

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex melodic line in the treble staff with many accidentals and a more rhythmic accompaniment in the bass staff. A fermata is placed over the end of the first staff.

Second system of musical notation, consisting of two staves. The treble staff contains a melodic line with a fermata and the instruction "Fag." below it. The bass staff has a more active accompaniment. The instruction "sempre legato e pp" is written between the staves. The system concludes with a double bar line.

Third system of musical notation, consisting of two staves. The treble staff begins with the instruction "Cl." and contains a melodic line with a fermata. The bass staff has a complex accompaniment with many accidentals. The system concludes with a double bar line.

Ob.
pp

Two staves of music. The upper staff is for Oboe (Ob.) and the lower for Piano (pp). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The Oboe part features a melodic line with a long note in the second measure and a phrase in the third. The piano accompaniment consists of chords and single notes.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Cl.
pp

Two staves of music. The upper staff is for Clarinet (Cl.) and the lower for Piano (pp). The key signature has three sharps and the time signature is 3/4. The Clarinet part has a melodic line with a long note in the second measure. The piano accompaniment is similar to the first system.

Two staves of piano accompaniment. The upper staff has a complex melodic line with fingerings 1, 3, 2, 5, 3, 2 indicated. The lower staff continues the piano accompaniment.

Fag.
molto cresc.

Two staves of music. The upper staff is for Bassoon (Fag.) and the lower for Piano. The key signature has three sharps and the time signature is 3/4. The Bassoon part has a melodic line with a long note in the second measure. The piano accompaniment features a *molto cresc.* marking.

Two staves of piano accompaniment. The upper staff has a complex melodic line with fingerings 5, 2, 1, 1, 1 indicated. The lower staff continues the piano accompaniment. A *molto cresc.* marking is present.

Legni

M

29

6 2 5 1

sempre cresc.

sempre cresc.

②⑨ L'osservazione precedente sulla trasformazione dei mezzi strumentali usati da Franck nel corso di questa riesposizione (in cui appaiono in tono più dolce i temi principali) e sulle cause immaginative che ne ispirano la moderazione dinamica è applicabile anche a questo frammento dove l'aggiunta calmante di un basso dal movimento largo è sufficiente per neutralizzare il carattere iniziale di esasperazione virulenta mostrato al suo primo apparire.

②⑨ L'observation précédente relative à la transformation des moyens instrumentaux employés par Franck au cours de cette réexposition pour le rappel adouci de ses thèmes principaux et au mobile imaginaire qui en inspire la modulation dynamique, s'applique également à ce fragment auquel il suffit de l'adjonction pacifiante d'une basse largement mouvementée pour en neutraliser le caractère initial d'exaspération virulente dont il témoigne lors de son apparition.

②⑨ The preceding remark concerning the transformation of the instrumental means used by Franck in this re-exposition for the softened reappearance of the principal themes, and concerning the imaginative motive that inspires its dynamic moderation, holds good also for this passage where the appeasing addition of a bass in a broad movement is sufficient to neutralise the initial character of virulent exasperation which it showed on its first appearance.

Vni

ff

ben articolato

30

ff

ff

30

ff

m. s.

③⑩ Soltanto qui, con un breve scatenarsi di forze violente, simile ad un improvviso sobbalzo di rivolta degli spiriti del male, le sonorità del pianoforte e dell'orchestra ritrovano in tutta la pienezza delle loro sonorità aggressive l'impiego del martellato e degli accenti di cui la prima parte di questa composizione ci ha rivelato il significato satanico: riferirsi alla nota 16 circa le modalità di esecuzione delle splendidi sestine del pianoforte trattate qui come motivo ascendente, all'inverso della proposta anteriore, ma la cui esteriorizzazione instrumentale procede dai medesimi principi. Osservare il *rit.* nelle due ultime battute di questo frammento, prima della modulazione in fa diesis maggiore, indicato soltanto nella partitura d'orchestra.

③⑩ *Ce n'est qu'ici et pour un bref déchaînement de forces violentes, comparable à un soudain sursaut de révolte des esprits du mal, que les sonorités du piano et de l'orchestre retrouvent dans toute la plénitude de leurs sonorités agressives, l'emploi des martèlements et des accentuations dont la première partie du morceau nous a appris la signification satanique; se reporter à la note 16 concernant les modalités d'exécution des fulgurants sextolets du piano, traités ici en motifs ascendants, à l'inverse de la proposition antérieure, mais dont l'extériorisation instrumentale procède des mêmes données. A noter le rit. portant sur les deux dernières mesures de ce fragment, avant la modulation en fa dièse majeur, qui n'est mentionné que dans la partition d'orchestre.*

③⑩ Only here in a brief outburst of violent forces, comparable to a sudden rebellion of evil spirits, do the sonorities of the piano and the orchestra recover, in the plenitude of their aggressive sonority, the use of the *martellato* and the stresses whose satanic significance was revealed in the first part of the composition. See note 16 on the execution of the dazzling piano sextuplets treated here as an ascending motif, reversing the previous phrasing, though their musical form is based on the same data. Remark the *rit.* on the last two bars of this passage (before the modulation in F sharp major) mentioned only in the orchestra score.

poco rit.

m.s.

m.s.

m.s.

poco rit.

a tempo

Archi
mf

a tempo (vivamente)

31

mf

31 Riferirsi alle indicazioni della nota 17 per lo studio di questo episodio modificato nel suo andamento essenziale soltanto dal rimpiazzo delle sonorità del flauto con quelle dei violini nell'enunciazione delle pulsazioni melodiche circondate dalle fuggevoli volute degli arpeggi del pianoforte.

31 *Se reporter aux indications de la note 17 pour l'étude de cet épisode qui ne se voit modifié dans son comportement essentiel que par le remplacement des sonorités de la flûte par celles des violons pour l'énonciation des pulsations mélodiques que les arpeggios du piano viennent entourer de leurs fuyants détours.*

31 Remember the remarks at note 17 for the study of this episode whose essential character is here modified only by the substitution of violins for the flute for expressing the melodic pulsations that the arpeggios of the piano surround with their fleeting volutes.

Fl.

pp

This system contains two systems of music. The first system has a Flute (Fl.) part in the upper staff and a piano accompaniment in the lower two staves. The second system continues the piano accompaniment with a *pp* dynamic marking.

Vni

Fl.

Vni

This system contains two systems of music. The first system features a Violin (Vni) part in the upper staff and a piano accompaniment in the lower two staves. The second system continues the piano accompaniment.

Fl.

Vni

Fl.

This system contains two systems of music. The first system features a Flute (Fl.) part in the upper staff and a piano accompaniment in the lower two staves. The second system continues the piano accompaniment.

First system of musical notation. The top staff is for Violin I (Vni), the middle staff for Flute (Fl.), and the bottom two staves for Piano accompaniment. The key signature is three sharps (F#, C#, G#). The Vni part has a melodic line with slurs and accents. The Fl. part has a similar melodic line. The piano accompaniment features a complex, arpeggiated texture in both hands.

Second system of musical notation. The top staff is for Flute (Fl.) and the middle staff for Violin I (Vni). The piano accompaniment continues from the first system. The Fl. part has a melodic line with slurs and accents. The Vni part has a melodic line with slurs and accents. The piano accompaniment features a complex, arpeggiated texture in both hands.

Third system of musical notation. The top staff is for Piano accompaniment. The middle staff is for Piano accompaniment. The bottom two staves are for Piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano accompaniment features a complex, arpeggiated texture in both hands. The word "cresc." is written above the middle staff and below the bottom staff, indicating a crescendo. The system ends with a fermata over the final notes.

Fl.

f *dim.* *mp*

32

N

Cl.

p dim.

Fl.

p *dim.*

③② Su questo trillo del pianoforte, trasformato insensibilmente in una specie di fremito misterioso, le ombre allucinantanti della coorte maledetta svaniscono definitivamente in un ultimo sussulto di ritmi singhiozzanti. Curare l'estrema leggerezza dell'esecuzione degli arpeggi a doppia evoluzione che sembra proiettino su questo dileguamento immaginario la luce fosforescente di inafferrabili fuochi fatui.

③② *C'est sur ce trille du piano, insensiblement transformé en une sorte de frémississement mystérieux, qui s'évanouissent définitivement les ombres hallucinantes de la cohorte maudite, dans un dernier sursaut de rythmes entrecoupés. Veiller à l'extrême légèreté d'exécution des arpegges à double évolution qui semblent projeter sur cette imaginaire disparition les lueurs phosphorescentes d'insaisissables feux follets.*

③② In this trill of the piano imperceptibly changing into a sort of mysterious rustling, the haunting shades of the accursed troop faint away definitively in a last outburst of rhythmic sobs. Pay attention to the extreme lightness of the execution of the arpeggios which seem to throw on this imaginary flight the phosphorescent gleams of the will-of-the-whisps.

Un quarto vale una misura del movimento precedente

③③ Un quarto vale una misura del movimento precedente.

③③ Come si rileva dall'indicazione di Franck al principio del tempo in tre quarti, il ritmo di questa conclusione non si allontana dalla cadenza fondamentale che nello sviluppo di tutta la composizione ha dominato con insistenza caratteristica e senza alcun compromesso sentimentale anche nei passaggi più espressivi.

Tuttavia due battute fanno eccezione a questo rigoroso dato organico. Nella prima (la terza di questo passaggio) il disegno melodico deve distendersi naturalmente, come un sospiro di liberazione, a seconda della sensibilità immaginativa dell'interprete.

La seconda (la sesta partendo dal tempo 3/4) ha un carattere di sospensione che presume un ritardando progressivo, sostenuto dal pedale, dell'articolazione insensibilmente addolcita dei «re» sulla ripetizione dei quali si innesta la conclusione estatica dell'opera. Si rimarchi che queste «libertà» corrispondono esattamente all'intenzione di Franck: ne abbiamo la prova materiale nella soppressione, in queste due battute, di qualsiasi pulsazione ritmica nell'orchestra a cui viene invece affidato un tremolo sordo che permette al solista di sottolineare il carattere particolarmente espansivo di questi due bei momenti di emozione soggettiva.

③③ *Le rythme de cette conclusion, on le voit par la recommandation de Franck inscrite au début des trois temps, ne se départit pas de la cadence fondamentale qui a présidé, avec une insistence caractéristique et sans compromission sentimentale d'aucune sorte, même dans les passages les plus expressifs, au développement de toute la composition.*

Deux mesures, cependant, vont ici faire exception à cette rigoureuse donnée organique.

La première (3ème de ce fragment), dont la chute mélodique doit pouvoir s'infléchir naturellement, et tel qu'un soupir de délivrance, au gré de la sensibilité imaginative de l'interprète. Et la seconde (6ème en partant du 3/4), dont la fonction musicale suspensive suppose un ralentissement progressif, baigné de pédale, de l'articulation insensiblement adoucie des «ré» sur la répétition desquels va s'amorcer la conclusion extatique du morceau.

Il est à noter que ces «libertés» correspondaient exactement à l'intention de Franck et que le témoignage matériel nous en est donné par la suppression de toutes pulsations rythmiques à l'orchestre en ces deux mesures où elles se voient remplacées par les longs frémissements d'un trémolo assourdi, permettant ainsi au soliste de souligner le caractère particulièrement expansif de ces deux beaux instants d'émotion subjective.

③③ The rhythm of this conclusion, as shown by Franck's recommendation marked at the beginning of the 3/4, remains true to the fundamental movement with which has presided over the development of the whole composition with characteristic insistence and without any sentimental compromise even in the most expressive passages.

But two bars will here be an exception to this strict rule. The first (3rd bar of this passage) whose melodic descent should lend naturally like a sigh of deliverance at the will of the imaginative sensibility of the interpreter, and the second (the 6th bar starting from the 3/4) which acts as a suspension and presumes the progressive relation of the articulation (embellished by the pedal) gradually dying away in the «D» whose repetition will lead to the extatic conclusion of the work.

Remark that these «liberties» were in keeping with Franck's intention as is shown by the suppression of all orchestral rhythmic pulsation in these two bars in which they are replaced by the long trembling of a dull tremolo which allows the soloist to emphasize the particularly expansive character of these two beautiful moments of subjective emotion.

(seguire)
(pp)

(a tempo)

(ad libitum)

(a tempo)

espress.

rit.

*

(seguire)

(a tempo)

(rit.)

(a tempo)

rit.

*

(a tempo)

tenuto

Archi

pp

(a tempo)

p molto espress.

③④ Da qui fino alla fine riprendere il tempo esatto che non sarà più soggetto alla minima alterazione.

③④ A partir d'ici, et jusqu'à la fin, on reprendra le tempo exact qui ne sera plus sujet à la moindre altération.

③④ From here to the end resume the exact tempo from which no deviation will be made.

Cl. e Cor.

pp

Vcelli

0

35

ppp

35 Abbiamo già indicato alla nota 24 con quale sentimento di calma soprannaturale si debba eseguire una figurazione melodica simile a questa. Consigliamo perciò di riportarsi alla nota suddetta.

35 On a déjà mentionné note 24, dans quel sentiment de calme surnaturel il convenait d'envisager l'exécution d'une figurazione mélodique toute semblable à celle-ci. On ne peut donc que conseiller de s'y reporter à nouveau.

35 We have already mentioned at note 24 the feeling of supernatural calm which should be given the execution of a melodic figuration similar to this. We can only advise to refer to it.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of long, sustained notes in both hands, with a fermata over the final notes of each measure.

Second system of musical notation, featuring a grand staff. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment starting with a piano (*pp*) dynamic marking.

Third system of musical notation, featuring a grand staff. The right hand has rests, and the left hand has a few notes. The instruction *Archi pizz.* is written above the staff.

Fourth system of musical notation, featuring a grand staff. The right hand has a complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand has a few notes. The instruction *dim.* is written above the staff.

Fifth system of musical notation, featuring a grand staff. The right hand has a long note with a fermata. The left hand has a few notes. The instruction *Cor.* is written above the staff, and *pp* is written below the staff.

Sixth system of musical notation, featuring a grand staff. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

Legni

Archi

Legni

pp

mp

pp

36

pp

Archi

p

dim.

ppp

pp

dim.

36) Insistiamo sull'opportunità già segnalata alla nota 34, di non rallentare in nessun modo queste ultime battute. Un ritardando comprometterebbe irrimediabilmente il carattere poetico così intimamente legato all'evocazione di un dileguamento totale delle vibrazioni in una atmosfera di sogno meravigliosamente indifferente a qualsiasi contingenza sentimentale.

36) On insiste sur le fait, précédemment signalé note 34, qu'aucun ritardando ne saurait être envisagé sur ces dernières mesures sans en compromettre irrémédiablement le caractère poétique si intimement lié à l'évocation d'une dilution totale des vibrations dans une atmosphère de rêve, merveilleusement indifférente à toute contingence sentimentale.

36) We insist on the fact, already mentioned at note 34, that these last bars should be executed without any ritardando, lest it should irremediably endanger the poetic character so closely linked with the impression produced of a total dispersion of the sound vibrations in a dreamy atmosphere wonderfully indifferent to all contingent feeling.