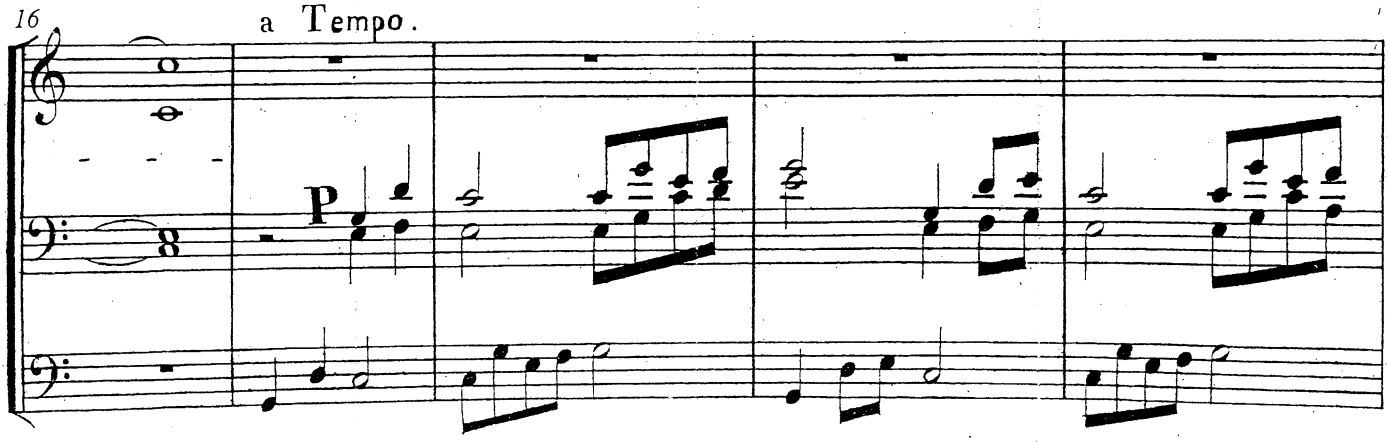
R. Fonds de 8 pieds et Hautbois.
P. Fonds de 8 pieds.
GO. Fonds de 8 pieds.
PED. Fonds de 8 et 16 pieds.
Claviers accouplés.
Tirasses.

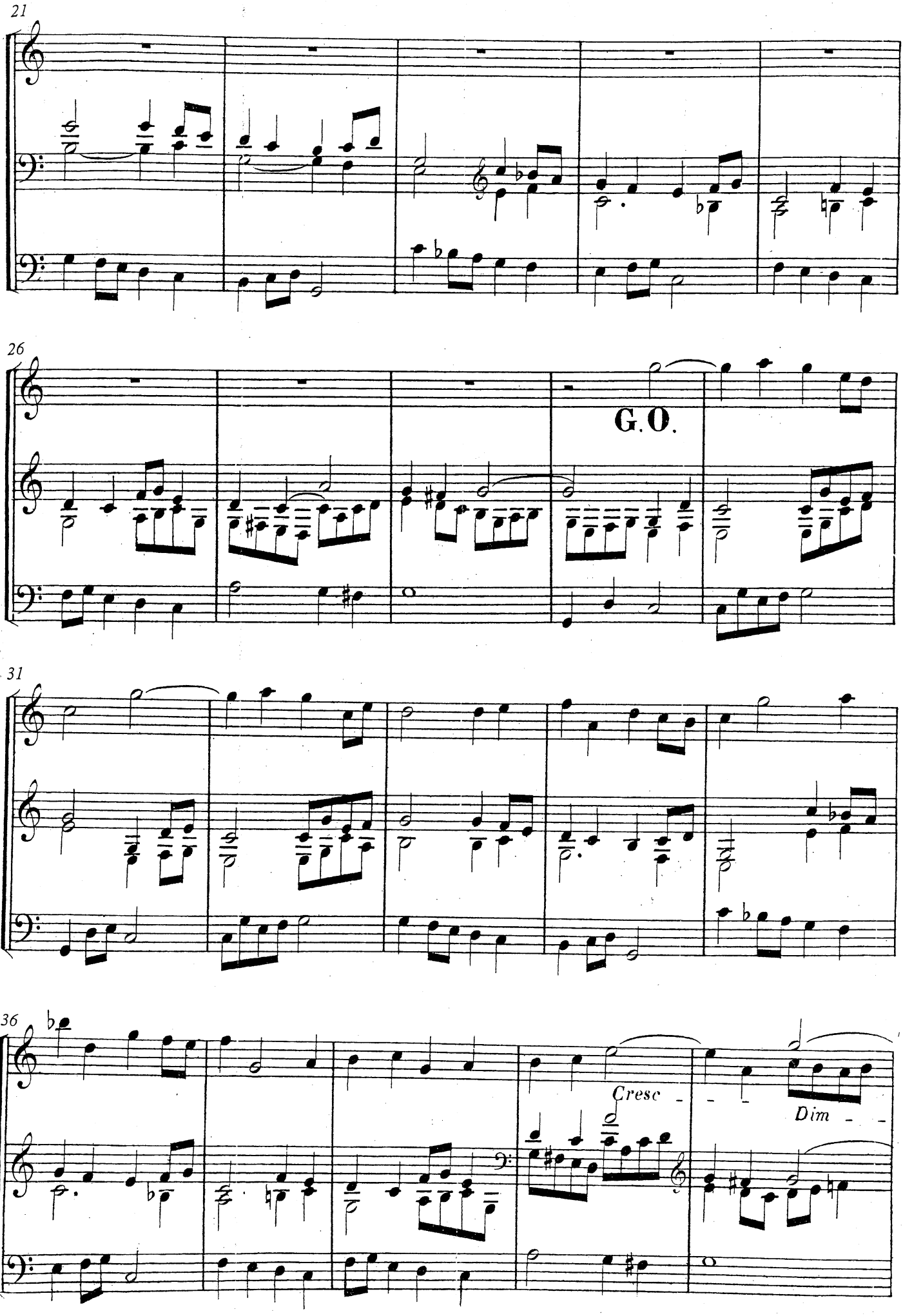
Poco lento



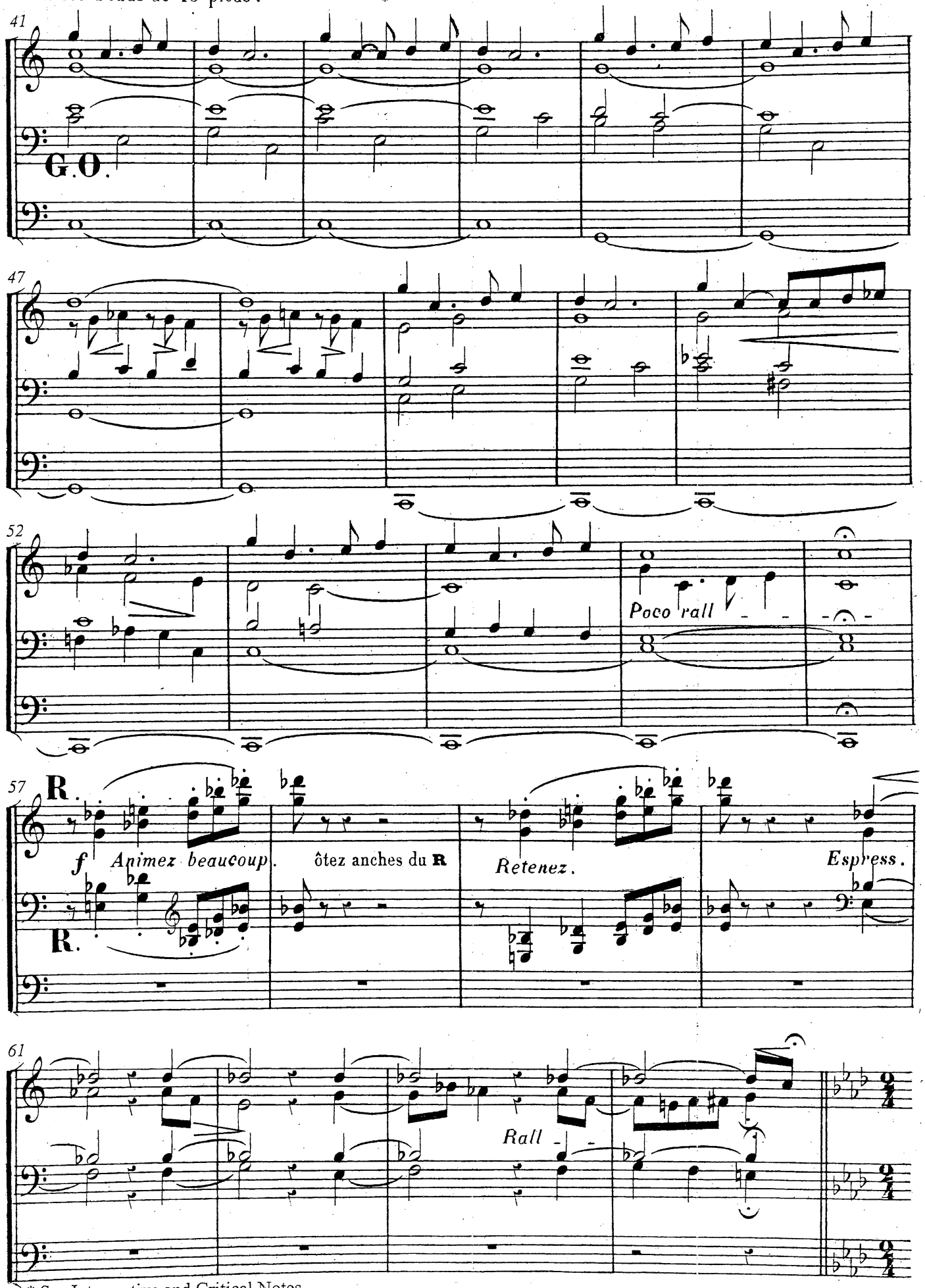







21
26
G.O.
31
36
Cresc
Dim

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



* See Interpretive and Critical Notes.

Allegretto cantando.

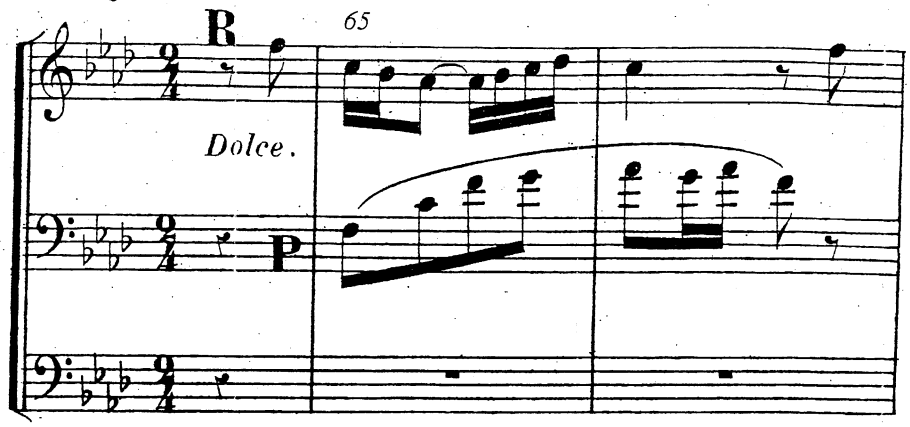
R. Flûte et Bourdon de 8 pieds.
Trompette.

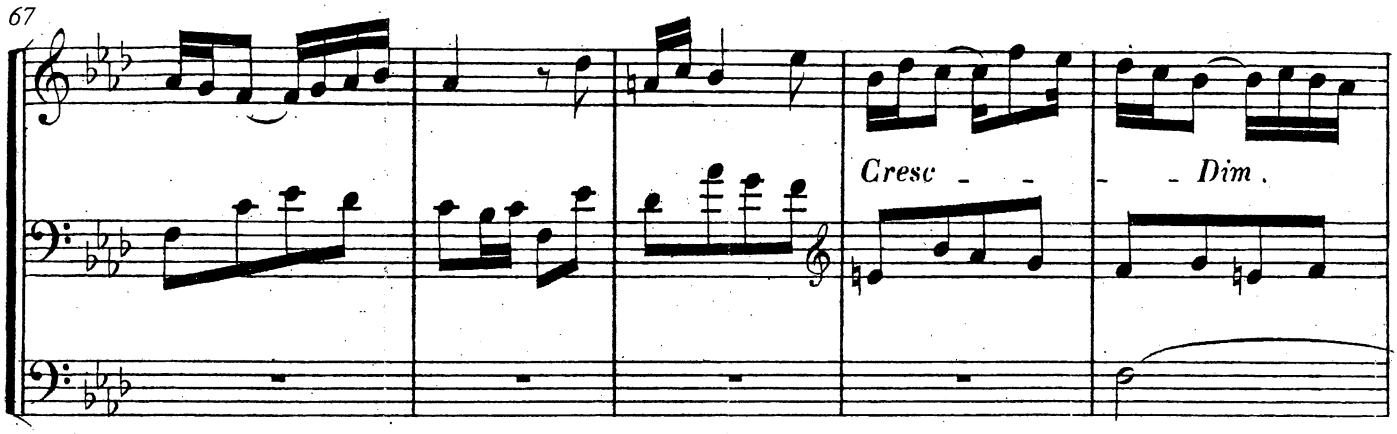
P. Flûte de 8 pieds.

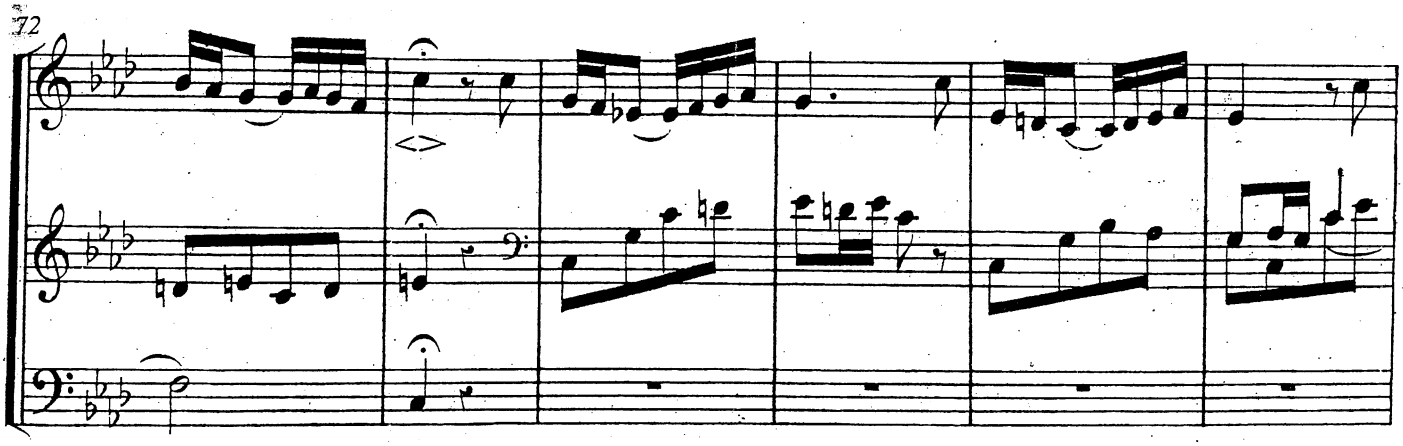
GO. Flûte de 8 pieds.

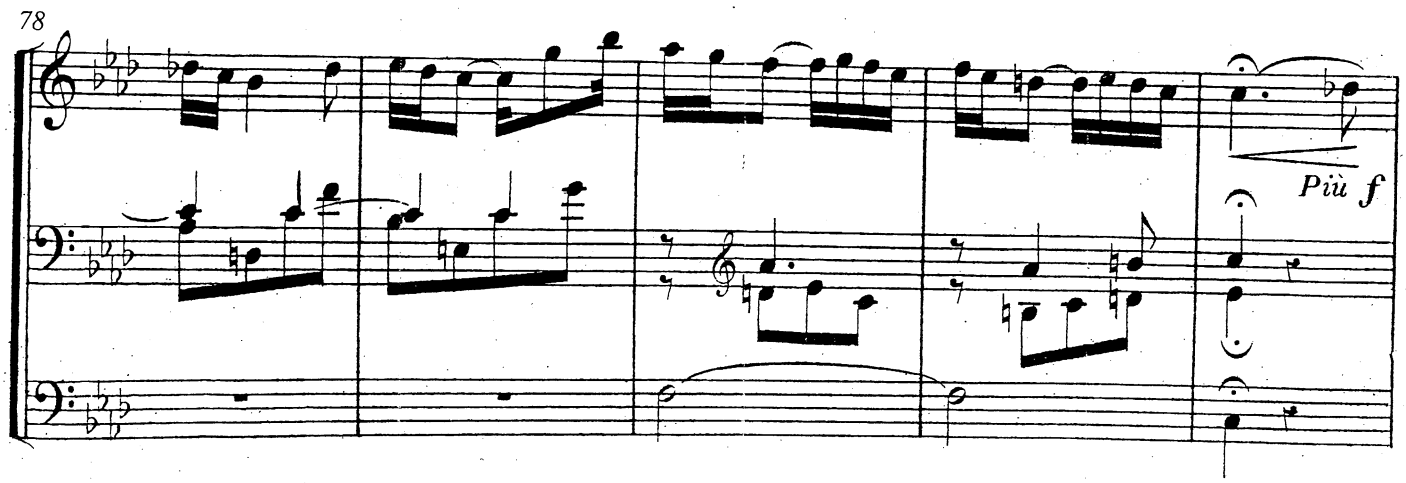
PED. Flûte de 8 et 16 pieds.

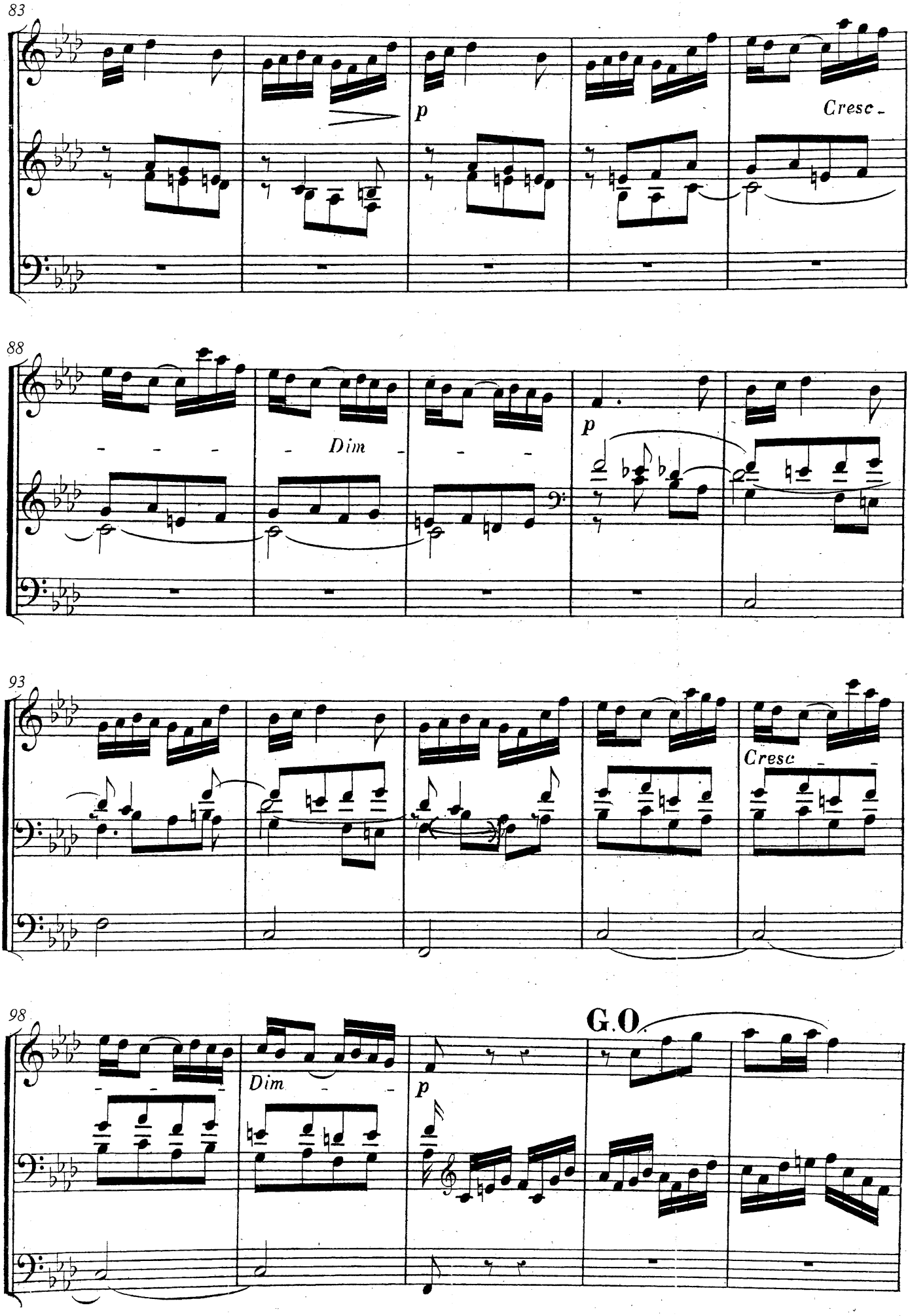
Claviers séparés.







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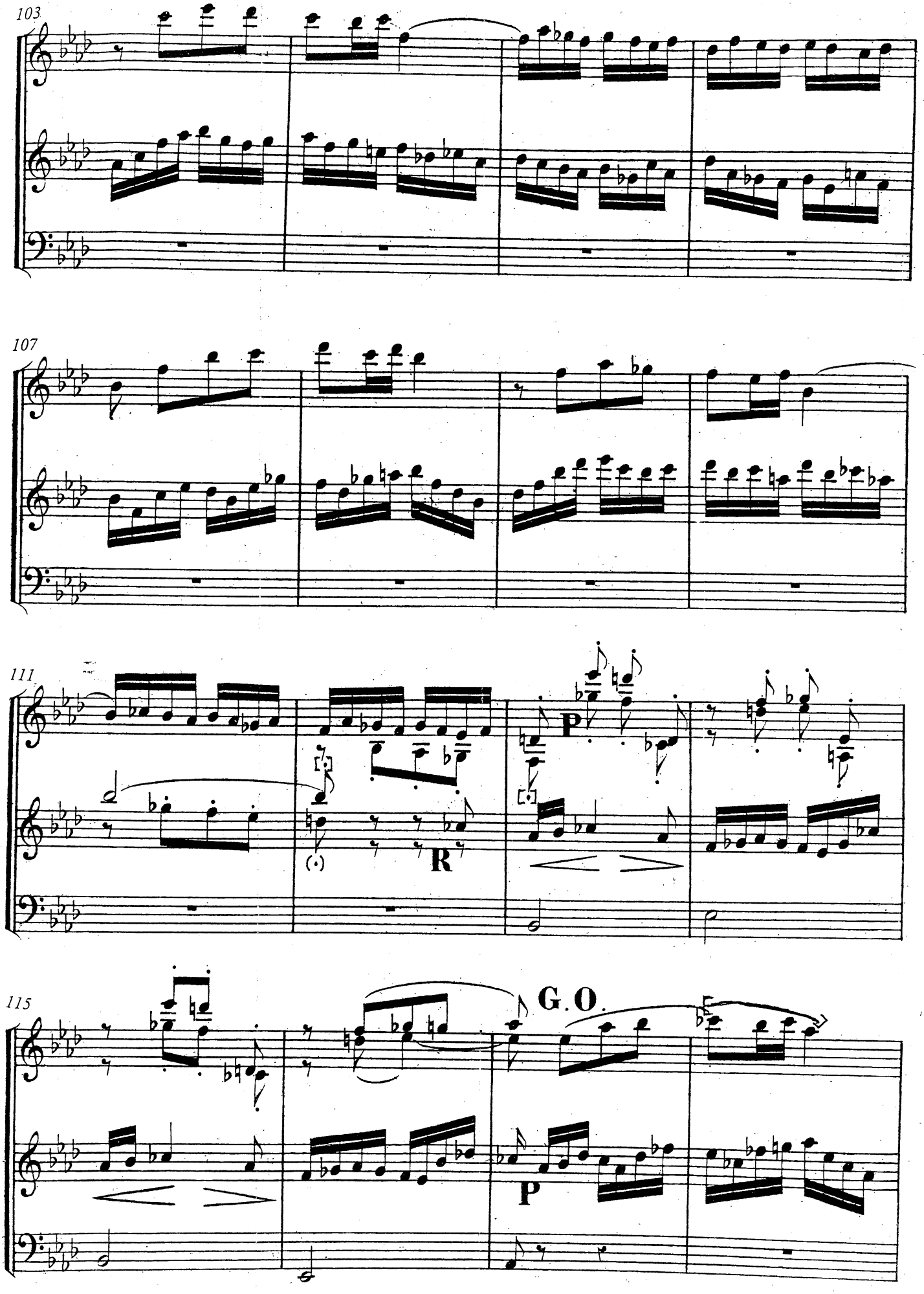
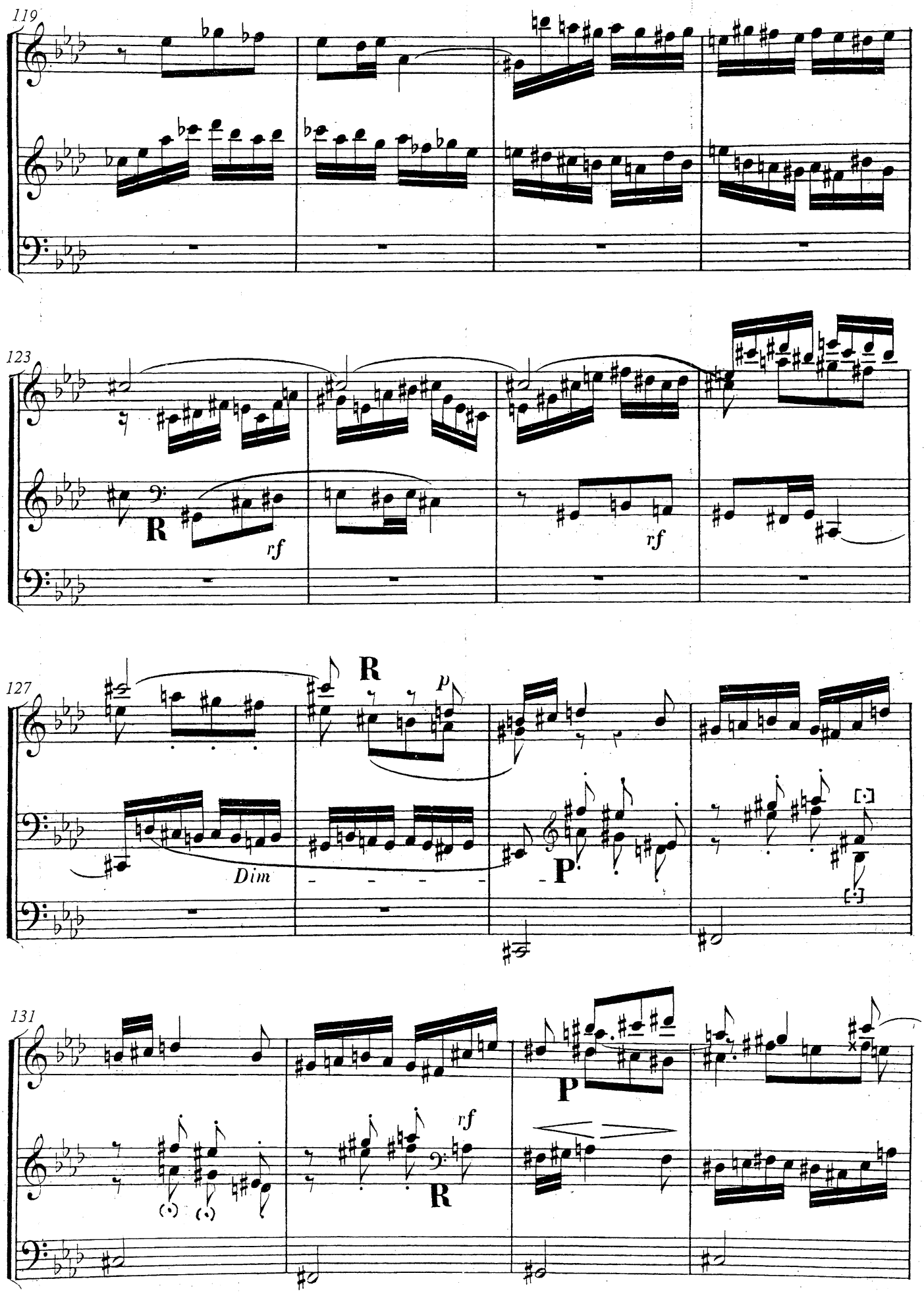
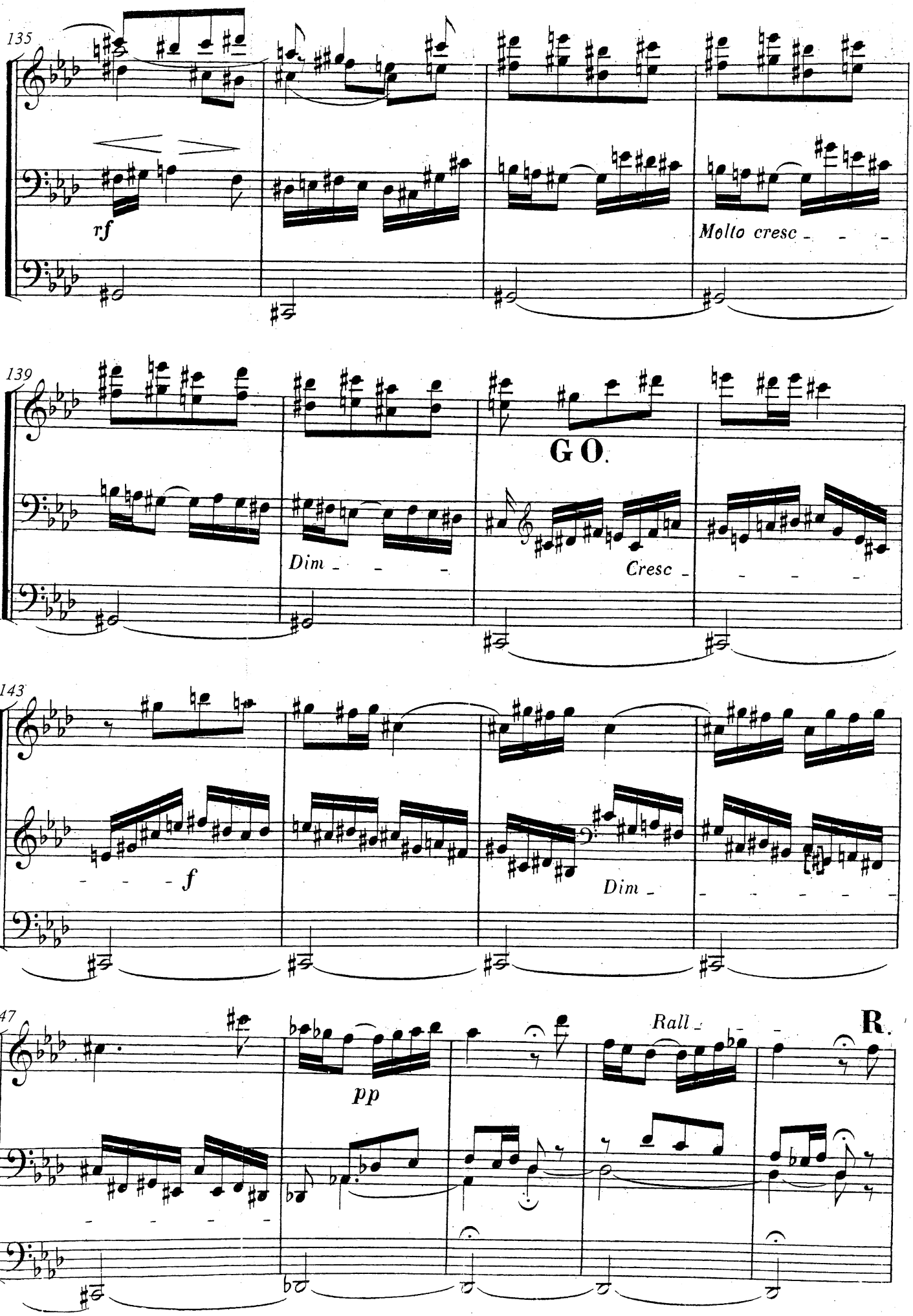
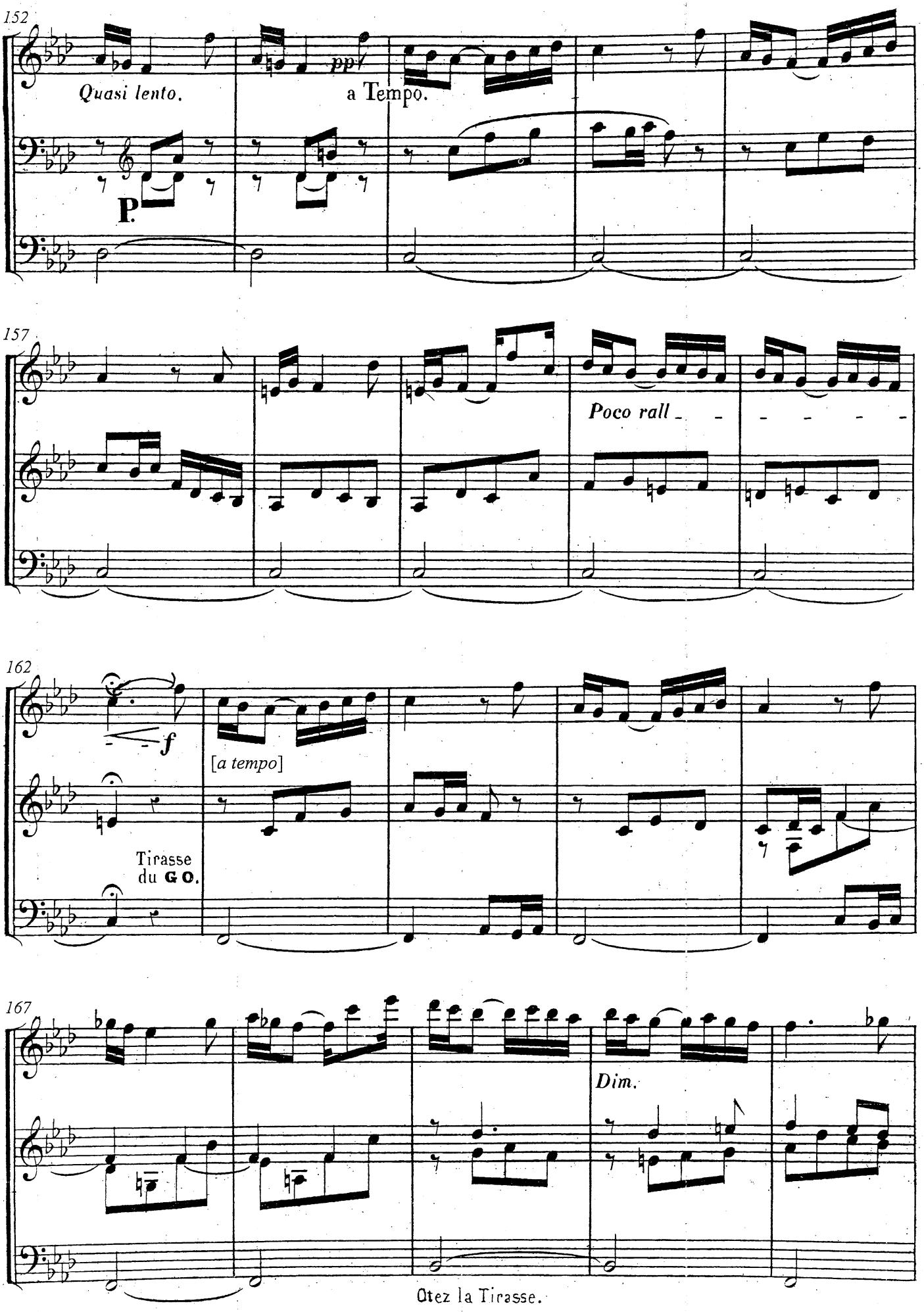
p
Cresc
88
Dim
p
93
Cresc
98
Dim
p
G.O

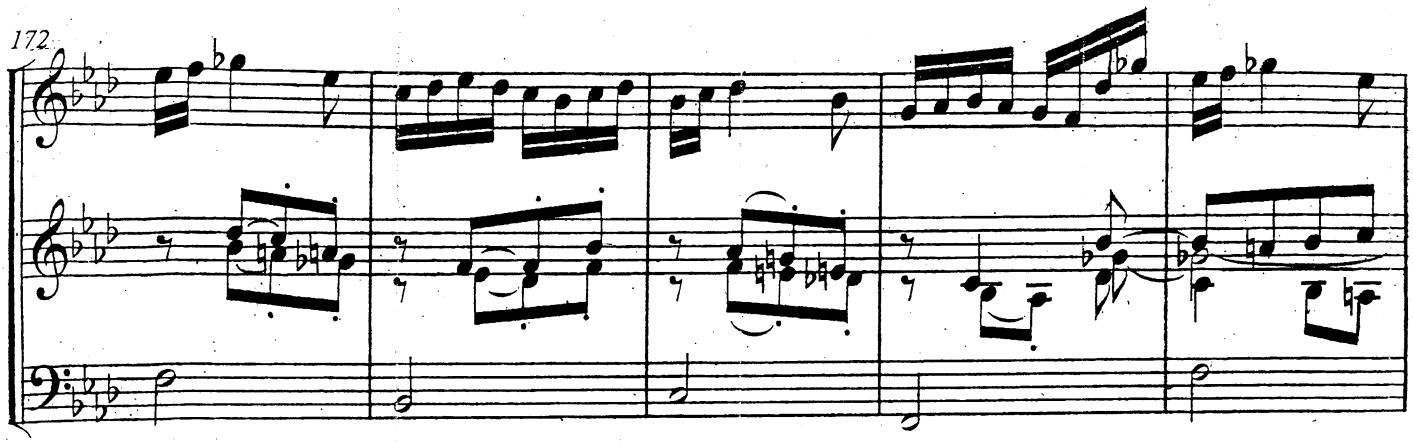

103
107
111
P
R
115
G.O.
P


119
123
R
rf
rf
127
R
p
Dim
P
131
P
rf
R


135
rf
Molto cresc
139
GO.
Dim
Cresc
143
f
Dim
147
pp
Rall
R.


152
Quasi lento.
pp
a Tempo.
P.
157
Poco rall.
162
f
[a tempo]
Tirasse
du GO.
167
Dim.
Otez la Tirasse.

172



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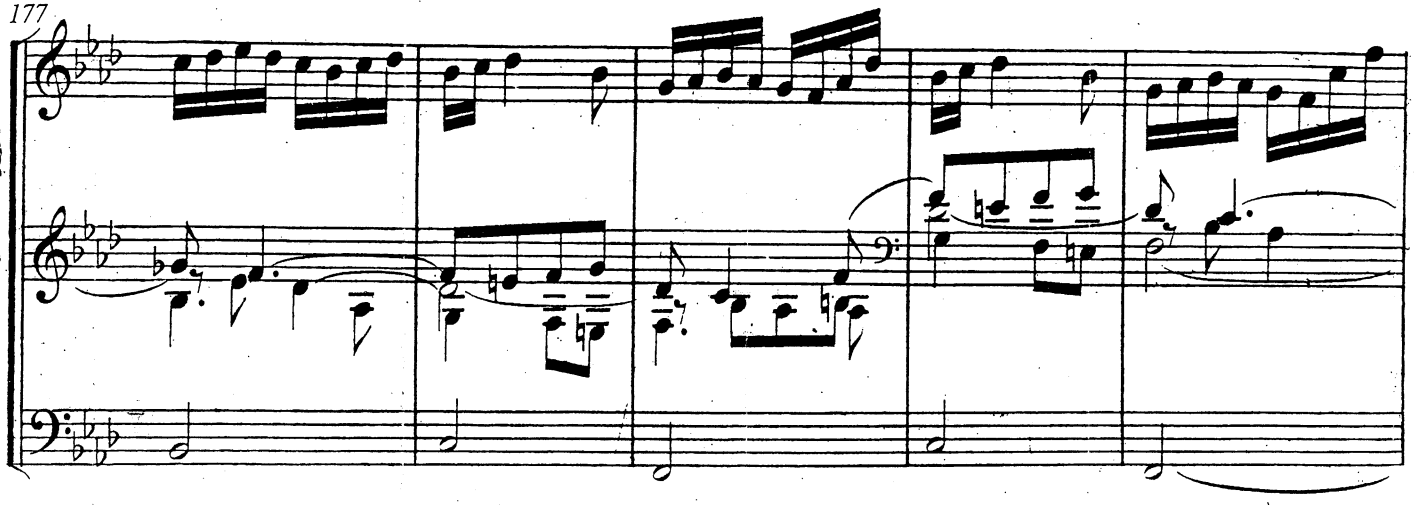

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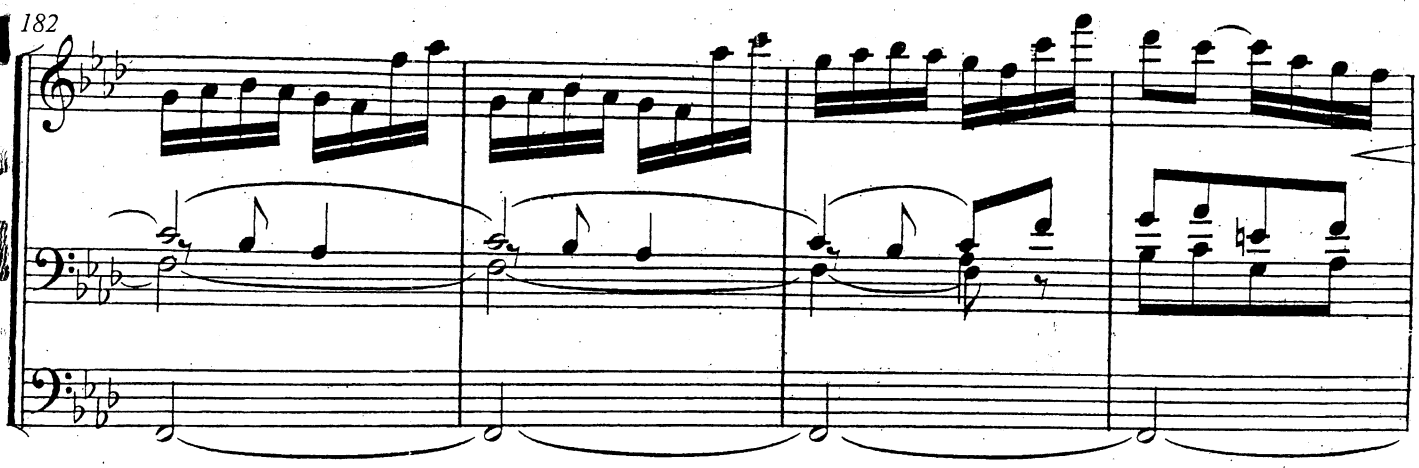

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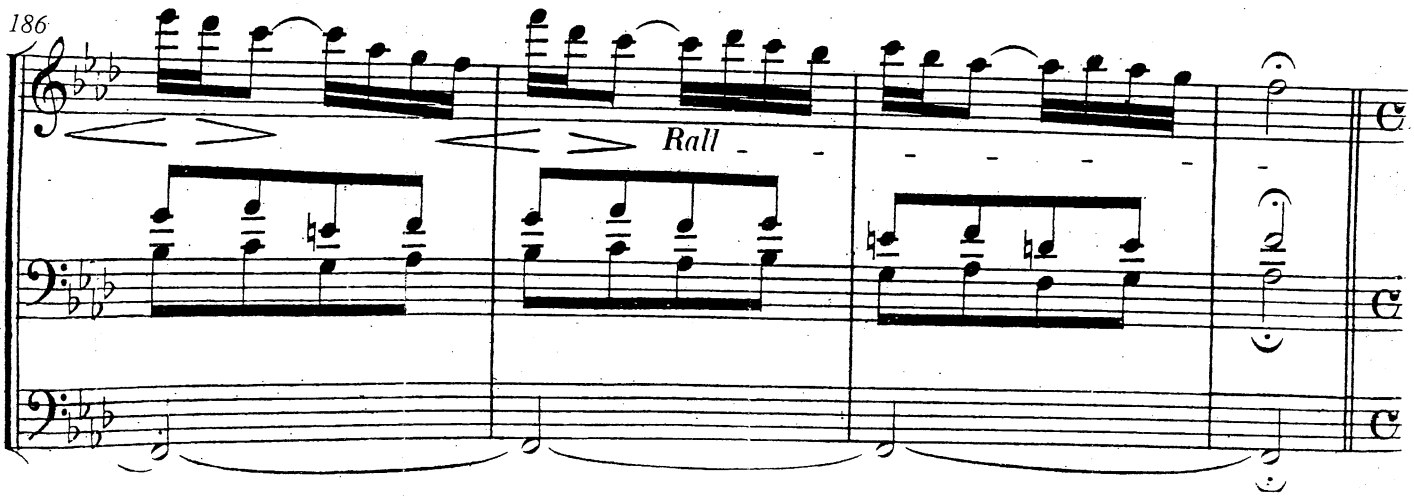


R. Fonds de 8 pieds Hautbois et Jeux d'Anches.

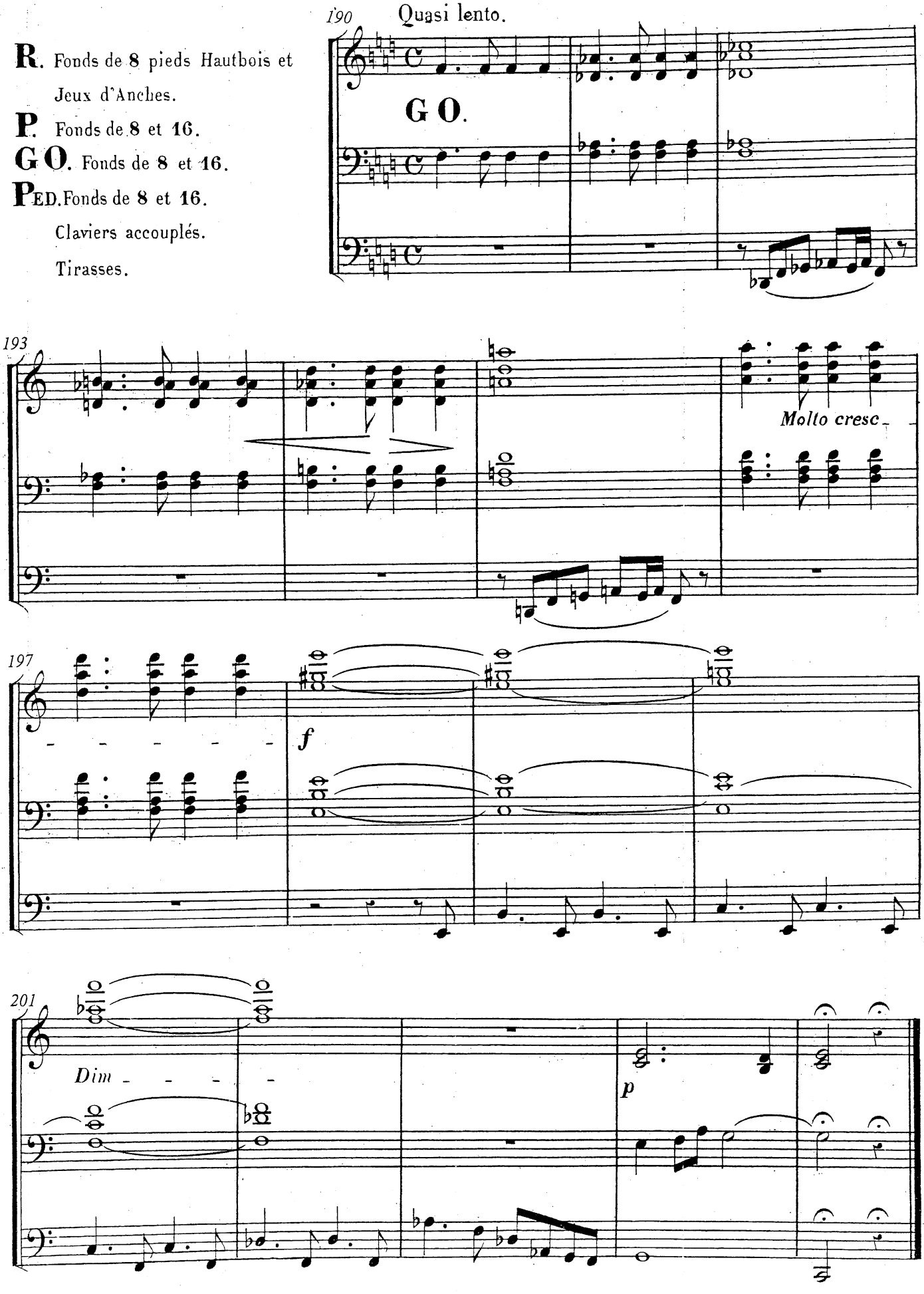
P. Fonds de 8 et 16.

G O. Fonds de 8 et 16.

Ped. Fonds de 8 et 16.

Claviers accouplés.

Tirasses.

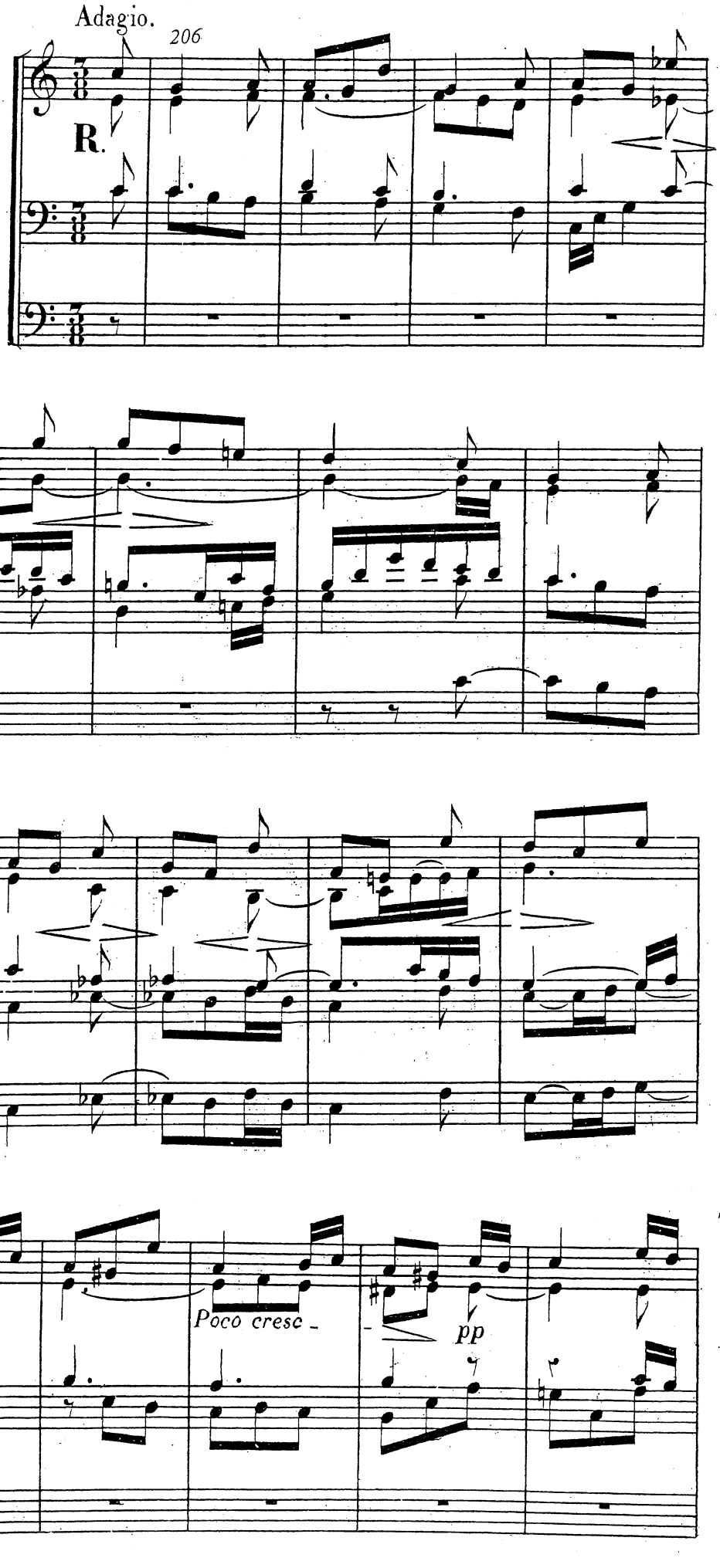


R. Voix humaine, Bourdon, Flûte et Gambe de 8 pieds. [Tremblant]

P. Bourdon de 16.

PED. Bourdon de 16. 8 et 32.

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



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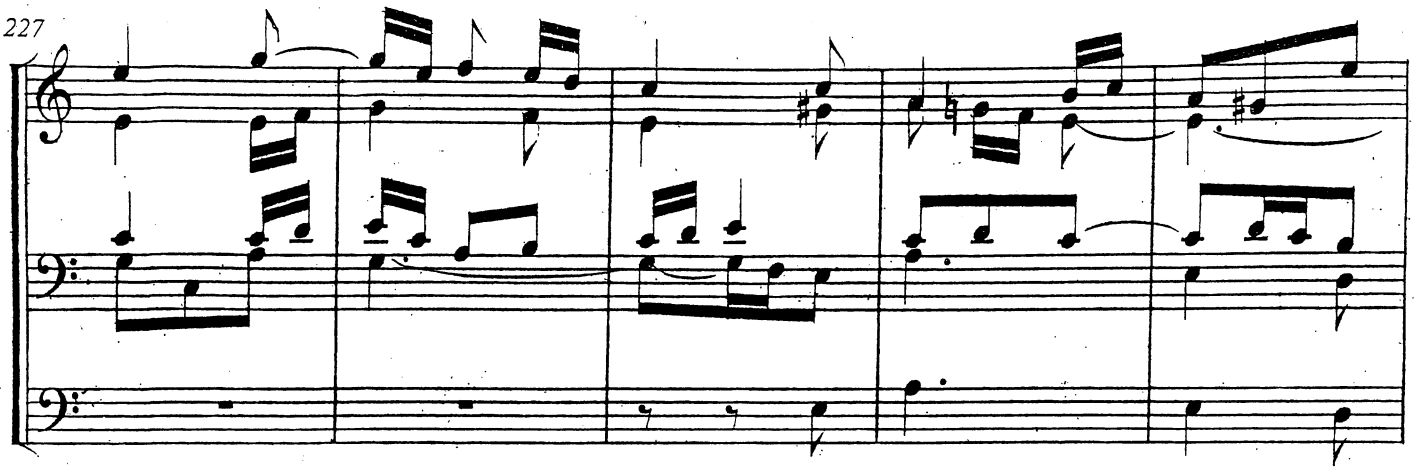

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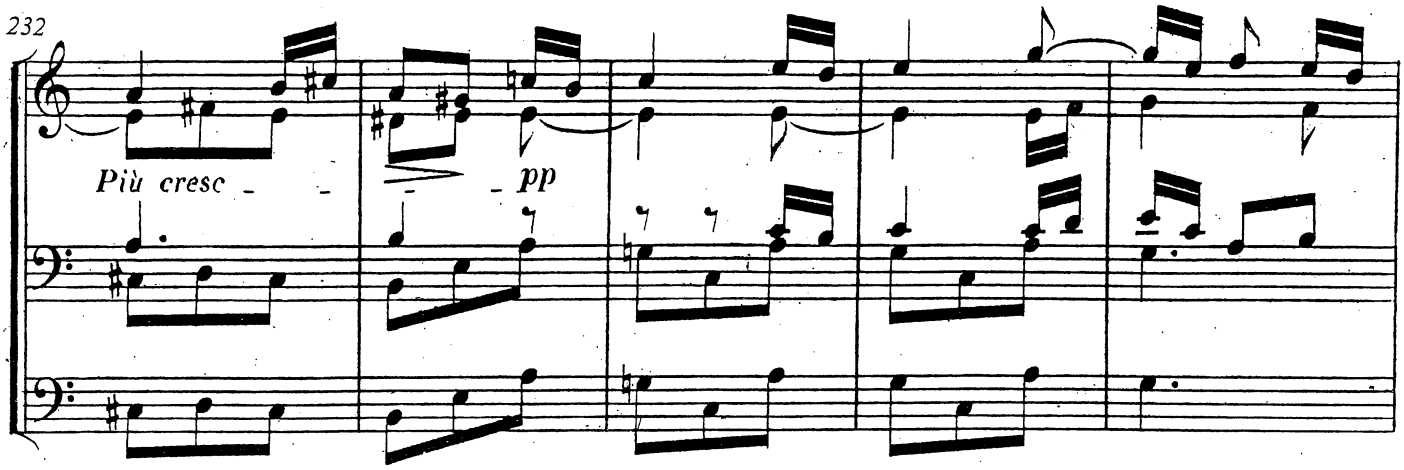
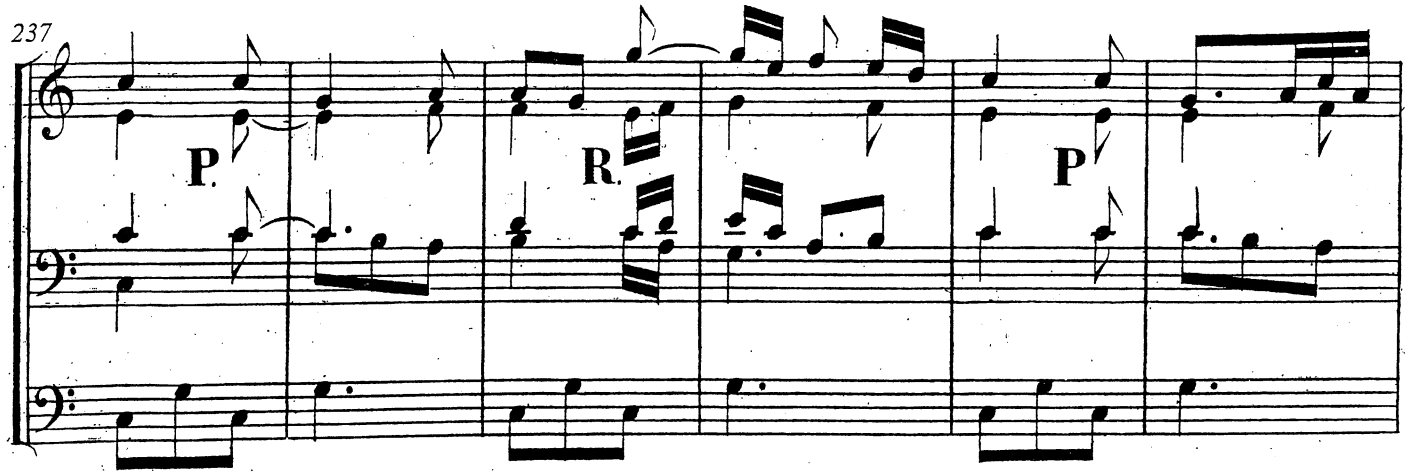
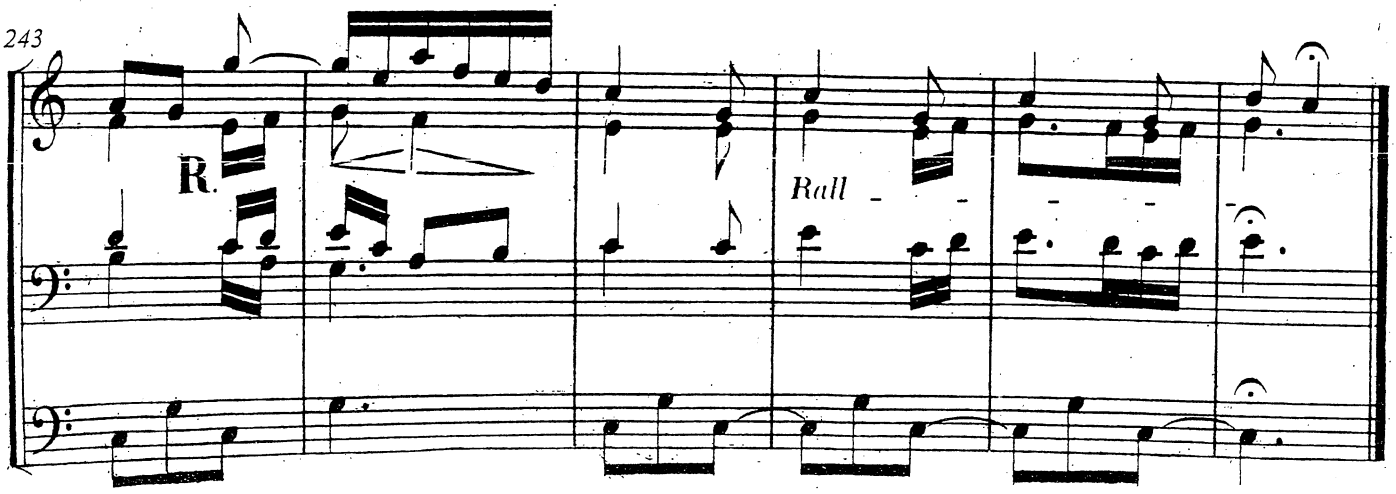


237



243



GRANDE PIECE SYMPHONIQUE

N° 2.

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

Par CÉSAR FRANCK. Op:17.

à Monsieur CH: V^TIN ALKAN.

G.O. Andantino serioso.

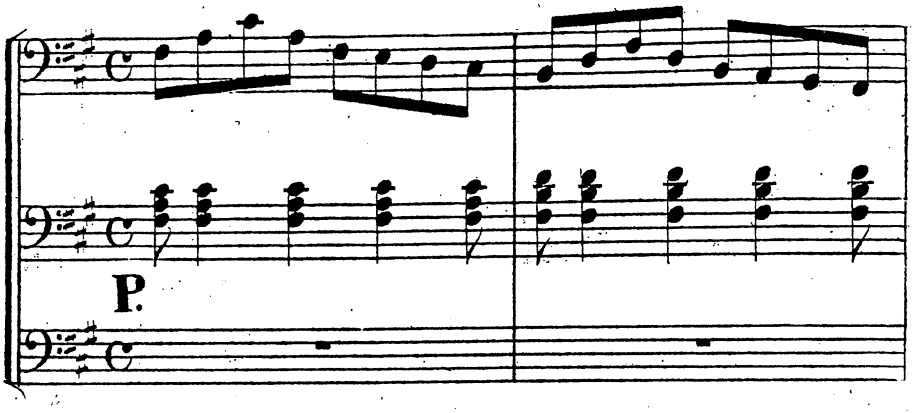
R. Tous les Fonds de 8 pieds et Hautbois.

P. Tous les Fonds de 8 pieds.

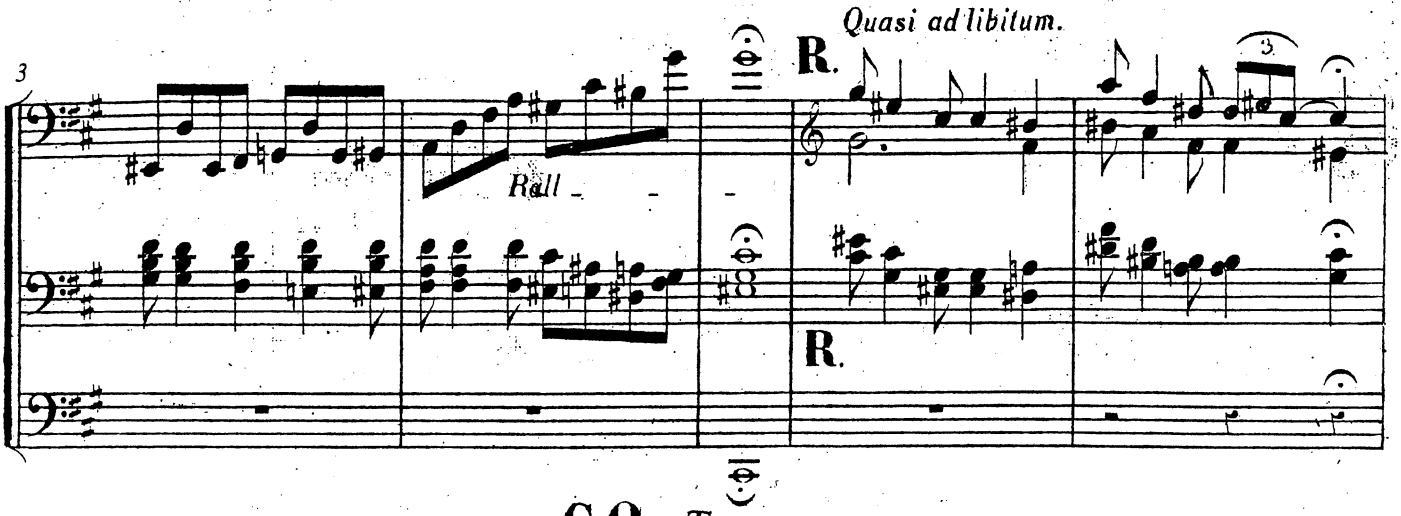
G.O. Tous les Fonds de 8 pieds.

PED. Tous les Fonds de 8 et 16 pieds. Claviers accouplés.

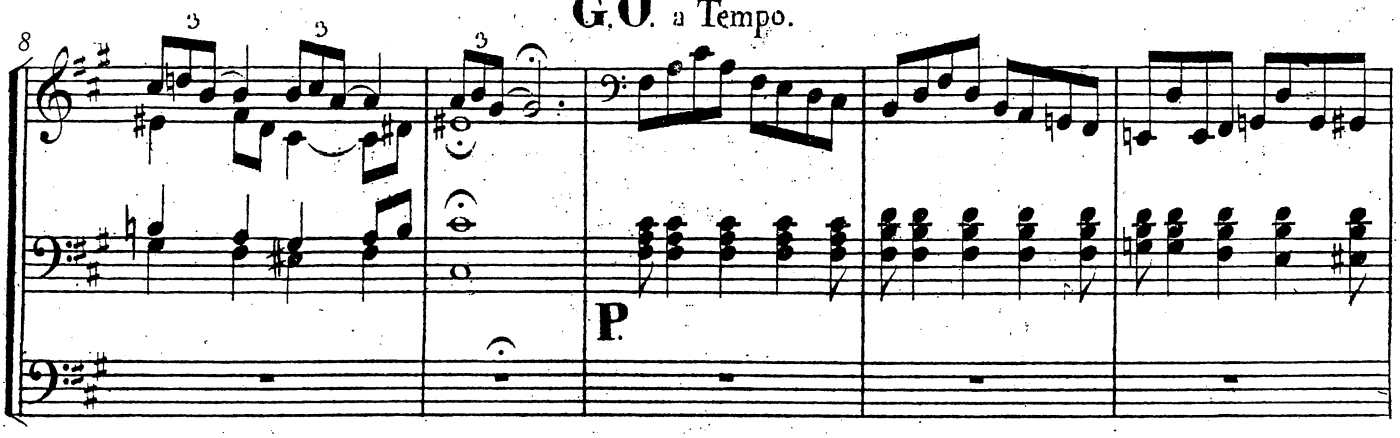
Tirasses du **G.O.**



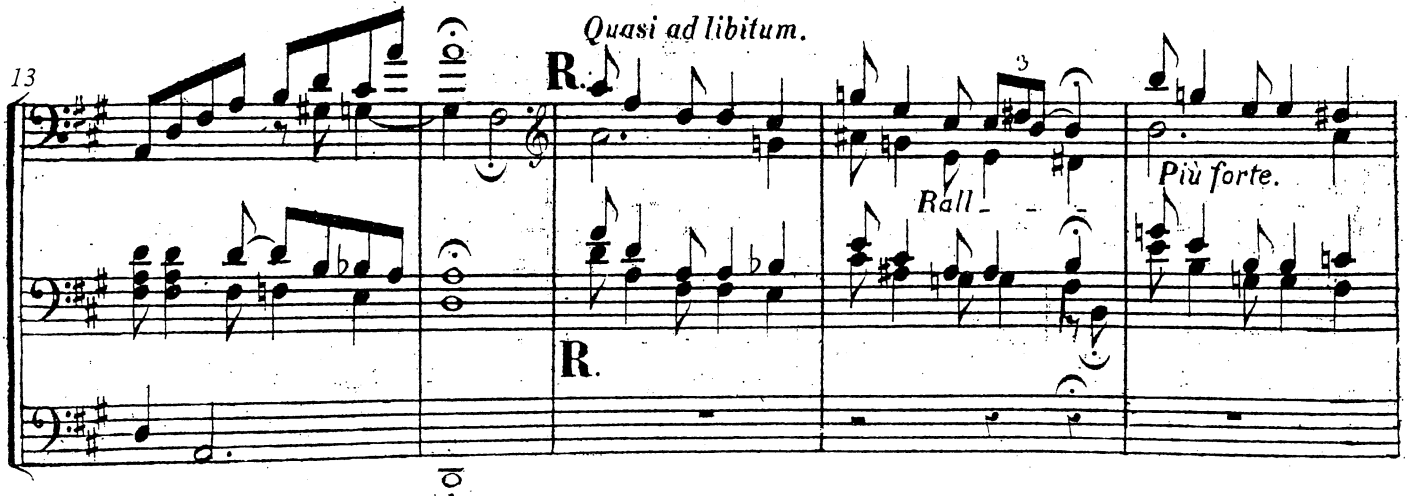
Quasi ad libitum.

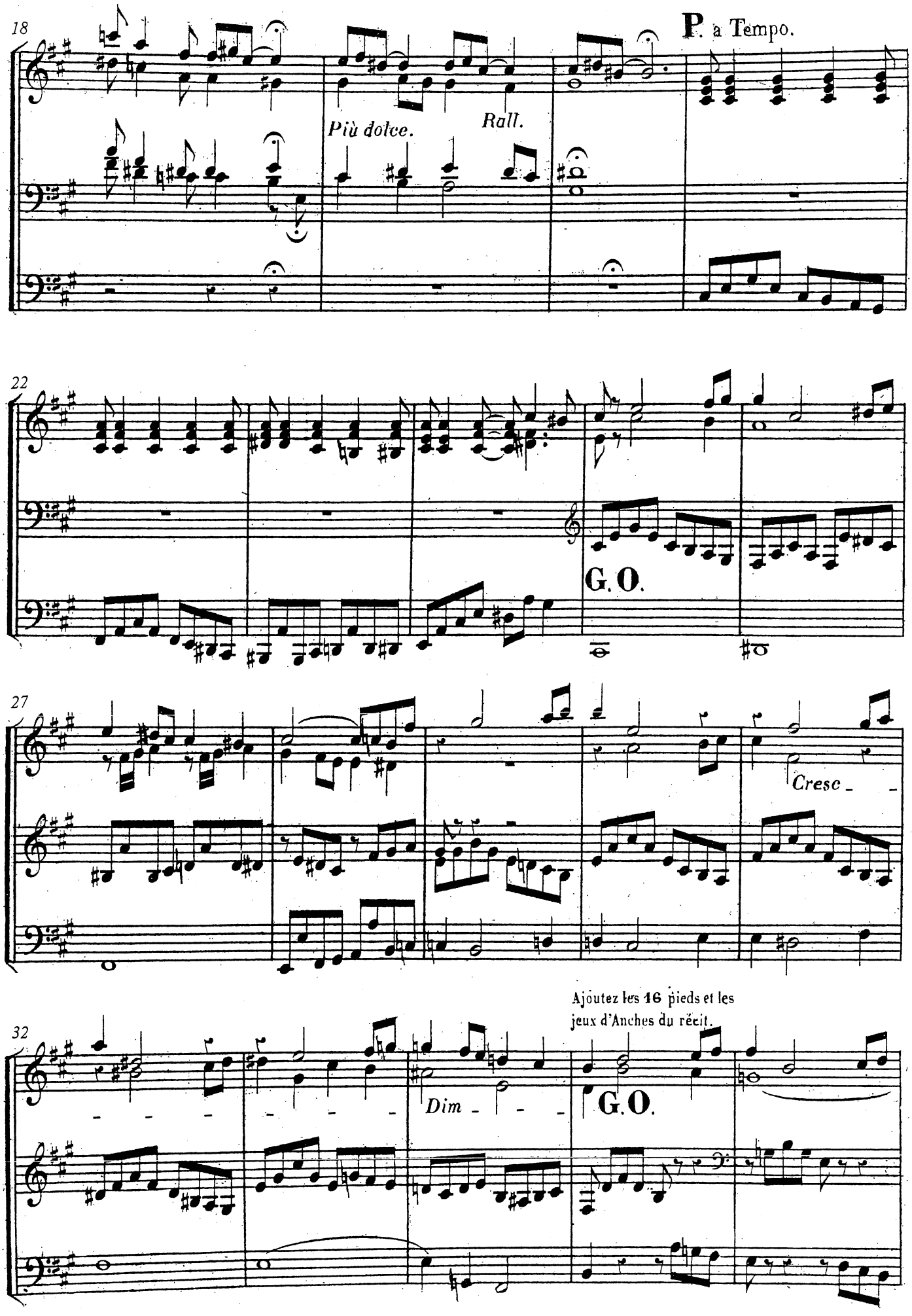


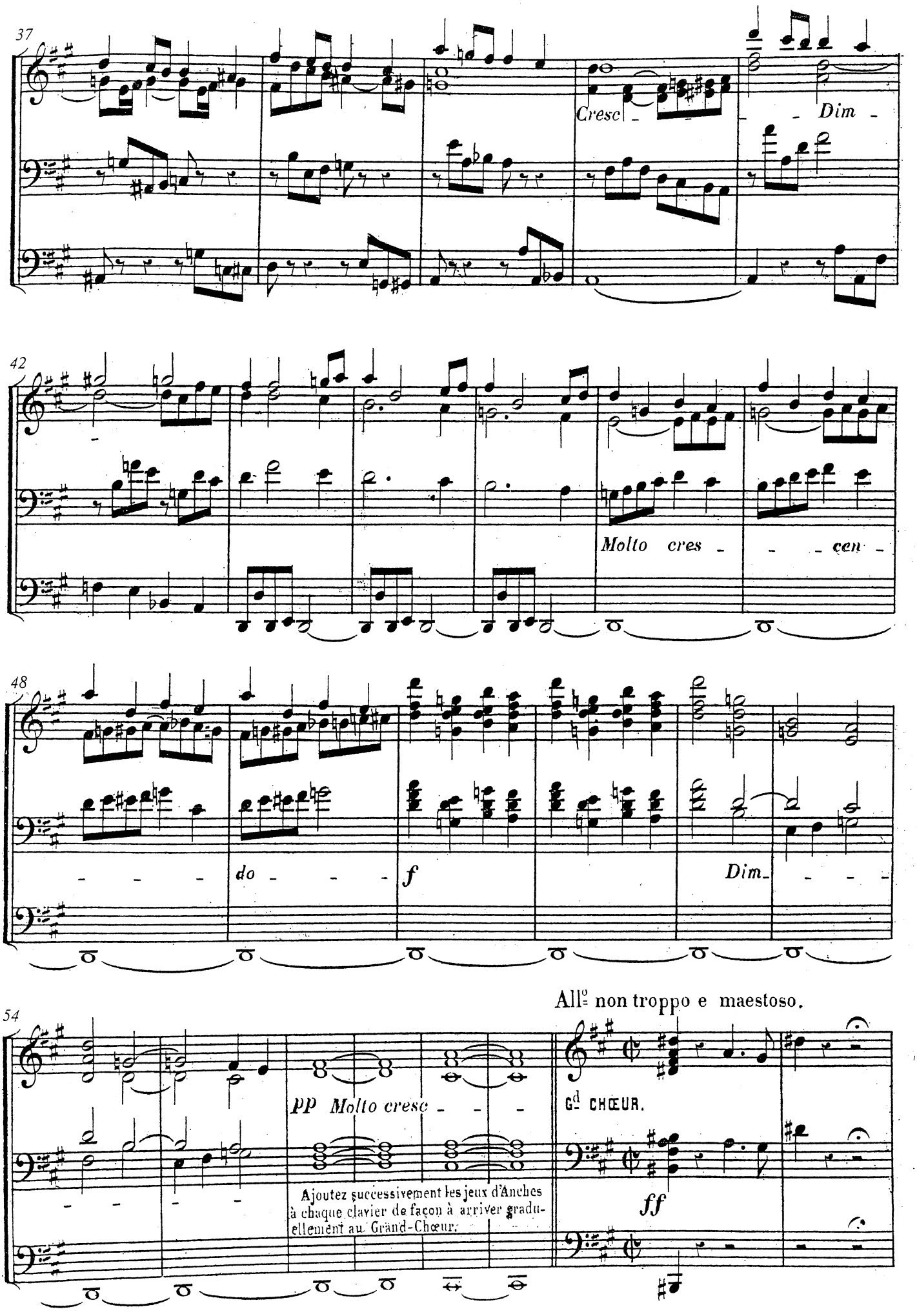
G.O. a Tempo.

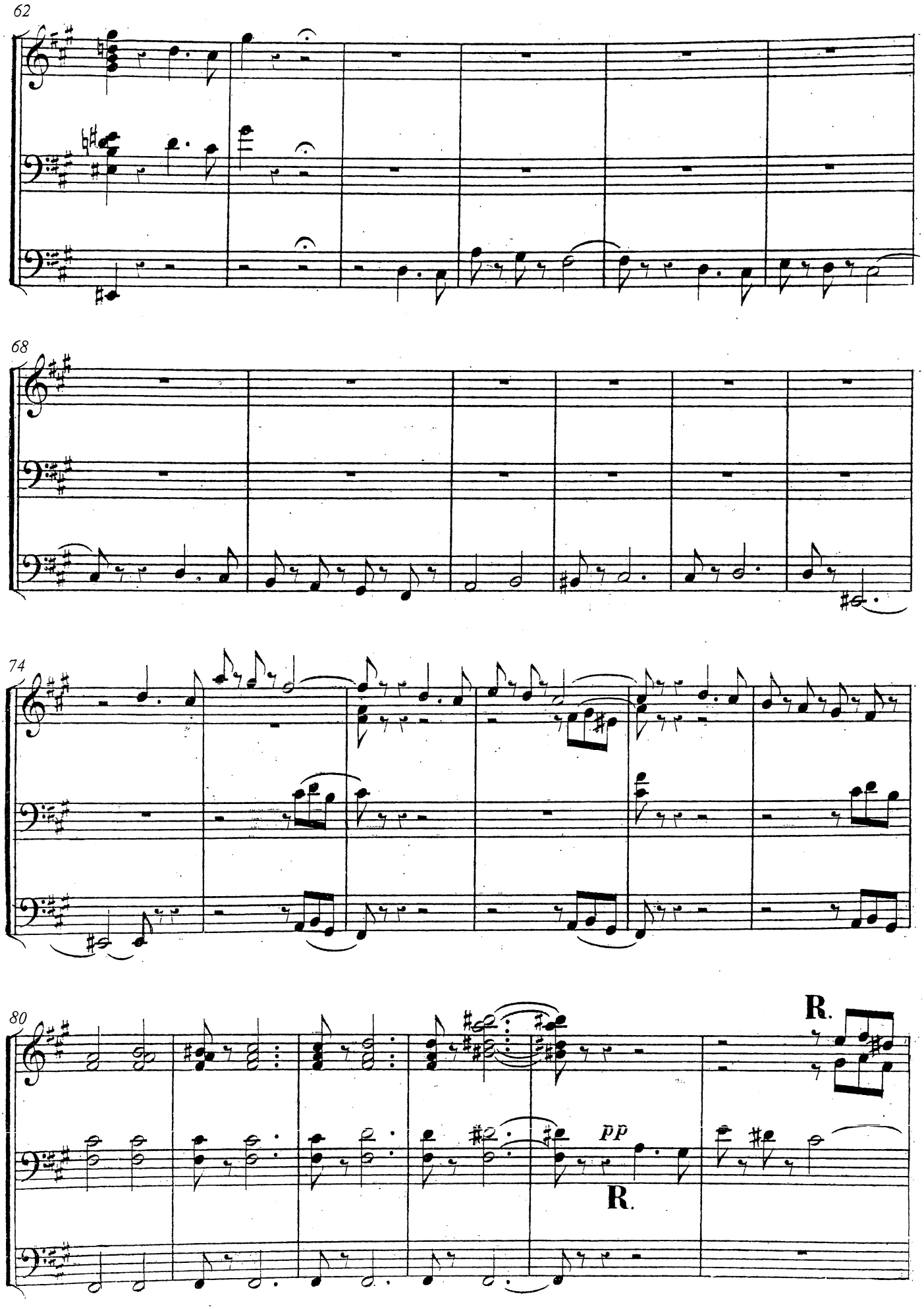


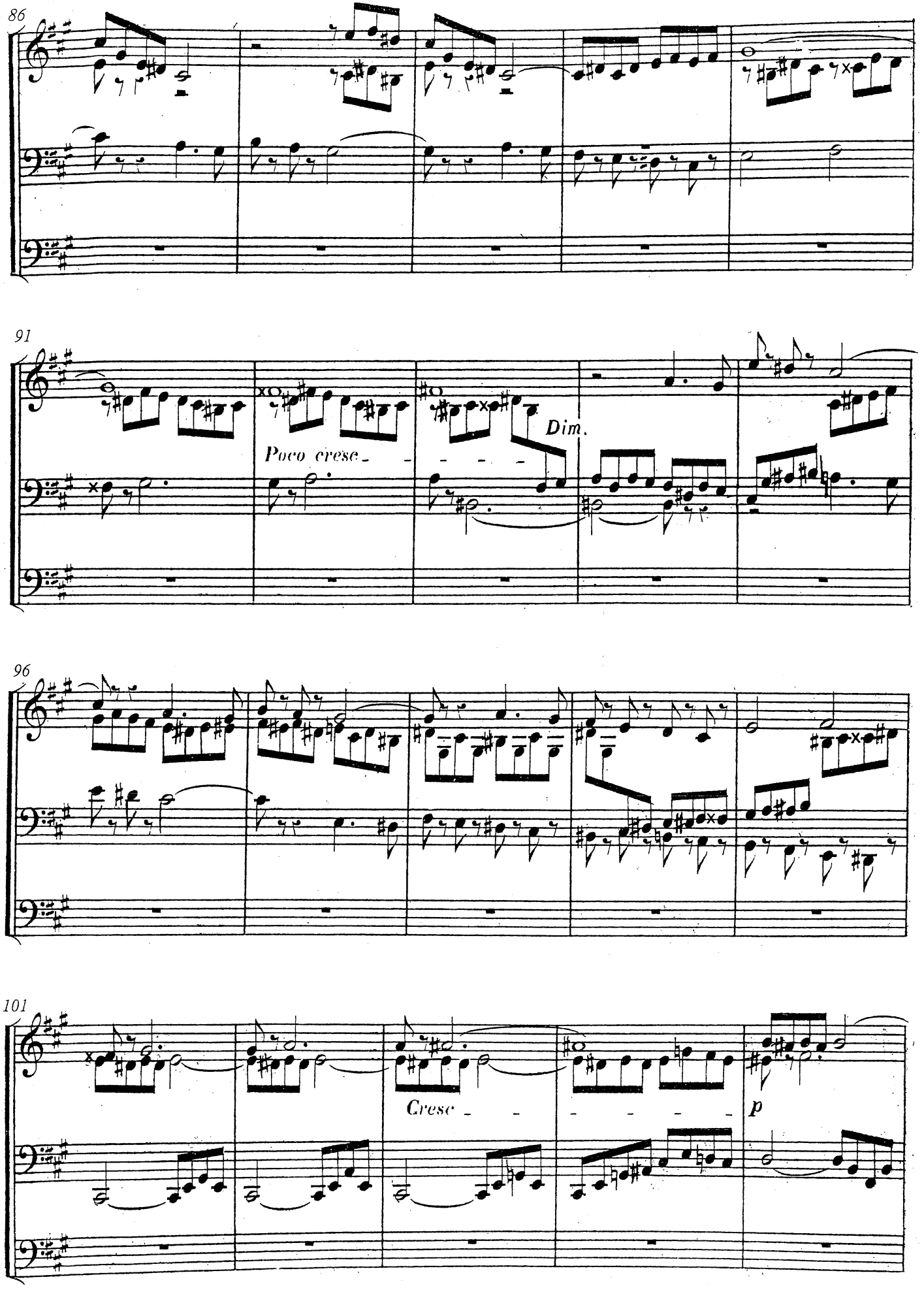
Quasi ad libitum.



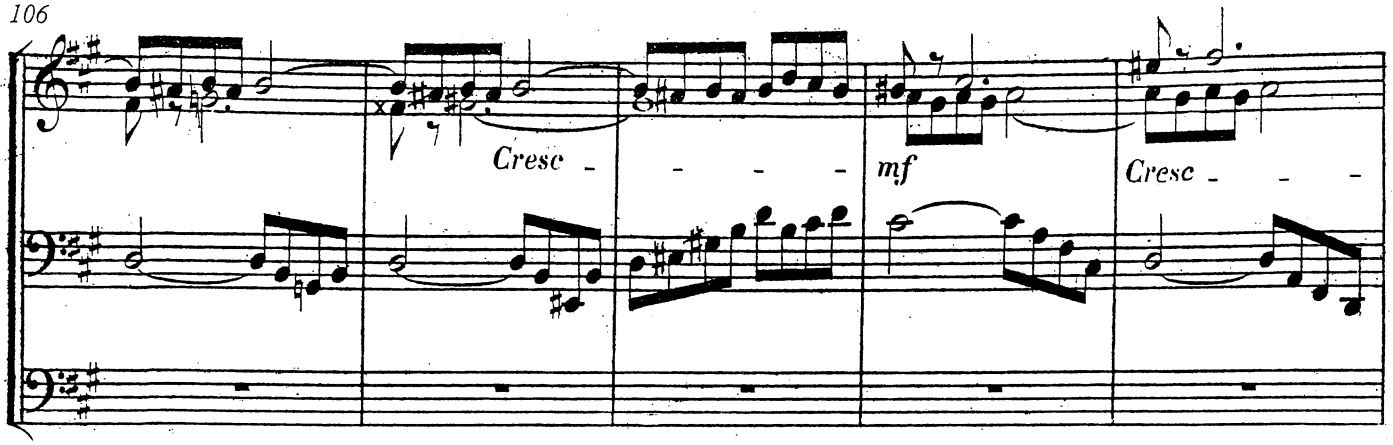

18
P. a Tempo.
Più dolce.
Rall.
22
G. O.
27
Cresc _
32
Ajoutez les 16 pieds et les jeux d'Anches du récit.
Dim _
G. O.


37
Cresc
Dim
42
Molto cres
cen
48
do
f
Dim
54
All.o non troppo e maestoso.
pp Molto cresc
Gd CHŒUR.
Ajoutez successivement les jeux d'Anches à chaque clavier de façon à arriver graduellement au Grand-Chœur.
ff


62
68
74
80
R.
pp
R.


86
91
Poco crese
Dim.
96
101
Cresc
p

106



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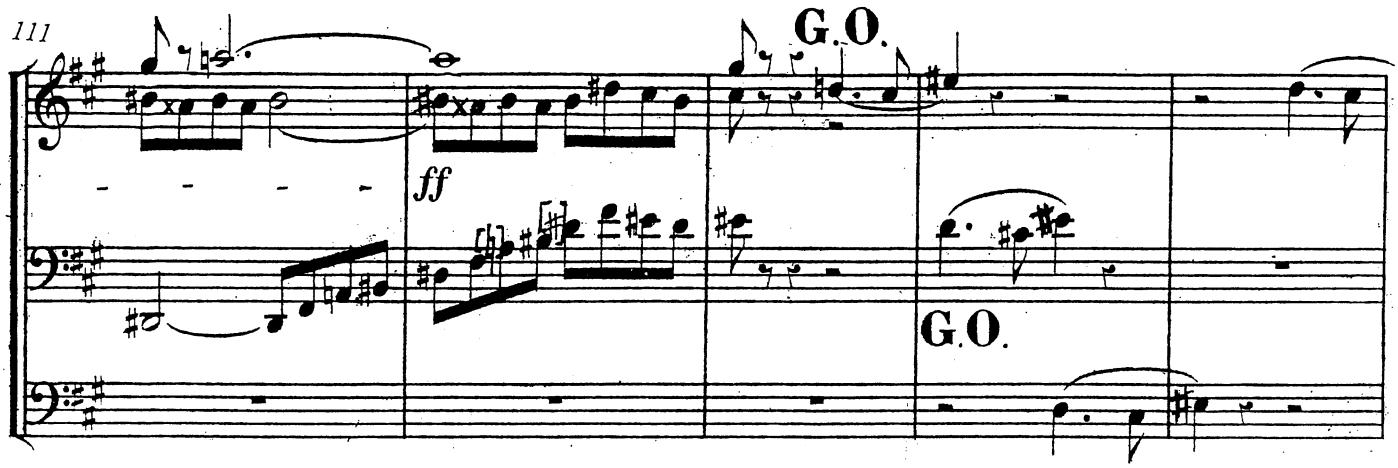

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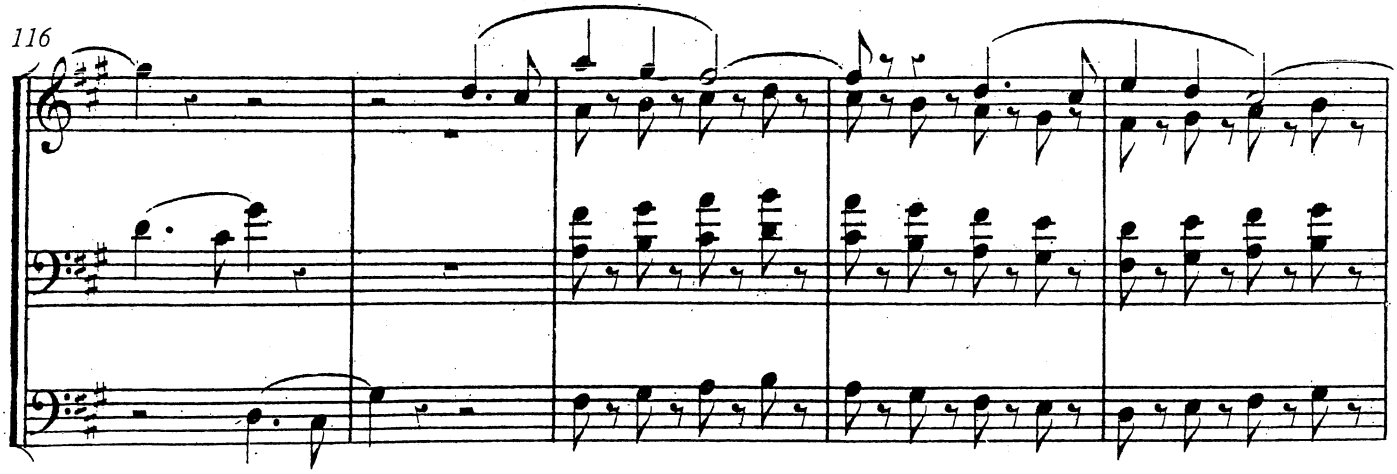

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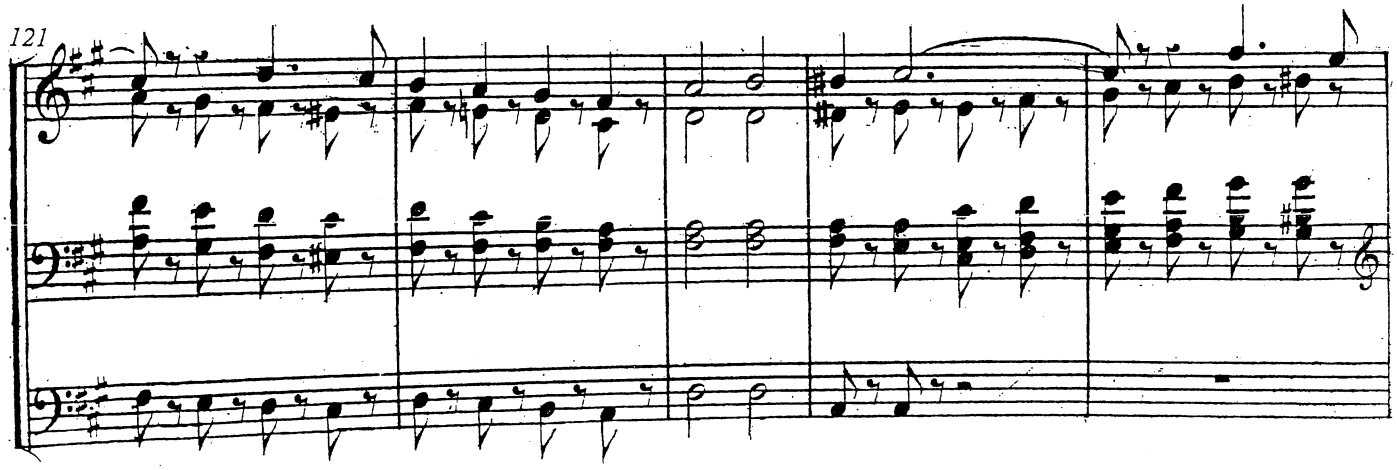
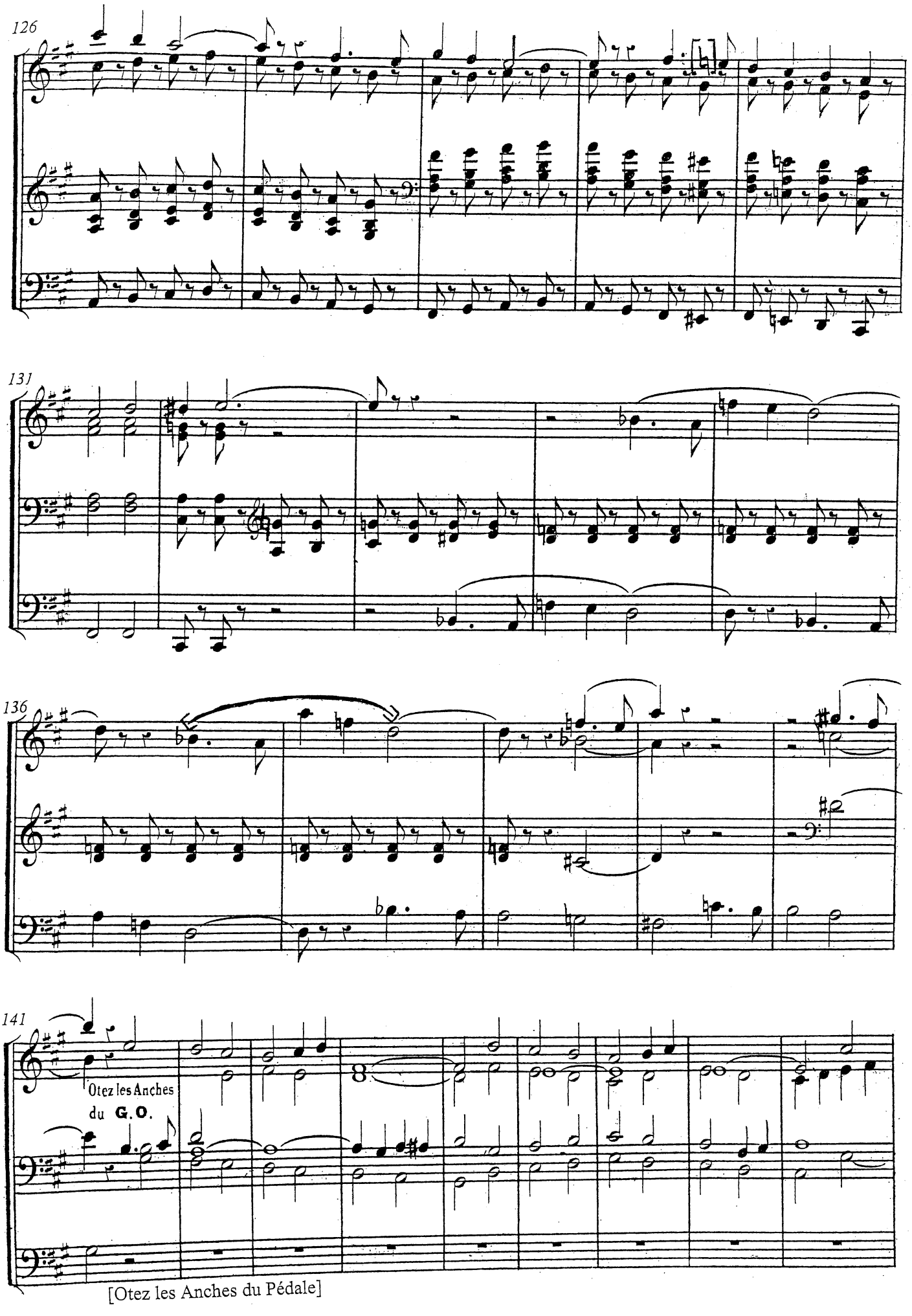
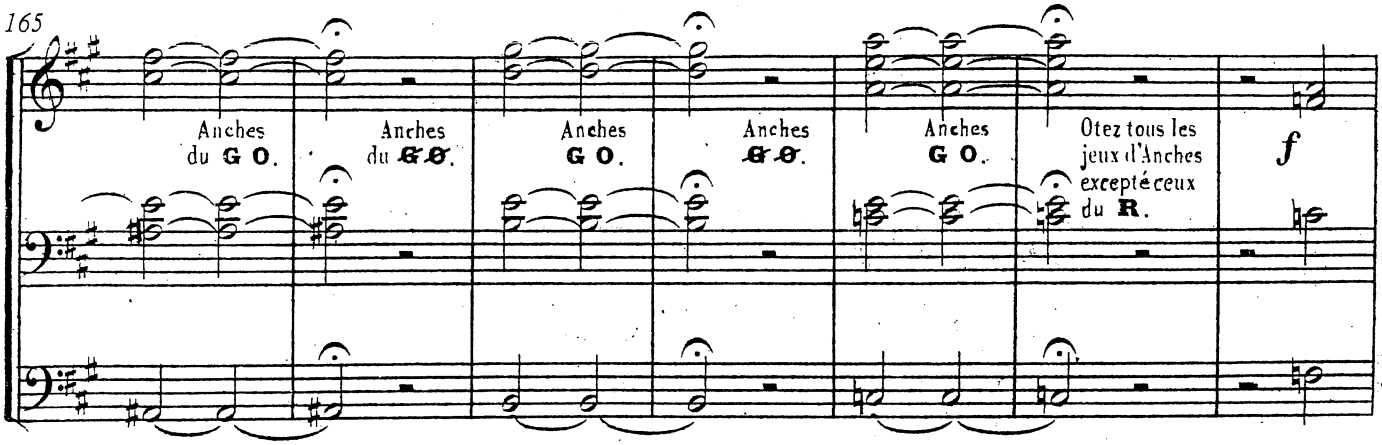



126
131
136
141
Otez les Anches
du G.O.
[Otez les Anches du Pédale]

150

158

165



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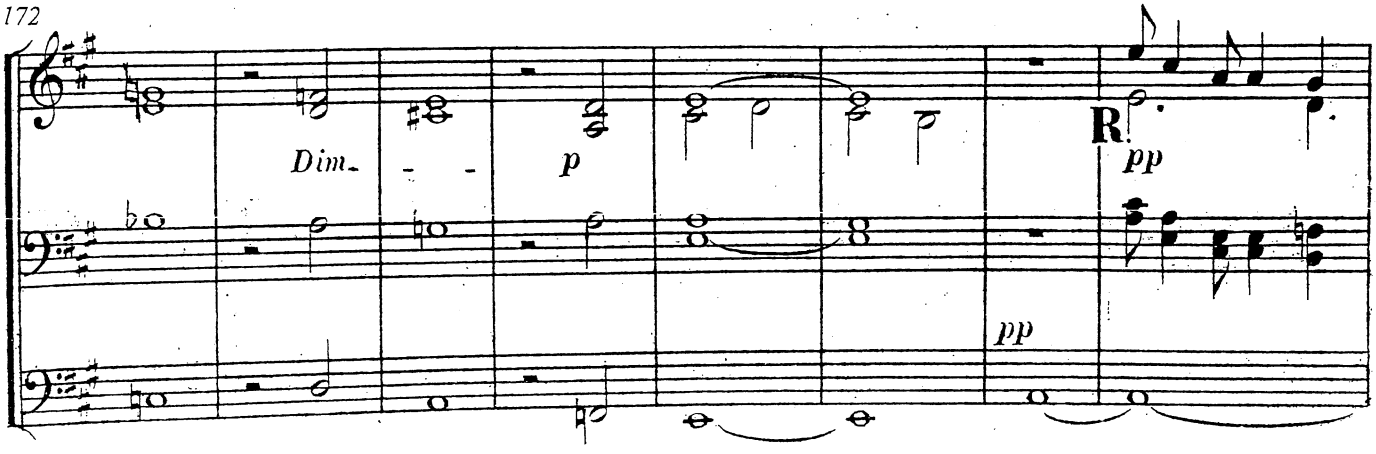
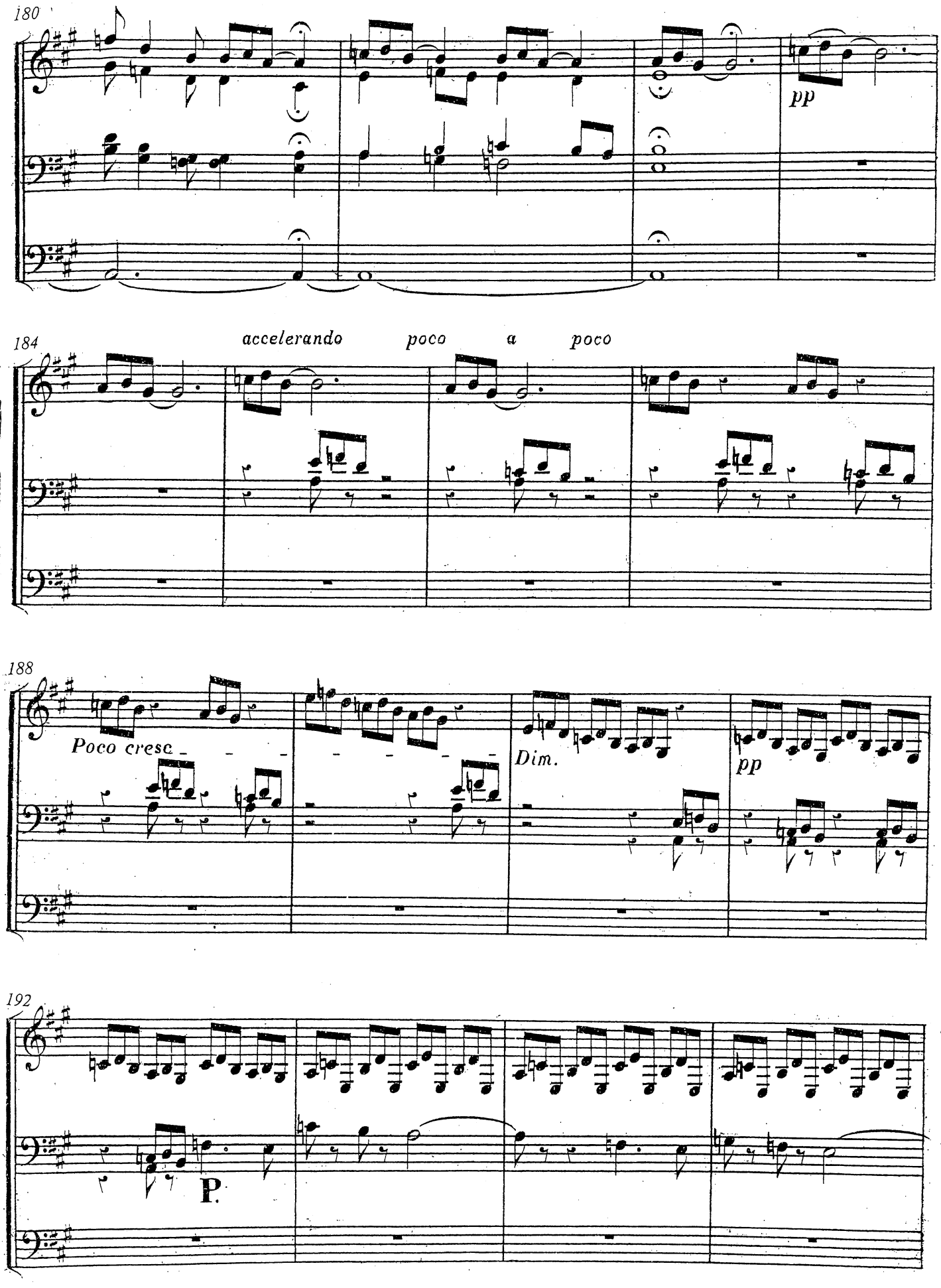
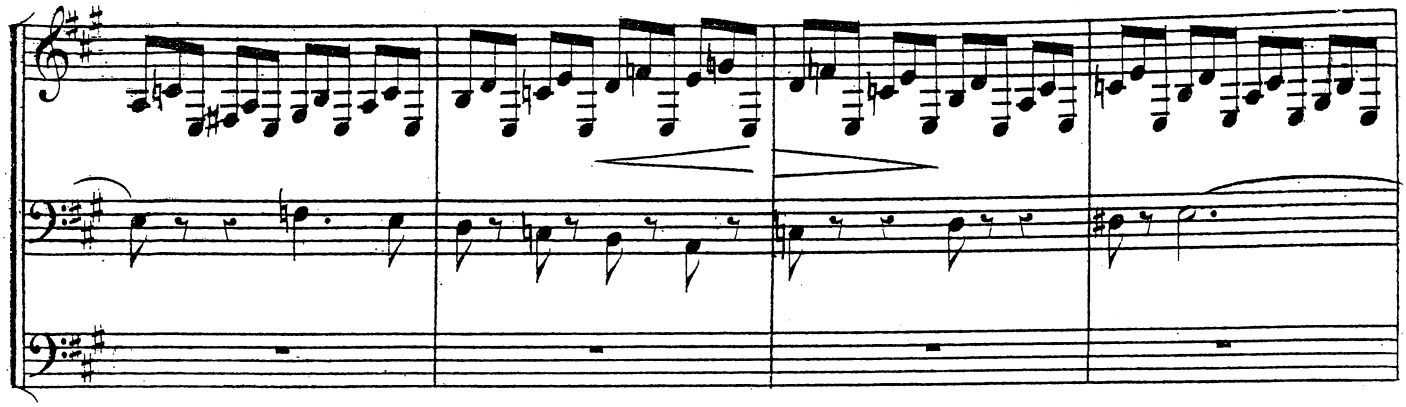



180
pp
184
accelerando poco a poco
188
Poco cresc
Dim.
pp
192
P.

196



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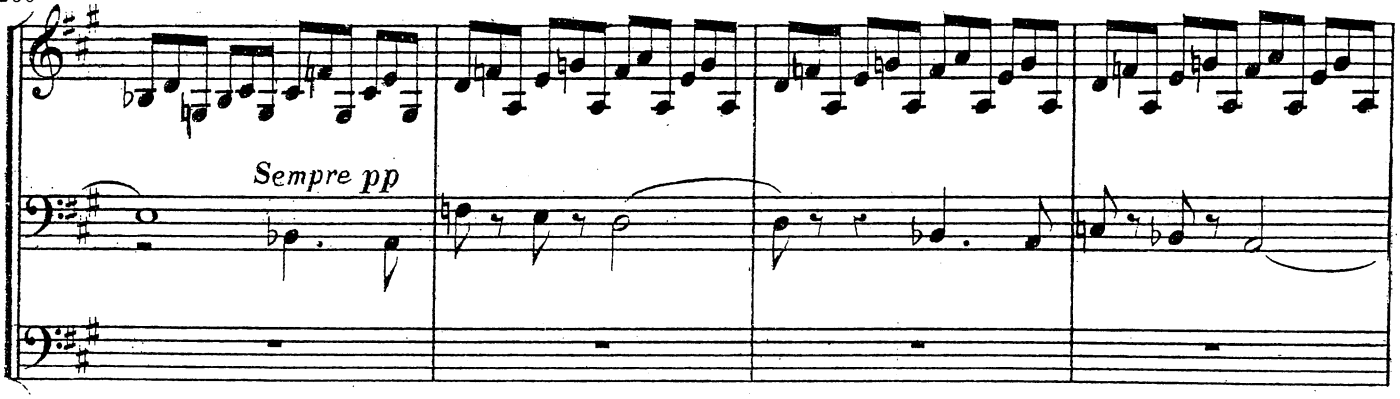

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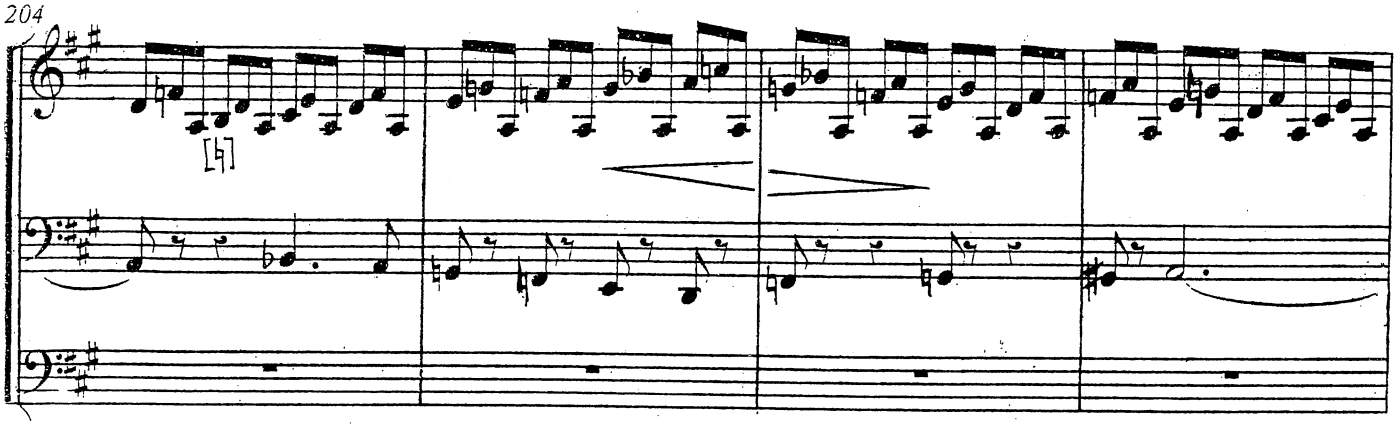

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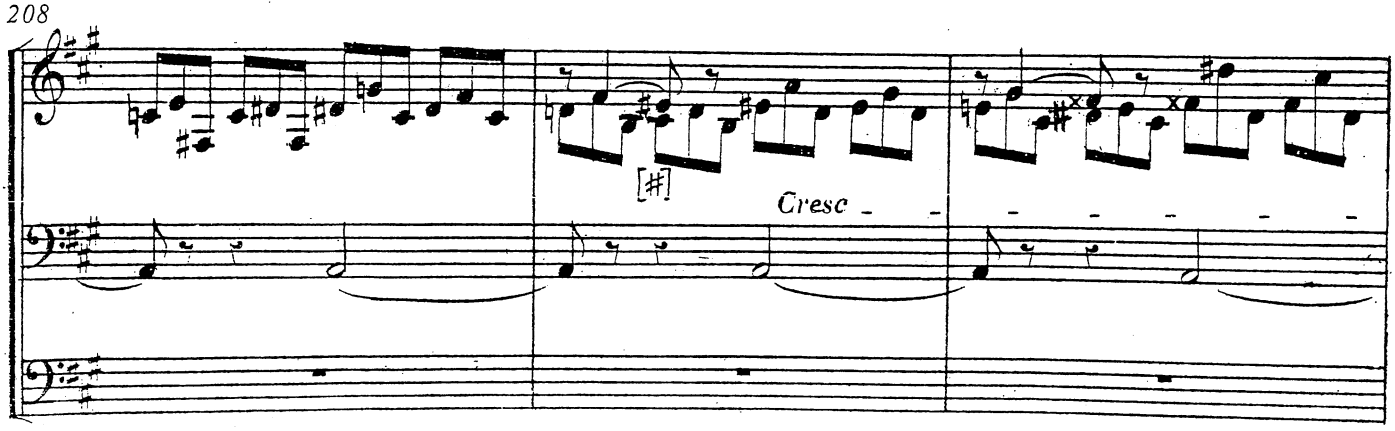

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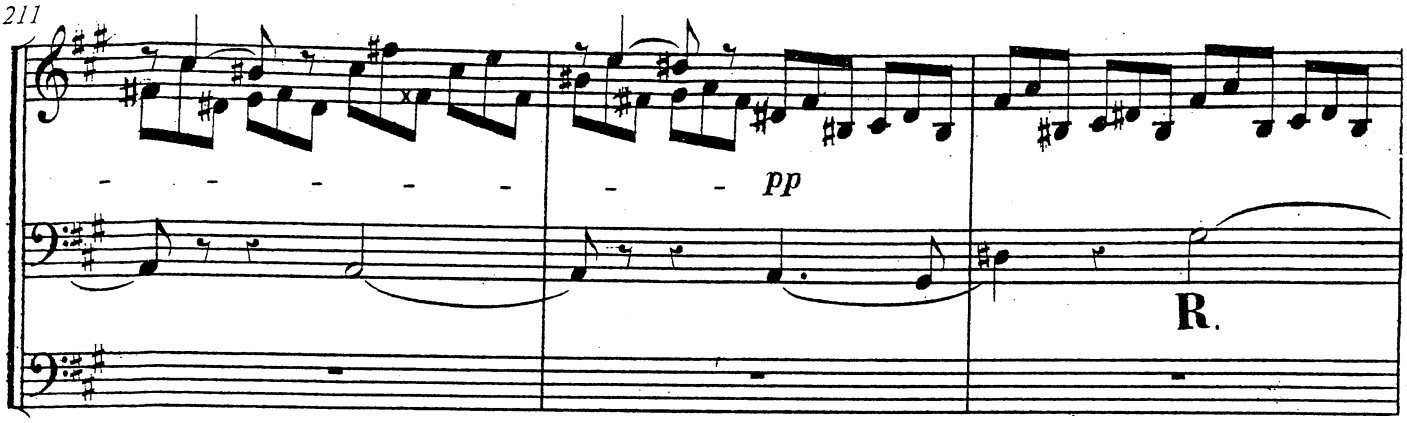

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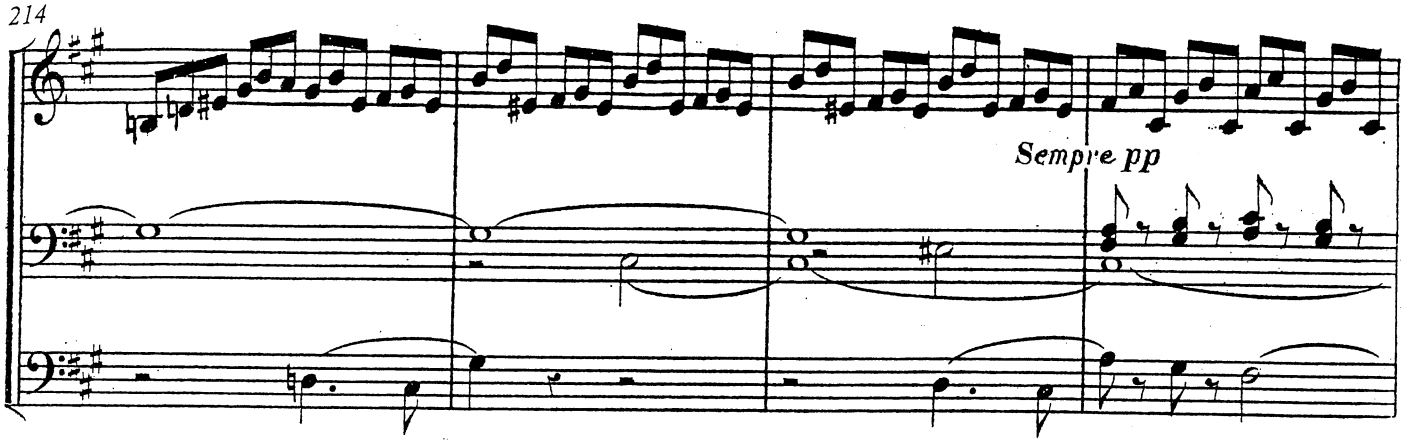

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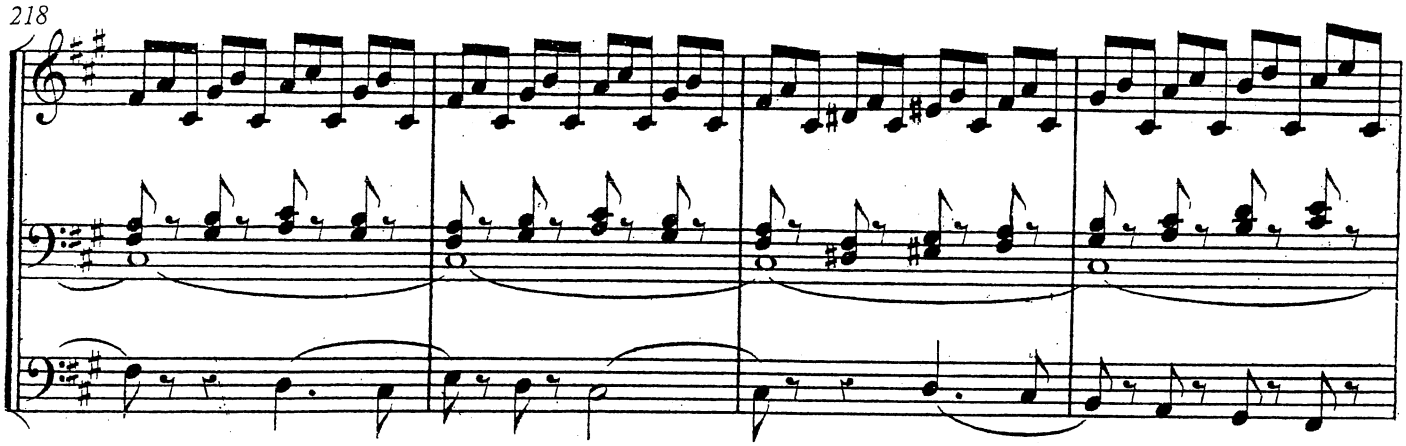

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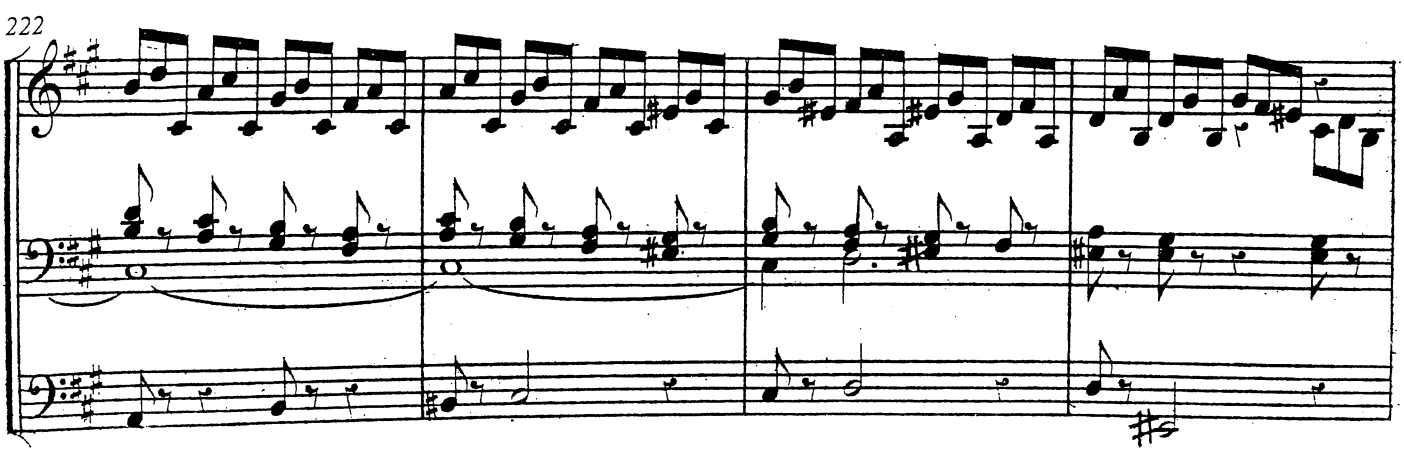
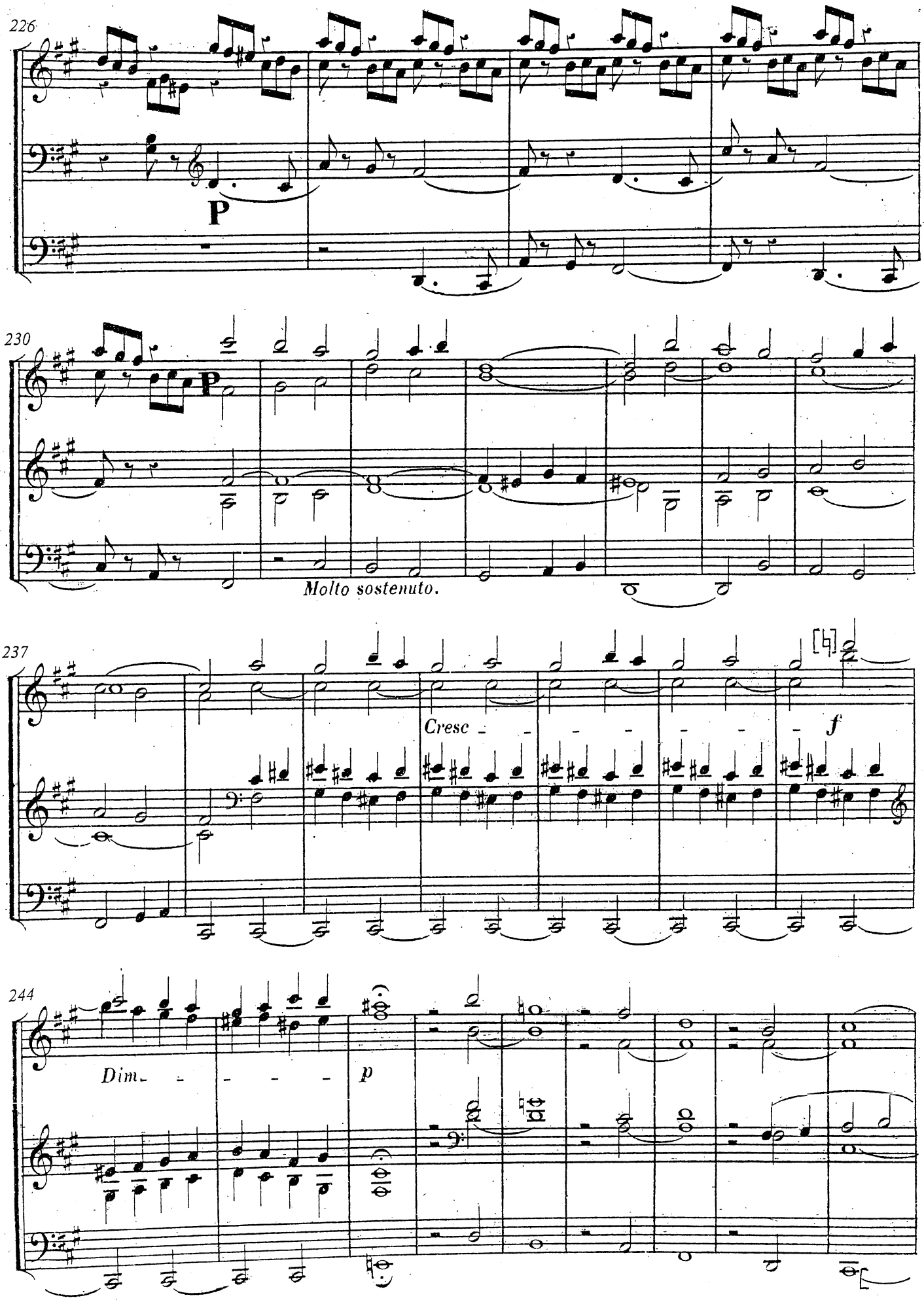
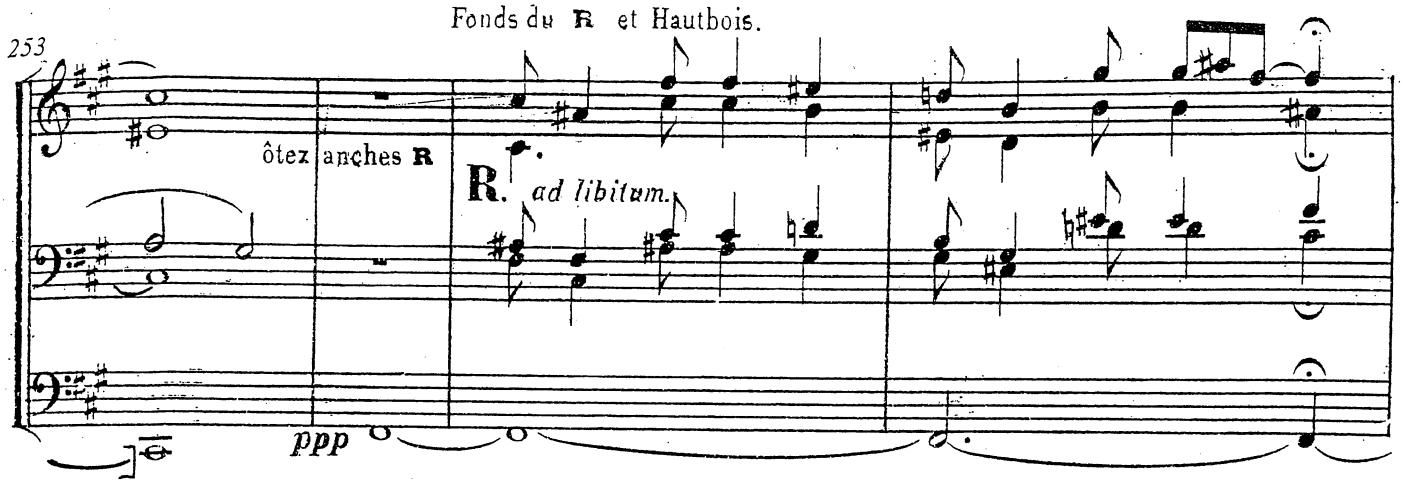
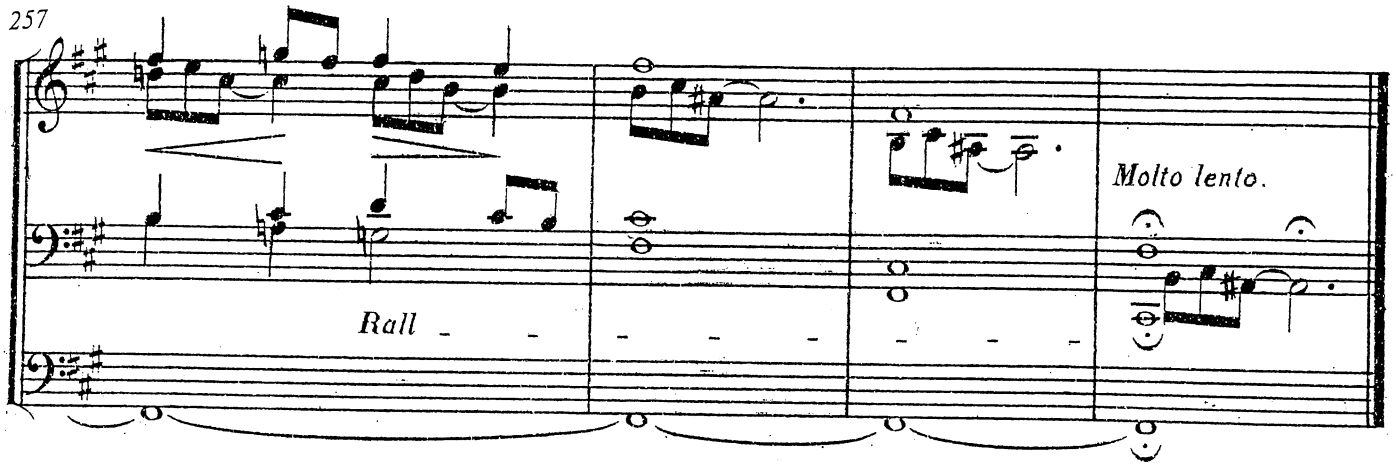
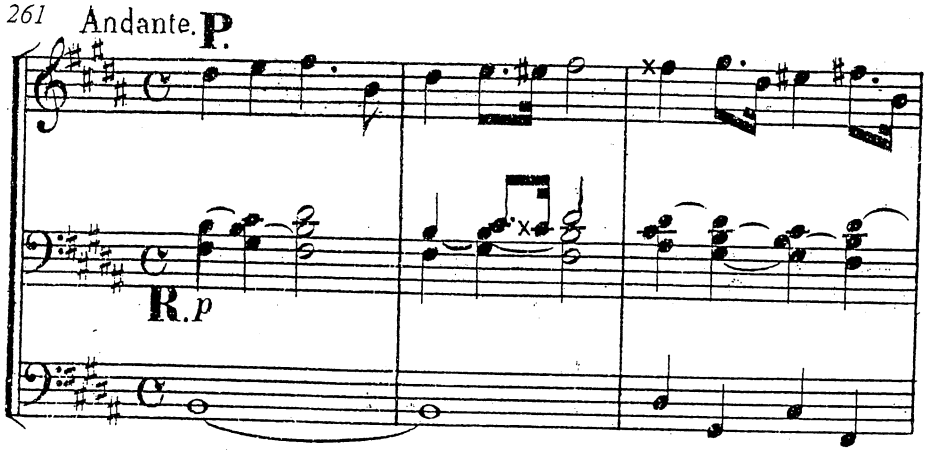


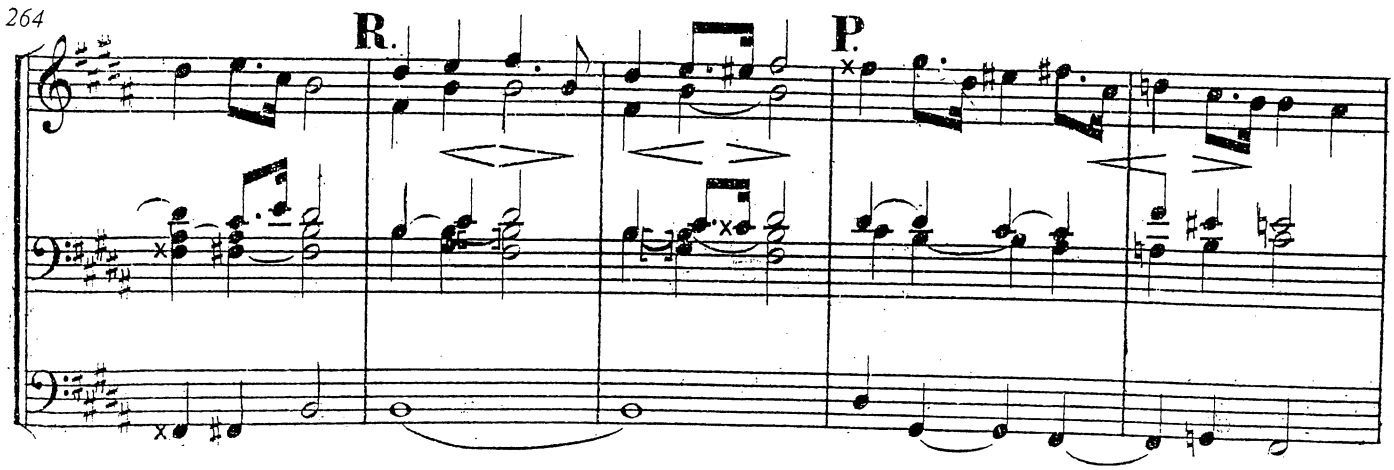

226
P
230
P
Molto sostenuto.
237
Cresc
f
244
Dim
p





R. Fonds et jeux d'Anches.
P. Cromorne 8, Bourdon 8, Flûte 8.
G O. Fonds 8 et 16.
Ped. Fonds 8 et 16.
Claviers séparés.
Tirasses du **G O.**





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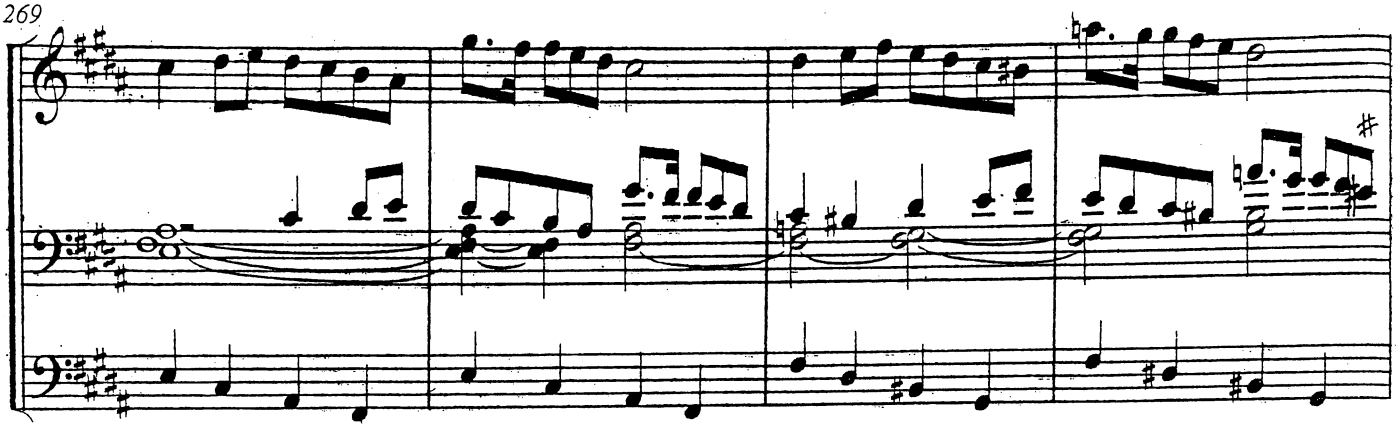

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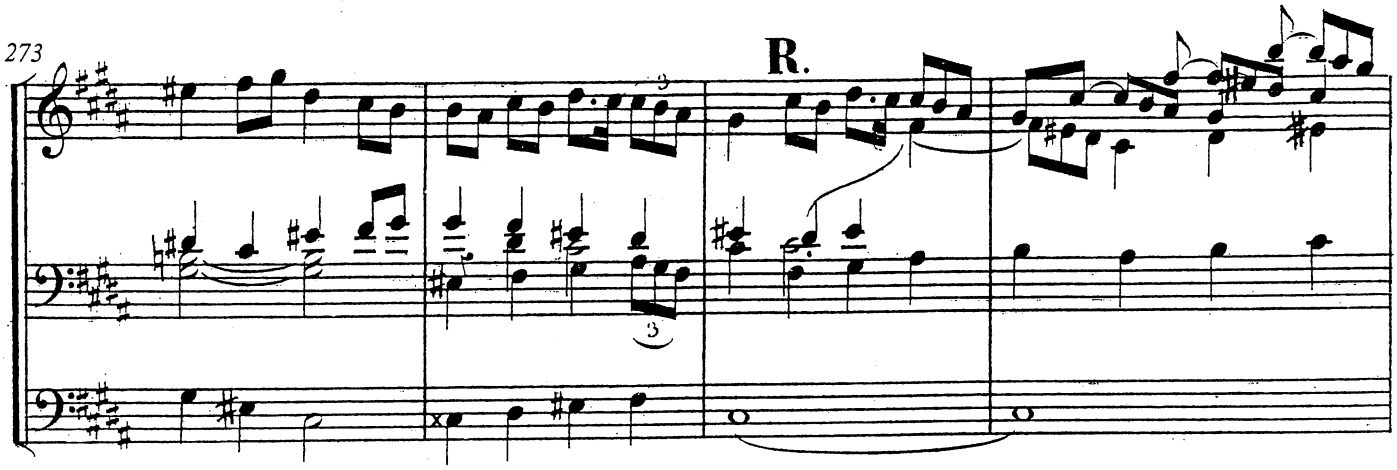

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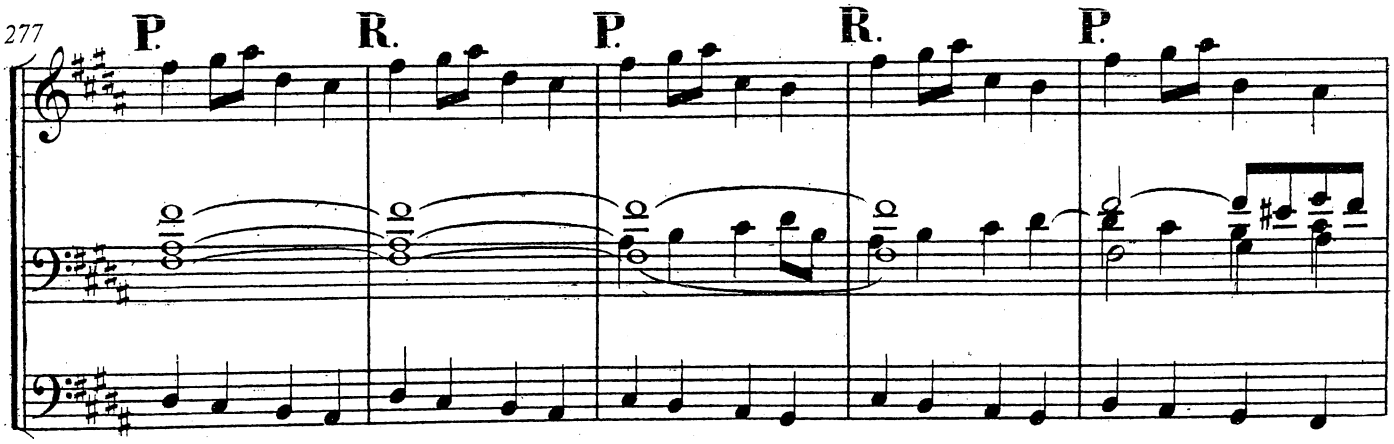

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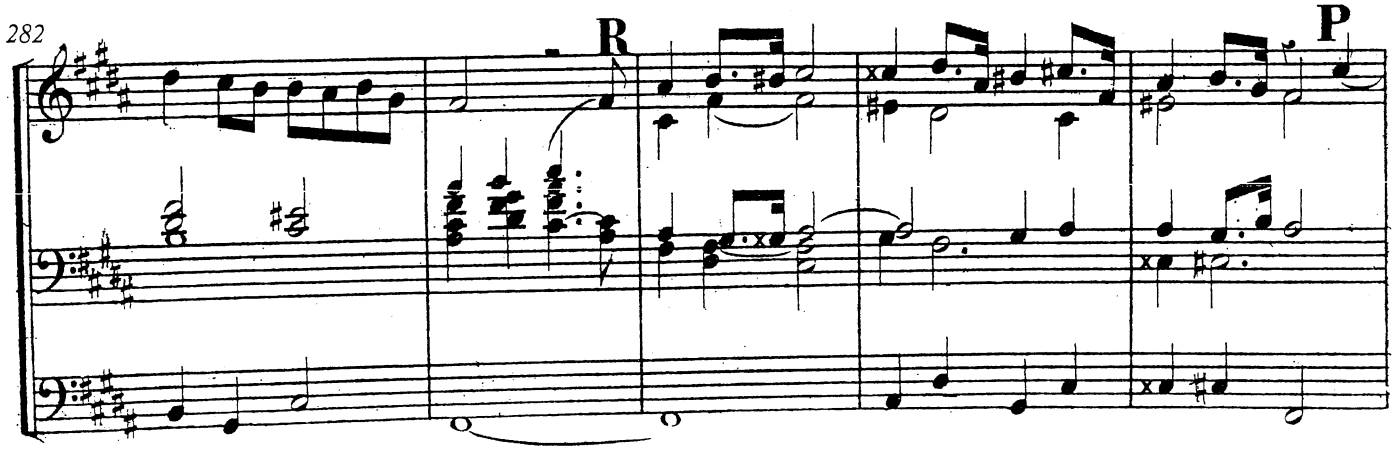
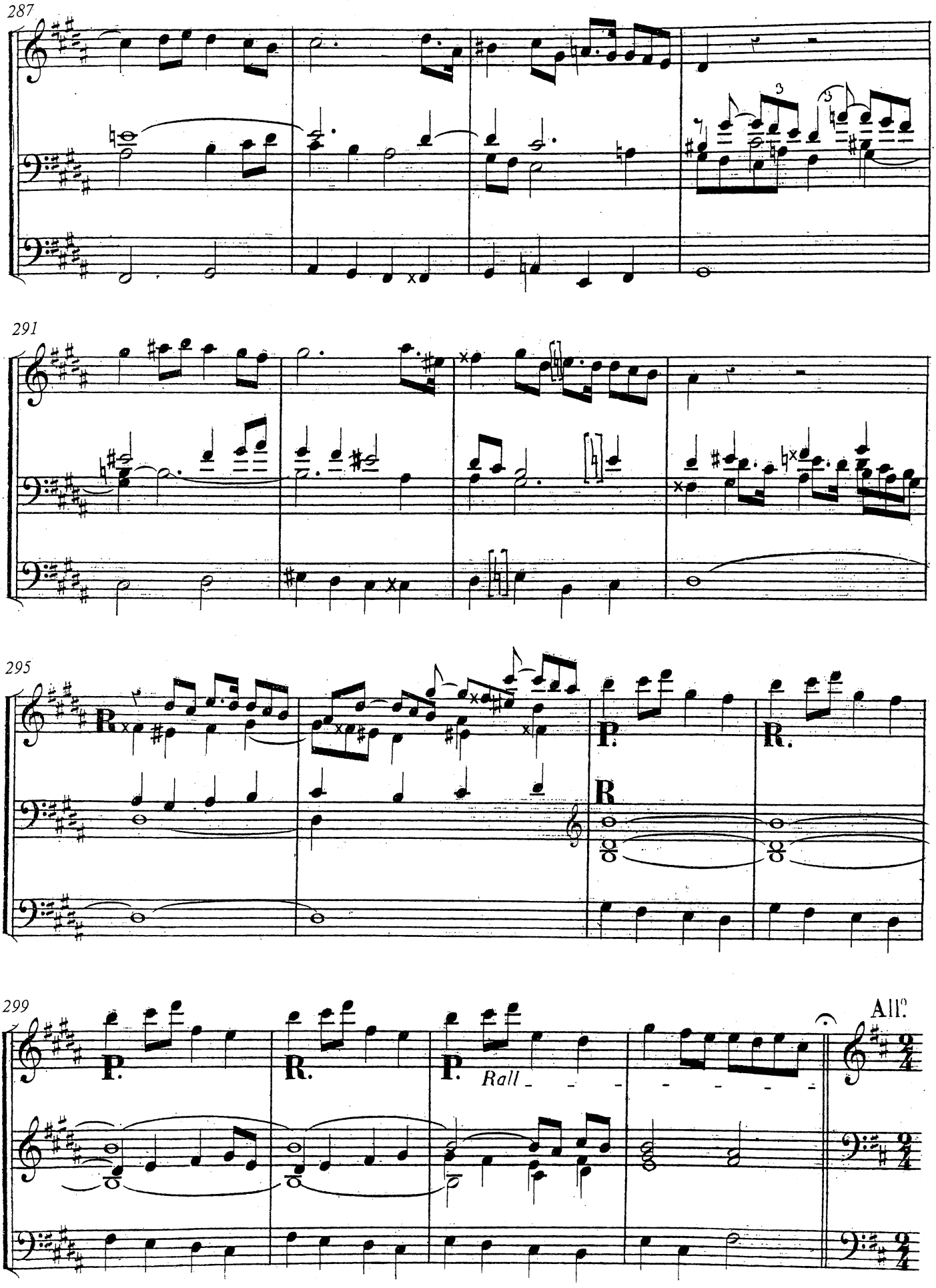



287
291
295
R.
P.
R
299
P.
R.
P.
Rall
All°

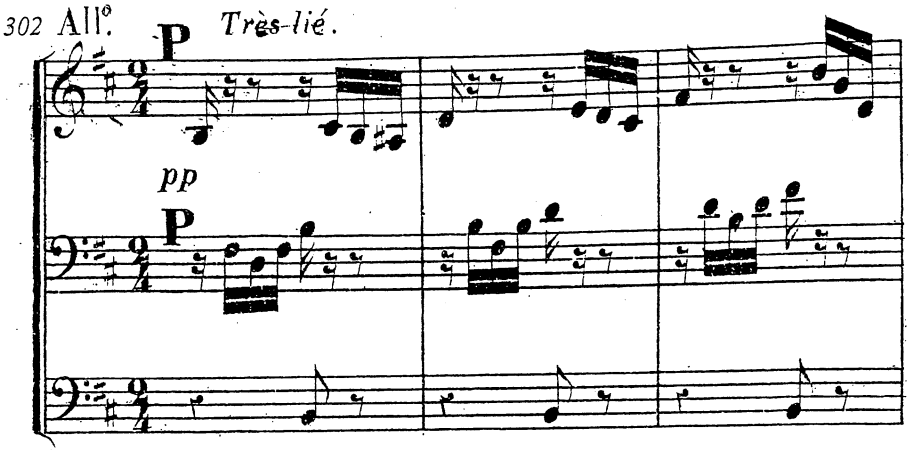
R. Fl. de 8, Bourdon 8, clairon 4,
Hautbois 8.

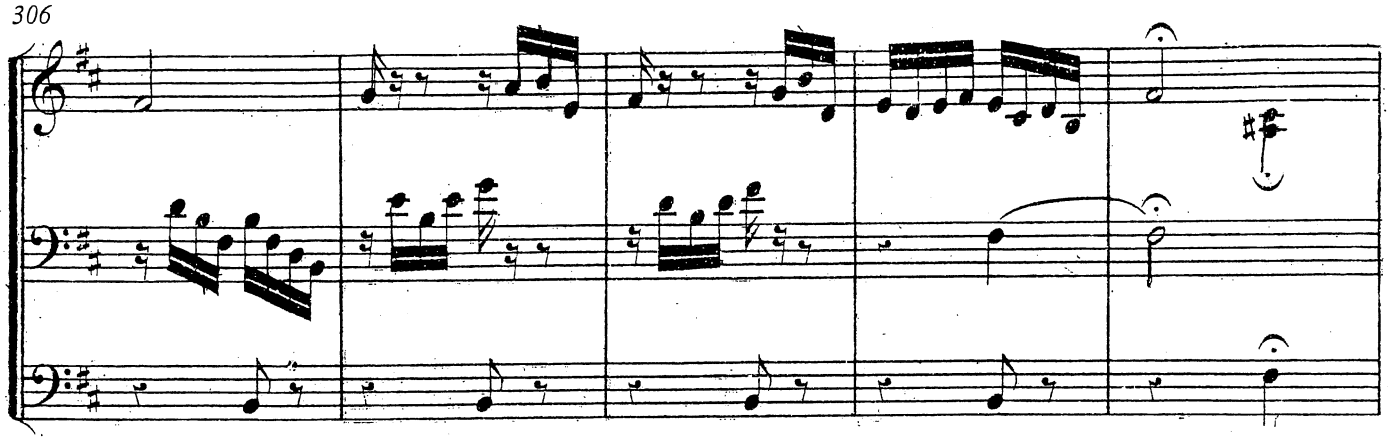
P. Bourdons de 8 et 16, Flûte 8.

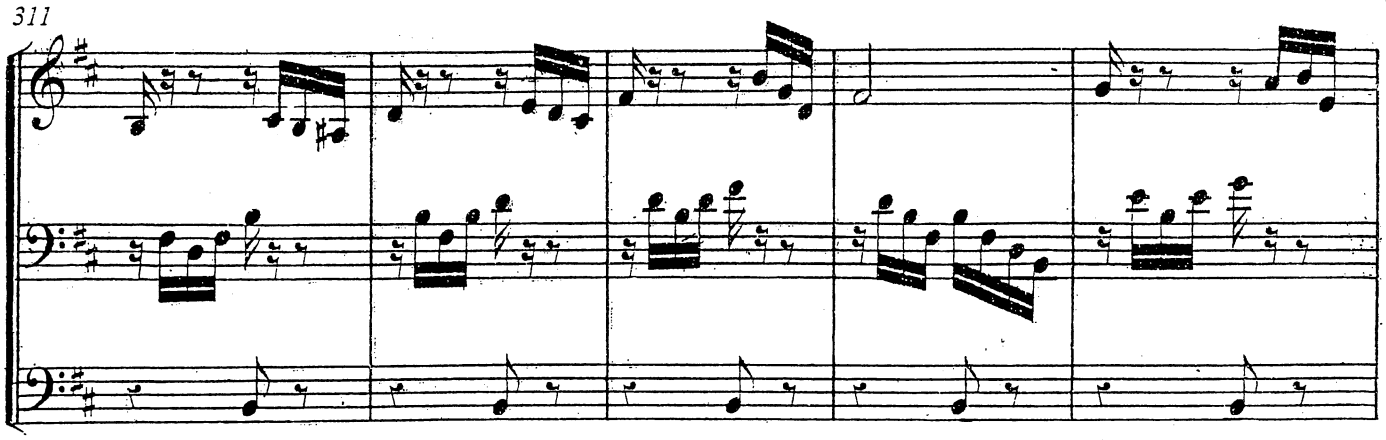
PED. Flûte de 8 et 16.

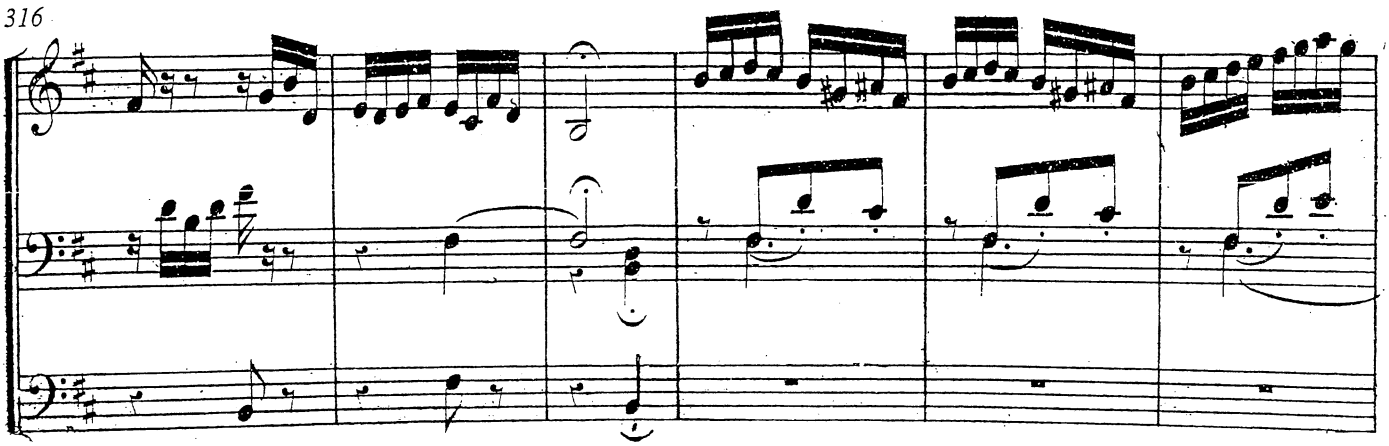
Accouplement du **R** au **P**.

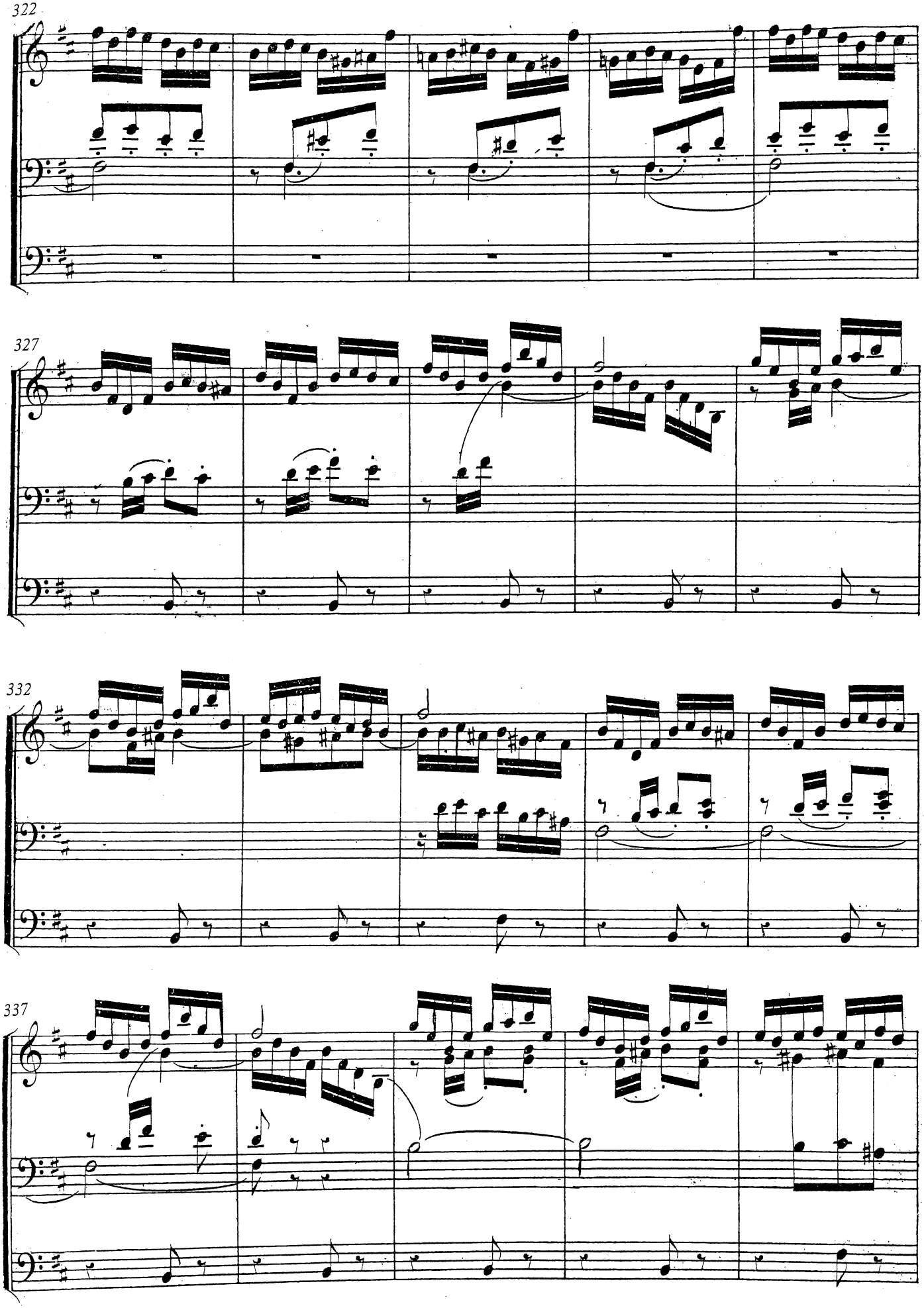
Tirasses du **P**.










322
327
332
337

342

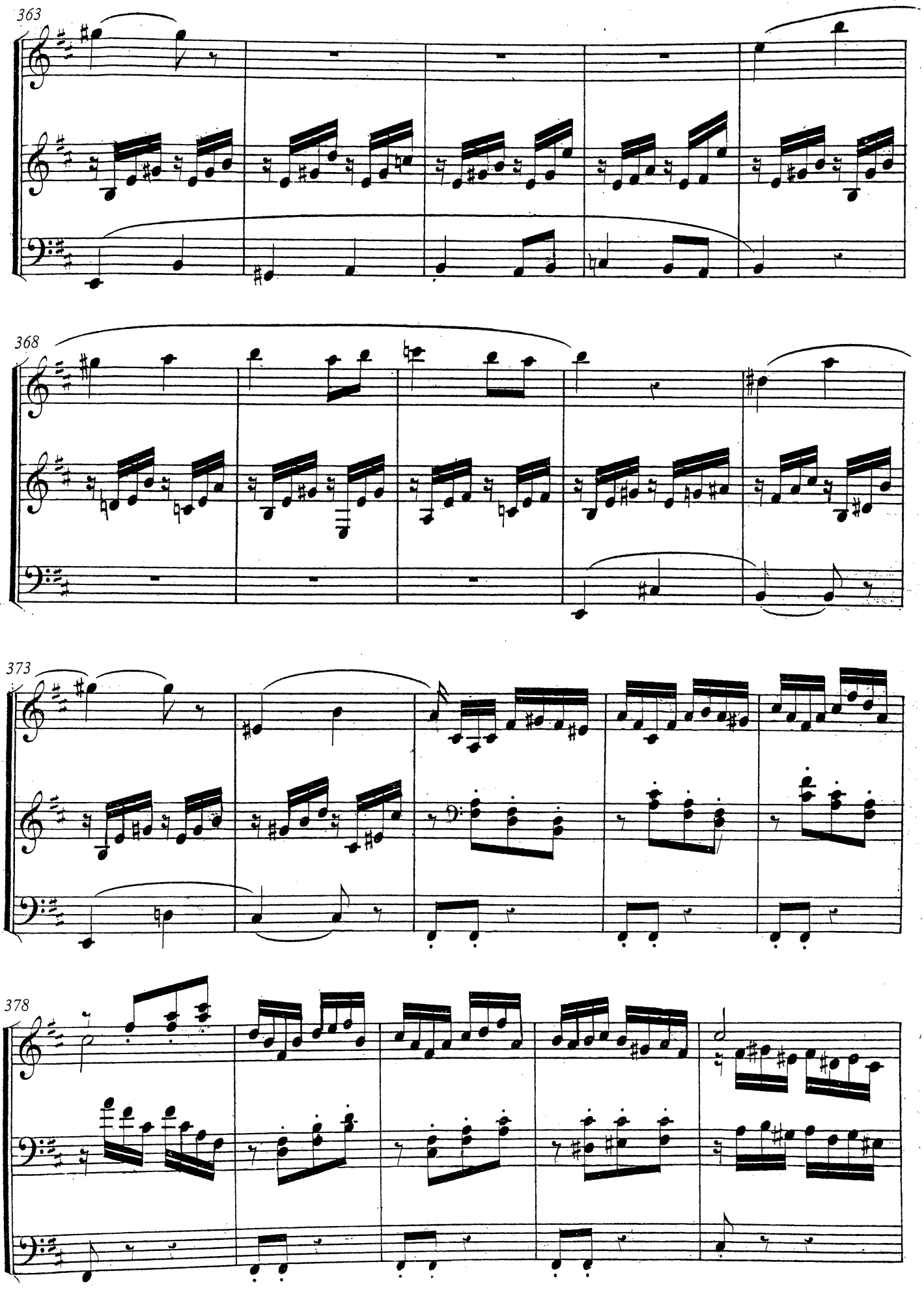
Cantando.

Cantando.

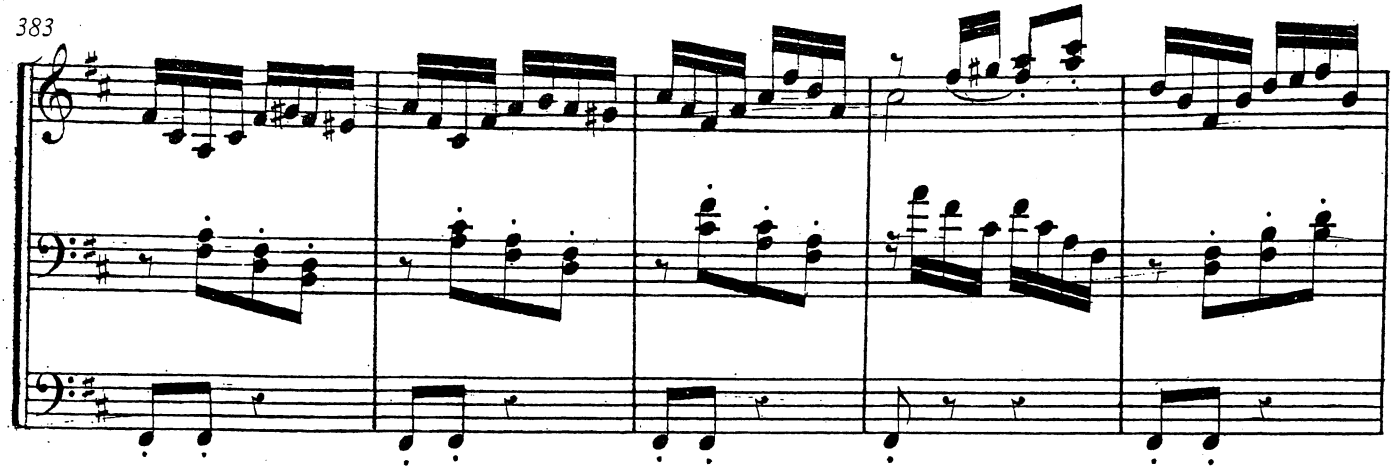
348

353

358


363
368
373
378

383



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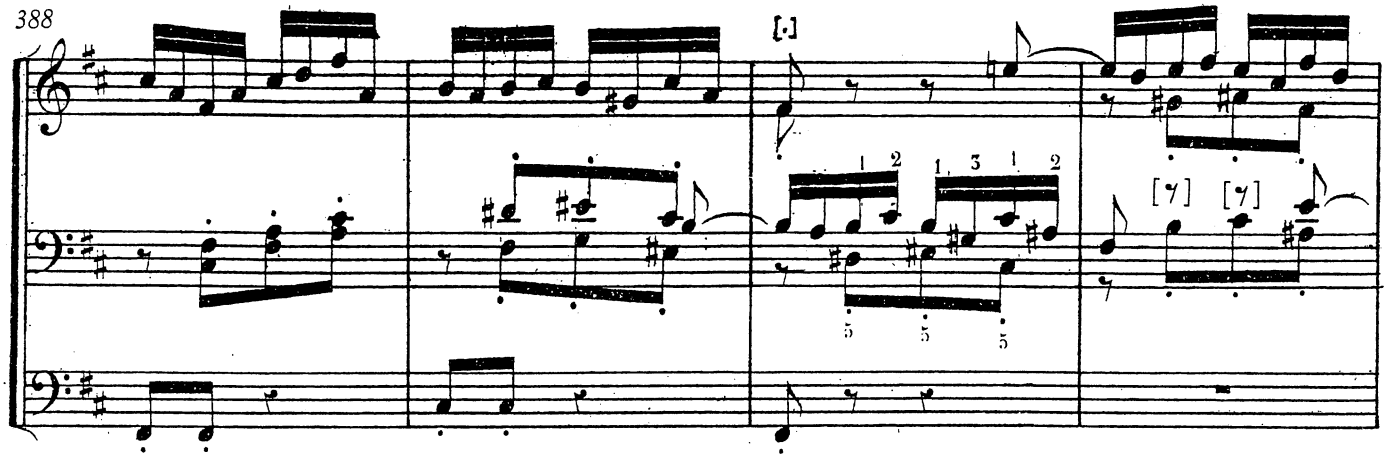

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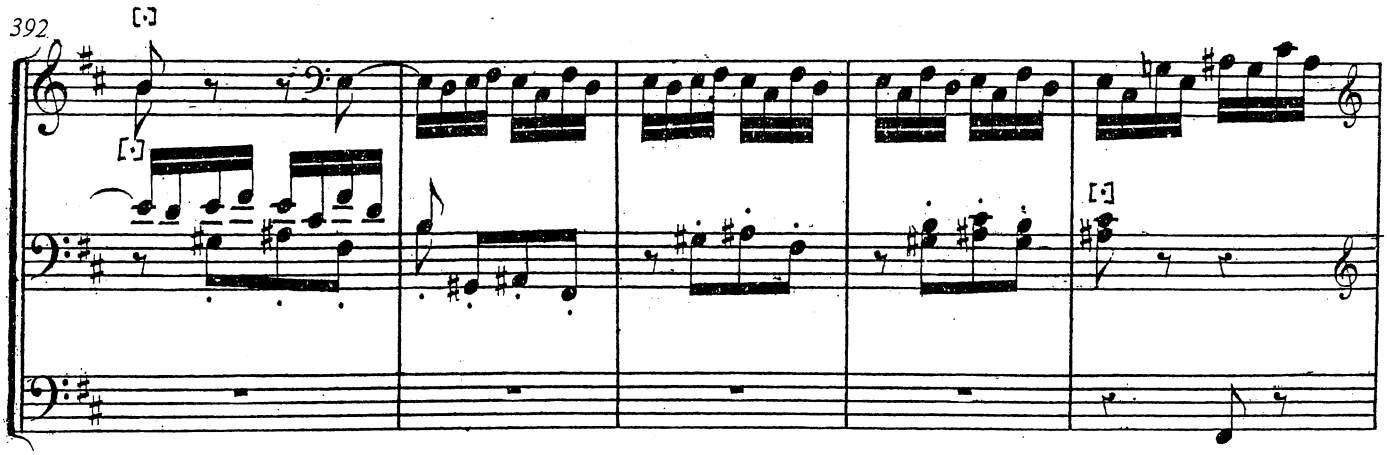
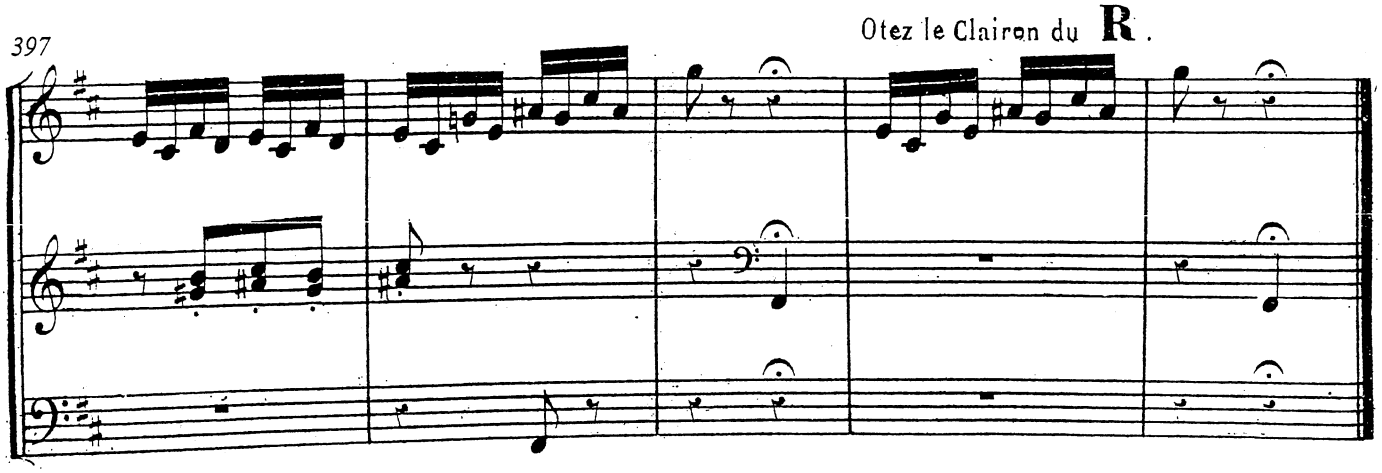


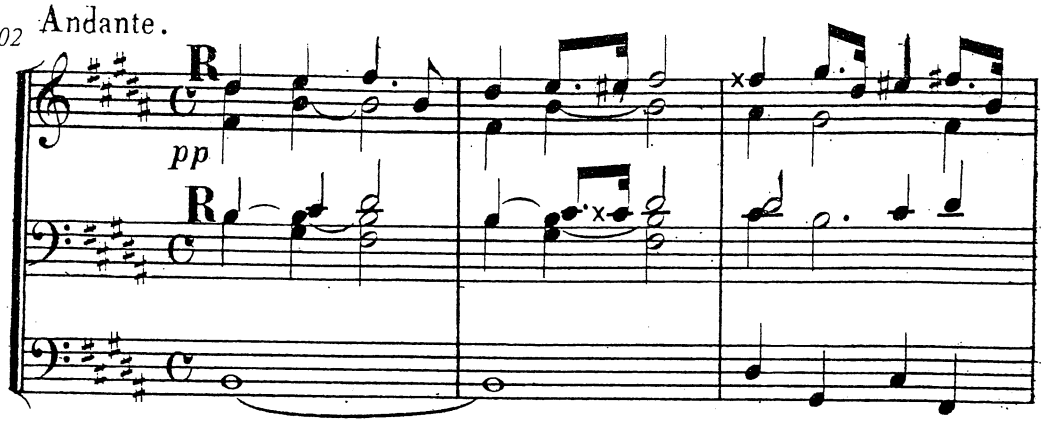
397

Otez le Clairon du **R**.

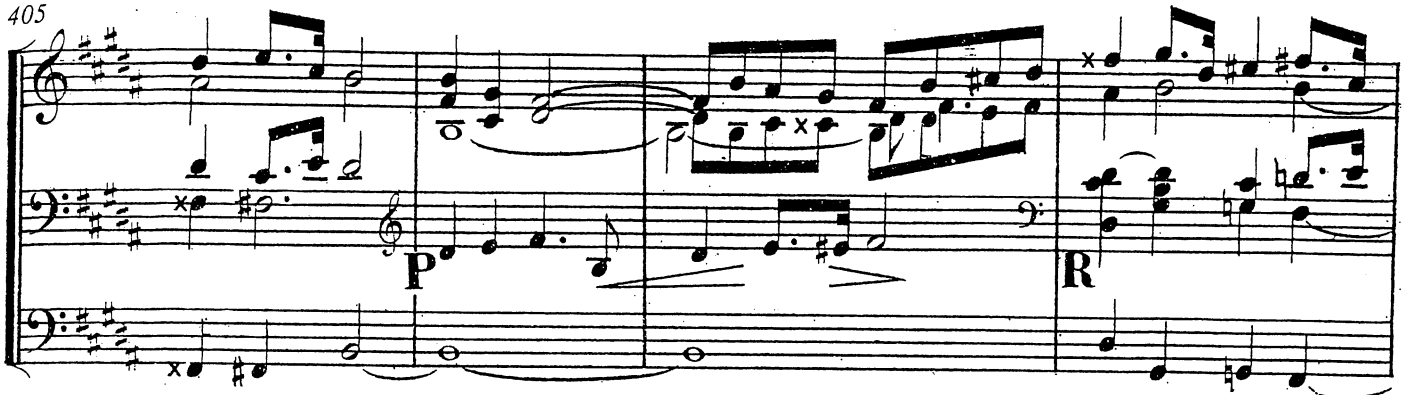


R. Voix célestes.
P. Voix célestes.
PED. Flûtes 8. 16. 32.
Accoupt du **R** au **P**.

402 Andante.



405



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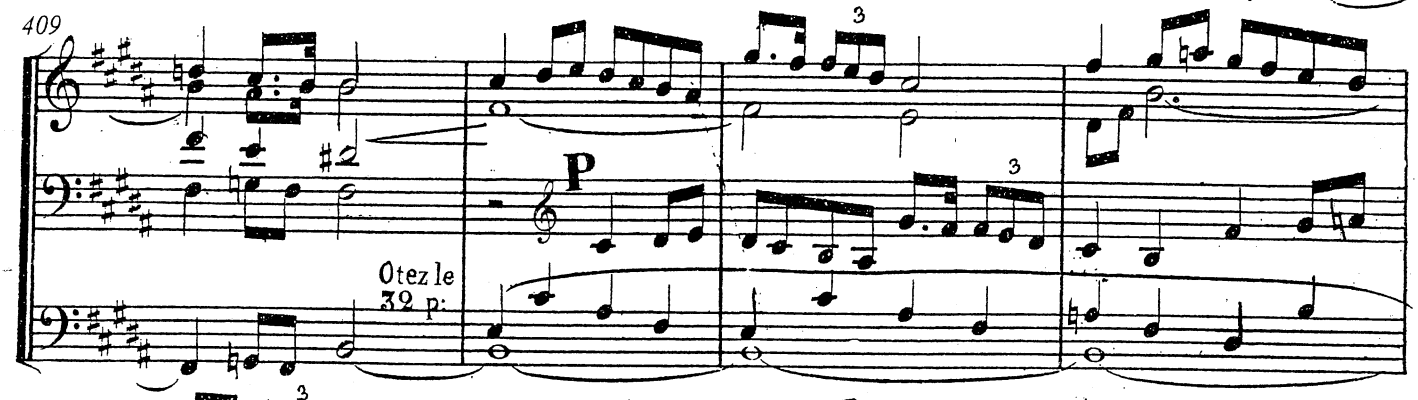

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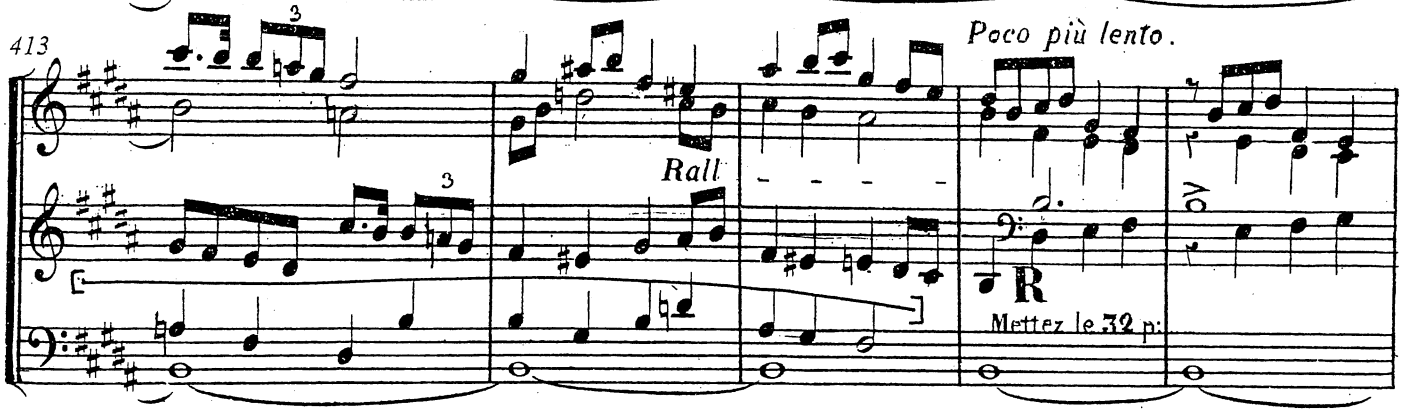
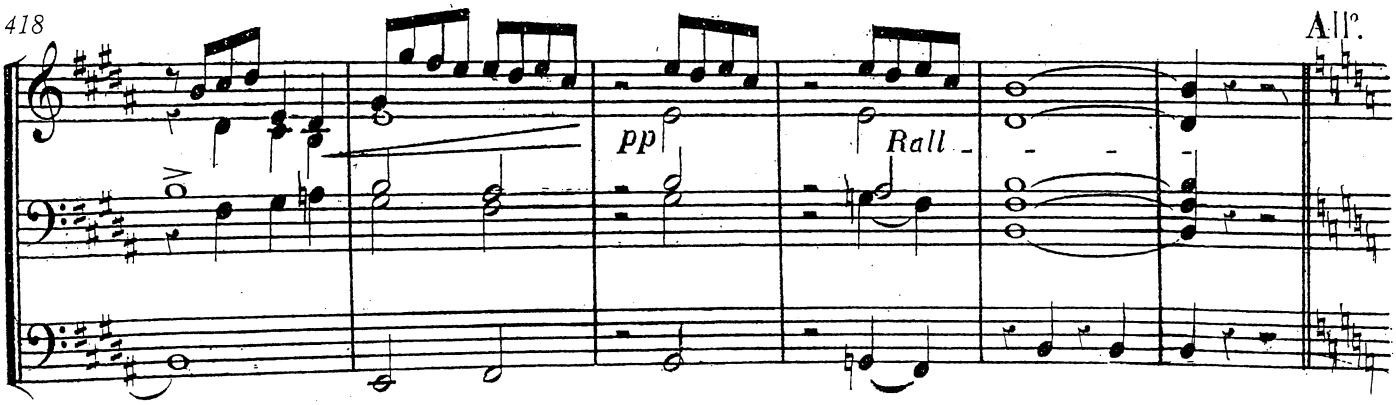
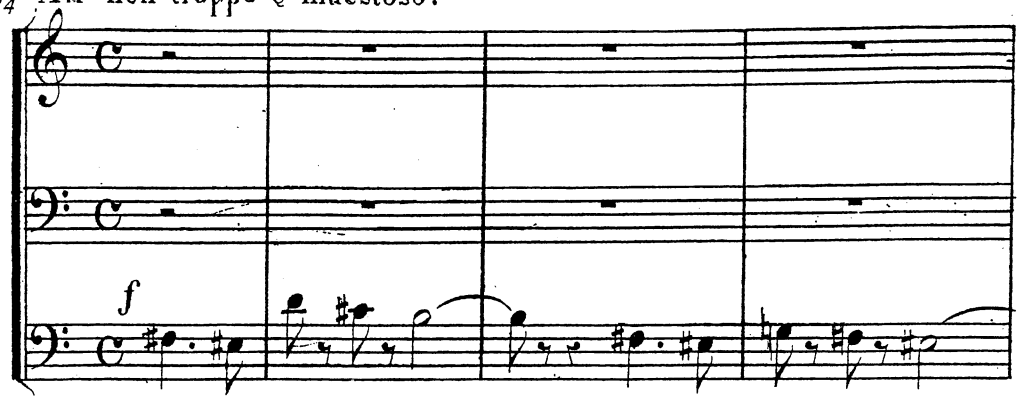


418

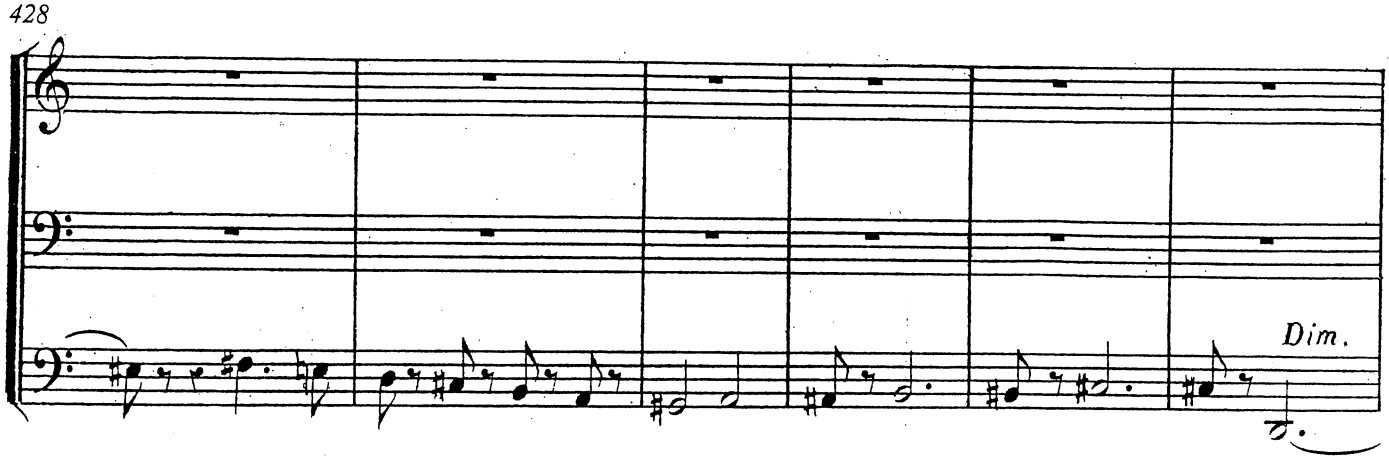


R. Fonds de 8 pieds et Hautbois.
P. Fonds de 8 pieds.
GO. Fonds de 8 pieds.
PED. Fonds de 8 et 16 p:
Claviers accouplés.
Tirasses du **GO**.

424 All° non troppo e maestoso.

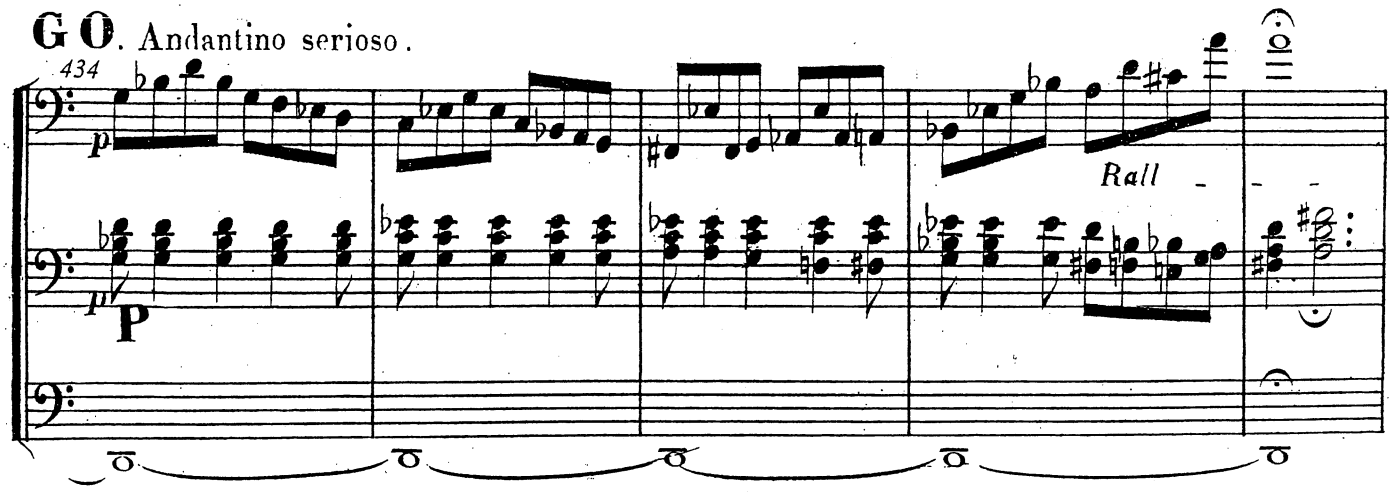


428



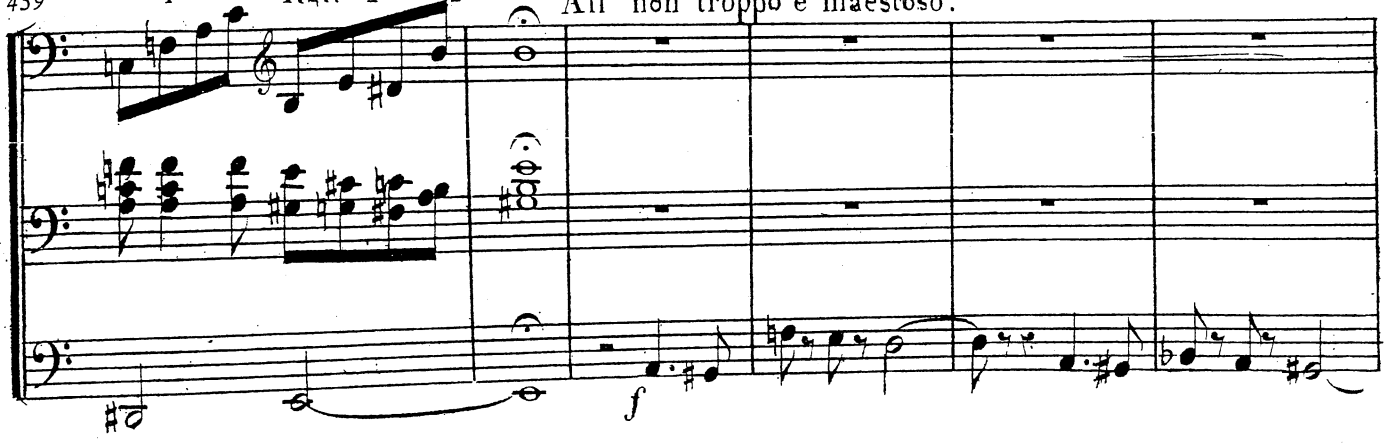
GO. Andantino serioso.

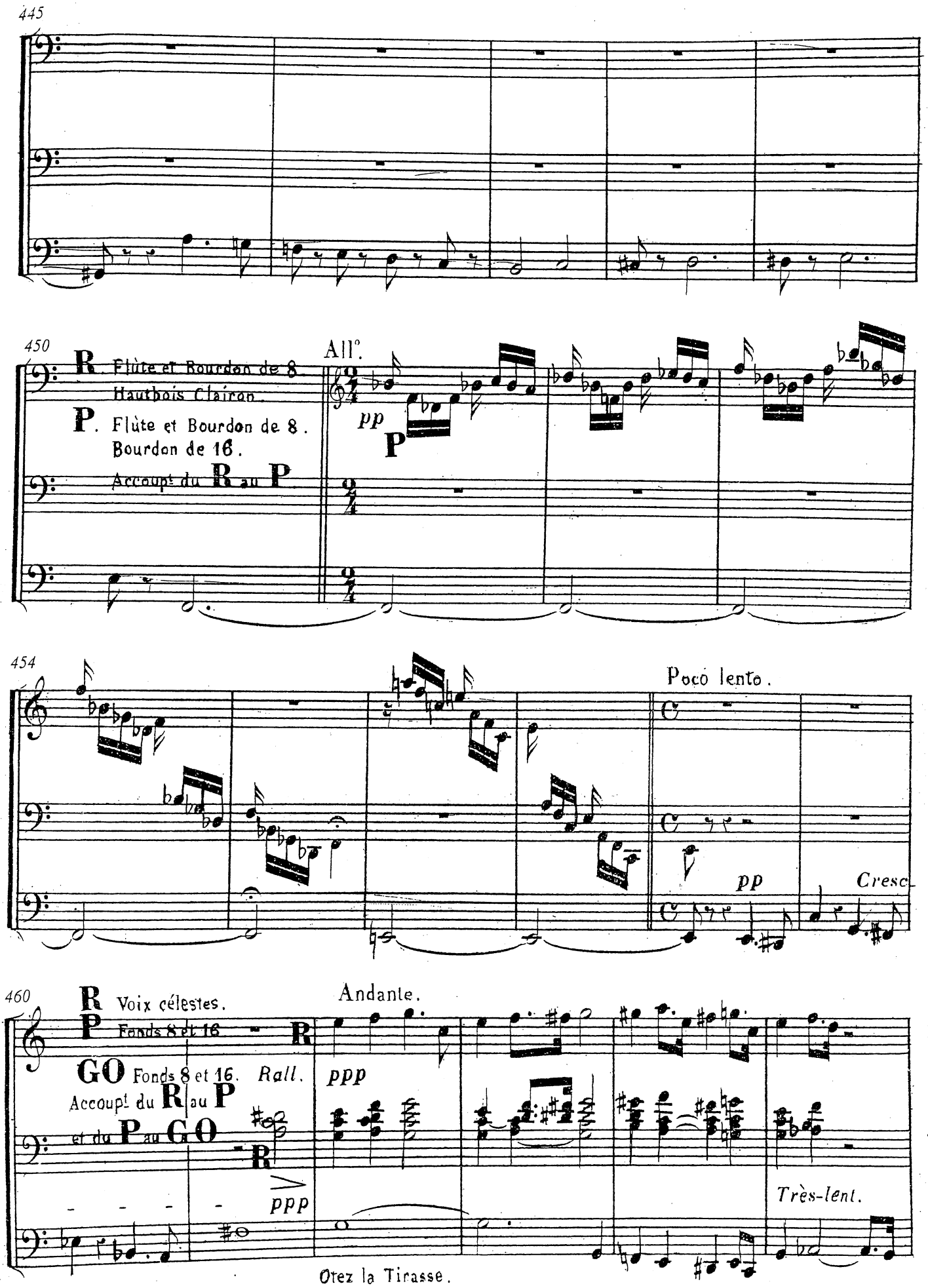
434

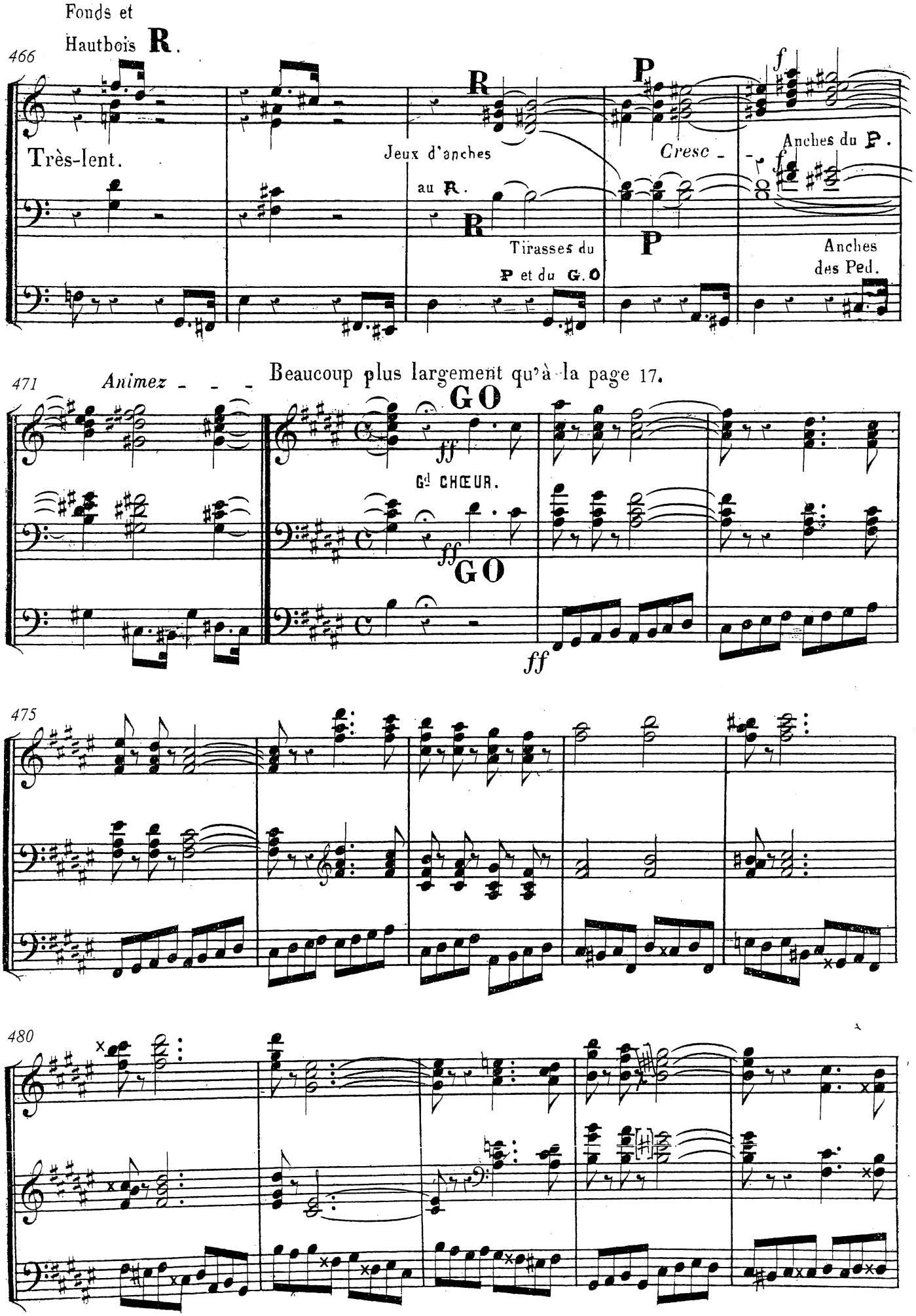


439 a Tempo. Rall

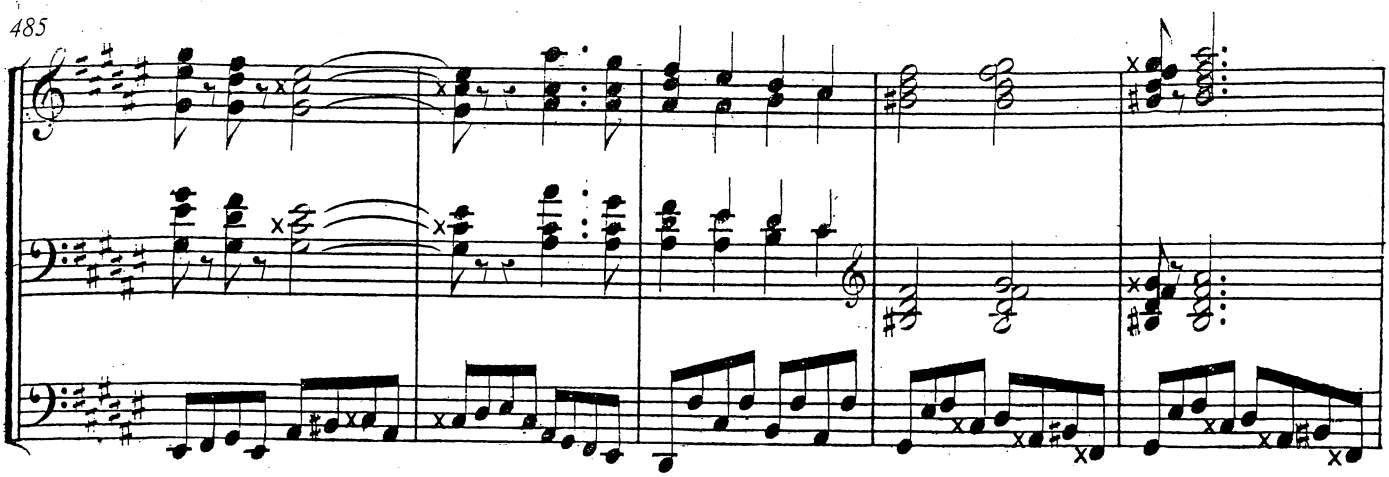
All° non troppo e maestoso.




445
450
R Flûte et Bourdon de 8
Hautbois Clairon.
P. Flûte et Bourdon de 8.
Bourdon de 16.
Accoupl. du R au P
All°.
pp
P
454
Poco lento.
pp
Cresc.
460
R Voix célestes.
P Fonds 8 et 16
GO Fonds 8 et 16.
Accoupl. du R au P
et du P au GO
Rall.
ppp
Andante.
ppp
Très-lent.
Otez la Tirasse.


Fonds et
Hautbois R.
466
Très-lent.
R
Jeux d'anches
au R.
R
Tirasses du
P et du G.O
P
Cresc
P
f
Anches du P.
f
Anches
des Ped.
471
Animez
Beaucoup plus largement qu'à la page 17.
GO
ff
Gd CHŒUR.
ff
GO
ff
475
480

485



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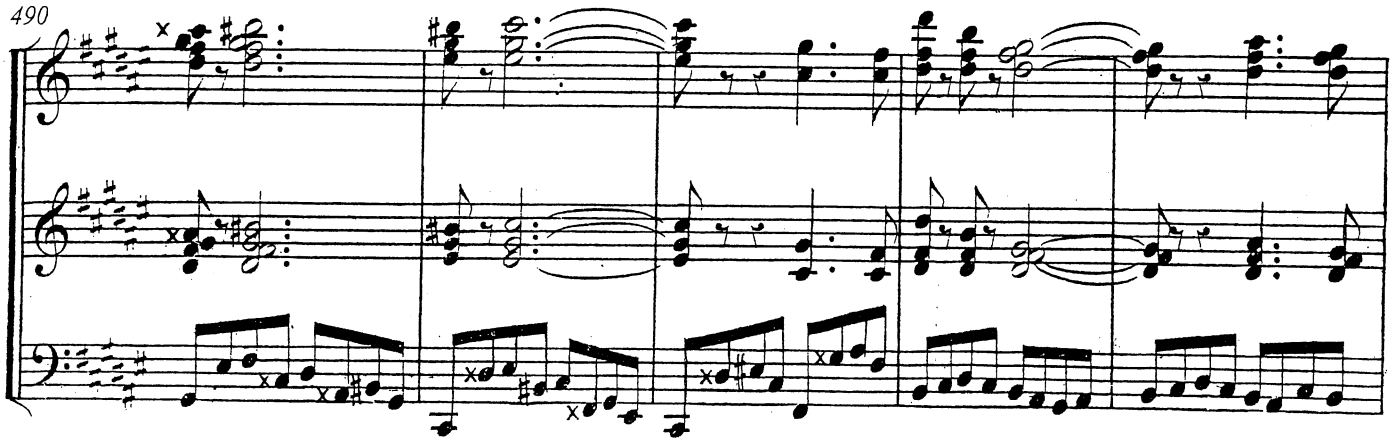

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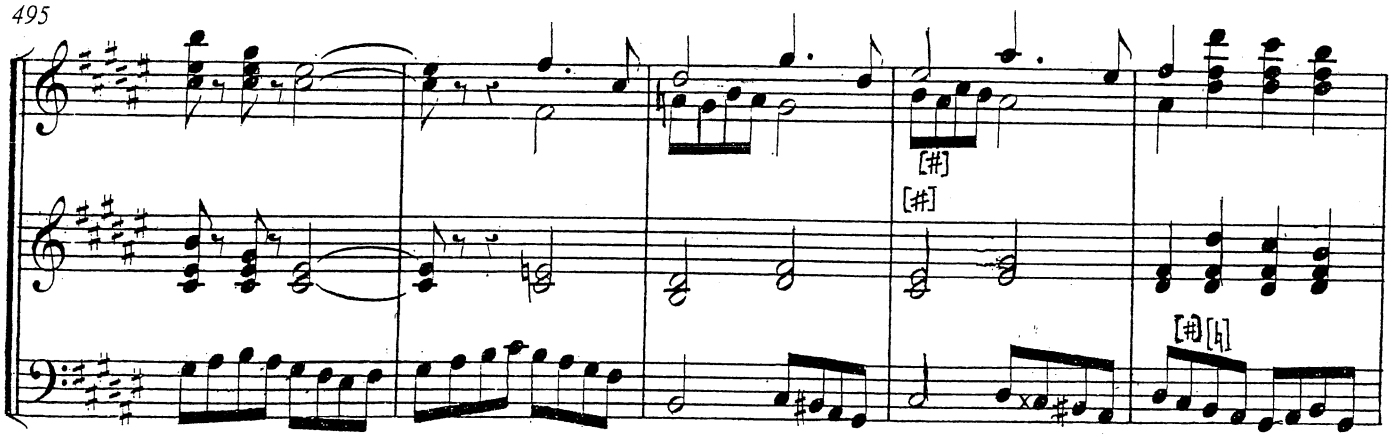

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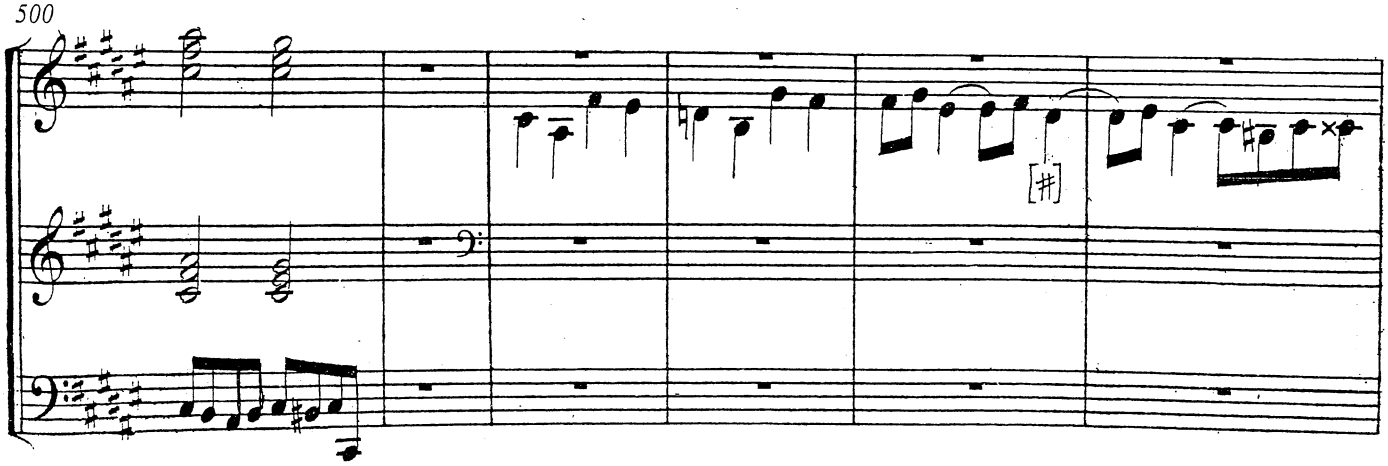
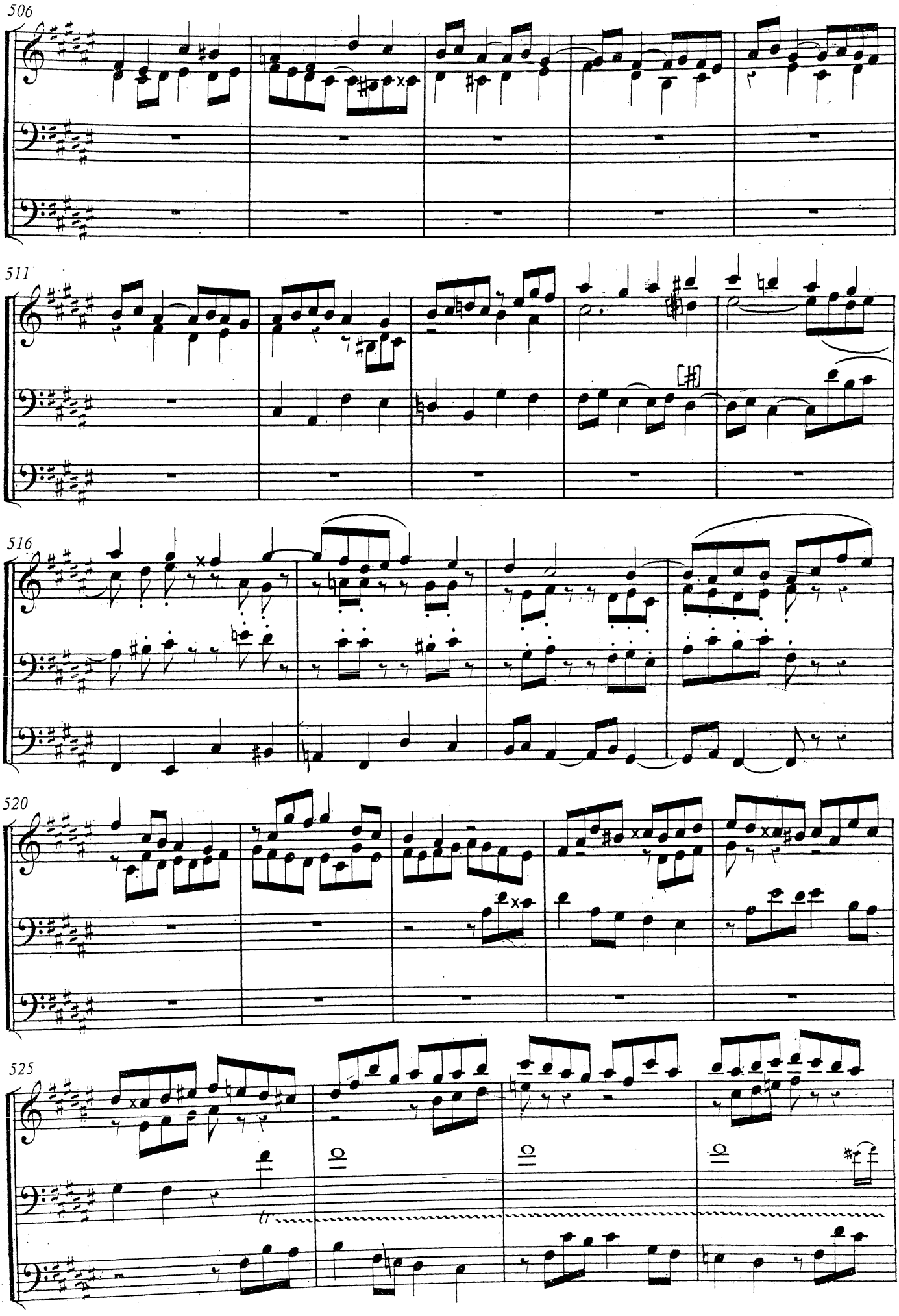



506
511
516
520
525
tr

529

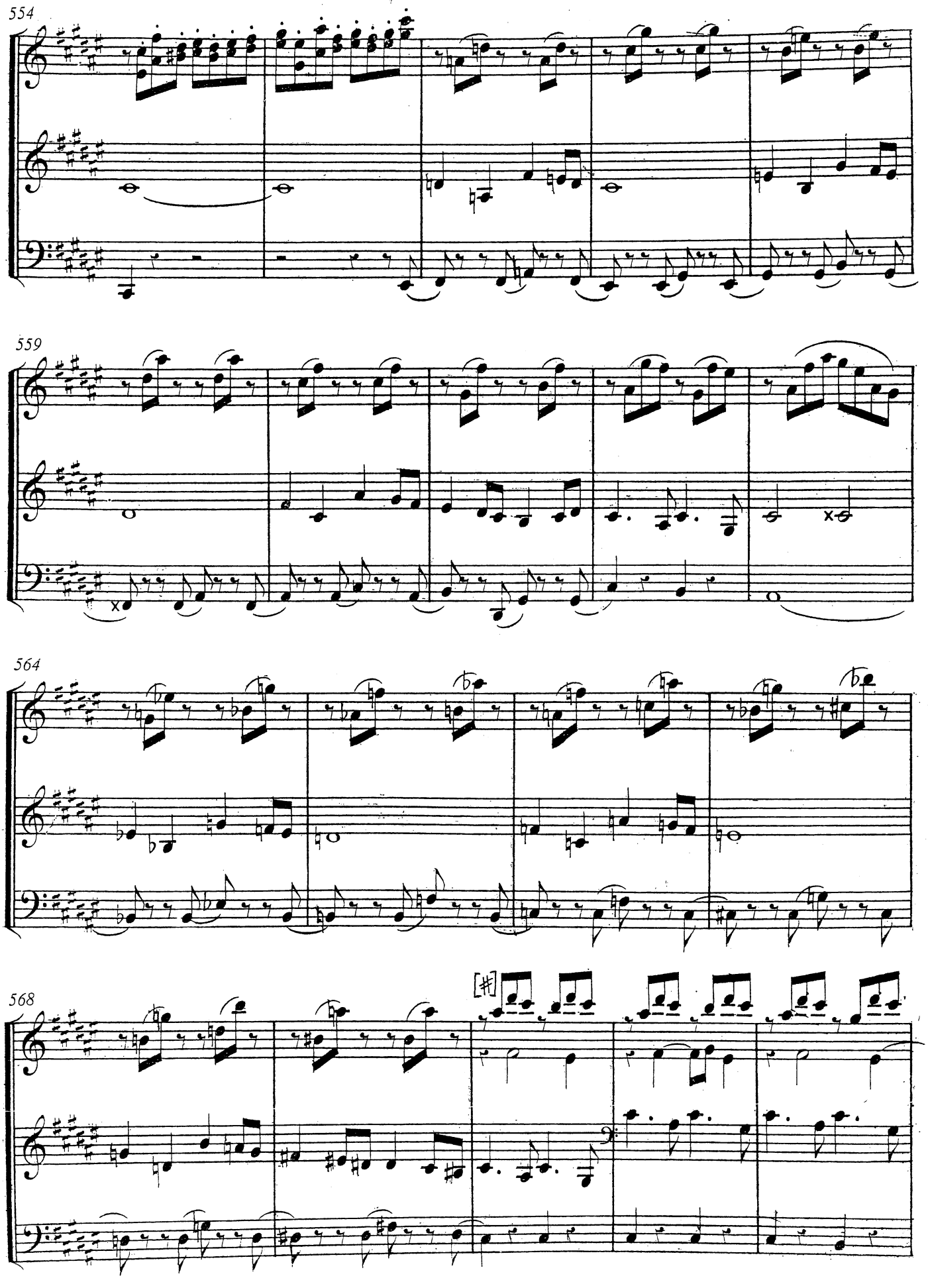
534

539

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

544

549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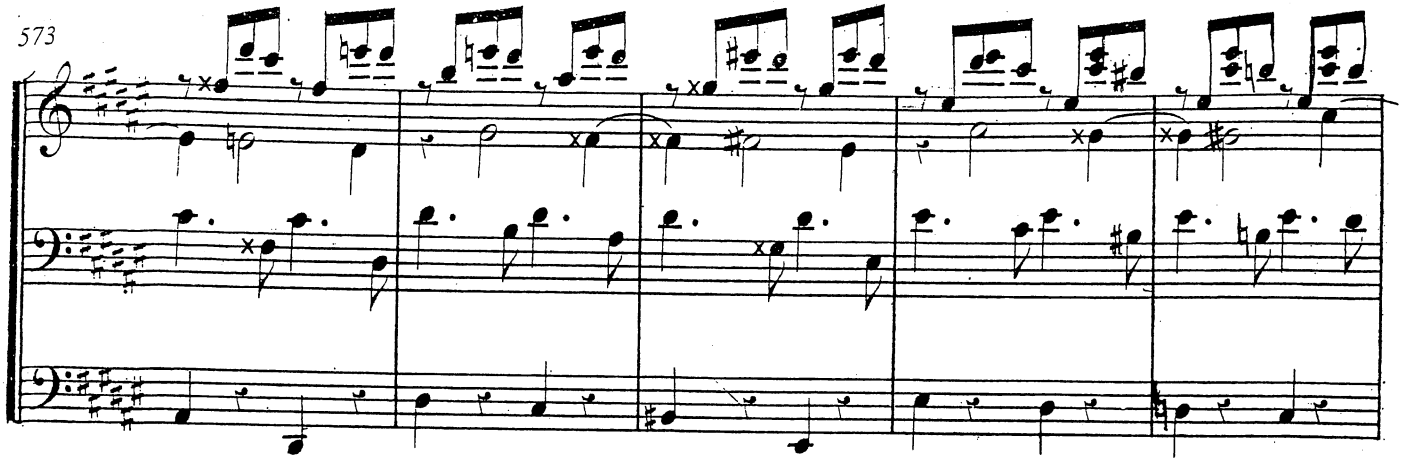
559
564
568

573



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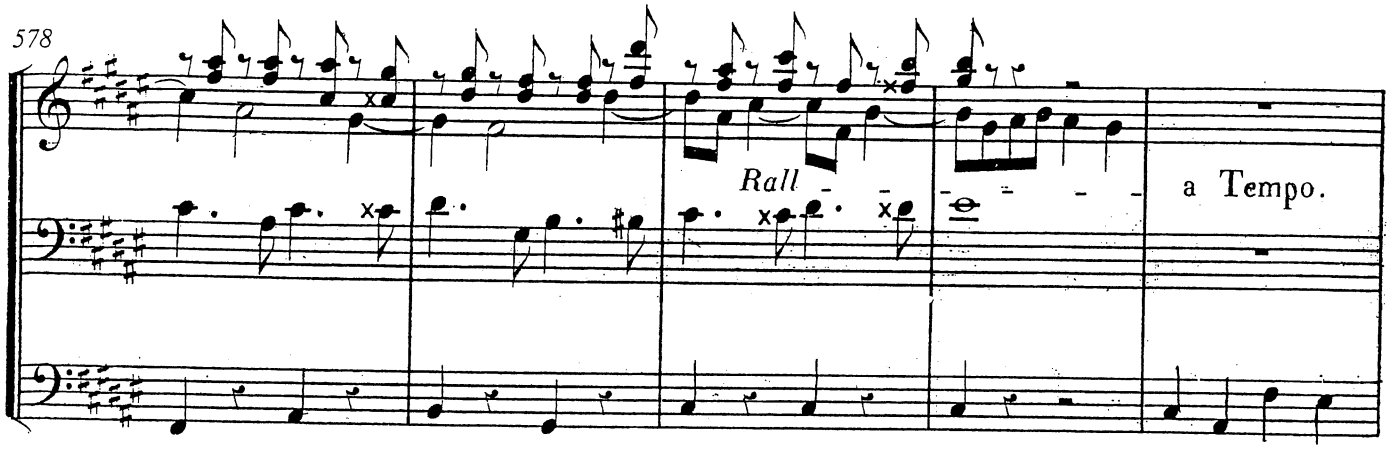

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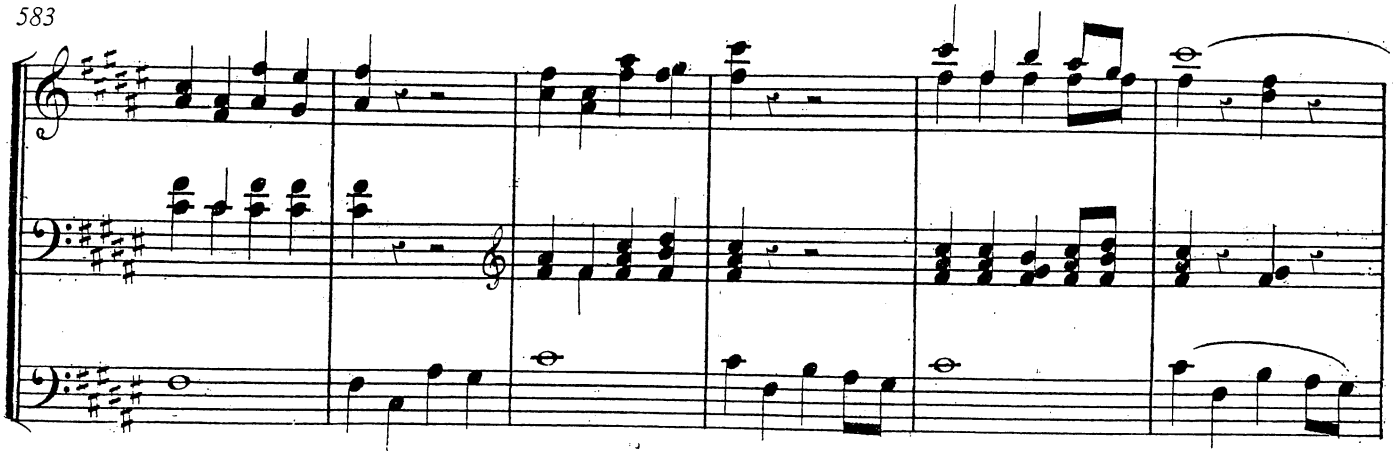

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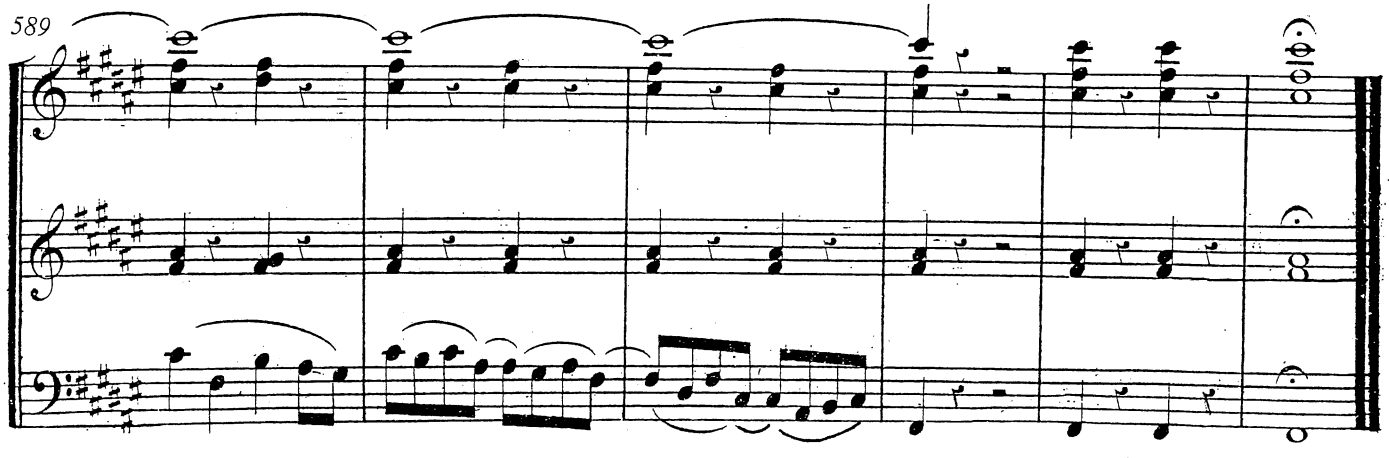


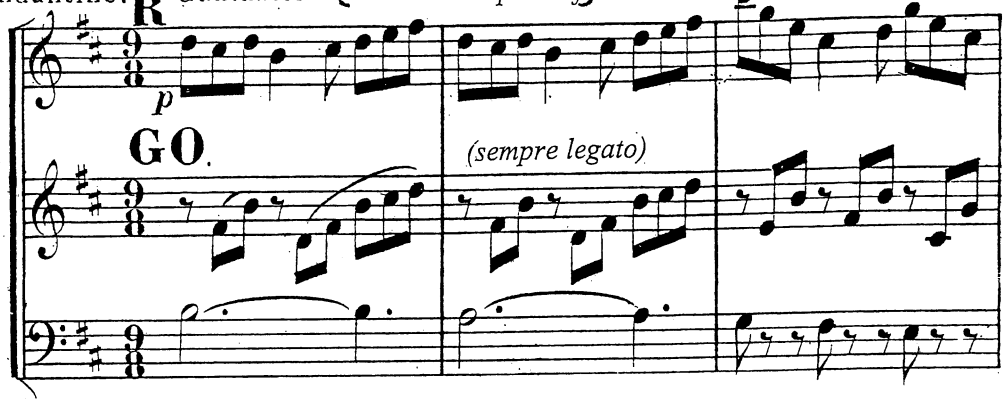
N° 3. PRÉLUDE, FUGUE, VARIATION.

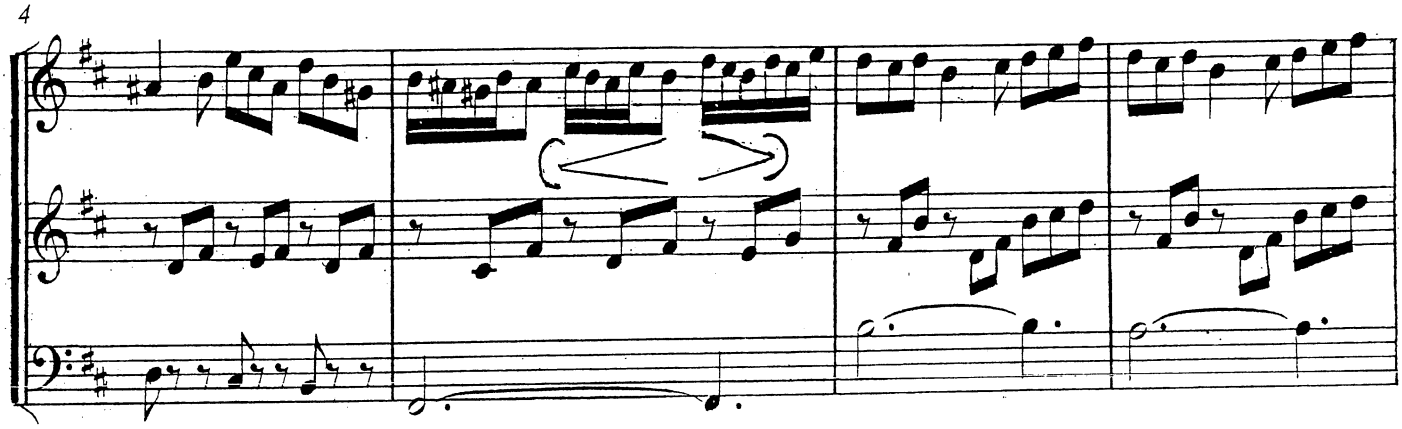
[The indications in parenthesis, ( ), are from the manuscript.
The indications in brackets, [ ], are by the editor.]

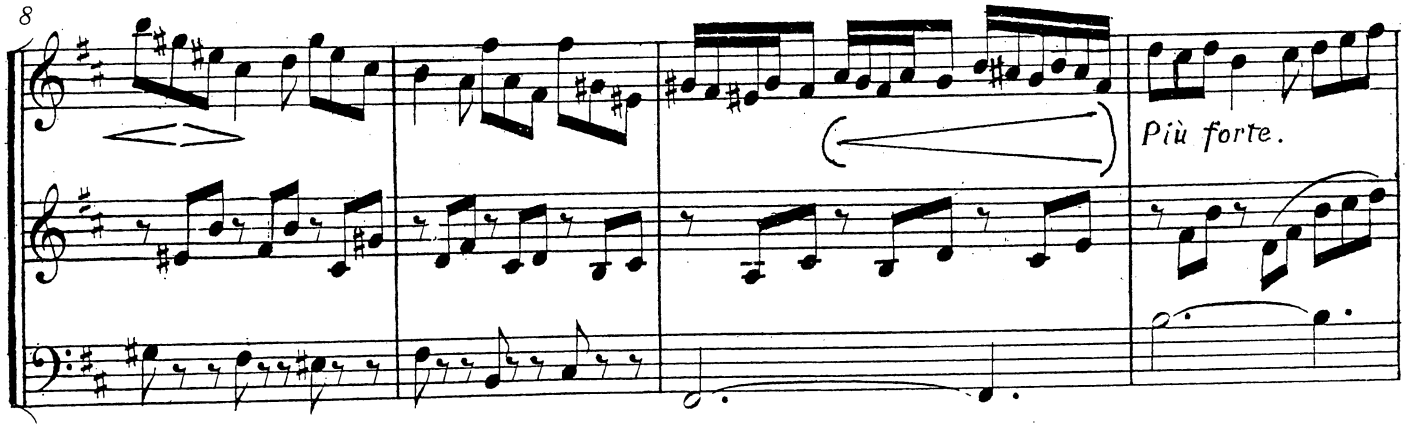
Par CESAR FRANCK. OP: 18. *à son ami* *Monsieur* C. SAINT-SAËNS.

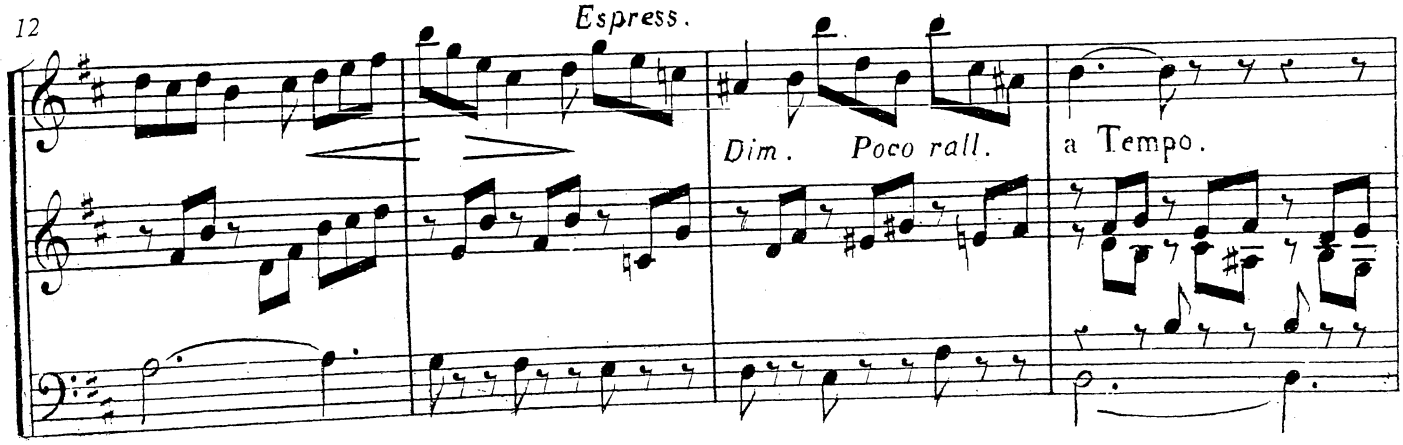
Andantino. R Cantabile. (*Douce et expressif*)

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.









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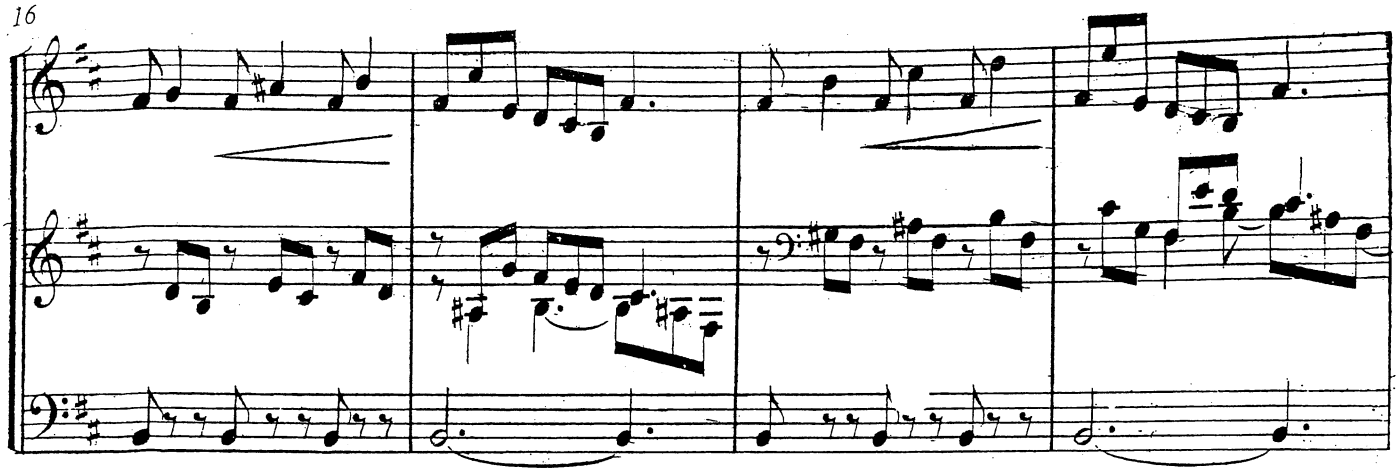

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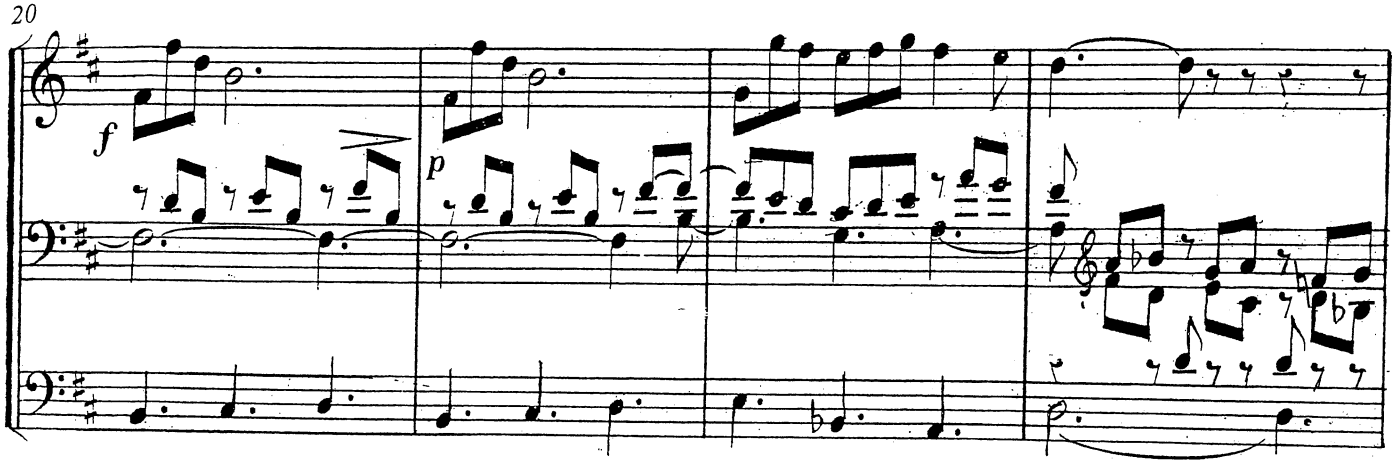

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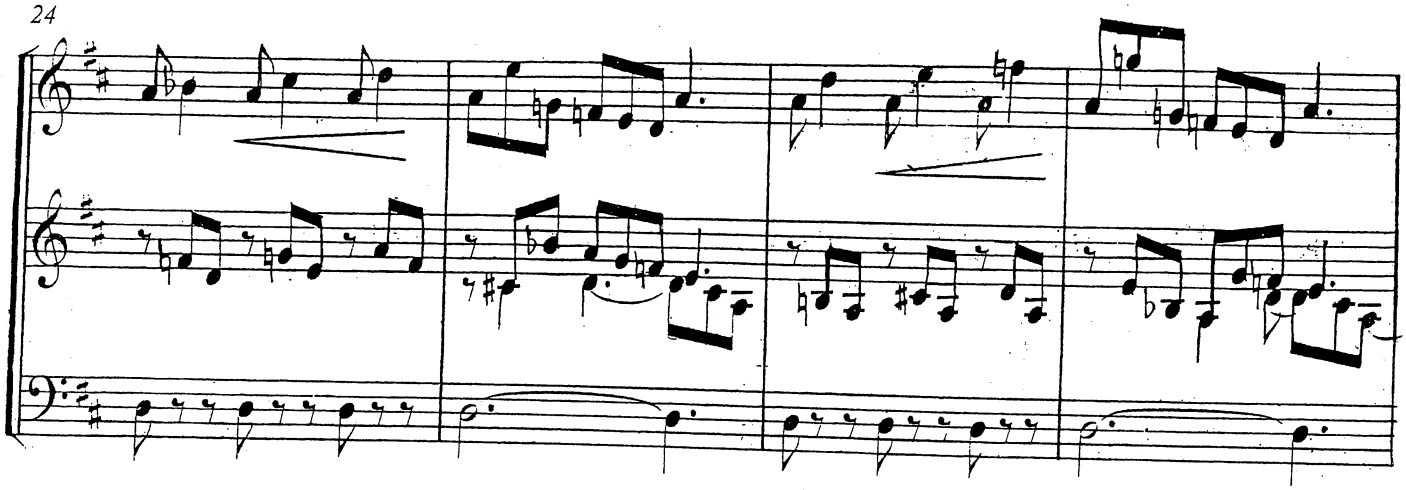
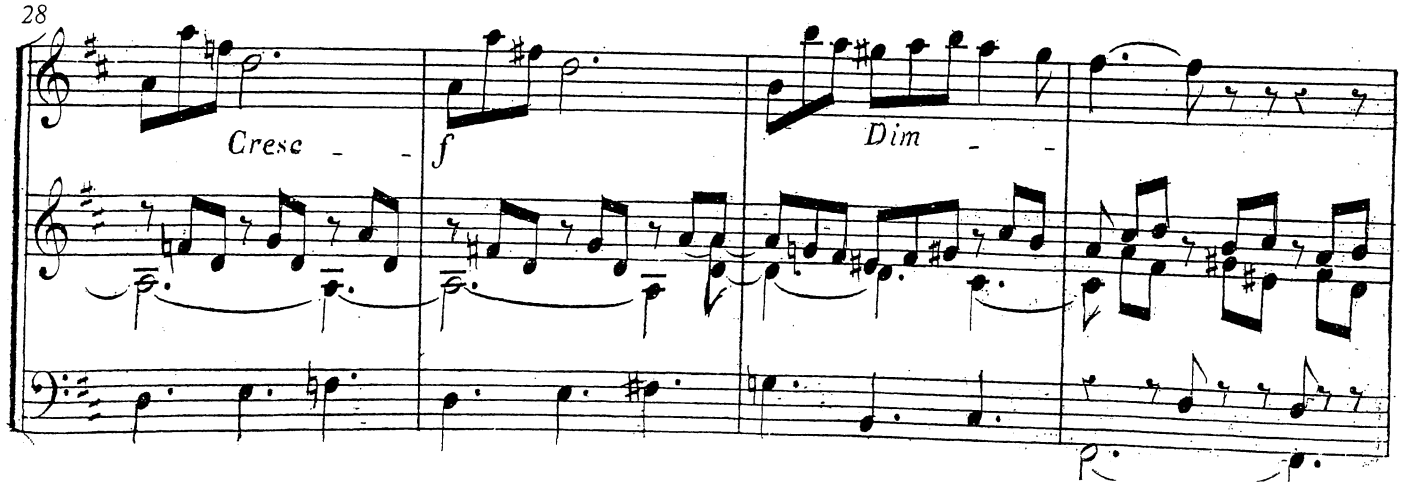


28



32

Più forte.

P

35

f

38

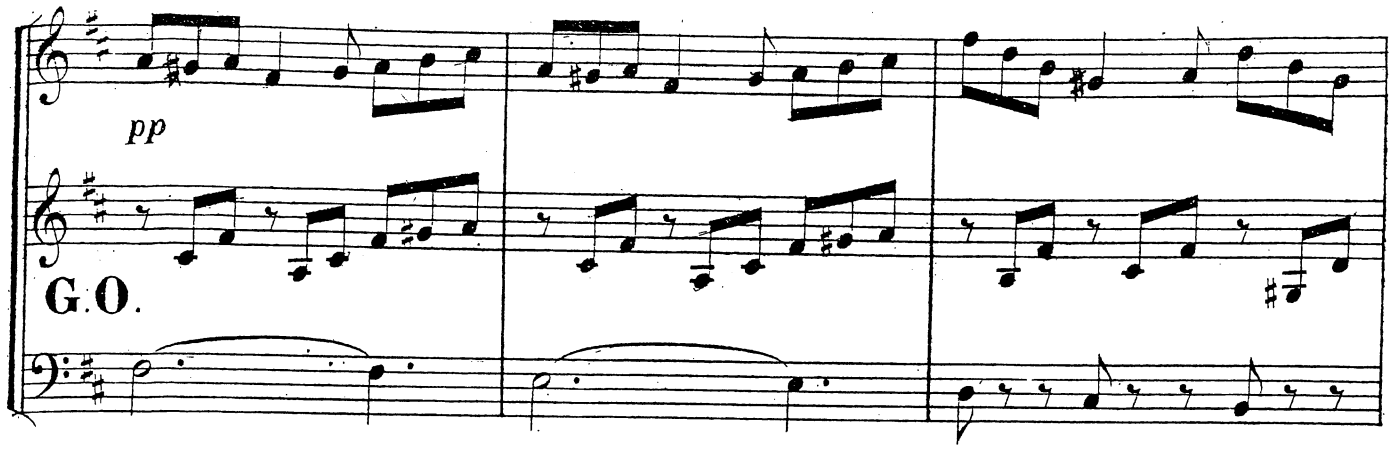
Ajoutez un jeu de 8 ou de 4 pieds
à la pédale.

41

Dim - - - -

Otez le jeu de 8 ou de 4 pieds.

44



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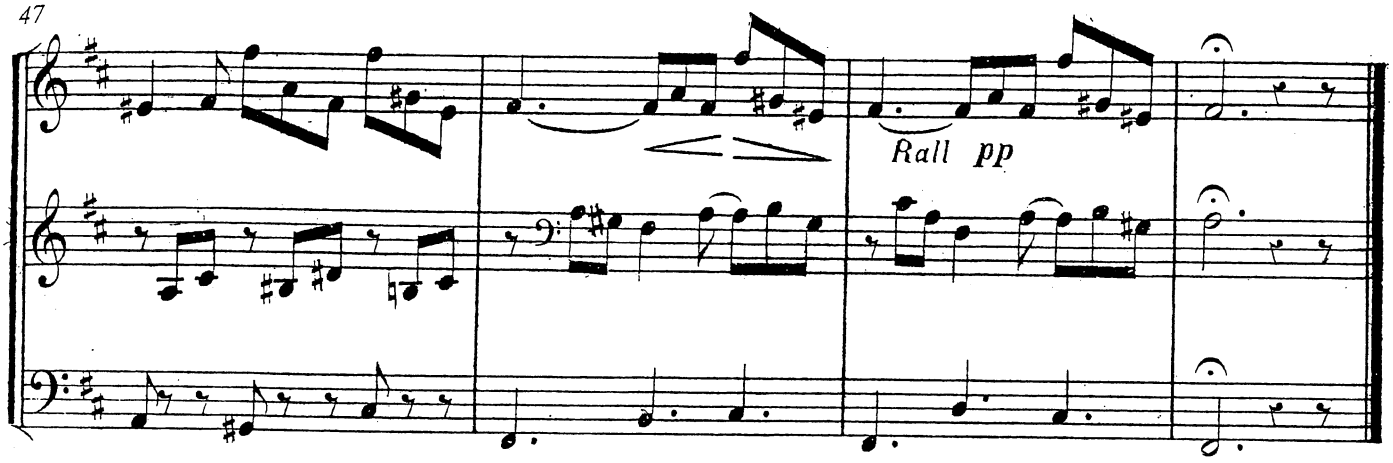


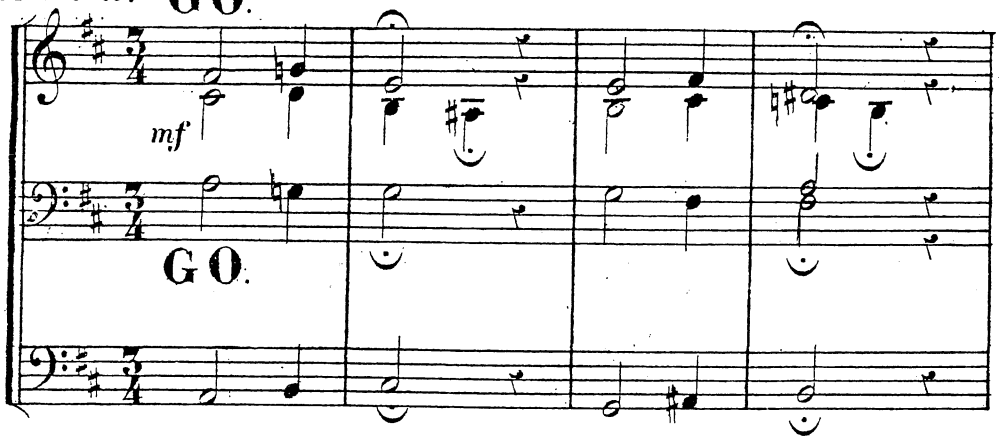
R. Fonds de 8 et 4 pieds.
Anches de 8 et 4 pieds.

P. Fonds de 8 et 16 pieds.
Prestant.

GO. Fonds de 8 et 16 pieds.
Prestant.

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

51 Lento. **GO.**



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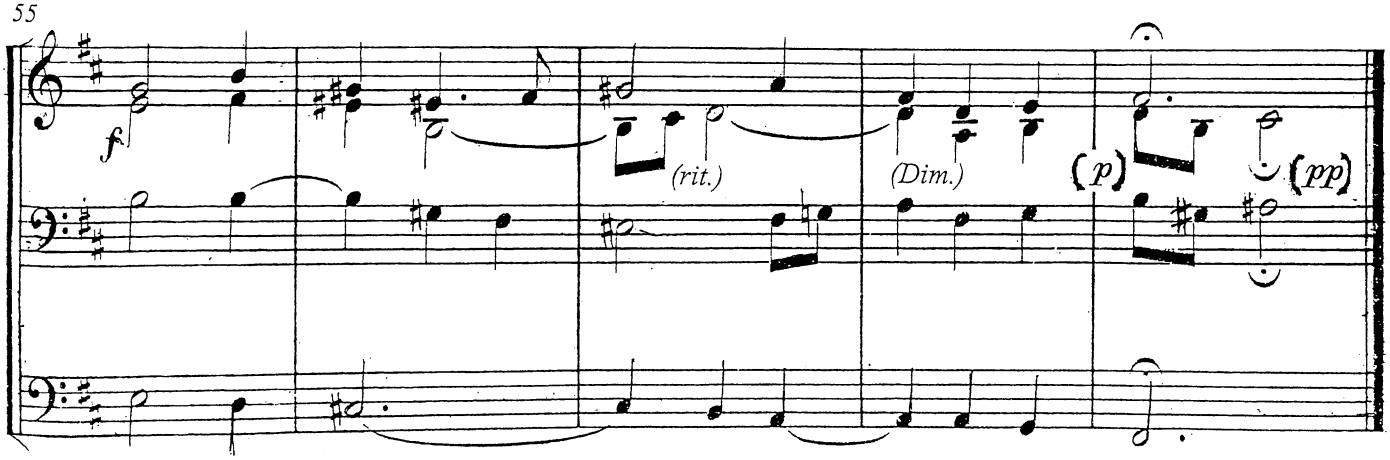
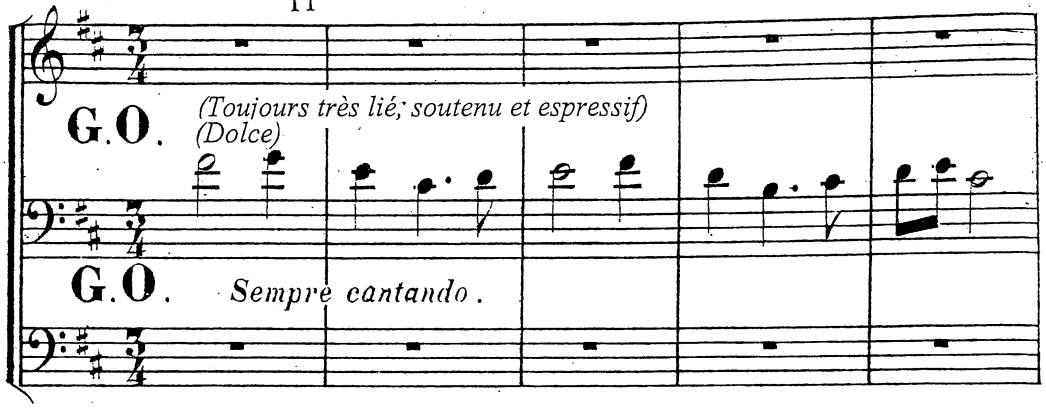


R. Fonds et Hautbois de 8 pieds.
P. Fonds de 8 pieds.
G.O. Fonds de 8 pieds.
PED. Fonds de 8 et 16 p:
Claviers accouplés.
Tirasses.

60 All^tto ma non troppo.



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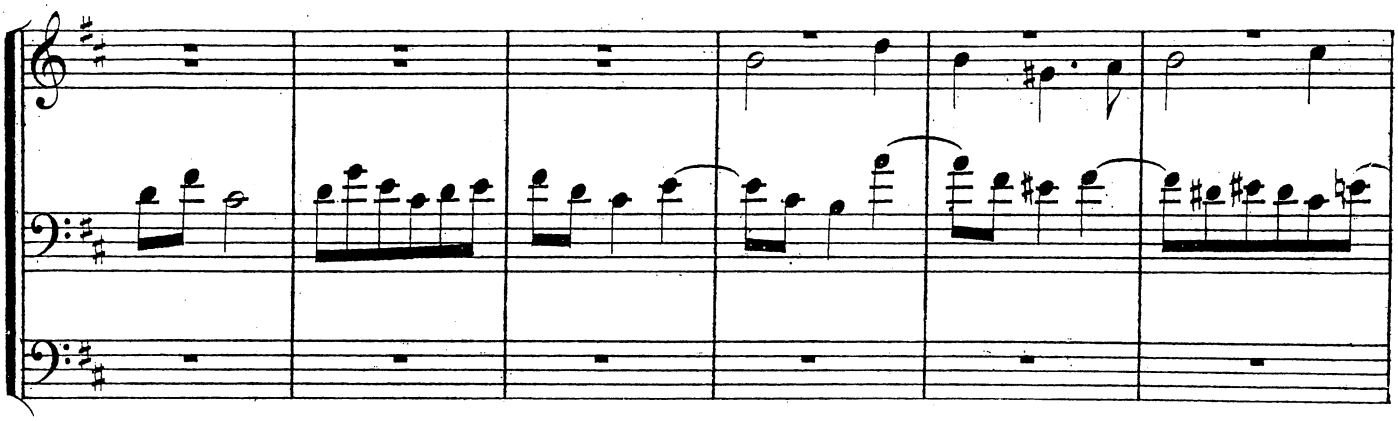

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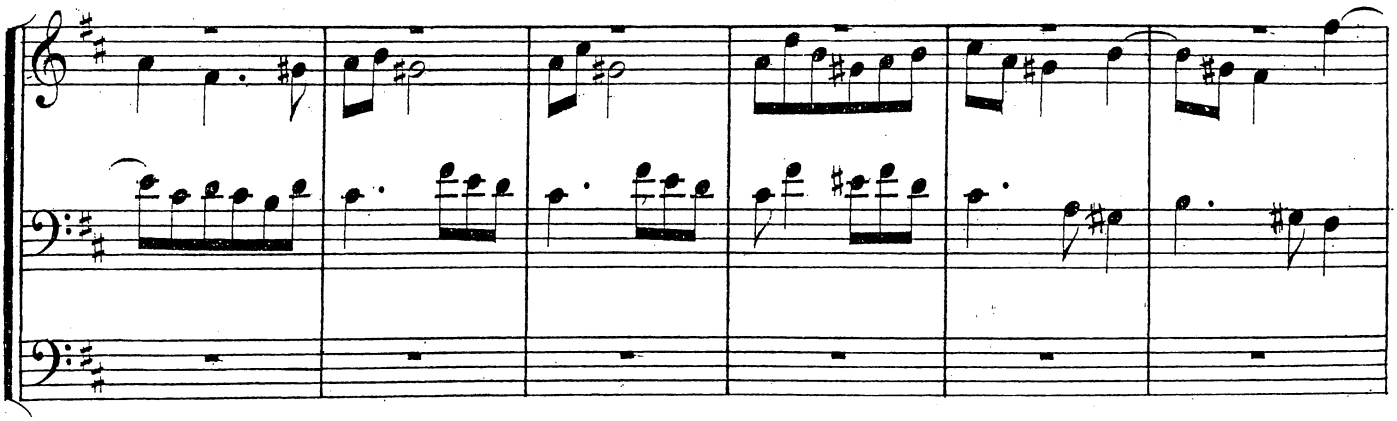

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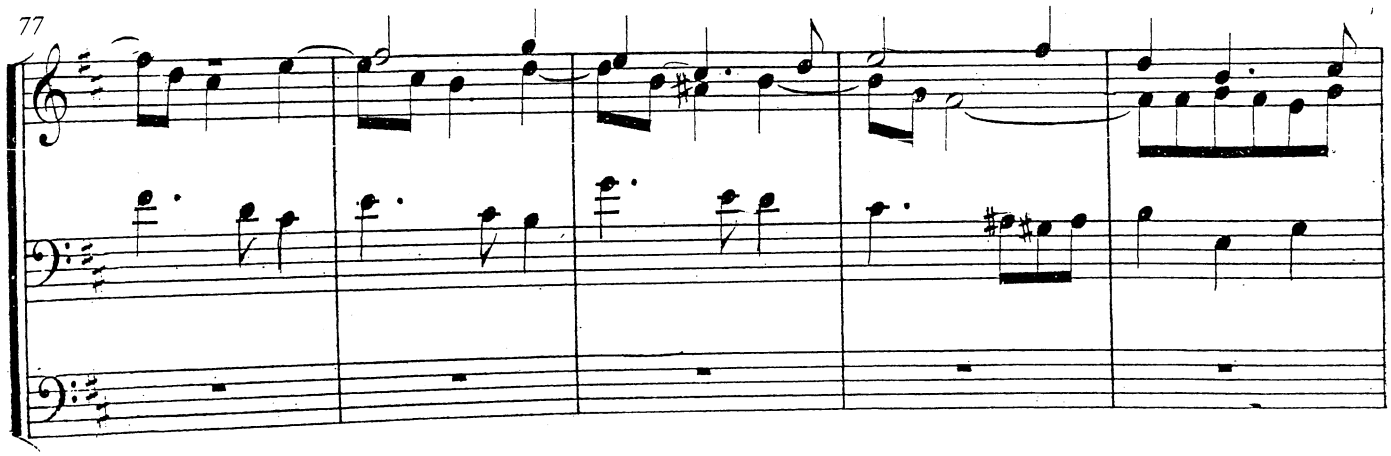
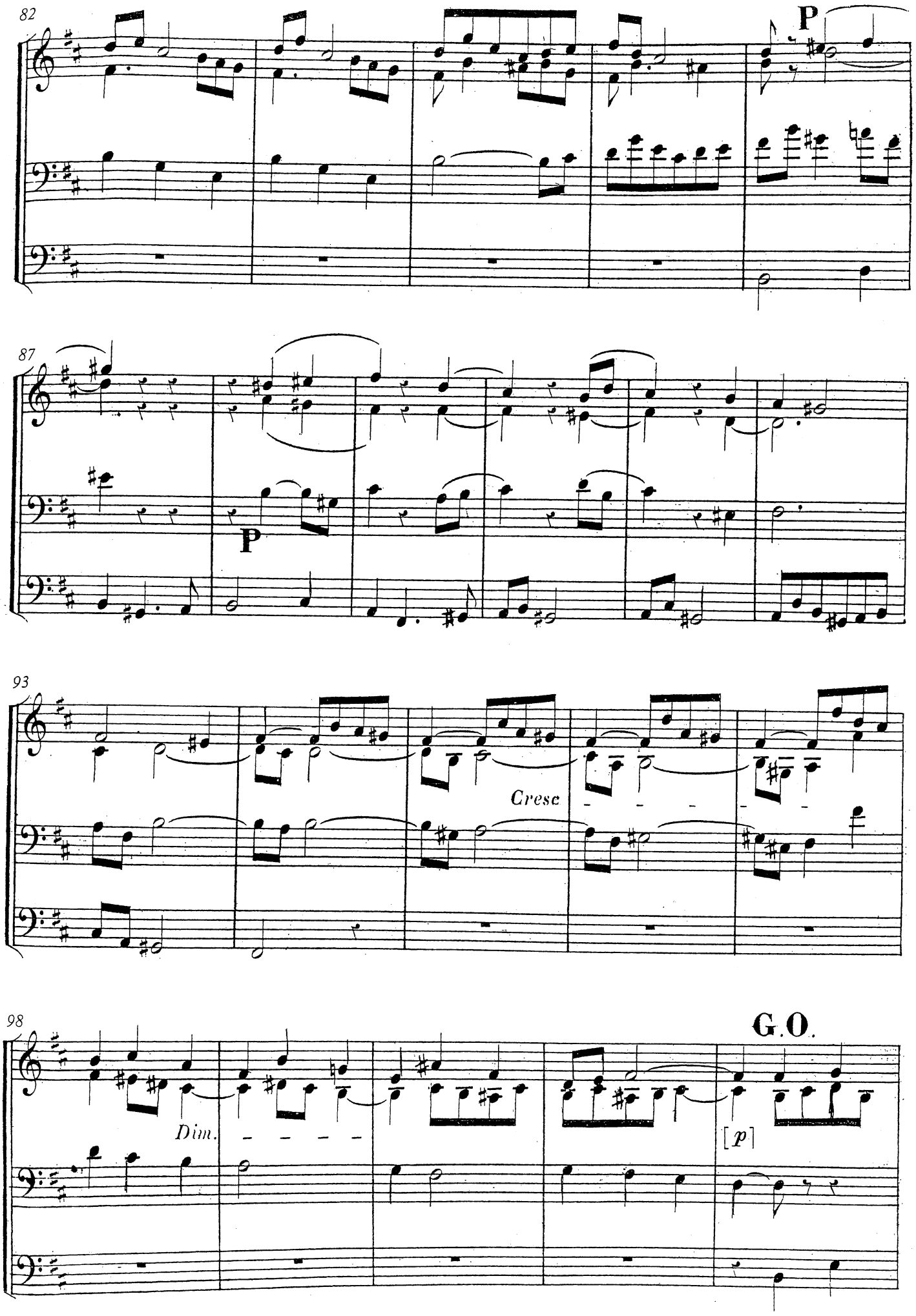
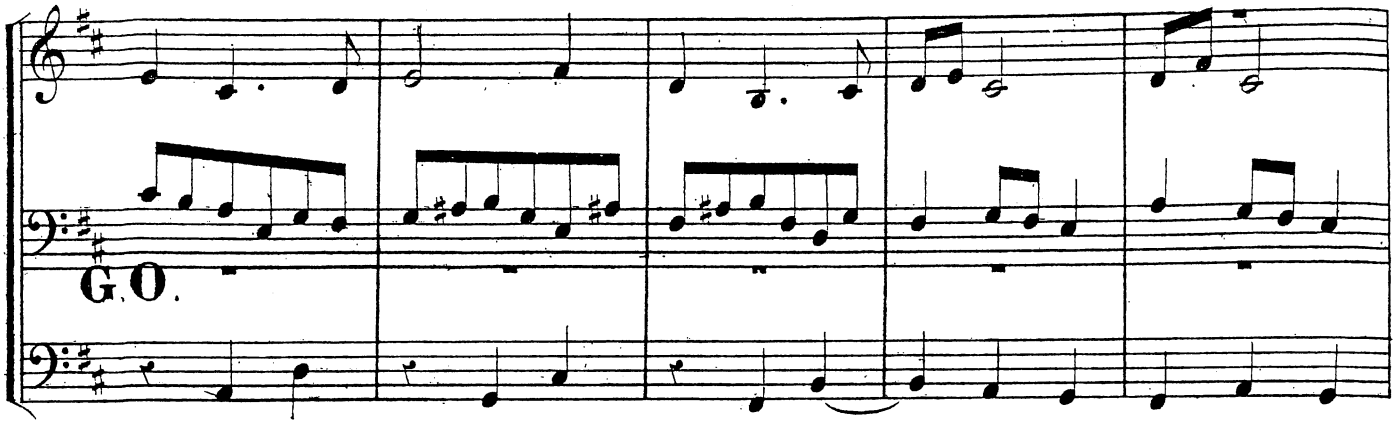



82
P
87
P
93
Cresc
98
Dim.
G.O.
[p]

103



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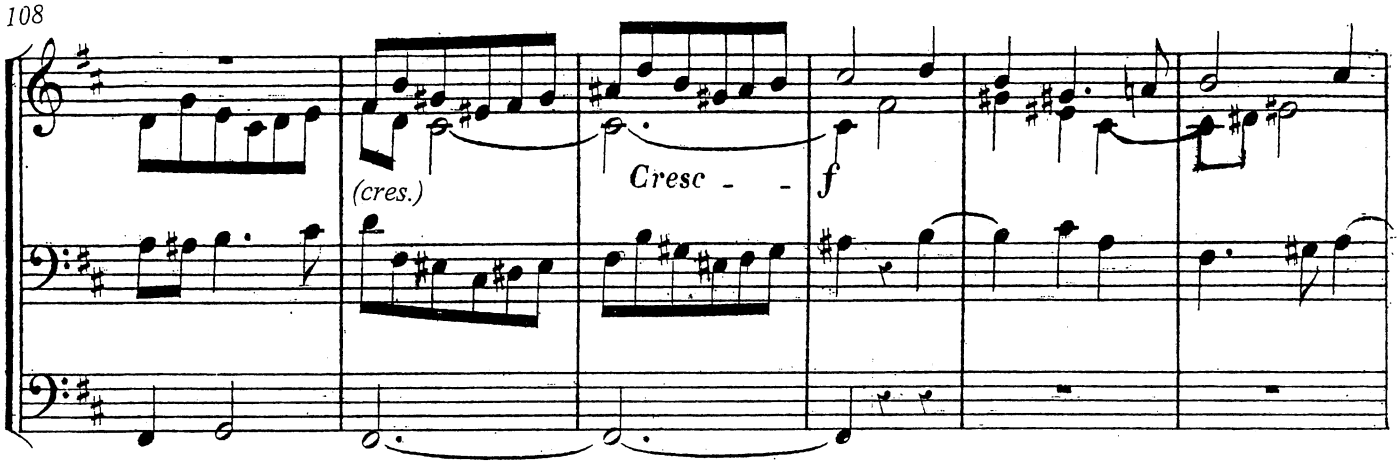

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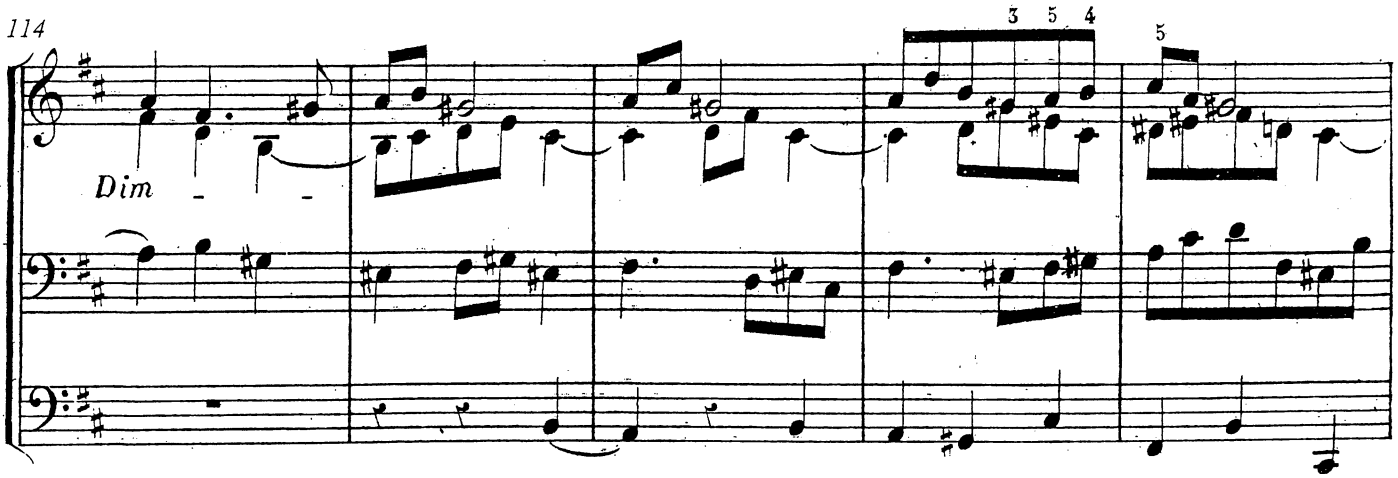

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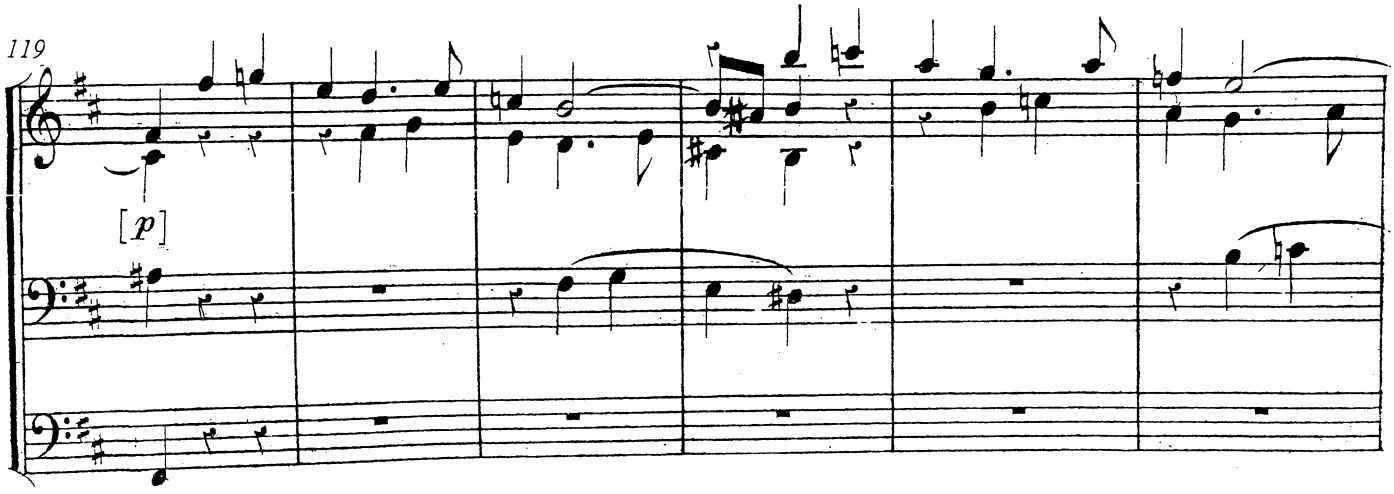
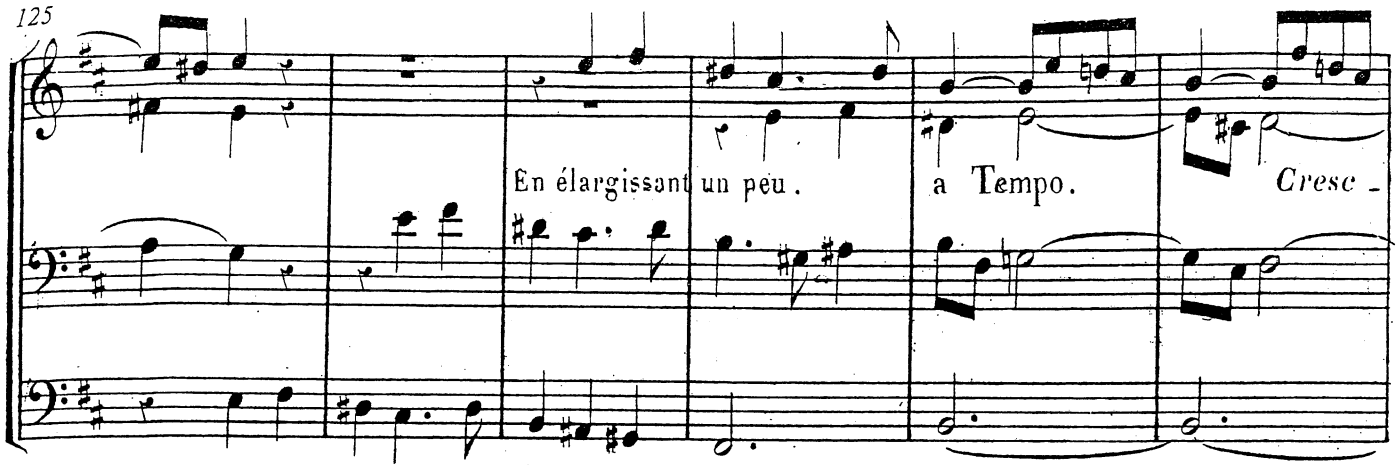
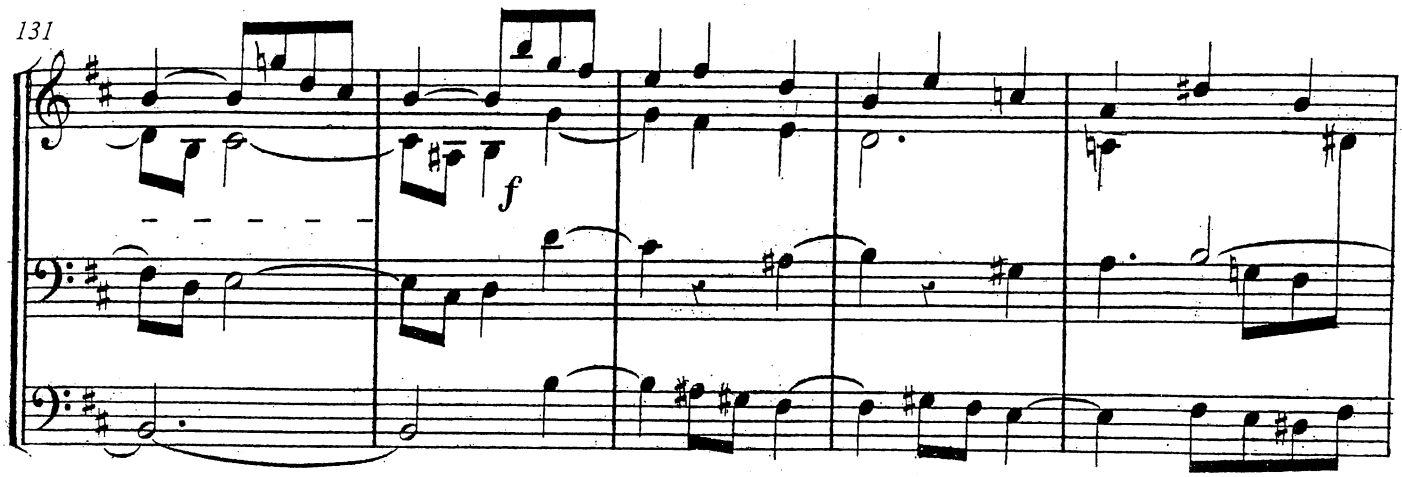
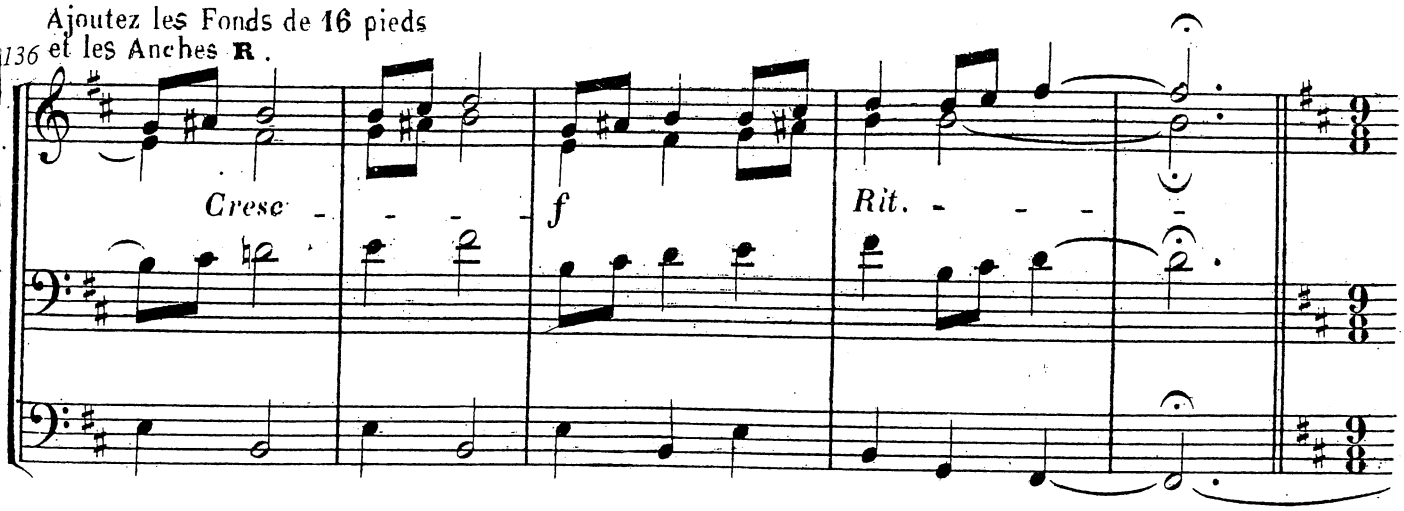






Ajoutez les Fonds de 16 pieds et les Anches **R**.

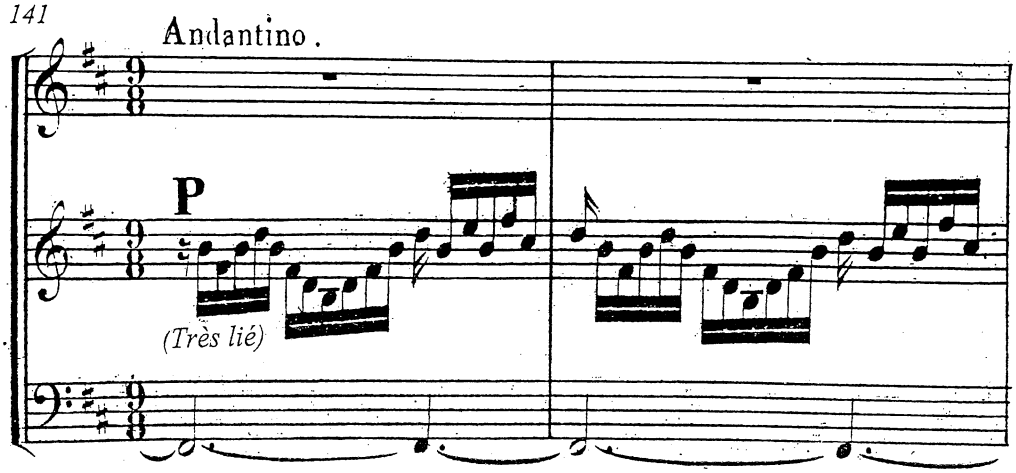


R. Bourd: 8 Fl: 8 pieds.
Hautbois de 8 pieds.

P. Flûte de 8 pieds.

G.O. Bourdon de 8 pieds.

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



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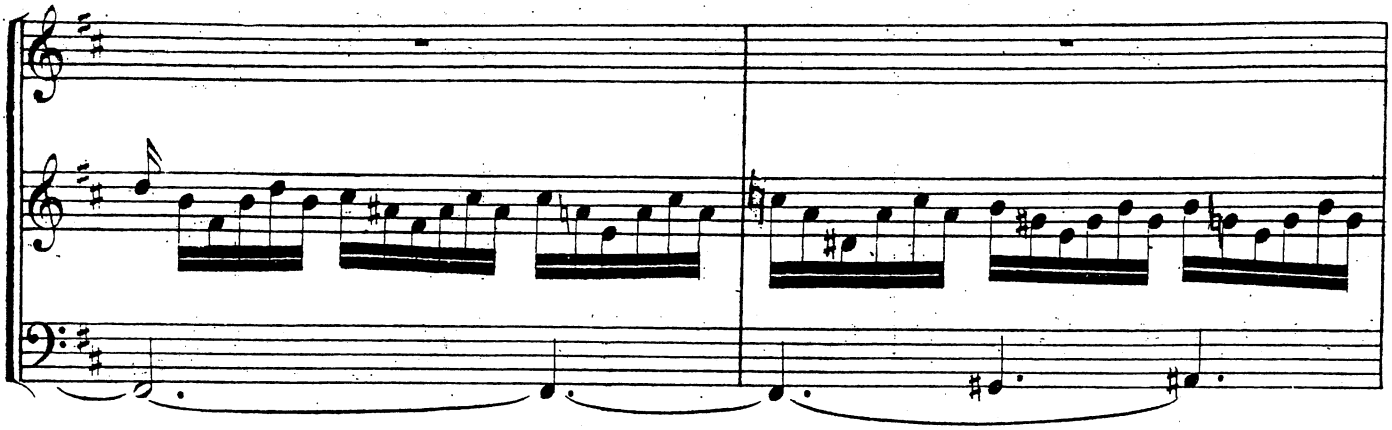

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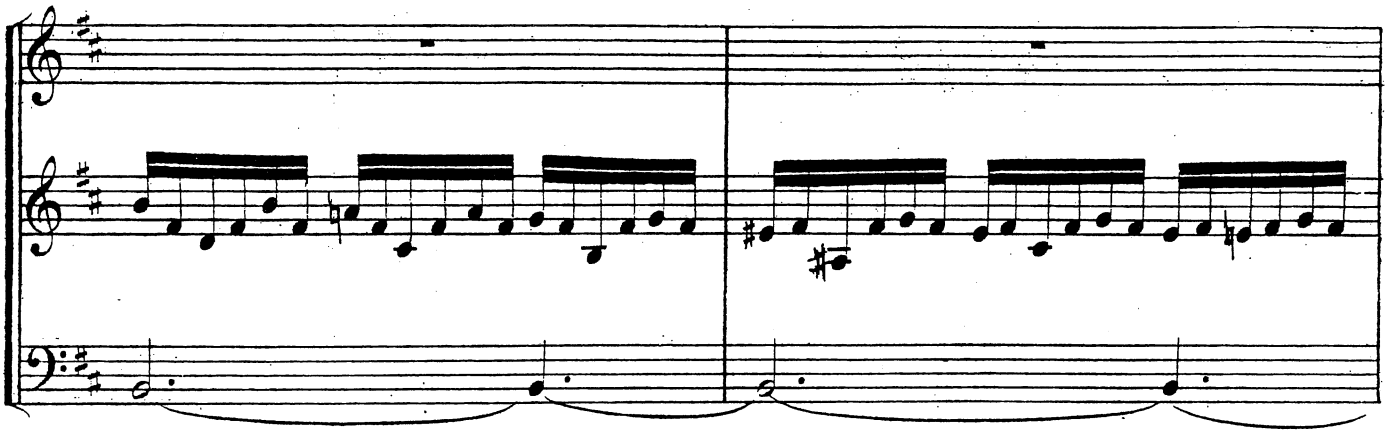
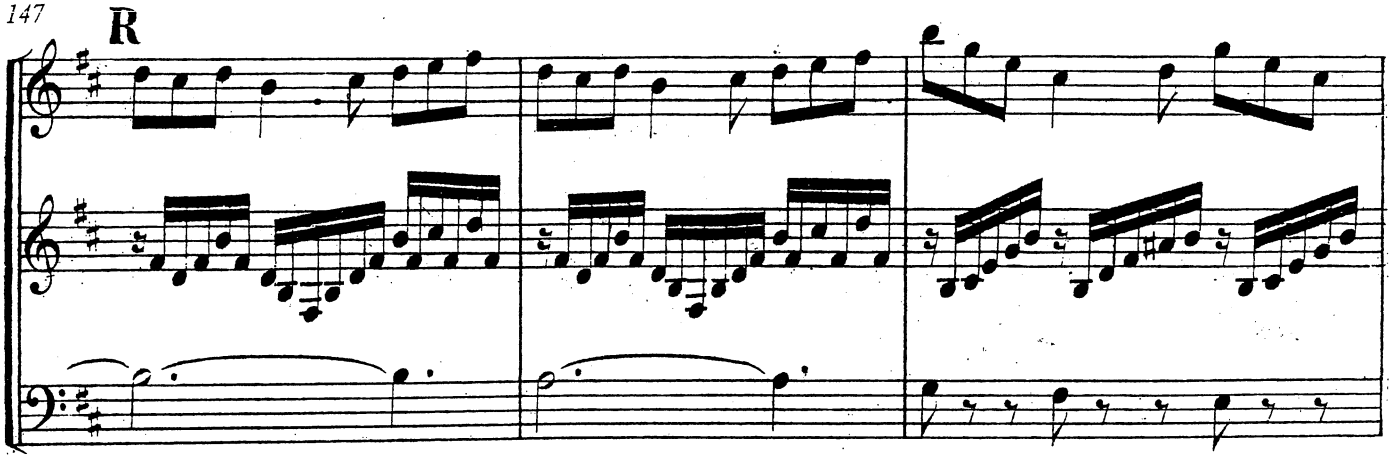


147

R



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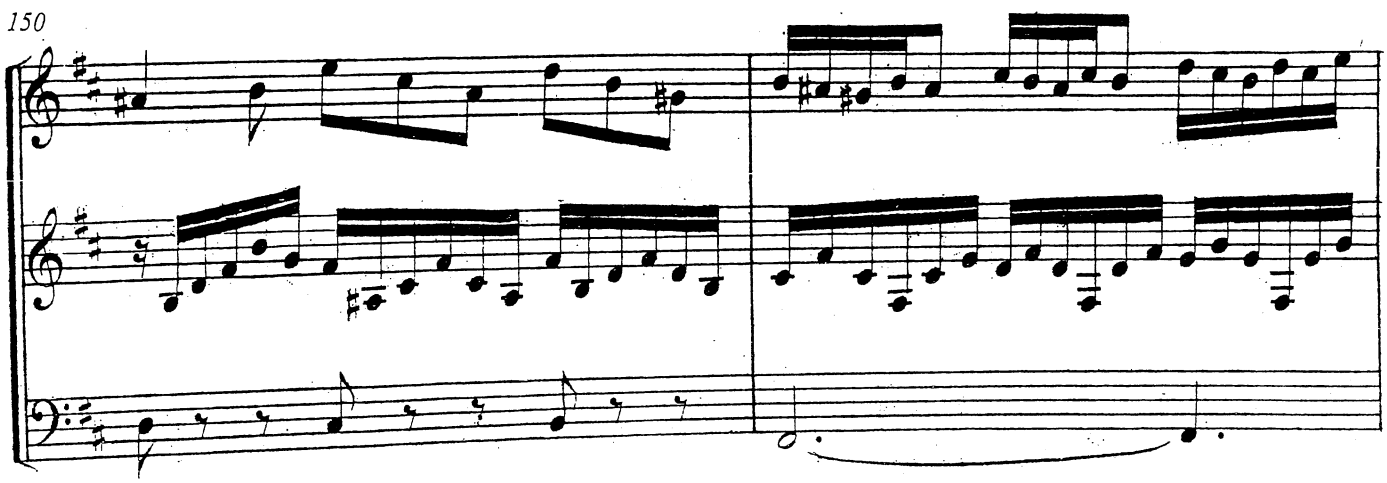

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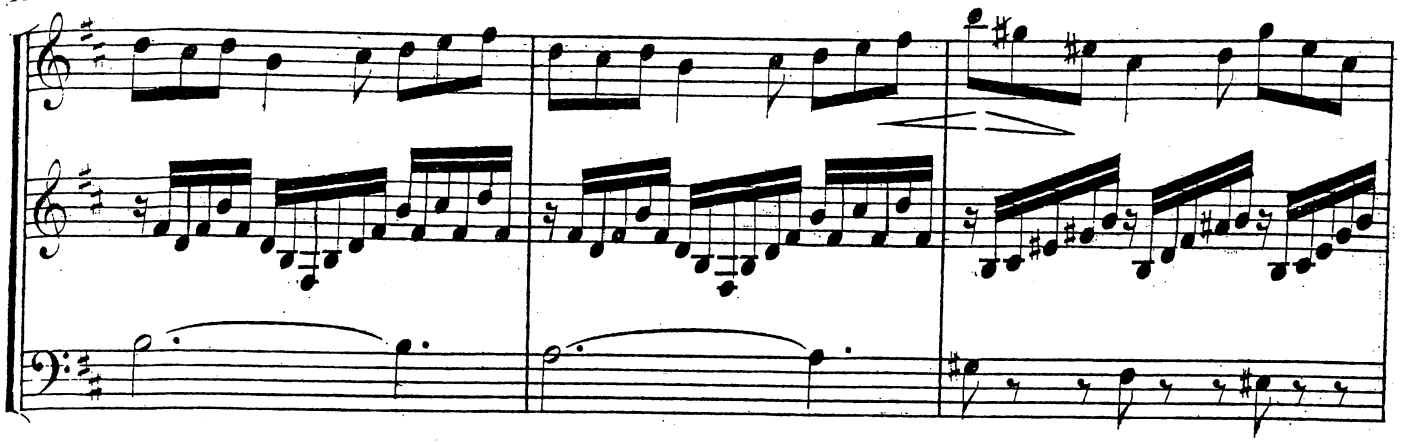

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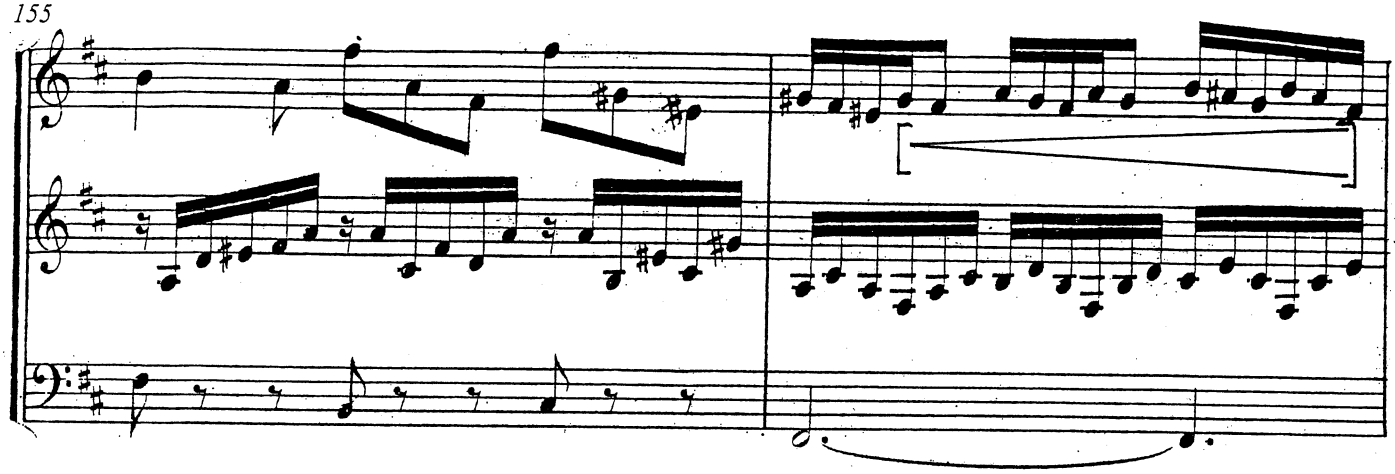

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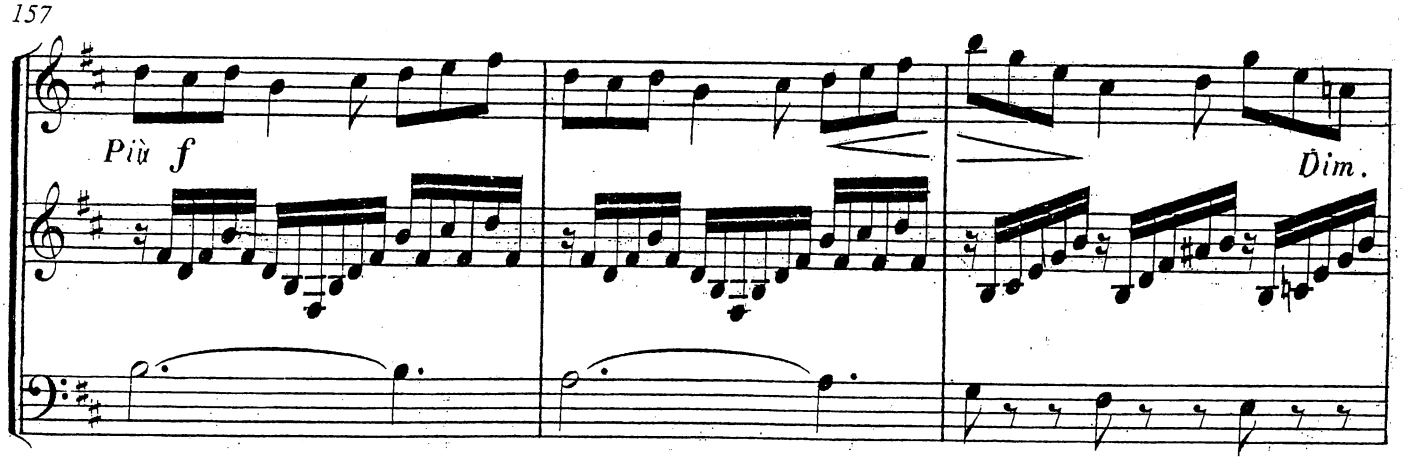
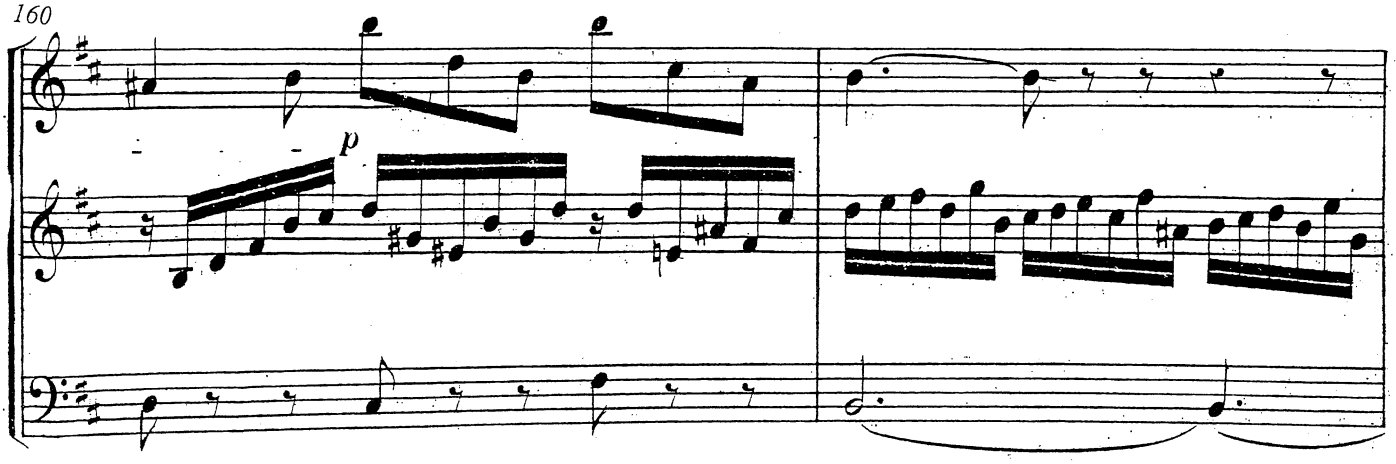
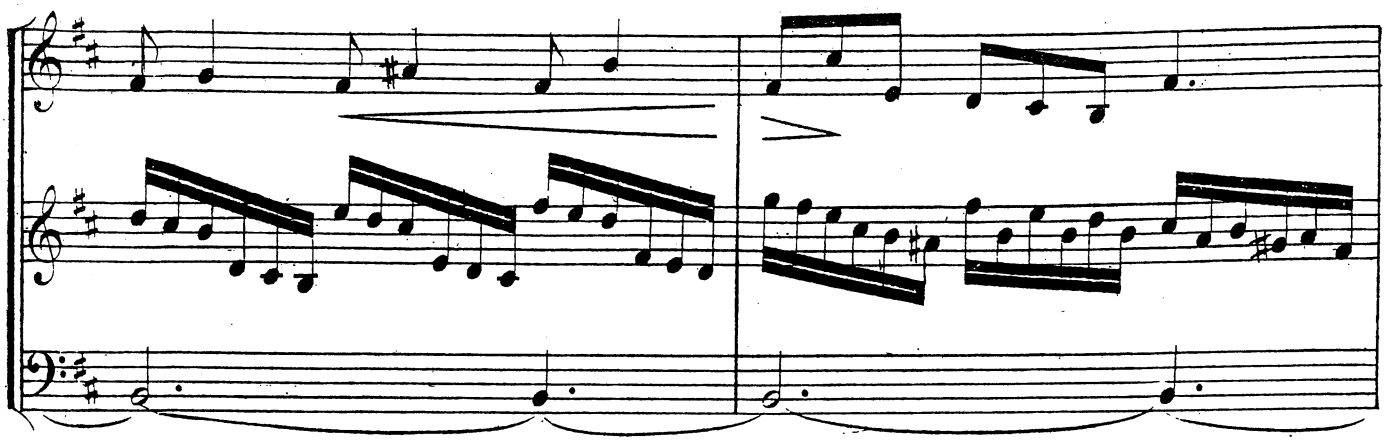


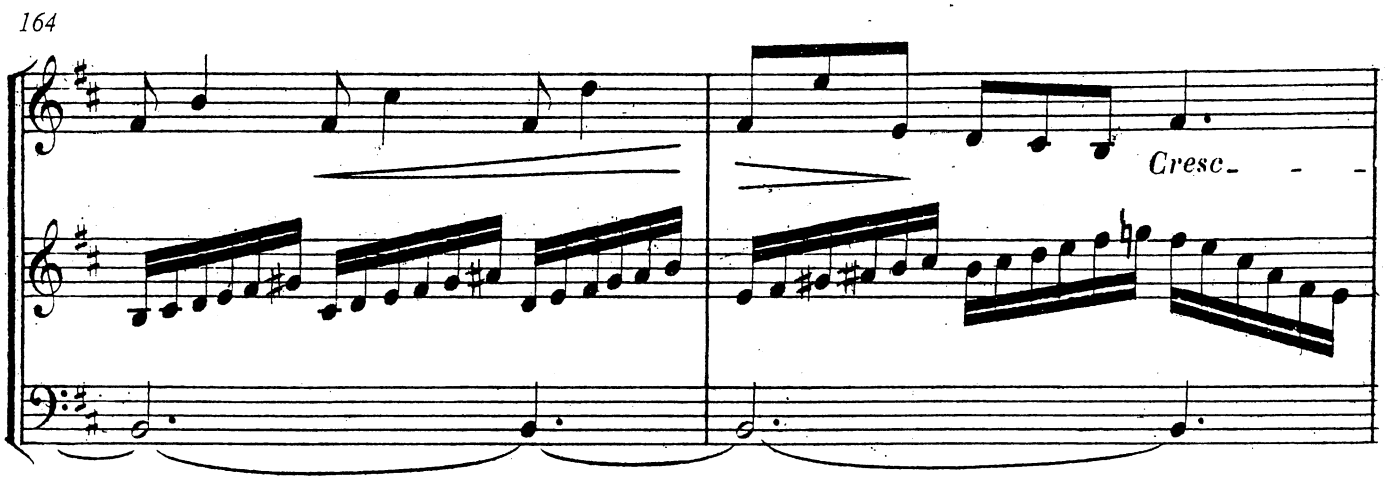
160



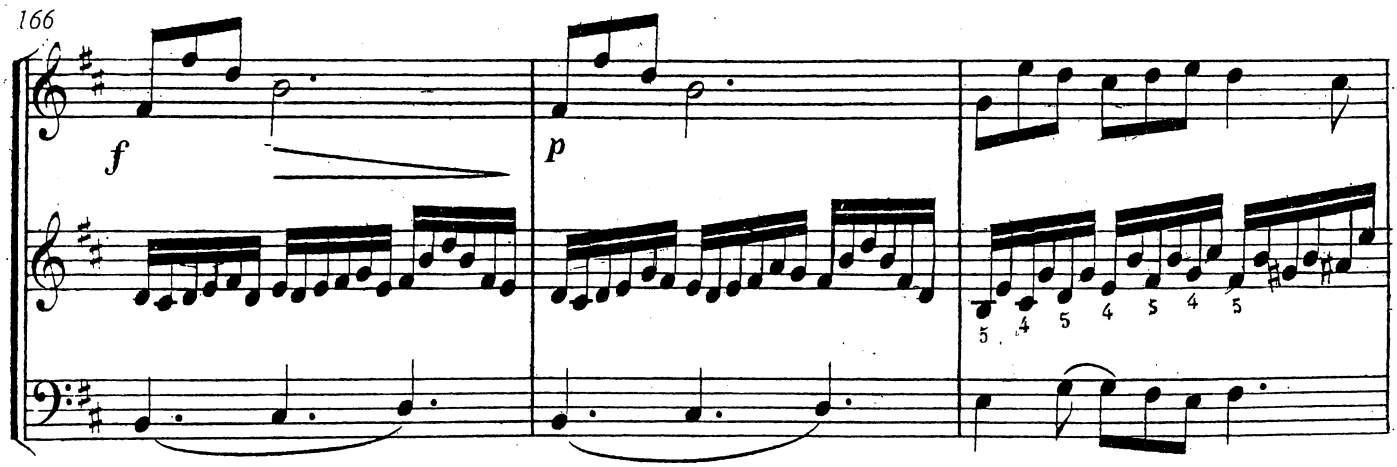
162



164



166



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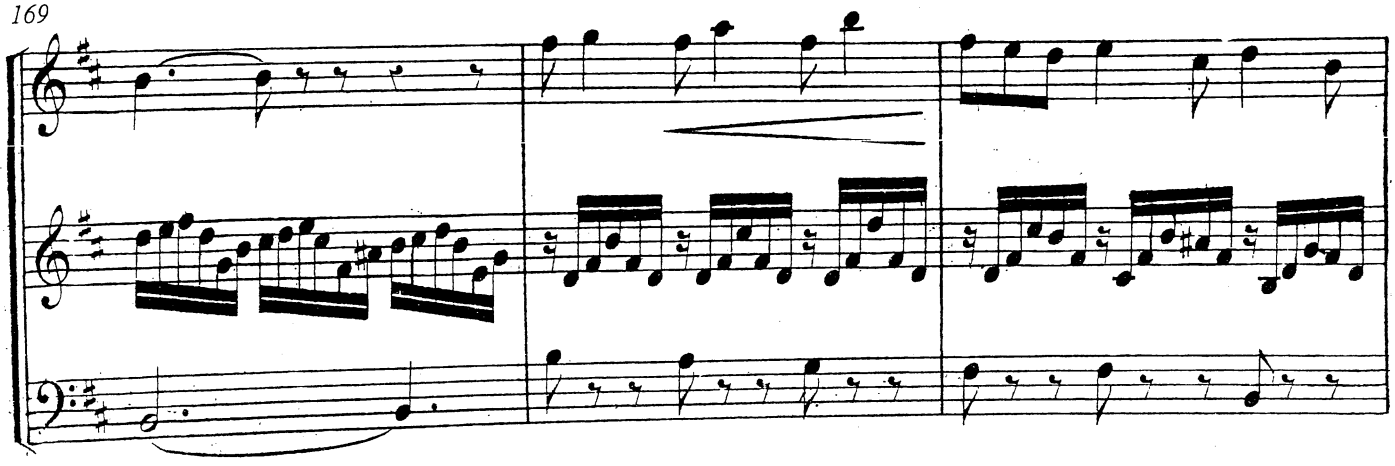


172

f

175

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

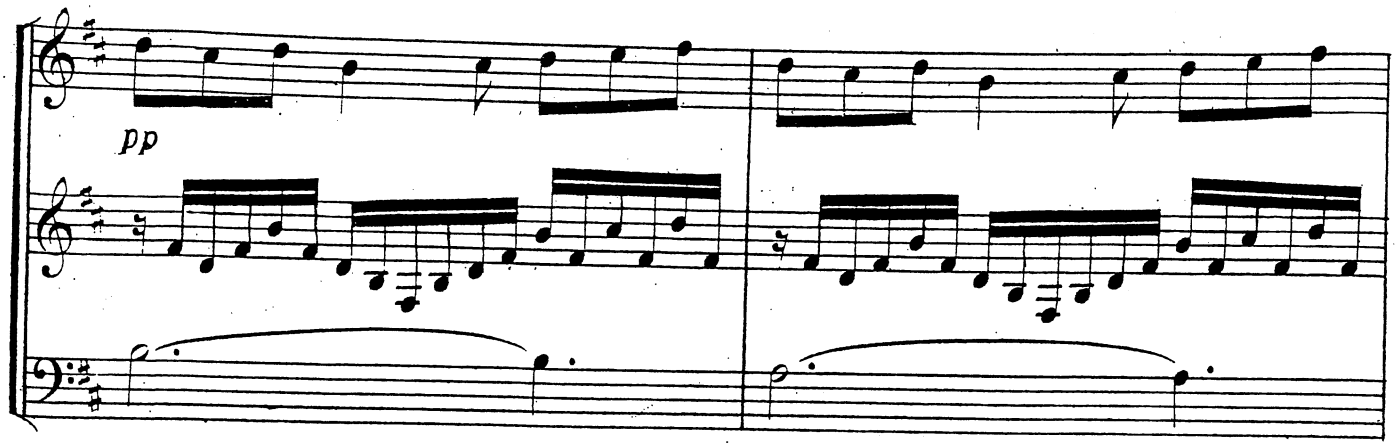
178

180

Dim - - - -

Otez le jeu de 8 ou de 4 pieds.

182



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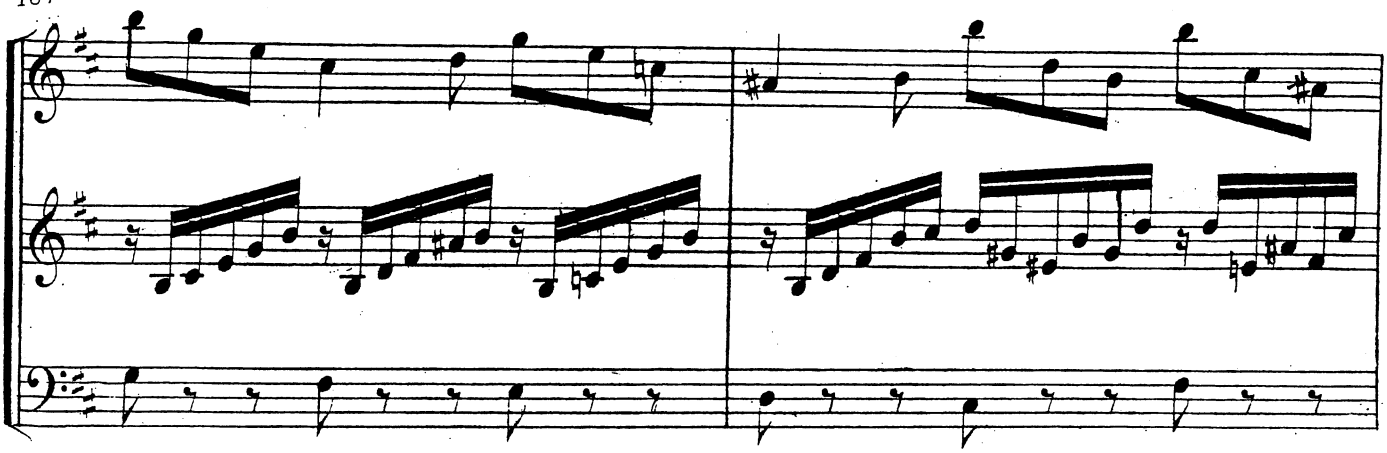
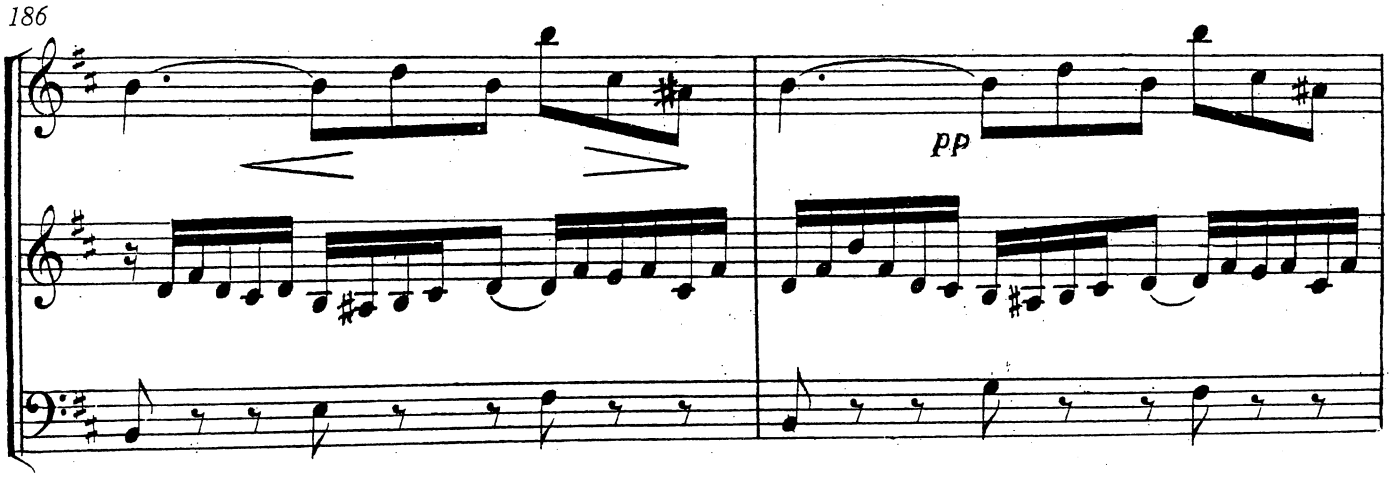
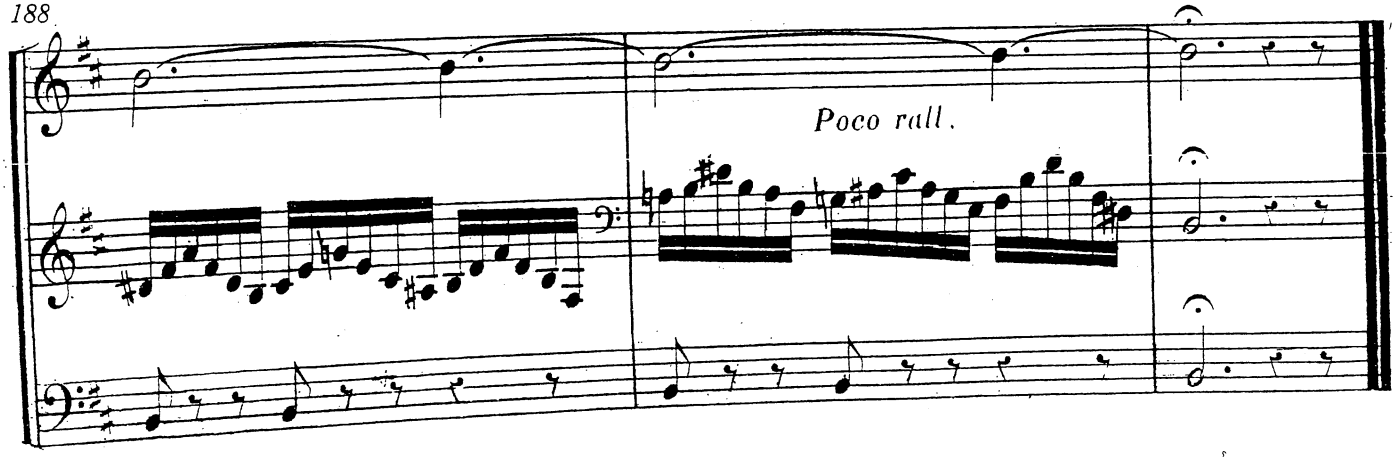


186



188



N° 4

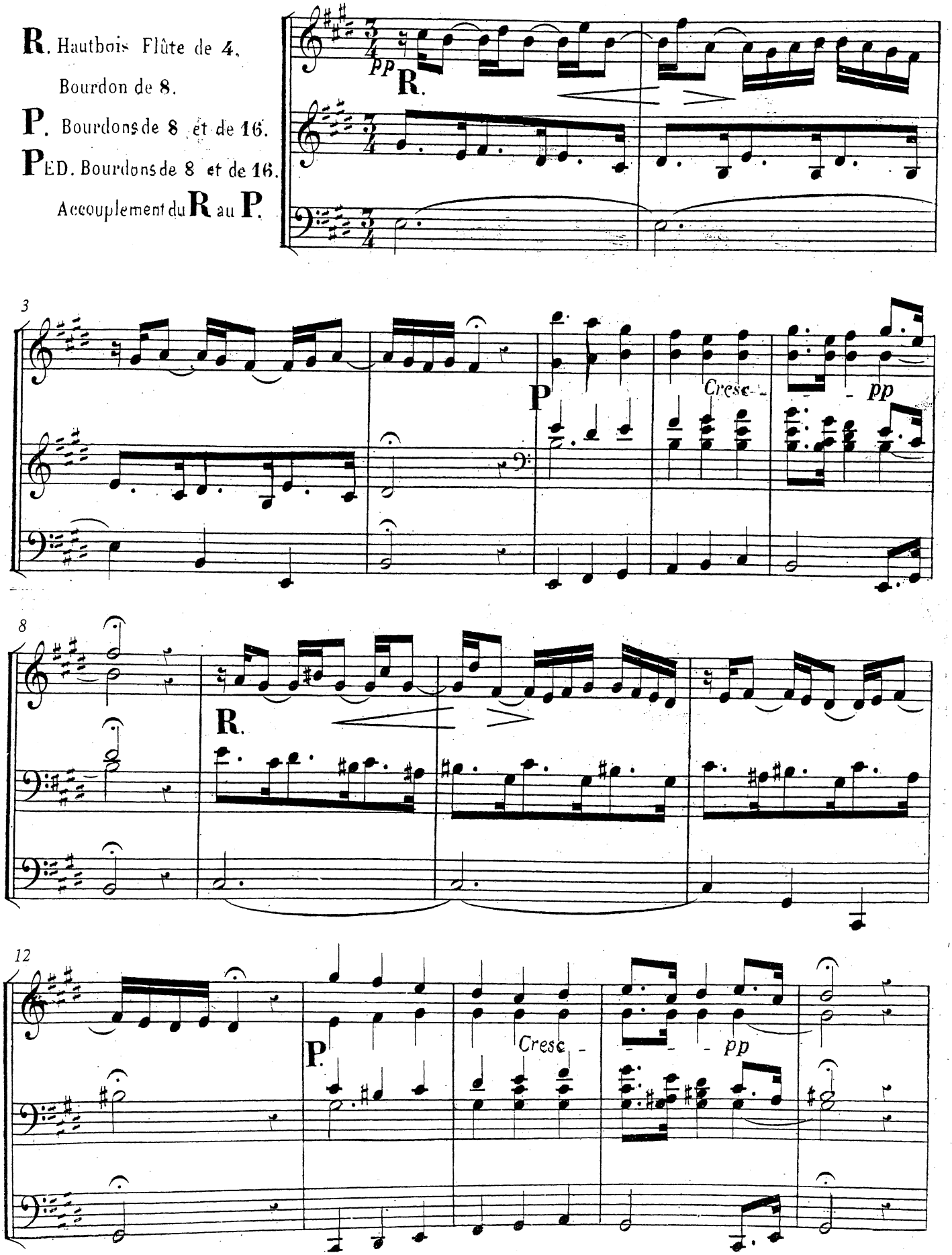
PASTORALE

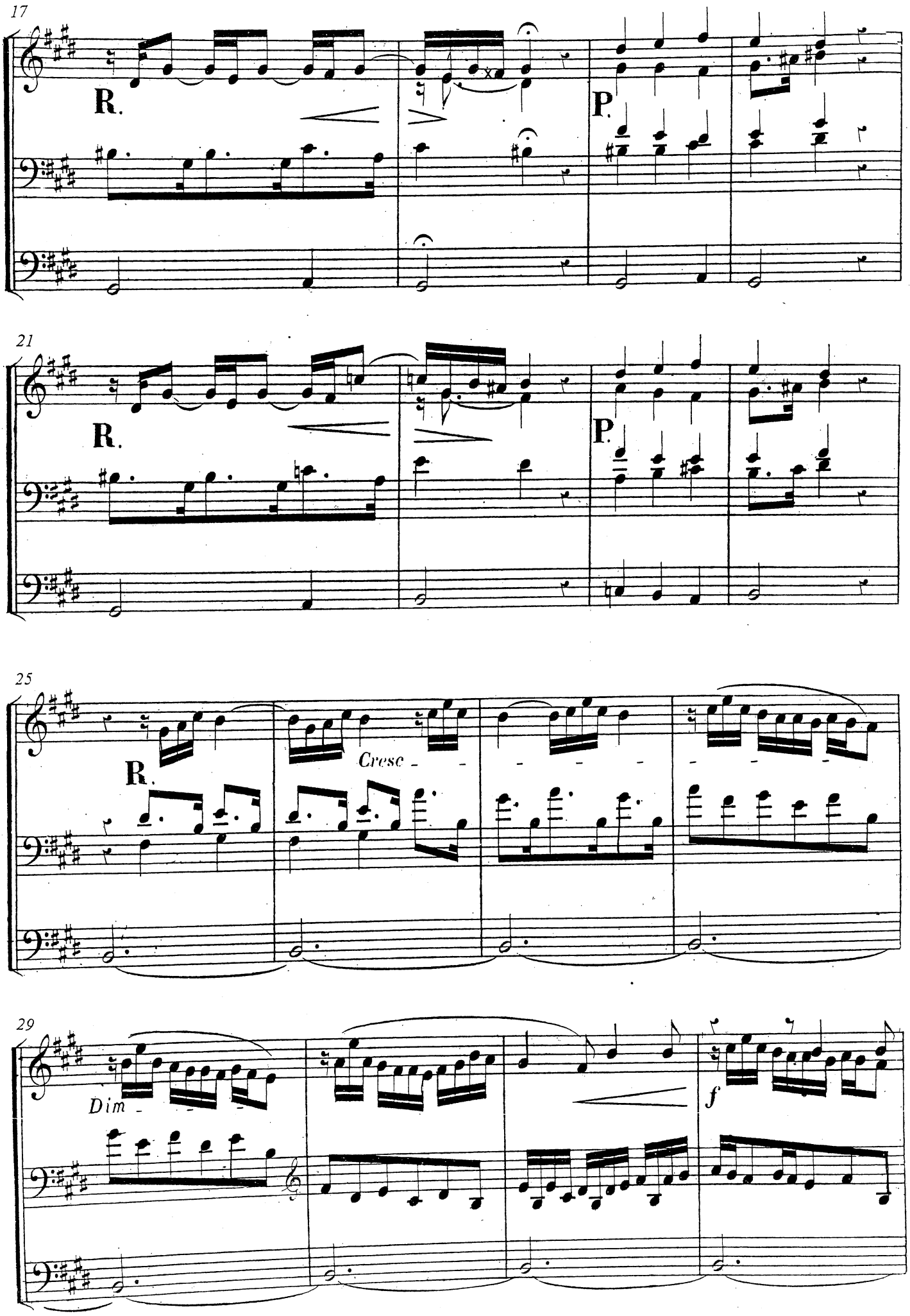
[The indications in parenthesis, ( ), are from the manuscript.
The indications in brackets, [ ], are by the editor.]

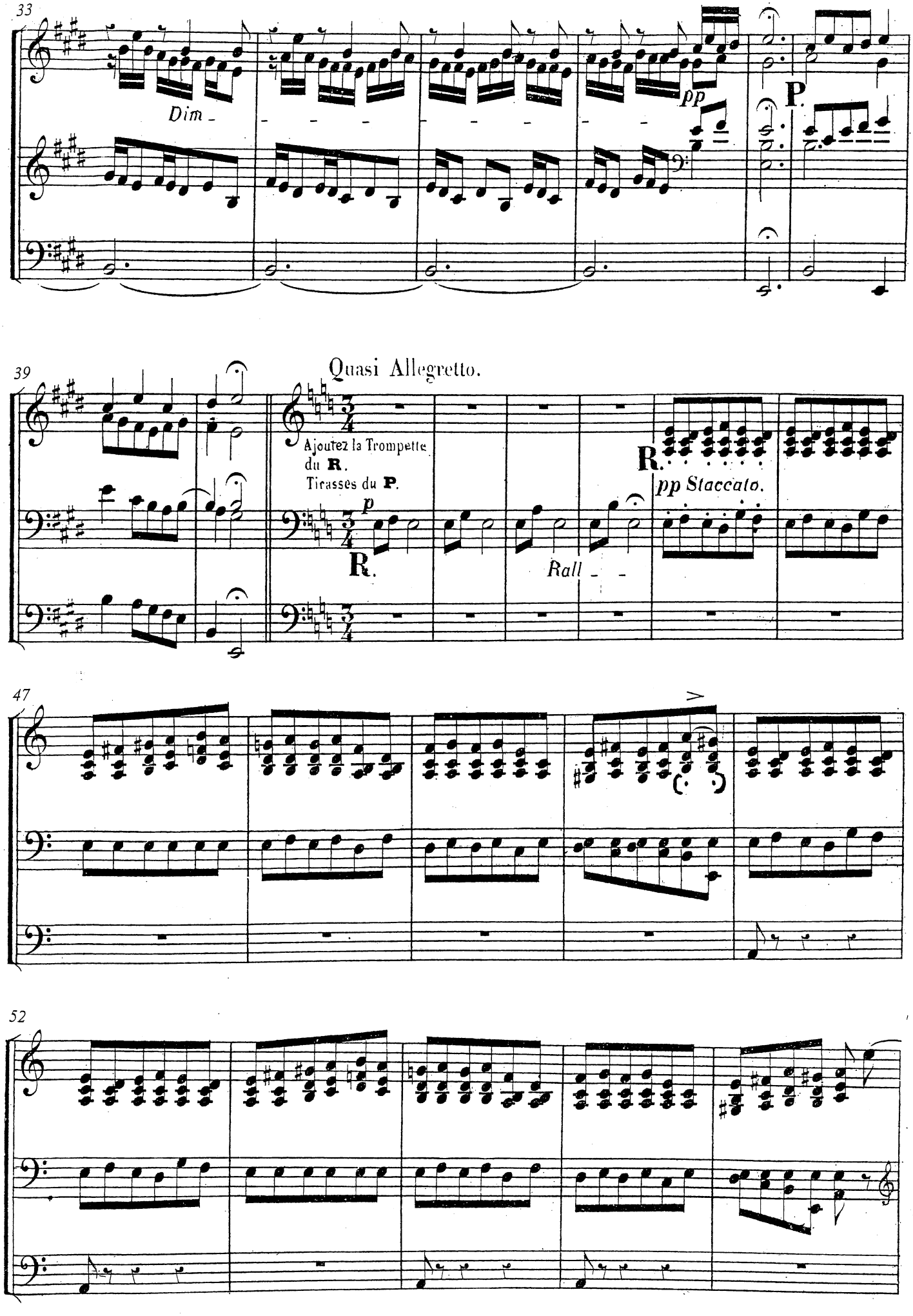
Par CESAR FRANCK, OP. 19. *à son ami* *Monsieur* ARISTIDE CAVAILLÉ COLL.

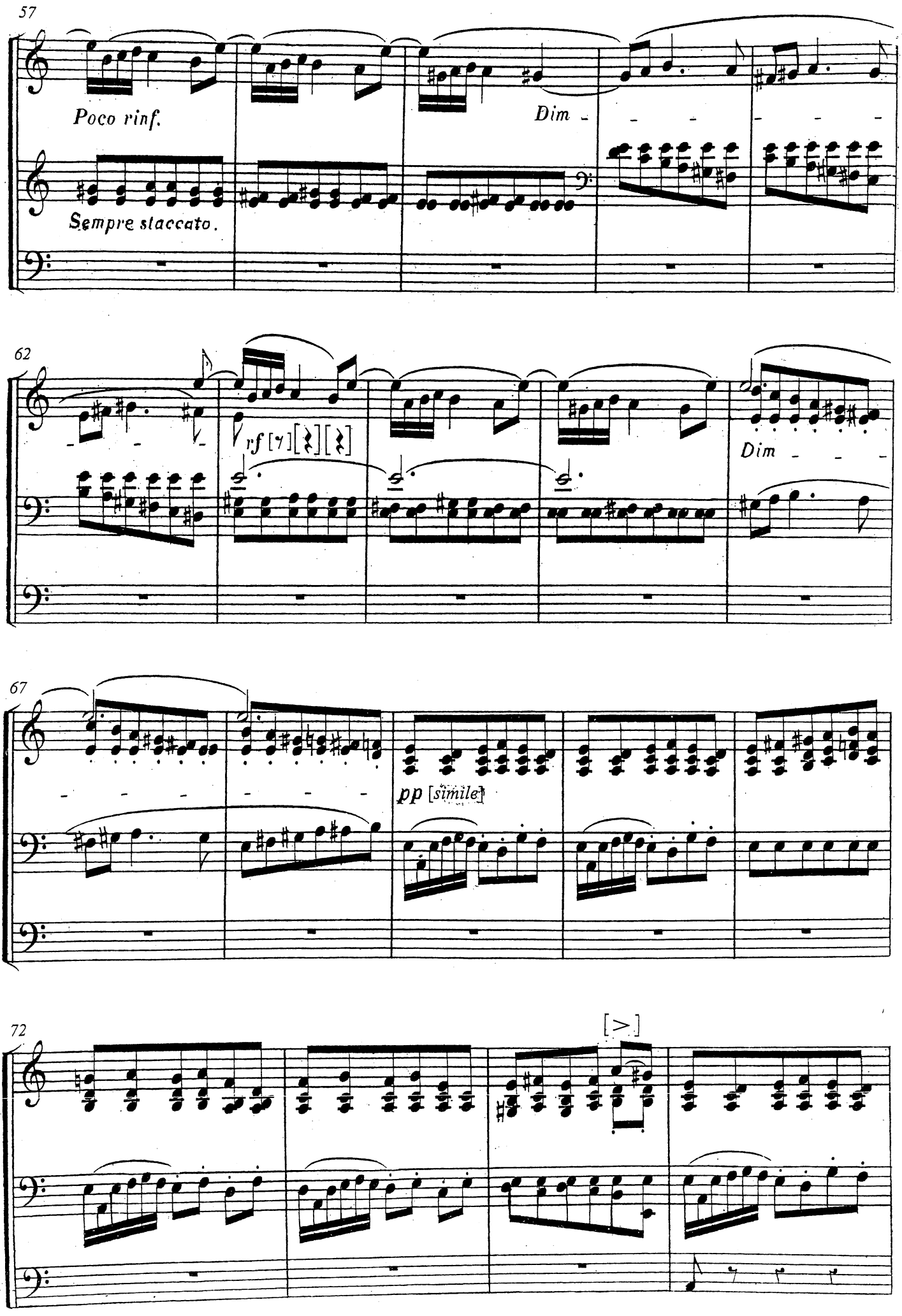
Andantino.

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
R.
P.
21
R.
P.
25
R.
Cresc
29
Dim
f


33
Dim _
pp
P.
39
Quasi Allegretto.
Ajoutez la Trompette
du R.
Tirasses du P.
p
R.
R.
pp Staccato.
Rall _ _
47
52


57
Poco rinf.
Dim
Sempre staccato.
62
rf
Dim
67
pp [simile]
72
[>]

76
80
Legato e cantabile.
86
91
Cresc
pp Poco rit.

97

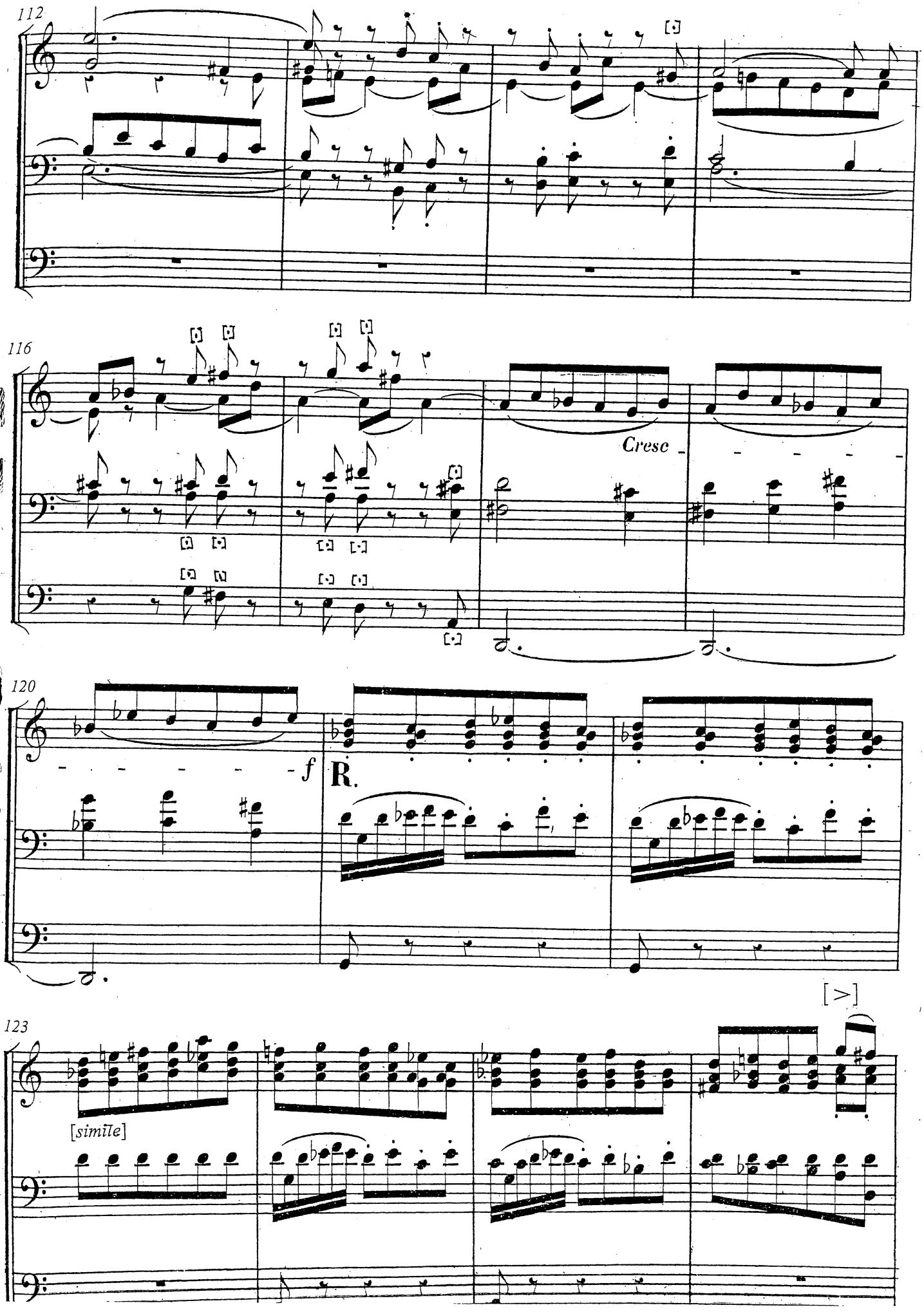
P. a Tempo.

[simile]

101

105

108


112
116
Cresc
120
f
R.
[>]
123
[simile]

Sempre staccato.

127

P. Dolce.

Cantabile.

132

Cresc _ _ _ f

137

Dim _ _ _ _ _ p

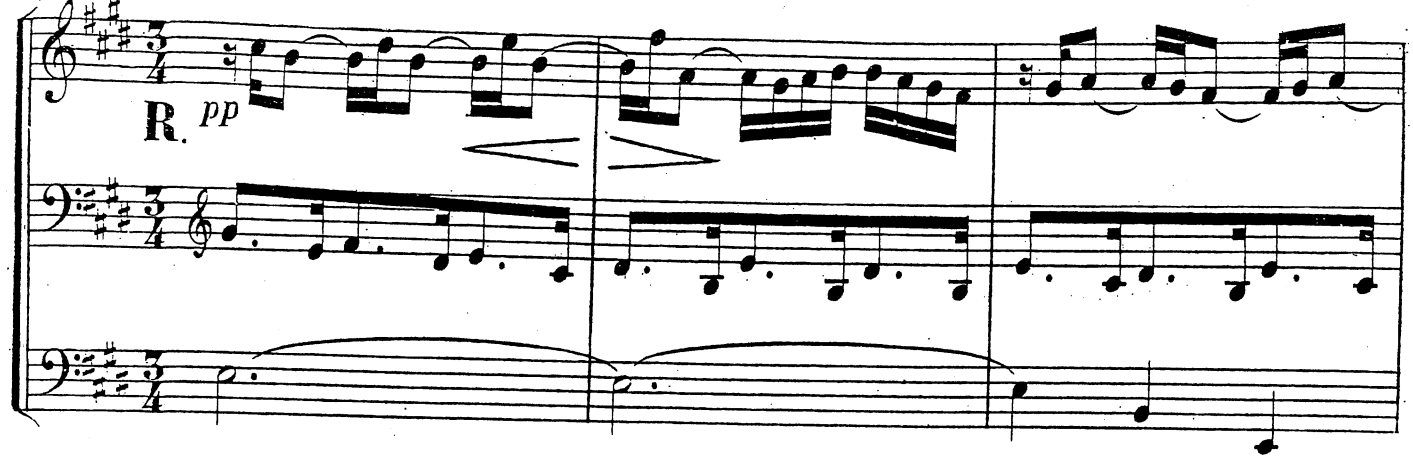
142

Otez la Trompette du R.

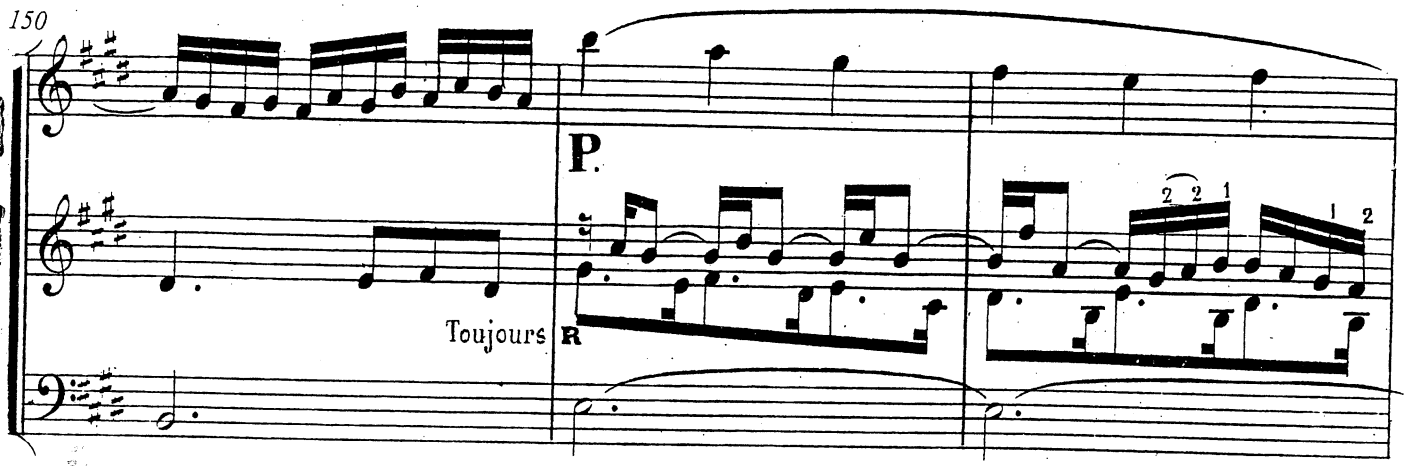
Poco rall _ _

Otez les Tirasses.

147 Andantino.



150



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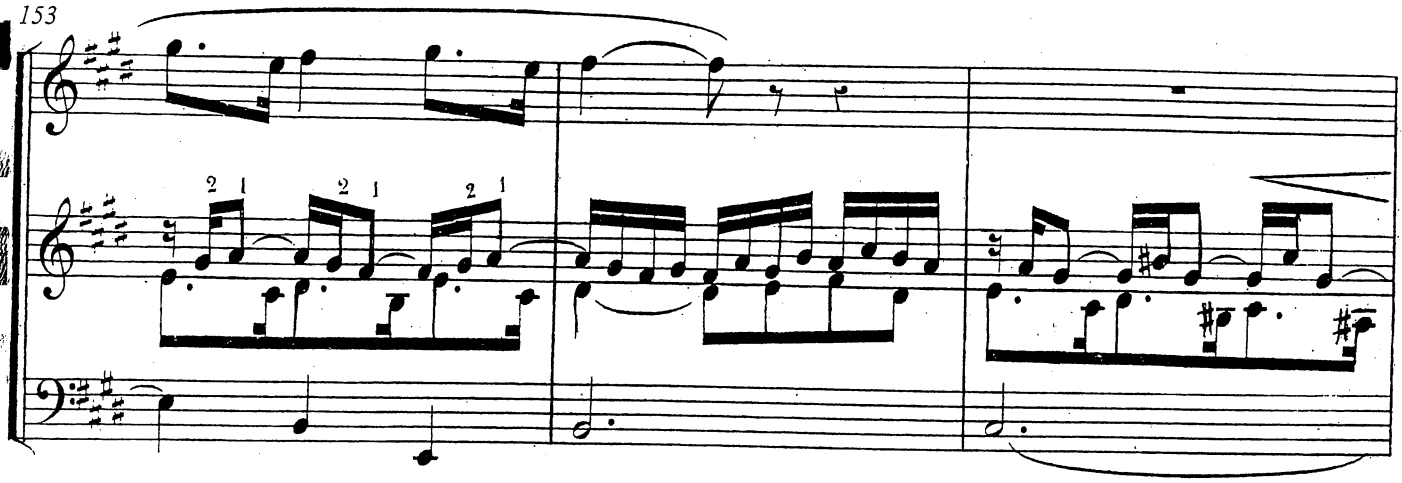
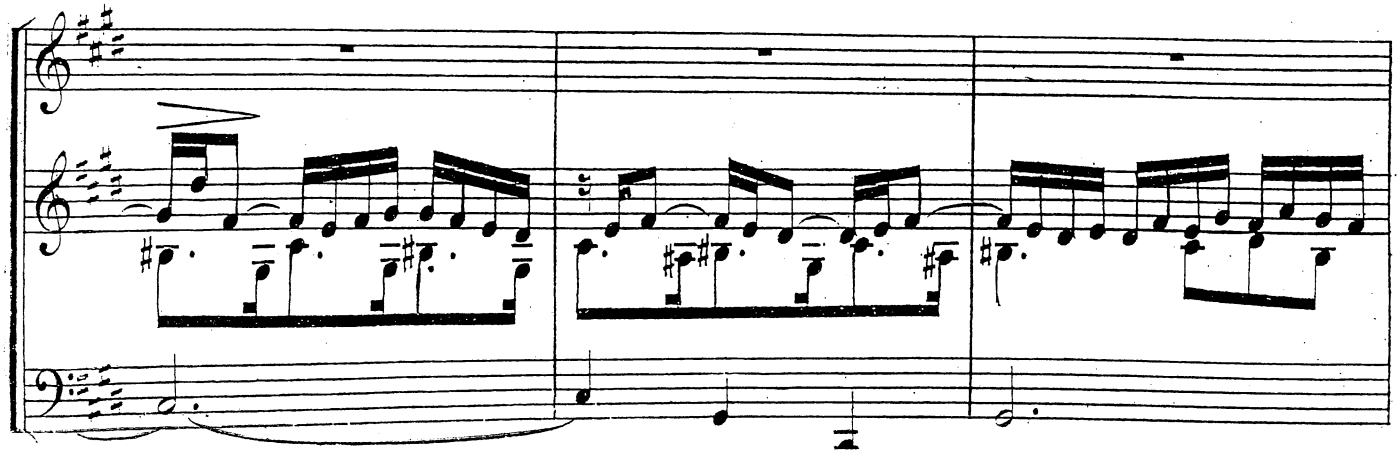
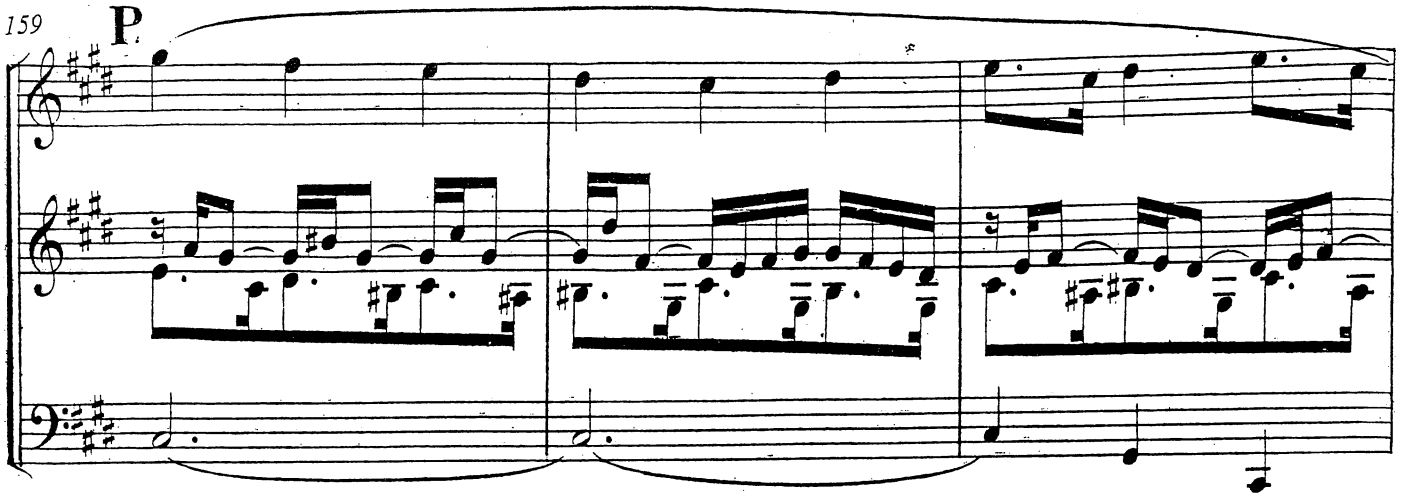


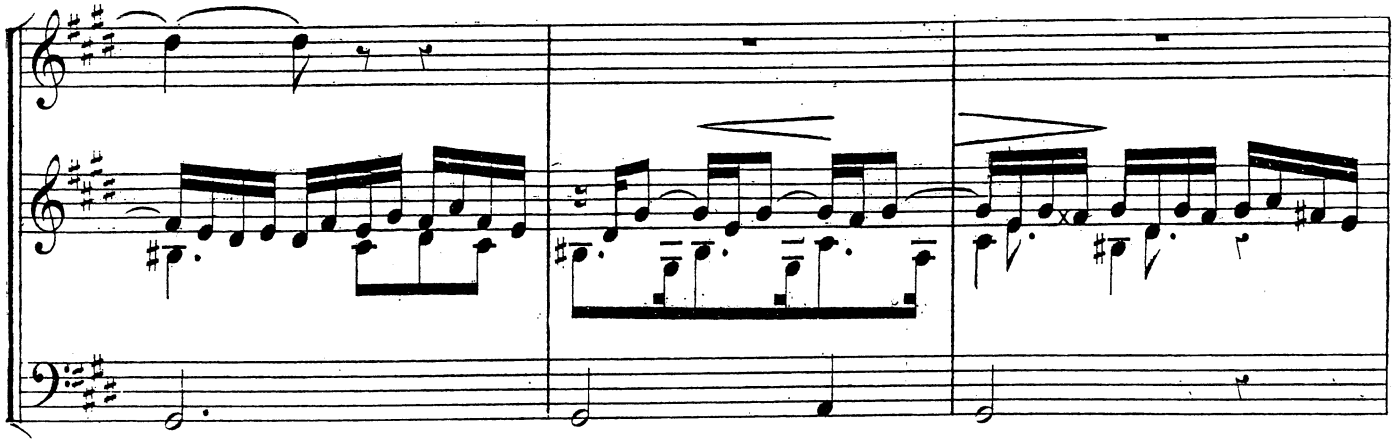
156



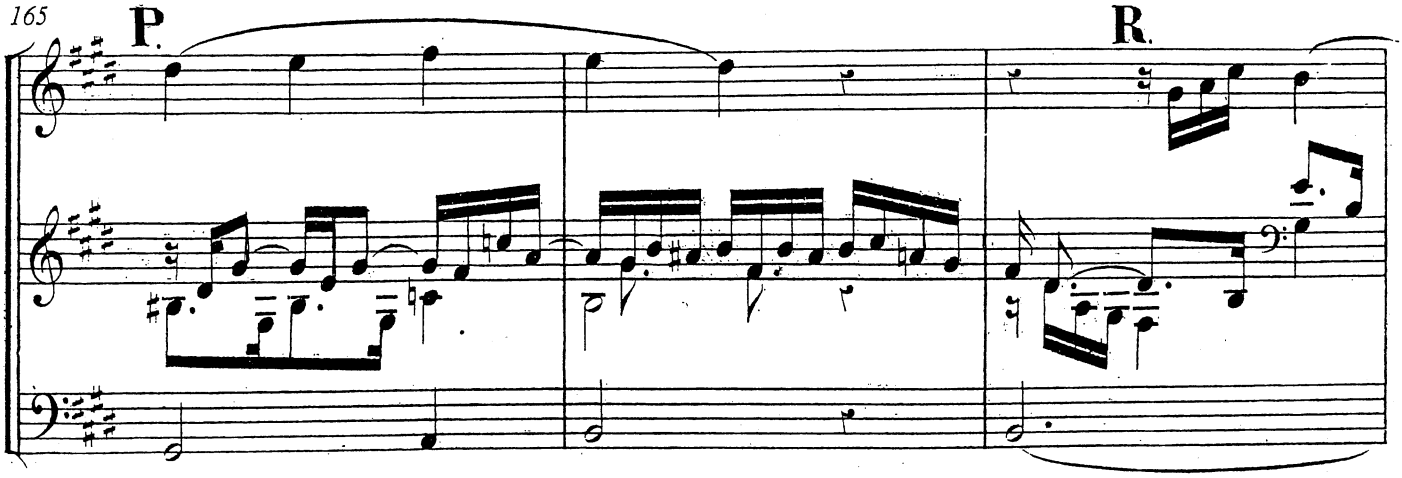
159 P.



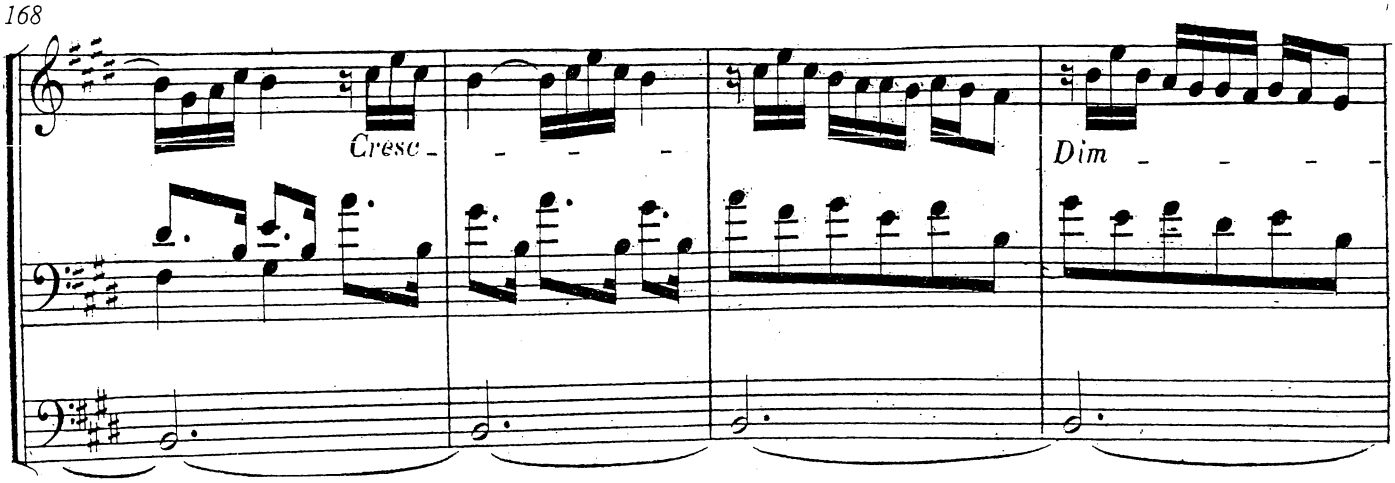
162

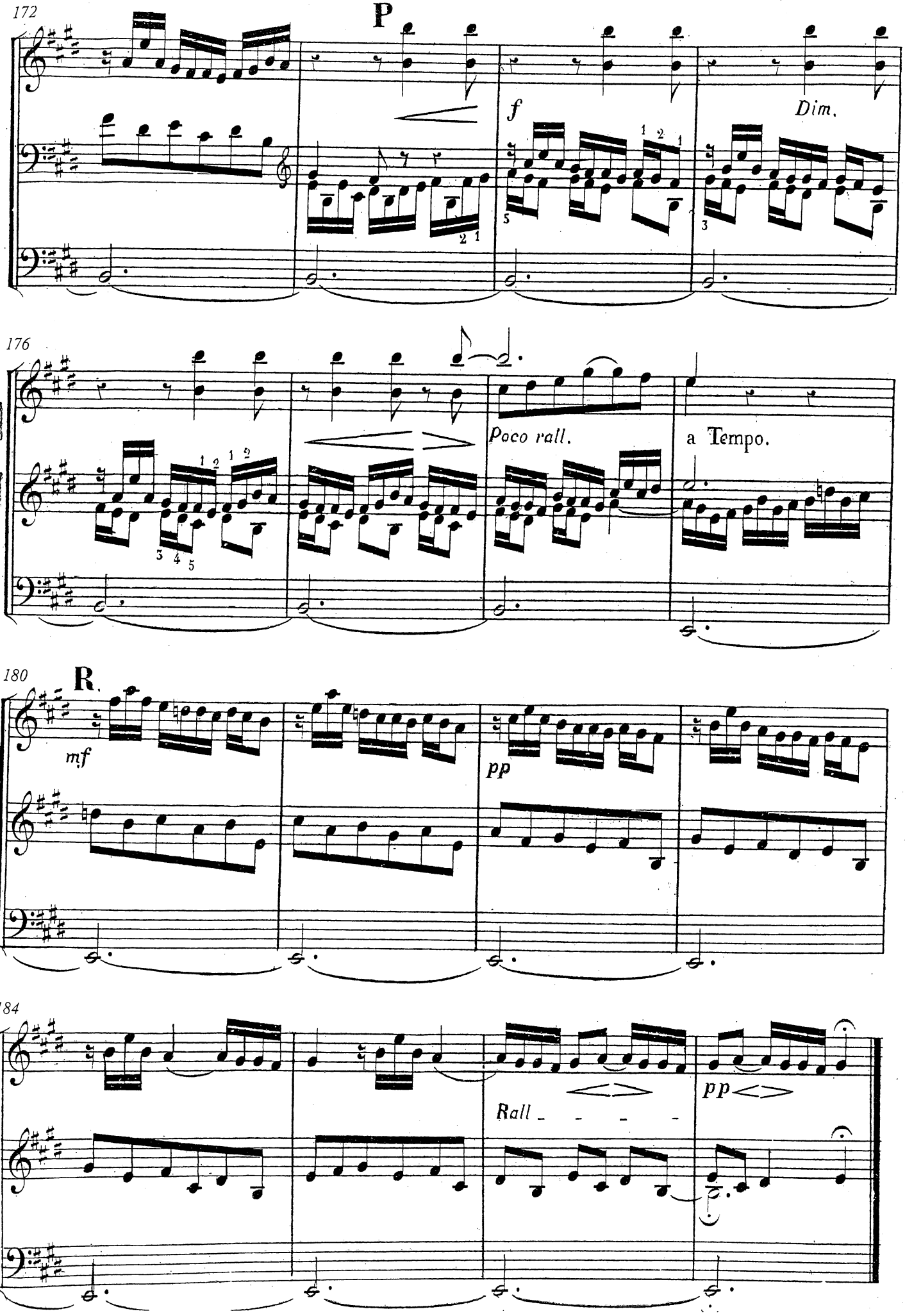


165 P. R.



168




172
P
f
Dim.
176
Poco rall.
a Tempo.
180
R.
mf
pp
184
Rall
pp

N° 5.

PRIÈRE.

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

Par CÉSAR FRANCK, OP: 20.

A SON MAITRE
Monsieur BENOIST.

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.

G.O. Andantino sostenuto.

G.O. [*p*]

5

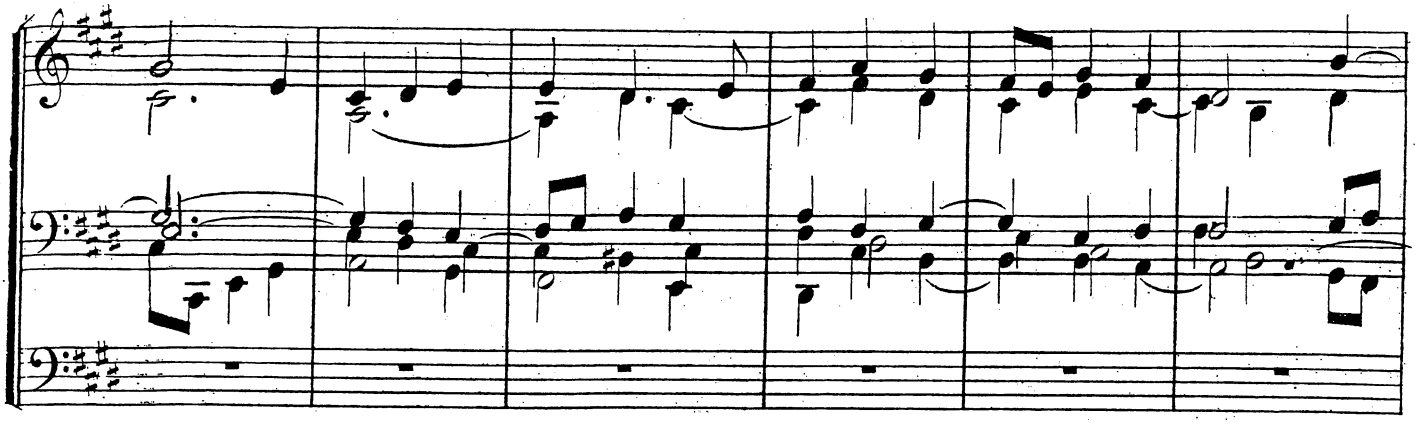
11

Cres - - cen - - - do.

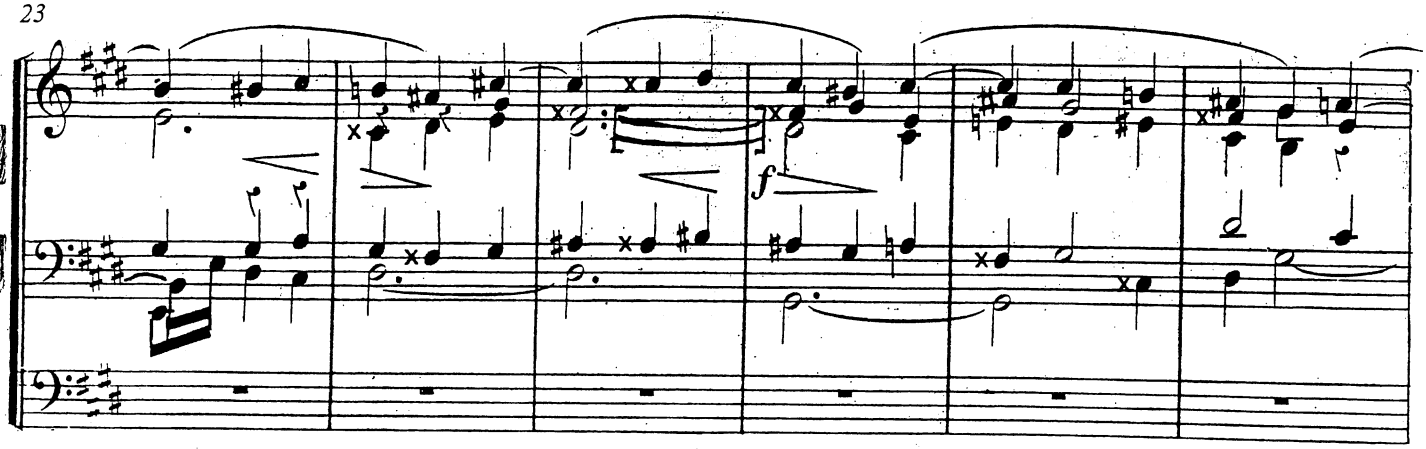
Dim.

f

17



23



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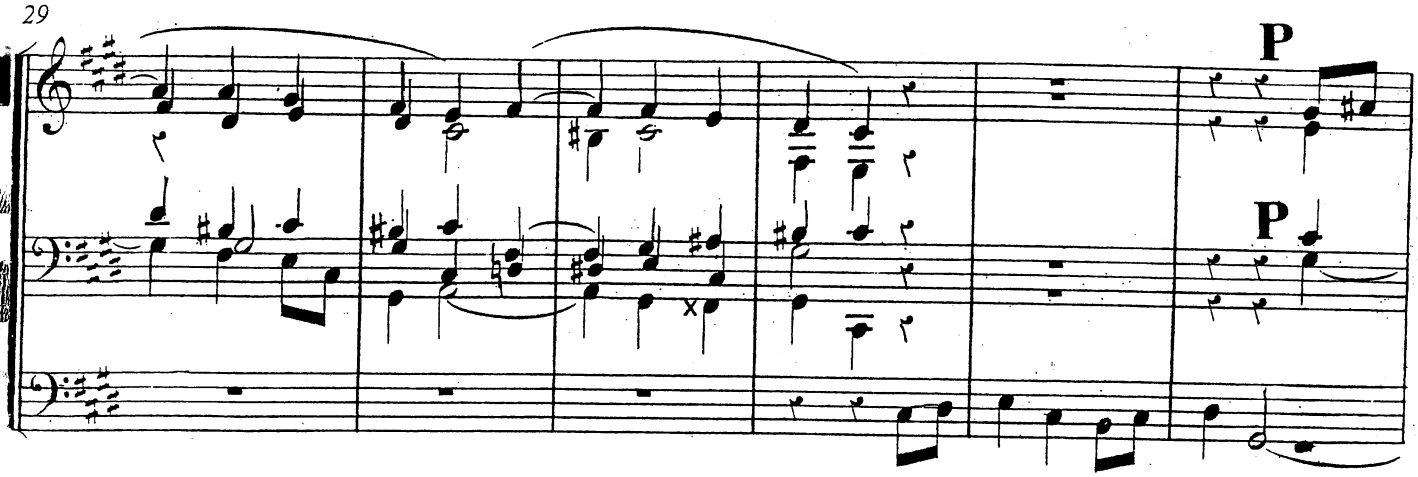
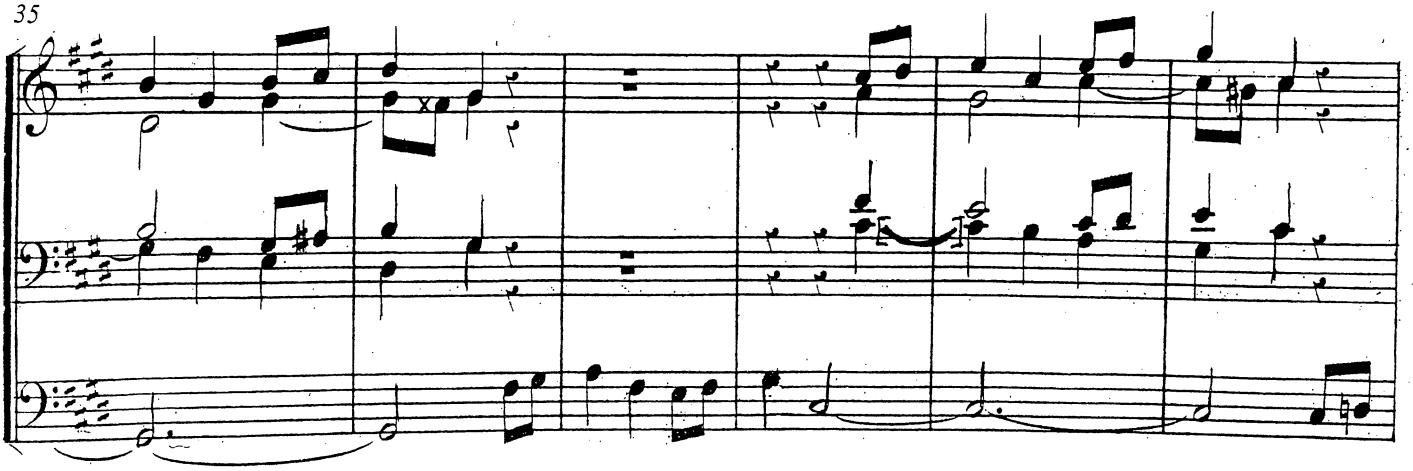


35



41

G.O.

G.O.

47

Cresc

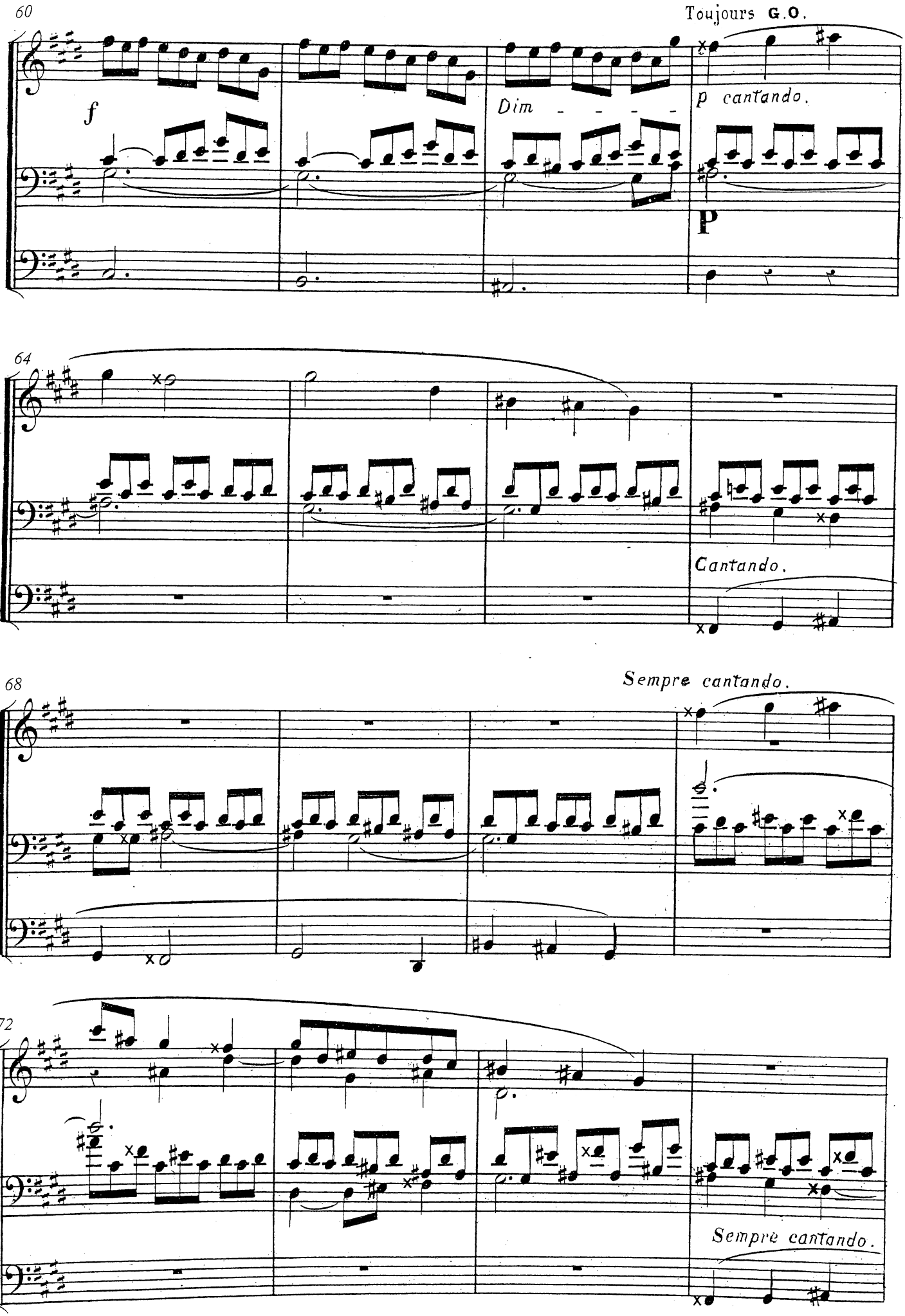
Dim.

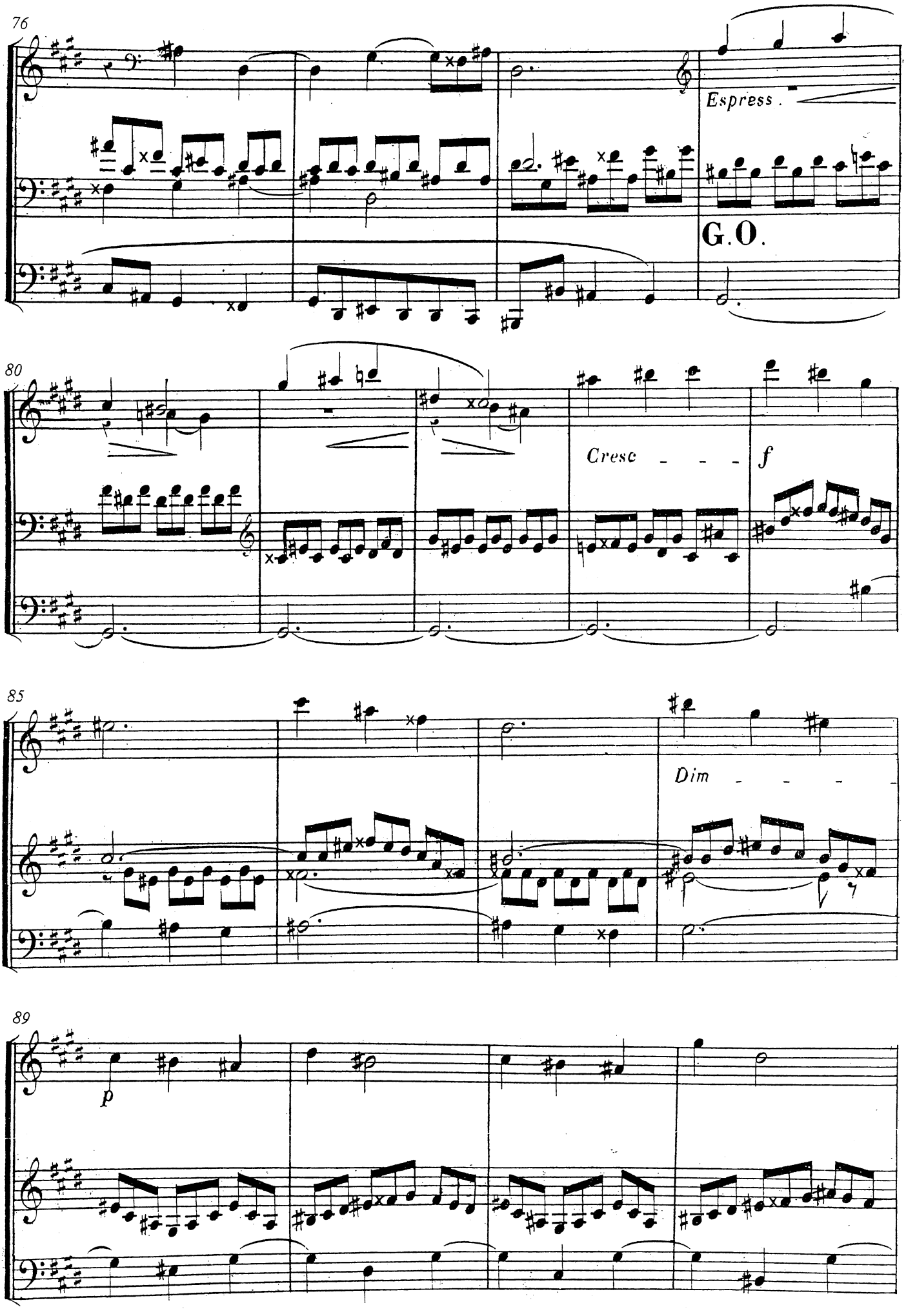
p

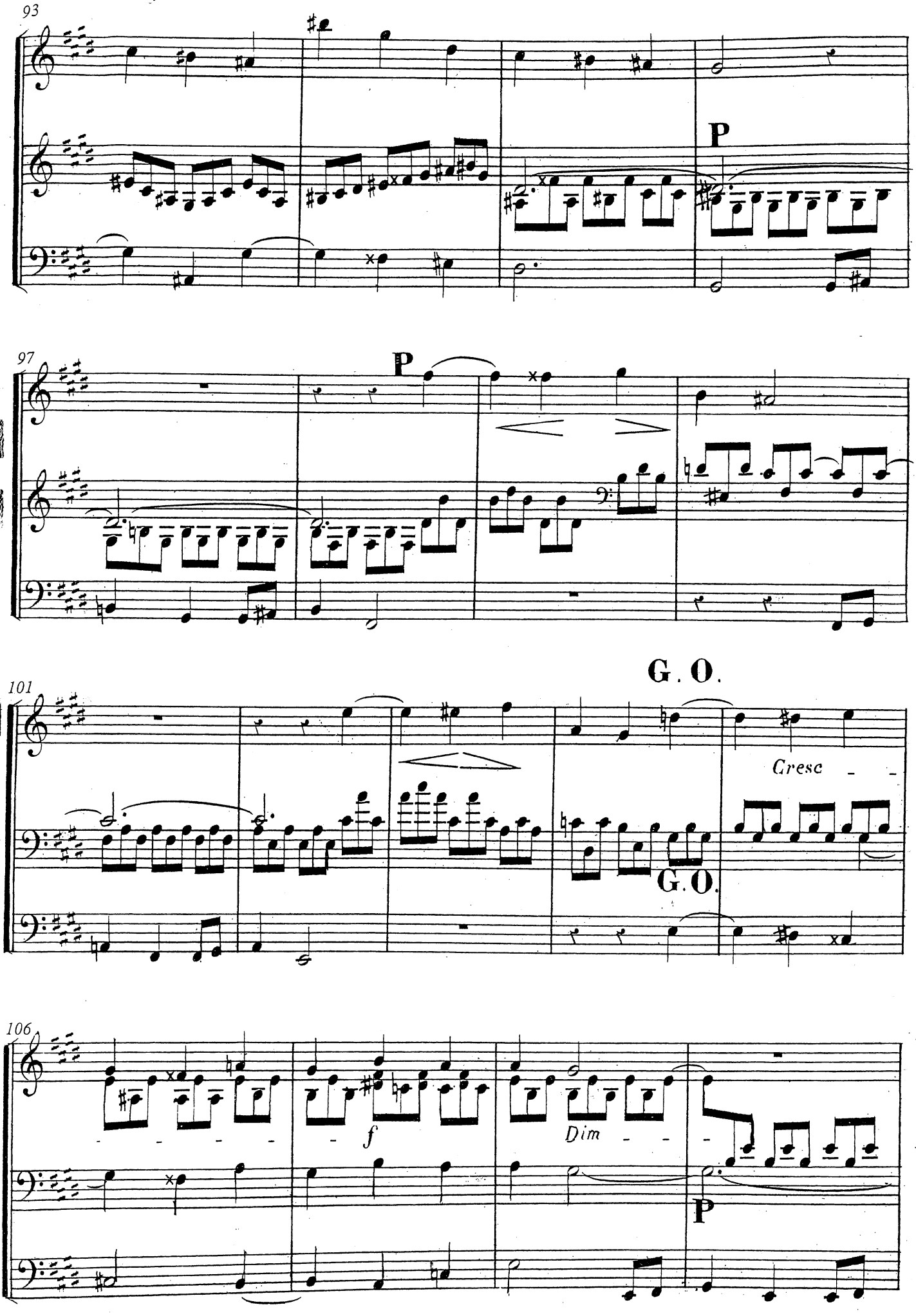
52

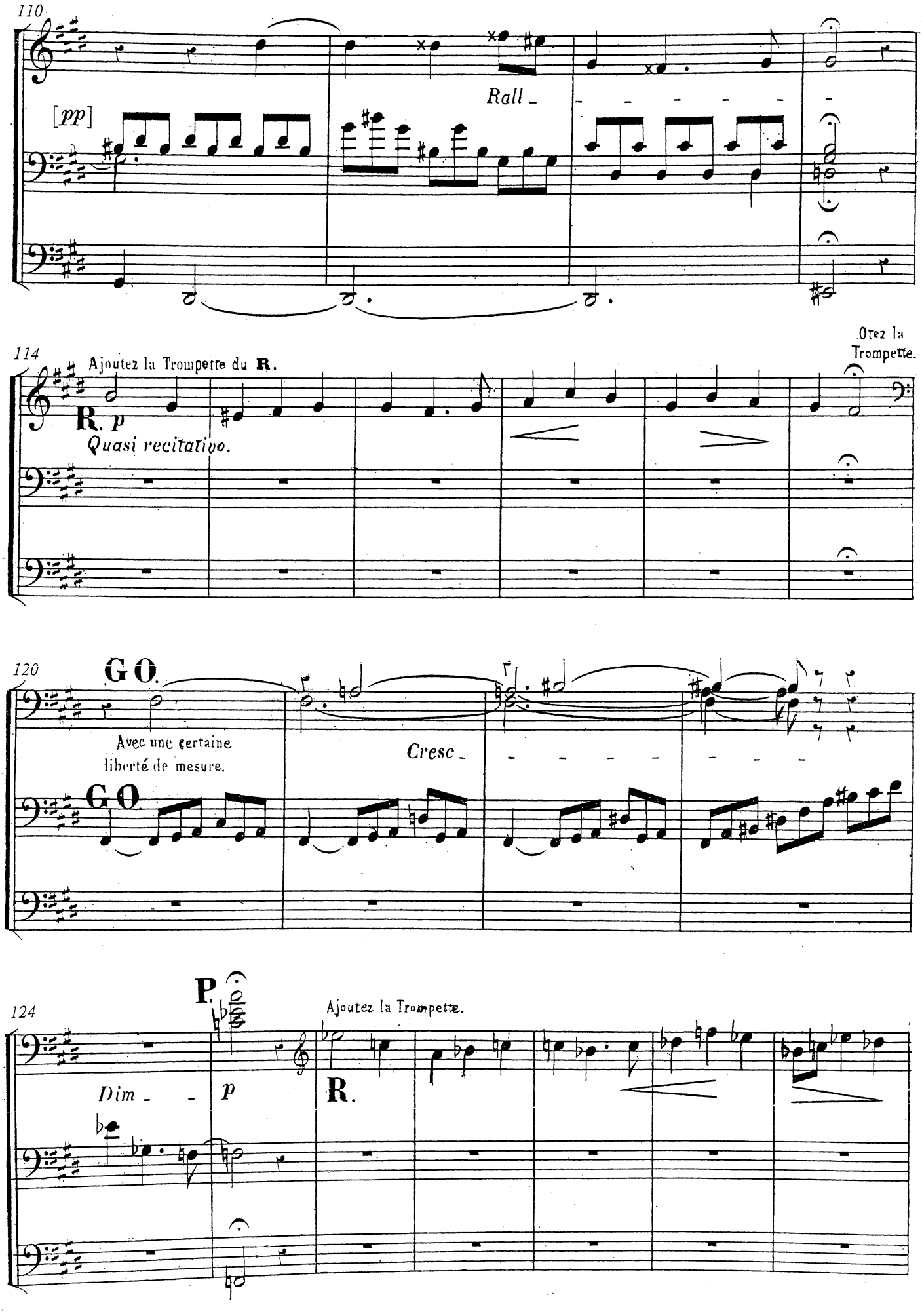
56

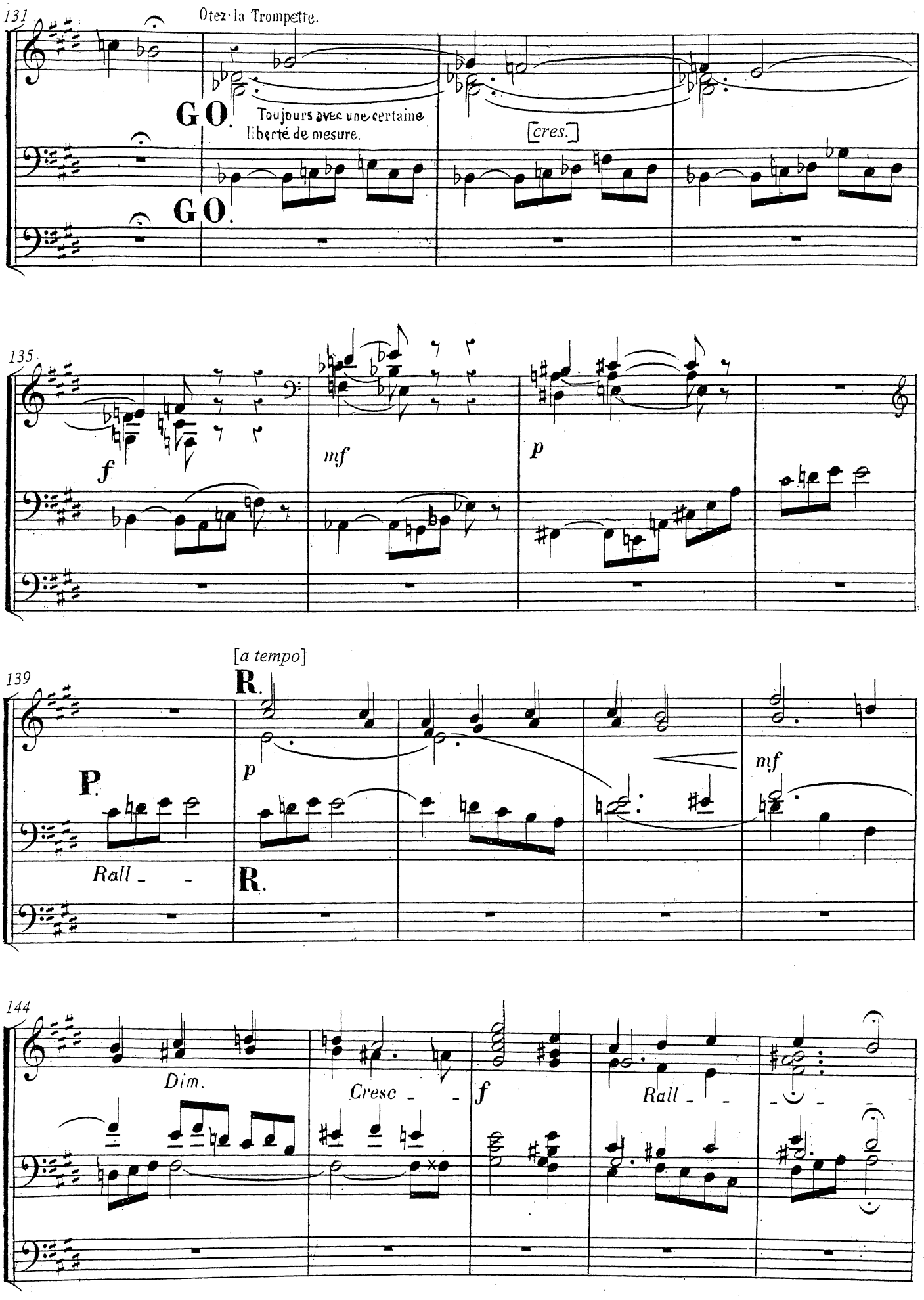
Cresc


60
Toujours G.O.
f
Dim - - - -
p cantando.
P
64
Cantando.
68
Sempre cantando.
72
Sempre cantando.


76
Espress.
G.O.
80
Cresc - - - f
85
Dim - - -
89
p


93
P
97
P
101
G. O.
Cresc
G. O.
106
f
Dim
P


110
[pp]
Rall.
114
Ajoutez la Trompette du R.
Otez la Trompette.
R. p
Quasi recitativo.
120
GO.
Avec une certaine liberté de mesure.
GO
Cresc.
124
P.
Ajoutez la Trompette.
Dim.
p
R.


131
Otez la Trompette.
GO.
Toujours avec une certaine liberté de mesure.
[cres.]
GO.
135
f
mf
p
[a tempo]
139
R.
P.
p
mf
Rall
R.
144
Dim.
Cresc
f
Rall

149 **G O.** Très mesuré.

f a Tempo.

G O.

m.d.

m.g.

154

m.d.

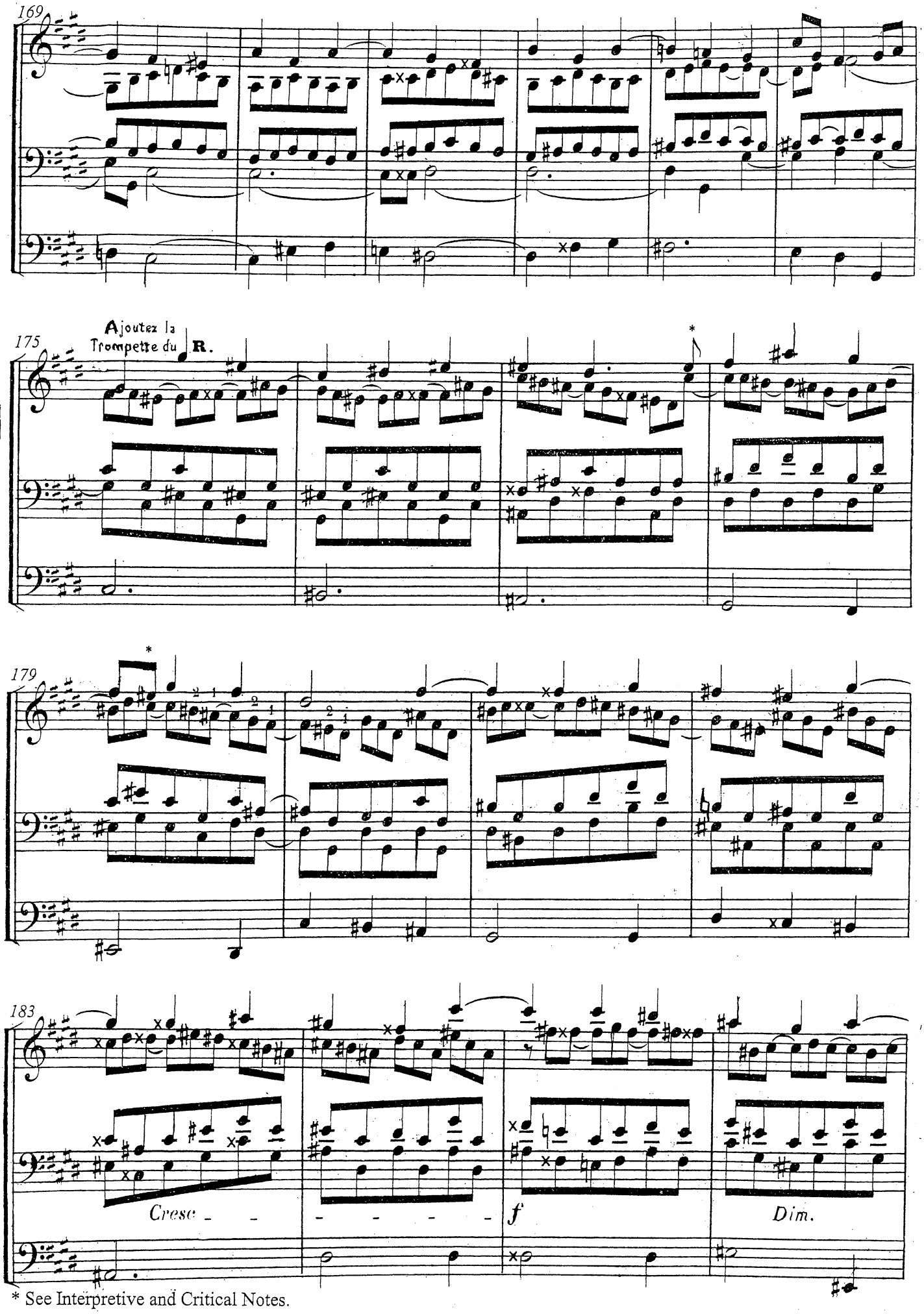
158 Très-expressif et très-soutenu.

Dim - - -

p

163

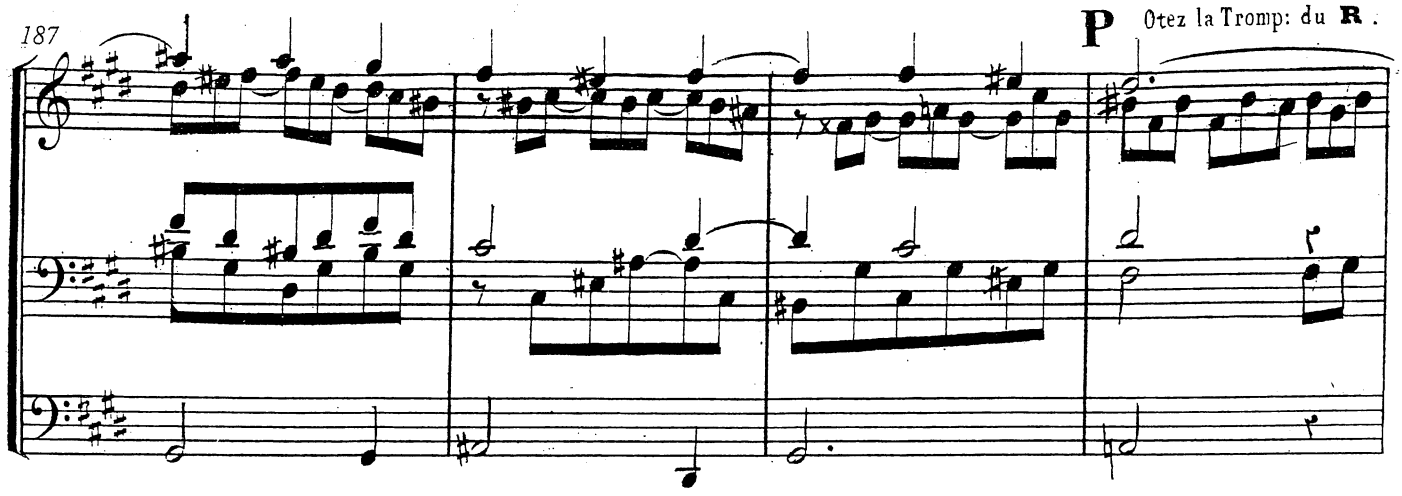
Chanté.



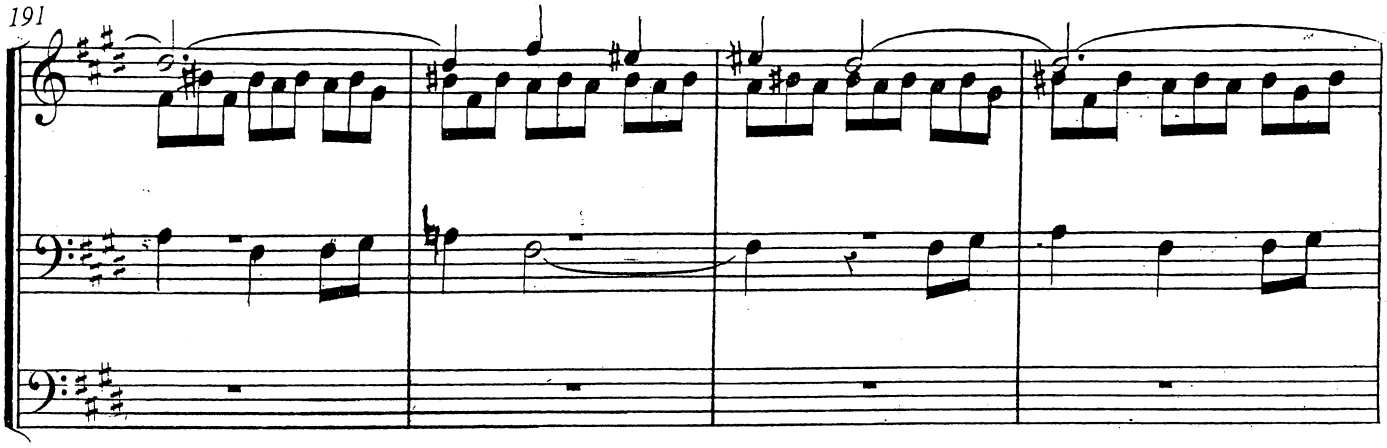
* See Interpretive and Critical Notes.

187

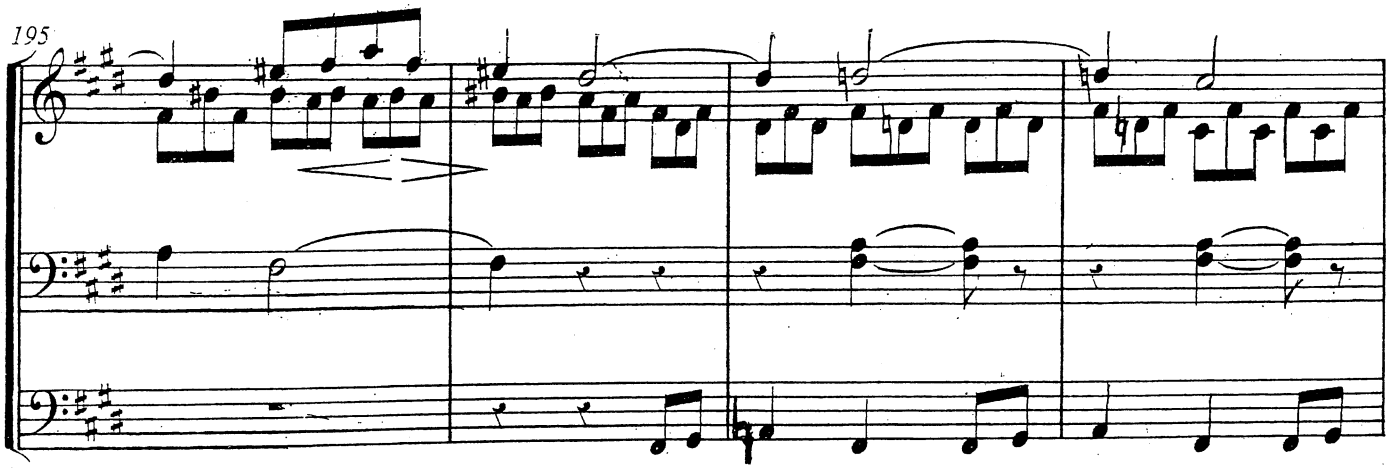
P Otez la Tromp: du R.



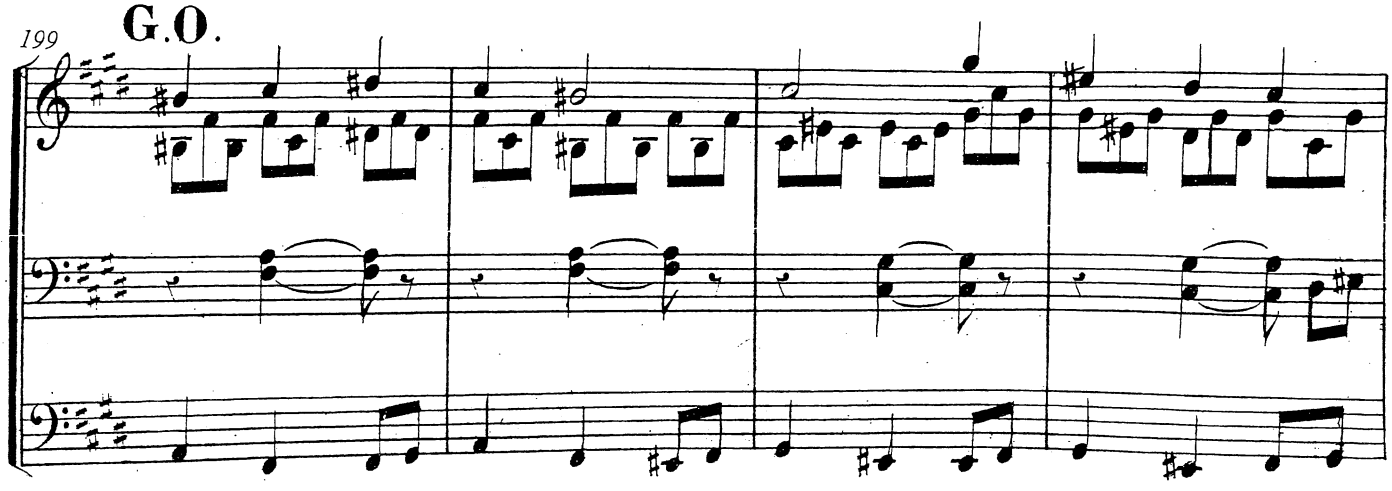
191

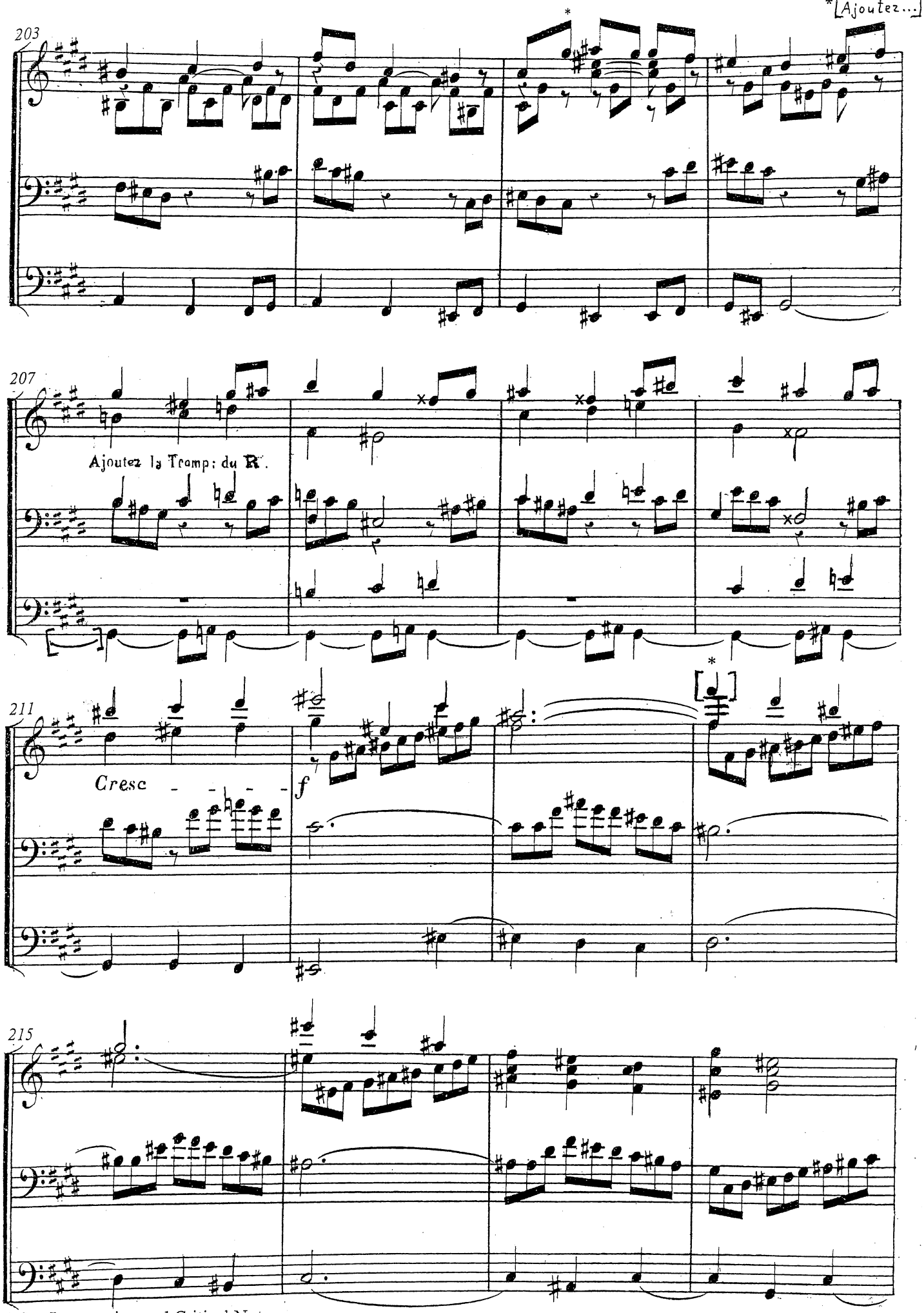


195

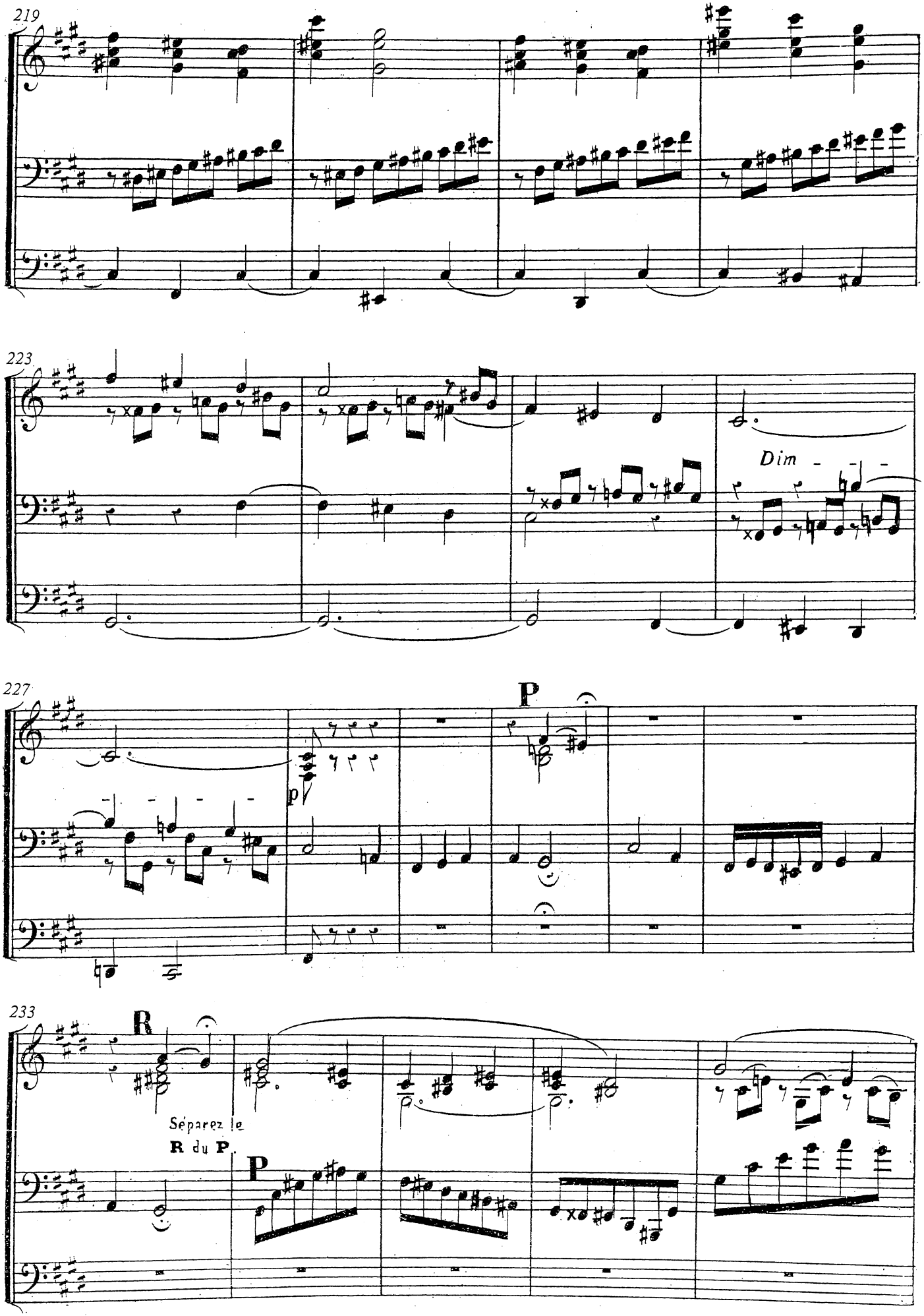


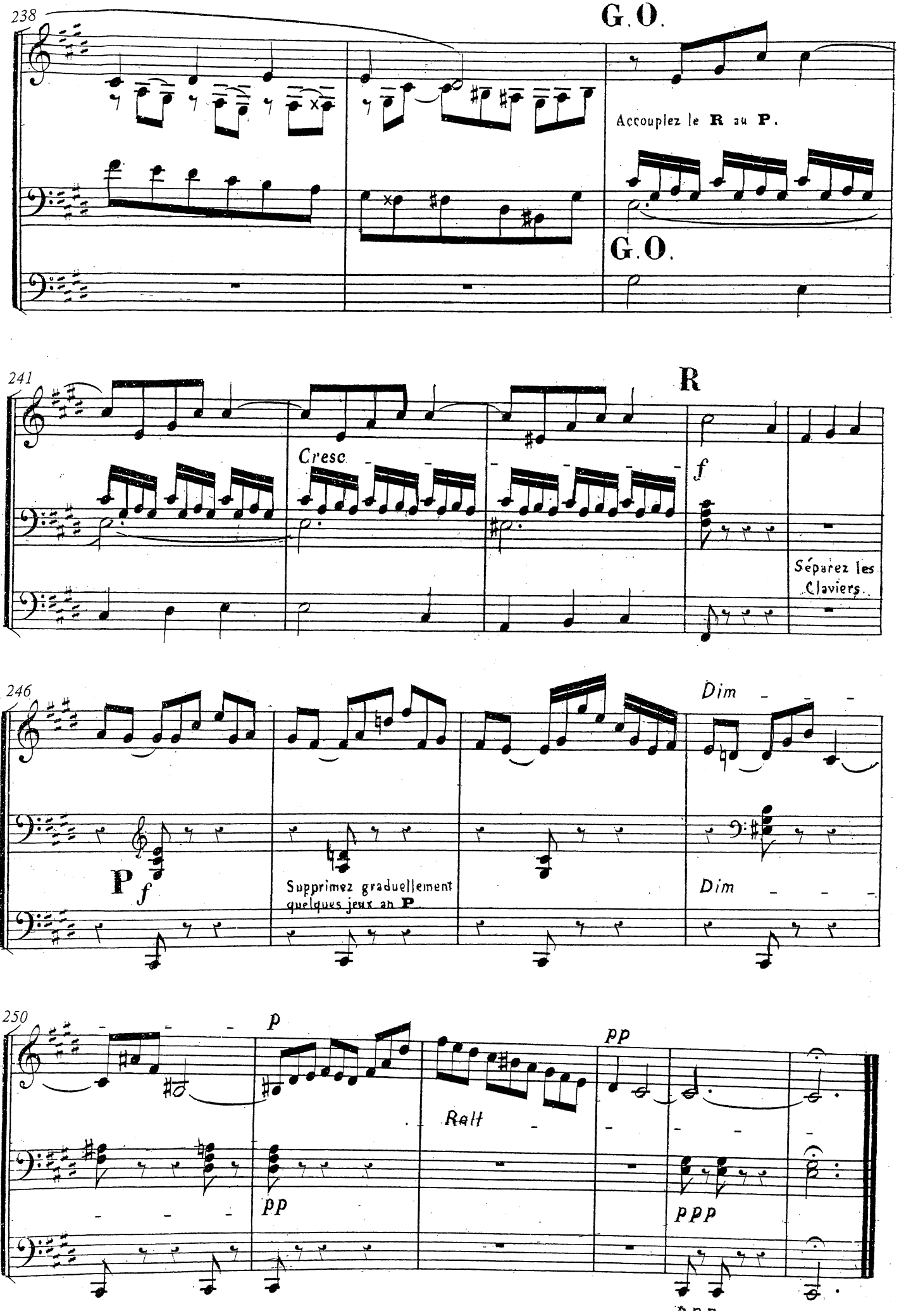
199 G.O.





* See Interpretive and Critical Notes.


219
223
Dim
227
P
p
233
R
Séparez le
R du P.
P


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
Ralt
pp
ppp

N° 6.

FINAL

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

Par

CÉSAR FRANCK, Op:21.

A son ami

Monsieur LEFEBURE-WELY.

Allegro maestoso.

R. Fonds et Anches de 4.8. et 16 pieds

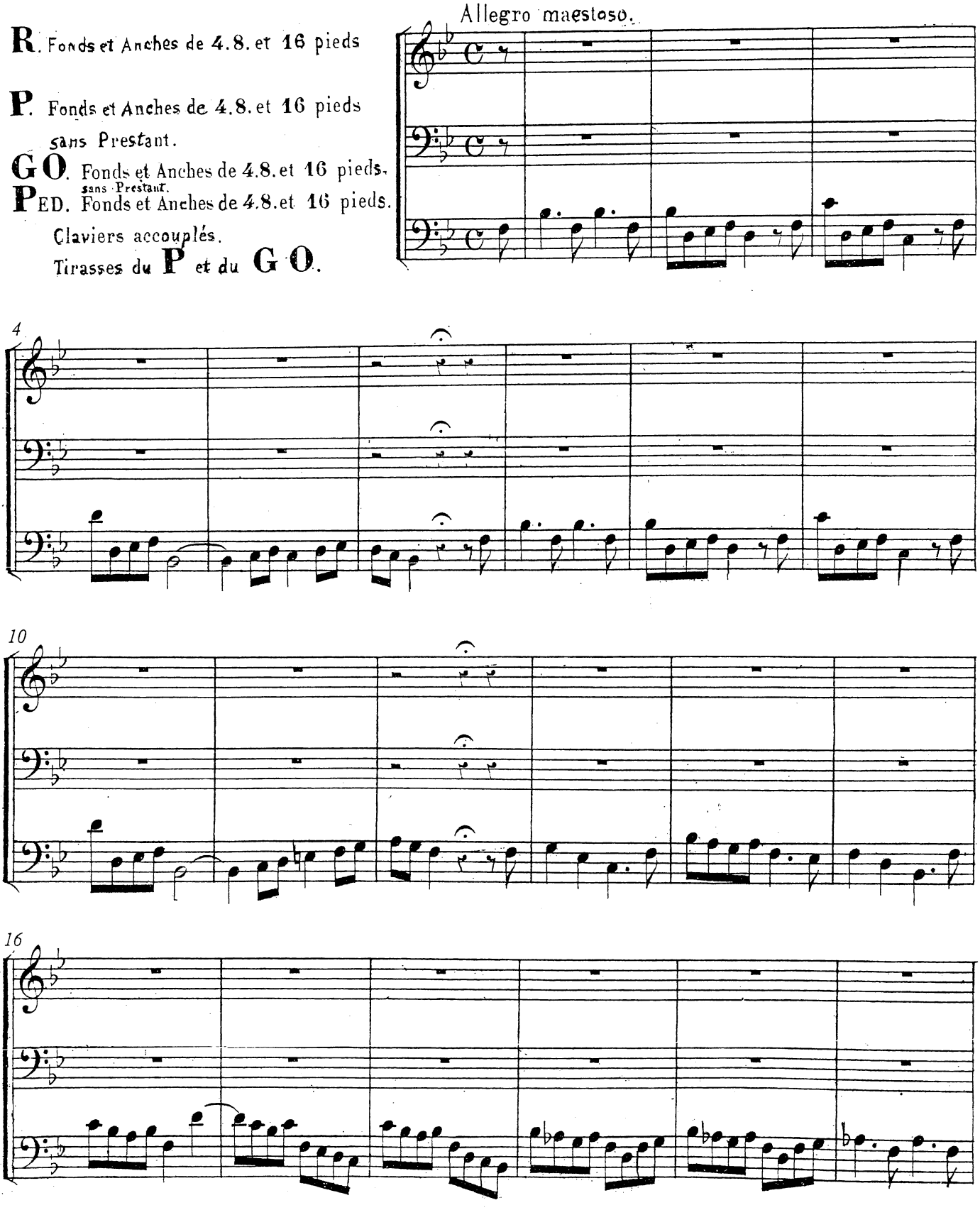
P. Fonds et Anches de 4.8. et 16 pieds sans Prestant.

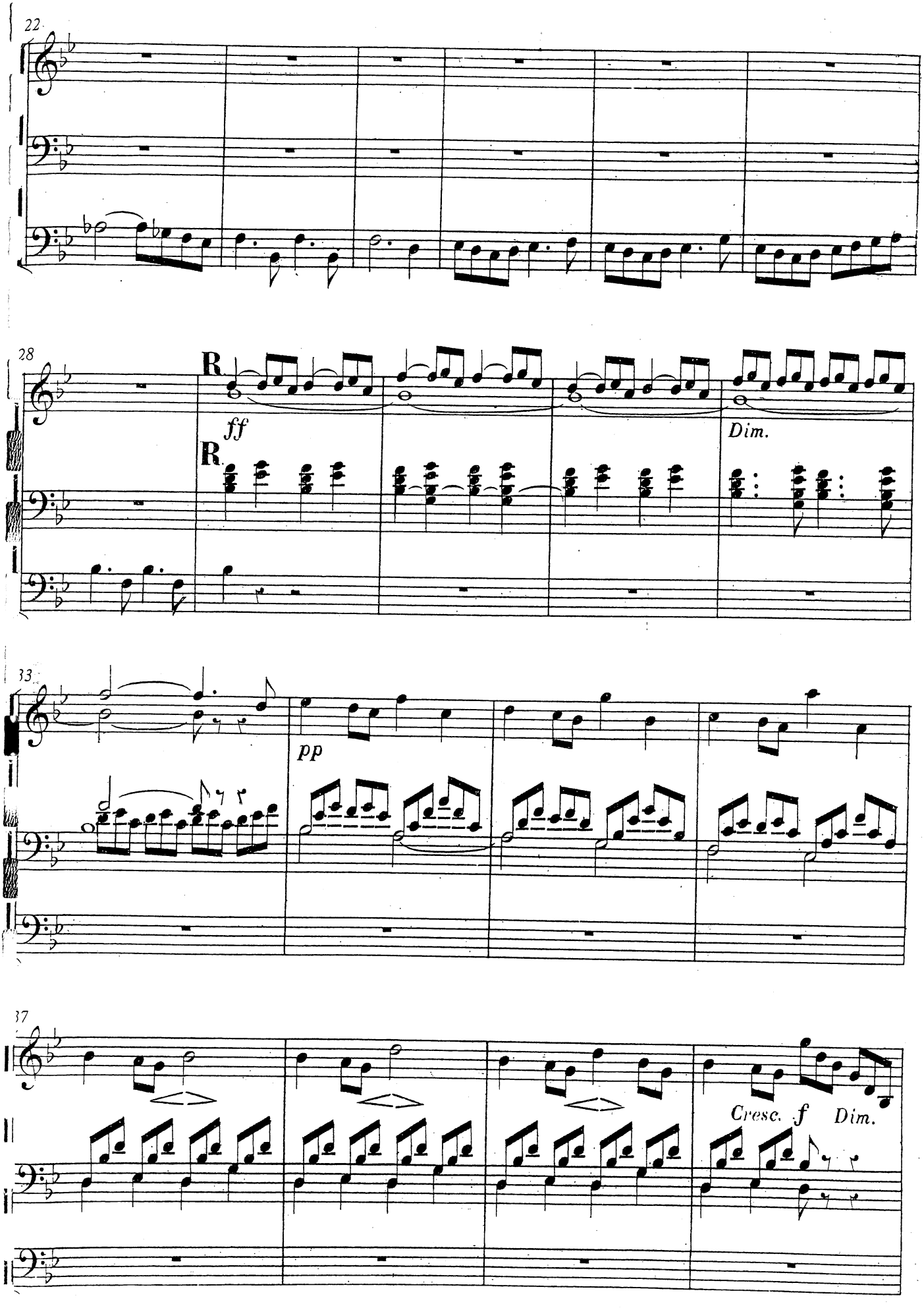
GO. Fonds et Anches de 4.8. et 16 pieds. sans Prestant.

PED. Fonds et Anches de 4.8. et 16 pieds.

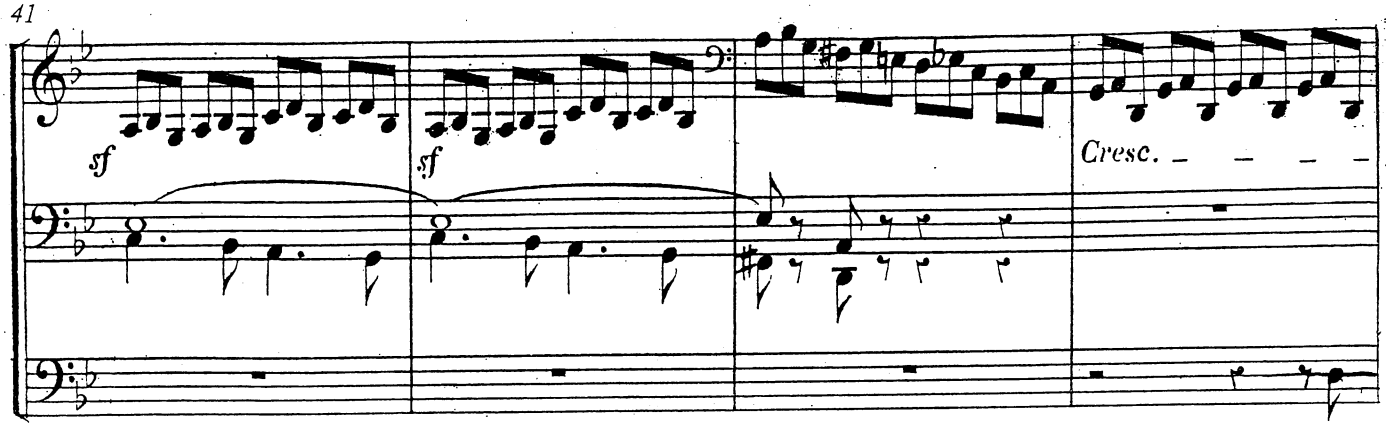
Claviers accouplés.

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

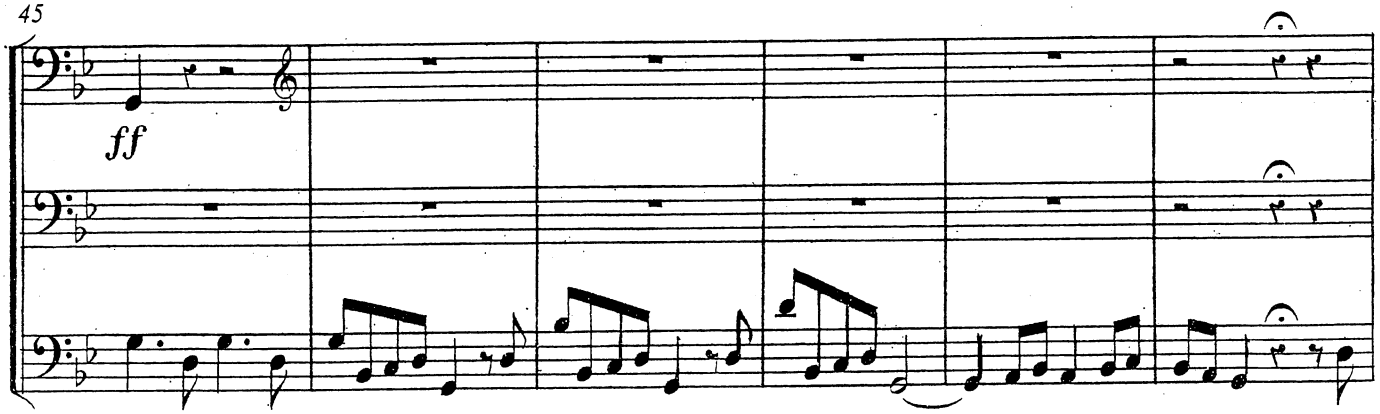



22
28
R
ff
R
Dim.
33
pp
37
Cresc. f Dim.

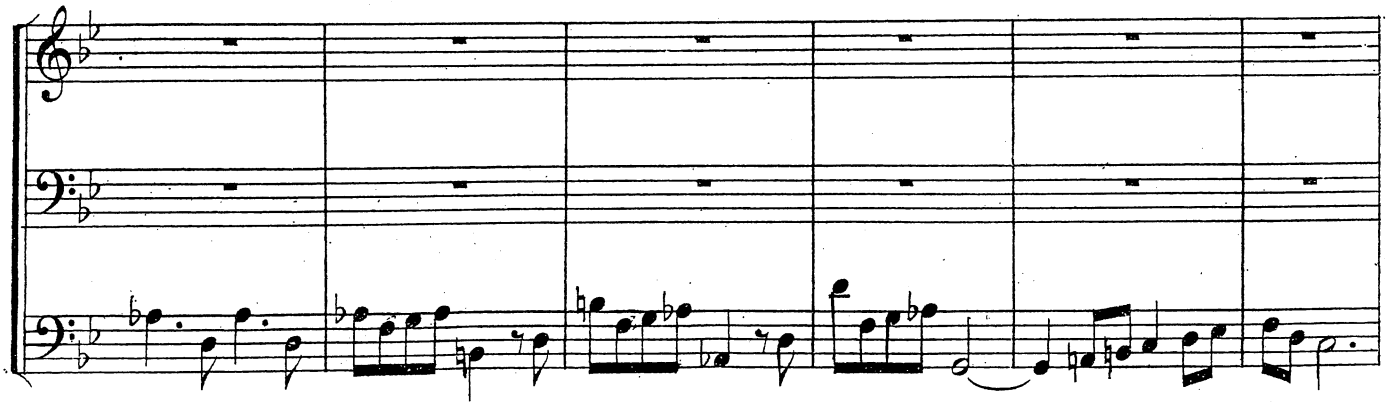
41



45



51



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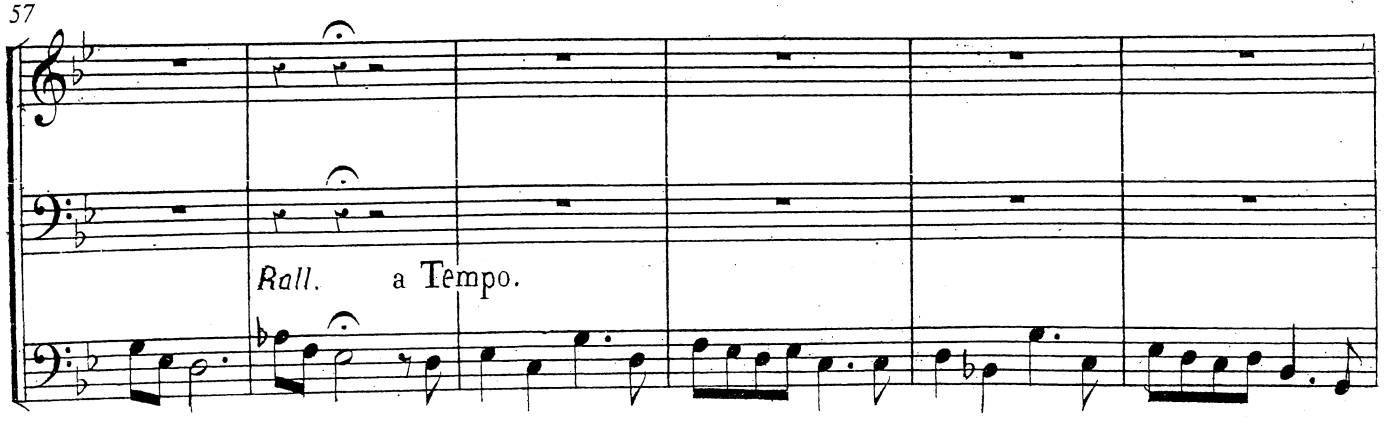
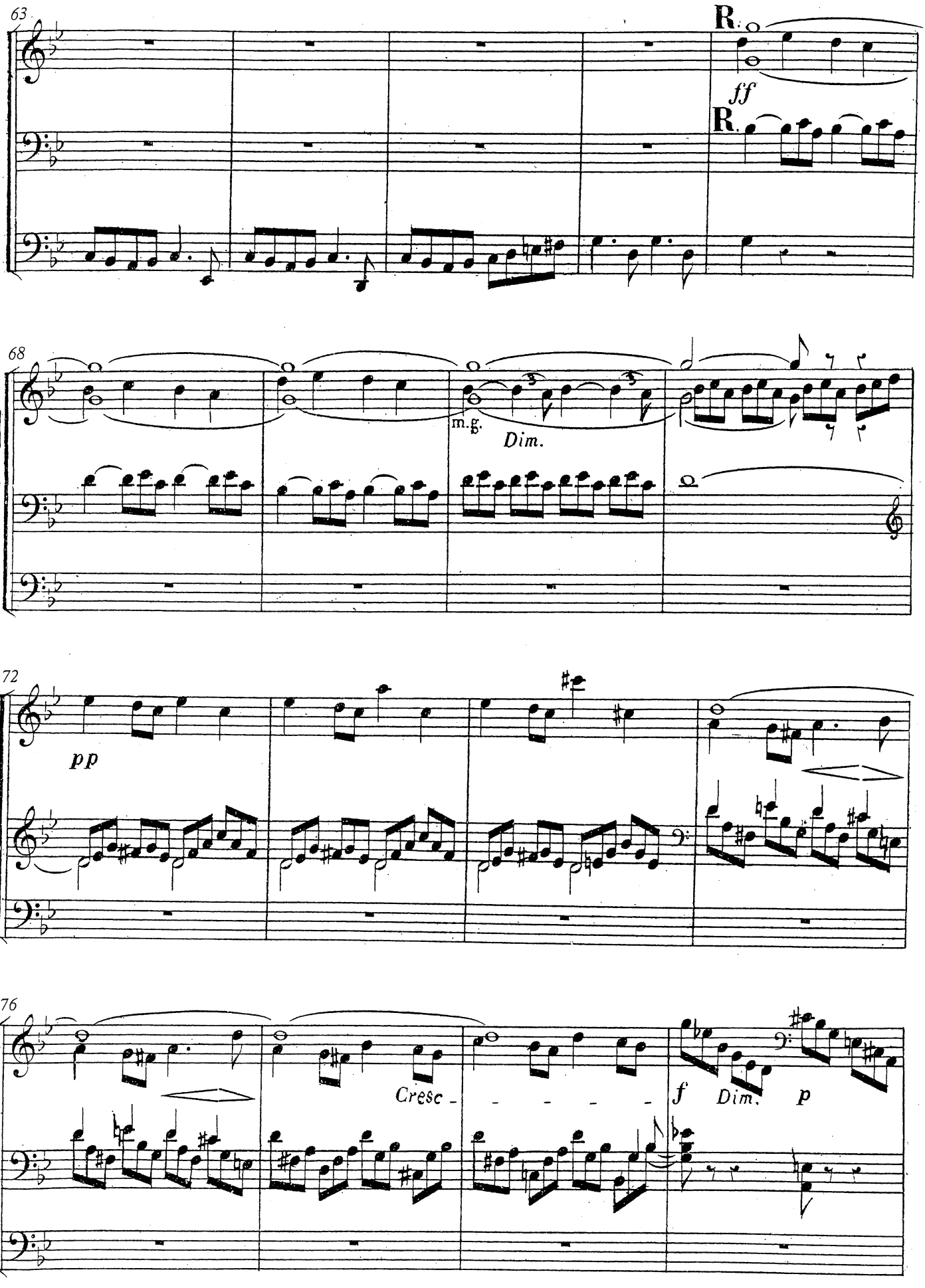
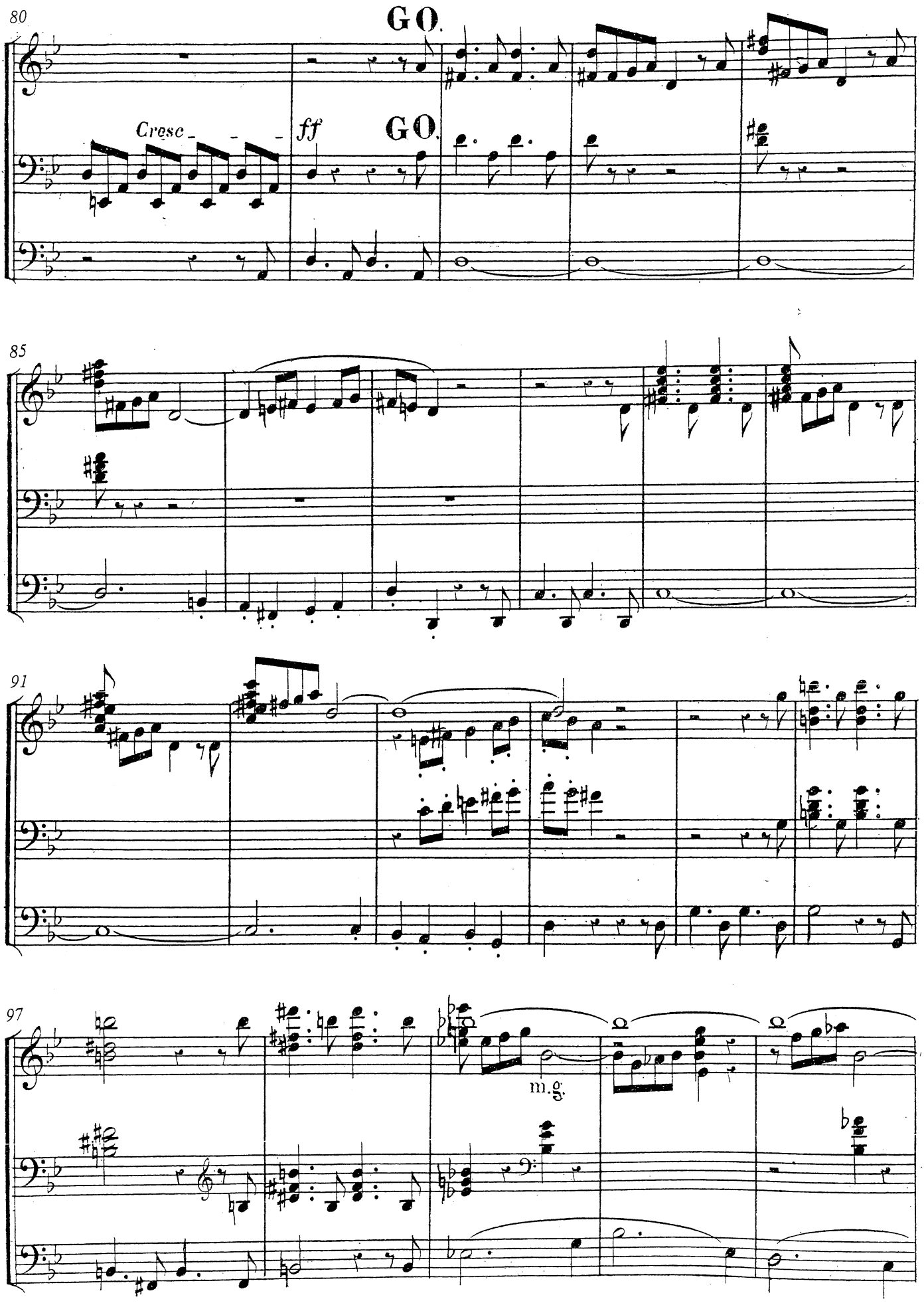
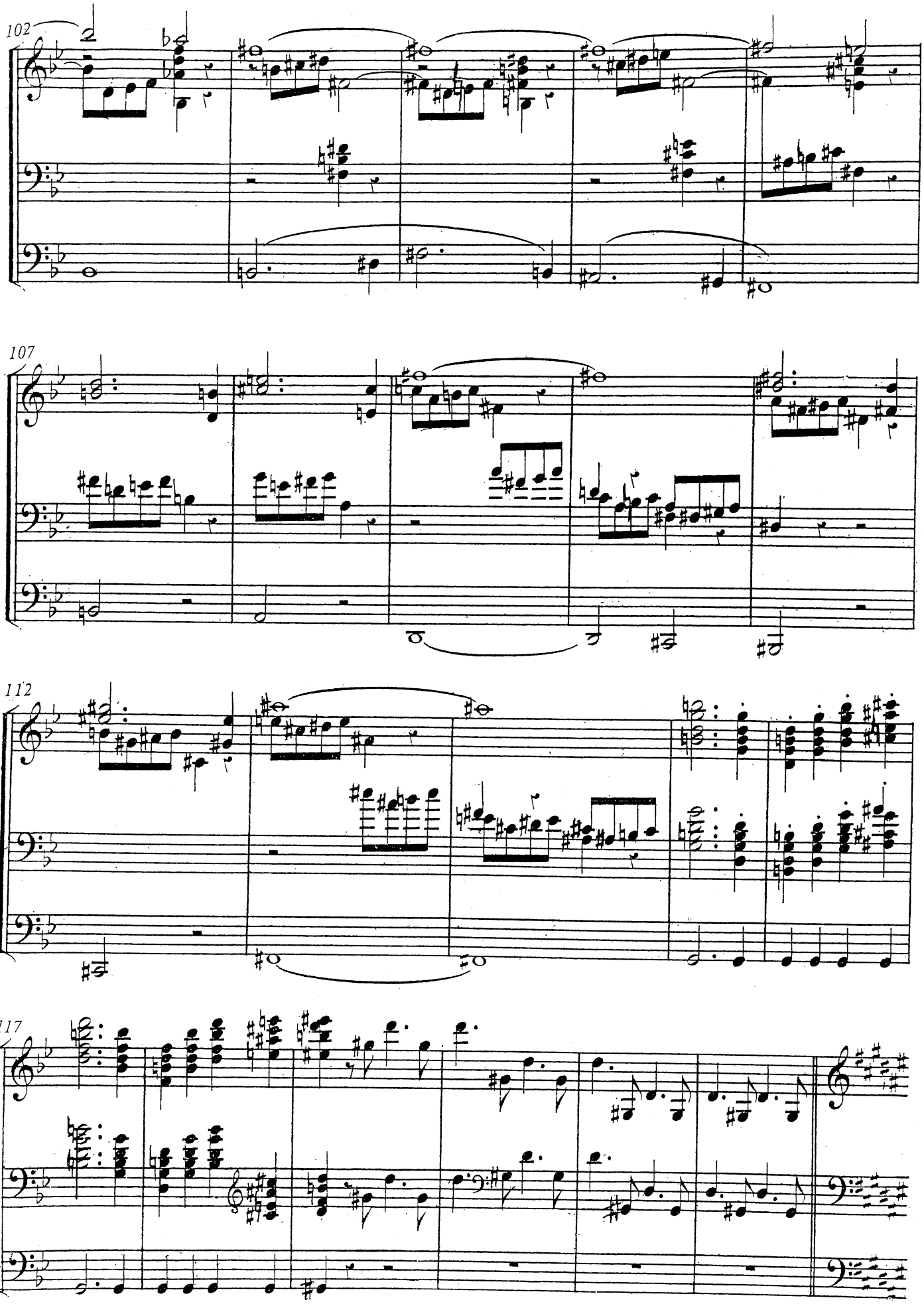
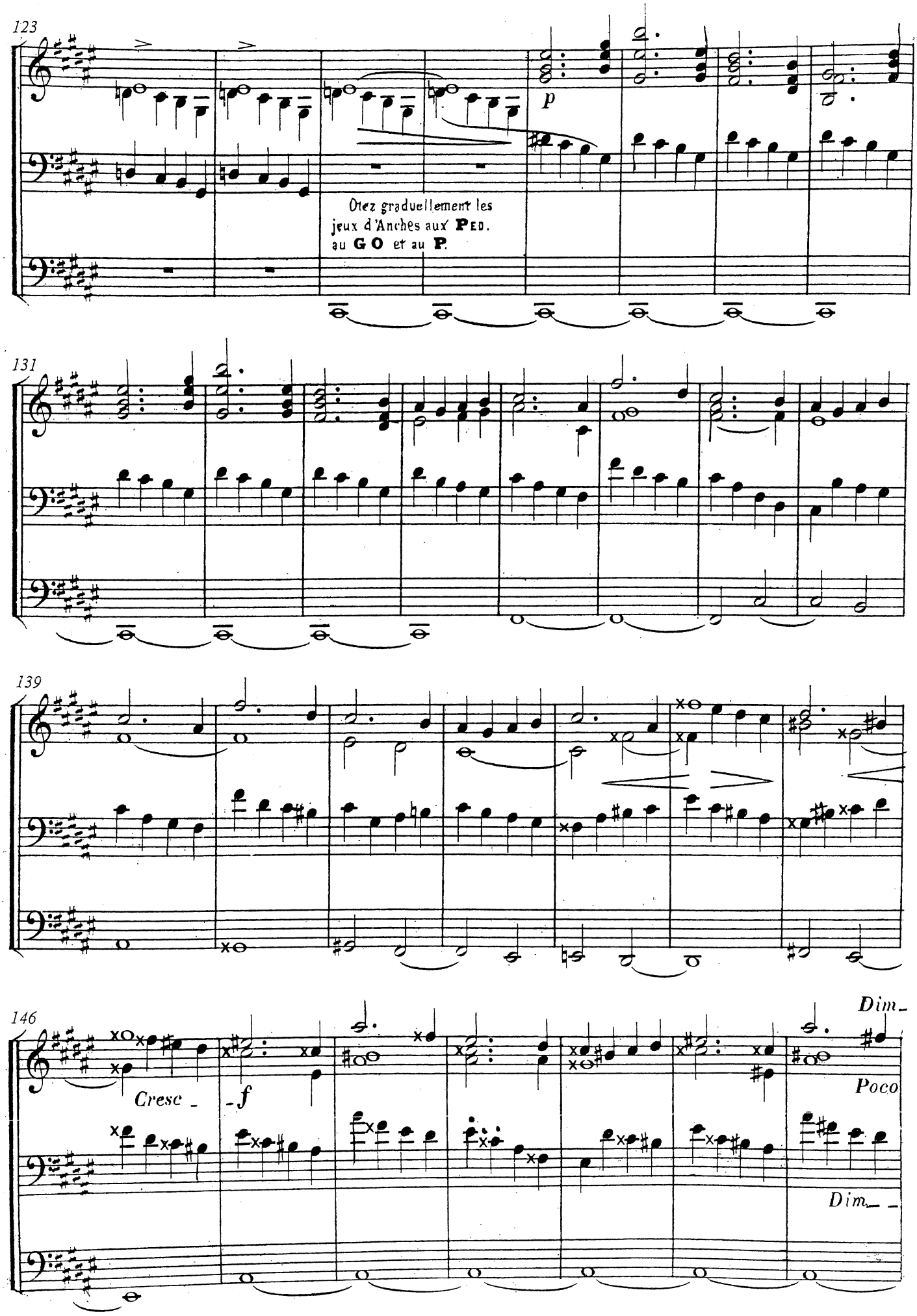
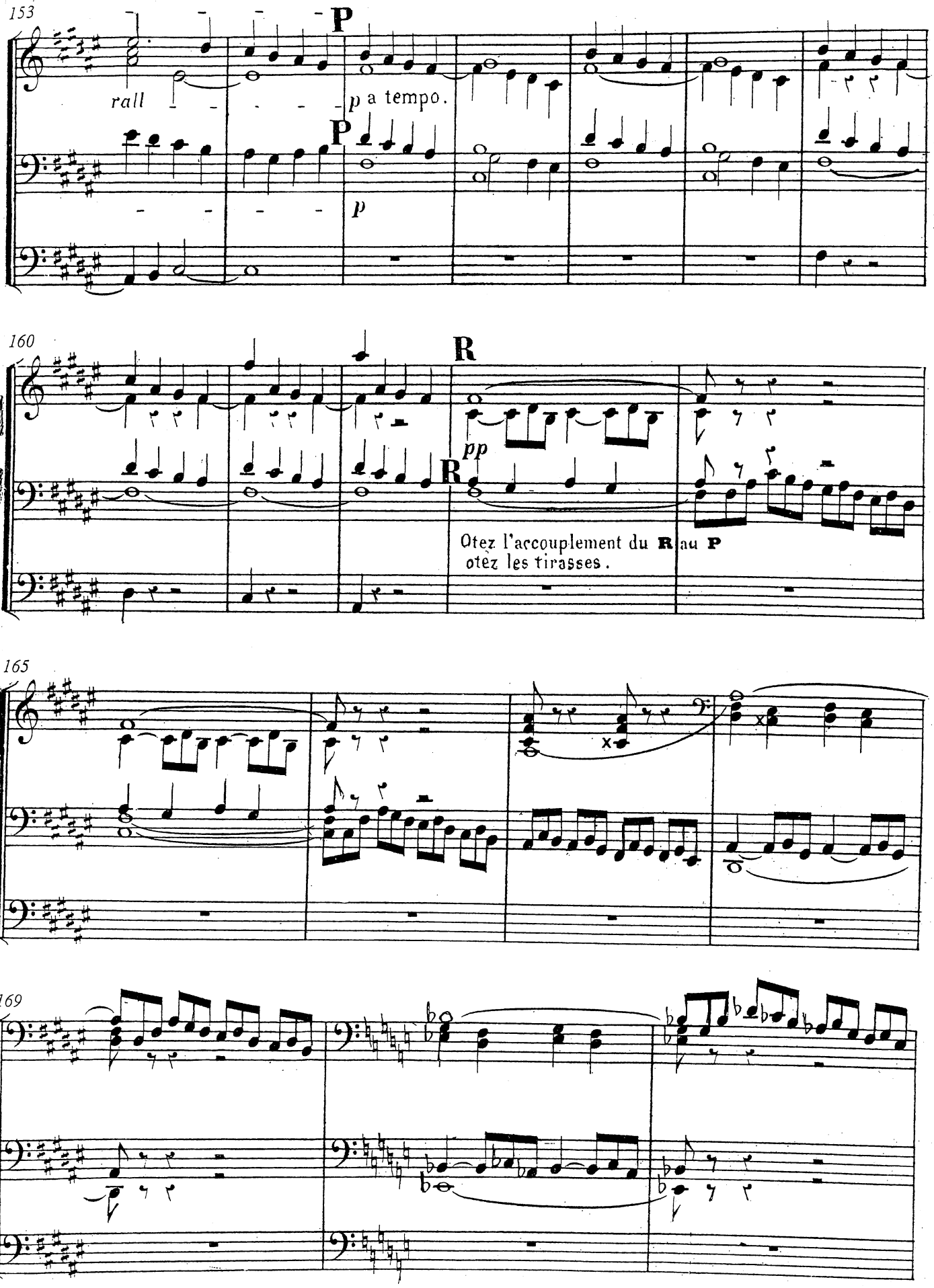


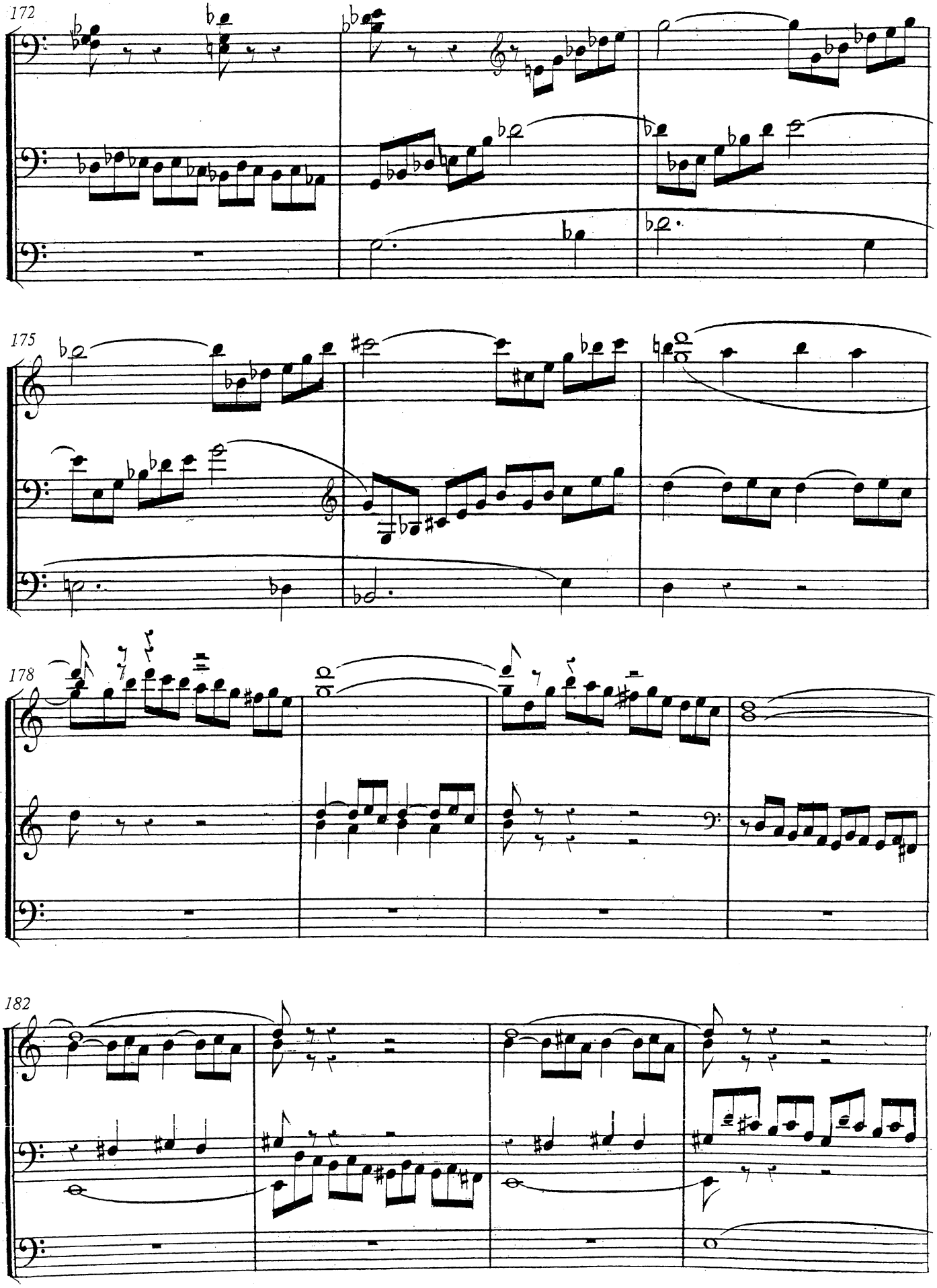

63
R.
ff
R.
68
m.g.
Dim.
72
pp
76
Cresc
f
Dim.
p

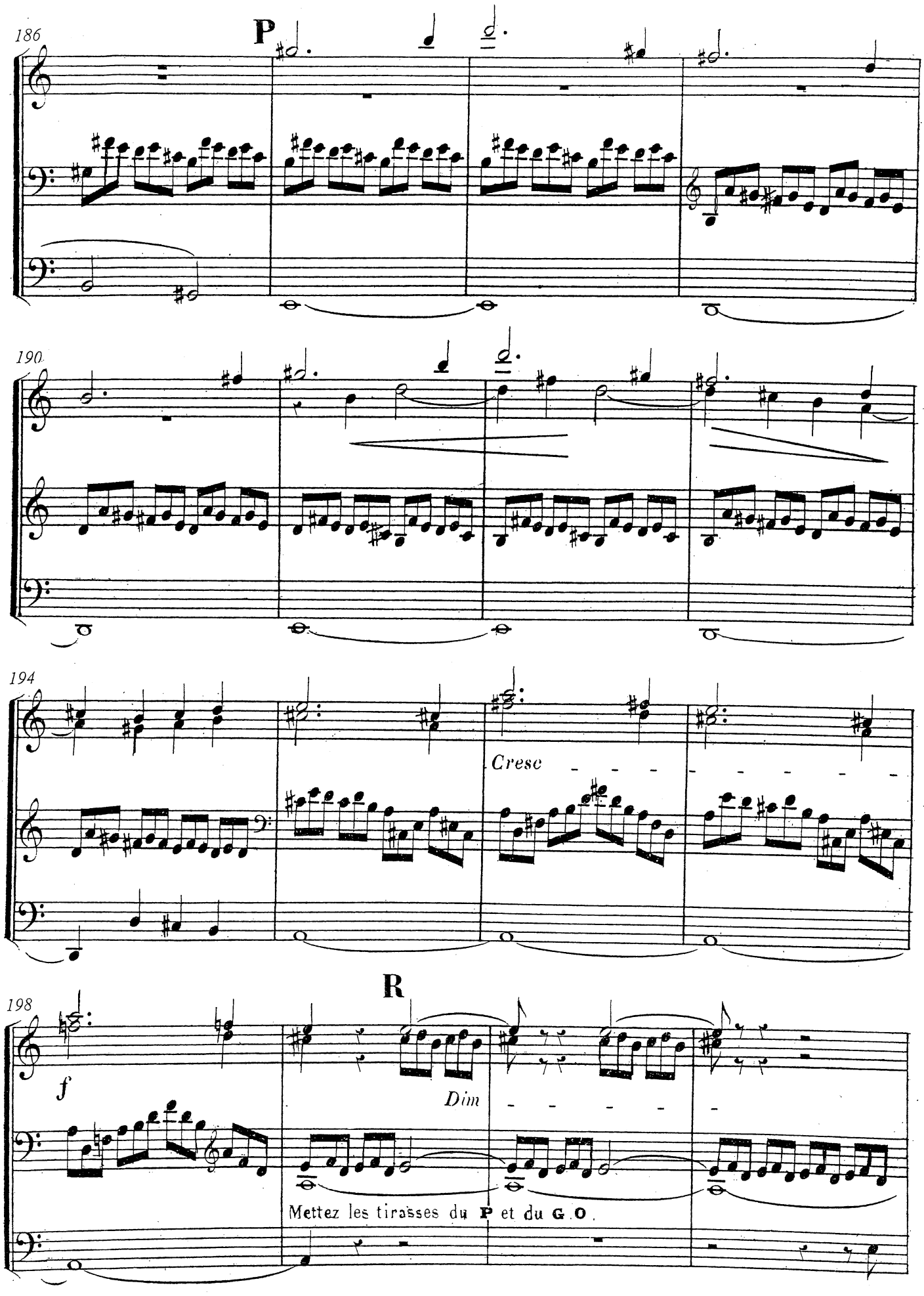

80
GO.
Cresc
ff
GO.
85
91
97
m.g.

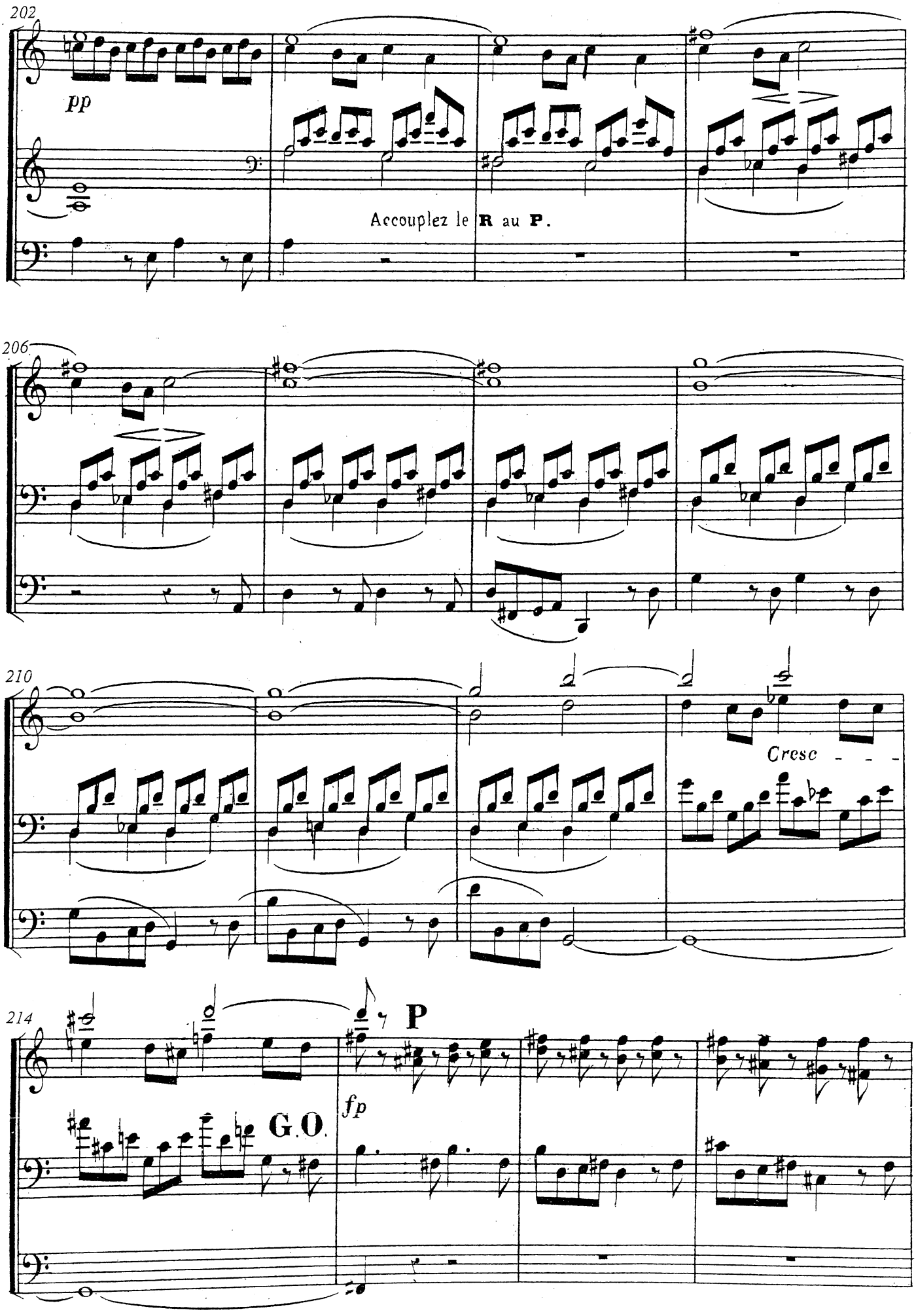

102
107
112
117

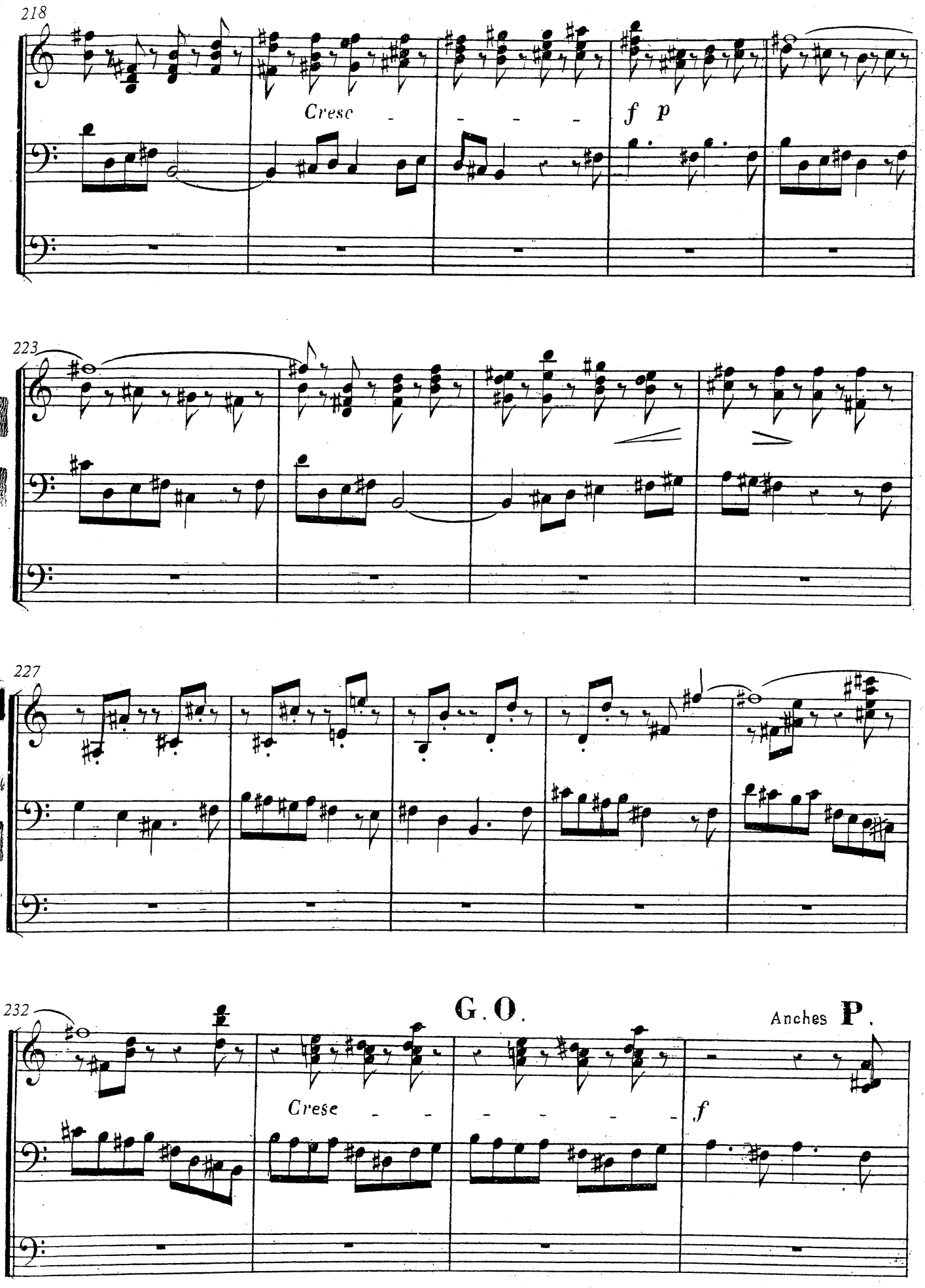

123
Otez graduellement les jeux d'Anches aux PED. au GO et au P.
p
131
139
146
Cresc
f
Dim
Poco
Dim


153
P
rall
p a tempo.
P
p
160
R
pp
R
Otez l'accouplement du R au P
otez les tirasses.
165
169


172
175
178
182

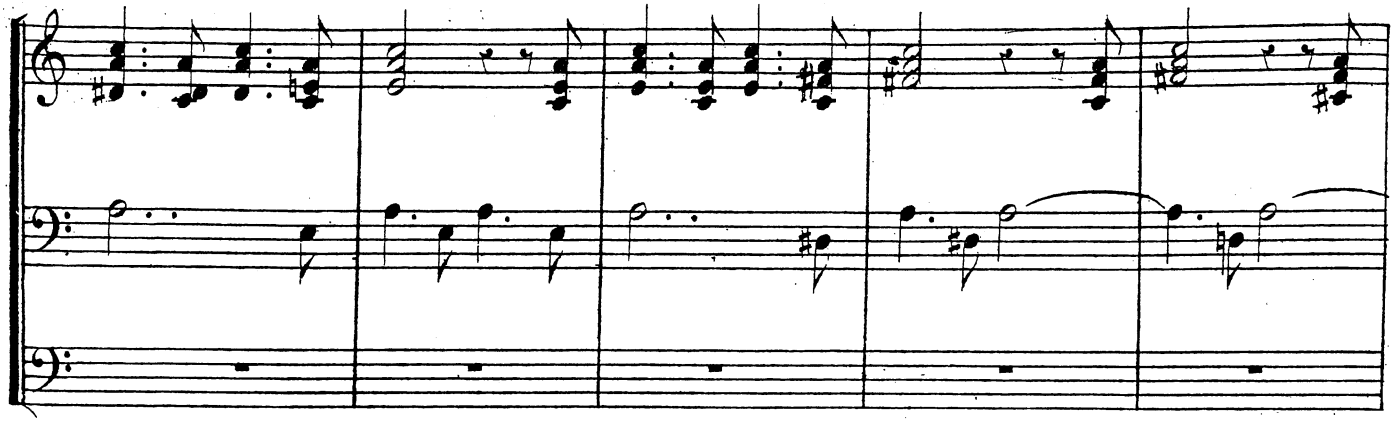

186
P
190
194
Crese
198
R
f
Dim
Mettez les tirasses du P et du G.O.


202
pp
Accouplez le R au P.
206
210
Cresc
214
P
fp
G.O.

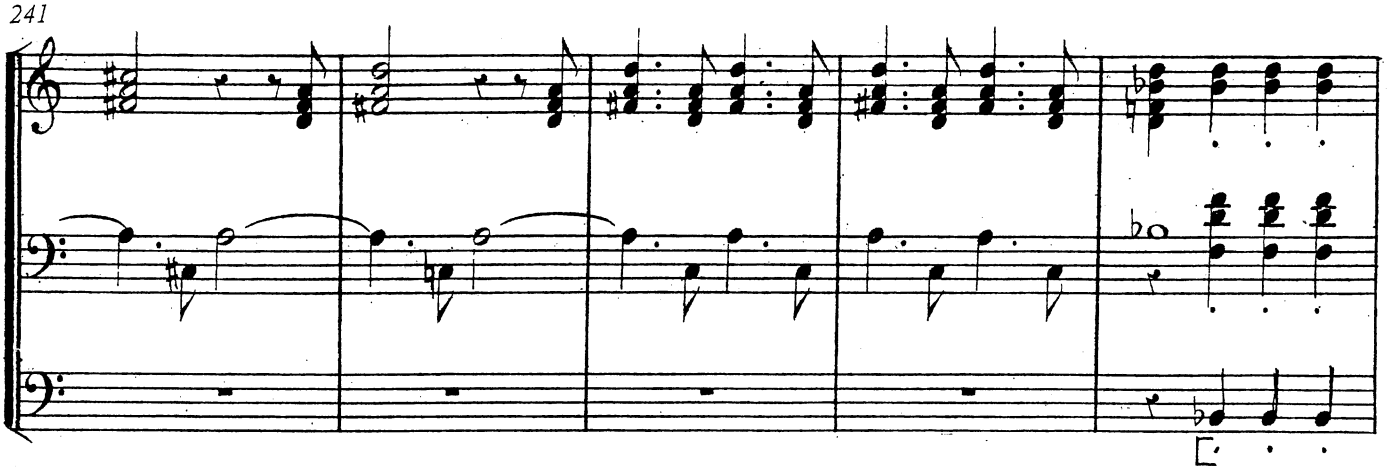

218
Cresc
f p
223
227
232
G. O.
Anches P.
Crese
f

236

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



241



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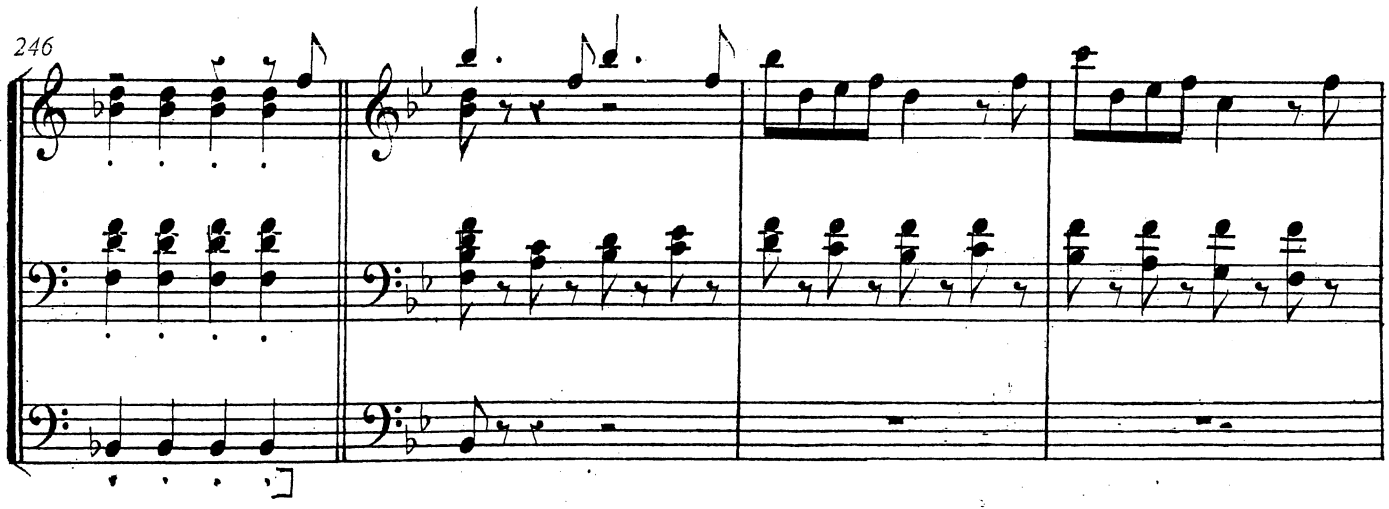

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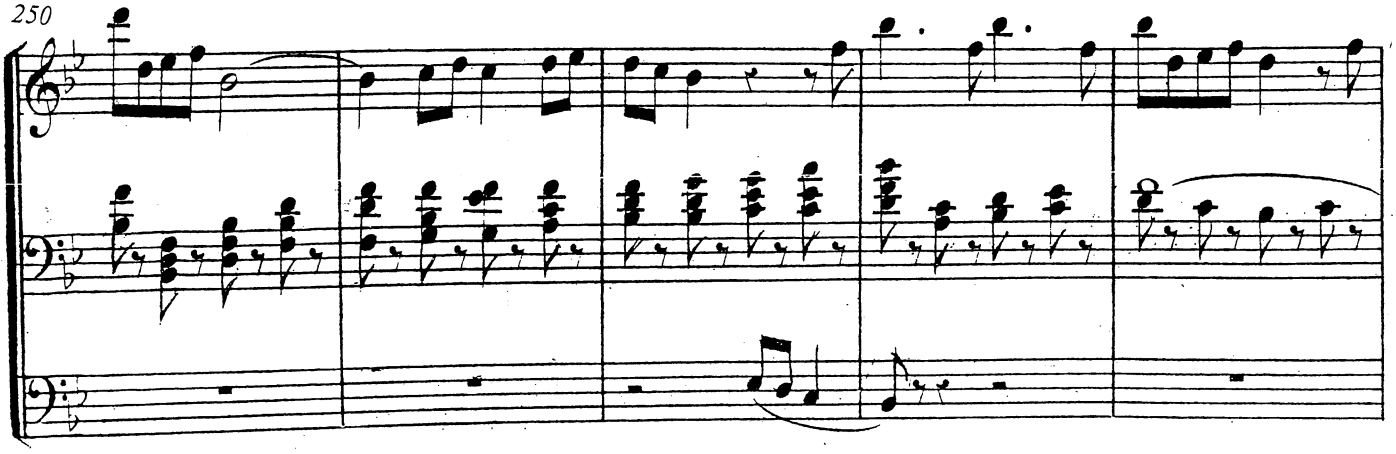
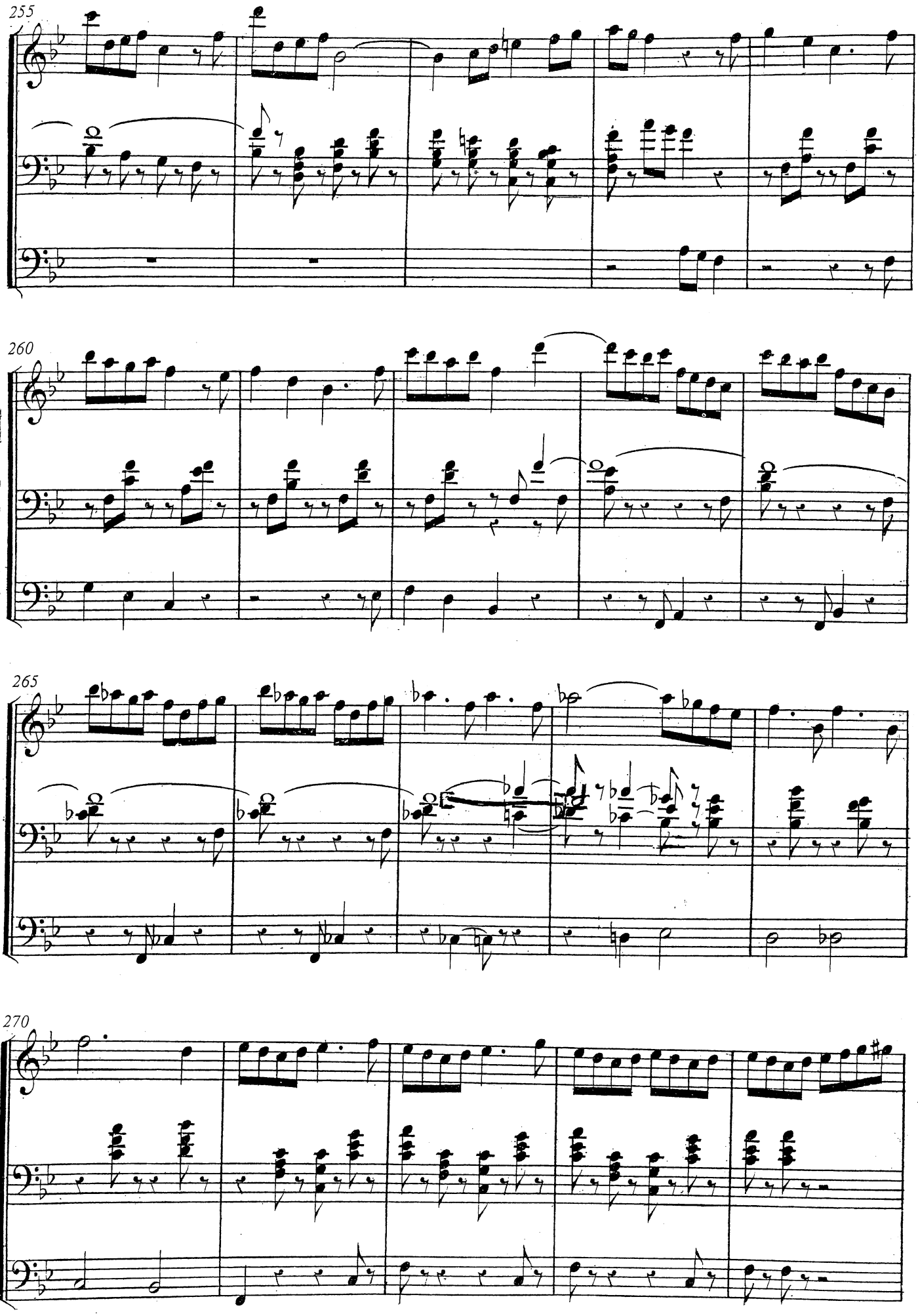
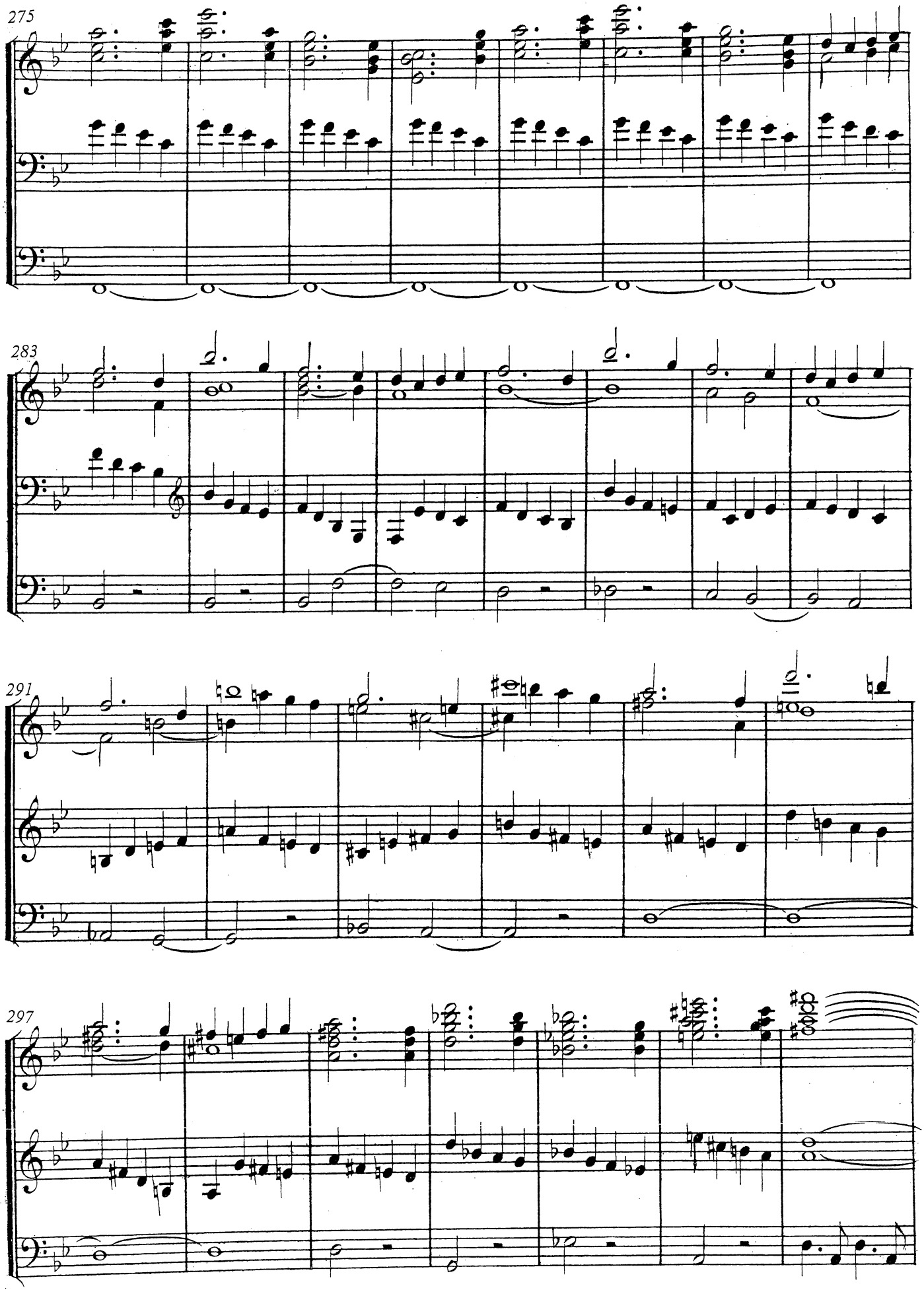
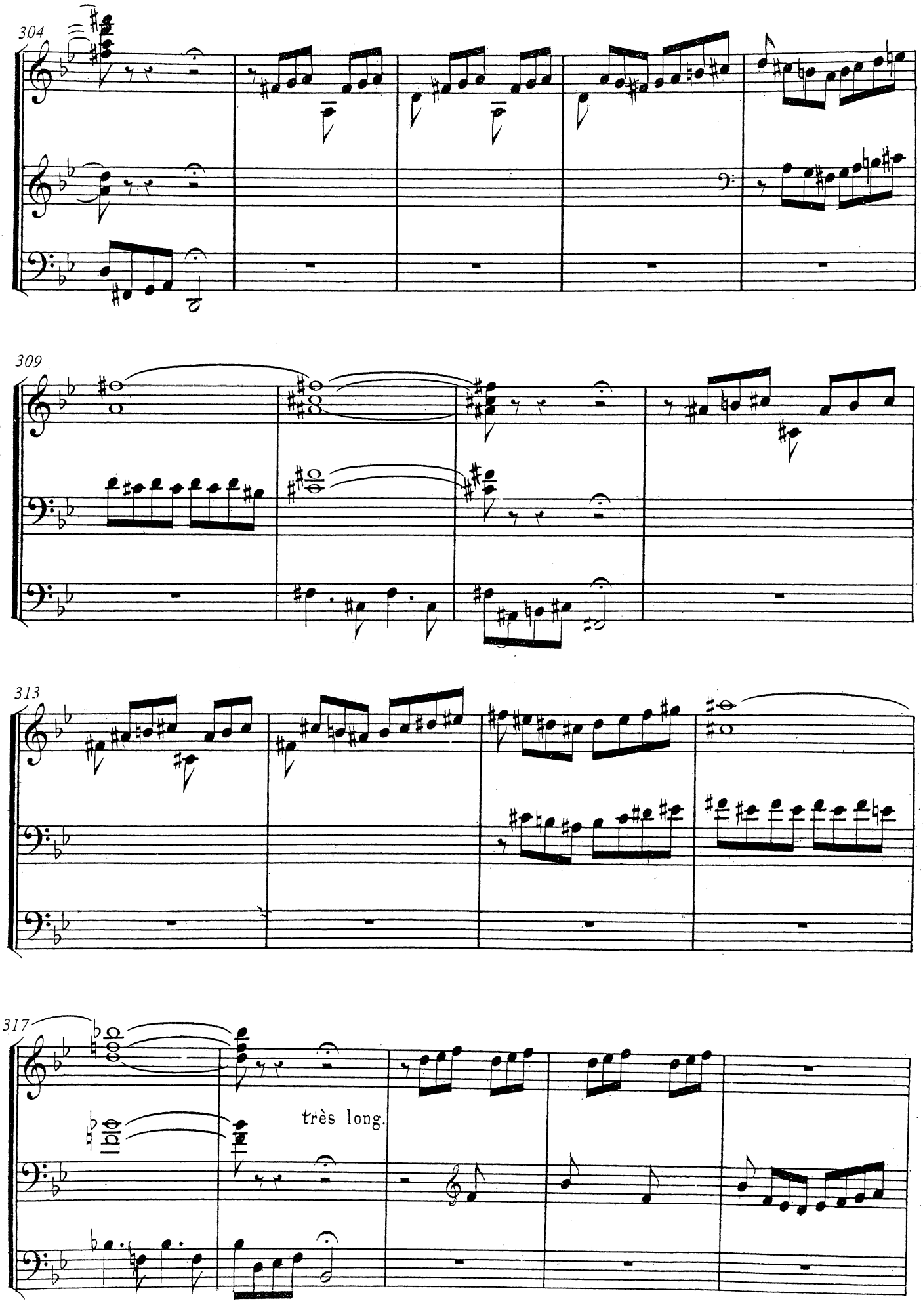
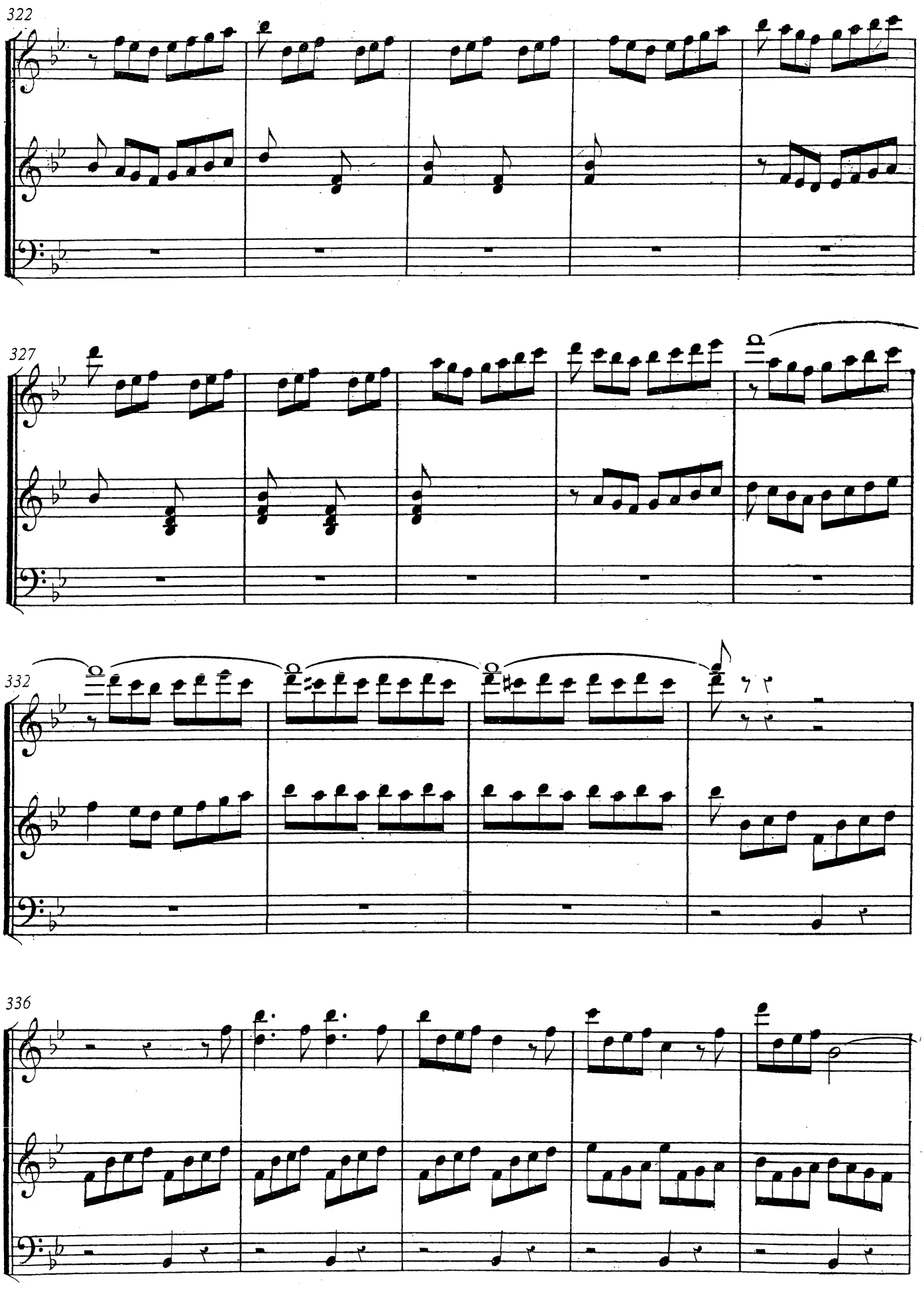
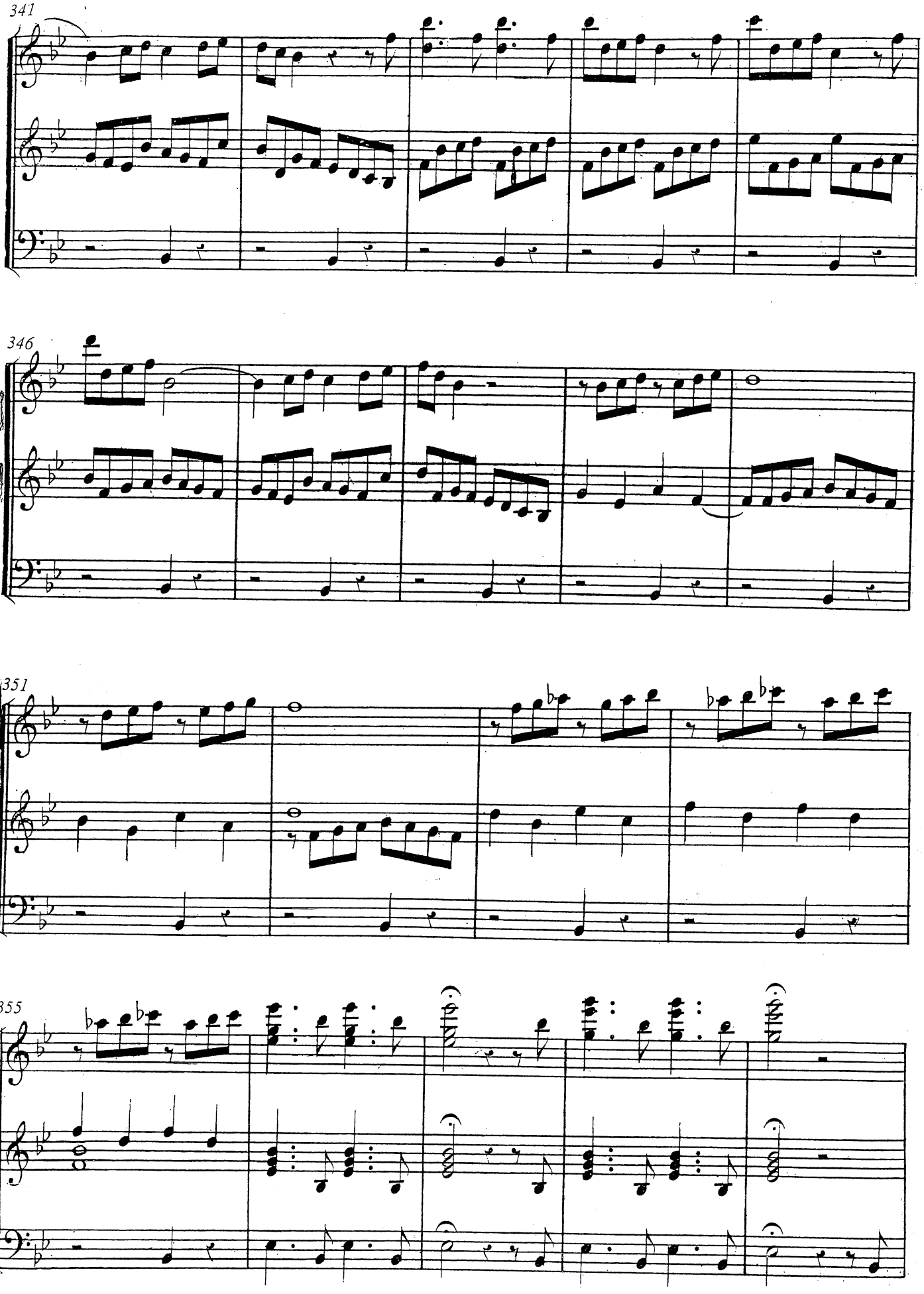


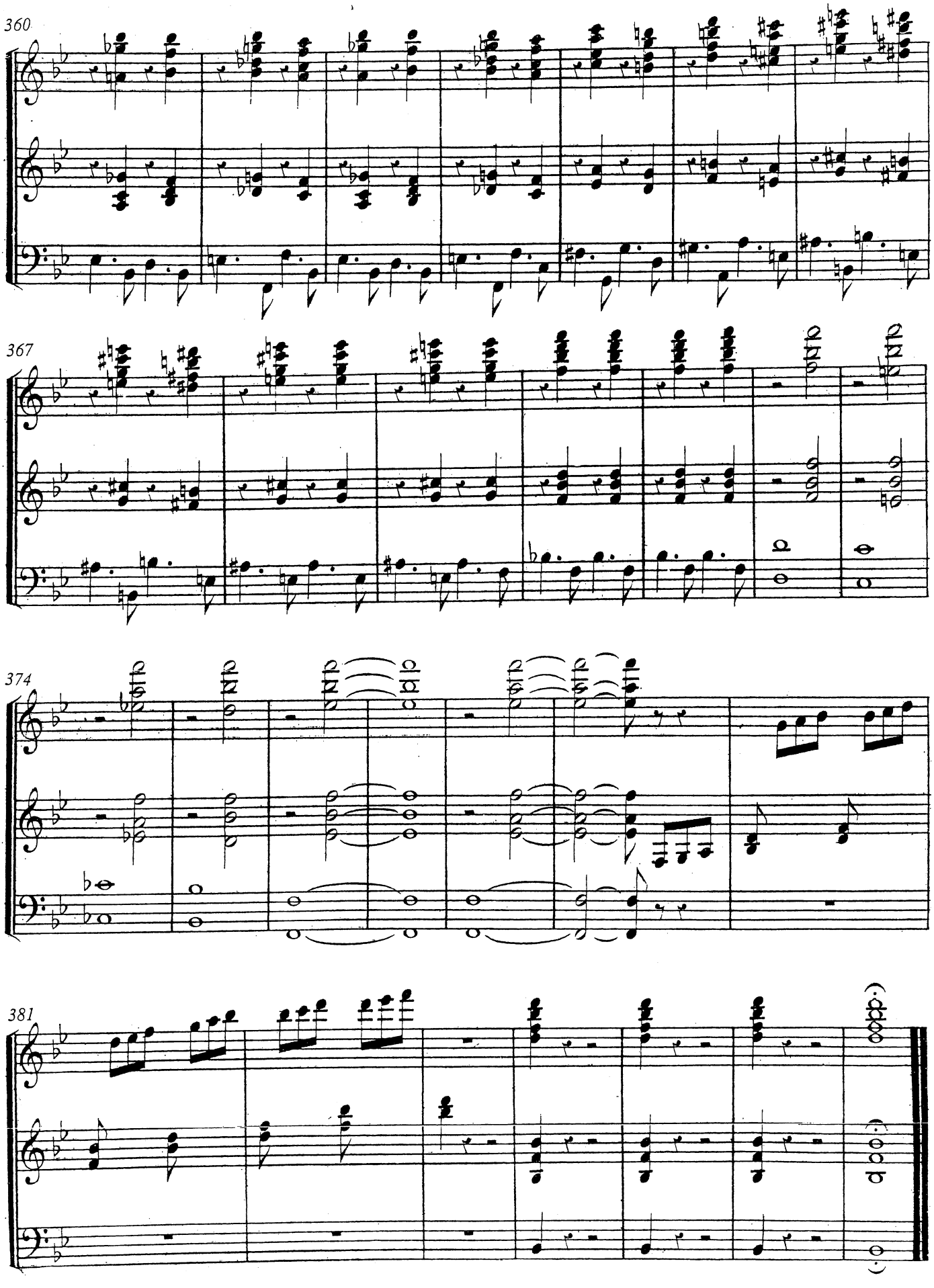

255
260
265
270


275
283
291
297


304
309
313
317
très long.


322
327
332
336


341
346
351
355


360
367
374
381

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.

Sources[2]

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.

petit récit.	fl. Harm 8, fl. douce 8, viole d'amour 8', voix hum.
g^d = récit	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 (⁘) 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 fantaisie 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 (⁘) 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^in 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-Couvreur, 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 𝄎, not written out in full.
202-203	MS: r.h. abbreviated with 𝄎, not written out in full.
219	MS: r.h. abbreviated with 𝄎, 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: *Andantino* is present, but *cantabile* is missing.
1	DMS, DDE: *pp* between the two piano staves.
1-2	DMS, DDE: *douce et expressif* is above r.h. organ staff.

2 DMS, DDE: *sempre legato* is above r.h. piano staff.

5 DMS, DDE: ≺ under fourth–sixth eighth notes and ≻ under seventh–eighth eighth notes, between organ staves.

7-8 FE, CE: ≺ ≻ under first four eighth notes in r.h. of measure 8. DMS and DDE have ≺ under last three r.h. eighth notes of measure 7 and ≻ under first three eighth notes of measure 8.

10 DMS, DDE: a ≺ 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 ≺ ≻ is under the g. DMS, DDE: it is under the b. DDE: ≺ 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: ≻ is under first three eighth notes. FE, CD: ≻ 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 beginnning 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 beginnning of the measure, between the two piano staves.

48 DMS, DDE: ≺ 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: ≺ under fourth–sixth eighth notes, between the two organ staves.

75 DMS, DDE: ≻ 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: ≻ under fourth–sixth eighth notes, between both the two organ staves and the two piano staves.

93 DMS: ≻ 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: ≺ 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: > 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: < under fourth–sixth eighth notes and > under seventh–eighth eighth notes, below organ and piano r.h. staves.
156	DMS, DDE: < 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: < > 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 < > is under the d (fifth sixteenth note). DDE: it is under the high b (seventh sixteenth note). FE, CD, DMS: < is under third–fourth eighth notes; DFE: it is under fourth–sixth eighth notes. FE, CD, DMS: > 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 Cavaillé 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

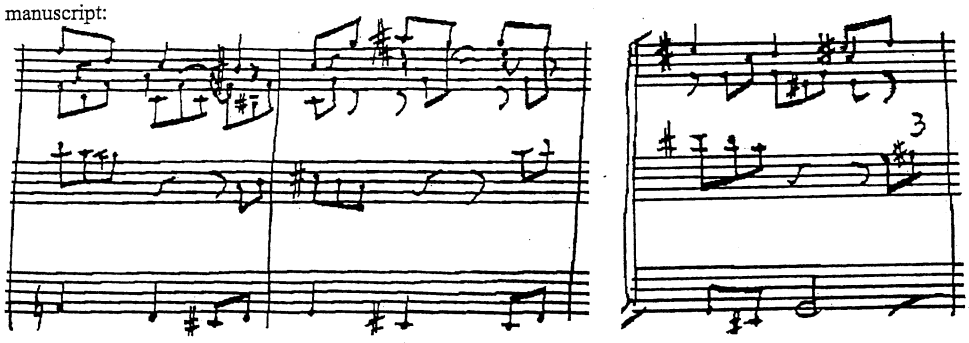
The *Prière*, op. 20, is contained in the Bibliothèque Nationale, Ms. 8563. It consists of eleven numbered pages, three staves, fifteen staves per page, and is a complete, finished copy in ink, with engraving numbers throughout in pencil. At the beginning there is a dedication *à son Maitre Monsieur 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

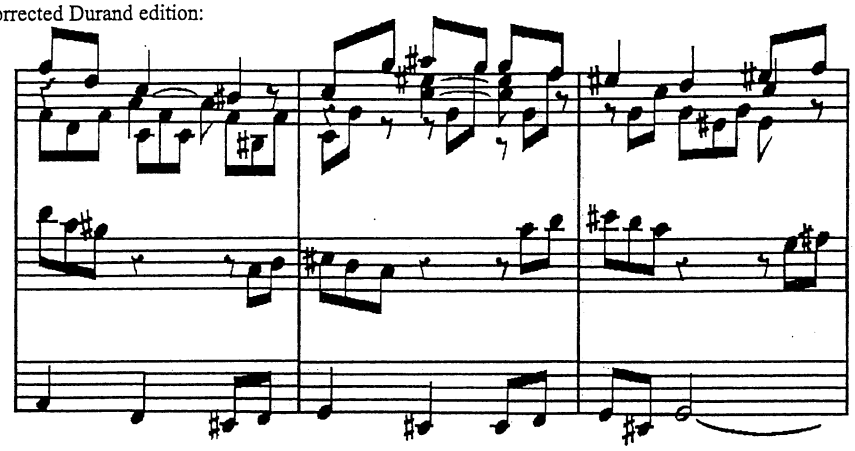
Measure	
1	MS, FE, CD: no dynamic indication at beginning. Since *crescendos* are required in the following measures, a *p* seems appropriate.
1-2	MS: l.h., tie, e-e, missing; present in FE and CE.
16	MS, FE, CD: l.h., tie missing between second–third eighth notes (c-c). See similar tie in r.h. in same 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:



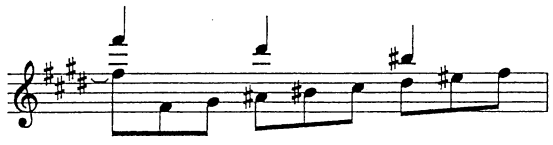
206 Probably the *Trump: du R* should be added on the third beat, when the new motif begins. Due to lack of space, it was impossible for Franck to place the direction there because it was the last measure of the first system.

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 JE. 166.

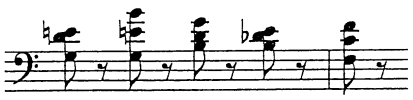
At the bottom of page 13, the last measure is crossed out with brown (red?) pencil. Also, all of page 14 is crossed out with the same colored pencil. Franck then numbered the next page (p. 15) also 14. The composition ends on page 16 of Franck's numbering, but page 17 of the pencil numberings at the 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	English
accouplé	coupled
accouplement(acc.)	manual coupler; if other manuals are coupled to the original manual, it also couples those; thus these mechanical couplers are cumulative.
Accoup(lemen)t du R. au P. (et du P. au G.O.)	couple the Récit to the Positif (and the Positif to the Grand Orgue)
Accouplement du R. au P. Tirasse du P.	couple the Récit to the Positif and the Positif to the Pédale. By so doing, the Récit is automatically coupled to the Pédale.
Accouplez le R. au P.	couple the Récit to the Positif
ajouter	add
Ajoutez	add
Ajoutez la Tromp.(ette) du R.	add the Trompette of the Récit
Ajoutez les Fonds de 16 pieds et les Anches R.	add the foundations 16' and the reeds of the Récit
Ajoutez les jeux d'anches du R. et les fonds de 16 pieds	add the jeux d'anches of the Récit and [all] the foundations 16'
Ajoutez les 16 pieds et les jeux d'Anches du récit	add the 16' [foundations] and the jeux d'Anches of the Récit
Ajoutez successivement les jeux d'Anches à chaque clavier de façon à arriver graduellement au Grand Chœur	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.
Ajoutez un jeu de 8 ou de 4 pieds à la Pédale	add an 8' or 4' stop in the Pédale
anches	literally, "reeds"; however, when Franck usually uses the term he really means *jeux d'Anches*. (See Series I, Volume 2, Preface, page ix.)
Anches	
Anches (G.O., P., R., des Ped.)	reeds (of the Grand Orgue, Positif, and Récit)
Anches (G.O., R.)	take off the reeds (of the Grand Orgue and Récit)
animer	lively
Animez (beaucoup)	much more lively
appel(s)	a lever controlled by the feet (pédale de combinaison) that can activate or deactivate a pre-selected combination of stops
au	to the
avec une certaine liberté de mesure	with a certain freedom of tempo (rhythmic freedom)
beaucoup	much, very
Beaucoup plus largement qu'à la page 17	much more broadly than on page 17
boîte fermée	swell box closed
boîte ouverte	swell box opened
Bourdon	Bourdon (stopped Flute)
cantabile	in a singing or vocal style
cantando	singing; smooth and flowing
chanté	sung (cantabile)
Clairon 4	Clarion 4'
claviers accouplés	manuals coupled
claviers séparés	manuals uncoupled
commencement	beginning
de	of, from
de façon à	in order to
desaccouplez	uncouple
dolce	sweet, soft, gentle
double	double
doux, douce	soft, gentle
du	of the, from the
élargir	broadening
en élargissant un peu	broadening a little
excepté	except
espressivo, espress., espres. (Italian)	expressive, expressively, with expression
expressif, express., expres. (French)	expressive, expressively, with expression
expression de Récit	expression pedal (Swell pedal)
Flûte	Flute (open, usually overblown) (Flûte harmonique 8')
Fl(ûte) (de) 8 (et 16, 32) pieds	Flute 8' (and 16', 32')
fonds	foundation stops (principals, flutes, and strings) except celestes
Fonds de 8 (et de 16) pieds	Foundations 8' (and 16')
Fonds et Anches de 4. 8. et 16 pieds sans Prestant	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	gradually
Grand-Choeur (G^{d} CHOEUR)	full organ
G.O.	Grand Orgue (Great)
Grand Orgue (G.O.)	Great
grave (gr.)	deep, lower, sub-, below
Hautbois	Oboe
jeu(x)	stop(s)
jeux d'anches	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 préparés	jeux d'anches prepared, but remaining silent until wind was admitted to the chest by means of the pédale de combinaison
jeux 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.
jeux de fonds	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'.
large, largement	broad, broadly
lent	slow
lié	slurred (molto legato)
Marquez un peu la basse	bring out the bass a little
m.d.	main droit, right hand
mesuré	measured (in strict time)
Mettez le 32 p.	add the 32'
Mettez les tirasses du P. et du G.O.	add the Positif to Pédale and Grand Orgue to Pédale couplers
mettre	add
m.g.	main gauche, left hand
moins	less
Montre	Principal (Open Diapason) 8' or 16' displayed
octave grave	suboctave coupler affecting the same manual; activates the pitch an octave below the key played.
ôter	take off
Otez	take off
Otez graduellement les jeux d'Anches aux Ped., au G.O. et au P.	take off gradually the jeux d'Anches on the Pédale, the Grand Orgue and the Positif
Otez l'accouplement du R. au P.	take off the Récit to Positif
Otez la Tirasse	take off the Pédale coupler
Otez la Trompette (du R.)	take off the Trumpet of the Swell
Otez le jeu de 8 ou de 4 pieds	take off the 8' or 4' stop
Otez le 32 p.	take off the 32'
Otez le Clairon du R.	take off the Clairon [4'] on the Récit
Otez les Tirasses	take off the Pédale couplers
Otez les Anches du G.O.	take off the reeds of the Great
Otez tous les jeux d'Anches excepté ceux du R.	take off all the jeux d'anches except those on the Récit
P.	Positif (Positive, Choir)
PED	Pédale
Ped. des 8ves graves à tous les claviers	suboctave (16') couplers on all the manuals
Pédale (Péd.)	Pedal
pédale de combinaison	a foot lever that controlled various mechanical aids such as manual and pedal couplers, *jeux d'Anches*, etc.
Pédales des octaves graves	suboctave (16') manual couplers
pieds	foot
plus	more
P	Point (toe)
P.	Positif (Positive, Choir)
Point (P)	toe
Positif (P.)	Positive (Choir)

précédemment — previously
préparer , préparées — prepare
Prestant — Prestant [4'] (Principal 4')
probablement — probably
quelques — some
R. — Récit (Swell)
Récit (R.) — Swell
remettre — add again
retenez — hold back (ritard.)
retenir — hold back (ritard.)
rf, rfz, rinf, rinforzando — a sudden accent on a single note or chord, practically synonymous with *sforzando (sfz).*

sans — without
sans prestant — without the Prestant [4'] (Principal 4')
sauf — except
séparer — separate
Séparez le R. du P. — separate (uncouple) the Récit from the Positif
Séparez les claviers — separate (uncouple) the keyboards (uncouple the manuals and the pedal from each other)

soutenu — sustained (sostenuto)
Sonnette — bellows signal
successivement — successively
supprimer — cancel, take off
supprimez graduellement quelques jeux — gradually take off some stops
Supprimez graduellement quelques jeux au P. — gradually take off some stops on the Positif
talon (T) — heel
tirasse(s) (tir.) — Pédale coupler(s)
Tirasse(s) (du G.O., P.) — Pédale coupler(s) (of the Grand Orgue, Positif) [add]
toujours — always
Toujours avec une certaine libertéde mesure — always with a certain freedom of tempo (rhythmic freedom) [until further indication to the contrary]

Toujours très lié, soutenu et expressif — always very legato (tied, bound), sustained, and expressive
tous — all
Tremblant (Tr.) — tremulant
très — very (much)
Très-expressif et très-soutenu — very expressively and very sustained (sostenuto; legato)
Très-lent — very slow
très lié — very legato (tied; bound)
très soutenu — very sustained (sostenuto)
très long — very long
Très mesuré — very measured (in very strict time; in strict tempo)
Trompette — Trumpet
Tous les . . . — all the . . .
un peu — a little
ventil — a valve that admitted air into a wind chest. It was controlled by a foot lever (pédale de combinaison).

vite — fast, quick
Voix humaine — Vox Humana [Even though not indicated, the Tremulant would have been drawn with the Voix humaine.]