

FORMAL ORGANIZATION AND PHRASE STRUCTURE IN THREE
SINGLE-MOVEMENT ACCOMPANIED WORKS FOR SOLO
INSTRUMENT BY CAMILLE SAINT-SAËNS

by

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DEDICATION

To my loving parents, my family, and my students, who all pushed me to finish this thesis and supported me the whole way....

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF TABLES	vii
LIST OF FIGURES	viii
LIST OF ABBREVIATIONS	x
ABSTRACT	xi
 CHAPTERS	
1: INTRODUCTION	1
Camille Saint-Saëns (1835-1921)	2
2: ANALYSIS OF <i>BERCEUSE</i> AND <i>CAVATINE</i>	4
<i>Berceuse</i> , op. 38 (1871)	4
<i>Cavatine</i> , op. 144 (1915)	7
3: ANALYSIS OF <i>CHANT SAPHIQUE</i>	9
<i>Chant Saphique</i> , op. 91 (1892)	9
The Rhythmic Motives of <i>Chant Saphique</i>	14
The Melody and its Sentential Format	19
Analysis of Contour and Interval Content	21
4: CONCLUSION	35
BIBLIOGRAPHY	36

LIST OF TABLES

Tables	Page
1. <i>Berceuse's</i> Form	4
2. <i>Cavatine ABA'</i>	7
3. b.i. from Each Thematic Statement	18
4. 1 st measure in every sentence (1m-S)	22
5. 3 rd measure in every sentence (3m-S)	24
6. 5 th measure in every sentence (5m-S)	26
7. 2 nd measure in every sentence (2m-S)	28
8. 4 th measure in every sentence (4m-S)	30
9. 6 th measure in every sentence (6m-S)	32
10. 7 th and 8 th measure in every sentence (7m-S and 8m-S)	33

LIST OF FIGURES

Figures	Page
1. Example of Sentence 1 in <i>Berceuse</i> (mm. 30 – 44)	5
2. Example of Sentence 1 in <i>Cavatine</i> (mm. 29 – 50)	8
3. Model of a Sapphic Stanza	9
4. Sapphic 31 Poem	10
5. Sapphics by Algeron Charles Swinburne with Sapphic Symbols	11
6. Ut queant laxis with Sapphic Symbols	12
7. Rhythm in mm. 3 – 4	13
8. Rhythm in mm. 9 – 10	13
9. First Sapphic Stanza in <i>Chant Saphique</i> (mm. 3 – 10)	14
10. Example of RM1-2 (mm. 3 – 4)	15
11. Example of RM2 in cadential unit (mm. 10 – 11)	15
12. Example of Hybrid Theme (mm. 3 – 10)	16
13. Sentence Model of the First Thematic Statement	19
14. Examples of RM1-HM and TM (m. 3 and 11)	22
15. Examples of RM1-HM DN figures and descending TM figures (m. 37 and 56)	23
16. Examples of ascending 3rds in RM1-TM (m. 27 and 72)	23
17. Examples of Variations in RM1-HM in 3m-S, with RM1-TM (m. 13, 21, and 29)	24

18. Examples of DN figures in 3m-S, with RM1-TM (m. 39 and 84)	25
19. Examples of Variations in RM1-HM in 5m-S, with RM1-TM (m. 15 and 23)	26
20. Example of RM1-HM and TM Ascending/Descending 4th in 5m-S (m. 7)	26
21. Example of DN figure in RM1-HM in 5m-S, with RM1-TM (m. 41)	27
22. Examples of Variations in RM2-HM in 2m-S, with RM2-TM (m. 12, 28, and 46)	29
23. Examples of Variations in RM2-HM in 4m-S, with RM2-TM (m. 22 and 48)	29
24. Examples of DN figures in RM2-HM in 4m-S, with RM2-TM (m. 14 and 40)	31
25. Examples of Descending 3rds in RM2-HM in 6m-S, with RM2-TM (m. 32, 50, and 77)	31
26. Example of Descending 2nd in RM2-HM in 6m-S, with RM2-TM (m. 24)	32
27. Example of DN figure in 7/8m-S (mm. 25 – 26)	34
28. Example of relationships between RM2-HM and RM2-TM in 7/8m-S (mm. 9 – 10 and 33 – 34)	34

LIST OF ABBREVIATIONS

Abbreviation	Description
1. mm.	measures
2. m.	measure
3. b.i.	basic idea
4. b.i.’	basic idea prime
5. RM	rhythmic motive
6. HM	head motive
7. TM	tail motive

ABSTRACT

Repetition in music is so commonplace that composer Arnold Schoenberg (1874-1951) stated “[i]ntelligibility in music seems to be impossible without repetition.”¹ More recently, scholar Elizabeth Hellmuth Margulis wrote an entire book about musical repetition titled *On Repeat: How Music Plays the Mind*.² Music relies on repetition to create form. For example, a musical sentence introduces a basic idea that repeats immediately, whereas a musical period contains contrasting material before the initial basic idea repeats.³ Repetition in a sonata form binds the exposition and recapitulation. This thesis explores how repetition creates form in three one-movement works for solo instrument with piano accompaniment composed by Camille Saint-Saëns (1835-1921): *Berceuse*, op. 38 (1871) for violin, *Chant Saphique*, op. 91 (1892) for cello, and *Cavatine*, op. 144 (1915) for trombone. The formal design of all three works is large-scale ternary ABA’; however, the design of each works’ A and B sections is distinctive.

¹ Arnold Schoenberg, *Fundamentals of Music Composition* (London: Faber & Faber, 1967), 20.

² Elizabeth Hellmuth Margulis, *On Repeat: How Music Plays The Mind* (New York: Oxford University Press, 2014).

³ Definitions of sentence and period vary among music scholars. In this thesis, I rely on definitions in William Earl Caplin’s *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998).

See Chapter 3 “Sentence” and Chapter 4 “Period”.

Repetition in *Berceuse* and *Cavatine* primarily occurs at the thematic level, whereas *Chant Saphique* features motivic repetition that saturates the entire work. A concurrent topic is expanding William Caplin's 18th-century model of a sentence to apply to Saint-Saëns's late Romantic chamber music.

1: INTRODUCTION

Repetition in music is so commonplace that composer Arnold Schoenberg (1874-1951) stated “[i]ntelligibility in music seems to be impossible without repetition.”⁴ More recently, scholar Elizabeth Hellmuth Margulis wrote an entire book about musical repetition titled *On Repeat: How Music Plays the Mind*.⁵ Music relies on repetition to create form. For example, a musical sentence introduces a motive that repeats immediately, whereas a musical period contains contrasting material before the initial motive repeats.⁶ Repetition in a sonata form binds the exposition and recapitulation. This thesis explores how repetition creates form in three one-movement works for solo instrument with piano accompaniment by Camille Saint-Saëns (1835-1921): *Berceuse*, op. 38 (1871) for violin, *Chant Saphique*, op. 91 (1892) for cello, and *Cavatine*, op. 144 (1915) for trombone. The formal design of all three works is large-scale ternary ABA’; however, the design of each works’ A and B sections is distinctive. A concurrent topic is expanding William Caplin’s 18th-century model of a sentence to apply to Saint-Saëns’s late Romantic chamber music. Timothy Flynn’s reference book *Camille Saint-Saëns: A Guide to Research* (2003) compiles sources that discuss Saint-Saëns’s compositional style and analyses of his works. Flynn notably includes no research on how the formal

⁴ Schoenberg, *Fundamentals of Music Composition*, 20.

⁵ Margulis, *On Repeat: How Music Plays The Mind*.

⁶ Definitions of sentence and period vary among music scholars. In this thesis, I rely on definitions in William Earl Caplin’s, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998). 63.

William Caplin in his book. See Chapter 3 “Sentence” and Chapter 4 “Period”.

origination is created within *Berceuse*, *Cavatine*, or *Chant Saphique*. Elizabeth Harkins identifies that the rhythm in *Chant Saphique* loosely models a Latin sapphic stanza, though without clarifying the precise relationship between Saint-Saëns's repeating rhythmic motive and a sapphic rhythm.⁷ Nor does Harkins discuss the ternary design of *Berceuse*, *Cavatine*, or *Chant Saphique*.

To explore how repetition creates the formal organization within these three pieces, I analyze each. Repetition in *Berceuse* and *Cavatine* occurs at the thematic level, whereas *Chant Saphique* features motivic repetition. I aim to further our understanding about the formal organization of Camille Saint-Saëns's chamber works, as well as to explore how repetition creates *Chant Saphique*.

Camille Saint-Saëns (1835-1921)

Born in Paris on October 9, 1835, to Jacques-Joseph-Victor Saint-Saëns and Clemence Collin, Camille Saint-Saëns began piano lessons at the age of three.⁸ At the age of thirteen, Saint-Saëns left to study organ at the Paris Conservatoire. While there, Saint-Saëns received instruction in composition and orchestration, along with lessons in accompaniment and singing. He began traveling and living in different places, where he would either compose or perform works. One such location was North Africa. Jann Pasler discusses in their article that "Saint-Saëns was drawn to North Africa not just for

⁷ Elizabeth Remsberg Harkins, "The Chamber Music of Camille Saint-Saëns" (PhD dissertation, New York University, 1976), 145; Greene, 1113.

⁸ Sabina Teller Ratner, *Camille Saint-Saëns, 1835-1921: A Thematic Catalogue of His Complete Works*, (New York: Oxford University Press, 2002). 147.

the climate, good for his health, but also for the calm that allowed him to work without the stresses and distractions of Paris.”⁹ After 1877, Saint-Saëns left his position as organist at the Church of the Madeleine in Paris so that he could commit more time to composing. Many chamber pieces that he composed were dedicated to performers or patrons. Saint-Saëns’s work *Berceuse*, composed in 1871, is dedicated to Paul Viardot, a violinist who is the son of famous violinist Pauline Viardot.¹⁰ Saint-Saëns’s piece *Cavatine* (1915) is dedicated to trombonist George W. Stewart.¹¹ *Chant Saphique* (1892) is composed and dedicated to the French cellist Jules Delsart (1844-1900). Saint-Saëns died on December 16, 1921, at the age of eighty-six.¹²

⁹ Jann Pasler, “Saint-Saëns and the Ancient World: From Africa to Greece” in *Camille Saint-Saëns and His World*, (Princeton: Princeton University Press, 2012), 237.

¹⁰ Duncan Druce, “Berceuse in B flat Major, op. 38”, Hyperion, accessed November 2, 2022, https://www.hyperion-records.co.uk/dw.asp?dc=W5281_GBAJY9910014#:~:text=The%20Berceuse%2C%20Opus%2038%2C%20dates,Pauline%20Viardot%2C%20a%20close%20friend.

¹¹ Ronald Baron, “Cavatine”, 2013, https://www.hickeys.com/assets/product_img/samples/097/sku97635.pdf

¹² Ratner, *Camille Saint-Saëns, 1835-1921*, 233.

2: ANALYSIS OF *BERCEUSE* AND *CAVATINE*

Berceuse, op. 38 (1871)

The word “*berceuse*” refers to a lullaby that features a rocking accompaniment in a compound meter. Saint-Saëns’s *Berceuse*, however, expresses the feeling of a lullaby through the usage of compositional techniques such as soft and legato arpeggiated notes and a theme that begins with neighbor note motion followed by stepwise motion. The formal analysis of *Berceuse*, shown in Table 1, reveals a large ternary form, defined by Caplin as a piece separated into three parts: main theme, interior theme, and return of the

Table 1: *Berceuse*’s Form

Section	Intro	A: mm. 3 – 54				B: mm. 55 – 105		A’: mm. 106 – 152				Closing Section	
Thematic Statement	Intro	P1	P2	S1	P1’	S2	S3	P1’’	P2’	S1’	P1’’’	Codetta	Codetta
Measure	1-2	3-13	14-29	30-44	44-54	55-83	84-105	106-116	117-130	131-141	142-152	153-161	162-174

main theme (ABA’).¹³ The introduction (mm. 1–2) and a coda (mm. 89–101) frame the tripart form: A (mm. 3–44), B (mm. 45–63), and A’ (mm.64–89). Section A includes four thematic statements: two periods (P1 and P2), a sentence (S1), and a repetition of the first period (P1’). Like Section A, A’ includes two periods (P1’’ and P2’), a sentence (S1’), and ends with a repetition of the first period (P1’’’). The differences between Section A and A’ is the melody in A’ is an octave lower, and that S1’ has fewer measures than S1. The melody in both sentences change towards the end. The ending in S1 gradually descends towards the first note of P1’, whereas in S1’, since the melody was an octave

¹³ Caplin, *Classical Form*, 63.

lower, it had to build up towards the first note of P1'', which only took two measures. *Berceuse* concludes with a closing section (mm. 153–174), which incorporates two codettas.

Berceuse features the repetition of sentences. More specifically, they mostly resemble the model of a classical sentence termed by William Caplin. And while this piece is not a classical era piece, the sentences found in this work, as well as in *Cavatine* and *Chant Saphique*, are similar to the model of a classical-style sentence that Caplin discusses. A classical-style sentence, according to Caplin “is an eight-measure theme built out of two four-measure phrases.”¹⁴ The first phrase consists of two consecutive statements of a 2-m. basic idea, which together form the presentation. The second phrase - the continuation - begins with a motivic idea that leads to a cadence. Though the number of measures the basic idea (b.i.), repetition of the basic idea (b.i.'), and continuation in *Fig. 1* don't match the amount stated in Caplin's definition, *Fig. 1* is still a sentence. There is still a b.i., which is followed by a repetition of said b.i., which leads into a continuation, and ends with a cadence. This is why for this thesis, I will be

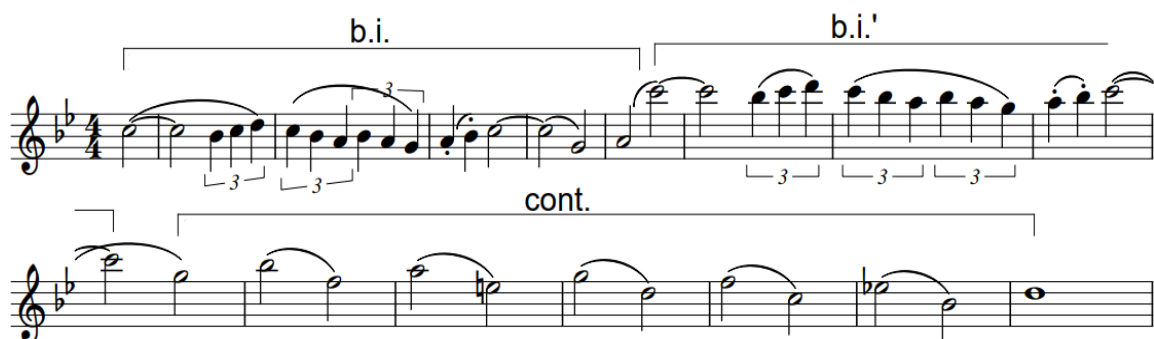


Figure 1: Example of Sentence 1 in *Berceuse* (mm. 30 – 44)

¹⁴ William Earl Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 35.

referring to Caplin's terminology for sentences and thematic units whenever I am discussing such concepts. Models such as Caplin's have set the standard for how sentences are analyzed and taught. Theorists such as Dimitar Ninov argue against Caplin's interpretations of a sentence. Ninov's definition of a sentence, termed "specific sentence" in his article, is that it "begins with a short musical idea presented as a phrase segment. This idea is then immediately repeated in some form an exact repetition, a transposition, or a variation – thus making the first half of the sentence a parallel structure ... the formal function of continuation, or the continuation phrase is melodically and harmonically contrasted to the presentation phrase."¹⁵ The main argument Ninov has with Caplin's model of a sentence is that it "excludes the possibility of one's hearing a harmonic cadence at the end of any presentation phrase,"¹⁶ thus not allowing for a more flexible approach to analyzing basic formal structures. While I do agree with the notion that music terminology should not be concrete and allow for more variations and changes, most of the sentences and other thematic units in these three Saint-Saëns pieces follow more closely to Caplin's model. Thus, I will refer to the thematic units here as sentential rather than sentences. Repeating thematic statements like these are heard throughout the three solo works.

¹⁵ Dimitar Ninov, "Basic Formal Structures in Music: A New Approach", in *Music Theory and Its Methods: Structures, Challenges, Directions* (Frankfurt: Peter Lang, 2013), 197, 199.

¹⁶ Dimitar Ninov, "Basic Formal Structures in Music: A New Approach", 198.

Cavatine, op. 144 (1915)

The title *Cavatine* refers to a simple song encountered in 18th and 19th-century opera, when composers “wanted to craft an aria that was characterized by the simplicity of the structure, the lyricism of the melody and the vivacity of the rhythm.”¹⁷ In instrumental music, the cavatina often indicates a song-like movement within a larger work, though here Saint-Saëns applies the term to a single-movement piece.

Cavatine’s formal design outlines a large ternary form. As shown in Table 2, *Cavatine* begins with a 2-m. introduction (mm. 1–2). The tripart form encompasses sections A (mm. 3–70), B (mm. 71–122), and A’ (mm. 123–174), after which the piece concludes with a coda (mm. 175–220). The repetition of Section A in A’ is the first

Table 2: *Cavatine* ABA’

Section	Intro	A: mm. 3 – 70			B: mm. 71 – 122						A’: mm. 150 – 220			Coda
Thematic Statement	Intro	P1	S1	S2	S3	S4	Phrase 1	S5	S6	Phrase 2	P1’	S1’	S7	
Measure	1-2	3-28	29-50	51-70	71-78	79-86	90-94	95-102	103-111	112-122	123-149	150-162	163-174	175-220

significant instance of repetition in *Cavatine*. The return of the home key and melodic material reaffirms the repetitious nature of *Cavatine*. Unlike *Berceuse*, where section A concludes with a varied repetition of P1, here no such repetition occurs. The ending of Section A, S2, includes long tones with descending pitches, which is meant to gradually slow down the music upon the approach of Section B. In Section A’, the piece does not

¹⁷ Mario Friscia, “Cavatina in Opera and instrumental music”, *Uncovering Sound*, 2022.

<https://www.uncoveringsound.com/cavatina-in-opera-and-instrumental-music/>

slow down and continues on with a different sentence. *Cavatine* includes thematic statements that do not fit the model of either a sentence or a period, thus they are labeled phrases in Table 2.

Cavatine, as in *Berceuse* and *Chant Saphique*, features phrases whose design matches that of a musical sentence, such as Sentence 1 in Section A (mm. 29 – 50),



Figure 2: Example of Sentence 1 in *Cavatine* (mm. 29 – 50)

shown in *Fig. 2*. Similar to the sentence model shown in *Berceuse*, this example of a sentence does not exactly match the model of a sentence given by Caplin. However, Sentence 1 is still a sentence. There is still a b.i., which is followed by a repetition of said b.i., and ends with a continuation. As in *Berceuse* and *Chant Saphique*, these sentences in *Cavatine* aid in the formation of the larger ternary form.

3: ANALYSIS OF *CHANT SAPHIQUE*

Chant Saphique, op. 91 (1892)

Repetition saturates *Chant Saphique*. Whether in the rhythmic motives that mimic a poetic form, the melody that models a hybrid theme, or the recurrence of contour and interval, *Chant Saphique* features repetition that extends beyond the thematic level and into the motivic level.

The “Saphique” in *Chant Saphique* refers to the sapphic stanza, a four-line poetic form in which the first three lines each contain eleven syllables and the fourth line five syllables.¹⁸ The verse form is named after the Greek poet Sappho of Lesbos (c. 610 - c. 570 BCE)¹⁹, who was known for writing lyric poetry in her native dialect of Greek called Aeolic.²⁰ Fig. 3 models the format of a sapphic stanza: “–” indicates a long

– u – x – u u – u – –
– u – x – u u – u – –
– u – x – u u – u – x
– u u – –

Figure 3: Model of a Sapphic Stanza

syllable, “u” a short syllable, and “x” either a long or a short syllable.²¹ The poem Sappho

¹⁸ Roland Greene, Stephen Cushman, et al., “Sapphic,” in *New Princeton Encyclopedia of Poetry and Poetics*, 4th ed. (New York: MJF Books, 1993), 1113.

¹⁹ Roland Greene, “Sapphic”, *The New Princeton Encyclopedia of Poetry and Poetics*, 1113.

²⁰ Joshua J. Mark, “Sappho of Lesbos,” *World History Encyclopedia* (June 2021), https://www.worldhistory.org/Sappho_of_Lesbos/

²¹ Roland Greene, “Sapphic”, *The New Princeton Encyclopedia of Poetry and Poetics*, 1113.

31 is shown in *Fig. 4*²², next to an English translation.²³ The figure includes the symbols “–” and “u” to show the placement of long and short syllables. One problem with translating the Aeolic text into English is that the number of syllables per line do not

<u>Aeolic Version</u>	<u>English Translation</u>
– u – – – u u – u – – φαί νε ταί μοι κῆ νος ἴσ ος θέ οι σιν	He seems to me equal to the gods that man
– u – – – u u – u – – ἔμ μεν' ὦν ηρ ὅτ τις ἐν άν τι ός τοι	Whoever he is who opposite to you
– u – – – u u – u – – ἴσ ὀά νει καὶ πλά σι ον ᾗ ὄυ φο νεί	sits and listens close
– u u – – σας ὕ πα κού ει	to your sweet speaking

Figure 4: Sapphic 31 Poem

match, so that the English syllables do not align with the original sapphic stanza.

However, this doesn't mean that English poems can't model this form. The seventeenth and eighteenth centuries saw a revival of sapphic stanzas, because students who attended universities such as Oxford and Cambridge were required to master the form.²⁴ The approach for writing sapphic poems was different in English. In the Greek language, the form was more centered on syllables being long or short, whereas in the English

²² Chris Childers, “Sappho 31,” *Literary Matters*, <http://www.literarymatters.org/1-1-sappho-31/>, accessed March 16, 2022.

²³ Anne Carson, *If Not, Winter: Fragments of Sappho* (New York: Vintage, 2003), 397.

²⁴ James A. Tweedie, “A Beginner’s Guide to Sapphic Verse, Society of Classical Poets”, Nov. 27, 2018, <https://classicalpoets.org/2018/11/27/a-beginners-guide-to-sapphic-verse/#/>

language, the form is centered on syllables being stressed or unstressed.²⁵ The difference between long/short and stressed/unstressed is that long and short syllables refer to the time spent pronouncing the vowel or syllable,²⁶ whereas stressed and unstressed syllables refer to emphasis. Stressed syllables have more emphasis, while unstressed syllables are said with less emphasis. This change of emphasis is done through changing the pitch in your voice.²⁷ An example of an English poem incorporating sapphic stanzas is “Sapphics” written by Algernon Charles Swinburne (1837-1908), displayed in *Fig. 5*.

— U — — — U U — U — —
 So the god-ess fled from her place with aw-ful

— U — — — U U — U — —
 Sound of feet and thun-der of wings a-round her

— U — — — U U — U — —
 While be-hind a clam-our of sing-ing wom-en

— U U — —
 Sev-ered the twi-light

Figure 5: Sapphics by Algernon Charles Swinburne with Sapphic Symbols

Sapphic stanzas could also be incorporated into music. An example of a sapphic stanza in music is the hymn “Ut queant laxis”, which gave the original syllables of the sol-fa scale. *Fig. 6* shows the hymn with the symbols of the sapphic stanza as well as its music score.

²⁵ Tweedie, “A Beginner’s Guide to Sapphic Verse”.

²⁶ Meagan Ayer, “Allen and Greenough’s New Latin Grammar”, Quantity of Syllables, 2014, <https://dcc.dickinson.edu/grammar/latin/quantity-syllables>

²⁷ Matthew Jones, “English Intonation: Stressed and Unstressed Syllables”, English Learning, May 18, 2021, <https://magoosh.com/ielts/english-intonation-stressed-and-unstressed-syllables/>

Ut Queant Laxis (Hymn to St. John the Baptist)

Guido of Arezzo
(circa 991-1033)

Ut que - ant la - xis, Re - so - na - re fi - bris,
 Mi - ra ges - to - rum, Fa - mu - li tu - o - rum,
 Sol - ve pol - lu - ti, La - bi - i re - a - tum,
 Sanc - te Jo - han - nes.

Figure 6: Ut queant laxis with Sapphic Symbols

In *Chant Saphique*, the repetition of the sapphic stanza form implicates the poetic nature of this piece. Each instance of a repetition in the rhythm feels like a new line of text in the poem. The repetition with these lines of text and how it aids in the form of *Chant Saphique* goes hand in hand with Elizabeth Margulis’s claims in her book “On Repeat”. She intended to find repetition’s importance in music and found that “...musical repetitions are quite like musical memories. This resemblance draws us in, and encourages a sort of embodiment of the sound – the music is doing objectively just what we imagined it to, subjectively – that is by its very nature pleasurable...the pleasurable ‘flow’ state described by Csikszentmihalyi (1997) is likeliest to emerge in response to music that has been repeated”.²⁸ She found that music, just like language, seemed more

²⁸ Margulis, *On Repeat*, 25.

pleasurable the more it is heard. This leads to the satisfying feeling one gets when repetition occurs in music, hence why it is used extensively in music.

As suggested by the title “*Chant Saphique*,” Saint-Saëns incorporates the meter of a sapphic stanza, although it is slightly altered. Whereas a sapphic stanza involves eleven syllables in the first three lines, in *Chant Saphique* the rhythm has twelve notes, as shown



Figure 7: Rhythm in mm. 3 – 4

in *Fig. 7*. This 12-note rhythm repeats three times, as in the first three lines of a sapphic stanza, that leads to 5-note rhythm, as the last line in a sapphic stanza, shown in *Fig. 8*.²⁹



Figure 8: Rhythm in mm. 9 – 10

Elizabeth Harkins discusses this pattern, explaining that the sapphic stanzas in *Chant Saphique* are three lines of the sapphic verse (- U | - - | - | U U | - U | - - |) followed by a five-syllable group known as an adonic verse³⁰ (- U U | - - |)³¹, which replicates Horace’s model of a sapphic stanza. *Fig. 9* shows the first phrase in *Chant Saphique*, with the symbols used to show short and long attacks. The number of long and short syllables

²⁹ Harkins, “The Chamber Music of Camille Saint-Saëns,” 145.

³⁰ Roland Greene, *The New Princeton Encyclopedia of Poetry and Poetics*, 1113.

³¹ Harkins, “The Chamber Music of Camille Saint-Saëns,” 145.



Figure 9: First Sapphic Stanza in Chant Saphique (mm. 3 – 10)

matches the number that is included in a sapphic stanza. The issue arises in the number of notes that are in the phrase. Normally there are eleven attacks in a sapphic verse, but Saint-Saëns's rhythm contains twelve instead of eleven. Harkins speculates that "Saint-Saëns must have considered [the eighth-note followed by two sixteenth notes] in measures 4, 6, and 8 equivalent to two short syllables in sapphic verse, but in measure 9 equivalent to one long and two short syllables for the adonic verse."³² Thus, Harkins's analysis suggests that Saint-Saëns meant the rhythm in *Chant Saphique* to imitate a sapphic stanza.

The Rhythmic Motives of *Chant Saphique*

The three statements of the 2-m. rhythmic motive plus a varied repetition in *Chant Saphique* model Caplin's classical hybrid theme. While a hybrid theme incorporates melody and rhythm to create form, *Chant Saphique* only displays the rhythmic aspect of a hybrid theme's repetition. In this paragraph, I will discuss how the rhythmic motives

³² Harkins, "The Chamber Music of Camille Saint-Saëns", 146.

follow Caplin's model of a hybrid theme. Caplin defines a presentation+consequent hybrid theme as two statements of a basic idea, forming the presentation phrase, followed by a third statement of the basic idea and a contrasting idea, creating the consequent.³³ The hybrid theme in *Chant Saphique* only models the rhythmic aspect of the classical

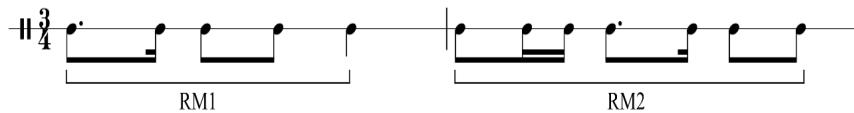


Figure 10: Example of RM1-2 (mm. 3 – 4)

hybrid theme. The 2-m. rhythmic motive (RM1-2) that repeats throughout *Chant Saphique* appear in *Fig. 10*. RM1-2 occurs not only in the first two measures of the eleven 8-m. thematic statements, which makes up the basic idea, but also in the basic

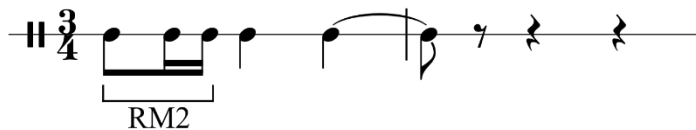


Figure 11: Example of RM2 in cadential unit (mm. 10 – 11)

idea's repetition (b.i.') and again in another repetition of the basic idea (b.i'). The final two measures of each thematic statement form the cadential unit. Shown in *Fig. 11*, the cadential unit omits RM1, the first measure of RM1-2, and quotes RM2, which expands to complete the 8-m. thematic statement. Now with the understanding of how the rhythm models a sapphic stanza, it is also worth pointing out that the rhythm does also model a hybrid theme, specifically a type of hybrid theme known as presentation+consequent. *Fig. 12* once again displays the rhythm of the first thematic statement of the piece. The first two measures of the thematic statement, while forming the first sapphic verse, is also

³³ Caplin, *Classical Form*, 63.

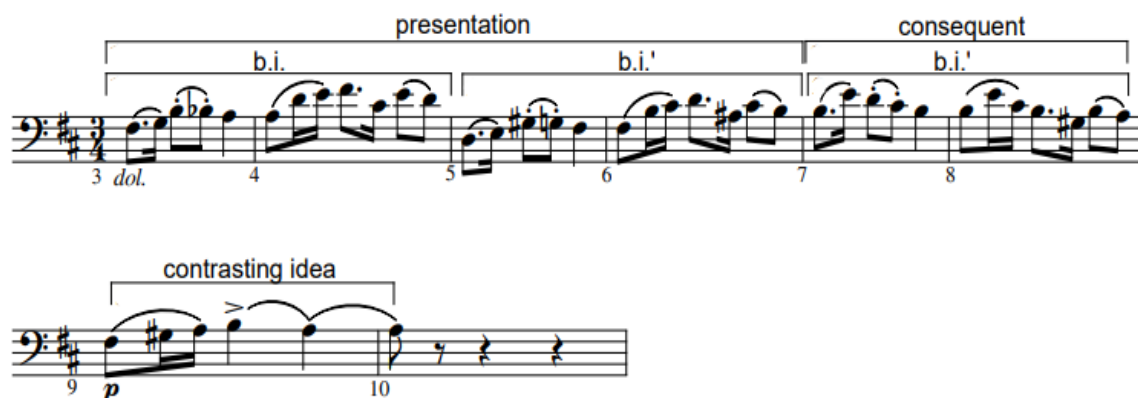


Figure 12: Example of Hybrid Theme (mm. 3 – 10)

the first statement of the b.i. (mm. 3 – 4). This rhythm repeats in the second sapphic verse, thus making it a b.i.' (mm. 5 – 6). These two b.i. and sapphic verses form the presentation phrase. What follows is the third sapphic verse, as well as the third repetition of the b.i. (mm. 7 – 8). The thematic statement ends with a varied version of the previously stated rhythm (mm. 9 – 10), also known as the cadential idea or the adonic verse in reference to sapphics. Combined with the third repetition of the b.i., this forms the consequent phrase. The hybrid theme model used here is defined by Caplin to explain hybrid themes that occurs within classical era music. The main difference here is that while Caplin's classical hybrid theme incorporates melody and rhythm to create the form, the hybrid theme in *Chant Saphique* only models the rhythmic aspect of a type of classical hybrid theme.

With the explanation that the repetition of the rhythm within the thematic statements is meant to model a sapphic stanza, now we must understand the reason why the rhythm repeats throughout the piece. With *Chant Saphique* being composed by a French composer, it is clear how the rhythmic repetition seen throughout the piece would model a French chant, or as the French would say, a chantable. As mentioned previously,

the 2.m rhythmic motive shown in *Fig. 7* not only occurs in the b.i., but in the b.i.' and in the consequent. This forms the sapphic stanza. Along with the repetition within the thematic statement, the rhythmic motive is heard repeating throughout the eleven thematic statements. This is due to the Chant aspect of the piece's title *Chant Saphique*. In French, words such as chant, chantable, and chanter, refer to a song or a piece being songlike.³⁴ Around the 1800s, the term could also refer to a recitation of words.³⁵ Combined with "Saphique", "Chant Saphique" translates simply to "sing sapphic" or "singing sapphic." This is a Sapphic stanza formed with musical tones instead of words. Saint-Saëns integrates this in *Chant Saphique* by having the rhythm, or the sapphic stanzas, repeated throughout the work. Each b.i. from all eleven sentences display the exact same rhythm, shown in Table 3. With this rhythmic motive being stated twice in each sentence, you can then expect to hear this rhythm through the entirety of *Chant Saphique*.

³⁴ Chant (n.). Online Etymology Dictionary, https://www.etymonline.com/word/chant#etymonline_v_44063

³⁵ Chant (n.). Online Etymology Dictionary.

Table 3: b.i. from Each Thematic Statement

b.i. from TS1 (mm. 3 – 4) 	b.i. from TS 7 (mm. 64 – 65) 
b.i. from S2 (mm. 11 – 12) 	b.i. from S8 (mm. 64 – 65) 
b.i. from S3 (mm. 19 – 20) 	b.i. from S9 (mm. 72 – 73) 
b.i. from S4 (mm. 27 – 28) 	b.i. from S10 (mm. 82 – 83) 
b.i. from S5 (mm. 37 – 38) 	b.i. from S11 (mm. 90 – 91) 
b.i. from TS6 (mm. 45 – 46) 	

The Melody and its Sentential Format

The rhythm in *Chant Saphique* reflects the form of the sapphic stanza, while its repetition throughout the piece enforces the theme of a chant. Due to the two aspects of the title focusing more on rhythm, the melodic pitches of the piece might seem to not have much importance. However, while the rhythm aids in reinforcing the goal of the piece, the melody helps establish the ternary form of the piece. Along with the repetition of the rhythm within the thematic statements modeling a hybrid theme, the melody has a repetitive nature to it, modeling a classical sentence. *Fig. 13* displays the first thematic

The figure shows a musical score in bass clef, 3/4 time. The melody is written on a single staff. Below the staff, harmonic analysis is provided. The piece is divided into two main sections: 'presentation' and 'continuation'. The 'presentation' section includes a 'b.i.' (basic idea) and a 'b.i.' (basic idea). The 'continuation' section follows. A 'cadential unit' is also identified. The harmonic analysis includes Roman numerals and figured bass notation.

Harmonic analysis for the presentation section:

- Measure 3: $D: I$ (with figured bass $dol. \frac{5}{3} - \frac{6}{4} - \frac{5}{3}$)
- Measure 4: $cad_4^6 - V^7 - I$
- Measure 5: $B: I$
- Measure 6: I (with figured bass $\frac{V}{vi}$)
- Measure 7: $D: V$
- Measure 8: V (with figured bass vi)

Harmonic analysis for the cadential unit:

- Measure 9: vi^7 (with p marking)
- Measure 10: V/V_7^9 and $V^7 (HC)$

Figure 13: Sentence Model of the First Thematic Statement

statement in the piece. The b.i. follows Caplin's format of a b.i. in that the initial statement must emphasize the tonic harmony and can also be in root position.³⁶ The beginning of the sentence starts with root position tonic chord, and ends with a root position dominant chord leading to a root position tonic chord. Now one might consider this to be an occurrence of a perfect authentic cadence (PAC). However, context is very important in understanding the role of the basic idea. When Caplin discusses cadences in

³⁶ Caplin, *Classical Form*, 35.

his article “The Classical Cadence: Conceptions and Misconceptions,” he mentions how a “Cadence creates musical closure, but not all closure in music is cadential.”³⁷ He elaborates that a closure brings an entire musical process to completion, and that a cadence is only one type of closure.³⁸ With this b.i. at the beginning of the sentence, all that has occurred is the prolongation of tonic. Nothing within the sentence has been finished. The sentence still needs to repeat this b.i., a varied repetition of the b.i., and finally finish with a cadential unit. Therefore, while the chords for a PAC have occurred, there is no cadence occurring at the end of the initial b.i.. Following the b.i. is the repetition of the b.i., referred to as basic idea prime (b.i.’). Caplin describes three types of b.i.’: exact, statement-response, and sequential.³⁹ An exact repetition is when the b.i. is repeated exactly in the b.i.’. A statement-response repetition is when the b.i., which is supported by tonic harmony, receives a response supported by a dominant harmony. And a sequential repetition is when the melody and harmony of the b.i. is transposed to a different scale degree.⁴⁰ The type of repetition that is seen in this sentence is a sequential repetition. While the b.i. has the melody and harmony in the tonic version, the melody and harmony in the b.i.’ has been shifted to be the submediant version. Even when analyzed in the key of B, which is the 6th scale degree of D, the harmonic progress matches that of the b.i., with the harmony starting with tonic, moving to a dominant, and

³⁷ William Earl Caplin, “The Classical Cadence: Conceptions and Misconceptions,” *Journal of the American Musicological Society* 57, no. 1 (2004): 56.

³⁸ Caplin, “The Classical Cadence: Conceptions and Misconceptions”, 56.

³⁹ Caplin, *Classical Form*, 37.

⁴⁰ Caplin, *Classical Form*, 39.

ending with tonic. This concludes the presentation phrase. Following the b.i.' is the continuation phrase, starting with the continuation function. Caplin defines the function of the continuation to “destabilize the formal context established by the presentation and to give the theme greater mobility.”⁴¹ This is accomplished with the usage of the dominant and submediant chords, rather than the tonic chord, thus destabilizing the tonic that was in the presentation. This is followed by the cadential unit. Unlike the end of the b.i., this is cadence due to its location within the sentence. Caplin identifies that “A cadence essentially represents the structural end of broader harmonic, melodic, and phrase-structural processes. Thus, cadential function implies the presence of prior material—for example, presentational or continuational—on which the cadential function follows in order to effect thematic closure.”⁴² The melody of the cadence is taken from the first half of the second measure in the sentence. It moves from a submediant chord, and ultimately ends with a dominant seventh chord making it a Half Cadence.

Analysis of Contour and Interval Content

Table 4 displays the contour and interval content located in the RM1 of the first measure of every sentence (1m-S), separating details about the head motive (HM) from details of the tail motive (TM), as well as organizing each HM and TM description into rows that are assigned to each sentence. From Table 4, we can see that there are numerous instances of repetition occurring within the contour and intervallic content. The HM

⁴¹ Caplin, *Classical Form*, 41.

⁴² Caplin, *Classical Form*, 43.

Table 4: 1st measure in every sentence (1m-S)

Section Number	Sentence Number	Measure Number	Initial Pitch	Head Motive Contour	Head Motive Interval	Tail Motive Contour	Tail Motive Interval
A	1	m. 3 *	F#	Ascending	4th	Descending	Chromatic 2nd
	2	m. 11 **	A	Ascending	6th	Descending	Diatonic 3rd
	3	m. 19 *	F	Ascending	4th	Descending	Chromatic 2nd
	4	m. 27 ***	A	Ascending	6th	Ascending	Diatonic 3rd
	5	m. 37 ****	B	Double Neighbor		Descending	5th
B	6 (Piano)	m. 45 **	D	Ascending	6th	Descending	Diatonic 3rd
	7 (Piano)	m. 56 *****	G	Measure begins with descending tail motive, which extends to fill the entire measure.			
A'	8	m. 64 *	F#	Ascending	4th	Descending	Chromatic 2nd
	9	m. 72 ***	A	Ascending	6th	Ascending	Diatonic 3rd
	10	m. 82 ****	B	Double Neighbor		Descending	5th
	11 (Piano)	m. 90 *****	D	Measure begins with descending tail motive, which extends to fill the entire measure.			

ascends a 4th three times, ascends a 6th four times, has a double neighbor figure twice, and uses a descending tail motive twice. The same can be said for the TM. There are three descending chromatic 2nds, two descending diatonic 3rds, two ascending diatonic 3rds, and two descending 5ths. Asterisks connect measures that repeat the HM/TM interval and contour. For example, mm. 3, 19, and 64 all have one asterisk, indicating The RM1-HM contour ascends a fourth or a sixth in seven of the eleven sentences, shown in *Fig. 14*.

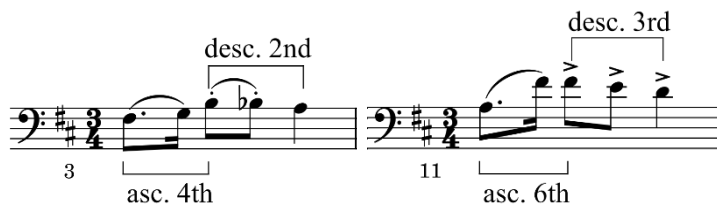


Figure 14: Examples of RM1-HM and TM (m. 3 and 11)

The remaining three sentences 5, 7, and 11, conclude sections A, B, and A', respectively. Shown in *Fig. 15*, Section A closes with a double-neighbor (DN) figure (sentence 5), while B omits the HM contour to begin with the descending TM (sentence 7). Section A' recapitulates the closing of Sections A and B in sentences 10 and 11, respectively. With respect to contour and interval, RM1-HM and RM1-TM share a relationship. Shown in *Fig. 14*, when RM1-HM ascends a fourth, RM1-TM descends a second; similarly, when RM1-HM ascends a sixth, RM1-TM descends a third. When RM1-HM includes the DN

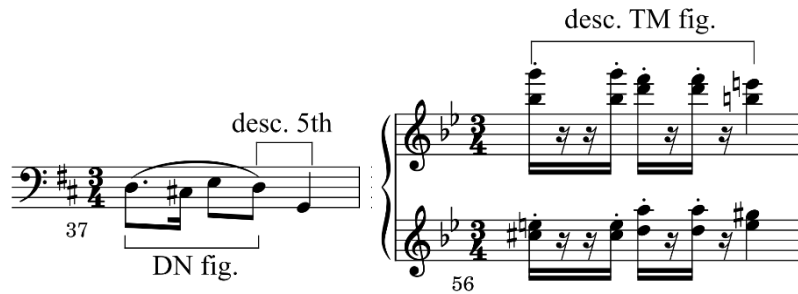


Figure 15: Examples of RM1-HM DN figures and descending TM figures (m. 37 and 56)

figures, RM1-TM descends a fifth, shown in *Fig. 15*. Most often, the RM1-TM contour descends either a second, third, or fifth, though instances of an ascending third occur in the penultimate sentences of A and A', sentences 4 and 9, respectively, shown in *Fig. 16*. From 1m-S, the main rhythmic pattern and the variations that occur between each of the sentences are established, thus giving us a model to compare with when examining any repetitions or contrasts in the following measures that make up the b.i' and continuation.



Figure 16: Examples of ascending 3rds in RM1-TM (m. 27 and 72)

Table 5 explores the third measure in each sentence, which presents the beginning of b.i.'. The HM contour almost exactly replicates those in the 1m-S, as discussed above. The variation lies in the HM interval, which now includes not only fourths and a sixth, but also an octave, a second, and fifths, as shown in *Fig. 17*. The HMs in sentences 5, 7,

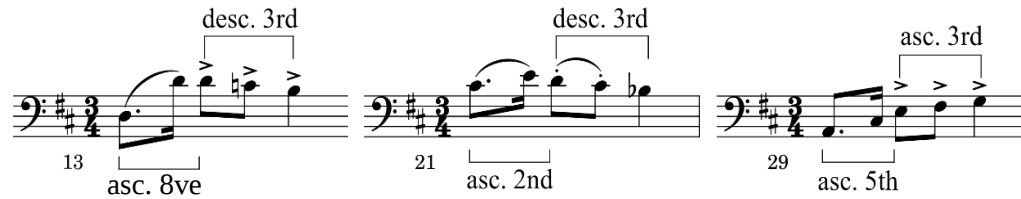


Figure 17: Examples of Variations in RM1-HM in 3m-S,
with RM1-TM (m. 13, 21, and 29)

Table 5: 3rd measure in every sentence (3m-S)

Section Number	Sentence Number	Measure Number	Initial Pitch	Head Motive Contour	Head Motive Interval	Tail Motive Contour	Tail Motive Interval
A	1	m. 5 *	A	Ascending	4th	Descending	Chromatic 2nd
	2	m. 13	C	Ascending	8ve	Descending	Diatonic 3rd
	3	m. 21	A	Ascending	2nd	Descending	Diatonic 3rd
	4	m. 29 **	B	Ascending	5th	Ascending	Diatonic 3rd
	5	m. 39 ***	G	Double Neighbor		Descending	Diatonic 7th
B	6 (Piano)	m. 47	E	Ascending	6th	Descending	Diatonic 3rd
	7 (Piano)	m. 58 ****	E	Measure begins with descending tail motive, which extends to fill the entire measure.			
A'	8	m. 66 *	A	Ascending	4th	Descending	Chromatic 2nd
	9	m. 74 **	D#	Ascending	5th	Ascending	Diatonic 3rd
	10	m. 84 ***	G	Double Neighbor		Descending	Diatonic 7th
	11	m. 92 ****	B	Measure begins with descending tail motive, which extends to fill the entire measure.			

10, and 11, are identical to those described with respect to 1m-S. In 3m-S, the HM-TM contour-interval relationship found in 1m-S recurs: ascending fourths paired with descending seconds; the ascending sixth pairs with a descending third. TM descending thirds also pair with the HM ascending octave and second, shown in *Fig. 17*. The HM and TM contours among the sentences discussed thus far pair ascending and descending intervals. Sentences 4 and 9, however, feature only ascending intervals: a fifth in the HM followed by a third in the TM, also shown in *Fig. 17*. Sentences 5 and 10, which begin with the DN figure, conclude with a descending seventh, as shown in *Fig. 18*. In comparison to 1m-S, the third measures continue to replicate the first measures, but with

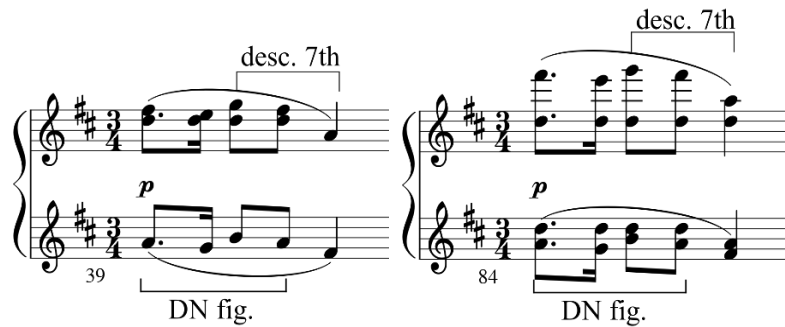


Figure 18: Examples of DN figures in 3m-S, with RM1-TM (m. 39 and 84)

slight variations in the HM intervals and ascending contours in the TM.

Table 6 explores the fifth measure in each sentence, which begins the continuation. Like the 1m-S and 3m-S, the HM includes contours that ascend, the DN figures (sentences 5 and 10), and the descending TM figures (sentences 7 and 11). In 5m-S, we hear the first instances of descending contour in the HM of a basic idea (sentences 2 and 3). While the ascending contours leaped by fourths and sixths as in 1m-S and 3m-S, the descending contours leaped by a second and third, shown in *Fig. 19*. In 5m-S, only one of the HM-TM contour-interval relationships found in 1m-S and 3m-S recurs here:

Table 6: 5th measure in every sentence (5m-S)

Section Number	Sentence Number	Measure Number	Initial Pitch	Head Motive Contour	Head Motive Interval	Tail Motive Contour	Tail Motive Interval
A	1	m. 7 *	B	Ascending	4th	Descending	Diatonic 4th
	2	m. 15	G	Descending	3rd	Ascending	Diatonic 5th
	3	m. 23	A	Descending	2nd	Ascending	Diatonic 4th
	4	m. 31	F#	Ascending	6th	Ascending	Diatonic 3rd
	5	m. 41 ***	B	Double Neighbor		Ascending	Diatonic 3rd
B	6 (Piano)	m. 49 **	D	Ascending	6th	Descending	Diatonic 3rd
	7 (Piano)	m. 60 ****	F	Measure begins with descending tail motive, which extends to fill the entire measure.			
A'	8	m. 68 *	B	Ascending	4th	Descending	Diatonic 4th
	9	m. 76 **	F#	Ascending	6th	Descending	Diatonic 3rd
	10	m. 86 ***	B	Double Neighbor		Ascending	Diatonic 3rd
	11	m. 94 ****	D	Measure begins with descending tail motive, which extends to fill the entire measure.			



Figure 19: Examples of Variations in RM1-HM in 5m-S, with RM1-TM (m. 15 and 23)

the ascending sixth paired with descending thirds. Shown in *Fig. 20*, the ascending fourths are now paired with descending fourths. The HM and TM contours among the

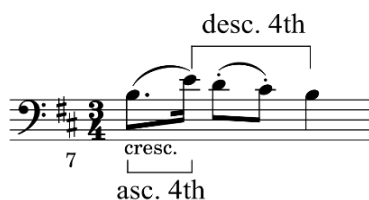


Figure 20: Example of RM1-HM and TM Ascending/Descending 4th in 5m-S (m. 7)

sentences discussed thus far normally paired ascending and descending intervals.

Sentence 4, however, features only ascending intervals: a sixth in the HM followed by a third in the TM, which was shown back in *Fig. 16*. Sentence 2 has a descending third paired with an ascending fifth, while sentence 3 has a descending second paired with an ascending fourth, as shown in *Fig. 19*. Sentences 5 and 10, which begin with the DN figure, conclude with an ascending third, as shown in *Fig. 21*. Marking the beginning of

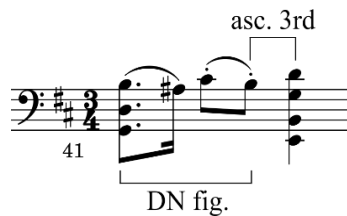


Figure 21: Example of DN figure in RM1-HM in 5m-S, with RM1-TM (m. 41)

the continuation, 5m-S brings forth the most variations compared with 1m-S and 3m-S, with the inclusion of the first descending contour in the HM and including more ascending contours in the TM. Only one of the HM-TM contour-interval relationships from 1m-S and 3m-S returns in 5m-S, which shows that while all three statements share RM1-2, their interval and contour content are less similar.

In each sentence, the initial contour and interval of the three consecutive statements of the basic idea present a limited number of features. Each repetition of the b.i. introduces variations of the contour, the initial interval, and the pairing of contour and interval, which then transfers to the RM2 measures: 2m-S, 4m-S, and 6m-S. Each sentence has three consecutive statements that involve slightly varying contours and intervals. The RM2 measures, however, include more features than the RM1 measures.

Table 7 displays the contour and interval located in the rhythmic motive in the second measure of every sentence (RM2). Just as in 1m-S, 3m-S, and 5m-S, the RM2-HM contour includes ascending sixths, as well as the DN figures (sentences 5 and 10) and the descending TM figures (sentences 7 and 11). Additionally, variants include an ascending seventh in the HM (sentence 4), a DN figure (sentence 2), as well as the first instance of a Neighbor Note figure instead of a DN figure, all of which is shown in *Fig. 22*. With respect to contour and interval, relationships between RM2-HM and RM2-TM occur. As in 1m-S, 3m-S, and 5m-S, the ascending sixths pair with descending thirds. A descending third in the TM is also paired with one of the three DN figures. Just like 3m-S, the remaining two DN figures pair with a descending seventh, as shown back in *Fig.*

Table 7: 2nd measure in every sentence (2m-S)

Section Number	Sentence Number	Measure Number	Initial Pitch	Head Motive Contour	Head Motive Interval	Tail Motive Contour	Tail Motive Interval
A	1	m. 4 *	A	Ascending	6th	Descending	Diatonic 3rd
	2	m. 12 **	C	Double Neighbor		Descending	Diatonic 3rd
	3	m. 20 *	A	Ascending	6th	Descending	Diatonic 3rd
	4	m. 28	B	Ascending	7th	Descending	Diatonic 4th
	5	m. 38 ***	G	Double Neighbor		Descending	7th
B	6 (Piano)	m. 46 **	E	Neighbor group		Descending	Diatonic 4th
	7 (Piano)	m. 57 ****	E	Measure begins with descending tail motive, which extends to fill the entire measure.			
A'	8	m. 65 *	A	Ascending	6th	Descending	Diatonic 3rd
	9	m. 73	D#	Ascending	6th	Descending	Diatonic 3rd
	10	m. 83 ***	G	Double Neighbor		Descending	7th
	11	m. 91 ****	B	Measure begins with descending tail motive, which extends to fill the entire measure.			



Figure 22: Examples of Variations in RM2-HM in 2m-S,
with RM2-TM (m. 12, 28, and 46)

18. Both instances of a descending fourth in the TM pair with either an ascending seventh or the Neighbor note figure, shown in *Fig. 22*. The first instance of RM2 occurs in 2m-S, which establishes the relationship between interval and contour in RM1 and RM2.

Table 8 displays the contour and pitch structure located in the RM2 of the fourth measure of every sentence. 4m-S repeats the features of the previously discussed measures by including the ascending sixths, the ascending seventh from 2m-S, as well as the DN figures (sentences 2, 5, and 10) and the descending TM figures (sentences 7 and 11) from 2m-S. Among 4m-S, two sentences vary what is established in 2m-S: sentence 3 introduces a descending second, and sentence 6 features an ascending fifth in place of a DN figure, both displayed in *Fig. 23*. In 4m-S, the HM-TM contour-interval relationship

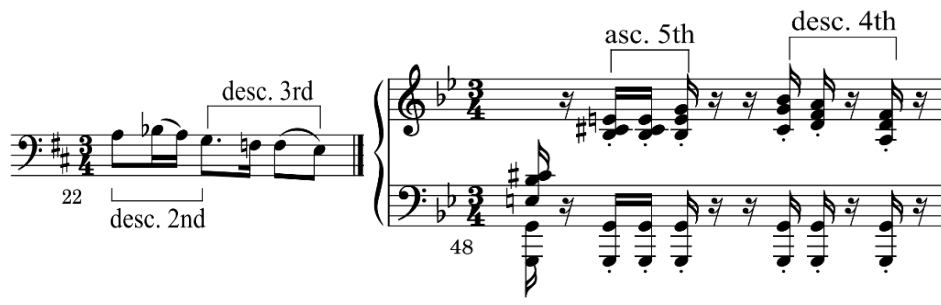


Figure 23: Examples of Variations in RM2-HM in 4m-S,
with RM2-TM (m. 22 and 48)

found in 2m-S recurs: ascending sixths pair with descending thirds, and the ascending

Table 8: 4th measure in every sentence (4m-S)

Section Number	Sentence Number	Measure Number	Initial Pitch	Head Motive Contour	Head Motive Interval	Tail Motive Contour	Tail Motive Interval
A	1	m. 6 *	F#	Ascending	6th	Descending	Diatonic 3rd
	2	m. 14	B	Double Neighbor		Descending	Diatonic 2nd
	3	m. 22	A	Descending	2nd	Descending	Diatonic 3rd
	4	m. 30	A	Ascending	7th	Descending	Diatonic 4th
	5	m. 40 **	D	Double Neighbor		Descending	6th
B	6 (Piano)	m. 48	C#	Ascending	5th	Descending	Diatonic 4th
	7 (Piano)	m. 59 ***	A	Measure begins with descending tail motive, which extends to fill the entire measure.			
A'	8	m. 67 *	F#	Ascending	6th	Descending	Diatonic 3rd
	9	m. 75	C#	Ascending	6th	Descending	Diatonic 3rd
	10	m. 85 **	D	Double Neighbor		Descending	6th
	11	m. 93 ***	E	Measure begins with descending tail motive, which extends to fill the entire measure.			

seventh pairs with a descending fourth. Further pairings are less consistent. A TM descending third, for example, most often pairs with a HM ascending sixth, but also with a HM descending second (sentence 3), as shown in *Fig. 23*. A TM descending fourth pairs with both an ascending seventh and a fifth (sentences 4 and 6, respectively), shown in both *Fig. 22* and *23*. The first HM DN figure (sentence 2) pairs with a descending second, while the other two pair with descending sixths (sentences 5 and 10), both are shown in *Fig. 24*. Like 2m-S, 4m-S repeats features of RM2, including some repeating intervals and contours, while also including variations such as sentence 2 and 3. This once again displays various repetitions occurring at the interval and contour level of the melody.

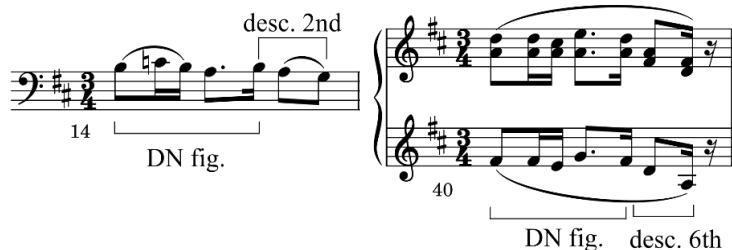


Figure 24: Examples of DN figures in RM2-HM in 4m-S,
with RM2-TM (m. 14 and 40)

Table 9 displays the contour and initial interval located in the RM2 in the sixth measure of every sentence. These measures repeat features encountered in the HM of 1m-S to 5m-S: ascending fourths (sentences 1 and 8), a descending second (sentence 3), and a descending third (sentence 2), as well as the DN figures (sentences 5 and 10) and the descending TM figures (sentences 7 and 11). In contrast to previous measures, the TM is now in the HM: descending thirds (sentences 4, 6, and 9), as displayed in *Fig. 25*.



Figure 25: Examples of Descending 3rds in RM2-HM in 6m-S,
with RM2-TM (m. 32, 50, and 77)

Because of the inclusion of the descending thirds, 6m-S involves more descending HM contours than any other measure. In addition, the number of ascending and descending contours in the TM is five to four respectively, which is the reverse of the number of ascending and descending TM contours that occurred in 5m-S. This helps show the increase in contrast as the measures progress. In 6m-S, some of the HM-TM contour-interval relationships found in 5m-S, and one from 3m-S, recur: the ascending fourths are now paired with descending diatonic seconds, a descending second is now paired with a

Table 9: 6th measure in every sentence (6m-S)

Section Number	Sentence Number	Measure Number	Initial Pitch	Head Motive Contour	Head Motive Interval	Tail Motive Contour	Tail Motive Interval
A	1	m. 8 *	B	Ascending	4th	Descending	Diatonic 2nd
	2	m. 16	G	Descending	3rd	Ascending	Diatonic 5th
	3	m. 24	C#	Descending	2nd	Descending	Chromatic 2nd
	4	m. 32 **	C	Descending	3rd	Descending	Diatonic 4th
	5	m. 42 ***	D	Double Neighbor		Ascending	Diatonic 3rd
B	6 (Piano)	m. 50	E	Descending	3rd	Ascending	Diatonic 4th
	7 (Piano)	m. 61 ****	D	Measure begins with descending tail motive, which extends to fill the entire measure.			
A'	8	m. 69 *	B	Ascending	4th	Descending	Diatonic 2nd
	9	m. 77 **	C	Descending	3rd	Descending	Diatonic 4th
	10	m. 87 ***	B	Double Neighbor		Ascending	Diatonic 3rd
	11	m. 95 ****	E	Measure begins with descending tail motive, which extends to fill the entire measure.			

descending chromatic second, and a descending third is paired with an ascending fifth (sentence 2); each are shown in *Fig. 14*, 26, and 19 respectively. The remaining



Figure 26: Example of Descending 2nd in RM2-HM in 6m-S, with RM2-TM (m. 24)

descending thirds (sentences 4, 6, and 9) are paired with either ascending or descending fourths, as shown in *Fig. 25*. The DN figures return from 5m-S by pairing the DN figures with an ascending third. Just like 5m-S, 6m-S brings many variations in comparison to

2m-S and 4m-S. Unlike the previous two RM2 measures, 6m-S is very similar to its RM1 counterpart. Thus, 6m-S accomplishes the goal that the other RM2 measures followed, which is to repeat RM1 features but still include variations.

Table 10 displays the contour and intervals located in the rhythmic motive in both the seventh and eighth measure (7/8m-S), respectively, of every sentence. These two measures differ significantly from previous measures, because they omit RM1 and begin with RM2 (refer to *Fig. 26*). With respect to HM contour and interval in 7/8m-S, it features both ascending and descending intervals, of which ascending intervals are featured more. As in 5m-S and 6m-S, 7/8m-S's HM include ascending fourths (sentences

Table 10: 7th and 8th measure in every sentence (7m-S and 8m-S)

Section Number	Sentence Number	Measure Number	Initial Pitch	Head Motive Contour	Head Motive Interval	Tail Motive Contour	Tail Motive Interval
A	1	mm. 9-10 *	A	Ascending	4th	Descending	Diatonic 2nd
	2	mm. 17-18	B	Descending	3rd	Ascending	Diatonic 2nd
	3	mm. 25-26	A	Double Neighbor			
	4	mm. 33-34 **	F	Descending	4th	Ascending	Chromatic 2nd
	5	mm. 43-44	F#	Prepare B by prolonging ^5 of G			
B	6 (Piano)	mm. 51-52	D	Ascending	3rd	Descending	Diatonic 3rd
	7 (Piano)	mm. 62-63	A	Prepare A' by prolonging ^5 of tonic D			
A'	8	mm. 70-71 *	F#	Ascending	4th	Descending	Diatonic 2nd
	9	mm. 78-79 **	F	Descending	4th	Ascending	Chromatic 2nd
	10	mm. 88-89 ***	F#	Ascending	3rd		
	11	mm. 96-97	D	Ascending	8ve		

1 and 8). The only DN figure that occurs in 7/8m-S is in sentence 3, shown in *Fig. 27*.



Figure 27: Example of DN figure in 7/8m-S (mm. 25 – 26)

This is the only occurrence of a DN figure in the third sentence. These two measures also don't include any descending TM figures in the HM. The rest of the HM consists of descending and ascending thirds, descending fourths, and an ascending 8th. With respect to contour and interval, the two relationships between RM2-HM and RM2-TM that occur are the ascending fourths paired with descending diatonic seconds, and the descending fourths paired with ascending seconds, shown in *Fig. 28*. With the melodic and rhythmic

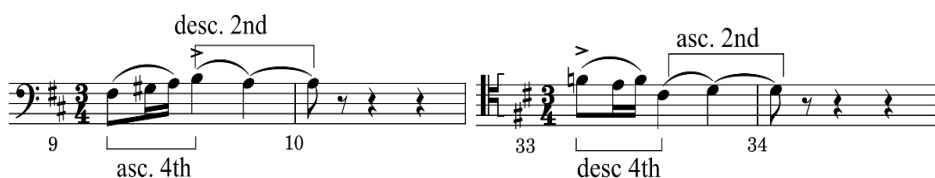


Figure 28: Example of relationships between RM2-HM and RM2-TM in 7/8m-S (mm. 9 – 10 and 33 – 34)

material ending on the first beat of 8m-S, these two measures only serve as ending the sentence with a cadence and don't provide much resemblance to the other measures in each sentence other than the varied repetition of RM-2. However, these measures do help aid in confirming that the cadences occur at the end of the sentence and not in the middle, thus reaffirming the use of Caplin's model.

4: CONCLUSION

My analyses of Saint-Saëns's chamber works *Berceuse*, *Cavatine*, and *Chant Saphique* highlight a shared ABA' formal design. Even though the specific organization of each A and B section is distinctive, *Berceuse* and *Cavatine* engage thematic repetition, whereas *Chant Saphique* employs three consecutive statements of a 2-m. rhythmic motive in eleven successive sentences. Even melodic contour and intervallic content are repetitious. My research extends Caplin's 18th-century model of a musical sentence into 19th-century repertoire, which allows for sentences that do not always exactly match Caplin's model. For example, sentences in *Berceuse* and *Cavatine* include more measures than those in Caplin's model. Phrases in *Chant Saphique* begin like a sentence, but as mentioned above, the b.i.'s rhythmic motive recurs after the presentation. *Berceuse*, *Cavatine*, and *Chant Saphique* represent a small sample of Saint-Saëns's compositional oeuvre, which includes symphonies, concertos, and operas. A future research topic is Saint-Saëns's use of thematic and motivic repetition in his larger works. Another is the musical sentence in repertoire composed since the 18th-century.

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