

(Tempo I.)
mf espress.

Fl.

pp

(Tempo I.)

17

pp

17 L'esecuzione spezzata a gruppi di due crome della frase incidente eseguita dal flauto non contraddice l'osservazione della nota 7 relativa al legato continuo da rispettare nel soggetto melodico che è base dell'episodio seguente: il carattere di implorazione attribuitogli nella sua prima esposizione assegnata al solista dà luogo qui ad un'impressione puramente descrittiva, una specie di svolazzamento incerto, un palpito diffuso il quale concordando con l'atmosfera di paura che pervade questa parte della composizione, in conformità al suo sviluppo immaginativo, non implica nessun elemento di emozione soggettiva.

Gli sfioramenti sottili degli arpeggi del pianoforte, i cui ricami sorvolano con un contorno ingegnoso le inflessioni singhiozzanti del flauto, conferiscono a questo frammento, con la trasparenza e la fluidità della loro esecuzione, un senso di irrealtà misteriosa che completa il loro carattere allucinante.

Esercitarsi sul testo di Franck, senza farvi nessuna variante: aggiungervi soltanto i ritmi seguenti divisi fra le due mani:



eseguendoli con un'articolazione precisa, quasi «non legato», ma che sui pianoforti a doppio scappamento non dovrebbe mai sorpassare il primo: ossia limitare il più possibile l'ampiezza del movimento delle dita che fanno agire i martelletti.

17 L'observation de la note 7 relative au legato continu dont il importait de revêtir l'énonciation du sujet mélodique qui sert de base au développement de l'épisode suivant ne se voit contredite qu'en apparence par l'articulation fragmentée par groupes de deux croches de son affectation incidente aux timbre de la flûte, le caractère implorant qu'on lui a reconnu lors de son apparition sous les doigts du soliste faisant place ici à une impression purement descriptive, sorte de suggestion de volètement incertain, de palpitations diffuses qui, si elle s'accorde à la signification apeurée qui pèse sur cette partie de la composition, conformément à son développement imaginaire, ne met pourtant en cause aucun élément d'émotion subjective.

Les subtils effleurements des arpeges du piano dont les broderies survolent d'un contour ingénieux les inflexions entrecoupées de la flûte, se doivent d'ajouter à ce fragment par la transparence et la fluidité de leur exécution, la notion d'irréalité mystérieuse destinée à parfaire son caractère hallucinant.

On s'exercera, sans apporter aucune autre variante, à l'étude du texte de Franck, que l'adjonction des rythmes suivants partagés entre les deux mains:



en s'astreignant à une articulation précise, quasi non legato, mais qui sur les pianos dotés d'une mécanique à double échappement ne devrait pas dépasser le premier de ceux-ci, c'est-à-dire en limitant à leur minimum d'amplitude les mouvements des doigts appelés à faire agir les marteaux.

17 The remark at note 7 (concerning the importance of a strictly legato execution of the melodic theme that forms the basis of the following episode) is only apparently contradicted by the broken articulation in groups of two quavers that is now entrusted to the flute: the imploring character it had when first played by the soloist, here becomes a purely descriptive impression suggesting an uncertain fluttering, a diffuse palpitation which while in keeping with the atmosphere of fear that weighs on this part of the composition, does not involve any element of subjective emotion.

The fine skimmings of the arpeggios on the piano, whose skilful embroideries hover round the broken inflexions of the flute, should add to this fragment, with the lucid fluidity of their execution, the notion of mysterious unreality that completes its hallucinating character.

The executant should practise Franck's text without adding any variation but the following rhythms divided between both hands:



executing them with a precise articulation almost non legato that on a piano with double escapement action should not exceed the first one: that is to say confining to the minimum fulness the movements of the fingers called into play.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats (B-flat and E-flat), and two lower staves with a grand staff (treble and bass clefs) and the same key signature. The music features a melodic line in the top staff with slurs and a bass line in the lower staves with chords and slurs. Fingering numbers (1-5) are present above several notes.

Second system of musical notation, separated by a double bar line. It follows the same three-staff layout as the first system. The notation includes slurs, ties, and fingering numbers. The instruction *sempre legato* is written above the right-hand side of the system, and *meno p* is written below the right-hand side of the system.

Third system of musical notation, also separated by a double bar line. It continues the three-staff format. The music features complex slurs and ties across the staves, with various fingering numbers and accidentals.

18 Il *crescendo* che provoca l'esplosione del *ff* in cui l'orchestra raggiunge il punto di sonorità culminante di tutta la composizione (imitando l'argomento letterario da cui essa si ispira che con l'aumento del numero delle sillabe di ogni verso arriva al centro del poema all'amplificazione del sentimento di paura che vuol procurare) nella versione originale viene indicato troppo tardi per potersi manifestare con tale intensità progressiva da assicurarne l'eloquente significato ritmico.

Perciò, sia nell'orchestra che nel piano forte, bisognerà cominciare da qui a ravvivare il timbro e a sottolineare il ritmo delle ultime battute di questo episodio: le articolazioni al livello della tastiera consigliate per l'interpretazione pianistica del frammento precedente devono essere rimpiazzate a poco a poco da attacchi delle dita più vibranti e sonori, accompagnati da un «ritenuto» indicato soltanto nella partitura d'orchestra, ma introdotto in questa revisione come fattore interpretativo indispensabile.

18 Le *crescendo* destiné à provoquer l'explosion du *ff* sous le signe duquel le prochain tutti d'orchestre va enregistrer le point sonore culminant de toute la composition, à l'imitation de l'argument littéraire dont elle s'inspire et qui réserve au centre du poème, avec l'augmentation du nombre des syllabes de chaque vers, l'amplification du sentiment d'effroi qu'il a pour but de provoquer, est indiqué trop tardivement dans la version originale pour pouvoir se manifester avec l'intensité progressive susceptible d'en assurer l'eloquente signification dynamique.

On commencera donc dès ici, tant à l'orchestre qu'au piano, à aviver le timbre et à souligner le rythme des dernières mesures de cet épisode, les articulations au ras du clavier dont on vient de faire état pour l'interprétation pianistique du fragment antérieur se voyant peu à peu remplacées par des attaques digitales de plus en plus vibrantes et sonores, soulignées par un *ritenuto* qui n'est mentionné que dans la partition d'orchestre et dont on fait état dans la présente révision comme d'un facteur d'interprétation indispensable.

18 The *crescendo* which leads on to the explosion of the *ff* where the next tutti in the orchestra reaches the culminating sonority of the composition, imitating the literary work which inspires this piece and which by amplifying the number of syllables in each verse keeps for the center of the poem the heightening of the feeling of terror that it aims at producing, is marked in the original version too late to allow it attain that progressive intensity that would assure its eloquent dynamic meaning.

Therefore begin here, in the orchestra as well as in the piano, to enliven the sound and emphasize the rhythm of the last bars of this episode: the articulations close to the keyboard used for the interpretation of the present passage are gradually replaced here by more and more vibrating and sonorous attacks of the fingers, stressed by a *ritenuto* mentioned only in the orchestra score but included in this edition as indispensable for its right interpretation.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff has a bass clef and the same key signature. The music features a series of chords and melodic fragments, with some notes beamed together and slurs over phrases.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music includes a *molto cresc.* marking. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5).

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music includes a *ff* marking and a *poco rit.* marking. The right hand has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4, 5).

Tutti
a tempo

G 19

a tempo

Tacet fino al Solo quando
si suona con l'Orchestra

ff

Fl.

Cl.

19 Non insisteremo mai abbastanza sul carattere minaccioso che l'orchestra, e in mancanza di essa il secondo pianoforte, deve dare all'esecuzione di questo passaggio sinfonico. Nell'immaginazione di Franck esso rappresentava una visione di incubo pieno di orrore e di spavento. Il tempo fondamentale lungi dall'appesantirsi (ciò a cui l'esecutore potrebbe essere indotto dal disegno pesante degli ottoni che enunciano qui con la massima potenza il ritmo mormorante su cui inizia la composizione) deve conservare la sua agitazione malefica stimolata dagli stridenti sogghigni dei flauti e dei clarinetti nei registri acuti.

19 On ne saurait trop insister sur le caractère menaçant dont l'orchestre, à son défaut le second piano qui en tient lieu, doit revêtir l'exécution de ce passage symphonique, qui dans l'imagination de Franck était représentatif d'une vision de cauchemar, emplie de tous les attributs de l'horreur et de l'épouvante. Loin de s'appesantir (ainsi qu'y pourrait inciter la massive rédaction des cuivres, chargés d'énoncer ici avec le maximum de puissance, le rythme chuchotant sur lequel le morceau a pris naissance), le tempo fondamental doit conserver toute son agitation maléfique, stimulé par les stridents ricanements des flûtes et des clarinettes dans l'aigu.

19 We can never insist too much on the threatening character which the orchestra, or in its absence the second piano, should give this symphonic passage that in Franck's imagination represented the haunting vision of a nightmare full of horror and fear. The fundamental tempo far from being weighed down by the massive intervention of the brass instruments which here repeat with their utmost power the whispering rhythm of the beginning of the piece, should preserve in full its malignant agitation heightened by the strident sneers of the flutes and clarinets in the highest registers.

First system of musical notation. It consists of two grand staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains several measures of music with slurs and accents. The lower staff is in bass clef with the same key signature, featuring a series of eighth notes with a slur and a '12' marking below it. A dynamic marking of *ff* is present in the second measure of the lower staff.

Second system of musical notation, separated by a double bar line. It consists of two grand staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the eighth-note accompaniment with slurs and '12' markings. A dynamic marking of *ff* is present in the second measure of the lower staff.

Third system of musical notation, separated by a double bar line. It consists of two grand staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the eighth-note accompaniment with slurs and '12' markings. A dynamic marking of *ff* is present in the second measure of the lower staff.

The first system of the musical score consists of two staves. The upper staff is for the piano, with a treble clef and a key signature of two flats. It contains several measures of music, including a triplet of eighth notes marked with a '12' and a dynamic marking of *sempre ff*. The lower staff is for the tuba, with a bass clef and a key signature of two flats, also marked with *sempre ff*. It features a triplet of eighth notes marked with a '12' and a dynamic marking of *sempre ff*. There are also some notes with a '3' marking.

The second system of the musical score consists of three staves. The upper staff is for the piano, with a treble clef and a key signature of two flats. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a dynamic marking of *sempre ff*. The middle staff is for the tuba, with a bass clef and a key signature of two flats, also marked with *sempre ff*. It features a triplet of eighth notes marked with a '3' and a dynamic marking of *sempre ff*. The lower staff is for the strings, with a bass clef and a key signature of two flats. It features a triplet of eighth notes marked with a '3' and a dynamic marking of *sempre ff*. There are also some notes with a '3' marking.

The third system of the musical score consists of three staves. The upper staff is for the piano, with a treble clef and a key signature of two flats. It contains several measures of music, including a triplet of eighth notes marked with a '3' and a dynamic marking of *sempre ff*. The middle staff is for the tuba, with a bass clef and a key signature of two flats, also marked with *sempre ff*. It features a triplet of eighth notes marked with a '3' and a dynamic marking of *sempre ff*. The lower staff is for the strings, with a bass clef and a key signature of two flats. It features a triplet of eighth notes marked with a '3' and a dynamic marking of *sempre ff*. There are also some notes with a '3' marking.

Un quarto vale una misura del movimento precedente

Tutti
(pesante)
p molto cresc.

fff
marcatissimo

Un quarto vale una misura del movimento precedente

Tutti
p molto cresc.

fff

⑳ L'improvviso allargarsi del tempo su cui si appoggia la commovente trasformazione espressiva corrispondente al concetto immaginativo da cui si ispira l'andamento del «poema sinfonico» di Franck (riferendosi a questo titolo non sarà inutile ricordare che il suo scopo non concerne soltanto l'architettura sonora) deve venire effettuato in modo estremamente naturale e per così dire automatico, attenendosi strettamente all'indicazione data, ossia, ogni semi minima del tempo $\frac{3}{4}$ deve avere il valore di una minima della battuta precedente. Ciò suppone l'adozione di un tempo sensibilmente meno lento di quello adottato dalla maggior parte dei direttori d'orchestra e si adatta meglio al sentimento di ansietà latente che deve persistere nelle battute iniziali piene di flebili lamenti di questo magnifico episodio.

⑳ *L'élargissement subit de la cadence sur lequel va s'appuyer l'émoivante transformation expressive qui correspond au postulat imaginatif dont s'inspire la conduite musicale du «poème symphonique» de Franck — car il n'est pas inutile de rappeler, en se référant à ce titre, que son propos n'était pas ici que d'architecture sonore — s'effectuera de la manière la plus naturelle, et pour ainsi dire automatiquement — si l'on prend soin sur ce $\frac{3}{4}$ de s'en tenir rigoureusement à l'indication dont il s'accompagne: une noire de cette mesure équivaut exactement à une blanche des mesures précédentes.*

Ceci suppose l'adoption d'un tempo sensiblement moins lent que celui auquel se conforment la plupart des chefs d'orchestre et mieux adapté au sentiment d'anxiété latente qui se doit de persister dans les mesures initiales emplies de plaintes gémissantes de ce magnifique épisode.

⑳ The sudden broadening of the tempo that supports the touching expressive transformation corresponding to the imaginative principle which inspires Franck's «symphonic poem» (and here it is not out of place to mention that this title does not refer only to the musical structure of this piece) will be made in the most natural and one might say automatic manner, if the executant takes care to conform himself, in this $\frac{3}{4}$ tempo, to the mark written on it: a crotchet of this bar has the precise value of a half note of the preceding bars.

This means that the tempo should be noticeably faster than that adopted by most conductors: it is better suited to the feeling of latent anxiety which should be preserved in the first bars full of wailing laments, of this magnificent episode.

simile

This system contains the first system of a musical score. It features a grand staff with a treble and bass clef. The upper staff has a melodic line with slurs and ties. The lower staff has a bass line with a 'simile' marking and a fermata. The key signature has two sharps (F# and C#).

I. Vni

HH

Fl. e Cl.

This system contains the second system of the musical score. It features a grand staff with a treble and bass clef. The upper staff has a melodic line with slurs and ties. The lower staff has a bass line with a 'simile' marking and a fermata. The key signature has two sharps (F# and C#). There are dynamic markings 'f' and 'pp' and performance instructions 'I. Vni', 'HH', and 'Fl. e Cl.'.

molto dim.

pp

This system contains the third system of the musical score. It features a grand staff with a treble and bass clef. The upper staff has a melodic line with slurs and ties. The lower staff has a bass line with a 'molto dim.' marking and a fermata. The key signature has two sharps (F# and C#). There are dynamic markings 'molto dim.' and 'pp'.

ppp
Vcelli

espress.

21 SOLO

p espress. suppliant, mais avec inquiétude et un peu d'agitation

21 Non abbiamo niente da aggiungere alla preziosa indicazione della versione originale con cui Franck ci dà la chiave della particolare emozione da cui il solista deve lasciarsi dominare nelle prime battute di questo recitativo. Su di un fremente mormorio degli archi, fermento di vita ritmica sufficiente a sottrarre l'atmosfera di tutta questa parte dell'opera all'idea di immobilità statica generata dalle lente e regolari ondulations dei bassi, si svolge all'unisono fra le due mani una lunga frase supplichevole, inquieta, agitata, per ripetere le parole del compositore, preghiera ardentemente inalzata a Dio per la salute dell'anima minacciata. La bellezza di questa supplica è tanto grande quanto la semplicità dei mezzi con cui essa è espressa. Quantunque nel corso di tutta la prima parte di questo episodio non si manifestino difficoltà tecniche, pure esistono in tutta la letteratura pianistica soltanto pochi esempi di un'esecuzione strumentale che esiga da parte dell'interprete un'intelligenza più conscia di tutte le risorse espressive dell'istrumento.

Occorrono immaginazione e sensibilità per dare ad esso il giusto rilievo: non osiamo dire che occorra un fervore religioso ad immagine spirituale di quello che animava il compositore, seppure la sua assenza potrebbe compromettere irrimediabilmente il significato esoterico e la sublime risonanza musicale di questo episodio ispirato da una fede commovente.

21 Il n'est rien à ajouter ici à la précieuse indication de la version originale au travers de laquelle Franck nous donne la clef de l'émotion particulière à laquelle doit obéir dans les premières mesures de ce récitatif l'interprétation du soliste.

Sur un frémissant murmure des cordes de l'orchestre, ferment de vie rythmique qui suffit à soustraire l'atmosphère de toute cette partie de l'oeuvre à la notion d'immobilisation statique engendrée par les lentes et régulières ondulations des basses, une longue phrase du piano, à l'unisson des deux mains, va se dérouler, tout à la fois suppliante, inquiète, agitée, pour reprendre les termes du compositeur, prière ardemment élevée vers Dieu pour le salut de l'âme menacée. La ferveur de la supplication n'a ici d'équivalent que la pathétique simplicité du moyen qui l'exprime. Et bien que les difficultés techniques ne se manifestent pas au cours de toute la première partie de cet épisode, il n'est que peu d'exemples, dans toute la littérature pianistique, d'une traduction instrumentale qui exige de la part de son interprète une intelligence plus avertie de toutes les ressources expressives de l'instrument.

C'est là question d'imagination et de sensibilité — on n'ose dire de ferveur croyante, à l'image spirituelle de celle du compositeur — mais dont l'absence ne pourrait que compromettre irrémédiablement la signification ésotérique — et surtout la sublime résonance musicale de cet épisode inspiré par les plus attendrissants privilèges d'une émouvante foi.

21 There is nothing to add to Franck's valuable mark of the original version which explains the particular emotion which should inspire the interpretation of the soloist in the first bars of this recitativo.

On the quivering whisper of the string instruments of the orchestra (a ferment of rhythmic life which suffices to remove from the atmosphere of this part of the work any idea of static immobility arising from the slow and regular undulations of the basses), a long phrase of the piano, both hands in unison is developed, using the same words of the composer, imploring, anxious and agitated at the same time. It is a prayer passionately addressed to God for the salvation of the threatened soul. The fervour of the prayer is equalled by the pathetic simplicity of its expression. Although the technical difficulties do not appear during the whole first part of this episode, there are but few examples in the whole piano literature of a piece that requires from the interpreter a deeper knowledge of all the resources of the instrument.

Here imagination and sensibility are required — we dare not say the fervour of a believer as was the composer, though its absence could but endanger irremediably the esoteric meaning of the piece: the whole episode requires a musical sonority inspired by the most touching privileges of a deep faith.

The first system of music consists of two staves. The upper staff is in treble clef and contains three measures of music with notes and rests. The lower staff is in bass clef and contains three measures of music with notes and rests. The key signature has two sharps (F# and C#).

The second system of music consists of two staves. The upper staff is in treble clef and contains three measures of music with notes and rests. The lower staff is in bass clef and contains three measures of music with notes and rests. The key signature has two sharps (F# and C#). The dynamic marking *espress.* is present in the first measure of the upper staff, and *molto espress.* is present in the second measure of the lower staff.

The third system of music consists of two staves. The upper staff is in treble clef and contains three measures of music with notes and rests. The lower staff is in bass clef and contains three measures of music with notes and rests. The key signature has two sharps (F# and C#). The dynamic marking *poco cresc.* is present in the first measure of the upper staff, and *f* is present in the second measure of the lower staff.

Archi (Sordina)

ppp ma marcato

I

22

dolce subito, molto espress.

più cresc.

più cresc.

22 Il richiamo sordo del ritmo che personifica gli spiriti del male nei registri gravi dell'orchestra rende più sensibile il carattere di implorazione patetica che la parte del solista non cessa di esprimere nel corso di tutto questo episodio. Se pur esso prende qui un accento meno palpitante, se un certo senso di calma interiore sembra volersi esprimere adottando momentaneamente un colorito più tenue e un ritmo più largo, la supplica non è meno fervida e la sua interpretazione deve conservare tutti gli attributi dell'espressione più intensa arrivando al colmo dell'emozione comunicativa dal *f* della nona battuta di questo frammento.

22 *Le sourd rappel, dans le registre grave de l'orchestre du rythme personnifiant les esprits du mal, ne fait que rendre plus sensible le caractère de pathétique imploration dont le récit du soliste ne cesse de témoigner au cours de tout cet épisode.*

*Car s'il se revêt ici d'un accent moins palpitant que dans les mesures précédentes, si un certain apaisement intérieur semble s'y vouloir traduire par l'adoption momentanée d'une nuance plus atténuée et d'un rythme plus détendu, la supplication n'en demeure pas moins fervente et sa traduction y doit conserver tous les attributs de l'expression la plus intense, laquelle trouvera au reste son point maximum d'émotion communicative à partir du *f* de la 9ème mesure de ce fragment.*

22 The dull recall, in the low registers of the orchestra, of the rhythm personifying the spirits of evil accentuate the character of pathetic imploration to which the part of the soloist ceaselessly bears witness in this whole episode. If it takes here a less throbbing accent than in the preceding bars, and a certain inner appeasement seems desirous to make itself felt in the temporary adoption of a softer colouring and of a broader rhythm, the supplication is as fervent as ever and it should be interpreted with the most intense expression which starting from the *f* of the 9th bar of this fragment will reach the climax of the communicative emotion.