

The first system of the musical score consists of two systems of staves. The upper system has a treble clef staff with a melodic line and a bass clef staff with piano accompaniment. The lower system has a treble clef staff with a melodic line and a bass clef staff with piano accompaniment. The key signature is two sharps (F# and C#). The tempo marking *poco* is present at the end of the second system.

The second system of the musical score consists of two systems of staves. The upper system has a bass clef staff with piano accompaniment and a treble clef staff with a melodic line. The lower system has a bass clef staff with piano accompaniment and a treble clef staff with a melodic line. The key signature is two sharps (F# and C#). The dynamic marking *mf* is present at the beginning of the first system, and *f* is present at the beginning of the second system.

The third system of the musical score consists of two systems of staves. The upper system has a bass clef staff with piano accompaniment, a treble clef staff for Clarinet in Tenor (Cl. ten.), and a treble clef staff for Oboe (Ob.). The lower system has a bass clef staff with piano accompaniment and a treble clef staff with a melodic line. The key signature is two sharps (F# and C#). The dynamic marking *mf* is present at the beginning of the first system.

Fl.

*pp*

*sost.*

*pp*

*molto dolce* peu à peu avec plus de calme et de confiance.

*dolciss.*

②③ La modifica del sentimento espressivo suggerita dall'indicazione di Franck: «a poco a poco con più calma e fiducia» deve essere realizzata adottando un timbro particolarmente persuasivo accompagnato da un diminuendo che, nelle quattro battute seguenti, consente di avviluppare le ottave del motivo melodico della mano destra in una specie di splendore soprannaturale, evocatore della compassione celeste così devotamente chiesta. Fare attenzione a non alterare il carattere di fiducioso abbandono espresso in quest'ultimo frammento dell'intermezzo (a cui una tonalità maggiore dà ulteriore serenità contemplativa) con un'articolazione disuguale o troppo sottolineata degli accordi della mano sinistra le cui pulsazioni distanziate con calma devono essere ben lontane da qualsiasi idea di *rubato*. Osservare che la sonorità massima di questo episodio non oltrepassi il *poco più f* e cioè, in rapporto all'indicazione iniziale *dolcissimo*, la sonorità di un *mezzo forte* penetrante.

②③ La modification de sentiment expressif suggérée par l'indication de Franck: «peu à peu, avec plus de calme et de confiance» doit se traduire ici par l'adoption d'un timbre particulièrement persuasif accompagné du diminuendo qui, dans les quatre mesures suivantes, va permettre d'envelopper l'énonciation octaviée du motif mélodique à la main droite d'une sorte de rayonnement surnaturel, évocateur de la céleste compassion si pieusement sollicitée. On se gardera d'altérer le caractère de confiant abandon exprimé dans ce dernier fragment de l'intermède, auquel une apaisante tonalité majeure vient accorder un supplément de sérénité contemplative, par une articulation inégale ou trop soulignée des accords de soutien de la main gauche, dont les pulsations calmement espacées doivent être indemnes de toute idée de *rubato*. On fait remarquer que la nuance la plus expansive de cet épisode n'exécède pas le *poco più f*, c'est-à-dire et par rapport à l'indication de *dolcissimo* initiale, la sonorité du *mezzo forte* pénétrant.

②③ The modification of the expressive feeling suggested by Franck's mark «gradually calmer and more trustful» should be interpreted here by the adoption of a particularly persuading timbre and a *diminuendo* which in the following four bars will allow of enveloping the melodic motif in octaves in the right hand with a kind of supernatural radiation evoking the heavenly compassion so devoutly craved. Avoid altering the character of trustful abandon expressed in this last fragment of this intermezzo (to which an appeasing major tonality gives an even more meditative serenity) by a jerky or unduly stressed articulation of the chords in the left hand, whose calmly spaced pulsations should be far from any idea of «*rubato*». We call attention here to the fact that the most expansive colouring of this episode does not exceed the *poco più f*, that is to say (compared to the mark *dolcissimo* at the beginning) the sonority of a penetrating *mezzo forte*.

First system of musical notation. It consists of two grand staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a complex accompaniment of chords and arpeggios. A double bar line is present in the middle of the system.

Second system of musical notation. It consists of two grand staves with a key signature of two sharps. The upper staff continues the melodic line. The lower staff features a dense chordal accompaniment. The instruction *poco più f* is written in the lower staff. A double bar line is present in the middle of the system.

Third system of musical notation. It consists of two grand staves with a key signature of two sharps. The upper staff continues the melodic line. The lower staff features a dense chordal accompaniment. The instruction *dim.* is written in the lower staff. A double bar line is present in the middle of the system.

Archi

*ppp*

J 24

*ppp una corda (tranquillo)*

*m. s.*

②④ Il fruscio alato di cui abbiamo più volte sottolineato, nel commento precedente, il carattere minaccioso — simbolo di un inquietante zig-zag di pipistrelli notturni — sembra voglia qui personificare il volo degli angeli messaggeri della consolazione divina. Evitare perciò di dare a queste fluide bisrome gli attributi di un virtuosismo banale. A mezzo dei due pedali si otterrà il timbro cristallino, la poesia aerea che deve accompagnare lo sgranamento discretamente sensibile delle carezzevoli note melodiche della parte superiore.

②④ *Le bruissement ailé dont on a évoqué à plusieurs reprises dans les commentaires précédents le caractère menaçant — symbole d'un inquietant zigzag de chauves-souris nocturnes — semble vouloir personifier ici le vol des anges messagers de la consolation divine. On se gardera donc de revêtir ces fluides triples croches des indifférents attributs de la virtuosité anonyme. L'enveloppement des deux pédales s'emploiera à leur ménager le timbre cristallin, l'aérienne poésie qui se doit d'accompagner l'égrènement discrètement sensible des caressantes notes mélodiques de la partie supérieure.*

②④ The winged rumbling whose threatening character has repeatedly been mentioned in the preceding comments — the symbol of the troubling zigzag flight of nocturnal bats — seems here to signify the flight of angels, messengers of the divine consolation. Avoid then to give these fluid demisemiquavers the character of mere technical skill. The use of both pedals will give them the crystalline timbre, the aerial poetry that should accompany the caressing melodic notes in the higher part.

First system of musical notation. It consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The system is divided into two measures by a bar line. The first measure contains a melodic phrase in the top staff and a piano accompaniment in the grand staff. The second measure continues the melodic phrase and accompaniment.

Second system of musical notation, marked with a double bar line and repeat sign at the beginning. It consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff with a piano accompaniment. The key signature has two sharps. The system is divided into two measures. The first measure contains a melodic phrase in the top staff and a piano accompaniment in the grand staff. The second measure continues the melodic phrase and accompaniment.

Third system of musical notation, marked with a double bar line and repeat sign at the beginning. It consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff with a piano accompaniment. The key signature has two sharps. The system is divided into two measures. The first measure contains a melodic phrase in the top staff and a piano accompaniment in the grand staff. The second measure continues the melodic phrase and accompaniment. The bottom staff of the second measure ends with a bass clef.

Legni

Musical staff for woodwinds (Legni). The top staff contains a long, sustained note with a fermata, marked *m. s.* (more sostenuto). The bottom staff contains a few notes.

Musical staff for piano accompaniment. The top staff features a complex rhythmic pattern with many sixteenth notes. The bottom staff contains a few notes.

Musical staff for woodwinds. The top staff contains a long, sustained note with a fermata, marked *pp* (pianissimo). The bottom staff is empty.

Musical staff for piano accompaniment. The top staff features a long, sustained note with a fermata, marked *p* (piano). The bottom staff contains a few notes.

Musical staff for piano accompaniment. The top staff features a long, sustained note with a fermata, marked *p* (piano). The bottom staff contains a few notes.

## Tempo I.

Archi (senza Sord.)

## 25 Tempo I.

ppp

Tacet fino al Solo

25 I ritmi e il movimento del principio della composizione ripresi qui dall'orchestra devono avere un carattere spettrale senza che le allusioni del motivo generatore nei primi violini oltrepassino la forza prescritta dal *mf* di Franck. La riesposizione quasi integrale degli elementi tematici sul cui sviluppo era fondata l'argomentazione della prima parte della composizione, si manifesta, tranne poche eccezioni, in senso inverso della sua tendenza dinamica iniziale, ossia essa precede con un diminuendo progressivo per arrivare, alla conclusione, ad un dilagamento totale delle sonorità.

Possiamo rilevare qui la prova dell'adattamento musicale alla linea caratteristica del poema di Victor Hugo su cui abbiamo più volte richiamato l'attenzione dell'interprete.

Basterà che egli ricordi le esigenze imaginative del poema per saper dare il giusto senso descrittivo a queste pagine in cui gli accenti incisivi del principio cedono gradualmente il posto a dei sostegni ritmici sempre meno imperiosi.

25 La reprise orchestrale des rythmes et du mouvement du début de la composition doit se témoigner sous le signe de l'effacement fantomatique et sans que les allusions des premiers violons au motif générateur excèdent le degré de force prescrit par le *mf* de Franck. A quelques exceptions près, la réexposition presque intégrale des éléments thématiques sur le développement desquels était fondée l'argumentation de la première partie du morceau va, à partir d'ici, se manifester à l'inverse de sa tendance dynamique initiale, c'est-à-dire qu'elle va procéder dans le sens du diminuendo progressif pour aboutir, lors de la conclusion, à l'évanouissement total des sonorités.

On retrouve ici le témoignage d'assouplissement musical à la donnée caractéristique du poème de Victor Hugo sur laquelle on a, à plusieurs reprises, attiré l'attention de l'interprète.

Il suffira d'en rappeler les exigences imaginatives pour orienter dans le sens descriptif qui convient l'exécution de ces dernières pages, dans laquelle les accentuations incisives du début vont graduellement faire place à des appuis rythmiques de moins en moins impérieux.

25 The reappearance in the orchestra of the rhythms and movements of the opening of the composition should be executed softly and the allusions of the first violins to the leading motif should not exceed the degree of strength prescribed by the *mf* marked by Franck. With a few exceptions, the almost complete re-exposition of the themes whose development forms the basis of the first part of the work, is here reversed, that is to say it is expressed by a progressive diminuendo concluding in a complete extinction of the sonorities.

The work shows here its musical adaptation to the characteristic features of Victor Hugo's poem to which we have more than once called the attention of the interpreter.

We need only recall the claims it makes on the imagination to understand the descriptive meaning that should be imparted to the execution of these last pages: here the incisive accents of the opening are replaced by rhythms that become ever less imperious.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff with slurs and a dynamic marking of *p* (piano) in the third measure. The lower staff provides harmonic accompaniment with chords and some melodic fragments.

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 a dynamic marking of *mf* (mezzo-forte) in the fourth measure. The lower staff continues the accompaniment. A dynamic marking of *mf* is also present in the lower staff of the second measure.

Third system of musical notation, separated by a double bar line. It consists of two grand staves. The upper staff features a melodic line with a dynamic marking of *molto dim.* (molto diminuendo) in the fourth measure. The lower staff continues the accompaniment, also marked with *molto dim.* in the fourth measure.



②⑥ L'impressione misteriosa creata nel frammento orchestrale precedente dal ricordo in tono sordo dei temi iniziali non dovrà essere distrutta dal solista con un'articolazione troppo nettamente percossa del furtivo disegno melodico col quale il pianoforte riprende il suo ruolo d'interlocutore nel nuovo dialogo in cui rivive, pur con attenuata intensità aggressiva, l'atmosfera agitata del principio della composizione.

②⑦ Le osservazioni delle note 7 e 8 valgono anche per lo studio e l'interpretazione del frammento pianistico che segue.

②⑥ *Le soliste veillera à ne pas détruire l'impression mystérieuse associée au rappel assourdi des thèmes initiaux dans le fragment orchestral qui précède, par une articulation trop nettement percutee du furtif dessin mélodique destiné à lui faire reprendre son rôle d'interlocuteur dans le nouvel échange de répliques qui va faire revivre, en en atténuant l'intensité agressive, l'atmosphère mouvementée du début de la composition.*

②⑦ *Les observations des notes 7 et 8 demeurent entièrement valables pour l'étude et l'interprétation du fragment pianistique qui fait suite.*

②⑥ The soloist should be careful not to destroy the mysterious impression associated with the softer reminder of the initial themes in the preceding orchestral passage by a too-clear articulation of the furtive melodic pattern which introduces again the piano in the dialogue that will revive the agitated atmosphere of the opening of the composition though attenuating its aggressive intensity.

②⑦ The remarks at note 7 and 8 hold good for the study and the interpretation for the following passage for the piano.

Archi

*pp*

K

Cl. e Fag.

Archi

*ppp*

*dim.*

*pp molto espress.*

First system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of quarter notes with a slur over the first six notes. The bass clef accompaniment features a steady eighth-note pattern. A dynamic marking *mf* is present at the beginning. A fermata is placed over the final note of the system.

Second system of musical notation, continuing the piece. It features the same treble and bass clefs and key signature. The melody continues with quarter notes and a slur. The bass clef accompaniment remains consistent. A dynamic marking *mf* is present at the beginning. A fermata is placed over the final note of the system.

Third system of musical notation, continuing the piece. It features the same treble and bass clefs and key signature. The melody continues with quarter notes and a slur. The bass clef accompaniment remains consistent. A dynamic marking *mf* is present at the beginning. A fermata is placed over the final note of the system.

Fourth system of musical notation, continuing the piece. It features the same treble and bass clefs and key signature. The melody continues with quarter notes and a slur. The bass clef accompaniment remains consistent. A dynamic marking *mf* is present at the beginning. A fermata is placed over the final note of the system.

Fifth system of musical notation, continuing the piece. It features the same treble and bass clefs and key signature. The melody continues with quarter notes and a slur. The bass clef accompaniment remains consistent. A dynamic marking *poco cresc.* is present. A fermata is placed over the final note of the system, which is marked with a first ending bracket and the number 1.

Musical score for piano, featuring a melody with fingering (1, 5, 3) and dynamics (*mf*, *dim.*).

Archi  
*pp*

*pp* L  
Tacet fino al Soldo  
Legni e Cor.

I. Vni  
*cresc.*

*cresc.*

Archi

*ppp*

Fl.

SOLO

*pp*

*poco marcato*

②⑧ Tener conto qui delle sottili intenzioni evocatrici a cui si ispira la modifica agogica nella ripetizione del frammento esaminato a nota 10, in conformità al carattere di diminuzione progressiva dell'atmosfera febbrile caratterizzante le prime pagine della composizione: le vivaci sestine che col loro intervento tagliante stimolavano gli impulsi melodici la cui sorda minaccia si insinuava sotto i martellamenti ostinati della cadenza orchestrale, si trasformano in una delicata figurazione di semicrome capricciosamente scorrevoli che sembra abbiano abbandonato qualsiasi pretesa imperiosa. Il solista dovrà curare al massimo la trasparenza dell'esecuzione. Il legato prescritto da Franck non esclude l'obbligo di un'articolazione particolarmente chiara. Occorre uno studio ritmico preparatorio basato sulle formule seguenti:



per rendere perfettamente uguale il movimento delle dita. Gli stessi esercizi valgono per la mano sinistra per il passaggio discendente della tredicesima battuta.

②⑧ On tiendra compte ici du subtil souci évocateur dont s'inspire la modification agogique apportée à la répétition du fragment dont on a tenté l'analyse note 10. Conformément au principe d'assagissement progressif du caractère fébrile qui marquait les premières pages de la composition, les vifs sextolets qui s'employaient alors à stimuler de leurs coupantes interventions les impulsions mélodiques dont la sournoise menace s'inscrivait sous les martèlements obstinés de la cadence orchestrale, se métamorphosent ici en une délicate figuration de doubles croches dont le ruisselant caprice semble avoir abandonné tout dessein impérieux, et à l'exécution transparente de laquelle le soliste se devra d'apporter tous ses soins. Le legato prescrit par Franck ne supprime pas ici l'obligation d'une articulation particulièrement distincte. On s'appliquera donc par un travail rythmique préparatoire basé sur les formules ci-après:



à l'égalisation aussi parfaite que possible de toutes les énonciations digitales. S'exercer de même à la main gauche sur le trait descendant de la 13<sup>ème</sup> mesure.

②⑧ Take into account, in the agogic modification of the repetition of the fragment analysed at note 10, the composer's intention to evoke that passage. In conformity with the principle of the progressive appeasement of the feverish character which stamped the first pages of this composition, the lively sextuplets which the first time stimulated with their sharp intervention the melodic impulses, whose stealthy menace underlay the obstinate hammering of the orchestra, are transformed here into a delicate figuration of capriciously flowing semiquavers which seem to have relinquished all imperious intention: the soloist should pay careful attention to the transparency of their execution. The legato required by Franck does not here suppress the need of a particularly clear execution. The executant should make a rhythmic preparatory study based on the following examples:



so as to secure as even an execution as possible. Likewise for the left hand in the descending passage at the 13th bar.