



# The Rosary Music of César Franck

Freely arranged for Organ by Gerard Carter Op. 4

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

# The Rosary

## Joyful

### 1. Annunciation [Fantaisie in C Major]

César Franck, freely arr. Gerard Carter Op. 4

Quasi lento [ $\text{♩} = 80$ ]

Musical score for measures 1-5. The piece is in 4/4 time and C major. The tempo is Quasi lento with a quarter note equal to 80 beats per minute. The score is for piano and includes a solo line for the right hand (G.O.). The right hand part features a series of chords and a melodic line. The left hand part consists of a steady bass line. A solo line for the right hand is shown below the main score, starting with a grace note.

Musical score for measures 6-10. The score continues with a *molto cresc.* (much crescendo) marking and a *f* (forte) dynamic. The right hand part features a series of chords and a melodic line. The left hand part consists of a steady bass line. A solo line for the right hand is shown below the main score, starting with a grace note.

Musical score for measures 11-15. The score concludes with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The right hand part features a series of chords and a melodic line. The left hand part consists of a steady bass line. A solo line for the right hand is shown below the main score, starting with a grace note.

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P. + 16'  
Ped. + 32'

## 2. Visitation [Fantaisie in C Major]

Adagio [ $\text{♩} = 69$ ]

Musical score for measures 1-7. The piece is in 3/8 time and C major. The right hand (RH) features a melodic line with grace notes and slurs, while the left hand (LH) provides a harmonic accompaniment with chords and moving lines. A 'R.' (ritardando) marking is present in the first measure of the RH. A dynamic marking of *pp* is indicated in the final measure of the system.

Musical score for measures 8-14. The RH continues with its melodic development, incorporating slurs and grace notes. The LH accompaniment remains consistent. A dynamic marking of *pp* is present in the final measure of the system.

Musical score for measures 15-21. The RH features a melodic line with slurs and grace notes. The LH accompaniment includes chords and moving lines. Dynamic markings include *poco cresc.* and *pp* in the RH. A dynamic marking of *pp* is also present in the LH of the final measure.

Musical score for measures 22-28. The RH continues with its melodic development, featuring slurs and grace notes. The LH accompaniment includes chords and moving lines. Dynamic markings include *più cresc.* and *pp* in the RH. A dynamic marking of *pp* is also present in the LH of the final measure.

## 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 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 mysteries of the Rosary. Each piece consists of an extract or extracts from Franck's organ music and the present arranger has collated them using authentic texts. At the end there is an arrangement of Franck's 'Panis Angelicus'. 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 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 present arranger calls the 'Liszt rubato' which involves a slight lingering on individual notes.

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**César Franck** (1822–1890) wrote twelve major works for the organ. 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 Rosary. Gerard Carter's free arrangement for organ of some of César Franck's most sublime music makes it available in a practical and convenient form for the Rosary 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, piano composition 'Fantasy on the Maiden's Wish' Op. 2 and arrangement for organ or harmonium of Franck's music for the 'Stations of the Cross' Op.3 have been published by Wensleydale Press.