



Sonata in A Major

(Mvt. 4)

CÉSAR FRANCK

Arranged by DAVID REED

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

PROGRAM NOTES

César Franck was born in Belgium in 1822 and died in 1890. He became a French citizen in 1873. The *Sonata for Violin and Piano in A Major* was written in 1886 when the composer was 64 and was inspired by his friend, the great Belgian violinist, Eugene Ysaye. This piece is the fourth movement of the sonata and is canonic throughout. The composer does much to expand chromaticism and push the boundaries of romanticism, but maintains very lyrical and musically satisfying melodies and harmonies.

NOTES TO THE CONDUCTOR

Most of the melodic passages that are in the higher positions are doubled with the octave lower. If need be, just the lower octaves can be played alone or left as is to support the higher pitches. In the chromatic section, or the development, care should be taken to note the finger pattern relationships, especially cross string and half steps. Once learned, the fingerings fit very well and are less difficult than they initially appear. On first reading, this piece seems very difficult, especially because of all of the accidentals, but it offers a good opportunity to reinforce enharmonic recognition and to hear relationships from key to key. It is very appropriate to use rubato in this movement and for the players to listen and imitate between the two voices of the canon.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Arranged by David Reed

Violins I and II, Viola, Cello, and String Bass

Measures 4-8

Violins I and II: Treble clef, key of D major (F# C# G#). Violin I has a -1 fingering at measure 4. Violin II has a -1 fingering at measure 8.

Viola: Alto clef, key of D major (F# C# G#). Fingering: 0 at measure 8.

Cello: Bass clef, key of D major (F# C# G#). Fingering: -1 at measure 4, -4 at measure 7, -1 at measure 8.

String Bass: Bass clef, key of D major (F# C# G#). Fingering: V at measure 7.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11 12

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15 16

Vlns.

Vla.

Cello

Str. Bass

pp *cresc.* *f* *poco rall.*

17 18 19 20

Vlns.

Vla.

Cello

Str. Bass

dim. *div.* *A tempo*

21 22 23 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

25 26 27 28 29

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

30 31 32 33 34

molto cresc.

ff

37

*delicato**sub. p**pp**mf**dolce e cantabile**pp**pp**pp*

35

36

37

38

Vlns.

II

Vla.

Cello

Str. Bass

Vlns.

II

Vla.

Cello

Str. Bass

39

40

41

42

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 43 to 46. The key signature is three sharps (F#, C#, G#).

Violins (Vlns.): Part I features a melodic line with triplets (3, -3) and a sequence of notes (o, 1, -1, 4, o). Part II provides harmonic support with sustained notes and a crescendo (cresc.) leading to a dynamic marking of -2.

Viola (Vla.): Sustained notes with a crescendo (cresc.) and a dynamic marking of -2.

Cello: Sustained notes with a crescendo (cresc.) and a dynamic marking of -2.

String Bass (Str. Bass): Sustained notes with a crescendo (cresc.) and a dynamic marking of -2.

Measure numbers: 43, 44, 45, 46. A *cresc.* marking is present at the start of measure 46.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 47 to 50. The key signature is three sharps (F#, C#, G#).

Violins (Vlns.): Part I features a melodic line with a sequence of notes (1, o, -1, 4, -1) and a dynamic marking of *espress.* Part II provides harmonic support with sustained notes and a dynamic marking of -2.

Viola (Vla.): Sustained notes with a dynamic marking of *espress.*

Cello: Sustained notes with a dynamic marking of *espress.*

String Bass (Str. Bass): Sustained notes with a dynamic marking of *espress.*

Measure numbers: 47, 48, 49, 50. A *cresc.* marking is present at the start of measure 50.

51 *dolce* 52 53 54

Vlns. I *dolce cantabile* 2 *1* *-1*

Vlns. II *dolce* *-2* *-1*

Vla. *dolce* 1 2 (V)

Cello 1 *x1* 1 *x4* *-4* 3 1 *-4* *V*

Str. Bass *dolce* *-1* 4

55 56 57 58

Vlns. I *div.* *-1* 2 3

Vlns. II *div.* *-1* *x4* (V)

Vla. *div.* *-1* *x4* (V)

Cello *II* *-1* *x4* (V)

Str. Bass 4 *-4* 1 *-1* 4 *V* *-4*

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

cresc.
cresc.
cresc.
cresc.
cresc.

-3
 -1
 -3
 -2
 -3
 -1
 -1
 -1
 -1

dim.
dim.
dim.
dim.
dim.

4
 3
 2
 4
 3
 2
 0
 3
 2
 1
 -1
 -1

div.
dim.
dim.
dim.
dim.

59 60 61 62 63

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

pp delicato e legato
pp sempre cantabile e molto dolce
pp sempre cantabile e molto dolce
pp sempre cantabile e molto dolce
pp sempre cantabile e molto dolce

1/2
 3
 2
 1
 -1
 -3
 -3
 -3
 -1

4
 4
 4
 4
 4

64 65 66 67

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 68 to 71.

Vlns. I: Measures 68-71. Measure 68: Quarter notes G4, A4, B4, C5. Measure 69: Quarter notes B4, A4, G4, F#4. Measure 70: Quarter notes E4, D4, C4, B3. Measure 71: Quarter notes A3, G3, F3, E3.

Vlns. II: Measures 68-71. Measure 68: Half note G4. Measure 69: Quarter notes A4, B4. Measure 70: Quarter notes C5, B4. Measure 71: Quarter notes A4, G4.

Vla.: Measures 68-71. Measure 68: Half note G4. Measure 69: Quarter notes A4, B4. Measure 70: Quarter notes C5, B4. Measure 71: Quarter notes A4, G4.

Cello: Measures 68-71. Measure 68: Half note G4. Measure 69: Quarter notes A4, B4. Measure 70: Quarter notes C5, B4. Measure 71: Quarter notes A4, G4.

Str. Bass: Measures 68-71. Measure 68: Half note G4. Measure 69: Quarter notes A4, B4. Measure 70: Quarter notes C5, B4. Measure 71: Quarter notes A4, G4.

68 69 70 71

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 72 to 74.

Vlns. I: Measures 72-74. Measure 72: Quarter notes G4, A4, B4, C5. Measure 73: Quarter notes B4, A4, G4, F#4. Measure 74: Quarter notes E4, D4, C4, B3.

Vlns. II: Measures 72-74. Measure 72: Half note G4. Measure 73: Quarter notes A4, B4. Measure 74: Quarter notes C5, B4.

Vla.: Measures 72-74. Measure 72: Half note G4. Measure 73: Quarter notes A4, B4. Measure 74: Quarter notes C5, B4.

Cello: Measures 72-74. Measure 72: Half note G4. Measure 73: Quarter notes A4, B4. Measure 74: Quarter notes C5, B4.

Str. Bass: Measures 72-74. Measure 72: Half note G4. Measure 73: Quarter notes A4, B4. Measure 74: Quarter notes C5, B4.

72 73 74

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

dim.

espress.

75 76 77

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

molto cantabile e poco più f

mp

molto cantabile e poco più f

molto cantabile e poco più f

78 79 80 81

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 82 to 84. The key signature is three sharps (F#, C#, G#).

Violins (Vlns.): Part I and II. Measure 82: Vln I has a half note G#4, Vln II has a half note F#4. Measure 83: Vln I has a half note G#4, Vln II has a half note F#4. Measure 84: Vln I has a half note G#4, Vln II has a half note F#4. Both parts have a *cresc.* marking in measure 84.

Viola (Vla.): Measure 82: Half note G#3. Measure 83: Half note F#3. Measure 84: Half note E3. *cresc.* marking in measure 84.

Cello: Measure 82: Half note G#2. Measure 83: Half note F#2. Measure 84: Half note E2. *cresc.* marking in measure 84.

Str. Bass: Measure 82: Half note G#1. Measure 83: Half note F#1. Measure 84: Half note E1.

Measure numbers 82, 83, and 84 are indicated below the staves.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 85 to 88. The key signature is three sharps (F#, C#, G#).

Violins (Vlns.): Part I and II. Measure 85: Vln I has a half note G#4, Vln II has a half note F#4. Measure 86: Vln I has a half note G#4, Vln II has a half note F#4. Measure 87: Vln I has a half note G#4, Vln II has a half note F#4. Measure 88: Vln I has a half note G#4, Vln II has a half note F#4. Both parts have a *f brillante* marking in measure 87.

Viola (Vla.): Measure 85: Half note G#3. Measure 86: Half note F#3. Measure 87: Half note E3. Measure 88: Half note D3. *f brillante* marking in measure 87.

Cello: Measure 85: Half note G#2. Measure 86: Half note F#2. Measure 87: Half note E2. Measure 88: Half note D2. *f brillante* marking in measure 87.

Str. Bass: Measure 85: Half note G#1. Measure 86: Half note F#1. Measure 87: Half note E1. Measure 88: Half note D1. *f brillante* marking in measure 87.

Measure numbers 85, 86, 87, and 88 are indicated below the staves.

Vlns.

Vla.

Cello

Str. Bass

sempre cresc.

div.

89 90 91 92

Vlns.

Vla.

Cello

Str. Bass

93 94 95 96

99 *div. pizz.*

Vlns. I *sub. p*

Vlns. II *sub. p*

Vla. *pizz.*

Cello *sub. p*

Str. Bass *pizz.*

97 98 99 100

Vlns. I *pp*

Vlns. II *pizz. pp*

Vla. *arco p*

Cello *pp*

Str. Bass *pp*

101 102 103

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

104 105 106

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

107 108 109 110

16

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

111 112 113

111 112 113

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

114 115 116

114 115 116

117

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sempre pp

div.

sempre pp

sempre pp

117 118 119

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sempre pp

sempre pp

sempre pp

120 121 122 123

18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

124 125 126 127

div.

p

4 0 1 -1 1 3 2 1 -1 1 -1 3

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Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

128 129 130 131

molto cresc.

molto cresc.

molto cresc.

molto cresc.

molto cresc.

-1 -3 2 -2 1 -2 4 -4

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Score for measures 132-135, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 132-135 show the following instrumentation and notation:

- Vlns. I:** Treble clef, key signature of three flats. Measure 132 has a fermata over a half note. Measure 133 has a half note. Measure 134 has a half note. Measure 135 has a half note with a fermata.
- Vlns. II:** Treble clef, key signature of three flats. Measure 132 has a half note. Measure 133 has a half note. Measure 134 has a half note. Measure 135 has a half note with a fermata.
- Vla.:** Bass clef, key signature of three flats. Measure 132 has a half note. Measure 133 has a half note. Measure 134 has a half note. Measure 135 has a half note with a fermata.
- Cello:** Bass clef, key signature of three flats. Measure 132 has a half note. Measure 133 has a half note. Measure 134 has a half note. Measure 135 has a half note with a fermata.
- Str. Bass:** Bass clef, key signature of three flats. Measure 132 has a half note. Measure 133 has a half note. Measure 134 has a half note. Measure 135 has a half note with a fermata.

Measures 132, 133, 134, and 135 are indicated below the staff.

Score for measures 136-139, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 136-139 show the following instrumentation and notation:

- Vlns. I:** Treble clef, key signature of three flats. Measure 136 has a half note. Measure 137 has a half note. Measure 138 has a half note. Measure 139 has a half note with a fermata.
- Vlns. II:** Treble clef, key signature of three flats. Measure 136 has a half note. Measure 137 has a half note. Measure 138 has a half note. Measure 139 has a half note with a fermata.
- Vla.:** Bass clef, key signature of three flats. Measure 136 has a half note. Measure 137 has a half note. Measure 138 has a half note. Measure 139 has a half note with a fermata.
- Cello:** Bass clef, key signature of three flats. Measure 136 has a half note. Measure 137 has a half note. Measure 138 has a half note. Measure 139 has a half note with a fermata.
- Str. Bass:** Bass clef, key signature of three flats. Measure 136 has a half note. Measure 137 has a half note. Measure 138 has a half note. Measure 139 has a half note with a fermata.

Measures 136, 137, 138, and 139 are indicated below the staff.

poco rit.

Vlns.

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

140 141 142

Vlns.

Vla.

Cello

Str. Bass

ff

ff

ff

div.

ff

ff

143 144 145

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

146 147 148

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

149 150 151 152

poco rall. *A tempo*

piu f

II -1 V V II -3 II -1 V V

I Vlns.

II Vlns.

Vla. *div.*

Cello 1 III -1 3 4 -1 1

Str. Bass

153 154 155 156

II -1 V 2 -2 V 4 1 V 4 3

I Vlns.

II Vlns.

Vla.

Cello -1 -4 II -4 1 II 3 4 -1

Str. Bass

157 158 159 160

Meno mosso

Vlns. I *div.* 3 *sempre ff grandioso*

Vlns. II *sempre ff grandioso*

Vla. *sempre ff grandioso*

Cello *sempre ff grandioso*

Str. Bass *sempre ff grandioso*

161 162 163 164

Vlns. I *div.* 3 *sempre ff grandioso*

Vlns. II *sempre ff grandioso*

Vla. *sempre ff grandioso*

Cello *sempre ff grandioso*

Str. Bass *sempre ff grandioso*

165 166 167 168

169 2 II 1 x4 1

Vlns. I *sempre ff*

Vlns. II *sempre ff*

Vla. *sempre ff* *div.* *sim.*

Cello *sempre ff*

Str. Bass *sempre ff*

169 170 171

Vlns. I *poco a poco dim.*

Vlns. II *poco a poco dim.*

Vla. *poco a poco dim.* *div.*

Cello *poco a poco dim.*

Str. Bass *poco a poco dim.*

172 173 174

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

175 176 177 178 179

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

180 181 182 183 184

pp

poco rit.

185 **A tempo** *div.* $\overset{-2}{\vee}$

Vlns. *molto dolce*

Vla. *molto dolce*

Cello *molto dolce*

Str. Bass *molto dolce*

185 186 187 188 189

Vlns.

Vla. (V) $\vee$

Cello

Str. Bass (V)

190 191 192 193 194

Score for measures 195-199, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#).

Vlns. I: Measures 195-199. Fingerings: -3, -1, V, -4, -1, -4. Dynamics: *pp* (measure 198).

Vlns. II: Measures 195-199. Fingerings: -4, -1, -4. Dynamics: *pp* (measure 198).

Vla.: Measures 195-199. Dynamics: *pp* (measure 198).

Cello: Measures 195-199. Fingerings: V -1, -4, -1, V -4, -1, -4, 1 0, -4 -3. Dynamics: *pp* (measure 198).

Str. Bass: Measures 195-199. Dynamics: *pp* (measure 198).

Score for measures 200-204, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#).

Vlns. I: Measures 200-204. Dynamics: *pp* (measure 200).

Vlns. II: Measures 200-204. Fingerings: V, 2 -2. Dynamics: *pp* (measure 200).

Vla.: Measures 200-204. Dynamics: *pp* (measure 200).

Cello: Measures 200-204. Fingerings: V, 0, -3. Dynamics: *pp* (measure 200).

Str. Bass: Measures 200-204. Dynamics: *pp* (measure 200).

Violins I and II, Viola, Cello, and String Bass. The score includes dynamic markings like *poco a poco cresc.* and *div.*, and fingerings such as -2, -1, -4, and V. A large red watermark "NO PURCHASE" is overlaid on the right side.

Vlns.
Vla.
Cello
Str. Bass

The image shows a musical score for five instruments: Violins I and II, Viola, Cello, and String Bass. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The measures are numbered 210 through 214. The Violins I and II parts feature complex rhythmic patterns with many beamed notes and rests. The Viola part has a more melodic line with some slurs. The Cello and String Bass parts provide a harmonic foundation with longer note values and some slurs. A large red watermark "Legal Use Required" is overlaid diagonally across the entire page.

Vlns.

Vla.

Cello

Str. Bass

poco rit.

215 216 217 218 219

Vlns.

Vla.

Cello

Str. Bass

Poco animato

sempre ff

sim.

220 221 222 223 224

Score for measures 225 to 229. The score is written for five staves: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#).

Measure 225: Vlns. I and II play a half note G#4. Vla. plays a half note G#3. Cello and Str. Bass play a half note G#2.

Measure 226: Vlns. I and II play a half note A4. Vla. plays a half note A3. Cello and Str. Bass play a half note A2.

Measure 227: Vlns. I and II play a half note B4. Vla. plays a half note B3. Cello and Str. Bass play a half note B2.

Measure 228: Vlns. I and II play a half note C5. Vla. plays a half note C4. Cello and Str. Bass play a half note C3.

Measure 229: Vlns. I and II play a half note D5. Vla. plays a half note D4. Cello and Str. Bass play a half note D3.

Score for measures 230 to 234. The score is written for five staves: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is three sharps (F#, C#, G#).

Measure 230: Vlns. I and II play a half note E5. Vla. plays a half note E4. Cello and Str. Bass play a half note E3.

Measure 231: Vlns. I and II play a half note F#5. Vla. plays a half note F#4. Cello and Str. Bass play a half note F#3.

Measure 232: Vlns. I and II play a half note G#5. Vla. plays a half note G#4. Cello and Str. Bass play a half note G#3.

Measure 233: Vlns. I and II play a half note A5. Vla. plays a half note A4. Cello and Str. Bass play a half note A3.

Measure 234: Vlns. I and II play a half note B5. Vla. plays a half note B4. Cello and Str. Bass play a half note B3.

II
-2
tr
(V)

I

Vlns.

II

Vla.

Cello

Str. Bass

235 236 237 238

I

Vlns.

II

Vla.

Cello

Str. Bass

239 240 241 242

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