# FANTAISIE

1st VERSION

1856

BY

# CÉSAR FRANCK

FOR ORGAN

M. CLONEY. EDITOR

(R4.2024)

# FOREWORD AND CRITICAL NOTES.

The first version of the Op. 16 Fantaisie is found without title in MS-8564, BnF, with the Andantino, published in the Musée de l'Organiste, 1857. This piece and the Andantino seem to have been written for and eventually performed by Franck on an organ, then assembled in the workshop of Cavaillé-Coll in 1856, which possessed two expressive divisions, a feature unusual for its time which is used to great effect by Franck. This organ destined for St. Michel, Carcassonne, is now found without its Grand-Récit at the Cathedral of Luçon, the Grand-Récit was reused in a small organ at Saint-Martin, Castelnau-d'Estrétefonds. The first 56 measures were reused to replace the beginning of a completely different Fantaisie, dated October 1863, to form the version published of 1868. As is usual with Franck's organ works from this time that survive in manuscript, written for specific instruments, the combination pedals are indicated by number, not function (see also the Andantino in the same MS and the 1854 piece in A major). At first glance, it would therefore seem difficult to determine Franck's intent for the execution of this piece. After some experimentation and a study of the specification of the aforementioned organ given in "Toward an Authentic Interpretation of the Organ Works of César Franck" by Rollin Smith, the following list of pedals seems to be the most logical:

1. Orage
2. Tirasse
3. Anches Pédale
4. Octave Grave
5. Anches Grand Orgue
6. Anches Grand-Récit
7. Anches Petit-Récit
8. Petit-Récit / Grand Orgue
9. Grand-Récit / Grand Orgue
10. Positif / Grand Orgue
11. Introduction Grand Orgue
12. Tremblant Petit-Récit
13. Tremblant Grand-Récit
14. Expression Petit-Récit
15. Expression Grand-Récit

Since the first three pages of the MS were reused for the published version, all the original indications have been obliterated or overwritten, with the fortunate exception of the initial registration indications (Franck wrote the registration and dedication for the published version on a separate partial sheet). These can still be read however with a great deal of scrutiny. A number of indications have been added or corrected in pencil throughout the MS, these seem to have been made at a later time than the initial composition in ink and will be detailed below. On the first page (reused in the later version) there are additional registrations in pencil, now difficult to read, most likely intended for a 3 manual instrument, presumably relating to the published version, they are not considered in this edition.

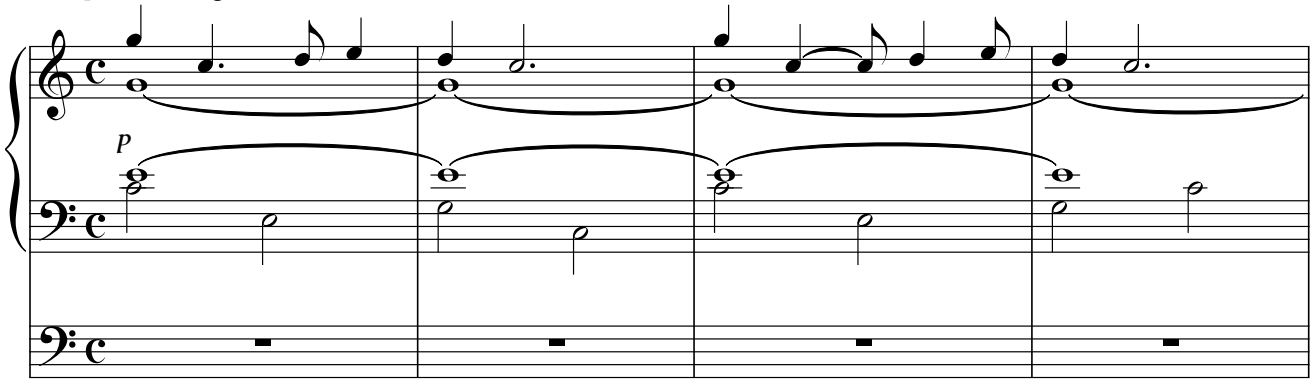
## Individual Remarks:

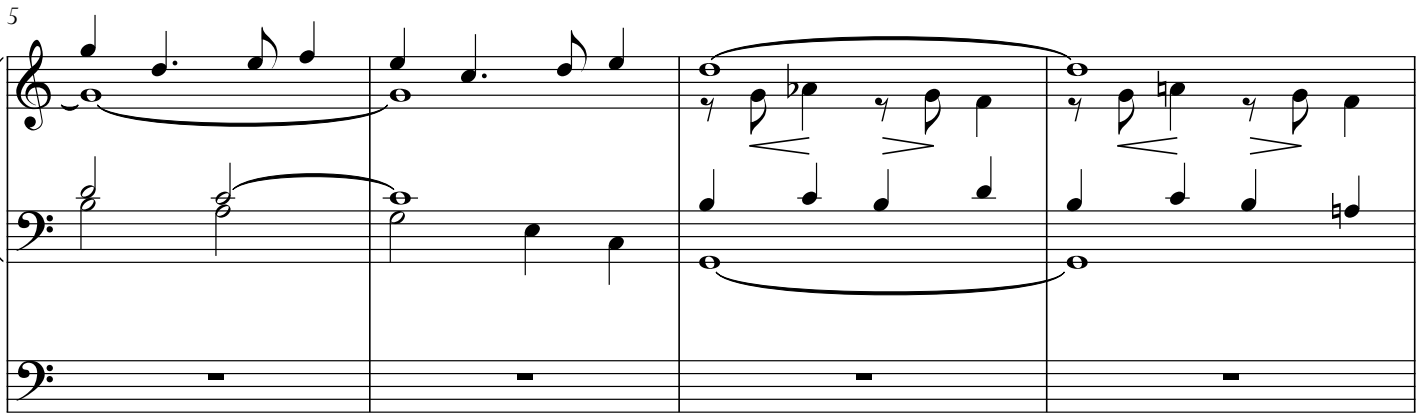
**Initial registration:** for the Grand-Récit Franck wrote and then crossed out in ink "tous les jeux excepté le quintaton, voix hum, bom;". "Basson" in "Basson haubois." crossed out in ink. Positif "de 8" added in pencil
**Measure 57:** "2" in pencil.
**M. 157:** "accroch" in ink overwritten "otez 14. 15." in ink.
**M. 229:** "*poco a poco cres* par le petit récit" in ink crossed out in pencil.
**M. 233:** "accrochez 13." in ink crossed out in pencil.
**M. 304:** "accrochez 2." in ink crossed out in ink.
**M. 319:** mark in ink beginning with "*p*" obliterated. The "I___" markings with dynamic indications may indicate the usage of the Orage pedal. If this is indeed a pedal indication, why then is Roman Numeral "I" used instead of Arabic "1"?
**M. 323:** Pedal C written in ink an octave higher, "8ve___" in pencil written below until M. 330.
**M. 330:** "15 à ½" in ink crossed out in pencil. "otez 7" in pencil crossed out in pencil.
**M. 343:** "7." In pencil.

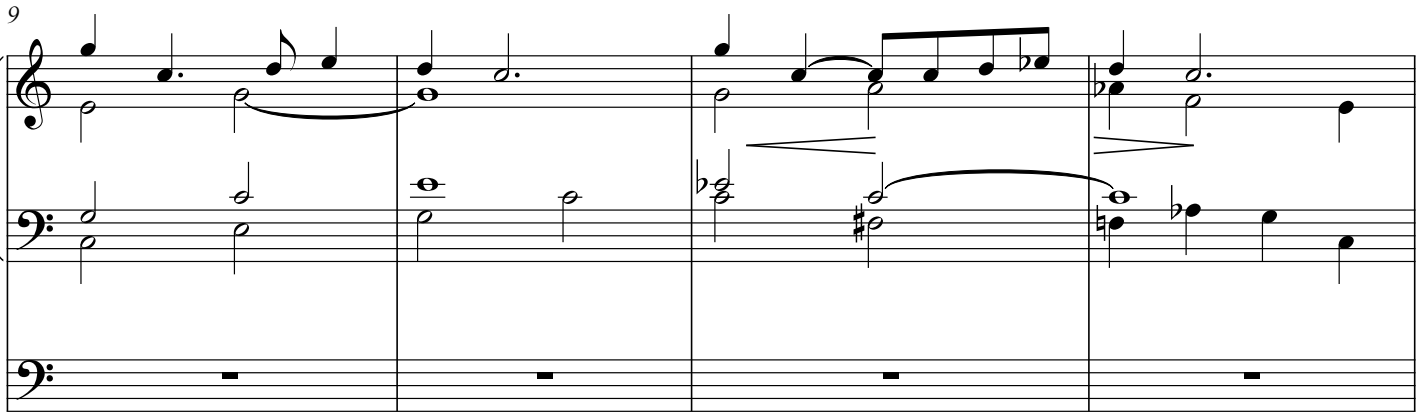
M. Cloney. April 2024

petit récit. fl. Harm. 8, fl. douce 8, viole d'amour 8, voix hum.
g[d] récit. fl. harm. 8, salicional 8, gambe 8 Bourdon 8 Duciana 4
tromp. 8. Clairon, haubois.
g[d] orgue. fonds de 8 et tous les jeux d'anches
positif tous les fonds de 8
ped. fonds et Anches de 8 et 16

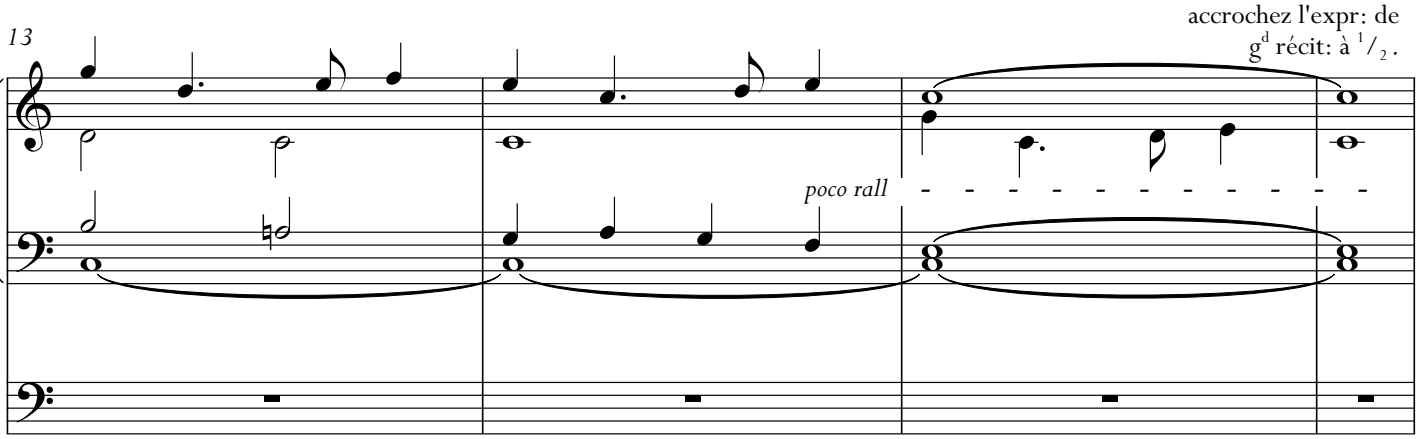
poco lento. g[d] récit. 2. 7. 9. 11. 12.

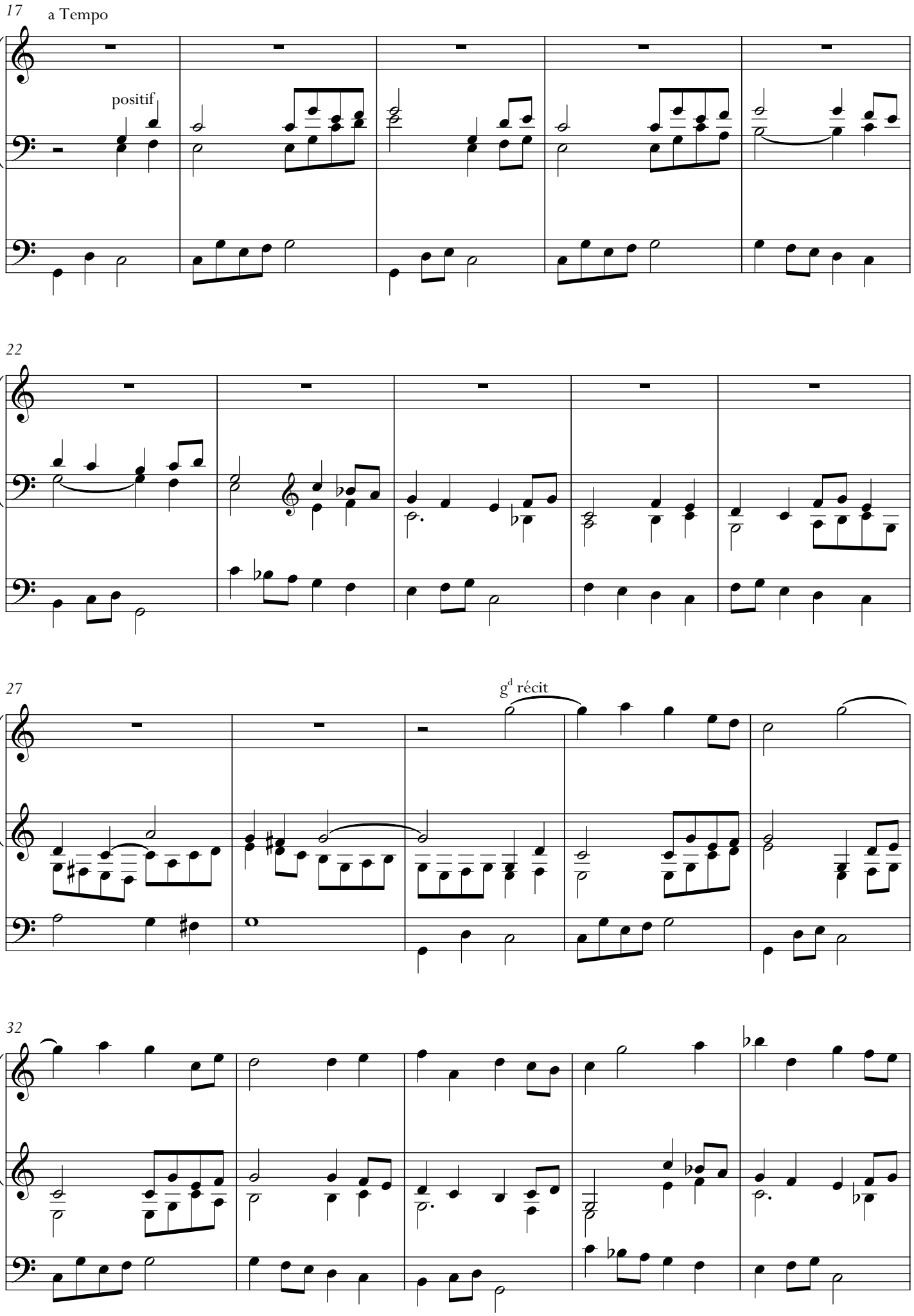


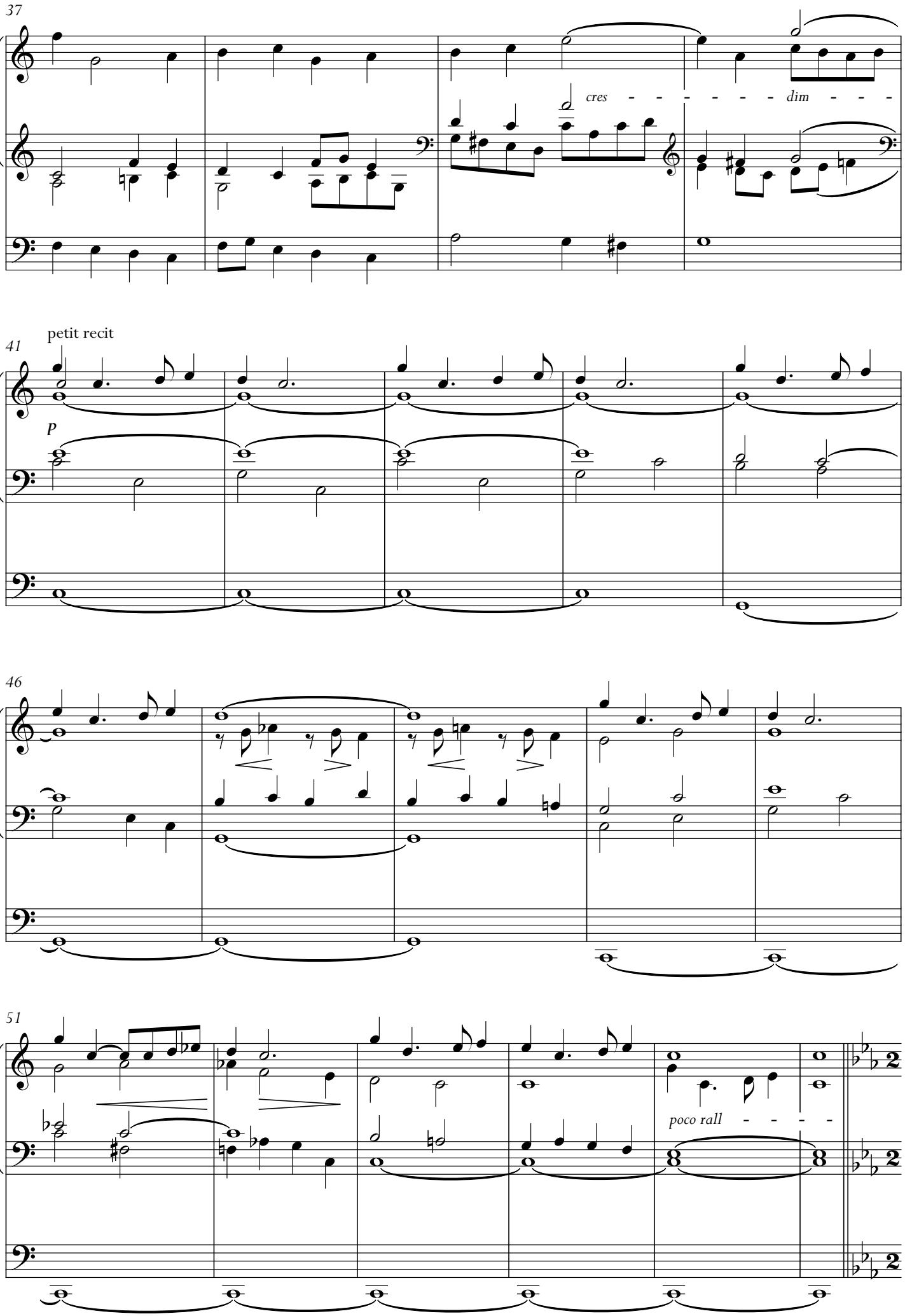




accrochez l'expr: de
g[d] récit: à $^{1}/_{2}$.




17
a Tempo
positif
22
27
g^d récit
32


37
cres - - - - - - - dim - - -
41
petit recit
P
46
51
poco rall - - - -

petit récit: repoussez la voix hum, et tirez le hautb:
positif tirez la trompette et le clairon
2 otez 11.

57

*très lié*

62

Mettez 11.

68

Mettez 6.

74

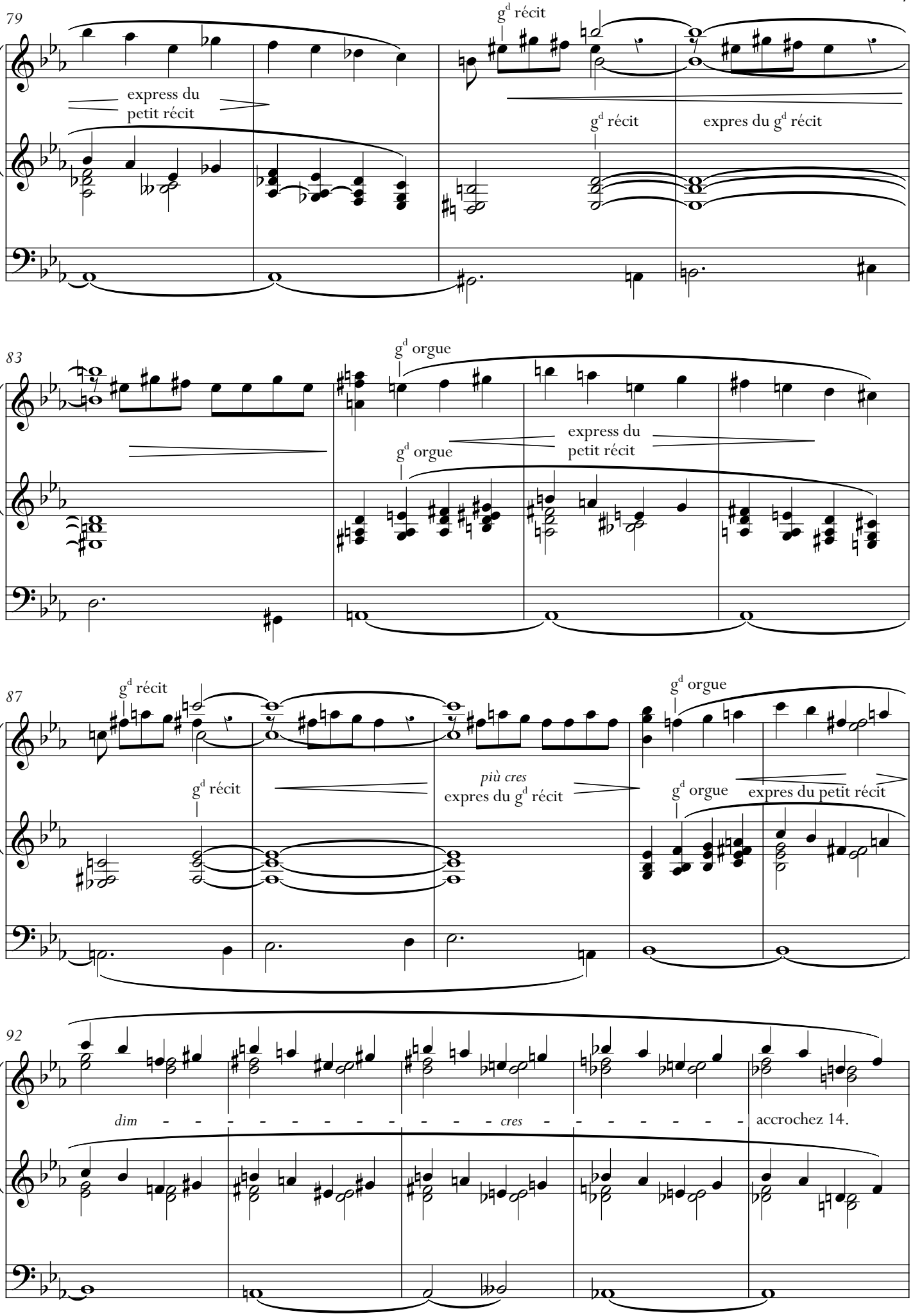
g[d] récit:

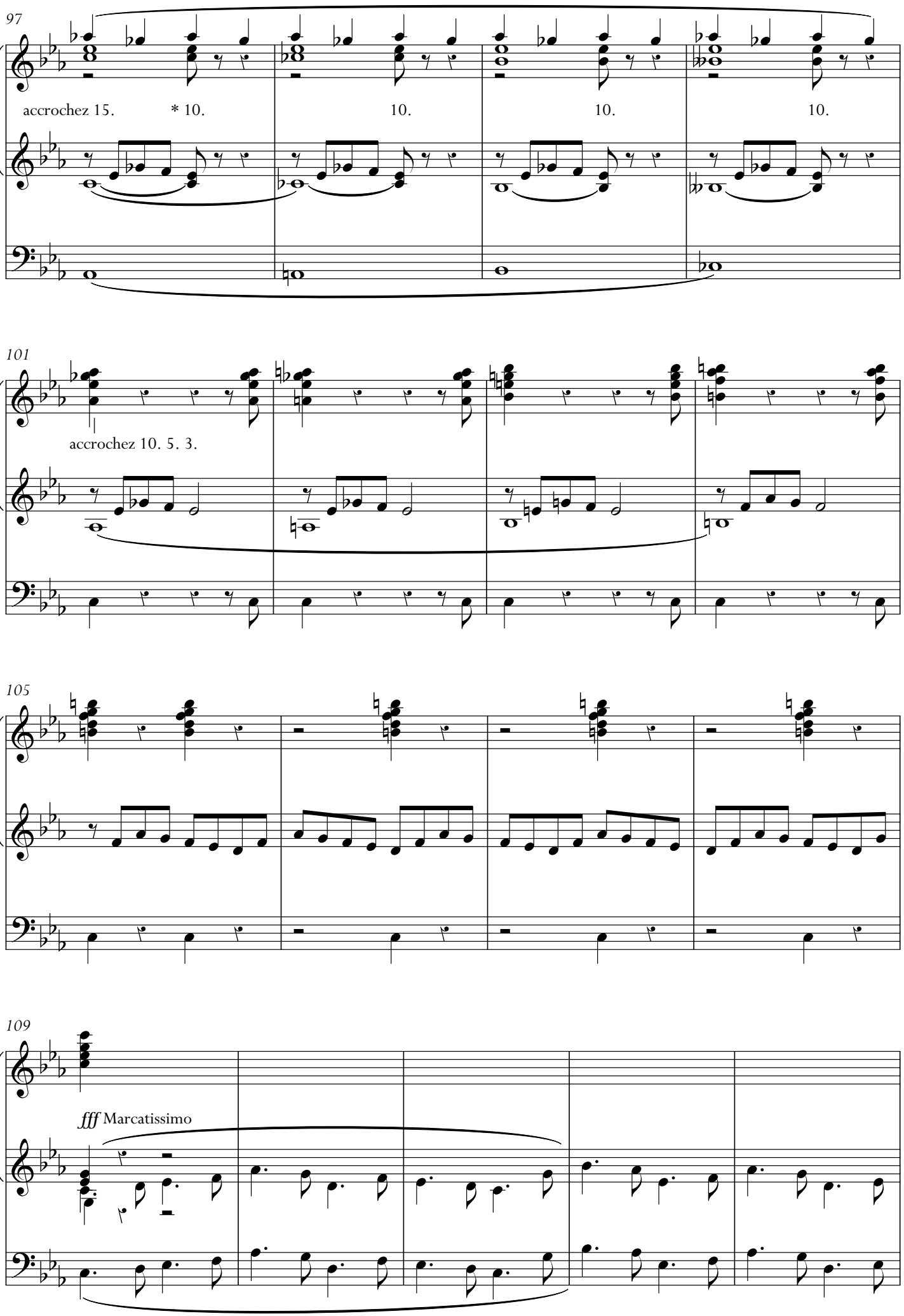
g[d] récit

expres du
g[d] récit

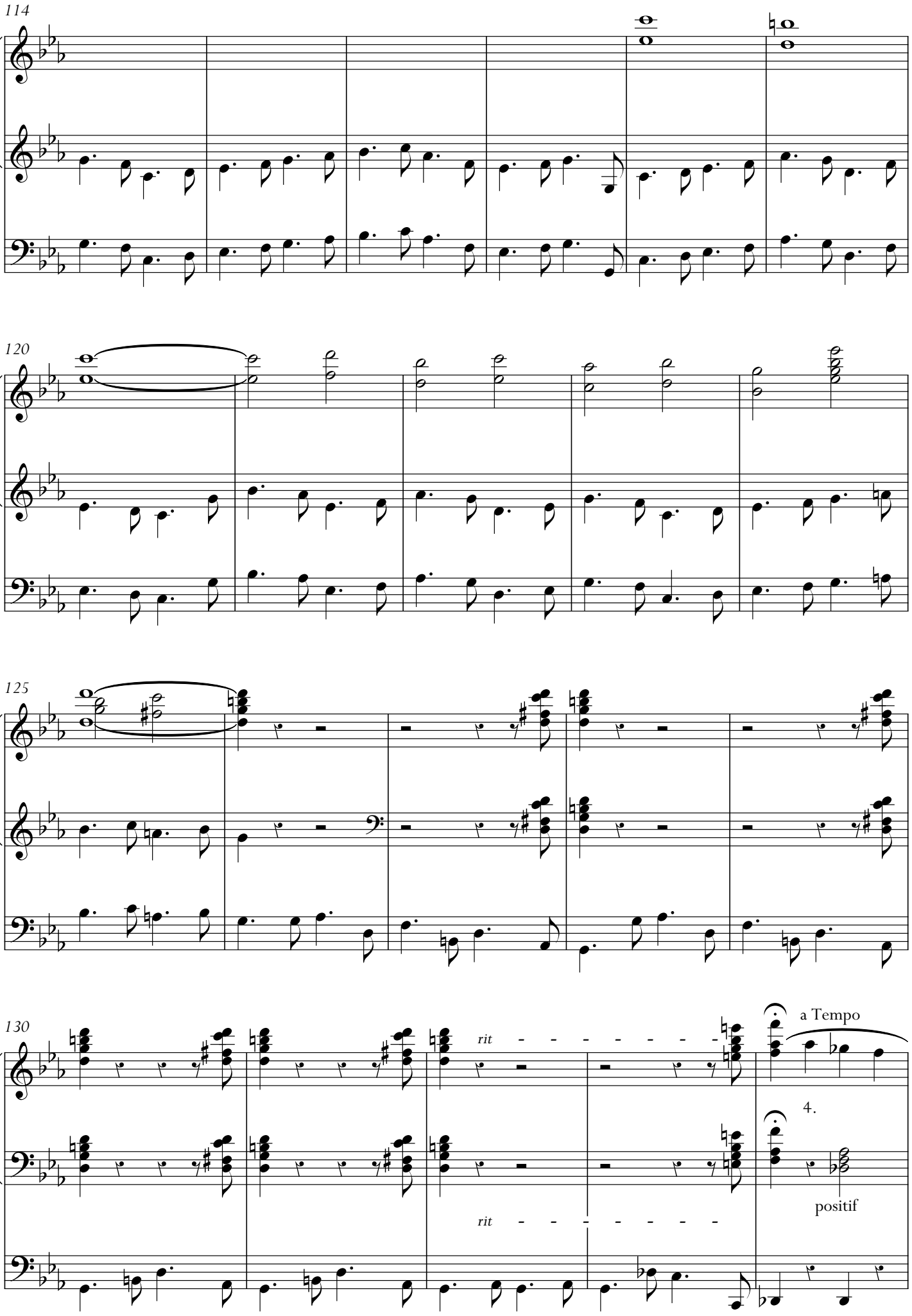
g[d] orgue

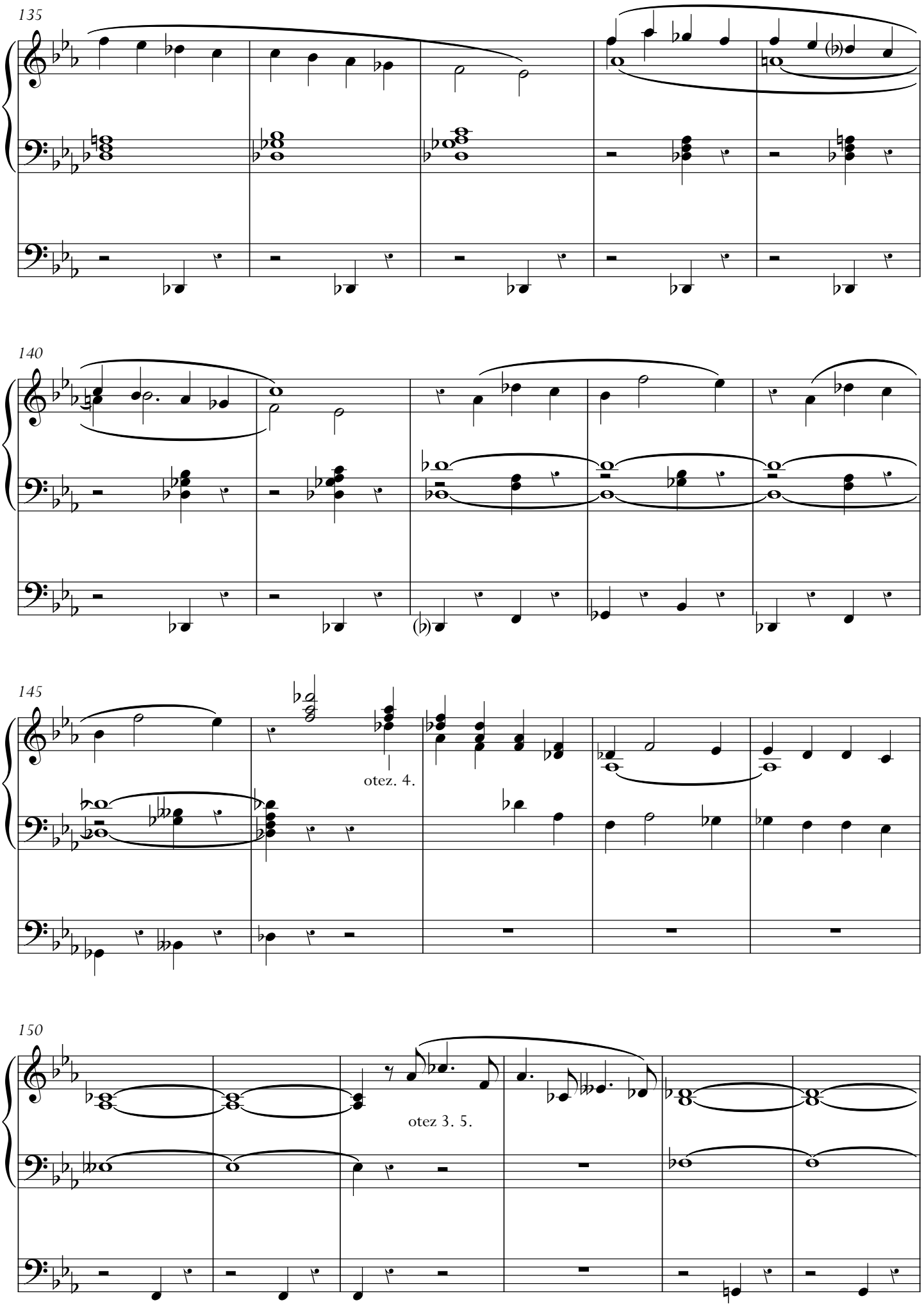
g[d] orgue

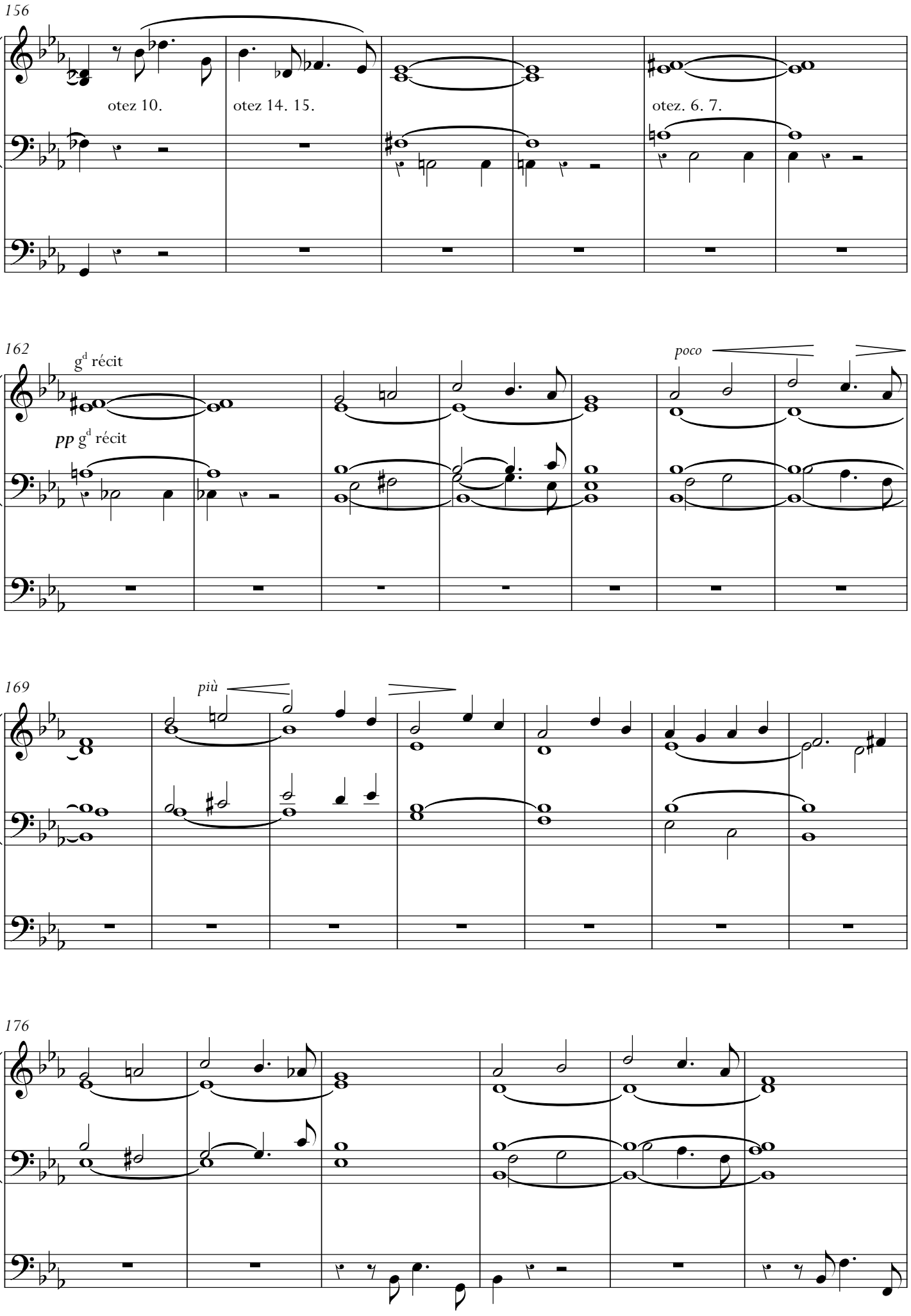

79
g^d récit
express du
petit récit
g^d récit
expres du g^d récit
83
g^d orgue
g^d orgue
express du
petit récit
87
g^d récit
g^d récit
g^d orgue
più cres
expres du g^d récit
g^d orgue
expres du petit récit
92
dim
cres
accrochez 14.




* pressez la ped 10 seulement p$^{n}$ la valeur de la croche


114
120
125
130
rit
rit
a Tempo
4.
positif


135
140
145
otez. 4.
150
otez 3. 5.


156
otez 10.
otez 14. 15.
otez. 6. 7.
162
g^d récit
pp g^d récit
poco
169
più
176

182

188

poco cres - - - - - - - - - - - - - perdendosi

194

g^d orgue

toujours g^d récit

201

208

poco rall - - - - - a Tempo

215

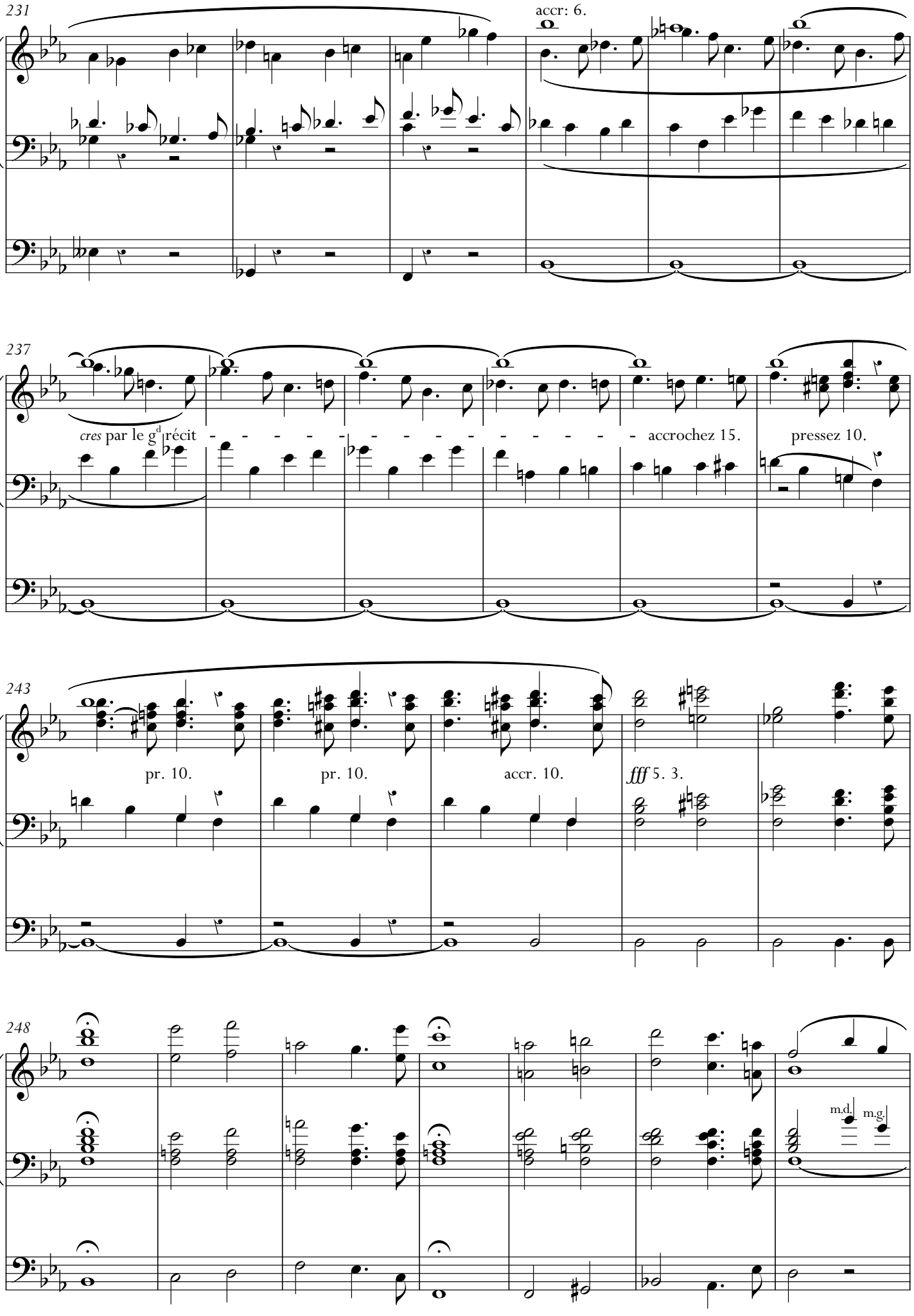
P

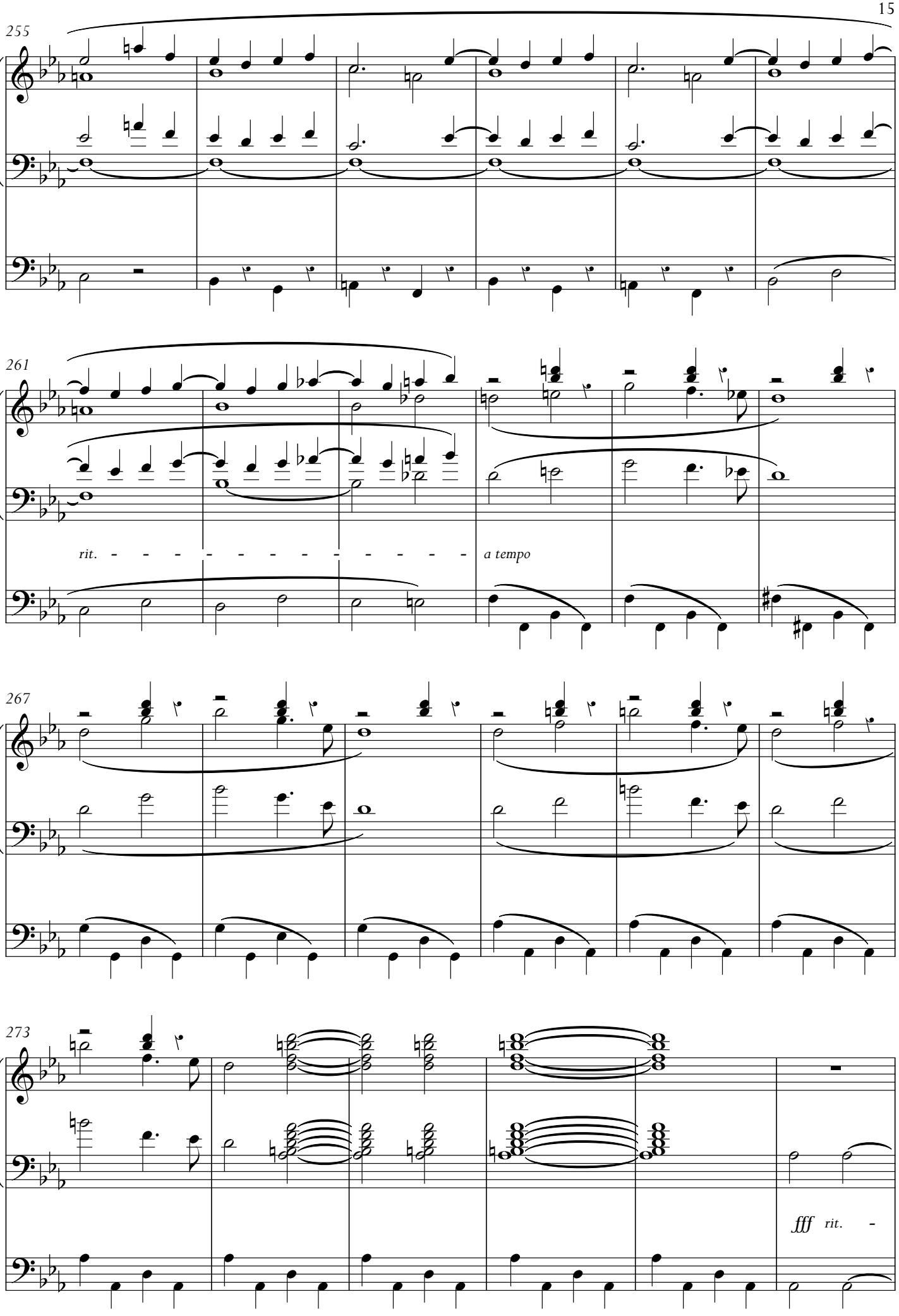
221

226

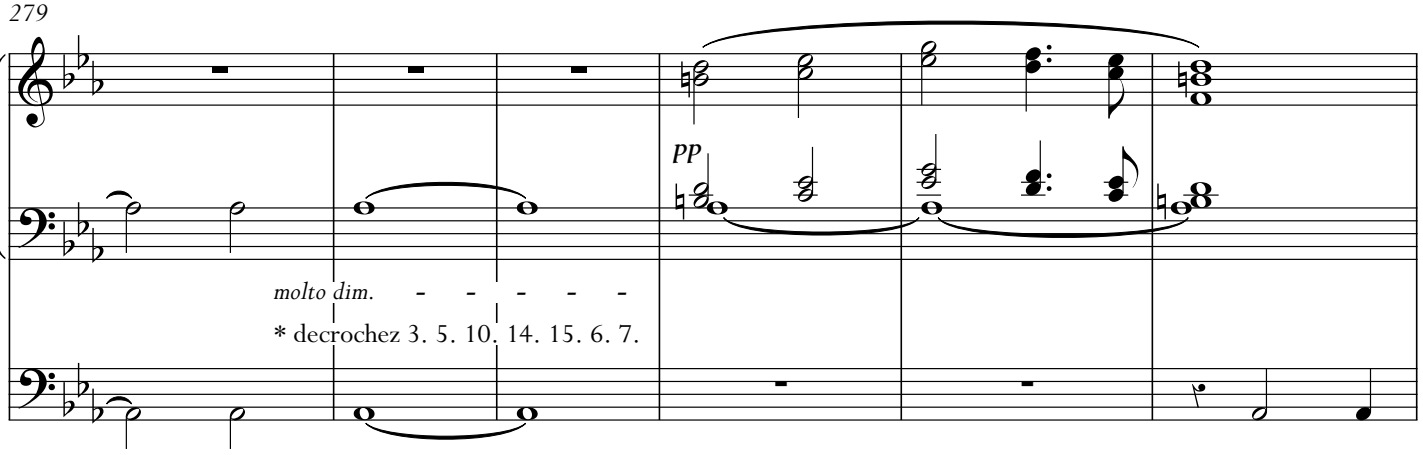
7.

*poco a poco cres* par le petit récit


231
accr: 6.
237
cres par le g[d] récit
accrochez 15.
pressez 10.
243
pr. 10.
pr. 10.
accr. 10.
fff 5. 3.
248
m.d.
m.g.

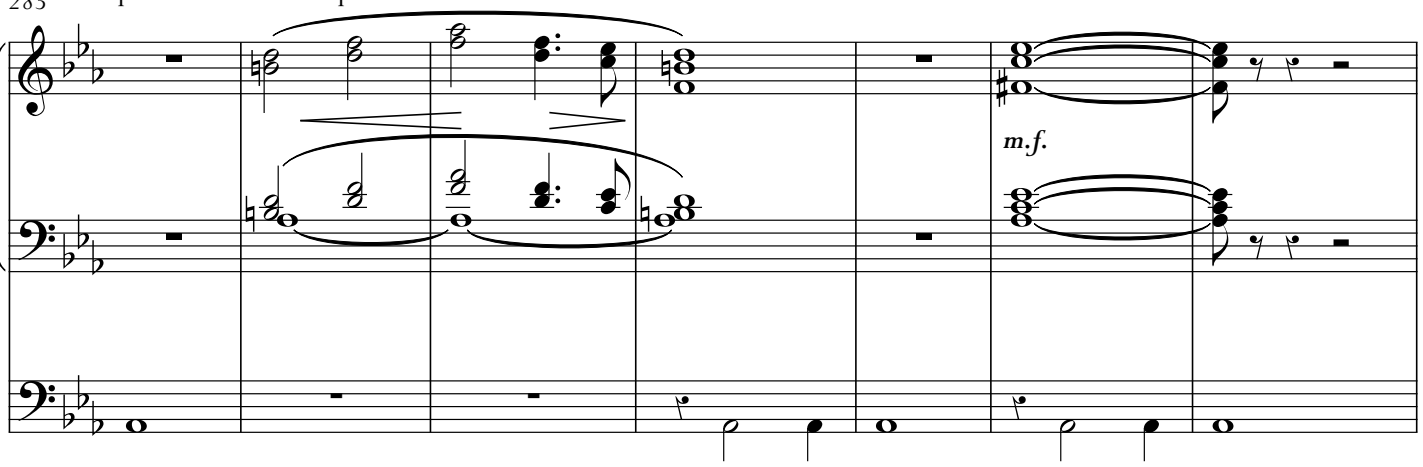

255
261
rit.
a tempo
267
273
fff
rit.

279




p[tit]. récit: otez le hautb et mettez la voix hum:
positif: otez les tromp: et le clairon

285

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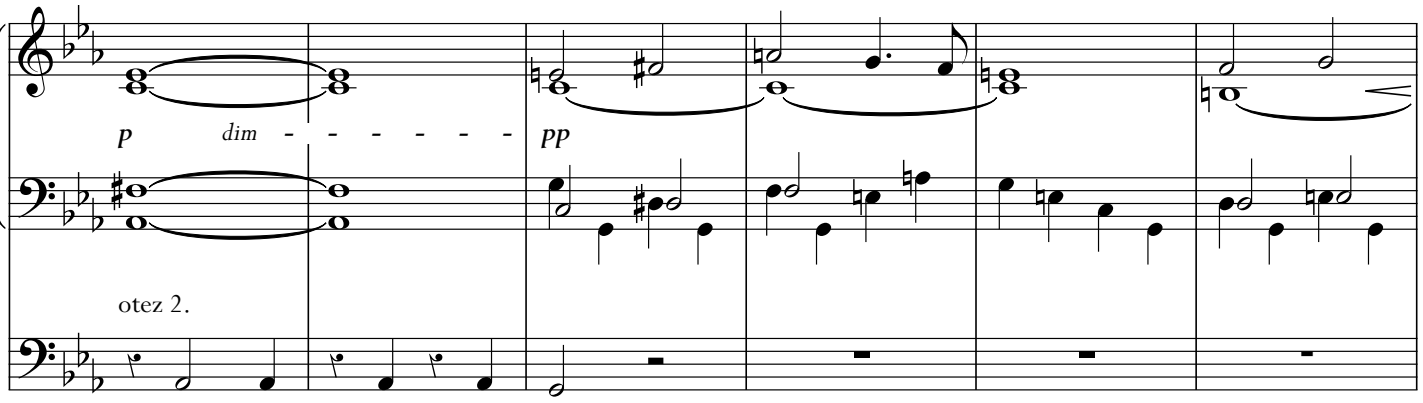


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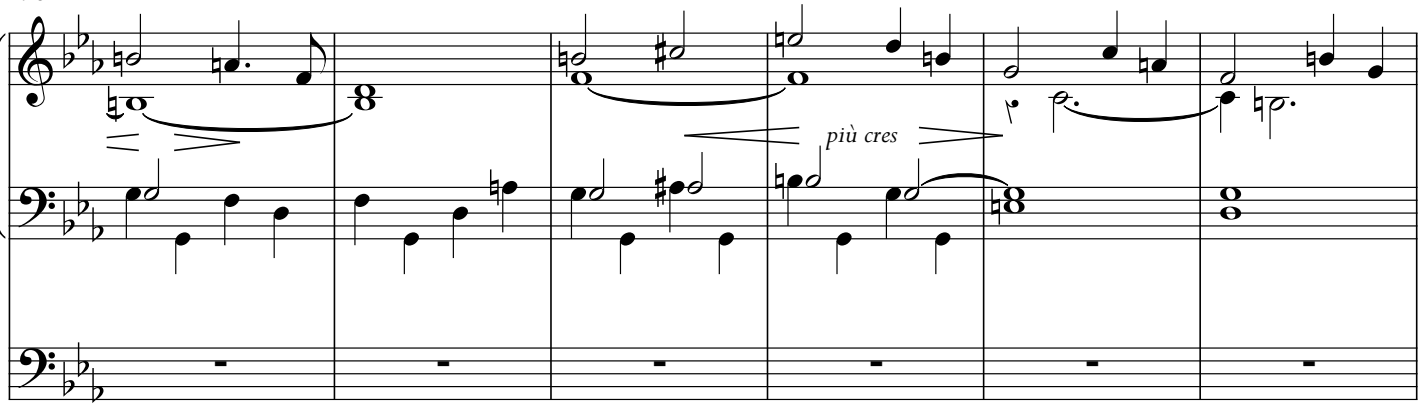



* Il faut decrocher les pédales dans l'ordre indiqué

304

309

perdendosi

315

poco lento

pp

I. - - - -

pp

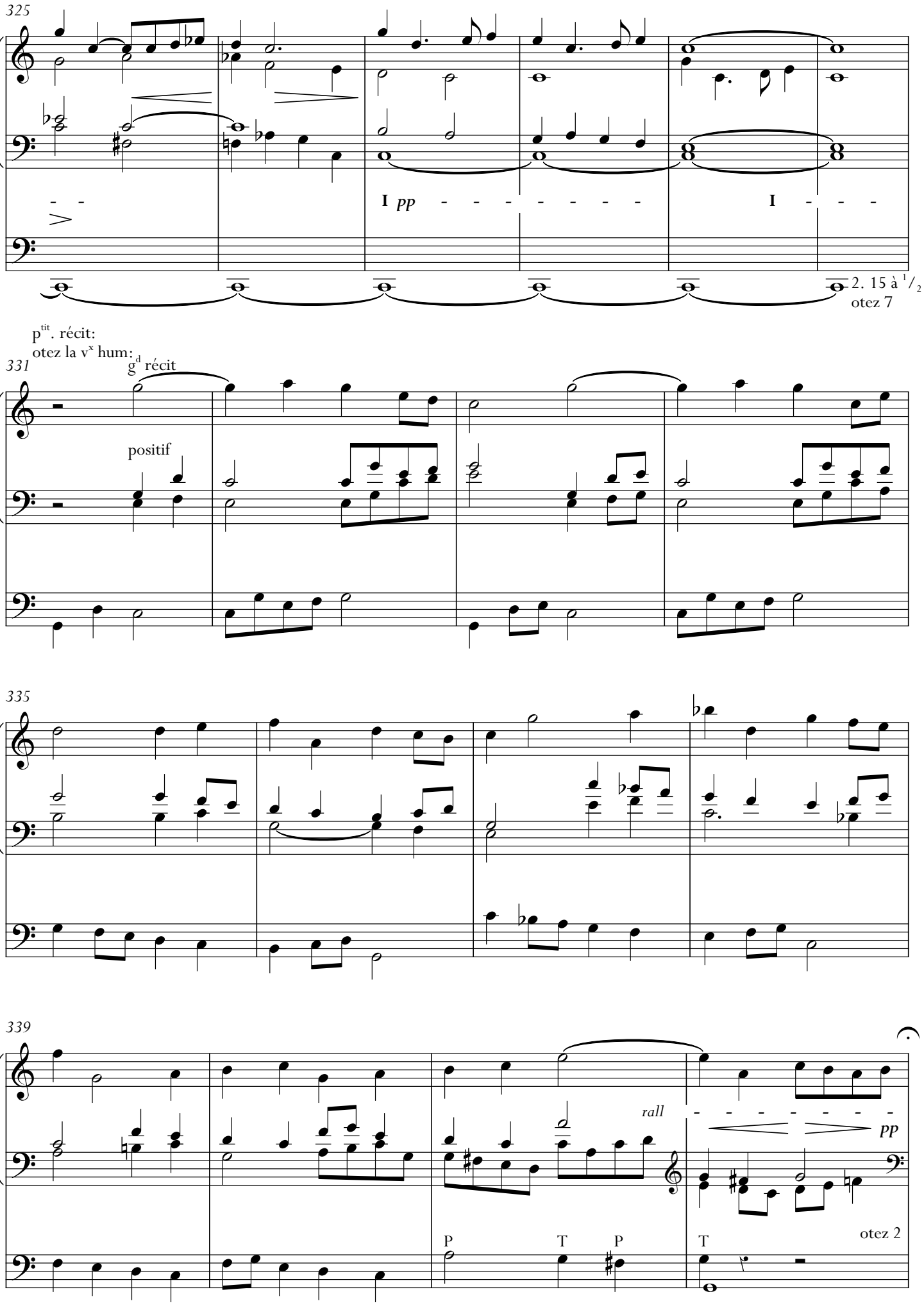
320

- - - - -

I. - - - - -

I. - - - - -

molto cres


325
I pp
I
2. 15 à 1/2
otez 7
p tit. récit:
otez la v x hum:
331
g d récit
positif
335
339
rall
pp
P
T
P
T
otez 2

petit récit. 7.

343

*PP*

347

351

355

*PPP*

Fin