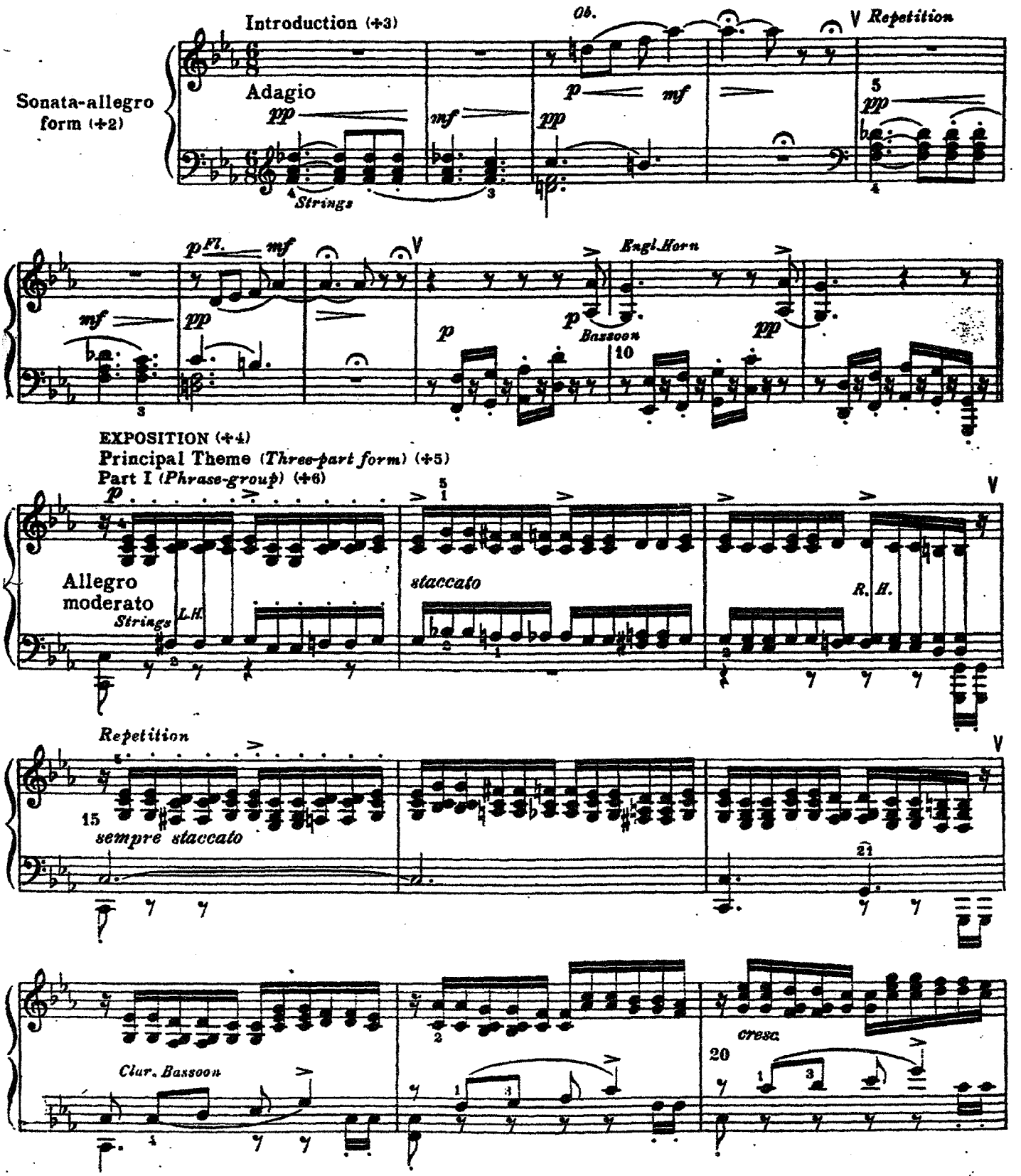
SYMPHONY, in C minor, No. 3 (with Organ)(+1)

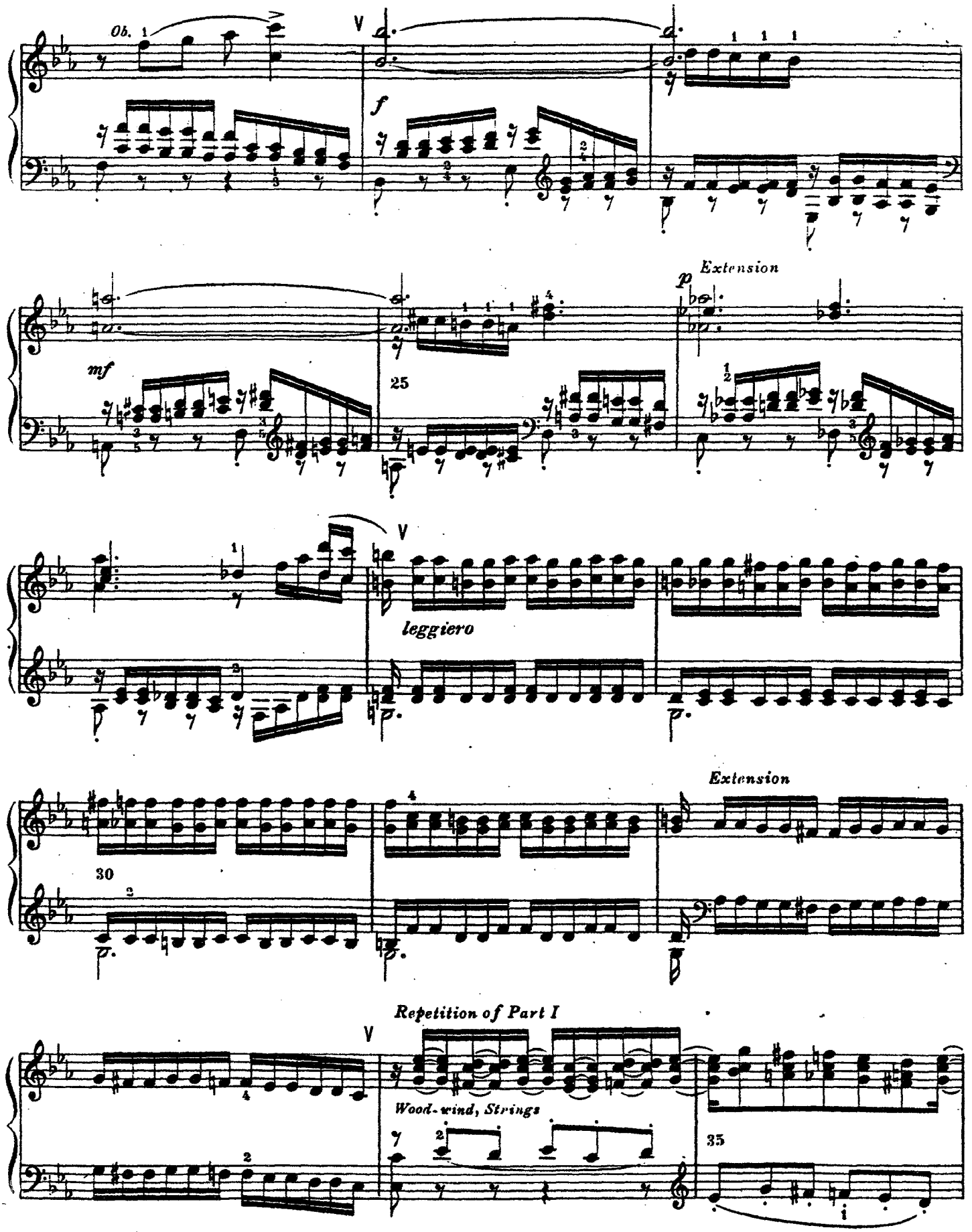
Transcribed and annotated by
Percy Goetschius, Mus. Doc.

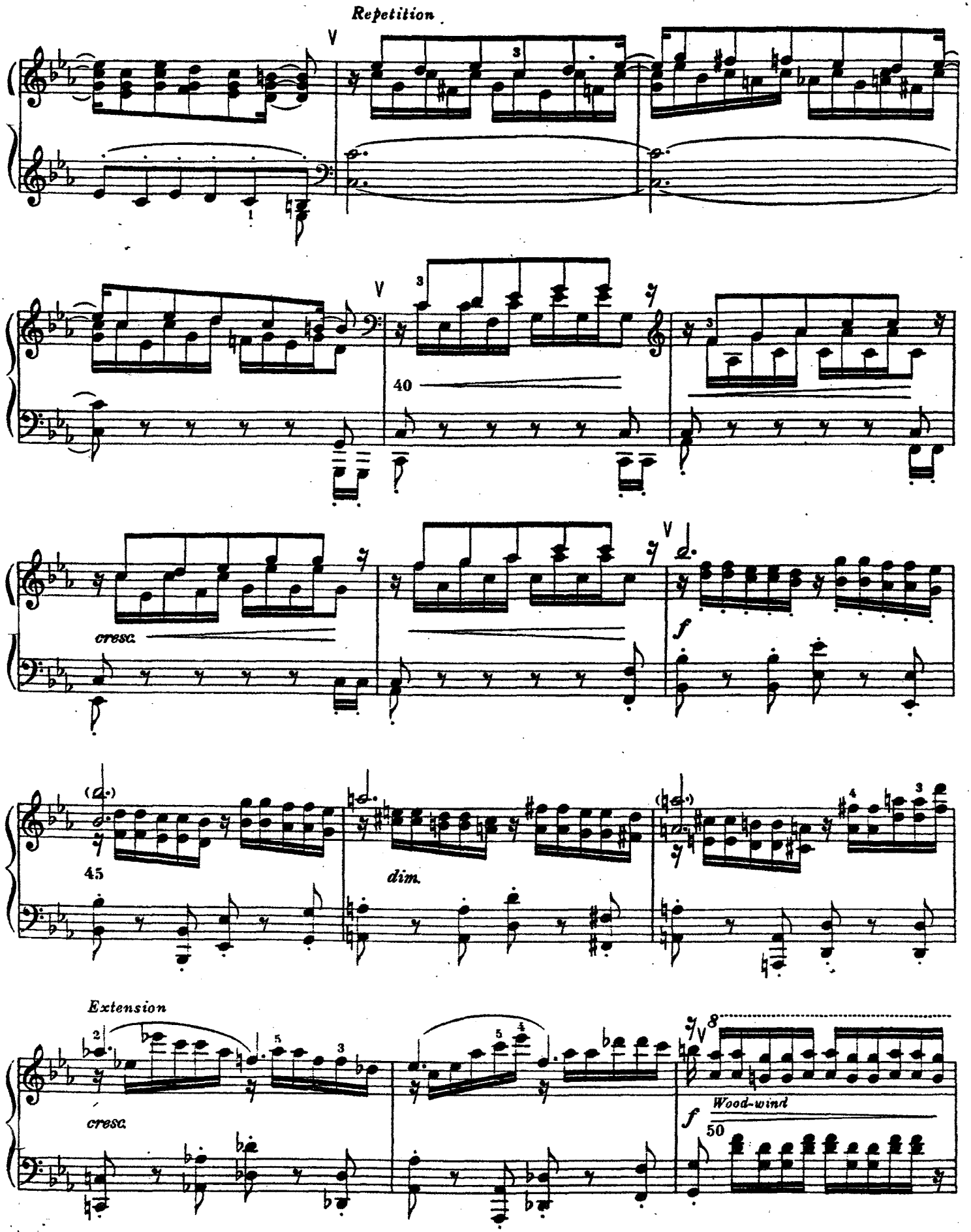
CAMILLE SAINT-SAËNS, Op. 78
(1835-1921)

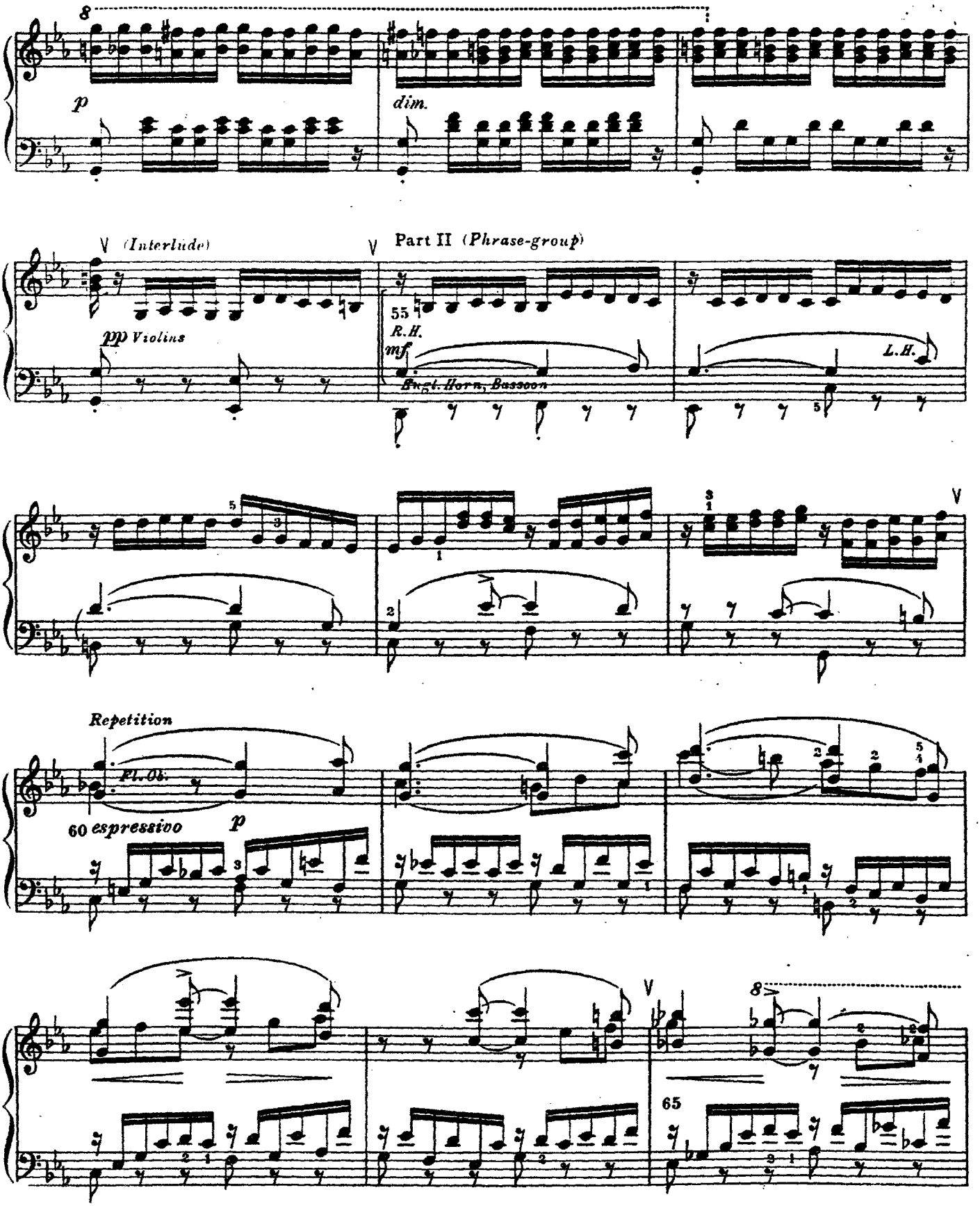
First Movement, Allegro moderato

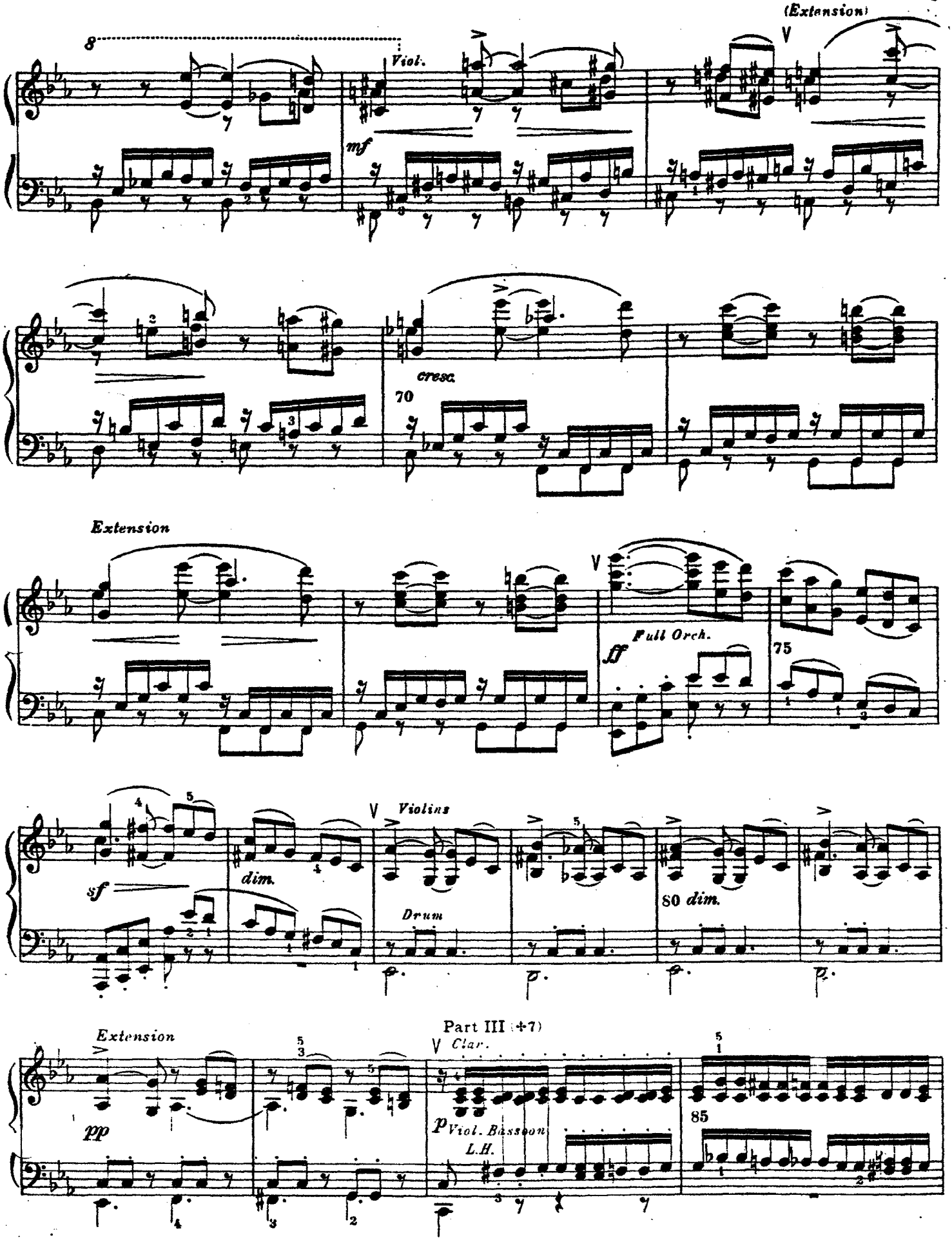


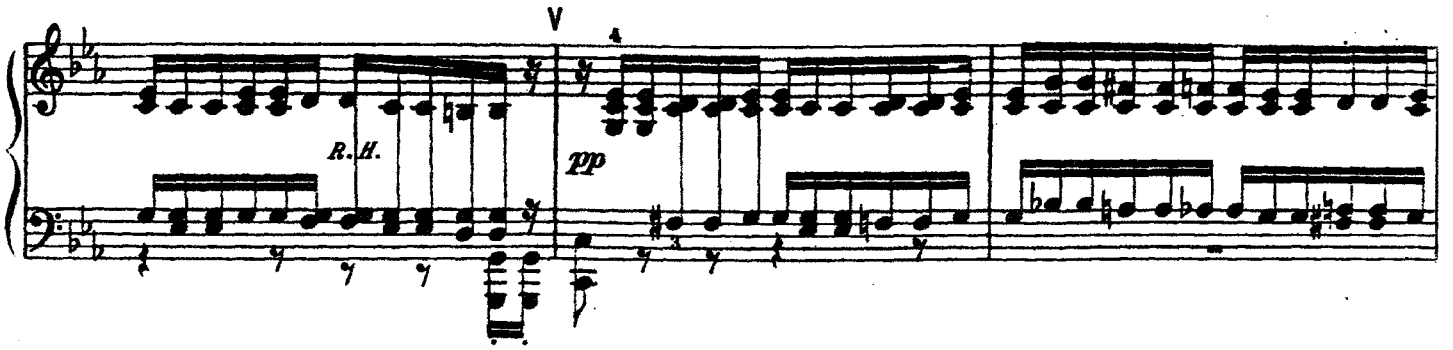
(+1) See Preface, 1. — (+2) Preface, 2. — (+3) The Introduction, though independent in tempo, is thematically related to the Exposition. — (+4) Preface, 3, 4. — (+5) Preface 14. — (+6) Preface 15, 18; also 19.


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

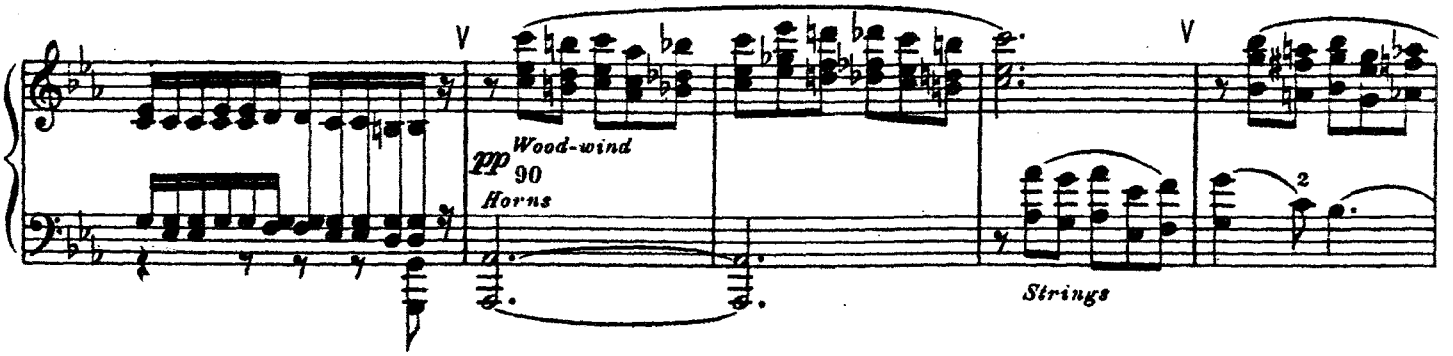

Repetition
40
cresc.
f
45
dim.
Extension
cresc.
f
Wood-wind
50

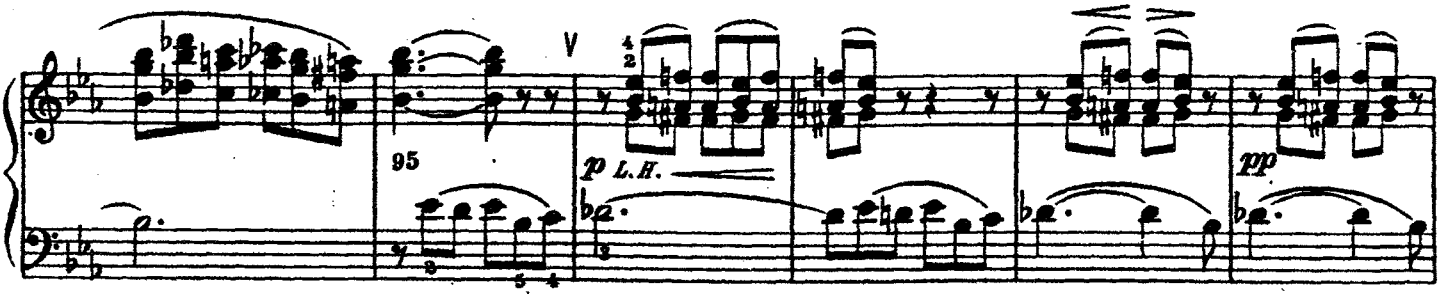

8
p
dim.
(Interlude)
Part II (Phrase-group)
pp Violins
55
R.H.
mf
Engl. Horn, Bassoon
L.H.
Repetition
Fl. Ob.
60 espressivo
p
65


(Extension)
8
Viol.
mf
cresc.
70
Extension
Full Orch.
ff
75
sf
dim.
Violins
Drum
80 dim.
Part III (+7)
Extension
pp
Clar.
p Viol. Bassoon
L.H.
85

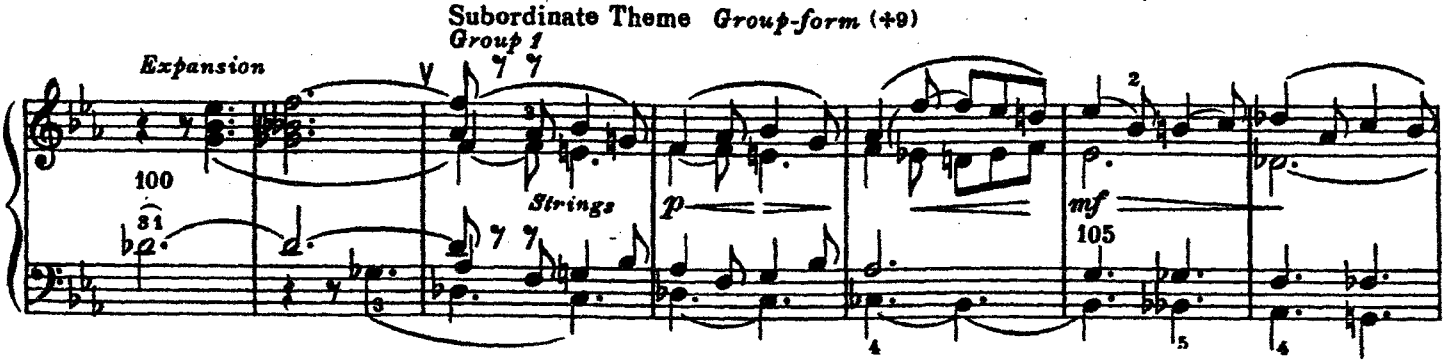


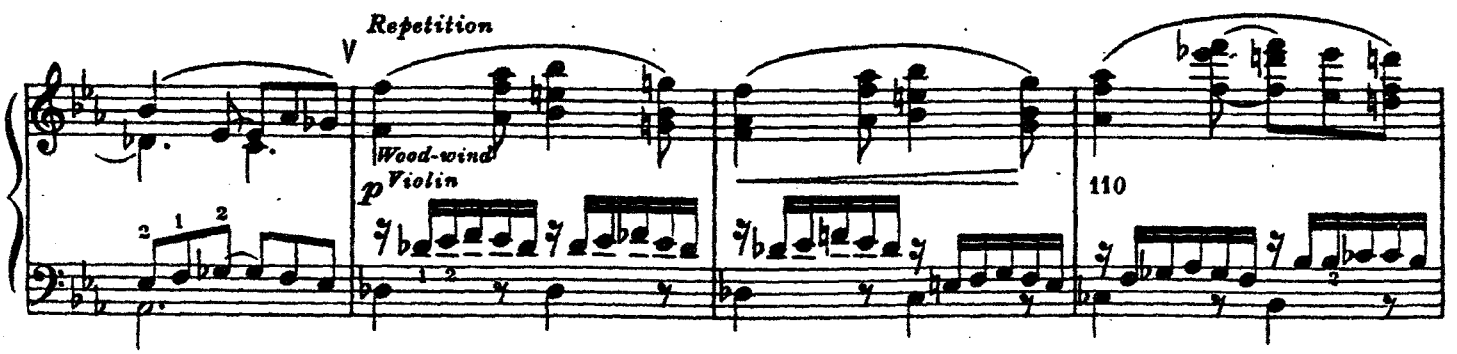
Extension, Dissolution and Transition (+8)



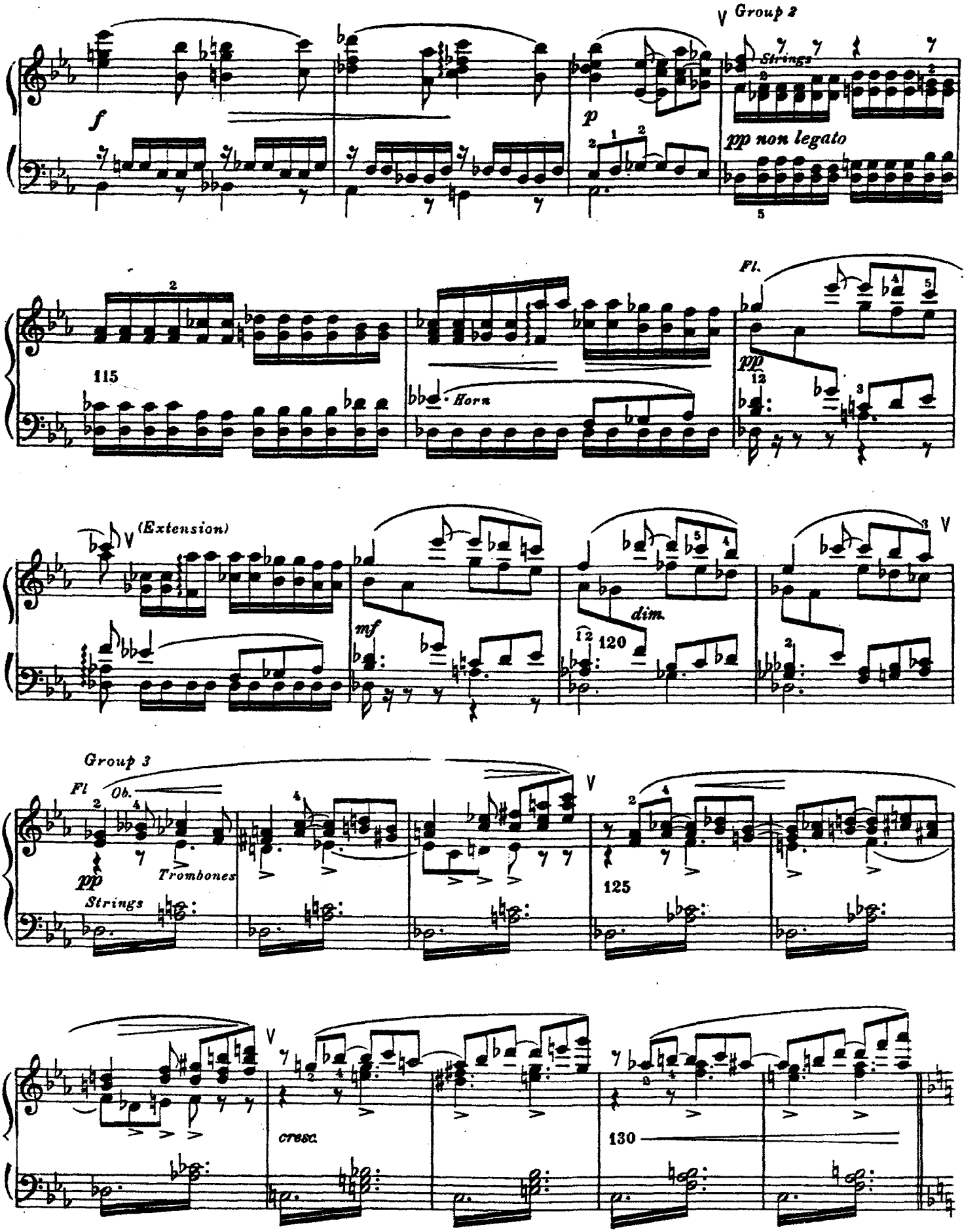


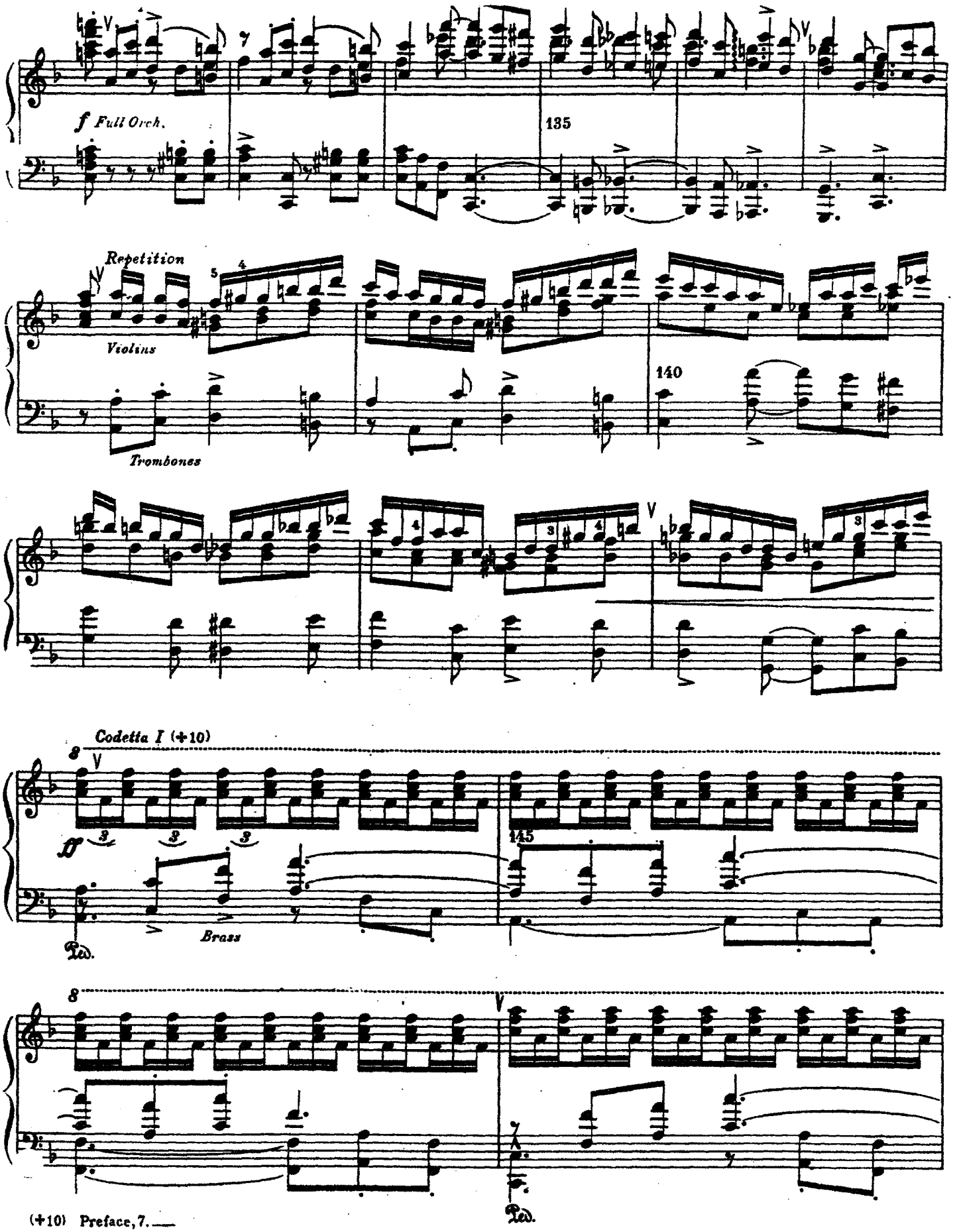
Subordinate Theme *Group-form* (+9)



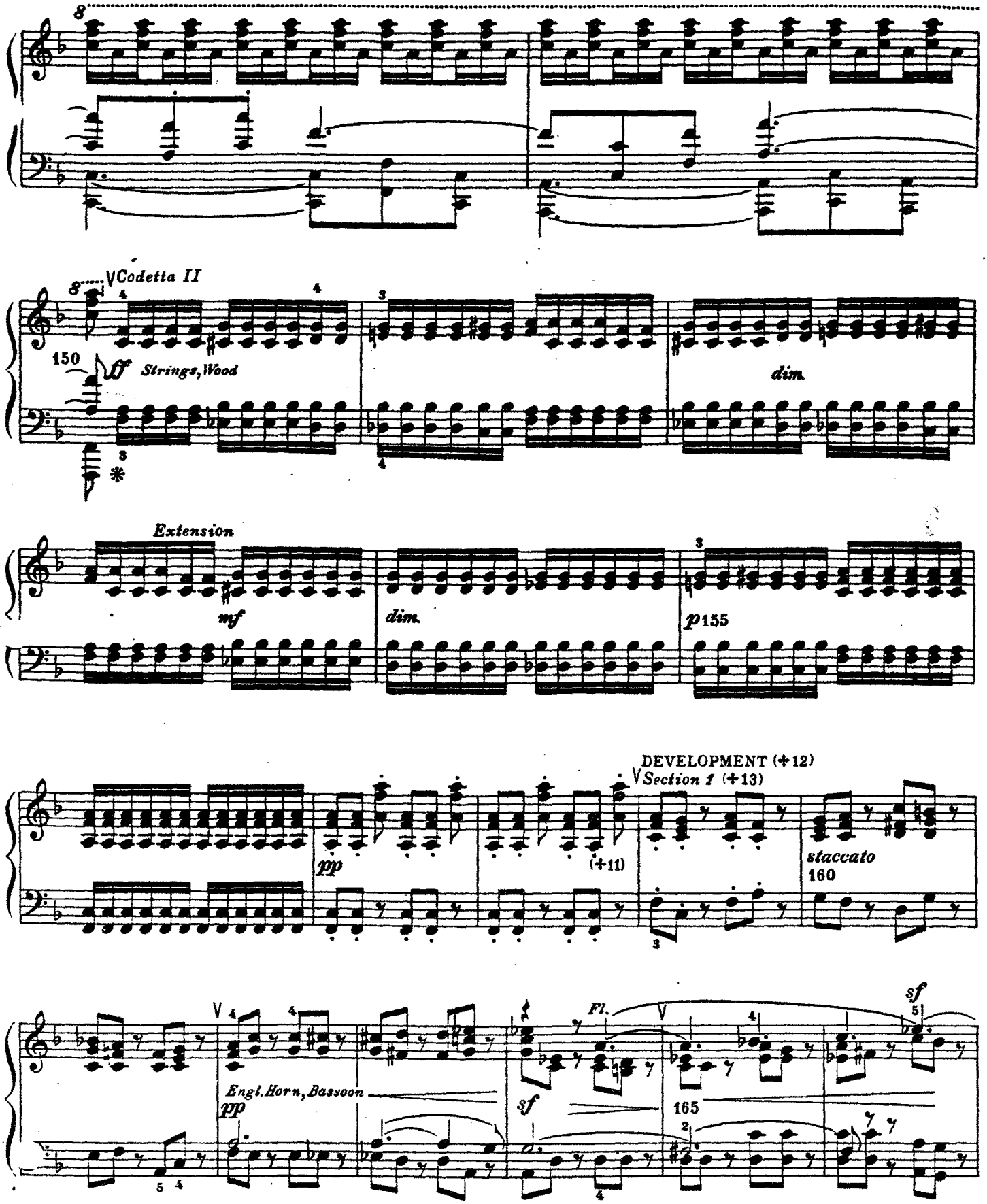


(+8) Preface, 5.___ (+9) Preface, 6. The Subordinate Theme is in D♭ and (ultimately) F major.___

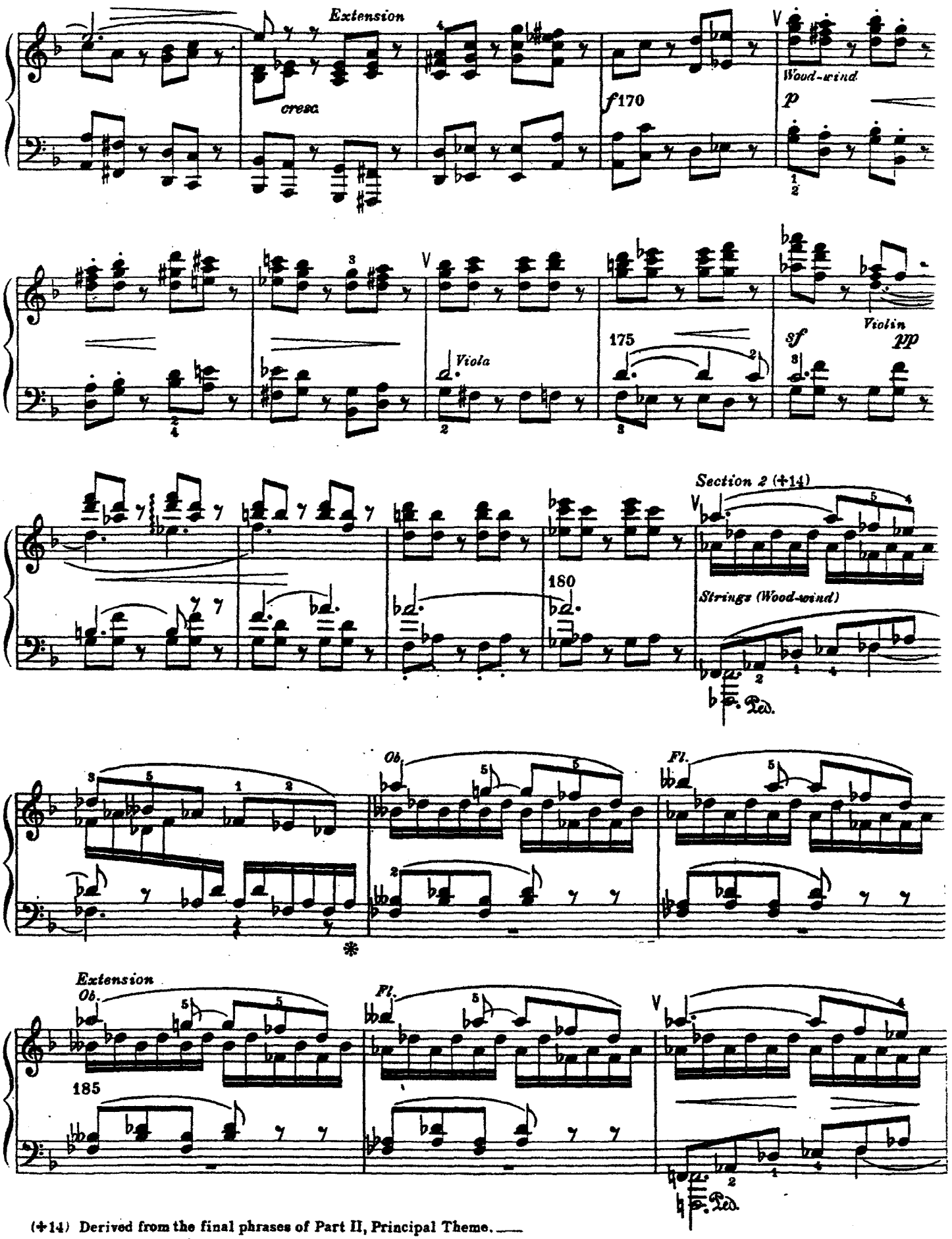

Group 2
Strings
pp non legato
Fl.
115
Horn
(Extension)
mf
dim.
120
Group 3
Fl
Ob.
pp
Trombones
Strings
125
cresc.
130


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

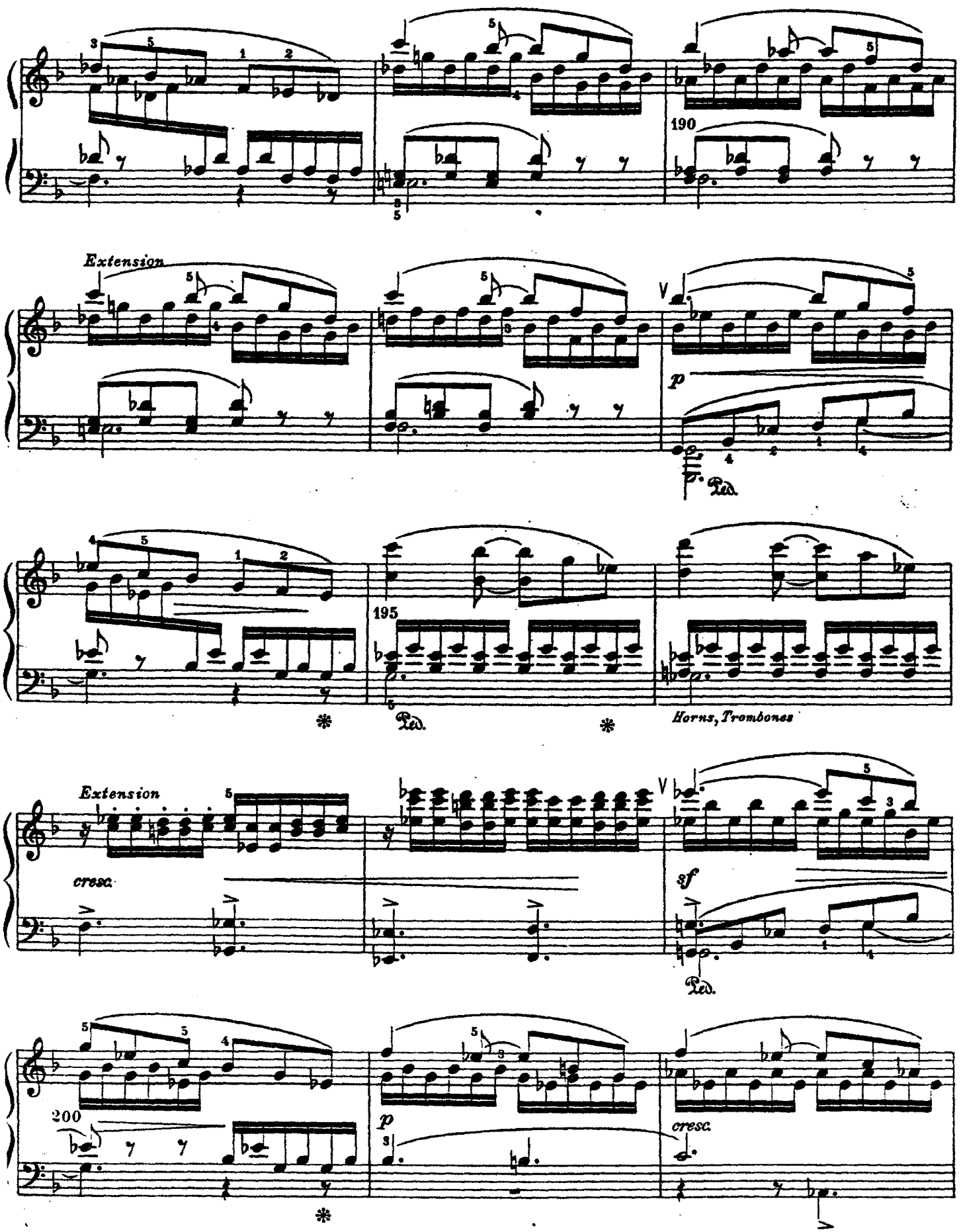
(+10) Preface, 7.

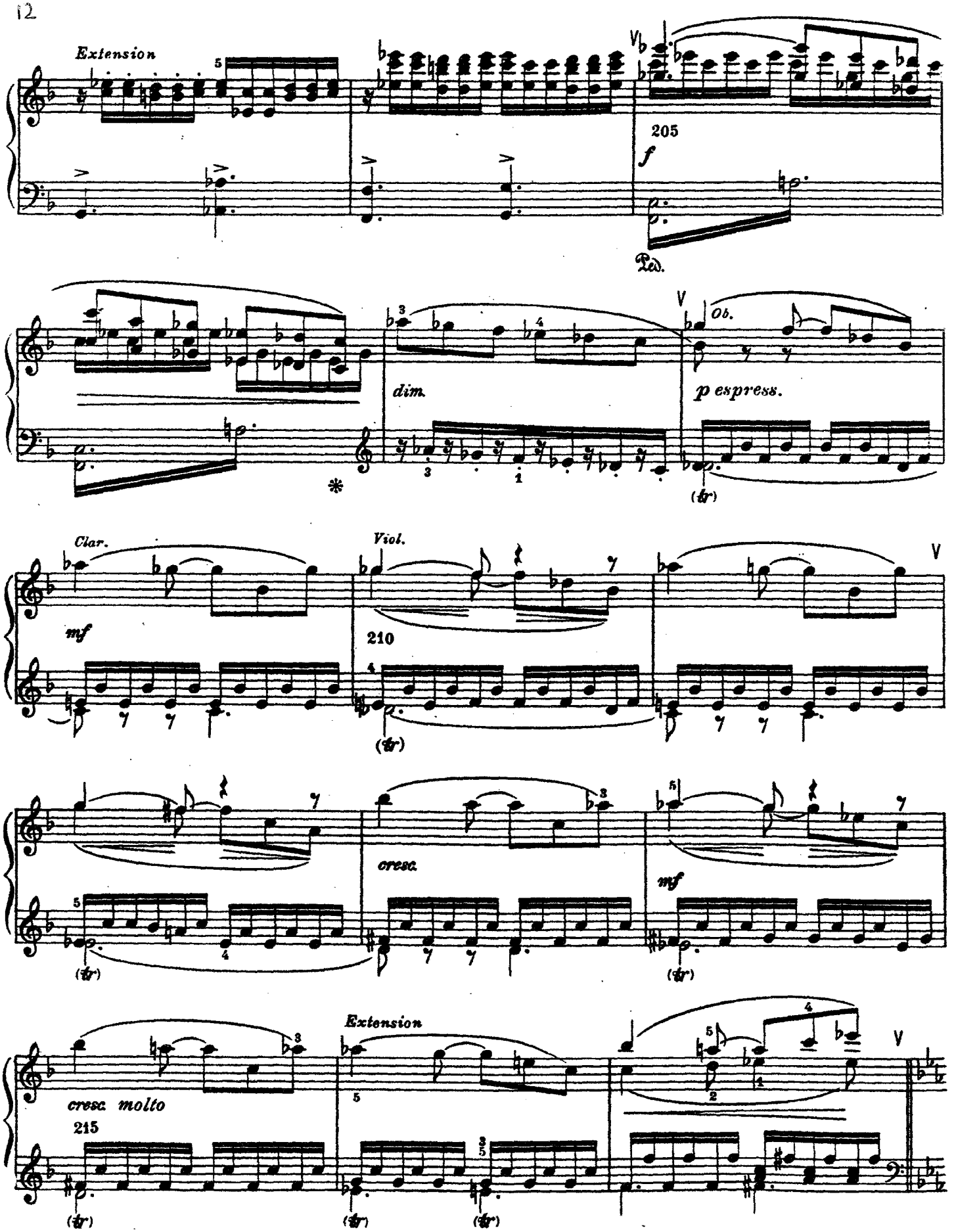


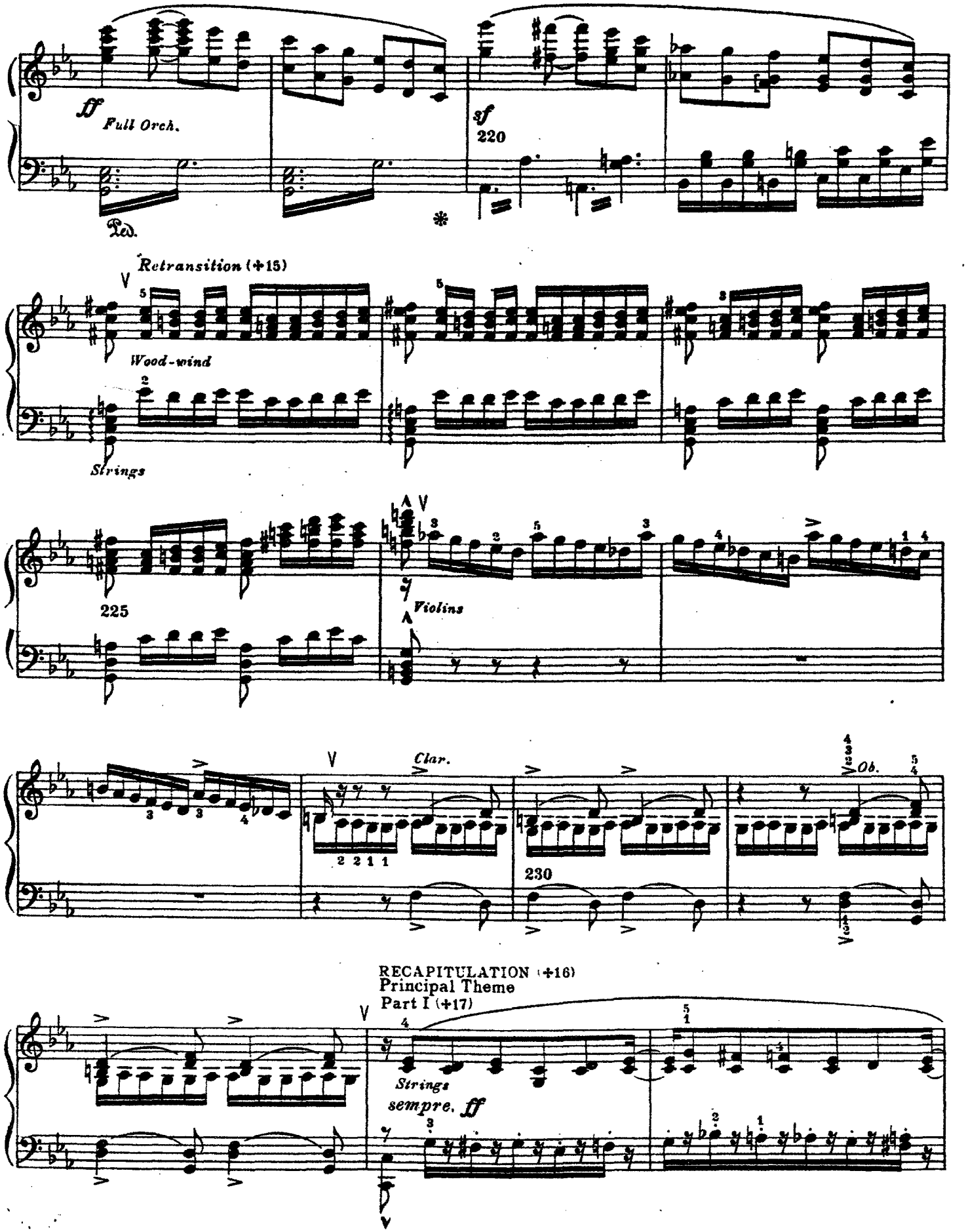
(+11) The Exposition ends here. Since it is not repeated, there is no double-bar. — (+12) Preface, 8. — (+13) The first Phrase corresponds, in a general way, to the beginning of the Principal Theme. —

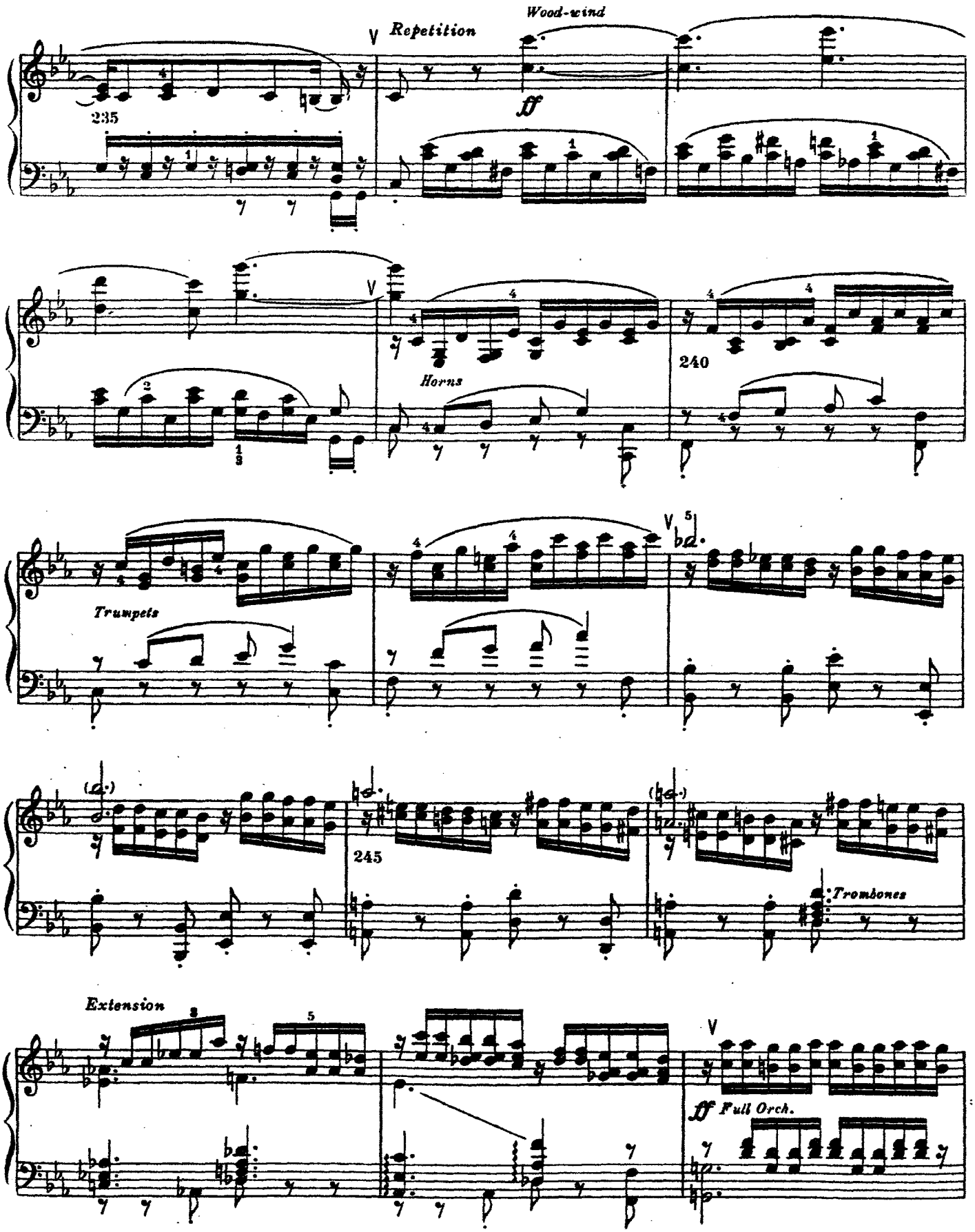


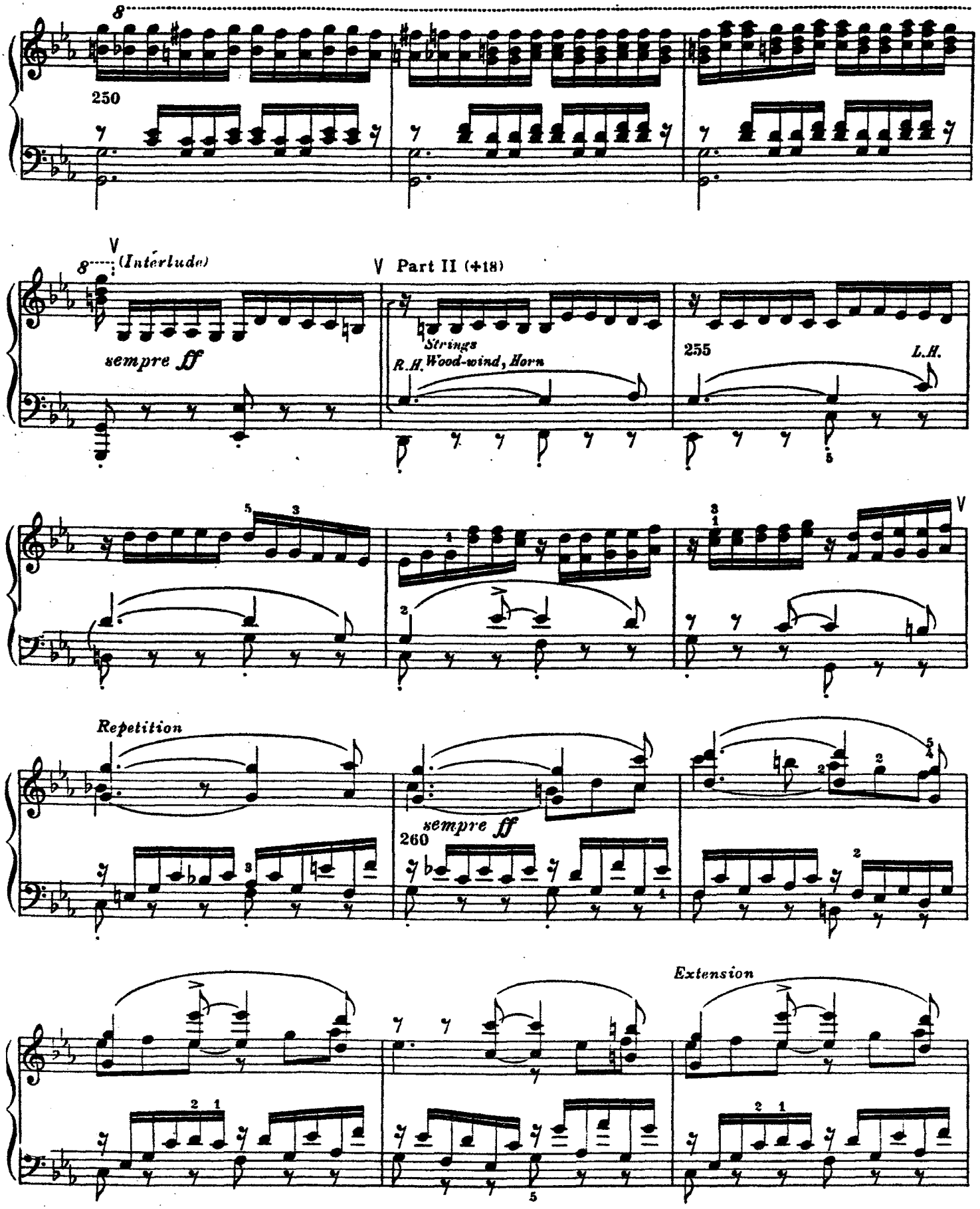
(+14) Derived from the final phrases of Part II, Principal Theme.


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

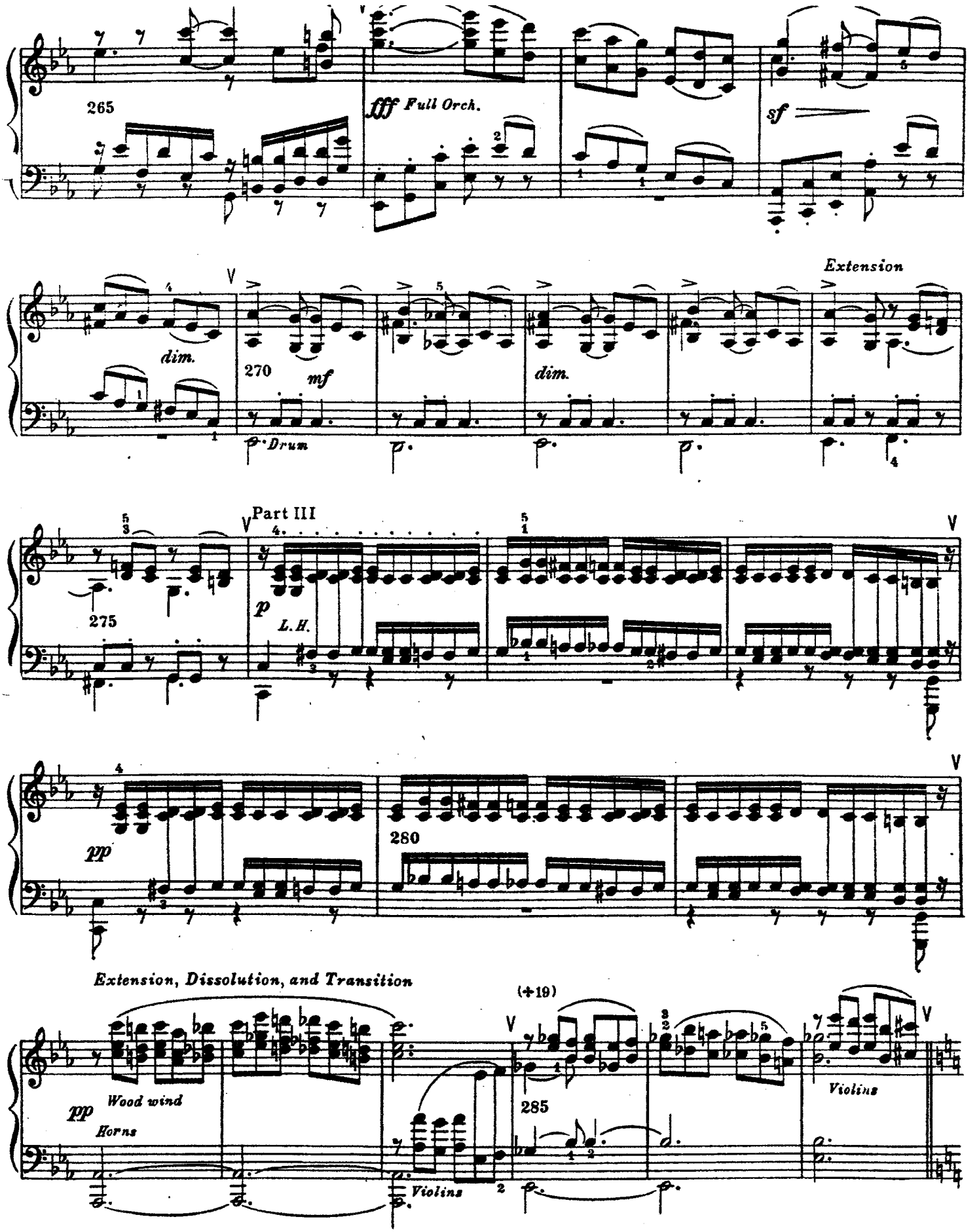

Extension
205
f
Ped.
dim.
Ob.
p espress.
Clar.
mf
Viol.
210
cresc.
mf
cresc. molto
215
Extension


ff
Full Orch.
Ped.
sf
220
Retransition (+15)
Wood-wind
Strings
225
Violins
Clar.
230
Ob.
RECAPITULATION (+16)
Principal Theme
Part I (+17)
Strings
sempre. ff

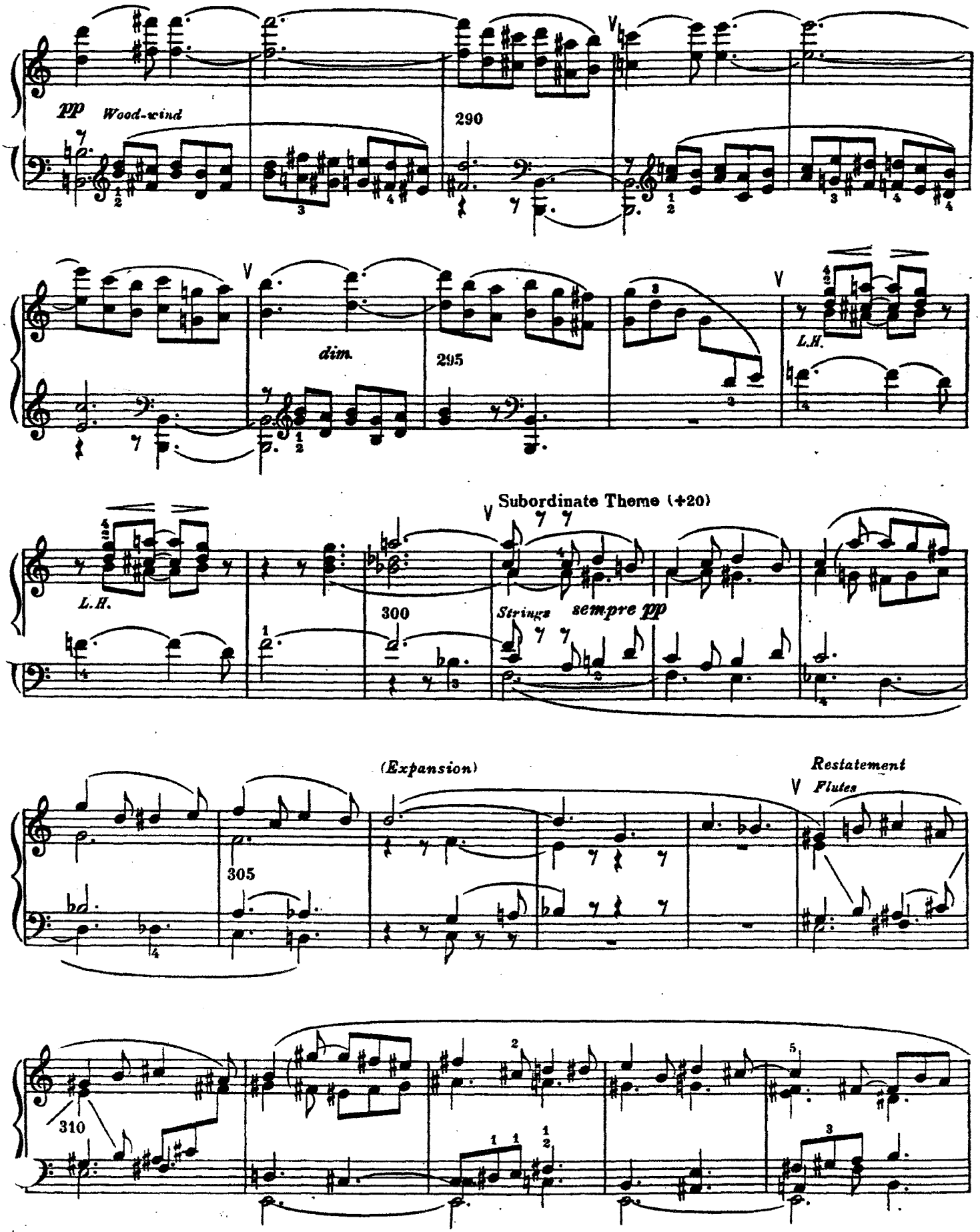

Repetition
Wood-wind
ff
235
Horns
240
Trumpets
245
Trombones
Extension
ff Full Orch.



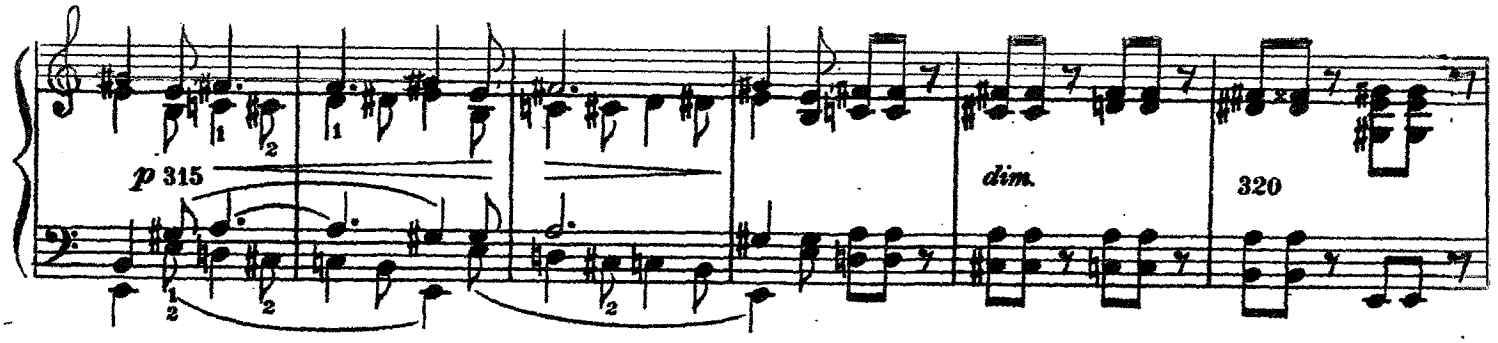
(+18) Part II is considerably shorter than before.

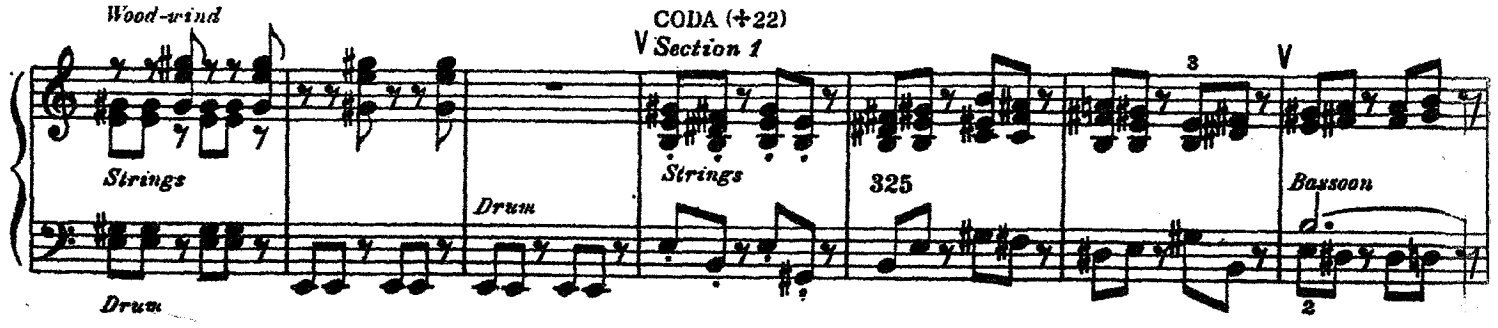


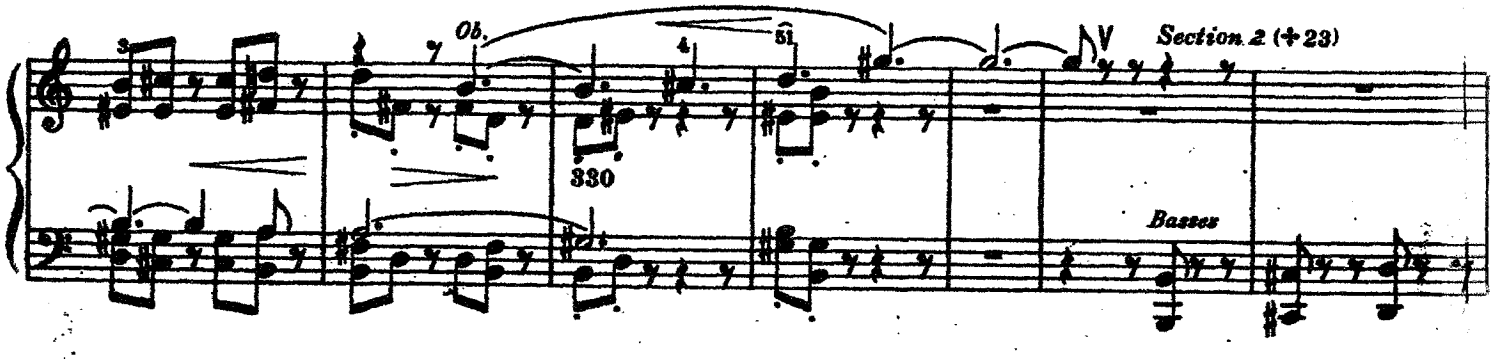
(+19) At this point the previous course of the Transition is deflected, in view of the coming transposition of the Subordinate Theme.

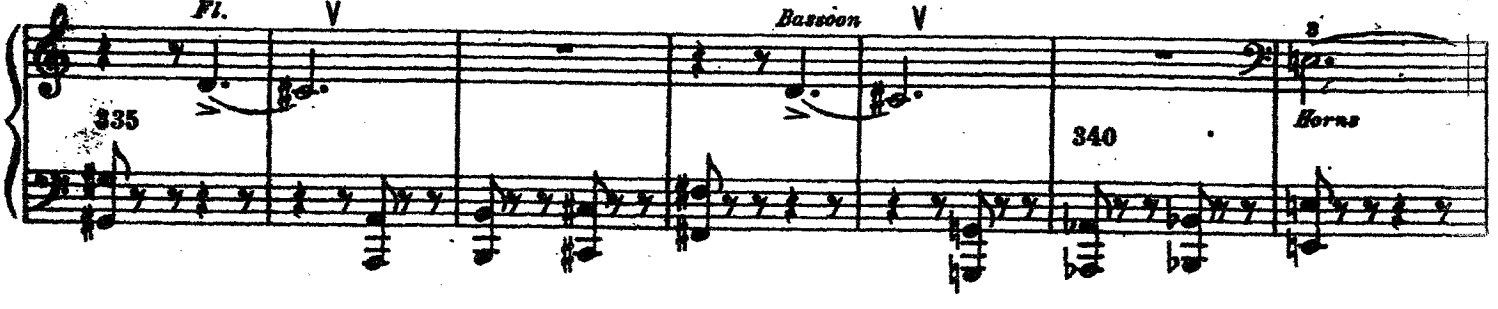


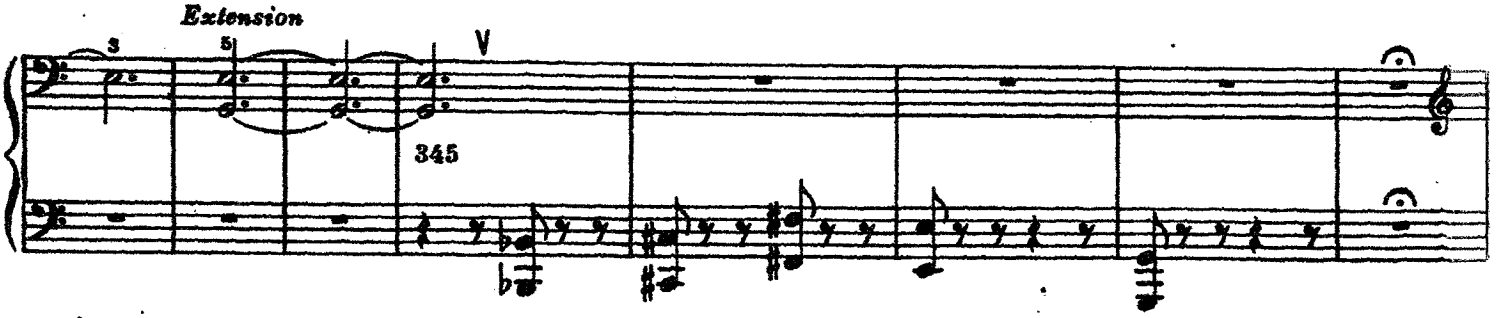
(+20) The Subordinate Theme (here in F and E) is also greatly abbreviated. —





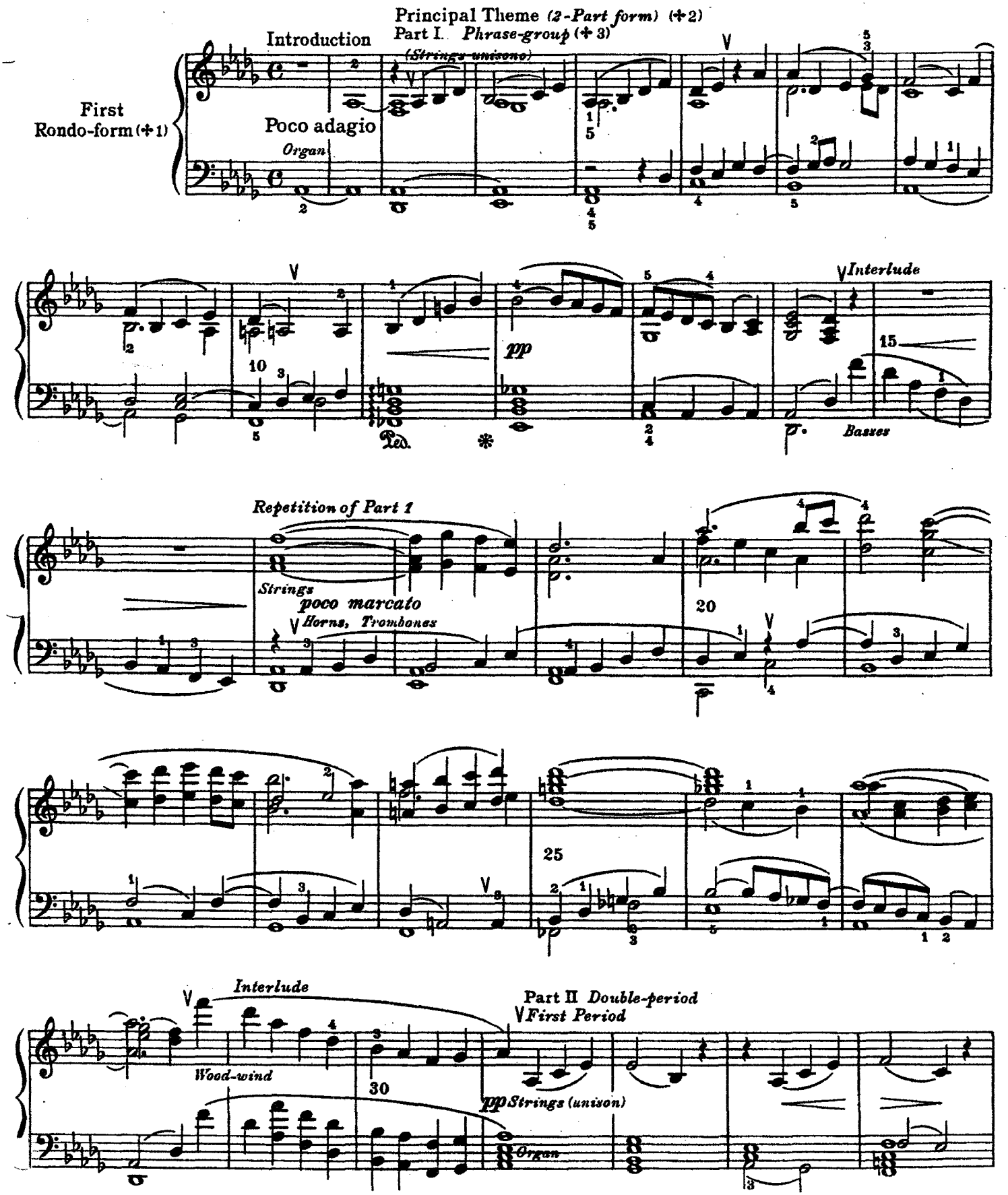




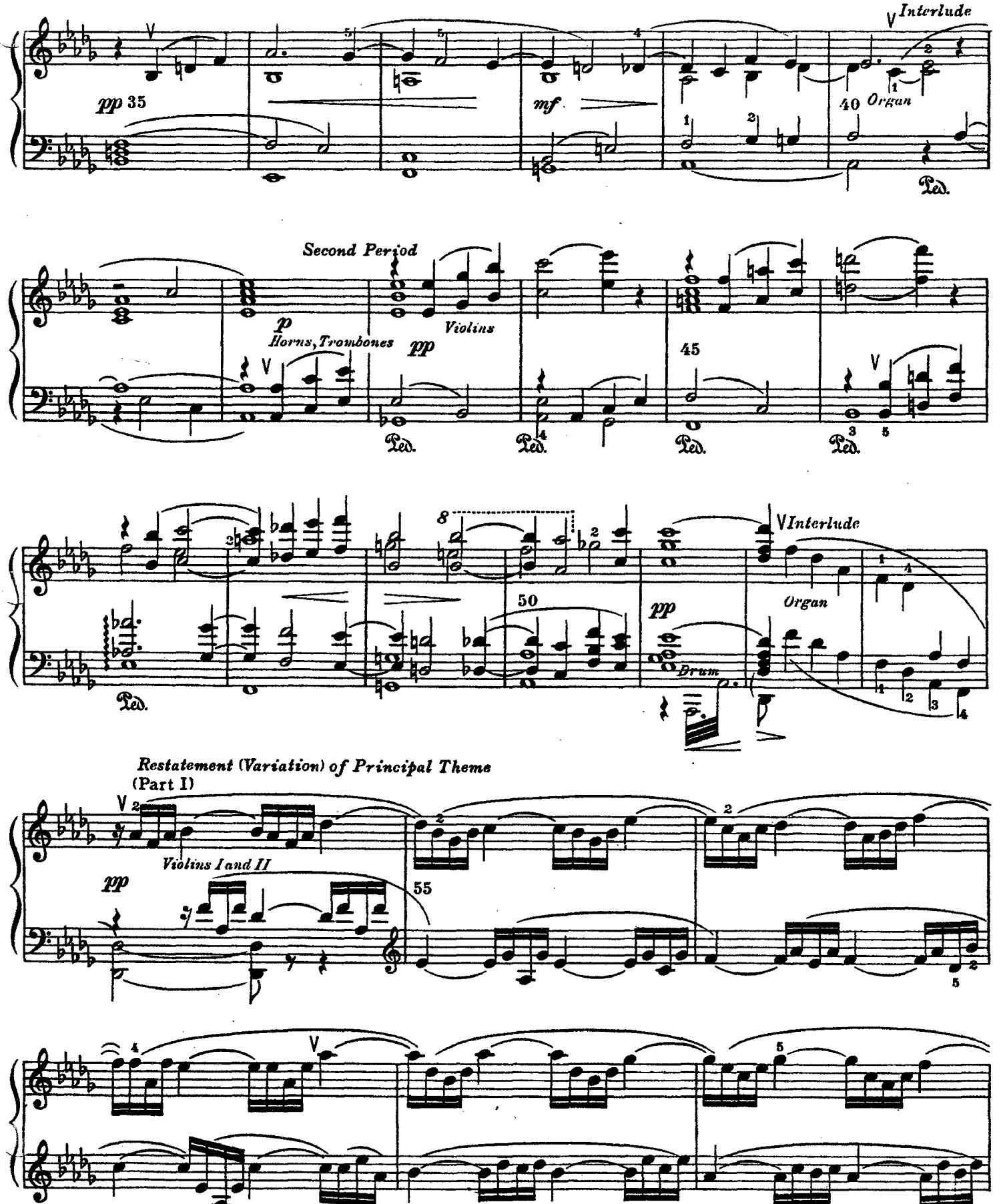


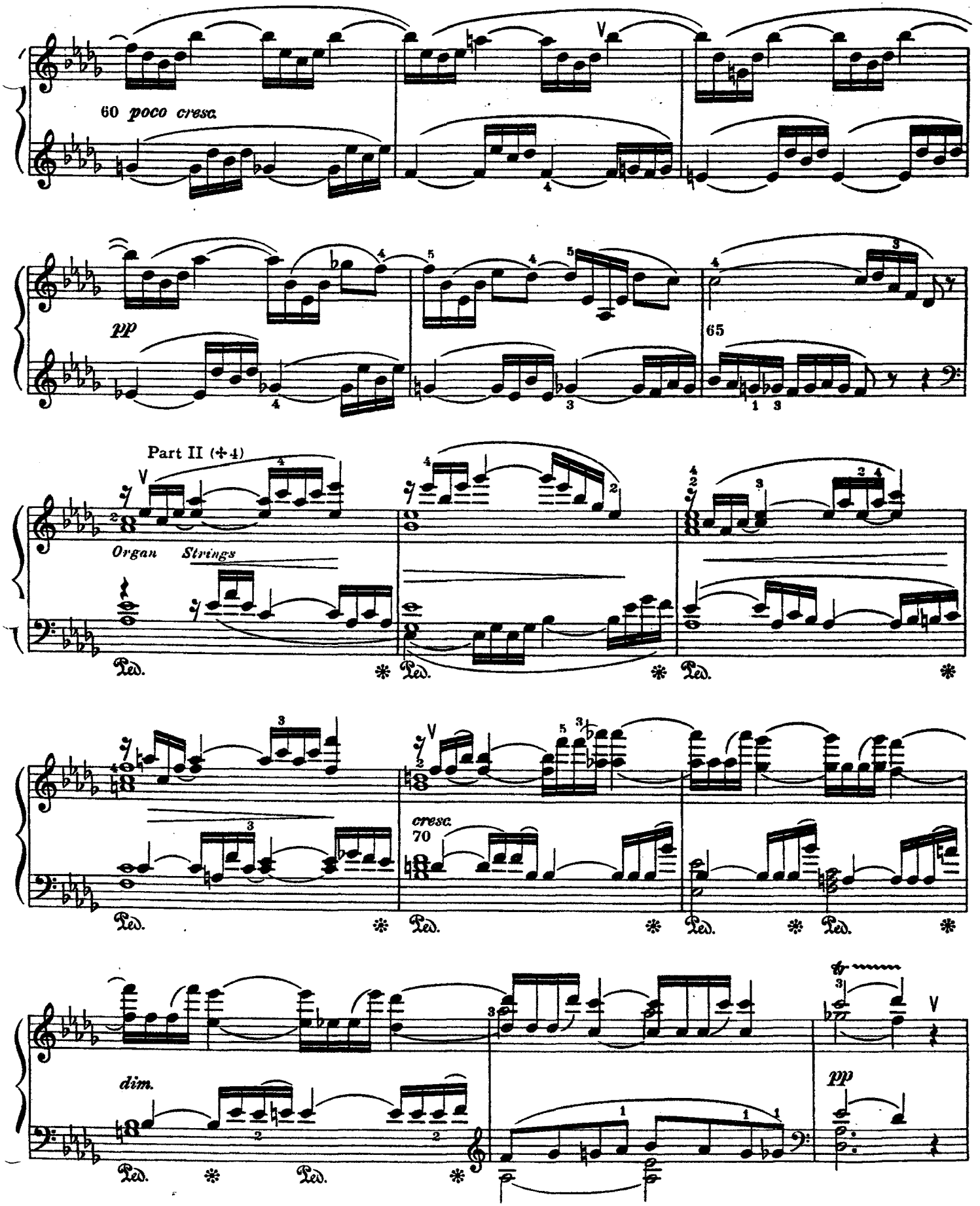
(✣ 21) Codetta I is omitted.—— (✣22) Preface, 11.—— (✣ 23) Section 2 is a Transition into the Second movement.——

Second Movement, Adagio

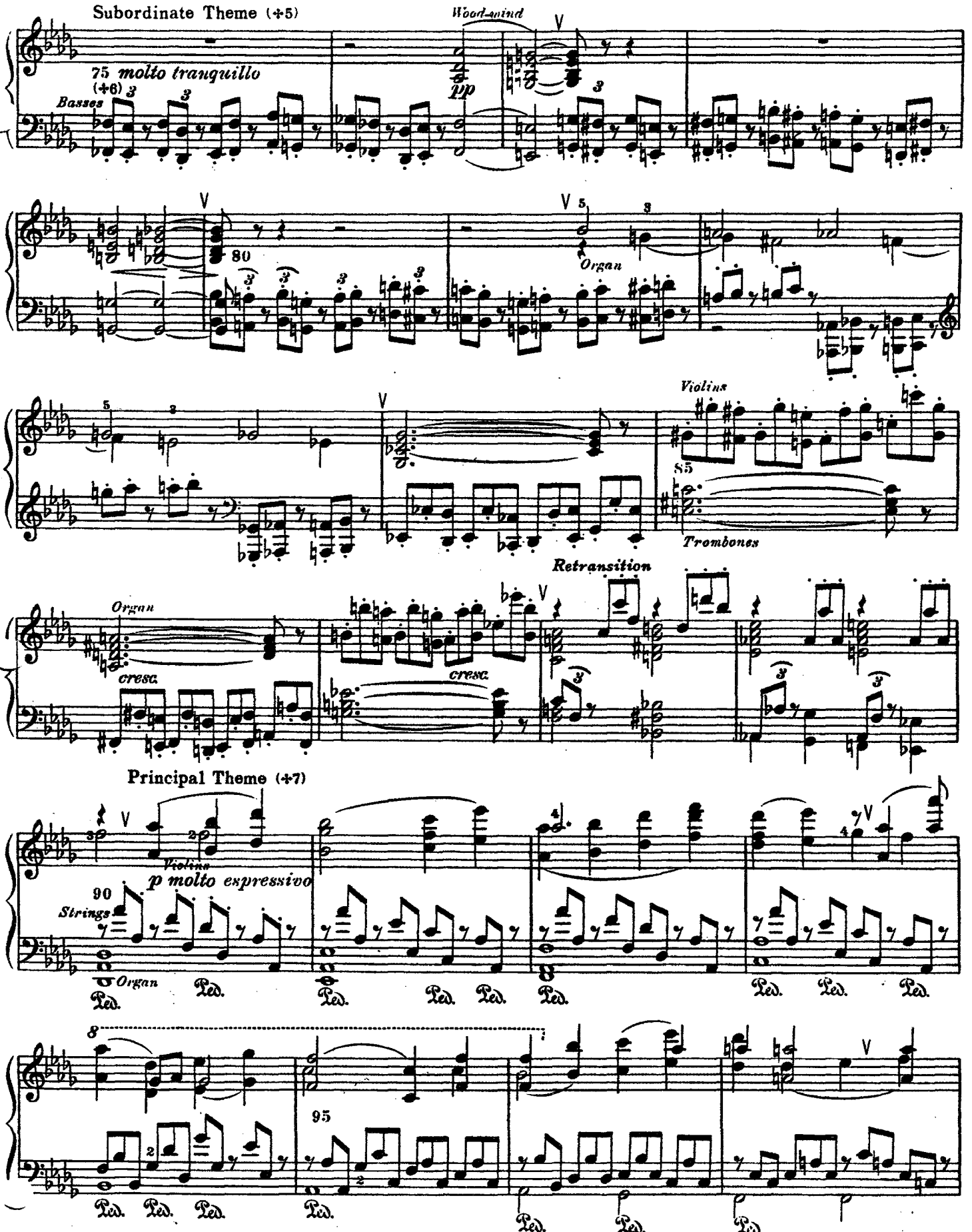


(✣1) Preface, 16, 17. — (✣2) Preface, 14. — (✣3) Preface, 15, 18; also 19. —

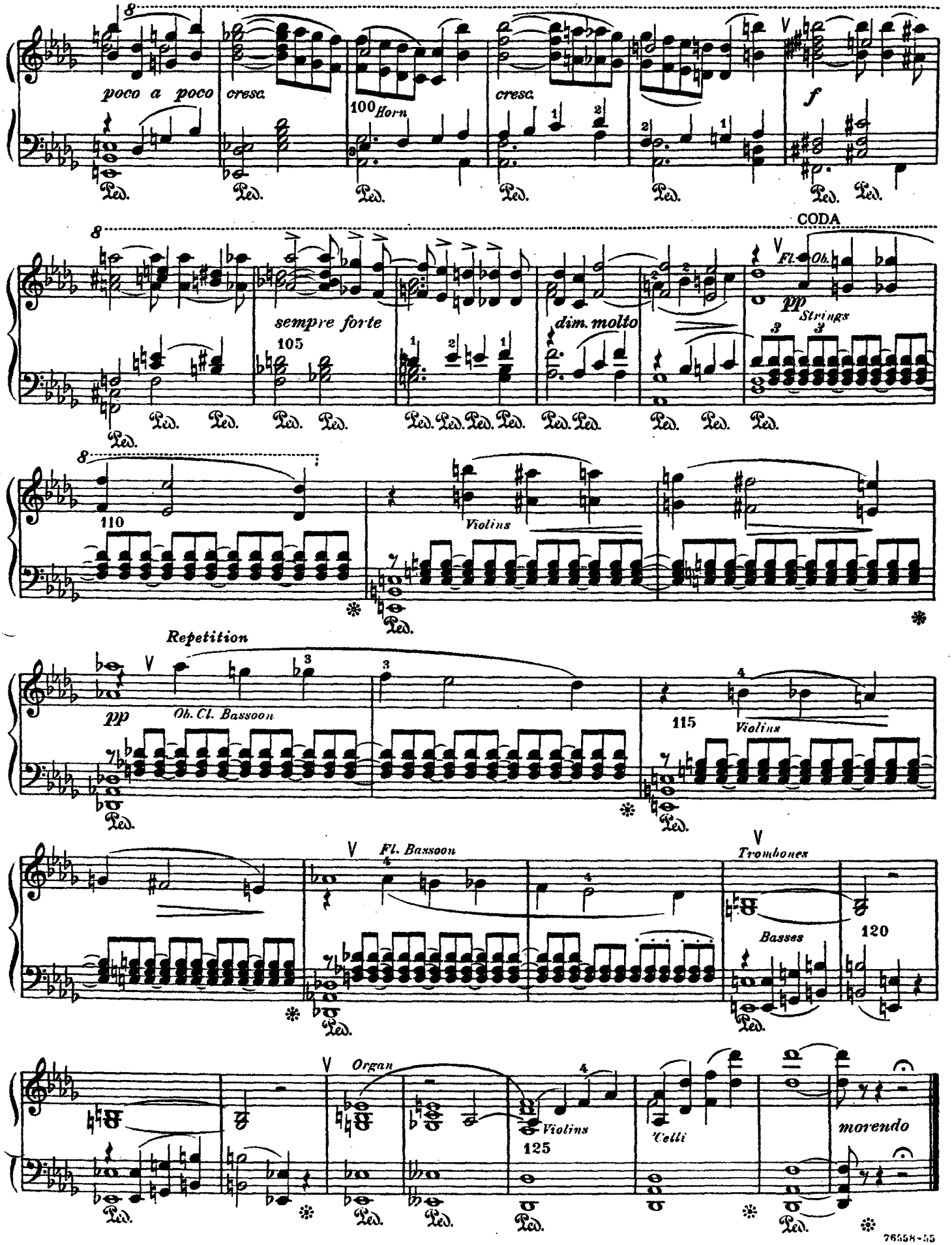

Interlude
pp
35
mf
40
Organ
Ped.
Second Period
p
Horns, Trombones
pp
Violins
45
Ped.
8
50
Interlude
Organ
pp
Drum
Restatement (Variation) of Principal Theme
(Part I)
Violins I and II
pp
55



(✢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
CODA
sempre forte
105
dim. molto
pp Strings
Fl. Ob.
110
Violins
Repetition
pp Ob. Cl. Bassoon
115 Violins
Fl. Bassoon
Trombones
Basses
120
Organ
Violins
125
Cellі
morendo

SECOND DIVISION

Third Movement, Allegro moderato

(1)

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

Part I *(Period)* (+3)

Song-form (Scherzo) with Trio (+1)

Allegro moderato

f *Strings*

f *Clar. Bassoons*

Drums

Ped. ✻

Repetition

Ob. Clar. *'Cello*

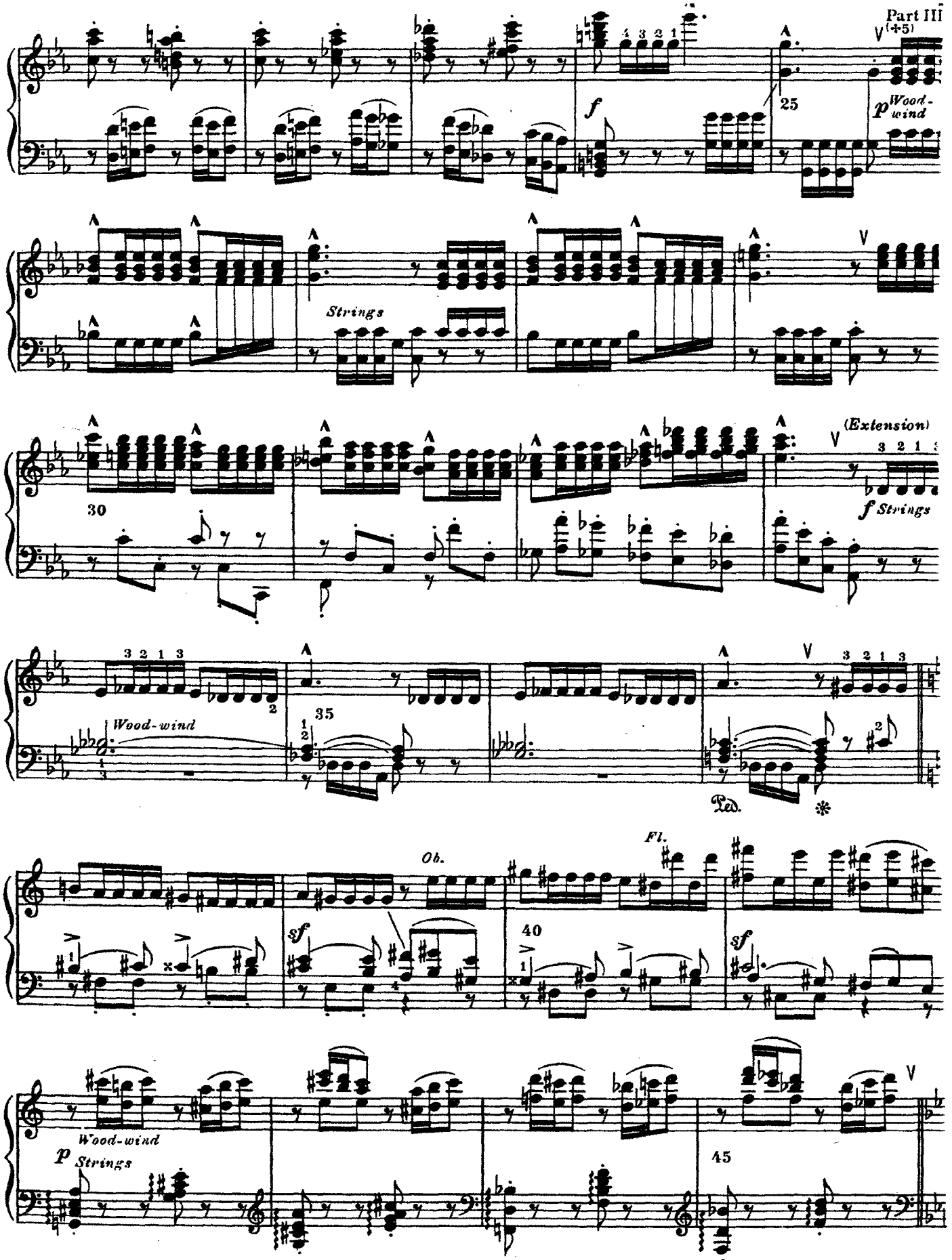
Trombones

Part II *(Period)* (+4)

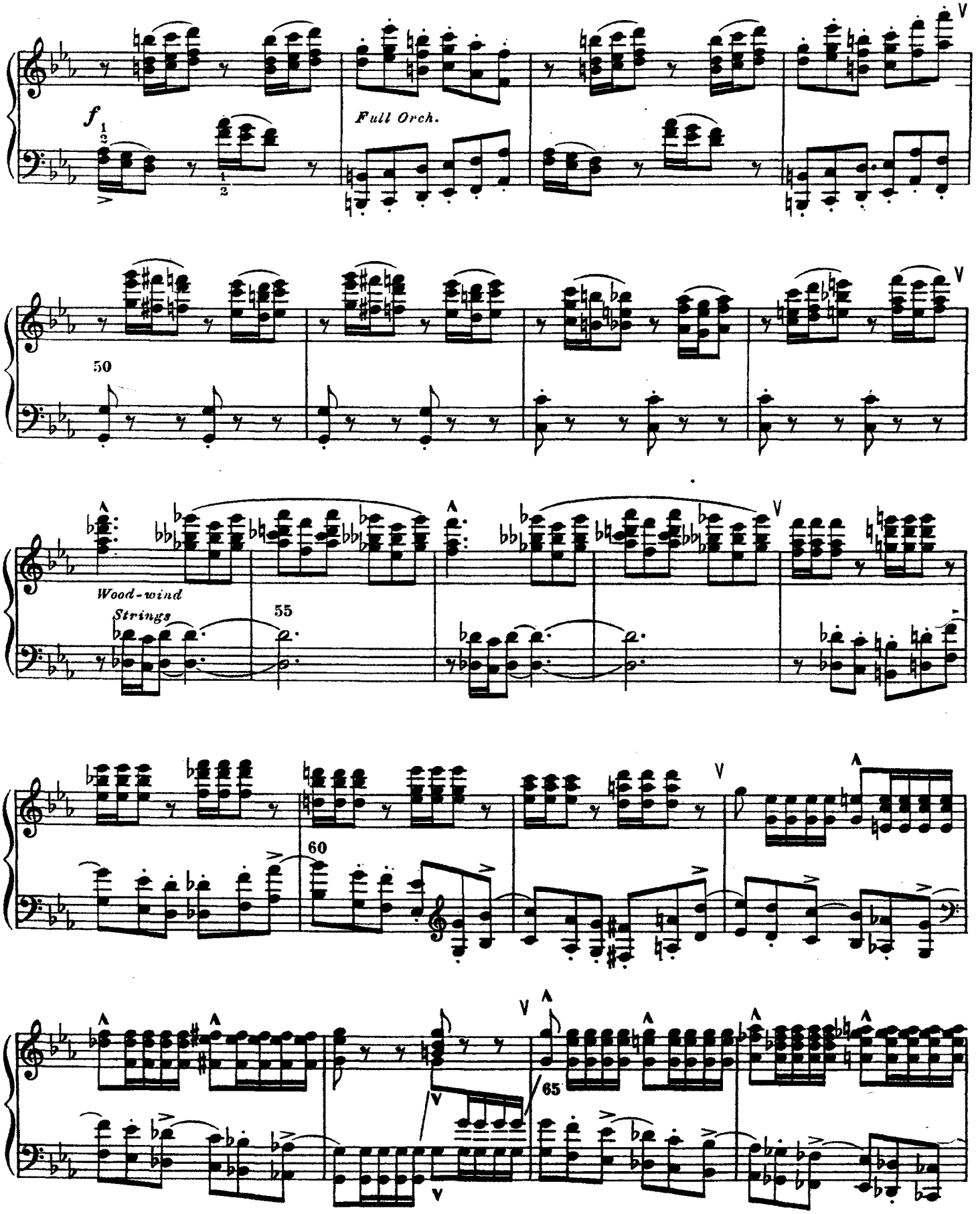
p *Wood-wind*

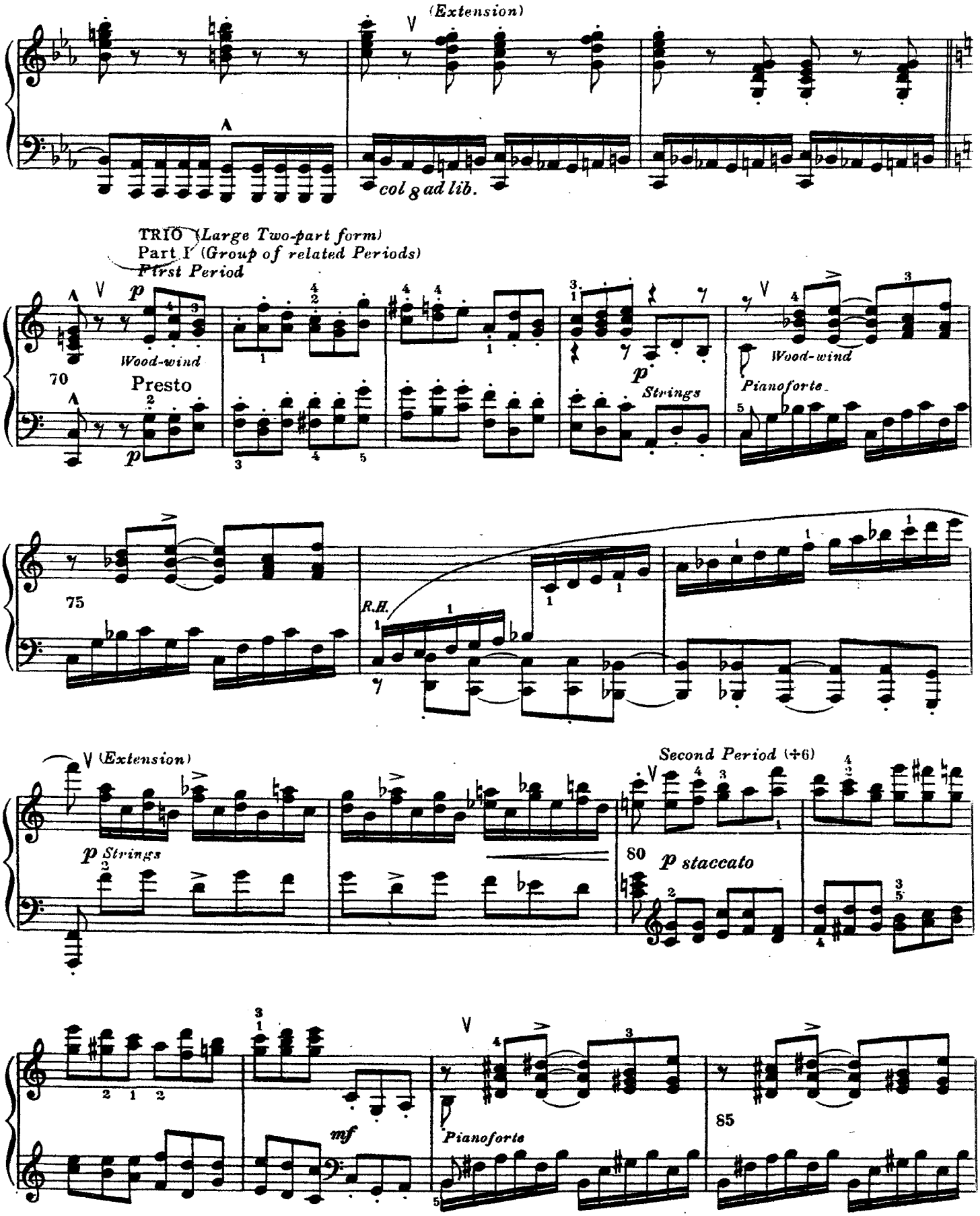
Strings, Drum

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

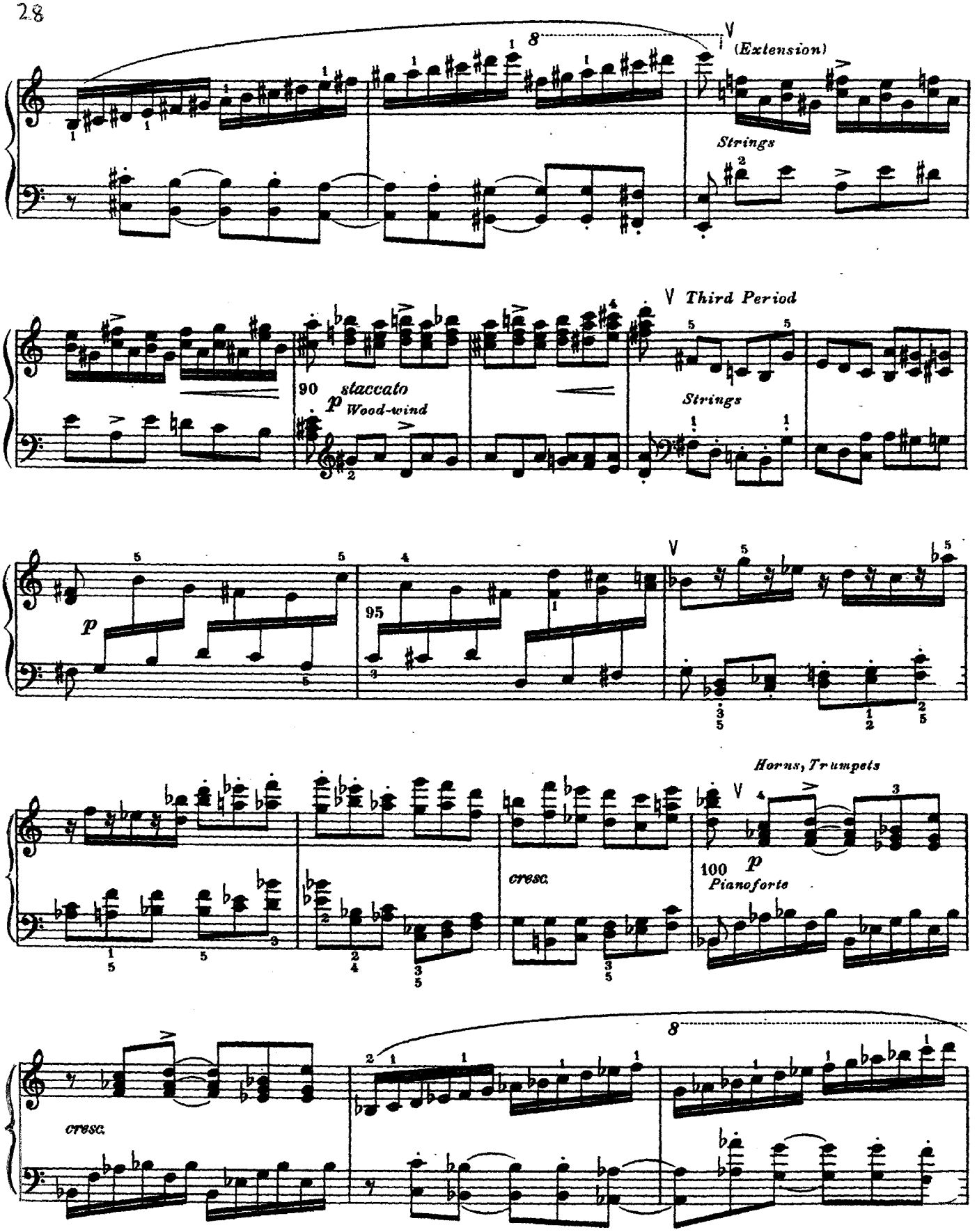


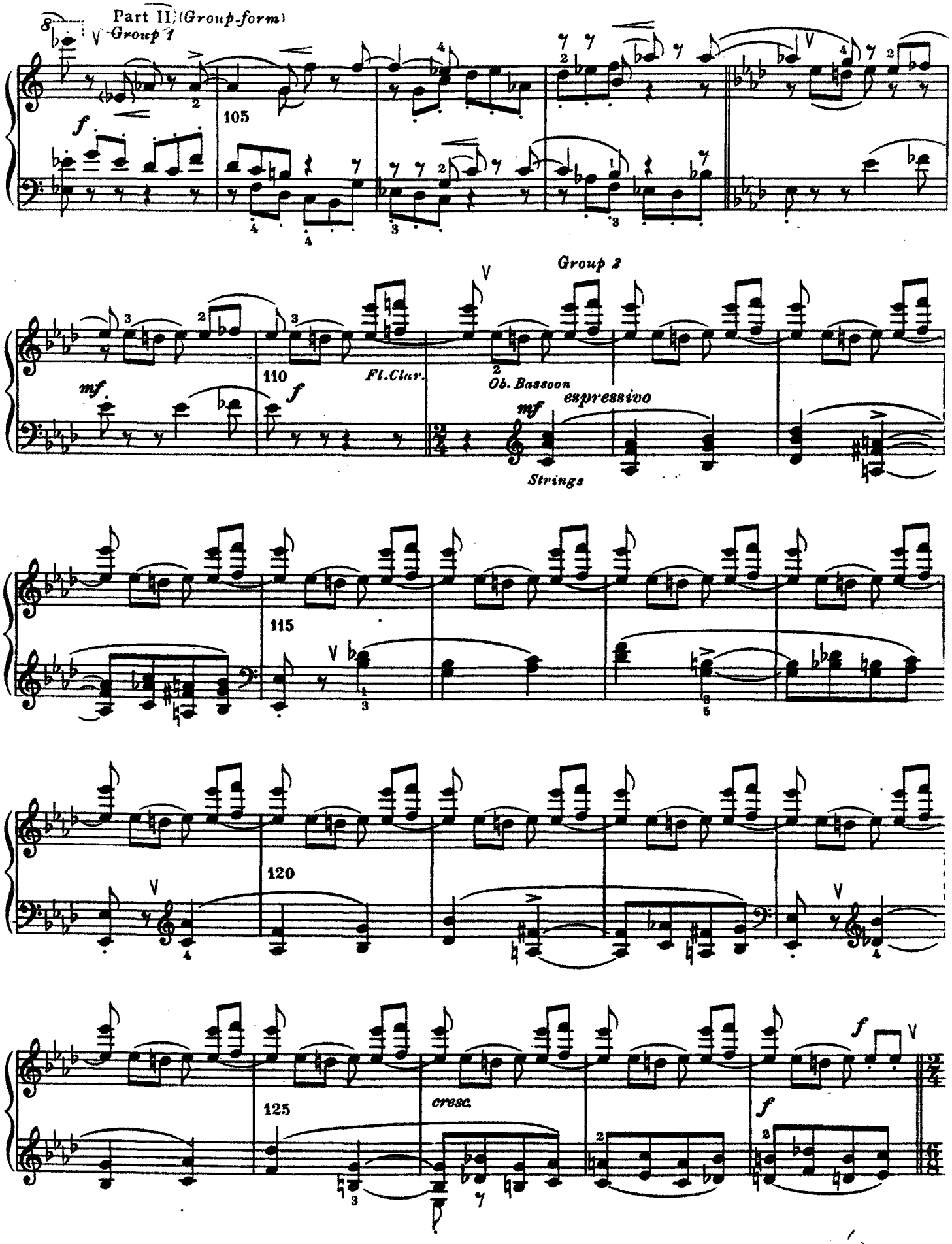
(+5) Considerably extended, to Phrase-group form. —


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

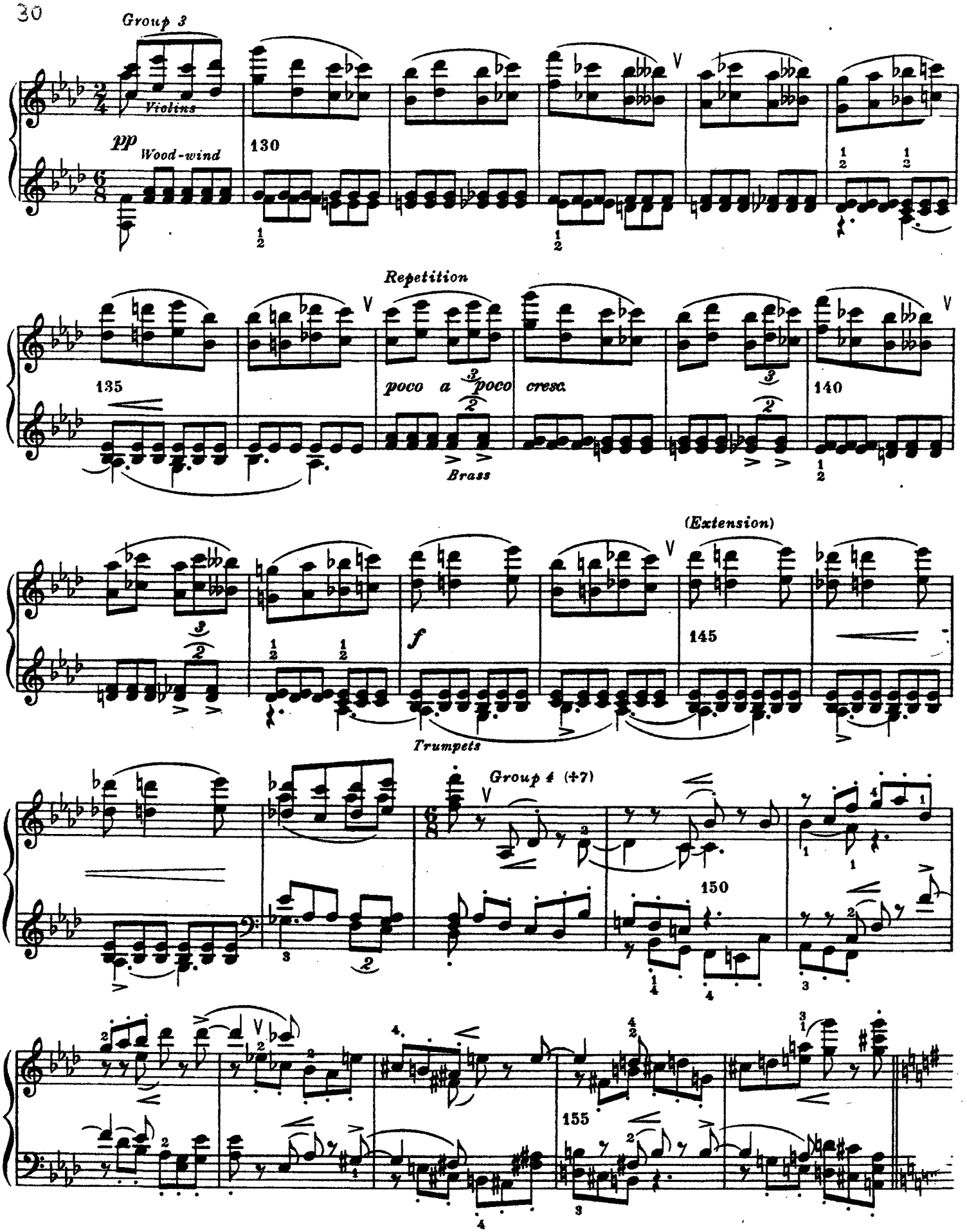


(+6) Each Period is an approximate restatement of the first one. Note the altered rhythmic location of the motive — shifted from the 4th beat back to the 2d. —


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

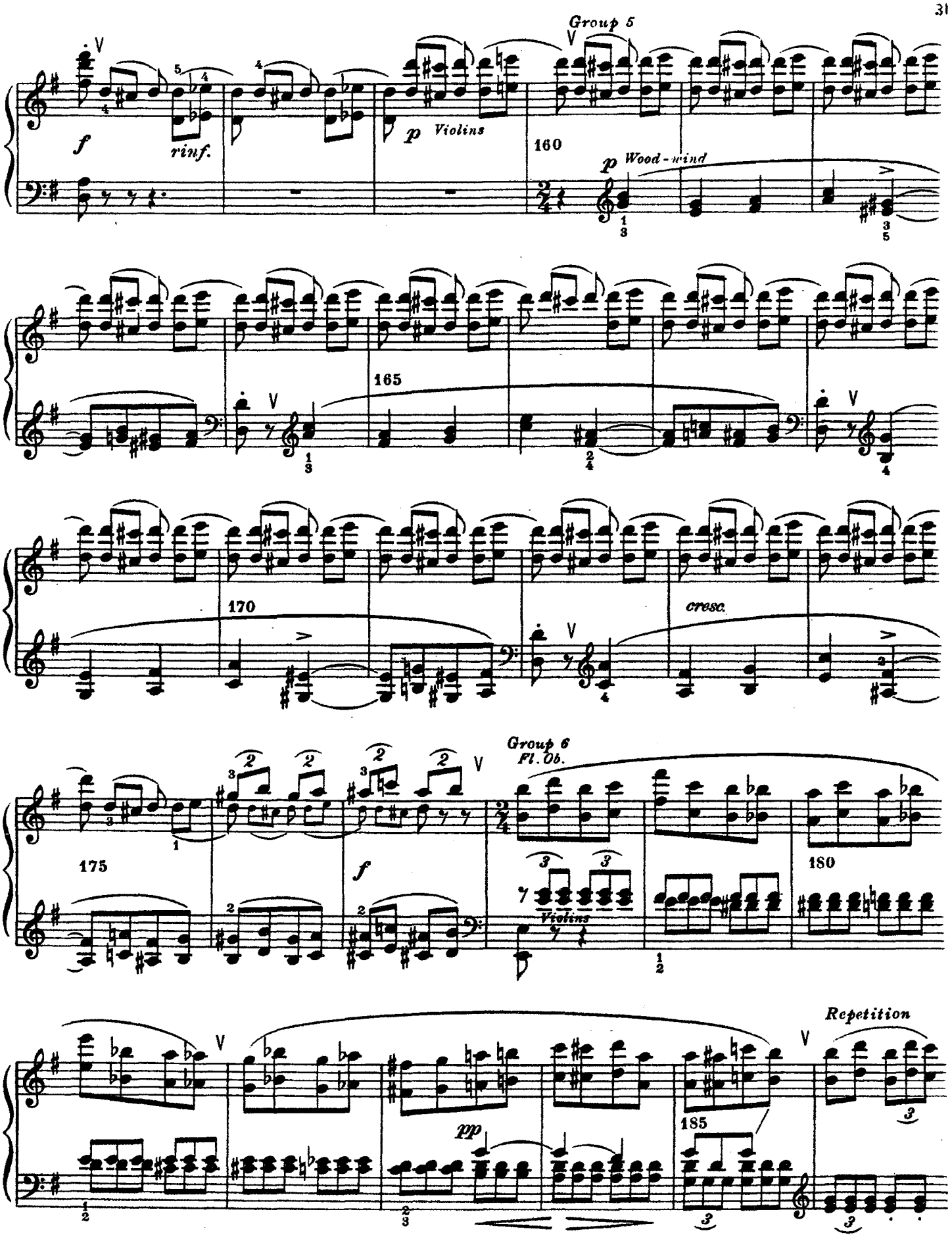

Part II (Group-form)
Group 1
105
f
Group 2
110
mf
f
Fl. Clar.
Ob. Bassoon
mf
espressivo
Strings
115
120
125
cresc.
f
f

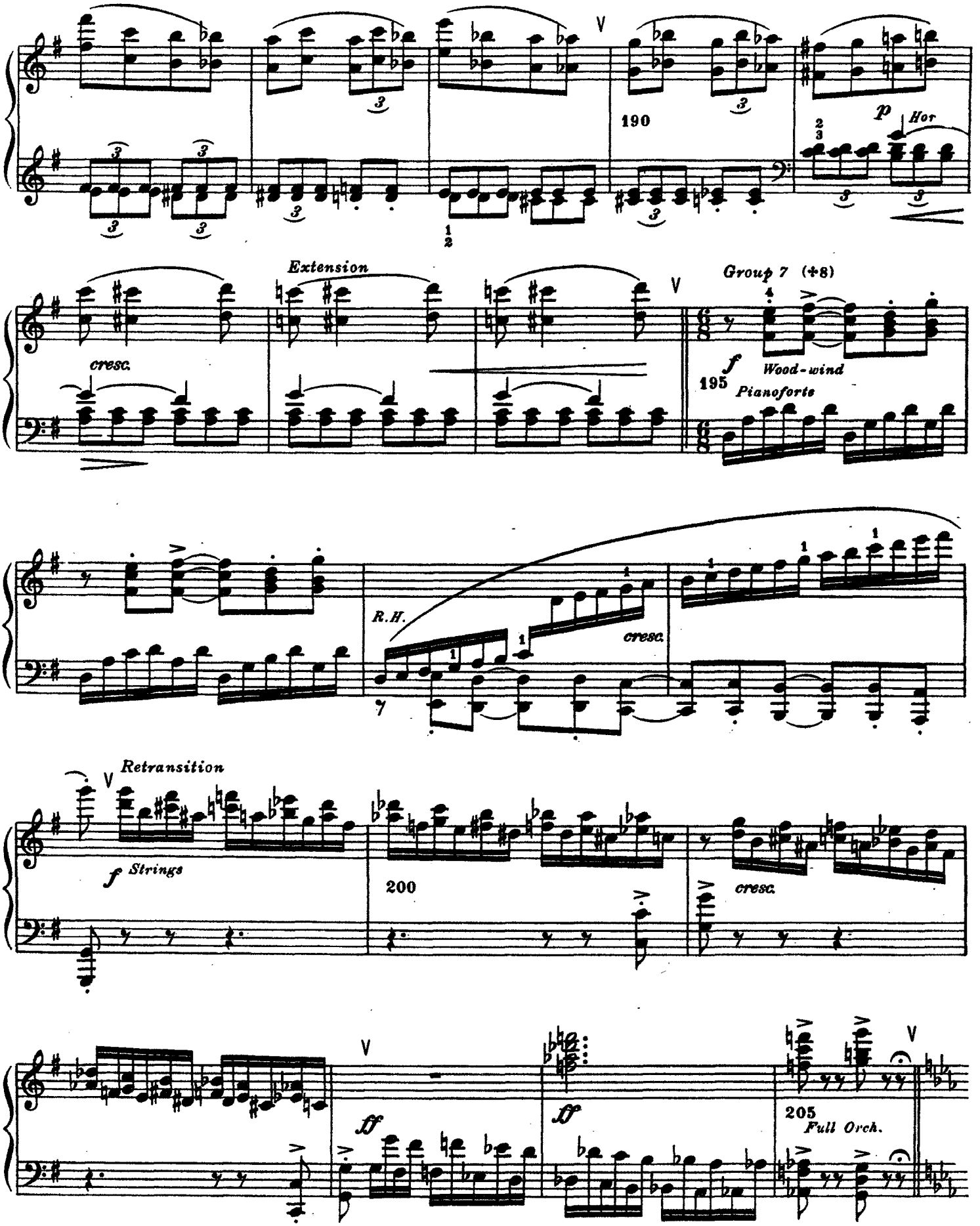
76555-55



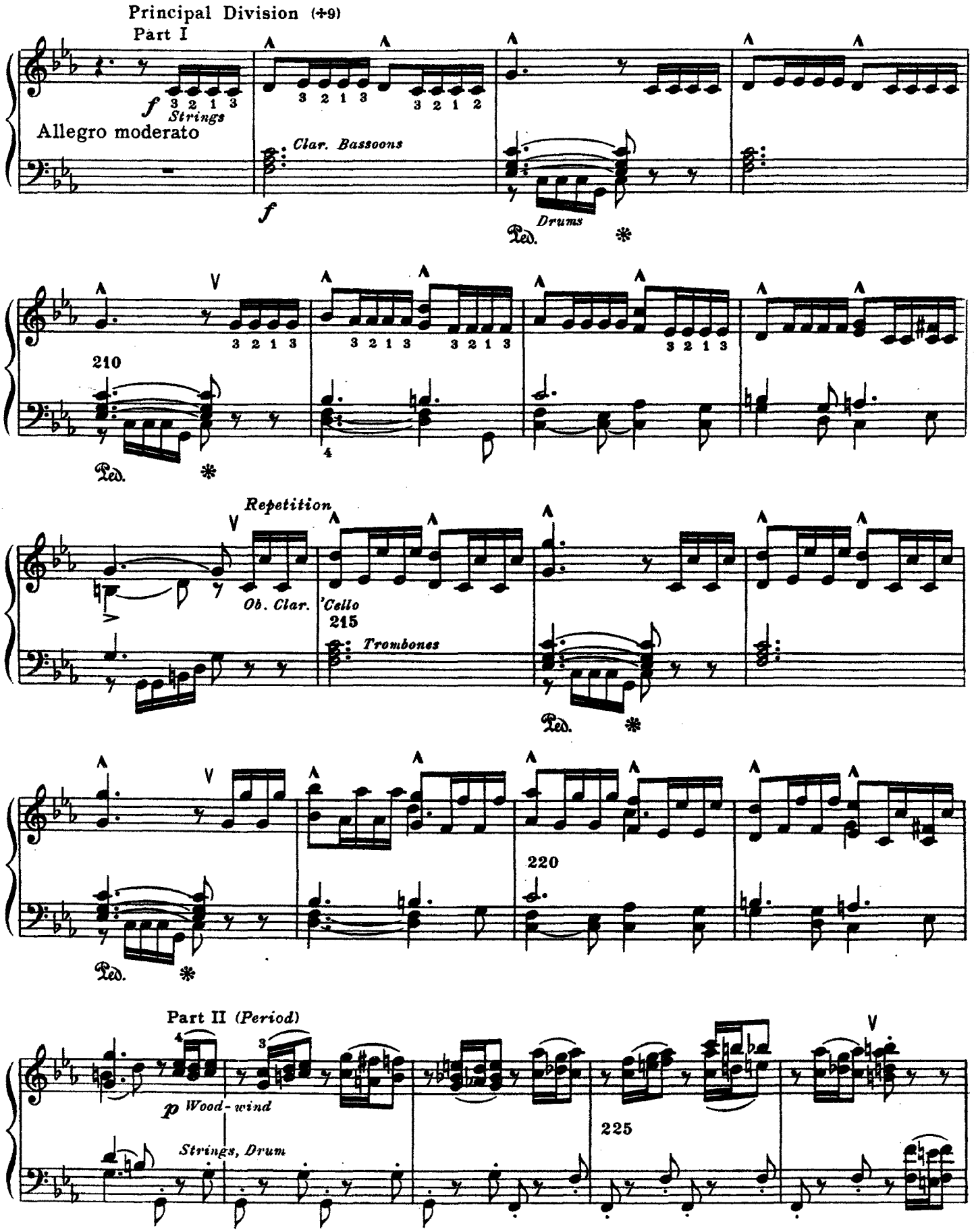
(+7) Groups 4,5 and 6 are a restatement of Groups 1,2 and 3.

7655R-55


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

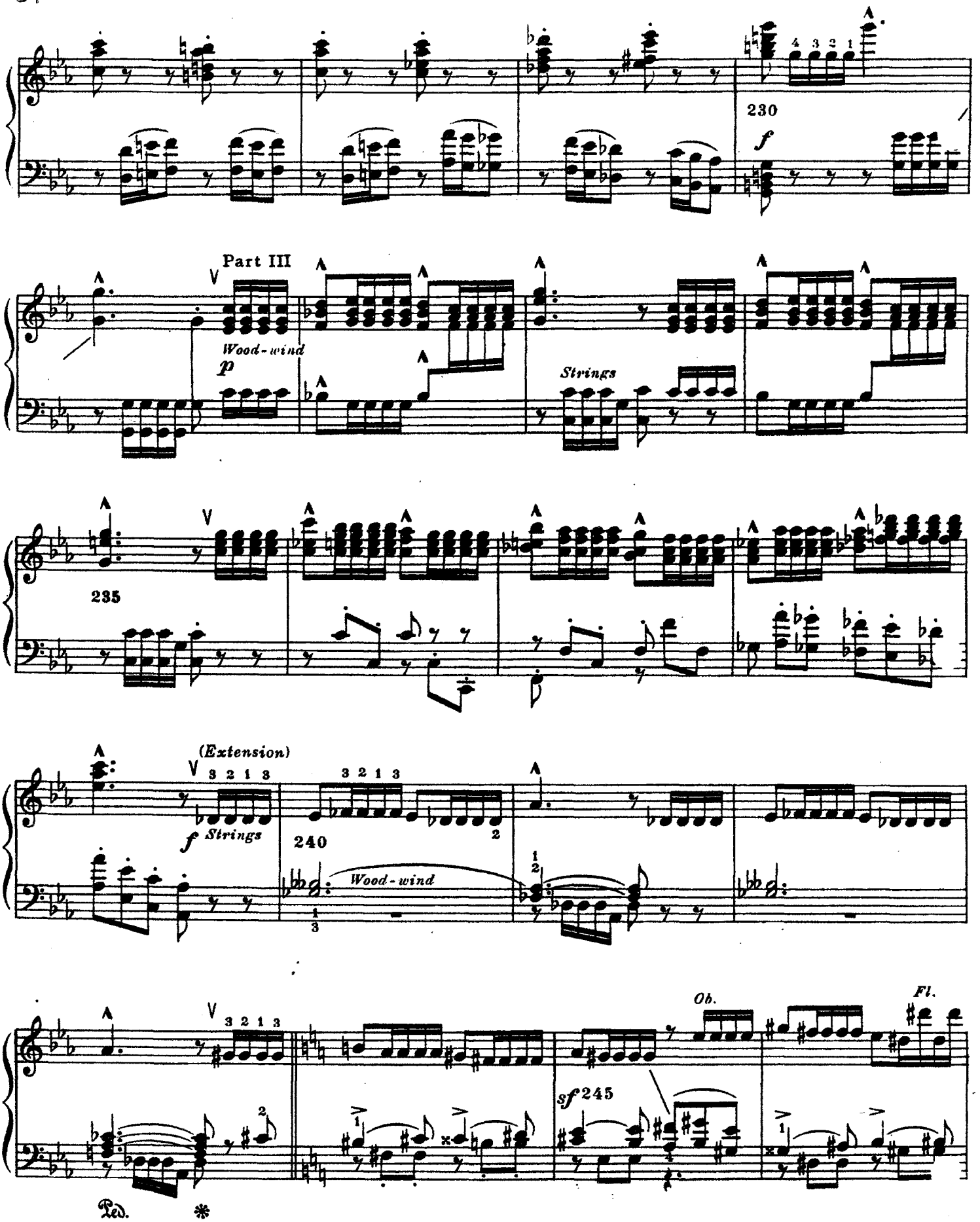


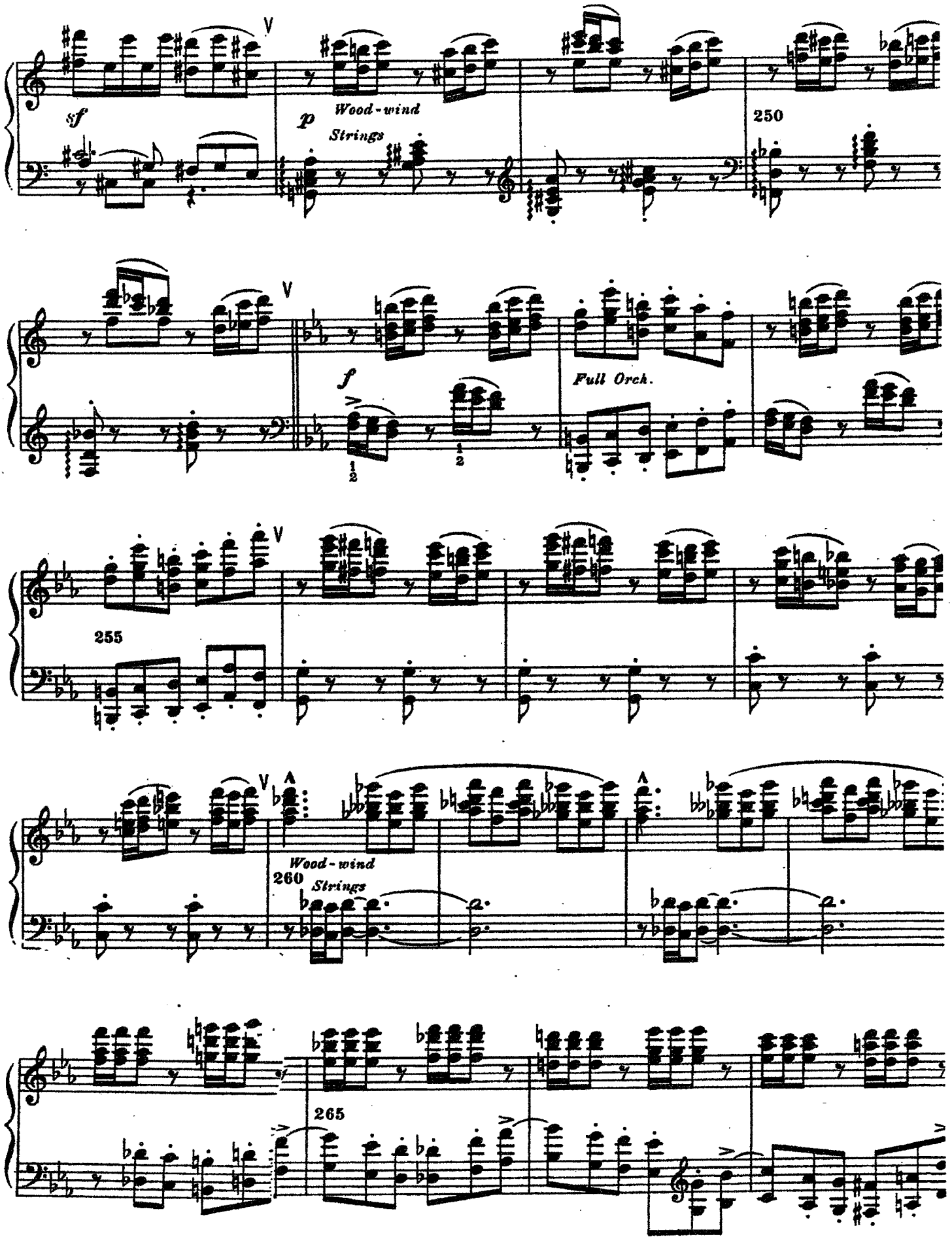
(+8) Reverts to the second Phrase of Part I.

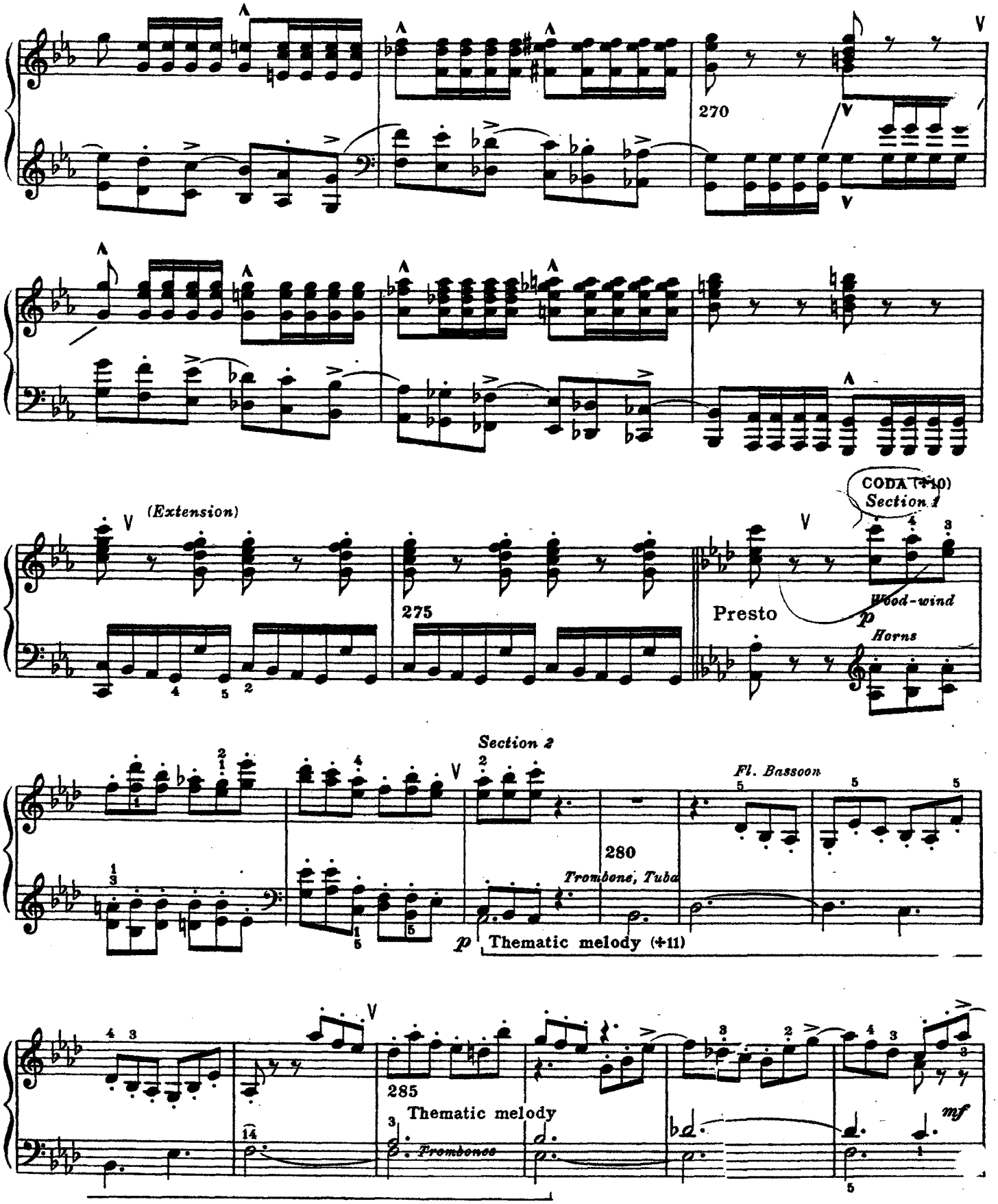


(+9) The conventional "Da capo," literal up to the Coda.

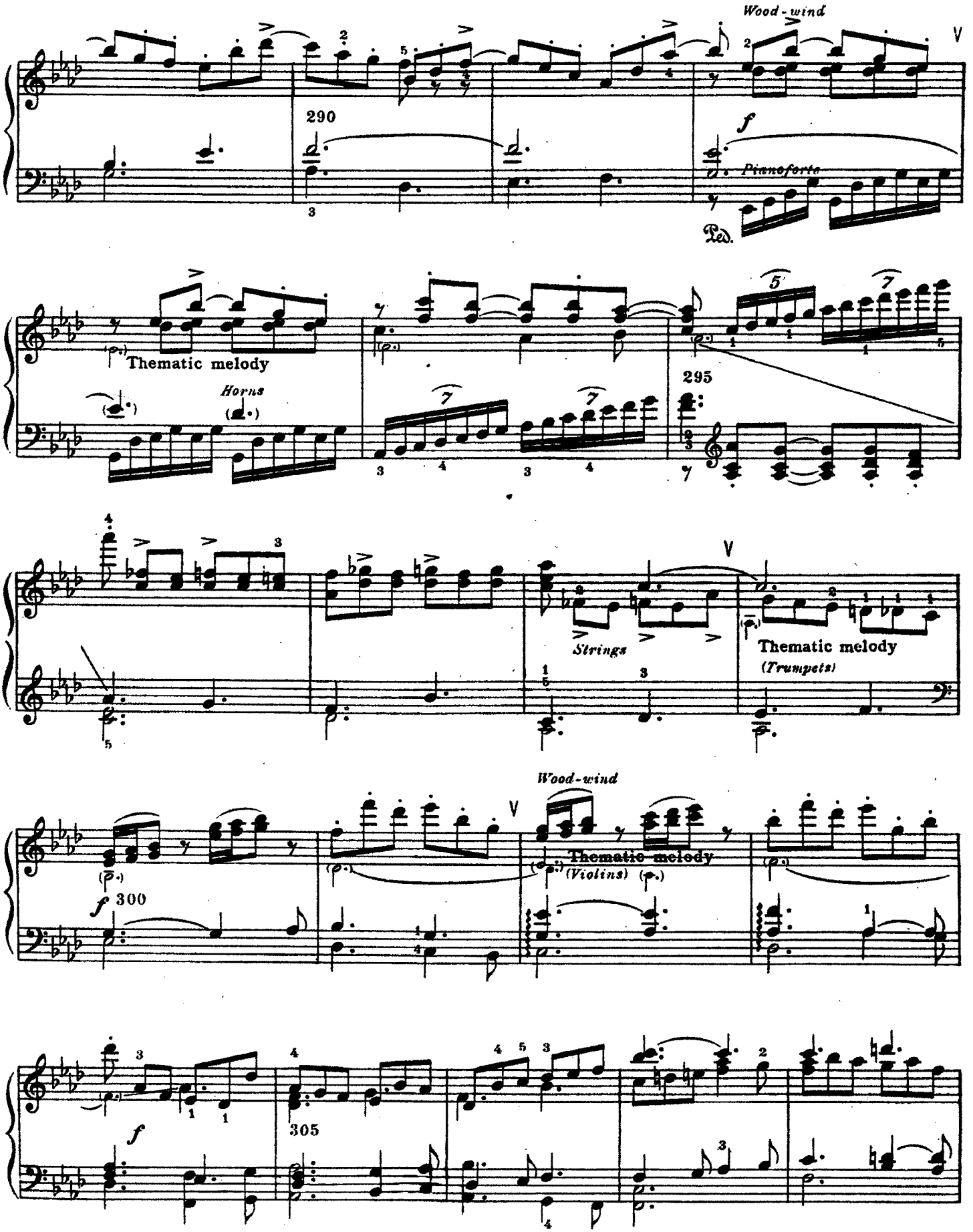
76558-55

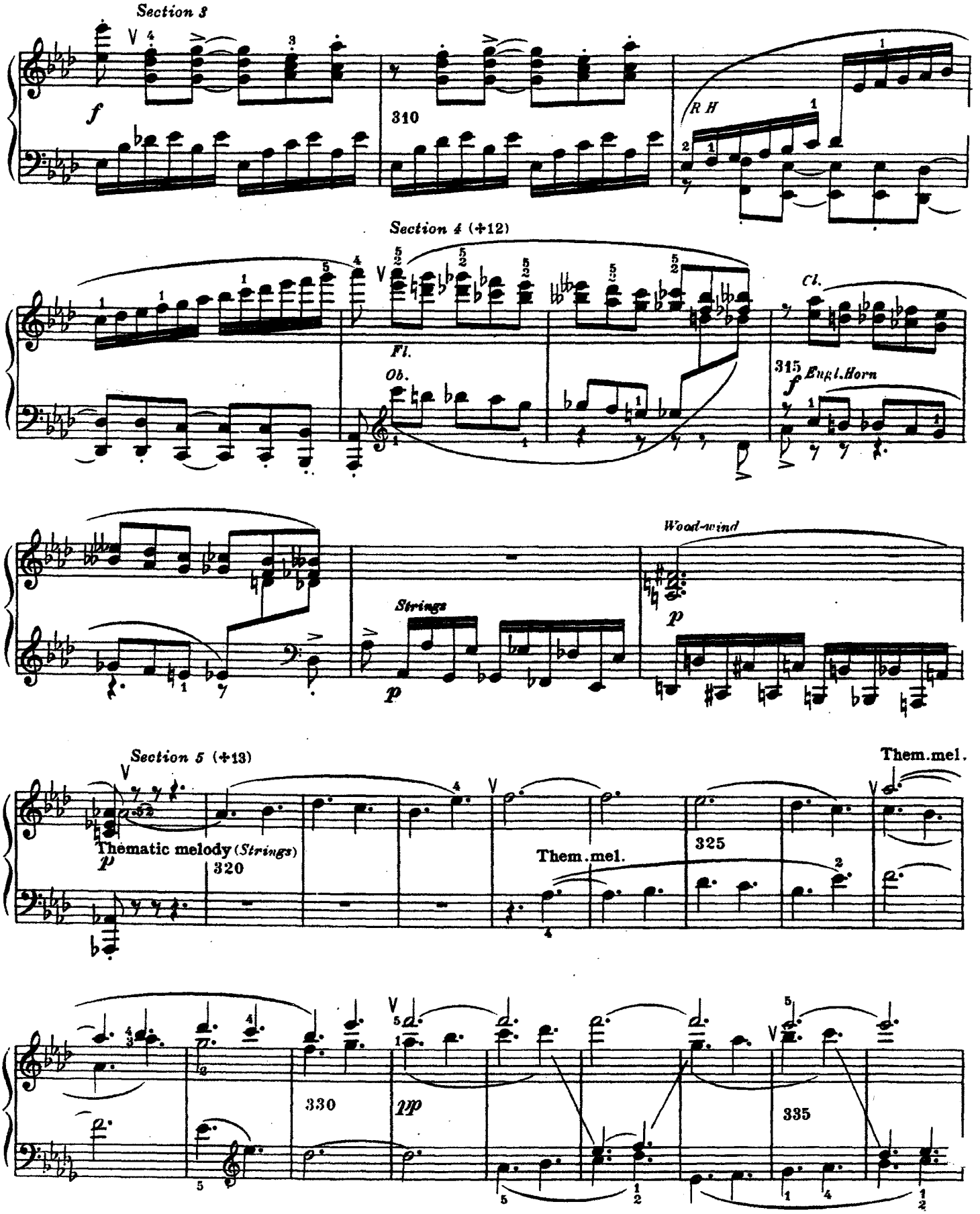

230
f
Part III
Wood-wind
p
Strings
235
(Extension)
3 2 1 3
f Strings
240
Wood-wind
Ob.
Fl.
sf 245
Ped.


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

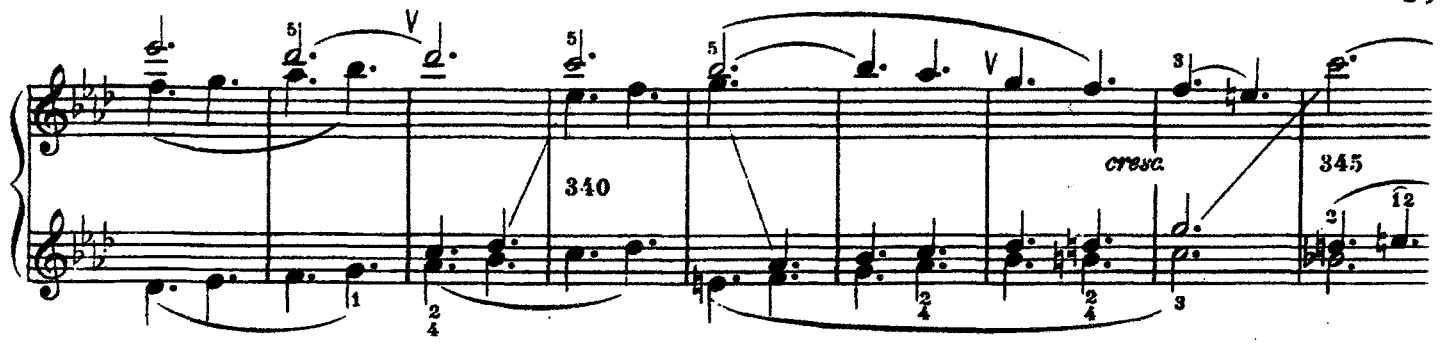


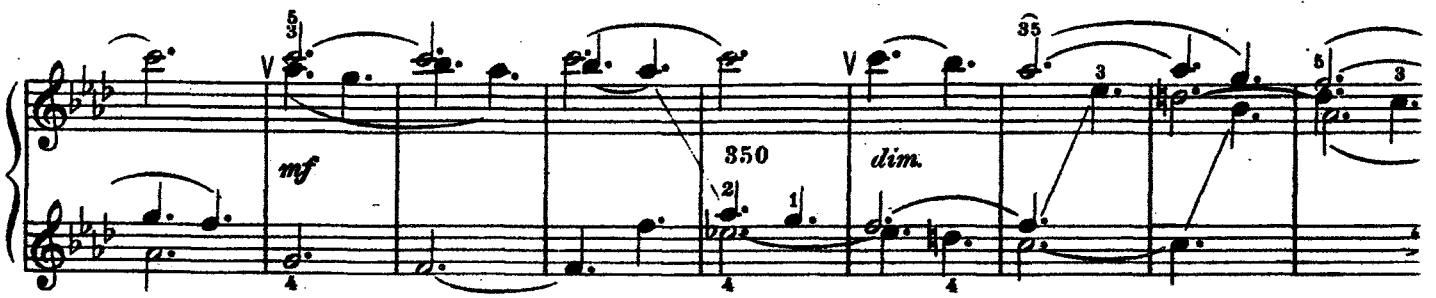
(+10) Preface, 11. —— (+11) This anticipates, in augmented rhymthic form, the opening Motive of the Finale.

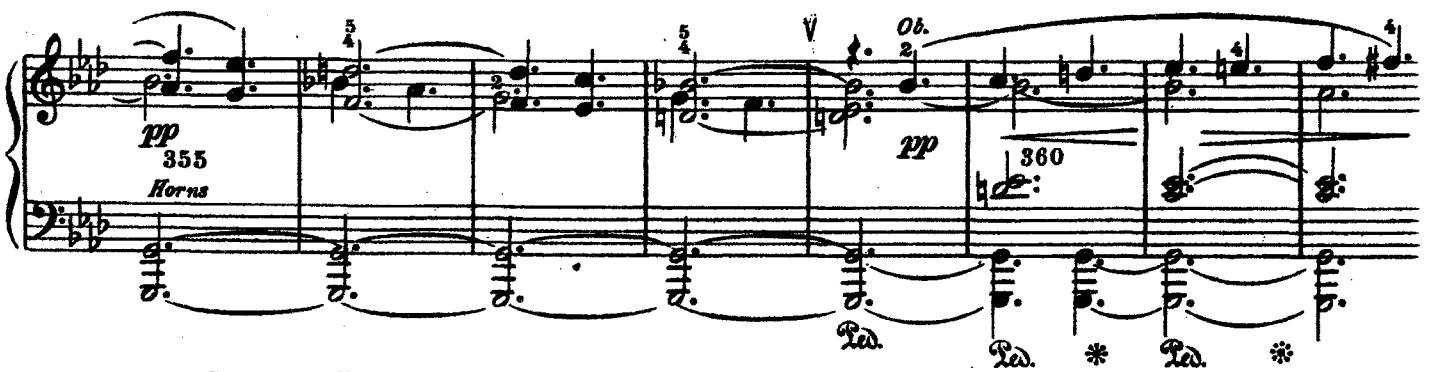

Wood-wind
290
f
Pianoforte
Ped.
Thematic melody
Horns
295
Strings
Thematic melody
(Trumpets)
Wood-wind
Thematic melody
(Violins)
f 300
f
305

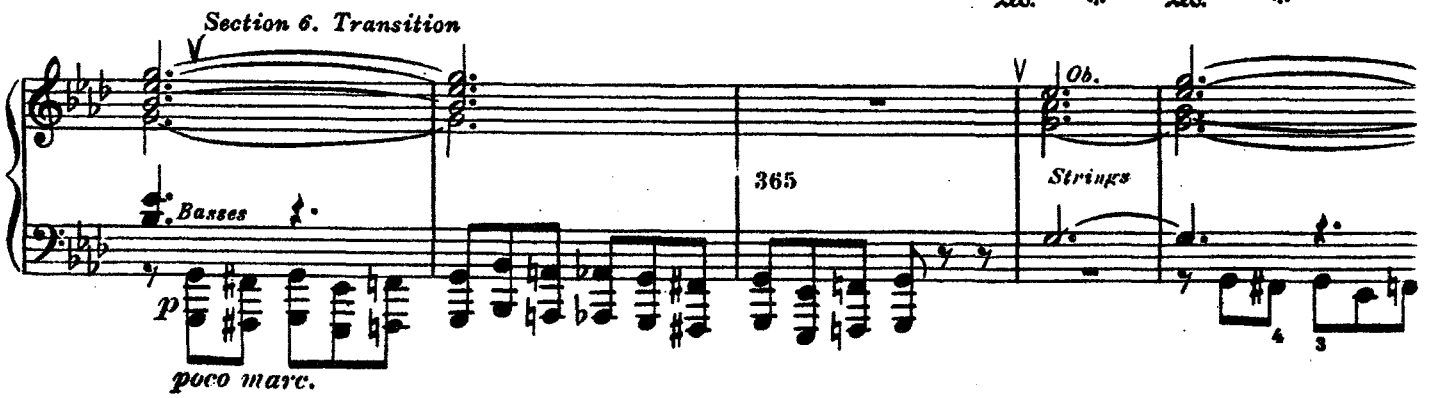


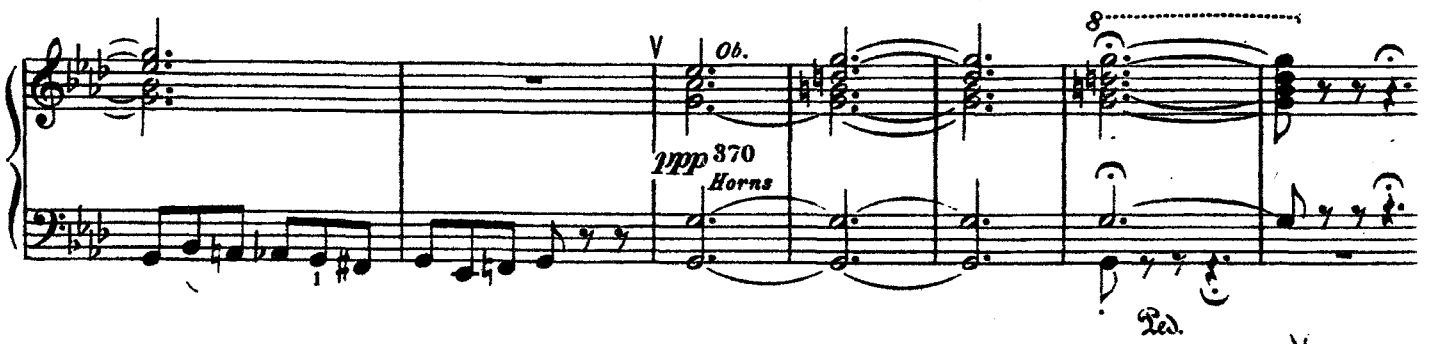
(+12) Corresponds to the Retransition, at the end of the Trio. — (+13) A still more obvious anticipation of the Finale. —


340
cresc.
345

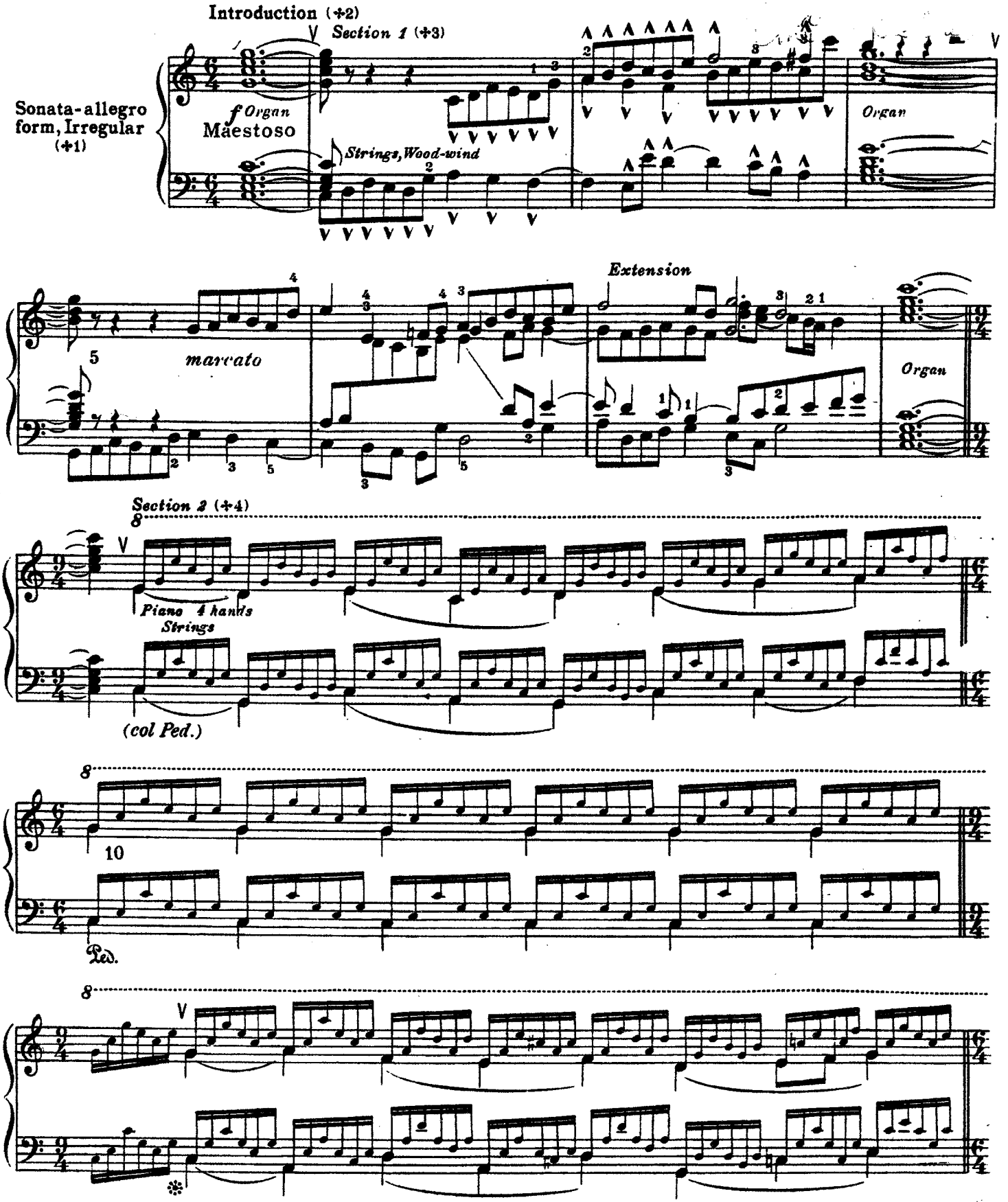

mf
350
dim.


pp
355
Horns
Ob.
pp
360
Ped.
Ped.
Ped.

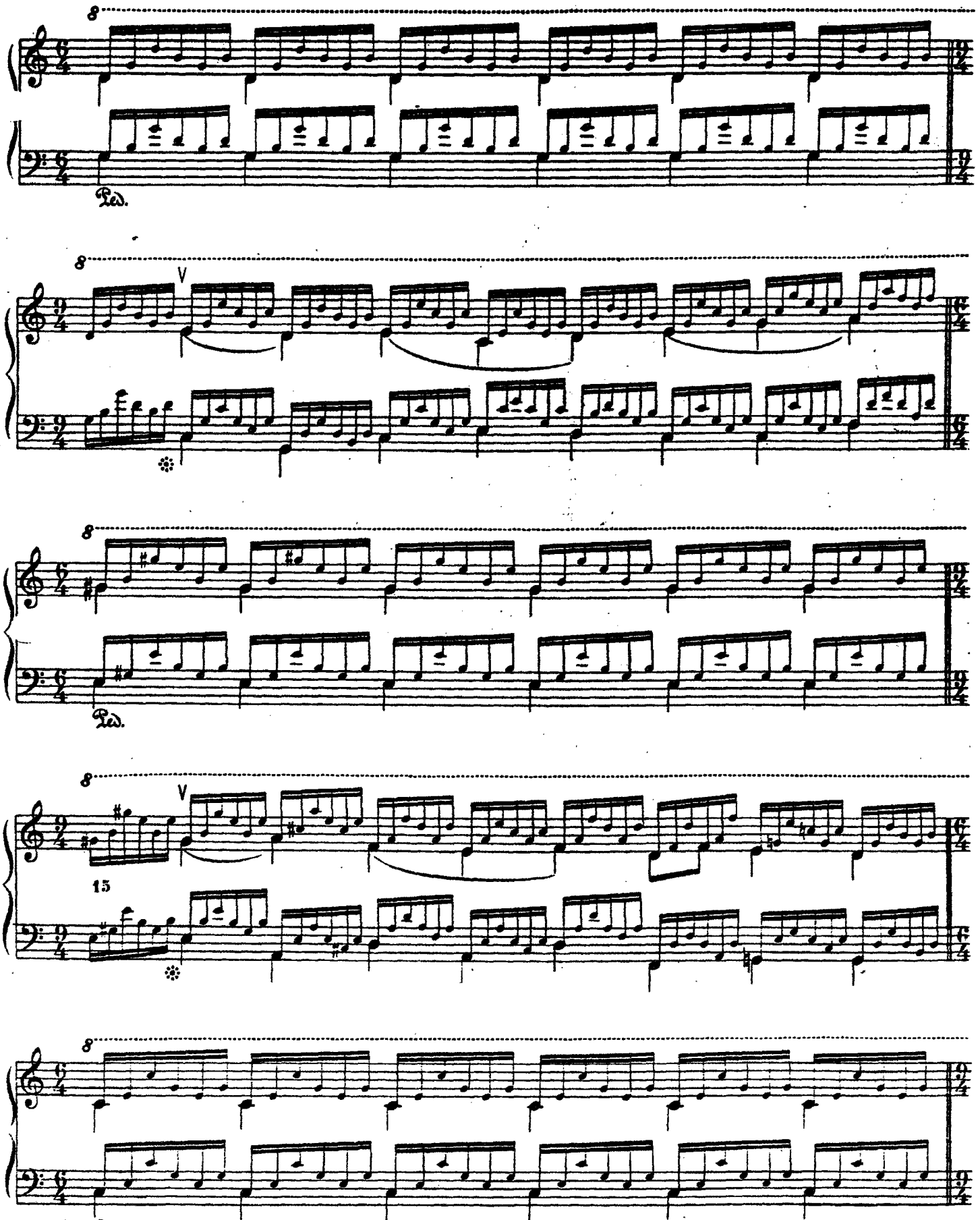

Section 6. Transition
Basses
p
poco marc.
365
Ob.
Strings

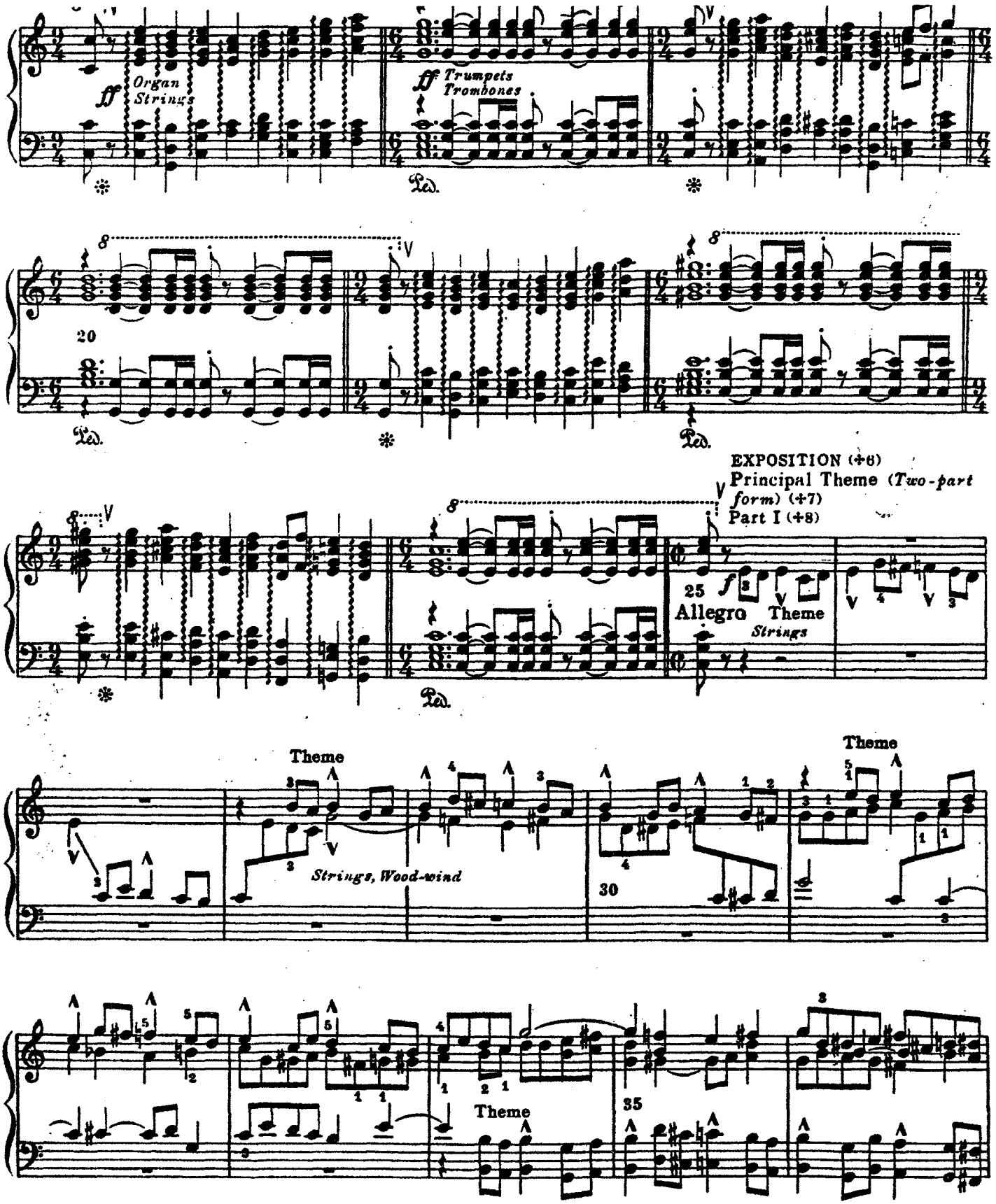

Ob.
ppp
370
Horns
Ped.

Finale (Fourth Movement), Maestoso

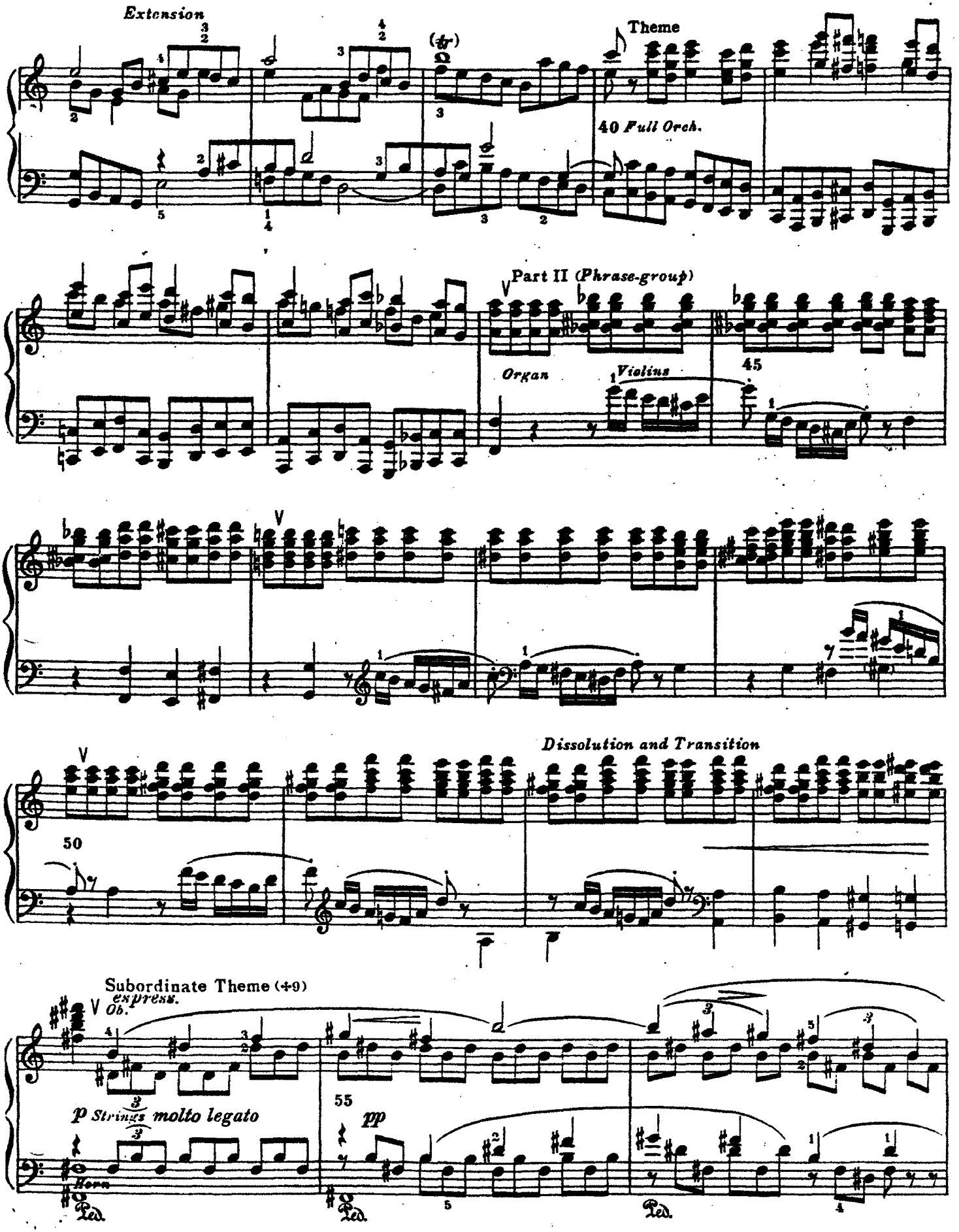


(✣1) Preface, 2. See also the Critical Note. — (✣2) The Introduction is independent of the Exposition, but thematically related to it. See the Critical Note. — (✣3) The first Section is the contrapuntal exposition of a new Motive, foreshadowed in the Coda of the preceding Scherzo. — (✣4) This Section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

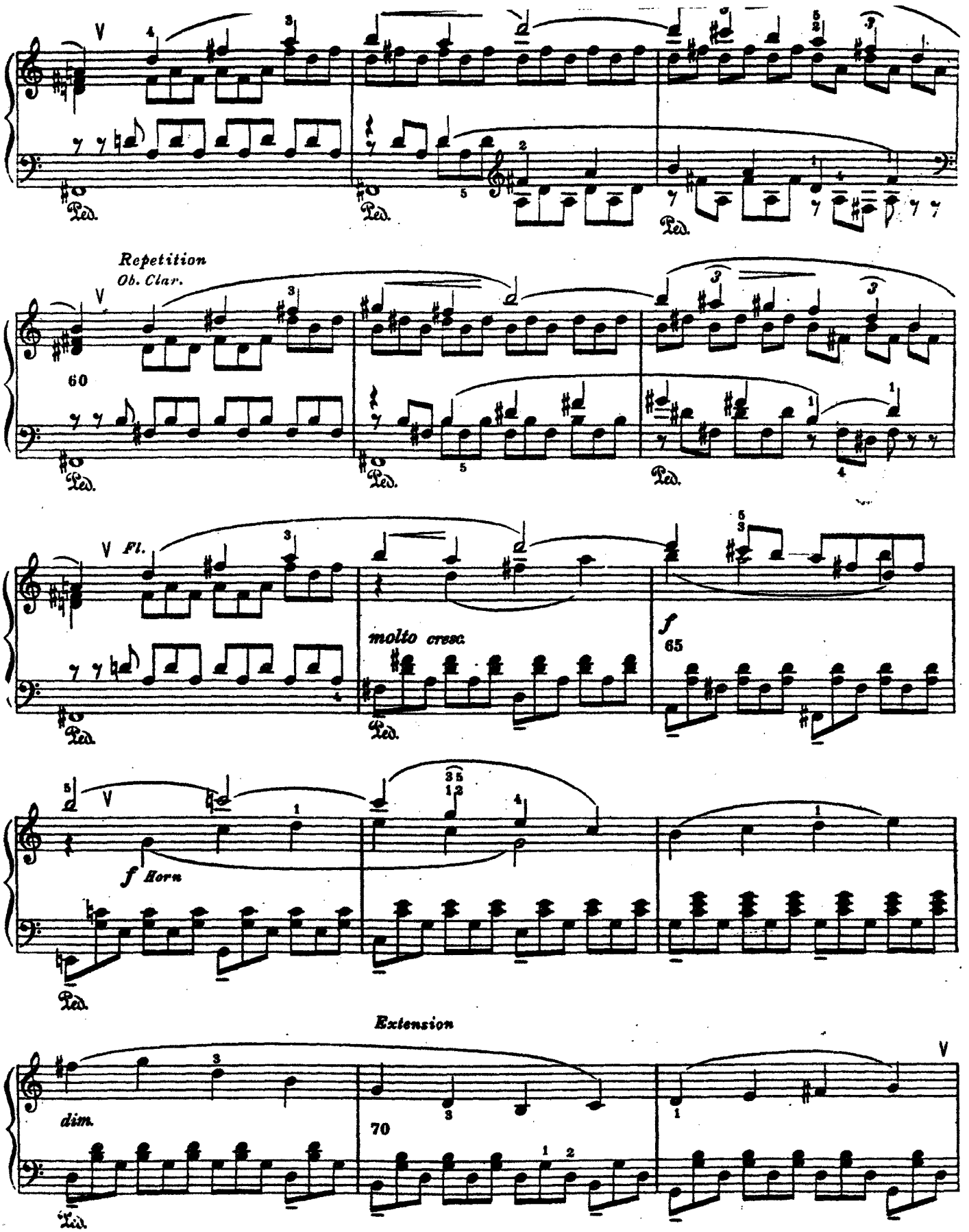

8
Ped.
8
V
8
Ped.
8
V
15
8
Ped.

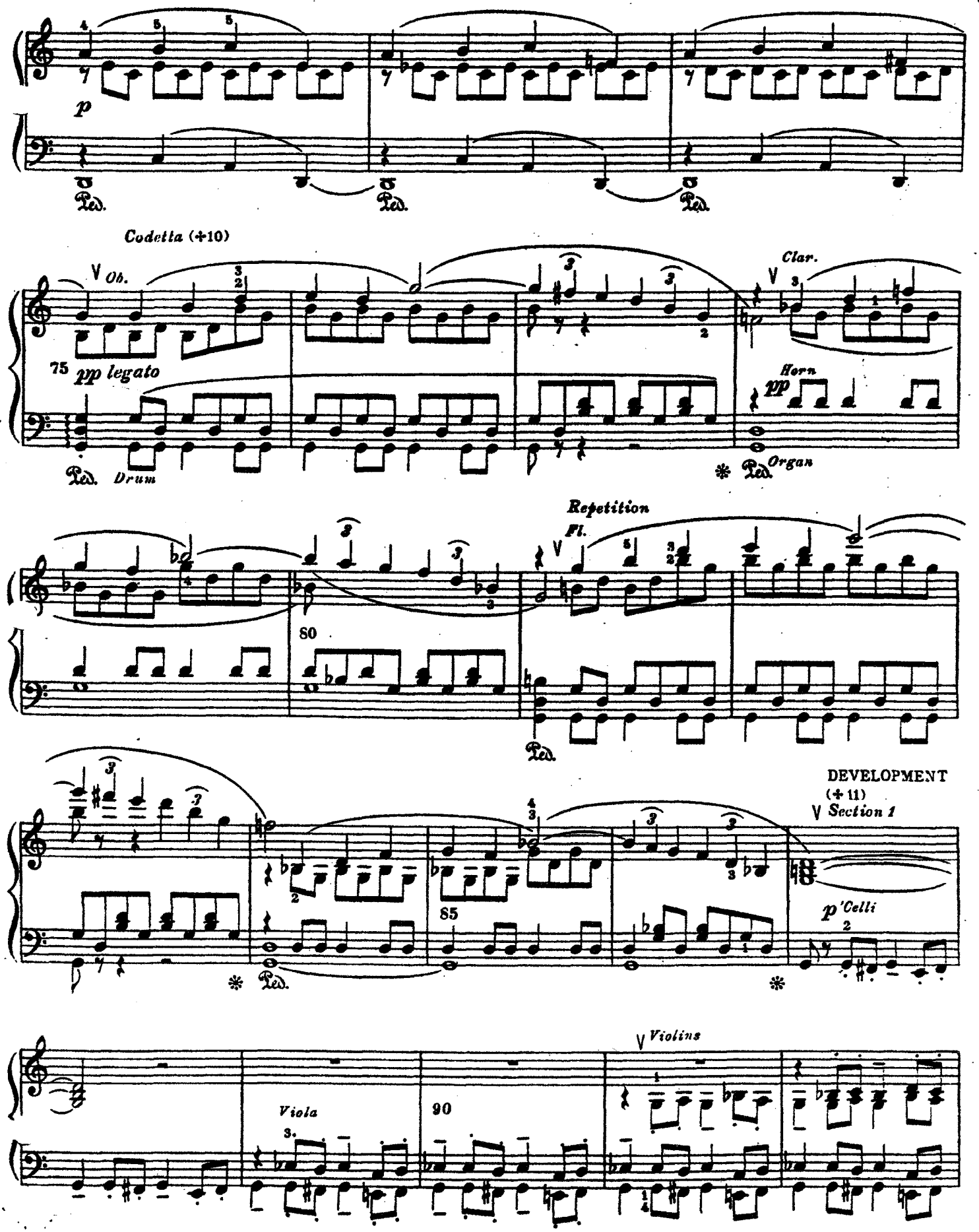


(+5) Repetition of Section 2. — (+6) Preface, 3, 4. — (+7) Preface, 14. — (+8) Part I is a regular contrapuntal exposition of the principal Phrase of the First Movement, melodically literal, though in a new rhythmic form. Thus, the first and last Movements have the self same Principal Theme. —

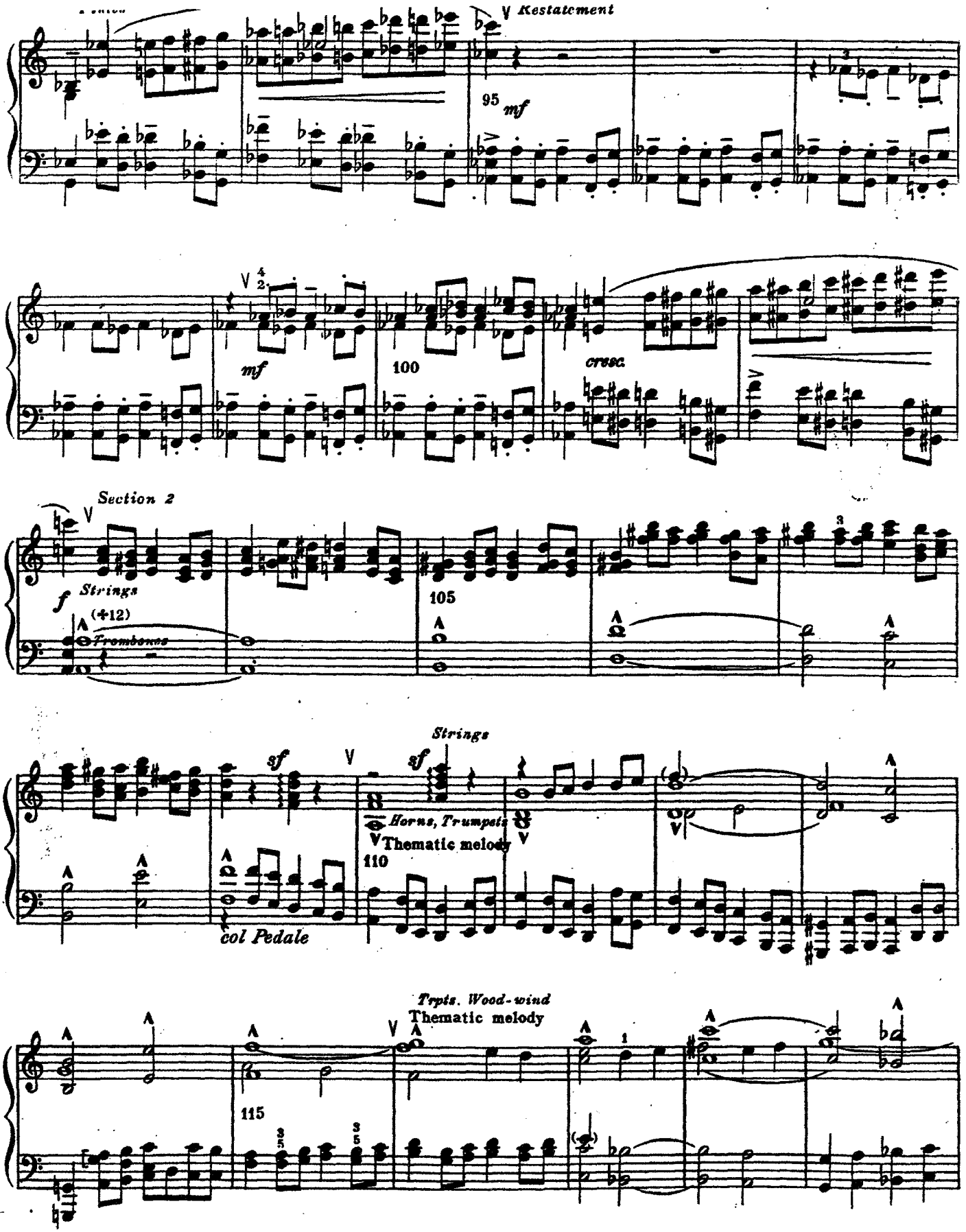


(+9) The Subordinate Theme is in B and (ultimately) in G major. Preface 6

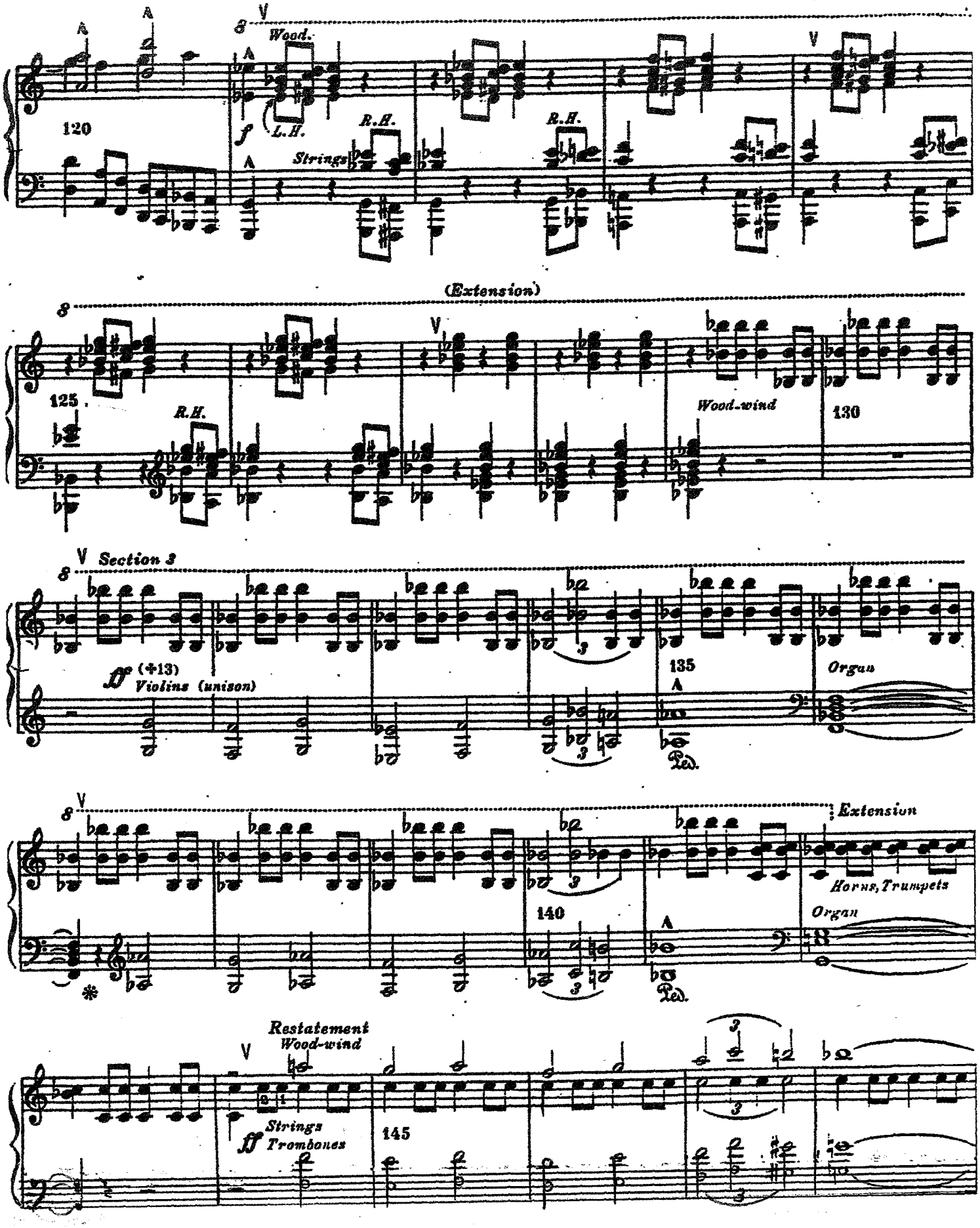

Repetition
Ob. Clar.
60
Fl.
molto cresc.
f
65
f Horn
Extension
dim.
70

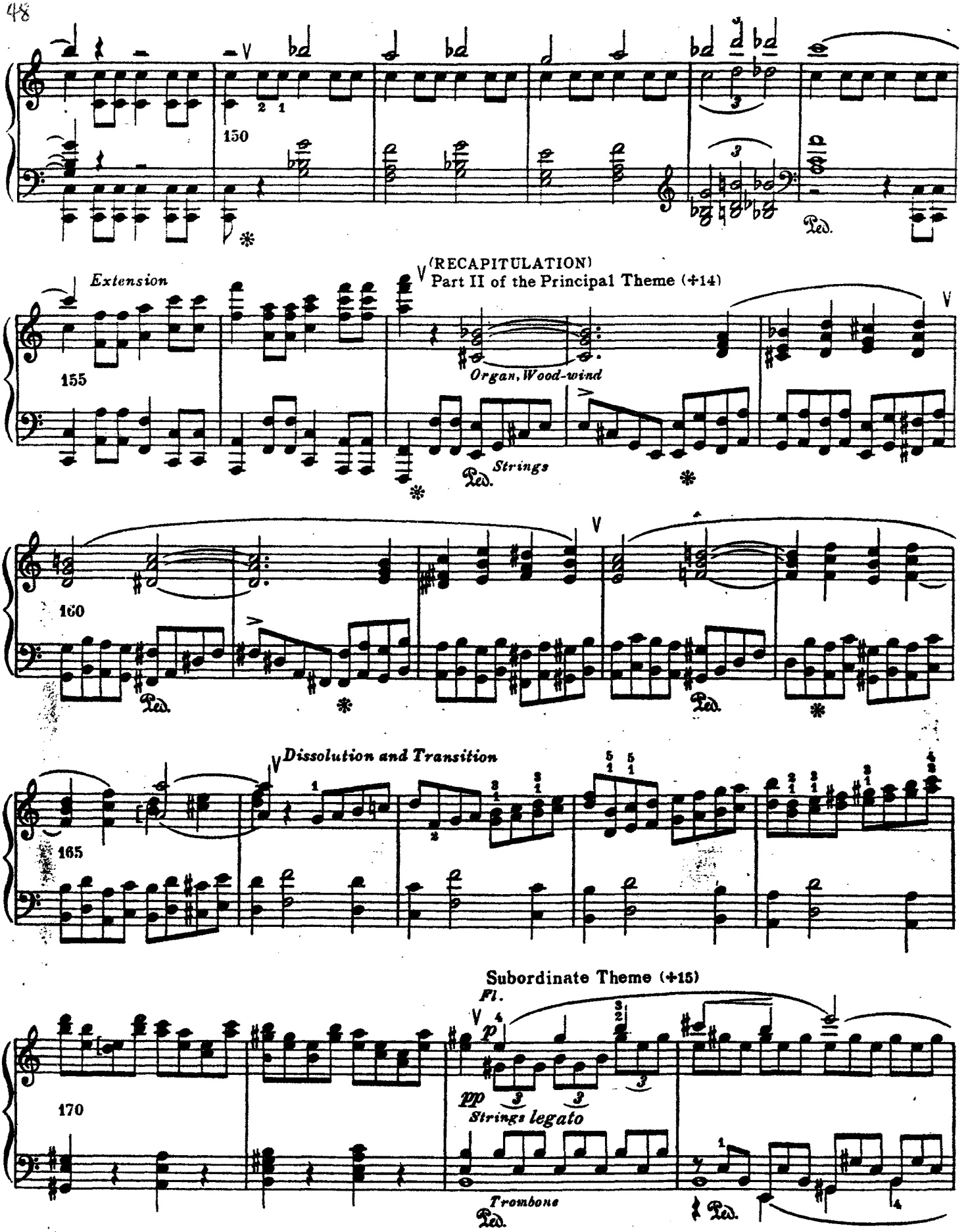


(+10) Preface. 7. — (+11) Preface. 9. —

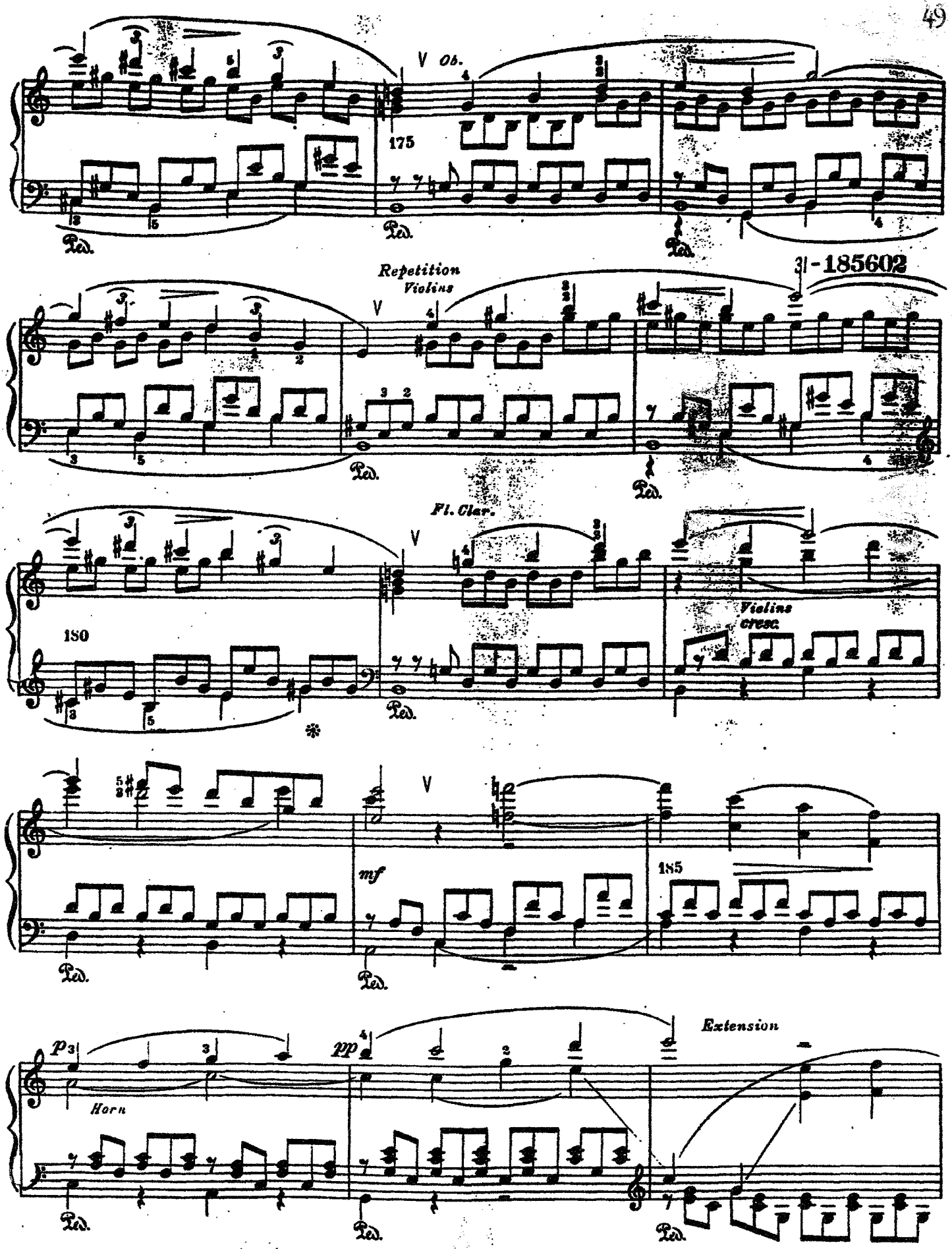


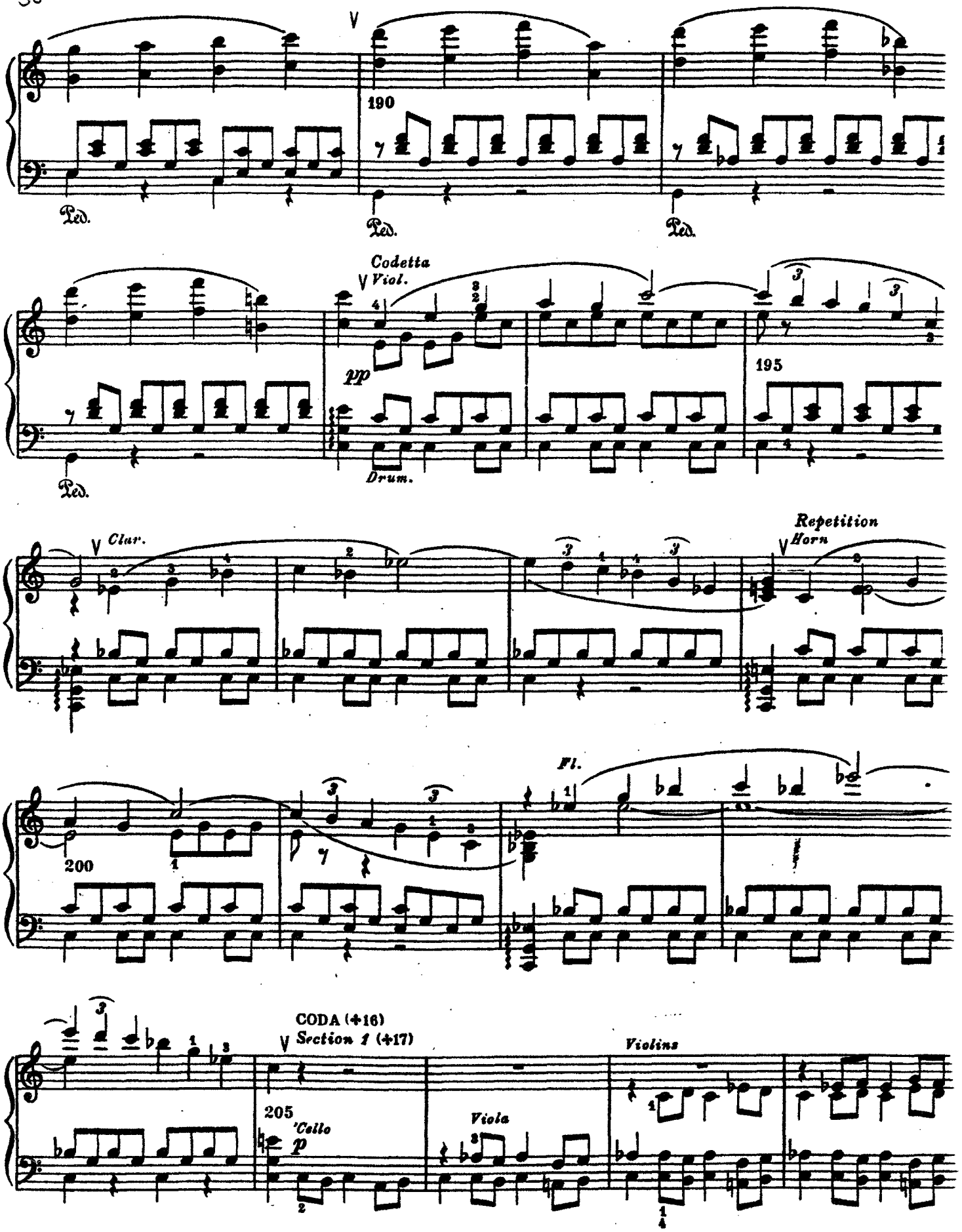
(+12) A widely expanded form of the thematic melody at the outset of the Introduction (similar to its form in the Coda of the Scherzo.)


120
Wood.
L.H.
R.H.
R.H.
Strings
(Extension)
125
R.H.
Wood-wind
130
Section 3
(+13)
Violins (unison)
135
Organ
Ped.
Extension
Horns, Trumpets
Organ
140
Ped.
Restatement
Wood-wind
Strings
Trombones
145

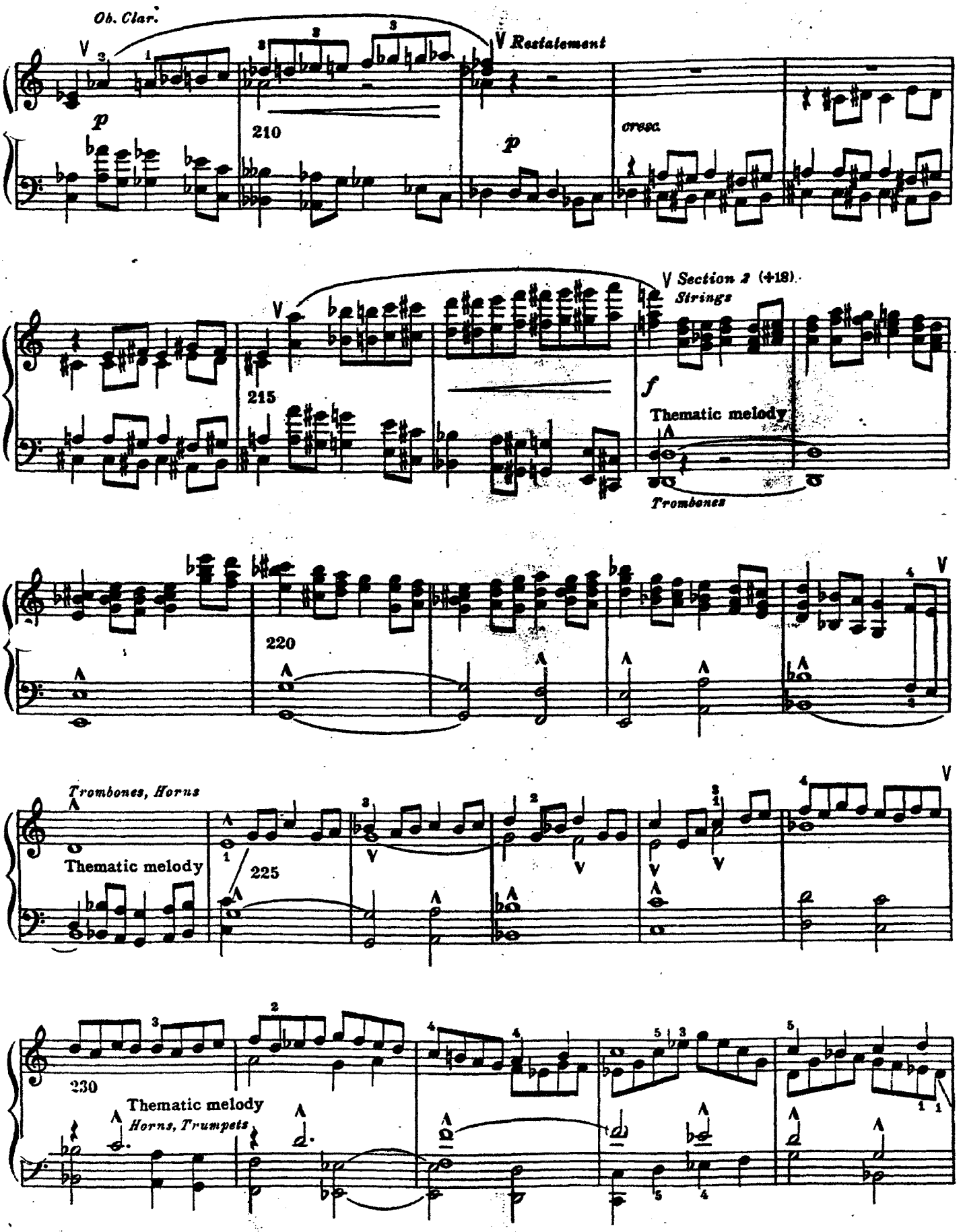


(+14) The Recapitulation begins here, with the Second Part of the Principal Theme—Part I being omitted. See the Critical Note.—
(+15) Here in E, and (ultimately) in C major.

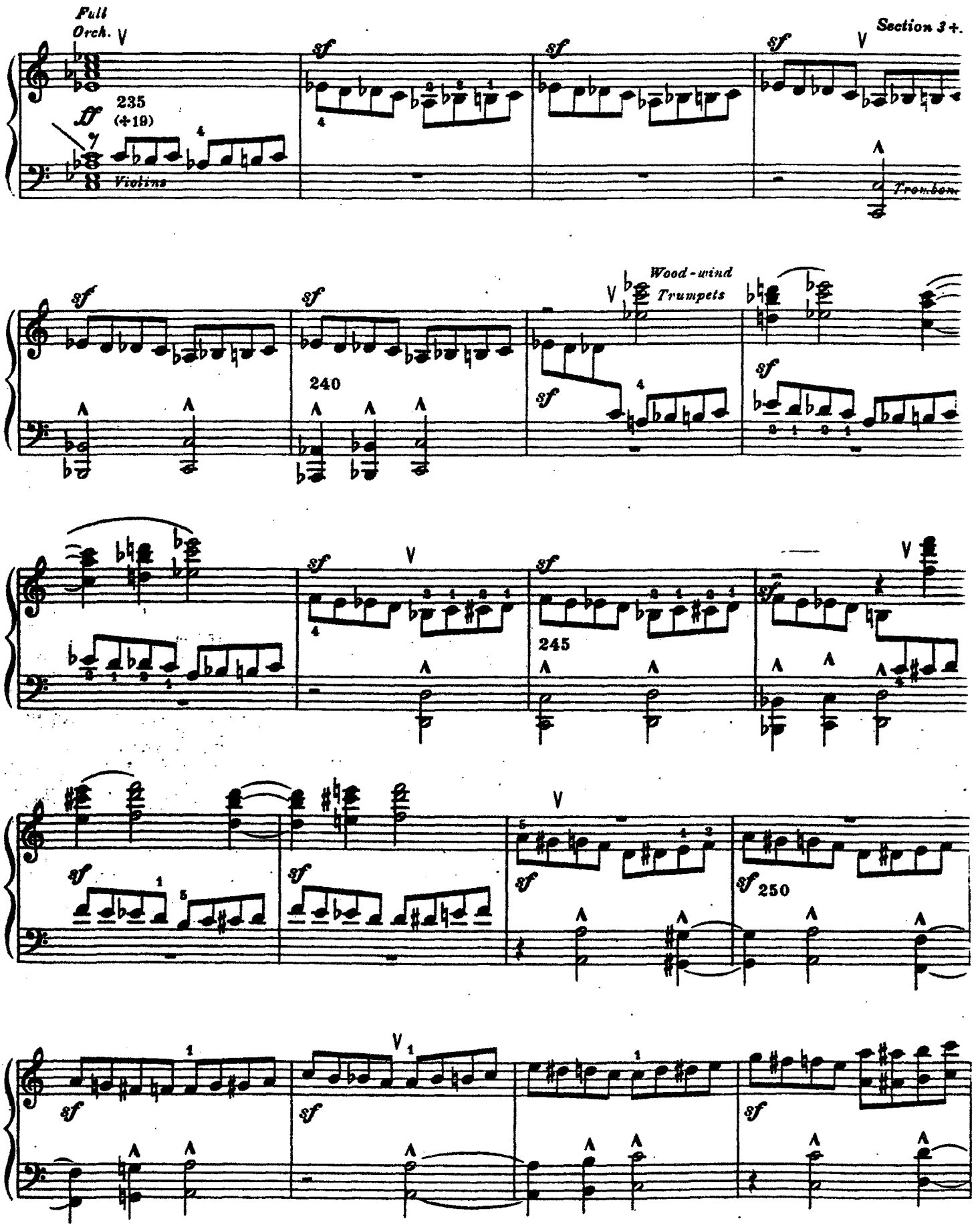

Ob.
175
Ped.
Repetition
Violins
3|-185602
Fl. Clar.
180
Violins
cresc.
mf
185
Extension
p
pp
Horn



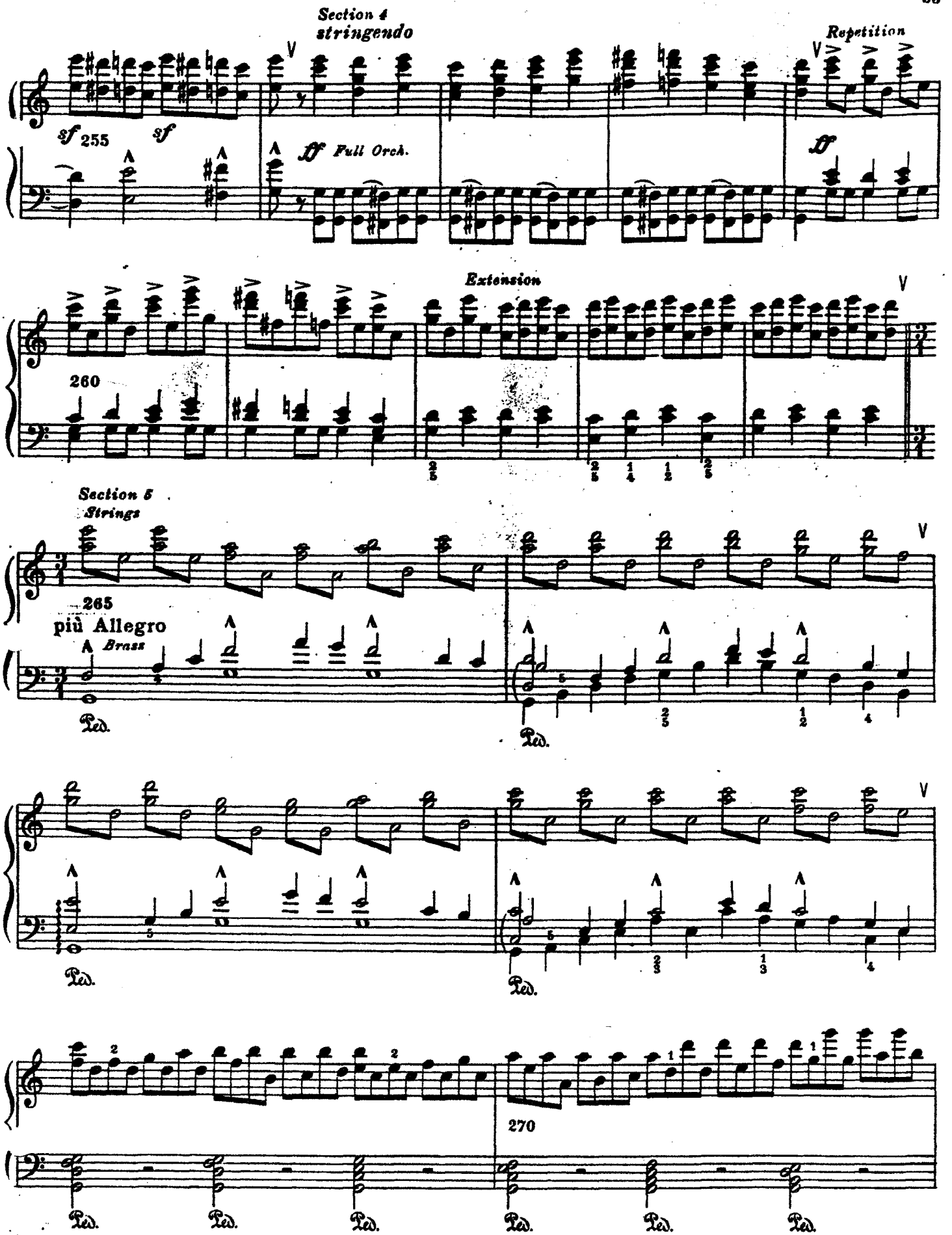
(+16) Preface, 11. — (+17) The first Section corresponds to the first Section of the Development. See the Critical Note. —

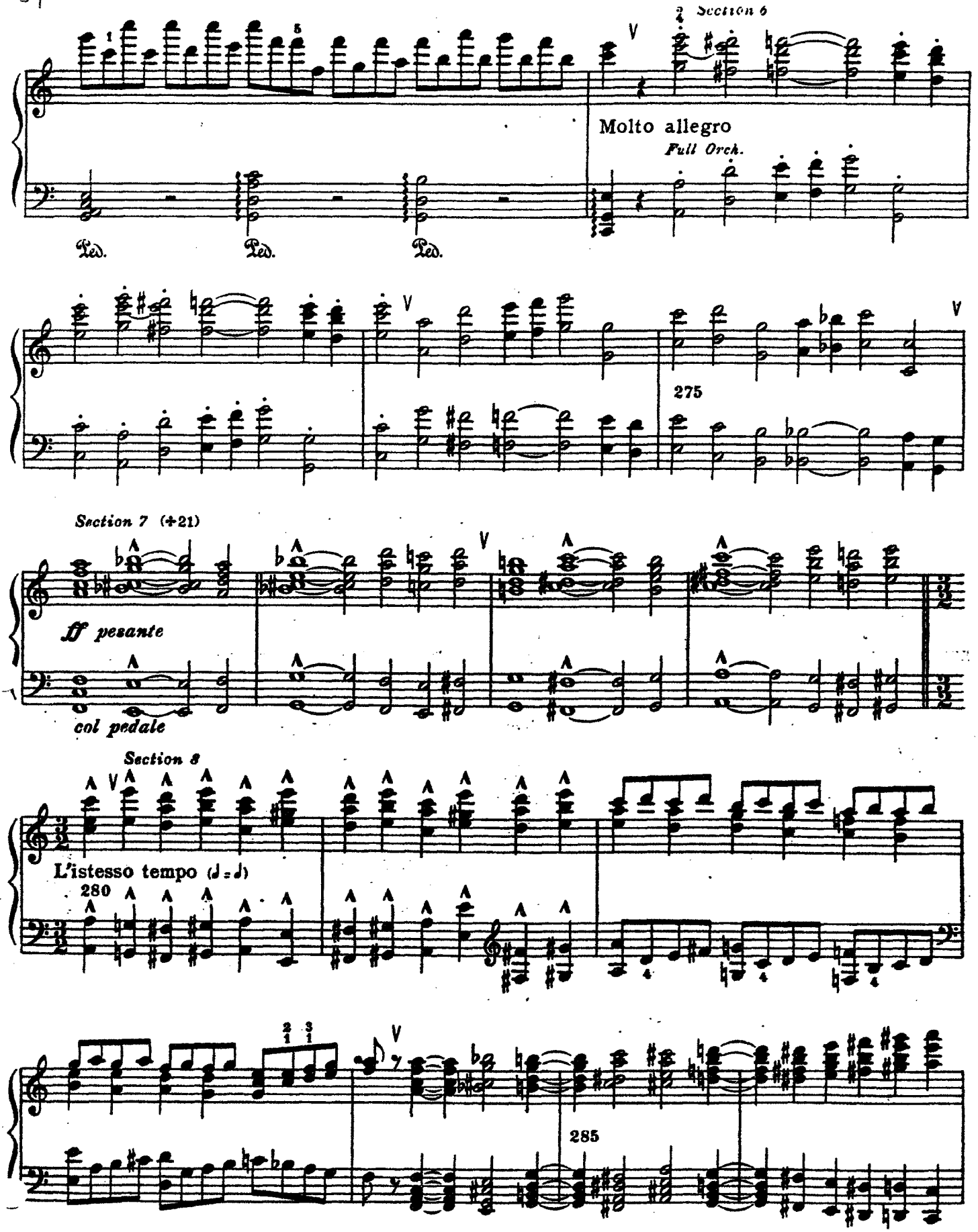


This corresponds in general to Section 2 of the Development.

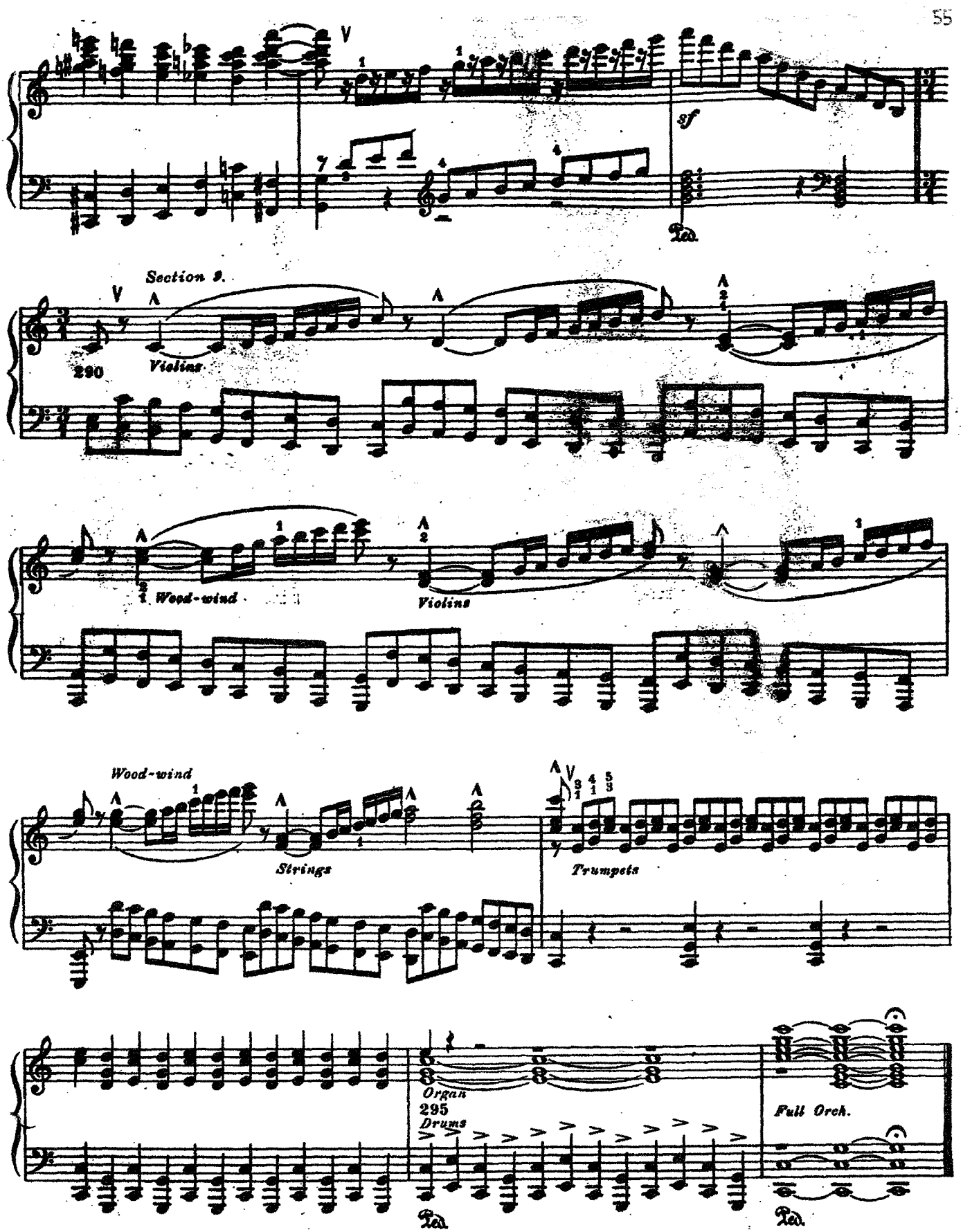


(+19) Still another derivation from the chief phrase of the First Movement.___ (+20) Corresponds to Section 3 of the Development, but modified (rhythmically and otherwise).___


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.