

**THE RISE OF THE FRENCH
ORGAN SYMPHONY**

with special reference to
the works of
Alexandre Guilmant
and
Charles-Marie Widor

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ABSTRACT

This thesis on the Rise of the French Organ Symphony refers especially to the relevant works of Alexandre Guilmant and Charles-Marie Widor.

It commences with a survey of the historical background, dealing with the development of French organ music from the 16th to 19th Century and the development of organ building in France from the 17th to 19th Century. It then proceeds to descriptions of the organs of St Clotilde, La Trinité and St Sulpice Churches in Paris, which are followed by biographical profiles of César Franck, Alexandre Guilmant and Charles-Marie Widor, respectively.

The major part of the thesis is devoted to a detailed analysis of the organ sonatas of Guilmant and the organ symphonies of Widor, which are discussed from the point of their cyclic outline and aspects of form and of style.

The final chapter summarises the major findings of the analytical research and evaluates by comparative method, the merits and achievements of the two composers.

In addition, Appendices are attached, providing specifications of various French organs and pictorial material relevant to the thesis. A separate cassette tape features characteristic sounds of Cavallé-Coll organs.

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PREFACE

As a music student and later an organ scholar, I have always been fascinated by the French Symphonic School and attracted particularly by the rich variety of moods and tone-colours which it offers.

Inspired yet further by my organ teacher, the late Dr Claude Brown, a pupil of the late Sir Ivor Atkins of Worcester Cathedral, both particularly great friends of Sir Edward Elgar, I became interested in the organ works of Mendelssohn and later embarked on post-graduate research into his Church music.

The study of the French organ symphony was therefore a logical continuation and hence became the subject of the present thesis.

In my preparatory reading I discovered a dearth of information regarding the works of Guilmant, Widor, Louis Vierne and Marcel Dupré. In fact, except for César Franck, the names of these composers are usually not even listed in most of the general music histories. It was this fact that ultimately made me decide on an investigation, which in the end, had to be limited to Guilmant and Widor, the initiators of this genre.

The findings were not disappointing. This interesting school of composition most certainly deserves a greater appreciation and recognition than it presently enjoys, having contributed a small, but still significant part to the entire spectrum of stylistic development of Western music. In fact, it adds further substance to the prominent position Paris held as a major centre of musical activity at the turn of the century.

Preparation of a work of this size obviously requires the assistance of a great many people and my sincere thanks go to the following who so unselfishly helped me in every possible way.

Firstly, people in South Africa who helped me obtain initial material for the research:-

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Professor Rupert Mayr, my promoter, without whom this work would not have materialised. His unlimited knowledge and expertise, endless patience and kind words of encouragement and guidance have been a constant inspiration to me, not only during my present research, but also throughout my entire academic career. I count myself highly privileged to have worked with a musicologist and musician of his calibre.

My sincere thanks also to the S.A.B.C. and all my fellow colleagues who have been so patient, understanding and supportive during this time and last, but certainly not least, my family who have had to be more patient, understanding and supportive than anybody else, yet who at all times, surrounded me with their love.

Ad Majorem Dei Gloriam.

Port Elizabeth
February, 1990

Bruce R. Johnson

TERMS AND ABBREVIATIONS

a) Terms specific to the French Organ

Accouplement	manual coupler
Anche	reed stop
Bouton de combinaison	combination piston
Chamade (Trompette en chamade)	horizontal trumpets
Clavier	keyboard
Copula	coupler
Fonds	"foundation stops", i.e. "Diapasons"
Grand Orgue (G.O.)	Grand Organ
Montre	"front" or "show" pipes, usually the diapason ranks of lowest pitch on the "Grand Orgue" and "Positif"
Pédale d'expression	Swell pedal
Pédale d'orage	a pedal that caused the entire lower octave of all the pedal stops to sound simultaneously, to imitate a Storm
Pédale du combinaison	combination stops operated by foot
Pédalier	pedal keyboard
Pied	a foot (of pipe)
Plein Jeu	a Diapason chorus or "Organo Pleno"
Positif (Pos)	The French equivalent of the English Choir Organ
Récit	Swell organ
Tirasse	pedal coupler
Ventil	a device to shut off the wind supply from all or part of the windchest

b) General analytical terms

The following interpretations have been applied to the respective terms:

Binary	-	a two-part form following the design A B.
Bipartite	-	any free 2-part design other than binary.
Ternary	-	a three-part form following the design A B A ¹ .
Tripartite	-	any free 3-part design other than ternary.
Contrapuntal	-	music in which different voice parts imitate each other.
Polyphonic	-	music with a number of voice parts which do not necessarily imitate each other.

Stretto, Incomplete	-	a fugal device in which the subject is not necessarily used in its entirety.
_____, Partial	-	a fugal device in which only some of the voice parts participate.
C.F.	-	"cantus firmus"
Chords:	I	- tonic (major)
	ii	- supertonic (minor)
	iii	- mediant (minor)
	IV	- sub-dominant (major)
	V	- dominant (major)
	vi	- sub-mediante (minor)
	vii ^o	- diminished chord on 7th degree (leading note)
	^o 7	- diminished 7th
	I ₆	- 1st inversion of a chord
	V ₇	- dominant 7th
	P ₄ ⁶	- "passing" 2nd inversion
	C ₄ ⁶	- "cadential" 2nd inversion
	N ⁶	- Neapolitan 6th
Ep.	-	Episode
Harmony	-	T = tonic
	-	T ^v = tonic 5th, ie the 5th degree
	-	SD = sub-dominant
	-	D = dominant
Keys	-	upper case letters indicate major tonalities, eg, G maj. = G major
	-	lower case letters indicate minor tonalities, eg, g min. = g minor
LH	-	left hand
maj.	-	major
min.	-	minor
opp.	-	opposite
Ref.	-	Refrain (in Rondo form)
RH	-	right hand
Var.	-	Variation

Work, movement, bar and beat are indicated as follows:
e.g. 3/iv, Bar 36³

Owing to the fact that copies of the various compositions may not always be readily available, a great number of musical examples are included in the main text to assist the reader. For the sake of tidiness, a number of these examples contain additional bars than those relevant to the actual discussion. In all these instances however, the relevant bars are clearly indicated.

1. THE HISTORICAL BACKGROUND

1.1 THE DEVELOPMENT OF FRENCH ORGAN MUSIC FROM THE 16th TO 19th CENTURY

The early development of French organ music is shrouded in obscurity. It is, however, known that the organ was used by the Church for simple accompaniments during the Mass. It later became customary for organists to intersperse the chanting of the various melodies with short, improvisatory interludes based on the plainsong. However, not all organists were sufficiently proficient in this art and some preferred to play from written music, either their own compositions, or that of other organists.

The need for such literature was satisfied early in 1531 when the Parisian publisher, Pierre Attaignant brought out a set of seven books containing both sacred and secular pieces taken from works by, amongst others, **Févin, Compère, Claudin, Brumel, Moulou, Obrecht, Gascogne, Prioris** and **Busnois**. These volumes represent the first publication of keyboard music in France. One of the books, devoted to music for the Mass, consists of compositions based on the various plainsong sections. The plainsong melody, treated as a "**cantus firmus**", is given to one part while the other parts move around it in free counterpoint. The style of these "pieces" explores the capabilities of the instrument, and contains both long-held notes (for the "cantus firmus") and faster moving figurations.

After this, French organ music receded into obscurity once more.

The first great composer in this field, however, was **Jean Titelouze** (1563-1633), regarded by many as the "Father" of French organ music. He was born at Saint-Omer in the north of France where his parents, along with many other emigrants from England, had settled. Not only was he distinguished for his organ improvisations, but also for his knowledge of organ construction. He was appointed organist at Rouen Cathedral in 1588 and remained there until

his death. He wrote only liturgical organ music, and published two volumes of his compositions in 1623 and 1626.

The first volume, entitled **Hymnes d l'Eglise Pour toucher sur l'orgue, avec les fugues et recherches sur leur plain-chant**, contains sets of variations based on twelve hymns, each represented by three or four "versets". (In practice these versets would alternate with the sung stanzas.)

The second publication, **Le Magnificat ou cantique de la Vierge**, contains easier settings of the Magnificat for, in the preface, Titelouze mentions that many people had found his earlier hymn variations too difficult.

"Compared to the hymns, the Magnificats are somewhat more forward-looking. There are more frequent chromatic progressions, though they keep within very modest limits...¹

Generally his style is still that of the late Renaissance and tends to be more polyphonic than contrapuntal. His harmonic idiom is determined by the plainsong melodies which are used as "**cantus firmi**", and is therefore still based on the church modes. Because of his conservative approach, he preserved tradition rather than initiated new ideas for later composers to follow and develop. He had pupils, but failed to foster a definite school of composition. It is not surprising therefore that so few pieces have come down to us from the decades following his death. Of these, only three bear the names of their composers² : a "**Fantasia**" by **Charles Racquet**, who was organist at Notre-Dame, Paris from 1618 to 1643, and two "**Preludes**" by **Etienne Richard**, an organist of St Jacques, Paris, who died in 1669.

Apart from these isolated works, however, the organ repertoire was not greatly added to, even though there were many organists in practice. Of the several anonymous compositions of the

¹ Apel, Willi, **The History of Keyboard Music to 1700**, (translated and revised by Hans Tischler), (Indiana University Press), London, 1972, p503.

² Ibid, p504.

mid-17th century, one characteristic feature is noteworthy, namely, the detailed instructions as to the required registrations inscribed by the composers. This marks the beginning of a French practice retained to this day.

The keen awareness of, and interest in, sound obtainable from the French Baroque organ even led to the emergence of well-defined types of pieces utilising specific sounds. Such "types"³ included:

- Récit** : a piece with a distinct solo melody part (as opposed to the more contrapuntal type)
- Dialogue** : a piece in which two different stops are used for alternating phrases.
- Echo** : a piece in which phrases are repeated as echoes.
- Plein jeu** : a piece for a particular, clear-sounding mixture.

In addition, one finds⁴

- Duos** : a piece for two similar, occasionally lightly imitative voices.
- Trios** : a three-part composition, appearing in two forms:
- i) for two manuals and pedal (**a trois claviers**)
 - ii) with two parts in the right hand and one in the left (**à deux dessus**)
- Fugues** : a three- or four-part composition in a more or less imitative style.

Once formulated, these types were used by all French composers of the Baroque period. In spite of these developments, however, French organ music remained the poor relative of its German counterpart. The French public, too, did not help matters much since they were becoming more interested in the secular realm of clavecin music and opera.

³ Ibid, pp723-724

⁴ Willi Apel actually couples these forms to the previous group. However, they are neither a specific French development nor predominantly sound-orientated.

The next composer to be mentioned is **Francois Roberday** (1624-1695) who published his "**Fugues et Caprices**" in 1660 . Even though not written specifically for organ, but for "any suitable instrument or instruments", these works are among the first compositions on French soil to display a cyclic concept by grouping pieces into thematically unified pairs as shown in a "**Fuge and Capriccio**" published in "**Liber Organi**". In the Fugue the shape of the subject remains constant, whereas its note-values change to some degree:

EXAMPLE 1(a-b): Roberday : "Fuge in A minor"⁵

a) Bars 1-3¹



b) Bars 21³-25



In the third section (bar 37), a new and regular counter-subject is added which helps to increase the rhythmic drive.

EXAMPLE 2: Bars 37-38



⁵ **Liber Organi**, Vol II (Early French Organ Masters), Edited Ernst Kaller, (B. Schott's Söhne, Mainz, 1959), p14.

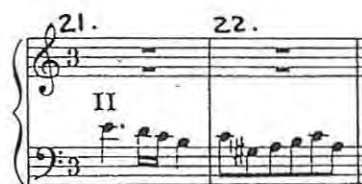
In the "Capriccio", the subject undergoes rhythmic and melodic changes.

EXAMPLE 3(a-c): Roberday : "Capriccio in A minor"⁶

a) Bars 1-2



b) Bars 21-22



c) Bars 49-50



Of further interest is the fact that the Fugue resembles the typical "ricerca" character on account of its preference for long note values and a smooth rhythmic design, whereas the Capriccio approaches the "canzona" style with its shorter note values and a liking for dotted rhythm.⁷

⁶ Liber Organi, Vol II, p17.

⁷ This relationship could also be compared with the stylistic contrast between an "allemande" and "courrente", even though the metrical arrangement remains identical here.

While Roberday was writing his **Fugues and Caprices**, other organists-composers like **Nicolas Gigault** (1624-1707), **Nicolas-Antoine Lebègue** (c.1630-1702), and **Guillaume-Gabriel Nivers** (1632-1714), were busy along different lines. They produced a vast quantity of short organ pieces for liturgical use. In these they concentrated on a simpler style and incorporated attractive melodic lines. This change in style may be attributed to the change in public taste; an uncomplicated texture was preferred since it was easier to grasp. Later this was to lead to the contrapuntal style of the Baroque being replaced by the simpler homophonic writing of the Classical period.

Organ music was becoming increasingly affected by the style of secular music. This is particularly noticeable in the works of Lebègue, for not only do they display the grouping of phrases into 4-bar units, but the music also takes on a dance-like character. This may be seen in his **Puer Nobis Nascitur** which also replaces the older contrapuntal writing with a chordal style.

EXAMPLE 4: Lebègue : Puer Nobis Nascitur,⁸ Bars 1-16

N. Lebègue
(1630-1702)

The musical score consists of two systems of staves. The first system covers bars 1 to 12, and the second system covers bars 13 to 24. The music is written in a homophonic style with a clear 4-bar phrase structure. The tempo is marked as quarter note = 108-110. The score includes various ornaments (trills and mordents) and fingerings. Pedal and Manual markings are used to indicate specific playing techniques.

An extreme case of secular influence on liturgical music may be seen in the works of **André Raison** (c.1640's-1719). The first of his two organ books was published in 1688 and although it contains pieces for use in the Mass, he openly states that:

"in each piece one should pay attention to its 'rapport à une Sarabande, Gigue, Gavotte, Bourree, Canaris, Passacaille et Chaconne, mouvement de Forgeron etc." and should give it the same "Air" as on the clavecin, except that the pieces should be played more slowly 'à cause de Sainteté du Lieu' - a candid acknowledgement that shows how much music destined for the services had fallen victim to secular dance music."⁹

Another form to which Raison contributed was the **Noël**. This composition comprised a number of variations based on a Christmas carol and was extremely popular in France throughout the Baroque period and taken up again at the beginning of the 19th century. Examples of **Noël Variations** are also found in the works of **Lebègue** and **Gigault**.

EXAMPLE 5: Lebègue : Noël - Une vierge pucelle, ¹⁰ Bars 1-16

From this simple style of Lebègue's with its uncomplicated harmonies and varied repetitions on different manuals with some light figurations, this form developed into the rhythmically more complicated **Noëls** of **Louis-Claude D'Aquin** (1694-1772).¹¹

⁹ Apel, Willi, **The History of Keyboard Music to 1700**, p731.

¹⁰ Davidson, A T, and Apel, W, **Historical Anthology of Music**, Vol ii, (Harvard University Press, USA, 1950), p96.

¹¹ Note the registration prescribed in the music by the composer.

EXAMPLE 6: D'Aquin : Noël in D minor,¹²

Lentement et très tendre.

Accomp!

Tierce du Positif.

Pédalle de Flûte.

Cornet.

5

8

In essence, composers of organ music of the French Baroque were noted firstly as accomplished organists and only secondly as composers. Unfortunately their usually liturgically-orientated works never really rose to great heights. Nevertheless, mention should at least be made of the following composers of the late 17th century : **Jacques Boyvin** (c.1653-1706), **Gilles Jullien** (c.1653-1703), **Francois Couperin** (1668-1733), **Nicolas de Grigny**¹³ (1672-1703), **Pierre Dandrieu** (c.1660-1733), **Louis Marchand** (1669-1732), **Gaspard Corrette** (16? - 17?), who seems to have been the last to compose music for the Mass,¹⁴ **Pierre Du Mage** (1676-1751), and **Louis-Nicolas Clérambault** (1676-1749).

¹² **Louise-Claude D'Aquin : Noël**, (Schola Cantorum, Paris), p9.

¹³ In his fugues, de Grigny wrote mostly for 5 voices instead of the usual 4. Furthermore, it is interesting to note that the young J S Bach considered his works important enough to copy a whole volume by hand for his private study.

¹⁴ Apel, Willi, **The History of Keyboard Music to 1700**, p743.

During the Baroque period, certain stylistic changes had come about :

"homophonic and choral trends appeared as in other parts of Europe, and a primarily major-minor tonality developed. Unlike the former austere music, the new became decorative rather than functional; broken chords, ornamentation and dance rhythms were borrowed from the harpsichordist and the monodic or florid voice line was copied from the operas and ballets of Lully. The music was formal, sometimes almost artificial, and was not particularly sacred in character, serving to display the organist and the organ rather than anything else, quite unlike the "severe" chorale preludes of the north. Rhythms are rollicking, suspensions reminiscent of nineteenth century gospel songs, key changes frequent and fascinating. While some pieces are grave and sonorous, others are freer and more boisterous than anything written in the Germanic idiom. Pieces should rarely, if ever, be played exactly as written; much liberty is to be taken with ornaments, dotting of seemingly even passages, and adding of rubato. In fact the music is to be enjoyed."¹⁵

The second half of the 18th century was not an era for organ music. In fact, after the death of **D'Aquin** in 1772, no further organ music of any importance was written in France.

This was the time leading up to the Revolution. Soon all church activities would be halted and organs silenced for a few decades.

The 19th century witnessed a majestic restoration of the arts in France.

"All the artistic forces of France were, during the middle of the 19th century, once again in magnificent ascendancy : French culture was in the van all along the line - in literature, in painting, in music - even in organ music.

The French are proud of their culture, and when French artistic sensibility is touched and on its mettle, it has given even great things to the world. The French nineteenth century was a superb "redressement artistique". It bore, too, the stamp not merely of authenticity, but of a conscious coherence - and this is the secret of it's prestige.....

(French Art).....has known how to combine and cohere, to assemble it's entities into a compacted aggregate and to drive them with centripetal force to the junction where the pressure is greatest. And in France that junction has always been the City of Paris - 'le foyer de la pensée moderne', the beacon light toward which all eyes, at some time or other, turn and which none dare disregard.

.....French composers, like French writers, whilst individualists to a man, have always been over and above conscious of a team spirit and a loyalty to something bigger than themselves : the glory of French art and the

¹⁵ Wards, A Ross, **The Classic French Organ**, ("The Organ", Vol 47, Musical Opinion Ltd), pp83-84.

enhancement of its prestige in the world. Artistic solidarity lies behind and is indeed the secret of every great French artistic manifestation."¹⁶

During the course of the 19th century numerous official music institutions were established, each with its own **Classe d'Orgue** examples being the **Ecole Niedermeyer** (destined as a School of Religious and Classical Music), **L'Institut National des Jeunes Aveugles**, the **Schola Cantorum** and the **Ecole Normale de Musique**. Whilst individual in their goals, they showed "loyalty to something bigger than themselves" standardised by the "mother" institution, the **Paris Conservatoire**. Moreover, they all shared a common desire to contribute to the development of a specific French style of music.

At the outset of the 19th century there were a few partisans of the Baroque style who concentrated on clarity of contrapuntal writing in three and four voices. The first name of note is that of **Francois Benoist** (1794-1878), who entered the then recently established¹⁷ Conservatoire in Paris in 1811. Four years later he won the "**Prix de Rome**" and on his return in 1819, was appointed organist at the Chapel Royal and also the first professor in organ-playing at the Conservatoire. His tenure at this world-famous institution was a long one - until 1872, when he was succeeded by **César Franck**.

Unfortunately, Benoist was too conservative to develop a new and progressive style. Instead, he and **Alexandre Pierre Francois Boëly** (1785-1858), organist at **St Germain l'Auxerrois**,¹⁸ initiated a younger generation of organists who also turned to the older contrapuntal school for inspiration. Included in this group were organists like **Alexis Chauvet** (1837-1871), **Camille Saint-Saëns** (1835-1921) and **Eugene Gigout** (1844-1925). Like their tutors, they unfortunately failed to pursue new original paths as their approach was too conservative. Interest in an

¹⁶ de Brisay, A C Delacour, **The Organ and its Music**, (J Curwen & Sons Ltd, London, 1934), pp61-62.

¹⁷ The Conservatoire was established on 3 August 1795.

¹⁸ Apparently he was dismissed from this Church as a result of his preference for Bach rather than playing what pleased the authorities. (Henry C Lahee, **The Organ and its Masters**, (Pitman & Sons Ltd, 1909), p159.)

earlier style is also evident in their choice of forms - preludes and fugues, toccatas and fantasias.¹⁹ The French Noël was a popular form. Boëly, for example, composed many such works and published them in his **Receuil de Noël**s. His treatment of these early melodies was seen by Saint-Saëns as a parallel to Bach's use of the German chorales.

Along with these Baroque-orientated composers, there existed another group who concentrated on a very popular, lighter-type work of trivial, "sugary" character, possessing melodic charm with simple, yet colourful harmonies. Although capable of immediate appeal, these works lacked lasting qualities.

One of the earliest composers in this genre was **Louis James Alfred Lefébure-Wely** (1817-1869), whose short works carry titles such as **Marches, Preludes, Postludes, Offertoires, Communions** and **Pastorales**. The latter could be classed "character" pieces, as they afforded an opportunity to employ such gimmick stops as thunder²⁰ (**pédale du Tonnerre**) and bird-calls, especially the nightingale. Excerpts from Lefébure-Wely's **Fantasia Pastorale** serve as an example :

¹⁹ The **Fantasia in E Flat** (1856) should be singled out, however, as in this work Saint-Saëns comes close to the symphonic style of Franck.

²⁰ There emerged during the 19th century an actual "storm" piece for organ. This type of piece proved highly popular and was included in almost every recital programme of the day. The most famous of all "Storm" pieces was one by **Nicolas Jacques Lemmens** (1823-1881), a Belgian organist. He was professor of organ at the Conservatoire in Brussels and exerted great influence through his illustrious French pupils, Guilmant and Widor, insofar as a more serious style of composition was concerned. He was also more successful than Boëly in promoting the organ works of J S Bach, for somehow, he was able to impress his French audiences with his performances of fugues by the great German master.

EXAMPLE 7 (a-e): Lefébure-Wely : Fantasia Pastorale²¹

- a) the opening, Bars 1-4

ALLEGRETTO.

sw. with Oboe.

Violon 16 ft.

1. 2. 3. 4.

- b) the Pastorale melody proper, Bars 76-83

ALLEGRETTO PASTORALE.

sw.

Cl. Oboe.

76. 77. 78. 79. 80. 81. 82. 83.

- c) the storm, Bars 125-140 (note also the effect of the raging wind achieved by means of chromatic runs.)

ALLEGRO.

STORM.

125

Cl. 16 ft. (only.)

Pedale du Consolida.

(Place the left foot on the lowest pedal C sharp, with 32 and 16 ft. down.)

131.

Coup: Full sw. closed.

crescendo. poco a poco

136

140.

21

The Modern Organist : A Collection of Organ Pieces in all Styles by Lefébure-Wely, (Novello, Ewer & Co., London), p103. This is possibly a Beethoven influence taken from his "Pastorale" Piano Sonata No.15 (Op28), or his "Pastorale" (6th) Symphony.

d) a quiet pastorale effect after the storm, Bars 162-173

lento
f
162. 164.
165.
p Echo. (sv. Oboe.)
173.

e) and lastly, the nightingale, Bars 187-190

187
p
(Nightingale.)
190.

A piece entitled **Communion**, also by **Lefébure-Wely**, displays a different character altogether - that of a quiet "religious-andante", which was to become very popular in the second half of the 19th century. To the church-goer of that period, this type of piece engendered feelings of devotion. Other titles given to these compositions, which favoured a tripartite structure include "Voluntary", "Air", "Prayer", "Elevation" and "Andante".

EXAMPLE 8: Lefébure-Wely, Communion,²² Bars 1-8

Insignificant as they may seem, their style was often adopted in the slow movements of the organ symphonies.

Another early 19th century composer of such religious miniatures was **Edouard Batiste** (1820-1876), who was better equipped as an organist than a composer. However, he too foreshadowed stylistic features found also in the works of Widor and Vierne, for example the

²² **The Modern Organist : A collection of Organ Pieces in all styles by Lefébure-Wely**, p22. In passing, note the similarity between the second phrase in the right hand and the second line of a hymn tune by Johannes Leisentritt, composed in 1584. This German Catholic hymn appears in **Gotteslob** (No.815) and sung to the words **Maria sei begrüßet**. Even the opening "phrase-rhythms" correspond.

pianistic idiom of his **Andante in E minor**, the melody lies in the upper right hand part, while the left hand has ascending arpeggio figures. (The pedals do not have an independent part but mostly accentuate, in quavers, the first bass note of each bar.)

EXAMPLE 9: Batiste : Andante in E minor,²³ Bars 1-4

. Sw. (Voix céleste or Flute harmonique, 8 and Bourdon, 8 ft. with tremblant.)

The same technique in another guise, and also by Widor and Vierne, is found in Batiste's **Andante in G major**, which consists of a 36-bar theme with 2 variations. The theme is first stated in chordal style with the main melody in the upper RH part :

EXAMPLE 10: Batiste : Andante in G,²⁴ Bars 1-4

Andante. M M $J = 72$.

EDOUARD BATISTE.
Edited by E. E. T.

²³ A Selection of Compositions for the Organ by Edouard Batiste, (Edwin Ashdown, London), p2.

²⁴ The Organ Player, (Theodore Presser Co, Philadelphia, USA), p79.

Thereafter the manuals have exchanged rôles for the 2 variations : the main melody existing in the upper left hand part, while the right hand has rapid flourishes on a different manual.

EXAMPLE 11(a-b): Batiste : Andante in G

a) opening of Variation 1, Bars 37-40

37. *Gr. Doppel Flöte. (Ch. Melodia.)* 40.

This musical score shows the opening of Variation 1, bars 37-40. It is written for three staves: a top staff for a Grand Double Flute (Ch. Melodia), a middle staff for the right hand, and a bottom staff for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The top staff features a melodic line with various ornaments and fingerings indicated above the notes. The middle and bottom staves provide harmonic support with chords and moving lines.

b) opening of Variation 2, Bars 61-64

60. *Ch. (or Gr.) Flute, 4 ft.* 62.

Sw. Vox Humana, (or Voix Celeste or Salicional) & Flute, 4 ft., with Trem.

63. 64.

This musical score shows the opening of Variation 2, bars 61-64. It is written for three staves: a top staff for a Chamber (or Grand) Flute (4 ft.), a middle staff for the right hand, and a bottom staff for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The top staff features a melodic line with various ornaments and fingerings indicated above the notes. The middle and bottom staves provide harmonic support with chords and moving lines. A performance instruction at the bottom of the middle staff reads: "Sw. Vox Humana, (or Voix Celeste or Salicional) & Flute, 4 ft., with Trem."

Works of a more substantial formal design are found among the "offertoires" by Batiste which are based on two contrasting subjects in the manner of a movement in "sonata" form. A good example is provided by the **Grand Offertoire in E minor** which opens with a subject of almost symphonic character.

EXAMPLE 12(a-f): Batiste: Grand Offertoire in E minor²⁵

a) Bars 1-4

Allegro moderato.
 G! Full. coupled to Sw.
 MANUAL. 1.
 PEDAL.
 ff
 5.

which terminates in a fairly modulatory transition.

b) Bars 27-30

27.
 28.
 29.
 33.

²⁵

A selection of Compositions for the Organ, op cit.

leading to a contrasting second subject in G major, resembling somewhat the beginning of an operatic aria with a typical broken chord accompaniment.

c) Bars 44-49

Andante. Sw. Oboe & Flute harmonique 8 ft. with Tremblant.

44

47

48

49

and ending with a typical solo cadenza.

d) Bar 60

60

Then follows an uncomplicated "development" section based on the first subject and transition material with an attempt at some contrapuntal writing between bars 76 and 89.

e) Bars 76-84

Handwritten musical score for bars 76-84. The score is written on two systems of staves. The first system covers bars 76 to 80 and includes the tempo marking "marcato." and the dynamic marking "x.d.". The second system covers bars 81 to 84. The music features complex rhythmic patterns and melodic lines in both hands.

The closing of this development section introduces the tonic major key (E), which is retained for the rest of the work. This too is a favourite practice of the symphonists who, after starting a work in a minor key often change to the major mode for the triumphant final statement of the main theme. Other noteworthy stylistic features encountered in the **Grand Offertoire** is the use of octaves in the manuals and also big, "filled-in" chords, for example in the closing bars.

f) Bars 160-172

Handwritten musical score for bars 160-172. The score is written on two systems of staves. The first system covers bars 160 to 165 and the second system covers bars 166 to 172. The tempo marking "rurgando." is present in the second system. The music features dense chordal textures and complex rhythmic patterns.

Of far greater importance, though is the **Offertoire in D minor** by **Lefébure-Wely**, as this most definitely points the way to the symphonic style of Franck and Widor. Throughout, the style is convincingly orchestral : it could quite easily be orchestrated, for the ranges would fall comfortably within the compasses of the various instruments. Written in "sonata" form, the Exposition opens with a rhythmically strong first subject, with its first phrase in unison:

EXAMPLE 13 (a-d): Lefébure-Wely: Offertoire in D minor²⁶

a) Bars 1-8

A modulatory transition follows with a rich, cello-like theme interspersed with fragments of the first subject :

b) transition opening, Bars 29-37¹

²⁶

The Modern Organist by Lefébure-Wely, p119.

The lyrical second subject enters in the dominant key (A major) in Bar 66:

c) second subject opening, Bars 66-73



A musical score for the second subject opening, spanning bars 66 to 73. The score is written for three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The music is in A major and features a lyrical melody in the treble clef staff, supported by harmonic accompaniment in the other staves. The bar numbers 66 and 73 are clearly marked at the beginning and end of the excerpt.

The first main feature in the development section (Bar 103ff) is the new bass theme which enters in bar 114:

d) new bass theme, Bars 114-119²



A musical score for the new bass theme, spanning bars 114 to 119. The score is written for three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The music is in A major and features a new bass theme in the bass clef staff, supported by harmonic accompaniment in the other staves. The bar numbers 114 and 119 are clearly marked at the beginning and end of the excerpt. A dynamic marking of *ff* is visible in the bottom staff.

In passing, it is interesting to note that the openings of the transition, second subject and the new melody in bar 114 are all inter-related : the melodies start with the similarly structured three notes. (See Examples 13(b), (c) and (d).)

These three notes are then found in their original arrangements, although transposed, in the left hand and pedals, bars 118-119. (See Example 13(d).)

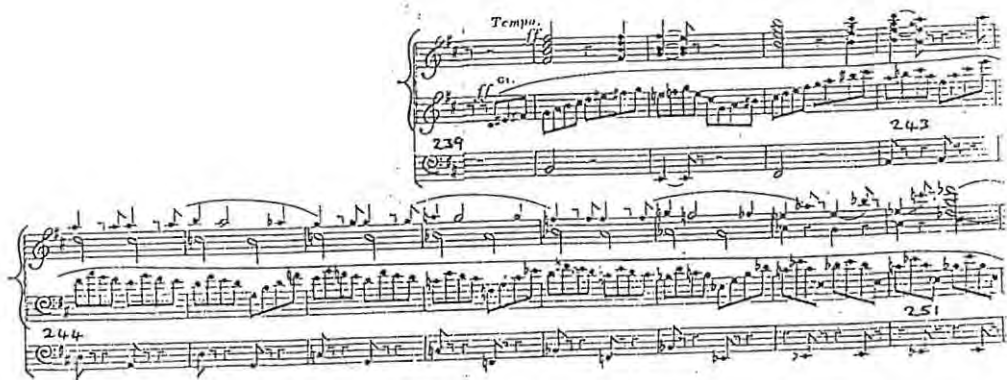
Another noteworthy feature of the Development section is the free contrapuntal writing found in the manuals (Bars 129⁴-135) :

EXAMPLE 14: Bars 129-135



The regular Recapitulation follows with the second subject stated in the tonic major key. The Coda starts in Bar 239³ and contains a powerful build-up with heightened tension achieved through the good use of chromatic writing.

EXAMPLE 15: Coda, Bars 239-251



The chromatic style exploited throughout this piece is developed yet further in the works of Franck. It is not of the weak, sentimental type, but serves to strengthen the character by contributing towards a richer harmonic texture.

In addition to the many original works written during the early 19th century, there also came into existence a considerable number of transcriptions of orchestral works, for example, marches by Schubert, Beethoven, Mendelssohn and Chopin, or complete movements, or extracts of movements from the symphonic oeuvres of Beethoven.

Not every town was fortunate enough to have its own orchestral concerts and, consequently, such transcriptions served as a suitable solution. Furthermore, the organ was often used as a substitute for the orchestra part in a performance of a concerto. In this way, the rich orchestral repertoire was made available to all. With its wide range of tone colours, the organ was obviously a suitable medium for the performance of these works. Since stops such as flute, trompette, bombarde, clairon and cromorne were already in existence. Concert programmes of the 19th Century reflect the immense popularity which such transcription works enjoyed. With the advent of radio and gramophone recordings, these arrangements soon fell into disfavour as people were able to hear the works in their original form.

Nevertheless, the concept of a symphonic style of organ composition was not a long way off.

We have now arrived at the eve of the birth of the organ symphony for in our next composer, César Franck, we have the "father" of a new generation of French organist-composers who, in their works, developed this unique genre. Through these musicians, France became the leading nation in the field of organ music.

Franck may truly be regarded an innovator as he had no definite style to continue and develop. All he inherited from his predecessors were isolated ideas.

By mid-19th century, French organ music could be divided into three categories:

- i) Baroque-inspired pieces with their strong contrapuntal writing,
- ii) the lighter-type works with their pleasing melodies, and
- iii) the "religious-andante" movements.

Franck's music utilises elements from all three types and, in addition, incorporates a symphonic style, seen to best advantage in his "**Grande Pièce Symphonique**" in F-sharp minor, Op17, generally considered to be the forerunner of the organ symphony. The second of **6 Pièces** for organ published in 1862, only four years after Franck was appointed organist at St Clotilde, it foreshadows the organ symphonies of Guilmant and Widor in the following ways:

- i) the adherence to a cyclic outline which bears a certain resemblance to that of the Classical symphony with its lively 1st movement, a contrasting, slow 2nd movement (provided by the opening, Bars 1-42), followed by the lively Allegro - a substitute for the traditional Scherzo (also provided by the 2nd movement, Bar 43ff), and a closing fast movement.
- ii) the individual approach to the use of older forms and styles of the Baroque and Classical periods, for example, the combination of these two styles in the 1st movement where the subjects of a condensed Classical sonata form are presented in typically Baroque fugato texture (1st Subject) and a chorale (2nd Subject).

EXAMPLE 16 (a-b):

a) 1st Movement, Bars 64-71 (1st Subject)

The image shows two staves of handwritten musical notation. The first staff is labeled 'PED.' on the left and has the number '64' written above the first measure. It contains four measures of music, ending with the number '67' above the final measure. The second staff starts with the number '68' above the first measure and contains four measures of music, ending with the number '71' above the final measure. The notation includes various note values, rests, and a fermata over the final note of the second staff. The key signature is one sharp (F#) and the time signature is 3/4.

b) 1st Movement, Bars 141-149 (2nd Subject)

- iii) the use of quiet, pseudo-religious themes which exhibit the character of slow, expressive movements so popular in the 19th century, for example, the opening section of the 2nd movement (Bars 1-42).

EXAMPLE 17: 2nd Movement, Bars 1-4

Andante. **P**

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

- iv) the introduction of elements which are later developed into fully-fledged movements such as the march and the typical French organ toccata.²⁷ Both these elements are foreshadowed here in the 1st movement, bar 118ff and the 2nd movement, bar 83ff, respectively.

²⁷ For examples of such movements in the Widor symphonies, see pp349ff and 298ff respectively.

EXAMPLE 18 (a-b):

a) 1st Movement, Bars 116-120

116 120

b) 2nd Movement, Bars 82-92

82. 87 92.

Cantando.

Cantando.

- v) the transformation of smaller melodic/rhythm cells into larger passages or themes, as for example, in the Development section of the 1st movement where the triplet figure found at the end of the phrase in bar 180, is extended into a continuous figurative line which then accompanies statements of the fugato subject in different keys and even continues into the Recapitulation (bar 216ff).

EXAMPLE 19: 1st Movement, Bars 180-195

180 183

184 187

188 191

192 195

pp

accelerando poco a poco

Poco cresc. *Dim.* *pp*

p

Transformation technique also underlies the inter-relationship which exists between the fugato subject of the 1st movement (bar 64ff) and that of the 3rd movement (bar 78ff).

EXAMPLE 20 (a-b):

a) 1st Movement, Bars 64-71

64 69

70 74

b) 3rd Movement, Bars 77-81

- vi) the use of a typically Romantic development technique of presenting thematic material in different keys rather than subjecting it to motivic fragmentation, producing therefore an overall "block-like" structure.
- vii) the interesting use of chromaticism resulting in colourful chords and fascinating harmonic routes such as the one found in the improvisatory-like opening of the 3rd movement:

Bars:	1-9	10-14	15-16	17-26	27-37	38-42
Keys:	b	g - D	-E	d	b ^{bV}	c ^V

which is followed in Bars 43-47 by a progression of dominant and diminished 7ths that eventually settle in the tonic major (F-sharp).

A similarly interesting harmonic route underlies Bars 132-139 of the same movement, progressing from D major (Bar 132), to E major (Bar 134) and F-sharp major (Bar 136, a process which is repeated in bars 140-147 in the keys of E-flat, F and G majors.

EXAMPLE 21: 3rd Movement, Bars 130-139

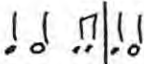
- viii) the use of certain devices such as ostinato patterns in the pedal part, covering a descending 4th in a stepwise motion, or the use of an ornamented octave leap in the pedals.²⁸

EXAMPLE 22 (a-b):

a) 2nd Movement, Bars 17-21

²⁸ For Widor's use of both these devices, see Examples 436 (p495), 433 (p492), and 443 (p501) respectively.

b) 1st Movement, Bars 43-45

- ix) the use of the rhythm pattern²⁹  in the 1st movement, bar 25ff and bars 43-45. (See above example 22(b).)
- x) the use of clear, detailed instructions regarding registration which displays an awareness of orchestral timbres and various technical devices available on the Cavallé-Coll organ. This also includes indications of manual changes.

The **Grande Pièce Symphonique** certainly served as an important stepping stone in the development of the organ symphony, providing Franck's successors, Guilmant, Widor, Vierne and Dupré, with the seed for new developments. This process, however, depended on an event which had taken place in 1841 with the completion of a revolutionary new organ by Aristide Cavallé-Coll at the Church of St Denis in Paris. Apart from stimulating a completely new approach to organ-building and organ-playing, this and later instruments by the master craftsman had certainly captured the imaginations of Franck and in due course, was to inspire other composers in a similar manner, in the development and perfection of a uniquely French form - the **organ symphony**.

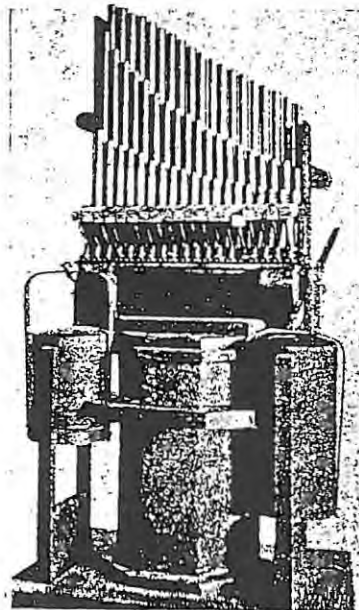
²⁹ For the importance of this pattern, see discussion on p473ff.

Before embarking on a detailed study of new music developments, let us focus our attention on the development of the organ in France, culminating in the magnificent works of the great **Aristide Cavillé-Coll**.

1.2 THE DEVELOPMENT OF THE ORGAN IN FRANCE FROM THE 17th TO 19th CENTURY

The history of the organ and organ building reflects a slow and lengthy process going back far in time. For the purpose of this study, however, we shall concentrate on the development of the **King of Instruments** in France from the 17th century onwards.

The early history of the organ is rather scant and vague and therefore conjectural, although from all accounts it would seem that the first organ - in the form of an **hydraulus** (or "water" organ), was introduced to France in or about 827 AD.¹



Working reproduction of a hydraulus²

Furthermore, little is known about its development during the ensuing centuries, but it may safely be assumed that it underwent certain changes and refinement, for we next read of it

¹ Dufourcq, N, *L'Orgue*, (Presses Universitaires de France, 1948), p33.

² Buck, Dudley, *The Influence of the Organ in History*, (W Reeves, London), p48.

being superseded by the bellow-blown organ in the 10th century. The keyboard, too, was gradually extended to include semitones, and in some cases, even pedals were added, although these did not have their own individual pipes. Instead they operated on the "pull-down" system, an early coupling device.

By this time, too, the three tonal divisions of the organ had been established : the "diapasons", or "foundation section", the "reeds" and the "mutation" stops. The smaller **portatif** and **positif** organs had been developed and these proved very popular throughout the Middle Ages as they were portable.³



Portatif⁴



Positif⁵

³ The **positif** organ was moveable, although positioned in one place while being played, unlike the **portatif** which was carried by a strap around the player's neck, and played while the player walked about, possibly in a procession. Another type of **portatif** organ was the **regal** which had reed instead of flue pipes.

⁴ Knapp, W H C, **Het Orgel**, (Ruys Uitgeversmaatschappij, Amsterdam) Plate 18.

⁵ Ibid

From the end of the 14th century, a second keyboard was being added to the organs. This new keyboard was called the "**positif**" as it developed from the practice of placing the small **positif** organ alongside the main (**grand**) organ. Often the action of the grand organ was over-noisy and its reliability furthermore affected by changes in the weather. Because of this, the organist regarded the "positif" as a good stand-by and it was ultimately combined with the grand organ into a single unit.

Dufourcq, in his book **Esquisse d'une Histoire de l'orgue en France** (published in Paris, 1936), lists the following dates for the introduction of (or earliest known references to) various sections of the organ in France.

- Grand orgue:** end of 13th century (38-41 keys, 1475) to beginning of 14th century (45 keys, 1475-1580).
- Positif:** Rouen, 1386 (45-48 keys, 1580-1660; 50-52 keys 1660-1790).
- Echo:** Chartres, 1647 (25-39 keys, 1650-1790).
- Récit:** Paris, 1660-1670 (25-34 keys, 1670-1700).
- Bombarde:** Paris (Notre Dame), 1730.
- Pédale** Troyes, 1432 (8 keys 15th century; 8-17 keys, 1475-1580); 17-24 keys, 1580-1640; 24-35 keys, 1660-1790).
- Montre:** 32-24 ft : Normandy, 1450-1550; Burgundy, 1730-1780.
- Montre:** 16-12 ft : Chartres, 1475.

A list of 17th century French organ builders include names such as **Claude** and **Charles Lefebvre**, **Le Pescheur**, **Thierry**, **Clicquot Snr**, **Marchand** and **Boisselier**. In many cases these families built organs for several generations.

An important treatise pertaining to our study of the French organ from the beginning of the Baroque period is the **Harmonie Universelle** published in 1635 by **Mersenne (Marin Mersennus, 1588-1648)**, a leading scientist of his day. It not only deals with the organ but also with many aspects of music theory and acoustics, including descriptions of all European musical instruments in use at that time, with details of their manufacture. It may, therefore, be regarded as the French counterpart of the **Syntagma Musicum** of **Praetorius**, published in 1619. In his work, Mersenne

discusses the organ and the art of organ building in great detail. For example, he describes the construction of each type of pipe and deals thoroughly even with the problems of obtaining vowel sounds from the "vox humana" and reed stops. He also discusses various register combinations, in particular with the "nazard", a popular combination stop during the Baroque and, furthermore, suggests various combinations for certain effects.

Although the French organ had by this stage developed a number of keyboards or manuals - the **Grand Orgue, Positif, Récit** and **Echo** - the number of notes on each manual varied. An illustration of this may be seen in the specification of the organ of the Church of **Saint-Germain, Paris**, although this instrument was built a number of years after Mersenne between 1663 and 1667. Here the 4th manual (**cornet d'écho**) has only 38 notes as opposed to the 49 found on the other manuals.

"The original composition of **Thierry's** organ was as follows -

1^{er} CLAVIER: POSITIF, 49 notes

1. Bourdon	...	...	...	8	6. Tierce	...	...	...	1 ^{3/5}
2. Montre	...	...	...	4	7. Flajollet	...	...	...	1
3. Flûte (stopped)	...	...	...	4	8. Fourniture	...	...	...	III
4. Nazard	...	...	...	2 ^{2/3}	9. Cromhorne	...	...	...	8
5. Doublette	...	...	...	2					

2^{me} CLAVIER: GRAND ORGUE, 49 notes

10. Montre	...	...	...	16	16. Fourniture	...	...	...	V
11. Bourdon	...	...	...	16	17. Cimballe	...	...	...	IV
12. Flûte	...	...	...	8	18. Dessus de trompette	...	...	...	) 8
13. Nazard	...	...	...	2 ^{2/3}	19. Basse de trompette	...	...	...	) 8
14. Tierce	...	...	...	3 ^{1/5}	20. Cléron	...	...	...	4
15. Quarte de nazard	...	...	...	2	21. Voix humaine	...	...	...	8

3^{me} CLAVIER, 49 notes

22. Jeu ouvert	...	...	...	8	25. Doublette	...	...	...	2
23. Bourdon	...	...	...	8	26. Cornet	...	...	...	V
24. Jeu ouvert	...	...	...	4					

The pipes of this claviers were placed on the soundboard of the grand orgue, which was a double one.

4^{me} CLAVIER: CORNET D'ECHO, 38 notes

27. Bourdon	...	...	...	8	30. Cimballe	...	...	...	III
28. Tierce	...	...	...	1 ^{3/5}	31. Cromhorne	...	...	...	8
29. Quarte de nazard	...	...	...	2					

PÉDALE, CC to F, 30 notes

32. Flûte (large scale)	...	...	...	8	34. Trompette (large scale)	...	...	...	8
33. Flûte	...	...	...	4					

ACCESSORY STOPS

35. Two nightingales, each
with 4 or 5 pipes
36. Tremblant à vent perdu
37. Tremblant dans le vent"⁶

This specification also shows that the **grand orgue**, being the main part of the instrument, was well developed by this stage. Of interest, too, are two "nightingale" stops. Throughout the 17th and 18th centuries the French seem to have had a liking for bird-calls. This type of stop was also found on the organs of St Merry's Church⁷ and St Gervais, both in Paris. But these were not the only "gimmick" stops ; the organ at St Gervais, for example, even had stops for drum and fanfare effects.⁸ A further unusual pedal stop (or "accessory") found on the organs of Amiens and Bourges Cathedrals and the Church of St Merry, was the so-called "storm" (**orage**).

Another important feature of Thierry's organ at St Germain is its highly developed reed chorus. Reeds offer additional tone colour and for this reason were always favoured by the French, being influenced possibly by the strong reedy character of early Spanish organs. By the mid-17th century, the French reed chorus as far more developed than even those found on German⁹ instruments.

Finally, the above specification also shows an under-developed pedal section. Unlike their German counterparts who had by this time (17th century) a highly developed pedal section for true bass parts, the French were slow in developing this aspect as they tended to emphasis the melodic character of their pedal lines. As a result, they were content with a coupling or

⁶ Raugel, Felix, **The Organs of the Church of Saint-Germain-des-Prés, Paris**, from **The Organ**, Vol 3, pp49-50.

⁷ The old Cliquot organ of 1781 had its bird-call stop, "twittering bird", on the pedals.

⁸ Frotscher, Gotthold, **Geschichte des Orgelspiels und der Orgelkomposition**, (Max Hesses Verlag, Berlin, 1936), p279.

⁹ Germany being the leading country in the art of organ building throughout the 17th century.

"pull-down"¹⁰ system from the great organ, undoubtedly for when the full organ (**plein jeu**)¹¹ was in operation.

The only independent registers otherwise found on their pedals were those of a solo nature - flue and reed, either 8 ft or 4 ft, intended for melodic or solo purposes, for example, a **cantus firmus** or a slow chorale melody. This feature prevailed well into the 17th century.

With regard to pipe construction, wood was not too popular in France and the Low Countries because of the damp climates. The French therefore used tin,¹² lead and a mixture of the two. Pipes made from tin produced a bright sound and were favoured for use in the facade work - the **montres** and **prestants**¹³ - as these had to have an assertive character. They were burnished for ornamentation. Pipes made from lead or an alloy of lead and tin, on the other hand, produced a duller sound lacking in harmonics and were not normally placed in the front.

The Baroque organ was positioned on a gallery at the West end of the church, having moved to this site (from the screen) during the Renaissance period. Because it was a **tracker-action** instrument, the console was built directly under the pipe-work, thus securing the shortest distance between keyboard and valve action.¹⁴

¹⁰ The **pull-down** system enabled only the lowest notes of the **great** organ (usually an octave) to be coupled to the pedals.

¹¹ **Plein jeu** - French for "full principle chorus" from 16 ft to Cymbale and Mixtures. Often the **plein jeu** is listed in a specification as a stop with a certain number of ranks, that is, a mixture, but it is intended - like the mixture - to be used as part of the full flue chorus.

¹² Tin was imported from Cornwall in England from as early as 1386.

¹³ **Montre** = a **show** pipe and **prestant** = **standing in front**. These two terms are still retained as names of stops for open metal flue pipes. The English equivalent would be "**diapason**" and "**principal**", respectively.

¹⁴ The shortest distance would reduce the number of levers within the action and thereby minimise the risk of mechanical malfunction.

Seated at the console, therefore, the organist would have his back to the altar-end of the church. The pipes of the **Positif** organ were placed in a case of their own and positioned behind the organist, thus overhanging the edge of the gallery. Many such examples still exist throughout Europe today.

At this stage, too, organs boasted fine cases, richly ornamented with woodcarvings, an art which had been developed to monumental proportions by the end of the Renaissance period.

"The majestic Gothic organ had been constructed in a case which was intended to be viewed as a whole at a distance, but in the Renaissance organ there was much rich ornamentation and the details were such that only examination at close quarters would reveal the beauties of the scheme. In the Gothic organ decorations had appeared on the pipes, but the woodwork itself was simple. In the Renaissance period many organs had large wings at the sides which could be opened by the organist. These bore large paintings and other decorations. The sixteenth-century organ, particularly in central and southern Europe, was well decorated. The pipes were silvered or gilded and the case was rich with gold, azure and vermilion, and the appearance must have been sumptuous."¹⁵

Although the French organ continued to be developed during the 17th and 18th centuries, it was greatly overshadowed by the highly sophisticated instruments of the Dutch - North German School, represented by distinguished builders such as **Arp Schnitger** (1648-1719) and **Gottfried Silbermann** (1683-1753). Of the French Builders in the latter part of the 18th century, three names come to the fore - **Francois Henri Clicquot**¹⁶ (Paris), **Jean-Baptiste Lefebvre** (Rouen), and in particular, **Dom Francois Bédos de Celles**, a Benedictine monk, (Toulouse, Bordeaux, Paris) whose monumental treatise entitled **L'Art du Facteur d'Orgues** written between 1766 - 1778 under the auspices of the French Academy, deals with every conceivable aspect of the science and art of organ building.

¹⁵ Sumner, W L, **The Organ**, pp65-66

¹⁶ Francois-Henri was the most famous of the Clicquot family. Son of Louis Alexandre, he was born in Paris in 1728 and died there in 1790. He was renowned throughout Europe for his low-pressure reeds and mixtures. Some of his organs still stand today, examples being the organ in Poitiers Cathedral and also in several other churches in Paris.

Other important French organ-builders of the 18th Century included **Dallery, Legros, Dupont, Charles Joseph Riepp, L epine**, the **Cavaill e** family and **Isnard**. Unfortunately, all their work was to be interrupted by the Revolution (1789), and in some instances, sadly destroyed.

However, the 18th century did not pass by without there being any changes or improvements made to the organ. Many of the existing organs were rebuilt and enlarged, examples of which were:

St Gervais Church, Paris (1758, 1760 and 1769)
St Denis Abbey (1750 and 1770), and the **Cathedrals of Bordeaux** (1756 and 1759),
Bourges (1741 and 1771), and **Notre-Dame**, Paris (1730-34, 1783 and 1788).

During the course of these rebuilds, not only were extra stops added, but also extra notes to the manuals. Of greater importance, though, was the first appearance of a **16-ft Bombarde** on the pedals of the organ at **Notre-Dame** during its rebuild of 1730-34 by **Collart**.¹⁷

Of course, there were also numerous new organs built at that time.

Examples of these were at the following Cathedrals:

Dijon (built by Charles Joseph Riepp in 1743),
Toul (built by Nicolas Dupont in 1755),
Nancy (built by Antoine Calvi re in 1757), and
Versailles (built by Francois-Henri Clicquot in 1761).

Under the direction of the great Dom B edos, **Francois-Henri Clicquot** completed his "chef d'oeuvre" in the Church of **St Sulpice**, Paris in 1781. Judging by its specification, this instrument was probably the largest and most advanced French organ of its day. The specification of the Clicquot organ, completed in 1781, is as follows:

¹⁷ This, however, is not the first appearance of a 16 ft pedal stop. According to an article in **The Organ**, (Vol 47, p77) entitled **The Classic French Organ** by A Ross Wards, the specification of the organ of Rouen Cathedral, built by Robert Clicquot in 1689 is given as containing a 16 ft "Fl te" on the pedals.

" POSITIF

1ier clavier : A to E

Bourdon	...	...	...	16
Montre	...	...	...	8
Bourdon	...	...	...	8
Flûte	...	...	...	8
Prestant	...	...	...	4
Nasard	...	...	(sic) 3	
Doublette	...	...	...	2
Quarte de nazard	...	...	...	2
Tierce	...	...	...	1
Larigot	...	...	...	1
Fourniture	...	...	4 rangs	
Cymbale	...	...	5 rangs	
Cornet	...	...	5 rangs	
Trompette	...	...	...	8
Krumhorn	...	...	...	8
Basson	...	...	...	8
Clarinette	...	...	...	8
Clairon	...	...	...	4

GRAND ORGUE

2ieme clavier: A to E

Montre...	...	...	...	32
Montre...	...	...	...	16
Bourdon	...	...	...	16
Montre...	...	...	...	8
Bourdon	...	...	...	8
Flûte	...	...	...	8
Prestant	...	...	...	4
Tierce...	...	...	...	3
Nasard...	...	...	...	3
Quarte de nazard	...	...	...	2
Doublette	...	...	...	2
Petite tierce	...	...	...	1
Nasard...	...	...	...	1
Fourniture	...	...	4 rangs	
2ième Fourniture	...	...	6 rangs	
Cymbale	...	...	4 rangs	
Cornet...	...	...	5 rangs	
Voix humaine...	...	...	...	8
1iere Trompette	...	...	...	8
2ième Trompette	...	...	...	8
Clairon	...	...	...	4
2ième Clairon	...	...	...	4

BOMBARDE

3ieme clavier

Cornet	...	...	5 rangs	
Bombarde	...	...	16	
Bombarde	...	...	8	
Clairon	...	...	4	

RECIT

4ieme clavier

Flûte	...	...	8	
Cornet...	...	5 rangs		
Hautbois	...	...	8	
Trompette	...	...	8	

PÉDALE

FFF to E: 36 notes

Flûte	...	...	16	
Bourdon	...	...	16	
Flûte	...	...	8	
2ième Flûte	...	...	8	
Nasard	...	...	6	
Flûte	...	...	4	
Bombarde	...	...	24	
Bombarde	...	...	16	
Trompette	...	...	8	
2nde Trompette...	...	...	8	
Clairon	...	...	4	

ECHO

5ieme clavier: C to E

Bourdon	...	...	8	
Flûte	...	...	4	
Cornet...	...	5 rangs		
Trompette	...	...	8	
Clairon	...	...	4	

Total 64 stops. 4328 pipes¹⁸

Of considerable interest is the **32-ft Montre** on the **Grand Orgue**, its extensive mutation and mixture schemes and, last but not least, the inclusion of three 16 ft and one 24 ft stop on the pedals! The pedals display a further new development in that their compass is extended to 36 notes. Altogether, a masterpiece of its time - even its case, adorned with carved figures, cost almost as much as the organ itself, illustrating the importance placed on this branch of the art.

18

Sumner, W L, *Organs of the Church of St Sulpice, Paris, (The Organ, Vol 14)*, p142.

Then came the Revolution.....

"When, in 1789, the French Revolution struck, all the old musical life was swept away, along with most other things tainted by connection with the hated Bourbon régime. Several bleak years must have ensued as musicians watched all the institutions that had furnished their livelihood collapse."¹⁹

In his article on the organs of the Cathedral of St André in Bordeaux, A C Delacour de Brisay relates the onslaught as follows:

"We are now upon the threshold of the French Revolution and a period of spoliation and desecration is about to set in which renders, for the next decade, the historical evolution of the organ of St André a thing of bitter and deplorable memory. When, in 1791, came the civil constitution of the clergy in France, the organs of St André lapsed into silence; worse still, the pipes were dismantled and conveyed to a dépôt established nearby where their weight as metal was estimated and noted. An official statement is in existence showing that ultimately these pipes were utilised for fabricating soldiers' uniform buttons ("pour être employé à confectionner les boutons d'habit d'uniforme"). Not only was every type of metal removed from the organ, but the church itself grew bare from pilfering and organised spoliation.

Here, indeed, it is a lamentable picture of the state of the instrument

....."...Nous avons monté au grand orgue, nous avons reconnu que le buffet du grand orgue et positif ne sont bons qu'à démolir quoique le bois dans sa qualité en est bon. Nous n'avons trouvé dans ce qui composait le dit instrument que quelques débris de sommiers et différents morceaux de bois épars sur la tribune," &c.

Such is the picture (and there is more of it) drawn by a valuer sent officially to value the remaining skeleton of the instrument.

The organs of seven other churches in Bordeaux perished or disappeared in like manner. In one or two instances the cases were preserved as memorable works of art, but this was exceptional clemency, for on 21 Floréal of the year IV was issued a circular signed by D V Ramel, Minister of Finance, inviting the Central Administration of the Departments to proceed without delay to the selling by auction of all organ cases with the narrowest margin of discretion in the case of artistic treasures. By the year VI the vandals had desecrated the religious edifices of Bordeaux to such good purpose that we hear of their resembling nothing so much as large barns. Saint André degenerated provisionally into a forage dépôt and a place for popular and electoral meetings. Military music was heard in the choir on fête days and the place was delivered over to the hubbub of disputations and contending Revolutionaries."²⁰

However, the leaders of the new regime were not anti-music : they realised that music could be an important vehicle for propaganda and thereby serve their Republican goals.

¹⁹ Cuyler, L. *The Symphony*, (Harcourt Brace Jovanovich, Inc, New York, 1973), p138.

²⁰ de Brisay, A C Delacour, *The Organs of Bordeaux Cathedral*, (*The Organ*, Vol 5), p91.

The Abbey Church of St Denis was reduced to the status of a parish church in 1792 and later became a "Temple of Reason" in October 1793, as were many other churches. The organist of St Denis, Ferdinand Albert Gautier gives a moving account of how he had to:

"...resume his office on November 30th, in order to inaugurate the celebration of the D ecadis; but it was without enthusiasm and with a heavy heart that he took part in the ceremonial of the new liturgy, ..."

"...The Abbey organ spoke for the last time at the last "office r publicain", which took place on March 30th, 1794. They had already begun to take away the lead roof of the church; the old instrument was then definitely abandoned. Nevertheless, Gautier occasionally went up to it, sick at heart as he watched it rapidly decaying."²¹

Fortunately, this was not the fate of all church buildings and organs. Some escaped with only minor damages while other instruments were fairly well maintained throughout this period in order to provide music for the banquets and pagan ceremonies which were now held in the "Temples of Reason".

Felix Raugel, writing on the organ at Versailles Cathedral, describes how it narrowly escaped severe damage, thanks to a certain citizen, Lauvin, a master-joiner. He had been instructed to destroy this instrument but, instead, cut away and destroyed only three large wooden "fleurs-de-lys" from the organ case.

The Revolution cannot take the sole blame for the depression suffered by the organ in the late 18th century. Admittedly, it was responsible for the destruction of many instruments and temporarily suspended any developments which there might have been in the field of organ building, but there was also a marked decline in popularity of that instrument in the preceding decades already. This phenomenon was not confined to France alone. It affected even the highly developed German Baroque organ which had overshadowed all its foreign counterparts. This fact is also portrayed in the sparse output of organ music by even the great masters of the period. Throughout Europe, the years leading up to the French Revolution were labelled the **Sturm und Drang** ("Storm and Stress") - a time of changing values, political and spiritual.

²¹ Raugel, Felix, **Former Organs of the Abbey Church of St Denis**, (The Organ, Vol. 5). p43.

Music in general was becoming more secularised in order to entertain and satisfy the demands of the fashionable world. This new style of composition was known in France as the **style galant**.

Fortunately, however, the "wheels of time" continue to turn and circumstances change. The organ had been through a very tough time indeed, but fortunately, it was not totally destroyed. As a fruit tree is pruned in order to bear more fruit, so, too, it would seem, the organ had to undergo such persecution in order to flourish and rise to even greater heights in the second half of the 19th century.

Francois-Henri Clicquot, the great organ builder of the pre-Revolution, died in 1790. Nevertheless, a new generation of post-Revolution organ builders would soon take up the reins. Important figures here were **Francois Clicquot, junior, Ducroquet, Dallery, John Abbey**, the **Callinet** family, **Barker** and **Cavaillé-Coll**.

John Abbey, an English organ builder, born in 1785, emigrated to France and first worked for the firm, **Erard**. He made a valuable contribution to French organ-building by introducing the improved English system for the construction of wind reservoirs,²² perfected methods of voicing and improved devices for mechanical stop changing. Examples of his work were found throughout France.

Another Englishman, **Charles Speckman Barker**, (born in Bath, 1806), made one of the greatest

²² This new system of reservoir construction, invented by Alexander Cumming (1733-1824) ensured a stable wind pressure at all times.

contributions ever to the art of organ-building when he invented the **Barker Pneumatic Lever**,²³

a system which facilitated a lighter key action. This pneumatic lever action :

"was destined to create a new era in the art of organ-building; for its potentialities were so far-reaching, not only was a light touch assured for large organs, but it made possible, without any inconveniences, a general adoption when required of heavier wind pressures; and thus lent its aid to tonal improvements, and pointed the way to the employment of compressed air for drawstop action, combination pistons, etc. It was, in short, one of the greatest discoveries in the history of organ-building; and over and above all else, as a direct result of Barker's invention, modern organ technique was evolved and developed."²⁴

In 1832 he offered this invention to the authorities responsible for the new organ being built at York Minster, but it was decline. Another refusal followed when he offered it for the new organ in the Birmingham Town Hall in 1834-5.

So, finding his invention not required in his own country he wrote to Cavaille-Coll (who was then at work at his great organ for the Abbey Church at St Denis), and received at once an invitation to Paris. Cavaille-Coll warmly received both Mr Barker and his wonderful invention; and it was there and then decided that it should be applied to this large organ under the inventor's own personal oversight and superintendence (supervision). In 1839 Barker took out a French patent to protect his own interests in the invention; but Cavaille-Coll, by agreement with the inventor, after its great success at St Denis, continued, in all important instruments, to apply the Barker action."²⁵

Barker settled in Paris and joined the newly-established firm of organ-builders, **Daublaine & Callinet**. In 1845 he built a pneumatic organ for the Church of **St Eustache** in Paris. Six months later this instrument was destroyed by a fire caused when Barker knocked over

²³ According to the Article **Was Barker the Inventor of the Pneumatic Lever?**, published by the Rt Rev J I Wedgwood in **The Organ**, Vol 14, pp49-52, it is open to speculation whether in fact Barker was the inventor of the pneumatic lever which he patented in France in 1839. This system was put into practice for the first time in 1841 in the Cavaille-Coll organ at St Denis Abbey. However, it is argued that the pneumatic lever was used as early as 1835 by David Hamilton of Edinburgh in his organ at St John's Episcopal Church, at which time Barker's form was still being developed. Bishop Wedgwood therefore feels that Hamilton ought to receive credit for the invention since he was the first to use it in its perfected state, that is, as a complete pneumatic intermediary between key and pallet.

²⁴ Roberts, R Meyrick, **Charles Speckman Barker**, (**The Organ**, Vol 13), p186.

²⁵ *Ibid*, p187.

a candle while trying to find a cypher! He immediately set about replacing this organ.

"Barker was evidently not a man who stood still, for a few years later we find that his study of "telegraphy" led him to consider the application of the mysterious power of electric transmission to the organ (others had already been at work on an electrical system), and so successfully that he applied an electric-pneumatic action to the grand organ that he was then building for the church of St Augustin, Paris. This application was an absolute success. So we find that Barker was early in the field with electric work.²⁶

By using his inventions, it was now possible for the first time ever, to have a detached console.²⁷



Charles Speckman Barker²⁸

²⁶ Ibid, p187.

²⁷ It is interesting to note that according to an article by Orlando A Mansfield, **Concerning the Console**, (*The Organ*, Vol. 2, p149) the term **console** in the musical sense denoting the keyboards, draw-stops and accessories, was used for the first time by C A Edwards in his book **Organs and Organ Building**, published in London, 1881. Mansfield states that, before that year, the French used the term "Fenêtre" (a window or aperture) when describing the keyboards placed in the front of the organ case or **buffet**. The English apparently just referred to it as the **keyboards**. The word **console** is French, denoting a bracket or support and was particularly appropriate when the "keyboard section" became detached and had to be placed on a support of some sort. It was therefore the "console" which supported the keyboards, but this term was transferred to mean that which was being supported, that is, the keyboards.

²⁸ Roberts, R Meyrick, **Charles Speckman Barker**, *The Organ*, Vol.13. p187.

Barker left France at the time of the Franco-German War in 1870, and settled in Dublin, where he continued his business. Retiring to Maidstone, Kent, he died in 1879.

Throughout the 19th century organ-builders continued to restore and rebuild existing organs. In most cases, various improvements were made to the mechanisms and additional stops fitted.

Of far greater importance to 19th century organ-building, was that France produced the supreme master of this art, a man whose instruments would inspire a new course in the development of organ-building, organ-playing and organ composition. This man was none other than **Aristide Cavallé-Coll** (1811-1899).

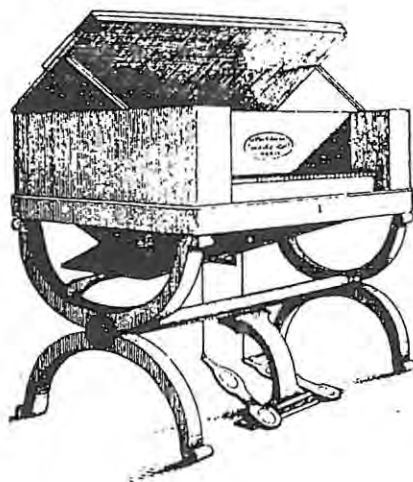
Aristide was born into a family of organ-builders. His father, Dominique, had achieved some fame in Languedoc, and his grandfather, Jean-Pierre, had built several large organs in Barcelona. The young Aristide was exceptionally gifted in mathematics, physics and engineering and by the age of 22, had invented the circular saw which became extremely popular.

Aristide and his elder brother, Vincent, worked with their father in Toulouse, their hometown. Vincent's interest in the trade, however, was not as ardent as that of Aristide's, who developed quickly and achieved great international fame.

While still in his teens he had learnt voicing technique, especially with regard to harmonium-type **free reeds**²⁹ and also came into contact with the strong reed choruses on Spanish organs. This experience proved invaluable for his later development of this section of the organ.

²⁹ The tongue of the normal reed pipe strikes against the exterior or face of the reed at each vibration. In a "free" reed, the tongue does not strike against anything but vibrates freely within the opening made for it. G A Audsley, **The Art of Organ Building**, Vol 2 (Dover Publications, New York, 1965), p611.

Together, he and his father built an expressive reed organ - the **Poikelorgue**.³⁰ This instrument was the fore-runner of the harmonium.



Poikelorgue.³¹

During the early 19th century, Dominique Cavallé,³² assisted by Aristide, was contracted to rebuild many organs in the south of France and north of Spain. They aimed at making the instrument more expressive and, for this reason, introduced the swell device³³ on their instruments, an example being the organ at Lerida in Spain where a swell pedal was fitted to the Echo. This was considered a great innovation at that time.

In 1832, the composer, **Rossini**, visited Toulouse for a theatrical production. While there, he, along with other influential friends, visited the Cavallé-Colls and was impressed with their

³⁰ A name given by Cavallé-Coll to his harmoniums.

³¹ Williams, P & Owen, B, **The Organ**, (MacMillan, London, 1988), p239.

³² The family surname was Cavallé. Aristide, however, adopted his grandmother's surname, Coll, and affixed it to his own.

³³ First invented by an Englishman, **Samuel Green** in 1789, and used extensively throughout England.

Poikelorgue. He suggested to Dominique that he and his family should move to Paris where he could help them achieve even greater success. This suggestion impressed the young Aristide and, being encouraged by the professors of Rhetorics and Physics at the Academy of Toulouse, he left for Paris in 1833. Here he was further tested by a leading engineer, Borel, who was so impressed that he gave the young Aristide letters of introduction to the leading scientists and musicians. He thus made acquaintance with men like Savart and Cagniard Latour, the physicists and Cherubini, Baron de Prony, Lesueur and Berton, leading figures in the musical world.



Aristide Cavallé-Coll (1811-1899).³⁴

Now it so happened that Aristide found himself in the right place at the right time. It was decided that the organ at the Abbey of St Denis had to be replaced with a completely new and improved instrument. Berton, afore-mentioned, headed the commission which would select the

³⁴ Knapp, W H C, op cit, plate 2.

organ-builder and would also decide on all the detail. Builders such as Pierre Erard, John Abbey, Callinet and Dallery had already submitted plans. Aristide so impressed all who had met him - even although he had only spent but ten days in Paris - that they invited him to submit proposals and plans for the new St Denis organ within the three remaining days before the closing date for tenders. Within this time, and without consulting his father, he drew up plans together with measurements and calculations which the committee accepted. His father supported him in their new success and the workshop was moved from Toulouse to Paris where Aristide, at the age of twenty-two, assumed direction of the firm.

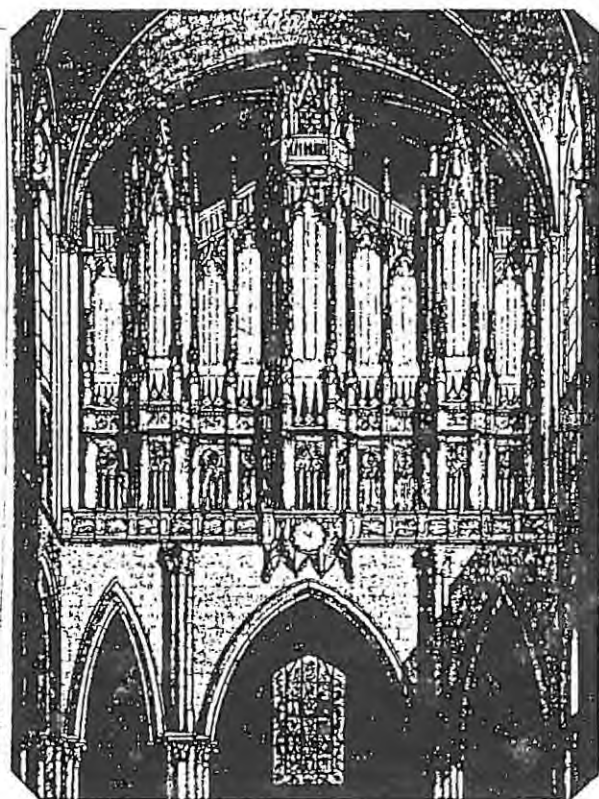
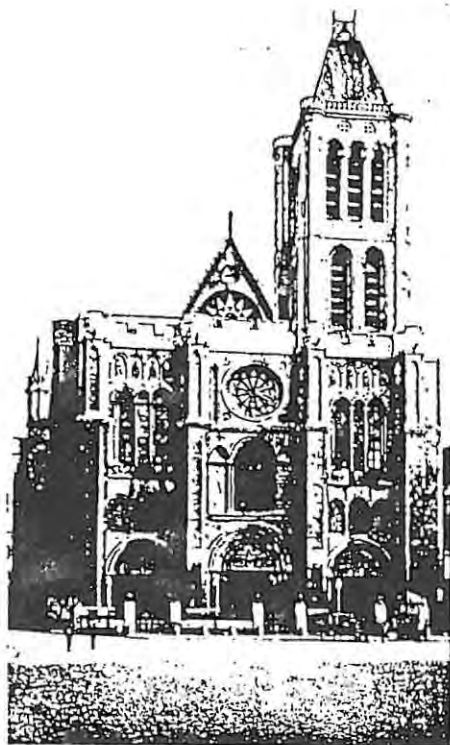
To start with, it was tough-going, financially, as the Government, who were paying for the organ, did not advance any funds. Fortunately

"six poikelorgues were sold, and the curé of Notre-Dame de Lorette gave Aristide the task of rebuilding his organ in the meantime. This instrument was a great success, and the commission, including such "distinguished" people as Cherubini, Auber, Habeneck, Zimmerman, Cagniard Latour, and Kalkbrenner, were loud in its praises. Owing to work on the fabric of the basilica at St Denis, progress with the organ was held up, and Aristide was able to make further instruments for the churches of Lorient, Pontivy, and Dinan, and an Exhibition organ. Work on the St Denis organ proceeded in Paris, in St Denis, and parts were made in the church itself, but it was not until 1841, eight years after the contract had been given to Cavallé-Coll, that the great instrument was finished. In the meantime, Aristide had been able to perfect several new developments. By his use of separate reservoirs controlled by his "movements, air at several pressures could be supplied to the organ. He even used higher pressures for the trebles of his reed stops. His use of the harmonic flute (anticipated by the German builders, as will be seen in Praetorius's "Organographia", 1619), arose from an attempt to obtain a chromatic scale by boring holes in pipes of the same type (length) at different distances in their lengths."³⁵

As mentioned earlier, it was in 1837 while the St Denis organ was being constructed that

³⁵ Sumner, W L, *Aristide Cavallé-Coll and the Organ at St Denis Abbey*, (The Organ, Vol 26), p24.

Aristide incorporated the Barker pneumatic lever. For nearly a century, this action was to become a standard feature on almost all the larger French instruments.



St Denis Church³⁶

Le Grand orgue de la basilique

de St Denis³⁷

The Specification of **Cavaillé-Coll's** organ at **St Denis** is as follows:

		PEDALE, Two Octaves, F to F					
			Pitch		Pitch of longest pipe		No of pipes
1.	Flûte ouverte	...	...	32	...	32*	25
2.	Flûte ouverte	...	...	16	...	24(21 ^{1/3})	25
3.	Flûte ouverte	...	...	8	...	12(10 ^{2/3})	25
4.	Flûte ouverte	...	...	4	...	6(5 ^{1/3})	25
5.	Gros nasard ou quinte Anches	...	...	8(5 ^{1/3})	...	8	25
6.	Basse-contre	...	...	16	...	24(21 ^{1/3})	25

³⁶ Chastel, André, **Paris**, (Thames & Hudson, London, 1971), p48.

³⁷ From a brochure published by **Les Amis de l'Orgue**, Paris.

7.	Basson	...	...	...	8	...	12(10 ^{2/3})	...	25
8.	Bombarde	...	...	...	16	...	24(21 ^{1/3})	...	25
9.	Première trompette	...	...	...	8	...	12(10 ^{2/3})	...	25
10.	Deuxième trompette	...	...	...	8	...	12(10 ^{2/3})	...	25
11.	Première clairon	...	...	...	4	...	4	...	25
12.	Deuxième clairon	...	...	...	4	...	4	...	25

*The lowest pipes were octaves of the expected pitch; the longest pipe (at C) was 32 ft long.

CLAVIER DU POSITIF, 4^{1/2} Octaves, C to F

1.	Bourdon	...	...	...	16	...	...	...	54
2.	Salicional	...	...	...	8	...	...	...	54
3.	Bourdon	...	...	...	8	...	...	...	54
4.	Prestant	...	...	...	4	...	...	...	54
5.	Flûte	...	...	...	4	...	...	...	54
6.	Nasard ou quinte	...	...	...	3	...	...	...	54
7.	Doublette	...	...	...	1 ^{3/5}	...	...	...	54
8.	Tierce	...	...	...	1 ^{3/5}	...	...	...	54
9.	Cymbale de quatre rangs	...	...	...	--	...	...	...	216
10.	Fourniture de quatre rangs	...	...	...	--	...	...	...	216
11.	Flûte harmonique	...	...	...	8	...	...	...	54
12.	Flûte octavante	...	...	...	4	...	...	...	54
13.	Flageolet harmonique	...	...	...	2	...	...	...	54
14.	Trompette harmonique	...	...	...	8	...	...	...	54
15.	Cor d'harmonie et hautbois	...	...	...	8	...	...	...	54
16.	Cromorne	...	...	...	8	...	...	...	54
17.	Clairon octavate	...	...	...	4	...	...	...	54
	Tremblant	...	...	...		...	...	...

(Last seven on heavier wind)

CLAVIER DE RÉCIT-ECHO EXPRESSIF, 4^{1/2} Octaves, C to F

1.	Bourdon	...	...	...	8	...	...	...	54
2.	Flûte harmonique	...	...	...	8	...	...	...	54
3.	Flûte octavante harmonique	...	...	...	4	...	...	...	54
4.	Octavin harmonique	...	...	...	2 ^{2/3}	...	...	...	54
5.	Quinte	...	...	...	2 ^{2/3}	...	...	...	54
6.	Trompette harmonique	...	...	...	8	...	...	...	54
7.	Clairon harmonique	...	...	...	4	...	...	...	54
8.	Voix humaine harmonique	...	...	...	8	...	...	...	54

CLAVIER DU GRAND ORGUE, 4^{1/2} Octaves, C to F

1.	Montre	...	...	...	32	...	...	...	54
2.	Montre	...	...	...	16	...	...	...	54
3.	Montre	...	...	...	8	...	...	...	54
4.	Voile	...	...	...	8	...	...	...	54
5.	Bourdon	...	...	...	16	...	...	...	54
6.	Bourdon	...	...	...	8	...	...	...	54
7.	Flûte traversière harmonique	...	...	...	8	...	...	...	54
8.	Flûte octavante harmonique	...	...	...	4	...	...	...	54
9.	Prestant	...	...	...	2 ^{2/3}	...	...	...	54
10.	Nasard ou quinte	...	...	...	2 ^{2/3}	...	...	...	54
11.	Doublette	...	...	...	2	...	...	...	54
12.	Grosse fourniture de quatre rangs	...	...	...	--	...	...	...	216
13.	Grosse cymbale de quatre rangs	...	...	...	--	...	...	...	216
14.	Fourniture de quatre rangs	...	...	...	--	...	...	...	216
15.	Cymbale de quatre rangs	...	...	...	--	...	...	...	216
16.	Première trompette harmonique	...	...	...	8	...	...	...	54
17.	Deuxième trompette harmonique	...	...	...	8	...	...	...	54
18.	Basson et cor anglais	...	...	...	8	...	...	...	54
19.	Clairon octavante	...	...	...	8	...	...	...	54
20.	Cornet à pavillon	...	...	...	8	...	...	...	54



CLAVIER DE BOMBARDES, 4^{1/2} Octaves, C to F

1.	Grand cornet de sept rangs	...	...	--	...	...	...	...	210
2.	Bourdon	...	...	16	...	...	...	...	54
3.	Bourdon	...	...	8	...	...	...	...	54
4.	Flûte	...	...	8	...	...	...	...	54
5.	Prestant	...	...	4	...	...	...	...	54
6.	Nasard ou quinte	...	...	2 ^{2/3}	...	...	...	...	54
7.	Doublette	...	...	2	...	...	...	...	54
8.	Bombarde	...	...	16	...	...	...	...	54
9.	Première trompette de bombarde	...	...	8	...	...	...	...	54
10.	Deuxième trompette harmonique	...	...	8	...	...	...	...	54
11.	Première clairon harmonique	...	...	4	...	...	...	...	54
12.	Deuxième clairon octaviante	...	...	4	...	...	...	...	54

Total number of pipes, 4,506

PEDALES DE COMBINAISON, 9 Pedals
(from right to left)

1. Swell pedal to récit.
2. Pedal to connect récit to second clavier.
3. Pedal to connect bombarde to second clavier.
4. Pedal to connect grand orgue to second clavier.
5. Pedal to connect positif to second clavier.
6. Pedal to add stops 11 - 17 to positif to its clavier (ie, first clavier).
7. Pedal to add basses to stops 11 - 17 of positif to positif clavier.
8. Manuals to pedals (acting on all manuals together).³⁸
9. Sub-octave coupler acting on all manuals.

This mighty organ at St Denis saw the start of a new epoch in the history of organ-building. It was revolutionary in its construction and inaugurated the symphonic style which would persist for many decades. This style gave French composers an identity of their own and secured for them a respected place in the organ repertory.

Not only had Cavaille-Coll built a great instrument, but also a great future for himself. Many distinguished people visited this organ and his fame soon spread throughout the world.

To trace the development of French organ-building in the 19th century is but to discuss the work of **Cavillé-Coll**. Nevertheless, there were other builders actively involved in this art. **John Abbey** produced some fine work, examples being at Rheims, Nantes, Versailles, etcetera, and also his pupil, **J B Stoltz**, who first started out with the firm **Daublain et Callinet** (later known as **Ducroquet et Cie**), and later established himself as a builder in Paris. **Joseph Merklin** and his brother-in-law, **F Schütze**, of the firm **Merklin, Schütze et Cie**, first

³⁸ Sumner, W L, **Aristide Cavillé-Coll and the Organ at St Denis Abbey, The Organ**, Vol.26, pp26-27.

established themselves in Belgium and then in 1855, bought out the Parisian based firm of Ducroquet et Cie. Their fame spread and they were soon ranked amongst the finest organ-builders in France, pioneering both tubular and electric actions. So, each in turn made his contribution, but it needed a genius like Cavallé-Coll with the necessary foresight, expertise and engineering skill to build an instrument which would far surpass any other. This was no mean achievement, since many new ideas and improved mechanisms were being added to instruments of the day. Cavallé-Coll's enormous success may be attributed to the brilliant combination of new ideas, some original, others adopted, in the construction of his instruments. Being the genius craftsman that he was, he probably did not strive to be the best organ-builder, but rather sought to produce an instrument of supreme quality, technically and tonally - an instrument which found itself in a class of its own. Many builders regarded his work as the ultimate French model and tried to emulate its characteristic features in their own instruments.

But, before, proceeding any further, let us examine certain features of the typical Cavallé-Coll organ.

"The French builder, recognising that his "Great" is built up from a 16 ft foundation, we find in large French instruments an ample supply of 16 ft (manual) stops, and we also discover that there are mutation ranks and mixture work reckoned up from the 16 ft stops - such as **grosses tierces** and **gros nazard**, which sound an octave lower than the normal **tierce** and **nazard**; and in some organs of very large dimensions the 16 ft stops have their own doubles of 32 ft and sub-unison quints of $10^{2/3}$ ft. Consequently, we find in these instruments that the "sub-foundation" of the great is an "accepted principle", and that there exists a great within a great. In this there is no risk of ill-balance, for naturally the unison (or 8-ft) foundation with its own build-up largely predominates; and as a result we find a largeness and an all-comprehensive grandeur for which we seek in vain in instruments not thus designed. It should also be observed that in the selection of stops there is considerable variety in the 16-ft, 8-ft and 4-ft foundation stops; in addition to the (great) diapason tone, there is always to be found a gamba of considerable power (not infrequently a salicional as well) and generally two flutes, one harmonic and the other stopped, and this tonal variety is frequently to be found in the 16-ft and 4-ft stops as well."³⁹

³⁹

Meyrick-Roberts, R., *The French Organ*, (The Organ, Vol 4), p106.

Cavaillé-Coll used different wind pressures for his flue and reed stops. One of the problems with reeds was that they lost intensity in the upper registers. To overcome this, Cavaillé-Coll doubled the wind pressure for the top notes, thereby maintaining constant power and quality throughout the register. Furthermore, he adopted the Spanish **en Chamade**⁴⁰ horizontal position for his reed pipes.

He perfected his voicing technique especially of the orchestral reeds and imitative string-tone stops and devised and improved new types of flue stops. The metal flûte harmonique with a hole pierced half-way down its length was already known to Praetorius in 1619, but Cavaillé-Coll developed this tone by boring holes at different distances along the pipe lengths. In this way a complete musical scale was achieved using pipes of the same length and diameter.

He also produced:

"an open metal foundation stop which was unlike the English diapason in tone. It was called "montre", because of the traditional stops of that name appeared as the pipes in the organ case; and usually the 16-ft montre in Cavaillé-Coll's organs provided the large, speaking show pipes, though the pipes of the stops of that name were not always visible in the organ case-work. He cut slots in the back of these pipes because, as he said, careless tuners would otherwise have pinched the pipes as a means of tuning them. The slots produced a hard quality of tone, which nevertheless blended well with the rest of the flue-work and with the reeds."⁴¹

"Occasionally, in his large organs, ranks of mutation harmonics for building complex and effective tone colours were provided by him.

The septième $4^{4/7}$ -ft, the 7th harmonic of the 32-ft fundamental which he placed on the pedal division at Notre-Dame Cathedral, gave a remarkable quality to the flue-work which Louis Vierne, the organist from 1900 to 1937, described as "like a muster of double-basses". The use of mutation ranks by organ-builders until the time of the Revolution was for the production of non-imitative and characteristic organ tone, but Cavaillé-Coll used such ranks of pipes for the synthesis of orchestral colours. The full organ in a Cavaillé-Coll instrument was a rich blaze of reed tone of a free type, rendered brilliant by the éclat of mixture stops. There was a complete break here with the traditional organ in which the manual reeds would lend colour

⁴⁰ The pipes for the Spanish **en Chamade** reeds were fitted to the front of the facade, but instead of standing vertically, they were placed horizontally thus "sounding-out" into the body of the church.

⁴¹ Sumner, W L, **The Organ**, p224.

and brightness to the flue tone but would not engulf it. Only the pedal reed would be all-powerful and then only in a number of cases."⁴²

In the hands of Cavallé-Coll the compass of the manuals was first extended to 54, then 56, and finally to 61 notes. He would also supply a selection of couplers - inter-manual, sub- and super-octaves and manual-to-pedals.

"No doubt Cavallé-Coll had appreciated the arresting effect of the batteries of reeds in the Spanish organs which he knew in his early years. He extended the compass of the hautbois by adding a basson and changed the tone of the old organ hautbois to one of a more orchestral flavour. The cromorne, so useful for the playing of the music of the seventeenth- and eighteenth-century masters, gave place to the clarinet; the voix humaine, an example of the old "schnarrwerk" and a useful timbre-creator, was transferred as a solo stop to the récit expressif. Undulating stops, formed by adding slightly mistuned ranks to those of quiet "string" or salcional tone, became popular on the récit expressif or positif divisions of the organ."⁴³

Regarding the "solo" stops, these were not intended for use on their own but were given secondary place in the greater tonal scheme. Even the "brass" was used as a chorus rather than as solo stops. The opposite, however, applied to reed stops on the pedals: here they were given solo rôles as they were strong enough to hold their own against the rest of the organ.

The **grand orgue** was always regarded as the most important keyboard, but increasing importance was being given to the other manuals, notably the **récit**. This may be seen from the fact that in his early instruments, Cavallé-Coll gave his **grand orgue** the largest number of stops, whereas in his later works he allocated more to the second and third manuals, sometimes even surpassing the number given to the **grand orgue**. The organ of St Denis, an early work, had 20 stops on the **Grand**, 17 on the **Positif** and 8 on the **Récit**. The organ at Rouen Cathedral, on the other hand, being a later work, contained 11 stops on the **Grand**, 12 on the **Positif** and

⁴² Ibid, p223.

⁴³ Ibid, p224.

20 on the **Récit!** In addition, he made the **Récit** more expressive by sometimes placing it in a swell-box.

The fourth keyboard in a 4-manual French organ is the **bombarde**.

This department seems originally to have been a kind of super chorus to the grand orgue, and generally consisted of the following stops:

Bombarde 16 Clairon 4
Trompette 8 Grand cornet as at
Beauvais Saint-Ouen. (Rouen)."

".....The development probably really began at Saint-Denis, where Cavaille-Coll included a bombarde division of twelve stops, though, strangely enough, he did not furnish it with a separate clavier, but made it playable from the great organ keys."⁴⁴

The order in which the keyboards are placed on the console varies, although the usual arrangement is to have the **Grand Orgue** as the lowest, then the **Positif**, followed by the **Bombarde** and lastly the **Récit**.

Cavaillé-Coll often separated his chorus reeds and mixtures, placing them on a **Grand-choeur** manual. This manual could be coupled to the 16-ft, 8-ft and 4-ft flue-work on the **grand orgue**. The **grand-choeur** was the fifth manual, and when used, was positioned below the **grand orgue**. The stops found on each manual were curiously similar in character, although differing in intensity. The positif may therefore be regarded as a miniature grand and the bombarde a second grand orgue.

The **pedal** section, too, continued to be developed and more stops added. Although the reeds maintained their importance on the pedal division, more attention was being paid to the addition of flue-stops. With additional flue choruses based on a 16-ft and often 32-ft foundation right through to mixtures, the pedals took on a new function of supplying a true bass part and not being merely reserved for melodic lines.

⁴⁴ Meyrick-Roberts, R, **The French Organ (The Organ, Vol 4)**, p108.

The one goal sought after and usually achieved by all French organ-builders, was the effect of a grand **ensemble** in their instruments : all departments when united, had to form a greater whole - a great cohesion and blending of sound. Furthermore, the sound had to be characterised by its brilliance and clarity.

What also place Cavallé-Coll's Organs on a modern footing was the fact that he incorporated modern mechanisms. The Barker pneumatic lever gave his instruments a much lighter action and thus encouraged a virtuosic style of playing in the French organ school of the late 19th century. Another device used by him was the Cumming's "double-fold" reservoir which ensured a stable, steady flow of air at a constant pressure even for the largest of instruments. The Venetian-swell was also put to good effect in the Cavallé-coll organ. This allowed for more expressive playing.

But what did the Cavallé-Coll organ look like? What were the first impressions of an organist seated at this type of organ for the first time? J Stuart Archer, in his article **On the Cavallé-Coll Organ** comments as follows:

"He sees before him four keyboards, the appearance of whose keys even differs slightly from our own. They are shorter from back to front, and do not overhang to the extent to which we are accustomed. He sees terraces, not columns of stops, half the number belonging to each manual being arranged on one side, half on the other on the level of their corresponding keyboards. The jambs are sometimes made quadrant-shaped in section; when they are straight, it is a matter of difficulty for even a long-armed player to reach the stops at the extreme right and left corners of the top row. The stop knobs are of wood with porcelain name plates let in. The console is often reversed, standing at some distance from the body of the instrument; when, in combination with this arrangement the action is direct, the travel of the stop is long and heavy. The pedal-board is of the most uncompromising type, flat, straight, and placed anywhere. One on which I played had a middle C under the lowest A on the manuals, throwing the bottom C so far to the left that it became a matter of some difficulty to reach it. Instead of being well behind the level of the great sharps, the front of the pedal short keys aligned with the front of the white keys belonging to the lowest manual.

Stop control is effected by means of vents. These consist of a set of iron pedals occupying the same position above the pedal-board as our composition pedals. There are generally two to each manual and two to the pedal, controlling the admission of wind to the flue work and to the reed and mixture work. These two divisions are necessarily mounted on separate soundboards. The pedals, when depressed, are held in position by being pushed sideways into a notch; this cuts the wind off, by raising them it is

admitted to the soundboard which they govern. All this tends to make French registration a matter of pre-vision."⁴⁵

Although this seems a lengthy process, it was favoured by Cavallé-Coll as he felt that the organist would still be in a position to decide on his own stop combinations, whereas the pre-selected combination pedals as used by John Abbey on his instruments did not allow the organist this freedom at all.

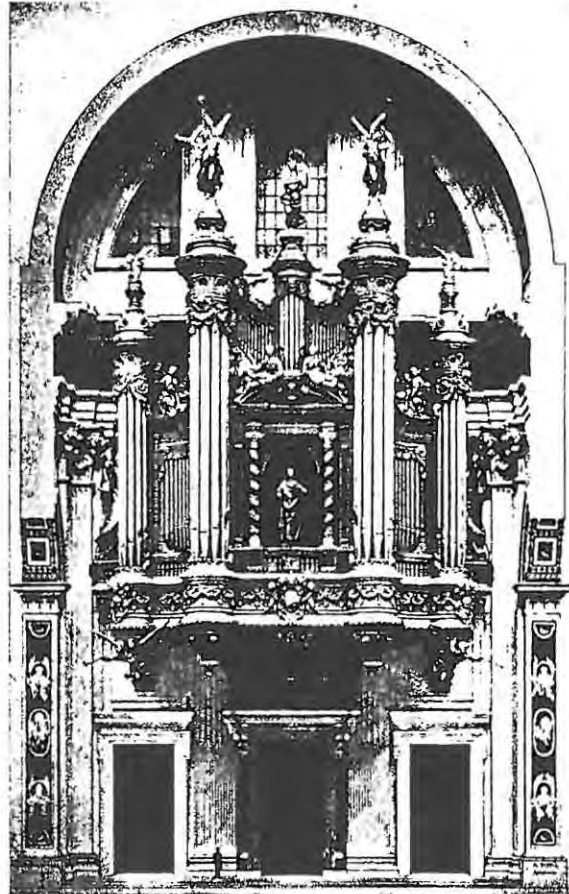
The case-work, too, still remained an important feature of an organ. Many old cases were restored and adapted for the new instruments. Although built along simpler lines and less ornate than, say, their Renaissance counterparts, new cases were still built with the same care and attention to detail.

As mentioned earlier, Cavallé-Coll's reputation spread far and wide, and during his lifetime he built more than 600 organs. Examples of his work were not only to be found in France, but also in countries like Spain, England, Russia and Italy, and his influence even spread to Canada in the work of **Casavant Freres** of St Hyacinthe in Quebec.

A life-long ambition was to build an organ for **St Peter's, Rome**. This idea came to him after the successful completion of this first instrument in Italy, built for the **American College** in 1868. Everybody was wildly excited and this spurred him on to drawing up plans for the proposed new work for St. Peter's. Pope Pius IX and his successor, Leo XII, both showed interest in the proposal, but the whole idea seemed to be shelved indefinitely. The year 1887 saw the jubilee of Pope Leo XII to the priesthood and Cavallé-Coll thought that this would be a good opportunity to promote his plans once more. A **Vatican Jubilee Exhibition** was held in 1888 and for this event Cavallé-Coll built a scale model (1 in 10) of his proposed masterpiece for the greatest of all Christian churches. It was to crown the west-end door, contain 150

⁴⁵ Archer, J Stuart, **On the Cavallé-coll Organ** (The Organ, Vol 2). pp97-98.

speaking stops, including five 32-ft and twenty-three 16-ft ranks and even include reed mutations.⁴⁶ The architect, Alphonse Simil, was to design the organ case, which would blend into the architecture. But once again, Cavallé-Coll was left disappointed. In fact, the model attracted very little interest. However, the Vatican authorities promised the ageing master that they would not neglect his great proposals. But, unfortunately, Aristide Cavallé-Coll never saw his plans come to fruition; he died in October, 1899 with his dream unfulfilled.



Cavallé-Coll's model for the
Projected Organ at St Peter's, Rome.⁴⁷

⁴⁶ For full specification, see Appendix A, p530.

⁴⁷ Sumner, W L, **Cavallé-Coll and his project for an organ in St Peter's Church, Rome, (The Organ, Vol 35).** pp175-179 (Plate 3).

Cavaillé-Coll's successor, **Charles Mutin**, took up the project again, though in revised form, during the reign of Pope Pius X. The project failed for the last time through lack of funds. However, the French Romantic organ continued its influence internationally, well into the 20th century.

With the death of Cavaillé-Coll came also the end of a glorious revolutionary epoch in the history of organ-building in France. He had immortalised his name by giving to the organ-world a unique instrument, one which inspired master musicians such as Franck, Guilmant, Widor, Vierne and Dupré to develop an equally unique French form - **the organ symphony**.

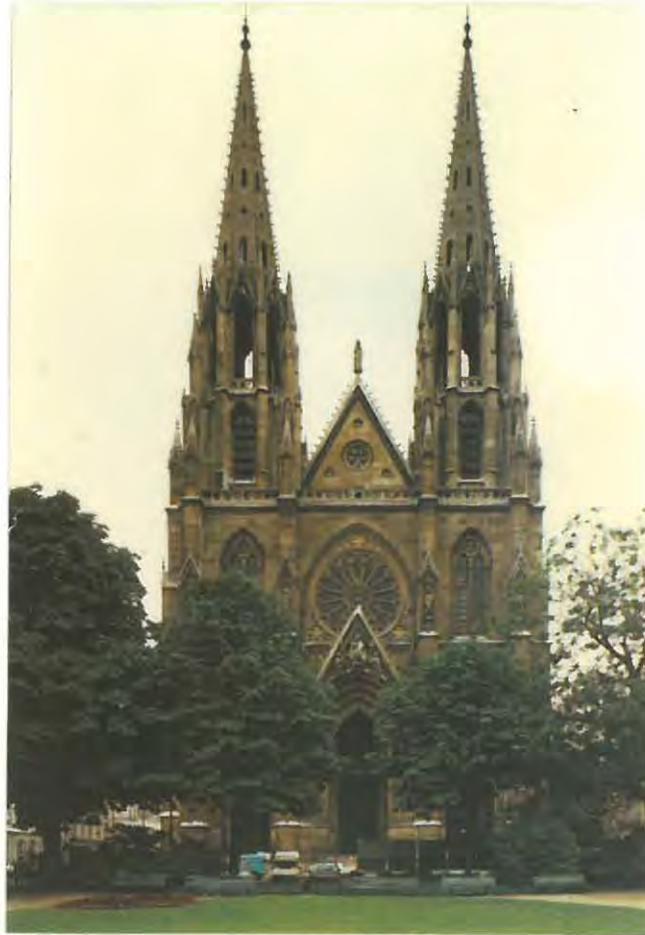
1.3 THE ORGANS OF ST CLOTILDE, LA TRINITÉ AND ST SULPICE CHURCHES, PARIS

"... nothing so influences the style of the playing or composing of an organist as the particular organ which is his constant companion."¹

Apart from being exceptionally brilliant virtuosi, Franck, Guilmant and Widor were also church organists "par excellence", and held important positions at various churches in Paris all of which possessed Cavaille-Coll organs, their sound being further enhanced by the excellent acoustics of the buildings. These were also the last organist appointments they held and because of the extraordinary length of service and phenomenal impact made by each, their names have become synonymous with the names of the respective churches. For Franck it was St Clotilde, while for Guilmant and Widor it was La Trinité and St Sulpice respectively.

¹ Lahee, H C, **The Organ and its Master**, (Isaac Pitman & Sons Ltd), 1909, p165.

CHURCH OF ST CLOTILDE



Church of St Clotilde

This church, dedicated to Queen Clotilde of France, who converted her husband, Clovis, to Christianity at the end of the 5th Century, was built between 1846 and 1857. It was inaugurated under the double name of St Clotilde-St Valère in November 1857, as it replaced a smaller building dedicated to the latter saint. The building is modelled on the famous church of St Ouen in Rouen which boasts twin Gothic spires.

Contrary to the prevailing neo-Classical trends of the first half of the 19th century, there was some strong interest being taken in Neo-Gothic architecture and it was decided to build St Clotilde in this latter style. It must be remembered too, that the influential Department of Historical Monuments also interested itself particularly in antique and medieval buildings. Consequently, Francois Gau's plans for a neo-Gothic church were accepted and he directed

the building operations until his death in 1853, when his collaborator, the architect, Ballu, succeeded him. A particularly interesting feature of this church is its magnificent stained glass windows.

The fine organ was built by Cavallé-Coll in 1859. This instrument is situated high up at the west end of the church in a rather plain case. At the time of its construction, Cavallé-Coll was one of two² leading organ-builders in the world. As in most of his organs, the console at St Clotilde is in a "reversed"³ position immediately beneath the organ, the top of the console being but a few centimeters higher than the uppermost manual, thereby allowing the organist a good view of the altar. Obviously this was yet another masterpiece and, although only containing 46 stops, its strength lay in its great beauty of tone.

² The other being William Hill (1789-1871) of England.

³ The following explanation may assist the reader in understanding the term "reversed" console: Churches and Cathedrals are usually built in an East/West direction with the High Altar at the "east end". The congregation therefore sit facing east. Usually the organ, placed on the west end gallery, would have the console immediately beneath the pipes so that the organist would be seated facing west with his back to the altar end (east end) of the building. A "reversed" console is one which has been turned around (being detached from the main case of the instrument) so that the organist now sits facing the east end of the building (altar end) and thereby has a full view of the altar area (sanctuary).



Organ by Cavillé-Coll
St Clotilde Church

The original⁴ specification was as follows⁵

CLAVIER I

Grand: 14 Stops, 56 Notes

Montre	...	...	...	...	16
Bourdon	...	...	...	...	16
Montre	...	...	...	...	8
Bourdon	...	...	...	...	8
Flûte harmonique	...	...	...	...	8
Viole de gambe...	...	...	...	...	8
Prestant	...	...	...	...	4
Flûte octave	...	...	...	...	4
Quinte	...	...	...	...	2 ² / ₃
Doublette	...	...	...	...	2
Plein jeu	...	...	...	rks	V
Bombarde	...	...	...	...	16
Trompette	...	...	...	...	8
Clairon	...	...	...	...	4

CLAVIER II

Positif: 14 Stops, 56 Notes

Bourdon	...	...	...	...	16
Montre...	...	...	...	...	8
Flûte harmonique	...	...	...	...	8
Unda maris	...	...	...	...	8
Bourdon	...	...	...	...	8
Octave...	...	...	...	...	4
Prestant	...	...	...	...	4
Quinte...	...	...	...	...	2 ² / ₃
Doublette	...	...	...	...	2
Plein jeu	...	...	...	rks	V
Clarinette	...	...	...	...	8
Trompette	...	...	...	...	8
Clairon	...	...	...	...	4

PÉDALE

8 Stops, 27 Notes

Soubasse	...	...	...	...	32
Contrebasse	...	...	...	...	16
Basse	...	...	...	...	8
Octave	...	...	...	...	4
Basson	...	...	...	...	16
Bombarde	...	...	...	...	16
Trompette	...	...	...	...	8
Clairon	...	...	...	...	4

CLAVIER III

Récit expressif: 10 Stops, 56 Notes

Bourdon	...	...	...	...	8
Flûte harmonique	...	...	...	...	8
Viole de gambe	...	...	...	...	8
Voix céleste...	...	...	...	...	8
Flûte octaviante	...	...	...	...	4
Octavin	...	...	...	...	2
Basson-hautbois	...	...	...	...	8
Voix humaine...	...	...	...	...	8
Trompette	...	...	...	...	4
Clairon	...	...	...	...	4

PÉDALES DE COMBINAISON

Tirasse I, II, III : manual to pedal couplers
 Anches ped. : ped. manual reed vents
 Oct. gr. I, II, III./II : suboctave couplers
 Anches I, II, III : manual reed vents
 Acc. II/I, III/II: intermanual couplers
 Tremolo
 Expression (Swell pedal).

Compass of manuals : CC to G

Compass of pedal : CCC to D

It will be noted that certain stops, such as the montres, flute harmoniques, trompettes and clairons, were duplicated on the different divisions. However, the Grand Orgue still remained the main manual and its prime feature was the superb blend of tone and fine ensemble effect. With the exception of one or two stops, the Positif duplicated those found on the Grand, but were much softer. Because of this difference in power rather than contrast of tone, the Positif may therefore be regarded as a miniature Grand Orgue.

⁴ Although not undergoing great changes, new stops were added by Cavaille-Coll's successors during a re-build in 1933.

⁵ Sumner, W L, *The Organ at Sainte-Clotilde, Paris*, (The Organ, Vol 13), p241.

Even on these two manuals, the Grand and Positif, one already finds orchestral stops such as a "Viole de Gambe", "Bombarde", "Trompette", "Clairon" and "Clarinette". This orchestral flavour certainly overflowed onto the third manual, the "Récit". This smaller division with its 10 stops was secondary to the others, and contained no 16-ft registers. However, it was capable of magnificent solo work, having no fewer than seven 8-ft stops, including a "Basson-hautbois", "Voix Céleste" and "Voix Humaine". Furthermore, this manual was enclosed in a swell box giving the solo stops a more expressive quality. The Récit could be coupled to the Positif by means of a unison and sub-octave coupler, but apparently it was not deemed worthwhile to couple it to the Grand organ.⁶

The Pédale division has complete and well-balanced flue and reed choruses with an additional quieter 16-ft reed stop ("Basson"). The 32-ft "Soubasse", too, has a most satisfying effect for the size of the building.

The St Clotilde organ is fitted with the "ventil" system which assists the organist with quick changes of registration and allows him to select his own stop combinations.

César Franck was appointed the first organist of St Clotilde in 1859. Many larger instruments were built in Paris after this date, but none could entice Franck from his beloved organ at St Clotilde. In fact, all his registration schemes were worked out either at this organ or with it in mind. He served this church faithfully until his death in 1890. In 1904 a statue by Lenior showing Franck seated at the organ was unveiled in the square of St Clotilde.

List of Organists:⁷

1859 - 1890 : César Franck
1890 - 1898 : Gabriel Pierné
1898 - 1939 : Charles Tournemire
1942 - 1944 : Joseph Ermend-Bonnal
1945 - 1988 : Jean Langlais (assisted by Pierre Cogen since 1976)
3 April 1988 - Pierre Cogen and Jacques Taddei (both "titular" organists)

⁶ Sumner, W L, **The Organ at Sainte-Clotilde, Paris**, (*The Organ*, Vol 13), p242.

⁷ This list was supplied by the present organist, Pierre Cogen.

CHURCH OF LA TRINITÉ



Church of La Trinité

The Church of La Trinité stands on a former marsh that spread to the north of the River Seine.

Although the parish was formed in 1849, several temporary buildings were used before the first church, designed by Theodore Ballu (1817-1885) was inaugurated in November 1867. It was consecrated much later on the 12 November 1913.

During the Franco-Prussian War of 1870, the Archbishop authorised that the nave of the building be used as a field hospital. Divine services were resumed on 7 February 1871, but the church was bombarded in May that year and severely damaged.

Ballu was once again responsible for the new building and, resisting the prevailing interest in the old Byzantine style of architecture, was inspired by the art of the Renaissance to create a personal work that allied the French taste to the Italian "decorative" style.

The elliptical "place", encircled by a balustrade of white stone precedes the porch of the church which has access by two grand staircases. The balustrade encloses an ornamental pond with three fountains surmounted by three marble statues, attributed to Francois Duret.

The porch has three large bays on the facade and two others at the back that allow the passage of cars transporting people to the front of the church. Three great doors give access to the church, the interior of which is also highly decorated with statues and evokes an impression of great majesty.

The grand organ¹ is situated on a loft above the main entrance. Built by Cavaillé-Coll in 1869, the specification² is as follows:

FIRST CLAVIER : Grand Orgue

1. Montre	...	...	...	16	8. Flûte	...	...	...	4
2. Bourdon	...	...	...	16	9. Quinte	...	...	...	2 ² / ₃
3. Montre	...	...	...	8	10. Cornet	...	...	...
4. Bourdon	...	...	...	8	11. Plein jeu	...	...	...
5. Flûte	...	...	...	8	12. Bombarde...	...	...	...	16
6. Gambe	...	...	...	8	13. Trompette	...	...	...	8
7. Prestant	...	...	...	4	14. Clairon	...	...	...	4

¹ Despite repeated attempts, neither a picture of this organ, nor a list of organists at La Trinité was obtained.

² Adcock, Ernest E., **Notes of some Organs in Paris, Rouen and Chartres**, (The Organ, Vol 2), p83.

SECOND CLAVIER : Positif

1. Quintatön	16	7. Trompette	8
2. Flûte	8	8. Clarinette	8
3. Salicional	8	9. Doublette	2
4. Unda marais	8	10. Cornet rks	5
5. Flûte	4	11. Piccolo	1
6. Basson	16		

THIRD CLAVIER : Récit expressif

1. Flûte	8	6. Octavin	2
2. Bourdon	8	7. Trompette... ..	8
3. Gambe	8	8. Hautbois... ..	8
4. Voix céleste	8	9. Voix hautbois	8
5. Flûte	4	10. Clairon	4

PÉDALES

1. Bourdon	32	6. Violoncelle	8
2. Contree basse	16	7. Flûte	4
3. Souze basse	16	8. Bombarde... ..	16
4. Bourdon	8	9. Trompette... ..	8
5. Flûte	8	10. Clairon	4

PÉDALES DES COMBINAISONS

1. Appel des jeux de la pédale	7. Appel anches grand orgue
2. Copula grand orgue à la pédale	8. Appel anches positif
3. Copula positif à la pédale	9. Copula positif au grand orgue
4. Copula récit à la pédale	10. Copula récit au grand orgue
5. Octave grave du grand orgue	11. Copula récit au positif
6. Appel anches pédale	12. Trémolo

By comparison, the Trinité organ was the same size as the one at St Clotilde. Both had 45 stops distributed over three manuals and a pedalboard. The Grand orgues were identical in their 14 stops, except for the **Cornet mixture** which replaced the **Doublette 2-ft** found on the St Clotilde instrument, thus "shortening" the chorus (based on a 16-ft foundation) to a 4-ft. However, with two **mixtures** ("Plein jeu" being the other), as well as a **Quinte 2^{2/3}**, the full grand organ must have produced sufficient brightness, especially when the Positif was coupled to it.

The 14 stops found on the Positif were capable of some beautiful solo effects, for example, the **Flûtes**, **Unda maris** and **Clarinette**, not forgetting the quiet **Basson** and **Trompette**. Although these could be used to good effect for solo melodies, their superb voicing was such that they also blended well together for tutti effects.

The orchestral influence continued on the Récit (third manual) with stops such as **Hautbois**, **Gambe**, **Voix Céleste**, **Voix Humaine**, etc, which were given more expressive possibilities by

being enclosed in a swell-box. The stops contained on the Récit were identical to those on that division at St Clotilde.

The pedal department too, displayed versatility. While being able to supply a rich sonorous bass line, especially with the **Bourdon 32-ft**, the pedals were also capable of solo melodic lines with their **Flûtes**, **Violoncelle 8-ft** and powerful reeds.

Furthermore, this organ contained the usual couplers and combination pedals as fitted by Cavallé-Coll.

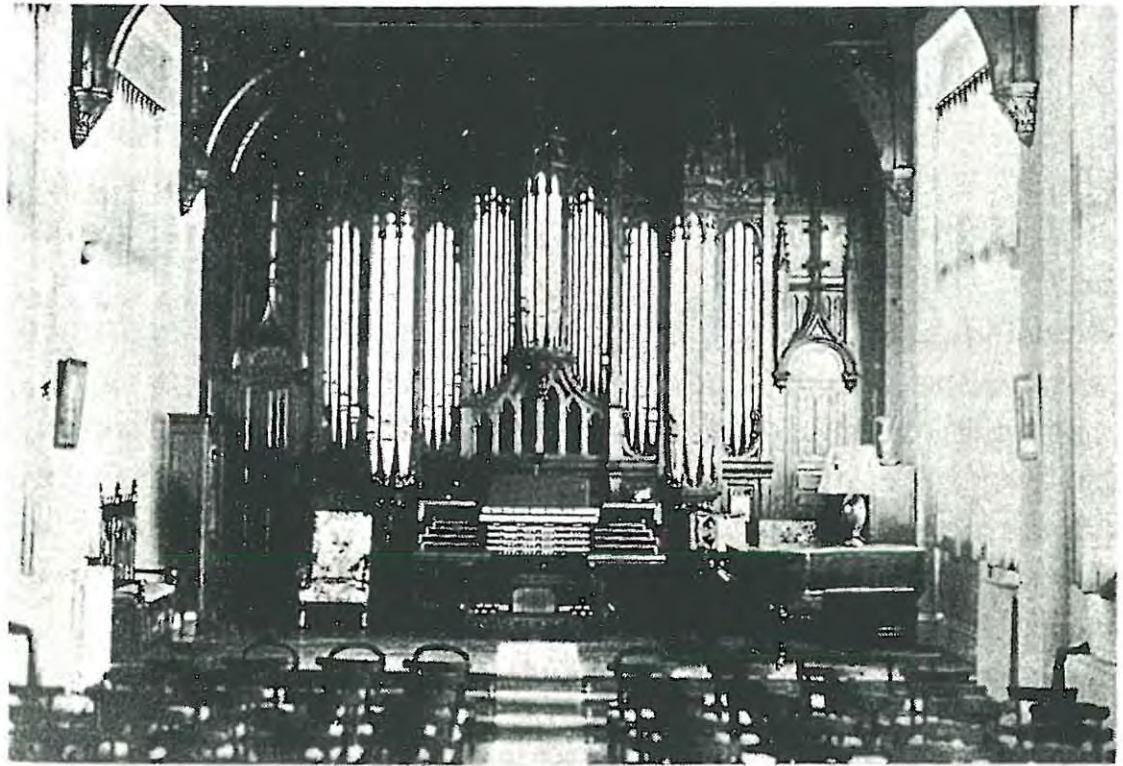
Like most other larger French churches, La Trinité also possessed a "petit-orgue" for accompaniment purposes.

Another organ which was obviously very dear to Guilmant was the three-manual instrument built for his residence at Meudon³.

Although this instrument was considerably smaller than the one at La Trinité, it is nonetheless interesting to compare specifications. The Guilmant organ at Meudon was bought by Marcel Dupré early in 1926 and installed in a specially built music room at his house. In 1934 Dupré made certain changes to this organ and also added 6 more stops on the new 4th (Solo) manual.⁴

³ For the specification of this organ, see Appendix A, p.525.

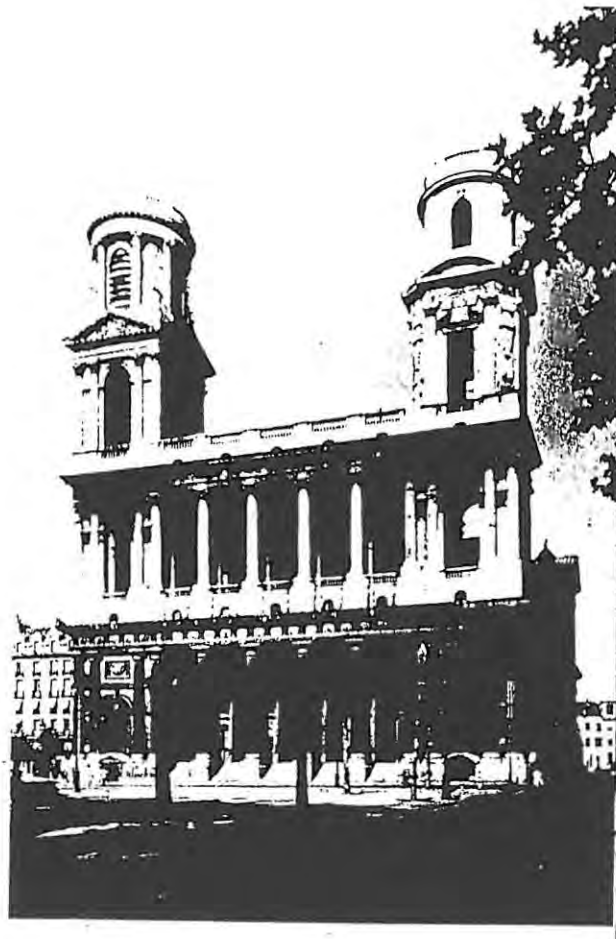
⁴ Murray, Michael, **Marcel Dupré : The Work of a Master Organist**, (Northeastern University Press, Boston, U.S.A.), 1985, p138.



Music Room at Meudon⁵

⁵ Ibid, p137.

CHURCH OF ST SULPICE



Church of St Sulpice¹

This cathedral-type church, the second largest in France after Notre-Dame Cathedral, was completed in 1777 and replaced the older St Sulpice which stood on the same site.

A striking feature of the interior of this church, apart from the numerous statues, pillars and colonnades, is the enormous amount of light let in through the large windows of clear glass, geometrically-cut and bordered at times with simple edging of pale-coloured glass.

¹ Fry, Nicholas, *Treasures of World Art*, (Hamlyn, London, 1975), p179.

The imposing facade consists of massive Doric and Ionic colonnades superimposed. This architectural style came about as a result of a growing interest in Greek culture, which, in turn, influenced the designs of new buildings, including churches like St Sulpice. However, it did not end there; this newly revived style was even incorporated in the design of organ cases.

The organ at St Sulpice was no exception. The original instrument² by Clicquot was completed in 1781, and stood on the west-end gallery, being supported by massive Corinthian columns. The case-work, which still stands today, was designed by Jean Francois Chalgrin for the Clicquot organ and blends in perfectly with the gallery on which it stands. It is adorned with wooden carvings and figures. The figure of David, for example, is 8-ft high, while the female figures between the pillars are more than 7-ft. Even the pipes in the facade, when arranged in towers and "flats"³, were made to resemble metal cylinders rather than show the natural curves of their lengths and scales.



Organ of St Sulpice

² The specification of the original Clicquot organ was given in the previous chapter. (See page 40).

³ A "flat" = a straight row of pipes in the façade.

In 1858 Cavallé-Coll started a complete re-build of the organ, which took him five years to complete. Opening recitals were given by illustrious musicians of the day, including Franck, Guilmant and Saint-Saëns. (It was at these recitals that Guilmant was first "noticed" and started to attract attention as a virtuoso organist.

The St Sulpice organ underwent further change in 1883 by Cavallé-Coll and then again in 1903 by his successor, Charles Mutin.

"At the request of the organist, M. Widor, the positif was changed to the third manual, the récit to the fourth, and the bombarde formerly on the fourth manual went to the fifth. At the same time a few tonal changes were made. A baryton replaced the clarinette on the positif, and the euphone of the same section was displaced by a basson 16-ft. A new diapason was placed on the récit and a Septième 2^{2/7}-ft and a trompette-en-chamade (ie, its tubes were placed horizontally) were added to the bombarde. The instrument contains about 7,000 pipes and, for a century, it was the largest organ in France. In 1922, an electric blower was fitted, and in 1935, to mark M. Widor's long service to the church, two further pedal stops of generous scale and fine metal were added : principal 16-ft and separate 8-ft. Cavallé-Coll's large five manual organ was a milestone in the history of the instrument in France."⁴

The specification is as follows:⁵

PÉDALE	3ième CLAVIER	4ième CLAVIER
C-f, 30 Notes	Positif, C-G, 56 Notes	Récit expressif, C-G, 56 Notes
Principal basse 32	Violon-basse 16	Quintatön 16
*Principal 16	Quintatön 16	Diapason 8
Contre basse 16	Quintatön 8	Flûte harmonique ... 8
Sous basse 16	Flûte traversière ... 8	Bourdon 8
*Principal 8	Salicional 8	Violoncell 8
Flûte 8	Viole de gambe... .. 8	Voix céleste 8
Violoncelle 8	Unda maris 8	Flûte octaviante ... 4
Flûte 4	Flûte douce 4	Prestant 4
"Jeux de Combinaison"	Flûte octaviante ... 4	Doublette 2
Contre bombarde 32	Dulciana 4	Basson-hautbois ... 8
Bombarde 16	"Jeux de Combinaison"	Cromorne 8
Basson 16	Quinte 2 ^{2/3}	Voix humaine 8
Trompette 8	Doublette 2	"Jeux de Combinaison"
Ophicleide 8	Plein jeu harmonique 3-6 rangs	Dulciana 4
Clairon 4	Tierce 1 ^{3/5}	Nasard 2 ^{2/3}
* added in 1934	Larigot 1 ^{1/3}	Octavin 2
	Piccòlo 1	Fourniture ... 4 rangs
	Basson 16	Cymbale ... 5 rangs
	Trompette 8	Cornet ... 5 rangs
	Baryton 8	Bombarde 16
	Clairon 4	Trompette harm. ... 8
		Tremblant du récit

⁴ Sumner, W L, **The Organ in the church of St Sulpice, Paris, (The Organ, Vol 48)**, pp103-104.

⁵ Ibid, Vol.14, p145

1 ^{ier} CLAVIER			
Grand choeur, C-G, 56 Notes			
Octave	...	...	4
Doublette	...	...	2
Fourniture	...	4 rangs	
Cymbale	...	6 rangs	
Plein jeu	...	4 rangs	
Cornet	...	5 rangs	
Bombarde	...	...	16
Basson	...	...	16
Basson	...	...	8
liere Trompette	...	...	8
2 ^{de} Trompette	...	...	8
Clairon	...	...	4
Clairon doublette	...	...	2

2 ^{ième} CLAVIER			
Grand Orgue, C-G, 56 Notes			
Principal harmonique	...	...	16
Montre	...	...	16
Bourdon	...	...	16
Flûte conique	...	...	16
Flûte harmonique	...	...	8
Flûte traversière	...	...	8
Montre	...	...	8
Bourdon	...	...	8
Diapason	...	...	8
Flûte à pavillon	...	...	8
Salicional	...	...	8
Gross quinte	...	...	5 ^{1/3}
Prestant	...	...	4

5 ^{ième} CLAVIER			
Bombarde (solo), C-G, 56 Notes			
Bourdon	...	...	16
Flûte conique	...	...	16
Principal	...	...	8
Flûte harmonique	...	...	8
Bourdon	...	...	8
Gambe	...	...	8
Violoncelle	...	...	8
Keraulophon	...	...	8
Flûte octaviante	...	...	4
Prestant	...	...	4
"Jeux de Combinaison"			
Gross quinte	...	...	5 ^{1/3}
Gross tierce	...	...	3 ^{1/5}
Quinte	...	...	2 ^{2/3}
Septième	...	...	2 ^{2/7}
Octave	...	...	4
Octavin	...	...	2
Cornet	...	...	5 rangs
Bombarde	...	...	16
Trompette	...	...	8
Clairon	...	...	4
Trompette chamade	...	...	8

REGISTRES DE COMBINAISON	
(lowest quadrant tier)	
A gauche-	
Combinaison pédale	
Combinaison grand orgue	
Combinaison bombarde	
Combinaison positif	
Combinaison récit	
A droite-	
Combinaison pédale	
Combinaison grand orgue	
Combinaison bombarde	
Combinaison positif	
Combinaison récit	

PÉDALES DE COMBINAISON
(reading from left to right)

Tirasse grand choeur	)	Anches grand orgue)
Tirasse grand orgue	> Manual to pedal	Anches bombarde	> Manual reed
Tirasse récit	) couplers	Anches positif	) ventils
		Anches récit	

Anches pédale : pedale reed ventill

Octaves grand choeur	)	Copula grand choeur)
Octaves grand orgue	)	Copula grand orgue	> Couplers Octaves
bombarde	> Manual octave	Copula bombarde	) bringing each
Octaves positif	) couplers	Copula positif	) of the five
Octaves récit	)	Copula récit	) departments
			on to lowest

manual

Copula positif-récit : Choir-swell coupler Expression du récit : swell-pedal
Appel trompette chamade (controlling the powerful "horizontal" trumpet)

No doubt this is an organ of large dimensions. The two lower manuals are two components of a huge "**Grand Orgue**" division. While being separated for convenience, they are kept coupled (by means of a coupler) for most of the time. The **Grand Choeur** supplies a fine selection of reed stops (including 2 **Trompettes**), mixtures and an **Octave 4-ft** and **Doublette 2-ft**, while an equally fine selection of 16-ft and 8-ft **foundation stops** are found on the **Grand Orgue**.

The presence of orchestral-type stops such as the **Viole de Gambe**, **Piccolo**, **Baryton**, **Violon-basse**, etc., becomes more apparent from the third manual - the **Positif**. The **Récit** contains the largest number of orchestral solo stops and is enclosed in a swell-box. Of special interest on the **Bombarde** (fifth manual) is the **Trompette Chamade** and the **Keraulophon**, which produces a beautiful horn-like sound. The **Jeux de Combinaison** found on the Positif, Récit, Bombarde and Pédale divisions consists of a group of stops, mainly **mixtures** and **reeds**, which have been placed on a separate sound-board. The purpose of this is two-fold: a different wind-pressure may be applied to these stops and they may be used in the **ventil** combination system.

"Each manual controlled two wind-chests or "layes", on the first of which were the foundation stops and on the second the reeds and mixtures. The stops did not sound until wind was admitted to their respective sound-boards by putting down appropriate hitch-down pedals, which were really ventilis."⁶

The Pédale division contains highly developed flue and reed choruses based on a 32-ft foundation. The reeds have a powerful, penetrating tone, especially the **32-ft Contre Bombarde**. It is also interesting to note that a softer 16-ft reed stop in the form of a **Basson** is included in this department in both flue and reed choruses. Orchestral influence may also be seen here in the 8-ft stops such as the **Violoncelle** and the **Ophicleide**.⁷

Apart from this main, "west-end" organ, St Sulpice also boasts two other organs - the **petit-orgue** and the **Dauphin** organ. The petit-orgue had two manuals and pedals, and about twenty stops. It was used to accompany services. The "**Dauphin**" organ⁸ is historically more interesting. It was built in 1748 for the Dauphin by **Nicholas Somer** and was originally housed in the royal apartments at Versailles. It later became the possession of Marie Antoinette and

⁶ Sumner, W L, **The Grand Orgue of Nôtre-Dame, Paris**, (**The Organ**, Vol 47), p10.

⁷ The **Ophicleide** organ stop is a striking reed of large scale and powerful intonation, and may be found as either an 8-ft or 16-ft rank. It operates on a high wind pressure, sometimes exceeding 20 inches.

⁸ For the specification of the "Dauphin" organ, see Appendix A, p525.

was played by many other famous musicians such as Mozart and Gluck. After the Revolution it was discovered in a second-hand shop and taken into use at St Sulpice (not in the main church, however, but in two of its chapels.) Cavallé-Coll made some tonal alterations to it in 1867, and in 1927 it was moved to the Chapel of St Augustin under the north tower of St Sulpice.

St Sulpice has always been renowned for its high standard of music and the excellence of its organists. Its name is synonymous with Widor and Dupré. Between them, they occupied the organ bench for a century.

In 1870 Charles-Marie Widor was appointed temporary organist of St Sulpice for one year, succeeding Louis Lefébure-Wely.

His appointment was made permanent and he faithfully served this church for the next sixty years! Among the illustrious Widor's pupils were Louis Vierne and Marcel Dupré, both of whom served him as assistant organists - Vierne from 1894 until his appointment as organist of Notre-Dame Cathedral in 1900, and Dupré as from 1906. Apart from its reputation of having the largest Cavallé-Coll organ, it was Widor who brought fame to St Sulpice through his magnificent organ playing.

Widor retired from his organist post in 1934 and was succeeded by Dupré who retained this position until his death in 1971.

List of Organists⁹ - St Sulpice

Died 1603	Nicholas Pescheur
1619 - 1651	Vincent Coppeau
1651 - 1714	Guillaume -Gabriel Nivers
1714 - 1749	Louis-Nicolas Clérambault
1749 - 1761	César-Francois Clérambault) Sons of Louis-
1761 - 1773	Evrard-Dominique Clérambault) Nicolas
1773 - 1783	Claude-Etienne Luce
1783 - 1819	Nicolas Séjan
1819 - 1849	Louis Séjan
1849 - 1863	George Schmitt
1863 - 1869	Louis-James-Alfred Lefébure-Wely
1870 - 31 December 1933	Charles-Marie Widor -
1934 - 1971	Marcel Dupré
1972 - 19 December 1982	Jean Jacques Grunenwald
Easter 1985 -	Daniel Roth

⁹ This list, given by the present organist Daniel Roth, was compiled in 1986 from the most recent historical documents.

1.4 BIOGRAPHICAL PROFILES

1.4.1 César Auguste Guillaume Hubert Franck



César Franck at the keyboard of the organ at St Clotilde¹

César was born to Nicolas Joseph and Marie Catherine Franck on 10 December 1822 in Liège in the province of Walloon.²

His musical training began at the age of 8 years when he was enrolled for piano lessons at the Liège Conservatoire. His early successes - in the form of some first prize awards - encouraged his father in his hope that by exploiting his son's talent, he would gain the recognition and

¹ Andriessen, Hendrik, **César Franck**, (The Continental Book Company A.B., Stockholm) p17.

² As the state of Belgium was only founded in 1830, the people of this province originally regarded themselves as part of the French nation.

fame of which he had been deprived. Spirited by this aspiration, he took young César on a concert tour of Belgium.³ Unfortunately the tour made little impact.

However, the undaunted father moved with his family to Paris where César was admitted to the Conservatoire in 1837. His teacher for composition was the progressive Antonin Reicha, a mystic who read Kant and taught daring harmonic techniques, including polytonality. This influence manifest itself in Franck's later years when two of his most pronounced musical characteristics were a love of transcendentalism, for example in his sacred works, and a preference for daring modulations. His flair for contrapuntal writing also stemmed from Reicha.

Other teachers at the Conservatoire included Zimmermann for piano and Benoist for organ. Unfortunately, the latter could not give César a complete and thorough training as he found himself caught between two worlds : he was born too late to build a tradition based on Bach's technique and found himself too old to adapt and contribute to the new "symphonic" style of organ-playing. As a result, Franck later found his organ-playing underdeveloped to meet the demands made by the new Cavallé-Coll instruments. While at the Conservatoire, in fact, he was more proficient at the piano than organ : he was awarded first prizes for piano (1838) and counterpoint (1840), but only a second prize for organ (1841)! The family returned to Belgium in 1842, without César having attempted the "Prix de Rome".

In order to gain acceptance in the music world of 19th century France, a composer had to prove himself in the field of opera. Unfortunately César's early attempts in the field of vocal music were not successful. His father, therefore, adopted a new strategy : he utilised the prevailing feelings of nationalism by promoting the young man as a true Belgian composer of serious instrumental music. As a result, the **Trios, Op.1** were published in a limited edition.⁴

³ This was the first of many such tours imposed on the boy from between the mid-1830's to the mid-1840's. Unfortunately this proved to be a most stressful period for the young César.

⁴ Subscribers to these limited editions included Meyerbeer, Liszt, Donizetti, Halévy, Chopin, Thomas and Auber.

Royal patronage had been hoped for, but did not materialise. This venture proved a financial disaster. As a result of the many disappointments over the years, coupled with continued pressures brought about by his domineering father, César suffered a nervous breakdown. However, he persevered.

César's reputation continued to decline and the family moved to Paris once more, settling there permanently. Critics were unsympathetic and with the exception of a few minor compositions, Franck's compositional output ceased for the next decade or more, during which time he devoted himself to teaching, working to a very heavy schedule. To supplement his income, he accepted an organist's post at the church of Notre-Dame-de-Lorette. In 1848 he married Félicité Saillot,⁵ one of his piano pupils.

Three years later he was appointed organist at Saint-Jean-Saint-François du Marais in Paris. This church had a small two-manual Cavallé-Coll organ. Although built in 1846, it already exemplified tonal resources which were to become characteristic features in the later works of this master craftsman. Franck's encounter with this instrument was of considerable importance to his organ compositions. Furthermore, he was appointed "artistic representative" to the Cavallé-Coll firm and in this way too, became better acquainted with their instruments.

The recitals given in Paris at that time by the Belgian organist, Nicolas Lemmens, instilled in Franck the desire to improve his own technique, especially pedalling, extemporisation, and control of the new devices (including couplers and new stops) found on the Cavallé-Coll organs.

What may be considered the turning point in Franck's career, was his appointment as organist to the new church of St Clotilde in 1858. Its new three-manual organ, regarded as one of the finest built by Cavallé-Coll, was the inspiration for his contribution to the organ repertoire.

⁵ Although the family name was Saillot, the parents, who were both actors at the "**Comédie Française**", adopted the surname Desmousseaux.

Franck's delight must have been immeasurable for even at his previous church he regarded the smaller instrument as his "orchestra".

"Until the day of his death the "maître angélique" as his pupils came to call the serene master, was through the many voices of his organ to give expression in ever deeper and more ardent music to his poetical mysticism."⁶

His first major compositional output - the **Six Pièces** for organ were written between 1860 and 1862. These pieces comprise a "**Fantasie**", "**Grande Pièce Symphonique**", a "**Prélude**", "**Fugue et Variation**", a "**Pastorale**", "**Prière**" and "**Final**". Collectively, they represent a milestone in the development of 19th century French organ music, for it is in them that we see a revival of this genre in France. Liszt even went so far as to place these works on a par with those of Bach!

Compositionally, the next few years were as barren as those leading up to the "**Six Pièces**". During this time, Franck turned once more to teaching. His association with the "**Société Nationale de Musique**"⁷ was of great benefit in that they performed many of his works at their concerts, the first of which was held on 25 November 1871. In fact, several of his compositions were given their première performance by this Société. His belated recognition was at hand.

Further exposure came when he was nominated to succeed Benoist as professor of organ at the Conservatoire in 1872.

Here his influence was most pronounced as he contributed to the training of a whole new generation of composers, for his organ classes also included instruction in composition, although on an unofficial basis.

⁶ Andriessen, Hendrik, op. cit, p4.

⁷ Founded in 1871, one of the objects of the Société was to counteract the prevailing obsession with operatic music.

"Among the million mediocrities there are always some receptive individuals who do not fail to recognise the nobility of an independent life. Thus, in Franck's life we meet with a few who were struck not only by the master's genius at the organ, but also by his artless revelations of the deeper nature of music. The first and foremost of these were his pupils, composers and organists : Vincent d'Indy, Camille Benoît, Ernest Chausson, Gabriel Pierné, Henri Duparc, Pierre de Bèville, Paul Vidal, Charles Tournemire, Charles Bordes, Alexis de Castillon, Guillaume Lekeu. They were, none of them, any more than their master, upholders of the operatic tradition but above all they breathed new life into chamber music and the symphony. If to these we add his innovations in organ music, then we have indicated the principal field of Franck's musical activities.

....The fact that under César Franck's guidance the personality of each young composer came to its own individual fruition only redounds to the credit of the master. Many of those for whom the organ class was not a suitable field, came to his house for his advice on the art of composing and orchestrating..."⁸

Franck's next great contribution to the organ repertoire came in 1878 when he wrote the "**Trois Pièces**" especially for Guilmant to play at the inauguration of the new Cavallé-Coll organ at the **Trocadéro** in Paris. The titles of these three pieces are "**Fantasie**", "**Cantabile**" and "**Pièce Héroïque**".

Apart from these organ works, he also composed cantatas, oratorios, operas, various songs, choral music, and works for the harmonium, piano, violin and orchestra. Possibly the most successful of these have been the **Variations Symphonique** for piano and orchestra, the **Violin Sonata**, the **String Quartet in D**, and the **Symphony in D minor** for orchestra.

Two further achievements came his way : in 1885 he was awarded the cross of the **Légion d'Honneur**, while the following year saw his election to the position of President of the **Société Nationale**, not without jealous opposition from some quarters.

His last work, in the form of **Trois Chorals** for organ, were composed during the August and September of 1890 while on holiday at the home of some friends in Nemours, a town not far from Paris. His intention was to create something along the lines of J S Bach. However, they are not chorale preludes, but rather combine the large variation form exemplified in the later works of Beethoven, with the style of the chorale fantasias of Bach. Only days before his death

⁸ Andriessen, Henrik, op.cit., pp6-7.

did Franck drag himself to the organ loft of St Clotilde to finalise the registration of these pieces.

The **Three Chorals** are a fitting swan-song⁹ for Franck, an "**artisan d'église**". He died in Paris on 8 November 1890.

⁹ It is interesting to note at this juncture that both Bach and Brahms also gave of their last earthly hours to the Chorale, in the form of Chorale Preludes.

1.4.2 Felix Alexandre Guilmant



Felix Alexandre Guilmant¹

Guilmant was born at Boulogne-Sur-Mer on 12 March 1837 into a family of organ-builders and organists. His father, Jean-Baptiste (1794-1890), was his first teacher, and the boy made such remarkable progress that he received his first organists' appointment at St Joseph's Church at the age of 16. Prior to this he had deputised for his father at St Nicholas on many occasions and succeeded him there in 1857. His only other teacher was Gustave Catulli (1801-1876) who instructed him in harmony. Otherwise, Guilmant furthered his own musical education by reading profusely.

¹ Lahee, Henry C, **The Organ and its Masters**, opp. p174.

In 1860 he heard the Belgian organist, Jacques Lemmens at a recital in Paris. Lemmens invited Guilmant to study with him for a short while in Brussels. This he did, and his progress was so rapid that within a few months he had become a promising virtuoso. His reputation soon spread and in 1862 he was invited to assist with the inaugural recital of the new Cavaillé-Coll organ at St Sulpice in Paris. This recital was a resounding success and served as a spring-board to his future concert career. He attracted attention from audiences and critics alike and soon became a highly sought-after recitalist, receiving invitations from virtually all corners of the globe. The ensuing decades saw him giving recitals in England, the United States of America, Canada, Russia, Spain and Italy. His audiences included Queen Victoria at St George's Chapel, Windsor, and Pope Leo XIII who decorated him a **Commander of the Order of St Gregory the Great**.

Another important event took place in 1868, namely, the grand opening of the rebuilt Cavaillé-Coll organ at Notre-Dame, Paris. Once again, Guilmant was included on the programme and for the occasion, composed his **March Funèbre et Chant Séraphique**"

"This composition opened the eyes of the French organists to resources of a modern organ for producing varied effects and tone-colours, and created a sensation. Guilmant thus achieved a complete triumph in Paris before establishing himself in that city, and in 1871, when he was called to take the post of organist at La Trinité, at the death of Chauvet, he had an enviable reputation."²

He retained this post until his resignation in 1901, which was brought on by strained relations with the curé.

Guilmant was an exponent of Bach and Handel, and introduced many of their works to Italian audiences during his recitals in Rome.³ He did the same for the French when he inaugurated a series of organ recitals at the **Trocadéro** as part of the **Paris Exhibition** of 1878. Exploiting

² Lahee, Henry C, op.cit., p173.

³ He had been invited to inaugurate a new organ by Merklin at the St Louis de Francois Church in Rome and gave daily concerts there for two weeks.

the resources of the Cavallé-Coll organs, he was able to popularise organ recitals, a new concept in his day. He was honoured in 1893 with the order of "**Chevalier de la Legion d'Honneur**".

Together with Charles Bordes and Vincent d'Indy, he founded the "**Schola Cantorum**" in 1894 and became the professor of organ.

Two year later he joined the staff of the Paris Conservatoire as successor to Widor who had been organ professor there. A list of Guilmant's pupils includes names such as Joseph Bonnet, Nadia Boulanger, Georges Jacob and Marcel Dupré.

Another honour was bestowed on him in 1910 when the University of Manchester awarded him an honorary doctorate.

In the article on Guilmant, A M Henderson,⁴ who knew the master personally, relates that he (Guilmant) was known to be a most charmingly courteous and kind man. His style of performance was characterised by two outstanding features : clarity and rhythm. This was stressed on his pupils, as witnessed by Henderson when he was privileged to attend an organ class at Guilmant's home in Meudon. The class was held in the spacious music-room with its fine three-manual Cavallé-Coll organ.

"I had been invited to hear his organ and to attend an organ class as his guest. Here the meticulous care of the artist was again evident. Guilmant particularly disliked messy, smudgy playing. In the class, constant insistence was made on the need for clarity, for articulation, for commas or breath-marks, and accuracy not only of notes but also in the value of rests, so that the time-value of the bar would not be disturbed."⁵

⁴ A M Henderson was an organist of Glasgow University and was involved in musical research. From his articles in "The Musical Times" (1937) we gather that he was a friend of most, if not all, the French organist-composers, including Widor, Guilmant, Saint-Saëns, Gigout, Fauré, d'Indy and Dupré.

⁵ Henderson, A M, **Memories of some distinguished French Organists : Guilmant**, (The Musical Times, November 1937), p978.

Apart from being a brilliant recitalist,⁶ Guilmant was a prolific composer, although his vast output consists almost exclusively of organ and choral music. For the latter he wrote three masses, motets, hymns, liturgical movements and a symphonic cantata - "**Ariana**".

Of prime importance to this study, however, are his **8 Sonatas** for organ, written between 1874 and 1909. These sonatas possess a true symphonic style and character, although sometimes to varying degrees, and for this reason are classified true examples of organ symphonies. In them, Guilmant exploits orchestral ranges and timbres. The 1st and 8th Sonatas were in fact, originally conceived for organ and orchestra and are still sub-titled 1st and 2nd Symphony, respectively. They may therefore be seen as orchestral transcriptions.

Other works for the organ include "**Pièces d'Orgue Dans Différents Styles**" (1860 - 1875) in 18 volumes, "**L'Organiste Pratique**" (1871 - 1880) in 12 volumes and "**L'Organiste Liturgiste**" (composed after 1884) in 10 volumes.

Guilmant contributed much to the promotion of music of the past, not only by including works of Bach and Handel in his recital programmes, but also in his scholarly research. As editor, he published the following works : "**Ecole Classique de l'Orgue** (1898 - 1903) and ten volumes of "**Archives des Maîtres de l'Orgue des 16^e, 17^e, 18^e Siècles**" (1898 - 1914), both prefaced by **Pirro**.⁷

Guilmant died at his home in Meudon on 29 March 1911.

⁶ As a result of this, his biographical note is much shorter than that of Franck's who seemed to have a more eventful life with all his disappointments and ultimate success. Taking the comparison yet further, Franck's output, too, is more comprehensive and represents all genres, whereas Guilmant wrote almost exclusively for the organ.

⁷ **André Pirro**, D.Litt., (1869-1943), was professor of Music History at the Sorbonne. He devoted himself to music and musicology, and published many important works on Baroque composers.

1.4.3 Charles-Marie Jean Albert Widor



Charles-Marie Widor¹

Widor was born in Lyons on 21 February 1844 and, like Guilmant, came from a family of organ-builders. His grandfather worked for the firm of Callinet and assisted with the building of an organ for the church of **St Francois-de-Sales, Lyon** in 1838. His father, Francois, also an organ-builder, became the first appointed organist of this church.

Young Widor received his initial training from his father whom he assisted at St Francois from the age of 11. At the same time he received his first organists' appointment at the "**College de Jésuits**". Aristide Cavaille-Coll was a family friend and after hearing young Charles-Marie play, suggested to his father that he send the boy to study with Lemmens in Brussels. This was

¹ Picture from Record Sleeve Notes, **Louis Robilliard plays Widor**, (ARM 38464), Arion, 1978.

done and, apart from studying organ with Lemmens,² Charles-Marie also studied composition with Fétis. Lemmens taught him the traditional German interpretations of Bach which influenced him for the rest of his life.

Bach's music was always a source of inspiration to him. It is a known fact that even in his organ classes, he used the works of only two composers : Bach and Widor! This was not through conceit though. He was convinced that the pupil would receive a solid technical foundation by studying the works of Bach, while his own works would assist in mastering the various new resources, tonal and mechanical, as found on a Cavallé-Coll instrument. With this training the pupil would be well equipped to expand his repertoire to include works by other composers.

Charles-Marie succeeded his father at St Francois in 1860, but a more significant post was to follow in 1870 when he was given a provisional one-year appointment at St Sulpice in Paris, succeeding Louis Lefébure-Wely.

Like Franck, who only started writing for the organ after his appointment to St Clotilde, so too Widor : his output for this medium being inspired by the magnificent five-manual organ at St Sulpice, considered Cavallé-Coll's finest. Although anticipated by Franck's "**Grand Pièce Symphonique**", Widor inaugurated the organ symphony when he published the first four works in this genre in 1876. The next four followed in about 1880, while the last two, "**Symphonique Gothique**" and "**Symphonie Romane**", were published in 1895 and 1900, respectively. Consisting of between four and six short movements, these works are more closely related to the suite than the symphony. Their movements also bear titles such as **Scherzo's, Marches, Chorals, Cantilenes**, etc., not previously found in organ music.

² Lemmens was the most recent in a direct line of Bach's pupils: Kittel (1732-1809) was one of Bach's last and best pupils, who later became the teacher of Rinck (1770-1846), teacher of Hesse (1809-1863), teacher of Lemmens (1823-1881), teacher of Guilmant and Widor.

His influence became more far-reaching in 1890 when he was appointed professor of organ at the Conservatoire, succeeding Franck, who had died. Although much stricter than Franck, he soon won the hearts and respect of his pupils. He was a gracious man, for even when the subject of petty criticism directed by other musicians through jealousy, he had the ability to smile and forget. Six years later when Dubois was promoted to Director, Widor replaced him as professor of composition.

His pupils included illustrious names such as Charles Tournemire, Henri Libert, Louis Vierne, Alphonse Schmidt, Louis Andlauer, Albert Schweitzer and Marcel Dupré for organ, and Gabriel Dupont, Honegger and Milhaud for composition.

In 1910 Widor was elected to the "**Académie de Beaux-Arts**" and became its permanent secretary four years later. During World War I, he used his numerous contacts to raise money for his fellow artists who had suffered misfortunes.

In his later years, (at the age of 84), Widor was responsible for the establishment of the "**Casa Vèlazquez**" in Madrid, a counterpart to the **Villa Medici** in Rome.³

Apart from being the author of a few, but very varied publications, for example, "**Le Musique Grecque et les Chantes de l'Eglise Latine**" and "**Technique de l'Orchestre Moderne**", Widor, in partnership with Albert Schweitzer, edited five volumes of the works of J S Bach.

Widor had a large output embracing a variety of genres : ballet, incidental music, sacred and secular choral works, orchestral and chamber music. Although enjoying a certain degree of success in all, his reputation today rests solely on his works for solo organ, notably the 10 Symphonies.

³ The **Villa Medici** was a type of boarding house in Rome, occupied by winners of the Prix de Rome. Sponsored by the **Institute of Fine Arts** in Paris, the winners enjoyed free accommodation for four years and had the opportunity to absorb the foreign culture and countryside while living with other artists in an artistic environment.

After being organist at St Sulpice for 63 years, Widor was forced, in his 90th year, to retire as a result of failing strength. No more would he climb the sixty-seven spiral steps to the organ loft, but instead would sit in the nave from where he would hear the playing of his pupil and successor, Marcel Dupré.

Widor died on the evening of 12 March 1937.

"At La Trinité this same evening, the centenary of Guilman's birth was being commemorated ... Widor had been keenly interested in the preparations for this concert. He passed away while it was in progress. Thus these two great French masters of the organ, these two great apostles of J S Bach in France, take their places to the very day within the same hundred years : 1837 - 1937.

On the night of the funeral, Dupré and a few friends gathered after the service in the chill and gloom of St Sulpice, where Widor had been entombed in the crypt. Dupré made his way to the organ loft and played the Bach chorale Widor had most loved, "O Mensch, Bewein Dein' Sunde Gross", in his master's memory."⁴

⁴ Murray, Michael, **Marcel Dupré**, (Northeastern University Press), Boston, 1985, p160.

2. THE WORKS

2.1 THE "8 SONATES, POUR le GRAND ORGUE" BY ALEXANDER GUILMANT

2.1.1 The Cyclic Outline

Although Guilmant labelled these works "**Sonatas**", he, like Mendelssohn in the early 19th century, did not follow the Classical concept, but used it only as a point of departure. In the overall structure, he refused to be limited to the traditional three- or four- movement plan, and sometimes even extended the number of movements in each sonata to as many as six, thereby coming closer to the "**Suite**", for example in Sonata 7, which is actually given that sub-title.

The following Table summarises the number of movements to each Sonata, and includes dedications, titles and tempi.

TABLE 1:

Work	Dedication	Movement	Tempo Indication
1e Sonate en Ré mineur (Symphonie) Op.42	King Leopold II of Belgium	i. Introduction et Allegro ii. Pastorale iii. Final	Largo e Maestoso/ Allegro Andante/quasi Allegretto Allegro assai
2e Sonate en Ré majeur Op.50	Lady Harriet M.C. Carbery	i. ii. iii.	Allegro moderato Larghetto Allegro vivace
3e Sonate en Ut mineur Op.56	Théodore Dubois	i. Preludio ii. iii. Fuga	Allegro maestoso e con fuoco Adagio molto Allegro
4e Sonate en Ré mineur Op.61	Émile Bernard	i. ii. iii. Menuetto iv. Final	Allegro assai Andante Allegretto Adagio/Allegro vivace con fuoco
5e Sonate en Ut mineur Op.80	Clarence Eddy	i. Allegro Appassionato ii. Adagio iii. Scherzo iv. Recitativo v. Choral et Fugue	Allegro Appassionato Adagio con molto espressione Allegro Andante Allegro

6e Sonate en Si mineur Op.86	Charles-Marie Widor	i. Allegro con fuoco ii. Méditation iii. Fugue et Adagio	Allegro con fuoco Andante quasi Adagio Allegretto
7e Sonate en Fa majeur (Suite) Op. 89	Charles Galloway	i. Entrée ii. Rêve (Dreams) iii. Intermezzo iv. Grand Choeur (Tempo di Minuetto) v. Cantabile vi. Final	Tempo di Marcia, maestoso Lento assai Allegretto Allegro con brio Andante Allegro
8e Sonate en La majeur (2e Symphonie) Op.91	Louis Herbette	i. Introduction et Allegro risoluto ii. Adagio con affetto iii. Scherzo iv. Andante sostenuto v. Indermede et allegro con brio	Andante Adagio con affetto Vivace Andante sostenuto Lento molto

The distribution of the thirty-two movements may therefore be summed up as follows :

TABLE 2:

<u>Symphony Number</u>	<u>Number of Movements</u>
7	6
5, 8	5
4	4
1, 2, 3, 6	3

This table, however, displays the preference for a three-movement scheme.

As regards tempi, the pattern adopted is a quick movement alternating with a slow, the outer movements always having the livelier character. An exception to this, however, is the Finalé of Sonata 6 which, although starting Allegretto (for the fugue, bars 1-91), ends with an Adagio section (bars 91-135) and furthermore diminishes in volume to a ppp! Although Sonatas 4 and 7 have an even number of movements (4 and 6 respectively), Guilmant still retained a lively tempo for the opening and closing movements. This he achieved by inserting a Minuet as the third movement in Sonata 4, and by placing two quicker movements alongside each other in

Sonata 7 - the "Intermezzo" (Allegretto) as movement iii and the "Grand Choeur" (Tempo Minuetto) as movement iv.

A slow Introduction sometimes precedes a movement, examples being 1/i, 4/iv, 8/i and 8/v. In 8/i, however, although the tempo indication of the Introduction is "Andante", the semi-quaver accompaniment in the RH gives it a forward drive and therefore also a seemingly quicker pace compared with the other Introductions.

As opposed to Sonatas 1-4, where titles are used only in seven of the thirteen movements, such headings appear in all nineteen movements of Sonatas 5-8. Titles refer to -

- i) **tempi**, e.g. "Allegro Appassionato", "Adagio". "Andante sostenuto"
- ii) **formal structures** and **positions**, e.g. "Preludio", "Fuga", "Menuetto", "Recitativo", "Choral et fugue", "Scherzo", "Entrée", "Introduction", "Intermede", "Final".
- iii) **character, style** and **mood**, e.g. "Pastorale", "Méditation", "Rêve", "Intermezzo", "Cantabile".

In his selection of keys, Guilmant was very conservative as he never exceeded 4 flats or 4 sharps.

Of the five Sonatas which open in a minor key, only Number 3 closes in the same mode, while the others conclude in the tonic major.

The overall key distribution of the 8 Sonatas is very simple, centering around C and D for the first five, while the last three are set in B minor, F major and A major. The inner movements, too, display a rather conservative approach utilising mostly mediant-, sub-médiant and dominant-related keys as shown in the following Table:

TABLE 3:

<u>Major Keys</u>	<u>Use</u>	<u>Relative Minor Keys</u>	<u>Use</u>
A-flat	x 2	f	x 1
E-flat	x 0	c	x 5
B-flat	x 1	g	x 0
F	x 3	d	x 6
C	x 1	a	x 0
G	x 0	e	x 0
D	x 4	b	x 2
A	x 5	f-sharp	x 1
E	x 1		
	—		—
	Total movements = 17		Total movements = 15

This Table furthermore reveals Guilmant's preference for certain keys, in particular, D minor, C minor, A major and D major.

The change of key from one movement to the next presents no difficulty since the keys are so closely related. The final movements of Sonatas 4 and 8 introduce slight tonality digressions for the Introductions before settling into the respective home keys, but even these opening keys do not pose any problems to the overall key-plans as they are still closely related.

2.1.2 Aspects of Form

Introduction

The Classical Sonata served as a model for Guilmant. From it he took forms such as "**Rondo**", "**Sonata-Rondo**", "**Minuet and Trio**" and "**Scherzo**", not previously encountered in the organ repertoire, and introduced them as movements in his **8 Sonatas**. However, he did not adhere to prescribed forms but instead, adopted a free approach, seen even in his treatment of the "sonata" (or "first movement") form : in only two instances (Sonatas 2 and 6), is the Classical layout for the opening movements retained.

Like other 19th century composers, Guilmant was strongly influenced by Baroque forms, elements of which permeate his writing, but always stamped with his own originality. In the opening movements of Sonatas 1, 4, 5 and 8 he combined "Sonata" form with fugal elements, producing a hybrid form. There were times, however, when he abandoned the "sonata" form altogether in the opening movement, and replaced it with a peculiar Recitative-like form (Sonata 3) or even a Rondo (Sonata 7)! The first movement of Sonata 1 vaguely recalls the French Overture of the Baroque Period in that it opens with an Introduction based on double-dotted rhythms and proceeds with a movement which incorporates fugal elements.

The greatest of all Baroque forms - the fugue - is also used by Guilmant as a separate movement, for example, in 3/iii, 6/iii and 7/iv. In 5/v and 8/v he displays even greater contrapuntal skill by writing double fugues.

The chorale¹ too is frequently used either as a section of a movement, for example the middle section of a ternary design (1/ii), or as a larger component, for example in 5/v (entitled "**Choral et Fugue**").

¹ "Chorale" here does not refer to a German Lutheran Hymn tune, but to an original composition with a chorale-like character.

In the Guilmant Sonatas we therefore find a mixture of Classical and Baroque elements coupled with the influence of Mendelssohn and other early Romantics such as Batiste and Lefebure-Wely. The influence of the latter may clearly be seen in the slow, song-like movements whose pseudo-religious moods are captured in Romantic titles such as **Pastorale**, **Méditation**, **Dreams** and **Cantabile**.

Greater importance is given to the outer movements, with the inner movements providing variety of mood and texture. Exceptions to this may be seen in Sonatas 5, 7 and 8 which also possess strong middle movements. These, therefore, form an architectural structure with the outer movements: the substantial movements become pillars around which the others are built.

Although the formal character of the various movements afford much contrast, Guilmant linked them by means of the cyclic principle, thereby achieving great unity, not only within each movement, but also between movements. Fragments of themes, sometimes in different guises, are often used as unifying elements, an example being 4/i, the opening notes of which are used in retrograde for the opening of 4/iii (Trio II section). Frequently too, themes of opening movements are referred to later in the work. An example here would be the closing bars of 3/iii which recall the opening material of the first movement. The unusual Recitativo (4th movement) of Sonata 5 too, quotes the main themes of the preceding three movements.

Guilmant was primarily an organ virtuoso and his Sonatas reflect this in that they offer ample opportunity for virtuosic display.

We now come to the discussion of the individual movements and forms of **Guilmant's 8 Sonatas**.

The movements are divided into 3 groups:

- a) the slow, interlude-type middle movements
- b) the quick middle movements
- c) the outer movements.

The order adopted for discussion is usually from simplest to most complicated.

a) The Slow Interlude-type Movements

All second movements, and 7/v, 8/iv and 5/iv.

The simplest forms used by Guilmant in his 8 Sonatas are ternary and the free tripartite designs. Like other composers, he favoured the ternary structure for his slow song-like movements. Consequently, all the second movements fall into this category, the most conventional being those of Sonatas 2, 3, 4, 6 and 7, and the 5th movement of Sonata 7.

- 3/ii The second movement of Sonata 3 is the least complicated with its three well-balanced divisions clearly defined : A(bars 1-12), B(bars 13-28) and A²(bars 29-41). The A sections are of equal length (12 bars each) and are harmonically closed in A-flat major. The slightly longer B section (15 bars) opens in the relative minor (f) and closes in C minor, but apart from a difference of key, does not offer much contrast to the A section as it is based on the same melody, now in f minor.

EXAMPLE 23 a-b: 3/ii

(a) opening, Bars 1-2

(♩ = 56)

Manuale

Pedale

p *acc.* *Récit. Sw.*

p

b) opening of B section, Bars 13-14

However, a new idea (based on suspensions) is introduced in bar 19.

EXAMPLE 24: 3/ii, Bars 17-20

2/ii The 2nd movement of Sonata 2 is also short, being 36 bars in length. It differs from 3/ii in that the B section (bars 9-22) is longer, but does not introduce different material. Instead it continues the A section (1-8) and concludes with a Coda (30⁴-36) which is a harmonic expansion with no thematic or motivic character.

7/ii The 2nd movement of Sonata 7, entitled "**Dreams**" is of a slightly more advanced nature, especially on account of the more liberal use of chromatic progressions in its middle section (bars 15-32). Moreover, the standard ternary outline $a b a^2$ is here preceded by a 6-bar long Introduction, based entirely on dominant 7th chords which move in semitone steps from an initial C-sharp up to an E-9th which prepares for the entry of the opening melody in bar 7.

4/ii Of far greater interest is the slow (2nd) movement of Sonata 4, where the middle section (bars 20-51) is not only longer than the framing A sections, but also differs on account of its more strongly contrasting material which exhibits a quicker pace and is also subjected to a certain amount of motivic development. Further interest is added by the use of embroidered variations in the return of the A section and some effective chromatic alterations in the later bars.

EXAMPLE 25 (a-b): 4/ii

a) Bars 8-16

Musical notation for bars 8-16, starting at bar 8. The score is in 4/2 time and features a treble and bass clef. The music consists of several measures with chords and moving lines in both hands.

Musical notation for bars 10-16. The score is in 4/2 time and features a treble and bass clef. The music consists of several measures with chords and moving lines in both hands.

Musical notation for bar 16. The score is in 4/2 time and features a treble and bass clef. The music consists of several measures with chords and moving lines in both hands. The notation includes the marking *mp* G.O. and the word *Tirasse*.

b) Bars 59-71

56

61

65

69.

Tirasse du G# 0.
G# tu Ped.

For. CA.

G# 0.

For. CA.

G#z Tirasse
Ped. uncoupled

- 6/ii Yet another approach to ternary form exists in the slow movement ("**Méditation**") of Sonata 6. Here the middle (B) section is considerably shorter than the opening A section, owing to the insistence on short phrase units and continuous chromatic modulations which never really settle into any key, and consequently create an improvisatory character.

EXAMPLE 26: 6/ii, Bars 30-40

Un poco più lento

30 *p* Récit. Sic. *cresc.*

32 *dim.* *p* *cresc.*

37 *dim.* *p* *rall.* *rit.* 40.

Lento molto

Accouplez le Récit. au Pos. et au 1^{er} O. Sic. to Ch. & Sic. to G!

Moreover, the A section may be sub-divided into three parts: bars 1-10, 11-18 and 19-29, the third part containing a return of the opening melody, although varied by means of chromaticism.

EXAMPLE 27: 6/ii, Bars 19-29

19

23

28 29.

Ch. Solo

Gl. *rit.*

At its return in bar 41, the A section is abridged and undergoes further chromatic changes which are later counterbalanced by the prolonged pedal points on dominant and tonic notes respectively. The co-existence of divergent harmonic-melodic forces becomes particularly interesting in bar 57ff where the chromatically ascending progressions of the RH part find strong contrast in the diatonically descending scales of the LH part over a static note on D.

EXAMPLE 28: 6/ii, Bars 57-60

57 60.

poco più lento
Récit. Sic.
p

rit. *dim.* *pp*

poco marc. *Récit. Sic.* *pp*

Otez la Fl. de 8.
Bass Fl. in.

7/v The "Cantabile" (5th movement) of Sonata 7 with its quiet simplicity serves merely as an interlude between the more substantial 4th and 6th movements.

As in 6/ii, the A section (bars 1-43) may be sub-divided into 3 parts : bars 1-8, 9-24 and 25-43. A short closing exists in bars 37-43 which contains a reference to the main melody, stated in the LH part.

The B section (bars 44-67) contrasts in key and character. Although the writing is chromatic, it is for colouration only as the basic harmonic scheme remains simple. A varied repetition of Section A starts in bar 68, which is followed by a Coda in bars 80-89. This Coda may be seen as a parallel to the earlier closing of the A section found in bars 38-43 as both have references to the main melody in the LH part.

5/ii Of far greater complexity are the 2nd movements of Sonatas 1, 5 and 8. In Sonata 5, this movement (2nd) has both the A and B sections of its ternary design yet further sub-divided into 3 parts:

DIAGRAM 1:

Section:	A			B			A ²	Coda
Bars:	(1-16,	17-27,	28-44)	(44-50,	51-69,	70-86)	(87-106	: 107-122)
	A ^b -c,	b ^b -C,	A ^b -c [#]	c [#] -	E-	c [#]	A ^b -A ^b	E-A ^b

The various sub-divisions introduce different material, but based on a surprisingly complex key-scheme as may be seen from the above diagram. Sections A and B are thematically inter-related: the B section commences with a new theme coupled with the opening melody of section A in a different rhythm.

EXAMPLE 29: 5/ii, Bars 44-47

Più mosso. (♩ = 72.)
mf G.O.

44

aj. C-B. et Fl 8.
add 16 & 8 F!

46

aj. la Tromp. du Récit et Fonds 8.
add Sax. Cornopean & Dimp. 8 F!

47

In bar 51 the LH introduces a new melody characterised by a sweeping, upward surge and a strong forward drive; this is coupled with a new and quieter counter-melody in the RH part.

EXAMPLE 30: 5/ii, Bars 51-58

The interplay between the two voice parts, introduced in these bars, then continues for the rest of the movement as for example, at the return of the A section (bar 87) where both main themes are combined.

EXAMPLE 31: 5/ii, Bars 87 - 90

Further references to the main themes appear in the Coda which begins in bar 107.

8/ii The second movement of Sonata 8 is of greater complexity, for not only does it possess a strong opening A section, but also a middle (B) section which takes the form of a fugato for four voices (SATB). The regular Enunciation is followed by a Development section (from bar 48ff) which contains only one "middle entry" of the subject (bass, bars 50 - 54). An interesting departure from the fugal writing exists in the ensuing bars where fragments of the fugue subject are developed along sonata principles in the form of a sequence (bar 57ff), moving up by semitone from G to A flat. While the manual parts are based on the opening section of the fugue subject, the pedals adopt a 2-note motive emphasizing a leaping interval, either ascending or descending, the idea of which originated from the leaping minor 7th first found as part of the fugue subject (in bar 34).

EXAMPLE 32 (a-b):

a) 8/ii, Bars 32-36,

The image displays two systems of musical notation for Example 32 (a-b), corresponding to bars 31 and 36 of Sonata 8/ii. The first system, starting at bar 31, features a vocal line with a 'B a tempo.' section and a piano accompaniment. The piano part includes markings for 'Rall.', 'p', and 'RÉCIT. p SIV.'. Below the piano part, there are instructions: 'Ulez Fl. 8.' and 'Bass Fl. 8 off.'. The second system, starting at bar 36, shows the continuation of the vocal and piano parts. Below the piano part, there are instructions: '(Accomplez le Récit au Pos.)' and '(Couple Str. to CA.)'.

b) 8/ii, Bars 57-62

56

RECIT. SIX.

Cres.

Pos. CH.

Pos. CH.

61.

G.O.

The development of this motive reaches its peak in bars 63 - 65¹ where it is not only extended into a longer and more powerful phrase in the pedal, but is also taken up into the manual parts. Further significance is given to these two bars in that they actually unfold a diminished 7th chord, traditionally considered a powerful harmony, enhanced yet further by the contrary motion between the outer voices.

EXAMPLE 33: 8/ii, Bars 63-65¹

63

f

A piacere.

65.

The A section may be sub-divided into either two (a a²) or three parts (a b a²) as there is a suggested return of the opening melody in bar 19^{4 1/2}. If seen in ternary structure, the 'a' and 'b' sub-divisions are interlinked in bar 8.

EXAMPLE 34: 8/ii : Bars 7-9

Musical score for Example 34, showing three staves (treble, bass, and a lower bass staff) with musical notation and bar numbers 5 and 9. The score includes a 'L.H.' marking in the second measure.

For variation, the final sub-division (bars 19^{4 1/2}-32) is greatly varied from bar 78¹ onwards.

1/ii The 2nd movement of Sonata 1 is by far the most interesting of all the movements in ternary form. Entitled "Pastorale", it is written in a lilting $12/8$ rhythm with a fugato texture based on the following subject, the second half of which (indicated \square) lends itself to contrapuntal development.

EXAMPLE 35: 1/ii : Bars 1-5

Musical score for Example 35, showing two systems of staves for Manuale and Pedale with musical notation and bar numbers 3, 4, and 6. The tempo is marked "Andante quasi Allegretto (♩ = 80)". The first system includes the instruction "Récit: Boîte ouverte Sw." and the second system includes "Récit. Sw.".

Its well-balanced structure is determined by the fugato form:

Bars:	1 - 38	38 - 57	58-98
Section:	A	B	A ²
Number of Bars:	39 bars	19 bars	40 bars

Section A, being the **Enunciation**, opens in A major and contains the standard entries of the subject in the 3 voices (Soprano's I and II and Alto) in bars 1, 5 and 11. Two further entries are found in bars 21 (Alto) and 30 (Soprano I), in E major and f-sharp minor respectively before this section ends in bar 38 in the mediant key, C-sharp major. Section B states a regularly-phrased chorale of 16 bars, given to the LH and pedals, while the RH cleverly overlaps the individual phrases of the chorale with parts of the fugato subject.

EXAMPLE 36: 1/ii, Bars 38-48

38

Add Gamba to G!

pp

Récit.
Sw.
Ajoutez Bourdon de 32 P.

pp
add. Double Stop. Diap. 32 P!

Pos.
Ch.

41

45

48

Section A² (bars 58 - 98) contains a **Coda** (from bar 78ff) based on the subject with a short reference to the chorale in bars 85 to 88.

An alternative analysis is also feasible. The overall balance will still be maintained - although now in smaller units of 20 bars - if the "**Enunciation**" is seen to end at the cadence point in bar 21² (all voices having entered by this stage).

DIAGRAM 2:

Bars:	1 - 21	21 - 57	58-78,78-98
Section:	A	B	A ² + Coda
Number of bars:	21	36	20 20

The B section would not include the subject entries in bars 21 (Alto) and 30 (Soprano I), which would be classified as "**middle entries**" in E major and f-sharp minor respectively. The chorale would therefore be an abnormal insertion in this the middle section, although still part of it.

The last two movements which fall into the category of "**Interlude-type**" are the 4th movements of Sonatas 8 and 5.

8/iv The former serves merely as a momentary relief between the 3rd and 5th movements. Formally, it may be divided into two parts (ie. bipartite) : a(1-23¹), a²(23¹-39) as there is a suggested return of the opening material in bar 23. Harmonically it is a little more interesting : opening in E major, the writing tends to become more chromatic, moving even as far as the flattened dominant (B-flat major) in bars 25-27.

5/iv The 4th movement of Sonata 5 is another incidental movement, this time in the form of a 21-bar recitative which allows a free approach to formal structure. This movement is related to the preceding three by quoting their opening phrases in succession. The harmonic structure, too, remains simple throughout.

b) The Quick Middle Movements: 4/iii, 8/iii, 7/iv, 5/iii and 7/iii.

The movements which fall into this category utilise forms such as **Minuet and Trio, Rondo** and **Fugue**. The first two are Classical in origin and were previously only used as individual movements in piano sonatas, symphonies and chamber music. However, both Guilmant and Widor introduced them as movements for the organ.

The **Minuet and Trio** form was used by Guilmant as third movements in Sonatas 4 and 8.² In both cases the coupling of the Minuet section with two Trios results in an overall rondo-type layout.

DIAGRAM 3

	Minuet	Trio I	Minuet	Trio II	Minuet
	A	B	A ²	C	A ³
Key Plan	A	F	A	D-flat	A

8/iii The example found in Sonata 8 is of large dimensions (296 bars) and has its Minuet and Trio sections clearly sub-divided into smaller ternary structures, except for the return of the Minuet between the two Trios, which is shortened by the omission of its a² sub-section.

DIAGRAM 4:

Minuet: 1-16, 17-40, 41-64 (a b a²)
 Trio I: 65-84, 85-112, 113-134 (a b a²)
 Minuet: 135-150, 151-176 (a b)
 Trio II: 177-188, 189-204, 205-224 (a b a²)
 Minuet: 225-240, 241-264, 265-296 (a b a²)

² Although the title given to this movement in **Sonata 8** is "scherzo", it possesses a definite **Minuet** character with the **Trios** marked thus.

The Minuet possesses a strong Classical dance character in the manual parts, while the pedal-part supplies a rhythmically independent line which recalls the older polyphonic style. The Classical "sigh" too, is found at the end of phrases, for example, in bars 4, 8 and 16.

EXAMPLE 37: 8/iii, Bars 1-4

The musical score for Example 37 consists of three staves. The top staff is labeled 'MANUALE.' and contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a tempo marking 'Vivace. (♩ = 192)'. The music features a melodic line with eighth and sixteenth notes, accented, and a bass line with quarter notes. A dynamic marking 'f G.O.' is present. The bottom staff is labeled 'PEDALE.' and contains a bass clef, the same key signature, and a 3/4 time signature. It features a rhythmic accompaniment of quarter notes, with a dynamic marking 'Tirasse du G.O.'. A handwritten '4.' is written at the end of the manual part's first measure.

In the further course of the Minuet this sigh motive provides the material for a short development within the "Middle" sub-section (bars 17ff), a section which commences with scalic runs and terminates with an extended modulatory progression which includes a turn to the Neapolitan B-flat major. In this process the character of the sigh motive is changed to some degree. At its initial appearance it merely resembles a feminine ending as part of a lyrical line (see previous example). In bar 24ff it is given a more definite rhythmic profile owing to a clearly separated quaver upbeat, in addition to being built into a succession of secondary dominant harmonies.

EXAMPLE 38: 8/iii, Bars 23-32

Further development of this motive takes place in the a^2 sub-section where the quaver upbeat is omitted, resulting in a rhythmic displacement.


EXAMPLE 39: 8/iii, 55-57

This displacement is prepared by the interesting design of the bass line in bars 45-53 which begins with a powerful ascent on syncopated entries and then gradually dissipates its energy within a descending line which is again built up on the motive of a falling 2nd and terminates on a single note placed on the weak beat of a bar.

EXAMPLE 40: 8/iii, Bars 45-53. (bass line)

45

52 53.

Compared to the effective and well-structured Minuet, both Trios are surprisingly uninteresting. Trio I has a quieter, devotional-type melody in its opening section and offers contrast to the Minuet in its key (F major) and legato character. Its weakness, however, lies in the use of phrases with limited melodic, rhythmic and harmonic appeal. The resulting monotony is accentuated by the insistence on a 3-note pattern  which gradually imposes itself on the music without any compositional justification.

Trio II in D-flat major is based almost entirely on sustained chromatic progressions which, in spite of a promising start, lack direction and consequence, resulting therefore in a feeling of aimless meandering.

- 4/iii Of far greater interest is the **Minuet and Trio** of Sonata 4. As in the previous example there are two Trios which, alternating with the Minuet and its repetitions, result in a rondo-type outline. Each section is further sub-divided, forming smaller ternary structures.

DIAGRAM 5:

A	B	A
Minuet	Trio I	Minuet (exact repetition)
1-8,9-21 ¹ ,21 ¹ -32	33-40,41-53 ¹ ,53 ¹ -60	61-68,69-81 ¹ ,81 ¹ -94
a b a ²	a b a ²	a b a ²
C	A ²	
Trio II	Minuet (abridged)	
95-110,111-126,127-145	146-173	
a b a ²	a ³	

The Minuet opens with a concise, powerful theme in D minor. As in 8/iii, a pseudo-polyphonic texture exists as the pedal part once again begins with a line independent of the main theme, presenting a different melody and rhythm.

EXAMPLE 41: 4/iii, Bars 1-4

(Allegretto (♩ = 63))

4.

The 'b' sub-section of the Minuet does not offer much contrast since it is based on the opening material, which is now treated in a different way in that it undergoes imitative part-playing, thus further enhancing the original polyphonic texture. The soprano part of the opening theme is now used as a head-motive, and appears first in the top RH part in bar 9, followed by the LH in bar 11, pedals in bar 13, top RH part in bar 15 and finally in the pedal part again in bar 16, although changed in bar 17.

EXAMPLE 42: 4/iii, Bars 9-17

Imitative part-writing continues into the a^2 sub-section of the Minuet (bar 21ff) as the fore-phrase repeats the original opening in the RH part, while the after-phrase has an almost identical repetition of this melody, but now stated in the pedals (from bar 25).

The Minuet is restated (exactly) between the two Trios, a short link replacing the final D minor chord.

EXAMPLE 43: 4/iii, Bars 91-94

The final statement of the Minuet (bar 146ff) is greatly altered in that only the former a² sub-section (ie, bars 21-32) is used, but this is then followed by a Coda which, at its outset repeats bar 156 in a descending sequence and then continues with a series of chromatic chords strengthened by the contrary motion of the outer parts (bars 159-164).

EXAMPLE 44: 4/iii, Bars 156-164¹

The musical score for Example 44 is presented in two systems. The first system, labeled with handwritten numbers 156 and 159, spans four measures. It begins with a treble clef and a key signature of one flat (B-flat major). The music consists of dense, chromatic chords in both hands, with a 'cresc.' (crescendo) marking above the second measure. The second system, labeled with handwritten numbers 160 and 164., also spans four measures. It continues the chromatic chordal texture, with 'ff' (fortissimo) markings appearing in the second and third measures of this system. The piece concludes with a final chord in the fourth measure of the second system.

It terminates in a diatonic cadential close (bars 166-173).

Trio I offers a clear contrast to the Minuet, being in the mediant key of F major, and possessing a musette-like character owing to the pedal points, firstly on F (bar 33ff), and then on a C for the "b" sub-division (bars 41-51). Apart from this key change, little contrast exists between the sub-sections here since the same material is used throughout.

Although Trio II is of larger dimensions than Trio I (being almost double its length), it offers less contrast to the Minuet as both share a similar character and contain contrapuntal passages. However, Trio II is set in the tonic major key (D major) and its strong fugal theme, the opening 3 notes of which are anticipated in the closing of the Minuet section (bars 91 and 93), is further enhanced by the continuous contrary motion between the hands as from bar 99 onwards. An

interesting feature, also found in 8/iii, is rhythmic displacement, found here in the second part of the theme.

EXAMPLE 45: 4/iii, Bars 95-99¹

However, the 'b' sub-section of this Trio, like its counterpart in Trio I does not contrast with the outer 'a' sub-sections as it is a mere transposition - into F-sharp minor, of the same material.

7/iv Because of its character and sub-title ("**Tempo di Minuetto**"), the 4th movement ("**Grand Choeur**") of Sonata 7 may be included in the above group of dance-like middle movements. It does not follow a conventional form, but may be divided into 4 well-balanced sections, each opening in the tonic D-major.

DIAGRAM 6:

Section:	A	B	C	D
Bars:	1-37 ¹	37 ¹ -75 ¹	74 ³ -111	111 ³ -151

Section A follows the plan of a standard fugue "Enunciation" for 4 voices (SATB). The rollicking mood is captured from the outset by the light, playful character given to the subject, especially in its after-phrase.

EXAMPLE 46: 7/iv, Bars 1-6

Allegro con brio. (♩=160.)

MANUALE. *ff* G.0

PEDALE. *ff*

Tirasses du G^d.0. et du Récit.

Section B continues the fugal design by being in the form of a "Middle Section" with 4 entries of the subject in mediant-related keys, namely in D major³ (Soprano, bar 37ff), B minor (two overlapping entries : Tenor, bar 48³ff and Soprano, bar 52³ff) and G major (Tenor, bar 58³ff).

Additional, but incomplete, subject entries also appear in the episodes : in bar 30³ff (opening head-motive only in the Bass), bar 66ff (complete fore-phrase in the Soprano) and bar 70ff (Bass; complete fore-phrase followed by a freely varied after-phrase).

EXAMPLE 47 (a-b): 7/iv

a) Bars 30³-32

³ The use of the tonic key for a subject "middle entry" is a slight irregularity in an otherwise conventional "Middle section".

b) Bars 66-75¹

66

68

74

75

The treatment of the subject in these episodes fore-shadows the development technique which gains prominence later in the movement.

Of importance, too, is the introduction of a new descending chromatic pedal part in bar 39ff which, after a process of metamorphosis, emerges as a new diatonic melody in the final bars of the movement. (This line will be referred to as "Line B".) Here at its first appearance it is coupled to the after-phrase of the subject, thereby introducing a new harmonic tinge.

EXAMPLE 48: 7/iv, Bars 39-43

The next section (bar 75ff) begins with another, but incomplete subject entry in the tonic key, followed by a lengthy development which concentrates almost exclusively on the opening phrase, and includes only occasional references to the after-phrase. A further subject entry, although also incomplete, appears in bar 86³ff (Soprano, E major). The development process relies on harmonic changes rather than motivic or contrapuntal elaborations, giving rise to interesting and effective chromatic modulations as shown in the following harmonic reduction:

DIAGRAM 7: Harmonic reduction of 7/iv, Bars 75-101

An interesting feature is the harmonic "clash" in bar 79 between the D-sharp in the RH and the D-natural in the pedal part. This is caused by conflicting demands of modulation and part-writing : the diminished 7th underlying bars 79/80 serves as a pivot between the preceding D major and the E-flat harmony in bar 81. The pedal part, on the other hand, presents a diatonic line derived from the subject after-phrase, and at the same time sustains the dominant 7th harmony (3rd inversion) of bar 78.

EXAMPLE 49: 7/iv, Bars 79-82

Musical score for Example 49, bars 79-82. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The key signature is one flat (F major/D minor). The time signature is 7/4. Bar 79 shows a complex texture with a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Cello/Double Bass staves. Bars 80 and 81 show a continuation of this texture, with a prominent descending line in the Bass staff. Bar 82 shows a key change to two flats (B-flat major/G-flat minor), indicated by a double bar line and a key signature change.

Further development takes place in bars 103 to 111. Here the descending line (line B) first introduced in bar 39 and appearing again in bar 75ff, is now given the dotted rhythm of the subject after-phrase and subjected to a moderate amount of contrapuntal treatment. The clever stretto-like writing of the two outer voice parts in bars 103 - 106 results in an interesting rhythmic displacement which continues into the key preparation in the ensuing bars.

EXAMPLE 50: 7/iv, 103-110

Musical score for Example 50, bars 103-110. The score is written for three staves: Treble, Bass, and Cello/Double Bass. The key signature is one flat (F major/D minor). The time signature is 7/4. Bar 103 shows a complex texture with a melodic line in the Treble staff and a rhythmic accompaniment in the Bass and Cello/Double Bass staves. The Treble staff has a *marc.* marking. Bars 104-110 show a continuation of this texture, with a prominent descending line in the Bass staff. The Treble staff has a *ff* marking. Bar 110 shows a key change to two flats (B-flat major/G-flat minor), indicated by a double bar line and a key signature change.

The 4th and final section of this movement opens in bar 112 with a subject entry in D major followed by further entries (all in the soprano) in G and E-flat majors. The rhythm of the after-phrase is now changed completely into regular quavers.

The pedal part, too, demands special mention. It opens in bar 112 with a version of "line B" (see example 51d), used now as a counterpoint to the subject entry, and ends on a G which becomes a pedal point as from bar 116. This lengthy pedal point in turn, provides interesting harmonic implications, as it serves firstly as the sub-dominant in D major (bars 116-119), then as mediant in E-flat major (bars 120-123) and finally as the 7th in the dominant chord of D major (bar 124ff). The tonic key, D, is arrived at by bar 128, at which point the final version of "line B" emerges in the form of a new melody with clearly defined phrasing. The following example shows the various stages of transformation:

EXAMPLE 51: (a-e) 7/iv

a) bars 39-43 : as counterpoint to the subject after-phrase.

Musical score for Example 51a, bars 39-43. The score is in treble and bass clefs with a key signature of one sharp (F#). It shows a complex texture with multiple voices and a prominent pedal point in the bass line.

b) bars 75-78 : as counterpoint to the subject fore-phrase.

Musical score for Example 51b, bars 75-78. The score is in treble and bass clefs with a key signature of one sharp (F#). It shows a complex texture with multiple voices and a prominent pedal point in the bass line.

c) bars 103-110: as material for contrapuntal development with the rhythm of the subject after-phrase.

103

marc.

104

marc.

ff

G.O.

110

III.

Detailed description: This block contains handwritten musical notation for bars 103-110. Bar 103 is shown as a separate system with a treble and bass staff, marked 'marc.'. Bars 104-110 are a larger system with three staves (treble, bass, and a lower bass staff). Bar 104 is marked 'marc.'. Bar 105 has a 'ff' marking. Bar 106 has a 'G.O.' marking. Bar 110 is marked 'III.'. The notation includes various rhythmic values, accidentals, and dynamic markings.

d) bars 112-116: as counterpoint to the varied subject.

112.

D

116.

Detailed description: This block contains handwritten musical notation for bars 112-116. It consists of three staves (treble, bass, and a lower bass staff). Bar 112 is marked '112.'. A 'D' marking is placed above the first staff. Bar 116 is marked '116.'. The notation shows complex counterpoint between the staves.

e) bars 128-140: final version.

128.

140.

No further complete statement of the subject exists. However, its opening is used in a partial, incomplete stretto which starts the closing section in bar 140.

Apart from the dance-like movement there are also those which possess a similar mood but cannot be classified as dances. Into this group fall the 3rd movements of **Sonatas 5** and **7**, entitled "**Scherzo**" and "**Intermezzo**" respectively. Both are in **Rondo** form, but are approached differently.

7/iii In 7/iii each section is harmonically closed and is clearly demarcated by means of double bar lines.

DIAGRAM 8:

A (Refrain)	B (Episode)	A ²	C	A ³	Coda
1-58	59-92	93-118	119-175	176-202 ¹	202 ² -217
d	F	d	B-flat	d	d

Each section is further sub-divided, although not always well-defined.

The Refrain is clearly different to the Episodes, characterised by a consistent sextuplet figuration with an inbuilt melody in the top RH part.

EXAMPLE 52: 7/iii, Bars 1-3

Allegretto. (♩ = 96.)

MANUALE. *p* Pos. CH. *poco* brillante

PEDALE. *p*

3.

As opposed to the continuous momentum of the Refrain, both Episodes share a quieter character. Episode I (B) is built on regular quaver pulses, and presents a partially syncopated melody over supporting harmonies.

EXAMPLE 53: 7/iii, Bars 59-67¹

Episode II (C) on the other hand, has a regular crotchet pulse and is homophonic, all voice-parts moving in equal note values.

EXAMPLE 54: 7/iii, Bars 119-127¹

Both A² and A³ are abridged restatements of the Refrain. An interesting feature here is the development process which the "double footing" idea, first encountered as part of a cadence in bars 45 and 46, undergoes. Although still being harmonically ordered in Refrain A², its length is increased to 8 bars (111-118). In A³, however, it is given far greater importance by containing a chorale-like melody in the upper (right foot) part and having its length now extended to 26 bars, that is, the whole of the A³ refrain (bars 176-201).

EXAMPLE 55 (a-c): 7/iii

a) Bars 45 and 46

44. 47.

b) Bars 111-118

111. 114.

OSSIA.

115. 118.

Rit.

c) Bars 176-183ff

A tempo.

176 *P* POS. Otez la Fl. de 4, mettez un Jeu doux de 2 P.
CH. 4 Fl in. druv. Piccolo 2 Fl

Otez la Soubasse de 16.
Bourdon 16 Fl *ff.*

OSSIA.

179

180

183.

5/iii In the "Scherzo" of Sonata 5 (3rd movement), Guilman treats the Rondo form differently in that the Episodes, though containing predominantly new material, also make use of certain prominent elements of the Refrain, thereby achieving a certain amount of unification. This also aids the coherence of the movement which is considerably longer than the Scherzo in Sonata 7. Its layout is as follows:

DIAGRAM 9:

Bars:

1-36	37-78	79-98	99-210	211-235 ¹	235 ¹ -289	290-336	336-345
A	B	A ²	C	A ³	D	A ⁴	Closing
(Refrain)	(Episode)						

The Refrain is sub-divided into two halves, each 16 bars long, resembling somewhat an extended fore- and after-phrase. The fore-phrase opens with a strong unison subject in C

minor, and remains in this key. The second half of the Refrain commences in the manner of an after-phrase, but continues differently, introducing new material and modulating to the dominant key.

In Refrain A² (bar 79ff) the first half is repeated almost exactly, followed by the first 4 bars of the after-phrase.

Refrain A³ (bar 211ff) only quotes the opening 8 bars, followed by a free variation of the Refrain material which prepares for a modulation from C minor to A-flat major.

At its final appearance (bar 290ff), the Refrain is stated in its entirety, but undergoes some minor alterations and harmonic changes in its second half in order to remain in the tonic key. An extension of its closing bars (328ff) prepares for a final appearance of the opening phrase in bar 336.

Three most obvious elements taken from the Refrain in bars 1-2, 5-6 and 27-28 are used extensively in the Episodes where they are further developed.

EXAMPLE 56 (a-c): 5/iii

Three elements in the opening Refrain

a) Bars 1-2

Allegro. (♩. = 66.)

MANUALE. *f* G. O.

PEDALE.

2.

b) Bars 5-6

Handwritten musical score for bars 5 and 6. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Bar 5 contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (B-flat3, D-flat4, F4). Bar 6 contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (B-flat3, D-flat4, F4). A dynamic marking 'f' is present at the beginning of bar 5. The number '5' is written to the left of the first staff, and '6' is written to the right of the second staff.

c) Bars 27-28

Handwritten musical score for bars 27 and 28. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Bar 27 contains a half note chord in the treble staff (F4, A4, C5) and a half note chord in the bass staff (B-flat3, D-flat4, F4). Bar 28 contains a half note chord in the treble staff (F4, A4, C5) and a half note chord in the bass staff (B-flat3, D-flat4, F4). The number '27' is written to the left of the second staff, and '28.' is written to the right of the second staff.

Bars 1-2 are briefly quoted in Episode C in bars 131-134:

EXAMPLE 57: 5/iii, Bars 130-134 : Usage of elements in Episodes.

and then play a major rôle in Episode D as the opening of the fugato subject:

EXAMPLE 58: 5/iii, Bars 235-240¹

pp
 Cor de nuit de 8 et Octavin doux (ou Flageolet) de 2 P. Boîte fermée.
 Sm. Stop. Diap. 8 F! & Piccolo 2 F! Box closed.

The syncopated pattern in bars 5 and 6 forms the foundation of Episode C.

EXAMPLE 59: 5/iii : opening of Episode C, Bars 99-104

Con fuoco.
ff 1^{re} Chœur.
 Full.
ff

Not as prominent but also to be mentioned is the expressive little phrase based on a falling 2nd in bars 27-28 and 29-30 which appears in Episode B, bars 53-56.

EXAMPLE 60: 5/iii : Bars 53-56

Musical score for Example 60, bars 53-56. The score is in 5/3 time and consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef with the same key signature. The middle staff is labeled 'L.H. Ch.' and contains a descending eighth-note pattern. The bottom staff contains a steady eighth-note accompaniment. The bars are numbered 53, 54, 55, and 56.

In addition to these quotations from the Refrain, Guilmant also, for unification purposes, makes use of a pattern which first appears in an unobtrusive way in the closing bars of Episode B (bar 73ff).

EXAMPLE 61: 5/iii : Bars 73 - 74

Musical score for Example 61, bars 73-74. The score is in 5/3 time and consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle and bottom staves are in bass clef with the same key signature. The middle staff has a 'Cresc.' marking. The bars are numbered 73 and 74.

This timpani-like pattern then forms the basis for a major portion of Episode C where it underlies the entire pedal part from bar 139 to 205.

EXAMPLE 62: 5/iii : Bars 139-144

139. *Pos. a tempo*
Ch.

pp

144.

Soubasse 16.
Subbass 16 F!

In summing up, therefore, it emerges that this **Scherzo**, though following a clear rondo design with contrasting sections, displays a remarkable inner unity owing to the skilful use of certain recurring motivic elements.

c) The Outer Movements

Free Form : 3/i

3/i As indicated by its title, "Preludio", the opening movement of Sonata 3 does not conform to any standard design. Instead, it adopts a free scheme based on four contrasting "cells" or units which alternate, passing through various keys. While the first two cells are recitative-like in character, the remaining two display a more melodic quality.

EXAMPLE 63 (a-c): 3/i, The four "cells".

a & b) Bars 1 - 8

CELL 'i'

Allegro maestoso e con fuoco (♩=83)

Manuale *ff* G.O.

Pedale *ff*

3.

CELL 'ii'

Meno vivo

mp Récit. Sw.

4.

8.

c) Bars 23 - 24

d) Bars 27 - 28

Because of the particular arrangement of these cells, and the overall key plan, a loose tripartite structure results.

DIAGRAM 10:

Bars	:	1 - 23 ¹ ,	23 ¹ - 46,	47 - 62 / 63 - 76
Section	:	A	B	C Closing
Opening Key	:	c	E-flat	C - c

The individual cells are not exclusive to any one particular section. Nevertheless, Section A concentrates on cells i) and ii), whereas Section B is based on cells iii) and iv). Section C, on the other hand, restates all four cells, but in no fixed order.

The cells do not undergo any development process, although the octave leap contained in the first cell is later used - from bar 18 onwards - as a head-motive for some slight imitation in the accompaniment.

EXAMPLE 64: 3/i, Bar 18



Sonata Form 1/i, 2/i & iii, 4/i, 5/i, 6/i, 7/vi and 8/i

Traditionally, the opening movement of a Sonata was always written in so-called "sonata-allegro" or "first-movement" form. This form was sometimes also used for the closing movement. With the exception of Sonatas 3 (discussed above) and 7 (Rondo), all the remaining opening movements, as well as the finales of numbers 2 and 7, utilise "sonata" form.

Of further interest is that the lengthy opening movements of the first and last sonatas are both preceded by substantial introductions.¹

¹ The similarity of these two sonatas does not end here, for in totality, both are far more substantial in content than the other sonatas. This greater importance probably results from these two sonatas being originally conceived for organ and orchestra, although Guilmant hoped that by publishing them first for organ solo, they would be performed more frequently.

Guilmant treated the sonata form in three different ways:

- a) a traditional approach, for example, in 2/i, 4/i and 7/vi
- b) sonata form containing fugato elements, for example, 2/iii and 6/i
- c) a combination of sonata and fugue forms, resulting in a new hybrid form, for example, 1/i, 5/i and 8/i

a) **Traditional Sonata Form:** 2/i, 4/i and 7/vi

All three movements have Expositions clearly sub-divided into two different key centres and which introduce, if not directly contrasting, then at least differing material. They also have definite Development Sections and regular Recapitulations followed by either short or long Codas.

2/i A most conventional frame underlies 2/i, the only movement of this group with double-bar repeat marks for the Exposition. The conventional aspect of this movement is also seen in its second key centre which contains only one thematic idea followed by a short closing epilogue.

Because of the continuous quaver movement throughout (except for bar 34), the subject material does not contrast greatly. Furthermore, the 1st subject material contains the basic elements which feature prominently in the 2nd Subject in the form of the quaver scalar motion (bars 19 - 20) and the interval of a 4th, taken up in the part-playing in bars 21 and 22.

EXAMPLE 65 (a-b): 2/i

a) opening of 1st subject, Bars 1 - 4

b) opening of 2nd subject, Bars 19-22

It is interesting to examine the transformation stages which this interval of a 4th undergoes. In the 1st Subject it is presented as a falling 4th (See **Example 65(a)**), while later in the modulatory passage it appears as a rising 4th in the pedal part (bar 14³⁺⁴):

EXAMPLE 66: 2/i, Bar 14³⁺⁴

Phrasing throughout this **Exposition** is regular and symmetrical, the only exception being the repetition of the opening phrase (bar 9ff) which is extended to ten bars as it contains the modulatory transitional passage.

DIAGRAM 11:

	1st Subject		2nd Subject		Closing Epilogue
Bars:	1-8, fore- phrase	9-18; after- phrase modulating to V	19-26, fore- phrase	27-35 ¹ ; after- phrase	35 ¹ -36, 37-38, 39-40 repeat link of 35 & 36

4/i&7/vi As opposed to the regular design of the Exposition in 2/i, both 4/i and 7/vi do not allow for any repeats in their Expositions, but continue directly into the **Development** sections. In both cases the end of the Expositions and beginning of the Developments dovetail as the material of the closing phrase also underlies the opening bars of the Developments, thereby producing an uninterrupted, flowing progression. In the former (4/i) the Development commences in the same key as the conclusion of the Exposition, but in the latter (7/vi), this progression is disguised even further as the possible closing section (from bar 40ff) modulates to D-flat major, followed by a sudden shift to D-flat minor in bar 51, thereby evading a clear demarcation.

Both 4/i and 7/vi also introduce additional and clearly contrasting subject matter. In 4/i the first key centre contains two main themes, the first serving as a quiet introduction to the march-like and energetic second theme. Further contrast is provided here in the 2nd Subject, which is strikingly different, consisting of two alternating and again contrasting ideas.

EXAMPLE 67: 4/i, opening of 2nd Subject, Bars 53-60

(Ôtez les Anches du Pos. et de la Péd.)

53. 60.

Récits in *p*

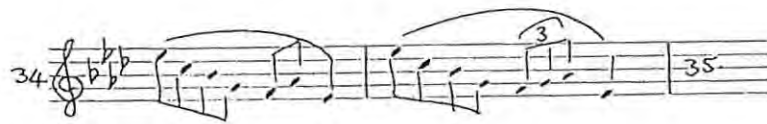
In 7/vi the 2nd Subject contains two different thematic ideas, whereas the 1st Subject is monothematic. Compared to 4/i, however, the contrast of subject material is far less pronounced owing to the predominantly melodious character, as shown by the following example:

EXAMPLE 68 (a-c): 7/vi

- a) Opening of 1st Subject, bars 1-2

- b) Opening of 2nd Subject, 1st Theme, bars 26-27

c) Opening of 2nd Subject, 2nd Theme, bars 34 - 35



All three Developments are relatively short and follow a certain standard outline. The main emphasis is usually given to an elaboration of the opening subject by means of sequences. Less use is made of subsidiary material, which appears only towards the later parts of the Development for modulatory passages in order to prepare for the Recapitulation. In 4/i imitation is restricted to short canonic writing between bass and treble, whereas in 7/vi the main emphasis lies on repetition and expansion of the main material with no evidence of motivic development. The most sophisticated procedures are adopted in 2/i, which centres around three contrapuntal units of four bars each, based on two alternating yet interrelated phrases derived from the 1st Subject, which undergo systematic imitation between the four voice parts.

EXAMPLE 69: 2/i : Bars 45-49³

These units are placed in an ascending order on D, A and E respectively. The key-plan adopted here, ie., moving up a 5th each time, is extended into the Closing which begins in B minor (bar 57) and then moves to F-sharp minor (bar 61) and finally F-sharp major (bar 63).

All three **Recapitulations** are regular and in 2/i and 7/vi are followed by brief Codas. Only in 4/i, however, is the Coda more substantial. It opens with a contrapuntal section resembling the canonic imitations of the opening theme found in the Development. These lead to a final climax, which reintroduces the chordal first part of the 2nd Subject. In this way the Coda almost summarises once again the main material of the movement, and with its powerful ending, compensates for the absence of a similar build-up in the Development.

b) **Sonata Form Containing Fugato Elements**: 2/iii and 6/i

The two movements belonging to this category follow a standard sonata form outline with clearly defined Exposition, Development and Recapitulation sections, including Codas. Moreover, both Expositions contain two different key centres, as seen in the following diagram:

DIAGRAM 12: Key Scheme of Exposition subject material:

	1st Subject	2nd Subject	2nd Theme Group
2/iii :	D major (bars 1-32)	A major (bars 71-104)	---
6/i :	b minor (bars 1-22)	D major (bars 37 ⁴ -57)	d minor bars 57 ⁴ -79)

The subjects of 6/i are continuous and contrast only to a small degree as both 1st and 2nd Subjects (1st Theme group) are melodically orientated, sharing a similar, descending curve.

EXAMPLE 70 (a-b): 6/i : Openings of 1st and 2nd Subjects

a) Bars 1-4

Allegro con fuoco ($\text{♩} = 84$)

Manuale *ff* G.O.

Pedale *ff*

L.H.

4.

b) Bars 37⁴-41³

a tempo

37.

Pos. Fonds CA.

Fermez la boîte
Close the Sw. Box.

Fonds, sans Tirasse du G.O.
Ped. Reeds and G! to Ped.in

39

44.

2/iii Greater contrast is achieved in the regularly-balanced subjects of 2/iii : the 1st Subject possesses a minuet-like character, while the 2nd is chordal, resembling an "air". As opposed to the bipartite structure (a, a²) of the 1st Subject, it is in ternary design.

EXAMPLE 71 (a-b): 2/iii, Openings of 1st and 2nd Subjects

a) Bars 1-8

Allegro vivace ($\text{♩} = 168$)

Manuale *ff* *u^d 0.*

Pedale *ff*

Tirasse du G⁴ 0.

6.

7

8.

b) Bars 71-76

71

Récit.
(Sur.)

74.

75

76

The main feature which characterises these two movements is the insertion of substantial fugato sections. In 2/iii it comprises the main part of the extended Transition and it turn, also provides additional material for later development.

6/i In 6/i on the other hand, the fugato is given a more prominent position as the 2nd Theme group of the 2nd Subject. Its importance is further stressed by the concurrent introduction of yet a third key, namely D minor, the minor mode of the relative major of the tonic key.

EXAMPLE 72: 6/i : Opening bars of fugato (2nd subject, 2nd theme group), Bars 57⁴- 63

All subject material is used to a greater or lesser degree in the Development Sections. In 2/iii the opening of the concise Development is clearly demarcated by a statement of the 1st Subject opening in A minor which leads into a stretto based on the fugato subject opening.

EXAMPLE 73 (a-b): 2/iii

a) fugato subject, Bars 40³-44²

b) opening stretto, Bars 118³-125

118

legato

120

125

Ôtez la Tresse

Ped. Uncomp. mod.

The remainder of this Development consists of an interesting modulatory interplay between the fugato head-motive and the opening of the 2nd Subject. In this way the fugato elements, taken from the Transition, become fully integrated into the movement.

The equally long² Development Section of 6/i consists of a number of short components, the most important being two canonic imitative passages. The first, in bars 88-95, is based on the opening of the Transition theme in E major,

EXAMPLE 74: 6/i : Canonic imitation of Transition theme, Bars 87⁴-95

87

91

Tresse du Cf. II.
Cf. la Ped.

92

95

Cf. la Ped. III.

² The Development Section of 2/iii is 53 bars in length while that of 6/i is 54 bars.

while the second imitatory passage (bars 105⁴-118) develops the fugato subject, starting in F minor and moving to E minor.

EXAMPLE 75: 6/i : Canonic imitation of Fugato subject, Bars 105⁴-111

The musical score for Example 75 consists of three systems of staves. The first system, labeled '105.', shows the beginning of the canonic imitation in F minor, with a forte dynamic marking. The second system, labeled '106' on the left and '110.' on the right, continues the imitation with various ornaments and articulations. The third system, labeled '111.', shows the continuation of the subject material. The score is written for a grand staff (treble, middle, and bass clefs).

Other subject material is also referred to, although not as prominently. For example, the 1st Subject opening forms the basis for a modulatory passage between bars 96 and 99, while the opening of the 2nd Subject, 1st theme, is stated in F major (bar 100ff) and again in C major (bar 124ff).

The fugato subject head-motive is also used in harmonised form for a modulatory link in bar 133⁴ff, preparing for the start of the Recapitulation in bar 141⁴.

The most pronounced modification in the Recapitulations concern the fugato sections. In 2/iii the fugato Transition is omitted altogether. However, the extended Coda (60 bars) takes on unusually larger proportions in that it refers to all subject material and contains a harmonic digression to F major (bar 227ff) and A-flat major (bar 237ff), returning to the tonic D major via an enharmonic change in bars 242-243. The first half of this Coda (bars 215-246) is based on the 1st Subject and the opening bar of the fugato subject, while the second half (bar 247ff) concentrates on the first two bars of the 2nd Subject which are treated in echo-like fashion.

EXAMPLE 76: 2/iii, Bars 247-254

Animando

247. *fff*

p

fff

(32 P.)

254. *2.*

In 6/i the former fugato is replaced, in bar 197ff, by a section based on canonic imitation of the subject in the outer voice parts in an otherwise harmonic framework.

EXAMPLE 77: 6/i, 2nd Subject, 2nd theme group (of Recapitulation), Bars 196⁴-204.

Tempo I

196. 198

199

204.

c) Combination of Sonata and Fugue Forms: 1/i, 5/i and 8/i

Certainly the most advanced stage in Guilman's use of Sonata form is found in the opening movements of Sonatas 1, 5 and 8, for it is here that a new hybrid form takes shape as a result of a skilful combination of both sonata and fugue forms. Once again, there is no stereotype pattern : each example is entirely individual.

- 1/i A first step in this direction is taken in 1/i which opens with an **Introduction** (bars 1-19) strongly reminiscent of the **French Overture**.

The Exposition proper starts with an unusually long 1st Subject of 48 bars, made up of a 24-bar fore-phrase announced by a pedal solo and an equally long, fully harmonised after-phrase which, in its closing bars, immediately modulates to the fifth degree of the relative major (namely C) for the start of the Transition. This is based on a series of contrapuntal elaborations of the head-motive of the opening subject. The rest of the Exposition is taken up by the contrasting 2nd Subject which has the character of an "air".

Contrapuntal technique comes to the fore again in the Development Section (bars 156-235) where the 1st Subject opening undergoes canonic treatment in bar 156⁴ff.

Of greater significance, however, is the superimposition of the openings of both subjects in bars 174⁴-176.

EXAMPLE 78: Bars 174⁴-176

The image shows a handwritten musical score for three staves. The top two staves are a grand staff (treble and bass clefs) and the bottom staff is a separate bass clef staff. The notation is annotated with '174' on the left and '176.' on the right. A 'G.O.' marking is present in the first measure of the grand staff.

This technique is extended into the next part of the Development (bar 189ff) which takes on a totally different character, introducing broken chord figurations, which accompany a two-part frame. A new melodic line now appears in the top RH part, the phrases of which alternate with statements of the 1st Subject in the pedal part (bars 194ff and 204ff), and later with the 2nd Subject opening in the LH, bar 217ff.

Contrapuntal texture reaches a climax at the beginning of the Recapitulation with the opening subject now reduced to one extended phrase of 24 bars only and distributed between the

pedal part and an occasional RH phrase. The major innovation here, however, is the continuation of a quaver figuration pattern, which commences as a link in bar 231⁴ and then forms a counter-line to the original subject. In addition, another new melodic idea appears in bars 240-243 and 248-251, bearing some resemblance to the main subject.

EXAMPLE 79 (a-b): 1/i,

a) Bars 240-243

Musical score for bars 240-243. The score is written for piano in two systems. The first system covers bars 240 and 241, and the second system covers bars 242 and 243. The key signature has one flat (B-flat). The right hand (RH) plays a melodic line with eighth-note patterns and slurs. The left hand (LH) provides a bass line with quarter notes and rests, marked with 'v' and 'λ' symbols. A 'Non legato' marking is present in the LH of bar 243.

b) Bars 247-251

Musical score for bars 247-251. The score is written for piano in two systems. The first system covers bars 247, 248, and 249, and the second system covers bars 250 and 251. The key signature has one flat (B-flat). The right hand (RH) plays a melodic line with eighth-note patterns and slurs. The left hand (LH) provides a bass line with quarter notes and rests, marked with 'v' and 'λ' symbols. A 'Non legato' marking is present in the LH of bar 251.

By treating the opening subject in this new manner, the former predominantly harmonic texture is now changed into a rich contrapuntal setting, thereby giving new interest to the return of the original material.

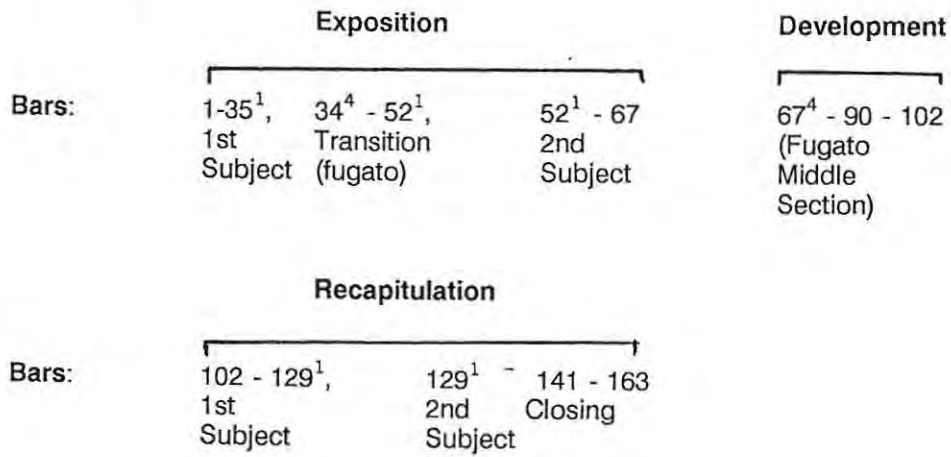
Contrapuntal texture also prevails throughout the extended Coda (bar 317ff) with numerous entries of the fugato head-motive in stretto style.

EXAMPLE 80: 1/i, opening of Coda, Bars 316⁴-322

The musical score for Example 80 consists of two parts. The upper part is a detailed view of bar 316, showing three staves (treble, bass, and a lower bass staff) with performance instructions: "Prepare Full Gt. to Full Sw. opened. Gt. to Ped." and "Anches du Réoit. et Tirasse". The lower part is the main score for bars 317 to 322, marked "I. Tempo" and "p. o. ff legato". The score is in G major and 3/4 time, featuring a contrapuntal texture with multiple entries of a fugato head-motive in stretto style. The score ends with a double bar line and a period at bar 322.

5/i While **sonata** form still determines the overall shape of Sonata 5, fugal elements form major components as shown in the following diagram :

DIAGRAM 13: Formal layout of Sonata 5/i :



The ternary-structured 1st Subject overlaps with the Transition, which is given greater significance in that it is set in the form of a fugato for four voices. Its theme is derived from the opening of the main Subject.

EXAMPLE 81 (a-b): 5/i

a) Opening of 1st Subject, bars 1-4

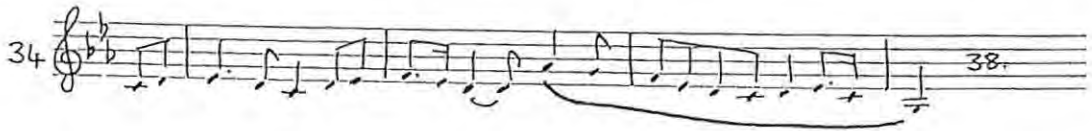
Allegro appassionato. (♩ = 132.)

MANUALE. *ff* G.O.

PEDALE. *ff*

4.

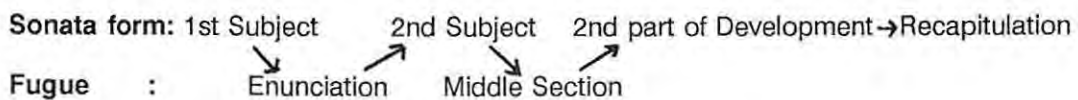
b) Fugato subject, Bars 34⁴-38¹



The same theme also underlies the first main part of the Development (ie., bars 67⁴-90) with entries in various keys resembling the Middle Section of a fugue.

By continuing in this manner (the fugue "Enunciation" having started earlier in the Transition) an interesting overlap results between the components of a sonata form and a fugue which remains incomplete, however, owing to the fact that the rest of the Development and Recapitulation do not contain any further fugato sections. The following diagram shows the overlapping of the different structural units :

DIAGRAM 14:



Considering the overall balance of the entire movement, it emerges that greater emphasis is placed on the opening subject, the potential of which is explored in both a harmonic as well as contrapuntal milieu. Compared to this prominence, the 2nd Subject merely occupies a subsidiary position.

8/i In many ways, the last of Guilmant's 8 Sonatas would appear to be his "**chef-d'oeuvre**" in this form and, therefore, together with Sonata 1, forms a frame to the whole set.

Not only does 8/i counterbalance 1/i in its excessive length³, but both movements open with an **Introduction**. In 8/i this is a substantial 49-bar section in three parts : a(1-12), b(13-29), a²(30-49) and consists of a pedal melody with semiquaver figurations in the RH, while the LH reinforces the harmonies in its slower moving chords. To add variety, a counter-line enters in the lower RH part in bars 23-29. The opening pedal melody is strengthened by being stated in octaves at its return for the a² sub-section (bar 30ff). The ensuing **Allegro** section (bar 50ff) is Guilman's most sophisticated example of sonata form combined with fugue.

The **Exposition** (bars 50-143¹) follows the usual format as found in sonata form, although the content and treatment of each sub-division is not always conventional, and displays fugal influence to varying degrees.

DIAGRAM 15: Plan of Exposition (bars 50-143¹)

Bars:	50 - 68 ¹ ,	68 ¹ - 87,	88 - 121 ¹ ,	121 ¹ - 143 ¹
	1st Subject in A major (Fugato)	Transition modulating to E major	2nd Subject in E major	Closing modulating to a minor

The **1st Subject** takes the form of a fugue Enunciation for three voices, while the closing codetta represents the Transition and modulates to the dominant key.

Not only does the **2nd Subject** contrast in its different key, but also in its chordal character which embraces a melody, a component of which is a direct quote of the opening 2 bars of the Introduction theme.

³ These two are the longest of all the movements, 8/i consisting of 355 bars and 1/i of 359 bars.

EXAMPLE 82 (a-b): 8/i

a) opening 2 bars of Introduction melody, bars 5-6



b) opening of 2nd Subject, bars 88-92

The dotted rhythm of this component is further utilised in the following bars, and developed into an expressive melody.

EXAMPLE 83: 8/i, bars 96³-101

96 99

100 101.

Pos. CH.

The **Closing Section** re-introduces a moderate degree of contrapuntal texture, including some canonic imitation of the fugato subject, and thereby prepares for the return of fugal writing in the opening of the Development.

EXAMPLE 84: 8/i, Canonic imitation, Bars 121-123

121 123

Anches Récit.
Str. Reeds.

ff G.O.

5 4 5 4 5

5 4 5 4 5

Tirasse du G.O.
G! tu Per.

The **Development** is sectionalised rather than continuous, being divided into a number of units, each concentrating on a certain element of the subject material.

DIAGRAM 16: Sub-divisions of the Development section, Bars 143-252¹

Bars:	143-163 ¹	163 ¹ -175	176-177	177 ¹ -196
Main element:	Leaping octaves and 1st Subject head motive	Similar to Introduction, figuration now in triplets and combined with 2nd Subject	(link)	repetition of bars 143-163 (leaping octaves), now one tone higher
Starting Key:	a minor	C major		b minor
<hr/>				
Bars:	196 ¹ - 207,	208 - 223,	224 - 240	240 - 252 ¹
Main Element:	1st Subject inverted	development of inverted 1st Subject plus head-motive	repetition of bars 163-175, now one semi-tone higher	Closing link based on 1st Subject material over pedal point on E
Starting Key:	D major	A major	C-sharp major	E major

Development technique relies almost entirely on contrapuntal imitation. The two main components of the fugato subject which are used, are the head-motive and the ascending minor 7th leap, which in most cases, is extended to an octave.

EXAMPLE 85: 8/i, use of ascending leap in development, Bars 143-145

Otez les Anches du G#0.
G: Reeds off.

f

Legato.

143

146

However, the development technique is different for the sub-division in bar 163ff and its repetition in bar 224ff, being limited to a mere combination of the 2nd Subject melody and the accompaniment figure from the Introduction rhythmically changed into triplets.

EXAMPLE 86: 8/i, Bars 162 - 166

Musical score for Example 86, bars 162-166. The score is in G major (one sharp) and 3/4 time. It features three staves: a vocal line (Soprano) and two piano accompaniment staves (Right and Left Hand). The vocal line begins with a fermata and then enters with a melodic line. The piano accompaniment provides harmonic support. Performance markings include 'RÉCIT. SV.' (Recitativo Soprano), 'a tempo', and 'Otez la Tirasse du G²O. G¹ to Ped. off.' at the bottom. The bar numbers 162 and 166 are indicated on the left and right sides of the score.

Inversion of the subject, another fugal development process, is found in the section starting in bar 196.

EXAMPLE 87: 8/i, Inversion of Subject, Bars 196-199

Musical score for Example 87, bars 196-199. The score is in G major (one sharp) and 3/4 time. It shows a single melodic line in the treble clef. The line begins with a fermata and then enters with a melodic line that is an inversion of the subject. The bar numbers 196 and 199 are indicated on the left and right sides of the score.

In the next sub-division systematic development concentrates on the inverted head-motive only (bars 212-214).

EXAMPLE 88: 8/i, Systematic development of inverted head-motive Bars 212-215

Musical score for Example 88, bars 212-215. The score is in G major (one sharp) and 3/4 time. It features three staves: a vocal line (Soprano) and two piano accompaniment staves (Right and Left Hand). The vocal line begins with a fermata and then enters with a melodic line. The piano accompaniment provides harmonic support. Performance markings include 'L.H.' (Left Hand) and 'x' marks above the piano accompaniment staves. The bar numbers 212 and 215 are indicated on the left and right sides of the score.

At its return at the beginning of the Recapitulation, the 1st Subject is treated harmonically rather than contrapuntally. However, it provides the material for a stretto-like passage found at the beginning of the Coda. Apart from this change in the texture of the 1st Subject, the Recapitulation is regular. The powerful **Coda** is almost entirely dominated by the 2nd Subject material presented in a colourful harmonic disguise.

Rondo Form: 1/iii, 4/iv and 7/i

This form was frequently used as the final movement of a Classical sonata, symphony or concerto. Guillemant retained this practice in his 1st and 4th Sonatas, while in Sonata 7 he used it for the opening movement.

7/i Of the three movements belonging to this category, 7/i, marked **Tempo di Marcia, Maestoso**, displays the most regular outline.

DIAGRAM 17: Outline of Sonata 7/i

Bars:

1-23; 24-40; 41-45; 46-60; 61-83; 84-89;

Sections:

A B A² C A³ Coda
 (Refrain) (Episode)

The **Refrain subject** is strongly Baroque in character and sub-divided into three parts : a(bars 1-8), b(9-17), a²(18-23).

EXAMPLE 89: 7/i, Opening of Refrain subject, Bars 1-2

Tempo di Marcia, maestoso. (♩=69.)

MANUALE

ff G.O. Grand oeuvre. Full.

PEDALE

ff Full.

2.

The "a" part comprises two 4-bar units, arranged into a fore-phrase, terminating somewhat unusually on the mediant, and an after-phrase which ends with an imperfect cadence leading immediately into the "b" part, which provides a tonality digression, passing through G minor (bar 10), E-flat major (bar 11), D minor (bar 12) and D major (bar 16), returning once more to F major for the third part. In its thematic content, this "b" part is based primarily on the opening material.

The repetition of the Refrain in A^2 is limited to the opening four bars only, whereas in the A^3 section, it is repeated in full, although varied in that a richer texture is brought about by the "filling-out" of chords with extra notes which include chromatic turns.

Episode B basically continues the semiquaver movement from the Refrain, and as a result, does not offer much contrast, except in its tonality (opening in D minor). Even the octave leaps and its variations found in the contrapuntal texture in bar 30ff are introduced earlier in the pedal part of bar 11.

Episode C, however, contrasts greatly by being more chordal and rhythmically quieter. Consequently, the march-like character of the Refrain is retained, enhanced yet further by the syncopated writing in the pedals.

EXAMPLE 90: 7/i, Opening of Episode C, bars 46-49

The Coda, opening with contrapuntal imitations of the octave leap taken from Episode B, is a good example of a grand summing-up of all foregoing subject material.

4/iv A typical Classical-type Sonata-Rondo is found in 4/iv, except that the Development Section is replaced by an Episode (C).

DIAGRAM 18: Formal plan of 4/iv:

	1-8	9-25 ¹	25-26	27-51	51-58	59-66	67-98
	Intro	Refrain	link	Episode I link	Refrain	Episode II	
Section:		A		B		A ²	C
Key:		g		d-F		F	d B-flat

	99-114	114-115	116-142	142-151
	Refrain	link	Episode I	Coda
Section:	A ³		B ²	
Key:	d		D	D

As a **Sonata-Rondo** form, the Refrain is also the 1st Subject and the Episode I the 2nd Subject, both of which are restated later in the movement, that is, in the **Recapitulation** which starts in bar 99.

A short 8-bar, recitative-like Introduction precedes the opening Refrain with its dramatic subject clearly divided into two 8-bar phrases, which assume the character of a fore- and after-phrase. The diminished 7th chords in the fore-phrase serve merely as harmonic colouration, whereas in the after-phrase (bar 17ff) they form part of an interesting modulatory progression:

EXAMPLE 91: Harmonic scheme, Bars 18-25

The musical score for Example 91 consists of two systems of music. The first system covers bars 17 to 20, and the second system covers bars 21 to 25. The score is written in a grand staff (treble and bass clefs). Handwritten chord symbols are provided below the bass staff of each system.

System 1 (Bars 17-20):

- Bar 17: $D^{\circ}7 - A$
- Bar 18: $A^{\circ}7 - G$
- Bar 19: $G^{\circ}7 - F$
- Bar 20: $F^{\circ}7 - E$

System 2 (Bars 21-25):

- Bar 21: $G^{\circ}7$
- Bar 22: $C^{\circ}7$
- Bar 23: $C - C_2$
- Bar 24: F_6
- Bar 25: $F^{\circ}7 - C_3^{\sharp}$

At its return in bar 59(A²), the Refrain is abridged, limited to a statement of the opening 8 bars only, whereas in the A³ Section, which also marks the start of the Recapitulation (ie., bar 99ff), it is restated almost literally.

Episode B contrasts with the Refrain on account of its melodic character as well as its less regular phrasing.

EXAMPLE 92: 4/iv : Opening of Episode B, Bars 27-30

26 *f* Recit. Anches Sto. *dim.* *p* 30
Ch. Solo
ôtez Tirasse et Anches
p
Soft Ped. Uncoupled, Reeds in 16 & 8 F!

DIAGRAM 19: 4/iv : Phrase-structure of Episode B, Bars 27-58

Bars:	27-36	37-44	45-50	51-58
Number of Bars:	10	8	6	8

However, this Episode is linked to the Refrain by two references to its dramatic opening phrase (bars 37 and 45 respectively).

Since Episode B also functions as the 2nd Subject, it is first introduced in the traditional contrast key centre, here, the relative major, but at its later appearance in the Recapitulation, it is stated in the tonic major (bars 116-142).

The central portion of the movement is occupied by Episode C, thereby replacing the traditional development section of a sonata form. This Episode contrasts not only in its key of B-flat major, but also in its march-like subject.

EXAMPLE 93: 4/iv, Opening of Episode C, Bars 67-68

(a) *sostenuto*

67 68.

p Récit.
Sto.

aj: Contre-basse de 32 P.

mp 32, 16, 8 & 4 *ff!*

However, as in Episode B, so too in Episode C is there a clear reference to the ascending opening line of the Refrain, presented here in regular crotchets instead of the original quaver rhythm (bars 71ff, 79ff and 86ff).

EXAMPLE 94 (a-b): 4/iv, Comparison of melodic lines

a) Opening of Refrain, Bar 9

Allegro vivace con fuoco ($\text{♩} = 144$)
Anches du Pos. et du Récit.

9.

ff G.O.

Tirasse du G^d O....

Fonds et Anches de 16, 8, et 4 P.

b) Part of phrase taken from Episode C, Bars 71-72.

1/iii The final movement of Sonata 1 presents a slightly irregular **Rondo** form, owing to the absence of a Refrain between Episodes C and D and the replacement of the final Refrain entry by a short Coda.

DIAGRAM 20: Formal layout of 1/iii

Bars:	1-30	30-88	88-117	119-191	191-237 ¹
Section:	A	B	A ²	C	D
	(Ref.)	(Ep.)	(Ref.)	(Chorale)	(Development)
Bars:	237 ¹ -288	289-319	319-333		
Section:	A ³	C ²	Coda		
	(Ref.)	(Ep.)			

Strong Baroque influence prevails from the outset of this movement. The Refrain possesses a brilliant toccata-like subject with phrases distributed between the right- and left-hand parts.

EXAMPLE 95: 1/iii, Opening of Refrain, Bars 1-6

Allegro assai (♩ = 120)

A short but important sequence is found in bars 10-13¹ which introduces a descending line, covering a 4th, in the top RH part (in minims).

EXAMPLE 96: 1/iii, Sequence in Bars 10-13¹

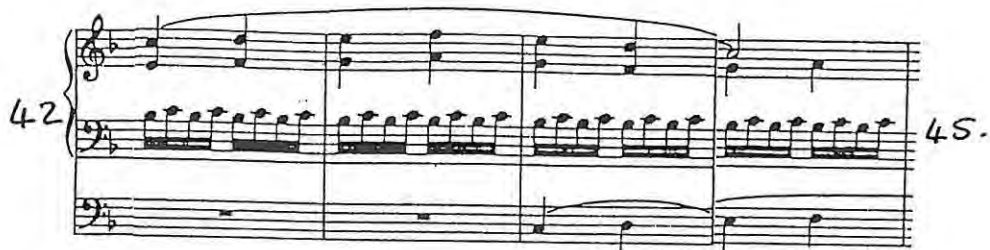
This short line is later developed to form the main component of Episode B, (bar 42ff) and thus also serves as a unifying element. The process of gradual transformation is actually initiated earlier in bar 34² where slower moving melodic lines provide a frame for the semiquaver movement, which is still continued in the upper middle part.

EXAMPLE 97: 1/iii, Bars 34²-36¹

The Refrain ends with a double-bar repeat sign and is harmonically closed in the "1st time" bar. On being repeated, however, it closes in the dominant minor (A minor).

The Episodes vary in degree of contrast. Episode B is a continuation of material from the Refrain, except that it now passes through different keys and, furthermore, introduces a new melodic strand⁴ previously mentioned in crotchet rhythm, which undergoes a small amount of imitation in the outer voices between bars 42-54, accompanied by a slow trill in the LH.

EXAMPLE 98: 1/iii, Bars 42-45



Episode C offers the first great contrast in that it introduces an original⁵ chorale in B-flat major. Being divided into two parts, (a(119-158) b(159-191¹), the phrases in the first half (for manuals only) are linked by sudden outbursts in the pedals, strongly reminiscent of Buxtehude and Bach's solo pedal writing and at the same time recalling the semiquaver movement of the Refrain.

⁴ The opening phrase of this melodic line is identical to that of the Christmas Carol, "Unto Us a Boy is Born" ("Puer nobis nascitur") (The Oxford Book of Carols, number 92).



Although both tune and words are taken from "Piae Cantiones", a Finnish collection of 73 Latin hymns and carols, published in 1582, they are much older, appearing in a manuscript dated the fifteenth century. (Routley, E. **The English Carol**, p192).

⁵ "Original" chorale = a chorale written by Guilmant as opposed to a pre-existing one.

EXAMPLE 99: 1/iii, Opening of Episode C, Bars 119-130

25

119 120

121 130.

The second part of the chorale is a harmonic digression and does not return to the opening, but instead, leads into Episode D, which takes the form of a development based on foregoing material passing through various keys.

After a much "fuller" restatement of the Refrain in A^3 (bar 237ff) there is an unexpected repeat of Episode C (bar 289ff) in D major. The chordal character of the chorale now allows for a majestic closing, not only for this movement, but also for the whole work.

In summing up, Guilmant's use of the rondo form is uncomplicated, with clearly defined, contrasting sections. However, the B Episodes tend to be continuations of the Refrains, while the C Episodes offer the real contrast. Furthermore, there is an attempt at unification in that certain elements are common to Refrain and Episodes alike. Regardless of their initial characters, the rondos all end with triumphant closings.

Fugue Form : The Final Movements of Sonatas 3,5,6 and 8

The fugue is probably the most majestic of all forms, affording ample opportunity for a dramatic build-up and climax. It is not surprising, therefore, that Guilmant used it to conclude 4 of his 8 Sonatas. In their structure, these fugues range from a standard approach to a highly complex double fugue.

- 3/iii The most conventional type appears in 3/iii, with its very individual subject in C minor. The frame of this subject corresponds with the old pattern of a minor tonic chord, with the 5th at the top, followed by the framing outer notes of a diminished 7th chord, resulting in an implied i-vii^o progression in a minor key. Rhythmically too, this subject is very interesting as it opens with two slow-moving diatonic minims and then accelerates over a chromatic unit, leading to the A-flat note, followed by a falling diminished 7th. Once started, the momentum is carried over a quaver rest to the final phrase of the subject, which, by its flowing diatonic character, leads to the next entry in the answering voice.

EXAMPLE 100: 3/iii, Bars 1-6

Allegro (♩=100)

Manuale

Pedale

7.

This subject is actually related to elements found in the 1st movement, in particular the minim beats, which play an important rôle and also the chromaticism, which starts the acceleration. The rhythmic drive in both cases is almost a reverse arrangement of bars 2 and 3 of the 1st Movement.

EXAMPLE 101: 3/i, Bars 2-3

The image shows a musical score for two parts: Manuale and Pedale. The Manuale part is written on a grand staff (treble and bass clefs) and consists of two measures. The first measure contains a complex rhythmic figure with a fermata over the final note. The second measure contains a simpler rhythmic figure. The Pedale part is written on a single bass clef staff and also consists of two measures. The first measure is mostly empty, with a few notes in the second measure. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Written for four voices, the Enunciation (bars 1-22) follows the usual pattern and overlaps with the start of the Middle Section in bar 22.

Apart from the eight entries of the subject in closely related keys, the only interesting feature appears in an episode (bars 44-52) which contains a passage of canonic imitation based on the second half of the subject. This development technique of reducing the subject to characteristic elements is typical of the Classical Period and is not normally found in the fugue.

EXAMPLE 102: 3/iii, Canonic imitation of subject fragment, Bars 44-52

The musical score for Example 102 is presented in two systems. The first system, labeled with the number 44 on the left, spans from bar 44 to bar 50. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is in 3/4 time and features a canonic imitation of a subject fragment. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical markings: 'Récit. Sto.' in bar 45, 'g.o.' in bar 47, and 'Récit. Su.' in bar 49. The number 50 is written at the end of the system. The second system, labeled with the number 51 on the left, spans from bar 51 to bar 52. It also consists of a grand staff. The number 52 is written at the end of the system.

Another interesting passage appears within the Final Section in bars 112-128. Here the diminished 7th interval from the subject is changed in its harmonic "spelling" from a C-flat-D (bar 112), referring to an underlying E-flat minor key centre, into a major 6th, B-D (bar 114), now referring to the tonic key of C minor, and utilising the ambiguity inherent in any diminished 7th chord. From bar 118 onwards the descending leap changes in size, applying once again, Classical development technique rather than Baroque principles. Eventually, the quaver movement gives way to a succession of powerful chords, each occupying one full bar, which helps establish the tonic key once more.

EXAMPLE 103: 3/iii, Bars 112-128

The musical score is presented in three systems. The first system, labeled '111.' on the left and '117' on the right, shows a piano part with a 'cresc. -' marking. The second system, labeled '118' on the left and '125' on the right, includes woodwind parts with 'ff' dynamics and 'Solo accouplé' markings. The third system, labeled '126' on the left and '128.' on the right, shows the piano part concluding the section.

The closing bars of this **Final Section** (as from bar 136ff) contain an unusual feature for a fugue, name a **Coda** based not on fugal material, but on the opening triplet idea of the 1st Movement. Not only does this provide an element of unity between the two outer movements, but also a framework - albeit unbalanced - for the whole work.

EXAMPLE 104: 3/iii, Closing Bars 136-142

Allegro maestoso e con fuoco

136

137

139

142.

fff *a piacere*

rit. *Solo* *rit.* *Solo lo GI.*

- 6/iii A rather unusual use of the **fugue** appears in the final movement of sonata 6, the major part of which is a fugue, which however, as also suggested in the title - **Fugue et Adagio** - dissolves and gives way to an **Adagio**. In effect, therefore, this final movement comprises two different movements, although they share the same subject material and are linked together without a break.

As in 3/iii⁶ the fugue is conventional, but incorporates a short **counter-enunciation** (bars 25¹-32³) based on the opening subject stated only by the Tenor and Soprano voices.

EXAMPLE 105: 6/iii, Fugue Subject, Bars 1-5¹

The **Middle Section** (bars 40-70) contains six entries of the subject in fifth-related keys. These entries neatly arrange themselves in two's while short 2-bar links establish the new tonalities between each pair.

The **Final Section** (bar 70ff) opens in the usual way with a stretto, although in this case, partial, as only the three upper voices are involved, while the bass (pedal part) contains an extended pedal point on an F-sharp (bars 70-76). However, the final statement of the subject (bar 77ff) is given to the bass, after which the fugue dissolves itself into a link (bars 81-91) based on the opening dotted rhythm of the subject. As this link ends on an imperfect cadence (dominant 7th chord in B minor), it flows uninterruptedly into the **Adagio** (in B major), which uses the opening of the fugue subject, though not in fugal style, but as part of the melodic line. Here,

⁶ Like the fugue subject of 3/iii, that of 6/iii also follows the Baroque subject pattern of a minor tonic chord with 5th at the top, followed by a falling diminished 7th leap.

once again, Guilmant applies the two methods of treating a subject, namely,

- a) to present it within an elaborate polyphonic texture, and,
- b) to use it as a melody within a harmonic context.

EXAMPLE 106: 6/iii, Opening of Adagio, Bars 91³-93

Adagio (♩ = 54)

Bourbons de 32, 16 et 8 P. Tirasse du Récit.
Bourbons 32, 4 16 F! Sic. to Ped.

The overall structure of the **Adagio** is tripartite. The middle part (bars 103³ff) opens with the inverted form of the subject head-motive in the LH, while the third part (bar 117³ff) suggests a return of the opening material.

A curious feature of this **Adagio** is that it ends very softly (ppp) - a most unusual ending, not only for the movement, but also for the work as a whole.

5/v & 8/v In their formal divisions, the final movements of Sonatas 5 and 8, entitled **Choral et Fugue** and **Indermede et Allegro con brio** respectively, are very similar, as shown in the following diagram:

DIAGRAM 21 (a-b):

a) 5/v

Bars:	1-18	18-37	37-85
Section:	Chorale	Fugue Enunciation	Middle Section I
Key:	C major	C major	

Bars:	86-103	103-153	153-223
Section:	Chorale (2nd Subject of Fugue	Middle Section II (development of both subjects)	Final Section
Keys:	F major		C major
b) 8/v			
Bars:	1-13 ¹	13 ¹ -45 ¹	45 ¹ -65
Section:	Indermede (Introduction)	Fugue Enunciation	Middle Section I
Key:		A Major	
Bars:	65-100	100-152	152-174-185
Section:	Counter- Enunciation (New subject)	Middle Section II (Development of both subjects)	Closing Coda Section
Key:	f-sharp minor		A major A major

Both movements open with a non-fugal section: in 5/v, an original, unadorned Chorale with four well-balanced phrases; in 8/v, an Introduction, which introduces the openings of the two main subjects to be used later⁷.

While the Chorale in 5/v clearly establishes the key of the movement, the Introduction of 8/v disguises the eventual tonic key by moving through different tonalities, implied only by the use of dominant 7th and 9th chords. The harmonic ambiguity inherent in these bars reaches a final stage with the appearance of a diminished 7th chord which, however, is eventually resolved into a dominant 7th on E, preparing for the entry of the fugue subject in A major.

In both movements, the Enunciations and first Middle Sections follow the normal pattern of subject entries, after which the 2nd Subjects are introduced, presented in a very different way in each fugue. In 8/v it takes the form of a **Counter-Enunciation**, based on an entirely new subject in F-sharp minor, which contrasts to the first in its strong syncopated opening.

⁷ An interesting feature in 8/v is the method by which this movement is linked to preceding "Andante". This is done by holding over the last pedal note of the Andante which then becomes the first note in the pedal part of the final movement.

EXAMPLE 107 (a-b): 8/v, 1st and 2nd Subjects of fugue

a) 1st Subject, Bars 13-18¹

Musical score for the 1st Subject of a fugue, bars 13-18. The score is in 8/v time signature and F major. It features three staves: Treble, Bass, and Pedal. The Treble staff contains the main melodic line, starting with a forte (*ff*) dynamic and a tempo marking of *Risoluta e brillante*. The Bass and Pedal staves provide harmonic support. The score is marked with bar numbers 13 and 18. A performance instruction at the bottom reads: "Ajoutez le 4 P. Add 4 F! Fl."

b) 2nd Subject (Counter-Enunciation), Bars 65-70

Musical score for the 2nd Subject (Counter-Enunciation) of a fugue, bars 65-70. The score is in 8/v time signature and F major. It features three staves: Treble, Bass, and Pedal. The Treble staff contains the main melodic line, starting with a forte (*ff*) dynamic and a tempo marking of *Risoluta e brillante*. The Bass and Pedal staves provide harmonic support. The score is marked with bar numbers 65 and 70. A performance instruction at the bottom reads: "Otez la Ténor du G⁴! G! in Ped off."

In 5/v the original Chorale is re-stated with slightly modified harmonies, in F major.

EXAMPLE 108: 5/v, Opening phrase of Chorale, Bars 86-90

85

pp

RÉCIT.
SW.

90

sl. 32 p.
pp 32 F!

à la Ticsse.
Ped. Uninterrupted.

In both movements, the second Middle Sections introduce skilful combinations of 1st and 2nd Subject material, presented in invertible counterpoint as shown in the following examples:

EXAMPLE 109 (a-b): Openings of 2nd Middle Sections:

See next page...

a) 8/v, Bars 100-110

100

brillante
RÉCIT.
SW.
Otez la Tirasse du G⁴ 0.
G! (a Ped. off.

101

105

109 110

b) 5/v, Bars 103-112

103

Pos. C.H.

p

mp

32 F! in.

104

Pos. C.H.

109

112.

In 5/v a new triplet figure is introduced in bars 113ff which is extended into a counter-line and used in the ensuing double Middle Entries in combination with the two main subjects. Once more, this new counter-line is written in invertible counterpoint.

EXAMPLE 110(a-b): 5/v

a) Triplet figure, Bars 113-114¹

113

114.

p

RÉCIT.
SIV.

Tirasse du G! 0.
G! to P.

b) Triplet figure extended into a counter-line, Bars 118-124

117

121

124

mf

6.0.

f

In addition to contrapuntal development, use is also made of motivic development along Classical lines. In 8/v for example, the sequence in bars 120-126 is based on a juxtaposition of both the continuous semiquaver and the dotted rhythm of the 1st Subject.

EXAMPLE 111 (a-b): 8/v, Motivic Development

a) 1st Subject, Bars 13-14

Risoluto e brillante

ff 16 flin.

ff 16 flin.

ff 16 flin.

13 14

And. 16 4 P.
And. 4 F! Fl.

b) Sequence in Bars 120-126

ff 16 flin.

ff 16 flin.

ff 16 flin.

120

121

125 127

And. 16 4 P.
And. 4 F! Fl.

This is followed by a passage suggesting canonic imitation of the 1st Subject material between the manual parts over a pedal point on E (bars 126-132).

EXAMPLE 112: 8/v, Bars 126-132

The musical score for Example 112, bars 125-132, is presented in two systems. The first system covers bars 125 to 129, and the second system covers bars 130 to 132. The score is written for a grand staff (treble, bass, and a lower bass staff) in 8/v time signature. The key signature has one sharp (F#). Annotations include 'G.O.' in the bass staff of bar 126, 'Aches. Reces.' in the grand staff of bar 127, and 'd.u.' in the treble staff of bar 128. Bar numbers 125, 130, and 132 are clearly marked.

The development of the dotted rhythm - which began in a subordinate position in bar 120ff, and became more prominent from bar 127 onwards, reaches its zenith in bar 133ff, the full chords in the manual parts alternating with a pedal part, which in turn is derived from the ascending interval leap in the former melody part of bar 120ff. Owing to the overlapping complementary rhythm, the continuous semiquaver movement of the original subject opening is retained to some degree.

EXAMPLE 113: 8/v, Bars 133-137¹

An unexpected harmonic shift to D-flat major leads to a complete subject entry in this new key, presented in what may be regarded as a static harmonisation caused by the underlying pedal point on D-flat.

EXAMPLE 114: 8/v, Bars 139-142

Compared to the relatively short and harmonically-orientated Final Section of 8/v, that of 5/v is far more complex, opening with a partial stretto⁸, followed by a series of 1st Subject entries in different voices, resembling an Enunciation and accompanied by the triplet figuration, all over a long pedal point on G (bars 158-180).

⁸ Involving only the alto, tenor and soprano voice parts.

The restatement of the 2nd Subject (Chorale) in bar 182ff is treated in a novel way. The four phrases of the Chorale are each combined with the 1st Subject, and are furthermore separated by figurative semiquaver passages.

EXAMPLE 115: 5/v, Bars 182-192

The musical score for Example 115 consists of five systems of staves. The first system (bar 182) shows a tuba part with a 'Sostenuto' marking and a 'fff' dynamic. The second system (bar 183) features a 'Rall.' marking and a 'Con bris.' marking. The third system (bar 187) is marked 'Con bris.'. The fourth system (bar 190) is marked 'Sostenuto' and 'Tuba B.'. The fifth system (bar 192) is marked 'Tuba in.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

A colossal build-up is achieved in the closing bars, strengthened by chromatic shifts to the flattened mediant key (E-flat major).

In conclusion, while 5/v and 8/v are undoubtedly **double fugues**, the overall structure of each displays strong affinities to **sonata** form. In both movements, two subjects are encountered, contrasting in character and key centres. The first Middle Sections run parallel to the Transitions in sonata form as they utilise 1st Subject material, while the 2nd Middle Sections serve as Developments, developing both Subjects. Both movements return to the tonic key for their closing sections. However, the sonata-form Recapitulation may only be applied to 5/v as 8/v does not restate its subjects.

2.1.3 Aspects of Style

Intermingling of Styles

Overall, Guilmant's melodic and harmonic idiom undergoes a change from his earlier to the later works. While the subjects of the earlier sonatas display a more Classical or even Baroque approach, those of the later works are clearly Romantic in concept.

The Baroque style is encountered mainly in the framing outer movements while the Classical style is strongly represented in movements with a dance-like character. These styles however, are always intermingled with elements of Romanticism.

Baroque influence manifests itself in the generous use, not only of contrapuntal writing, but also of chorale-inspired sections, fugatos and fugues.

The chorale serves as a starting point for two different approaches. In 1/ii and 5/v it comes closer to its Baroque counterpart in the overall chordal character coupled with regular, well-balanced phrases, smooth melodic lines resulting from step-wise movement mostly, and harmonies based on primary chord progressions. Chromaticism too is only used for temporary modulatory purposes, encountered briefly at the halfway mark. In the chorale of 5/v this modulation is to the traditional dominant key while in 1/ii it moves to the sub-dominant.

EXAMPLE 116 (a-b)

a) 1/ii, Bars 38-45

38. *pp* *Add Double Step, Div. 12 71*

Facil. Sp. Alpinas Bourles de 12 P.

pp *Add Double Step, Div. 12 71*

Fac. Ch.

4.1 *pp* *Add Double Step, Div. 12 71*

4.4

4.5

I I IV I V₇ I ii V vi V I IV ;

b) 5/v, Bars 1-18

Allegro (♩=100.)

MANUALE. *pp* Récit. *rit.*

6

7

13

14

20

pp

f G.O.

(Arioso del Récit.)
(Ad. Str. Récit.)

Traçasse du 12^o.
G^o in 12^o.

C: I V₄⁶ I₆ vi V₆ I IV V₇ I — V₆ vi

iii vi II₆ V₆ I V₇ I C: V I III vi IV II VI₇

(♩=116.)

ii V I₆ iii₆ vi IV C₄⁶-V I.

A different approach to the chorale is adopted in the third movements of Sonatas 1 and 7. Here the chordal character of the chorale is retained in the contrasting episode sections - both movements being in rondo form - but the style comes closer to that of an "air" for the following reasons:

- i) their excessive lengths
- ii) use of long continuous phrases, sometimes overlapping
- iii) use of expressive chromaticism, melodic and harmonic

EXAMPLE 117 (a-b):

a) 1/iii, Bars 119-149

113 120

Otez l'accoupt du Récoil.
Otez les anches du 0^e O. et
de la Pédale; fermez la
boîte du Récoil, l'Ymagée
du 0^e O. et du Récoil.
*Prepare 01: Soft Flac.
B. (uncomp.) Ped. in G1
and Sm. (Bar Closed.)*

121 130

131 139

140 149

Detailed description: This is a musical score for a piano, consisting of four systems of music. Each system contains two staves (treble and bass clef). The first system (measures 113-120) includes performance instructions in French and English. The second system (measures 121-130) shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The third system (measures 131-139) continues the melodic and accompanimental patterns. The fourth system (measures 140-149) concludes the passage with a final cadence. The score is written in a common time signature and features various articulations and dynamics.

b) 7/iii, Bars 119-131

119

Sostenuto.

G.O. *p*

126.

aj. la Soubasse de 16.
add Bourdon 16 F!

127

poco rit.

pp

131.

The Baroque fugue too, served as a model for Guilman who used it for the concluding movements in Sonatas 3, 5, 6 and 8, and also in 7/iv and 8/i.

An interesting observation relating to the fugue subjects is that they are each divided into two components, one melodically orientated and the other, strongly rhythmical. A good example is found in 3/iii, the subject of which follows an ascending and then descending contour. Although being based on intervals of a second throughout, except for the diminished 7th leap in bar 4, the first unit is strongly rhythmical, containing note values ranging from minims to semiquavers, while the second unit follows an even quaver rhythm, giving rise to a more melodic line.

EXAMPLE 118: 3/iii, fugue subject, Bars 1-6

Allegro (♩=100)

Manual

Pedale

Further examples may be seen in the fugue subjects of 5/v¹ and 8/i, although here, the use of smaller note values at the outset, allows for somewhat longer melodic runs in the second half.

EXAMPLE 119 (a-b):

a) 5/v, fugue subject, Bars 18-22

♩ = 116.)

18

(Anches du Viol.)
(Add. Str., Flauto,)

ff G. O.

Frasco du G. O.
G. O. P. L.

22

¹ Another striking feature of this particular subject is the similarity between its opening and that of the so-called "St Anne" fugue from the Prelude and Fugue in E flat major (BWV 552) by Bach, and also the opening of the first fugue in the Prelude and Fugue in E major (Bux WV.141) by Buxtehude.

Bach: "St Anne" fugue :

Buxtehude 1st fugue from Prelude & Fugue in E :

b) 8/i, fugue subject, Bars 50-54

B
Allegro risoluto. (♩ = 126)
ff G.O.
50
54.
Ulez les Anches.
Reeds off.

However, the more substantial movements very rarely rely on one particular style, be it Baroque or Classical. They are always fused with Romantic elements to create a personal style. For example, even the fugal movements are not free from an individual approach. In 3/iii Guilmant does not conclude the fugue with a conventional Final Section, but instead, builds up to a repetition of the opening of the first movement, suggesting a symmetrical frame to the whole work. A similar individual approach is found in the fugue of 6/iii in which the Final Section is replaced by **Adagio**.

A combination of Baroque and Romantique styles also exists in the opening movements of Sonatas 2 and 7, both of which display a strong Baroque character owing primarily to the polyphonic writing and also to other aspects such as melodic lines, rhythms and harmonies.

The 1st Subject of 2/i consists of a flowing, diatonic melody, based mainly on small intervallic steps and a quiet quaver rhythm, incorporating the occasional semiquaver subdivision. Sequential patterns for example, in bars 3-5 also play an important part in the melody line.

EXAMPLE 120: 2/i, Bars 1-8

Allegro moderato ($\text{♩} = 88$)
legato

Manuale *mf* g.o.

Pedale

4

5 9

After cadencing on the dominant in bar 8, the opening phrase is repeated and leads into the Transition which introduces dotted quaver rhythms in bar 14, followed by another Baroque-like sequential pattern in bars 15-17.

EXAMPLE 121: 2/i, Bars 14-17

14 17

Although the 2nd Subject (bar 19ff) contains some sequential part-writing in bars 21-22 and again in bars 29-31, it is essentially Romantic in style owing to the use of longer phrases, a freer rhythm incorporating syncopation, and chromatic writing. Moreover, it is based on a more homophonic style with the melody in the top RH part.

EXAMPLE 122: 2/i, Bars 19-23¹

Musical score for Example 122, bars 19-23. The score is in 4/4 time and G major. It features three staves: Treble, Bass, and a lower Bass staff. The Treble staff begins with a *Sw.* (Sustained) marking and contains a melodic line with eighth-note patterns. The Bass staff contains a bass line with a *Récit. Sw.* (Recitativo Sostenuto) marking. The lower Bass staff contains a bass line with a *P Sans Tirasse.* (Piano without Pedal) marking and a *Ped. Uncomp. led.* (Pedal Uncomplicated) marking. The score is numbered 19, 22, and 23. A *cresc.* (crescendo) marking is present in the Treble staff at bar 23.

The Baroque style in Sonata 7/i is captured not only in the polyphonic writing, but also in the strong semiquaver rhythms and diatonic-harmonic progressions. However, Romantic elements are encountered later in the movement, eg., the use of first inversion chords in either descending or ascending progressions, eg., bars 27-28, the use of expressive chromaticism, eg. 50-53, and sudden harmonic shifts to distantly related keys, eg., D-flat major in bar 36 to A major in bar 38, and F-sharp major in bar 88 to G-major in bar 89.

EXAMPLE 123 (a-d):

a) 7/i, progression of 1st inversion chords, Bars 27-28

Musical score for Example 123 (a-d), bars 27-28. The score is in 4/4 time and G major. It features three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with eighth-note patterns and accents. The Bass staff contains a bass line with eighth-note patterns. The lower Bass staff contains a bass line with eighth-note patterns. The score is numbered 27 and 28.

b) 7/i, expressive chromaticism, Bars 50-53

So. 50. 51. 52. 53.

c) 7/i, sudden harmonic shifts, Bars 36-38

a tempo.
RECIT. SIV. Dim. p
36. 37. 38.
Ped. Full to G!

d) 7/i, sudden harmonic shifts, Bars 88-89

88. 89.

The 1st movement of Sonata 3, entitled "**Preludio**", serves as an isolated example of a movement reflecting an improvisatory character. The figurative solo passages, combined with an element of rhythmic freedom, punctuated with chords at cadence points, recall the Recitative style. However, Romantic elements also prevail in the form of expressive

chromaticism, eg., bar 23ff and sweeping melodic curves based on ascending and falling 3rds, eg., bar 24.

EXAMPLE 124: 3/i, Bars 23-24

Classical influence comes to the fore in movements possessing a dance-like character, namely the 3rd movements of Sonatas 4, 5 and 8. Here the melodies, being made up of short motivic ideas, are strongly rhythm-orientated, and for this reason, will be dealt with in the section on Rhythm. However, other Classical features of these melodies are:

- i) the use of regular, well-balanced phrases in the form of fore- and after-phrases.
- ii) the use of primary harmonic progressions with only occasional secondary dominant and diminished 7th chords.
- iii) the use of cadences in closely related keys, usually the dominant or relative major.

The 3rd movement ("**Minuetto**") of Sonata 4 serves as a fitting example. The opening melody is divided into a fore- and after-phrase, each comprising two rhythmic components, the first based on a syncopated rhythm while the second utilises a more flowing quaver movement. The harmonic progression is based on primary chords with the occasional secondary dominant, used in the fore-phrase to cadence in the dominant key (A major) and in the after-phrase to modulate to the relative major (F major).

EXAMPLE 125: 4/iii, Bars 1-8

(Allegretto (♩. = 63))

Manuale

Pedale

5

6

8

AD = AUXILIARY DOMINANT.

Notwithstanding the fact that passages of either predominantly Baroque, or Classical, or Romantic character can be found in Guilman's Sonatas, these three styles more often co-exist side by side.

A good example of such a stylistic mixture is provided by the 1st Subject of 1/i, bars 20-42. At the outset it approximates that of a Baroque fugue, but this suggestion is soon abandoned owing not only to its excessive length, but also to

- i) its contour which alternates between melodically-orientated progressions and clear chordal figures, and
- ii) its phrasing which is regular and symmetrical, following a definite cadential progression.

The first eight bars of the subject progress from the tonic to the dominant; the next four bars return to the tonic, followed by a four-bar phrase from the tonic to sub-dominant, and another eight-bar unit leading back, via a **Neapolitan** cadence, to the tonic.

EXAMPLE 126: 1/i, 1st Subject, Bars 20⁴- 42²

Allegro (♩ = 96)

The 2nd Subject² on the same sonata on the other hand, displays a more Romantic character : an expressive semitone progression which is immediately repeated, though slightly varied, serves as the initial impetus for an extended melodic line beginning with an upward surge followed by a gradual descent into an imperfect cadence after which the entire line is repeated in an even more intense manner.

EXAMPLE 127: 1/i, 2nd Subject, Bars 93ff

² An interesting similarity exists between the opening bars of this subject and the 2nd theme in Franck's "Prelude, Chorale and Fugue".

Prelude, Chorale & Fugue, Pt.

2nd Theme

Apart from the expressive chromaticism, the subjects of the later sonatas furthermore exhibit a Romantic style in their greater lengths and abundant use of larger intervallic leaps. This, combined with scalic passages (usually descending), results in broad, sweeping melodic curves with a forward drive, eg. in 6/i, 2nd Subject, or 7/vi, 1st Subject.

EXAMPLE 128 (a-b):

a) 6/i, 2nd Subject, Bars 37⁴-39

a tempo

p Pos. Fonds Ch.

Fermes la boîte
Close the Sto. Box.

p

Fonds, sans Tirasse du G.O.
Ped. Reeds and G! to Ped.in

b) 7/vi, 1st Subject, Bars 1-5

Allegro. (♩=104)

MANUALE *ff* G.O.

PEDALE *ff* Legato.

However, it is in the slow movements that the expressive Romantic melody achieves its zenith. The melodies are treated in different ways. While some are set in a homophonic style, others appear as solos for the RH, supported harmonically by the lower parts. Nevertheless, each reflects the character of either an "air", "song without words", or even a "pseudo-religious piece", so popular at that time. The style is also aptly described in the titles given to these movements, for example, Pastorale, Meditation, Rêve or Cantabile.

The subject of 2/ii is an interesting example of a melody which is purely harmonically orientated. Set in a homophonic style, the subject is of limited melodic substance owing to its insistence on repeated notes with ornamentation on the downbeats. The harmonies, too, provide little interest as they centre around primary chords mostly.

EXAMPLE 129: 2/ii, Bars 1-4

Although also set in homophonic style, the subject of 4/ii is more lyrical and possesses the character of an "air" or a "song without words". In this example, however, the lower parts enjoy some part-playing. The subject has a gentle curve based on the repetition of three descending notes, with cadences softened by feminine endings resulting from the use of appoggiaturas.

EXAMPLE 130: 4/ii, Bars 1-4

(♩ = 69)

Manuale

p Récit.
Sto.

Pedale

p

4

Although chromaticism is reserved mainly for modulatory purposes, it is also used for melodic ornamentation, eg. in bars 64-65.

EXAMPLE 131 (a-b):

- a) 4/ii, original statement of phrase, Bars 12³-14

12

15

b) 4/ii, repeat of same phrase in Bars 64-65.

By comparison, the melody in 8/ii displays a greater forward drive. Although it embraces larger intervallic leaps, the balance between its ascending and descending curves is never disturbed. Moreover, the opening interval of a fourth induces a somewhat folksong quality.

EXAMPLE 132: 8/ii, Bars 1-4

The balance of descending and ascending melodic curves is clearly seen in 3/ii. This subject³ opens as a solo for the RH, but soon becomes part of a homophonic texture, although not without part-playing in the lower voices.

³ It is interesting to note the similarity between the opening of this subject and the Violino I part in **Franck's Symphony in D**, 1st Movement, Bars 6-7.

EXAMPLE 133: 3/ii, Bars 1-6

The subject of 7/v is written as a solo for the RH, although it, too, undergoes a chordal setting at times, eg. in bars 17-23. While the LH provides a basically chordal accompaniment at the beginning, its lines also become more polyphonic in the A² section (bar 68ff).

EXAMPLE 134 (a-b):

a) 7/v (Cantabile), Bars 1-5¹

b) 7/v, Bars 68-72

The image shows a musical score for five measures, numbered 68 to 72. The top staff is for the flute, marked 'Pos. cu.' and 'p'. The bottom two staves are for the piano, marked 'Récit. Siv.' and 'pp'. The time signature is 7/4. The flute part consists of a melodic line with various intervals and ornaments. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, often syncopated, pattern in the left hand. The key signature has one flat (B-flat).

In conclusion, when discussing Guilmant's melodic inventiveness it is not possible to disregard aspects such as harmony and rhythm as these, too, are integral components. To quote Friedrich Blume⁴:

"Attempts to generalize concerning preferences in the Romantic era for rising or falling melodic lines, for small or large intervals, triadic or stepwise progression and the like are bound to remain unprofitable because it was exactly in the area of melody that the demand for originality allowed for the greatest freedom. With all caution, one may perhaps conclude that there is an inclination among Romantic composers toward integrated shaping of the melodic matter within itself, in that the general flow absorbs the motif as building material, rendering it unrecognizable as a separate building block, ... as well as a tendency toward stronger integration of melody with harmony. In all melodic writing of the Classic-Romantic period, indeed, melody and harmony are more or less integrated."

⁴ Blume, Friedrich, **Classic and Romantic Music**, (translated by M D Herter Norton), (Faber & Faber, London, 1979), p145.

Harmonic Language

Initially, Guilmant's harmonic language is very Classical, being restricted mostly to primary chords, with chromaticism reserved for melodic rather than harmonic purposes. Gradually, however, a freer use of chromaticism results in a more exciting harmonic idiom, displayed in progressions based on complex juxtapositions of chords in different keys.

A good example of a standard harmonic progression is found in the 1st Subject in 1/i.

EXAMPLE 135: 1/i, harmonic outline of 1st Subject, Bars 44-68

The musical score for Example 135 consists of four systems of music, each with a treble and bass staff. The first system starts at bar 44 and ends at bar 50. The second system starts at bar 51 and ends at bar 56. The third system starts at bar 57 and ends at bar 62. The fourth system starts at bar 63 and ends at bar 68. The harmonic outline is written below the staff, showing the progression of chords and their relationships. The progression is: $IV - \overset{\circ}{7} - I_{\epsilon} - IV - F - G \rightarrow C$. The score also includes dynamic markings such as *ff*, *ff*, *f*, and *f*. The piece concludes with the text "Of Rends In." and "Où les arches de la red. et de U. U." and "Rends In."

A further example is provided by the 1st Subject of 2/i.

EXAMPLE 136: 2/i, harmonic outline of 1st Subject, Bars 1-8

Allegro moderato (♩ = 88)
legato

I V I V I vi ii V

I IV V IV - I III I PD → V V₇ I

Moreover, these two examples also display the conventional methods by which modulation is effected. In 1/i the key changes from D minor to F major by means of a pivot chord in bar 66, followed in bar 67 by a secondary dominant for C major, which in turn is the dominant for F major, arrived at finally in bars 71-72.

EXAMPLE 137: modulatory route, Bars 65-72

F G(V →) C C C₇ → F

In 2/i on the other hand, the dominant key (for the 2nd Subject) is prepared for by the introduction of its "leading" note (G sharp) in bar 12. The new key (A major) is established in the ensuing bars, leading to the 2nd Subject in bar 19ff.

Harmonic routes for the various subject groups in forms such as sonata or fugue always follow the conventional scheme of tonic/dominant relationships. In Sonata form this scheme may also include modulations to the relative major or minor key. Later, however, the greater use of harmonic chromaticism results in modulations to more distantly related keys. In 6/i for example, the harmonies move from A minor in bar 79, via a semitone shift in the RH to G minor in bar 80, and then by the same process to F minor in bar 82.

EXAMPLE 138: 6/i, Bars 79-82

The musical score for Example 138 consists of two systems. The first system covers bars 78 to 81. The right hand (RH) plays a melodic line with chromatic shifts, while the left hand (LH) provides a steady eighth-note accompaniment. Bar 78 is in A minor. Bar 79 shows a semitone shift in the RH to G minor. Bar 80 continues in G minor with a 'cresc.' marking. Bar 81 continues in G minor. The second system covers bar 82, showing a further semitone shift in the RH to F minor, marked 'Pos. Ch.'. The left hand accompaniment continues with the same eighth-note pattern.

Another example of a chromatic modulation, this time involving an enharmonic change, is found in the 6th movement of Sonata 7, bars 51-54. Here the progression moves from D-flat minor to E major.

EXAMPLE 139: 7/vi, Bars 51-54

51

a tempo

p RÈCIT. SIV.

Rit.

54.

Sans Tirasse.
Ped. Uncouplé.

Guilmant, like other Romantics, also favoured third-related keys (mediant or sub-mediant) which he used in either direct juxtapositions to achieve harmonic contrast, or as part of longer harmonic progressions. In the former the succession of third-related keys afford effective contrast and a modulatory link is not required as the two keys dovetail perfectly. In 4/ii for example, the A section of the ternary form concludes in C major (bar 32). The tonality then suddenly shifts into A-flat major for the start of the B section.

EXAMPLE 140: 4/ii, Bars 31-34

30

p Pos. Oh.

34

ôtez Tirasse

Ped. Uncoupled

An example of the latter method where third-related keys form part of a longer harmonic progression, is found in 8/i, bars 30-38.

EXAMPLE 141: 8/i, Bars 30-38

The musical score for Example 141, bars 28-39, is presented in three systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first system (bars 28-31) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system (bars 32-35) continues the melodic and harmonic development. The third system (bars 36-39) concludes the passage with a final cadence. The score includes dynamic markings such as *ff* and *And.te.*, and articulation markings such as *stacc.* and *acc.*.

Starting from A major, the tonic key in bar 30, the progression moves down a major 3rd to F major in bar 32 and then down another major 3rd to D-flat major in bar 34. The B major tonality (with a 7th) found in bar 36 then becomes the dominant 7th for E major in bar 38 which in turn serves as the dominant (7th) for the tonic key.

An interesting combination of the two methods occurs in 8/v, bars 168-174. Here directly juxtaposed third-related chords are incorporated into a longer harmonic progression which also contains turns to sub-dominants and dominants as illustrated in the following harmonic reduction:

DIAGRAM 22: Harmonic reduction of 8/v, Bars 168-174

168. F — A^b E^b G^b D^b E B E A 174.

Throughout the **8 Sonatas** Guilmant displays a liking for keys with many sharps or flats and uses them effectively for contrast purposes. Such keys are arrived at by means of sudden harmonic shifts or enharmonic changes. A suitable illustration is the opening of the Development section of 1/i.

EXAMPLE 142: 1/i, Bars 156-176

156. 162.

163. 169.

170. 176.

The tonic key of D minor is retained until the introduction of an F sharp in bar 160. At this point the harmony becomes the dominant 7th for G minor, and moves via a diminished chord on C (bars 163-166) to G-flat major for the 2nd Subject in bar 167. An imperfect cadence in this key in bar 174 facilitates an easy enharmonic change to F-sharp major.

The predominance of a diatonic style in the early sonatas does not preclude the use of chromatically-orientated chords such as **diminished 7ths** and **Neapolitan 6ths**. In fact, the almost regular use of Neapolitan harmonies, and in particular, the Neapolitan 6th chord in closing progressions (to be discussed later), becomes somewhat of a hallmark.

EXAMPLE 143 (a-d): use of Neapolitan harmonies :

a) 1/i, Bars 12-17

The image shows a handwritten musical score for Example 143 (a-d), consisting of two systems of music. The first system covers bars 12 to 15, and the second system covers bars 16 to 17. The music is in G minor (one flat) and 3/4 time. The notation includes treble and bass clefs, a grand staff, and various musical symbols such as dynamics (p, f, ff), articulation (accents), and phrasing slurs. A Neapolitan 6th chord is clearly visible in bar 16, which is a key feature of the example.

b) 3/i, Bars 68-73 (as part of a longer harmonic progression)

66 69

70 73

marcato

Solo to Gt in a tempo

c) 5/iii, Bars 340-345

340 345.

ff

*Anches.
Reeds.*

d) 8/v, Bars 168-178

Two isolated examples of the use of **German** and **French 6th** chords are also found in 3/iii, bar 125 and 7/ii, bar 6 respectively.

EXAMPLE 144 (a-b):

a) 3/iii, Bars 121²-126

b) 7/ii, Bars 5-7

A musical score for three staves (treble, bass, and a lower bass staff) in G major. The key signature has one sharp (F#). The score is marked with a '5' on the left and a '7' on the right. The top staff is labeled 'Voix céleste' and 'pp'. The middle staff is labeled 'M.G.' and 'pp Pos. CH.'. The bottom staff is labeled 'pp Pos. CH.'. The music shows a diminished 7th chord in the first staff of the section, which resolves to a first inversion chord of the tonic D minor in the second staff.

In the early sonatas the diminished 7th chord is always resolved in the traditional way, as seen in the Introduction of 1/i. Possessing a strong neo-Baroque character, the movement opens on a diminished 7th on C-sharp which resolves in a first inversion chord of the tonic D minor in bar 2.

EXAMPLE 145: 1/i, Bars 1-2

A musical score for three parts: SOLO, Manuale, and Pedale. The SOLO part is marked 'SOLO (ad libitum)' and 'ff'. The Manuale part is marked 'Manuale' and 'ff'. The Pedale part is marked 'Pedale' and 'ff'. The tempo is 'Largo e maestoso' with a quarter note equal to 76 (♩ = 76). The score shows a sequence of chords, including a diminished 7th chord, which is resolved in a traditional manner.

Further traditional use of the diminished 7th, this time as part of a sequence emphasising expressiveness, is found in 4/ii, bars 13-14 and 4/iv, bars 18-20. Characteristic of this type is

that the diminished 7th is placed on an accented beat with its resolution on a weaker beat. This rhythmic arrangement, combined with a semitone progression in the melody, suggests the character of the **Classical "sigh" motive**.

EXAMPLE 146 (a-b):

a) 4/ii, Bars 13-14

Musical score for Example 146 (a) in 4/ii, bars 13-14. The score is written for piano and consists of three systems of staves. The first system shows bars 13 and 14. The second system shows bars 15 and 16. The third system shows bars 17 and 18. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/ii. The score includes various musical notations such as notes, rests, and accidentals.

b) 4/iv, Bars 18-20

Musical score for Example 146 (b) in 4/iv, bars 18-20. The score is written for piano and consists of three systems of staves. The first system shows bars 18 and 19. The second system shows bars 20 and 21. The third system shows bars 22 and 23. The melody is in the right hand, and the bass line is in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, and D-flat). The time signature is 4/iv. The score includes various musical notations such as notes, rests, and accidentals.

Later, however, the freer use of chromaticism results in 7th chords being used purely for their harmonic colour as in 5/v, bars 174-178.

EXAMPLE 147: 5/v, Bars 174-178¹

aj. la Bombarde de 16 et le Cornet.
add Double Trumpet 16 Ft.

Tirasse du G² O.
G¹ to Ped.

The freer use of chromaticism also leads to a more interesting and daring harmonic language which includes juxtapositions of chords in different keys. Such progressions become almost a standard feature in the closing bars of the more substantial movements. There is no set harmonic formula, but "Neapolitan" harmonies are almost invariably included.

EXAMPLE 148 (a-c): harmonic outlines

a) 4/i, Bars 215-234

b) 5/i, Bars 155-163

Handwritten musical score for bars 155-163, 5/i. The score is written for guitar and includes an *Allargando.* marking. The key signature has two flats (B-flat and E-flat). The guitar part is shown in standard notation with chords and fingerings. The bass line is also shown. The score is numbered 155, 156, and 163. The guitar chords are: C^b, G^b7, C^b₆, E⁷, F₆, Ger^b, G, A^b, f, G⁷, and a final chord with a fermata.

c) 8/i, Bars 332-355

Handwritten musical score for bars 331-355, 8/i. The score is written for guitar and includes dynamics such as *p*, *f*, and *con sord.* The key signature has one flat (B-flat). The score is numbered 331 and 335. The guitar part is shown in standard notation with chords and fingerings. The bass line is also shown.

These interesting progressions are not restricted only to the closing bars, but may also be used either during the course of a movement, eg. 6/i, bars 214-234 and 8/iii, bars 205-220,

EXAMPLE 149 (a-b):

a) 6/i, Bars 214-234

213

ff *Bombarda*
Double Trumpet!!!

or *L.H. Solo*

214

al.

219

224

229

largamente

235

più allegro

The musical score consists of six systems of staves. The first system (bar 213) shows a key signature of two sharps (F# and C#) and a common time signature. It features a dynamic marking of *ff* and the instruction *Bombarda Double Trumpet!!!*. Below the main staff, there is an alternative part for the *L.H. Solo*. The subsequent systems (bars 214, 219, 224, 229, and 235) show a variety of rhythmic patterns and melodic lines. Bar 214 includes the marking *al.* (allegro). Bar 229 is marked *largamente* (largely). Bar 235 is marked *più allegro* (more allegro).

b) 8/iii, Bars 205-220

or even at the beginning of a movement, as in 7/ii, bars 1-6⁵, and 8/v, bars 1-8.

EXAMPLE 150 (a-b):

a) 7/ii, Bars 1-6

⁵ An interesting similarity exists between this opening and that of the 2nd Movement of Dvorák's Symphony No.9 in E minor, Op.95 ("From the New World").

b) 8/v. Bars 1-8

Lento molto. (♩=69)

MANUALE.

RECIT. SIV.

mf Pos. CH.

PEDALE.

Animando.

All.º con brio. (♩=88)

f G.O. Cres - ven - tu. ff

f ff

Tirasses du G⁴ O. et du Récit. G⁴ & Sw. to Ped.

Eventually an advance chromatic harmonic style replaces the diatonic progressions found in the earlier sonatas. Extracts like the following become characteristic of Guilman's late harmonic language and furthermore illustrate the extent to which chromaticism assists in the blurring of tonalities.

EXAMPLE 151 (a-c):

a) 6/i, Bars 204-208

204

208

b) 7/i, Bars 50-58

47

Musical score for measures 47-50. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, and various chordal textures.

51

Musical score for measures 51-54. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The middle staff contains the text "Add" above a series of notes. The music continues with complex rhythmic patterns.

55

Musical score for measures 55-58. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The middle staff contains the text "(Full) Cres." and "Pos. Ch." above the notes. The music concludes at measure 58.

58.

c) 8/iv, Bars 9-22

The image displays three systems of musical notation for the piece 8/iv, covering bars 9 through 22. Each system consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#), and the time signature is 8/4. The first system, starting at bar 9, features a melodic line in the treble staff with eighth-note patterns and a bass line with quarter and eighth notes. The second system, starting at bar 12, continues the melodic development with more complex rhythmic patterns and chromaticism. The third system, starting at bar 18, shows further harmonic and melodic evolution, ending at bar 22. The notation includes various note values, rests, and dynamic markings.

The most intense chromaticism is found in 6/ii, bars 30-40, the freely vacillating harmonies of which resemble the equally shifting progressions in **Wagner's "Tristan"**.

EXAMPLE 152: 6/ii, Bars 30-40

Un poco più lento

28

32

37

40

Accouplez le Récit. au Pos.
et au 1^{er} Q.

Sto. to Ch.
& Sto. to G!

Rhythm

Rhythm in Guilmant's Sonatas does not undergo any development process. Instead, it is used to achieve a certain style, be it that of a French overture, pastorale, minuet, march or scherzo.

The opening Introduction of 1/i, for example, recalls the style of the **French Overture** in its double-dotted rhythm and short hemi-demi-semiquaver runs.

EXAMPLE 153 (a-b):

a) 1/i, Bar 1

The musical score is presented in three systems, each with two staves (treble and bass clef). The first system is labeled "SOLO (ad libitum)" and features a double-dotted half note in the treble clef and a whole note in the bass clef, both marked with a fortissimo (*ff*) dynamic. The second system is labeled "Manuale" and includes the tempo marking "Largo e maestoso (♩ = 76)". It shows a complex rhythmic pattern with a double-dotted half note in the treble clef and a whole note in the bass clef, both marked with *ff*. The third system is labeled "Pedale" and shows a rhythmic pattern in the bass clef, also marked with *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

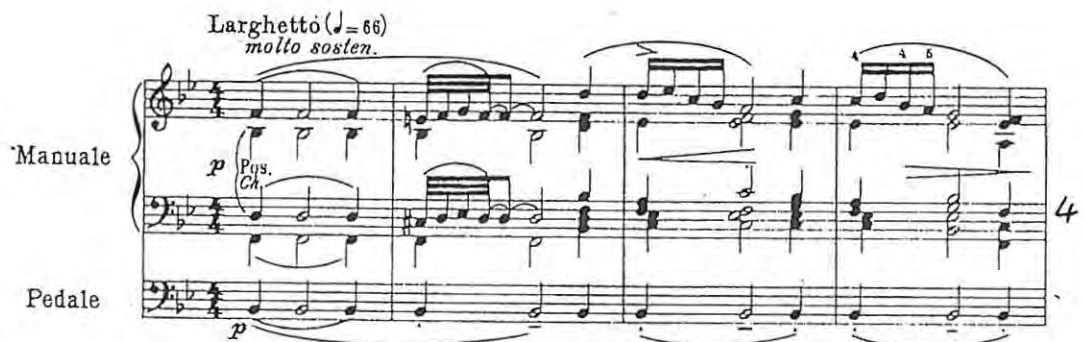
b) 1/i, Bar 7⁴



In the second movement, entitled "**Pastorale**", the mood is captured in the use of long phrases in a lilting $12/8$ meter.

The styles of 17th and 18th century dances such as the **Sarabande** and **Minuet**, also find expression in Guilmant's sonatas. Although not in triple time, 2/ii clearly embraces the slow, stately character of a Sarabande with its stressed second beats of each bar.

EXAMPLE 154: 2/ii, Bars 1-4



The Minuet in 4/iii is also rhythmically interesting in that it contains a combination of two different rhythmic strands. While the main melody in the top RH emphasises a syncopated rhythm, the pedal part contrasts with a more flowing phrase accenting the first beat of the bar.

EXAMPLE 155: 4/iii, Bars 1-4

(Allegretto (♩ = 63))

Manuale *f* G.O.

Pedale Tirasse du G.O. *f* G! to Ped.

4.

Moreover, the syncopated rhythmic unit found in the opening two bars underlies the whole minuet, appearing in almost every bar. Of further interest too, is the use of a Baroque hemiola rhythm in bars 33-34 and again in 41-42. Here the upper LH part spreads itself into a $\frac{3}{2}$ meter across two bars, the original $\frac{3}{4}$ meter being further weakened by the use of a pedal point in the lower LH part and the fact that the RH phrase only commences on the second beat of the bar.

EXAMPLE 156: 4/iii, Bars 33-34

TRIO I

33 *p* Pos. Ch. 35.

ôtez la Tirasse

Soft Ped. Uncoupled.

March-like themes exist in both movements of Sonata 4. Treated homophonically, the march character is achieved through the novel use of a detached accompaniment against a melody

line of longer note values. In the opening movement, bars 21-22ff, the outer parts, ie. the top RH melody and the pedal part, are written in minims while the inner parts of the chords are written as crotchets.

EXAMPLE 157: 4/1, Bars 21-22

Musical score for Example 157, bars 21-22. The score is in 4/1 time and consists of three staves. The top staff is in treble clef and contains a melody of minims, with a slur over the first two bars and the dynamic marking *Full*. The middle staff is in bass clef and contains chords of crotchets, with the dynamic marking *ff*. The bottom staff is in bass clef and contains a pedal part of minims, with the dynamic marking *ff*. The bars are numbered 21 and 22.

This rhythmic arrangement changes as from bar 29ff. The pedals now join the LH for chords in crotchets played on the second and fourth beats of the bar.

EXAMPLE 158: 4/i, Bars 29-30

Musical score for Example 158, bars 29-30. The score is in 4/i time and consists of three staves. The top staff is in treble clef and contains chords of minims, with a slur over the first two bars. The middle staff is in bass clef and contains chords of crotchets, with the bar number 29 on the left and 30 on the right. The bottom staff is in bass clef and contains a pedal part of crotchets.

The same technique, with modification, is used in the final movement (bar 67ff) where the march-like character is achieved by the use of detached pedal notes.

EXAMPLE 159: 4/iv, Bars 67-70

(a) *sostenuto*

p

Récit.
Sio.

67

70.

aj: Contre-basse de 32 P.

mp 32, 16, 8 + 4 *ff!*

The **Scherzo** is represented in two of the sonatas, namely the third movements of Sonatas 5 and 8. However, each displays a different approach to rhythm. Although the third movement of Sonata 8 bears the title "Scherzo" it still relies heavily on the Classical minuet style, containing even two contrasting Trio's. The opening reflects Classical elegance in its tuneful melody, use of elementary harmonic progressions and well balanced phrases ending with typical Classical "sighs". However, this changes from bar 17ff, for not only does the harmony become more interesting, but also the rhythm, especially in bars 23-30 which are based on a repeated short rhythmic unit ($\text{♩} | \text{♩} \text{♩} \text{♩} \text{♩}$). While contrasting with the rhythm of the opening, this new rhythm still emphasises the triple meter.

EXAMPLE 160: 8/iii, Bars 23-30

23

28

32

G.O. RÉCIT. SIV. G.O. RÉCIT. SIV.

G.O. RÉCIT. SIV. G.O. Cres.

The rhythm in bars 55-57 comes closer to that of a truly playful Beethoven Scherzo owing to both the use of rhythmic displacement and an insistence on the repetition of the same two chords.

EXAMPLE 161: 8/iii, Bars 55-57

55

57

Cres.

The rhythm of the two Trio's also provides contrast to that of the Minuet: Trio I is slower moving, being based on dotted minims and flowing crotchets, while Trio II is even quieter rhythmically, containing mostly sustained chords in dotted minim time.

The approach to rhythm in the Scherzo of 5/iii is totally different. Here a playful, rollicking character is achieved through the use of vigorous rhythms in the form of shorter rhythmic components.

The opening phrase (bars 1-8) for example, is based on three motivic units, the first two of which have definite rhythmic qualities:

- i) a fast upward surge containing a semiquaver figure,
- ii) a syncopated rhythm in minim note values, and
- iii) a cadential progression.

EXAMPLE 162 (a-c): 5/iii, three rhythmic components

a) Bars 1-2

Allegro. ($\text{♩} = 66.$)

MANUALE. *f.G. O.*

PEDALE.

The musical score consists of three staves. The top staff is labeled 'MANUALE.' and contains a melodic line starting with a fast upward surge of eighth notes. The middle staff is labeled 'PEDALE.' and contains a syncopated rhythm of minim notes. The bottom staff is unlabeled but contains a cadential progression. The tempo is marked 'Allegro. (♩ = 66.)' and the key signature has two flats. The score includes dynamic markings like 'f.G. O.' and a fermata over the first bar of the MANUALE part.

b) Bars 5-6

Handwritten musical score for bars 5 and 6. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). Bar 5 shows a syncopated rhythm with a half note in the middle of the bar. Bar 6 continues this pattern. A dynamic marking 'f' is present at the start of the bottom staff.

c) Bars 7-8

Handwritten musical score for bars 7 and 8. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). Bar 7 shows a syncopated rhythm with a half note in the middle of the bar. Bar 8 continues this pattern. A dynamic marking 'f' is present at the start of the bottom staff.

The after-phrase (bar 9ff) introduces a change to a more melodic style with some rhythmic displacement in bars 13-14.

These units then form the basis for later sections. For example, the first containing the semiquaver run is developed into a fugato subject for the section starting in bar 235, while the syncopated idea from bars 5 and 6 becomes the basis for the C section (bar 99ff), enhanced yet further by the use of **hemiola** in bars 107-111 and bars 123-131.

EXAMPLE 163: 5/iii, Bars 107-111

Syncopation is encountered fairly regularly and its usage ranges from a mere tied note over a strong beat in a melodic phrase, for example, 3/ii, bar 5,

EXAMPLE 164: 3/ii, Bar 5

to a substantial rhythmic component of a subject as in 8/v, bar 65ff.

EXAMPLE 165: 8/v, Bars 65-67

Finally, an interesting rhythmic technique in the form of an inbuilt ritardation is found in the closing bars of some of the more substantial movements, resulting in a triumphant build-up to the final cadences. For example, in 4/i, bar 221ff, the rhythm slows down to semibreve note values. For this purpose, Guilmant cleverly recalls material from the 2nd theme group of the 2nd Subject which uses the same rhythm. However, in the closing it is presented in thicker, wide-spread chords, combined with a pedal line in octaves which ascends over a chromatic line.

EXAMPLE 166: 4/i, Bars 218-234

The musical score for Example 166, 4/i, Bars 218-234, is presented in two systems. The first system covers bars 218 to 224, and the second system covers bars 225 to 234. The music is in 4/1 time and features a piano part with thick, wide-spread chords and a pedal line in octaves. The dynamics include *fff* and *32 P.*. The score is written for piano and includes various musical notations such as slurs, ties, and dynamic markings.

A further example exists in the closing bars of 8/i (bar 348ff) where the manual parts contain sustained chords while the pedals, in octaves, recall the opening of the main theme of the Introduction.

EXAMPLE 167: 8/i, Bars 347-355

347

Allargando sin' al fine.

Bambardo 32.

351

355

However, these ritardando passages do not always restate previous thematic material. In closing bars of 5/i, for example, a rich, chromatic chordal progression in minim note values is

introduced as from bar 156. Moreover, the pedal part - stated in octaves once more - strengthens the progression by its chromatic line which moves in contrary motion to the RH part (bars 157-159¹).

EXAMPLE 168: 5/i, Bars 153-163

The musical score is presented in two systems. The first system, starting at bar 151, includes a Tuba 8 part with a forte (*fff*) dynamic. The second system, starting at bar 156, is marked *Allargando* and features figured bass notation for the left hand. The notation includes various accidentals and rhythmic values, with some notes in the right hand of the second system being beamed together.

Textures

A symphonic idiom - inspired by the **Cavaillé-Coll organ** - prevails in all 8 Sonatas. It is particularly strong in sections which resemble a piano reduction of a large-scale symphony. The 1st Subject of 5/i is a most typical example of this style. Here the symphonic character is emphasised yet further by the powerful curve and energetic rhythm of the opening melody.

EXAMPLE 169: 5/i, Bars 1-8

Allegro appassionato, ($\text{♩} = 132$)

MANUALE. *ff* G.O.

PEDALE. *ff*

5 8

A similarly effective orchestral idiom also underlies the opening subject of 6/i, the style of which approximates the melodious character of early Romantic symphonies.

EXAMPLE 170: 6/i, Bars 1-8

Allegro con fuoco ($\text{♩} = 84$)

Manuale *ff* G.O. L.H.

Pedale *ff*

4

5

10

On the other hand, the opening of 7/i stands closer to a Baroque orchestral style, a resemblance strengthened by the short-phrased rhythms, a more angular opening line and the inclusion of a typical Baroque motive.

EXAMPLE 171: 7/i Bars 1-3

Tempo di Marcia, *Maestoso*. ($\text{♩} = 69$)

MANUALE. *ff* G.O. Grand orgue. Full.

PEDALE *ff* Full.

3

Another typical orchestral device is the doubling of melodies in octaves, as for example in 1/i, bars 259-266, and the use of full chords in both hands, including even double and triple pedal parts, eg. in 1/iii, bar 289ff.

EXAMPLE 172 (a-b):

a) 1/i, Bars 259-266

accoup: le Solo
fff
259
Con fuoco
266.
Ret. (Sur.)

b) 1/iii, Bars 289-293

Andante maestoso (♩ = 92)
fff Bombarde du 6^e O.
Full
289
294.

A few bars later the orchestral idiom of this section is taken a step further by the inclusion of typical trumpet fanfares which appear at cadence points and extend to the closing bars.

EXAMPLE 173: 1/iii, Bars 304-306¹

acc. Solo
Trombe
Solo to G!
304 306.

At times, Guilmant also relies on the doubling of a melodic line in parallel 3rds and 6ths - a device very typical of Brahms - in order to increase the sonority of a passage.

EXAMPLE 174: 7/i, Bars 24-29¹

B
p
POS. récit unanaple
Ch. Str. couplet.
24
G! to Ped. in Reduce to p
27 29.

In spite of these typically orchestral-inspired movements, the greater part of Guilmant's writing stands closer to the characteristics of an organ style. At this point it may be advisable to consider briefly some of the major aspects of such as idiom.

Obviously the organ, together with the harpsichord and pianoforte, requires a style that utilises and suits the peculiarities of a keyboard instrument. Consequently, many features of an organ idiom will correspond with those for piano and harpsichord.

One such feature is the presence of typical keyboard figures such as scales and broken chord patterns, including arpeggios. Here, however, an important difference exists between arpeggiated chords suitable for the piano on the one hand, and the organ on the other. On the piano, such patterns normally utilise the effect of the sostenuto pedal with its ability to produce a very specific sound effect which cannot be emulated on either the harpsichord or organ. A passage like the one found in 1/i, bars 189-230, which resembles the style of a Schumann piano piece, would sound totally different, and probably also more successful, if played on a piano, as the organ cannot sustain the different harmonies, except, of course, by relying on the lengthy reverberation period of a large church building.

EXAMPLE 175: 1/i, Bars 189-203

The musical score for Example 175 consists of three systems of music, each with a grand staff (treble and bass clefs). The first system, starting at bar 189, is marked *a tempo* and *p*. The second system, starting at bar 194, includes the instruction "Add S. Ft. to Ped." with a pedal symbol. The third system, starting at bar 199, ends at bar 203. The music features complex arpeggiated figures and broken chords.

Pianistically-inspired arpeggios also play a major rôle in the 3rd movement of Sonata 7. They differ however from those in the above example in several ways.

Firstly, as opposed to the insert-like position of the arpeggiated passage in 1/i, that of 7/iii plays a major rôle in the structure of a movement which resembles the French organ toccata.

Secondly, the smaller range of the figurative pattern, as well as the shorter note values, enhance their virtuosic character, thereby lending greater brilliance to these bars.

Thirdly, throughout the movement, the ritornello sections reveal an ever increasing emancipation of the pedal part, a process which culminates in the final appearance of this section in bar 176ff.

EXAMPLE 176: 7/iii, Bars 176-179

A tempo.

p POS. Otez la Fl. de 4, mettez un jeu doux de 2 P.
CH. 4 F! su. struv. Piccolo 2 F!

176

Otez la Soubasse de 16.
Bourdon 16 F! off.

179

OSSIA.

The arpeggiated figure in 8/i, bars 1-41 shows the final transformation of a pianistic pattern into a figure more suited to the potential of the organ where this pattern provides a brilliant toccata-like backing for the main theme which appears in the pedals. Additional clarity is achieved by the use of staccato which counteracts the otherwise blurring effect of the natural reverberation of the church.

EXAMPLE 177: 8/i, Bars 1-8

MANUALE.

Andante. ($\text{♩} = 66$)

pp *Rit.*

PEDALE.

3

4

8

11

A toccata style of a different type, more indebted to the Baroque tradition, underlies the final movement of Sonata 1. The affinity to the older style is particularly evident in figurative patterns like the following:

EXAMPLE 178 (a-b):

a) 1/iii, Bars 1-5

Allegro assai ($\text{♩} = 120$)

Manuale

ff *brillante*

g.o.

Pedale

4

5

8

b) 1/iii, Bars 9¹-13¹

The image shows a musical score for a fugue in 1/3 time, spanning bars 9 to 16. The score is written for three voices: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature is one flat (B-flat major or D minor). The music is polyphonic, with each voice part having its own melodic line. The Soprano part features a complex melodic line with many accidentals and a long slur over the first four bars. The Alto and Bass parts provide harmonic support with chords and rhythmic patterns. The score is divided into two systems: the first system covers bars 9-12, and the second system covers bars 13-16. The bar numbers 9, 12, 13, and 16 are clearly marked at the beginning and end of their respective bars.

Baroque tradition also forms an essential part in passages of polyphonic design. Once again, some differences exist between the piano on the one hand and the organ and harpsichord on the other. On the piano each voice part can be given individual interpretation by means of varying dynamics. This is not normally possible on either the harpsichord or the organ, and consequently differentiation of voice parts has to rely on differences of phrasing and texture. As a result, the composer has to not only indicate such differences between legato and staccato, but also reduce the number of voice parts at a given moment in order to achieve greater clarity. The fugue of 3/iii beautifully illustrates this technique.

In the fugue subject the distinction between a rhythmic and melodic component discussed earlier⁶, becomes even more noticeable owing to obvious differences in phrasing. The rhythmic component utilises tenuto, staccato and legato, whereas the melodic component remains purely legato, a type of attack continued in the countersubject.

⁶ See p195.

EXAMPLE 179: 3/iii, Bars 1-9

Allegro (♩=100)

Manualo

Pedale

This difference also makes the subject clearly audible in combination with the various counterlines within the Exposition, all of which retain legato phrasing.

In bars 24-28 the rhythmic component of the subject, namely $\text{♩} \text{♪} \text{♩}$ is developed, and alternates between the alto and soprano. In each bar this fragment is well defined, being combined with contrasting legato segments in the lower voice parts.

EXAMPLE 180: 3/iii, Bars 24-28

The first **middle entry** of the subject in bar 32 becomes clearly audible owing to the tenuto phrasing of the opening notes which contrast with the surrounding legato lines. The remaining bars of the subject are given further exposure by a reduction in voice parts, a device used again for the second **middle entry** in bar 39 which is given additional support by its appearance in the pedals after a three-bar rest.

EXAMPLE 181: 3/iii, Bars 35-43

The musical score for Example 181, 3/iii, Bars 35-43, is presented in three systems. The first system, starting at bar 32, shows the piano introduction with a treble and bass staff. The second system, starting at bar 38, shows the subject's first middle entry in bar 39, with a reduction in voice parts. The score includes various musical notations such as notes, rests, and phrasing slurs.

A reduction in the number of voice parts occurs once more in bars 44-52 where the falling diminished 7th is developed in what is essentially a two-part texture.

EXAMPLE 182: 3/iii, Bars 42-52¹

42 43

44 50

51 52

Similar compositional techniques are applied to the ensuing "middle entries" in bars 55, 60, 65 and 73, respectively. A more transparent texture prevails in bars 77-82 which are devoted to a development of the melodic component of the subject.

EXAMPLE 183: 3/iii, Bars 77-82

77 82

In the stretto which opens the Final Section the three subject statements are clearly defined not only on account of phrasing and texture, but also by the extra dynamic intensity given to the entire closing section of the fugue.

EXAMPLE 184: 3/iii, Bars 95-103

The musical score for Example 184, 3/iii, Bars 95-103, is presented in two systems. The first system, starting at bar 95, shows the piano part with a 'ten. ff' marking. The second system, starting at bar 97, shows the piano part and the reed part with a 'ff Reeds.' marking. The score concludes at bar 103.

The powerful chords appearing in bar 122ff are yet another example of typical organ style. Here the instrument has a definite advantage over both piano and harpsichord which not only lack the ability to sustain a full sound, but also cannot produce the "**pleno organo**" effect. This effect is not only due to the simultaneous use of several equally pitched stops, but also, and largely to the extensive octave doubling which occurs when the 16-ft, 8-ft, 4-ft, 2-ft, etc. stops are used in combination with octave couplers and mixtures.

EXAMPLE 185: 3/iii, Bars 122-127¹

On the other hand, the organ is also capable of producing sustained sounds within a vast dynamic range extending from a thundering **fff** to an almost inaudible **ppp**. These soft sounds are particularly suitable for the quiet, contemplative mood of the slow, expressive movements of a pseudo-religious character as for example in 7/ii.

EXAMPLE 186: 7/ii, Bars 1-8

In the same category one also finds the utilisation of different sound intensities and timbres produced by the simultaneous use of two different manuals. In this case the sustained harmonies are played on one manual while the melody appears as a solo on another manual.

EXAMPLE 187: 3/ii, Bars 1-4

(♩ = 66)

p Récit.
Sw.

p

p

4

The same technique is especially suitable for polyphonic textures requiring a clear distinction between different voice parts. A good example of such a texture is found in the second movement ("Pastorale") of Sonata 1 from bar 11ff. Here the RH, according to Guilman's instructions, plays on the **Récit** manual (with **Hautbois-Basson** 8-ft), LH on the **Positif** (with **Flûte Harmonique** and **Clarinete** 8-ft), while the sustained pedal notes use 16-ft and 8-ft **Bourbons** and a **Violoncelle** 8-ft.

EXAMPLE 188: 1/ii, Bars 11-14

The possibility of manual changes is yet another typical device in organ playing which allows for sudden changes in dynamics and/or tone colour. Examples of this technique occur in the final movements of Sonatas 1 and 2, bars 54ff and 132ff, respectively, in both instances with changes between *Récit* and *Positif* resulting in a difference of timbre, and in the third movement of Sonata 8, bar 24ff, with changes between **Grand Orgue** and *Récit*, resulting in a difference of dynamics.

A particularly interesting effect is created in the Introduction of 1/i where the use of **Cavaillé-Coll's ventil⁷ system** allows for a reinforcement of selected chords by the sudden addition of the reeds from the Solo manual.

⁷ The **ventil** system was one in which "the families" of stops on any division were placed on separate (wind) chests controlled by a ventil or valve which was operated by a pedal. The reed choruses on **Positif**, **Grand Orgue** and **Pédale** could be "prepared" and brought on as required". **Cavaillé-Coll** contributed much to the development of this system. (Wills, Arthur, *Organ*, p248.)

EXAMPLE 189: 1/i, Bars 1-4

The musical score is divided into three systems. The first system includes the SOLO part (marked *ad libitum*), the Manuale part (marked *Largo e maestoso* with a tempo of $\text{♩} = 76$ and *ff*), and the Pedale part (marked *ff*). The second system continues the Manuale and Pedale parts, with a large number '2' at the end. The third system continues the Manuale and Pedale parts, with large numbers '3' and '4' at the beginning and end respectively. The score features complex harmonic textures with many accidentals and dynamic markings.

In addition to such sudden dynamic changes, extensive use is also made throughout the Sonatas of gradual dynamic changes by means of the Swell pedal. Examples of this are found especially in movements of an expressive character like 7/ii.

Guilmant used the pedals in different ways. In its most elementary form, it provides either the fundamental bass line inherent in harmonic progressions, or is restricted to prolonged pedal points as for example in 1/i, bars 133-141¹ and 189-193.

EXAMPLE 190 (a-b):

a) 1/i, Bars 133-141¹

Musical score for Example 190 (a), bars 129-141. The score is in 4/4 time and consists of two systems. The first system covers bars 129 to 136. The second system covers bars 137 to 141. The music is written for piano and includes various performance instructions such as *espressivo e legatissimo*, *Recit. Sp.*, *p*, and *mosso*. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values and articulations.

b) 1/i, Bars 189-193

Musical score for Example 190 (b), bars 189-193. The score is in 4/4 time and consists of a single system. The music is written for piano and includes the instruction *a tempo*. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values and articulations.

Basically, the pedal part of 4/iv, bar 67ff also falls into the same category, although here it lends a march-like character to an otherwise quiet harmonic progression.

EXAMPLE 191: 4/iv, Bars 67-74

Another technically far more demanding pedal part of rhythmic character underlies the second Episode of 7/i.

EXAMPLE 192: 7/i, Bars 46-49

Besides such elementary bass lines, Guilmant also imparts a more melodic character to some pedal parts, especially within polyphonic textures where it provides a counterpoint to the melodic lines of the upper parts. This treatment prevails almost throughout the final movement of Sonata 7.

EXAMPLE 193: 7/vi, Bars 81-88¹

Even more demanding examples of such contrapuntal treatment occur throughout the first movement of the same Sonata where the pedal part not only covers the full compass of the pedalboard, but also includes large intervallic leaps requiring considerable virtuosity.

EXAMPLE 194: 7/i, Bars 30-32

Inevitably such contrapuntal writing reaches its apogee in the various fugal movements where the pedal part not only contains subject entries, but also participates in the contrapuntal web of the various voices.

Guilmant also at times lends thematic importance to pedal parts in movements not necessarily of contrapuntal design. This technique features prominently in the first movement of his 1st Sonata. After the overture-like Introduction the main theme is stated as a pedal solo utilising the full compass of the pedalboard once more. Fragments of this theme appear later again in the pedal part during the course of the Development (serving as a unifying element especially in the intermezzo-like insert from bar 189ff), in the Recapitulation (bar 236ff) and in the stretto-like Coda (bar 317ff).

Probably the most fascinating example of a thematic pedal part appears in the Introduction to the first movement of Sonata 8, the style of which shows close affinity to the French organ toccata popularised especially by Widor and Vierne. Here the extended pedal melody is introduced in conjunction with an ostinato figuration pattern of harmonic character.

EXAMPLE 195: 8/i, Bars 1-8

The image displays a musical score for three parts: MANDALÉ, pp Récit., and MANALÉ. The tempo is marked 'Andante (♩ = 66)'. The score is divided into three systems, with bar numbers 4, 8, and 11 indicated on the left. The MANDALÉ part features a complex, rhythmic melody. The pp Récit. part consists of a steady, rhythmic accompaniment. The MANALÉ part provides a harmonic foundation with sustained chords and moving lines. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Registration

Tone-painting has always been an important aspect of French organ music. Guilmant, like other French composers, provided full, detailed instructions⁸ regarding the registration for each movement. Not only did he include a list of stops at the outset, but also gave clear directions for the stop and manual changes during the course of the music as seen in the following example:

TABLE 4: 5/ii, Registration list found at the beginning of the movements

II
ADAGIO

<p><i>Sio. 7. Ciel. 8.</i> <i>Ol. Small Dy. String. Oed. 8. to Sic.</i> <i>Ch. Dulciana, 8. to Sic.</i> <i>Ped. 16. 8.</i></p>	<p>Récit: Voix céleste et Gambe de 8 P. (Trompette préparée) Pos: Unda Mariset Salicional de 8. Récit accouplé 6^e Fonds de 8. Récit accouplé. Ped: Jeux doux de 16 et 8 P.</p>
--	---

Adagio con molt' espressione. (♩ = 58.)

MANUALE.

PEDALE.

Cresc.

⁸ These instructions pertain to the Cavallé-Coll organ and interpretation on English or German organs would certainly need modification.

EXAMPLE 196: 5/ii, Bars 101-122, Registration and manual changes during a movement

101

RÉCIT. SIV.

104

RÉCIT. Bourdon de 6 seul, sans Tremblant.
SIV. Stop. Diap. B F! only, without Tremblant.

pp

Din. *Rit.* *pp a tempo.* *p*

G. O. ou Pos. C! or CH. POS. Unda maris et Salicional. CH.

109

Pos. CH.

114

RÉCIT. Voix humaine, Bourdon, Tremblant
SIV. Voix humaine, Stop. Diap. B Tremblant.

118

pp *Rall.* *PPP*

RÉCIT. SIV. POS. Salicional seul. CH. Salicional only. RÉCIT. SIV.

122

Viola 16 solo

Moreover, complicated stop changes are prepared for well in advance as found in the third movement (**Scherzo**) of Sonata 8, bar 174ff. Here the change of registration for the **Positif** manual - which is only used for the second part of the Trio II in bar 189 - is effected in the link which closes the Minuet in bars 174-176.

EXAMPLE 197: 8/iii, Bars 174-192²

The musical score is divided into three systems. The first system, starting at bar 174, features a treble and bass staff with a grand staff below. It includes the instruction 'RÉCIT. SIV.' and dynamic markings 'Dim.' and 'Rit.'. A large bracket spans from bar 174 to bar 180. Below the grand staff, there are two lines of registration instructions in French and English: '(Otez le Nasard du Pos., mettez le Salicional.)' and '(Ch. Quintadena off, deux Dulciana or Salicional.)'. The second system, starting at bar 180, continues the musical notation. The third system, starting at bar 189, is marked 'TRIO II. a tempo.' and includes the instruction 'p'. It also contains registration instructions: 'Otez la Tirasse. Ped uncomplet.' and 'Otez la Trompette du Récit, mettez le Diapason de 8. Sto. Cornopéon off, deux Diapason 8 & F!'. At the bottom of this system, it says 'aj Fl 4 add. 3 Fl Flute'. The score ends at bar 192.

Guilmant achieved excellent results through the skilful use of the various tone colours afforded by the different solo stops. For example, the Pastorale mood of 1/ii is beautifully captured by the **Hautbois-Basson 8-ft** on the **Récit** manual, complemented by a **Flute Harmonique 8-ft** and **Clarinete 8-ft** on the **Positif**. This choice of stops furthermore displays the French custom of combining two or more 8-ft ranks on the same manual, even in solo passages.

The registrations for the slow, expressive movements generally display a preference for soft stops possessing a string-like tone quality with a natural vibrato. Such stops include the **Hautbois-Basson, Voix célestes, Gambe, Unda maris, Salicional, Violoncelle**, etc. The prescribed registration for 2/ii serves as a typical example with the string-like tone extending into the pedal part.

TABLE 5: 2/ii Registration list at beginning of movement

RÉCIT: Voix célestes et Gambe de 8 P.
POSITIF: Unda maris et Salicional de 8 P.
Récit accouplé.
PÉDALE: Soubasse de 16 P. Violon de 16 P.
Violoncelle de 8 P.

For the average "forte" passages, Guilman used the **Fonds** or "foundation" stops of 16-ft, 8-ft and 4-ft pitch. A study of the registration instructions further reveals that the higher pitched ranks such as 2-ft, 1-ft and mixtures were used sparingly and reserved mainly for the **Grand Choeur** effect, (that is, full organ with manuals coupled).

Although the term **Fonds** refers to the **Diapasons**, it must sometimes be understood to mean the **Flutes** of the same pitch where a quieter tone is required⁹. The distinction between these two interpretations is clearly illustrated in the suggested registrations for 4/i and 5/iii, the tables of which read as follows:

⁹ Swinyard, Laurence. **The Registration of Foreign Organ Music**, (Novello & Co. Ltd, London), p5.

TABLE 6 (a-b):

a) Opening registration of 5/iii (Scherzo)

Récit: Fonds de 8 et 4 P. Trompette.
pp Hautbois-Basson, Bourdon, Fl. 8.
 Pos: *pp* Quintaton ou Bourdon de 16 Bourdon
 et Salicional de 8 P. *f* Trompette, Clairon.
 G^d O. *f* Fonds de 16, 8 et 4 P. *ff* G^d Chœur.
 Récit et Pos. accouplés
 Ped: *f* Fonds de 16 et 8 *ff* Anches.
 Tirasses-du Pos. et du G^d O.

b) Opening registration of 4/i

RÉCIT: Fonds de 8 et 4 P. Trompette (Boîte fermée.)
 POS: Fonds de 8 P, Flûte douce de 4 P. (Trompette
 et Clairon préparés)
 G^d O. *p* Fonds de 16, 8 et 4 P. *ff* Grand chœur.
 (Récit et Positif accouplés au G^d O.)
 PÉD. *p* Fonds de 16 et 8 P. *ff* Anches.

In the **Grand Orgue** division of 5/iii a "forte" level is achieved through the use of the "**Fonds de 16, 8 et 4 P**", while the same registration is quoted in 4/i - also on the **Grand Orgue** - for a "piano" effect. Interpretation of this nomenclature would therefore imply that, while in the former it refers to the open diapason ranks, in the latter it refers to the softer **stopped** diapasons. In both examples though, a **fortissimo** level is obtained through the use of the **Grand Chœur** (or "full organ") which would obviously include the higher-pitched ranks, mixtures and even reeds.

The same principle applies to registrations for the pedals, illustrated once again in the above examples. Here, however, the pitch may be extended downwards to a 32-ft Bourdon, as for example in 1/iii.

Much use is made of the reeds (**anches**) on all the divisions - manuals and pedals - and the extent to which these stops are used depends on the degree of loudness required.

The use of a soft reed stop for colouristic effect appears in the Development section of 2/i, bar 41ff. While both hands continue on the **Grand Orgue** - to which is coupled the **Récit** - the addition of the **Trompette 8-ft** (on the **Récit**) is used to alter the tone colour and thereby affords yet another element of contrast to the foregoing Exposition. This contrast is taken yet further when in bar 57, both hands move onto the **Récit** manual (still with Trompette drawn), the expressiveness of which is enhanced by the use of the Swell pedal. The **Trompette** stop is cancelled at the start of the Recapitulation in bar 69, and the registration returns once more to the basic **Fonds** as found at the outset of the movement.

Reed stops may also be used for a gradual increase - or decrease - in the dynamic level as seen in the closing bars of the Development section of 6/i. Here the phrase stated on the **Positif** in bars 133⁴-135³ is repeated from bar 135⁴, intensified by the addition of the **Récit** reeds. The more powerful **Positif** reeds are added in bar 139 and finally, the **Pedal** reeds in bar 142 for the **fortissimo** return of the opening subject played on the **Grand Orgue**, to which is also coupled the **Récit** and **Positif** manuals.

Later in the same movement the **Bombarde 16-ft** on the **Grand Orgue** is added in bar 213 to increase the dynamic level to **fff**.

A further example of where reed stops are used to enhance the triumphant character of a climax, this time of chords with an inbuilt retardation, exists in 3/iii, bars 122-125, after which the reeds continue to be used for the remainder of the movement.

EXAMPLE 198: 3/iii, Bars 121-125

Musical score for Example 198, 3/iii, Bars 121-125. The score is in 3/4 time and features a piano and reeds. The piano part is marked "Solo accouplé" and "fff". The reeds are marked "Reeds." and "fff". The score spans five measures, with bar numbers 121 and 125 indicated.

Guilmant also used the reeds to reinforce melody lines and to give greater definition to important subject entries.

EXAMPLE 199: 4/i, Bars 92-96

Musical score for Example 199, 4/i, Bars 92-96. The score is in 4/4 time and features a piano and reeds. The piano part is marked "ff" and "ff Full". The reeds are marked "Anches du G^d O." and "ff". The score spans five measures, with bar numbers 92 and 96 indicated.

Such reinforcement is equally thrilling when limited to only the final chord of a phrase, resulting therefore in a punctuating effect, as for example in the **Introduction** of 1/i.

EXAMPLE 200: 1/i, Bars 1-4

The image displays a musical score for Example 200, covering bars 1 through 4. The score is organized into three systems, each with three staves. The top system is labeled 'SOLO (ad libitum)' and features a grand staff with treble and bass clefs, marked with a forte (*ff*) dynamic. The middle system is labeled 'Manuale' and includes a tempo marking 'Largo e maestoso (♩ = 76)'. It consists of two staves, with the upper staff marked *ff* and a '4 0.' registration indicator. The lower staff is marked *ff*. The bottom system is labeled 'Pedale' and consists of a single bass staff. Bar numbers 1, 2, 3, and 4 are indicated at the beginning and end of the respective systems. The music is written in a key with one sharp (F#) and a common time signature (C).

As a result of manual and registration changes, especially involving the reed stops, Guilmant's music, at times, creates an impression of being written in blocks which tend to correspond with the formal divisions. Sonata 2/iii serves as an example here. It opens with the 1st Subject played with a full **Grand Orgue**; the Transition (bar 40³*ff*) continues on the same manual, but without the **Grand Orgue** reeds, while the 2nd Subject (bar 71*ff*) is played on the **Récit** which uses "Fonds et Anches de 8 et 4 P". The opening of the Development section (bar 105*ff*) changes back to the **Grand Orgue** with reeds added once more. After some quick alternation between **Positif** and **Récit** manuals (bars 132-149), there is a return to the **Grand Orgue** in bar

150 for the restatement of the 1st Subject in bar 157 while the 2nd Subject (bar 177ff) is played once again, on the **Récit**. The Coda (bar 215ff) re-introduces the **Grand Orgue** with all reeds drawn for a powerful **fortissimo** ending.

2.2 CHARLES-MARIE WIDOR : THE 10 SYMPHONIES POUR ORGUE

Widor's first 4 Symphonies for solo organ appeared between 1876 and 1879, and were published collectively as Op.13, while Symphonies 5 - 8 were published in 1887 as his Op. 42. Symphonies 9 (**Gothique**, Op.70) and 10 (**Romane**, Op.73) appeared only some years later in 1895 and 1900 respectively.

2.2.1 The Cyclic Outline

Although Widor labelled these works "symphonies", they resemble neither the symphony nor the sonata of the Classical period. Instead, they approximate the loose sequence of movements as found in the older suite in that they each contain between 4 to 7 movements of various forms and styles.

The following Table lists the number of movements to each Symphony and includes titles, tempi and number of bars to each movement.

TABLE 7:

Work	Movement	Tempo Indication	Number of Bars
Symphonie pour Orgue Op.13 No.1 - ut	i. Prelude	Moderato	97
	ii.	Allegretto	166
	iii. Intermezzo	Allegro	111
	iv. Adagio		76
	v. March		
	Pontificale		225
	vi. Méditation	Lento	56
vii. Finale	Allegro	119	

Work		Movement	Tempo Indication	Number of Bars	
Symphonie pour Op.13 No.2 - ré	Orgue	i.	Praeludium Circulare	Andantino	78
		ii.	Pastorale	Moderato	97
		iii.		Andante	176
		iv.	Salve Regina	Allegro	78
		v.	Adagio	Andante	57
		vi.	Finale	Allegro	152
Symphonie pour Op.13 No.3 - mi	Orgue	i.	Prélude	Moderato	140
		ii.	Minuetto		157
		iii.	Marcia		163
		iv.	Adagio		75
		v.	Final	Allegro molto	191
Symphonie pour Op.13 No.4 - fa	Orgue	i.	Toccatà		52
		ii.	Fugue	Moderato assai	55
		iii.	Andante Cantabile	Dolce	68
		iv.	Scherzo	Allegro vivace	246
		v.	Adagio		108
		vi.	Finale	Moderato	140
Symphonie pour Op.42 No.5 - fa	Orgue	i.		Allegro vivace	290
		ii.		Allegro Cantabile	293
		iii.		Andantino quasi allegretto	246
		iv.		Adagio	31
		v.	Toccatà	Allegro	78
Symphonie pour Op.42 No.6 - sol	Orgue	i.		Allegro	255
		ii.		Adagio	104
		iii.	Intermezzo	Allegro	273
		iv.		Cantabile	112
		v.	Finale	Vivace	249
Symphonie pour Op.42 No.7 - la	Orgue	i.		Moderato	176
		ii.	Choral	Andante	131
		iii.		Andante/Allegretto	248
		iv.		Allegro ma non troppo	144
		v.		Lento	69
		vi.	Finale	Allegro vivace	342
Symphonie pour Op.42 No.8 - si	Orgue	i.		Allegro risoluto	238
		ii.		Moderato Cantabile	103
		iii.		Allegro	252
		iv.	Variations	Andante	211
		v.	Adagio		113
		vi.	Finale	Tempo giusto	269

Work	Movement	Tempo Indication	Number of Bars
Symphonie "Gothique" Op. 70	i.	Moderato	120
	ii.	Andante Cantabile	45
	iii.	Allegro	178
	iv.	Moderato	311
Symphonie "Romane" Op. 73	i.	Moderato	84
	ii. Choral	Adagio	66
	iii. Cantilène	Lento	48
	iv. Final	Allegro	155

The distribution of the 54 movements may therefore be summarised as follows:

TABLE 8:

<u>Symphony Number</u>	:	<u>Number of Movements</u>
1	:	7
2, 4, 7, 8	:	6
3, 5, 6	:	5
9, 10	:	4

From this Table one sees a certain preference for a 6 or 5 movement plan instead of the traditional 4 movement scheme.

The outer movements follow the traditional formula in that they usually possess a livelier character with tempo indications ranging from "Moderato" to "Allegro vivace" (7/vi) and "Allegro molto" (3/v). The only slower opening movement is that of Symphony 2, marked "Andantino". While the early works open with a Prelude, the later symphonies begin with movements such as a Toccata (No.4), Theme and Variations (No.5), or even a Rondo (No.8)! The tempi of the inner movements are variable. Here Widor did not seem to follow any established pattern, but rather adopted a free approach. However, concerning the penultimate movements, he favoured a slow tempo as seen in the fact that this speed indication appears in five of the first 8 Symphonies. Of the remaining three movements, two are marked "Lento" (namely 1/vi and

7/v), while a strange contradiction is found in the 2nd Symphony where the fifth movement, although labelled "Adagio", bears a speed indication "Andante".

Some movements open with a short Introduction, but these rarely require a change of tempo, an exception being 7/iii which changes from "Andante" to "Allegretto".

The use of titles is particularly striking in the early Symphonies where only two of the twenty-four movements do not bear titles (namely 1/ii and 2/iii). This differs in Symphonies 5-10 where titles are found only in eleven of the altogether thirty movements.

Titles refer to various aspects such as:

- i. **speed**, eg., "Adagio" or "Andante Cantabile"
- ii. **formal structures**, eg. Prelude, Toccata, Minuet and Trio, Fugue, Chorale and Theme and Variations.
- iii. **character, style and mood**, eg., Intermezzo, March, Pastorale, Meditation, "Salve Regina" (cantus firmus based), Cantilene and Scherzo

Except for the keys of A-flat minor and B-flat minor, Widor used all the major and minor modes on the twelve chromatic steps as shown in the following table:

TABLE 9: Distribution of Keys in the 10 Symphonies

Symphony No.	Keys							
	Movement:	i	ii	iii	iv	v	vi	vii
Op. 13								
No. 1	c	A-flat	g	E-flat	C	e-flat	c	
2	D	G	B-flat	d	b	D		
3	e	b	F-sharp	A	e			
4	f	f	A-flat	c/C	A-flat	F		
Op. 42								
No. 5	f	f	A-flat	C	F			
6	g	B	g	D-flat	G			
7	a	A	f-sharp	a	c-sharp	C/A		
8	B	E	b	d	F-sharp	b		
(Op. 70)								
No. 9	c	E-flat	g	C				
(Op. 73)								
No. 10	b/D	F	a	D				

Nevertheless, preference is given to certain keys as indicated below:

TABLE 10:

	<u>Major Keys</u>	<u>Use</u>	<u>Relative Minor Keys</u>	<u>Use</u>
Flat Keys	D-flat	x 1	e-flat	x 1
	A-flat	x 4	f	x 4
	E-flat	x 2	c	x 6
	B-flat	x 1	g	x 4
	F	x 3	d	x 2
	C	x 2	a	x 3
Sharp Keys	G	x 2	e	x 2
	D	x 3	b	x 5
	A	x 2	f-sharp	x 1
	E	x 1	c-sharp	x 1
	B F-sharp	x 2 x 2		
Total Movements =		25	Total Movements =	29

The keys of the opening movements of Symphonies 1-8 rise diatonically from C to B, those of Symphonies 9 and 10 start a descent from C down a step to B.

An interesting feature is the fact that Symphony 5, which opens the second set (Op.42), resumes the key plan of Symphony 4, which closes the first set (Op.13), apparently an attempt to secure continuity of the two groups.

Of the eight Symphonies which open in a minor key, only numbers 1 and 3 close in the same mode. For the remaining six, Widor adopted the old tradition of a tonic major ending, or relative major as in Symphony 10. Symphony 8 on the other hand, begins in a major key and ends in the tonic minor.

The key schemes for the inner movements favour third and fifth related keys, although two examples of a semitone shift are found between the 2nd and 3rd movements of Symphony 1, and the 5th and 6th movements of Symphony 7 where the tonalities change from A-flat major to G minor and C-sharp minor to C major respectively.

However, the transition to distantly related keys presents little difficulty. In Symphony 1 the change from A-flat major in the 2nd movement to G-minor for the 3rd movement is not discordant owing to the close proximity of the two keys.

A different approach is adopted in Symphony 7. Here the 5th movement ends with a C-sharp major chord. Although the 6th movement is in C major, it opens in A minor, which not only lies a major 3rd away from C-sharp, but is also related to C major.

A similar technique is used in Symphony 10, the 1st movement of which begins in B minor, but ends in D major. This is then followed by the third related F major, the key of the 2nd movement.

A particularly interesting key change, from G minor to D-flat major, is found in symphony 6 between the 3rd and the 4th movement. The former ends on a G major chord while the latter begins on a single D-flat note - a flattened 5th in G major - to which a C-flat is added in bar 3 to imply dominant 7th harmonies for G-flat major, which then becomes the sub-dominant in the new key of D-flat major.

Concerning the internal balance of his 10 Symphonies, Widor adopted a free approach. Contrary to conventional practice, the inner movements are not necessarily less substantial than the outer movements, neither as regards their content, form nor lengths.

Symphony 4 serves as a good example. The following Table shows the number of bars to each of its six movements and also the forms used.

TABLE 11: Symphony 4

<u>Movement</u>	<u>Number of Bars</u>	<u>Formal Design</u>
i	52	Ternary
ii	55	Fugue
iii	68	Theme and Variations
iv	246	Rondo
v	108	Rondo
vi	140	Minuet and Trio

2.2.2 Aspects of Form

The organ symphonies of Widor use eight different types of forms. They are : binary, ternary, minuet and trio, theme and variations, rondo, sonata, fugue and free form. Of these, the two most popular are rondo and ternary, based in sixteen and fourteen movements respectively.

The distribution of these forms is shown in the following Table :

TABLE 12: Distribution of forms in the 10 Symphonies

<u>Symphony</u>	<u>Movement</u>	<u>Form</u>
1	i	Fugue
	ii	Rondo
	iii	Free
	iv	Rondo
	v	Rondo
	vi	Ternary *
	vii	Fugue
<hr/>		
2	i	Ternary
	ii	Little Rondo
	iii	Free
	iv	Free
	v	Ternary *
	vi	Free
<hr/>		
3	i	Rondo *
	ii	Minuet and Trio
	iii	Rondo
	iv	Binary *
	v	Free
<hr/>		

<u>Symphony</u>	<u>Movement</u>	<u>Form</u>
4	i ii iii iv v vi	Ternary Fugue Theme and Variations Rondo Rondo Minuet and Trio
5	i ii iii iv v	Theme and Variations Rondo Binary * Free Ternary
6	i ii iii iv v	Sonata Ternary Ternary Ternary * Sonata Rondo
7	i ii iii iv v iv	Rondo Rondo Rondo Theme and Variations* Ternary* Rondo
8	i ii iii iv v vi	Rondo Ternary Ternary* Passacaglia Rondo Sonata
9	i ii iii iv	Ternary Ternary Fugue Theme and Variations
10	i ii iii iv	Free Ternary * ¹ Bipartite Free

¹ An asterisk denotes that the movement, although classified under a certain form, is either modified, or contains elements of another form, resulting in a hybrid type.

As Symphonies 9 and 10, Opp. 70 and 73 respectively, stand apart from the rest, not only chronologically, but also in concept, being based on two different **Gregorian** melodies, they will be discussed separately, after the first eight.

Binary and Bipartite Forms 3/iv & 5/iii

3/iv Only one movement of the Widor Symphonies exhibits a bipartite form consisting of two thematically related sections in an overall outline of A and A varied, namely 3/iv. It is limited to the gradual unfolding of a lyrical melody which is repeated with only minor modifications in the second half.

To compensate for the formal simplicity, a strict canonic imitation prevails almost throughout the movement between the soprano and tenor voices.

After reaching the halfway mark in bar 37, the canon repeats itself exactly to bar 55, from which point the melody changes, although the canonic writing continues to bar 65. The movement concludes with a short Coda in bars 66-75.

A minor, but rather interesting difference exists in the opening of the second half where the original tonic pedal point is replaced by one of the dominant, which, in spite of identical opening lines, results in a different harmonic tinge.

EXAMPLE 201 (a-b):

a) 3/iv, Bars 1-5⁴

The musical score for Example 201 (a-b) shows the first five bars of the 3/iv movement. It is written for soprano (S.) and tenor (T.) voices with a piano (pp) dynamic. The tempo is marked as quarter note = 46. The key signature is G major. The score includes a bass line with a pedal point (Ped. G R). The soprano and tenor parts are in a strict canonic relationship, with the tenor voice imitating the soprano voice.

b) 3/iv, Bars 38-41⁴

5/iii The third movement of Symphony 5 on the other hand, is the only example of a binary structure consisting of two contrasting thematic ideas (AB) which extend themselves into a symmetrical layout in which the second half (bar 119ff) mirrors the first, reversing the order of its material. As the following diagram shows, this extension leads in fact to a superimposition of a large bipartite frame (A A²) over a reversed repeat of a smaller binary structure, A B B² A². In addition, the entire movement is embedded between a 24-bar Introduction and a 14-bar Coda.

DIAGRAM 23:

	A				
Bars	: 1 - 24	24 ³ - 70	71 - 72	73 - 118	
Section	: Introduction	A	link	B	
No. of Bars	: 24	46	2	46	
Key plan	: A-flat	A-flat		a-flat	
	A ²				
Bars	: 119-163	164-178	179-190	190 ³ -233 ¹	233 ¹ -246
Section	: B ²	link	Introduction (Varied)	A ²	Coda
No. of bars	: 45	15	12	43	14
Key plan	: e-flat		A-flat	A-flat	A-flat

The introduction is divided into two parts (bars 1-12 and 12³-24), the first of which consists of a **basso ostinato** passage presented as a pedal solo.

EXAMPLE 202: 5/iii, Opening Pedal Part, Bars 1-12

Andantino quasi allegretto. ($\text{♩} = 88$)

Ped. G P R

8

9

12

This passage is of great structural significance since it not only gives rise to a new figure which underlies the greater part of the B Section, but also reappears in later sections, thus taking on the rôle of a unifying element.

The second part of the Introduction (bars 12³-24) prepares for the melodic 1st theme which opens with a series of first inversion chords.

EXAMPLE 203: 5/iii, Bars 24-32

The musical score for Example 203 consists of two parts. The upper part shows bar 24, which is bracketed on the left and has a 'G' written above the treble clef staff. The lower part shows a larger section from bar 25 to bar 34, with a large bracket on the left and '34.' on the right. The music is in 5/3 time and features a complex texture with multiple staves.

The **basso ostinato** figure reappears in the closing of the A Section, from bar 57ff. This is followed by a short link which sees the start of a motivic transformation, based on two elements taken from the basso ostinato opening, namely the octave leap and the semitone progression.

EXAMPLE 204: 5/iii, Bars 1-2

The musical score for Example 204 shows bars 1 and 2. The music is in 5/3 time. Bar 2 is bracketed on the right and has a '2.' next to it. Below the bass staff, there is a marking 'Ped. G P R' with a bracket underneath it.

The octave leap is stated as two individual notes separated by rests in bars 69 and 70. The progression, followed by a descending octave leap (bars 71-72), while the final stage is

reached in bars 73-74 where the addition of yet a further ascending octave leap concludes the new figure.

EXAMPLE 205: 5/iii, Bars 67-74, Motivic transformation

The musical score for Example 205 is presented in a grand staff format. The tempo is marked 'Più mosso. (♩ = 132)'. The piano part (left hand) features a prominent pedal point on G, indicated by 'mf Ped. G P.'. The right hand part shows a melodic line that undergoes a motivic transformation across three steps: STEP 1, STEP 2, and STEP 3. A fermata is placed over the right hand part in bar 74, with a handwritten '74' next to it. A reference 'R } surhus 4. 8. 16.' is also present.

This new pedal figure becomes a fundamental component of the B Section and forms a latent tonic pedal point on A-flat up to bar 92.

The octave leap is however not restricted to the pedal ostinato, but also occupies an important position in the thematic material of the B Section to which it provides the opening impetus, leading naturally into a more lyrical continuation terminating with descending leaps of a 4th.

The second part of the B theme which commences in bar 85 is characterised by a chordal progression with a strong rhythmic bias. The hemiolas in bars 89-92 prepare for a typical use of a German 6th chord, leading to a sustained C major chord in bars 93-99. In these bars the momentum is maintained in the virtuosic pedal passage covering almost the entire compass of the pedalboard.

A modulatory link which incorporates further development of the original octave leap prepares for the second half of the greater bipartite frame which contains a repetition of the foregoing sections, but in reversed order (bar 119ff). It opens with an exact repetition of the B Section, although transposed to E minor, followed by an extended link (bars 164-179), based once more on a variation of the ostinato figure.

The introductory **basso ostinato** phrase reappears in bar 179ff, though now in combination with chordal figurations which incorporate the semitone motive taken from the ostinato pattern, thereby strengthening the internal unity. Further coherence is achieved by the sustained notes in the top RH part which tie together the underlying harmonic progressions.

EXAMPLE 206 (a-b):

a) 5/iii, Bar 2 : Semitone motive

Musical notation for Example 206 (a), showing the semitone motive in Bar 2. The score is in 5/3 time and features a bass line with a semitone descending motive (G, F, E, D, C, B, A, G) and a right-hand part with sustained notes. A dynamic marking of *f* is present. A handwritten number '2' is written to the right of the staff. Below the bass line, the text 'Ped. G P R' is written.

b) 5/iii, Bars 179-182

Musical notation for Example 206 (b), showing Bars 179-182. The score is in 5/3 time and features a bass line with a semitone descending motive and a right-hand part with sustained notes. A dynamic marking of *pp* is present. The text 'Tempo I.' is written above the staff. The text 'pp Basses 8, 16.' is written below the bass line. The numbers '179' and '182' are written at the beginning and end of the staff respectively.

The movement concludes with a slightly varied repetition of the opening A Section, followed by a Coda which displays an interesting co-existence of harmonic-melodic forces : as the basso ostinato descends diatonically, the top RH part rises chromatically, while the inner voices provide short static pedal points on tonic and dominant notes.

EXAMPLE 207: 5/iii, Bars 233-246 (Coda)

Ternary Form 1/vi, 2/i, 2/v, 4/i, 5/v, 6/ii, 6/iii, 6/iv, 7/v, 8/ii and 8/iii

The movements in ternary form divide themselves into three groups:

- i. hybrid ternary designs with binary features (1/vi and 6/iv)
- ii. simple ternary form (2/i, 2/v, 4/i, 5/v, 6/ii, 6/iii and 8/ii)
- iii. hybrid ternary with variation influence (7/v and 8/iii)

i. **Hybrid Ternary Designs with Binary Features**

1/vi & 6/iv Symphonies 1/vi and 6/iv display an interesting hybrid design : their internal structures are clearly ternary, but because of extended Codas, their dimensional balance approximates binary form as illustrated in the following diagrams:

DIAGRAM 24 (a-b):

a) Formal layout of Symphony 1/vi

	29 bars		27 bars	
Bars:	1 - 13;	14 - 29	30 - 41;	42 - 56
Sections:	A	B	A ²	Coda

b) Formal layout of Symphony 6/iv

	60 bars			58 bars	
Bars:	1 - 4;	5 - 30;	30 - 60	60 - 93	94 - 112
Sections:	Intro- duction	A	B	A ²	Coda

Owing possibly to the meditative quality, 1/vi does not contain a real contrast in its Middle Section which merely elaborates on the material of the opening, retaining the rhythmic flow as well as the character and mood.

By contrast, 6/iv displays a greater variety of thematic-motivic material. After a 4-bar Introduction centering around a sustained D-flat note in the LH, the A Section introduces an extended solo melody supported by a polyphonic accompaniment.

EXAMPLE 208: 6/iv, Bars 1-11

Oantabile. (♩ = 56)

6

7

11

Polyphonic texture also permeates the B Section. It opens with a transposed variation of the melody found in the closing bars of the A Section, presented in an inner voice. The top part provides a counter-line which in turn also contains references to earlier material, resulting once again in considerable inner unification.

EXAMPLE 209: 6/iv, Bars 30-34¹

Musical score for Example 209, bars 30-34. The score is in 6/4 time and the key signature has four flats (6/iv). It consists of two systems of piano accompaniment. The first system covers bars 30-32, and the second system covers bars 33-34. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *rit.* and *p*. A chord symbol 'G' is present above the first staff of the first system.

The polyphonic texture gradually gives way to scalic figurations which continue into the A² Section, providing a new accompaniment to an almost exact restatement of the main melody.

EXAMPLE 210: 6/iv, Bars 58-65

Musical score for Example 210, bars 58-65. The score is in 6/4 time and the key signature has four flats (6/iv). It consists of two systems of piano accompaniment. The first system covers bars 58-61, and the second system covers bars 62-65. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *rit.* and *p*. A chord symbol 'G' is present above the first staff of the first system. The second system features a prominent scalic figuration in the right hand. Above the first system, the text 'R. Trompetto.' is written.

Polyphonic texture, however, returns in the extended Coda.

ii. Simple Ternary Form

The movements in simple ternary form divide themselves into two groups : those that are slow-moving, possessing the character of an **air** (2/i, 2/v, 6/ii and 8/ii), and those that are fast-moving, exhibiting the virtuosic brilliance of a **toccata** (4/i, 5/v and 6/iii).

a) Air-Type Ternary Movements

8/ii Of the first group the most typical example is found in the second movement of Symphony 8, the clearly-defined structure of which is as follows:

DIAGRAM 25:

Bars:	1 - 39;	40 - 71;	71 ⁴ - 88;	88 - 103
Section:	A	B	A ²	Coda

The A Section is divided into two almost equally long parts, the first of which presents the regularly-phrased solo melody in the middle range, whereas the second part repeats this melody with a slightly intensified texture and placed an octave higher. Harmonically the entire section is uncomplicated, opening and closing in the key of E major.

The B Section contrasts not only in tonality (opening in C major) but also in its material and inner design. It consists of two slightly related, although asymmetrical units - bars 40-52 and bars 53-71, both of which begin with clear allusions to the opening strand of the melody of the A Section,

EXAMPLE 211 (a-b):

a) 8/ii, Bars 2⁴-6

Moderato cantabile. (♩ = 70.) GR

1 3

4 6

b) 8/ii, Bars 41⁴-46

p Poco animato.

40 47

followed by different material which is subjected to a moderate degree of development. Much use is made of an expressive semitone step presented in the upper pedal part. The other important development is based on the large interval leap with its very pronounced rhythm, a rhythm which is intensified by the double dotted notes of the accompaniment.

EXAMPLE 212: 8/ii, Bars 48-53

The musical score for Example 212, 8/ii, Bars 48-53, is presented in two systems. The first system covers bars 48 to 51, and the second system covers bars 52 to 53. The notation includes treble and bass clefs, a key signature of two flats, and a time signature of 8/ii. The score features a variety of rhythmic values, including eighth and sixteenth notes, and rests. A prominent descending interval is highlighted in the first system, and the second system shows further development of the material with changes in rhythm and dynamics.

In the repetition of this unit as from bar 53ff, the development character is further enhanced and causes an extension of the former 13 bars sub-division to 19 bars. The emphasis is now on the descending interval, while the ascending semitone changes from a semiquaver upbeat (bars 61-63) to an acciaccatura (bars 64-67) and thereby produces a very pronounced rhythm.

EXAMPLE 213 8/ii, Bars 61-67

The musical score consists of three systems of piano accompaniment. Each system is written for two staves (treble and bass clef).
- System 1 (bars 61-63): The right hand features a melodic line with slurs and ties. The left hand provides a semiquaver accompaniment.
- System 2 (bars 64-66): The right hand introduces a new oscillating pattern. The left hand continues with a similar semiquaver accompaniment.
- System 3 (bar 67): The right hand continues the oscillating pattern. The left hand has a simpler accompaniment with some suspensions.

Also of importance as from bar 64ff is the new oscillating pattern which replaces the former semiquaver accompaniment in the return of the A Section (bar 72ff). This new rhythm is retained in the Coda and only disappears in the much quieter closing bars. The pedal part in bars 68-69 introduces the curve of the melody with its suspensions on the downbeat, preparing thus for the return (of the main melody) in bar 71⁴ff.

EXAMPLE 214: 8/ii, Bars 68-69

In the A² Section the former regular repeat (ie. from bar 19⁴ff) is omitted and is replaced by the Coda which begins with a statement of the opening phrase of the main melody. This, however, gradually dissolves into free passage work.

6/ii Another well-defined ternary form is found in 6/ii.

DIAGRAM 26:

Bars:	1 - 38;	39 - 74;	75 - 95;	96 - 104
Section:	A	B	A ²	Coda

In contrast to 8/ii, the melody of 6/ii is presented not as a solo with an accompaniment pattern, but as the top part of a chordal texture which contains a certain degree of contrapuntal writing.

EXAMPLE 215: 6/ii, Bars 1-8

Adagio.
(♩ = 40)

mf

4

5 8

As opposed to the bipartite sub-division found in the A Section of 8/ii, the opening section of 6/ii is sub-divided into a ternary structure - a(1-8), B(9-20), a²(21-34), the middle part of which retains the reflective mood of the opening with its outer voices following a similar descending curve. Some imitative part-writing exists between the soprano and tenor.

EXAMPLE 216: 6/ ii. Bars 9-16

The musical score is presented in two systems. The first system, labeled '9' and '10', shows the beginning of the piece in 6/8 time. It features a treble clef and a bass clef. The second system, labeled '11' and '16.', shows a more complex contrapuntal texture with multiple voices in both hands. Bar 16 is marked 'R. piu'.

The figurative demi-semi-quaver runs, first introduced in the modulatory link in bars 34-38, continue into the opening of the B Section which, apart from its tonality (A-flat major), offers little contrast to the A Section as it contains a development of the opening subject in a more intense contrapuntal milieu. This development elaborates primarily the opening curve of the main melody, extending it however from the original 2 to 4 bars. This results from a rearrangement of the original components : the chromatic descent, marked "x", now appears at the beginning of the new phrase, whereas the descending 4th leap, marked "y", is changed to a more gradual downward movement also covering the same span (of a 4th).

EXAMPLE 217 (a-b):

a) 6/ii, Bars 1-2

b) 6/ii, Bars 47-48

Moreover, the chromatic descent introduced in bar 48 becomes a prominent feature in the pedal part beginning in bar 51^{3ff},

EXAMPLE 218: 6/ii, Bars 51³-59

and even underlies the short pedal solo in bars 62-65.

EXAMPLE 219: 6/ii, Bars 62-65

In addition, considerable use is also made of an expressive turn figure introduced in bar 7 which is now combined with a prominent descending octave leap and an expressive semitone.

The B Section concludes on an arpeggiated 7th chord on G and returns to B major for the abridged A² Section which opens with the first eight bars of the melody presented as a RH solo, followed by an exact repetition of bars 9-16 in bars 82-90. The movement closes with a short Coda which includes some imitative part-writing.

2/i & 2/v A ternary form with a development-like Middle Section also underlies the 1st and 5th movements of Symphony 2. Their main interest lies in the chromatic-tinge of their respective opening subjects. Consequently the Middle Sections of both movements lean towards continuous chromatic modulation rather than motivic development.

Another noteworthy feature is the close inter-relationship of these two movements, the main

themes of which share a meandering melodic curve with a limited compass as shown in the following example:

EXAMPLE 220 (a-b):

a) 2/i, Bars 1-4, Opening theme

Andantino. ($\text{♩} = 54.$)

GPR *f*

Ped. GPR

b) 2/v, Bars 1-7, Introduction and opening theme

Andante.

G

mf

R *pp*

Ped. R

a piacere

p

b) Toccat-Type Ternary Movements

The early Baroque toccata, characterised by its sectionalism resulting from the alternation of chordal passages with those of a more improvisatory nature, captured in florid figurations, serves as a point of departure for the opening movement of Symphony 4.

4/i The A Section (bars 1-20¹) opens with a slow march theme, the dotted rhythm of which underlies the entire movement, even the improvisatory-like figurative passages, the first of which appears in bars 12-15.

EXAMPLE 221 (a-b):

a) 4/i, Bars 1-4. Opening theme

The musical score is for the opening theme of the first movement of Symphony 4, bars 1-4. It is written for piano in a 4/4 time signature. The tempo is marked as $(\text{♩} = 60)$. The key signature has two flats (B-flat and E-flat). The score consists of three staves: the upper staff is the right hand, the middle staff is the left hand, and the lower staff is the bass line. The right hand plays a melody with a dotted rhythm, starting with a half note followed by a dotted quarter note. The left hand provides harmonic support with chords and a bass line. The dynamic marking is *fff* (fortissimo) throughout. The score ends with a fermata over the final note of the right hand.

b) 4/i, Bars 12-15, Figurative runs

Handwritten musical score for Example 222 (b), bars 10-15. The score is in 4/i time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of three staves each. The first system covers bars 10, 11, and 12. The second system covers bars 13, 14, and 15. The notation includes various rhythmic values, including dotted rhythms and sixteenth-note runs, particularly in the upper staves.

The dotted rhythm also forms the basis of the descending line in bars 15-16, and culminates in a typically Baroque-like cadential progression in bars 18-20¹.

EXAMPLE 222 (a-b):

a) 4/i, Bars 15-16

Handwritten musical score for Example 222 (a), bars 15-16. The score is in 4/i time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of three staves each. The first system covers bars 15 and 16. The notation includes various rhythmic values, including dotted rhythms and sixteenth-note runs, particularly in the upper staves.

b) 4/i, Bars 18-20¹

A musical score for three staves (treble, alto, and bass clefs) in 4/i time signature. The score covers bars 18 to 20. The music features a complex, rhythmic melody in the treble clef, with accompaniment in the alto and bass clefs. The key signature has one flat (B-flat). The notation includes various note values, rests, and dynamic markings.

The B Section (bars 20-27) opens with florid figurative patterns, and continues (from bar 25ff) with a short systematic motivic development of both the march theme and the figurative patterns.

The shorter A² Section (bars 38-52) differs from the opening in that the original three phrases of the march theme are limited to two, while further concentration of material occurs in the combination of the figurative writing with the second phrase of the main melody in bars 41-43.

EXAMPLE 223: 4/i, Bars 41-44²

A musical score for six staves (three systems of two staves each) in 4/i time signature. The score covers bars 39 to 44. The music features a complex, rhythmic melody in the top staff of each system, with accompaniment in the bottom staff. The key signature has one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The number '39' is written to the left of the first system, and '42' and '44' are written to the left and right of the second system, respectively.

The Baroque-like cadential progression found earlier in bar 18ff is transposed to F minor to form part of the Coda (bars 48-52).

5/v One of the most famous of all toccatas in the entire organ repertoire is the fifth movement of Symphony 5. It is remarkable how Widor achieved such an impressive effect with such simple means : the entire movement is build around a chorale-like melody used as a **cantus firmus** in the pedal part, while the manuals provide an accompaniment based on an interchangeable chordal figuration. It is also surprising to note that this movement consists of only 78 bars, the ternary layout of which is as follows:

DIAGRAM 27:

Bars:	1 - 21;	21 - 50 ¹ ;	50 ¹ - 71;	71 - 78
Section:	A	B	A ²	Coda

The A Section opens with an 8-bar introduction for manuals only. The RH part presents an arpeggiated version of the chord progression in the LH, a progression which in its highest notes, anticipates the choral melody. This inter-relationship between left- and right hand parts is retained with minimal changes throughout the movement, although at times, the two parts are interchanged.

The chorale melody only enters in bar 9 in the upper pedal notes while the lower notes present pedal points, firstly on F (bars 9-10) and then on C (bar 12).

EXAMPLE 224: 5/v, Bars 9-13¹

The image displays a musical score for five staves, numbered 8 through 12. Each staff is a grand staff (treble and bass clefs) with a brace on the left. The music is in a minor key, indicated by a single flat in the key signature. The notation is dense, featuring complex rhythmic patterns and many beamed notes. The first staff (8) shows a highly active treble part with many sixteenth notes and a more active bass part. The second staff (9) continues this complexity. The third staff (10) shows a similar pattern. The fourth staff (11) continues the dense texture. The fifth staff (12) shows the continuation of the pattern. The score is presented in a clear, black-and-white format.

However, this pattern is only maintained up to bar 13. From this point onwards, the manual parts continue in a similar way, although they cease to duplicate the chorale. The lower pedal part on the other hand, replaces the pedal point notes with a duplication of the chorale melody.

EXAMPLE 225: 5/v, Bars 14-17¹

The A Section begins and ends in F major.

The B Section takes the form of a modulatory development of the opening material and therefore does not offer much contrast. Written mainly for the manuals which sometimes exchange parts, the harmonic route taken is as follows:

DIAGRAM 28:

Bar:	22	24	26	27	28	31	33	35	37	38	42	43	44	45	47
Key:	F	E	E ^b	G	B ^b	d	D	A	E	bc [#]	F [#]	B ^b	D	C [#]	f

Apart from the omission of the introductory 8 bars and some other minor alterations, the A Section is repeated almost exactly from bar 50ff. The pedals now state the chorale melody in octave, accompanied by the manuals which also display some minor modification in their parts.

The Coda (bars 71-78) continues the forward drive over a latent tonic pedal point and after a gradual dissolution of the figurative passages, terminated in the plagal cadence.

6/iii Of the three toccatas, the one from Symphony 6 (third movement - **Intermezzo**) is by far the longest, consisting of 273 bars divided as follows:

DIAGRAM 29:

Bars	:	1 - 98	99 - 172	173 - 273
Section	:	A	B	A

It also differs from the other two toccata movements on account of a middle section which is not merely a development-like elaboration of foregoing material, but presents genuine contrast in content, key and style.

Full of chromatic colouration, the outer sections rely on chordal figurations, with the melody appearing in the uppermost part of the RH and the pedals supplying a bass line.

EXAMPLE 226: 6/iii, Bars 1-8

Allegro. ($\text{♩} = 120$)

Section A is sub-divided into three units of 36, 28 and 28 bars respectively, units 1 and 2 separated from each other by a 6-bar link. Each unit commences with the same 8-bar phrase followed by a continuation that utilises elements from the opening phrase. The extra length of the first unit is caused by an immediate repetition of the opening 8 bars.

A bipartite structure underlies the B Section - c (bars 99-130), c^2 (131-172), which offers great contrast, not only in its new tonality (sub-mediante of the tonic G minor), but also in its quieter character which recalls the style of a **musette**. The clear contrapuntal writing furthermore exhibits canonic inter-relationship, illustrated in the following example:

EXAMPLE 227 : 6/iii, Bars 99-114

The A Section is repeated literally in bars 173-271, and includes the original final progression with its lead into the sub-median key. However, in order to close the movement in its proper tonic key, a short cadence with plagal connotations is added.

EXAMPLE 228 (a-b):

a) 6/iii, Bars 98-99

b) 6/iii, Bars 270-273

iii. Hybrid Ternary Forms with Variation Influence

Apart from the movements which display a clear ternary form, there are two, namely 7/v and 8/iii, which follow a hybrid design, combining ternary form with elements of variation. Their formal divisions are as follows:

DIAGRAM 30 (a-b):

a) 7/v

		A		B		A ²	
Bars:	1-13;	14-23;	24-31;	32-39;	40-55;	56-64;	65-69
Section:	a	a ²	a ³	link	B	a	Coda

b) 8/iii

Bars:	1-55;	56-90;	91-160;	161-216;	217-252
Section:	A	A ²	B	A ³	Coda

These diagrams illustrate that, in contrast to the traditional ABA ternary design, both movements include additional statements of the opening theme within their first main part.

7/v The main theme of 7/v lies in the uppermost voice of a polyphonic web which, in the pedal part (bars 2-5), includes a reference to the opening (in inversion) of the chorale melody from the second movement of the same symphony.

EXAMPLE 229 (a-b):

a) 7/v. Bars 1-5

Musical score for Example 229 (a) showing bars 1-5 of movement 7/v. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a piano part with a 'Ped. GP' instruction and a 'GPR' section marked 'ff'. The tempo is 'Lento. (♩ = 68)'. The score ends with a fermata over the final note of bar 5.

b) 7/ii, Bars 1-2

Andante. (♩ = 52)

2.

Ped. GR

This theme then reappears, either shortened or with a different harmonic foundation, in bars 14 and 24 respectively, thereby also suggesting a rondo "refrain". In turn, each of these entries is followed by a continuation of different material and length. The continuations are however inter-related to a small degree, not only owing to the absence of a pedal part, but also because of a certain affinity in character and basic melodic curve. The last of these continuations assumes the function of a link, preparing for the entry of the contrasting B Section, and also anticipating the opening motive.

EXAMPLE 230 (a-b):

a) 7/v. Bars 36-37

36

pp

cresc.

37

b) 7/v. Bar 40

Section B is sub-divided into two parts, the second of which (bar 49ff) opens with a literal repeat of the first, but soon continues differently with an extension as from bar 52ff.

Section A² begins with an exact re-statement of the opening 9 bars of the theme in the tonic C-sharp minor, followed by a Coda in bars 65-69.

8/iii As in 7/v, so too in 8/iii, are the various sections closely inter-related, with each introducing an element of variation.

The main theme of 8/iii is presented in canon at the octave, between the top RH and LH parts, and is sub-divided into two sections : a(1-19) and b(20-43).

EXAMPLE 231: 8/iii, Bars 1-9 (Opening theme)

Allegro. (♩ = 132.)

pp

PR

Ped. PR

7

8

14.

A modulatory link follows in bars 44-55 which prepares for a varied restatement of the A Section, this time in the mediant minor (D minor). The canon opens with the first nine bars of the original, presented in the middle manual parts, followed by an extension in bars 64-74 (still in canon) and a link (bars 75-90) which, although based on the main theme, introduces a slow, trill-like figure in the LH.

EXAMPLE 232 (a-b):

a) 8/iii, Bars 56-60 (Opening of Section A²)

Musical score for Example 232 (a), bars 55-64. The score is in 8/iii time and consists of two systems of three staves each. The first system starts at bar 55 and ends at bar 60, with a rehearsal mark (8.18) below the bass staff. The second system starts at bar 59 and ends at bar 64. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notations such as slurs, ties, and dynamic markings. The letters 'PR' are written above the treble staff in bars 60 and 63. The number '64.' is written at the end of the second system.

b) 8/iii, Bars 74-79¹ (Start of Link)

Musical score for Example 232 (b), bars 72-79. The score is in 8/iii time and consists of two systems of three staves each. The first system starts at bar 72 and ends at bar 78, with a rehearsal mark (8.19) below the bass staff. The second system starts at bar 79 and ends at bar 79. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notations such as slurs, ties, and dynamic markings. The letters 'GPR' are written above the treble staff in bars 74 and 75. The number '79' is written at the start of the second system.

This trill-like figure extends into the contrasting B Section, and functions as a latent pedal point. The B Section is sub-divided into three parts - bars 91-104, 105-126, 127-140, and presents its new melodic line in the RH, pedal part and LH respectively. The greater length of the second part of this section (bar 105ff) is caused by an extension in bars 119-126, based on reiterated staccato chords which are later taken up in the Coda (bar 216ff). Of further interest in the B Section is the ostinato-type pattern, derived from the original trill-like figure, which appears throughout this Section in different rhythms and positions.

EXAMPLE 233 (a-b):

a) 8/iii, Bars 105-108 (Opening of 2nd part of B Section)

The musical score for Example 233 (a-b) is presented in 8/iii time. It consists of three staves. The top two staves form a grand staff (treble and bass clefs), and the bottom staff is a separate bass clef staff. Bar 105 is an introduction with a 'GPR' marking. Bars 106-110 show a complex texture with multiple voices and staccato chords. The score is in 8/iii time.

b) 8/iii, Bars 91-94 (Opening of 1st part of B Section)

Musical score for bars 91-94 of 8/iii. The score is written for piano and bass. The tempo is marked *a tempo*. The piano part (top staff) features a complex rhythmic pattern with sixteenth and thirty-second notes, marked *pp*. The bass part (bottom staff) features a simpler rhythmic pattern with quarter and eighth notes, marked *pp*. The score is bracketed on the left with the number 91 and on the right with the number 95.

A modulatory link in bars 141-160 leads back to the final statement of the A Section which recalls material, not only from the opening, but also from the B Section. Further variation is found in bar 198ff where part of the canon is presented in the left- and right hand in a triplet rhythm, while the pedal part contains an osinato pattern based on a descending 4th, the rhythm of which accelerates from crotchets to quavers in bar 206ff.

EXAMPLE 234: 8/iii, Bars 198-209

Musical score for Example 234, bars 198-209 of 8/iii. The score is written for piano and bass. The tempo is marked *GPR*. The piano part (top staff) features a complex rhythmic pattern with sixteenth and thirty-second notes, marked *p*. The bass part (bottom staff) features a simpler rhythmic pattern with quarter and eighth notes, marked *p*. The score is bracketed on the left with the number 198 and on the right with the number 209.

Minuet and Trio 3/ii and 4/vi

Both movements in Minuet and Trio form follow a conventional pattern as regards their overall design:

DIAGRAM 31 (a-b):

a)	3/ii	Bars:	1-52;	53-92;	92 ³ -144;	144-157
		Section:	Minuet	Trio	Minuet	Coda
b)	4/vi	Bars:	1-62;	63-86	87-140	
		Section:	Minuet	Trio	Minuet	

In addition, ternary design also underlies at least the opening Minuets, with their "b" parts differing from the predominantly diatonic "a" parts on account of a considerable degree of chromaticism.

DIAGRAM 32 (a-b):

a) 3/ii : Minuet :	Bars	1 - 8;	9 - 36;	37 - 52;
		a	b	a ²
b) 4/vi : Minuet :	Bars	1 - 18;	19 - 44;	45 - 62
		a	b	a ²

Moreover, in both Minuets these "b" parts display the character of a development, developing selected elements taken from "a" parts.

In 3/ii extensive use is made of a rhythmic motive introduced in bar 3. Initially, forming part of a short melodic line which, together with another invertible counter-line, is interchanged between left- and right hand parts, it later dominates the treble part where it undergoes further

development including sequential treatment. The following example illustrates the various stages in this process:

EXAMPLE 235 (a-e):

a) 3/ii, Bar 3

b) 3/ii, Bars 9-12

c) 3/ii, Bars 17-18

Musical score for bars 17-22. The score is in 3/4 time and consists of two systems. The first system covers bars 17-21, and the second system covers bars 22-22. The key signature has one sharp (F#). The tempo markings are *ritoso*, *poco rit.*, *pp*, and *a tempo*. The first system includes a fermata over bar 18. The second system includes a fermata over bar 22. The notation includes treble and bass staves with various rhythmic figures and dynamics.

d) 3/ii, Bars 25-28

Musical score for bars 23-28. The score is in 3/4 time and consists of two systems. The first system covers bars 23-27, and the second system covers bars 28-28. The key signature has one sharp (F#). The notation includes treble and bass staves with various rhythmic figures and dynamics.

e) 3/ii, Bars 32-35¹

Musical score for bars 29-34. The score is in 3/4 time and consists of two systems. The first system covers bars 29-33, and the second system covers bars 34-34. The key signature has one sharp (F#). The tempo marking is *Ritoso*. The notation includes treble and bass staves with various rhythmic figures and dynamics. There are markings 'G' and 'R' above the first staff in the first system.

Musical score for bars 35-36. The score is in 3/4 time and consists of two systems. The first system covers bars 35-35, and the second system covers bars 36-36. The key signature has one sharp (F#). The notation includes treble and bass staves with various rhythmic figures and dynamics. There are markings 'G' and 'R' below the first staff in the second system.

In 4/vi the unison passage introduced in bar 5 is taken up as a head-motive for some imitative part-writing in bars 19-25, although with its two basic components rearranged.

EXAMPLE 236 (a-b):

a) 3/ii, Bar 5

Musical score for Example 236 (a), showing bars 1-5. The score is in G major (one sharp) and 3/4 time. The tempo is marked as quarter note = 116. The score includes a grand staff with treble and bass clefs, and a piano (p) dynamic marking. The key signature is G major. The score shows a unison passage starting in bar 5, with a handwritten '5.' at the end of the system.

b) 4/vi, Bars 19-21

Musical score for Example 236 (b), showing bars 19-21. The score is in G major (one sharp) and 4/6 time. The score includes a grand staff with treble and bass clefs, and a piano (p) dynamic marking. The score shows imitative part-writing between the two staves, with a handwritten '19' at the start and '21.' at the end of the system.

In order to counteract the limited development potential of this phrase, other references to earlier material appear, such as the full chords in bars 21-22 and 25-26 (in turn, combining elements from bars 2 and 9), and also a descending line in bars 28 and 30 which effectively prepare for the direct quotation of bars 1 and 2 in bars 31-34.

EXAMPLE 237 (a-e):

a) 4/vi, Bars 1-2 and 9

Musical score for Example 237 (a) in 4/6 time, marked *fff*. The score is divided into two systems. The first system contains bars 1 and 2, and the second system contains bars 9 and 10. The notation includes treble and bass staves for both systems, with a grand staff bracket on the left. The music features complex chordal textures and melodic lines in both hands.

b) 4/vi, Bars 21-22

Musical score for Example 237 (b) in 4/6 time, marked *GPR*. The score covers bars 21 and 22. It is written in a grand staff with treble and bass staves. The notation shows a progression of chords and a melodic line in the bass.

c) 4/vi, Bars 25-26

Musical score for Example 237 (c) in 4/6 time, marked *GPR* and *R*. The score covers bars 25 and 26. It is written in a grand staff with treble and bass staves. The notation shows a progression of chords and a melodic line in the bass.

d) 4/vi, Bars 28 and 30

Musical score for 4/vi, Bars 28 and 30. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one flat (B-flat major). The time signature is 4/6. The score is marked with *pp* (pianissimo) and *f* (forte). The first staff has a *PR* (Piano Right) marking. The score is numbered 27 on the left and 30 on the right.

e) 4/vi, bars 31-34

Musical score for 4/vi, bars 31-34. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one flat (B-flat major). The time signature is 4/6. The score is marked with *PR* (Piano Right) and *mf* (mezzo-forte). The score is numbered 31 on the left and 34 on the right.

Moreover, development elements also permeate the return of the Minuet section between bars 87-123 with the opening theme entering in the sub-dominant key of B-flat major, which, eight bars later, is followed by a sudden shift to D-flat major, which key provides the tonal basis for a lengthy excursion only loosely related to earlier material. This excursion in fact, replaces the original "b" part, but is then followed by a regular return of the opening theme in the tonic F major.

Compared to the more elaborate structure of the Minuet sections, the Trios of both these movements are much simpler. That of 4/vi follows an entirely regular tripartite design comprising three 8-bar units, a b a. By contrast, the Trio of 3/ii shows a somewhat irregular internal arrangement consisting of three asymmetrical units, each of which starts with a clearly defined head-motive, but continues differently, although units 2 and 3 are inter-related.

Moreover, in both movements the Trios contrast with their respective Minuets on account of their different moods.

Theme and Variations 4/iii, 5/i, 7/iv and 8/iv

The four movements in Theme and Variations form follow an interesting pattern : while 4/iii exhibits an entirely traditional approach, 5/i progresses into a more complicated type. This is followed by 7/iv which intermingles Variation technique with elements of the Passacaglia, a form which underlies the fourth movement of Symphony 8.

4/iii The earliest of these Variation movements, namely 4/iii, subtitled "**Andante Cantabile**" consists of a theme followed by two variations, resulting in the following layout:

DIAGRAM 33:

Bars:	1 - 24;	24 ³ - 48;	48 ³ - 64;	64 - 68
Section:	Theme	Variation 1	Variation 2	Coda

Written for manuals only, the typically Classical theme is made up of three 8-bar units, each of which is further sub-divided as shown in the following diagram:

DIAGRAM 34:

Phrase:	a a	b a	c	c ²	d	d ²	e	e
No. of bars:	4 4	4 4	2	2	1	1	1	1
	┌───┐ ┌───┐		┌──────────────────────────┐					
Unit	1	2	3					

The internal structure of the first 2 units follows a design much favoured by Classical composers for their variation themes. The third unit could be considered as either a link,

leading from the theme into the ensuing variation, or, because of its thematic and structural qualities, as a digression.

The formal arrangement of the theme is retained in both variations, except for Variation 2 which replaces its third unit with a 4-bar Coda.

The variations rely solely on different accompaniments as illustrated in the following example:

EXAMPLE 238 (a-c):

a) 4/iii, Bars 1-4

The image displays two musical examples, (a) and (c), in 4/3 time. Example (a) is a piano accompaniment for the first four bars of Variation 1. It is marked *Dolce.* with a tempo of $\text{♩} = 54$ and a dynamic of *pp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Example (c) shows the first four bars of Variation 2, which is a 4-bar Coda. It features a similar melodic line in the right hand and a different accompaniment in the left hand, consisting of quarter notes and rests.

b) 4/iii, Bars 24³-28

Musical score for bars 24-28. The score is in 4/3 time and consists of three staves. The top staff is for the voice, marked with a soprano clef and the instruction "(Voix céleste)". The middle staff is for the piano, marked with a treble clef and the instruction "poco rit.". The bottom staff is for the piano, marked with a bass clef. The music begins at bar 24 and ends at bar 28. The key signature has two flats (B-flat and E-flat).

Musical score for bars 25-28. The score is in 4/3 time and consists of three staves. The top staff is for the piano, marked with a treble clef and the instruction "a tempo". The middle staff is for the piano, marked with a bass clef. The bottom staff is for the piano, marked with a bass clef. The music begins at bar 25 and ends at bar 28. The key signature has two flats (B-flat and E-flat).

c) 4/iii, Bars 48³-52

Musical score for bars 48-52. The score is in 4/3 time and consists of three staves. The top staff is for the flute, marked with a soprano clef and the instruction "(Flute da M solo)". The middle staff is for the piano, marked with a treble clef and the instruction "poco rit.". The bottom staff is for the piano, marked with a bass clef and the instruction "R (Voix céleste)". The music begins at bar 48 and ends at bar 52. The key signature has two flats (B-flat and E-flat).

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Musical score for bars 52-52. The score is in 4/3 time and consists of three staves. The top staff is for the piano, marked with a treble clef. The middle staff is for the piano, marked with a bass clef. The bottom staff is for the piano, marked with a bass clef. The music begins at bar 52 and ends at bar 52. The key signature has two flats (B-flat and E-flat).

5/i The **Theme and Variations** of 5/i differs from that of 4/iii in several ways. Not only is it larger in concept, owing to a longer theme, but also incorporates, besides its clearly-demarcated variations, a development section using elements from the theme, side by side with new material.

DIAGRAM 35:

Bars:	1-40	40 ⁴ -72	72 ⁴ -112	112 ⁴ -149	150-218
Sections:	Theme	Var. 1	Var. 2	Var. 3	Development
Bars:	218 ⁴ -250	250 ⁴ -282	282 ⁴ -290		
Section:	Var. 4	Var. 5	Coda		

The Theme is considerably extended, an extension caused by its harmonic instability, for, although the key-signature suggests F minor, this key is only really confirmed at its final cadence.

The following Table shows not only the regular succession of 4-bar phrases, but also their terminal chords, most of which provide only a temporal point of rest in an on-going harmonic progression.

TABLE 13:

Bars	Final Chord	Cadence
1-4	A-flat major	Perfect
- 8	C major	Perfect
-12	g minor	Perfect
-16	f minor	Perfect
-20	Dom.7th in D-flat major (2nd inversion)	Imperfect
-24	A-flat major	Perfect
-28	Dom.7th in f minor (2nd inversion)	Imperfect
-32	C major	Perfect
-36	Dom.7th in A-flat major (2nd inversion)	Imperfect
-40	f minor	Perfect

The different phrases are however inter-related by the rhythmic similarity of their opening bars, all of which begin with the same pattern: $\dot{\bar{1}} \mid \dot{\bar{2}} \cdot \dot{\bar{3}} \dot{\bar{4}} \mid \dot{\bar{5}} \dot{\bar{6}} \mid \dot{\bar{7}} \dot{\bar{8}}$

The theme, apart from being presented as a simple solo melody with a supporting accompaniment, as found in Variation 1,

EXAMPLE 239: 5/i, Bars 40⁴-44

also appears in chordal writing, which incorporates the melody in the top notes, as for example in Variations 3 and 4.

EXAMPLE 240 (a-b):

a) 5/i, Variation 3, Bars 112-116¹

b) 5/i, Variation 4, Bars 218⁴-222³

However, the theme is not always used in its entirety. In this way, parts of Variations 2,3 and 4 approximate the technique of a "character" variation which remoulds elements of the theme into a new shape. Such elements include rhythmic and harmonic components as well as fragments of the original melody. For example, in Variation 2, bar 8⁴ff of the theme are replaced in bar 80⁴ff by a smooth quaver line which is subjected to imitative part-writing. However, both the original basic harmonies and the regular 4-bar phrasing are retained. Moreover, the quaver line in bar 89ff contains a reference to the original melody in bar 22.

EXAMPLE 241 (a-b):

a) 5/i, Bar 89

b) 5/i, Bar 22

Musical score for bar 22, 5/i. The score is written for three staves: a treble clef staff at the top and two bass clef staves below. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with multiple voices, including a prominent trill-like pattern in the upper voice and a dense, rhythmic accompaniment in the lower voices. The bar number '22.' is written to the left of the first bass staff.

Character variation technique is also employed in bar 120⁴ff of Variation 3 which is based on a figurative trill-like pattern. Apart from the underlying harmonic structure, the theme is also hinted at in the prominent semitone progressions found in bars 121 and 123, which recall the earlier bars 9-10 and 13-14.

EXAMPLE 242 (a-b):

a) 5/i, Bars 120⁴-123

Musical score for Example 242 (a-b), 5/i, Bars 120⁴-123. The score is written for three staves: a treble clef staff at the top and two bass clef staves below. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with multiple voices, including a prominent trill-like pattern in the upper voice and a dense, rhythmic accompaniment in the lower voices. The bar number '120' is written to the left of the first bass staff. A dynamic marking 'p' is present above the treble staff in bar 120. The score continues through bars 121 and 123, with the bar number '123.' written at the end of the third staff.

b) 5/i, Bars 8⁴-14

Another interesting aspect is found in bar 124^{4ff}. Here a new emphasis is given to the framing outer notes, D-flat and A-flat, respectively. At their first appearance in bar 16^{4ff}, they are totally subservient to the melody in the inner parts.

EXAMPLE 243: 5/i, Bars 16⁴-18³

In Variation 1, bar 56^{4ff}, they gain slightly more prominence owing to their placing on a syncopated beat combined with a powerful octave leap in the pedals.

EXAMPLE 244: 5/i, Bars 56⁴-59¹

Musical score for Example 244, bars 56-59. The score is in 5/i time signature and consists of three systems. The first system (bar 56) shows a piano part with a right hand (RH) and a left hand (LH) with a FlûteC. The second system (bar 57) shows a piano part with a right hand (RH) and a left hand (LH). The third system (bar 59) shows a piano part with a right hand (RH) and a left hand (LH).

In Variation 2, bar 89ff, the octave leap is extended to a twelfth. Concurrently, the A-flat, made thus more obvious, is stressed even further by forming part of an ascending octave leap in the RH part, which by now, assumes motivic character, and is placed into a "dialogue" with the corresponding bass part.

EXAMPLE 245: 5/i, Bars 88³-96

Musical score for Example 245, bars 88-96. The score is in 5/i time signature and consists of three systems. The first system (bar 88) shows a piano part with a right hand (RH) and a left hand (LH) with a FlûteC. The second system (bar 91) shows a piano part with a right hand (RH) and a left hand (LH). The third system (bar 95) shows a piano part with a right hand (RH) and a left hand (LH).

This process of metamorphosis is finally rounded off in Variation 3, bars 125ff and 130ff, where the leap of a 12th now appears in the shape of a "double" pedal, the entries of D-flat and A-flat, respectively being answered by the top notes (A-flat) in the RH part.

EXAMPLE 246 (a-b):

a) 5/i, Bars 124⁴-126

Musical score for Example 246a, bars 124-126. The score is in 5/i. It features a 'double' pedal effect where the right hand (RH) plays a melodic line with a 12th interval leap, and the left hand (LH) plays a chromatically descending line. Dynamics include piano (p) and forte (f). The score is marked with '124' at the beginning and '126' at the end.

b) 5/i, Bars 129⁴-131

Musical score for Example 246b, bars 127-132. The score is in 5/i. It features a 'double' pedal effect where the right hand (RH) plays a melodic line with a 12th interval leap, and the left hand (LH) plays a chromatically descending line. Dynamics include piano (p) and forte (f). The score is marked with '127' at the beginning and '132.' at the end.

A further example of character variation is provided by Variation 4 which, after opening with the first 8 bars of the theme, delays the entry of the next unit. Instead, a new 4-bar unit is introduced, combining the opening strain of the theme with the chromatically descending line

taken from the pedal part of Variation 2 (bar 72⁴ff).

EXAMPLE 247 (a-b):

a) 5/i, Bars 226-230³

Musical score for Example 247 (a) showing three systems of music. The first system is labeled '226' and shows a treble clef with a complex rhythmic pattern and a bass clef with a simple accompaniment. The second system is labeled '227' and shows a treble clef with a complex rhythmic pattern and a bass clef with a simple accompaniment. The third system is labeled '230' and shows a treble clef with a complex rhythmic pattern and a bass clef with a simple accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/8.

b) 5/i, Bars 72⁴-74¹

Musical score for Example 247 (b) showing two systems of music. The first system is labeled '72' and shows a treble clef with a complex rhythmic pattern and a bass clef with a simple accompaniment. The second system is labeled '74' and shows a treble clef with a complex rhythmic pattern and a bass clef with a simple accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/8. The tempo is marked 'Adagio' and 'Tempo I?' (arches 4, 8, 16). The dynamics are marked 'rit.', 'mf', and 'f'. The pedal part is marked 'Ped. G R'.

This new unit is repeated immediately, although on a different harmonic plane, and then followed by a free transformation of bars 9-24. This section retains the basic harmonic and rhythmic character of the original, but dissolves its melodic line into figurative passages. However, use is also made of the chromatic line introduced earlier. The end portion of the theme (ie, from bar 24^{4ff}) is omitted, but implied, owing to the close inter-relationship of bar 24^{ff} to the opening of the theme which now appears at the beginning of Variation 5 in the pedal part.

A Development Section is placed between Variations 3 and 4, sub-divided into three parts, the first of which (bars 150-179) introduces a new theme which provides contrast by

- i) a change of key to the tonic major;
- ii) a smoother melodic curve which dispenses with the persistent dotted rhythm of the theme, and
- iii) a greater degree of part-playing which replaces the hitherto predominantly chordal style.

EXAMPLE 248: 5/i, Bars 150-155

Più Lento.

The musical score for Example 248, bars 150-155, is presented in three systems. The first system (bars 148-153) shows the piano part with a chromatic line and the treble part with a smoother melodic curve. The second system (bars 154-155) shows the continuation of the piano part and the beginning of the treble part. The score includes performance instructions such as 'GPR', 'Fonds 1, 8, 18', and 'Ped. G Fonds 4, 8, 18'.

The second part of this section (bars 179⁴-200) consists of a modulatory development of the opening phrase of the main theme in diminution. Like the theme itself, it is characterised by harmonic instability caused by the ambiguity of the underlying harmonic progression. The first two statements introduce a minor sub-dominant harmony which alternates with its major tonic, thereby creating modal contrast. However, the closing key of both these statements is confirmed by an implied perfect cadence and a short pedal solo centering on the respective tonic notes.

This situation changes in the ensuing entries where a clear confirmation is lacking, as the closing progression in each case does not contain any reference to dominant harmonies, causing disorientation as to the actual tonic. This disorientation is further intensified by the equally unstable harmonic progressions found in the intermediate bars separating the various thematic entries, i.e., bars 193-194 and 197-198, respectively.

EXAMPLE 249: 5/i, Bars 179⁴-184³

The musical score for Example 249 is presented in two systems. The first system, starting at bar 179, features a piano part with a *schierzando* tempo marking and a tempo of $\text{♩} = 96$. The piano part includes a *R* (ritardando) marking. The harpsichord part begins with a *Ped. Solo* instruction. The second system, starting at bar 182, continues the piano part with a *R Anchos 4, 8, 16* instruction. The harpsichord part concludes at bar 184.

The third part of the Development (bars 201-218) introduces yet another new melody, supported by broken chord figurations.

EXAMPLE 250: 5/i, Bars 201-204

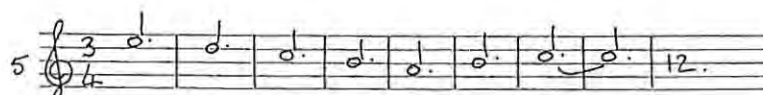
The musical score for Example 250, Bars 201-204, is presented in two systems. The first system, labeled '201', spans three measures. The treble clef part features a new melody starting on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The bass clef part consists of broken chord figurations, primarily eighth notes, with a 'GR' marking above the first measure. The second system, labeled '204', spans one measure. The treble clef part continues the melody with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part continues the broken chord figurations with eighth notes.

The Variations close with an 8-bar Coda which recalls the opening phrase of the theme over a tonic pedal point. The meandering harmonies superimposed on this pedal point, combined with strong plagal connotations in the final cadence, further stress the harmonic instability encountered throughout this movement.

7/iv For its theme, 7/iv uses a phrase based on the first seven notes taken from the Chorale melody in the second movement of the same symphony, but changed to the minor mode.

EXAMPLE 251 (a-b):

a) 7/iv, Bars 5-12 (Seven-note theme)



b) 7/ii, Bars 1-2



The presentation of this theme gives rise to a hybrid design, combining elements from **Passacaglia** and **Variation** form. The following diagram illustrates the irregular internal arrangement which results from the fact that not all seven statements of the theme are necessarily followed by a continuation or a link:

DIAGRAM 36:

Bars:	1 - 4	5-12	- 28	29 - 39 - 43	44-51	- 67
Section:	Introduction	Theme	(contin-	Theme (link)	Theme (contin-	
		in a	uation)	(chromatic)	in a	uation)
		minor			minor	
<hr/>						
Bars:	68 - 84	85 - 92		93 - 100 - 104	105 - 112 - 116	
Section:	New Material	Theme		Theme (link)	Theme (link)	
		in f [#]		in f [#]	in a	
		minor		minor	minor	
<hr/>						
Bars:	117 - 124 - 131	132-(140-142)-144				
Section:	Theme (Contin-	(Theme)				
	in a	(recalled)				
	uation)					
	minor	Coda				

When equating this movement with a **Passacaglia**, it must not be interpreted too literally, as the theme (7/iv) does not appear in the bass at all, but in the treble², except for one statement (bar 93ff) where it appears in the middle part. A further point of interest lies in the use of a

² In a way, this arrangement may be seen as an inversion of the parts, for in the traditional model, the theme usually appears in the bass.

contrasting key for statements 4 and 5, both of which appear in the raised sub-median, F-sharp minor.

The theme displays passacaglia influence in that it

- i) consists of a short, single phrase rather than a longer melody, and
- ii) retains its original shape in all but one of the statements where it is embellished by means of chromatic passing notes.

EXAMPLE 252/3: 7/iv, Bars 29-40 (See next page)

EXAMPLE 252/3: 7/iv, Bars 29-40

29

30

32

34

36

38 40

Variation elements affect primarily the accompaniment patterns which change from the 5th statement of the theme onwards, from a predominantly semiquaver arpeggio figuration to more contrapuntally-conceived counter-lines based mainly on a triplet rhythm.

EXAMPLE 254 (a-b):

a) Accompaniment pattern for statements 1-4, eg. bars 5-8.

Allegro ma non troppo (♩ = 102) *legato assai*

f Ped.GPR

mf GPR

5

8

b) Accompaniment pattern for statements 5-7, eg. bars 105-113.

The image displays three systems of musical notation for piano accompaniment, spanning bars 105 to 113. Each system consists of a grand staff with a treble and bass clef. The first system (bars 105-107) begins with a forte (*f*) dynamic marking. The second system (bars 108-110) features a piano (*p*) dynamic marking. The third system (bars 111-113) includes a *ritardando* (*rit.*) marking and a *tr* (trill) marking. The notation includes various rhythmic values, accidentals, and phrasing slurs, illustrating the accompaniment pattern for statements 5-7.

In addition, variation technique also gives rise to differences in the continuations and links which follow the various statements of the theme. The continuations following statements 1 and 3 are closely inter-related, but differ in their internal phrasing as well as in the prominence given to a 3-note motive derived from the "**passacaglia**" theme.

The continuation following the 7th statement, on the other hand, contains no reference to thematic material, but instead, elaborates on the polyphonic potential of the new accompaniment pattern in a rhythmic arrangement characterised by the liberal use of different time signatures.

EXAMPLE 255: 7/iv, Bars 124-131

A similar situation also prevails in the links, which differ from the continuation on account of their shorter lengths. Like the continuations, however, they continue the style of the sections preceding them.

The spacing between statements 3 and 4, already extended by a continuation, is further lengthened by an insertion introducing a new chromatic line in the LH part, while the RH continues the semiquaver figurations. This new line commences with an 8-bar phrase, the first 4 bars of which are then repeated literally. The remaining 4 bars are changed into a free continuation which gives way to a short solo link, derived from the melodic curve of the

triplet figure that forms an important element in the new line.

EXAMPLE 256 (a-b):

a) 7/iv, Bars 68-71

Musical score for Example 256 (a), bars 68-71. The score is in 7/4 time and consists of two systems. The first system covers bars 68 and 69. The second system covers bars 70 and 71. The music is written for piano with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody in the right hand features a prominent triplet figure. The left hand provides harmonic support with sustained notes and chords.

Musical score for Example 256 (a), bars 70 and 71. This system continues the piece from the previous system. The right hand continues the melodic line with the triplet figure, while the left hand maintains the harmonic structure.

b) 7/iv, Bars 82-84

Musical score for Example 256 (b), bars 82-84. The score is in 7/4 time and consists of one system covering three bars. The music is written for piano with a grand staff. The key signature has one flat. The tempo markings are *animato* and *rit.* (ritardando). The first two bars are marked *GPR* (Grave Performance Requirement). The third bar is marked *R u tempo* (Ritardando to tempo). The melody in the right hand is more active, featuring a triplet figure. The left hand provides harmonic support.

8/iv

Although sub-titled **Variations**, the form of 8/iv is that of a **Passacaglia**³. As in 5/i, an unconventional development-like section is also included, placed this time between Variations 4 and 5 (bars 60-87).

DIAGRAM 37:

Bars:	1-8 ¹	8-14 ¹	14 ¹ -21 ⁵	21 ⁶ -29 ³	29 ⁴ -32	32 ⁶ -44	44-52
Section:	Theme	link	Var. 1	Var. 2	link	Var. 3	link
Key:	d		d	d		d	
Bars:	52 ⁶ - 60	60 - 87	87 ⁵ - 98	98-117	117 ⁶ -126 ³		
Section:	Var. 4	Development	Var. 5	link	Var. 6		
Key:	a		d		G		
Bars:	126 - 133	134-156	156 ⁶ -164 ⁴	164 - 179	179 ⁶ -187	187 - 211	
Section:	Var. 7	link	Var. 8	link	Var. 9	Closing	
Key:	G		a		d		

The **ostinato bass** is divided into two similarly constructed 4-bar phrases, each consisting of two units, the first of which covers an octave span presented in two descending leaps. The second unit exhibits a smoother contour, descending in a predominantly stepwise motion, and extending the octave distance by a few extra notes. The harmonic structure of the first phrase (up to bar 4) clearly implies D minor as the tonic key, whereas the second phrase, although opening in suggested F major harmonies, concludes in G minor.

EXAMPLE 257: 8/iv, Bars 1-8

³ In the article on **Chaconne and Passacaglia** (*Harvard Dictionary of Music*, 20th Edition, pp126-128), Willi Apel draws a distinction between the **passacaglia** and **chaconne** forms. He argues that, whereas the latter is a continuous variation in which the "theme" is a set harmonic progression used as a basis for each variation, the former pertains to a continuous variation based on a distinguishable ostinato which normally appears in the bass, but which may also be transferred to an upper voice.

The ostinato theme usually appears in its entirety, albeit with some minor changes, except in Variations 6, 7 and 8, where it is limited to its opening phrase only. Contrast between the different Variations therefor relies on one or more of the following"

- i. the theme appearing in a different part
- ii. the use of a contrasting key
- iii. a change in the accompaniment, usually by means of a different figurative pattern.

In the nine variations the theme appears mostly as a solo line, an exception being Variation 5 where it is embedded into a richly harmonised chordal texture.

EXAMPLE 258: 8/iv, Bars 87⁶-91⁴

The musical score for Example 258, 8/iv, Bars 87-91, is presented in two systems. The first system, starting at bar 87, shows a complex rhythmic texture with a treble clef staff containing a melodic line and a bass clef staff with a more active accompaniment. Dynamic markings 'fff' and 'a tempo' are present. The second system, starting at bar 90, continues the intricate rhythmic and harmonic development. The notation includes various accidentals and rests, characteristic of a highly detailed and expressive piece.

Variations 4 and 8 are in the dominant minor (A minor), whereas Variations 6 and 7 are in the sub-dominant key (G major).

The accompaniments vary from a single counter-line as in Variation 2,

EXAMPLE 259: 8/iv, Bars 21⁶-25

Musical score for Example 259, bars 21-25. The score is in 8/4 time and consists of three staves. The top staff is a single counter-line with a 'PR' marking above it. The middle and bottom staves are grouped by a brace on the left, with the number '21' to the left of the brace. The middle staff has a 'PR' marking above it. The bottom staff has a '25' marking at the end. The music features a variety of rhythmic patterns and melodic lines.

and a trio texture as in Variation 3,

EXAMPLE 260: 8/iv, Bars 31⁶-34

Musical score for Example 260, bars 31-34. The score is in 8/4 time and consists of two main parts. The top part, starting at bar 31, is a trio texture with three staves. The bottom part, starting at bar 32, is a single counter-line with three staves. The top part has a 'PR' marking above it. The bottom part has a '32' marking at the beginning and a '34.' marking at the end. The music features a variety of rhythmic patterns and melodic lines.

to a motivic embellishment as in Variation 4,

EXAMPLE 261: 8/iv, Bars 53-55

Musical score for Example 261, bars 53-55. The score is in 8/4 time and consists of three systems of staves. The first system starts at bar 53 and includes a first ending bracket over the first two measures. The tempo marking *a tempo* is present. The second system ends at bar 55. The score features complex rhythmic patterns and chordal textures.

and virtuosic chordal figurations as in Variation 9:

EXAMPLE 262: 8/iv, Bars 179-183

Musical score for Example 262, bars 179-183. The score is in 8/4 time and consists of four systems of staves. The first system starts at bar 179 and includes a first ending bracket over the first two measures. The tempo marking *Più largo* is present. The second system starts at bar 180 and includes a first ending bracket over the first two measures. The third system starts at bar 181 and includes a first ending bracket over the first two measures. The fourth system starts at bar 182 and includes a first ending bracket over the first two measures. The score features complex rhythmic patterns and chordal textures.

Since extensive modulations are not required, the links tend to serve as momentary digressions, although still based on thematic material. Sometimes they even subject this material to a mild degree of motivic development as seen in bars 45ff, 134ff and 169ff.

EXAMPLE 263 (a-c):

a) 8/iv, Bars 45-52¹

45

48

51

52

cresc.

a piacere

f

b) 8/iv, Bars 134-143

134

137

140

143

c) 8/iv, Bars 169-171

166

Animato.

p

170

171.

The Development Section, inserted between Variations 4 and 5 (bars 60-87) is clearly sub-divided into two parts. The first commences with widely-spaced harmonies which elaborate on the stepwise descent of unit 2 of the theme, contrasting this descent with a pedal point in the upper notes of both manuals and pedals.

EXAMPLE 264: 8/iv, Bars 61-63

Musical score for Example 264, bars 61-63. The score is in 8/4 time and consists of three measures. The first two measures feature widely-spaced harmonies with a descending line in the upper voice and a pedal point in the lower voice. The third measure features a descending line in the upper voice and a descending line in the lower voice. The score is marked with '61' at the beginning and '63.' at the end. The notation includes treble and bass clefs, a grand staff, and various musical symbols such as slurs, accents, and dynamic markings like 'R' and 'GPR'.

It then continues with a development of the octave leap implied in the first unit of the theme.

EXAMPLE 265: 8/iv, Bars 67-69¹

Musical score for Example 265, bars 67-69. The score is in 8/4 time and consists of three measures. The first two measures feature widely-spaced harmonies with a descending line in the upper voice and a pedal point in the lower voice. The third measure features a descending line in the upper voice and a descending line in the lower voice. The score is marked with '67' at the beginning and '69.' at the end. The notation includes treble and bass clefs, a grand staff, and various musical symbols such as slurs, accents, and dynamic markings like 'PR'.

The second part of the Development (bar 73ff) re-shapes the scalic runs first found in the LH in bars 63-66, and contrasts them with the motivically important octave leaps.

EXAMPLE 266 (a-b):

a) 8/iv, Bars 63-64

Musical score for Example 266 (a), bars 63-64. The score is in 8/4 time and consists of three staves. The top staff is the right hand (RH) and contains two measures of music with notes and rests, marked with 'R' and 'GPR'. The middle staff is the left hand (LH) and contains two measures of music with a continuous sixteenth-note scale, marked with 'GPR'. The bottom staff is the bass line and contains two measures of music with notes and rests. The bar numbers 63 and 64 are indicated on the left and right sides of the score.

b) 8/iv, Bars 73-74

Musical score for Example 266 (b), bars 73-74. The score is in 8/4 time and consists of three staves. The top staff is the right hand (RH) and contains two measures of music with notes and rests, marked with 'R'. The middle staff is the left hand (LH) and contains two measures of music with a continuous sixteenth-note scale, marked with 'GPR'. The bottom staff is the bass line and contains two measures of music with notes and rests, marked with a 'b' and a slur. The bar numbers 73 and 74 are indicated on the left and right sides of the score.

While the formal aspects of this movement are uncomplicated, it demands a highly developed keyboard and pedal technique, aspects which will be discussed more fully under the relevant headings in the chapter on Style.

Rondo 1/ii, 1/iv, 1/v, 2/ii, 3/i, 3/iii, 4/iv, 4/v, 5/ii, 6/v, 7/i, 7/ii, 7/iii, 7/vi, 8/i and 8/v

The movements in rondo form fall into two different categories:

- a) Rondos of simple internal structure, the various components of which display only minimal variation or development, though they may be inter-related to some degree.
- b) Rondos of more complex internal structure, the various components of which display the influence of compositional techniques such as fugato, variation or development.

a) **Rondos of Simple Internal Structure**

1/v One of the simplest examples of rondo form is found in the "**Marche-Pontificale**" (5th movement) of Symphony 1.

DIAGRAM 38:

Bars:	1 - 4	5-28	29-46	47-80	81-100	101-105
Section:	Intro	A	Modulatory Transition	B	A	link
Bars:	106-179	180-189	190-209	210-225		
Section:	C	link	A	Coda		

As the above diagram shows, the Refrain undergoes no change in its various entries.

Material from the short Introduction, and especially its dotted rhythm, forms the basis for the various links and transitions between Refrain and Episodes as well as for the Coda.

In contrast to the expansive chordal writing which characterises the Refrain theme, the march theme of Episode B is presented as a RH solo, supported by a chromatic and florid semiquaver accompaniment in the LH, while the pedals provide the bass notes to the harmonies.

EXAMPLE 267 (a-b):

a) 1/v. Bars 5-6



b) 1/v, Bars 47-50

The image shows a musical score for four bars, numbered 47 to 50. The score is written for a single melodic line and a piano accompaniment. The melodic line is in the treble clef and consists of quarter and eighth notes. The piano accompaniment is in the bass clef and consists of eighth and sixteenth notes. The key signature has one sharp (F#), and the time signature is 4/4. The piano part starts with a *pp* dynamic marking. The score is enclosed in a large brace on the left side, with the number 47 at the beginning and 50 at the end.

This theme, opening in the relative minor (A minor), consists of a 4-bar fore-phrase, and an inconclusive 4-bar after-phrase which dissolves into an extension and concludes on a G major chord (bar 57). It is then repeated in E minor (bar 58ff), and progresses to B major in bar 70, from where a modulatory transition leads back to the Refrain in bar 81.

A new march theme in the flattened sub-median (A-flat major) is introduced in the first part of Episode C (bars 106-142), followed by a varied repetition in the second part (bars 143-179). At the outset, the accompaniment contains a bass line which stresses tonic and dominant notes in a typically timpani-like fashion, and thereby enhances the march character. However, a new, more florid accompaniment appears with the slightly varied repetition of the march melody in bar 143ff.

EXAMPLE 268 (a-b):

a) 1/v, Bars 106-109 (Opening of new march theme)

Musical score for Example 268 (a), bars 104-109. The score is written for piano (p) and includes a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The tempo/mood is marked '1/v'. The score begins at bar 104 and ends at bar 109. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *pp* is present. A rehearsal mark 'R' is placed above the first measure of the new theme. A performance instruction '(G P Ped: supprimez les anches) GR' is written below the first staff. The score is numbered 104 on the left and 109 on the right.

b) 1/v, Bars 143-146 (Repetition of new march theme)

Musical score for Example 268 (b), bars 143-146. The score is written for piano (p) and includes a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The tempo/mood is marked '1/v'. The score begins at bar 143 and ends at bar 146. The music is a repetition of the new march theme. The score is numbered 143 on the left and 146 on the right.

3/iii, 5/ii
 4/iv &
 7/iii

Further examples of simple rondo form are found in 1/ii, 3/iii ("Marcia"), 5/ii⁴, 4/iv and 7/iii, the last two of which display an interesting overall bipartite and ternary design respectively, owing to the symmetrical arrangement of their different sections.

⁴ An interesting similarity exists between the opening theme of this movement, that of 1/iii (bars 10-11) (See p392) and the "B" theme (bars 26³-28) of 3/v (see p390). The respective openings are as follows:

Opening line of 5/ii (bars 7-8)

Opening line of 1/iii (bars 10-11) PED.

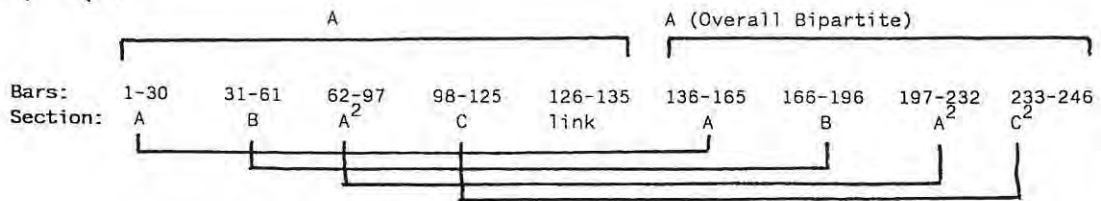
"B" theme of 3/v (bars 26³-28)

These phrases also bear resemblance to the opening strain of a piece for piano, entitled "**Automne**" by **Cécile Chaminade**. However, this work is in a major key whereas the Widor melodies are in minor modes.

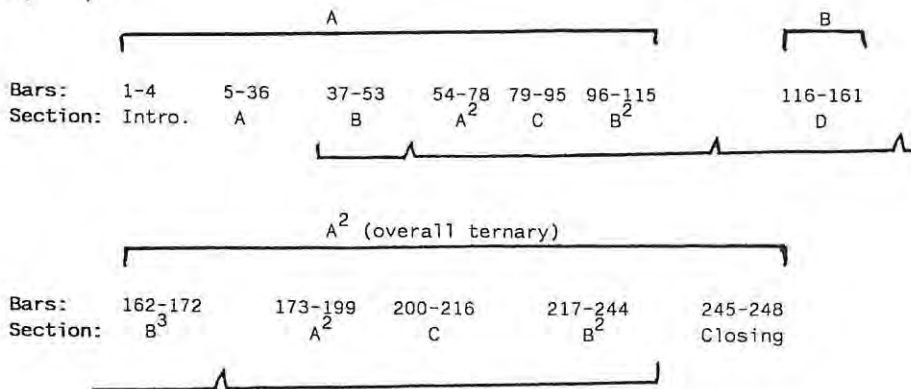
PIANO

DIAGRAM 39 (a-b):

a) 4/iv



b) 7/iii



As opposed to the simple rondos discussed so far, most of which show relatively regular proportions, the 2nd movement of Symphony 1 contains a central Episode D (bars 65-136) which is considerably longer than either the Refrain or Episodes B and C.

This greater length is caused by a greater reliance on continuously changing tonal centres as well as the introduction of two new themes, both of which have modulatory design and are repeated either in a different key (namely, Theme 1), or after a sequential modulatory continuation in the original key (namely, Theme 2). Furthermore, this Episode contains a short reference to material of the Refrain (bars 102-107).

b) Rondos of More Complex Internal Structure

2/ii Contrapuntal texture appears in both the 2nd movement of Symphony 2, entitled "**Pastorale**", and the 1st movement of Symphony 3, entitled "**Prelude**". In 2/ii it is limited to the second

Episode (bars 32-42), a fugato for three voices, based on a subject closely related to the Refrain theme.

EXAMPLE 269 (a-b):

a) 2/ii, Bars 32-35 (Opening of Episode C)

32

R Horn

(P Clarinette.)

Clar. Solo

P

Ped. G

35.

b) 2/ii, bars 1-2 (Opening of Refrain theme)

Moderato. (♩. = 88)

R

P

3

At the return of this Episode in bar 74ff, however, the theme is no longer used for a fugato, but instead, appears as a solo melody accompanied by parallel 3rds, thereby affirming its inter-relationship with the Refrain.

EXAMPLE 270: 2/ii, Bars 74-76

3/i Greater prominence is given to contrapuntal writing in 3/i. Here a fugato permeates a rondo structure which, in addition, is modified by the use of variation.

DIAGRAM 40:

Bars:	1-29	29 ² -66	67-89	89 ² -114	115-140
Section:	A	b	A ²	c	A ³

The Refrain is sub-divided into two parts, bars 1-15 and 15-29, the first of which assumes the character of a fugal "enunciation" with subject and answer entries in the alto (bar 1ff), soprano (bar 6ff), and bass⁵ (bar 11ff) respectively. The second part consists of an extended codetta in which the subject material undergoes sequential treatment.

Episode "b" comprises a continuation based on subject material. Like the opening Refrain, it, too, is sub-divided into two parts of equal length, the second (bars 48-66) being a varied repetition of the first (bars 29-47).

The restatement of the Refrain in bar 67ff is not only varied, but followed by a different continuation Episode in bar 89ff, which, however, is still based on the thematic material of the Refrain.

⁵ This bass entry is incomplete and modified in its opening interval, probably conditioned by the absence of a low B (BBB) on the pedalboard.

Variation concept extends into the final statement of the Refrain (bar 115ff) which contains only two statements of the fugato subject (bars 115ff and 119ff), followed by a RH solo melody, parts of which bear a certain resemblance to the subject. A further interesting feature is the sustained tonic pedal point (on E) which prevails throughout this closing section, except for the final three bars where it is given some melodic interest.

4/v Moderate variation technique also affects the rondo of 4/v, the Refrain entries of which undergo minor changes restricted primarily to differences in harmony and setting. Episodes B and C, though clearly differing from the Refrain, nevertheless show a moderate inter-relationship to each other on account of the prominence of an interval leap which appears for the first time in Episode B, and is later elaborated upon in Episode C.

EXAMPLE 271 (a-b):

a) 4/v, Bars 9-10

Musical score for Example 271 (a), bars 9-10. The score is in 4/v time and features three staves: Treble, Bass, and a lower Bass staff. A brace on the left indicates bars 8 and 10. The Treble staff contains a melodic line with a *mf* dynamic marking. The Bass staff contains a bass line with a *f* dynamic marking. The lower Bass staff contains a sustained tonic pedal point on G1, marked *Ped. G1*.

b) 4/v, Bars 33-36¹

Musical score for Example 271 (b), bars 33-36. The score is in 4/v time and features three staves: Treble, Bass, and a lower Bass staff. A brace on the left indicates bars 30 and 36. The Treble staff contains a melodic line with a *mf* dynamic marking. The Bass staff contains a bass line with a *f* dynamic marking. The lower Bass staff contains a sustained tonic pedal point on G1, marked *Ped. G1*.

Even more important, however, is the use made in Episode B, of a rhythmic figure as well as a three-note motive taken from the Refrain (bars 3-4) which appears throughout this Episode in the manner of an ostinato.

EXAMPLE 272 (a-b):

a) 4/v, Bars 3-4

Musical score for Example 272 (a), bars 3-4, in 4/4 time. The score is for a piano (p) and includes a tempo marking of quarter note = 54. The music features a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The score is marked with a large '1.' on the left and a '4' on the right.

b) 4/v, Bars 9-14

Musical score for Example 272 (b), bars 9-14, in 4/4 time. The score is for a piano (p) and includes a tempo marking of quarter note = 54. The music features a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The score is marked with a large '8' on the left and a '14.' on the right. Performance markings include 'Ped. GP' and 'GP'.

1/iv The "Adagio" (4th movement) of Symphony 1 displays a highly complex hybrid design which combines rondo with elements of variation. The continuously shifting chromatic harmonies, however, although allowing for greater freedom of progressions, blur the sectional outline. Viewed harmonically, the movement opens in E-flat major, and reaches an imperfect cadence in bar 8, after which it wanders freely in different keys until it establishes a D major tonality by means of a perfect cadence in bars 31-32. Episode C (bar 33ff) is the only section which starts with a definite contrast, although its end is also disguised by a modulatory progression which moves back to a suggested E-flat major in bar 45 for a restatement of the Refrain in a

somewhat changed setting. The modulatory process continues until bar 68 where the actual tonic key of E-flat major is established for the first time, indicating too the start of the Coda.

From a thematic point of view, bars 9-24 could be considered as the B Episode, though very closely related to the Refrain, the melodic shape of which re-enters in bar 25. The Refrain and Episode B, slightly changed once more, are then repeated in bars 45-68, resulting in an overall structure of remarkably regular phrasing:

DIAGRAM 41:

Bars:	1-8	9-24	25-32	33-44	45-52	53-68	69-76
Section:	A	B	A ²	C	A ³	B ²	Coda
No. of bars	8	16	8	12	8	16	8

7/ii One isolated example of a "little rondo" incorporating variations is found in 7/ii.

DIAGRAM 42:

Bars:	1-22	23-46	47-54	55-100	101-117	117-131
Section:	A	B	A ²	B ²	A ³	Coda

The movement opens with a 22-bar long **Chorale** in ternary form, the first 8 bars of which later serve as the Refrain. While A² differs from the original primarily on account of its different key (the flattened mediant, C major), A³ presents the chorale melody in the upper strand of a two-voice pedal part, accompanied by figurative passages in the manuals. In addition, it is framed by a 4-bar introduction and postlude, both of which quote the opening strain of the chorale.

EXAMPLE 273: 7/ii, Bars 1-2 (Chorale Opening)

Andante. (♩ = 52)

Ped. GR

2

Episode B introduces material of a totally different character. It is subdivided into two parts : bars 33-44¹ presenting a varied repetition of bars 23-33¹. A similar structure also underlies Episode B². The first part (bars 55-80) alternates episodic material with incomplete statements of the Chorale opening in inversion. The second part (bars 81-100) then superimposes the complete opening phrase of the Chorale on a syncopated quaver line derived from the opening motive of the Episode.

EXAMPLE 274/ 5(a-b): (See next page)

EXAMPLE 274/5 (a-b):

a) 7/ii, Bars 55-65

Andantino agitato.

55

60

65

Ped. Bases de B et de 10

Ped. GR

b) 7/ii, Bars 83-89

Poco allargando.

81

86

90

(G. F. 1, 4, 10)

GII a tempo

The rondos of 7/i, 7/vi, 8/i and 8/v differ from the other rondo movements on account of their very systematic motivic development. The main unifying element in the formal structure of these movements is the Refrain which recurs at various points, either in a different key, or in a different arrangement, forming clearly distinguishable "blocks" or "pillars".

8/i In 8/i, for example, the first restatement (bar 84ff) is transposed to the relative minor (G-sharp minor), while in its second restatement (bar 201ff), the theme appears in a different setting.

EXAMPLE 276 (a-c):

a) 8/i, Bars 3-7

b) 8/i, Bars 84-87

c) 8/i, Bars 201-205

7/i

An even more prominent use of Refrain material underlies the first movement of Symphony 7; the opening phrase, with its very strong rhythmic and intervallic character, permeates almost the entire movement.

EXAMPLE 277: 7/i, Bars 1-4

In all four movements elements from the Refrain also permeate the Episodes which, at the outset, introduce new material. This new material, however, plays a secondary role in the total structure, although it, too, may be subjected to further development.

8/v The "Adagio" (5th movement) of Symphony 8 provides another good example of this technique. The extended Refrain contains two elements that play a major role throughout the movement : a large interval leap of varying distance (a) and an ornamental turn figure (b). Of secondary importance is the chromatic line which concludes the opening phrase (c).

EXAMPLE 278: 8/v, Bars 8-11

The first Episode (bars 33-65) in fugato texture re-shapes these three elements into a "new" subsidiary theme which is then subjected to further development.

EXAMPLE 279: 8/v, Bars 33-34

Later it is combined with short references to the opening of the Refrain.

EXAMPLE 280: 8/v, Bars 58-59

The second Episode (bars 66-87) differs from the first on account of a more homophonic texture. Its seemingly "new" theme nevertheless also contains elements (a), (b) and (c), though in a different arrangement.

EXAMPLE 281: 8/v, Bars 71-75

7/vi The best example of this rondo type is found in the final movement of Symphony 7, the opening subject of which provides the main material for practically all later sections. Announced in the pedal part, this subject not only exhibits an overall descending curve based

on a stepwise motion, but also opens with a rhythmically strong 2-bar unit which in itself contains a short descending and ascending curve within a three-note compass.

EXAMPLE 282: 7/vi, Bars 1-13¹

GPR Auches A. 8. 16 - Ped. Auches R. 16. 32.

Allegro vivace. (♩ = 138.)

In all subsequent restatements, the Refrain undergoes variation of different kinds, as illustrated in the following example:

EXAMPLE 283 (a-e):

a) 7/vi, Bars 33-36 (1st restatement)

(♩ = 144)

b) 7/vi, Bars 71-75 (2nd restatement)

Musical score for bars 71-75, 2nd restatement of 7/vi. The score is written for piano and features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music is marked with a dynamic of *fff* and includes the instruction *GPR* (Grave Piano) in the first measure. The notation includes complex textures with many beamed notes and ties, particularly in the upper staves.

c) 7/vi, Bars 241-244² (3rd restatement)

Musical score for bars 241-245, 3rd restatement of 7/vi. The score is written for piano and features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music is marked with a dynamic of *fff*. The notation includes complex textures with many beamed notes and ties, particularly in the upper staves.

d) 7/vi, Bars 291-295 (4th restatement)

Musical score for bars 291-295, 4th restatement of 7/vi. The score is written for piano and features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music is marked with a tempo of *Moderato.* and a dynamic of *p*. The notation includes complex textures with many beamed notes and ties, particularly in the upper staves.

e) 7/vi, Bars 320-323 (5th restatement)

Musical score for bars 320-323, 5th restatement of 7/vi. The score is written for piano and features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music is marked with a dynamic of *fff*. The notation includes complex textures with many beamed notes and ties, particularly in the upper staves.

The Episodes take the form of motivic developments based on figures derived from the Refrain melody and treated in ostinato-like fashion. Episode B, for example, utilises a 4-note quaver motive from bars 18-20 of the Refrain in combination with a suggested new melodic line.

EXAMPLE 284: 7/vi, Bars 54-61¹

Episode C, commencing in bar 79, presents a 3-part extended imitation between alto, soprano and bass. Its subject is derived from a free inversion of the formerly descending curve of the Refrain, with extended compass.

EXAMPLE 285: 7/vi, Bars 79-84

The 4-note motive introduced in Episode B reappears in bar 99 in the manner of an ostinato and also underlies Episode D which commences in bar 111.

EXAMPLE 286: 7/vi, Bars 111-114

Musical score for Example 286, bars 111-114. The score is in 7/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains a melodic line with a 4-note motive (B-flat, A-flat, G, F) repeated in an ostinato pattern. The middle staff contains a counterpoint line with a similar 4-note motive. The bass staff contains a bass line. The score is marked with a dynamic of *pp* (pianissimo) and includes bar numbers 111 and 114.

Development technique reaches a peak in this Episode. It not only introduces some new material, but also recalls all the essential elements of both the preceding Episodes as well as of the Refrain and presents this material in ever new variations and combinations.

It opens with a passage in invertible counterpoint and extends the 4-note motive into a 4-bar phrase, which it eventually combines with a short quotation from the Refrain theme (bars 126-129). Further references to the main theme appear as from bar 139 in the context of a chordal setting.

EXAMPLE 287: 7/vi, Bars 138-143

Musical score for Example 287, bars 138-143. The score is in 7/8 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains a chordal setting of the 4-note motive. The middle staff contains a counterpoint line. The bass staff contains a bass line. The score is marked with a dynamic of *fff* (fortissimo) and includes bar numbers 138 and 143.

Contrapuntal texture of considerable complexity characterises the next section of Episode D. Two different ostinato lines are introduced in bar 175: the alto presents a 1-bar long quaver figure which is retained to bar 206. Simultaneously, the pedal part commences a 4-bar long phrase, retained to bar 199. These two lines provide the accompaniment to three statements⁶ of the opening of the Refrain in rhythmic augmentation.

EXAMPLE 288: 7/vi, Bars 175-185

The musical score consists of three systems of music, each with a treble and bass clef staff. The first system is labeled '175' and shows the alto part with a quaver figure and the pedal part with a 4-bar phrase. The second system is labeled '178' and shows the continuation of these parts, with the pedal part labeled 'GPR'. The third system is labeled '183' and shows the final bars of the example, ending at bar 185.

The 4-note ostinato first introduced in Episode B then reappears in bar 209, alternating in the left- and right hand parts. As from bar 221ff it remains in the top part and eventually turns into a new ostinato which leads into a varied restatement of the main theme in the pedal part.

⁶ The three statements begin in the following bars: 177ff, 185ff and 193ff. The third statement, however, is slightly varied at the end.

EXAMPLE 289 (a-b):

a) 7/vi, Bars 233-235

Musical score for Example 289 (a), bars 233-235. The score is in 7/6 time and features a 7th interval over a 6th bass note. The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with chords. A *cresc.* marking is present above the first measure. The score is bracketed on the left and right sides, with bar numbers 233 and 235 indicated.

b) 7/vi, Bars 241-244

Musical score for Example 289 (b), bars 241-244. The score is in 7/6 time and features a 7th interval over a 6th bass note. The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with chords. A *fff* marking is present above the first measure. The score is bracketed on the left and right sides, with bar numbers 241 and 245 indicated.

The ostinato pattern continues (from bar 260ff) in a virtuosic cadenza-like manner, but with varying and descending pitch, until finally settling again on E in bar 283, preparing for the varied return of the Refrain in "moderato" tempo in bar 291.

A cadenza-like link (bars 303-319) leads to the final restatement of the Refrain - varied once more, in bar 320, which also serves as a concluding section.

EXAMPLE 290: 7/vi, Bars 320-323

6/v A single example of **Sonata-rondo** form is found in 6/v, the layout of which is as follows:

DIAGRAM 43:

Bars:	1-24	24-48	48-86	86-98	98-175	175-187	187-231	231-249
Rondo divisions:	A	B	A ²	C	A ³	B ²	Coda	
Sonata divisions:	1st Subj.	Transi- tion	2nd Subj.	Closing	Develop- ment	1st Subj.	2nd Subj.	Coda
	└──────────────────────────┘					└──────────────────────────┘		
	Exposition					Recapitulation		

The A Section consists of two parts (bars 1-24 and 24-48) which serve as 1st Subject and Transition respectively. However, only the opening 12 bars of the subject are used as the Refrain which is restated firstly as the Closing Section of the Exposition (bars 86-98) and then again as the 1st Subject repeat in the Recapitulation (bars 175-187). Refrain material also provides the basis for the Coda.

The 1st Subject is mostly chordal with a short insert of quaver figures,

EXAMPLE 291: 6/v, Bars 1-6

Vivace. ($\text{♩} = 102$)

and consists of longer phrases which exhibit a fairly regular grouping of bars as shown in the following diagram:

DIAGRAM 44:

Bars:	1-4 ³	4 ⁴ -6 ³	6 ⁴ -8 ³	8 ⁴ -12 ³	12 ⁴ -18 ³	18 ⁴ -24 ²
Number of bars	4	2	2	4	6	6

The 2nd Subject on the other hand, consists of two short components, both written in invertible counterpoint. These, through varied repetition, arrange themselves into a more irregular grouping of bars:

EXAMPLE 292: 6/v, Bars 48-65

Both subjects display harmonic ambiguity and never settle into a key long enough to establish a definite tonal centre.

The central portion of the movement is occupied by Episode C which takes the form of a lengthy development, sub-divided into three sections : bars 98-118¹, 118²-138 and 138-171. All three sections utilise the LH part of the component "b" of the 2nd Subject. In the first section, this phrase is stated in two groups of three entries each, the initial interval of the phrase gradually decreasing in size, resulting in a corresponding ascent of the terminal note. The RH part simultaneously presents a free transformation of the original counter-line, the "sigh" motive of which also provides the material for the short insert between these two groups.

EXAMPLE 293: 6/v, Bars 98-104

Musical score for Example 293, bars 98-104. The score is in 6/8 time and consists of two systems. The first system starts at bar 95 and ends at bar 100. The second system starts at bar 100 and ends at bar 104. The music is written for piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A 'rit.' marking is present above the staff in the first system.

In the second section of the development the same thematic phrase is extended for the first two statements,

EXAMPLE 294: 6/v, Bars 118-122¹

Musical score for Example 294, bars 118-126. The score is in 6/8 time and consists of two systems. The first system starts at bar 118 and ends at bar 122. The second system starts at bar 122 and ends at bar 126. The music is written for piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A 'G' marking is present above the staff in the first system.

but commencing from bar 126ff, is gradually shortened,

EXAMPLE 295: 6/v, Bars 126-128¹

Musical score for Example 295, bars 126-128. The score is in 6/8 time and consists of three measures. The key signature has one sharp (F#). The notation includes a treble clef, a bass clef, and a grand staff. The treble clef part features a melodic line with eighth and sixteenth notes, including slurs and ties. The bass clef part features a bass line with eighth and sixteenth notes, including slurs and ties. The measures are numbered 126, 127, and 128.

until it eventually becomes a three-note motive,

EXAMPLE 296: 6/v, Bars 134-135¹

Musical score for Example 296, bars 134-135. The score is in 6/8 time and consists of two measures. The key signature has one sharp (F#). The notation includes a treble clef, a bass clef, and a grand staff. The treble clef part features a melodic line with eighth and sixteenth notes, including slurs and ties. The bass clef part features a bass line with eighth and sixteenth notes, including slurs and ties. The measures are numbered 134 and 135.

which then forms the material for the third section. Here it is no longer restricted to the pedal part only, but also appears in the upper voice part, thereby forming a dialogue between the treble and bass.

EXAMPLE 297: 6/v, Bars 138-140

Musical score for Example 297, bars 138-140. The score is in 6/8 time and G major. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The middle treble staff contains a series of chords, primarily triads and dyads. The bass staff contains a bass line with eighth and sixteenth notes, often beamed together. The number '138' is written to the left of the first staff, and '140.' is written to the right of the third staff.

As from bar 154ff the 3-note motive is transferred from the pedal to the LH part while the RH continues the dialogue.

EXAMPLE 298: 6/v, Bars 154-157

Musical score for Example 298, bars 154-157. The score is in 6/8 time and G major. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The middle treble staff contains a series of chords, primarily triads and dyads. The bass staff contains a bass line with eighth and sixteenth notes, often beamed together. The number '152' is written to the left of the first staff, and '157.' is written to the right of the third staff.

A short quotation from the 1st Subject in bar 172ff prepares for the start of the Recapitulation in bar 176ff, which differs from the Exposition in the following ways:

- i) part of the 1st Subject has its left- and right hand parts interchanged (bar 180),
- ii) the Transition is not restated,
- iii) the 2nd Subject is slightly varied,

iv) some new, but inconsequential material is introduced.

The Closing commences in bar 230 and is based on elements of both subjects over a latent tonic pedal point.

Sonata Form 6/i and 8/vi

Examples of this form are found in only two of the altogether 54 movements, viz., in 6/i and 8/vi. In both cases Widor adopted a similar approach for their outer and inner construction, the overall layouts of which are as follows:

DIAGRAM 45 (a-b)

a) 6/i

Bars:	1 - 56	57 - 98	99-143	144-151
Section:	1st Subject	Transition	2nd Subject	Closing
			Exposition	
Bars:	152 - 209	210 - 225 ¹	225 - 232	232-255
Section:	Development	1st Subject	Transition	Coda
			Recapitulation	

b) 8/iv

Bars:	1 - 2	3 - 36	36 - 60	61-77	77 - 99
Section:	Introduction	1st Subject	Transition	2nd Subject	Closing
			Exposition		
Bars:	100 - 181	182 - 215	215 - 249	249 - 269	
Section:	Development	1st Subject	Transition	Coda	
			Recapitulation		

The limited use of this form indicates the declining interest shown in its traditional concept by late 19th century composers. Consequently, these two movements use only the barest essentials of sonata form, in particular, the contrast of key in the **Exposition**, a **Development** and a **Recapitulation**, albeit shortened and incomplete. However, not even the contrasting key

is of great importance, as in 8/vi where the contrasting key is not even fully established, but represented only by its dominant harmonies (G major).

Thematic contrast is also restricted, although both movements contain short 2nd Subjects which, however, play a very secondary role in the overall structure. In 6/i the 2nd Subject is actually derived from a phrase in the 1st Subject, rendering the movement monothematic.

EXAMPLE 299 (a-b):

a) 6/i, Bars 99-102³

Musical score for Example 299a, bars 98-102. The score is in 6/i and consists of three systems of staves. The first system starts at bar 98 and ends at bar 102. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. A large bracket spans across the top two staves of the first system. The number '98' is written to the left of the first system, and '102.' is written to the right of the second system.

b) 6/i, Bars 25-28

Musical score for Example 299b, bars 24-31. The score is in 6/i and consists of two systems of staves. The first system starts at bar 24 and ends at bar 31. The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. The number '24' is written to the left of the first system, and '31.' is written to the right of the second system.

The Transitions of both movements use figurative patterns which contain elements from the respective 1st Subjects. This is especially cleverly achieved in 8/vi by incorporating the main melody notes (opening only) into the semiquaver patterns as shown in the following example:

EXAMPLE 300 (a-b):

a) 8/vi, Bars 3-4

Tempo giusto. (♩ = 66)

4.

b) 8/vi, Bars 36-40

4.2

The Transition of 6/i on the other hand, is fore-shadowed in the recitative-like insert placed into the 1st Subject. Both open with the same melody line which includes allusions to fragments of the 1st Subject.

EXAMPLE 301 (a-c):

a) 6/i, Bars 57-60¹ (Opening of Transition)

G. Fondi de 3, 4, 16 — P. Fondi de 3, 8 — R. Anches 1, 8, 16 pjanisdmu. (♩ = 122)

57 *staccato*
legato il basso

60 62.

b) 6/i, Bars 33-36 (Opening of Recitative-like insert)

quasi recitativo, a piacere ma agitato.

32. 36.

c) 6/i, Bars 1-4 (Opening of 1st Subject)

Allegro. (♩ = 120) Ch. M. Widor, Op. 42.

In both movements the Expositions do not allow for repeats, but rather continue directly into their respective Developments. In 8/vi the two divisions dovetail perfectly as material of the closing phrase also underlies the opening of the Development. In 6/i the Exposition ends inconclusively on an imperfect cadence. The resulting harmonic tension is then resolved by an unexpected turn into a different key at the beginning of the Development.

The main interest, however, lies in the development of material, a development which is not motivic, but relies rather on restatements of the subject in different keys and in new combinations. While no use is made of secondary material, some new lines - derived from the subject material, emerge in the later parts of the Developments, incorporating modulations back to the tonic keys for the respective Recapitulations.

Finally, both movements omit the 2nd Subjects within the Recapitulation, resulting in a drastic shortening of this division.⁷

Fugue 1/i, 1/vii and 4/ii

- 4/ii & 1/vii Of the three movements falling into this category, 4/ii and 1/vii follow the regular design of a fugue consisting of an Enunciation, a number of "middle" entries and a Final Section.

⁷ This modification of the Recapitulation is in keeping with late Romantic tendencies found also in works of **Schumann, Brahms, Sibelius** and others.

While 4/ii is based on a short, smooth-flowing subject limited to a span of a minor 6th, 1/vii uses a very extended subject, strongly characterised by the interval leaps which introduce a considerable amount of chromaticism.

EXAMPLE 302 (a-b):

a) 4/ii, Bars 1-3¹



b) 1/vii, Bars 1-6³



In both fugues the Enunciations are regular. This also applies to the Middle Section of 4/ii, except for the interesting distribution of the subject between two different voices in bars 13ff, 21ff and 25ff respectively.

EXAMPLE 303: 4/ii, Bars 20⁶-22



In 1/vii on the other hand, the Middle Section presents some fragmentation, a development induced by the structure of the subject which lends itself easily to such treatment.

EXAMPLE 304: 1/vii, Bars 32-35



A musical score for piano, consisting of three staves (treble, middle, and bass clefs) grouped by a brace on the left. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first staff contains a melodic line with various ornaments and slurs. The second and third staves provide harmonic support with chords and moving lines. The bars are numbered 32, 33, 34, and 35.

The Final Sections of both fugues are regular, also including long pedal points towards the end of the movement to compensate for the modulatory progressions of the respective Middle Sections. In addition, the Final Section of 1/vii contains several references to the opening bars of the first movement of the same symphony, thereby providing an element of unity.

EXAMPLE 305: 1/vii, Bars 107-110¹



A musical score for piano, consisting of three staves (treble, middle, and bass clefs) grouped by a brace on the left. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first staff features a complex, chromatic melodic line with many slurs and ornaments. The second and third staves provide harmonic support with chords and moving lines. The bars are numbered 107, 108, 109, and 110. There are horizontal lines with circles underneath the bottom staff, possibly indicating pedal points or specific harmonic structures.

The chromatic character and harmonic ambiguity of the fugue subject permeates the entire movement in which the intense part-writing takes preference over aspects of harmony, often causing false relationships within chords.

EXAMPLE 306: 1/vii, Bars 51⁴-56

1/i The fugue of 1/i displays a greater degree of complexity. It opens with a 21-bar invention-type introduction based on a lengthy subject characterised by a leaping interval followed by a short descending curve.

EXAMPLE 307: 1/i, Bars 1-4¹

Only three of the four voices participate in the subject and answer entries, all of which are in the tonic, C minor. Cadencing in E-flat major in bars 20-21, the introduction is immediately followed by the fugue proper, the new 2-bar subject of which is derived from the opening bars of the movement.

EXAMPLE 308 (a-b):

a) 1/i, Bars 21²-23¹

Musical score for Example 308 (a), showing three staves (treble, bass, and a lower bass staff) for bars 21, 22, and 23. The score is in E-flat minor (three flats) and 3/4 time. The first staff (treble clef) contains the main melodic line, starting with a piano (p) dynamic. The second staff (bass clef) provides harmonic support. The third staff (lower bass clef) contains a bass line. The bars are numbered 21, 22, and 23.

b) 1/i, Bar 1

Musical score for Example 308 (b), showing three staves (treble, bass, and a lower bass staff) for bar 1. The tempo is marked "Moderato, (♩ = 76.)". The score is in E-flat minor (three flats) and 3/4 time. The first staff (treble clef) contains a melodic line. The second staff (bass clef) contains a bass line. The third staff (lower bass clef) contains a bass line with a forte (f) dynamic. The score is marked "1." and includes the instruction "Ped. GPR." at the bottom.

A regular Enunciation follows in which all four voices participate.

The Middle Section commences in bar 29 and opens with a modulatory Episode based on motivic development of parts of the two subjects. By means of variation, the fugue subject is given a different harmonic implication which assists in the modulation from an initial E-flat minor to F-minor for the first re-entry of the introduction subject in bar 35.

EXAMPLE 309: 1/i, Bars 29-31³

Two further entries of this subject appear in bars 38ff (F minor) and 43ff (D-flat major), followed by a lengthy development (bar 46ff) in which material from the introduction subject undergoes sequential treatment. However, references to the fugue subject are made as from bar 61ff.

EXAMPLE 310: 1/i, Bars 61²-67

The extensive use of chromaticism throughout this movement causes a certain degree of harmonic instability which reaches a peak in the extension closing the development section, i.e. from bar 54ff.

EXAMPLE 311: 1/i, Bars 54-57

This instability continues into the Final Section, which commences in bar 70. A definite cadence is delayed until bars 79-80, at which point the introduction subject is restated in the LH, followed immediately in bar 84, by an extension based on material from both subjects, treated sequentially over a tonic pedal point. This leads to a final statement of the introduction subject - in the pedals, in the closing bars.

Free Form 1/iii, 2/iii, 2/iv, 2/vi, 3/v and 5/iv

There are six remaining movements which do not conform to any of the standard forms, but instead, follow very individual structures. However, although free, they arrange themselves into two groups:

- a) free forms based on recurring material,
- b) free forms based on a "**cantus firmus**"

a) **Free Forms Based on Recurring Material** (2/iii, 2/vi, 3/v and 5/iv)

These forms contain material which recurs at various stages during the course of the movement. Such material ranges from a mere head-motive, as in 5/iv, to a phrase or rhythmic pattern, as in 3/v and 2/vi, respectively, or even to a longer theme, as in 2/iii.

2/iii The greatest degree of freedom is found in the third movement of Symphony 2 which comprises a succession of different thematic ideas, arranged in a very free manner as shown in the following diagram:

DIAGRAM 46:

<u>Bars</u>	<u>Section</u>	<u>Description</u>
1-22	A	Main theme (Air)
23-36	B	Recitativic modulations
37-44	A ²	Incomplete statement, opening phrase only
44-53	B ²	Recitativic fragments
53-71	C	Sequence on a chromatically ascending ostinato bass
72-75	A ³	Fragment of main theme, opening 4 bars only
76-94	C	Exact repetition, but semitone higher
95-105	A ⁴	Fragmented variation of main theme
106-111	link	--
112-131	A ⁵	Complete, varied restatement of main theme
132-176	Coda	Starts with new material, but later dissolves into a figuration on a B-flat major chord (bar 160ff)

5/iv The fourth movement of Symphony 5, another inner movement, shows far more systematic organisation. Here an opening head-motive in the shape of a short descending and ascending curve within a three-note compass appears in various guises in the different strands of the rich polyphonic texture, a texture which includes a short canonic imitation at the beginning of the movement.

EXAMPLE 312: 5/iv, Bars 1-3

Harmonically, the movement is divided into four parts : bars 1-6, 7-14, 15-20 and 21-31. While the first part presents material in C major, the second part contains a sequential modulation,

followed by the third and four parts which are heralded by the prominent reappearance of the head-motive on dominant and tonic planes, respectively.

The remaining two movements belonging to this group are *Finales* both of which display the character of a *toccata*.

2/vi In 2/vi the recurring material is no longer a short melodic phrase, but a rhythmic pattern taken from the LH part of the opening bars (♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪). This rhythm permeates practically the entire movement, appearing alternatively as an accompaniment to a pseudo-thematic phrase,

EXAMPLE 313: 2/vi, Bars 1-4

Allegro (♩ = 63)

G.P.R.

4.

or as a march-like main theme in full harmonies.

EXAMPLE 314: 2/vi, Bars 23-26

23

27

3/v A far more complex structure is found in the *Finale* of Symphony 3, characterised by two main ideas:

- i. continuous toccata-like chordal figurations
- ii. a recurring theme (A) in dotted rhythm, two entries of which are followed by a two or more statements of a second theme (B)⁸ exhibiting a smoother melodic and rhythmic contour.

EXAMPLE 315 (a-b);

a) 3/v, Bars 11-15

b) 3/v, Bars 26³-28¹

⁸ See footnote on p352.

In addition, use is made, though in a subsidiary manner, of a longer, lyrical theme (C) in bars 59-73.

EXAMPLE 316: 3/v, bars 59-66

The movement is arranged into a succession of "blocks" or divisions with varied inner content, resulting in the following structure:

DIAGRAM 47:

Bars:	1-35	6-58	59-77	78-118	119-154	155-179	180-191
Section:	Themes A & B	Themes A & B (Varied)	New Theme C	Development	Themes A & B (Varied)	Episode based on Theme A	Coda

The first division opens with an introduction emphasising a rising semitone out of which Theme A emerges, stated for the first time in bar 11ff.

The second division possesses a modulatory character and consequently treats the two statements of Theme A very freely. These are followed by three statements of Theme B in the new key of "B", once again with definite plagal implications.

In the third division which is also of modulatory design, the continuous quaver movement abandons its brilliance and assumes the function of an accompaniment supporting the new subsidiary theme (C).

The fourth division, commencing in bar 78, is devoted in its first part, to a development of elements of Theme A, especially of the initial semitone motive with its characteristic upbeat rhythm. Later this gives way to progressions of a predominantly harmonic nature, culminating in a chordal digression which builds up to the final entry of Theme A in the tonic key of E minor (bar 119ff), in the manner of a Recapitulation. Here Theme A is followed by four statements of Theme B.

The sixth and final division, part of which is repeated, does not contain a full statement of either Theme A or Theme B, but instead, elaborates once again on the head-motive of Theme A. However, a new harmonic tinge is introduced, owing to the subtle turn to the tonic major chord.

The tempo marking changes to "**Moderato**" for the start of the **Coda** in bar 180, which opens with two statements of Theme B in the soprano and bass respectively. A further tempo change to "**Adagio**" in bar 186 marks the start of the closing cadential progression which includes three more references to Theme B in the tenor and pedal part respectively.

b) Free Forms Based on a "Cantus Firmus" 1/iii and 2/iv

- 1/iii Of the two movements which fall into this group, the "**Intermezzo**" (3rd movement) of Symphony 1 follows a somewhat regular outline, resulting from the nature and treatment of its

"cantus firmus" (CF) melody. This melody⁹, consisting of five short phrases, is stated four times in the pedal part and is referred to in the closing bars of the Coda. Modulatory links separate the four statements of the CF as each appears in a different key. An overall "block-like" structure emerges from this arrangement:

DIAGRAM 48:

Bars:	1-9	10-20	21-29	30-39	40-54	54-64	65-79	80-90	90-111
Section:	Intro.	1st State- ment	link	2nd State- ment	link	3rd State- ment	link	4th State- ment	Coda
Key:		g		d		b-flat		g	
Number of bars:		10		9		10		10	

Throughout this movement the manuals contain a broken chords figuration which, combined with the slower-moving pedal melody, resembles the French organ toccata, although on a small scale.

2/iv The fourth movement of Symphony 2 uses as its CF, five lines from the **Gregorian Chant, "Salve Regina"**.

EXAMPLE 317 : "Salve Regina"¹⁰

⁹ See footnote on p352.

¹⁰ **Liber Usualis**, edited by the Benedictines of Solesmes. (Desclée & Socii, Tornaci, Belgium, 1930) p281.

Each line of the melody is elaborated upon, in succession and is freely presented in the different voice parts of a polyphonic web, the character and tempo of which varies, forming irregular "blocks" of alternating quick and slow sections, resembling the earlier **fantasia**.

Harmonically, the modal character of the Chant allows for greater freedom. The overall plan of the movement is as follows:

DIAGRAM 49:

Bars:	1-17	18-25	26-37	38-51	52-72	72-78
Chant:	1st line	2nd line	3rd line	4th line	5th line	Closing
Number of bars:	17	8	12	14	20	6

The "**Salve Regina**" movement is the only example in the first 8 Symphonies of Widor's use of **Gregorian Chant**. However, these liturgical melodies play an ever increasing role in Symphonies 9 and 10. Entitled "**Gothique**" and "**Romane**", respectively, they attempt to describe in sound the two styles of ecclesiastic architecture as found in the churches of **St. Ouen** in **Rouen** and **St. Sernin** in **Toulouse**.¹¹

The "**Symphonie Gothique**" Op. 70¹²

This Symphony is based on the first three phrases of the **Introit "Puer natus est"** ("A Boy is Born") from the "Mass of the Day" for the **Feast of the Nativity of our Lord**.

¹¹ Record cover notes by **Marcel Dupré**. (**Widor Symphonies 5 & 9**, played by Marcel Dupré. Westminster No.XWN 18871).

¹² According to Marcel Dupré (see above) this work was commissioned by the German publishing firm, Schott, for the opening of the re-built organ at **St. Ouen** and was first performed by the composer at that ceremony. The rebuild was carried out by **Cavaillé-Coll**.

EXAMPLE 318: "Puer Natus Est"¹³

Intr.
7.
P
U-er * nā-tus est nō-bis, et fl- li- us dā-tus est
nō- bis : cū- jus imp- ri- um super hū- me- rum é-
jus : et vocā- bi- tur nō- men é- jus, má- gni consi-
li- i Ange- lus. Pr. Can- tá- te Dó- mīno cānti- cum nō-
vum : * quí- a mí- rabí- li- a fé- cit Gló- ri- a Pátri.

First Movement

Three basic elements underlie the structure of this movement:

- i. the opening head-motive,
- ii. the continuous quaver motion providing an ostinato-like accompaniment which incorporates a chromatic descent,
- iii. a rhythm pattern (♩ ♪ ♩ | ♩ ♩)

Overall, the movement displays a ternary design with the following layout:

DIAGRAM 50:

Bars:	1-51	52-70	71-120
Section:	A	B	A ²

Although neither the head-motive with its ensuing melodic progressions, nor the continuous quaver motion which permeate the movement directly quote the **Introit** melody - either in it's

¹³ Liber Usualis, p374.

entirety or individual phrases - three aspects of this melody play a major rôle in their shape, namely:

- i. the prominent opening 5th followed by an ascending 2nd which forms the basis for the head-motive, although the 5th appears in both directions, ie. either descending or ascending,
- ii. the quiet melodic line moving predominantly in a stepwise manner which follows the initial motive and is characterised by a rather limited compass. It forms the basis for most of the accompaniment and some of the melodic lines,
- iii. the descending curve found especially in the second phrase which, at times, is tightened into a descending chromatic line.

Throughout the movement the head-motive undergoes very systematic development, not only by changes in rhythm and compass, but also in direction and position as illustrated in the following examples:

EXAMPLE 319 (a-d): 9/i

- a) as part of the opening theme, bars 1-4

Moderato Charles-Marie Widor, opus 70

4

- b) with a change in compass and direction, Bars 21-28

24

25 28

c) with a change of rhythmic emphasis and forming part of a sequence, bars 98-100

d) placed into opposing voice parts, bars 110-114

In addition, the "5th" motive is also incorporated in various guises in the continuous accompaniment pattern.

EXAMPLE 320 (a-b):

a) 9/i, Bars 1-2²

b) 9/i, Bars 85-87

Finally, it also underlies the rhythmically important phrase found in bars 46-50 where it appears as a melodic as well as a harmonic interval.

EXAMPLE 321: 9/i, Bars 46-47

The quietly-moving line is suggested first of all in the stepwise melodic progression which follows some statements of the head-motive, as seen in the opening theme itself. (See example 319(a)). Sometimes it assumes an oscillating shape, as for example, in bars 8-9 and then again in the inner voice parts of bars 65-66.

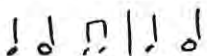
EXAMPLE 322 (a-b):

a) 9/i, Bars 8-9

b) 9/i, Bars 65-66

The descending curve appears for the first time in bars 6-7 in both the outer voices. While the treble line condenses it into a chromatic progression - a shape that is to gain greater prominence later in the movement, the bass line extends it into a compass of nearly two octaves.

EXAMPLE 323: 9/i, Bars 6-7

The third basic element underlying the structure of this movement, namely the rhythm pattern  appears for the first time in the lower middle parts of bars 42-46 and is immediately repeated in the subsequent passages. It's march-like character reaches particular prominence in bar 71ff where it marks the return of the opening section. (See Example 325).

The different structural elements are used in various combinations, the most prevalent of which is the co-existence of head-motive and accompaniment pattern. At points of climax, however, one finds all three elements superimposed, as for example in bars 46-51, where a variation of the head-motive is presented in the characteristic rhythm pattern¹⁴ concurrently with a descending chromatic line as shown in the following example:

¹⁴ At this point the rhythmic pattern has shifted by half a bar, compared to the first statement in bars 42-46¹. This shift is due to the extra half-bar unit inserted on beats 2 and 3 in bar 46.

EXAMPLE 324: 9/i, Bars 46-48

Another combination occurs in bar 71ff : here the chromatic descent in augmentation and octaves is combined with both the rhythm and accompaniment patterns.

EXAMPLE 325: 9/i, Bars 71-76¹

Finally, another even more complex combination underlies bar 92ff where the accompaniment pattern appears in the treble voice with the pedal part elaborating the head-motive and the middle part presenting the rhythm pattern. The entire passage is embedded into a chromatic ascent that affects all lines and extends to the end of bar 100.

EXAMPLE 326: 9/i, Bars 92-98¹

The musical score for Example 326, Bars 92-98, is presented in two systems. The first system (bars 90-95) shows a piano accompaniment with a descending 5th frame pattern in the bass line and a melody in the treble. The second system (bars 95-99) continues the accompaniment and melody. Performance instructions include 'poco a poco cresc.' and 'p'.

Second Movement

This short movement falls into the category of an accompanied "air". It is in simple ternary form:

DIAGRAM 51:

Bars:	1-20	21-33	34-45
Section:	A	B	A ²

Once again, the chant is not directly quoted in this movement. However, some traits are incorporated into both the melody and the accompaniment pattern.

The melody takes its shape from the descending 5th frame which played such a prominent rôle in the accompaniment pattern of the 1st Movement. This relationship is possibly seen to best advantage by comparing the opening strain of the new melody with the quaver passage in

bar 19 of the 1st Movement which covers in a like manner, a descending octave with a clear sub-division on a 5th - 4th frame. It also shares the final semitone which gives to this opening phrase such a special tinge.

EXAMPLE 327 (a-b):

a) 9/ii, Bars 1-4

Andante sostenuto

1

3

4

Ped R

b) 9/i, Bar 19

19

A somewhat less pronounced relationship to earlier material may also exist in the oscillating accompaniment pattern of the opening section, a relationship which becomes more convincing from bar 5ff and later in bar 15, as well as in the upper pedal part of bar 33ff.

EXAMPLE 328 (a-c):

a) 9/ii, Bar 5

Musical score for Example 328 (a), labeled 'a) 9/ii, Bar 5'. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a dense, rhythmic accompaniment of sixteenth-note chords. The bottom staff is in bass clef and contains a simple bass line with quarter notes. Bar numbers '5' and '6' are indicated at the beginning and end of the system respectively.

b) 9/ii, Bar 15

Musical score for Example 328 (b), labeled 'b) 9/ii, Bar 15'. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with slurs and some grace notes. The middle staff is in bass clef and contains a complex, rhythmic accompaniment of sixteenth-note chords. The bottom staff is in bass clef and contains a simple bass line. Bar numbers '15' and '16' are indicated at the beginning and end of the system respectively.

c) 9/ii, Bars 33-34

Musical score for Example 328 (c), labeled 'c) 9/ii, Bars 33-34'. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It is labeled '(G Flute 8)' and 'pp' (pianissimo). It contains a melodic line with slurs. The middle staff is in bass clef and contains a complex, rhythmic accompaniment of sixteenth-note chords. The bottom staff is in bass clef and contains a simple bass line with slurs. Bar numbers '33' and '35.' are indicated at the beginning and end of the system respectively.

The initially clear homophonic writing soon gives way to a more contrapuntal style which involves all the parts, particularly in the B and A² sections.

Another interesting feature is the introduction - in bar 21 - of a syncopated rhythm on a repeated note which extends into the A² section to become a latent pedal point on B-flat. This repeated note on the dominant especially, corresponds with the "recitation" note of **Gregorian** psalmody.

EXAMPLE 329: 9/ii, Bars 21-23

Third Movement

The fugue form used in this movement follows a regular design, consisting of an **Enunciation**, a **Middle** and a **Final Section**. Its subject is divided into two phrases, the first of which is embedded into a 5th frame (D - G - D), while the second commences with two falling 5ths, but continues differently in order to allow for the required progression to the dominant. The prominence of the "5th" intervals is a clear pointer to the Gregorian model which enters later in the movement.

EXAMPLE 330: 9/iii, Bars 1-8

The Enunciation follows the usual sequence of entries of subject and answer, except for the tonal answer entries being in the dominant minor instead of the expected major mode. A noteworthy feature is the distribution of the answer between bass and soprano in bar 24ff, a procedure also encountered in the fugue of 4/ii.¹⁵

The Middle Section commences in bar 31 and contains three entries of the Subject in bars 45ff, 86ff and 93ff¹⁶ with intervening Episodes based on sequential development of thematic material.

Of greater importance, though, is the introduction of the **Gregorian** melody in bar 69ff, the first phrase of which is stated in the pedals, followed by three varied repetitions in bars 77ff, 100ff and 110ff. Each statement of the chant is accompanied by counter-lines based on the fugue subject, a process which is developed yet further in the Final Section (bars 130-178) where the opening stretto combines the fugue subject with the first phrase of the chant in the manner of a double fugue.

¹⁵ See Example 429 on p488.

¹⁶ In this middle entry the subject is also distributed between the soprano and alto.

EXAMPLE 331: 9/iii, Bars 130-139

124

131

132

139

GPR

GPR

ff

GPR

(Ped. 4, 8, 16, trompette 8, 16)

The highly chromatic style which prevails throughout the fugue provides a further unifying element with the other movements, an element enhanced by the inclusion of a chromatic progression in bar 157ff which bears resemblance to the one found in the first movement (bar 46ff).

EXAMPLE 332 (a-b):

a) 9/iii, Bars 157-162

155

162

b) 9/iii, Bars 46-49

This chromatic style terminates on a **Neapolitan** chord in bar 167 and is followed by a statement of part of the fugue subject which leads to a closing progression based on a succession of descending secondary dominant chords.

Fourth Movement

This movement consists of a **Theme with 6 Variations**, resulting in the following layout:

DIAGRAM 52:

Bars:	1-18	19-45	46-93	94-121	121-149
Section:	Theme	Var. 1	Var. 2	Var. 3	Var. 4
Bars:	150-173	174-294	295-311		
Section:	Var. 5	Var. 6	Coda		

Written for manuals only, the Theme is based on the first two phrases of the **Gregorian** melody, each covering nine bars and harmonised in a modal idiom.

The variations which are clearly demarcated, use mostly the first phrase of the chant. Nevertheless, a continuous progression is achieved by means of a short link which leads from one variation to the next. However, Variation 4 provides an exception in that it uses almost

exclusively the third phrase of the chant and is followed immediately by Variation 5, omitting therefore the intervening link.

The melody of this link appears for the first time at the opening of Variation 1 where it forms part of the counter-line. It is related to the chant itself by the inclusion of the characteristic "5th" interval.

EXAMPLE 333: 9/iv, Bars 18⁴-21

18

19

24

It gains independence in subsequent entries at the end of both Variations 1. and 2 where greater emphasis is placed on the interval of a 5th.

EXAMPLE 334: 9/iv, Bars 42-45

(G fonds 4,8)

40

45

In a different rhythmic arrangement, it assumes thematic proportions, serving as the subject for the invention-type Variation 3.

EXAMPLE 335: 9/iv, Bars 94-95

The musical score for Example 335 is presented in a three-staff format. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro' and the dynamic is 'mf'. The score spans three measures, with bar numbers 94, 95, and 96 indicated. The first measure (bar 94) contains a piano part in the treble clef and a piano part in the bass clef. The second measure (bar 95) contains a piano part in the treble clef and a piano part in the bass clef. The third measure (bar 96) contains a piano part in the treble clef and a piano part in the bass clef. The piano part in the treble clef features a sequence of eighth notes, while the piano part in the bass clef features a sequence of sixteenth notes. A repeat sign is present in the second measure of the piano part in the bass clef.

Eventually, in the lengthy Variation 6, it is extended and transformed into a genuine 2nd theme which alternates with the main theme of the movement.

EXAMPLE 336: 9/iv, Bars 185⁴-194 (See next page)

EXAMPLE 336: 9/iv, Bars 185⁴-194

Musical score for Example 336, bars 183-194. The score is in 9/4 time and consists of four systems of two staves each. The first system (bars 183-185) features a complex rhythmic pattern in the upper staff with many beamed notes and rests, and a simpler line in the lower staff. The second system (bars 186-188) continues the upper staff's pattern, with the lower staff showing more rhythmic activity. The third system (bars 189-191) includes a *cresc.* marking in the upper staff. The fourth system (bars 192-194) concludes the passage, with a *p* marking in the lower staff and a *mf* marking in the upper staff. The number 194 is written at the end of the fourth system.

Phrases of the chant, treated in long note-values, serve as a CF in the variations, the texture of which ranges from transparent contrapuntal writing, as in Variation 1,

EXAMPLE 337: 9/iv, Bars 21-24

Musical score for Example 337, bars 19-24. The score is in 9/4 time and consists of a single system of two staves. The upper staff contains a melodic line with long note-values and rests. The lower staff is mostly empty, with a *p* marking in the first measure and a *mf* marking in the second measure. The number 19 is written at the beginning and 24 at the end of the system.

to complex canonic imitations, as in Variation 2,

EXAMPLE 338: 9/iv, Bars 46-57

(R trompette 8) R

46

f

Pod.R.

52

mf

57

and powerful passages resembling a toccata-style, as in Variation 6.

EXAMPLE 339: 9/iv, Bars 253-256

253

mf

f

GPR

Pod.R.

256.

Such phrases also provide themes for contrapuntal elaborations, as found in Variations 4 and 5 which are in free contrapuntal and canonic style respectively.

While Variations 1-5 adhere more or less to the dimensions of the Theme, Variation 6 is substantially enlarged and consists of three sections (bars 175-214, 215-252, 253-294). Displaying the character of a fantasia, it elaborates not only on material from the chant, but also on a 2nd theme, derived from the earlier link, now extended into a complete fore- and after-phrase.

While the first section elaborates on this (2nd) theme solely, the second section utilises portions of both in a sequential progression. However, both themes appear in their entirety in the third section.

Elements of the chant also permeate the continuous figuration. The oscillating pattern, now transformed into a trill, dominates in particular, the major part of the first section, especially in combination with the 2nd theme in bar 186ff.

EXAMPLE 340: 9/iv, Bars 186-188

In the later bars the pattern changes into broken chords, thereby anticipating the prevalent figurations of section two.

EXAMPLE 341: 9/iv, Bars 213-215

Finally, a new figuration-type emerges in section three, combining an underlying chord pattern with some scalic progressions.

EXAMPLE 342: 9/iv, Bars 253-256

The musical score for Example 342, bars 253-256, is presented in a grand staff. The right hand (treble clef) features a series of ascending eighth-note patterns, while the left hand (bass clef) provides a more static accompaniment. The piece is marked 'fff' and 'GPR'. The bars are numbered 253 and 256.

Commencing in bar 199, the ascending "5th" interval appears in the pedal part, thereby preparing for the entry of the CF at the beginning of section 2 in bar 215.

This final variation, while serving as a grand conclusion to the movement, eventually dissolves into a 17-bar Coda, the tranquil character of which corresponds to that of the opening Theme, thereby providing a well-balanced frame to the movement.

The "Symphony Romane", Op.73

This Symphony is based on the two opening phrases of the Gradual "Haec Dies" ("This is the day that the Lord hath made") from the Mass for Easter Day and also includes some clear references to the Easter sequence, "Victimae Paschali laudes" ("To the Paschal Victim offer thanks and praise").

EXAMPLE 343 (a-b):

a) "Haec Dies"¹⁷

Grad.
2.
ñ

Aec dí- es, * quam fé- cit Dó-
mi- nus : exsulté- mus,
et lac- té- mur in é- a.
V. Confi- témi- ni Dó- mi- no, quó-
ni- am bó- nus : quó- ni- am in saé-
culum mi- se- ri- cór- di- a * é- jus.

b) "Victimae Paschali laudes"¹⁸

Seq.
1.
V

Ictimae paschá- li láudes * Immolent Christi- áoi.
Agnus redémit óves: Christus innocens Pátri reconci-
ávit peccatóres. Mors et ví- ta du- é- llo confluxére mirán-
do : dux ví- tae mórtu- us, régnat vívus. Dic nóbis Marí- a,
quid vidísti in ví- a? Sepúlcrum Christi vivéntis, et gló-
ri- am vídī resurgéntis : Angé- licos téstes, sudá- ri- am, et
véstes. Surréxit Christus spes mé- a : praecedet sú- os in Ga-
lilae- am. Scimus Christum surrexisse a mórtu- is vere :
tu nóbis, víctor Rex, mi- se- ré- re. Amen. Alle- lú- ia.

¹⁷ Liber Usualis, p689.

¹⁸ Ibid, p691.

First Movement

In the preface to this symphony, Widor describes the use of the chant as a CF in the first movement as follows:

"The only mode of fixing on the auditor's ear so undefined a motive is to repeat it constantly.

This is the principle on which the first number (movement) of the "Symphonie Romane" is constructed: it is a movement which sacrifices everything to its subject ; here and there the composer has somewhat timidly embarked in development, but this departure is soon abandoned and the original plan of the work resumed."¹⁹

This leads to a very free arrangement of CF statements which results in a succession of "blocks", as shown in the following diagram:

DIAGRAM 53:

Bars:	1-5	5-7	7-12	12-14	15-16
Section:	1st Phrase	2nd Phrase	Extension	1st Phrase	Extension
Bars:	17-22	23-30	30-34	35-37	38-40
Section:	1st Phrase (2 Statements)	Development	1st & 2nd Phrases	Extension	Development
Bars:	41-43	44-47	47-51	52-55	55-64
Section:	1st Phrase	Link	1st Phrase	Extension	Development
Bars:	65-84				
Section:	Closing				

At each appearance, the CF is stated in a different part with an accompaniment which varies from a single sustained note, as in bar 30ff,

¹⁹ Widor, Charles-Marie, Preface to "Symphonie Romane", Op.73, Hamell & Cie.

EXAMPLE 344: 10/i, Bars 30-34

or sustained thirds, as in bar 17ff,

EXAMPLE 345: 10/i, Bars 17-19²

to rich contrapuntal writing, as in bar 12ff,

EXAMPLE 346: 10/i, Bars 12-14

(G.P. fonds) G.P.R. (♩ = 56)
ritard.
p
tranquillamentv.
 G.P.R.

or even a virtuosic toccata-like figuration which matches the equally powerful statement of the CF in the pedal part in octaves (bars 47-51).

EXAMPLE 347: 10/i, Bars 47-48

fff
fff

Each statement of the CF is followed by a short extension which is sometimes expanded into a pseudo-development, as for example in bars 23-30. Here elements of the CF melody are

subjected to a small degree of motivic development before being halted by the next appearance of the CF.

This development also introduces an ostinato pattern in the pedal part, a device which is used again in extended form later in the movement.

The longest "development" section commences in bar 55, although it, too, is of limited thematic interest, containing only a small degree of motivic development based on the tail-end of the first phrase of the CF and an extended ostinato pattern in the pedal part (bar 65ff).

EXAMPLE 348: 10/i, Bars 65-66

However, this section is harmonically more interesting with its continuous chordal figurations providing ever-shifting patterns.

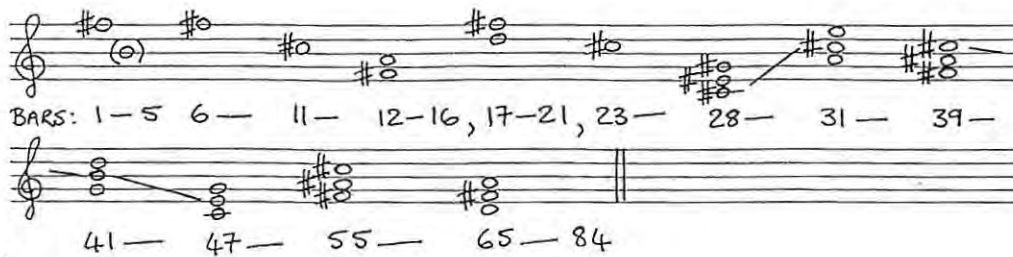
The modal character of the CF is retained and causes a very unsettled harmonic situation in the first part of the movement especially. Although no definite key is established, the music finds provisional tonal centres, owing mainly to the long-held notes found in the various voices.

In many places these long-held notes correspond to the "**finalis**" (ie., last note) of the mode transposed from **ré** to **la**²⁰. Different harmonic implications are therefore given to the phrases

²⁰ The "**Haec Dies**", like all **Graduals** in the 2nd Mode, is considered to be a so-called "**transposed**" chant. The normal "**finalis**" of 2nd Mode chants is of course, **ré**, but "**transposed**" chants are supposed to have been "for some reason or other,... ..sung and notated at a pitch different from the original one." For this discussion, see Willi Apel "**Gregorian Chant**", p157ff.

by the manner in which the chant is "harmonised". However, only in bar 65 does a definite key - D major - emerge. The following diagram illustrates the harmonic vacillation:

DIAGRAM 54: 10/I, Harmonic Outline



Second Movement

The form of this movement follows a hybrid design consisting of a chorale followed by a thematically-related three-part structure, the layout of which is as follows:

DIAGRAM 55:

Bars:	1-18	18-41 ¹	41 ¹ -55	55-66
Section:	A (Chorale)	B	C	B ²

Section A, entitled "Choral", presents the CF melody in a basically chordal texture which includes some polyphonic writing. The harmonies, however, still retain the modal character of the chant.

EXAMPLE 349: 10/ii, Bars 1-3¹

Adagio, (♩=80)

rit.

cresc.

3

4

3/4

Section B does not quote the CF melody directly, but instead, consists of a motivic elaboration of the theme, set in a progressively richer contrapuntal texture. A complex rhythmic arrangement results from the use of an ostinato bass which, because of its design, rhythmically opposes the flow of the upper melodic parts.

EXAMPLE 350: 10/ii, Bars 18-21

17

20

21

3/4

This ostinato figure finally dissolves into a slow trill which possibly recalls the quiet, waving progressions characteristic of Gregorian melodies.

Bars 29-34 extend the B Section in a predominantly harmonic manner, relying in particular on augmented chords, while bars 35-41¹ contain a link which prepares for the return of F major, the key for the next division.

Section C differs from the preceding section in that it re-introduces the CF melody in different voice parts against a background of chordal figurations which, in bar 48ff, change to an oscillating pattern.

EXAMPLE 351: 10/ii, Bars 48-49

The musical score for Example 351, bars 48-49, is presented in two systems. Each system consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a basso continuo line (bottom). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. In bar 48, the vocal line features a melodic phrase with a trill-like ending. The piano accompaniment plays a rhythmic pattern of eighth notes, while the basso continuo line has a descending melodic line. In bar 49, the vocal line continues with a similar melodic phrase. The piano accompaniment maintains its rhythmic pattern, and the basso continuo line features a series of chords: F major, B-flat major, F major, and B-flat major.

A reference to the CF also underlies the short link in bar 53ff which leads to a varied repetition of Section B in bar 56ff.

Third Movement

This movement, entitled, "**Cantilène**", follows a bipartite structure with the following layout:

DIAGRAM 56:

Bars:	1-24	25-48
Section:	A	A ²

Section A is further sub-divided into two parts : bars 1-15¹, 15¹-24, the first of which presents the "**Cantilène**" theme in a polyphonic texture. Although the CF is not quoted directly, a short reference exists in bar 3.

EXAMPLE 352: 10/iii, Bars 1-4¹

The musical score for Example 352, Bars 1-4, is presented in two systems. The first system (bars 1-3) is marked *Lento.* and includes dynamics *p* and *a piacere*. The second system (bars 4-6) includes dynamics *cresc.* and *rit.*. The notation features complex polyphonic textures with many beamed notes and slurs.

Of greater importance, however, is the introduction of a new theme in the second part of Section A, namely, the extract "Scimus Christum surrexisse" ("That Christ is truly risen from the dead, we know") from the Easter sequence, "Victimae Paschali laudes". In addition, bar 16 contains a short quotation from the "Litany of All Saints" as sung on Holy Saturday.

EXAMPLE 353 (a-b):

a) 10/iii, Bars 15-18

The musical score for Example 353 (a-b) is presented in four staves. The time signature is 10/3. The score is divided into three measures: 15, 16, and 18. Measure 15 is an introduction. Measure 16 features a quotation from the "Litany of All Saints" in the upper voice, marked *p*. Measure 17 features a quotation from the "Litany of All Saints" in the upper voice, marked *pp*. Measure 18 features a quotation from the "Litany of All Saints" in the upper voice, marked *rit.*. The score includes various musical notations such as dynamics, articulation, and phrasing.

b) "Christe exaudi nos" ("Christ hear us") from
Litany of All Saints²¹



A more rhythmic, harmonised version of this sequence phrase appears in bars 19-24:

EXAMPLE 354: 10/iii, Bars 19-22

Un poco agitato.

The introduction of sequence material was actually prepared in a most subtle manner earlier in bar 11 with a free variation of the opening line.

²¹ Liber Usualis, p671.

EXAMPLE 355 (a-b):

a) 10/iii, Bars 11-13

10 12

13 15

b) Opening line of sequence,
"Victimae Paschali laudes"²²

Seq.
1.
V
Victimae paschali laudes • Immoleant Christi-áni.

²² Liber Usualis, p691.

The same phrase, but without the raised semitone at the opening, re-appears in the Coda of the movement, bars 45-47.

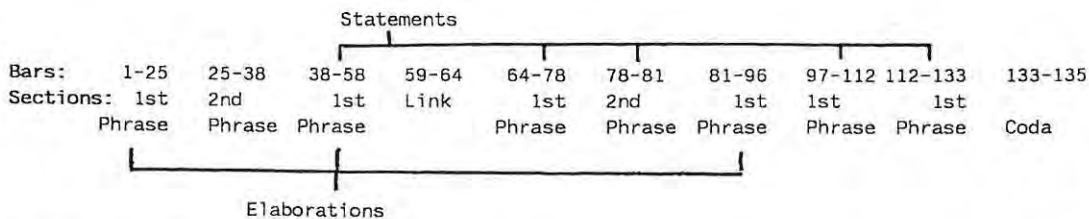
EXAMPLE 356: 10/iii, Bars 45-47

The A² Section commences in bar 25 with a slightly varied opening and repeats the A Section literally up to bar 35. A slight modification in the accompanying harmony and a simultaneous transposition of the melody allows for the music to continue literally again, though on a different tonal plane, up to the end of bar 42 where a 6-bar Coda follows.

Fourth Movement

This finale follows a free form and possesses the character of a chorale fantasia on a CF derived from the first two phrases of the chant. Sometimes the CF appears in definite statements as in bars 32^{4ff}, 72^{4ff}, 78^{4ff}, 101^{4ff} and 112^{2ff}, while at other times it exists in different guises as part of the continuous toccata-like elaborations. The ad hoc arrangement of these sections result in the following layout:

DIAGRAM 57:



Initially, the CF exists merely as part of the florid elaborations which underlie the first part of this movement (up to bar 112).

EXAMPLE 357: 10/iv, Bars 1-2

However, its presentation becomes increasingly more prominent : while in bars 32^{4ff}, 72^{4ff} and 78^{4ff} it appears as a pedal solo, in bar 101^{4ff} it is presented as a RH solo. At this point, too, the accompaniment abandons its dependance on the CF phrases in favour of ostinato-like figures interspersed with scalic runs.

EXAMPLE 358: 10/iv, Bars 100-103

Still greater prominence is given to the CF when in bars 112-121, it becomes part of a contrapuntal texture.

EXAMPLE 359: 10/iv, Bars 117-119

Musical score for Example 359, bars 117-119. The score is in 10/4 time and the key signature has two sharps (F# and C#). It consists of three measures. The top staff (treble clef) features a melodic line with various rhythmic values and ties. The middle staff (treble clef) contains a more active melodic line with many sixteenth and thirty-second notes. The bottom staff (bass clef) provides a steady accompaniment with eighth and quarter notes. The bar numbers 117 and 119 are indicated at the beginning and end of the system.

This gradual build-up finally reaches its apogee in bars 122-133¹ where the CF appears in a rich chordal setting.

EXAMPLE 360: 10/iv, Bars 122-125

Musical score for Example 360, bars 122-125. The score is in 10/4 time and the key signature has two sharps (F# and C#). It consists of four measures. The top staff (treble clef) features a melodic line with various rhythmic values and ties. The middle staff (treble clef) contains a more active melodic line with many sixteenth and thirty-second notes. The bottom staff (bass clef) provides a steady accompaniment with eighth and quarter notes. The bar numbers 122 and 125 are indicated at the beginning and end of the system.

As the modal character of the chant is retained, the resulting harmonic situation is once again very unsettled, especially in the first part of the movement. Applying a similar technique as in the 1st movement, a definite key is not established and the music passes through provisional tonal centres, identified by the prominence given to certain notes. Such notes are highlighted by either their long sustained note-values, or by their frequent recurrence within a phrase. A definite key - D major - only emerges in bar 112ff.

This movement, together with the first, forms a frame to the whole symphony, for not only does it share features in its free formal and harmonic structure, but also quotes opening material from the earlier movement in the closing bars, ie. Bars 144-147.

EXAMPLE 361 (a-b):

a) 10/iv, Bars 144-147

The musical score for Example 361 (a-b) is presented in two systems. The first system, labeled '144', shows the beginning of the passage. The treble staff contains a melodic line with a 'R.' marking and a 'dimin.' instruction. The bass staff contains a bass line with a '(• = 7(i))' marking. The second system, labeled '146' on the left and '149' on the right, continues the passage. The treble staff contains a melodic line with a 'G. P. R.' marking. The bass staff contains a bass line. The score includes various musical notations such as dynamics (pp), articulation (accents), and phrasing slurs.

b) 10/i, Bars 1-4

Moderato. (♩. = 76)

f

Quasi recitativo, espressivo.

ff

a piacere.

1

3

5

2.2.3 Aspects of Style

Intermingling of Styles

Like many other late 19th century composers, Widor developed an eclectic style. His works display strong Baroque and Classical influences which are manifested particularly in the existence of forms such as fugue, sonata, minuet and trio and rondo. Nevertheless, while the outer structures of these forms are retained, their content changes in style from Classical to Romantic.

Although only limited use is made of fugue and sonata form, the rondo is used regularly, owing possibly to the greater freedom it allows. This also applies to some degree, to Widor's handling of ternary form, a design much favoured by Romantic composers as it permits free use of contrast and variation, elements which are also found in the variation sets.

The Romantic spirit reaches its climax, however, in the use of free forms which enable the composer to give full expression to widely differing ideas, uninhibited by prescribed formulae.

Possibly to counteract the dissipating forces of rhapsodic freedom, an element of unification reappears in the last two symphonies in the form of a C.F. which not only underlies the individual movements, but also serves as a binding factor for the entire work.

While Baroque influence is seen in the use of contrapuntal writing, chorales and fugues, these forms and textures are always strongly influenced by a Romantic melodic and harmonic style. The chorale of 7/ii for example, no longer possesses its former Baroque character, but comes closer to the Romantic "air" for the following reasons:

- i. its excessive length, consisting of a 22-bar ternary structure,
- ii. its melodic shape which contains large intervallic leaps,

- iii. its rhythmic character which is more instrumental in style than vocal,
- iv. its harmonic scheme which not only includes a rhythmically unbalanced feminine resolution in bar 4³⁻⁴, but also extends beyond the use of primary chords as from bar 5ff.

EXAMPLE 362: 7/ii, Bars 1-8

Andante. (♩ = 52)

Ped. GR

In the fugal movements, subject lengths range from a mere two bars (eg., 4/ii) to a lengthy seven bars (eg. 9/iii).

While some of the subjects show a clear Baroque influence by the use of augmented intervals and large intervallic leaps, as in 1/vii,

EXAMPLE 363: 1/vii, Bars 1-6³

others display a more melodic character, although not necessarily a Romantic style - eg., 9/iii.

EXAMPLE 364: 9/iii, Bars 1-7

While the original formal design of a fugue is retained, its harmonic progressions take on a more Romantic character based on a highly chromatic style which not only results in a number of false relationships, as in 1/vii,

EXAMPLE 365: 1/vii, Bars 50-54

but also leads to a blurring of the harmonies, as for example, in 1/i.

EXAMPLE 366: 1/i, Bars 53-58¹

The musical score for Example 366, bars 53-58, is presented in two systems. The first system, labeled '53', shows a complex texture with rapid sixteenth-note runs in the right hand and dense chordal accompaniment in the left hand. The second system, labeled '58', continues this texture, featuring a 'PR' (pedal point) marking in the left hand and a 'R' (ritardando) marking in the right hand. The score concludes with a final measure marked '62'.

Similar Romantic modifications also affect the passacaglias, resulting not only in a new approach to the actual form, but also affecting the keyboard style in particular, which relies heavily on figurative patterns such as extended chord figurations and scalic runs.

EXAMPLE 367 (a-c):

a) 7/iv, Bars 5-8

Allegro ma non troppo. (♩ = 102.) *legato assai*

Ped. GPR

GPR

mf

5

6

8

b) 8/iv, Bars 73-74

R

GPR

73

74

c) 8/iv, Bars 180-181

Along with certain modifications of their form, sonata movements also display the influence of early Romantic style on their thematic content. In fact, the main subjects of both 6/i and 8/vi show a certain affinity to the writing of Mendelssohn: the former in its march-like character, the latter in its transparent elegance.

EXAMPLE 368 (a-b):

a) 6/i, Bars 1-8

b) 8/vi, Bars 3-10

Tempo giusto. ($\text{♩} = 96$)

4

5

10 14

Co-existence of different styles prevails in the Finale of Symphony 4, a Minuet and Trio. The movement opens with full chords in the style of Handel, but later uses chromatically shifting harmonies, as for example in bars 27-31.

EXAMPLE 369 (a-b):

a) 4/vi, Bars 1-4

Moderato. ($\text{♩} = 100$.)

1 4

b) 4/vi, Bars 27-31

Musical score for Example 370 (b), bars 27-31. The score is in 4/6 time and features a piano accompaniment. The right hand (RH) plays a melodic line with various dynamics including *pp*, *f*, and *pp*. The left hand (LH) plays a rhythmic accompaniment. The score is marked with a *PR* (Pedal) symbol and ends with a *mf* dynamic. The bar numbers 27 and 31 are indicated.

The harmonic simplicity and regular phrasing of the Trio section, on the other hand, is of definite Classical character, but again gives way to typically Romantic harmonies as from bar 95ff.

EXAMPLE 370 (a-b):

a) 4/vi, Bars 63-66

Musical score for Example 370 (a), bars 63-66. The score is in 4/6 time and features a piano accompaniment. The right hand (RH) plays a melodic line with various dynamics including *pp*, *f*, and *pp*. The left hand (LH) plays a rhythmic accompaniment. The score is marked with a *PR* (Pedal) symbol and ends with a *Ped. G* instruction. The bar numbers 63 and 66 are indicated.

b) 4/vi, Bars 95-102

The image shows a handwritten musical score for two systems of music, numbered 92 and 97. Each system consists of a grand staff with a treble and bass clef. The first system (bars 92-97) features a melodic line in the treble clef and a bass line in the bass clef. Annotations include 'P R b' above the treble staff and 'R' above the bass staff. The second system (bars 98-102) continues the piece, with similar annotations and a '3' indicating a triplet in the treble staff. The handwriting is in black ink on white paper.

A similar combination of different styles also underlies the movements in rondo form. Two examples should suffice to illustrate this fact. The Finale of Symphony 7 opens with a refrain, the strongly Romantic theme of which appears in pedal octaves against sustained harmonies in the manuals.

EXAMPLE 371: 7/vi, Bars 1-8

The image shows a printed musical score for Example 371, titled 'Allegro vivace. (♩ = 138.)'. The score is in 3/4 time and consists of two systems of music, numbered 1 and 8. Each system has a grand staff with a treble and bass clef. The treble staff contains chords and melodic fragments, while the bass staff contains a rhythmic accompaniment. Annotations include 'GPR' and 'ff' in the treble staff, and 'Ped. GPR' in the bass staff. The score is printed in black ink on white paper.

Episode C (bar 79^{2ff}) on the other hand, recalls the style of a Baroque trio with its clear texture based on contrapuntal writing.

EXAMPLE 372: 7/vi, Bars 79²-84

Musical score for Example 372, bars 79-84. The score is written for piano (violin and viola) in 7/8 time. It consists of three systems of staves. The first system (bars 79-81) shows a complex rhythmic pattern with eighth and sixteenth notes. The second system (bars 82-84) continues the pattern, ending with a fermata over the final notes. The key signature has one flat (B-flat), and the time signature is 7/8.

Episode D (bar 111ff), by contrast, recalls Classical development technique based on fragmentation of thematic material, although not without the influence of Romantic chromaticism.

EXAMPLE 373: 7/vi, Bars 111-116

Musical score for Example 373, bars 111-116. The score is written for piano (violin and viola) in 7/8 time. It consists of two systems of staves. The first system (bars 111-115) shows a complex rhythmic pattern with eighth and sixteenth notes. The second system (bars 116) continues the pattern. The key signature has one flat (B-flat), and the time signature is 7/8. The dynamic marking *R¹p* is present at the beginning of the first system.

In 8/v the refrain melody breathes an expressive Romantic style, resulting from the use of large intervallic leaps and chromaticism. However, a polyphonic style prevails in the lower accompaniment.

EXAMPLE 374: 8/v, Bars 8-13

This mixture of style continues into Episode B (bar 33ff). Its theme, elaborated in a fugato section, intensifies the inherent qualities of the Classical "sigh" motive by the prominent use of expressive semitones.

EXAMPLE 375: 8/v, Bars 33-39

a tempo ma un poco agitata

33

36

39

However, Baroque elements soon give way to a pure Romantic style in bars 66-92 which contain solo melodies for the RH, supported by a figurative pattern in the LH.

EXAMPLE 376: 8/v, Bars 72-75

(G Flute 8 of Bourne, 10)

71

73

75

Romanticism reaches a peak in the slow movements which often evoke a "serene meditative quality conducive to worship."¹ A good example is found in 6/ii, the expressive opening melody of which engenders a feeling of quiet contemplation in its smooth descending chromatic line, supported by a slow-moving accompaniment.

EXAMPLE 377: 6/ii, Bars 1-8

The musical score for Example 377 consists of two systems of piano accompaniment. The first system shows the initial four bars, starting with a tempo marking of 'Adagio' and a tempo indication of a quarter note equal to 48. The second system shows bars 5 through 8. The music is in the key of D major (two sharps) and 6/8 time. The right hand features a prominent descending chromatic line, while the left hand provides a steady, slow-moving accompaniment with chords and single notes.

Of greater interest though, is the group of character-type pieces which became not only part of the organ repertoire of the 19th Century, but also an integral part of the Widor symphonies. Such pieces include marches, scherzos, pastorales and others. In each, the character of the piece is captured in the main themes, for example, the majestic subject of the "**Marche Pontificale**" (1/v) set in rich chords, is strongly rhythmically-orientated and contains regular, well-balanced phrases.

¹ Thomson, Andrew. **C.M. Widor : a Revaluation.** (The Musical Times, March 1984), p170/i.

EXAMPLE 378: 1/v, Bars 5-12

Musical score for Example 378, showing piano and GPR parts. The tempo is marked $\text{♩} = 63$. The score is in 2/4 time. The piano part (left) features a melodic line with *fff* dynamics and a *Ped. GPR* marking. The GPR part (right) features a complex, rhythmic texture with *fff* dynamics. The score is divided into two systems, with bar numbers 7 and 14 indicated.

Scherzo melodies, on the other hand, contain much figurative writing and are of a lighter texture, with the pedals merely providing the essential bass notes as for example in the third movement of Symphony 8.

EXAMPLE 379: 8/iii, Bars 1-8

Musical score for Example 379, showing piano and PR parts. The tempo is marked *Allegro*, $\text{♩} = 132$. The score is in 2/4 time. The piano part (left) features a melodic line with *pp* dynamics and a *Ped. PR* marking. The PR part (right) features a complex, rhythmic texture with *PR* markings. The score is divided into two systems, with bar numbers 8 and 14 indicated.

A similar, almost Classical simplicity also characterises the **Pastorale** (2nd movement) of Symphony 2 with its long, smooth-flowing melody in compound meter.

EXAMPLE 380: 2/ii, Bars 1-2

Moderato. (♩. = 88)

The most important innovation, however, is found in the specifically French treatment of the traditional toccata. This new type of French organ toccata evolved especially in the symphonies of Widor² and is characterised by its fast virtuosic figurations for the manuals, while a slow-moving, chorale-like melody is presented in the pedal part. A superb example of a typical French organ toccata is found in the well-known Finale of Symphony 5.

EXAMPLE 381: 5/v, Bars 50-52

² Examples of this new French organ toccata are also found in the works of some minor 19th century French composers of organ music, composers such as **Dubois**, **Gigout** and **Boëlmann**. However, as these are isolated instances, the credit may be given to Widor for establishing this movement as part of a cyclic work, having used it in no fewer than 4 of his organ symphonies.

Finally, Widor's melodic style ranges from simple Classical diatonic melodies with regular, well-balanced phrases, possessing a folksong quality, to more complicated Romantic chromatic types with irregular phrasing. Good examples of the former are found in the "**Andante Cantabile**" (3rd movement) of Symphony 4, which recalls the style of a Classical folksong,

EXAMPLE 382: 4/iii, Bars 1-4

The musical score for Example 382 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo/mood is marked "Dolce. (♩ = 54.)". The first bar is marked "pp" and "1.", and the fourth bar is marked "4". The melody in the right hand is a simple, diatonic line with a folksong quality. The left hand provides a steady accompaniment.

and in the "**Allegro Cantabile**" (2nd movement) of Symphony 5.

EXAMPLE 383: 5/ii, Bars 7-16 (See next page)

EXAMPLE 383: 5/ii, Bars 7-16

Allegro cantabile.

A good example of a Romantic-type melody on the other hand, is found in the extended opening phrase of 8/v, the curve of which covers almost $2\frac{1}{2}$ octaves.

EXAMPLE 384: 8/v, Bars 1-7

Harmonic language

Widor's harmonic language, in the context of his 10 Symphonies, does not undergo a process of development, owing most probably, to the fact that by that stage, he had already established an individual idiom. It is characterised by a strong chromatic style which prevails throughout these works, the only variant being its intensity : while some movements rely mostly on primary chord progressions, others are based almost exclusively on highly chromatic writing. This applies not only to the micro-structures of a movement, ie., modulatory progressions and digressions within a section or theme, but also plays a major rôle in the macro-structures, ie. the overall tonal design of a movement.

The traditional contrast tonic/dominant so frequently found in the overall design of Classical forms, is limited to some isolated examples of small dimension, as for instance in 1/vi, the outer sections of which are in E-flat minor, while the middle section suggests a turn to B-flat minor, the dominant key.

An equally simple harmonic scheme underlies 7/v, a movement in C-sharp minor which changes to the tonic major for its middle section.

More frequent though, are turns to third-related keys, as for example in 1/v ("Marche Pontificale") which has the following outline:

DIAGRAM 58:

Section:	Bars:	Key:
A	1-28	C major
	29-46	modulatory progression to A minor
B	47-80	A minor
A	81-105	C major
C	106-179	A-flat major
	180-189	modulatory link to C major
A	190-225	C major

A slightly more involved harmonic scheme provides the tonal frame for the 3rd movement of Symphony 7.

DIAGRAM 59:

Section:	Bars:	Key:
A	1-36	Starts in F-sharp minor, but modulates to A-major
B	37-53	A-major, modulating back to F-sharp minor
A ²	54-78	F-sharp minor
C	79-95	F-sharp major
B ²	96-115	F-sharp major
D	116-161	B minor, ending with a freely modulating link
B ³	162-172	implied G major
A ²	173-199	F-sharp minor
C	200-216	F-sharp major
B ²	217-248	F-sharp major

The micro-structures too, display occasional use of more conventional harmonic progressions. One of the simplest examples in this respect is found in the thoroughly Classical main theme of 4/iii, the harmonic basis of which is as follows:

DIAGRAM 60:

Bars:	1 - 4,	5 - 8,	9 - 12,	13 - 16
	T - T	T - T	T ^v -	T - T

A similarly simple limitation to primary chords characterises the opening harmonies of the two main themes in the Finale of the same symphony, a movement resembling a Minuet and Trio.

DIAGRAM 61 (a-b):

a) Harmonic outline of 1st theme, Bars 1-18

Bars:	1 - 8,	9 - 18
	T - D	D - T

b) Harmonic outline 2nd theme, Bars 63-70

Bars:	63 - 66,	67 - 70
	T - T ^v	T - T

A good example of a conventional type of modulation occurs in 3/ii where the introduction of the leading-note for the new key allows a short digression from G major to D major in bars 63-65.

EXAMPLE 385: 3/ii, Bars 63-65

Musical score for Example 385, bars 63-65. The score is in 3/2 time and G major. It consists of three measures. The first measure (bar 63) shows a melodic line in the right hand starting on G4 and moving up stepwise to B4, and a bass line starting on G2 and moving up stepwise to B2. The second measure (bar 64) shows the melodic line moving to C#5 (the leading note of D major) and the bass line moving to D3. The third measure (bar 65) shows the melodic line moving to D5 and the bass line moving to D3. The key signature is one sharp (F#).

This is counterbalanced a few bars later by an equally conventional turn to the sub-dominant:

EXAMPLE 386: 3/ii, Bars 70-74

Musical score for Example 386, bars 70-74. The score is in 3/2 time and G major. It consists of five measures. The first measure (bar 70) shows a melodic line in the right hand starting on G4 and moving up stepwise to B4, and a bass line starting on G2 and moving up stepwise to B2. The second measure (bar 71) shows the melodic line moving to C#5 and the bass line moving to D3. The third measure (bar 72) shows the melodic line moving to D5 and the bass line moving to D3. The fourth measure (bar 73) shows the melodic line moving to E5 and the bass line moving to E3. The fifth measure (bar 74) shows the melodic line moving to F#5 and the bass line moving to F#3. The key signature is one sharp (F#).

More advanced modulations which enable changes to distantly-related keys are achieved through the use of sequential patterns and sudden harmonic shifts. Examples of these are found in 3/ii, bars 25-28 and 4/vi, bars 94-95 respectively.

EXAMPLE 387 (a-b):

a) 3/ii, Bars 25-28

b) 4/vi, Bars 92-97

Of considerably greater interest are the freely modulatory passages found within sections. One of the earliest examples here lends an interesting character to the middle section of 2/v, an otherwise more conventional movement. After starting in D major in bar 21 (the relative major of the tonic key, B minor), the music shifts in semitones to E-flat major (bar 28) and E major (bar 32), before finally returning to B minor (bar 40).

DIAGRAM 62 : Harmonic route of 2/v

Section:	A	B	A ²
Bars:	1-20	21-27, 28-31, 32-39	40-57
Key:	b	D(shift)E ^b E	b

However, a superb example of this method is found in 5/v, the middle section of which passes through a fascinating variety of keys, thereby providing a strong contrast to the static outer sections:

DIAGRAM 63: Harmonic route of 5/v

	A														B										A ²									
Bars:	1-22	23,	24,	26,	27,	28,	29,	31,	33,	35,	37,	38,	42,	43,	44,	45,	47	50 -	78															
Key:	F	F	E	E ^b	G	B	B ^b	d	D	A	E	b-c [#]	F [#]	B ^b	D	C [#]	f	F																

Apart from the use of chromaticism for modulatory purposes, it is also used for harmonic colouration, an important aspect in Widor's music. The simplest examples appear in the form of traditional chromatically-altered chords such as diminished 7ths, Neapolitan 6ths, Italian 6ths, etc. These chords may be used as part of a progression, for example in 4/vi, bars 137-140,

EXAMPLE 388: 4/vi, Bars 137-140

or may underlie an extended passage, as in 4/iv, bars 42-45.

EXAMPLE 389: 4/iv, Bars 42-45

However, in keeping with Romantic trends, the treatment of 7th chords is not always orthodox, for example, when used for colouration, they need not necessarily be resolved in the usual way. This is clearly illustrated in 2/vi, bar 31ff where a sequence of dominant 7ths remains unresolved until bars 42-43. The resolution too, is unusual in that it is by downward step of a

tone instead of a semitone, moving therefore to a B-flat major in place of an expected B major chord.

EXAMPLE 390: 2/vi, Bars 42-43

Musical score for Example 390, bars 42-43. The score is in treble clef with a key signature of two sharps (F# and C#). It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The music is in 2/vi mode. Bar 42 shows a melodic line in the vocal part and a piano accompaniment. Bar 43 shows a G major chord in the piano accompaniment and a bass line. The number 42 is written on the left and 43 on the right of the piano part.

A further interesting example of a succession of unresolved dominant 7ths is found in 5/ii, bars 216-223. The whole phrase is then repeated twice in the ensuing bars, leaving the concluding dominant 7th on C unresolved each time.

EXAMPLE 391: 5/ii, Bars 216-223

Musical score for Example 391, bars 215-223. The score is in treble clef with a key signature of two flats (Bb and Eb). It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The music is in 5/ii mode. Bar 215 shows a melodic line in the vocal part and a piano accompaniment. Bar 216 shows a G major chord in the piano accompaniment. Bar 217 shows a melodic line in the vocal part and a piano accompaniment. Bar 218 shows a melodic line in the vocal part and a piano accompaniment. Bar 219 shows a melodic line in the vocal part and a piano accompaniment. Bar 220 shows a melodic line in the vocal part and a piano accompaniment. Bar 221 shows a melodic line in the vocal part and a piano accompaniment. Bar 222 shows a melodic line in the vocal part and a piano accompaniment. Bar 223 shows a melodic line in the vocal part and a piano accompaniment. The number 215 is written on the left of the piano part. The number 218 is written on the left and 223 on the right of the piano part. The instruction *meno rivo* is written above the piano part in bar 219. The instruction *p* is written below the piano part in bar 219.

Diminished 7ths may also be used in a similar way for colouristic effect, as illustrated in bars 165-177 of 8/vi where the progression appears over a latent pedal point.

EXAMPLE 392: 8/vi, Bars 165-177

The musical score for Example 392, 8/vi, Bars 165-177, is presented in three systems. The first system, labeled '162', shows the beginning of the passage with a complex harmonic texture. The second system, labeled '168', continues the progression. The third system, labeled '174' and ending at '179', features a 'molto crescendo' marking. The score is written for piano and includes a latent pedal point.

Another interesting use of the diminished 7th chord appears in the final cadences of a number of movements where it replaces the usual dominant in the penultimate chord, thereby suggesting a plagal instead of a standard perfect cadence. The effect is particularly striking when used to conclude movements of a brilliant virtuosic character, as for example 3/v, 5/v and 7/vi.

EXAMPLE 393 (a-c):

a) 3/v, Bars 190-191

Musical score for Example 393a, bars 188-191. The score is in 3/4 time and features a treble and bass clef. The key signature has one sharp (F#). The music consists of a single melodic line in the treble clef and a bass line in the bass clef. The treble line begins with a fermata over the first measure (bar 188) and contains various rhythmic patterns including eighth and sixteenth notes. The bass line provides a steady accompaniment. The piece concludes at bar 191 with a final chord.

b) 5/v, Bars 76-78

Musical score for Example 393b, bars 75-78. The score is in 5/4 time and features a treble and bass clef. The key signature has one flat (Bb). The music consists of a single melodic line in the treble clef and a bass line in the bass clef. The treble line is highly rhythmic, featuring many sixteenth notes and some triplets. The bass line is more sparse, often playing chords. The piece concludes at bar 78 with a final chord.

c) 7/vi, Bars 339-342

Musical score for Example 393c, bars 335-342. The score is in 7/8 time and features a treble and bass clef. The key signature has two sharps (F# and C#). The music consists of a single melodic line in the treble clef and a bass line in the bass clef. The treble line is highly rhythmic, featuring many sixteenth notes and some triplets. The bass line is more sparse, often playing chords. The piece concludes at bar 342 with a final chord.

The basic harmonic progressions underlying certain passages in some of the virtuosic toccata movements are surprisingly straightforward, being founded predominantly on primary harmonies. However, they become more interesting, owing mainly to the use of chords with

added notes, shown again to best advantage in parts of 5/v:

EXAMPLE 394 (a-b):

a) 5/v, Bar 1

Musical score for Example 394 (a), Bar 1. The tempo is marked *Allegro* with a quarter note equal to 100 (♩ = 100). The score is in 5/4 time and features a *fff* dynamic. The right hand plays a rapid, chromatic sixteenth-note melody, while the left hand provides a rhythmic accompaniment of eighth notes. A fermata is placed over the final note of the right hand in the first measure.

b) 5/v, Bars 40-41

Musical score for Example 394 (b), Bars 40-41. The score is in 5/4 time and features a *pp* dynamic. The right hand plays a chromatic melody with a *pp* dynamic marking. The left hand provides a rhythmic accompaniment of eighth notes. The score is divided into two systems, with bar numbers 40 and 41 on the left and 42 on the right. A *rit. cresc.* marking is present in the second system.

The free use of chromaticism leads to a variety of fascinating progressions, especially in Symphonies 7 and 8 where such writing becomes more intense owing to the nature of the different themes. In 8/iii for example, a chain of 1st inversion chords moves chromatically over an octave span from bar 143ff.

EXAMPLE 395: 8/iii, Bars 143-151

(Anches Bieft.) GPR
pp
pp
crescendo
141
146
151
ff

The closing sections of the first and last movements of Symphony 7 also provide excellent examples of highly chromatic progressions.

EXAMPLE 396 (a-b):

a) 7/i, Bars 161-176

160
163
172 176
p
p
p
tempo
p
p

b) 7/vi, Bars 320-342

Musical score for bars 320-325. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. The bar number '320' is written in the left margin.

Musical score for bars 326-334. The score continues in G major and 3/4 time. The piano accompaniment maintains its melodic and harmonic structure. The bar number '326' is written in the left margin.

Musical score for bars 335-342. The score concludes in G major and 3/4 time. The piano accompaniment features a final cadence. The bar number '335' is written in the left margin, and '342.' is written at the end of the system.

At times, use is made of tonal and/or harmonic ambiguity as a means of adding interest to the music. The opening of 6/iv for example, suggest G-flat major as tonic key, owing to the prominence given to the C-flat in the pedals and alto part, as well as the apparent perfect cadence in that key in bars 5-6. The resulting harmonic imbalance is finally resolved only in bars 21-22 with a perfect cadence in the home key (D-flat major).

A similar, though slightly more chromatic example, is found in 1/iv where dominant harmonies are stressed instead of the tonic in each of the three sections of the movement.

In the first section of 5/i on the other hand, each of the various phrases ends with a perfect cadence, but none of them in the actual tonic key which therefore remains disguised and is only recognisable by implication.³

Of greater importance stylistically, is the harmonic instability caused by the use of excessive chromaticism, an early example of which appears in the first movement of Symphony 1, bars 54-63. After starting on diminished 7th harmonies in bar 54, the highly chromatic writing obscures all traces of a definite key until bars 62-63 where a cadence in G minor is suggested.

EXAMPLE 397: 1/i, Bars 54-63

The image displays three systems of musical notation for Example 397, covering bars 53, 58, and 63. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is G minor (two flats). The notation is highly chromatic, featuring many accidentals and diminished 7th chords. Bar 53 shows a complex melodic line in the treble and a supporting bass line. Bar 58 includes a piano (p) dynamic marking and a fermata over a chord in the treble. Bar 63 shows a cadence in G minor, with a fermata over the final chord in the treble. The overall texture is dense and dissonant due to the chromaticism.

³ See Table 13 on p323.

The closing bars of 8/v provide another example of harmonic instability, resulting here from the use of shifting chromatic harmonies implying the keys of C-sharp major (bars 102-104) and C major (bars 105-107) before finally resolving to F-sharp major, the tonic key.

EXAMPLE 398: 8/v, Bars 102-113

Finally, a highly chromatic style prevails even in movements based on Gregorian chant melodies, but to varying degrees of intensity, while tonal and harmonic ambiguity, induced by the free use of chromaticism, characterise certain passages like the following,

EXAMPLE 399: 9/i, Bars 46-49

Musical score for Example 399, bars 46-49. The score is written for grand staff (treble, middle, and bass clefs). It features a 9/i time signature. The music includes dynamic markings 'GPR' and 'cresc.'. The score is numbered 45 and 49.

the presentation of "cantus firmi", based on Gregorian melodies, returns to a more conventional diatonic idiom:

EXAMPLE 400 (a-c):

a) 2/iv, Bars 38-41

Musical score for Example 400 (a), bars 38-41. The score is written for grand staff (treble and bass clefs). It features a 2/iv time signature. The music includes dynamic markings 'rit.', 'G', and 'f', and tempo markings '2º Tempo.' with arrows. Bar numbers 35, 38, and 41 are indicated. A 'Ped. G' marking is present at the end.

b) 9/iv, Bars 253-260

Musical score for Example 400 (b), bars 253-260. The score is written for grand staff (treble and bass clefs). It features a 9/iv time signature. Bar numbers 253, 257, and 260 are indicated.

c) 10/iv, Bars 130-131

A musical score for three staves (treble, alto, and bass clefs) covering bars 130 and 131. The key signature has one sharp (F#). The music features complex textures with many notes, including some with 'v' (accents) and 'p' (piano) markings. Bar 132 is partially visible at the end of the score.

A certain degree of harmonic direction is also maintained through the use of pedal points, as for example in the third movement of Symphony 10, bars 39-42, where a pedal point on A helps to stabilize an A major key centre.

EXAMPLE 401: 10/iii, Bars 39-42

A musical score for three staves (treble, alto, and bass clefs) covering bars 39 and 42. The key signature has one sharp (F#). The music features complex textures with many notes, including some with 'p' (piano) and 'pp' (pianissimo) markings. Bar 39 includes the instruction 'errac.' and bar 42 includes 'rit.' and '(fl. flügel 8, 4)'. The score ends with a double sharp symbol (##) in the bass clef.

The use of long, sustained notes to counterbalance shifting chromatic progressions is given greater significance in the outer movements of Symphony 10. In order to retain the modal character of the C.F., these movements do not at the outset, establish definite keys. Instead, provisional tonal centres are provided by sustained notes. A good example is encountered in bars 57-64 of 10/I, which not only highlights the F-sharp in the form of a pedal point, but also an A-sharp and a C-sharp through constant repetition, thereby suggesting an F-sharp major tonal centre for this passage.

EXAMPLE 402: 10/I, Bars 59-64

59

61

63

64

diminuendo.

P.H.

Poco a poco ritenuto.

G.P.H.

P.H.

Rhythm

One of the main functions of rhythm in Widor's music is to assist in achieving a specific style or mood. For example, the opening movement of Symphony 4 recalls the style of the **Baroque French Overture** with its strong dotted rhythms and use of florid runs incorporating note values as small as hemi-demi-semiquavers.

EXAMPLE 403 (a-b):

a) 4/i, Bars 1-3¹

Tempo: $\text{♩} = 60.$
Dynamics: *fff*
Measure numbers: 1, 2, 3, 4

b) 4/i, Bars 12-15¹

Measure numbers: 10, 13, 16

Classical elegance⁴, on the other hand, is captured in the "Minuetto" of 3/ii where the rhythm in conjunction with melody, regular phrasing and primary harmonic progressions contributes toward a very transparent style. Use is also made of staccato to ensure clarity of sound in a large, resonant building.

EXAMPLE 404: 3/ii, Bars 1-8

However, the Classical dance style gives way to a smooth-flowing pastorella for the Trio which commences in bar 53. Here the rhythmically-quieter character is achieved through the use of a predominantly stepwise quaver motion, supported by long pedal points in the lower pedals.

⁴ It is surprising that even at this late stage within the Romantic period this movement captures the atmosphere of the typical court dance of French descent.

EXAMPLE 405: 3/ii, Bars 53-57

Musical score for Example 405, 3/ii, Bars 53-57. The score is for piano and includes a trumpet part. The piano part has a 'Ped. P' marking and a 'mf' dynamic. The trumpet part has a '(R. Trompette)' marking and a 'p' dynamic. The score spans five measures, with bar numbers 53 and 57 indicated.

Rhythm plays an important rôle in movements possessing a march character. The best example is found in 1/v ("Marche Pontificale") where the opening theme is based on short, rhythmically-strong phrases which rely on the effect of dotted rhythms and some syncopation. Use is made once more of staccato playing, not only to assist in achieving clarity of sound, but also to accentuate the different rhythm patterns.

EXAMPLE 406: 1/v, Bars 5-12

Musical score for Example 406, 1/v, Bars 5-12. The score is for piano and includes a guitar part. The piano part has a 'Ped. GPR' marking. The guitar part has a 'GPR' marking and a 'mf' dynamic. The score spans eight measures, with bar numbers 5 and 14 indicated.

Dotted and syncopated rhythmic patterns are not restricted to movements of martial character, however. They also occasionally appear in highly expressive slow movements, as for example in 6/ii, where such patterns give rise to a certain degree of restlessness in an otherwise calm movement.

EXAMPLE 407: 6/ii, Bars 1-8

Adagio.
(♩ = 40)

mf

4

5

10

More characteristic of such expressive movements is the use of an evenly-flowing rhythm. A good example of this is provided by the 6th movement (**Méditation**) of Symphony 1. Here the RH melody is based on a flowing $\frac{6}{8}$ rhythm while the LH, later joined by the pedal, provides a slower-moving harmonic background.

EXAMPLE 408: 1/vi, Bars 29⁴-37

25

31

37

sf

p

pp

Ped. G.R.

Rhythm may also serve as an element of contrast, as for example in 2/iii, the main theme of which evokes a feeling of religious piety owing to its predominantly gentle melodic curve and quiet rhythmic character. However, contrast is afforded by the insertion of recitative-like passages based on florid semiquaver patterns.

EXAMPLE 409 (a-b):

a) 2/iii, Bars 1-8

Andante (♩ = 84)

R

p

pp

3

9

(Ped. R)

b) 2/iii, Bars 23-29

Musical score for Example 410 (b), bars 23-29. The score is written for piano and consists of two systems. The first system covers bars 18 to 23, and the second system covers bars 25 to 29. The music is in 2/3 time and features complex rhythmic patterns with various dynamics like *p*, *P*, *R*, *G*, and *mf*.

Rhythmic contrast also underlies the **Theme and Variations** (3rd movement) of Symphony 4 as illustrated in the following examples:

EXAMPLE 410 (a-c):

a) 4/iii. Bars 1-4 (Theme)

Musical score for Example 410 (a), bars 1-4. The score is written for piano and consists of two systems. The first system covers bars 1 to 3, and the second system covers bars 4 to 7. The music is in 4/3 time and features a *Dolce* marking and a tempo of quarter note = 54. The score includes various dynamics like *pp* and *R*.

b) 4/iii, Bars 25-28 (Variation 1)

Musical score for Variation 1, bars 25-28. The score is in 4/3 time and features a piano accompaniment. The tempo is marked *a tempo*. The right hand (RH) plays a melodic line with eighth notes and rests, while the left hand (LH) provides a rhythmic accompaniment of eighth notes. The score is numbered 25 on the left and 28 on the right.

c) 4/iii, Bars 49-52 (Variation 2)

Musical score for Variation 2, bars 49-52. The score is in 4/3 time and features a piano accompaniment. The tempo is marked *poco riten.*. The right hand (RH) plays a melodic line with eighth notes and rests, while the left hand (LH) provides a rhythmic accompaniment of eighth notes. The score is numbered 48 on the left and 51 on the right. The RH part is marked *G (Flute de la solo)* and the LH part is marked *R (Voix cristale)*. The dynamic marking *pp* is present in the LH part.

A similar example is found in 1/v where the third march theme (bar 106ff), based on a dotted quaver rhythm, appears in a chordal setting while the LH and later pedal part, supply a march-like bass accompaniment in single, staccato quaver notes. On being repeated in bar 143ff, the theme is accompanied by a new rhythmic pattern in the LH, based on florid semiquavers.

EXAMPLE 411 (a-b):

a) 1/v, Bars 106-109

106

109

(G P Ped: supprimez les anches) GR

R

pp

b) 1/v, Bars 143-146

139

146

151

Another feature of Widor's rhythm is the use of inbuilt ritardandos found in the final cadences of some of the virtuosic-type movements. Here the fast figurative writing gives way to short, slow chordal progressions which bring the movements to a close. Good examples appear in the final bars of 2/vi and 5/v.

EXAMPLE 412 (a-b):

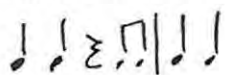
a) 2/vi, Bars 147-152

b) 5/v, Bars 75-78

Deviations from regular rhythmic patterns are encountered in some of the movements : while substantial use is made of syncopated rhythms and triplet sub-divisions, as for example in 2/v and 7/ii, only one example of a hemiola is found, namely in 5/iii, bars 89-92 and repeated in bars 135-138.

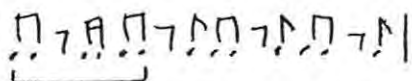
An interesting idiosyncrasy of Widor's rhythms is the prominent use in three of the movements of a pattern which appears in one of the following forms:

Rhythm Pattern



Used in:

2/vi



5/v⁵



9/i

While in 2/vi and 5/v this pattern underlies the entire movement, in 9/i it is only introduced as from bar 42ff.

EXAMPLE 413 (a-c):

a) 2/vi, Bars 1-2

b) 5/v, Bars 1-2

⁵ The extension of the pattern is caused by the need to complete the longer metrical unit.

c) 9/i, Bars 42-43

Handwritten musical score for three staves, numbered 40 to 44. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

- Staff 1 (Treble Clef):** Contains melodic lines with eighth and sixteenth notes. A marking "GPR" is placed above the staff in bar 42.
- Staff 2 (Treble Clef):** Contains a more active melodic line with eighth and sixteenth notes. A marking "R" is placed below the staff in bar 42. The number "44" is written at the end of the staff.
- Staff 3 (Bass Clef):** Contains a bass line with eighth and sixteenth notes. A marking "GPR" is placed above the staff in bar 42.

Textures

A symphonic idiom underlies the majority of movements. This is most obvious in those of large dimensions, possessing rich, broad, sweeping subjects, the music of which resembles a condensed version of an orchestral score. Good examples are provided by the opening section of Symphonies 6 and 8.

EXAMPLE 414 (a-b):

a) 6/i, Bars 1-8

Allegro. (♩ = 120)

Ch. M. Widor, Op. 42.

Manuale.

Pedale.

8

b) 8/i, Bars 1-7

Allegro risoluto. (♩ = 69)

Ch. M. Widor, Op. 42.

R

GPR

R pp

PR

5

Ped. G PR.

4

9

Compared to the Romantic idiom of these examples, the first two movements of Symphony 4 come closer to Baroque orchestral style. Viewed as a single entity, they echo a **Baroque French Overture** with the first movement displaying the traditional pompous style and the second movement taking the form of a standard fugue for four voices.

EXAMPLE 415 (a-b):

a) 4/i, Bars 1-4

b) 4/ii, Bars 1-3

However, symphonic idiom also prevails in small-scale movements which, although based on less ostentatious subjects, still display orchestral influence in some of their sections, eg., 2/v and 7/v.

EXAMPLE 416 (a-b):

a) 2/v, Bars 1-7

Andante.

mf

R pp

Ped. R

5

4

a piacere

p

p

5

9

b) 7/v, Bars 1-13¹

Lento. (d. ss)

OPR ff

Ped. GP

5

5

6

15

11

15

Ped. GP ff

Typical orchestral devices include the octave doubling of melody lines and/or full chords, as for example in 7/i:

EXAMPLE 417 (a-b)

a) 7/i, Bars 1-4¹

Moderato. (♩ = 88)

fff

fff

4

b) 7/i, Bars 8-12¹

The musical score for Example 418 (b) spans measures 8 to 12. It is written for three staves in each system. The first system is marked with a '5' on the left. The second system is marked with a '10' on the left and a 'K4' on the right. The music is in G major and 3/4 time. The first system shows a complex texture with triplets and dense chordal structures. The second system continues this texture, with a 'K4' marking on the right side.

and the occasional doubling of melodies and other parts in 3rds and 6ths in order to increase sonority. Good examples of this practice, found also in the music of other late Romantic composers, appear in 2/ii and 8/v:

EXAMPLE 418 (a-c):

a) 2/ii, Bars 7-8

The musical score for Example 418 (a) spans measures 7 and 8. It is written for two staves. The first staff is marked with a '7' on the left and the second with an '8' on the right. The music is in D minor and 3/4 time. The first staff features a melody in the upper voice, and the second staff features a complex accompaniment in the lower voice. A 'Ped. P' marking is present at the bottom right.

b) 2/ii, Bars 74-77

Handwritten musical score for bars 74-78, 2/ii. The score is written for piano and includes a pedal point. The key signature has one sharp (F#) and the time signature is 2/ii. The notation consists of two systems. The first system covers bars 74 and 75, and the second system covers bars 77 and 78. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A 'Ped. G' marking is present at the beginning of the first system. Bar numbers 74, 77, and 78 are written on the left side of the staves.

c) 8/iv, Bars 41-44

Handwritten musical score for bars 41-44, 8/iv. The score is written for piano and includes a grand staff. The key signature has one flat (Bb) and the time signature is 8/iv. The notation consists of two systems. The first system covers bars 41 and 42, and the second system covers bars 43 and 44. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A 'GPR' marking is present in the second system. Bar numbers 41 and 44 are written on the left side of the staves.

d) 8/v, Bars 49-51

Handwritten musical score for bars 49-53, 8/v. The score is written for piano and includes a grand staff. The key signature has one flat (Bb) and the time signature is 8/v. The notation consists of two systems. The first system covers bars 49 and 50, and the second system covers bars 51 and 53. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A 'Ped.' marking is present at the beginning of the second system. Bar numbers 49, 51, and 53 are written on the left side of the staves.

Notwithstanding the presence of such orchestral idioms and devices, Widor's symphonies still exhibit a keyboard style which sometimes comes close to that of the piano, especially in the use of figurative writing. Passages like the one found in 8/iv, bars 180-189 would probably be more successful if played on the piano, owing to its ability to sustain the harmonies by means of the sostenuto pedal.

EXAMPLE 419: 8/iv, Bars 180-182

The image displays three systems of musical notation for Example 419, covering bars 180, 181, and 182. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by intricate, rapid figurations in the right hand, often with slurs and accents, and a more rhythmic accompaniment in the left hand. The first system (bar 180) includes a dynamic marking of *fff* and a tempo instruction $(\text{♩} = 104)$. The second system (bar 181) and third system (bar 182) continue the complex textures. The notation includes various note values, rests, and articulation marks.

Other pianistically inspired figurations found in a number of movements include:

- i. trill-like patterns, for example 9/iv, Bars 174ff

EXAMPLE 420: 9/iv, Bars 174-179

Allegro

p

174

poco a poco cresc.

177

179

- ii. oscillating chord patterns, for example, 10/i, bars 77-78 and 10/ii, bars 48-52

EXAMPLE 421 (a-b):

- a) 10/i, Bars 77-78

f

77

78

b) 10/ii, Bars 48-50

Musical score for bars 48-50, 10/ii. The score is written for three staves: Treble, Bass, and Bass. Bar 48 shows a melodic line in the Treble staff and a complex rhythmic pattern in the Bass staff. Bar 49 continues the melodic line and the rhythmic pattern. Bar 50 shows the final measures of the passage, with a melodic line in the Treble staff and a rhythmic pattern in the Bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

iii. Octave tremelos, for example, 10/i, bars 69-70

EXAMPLE 422: 10/i, Bars 69-70

Musical score for bars 69-70, 10/i, Example 422. The score is written for three staves: Treble, Bass, and Bass. Bar 69 shows a melodic line in the Treble staff and a complex rhythmic pattern in the Bass staff. Bar 70 continues the melodic line and the rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings. The word "crescendo." is written in the Bass staff.

iv. and scalic patterns for example, 8/iv, bars 73ff.

EXAMPLE 423: 8/iv, Bars 73-76

In contrast to the subordinate positions given to the figurative patterns in the context of the above examples, such patterns, at other times, are given greater prominence in that they play a major role in the structure of a movement. A good example of this is found in the "Intermezzo" (3rd movement) of Symphony 1, which relies on a figurative pattern based on small-span chords, recalling the style of the old Baroque lute **Preamble**. This pattern permeates the manual parts of the entire movement while the main theme appears in the pedals.

EXAMPLE 424: 1/iii, Bars 8-15

A far more virtuosic application of the same technique is found in the brilliant toccata of Symphony 5 where the small-span chords of the previous example are expanded into a complex structure consisting of a figurative arpeggio in the RH part and full chords in the LH part.

EXAMPLE 425: 5/v, Bars 50-52

The musical score for Example 425 consists of three systems of piano accompaniment. The first system is labeled '49' and shows a right hand with a rapid, continuous arpeggiated figure and a left hand with full chords. The second system is labeled '50' and continues this texture. The third system is labeled '52' and ends with a measure marked '53'. Dynamics include 'fff' and 'sf' with the tempo marking 'Mestoso'.

Baroque polyphony also plays an integral part in the Widor Symphonies. Its influence ranges from the subtle imitation of melodic phrases, as in 8/ii, bar 11ff,

EXAMPLE 426: 8/ii, Bars 10-14

The musical score for Example 426 shows two systems of a single melodic line. The first system is labeled '10' and '12', and the second system is labeled '13' and '15'. The score is in 8/2 time and features a single melodic line with a long phrase spanning across the systems.

to the use of double canonic writing, as in 9/iv, bar 46ff,

EXAMPLE 427: 9/iv, Bars 46-52

The musical score for Example 427, titled "9/iv, Bars 46-52", is presented in two systems. The first system covers bars 46 to 51, and the second system covers bars 52 to 53. The music is written for Trompetto 8 (marked "R") and Ped. R. The time signature is 9/4. The score features a double canonic texture, with the upper staff (Trompetto 8) and the lower staff (Ped. R) playing the same melodic line in canon. The music begins at bar 46 with a forte dynamic (*f*). The upper staff has a "G" above the first measure. The lower staff has a "G" below the first measure. The music ends at bar 52 with a fermata over the final note. The key signature has one flat (B-flat).

and rich contrapuntal writing as in the fugue of 9/iii, where the C.F. melody, used as a 2nd subject, is combined with the fugue subject in the closing stretto:

EXAMPLE 428: 9/iii, Bars 130-139

Clear definition of part-playing is always achieved. This poses no problem when the subject lies in an outer part, but to counteract the possible risk of "losing" an entry in a middle voice of a contrapuntal web, Widor often commences such entries in a more conspicuous part before transferring it to the inner voice, as illustrated in the fugue of 4/ii where the 1st middle entry is introduced in the soprano (bar 12⁶ff) before being taken over by the alto voice.

EXAMPLE 429: Bars 12⁶-14

The same principle is applied for the 5th middle entry of the same fugue. Here the subject starts in the bass (bar 24⁶), but is later transferred to the tenor.

EXAMPLE 430: 4/ii, Bars 24⁶-27

The image displays two systems of musical notation for Example 430. The first system, labeled with the number 23 on the left and 25 on the right, consists of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The second system, labeled with the number 26 on the left and 29 on the right, also consists of three staves with the same clef arrangement. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'g' and 'R'. The music illustrates the 5th middle entry of a fugue, showing the subject starting in the bass and later being transferred to the tenor.

Powerful chords are another characteristic feature of organ style and consequently play an important role in Widor's Symphonies. The effect of a wide-spread chordal texture, as for example in the openings of 1/v and 6/i, is greatly enhanced by the "full organ" sound in which extensive octave doubling results from the use of stops of different pitches in combination with octave couplers and mixtures (See Example 425).

As opposed to these thick, rich, thundering chords, thinner, more transparent textures are found in movements containing a solo melody with simple accompaniment as in the openings of 5/ii and 9/ii.

EXAMPLE 431 (a-b):

a) 5/ii, Bars 6-10

Allegro cantabile.

p

a piacere, moderato

R

6

7

10

(♩ = 96)

b) 9/ii, Bars 1-4¹

Andante sostenuto

p

p

Ped R

2

3

4

Widor's writing for the pedals displays a variety of styles ranging from simple bass lines and pedal points to intricate melodic phrases and figurations requiring considerable virtuosity.

In its simplest form, the pedal part provides fundamental bass lines inherent in harmonic progressions, or is restricted to prolonged pedal points, as for example in 1/ii, bars 1-6 and 4/iv, bars 233-245 respectively.

EXAMPLE 432 (a-b):

a) 1/ii, Bars 1-6

Allegretto (♩ = 100)

Ped. G

6

b) 4/iv, Bars 233-238

233

236

238

In addition to standard-type pedal points, latent varieties are evolved through the use of repetitive melodic figures based on an octave leap. An example of such a latent pedal point is found in 5/iii, bar 73ff.

EXAMPLE 433: 5/iii, Bars 73-85

The musical score for Example 433, 5/iii, Bars 73-85, is presented in three systems. The first system, starting at bar 67, includes the tempo marking *Più mosso.* (♩ = 132) and the dynamic *mf Prd. G P.*. The second system, starting at bar 75, features melodic lines with slurs and accents. The third system, starting at bar 80 and ending at bar 85, continues the melodic and harmonic development. The score includes various musical notations such as slurs, accents, and dynamic markings.

While the pedal part of 1/v falls into the same category of fulfilling a harmonic function, it furthermore enhances the march character of the music, especially when written in detached note values, as in bars 47-57, or as short staccato notes, as in bars 119-129.

EXAMPLE 434 (a-b):

a) 1/v, Bars 47-50

Musical score for Example 434 (a), bars 47-50. The score is in 1/v time signature. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The treble staff contains a melodic line with a slur over the first four bars. The grand staff contains a complex accompaniment with a *pp* dynamic marking. The bass line features a rhythmic pattern of eighth notes. The score is numbered 47 on the left and 50 on the right.

b) 1/v, Bars 118-121

Musical score for Example 434 (b), bars 118-121. The score is in 1/v time signature. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The treble staff contains a melodic line with a slur over the first four bars. The grand staff contains a complex accompaniment with a *f* dynamic marking in the first bar and a *p* dynamic marking in the second bar. The bass line features a rhythmic pattern of eighth notes. The score is numbered 116 on the left and 122 on the right.

However, Widor often liberates the pedal part from its restricting bass rôle and gives it a more melodic character. This is achieved by either short references to thematic material, eg., 5/ii, bar 159²ff and 8/ii, bars 79-83,

EXAMPLE 435 (a-b):

a) 5/ii, Bars 159²-163

Musical score for Example 435 (a), bars 159-163. The score is in 5/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The music is written for piano with three staves: Treble, Middle, and Bass. The Treble staff contains a melodic line with a series of slurs over the first four bars. The Middle and Bass staves provide harmonic support with chords and moving lines. The bar numbers 159 and 163 are indicated at the beginning and end of the excerpt.

b) 8/ii, Bars 79-84¹

Musical score for Example 435 (b), bars 79-86. The score is in 8/4 time and features a key signature of three sharps (F-sharp, C-sharp, G-sharp). The music is written for piano with three staves: Treble, Middle, and Bass. The Treble staff contains a melodic line with a series of slurs over the first four bars. The Middle and Bass staves provide harmonic support with chords and moving lines. The bar numbers 79 and 86 are indicated at the beginning and end of the excerpt. A performance instruction "GR" is written above the Treble staff in the first bar of the second system.

or by the use of ostinato-type patterns, frequently covering a descending 4th in a stepwise motion.

Handwritten musical notation for measures 187-190. The system consists of three staves. The top staff is a treble clef with a melody of eighth and sixteenth notes. The middle staff is a treble clef with a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes.

Handwritten musical notation for measures 191-194. The system consists of three staves. The top staff is a treble clef with a melody of eighth and sixteenth notes. The middle staff is a treble clef with a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes. The number 209 is written to the right of the system.

Handwritten musical notation for measures 195-198. The system consists of three staves. The top staff is a treble clef with a melody of eighth and sixteenth notes. The middle staff is a treble clef with a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes. The number 19 is written to the right of the system.

Handwritten musical notation for measures 199-202. The system consists of three staves. The top staff is a treble clef with a melody of eighth and sixteenth notes. The middle staff is a treble clef with a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a bass line of eighth and sixteenth notes. The number 21 is written to the right of the system.

An extension of the latter is the chaconne-like theme which underlies the Variations of 8/iv.

EXAMPLE 437: 8/iv, Bars 1-8

Andante. (♩ = 40)

(R_{pp})

f

Ped. GPR (R_p)

R

GPR

6

9.

Two-part writing for the pedals is found in 7/ii and 9/ii resulting in a richer texture. In the chorale theme of 7/ii, the two voices basically duplicate existing lines found in the manual parts, while the double pedal parts of 9/ii display a greater degree of independence, providing counter-lines to the main theme throughout the major portion of the movement.

EXAMPLE 438 (a-b):

a) 7/ii, Bars 1-4

Andante. (♩ = 52)

Ped. GR

b) 9/ii, Bars 24-29

GPR

24

27

29

GPR

However, the texture changes in the final section of 9/ii (bars 33-45), as the lower pedal part is now restricted to a tonic pedal point and thereby assumes a harmonic function while the upper pedal part continues with its melodic rôle.

EXAMPLE 439: 9/ii, Bars 33-38

The musical score for Example 439, 9/ii, Bars 33-38, is presented in two systems. The first system, starting at bar 33, features a (G Flute 8) part in the upper staff, a piano (pp) part in the middle staff, and a bassoon part in the lower staff. The second system, starting at bar 36, continues the polyphonic textures. The score is in 9/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Polyphonic textures also provide an opportunity for a more melodic pedal style, encountered not only in the slow, expressive movements such as 7/v and 8/v, but also in the fugues, eg., 4/ii and 9/iii.

EXAMPLE 440 (a-b):

a) 7/v, Bars 23-31

Musical score for Example 440 (a), showing bars 21, 26, and 30-31. The score is written for piano and includes dynamic markings such as *dimin.*, *pp*, *GPR*, *ff*, and *PR*. The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into three systems: the first system covers bars 21-25, the second system covers bars 26-29, and the third system covers bars 30-31. The notation includes treble and bass staves for each system, with various rhythmic patterns and articulations.

b) 4/ii, Bars 14-19

Musical score for Example 440 (b), showing bars 14, 17, and 19. The score is written for piano and includes dynamic markings such as *pp* and *PR*. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score is divided into two systems: the first system covers bars 14-16, and the second system covers bars 17-19. The notation includes treble and bass staves for each system, with various rhythmic patterns and articulations.

The final stage in this development is achieved in the toccatas of 1/iii and 5/v. It is here that the pedal part is totally freed from its subservient rôle and given the responsibility of presenting the slow, powerful main theme while the manual parts supply the harmonic backing based on brilliant, virtuosic figurations. Overall, a sound pedal technique is required to meet the demands of the different textures which may include features such as passages in chromatic double 3rds, eg. 9/iv, bars 108-109,

EXAMPLE 441: 9/iv, Bars 108-109

The musical score for Example 441 consists of three staves. The top two staves are for the manual parts, and the bottom staff is for the pedal. The key signature has one sharp (F#), and the time signature is 9/4. The score is divided into two measures, 108 and 109. In measure 108, the manual parts play a series of chromatic double thirds, while the pedal part plays a slow, powerful theme. In measure 109, the manual parts continue with similar figures, and the pedal part has a more active role.

fast, scalic patterns which form part of the counter-lines in the fugue of 4/ii, bars 26-27,

EXAMPLE 442: 4/ii, Bars 26-27

The musical score for Example 442 consists of three staves. The top two staves are for the manual parts, and the bottom staff is for the pedal. The key signature has two flats (Bb and Eb), and the time signature is 4/2. The score is divided into two measures, 26 and 27. In measure 26, the manual parts play fast, scalic patterns, while the pedal part plays a slow, powerful theme. In measure 27, the manual parts continue with similar figures, and the pedal part has a more active role.

or large intervallic leaps as found in the pedal theme of 5/v and 6/i, bar 152ff where an original octave leap is gradually extended to cover a span of two octaves.

EXAMPLE 443: 6/i, Bars 163-169

Musical score for Example 443, bars 160-170. The score is in 6/i and consists of three systems of piano accompaniment. The first system (bars 160-163) features a melodic line in the right hand with a 'P. F. molto da sosten.' marking. The second system (bars 164-167) shows a more active right hand with a 'PR' marking. The third system (bars 168-170) continues the melodic development. The bass line throughout is characterized by frequent octave doubling, particularly in the lower register.

Frequent use is also made of octave doubling in the pedal part, giving greater depth and power to chordal passages and enhancing climaxes and cadence points as illustrated in 7/i, bars 160-166.

EXAMPLE 444: 7/i, Bars 160-166

Musical score for Example 444, bars 160-166. The score is in 7/i and consists of a single system of piano accompaniment. The right hand features a complex, rhythmic melodic line with many accidentals. The left hand provides a steady accompaniment with frequent octave doubling, as indicated by the double bar lines and the 'PR' marking. The score ends with a cadence marked 'R'.

Registration

Widor provided detailed registration instructions at the outset of each movement, except for movements marked "fff", a dynamic indication inevitably requiring "Grand Choeur" (ie. "full organ"). Once established, the quality of the tone colour does not usually change much during the course of a movement, but frequent use is made of dynamic variation effected by the use of different manuals and in particular, the Swell pedal. An interesting example of an inbuilt **diminuendo** appears in 1/v, bars 100-106. Here the Refrain melody ends on a sforzando level in bar 100, from which point the chordal texture undergoes a gradual process of erosion, dissolving first into octaves in bar 101 and after a reduction in the number of voice parts, into a single line in bars 104-105. The gradual diminution of sound to a pianissimo level in bar 106 is further aided by use of the Swell pedal.

EXAMPLE 445: 1/v, Bars 99-106

94

101

107

dim.

pp

R

(G P Ped: supprimez les anches) GR

The use of the Swell pedal is indicated by the words "**crescendo**" and "**decrescendo**", or by the respective markings (\leftarrow and \rightarrow). However, it should be borne in mind that, whenever stops on an enclosed manual (eg. the "**Récit**") are coupled to a non-enclosed manual (eg. '**Grand Orgue**'), any changes effected by the use of the Swell pedal will automatically also affect both the dynamics and tone colour of the overall sound, especially if the "enclosed" stops include those of a distinctive character like the reeds.

Dynamic contrast achieved by the use of different manuals is well illustrated in the opening section of 7/v where the dynamics alternate repeatedly between **ff** and **pp**. The full sound is achieved by "**Positif**" and "**Récit**" being coupled to the "**Grand Orgue**", while the contrasting **pp** is obtained on the "**Récit**" with its 8-ft and 4-ft **Flutes** only.

As opposed to sudden dynamic changes brought about by the use of different manuals, gradual dynamic alterations are achieved by means of the Swell pedal, examples of which may be found in the expressive, slow 5th movements of both Symphonies 2 and 7.

However, the changing of stops during a movement is not excluded altogether. The "**Pastorale**" of 2/ii opens with the following registration:

Grand Orgue	:	Fonds 4,8,16
Positif	:	Flûte 8
Récit	:	Hautbois
Pédale	:	Flûte 8

While in bar 9 the **Flûte 4-ft** is added on the **Positif**, in bar 18, the registration on this manual changes to a **Gamba 8-ft**. Further stop changes are made throughout the remainder of the movement.

Different manuals are also used to highlight solo phrases as for example in 3/v, bar 26ff, where

the LH phrase is presented on the **Positif** (with "**Fonds**" 4 & 8) to which is coupled the **Récit** (with "**Fonds et Anches**" 4,8 & 16), while the RH plays the accompaniment on the latter manual (**Récit**).

EXAMPLE 446: 3/v, Bars 26-28

26

R

P R

Ped. R

28

However, solo passages need not necessarily rely on the use of a "louder" manual, but may also be presented by solo stops such as the **Clarinete**, **Flute**, **Gamba**, **Hautbois** or **Trompette**, as in 3/i where the solo **Clarinete** on the **Récit** is accompanied by the **Fonds 8-ft** on the **Positif**.

EXAMPLE 447: 3/i, Bars 43-48

The image shows a musical score for Example 447, 3/i, Bars 43-48. The score is in 3/4 time and G major. It features a Clarinette part in the upper staff and a Pedal part in the lower staff. Bar 43 is marked with 'pp' and 'p'. Bar 48 is marked with 'R (anches)'. The score is written in a system with two staves, with a brace on the left indicating the bar numbers. The Clarinette part is in the upper staff, and the Pedal part is in the lower staff. The score is in a system with two staves, with a brace on the left indicating the bar numbers. The Clarinette part is in the upper staff, and the Pedal part is in the lower staff.

Greater emphasis may be given to melodic phrases, where necessary, by means of reinforcement through the use of additional stops. In 9/iii for example, the **Gregorian** chant theme enters in the pedals in bar 136 against a contrapuntal background at a fortissimo level. At this point, the already strong pedal part is given even greater weight by the addition of the **Trompette 8-** and **16-ft** stops.

Moreover, the use of solo stops with contrasting timbres affords greater definition in contrapuntal writing, as seen for example in 2/ii, bar 32ff, where each contrapuntal strand is introduced on a different division, each utilising a different solo stop - **Hautbois (Récit)**, **Clarinette (Positif)** and **Flûte (Pedals, coupled from the Grand Orgue)**.

EXAMPLE 448: 2/ii, Bars 32-34

a tempo
R Hautbois
(1^e Clarinette.)
Clar. Solo
Ped. G

At times, a cantabile melody appears successively in different tone colours, as eg. in 6/iv where it is introduced on the **Hautbois** (bar 5ff) and later repeated on the **trompette** (bar 60ff).

An interesting dialogue effect between the different phrases of a melody is achieved by the use of alternating tone colours on different manuals, in eg., 5/ii, bars 106²-126 and 6/iv, bar 22²ff.

EXAMPLE 449: 6/iv, Bars 22²-30

Registrations for the slow, expressive movements display a preference for soft stops such as the **Voix Céleste** and **Gambes** with their ethereal, string-like tone and the soft flute stops, used either as an 8-ft solo, or in combination with a Flute 4-ft. The registration tables given for 2/v and 9/ii serve as illustrations:

TABLE 14 (a-b):

a) Registration for 2/v

V.

Adagio.

G Flute 8 - P Fonds 4, 8 - R Voix céleste - Ped. Basse de 16.

b) Registration for 9/ii

II.

G flute 8 - P fonds 8 - R Gambe 8 - Ped flute 8.

An average "forte" dynamic level is obtained through the use of the "Fonds" 4-ft, 8-ft and 16-ft with an occasional inclusion of the "Fonds 32-ft" on the pedals and the "Anches" on the **Récit** as eg., in the opening registration of 3/i, 5/iii, 8/i and 9/i.

TABLE 15: Registration for 8/i

Grand-orgue: Fonds 4, 8, 16 - Positif: Fonds 4, 8 -

Récit: Fonds 4, 8; Anches 4, 8, 16 - Pedale: Basses 4, 8, 16, 32.

In order to achieve a lighter, playful character, the pedals are sometimes restricted to the use of an 8-ft stop only, as in the **Minuetto** of 3/ii, or the Scherzo of 4/iv. A further example is found in the scherzo-like third movement of Symphony 7.

The **Adagio** (4th movement) of Symphony 5 falls into the same category. Its pedal part plays a predominantly melodic rôle in the contrapuntal texture and is initially limited to the use of a **Flute 4-ft**, thereby ensuring transparent part-writing.

EXAMPLE 450: 5/iv, Bars 1-3

Adagio. (♩ = 63)

1

Ped. Solo

3

This solo stop is joined, in bar 23, by the **Gamba** and **Voix Céleste**, coupled from the **Récit**. In the closing bars however, the pedals resume their bass function and extend their pitch downwards by the addition of the "**Fonds**" **8-ft** and **16-ft**, coupled from the **Grand Orgue**.

The registration for "tutti" passages is straightforward, utilising the "full" organ sound which now includes not only the high-pitched ranks such as 2-ft and mixtures, but also the reed stops. However, in order to achieve a yet more powerful, triumphant effect, the pedal part may be written in octaves and may further include the 32-ft ranks, seen to good advantage in 5/v, bar 50ff.

3. CONCLUSION

In evaluating the organ symphonies of Guilmant and Widor, the following questions come to mind:

What led them to write in a new style? With what means did they start? In what way did they manage to establish a new genre?

To answer such questions, one needs to examine events leading up to and surrounding this new school of composition.

Despite the dominating rôle played by opera in the 19th century, there was a growing interest in absolute music.

"The superficial impression given by the term "French Musical Renaissance" is that instrumental music finally became appreciated by Parisian audiences. In reality, quartet societies and symphony orchestras had been founded between 1850 and 1870, but the dislocations of the Franco-Prussian War and the insurrection of the Paris Commune caused a temporary suspension of musical activities; after the war instrumental organizations found it easier to resume their schedules than did opera companies.....Absolute music, furthermore, was only one facet of the activity of French composers after 1870, for all of them at least dabbled in opera, and in their instrumental compositions they were influenced not only by Beethoven and Schumann but also by the "new German school", especially Liszt....."

After 1870, however, critics and audiences accepted the absolute music of French composers, showing them an appreciation which had only hesitantly been granted Berlioz."¹

Great emphasis was placed on the orchestra which, during the second half of the 19th century, underwent drastic change, especially with regard to its size. Composers responsible for such changes include Berlioz, Mahler and Richard Strauss who, furthermore, made tremendous technical demands on the players, which in turn, led to great progress in both the perfection of playing technique and of instrument making.

¹ Longyear, Rey M. "Nineteenth-century Romanticism in Music", p208.

Of all instruments, the organ is the only one which is able to match the different tone colours of an orchestra. For this reason, it became a satisfactory substitute in the absence of an orchestra, giving rise to another genre, the transcription of orchestral music for organ, which had its parallel in the 19th century, in the ever-popular arrangements of orchestral and operatic works for piano.

The practice of performing orchestral music on an organ began in the early 19th century and achieved great popularity by the end of that century before becoming unfashionable with the advent of radio and gramophone recordings. The success of these arrangements was aided by the fact that the organ was given even greater orchestral character by the master-builder, **Aristide Cavallé-Coll**.

It was these orchestral qualities too, which inspired the development of the organ symphony, as seen from the fact that all three composers, Franck, Guilmant and Widor, only started writing symphonically-conceived works after being appointed to churches possessing Cavallé-Coll organs.

In the following quotation from an article by **Louis Robilliard**, the composer referred to is Widor, although the same holds true for both Franck and Guilmant:

"His encounter with the instrument released a creative process in him. The novelties introduced by Cavallé-Coll did not yet fulfil any valid musical style : they found their justification afterwards in the use made of them by Franck or Widor. This means that without his (Cavallé-Coll's) contribution, symphonic organ music would not have been what it is."²

The organ symphony, of which Guilmant and Widor were the first composers, was initiated by **Franck** in his "**Grande Pièce Symphonique**". Based on a cyclic structure, this new type of composition incorporating a symphonic style, combined with another stimulus, namely that of organs with rich pseudo-orchestral stops such as the ones found at **La Trinité** and **St Sulpice**,

² Robilliard, Louis. **Charles Marie Widor**. Translated by Charles Whitfield. (Arion, Paris, 1978). Notes from Record Cover (ARN 38464).

inspired the fertile imaginations of Guilmant and Widor to even greater heights.

Although basing their relative works on the Classical sonata or symphony, neither the traditional number of movements nor the internal formal arrangement was always adhered to. Both composers relied on Classical and Baroque forms, but clothed them in a Romantic idiom to suit their individual needs.

In their approach to the cyclic outline, both composers retained the concept of powerful outer movements which find contrast in a number of inner movements of varying character and form.

Notwithstanding the basic content of the outer movements, both composers display a remarkable freedom in their actual choice of forms. Guilmant, on the whole, adheres more to traditional practice, relying in particular on sonata form and structures which display a strong influence of Baroque idiom owing to the inclusion of fugues and/or fugato sections of varying complexity.

Widor, on the other hand, follows a different, individual course, with sonata form and fugues playing a subordinate rôle only. Instead, he utilises rondo, theme and variations, side by side with ternary and free forms, to which must be added even a minuet and trio!

A similar attitude is adopted by both these composers in their handling of inner movements. Once again, Guilmant favours traditional concept and design : in all the sonatas, the 2nd movement portrays a quiet, lyrical mood, presented in the frame of a regular ternary form. Only in some of the later sonatas is this movement followed by one possessing a lighter character such as a minuet and trio or a rondo.

By contrast, Widor departs to a far greater extent from the inherited standard scheme of a symphony. Not only does he usually include a greater number of inner movements than Guilmant, but he also adopts a considerably freer attitude towards both character and form of these movements. While some use is still made of the minuet and trio, one also finds marches, scherzos and variation movements. However, these are far outweighed by a variety of ternary

and rondo forms, both being favourite designs of Widor's. In addition, a number of movements in free form bear witness to the progressive tendencies of the composer.

As far as their actual handling of the different forms is concerned, both composers retain a rather conventional outlook with respect to the smaller structures such as binary and ternary. Binary form in particular, is used in a straightforward way, whereas ternary form undergoes some modification, especially in the Widor Symphonies where it appears as a hybrid with binary and variation elements.

Similar minor changes also affect the minuet and trio where one finds a single example of development elements permeating the final return of the minuet.

Theme and variations are encountered exclusively in Widor's symphonies where they appear in various designs ranging from traditional arrangements to hybrid forms including elements of development, passacaglia and "cantus firmus" work.

While regular rondos are found in the works of both composers, it is the modified form which offers more interest. In this, Guilmant was very conservative, limiting his modifications to isolated instances of greater thematic inter-relationship between Refrain and Episodes, the omission of a Refrain statement between Episodes, or the replacement of the final Refrain entry by a short Coda.

By contrast, Widor's modifications are more advanced and include:

- i. an overall symmetrical arrangement leading to either a bipartite or a ternary design,
- ii. prominent contrapuntal writing,
- iii. a combination of rondo and variation technique which also affects his single "little rondo".

While the modifications in the above forms still remain relatively insignificant, those affecting sonata form are of greater importance, being indicative of the problematic position of sonata form in the late 19th- and early 20th centuries.

Although Guilmant still used conventional sonata form in some of his movements, he attempted to instill some interest into this form by combining it with fugato elements, or by creating an altogether new hybrid made up of sonata and fugue. Although this development has already been discussed in detail³, the essential aspects deserve to be included here.

The first phase of this development is the inclusion, into sonata form, of a fugato section, either as part of an extended Transition, or in a more prominent position as a 2nd theme group of a 2nd Subject. In both cases, the fugato theme provides material for later development.

The second and final phase of this process sees sonata form and fugue sharing equal importance in a new hybrid design, a design which appears in two different shapes:

- i. where sonata and fugal elements are freely intermingled,
- ii. where components of sonata form and fugue are placed in juxtaposition to each other.

It is no mere coincidence that these designs underlie the opening movements of the three most substantial Sonatas, namely Numbers 1, 5 and 8.

By comparison with Guilmant's frequent use of Sonata form, this form appears only twice in Widor's Symphonies. Here, however, it is subjected, from the outset, to a major modification which effectively counteracts the basic concept of sonata form, namely, the conflict between two different tonal centres and subjects. Widor does not include a genuinely contrasting tonality, nor a contrasting 2nd Subject of importance. The structure resulting from this

³ See page 153ff.

truncation resembles sonata form only because of its overall outline - Exposition, Development and Recapitulation - and a suggestion of a contrasting tonal centre and idea.

The French Overture with its slow, stately opening followed by a fugal section, is alluded to in the first movement of Sonata 1 by Guilmant. The characteristic features of this form also underlie two successive movements in the Widor Symphonies. Seen as a single entity, these two movements emulate the respective characters of the Baroque model.

The fugue was also used by both composers. An interesting departure from an otherwise standard approach adopted by Widor, appears in the Middle Sections of two of the fugal movements where a subject entry is sometimes distributed between two different voice parts.

Guilmant, on the other hand, displays greater originality in his fugal movements, only one of which follows a standard design. In the others he either dissolves the Final section into a slow-moving Coda, or combines the fugal texture with a minuet.

While Widor's fugue subjects tend to be more Romantically melodic, Guilmant's come closer to the Baroque style and exhibit an interesting structure, each consisting of two components - one melodic and the other rhythmically-orientated.

Guilmant's contrapuntal skill reaches a peak in his writing of double fugues. In these, he also introduces another Baroque form, the chorale, which provides a second subject for further development.

Although dressed in Romantic attire, the chorale finds its way into a few movements, notably in the Sonatas of Guilmant, where it is placed either as an introduction or as a contrasting component within a movement. While Guilmant's chorale-writing approximates both the regular phrasing and the chordal texture of the Baroque model, those of Widor are far-removed from such models, displaying a more "air-type" melody, hand in hand with greater harmonic and rhythmic freedom.


The traditional style of chorale melodies with their long note values, a prominence of step-wise progressions and clear phrasing also plays a major rôle in the pedal parts of a form otherwise not normally associated with C.F. works, namely, the toccata. In the specifically French organ toccata, a form anticipated by Guilmant and established by Widor as part of his organ symphonies, a chorale-like melody is presented in the pedal part while the manual parts supply a virtuosic figurative accompaniment.

Of great importance towards the end of the 19th century, was the renewed interest in Gregorian Chant, caused largely by the ongoing research by French scholars and centered, especially, in the Monastery of Solesmes. Although this did not influence Guilmant in his Sonatas, it influenced Widor, who not only based a movement of an early symphony on the "**Salve Regina**" melody, but also used two different chants as "**cantus firmi**" for the last two Symphonies respectively, namely, the "**Puer natus est**" (a Christmas chant) and the "**Haec Dies**" (an Easter Day chant).

Overall, the subjects of both composers display a great variety of styles, ranging from simple folk-like melodies to powerful themes. Capable of immediate appeal, their strength lies in their innate tunefulness coupled with rhythmic and harmonic interest and well-balanced phrases in which ascending and descending melodic curves are always counterbalanced in a logical manner.

The simplest melodies are represented by those which possess a folksong character, based mostly on stepwise progressions, which open with the characteristic interval of a 4th or 6th and are organised into regular, well-balanced phrases. Examples of such melodies are found mainly in the slow movements and at times, the similarity of their shape even gives rise to fascinating parallels between different themes⁴. More complicated melodies of a genuine Romantic type, characterised by their use of chromaticism and/or broad, sweeping contours based on long phrases, also abound in the works of both composers and are usually reserved for the larger, more substantial movements.

⁴ See footnote on p352.

The character of a melody may be determined, not only by its contour, but also by its use of certain rhythmic motives. For example, the prominent use of the rhythm  would impart a Baroque character, while the use of certain dance rhythms might recall the courtly elegance of the Classical period.

Furthermore, the character of a melody may be conditioned by its setting. The mood of the pseudo-religious piece, for example, depends on chordal progressions based on a slow harmonic rhythm and clad in a transparent texture. By contrast, powerful melodies require a rich texture preferably moving in a quick harmonic rhythm. Ample examples of both these types are found throughout the Sonatas and Symphonies.

Regarding harmony and the use of chromaticism, Guilmant adopts a very Classical approach, restricting his early sonatas to primary chords mostly, with chromaticism being reserved for melodic rather than harmonic purposes. Later, however, his harmonic language becomes more chromatic, resulting in more interesting progressions based on complex juxtapositions of chords in different keys. The free use of chromaticism too, eventually leads to tonal ambiguity and obscurity.

By contrast, Widor is far more progressive. His harmonic language does not undergo a process of development, but instead, retains a constant style throughout the 10 Symphonies. 'It incorporates a high degree of chromaticism, melodic and harmonic. Stylistically though, this is in keeping with late 19th century trends, thereby anticipating the Impressionistic School of the early 20th century.

Throughout the Sonatas and Symphonies, there is a constant striving towards unity, both within and between movements. The former poses no major problem, as a movement usually develops from one or more main ideas and is thus inevitably unified. In their approach to the latter problem, both Guilmant and Widor either recall previous thematic material in a closing movement, or rely on a unifying motive which prevails in all or most of the movements. Such a motive may be based, for example, on a particular interval, or the shape of an opening subject

which serves as a mould for themes in later movements. Another more traditional way in which unity is achieved, is through the use of a "cantus firmus", a method used by Widor in his last two Symphonies especially, the "**Gothique**" and "**Romane**".

Both Guilmant and Widor were world-renowned recitalists in their day and consequently, their organ works demand from the performer an exceptionally high standard of proficiency. This applies especially to the symphonies of Widor with their greater use of chromaticism and in particular, their extensive figuration and virtuosic writing in both the manual and pedal parts.

In any art form, a certain amount of interaction and cross-pollination of styles is essential and unavoidable: this also applies to both Guilmant and Widor. They not only relied on older forms, but were also influenced by different styles. Both were trained by Lemmens, who himself was a descendant of the Bach tradition, the influence of which remained a strong factor throughout their lives. With Widor, this influence was even further enhanced by his association with Albert Schweitzer.

"It is significant that the great Protestant Bach scholar Albert Schweitzer chose to study the organ with Widor. The influence was mutual. Schweitzer learnt much in terms of technique and musical architecture. Widor's own understanding of Bach's chorale preludes was immeasurably enhanced by Schweitzer the theologian with his thorough knowledge of the Bible and Lutheran hymns. Widor wrote "The works which I had admired up to that time as models of pure counterpoint became for me a series of poems with a matchless eloquence and emotional intensity."⁵

In addition to the music of Bach, both composers must have known and studied the works of their major predecessors and contemporaries. There can hardly be any doubt, that they knew not only the standard symphonic repertoire of **Beethoven**, **Mendelssohn** and **Schumann** and probably also of **Brahms**, but also the organ works, especially of **Mendelssohn** and **César Franck**, the influence of which is seen throughout their works. Of the two composers, Guilmant in particular, shows at times, a remarkable insight into and affinity to Mendelssohn's

⁵ Thomson, Andrew, "**C.M. Widor: a Revaluation** (*The Musical Times*", March 1984), p169,ii.

music, which was well-known at that time, owing to the latter composer's visits to the French capital. A good example is provided by the final (5th) movement of Sonata 5 by Guilmant which bears close resemblance to the 1st movement of Mendelssohn's Sonata 6, Op.65. Both movements open with a chorale : while Mendelssohn uses it as a theme for a set of 4 variations, Guilmant employs it as a 2nd Subject for a double fugue, which in its final section, superimposes both the chorale and original subject. Here the phrases of the combined subjects are interspersed with figurative patterns similar to those which separate phrases of the Mendelssohn chorale in his concluding (4th) variation.

EXAMPLE 451 (a-b):

a) Guilmant 5/v, Bars 182-192

The musical score for Guilmant 5/v, Bars 182-192, is presented in three systems. The first system (bars 182-187) shows the tuba part starting at bar 182 with a *Sostenuto* marking and *fff* Tuba 8. dynamic. The piano part has a *Rall.* marking. The second system (bars 187-190) shows the tuba part continuing with *Con brio.* and *a tempo.* markings. The piano part has *ritz le Tuba, Tuba in.* markings. The third system (bars 190-192) shows the tuba part with a *Sostenuto* marking and *Tuba 8.* dynamic. The piano part continues with *ritz le Tuba, Tuba in.* markings.

b) Mendelssohn 6/i, Bars 81-88

The image shows a musical score for Mendelssohn's Sonata No. 6, first movement, bars 81-88. The score is written for piano and includes the following details:

- Tempo and Meter:** Allegro molto, 4/4 time.
- Bar 81:** Starts with a first ending bracket (1) and a dynamic marking of *ff* (Cl Full).
- Bar 83:** Features a dynamic marking of *ff* (with Reed).
- Bar 85:** Contains a large slur over the right-hand part.
- Bar 87:** Continues the right-hand part with a slur.
- Bar 88:** Ends the section.

The concept of a fugue/chorale combination is also found in **Mendelssohn's Sonata No. 3 in A**, 1st movement.

Another composer influencing Guilman's keyboard technique was **Robert Schumann**, seen for example in the Development Section of 1/i.

EXAMPLE 452: 1/i, Bars 189-198

Musical score for Example 452, bars 189-198. The score is in 1/i time signature. It consists of two systems of piano music. The first system starts at bar 189 and ends at bar 193. The second system starts at bar 194 and ends at bar 198. The music features complex arpeggiated patterns in both hands. The first system is marked *a tempo* and *p*. The second system includes the instruction *Add 8 fl. Fl. to Ped.* at the beginning of bar 194.

By contrast, Widor not only displays influence of older masters, but also of his more "progressive" contemporaries such as **Franz Liszt**, seen for example, in 3/v and 8/iv with their brilliant colouristic effects, bold harmonies and virtuosic arpeggios.

EXAMPLE 453 (a-b):

a) 3/v, Bars 32-44

Musical score for Example 453 (a-b), bars 32-44. The score is in 3/v time signature. It consists of four systems of piano music. The first system starts at bar 32 and ends at bar 35. The second system starts at bar 36 and ends at bar 38. The third system starts at bar 39 and ends at bar 41. The fourth system starts at bar 42 and ends at bar 44. The music features complex arpeggiated patterns in both hands. The score is marked with bar numbers 32, 36, 39, 42, and 44.

b) 8/iv, Bars 180-183

Musical score for Example 454 (a-b), bars 180-183. The score is in 8/4 time and consists of four systems, each representing a bar. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *fff*. The music features a complex rhythmic pattern with many beamed notes and rests.

Similar examples occur in the opening movement of the "**Romane**" **Symphony**, which even echo the style of **Ravel**.

EXAMPLE 454 (a-b):

a) 10/i, Bars 47-52

Musical score for Example 454 (a-b), bars 47-52. The score is in 10/4 time and consists of three systems, each representing two bars. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *fff*. The music features a complex rhythmic pattern with many beamed notes and rests.

b) 10/i, Bars 55-60

The image shows a musical score for three systems of music, numbered 55, 57, and 59. Each system consists of a piano part (treble and bass clefs) and an organ part (treble clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system (bars 55-56) is marked '(1. P. final)' and 'a piacere'. The second system (bars 57-58) is marked 'a tempo'. The third system (bars 59-60) is marked 'diminuendo'. The organ part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Guilmant and Widor were contemporaries who, being inspired by the symphonic idiom of **Franck's** organ works and the **Cavaillé-Coll** organ, were solely responsible for the development of a new genre. Their relevant works were written at about the same time, a period extending from approximately 1870-1909. However, each of the two composers developed a different, individual style. While Guilmant tended to be more conservative, Widor was more progressive. Together, therefore, their works represent a juxtaposition of two different approaches in the development of the organ symphony : in Guilmant we find the perfection of a style based predominantly on traditional concepts, while in Widor we see the perfection of a style, which, although rooted in Classical traditions, is more innovative, paving

the way for further developments. These developments in turn, reached their perfection in the organ symphonies of **Louis Vierne** and **Marcel Dupré**.

The French symphonic school of the late 19th century dominated the field of organ music and therefore plays an integral part of any organist's repertoire. Apart from their historical value, the organ symphonies of both Guilmant and Widor offer challenges to organ scholar and virtuoso alike, affording great contrast and variety, not only in their different movements which range from quiet, contemplative pieces to breathtaking, dazzling toccatas, but also in their ever-changing moods, textures and tone-colours.

In conclusion, it is hoped that this analytical study will assist in the stimulation of a new interest in the fascinating realm of the French organ symphony and thereby contribute towards a deeper understanding and appreciation of this unique genre.

APPENDICES

Appendix A : Specifications

1. The Dauphin Organ (housed in St Sulpice)¹
 Built by Nicolas Somer - 1748

GRAND ORGUE (54 notes)	RÉCIT (30 notes)	PEDALIER TIRASSE (16 notes)
Montre 8	Bourdon 8	Pedal "pull-downs"
Bourdon 8	Flûte 8	
Prestant 4	Hautbois 8	
Doublette 2		
Clarinette (free reed) ... 8		

2. Guilmant's House Organ at Meudon²
 Built by Cavallé-Coll

PÉDALE	POSITIF	RÉCIT
1 Contre Basse 16	12 Flûte creuse 8	20 Diapason 8
2 Soubasse 16	13 Cor de nuit... .. 8	21 Dulciane 8
3 Flûte 8	14 Viole de gambe ... 8	22 Voix célestes ... 8
4 Bourdon 8	15 Flûte douce... .. 4	23 Flûte traversière. 8
5 Violoncelle 8	16 Nazard 2 ² / ₃	24 Flûte octaviante. 4
6 Basson 16	17 Quarte de nazard ... 2	25 Doublette 2
	18 Tierce 1 ³ / ₅	26 Plein jeu III ranks
	19 Cromorne 8	27 Basson-hautbois .. 8
		28 Trompette harmonique 8
GRANDE ORGUE		
7 Bourdon 16		
8 Montre 8		
9 Flûte harmonique ... 8		
10 Salicional 8		
11 Prestant 4		

¹ Sumner, W.L., **The Organs of the Church of St Sulpice, Paris.** (The Organ, Vol 14) p146.

² Meyrick-Roberts R., **The French Organ : Some Thoughts and Impressions.** Part III (The Organ, Vol.IV), p208.

3. Notre-Dame Cathedral, Paris (Rebuilt by Cavallé-Coll in 1868)

GRAND CHOEUR			GRAND ORGUE			BOMBARDE		
1er Clavier : CC to G			2e Clavier : CC to G			3e Clavier : CC to G		
1 Principal	...	8	1 Violon basse	...	16	1 Principal basse	...	16
2 Bourdon	...	8	2 Bourdon	...	16	2 Sous-basse	...	16
3 Prestant	...	4	3 Montre	...	8	3 Principal	...	8
4 Quinte	...	2 ^{2/3}	4 Flûte harmonique	...	8	4 Flûte harmonique	...	8
5 Doublette	...	2	5 Vièle de gambe	...	8	5 Grosse quinte	...	5 ^{1/3}
6 Tierce	...	1 ^{3/5}	6 Bourdon	...	8	6 Octave	...	4
7 Larigot	...	1 ^{1/3}	7 Prestant	...	4			
8 Septième	...	1 ^{1/7}						
9 Piccolo	...	1						
Jeux de combinaison			Jeux de combinaison			Jeux de combinaison		
10 Tuba magna	...	16	8 Octave	...	4	7 Grosse tierce	...	3 ^{1/5}
11 Trompette	...	8	9 Doublette	...	2	8 Quinte	...	2 ^{2/3}
12 Clairon	...	4	10 Fourniture	...	II-V	9 Septième	...	2
			11 Cymbale	...	II-V	10 Doublette	...	2
			12 Basson	...	16	11 Cornet	...	V
			13 Basson-hautbois	...	8	12 Bombarde	...	16
			14 Clairon	...	4	13 Trompette	...	8
						14 Clairon	...	4
POSITIF			RÉCIT			PÉDALE		
4e Clavier: CC to G			5e Clavier: CC to G			CCC to F		
1 Montre	...	16	1 Quintaton	...	16	1 Principal Basse	...	32
2 Bourdon	...	16	2 Flûte harmonique	...	8	2 Contrebasse	...	16
3 Flûte harmonique	...	8	3 Diapason	...	8	3 Sous-basse	...	16
4 Bourdon	...	8	4 Vièle de gambe	...	8	4 Grosse quinte	...	10 ^{2/3}
5 Salicional	...	8	5 Voix céleste	...	8	5 Flûte	...	8
6 Unda maris	...	8	6 Flûte octavante	...	4	6 Violoncelle	...	8
7 Prestant	...	4	7 Basson-hautbois	...	8	7 Grosse tierce	...	6 ^{2/3}
			8 Voix humaine	...	8	8 Octave	...	4
Jeux de combinaison			Jeux de combinaison			Jeux de combinaison		
8 Flûte douce	...	4	9 Prestant	...	4	9 Quinte	...	5 ^{1/3}
9 Doublette	...	2	10 Quinte	...	2 ^{2/3}	10 Septième	...	4 ^{4/7}
10 Piccolo	...	1	11 Octavin	...	2	11 Bombarde	...	32
11 Plein jeu	...	III-VI	12 Plein jeu	...	IV	12 Bombarde	...	16
12 Clarinette basse	...	16	13 Cornet	...	V	13 Basson	...	16
13 Cromorne	...	8	14 Bombarde	...	16	14 Trompette	...	8
14 Clarinette aiguë	...	4	15 Trompette	...	8	15 Basson	...	8
			16 Clairon	...	4	16 Clairon	...	4
PÉDALES DE COMBINAISON			REGISTRES DE COMBINAISON					
1 Tirasse grand choeur			12 Anches positif			Left hand: Grand choeur		
2 Tirasse grand orgue			13 Anches récit			Grand orgue		
3 Anches pédales			14 Anches tutti			Bombarde		
4 Octaves graves grand choeur			15 Copula grand choeur			Positif		
5 Octaves graves grand orgue			16 Copula grand orgue			Récit		
6 Octaves graves bombarde			17 Copula bombarde			Pédale		
7 Octaves graves positif			18 Copula positif			Right hand: Grand choeur		
8 Octaves graves récit			19 Copula récit			Grand orgue		
9 Anches grand choeur			20 Trémolo du récit			Bombarde		
10 Anches grand orgue			21 Expression du récit			Positif		
11 Anches bombarde						Récit		
						Pédale		

4. St Francois-de-Sales, Lyon

The organ at this church was built by Callinet in 1838. At that time, Widor's grandfather was working for this firm and assisted in the building of the organ. His son, Charles-Marie's father, was appointed its first organist. The young Charles-Marie often deputised on this organ for his father.

GRAND ORGUE 56 notes

Principal 16
Bourdon 16
Montre 8
Bourdon 8
Flûte H. 8
Salicional 8
Prestant 4
Flûte 4
Doublette 2
Fourniture 4 rangs
Cymbale 3 rangs
Bombarde 16
Trompette 8
Clairon 4

POSITIF EXPRESSIF 56 Notes

Nachthorn 8
Dulciane 8
Unda Maris 8
Flûte H. 8
Flûte octaviante 8
Doublette 2
Carillon 1 à 3 rangs
Trompette 8
Basson 8
Clarinette 8

RÉCIT EXPRESSIF 56 Notes

Quintaton 16
Diapason 8
Bourdon 8
Viole de Gambe 8
Voix céleste
Flûte H 8
Flûte octaviante 4
Octavin 2
Cornet 5 rangs
Basson 16
Trompette 8
Clairon 4
Basson Hautbois 8
Voix Humaine 8

PÉDALE 30 Notes

Basse Acoustique 32
Contrebasse 16
Soubasse
Flûte 8
Violoncelle 8
Bombarde 16
Trompette 8

PEDALES DE COMBINAISON

Orage
Tirasse G.O.
Tirasse Pos.
Tirasse Réc.
Anches Ped.
Octaves graves G.O.

Octaves graves Pos.
Octaves graves Réc.
Tremblant Pos.
Expression Pos.
Expression Réc.
Tremblant Réc.

Anches G.O.
Anches Réc.
Appel G.O.
Cop. Pos./G.O.
Cop. Réc./G.O.
Cop. Réc./Pos.

5. St Ouen, Rouen Cavaillé-Coll (1890)

The organ at this cathedral was built by Cavaillé-Coll in 1890 and was inaugurated by Widor on 17 April of the year, "This instrument has something of a Michelangelo in it - one hesitates before playing it," he affirmed."³

PÉDALES (PED)		GRAND-ORGUE (GO) Great		BOMBARDE (BOMB) Solo	
Soubasse	32	Montre	16	Flûte	8
Contrebasse	16	Violonbasse	16	Flûte	4
Soubasse	16	Bourdon	16	Doublette	2
Basse	8	Montre	8	Fourniture	III
Violoncelle	8	Diapason	8	Cornet (16-')	V
Bourdon	8	Salicional	8	Bombarde	16
Flûte	4	Flûte harmonique	8	Basson	16
Contre Bombarde	32	Bourdon	8	Trompette	8
Bombarde	16	Prestant	4	Clairon	4
Contre Basson	16	Trompette	8		
Trompette	8	(en chamade)			
Clairon	4	Clairon	4		
		(en chamade)			
POSITIF (POS)		RÉCIT (REC) Swell			
Montre	8	Quintaton	16		
Gambe	8	Corno dolce	16		
Unda Maris	8	Diapason	8		
Bourdon	8	Gambe	8		
Dulciane	4	Voix céleste	8		
Flûte douce	4	Flûte traversière	8		
Doublette	2	Cor de nuit	8		
Plein-jeu	III	Voix éolienne	8		
Cor anglais	16	Viole d'amour	4		
Trompette	8	Flûte octaviante	4		
Cromorne	8	Quinte	2 ^{2/3}		
Clairon	4	Octavin	2		
		Carillon	I-III		
		Cornet	V		
		Tuba Magna	16		
		Trompette harmonique	8		
		Hautbois-basson	8		
		Clarinette	8		
		Voix humaine	8		
		Clairon harmonique	4		

GO/PED, POS/PED, REC/PED

Appels : GO, POS/GO, REC/GO, BOMB/GO, POS/REC, BOMB/REC
(pistons)

Anches PED - Pedal reeds

Bombarde, Trompette et Clairon de BOMB

Chamades du GO - GREAT Horizontal reeds

Trompette et Clairon du POS.

Jeux de combinaison du REC. - Full Swell (Quinte 2^{2/3}, Octavin 2

Cornet V, Carillon, Tuba Magna, Trompette 8 et Clairon 4).

Octaves Graves - Sub-Octave : GO, REC/GO, REC.

Octave Aiguë - Octave : REC.

Tremelo REC.

³ Record cover notes : "L'Orgues Français : L'âge romantique et Symphonique" - Daniel Roth plays Vienne." EDO 253.

6. St Peter's Basilica, Rome
(Proposed by Cavallé-Coll)

PÉDALE

1 Basse acoustique	...	64
2 Principal basse	...	32
3 Montre	...	32
4 Grosse flûte	...	16
5 Contre basse	...	16
6 Violon basse	...	16
7 Soubasse	...	16
8 Grosse quinte	...	10 ^{2/3}
(Nazard des 32p.)		
9 Grosse flûte	...	8
10 Diapason	...	8
11 Violoncelle	...	8
12 Bourdon	...	8
13 Grande tierce	...	5 ^{2/5}
14 Grosse quinte	...	5 ^{1/3}
(Nazard des 16 p.)		
15 Septième	...	4 ^{4/17}
16 Octave	...	4
17 Violle	...	4
18 Flûte	...	4
19 Tierce	...	3 ^{1/5}
20 Quinte	...	2 ^{2/3}
21 Contre bombarde	...	32
22 Bombarde	...	16
23 Quinte-bombarde	...	10 ^{2/3}
24 Trompette	...	8
25 Quintonnet	...	5 ^{1/3}
26 Clairon	...	4

GRAND ORGUE

27 Montre	...	16
28 Gambe	...	16
29 Bourdon	...	16
30 Quinte	...	10 ^{2/3}
31 Montre	...	8
32 Flûte Harmonique	...	8
33 Diapason	...	8
34 Violle de gambe	...	8
35 Dulciana	...	8
36 Bourdon	...	8
37 Grosse quinte	...	5 ^{1/3}
38 Prestant	...	4
39 Flûte octaviante	...	4
40 Octave	...	4
41 Quinte	...	2 ^{2/3}
42 Doublette	...	2
43 Tierce	...	1 ^{3/5}
44 Grosse fourniture	4 rangs	
45 Grosse cymbale	5 rangs	
46 Fourniture	3 rangs	
47 Cymbale	4 rangs	
48 Bombarde	...	16
49 Basson	...	16
50 Trompette harmonique	8	
51 Basson	...	8
52 Soprano	...	4
53 Clairon	...	4

BOMBARDE

54 Principal basse	...	16
55 Quintatön	...	16
56 Jubal	...	8
57 Flûte harmonique	...	8
58 Flûte conique	...	8
59 Keraulophone	...	8
60 Bourdon	...	8
61 Grosse quinte	...	5 ^{1/3}
62 Grosse flûte	...	4
63 Principal	...	4
64 Violon	...	4
65 Quinte	...	2 ^{2/3}
66 Tierce	...	3 ^{1/5}
67 Septième	...	2 ^{2/7}
68 Octavin	...	2
69 Tierce	...	1 ^{3/5}
70 Piccolo harmonique	1	
71 Grand cornet 16.p	5 rangs	
72 Plein jeu	5 rangs	
73 Tuba magna	...	16
74 Tuba mirabilis	...	8
75 Trompette quinte	...	5 ^{1/3}
76 Clairon	...	4
77 Clairon doublette	...	2

POSITIF EXPRESSIF

78 Violone basse	...	16
79 Bourdon	...	16
80 Diapason	...	8
81 Salicional	...	8
82 Viola	...	8
83 Voix angelique (ten.C)	8	
84 Flûte traversière	...	8
85 Cor de nuit	...	8
86 Principal	...	4
87 Flûte douce	...	4
88 Nazard	...	2 ^{2/3}
89 Flageolet	...	2
90 Carillon	...	3 rangs
91 Cornet 8 p.	...	5 rangs
92 Plein jeu	...	5 rangs
93 Cor d'harmonie	...	16
94 Trompette harmonique	8	
95 Cromorne	...	8
96 Basson-hautbois	...	8
97 Violon harmonique	3	4

³ Violon harmonique: The writer questioned the correctness of this appellation, and is surprised to find it given again, and placed with the reed stops. In the Cavallé-Coll scheme it was placed with the solo organ reeds.

RÉCIT EXPRESSIF

98 Gambe	...	16
99 Bourdon	...	16
100 Diapason	...	8
101 Flûte harmonique	8	
102 Flûte à pavillon	8	
103 Bordon	...	8
104 Violle de gambe I	8	
105 Violle de gambe II	8	
106 Voix célestes I(ten.C)	8	
107 Voix célestes II(ten.C)	8	
108 Violle d'amour	...	4
109 Eoline	...	4
110 Prestant	...	4
111 Flûte octaviante	...	4
112 Quinte	...	5 ^{1/3}
113 Grosse tierce	...	3 ^{1/5}
114 Nazard	...	2 ^{2/3}
115 Septième	...	2 ^{2/7}
116 Octavin	...	2
117 Tierce	...	1 ^{3/5}
118 Larigot	...	1 ^{1/3}
119 Septième	...	1 ^{1/7}
120 Piccolo	...	1
121 Cornet ...16p.	5 rangs	
122 Plein jeu...	7 rangs	
123 Bombarde	...	16
124 Clarinette	...	16
125 Trompette harmonique	8	
126 Clarinette	...	8
127 Quinte trompette	...	5 ^{1/3}
128 Musette	...	8
129 Clairon harmonique	4	
130 Clairon doublette	2	
131 Voix humaine	...	8

SOLO

132 Soubasse	...	16
133 Flûte conique	...	16
134 Flûte traversière	8	
135 Diapason	...	8
136 Viola di gamba	...	8
137 Quintatön	...	8
138 Violon	...	4
139 Flûte octaviante	...	4
140 Nazard	...	2 ^{2/3}
141 Doublette	...	2
142 Tierce	...	1 ^{3/5}
143 Nazard (larigot)	...	1 ^{1/3}
144 Septième	...	1 ^{1/7}
145 Piccolo	...	1
146 Cor anglais	...	16
147 Cor d'harmonie	8	
148 Trompette harmonique	8	
149 Clairon harmonique	4	
SOLO : EN CHAMADE		
150 Tuba Magna	...	16
151 Tuba mirabilis	...	8
152 Quinte-trompette	...	5 ^{1/3}
153 Cor harmonique	...	4

BOUTONS DE COMBINAISONS

1 Octaves graves grand orgue
 2 " " bombarde
 3 " " positif
 4 " " récit
 5 " " solo
 6 Octaves aiguës récit
 7 " " solo
 8 Tremelo récit
 9 " positif
 10 Octaves aiguës pédale
 11 Soufflerie

PEDALES DE COMBINAISONS

24 Tirasse grand orgue
 25 " bombarde
 26 " positif
 27 " récit
 28 " solo
 29 Combinaisons pédale
 30 " grand orgue
 31 " positif
 32 " récit
 33 " solo
 34 " chamade
 35 Expression positif
 36 " récit
 37 Crescendo progressif
 38 Copular grand orgue
 39 " bombarde sur grand orgue
 40 " positif sur grand orgue
 41 " récit sur grand orgue
 42 " solo sur grand orgue
 43 " " positif
 44 " " récit

BOUTONS DE COMBINAISONS

ajustables et libres

droit	12	Enregistreur de la 1re combinaison
	13	" " " 2e "
	14	" " " 3e "
	15	" " " 4e "
	16	" " " 5e "
	17	" " " 6e "
gauche	18	" " " 1re "
	19	" " " 2e "
	20	" " " 3e "
	21	" " " 4e "
	22	" " " 5e "
	23	" " " 6e "

BOUTONS ACCESSORIES DE COMBINAISONS

(These boutons add to each clavier the sounding stops in their order of sonority and power.)
On the front of each Clavier

45	Appel 1er groupe Pédale	70	Renvoi 1er groupe
46	" 2e "		Positif
47	" 3e "	71	" 2e "
48	" 4e "	72	" 3e "
49	" 1er "	73	Appel 1er groupe Récit
50	" 2e "	74	" 2e "
51	" 3e "	75	" 3e "
52	" 4e "	76	" 4e "
53	Appel 1er groupe Grande	77	Renvoi 1er "
	Orgue	78	" 2e "
54	" 2e "	79	" 3e "
55	" 3e "	80	" 4e "
56	" 4e "	81	Appel 1er groupe solo
57	Renvoi 1er "	82	" 2e "
58	" 2e "	83	" 3e "
59	" 3e "	84	Renvoi 1er "
60	" 4e "	85	" 2e "
61	Appel 1er groupe	86	" 3e "
Bombarde		87	Appel groupe Chamade
62	" 2e "	88	Renvoi "
63	" 3e "	89	1er Appel de la premier
64	Renvoi 1er "		combinaison ajustable et
65	" 2e "		libre
66	" 3e "	91	2e Appel &c.
67	Appel 1er groupe Positif	92	3e Appel &c.
68	" 2e "	93	4e Appel &c.
69	" 3e "	94	5e Appel &c.
		95	6e Appel &c.

BOUTONS

(placed below the Grand Orgue clavier)

Pianissimo Piano Mezzo forte Forte Fortissimo Annualation⁴

NUMBER OF SOUNDING STOPS

NUMBER OF PIPES

1er Clavier, Grand Orgue	27 stops	2379 pipes
2e Clavier, Bombarde	24 stops	1832 pipes
3e Clavier, Positif	20 stops	1690 pipes
4e Clavier, Récit	34 stops	2528 pipes
5e Clavier, Solo	22 stops	1342 pipes
Pédale	26 stops	832 pipes

Total sounding stops	151	Total pipes	10,603
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Compass of manuals CC to C 61 notes. Pedal, CCC to G 32 notes

⁴

When the writer presented the scheme of the original **project** by Cavaille-Coll, he gave the names of the sounding stops in English (as printed in Hopkins and Rimbault), and remarked at the time that it would have been altogether more interesting had the specification in Hopkins and Rimbault's great work been printed in the original French. In presenting the revised scheme the writer has allowed it to remain in its own language, and thus retain its individuality and national characteristics.

7. **St Sernin, Toulouse**
Built by Aristide Cavallé-Coll (1889)

Manual I

Grande-Orgue

1. Montre 8'
2. Montre 16'
3. Salicional 8'
4. Prestant 4'
5. Bourdon 8''
6. Bourdon 16'
7. Gambe 8'
8. Flûte octaviante 4'
9. Flûte harmonique 8'
10. Quinte 2^{2/3}'
11. Doublette 2'
12. Fourniture 5f.
13. Cymbale 4f.
14. Grand cornet 5f.
15. Bombarde 16'
16. Trompette 8'
17. Clairon 4'
18. Clairon doublette 2'
19. Trompette-harmonique 8'
20. Clairon-harmonique 4'

Manual II

Positif

1. Montre 8'
2. Prestant 4'
3. Unda-Maris 8'
4. Cor de nuit 8'
5. Flûte douce 4'
6. Salicional 8'
7. Carillon 3f.
8. Basson-hautbois 8'
9. Trompette 8'
10. Clairon 4'

Manual III

Récit expressif

1. Voix humaine 8'
2. Basson-hautbois 8'
3. Viole de Gambe 8'
4. Flûte harmonique 8'
5. Flûte octaviante 4'
6. Diapason 8'
7. Quintaton 16'
8. Voix-céleste 8'
9. Octavian-harmonique 2'
10. Cornet 5f.
11. Bombarde 16'
12. Trompette-harmonique
13. Clarinette 8'
14. Clairon-harmonique

Pedal

1. Flûte ouverte 16'
2. Grand quinte 10^{2/3}'
3. Soubasse 16'
4. Grand flûte 8'
5. Violoncelle 8'
6. Flûte 4'
7. Contre-bombarde 32'
8. Bombarde 16'
9. Trompette 8'
10. Clairon 4'

8. The old Trocadéro, Paris
 Built by Cavallé-Coll in 1878.

PÉDALES

1	Principal	...	...	32
2	Contrebasse	...	...	16
3	Flûte	...	...	16
4	Soubasse	...	...	16
5	Violonbasse	...	...	16
6	Flûte	...	...	8
7	Bourdon	...	...	8
8	Violoncelle	...	...	8
9	Basse	...	...	8
10	Contra bombarde	...	...	32
11	Bombarde	...	...	16
12	Basson	...	...	16
13	Basson	...	...	8
14	Trompette	...	...	8
15	Clairon	...	...	4
16	Baryton	...	...	4

SOLO BOMBARDE

17	Bourdon	...	...	16
18	Violoncelle	...	...	8
19	Diapason	...	...	8
20	Flûte harmonique	...	...	8
21	Flûte octaviante	...	...	4
22	Octavin	...	...	2
23	Tuba magna	...	...	16
24	Trompette harmonique	...	...	8
25	Clairon harmonique	...	...	4
26	Clarinette	...	...	8

RÉCIT

27	Quintatön	...	...	16
28	Gambe	...	...	8
29	Voix célestes	...	...	8
30	Flûte harmonique	...	...	8
31	Cor de nuit	...	...	8
32	Flûte octaviante	...	...	4
33	Octavin	...	...	2

34	Cornet	...	V rangs	
35	Carillon	...	III rangs	
36	Basson	...	...	16
37	Basson-hautbois	...	...	8
38	Trompette	...	...	8
39	Clairon	...	...	4
40	Voix humaine	...	...	8

POSITIF

41	Principal	...	...	8
42	Salicional	...	...	8
43	Unda maris	...	...	8
44	Bourdon	...	...	8
45	Flûte harmonique	...	...	8
46	Flûte octaviante	...	...	4
47	Doublette	...	...	2
48	Plein jeu harmonique	...	...	-
49	Quinte	...	...	2 ² / ₃
50	Basson	...	...	16
51	Trompette	...	...	8
52	Cromorne	...	...	8

GRAND ORGUE

53	Montre	...	...	16
54	Bourdon	...	...	16
55	Montre	...	...	8
56	Violoncelle	...	...	8
57	Flûte harmonique	...	...	8
58	Bourdon	...	...	8
59	Flûte	...	...	4
60	Prestant	...	...	4
61	Doublette	...	...	2
62	Cornet	...	V rangs	
63	Plein jeu harmonique	...	...	-
64	Bombarde	...	...	16
65	Trompette	...	...	8
66	Clairon	...	...	4

PÉDALES DE COMBINAISONS

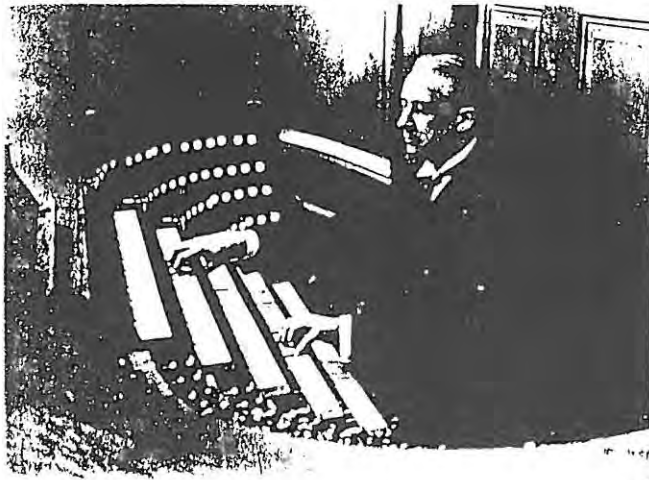
1	Tirasse grand orgue
2	Tirasse récit
3	Tirasse positif
4	Appel de jeux du grand orgue
5	Appel d'anches du grand orgue
6	Appel d'anches du récit
7	Appel d'anches du positif
8	Appel d'anches du solo bombarde
9	Copula positif sur grand orgue
10	Copula récit sur grand orgue
11	Copula solo bombarde sur grand orgue
12	Octaves graves sur grand orgue
13	Octaves graves sur positif
14	Octaves graves sur récit
15	Octaves graves sur solo bombarde
16	Récit sur positif
17	Orage
18	Trémelo positif
19	Trémelo récit
20	Expression positif
21	Expression récit

Appendix B : Pictorial Material

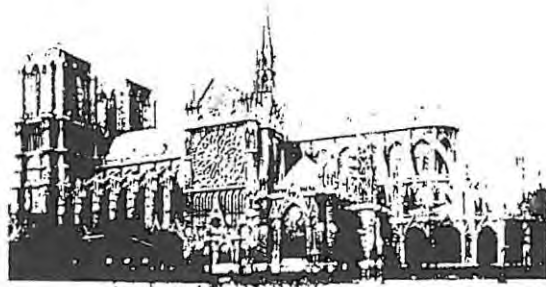
- 1) The old Console of St Clotilde (as used by Franck)



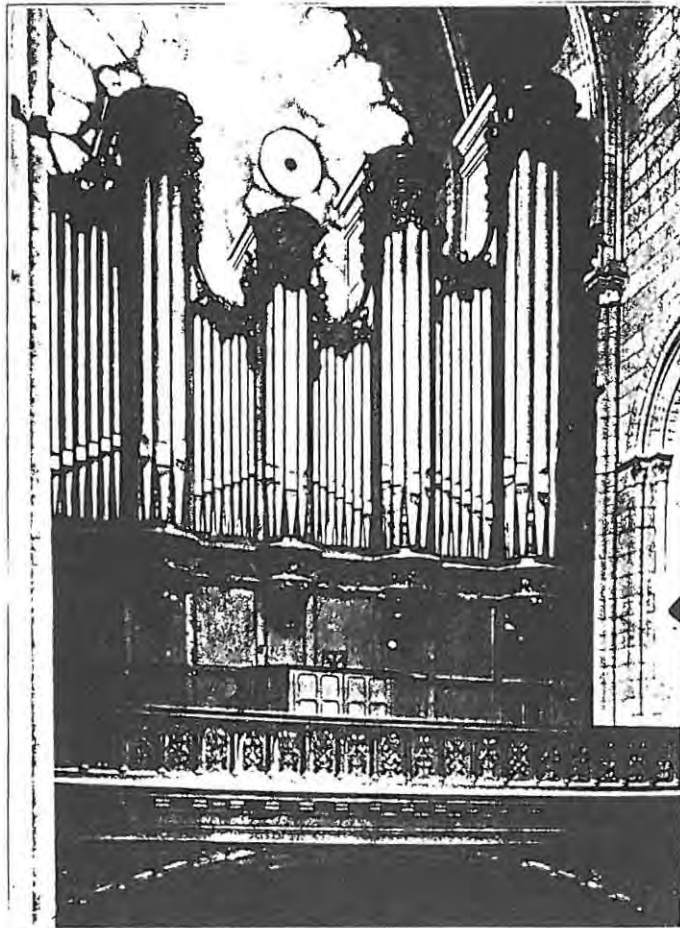
- 2) Marcel Dupré (at the Organ of St Sulpice)



3) Notre-Dame Cathedral, Paris



4) The Organ of NÔtre-Dame Cathedral, Paris.



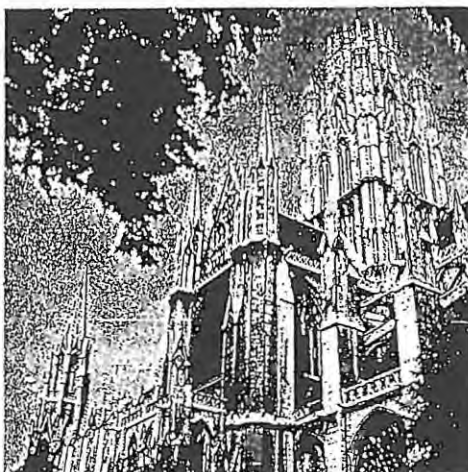
- 5) Monument to César Franck by Lenoir at St Clotilde



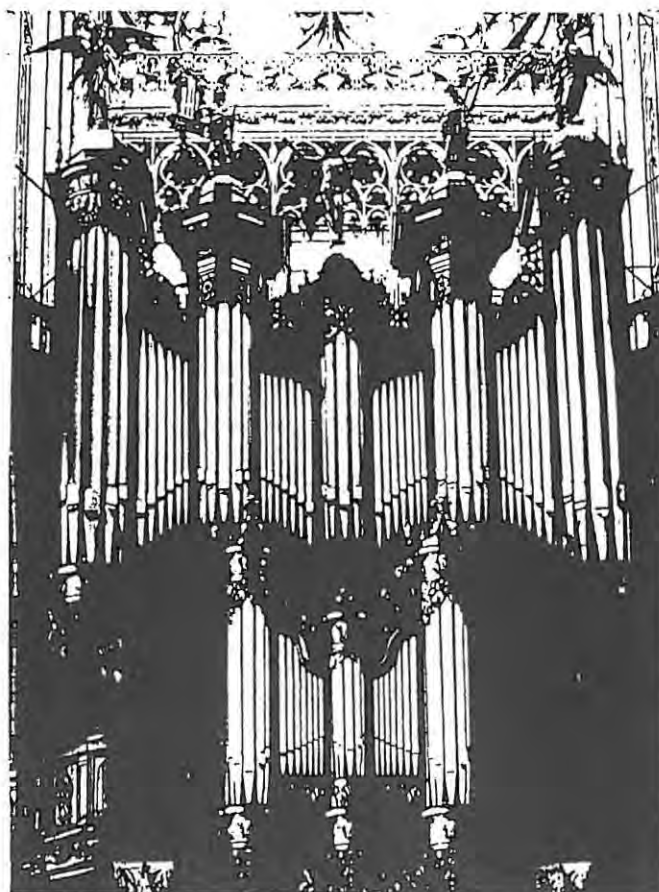
- 6) The Organ of St Francois-de-Sales, Lyon, where the young Widor often deputised for his father who was the first organist of this church



7) St Ouen, Rouen

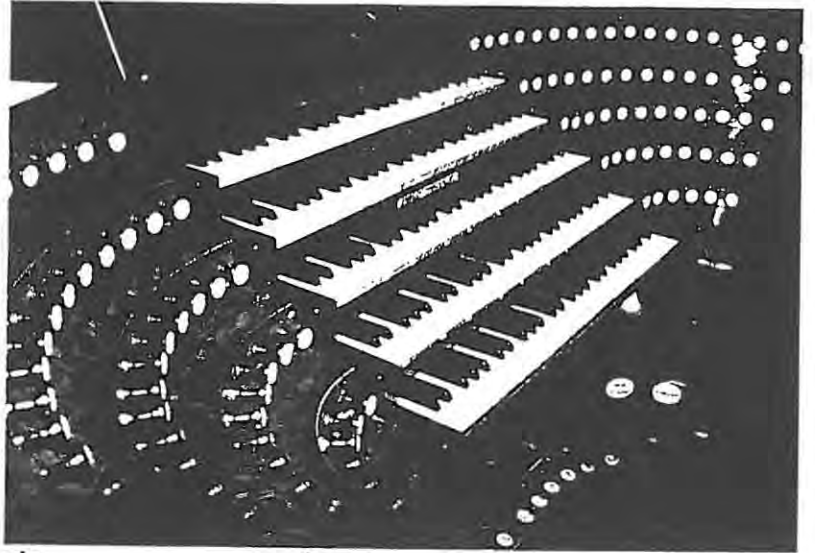


8) The Organ of St Ouen, Rouen

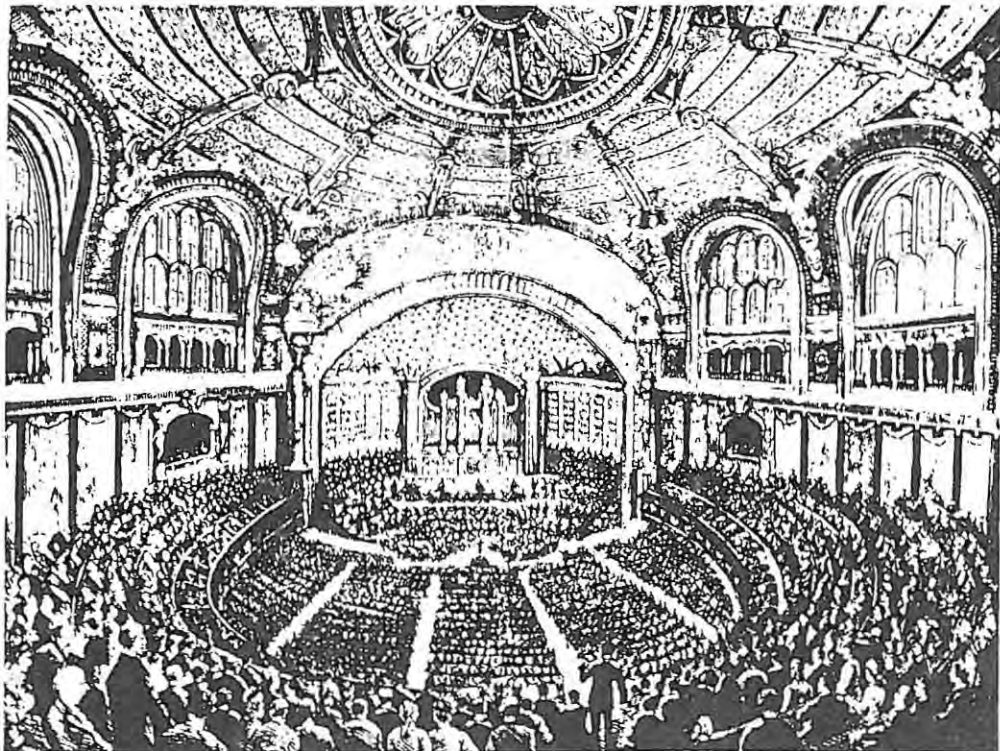


Photos : J. L. COIGNET

- 9) The Organ Console at St Sulpice



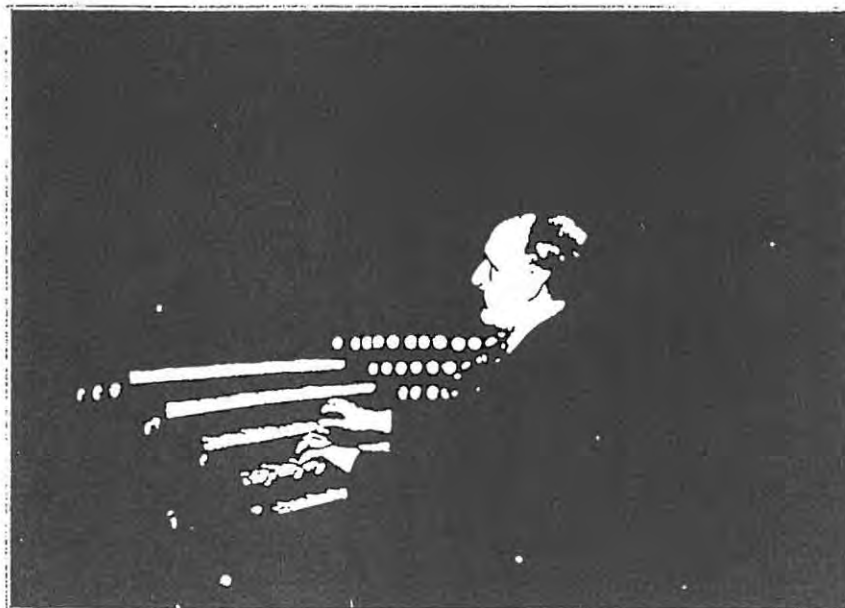
- 10) The Old Trocadéro Hall, Paris



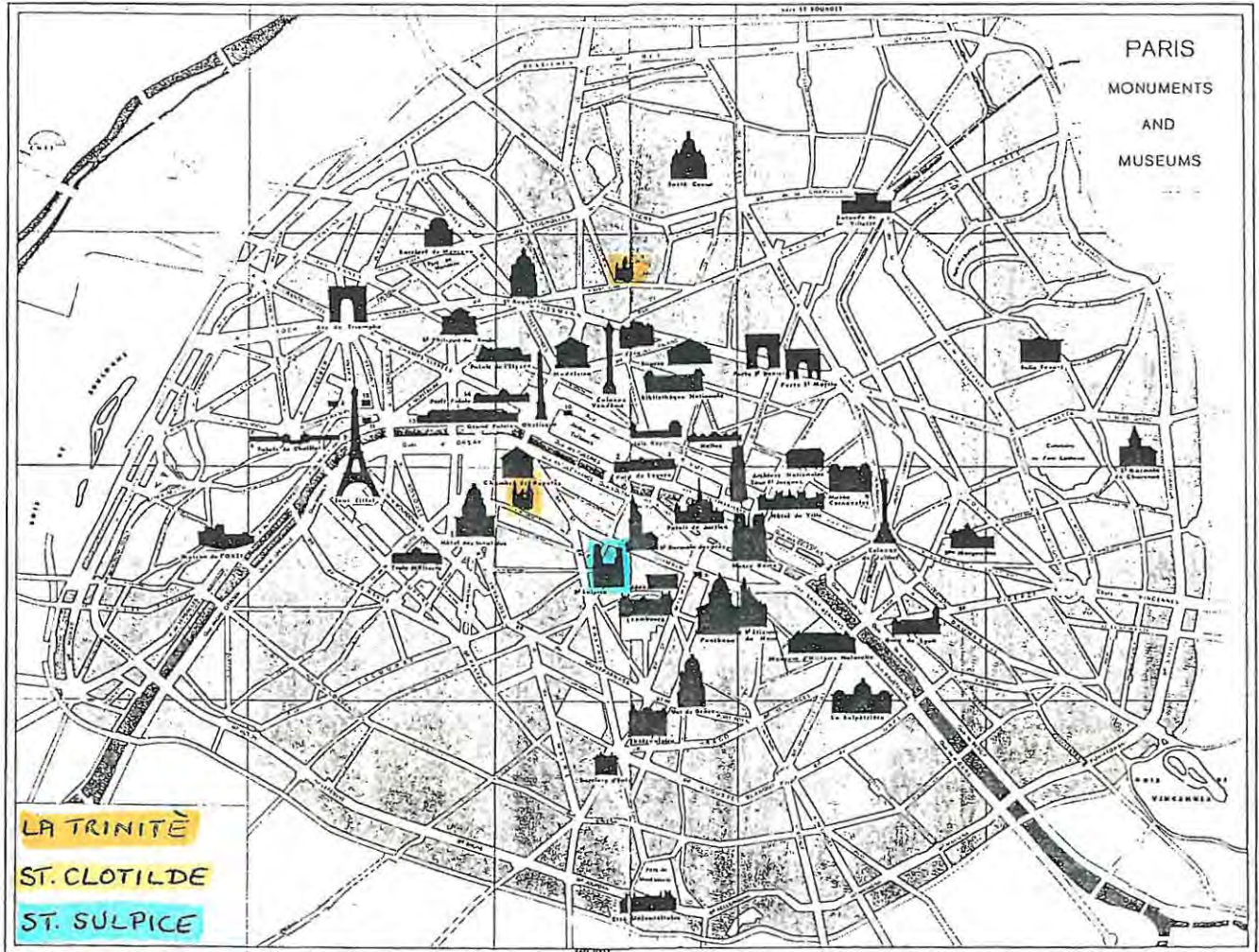
11) Louis Vierne arriving at Notre Dame



12) Louis Vierne at the organ of Nôtre-Dame Cathedral



13) Map of Paris (indicating Churches and monuments)



Appendix C : List of recorded material
on Cassette Tape

Excerpts taken from the following records:

- i. Xavier Darasse, organ of St Sernin, Toulouse
Symphony No.6 (Op.42), 1st movement - Widor
("Orgelmusik der französischen Spätromantik" - FSM 43007B)

- ii. Marcel Dupré, organ of St Sulpice, Paris
Various excerpts from : Symphony No.5(Op.42) - Widor
Symphony No.9(Op.70) - "Gothique" - Widor
("Widor" - Westminster, XWN 18871.)1960.

- iii. Jean Langlais, organ of St Clotilde, Paris
Improvisation: "Confitebor Tibi" - "Offertoire de la Messe du Saint Nom De Jésus."
("Jean Langlais Improvise à Sainte-Clotilde" - MEM 0009 F, Face B.)1986.

- iv. Olivier Messiaen, organ of La Trinité, Paris
Meditation No.1 - from "Méditations sur le Mystère de la Sainte-Trinité" - Messiaen.
("Messiaen - Méditations" - Erato ECD 71594)

- v. Daniel Roth, organ of St Sulpice, Paris
Symphony No.5 (Op.42), 5th movement ("Toccata") - Widor.
("Charles-Marie Widor - Sämtliche Symphonien" - Motette CD 11141)1987

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TABLE A : SONATAS FOR ORGAN BY GUILMANT

Work (Dedication)	Movement	Tempo Indication	Key	Number of Bars	Formal Design
1e Sonate en Ré mineur (Symphonie) Op.42 (King Leopold II of Belgium)	i. Introduction et Allegro	Largo e Maestoso d Allegro	d	359	Hybrid: Introduction Sonata & Fugue*
	ii. Pastorale	Andante/quasi Allegretto	A	98		Ternary
	iii. Final	Allegro assai	d	333	Rondo
2e Sonate Ré majeur Op.50 (Lady Harriet M.C. Carbery)	i.	Allegro moderato	D	104	Sonata
	ii.	Larghetto	B ^b	36	Ternary
	iii.	Allegro Vivace	D	274	Sonata*
3e Sonate en Ut Mineur Op.56 (Théodore Dubois)	i. Preludio	Allegro maestoso e con fuoco	c	76	Free
	ii.	Adagio molto	A ^b	41	Ternary
	iii. Fuga	Allegro	c	142	Fugue
4e Sonate en Ré mineur Op.61 (Émile Bernard)	i.	Allegro assai	d	234	Sonata
	ii.	Andante	F	77	Ternary
	iii. Menuetto	Allegretto	d	173	Minuet and 2 Trios
	iv. Final	Adagio/Allegro vivace con fuoco	g/d	151	Sonata - Rondo
5e Sonate en Ut mineur Op.80 (Clarence Eddy)	i. Allegro	Allegro	c	163	Hybrid : Sonata & Fugue*
	ii. Appassionato	Appassionato	A ^b	122		Ternary
	iii. Adagio	Adagio con molto espressione			
	iv. Scherzo	Allegro	c	345	Rondo
	v. Recitativo	Andante	c	21	Recitativo
	v. Chorale et Fugue	Allegro	C	223	Chorale and Double Fugue
6e Sonate en Si mineur Op.86 (Charles-Marie Widor)	i. Allegro con fuoco	Allegro con fuoco	b	251	Sonata*
	ii. Méditation	Andante quasi Adagio	D	62	Ternary
	iii. Fugue et Adagio	Allegretto	b	135	Fugue*

7e Sonate en Fa Majeur (Suite) Op. 89	i.	Entrée	Tempo di Marcia maestoso	F	99	Rondo
	ii.	Rêve (Dreams)	Lento assai	A	44	Ternary
	iii.	Intermezzo	Allegretto	d	217	Rondo
	iv.	Grand Choeur (Tempo di Minuetto)	Allegro con brio	D	151	Fugue*
	v.	Cantabile	Andante	F	89	Ternary
	vi.	Final	Allegro	f	121	Sonata

(Charles Galloway)

8e Sonate en La majeure (2e Symphonie) Op. 91	i.	Introduction et Allegro	Andante	A	355	Hybrid: Introduction Sonata & Fugue*
	ii.	Adagio con Affetto	risoluto Adagio con affetto	f [#]	91	Ternary
	iii.	Scherzo	Vivace	A	296	Minuet & 2 Trios
	iv.	Andante sostenuto	Andante sostenuto	E	39	Bipartite
	v.	Intermezzo et allegro con brio	Lento molto	C/A	185	Introduction and Double fugue

(Louis Herbet)

*An asterisk denotes that the movement, although classified under a certain form, is either modified, or contains elements of another form, resulting in a hybrid type.

TABLE B : SYMPHONIES FOR ORGAN BY WIDOR

Work	Movement	Tempo Indication	Key	Number of bars	Formal Design
Symphonique pour Orgue, Op.13 No.1 - ut	i. Prélude	Moderato	c	97	Fugue
	ii.	Allegretto	A-flat	166	Rondo
	iii. Intermezzo	Allegro	g	111	Free
	iv. Adagio		E-flat	76	Rondo
	v. Marche Pontificale		C	225	Rondo
	vi. Méditation	Lento	e-flat	56	Ternary*
	vii. Finale	Allegro	c	119	Fugue
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Symphonie pour Orgue Op.13 No.2 - ré	i. Praeludium Circulare	Andantino	D	78	Ternary
	ii. Pastorale	Moderator	G	97	Little Rondo
	iii.	Andante	B-flat	176	Free
	iv. Salve Regina	Allegro	d	78	Free
	v. Adagio	Andante	b	57	Ternary*
	vi. Finale	Allegro	D	152	Free
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Symphonie pour Orgue Op.13 No.3 - mi	i. Prélude	Moderato	e	140	Rondo*
	ii. Minuetto		b	157	Minuet & Trio
	iii. Marcia		F-sharp	163	Rondo
	iv. Adagio		A	75	Binary*
	v. Finale	Allegro molto	e	191	Free
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Symphonie pour Orgue Op.13 No.4 - fa	i. Toccato		f	52	Ternary
	ii. Fugue	Moderato assai	f	55	Fugue
	iii. Andante Cantabile	Dolce	A-flat	68	Theme & Variations
	iv. Scherzo	Allegro Vivace	c	246	Rondo
	v. Adagio		A-flat	108	Rondo
	vi. Finale	Moderato	F	140	Minuet & Trio
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Symphonie pour Orgue Op.42 No.5 - fa	i.	Allegro Vivace	f	290	Theme & Variations
	ii.	Allegro Cantabile	f	293	Rondo
	iii.	Andantino quasi allegretto	A-flat	246	Binary*
	iv.	Adagio	C	31	Free
	v. Toccata	Allegro	F	78	Ternary
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Symphonie pour Orgue Op.42 No.6 - sol	i.	Allegro	g	255	Sonata
	ii.	Adagio	B	104	Ternary
	iii. Intermezzo	Allegro	g	273	Ternary
	iv.	Cantabile	D-flat	112	Ternary*
	v. Finale	Vivace	G	249	Sonata Rondo
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Symphonie pour Orgue Op.42 No.7 - la	i.	Moderato	a	176	Rondo
	ii. Choral	Andante	A	131	Rondo
	iii.	Andante Allegretto	f-sharp	248	Rondo
	iv.	Allegro ma non troppo	a	144	Theme & Variations*
	v.	Lento	C-sharp	69	Ternary*
	vi. Finale	Allegro Vivace	C	342	Rondo

Symphonie pour Orgue Op.42 No.8 - si	i.	Allegro risoluto	B	238	Rondo
	ii.	Moderato	E	103	Ternary
		Cantabile			
	iii.	Allegro	b	252	Ternary*
	iv. Variations	Andante	d	211	Passacaglia (grouped with Theme and Variations)
	v. Adagio		F-sharp	113	Rondo
vi. Finale	Tempo giusto	b	269	Sonata	
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Symphonie "Gothique" Op.70	i.	Moderato	c	120	Ternary
	ii.	Andante sostenuto	E-flat	45	Ternary
	iii.	Allegro	g	178	Fugue
	iv.	Moderato	C	311	Theme & Variations
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Symphonie "Romane" Op.73	i.	Moderato	b	84	Free
	ii. Chordal	Adagio	F	66	Ternary*
	iii. Cantilène	Lento	a	48	Bipartite
	iv. Finale	Allegro	D	155	Free

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