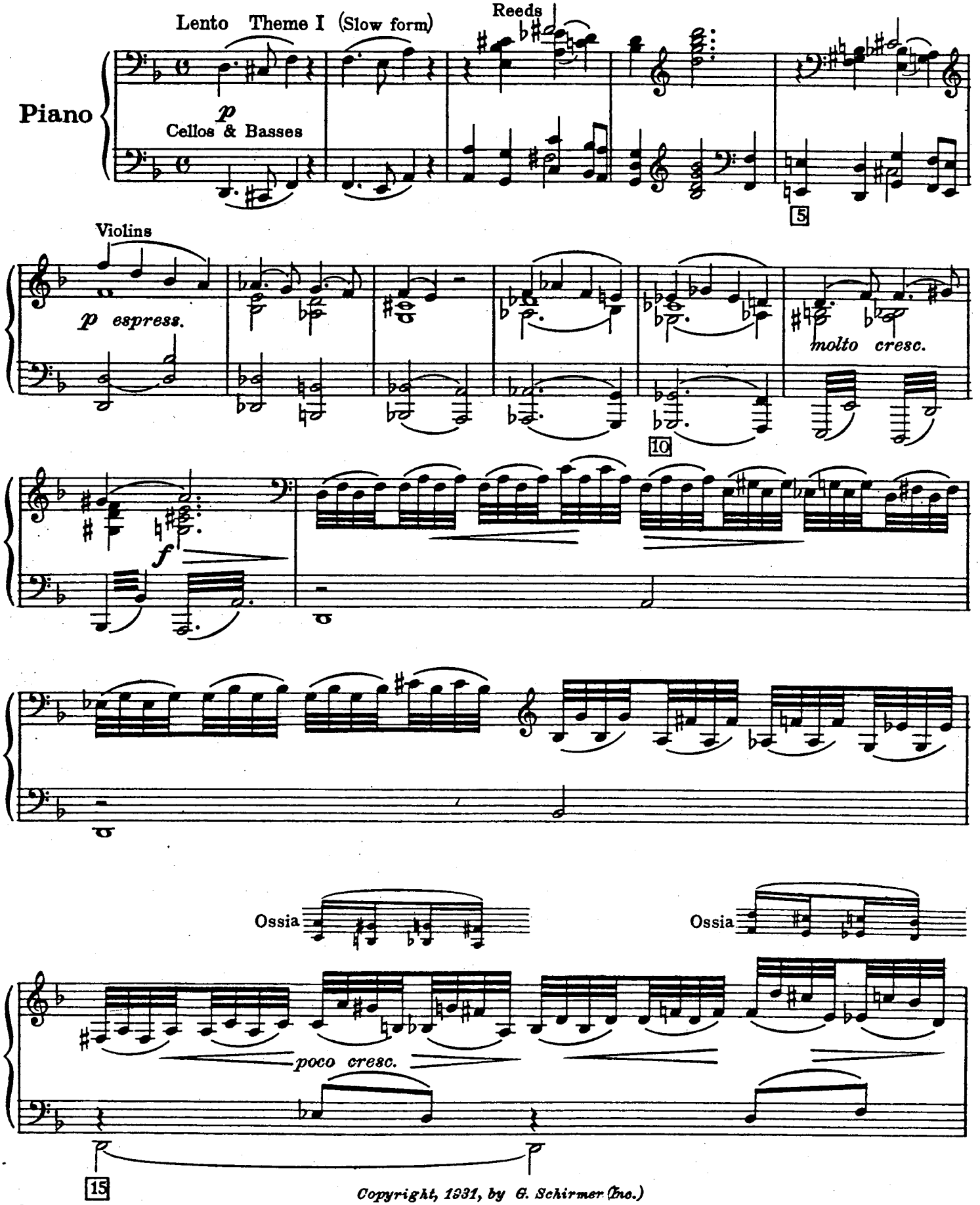
Symphony in D Minor

I

Edited by
Daniel Gregory Mason

César Franck



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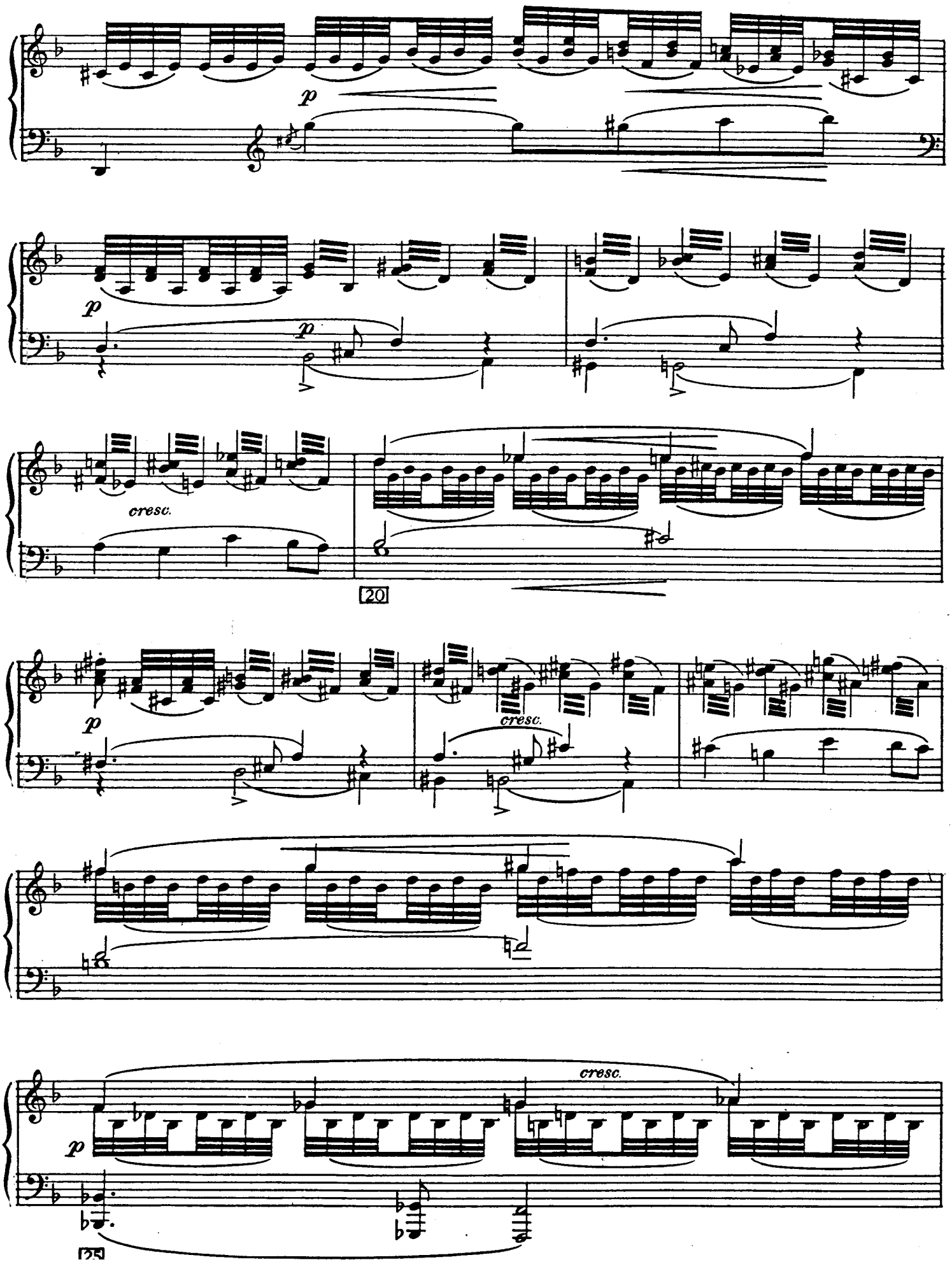
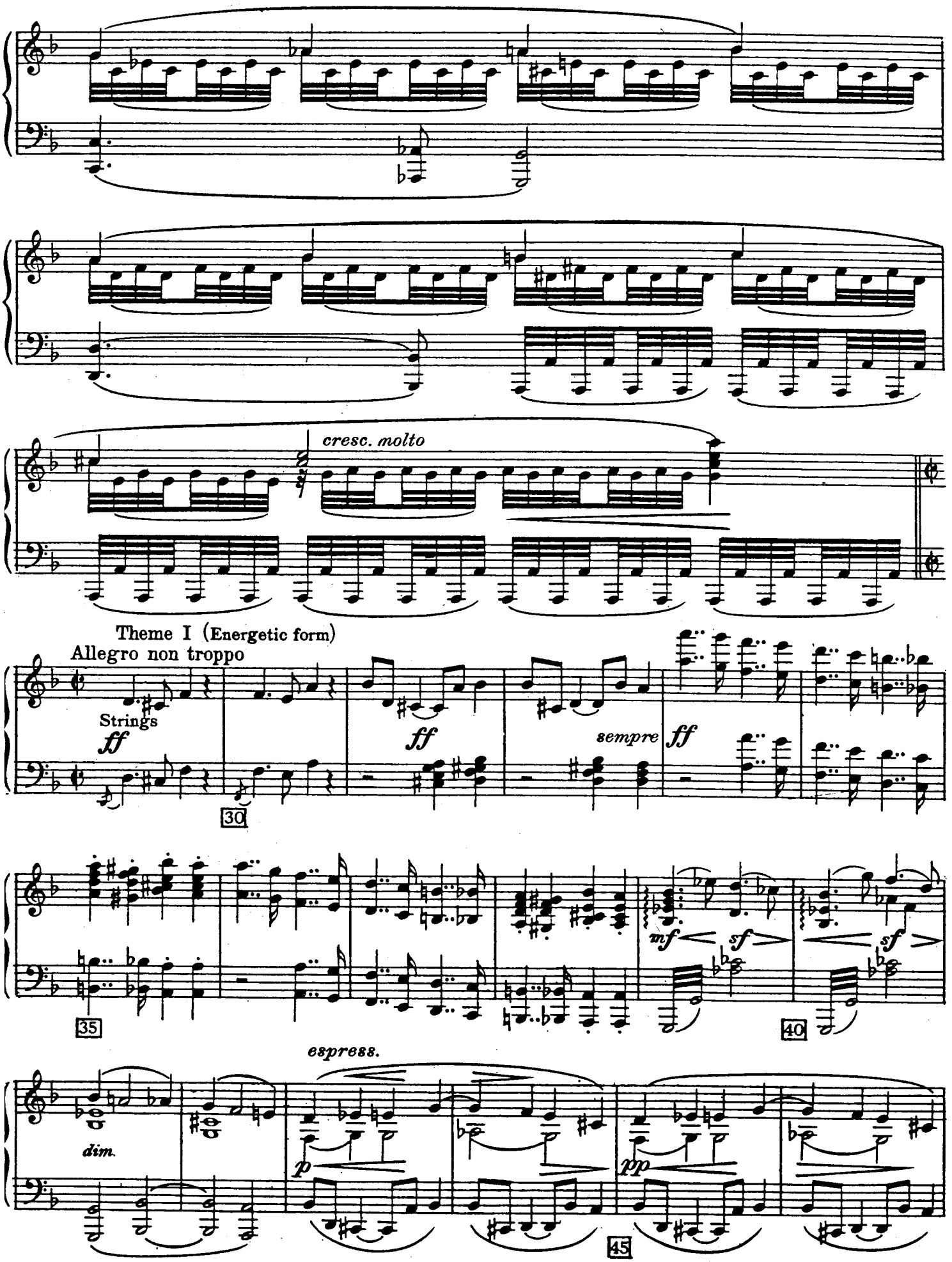
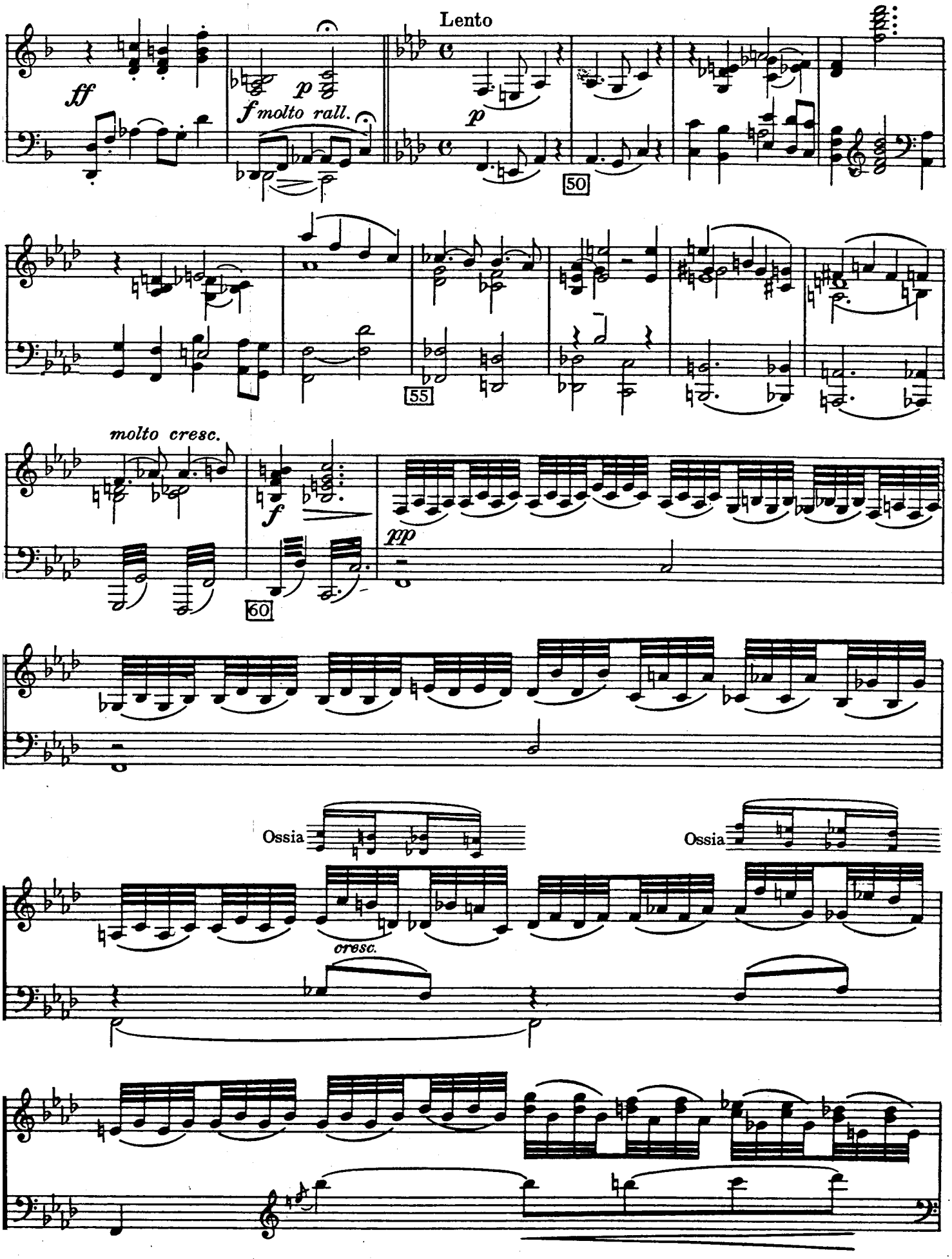
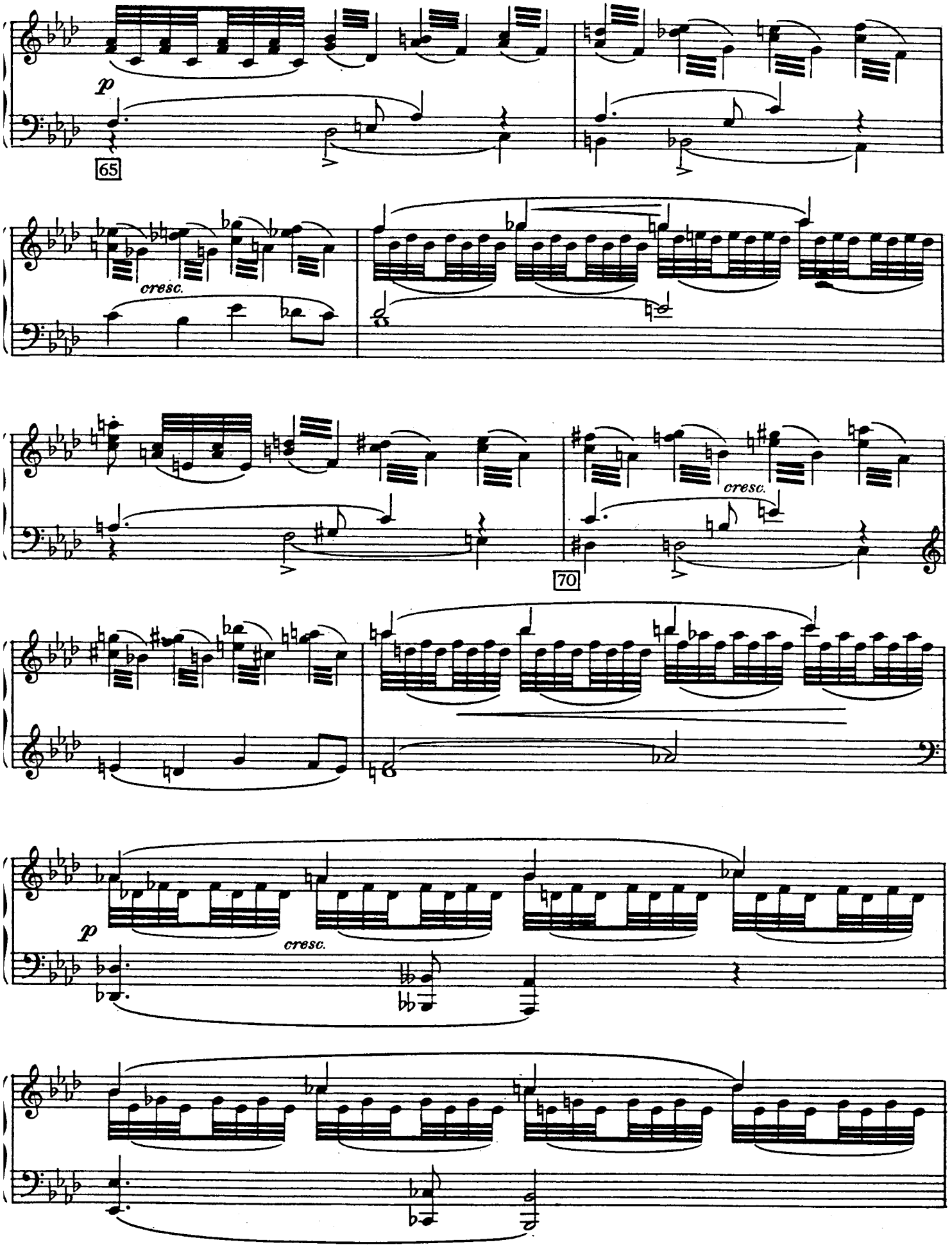
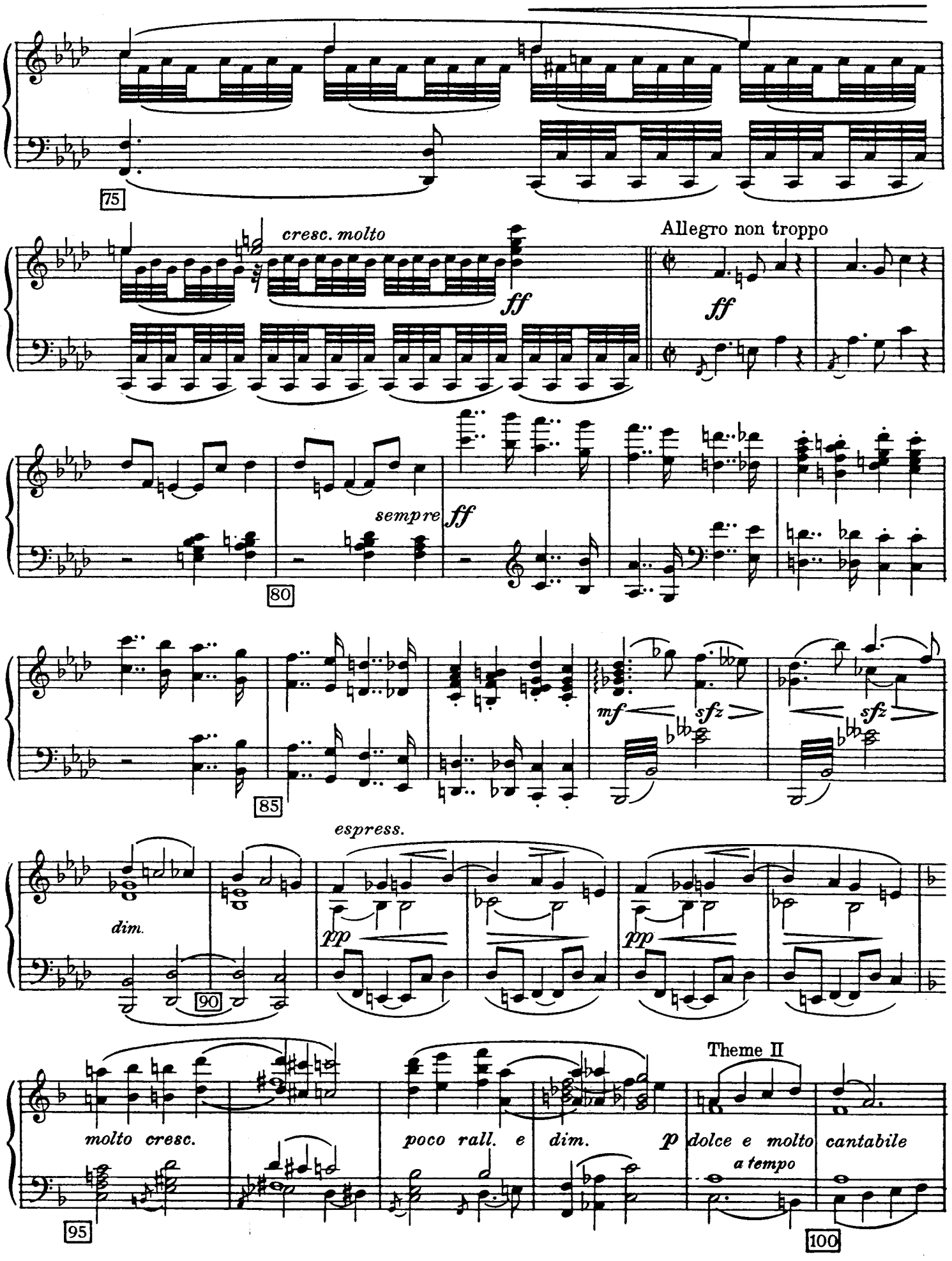
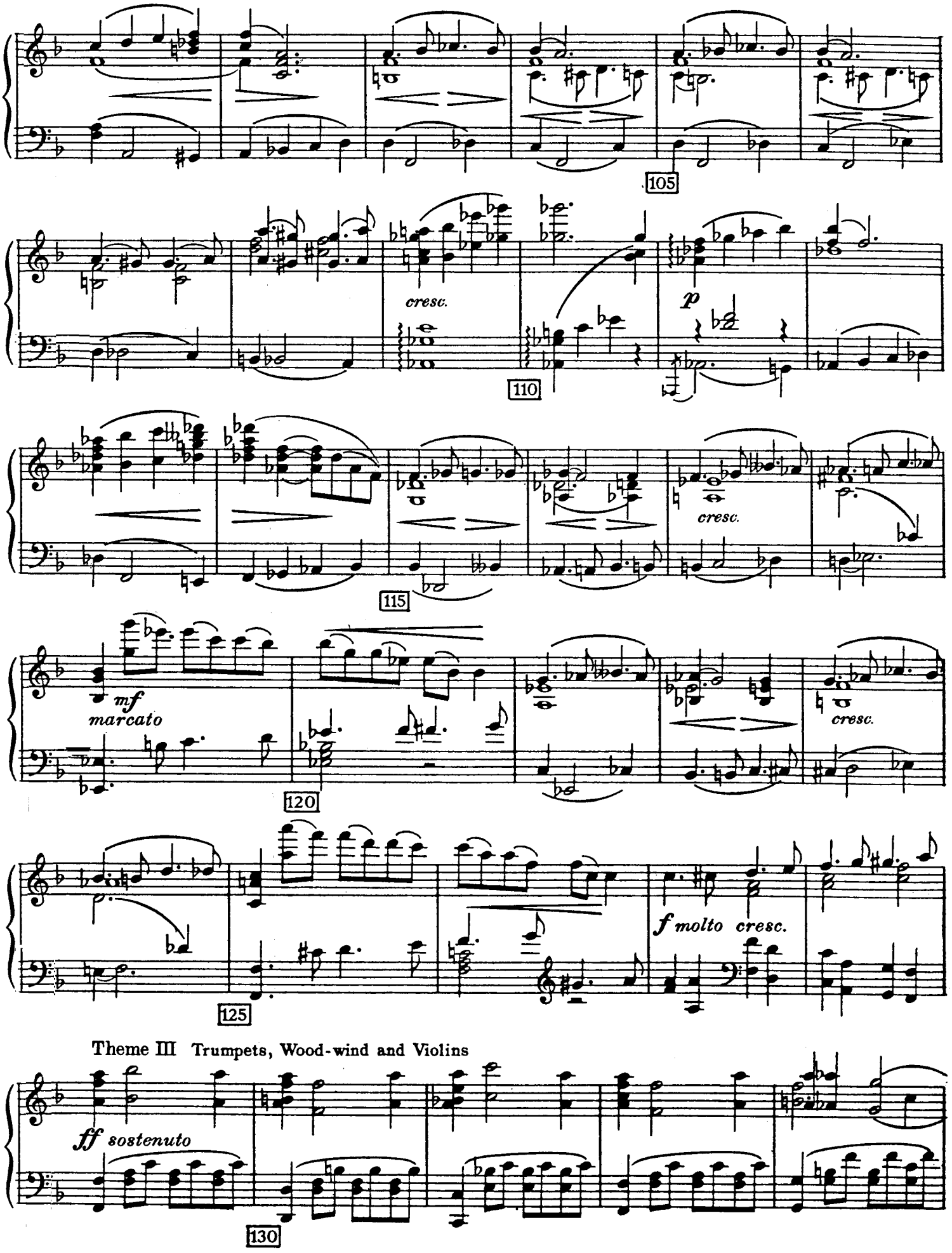

p
p
p
cresc.
20
p
cresc.
cresc.
p
25

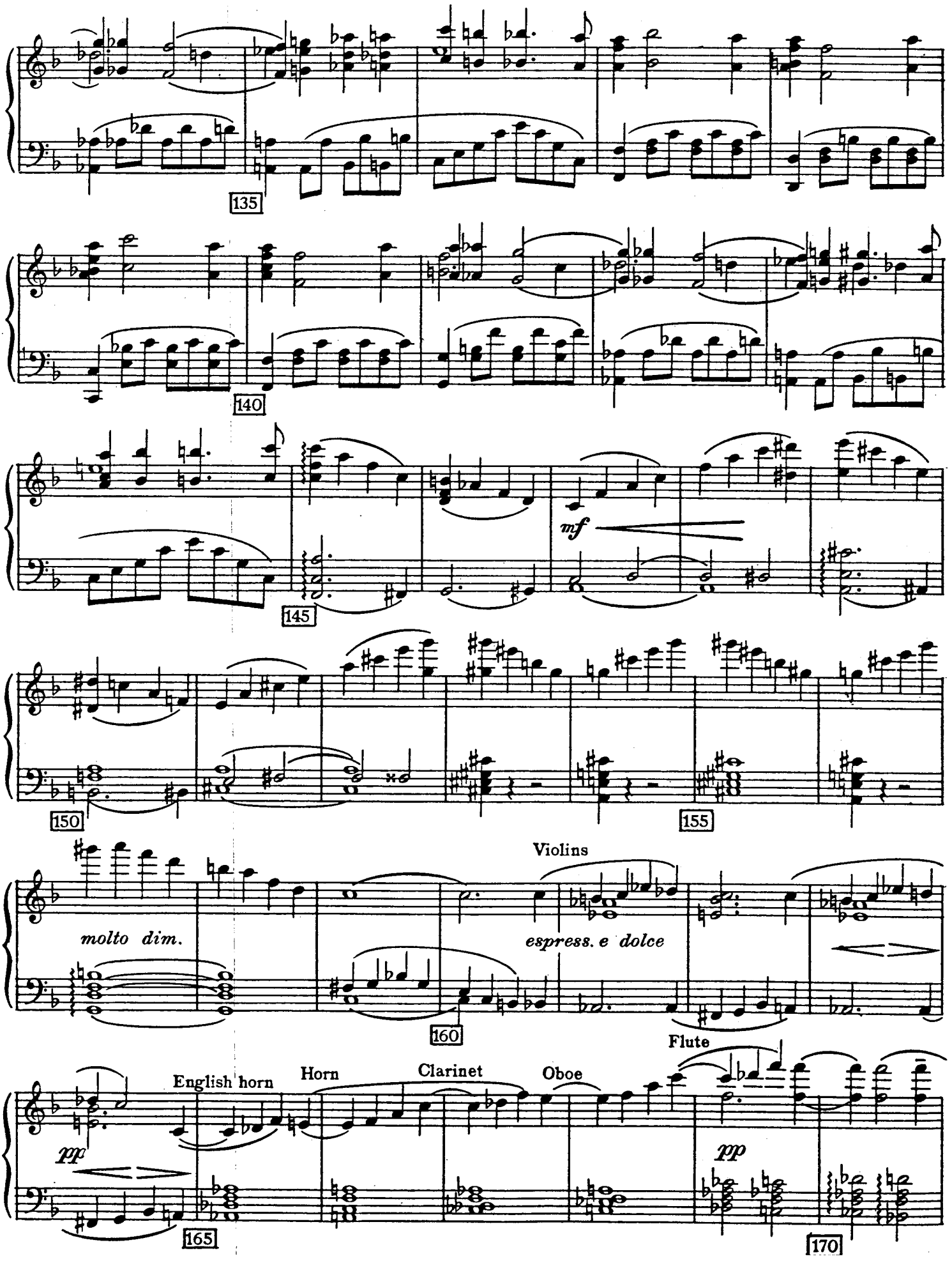

cresc. molto
Theme I (Energetic form)
Allegro non troppo
Strings
ff
ff
sempre
ff
30
mf
sf
sf
35
40
espress.
dim.
p
pp
45

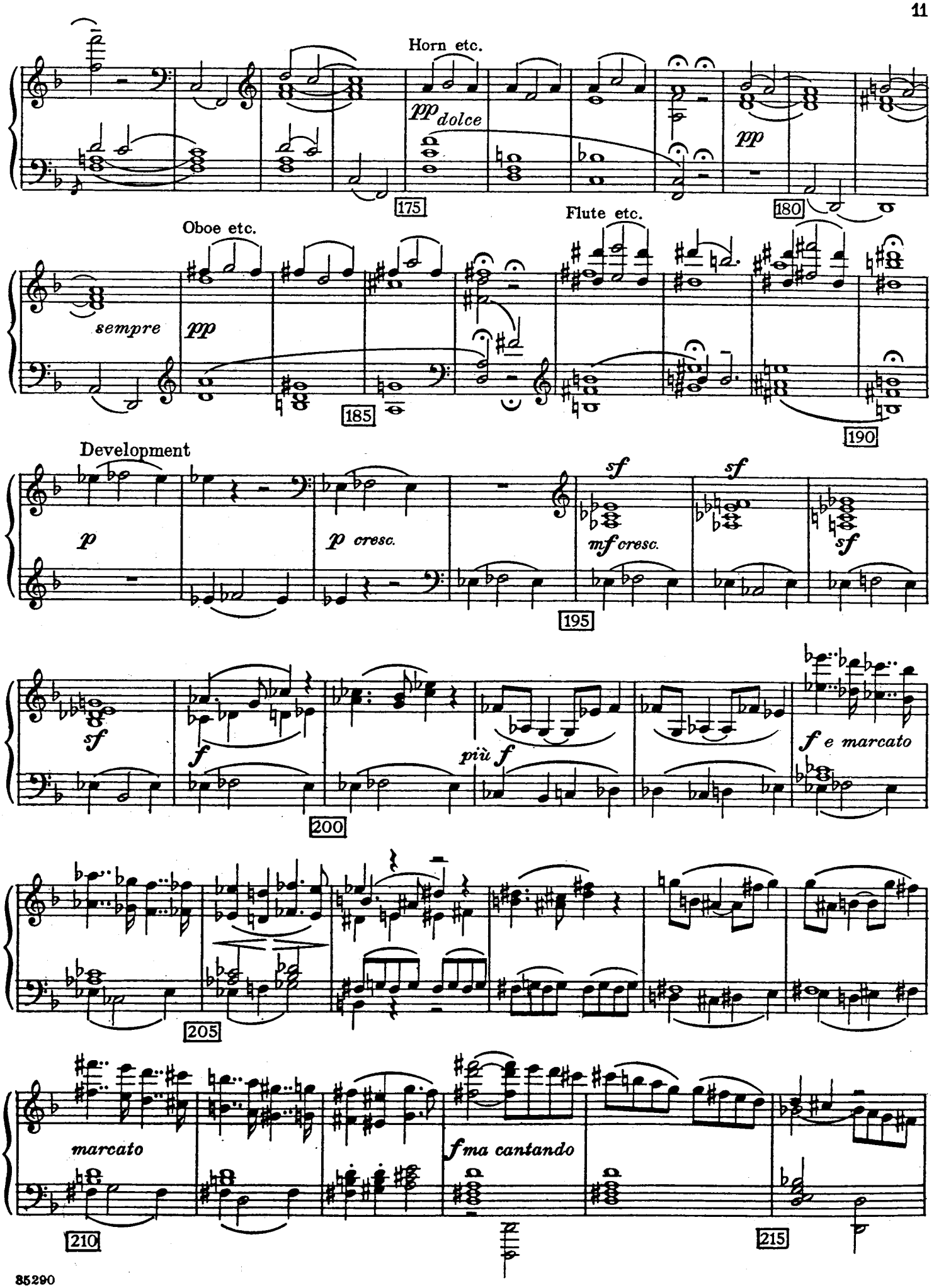

Lento
ff
p
f molto rall.
p
50
55
molto cresc.
f
pp
60
Ossia
Ossia
cresc.

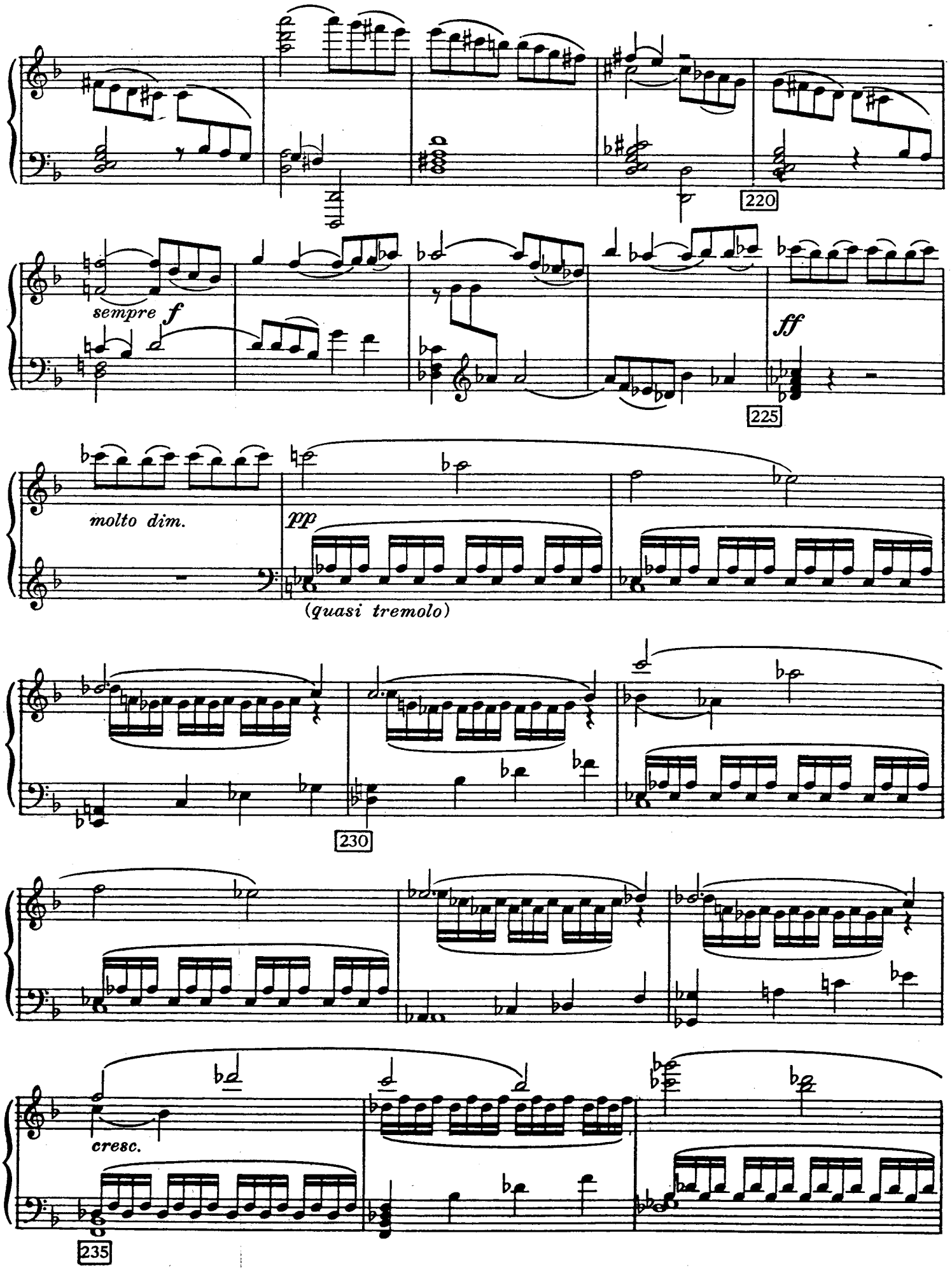

p
65
cresc.
cresc.
70
p
cresc.

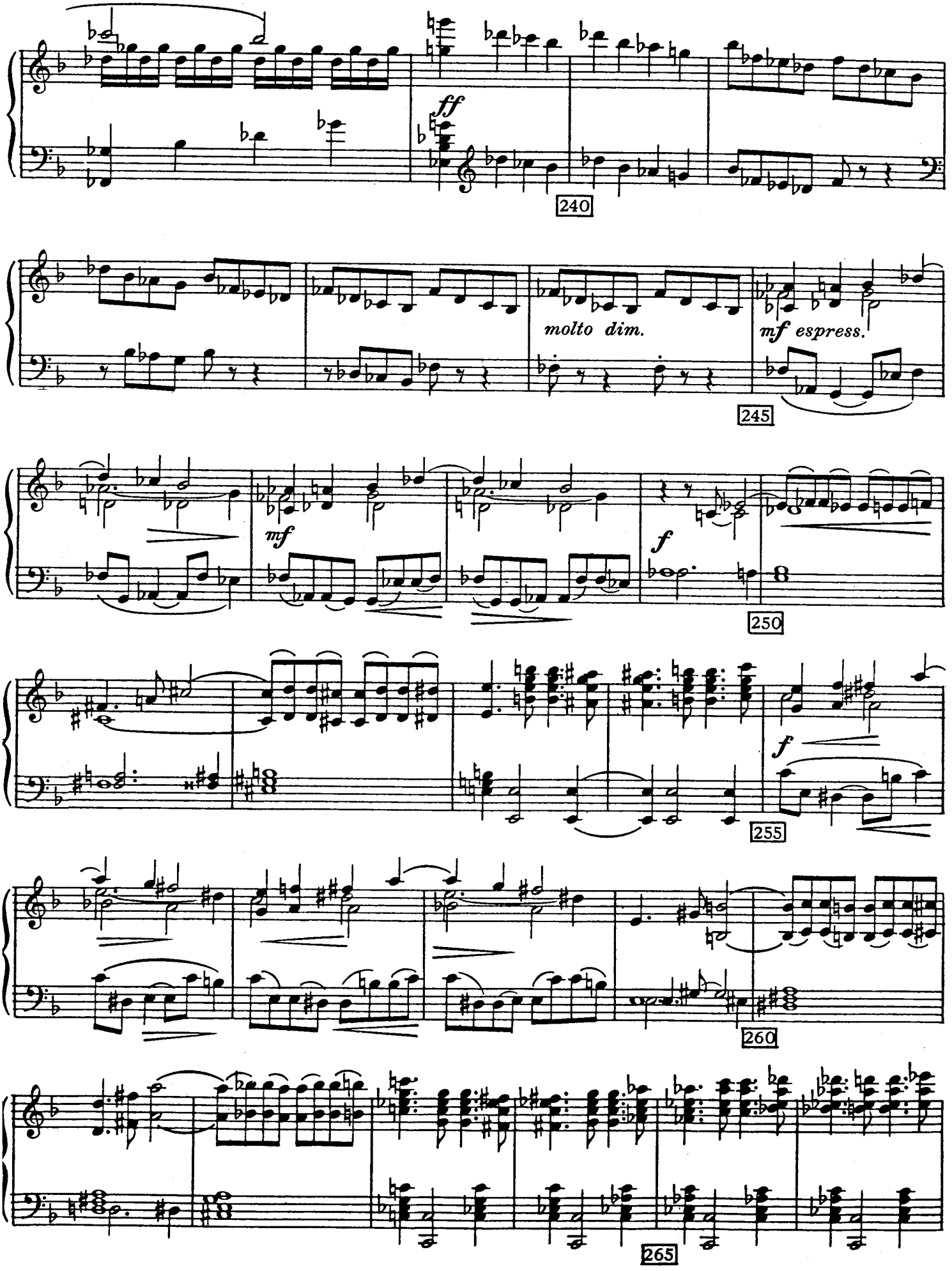

75
cresc. molto
ff
Allegro non troppo
ff
80
sempre
ff
85
mf
sfz
sfz
espress.
dim.
pp
pp
90
Theme II
molto cresc.
poco rall. e dim.
p
dolce e molto cantabile
a tempo
95
100

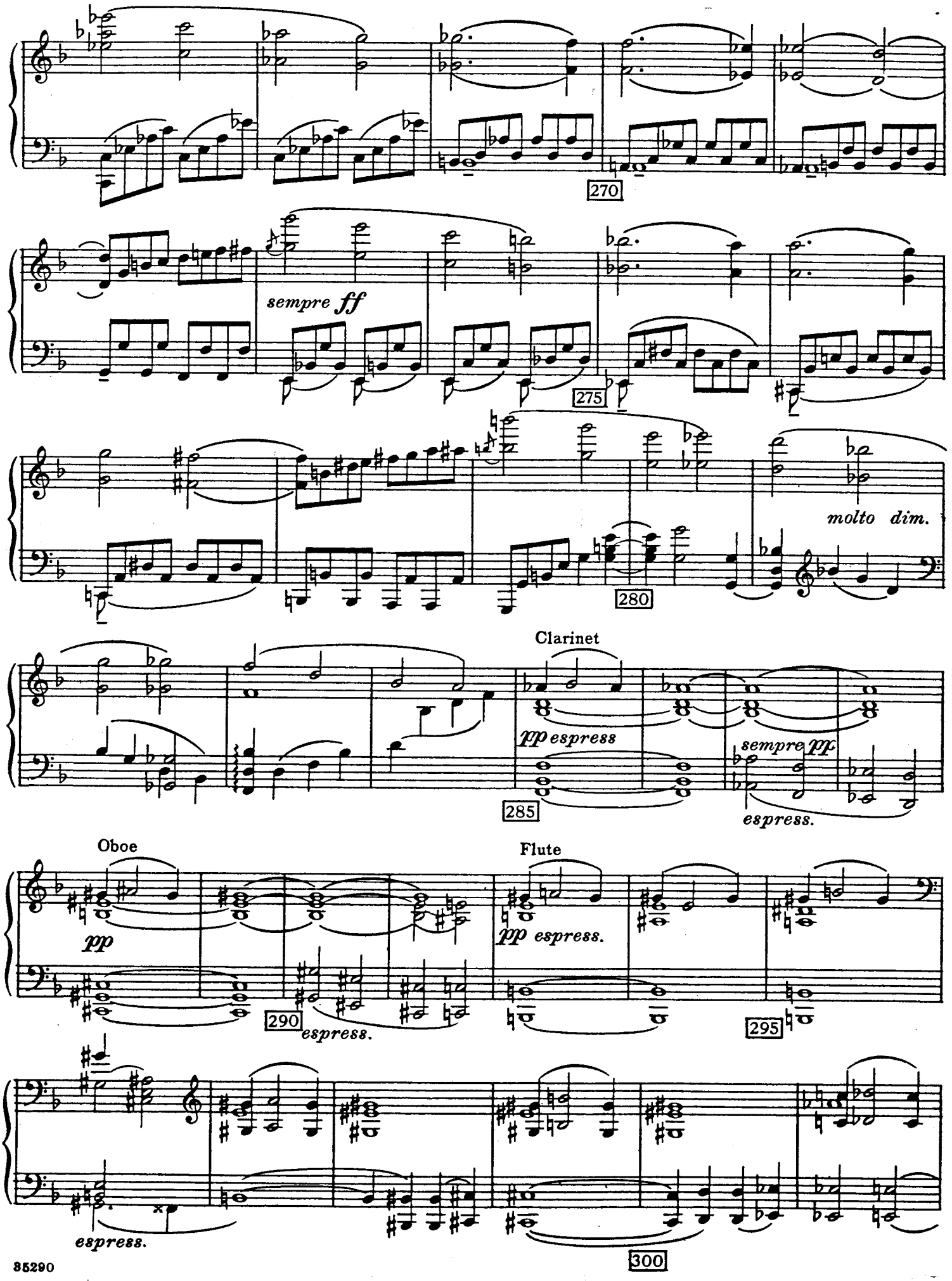

105
cresc.
110
p
115
cresc.
mf
marcato
120
cresc.
f molto cresc.
125
Theme III Trumpets, Wood-wind and Violins
ff sostenuto
130

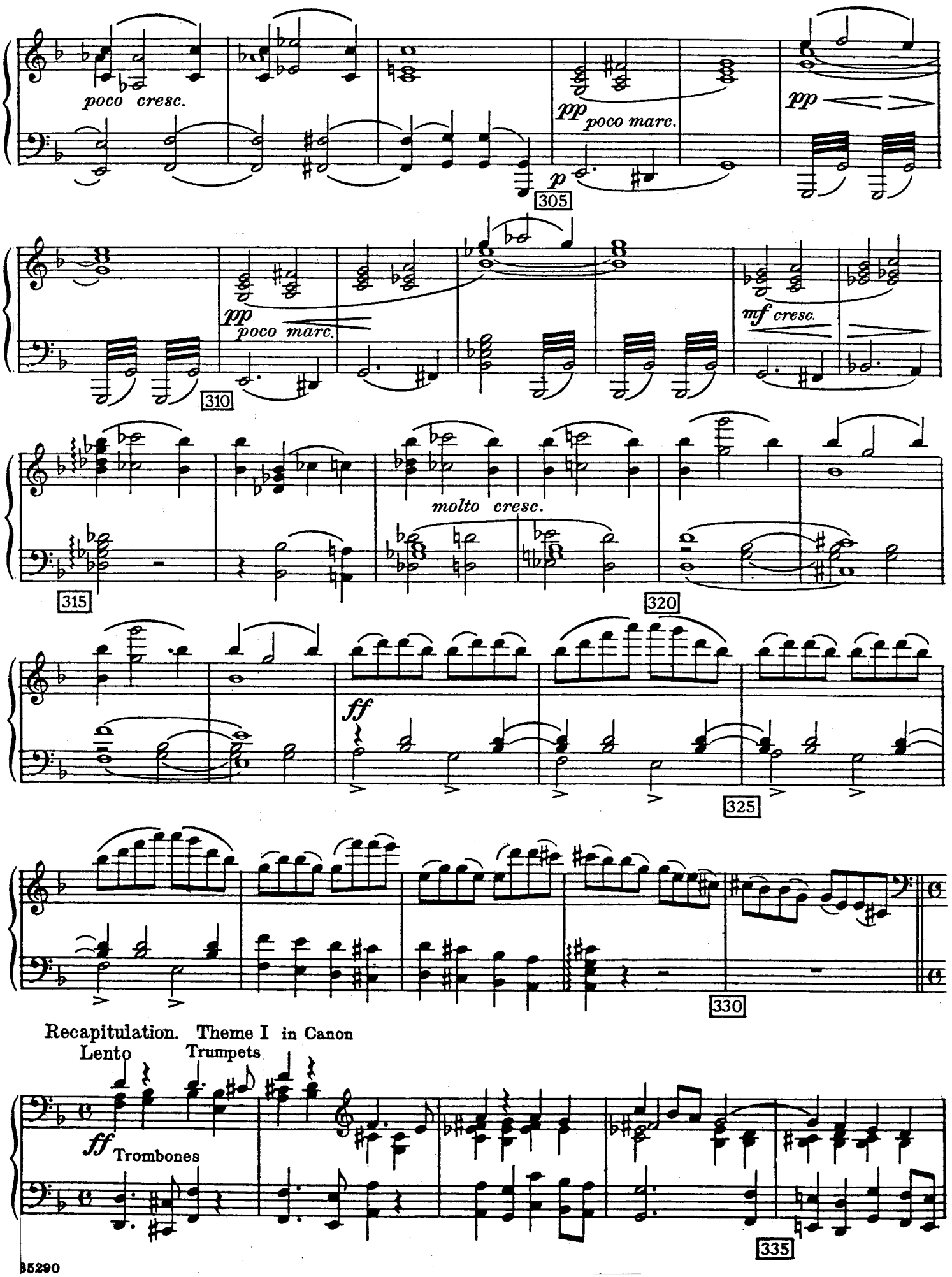

135
140
145
mf
150
155
Violins
molto dim.
espress. e dolce
160
Flute
English horn
Horn
Clarinet
Oboe
pp
pp
165
170

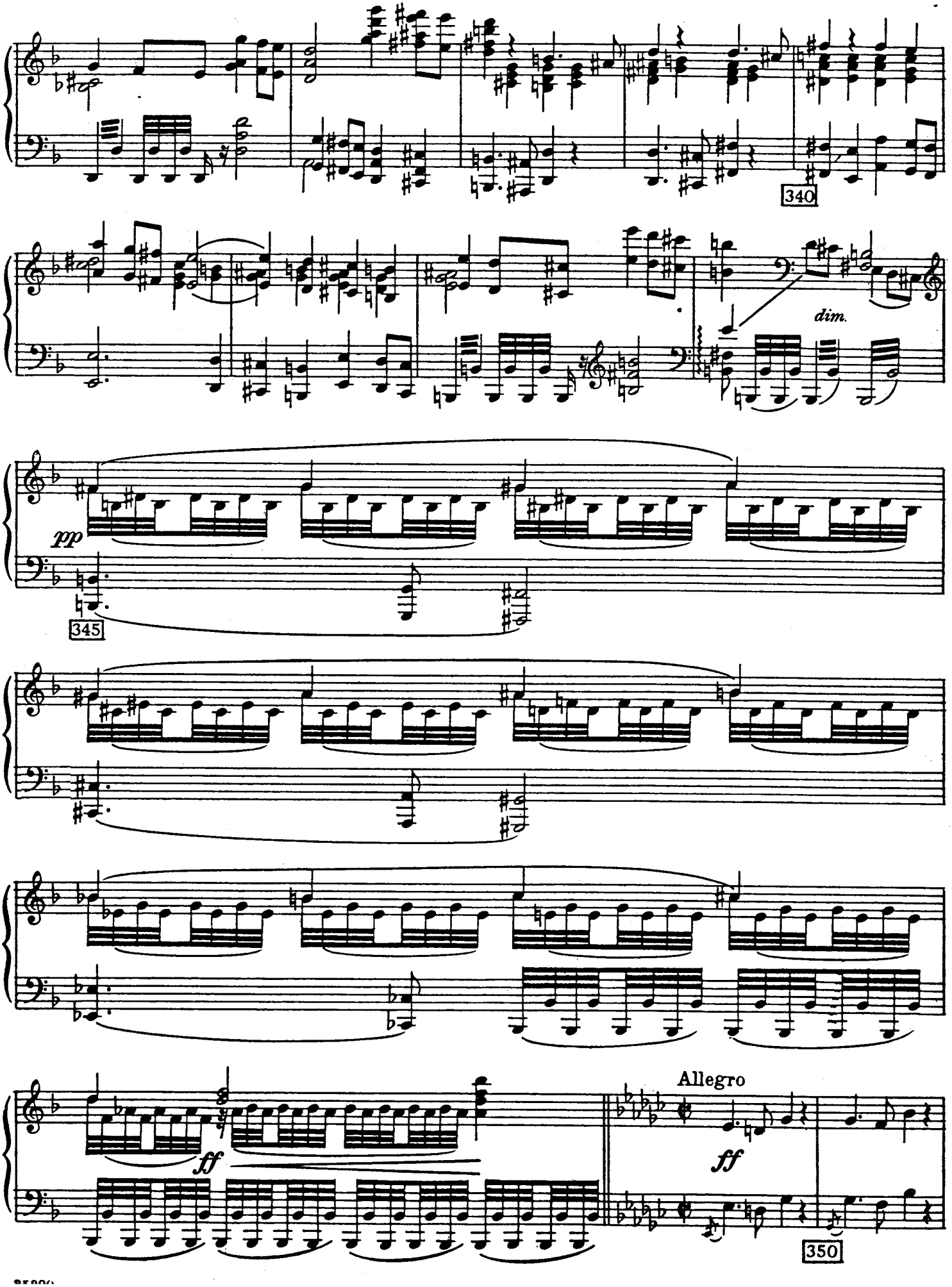

Horn etc.
pp dolce
pp
175
180
Oboe etc.
Flute etc.
sempre
pp
185
190
Development
p
p cresc.
sf
mf cresc.
sf
sf
195
sf
f
più f
f e marcato
200
205
marcato
f ma cantando
210
215

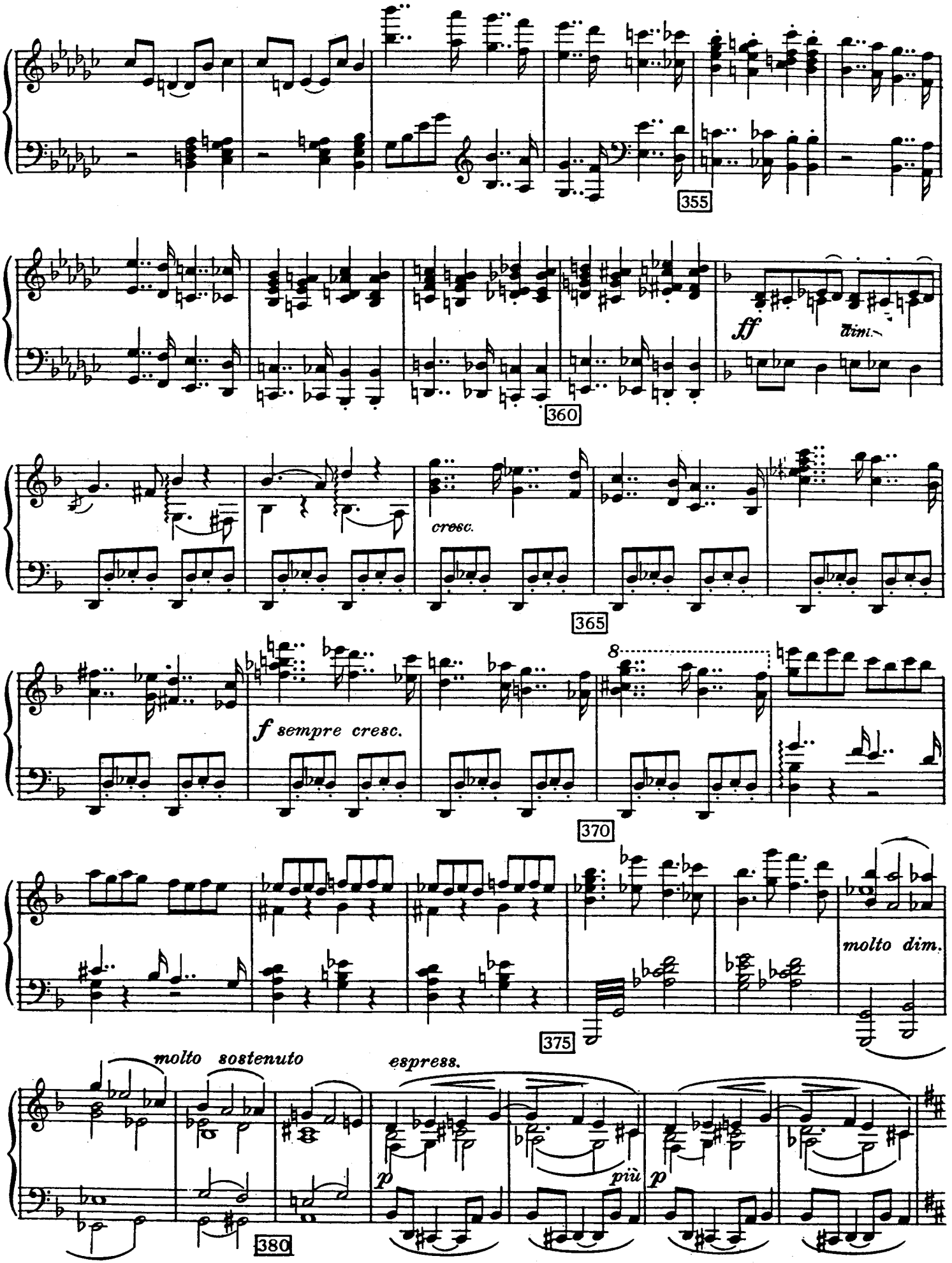

220
sempre f
ff
225
molto dim.
pp
(quasi tremolo)
230
cresc.
235

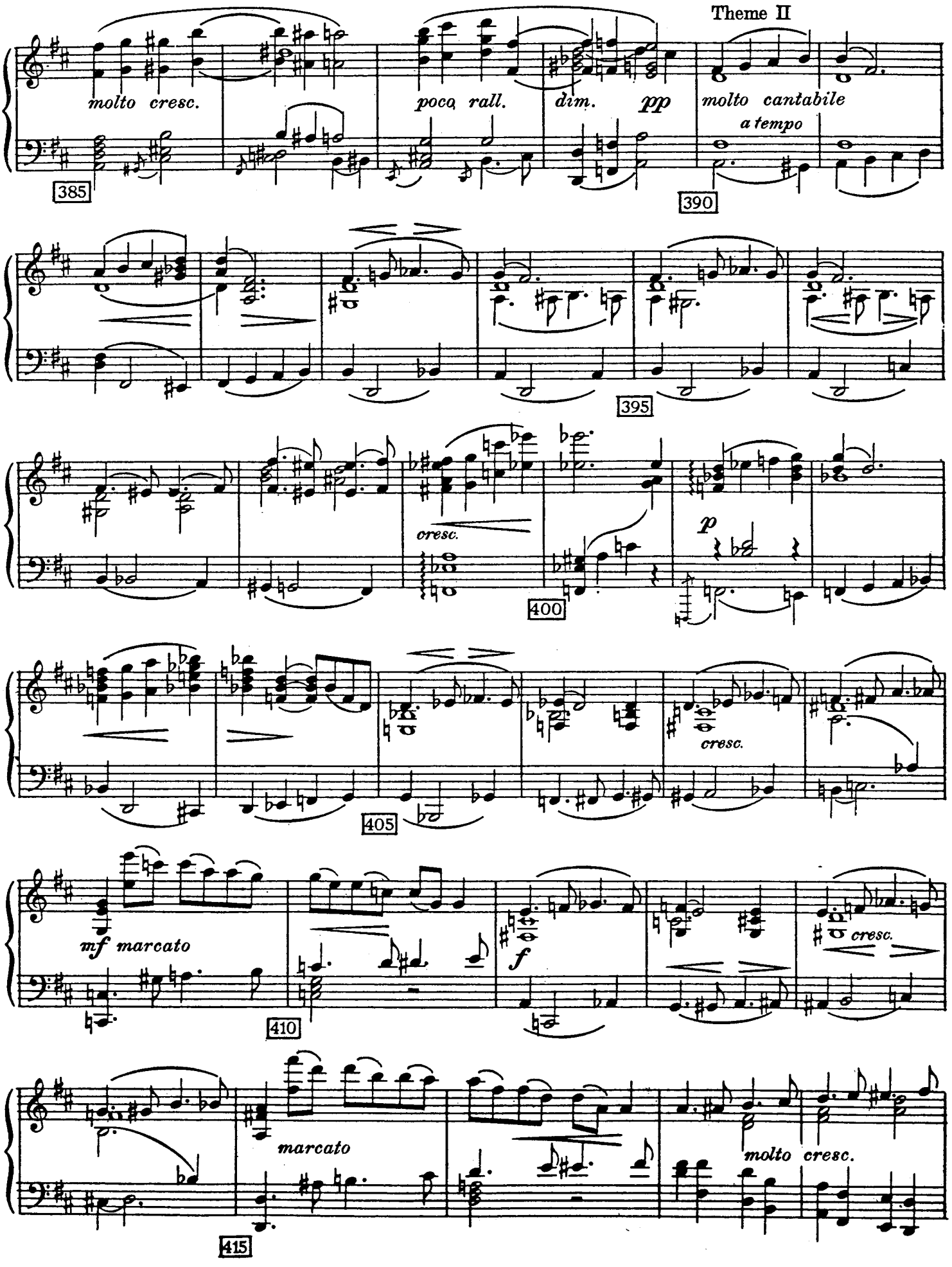

ff
240
molto dim.
mf espress.
245
mf
f
250
f
255
260
265

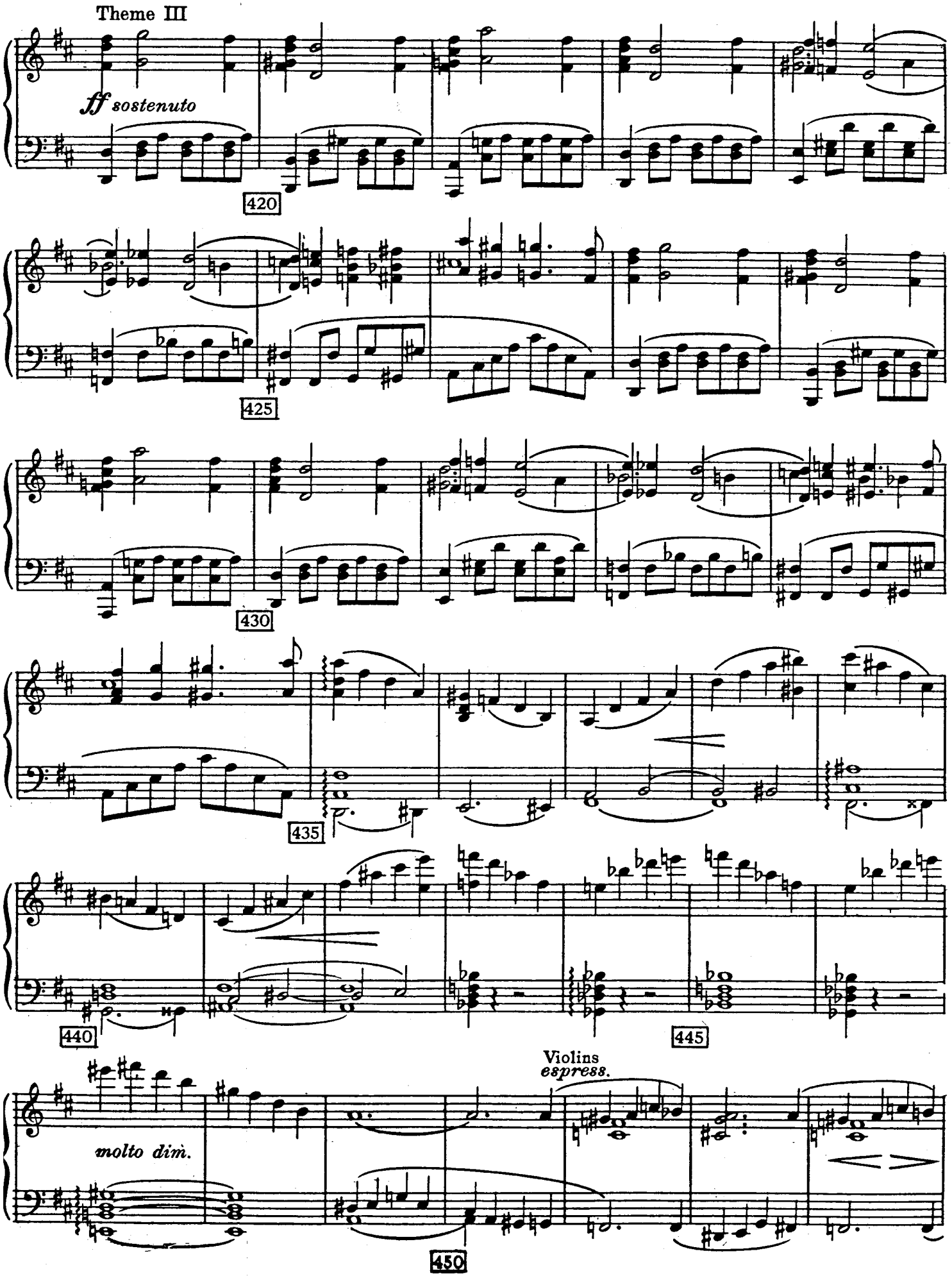

270
sempre ff
275
molto dim.
280
Clarinet
pp espress
sempre pp
285
espress.
Oboe
pp
Flute
pp espress.
290
espress.
295
espress.
300

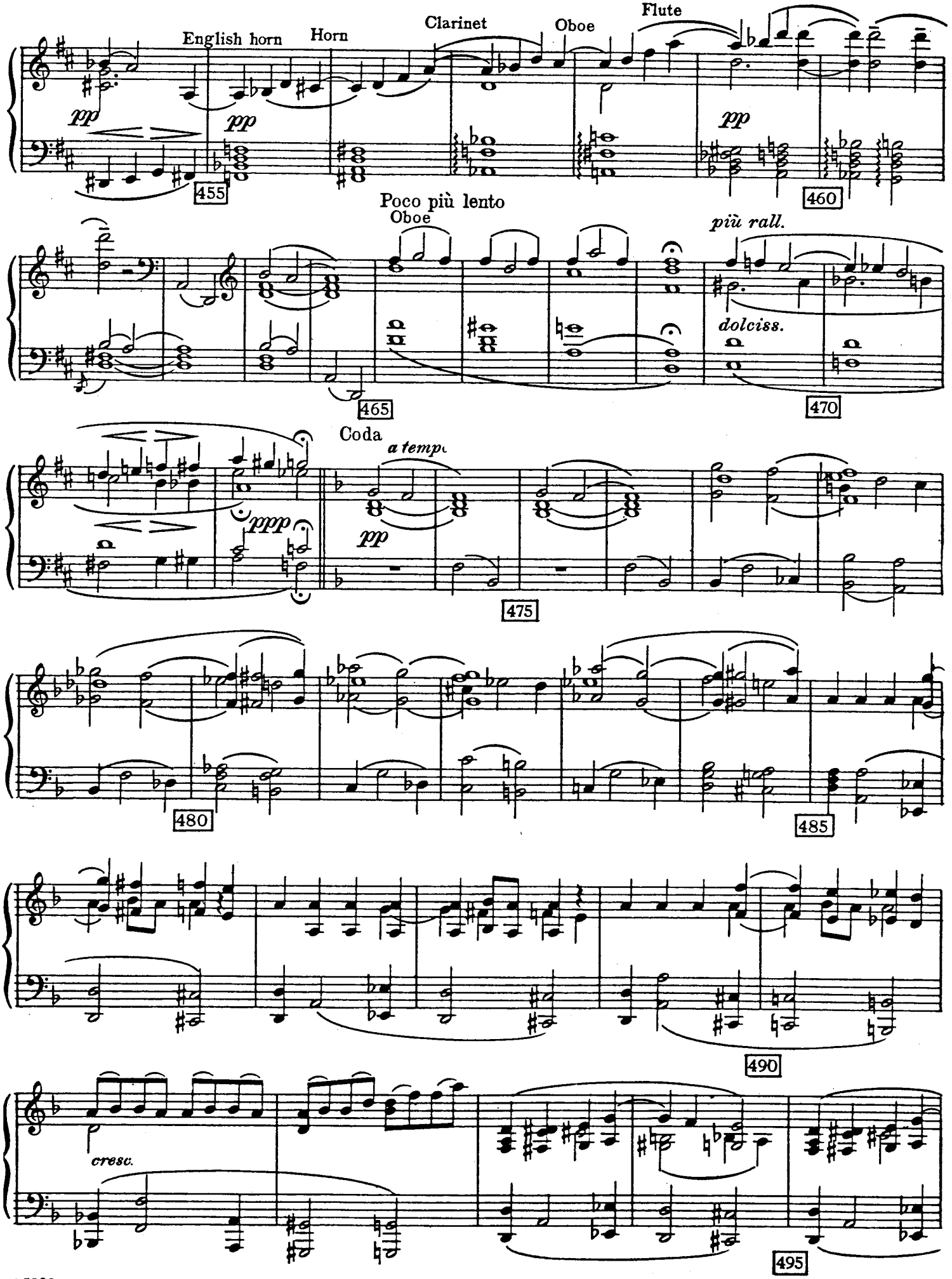

poco cresc.
pp
poco marc.
p
305
pp
poco marc.
310
mf cresc.
molto cresc.
315
320
ff
325
330
Recapitulation. Theme I in Canon
Lento
Trumpets
ff
Trombones
335

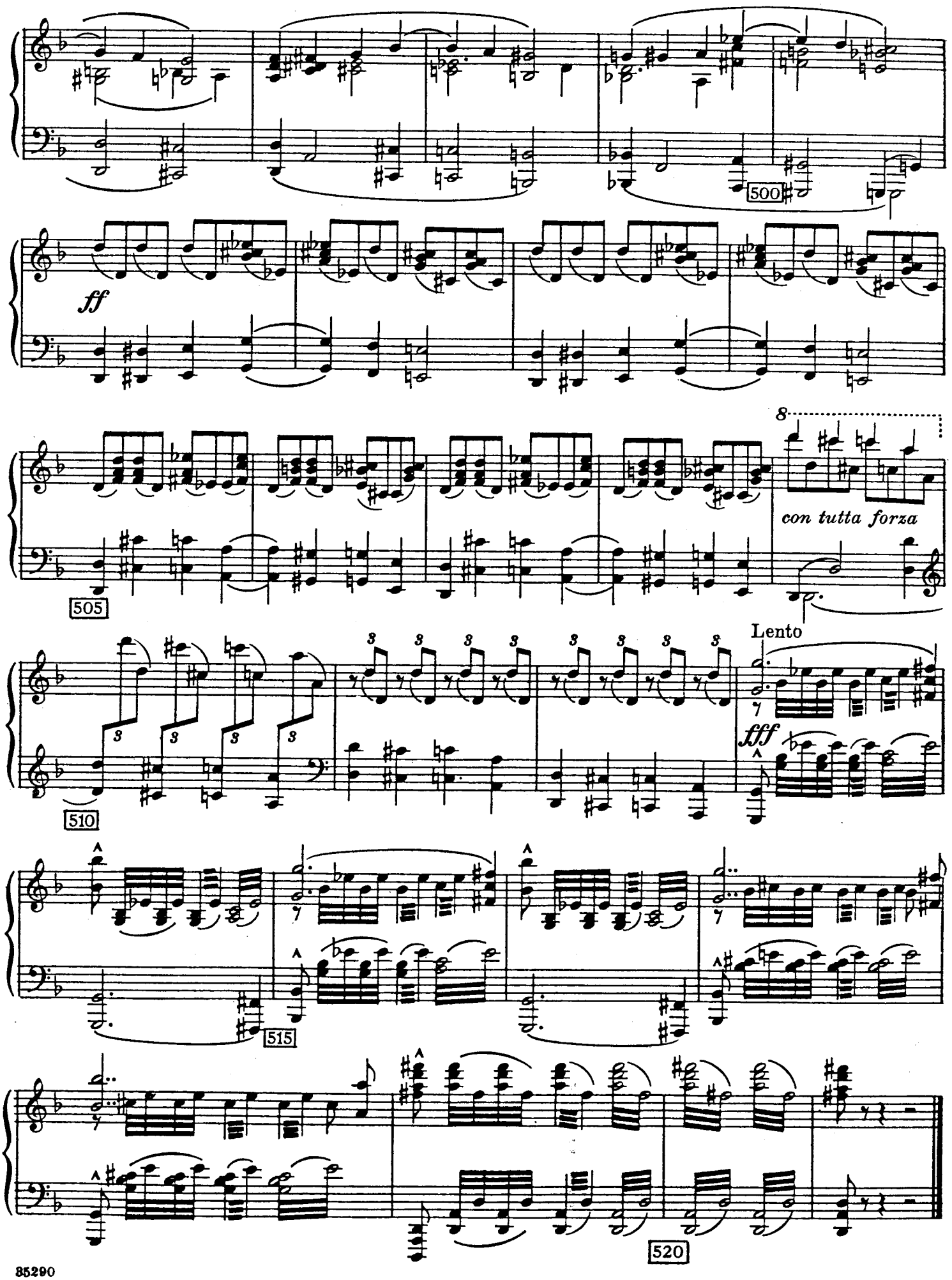

340
dim.
pp
345
ff
Allegro
ff
350


355
360
ff
dim.
365
cresc.
370
f sempre cresc.
8
375
molto dim.
molto sostenuto
espress.
380
p
più
p


Theme II
molto cresc.
poco rall.
dim.
pp
molto cantabile
a tempo
385
390
395
cresc.
400
p
405
cresc.
mf marcato
410
f
cresc.
marcato
molto cresc.
415


Theme III
ff sostenuto
420
425
430
435
440
445
Violins
espress.
molto dim.
450


English horn
Horn
Clarinet
Oboe
Flute
pp
455
460
Poco più lento
Oboe
più rall.
dolciss.
465
470
Coda
a tempo
ppp
475
480
485
490
cresc.
495

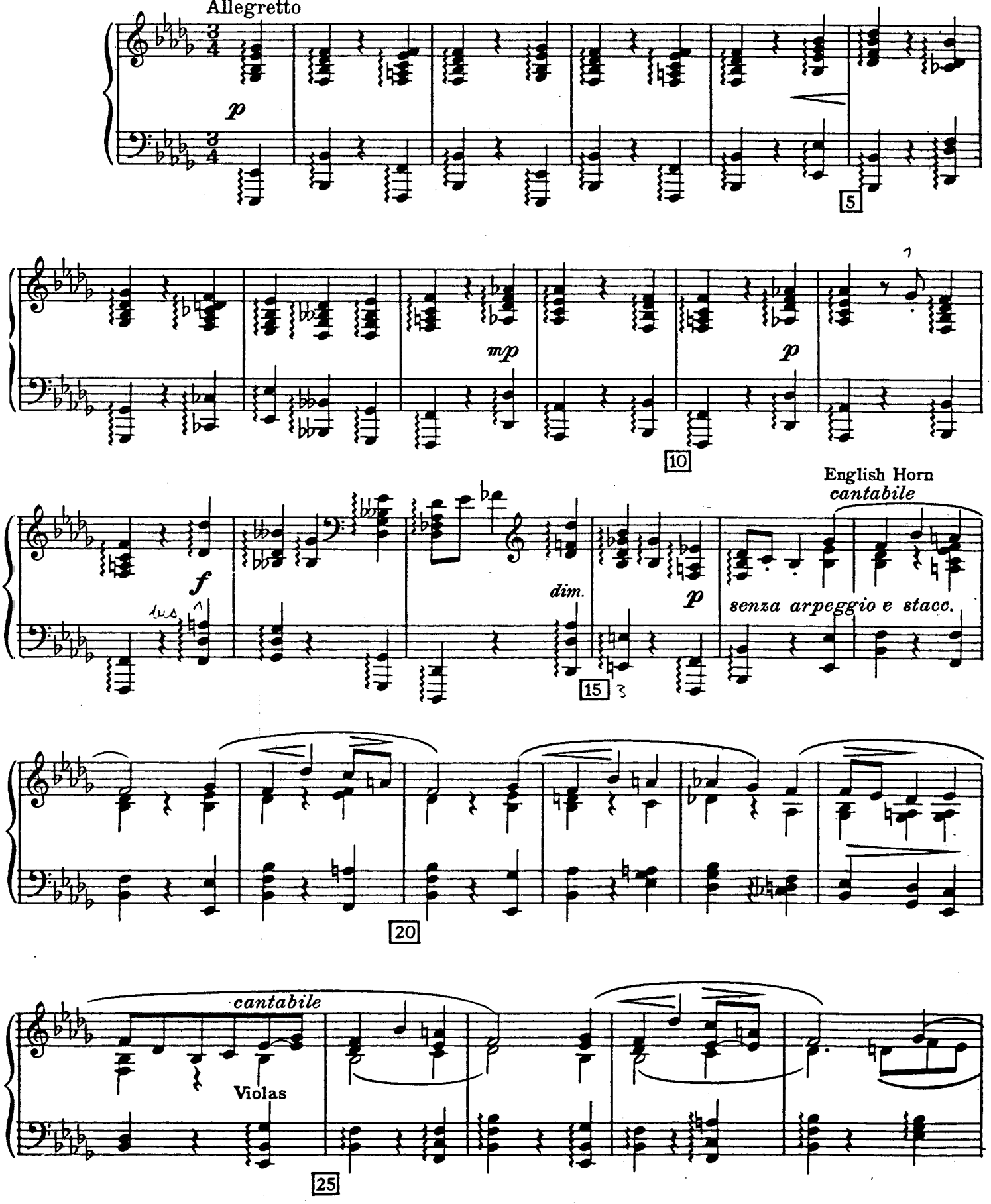

500
ff
8
con tutta forza
505
Lento
fff
510
515
520

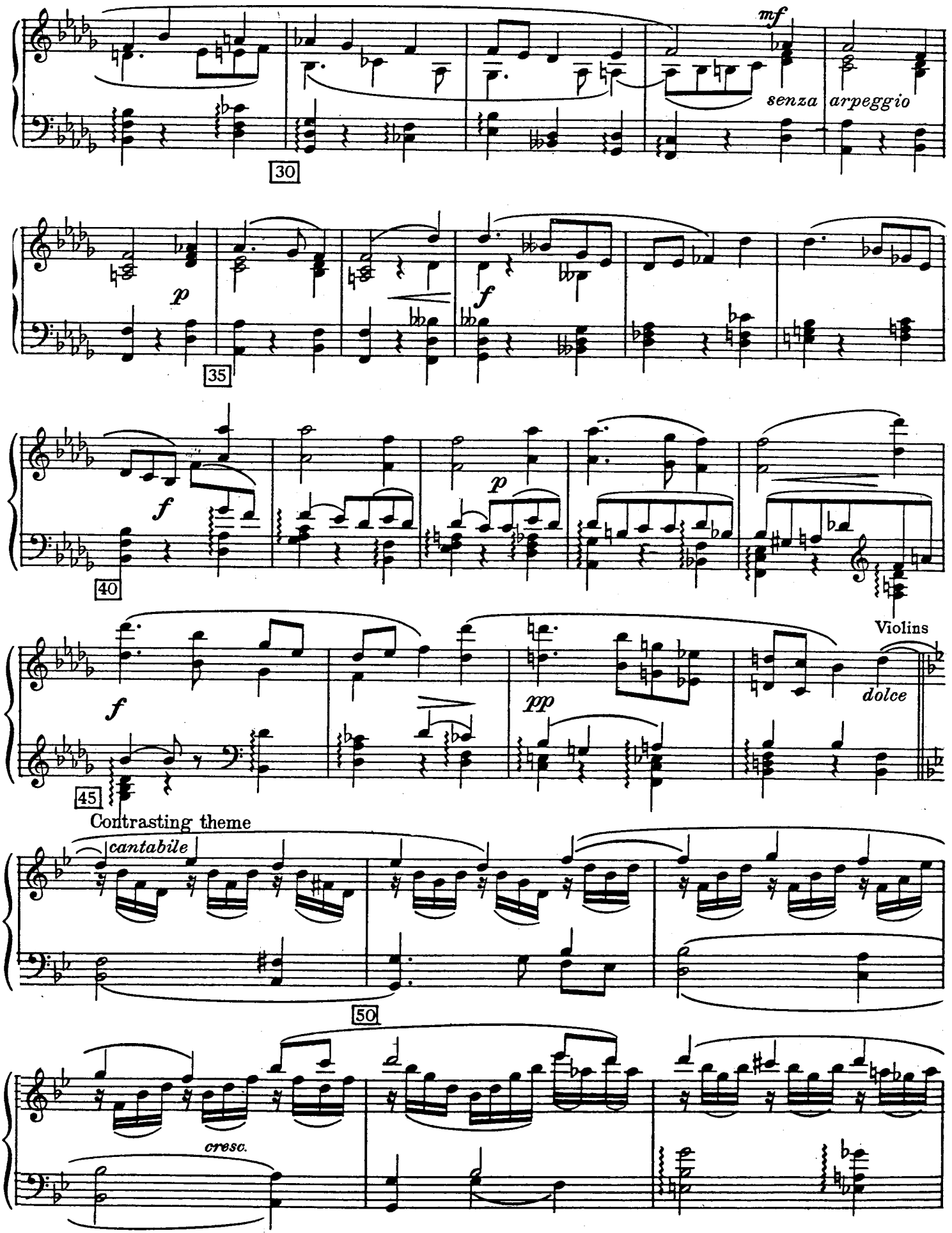
II

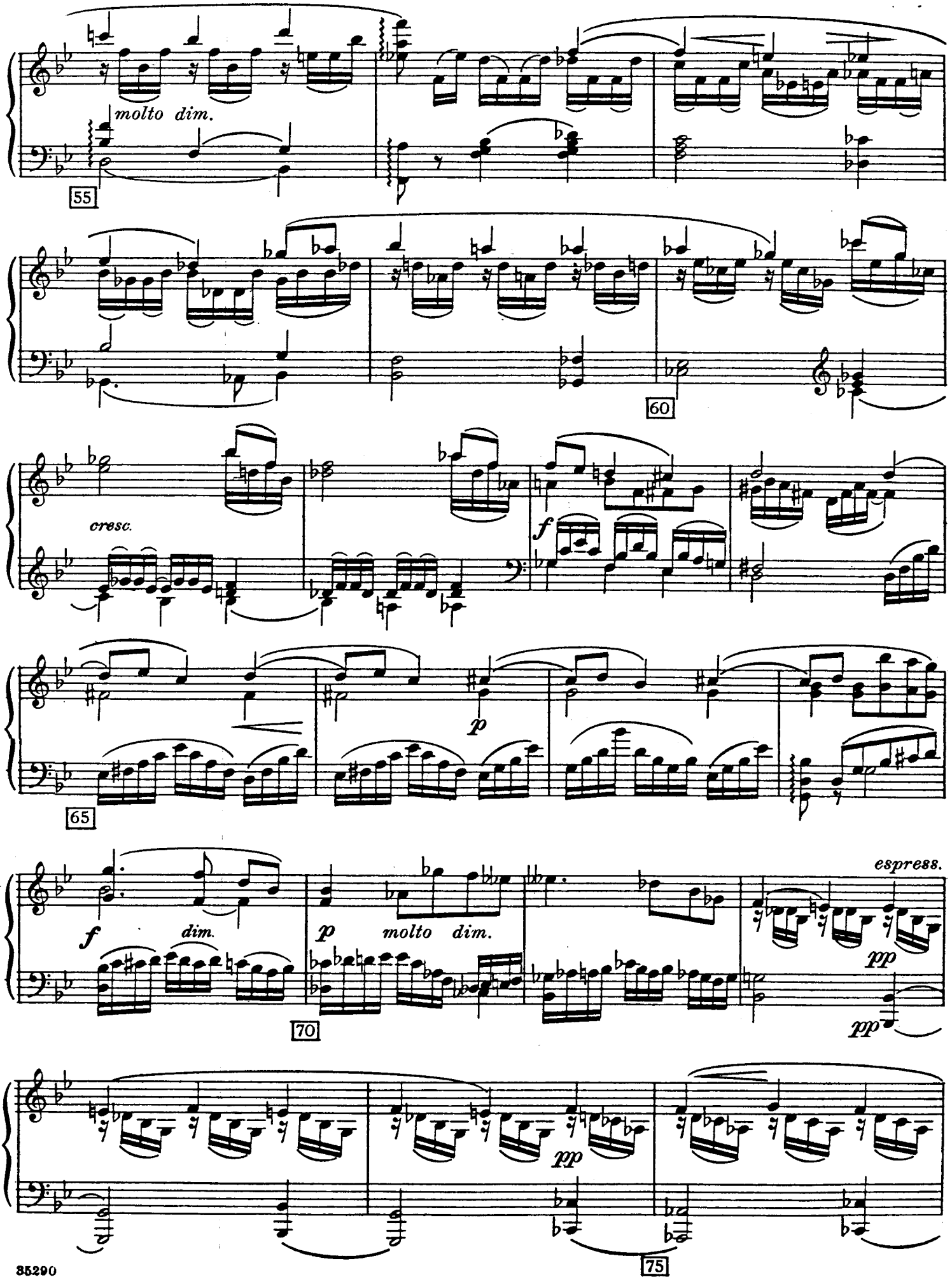
Theme I

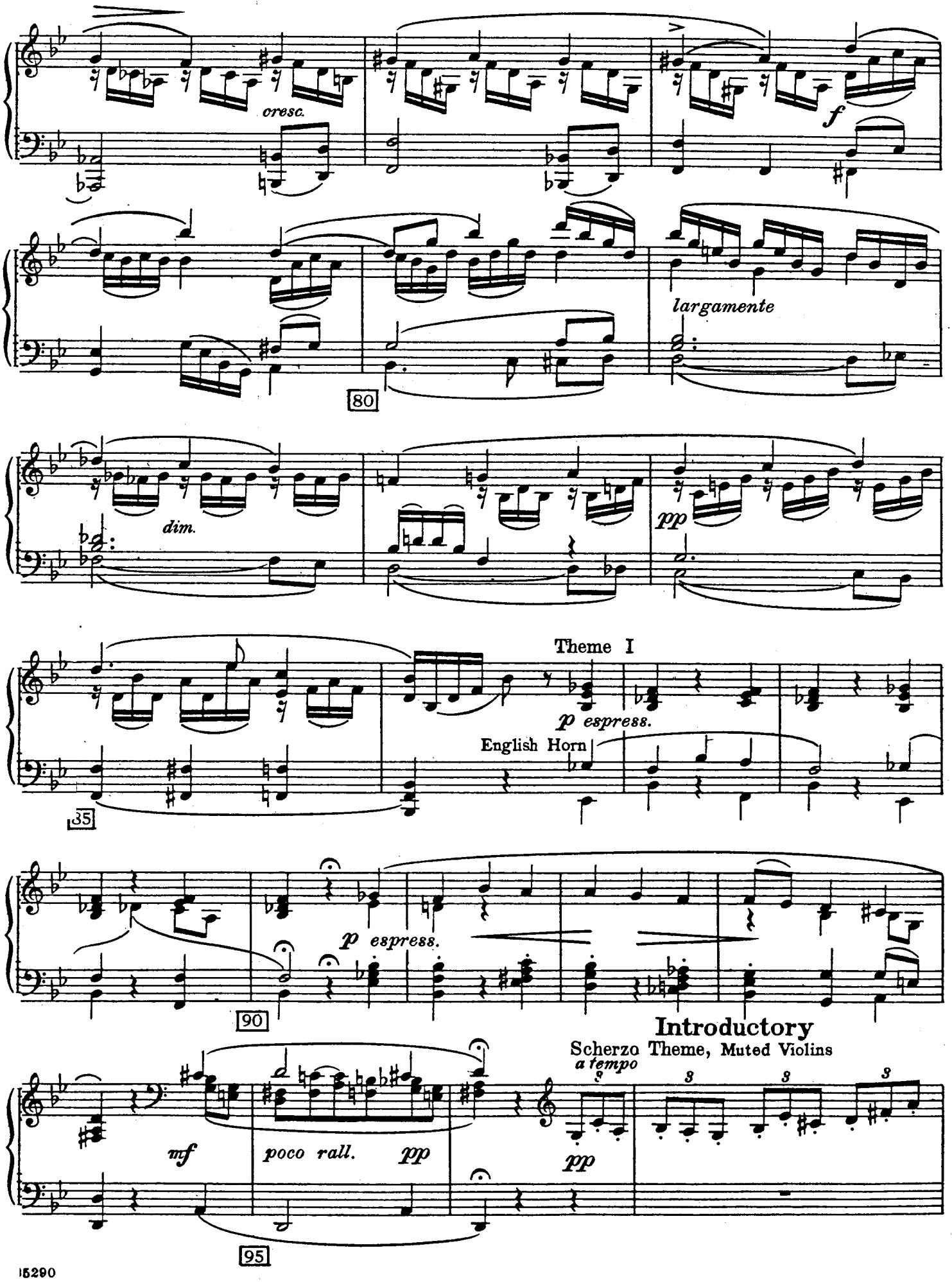
Harp and pizzicato Strings

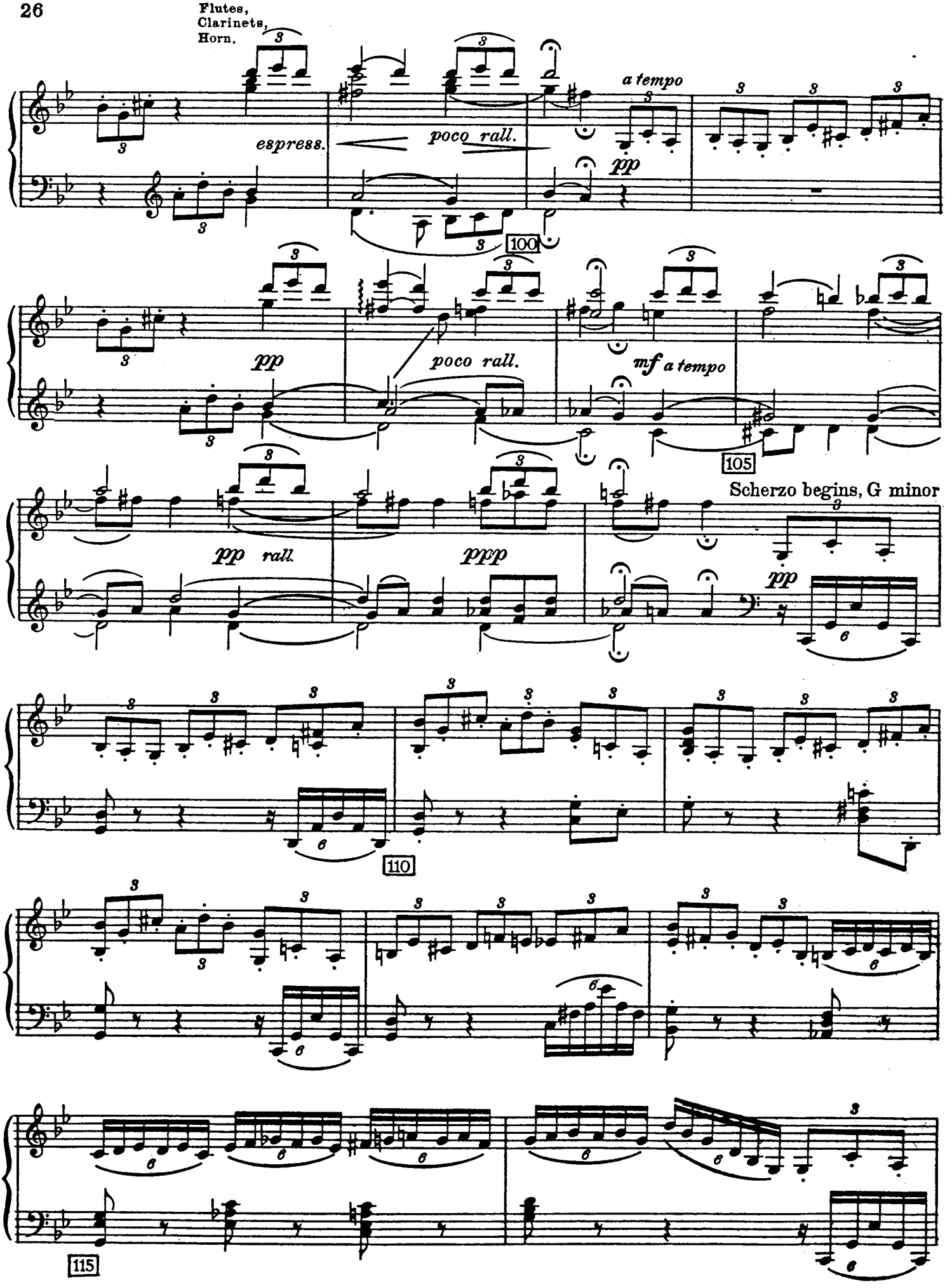
Allegretto

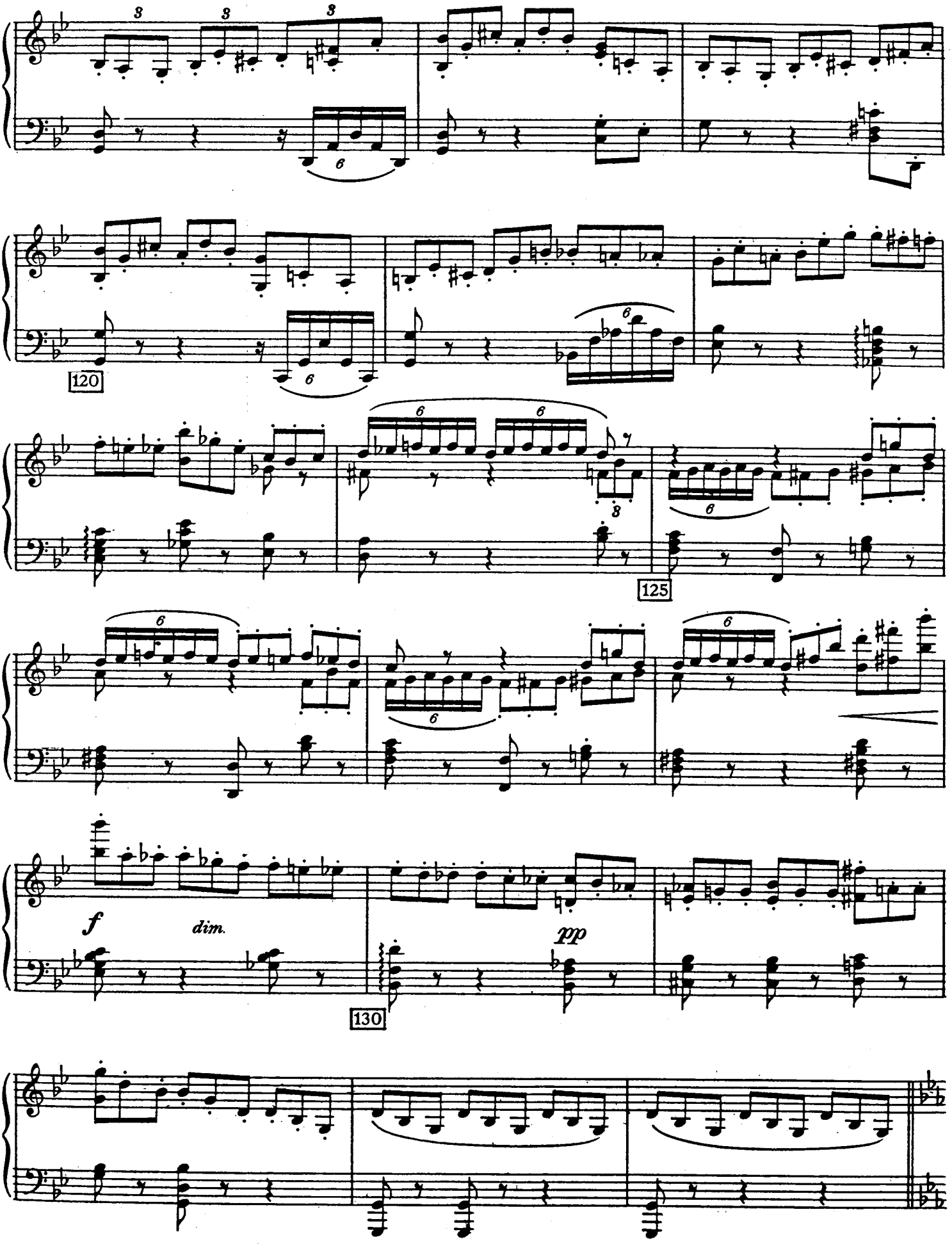



mf
senza arpeggio
30
p
f
35
f
p
40
f
pp
dolce
Violins
45
Contrasting theme
cantabile
50
cresc.


molto dim.
55
60
cresc.
f
p
65
f
dim.
p
molto dim.
espress.
pp
pp
70
pp
75

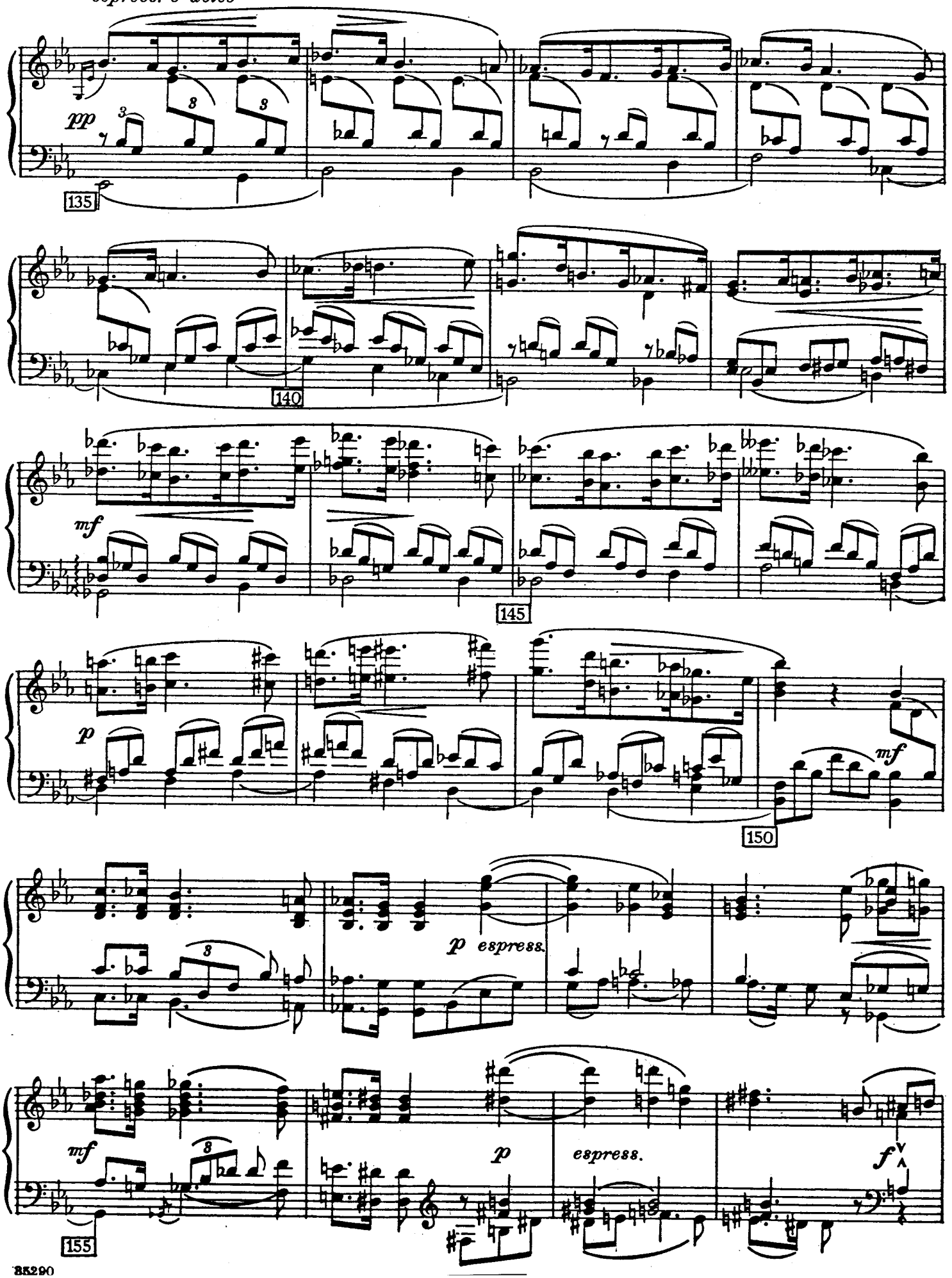

cresc.
f
largamente
80
dim.
pp
Theme I
p espress.
English Horn
35
p espress.
90
Introductory
Scherzo Theme, Muted Violins
a tempo
mf
poco rall.
pp
pp
95

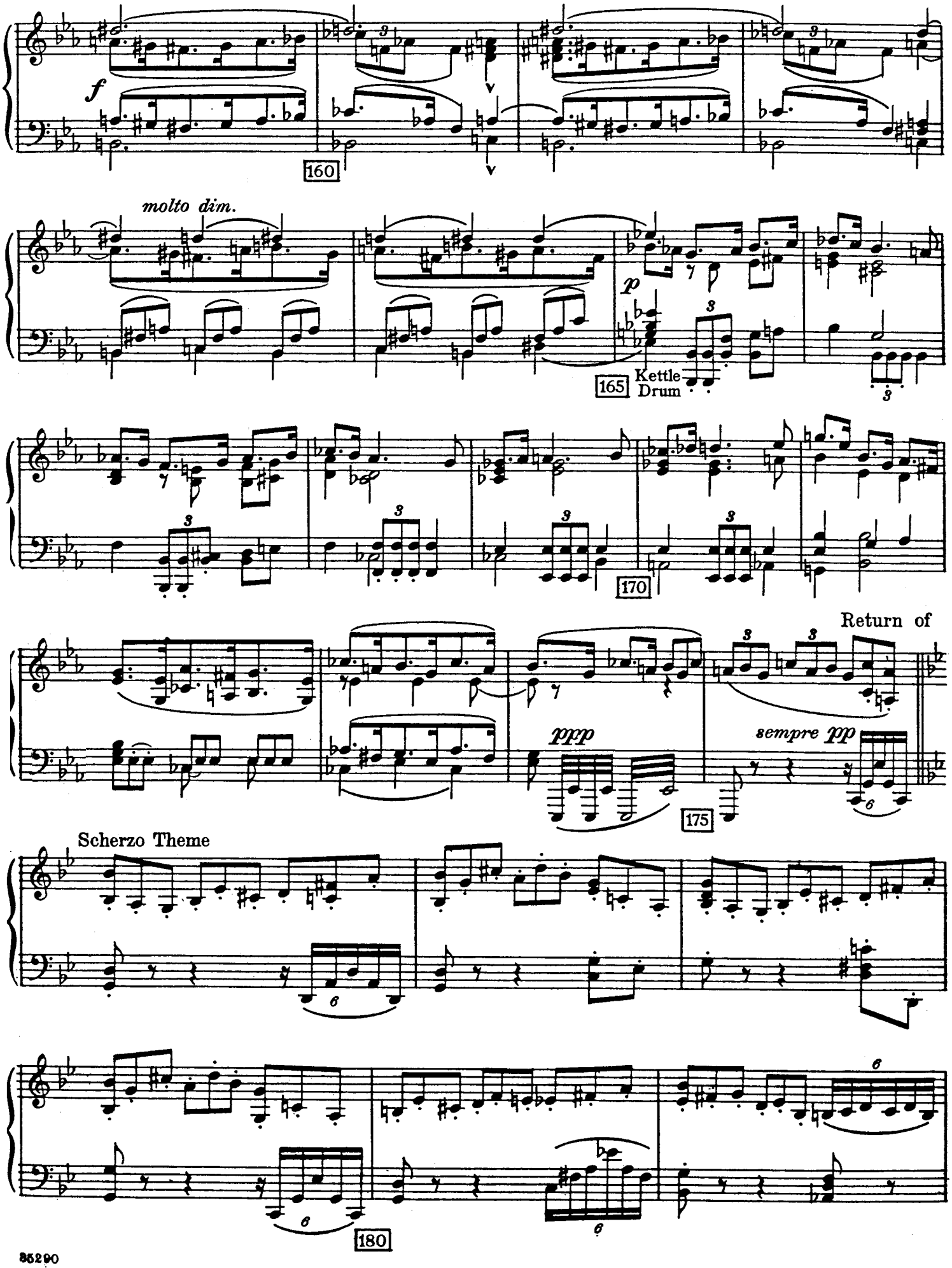

Flutes,
Clarinets,
Horn.
espress.
poco rall.
a tempo
pp
100
pp
poco rall.
mf a tempo
105
Scherzo begins, G minor
pp rall.
ppp
pp
110
115

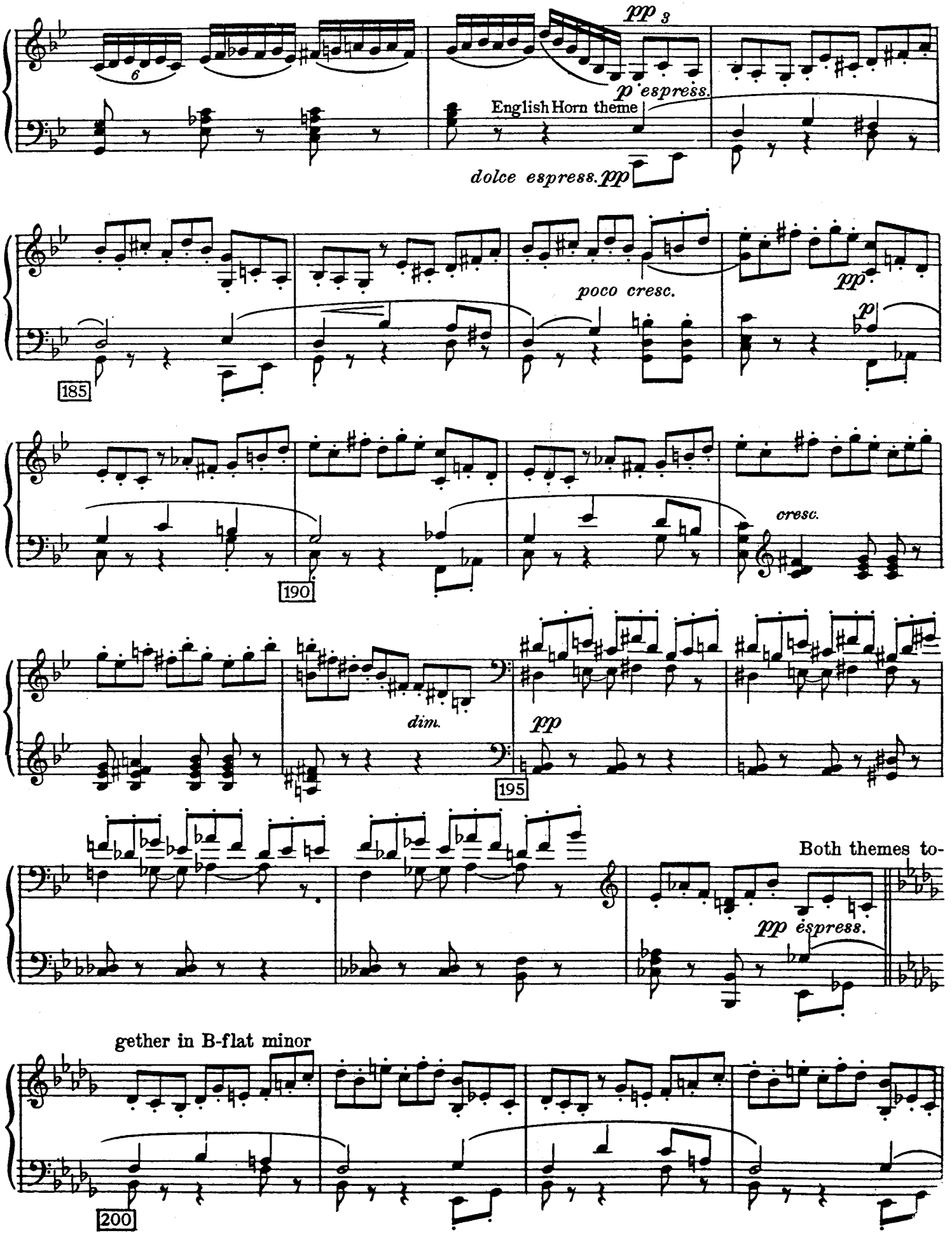

120
125
130
f
dim.
pp

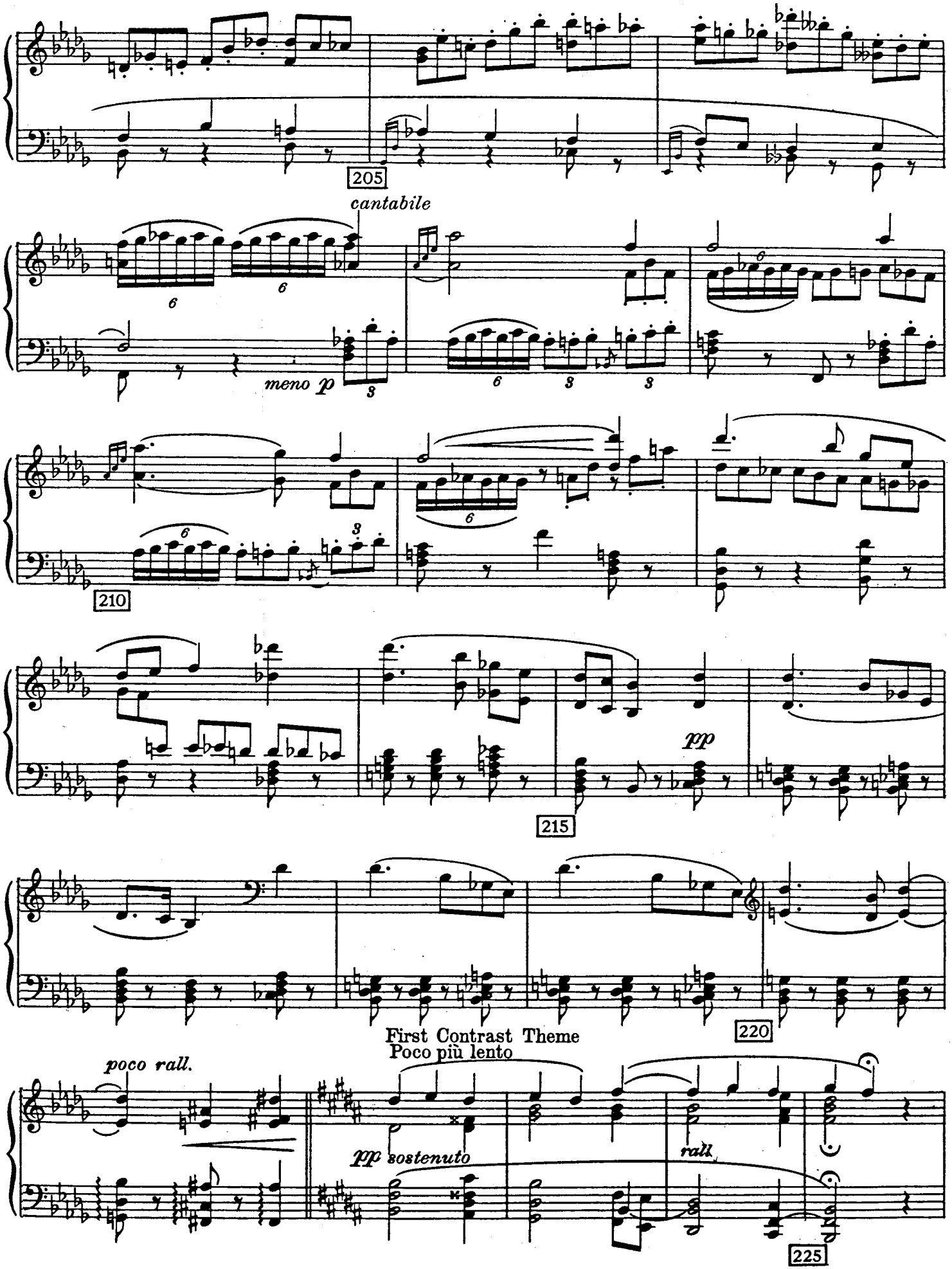
Contrast Theme for Scherzo

espress. e dolce

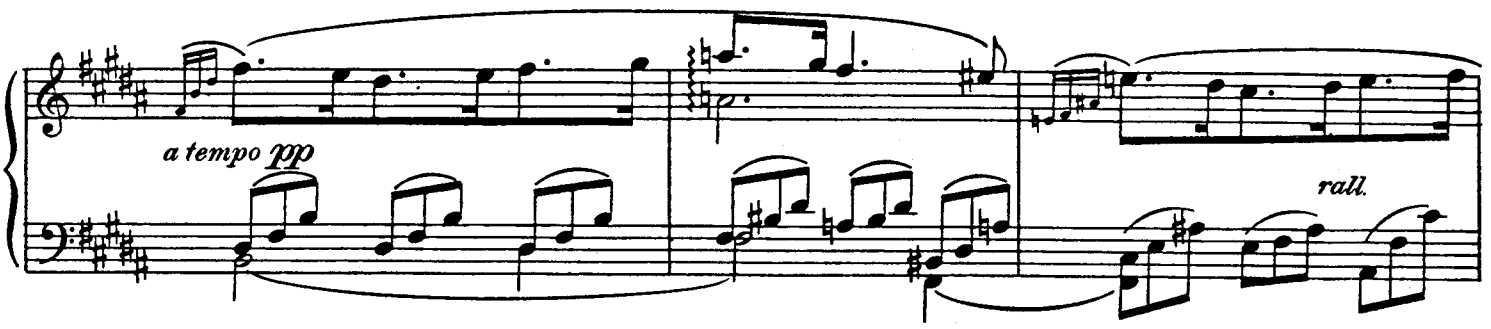



f
160
molto dim.
p
165
Kettle Drum
170
Return of
ppp
sempre pp
175
Scherzo Theme
180

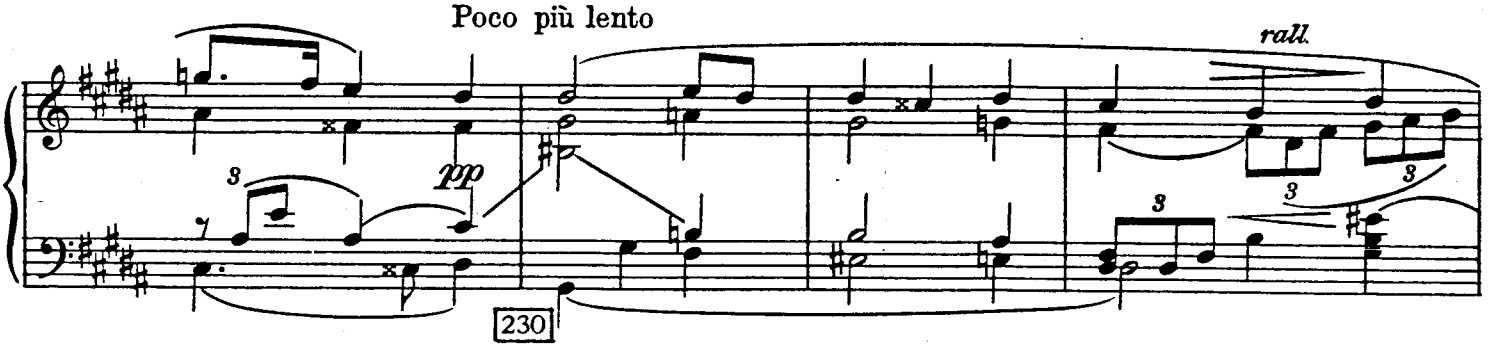

6
pp 3
p espress.
English Horn theme
dolce espress. pp
poco cresc.
pp
p
185
cresc.
190
dim.
pp
195
Both themes to-
pp espress.
gether in B-flat minor
200


205
cantabile
meno p
210
pp
215
220
First Contrast Theme
Poco più lento
poco rall.
pp sostenuto
rall.
225

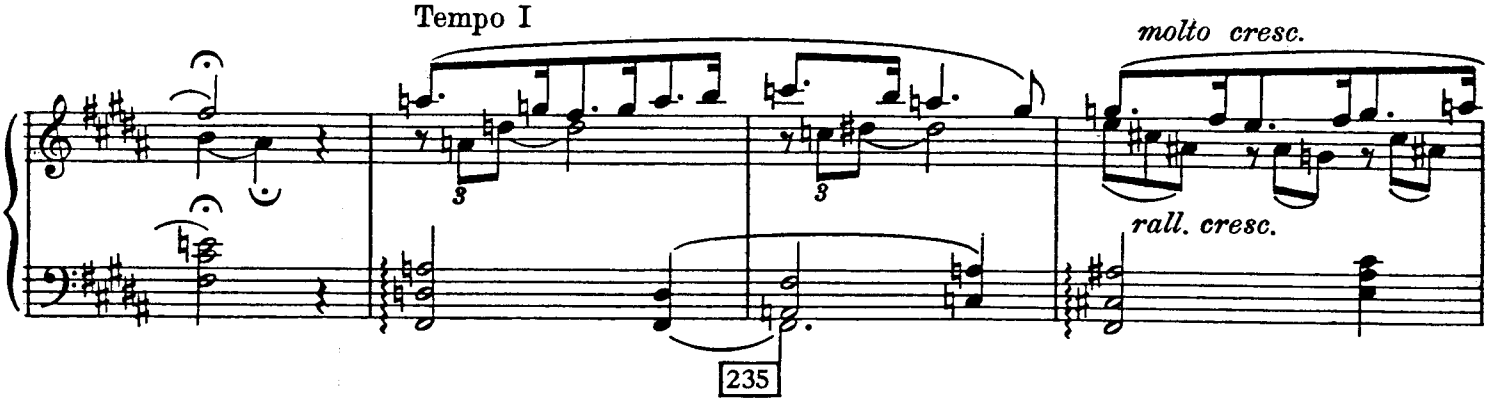
Second Contrast Theme

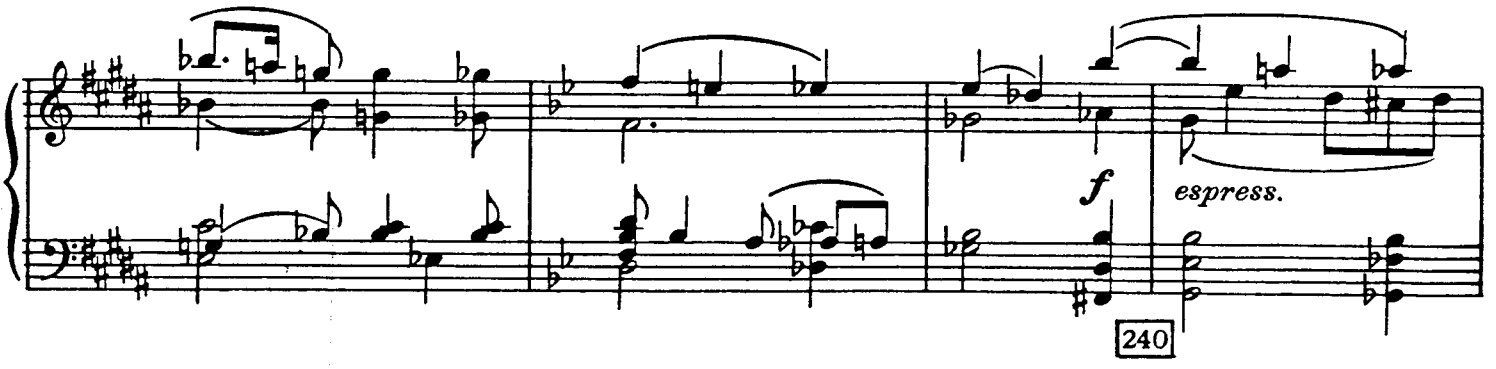


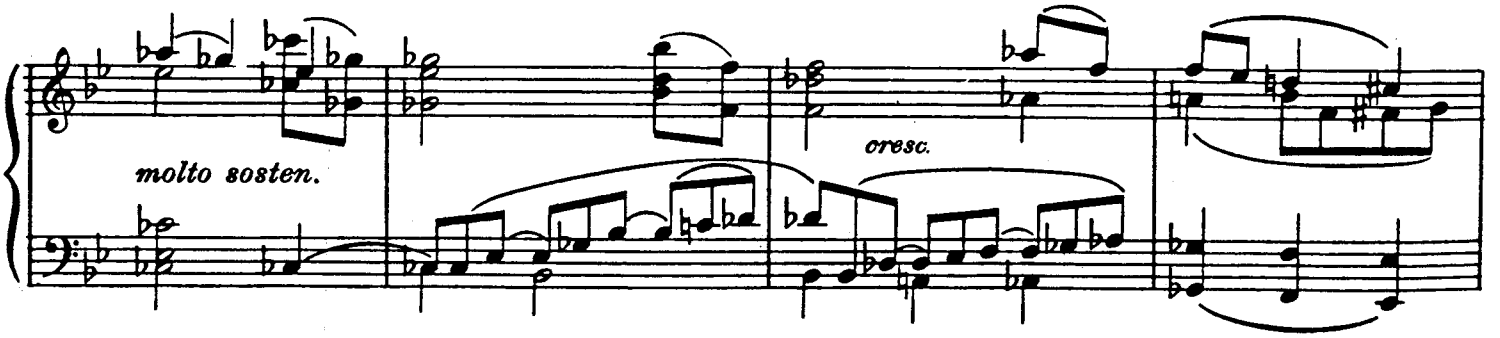
Poco più lento

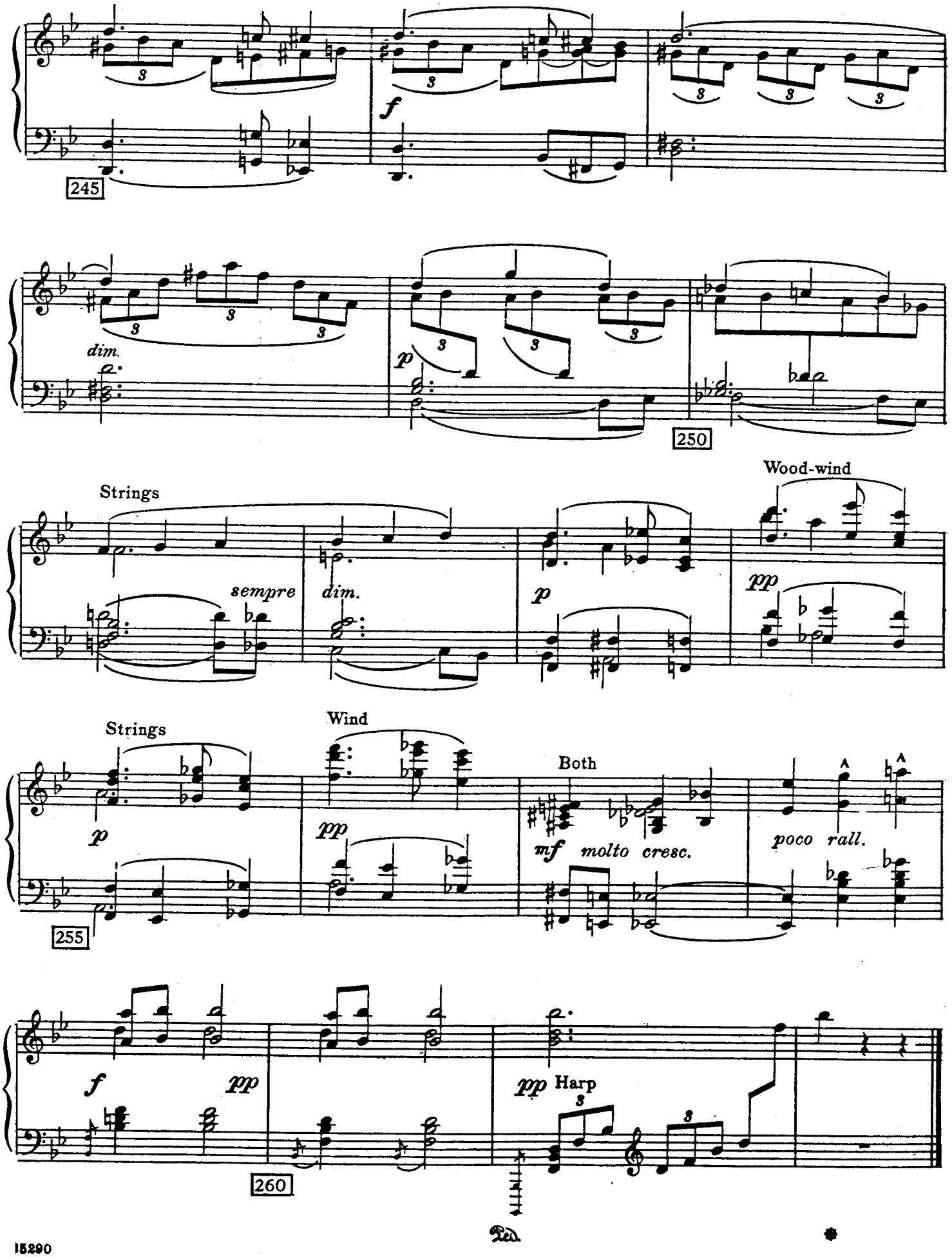


Tempo I



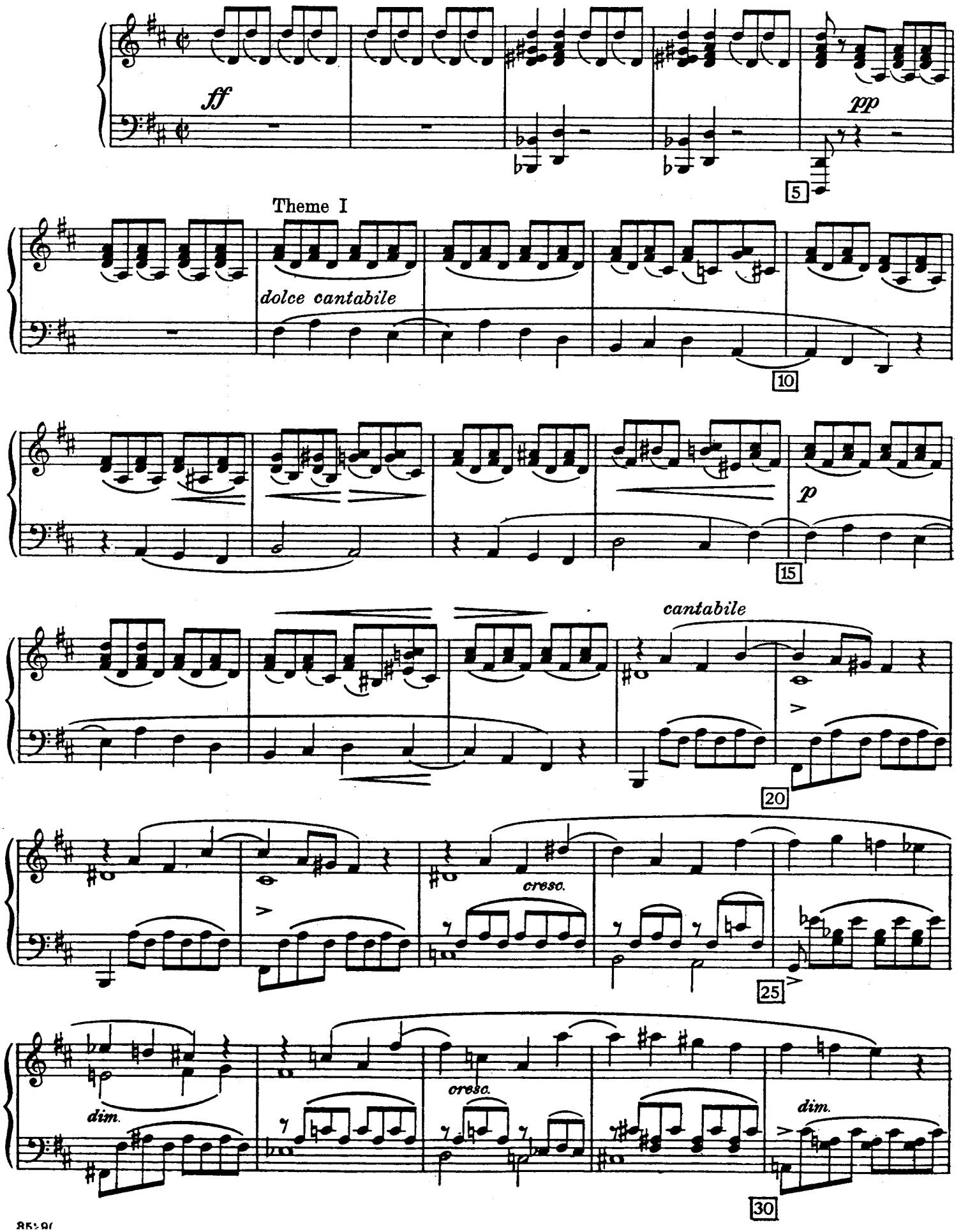


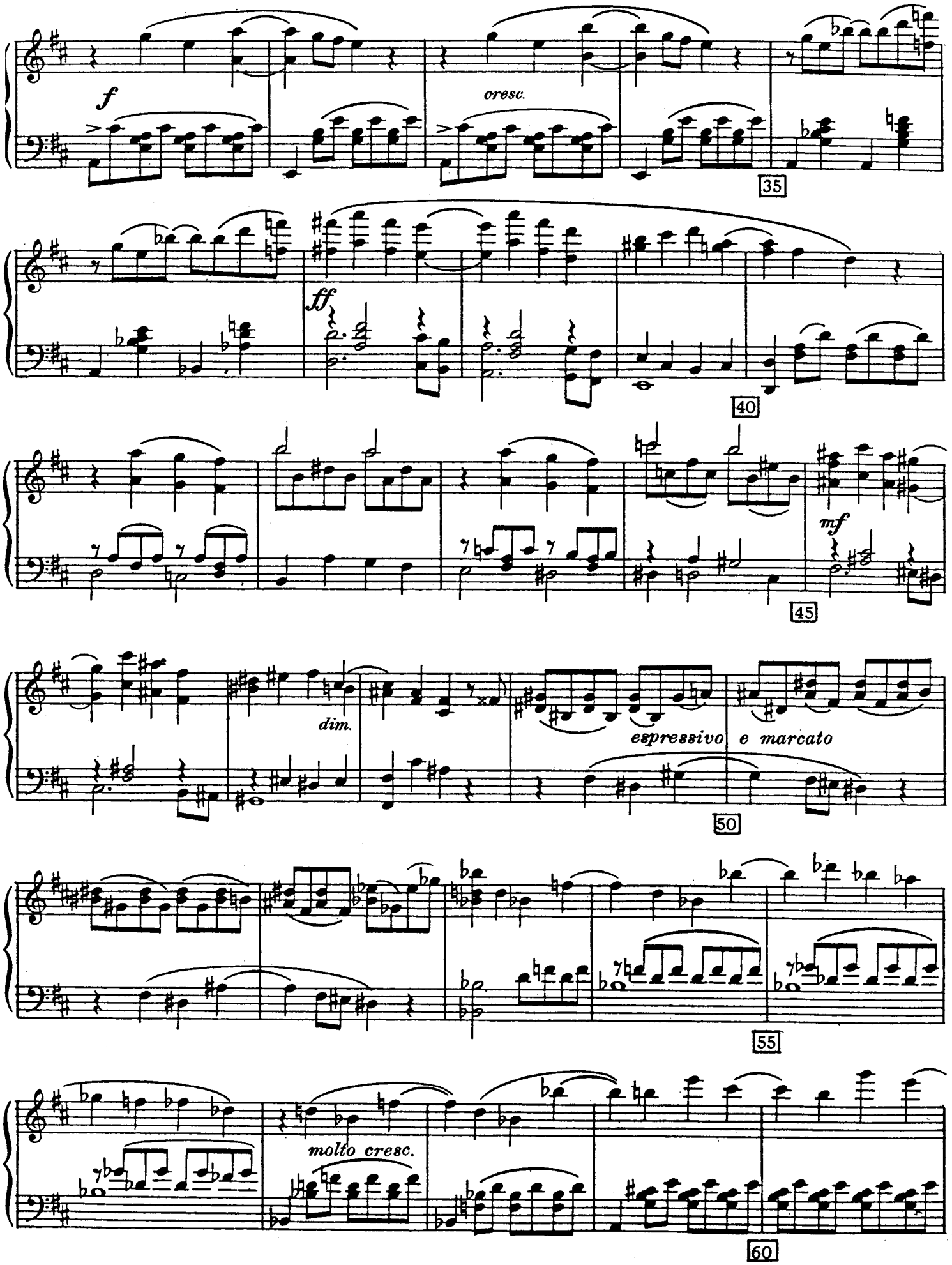


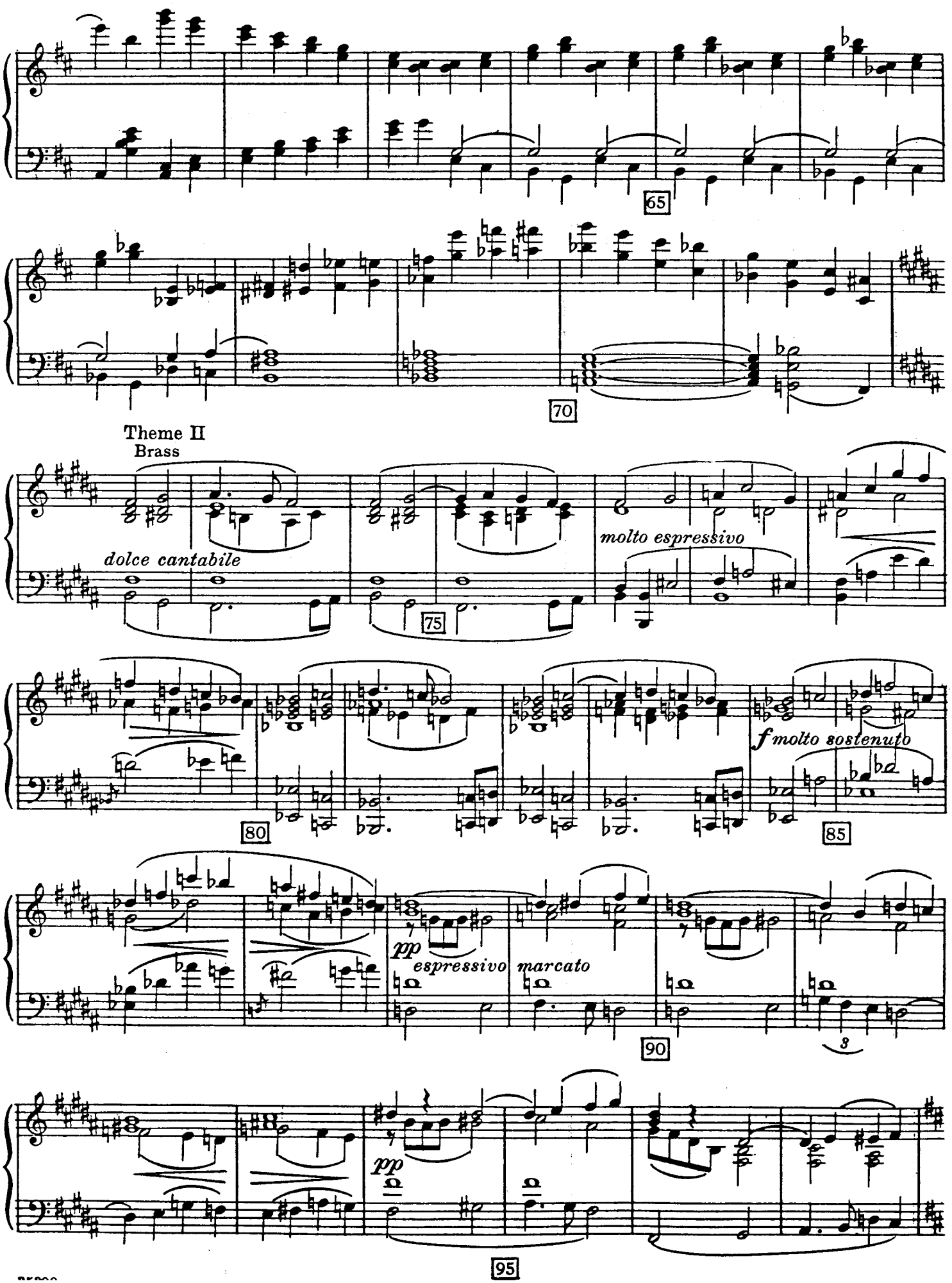

245
f
dim.
p
250
Strings
Wood-wind
sempre
dim.
p
pp
Strings
Wind
Both
p
pp
mf molto cresc.
poco rall.
255
f
pp
pp Harp
260

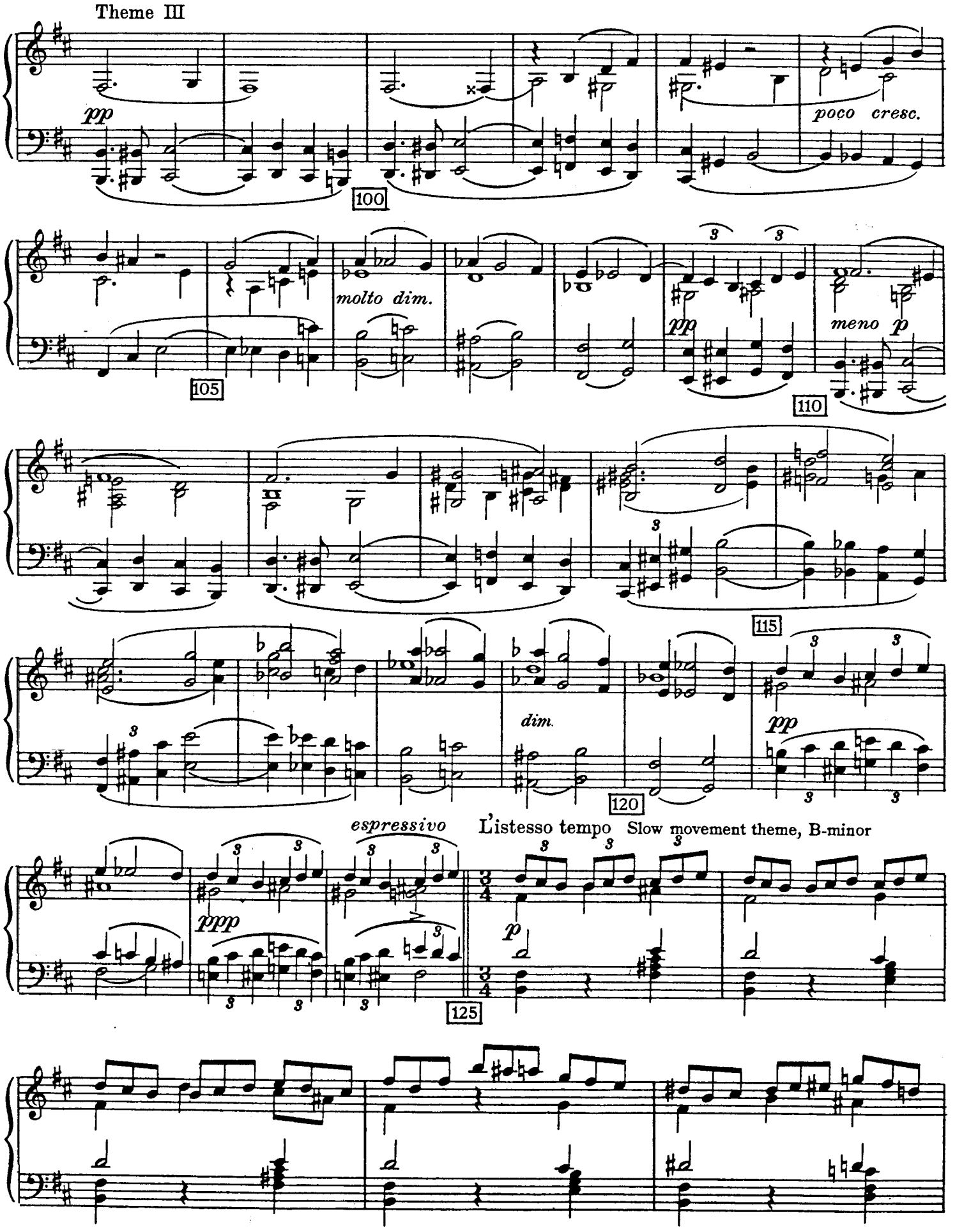
III

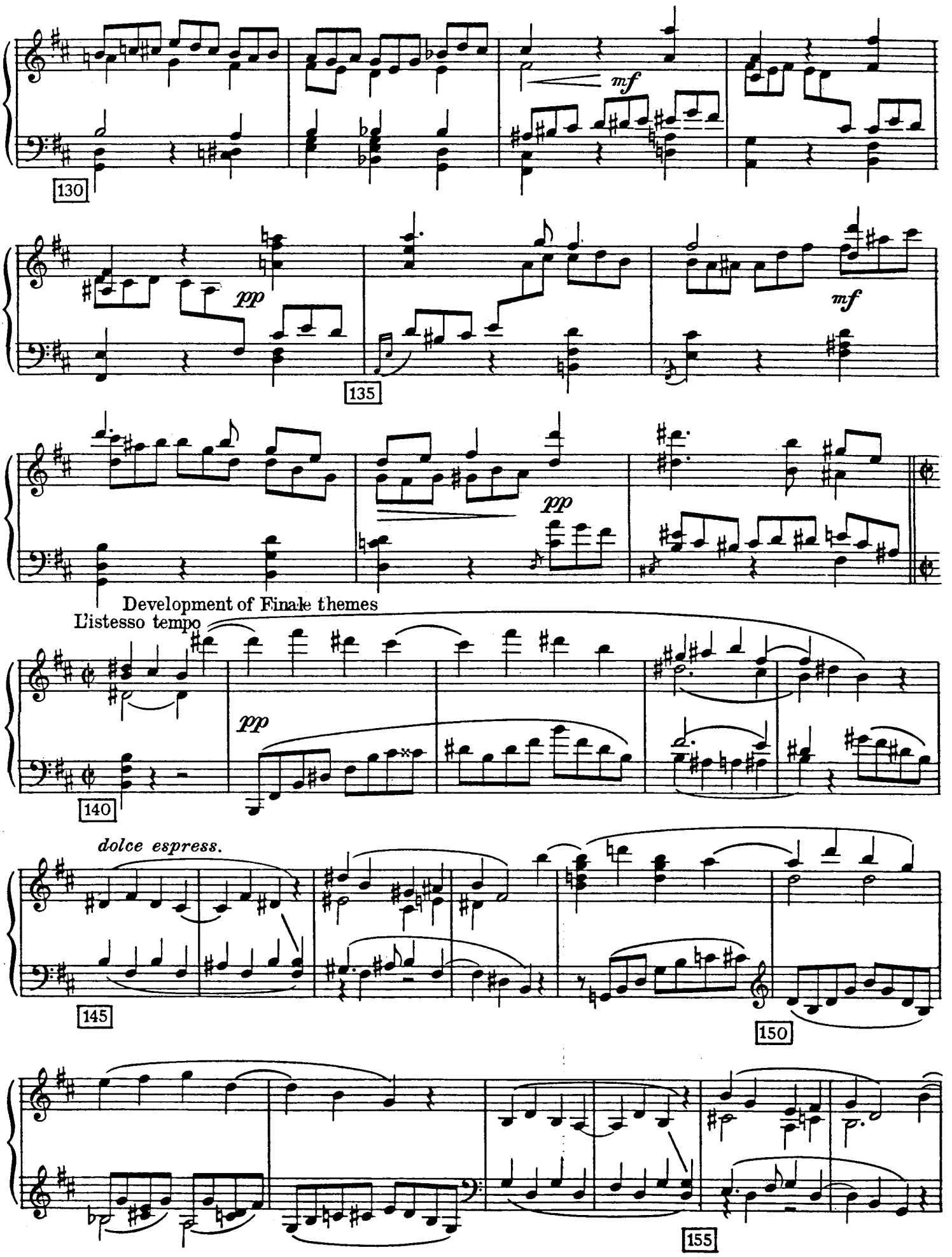
Allegro non troppo

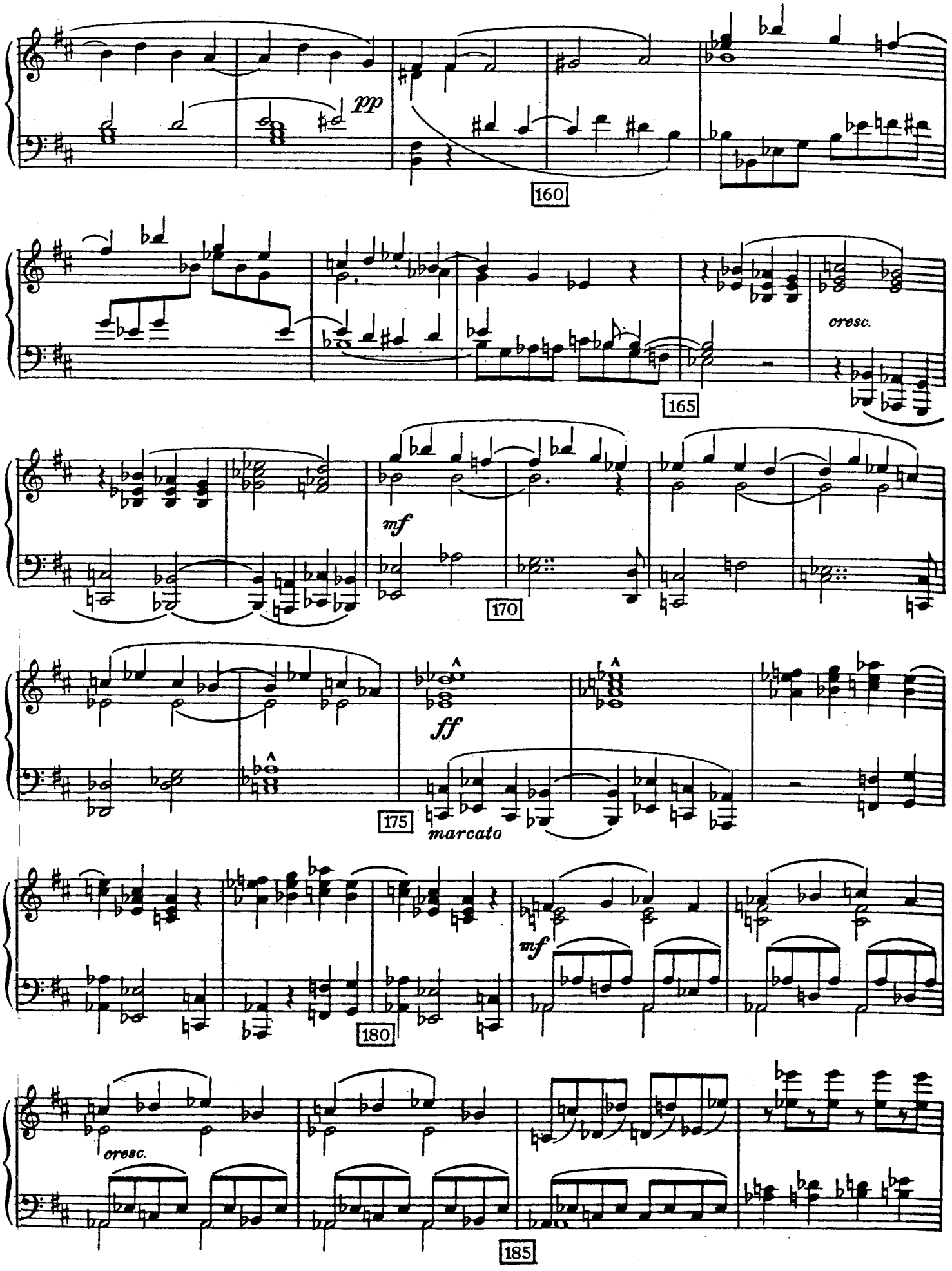



f
cresc.
35
ff
40
mf
45
dim.
espressivo
e marcato
50
55
molto cresc.
60

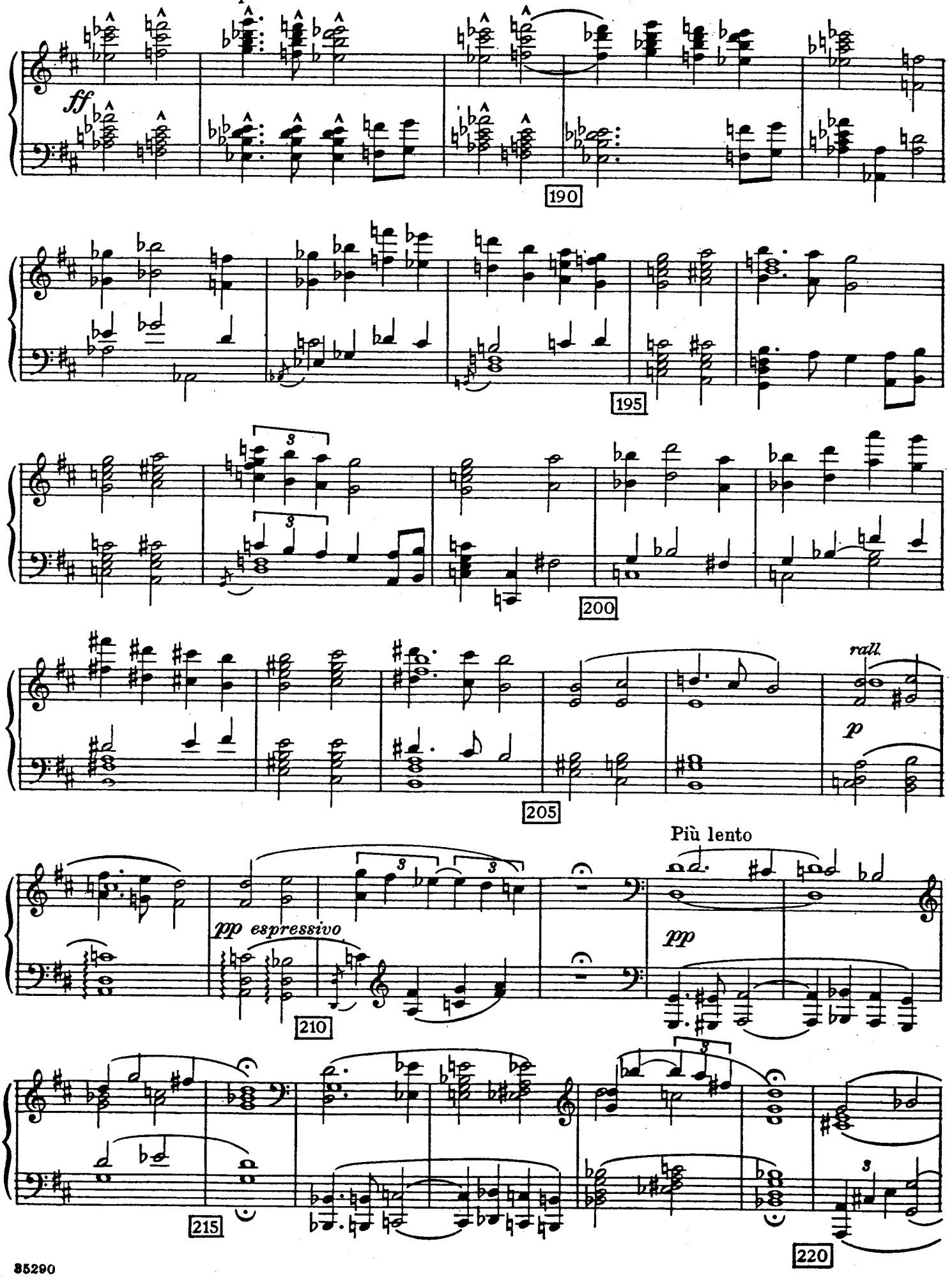

65
70
Theme II
Brass
dolce cantabile
molto espressivo
75
80
f molto sostenuto
85
pp
espressivo
marcato
90
3
pp
95

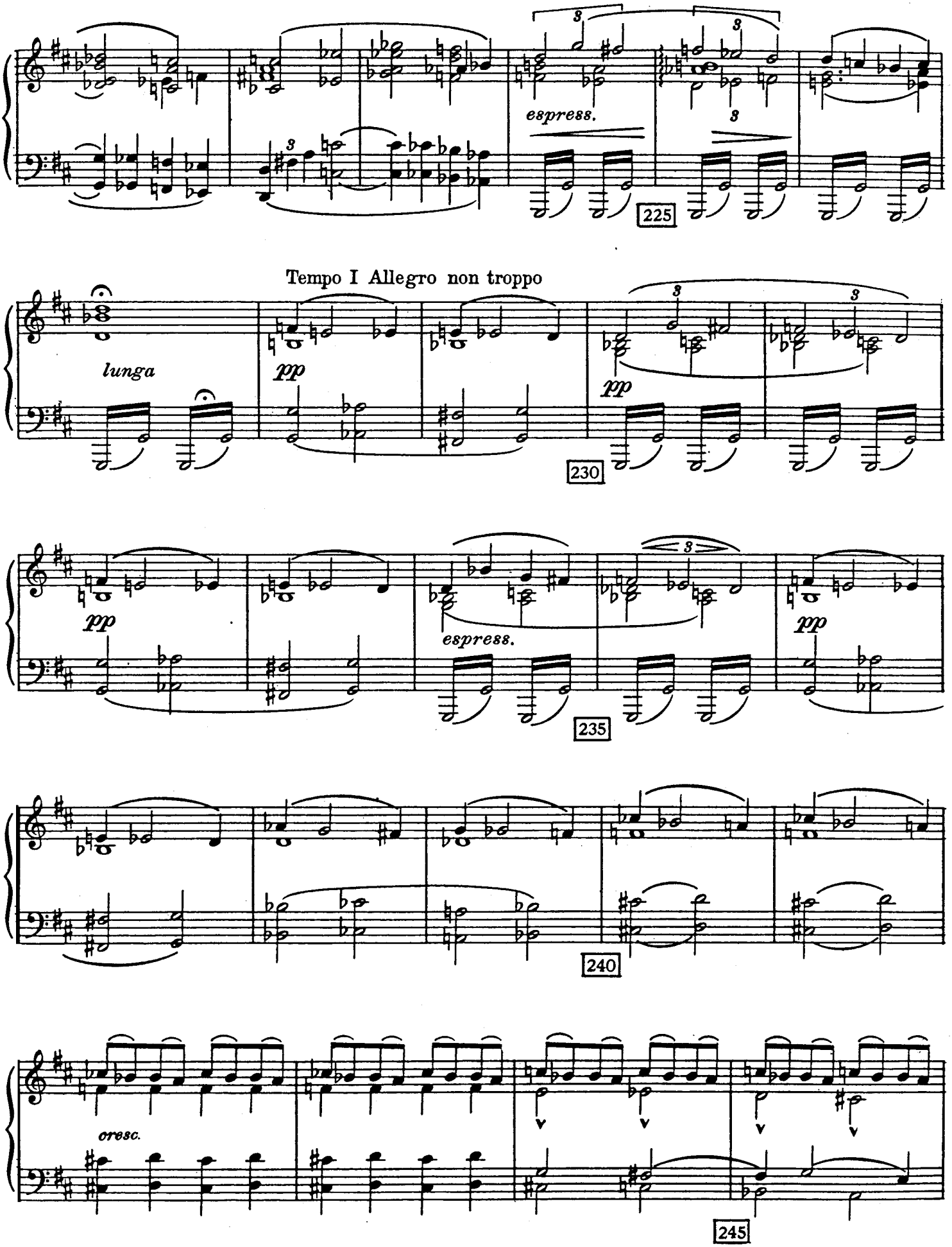

Theme III
pp
poco cresc.
100
molto dim.
105
pp
meno p
110
115
dim.
pp
120
espressivo
L'istesso tempo Slow movement theme, B-minor
ppp
p
125

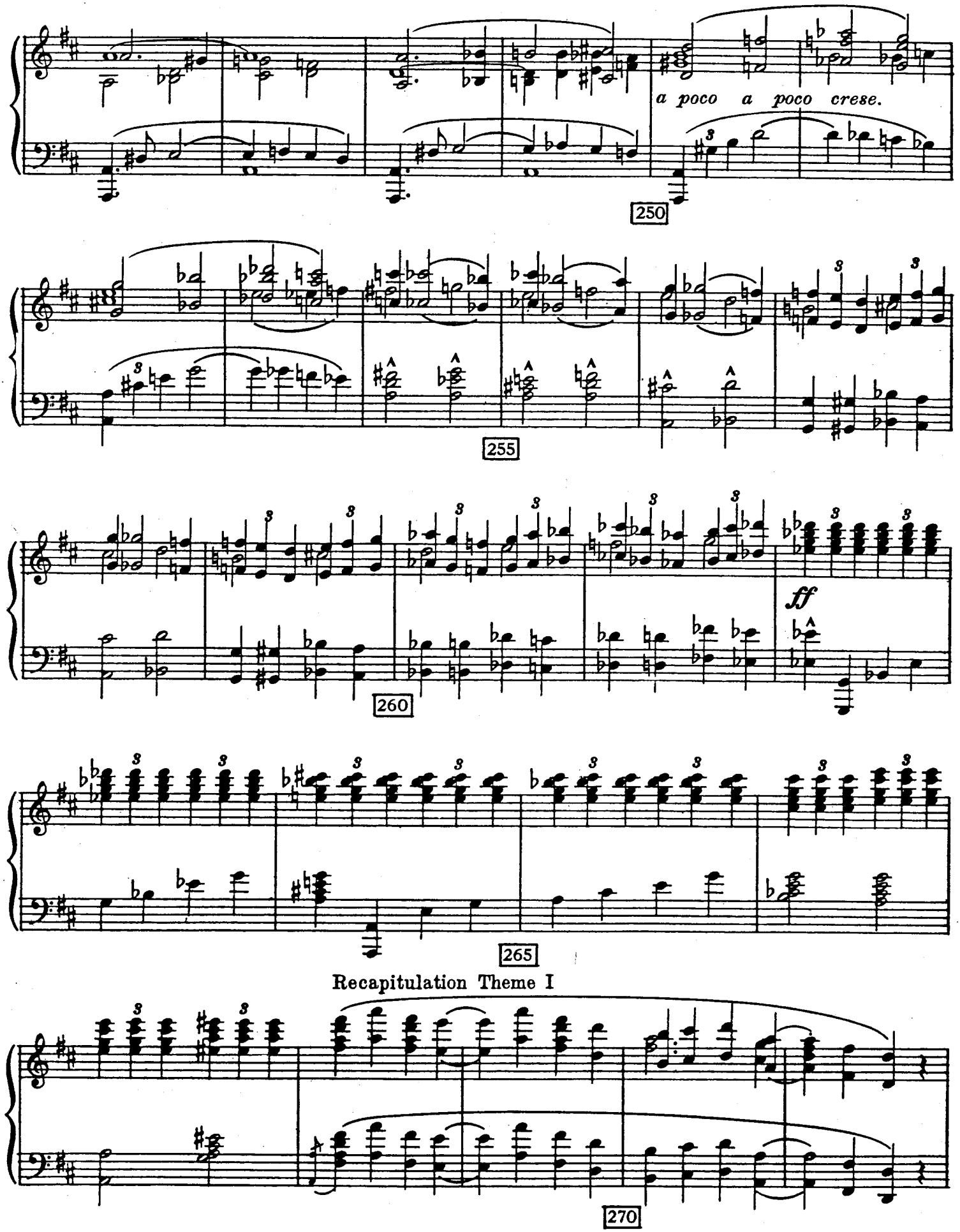

130
mf
135
pp
mf
pp
Development of Finale themes
L'istesso tempo
pp
140
dolce espress.
145
150
155

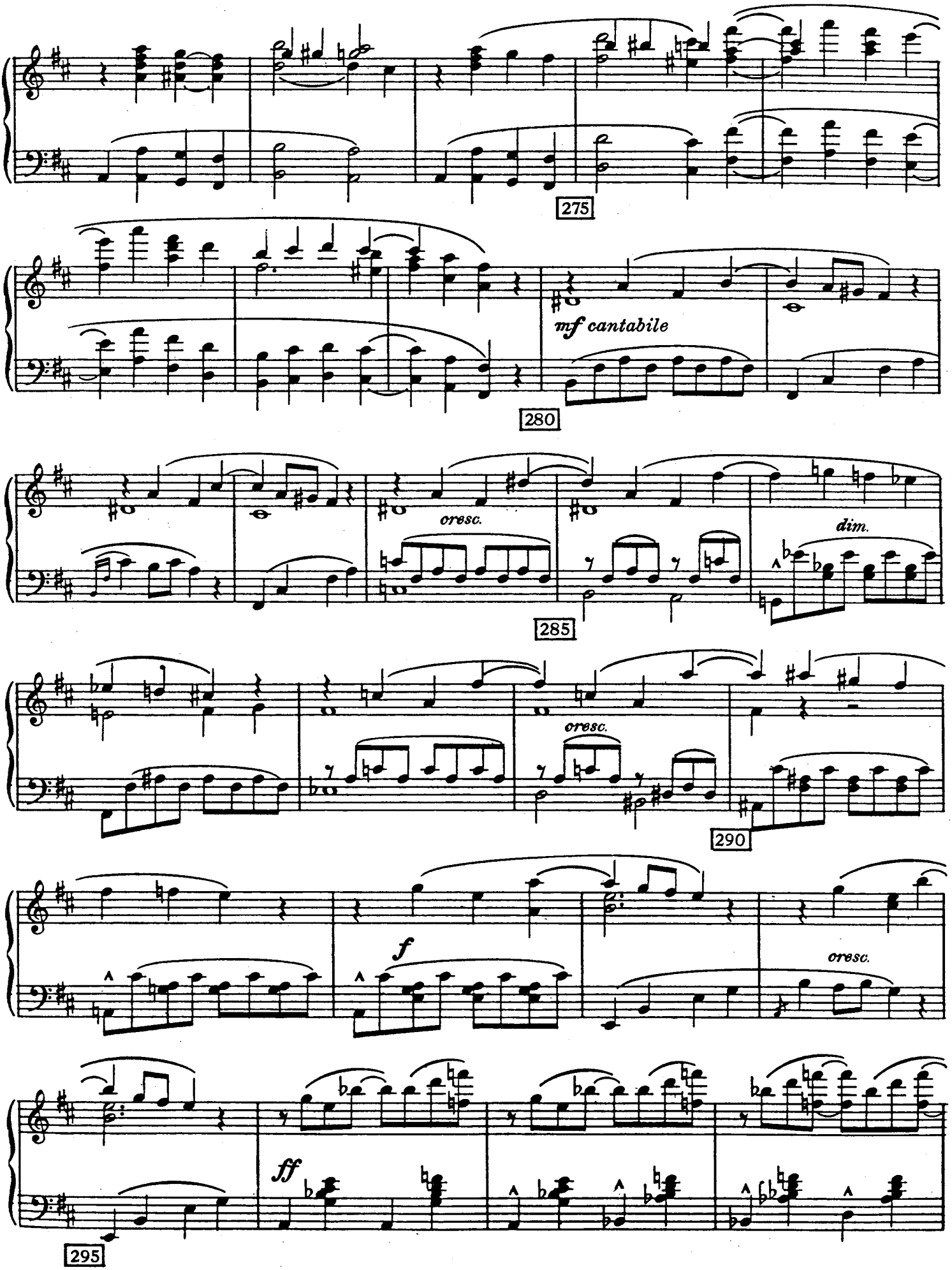

pp
160
cresc.
165
mf
170
ff
175
marcato
mf
180
cresc.
185

Theme II developed

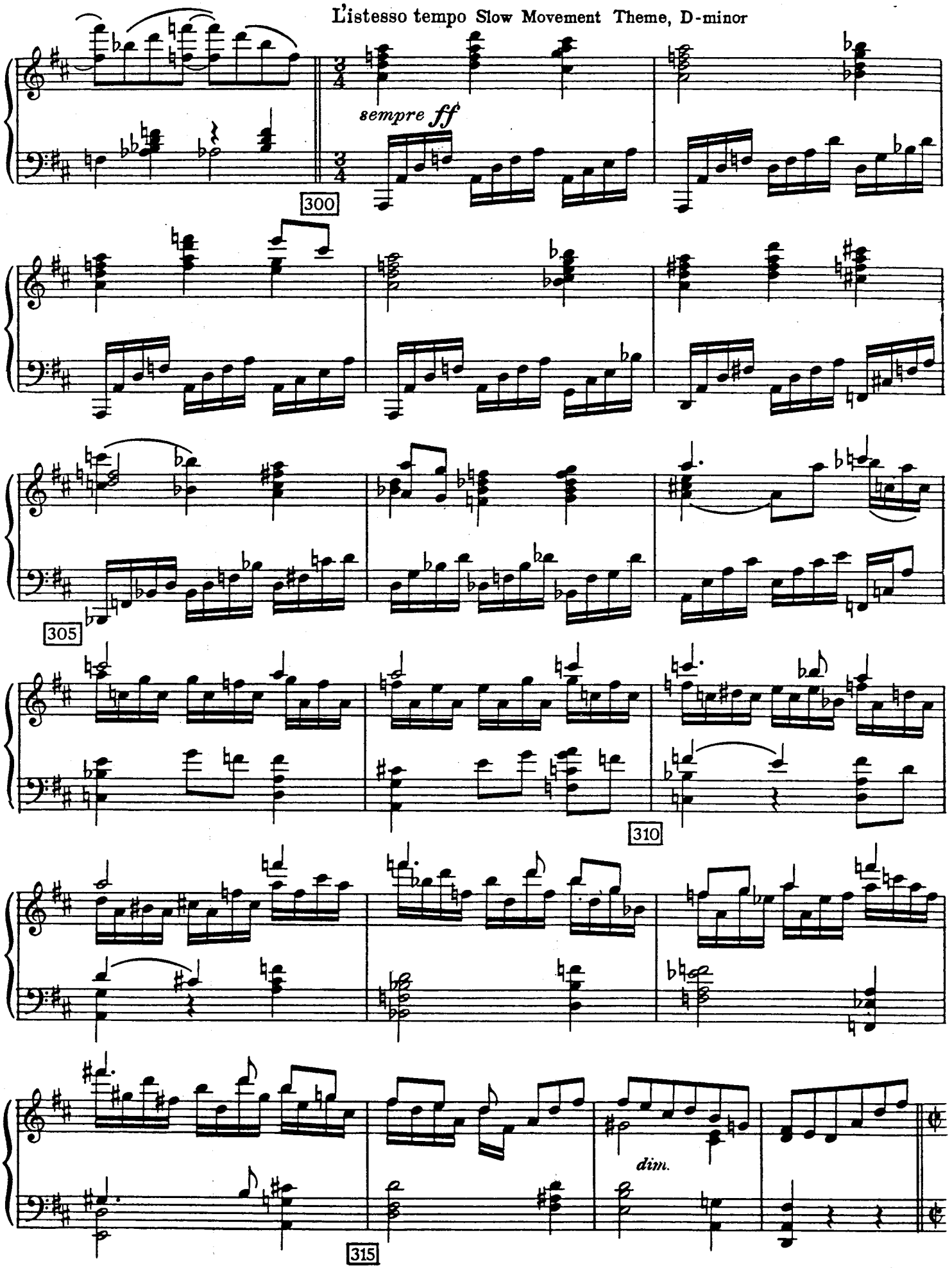



espress.
225
Tempo I Allegro non troppo
lunga
pp
pp
230
pp
espress.
235
pp
240
cresc.
245

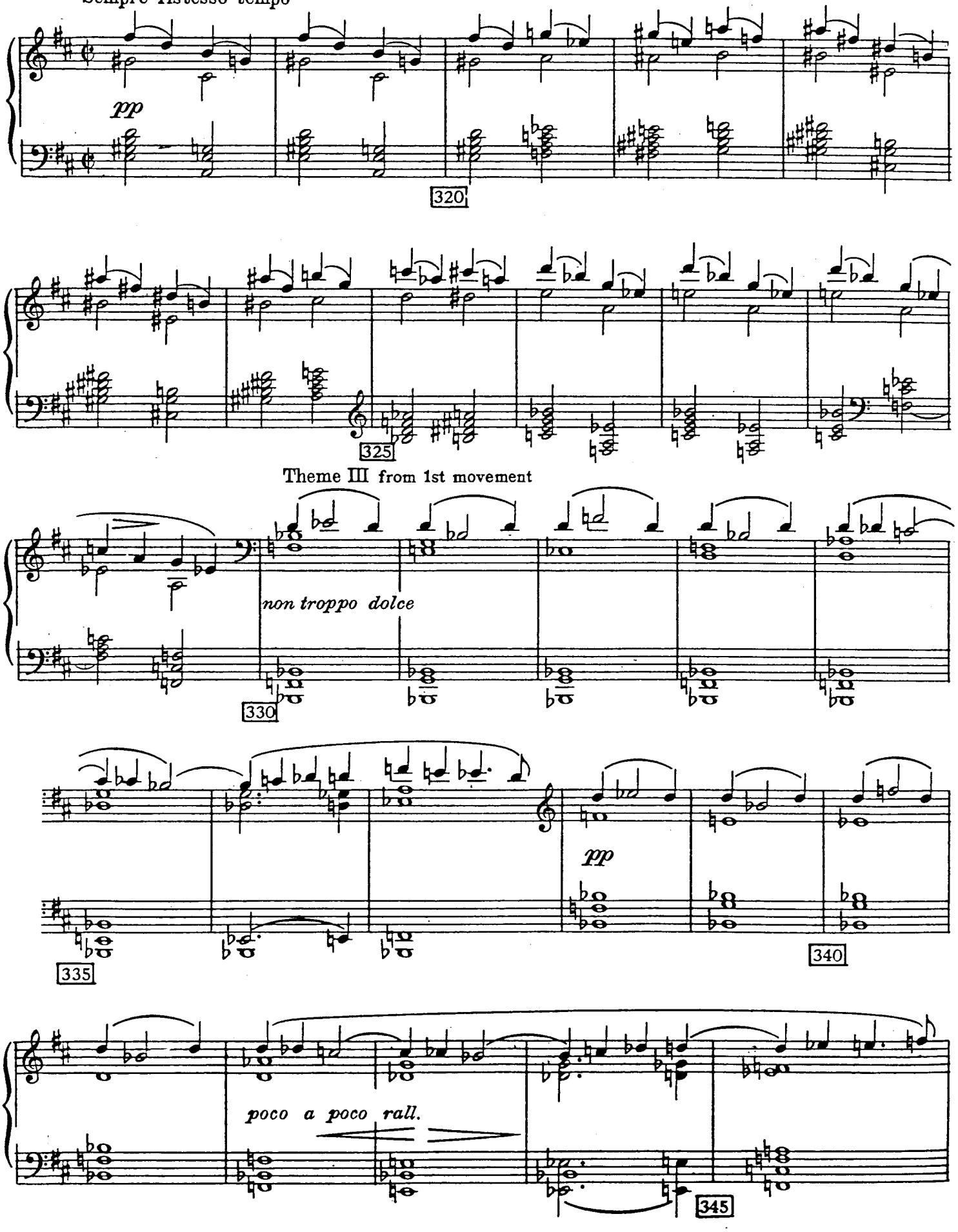

a poco a poco crese.
250
255
ff
260
265
Recapitulation Theme I
270

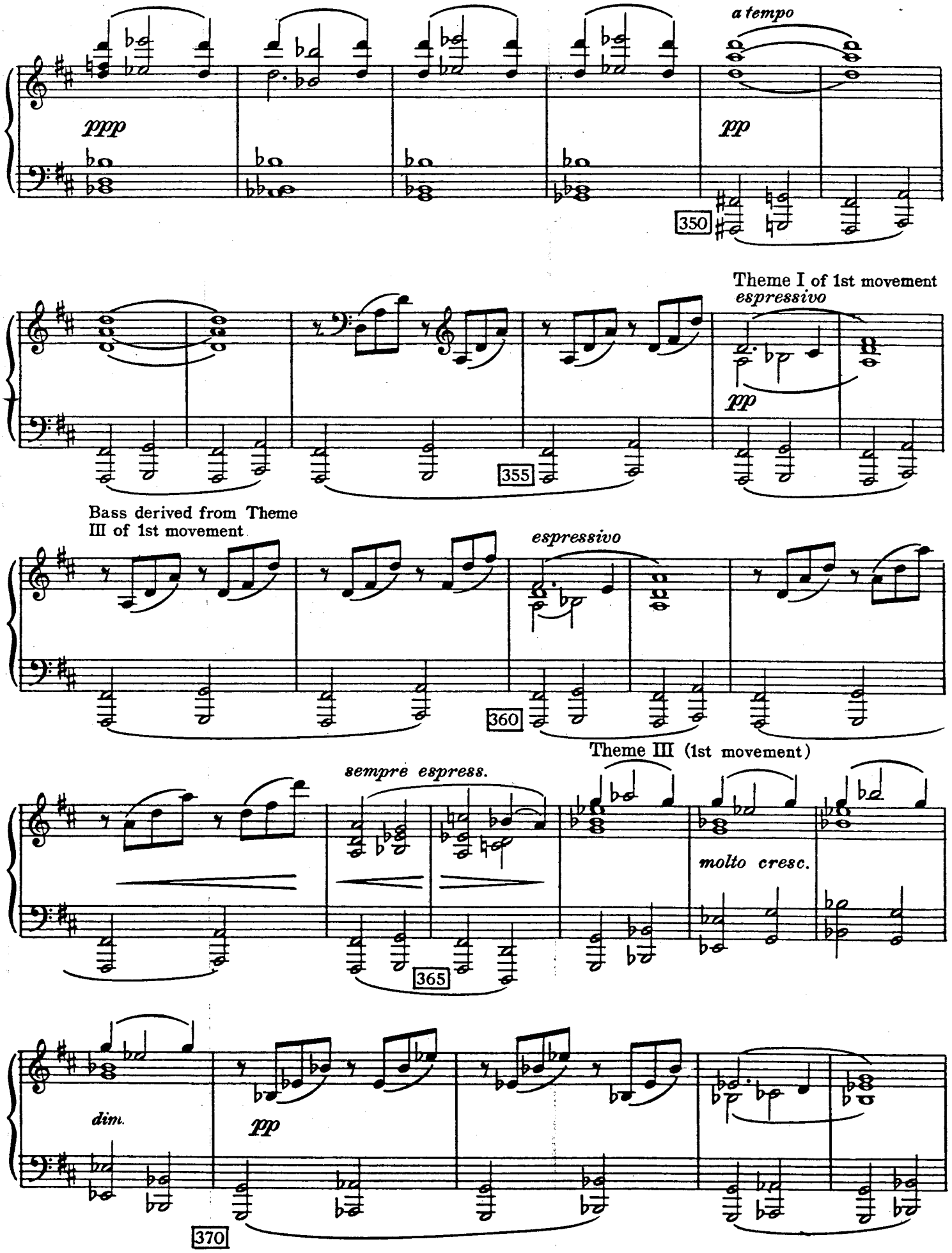

275
mf cantabile
280
cresc.
dim.
285
cresc.
290
f
cresc.
ff
295

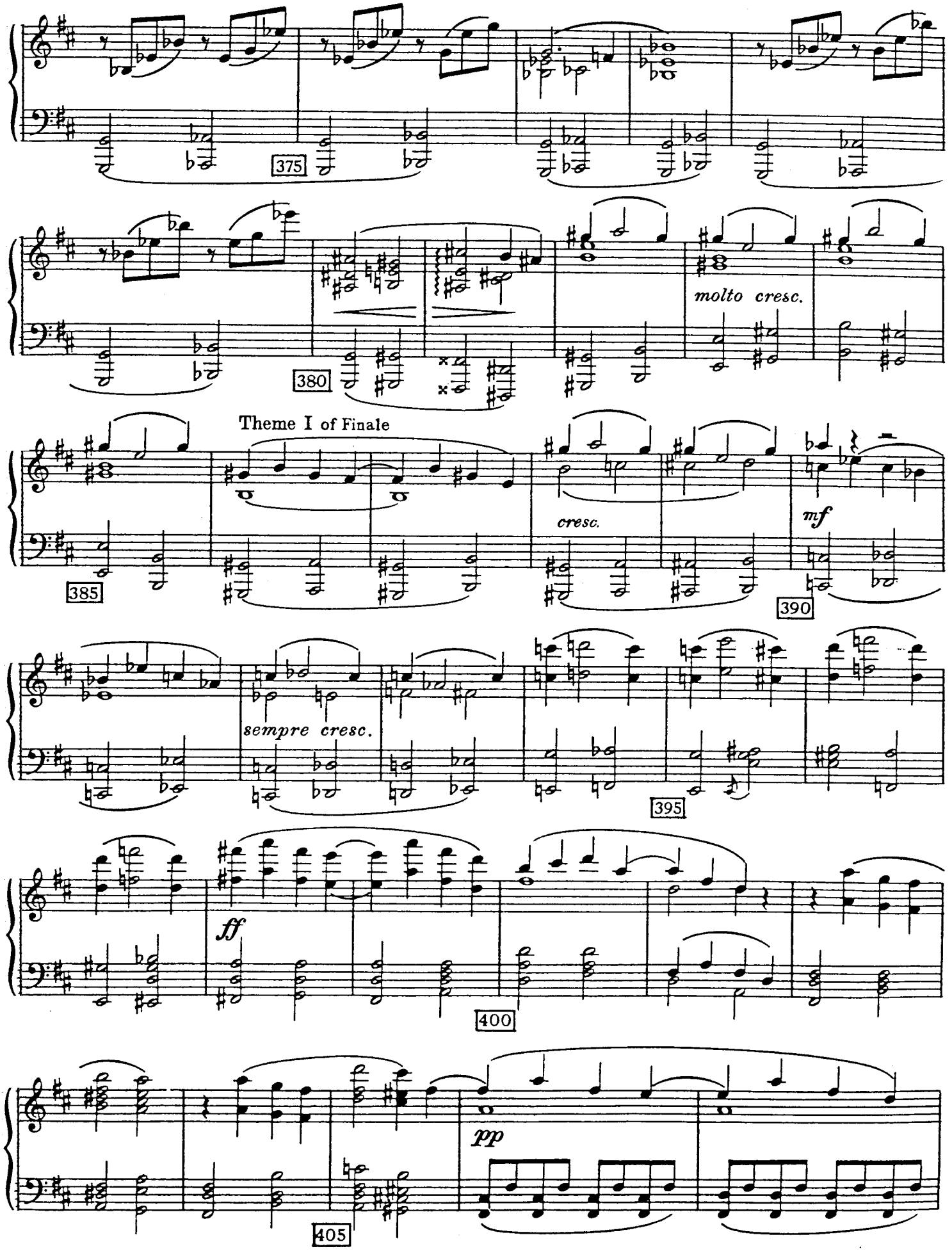
L'istesso tempo Slow Movement Theme, D-minor

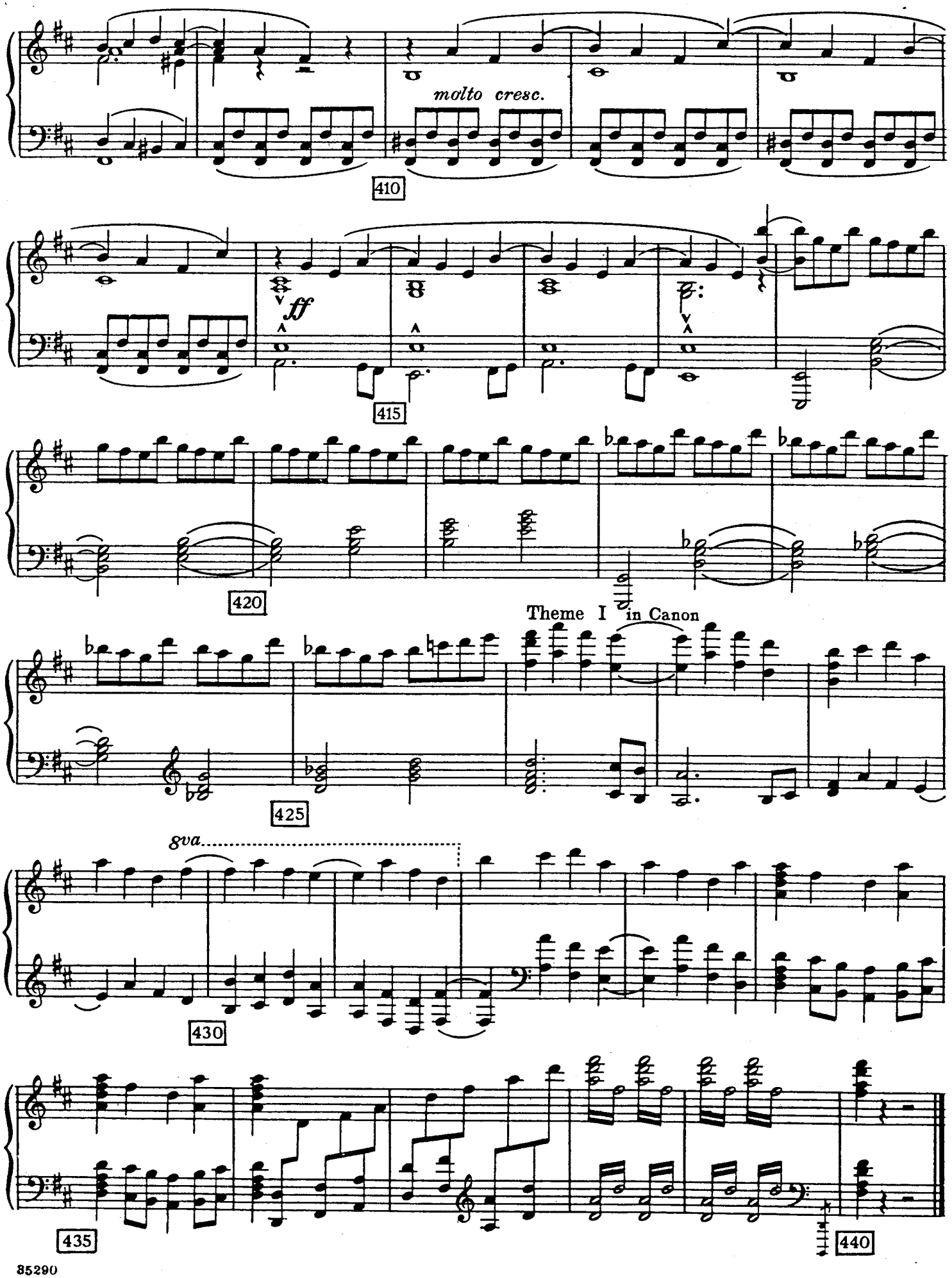


Coda
Sempre l'istesso tempo




a tempo
ppp
pp
350
Theme I of 1st movement
espressivo
pp
355
Bass derived from Theme
III of 1st movement
espressivo
360
Theme III (1st movement)
sempre espress.
molto cresc.
365
dim.
pp
370


375
380
molto cresc.
Theme I of Finale
385
cresc.
mf
390
sempre cresc.
395
ff
400
pp
405


molto cresc.
410
ff
415
420
Theme I in Canon
425
8va
430
435
440

THE MUSIC-LOVER'S SYMPHONY SERIES

GENERAL PREFACE

In recent years few circumstances in our American musical life have been more striking, or more full of promise for the future, than the rapid yet solid growth of interest in symphonic music. Within a little over half a century our symphony orchestras have increased from two to about twelve major orchestras, with about forty more that are permanent enough to be ranked as symphonic organizations. These are serving a large and increasing public. At the same time the taste of this public is being formed through many agencies: through the widespread "appreciation of music" teaching in schools and colleges; through concerted educational movements in public libraries, women's clubs, and many similar social groups; and through the more enterprising and forward-looking commercial producers of moving pictures, mechanical instruments, and radio. All this activity is producing an American public keenly aware of music, eagerly interested to know and love the best it has to offer.

The purpose of the present edition is to make the great symphonies, from Haydn and Mozart to César Franck, available to the pianist. It is believed not only that many pianists wish to study for their own pleasure the great symphonic masterpieces, but that in those school and college courses in music appreciation where these works are reproduced by mechanical instruments it is highly desirable to supplement such reproductions by actual playing by hand, so far as possible. The mechanism gives fuller sonorities, more complete transcripts of the actual notes, but it lacks the expressiveness, the human touch, that even a player of moderate ability can communicate if he really love and understand music. Hand-playing and machine-playing supplement each other, one giving the fuller body of the work, the other supplying its soul.

In arranging for one pair of hands any work conceived for an orchestra of several score players, it is often necessary to sacrifice something, since to include everything is physically impossible. The principle followed in this edition, in deciding what to omit, is that since the ultimate aim of music is expression, this is paramount, and always to be chosen in preference to fulness of subordinate detail, and to merely sensuous richness of sonority. The chief melody and the bass must always be effectively presented; if other subordinate parts cannot at the same time be compassed by two hands, they had better be omitted. When von Bülow was arranging "Tristan and Isolde" for piano, Wagner wrote to him: "Perhaps you are too scrupulous about the inner detail. Nothing very clear emerges for the musician from the middle parts as arranged for the pianoforte. The bass is often much too slight, and reminds me of the old, timid methods of arrangement. I think it would frequently be an improvement if the arrangement were in two parts only. . . . A piano arrangement of this sort needs far more summary treatment."

General effect, in other words, is more important than fussy fulness of detail. The arranger should translate rather than transliterate, having due regard to fundamental differences between orchestral and piano idiom. For example, the same tone repeated by 'cellos and double-basses will often have to be represented by a single long tone; the percussive quality of the piano would make the repetitions intolerable, and untrue to the real orchestral effect. Melodies in the most sonorous part of the violin may have to be transposed an octave lower to get them out of a shrill and weak part of the piano. Melodies played in octaves by violins may sound better in single notes on the piano, besides leaving fingers free for other things. Harmony notes that in instruments like horns do not interfere with melodies in more salient tone-colors such as oboe, violin, or bassoon, may have to be omitted or shifted up or down an octave in order not to "interfere" in the more monochromatic piano-tones. Finally, everything has to be considered in reference to pace; what might be clear and full at an *adagio* tempo becomes a mere jumble in a *presto* and must be drastically simplified. In all such matters, the editor's effort has been to present as fully as two hands are able the essential musical thought of the composer, making whatever sacrifices may be necessary to such clear and eloquent presentation.

It is hoped that eventually it may be possible to include in this edition most of the great symphonies of the classical, romantic, and modern periods.

DANIEL GREGORY MASON.

MUSIC-LOVER'S SYMPHONY SERIES

VI

SYMPHONY IN D MINOR

CÉSAR FRANCK

A familiar story of the first performance of the Franck Symphony by the orchestra of the Paris Conservatory, in 1889, can hardly be too often repeated, so delightfully does it illuminate the composer's character. An obscure organist and hard-working teacher, contemptuously regarded by fashionable music circles in Paris, Franck was then sixty-seven years old. His symphony would hardly have been played at all but for the persistence of the conductor, Jules Garcin; it was inadequately rehearsed and unconvincingly performed; the public was for the most part either bored or puzzled. Nevertheless Franck bowed low, smiling with the happiness of hearing so much beauty; and when on his return home his wife asked him how it had gone, how the audience had received it, his answer was: "It sounded just right—just as I expected it would."

In that reply speaks the magnanimous nature of Franck, an artist singularly free from the petty vanities and egotistic jealousies of the so-called "artistic temperament"—too absorbed in the high impersonal joy of art itself to take any thought of them. When, a few months later, on his death-bed, he was told of the brilliant success of the opera "Samson and Delilah," by his friend Saint-Saëns, always so much more popular than he, his face lighted up and he exclaimed, "*Très beau, très beau!*" Though he himself received but little appreciation for any of his works, and never even had the pleasure of hearing a complete performance of "The Beatitudes"—in some ways his masterpiece—he lived not only a full and rich but a singularly happy life.

The same largeness of mind, the same noble sense of proportion, that showed itself thus in his daily affairs, gave to his music a peculiar profundity of conception, a power to marshal much variety into final unity, that has made him famous as one of the greatest masters of organic structure since Beethoven. He conceives a large work like this symphony as a unit, putting into it nothing that has not its planned relationship to the whole. In the great so-called "cyclical" works he wrote at the end of his life, the more important themes run through the entire cycle of the work like the salient threads in a tapestry or the central characters in a drama. So much is this the case in the Symphony, indeed, that before examining it in detail it will be worth while to take a sort of bird's-eye view of it in its entirety.

The most fundamental element in music is rhythm. It is naturally through rhythm, therefore, that Franck unifies his entire symphony. Divided into three movements though it be, each with its own themes, neither movements nor themes, as is so often the case in earlier symphonies, are completely independent of one another. On the contrary, their interrelations, as we shall see, are many. In all, there are seven themes. Of the three belonging to the first movement, the first and most important appears in two states or guises: first, in the opening *Lento*, slow and pondering; later, in the *Allegro*, full of energy and resolve. It will be noticed, however, that the two forms are unified by their rhythm, the second being just twice as fast as the first. (When the subsidiary melody of Measure 6 in the *Lento* reappears in the *Allegro* at Measure 227, it is represented in half-notes—which equal the former quarters.) In the themes proper to this movement we note an emotional progress or climax: while Theme I, whether slow or fast, is always serious and sometimes tragic, Theme II (Measure 99), is pleadingly tender, and Theme III (Measure 129), is exuberant in feeling, is brilliant with the tone-color of the trumpet, and is destined to form the high point not only of this movement but of the whole work.

The slow movement may seem at first sight to have little to do with the first, though greater familiarity will show it to be related both to the first and to the last. What will strike us at once is the ingenuity with which Franck here succeeds in combining into a single piece a slow movement and a scherzo. His pupil and biographer Vincent d'Indy tells us that when he showed this fruit of his short summer vacation to his students, he pointed out proudly that the single beat of the beautiful melody for English horn (Measure 17) corresponds exactly in duration with the three opening notes forming the first simple measure

of the scherzo at Measure 96. (For convenience, however, he has written the scherzo in "compound measures" whose nine eighth-notes appear as three triplets, instead of in groups of three "simple measures," each containing three eighth-notes.) Either one of the two main themes of the movement will thus flow easily into the other; indeed, as we see from Measure 200 on, they will even go together, pulling, as it were, in double harness.

The sixth and seventh main themes of the symphony make their appearance only in the finale, one as its soaring first theme (Measure 7), the other as second idea at Measure 72. By the time he gets these stated, and before stopping to develop them, Franck refers back, by a highly characteristic bit of "cyclism" to the English horn theme from his second movement (Measure 125), and even, after his development, and after recapitulating his main theme, brings it in again as a sort of consummation of that, at Measure 300, richly set for full orchestra. Casual as this may look, it has been carefully prepared, by making the quarter-note of the slow movement equal the half-note of the finale. (In the French edition we find at this point the emphatic direction: *"Les temps ont exactement la même valeur"* —"The beats have exactly the same value.") From now on, "the plot begins to thicken." The reappearance of the stirring trumpet-theme from the first movement, at Measure 330, makes us realize that the beats of the opening and closing movements are identical. Then, as we listen to the exciting coda, with its persistent bass and its inescapable, relentless logical progression, beginning with Measure 350, in which the Lento form of the first theme of the first movement now at last appears in half-notes (Measure 356), we finally realize that all the seven chief themes have been conceived together, that all are indispensable parts of one splendid organism. And therewith the chief of them are actually marshalled before our ears in a magnificent peroration. The curious analyst may be interested to reduce their relationship to a formula, in this fashion:

Lento ♩; Allegro non troppo 𝅗𝅥; Finale 𝅗𝅥; Allegretto ♩; Scherzo simple 3-8 measure (written as a triplet on the single beat of 3-4).

The more simply musical will probably prefer merely to listen, and to marvel at the organic beauty of a masterpiece. And now let us look at the details.

The First Movement

The symphony opens with a sort of spiritual drama, reflecting the experiences of a pure and ardent soul, "in the wilds of life astray." Doubt, bewilderment, perplexity sound in the brooding phrases of the opening *Lento*, founded on a motive curiously recalling the *"Muss es sein?"* ("Must it be?") of a famous quartet of Beethoven. Even in the *Allegro* form in which it breaks forth as it issues from the long crescendo of the *Lento*, it keeps its tragic character, though now filled also with a fiery and desperate energy. Only after the repetition of the opening *Lento* and *Allegro* (an unusual feature of the form) and with the arrival of the major key and the tender phrases of the second theme, each echoed in the bass, does the mood become more assuaged and placid. Indeed, it now quickens into strong confidence, and with the trumpet-theme at Measure 129 it asserts a proud victory. This in turn dies away into the lovely echoing wistfulness of English horn, French horn, clarinet, oboe, and flute that follow on each others' heels after Measure 165, and the quiet forms of the trumpet-theme.

Of the development, which extends from Measure 191 through 330, here are the chief items:

Measure 195. Trumpet-theme in the bass.
Measure 199. First theme above, combined with this.
Measure 227. Treatment of the subordinate theme that first appeared at Measure 6.
Measure 267. This forms a climax.
Measure 285. The return of the motive of the trumpet-theme ushers in a quieter moment.
Measure 296. The first theme, in its *Lento* form, now in the bass, sounds the signal, but for a new agitation, which leads inevitably to

The Recapitulation of the main theme, taking now, at Measure 331, the shape of a powerful canon. Themes II and III follow as before, and there is a compact coda which,

beginning at Measure 473, closes the movement brilliantly with the same canonic treatment of the chief theme.

The Second Movement

In the *Allegretto* the tragic turmoil of the first movement gives way to a mood of great suavity and charm. Strings and harp pluck the harmonies of the main theme, at first without any melody. Then at the sixteenth measure the English horn sings the graceful tune itself. It is said that some of the audience at the first performance objected to the use of the English horn in a symphony, because Mozart and Beethoven had never used it. Strange, that their ears should be so closed by convention to the wistful beauty of Franck's thought! In this melody is illustrated his fondness for dwelling on a single note (in this case, F) coming back to it over and over again as one rolls a particularly delicious flavor on one's tongue. The same mannerism is illustrated in the contrasting theme beginning at Measure 49. When the English horn melody returns it does not complete itself, but modulates to the new key of G-minor and ceases on a question. Then violins, muted, outline (Measure 96) the fascinating figure of the scherzo, to which flutes and other wood-winds reply with ethereal chords. At last, in Measure 108, this hesitation gives place to activity and the scherzo bubbles off. Like an eddy in a rapid, a quieter melody (Measure 135) only momentarily delays its progress, and presently it resumes its dancing momentum.

But now a change has come over it. The English horn theme, placed below it, as if tentatively, once at Measure 183 and again at 188—in a different key—seems to induce it to greater seriousness of mood, and at last, at one beat before Measure 200, both themes appear in full together, in the original key of B♭ minor. Slight reminiscences of earlier themes bring the movement to the charming hesitant cadences of Measure 253, and so to a quiet end.

The Third Movement

"What is there more joyous, more sanely vital," says d'Indy, "than the principal subject of the finale, around which all the others in the work cluster and crystallize? The symphony is a continual ascent towards pure gladness and life-giving light, because its workmanship is solid, and its themes are manifestations of ideal beauty."

Enough has been said above, in discussing the cyclic character of the symphony, to guide the student through the details of the various themes. It is worth noting that Theme III (Measure 98) which at every appearance is rather somber and melancholy in feeling, is nevertheless derived from the confident second theme, by putting it into the bass and changing it from major to minor. The character of the slow movement theme, lyric at first, becomes almost epic as it appears in the full orchestra just before the coda. The main theme, always joyful, becomes truly ecstatic at the end, when its two opening measures are repeated, in canon, over and over again, as if they could not stop.

DANIEL GREGORY MASON.