

ישוע בן יוסף נאזרתי  
ΙΗΣΟΥΣ ΝΑΖΟΪΟΥΣ ΒΑΣΙΛΕΥΣ ΙΟΥΔΑΙΩΝ  
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# Stations of the Cross

Music of  
César Franck

freely arranged  
for Organ or  
Harmonium

by Gerard Carter  
Op. 3

WENSLEYDALE PRESS

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## STATIONS OF THE CROSS

*Music of César Franck freely arranged for organ or harmonium by Gerard Carter<sup>1</sup> Op. 3*

If played on the organ, pedal at the discretion of the performer may be used in pieces that were originally written for the harmonium or the piano. If played on a harmonium, the performer may at the fifth Station play the first two bars only, at the fourteenth Station may substitute the chorale previously played at the sixth Station, and otherwise may omit the pedal part in pieces that were originally written for organ. In all cases registrations, repeats and modulatory lead-ins are at the discretion of the performer. A number of suggestions for registration have been inserted editorially to assist in realising Franck's tonal scheme.

**Introduction.** Chorale No. 1 in E major [opening] and Prière [opening] for organ.

**1. Jesus is condemned to death.** Chorale No. 1 in E major [maestoso] for organ.

**2. Jesus is made to carry his cross.** Chorale No. 3 in A minor [E minor version of chorale] for organ.

**3. Jesus falls the first time.** Danse lente for piano.

**4. Jesus meets his afflicted mother.** Chant de la creuse for harmonium, and Chorale No. 2 in B minor [Largamente con fantasia] for organ.

**5. Simon of Cyrene carries the cross.** Chorale No. 3 in A minor [A major version of chorale] for organ.

**6. Veronica wipes the face of Jesus.** Prelude, Fugue & Variation [bridge passage and opening of fugue] for organ and Chorale No. 2 in B minor [second chorale] for organ.

**7. Jesus falls the second time.** Chorale No. 3 in A minor [A minor version of chorale] for organ.

**8. Jesus meets the daughters of Jerusalem.** Vieux Noël for harmonium and Chorale No. 2 in B minor [non troppo dolce, and 1o Tempo ma un poco meno lento] for organ.

**9. Jesus falls the third time.** Chorale No. 2 in B minor [first chorale] for organ.

**10. Jesus is stripped of his garments.** Noël Angevin for harmonium.

**11. Jesus is nailed to the cross.** Allegretto in F minor for harmonium.

**12. Jesus dies on the cross.** Prière in E minor for harmonium.

**13. Jesus' body is taken down from the cross.** Poco allegretto in G flat major for harmonium.

**14. Jesus is laid in the sepulchre.** Chorale No. 3 in A minor [Adagio] for organ.

**Conclusion.** Amen for harmonium.

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<sup>1</sup> Gerard Carter is organist at the Church of the Good Shepherd, Ashfield, Sydney.

# Stations of the Cross

## Introduction

[8' foundations]

César Franck, freely arr. Gerard Carter Op. 3

**Moderato**

Musical notation for measures 1-6. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. A 'G.O.' (Grand Octave) marking is present in the first measure. Brackets group the notes in both hands across the measures.

Musical notation for measures 7-12. Measure 7 is marked with a '3' above the staff, indicating a triplet. The word 'RECIT' is written in the right hand at measure 8. The melodic line continues with eighth and sixteenth notes, and the accompaniment remains consistent. Brackets group the notes in both hands.

Musical notation for measures 13-17. Measure 13 is marked with a '3' above the staff. A 'G.O.' marking appears in the right hand at measure 15. The melodic line continues with eighth and sixteenth notes, and the accompaniment remains consistent. Brackets group the notes in both hands.

Musical notation for measures 18-22. Measures 20 and 22 are marked with a '3' above the staff, indicating triplets. The melodic line continues with eighth and sixteenth notes, and the accompaniment remains consistent. Brackets group the notes in both hands.

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23

RECIT

This system contains measures 23 through 28. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is primarily composed of eighth and sixteenth notes, with some chords. A 'RECIT' instruction is placed above the treble staff in measure 24. A large slur covers the entire system.

29

G.O. *cresc.*

This system contains measures 29 through 34. It features a treble and bass clef with a key signature of three sharps. The music continues with eighth and sixteenth notes. A 'G.O.' instruction is placed above the treble staff in measure 30, and a 'cresc.' instruction is placed above the bass staff in measure 31. A large slur covers the entire system.

35

*dim.* *pp* RECIT

This system contains measures 35 through 40. It features a treble and bass clef with a key signature of three sharps. The music includes a 'RECIT' instruction above the treble staff in measure 37. Dynamic markings include 'dim.' in the bass staff (measure 35) and 'pp' in the bass staff (measure 36). A large slur covers the entire system.

41

*cresc.* *dim.*

This system contains measures 41 through 46. It features a treble and bass clef with a key signature of three sharps. The music includes a 'cresc.' instruction above the treble staff in measure 41 and a 'dim.' instruction above the bass staff in measure 44. A large slur covers the entire system.

11

*pp*

14

*cresc.*

17

*più f*

20

*rall.*

[Foundations and reeds]

Amen

**Moderato**

*p*



## THE PERFORMANCE AND INTERPRETATION OF FRANCK'S ORGAN WORKS

César Franck (1822–1890) wrote twelve major works for the organ and they show that he, like Bach before him, was a confirmed systematiser. Franck's organ works provide examples of chorale, variation, passacaglia, sonata form, toccata, adagio, fugue, recitative, pedal points and contrapuntal devices, and they exploit the tonal resources provided by the French symphonic organ. Franck also wrote a number of harmonium pieces intended primarily for parish use.

Franck was organist at the Cathedral of Ste Clothilde in Paris for thirty-two years. Whilst his organ works are primarily performance pieces, he was a devout believer and they were no doubt influenced by his liturgical and devotional experience. They seem to reflect the suffering, reconciliation, serene anxiety, joy, ethereal beauty, triumph and ecstasy of Franck's own heartfelt spirituality.

This volume provides musical meditations on each of the Stations of the Cross. Each piece consists of an extract or extracts from Franck's music (five pieces for organ, seven for harmonium and one for piano) and the present arranger has collated them using authentic texts. Franck's own registrations have been omitted not out of any disrespect to the composer but because they were intended for the Cavaillé-Coll organ and the Alexandre harmonium and cannot be applied uncritically to modern instruments. A number of suggestions for registration have been inserted editorially to assist in realising Franck's tonal scheme.

The organ works of the 'Fra Angelico of the organ' are loved and admired for their melodic inspiration, rich harmonies, deep spirituality, masterly counterpoint and splendidly idiomatic organ writing.

The following points on the performance and interpretation of Franck's organ works may be

of some interest to an organist approaching them for the first time. A number of the points were provided to the present arranger in personal discussions with the distinguished French organist, composer and teacher Jean Langlais (1907–1991), during his studies of Franck's organ works with Langlais at the Cavaillé-Coll organ at Ste Clothilde, and at his studio, in Paris in May 1980. The present arranger also had numerous discussions on the French symphonic organ and on the performance and interpretation of Franck's organ works with Sydney organist Alan Moffat who was an authority on the French symphonic organ and its literature and had himself previously studied Franck's twelve major organ works with Langlais.

1. César Franck played his own organ works very freely. We know this from Jean Langlais who was told this by his teachers Charles Tournemire (1870–1939), Adolphe Marty (1865–1942) and Albert Mahaut (1867–1943) (all distinguished Franck pupils). Marcel Dupré (1886–1971), in the introduction to his edition of Franck's organ works, commented that Franck played 'with approximate legato and approximate attention to note values'. Dupré studied all Franck's organ works with Alexandre Guilmant, who was the titulaire at La Trinité, was a friend and musical colleague of Franck and had heard Franck play them all. Dupré's comment should be read in the context of Dupré's style of performance, as appears from his recordings, which show that he used absolute legato and played rather strictly in time. Dr Tournemire, an organist, composer and teacher, was Franck's last and most distinguished pupil and was titulaire at Franck's Cavaillé-Coll organ at Ste Clothilde for forty-two years. In his writings Tournemire emphasised the freedom with which Franck played his own organ works. Maître Langlais, who studied with Tournemire, succeeded him at Ste Clothilde and was there for forty-three years, confirmed the freedom with which Franck played his own works.

2. Freedom is obtained by avoiding a metronomic style of performance and by applying the various forms of rubato including what the

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**César Franck** (1822–1890) wrote twelve major works for the organ and numerous harmonium pieces. He is regarded as the most important composer for the organ after Bach and the greatest composer for the French symphonic organ. The serene anxiety and ethereal beauty of the compositions of the 'Fra Angelico of the organ' make them a touching accompaniment to meditations on the Stations of the Cross. Gerard Carter's free arrangement for organ or harmonium of some of César Franck's most sublime music makes it available in a practical and convenient form for the Stations of the Cross and for other liturgical, devotional and musical purposes.



**Gerard Carter** studied César Franck's organ works with Maître Jean Langlais in Paris in 1980 and played the Chorale no. 1 in E major on the beautifully harmonised, historic Cavallé-Coll organ in the Basilica of Ste Clothilde, Paris. César Franck presided at the tribune of Ste Clothilde for thirty-two years and composed and performed his greatest compositions on that organ. Maître Langlais was titulaire at Ste Clothilde, succeeding Dr Charles Tournemire who was César Franck's last pupil. Both Tournemire and Langlais were distinguished organists, composers and teachers. Gerard Carter also studied organ with Mr Alan Moffat who was a prominent Sydney organist and authority on the French symphonic organ and its literature. Gerard Carter is the author of two publications on César Franck's organ works. He has issued a CD of his performance of Franck's Chorale no. 3 in A minor and Cantabile on the 1890 Théodore Puget Père et Fils organ at Kincoppal-Rose Bay Chapel, Rose Bay. He has also issued a CD of his performance of the Chorale on the 1883 Hill & Son organ at St Augustine's Church, Balmain, where he was organist for a number of years in the 1980s. Gerard Carter is currently organist at the Church of the Good Shepherd, Ashfield, where a two-manual organ built in 1962 by George Fincham & Sons, Melbourne, speaks to a magnificent acoustic. Gerard Carter's piano arrangement 'The Blue and Gold Forever' Op. 1 and piano composition 'Fantasy on the Maiden's Wish' Op. 2 have been published by Wensleydale Press.

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