



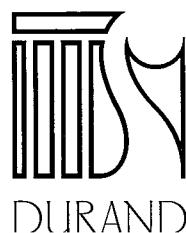
TWO-PIANO SERIES

Franz  
**LISZT**

**Sonate en si mineur**  
pour piano

transcription pour deux pianos par  
*Camille Saint-Saëns*

édition de Sabina Teller Ratner



DURAND

# Introduction

## Saint-Saëns et Liszt

Franz Liszt (1811-1886) et Camille Saint-Saëns (1835-1921), deux compositeurs prolifiques, étaient également de grands interprètes. Leur amitié s'est avérée exceptionnelle, pleine d'admiration et de générosité. Pendant plus de trente ans, ils échangèrent des lettres et des critiques constructives ; ils s'encouragèrent ouvertement et jouèrent les œuvres l'un de l'autre.

Les deux musiciens se rencontrèrent à la maison du violoniste belge François Seghers (1801-1881) et de son épouse, une élève de Liszt. Quoique Saint-Saëns ait connu la réputation légendaire de Liszt, il ne fut point déçu de cette rencontre. Dans son livre *École buissonnière*, il raconte : "Avec l'enthousiasme printanier de mes dix-huit ans, j'étudiais ses œuvres; je le tenais déjà pour un génie, et, comme pianiste, je m'en étais fait par avance, une idée presque surhumaine. Chose presque incroyable, il dépassa l'idée que je m'en étais faite! Les rêves de mon imagination juvénile n'étaient que de la prose à côté du poème dionysiaque évoqué par ses doigts surnaturels. À ceux qui ne l'ont pas entendu en pleine possession de son talent, il serait impossible d'en donner une idée!"

Aux salons tenus tous les lundis soirs chez lui, Saint-Saëns jouait souvent au piano les poèmes symphoniques de Liszt. Plus tard, il écrivit lui-même quatre poèmes symphoniques basés sur la forme que Liszt a créée : *Le Rouet d'Omphale* (1871), *Phaéton* (1873), *Danse macabre* (1874), et *La Jeunesse d'Hercule* (1877). Saint-Saëns était convaincu que le poème symphonique constituait la contribution la plus importante de Liszt et qu'il passerait dans l'histoire comme celui qui a émancipé la musique instrumentale.

Ils jouèrent ensemble à l'ambassade d'Autriche et aussi à Weimar, à l'occasion du centenaire de Beethoven (1870). Liszt encouragea Saint-Saëns à terminer son opéra *Samson et Dalila* et lui promit de se charger de la première à Weimar sans même l'avoir écouté. Selon Saint-Saëns, son opéra n'aurait jamais vu le jour sans l'intervention de Liszt. Pour exprimer sa gratitude, Saint-Saëns organisa un concert, le 18 mars 1878 au Théâtre-Italien, à Paris, dédié exclusivement aux œuvres de Liszt. Parmi les œuvres au programme citons *Festklänge*, le nº 7 des poèmes symphoniques, la Symphonie de la *Divine Comédie* de Dante, deux extraits de l'Oratorio *Christus*, le mouvement lent intitulé 'Gretchen' de la Symphonie *Faust*, et la *Rhapsodie* en sol.

La loyauté de Saint-Saëns à l'égard de Liszt fut inébranlable. Il était le seul des pianistes français de renom à jouer régulièrement ses œuvres originales;

les autres se limitaient aux transcriptions. Liszt estimait que Saint-Saëns surpassait tous ses contemporains. À son amie Malwina Tardieu il confia : "Il n'y a personne qui souhaite plus que moi que Saint-Saëns remporte tout le succès qu'il mérite amplement au théâtre et aux concerts."

Les deux musiciens se consultèrent également au sujet de leurs œuvres. Saint-Saëns composa son *Deuxième Concerto* pour piano en dix-sept jours afin qu'Anton Rubinstein (1829-1894) puisse diriger la première avec Saint-Saëns au piano, à la salle Pleyel, le 13 mai 1868. Quoique l'œuvre demeure jusqu'à aujourd'hui très populaire en concert, seul le scherzo eut initialement du succès, les autres mouvements n'ayant pas été suffisamment bien préparés. Saint-Saëns envoya son œuvre achevée à Liszt, à la Villa Medicis de Rome. Liszt, dans sa lettre du 19 juillet 1869, loua la forme et la construction du concerto. Il jugeait particulièrement impressionnant le début sur la pédale de sol et sa reprise à la fin du mouvement. La progression chromatique à la fin du Prélude, la succession des tierces et sixtes et les rythmes entraînants du second thème de l'Allegro scherzando le séduisirent. En même temps, il recommanda un développement polyphonique plus important à deux endroits différents. De plus, Liszt était enchanté de la Messe de Saint-Saëns qu'il trouvait magnifique et qu'il plaçait au même rang que celles de Bach et de Beethoven.

De Rome, le 30 décembre 1884, Liszt avoua à Saint-Saëns : "Écrivant encore de la musique, je me demande parfois à tel ou tel endroit : 'Est-ce que cela plairait à Saint-Saëns?' L'affirmative m'encourage à continuer malgré la fatigue de l'âge et d'autres lassitudes."

Les deux compositeurs réalisèrent des transcriptions de leurs œuvres. Liszt, par exemple, en fit une de la *Danse macabre* en 1876. Saint-Saëns transcrivit pour piano, violon et violoncelle le poème symphonique de Liszt *Orphée* (1884), ce qui plut beaucoup au compositeur hongrois. Il arrangea aussi pour orgue la légende de Liszt écrite pour piano intitulée *St. François d'Assise : La Prédication aux oiseaux* (ca 1878). En outre, il écrivit en 1870 une *Improvisation sur la Beethoven-Cantate*, une cantate que Liszt avait composée dès 1845 et retravaillée à l'occasion du centenaire de Beethoven, célébré à Weimar.

Ils se dédièrent des compositions : Liszt dédia sa seconde *Méphisto-Valse* (1881) à Saint-Saëns. Pour sa part Saint-Saëns dédia à Liszt sa transcription de la *Valse de Faust* de Gounod (1861), son *Veni Creator* (1866) et son œuvre monumentale, la Symphonie nº 3

« avec orgue » (1886). Dans la partition de cette dernière, nous trouvons cette dédicace: "À la mémoire de Franz Liszt." Mais l'œuvre ne fut pas composée après le décès de son grand ami, survenu le 31 juillet 1886. Liszt était au courant du succès remporté par la symphonie à Londres, et savait que Saint-Saëns avait l'intention de la lui dédier.

Saint-Saëns consacra beaucoup d'articles à Liszt dans des revues telles que *Musica* et *La Renaissance littéraire et artistique*, et aussi dans ses recueils d'essais, *École buissonnière*, *Harmonie et mélodie*, et *Portraits et souvenirs*. C'est dans ces textes que Saint-Saëns exprime toute son appréciation pour Liszt en tant que musicien, homme, pianiste et compositeur, et qu'il rend compte de toutes ses innovations et de ses réalisations.

Finalement, en 1914, Saint-Saëns rendit hommage à son confrère en éditant ses quinze *Rhapsodies* chez Durand. La même année, le 21 août, de sa résidence 83bis rue de Courcelles, Saint-Saëns confia à Jacques Durand : "J'ai envie de faire aussi un arrangement de la Sonate de Liszt pour deux pianos, arrangement annoncé et jamais réalisé par l'auteur. On pourra le publier quand les œuvres de Liszt seront tombées dans le domaine public." Quelques mois plus tard, le 11 novembre 1914, il annonça à son éditeur et ami : "La Sonate de Liszt est plus qu'à moitié faite. Je me hâte le plus que je peux ; c'est un travail passionnant." Enfin, dans une lettre datée du 25 janvier 1917, le compositeur se dit très satisfait de sa sonate : "Elle est maintenant connue. On la travaille au conservatoire." Cet arrangement ne fut jamais publié à cause d'une question de droits d'auteur.

Le manuscrit de la sonate se trouve aujourd'hui à la Bibliothèque nationale de France, département de la musique. Il comporte 28 folios oblongs (27 x 35 cm) de 16 portées chacun, parmi lesquels on dénombre 1 page titre, 1 page vide, 53 pages de musique continue écrite à l'encre, et 1 page vide. La pagination va de 1 à 36. À cause d'une erreur, la page 37 est numérotée 35. Cette numérotation erronée a été corrigée à l'aide d'un crayon bleu jusqu'à la page 53. Le papier du manuscrit porte l'empreinte de "H. LARD-ESNAULT / Ed. BELLAMY S<sup>R</sup> / PARIS." Sur la page de titre autographe se trouve l'inscription suivante: "Sonate de Liszt / Transcrite pour 2 pianos / C. Saint-Saëns / 1914." Il n'y a pas de dédicace, ni d'en-tête. En bas de la dernière page, il est écrit : FIN / Nov. 1914. Un système de renvoi utilisant des chiffres et des lettres est employé pour les mesures répétées. Quelques passages ont été raturés.

Il existe un autre manuscrit qui contient la partie du premier piano, 32 pages de musique. La page de titre porte l'inscription: "Sonate de Liszt / Premier piano." Il n'y a ni signature, ni date, ni dédicace. La musique est presque entièrement écrite à l'encre noire,

sauf quelques passages (les répliques du deuxième piano) à l'encre rouge. Le manuscrit comporte 18 folios oblongs (27.3 x 35.2 cm) de 14 portées chacun, parmi lesquels on dénombre 1 page titre, 1 page vide, 9 pages de musique continue écrite à l'encre, 1 page vide ornée d'une fleur dessinée à la main, 23 pages de musique continue écrite à l'encre (paginées 10 à 32, la numérotation à l'encre des 5 premières pages a été corrigée au crayon bleu), et 1 page vide. Les pages du manuscrit portent l'empreinte de "H. LARD-ESNAULT / Ed. BELLAMY S<sup>R</sup> / PARIS."

Les ajouts de l'éditeur ont été mis entre parenthèses. Les annotations entre crochets proviennent de la partition originale de Liszt. Les doigtés de Saint-Saëns ont été conservés dans cette édition. L'éditeur a ajouté des staccatos pour se conformer aux passages similaires (ex. mes. 270-271 et 274-276 pour se conformer aux mes. 272-273). La première de l'œuvre a été donnée à l'Université de Montréal, le 9 avril 2000, par Maneli Pirzadeh et Jimmy Brière.

Sabina Teller Ratner  
Montréal, Juin 2004

# Sonate en si mineur

## pour piano

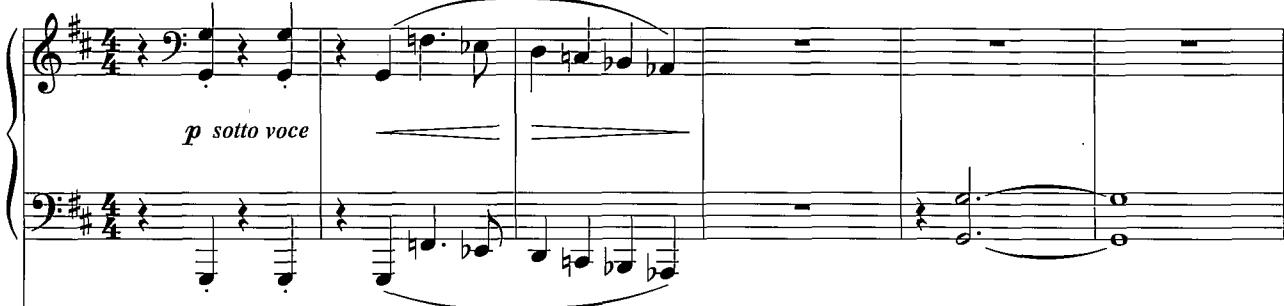
*transcription pour deux pianos par Camille Saint-Saëns*

édition de Sabina Teller Ratner

Franz Liszt

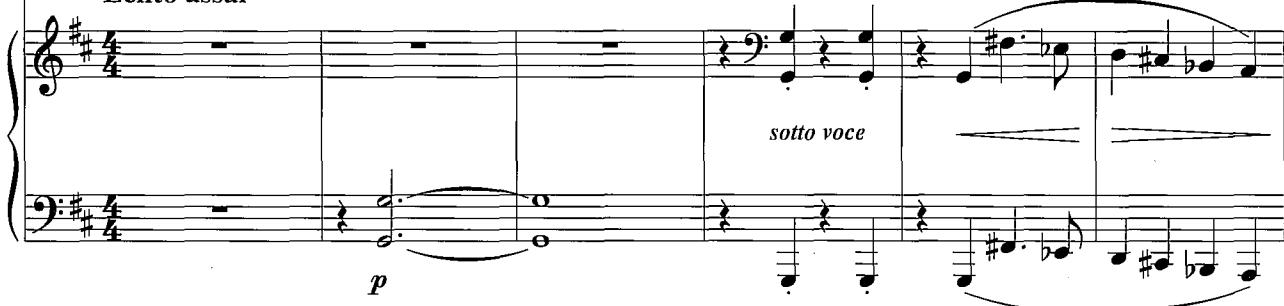
Lento assai

PIANO I {



Lento assai

PIANO II {



7

Allegro energico



Allegro energico



13



Musical score page 13. The score consists of two systems of music. The top system has two staves: treble and bass. The bottom system also has two staves: treble and bass. Measure 13 begins with a rest followed by a bass note. The treble staff has a single note. The bass staff has a bass note. Measures 14-15 show a continuation of the bass line with eighth-note patterns. Measure 16 starts with a forte dynamic (*f*) and a *marcato* instruction. The bass staff shows a sixteenth-note pattern. Measures 17-18 continue with eighth-note patterns in the bass line.

17



Musical score page 17. The score consists of two systems of music. The top system has two staves: treble and bass. The bottom system also has two staves: treble and bass. Measure 17 starts with a bass note followed by eighth-note patterns. A dynamic *p* and the tempo marking *agitato* are indicated. Measures 18-19 continue with eighth-note patterns in the bass line.

20



Musical score page 20. The score consists of two systems of music. The top system has two staves: treble and bass. The bottom system also has two staves: treble and bass. Measures 20-21 show eighth-note patterns in the bass line. Measure 22 starts with a bass note followed by eighth-note patterns. A dynamic *cresc.* is indicated.

23

*cresc.*

*ff*

*più crescendo*

*ff*

27

*ff*

*ff*

*ff*

*ff*

30

*sempr. forte ed agitato*

*tr*

*tr*

*rinforzando*

*tr*

*sempr. forte ed agitato*

8.

Musical score page 33. The score consists of three staves. The top staff uses a treble clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has a 'marcato' marking below it. The second measure has a 'marcato' marking in brackets above it. The middle staff uses a bass clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has dynamic markings (>) above the notes. The second measure has a fermata over the last note. The bottom staff uses a treble clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has dynamic markings (>) above the notes. The second measure has dynamic markings (>) above the notes.

Musical score page 36. The score consists of three staves. The top staff uses a treble clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has dynamic markings (>) above the notes. The second measure has a 'marcato' marking in brackets above it. The middle staff uses a bass clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has dynamic markings (>) above the notes. The second measure has a bracket under the notes. The bottom staff uses a treble clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has dynamic markings (>) above the notes. The second measure has dynamic markings (>) above the notes.

Musical score page 39. The score consists of three staves. The top staff uses a treble clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has a 'marcato' marking below it. The second measure has a 'più rinforz.' marking with a '3' below it. The middle staff uses a bass clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has a 'più rinforz.' marking with a '3' below it. The second measure has a 'più rinforz.' marking with a '3' below it. The bottom staff uses a treble clef and has a key signature of one sharp. It contains two measures, each with six eighth notes. The first measure has dynamic markings (>) above the notes. The second measure has dynamic markings (>) above the notes.

42

8^- 7^- 8^- 7^- 8^-

[#?]

44

p

8^- 7^- 8^- 7^- 8^-

[#?]

p [—] ( )

46

p [—] ( )

V ] [—] ( )

48

*cresc.*

50

*più agitato e crescendo*

*più agitato e crescendo*

52

*8-*

*8-*

D. & F. 15316

54

ff

3

ff

3

58

*rinforzando*

3

v

*rinforzando*

3

63

fff

3

v

fff

3

v

D. & F. 15316

This block contains three systems of musical notation. System 1 (measures 54-55) consists of two staves in G major, featuring sixteenth-note patterns and dynamic markings like 'ff' and '3'. System 2 (measures 56-57) also has two staves in G major, with sixteenth-note patterns and dynamic markings including 'rinforzando' and '3'. System 3 (measures 61-62) consists of two staves in G major, with sixteenth-note patterns and dynamic markings like 'fff' and '3'. Measure numbers 54, 58, and 63 are indicated at the start of each system respectively.

sempre staccato ed  
energico assai

*rinforzando*

*rinforzando*

8 - .      8 - .

83

Handwritten musical score for three voices (Treble, Bass, and Alto) in common time, 3 flats. Measure 83 consists of two systems. The first system starts with a bass note followed by a series of eighth notes. The second system begins with a bass note, followed by a bass note with a fermata, then a bass note with a grace note, and finally a bass note with a fermata. The vocal parts are mostly sustained notes. Dynamics include *p* and *pesante*.

88

Handwritten musical score for three voices (Treble, Bass, and Alto) in common time, 3 flats. Measure 88 consists of two systems. The first system starts with a bass note followed by a series of eighth notes. The second system begins with a bass note, followed by a bass note with a fermata, then a bass note with a grace note, and finally a bass note with a fermata. The vocal parts are mostly sustained notes. Dynamics include *p* and *pp*.

93

Handwritten musical score for three voices (Treble, Bass, and Alto) in common time, 3 flats. Measure 93 consists of two systems. The first system starts with a bass note followed by a series of eighth notes. The second system begins with a bass note, followed by a bass note with a fermata, then a bass note with a grace note, and finally a bass note with a fermata. The vocal parts are mostly sustained notes. Dynamics include *p* and *p*.

97

*cresc.*

101

[marcatissimo]  
molto crescendo

poco rall.

molto crescendo

poco rall.

105 Grandioso

ff

Grandioso

ff

108

111

114

118

*ritenuto e diminuendo*

*ritenuto e diminuendo*

*p*

123

*pp*

*dolce con grazia*

*pp*

*dolce con grazia*

*dolce con grazia*

129

*p*

*p*

135

*poco rallentando*

*molto ritenuto*

*poco rallentando*

*molto ritenuto*

141 A tempo

[*sempre p*]

A tempo

*p*

[*sempre p*]

146

*p*

*p*

\* F# in Liszt ms.

*cantando espressivo*

151

rall. smorz.

rall. smorz. p

155

pp

159

[poco rit.]

[dolce]

pp

163

*crescendo*

167

*poco rall.*

*rall.*

*poco rall.*

*rall.*

A tempo

171

*dolce*

A tempo

*dolce*

175 8 - 7 8 - 7 8 - 7 8 -

179 8 - 7 8 - 7 8 - 7 8 -

*sempre pp*

183 8 - 7 8 - 7 8 - 7 8 -

187 8

*poco crescendo*

**Agitato**

190

**Agitato**

193

*cresc.*

*cresc.*

196

*p*

*p dolce*

*dolcissimo* [poco rall.]

200

201 8

204 8

[accel.]      [cresc. molto]

8

8

205

ff

ff

ff

ff

ff

ff

208

ff

ff

ff

[mf]

[mf]

[mf]

211

211

*cresc.*

*ff*

*cresc.*

214

*fff*

*ffff*

*fff*

217

[*mf*]

*cresc.*

[*mf*]

*cresc.*

221 8

223 8

225 8

227

Two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns. In the top staff, the right hand plays eighth-note chords and the left hand plays eighth-note patterns. In the bottom staff, the right hand plays eighth-note patterns and the left hand plays eighth-note chords.

229 8

*più rinforz.*

Two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns. In the top staff, the right hand plays eighth-note chords and the left hand plays eighth-note patterns. In the bottom staff, the right hand plays eighth-note patterns and the left hand plays eighth-note chords. The dynamic instruction *più rinforz.* appears above both staves.

231 8

Two staves of musical notation for piano. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns. In the top staff, the right hand plays eighth-note chords and the left hand plays eighth-note patterns. In the bottom staff, the right hand plays eighth-note patterns and the left hand plays eighth-note chords. The measure number 8 is indicated above both staves.

233

stringendo

stringendo

235

>

>

237

diminuendo

G

239 8 - - - 7

*p vivamente non legato*

*p*

non legato

242 8 - - - 7

[*p*]

[*p*]

245 8 - - - 7

[—]

—

[—]

[—]

A musical score page for piano, numbered 248. The top staff uses a treble clef and has a key signature of one sharp. It features a series of sixteenth-note patterns and some eighth-note chords. The bottom staff uses a bass clef and also has a key signature of one sharp. It includes a dynamic marking 'v' and fingerings such as 3 2, 5, 1 2 4, 2, 3, and 2. The page concludes with a measure number 8 and a repeat sign.

Musical score page 251, measures 8-9. The score consists of four staves. The top two staves are treble clef and the bottom two are bass clef. Measure 8 starts with a dynamic [p] and a crescendo. Measure 9 continues with a crescendo.

A musical score page showing system 8. The page number 253 is at the top left, and the system number 8 is at the top center. The music is in common time, with a key signature of two sharps. There are four staves. The top two staves consist of mostly eighth-note patterns with many accidentals. The bottom two staves show more sustained notes and some eighth-note patterns. The notation includes various slurs and grace notes.

255

[p] [incalzando]

*non legato*

258

[cresc.]

[cresc.]

260

f

f

263 8 - 7

*semper ff*

*sf*

*semper staccato*

*semper ff*

*con strepito*

*sf*

*[stringendo]*

*[stringendo]*

274 8

278 8

281 8

284 8

Measures 8-12 of the musical score. The top two staves feature eighth-note patterns with grace notes. The bottom two staves show sustained notes with eighth-note patterns below them.

287

staccato

Measures 1-4 of the musical score. The top two staves feature eighth-note pairs with grace notes. The bottom two staves show eighth-note pairs. Measure 4 includes a dynamic instruction "staccato".

292

Measures 1-4 of the musical score. The top two staves feature eighth-note pairs with grace notes. The bottom two staves show eighth-note pairs.

296

*poco rit.*

*ff pesante*

*poco rit.*

*ff pesante*

301

**Recitativo**

*f ritenuto ed appassionato*

*poco rallent.*

*f*

302

*ff*

*ff*

**Recitativo**

*f ritenuto ed espressivo*

*f*

307

*sempre f*

[*accel.*] 3

f

*f* 3

311

[*energico*]

*marcato*

*f* *marcato*

8

316

*f*

*f*

v

8

A musical score page featuring two staves of music. The top staff consists of three treble clef staves, each with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff consists of two bass clef staves, also with a key signature of one sharp (F#) and a time signature of 8/8. Measure numbers 321 and 322 are indicated above the staves. The music includes various dynamics such as piano (p), forte (f), and sforzando (sf). Measure 321 ends with a fermata over the first note of the second measure. Measure 322 begins with a dynamic instruction "poco a poco dimin." followed by a bracket covering the first four measures. Measure 323 begins with another "poco a poco dimin." instruction.

## **Andante sostenuto**

Musical score for piano, page 331, measures 1-10. The score consists of two staves. The top staff is in treble clef, G major (no sharps or flats), and 3/4 time. The bottom staff is in bass clef, F major (one sharp). Measure 1: Treble staff has a dotted half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 2: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 3: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 4: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 5: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 6: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 7: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 8: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 9: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note. Measure 10: Treble staff has a half note followed by an eighth note. Bass staff has a half note followed by a quarter note.

## **Andante sostenuto**

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in G major (two sharps) and 3/4 time. The bottom staff is also in G major (two sharps) and 3/4 time. Measure 11 starts with a whole rest followed by a dotted half note. Measure 12 begins with a dotted half note, followed by a quarter note, a half note, and a dotted half note. The word "dolce" is written above the notes in measure 12. The score concludes with a repeat sign and a double bar line.

338

344

*poco rit.*

**Quasi adagio**

*sempre una corda*

*poco rit.*

**Quasi adagio**

*[pp]*

*sempre una corda*

349

*ppp dolcissimo con intimo sentimento*

*ppp*

354

*pp*

[*smorz.*] [*riten.*]

356

*dolcissimo*

*crescendo ed agitato*

*crescendo ed agitato*

361

*rinforz.*

*rinforz.*

363

Musical score page 363. The score consists of four staves. The top two staves are in 3/4 time with a key signature of four sharps. The bottom two staves are also in 3/4 time with a key signature of four sharps. Measure 1 starts with a dynamic *mf*. Measures 2-4 show sustained notes with slurs. Measure 5 begins with a dynamic *f*. Measures 6-7 show eighth-note patterns. Measure 8 ends with a repeat sign and a dashed line.

368

Musical score page 368. The score consists of four staves. The top two staves are in 3/4 time with a key signature of four sharps. The bottom two staves are also in 3/4 time with a key signature of four sharps. The music features various chords and eighth-note patterns. Measures 1-4 show sustained notes with slurs. Measures 5-7 show eighth-note patterns. Measure 8 ends with a repeat sign and a dashed line.

372 *rinforzando*

Musical score page 372. The score consists of four staves. The top two staves are in 4/4 time with a key signature of one sharp. The bottom two staves are also in 4/4 time with a key signature of one sharp. The music features eighth-note patterns. Measures 1-4 show sustained notes with slurs. Measures 5-7 show eighth-note patterns. Measure 8 ends with a repeat sign and a dashed line. The instruction *rinforzando* appears twice in the lower staff.

375

*mf*

*crescendo*

*mf*

*crescendo*

*f*

*crescendo molto*

*crescendo molto*

*ff*

*ff*

388 8

*ff*

*ff*

392 8

*rinforz. assai*

*ff*    *ff*

395 8

*ff*

*poco rall.*

*dolce*

*ff*

*poco rall.*

*3*    *3 dolce 3*

199

104

*[poco a poco rallentando]*

410

415

*dim.*

*pp*

*dimin.*

*p.*

*pp*

*pp*

421

*ppp*

*sempre ppp*

*ppp*

427

*smorz.*

*smorz.*

433 *espress.*

438

*dolcissimo*

*dolcissimo*

443

*pp*

*pp*

448

*perdendosi*      *pp*

*perdendosi*      *pp*

*pp*

8

*ppp*

454

*pp*

460      Allegro energico

II

*p*

466

II

*p*

470

*p*

482

486

*sempre piano*

*sempre piano*

490

494

499

503

506

*più cresc.*

*f energico*

*più cresc.*

*f energico*

510

513

[*rinforz.*]

[*rinforz.*]

516

517

519

522

525

ff

526

ff

527

[cresc.]

[cresc.]

528

529

rinforzando

531

*ff*

*sempre forte ed agitato*

*ff rinforzando*

*tr*

*tr*

*sempre forte ed agitato*

8

534

*marcato*

*[marcato]*

*marcato*

*[marcato]*

537

*[marcato]*

*[marcato]*

*[marcato]*

*[marcato]*

540

[marcato]

[più rinforz.]

[più rinforz.]

543

[#?]

[#?]

[#?]

545

p

[p]

547

547

549

549

551

551

*più agitato e crescendo*

*più agitato e crescendo*

V]

553

8 - - - -

555 **Più mosso**

*sf*

*Più mosso*

*sf*

*pesante*

v.

8 - - - -

560

*cresc.*

*[sf]*

*20.*

*cresc.*

8  
3

563

Musical score page 563. The top staff shows three measures of chords in G major (C, D, E) followed by a measure of bass notes. The instruction "crescendo" is written above the bass line. The bottom staff shows two measures of bass notes with dynamics "pesante" and "crescendo". Measures 564 and 565 are indicated by large curved lines below the staff.

567

8  
1

rinforz.

dimin.

Musical score page 567. The top staff shows a measure of eighth-note chords followed by a measure of eighth-note chords with dynamics "rinforz." and "dimin.". The bottom staff shows two measures of eighth-note chords with dynamics "rinforz." and "dimin.". Measures 568 and 569 are indicated by large curved lines below the staff.

569

*p**marcato**f**p*

Musical score page 569. The top staff shows eighth-note chords with dynamic "p". The bottom staff shows eighth-note chords with dynamic "p" and a measure of bass notes with dynamic "f". Measures 570 and 571 are indicated by large curved lines below the staff.

Musical score for piano, page 10, featuring three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 572 starts with a forte dynamic (f) followed by eighth-note patterns. Measure 573 begins with a piano dynamic (p), followed by a melodic line with grace notes and a dynamic marking "marcato". Measure 574 continues the melodic line with a dynamic marking "p" and a triplet indicator (3). Measure 575 starts with a forte dynamic (f) and eighth-note patterns. Measure 576 begins with a piano dynamic (p), followed by a melodic line with grace notes and a dynamic marking "marcato". Measure 577 starts with a forte dynamic (f) and eighth-note patterns. Measure 578 begins with a piano dynamic (p), followed by a melodic line with grace notes and a dynamic marking "crescendo molto". The score concludes with a final melodic line in measure 579.

581 8 -

D. & F. 15316

595

*ritenuto*

*ritenuto*

600 *mf accentuato [il canto]*

*mf*

*f*

D. & F. 15316

608

612

*cantando espress. senza stentare*

616

619

[dim.]

622

poco rall.

poco rall.

dolce

2nd.

625

cresc.

cresc.

\* F♯ in Liszt.

629

poco rallent.

631

*rinforzando*

*riten.*

*rinforzando*

*riten.*

[A tempo]

634

(*p dolce*)

[*p*]

*p dolce*

637

640

[*p*]

642

*pp un poco animato*

*pp (un poco animato)*

644

645

646

*crescendo*

647

*crescendo*

648

*molto*

\* D $\natural$  in Liszt.

## Stretto quasi Presto

650

## Stretto quasi Presto

653

656

659

662

665

\* Saint-Saëns has notated this chord with D $\flat$  and written the rest of the measure enharmonically.

669

[rinforz. e stringendo molto]

[rinforz. e stringendo molto]

8

673 Presto

ff

staccato

Presto

ff

staccato

678

## Prestissimo

682

*ff* fuocoso assai

Prestissimo

686

8 -

8 -

690

*ff* sempre

8 -

8 -

*ff* sempre

[ ]

[ ]

694 8

698

701 8

704

707

8

711

**Andante sostenuto**

**Andante sostenuto**

717

722

727

Allegro moderato

Allegro moderato

731

poco cresc.

*poco cresc.*

735

*pp un poco rall.*

*pp un poco rall.*

739

744

750 Lento assai

Lento assai

755

\* Unlike the Liszt solo sonata which contains D#, the Saint-Saëns autograph indicates D $\natural$ .