# Francis Poulenc

# SONATA
## Flute and Piano

*Edited by*
CARL B. SCHMIDT

*Contributing Editor*
PATRICIA HARPER
(1994)

with Historical Introduction and Editorial Commentary
in English, French, and German.

This piece has been arranged for Flute and Orchestra by Lennox Berkeley;
score and parts are available on hire from the publisher.

EXCLUSIVE DISTRIBUTORS:
Music Sales Limited,
Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YB.
UK ISBN 0.7119.4398.2
Order No. CH01605
Music processed by Barnes Music Engraving.
Printed in the United Kingdom



CHESTER MUSIC LIMITED
A division of Music Sales Limited
8/9 Frith Street, London W1V 5TZ

# HISTORICAL INTRODUCTION[1]

Francis Poulenc first mentioned that he was writing a flute sonata in a letter to his friend, the baritone Pierre Bernac, dated 2 September [1952] in which he remarked, 'Momentarily I have abandoned the Sonata for Two Pianos for a Sonata for Flute which suddenly took shape at the Austerlitz station last Thursday.'[2] Confirmation of this was published in the October issue of *The Chesterian,* the official magazine of Chester Music, which stated: 'Francis Poulenc is at present writing a Sonata for Flute and Piano which, it is hoped, will be ready for publication early next year. The work is being specially composed for a well known American flautist, who will introduce it in the United States.'[3] Very possibly the 'well known American flautist' was Julius Baker, who at this time was about to leave his position as principal of the Chicago Symphony and return to New York for positions as a teacher at The Juilliard School and as a performer in the CBS Orchestra and the Bach Aria Group.[4] Three letters from Poulenc to his publisher R. Douglas Gibson at Chester indicate that he contemplated resuming the work over a period of years. In 1953 he wrote: 'I am just finishing my Sonata for Two Pianos. God knows if I will ever take up the Flute Sonata again because I am going to write a large opera for La Scala based on *The Dialogues of the Carmelites.*'[5] In 1955 he added, 'After the summer I hope to take up again my idea for a Sonata for Flute.' Finally, in early 1956, Poulenc wrote, 'Perhaps this summer I will finish the Sonata for Flute.'

It is not known if this 'early' sonata is directly related to the published sonata, but it is highly likely. In a letter dated 3 April 1956, Harold Spivacke, Chief of the Music Division of the Library of Congress acting in his joint capacity as spokesperson for the Coolidge Foundation at the Library of Congress, wrote to Poulenc offering a commission for a piece of chamber music for a festival to take place on 19–21 October 1956.[6] Although Spivacke proposed a piece for two pianos, he left Poulenc the option of a different sort of work providing it did not exceed six instruments. Poulenc responded in a letter dated 13 April [1956] declining the commission on the grounds that he was just finishing the orchestration of his opera and that the premiere in Milan was too close. Undeterred, Spivacke again offered the commission in a letter dated 9 May 1956. Poulenc delayed his response until August at which point he noted that his opera was in order and that he could now envision writing something. He suggested a Sonata for Flute and Piano, dedicated to the memory of Elizabeth Sprague Coolidge, and agreed to Spivacke's proposed terms of $750 and the gift of the original manuscript to the Library of Congress provided that he could reserve the premiere for the Strasbourg Festival in June 1957.

Apparently Jean-Pierre Rampal learned about the sonata in a phone call from Poulenc not long after the commission. In his autobiography Rampal recalled the occasion. 'Jean-Pierre,' said Poulenc: 'you know you've always wanted me to write a sonata for flute and piano? Well, I'm going to,' he said. 'And the best thing is that the Americans will pay for it! I've been commissioned by the Coolidge Foundation to write a chamber piece in memory of Elizabeth Coolidge. *I* never knew her, so I think the piece is yours.'[7]

Additional letters between Poulenc and Spivacke or his deputies consummated the agreement, and Poulenc wrote the work in Cannes, France between December of 1956 and March of 1957. In a letter to Bernac dated 8 March [1957], Poulenc called the Sonata a work with 'Debussyste' proportions. On 9 March 1957 Poulenc wrote to R. Douglas Gibson of his progress: 'The first two movements of the Sonata are complete. I am pleased with them. It is a question of an *Allegretto melancolico* and of a *Cantilena.* The finale will be an *Allegro giocoso.*' Poulenc must have completed the finale quickly, because on 7 June 1957, just eleven days before he and Rampal presented the world premiere at the Strasbourg Festival, he mailed the completed manuscript to the Library of Congress.[8] Initially Poulenc intended to come to the United States to perform the work at the Library and actually proposed a recital with the singer Alice Esty which would have included the second American performance of his song cycle *Le Travail du peintre.*[9] When he realized that this concert would be his only reason for

[1] Information contained in this introduction is taken from Carl B. Schmidt's A *Catalogue of the Music of Francis Poulenc (1899–1963)* (Oxford, England: Oxford University Press, forthcoming) and from Patricia Harper's articles 'A Fresh Look at Francis Poulenc's *Sonata for Flute and Piano,' The Flutist Quarterly* 17, No. 1 (1992): 8–23 and 'A Further Look at Francis Poulenc's *Sonata for Flute and Piano,' The Flutist Quarterly* 18, No. 2 (1993/94): 48–57. See also her letter to the editor in *The Flutist Quarterly* 17, No. 3 (1992): 7.

[2] See the unpublished letter in Paris, Bibliothèque Nationale, Manuscript Department. All letters by Poulenc quoted in this edition have been translated from the French by the editor.

[3] See vol. 27, no. 172 (Oct. 1952): 40.

[4] Private conversations between Harper and Baker (25 Aug. and 16 Oct. 1993).

[5] See Poulenc's unpublished letters of 23 April [1953], 17 June [1955], and 25 Feb. [1957] London, J. W. Chester Archive.

[6] For this and other letters between Poulenc, Spivacke, and members of the staff, see 'Music Division Old Correspondence' at the Library of Congress in Washington, D.C.

[7] Jean-Pierre Rampal, *Music, My Love: An Autobiography with Deborah Wise* (New York: Random House, 1989), pp. 125–6. For a similar, but not identical account, see Katherine Goll-Wilson, 'Jean-Pierre Rampal on Making Music,' *Flute Talk* 10 (May 1991): 9–13.

[8] The unofficial premiere was given on 17 June 1957. In Rampal's words: 'On the morning before the first performance, Poulenc called me. "Arthur Rubinstein is here," he said. "I've just talked to him, and he very much wants to hear my new sonata. The only trouble is, he has to leave tomorrow before the performance. Do you think you could come over right now and have just one more rehearsal?" "With pleasure," I replied. So the unofficial premiere . . . took place in a concert hall in Strasbourg with an audience of one — Arthur Rubinstein, sitting in the middle of the front row. The applause we received from him was as memorable as at any concert I have played.' See Rampal, *Music, My Love,* p. 128.

[9] See Poulenc's letter of 7 June [1957].

coming to America, he demurred and suggested that the American premiere be arranged with Rampal and his pianist Robert Veyron-Lacroix. The American premiere took place in the Coolidge Auditorium at the Library of Congress on 14 February 1958 and was, according to newspaper accounts and a letter from Spivacke to Poulenc, a rousing success.[10]

Between the world premiere and the American premiere Poulenc found time to introduce the sonata to the English-speaking world through the BBC, a forum he had used on numerous occasions dating back to the 1920s. On 16 January 1958 Poulenc played the work with the renowned English flutist Gareth Morris.[11] Since these early performances, and Poulenc was to give others before his death, the Sonata for Flute and Piano has become one of the most frequently-performed and well-loved flute sonatas in the entire repertoire.[12] In preparing this new edition, the editors hope not only to clarify many textual issues but also to supply sufficient documentation for those who wish to know more about the background of the work and the significant problems involved in editing it.

## THE SOURCES

The following sources, with their numerical sigla, have been used in preparing this new edition.

**1.** Autograph draft score (United States: New York City, Pierpont Morgan Library, Frederich R. Koch Foundation 639). This manuscript was given by Poulenc to his personal physician and bears the inscription in Poulenc's hand 'Pour mon ange / gardien, le cher / Docteur Chevalier / tendrement / Poulenc / [rule].' The manuscript is dated 'Majestic / Cannes / Décembre / 56' after movement 1 and 'Majestic / Cannes / Décembre [1956] / Mars 57' after movement 3. Companion to Source **3**.

**2.** Autograph presentation score (United States: Washington D.C., Library of Congress, ML29c. P78 no. 1 case). Sent by Poulenc on 7 June 1957 to satisfy terms of the Coolidge Foundation commission.

**3.** Autograph flute part (France: Private library of Jean-Pierre Rampal). Used in preparing for the first performance, 18 June 1957. Companion to Source **1**.

**4.** Copyist's flute part (Great Britain: Private library of Gareth Morris). Used for the first English performance on the BBC and inscribed to Morris by Poulenc on 16 Jan. 1958. This manuscript bears the inscription 'Pour Monsieur Morris / qui joue si merveilleusement / cette Sonate / avec un bien amical / merci. / Fr. Poulenc / [rule] / 16/1/58' and 'Day of the first *Carmélites* / performance', both in Poulenc's hand.

**5a.** First printed score (**5a$^{s}$**) and part (**5a$^{p}$**)(London: J. & W. Chester, Ltd. (J. W. C. 1605)), © 1958; 'Printed in Denmark' and 'WILHELM HANSENS NODESTIK OG TRYK KØBENHAVN. 1958 PRINTED IN DENMARK'; 23p + [i]; 30cm and part 8p; marked 'The flute part has been revised by JEAN-PIERRE RAMPEL [sic]'. The so-called '16th edition', the most current at this writing, contains only the slightest variants when compared to the first edition, and does not represent, in the technical sense, a new edition. It is actually a photographic reprint with occasional minor alterations.

**5b.** Editions 2–16 printed by Chester: score (**5b$^{s}$**) and part (**5b$^{p}$**). For a description, see above.

**6.** Pulenk, F. Sonata dlya fleity i f-p. [Red. partii fleity Zh. Rampel']. M.: Muzgiz, 1966. [Poulenc, F. Sonata for Flute and Pianoforte. [Editor of the flute part J. Rampel [Jean-Pierre Rampal]]. Edited by V. Zverev, Moscow: Muzgiz, 1966]. 24p (score), 8p (part); 29cm; 3,240 copies; 39 copecks. This edition, based on **5a$^{s\&p}$** above, has not been collated. (Copy in Library of Congress.)

**7a.** Two pages of minor corrections in Poulenc's hand sent by him to J. W. Chester before the printed score and part were published (Great Britain: London, J. W. Chester Archive).

**7b.** An uncorrected set of proofsheets for the flute part (Great Britain: London, J. W. Chester Archive).

**8a.** Sound recording made by Jean-Pierre Rampal and Francis Poulenc at the time of the first performance in Strasbourg (18 June 1957).

**8b.** Sound recording made by Gareth Morris and Francis Poulenc for a BBC broadcast, 16 January 1958. (Copy in the possession of Morris.)

**8c.** Sound recording made by Jean-Pierre Rampal and Francis Poulenc during June 1959 as part of the series 'Présence de la Musique Contemporaine' (Véga C 35 A 181; re-released by Wergo as WER 50004, ca. 1963). The recording engineer was Pierre Rosenwald.

[10] See Day Thorpe's review in *The Evening* Star (Washington D.C.), 19 Feb. 1958 and Spivacke's letter of 24 Feb. 1958 in which he wrote: 'I am writing to tell you that the performance by Messrs. Rampal and Veyron-La Croix of your Sonata for Flute and Piano was a great success. The audience reaction was most enthusiastic, and I want you to know that we in the Music Division enjoyed it immensely.' A recording of this performance was sent to Poulenc with a copy retained by the Library of Congress.

[11] A tape of this performance, discarded by the BBC and now in the possession of M Morris, was consulted by the editors for this edition.

[12] For a detailed list of recordings including those by Poulenc, see Francine Bloch, *Phonographies Francis Poulenc 1928–1982* (Paris: Bibliothèque Nationale, 1984), pp. 186–90. See especially the two recordings made with Rampal in 1957 and 1959, and a third made at the Festival de Menton with Christian Lardé on 3 July 1962. In a letter to Gibson dated 14 Nov. [1957], Poulenc wrote of the first, 'I am happy to tell you that the recording of the Sonata for Flute [and Piano] is excellent.'

**Relationship of the Sources and Missing Sources**

In his autobiography, Jean-Pierre Rampal recounts that Poulenc, while in the midst of rehearsals for the Paris production of *Dialogues des Carmélites* (first given 18 June 1957), repeatedly summoned him to his 5 rue de Médicis apartment to play through the sonata as it grew.[13] Rampal makes clear that upon first sight: 'The first movement seemed disjointed, and there wasn't much of a theme or direction. The ideas came and went, but had no real coherence. And some of the fingering was impossible. I said so.' On a second occasion Rampal reported, 'I saw that his ideas were more coherent this time, but still far from finished.' Apparently Poulenc sent him off with some scraps of music to 'see if it's playable.' These meetings continued and Rampal noted: 'I did change a few phrases here and there and gave Francis some ideas as to how the work should hang together . . . but I simply couldn't see where the piece was going — and was very much afraid Francis couldn't either. Yet he became more confident, and slowly but surely the Sonata for Flute and Piano took its final shape.'

Unfortunately, none of the manuscript fragments referred to above by Rampal has survived, and the earliest known written record of the Sonata is the rough piano score which Poulenc marked 'monstre Brouillon' on the first page (Source **1**). This manuscript shows numerous signs of composition and clearly represents an early stage of the work in Poulenc's conception. It contains various cancelled measures, and the primary accompanimental figure in the first movement was to undergo considerable revision before the work was published.

The flute part in Poulenc's hand (Source **3**), which Rampal indicates was used to prepare for the Strasbourg premiere, follows Source **1** in many particulars (dynamics, written-out trills, octave transpositions, cancelled passages, location of rehearsal numbers, etc.). It would appear that Rampal made changes to this part probably while rehearsing with Poulenc for the premiere because his additions often revise details written by Poulenc. This part is not the one from which either Source 4 or the printed scores (Sources **5a**$^{s\&p}$ **& 5b**$^{s\&p}$) was copied.

The only manuscript fair copy of the work is Source **2**, the exemplar Poulenc sent to the Library of Congress to satisfy terms of the Coolidge commission. This manuscript is neatly written and generally free from errors, and it contains considerable revisions when compared to Sources **1** and **3**. Absolutely no markings appear on the manuscript which would indicate that it was ever used for performance, but it does contain some tiny notations in black pencil which are similar to those added by engravers as they plan the layout of each page during the process of engraving. Who made these markings and what they mean remains a mystery, but it can be stated unequivocally that this manuscript was not used in the engraving process. Moreover, the lack of performance markings is significant because it helps confirm that other manuscript scores existed which are now missing.

Source **4**, in the hand of Poulenc's professional copyist (Monsieur Gunst?)[14], was copied sometime later in 1957 and given by Poulenc to Gareth Morris in preparation for their BBC performance on 16 January 1958. Morris has recalled that Poulenc did not send him a piano score so that he had little conception of the Sonata at the time of first rehearsal with Poulenc. This, the earliest part containing metronome markings, is inscribed 'THE FLUTE PART HAS BEEN REVISED BY JEAN-PIERRE RAMPAL.' We know that this part was lent by Morris to Chester Music and that it was the principal source for the printed flute part (but probably not for the flute part printed in the piano score, which contains significant variants in phrasing).[15]

The preparation of the printed first edition (Source **5a**$^{s\&p}$) is the subject of considerable uncertainty. Although it was pointed out above that Source **4** was used to produce the printed flute part, Rampal has stated *emphatically* that he did *not* revise the flute part, as is indicated on the part. The statement was probably added by the copyist at Poulenc's direction as a gesture to Rampal for his collaboration during the genesis of the work.[16] Rampal has also stated that he had no contact with Chester concerning the part and noted the irony that his name was misspelled on the first edition.[17]

Precisely how the score was prepared is a complicated web to untangle. Three letters to R. Douglas Gibson from Poulenc mention his plans to transport a manuscript to London. In the first, received at Chester on 29 July 1957, Poulenc advised: 'I will bring you the score of my Sonata on the way to Edinburgh on 2 September.' In a second dated 23 August [1957], Poulenc wrote: 'I will bring to your establishment a *very clean* copy of the Sonata so that engraving it will not be difficult. Concerning the contract, nothing is pressing. I remind you that for this work I require the total sum of 250£.' Finally, in a third letter received by Chester on 30 August 1957, Poulenc wrote 'I will come by Chester Tuesday morning 3 September and bring you the manuscript of my Sonata for Flute.' Whatever manuscript Poulenc finally delivered to Chester has disappeared without a trace.'[18] Apparently the formal contract for the Sonata was signed later when Poulenc delivered his Elegy for Horn and Piano to Chester.[19] Many Poulenc manuscripts used as engraver's copies remain in the hands of his publishers, but in the last half decade of his life he habitually asked for their return, often presenting

[13] See Rampal, *Music, My Love*, pp. 125–28 for his account.
[14] Gunst is one of the few copyists employed by Poulenc whose name we know from Poulenc's correspondence.
[15] Many of these variants are catalogued in the two articles by Patricia Harper mentioned in footnote 1.
[16] Poulenc's Sonata for Violin and Piano states 'Partie de violon doigtée et annotée par Ginette NEVEU' and his Sonata for Violoncello and Piano states 'La partie de Violoncelle a été établie par l'auteur en collaboration avec PIERRE FOURNIER.'
[17] Various conversations between Harper and Rampal.
[18] This manuscript is not presently in the collections of either Hansen or Chester and has not been located elsewhere.
[19] Letter to Gibson dated 27 Nov. [1957].

them to special friends or retaining them in his own personal collection.[20]

The next mention of the Sonata in Poulenc's correspondence occurs in a letter from Rome written on 27 January 1958. With it Poulenc returned the set of proofs saying: 'Here, *finally,* are the corrected proofs for the Sonata. One must make a second set that you will have *corrected very carefully* by a *specialist* in order to save time.' Poulenc then requested that a copy of the flute part be sent to him immediately suggesting that Gibson ask Gareth Morris for his part. Poulenc, who needed the part for a performance on the 12th [of February?], added that he would play the piano part from the first proofs if they could be returned to him after corrections had been made. The winter 1958 issue of *The Chesterian* advertised the Sonata as 'in the press' and that it would be 'ready Jan./Feb. 1958.'[21] By June the Sonata still had not been published, and Poulenc expressed his impatience to Gibson on 13 June: 'In effect, my dear Gibson, I do not understand at all the delay with the Sonata. I hope that we will have it soon because people are asking for it everywhere, month after month, all the more so because Rampal is going to promenade it around the world.'

Again we are frustrated by the fact that neither the first nor the second set of corrected proofs can be located and all that remains is a single uncorrected set for the flute part (Source **7b**). Poulenc is known to have worked directly on printed copies in making significant revisions to a few pieces and somewhat more frequently when revising old ones for new editions. Unfortunately, few proofsheets corrected by Poulenc have come to light, and it is suspected that the vast majority of them were simply discarded once the corrections were entered.[22] All that is known to remain of the entire printing process before the edition was published are the Gareth Morris part (Source **4**), several pages of Poulenc's corrections (Source **7a**), of a distinctly minor nature, and the uncorrected proofsheets for the flute part (Source **7b**).

## PROBLEMS OF AUTHORITY

In preparing the new edition of the Sonata for Flute and Piano, no single source could be used without careful consideration of the others. There are major differences between the presentation score (Source **2**) and the first printed edition (Source **5a**$^{s\&p}$). Some changes have also been introduced in later 'editions' (reprints) of the printed score and part (Source **5b**$^{s\&p}$). Moreover, the printed score and part contain many inconsistencies in phrasing and various errors of rhythm, pitch, articulation, dynamics, rehearsal numbers, etc. Source **2** has been used as the principal source, but given the fact that neither the manuscript sent to the engraver nor the corrected proofsheets can be located, various emendations have been made on the authority of the printed edition, especially when they are corroborated by Source **8a** (Poulenc's 1957 recording with Rampal), Source **8b** (Poulenc's 1958 recording with Morris), or Source **8c** (Poulenc's 1959 recording with Rampal). All such emendations have been logged in the critical report, and the source of the emendation and the reason for its acceptance discussed. Other variants are logged only if they have significance. In particular, where the old printed edition (Sources **5a**$^{s\&p}$ **& 5b**$^{s\&p}$) is at substantive variance with the new edition, the alternate reading in Sources **5a**$^{s\&p}$ **& 5b**$^{s\&p}$ has been logged.

## EDITORIAL CONVENTIONS

The following editorial conventions are observed. Emendations not found in the principal source (Source **2**) are placed in square brackets except for slurs, which contain a strike through the middle. Where Poulenc has provided alternate endings, written-out trills, or cancelled measures, these alternatives are noted, and some are printed as musical examples in the commentary. Measure numbers in italics are added to facilitate the reporting of variants; the rehearsal numbers are Poulenc's own. In reporting, the designation '4.3' indicates measure four, sign three. (Any note, tied note, or rest is considered to be a sign.) The designation '4.3/4 indicates measure four, between signs three and four. The following abbreviations occur: Fl (flute), Pn (piano), rh (right hand), and lh (left hand). All source numbers are printed in bold type. Pitches are noted according to the following system: CC C c $c^1$ [middle] $c^2$ $c^3$ $c^4$. Notational inconsistencies (directions of stemming and beaming, etc.) are normalized without comment.

[20] The *Elégie pour cor et piano,* for example was sold by Poulenc to the Library of Congress, 'Une Chanson de porcelaine', Improvisations 13–15, and *Laudes de Saint Antoine de Padoue* were presented to Madame Lambiotte, the *Elégie (en accords alternés) pour deux pianos* was presented to Christ Schung, *La Courte Paille* was given to Denise Duval, and the Sonatas for Oboe and Clarinet remained in Poulenc's own possession.

[21] See 32, no. 193 (winter 1958): inside rear cover.

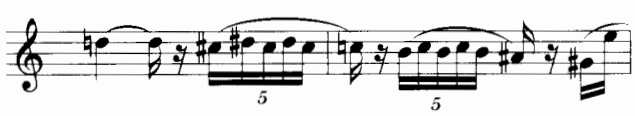
[22] On rare occasions he presented proofsheets to such friends as Georges Auric and Nadia Boulanger, but several of Poulenc's publishers made a point of discarding the corrected proofs he returned, and Poulenc would have had to make a special effort to save them from the dustbin.

SELECTED CRITICAL NOTES

**Movement 1**

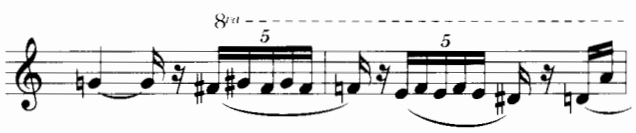
| *Location* | *Source and Comment* |
|---|---|
| Rubric | Reading in **5a$^{s\&p}$ & 5b$^{s\&p}$** emended to follow **2. 1 & 3** give 'Allegretto manincolico'; **4** gives 'Allegro manlincolico'; **5a$^{s\&p}$** give 'Allegro malincolico' with metronome marking of ♩ = 84, but in **5b$^{s\&p}$** the erroneous 'Allegro malinconico' has returned; **6** gives 'Allegro malincolico'. The editors are aware that Poulenc seems to have accepted the use of 'Allegro' for this movement (see **7a** where 'Allegro malincolico' appears in Poulenc's hand), but feel that his metronome marking is much closer to 'Allegretto' than to 'Allegro'. If anything, his recordings lie under the indicated tempo, not over. |
| Metronome | Metronome markings appear only in **4, 5a$^{s\&p}$, & 5b$^{s\&p}$**. Rampal says that all such markings were added by Poulenc. In the new edition, they have been added in brackets without comment. |
| Fl: 0.2 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'p'* |
| Pn: 1.1 | **5a$^{s}$ & 5b$^{s}$** give *'p dolce'* |
| Fl: 2.4–3.4 | **1 & 3** write out the trills as follows: |

**Ex. 1**



| | |
|---|---|
| Fl: 8.4 | *'mf'* added on authority of **1, 4, 5a$^{s\&p}$, & 5b$^{s\&p}$** |
| Pn: 9.1 | **5a$^{s}$ & 5b$^{s}$** give *'fp'* |
| Fl: 10.4–11.4 | **1 & 3** write out the trills (see Fl: 2.4–3.4 above) |
| Fl: 11.1 & 11.4 | **5a$^{s}$ & 5b$^{s}$** give tenutos instead of staccatos; **5a$^{p}$ & 5b$^{p}$** give one staccato and one tenuto |
| Pn: 18.1–4 (rh) | added on authority of **1** (cf. 116) |
| Fl: 20.3 | **2** gives a quaver rest |
| Fl: 20.4–21.4 | **1 & 3** write out the trills (see Fl: 2.4–3.4) |
| Fl: 21.1 & 21.4 | **5a$^{s}$ & 5b$^{s}$** lack staccatos **(4, 5a$^{p}$, & 5b$^{p}$** give staccato only for 21.1) |
| Fl: 25.1/2 | **5a$^{s}$ & 5b$^{s}$** break the phrase here **(8a** does, **8b** does not) |
| Fl: 27.1/2 | **5a$^{s}$ & 5b$^{s}$** break the phrase here (**8a** does, **8b** does not) |
| Fl: 29.1/2 | **5a$^{s}$ & 5b$^{s}$** break the phrase here |
| Fl: 33.1 | **5a$^{s}$ & 5b$^{s}$** give an accent |
| Pn: 34.1 | 'sans pédale' added on authority of **5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c** |
| Fl: 34.2 & 5 | **5a$^{p}$ & 5b$^{p}$** give tenutos |
| Fl: 35.5 | **5a$^{s}$ & 5b$^{s}$** give an accent; **5a$^{p}$ & 5b$^{p}$** do not |
| Fl: 36.1–4 | **5a$^{p}$** & **5b$^{p}$** slur these four notes |
| Fl: 36.6 | **5a$^{p}$** & **5b$^{p}$** give a tenuto |
| Fl: 36.11 | **3, 4, 5a$^{p}$, & 5b$^{p}$** give a staccato |
| Fl: 39.1–3 | **5**a **& 5**b lack staccatos |
| Fl: 39.4 | **5a$^{p}$ & 5b$^{p}$** lack a staccato |
| Fl: 40.2–3 | **2** gives staccatos while **1 & 3** give no articulation marks; slurs given on authority of **4, 5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c** |
| Fl: 40.4 | **2** gives a quaver rest |
| Fl: 40.6 | *'mf'* added on authority of **1, 5a$^{s}$, & 5b$^{s}$** (cf. Pn: 41.1) |
| Pn: 46.2–48.3 (rh) | **2** lacks slur; added on authority of **5a$^{s}$ & 5b$^{s}$** (cf. Fl: 42.2–44.2) |
| Fl: 50.2–4 | **4, 5a$^{s}$, & 5b$^{s}$** give the rhythm $f^2$ quaver-quaver rest |
| Fl: 53.1/2 | **5a$^{s}$ & 5b$^{s}$** break the phrase here |
| Fl: 54.4–55.4 | **1 & 3** write out the trills as follows: |

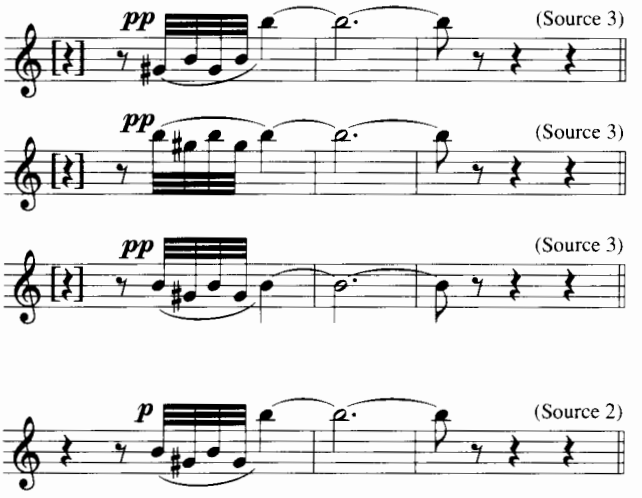
**Ex. 2**



| | |
|---|---|
| Pn: 56.5 (rh) | stem up on $c^2$ added on authority of **1** (but given as $c^1$) and cf. 102.5 (rh) |
| Fl: 56.7 | **5a$^{s}$ & 5b$^{s}$** give $b^2$ natural |
| Fl: 57.1/2 | **5a$^{s}$ & 5b$^{s}$** break the phrase here |
| Fl: 60.4 | *'f'* added on authority of **4, 5a$^{s}$, & 5b$^{s}$** (cf. Pn: 61) |
| Fl & Pn: 61.1 | 'surtout sans ralentir' added on authority of **4, 5a$^{s}$, & 5b$^{s}$** |
| Pn: 61.5–62.1 (rh) | **5a$^{s}$ & 5b$^{s}$** contain a slur in the melody |
| Fl: 62.1–63.1 | **5a$^{p}$ & 5b$^{p}$** lack the tie |
| Pn: 62.5 | **5a$^{s}$ & 5b$^{s}$** give an accent |
| Pn: 63.1–5 | **5a$^{s}$ & 5b$^{s}$** give a slur |
| Fl: 65.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'pp'* |
| Fl: 73.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give 'Un peu plus vite' |
| Fl: 73.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'mf'* |
| Fl: 73.1–75.10 | The phrasing of this passage raises many questions. **1, 2, 3, 5a$^{s}$, & 5b$^{s}$** give three phrases as printed. **4, 5a$^{p}$, & 5b$^{p}$** give 6 phrases (73.1–5; 73.6–74.7; 74.8–75.1; 75.2–75.4; 75.5–7; 75.8–10). **8a & 8c** give one phrase (73.1–75.10). **8b** gives two phrases (73.1–74.7; 74.8–75.10). Cf. the Pn: 80.1–83.2, which also makes three phrases. |
| Fl: 73.5 | dot wanting |
| Fl: 74.1–2 | **5a$^{p}$ & 5b$^{p}$** lack a tie |
| Fl & Pn: 76.1 | **4, 5a$^{s}$, & 5b$^{s}$** give *'f'* |
| Fl & Pn: 78.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'mf'* |
| Pn: 79.1–2 (rh) | **5a$^{s}$ & 5b$^{s}$** give a tenuto over each beat and slur the two chords |
| Fl: 83.1 | **4, 5a$^{s}$, & 5b$^{s}$** give *'mf'* |
| Pn: 84.1–2 (rh) | **5a$^{s}$ & 5b$^{s}$** give a crescendo to *'f'* |
| Pn: 84 beat 2 | **5a$^{s}$ & 5b$^{s}$** lack a tenuto on both chords |
| Pn: 85.1–3 (rh top) | **5a$^{s}$ & 5b$^{s}$** lack a tenuto over each chord |
| Pn: 85.3 (lh) | **5a$^{s}$ & 5b$^{s}$** give a crotchet |
| Pn: 86.1 | **5a$^{s}$ & 5b$^{s}$** give *'sf'* |
| Fl & Pn: 90.1 | **2** gives no dynamic change; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, & 8b** |

| | |
|---|---|
| Pn: 90.1–91.1 (rh) | **5a$^{s}$ & 5b$^{s}$** lack a tenuto on each chord |
| Fl: 92.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'f'* |
| Pn: 92.1 | **5a$^{s}$ & 5b$^{s}$** give *'mf'* |
| Pn: 92.2 (rh) | **5a$^{s}$ & 5b$^{s}$** give a crescendo |
| Fl: 93.8/9 | **2**, as well as **1, 5a$^{s\&p}$, & 5b$^{s\&p}$**, lack a semiquaver rest; added to **4** in a different hand (Morris's?) |
| Pn: 93/94 | **5a$^{s}$ & 5b$^{s}$** give *'mf'* |
| Pn: 94.2 (rh) | **5a$^{s}$ & 5b$^{s}$** give a crescendo |
| Fl: 96.1 | **5a$^{p}$ & 5b$^{p}$** give *'f'*; **4** gives *'mp'* |
| Pn: 96.1 | **5a$^{s}$ & 5b$^{s}$** give *'mf'* |
| Fl: 97.2–4 | **5a$^{s}$ & 5b$^{s}$** lack the slur |
| Fl: 98.1–100.2 | **5a$^{s}$ & 5b$^{s}$** phrasing differs |
| Pn: 98.1 (rh) | **5a$^{s}$ & 5b$^{s}$** give a tenuto |
| Fl: 98.2–4 | **5a$^{s}$ & 5b$^{s}$** lack the slur |
| Pn: 98.4 (lh) | **2** lacks a fermata; added on authority of **5a$^{s}$ & 5b$^{s}$** |
| Fl: 100.4–101.4 | **1 & 3** write out the trills (see Fl: 54.4–55.4 above) |
| Fl: 101.4 | **4, 5a$^{p}$, & 5b$^{p}$** lack a staccato |
| Pn: 106.1–5 (rh) | **5a$^{s}$ & 5b$^{s}$** give the slur between the notes stems down |
| Fl: 108.4–109.4 | **1 & 3** write out the trills (see Fl: 2.4–3.4 above, but now one octave lower) |
| Fl: 110.4–10 | **4** lacks a crescendo |
| Pn: 110.5 | stem up on $g^1$ added on authority of **1** (but given as G) and cf. 12.5 (rh) |
| Fl: 113.2–114.2 | **4, 5a$^{s\&p}$, 5b$^{s\&p}$, & 8a** stop the longer phrase and phrase these notes together; **1, 3, & 8b** follow **2** as printed |
| Pn: 115.1–116.5 (rh) | **5a$^{s}$ & 5b$^{s}$** give a slur |
| Pn: 115.5–6 & 7–8 | slurs added on authority of 17 |
| Pn: 117–121 | in **8a, 8b, & 8c** Poulenc clearly stresses the melody |
| Pn: 118.3 (lh) | **5a$^{s}$ & 5b$^{s}$** lack lower octave |
| Pn: 119.1–3 (lh) | **2** gives three crotchets; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Pn: 120.1–121.2 | **5a$^{s}$ & 5b$^{s}$** lack lower octaves |
| Pn: 120.6–8 & 9–12 | slurs added on authority of **5a$^{s}$ & 5b$^{s}$** |
| Fl: 122.1 | **2, 5a$^{p}$, & 5b$^{p}$** continue *'mf'* dynamic (which is restated in **3**); **5a$^{s}$ & 5b$^{s}$** give *'p'* |
| Pn: 122.1–2 (lh) | **5a$^{s}$ & 5b$^{s}$** lack lower octave |
| Pn: 122.7 & 11 (lh) | **2** gives $f^1$ sharp; emended on authority of **1, 5a$^{s}$, & 5b$^{s}$** |
| Pn: 124.1–2 (lh) | **5a$^{s}$ & 5b$^{s}$** lack lower octave |
| Fl: 126.1 | *'f'* added on authority of **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** (cf. Pn: 126) |
| Pn: 126.1 (lh) | **5a$^{s}$ & 5b$^{s}$** give B instead of BB |
| Fl: 126.1–128.2 | **8b** plays this in one phrase |
| Fl: 127.5 | 'sans rigueur' added on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, & 7a** |
| Fl: 127.5–8 | **5a$^{s\&p}$ & 5b$^{s\&p}$** give a slur on these notes only |
| Pn: 127.3 (lh) | 'sans rigueur' added on authority of **7a** (cf. Fl in **4**) |
| Pn: 128.1–4 (rh) | slur added on authority of **5a$^{s}$ & 5b$^{s}$** |
| Pn: 128.1 & 2 (lh) | **5a$^{s}$ & 5b$^{s}$** lack lower octaves |
| Pn: 128.4 (rh) | $d^1$ sharp not tied over in **5a$^{s}$ & 5b$^{s}$** (but tied over in **1**) |
| Fl: 129.4 | [6] added on authority of 130 |
| Pn: 130.1 (lh) | **5a$^{s}$ & 5b$^{s}$** lack lower octave |
| Fl & Pn: 132 beats 2 & 3 | **2** gives a minum followed by an additional measure which has been scratched out; **1** contains a slightly different but similar reading |
| Pn: 133.1 | redundant *'p'* omitted |
| Fl: 134.3 | 'céder' added on authority of **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** *'pp'* added on authority of **3** |
| Pn: 134.4 (lh) | 'céder' added on authority of **4, 5a$^{s}$, & 5b$^{s}$** |
| Fl: 134–36 | **3** contains three different endings and **2** contains a variant of the third ending. Poulenc's decision to change Fl: 134.6 to a $g^2$ natural must have been a later decision. The ending in **2** has been emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, & 8b**. The four variant endings include: |

**Ex. 3**




| | |
|---|---|
| Fl: 136.1 | **5a$^{s}$ & 5b$^{s}$** give a crotchet |

**Movement 2**

| *Location* | *Source and Comment* |
|---|---|
| Rubric | **1** gives 'Assez ~~Bien~~ Lent' |
| Pn: 1.1 (lh) | **5a$^{s}$ & 5b$^{s}$** give 'Doucement baigné de pédale' |
| Fl: 3.1 | **5a$^{s}$ & 5b$^{s}$** give a staccato; **5a$^{p}$ & 5b$^{p}$** give no articulation |
| Pn: 3.1–8.4 | **5a$^{s}$ & 5b$^{s}$** place slurs over each group of 4 quavers |
| Fl: 6.2–4 | **5a$^{p}$ & 5b$^{p}$** lack the slur |
| Fl: 10.1–2 | **2 & 8b** lack a decrescendo; emended on authority of **5a$^{s\&p}$, 5b$^{s\&p}$, & 8a** |
| Pn: 10 2–8 | **2** lacks a decrescendo; emended on authority of **1, 5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c** |
| Pn: 13.1 (lh) | **2** omits dot on minim |
| Pn: 17.1 | **5a$^{s}$ & 5b$^{s}$** lack *'p'* |
| Pn: 17 | **5a$^{s}$ & 5b$^{s}$** garble the meaning of the lines indicating the melodic line $c^2$–$d^2$–$e^2$ [dot missing] – $a^1$ |

Pn: 18.1 (rh) **5a$^{s}$ & 5b$^{s}$** lack the indication for the thumb and erroneously make the $d^1$–$f^1$ a crotchet

Fl: 19.2–5 **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give a decrescendo, but it is not played in **8a, 8b, & 8c**

Pn: 22.1–4 & 5–6 **5a$^{s}$ & 5b$^{s}$** lack slurs

Fl & Pn: 23.1 **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give '*p*'

Pn: 23.1–2 (lh) **5a$^{s}$ & 5b$^{s}$** lack lower octaves

Pn: 24.1–2 **5a$^{s}$ & 5b$^{s}$** place the line between a and e flat

Pn: 25.1–2 (lh) **5a$^{s}$ & 5b$^{s}$** lack lower octaves

Fl: 26.1 **5a$^{s}$ & 5b$^{s}$** erroneously give a quaver rest

Pn: 26.1 **5a$^{s}$ & 5b$^{s}$** give '*mf*'

Fl: 27.1–2 **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give a decrescendo

Pn: 28.1 (lh) **2** erroneously gives a crotchet rest

Fl: 29.1 **5a$^{s}$ & 5b$^{s}$** erroneously give a quaver rest

Fl: 29.8–30.1 **2, 4, 5a$^{s\&p}$, & 5b$^{s\&p}$** slur only the last two demisemiquavers in 29; emended on authority of **3** (cf. 26.12–27.1 )

Fl: 30.1 **5a$^{s\&p}$ & 5b$^{s\&p}$** give a decrescendo, but it is not played in **8a, 8b, & 8c**

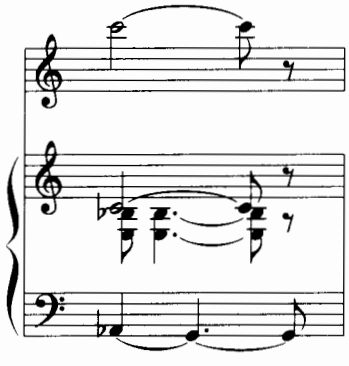
Pn 30.1–2 (lh) **5a$^{s}$ & 5b$^{s}$** lack lower octave

Pn: 30.1–4 (rh) **5a$^{s}$ & 5b$^{s}$** give a decrescendo

Fl: 33.3 **5a$^{s}$ & 5b$^{s}$** give an $f^2$ flat

Fl & Pn: 34 **2** gives a 3/4 bar emended on authority of **4 (Fl), 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c**

**Ex. 4**



Fl: 35.1 **5a$^{s}$ & 5b$^{s}$** give a decrescendo

Fl: 35.1 **2, 4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give an accent over the $c^1$; emended on authority of **1, 3, 8a, & 8b**

Fl: 35.1 **2, 4, 5a$^{s\&p}$ & 5b$^{s\&p}$** give '*f*'; emended on authority of **3** (**1** gives *'pp'*)

Pn: 36.1–2, 3–4, 7–8 (lh) **5a$^{s}$ & 5b$^{s}$** lack slurs

Pn: 39.1 **5a$^{s}$ & 5b$^{s}$** give '*mp*'

Fl: 41.6–8 **4 & 5a$^{s\&p}$** lack the $f^2$ sharp–$g^2$–$f^2$ sharp figure which has been added in **5b$^{s\&p}$**. Rampal (interview) indicated that this is one of the specific changes that Poulenc approved; emended on authority of **5b$^{s\&p}$** and Rampal; wanting on **8a, 8b, & 8c**

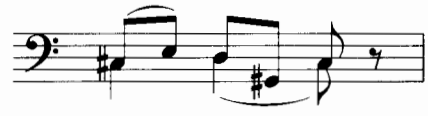
Fl & Pn: 41 **4, 5a$^{s\&p}$ & 5b$^{s\&p}$** give 'en animant' and **8a** hastens the tempo here; emended on these bases

Pn: 41.1–42.6 (lh) **5a$^{s}$ & 5b$^{s}$** lack staccatos

Pn: 41.3 **5a$^{s}$** lacks the sharp; emended on authority of **5b$^{s}$** and context of the measure

Pn: 45 **5a$^{s}$ & 5b$^{s}$** give

**Ex. 5**



Fl: 47.1–2 tie added on authority of **3, 4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c**

Pn: 48.1 **5a$^{s}$ & 5b$^{s}$** give 'céder'

Pn: 50.1 (lh) **5a$^{s}$ & 5b$^{s}$** lack a tie on the E flat

Pn: 51 beats 1 & 3 (lh) **5a$^{s}$ & 5b$^{s}$** lack a sostenuto on the C sharp but give one on the C; sostenutos added to both for consistency

Fl: 52.1 '*f* ' added on authority of **4, 5a$^{s\&p}$, & 5b$^{s\&p}$**

Pn: 52.5–6 (lh) slur added on authority of **5a$^{s}$ & 5b$^{s}$**

Fl: 54 decrescendo added on authority of **1, 3, 5a$^{s}$, & 5b$^{s}$** (not in **4**)

Pn: 54.2–55.1 in **1** Poulenc gives the fingering 1, 5, 4, 1, 5 (tied over), 1 for the moving line in the lh

Pn: 55.3–8 (lh) **5a$^{s}$ & 5b$^{s}$** lack slur

Pn: 55.5–6 (rh) decrescendo added on authority of **5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c**

Fl: 56.1 **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'pp'*

Fl: 57.5–8 **2** gives quaver rest-$d^2$ quaver-$e^2$ flat quaver; emended to follow **1, 3, 4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** (cf. 4)

Fl: 60.1 **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'ppp'*

Pn: 60.1–2 (lh) **5a$^{s}$ & 5b$^{s}$** lack lower octave

Fl: 62.1 **2** lacks dot on $f^1$; **1, 4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give an accent

Pn: 62.1 **5a$^{s}$ & 5b$^{s}$** give '*p*'

Pn: 62.2 (lh) **5a$^{s}$ & 5b$^{s}$** lack '(dessus)'

Pn: 63.3 (lh) **5a$^{s}$ & 5b$^{s}$** lack comma

Pn: 64.1 (rh) **5a$^{s}$ & 5b$^{s}$** lack the fermata

**Movement 3**

Note: discrepencies in articulations between **5a$^{s}$ & 5b$^{s}$** and the new edition are too numerous to log in this movement. They have been completely logged through 27 after which only the most important cases are mentioned.

*Location* *Source and Comment*

Rubric **2, 4, 5a$^{s\&p}$, & 5b$^{s\&p}$** all lack rehearsal number 1; emended on authority of **1 & 3**

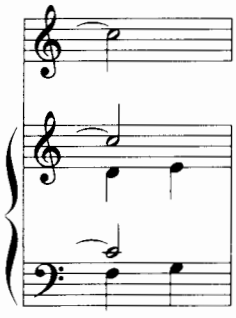
Pn: 1.1–3 (lh) **5a$^{s}$ & 5b$^{s}$** lack accent and two staccatos (cf. 20)

Pn: 2.2 (rh) **1, 2, 5a$^{s}$, & 5b$^{s}$** give a staccato. The staccato is also given in Pn: 4.2 (rh). **1, 2, & 3**, the three sources in Poulenc's hand, are quite inconsistent in using the staccato mark. Because Poulenc is very consistent in playing it in **8a, 8b, & 8c**, the staccato has been

| | |
|---|---|
| | added in square brackets (but not reported) in both the rh and lh when this figure occurs. |
| Pn: 4.2 (rh) | **5a$^{s}$ & 5b$^{s}$** lack staccato |
| Pn: 4.2 (lh) | **5a$^{s}$ & 5b$^{s}$** lack indication of pedal release |
| Fl: 4.3 | **4, 5a$^{s\&p}$, 5b$^{s\&p}$** give *'f'* |
| Pn: 5.1 & 7.1 (lh) | **5a$^{s}$ & 5b$^{s}$** lack sostenuto marks on f$^{1}$ sharp and a$^{1}$ |
| Pn: 5.1 (lh) | **5a$^{s}$ & 5b$^{s}$** lack staccato on bottom note |
| Pn: 6.1 & 8.1 (rh) | **5a$^{s}$ & 5b$^{s}$** give accents |
| Pn: 6.1–11.2 | each note marked staccato; **5a$^{s}$ & 5b$^{s}$** give *'stacc.'* |
| Fl: 9.3–4, 7–8, & 10.3–4 | **1, 2, & 3** give staccatos; emended to slurs on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Pn: 10.2 | **1 & 2** give a$^{1}$; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Fl: 11.1–8 | **8a & 8c** slur this in two groups, while **8b** follows what is printed; cf. 202 where **8a, 8b, & 8c** all follow what is printed |
| Pn: 11.3–12.1 | staccatos added on authority of **8a** |
| Pn: 12 (rh) | **1 & 2** give e$^{1}$; quaver followed by quaver and crotchet rests; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Pn: 13.1 (rh) | **5a$^{s}$ & 5b$^{s}$** lack sostenuto marks after g$^{1}$ sharp and b$^{1}$ |
| Pn: 15.4 (rh) | **5a$^{s}$ & 5b$^{s}$** lack accent |
| Fl: 16.3 | **4, 5a$^{s\&p}$ & 5b$^{s\&p}$** lack staccatos |
| Pn: 16:4 | **4, 5a$^{s}$, & 5b$^{s}$** lack staccatos |
| Pn: 17.2–18.1 (lh) | **2** gives d$^{1}$–e$^{1}$; both crotchets a seventh above the bass; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Pn: 18.3 (lh) | **5a$^{s}$ & 5b$^{s}$** give d$^{1}$ in error (cf. 209.3 (lh)); **1 & 3** also give b |
| Fl: 19.1 | **5a$^{s}$ & 5b$^{s}$** lack accent (but given in **4, 5a$^{p}$, & 5b$^{p}$**) |
| Pn: 19.1 | **5a$^{s}$, 5b$^{s}$, 8a, & 8b** give no change of dynamics |
| Pn: 19.1–4 | **5a$^{s}$ & 5b$^{s}$** lack staccatos |
| Pn: 20.1 | cf. 1 |
| Pn: 20.2–3 | **5a$^{s}$ & 5b$^{s}$** lack staccatos (cf. 1) |
| Pn: 21.1–2 (lh) | emended on authority of **8a** |
| Pn: 23.1 | **5a$^{s}$ & 5b$^{s}$** lack accent |
| Fl: 24.1–2, 5–6 & 25.1–2 | **5a$^{s\&p}$ & 5b$^{s\&p}$** lack staccatos |
| Pn: 24.1–26.4 | **5a$^{s}$ & 5b$^{s}$** lack staccatos |
| Fl: 28.1 & 30.1 | **1 & 2** contain full semibreve rests in both mm.; **3** contains a semiquaver b$^{3}$ altered in Rampal's hand to b$^{2}$ followed by dotted quaver and crotchet rests for 28.1 and a semibreve rest for 30.1; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Fl: 31.3 | staccato added to parallel 16.3 |
| Pn: 31.4 (rh) | **2** gives staccato; emended on authority of **5a$^{s}$ & 5b$^{s}$** |
| Fl: 33.3 | note stem and flag wanting |
| Fl: 39.1–42.1 | **2, 4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give two phrases 39.1–40.1 & 40.2–42.1; emended on authority of **1, 3, 8a, & 8c** (cf. Pn: 42.1–47.1; see also 63.1–68.4) |
| Pn: 39.1 (rh) | **2** gives an accent here and in the parallel passage in 62.1; not found in any other source. It is not consistent with the way he plays the passage and has been suppressed in both instances. |
| Pn: 45.1–48.1 (rh) | continuing slur omitted; emended on authority of 39–41 |
| Fl: 45.3–4 | **2** omits the slur; emended on authority of **1, 3, 4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Pn: 52.1–54.3 | **2**, although it has a variant reading of the actual notes, marks this entire passage staccato; on **8a, 8b, & 8c** Poulenc plays staccato |
| Pn: 55.1 (rh) | **5a & 5b** erroneously give a quaver |
| Pn: 57.3 (lh) | **1 & 2** give A flat; emended on authority of **5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c** |
| Pn: 59.1 & 61.1 (lh) | d$^{1}$ flat and f$^{1}$ lack sostenuto marks |
| Pn: 60.1 (rh) | **5a$^{s}$ & 5b$^{s}$** give an accent which is not played on **8a, 8b, & 8c** |
| Pn: 62.3–4 (lh) | **1 & 2** repeat the first beat e$^{1}$ flat – g$^{1}$; emended on authority of **5a$^{s}$ & 5b$^{s}$** (cf. 38). Poulenc probably originally conceived this phrase as parallel to 59–60. |
| Fl: 63.1–66.1 | **2, 4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give two phrases 66.1–67.1 & 67.2–69.1; emended on authority of **1, 3, 8a, 8b, & 8c** (cf. Pn: 66.1–69.1; see also Pn: 42.1–47.1) |
| Fl & Pn: 63.1 | **5a$^{s\&p}$ & 5b$^{s\&p}$** give *'mf'* |
| Pn: 63.1 (rh) | **2** gives an accent here and in the parallel passage in 39.1 not found in any other source. It is not consistent with the way he plays the passage and has been suppressed in both instances. |
| Pn: 63.1 | **4, 5a$^{s}$, & 5b$^{s}$** lack an accent |
| Pn: 69.1–70.3 | in **8a, 8b, & 8c** Poulenc plays this passage staccato; cf. also 51. 1 –52.4 |
| Pn: 71.1–82.2 | **5a$^{s}$ & 5b$^{s}$** give only the rubrics 'sec.' and 'sans péd.' The individual staccato marks in **1 & 2** have been restored. In 83–86 no staccato marks are given in **1 & 2**. They have been added on the basis of **8a, 8b, & 8c**. |
| Fl: 73.1 | **1, 2, & 3** give semiquaver g$^{2}$ followed by dotted quaver and quaver rests; emended on authority of **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** and on the basis that Poulenc probably altered this figure when he noted that it was not in conformance with similar figures in 74.2–75.1 and 80.2–81.1. |
| Fl: 74.2–75.1 | **1 & 2** give this passage an octave higher; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c**. The flute is silent in **3**. |
| Pn: 83.1–86.4 (lh) | **1 & 2** lack staccatos |
| Fl: 85.1–86.1 | **2, 5a$^{s\&p}$, & 5b$^{s\&p}$** lack tie; added on authority of 189–90 |
| Fl: 85–86 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give a crescendo |

| | |
|---|---|
| Fl: 86.2–87.2 | **5a$^{p}$ & 5b$^{p}$** lack the slur |
| Pn: 86.4 | **5a$^{s}$ & 5b$^{s}$** give a g, but **1 & 8a, 8b, & 8c** confirm the reading in **2** |
| Pn: 87.1 (rh) | **5a$^{s}$ & 5b$^{s}$** give f sharp and $d^1$, but **1** confirms **2** |
| Pn:87.1–92.1 | **5a$^{s}$ & 5b$^{s}$** give only the rubric 'stacc.' |
| Fl: 92 | **2** gives only a $d^3$ sharp quaver followed by quaver and crotchet rests; emended on authority of **3, 4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Fl: 92.1 | **5a$^{s}$ & 5b$^{s}$** lack accent |
| Fl: 93.1 | **2** lacks dynamic mark; emended on authority of **1, 3, 4, 5a$^{s\&p}$, 5b$^{s\&p}$** and Pn part |
| Pn: 93.1–4 (rh) | **1 & 2** give $d^1$–$b^1$–$g^1$–$b^1$; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8**a |
| Pn: 95.1–96.1 (rh) | **1 & 2** give $d^1$–$b^1$–$g^1$–$b^1$–$c^1$; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Pn: 97.1–4 (rh) | **1 & 2** give $e^1$ flat-$c^2$–$a^1$ flat-$c^2$; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Fl: 98.1–99.1 | In **2** Poulenc neglected to indicate the octave transposition as he moved to the second brace. |
| Fl: 100 | **2** lacks dynamic mark; emended on authority of **1, 2, 5a$^{s}$, & 5b$^{s}$** |
| Pn: 100 | **5a$^{s}$ & 5b$^{s}$** give *'f'* |
| Pn: 100.1–103.3 | in **8a, 8b, & 8c** Poulenc plays this passage quasi staccato |
| Fl: 103.1–2 | **2** lacks tie; emended on authority of **4, 5a$^{s}$, & 5b$^{s}$** |
| Pn & Fl: 104.1 | **5a$^{s}$ & 5b$^{s}$** marked 'léger et mordant'; **1, 3, 4, 5a$^{p}$, & 5b$^{p}$** not marked |
| Pn: 104.1–111.4 | **5a$^{s}$ & 5b$^{s}$** lack staccato marks; **1** marked 'staccatissimo' |
| Fl: 106.1 | **2 & 3** give a tenuto; emended on authority of **1, 4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, & 8b** |
| Pn: 106.1 & 3 | dynamics added on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Fl: 106.2 & 107.3 | **1, 2, & 3** give $g^3$; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Pn: 106 2 | **5a** erroneously gives a $c^2$ sharp which is corrected in **5b$^{s}$** |
| Pn: 107.1, 109.1, & 111.1 (lh) | **5a$^{s}$ & 5b$^{s}$** give accents |
| Pn: 111.2 (lh) | **1 & 2** give BB & B |
| Pn: 114.3–4 (rh) | **5a$^{s}$ & 5b$^{s}$** lack a decrescendo |
| Pn: 115.1 | **5a$^{s}$ & 5b$^{s}$** lack *'mf'* |
| Fl: 115 (end) | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'céder'* |
| Fl & Pn: 117–18 | **1, 2, & 3** give Ex. 6; emended on authority of **4, 5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c** |

**Ex. 6**



| | |
|---|---|
| Pn: 118 | pedal release not in **2, 5a$^{s}$, & 5b$^{s}$**; emended on authority of **1** |
| Pn: 119.1 | **5a$^{s}$ & 5b$^{s}$** lack rubric; also in **1** |
| Pn: 127.1 | **5a$^{s}$ & 5b$^{s}$** give a decrescendo |
| Pn: 128.1 | **5a$^{s}$ & 5b$^{s}$** give *'f'* |
| Pn: 129.1 (lh) | **2** lacks crotchet rest |
| Fl: 133.1–3 | **1, 2, & 3** lack a tenuto over each note; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, & 8b** (cf. Pn: 119) |
| Fl: 134.1 | accent found only in **2, 5a$^{p}$, & 5b$^{p}$** (cf. Pn: 132) |
| Pn: 135.1 | **5a$^{s}$ & 5b$^{s}$** give *'mf'* |
| Fl: 143.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'mf'* |
| Fl: 143.3 & 144.3 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** lack staccatos |
| Fl: 145.1–147.1 | **2** fails to maintain an 8° sign, and the part is notated an octave too low |
| Fl: 146.1 | **5a$^{s}$ & 5b$^{s}$** lack accent (also in **4, 5a$^{p}$, & 5b$^{p}$** and cf. comment for Fl: 134.1 above) |
| Fl: 149.1 | **4, 5a$^{s}$, & 5b$^{s}$** give *'p'*; **8b** also uses *'p'* |
| Pn: 149.1 | **5a$^{s}$ & 5b$^{s}$** give *'stacc.'* |
| Fl: 149.5–150.1 & Fl: 153.5–156.1 | **1–3** give a crotchet $d^2$ followed by quaver & semiquaver rests; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Pn: 150.2 | in 106 Poulenc marks this passage *'f' & 'p'*; at 151.2 on **8a & 8c** he makes a noticeable accent, but on **8b** he does not. In **1 & 2** the B minor chord is one octave lower; emended on authority of **5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c** |
| Pn: 151.1 | **5a$^{s}$ & 5b$^{s}$** give an accent |
| Fl: 153.1 | **4, 5a$^{s\&p}$ & 5b$^{s\&p}$** give *'mf'* |
| Fl: 158.1–4 | **1, 2, & 3** give $c^2$–$e^2$ flat-$a^2$ flat-$e^2$ flat; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Fl: 160.1–4 | **1, 2, & 3** give $e^2$ flat-$g^2$ flat-$c^3$ flat-$g^2$ flat; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Pn: 161.1 | pedal indication added on authority of **5a$^{s}$, 5b$^{s}$, 8a, 8b, & 8c** |
| Fl: 161.2–165.2 | **2** lacks all ties; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |
| Pn: 164.2 | **5a$^{s}$ & 5b$^{s}$** lack the lower octave $c^2$, which also occurs in **1** |
| Fl & Pn: 167 | **1 & 2** give 'Subito le double plus lent', **3** gives 'Double plus lent', & **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give 'Subito più lento ♩ = 66'. Rampal has said that 'Subito deux fois plus lent' would be more correct French. See Harper's letter to the editor in *The Flutist Quarterly* 17, No. 3 (1992): 7. The metronome marking is actually less than half the tempo. |
| Fl: 167.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give *'f'* |
| Fl: 167.1–168.5 | **8b** gives two phrases; **8a & 8c** give two phrases: 167.1–4 and 167.5–168.5 |

| | |
|---|---|
| Pn: 169.1 | **5a$^{s}$ & 5b$^{s}$** give no dynamic & place an accent on beat one (rh) |
| Fl: 170.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give '*p*' |
| Pn: 173.1–2 (rh) | **2** gives c$^{1}$-b natural |
| Fl: 174.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give no new dynamic; **1 & 3** confirm *'f'*; **8a & 8c** play '*p*' and **8b** *'pp'* |
| Pn: 175.1–186.4 | cf. 71.1–82.4, the parallel passage, in which Poulenc marks the lh staccato |
| Fl: 183.1–4 & 187.1–4 | **1, 2, & 3** slur the semiquavers in groups of four; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c**, which slur the semiquavers in pairs |
| Fl: 189.1 | *'ff'* added on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** (cf. Pn) |
| Fl: 189–190 | **2** lacks ties |
| Pn: 189.1–190.1 | **5a$^{s}$ & 5b$^{s}$** lack accents on lower part of rh |
| Fl & Pn: 190/191 | **1 & 2** give an extra m. identical to 189 at this point; emended on authority of **4, 5a$^{p}$, 5b$^{p}$, 8a, 8b, & 8c** |
| Fl: 191.2–192.1 | **5a$^{s}$ & 5b$^{s}$** lack slur, which is also found in **1, 4, 5a$^{p}$, & 5b$^{p}$** |
| Pn: 191.3 (rh) | **1, 2, & 8a** give e instead of the f given in **5a$^{s}$ & 5b$^{s}$** |
| Fl: 192.1 | **2, 5a$^{s\&p}$, & 5b$^{s\&p}$** give a redundant *'ff'* |
| Fl & Pn: 192–210 | In essence this passage mirrors 1–19. The reading in **2** is not consistent with its earlier statement in **2** or with those in **5a$^{s\&p}$ & 5b$^{s\&p}$**. Source **2** clearly replaces some staccato marks with tenutos, which have not been retained in the edition. Moreover, the articulation in the flute part in 200–201 differs from that in 9–11 & 24–25. |
| Pn: 193.3–94 (lh) | *'sans pédale'* added (cf. 2.3-3.1 (lh)) |
| Pn: 195.1–2 (lh) | *'[Péd. *]'* added (cf. 4.1–2 (lh)) |
| Pn: 197.1 (rh) | **5a$^{s}$ & 5b$^{s}$** give both an accent and a tenuto (cf. 6) |
| Fl: 197.5 | staccato added to parallel 6.5 (also in **1 & 3**) |
| Fl: 198.4 | staccato added to parallel 6.5 (also in **1 & 3**) |
| Pn: 199.1 (rh) | **5a$^{s}$ & 5b$^{s}$** give both an accent and a tenuto (cf. 8) |
| Pn: 200.1–203.1 | **2** lacks staccatos; emended to parallel 9.1–12.1 |
| Pn: 201.2 | **1 & 2** give a$^{1}$; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** |
| Pn: 203.1 | **1 & 2** give e$^{1}$ quaver followed by quaver and crotchet rests; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** (cf. 12) |
| Pn: 205.1 (rh) | **5a$^{s}$ & 5b$^{s}$** lack accent |
| Pn: 206.2–3 (rh) | **5a$^{s}$ & 5b$^{s}$** lack a slur |
| Fl: 207.3 | staccato added to agree with 16.3 and 31.3 |
| Pn: 207.4 | **5a$^{s}$ & 5b$^{s}$** give no change in dynamics |
| Pn: 208.2 (lh) | **2** gives d$^{1}$–e$^{1}$ both crotchets a seventh above the bass; emended on authority of **5a$^{s}$, 5b$^{s}$, & 8a** (cf. 17) |
| Pn: 210.1 | **5a$^{s}$ & 5b$^{s}$** give an a$^{1}$ above the f$^{1}$ sharp |
| Pn: 210.3 | **2** gives e–d$^{1}$–g$^{1}$ sharp-c$^{2}$ sharp; emended on authority of **8a** |
| Fl: 211 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give a crotchet and crotchet rest (cf. 20) |
| Fl: 215 | **1 & 2** give crotchet e$^{3}$ plus quaver and crotchet rests; emended on authority of **5a$^{s\&p}$, 5b$^{s\&p}$, 8a, & 8b** |
| Fl: 217.1 | **4, 5a$^{s\&p}$, & 5b$^{s\&p}$** give '*mf*' |
| Pn: 218.1 (rh) | **5a$^{s}$ & 5b$^{s}$** lack d$^{2}$ flat & tenuto |
| Pn: 218.1–4 (lh) | **2** adds four quavers e flat-b-flat, d$^{1}$ flat-f$^{1}$ over the e flat minim |
| Pn: 219.1 | **5a$^{s}$ & 5b$^{s}$** give *'f'* (which is consistent with the Pn part) |
| Pn: 220.1 | **2** gives this an octave lower; emended on authority of **8a** |
| Pn: 222.1 | **5a$^{s}$ & 5b$^{s}$** lack a tenuto |
| Pn: 232.3 (rh & lh) | **5a$^{s}$ & 5b$^{s}$** give accents |
| Fl: 233.3–236.1 | **2** lacks a slur; emended on authority of **4, 5a$^{s\&p}$, 5b$^{s\&p}$, 8a, 8b, & 8c** |


## Acknowledgments

The editors are most grateful to the following individuals for their assistance and courtesies: Jean-Pierre Rampal, for granting interviews and for making available Source **3**; Gareth Morris, for granting an interview and for making available Sources **4** and **8b**; and Julius Baker, for granting several interviews. In addition they thank James Pruett, Head of the Music Division, Library of Congress, for permission to quote from Music Division Old Correspondence, the letters of Francis Poulenc, and Source **2**; J. Rigbie Turner, Mary Flagler Cary Curator of Music Manuscripts and Books at the Pierpont Morgan Library, for permission to consult Source **1**; James Rushton, for permission to quote from Poulenc's letters in the possession of Chester Music; and Rosine Seringe, owner of the *droits morales* of Francis Poulenc.

**Carl B. Schmidt, Editor**
**Patricia Harper, Consulting Editor**

*à la mémoire de Madame Elizabeth Sprague Coolidge*

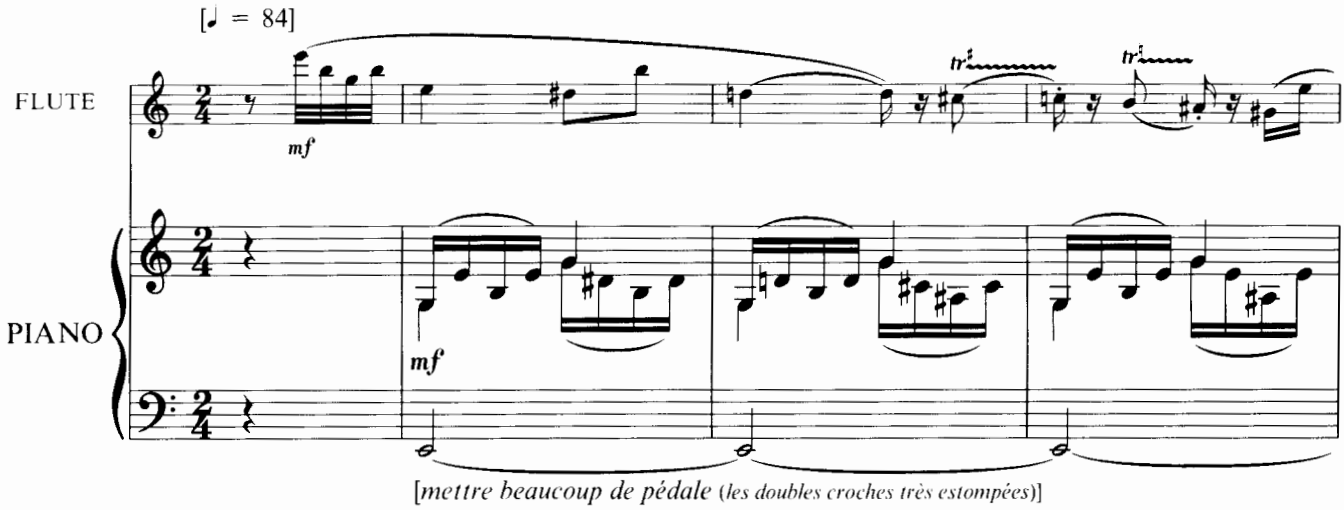
# SONATE

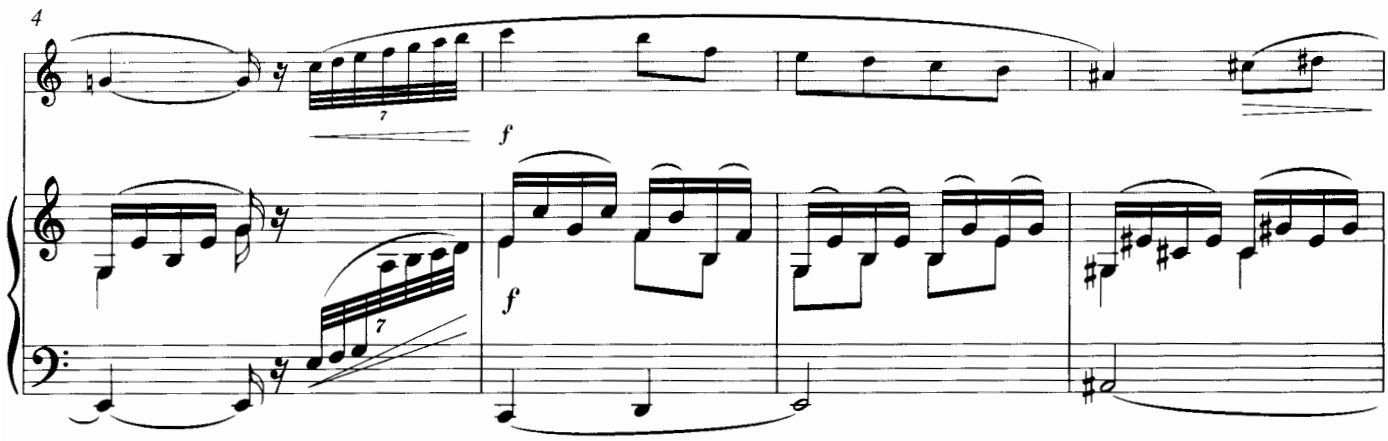
pour

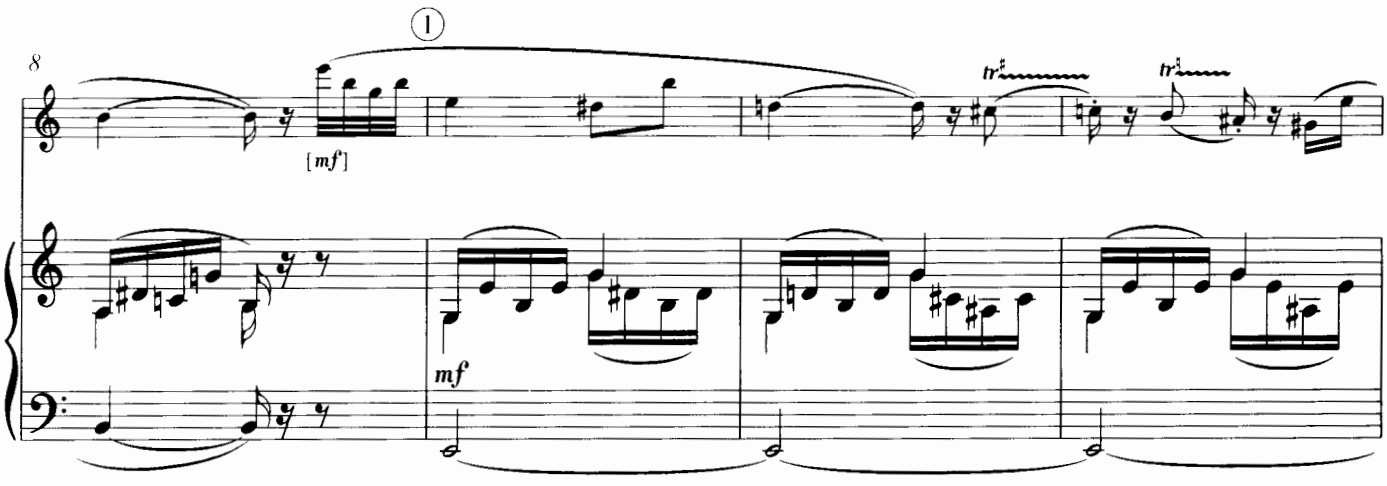
Flûte et Piano

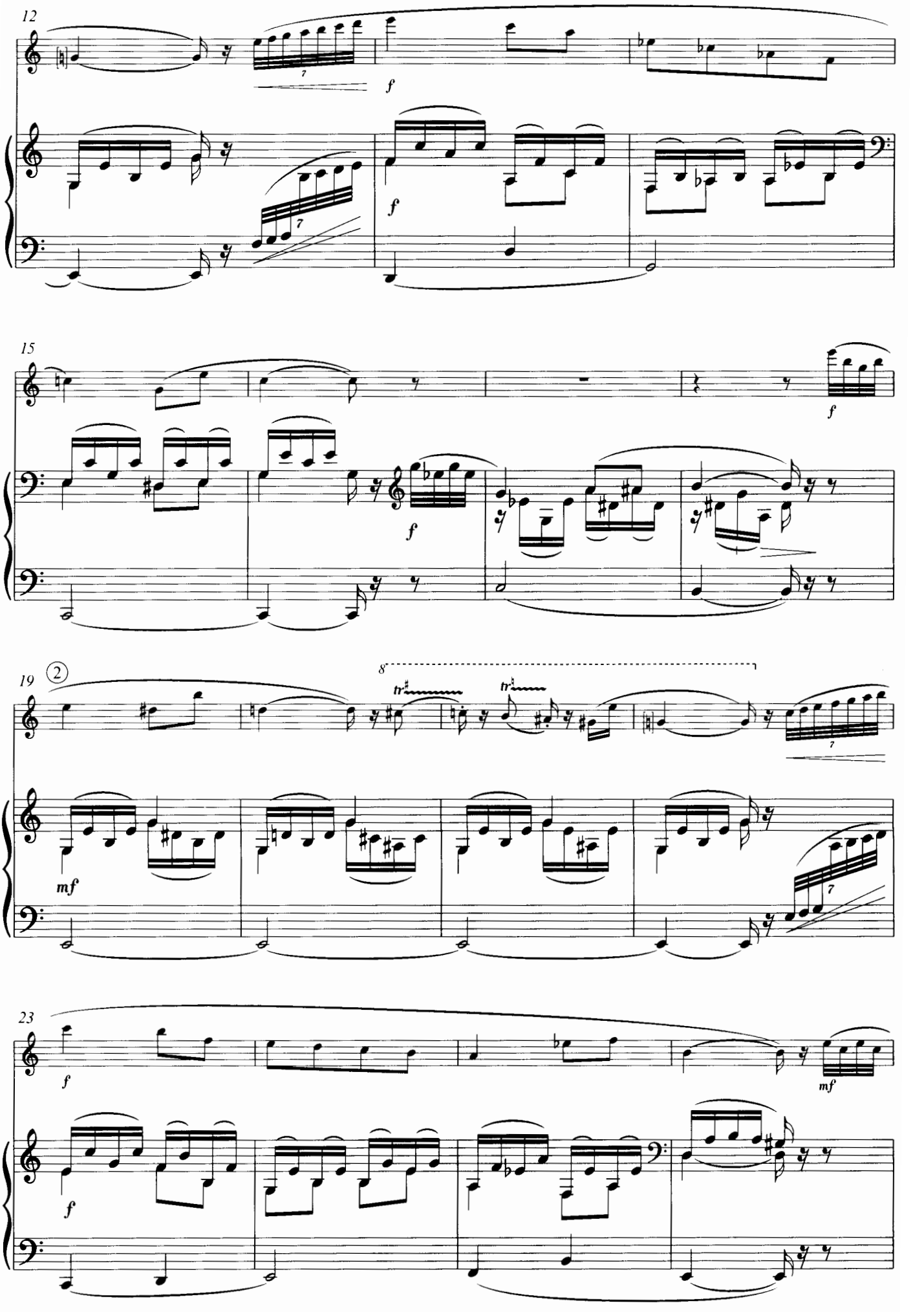
FRANCIS POULENC (1957)

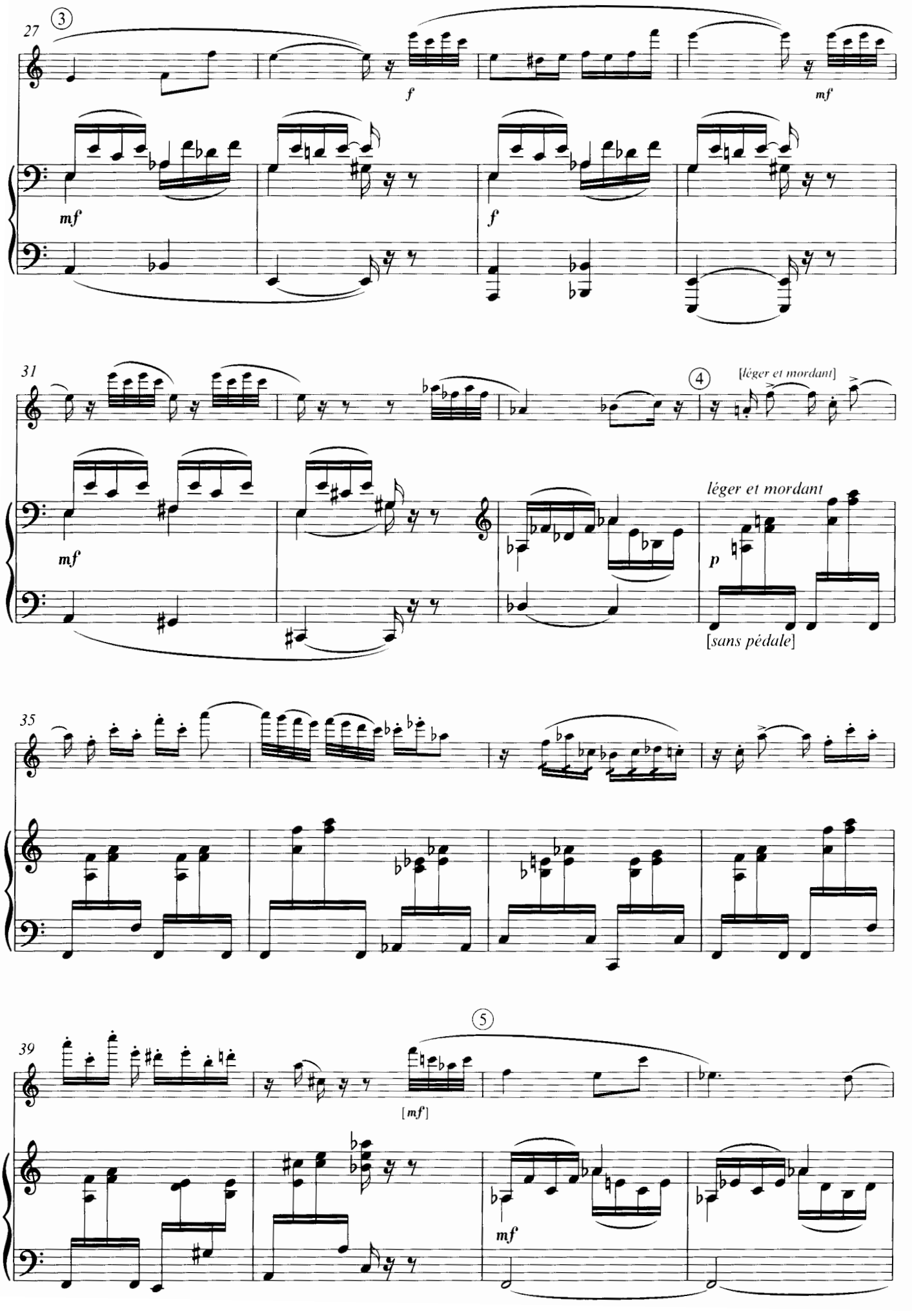
## 1 Allegretto malincolico

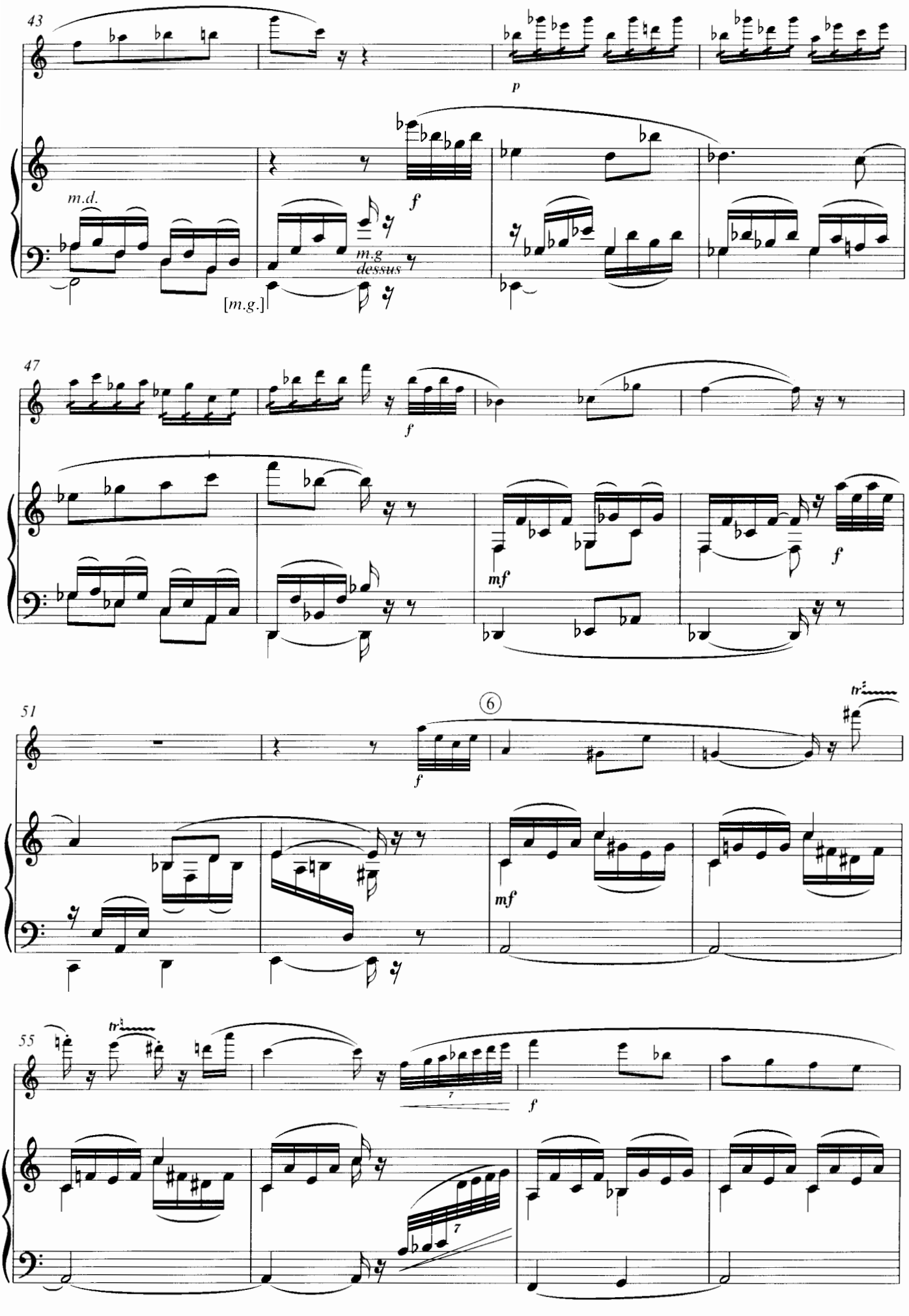


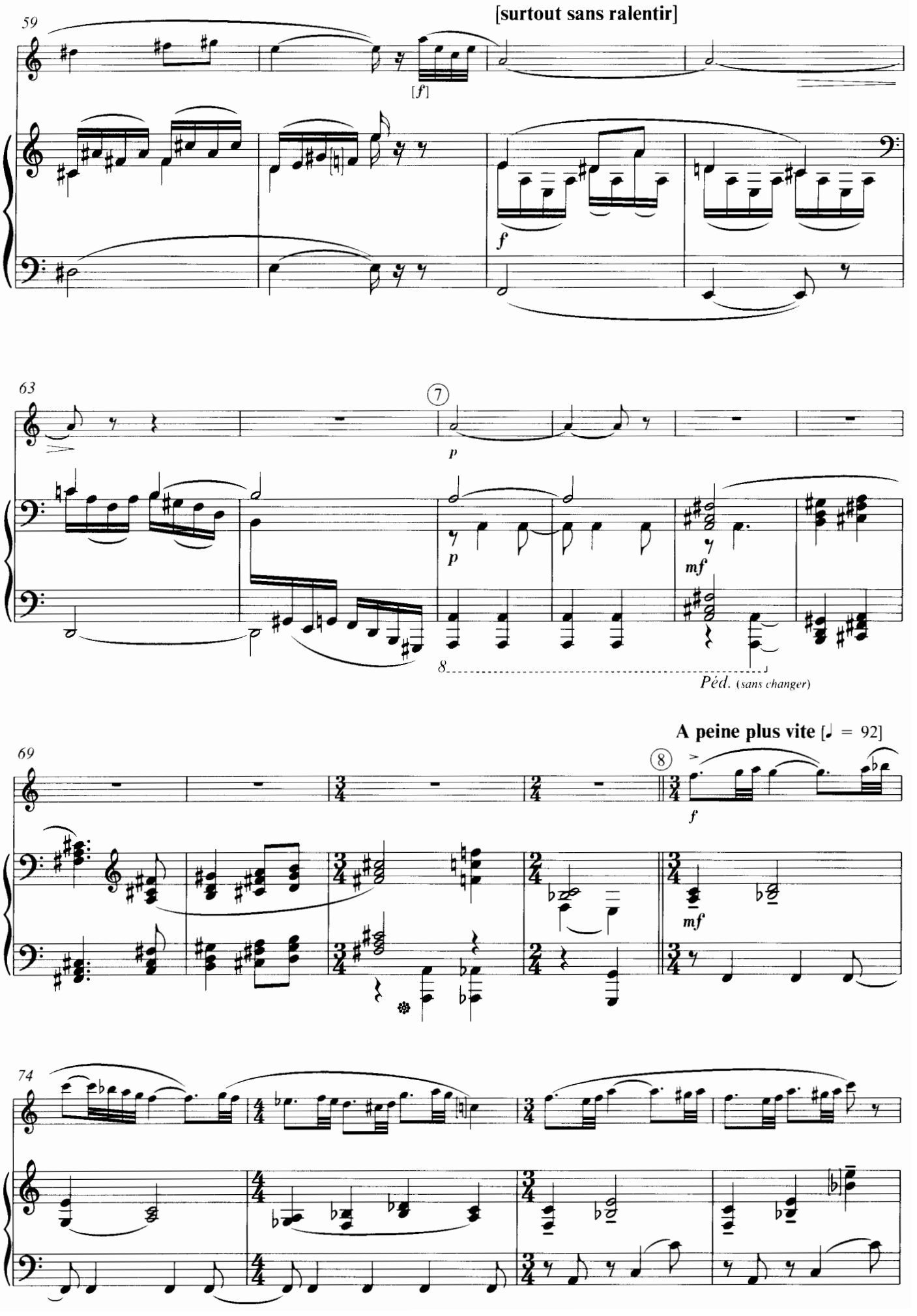



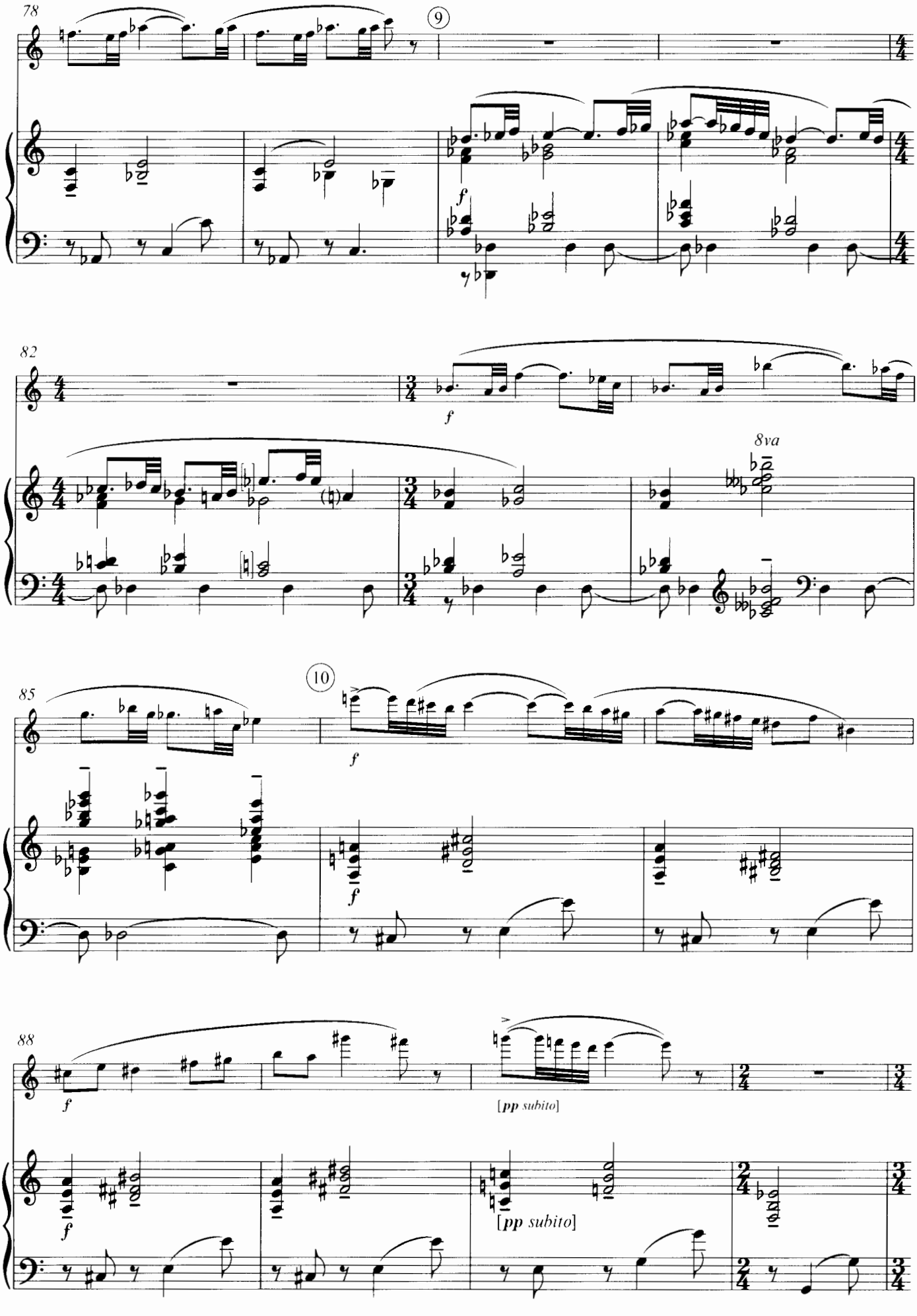



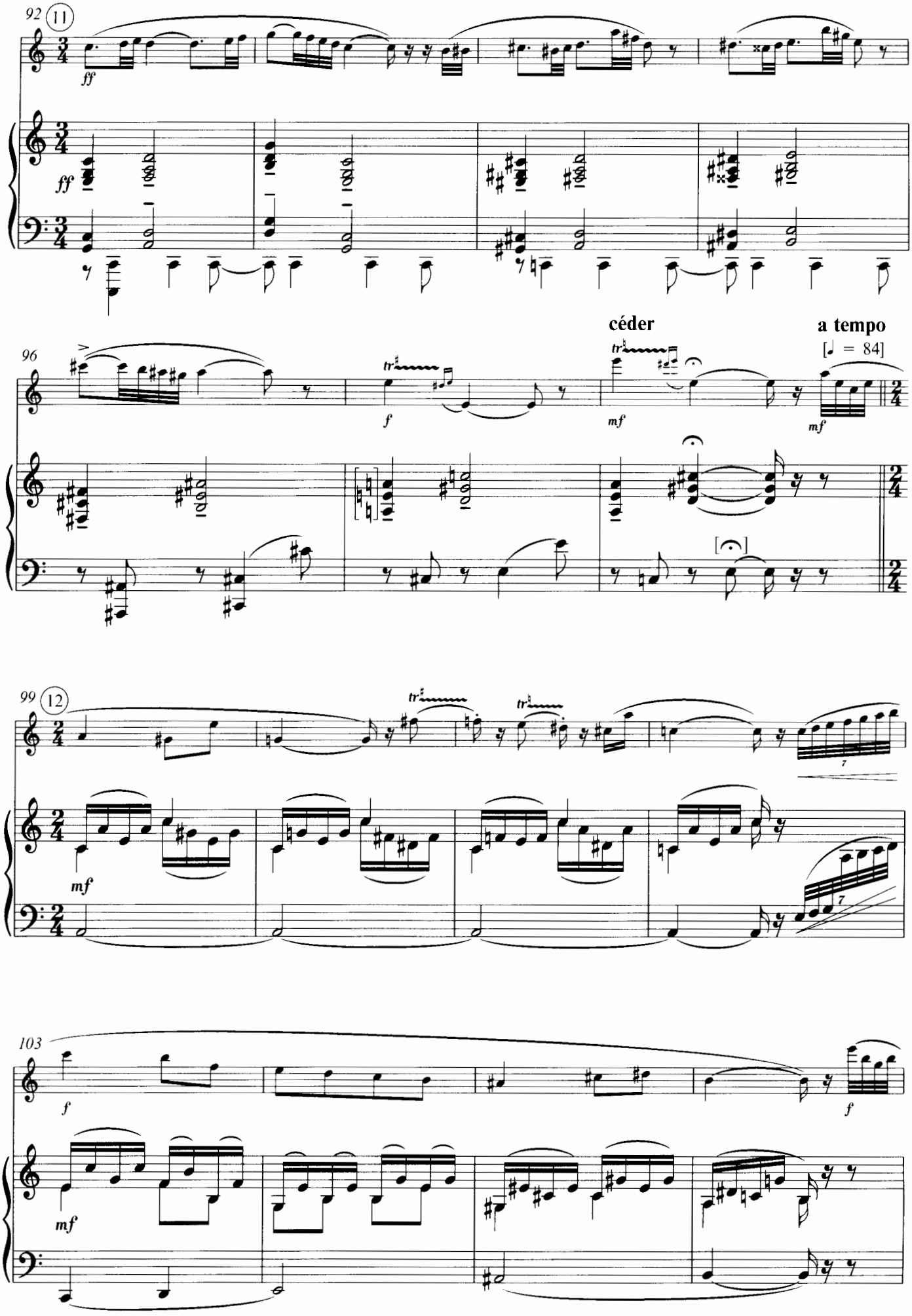

12
f
f
15
f
f
19
②
8va
tr
tr
mf
7
23
f
mf
f

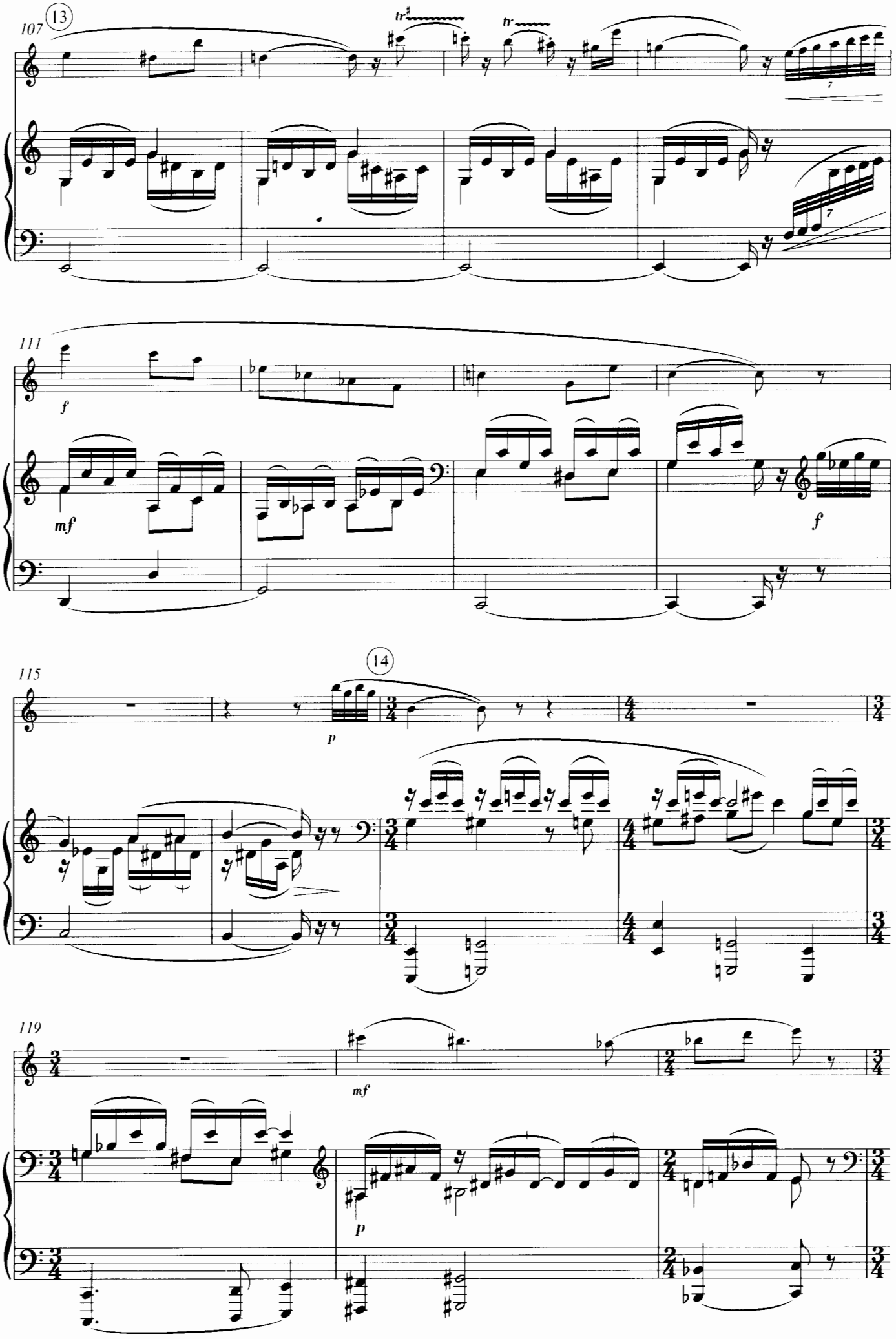

27
3
f
mf
mf
f
31
4
[léger et mordant]
mf
léger et mordant
p
[sans pédale]
35
39
5
[mf]
mf

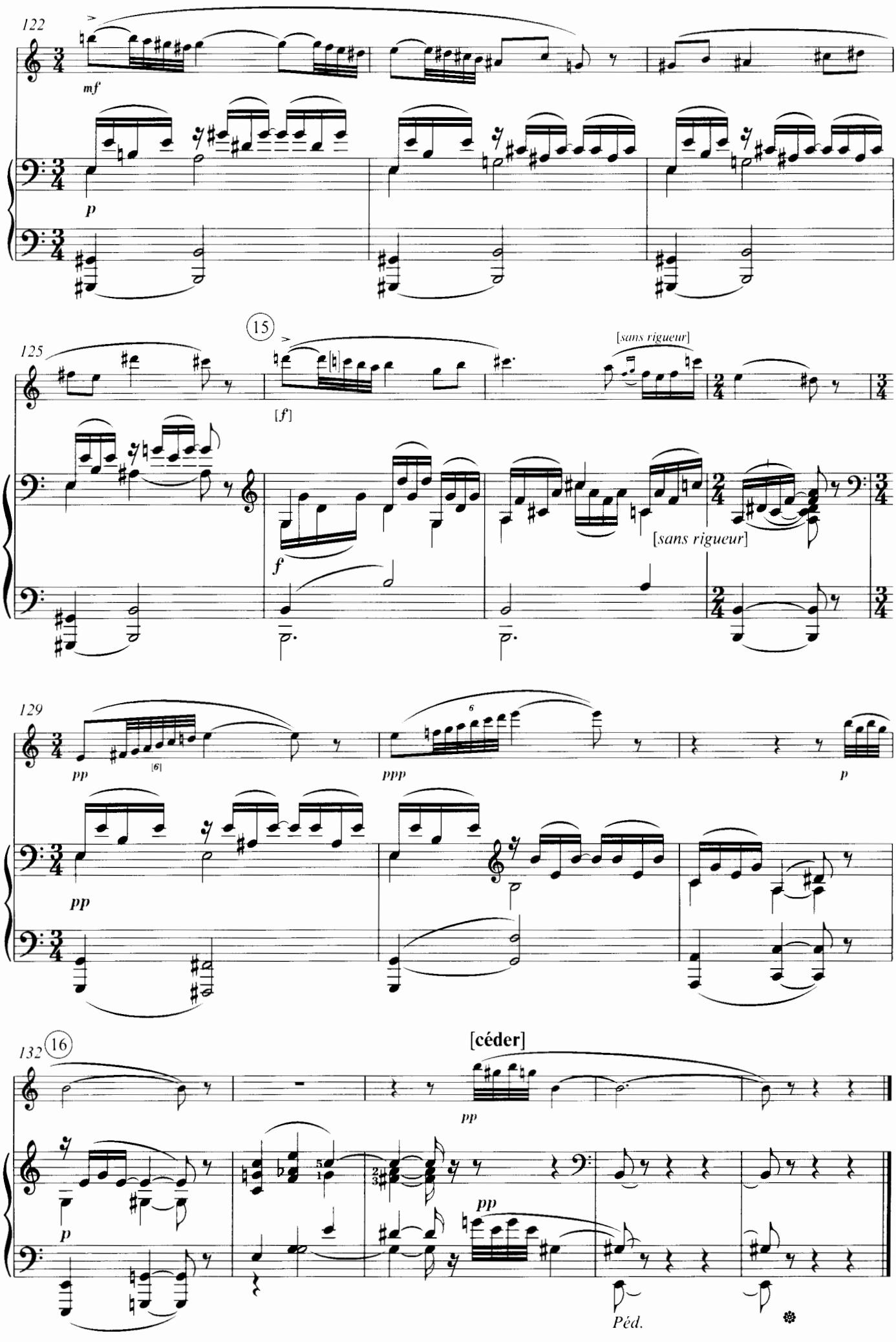

43
p
m.d.
f
m.g
dessus
[m.g.]
47
f
mf
f
51
6
f
mf
tr
55
tr
f
7
7


59
[surtout sans ralentir]
[f]
f
63
7
p
p
mf
8
Péd. (sans changer)
69
A peine plus vite [♩ = 92]
8
f
mf
74

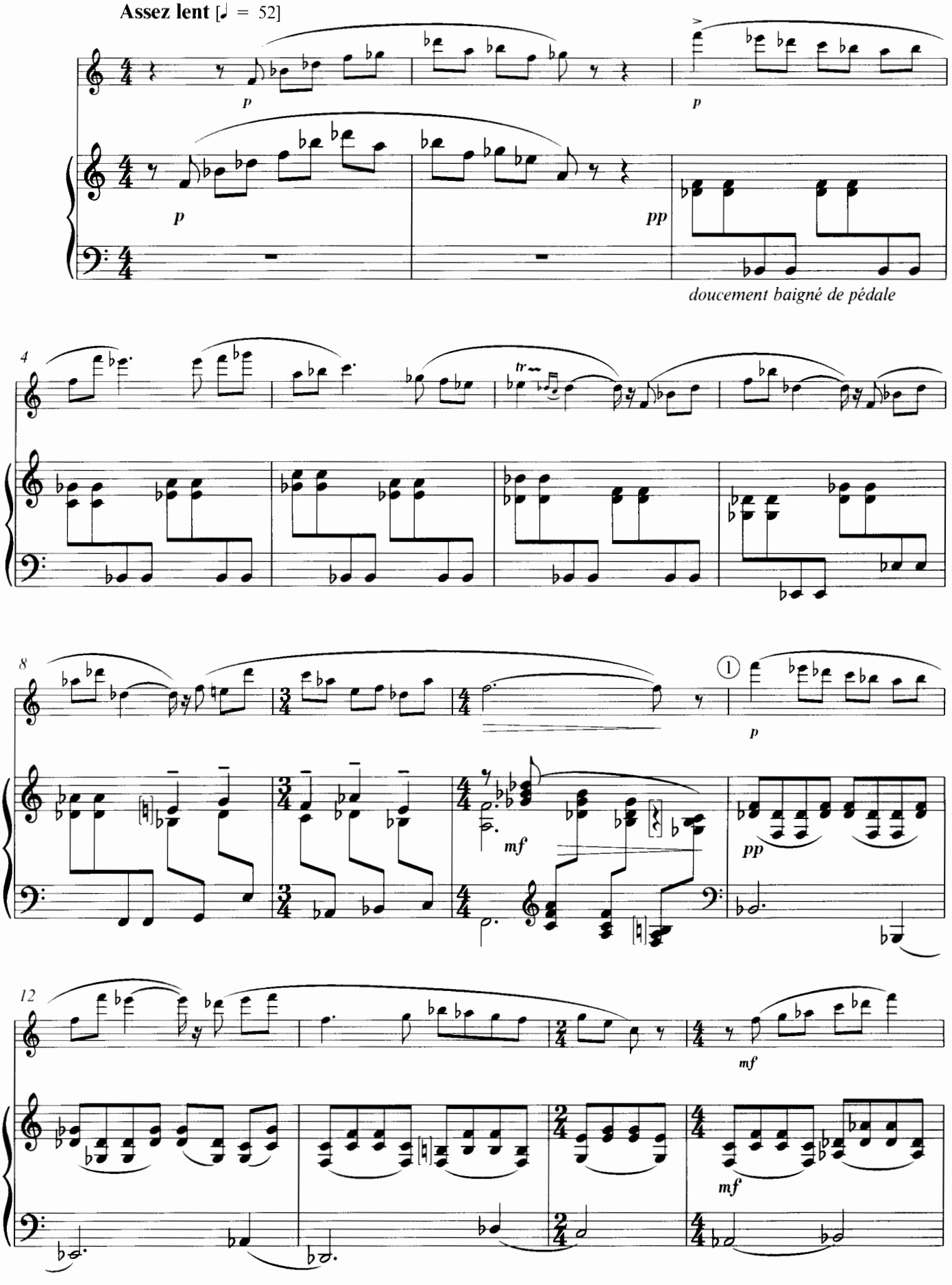

78
9
f
82
f
8va
85
10
f
f
88
f
[pp subito]
f
[pp subito]

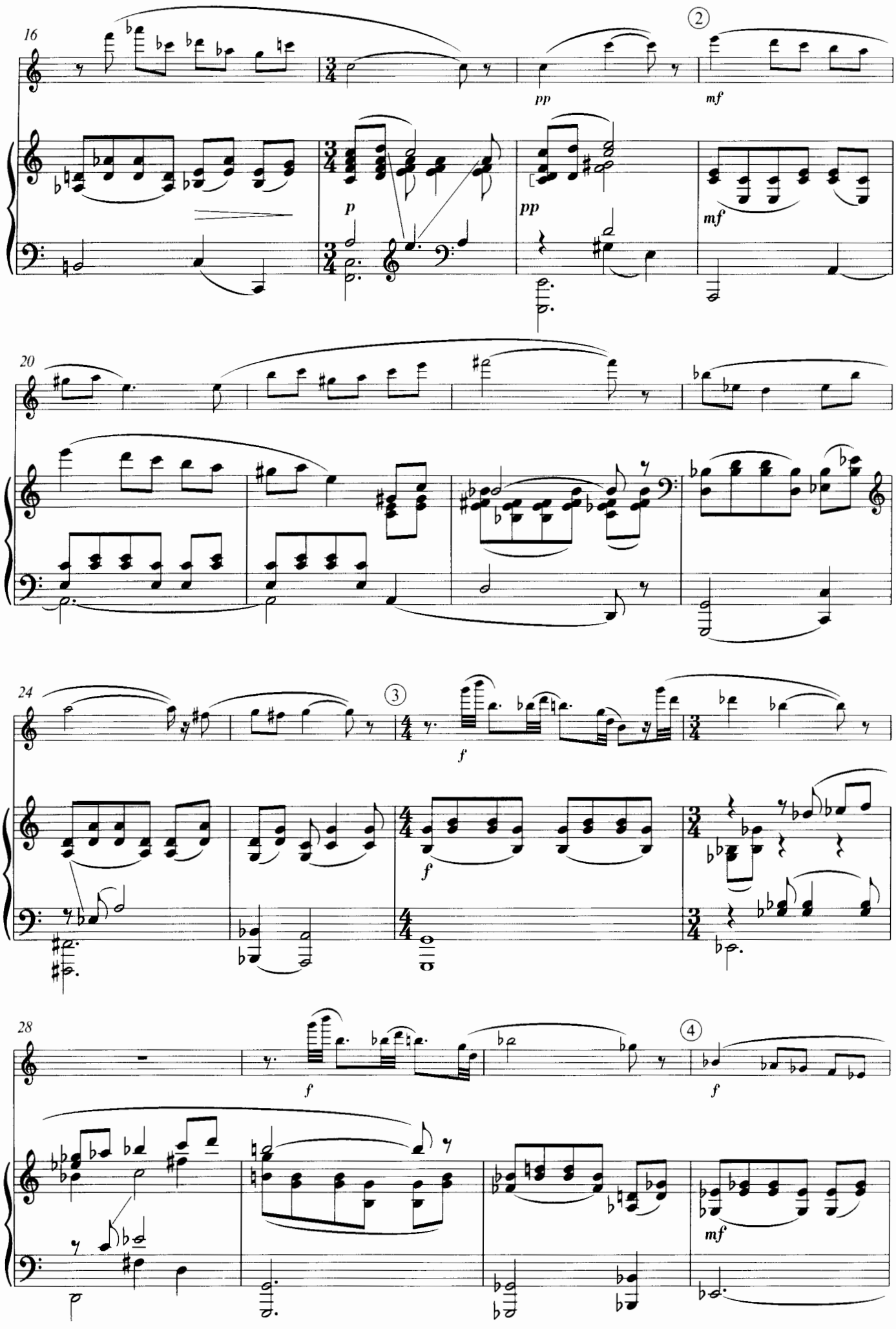

92
11
ff
ff
96
f
mf
céder
a tempo
[♩ = 84]
mf
99
12
mf
7
103
f
f
mf

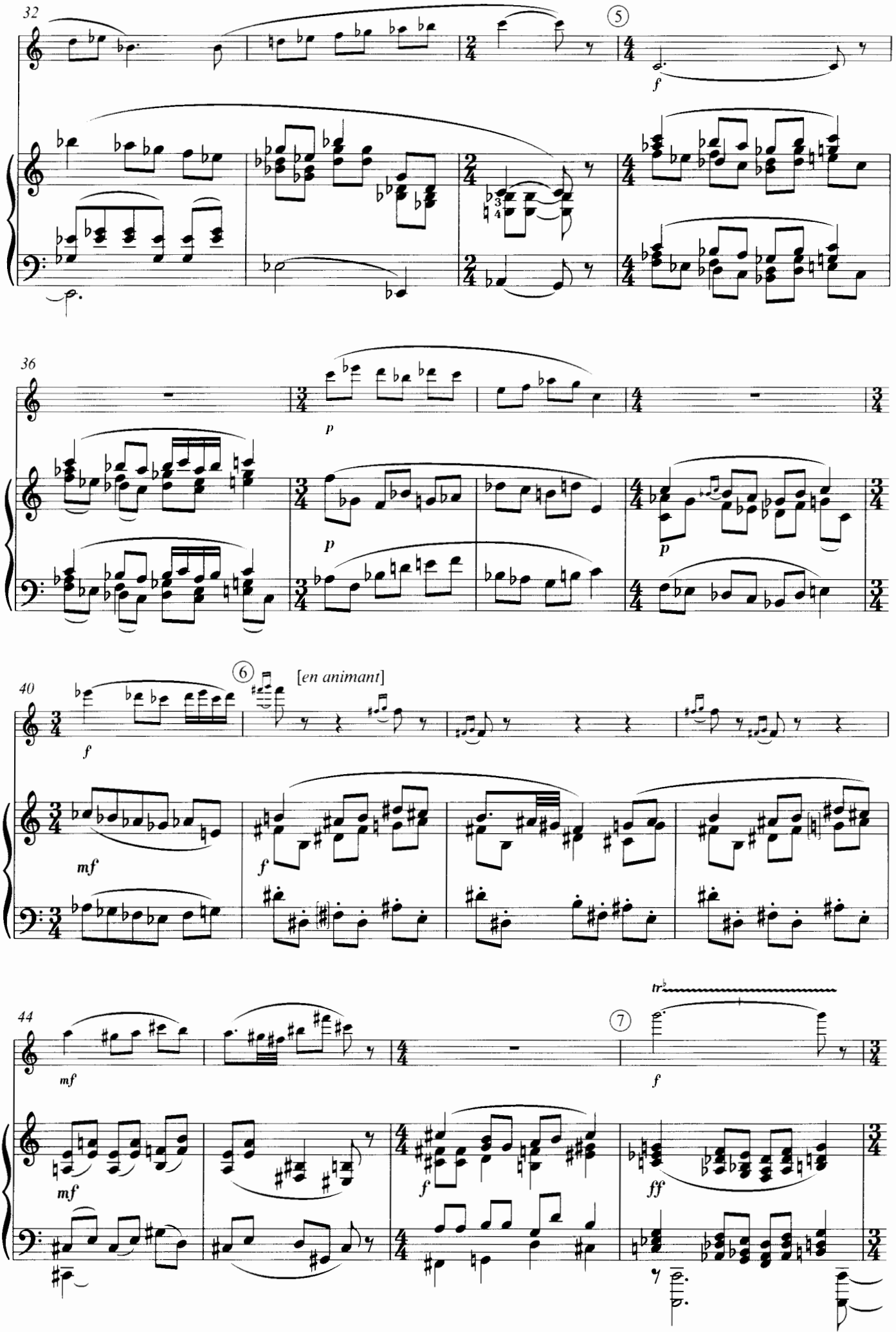

107
13
tr
tr
7
7
111
f
mf
f
115
14
p
119
mf
p

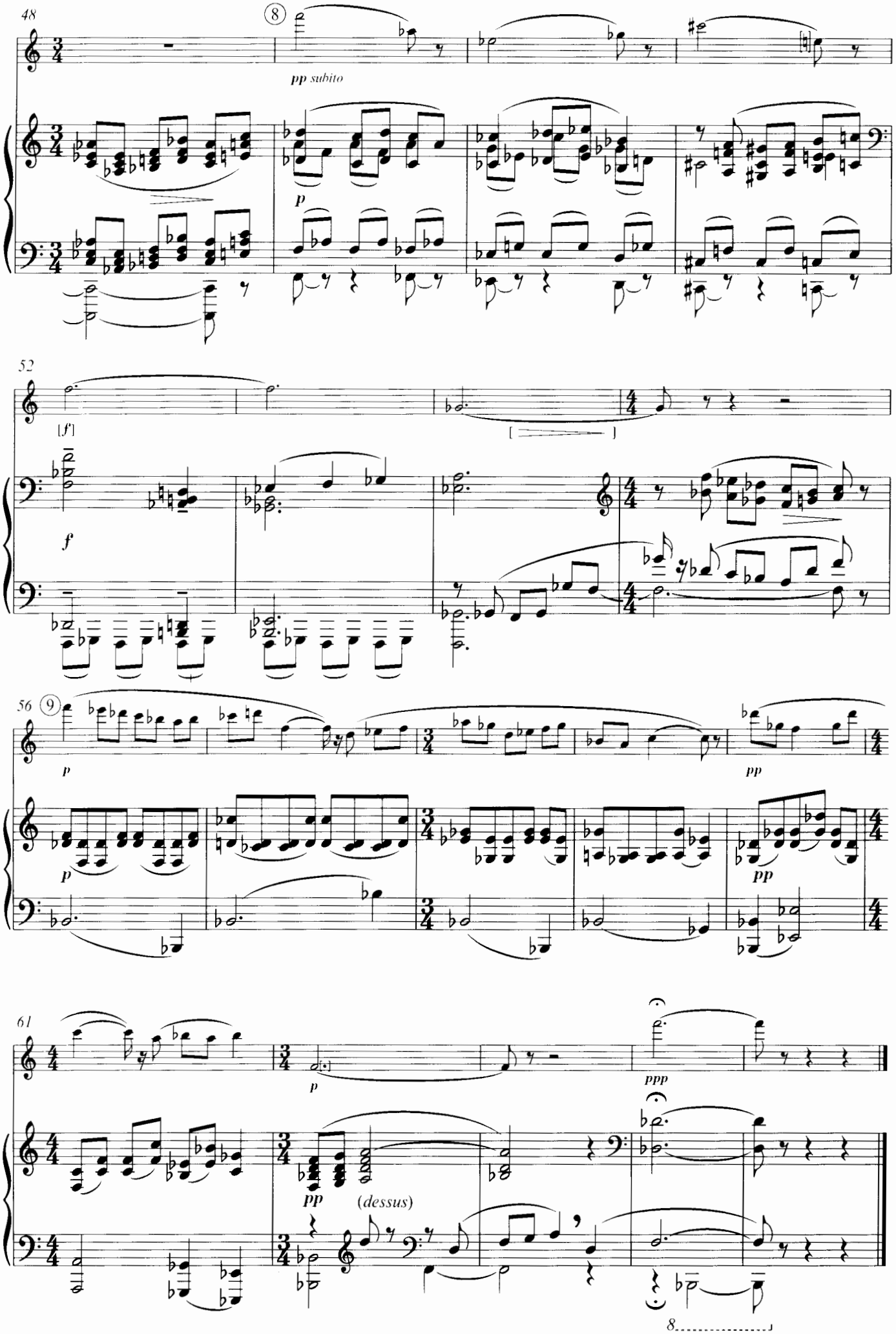

122
mf
p
125
15
[f]
[sans rigueur]
f
[sans rigueur]
129
pp
[6]
ppp
6
p
pp
132
16
[céder]
pp
p
pp
Péd.

# 2 Cantilena

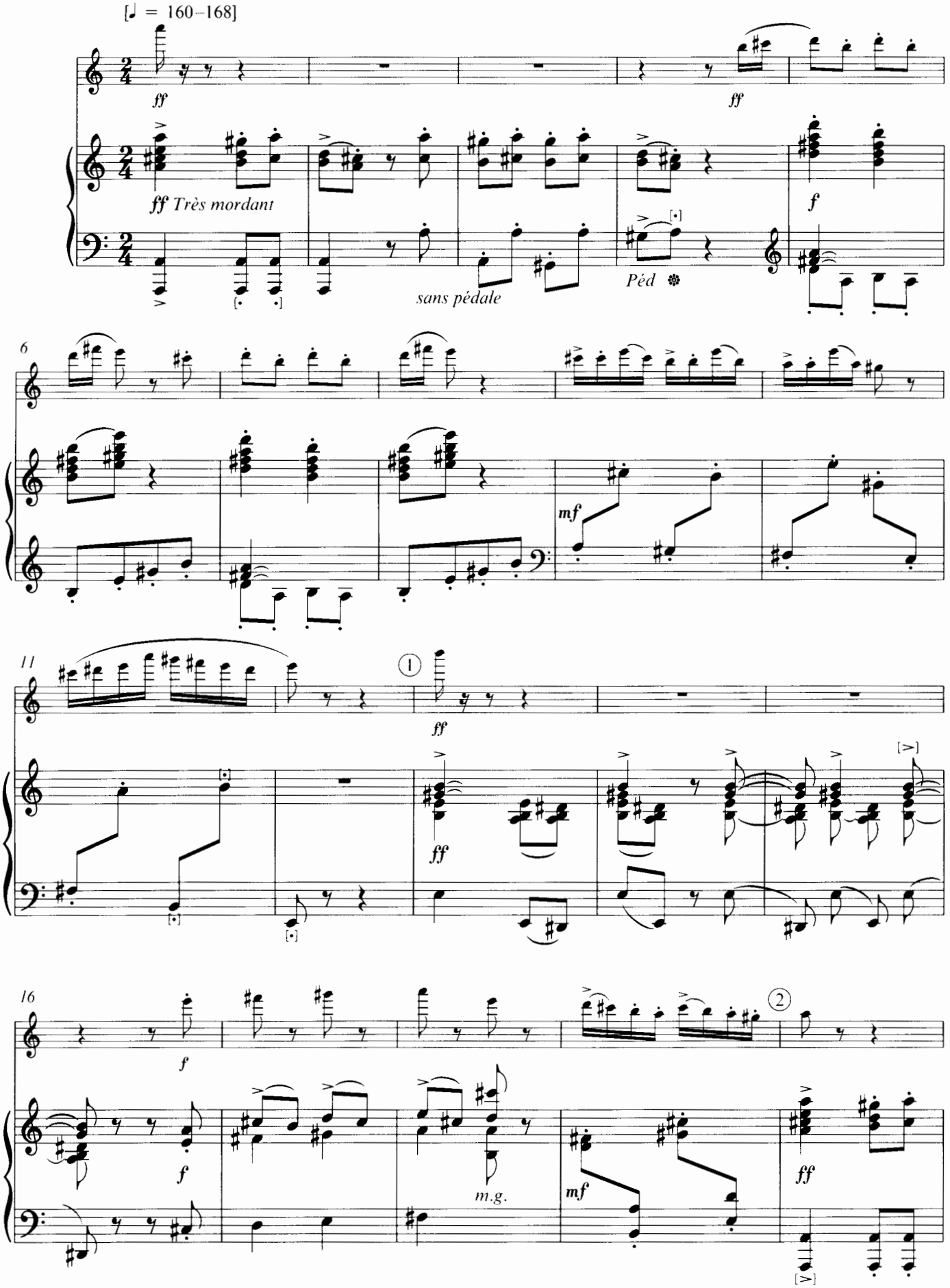

Assez lent [♩ = 52]
p
p
p
pp
doucement baigné de pédale
4
tr
8
1
p
mf
pp
12
mf
mf

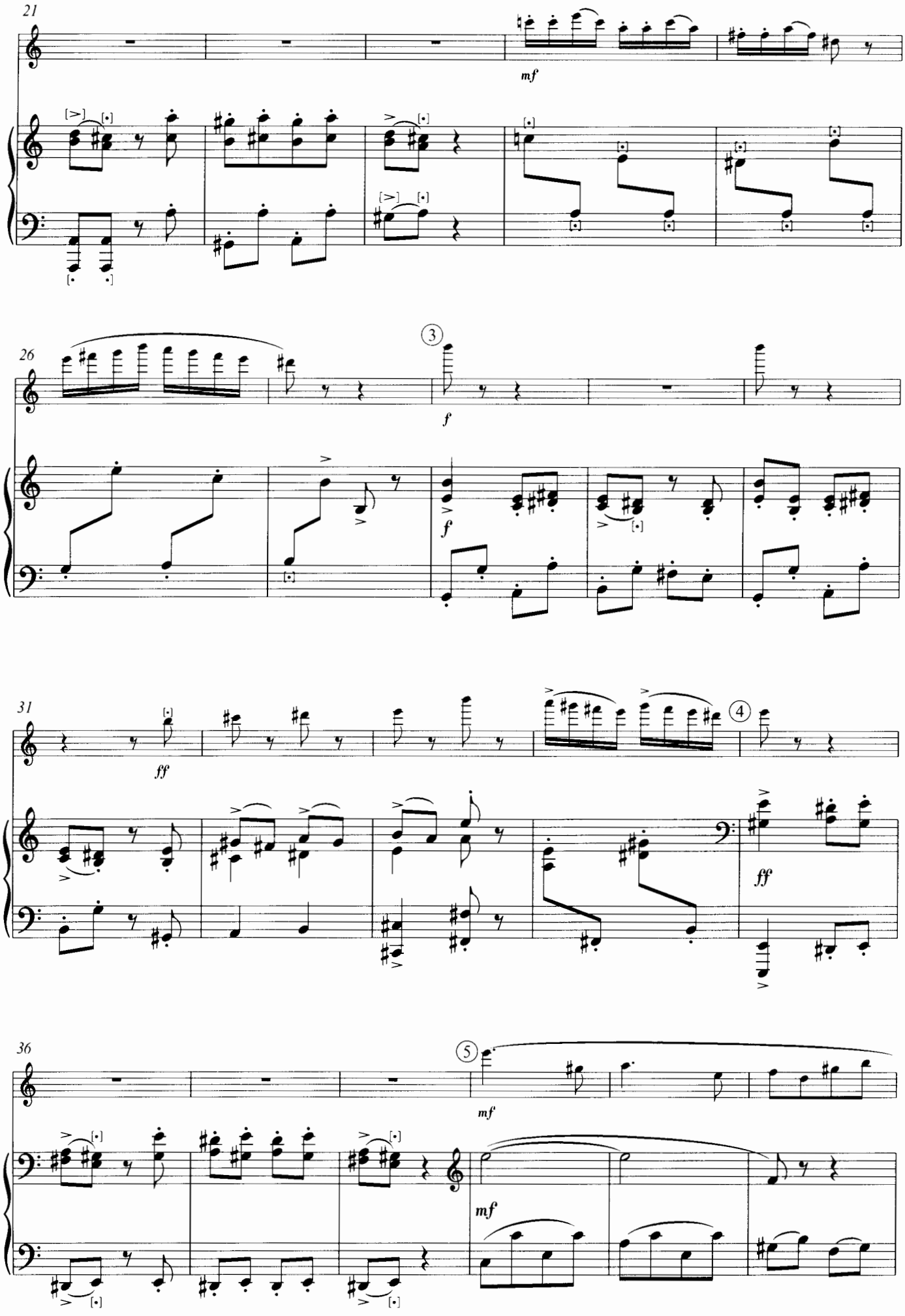

16
pp
mf
p
pp
mf
20
24
f
f
28
f
f
mf

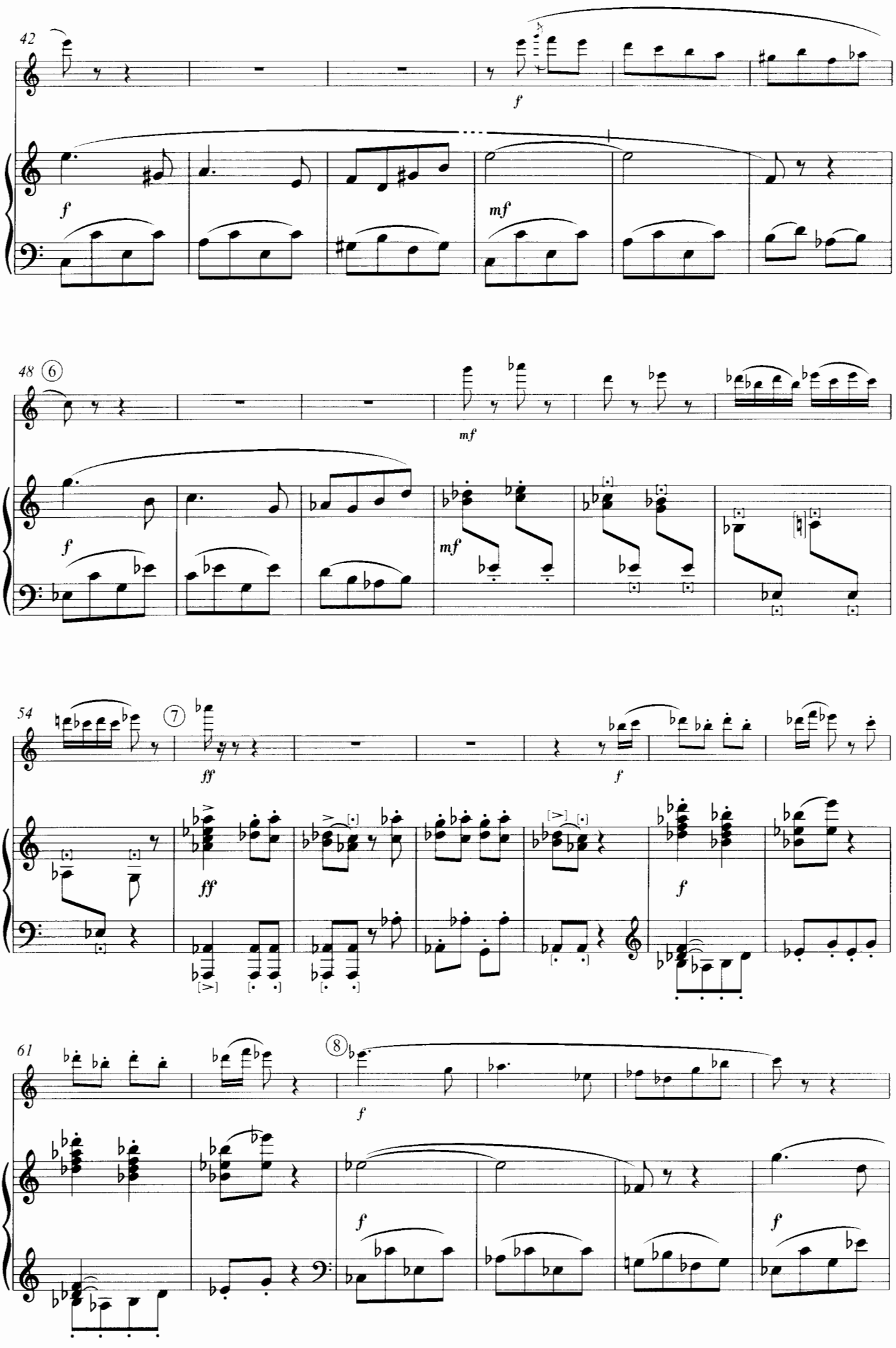

32
5
f
36
p
p
p
40
6
[en animant]
f
mf
f
44
mf
mf
7
tr
f
f
ff

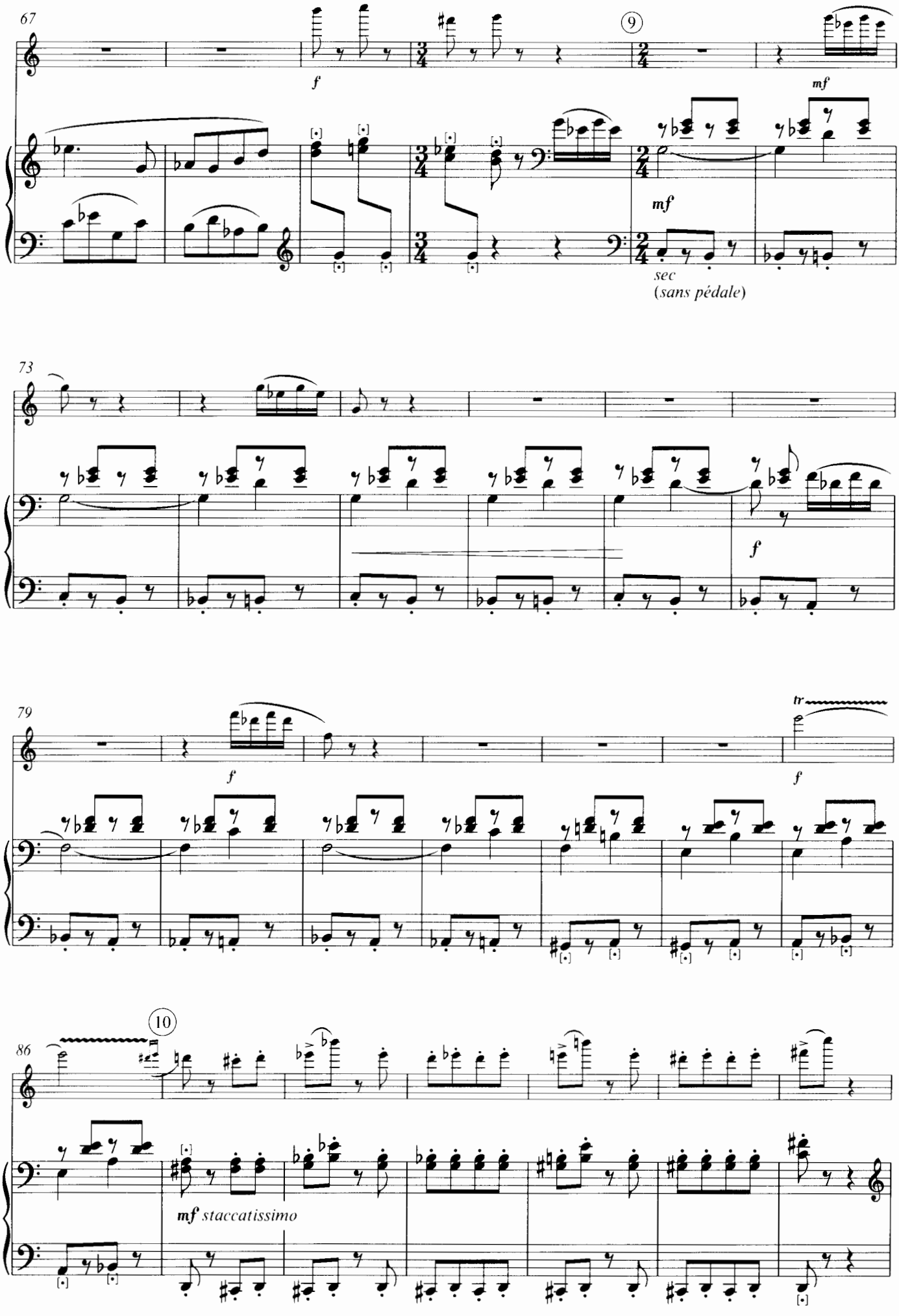

48
8
pp subito
p
52
[f]
f
56
9
p
pp
61
p
ppp
pp
(dessus)
8

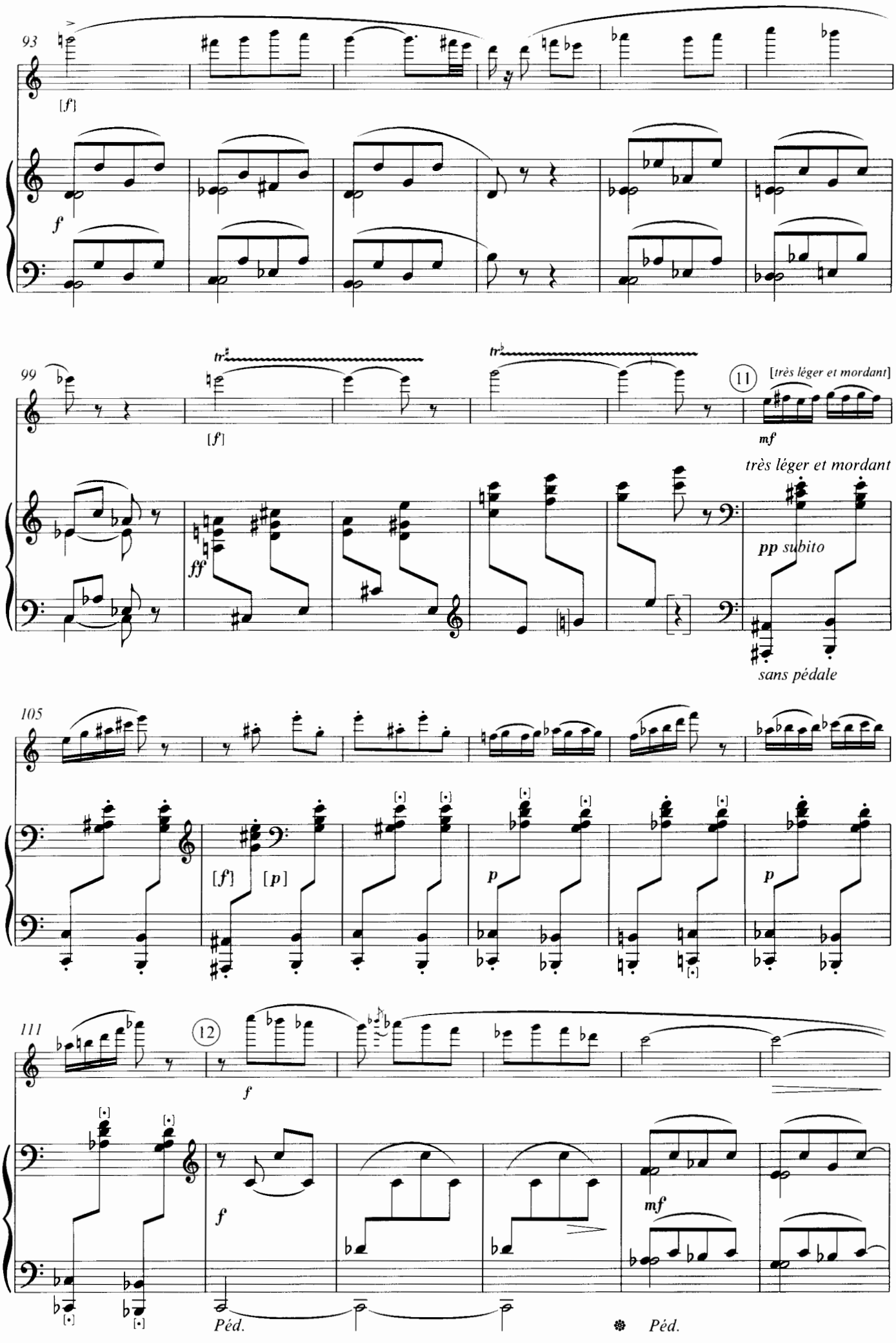
# 3 Presto giocoso

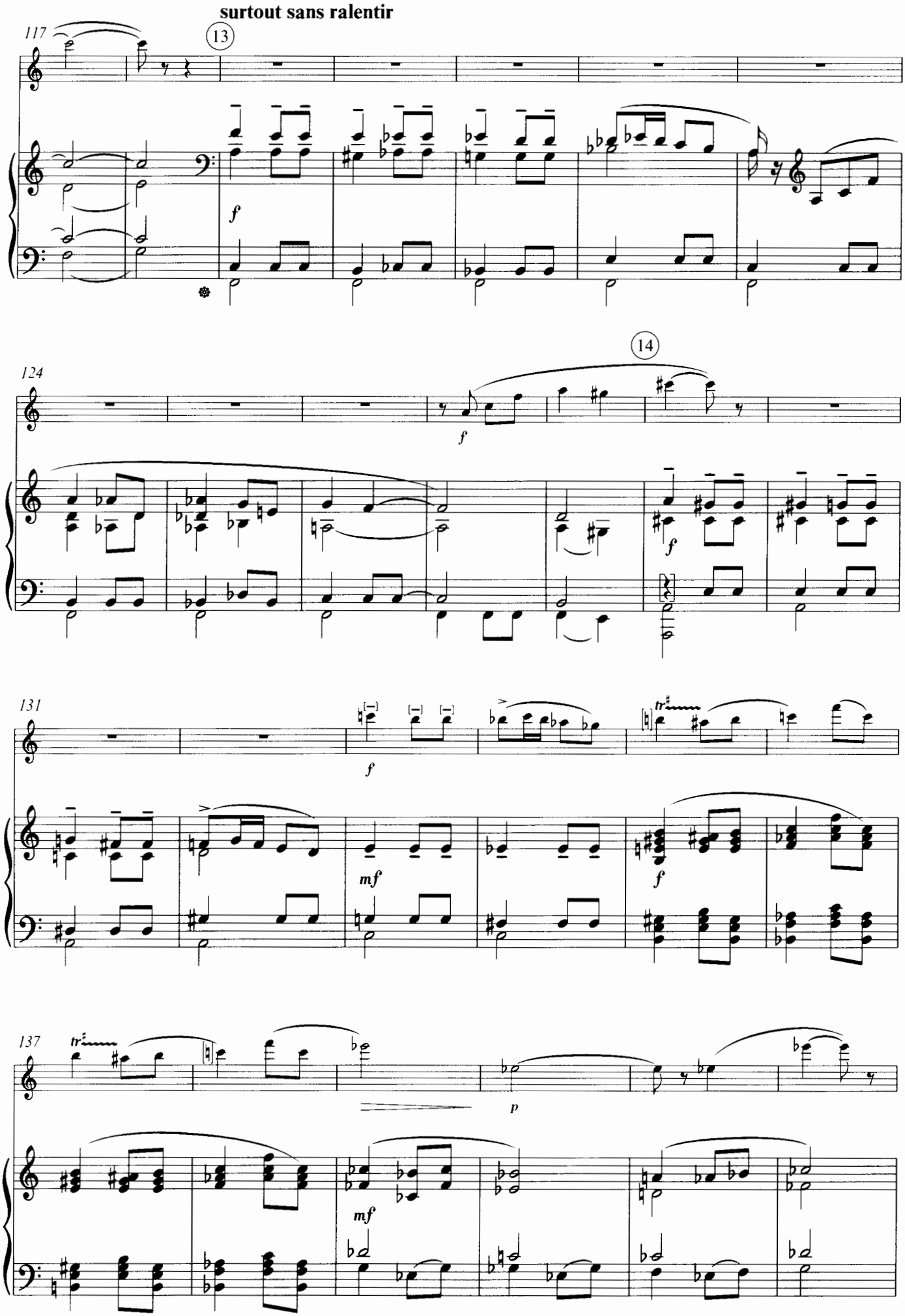


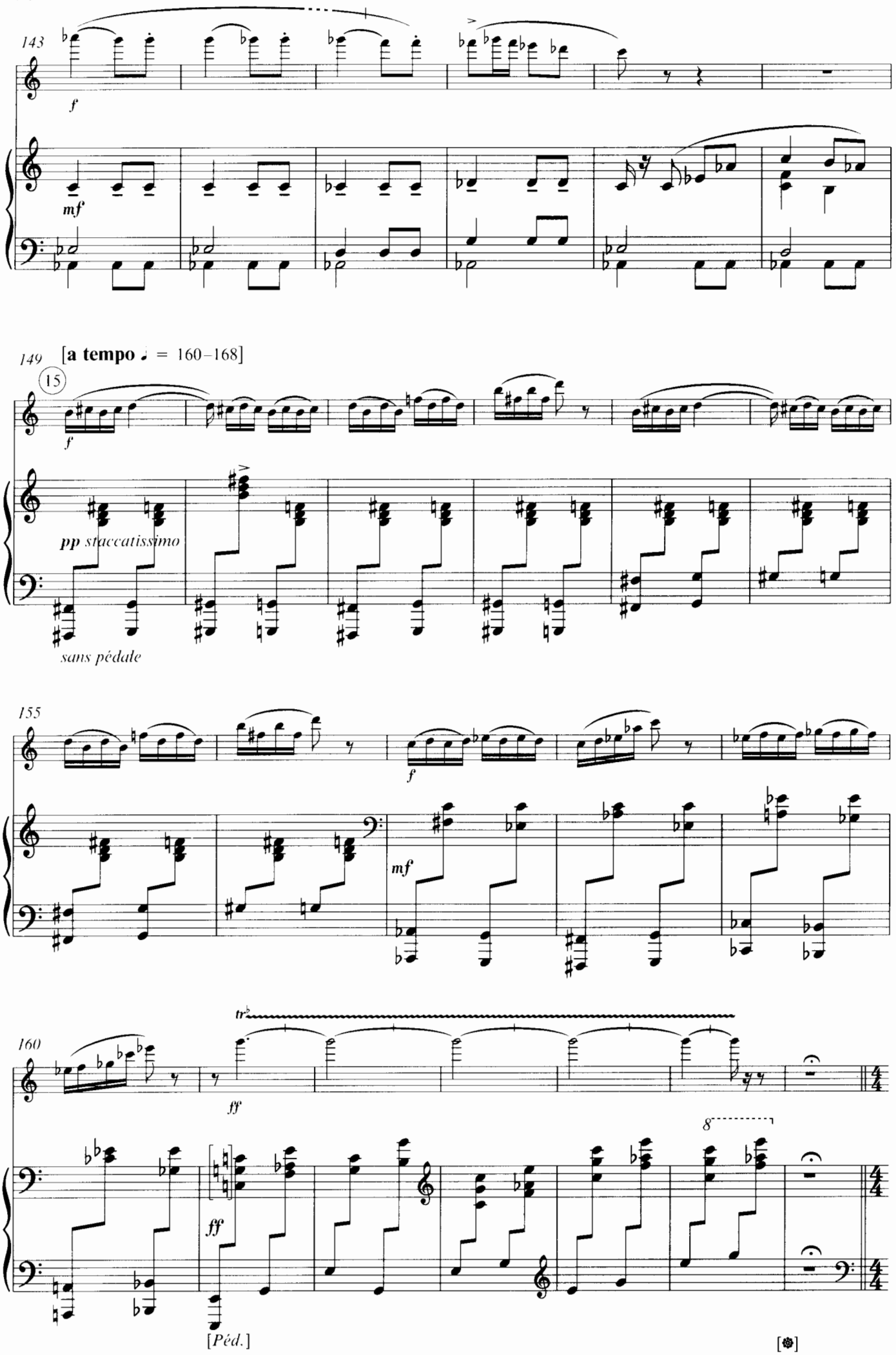

21
mf
26
3
f
f
31
ff
4
ff
36
5
mf
mf

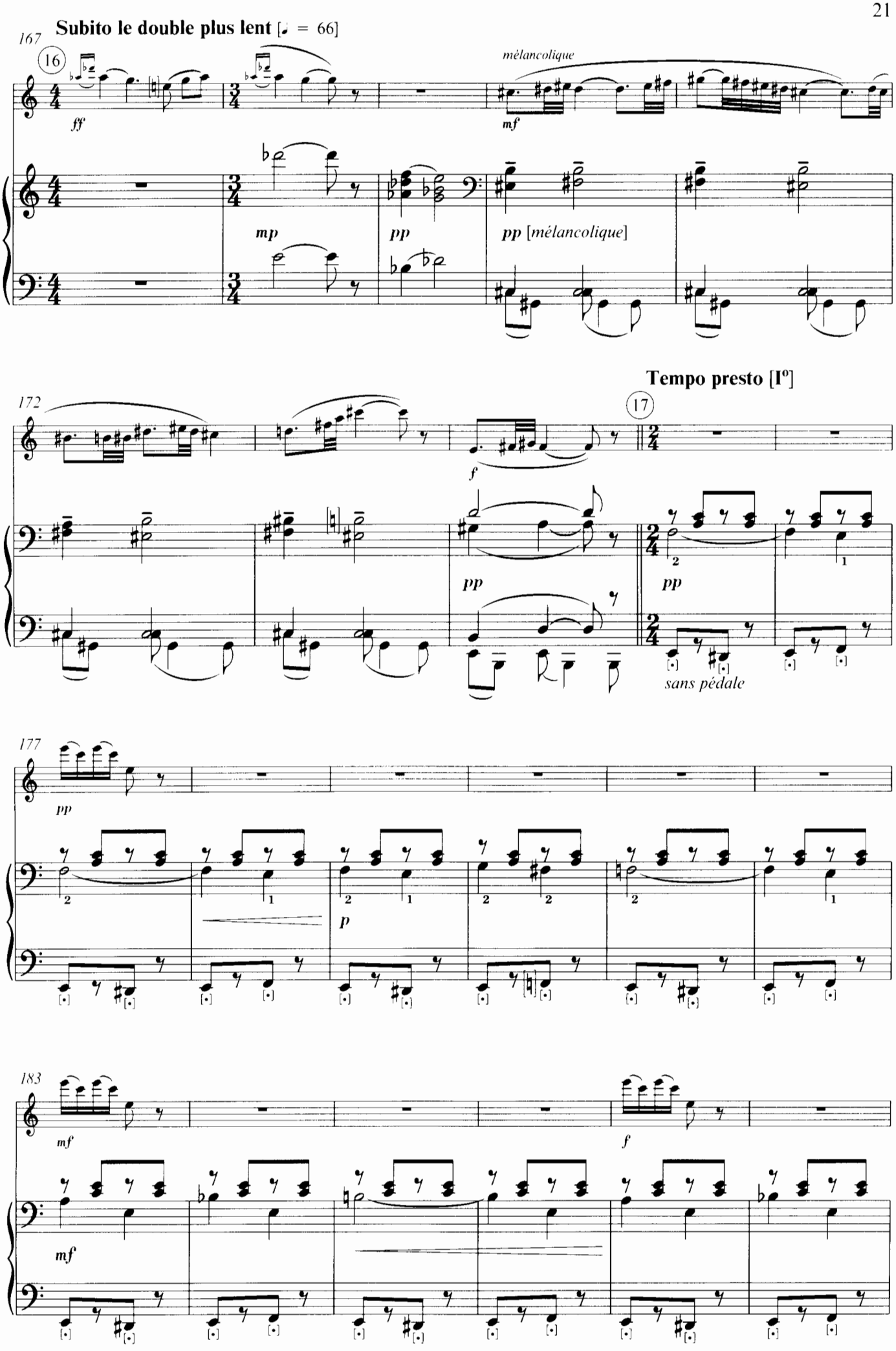

42
f
f
mf
48
6
mf
f
mf
54
7
ff
f
ff
f
61
8
f
f
f

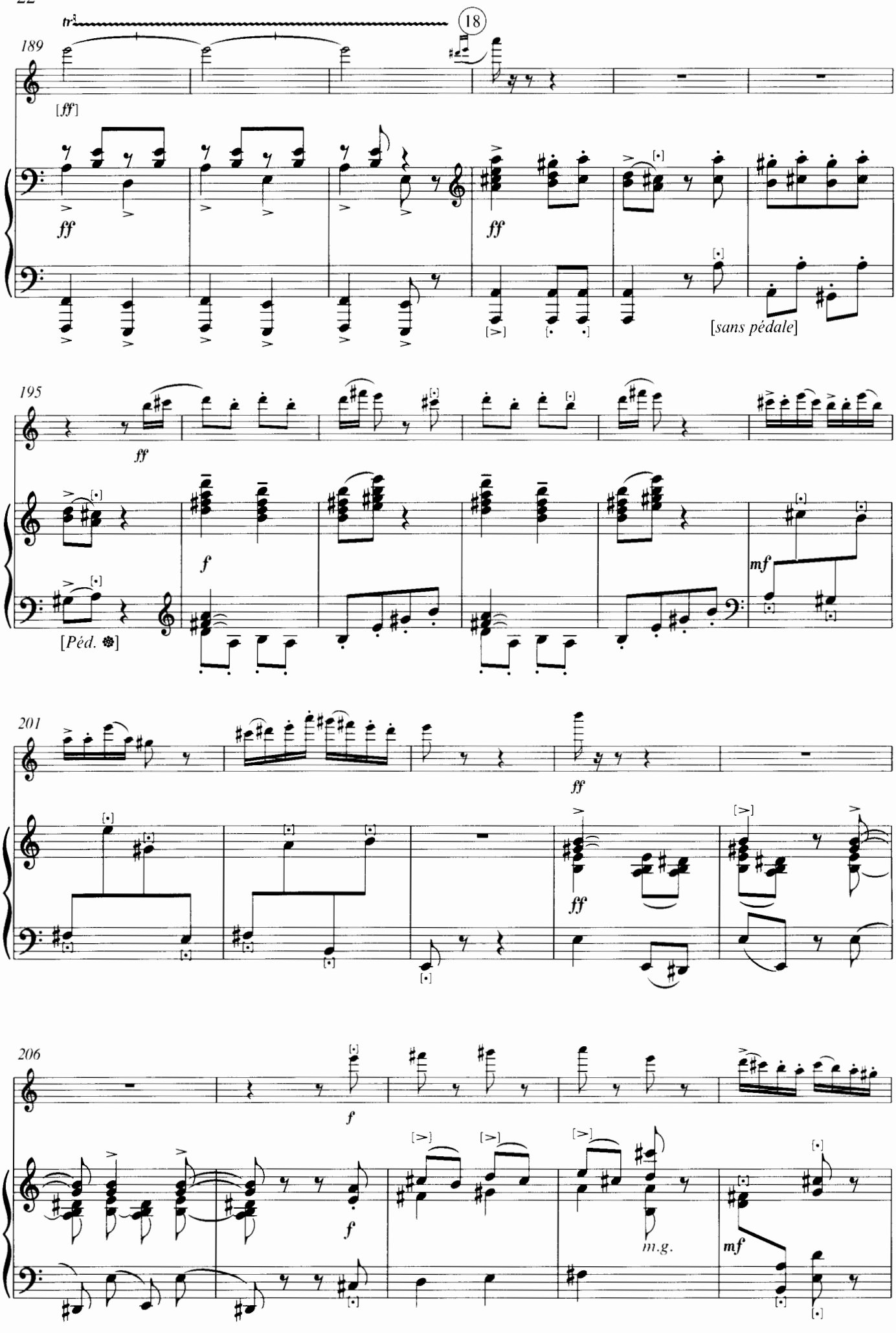

67
f
9
mf
mf
sec
(sans pédale)
73
f
79
f
tr
f
86
10
mf staccatissimo

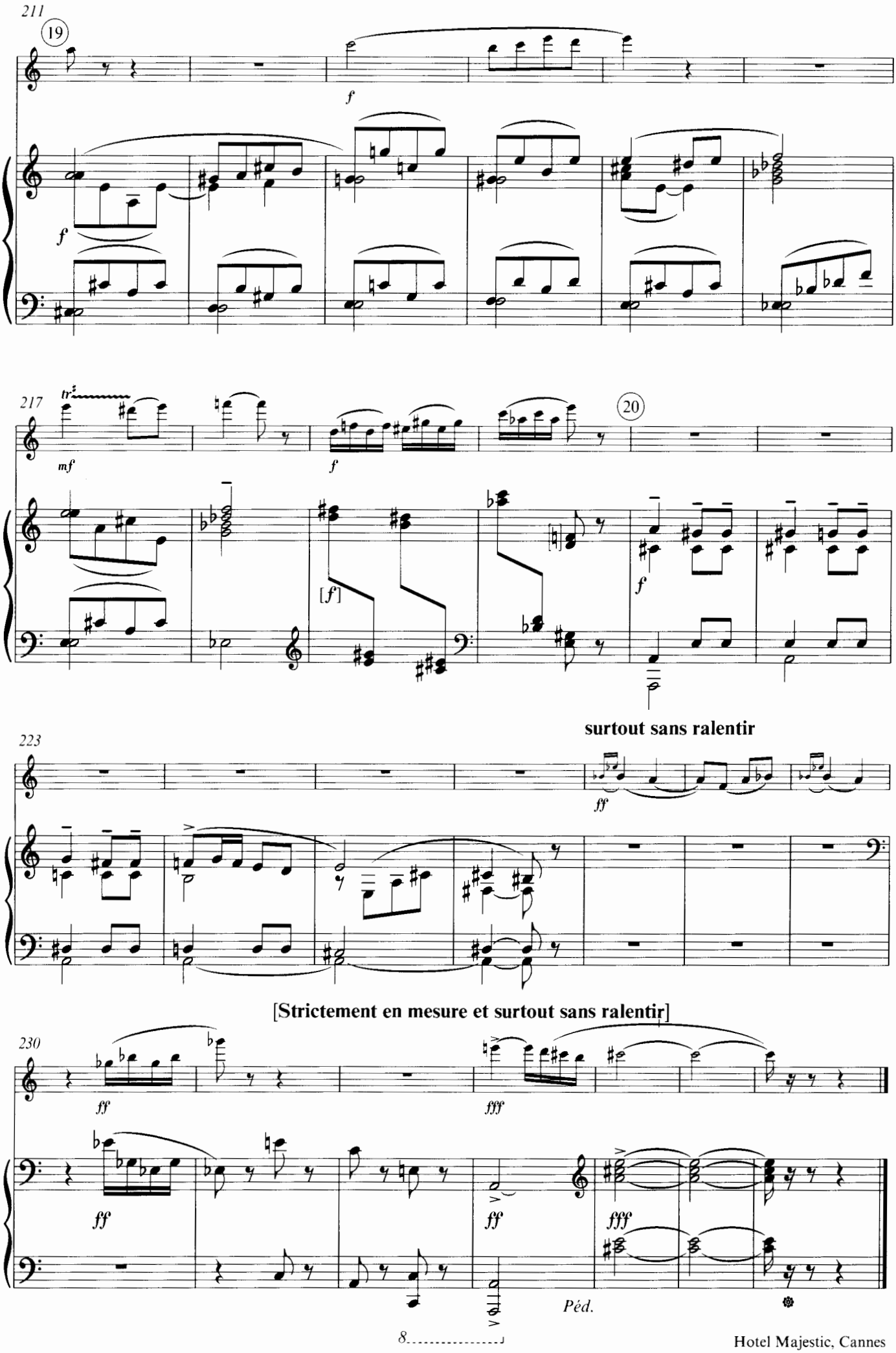

93
[f]
f
99
tr
tr
[f]
11
[très léger et mordant]
mf
très léger et mordant
ff
pp subito
sans pédale
105
[f]
[p]
p
p
111
12
f
f
mf
Péd.
Péd.


surtout sans ralentir
117
13
f
124
14
f
f
131
f
mf
f
137
p
mf


143
f
mf
149
[a tempo ♩ = 160–168]
15
f
pp staccatissimo
sans pédale
155
f
mf
160
tr
ff
8
ff
[Péd.]


167
Subito le double plus lent [♩ = 66]
16
mélancolique
ff
mf
mp
pp
pp [mélancolique]
172
Tempo presto [I°]
17
f
pp
pp
sans pédale
177
pp
p
183
mf
f
mf


18
189
[ff]
ff
ff
[sans pédale]
195
ff
f
[Péd.]
mf
201
ff
ff
206
f
f
m.g.
mf


211
19
f
f
217
tr
mf
f
20
[f]
f
surtout sans ralentir
223
ff
[Strictement en mesure et surtout sans ralentir]
230
ff
fff
ff
ff
fff
Péd.
8