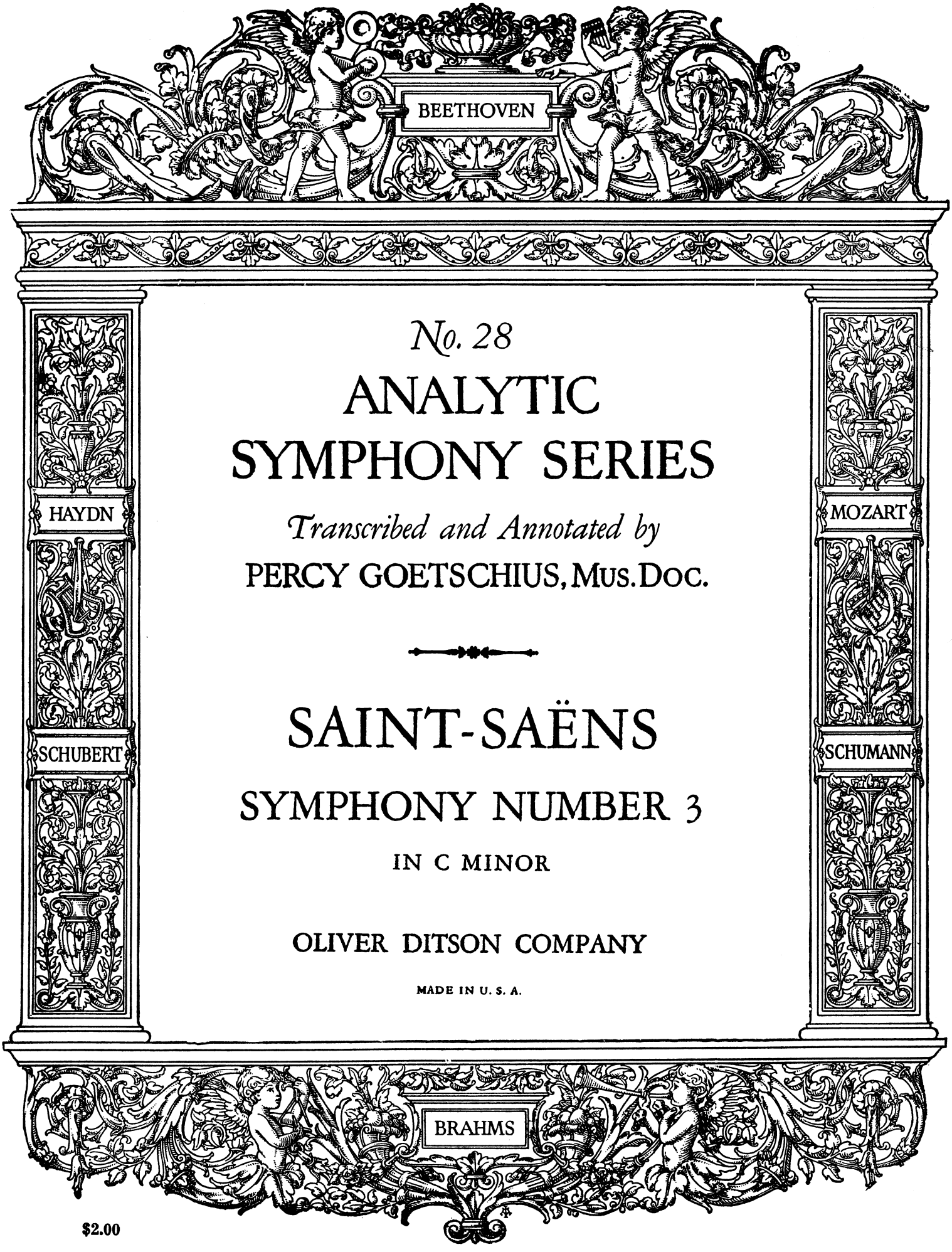

No. 28

ANALYTIC SYMPHONY SERIES

Transcribed and Annotated by

PERCY GOETSCHIUS, MUS. DOC.

SAINT-SAËNS

SYMPHONY NUMBER 3

IN C MINOR

OLIVER DITSON COMPANY

MADE IN U. S. A.

$2.00

CAMILLE SAINT-SAËNS

1835 ✦ ✦ 1921

SYMPHONY IN C MINOR

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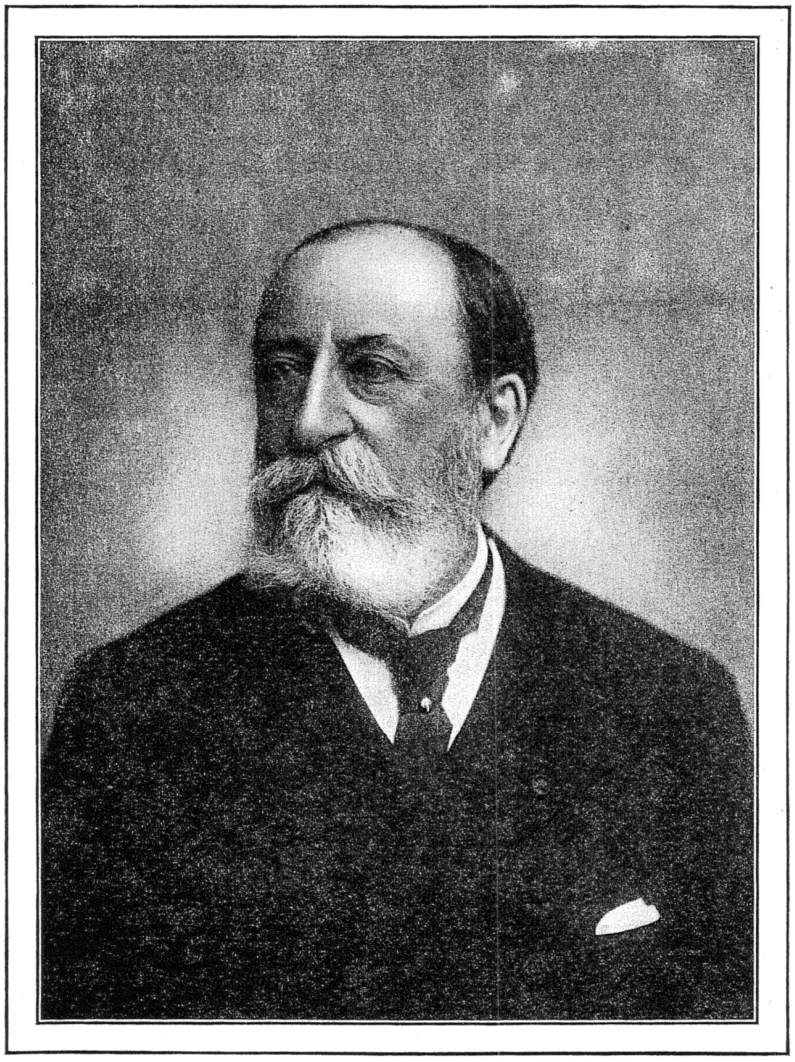


C. Saint-Saëns

FROM A PHOTOGRAPH MADE IN 1902, IN PARIS

No. 28

ANALYTIC SYMPHONY SERIES

TRANSCRIBED AND ANNOTATED BY

PERCY GOETSCHIUS, Mus. Doc.

SYMPHONY NUMBER THREE

[IN C MINOR]

BY

CAMILLE SAINT-SAËNS

For Piano ,, Two Hands

1.25

BOSTON : OLIVER DITSON COMPANY : NEW YORK

CHICAGO: LYON & HEALY, INC. LONDON: WINTHROP ROGERS, LTD.

Made in U. S. A.

BIOGRAPHY

CHARLES CAMILLE SAINT-SAËNS (pronounced "San-Sahn" — both n's nasal) was born in Paris, October 9th, 1835. He gave early evidence of uncommon musical talent, which was quickly recognized and carefully guided, first by his own mother and a great-aunt, and later, when the lad had reached his seventh year, by Stamaty in piano, and Maleden in harmony.

Already at the age of eleven he gave a public concert with marked success, and the following year (1847) he became a member of Benoist's organ class at the Paris Conservatoire, also receiving instruction from Halévy in composition.

In 1851, Saint-Saëns gained the first organ prize; but his hopes of securing the coveted *Prix de Rome* were repeatedly disappointed, though by the time he attained his thirtieth year he had gained considerable reputation as composer.

In 1858, he was appointed organist of the Madeleine, as successor to Lefébure-Wély, and attracted much attention, not only by his eminent skill as performer, but still more by his extraordinary powers of improvisation.

Although he had achieved distinction chiefly as pianist, organist, and instrumental composer (he wrote his First Symphony when only sixteen), Saint-Saëns was impelled, partly by the fashion of the day in France, and partly from strong, personal, dramatic predilection, to turn his attention to the stage, and he produced, in rapid succession, a number of dramatic works: *Les Noces de Prométhée* (awarded a prize at the International Exhibition in 1867); *La Princesse jaune,* 1872; *Le timbre d'argent,* 1877; shortly afterward, his famous sacred drama *Samson et Dalila,* and, in 1879, the equally distinguished, if not as universally popular, Opera *Étienne Marcel* — besides many other more or less successful works for the stage.

But his fame rests, after all, chiefly upon his larger instrumental creations, his symphonic poems (*Le Rouet d'Omphale, Phaëton, Danse macabre, La jeunesse de Hercule*), his symphonies, concertos (the one in *G minor* for piano and orchestra, Op. 22, taking rank with the finest and most deservedly popular of that class), and many chamber-music works of distinction.

His command of orchestral technic is amazing; many novel and invariably effective combinations and methods go to his credit, and impart to his symphonic creations singular charm and richness. This astounding faculty of emphasizing the lines and setting off the entire structure in a glow of color — both haunting and brilliant — must be permitted to compensate for what Saint-Saëns lacks in melodic inspiration and spontaneity, in the conception of fundamentally beautiful and pregnant themes, and also in that absolute structural control — the fine balance of proportions and consistent logical development — which characterize so unfailingly the works of truly great genius. His eminent contrapuntal skill cannot be questioned, but he seems to apply it at times more from vanity than from conviction, so that it does not always fit inevitably into the design.

His very remarkable versatility is exhibited in the production, aside from his fame as pianist, organist, and composer, of a large number of literary essays, as musical critic, of decided merit and significance; not distaining to write poetry, librettos, notes upon theatrical decoration in ancient Rome, antique lyres and citharas, and other matter not strictly musical.

In 1881, Saint-Saëns was elected a member of

the *Académie,* succeeding Henri Reber; in 1892, the honorary degree of Mus. Doc. was conferred upon him by the University of Cambridge; and a multitude of decorations and honors of all kinds were justly heaped upon him.

Saint-Saëns took pleasure in travel, and visited many countries in the triple capacity of pianist, organist, and conductor. He was twice in America, in 1906 and 1915, on the latter occasion as French representative at the Exposition in San Francisco. He died December 16th, 1921, in Algiers.

Saint-Saëns is generally conceded to be one of the most significant composers that France has brought forth. Though not a genius of the stature of Beethoven or Wagner, he was surely a very eminent talent, of rich natural endowment, and stupendous achievement. He possessed a most powerful intellect, an active imagination, and a keen sense of what would attract and captivate the musical public.

A partial list of his numerous works comprises five symphonies, eight symphonic poems and suites, four piano concertos, three concertos for violin, two for 'cello, thirteen operas, three oratorios, six cantatas, much chamber-music, many pieces for the piano and for the organ, and over seventy-five songs.

CRITICAL NOTE

THE present Symphony was written in 1885–1886, and first performed at a concert of the London Philharmonic Society (for which it was composed), March 19th, 1886, Saint-Saëns himself conducting. The first presentation in America was by the New York Philharmonic Society, February 19th, 1887. It was first given by the Boston Symphony Orchestra, February 16th, 1901. On November 26th, 1906, there was a performance of the Symphony, at a special concert of the Boston Symphony Orchestra, at which Saint-Saëns was present, and took part.

It is a work of great breadth, and contains passages of strong dramatic quality. It is scored for an unusually large orchestra, including, besides all the conventional instruments, the organ and the pianoforte—the latter, in one place, for four hands.

The Symphony is dedicated to the memory of Franz Liszt, and is therefore a tribute to the sincere friendship and admiration which Saint-Saëns always cherished for his older colleague. But since Liszt's death did not occur until July 31st, 1886, over two months after the Symphony had received its initial performance, the dedication appears to have been an afterthought — a posthumous tribute.

The whole work is distinguished more for consummate ingenuity than for spontaneous emotion, or genuine melodic beauty. Saint-Saëns seldom wrote a theme of simple, primary melodic appeal, depending more, apparently, upon the arresting power of unusual and unique lines, and their cunning manipulation; it is this attitude which induces some writers to appraise Saint-Saëns' music as somewhat artificial, rather than inspired. But there are depths of unaffected emotion and moments of genuine tonal loveliness in the Slow Movement of this *C minor*

Symphony, of which any tone-master might be proud.

The Symphony comprises the traditional four Movements, in their conventional order, but since the first two, and also the last two, are connected (without intermission), the work separates into two large Divisions, as marked. This partly concurs in the idea previously advanced by Schumann in his Fourth Symphony, and by Mendelssohn in his *Scotch* Symphony.

The unity of the whole is admirably maintained by running the principal melodic motive of the First Movement through the entire Symphony; while, at the same time, the monotony which this might involve is effectually counteracted by the almost incredible array of metamorphoses in *rhythmic* form, to which the thematic phrase is subjected.

The form of the first three Movements is simple, conventional, and clear, and demonstrates not only Saint-Saëns' fidelity to the classic models, but also his apprehension and command of them. The necessary confirmations and contrasts are provided in a thoroughly masterly manner. The Finale, also, is legitimate and lucid in structure, and imposingly effective in its climactic urge, though slightly irregular in design.

The Introduction to the Finale is independent of the Exposition, but is thematically interwoven with the latter. It is unusually long, and is sectional in form. In keeping with the persistent and actual thematic basis of the whole Finale, this Introduction deals very largely with the principal phrase of the First Movement, in various rhythmic forms, and various degrees of modification. In its second and third Sections it is skilfully expanded into a complete chorale of four lines.

The irregularity in the structural arrangement of the Finale (alluded to above) is nothing more serious than the omission of the First Part of the principal theme at the beginning of the Recapitulation. This omission, though not without its menace of obscuring the form, was a wise evasion of the danger of monotony—since these first phrases of the principal theme are quite sufficiently exploited throughout the Movement.

The Coda of the Finale follows exactly the course of the (foregoing) Development, through three of its Sections. This somewhat unusual recurrence, suggesting a "second Development" (as it is called), also contributes to the unshaken unity of the Movement.

EXPLANATORY PREFACE

THE SYMPHONY is the same form of composition as the Sonata, but is written for orchestra, and is therefore usually broader in design and more elaborate in structure than the Sonata.

2. The SONATA-ALLEGRO form, which is commonly chosen for the first, and often for the last, Movement of the Symphony, represents, fundamentally, the union of two Themes, the first one of which is called the PRINCIPAL THEME, and the other the SUBORDINATE THEME.

3. The Sonata-allegro design embraces three large divisions:

a. The Exposition;
b. The Development; and
c. The Recapitulation, to which very frequently a fourth division is added, as Coda.

4. The EXPOSITION consists in:

a. The statement of the Principal Theme;
b. A Transition;
c. The Subordinate Theme; and
d. One or more so-called CODETTAS, terminating, as a rule, with a Double-bar, and repetition-marks.

5. When the PRINCIPAL THEME closes with a definite perfect cadence, the Transition which follows, is "independent," and may consist of any (often wholly new and contrasting) material. But it often occurs that the act of transition begins *during* the later course of the Theme, in which case the form is "dissolved."

6. The SUBORDINATE THEME is, despite its title, usually of fully equal importance to the Principal Theme, and it is (in the Exposition) invariably placed in a different key.

7. The CODETTA is generally a brief sentence, and cannot therefore claim to be an additional "Theme," although the term "Concluding Theme" is sometimes used. Its object being, chiefly, to confirm the cadence, it consists often of simple tonic and dominant harmonies, and may be thematically reminiscent of the Principal Theme. But it may also serve the purpose of contrast, and an increase of thematic material, and of general breadth, in which case it may present new and striking traits. Furthermore, there are frequently two, three or even more, such Codettas, generally decreasing in length, and converging to the strong final cadence.

8. The DEVELOPMENT is always "sectional" in form. That is, it consists of an optional number of Sections, of optional length, and of optional character. Each SECTION has its special thematic task, and draws its material, naturally, from some factor of the Exposition, since its chief purpose is the manipulation or "development" of what has gone before. However, since the contents of a Section are absolutely optional, it frequently happens that one or another of the Sections presents *new* and contrasting material.

9. The ultimate object of the Development is to "return to the beginning," and therefore its last Section is a RE-TRANSITION (or Returning passage) which leads into the Recapitulation. Note the distinction between the Transition (which leads over into the *new* Theme) and the Re-transition (which leads back into the Principal Theme).

10. The RECAPITULATION is a re-statement of the Exposition. But the Subordinate Theme (with its Codetta or Codettas) is invariably *transposed* —as a rule, to the principal key.

11. The CODA, like the Development, is sectional in form, and hence is optional in length and contents.

12. The SONATINE-ALLEGRO form is the same design as the Sonata-allegro form, excepting that it contains no Development. The end of the Exposition is transformed (usually by "dissolution")

into a Re-transition, leading into the Recapitulation. Consequently there is no Double-bar.

13. The SONG-FORM WITH TRIO, which is commonly chosen for the third movement of the Symphony, is the association of two related Song- (or Part) forms, as in the Minuet, March, and other Dance forms.

14. A Song-form has either one Part (rare), or two Parts, or three. In the three-Part form, the third Part is a re-statement of the First Part, often with much modification.

15. A PART is usually brief, consisting of two, three or more Phrases, separated by light cadences—a *heavy* tonic cadence generally indicating the end of the Part. See 18.

16. The RONDO-FORM is not the intimate coordination and union of two Themes (as in the Sonata-allegro) but—as a rule—a mere *alternation* of Themes: the Principal Theme invariably following each Subordinate Theme.

17. There are three Rondo-forms:

a. The First Rondo-form, with *one* Subordinate Theme, and one recurrence of the Principal Theme;

b. The Second Rondo-form, with *two* Subordinate Themes and two recurrences; and

c. The Third Rondo-form, with *three* such alternations—the third Subordinate Theme being, however, the same as the first Subordinate, but always transposed to a different key (as in the Recapitulation of the Sonata-allegro).

18. Since this edition pursues an educational purpose, every factor of the form is analyzed, and every structural detail carefully indicated.

Every cadence, throughout, is marked *approximately** by a wedge (V).

These cadences differ in force, the lighter ones indicating the end of Phrases, and the heavier ones, usually, the end of the entire Parts.

The PHRASE is the shortest complete musical sentence (with cadence) and is very generally four measures in length—sometimes eight.

The PERIOD is a double phrase; it is therefore usually eight or sixteen measures long, and exhibits two cadences.

The DOUBLE-PERIOD embraces four (sometimes more) Phrases, with four or more cadences.

The PHRASE-GROUP is a somewhat irregular series of Phrases—three, five, six, or more, in consistent succession.

The occasional lengthening, or widening out, of a Phrase, is indicated by the term EXTENSION.

19. It has been the aim of the editor to bring the present versions into the closest agreement with the original orchestral score that is possible under the technical limitations of the pianoforte keyboard. Therefore they are not expected or intended to be "pianistic." But they have been kept well within the reach of the ordinary trained player, especially if he be sensible enough to adopt a *moderate rate of speed* in the playing. It is not at all necessary to accept the usual metronome marks, for the actual musical contents of a composition rest within its *tones*, and can be reached more surely with deliberation than with haste. It will be necessary to use the pedal very freely, but, of course, with discretion.

*The Phrases are often so ingeniously linked together, that it is sometimes impossible to mark the exact point of separation.

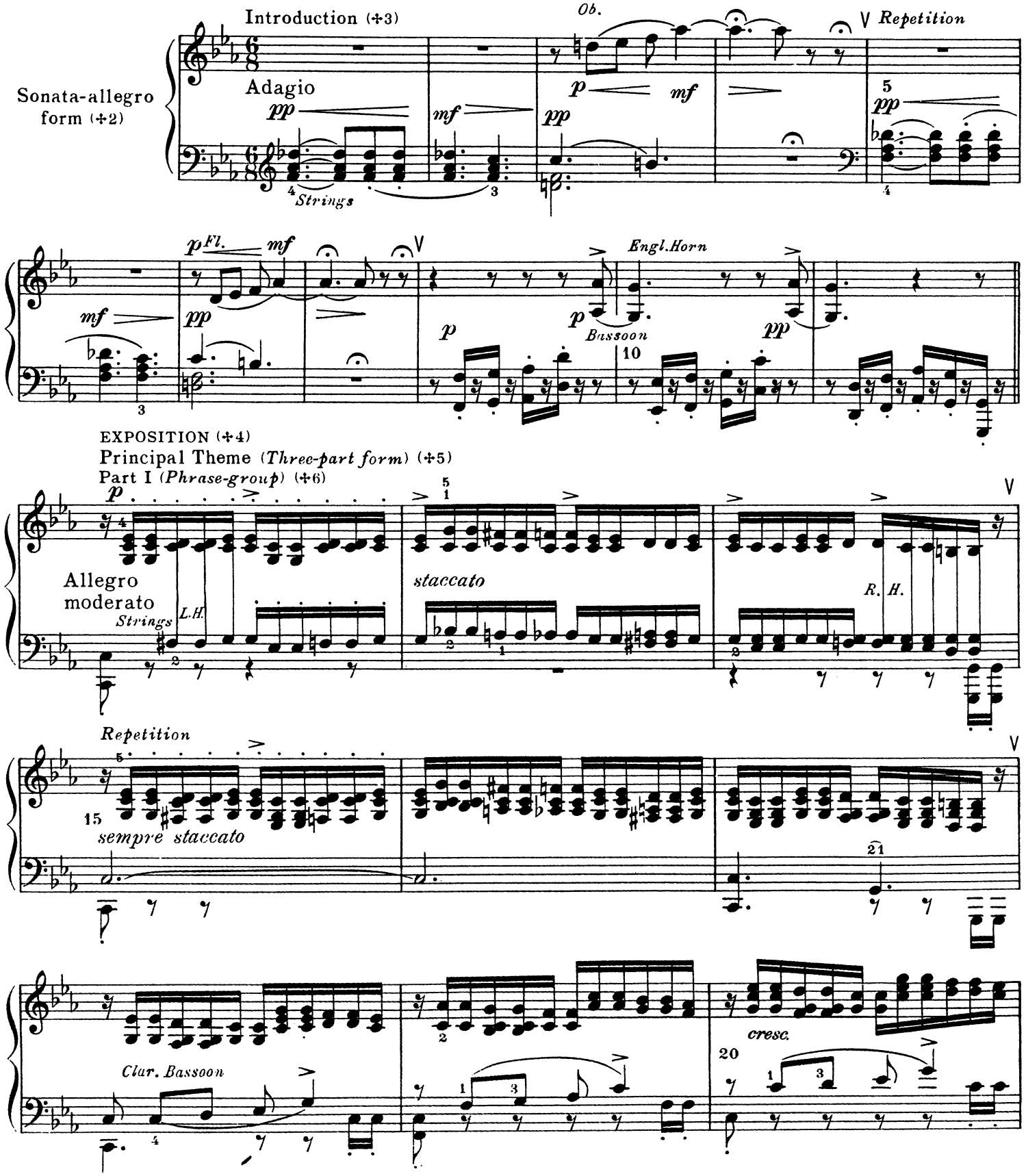
Percy Goetschius

SYMPHONY, in C minor, No. 3 (with Organ)(✣1)

Transcribed and annotated by
Percy Goetschius, Mus. Doc.

CAMILLE SAINT-SAËNS, Op. 78
(1835-1921)

First Movement, Allegro moderato



(✣1) See Preface, 1. — (✣2) Prefaoe, 2. — (✣3) The Introduction, though independent in tempo, is thematically related to the Exposition. — (✣4) Preface, 3, 4. — (✣5) Preface, 14. — (✣6) Preface, 15, 18; also 19. —

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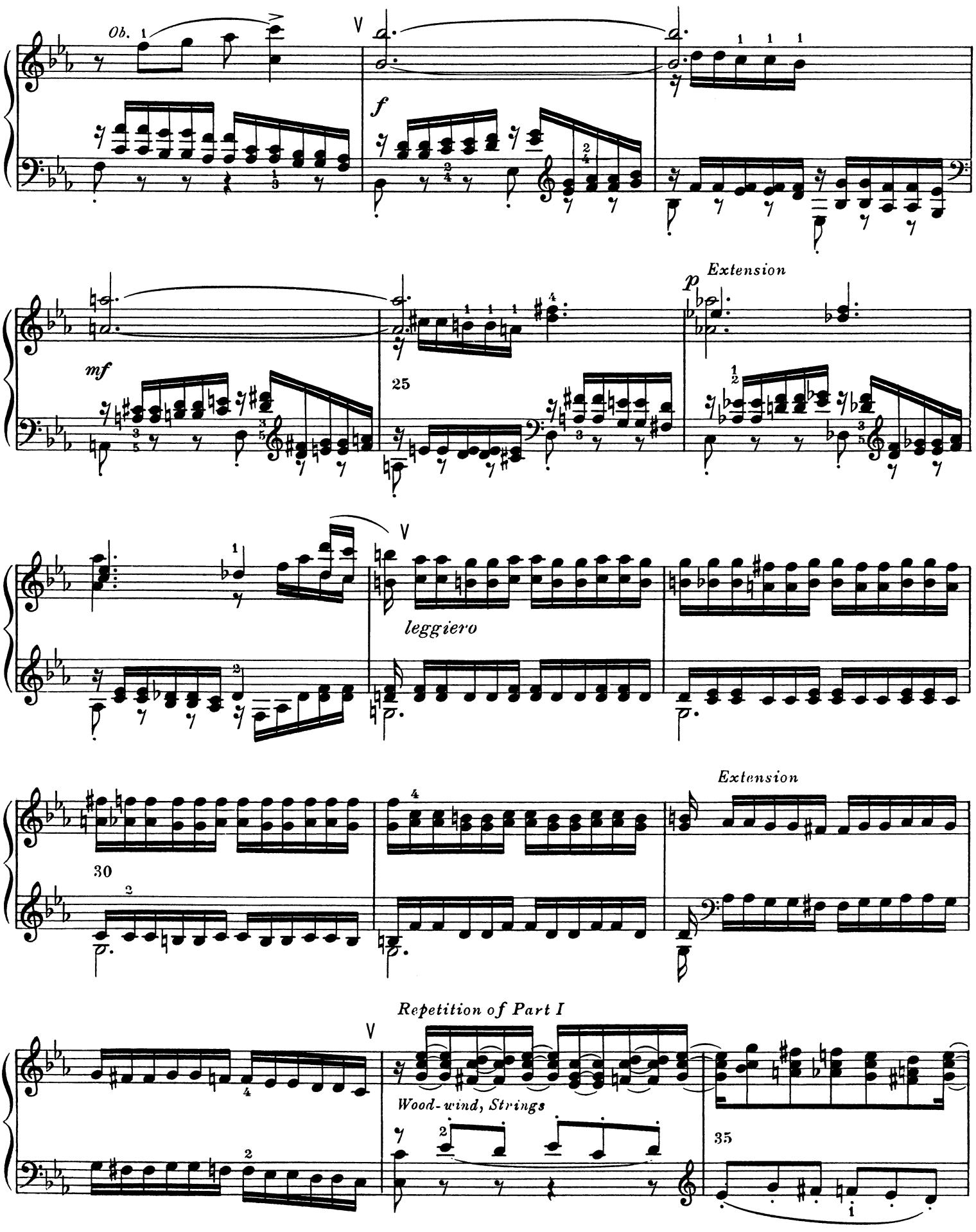
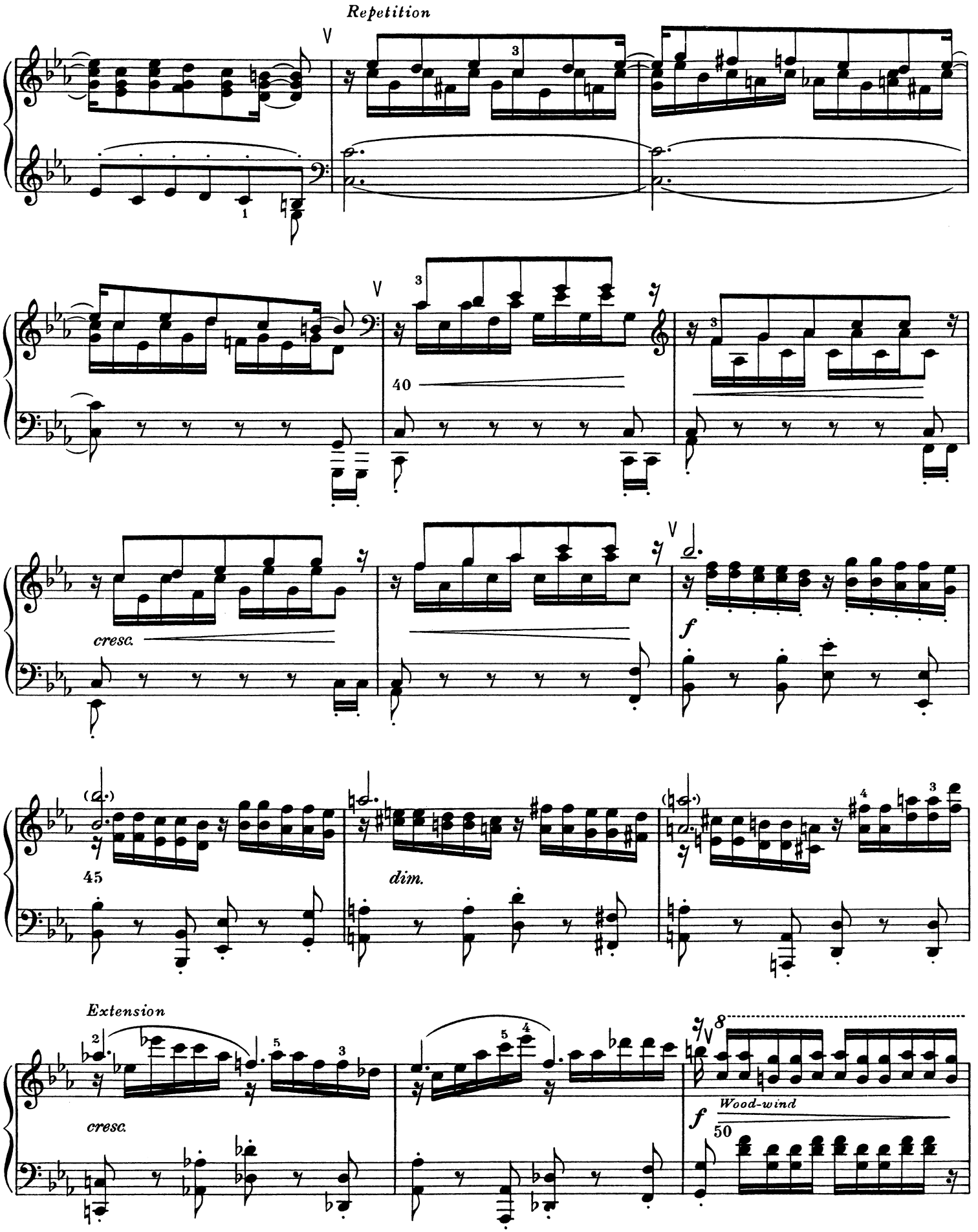
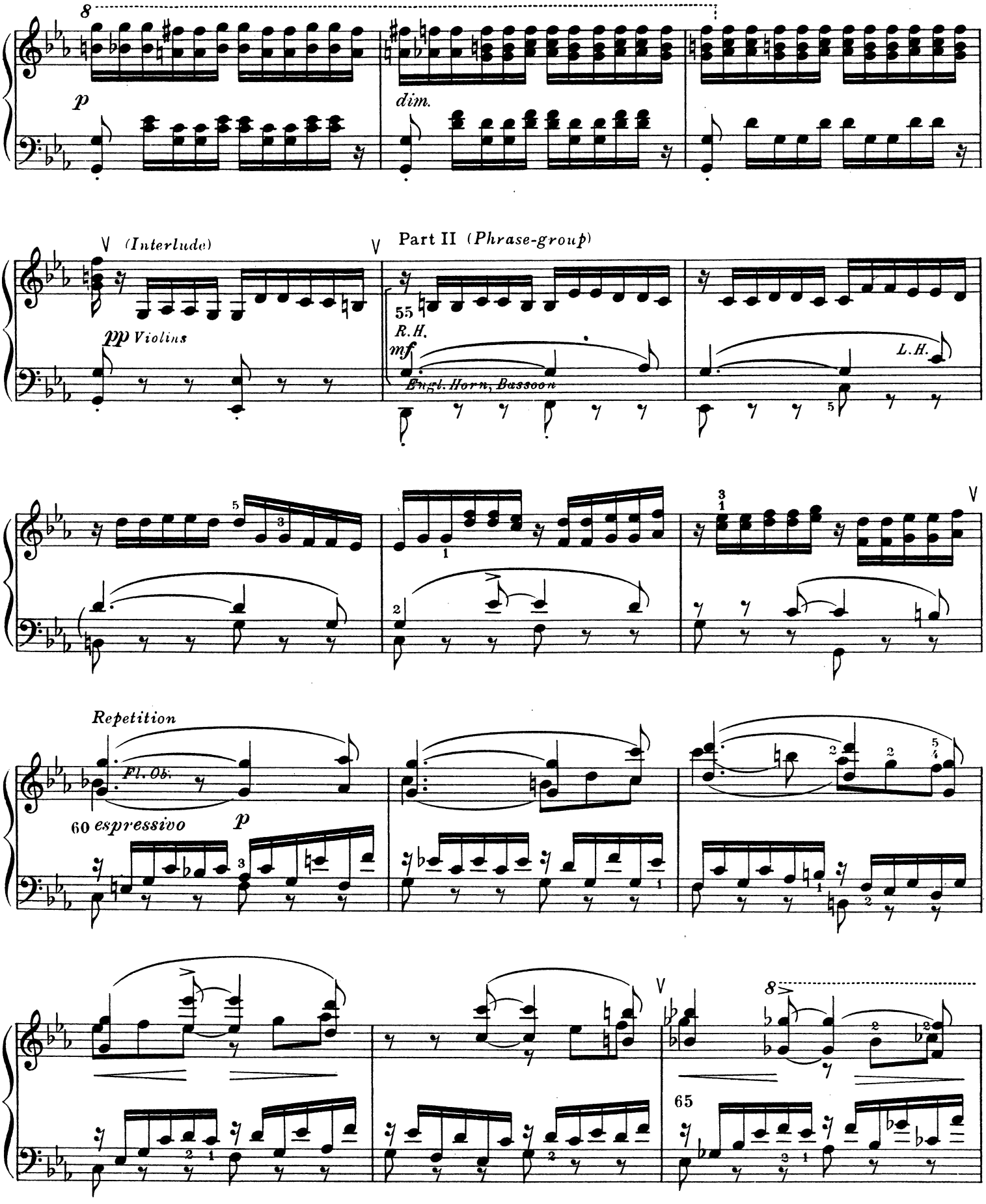
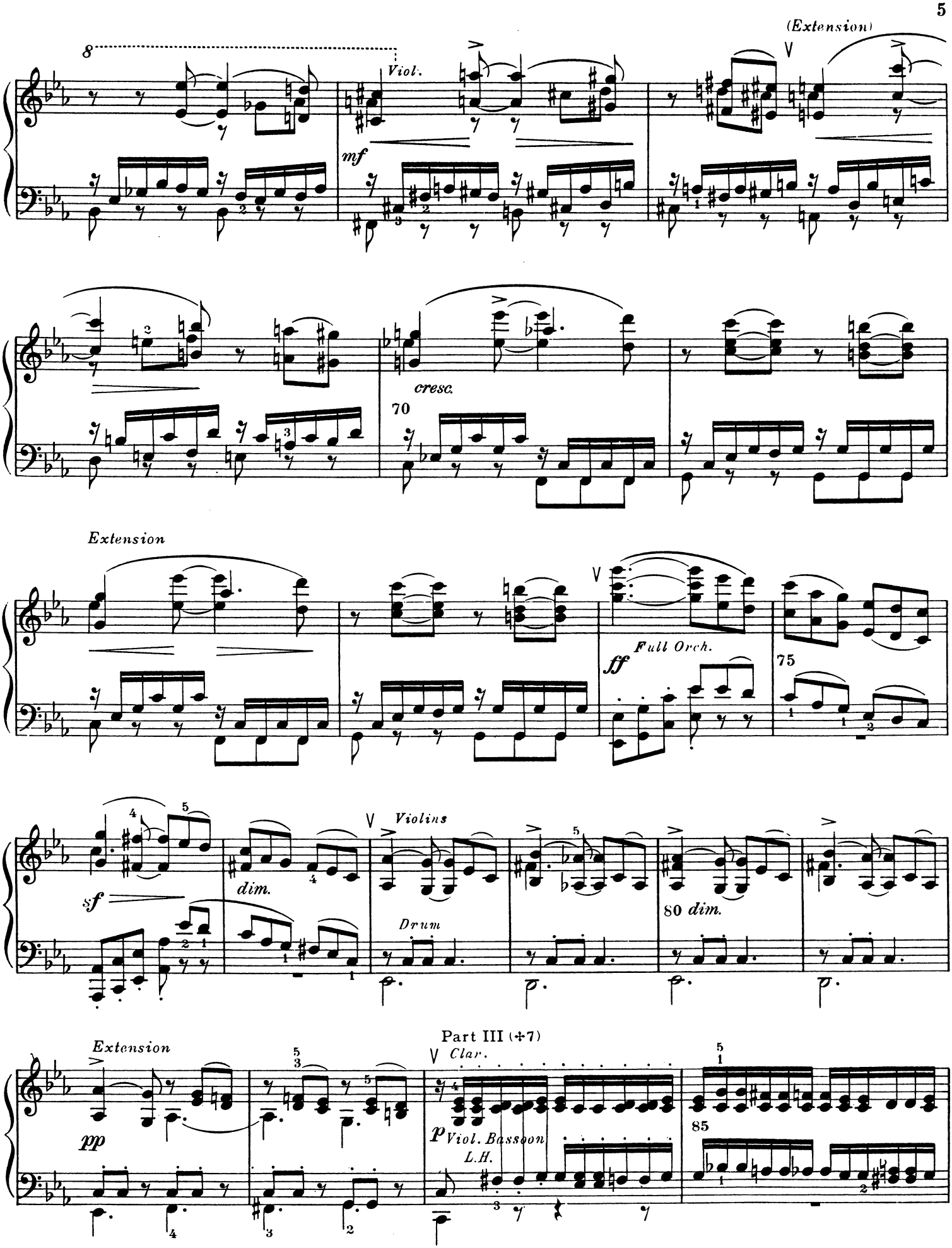
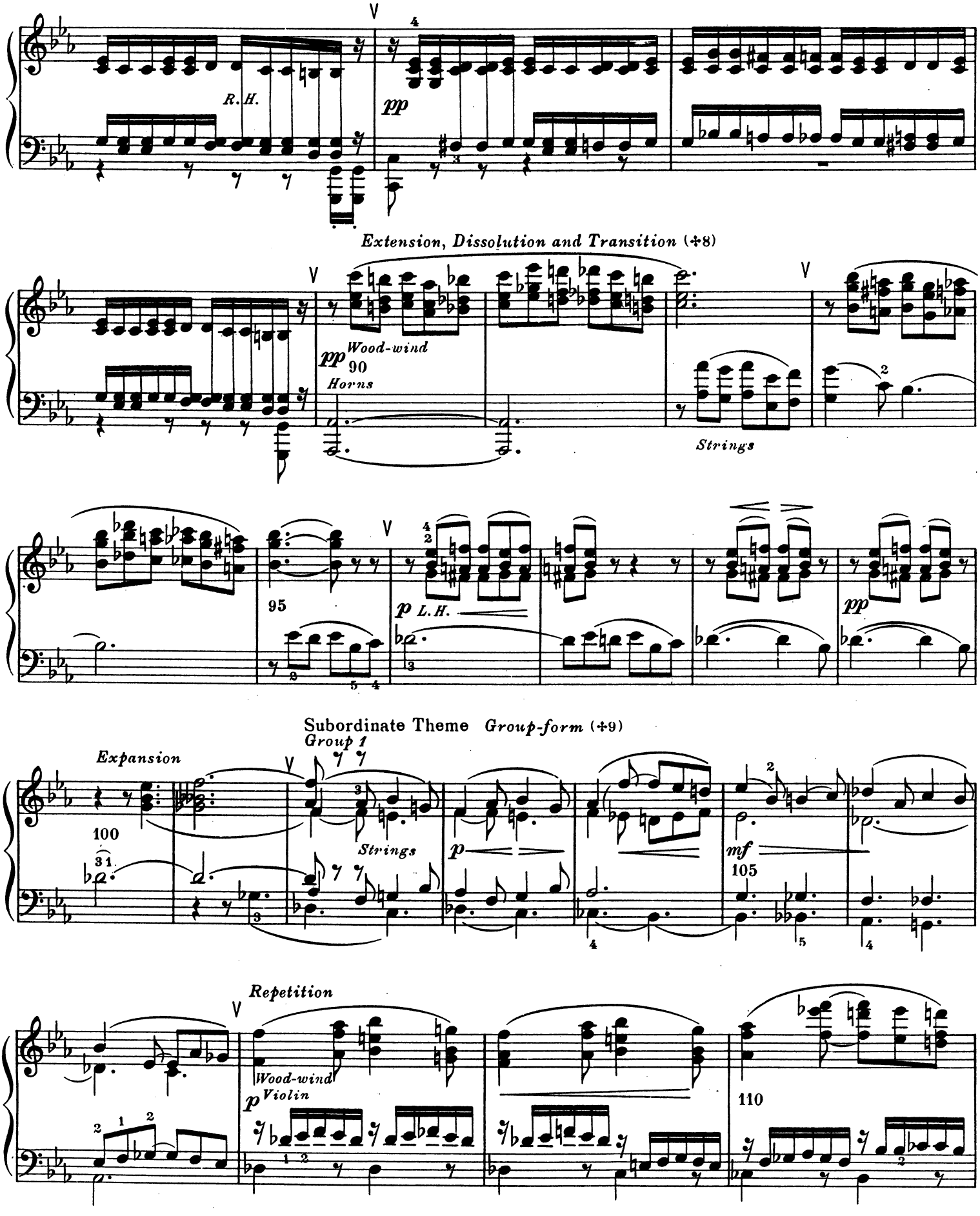

Ob.
f
Extension
p
mf
25
leggiero
Extension
30
Repetition of Part I
Wood-wind, Strings
35


Repetition
40
cresc.
f
45
dim.
Extension
cresc.
f
Wood-wind
50

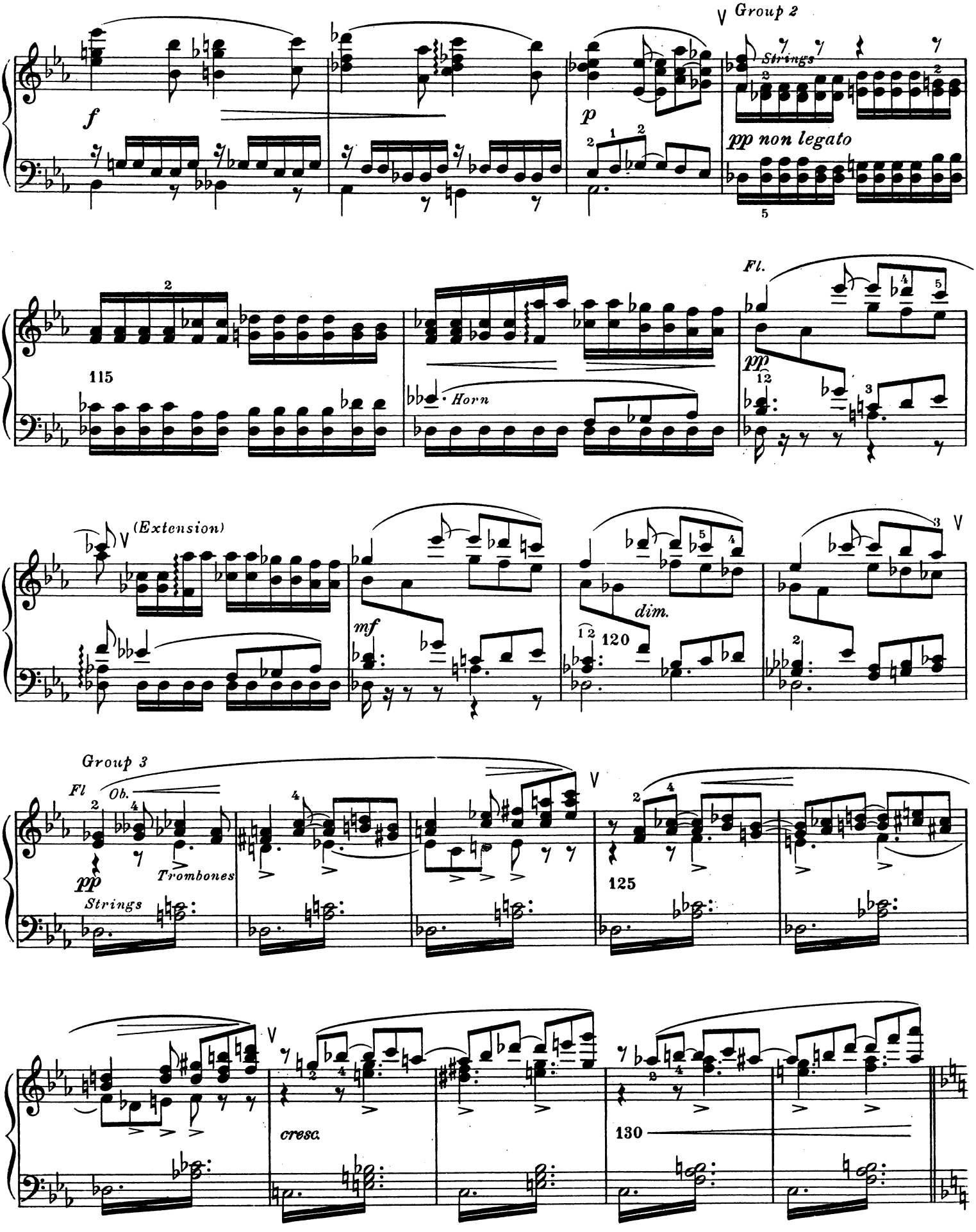

8
p
dim.
(Interlude)
Part II (Phrase-group)
55
R.H.
mf
Engl. Horn, Bassoon
L.H.
pp Violins
Repetition
Fl. Ob.
60 espressivo
p
65

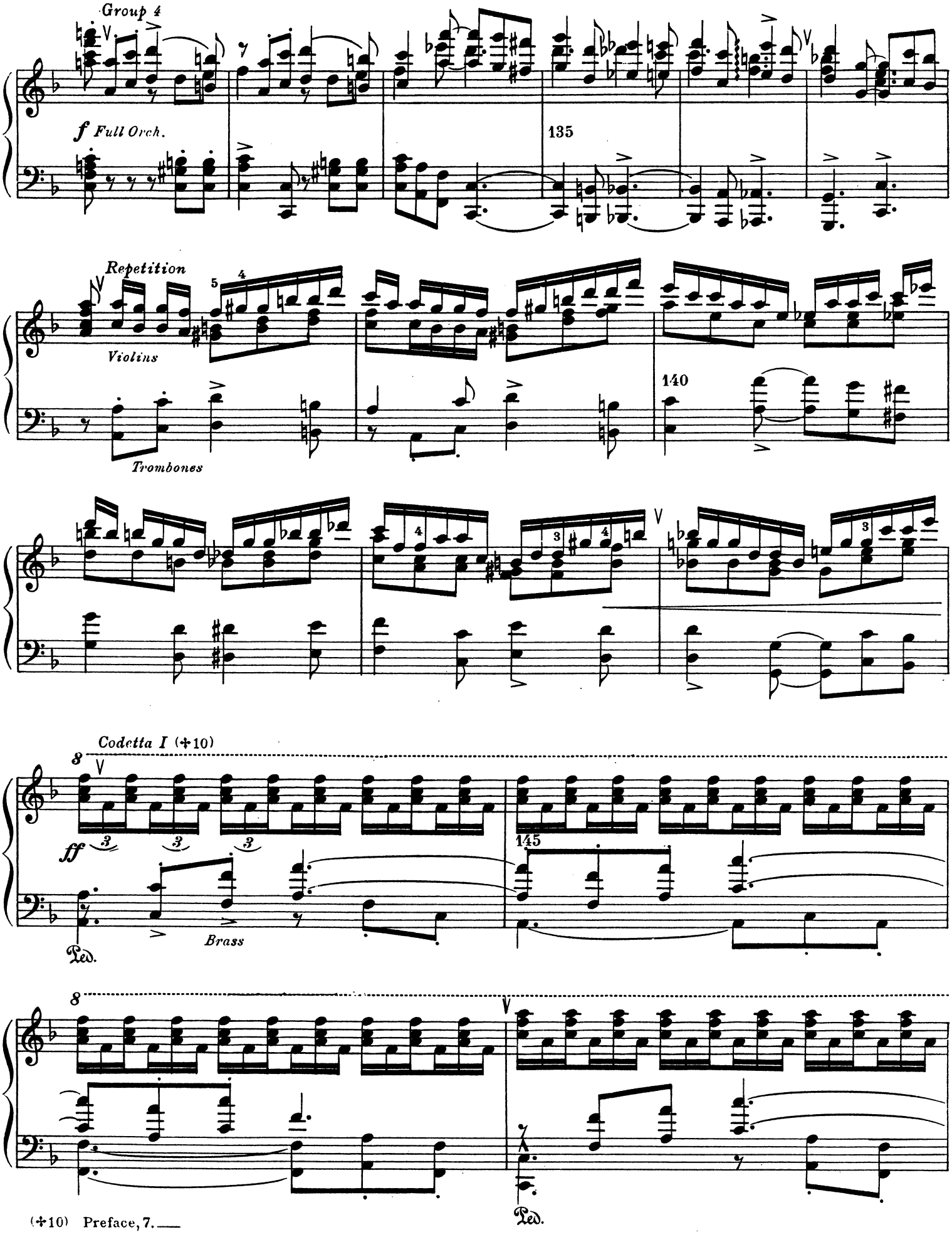


(+7) The first Phrase, only, of Part I. —

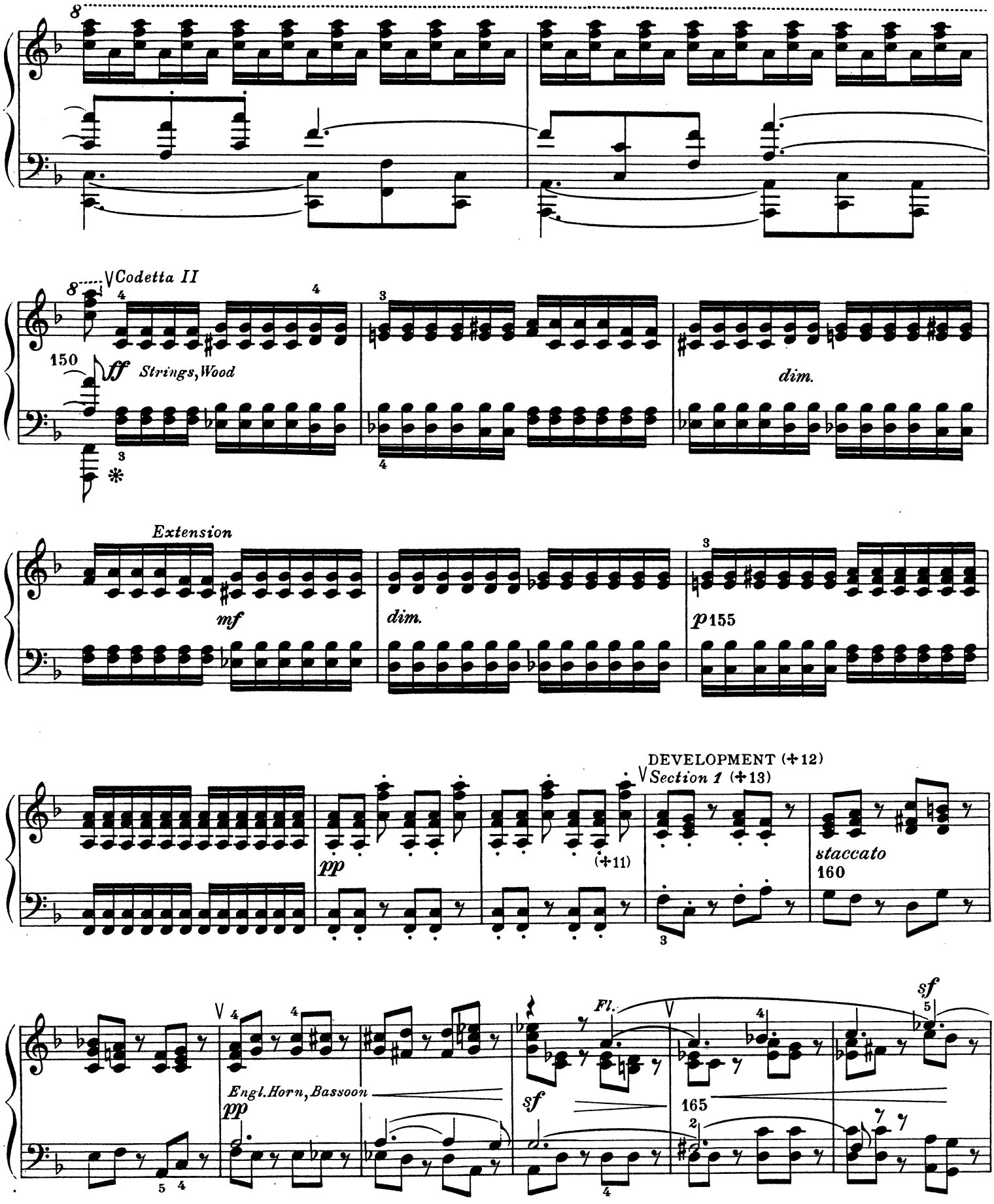


(✣8) Preface, 5. (✣9) Preface, 6. The Subordinate Theme is in D♭ and (ultimately) F major.

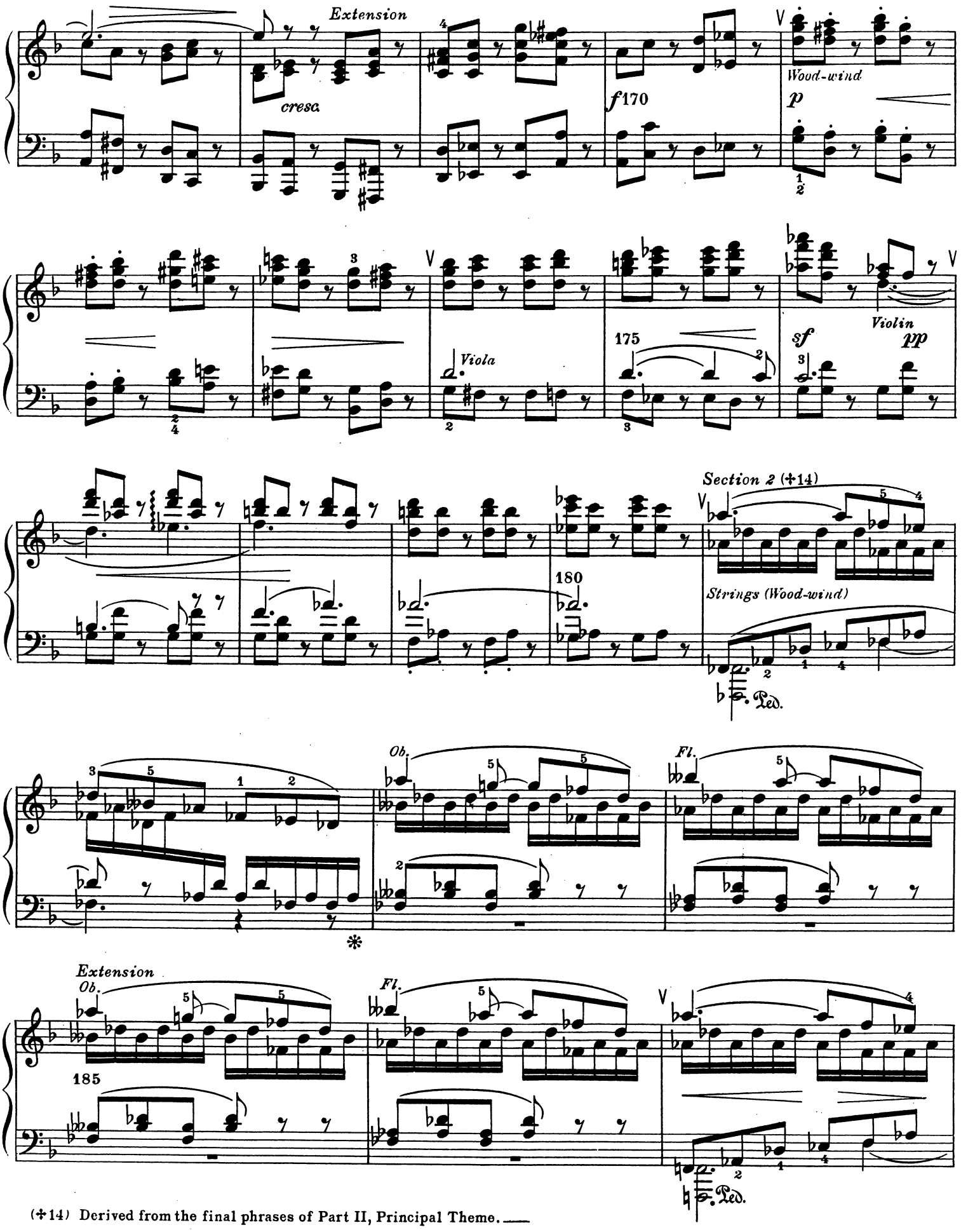

Group 2
Strings
f
p
pp non legato
115
Horn
Fl.
pp
(Extension)
mf
dim.
120
Group 3
Fl
Ob.
pp
Trombones
Strings
125
cresc.
130


Group 4
f Full Orch.
135
Repetition
Violins
Trombones
140
Codetta I (+10)
ff
Brass
Ped.
145
Ped.

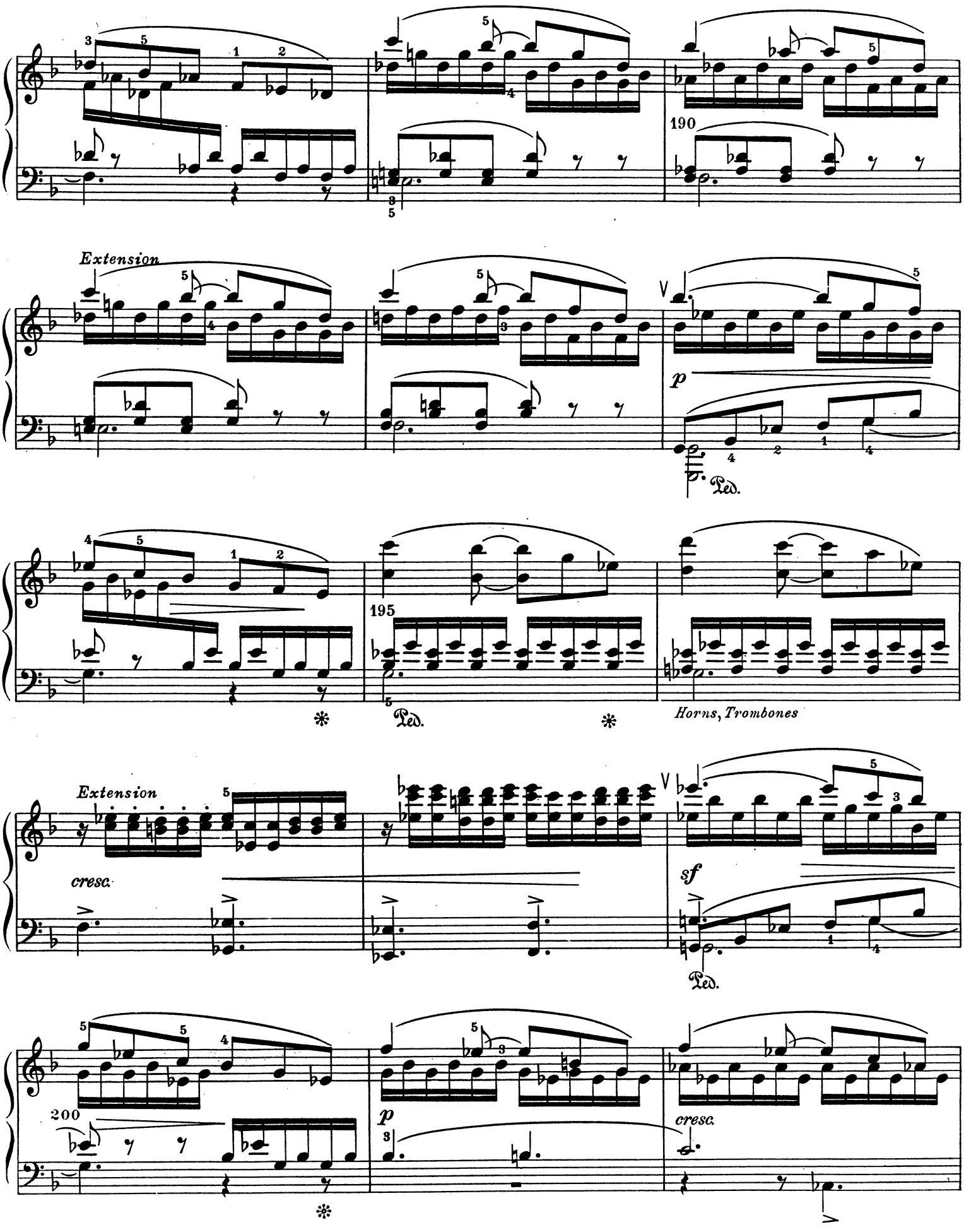
(+10) Preface, 7.

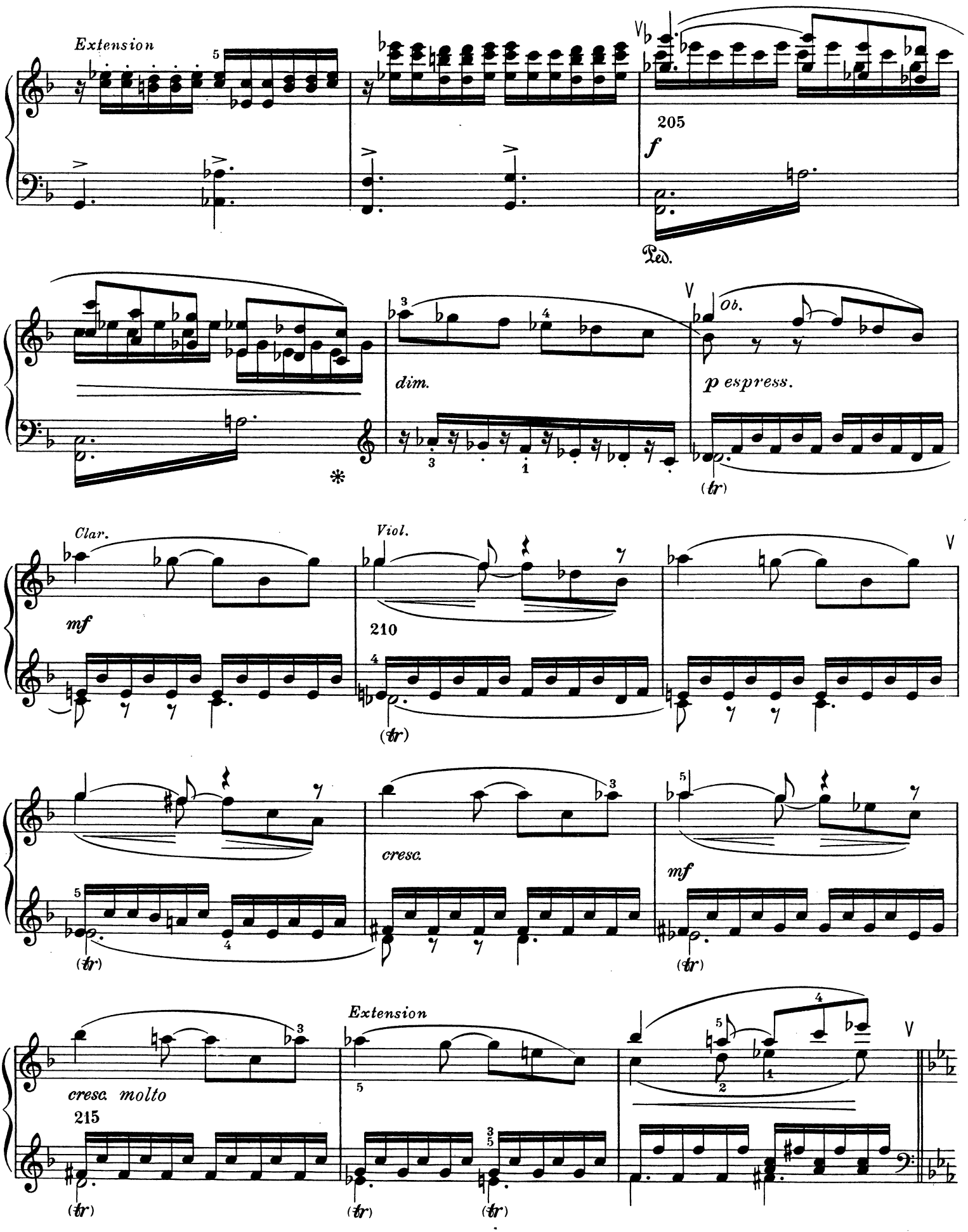


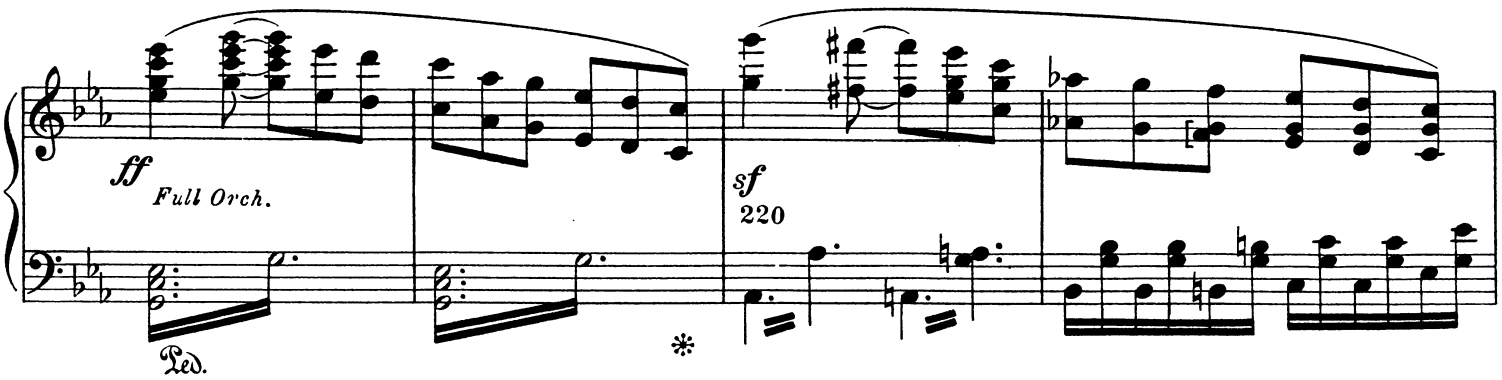
(+11) The Exposition ends here. Since it is not repeated, there is no double-bar. — (+12) Preface, 8. — (+13) The first Phrase corresponds, in a general way, to the beginning of the Principal Theme. —

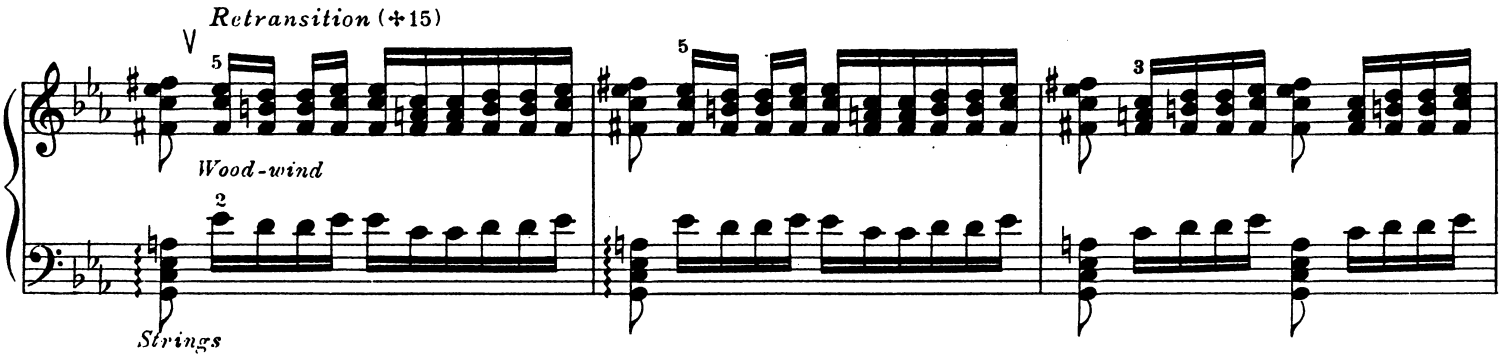


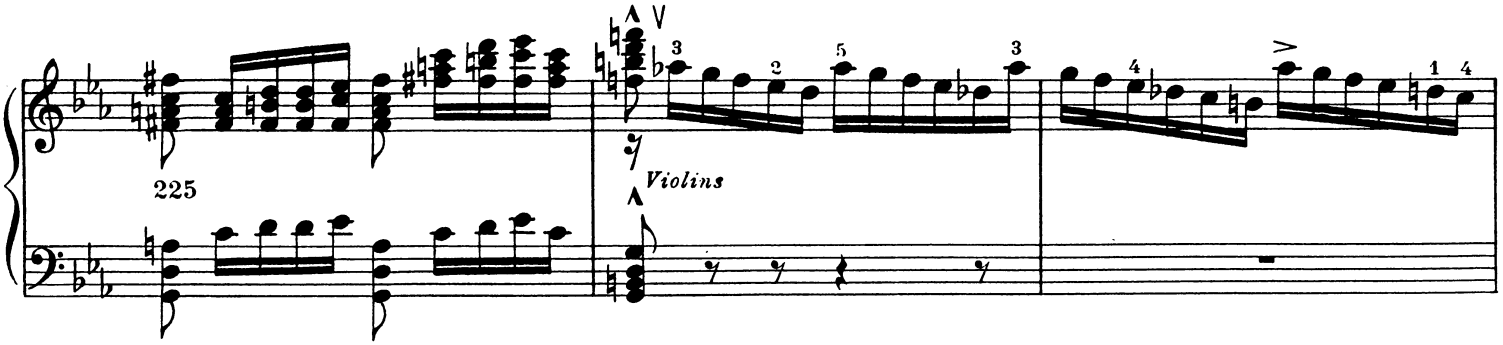
(✢14) Derived from the final phrases of Part II, Principal Theme.

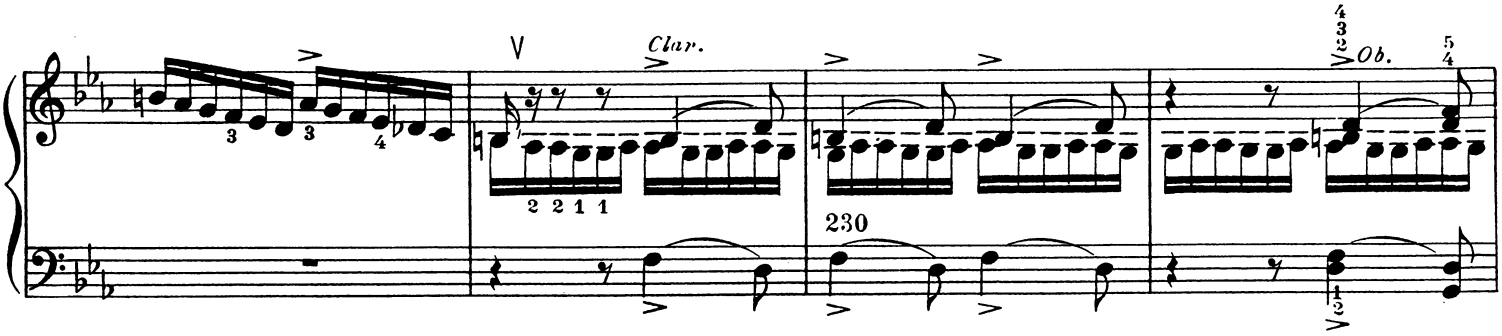

190
Extension
p
Ped.
195
Ped.
Horns, Trombones
Extension
cresc.
sf
Ped.
200
p
cresc.


Extension
205
f
Ped.
dim.
Ob.
p espress.
(tr)
Clar.
Viol.
mf
210
(tr)
cresc.
mf
(tr)
cresc. molto
215
Extension
(tr)
(tr)
(tr)

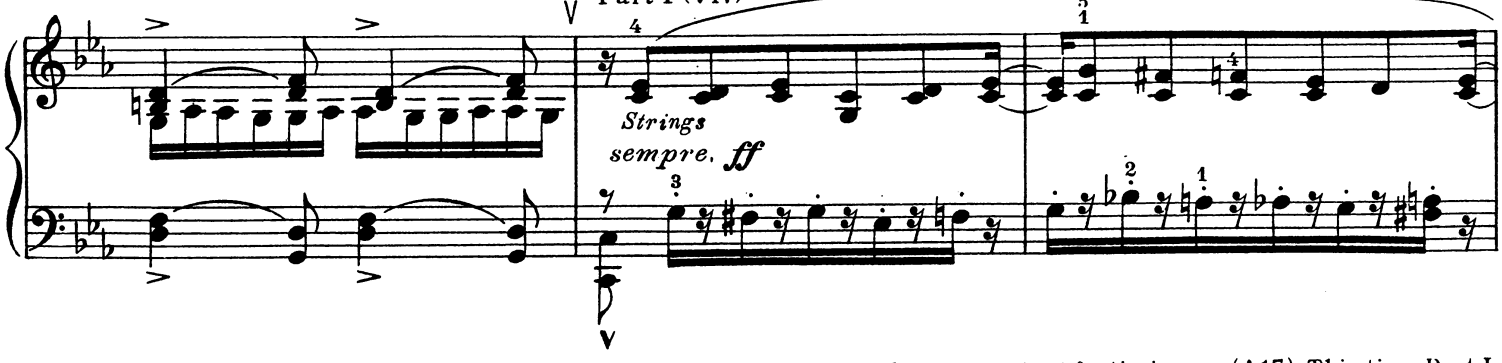




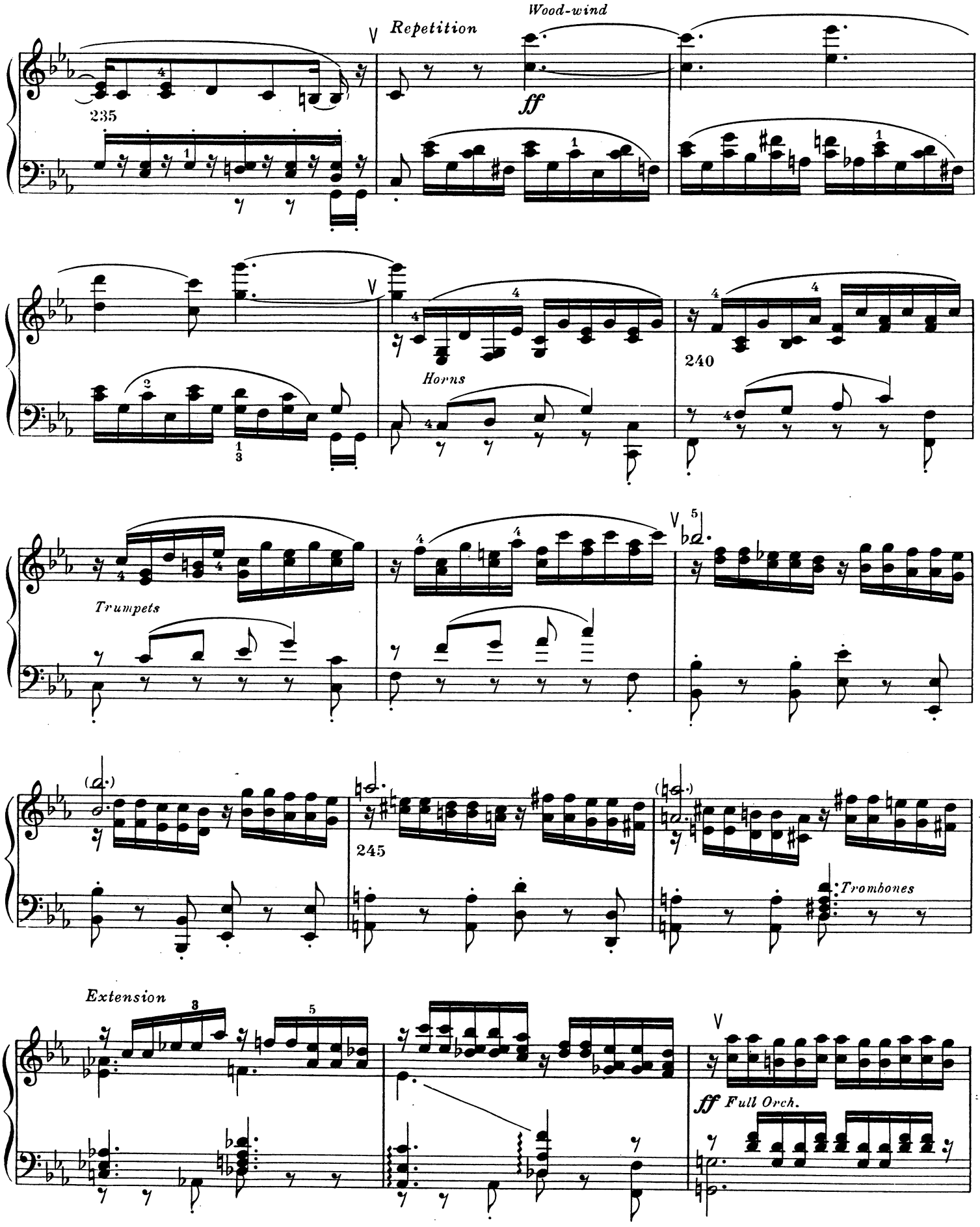


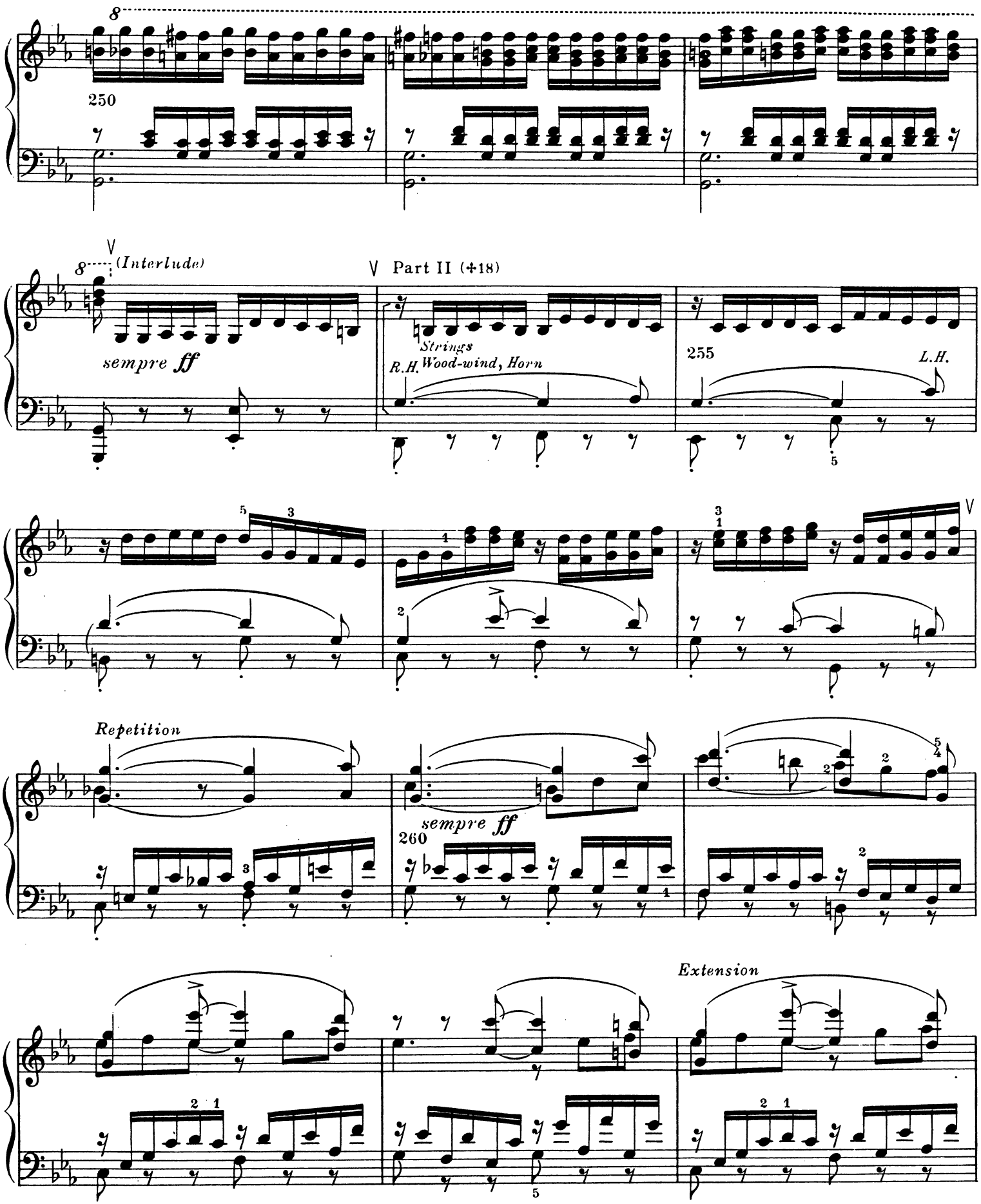


RECAPITULATION (+16)
Principal Theme
Part I (+17)

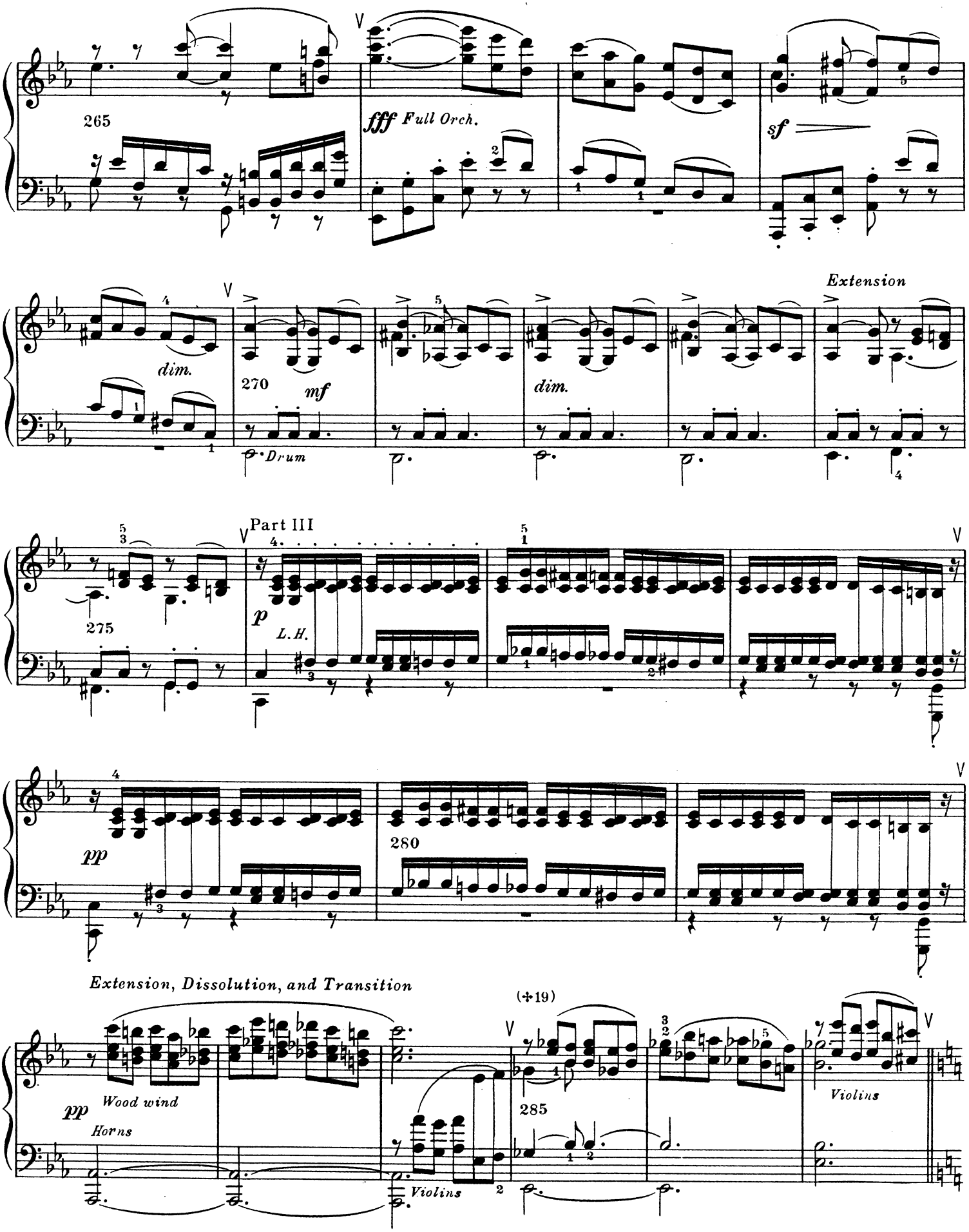


(+15) Preface, 9. — (+16) Preface, 10. Note the dynamic modification — here a constant fortissimo. — (+17) This time, Part I is not repeated.

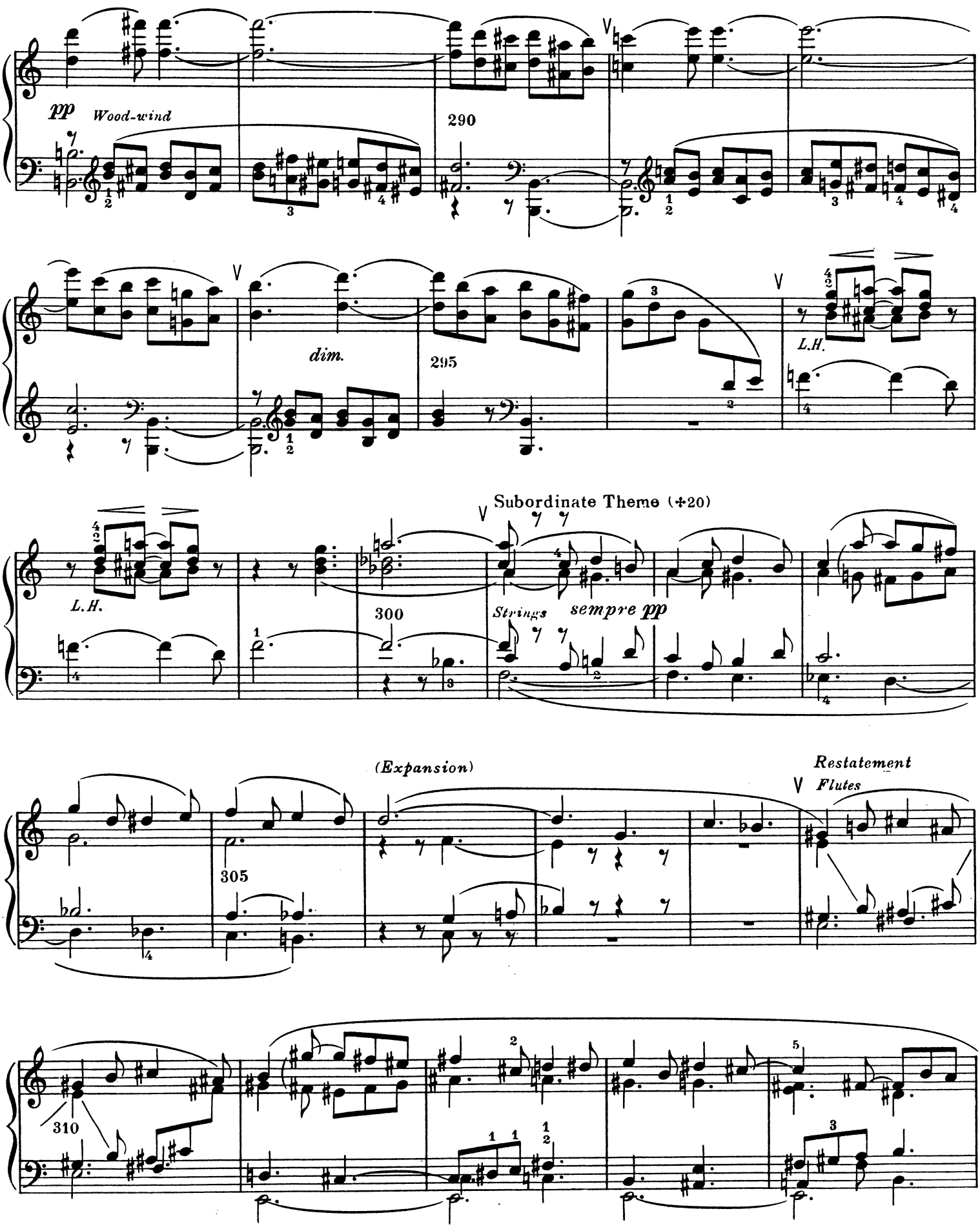

Repetition
Wood-wind
ff
235
240
Horns
Trumpets
245
Trombones
Extension
ff Full Orch.



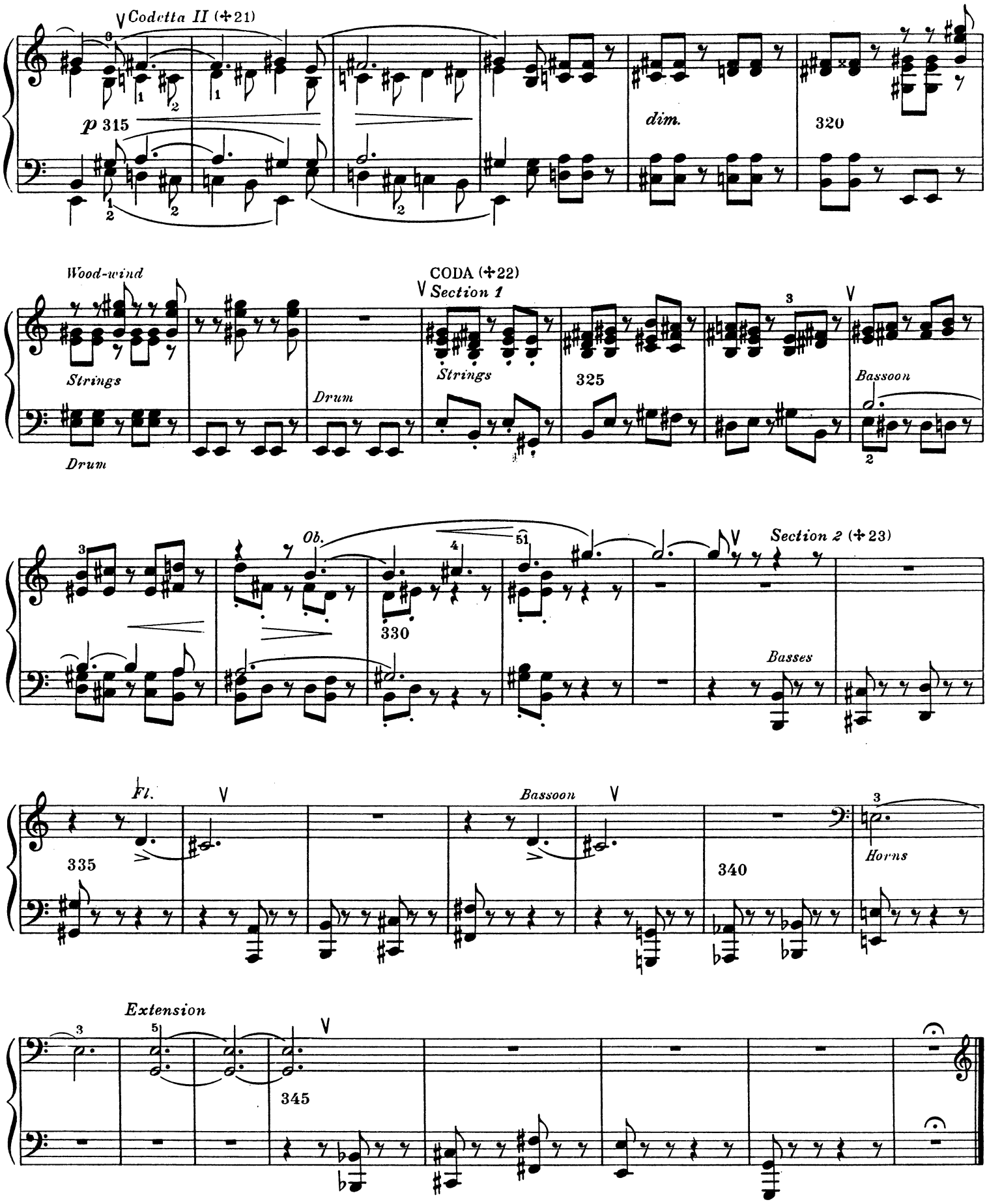
(✣18) Part II is considerably shorter than before. —



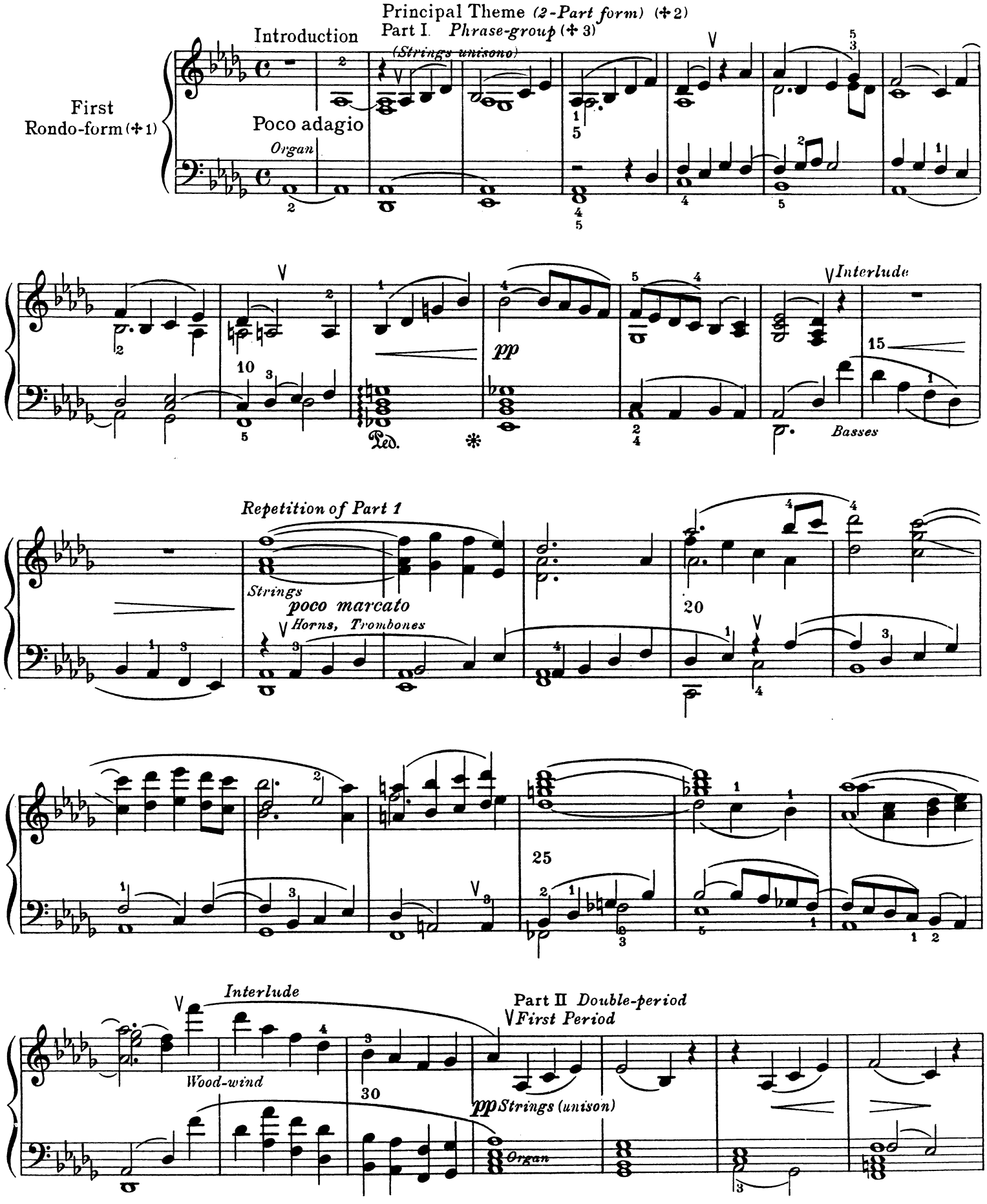
(✣19) At this point the previous course of the Transition is deflected, in view of the coming transposition of the Subordinate Theme.



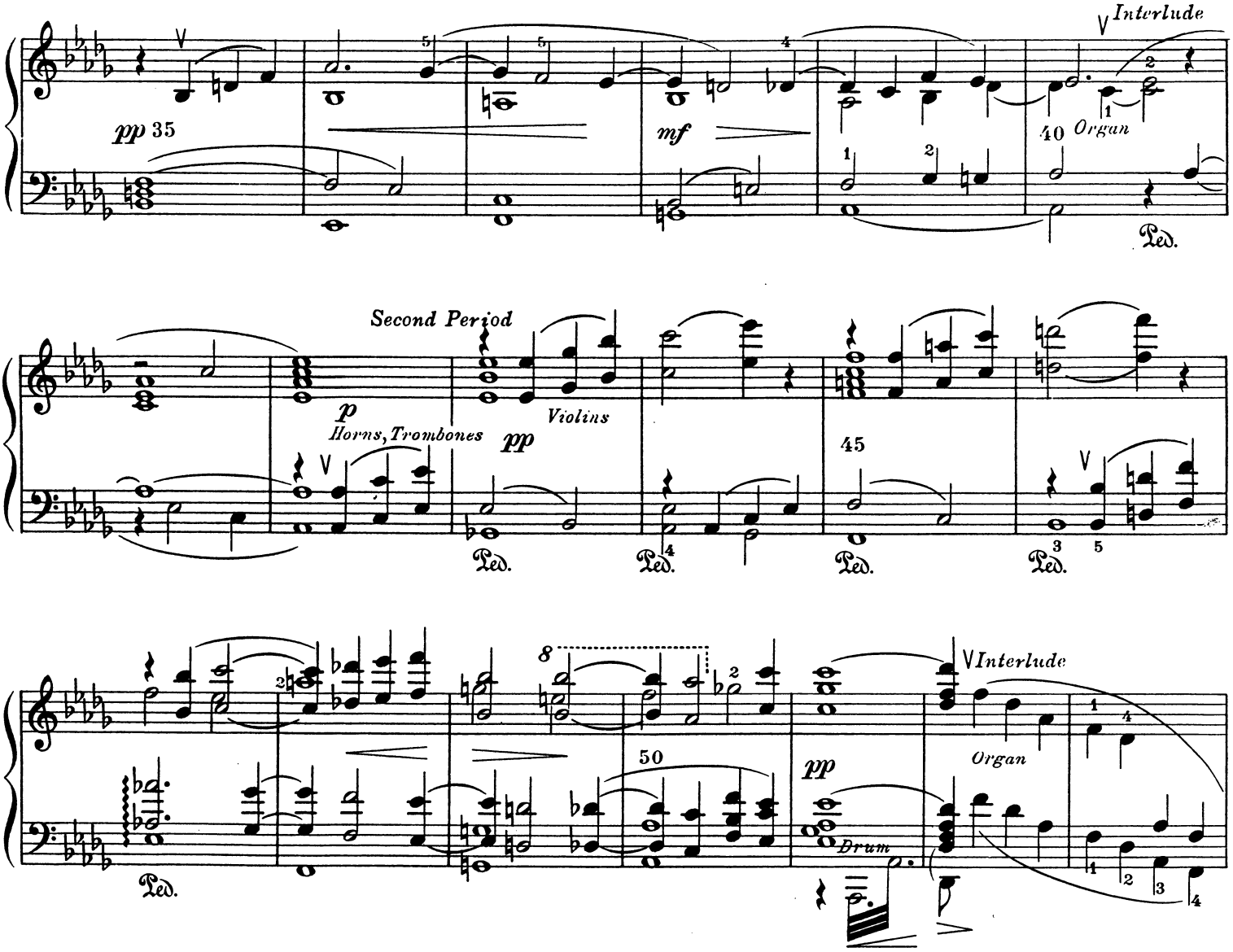
(+20) The Subordinate Theme (here in F and E) is also greatly abbreviated. —

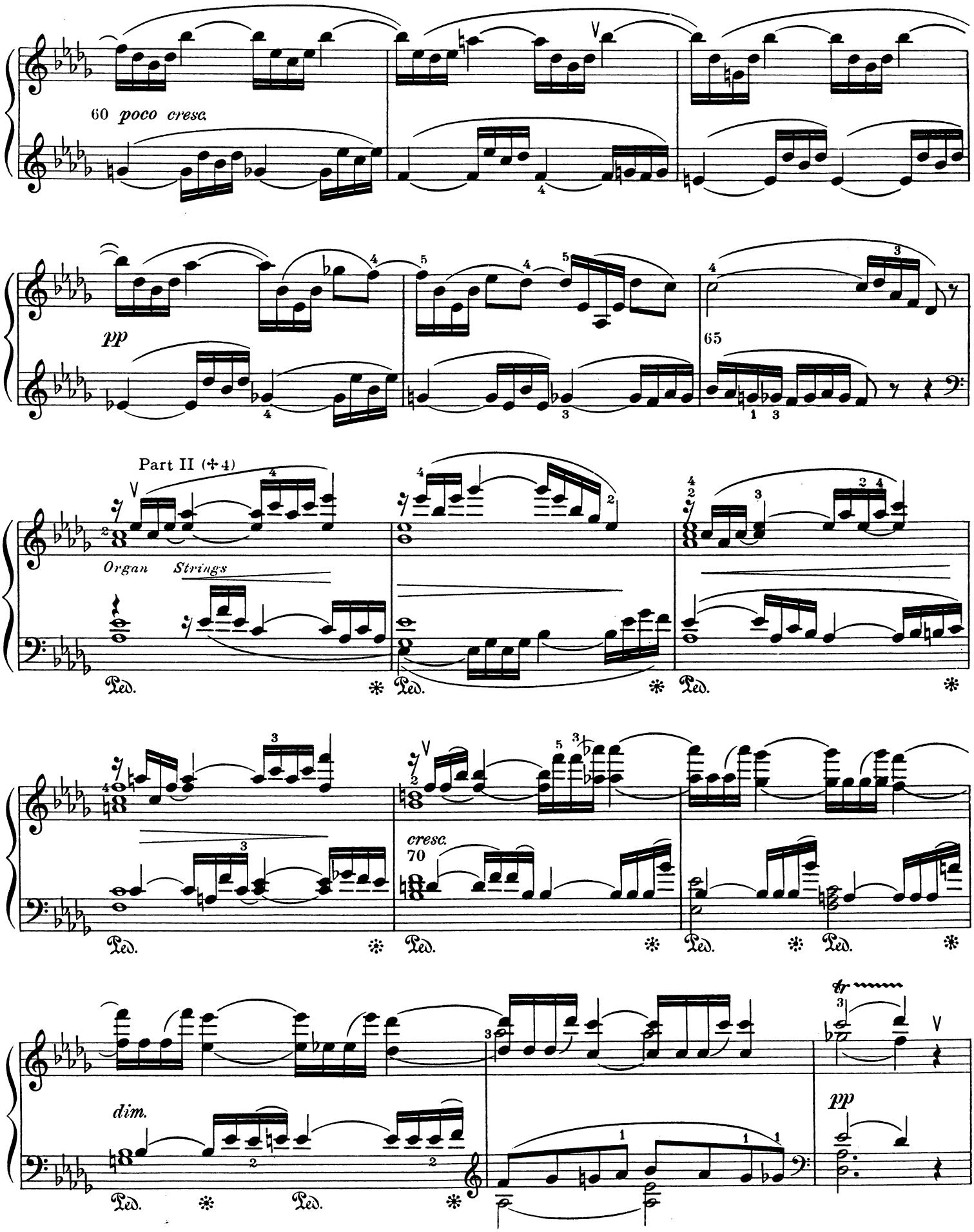


(✣21) Codetta I is omitted.— (✣22) Preface, 11.— (✣23) Section 2 is a Transition into the Second movement.—

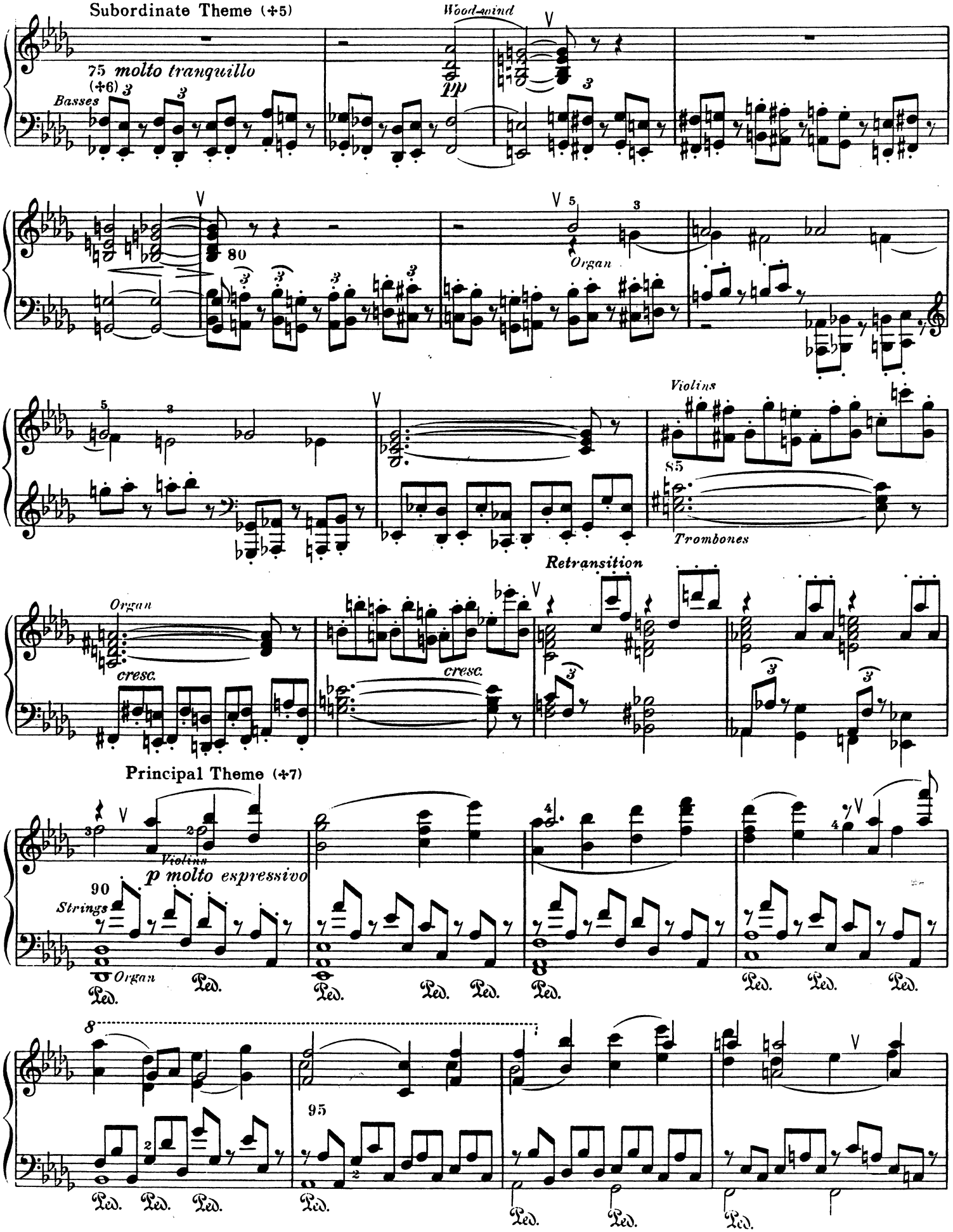


(✣1) Preface, 16, 17a. — (✣2) Preface, 14. — (✣3) Preface, 15, 18; also 19. —

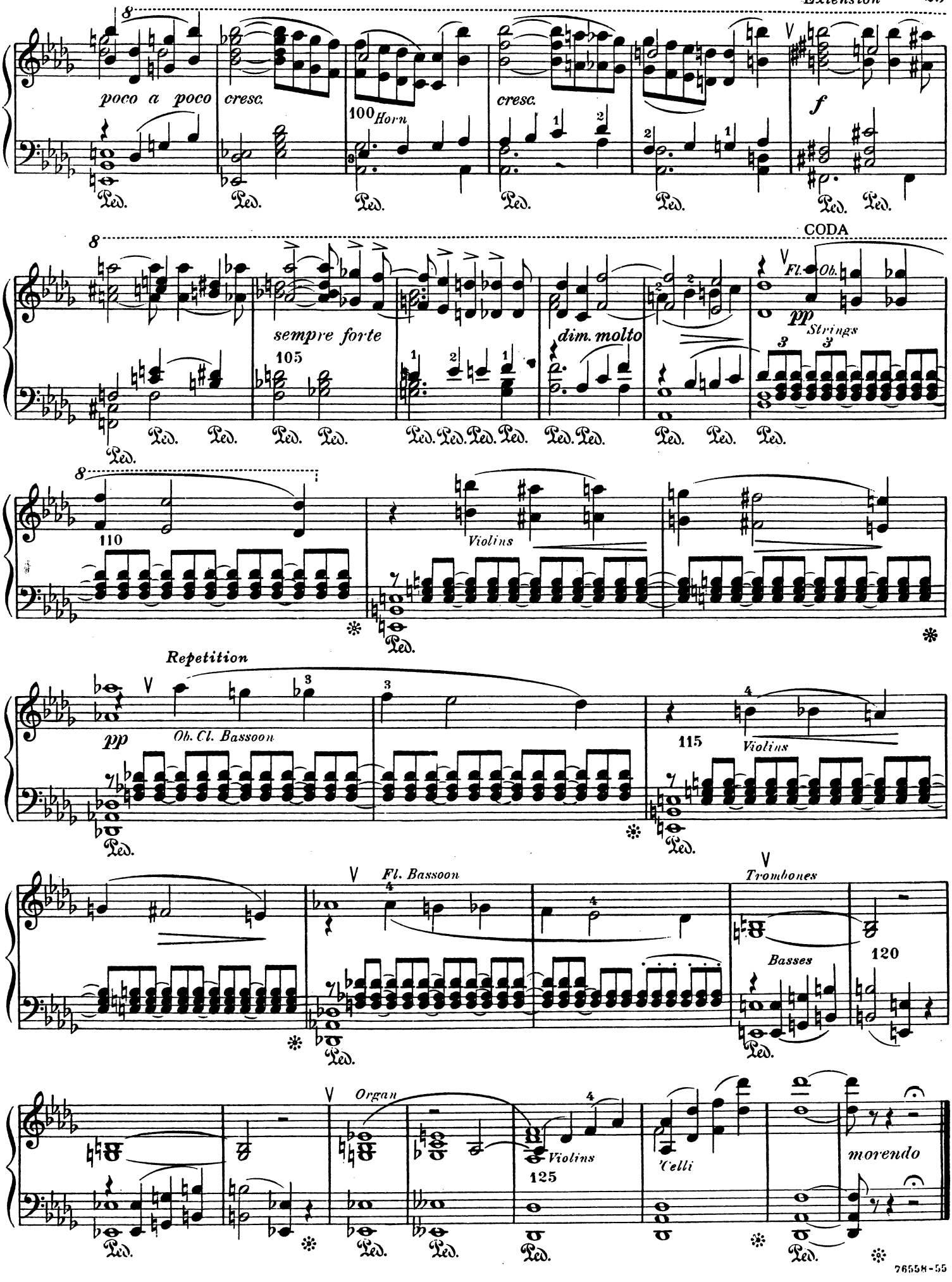

Interlude
pp 35
mf
40
Organ
Ped.
Second Period
p
Horns, Trombones
pp
Violins
45
Ped.
8
50
Interlude
Organ
Drum
Restatement (Variation) of Principal Theme
(Part I)
Violins I and II
55



(✣4) The second Period, only.



(✣5) Not a "Theme," strictly speaking, but a legitimate "Digression."— (✣6) The principal Phrase of the First Movement.— (✣7) Part I, only.—


poco a poco
cresc.
100
Horn
cresc.
f
Ped.
CODA
sempre forte
105
dim. molto
Fl.
Ob.
pp
Strings
110
Violins
Repetition
pp
Ob. Cl. Bassoon
115
Violins
Fl. Bassoon
Trombones
Basses
120
Organ
Violins
125
'Celli
morendo

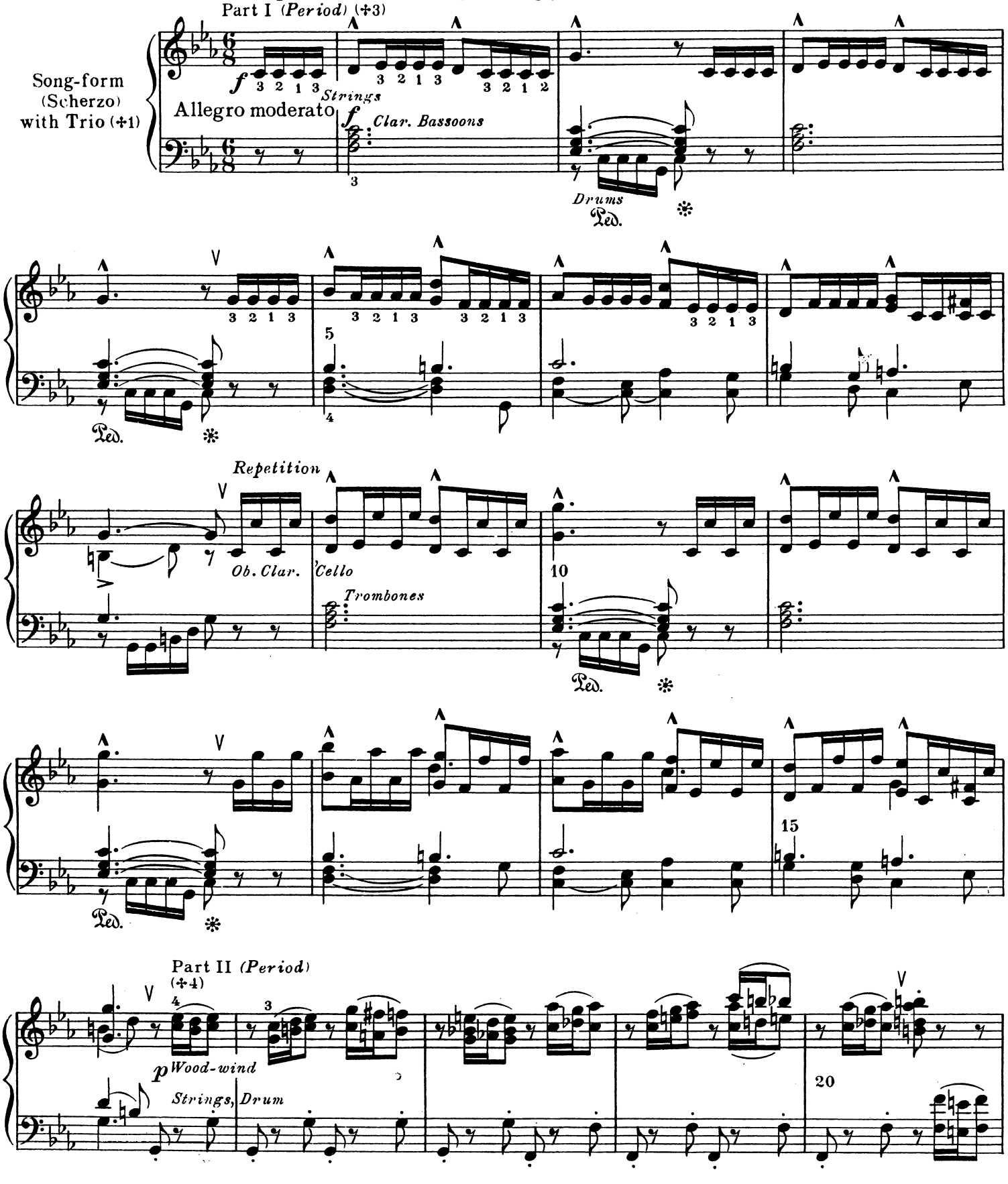
SECOND DIVISION

Third Movement, Allegro moderato

Principal Division *(Three-part Song-form)* (✣2)

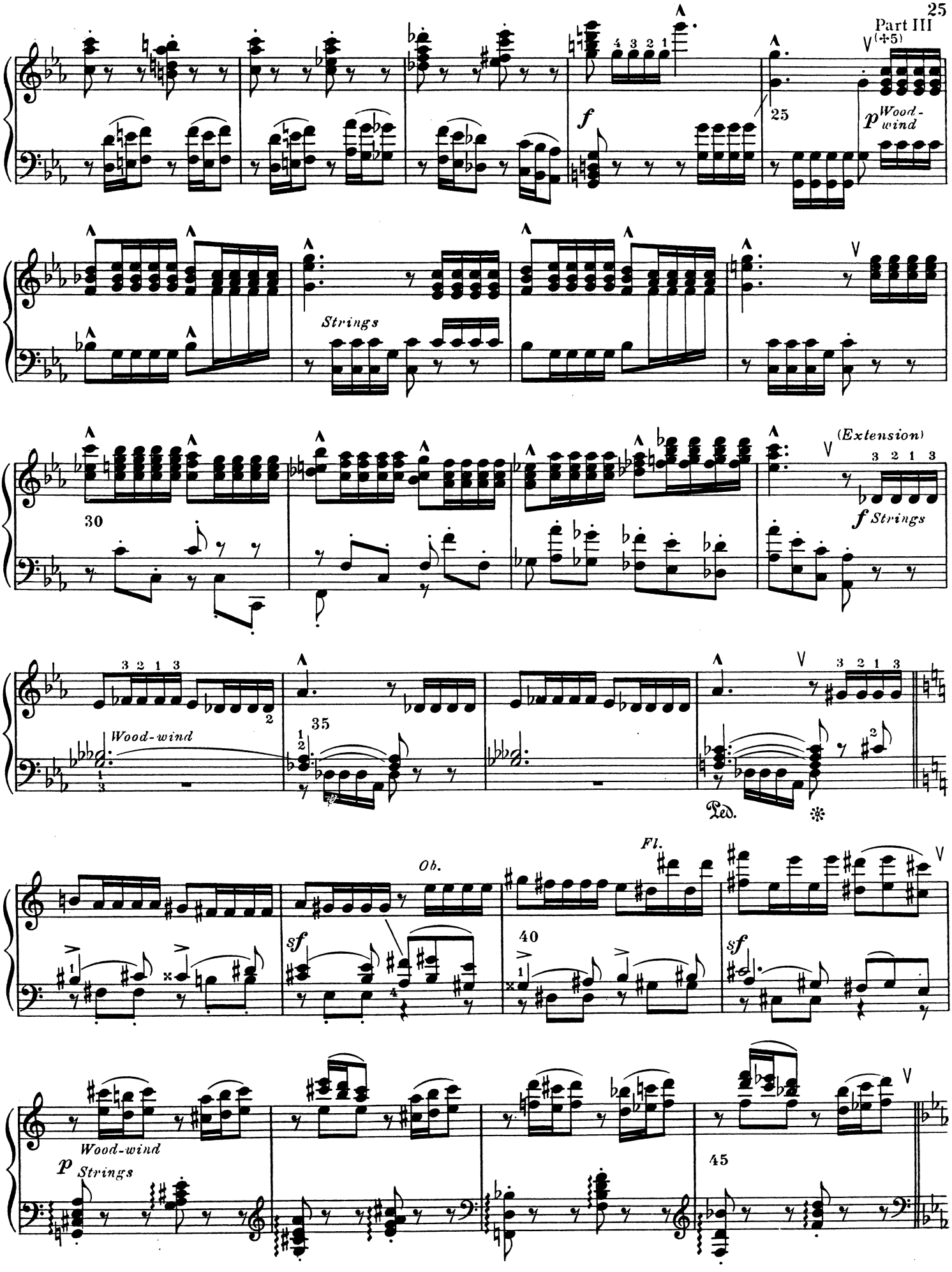
Part I *(Period)* (✣3)

Song-form (Scherzo) with Trio (✣1)

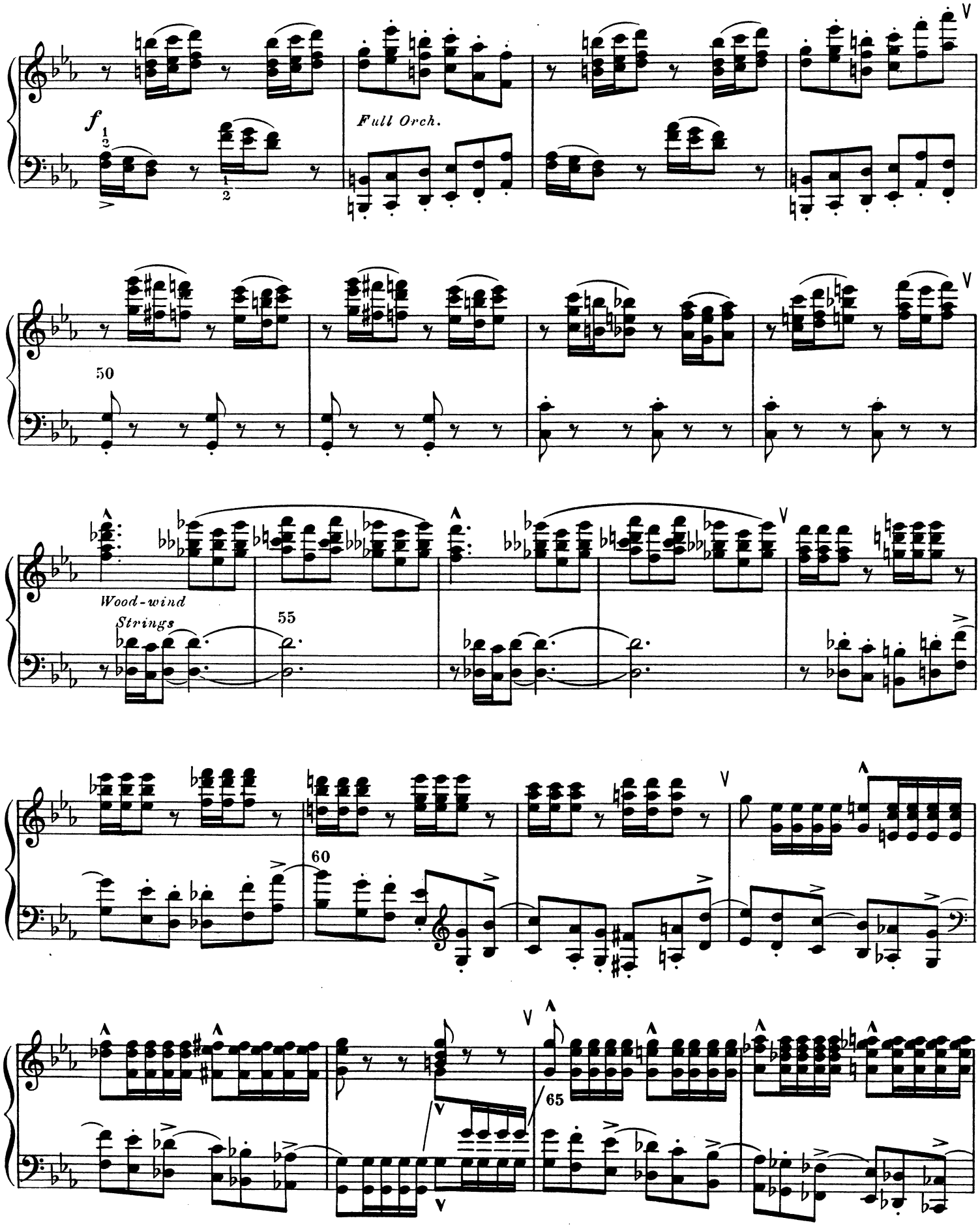


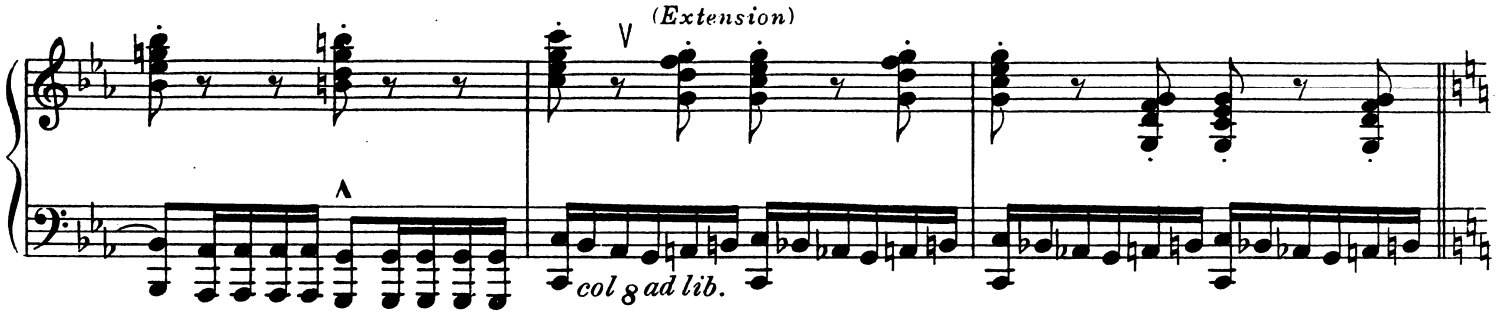
(✣1) Preface, 13. — (✣2) Preface, 14. — (✣3) Preface, 15, 18; also 19. — (✣4) From the principal Phrase of the first Movement. —

Part III

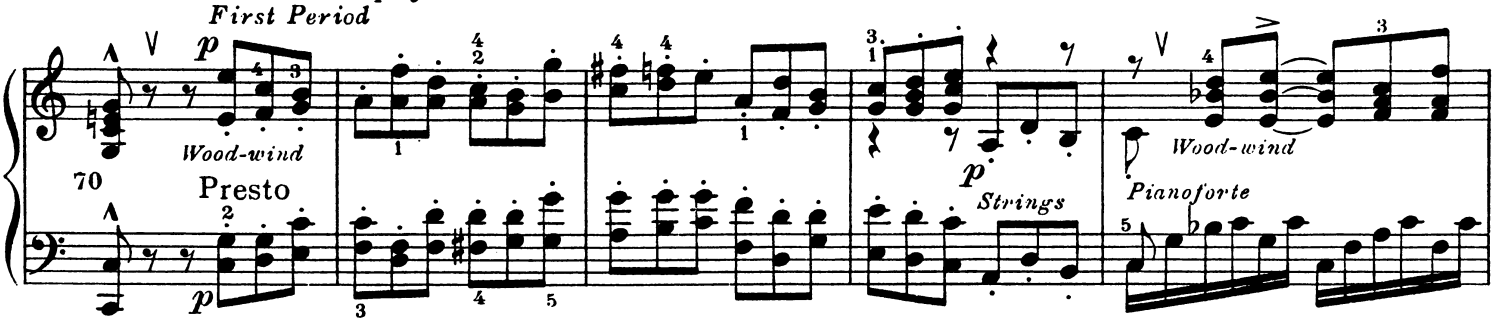


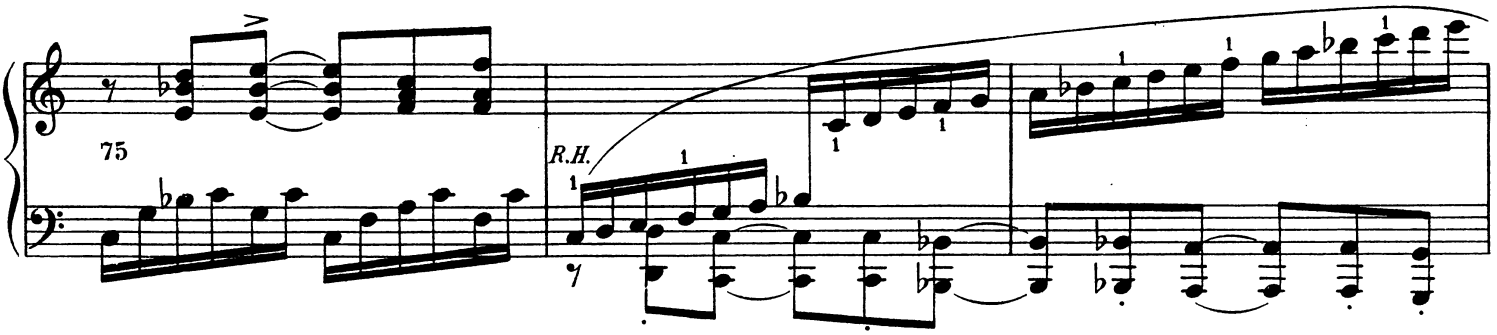
(+5) Considerably extended, to Phrase-group form. —

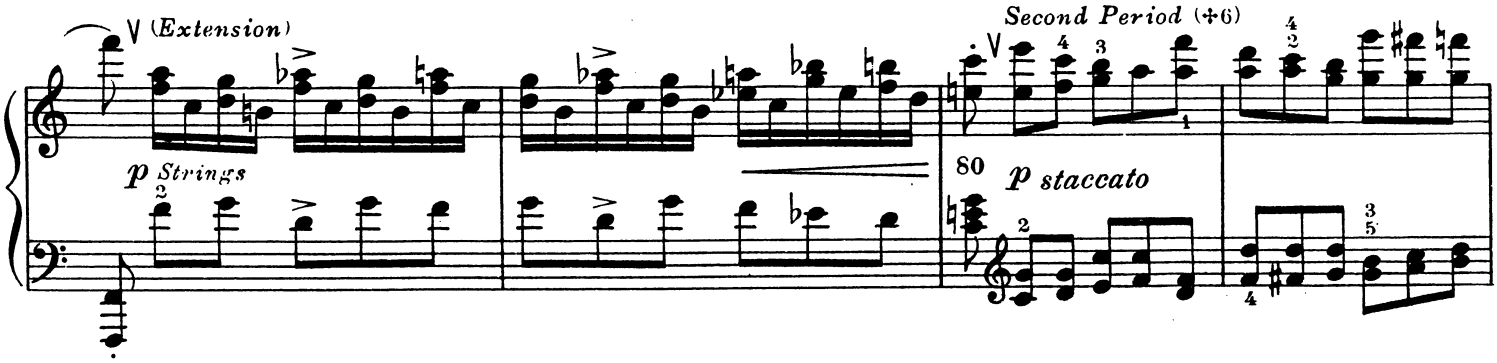

f
Full Orch.
50
Wood-wind
Strings
55
60
65

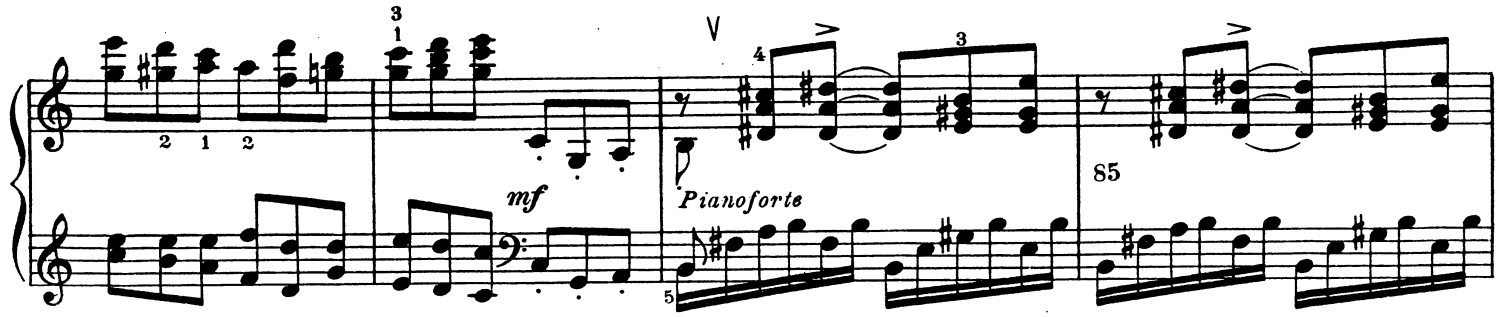


TRIO *(Large Two-part form)*
Part I *(Group of related Periods)*
First Period

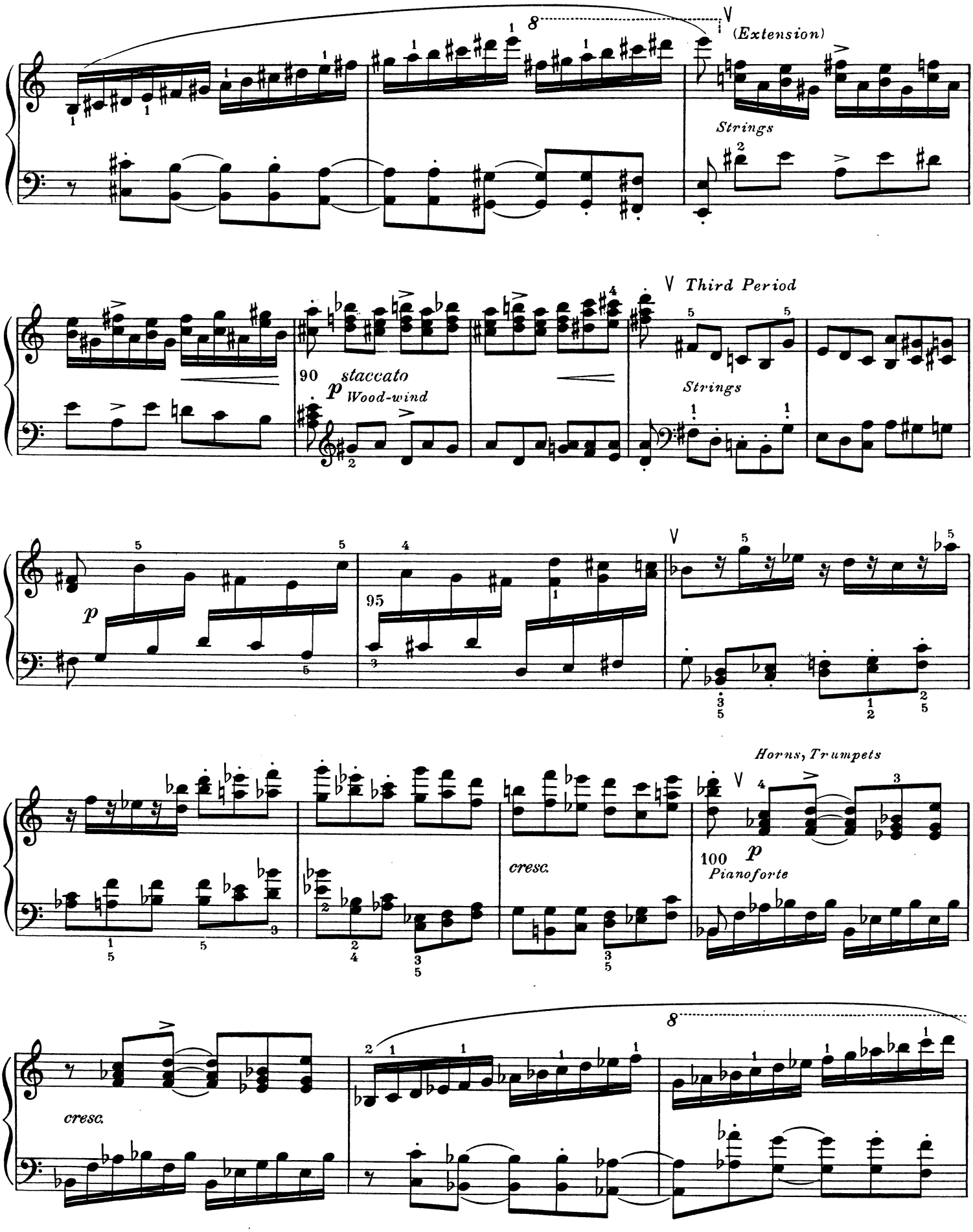


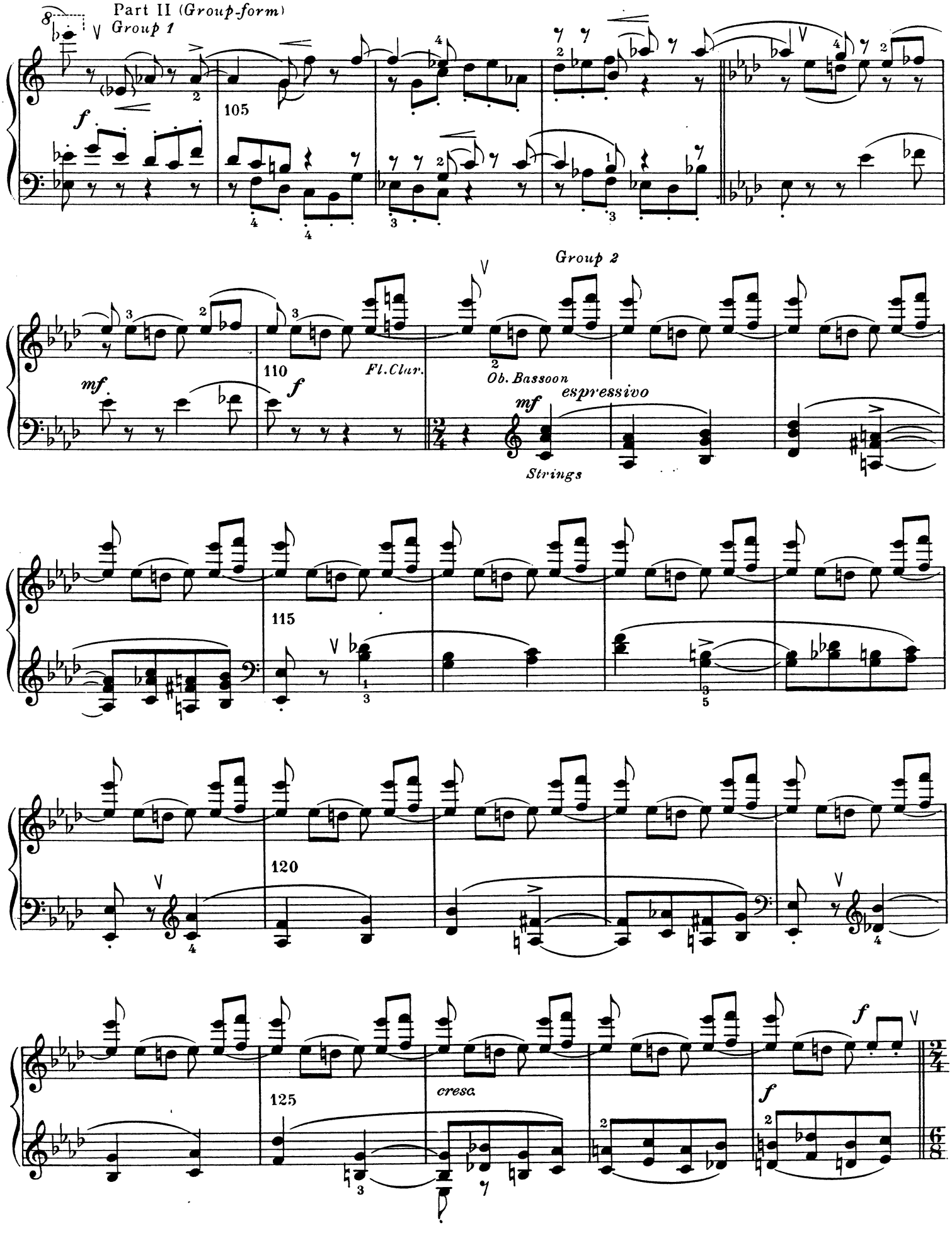


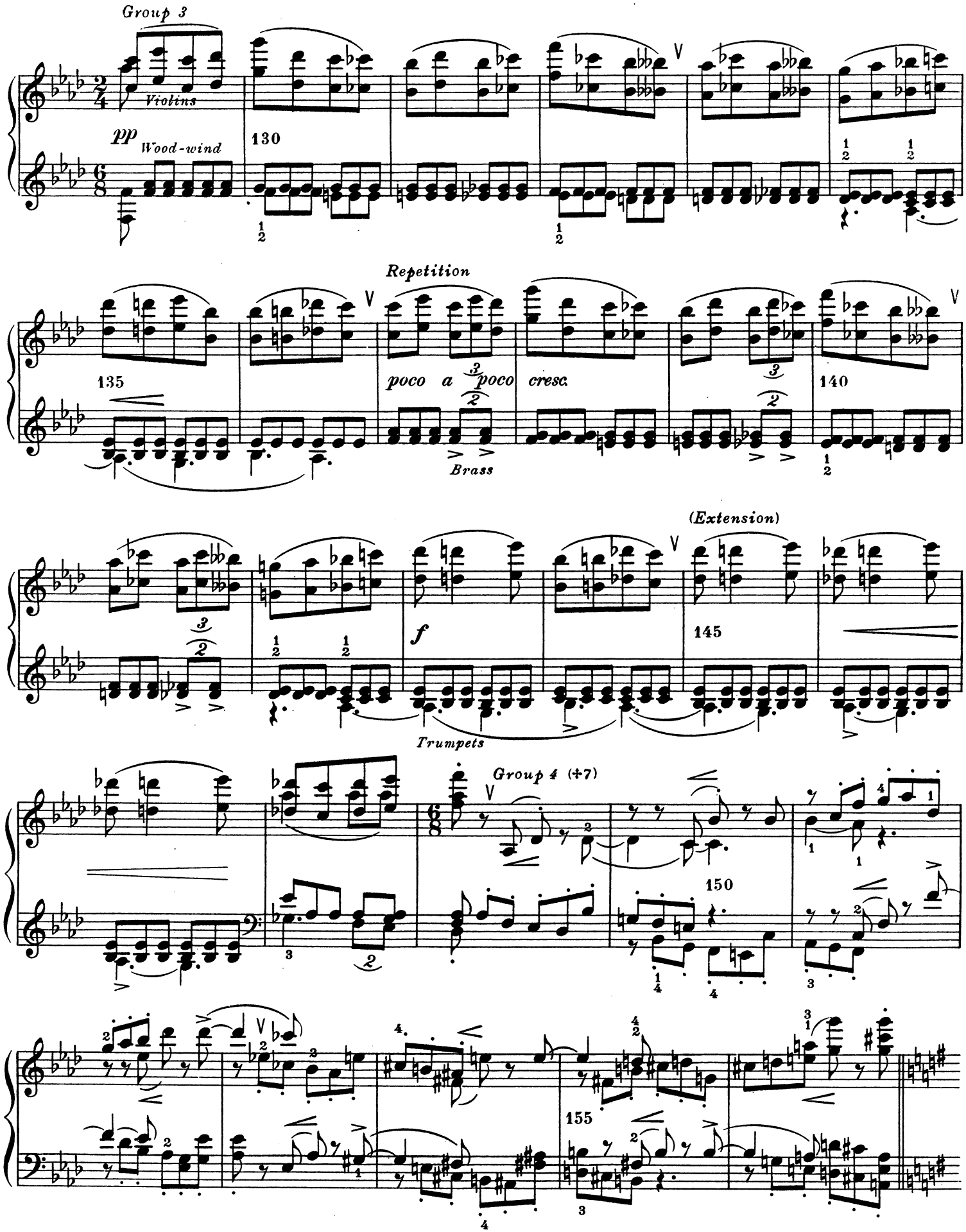




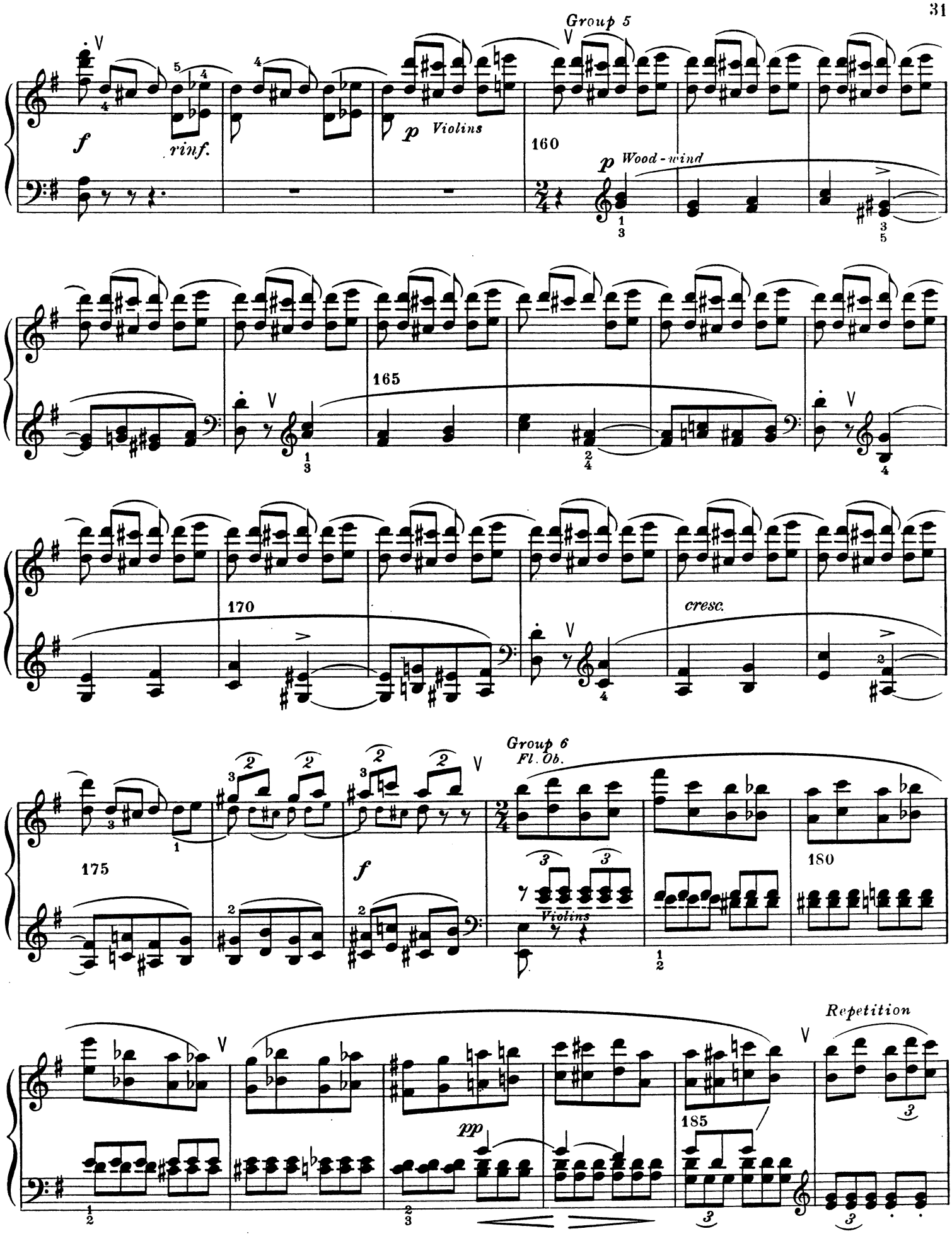
(✣6) Each Period is an approximate restatement of the first one. Note the altered rhythmic location of the motive — shifted from the 4th beat back to the 2d. —

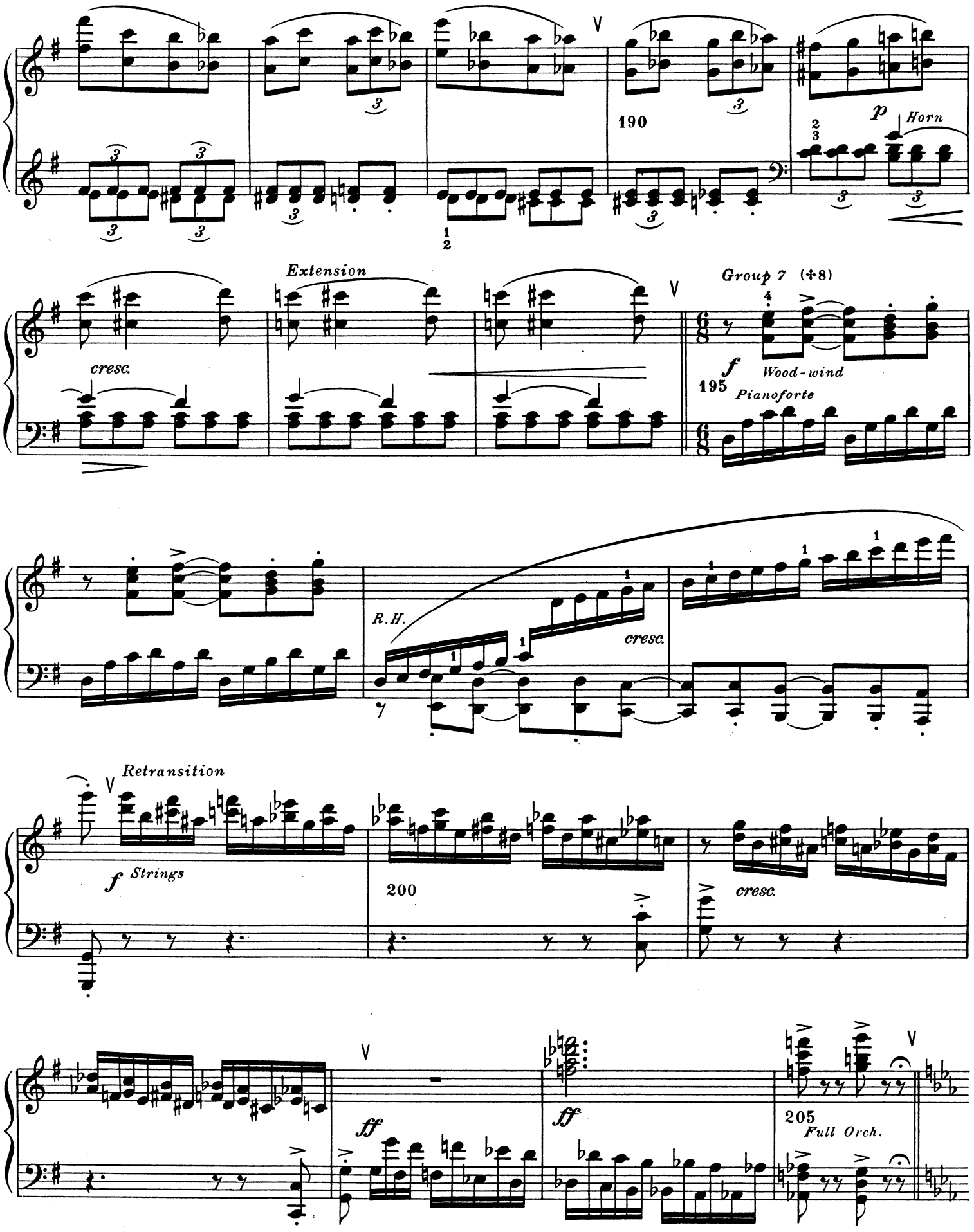

(Extension)
Strings
Third Period
90
staccato
Wood-wind
Strings
95
Horns, Trumpets
100
Pianoforte
cresc.
cresc.


Part II (Group-form)
Group 1
105
Group 2
110
Fl. Clar.
Ob. Bassoon
espressivo
Strings
115
120
125
cresc.

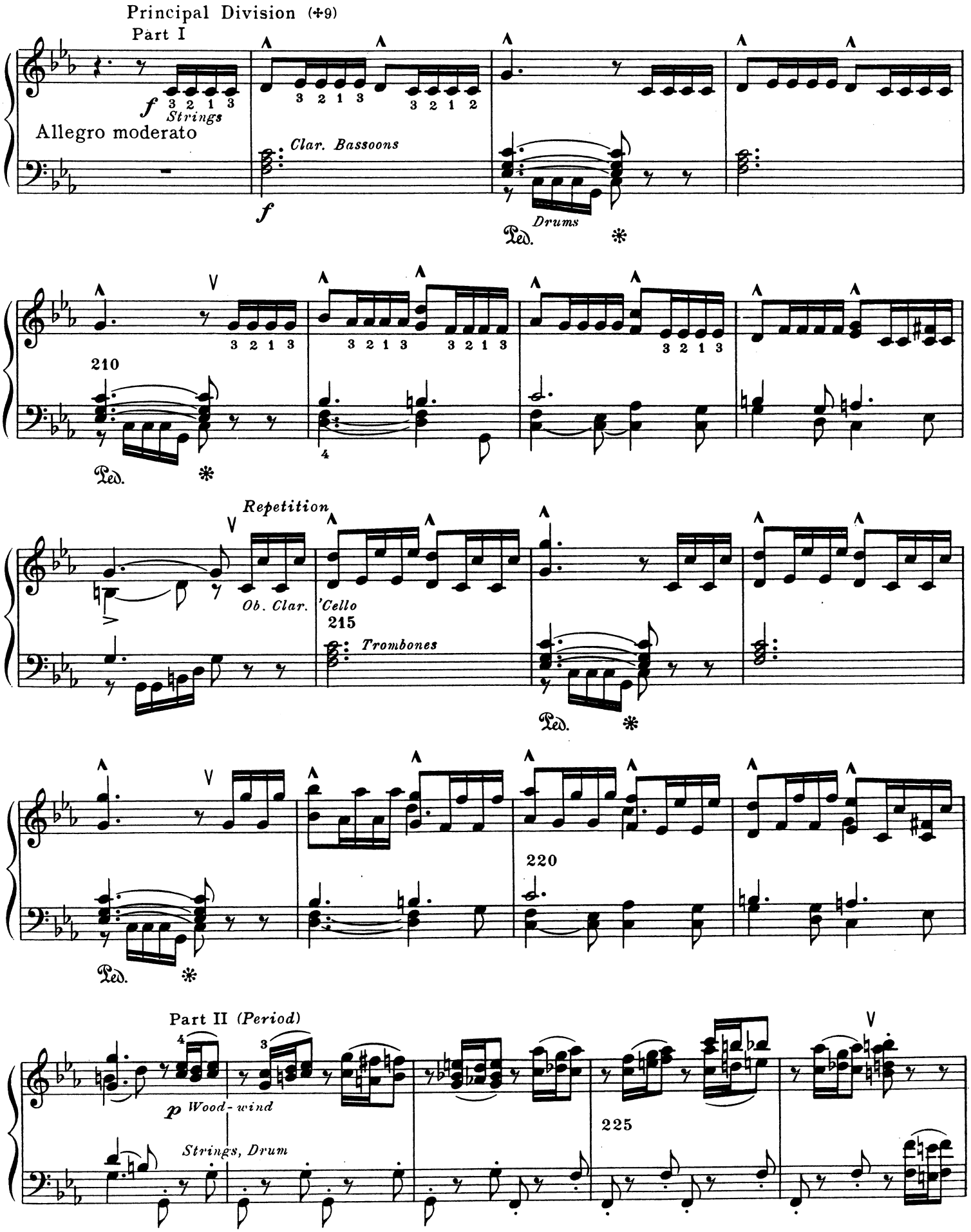


(+7) Groups 4,5 and 6 are a restatement of Groups 1,2 and 3.

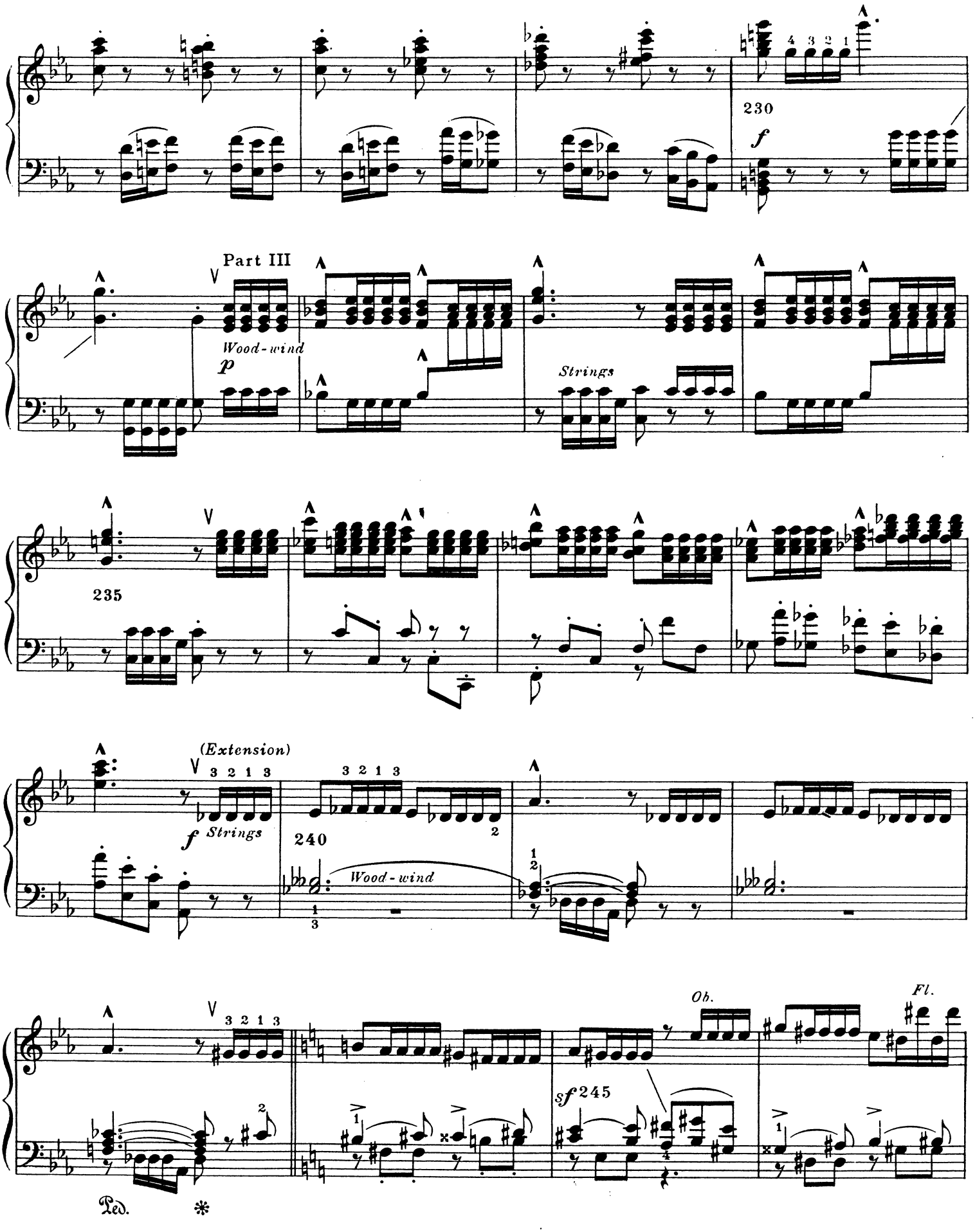

Group 5
f
rinf.
p
Violins
160
p
Wood-wind
165
170
cresc.
Group 6
Fl. Ob.
175
f
Violins
180
Repetition
pp
185

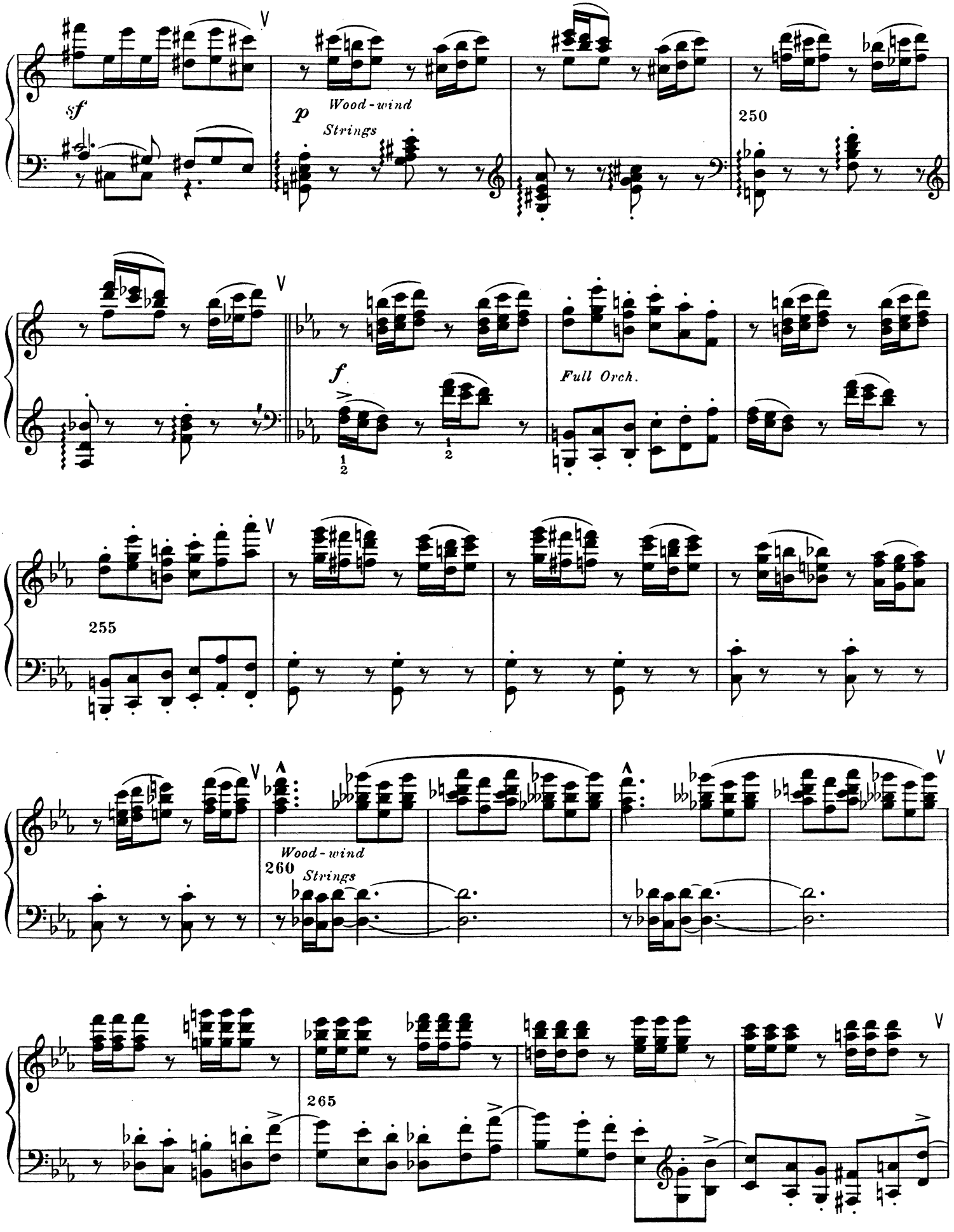


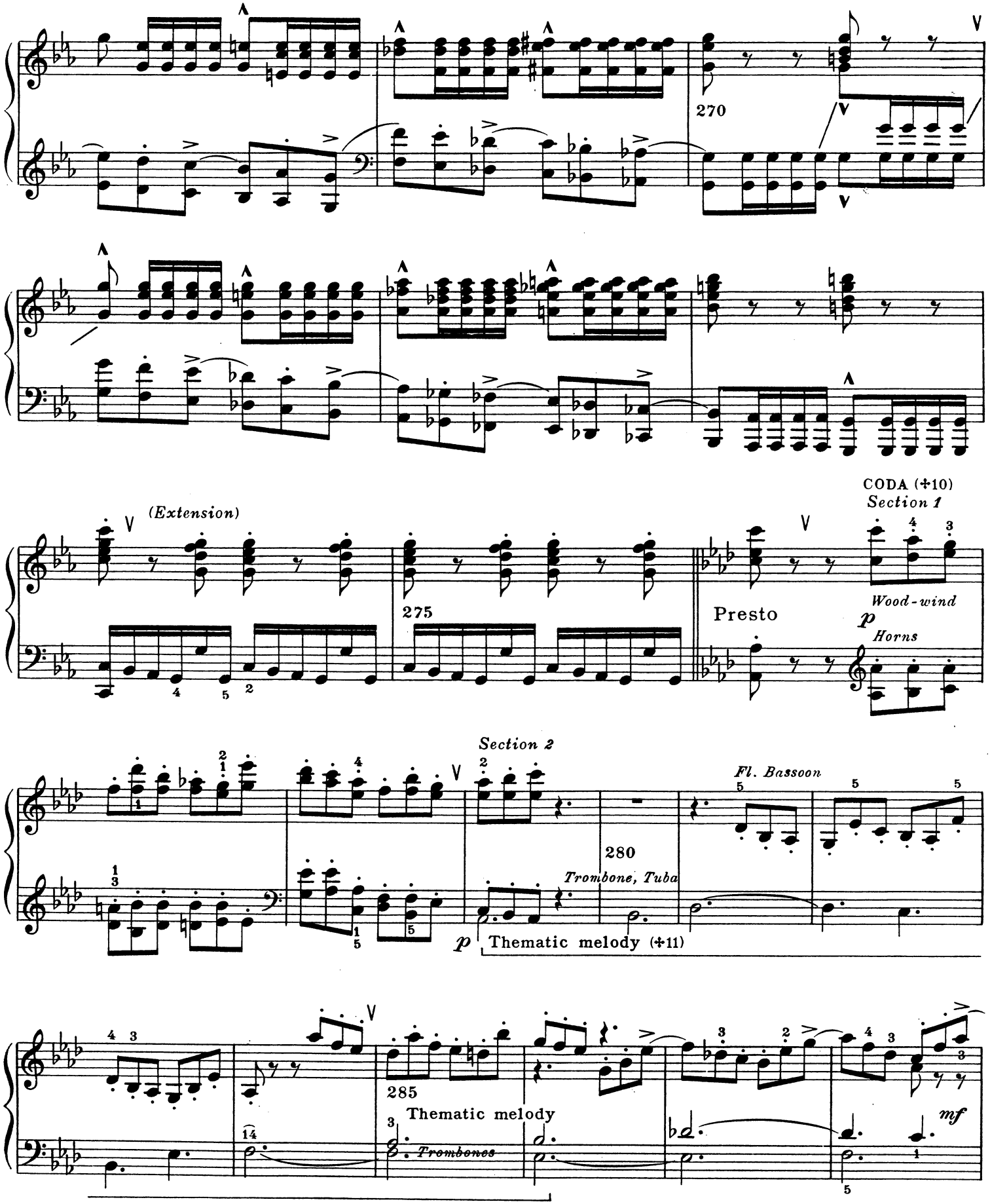
(+8) Reverts to the second Phrase of Part I.



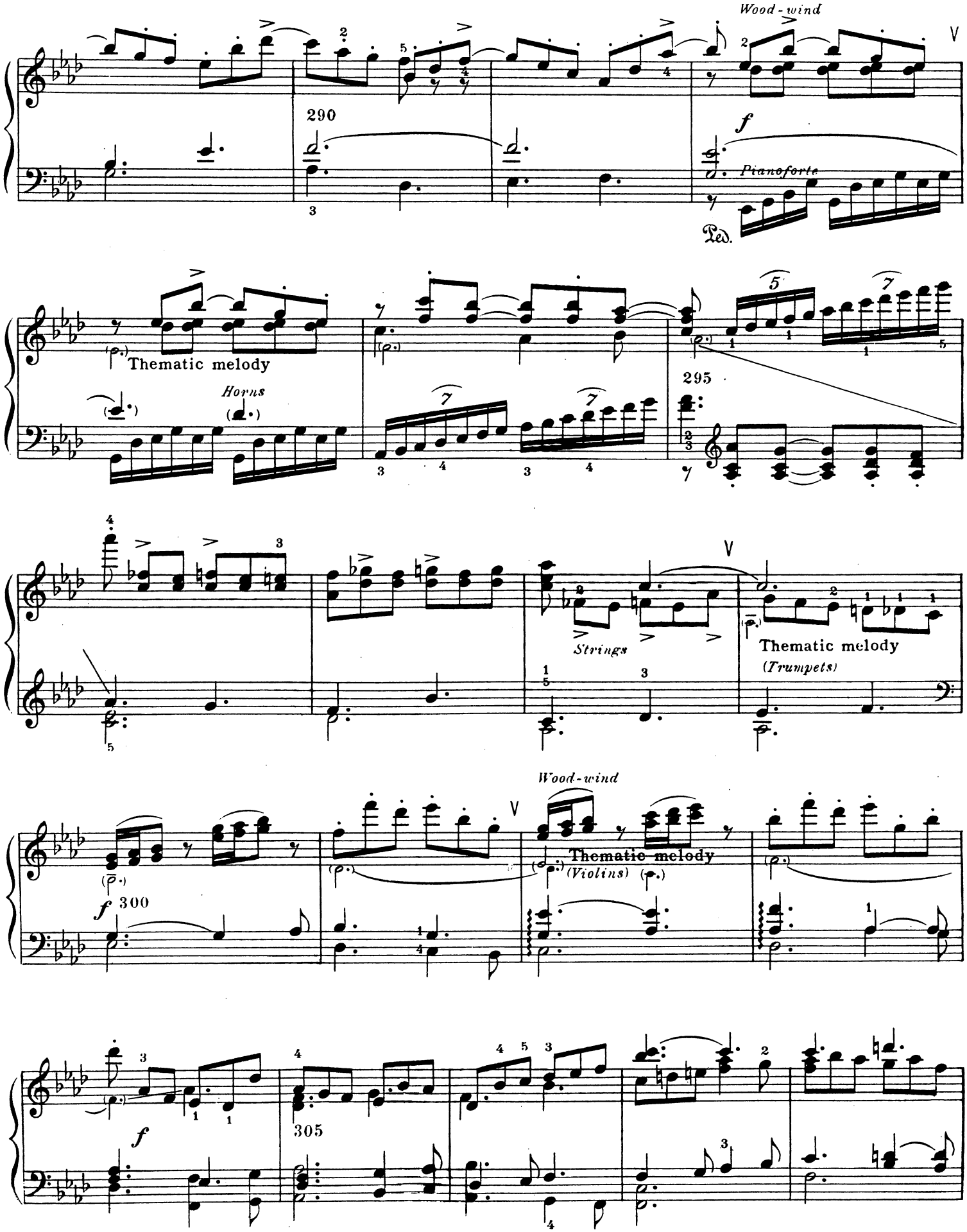
(+9) The conventional "Da capo," literal up to the Coda. ——

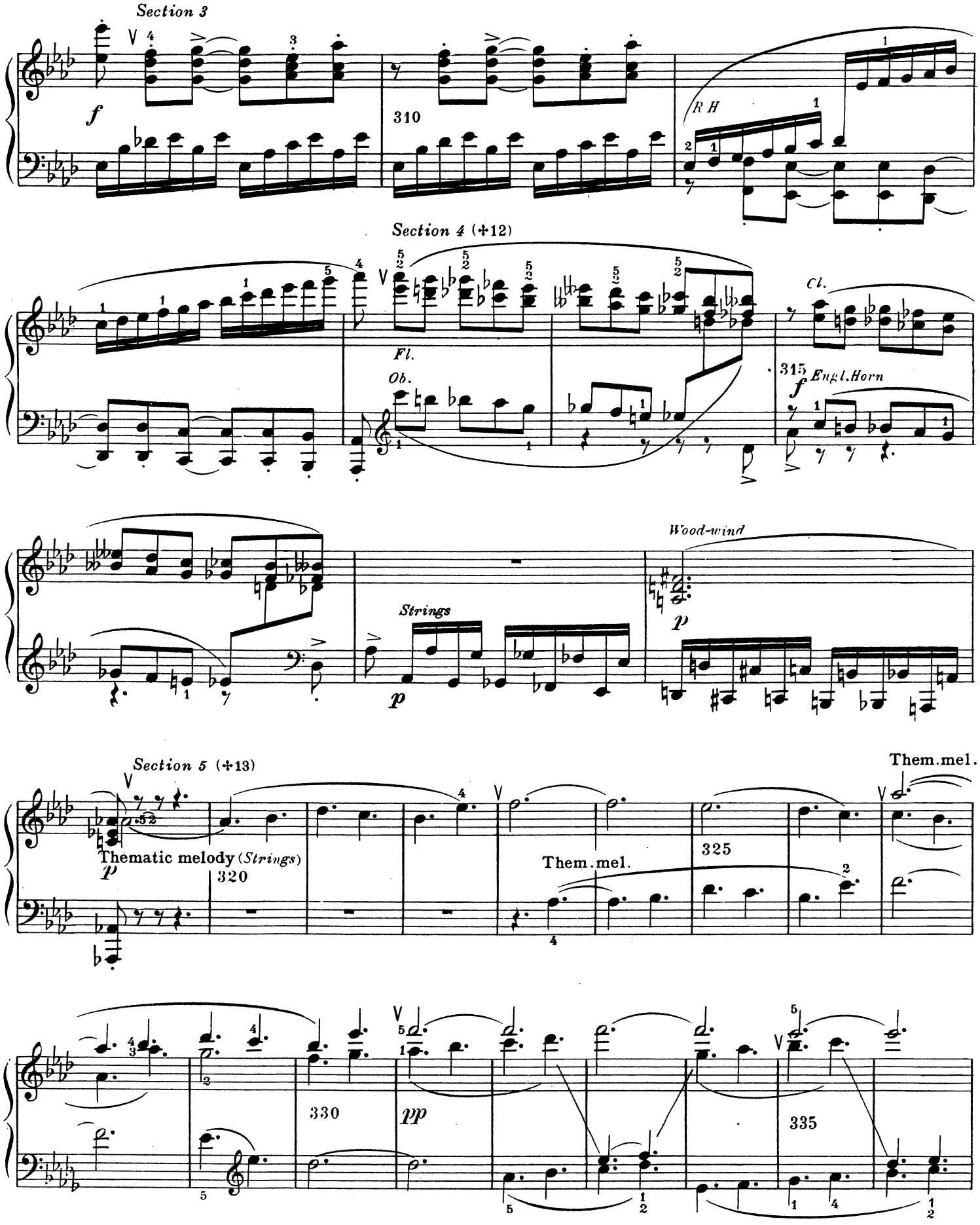

230
f
Part III
Wood-wind
p
Strings
235
(Extension)
f Strings
240
Wood-wind
Ob.
Fl.
sf
245
Ped.
*


sf
p
Wood-wind
Strings
250
f
Full Orch.
255
Wood-wind
260
Strings
265

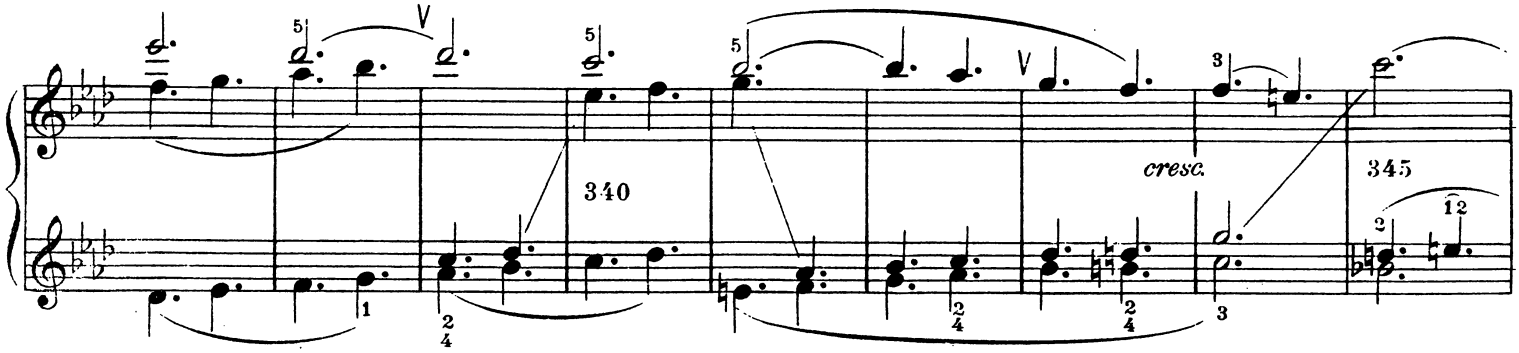


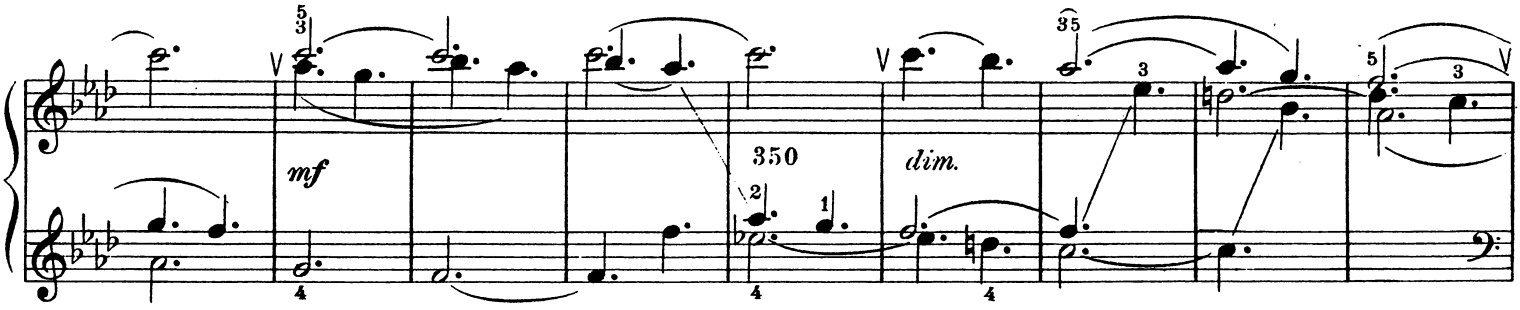
(+10) Preface, 11. —— (+11) This anticipates, in augmented rhymthic form, the opening Motive of the Finale.

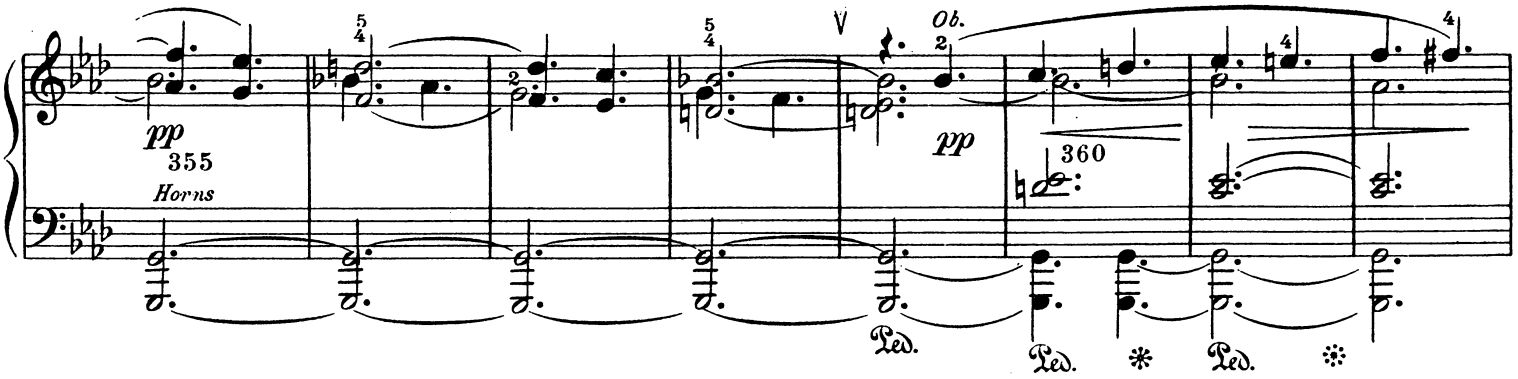

Wood-wind
290
f
Pianoforte
Ped.
Thematic melody
Horns
295
Strings
Thematic melody
(Trumpets)
Wood-wind
Thematic melody
(Violins)
f 300
f
305



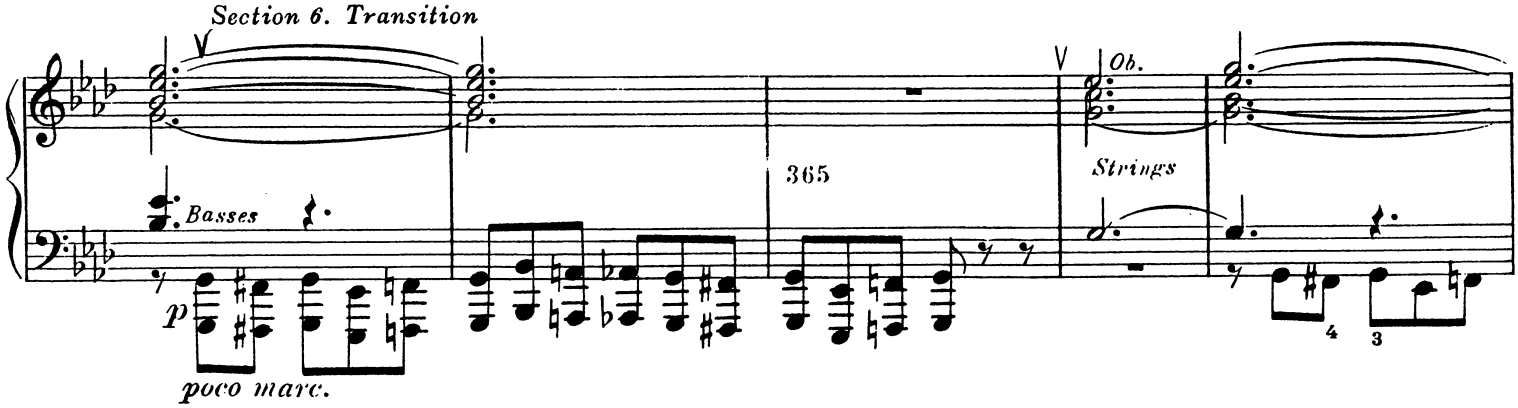
(+12) Corresponds to the Retransition, at the end of the Trio. — (+13) A still more obvious anticipation of the Finale. —

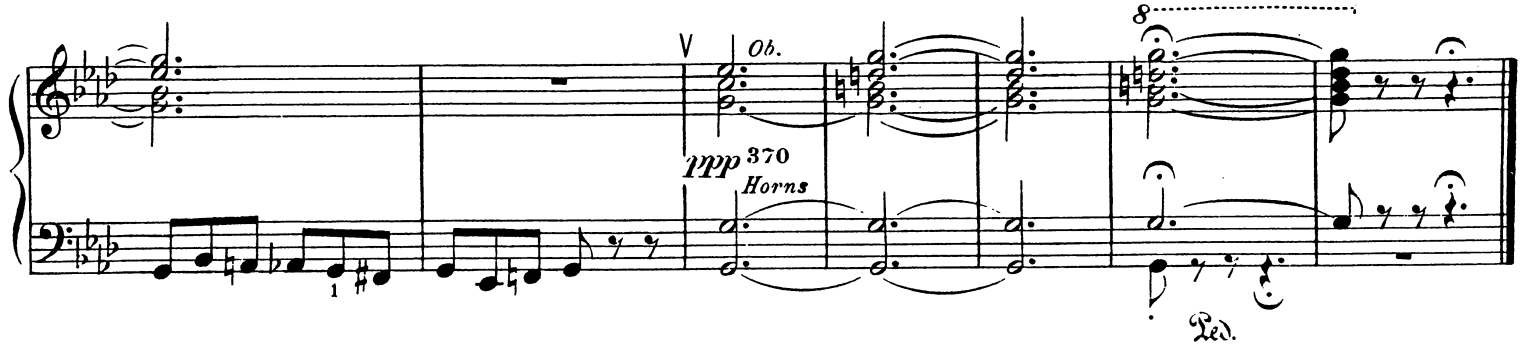




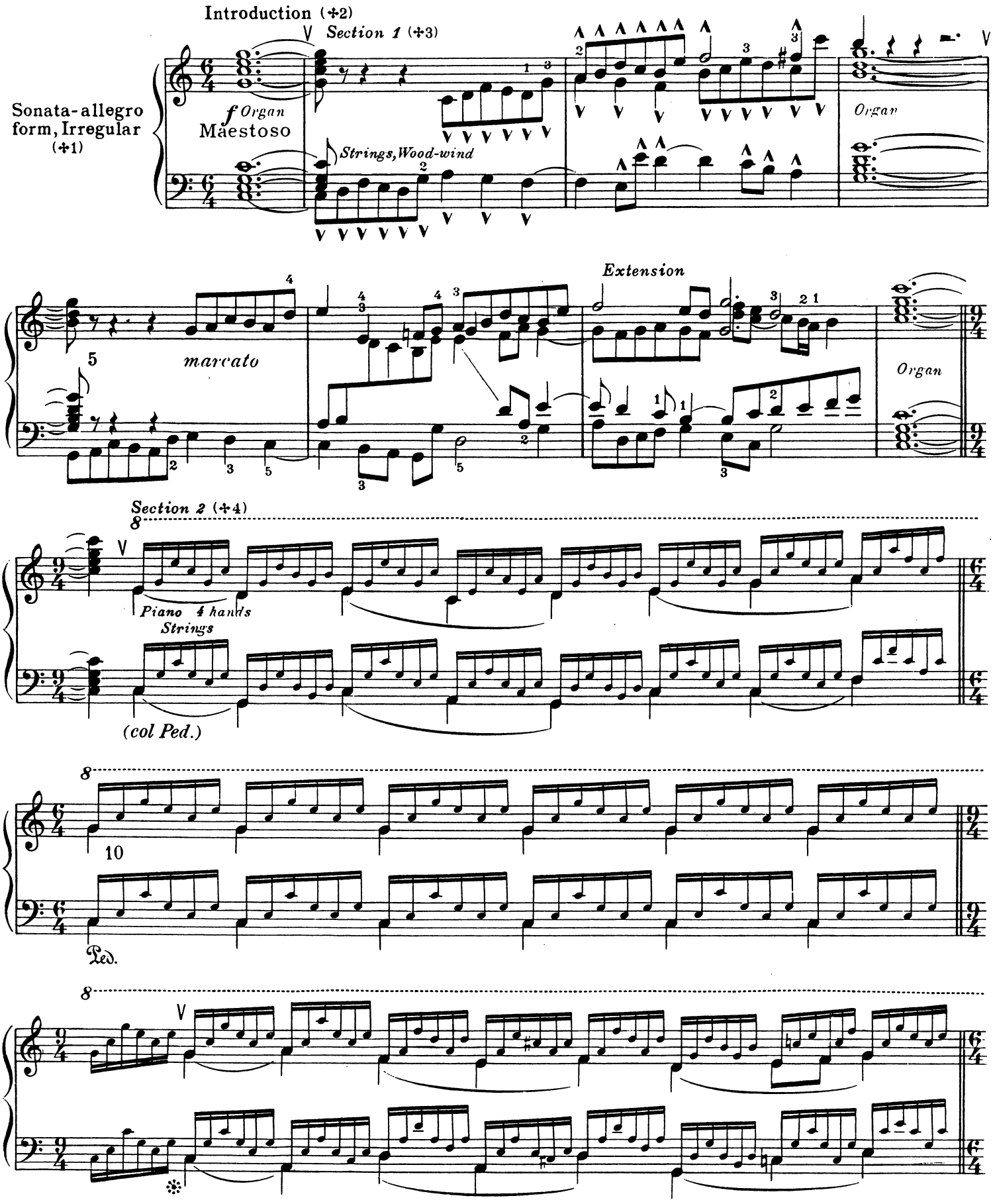


Section 6. Transition

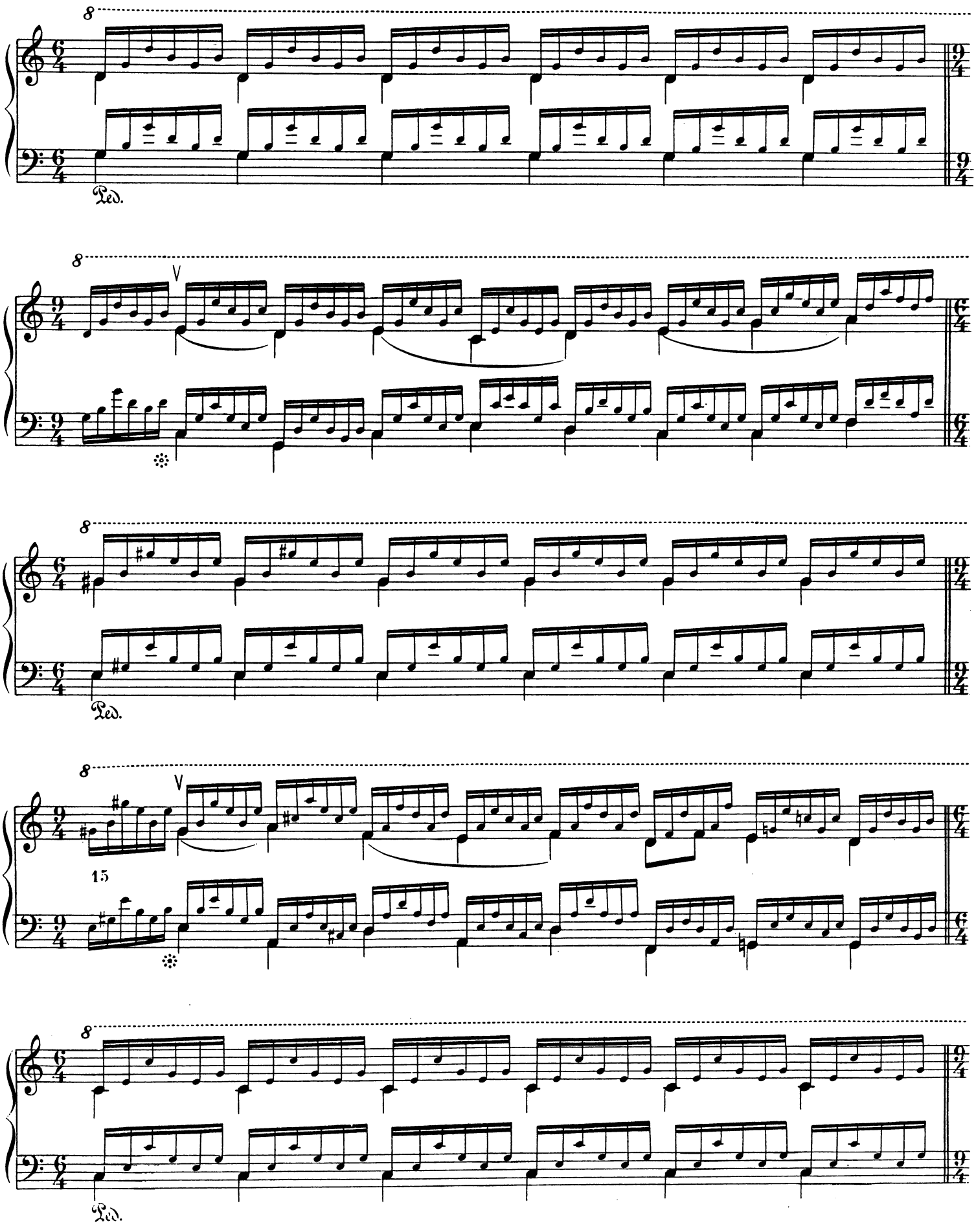


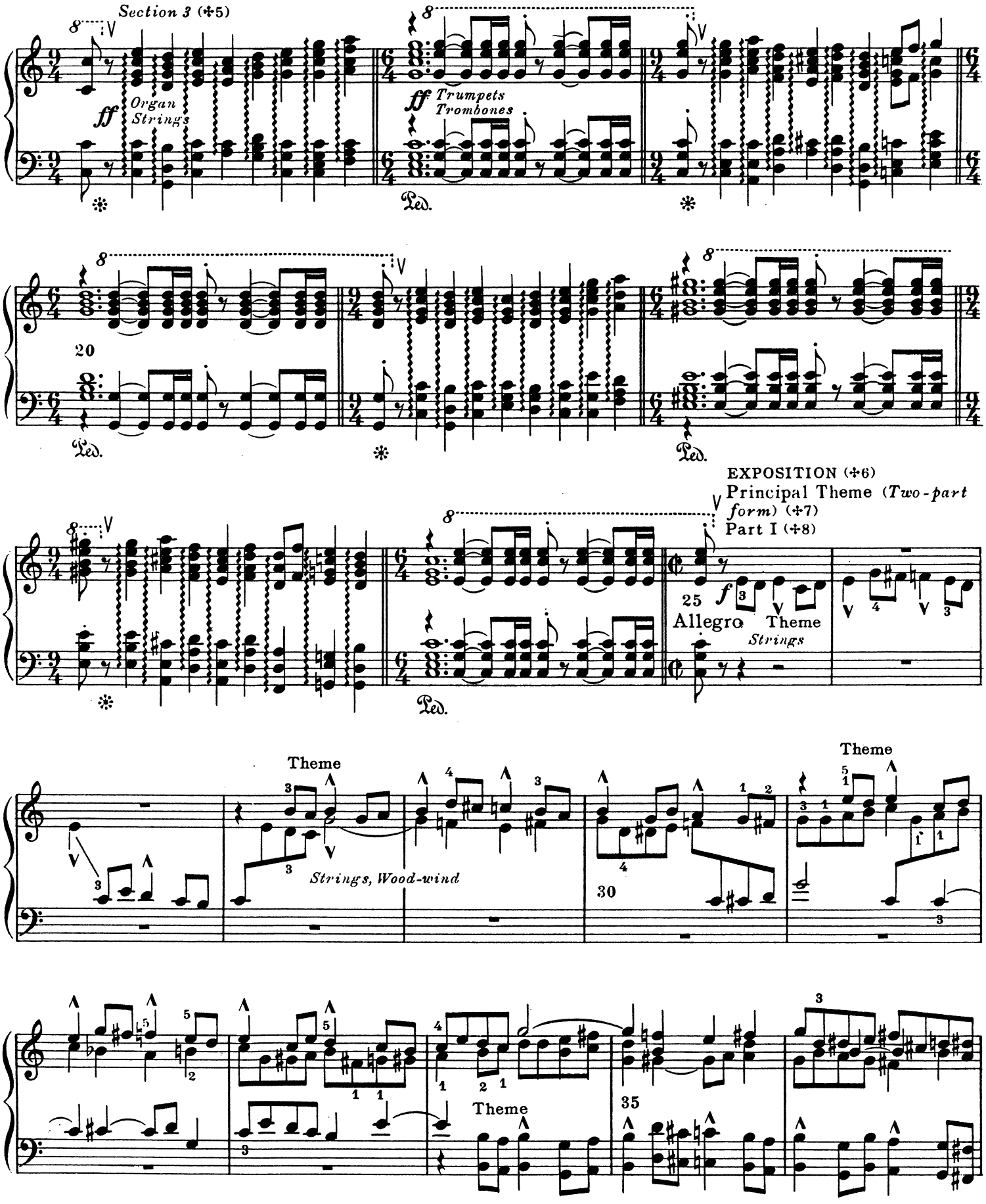


Finale (Fourth Movement), Maestoso

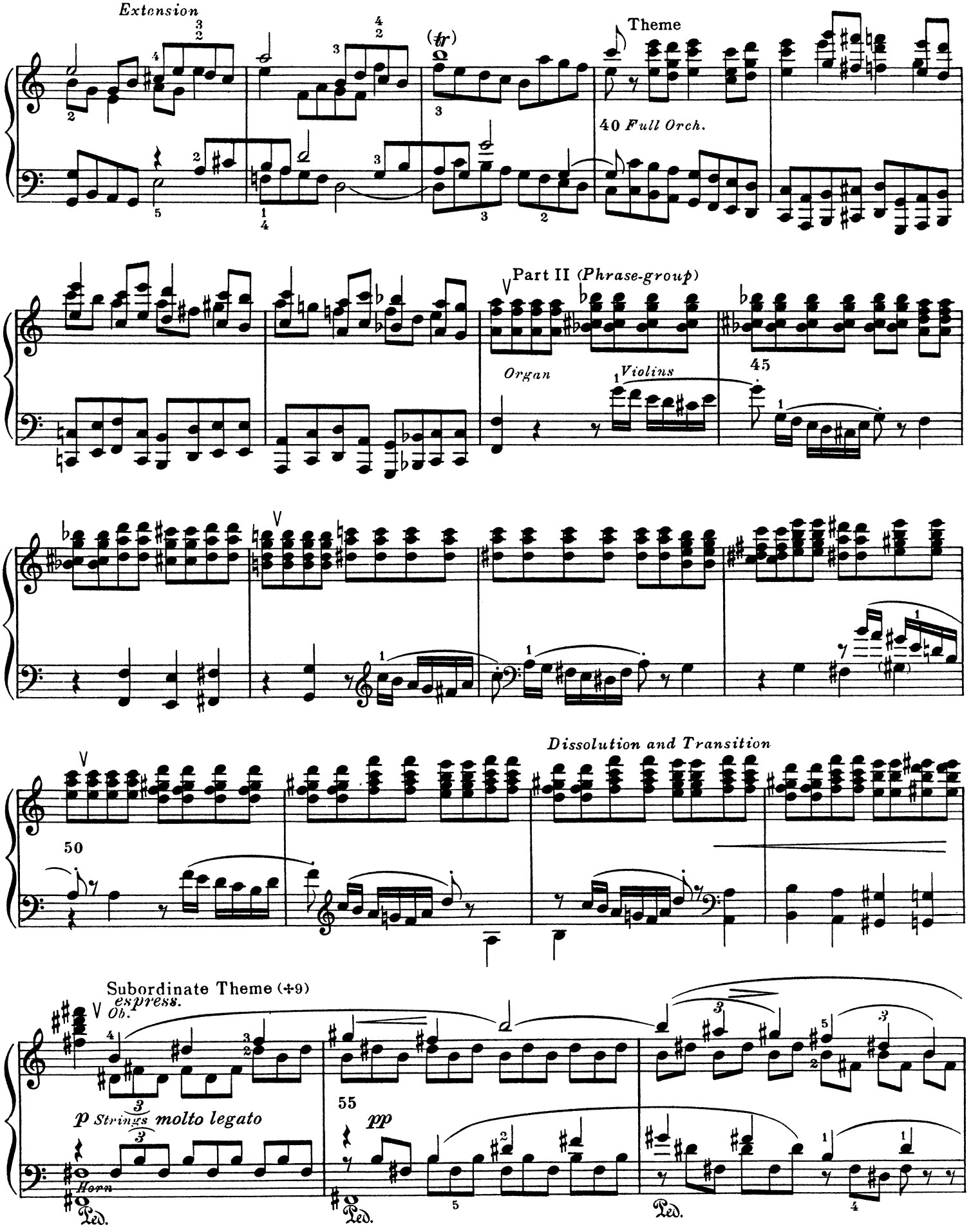


(✣1) Preface, 2. See also the Critical Note. — (✣2) The Introduction is independent of the Exposition, but thematically related to it. See the Critical Note. — (✣3) The first Section is the contrapuntal exposition of a new Motive, foreshadowed in the Coda of the preceding Scherzo. — (✣4) This Section is derived from the chief Phrase of the First Movement, modified, and extended into a complete Chorale of four Lines. —

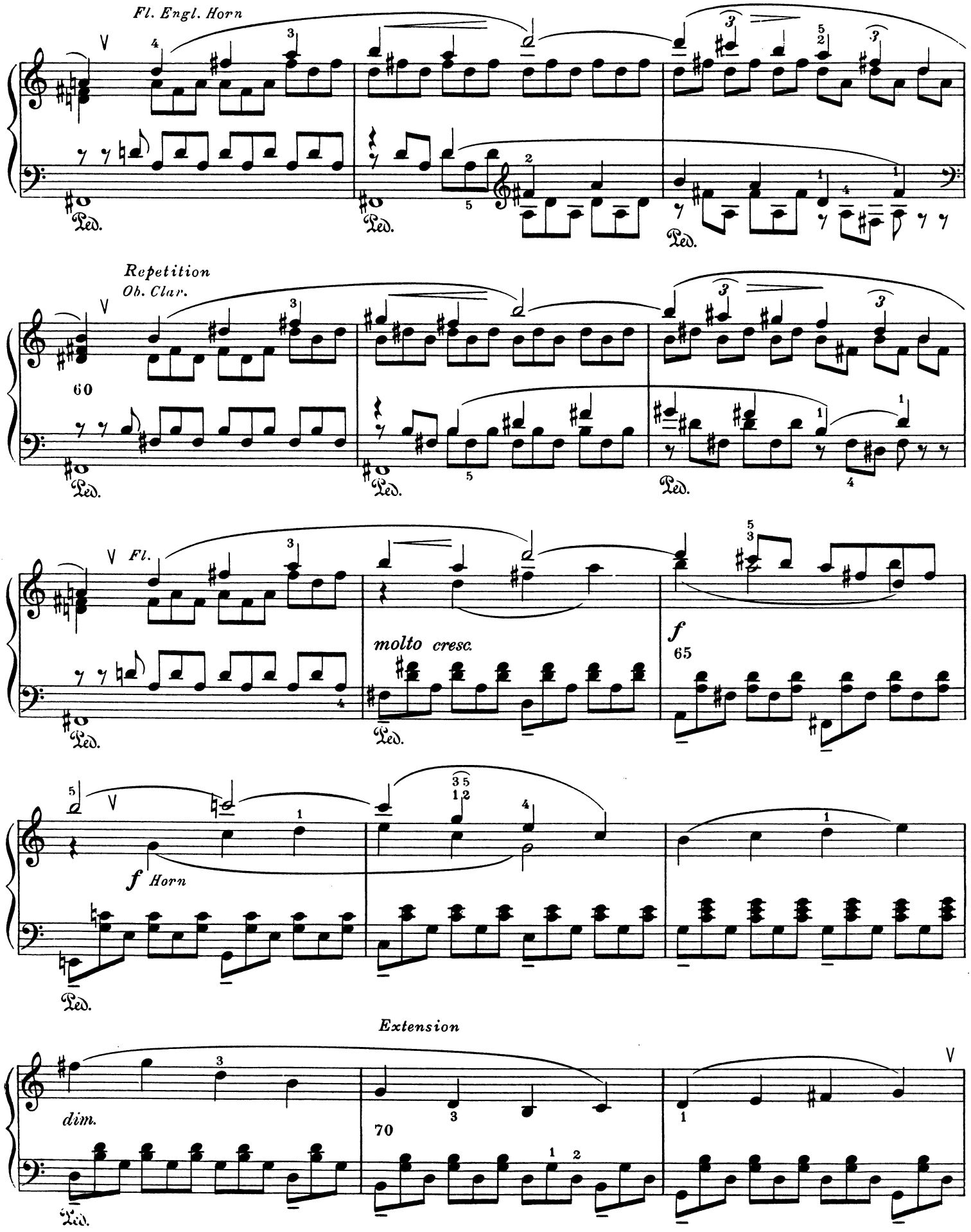

8
Ped.
8
V
8
Ped.
8
V
15
8
Ped.

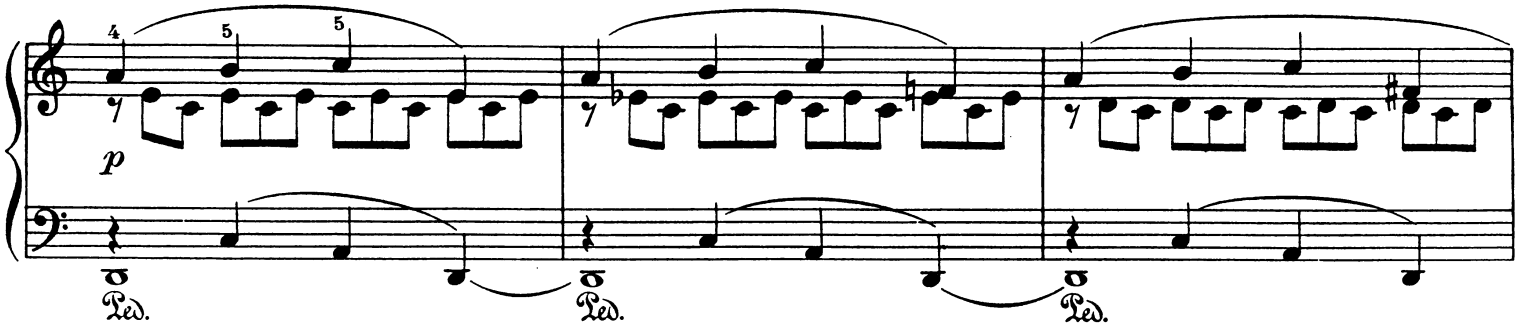


(✣5) Repetition of Section 2.— (✣6) Preface, 3, 4.— (✣7) Preface, 14.— (✣8) Part I is a regular contrapuntal exposition of the principal Phrase of the First Movement, melodically literal, though in a new rhythmic form. Thus, the first and last Movements have the self same Principal Theme.—

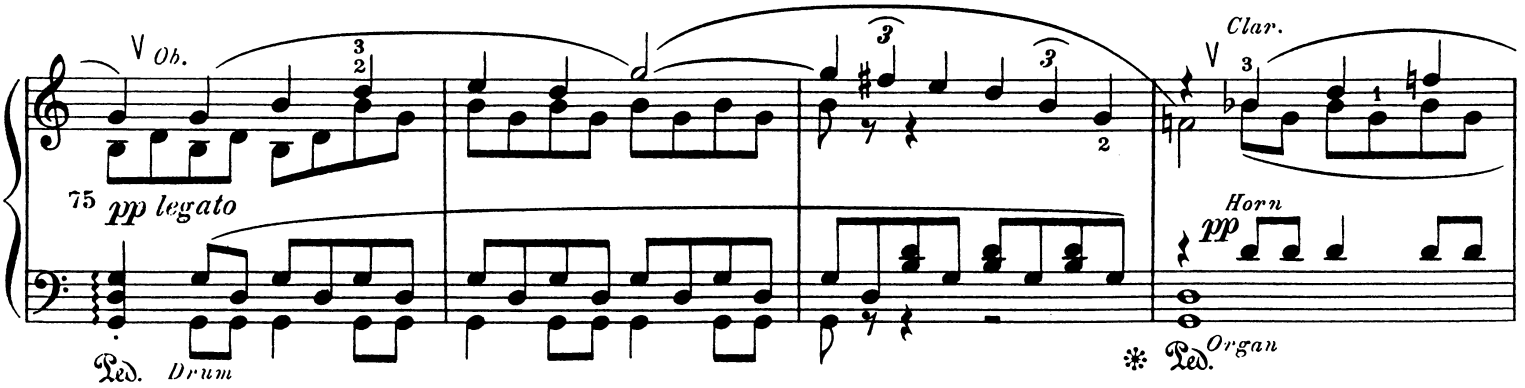


(+9) The Subordinate Theme is in B, and (ultimately) in G major. Preface, 6.

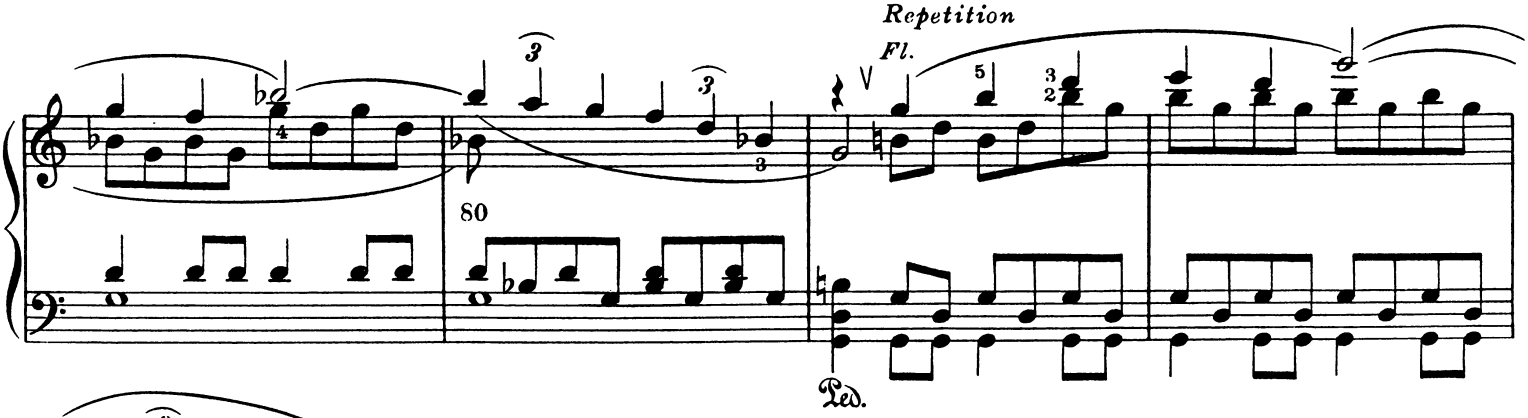

Fl. Engl. Horn
Repetition
Ob. Clar.
60
Fl.
molto cresc.
f
65
f Horn
Extension
dim.
70



Codetta (+10)

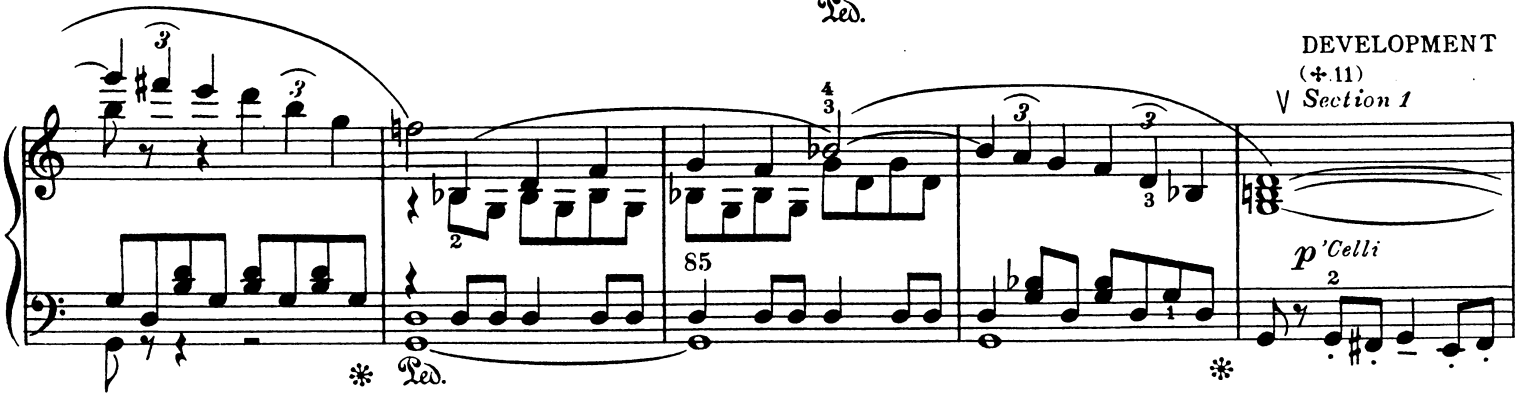


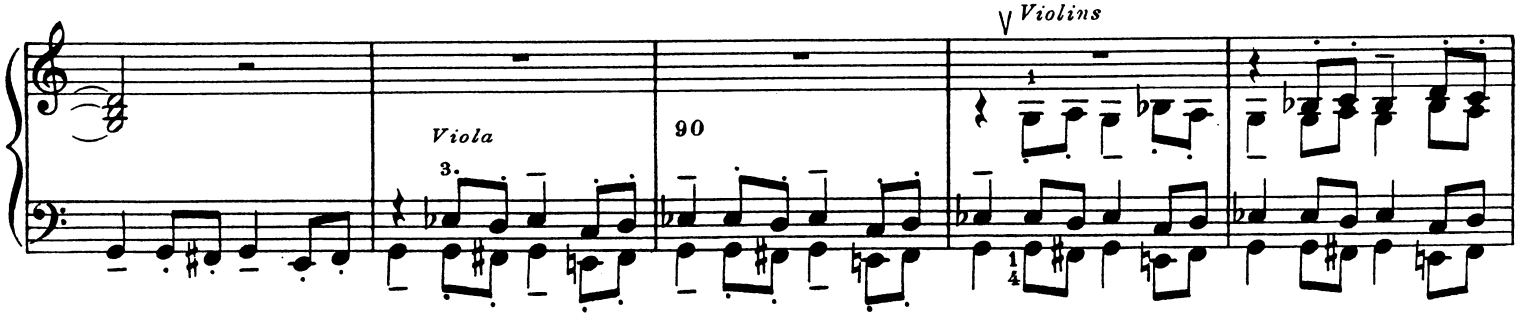
Repetition



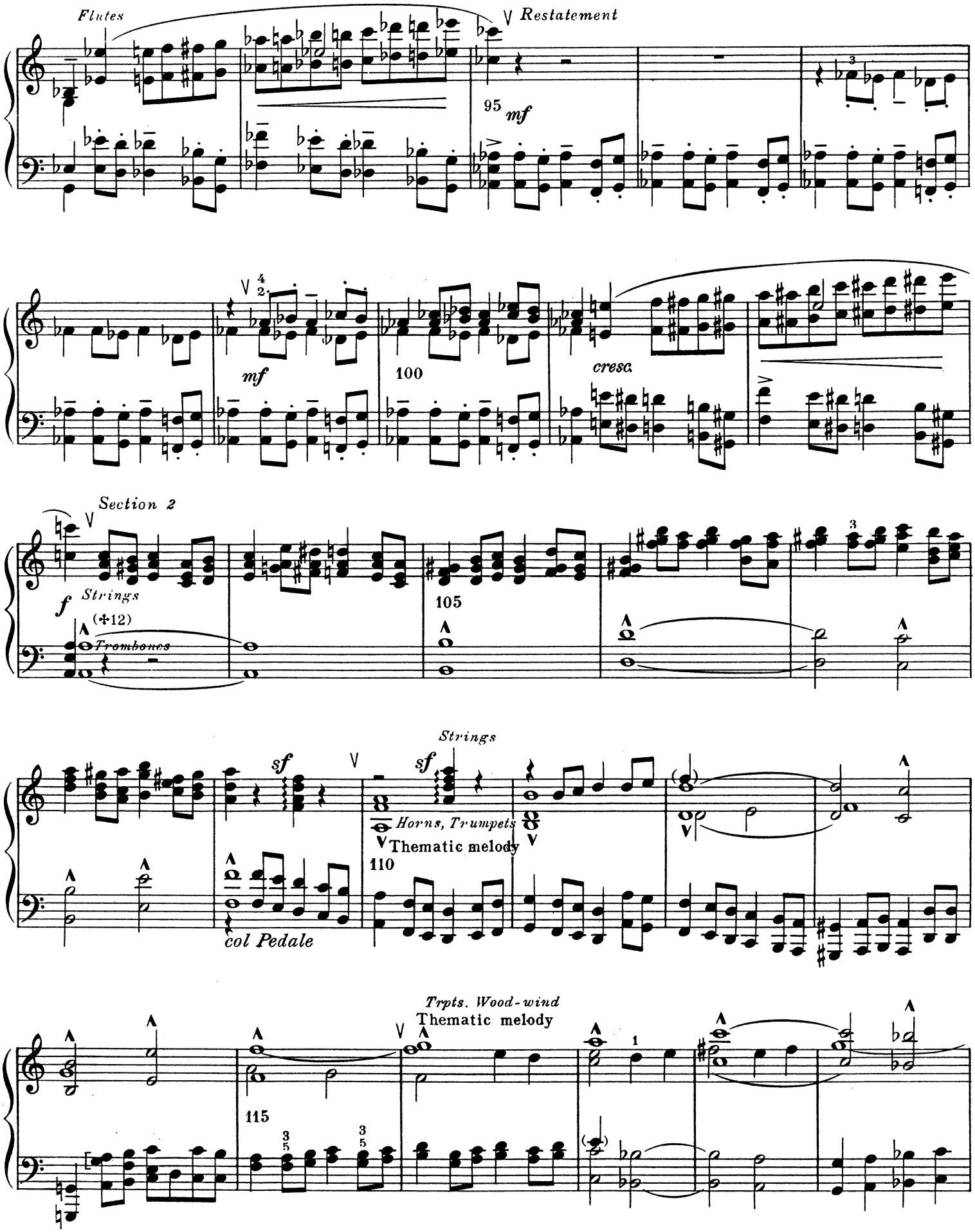
DEVELOPMENT

(+11)

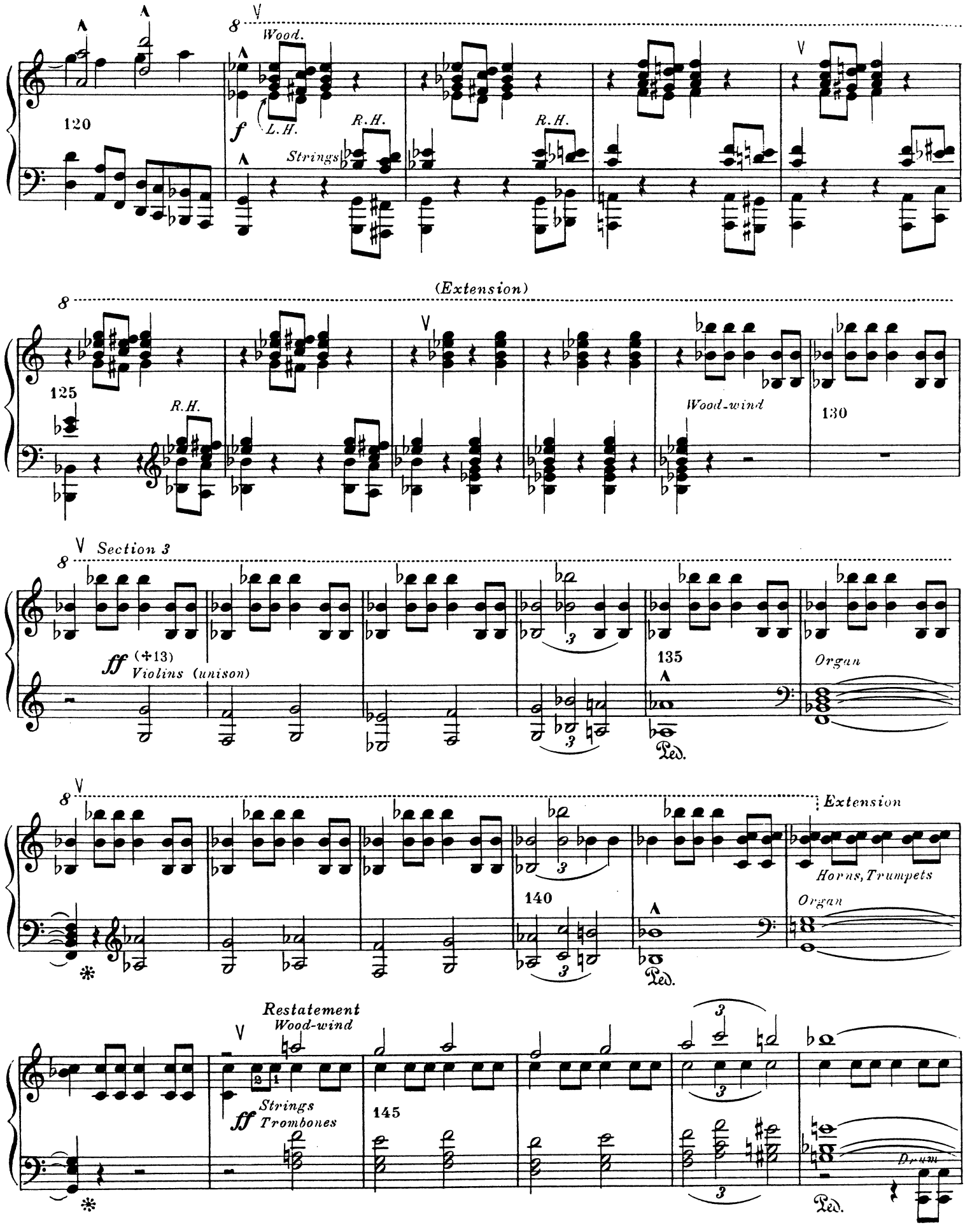




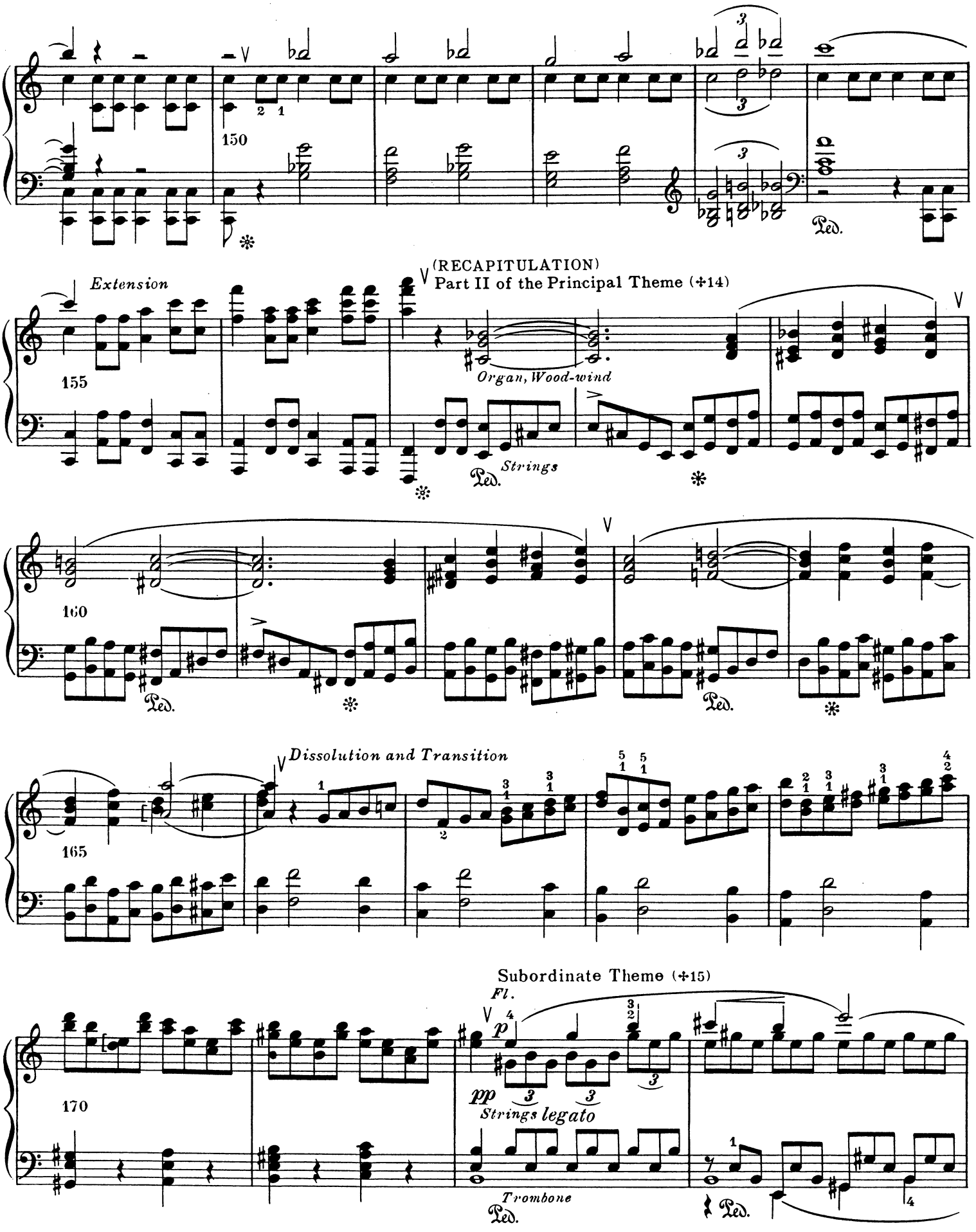
(+10) Preface, 7. — (+11) Preface, 8. —



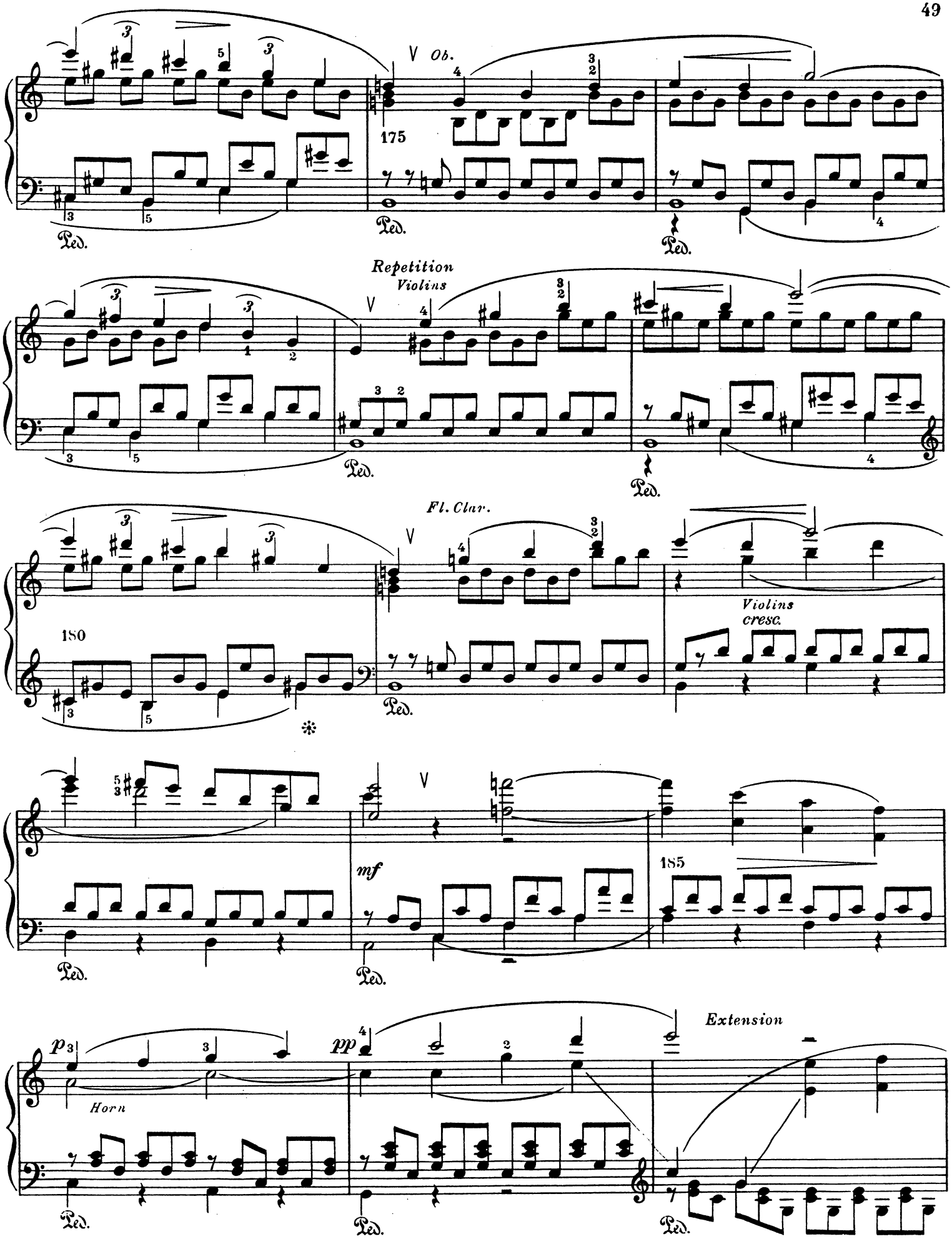
(✣12) A widely expanded form of the thematic melody at the outset of the Introduction (similar to its form in the Coda of the Scherzo.)

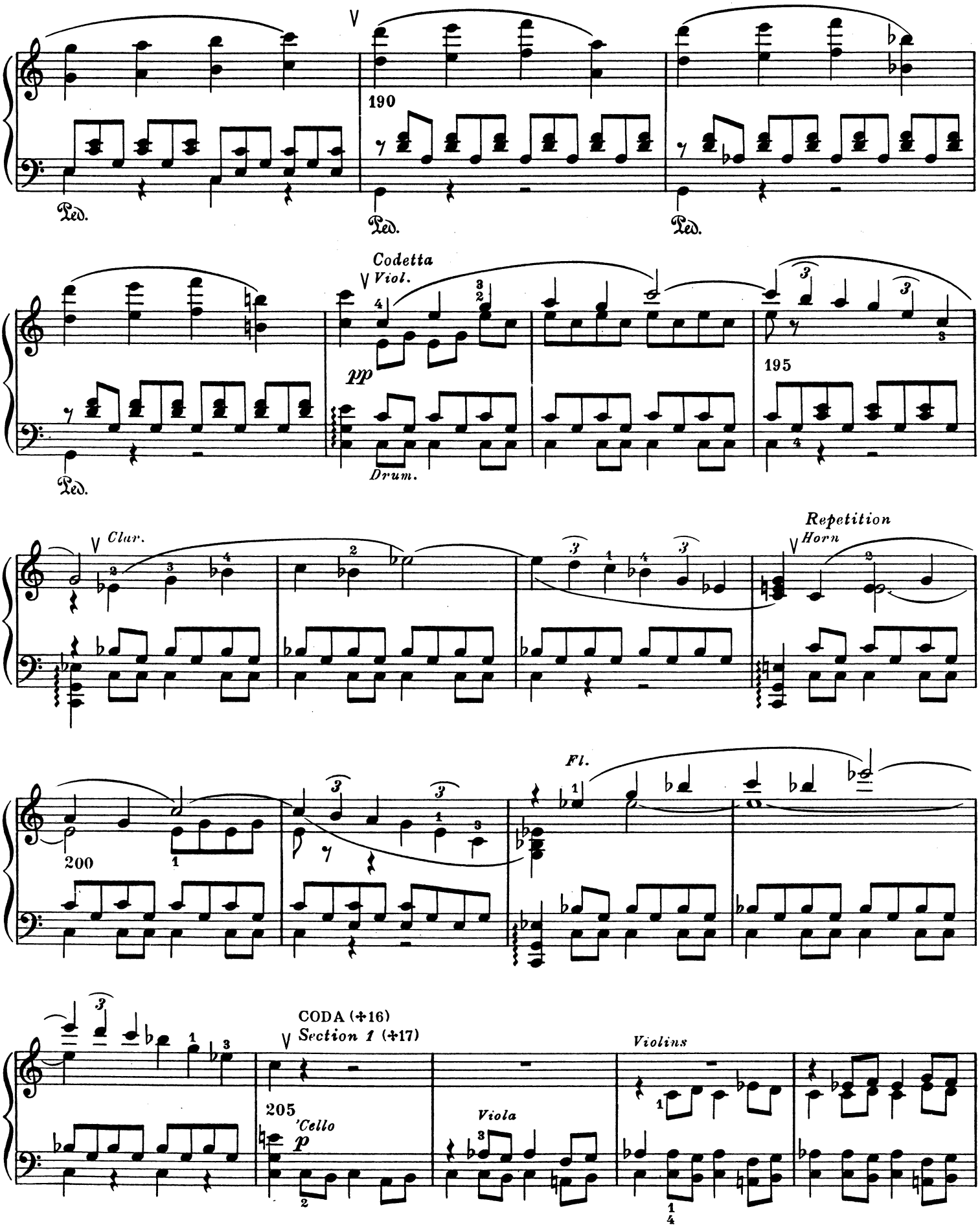


(✣13) Still another rhythmic variant of the chief motive of the First Movement. —

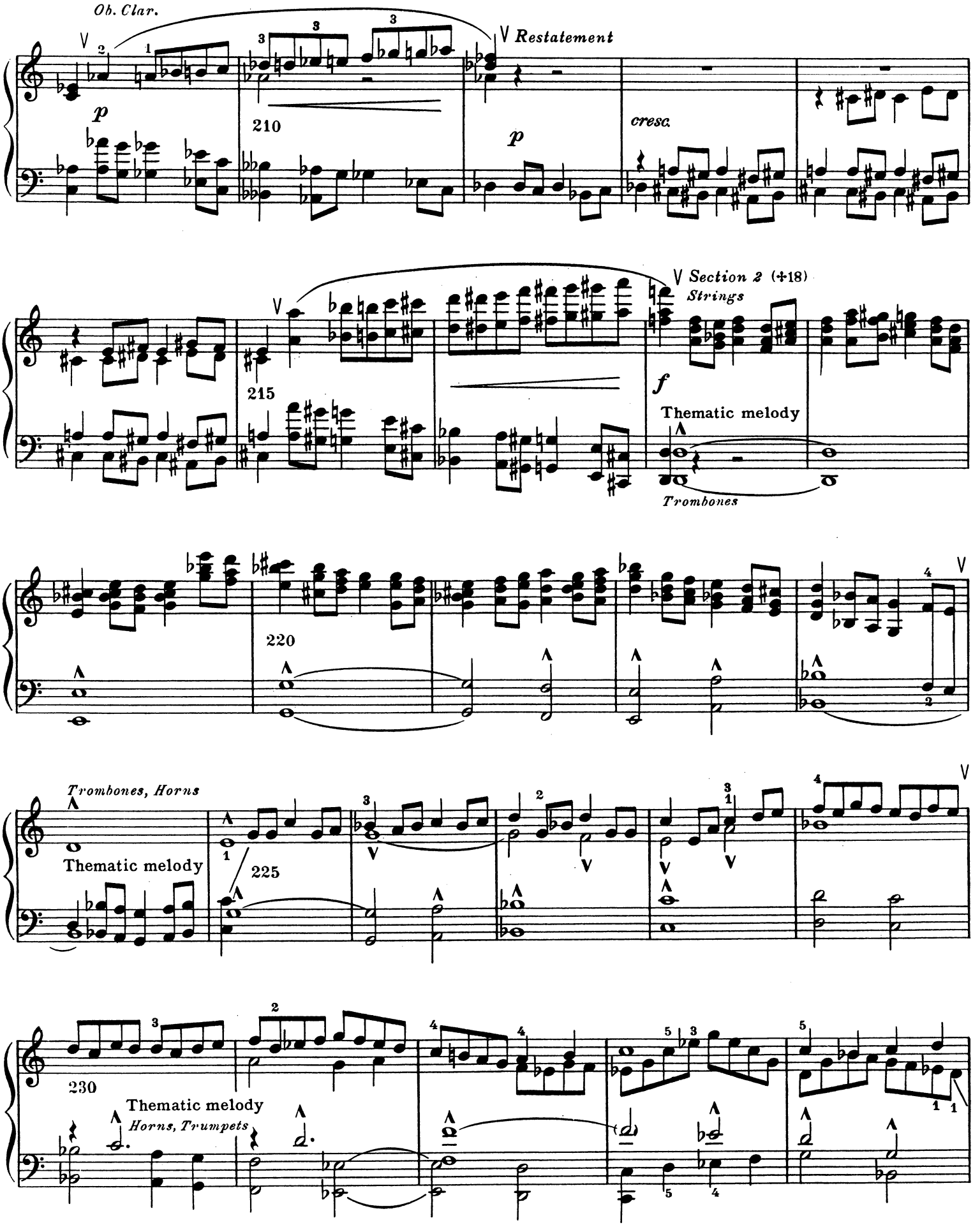


(✣14) The Recapitulation begins here, with the Second Part of the Principal Theme—Part I being omitted. See the Critical Note.—
(✣15) Here in E, and (ultimately) in C major.

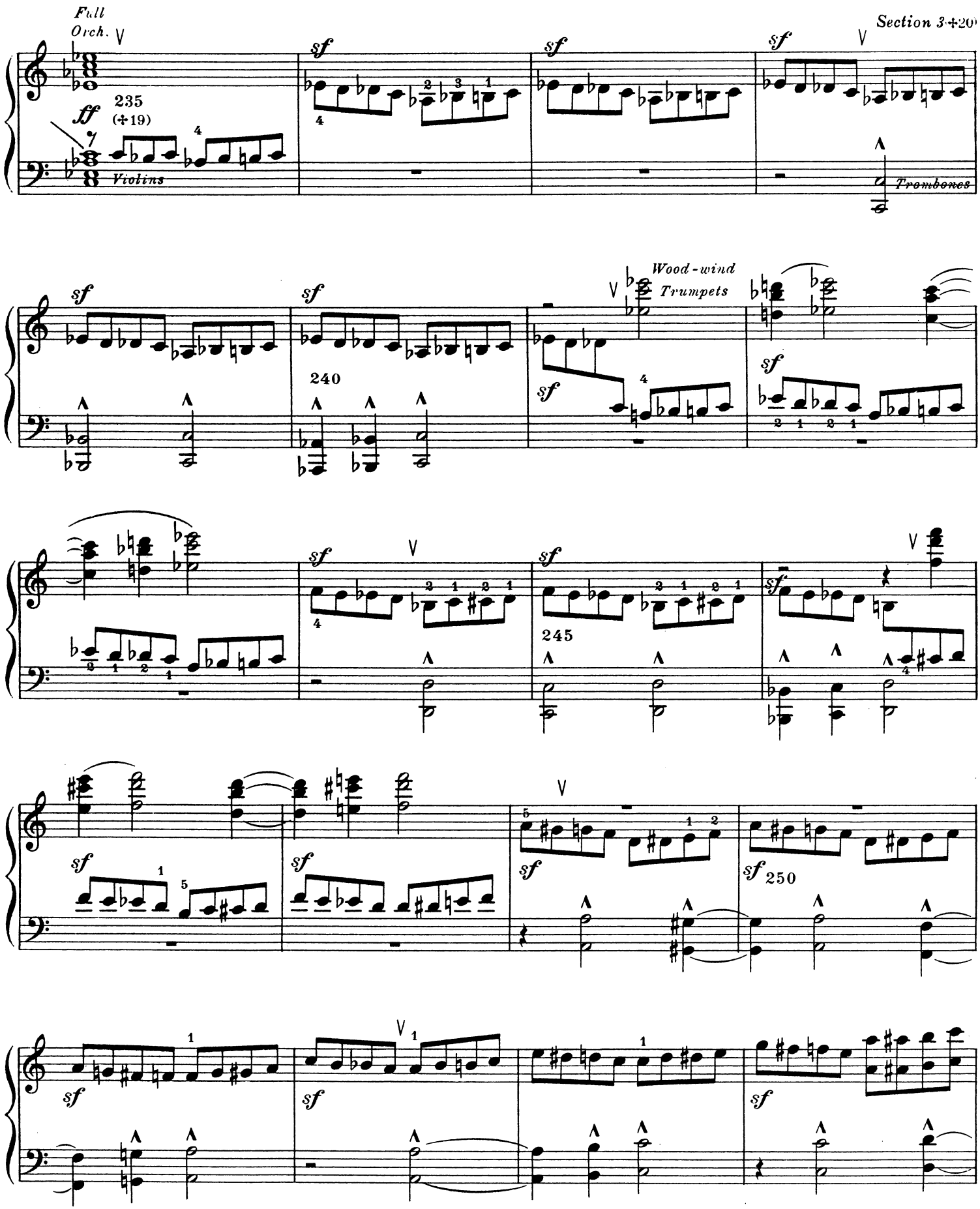

Ob.
175
Ped.
Repetition
Violins
Fl. Clar.
180
Violins
cresc.
mf
185
p
Horn
pp
Extension



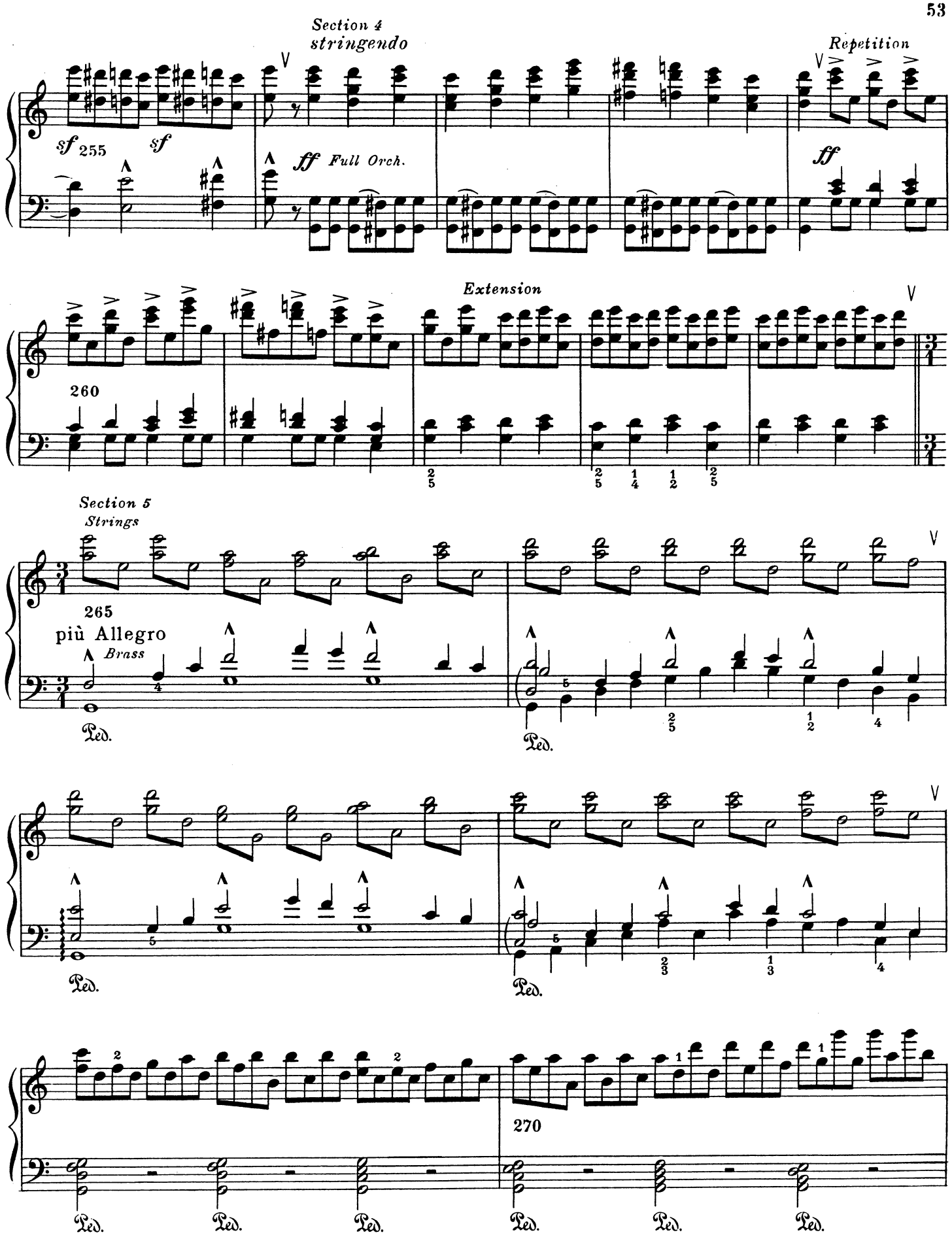
(✣16) Preface, 11. — (✣17) The first Section corresponds to the first Section of the Development. See the Critical Note. —

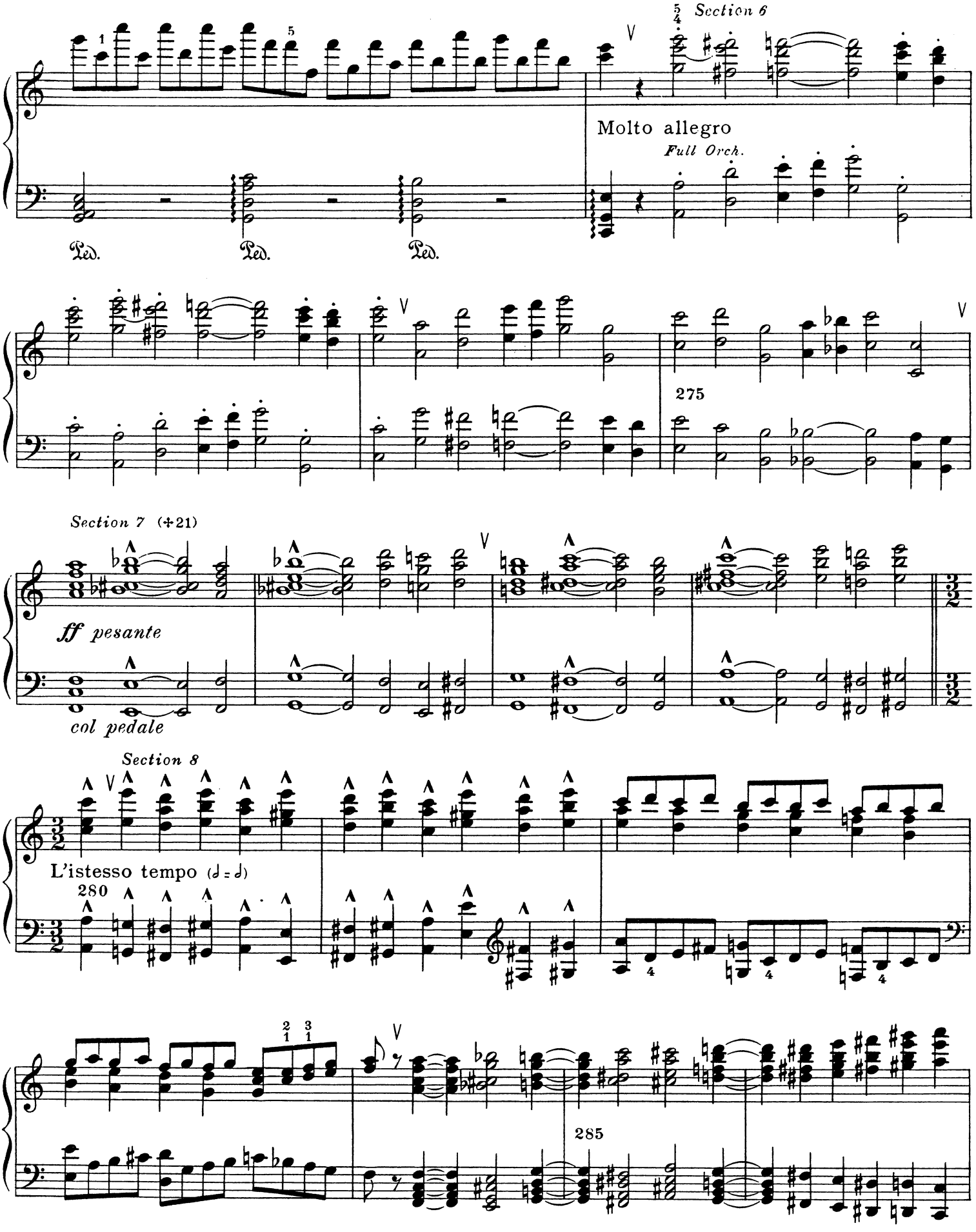


(+18) Corresponds in general to Section 2 of the Development.

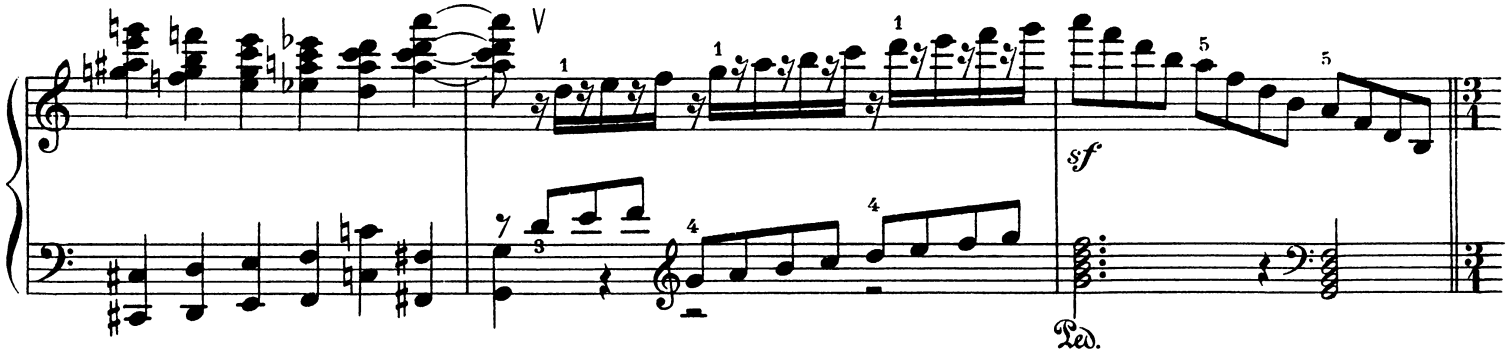


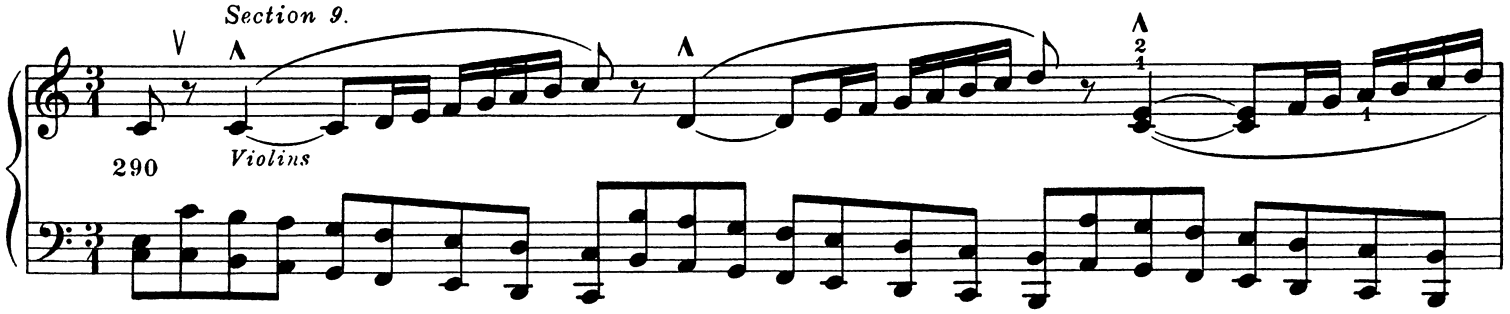
(+19) Still another derivation from the chief phrase of the First Movement. (+20) Corresponds to Section 3 of the Development, but modified (rhythmically and otherwise).

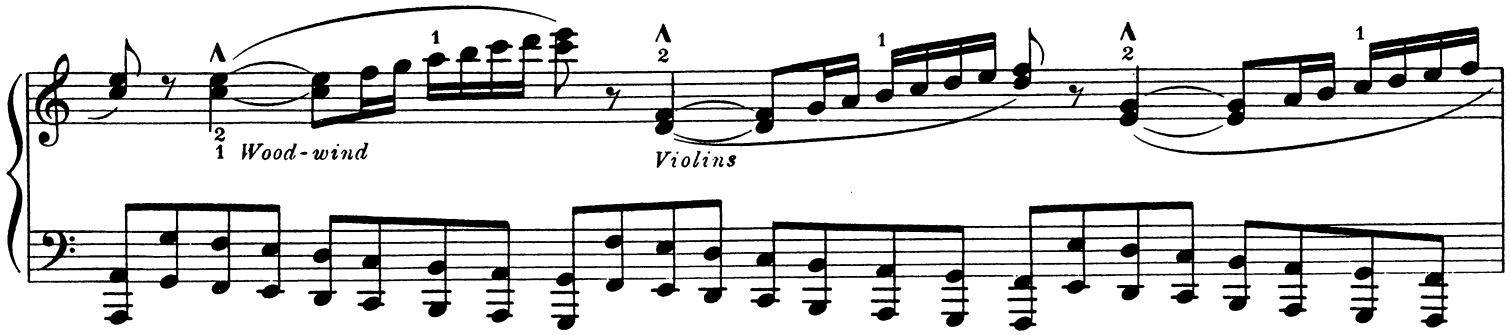

Section 4
stringendo
Repetition
sf
255
sf
ff
Full Orch.
ff
Extension
260
Section 5
Strings
265
più Allegro
Brass
Ped.
270

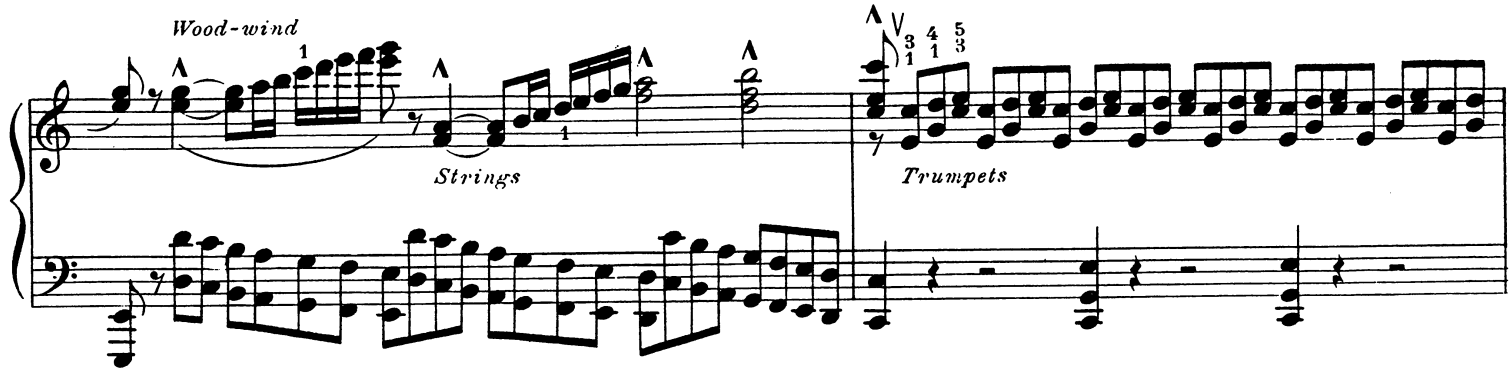


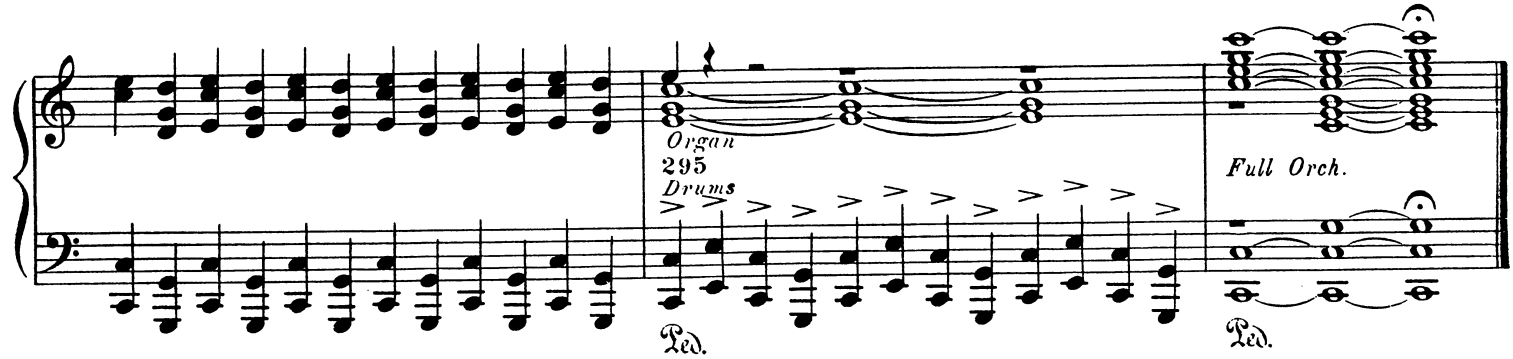
(+21) From Part II of the Principal Theme.


sf
Ped.


Section 9.
290
Violins


Wood-wind
Violins


Wood-wind
Strings
Trumpets


Organ
295
Drums
Full Orch.
Ped.
Ped.