

*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 2: Trois Pièces, Trois Chorals

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This new edition of the *Trois Pièces* is a photographic reproduction of a copy of the original edition published by Curand, Schoenewerk & Cie. in 1883, containing corrections that were made during Franck's lifetime. This new edition of the *Trois Chorals* is also a photographic reproduction of a copy of the original edition published by A. Curand & Fils in 1892. All editorial additions or changes appear in parentheses, brackets, or footnotes. Parentheses, (), are used to indicate notations that appear in the manuscripts or an early edition supervised by Franck, but were not retained in the copy of the original, corrected Durand edition that was used as the basis for this new edition. The editor has made additional changes, based on an examination of the manuscripts and other sources. Brackets, [], are used to indicate changes or additions made by the editor. See the Interpretive and Critical Notes for details.

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Portrait of César Franck by Jeanne Rongier, 1888

PREFACE

I. César Franck's Life and Times

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

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

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

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

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

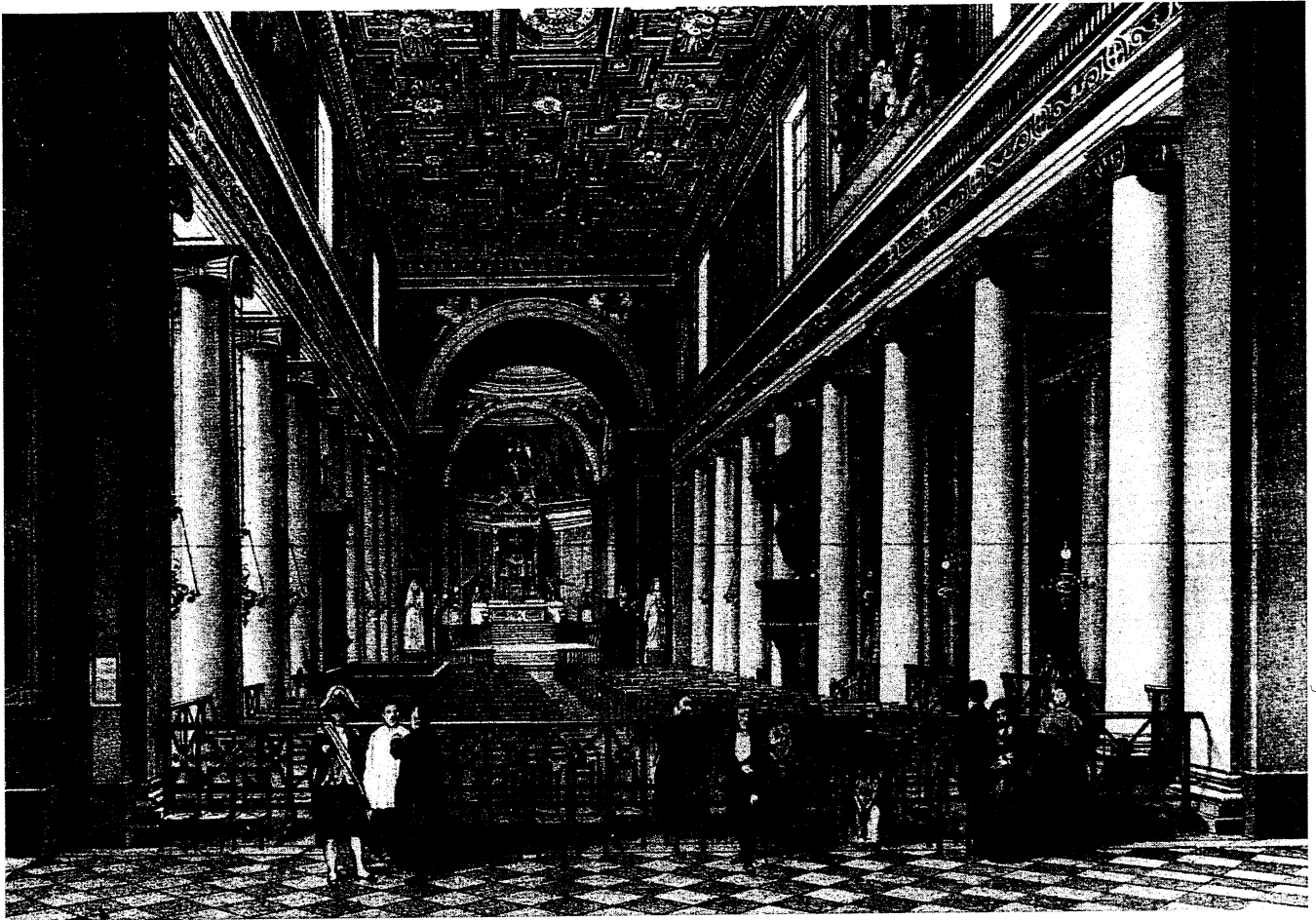
On February 22, 1848, Franck married Félicité Desmousseaux (1824-1918), the daughter of actors at the Comédie-Française, at Notre-Dame-de-Lorette, and in due course they had four children: Georges (1848-1910), Germain (1853-1912), and two others that died in childhood. Gradually Franck became known as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

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

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

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

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



Notre-Dame-de-Lorette
(nave)

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

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

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

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

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

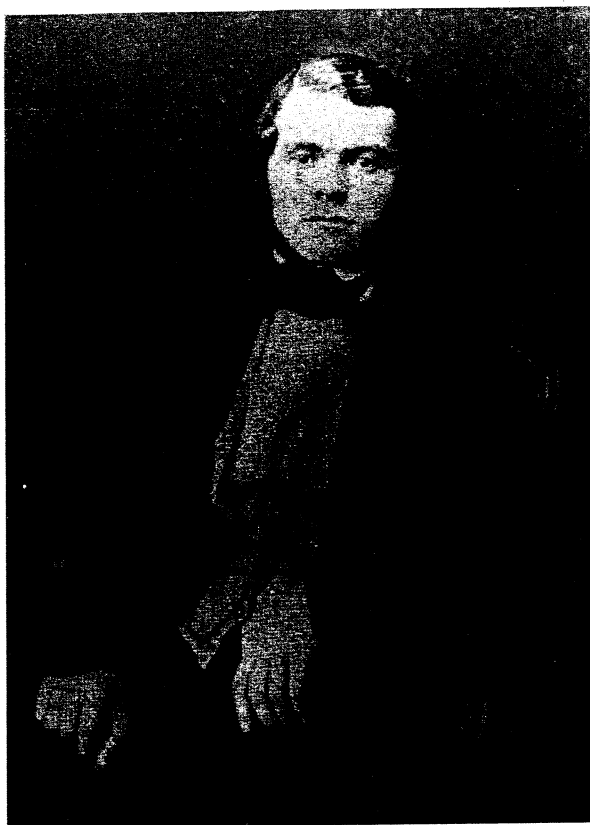
In 1890 Franck composed the *Trois Chorals* for organ. These are the realization of an idea spoken of by Franck to some of his friends the previous year: "Before I die I am going to write some organ chorales, just as Bach did, but on quite a different plan." These works, because of their beauty and importance,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

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

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

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

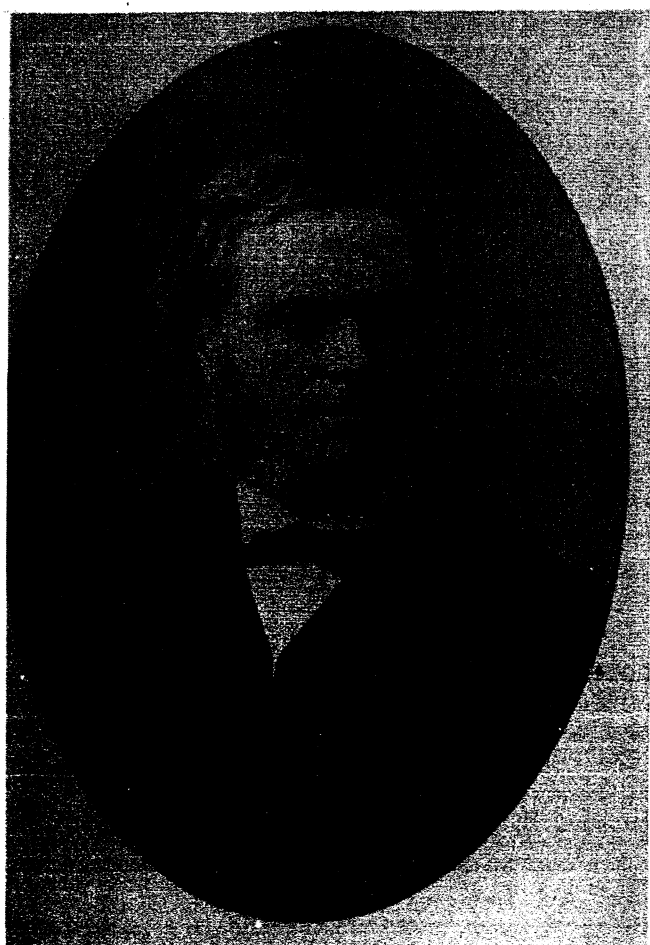
¹ In 1897 Sainte-Clotilde was proclaimed a basilica by Pope Leo XII.
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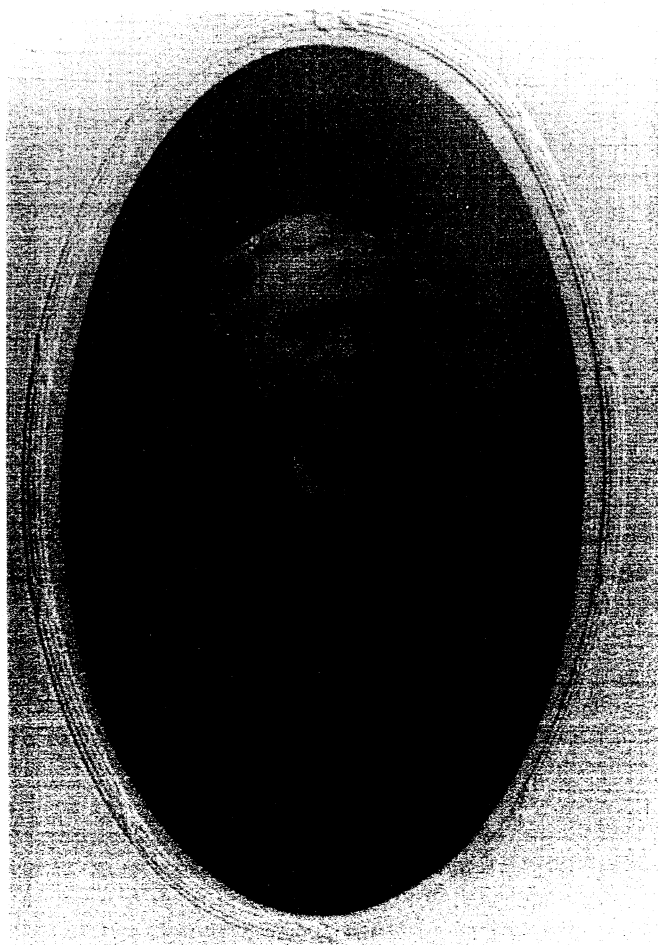
at 24 (or 25) in 1846 (or 1847)



at 35 in 1857



at 53 in ca. 1875



at 66 in 1888

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 of Series I, Volume 2, the Preface, section 1, "César Franck's Life and Times.") Each hand was able to reach an octave and a fifth. In particular passages some performers may have to make adjustments such as re-spelling chords, omitting doublings or unimportant notes, or using the manual-to-pedal coupler when no independent pedal part is written (i.e., the beginning of *Choral No. 1* and the *Prière*). Franck himself rearranged the harmony for an American student, R. Huntington Woodman, who studied with him in the 1880s. "Numerous passages in Woodman's scores were rewritten by Franck himself to accommodate Woodman's small hands."¹

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

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

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

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

Norman Demuth. *César Franck*. London: Dennis Dobson Ltd., 1949; and New York: Philosophical Library, 1949.

Vincent d'Indy. *César Franck*. Paris: Alcan, 1906 Translated by Rosa Newmarch. London: John Lane, the Bodley Head, 1909.

Rollin Smith. *Toward an Authentic Interpretation of the Organ Works of César Franck*. New York: Pendragon Press, 1983.

Rollin Smith. *Playing the Organ Works of César Franck*. Stuyvesant, New York: Pendragon Press, 1977.

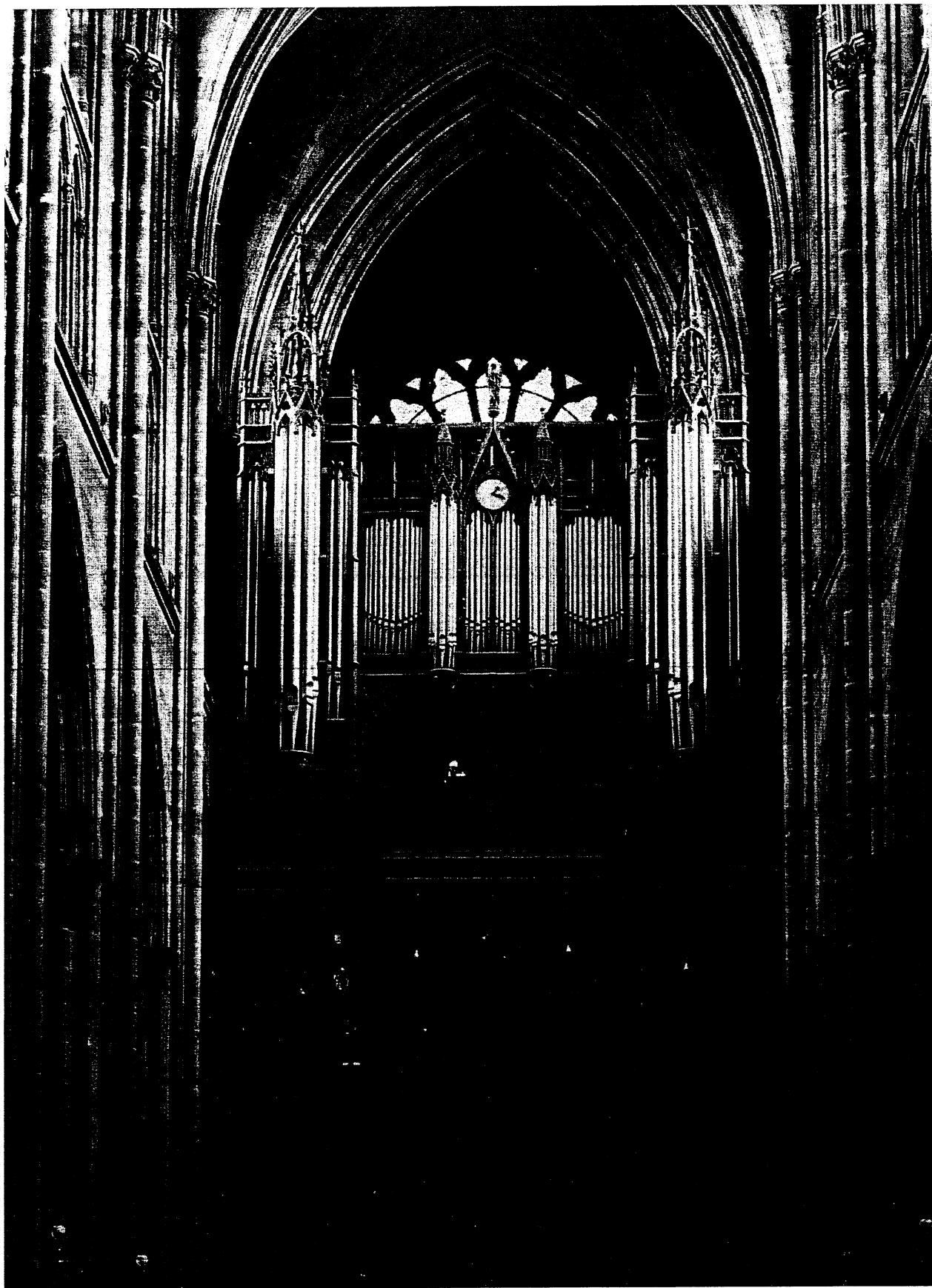
Wayne Leupold. "[The] Organ [in the Romantic Era]," in *Performance Practice. Vol. 2, Music After 1600*, The New Grove Handbooks in Music. United Kingdom: The Macmillan Press, 1989; New York: W. W. Norton, 1990, 374-93.

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

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



Sainte-Clotilde
(rear galleries)

(photo: Kurt Lueders)

II. The Organs

General Characteristics and Registration Practices

The French Romantic organ has a very broad range of orchestral colors and dynamics that gives it great flexibility. The manual divisions were conceived as blocks of sound to be superimposed, thus creating a truly symphonic design. Significant characteristics of this organ included the following: (1) wide-scaled foundations creating a rich, full 8' sound and consisting of a minimum of a Montre (principal), Gambe (string), Flûte harmonique (open flute), and Bourdon (stopped flute),¹ (2) excellent harmonic flutes, (3) good string-toned stops, (4) high-pressure reeds of fine, brilliant quality, differing in power rather than in quality,² (5) imitative orchestral reeds, (6) coupling mechanisms which allowed the entire organ to be played from one keyboard, resulting in enormous crescendos and diminuendos, (7) the enlarging of the *Récit* to a sizable division enclosed and under the control of an expression pedal, and (8) a consistency in the broad principles of basic tonal design and control, so that composers always knew exactly what they were writing for.

The manuals were ordered from the lowest to the highest: I Grand Orgue, II Positif, III *Récit*. A fourth manual, Bombarde, would be between the Grand Orgue and the Positif, and a fifth manual, Grand Choeur, would be below the Grand Orgue.

The manual couplers (*accouplements*) and pedal couplers (*tirasses*) were mechanical and cumulative. Thus, if the *Récit* was coupled to the Positif and then the Positif coupled to the Grand Orgue, the *Récit* also would be coupled through to the Grand Orgue. If then the Grand Orgue was coupled to the Pédale, the *Récit* and Positif also would be coupled through to the Pédale.

In each division, Cavaillé-Coll grouped various ranks (*jeux de combinaison*) on one of two different chests. The *jeux de fonds* (foundations) contained all the principals, flutes and strings (flues) at 16', 8', and 4', except the celestes and possibly some 4' stops. The *jeux d'Anches* contained all the principals and flutes of 4' pitch and above (possibly excluding some 4' principals), including mutations and mixtures and the chorus reed stops, but not including the Hautbois and Voix humaine. Each chest had a separate valve (*ventil*) activated by a foot control (*pédale de combinaison* or *appel*) for admitting air only when required. Sometimes composers were specific and wrote one or more pitch levels after *jeux de fonds* or *jeux d'anches* (*jeux d'anches de 8' or de 8' et 4'*), but unless a pitch is indicated it means all the stops on that wind chest. Usually when Franck also used the term *Anches* he really meant *jeux d'Anches*.

This system of dividing the stops on each manual into two groups, each with its own wind control, made it possible for the organist to prepare a registration, indicated by the word *préparée*, which would sound, however, only when the respective *ventil* was activated by the proper foot lever (*pédale de combinaison* or *appel*). Through the use of couplers, *ventils*, and the expression pedal (*expression de Récit*), the French organist was able to achieve a very smooth and gradual crescendo or diminuendo (a symphonic style of playing). Since all the mechanical aids (manual and pedal couplers, *jeux d'Anches*, *expression de Récit*) were controlled by the feet through a row of levers (*pédales de combinaison* or *appel*) immediately in front of the pedals, the hands never needed to leave the keys.

Normally only one division, the *Récit*, was enclosed in a swell box (very occasionally a second division). The *Récit* expression pedal (*Expression de Récit*; Swell pedal) was spoon-shaped (*cuiller*) and placed to the far right rather than centered. It was a hitch-down pedal and not balanced. The shutters were kept tightly closed by a spring. The organist had to keep his foot on the pedal to open the shutters, unless it was hitched at the bottom into a notch which held it fully open. Thus, during a crescendo or diminuendo, Franck had to keep his right foot on the expression pedal and play all pedal notes with his left foot. Existent examples of his pedaling indicate that he used his heels almost as frequently as his toes. Around 1872, Cavaillé-Coll began installing balanced expression pedals in his organs and placing them above the center of the pedalboard rather than to the far right.

In French Romantic organ music, dynamic markings pertain to the use of the expression pedal: *f*, crescendo, and \langle for open; and *p*, decrescendo, diminuendo, and \rangle for closed.³ Franck usually indicated changes of stops with the use of words, rarely dynamic markings.⁴

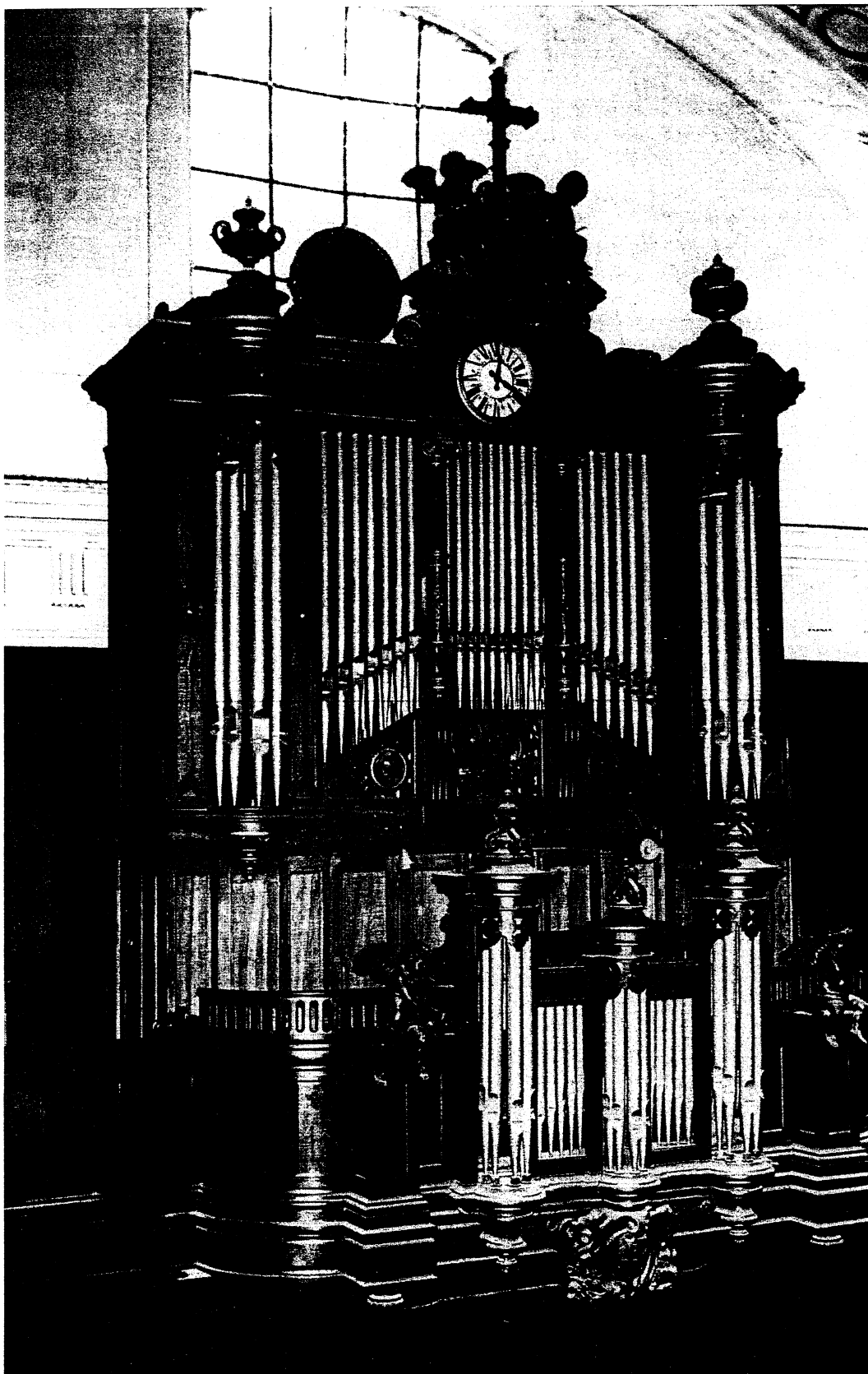
The Tremblant was always used when the Voix humaine was prescribed in France during the nineteenth century; not to have drawn the two stops together would have been the exception.

1. Usually there is a difference in tonal quality between the fonds of each manual (*Récit* fonds, fluty; *Positif* fonds, string-like; and *Grand Orgue* fonds, full and rich).

2. The reed(s) of each manual would be of increasing power in a progression from the *Récit* to the *Positif* and, finally, to the *Grand Orgue*.

3. A *pp* can very well mean a full *Récit* with the Swell shutters closed, as in mm. 147-168 of *Choral No. III*.

4. Occasionally, he did use *ff* to indicate Grand Choeur (full organ) and *ppp* to indicate only one very soft stop after the expression box was already closed.



Sainte-Jean-Saint François
(the organ case)

(photo: Jim Lewis)

The Organs Franck Knew

Octave Registers: the system used to designate octave registers in this preface assigns c^1 to "middle c," c to "tenor c," C to the c two octaves below middle c , c^2 to the c an octave above middle c , and so on.

César Franck studied organ with François Benoist at the Conservatoire Nationale de Musique in Paris, from October 1840 to July 1841. The organ at the Conservatoire had been in use from about 1810. Its builder is unknown.

Conservatoire National de Musique, ca. 1810, Paris

GRAND ORGUE (54 keys, C-f ³)	RÉCIT (54 keys, C-f ³)	PÉDALE (20 keys, C-g)
Montre 8'	5 "expressive" free-reed stops	Bourdon 16'
Bourdon 8'		Flûte 8'
Flûte (?) 8'		and some "expressive"
Prestant 4'		free-reed stops

From the early 1840s until 1851, Franck was the choir organist (*organiste accompagnateur*) of the church of Notre-Dame-de-Lorette. There he played a small two-manual instrument (*orgue-de-choeur*) built by Somer, which had been brought from the old chapelle Saint-Jean-Porte-Laine to the new church in 1836.

From 1851 until 1858 Franck was the organist of Saint-Jean-Saint-François, which possessed an early organ (1846) by the famous nineteenth-century French organ builder Cavaillé-Coll.

Saint-Jean-Saint-François, 1846, Paris

GRAND ORGUE (54 keys, C-f ³)	RÉCIT (37 keys, f-f ³)	PÉDALE (20 keys, C-g)
Montre 8'	Flûte harmonique 8'	Flûte ouverte 16'
Bourdon 8'	Voix céleste 8'	Bombarde 16'
Salicional 8'	Flûte octavante 4'	
Prestant 4'	Octavin 2'	PÉDALES DE COMBINAISON
Nasard 2 $\frac{2}{3}$ '	Trompette 8'	Tirasse Grand Orgue
Doublette 2'	Cromorne 8'	Récit sur Grand Orgue
Plein jeu III	Cor anglais 8'	Trémolo
Trompette 8'		Octaves graves
Clairon 4'		Anches du Grand Orgue Basses
		Anches du Grand Orgue Tutti
		Anches du Grand Orgue Dessus
		Expression du Récit

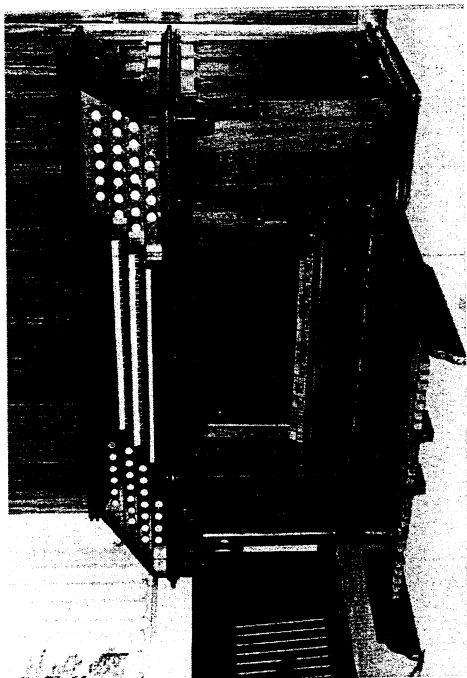
In 1858 Franck was appointed organist of the church of Sainte-Clotilde where, in 1859, Cavaillé-Coll installed a new instrument. The inaugural recital was played on December 19, 1859, by César Franck and Louis Lefébure-Wely (1817-1869).

Sainte-Clotilde, 1859, Paris

GRAND ORGUE (54 keys, C-f ³)	POSITIF (54 keys, C-f ³)	RÉCIT (54 keys, C-f ³)
Montre 16'	Bourdon 16'	(enclosed)
Bourdon 16'	Montre 8'	Flûte harmonique 8'
Montre 8'	Bourdon 8'	Bourdon 8'
Flûte harmonique 8'	Flûte harmonique 8'	Viole de Gambe 8'
Viol de gambe 8'	Gambe 8'	Voix céleste 8'
Bourdon 8'	Salicional 8'	*Flûte octavante 4'
Prestant 4'	Prestant 4'	*Octavin 2'
*Octave 4'	*Flûte octavante 4'	*Trompette harmonique 8'
*Quinte 2 $\frac{2}{3}$ '	*Quinte 2 $\frac{2}{3}$ '	Basson-Hautbois 8'
*Doublette 2'	*Doublette 2'	Voix humaine 8'
*Plein jeu VII	*Plein jeu harmonique V	*Clairon 4'
*Bombarde 16'	*Trompette 16 8'	
*Trompette 8'	*Cromorne 8'	PÉDALE
*Clairon 4'	*Clairon 4'	(27 keys, C-d ¹)
		Quintatön (or Sousbasse) 32'
PÉDALES DE COMBINAISON		Contrebasse 16'
Effet d'Orgue	Octaves graves Récit	Flûte 8'
Tirasse Grand Orgue	Anches Pédales	Octave 4'
Tirasse Positif	Anches Grand Orgue	*Bombarde 16'
Positif au Grand Orgue	Anches Positif	*Basson 16'
Récit au Positif	Anches Récit	*Trompette 8'
Octaves graves Grand Orgue	Tremblant Récit	*Clairon 4'
Octaves graves Positif	Expression Récit	

* stops controlled by the reed (*anches*) vents (*jeux d'anches*) which were activated by the *pédales de combinaison* (foot levers).

Layout of Controls on the Console of Sainte-Clotilde



Original Sainte-Clotilde console, now in Vleeshuis Museum in Antwerp.
(photo: Kurt Lueders)

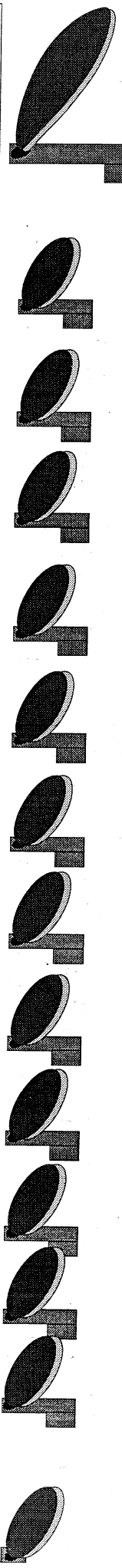
Left Stop Jamb

Récit					Récit manual
Voix humaine 8	Voix céleste 8	Viole de gambe 8	Flûte octavante 4	Trompette 8	
Positif					Positif manual
Montre 8	Flûte harmonique 8	Gambe 8	Bourdon 8	Quinte 3	Plein jeu harmonique [V] 8
					Cromorne 8
Grand-Orgue					Grand Orgue manual
Montre 16	Viole de gambe 8	Bourdon 16	Prestant 4	Quinte 3	Trompette 8
Pédale					
Contre basse 16	Octave 4	Bombarde 16	Trompette 8		

Right Stop Jamb

Récit					Récit manual
Sonnette 4	Clairon 4	Octavin 2	Flûte harmonique 8	Bourdon 8	Basson hautbois 8
Positif					Positif manual
Clairon 4	Trompette 8	Doublette 2	Flûte octavante 4	Prestant 4	Bourdon 16
					Salicional 8
Grand-Orgue					Grand Orgue manual
Clairon 4	Bombarde 16	Doublette 2	Octave 4	Flûte harmonique 8	Montre 8
					Bourdon 8
Pédale					
Clairon 4	Basson 16	Flûte 8	Quintatön 32		

EFFET D'ORAGE [Thunderstorm]	TIRASSES [Pedal couplers]	ANC. PED. [Pedal Reeds]	OCT.GR. [manual 16' couplers]			ANCHES [reed and mixture ventsils (Jeux d'Anches)]			ACC. [manual couplers]		TR. [Tremblant Récit] [Swell pedal]	EXPRESSION RÉCIT
	G.O. POS.		G.O.	POS.	REC.	G.O.	POS.	REC.	P/G.O.	R/P.		

[illegible]

Sources vary concerning the exact specification of the organ completed in 1859. No copies of the specification during Franck's lifetime or any records of repairs or alterations up to the time of Franck's death exist. The above specification is primarily based on the copy of the stops made by Albert Schweitzer¹ in 1906. It appears that changes gradually were made beginning shortly after Franck's death.

This instrument represented a turning point for Cavaillé-Coll and contained a number of innovations: (1) placing the Grand-Orgue manual instead of the Positif as the lowest manual, (2) including a Tirasse Positif, (3) including octaves graves² on all three manuals, (4) building up the manual divisions as blocks to be superimposed, thus creating an organ with a truly symphonic design, (5) emphasizing coloristic elements and, through the introduction of pipe slotting, a greater intensity of tone, (6) introducing progressive mixtures ("harmonique" – keeping the basses calm while increasing the number of ranks and power as it ascended to the top of the keyboard), and (7) extraordinary refinement of voicing.

When the building of Sainte-Clotilde was completed, there was not enough room for Cavaillé-Coll to set up the organ in his usual way. Thus, the Positif was placed in the traditional location of the Grand Orgue (at the front of the case in the center with the enclosed Récit behind it) and even with facade pipes, while the Grand Orgue was set up inside behind the lateral towers. Because these divisions were on the same level inside the organ, the Positif was given an exceptionally full specification, almost as large as the Grand Orgue with almost the same degree of loudness. In reality, it was a second Grand Orgue, which in part explains some of Franck's registrations. The Positif Cromorne (Clarinet?) was in an optimum location to project against a strong Récit accompaniment. The Positif foundations stops produced an intensity virtually comparable to that of the Grand Orgue foundations. Contrary to most Cavaillé-Coll instruments, the Positif reeds and mutations had a very telling effect, certainly very different from the reedless Choir/Positiv divisions of many organs today.

The Saint-Clotilde organ was equipped with one Barker pneumatic machine per key on the Grand Orgue. This Barker machine enabled the Grand Orgue to engage the action of all the other manuals through couplers without the slightest increase in key resistance. Additionally, the Grand Orgue could be coupled to itself at the octave below (Octaves graves Grand Orgue) with no greater resistance encountered. The Positif and Récit operated with the old mechanical action. Only in the very large organs did Cavaillé-Coll equip additional keyboards and pedals with the Barker device.

Franck's organ had ~~two~~^{one} 16' stop³ (a Bourdon ~~and a Trompette~~) on the Positif. Since many contemporary organs do not have such or any 16' stops on the Choir/Positiv, adjustments might have to be made in places, such as possibly playing these passages an octave lower, if within the range of the keyboards.

The Récit contained only ten stops and lacked a 16' stop³, a principal, and a mixture. But because of the dimensions of the box it was in, the responsiveness of the shutters, its location at the back of the organ case, and the large, sonorous space surrounding the box on all sides, it had extraordinary resonance. The Récit had great power when the box was open, significantly affecting the entire ensemble of the organ, and when closed, produced a particularly distant and mysterious effect. The Basson-Hautbois was very subtle and gentle with a velvety timbre and thus blended well with the foundations. Thus, Franck could add it to the three foundation stops to effect nuances by the opening and closing of the box.⁴ It was not nasal, cutting, or unpleasant as many oboes are on contemporary organs. Therefore, caution and restraint should be exercised when using it on contemporary instruments in attempting to obtain the same tonal effect Franck had in mind. Even on many of the other Cavaillé-Coll organs, the Basson-Hautbois was too strong to be used with the foundation stops. Thus, Franck's practice of including it with the foundations was a result of the uniqueness of the Saint-Clotilde instrument and was not a standard practice in nineteenth-century French organ repertoire or what Franck necessarily would have done on other organs. A possible, better solution on many contemporary organs would be to add a Flute 4' instead of the oboe. The Récit Trompette was small but with the suave character of a very full oboe, possessing great finesse and flexibility. However, it had power enough to effect an impressive crescendo when in combination with the Récit foundation stops, Basson-Hautbois, and/or Clairon. The Trompette with its light, clear, smooth quality was Franck's preferred solo voice, which he used as such in no less than five of his compositions. Thus, on contemporary instruments for certain solos on the Swell, when Franck calls for "Fonds 8', Hautbois, Trompette," it may be better to subtract the Hautbois, or Fonds 8', using either the Trompette or Hautbois singly.

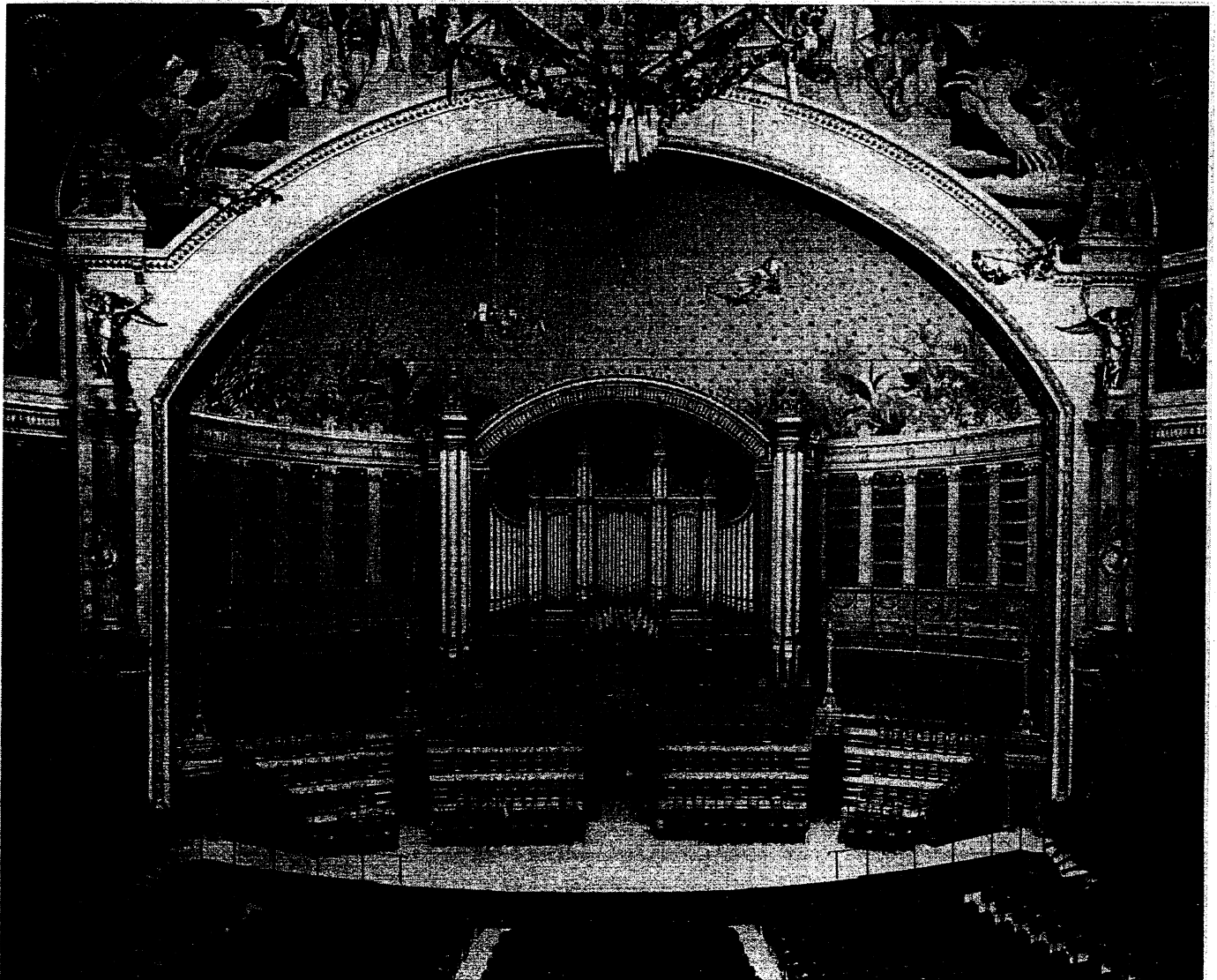
During Franck's tenure at Sainte-Clotilde, there was no Tirasse Récit (Swell to Pedal coupler) on his organ. It was possible to transfer the Récit sounds to the Pédale by first coupling the Récit to the Positif and/or Grand Orgue and then coupling that (those) division(s) to the Pédale. Because Franck did not have this coupler, when playing on the Récit, he often would double

1. Albert Schweitzer, *Deutsche und französische Orgelbaukunst und Orgelkunst* (Leipzig: Breitkopf & Härtel, 1906), 49. Schweitzer lists the Positif: Plein jeu harmonique III-IV but Jesse Eschbach referred the author to a document ("Dossier Cavaillé-Coll" ms. Bibliothèque Nationale de France, Département de la Musique, Rés. Vm dos-55) in which Cavaillé-Coll states that there were two mixtures on the organ with a total of 12 ranks.

2. An octave grave is a suboctave coupler affecting the pitch of its own manual. However, this sub-octave sound could be coupled to another manual by means of the unison coupler (the *accouplement*, which mechanically transferred whatever was playing on one manual to another).

3. Some of the organs that Franck played had 16' stops in the Récit, and he even specified their use in the *Final*.

4. We can therefore realize how Franck could retain it, even when adding more voices in a *dim.* at the end of the *Cantabile*. In the manuscript Franck used in the Trocadéro recital, Franck withdrew the Récit reed (i.e., the Trompette) 16 measures, and the Basson-Hautbois 12 measures before the end because they were typical-louder-reeds.



La Salle des Fêtes, Palais du Trocadéro

(photo: Jim Lewis)

the pedal part in the bottom of the left hand. Therefore, it would seem possible at times to omit the left-hand doubling and instead employ the Swell to Pedal coupler.¹

The Pédale of the Saint-Clotilde organ had only open flue pipes and no stopped pipes or Bourdons, even though Franck specifies the latter in certain passages. These open flue stops gave the pedal line much greater definition than the more nebulous stopped pipes would have.

Concerning the couplers, care should be exercised when following Franck's directions to employ the Tirasse Grand Orgue (Great to Pedal coupler), for sometimes this will not provide a correct balance on many contemporary instruments, and will be too loud.

In 1878 Franck was invited to play the thirteenth recital in a series of fifteen recitals to inaugurate the first large organ built in a concert hall in France. The hall (La Salle des Fêtes) was in the Trocadéro Palace (Palais du Trocadéro), a huge Moorish-pseudo-Byzantine structure, built for the 1878 Universal Exposition in Paris. For this recital Franck wrote and premiered his *Trois Pièces*.

La Salle des Fêtes, Palais du Trocadéro, 1878, Paris²

(This organ was originally built by Cavaillé-Coll for a new church in Auteuil, Paris. It later was installed in the Trocadéro Palace with a fourth manual added, for the 1878 Paris Exposition, and inaugurated by Alexandre Guilmant on August 7, 1878.)

GRAND ORGUE (56 keys, C-g ³)		SOLO BOMBARDE (56 keys, C-g ³)		POSITIF (56 keys, C-g ³)	
Montre	16'	Bourdon	16'	(enclosed)	
Bourdon	16'	Violoncelle	8'	Principal	8'
Montre	8'	Diapason	8'	Salicional	8'
Violoncelle	8'	Flûte harmonique	8'	Unda maris	8'
Flûte harmonique	8'	Flûte octavante	4'	Bourdon	8' [16?]
Bourdon	8'	Octavin	2'	Flûte harmonique	8'
Prestant	4'	*Tuba magna	16'	Flûte octavante	4'
*Flûte	4'	*Trompette harmonique	8'	*Quinte	2 2/3'
*Doublette	2'	*Clairon harmonique	4'	*Doublette	2'
*Cornet	V	*Clarinette	8'	*Plein jeu harmonique	III-IV
*Plein jeu harmonique	V			*Basson	16'
*Bombarde	16'	PÉDALE (30 keys, C-f)		*Trompette	8'
*Trompette	8'	Principal	32'	*Cromorne	8'
*Clairon	4'	Contrebasse	16'		
		Flûte	16'	PÉDALES DE COMBINAISON	
RÉCIT (56 keys, C-g ³)		Soubasse	16'	Tirasse Grand Orgue	
(enclosed)		Violon basse	16'	Tirasse Récit	
Quintatön	16'	Flûte	8'	Tirasse Positif	
Gambe	8'	Bourdon	8'	Appel des jeux du Grand Orgue	
Voix céleste	8'	Violoncelle	8'	Appel d'anches du Grand Orgue	
Flûte harmonique	8'	Basse	8'	Appel d'anches du Récit	
Cor de nuit	8'	*Contre bombarde	32'	Appel d'anches du Positif	
Flûte octavante	4'	*Bombarde	16'	Appel d'anches du Solo Bombarde	
*Octavin	2'	*Basson	16'	Copula Positif sur Grand Orgue	
*Cornet	V	*Basson	8'	Copula Récit sur Grand Orgue	
Carillon	III	*Trompette	8'	Copula Solo Bombarde sur Grand Orgue	
*Basson	16'	*Clairon [harmonique?]	4'	Octaves graves sur Grand Orgue	
Basson-Hautbois	8'	*Baryton	4'	Octaves graves sur Positif	
*Trompette	8'			Octaves graves sur Récit	
*Clairon	4'			Octaves graves sur Solo Bombarde	
Voix humaine	8'			Récit sur Positif	
				Orage	
				Tremolo Positif	
				Tremolo Récit	
				Expression Positif	
				Expression Récit	

* stops controlled by the reed (*anches*) *ventils* (*jeux d'anches*), which were activated by the *pédales de combinaison* (foot levers).

1. There are passages in which the left hand doubles the pedal where the hands play on the Grand Orgue or Positif and the manuals are coupled to the Pédale. This would seem redundant. However, it did allow for the pedal line to be played in a legato fashion, which the left foot alone might not have been able to accomplish if the right foot was required to be on the far right Récit expression pedal (i.e., *Choral No. II*, mm. 67-80, 90-96).

2. The following sources give exactly this same list of ranks:

Jean Huré, *L'Esthétique de l'Orgue* (Paris: Éditions Maurice Senart, 1923), 87, 90.

R. Meyrick-Roberts, "The French Organ. Some Thoughts and Impressions, Part IV," *The Organ* V (July 1925): 18.

A specification for this instrument also is given in *The Organ of France* by Wallace Goodrich (Boston: The Boston Music Co., 1917), 124. Goodrich's specification lists an additional Quinte 2 2/3' on the Récit and indicates that the Bourdon on the Positif was 16' pitch, not 8'. The 16' seems more appropriate.

In 1872 Franck was appointed professor of organ at the Paris Conservatoire. Here he taught on an organ assembled by Cavaillé-Coll from both the old organ which Franck had played as a student at the Conservatoire and the remnants of Pierre Érard's organ in the Tuileries Chapel that had burned in May 1871.

Conservatoire Nationale de Musique, 1871, Paris

GRAND ORGUE (54 keys, C-f ³)		RÉCIT (54 keys, C-f ³)		PÉDALE (25 keys, C-c ¹)	
Bourdon	8'	Flûte	8'	Soubasse	16'
Flûte	8'	Gambe	8'	Flûte	8'
Dessus de Montre	8'	Voix céleste	8'	Flûte	4'
Prestant	4'	Flûte	4'	Basson	8'
Trompette	8'	Hautbois (free reed)	8'		
		Trompette	8'		

Tirasse Grand Orgue
Tirasse Récit
Récit sur Positif

Reversible piston for G.O. Trompette, Récit Trompette, and Pédale Basson

The entire organ was in an expression box controlled by a foot lever provided with two notches.

In 1888, under Franck's supervision, Joseph Merklin installed a choir organ (*orgue-de-choeur*) with electropneumatic action in the chancel of Sainte-Clotilde.

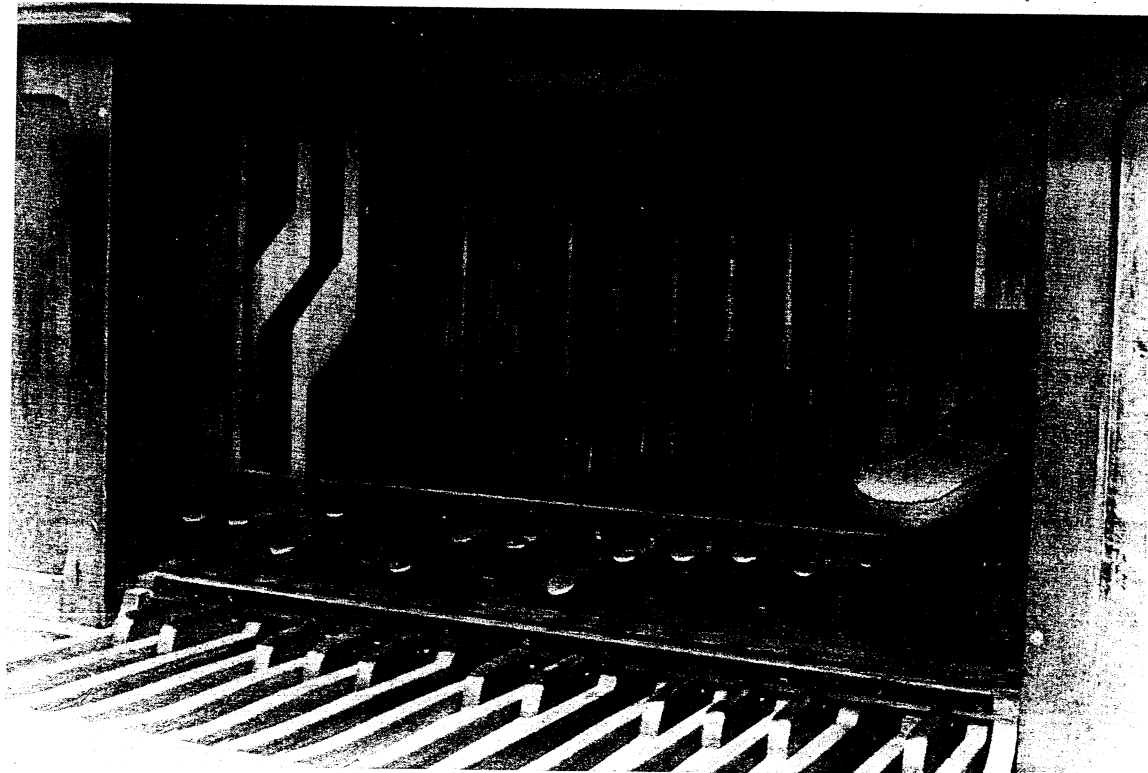
Orgue-de-choeur, Sainte-Clotilde, 1888, Paris¹

GRAND ORGUE (56 keys, C-g ³) (enclosed)		RÉCIT (56 keys, C-g ³) (enclosed)		PÉDALE (30 keys, C-f ¹)	
Bourdon	16'	Flûte harmonique	8'	Soubasse (G.O.)	16'
Montre	8'	Gambe	8'	Bourdon (G.O.)	8'
Bourdon	8'	Voix céleste	8'	Violoncello (G.O.)	8'
Salicional	8'	Flûte octaviante	4'		
Prestant	4'	Basson-hautbois	8'		
Trompette	8'	Trémolo			

Tirasse Grand Orgue
Tirasse Récit
Récit sur Grand Orgue

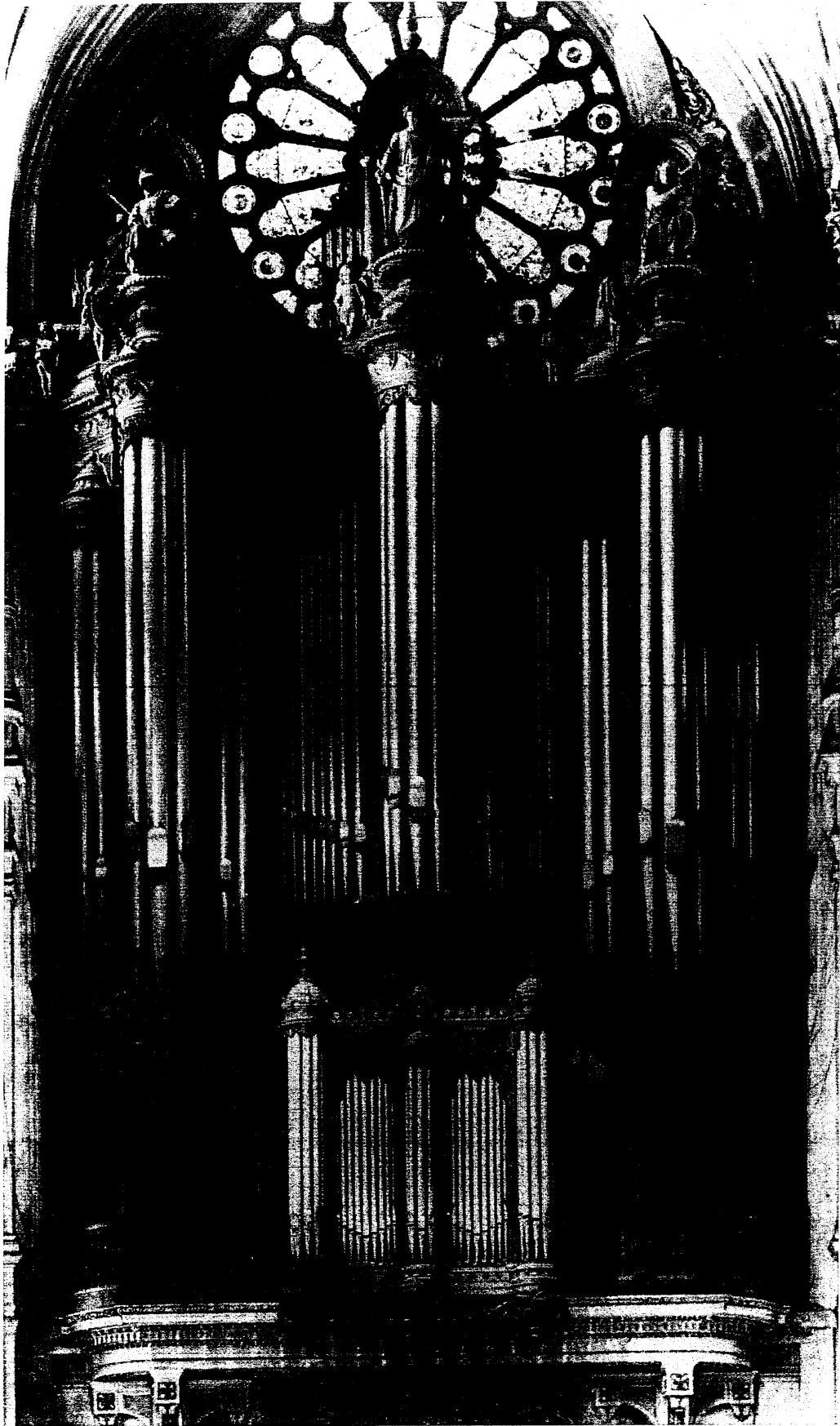
four preset pistons (boutons électrique de combinaisons): *pp*, *mf*, *f*, *ff*

1. Smith, Rollin, *Playing the Organ Works of César Franck* (Stuyvesant, N.Y.: Pendragon Press, 1997), 47.



The *pédales* and *pédales de combinaison* of the original console of the organ at Sainte-Clotilde.

(photo: Kurt Lueders)



Sainte-Eustache
(the organ case)

(photo: Jim Lewis)

IV. Rhythmic Alteration

Rubato

Most musicians from the Romantic era can be placed within one of two schools of thought concerning various aspects of performance style. The conservatives found inspiration in the past, particularly in the Baroque period, and favored a straightforward approach to tempo with little use of rubato. Conservative organists included the Bach students, J. C. H. Rinck (in his later years), J. Schneider, J. G. Schneider, A. Hesse, Mendelssohn and his circle, Rheinberger and his circle, Merkel, A. Haupt, Brahms, Lemmens, Loret, Guilmant, Widor, Saint-Saëns and Gigout. The liberals advocated more exploitation of the emotional element and made much greater and freer use of rubato. Organists of this persuasion included Vogler, Knecht, Rinck (in his early years, including op. 55), Liszt and his circle, including Reubke, Straube, Reger, Lefébure-Wély, Franck and some of his students, Bonnet and Lemare. However, all performers, including the conservatives, used rhythmic freedom to at least some degree; it was the amount and the frequency of its use that distinguished one group from the other.¹

Two types of rubato were used by keyboard musicians throughout the Classical and Romantic eras: (1) free (or structural) rubato, where the melody and the accompaniment deviate from a strict tempo simultaneously (*ritardando* and *accelerando*); and (2) melodic rubato, where the accompaniment keeps strict time and the melody is allowed to fluctuate, at times rushing ahead or dragging behind in an expressive 'vocal' manner with the two parts periodically coinciding at structurally important points. Both types of rubato were employed to single out certain individual notes, groups of notes or even larger sections in the music for emotional purposes. Such points of stress could include high or low notes, dissonances, unexpected harmonies, modulations, approaches to climaxes, departures from climaxes and the end of phrases. The use of both types of rubato became more frequent as the era progressed, although free rubato seems to have been used more frequently than melodic.²

MELODIC RUBATO. Melodic rubato had its origins in singing, and was used to enhance expressiveness and aid in musical coloring (especially when repeating a musical phrase). It was discussed and used by pianists already in the late eighteenth century [e.g., D. G. Türk (1750-1813) and W. A. Mozart (1756-1791)] and its use continued in the nineteenth century. F. Chopin (1810-1849) is reported to have greatly used this style of execution in his playing. L. Adam (1758-1848) discusses it and gives an example in his piano method of ca. 1804.

Example 1. Melodic rubato.

(L. Adam, *Méthode de piano*, [1804], p. 56)

written:

effect:

* There should be an additional thirty-second rest here.

** The thirty-second rest should be a sixteenth rest.

The very famous and influential nineteenth-century French theorist and historian J. Fétis (1784-1871), wrote this about melodic rubato in 1829:

Other grand vocalists . . . require the accompaniment to be to a certain extent a *Métronome*, to serve as a rallying point; and on this unalterable time they base all the retardations and anticipations which their imagination suggests to them, taking particular care always to hit upon the precise time whenever that becomes necessary. Such were Garat and Crescentini; such is, according to common opinion, Tamburini. This mode of expression is no doubt the right mode; but for its exercise a very happy organisation is necessary.³

In the late nineteenth century Edward Dannreuther gave the following example in a comprehensive historical survey of styles of ornamentation.

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), 378.

2. Ibid.

3. François-Joseph Fétis, *Traité de l'accompagnement de la partition sur le piano ou l'orgue* (Paris, 1829; English translation: London, 1888), 34.

Example 2. Melodic rubato.

(E. Dannreuther, *Musical Ornamentation* [London: Novello, first edition, 1893-95; second edition, 1900], pt. 2, 171)
Tentative notation of a similar sort will be found in Liszt's transcription of Schubert's song "Gretchen am Spinnrad," "Meine Ruh' ist hin," and also in Schumann's Humoreske, Op. 20, Novelletten, Op. 21, No. 4, and at the close of the last number of "Dichterliebe," Op. 48.



A recorded example of the use of melodic rubato can be found in a piano roll recording by C. Saint-Saëns (1835-1921) of the last section of the Final to Act 1 of his *Sampson et Delilah*. Saint-Saëns was a contemporary of Franck. Another example is the Welte pianoforte roll, made in 1905 of the *Nocturne*, op. 15, no. 2, in F-sharp Major by F. Chopin, performed by the French pianist Raoul Pugno (1852-1914). A notated example of the repeated use of melodic rubato by Franck is in the *Prélude* of the *Prélude, choral, et fugue* for piano. An extended notated example of melodic rubato in Franck's organ music can be found in the *Fantaisie* [in A], measures 63-86, 184-187 and 230-256.

Example 3. Melodic rubato.

(C. Franck, *Fantaisie* [in A], mm. 63-67)



Unnotated use by organists of the late Romantic period is recorded on organ rolls by Eugène Gigout (1912, *Andantino* by Chauvet, *Minuetto* by Gigout), the 78 rpm recording of the *Andante* of Franck's *Grande pièce symphonique* by Charles Courboin (ca. 1935), and reminiscences of Clarence Dickinson's playing (up to the early 1940s).¹ All of these documents demonstrate that there should be an elasticity and fluidity to the melody when it is utilizing melodic rubato, while the accompaniment keeps relatively strict time. Melodic rubato also led to the tradition at the end of the Romantic era of not playing the hands together, thereby dissipating over-accented metric accents; this creates, often in conjunction with the harmonic idiom, a feeling of suspension, a yearning, churning, plastic, indistinct effect.²

From the above discussion, it is obvious that melodic rubato was a well accepted performance practice in the Romantic Era, and that Franck not only knew about it, but used it. Given Franck's practice of improvised performance, it is interesting to speculate as to if and where, in his own organ music, in addition to the above written examples of melodic rubato, he would have used this performance style for heightened expressiveness. A word of caution also must be added. To use rubato successfully, especially melodic rubato, requires a great amount of control, practice, and thought. It was not used casually or thoughtlessly, but only at certain places for very specific reasons to enhance explicitly expressive situations. Great discretion should be exercised.

FREE RUBATO. During the course of the era, free rubato came to be regarded as an increasingly important part of the performer's art, particularly by the liberals. The terms 'ritardando', 'rallentando', 'accelerando', 'rubato' and 'espressivo' were all used to designate the use of free rubato, although organists also freely employed it where there was no direction. The term 'crescendo' or its sign < also came to imply accelerando, particularly in association with a rising line and vice versa. 'Decrescendo' or its sign > also came to imply a ritardando, particularly in association with a descending line or at the end of a phrase and vice versa. Thus free rubato became increasingly tied to dynamics and the shaping of the melodic lines.³

Charles Tournemire, a Franck student, made five 78 rpm disks⁴ of organ music by Franck, on the organ of the Basilica of Sainte-

1. As given to the author by Myron Roberts in an interview in 1978. Roberts had been an organ student of Dickinson in the early 1940s in New York City.

2. Leupold, 378-379.

3. Ibid., 378-379.

4. Polydor 561047 10" Sides A and B: *Cantabile*.
Polydor 561048 10" Side A: *L'Organiste: "Chant de la creuse," "Noël angevin."*
Polydor 566057 12" Sides A and B: *Third Choral*.
Polydor 566058 12" Side A: *Third Choral* (conclusion).
Polydor 566059 12" Sides A and B: *Pastorale*.

Clotilde in 1930. From these recordings certain general tendencies as to when free rubato is employed can be deducted.¹

Many of these tendencies are very similar or identical to the directives given by nineteenth-century writers on this subject. Listed below are conclusions drawn from the Tournemire recordings, plus additional stylistically appropriate directives by authors on this subject who were contemporary with Franck.²

1. General procedures.
 - a) Vary a literal repetition.
 - b) Always determine where the climax(es) is (are) in a section and in the entire composition; then dynamically and rhythmically shape the music accordingly.
2. Slowing of tempo (*ritard*).
 - a) Nearly every phrase has an almost imperceptible *ritard* at the end of it, but with an *a tempo* at the beginning of the next phrase.
 - b) before the reentry of a theme or a motif treated sequentially.
 - c) to underscore the entrance of a theme, either just before the entrance or at the beginning of the theme.
 - d) where new material is introduced.
 - e) at the close of rapidly moving passages that break off suddenly.
 - f) preceding a fermata.
 - g) If a *ritard* is not printed in the score, but is present in a similar place elsewhere in the music, it is observed.
 - h) the approach to a very high or very low note.
 - i) a motif to be singled out.
 - j) in a crescendo leading to an important new passage or to the ending.
 - k) where an *espressivo* is present.
 - l) sudden transitions into another key.
3. Holding individual notes.
 - a) the highest or lowest note in a line, also sub-peak notes.
 - b) dissonant notes (e.g., appoggiaturas) and other non-chordal tones.
 - c) a syncopated note.
 - d) the first of a group of sixteenth notes in each measure.
 - e) the first of two repeated notes from the last half of a weak beat to a strong beat.
 - f) the note before a *subito pianissimo*.
 - g) off-beat notes after rests, dotted notes or ties, especially if there is an upward leap after the rest, dotted note, or tie.
 - h) the *second* sixteenth note in the group if the passage is repeated.
 - i) notes of shorter duration in phrases containing notes of mixed values.
 - j) a note of short duration on the last half of a weak beat.
 - k) initial rests before the entrance of a melodic phrase.
 - l) upward resolving suspensions.
 - m) penultimate notes in climactic situations and at cadences.
4. Speeding of tempo (*accelerando*).
 - a) sequential passages leading to a climax.
 - b) declamation passages.

As part of Franck's writing style he used the compositional technique of intervallic expansion (i.e., progressively larger intervals in a sequence-like pattern). In such situations, the highest note of each progressively larger interval should be increasingly sustained. However, great care should be exercised so that the use of rubato in these places is not overdone.

Example 4. Intervallic expansion.

A. (Franck, *Pastorale*, mm. 41-44)

B. (Franck, *Pastorale*, mm. 170-172)



1. However, one must be careful never to become "fixated" on any one performance no matter how "close" the performer was to the composer. Any recording is nothing more than one specific person's performance in one specific place at one specific moment in time. To develop a sense of historical performance style, it is far better to listen to as many old recorded performances (piano rolls, organ rolls, 78 rpm recordings) from the historical period as possible, and thereby gain a broad sense of the appropriate general performance style and the aesthetic. However, it should not be just recordings of organists. All different types of musical instruments and ensembles should be studied, especially singers, violinists, and pianists. By such study, one will begin to gain a glimpse into this fascinating musical world. It should never be forgotten that Franck was most extensively trained as a pianist and not an organist.

2. Carl Czerny, *Vollständige theoretisch-praktische Piano-forte-Schule*, Op. 500, 1839; Adolf Kullak, *Aesthetic des Klavierspiels*, 1861; and Mathis Lussy, *Traité de l'expression musicale*, 1874.

Tournemire's performances have a great deal of freedom by contemporary standards, yet critics of his time praised him for his "literal interpretations." Such comments imply that there was much freedom of interpretation prevalent during Franck's time. With Tournemire the freedom of movement is always governed by the established rhythm so that the rhythmic subtlety is never a distortion. The use of rubato never destroys the basic pulse. In his own writings on the Franck organ works, Tournemire advocates rhythmic flexibility, but cautions against excesses in tempi, either too slow or too fast.

A number of Franck students left testimonials to the effect that Franck played his own compositions "with great liberty and freedom." Such descriptions would be in keeping with R. Wagner's (1813-1883) theories of tempo modification. Wagner advocated that the basic tempo be continually adjusted so as to present each theme in its proper character, and that this continual modification be done gradually. Thus, every mood or theme had its own tempo which, if taken to its ultimate, results in a liquid, rhythmic flow unhampered by any regularity of pulsation, a tempo dominated by expression with the conscious attempt to obscure the bar line. A striking illustration of Wagner's theory of tempo modification is the 78 rpm recording of the movement *Psyché et Éros* from the symphonic tone poem *Psyché* by Franck, performed by the Colonne Orchestra conducted by Gabriel Pierné (1863-1937), another Franck student, recorded circa 1927 in Paris.¹

What makes this recording particularly interesting is that there are striking similarities between the compositional style of this work and the style of Franck's later organ compositions. In this recording there is an extraordinary amount of freedom and elasticity of tempo. Each mood or theme does indeed have its own tempo, with subtle changes of tempi constantly occurring. However, the beat is never lost, only constantly changing. Such a fluid performance practice of rhythm might be compared visually to the graphic art representation of Franck on the opposite page.

In the context of a discussion of rubato, melodic and emotional climaxes should be mentioned. Much of the music from the Romantic era is constructed in such a way that there is a climax somewhere in the composition, often, but not always, at the end. If the composition's texture is a solo line and an accompaniment, the climax often also occurs at the highest pitches in the solo. Usually the loudest dynamics used in the work are also associated with the climax. The performer should take care to utilize rubato to enhance the emotional effect both leading up to and during the climax. Most of Franck's works have climaxes, with sometimes each large section even having its own climax. Such thinking is very much a part of the aesthetic of the Romantic era.

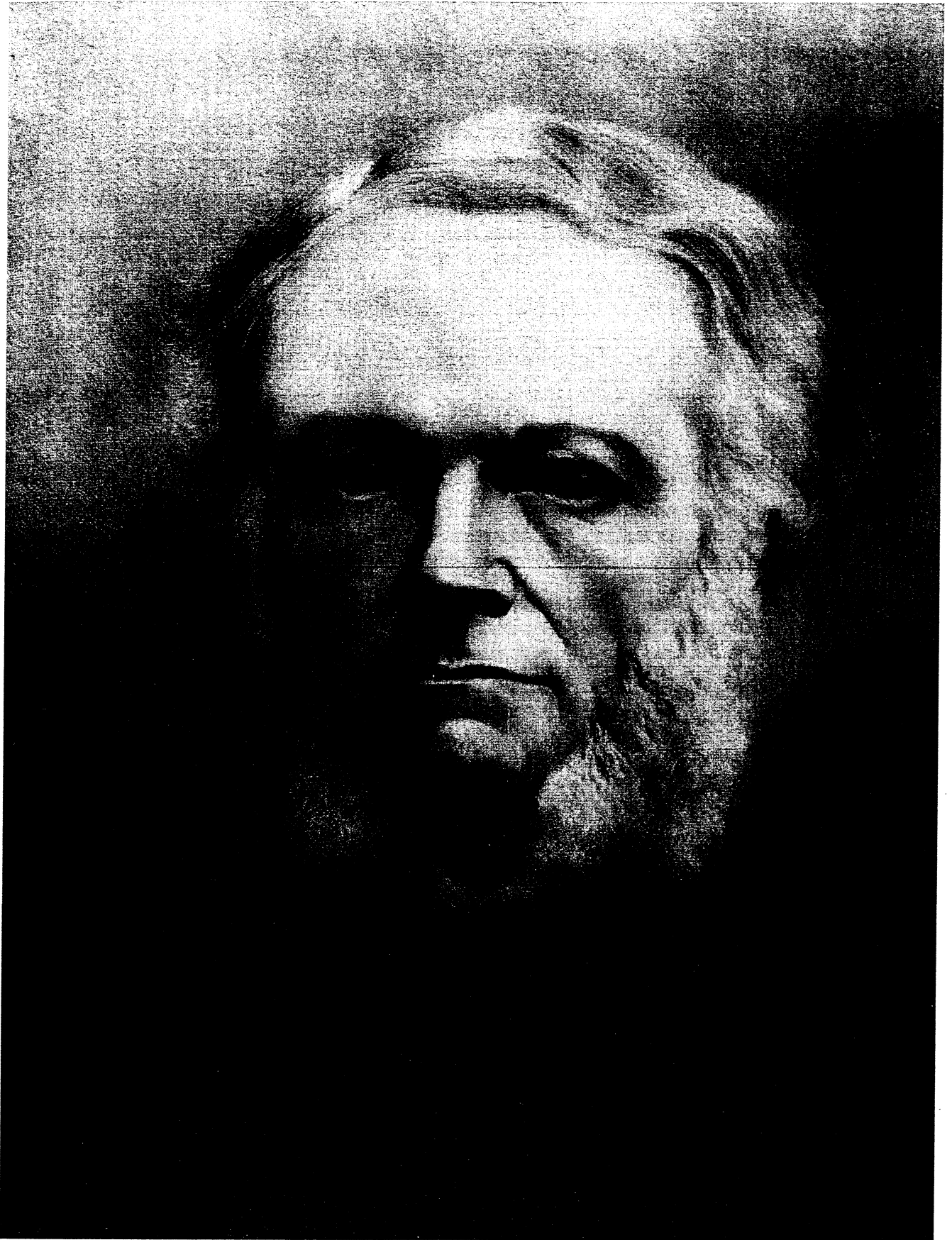
M. Lussy (1828-1910), a French contemporary of Franck, wrote a book attempting to describe the style of musical performance in France during the second half of the nineteenth century. He gives the following analogy concerning rubato:

A composition may be compared to a country passed through by a traveller. As long as the road is smooth, his pace is regular. If it is interrupted by ditches and banks, rough places and rising grounds, his walk and his pace will vary. And just as the traveller regulates his pace according to the nature of the ground, the musician will modify his rate of tempo according to the ascending or descending structure of the phrases, and the quantity of the harmonic transitions and undulations.²

1. Odeon 123632 12" Side 4
Odeon 123633 12" Side 5

This was also available on an American Columbia album, records G67992-D and G67993-D.

2. Mathis Lussy, *Traité de l'expression musicale* (Paris, 1874), translation from the 4th edition by M. E. von Glehn (London: Novello, 1892), 166.



César Franck

(from a lithograph in the possession of Mr. and Mrs. Wayne Eich, Charleston, West Virginia)

Two-Against-Three

At the beginning of the nineteenth century in France, when a two-against-three rhythm occurred, the second duplet was altered so that it was played with the last note of the triplet, as shown in example 5 from Adam's piano method (ca. 1804). Zimmerman,¹ Franck's piano teacher, also allows for a qualified use of this practice "until one acquires enough skill for having both hands independent," (example 6).

Example 5. Two-against-three.

(L. Adam, *Méthode de piano* [1804], p. 82)

**Example 6. Two-against-three.**

(P. Zimmerman, *Encyclopédie du pianiste compositeur* [1840], pt. 1, p. 30)



Guilmant, in his article, "La Musique d'Orgue," after citing an example from Bach's organ music and quoting the *Forward* to Gigault's *Livre de musique pour l'orgue* concerning rhythmic alteration, presents two different measures in Franck's *Fantaisie* [in A].²

Example 7. Two-against-three.

(Franck, *Fantaisie* [in A])

A. mm. 54 (and 221)

B. mm. 59 (and 226)



Guilmant probably heard Franck play his *Fantaisie* [in A] at least twice, and he is known to have consulted with Franck on aspects of interpreting Franck's organ works. These four measures in Franck's *Fantaisie* [in A] should be executed according to the actual spatial layout on the pages of the manuscript and first edition, as shown above.

The preceding discussion and examples raise questions concerning rhythmic alteration of two-against-three in other places in Franck's music. In the *Grande Pièce symphonique*, Franck clearly notates in the same measure both rhythmic possibilities of the duplet eighth notes, (m. 290, left hand, top voice), in the manuscript, the first edition, and the corrected Durand edition.

Example 8. Duplet eighth-note realizations.

(Franck, *Grande Pièce symphonique*, m. 290)



Normally, during the second half of the nineteenth century, a duplet eighth-note subdivision against a triplet eighth-note subdivision would have been rendered as a two-against-three rhythm. This is the case in the vast majority of instances in Franck's organ music. However, the conflicting interpretive solutions presented above create uncertainty in other more-problematic situations such as the following. Unfortunately, the manuscript usually has the same spacing as the first edition and corrected Durand and thus can give no further clarification.³

In the *Grande Pièce symphonique*, measures 276 and 296 should probably be performed as the spatial layout indicates based on the precedent of measure 290.

1. Zimmerman's influence permeated the entire French school of piano playing, as exemplified by the names of those who studied with him: Charles-Valentin Alkan, Alexandre Fessy, César Franck, Alexandre Gorla, Émile Prudent, Louis Lacombe, Louis-James Lefébure-Wély, and Ambroise Thomas. Later, Isidore Philipp looked to Zimmerman when writing his own didactic work, *le 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. In Lavignac, *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, pt. 2 (Paris: Delegrave, 1926), 1162.

3. For a list of the specific places where the manuscript, first edition, and corrected Durand do not concur on the spacings between the triplets and duplets, and places where all three sources concur, but with the second duplet altered to coincide with the third triplet spacing, see the Interpretive and Critical Notes.

In the *Prière*, measure 205 is particularly troublesome. Here the duplet rhythm probably should be respected and maintained because it is so well established as a part of the character of the melody when it first appears in measures 32 through 50 before the triplets begin. However, in most other places, the spacing of the notes should be taken seriously, as Franck had opportunities to alter errors in the *Six Pièces* after Durand began publishing them.¹ For possible exceptions, see the Interpretive and Critical Notes for measures 177 and 179.

Unfortunately, when Durand re-engraved the Franck organ works in 1959 (horizontal format; Dover and Kalmus reprints), many of these spacings were changed from what were in the manuscript, first edition, and corrected Durand, to a two-against-three pattern. In light of the above, some of these changes are very questionable.

Dotted Rhythms

At the beginning of the nineteenth century in France, the practice of over-dotting the dotted rhythms was still in use.

Example 9. Over-dotting.

(L. Adam, *Méthode de piano* [1804], p. 156)



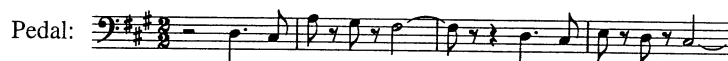
Zimmerman makes the following statement in his piano method (1840) concerning the interpretation of dotted rhythms.

Short notes which follow dotted notes must not be played feebly. They must be executed, on the contrary, almost always with much alacrity. The sixteenth-note can nearly be changed into a thirty-second note.²

The piano literature from this period upholds this practice of overdotting, especially when it involves compound rhythms (e.g., Chopin: *Etude*, Op. 25, No. 11, mm. 5-6; Alkan: *Le Preux*, Op. 17 [1844], mm. 166-167). An example of a passage in Franck's organ music to which this practice might be applicable would be the theme that begins in measure 64 of the *Grande Pièce symphonique*. Since the non-legato, ordinary touch would have been used here, and there is no phrasing, very likely the short note would have been detached on both sides, and slightly shortened so that the downbeat would be accentuated. This would give greater energy and forward drive to the motif.

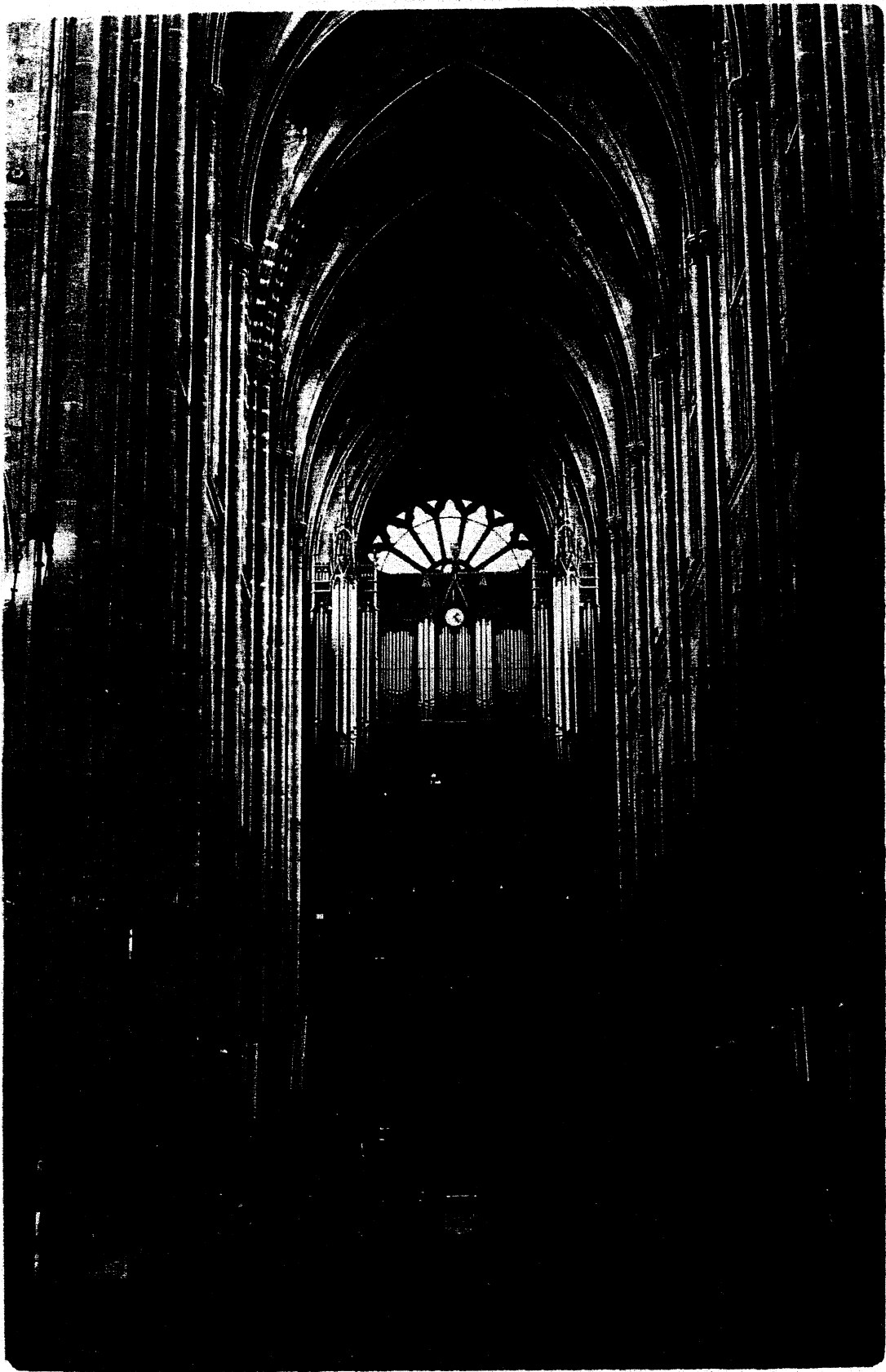
Example 10. Dotted rhythms.

(Franck, *Grande Pièce symphonique*, mm. 64-67)



1. The fact that some of the spacings changed, from the duplet eighth note coinciding over the third triplet eighth note in the manuscript to its being placed between the second and third triplet eighth notes in the first edition and corrected Durand, would indicate that Franck made these spacings very intentionally (e.g., mm. 68, 195, and 204).

2. Brian Arlon Jones, "P. J. G. Zimmerman's *Encyclopédie du pianiste compositeur*: Commentary and Translation" (unpublished M. A. thesis, Dominican College, 1991), pt. 1: 27.



Sainte-Clotilde
(long view of the nave)

(photo: Kurt Lueders)

V. Tempo

Tempo is such a variable aspect of performance style. A tempo that is right for one performer, with a certain type of musical personality, playing on a certain type of organ, in a certain acoustical setting, may be very different than what is right for a very different performer, playing on a very different type of organ, in a very different acoustical setting.

Franck left no metronome markings in his organ music, only Italian terms for tempo. In his writings on the Franck organ works, Tournemire cautions against excesses in tempi, either too slow or too fast. Four French organists with varying degrees of closeness to Franck have edited and/or recorded part or all of the organ works.¹ The tempos in all of these performances and editions have been extracted and are available in several sources.² Some of these performers' tempos are the same or very similar for each composition, while others have significant differences among them.

In addition to these four performers, A. Guilmant (1837-1911), left metronome markings for the *Prélude, Fugue et Variation*. "Guilmant, a true contemporary of Franck had known him since the early 1860s, heard him play many times (they had inaugurated three organs together), and was Franck's first champion as an organ composer, regularly including his music on recital programs. In a survey of organ literature, Guilmant wrote as an eyewitness:"³

Does it not happen, even today, that modern pieces are often played too fast? A piece like *Prélude, Fugue et Variation* of César Franck is often played *Allegro*, although the composer simply marked *Andantino cantabile*! That is misplaced virtuosity! The composer did not play it like that: the tempo was about ♩ = 52 for the *Prélude* and *Variation*, and ♩ = 72 for the *Fugue*.⁴

Before Franck's death Guilmant is known to have consulted with Franck on various aspects of the interpretation of the nine organ works Franck had written up to that time. Comparing Guilmant's tempo markings with the four French organists is very instructive.

*Andantino (Prélude).*⁵

Guilmant	♩ = 52
Tournemire	♩ = 60
Dupré	♩ = 63 (Recording ♩ = 58)
Marchal	♩ = 54
Langlais	♩ = 52-54

*Allegro ma non troppo (Fugue).*⁶

Guilmant	♩ = 72
Tournemire	♩ = 88
Dupré	♩ = 88 (1930 recording ♩ = 116)
Marchal	♩ = 88
Langlais	♩ = 100

To say the least, there certainly is little agreement! The above would suggest that there also might be significant differences in the other Franck organ works between the tempos of these four performers and the actual tempos Franck used. Thus, this would call into question any uniformity of a "tradition" of tempo (and also other aspects of performance) from Franck's students, "grand-students," or students of contemporaries of Franck.⁷ As was discussed on page xiii of Series 1, Volume 1, the Preface, section 3, "Touch," these performers really come out of a different performance style, era, and aesthetic than Franck did. However, as would be the case with any fine professional musician, these tempo indications are honest, personal, and thoughtful choices based on a lifetime of performing and reflecting on these magnificent compositions. As such, they should be of interest to any serious performer.

Franck wrote metronome markings in a copy of the *Six Pièces pour grand orgue*.⁸ Since the markings are about 20% faster than the French organists listed above, questions arise: was the pendulum weight placed correctly or upside down and were the values observed from the top or bottom of the weight. Such uncertainties cast doubt on the validity of these numbers.

1. Charles Tournemire (1870-1939), Marcel Dupré (1886-1971), André Marchal (1894-1980), and Jean Langlais (1907-1991).

2. Rollin Smith, *Playing the Organ Works of César Franck* (Stuyvesant, N.Y.: Pendragon Press, 1977).

Marie-Louise Jacquet-Langlais, "The Organ Works of Franck: A Survey of Editorial and Performance Problems" in *French Organ Music From the Revolution to Franck and Widor*, edited by L. Archbold and W. J. Peterson (Rochester, N.Y.: University of Rochester Press, 1995), 143-188.

3. Rollin Smith, 105.

4. Alexandre Guilmant, "La Musique d'Orgue," *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, Deuxième Partie (Paris: Delagrave, 1926), 1171, translated in Rollin Smith, 107.

5. Smith, 105.

6. Ibid., 111.

7. André Marchal, in his "Les Registrations" accompanying *César Franck: L'Œuvre intégral pour orgue: André Marchal aux grandes orgues de l'église Saint-Eustache de Paris*, 3 vols. (Erato EDO 203-5, 1959), states that he knew intimately and listened to three students of Franck – Albert Mahout, Adolphe Marty, and Charles Tournemire – whose interpretations were all quite different!

8. Cited in Fauquet, Joël-Marie, César Franck (Paris: Fayard, 1999) 950-51. For an English summary see Langlais, Marie-Louise, "A New Discovery: César Franck's Metronome Markings for His *Six Pièces* for Organ." *The American Organist* (March, 2000) 42-43. For a discussion see Eck, Ton van, "César Franck's Metronome Markings Reconsidered." *The American Organist* (February, 2002) 52-55.

Below is a list of Italian terms related to tempo, dynamics, and expression from P. Zimmerman's (1785-1853) piano method, *Encyclopédie du pianiste compositeur* (1840).¹

Terms Having Relation to Movement

<i>Largo</i>	grave
<i>Larghetto</i>	diminutive of <i>largo</i>
<i>Adagio</i>	very slow
<i>Andante</i>	to go sedately
<i>Andantino</i>	diminutive of <i>andante</i> (less sedate)
<i>Allegro</i>	gaily, quickly
<i>Allegretto</i>	diminutive of <i>allegro</i> (less quickly)

Terms Concerning the Intensity of Tone

<i>Piano</i>	softly
<i>Pianissimo</i>	very softly
<i>Dolce</i>	softly
<i>Forte</i>	loudly
<i>Fortissimo</i>	very loudly

Terms Which Modify Tempo

<i>Tardamente</i>	slowly
<i>Sostenuto</i>	steady
<i>Tempo Giusto</i>	not too slow, not too fast
<i>Tempo Rubato</i>	without rigorous observation of the beat
<i>Alle Breve</i>	quick movement applied to the breve-beat in duple meter C
<i>Deciso</i>	decisively
<i>Celeramente</i>	promptly
<i>Con Fretta</i>	with promptness
<i>Con Moto</i>	with movement
<i>Più Tosto</i> }	more quickly
<i>Più Stretto</i> }	
<i>Più Mosso</i> }	
<i>Più Moto</i> }	more agitated, more quickly
<i>Allegro Assai</i> }	
<i>Allegro di Molto</i> }	very fast
<i>Con Impeto</i>	with impetuosity
<i>Con Ira</i>	with anger
<i>Con Rabbia</i>	with rage
<i>Con Smania</i>	with fury
<i>Slargando</i>	while slowing up
<i>Indebolendo</i>	in softening, weakening
<i>Raffrenando</i>	in moderating tempo
<i>Ritardando</i> }	in slowing up
<i>Ralutando</i> }	
<i>Calando</i>	in slowing up; it also usually carries the idea of diminishing the force of sound
<i>Ritenuto</i>	held back; <i>ritenuto</i> is employed by preference in crescendos; it includes the idea of repression. <i>Ralutando</i> and <i>ritardando</i> , on the contrary, rather imply a sort-of dragging out.
<i>Restringendo</i> }	in pressing
<i>Stringendo</i> }	
<i>Accelerando</i> }	in pressing
<i>Incolzando</i> }	

Terms Which Modify the Force of Sound

<i>Crescendo</i>	in increasing sound
<i>Raddolcendo</i>	[becoming dolce]
<i>Diminuendo</i> }	in diminishing
<i>Decrescendo</i> }	
<i>Scemando</i> }	in dying
<i>Mancando</i> }	
<i>Morendo</i> }	in being distant
<i>Smorzendo</i>	
<i>Perdendosi</i>	in being lost
<i>Mezzo-forte</i> }	half-loudly
<i>Mezza-voce</i> }	
<i>Estinto</i> }	extinguished, in extinguishing the sound
<i>Estinguendo</i> }	
<i>Sotto Voce</i>	very soft
<i>Niente</i> }	nothing, like nothing
<i>Quasi Niente</i> }	
<i>Rinforzando</i> }	in reinforcing
<i>Sforzando</i> }	
<i>Stridente</i>	strident
<i>Forte-Piano</i>	loud and soft

Terms Related to Expression

<i>Arioso</i> }	grandly, majestically
<i>Maestoso</i> }	
<i>Allegramente</i>	with liveliness
<i>Appassionato</i>	passionately
<i>Agevole</i>	hardily
<i>Con Anima</i>	with soul
<i>Brioso, Con Brio</i>	with brilliance
<i>Cantabile</i>	in a singing manner; it suggests some slowness
<i>Con Duolo</i> }	with sadness
<i>Con Doglio</i> }	
<i>Desinvolturato</i>	with abandon and freedom
<i>Con Debolezza</i>	with weakness and failure
<i>Flebile</i>	sadly, with pity
<i>Con Fuoco</i> }	with fire
<i>Con Foco</i> }	
<i>Giacoso</i> }	gaily
<i>Gaio</i> }	
<i>Con Garbo</i>	with grace
<i>Impeto</i>	with impetuosity
<i>Lusingando</i>	in a tender and insinuate manner
<i>Langevole</i>	plaintive
<i>Lagrimoso</i>	in tears, in mourning
<i>Languido</i>	languishing
<i>Lieto</i>	joyous
<i>Malenconico</i>	melancholy, sombre
<i>Morbido</i>	pithy
<i>Mesto</i>	sadly
<i>Con Morbidezza</i>	in indolence and non-chalance
<i>Pietoso</i>	with piety
<i>Piangendo</i> }	in crying
<i>Piangevolmente</i> }	

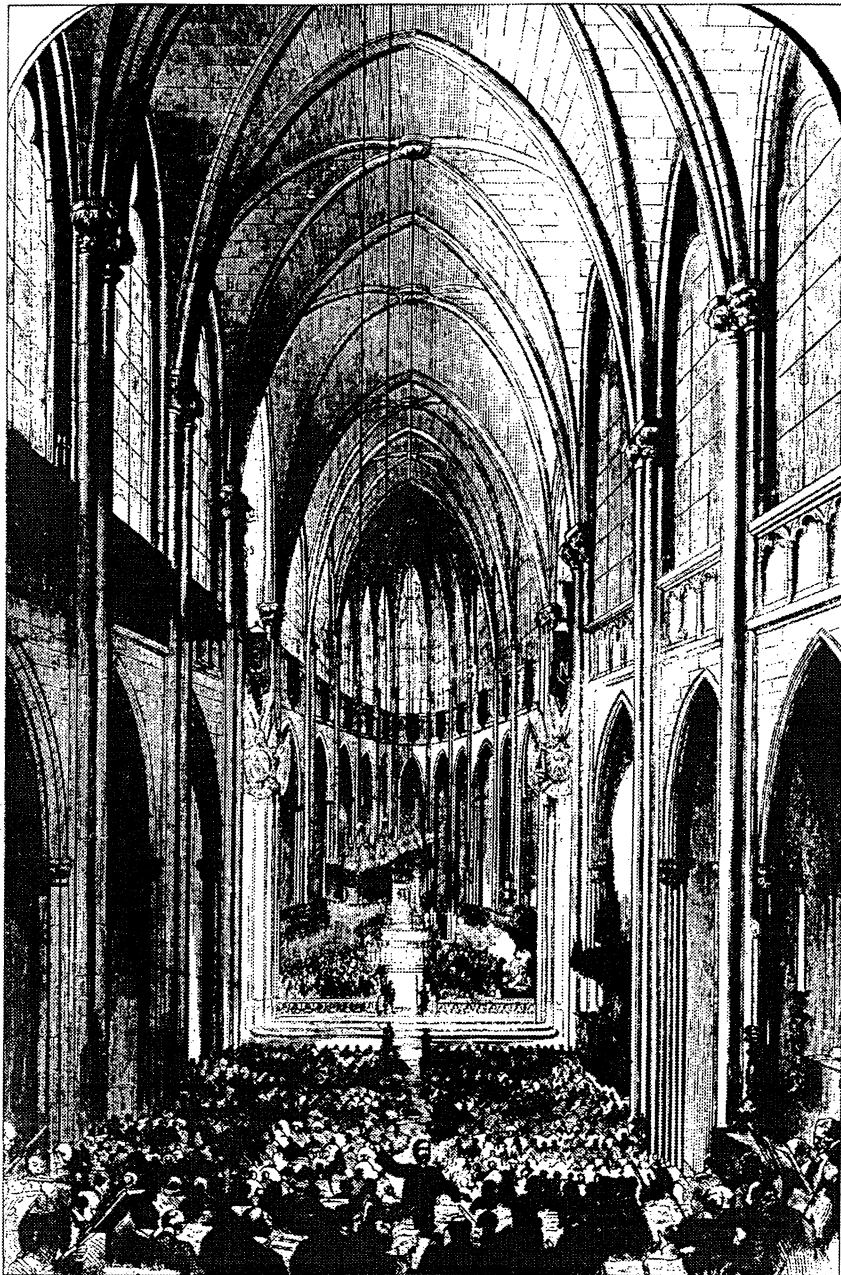
In the above table Zimmerman states that *andante* means "to go sedately," while *andantino*, its diminutive, means "less sedate," which is to say slightly quicker. Other theorists argue that as a diminutive, *andantino* is slightly slower than *andante*.² When interpreting the works of Zimmerman's students, such as Franck, Alkan, Gounod, etc., one should be aware of this difference of opinion.

1. Brian Arlon Jones, "P. J. G. Zimmerman's *Encyclopédie du pianiste compositeur*: Commentary and Translation" (unpublished M. A. thesis, Dominican College, 1991) pt.1:50. Zimmerman was Franck's principal piano teacher in Paris in the late 1830s.

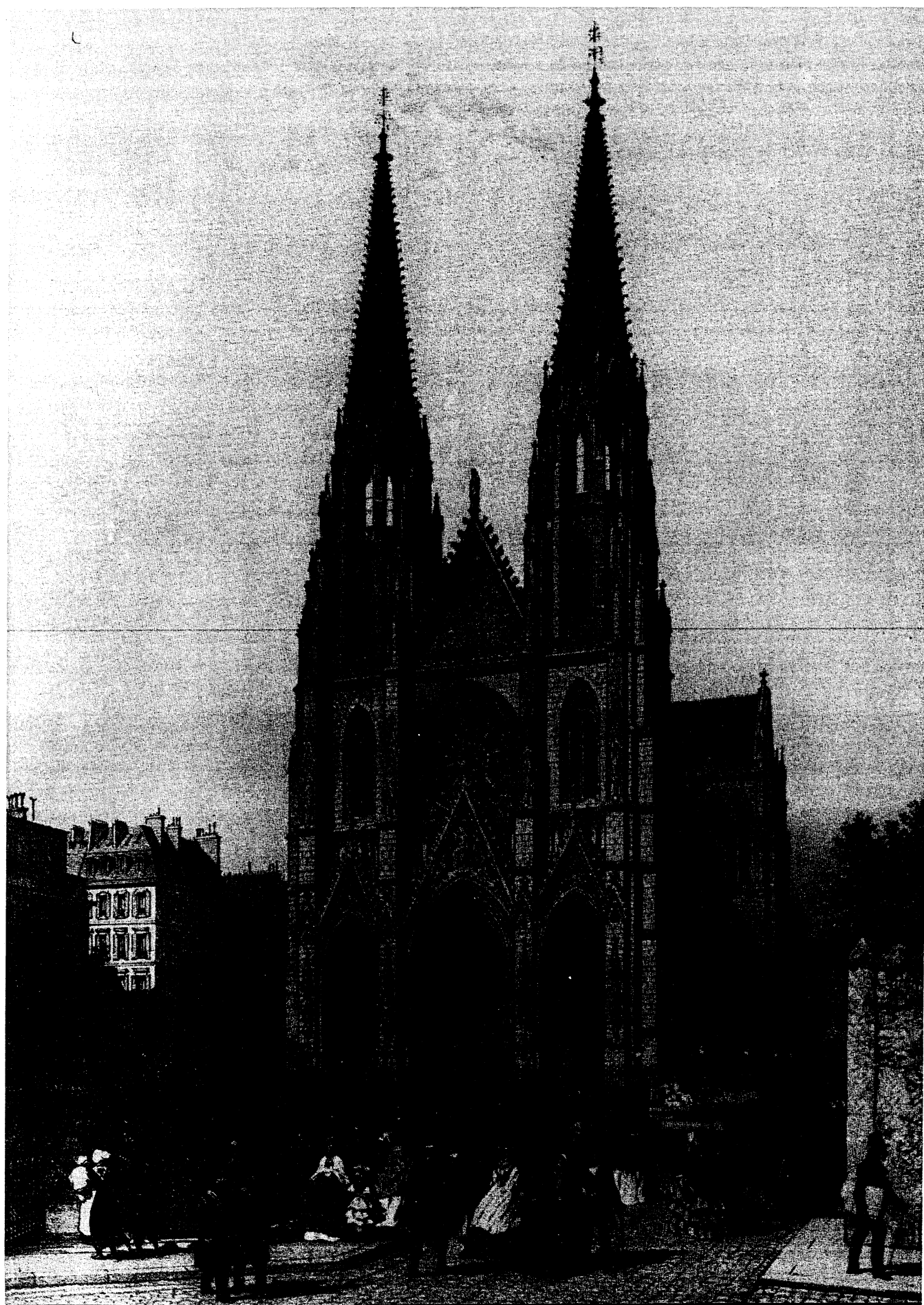
2. Hummel (1829), Adam (1804), and Bertini (1917?).

Franck was highly influenced by R. Wagner and his theories of rubato and tempo. For Wagner, there were two different types of tempos: the *adagio* and the *allegro*.¹ The *allegro* is derived from rhythmic movement and the *adagio* from sustained tone (legato tone). For Wagner, the true *adagio* can hardly be played too slowly and expressively. It was the most expressive of all tempos and increasingly tended "towards infinite expansion." Many Romantic and late-Romantic composers (including Brahms) complained that people took their music too fast. Increasingly the role of rhythm and tempo in the music of late Romanticism was placed at the service of the "element of feeling."

1. Richard Wagner, "Über das Dirigiren" ["On Conducting"], 1869.



César Franck directing the orchestra at the dedication of Sainte-Clotilde.



Sainte-Clotilde
(facade and park)


VI. Ornaments


Appoggiatura

An appoggiatura is a dissonant note occurring in place of a harmonic note in a rhythmically strong place in the measure. Usually this dissonant note is emphasized and the consonant note that follows is softer.

Example 1. Appoggiatura.

(L. Adam, *Méthode de piano* [1804], p. 158)

written: 

effect: 

* The original has two thirty-second notes followed by an eighth note.

As the nineteenth century progressed, appoggiaturas were written into the music more and more. (See circled notes below.)

Example 2. Appoggiatura.

(Franck, *Grande Pièce symphonique*, m. 268)



Example 3. Appoggiatura.

(Franck, *Prière*, m. 3)



Trill

In the nineteenth century, trills normally begin on the main note, are continuous, and usually have a termination.

Example 4. Trill.

(L. Adam, *Méthode de piano* [1804], p. 157)



Example 5. Trill.

(P. Zimmerman, *Encyclopédie du pianiste compositeur* [1840], pt. 1, p. 9)

The trill is often prepared, and nearly always has a termination. The preparation and the termination of a trill are obtained by playing the note immediately below.

Trill

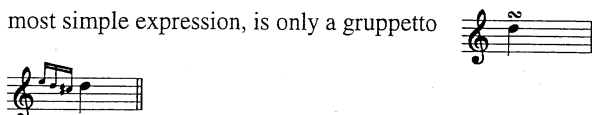
Example

Effect



The trill, reduced to its most simple expression, is only a gruppetto

and is indicated thus:



The repetitions of the two notes of the trill above are of an infinite number; the more rapid the repetition, the more brilliant the trill. The termination is rendered with the same vivacity as the trill itself.¹

1. Brian Arlon Jones "P. J. G. Zimmerman's *Encyclopédie du pianiste compositeur*: Commentary and Translation" (unpublished M. A. thesis, Dominican College, 1991), 9.

Messa di voce

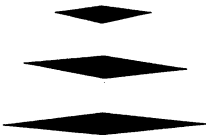






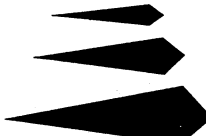




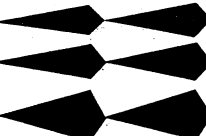


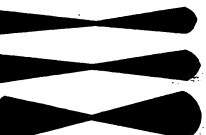

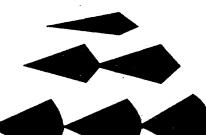


The best point of departure for an understanding of nineteenth-century music and its approach to interpretation is the act of singing, for during the Romantic era this was one of the ideal mediums of music making. The predominant style of singing during most of the Romantic era, (particularly the first half), was the *bel canto* style, which placed a great emphasis on expressiveness.

A very important characteristic of the *bel canto* style was the use of the *messa di voce*, which stands for the process of singing "swelled sounds," a sound which would begin pianissimo and by degrees acquire increasing force until one arrived at their loudest, which should happen at half the length of the note value. Then the process is reversed for the second half of the note value. This apparently simple act of swelling and diminishing the tone applied not only to single notes but also to whole phrases. This ability and the exercise of it was probably the central characteristic of the old Italian *bel canto* school.

Isaac Nathan (1790-1864) was a student of a very famous *bel canto* teacher, Domenico Corri (1746-1825), who in turn had been taught by Nicola Porpora (1686-1767), probably the most famous *bel canto* teacher of all time. Nathan wrote a book entitled *Musurgia Vocalis* (1836), which contains much valuable information about the *bel canto* style of singing. In this book, he printed an entire page of patterns to represent the different ways in which the *messa de voce* can be executed.

Example 6. *Messa di voce*.

(Isaac Nathan, *Musurgia Vocalis* [1836], p. 153)

 <p>Let the voice gently swell and melt again by the same ratio into softness, progressively protracting the duration of sound, without increasing in volume.</p>	 <p>The same, only increasing in volume as the sound becomes protracted.</p>	 <p>Preserving an equal length of sound, but progressively increasing in volume.</p>	 <p>An increase and decrease of sound twice in once taking breath, blending the decrease of the first with the commencement of the second swell.</p>	 <p>A gentle increase and decrease of sound, progressively blending two and three in once taking breath, forming one connected chain of increasings and decreasings of the voice.</p>
 <p>The same, only progressively increasing in volume.</p>	 <p>A gradual increase, and sudden decrease, progressively lengthening the swell, without increasing in volume.</p>	 <p>The same, only increasing in volume as the swell becomes lengthened.</p>	 <p>Preserving an equal length of swell, but increasing in volume.</p>	 <p>A sudden increase and gradual decrease, progressively protracting the duration of softness without increasing in volume.</p>
 <p>The same, but progressively giving greater volume to the sudden increase.</p>	 <p>Preserving an equal length, but progressively giving greater volume to the sudden increase.</p>	 <p>A gradual increase and sudden decrease, twice effected in once taking breath, blending the first sudden decrease with the commencement of the second gradual increase.</p>	 <p>A sudden increase and gradual decrease, twice in once taking breath, blending the first gradual decrease with the commencement of the second sudden increase.</p>	 <p>A gradual increase and sudden decrease, blended with a sudden increase and gradual decrease.</p>
 <p>A sudden increase and gradual decrease, blended with a gradual increase and sudden decrease.</p>	 <p>A gentle increase and sudden decrease, progressively, blending two or three in once taking breath.</p>	 <p>The same, only progressively increasing in volume.</p>	 <p>A sudden increase and gradual decrease, progressively blending two and three in once taking breath.</p>	 <p>The same, only progressively increasing in volume.</p>

César Franck would have grown up learning at least the rudiments of the *bel canto* style. He inserted a *messa di voce*, one of its most important ornaments, in the *Fantaisie* [in C].

Example 7. *Messa di voce* and *fermata*.
(Franck, *Fantaisie* [in C], m. 72)



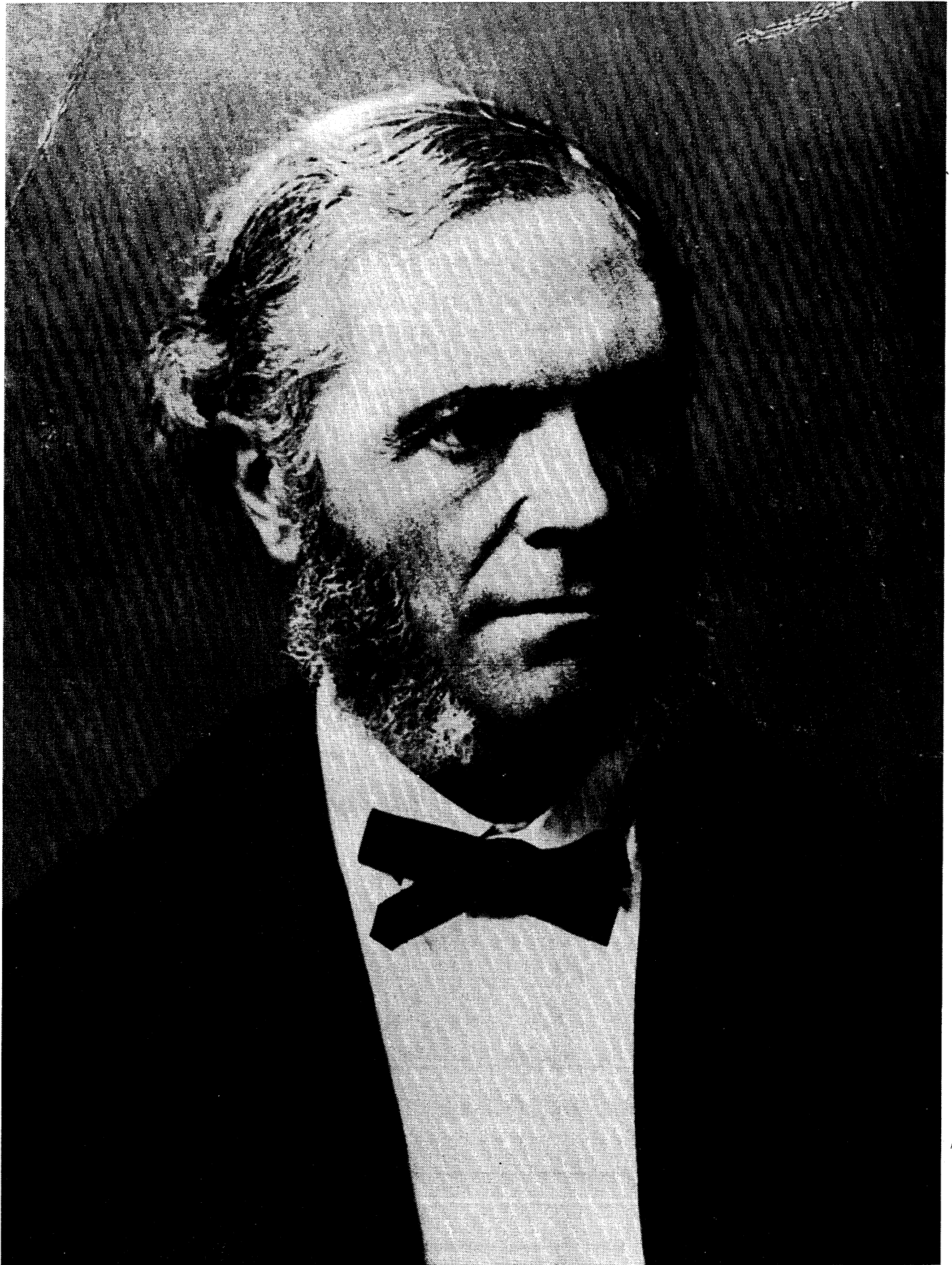
Fermata

P. Zimmerman states that for rendering the effect of the *fermata*, it is necessary to rest beyond the value of the note, or rest over which it is placed. "It happens that after a fermata written at the end of a passage composers add a few ornaments, unmeasured. These passages themselves, by extension, are called *fermatae*."¹ (See example 7 above.)

1. Jones, 32.



Southern facade of the Palais du Trocadéro



César Franck
at 55 in 1877

(photo: Orpha Ochse)



→ 3 ←

PIÈCES

pour le GRAND ORGUE

PAR

CÉSAR FRANCK

N° 1

Fantaisie. Prix imposé, net :



N° 2

Cantabile. Prix imposé, net :

N° 3

Pièce Héroïque. Prix imposé, net :

S. pour les jeun

R. foudr 8. Anches 8. 16.

P. foudr 8. Anches 8. 16. principal?

G. O. foudr 8. 16. 32. Anches 4. 8. 16. Fantaisie Idylle

P. d. foudr 8. 16. 32. Anches 4. 8. 16. pour Orgue

Claviers accord/Ondulans

R au P.

binar

AR

9.0

9.0

9.0

AR

AR

AR

9.0

9.0

Ms. 20151 (1)

Fantaisie [in A]

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FANTAISIE

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

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

Récit (R.) Jeux de fonds de 8 pieds. Hautbois. Trompette. Clairon.

Positif (P) Jeux de fonds de 8 et 16 pieds. (Jeux d'anches préparés)

Grand Orgue (G.O) Jeux de fonds de 8 et 16 pieds. (Jeux d'anches préparés).

Pédale. Jeux de fonds de 8 et 16 pieds. (Jeux d'anches préparés)

Claviers accouplés. Tirasses du G.O. et du P.

CÉSAR FRANCK

Andantino

N° 1

MANUALE

PEDALE

31

P. p

[ôtez Tirasse G.O.]

37

mettez anches R.

rall. - - - G.O. a tempo

[Tirasse G.O.]

44

f P. p

[ôtez Tirasse G.O.]

48

52

Measures 52-55 of a musical score. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle staff has a bass clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The music features a complex texture with many beamed sixteenth notes. Measure 52 has a '3' under the first group of notes. Measure 53 has a '6' under the first group. Measure 54 has a 'cresc.' marking. Measure 55 has a 'f' marking and a '6' under the first group. The bottom staff has rests in measures 52-54 and a note in measure 55.

56

Measures 56-59 of a musical score. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle staff has a bass clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The music features a complex texture with many beamed sixteenth notes. Measure 56 has a '6' under the first group. Measure 57 has a '3' under the first group. Measure 58 has a '6' under the first group. Measure 59 has a '3' under the first group. The bottom staff has rests in measures 56-58 and a note in measure 59.

60

Measures 60-63 of a musical score. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle staff has a bass clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The music features a complex texture with many beamed sixteenth notes. Measure 60 has a 'dim.' marking. Measure 61 has a 'p' marking. Measure 62 has a '3' under the first group. Measure 63 has a 'p' marking. The bottom staff has rests in measures 60-62 and a note in measure 63.

ôtez anches R.
ôtez les 16 P. et quelques 8 P. au P.
ôtez quelques 8 P. au G.O.

64

Measures 64-67 of a musical score. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. The middle staff has a bass clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of two sharps. The music features a complex texture with many beamed sixteenth notes. Measure 64 has a '6' under the first group. Measure 65 has a '3' under the first group. Measure 66 has a '3' under the first group. Measure 67 has a '3' under the first group. The bottom staff has rests in measures 64-66 and a note in measure 67.

68

Musical score for measures 68-71. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is two sharps (F# and C#). Measure 68 features a melodic line in the Treble staff with a slur and a triplet of eighth notes. The Bass staff has a steady eighth-note accompaniment. Measure 69 continues the melodic line with a slur. Measure 70 features a triplet of eighth notes in the Treble staff. Measure 71 concludes the system with a final melodic phrase in the Treble staff.

72

Musical score for measures 72-75. The score is written for three staves. Measure 72 features a triplet of eighth notes in the Treble staff. Measure 73 includes the instruction *cresc.* (crescendo). Measure 74 features a triplet of eighth notes in the Treble staff. Measure 75 concludes the system with a final melodic phrase in the Treble staff.

76

Musical score for measures 76-79. The score is written for three staves. Measure 76 features a triplet of eighth notes in the Treble staff. Measure 77 includes the instruction *dim.* (diminuendo). Measure 78 features a triplet of eighth notes in the Treble staff. Measure 79 concludes the system with a final melodic phrase in the Treble staff.

80

Musical score for measures 80-83. The score is written for three staves. Measure 80 features a triplet of eighth notes in the Treble staff. Measure 81 includes the instruction *molto dolce* (very sweet). Measure 82 features a triplet of eighth notes in the Treble staff. Measure 83 concludes the system with a final melodic phrase in the Treble staff.

84

pp

Musical score for measures 84-87. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff has a bass clef and contains a simple harmonic line. The dynamic marking 'pp' (pianissimo) is placed above the middle staff at measure 85.

88

molto espress.

poco rinf.

pp

P.

Musical score for measures 88-93. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with various articulations, including a 'P.' (pizzicato) marking at measure 88. The middle staff has a bass clef and contains a rhythmic accompaniment. The bottom staff has a bass clef and contains a simple harmonic line. The dynamic marking 'molto espress.' (molto espressivo) is placed above the top staff at measure 90. The dynamic marking 'poco rinf.' (poco rinforzando) is placed above the middle staff at measure 91. The dynamic marking 'pp' (pianissimo) is placed above the middle staff at measure 92.

94

pp

Musical score for measures 94-99. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with various articulations. The middle staff has a bass clef and contains a rhythmic accompaniment. The bottom staff has a bass clef and contains a simple harmonic line. The dynamic marking 'pp' (pianissimo) is placed above the top staff at measure 98.

100

ôtez Hautb. R.
mettez voix humaine [Tremblant]

rall.

dolce

R.

ôtez les Tirasses

Musical score for measures 100-104. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with various articulations, including a 'rall.' (rallentando) marking at measure 100 and a 'dolce' (dolce) marking at measure 101. The middle staff has a bass clef and contains a rhythmic accompaniment. The bottom staff has a bass clef and contains a simple harmonic line. The dynamic marking 'R.' (ritardando) is placed above the middle staff at measure 102. The instruction 'ôtez les Tirasses' (remove the Tirasses) is placed below the middle staff at measure 103.

107

piu f *dim.*

114

p *P. mf* *mf*

mettez Hautb. R.
ôtez voix humaines [tremblant]
mettez anches R.

mettez les Tirasses

120

poco rinf. *dim.* *[pp]*

ôtez anches R.

126

pp *rall.*

132

ôtez Hautb. R.
mettez voix humaine [Tremblant]

R. *mf*dim. [.....] *p*

ôtez les Tirasses

138

ôtez voix humaine

P.

143

mettez Hautb.

sempre *espress.*

148

mettez Tromp. R.

cresc.

f

153

poco a poco dim.

158

Poco animato
mettez Clairon **R.** Tous les
fonds de 8 et 16 au **P.** et au **G.O.**

molto rall.

G.O.

molto cresc. [...]

mettez les Tirasses

164

1^o Tempo

ff

R.

dim.

171

Poco animato

p

G.O.

f

cresc.

ff

1^{er} Tempo

Désaccouplez le R. du P.

177

f R. ôtez les 16 Pieds et quelques 8 P. au P. *molto dim.* *p*

ôtez les Tirasses

ôtez anches R.

182

P. *pp*

mettez anches R. accouplez R. au P.
remettez tous les fonds de 8 et de 16

186

rall.

G.O. p

mettez les Tirasses

191

*molto**cresc.*

anches P.

Très largement

196

anches G.O.

rit.

fff

anches Ped.

201

ou

207

213

P.

6

3

6

3

6

3

6

3

218

ôtez anches G.O. et P

6 3 3 3 3 3 3

ôtez anches Peda les

223

poco a poco dim.

6 3 6 3 6 3 3 3 3

228

p *pp*

ôtez anches R. ôtez les 16 pieds et quelques 8 P au P
ôtez quelques 8 P au G.O.

6 3 3 3 3

232

6 3 3 3 3

236

Measures 236-239. The score is in treble, alto, and bass staves. The key signature has two sharps (F# and C#). Measure 236 features a melodic line in the treble staff with a slur and a triplet of eighth notes. The alto staff has a continuous eighth-note accompaniment. The bass staff has a single note. Measure 237 continues the melodic line. Measure 238 includes a triplet of eighth notes. Measure 239 has a *cresc.* marking. The system concludes with a double bar line.

240

Measures 240-243. The score continues in the same staves. Measure 240 has a melodic line with a slur. Measure 241 continues the melodic line. Measure 242 features a *f.* (forte) marking. Measure 243 continues the melodic line. The system concludes with a double bar line.

244

Measures 244-247. The score continues in the same staves. Measure 244 has a melodic line with a slur. Measure 245 includes a *dim.* (diminuendo) marking. Measure 246 features a *p* (piano) marking. Measure 247 continues the melodic line. The system concludes with a double bar line.

248

Measures 248-251. The score continues in the same staves. Measure 248 has a *molto dolce* marking. Measure 249 continues the melodic line. Measure 250 continues the melodic line. Measure 251 continues the melodic line. The system concludes with a double bar line.

252

rall.

257

ôtez Hautb. R. mettez voix humsine [Tremblant]

*molto**rall.**p*

265

*meno dolce**dim.*

ôtez les Tirasses

271

ôtez la Flûte du P.

*molto rall.**pp**P.*

CANTABILE

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

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

Récit (**R**) Jeux de fonds de 8 pieds, Hautbois, Trompette

Positif (**P**) Jeux de flûte et Bourdon de 8 pieds

Grand Orgue (**G.O.**) Jeux de flûte, Bourdon, Gambe et Montre de 8 pieds

Pédale Jeux de fonds de 8 et 16 pieds

Claviers séparés Tirasses du **P**

CÉSAR FRANCK

N: 2

Non troppo lento

MANUALE

PÉDALE

Measures 1-5 of the musical score. The score is written for three staves: MANUALE (top), G.O. (middle), and PÉDALE (bottom). The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is 'Non troppo lento'. The score includes dynamic markings: *mf* (mezzo-forte) and *dim.* (diminuendo). The registration markings are **R.** (Récit) and **P.** (Positif). The G.O. part has a *p* (piano) marking at measure 1. The PÉDALE part has a *P. p* (Positif piano) marking at measure 3.

Measures 6-10 of the musical score. The score continues with the same three staves: MANUALE, G.O., and PÉDALE. The key signature and time signature remain the same. The tempo is 'Non troppo lento'. The score includes dynamic markings: *mf* (mezzo-forte) and *dim.* (diminuendo). The registration markings are **R.** (Récit) and **P.** (Positif). The G.O. part has a *p* (piano) marking at measure 6. The PÉDALE part has a *P. p* (Positif piano) marking at measure 8.

Measures 11-15 of the musical score. The score continues with the same three staves: MANUALE, G.O., and PÉDALE. The key signature and time signature remain the same. The tempo is 'Non troppo lento'. The score includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The registration markings are **R.** (Récit) and **P.** (Positif). The G.O. part has a *p* (piano) marking at measure 11. The PÉDALE part has a *P.* (Positif) marking at measure 12.

Measures 16-20 of the musical score. The score continues with the same three staves: MANUALE, G.O., and PÉDALE. The key signature and time signature remain the same. The tempo is 'Non troppo lento'. The score includes dynamic markings: *p* (piano) and *poco* (poco). The registration markings are **R.** (Récit) and **P.** (Positif). The G.O. part has a *p* (piano) marking at measure 16. The PÉDALE part has a *P.* (Positif) marking at measure 17.

21

21

a poco cresc. [.] *f* *dim.*

This system contains measures 21 through 24. The music is written for three staves. The top staff features a melodic line with various ornaments (marked with 'x') and dynamic markings. The middle and bottom staves provide harmonic support. Measure 21 begins with the instruction 'a poco cresc.' followed by a bracketed dotted line. Measure 23 is marked with a forte 'f' dynamic, and measure 24 concludes with a 'dim.' (diminuendo) marking.

25

25

G.O. *P. p* *R. f*

This system contains measures 25 through 29. The middle staff has a 'G.O.' (Grave Organ) marking in measure 25. The top staff has a 'P. p' (Pianissimo) marking in measure 26. The bottom staff has an 'R. f' (Ritardando Forte) marking in measure 27. The music continues with complex melodic and harmonic textures across all three staves.

30

30

G.O. *P.* *dim.* *R. f*

This system contains measures 30 through 34. The middle staff has a 'G.O.' marking in measure 30. The top staff has a 'P.' (Piano) marking in measure 32. The bottom staff has an 'R. f' marking in measure 32. Measure 34 ends with a 'dim.' (diminuendo) marking. The musical texture remains dense with multiple voices.

35

35

cresc. *più cresc.* [.]

This system contains measures 35 through 38. The top staff begins with a 'cresc.' (crescendo) marking in measure 35. The bottom staff has a 'più cresc.' (più crescendo) marking in measure 36, followed by a bracketed dotted line. The music continues with sustained dynamics and complex textures.

39

Measures 39-42 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two sharps (F# and C#). Measure 39 starts with a forte (*f*) dynamic. Measures 40 and 41 include a *dim.* (diminuendo) marking with a dotted line. Measure 42 starts with a mezzo-forte (*mf*) dynamic and also includes a *dim.* marking. The notation includes various note values, rests, and slurs.

43

accouplez le R. au P.

Measures 43-46 of a musical score. The score is written for three staves. Measure 43 starts with a pianissimo (*pp*) dynamic. Measure 44 includes a *cresc.* (crescendo) marking. Measure 45 has the instruction "G.O." (Grand Organe) written below the Bass staff. The notation includes various note values, rests, and slurs.

47

Measures 47-50 of a musical score. The score is written for three staves. Measure 47 starts with a forte (*f*) dynamic. Measure 49 includes a *dim.* (diminuendo) marking. The notation includes various note values, rests, and slurs.

51

molto sostenuto

Measures 51-54 of a musical score. The score is written for three staves. Measure 51 starts with a piano (*p*) dynamic. Measure 53 includes the instruction "mettez la tirasse du G.O." (put on the Grand Organe stop) written below the Bass staff. The notation includes various note values, rests, and slurs.

molto sostenuto

55

Musical score for measures 55-58. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features complex chordal textures with many accidentals and ties. Measure 55 starts with a treble staff entry, followed by the bass staff. The lower bass staff enters in measure 56. The music continues with various rhythmic patterns and dynamic markings.

59

poco a poco cresc. [.]*ff*

Musical score for measures 59-62. The score continues with the three-staff format. Measure 59 begins with a treble staff entry, followed by the bass staff. The lower bass staff enters in measure 60. The music features complex chordal textures with many accidentals and ties. Measure 62 ends with a double bar line and a fermata.

molto dim. [.]

R. ôtez l'asouplement du R. au P.

R.

pp

P.

Musical score for measures 63-66. The score continues with the three-staff format. Measure 63 begins with a treble staff entry, followed by the bass staff. The lower bass staff enters in measure 64. The music features complex chordal textures with many accidentals and ties. Measure 66 ends with a double bar line and a fermata.

ôtez la tirasse du G.O.

67

cresc.

Musical score for measures 67-70. The score continues with the three-staff format. Measure 67 begins with a treble staff entry, followed by the bass staff. The lower bass staff enters in measure 68. The music features complex chordal textures with many accidentals and ties. Measure 70 ends with a double bar line and a fermata.

71

Musical score for measures 71-75. The score is written for three staves (treble, alto, and bass clefs). The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the treble staff and a harmonic accompaniment in the lower staves. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The measures are grouped by a large brace.

76

ôtez la tromp. du R.

Musical score for measures 76-80. The score is written for three staves (treble, alto, and bass clefs). The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the treble staff and a harmonic accompaniment in the lower staves. Dynamics include *pp* (pianissimo). The measures are grouped by a large brace.

81

Musical score for measures 81-84. The score is written for three staves (treble, alto, and bass clefs). The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the treble staff and a harmonic accompaniment in the lower staves. The measures are grouped by a large brace.

85

rall.

Musical score for measures 85-88. The score is written for three staves (treble, alto, and bass clefs). The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a melodic line in the treble staff and a harmonic accompaniment in the lower staves. Dynamics include *rall.* (rallentando). The measures are grouped by a large brace.

PIÈCE HÉROÏQUE

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

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

Récit (R) Jeux de fonds et jeux d'anches.

Positif (P) Jeux de fonds de 8 pieds. (Jeux d'anches préparés)

Grand Orgue (G.O.) Jeux de fonds de 8 et 16 pieds. (Jeux d'anches préparés)

Pédale Jeux de fonds de 8 et 16 pieds. (Jeux d'anches préparés)

Accouplement du R. au P. et du P. au G.O. Tirasses du G.O. et du P.

CÉSAR FRANCK

All.^o maestoso

N^o 3

MANUALE

PEDALE

The first system of the musical score, measures 1-4. It features three staves: a treble staff for the Manuale (right hand), a bass staff for the Pedale (left hand), and a lower bass staff for the Grand Orgue (G.O.). The key signature is one sharp (F#) and the time signature is 5/4. The Manuale part begins with a series of chords marked 'P.' and 'p.'. The Pedale part has a few notes in measures 2 and 3. The G.O. part has a few notes in measures 2 and 3.

5

The second system of the musical score, measures 5-9. The Manuale part continues with chords and some melodic lines. The Pedale part has a few notes. The G.O. part has a few notes. There is a 'tr' (trill) marking in measure 7 on the Manuale staff.

10

The third system of the musical score, measures 10-14. The Manuale part continues with chords and some melodic lines. The Pedale part has a few notes. The G.O. part has a few notes. There is a 'cresc.' (crescendo) marking in measure 11 on the Manuale staff. There is a 'f' (forte) marking in measure 12 on the Manuale staff. There is a 'G.O.' marking in measure 13 on the G.O. staff. There is a 'P. mf' (Pedale mezzo-forte) marking in measure 14 on the Pedale staff.

15

The fourth system of the musical score, measures 15-19. The Manuale part continues with chords and some melodic lines. The Pedale part has a few notes. The G.O. part has a few notes. There is a 'p' (piano) marking in measure 16 on the Manuale staff. There is a 'cresc.' (crescendo) marking in measure 17 on the Manuale staff. There is a '3' (triple) marking in measure 18 on the Manuale staff.

20

Measures 20-24 of a musical score. Measure 20 starts with a treble clef, a key signature of one sharp (F#), and a forte (*f*) dynamic. The bass line has a forte (*f*) dynamic. Measure 21 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, with a *dim.* (diminuendo) marking. Measure 22 has a *P.* (piano) marking in the treble and a *G.O.* (grand octave) marking in the bass. Measures 23 and 24 continue the piano texture.

f *dim.* *P.* *G.O.*

25

Measures 25-29 of a musical score. Measure 25 has a treble clef, a key signature of one sharp (F#), and a forte (*f*) dynamic. The bass line has a forte (*f*) dynamic. Measure 26 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, with a *tr* (trill) marking. Measure 27 has a *M.G.* (middle G) marking in the treble and a *M.D.* (middle D) marking in the bass. Measure 28 has a *cresc.* (crescendo) marking in the treble. Measure 29 continues the piano texture.

f *tr* *M.G.* *M.D.* *cresc.*

30

Measures 30-34 of a musical score. Measure 30 has a treble clef, a key signature of one sharp (F#), and a forte (*f*) dynamic. The bass line has a forte (*f*) dynamic. Measure 31 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass, with a *cres.* (crescendo) marking. Measure 32 has a *f* (forte) marking in the treble. Measure 33 has a *G.O.* (grand octave) marking in the treble and a *mettez anches P.* (mettez anches piano) marking in the bass. Measure 34 continues the piano texture.

cres. *f* *G.O.* *mettez anches P.* *f*

35

Measures 35-39 of a musical score. Measure 35 has a treble clef, a key signature of one sharp (F#), and a forte (*f*) dynamic. The bass line has a forte (*f*) dynamic. Measure 36 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 37 has a *f* (forte) marking in the treble. Measure 38 has a *f* (forte) marking in the treble. Measure 39 continues the piano texture.

f *f* *f*

41

47

ôtez anches **P.** toujours **G.O.**

ff **M.D.** **M.G.** **M.D.**

50

M.G. **M.D.** *dim.* *p*

53

cresc. *f*

57

dim.

P.

61

65

p

G.O.

dim.

tr

71

G.O.

cresc.

f

P.

77

P.

dim.

rall.

p molto rall.

R. fonds 8, Hautb. Tromp.
P. fonds 8 et 16, anches préparés
G.O. Flûte et Bourdon 8 Récit et
Positif Accouplés, G^d O. séparé.

G.O.
mf

R.

(Ôtez les Tirasses mais laissez tous les jeux aux Pédale.)

83

83 84 85 86 87 88

p *mf*

This system contains measures 83 through 88. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. A crescendo hairpin is present in measure 83, and a decrescendo hairpin is in measure 86. The dynamic markings *p* and *mf* are indicated.

89

89 90 91 92 93 94

p *mf* *dim.*

This system contains measures 89 through 94. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. A crescendo hairpin is present in measure 89, and a decrescendo hairpin is in measure 92. The dynamic markings *p*, *mf*, and *dim.* are indicated. Measure 94 contains a triplet of eighth notes.

95

95 96 97 98 99 100

R. *G.O.*

This system contains measures 95 through 100. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. A crescendo hairpin is present in measure 95, and a decrescendo hairpin is in measure 98. The dynamic markings *R.* and *G.O.* are indicated. Measure 100 contains a triplet of eighth notes.

100

100 101 102 103 104 105

sempre pp

This system contains measures 100 through 105. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. A crescendo hairpin is present in measure 100, and a decrescendo hairpin is in measure 103. The dynamic marking *sempre pp* is indicated. Measure 105 contains a triplet of eighth notes.

mettez tous les jeux d'anches du R.
et tous les fonds du G.O.

105

R. R. P. accouplez le P. au G.O. G.O. G.O. G.O. G.O. G.O.

111

G.O. G.O. G.O. G.O. G.O. G.O.

117

G.O. poco a poco cresc. f G.O. G.O.

I P T P

123

cresc. [. . .] ff molto dim. p p

129

Ajoutez les 16 au P.

35

40

44

ajoutez les 16 pieds au P.

anches **P, G, O**, et Pédales

148

G.O.

151

ff très largement

155

159

Piu lento

165

First system of music (measures 165-170). It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs and the same key signature. The music consists of chords and single notes, with some measures containing rests.

71

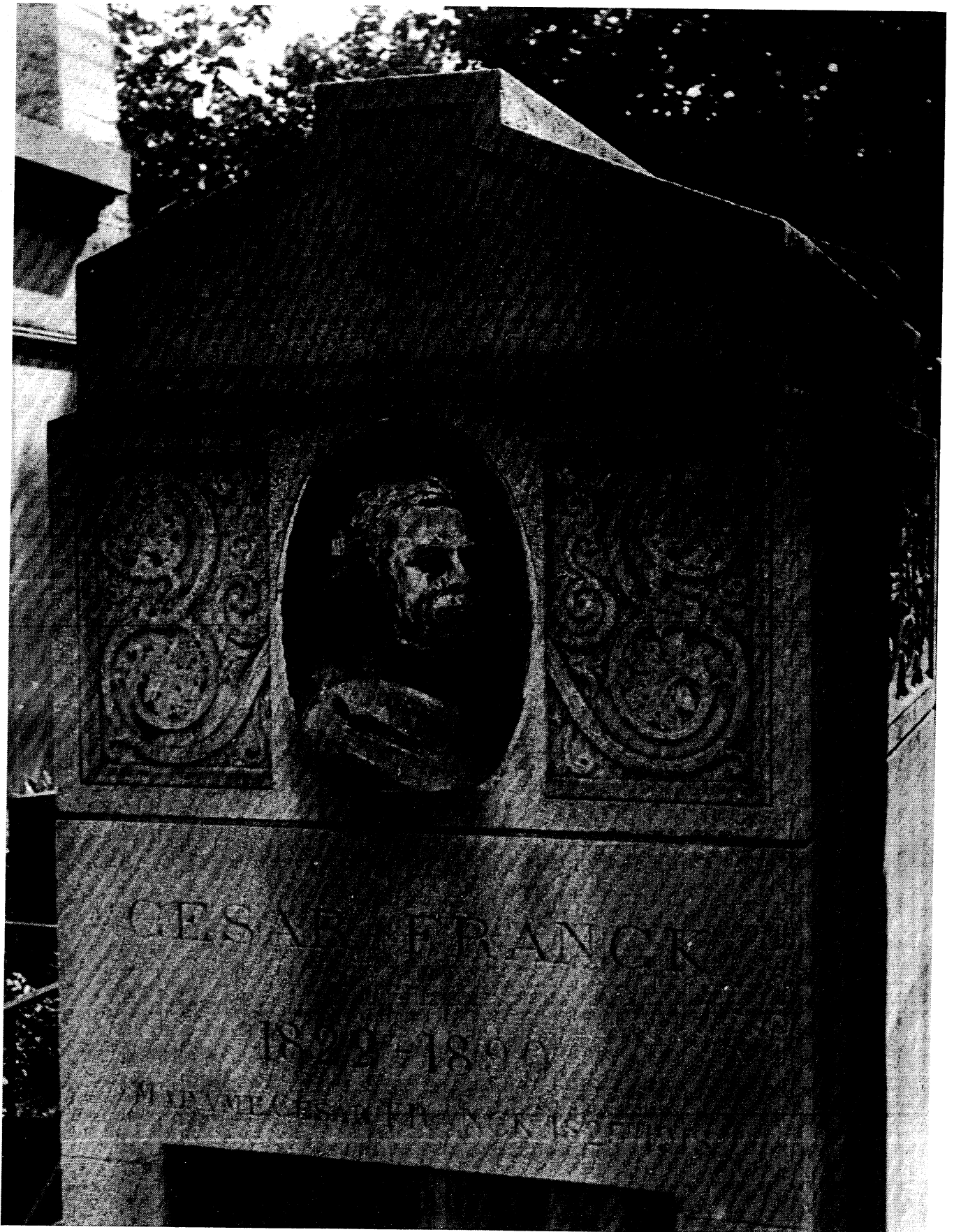
Second system of music (measures 171-176). It continues the grand staff notation. The top staff shows more complex chordal structures and some sixteenth-note patterns. The bottom staff has a steady eighth-note accompaniment.

177

Third system of music (measures 177-182). The top staff has several measures of whole rests, while the bottom staff continues with its accompaniment. The system ends with a double bar line.

84

Fourth system of music (measures 183-188). It begins with the tempo marking *molto rit.* (molto ritardando). The top staff features long, sustained chords. The bottom staff continues with its accompaniment. The system concludes with a double bar line.



César Franck's Tombstone in the Cemetery at Montparnasse
With the Relief Bust of Franck by A. Rodin.

Trois Chorals

Pour GRAND ORGUE

avec pédale obligée

PAR

CÉSAR FRANCK

• N°1 •

à M. EUG. GIGOUT

• N°2 •

à M. AUG. DURAND

• N°3 •

à Mademoiselle AUGUSTA HOLMÈS.

I

Recit. fouds de 8 Hauts
 Poutif fouds de 8
 G.O. fouds de 8
 Ped. fouds 8 et 16
 (Claviers accouplés)

Choral N^o I

Pupier
 Swell foundation stops 8, 16
 Choir foundation stops 8
 Great Foundation stops 8
 Pedal Foundation stops 8, 16
 (Keyboards Coupled)

Choral No. I

c.o. final

Recit. final

3

5

Choral No. I
 Final Manuscript

(photo: Jacques Geffroy)

A Monsieur EUGÈNE GIGOUT

TROIS CHORALS

POUR GRAND ORGUE

N° 1

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

INDICATION
DES JEUX { RÉCIT Fonds de 8 Hautb.
POSITIF Fonds de 8
G. O. Fonds de 8
PED. Fonds 8 et 16
Claviers accouplés

PREPARE { SWELL Foundation Stops 8 Oboë
CHOIR Foundation Stops 8
GREAT Foundation Stops 8
PEDAL Foundation Stops 8, 16
Key Boards Coupled

Moderato

MANUALE

PÉDALE

MANUALE

PÉDALE

G. O. GREAT [p]

RÉCIT SWELL

G. O. GREAT

23

RÉCIT
SWELL

29

G.O.
GREAT

cresc.

35

dim.

pp RÉCIT
SWELL

41

cresc.

dim.

ôtez Gambe et Hautbois—mettez Voix humaine et Tremblant.
Gamba Oboë in—Draw Vox humana, tremulant.

46

[pp]

53

cresc.

59

dim. *pp*

RÉCIT ôtez Voix humaine_Mettez fonds de 8 Hautb. et Tromp.

SWELL. Vox humana in_Draw foundation Stops, Oboe & Trumpet.

65 *cantabile*

POSITIF Flûte 8, Bourdon
CHOIR Flute and Stop diap. 8

PÉDALE Flûte 8 et 16
PEDAL Flute 8 and 16

69

cresc. *dim.* *[p] m.d.*

73 POSITIF
CHOIR

RÉCIT
SWELL

più f

sempre cantabile

3

77

80

RÉCIT
SWELL

POSITIF
CHOIR

cresc.

83

f

dim.

RÉCIT ôtez Trompette et Hautb. mettez Voix humaine et Tremblant.
 SWELL Trumpet and Oboë in add. Vox humana, Tremulant.

86 *Rall.*

POSITIF CHOIR

RÉCIT SWELL

PÉDALE très douce et 32 P.
 PÉDAL very soft, Stop diap. 32

90

RÉCIT SWELL

POSITIF CHOIR

RÉCIT SWELL

95

POSITIF CHOIR

RÉCIT SWELL

POSITIF CHOIR

RÉCIT SWELL *più f*

dim.

100

Rall.

pp

Fonds et Anches de 8 et 16 p. à tous les claviers.

Foundation. Stops and Reeds at all Key Boards.

106 **Maestoso**

G.O. GREAT *ff* Rit.

112 **Poco animato**

RÉCIT *con fantasia* SWELL

[Maestoso]

115 **Largo**

G.O. GREAT *ff* Rit.

121 **Poco animato**

RÉCIT *f* SWELL *dim.*

[ôtez Tirasse G. O. et Positif
Great and Choir to Pedal in]

RÉCIT Jeux de fonds de 8 Hautb. et Tromp.

POSITIF Flûte et Bourdon de 8

G.O. Jeux de fonds de 8

PÉD. Jeux doux

ôtez l'accouplé du Récit

RÉCIT

SWELL

Molto rall.

124

p *pp*

SWELL Foundation Stops 8 Oboe and Trumpet
CHOIR Flute and Stop Diap. 8
GREAT Foundation Stops
PEDAL Soft swell uncoupled

RÉCIT
SWELL

POSITIF
CHOIR

127

POSITIF
CHOIR

RÉCIT
130 SWELLPOSITIF
CHOIR

RÉCIT
134 SWELL

cresc. *dim.* *m.d.*

RÉCIT
138 SWELL

Poco animato

più f

142 e cresc.

Accouplez Récit au Positif ôtez Tromp. du Récit.
Swell to choir Swell Trumpet in.

145

POSITIF
CHOIR

dim. e rall.

G. O.
GREAT

149

POSITIF
CHOIR

POSITIF
CHOIR

G. O.
GREAT

153

Musical score for measures 153-155. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various intervals and accidentals. The middle staff is in bass clef and contains a complex, fast-moving line with many beamed sixteenth and thirty-second notes. The bottom staff is in bass clef and contains a simple, slow-moving line with long notes and rests.

156

Musical score for measures 156-159. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various intervals and accidentals. The middle staff is in bass clef and contains a complex, fast-moving line with many beamed sixteenth and thirty-second notes. The bottom staff is in bass clef and contains a simple, slow-moving line with long notes and rests. The text "G. O. GREAT" appears above the middle staff in measures 156 and 158, and "POSITIF CHOIR" appears below the middle staff in measure 157.

160

Musical score for measures 160-162. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various intervals and accidentals. The middle staff is in bass clef and contains a complex, fast-moving line with many beamed sixteenth and thirty-second notes. The bottom staff is in bass clef and contains a simple, slow-moving line with long notes and rests. The text "POSITIF CHOIR" appears above the middle staff in measure 160.

163

Musical score for measures 163-165. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various intervals and accidentals. The middle staff is in bass clef and contains a complex, fast-moving line with many beamed sixteenth and thirty-second notes. The bottom staff is in bass clef and contains a simple, slow-moving line with long notes and rests.

166

166

cresc.

Poco rall. e dim.

Measures 166-170: This system contains five measures of music. The first measure (166) begins with a piano (p) dynamic and a *cresc.* (crescendo) instruction. The second measure (167) contains a *Poco rall. e dim.* (Poco rallentando e diminuendo) instruction. The music is written for piano with treble and bass staves. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

170 *A tempo*

170 *A tempo*

G. O. GREAT

Measures 170-172: This system contains three measures of music. Measure 170 begins with an *A tempo* instruction. The music continues with a steady eighth-note melody in the right hand. The left hand has a simple accompaniment. The system concludes with the text *G. O. GREAT* centered below the bass staff. The key signature remains one sharp (F#) and the time signature is 3/4.

173

173

Measures 173-175: This system contains three measures of music. Measure 173 features a complex melodic line in the right hand with many beamed sixteenth notes. Above the staff, there are fingering numbers: 5, 4, 3, 2, 1, 1, 2, 1. The music is written for piano with treble and bass staves. The key signature has one sharp (F#) and the time signature is 3/4.

176

176

Measures 176-178: This system contains three measures of music. The melody in the right hand continues with beamed sixteenth notes. The left hand has a simple accompaniment. The music is written for piano with treble and bass staves. The key signature has one sharp (F#) and the time signature is 3/4.

179

Musical score for measures 179-181. The score is in three staves (treble, alto, and bass clefs). The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A large slur covers the entire passage. The bass line is simpler, with longer note values.

182

G.O.
GREAT

POSITIF
CHOIR

più f

Musical score for measures 182-184. The score is in three staves. Measure 182 has a key signature change to three flats (B-flat, E-flat, and A-flat). The music continues with complex rhythmic patterns. A bracket labeled "G.O. GREAT" spans measures 182 and 183. The "POSITIF CHOIR" part is indicated in measure 182. The dynamic *più f* is marked in measure 182. A large slur covers the passage. The bass line has some rests in measure 182.

185

Musical score for measures 185-187. The score is in three staves. The key signature remains three flats. The music continues with complex rhythmic patterns. A large slur covers the passage. The bass line has some rests in measure 185. A fingerings chart is present in measure 186.

1 — 1 — 2
2 — — — —
3 4 4 5 3 4

188

Musical score for measures 188-190. The score is in three staves. The key signature remains three flats. The music continues with complex rhythmic patterns. A large slur covers the passage. The bass line has some rests in measure 188.

191

Ajoutez 16 P. au Positif

194 Choir add. 16 f!

Mettez Anches Récit

Swell Reeds

[POSITIF Choir]

Tirasse Positif et G.O.
Choir and Great to Pedal

197

sempre cresc.

200

G.O.
GREATG.O.
GREAT

203

dim. e

208 A tempo

rall. p più f

213

dim.

218 Poco animato

p

222

sempre cresc.

226

Mettez Anches Positif
Choir Reeds

231

Anches G.O.
Great Reeds

Rit.

tutta forza

[Mettez Anches Pédale
Pedal Reeds]

A musical score for the 'Anches G.O.' (Great Reeds) part of a piece. The score is written on three staves. The top staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' over a group of notes). The middle staff is in bass clef and contains a harmonic accompaniment. The bottom staff is also in bass clef and contains a lower harmonic line. The score includes dynamic markings: 'Rit.' (Ritardando) and 'tutta forza' (full force). A bracketed instruction in French and English, '[Mettez Anches Pédale / Pedal Reeds]', is placed between the middle and bottom staves. The page number '231' is in the top left corner.

236

Handwritten musical score for measures 236-241. The score is written on three staves: Treble 1, Treble 2, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a melody in the Treble 1 staff, with harmonic support from Treble 2 and Bass. Measure 236 starts with a treble clef and a key signature change to three sharps. The melody begins on a half note G#4. The Treble 2 staff provides a harmonic accompaniment with chords. The Bass staff has a single bass note F#3. The piece concludes with a double bar line and repeat dots at the end of measure 241.

POSITIF
CHOIRG. O.
GREAT

242

247

252

Rit.

A tempo

256

Allegretto Choral. I I

The image shows a handwritten musical manuscript for a choral piece titled "Choral. I I". The tempo is marked "Allegretto". The music is written on four systems of staves. The first system includes a "Piano" marking. The notation is in treble and bass clefs with various musical symbols including notes, rests, and accidentals. The piece concludes with a double bar line and a fermata.

Choral No. II
Final Manuscript

(photo: Emory Fanning)

TROIS CHORALS

POUR GRAND ORGUE

N° 2

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

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

INDICATION
DES JEUX

RÉCIT fonds 8 Hautb: Anches préparées
POSITIF fonds 8: Anches préparées
G.O. fonds 8 et 16: Anches préparées
PEDALE fonds 8 et 16: Anches préparées

Claviers accouplés
Tirasse Positif et G.O.

PREPARE

SWELL: foundation Stops 8 Obœ Reeds prep^d
CHOIR: foundation Stops 8 Reeds prepared
GREAT foundation Stops 8 & 16 Reeds prep^d
PEDAL foundation Stops 8 & 16 Reeds prep^d

Key boards coupled
Great and Choir to Pedal

Maestoso

MANUALE

POSITIF
CHOIR

PEDALE

9

18

26

3

33

3

39

G.O. Anches du Récit
GREAT. Swell-Reeds

3

45

Anches Positif
Choir-Reeds

cresc. G.O. GREAT

3

50

54

Anches G.O.
Great_Reeds

58

62

ôtez Anches G.O. et Positif_ ôtez 16 P. au G.O.
Great and Choir_Reeds in_Great foundation stops 16 in.

cantabile

* See Interpretive and Critical Notes.

68

68 69 70 71 72 73 74

75

75 76 77 78 79 80

cresc. *dim.* *pp* **RÉCIT SWELL.**

81

81 82 83

84

84 85 86

poco cresc.

87

87 88 89 90

dim. *pp* *cresc.* **G.O. GREAT**

* See Interpretive and Critical Notes.

90

p

cresc.

G.O.
Great

96

dim.

cresc.

101

dim.

RÉCIT
SWELL

106

ôtez Tirasse G.O. et Pos.
Pedal uncoupled

109

poco cresc.

ôtez Anches Récit
Swell Reeds in

112

dim. *pp*

RÉCIT. Otez Hautb. et Gambe, mettez Voix humaine et Tremblant.
SWELL. Oboe and Gambe in add. Vox humana, Tremulant

Pédale Bourdon 32
Pedal Stop Diap 32

115

pp Poco rall.

ôtez Voix humaine et tremblant.
Mettez Jeux d'anches à tous les
claviers et Jeux de fonds de 16.

Vox humana and Tremblant in.
Reeds at all keyboards with
foundation stops 16.

ôtez le 32 P. - Tirasse G.O.
et Positif

32 ft. in. Great and Choir to
Pedal

121

pp Poco rall.

Largamente con fantasia.

127

G.O. *ff*
GREAT

* See Interpretive and Critical Notes.

130

p
RÉCIT
SWELL

135

G.O.
GREAT

139

Non troppo dolce
RÉCIT
SWELL
dim.

143

cresc.
dim. e rall.
ôtez les Jeux d'anches
à tous les claviers, ôtez
les 16 P. au Pos. et au G.O.
All Reeds in Great and
Choir foundation stops
16 F. in.

1.^o Tempo ma un poco meno lento

148

POSITIF
CHOIR *p*

155

162

169

175

* See Interpretive and Critical Notes.

181

Measures 181-185 of a musical score. The system consists of two staves. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes, and some slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat).

186

Measures 186-190 of a musical score. The system consists of two staves. The upper staff continues the melodic line with various articulations like accents and slurs. The lower staff has a more rhythmic accompaniment. The key signature remains two flats.

191

Measures 191-196 of a musical score. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat) starting at measure 196.

Anches Récit
Swell Reeds

197

Measures 197-203 of a musical score. The system consists of two staves. The upper staff features a melodic line with long slurs spanning multiple measures. The lower staff has a steady accompaniment. The key signature is three flats.

204

Measures 204-209 of a musical score. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a complex accompaniment. The key signature is three flats. A 'cresc.' marking is present in the lower staff at measure 204. The system ends with a double bar line and a repeat sign.

G.O.
GREAT

211



217

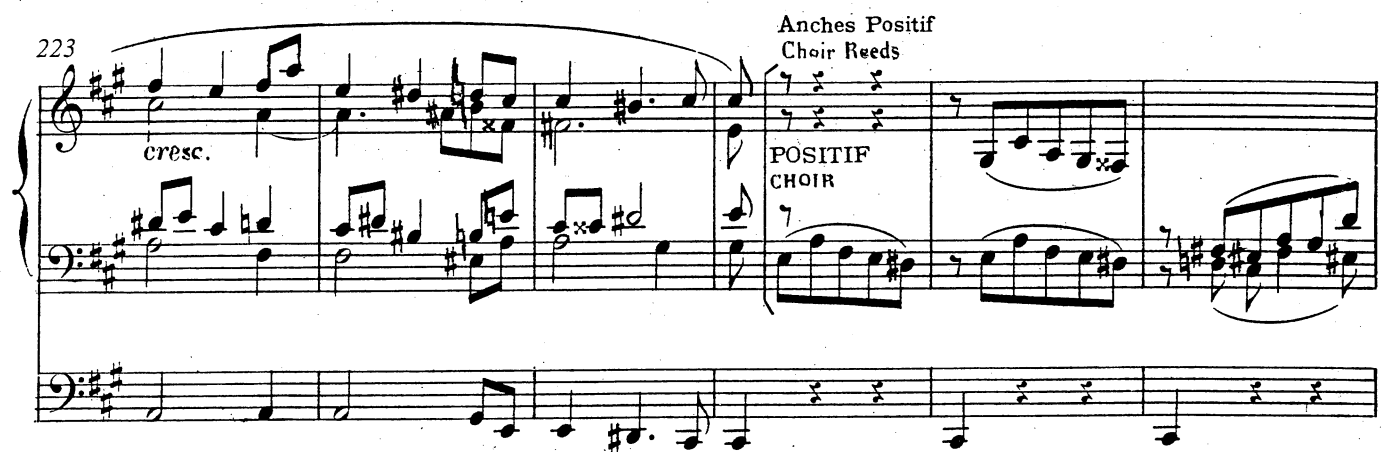


223

Anches Positif
Choir Reeds

cresc.

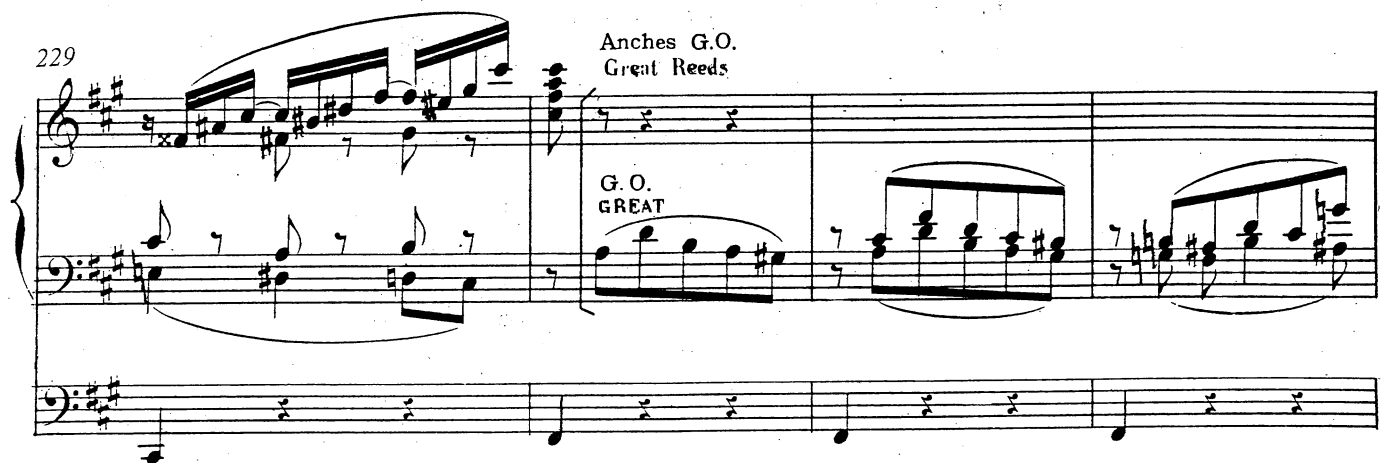
POSITIF
CHOIR



229

Anches G.O.
Great Reeds

G.O.
GREAT



233

237

240

ôtez Anches G.O.*
Great Reeds in

ôtez Anches POS.
CHOIR Reeds in

243

* See Interpretive and Critical Notes.

POSITIF

246 CHOIR

G.O.
GREAT

250

cresc.

ajoutez Anches POS.
CHOIR Reeds

254

ajoutez Anches G.O. et Anches PED.
Great and Pedal Reeds.

258

G.O.
GREAT

264

mettez Voix
humaine et

ôtez Anches G.O.
et anches Ped.

Great and Pedal
Reeds in.

ôtez Anches
Positif.

Choir Reeds in.

ôtez Anches Récit.
Swell Reeds in.

RÉCIT. Tremblant
SWELL. Tremulant

269

molto rall.

pp

Pedale. Jeux très doux.
Pedal. Very soft.

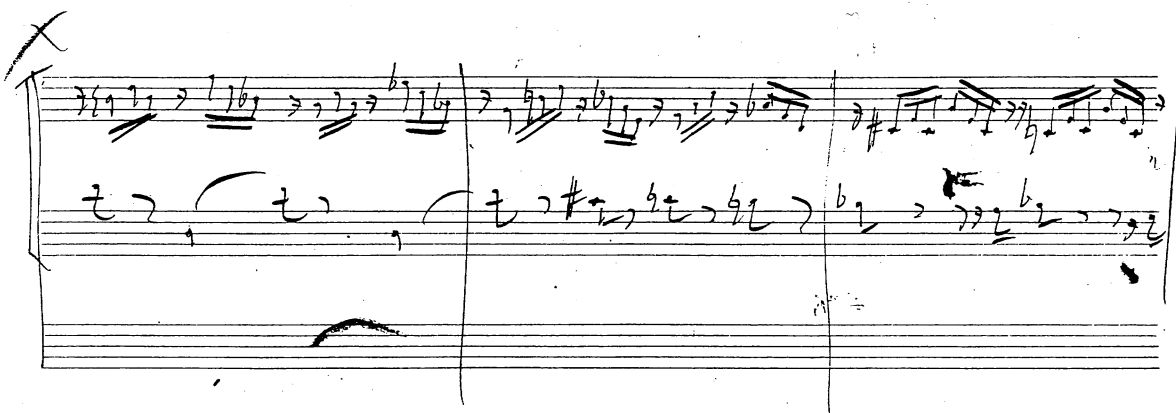
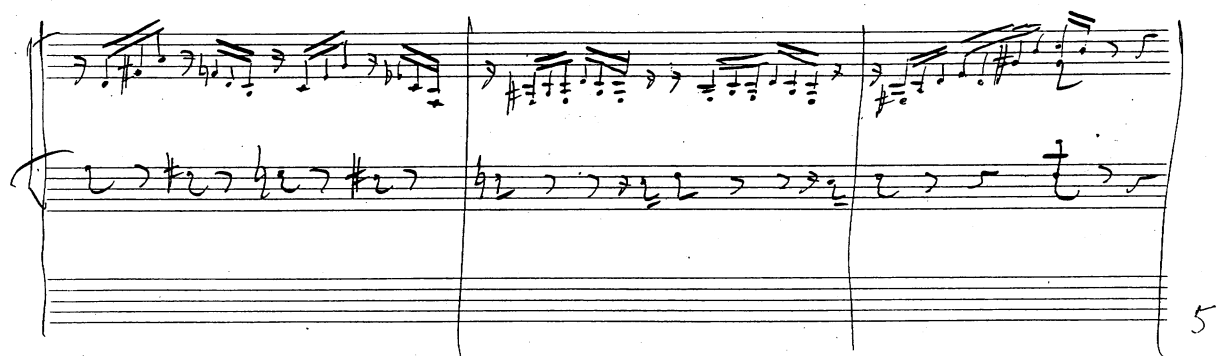
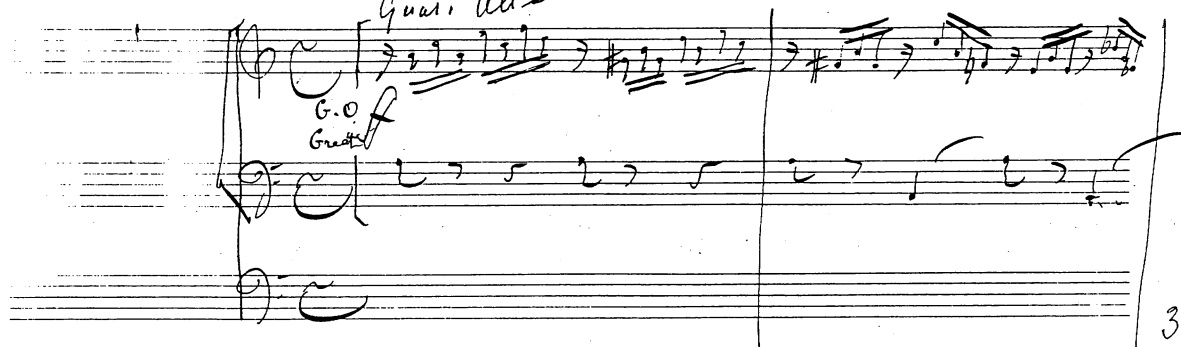
275

282

* See Interpretive and Critical Notes.

Choral III

Quasi Allegro



A mon élève AUGUSTA HOLMES

TROIS CHORALS

POUR GRAND ORGUE

N° 3.

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

INDICATION
DES JEUX { Jeux de fonds et Jeux d'anches
de 8 p. à tous les claviers
Claviers accouplés
PÉDALE Jeux de fonds et Jeux d'anches
de 8 et 16 p. Tirasse G.O.

PREPARE { Foundation Stops and Reeds 8 F^t
at all Keyboards
all Keyboards Coupled
PEDALS Foundation Stops and Reeds 8 & 16 F^t
Swell Choir and Great to Pedal

Quasi allegro

MANUALE

G.O.
GREAT*ff*

PÉDALE

3

Largamente

6

9

Measures 9-11: Treble and bass staves. Treble staff features rapid sixteenth-note runs. Bass staff features a steady eighth-note accompaniment.

12

Measures 12-14: Treble and bass staves. Treble staff continues with rapid sixteenth-note runs. Bass staff features a steady eighth-note accompaniment.

15

Largamente

Più largamente

Measures 15-19: Treble and bass staves. Treble staff features a slower, more melodic line. Bass staff features a steady eighth-note accompaniment. The tempo changes from 'Largamente' to 'Più largamente'.

20

Quasi allegro

Measures 20-22: Treble and bass staves. Treble staff features a faster, more melodic line. Bass staff features a steady eighth-note accompaniment. The tempo changes from 'Più largamente' to 'Quasi allegro'.

ajoutez jeux de fonds de 16 p. ôtez Anches G.O.
add. foundation Stops 16 f. Great Reeds in

23

dim. Rit.

ôtez Anches Positif
Choir Reeds in

ôtez jeux de fonds de 16 p.
foundation stops 16 f. in

28

dim. RÉCIT mf SWELL

34

pp mf

39

pp mf

45

pp p POSITIF CHOIR

49

Measures 49-51. Treble and bass staves. Measure 49: Treble has eighth notes with sharps and naturals; bass has quarter notes. Measure 50: Treble has eighth notes with sharps and naturals; bass has quarter notes. Measure 51: Treble has eighth notes with sharps and naturals; bass has quarter notes.

52

Measures 52-56. Treble and bass staves. Measure 52: Treble has eighth notes with sharps and naturals; bass has quarter notes. Measure 53: Treble has eighth notes with sharps and naturals; bass has quarter notes. Measure 54: Treble has eighth notes with sharps and naturals; bass has quarter notes. Measure 55: Treble has eighth notes with sharps and naturals; bass has quarter notes. Measure 56: Treble has eighth notes with sharps and naturals; bass has quarter notes. Dynamic markings: *f*, *Récit*, *Swell*.

57

Measures 57-62. Treble and bass staves. Measure 57: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 58: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 59: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 60: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 61: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 62: Treble has quarter notes with sharps and naturals; bass has quarter notes. Dynamic markings: *pp*, *f*.

63

Measures 63-68. Treble and bass staves. Measure 63: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 64: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 65: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 66: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 67: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 68: Treble has quarter notes with sharps and naturals; bass has quarter notes. Dynamic markings: *pp*, *sempre p*.

69

Measures 69-74. Treble and bass staves. Measure 69: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 70: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 71: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 72: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 73: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 74: Treble has quarter notes with sharps and naturals; bass has quarter notes. Dynamic markings: *p*, *molto cresc.*, *f*.

75

Measures 75-80. Treble and bass staves. Measure 75: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 76: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 77: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 78: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 79: Treble has quarter notes with sharps and naturals; bass has quarter notes. Measure 80: Treble has quarter notes with sharps and naturals; bass has quarter notes. Dynamic markings: *dim.*, *pp*.

80

POSITIF
CHOIR *p*

Musical score for measures 80-82. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The middle staff is in bass clef and contains a lower melodic line with eighth notes and rests. The bottom staff is in bass clef and contains a simple harmonic line with whole and half notes. The dynamic marking *p* is present.

83

Musical score for measures 83-85. The system consists of three staves. The top staff continues the melodic line from measure 80. The middle staff continues the lower melodic line. The bottom staff continues the harmonic line. A crescendo marking *cresc.* is placed above the middle staff in measure 85.

86

Musical score for measures 86-88. The system consists of three staves. The top staff continues the melodic line. The middle staff continues the lower melodic line. The bottom staff continues the harmonic line. A decrescendo marking *dim.* is placed above the middle staff in measure 87.

89

pp

Musical score for measures 89-91. The system consists of three staves. The top staff continues the melodic line. The middle staff continues the lower melodic line. The bottom staff continues the harmonic line. A piano piano marking *pp* is placed above the middle staff in measure 89.

RECIT Jeux de fonds 8 p. Hautb. Tromp.
SWELL Foundation stops 8 f! Oboë Trump.

93

Adagio

POSITIF Flûte et Bourdon 8 p. *dolce espress.*
CHOIR Flute 2 Step Diap. 8

cresc.

[Ôtez les Tirasses]

PEDALE Jeux doux
PEDALS Soft

98

più f

101

*

104

molto espress. e dolce

molto cresc.

pp

* See Interpretive and Critical Notes.

107

110

cresc.

più f

dim.

113

Rall.

116

ôtez Tromp. du Récit
Swell Trumpet in

A tempo

RÉCIT
SWELL

ajoutez q.q. jeux de fonds de 8 au Positif
Choir add. foundation steps 8 f!

POSITIF
CHOIR

119

G.O. Jeux de fonds de 8 p. Claviers accouplés
 GREAT foundation stops 8 f! All keyboards coupled

RÉCIT
 SWELL

POSITIF
 CHOIR

PED. moins douce
 PEDAL little loud[er]

123

RÉCIT
 SWELL

127

POSITIF
 CHOIR

130

G.O.
 GREAT

Tirasses
 All. Keyboards to Pedal

133

ajoutez Anches Récit
Swell; Reeds

136

sempre cresc.

Anches Positif et fonds de 16 p.
Choir Reeds and foundation stops 16 f!

139

142 *Molto rit.*

Anches G.O. & Anches Ped.
Great Reeds. Pedals Reeds

molto slargando

G.O. & POSITIF ôtez Anches
& fonds de 16 p.
GREAT and CHOIR Reeds and
foundation stops 16 in

ôtez Anches Pedale
Pedals Reeds in

molto dim.

Le double plus vite (Mouv! du commencement)

147

POSITIF
CHOIR *pp*

150

sf

153

156

159

Musical score for measures 159-161. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features complex harmonic textures with many accidentals. A dynamic marking *pp* is present in measure 161. The text "G.O. GREAT" is written below the middle staff in measure 161.

162

Musical score for measures 162-164. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features complex harmonic textures with many accidentals. A dynamic marking *pp* is present in measure 163. The text "POSITIF CHOIR" is written below the middle staff in measure 163.

165

Musical score for measures 165-167. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features complex harmonic textures with many accidentals.

168

Musical score for measures 168-170. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. The middle staff is in bass clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features complex harmonic textures with many accidentals. A dynamic marking *molto cresc.* is present in measure 169. The text "G.O. GREAT" is written below the middle staff in measure 169.

Anches positif
G.O. Choir Reeds
171 GREAT

Anches G.O. Anches Pédale
Great and Pedals Reeds

This musical score page contains measures 171 through 180. It is written for organ with three staves: a top staff for the Great organ (Anches positif), a middle staff for the Great and Pedals organs (Anches G.O. and Anches Pédale), and a bottom staff for the Pedals organ (Anches Pédale). The key signature is one sharp (F#), and the time signature is 4/4. Measure 171 features a complex texture with rapid sixteenth-note runs in the Great and Pedals organs, while the Pedals organ plays a slower, sustained line. Measures 174, 177, and 180 show a shift in texture, with the Great organ playing sustained chords and the Pedals organ continuing its melodic line. The score includes various musical notations such as beams, slurs, and dynamic markings.

183

Measures 183-185. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with a long slur over measures 183-185. The left hand plays a steady eighth-note accompaniment. The bass line is mostly rests with some low notes.

186

Measures 186-188. The right hand continues the melodic line with a slur. The left hand's eighth-note accompaniment continues. The bass line has a few notes, including a half note in measure 188.

189

Measures 189-193. Measure 189 is marked with a 'Rit.' (Ritardando) instruction. The right hand has a complex melodic line with many accidentals. The left hand continues the eighth-note accompaniment. The bass line has a few notes, including a half note in measure 193.

194

(molto largamente)

Measures 194-198. The tempo is marked *(molto largamente)*. The right hand features a slow, wide melodic line. The left hand plays a slow, wide accompaniment. The bass line has a few notes, including a half note in measure 198.



Relief Bust of Franck by A. Rodin
on Franck's Tombstone in the Cemetery at Montparnasse

INTERPRETIVE AND CRITICAL NOTES

Trois Pièces

An autograph manuscript of each composition (MS) exists in the Bibliothèque Nationale, Paris. All three were composed in 1878. Franck apparently used these manuscripts for a recital he played October 1, 1878, on the organ of the Trocadéro, as the registrations clearly refer to this instrument. However, the registrations given in the first edition are more general and apply to the organ in Ste. Clotilde.

The first edition (FE) was published in 1883 by Durand, Schoenewerk & Cie. in a vertical format. The *Trois Pièces* were sold both individually and as a collected set. The copy of this first edition used as the basis of these critical notes is in the Bibliothèque Nationale, Paris, K. 27773 (1-3). It has the Paris Conservatory library acquisition stamp date of C. 1883.

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.

All of the above editions and printings are in a vertical format and have the same plate numbers, D. et F. 3175, 3176, 3177, respectively. In comparison with the first edition and corrected Durand, the manuscripts have considerably fewer slurs, accidentals, and dynamic indications, more and different manual and registration notations, and no engraver's pencil markings. These manuscripts are Franck's "performing copies" and are not the final set from which the first edition was engraved. Thus, some of the omissions and differences between these manuscripts and the first edition have not been notated in the detailed notes below. There are no differences in notes between the manuscripts, first edition, and corrected Durand except for the ending of the *Pièce héroïque* (discussed below). Another final set of manuscripts must have existed, but which subsequently has been lost. This increases the importance of the first edition and the corrected Durand as the primary source material.

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 [en la]

Orientation

There is little doubt that Franck conceived of the *Trois Pièces* as concert music in the symphonic style. The *Fantaisie* [in A] has four principal themes, several of which go through an evolution or transformation process similar to R. Wagner's style of thematic transformation. Some themes evolve from active to passive and others from passive to active. Before many of the important events there is a pause, often full of tension: "What will happen next?" In the development, a struggle ensues followed by a triumphal "marriage" of two of the themes. The ending is exceptional, concluding in minor, (the Dorian mode), in a composition that began in major. Thus, it has many elements of a dramatic tragedy. Such a conclusion is reinforced by the original title *Fantaisie Idylle*. The drama in this composition should not be denied or ignored, but instead fully projected. An insight into this work can be gained by listening to Franck's *Psyché et Eros*, from the symphonic poem with chorus, *Psyché*, particularly the 78 rpm recording conducted by Gabriel Pierné (1863-1937).

Sources²

The *Fantaisie [en la]* (*Fantaisie [in A]*), entitled *Fantaisie Idylle pour orgue* in the manuscript, Ms. 20151 (1), has sixteen numbered pages, three staves, twelve staves per page, and is a finished copy in ink, signed, and dated *Paris 10, 7bre [=September] 1878*. There is no dedication on the first page, nor are there engraving directions anywhere. At the top of the first page are symbols in ink for a four-manual organ (S, R, P, G. O., Ped.), followed on each line with stop registrations in black pencil. This registration was for the four-manual Cavaillé-Coll organ in the Palais du Trocadéro in Paris. Franck first performed his *Trois Pièces* on October 1, 1878, in a recital at the Palais du Trocadéro, built for the Universal Exposition of 1878. Manual changes throughout the composition are given in black pencil, not all of which appear in the first printed edition. Additional manual and registration directions appear throughout in blue pencil; these also are not in the printed edition. There are many erasures of manual and registration changes originally written in pencil. Very few of the phrase markings that are in the printed edition are in this manuscript. Dynamic markings are in pencil. Obviously, this was a copy that Franck used when he performed the composition, but was not the copy sent to the engraver. After the sixteen pages of music, there are four additional blank pages. On two of these are beginning registrations in pencil for different organs. Below are listed the three different registrations found in the manuscript.

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.

At the beginning of the manuscript, page 1 (in black pencil):

S. [=Solo] tous les jeux
 R. fonds 8—Anches 8 et 4.
 P. fonds 8—Anches 8. principal? [sic.]
 G. O. fonds 8 et 16 sauf violoncelle anches 4. 8. 16
 Ped. fonds 8. 16. 32 A[nches]. 4. 8. 16
 Claviers accoup.
 R au P.
 tirasses

At the end of the manuscript, page 17 (in black pencil):

St. Eustache
 B. [=Bombarde] les 8 pieds fonds—(anches)
 R fonds 8 pieds et Hautb (Trompette. Cornet.)
 P fonds 8 pieds.—(anches)
 Gd. Orgue—fonds 8 et 16 (anches)
 tous le claviers accouplés sur le grand orgue



Northern facade of the Palais du Trocadéro viewed from the Place du Trocadéro.

Franck performed this *Fantaisie* on March 21, 1879, in St. Eustache at the inauguration of an organ, originally built by Ducroquet (1854) and enlarged and renovated by Merklin in 1879.

At the end of the manuscript, page 19 (in black pencil):

B. [=Bombarde] Salicional et Gambe
 R fonds 8, Hautb 8 trump 8
 P bourdon 16 et 8 flute harm. Keraulephone
 G. O. fonds, Gemshorn, flute harm. fl. pavillon
 Montre 16 Bourdon 8.

It is interesting to observe how Franck registered the beginning of this composition on different organs. The different colored pencil markings in this manuscript and the three different beginning registrations imply that there is a consistency of always using the same basic color for each respective theme, texture or section. Thus Franck had a basic concept of how he wanted to “orchestrate” this composition and used different specific stops to accomplish this when playing different organs. But he always kept the same basic “orchestration” of colors.

Detailed Notes

Measure

- | | |
|---------|---|
| 25-26 | MS: the dashes after the <i>molto cresc.</i> continue to the end of m. 26, but are missing in FE and CE. |
| 35 | MS: <i>ôtez Tirasse G.O.</i> (from the registrations in MS that are from Franck's performance at the Trocadéro, October 1, 1878). |
| 43 | MS: <i>Tirasse G.O.</i> (from the registrations in MS that are from Franck's performance at the Trocadéro, October 1, 1878). |
| 47 | MS: <i>ôtez Tirasse G.O.</i> (from the registrations in MS that are from Franck's performance at the Trocadéro, October 1, 1878). |
| 54 | MS, FE, CD: l.h., the duplet eighth notes in the top part conform to the triplet eighth notes of the bottom part. |
| 60 | MS, FE, CD: l.h., the duplet subdivisions of the syncopated top part conform to the triplet eighth notes of the bottom part. |
| 134-135 | MS, FE, CD: soprano, no tie between the two d's. Surely this is an omission in comparison with similar statements of this theme in MS, FE and CD, mm. 103-104, 106-107, 111-112, 114-115, 137-138, 271-272, and in CD, mm. 268-269. |
| 153 | MS: the alto sixth duplet eighth note (a sharp) is directly below the soprano ninth triplet eighth note (e). |
| 217 | MS: l.h., sharp missing before the seventh eighth note (c). |
| 221 | Identical to m. 54. |
| 226 | Identical to m. 63. |
| 263-264 | MS, FE, CD: r.h., no slur above soprano. Similar m. 265 has a slur above the three quarter notes in the soprano. |
| 268-269 | MS and FE: no tie between the c's in the soprano. CD has the tie. |

Listed below is a complete list of all Franck's registrations in the manuscript. These appear in two different colored pencil markings. Very possibly each refers to a separate performance. The markings in blue pencil are indicated with [blue] after them; all others are in black pencil.

Measure			
1	AR (Anches Récit)	144	<i>accoup. R.P. (couple Récit au Positif)</i> [blue]
9	ôtez AR		<i>R. hautb. [blue]</i>
13	AR	148	beat 3: AR
21	P. (both hands on Positif, instead of Récit).	162	<i>R. Clairon [blue]</i> <i>G.O. Montre 8 16 [blue]; accoup. S. au G.O. [blue]; Tirasses [blue]</i>
21	ôtez Clairon R [blue]	172	G.O.
27	R (both hands on Récit) Ôtez AR	172	Anches R (at the Trocadéro the jeux d'anches yet to be added included 4' Flûte octaviante, Octavin 2', Cornet V, Carillon I-III, and Basson 16'.)
33-34	ôtez Tirasse G.O.	175	Anches P.
35	ôtez le clav. G.O.— & Bombarde ajoutez 16 p P. (add 16' pied Positif)	176	A. G.O.
43	Tous les claviers; AR	178	Désaccouplez R. au P [blue]; ôtez A. G.O. et A. Pos [blue]; ôtez tirasses G.O. et Pos. [blue]; pedales douce [blue]
43	tirasse GO [blue]	181	Left hand on R
47	ôtez accoup S (Off Solo au Grand Orgue coupler) [blue]	182	ôtez AR
	ôtez Tirasse G.O. [blue]	189	<i>R. au P [blue]; tous les autres accoup^{ts} [blue]; Tirasse Pos: [blue] tous les fonds-anches préparées [blue]</i>
63	ôtez accoup P (off Positif au Grand Orgue) [blue] ôtez Montre 8 G.O. [blue]	195	A. Pos (instead of m. 194 as in the published version)
	8 ^{ves} G.O. (Octaves graves Grand Orgue) [blue]	196	A. G.O. [blue], Anches Péd.
	ôtez Tirasse Pos. [blue]	197	A. S. (Anches Solo)
85	ôtez Montre 16 du G.O. [blue]	198	Right hand on G.O.
87	AR	198	Left hand on S.
87	Tirasse Pos.	198	8 ^{ves} G.O. [blue]
	ôtez 8 ^{ves} G.O. (take off Octaves graves Grand Orgue)	213	ôtez A. Péd. et 8 ^{ves} G.O. [blue]
91	R. (both hands on Récit)	214	désaccouplez S. au G.O. [blue]; Right hand on G.O., Left hand on P.
	ôtez AR	221	Ôtez A. G.O. et A. Pos.
	ôtez Tirasse P.	228	ôtez Clairon R. [blue]
102	R. ôtez hautb. [blue]	229	ôtez accoup. Pos. et Montre 8 G.O. [blue]
	mettez Vx. hum. [blue]	230	8 ^{ves} G.O. [blue]; ôtez Tir. Pos. [blue]
118	R. mettez hautb [blue]; ôtez Vx. hum. [blue]	252	ôtez Montre 16 au G.O. [blue]
	AR	254	ôtez 8 ^{ves} G.O. [blue]
	Tirasse P.	258	Right hand on P.
122	ôtez AR	263	R. (both hands on R.); ôtez hautb [blue]; mettez Vx. hum. [blue]
	ôtez Tirasse P.	275	both hands on P(os.)
133	R. ôtez hautb [blue]; mettez Vx. hum. [blue]	275	no pp and no ôtez la Flûte du P.
135	ôtez accoup. R.P. (off Récit au Positif accouplement) [blue]		
140	ôtez Vx. hum. [blue]		

Rollin Smith draws the following conclusions from these registrations:

1. Even though the Trocadéro organ had 16' flue and reed stops on the Récit, Franck did not use them.
2. He did not draw the Positif 16' Bourdon at the beginning, adding it only at m. 35. He "prepared" only the Positif 8' Trompette, evidently not intending to include the 16' Basson in the *ff* at m. 175.
3. He specifically excluded the Grand-Orgue Violoncelle, which may have imparted an undesirable quality to the *Fonds* of that division and would have made just one more stop to be taken off at m. 63.
4. Into this ensemble all the stops (*Tous les jeux*) of the Solo are coupled, which, with the 16', 8', and 4' reeds prepared, included three 8' stops and a 16', 4', and 2' stop.
5. Franck's pedal registration specifically includes the 32' Principal Basse but not the 32' Contre Bombarde.
6. In his final version Franck consistently wrote of the Tirasses in the plural, he never took off just the Tirasse Grand-Orgue and left the Positif coupled to the Pédale, as he did so frequently at the Trocadéro.¹

At the climax (mm. 198-213) the hands are on two different manuals (r.h.—G.O., l.h.—S.).

1. Rollin Smith, *Playing the Organ Works of César Franck* (Stuyvesant, N.Y.: Pendragon Press, 1997), 174-75.

Cantabile

Orientation

With no contrasting sections, the *Cantabile* is the only major organ work by Franck based on a single theme. It is an example of a continuous, almost "unending melody" stretching "towards infinite expansion," which demonstrates R. Wagner's influence on Franck. However, the player should be cautioned not to play this work too slowly, as the tempo marking is *Non troppo lento* (not too slow), not *largo* (very slow and broad). *Lento* is a feeling and a style, not just a tempo. In measure 43, the Récit is coupled to the Positif. Since the Positif to Pédale has been on since the beginning, the Récit registration also would have been coupled to the Pédale at that point. The use of rubato should be sensitively coordinated with the dynamics and the climax in the composition.

Sources

The *Cantabile*, untitled in Ms. 20151 (2), is on six numbered pages, three staves, twelve staves per page, is in ink, and dated 17 7bre [=September] 1878, but not signed. There is no dedication on the first page and no engraving directions appear anywhere. At the top of the first page, in black pencil, is the registration for a four-manual organ (S, R, P, G.O., Ped.). It was for the four-manual Cavaillé-Coll organ in the Palais du Trocadéro in Paris. Franck first performed his *Trois Pièces*, on October 1, 1878, in a recital at the Palais du Trocadéro, built for the Universal Exposition of 1878.

S. [=Solo]	Fl. 8 Diap 8	
R.	fonds 8 – Hautb Tromp.	
P.	Salc. 8 fl 8 –	
G.O.	fl. et Bourd.	
Ped	Sous Bass 16, C ^{tre} . basse 16 fl 8, Boud 8.	
	<u>tr douce</u>	<u>tres douce</u>
accoup. R au P		

In measure 50 the manuscript has *ôtez Tremblant*; therefore Franck must have had it on from the very beginning.

Manual changes throughout the composition are given in black pencil; not all of these appear in the first edition. Additional registration directions appear throughout in blue pencil, also not in the printed edition. There are many erasures of manual and registration changes. Very few phrase markings are in the manuscript. One dynamic marking is in both black and green pencil (m. 27). Clearly, this also was a copy that Franck used when he performed the composition on various organs, but was not the copy sent to the engraver.

Detailed Notes

Measure

- | | |
|-------|--|
| 7 | MS: l.h., natural missing before the half note a, sharp missing before the quarter note a, the slur (tie?) is present between the two a's. |
| 21-22 | MS, FE, CD: l.h., tenor missing tie between c sharp-c sharp. It is part of a sequence pattern. |
| 27-28 | MS: r.h., soprano, no slur from the beginning of m. 27 to the third quarter note of m. 28. FE and CD have a slur from the beginning of m. 27 only as far as the fourth eighth note (g) in m. 28. |
| 45-46 | MS: alto, a tie between the two half-note b's. In FE and CD it is missing. |
| 46-47 | MS: soprano, tie missing between f sharp-f sharp. |
| 57 | MS: l.h., tie present between a-a; missing in FE and CE. |
| 59 | FE, CD: soprano, e-e, continuation of tie missing from previous system; present in MS. |
| 71-72 | MS, FE, CD: l.h., tenor, tie missing, g sharp-g sharp. It is part of a sequence pattern. |

Listed below is a complete list of Franck's registrations in the manuscript. These appear in two different colored markings. The markings in blue pencil are indicated by [blue]; others are black pencil.

Measure

- | | |
|----|--|
| 1 | S. (both hands on S.(olo); <i>Tirasse Pos.</i> [blue] |
| 3 | Right hand on P.(ositif); left hand on G.O.; <i>ôtez Tirasse Pos.</i> [blue] |
| 6 | S. (both hands on S.); <i>Tirasse Pos.</i> [blue] |
| 8 | Right hand on P.; left hand on G.O.; <i>ôtez Tirasse Pos.</i> [blue] |
| 11 | S. (both hands on S.) |
| 12 | Right hand on P.; left hand on G.O. |
| 25 | S. (both hands on S.); <i>tirasse Pos.</i> [blue] |
| 27 | Right hand on G.O.; left hand on P.; <i>ôtez Tirasse Pos.</i> [blue] |
| 30 | S. (both hand on S.); <i>Tirasse Pos.</i> [blue] |
| 32 | Right hand on G.O.; left hand on P.; <i>ôtez Tirasse Pos.</i> [blue] 43 Montre G.O. [blue]; <i>accomp. Pos au G.O.</i> [blue]; right hand on P.; left hand on G.O. |
| 45 | <i>Tirasse G.O.</i> [blue] |

- 50 Ôtez Tremblant [blue]; ôtez l'accomp. du Pos. au G.O. [blue]
 65 Tremblant [blue]; ôtez Montre G.O. [blue]; ôtez Tirasse G.O. [blue]
 74 Ôtez fl 8 G.O. [blue]; ôtez Anch R..
 78 Ôtez hautb R. [blue]
 82 flute 8. G.O. [blue]

Rollin Smith draws the following conclusions from these registrations:

At the Trocadéro Franck reserved the fourth manual (Solo) 8' Diapason and 8' Flûte harmonique for the chordal interludes at mm. 1-2, 6-7, 11, 25-26, and 30-31. The solo melody was played on the Positif 8' Salicional and Flûte harmonique with the Récit 8' Fonds, Hautbois, and Trompette coupled to it. The accompaniment was played on the Grand-Orgue 8' Flûte harmonique and Bourdon. It is noteworthy that Franck coupled the solo combination to the Pédale by means of the Tirasse Positif for the statement of the motif (Example 1), at mm. 6-7, 25-26, and 30-31, and consistently removed the Tirasse Positif as the melody returned to the manuals.

Example 1, mm. 1-2



This effect was eliminated for publication. In fact, Franck went to the opposite extreme and did not even couple the Grand-Orgue to the Pédale at these passages, feeling, no doubt, that the Pédale and Positif stops sufficiently balanced the Grand-Orgue. Players disturbed by what, on certain instruments, might come across as incomplete chords, or inadequate pedal tone, might double the pedal-part in the left hand at these chordal passages.

At m. 50 the manuscript reads *ôtez Tremblant* and at m. 65, *tremblant*. For the premiere of the *Cantabile* Franck had the tremulant on the solo stops for the entire piece except for the canon between mm. 51 and 65. He must have had second thoughts about this effect, for it was deleted at the time of publication.¹

Pièce héroïque

Orientation

Franck conceived of the *Trois Pièces* as concert music in the symphonic style. As indicated by the title, this character piece obviously has "heroic" sentiments. Franck left no specific comments concerning the derivation or meaning of this work, although tradition has it that this *pièce* was written in memory of the soldiers of the Franco-Prussian War (1870). The repeated chords in the right hand at the beginning should be articulated very rhythmically and struck energetically.

In measures 80-120 the pedals imitate the timpani of the orchestra. It is best in measures 80-104 not to use any pedal couplers and thus have only foundations (no reeds) in the pedal.

Sources

The *Pièce héroïque*, Ms. 20151 (3), is on thirteen numbered pages, three staves, twelve staves per page, is a finished copy, in ink, signed, and dated *Paris 13 7bre [=September] 1878*. There is no dedication on the first page, and no engraving directions are given anywhere. At the top of the first page, in ink, is a registration for a four-manual organ. This registration was for the four-manual Cavaillé-Coll organ in the Palais du Trocadéro in Paris. Franck first performed his *Trois Pièces* on October 1, 1878, in a recital at the Palais du Trocadéro, built for the Universal Exposition of 1878.

- S. [=Solo] fonds 8 et 16, anches 8 et 16 [entire line of stop names is crossed out by the composer]
 tous les jeux Fonds (prép anches)
 R. fonds et anches 4 et 8
 P. fonds (et anches 4 et 8)
 G.O. fonds (et anches 4. 8. 16)
 Ped. id.
 tous les accouplements

Manual changes throughout the composition are given in black and blue pencil. Again, there are many erasures of manual and registration changes originally written in pencil. Only some of the slur and phrase markings in the printed edition are present in the manuscript. Obviously, this was a copy that Franck used when he performed the composition on various organs, but was not the copy sent to the engraver. It was an intermediate manuscript. The final manuscript's location or even existence is not known. On the last page of the manuscript (page 13), the last eight measures of the composition are different than the last six measures of the printed edition. The manuscript version of the ending is more bravura and is reproduced below. Possibly he intended this earlier ending more for a concert situation, such as the Trocadéro performance, but replaced it with a more restrained and refined ending (for church use?) when it was published.

1. Ibid., 186.

Detailed Notes

Measure

- 7 MS: *Lentement* (in pencil) is above this measure; not present in FE or CD.
- 7 r.h., staccatos below second through sixth eighth notes have been added by editor; not in MS, FE or CE, but they do appear in the MS in an identical place in m. 70.
- 16 MS: l.h., natural missing before sixth eighth note c; present in FE and CD.
- 24-25 FE, CD: soprano, f-f, beginning of tie missing in first system; present in MS.
- 24-25 MS: one long phrase marking extends over the two entire measures. FE and CD have a separate phrase marking over each entire measure; probably a misunderstanding due to beginning a new system.
- 32-33 MS has an *f* only at the beginning of m. 33, not in m. 32 and m. 34, as in FE and CD.
- 33 MS has a < (in blue pencil) from third to sixth eighth notes.
- 47 MS: l.h., sharp missing before eleventh sixteenth note (c); present in FE and CD.
- 49 MS: l.h., sharp missing before eleventh sixteenth note (c); present in FE and CD.
- 51 MS: l.h., sharp missing before eighth sixteenth note (a); present in FE and CD.
- 70 MS: *Lentement* (in pencil) is above the measure.
- 70 MS: r.h., staccatos below second through sixth eighth notes; not present in FE or CD.
- 79 MS: R's at the beginning of the measure above r.h. and above l.h., indicating that Frank played both hands on the Récit.
- 80 MS: *ôtez les Tirasses mais laissy les jeux aux Ped.* (take off the pedal couplers but leave the stops of the *Pédale*); missing in FE and CD.
- 81 MS has *p*, FE and CD have *mf*.
- 88 MS: alto, b-b, tie missing; present in FE and CD.
- 98 MS: two quarter rests appear on third beat. Not present in FE or CD.
- 105-106 MS, FE, CD: top staff, no tie (e-e).
- 106-107 MS, FE, CD: top staff, no tie (b-b).
- 108 MS: in left margin immediately before this measure, *Lentement* appears.
- 118-119 MS: ties, f-f and d-d between dotted half notes; not present in FE or CD. See similar passages mm. 110-111 and 114-115.
- 131-132 MS: l.h., staccato dots above the four eighth-note chords; not present in FE or CD. MS, FE and CD: no staccatos in m. 132.
- 138 MS: l.h., third beat, bottom two notes (g natural, a sharp) are quarter notes, not repeated eighth notes as in FE and CD.
- 139 MS: in left margin immediately before this measure, *Lentement* appears.
- 150 MS: top voice (c sharp) is a dotted half note. FE and CD have an eighth note, then a second eighth note tied to a half note (all c sharps).
- 152 FE and CD: l.h., c quarter note has an unnecessary dot after it; MS does not.
- 154 MS: l.h., natural missing before low f in fourth eighth-note chord.
- 165 MS: *Lentement* appears above the measure.
- 175, 178 MS: pedal, m. 178 incorrectly contains a dotted half note and a quarter rest, while m. 175 correctly has only a dotted half note. Either Franck hastily added the rest in m. 178 without thinking or intended for both notes to be only half notes followed by quarter rests, so as to concur with the chords in the hands. In FE and CD the dotted half note appears with no rest in mm. 175 and 178. (Marcel Dupré and André Marchal ignored the dots on the half notes and played both measures as half notes followed by quarter rests.)

185-192 MS has the following ending from m. 185 onward. (It should be noted that Franck never intended for this earlier version of the ending to be published or performed.)

Paris 13 7bre 1878 César Franck

Used with the permission of the Bibliothèque Nationale, Paris.

Listed below is a complete list of Franck's registrations in the manuscript. These appear in two different colored markings. The markings in blue pencil are indicated by [blue]; all others are black pencil.

Measure

- 1 Right hand on *P.* (*ositif*)
- 2 Left hand on *G.O.*
- 14 Right hand on *G.O.*; left hand on *P.*
- 22 Right hand on *P.*; left hand on *G.O.*
- 33 *G.O.* (both hands on *G.O.* beginning on second eighth note); *A Pos.* [blue]
- 47 *Ôtez A. S., A. G.O. et A. P* [blue]
- 47 Left hand on *P.* beginning on second sixteenth note.
- 48 Right hand on *G.O.*
- 60 Right hand on *P.*
- 65 Left hand on *G.O.*
- 71 Right hand on *G.O.*; left hand on *P.*
- 77 *P.* (both hand on *P.*); *preparez Flute G.O.; ôtez accp R. Pos. S.*
- 79 *R.* (both hands on *R.*)
- 80 *R. fonds 8 et tromp* [blue]; *G.O. fl 8* [blue]; *ôtez les tirasses mais laissez les jeux aux Péd.* [blue] (take off the pedal couplers but leave the stops of the *Pédale*).
- 81 Right hand on *G.O.*; left hand on *R. fonds de 8 et Tromp.*
- 98 Right hand on *R.* beginning with the last eighth note.
- 99 Left hand on *G.O.*
- 107 *accoup. R. au Pos.* [blue]; *Pos. fonds 4,8,16* [blue]; *G.O. fonds 4,8,16* [blue]; *Tirasse Pos.* [blue]
- 108 *Clairon R.* [blue]
- 109 Right hand on *P.*
- 111 Left hand on *G.O.*
- 113 *Tirasse G.O.* [blue]
- 117 Right hand on the *G.O.*
- 119 *Accomp. S au G.O.* [blue]
- 128 *Ôtez bourdon 16 au Pos.* [blue]
- 139 Left hand on *G.O.*
- 144 *Bourdon 16 Pos.* [blue]
- 150 *AP, AGO, AS* [blue]; *G.O.* (both hands on the *G.O.*) beginning on the second eighth note; *A Ped.* [blue]

Trois Chorals

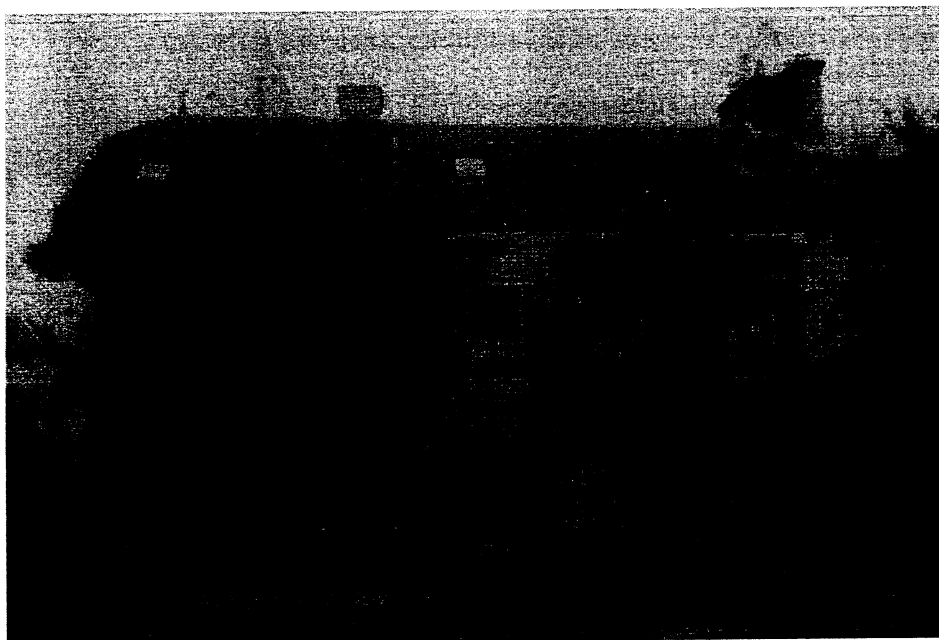
Franck made three autograph manuscripts of each choral: (1) a preliminary manuscript draft in pencil, containing only notes, (2) an intermediate manuscript (**IM**), primarily in ink, giving some of the musical directions, and (3) the final manuscript (**MS**) including all the notes, musical directions, etc., which was sent to the publisher. In the final manuscripts of all three chorals, all the registrations originally were written by Franck, only in French and with pencil. However, just before the *Trois Chorals* were published, all these pencil registrations were erased and rewritten in ink, in both French and English, by someone other than Franck. The identity of the person who did this is not known. This is what was published as the first edition (**FE**) by A. Durand & Fils. In comparing all three final manuscripts with the first editions, it is immediately apparent that someone also did some editing during the proof stage of the publication process. Accidentals and phrase markings were changed, added, or omitted from what is on the final manuscripts. It is not known for certain who did the proofing and made these changes, although Eugène Gigout seems to have been involved to some extent in the publication process.

Several questions arise. Did the person who edited the final manuscripts for publication also have access to the intermediate manuscripts of each of the chorals? Are the final manuscripts complete in every aspect according to Franck's last wishes, since Franck was in very poor health during the last few months of his life? Certain details that appear in the intermediate manuscripts, such as slurs, phrase markings, and ties, are not present in the final manuscripts. Were these actual changes by intent, or omissions and oversights due to haste and poor health? Selected places in the intermediate manuscripts are discussed below in the Detailed Notes when they offer significant differences, greater understanding, or new insights into specific (sometimes problematic) situations in the final manuscripts and/or first editions.

The first edition (**FE**) of the *Trois Chorals* was published in 1892¹ by A. Durand & Fils, plate numbers D.S. 4414, D.S. 4415, and D.S. 4416, respectively, in a vertical format.

The copy used as the photographic basis for this new edition is a later printing of the first edition with some seemingly minor corrections by A. Durand & Fils.² 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!



The house in Nemours where Franck composed the *Choral No. 1* and *L'Organiste*, volume one, in 1890.
(photo: courtesy of the Franck family.)

1. Some sources give the publication date of 1891; however, the copyright notices on all these publications are 1892.

2. 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)-?

Choral No. I

Orientation

Of the *Trois Chorals*, the first has the most elaborate construction. Franck said of it, "You will see, the real chorale is not the chorale itself; the real chorale emerges during the course of the piece." The chorale is constructed during the first seven sections. (Each section is eight measures.) Elements are in the first six sections, but the true chorale does not appear until the seventh section (on the Voix humaine). In the first six sections, the odd numbered sections (on the Grand Orgue) ascend and the even numbered sections (on the Récit) descend. The Romantic era's practice of free rubato can be observed here with applying a slight *accelerando* in the ascending sections and a slight *ritardando* in the descending sections. Since the pedal does not participate in the first sixty-four measures, it can be used for the bottom notes of the left hand. Various traditions have developed concerning measures 233-255. Some players detach the hands and play the pedal legato; others play the right-hand melody legato, detach all the other notes in the hands, and play the pedal legato.

Sources

The preliminary manuscript of *Choral No. I* has not been located.

The intermediate manuscript (IM), titled *Choral No. I*, is in the Morgan Library in New York City. It consists of fourteen pages (thirteen numbered pages, two pages are numbered eleven), notated on three staves, eighteen staves per page, in pencil, dated *le 7 Août 1890*, with a dedication *à mon chère élève et petite amie Mlle Clotilde Bréal*, but it is not signed. No registrations are given anywhere. Only one manual designation and one tempo marking appear, but the manuscript has some dynamic markings. Very few slurs and phrase markings are present. There is a crossed-out measure, and many passages have been erased and written over. The work appears to have been written down hurriedly. Most of the accidentals are in various colors of ink, implying that they were added at different times. Many ties are omitted, but a number of cautionary accidentals are present that do not appear in the first printed edition. There are a great many more slight changes of notes and rhythms between this intermediate manuscript and the first manuscript than there are between the same respective manuscripts of *Chorals No. II* and *III*. Clearly, this was only a working draft. Therefore, the editor has not notated all of these differences in the Detailed Notes below, except, as stated above, when these differences offer greater understanding or new insights into specific (sometimes problematic) situations in the final manuscripts and/or first editions.

The final manuscript (MS), titled *Choral I pour orgue*, is owned by a descendant of Franck. It comprises a folded cover sheet (four pages) and eighteen pages of music followed by two blank pages, notated on three staves, twelve staves per page, in ink, dated *le 7 Août, 1890*, with no dedication. It is not signed. Throughout the manuscript, the manual designations first were written in pencil, using just the first letter of the name of the manual (i.e., R for Récit, etc.). These were erased and written over in ink, with the names of the manuals completely written both in French and English (i.e., Récit, Swell) by someone other than Franck. All other registrational directions, likewise, have been erased and redone in both English and French by someone other than Franck. The beginning registrations, in French and English, appear immediately underneath the title on the first page of music. Engraving marks appear in both black and blue pencil throughout the manuscript. The tempo indications and dynamic indications also are in pencil, implying that they were added later to the manuscript. Although this manuscript has no dedication, the FE has the following dedication: *A Monsieur Eugène Gigout*. In his biography of César Franck, Vincent d'Indy states this is erroneous and that the work was originally dedicated to Alexandre Guilmant.

Detailed Notes

IM has no registration at the beginning.

Measure

4-6

IM: r.h. is notated as follows:



MS was originally as in IM, but rewritten in pencil as in FE.

11-12

IM, MS, FE: r.h., no tie in alto, c-c, but similar to mm. 9-10.

15

FE: low e is erroneously a half note instead of dotted half note.

21

MS: r.h., sharp missing before first eighth note, lower f.

31

MS: r.h., flat missing before first quarter note, lower b.

32

MS: a flat before f in l.h. with an "x" and a "?" in red ink under it.

33

MS: r.h., flat missing before second quarter note, lower e.

34

MS: l.h., flat missing before d.

34

MS: cautionary naturals absent before second quarter note g in l.h. and third quarter note a in r.h.

36-37

MI, MS, FE: no tie in alto (b-b); probably an oversight; see similar place in mm. 38-39.

- 53 IM, MS: cautionary natural absent before quarter note low a in l.h.; also cautionary sharps absent before both quarter note g's in l.h.; present in FE.
- 55 IM, MS, FE: phrase marking incorrectly ends on first quarter note; it should end on second quarter note, identical to m. 95. This was probably an oversight because m. 55 is the beginning of a new system in MS.
- 67 IM, MS: l.h., natural missing before tenth sixteenth note (b).
- 71-72 IM: r.h., tie present, in soprano (e-e); missing in MS and FE.
- 73 MS: r.h., eighth rest missing.
- 79-80 IM: r.h., tie present, in alto, f sharp-f sharp; not present in MS or FE.
- 81 MS: l.h., flat missing before twelfth sixteenth note (a); present in IM and FE.
- 96 MS: l.h., a finger number 2 is above the third quarter note (d) (on the *Récit*).
- 97 MS: *Positif/Choir* at the beginning of m. 97 over the l.h. This is obviously an error by the person who added all the registrations in French and English during the editing/publishing process. No such indications are in IM or FE.
- 103 IM, MS: cautionary naturals missing before the two e's in l.h. and the e in pedal.
- 104 IM: cautionary sharp before third quarter note (d) in r.h. present; not present in MS or FE.
- 104 IM, MS: l.h., cautionary natural missing before the a.
- 106 IM: *Largo*; MS and FE: *Maestoso*.
- 109 MS: l.h., sharp missing before f.
- 115 MS, FE: *Largo*; however, since this is similar to m. 106, it probably was an oversight and also should be *Maestoso*, as was changed on the MS in m. 106.
- 121 MS, FE: no registration change for pedal.
- 123 MS: r.h., cautionary natural missing before half note (a).
- 129 IM: quarter note (e) in pedal; MS, FE: eighth note (e) in pedal.
- 130 IM: l.h., first chord bottom note (a) is an quarter note; in MS and FE it is an eighth note.
- 133 IM: quarter note (e) in pedal; MS, FE: eighth note (e) in pedal.
- 133 IM, MS: l.h., natural missing before seventh sixteenth note (a); present in FE.
- 135 IM, MS: r.h., cautionary natural missing before first eighth note (c).
- 139 MS: l.h., natural missing before second quarter note (b); present in IM and FE.
- 142 IM, MS: cautionary sharps missing before fifth eighth note (f) in r.h. and sixth eighth note (f) in l.h.; present in FE.
- 156 MS: l.h., flat missing before third quarter note (e); present in IM and FE.
- 157-158 IM: notates the chords in m. 157 and the first chord in m. 158 an octave higher with an *8^{va} basso?* underneath them; MS has them as in FE.
- 170-171 MS, FE: the phrase marking over the l.h. starts at the beginning of m. 171 (in MS a new system).
- 174 MS: the phrase marking over the r.h. ends at the first eighth note of m. 174; in FE it extends to the fourth eighth note of m. 174. This was probably an oversight because m. 174 of MS begins a new system.
- 174-175 MS, FE: the phrase marking over the l.h. starts at the beginning of m. 171.
- 178 IM, MS: cautionary flat is present before eleventh sixteenth note (c) in alto.
- 180 MS, FE: ossia sixteenth note (d) present in soprano; not present in IM.
- 182-183 MS, FE: the phrase marking over the r.h. begins at the beginning of m. 183 (in MS a new system).
- 182 MS, FE: no indication to play the r.h. soprano melody on the G.O., probably inadvertently omitted by the composer. Franck very carefully maintains the independence of the soprano voice alone on the upper staff and squeezes three other voices, all of different rhythmic values, onto the l.h. staff, even requiring the use of many ledger lines. Had he wanted all four parts played on one manual (*Positif*), he probably would have spread the part-writing more conveniently over both staves.
- 184-185 MS, FE: the phrase marking over the r.h. ends at the end of m. 184; however, similar to mm. 172-173, where it extends over the bar line.
- 186-187 MS, FE: the phrase marking over the r.h. begins at the beginning of m. 187.
- 188-189 MS: the phrase marking over the r.h. extends past the end of m. 188, implying it continues to the beginning of m. 189. However, m. 189 begins a new system in MS, and it probably was an oversight that the ending of the phrase marking was not continued in MS above the new system in m. 189; similar to mm. 176-177, where it extends over the bar line.
- 192 IM, MS, FE: l.h., ossia sixteenth note (f) present.
- 194 MS, FE: no indication to have the r.h. return to the *Positif*; however, this is the logical place to do so if one goes to the G.O. in m. 182. These directions were probably inadvertently omitted by the composer.
- 194 MS: r.h., a dot above second sixteenth note (d), probably an error.
- 194 IM, MS: r.h., flat missing before eleventh sixteenth note (g); present in FE.
- 194 IM, MS: l.h., flat missing before sixth eighth note (a); present in FE.

- 196 IM, MS, FE: r.h., incorrectly notated the second sixteenth note on third beat as an f sharp. Undoubtedly, it should be an e; see similar passage in m. 201.
- 200-201 MS: m. 200 is the last measure on page 14 (of the manuscript). There are two slurs, one above and one below the r.h. staff and one tie in the l.h. staff, that extend over the end of this measure, implying that they continue into the next measure. However, no slurs or ties appear at the beginning of the first measure on the next page. This omission by Franck is probably due to the haste in which he wrote these three chorals and has implications for other places at the ends of systems in these final manuscripts of all three chorals.
- 208 MS: a dotted line extends after the *rall.* to the end of the measure.
- 215 MS: r.h., cautionary sharp before the fifth eighth note (g).
- 218 MS, FE: in all probability the continuation of the slur from m. 217 over the r.h. is missing. See similar slurrings in mm. 215-217.
- 220-221 MS: 3's that indicate triplets missing.
- 221 MS: *sempre* appears in second half of measure instead of at beginning of m. 222 as in FE.
- 223 MS: tie missing between sixth and seventh eighth notes in alto; present in IM and FE.
- 225 IM: sharp before second quarter note (c) in soprano; MS and FE show a c natural. The c natural seems more likely because of the sequential upward chromatic movement of the melody (mm. 223-225).
- 226 IM, MS: sharp missing before fifth eighth note (c) in alto; present in FE.
- 232 IM, MS, FE: natural is missing before a in third quarter note chord.
- 233 MS, FE: no directions for pedal, although it seems certain that pedal reeds should be added here.
- 246-247 MS, FE: tie missing (b-b) in pedal; present in IM and preliminary manuscript. See similar place in mm. 249-250.
- 248 IM: sharp before second eighth note (b) in r.h. alto; in MS and FE no sharp is present. See similar place in m. 245.
- 253 IM, MS: l.h., natural missing before e in third chord; present in FE.
- 254 IM, MS: l.h., sharp missing before g in first chord; present in FE.

Choral No. II

Orientation

Choral No. II is the most mystical of the three chorals, conceived in the passacaglia and fugue forms. The *Largamente con fantasia* sections (mm. 127-130, 136-141) should be played like violin cadenzas. The build up (mm. 226-257) must be inevitable and dramatic. Unquestionably, this is one of the greatest and most profound compositions ever written for the organ. This music creates in its listeners an all-embracing state of ecstasy, at once both sensuous and mystical – the goal toward which all Romantic art had been striving.

Sources

A portion of the preliminary manuscript of *Choral No. II* is available; it contains the last thirty-nine measures (missing nine measures, on one and one-half pages), and is owned by Emory Fanning, Middlebury, Vermont (USA). It is notated on three staves, sixteen staves per page, in pencil, hurriedly written, untitled, with no clefs, key signatures, engraving directions, phrase markings, tempo indications, or dynamic indications. A few measures are incomplete in the lower parts and some have erasures.

The intermediate manuscript (IM), titled *Choral II*, is owned by a descendant of Franck. It consists of a twenty-page folio containing seventeen pages of music, notated on three staves, twelve staves per page, primarily in ink, with a very few pencilings. There are some registration markings and manual changes. The entire manuscript is in Franck's handwriting. It has a partial date, *14 7bre [=September]*, but no signature or dedication.

The final manuscript (MS), titled *Choral II pour orgue*, is owned by Emory Fanning, Middlebury, Vermont (USA). It comprises nineteen pages, seventeen of which are numbered, plus two unnumbered pages at the beginning (a title page and a page with the beginning registration). It is dated *14 7bre [=September]*, but is not signed, and has no dedication. The notation is in ink, on three staves, with eighteen staves per page. Originally, there appears to have been a registration in ink on the upper left corner of the first page of music, which has been erased. The beginning registration in ink is now on the second unnumbered page, which is to the left of the first numbered page of music. (See next page.) This registration in both French and English is not in Franck's handwriting. All the registration directions throughout the manuscript similarly have been erased and redone in both English and French by someone other than Franck. Engraving marks appear in both black and blue pencil throughout the manuscript. The tempo indications, dynamic indications, and some accidentals also are in pencil, implying that they were added later to the manuscript. Manual indications, originally in black pencil and red ink, have been redone in black ink. These also are not in Franck's handwriting. Although this manuscript has no dedication, the FE has the following dedication: *A Monsieur Auguste Durand*. According to d'Indy, this is erroneous and should be replaced by *Theodore Dubois*.
WL600097

Flute fouds 8 Hautb.: Anchor, Prepare
Positif fouds 8: Anchor préparés
G.O. fouds 8 et 16: Anchor préparés
Pedale fouds 8 et 16: Anchor préparés
Claviers accouplés
Basse Positif et G.O.

Small foundation Stops 8 & 16
Choir: foundation Stops 8 -
Great foundation Stops 8 & 16
Pedal foundation Stops 8 & 16
All Keyboards coupled
Great and Choir to Pedal

Beginning registration of *Choral No. II* in the final manuscript

(photo: Emory Fanning)

Many slurs and phrase markings appear in the intermediate manuscript for mm. 25-48, 65-80, 89-99, 154-156, and 195-210 that are not present in the final manuscript or first edition (see below). These slurs and phrase markings appear in places with characters, styles, and textures that would imply a legato touch, even according to the older notational practice for indicating touches from the late eighteenth and early nineteenth centuries, with which Franck grew up. (See the Preface, section 3, "Touch.") Therefore, these slurs and phrase markings have been added in brackets in this new edition.

Detailed Notes

French registration	MS: <i>Recit</i> appears instead of <i>Récit</i> ; FE has <i>Récit</i> .
French registration	MS: <i>préparés</i> appears instead of <i>préparées</i> in all four places; FE has <i>préparées</i> .
English registration	MS: "Reeds prep ^d ." is missing in all four places; present in FE.
English registration, line 5	MS: "All Keyboards coupled"; FE: "Keyboards coupled." IM has no registration at the beginning.
Measure	
7	MS: second quarter notes, two f sharps in octaves (f and f') have been crossed out and replaced by the two a's as in FE.
18	MS: l.h., slurs missing.
20	MS: no staccato marks for either hand. Instead, there are slurs that have been crossed out.
21	MS: l.h., nothing before third quarter note a (implying it is an a sharp). FE has a natural before the a.
25	MS: r.h., no slur over f sharp-e sharp.
25	MS: l.h., no slur under triplet 3.
25-28	IM: a phrase marking over soprano from the beginning of m. 25 to the end of m. 28; not present in MS or FE.
26	MS: r.h., no slur over g-f sharp.
30	IM: a slur under the three notes in alto; not present in MS or FE.
32	IM: a slur over the three notes in alto; not present in MS or FE.
33	IM: a slur over the five notes in soprano and a slur under the four notes in bass; not present in MS or FE.
34	IM: a slur over the five notes in soprano and a slur under the four notes in bass; not present in MS or FE.
35	MS: tie missing in alto (d-d).
35	MS: r.h., sixth eighth note (d), fourth line, has been crossed out and replaced by the high b, as is in FE.
35-36	IM: a phrase marking over soprano extends from the first note in m. 35 to the last note in m. 36; not present in MS or FE.
36	MS: r.h., first eighth note (d), fourth line, has been crossed out.
37	IM: a slur over the first three notes in soprano and a slur under the first three notes in bass; not present in MS or FE.
38	IM: a slur over the first three notes in soprano and a slur under the first three notes in bass; not present in MS or FE.
39-40	IM: phrase marking over soprano extends from the first note in m. 39 to the last note in m. 40; not present in MS or FE.
40	IM, MS, FE: in the hands the last eighth in the measure is an eighth rest. The pedal has a dotted half note.
45-48	IM: phrase marking over soprano extends from the first note in m. 45 to the dotted half note in m. 48.

- 50 MS: a slur missing under fourth and fifth eighth notes in r.h. (c-b) and above fourth–fifth eighth notes in l.h. (f-g).
- 51 MS: l.h., a slur missing over first–second eighth notes (e-d).
- 52 IM, MS: r.h., eighth eighth note is a c natural because of natural at the beginning of the measure; FE incorrectly has a sharp before the c.
IM: l.h., a natural before eighth eighth-note c; missing in MS and FE.
- 56 MS: l.h., two slurs missing (e-d).
- 59 MS: slur present over fourth and fifth eighth notes (c-b) in l.h.; not present in FE. Originally, there was an accompanying passage in this measure in the l.h. staff that is crossed out. The revised l.h. figuration in FE is notated in the top staff of MS.
- 62 MS: l.h., slur missing over fourth and fifth eighth notes (e-d).
- 62 MS: l.h., tie missing between sixth eighth note and quarter note (b-b).
- 63-64 IM: all pedal notes are an octave higher than in FE and MS.
- 65 MS: the direction *Fermez la boîte du Récit/Swell box closed* has been crossed out and is not present in FE.
- 65-66 MS: first three pedal notes (b, a, g sharp) are written an octave higher than in FE, but crossed out. The same notes also appear an octave lower in MS as in FE.
- 65-66 IM: slur over soprano extends from the first note in m. 65 to the end of m. 66; not present in MS or FE.
- 67-68 IM: slur over soprano extends from the first note in m. 67 to the end of m. 68; not present in MS or FE.
- 69-70 IM: slur over soprano extends from first note in m. 69 to the end of m. 70; not present in MS or FE.
- 71-72 IM: a slur over soprano extends from first note in m. 71 to the first half note in m. 72; not present in MS or FE.
- 72-73 IM, MS, FE: r.h., soprano, no tie f-f. However, similar passage in mm. 218-219 (and comparable passages in mm. 74-75 and 220-221) are tied, while similar passage in mm. 202-203 (and comparable passage in mm. 204-205) are not tied. A rationale could be given for tying all such places.
- 72-74 IM: slur over soprano extends from last quarter note in m. 72 to second quarter note in m. 74; not present in MS or FE.
- 74-76 IM: slur over soprano extends from last quarter note in m. 74 to second quarter note in m. 76; not present in MS or FE.
- 76-78 IM: slur over soprano extends from last quarter note in m. 76 to second quarter note in m. 78; not present in MS or FE.
- 78-80 IM: slur over soprano extends from the fifth eighth note in m. 78 to the first quarter note in m. 80; not present in MS or FE.
- 81 MS: r.h., natural missing before eleventh sixteenth note (e).
- 83 MS: cautionary accidental missing before ninth sixteenth note (e) in soprano.
- 89-90 IM: three slurs in m. 89: (1) between second and fifth sixteenth notes, (2) sixth–ninth sixteenth notes, and (3) tenth sixteenth note to the first half note in m. 80. None of these are in MS or FE.
- 90-91 IM: slur over soprano extends from the half note in m. 90 to the half note in m. 91; not present in MS or FE.
- 90-95 IM: mm. 90-94, all notes in pedal are written an octave lower than in MS and FE. In m. 95, the pedal has a quarter note low c (C) followed by a quarter note c in the middle of pedalboard (c).
- 92-93 IM: slur over soprano extends from the beginning of m. 92 to the end of m. 93; not present in MS or FE.
- 94-97 IM: phrase marking over soprano extends from the first quarter note of m. 94 to the third eighth note of m. 97; not present in MS or FE.
- 97 IM: ties in r.h. (a-a) and in l.h. (a-a); not present in MS or FE. MS and FE have a slur, g-f, in soprano; not present in IM. IM, MS, and FE: ties present (d-d) in l.h. and pedal.
- 98-99 IM: slur over soprano extends from the beginning of m. 98 to the end of m. 99.
- 105 IM: l.h., ties (c-c, f-f); neither present in MS; FE has one tie (f-f). IM: l.h., slur (g sharp-f); not present in MS or FE. IM, MS, FE: r.h., slur, b-a sharp; tie (f-f) in pedal, but no tie (c-c) in r.h.
- 107 MS: l.h., no ties; IM: l.h., tie between second and third eighth notes (c-c). FE has a tie in l.h. erroneously between third and fourth eighth notes (c sharp-c); it should be between second and third eighth notes (c-c). See m. 85.
- 109 MS: r.h., natural missing before tenth sixteenth note (e).
- 114 MS: l.h., first sixteenth note (f, fourth line) is crossed out and replaced by the d. IM, MS: sharp is missing before this d.
- 113-114 MS, FE: slur in l.h. was originally a tie between the two f's in MS; when the second f was crossed out and replaced by the d (see m. 114 above), it became a slur.

114

MS: quarter rests for second and third beats are missing. The first sixteenth-note group in r.h. (alto) has downward stems in MS. IM: the first four sixteenth notes are grouped as follows:



118-119

Tie in brackets has been added by the editor; not present in IM, MS, or FE. This passage is identical to mm. 277-278.

119-120

MS: \succ is on first beat of m. 120, as in identical passage in mm. 278-279 of MS and FE. FE erroneously shows \succ on the third beat of m. 119.

121

FE: r.h., tie missing between lower b-b in mm. 120 and 121; probably an oversight because m. 121 begins a new system.

122

MS: r.h., lower b is a half note; in FE it is a dotted half note. In the identical m. 281, Franck again notates the b the same way (half note) in MS.

124-125

MS: in l.h. tie b-b. FE: the tie is too long and extends from m. 123, third beat (b, quarter note), to m. 125.

124-125

FE: slur below l.h. added by the editor; identical to mm. 283-284 in FE. MS: no slur is present in l.h. in mm. 124-125 or mm. 283-284.

124-125

FE: slur above pedal added by the editor; identical to mm. 283-284 in FE. Slur is present in MS in mm. 283-284, but not in mm. 124-125.

127

MS: l.h., sharp missing before second quarter note (f).

129

MS: l.h., sharp missing before sixth eighth note (f).

130

IM: last two beats have a quarter note tied to an eighth note (d-d), followed by an eighth rest; MS and FE have a half note (d).

141

IM: *p* above fourth quarter note (e); not present in MS or FE.

146

FE: has *e* between *dim.* and *rall.*; MS does not.

154-156

IM, MS: l.h., slur extends from beginning of m. 154 to the first quarter note in m. 156. FE: the slur extends only to the last eighth note (c) in m. 154. There is no slur in mm. 155 and 156 in FE.

157

IM, MS, FE: l.h., no flat before fifth eighth note (b). The editions of M. Dupré and M. Duruflé have a flat before the b.

157-158

MS: \prec begins at second eighth note in m. 158. In FE it begins at fifth eighth note in m. 157.

162

MS: r.h., no slur over first two eighth notes; present in FE.

167

MS: \prec extends to second beat of m. 167; in FE it goes only to first eighth note of m. 167.

178-179

MS: l. h. treble clef begins in m. 180.

181-194

MS: pedal continues to have its own staff.

191

MS: l.h., natural missing before fifth eighth note (d); present in FE.

191

MS: l.h., flat missing before sixth eighth note (e); present in FE.

192

MS: \succ begins at second eighth note; in FE it begins at third eighth note.

195

IM: *Toujours P*; not present in MS or FE.

195-198

IM: phrase marking over the soprano extends from the beginning of m. 195 to the end of m. 198; not present in MS or FE.

199-202

IM: phrase marking over the soprano extends from the beginning of m. 199 to the first half note in m. 202; not present in MS or FE.

202-204

IM: slur over the soprano extends from the third quarter note in m. 202 to the second quarter note in m. 204; not present in MS or FE.

204-206

IM: slur over the soprano extends from the third quarter note in m. 204 to the second quarter note in m. 206; not present in MS or FE.

206-210

IM: phrase marking over the soprano extends from the third quarter note in m. 206 to the first eighth note in m. 210; not present in MS or FE.

209

MS: \succ is at second and third beats; in FE it is at first and second beats.

210

IM: slur over the soprano extends from the second eighth note to the end of the measure; not present in MS and FE.

210

IM: top notes in l.h. are a quarter note (d) followed by a half note (d) to accommodate the change to the G.O.; MS and FE have a dotted half note (d).

- MS:

Note no stem for the g-natural note head.

Also note the missing sharp before the small d.

- | | |
|---------|--|
| 234 | MS: r.h., sharp missing before first eighth note (lower d ²) in ossia chord. |
| 235-236 | MS: slur above r.h. extends to the first eighth note in m. 236; in FE only to the end of m. 235. |
| 236 | IM: r.h., g ² is present in the first chord between the c ³ and e ² ; not present in MS and FE. |
| 237 | MS: slur above l.h. extends only to the end of m. 236. A new system begins in m. 237. FE: slur extends to first eighth note in m. 237. |
| 237 | MS: natural missing before fifth eighth note (a). |
| 240 | IM, MS: <i>ôtez Anches G.O./Great Reeds in</i> is above m. 240; in FE it is above m. 241. |
| 245 | IM: <i>sf</i> at beginning of the measure before the > ; not in MS or FE. |
| 245 | MS: > begins at second sixteenth note; in FE it begins on first sixteenth note. |
| 251 | MS: a line is after <i>cresc.</i> , implying it probably continues to m. 258. |
| 274 | IM, MS, FE: <i>mettez Voix humaine et</i> is missing. |
| 274 | IM: <i>ped. très douce fond de 32p.</i> |
| | MS and FE: <i>Pédale. Jeux très doux</i>
<i>Pedal. Very soft.</i> |
| 275-276 | FE: l.h., tie missing (b-b); present in MS. |
| 276-277 | Ties in parenthesis present in IM; not present in MS or FE. This passage is identical to mm. 117-118, where ties are present in MS and FE. |
| 277-278 | Tie in parenthesis present in IM; not present in MS or FE. |
| 281 | MS: r.h., lower b is a half note; in FE it is a dotted half note. In the identical m. 122 in MS, Franck also notates the b the same way (half note). |
| 281-284 | FE: three slurs below l.h., but not present in MS. The first two are present in both MS and FE in the identical mm. 122-125. |
| 283-284 | MS, FE: l.h., no tie, b-b, but added by the editor because it is identical to mm. 124-125. |
| 285 | MS: tie missing between f-f of mm. 284 and 285; probably an oversight because m. 285 begins a new system. |

Orientation

The “endless melody” of the *Adagio*, one of the most beautiful ever written, is constructed of insistent repeating motives using the ornamenting variation form, and is propelled to a climax on a D major chord (m. 111). The approach to and the climax itself should be rhythmically shaped with the use of rubato. (See Preface, section 4, “Rhythmic Alteration.”) Tournemire reports that Franck played this melody with rubato, and that “he would shudder if he heard certain interpretations which are as mechanical as clockwork.” This melody, an example of a continuous, almost “unending melody” stretching “towards infinite expansion,” again demonstrates R. Wagner’s influence on Franck.

Given the gentle qualities of Franck's Trompette on the Récit, very unlike the Swell trumpets on many contemporary organs, often a better choice on today's organs for the solo of the *Adagio* would be an Oboe, possibly with Flutes 8' and/or 4'. Tournemire reported that Franck "played" the pedal octaves non-legato at the *Molto slargando*, very much in the manner of trombonists.

Sources

The preliminary manuscript of *Choral III*, untitled, and lacking approximately twenty-eight measures, is owned by Emory Fanning, Middlebury, Vermont (USA). It is nine and one-half pages in length on pages numbered two through eleven. The first one and a half pages contain the *Choral II* fragment discussed above. The manuscript is hurriedly written in pencil, on two staves, and three staves (beginning with the slow middle section), sixteen staves per page. It has a partial date *30 Septembre*. Some measures are crossed out. There are no clef signs, key signatures, dynamic indications or engraving directions, and only one tempo indication. However, some erasures are present. A few measures do not have all the notes in them, and there are some changes from the final published version.

The intermediate manuscript (IM), titled *Choral III*, is owned by a descendant of Franck. It consists of fifteen pages, notated on three staves, twelve staves per page, in ink with a very few pencilings, dated *30 Septembre 1890*, and has a signature. There is neither a dedication nor registrations anywhere. However, the manuscript has some dynamic and tempo markings.

The final manuscript (MS), titled *Choral III pour orgue*, is owned by a descendant of Franck. It comprises a folded cover sheet (four pages) and sixteen numbered pages of music, notated on three staves, twelve staves per page, in ink, a partial date, *30 Septembre*, has a signature, but no dedication. The beginning registration, also in ink, is on the second unnumbered page, which is to the left of the first numbered page of music. This registration, in both French and English, is not in Franck's handwriting. All the registration directions, originally in pencil, throughout the manuscript have been erased and redone in ink, in both English and French, by someone other than Franck. Engraving marks in both black and blue pencil appear throughout the manuscript. The dynamic marks and most of the tempo markings also are in pencil, implying that they were added later to the manuscript. Although this manuscript has no dedication, the FE has the following dedication: *A non élève Augusta Holmes*. According to d'Indy, this is erroneous and should be replaced by *Eugène Gigout*.

Detailed Notes

French registration

line 5 MS: *à tous des claviers* appears instead of *Tirasse G.O.*

English registration

line 1 MS: *8 F'* is missing.

Except for the above differences, the registration in MS is exactly the same as the registration in FE. IM has no registration at the beginning.

Measure

1 MS: *Quasi All^o*; FE: *Quasi allegro*.

1-2 IM: In the first two measures, each group of sixteenth notes has a slur.



The carefully placed slurs for the right hand in the first two measures of IM occasion several interesting thoughts and questions. Obviously, when Franck wrote this first manuscript, he intended for the same type of touch to continue in the succeeding measures with similar figurations. This was the old notational practice for indicating touches from the late eighteenth and early nineteenth centuries, with which Franck grew up and which he himself even used in the *Six Pièces*. (See the Preface, section 3, "Touch.") However, these slurs for the right hand do not appear in the final manuscript. The second measure of the intermediate manuscript also contains two slurs for the left hand that Franck did copy onto the final manuscript and that do appear in the first edition. By not placing the slurs of the right hand in the final manuscript, did Franck reject the use of legato in the right hand in favor of a more detached style of playing, or did he presume that these measures would be played legato without needing to put in the slurs? This intermediate manuscript is almost completely devoid of other slurs and phrase markings elsewhere. Therefore, for Franck to have taken the trouble of putting the slurs in would have been a very conscious effort. Surely, if he would have felt strongly about the legato indication, he certainly also would have inserted them in the final manuscript in the right hand, as he did in the left hand. Also, the texture of fast arpeggio-like patterns would seem to benefit from a detached touch, especially in a very live acoustical setting. However, a conclusive piece of information is found with the slur in measure 52 (is present in MS and FE;

- missing in IM), which is the final measure in the second appearance of this texture. There is a clef change in the middle of this measure, and the slur indicates a legato rendering. If it is to be legato here, it should probably be legato in all the passages with this texture, even though Franck neglected to repeat the slurs from the first two measures of the intermediate manuscript, when he wrote the final manuscript. Therefore, in summary, the slurs in measures 1-2 of the IM are not present in MS and FE, and the slur in m. 54 of MS and FE is not present in IM.
- 15-16 FE: l.h., lower tie should be a-a, not f sharp-f. IM: tie a - a and slur f sharp - f natural present.
- 18 MS: fermata over half rest in pedal missing.
- 37-38 IM, MS: l.h., tie present (c - c); missing in FE.
- 38-39 FE: continuation (conclusion) of phrase markings missing in both r.h. and l.h. at the beginning of m. 39; probably an oversight because m. 39 is the beginning of a new system; present in IM, MS.
- 46-47 IM, MS: r.h., slur missing over the two measures.
- 53-54 IM, MS, FE: no slur over r.h., but these measures are similar to mm. 55-56.
- 55-56 MS, FE: no ties, c-c, in r.h. and e-e, c-c in l.h., but present in IM. These measures are similar to mm. 53-54.
- 61 IM, MS: *f* missing.
- 65-66 IM: phrase marking over l.h. from third eighth note in m. 65 to fourth eighth note in m. 66; not present in MS or FE.
- 66-67 IM, MS: l.h., tie missing (b-b).
- 66-70 IM, MS: phrase markings over r.h. and under l.h. from third beat of m. 66 through first beat of m. 70; probably an oversight in FE because m. 69 is the beginning of a new system.
- 70-72 IM: phrase marking under l.h. from second quarter note in m. 70 to second half note in m. 72; not present in MS or FE.
- 76-78 IM: phrase marking under l.h. from second half note in m. 76 to whole note in m. 78; not present in MS or FE.
- 83-86 MS: in m. 83, l.h., there is a slur over the five eighth notes, but no slurs in l.h. in mm. 84-86. Slurs were added in m. 84-86 in FE, following Franck's practice of intending the same slurrings for similar figurations in succeeding measures. See above discussion of mm. 1-2.
- 84-86 MS: l.h., half-measure slurs missing. IM: one slur from first eighth note to last eighth note in m. 84, one slur from first eighth note to the last eighth note in both mm. 86 and 87.
- 89 MS: r.h., cautionary natural missing before fifteenth sixteenth note (f).
- 89-90 MS: slur over l.h. missing; present in IM and FE.
- 96 IM, MS, and FE all contain the half note (d) with the fermata in the r.h. soprano. The preliminary manuscript has a quarter note d followed by a quarter rest. However, Franck wrote a half note d over the quarter note d.
- 96 MS: fermatas in l.h. and pedal missing; IM: all three fermatas are present.
- 97 IM, MS: time signature of C.
- 97 IM, MS, FE: *ôtez les Tirasses* or *ôtez Tirasse Grand Orgue* missing; obviously an oversight.
- 101 IM, MS: r.h., natural before fifteenth sixteenth note (a) missing.
- 103 MS: r.h., natural before sixth eighth note (b); missing in FE and IM.
- 105 IM, MS: l.h., cautionary sharp missing before fourth quarter note (g).
- 106 MS: r.h., natural missing before fourteenth sixteenth note (f).
- 114 IM: l.h., tie between half notes (a-a); missing in MS and FE.
- 118 MS: whole rest missing in pedal.
- 118-120 IM: phrase marking under l.h. extends from last eighth note in m. 118 to seventh eighth note in m. 120; not present in MS and FE.
- 119 MS: PEDAL little louder; FE: PEDAL little loud.
- 119 FE: r.h., the lower tie is placed too high. It should be from c sharp to c sharp, not f sharp to a.
- 121 MS: whole rest missing in pedal.
- 124 MS, FE: l.h., no tie between the third and fourth eighth notes (c-c); present in IM.
- 125, 126 MS: whole rests missing in pedal.
- 126 MS: natural before b in soprano missing.
- 127 IM, MS: r.h., sharp missing before first eighth note (d).
- 135 IM, MS: cautionary naturals missing before f's: tenth sixteenth note in r.h. and seventh eighth note in l.h.
- 136 MS: l.h., cautionary flat present before sixth eighth note (b).
- 138 IM, MS: cautionary naturals missing before g's: tenth sixteenth note in r.h. and seventh eighth note in l.h.
- 143-144 MS: l.h., tie, c-c, missing; present in IM and FE.

- 144 MS: l.h., flat missing before a in last eighth-note chord; present in IM and FE.
 144-145 MS: l.h., four ties missing; present in IM and FE.
 145 MS: r.h., flat before a in fourth eighth-note chord.
 145 MS: r.h., tie missing between f-f in fourth and fifth eighth-note chords; present in IM and FE.
 148 FE: < begins at fifth sixteenth note (g) and extends to tenth sixteenth note (e); > begins at eleventh sixteenth note (d flat) and extends to thirteenth sixteenth note (b flat). See similar passage in m. 150.
 148 IM, MS: l.h., last eighth rest missing.
 149 IM, MS, FE: top notes of second and fourth chords in l.h. are d flats; thus, not similar to mm. 147 and 151.
 150 MS: r.h., *sf* above ninth sixteenth note; missing in IM and FE.
 155 MS: r.h., sharp missing before eleventh sixteenth note (d); present in IM and FE.
 157-161 IM, MS: phrase mark extends from second half note of m. 157 to first half note of m. 161.
 164-168 IM, MS: phrase mark extends from second half note of m. 164 to first half note of m. 168.
 170 MS: r.h., sharp missing before sixteenth sixteenth note (g); present in IM and FE.
 176-177 MS: phrase marking over the r.h. extends from the second half note of m. 173 through the whole note of m. 177. In IM and FE it extends only to the end of m. 176. This is probably an oversight since m. 177 begins a new system in both.
 181-182 IM, MS: phrase marking over the r.h. extends from the second half note of m. 178 to the whole note of m. 182. In FE it extends only to the last quarter note of m. 181.
 188-189 IM, MS: phrase marking over the r.h. extends from the second quarter note of m. 187 to the whole note in m. 189. In FE it extends only to the end of m. 188. This is probably an oversight since m. 189 begins a new system.
 193 IM, MS, FE: phrase marking over the r.h. extends from the third quarter note of m. 192 to the last eighth note of m. 193.
 194 IM: at beginning of measure, *molto largamente*; not present in MS or FE.
 198-199 IM, MS: phrase marking over the r.h. extends from the first eighth note of m. 198 to the whole note in m. 199; missing in FE. IM, MS: tie between l.h. low a - a; missing in FE.

Conclusions from the Manuscripts¹

Evidence exists from Franck's organ manuscripts in all periods of his life that he continually reworked and revised his compositions. Initially he worked quickly, with a rapid hand jotting down the ideas. But, thereafter, there was often a long process of reworking, changing his mind, adding new ideas, and rejecting old ones that even continued into the very final stages of publishing, and with the *Fantaisie*, op. 16, even after the first publication. This long process seems often to have been accomplished through the following. First there was a very rough draft, just ideas, not even with all the notes filled in. At least with some of the compositions, there was a second-stage manuscript where all the basic chords and notes are in place, but not totally refined and not with any registrations present. Finally, there was always a complete final manuscript, which Franck actually used whenever he performed the composition. Before he sent this manuscript to the publisher, he recopied the registrations, usually simplifying them slightly, and added final dynamic marks in pencil.

Franck did not just conceive of one organ in Paris as his ideal. The early manuscripts show him thinking in terms of very different instruments. Whenever he adapted his compositions to different organs, he still retained an underlying concept of how he wanted each composition registered or "orchestrated" colorwise. Comparing the specifications on various manuscripts with the final versions in the printed editions shows that he always preserved the same basic musical result. When Franck came to publishing his organ compositions, he tended to simplify the registrations to basically a three-manual organ concept, thus making them suitable for a wide variety of French organs. He had more of a "generic" French organ in mind rather than always the exact specifications of Ste.-Clotilde. From a practical and marketing standpoint this made a lot of sense.

Throughout his life Franck was exposed to various organs that had two enclosed divisions, and not just one as at Ste.-Clotilde. When such instruments were available he used this added feature and, with his registrations, thought creatively in terms of their possibilities.

1. Portions of the "Conclusions from the Manuscripts" are ©1990 by the American Guild of Organists, used and adapted with permission.

Glossaire/Glossary

French/Italian

accouplé

accouplement (acc.)

Accouplement du R. au P. et du P. au G.O.

Accouplement du R. au P. Tirasse du P.

accouplez le P. au G.O.

accouplez R. au P.

Accouplez Récit au Positif ôtez Tromp. du Récit

ajouter

Ajoutez 16 P. au Positif

Ajoutez jeux de fonds de 16 p. ôtez Anches G.O.

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

ajoutez les 16 pieds au P.

Ajoutez q.q. jeux de fonds de 8 au Positif

(Ajoutez)Anches G.O. (et Anches Ped.)

(Ajoutez) Anches Positif (et fonds de 16 p.)

(Ajoutez) Anches (du) Récit

anches

anches P., G.O. et Pédales

Anches préparées

animer

appel(s)

avec une certaine liberté de mesure

beaucoup

boîte fermée

boîte ouverte

Bourdon

cantando

chanté

Clairon

claviers accouplés

Claviers accouplez et 32 P.

claviers séparés

commencement

de

de façon à

desaccouplez

dolce

double

doux, douce

du

élargir

en élargissant un peu

excepté

espressivo, espress., espress. (Italian)

expressif, express., espress. (French)

expression de Récit

Flûte

Flûte 8 (et 16)

fonds

Fonds (de) 8 (et 16)

Fonds et Anches de 8 et 16 p. à tous les claviers

English

coupled

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

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

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

couple the Positif to the Grand Orgue

couple the Récit to the Positif

couple the Récit to the Positif, take off the Trompette on the Récit

add

add the 16' stops on the Positif

add the 16' foundations, take off the Grand Orgue reeds

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

add the 16' stops on the Positif

add some 8' foundation stops on the Positif

(add) the Grand Orgue reeds (and the Pédale reeds)

(add) the Positif reeds (and 16' foundations)

(add) the Swell reeds

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

reeds of the Positif, Grand Orgue, and Pédales

prepare reeds

lively

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

with a certain freedom of tempo (rhythmic freedom)

much, very

swell box closed

swell box opened

Bourdon (stopped Flute)

singing; smooth and flowing

sung (*cantabile*)

Clarion [4'] (Reed 4')

manuals coupled

manuals coupled and 32'

manuals uncoupled

beginning

of, from

in order to

uncouple

sweet, soft, gentle

double

soft, gentle

of the, from the

broadening

broadening a little

except

expressive, expressively, with expression

expressive, expressively, with expression

expression pedal (Swell pedal)

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

Flute 8' (and 16')

foundation stops (principals, flutes, and strings) except celestes foundations 8' and 16'

foundations and reeds 8' and 16' on all the manuals

graduellement
 Grand-Choeur (G^d CHOEUR)
 G.O.
 Grand Orgue (G.O.)
 G.O. séparé
 grave (gr.)
 Hautb.(ois)
 jeu(x)
 Jeu de flûte et Bourdon (Gambe, Montre) 8 pieds
 jeux d'anches

jeux d'anches préparés

jeux de combinaison

jeux de fonds

jeux de fonds de 8 p.
 (Jeu de) fonds de 8 (et 16) pieds
 jeux de fonds de 8 Hautb. et Tromp.
 Jeux de fonds et jeux d'anches
 jeux de fonds et Jeux d'anches de 8 p. à tous les claviers
 jeux de fonds et Jeux d'anches de 8 et 16 p.
 jeux (très) doux
 large, largement
 Le double plus vite (Mouv. du commencement)

lent
 lié
 M.D.
 mesuré
 mettez
 mettez anches R.
 Mettez Anches Récit
 mettez Clairon R.
 mettez Hautb. R.
 Mettez Jeux d'anches à tous les claviers et Jeux de fonds de 16
 mettez la Tirasse du G.O.
 mettez les Tirasses
 mettez Tromp. R.
 mettez voix humaine
 mettre
 M.G.
 moins
 moins douce
 molto slargando
 Montre
 octave grave

ôter
 ôtez
 ôtez anches (G.O., P., R., Pédales)

ôtez Anches P.

gradually
 full organ
 Grand Orgue (Great)
 Great
 Grand Orgue separate
 deep, lower, sub-, below
 Oboe
 stop(s)

Flute 8' and Bourdon 8' (Gamba 8', Montre 8')

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 Preface, page ix.)

jeux d'anches prepared, but remaining silent until wind was admitted to the chest by means of the pédale de combinaison.

a combination of stops; in reality, all flue stops (principals, flutes, and strings), 4' pitch and above, (excluding Prestant 4'), including mutations and mixtures, and the chorus reed stops (Bombarde 16', Trompette 8', and Clairon 4'), but not including the Hautbois and Voix humaine. This combination of stops (jeux de combinaison) was activated by the pédale de combinaison (combination pedal) that controls the wind supply (ventil) to the pipe chest upon which are set these particular ranks.

all the foundation stops (principals, flutes, and strings,) except the celestes and possibly some 4' stops at the pitch(es) indicated. If no pitch is indicated, it means at 16', 8', and 4'.

foundation stops 8'

foundations 8' (and 16')

foundations 8', Hautbois (Oboe) and Trompette

foundations [16', 8', and 4'] and jeux d'anches

foundations [16', 8', and 4'] and jeux d'anches 8' on all the manuals

foundations [16', 8', and 4'] and jeux d'anches 8' and 16'

(very) soft stops

broad, broadly

double more quickly [double the tempo] (tempo of the beginning)

slow

slurred (legato)

main droit, right hand

measured

add

add the Récit reeds

add the Récit reeds

add the Récit Clairon [4']

add the Récit Hautbois (Oboe)

add the jeux d'anches on all the manuals and the foundations 16'

add the Grand Orgue to Pedal coupler

add the pedal couplers

add the Récit trompette [8']

add the voix humaine [8']

add

main gauche, left hand

less

less soft [add]

gradually become much slower

Principal [Open Diapason] 8' or 16' (displayed)

suboctave coupler affecting the same manual; activates the pitch an octave below the key played.

take off

take off

take off the reeds (Grand Orgue, Positif, Récit, Pédale)[and all other stops on that windchest]

take off the Positif reeds

ôtez Anches Positif
 ôtez Anches Récit
 ôtez Gambe et Hautbois—mettez Voix humaine
 Tremblant
 ôtez jeux de (les) fonds de 16 (au Positif et au G.O.)

ôtez l'accoupt. du Récit
 ôtez l'accouplement du P. au R.
 ôtez la Flûte du P.
 ôtez la Tirasse du P.
 ôtez la tromp. du R.
 ôtez le 32 P.—Tirasse G.O. et Positif

ôtez les 16 au P.
 ôtez (les) Anches G.O. et Positif—ôtez 16 P. au G.O.

ôtez les jeux d'Anches à tous les claviers, ôtez 16
 P. au Pos. et G.O.

ôtez les Tirasses
 ôtez les Tirasses mais laissez les jeux aux Pédale
 ôtez les 16 P. et quelques 8' P. au P.
 ôtez quelques 8 P. au G.O.
 ôtez Tirasse G.O.
 ôtez Tirasse G.O. et Pos.

ôtez tous les jeux d'anches du R.
 ôtez Tromp. du Récit
 ôtez Trompette et Hautb.—mettez Voix humaine
 et Tremblant
 ôtez voix humaine
 ôtez Voix humaine (et Tremblant)—mettez fonds de 8 Hautb.
 et Tromp.

P
 P.
 PED
 Pédale (Péd.)
 pédale de combinaison

Pédales des octaves graves

pieds
 plus
 Point (P)
 Positif (P.)
 précédemment
 préparer, préparées
 Prestant
 probablement
 quelques
 R.

Récit (R.)
 Récit et Positif accouplés
 remettez
 remettre
 retenir
 rf, rfz, rinf, rinforzando

sans
 sauf
 séparer
 Sonnette
 soutenu
 successivement
 supprimer
 supprimez graduellement quelques jeux
 talon (T)
 tirasse (tir.)

take off the Positif reeds
 take off the Récit reeds (release the jeux de Anches of the Récit)
 take off the Gambe and Hautbois (Oboe), add the Voix et
 humaine and Tremulant
 take off the foundations 16' (on the Positif and on the Grand
 Orgue)
 take off the Récit coupler
 take off the Récit to Positif coupler
 take off the Flute [8'] on the Positif
 take off the Positif to Pédale coupler
 take off the Trompette on the Récit
 take off the 32', Grand Orgue to Pédale coupler and the Positif
 to Pédale coupler
 take off the 16' stops on the Positif
 take off the Grand Orgue and Positif reeds, take off the 16'
 stops on the Grand Orgue
 take off the jeux d'anches on all the manuals, take off the 16' stops
 on the Positif and Grand Orgue
 take off the Pédale couplers
 take off the Pédale couplers but leave the stops of the Pédale
 take off the 16' stops and some 8' stops on the Positif
 take off some 8' stops on the Grand Orgue
 take off the Grand Orgue to Pédale coupler
 take off the Grand Orgue to Pédale and Positif to Pédale
 couplers
 take off all the jeux d'anches of the Récit
 take off the Trompette on the Récit
 take off the Trompette and the Hautbois (Oboe), add the Voix
 humaine and Tremulant
 take off the Voix humaine
 take off the Voix humaine (and Tremulant), add foundations
 8', Hautbois (Oboe) and Trompette

Point (toe)
 Positif (Positive, Choir)
 Pédale
 Pedal
 a foot lever that controlled various mechanical aids such as manual
 and pedal couplers, *jeux d'Anches*, etc.

suboctave couplers

foot

more

toe

Positif

previously

prepare

Prestant [4'] (Principal 4')

probably

some

Récit (Swell)

Swell

Récit coupled to the Positif

add again

add again

hold back

a sudden accent on a single note or chord, practically synonymous
 with *sforzando* (*sfz*).

without

except

separate

bellows signal

sustained (*sostenuto*)

successively

cancel, take off

gradually take off some stops

heel

Pédale coupler

Tirasse(s) du G.O. (et du P.)

Tirasse G.O.

Tirasse Positif et G.O.

toujours

toujours G.O.

tous

Tous les fonds de 8 et 16 au P. et au G.O.

Tous les fonds du G.O.

Tremblant (Tr.)

très

très douce

Très largement

Trompette

un peu

ventil

vite

Voix humaine

Grand Orgue to Pédale coupler (and Positif to Pédale coupler)

Grand Orgue to Pédale coupler [add]

Positif to Pédale coupler and Grand Orgue to Pédale coupler

always

always on the Grand Orgue

all

all the foundations 8' and 16' on the Positif and on the Grand Orgue

all the foundations [16', 8', and 4'] on the Grand Orgue

tremulant

very (much)

very soft

very broad

trumpet

a little

a valve that admitted air into a wind chest. It was controlled by a foot lever (*pédale de combinaison*).

fast, quick

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



César Franck at 40 in 1862