

Vorwort

Die 1885 entstandenen *Sinfonischen Variationen* für Klavier und Orchester von César Franck gehören zu dessen bedeutendsten und bekanntesten Werken. Eine Übertragung auf die Orgel scheint nicht nur aufgrund der musikalischen Textur sinnfällig (diese nämlich weist reichlich satztechnische Ähnlichkeiten zu den Orgelwerken des Komponisten auf), sondern auch wegen der frappierenden harmonischen Verwandtschaft mit Francks Originalkompositionen für Orgel.

Natürlich können nicht alle pianistischen Passagen auf der Orgel wiedergegeben werden, die in der vorliegenden Transkription beide Parteien zu übernehmen hat: den Klavier- und den Orchesterpart. Zudem musste auf den Ambitus der Orgelklaviaturen Rücksicht genommen werden. Trotzdem habe ich mich bemüht, einen Orgelsatz zu schreiben, der die virtuose Komponente des Stückes nicht hinter seine satztechnische Vollständigkeit zurücktreten lässt.

Die Bearbeitung orientiert sich registriertechnisch an Francks Cavaillé-Coll-Orgel in der Pariser Kirche Ste. Clotilde, verlangt also möglichst ein dreimanualiges Instrument französisch-symphonischer Prägung. Die Registrierangaben sind an diejenigen der originalen Orgelwerke Francks angelehnt – wieder einmal mag der Interpret sie lediglich als Vorschlag des Bearbeiters betrachten.

Saarbrücken, im Januar 2009

Jörg Abbing

Preface

The *Variations Symphoniques* for piano and orchestra (1885) belong to César Franck's most important and best-known pieces. It seems manifest to rearrange the piece for organ not only because of its musical texture (consider the various structural parallels to his organ pieces), but also because of the striking harmonic similarity to his works originally composed for organ.

Of course, not all of the piano passages can be performed as organ renditions, as the organ plays both the orchestra part and the piano part. Also, the ambit of the organ manuals had to be taken into consideration. Still, I intended to arrange this piece for organ in such a way that its virtuosity doesn't step back behind its structural perfection.

This adaptation is geared toward the registration of Franck's Cavaillé-Coll-Organs in Ste Clotilde (Paris), thus it is best played at a French symphonic instrument with three manuals. The registration specifications are based on those of the works Franck originally composed for organ – which the editor merely suggests to prospective interpreters.

Saarbrücken, January 2009

Jörg Abbing

Translation: Maximiliane Frobenius

Avant-propos

Créées en 1885, les *Variations symphoniques* pour piano et orchestre font partie des œuvres les plus considérables et connues de César Franck. Une transcription pour l'orgue semble judicieuse: non seulement en raison de la texture musicale (l'écriture ressemble beaucoup à celle de ses œuvres pour orgue), mais aussi à cause de la surprenante analogie harmonique avec les compositions originales pour orgue de Franck.

Bien sûr, tous les traits pianistiques ne peuvent être reproduits à l'orgue; en effet, dans la présente transcription, celui-ci doit prendre en charge deux parties: le rôle du piano et celui de l'orchestre. En plus, il a fallu prendre en compte l'ambitus du clavier de l'orgue. Malgré tout, je me suis efforcé d'écrire une adaptation pour orgue qui n'estompe pas la composante virtuose derrière le souci de rendre toute la richesse de la partition originale.

Quant à la registration, cet arrangement s'inspire de l'orgue Cavaillé-Coll de Franck à l'église parisienne Ste Clotilde et requiert donc, dans la mesure du possible, un instrument d'esthétique symphonique à trois claviers. Les indications de registre s'appuient sur celles des œuvres originales pour orgue de Franck – encore une fois, l'interprète peut les considérer comme une proposition de l'arrangeur.

Saarbrücken, Janvier 2009

Jörg Abbing
Traduction: Maire Pelletier

Variations symphoniques

für Klavier und Orchester



César Franck (1822-1890)

Bearbeitung: Jörg Abbing

Poco Allegro

GP: Fonds 16, 8

R: Fonds doux 8

Man. **GPR *f***

Péd.

32, 16, 8, Tir. GPR

Più lento
ad lib.

4

R *mf espr.*

Poco Allegro

8

GPR *f*

Più lento
ad lib.

12

R *mf espr.*

47 **Poco più lento** R: Fonds, Anches 8, 4

P: Fonds doux 8

Péd. R: 16, 8 doux

49 **R *f* recitativo**

sempre sim.

51

53 **cresc.**

3

Allegretto quasi Andante

P: Fonds 8

92

Musical score for measures 92-95. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The score consists of three staves: Treble, Middle, and Bass. Measure 92 features a complex rhythmic pattern in the Treble staff with a slur over it. The Middle staff has a whole note chord marked 'R' with a slur. The Bass staff has a whole note chord marked 's.'. Measures 93-95 continue with chords and some melodic fragments. Dynamic markings include *R p*, *P*, and *R*. A pedaling instruction *Péd. 16, 8 espr.* is located below the Bass staff.

96

Musical score for measures 96-101. The score consists of three staves. Measure 96 has a whole note chord marked 'P'. Measures 97-101 show a melodic line in the Treble staff with slurs and a dynamic marking of *R*. The Middle staff has a dynamic marking of *P mf*. The Bass staff has a melodic line with slurs. Performance instructions include *poco rall.* and *a tempo espressivo con semplicità*.

102

Musical score for measures 102-107. The score consists of three staves. Measures 102-107 feature a melodic line in the Treble staff with slurs and a dynamic marking of *più f*. The Middle and Bass staves provide harmonic support with chords and some melodic fragments.

108

Musical score for measures 108-113. The score consists of three staves. Measures 108-113 feature a melodic line in the Treble staff with slurs and a dynamic marking of *più f*. The Middle staff has a dynamic marking of *dolce*. The Bass staff has a melodic line with slurs.

174

Musical score for measures 174-177. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 174 features a triplet of eighth notes in the Treble staff and a triplet of eighth notes in the lower Bass staff. Measures 175-177 continue with complex rhythmic patterns and triplets in both the Treble and lower Bass staves.

178

8^{va}

Musical score for measures 178-181. The system consists of three staves. A dashed line labeled "8^{va}" indicates an octave transposition for the Treble staff. Measure 178 has a triplet of eighth notes in the lower Bass staff. Measures 179-181 feature complex rhythmic patterns and triplets in both the Treble and lower Bass staves.

182

(8)

Musical score for measures 182-185. The system consists of three staves. A dashed line labeled "(8)" indicates an octave transposition for the Treble staff. Measure 182 has a triplet of eighth notes in the lower Bass staff. Measures 183-185 continue with complex rhythmic patterns and triplets in both the Treble and lower Bass staves.

186

legato

Musical score for measures 186-189. The system consists of three staves. Measure 186 has a triplet of eighth notes in the lower Bass staff. Measures 187-189 feature complex rhythmic patterns and triplets in both the Treble and lower Bass staves. The word "legato" is written above the lower Bass staff in measure 187.

227

molto rall.

PR: Fonds doux 8

P: - Cromorne

mp

Molto più lento

Fonds doux 16, 8, Violoncelle 8

230

P

6

6

6

legato sempre

pp espr.

P

232

3

234

R

283

Musical score for measures 283-284. Measure 283 shows a complex piano texture with many notes and some crossed-out notes. Measure 284 is mostly empty staves with a fermata over the first measure.

R: Fonds, Anches 8, 4

Allegro non troppo

284

Musical score for measures 284-285. Measure 284 continues the complex texture. Measure 285 starts with a 2/2 time signature, a fermata, and a *pp* dynamic marking.

286

Musical score for measures 286-291. Measure 286 has a fermata and a *P: Fonds 8, 4* marking. Measures 287-291 show a piano accompaniment with chords and a *PR p* marking.

Péd. PR: Fonds 16, 8

292

Musical score for measures 292-297. Measure 292 has a fermata and a *PR* marking. Measures 293-297 show a piano accompaniment with chords and a *PR* marking.