

CHORAL IN A MINOR

by Cesar Franck

A

B

A'

A1
(1-30)

A2
(31-96)

(97-146)

(147-199)

Quasi allegro: Theme I in A Minor and D Minor, separated by transitional passages made up of ascending, then descending arpeggiated chords. The Transitional passages are often, but not always, marked *Largamente*.

These, together with the Quasi allegro scale passage (2- 22), form an introduction which leads into A2.

A structural downbeat begins the first statement of the Chorale in A Minor.

The alternation of Theme I with the transitional passages continues, now also interspersed with the Chorale, hymn-like, in four part harmony.

The last statement of Theme I is the longest, eleven measures, as opposed to 5, 7, and 5, respectively. This last statement, in A Minor, now brings in the pedal and a left hand figure which gives the feeling of counterpoint between the right and left hands.

Adagio: A Major: Theme II in the right hand is accompanied by left hand and pedal. At m. 118 the melody shifts to the left hand, as does the solo registration.

Measures 140 - 146 bring to a close this section and prepare for the final one. There are appearances of the chorale melody in the soprano in 140 - 141, and in the pedal and alto lines in m. 142 - 143.

Le double plus vite (Mouv't du commencement) : A toccata-like section with an expanded Theme I.

The chorale melody is superimposed on this expanded Theme I in measures 157 - 161, 164 - 168, and 173 - 189. The section begins with a feeling of C Minor and quickly moves chromatically through many keys, finally cadencing in A Minor at m. 189.

Coda: 190 - 199: melodic material drawn from the Chorale melody.

Final cadence: Plagal (IV - I) in A Major