

Prélude, Fugue et Variation pour orgue Op. 18

FWV 30 (1862)

Prélude

César Franck (1822-1890)

Arranged for harpsichord by Arnold den Teuling

Andantino

Doux et expressif

pp *Sempre legato*

4

7

10 *Più forte*

13 *Dim.* *Poco rall.* *a Tempo*

16

19

f *p*

Sostenuto

22

25

28

Cresc. *f* *Dim.*

31

Più forte

34

Très soutenu *f*

The musical score for Franck's Prélude Op 18, measures 19-34, is presented in a single system. The key signature is D major (two sharps) and the time signature is 3/4. The score is written for piano, with a grand staff (treble and bass clefs). Measures 19-21: The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a sustained bass line. Dynamics include *f* (forte) and *p* (piano). The tempo/mood is marked *Sostenuto*. Measures 22-24: The right hand continues the melodic line, and the left hand has a more active bass line with eighth notes. Measures 25-27: The right hand has a more complex texture with sixteenth notes, and the left hand continues with eighth notes. Measures 28-30: A crescendo (*Cresc.*) leads to a forte (*f*) section. The right hand has a more active melody, and the left hand has a sustained bass line. Measures 31-33: Marked *Più forte*, the right hand has a more active melody, and the left hand has a sustained bass line. Measures 34-36: Marked *Très soutenu* and *f* (forte), the right hand has a more active melody, and the left hand has a sustained bass line.

37

40

42

45

48

Marquez un peu la basse

Dim - - -

pp Una corda

Rall - - - pp

I used the edition by P. Gouin in the ISMLP/Icking collection and adapted it for harpsichord using César Franck's own arrangement for organ or harmonium and piano, in IMSLP as well. Franck prescribed a 16 ft stop in the original organ part, and so he added octaves in the arrangement in the bass part of the piano, except in bars 15, 23 and 31. He added chords in the harmonium part of bars 32-35.

César Franck seems to be inspired by J.S. Bach's Prelude in E flat major BWV 876 in Das Wohltemperierte Clavier II. This part of Op.18 ends on the fifth, the piece is in B minor.

I copied all dynamics, leaving it to the performer to use one or two 8 ft or 4 ft stops or other means usual for the instrument. In the forte passages I doubled or repeated the bass notes in places, where the fingerings do not pose too many problems and the acoustic properties of the instrument are favourable. In the piano passages I left the octave notes out. In bars 15, 22, 29-31 and 41-42 I made some octave transpositions in the discant.

I did not double the bass notes of bars 39 - 42, because of the compass of my harpsichord, stopping at G.

It might be preferable to choose the lower octaves in this particular passage, if your instrument has got the FF sharp.