

MUSICMAP NOTES

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César Franck's Piano Trio in F-Sharp Minor, No. 1 of Op. 1 (Three trios *concertans*) – 1842

“It was in 1840 that young [19 years old] Franck - at that time a student at the Conservatoire of Paris, first under Reicha, then under Leborne - began the composition of the trio in F sharp minor. Though he had little experience of the constructive art known as ‘musical composition’ - abundant proof of this is to be found in the timidity, I might almost say the artlessness, of the modulations in this work - yet, with its budding genius, the trio marks an epoch in the history of musical evolution.

Was it intentional? was it caused merely by a keen instinct for novelty? This can never be decided with certainty, but the fact is there to prove to us that, alone in this period, the young composer ventured to plan his first important work according to data which Beethoven did little more than indicate in the last years of his life.”

-Vincent d'Indy

“Though clearly an apprentice work, and by no means free from crudities of structure and scoring, it provides some remarkable anticipations of the composer's later development not only in its melodic and harmonic resource, but also in its handling of thematic transformation and simple cyclic organization. Too early to have been inspired by Liszt its structural innovations are probably indebted mainly to Schubert, of the keyboard fantasias. And influence of a more specific kind is traceable to Mendelssohn, whose scherzo from his early B minor piano quartet, written over fifteen years earlier, almost certainly served as a model for the equivalent movement in Franck's F sharp minor trio.”

-Basil Smallman

Movement I – Sonata form (though from a harmonic point of view this is problematic, and neither d'Indy nor Smallman would agree), ***Andante con moto***, **Common time, F-sharp Minor**
At over 13 minutes, this is a long movement, especially considering that there is no exposition repeat. The style is sharply sectional, and we encounter a pervasive mood of obsessive intensity that is strongly influenced by doggedly repetitive accompaniment patterns. Also, in general the phrase lengths are unapologetically square.

Exposition:

“In creating the first trio of the set the composer's overriding concern seems to have been with its structure; and to this end he was clearly happy to work with only the simplest kind of thematic material, designed largely, if not solely, with its potential for metamorphosis and clear cyclic recall in mind. The stark opening of the work, a remarkable conception for its period, serves to underline this.” (Smallman)

Main theme group: This long stretch of music is organized as a ternary form (ABA).

Main theme, Part I (A) – This progresses in the manner of a passacaglia, with four repetitions of an 8-bar phrase over the course of which there is an incremental layering of complexity, animation, and intensity. The first 8 bars (phrase A) consist of just the passacaglia bass-line idea, “typically Franckian in the way it circles obsessively around a single note” (Smallman), which we will designate as A1 because of its importance throughout. Dominated by permutations of the bar-long motive *x* with which it starts, this stark motive counts out the beat in even quarter-notes, and its rigid rhythm will then prevail across the span of the bass line. The first time through, we hear A1 played by just the L.H. in *pp* octaves, and the effect is notably grim and unnerving.

Phrase A' – As A1 receives its first repetition, the cello enters with a counter-melody of its own that will also be of great importance, hence we will call it A2. Even though the cello is a bass instrument, it is not playing in its very lowest register, and thus its more lyrical melody is held distinct from the L.H.'s bass line. Rhythmically, there is a strong contrast resulting from the use of long notes that convey an effect suggestive of a Baroque-style *cantus firmus*. Also, the cello's line seems to subdivide into a parallel 4+4 period, and in its consequent we encounter a distinctive dotted-rhythm motive (*y*) that will serve as an easily noted landmark when it reappears. The mood of A2 is sad and solemn, and combined with A1, the effect is reminiscent of a death march. “These two themes seem at first to be purely academic and devoid of any element of expressiveness, but this impression is removed by acquaintance with the work as a whole. It would even seem that this counter-subject [A1], so simple in appearance, may yet be regarded as one of the most characteristic manifestations of Franck's melodic genius, since we shall meet it, more than thirty years later, promoted, now, to the rank of an expressive cyclic theme, in the quintet for pianoforte and strings.” (d'Indy)

Phrase A'' – This time through, we finally hear the entire trio as the violin contributes intermittent, decorative commentary above the cello's regular repetition of A2. Meanwhile, both hands of the piano come into play with nervous rhythmic elaboration of A1.

Phrase A''' continues the sense of progression with an even livelier piano version of A1 and the cello's more animated variation of A2. The violin still provides commentary, and this is also varied. Dynamically, there is a steady crescendo up to *f* before a more abrupt decrescendo in the penultimate bar.

Main theme, Part II (B) – Finally, we receive some much-appreciated relief from the passacaglia material in the form of a lyrical and more overtly memorable violin tune. After the rigid 8-bar units of A, this new theme feels considerably freer and more impetuous. Still, its 40-bar span is also constructed of very regular 8-bar units. While the violin sings the melody *con duolo* (with sorrow), the R.H. plays an ostinato accompaniment of repeated 8th-note chords that becomes as insistent in its own way as the piano's earlier A1 material. The tune starts with a 16-bar (8+8) parallel period in which the consequent is beautifully switched to the major mode. Then we get a contrasting 8-bar phrase made up of varied repetitions of a shorter idea. The opening then returns, again 16 bars (8+8), but now in a new key with dramatically amplified dynamics. Also, this time the consequent is different, less parallel, and stays in minor. Over the course of B, we are regularly reminded of A as a result of strategic appearances of motive *x*. At first these are limited to the L.H. and used only at major structural junctures, but as the violin's lament progresses, *x* crops up more frequently and unpredictably and not just in the piano, but also as cello pizzicati.

Main Theme, Part III (phrase A''') – This climactically rounds off the main theme group with a final 8-bar helping of the passacaglia material, now scored for maximum intensity and *f* throughout. While the piano plays its most virtuosic-yet elaboration of A1, the cello loudly sings out A2 an octave higher than previously. Most excitingly, the violin rides overhead with an energetic descant of repeated notes in dotted rhythm (A3).

Over the course of the trio's two subsequent movements, the A thematic complex will frequently recur as a motto that seems to represent something oppressive and menacing.

Bridge: In keeping with the sectional style of this movement, the bridge is very minimalistic and consists of only 2 bars, though lengthened by a fermata. After the loud conclusion of the main theme group, we suddenly encounter a 'grand pause,' followed by a single, spooky chord, *tutti* and played *p*, but with telling < > dynamics for the strings.

Sub-theme: F-sharp major (the parallel major, harmonically inconsistent with traditional sonata form because the tonic note has not changed).

This gentle and innocent-sounding theme is a profound contrast to the main theme material, "charming in its artlessness, in which is recognizable the influence of Méhul, a favorite composer of Franck's." (d'Indy) While theme A functions as the trio's 'dark' motto, this melody will also recur in later movements as an optimistic antidote that ultimately prevails.

Statement – 16 bars (8+8), piano solo. Yet again we have a very regular accompaniment pattern, but this time it is the caressing lilt of triplets that repeat over and over. The R.H.'s simple melody has a folklike innocence; the first 8 bars sound somewhat like a parallel period, but actually consist of the same 4-bar idea just repeated with octave doubling and some grace-note decoration. The following 8 bars introduce contrasting material composed of varied repetitions of a shorter melodic unit.

Counter-statement – The melody is now assigned to the strings with the violin taking lead an octave higher than before and the cello contributing the familiar doubling as needed. Since the R.H. is freed up, the piano's triplet accompaniment is now elaborated to incorporate contrary motion.

Closing theme: 12 bars (4+4+4). This sounds like a codetta derived from the sub-theme, but with Franck treating it more playfully and fragmenting the material. The first 4 bars contrast a repeated piano motive inspired by the triplet accompaniment with a lyrical cello response recalling the sub-theme's opening. The next 4 bars are a varied, parallel repetition with violin this time and a trend towards the minor mode. So far it has started out sounding pretty innocent in the spirit of the sub-theme, but then the concluding 4 bars charge the familiar elements with increasing angst and provide a transition/setup to the...

Development:

Part I is marked by a return to *p* dynamics, as well as relief from the preceding dissonance. We are firmly in minor, but there is a lightness of touch reminiscent of Mendelssohn scherzo music. The sub-theme's triplet meter carries over here into a delicate keyboard 'fairy' accompaniment, against which the violin plays A2 in double stops. We get a regular presentation of the full 8 bars, but then the melody is extended an extra 2 bars by riffing on its distinctive motive *y*. A1 is also present but this time in cello pizzicato and thus contributing to the delicate atmosphere.

Part II: At 35 bars, this is much longer and constitutes an extended crescendo making up the balance of the development. It starts in the manner of a fugal exposition with the beginning of A2 serving as a subject that enters in various voices against a countersubject of ongoing triplets. The texture eventually becomes more involved when A3 returns as a subject extension, and still later any real suggestion of fugue gives way in favor of a feeling of mounting climax. The chief elements here are powerful L.H. triplets in octaves, A3 in the R.H., and, in the strings, loud, sustained lines built from motive *y*. At the end, 2 cadenza-like bars for piano descend in a furious rush towards the start of the...

Recapitulation:

Main theme group: At the same time that the expression is now heightened, the return of this material is considerably abbreviated.

Part I – 8 bars. This is a hair-raising *fff* climax based on phrase A^{'''}. Everything is now excitingly pushed to the limit, with the piano accompaniment including big block chords and tumultuous, chromatic 16th-note rising sweeps. Meanwhile A2 is foregrounded by being assigned for the first time to the violin and thus resounding in an upper octave. In between, the cello takes responsibility for A3.

Part II – B, 20 bars (half its prior length). The first 8 bars of this match the original melody, but instead of the earlier drop to soft dynamics, this roars out an octave higher, *fff* ‘with violence.’ Then the parallel consequent in major is omitted, and things proceed straight into the quiet, contrasting 8-bar phrase but now in a new key and decorated by the cello with nervous rising figures based on repeated-note 16ths. Finally, instead of a return to the opening melody, the contrasting phrase is simply extended an extra 4 bars with dissonant harmony derived from the end of the exposition.

Part III rounds off the main theme group as expected with another 8-bar traversal of the A material, but in a clever move, Franck actually uses a literal repeat of most of Part I of the development. It follows quite naturally here after the preparatory harmony already associated with this ‘Mendelssohnian’ version.

Bridge: As before.

Subordinate theme: 16 bars total. Instead of a statement and counter-statement, it is now shortened to just one traversal of the familiar theme but with a switch to the string scoring after the first 4 bars of piano solo. This effectively summarizes the earlier presentation, and the material is otherwise unchanged in all respects, including (very unusually for a sonata form) key.

Closing theme: Only 8 bars, with the stridently dissonant 4-bar extension now omitted. What we get is much as it was before, except that the ending of the second 4 bars jumps to *f*, uses both strings, and assumes a portentous quasi-*recitativo* manner extended by a *ritard* and fermatas. All of which provides the perfect setup for the...

Coda:

8 bars. With admirable economy and symmetry, we go out with the same spare A1 passacaglia bass line that opened the movement, but this time it is scored as a unison *tutti* with pizzicato strings. As before, the dynamics are *pp*, except for a nice jolt of *ff* at the very end when

unison octaves give way to a fully harmonized tonic chord with multiple stops from both violin and cello.

Movement II – Scherzo & Trio design (with prolonged, free extension into Finale), *Allegro molto*, 3/4, B Minor (a somewhat subdominant relationship as B major, which will feature in this movement, is the subdominant of F-sharp major)

Scherzo:

This turbulent music in minor is strongly evocative of Beethoven's scherzo for his 5th symphony, and it seems likely that Franck drew upon it at some level as an inspiration, though Smallman is also correct in pointing out a debt to the scherzo of Mendelssohn's youthful B-minor piano trio. Rather than the classical rounded binary form phrase structure with literal repeats, Franck follows a freer design not unlike some of Beethoven's mature scherzos.

Theme I, 32 bars, is a 16(8+8)+16(8+8) mildly-contrasting period.

Antecedent – A steady barrage of repeated-note quarters from the piano animates this material, and there is almost a bit of a fugal feeling in the way the R.H. starts out all by itself before other voices join in. Against the piano's relentless pulse, the strings move together through short, staccato rising phrases of narrow compass.

Consequent – The main contrast here is a different, descending shape to the string lines and sharper variations in dynamics.

Theme II: 32 bars, plus extension.

Antecedent – 16 bars (8+8). This is a much more melodically memorable theme, with a distinctive short-short-short-long rhythm that links it directly to the parallel idea from Beethoven's 5th. It is energized by a new, more strident accompaniment pattern that strongly accents just the downbeats. Strings initiate the melody during the first 8 bars, and then trade off roles with the piano.

Consequent – 16 bars (8+8). While clearly derived from the antecedent, this still provides considerable contrast through softer dynamics and a more gently lyrical expression. Also, the brusque accompaniment gives way to a steady shimmer of piano 8th-notes.

An extension, 16 bars (12+4), continues smoothly as a free and more fragmentary elaboration of the consequent, followed by a brief solo piano lead-in to...

Varied repetition of themes:

In a nod to the literal repeats of traditional dance movements, this traverses the material just heard but with free variation and decoration.

Theme I is played at full-length with the same phrase structure, and while there are some subtle adjustments at times to the string melody, the main novelty is a recasting of the piano's accompaniment.

Theme II: The antecedent is further intensified by regular rising 8th-note runs. However, the consequent and extension then revert to the original presentation except for a slight rescoring of the lead-in to include the strings.

Codetta/transition: 48 bars (20+28). The whole first part is clearly based on the antecedent of Theme I, preceded by a more extensive opening and then decorated with lively R.H. figuration. Thereafter, a freer developmental style takes over, and the violin assumes the virtuosic lead.

Trio: B major (parallel major)

Just as the scherzo had its two contrasting themes, this trio seems to do something similar but with different proportions. That is, there is a Part I which is then followed by a clearly related but contrasting Part II. These are almost double the length of the scherzo's themes, but on the other hand, we hear each part only once so that structurally the trio is considerably simpler.

Part I: 60 bars (8+8+8+8+8+20). While portions of the scherzo sounded rather contrapuntal in style, this opening of the trio is more explicitly like a fugal exposition. A bold subject, loosely inspired by the scherzo's Theme II, is stated first by solo L.H. and then repeated in subsequent entries as the texture becomes cumulatively more intricate. The lead passes to strings in tandem, then R.H., then the violin alone, and then back to the R.H. Each time the interval is a regular 8 bars, making this rather square for a fugal exposition but well in keeping with the dance-like character. Also a bit unusual is the way the subject doesn't move from tonic to dominant to tonic as we might expect. The overall mood is joyful and rather heroic and seems to provide another link with Beethoven's 5th symphony scherzo and its fugal trio. At the same time, this is also where the resemblance to the corresponding trio of the earlier Mendelssohn piece is most striking. Finally, the last 20 bars of Part I depart from the 8-bar phrases into a more free culmination and transition.

Part II: 38 bars (16+15+7), more homophonic in style.

Statement – The fugal subject is here expanded into a triumphant 16-bar *ff* theme, grounded by a tonic pedal.

Counter-statement – The same melody then repeats with a sudden drop to *p*, but soon a crescendo builds and the tune moves into a free new continuation. Before reaching to a full 16 bars, a short, spare piano solo intervenes that serves as a retransition back to the...

Scherzo:

Instead of a literal *da Capo* repeat, Franck gives us an imaginatively rescored and abbreviated version of the original.

Theme I sounds attractively fresh with strings and keyboard swapping earlier roles and the melody shifted to a higher octave.

Theme II: Antecedent – The biggest change here is the soft dynamic for this previously forceful idea. Another ear-catching touch is a shimmering, descending chromatic keyboard run during the second 8 bars.

The consequent is less altered, but still benefits from interesting new details. After the first 16 bars, Franck dispenses with the earlier extension and goes straight into a truncated and significantly recast version of the codetta. This skips the opening based on Theme I and rescues the remainder into a wonderfully ghostly and grotesque passage with extensive use of pizzicato (all a further reminder of Beethoven's 5th).

Transition:

Based on movement I themes. Even though the scherzo up to this point has progressed through a seemingly complete ternary-form dance movement, this new linking section is a very substantial part of the overall movement that makes up over a third of its duration.

Part I: Movement I sub-theme. After the bizarre mood evoked during the codetta, the unexpected return of this serene melody is particularly effective and comforting. Instead of a passing quotation, Franck gives us a faithful presentation of the entire theme but now in B major, the subdominant of its previous F-sharp major. That lowers the melody by a 5th and results in some particularly warm and mellow tone color. As the theme progresses, the scoring passes regularly back and forth between piano solo and string lead in octaves, reminiscent of its earlier handling but still significantly different. One particular change here is the suppression of the characteristic triplet accompaniment in favor of full and sonorous block chords.

Varied repetition of theme – The entire melody is then played over again but with a more contradictory and troubling mood. This is the result of a new ostinato L.H. bass consisting of a short, stepwise descending figure played in octaves. The rhythm here is long-short-short-short, a reversal of the Beethovenian pattern used earlier, and the relentless persistence of its largely unvaried repetition generates a good deal of tension. (The explicit origins of this motive may be found in the fugal subject from the start of the trio.) This time the strings play the melody straight through with the violin up an octave and eventually jumping an octave higher still. The dynamics are also more extreme with a gradual crescendo up to *ff* before dropping to a hushed ending. A nice subtlety is the way Franck actually started the bass ostinato during the conclusion of the original statement of the theme, and this is matched here when the same ostinato softly dies away all by itself after the melody has ended.

Part II: This second half of the transition is more freely developmental in style and is based on a contrapuntal combination of main theme material from movement I with scherzo motives. The first thing we hear is our old friend A1 (the passacaglia bass line) played starkly in the L.H., and this will continue to loosely evolve as it forges on without respite. Soon pizzicato strings add snatches of Theme I from the scherzo, and things progress from there to ever greater intensity and complexity. Eventually A2 from movement I is also briefly referenced as we build to a sustained climax that transitions directly into...

Movement III – Finale: Sonata form, *Allegro maestoso*, “2” (= 4/4), F-sharp major

This is a long, triumphal finale in major that further aligns the piece with the Beethoven tradition. “The melodic elements, though simple, have the peculiarities which characterize Franck at this period, and could be the work of no other musician.” (d’Indy) “Living up to the ‘concertans’ description of the work’s title, the keyboard writing is vigorous and virtuosic, ranging widely over the keyboard and involving several thunderous chordal and double-octave passages. ... The strings, it may be added, have generally independent and ‘chamber-idiomatic’ parts, though there are a few places, notably at strong climaxes, where they are lured by some particularly uninhibited piano writing into a mock-orchestral style.” (Smallman)

Exposition:

Main theme: Part I – 8 bars. An arresting beginning has the effect of a ‘call to order’ as a bold, stepwise rising figure is sequenced down by 3rds. The piano officiates in ringing octaves, while the strings use triple stops to reinforce the block chords that initiate each gesture. The silences in between carry almost as much rhetorical weight as the loud outbursts themselves. The final bars are a free extension that leads us into...

Part II – After all that impressive buildup, this extroverted anthem is more of a bonafide theme, though derived in a clever, major-mode metamorphosis from A2. (Tellingly, here is the first instance of the A motto assuming an unambiguously ‘positive’ guise.)

Statement is 16 bars (8+8), contrasting period. The final bars of Part I establish a pattern for the regular and clamorous piano accompaniment, against which the strings sing the new melody in octaves. As he has done in previous movements, Franck will continue to favor the momentum of steady rhythmic accompaniments that seem to implacably move the music forward.

Counter-statement – This is a faithful repetition of the entire theme but with still greater intensity of scoring as the violin plays an octave higher and the piano switches to an even more assertive accompaniment, at least through the antecedent.

Bridge: 28 bars. After the regularity of main theme Part II, this sounds more free and developmental in style, shifting toward minor as it manipulates and juxtaposes material from the main theme’s Part I with motives from Part II. The opening is loud and combative, but eventually it transitions into a more subdued melancholy that works well to introduce the...

Subordinate theme: This is in the expected dominant, but for practical reasons it is written as D-flat. Compared to the main theme it is both more intimate in character and less square in phrase structure and “...carries us away to those celestial regions whence the angelic choirs of *Rédemption* and the sanctified multitudes of the *Béatitudes* [Franck’s late choral masterpiece] were later to descend upon the earth.” (d’Indy)

Statement – 24 (12+12) bars, parallel period. The violin has lead throughout as it sings the intensely lyrical, gently syncopated theme over steady piano accompaniment. This time, the piano sticks to an unvaried rhythm of stepwise-moving, staccato quarter-notes consisting of open 5ths doubled in octaves. Meanwhile, the cello is silent during the antecedent, then enhances the consequent by marking the beat with pizzicati.

Contrasting phrase – 16 bars (8+8). By now, the piano’s persistent quarter-notes have moved so high that they seem almost like a descant, but the real melody starts out in the cello as the violin takes over pizzicato duty. Within 4 bars, however, the violin resumes the lead by doubling the cello an octave higher. The second 8 bars are also dominated by the strings moving together, but a sudden drop in volume sets up a sense of something new, and sure enough this turns out to be a teasing anticipation that leads us powerfully into the...

Counter-statement – 16 bars. This is a climactic version of the opening melody, and once again the violin sings the lead. Not only is the tune shortened, but instead of its earlier matching period, it is recast into a free sequencing of the main melodic content. The piano accompaniment provides a shot in the arm with a doubling of the previous rhythmic pulse to running 8th-notes in both hands. As for the cello, after catching its breath for 2 bars, it contributes a series of independent harmony lines that turn out to be an anticipation of the upcoming...

Closing material: Part I – 16 bars (4+4+4+4). Suddenly the music is more stormy and choppy as it cycles several times through a bold 4-bar idea that pits a descending, dotted-rhythm violin line against a clamorous piano part with generally ascending movement. The last 4 bars dissipate the pattern into a free extension that is prolonged by a ritard. This serves as a transition to the gentler opening of...

Part II – 24 bars (8+8+8). Returning to the major mode, the first phrase of 8 bars (4+4) is a short, lyrical violin line that is repeated over a muted version of the prevailing piano pattern. The following 8 bars (4+4) are strongly contrasting and return to the stormy manner of the Part I material, albeit recast in major and treated more freely with some inversion. Then the final 8 bars seem less thematic and more a free extension in minor that leads us smoothly and ominously into the...

Development:

Part I: 16 bars. With superb dramatic effect, we are immediately confronted by our old friend the composite main theme of movement I, and it sounds like its original slower tempo because now every 2 bars equals what was originally 1. In other words, on paper the material looks augmented, but to the ear it sounds just like a normal quotation of the earlier music. This is the A motto in its full *ff* glory with A1 higher than usual in the R.H. while the L.H. bass now focuses on A3. The strings meanwhile sing A2 in octave unison. Instead of developing the theme, Franck is content to state it faithfully and at full length. After this, however, we move on to more conventional developmental procedures.

Part II, 24 bars (12+12), consists of a quietly modulating dialogue that alternates the opening motive of main theme Part II from this movement (though based, of course, on A2) with motive *x*. While the strings take turns singing the first motive, the ominous *x* response is always assigned to the L.H.

The next two parts are parallel to Parts I & II.

Part III again restates the A material, though this time sequenced a step higher and even louder at *fff*. The varied scoring has the passacaglia A1 back in its more typical L.H. location, and A3 enjoys special prominence in the R.H. As before, the strings sing A2, but this time they play double-stops throughout.

Part IV is equivalent to Part II, though at 12 bars limited to half the length. Again the music is sequenced a step higher, but the scoring is basically the same.

Part V, 16 bars, cycles back to another full statement of the A theme, however this time soft and scherzando with a scoring reminiscent of the Mendelssohnian treatment first heard in the movement I development (though now without the triplets). Here the violin alone plays A2 but in eerie double-stops. A1 is presented pizzicato by the cello, and both hands of the piano project A3.

Part VI, 24(12+12)+12 bars, marks a violent switch to *ff* dynamics and a return of the closing material, now reconfigured into 12-bar phrases consisting of 4+4+4. The final segment, though,

is a contrasting transition that drops to ever-quieter sound levels and slows down the prior content through augmentation.

Part VII, 23 bars, is a faithful rendition of the statement portion of the sub-theme in the extremely distant key of D major. Once again the violin sings the melody, but now the dynamic level is generally much louder, and the piano has a brand new tremolo accompaniment. The end of the tune overlaps smoothly with the beginning of...

Part VIII: This is 25 bars because of the way it impinges on the previous part, so that both together add up to a more regular 48 bars. The effect is that of an extension or transition. At the start, the cello is given a rare chance to enjoy the lead, singing a new melodic fragment. However, instead of developing into a theme, this idea is loosely spun out and eventually augmented by the violin. Reinforcing the sense of continuity with Part VII is the piano's ongoing *tremolando* material. All of this serves to create an effect of heightened expectation in preparation for...

Part IX: 16 bars. This hushed appearance of the passacaglia bass A1 will be the very last time we hear this fateful material, here rendered suggestively by cello pizzicati as the violin plays a high pedal on the F-sharp tonic.

Part X: Retransition, 16 bars. Franck now returns to the music from the very end of movement II that served to set up the explosive start of the finale. As it has an identical function here, he is free to basically quote it faithfully, though he does heighten the mood still further with some nervous cello runs that anticipate the launching gesture of the main theme's Part I.

Recapitulation:

Main theme: Part I is a literal repeat.

Part II is for the most part also very faithful, but with the violin silent during the statement, the cello gets an especially welcome opportunity for prominence. For the counter-statement the music reverts to the original scoring, and now the end of the theme receives a new extension of 8 bars that takes the place of the bridge and delivers us much more expeditiously to the...

Sub-theme: As we would expect, this is now in the home key, and the original phrase structure is preserved intact. The main novelties are the cello's lead throughout the statement (continuing the instrument's enhanced prominence thus far in the recap) and significant rescoring of the first part of the contrasting phrase.

Closing material: Aside from the transposition, most of the closing material is as before, but Part II is cut short by 8 bars and instead merges early into the start of the...

Coda:

Part I: 36 bars (16+20). The first phrase begins with bold cadential chords, which then give way to a suavely repeated fragment of the main theme's Part II. The next phrase significantly varies the chordal bit but then returns to the lyrical main theme reference, which is now grandly prolonged to provide a transition to...

Part II: Further reinforcing the cyclic unity of this trio, we now hear a full-length return of the familiar sub-theme from movement I, which was previously incorporated into the scherzo. This melody has always seemed to represent consolation and relief from adversity, and here it is finally played in the manner of a grand apotheosis, *ff* and with the same assertive ostinato accompaniment that was introduced in movement II. In fact, the scoring replicates that second traversal in the earlier movement, so the primary novelty here is the consistently loud dynamic. Towards the end, a ritard slows the music in anticipation of...

Part III: This is only 8 bars long, but the first half is directed to be played *molto piu lento*. The material is a loud and dramatic version of the melodic fragment introduced in Part VIII of the development section. Broadening the pace in this way toward the end of a coda is another clear nod to Beethoven, and once the effect is realized, the normal pulse resumes.

Part IV, also 8 bars, now increases the excitement by accelerating the tempo still further and giving us a sped-up flurry of cadential chords that seem to harken back to the coda's Part I.

Part V: 4 bars. One last grand pause leaves us briefly wondering, "Is it over?" But then, as a final fillip, we hear the explosive opening gesture from the very start of the movement, a surprising but entirely appropriate and also somewhat comic ending.

"If I have dwelt at some length on this first trio, it is, as I said before, because it marks an epoch in the history of musical form, reducing to practice tendencies dimly perceived by Schumann and Liszt, but which they were unable fully to realize, and, more especially, because, by reason of its thoroughly French character, it may be considered as the starting-point of that splendid outburst of instrumental composition which took place in France at the end of the last century and the beginning of this."

-d'Indy