

“SYDNEY”  
“SYMPHONY”  
“ORCHESTRA”

2026  
SEASON

Teachers  
Resource Kit



# SAINT-SAËNS

## Symphony No.3, Organ

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MEET THE MUSIC

Stages 5 & 6

# **Symphony No.3 in C minor, Op.78 by Camille Saint-Saëns**

Stage 5 & 6 Teaching Resource  
Sydney Symphony Orchestra

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*“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.*

*Through intensive listening students become involved in one of the highest orders of thinking.*

*As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”*

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

# Syllabus link

## NSW Curriculum

*Symphony No. 3 in C minor* by Camille Saint-Saëns covers a range of topics from the NSW syllabuses:

## Years 7-10 Elective

Art Music

Popular Music

## Music 1 Preliminary and HSC

Music of the 19<sup>th</sup> Century

Music for Large Ensembles

Music for Radio, Film, TV and Multimedia

## Music 2 Preliminary

Mandatory Topic: Western Tonal Tradition 1600-1900

## Music 2 HSC

Additional Topic: Music in the 19<sup>th</sup> Century

## Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

### Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening and Musicology	MU4-LIS-01 MU5-LIS-01 MU5-LIS-02	Short written responses
Activity 2: Listening and Musicology	MU4-LIS-01 MU5-LIS-01 MU5-LIS-02	Short written responses
Activity 3: Listening and Musicology	MU4-LIS-01 MU5-LIS-01 MU5-LIS-02	Short written responses
Activity 4: Listening and Composition	MU4-LIS-01 MU5-LIS-01 MU5-LIS-02 MU4-COM-01 MU5-COM-01 MU5-COM-02	Notation Discussion Composition Portfolio
Activity 5: Performance and Musicology	MU4-PER-01 MU5-PER-01 MU5-PER-02	Performance Short written responses

### Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written responses
Activity 2: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written responses
Activity 3: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written responses

Activity 4: Aural and Composition	P2, P3, P6 H2, H3, H6	Notation Discussion Composition Portfolio
Activity 5: Performance and Composition	P1, P4, P6 H1, H4, H6	Performance Short written responses

## Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P5, P7 H2, H5, H7	Short written responses
Activity 2: Aural and Musicology	P2, P5, P7 H2, H5, H7	Short written responses
Activity 3: Aural and Musicology	P2, P5, P7 H2, H5, H7	Short written responses
Activity 4: Aural and Composition	P2, P3, P4 H2, H3, H4	Notation Discussion Composition Portfolio
Activity 5: Performance and Musicology	P1, P5, P7 H1, P5, P7	Performance Short written responses

# Work: *Symphony No. 3 in C minor* '(Organ' Symphony) by Camille Saint-Saëns

## Composer background

### **Camille Saint-Saëns (1835-1921)**

Saint-Saëns was a child prodigy, considered one of the most acclaimed pianists and organists of his time. Saint-Saëns wrote his first composition at the age of three and by the age of ten was offering to play as encores at his piano recitals any of Beethoven's 32 sonatas, which he had committed to memory. One of his first jobs was as a church organist, leading to a position at Église de la Madeleine, where he presented weekly improvisation concerts. Franz Liszt heard one in 1866 and the two became lifelong friends.

Saint-Saëns described his compositions as eclectic. The 2001 Groves' Dictionary of Music and Musicians notes his art was one of amalgamation and adaptation rather than pursuing new and original paths. He avoided the emotional excess of Romanticism and deeply admired Bach and Mozart. He favoured instrumental music to the operatic form favoured by German composers such as Wagner. In 1871, Saint-Saëns co-founded the *Société Nationale de Musique*, which advocated and nurtured a vast number of new works by French composers, drawing their attention away from opera toward instrumental music.

Though a contemporary of Debussy and Ravel, Saint-Saëns carried the harmonies and musical structures of the early Romantic period into the 20th century. His ground-breaking spirit endured to the very end of his vast creative life, when he became the first composer of any note to write a film score – for the 1908 *L'Assassinat du duc de Guise*.

## Work Background

### ***Symphony No. 3 in C Minor* (1886)**

Saint-Saëns' *Symphony No. 3* (nicknamed *The Organ Symphony*) was written in early 1886 for a concert of the Philharmonic Society of London, for which Saint-Saëns had been engaged as a soloist. In a testament to his versatility, Saint-Saëns conducted his new work after playing the solo part of Beethoven's Fourth Piano Concerto. Although the symphony is named for the featured organ, the actual part for that instrument is quite simple, mostly relegated to deep pedal points and sustained chords. However, its presentation of the theme, in a major key, at the opening of the *Maestoso* is a significant point in the symphony.

The London premiere was a great success, and when the symphony premiered in Paris the following year, the reception was ecstatic. Saint-Saëns was undoubtedly gratified, as he considered it the apex of his artistic and creative life: "I have given all that I had to give. What I have done I shall never do again."

Like Beethoven, Saint-Saëns hoped to walk the fine line between absolute music, which has no extra-musical meaning at all, and program music, which tells a story explicitly indicated by the composer. Saint-Saëns never provided a program for this symphony but the composer's own program notes for the Royal Philharmonic Society point toward a very specific theme: resurrection.

Saint-Saëns uses a variation of the plainsong melody Dies Irae as a cyclical theme in every movement of the symphony. Following the technique of thematic transformation adopted by his friend, Liszt, the melody is constantly changed to the point that it sounds like a different theme, with different emotional content, in each movement

The most famous of these, the radiant theme of the final movement, has even entered into popular culture. Among its various adaptations, the melody was used for the 1977 pop-song *If I Had Words* by Scott Fitzgerald and Yvonne Keeley. While both the song and the symphony were used as the main theme in the 1995 Australian film *Babe* and its 1998 sequel *Babe: Pig in the City*.

## Instrumentation of work

Woodwind	Brass	Percussion	Strings
3 Flutes (Piccolo)	4 Horns in D	Triangle	Violin I
2 Oboes	3 Trumpets	Cymbals	Violin II
Cor Anglais	3 Trombones	Timpani	Viola
2 Clarinets in B flat	Tuba	2 Pianos	Cello
Bass Clarinet			Double Bass
2 Bassoons			
Contrabassoon			
Organ			

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# Listening guide

## Overview

Although the symphony contains the normal four-movement structure (and the Spotify recording divides it in this manner), Saint-Saëns wrote it as a two-movement work. In the program notes that he prepared for its London premiere, he wrote:

*This symphony, like its author's fourth Pianoforte Concerto, and Sonata for Piano and Violin, is divided into two movements. Nevertheless, it contains, in principle, the four traditional movements; but the first serves as an Introduction to the Adagio, and the Scherzo is linked directly to the Finale.*

By joining the movements, Saint-Saëns was able to shorten the traditional structure of each movement, avoid the need for recapitulations and, through his use of cyclical form, delay the expected repetitions to later sections.

The following guide is divided into four movements, following the format of the Spotify audio. The timings refer to the following recording included in the [Spotify playlist](#). However, note that the bar numbers follow the two movement format of the score.

## Movement 1 – Adagio - Allegro Moderato

### Sonata Form

#### Introduction

A descending chromatic motif (a) in the strings

Motif a

**Adagio**

Violin 1

*pp* *mf* *pp*

is answered by an ascending motif (b), played by the oboe, outlining a diminished triad.

Motif b

Oboe

*p* *mf* *pp*

The two motifs are repeated, with the flute replacing the oboe, before the *pizzicato* double basses take over the same motif.

#### Exposition

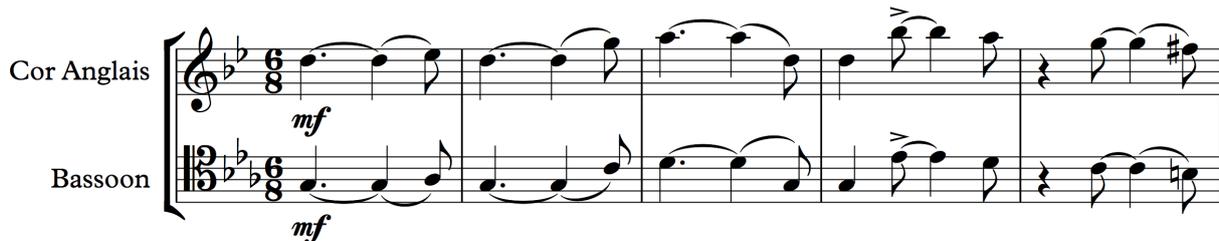
At bar 12, the violins introduce the **first subject**, in the tonic key of C minor, above which the woodwinds return with the oboe motif (b).

### Allegretto moderato

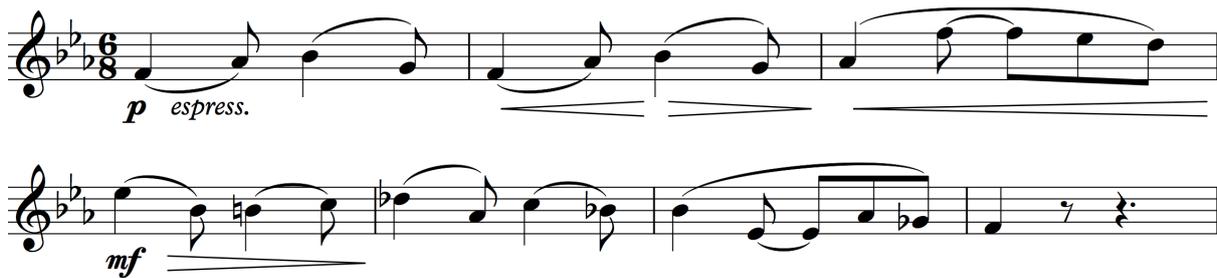


Saint-Saëns described this first subject as “sombre and agitated in character” and it dominates this first movement.

The **transition** passage begins at bar 54 (audio cue 2:16), in which the cor anglais and bassoon play an augmented variation of the oboe motif (b), while the strings play a fragmented version of the first subject.



The **second subject**, bar 97, Rehearsal Mark F, (audio cue 3:35) is in the unrelated key of D flat major. It is played by the first violins, with the second violins and violas continuing a fragmented version of the first subject in the accompaniment.



The second subject is repeated six bars later by the woodwinds.

The music moves, by a series of chromatic sequences, to F major at bar 127 (audio cue 4:23), where the second subject explodes with joy.

### Development

The development begins at bar 154 (audio cue 5:06), with a series of two-note motifs in the strings, based on the first subject, while the cor anglais and bassoon play the descending motif (a) from the start, with the flutes playing the ascending motif (b), also from the introduction. The strings and woodwinds swap roles before the semiquaver version of the first subject returns at bar 192.

### Recapitulation

At bar 213 (audio cue 6:38), a series of descending semiquaver scales, punctuated by *sforzando* dominant 7<sup>th</sup> chords in the brass and reeds, over a dominant pedal, begins the transition and builds tension before leading back to a much heavier version of the first subject and the start of the recapitulation at bar 228, Rehearsal Mark M (audio cue 7:00).

The **transition** returns at bar 248, Rehearsal Mark N (audio cue 7:30). A quaver variation of the first subject is alternated between the strings and woodwinds from bar 276, as the music modulates to F major for the re-appearance of the second subject at bar 296 (audio cue 8:50). The repeat of the theme by the woodwinds, this time in E major, is delayed by two augmented bars.

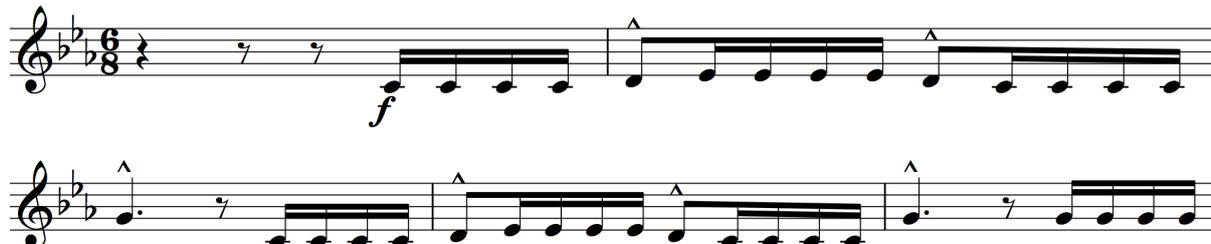


## Movement 3 - *Allegro Moderato* - *Presto*

### Modified Scherzo and Trio (A B A B)

The violin and viola theme at the start of the **Scherzo** is a variation of the first subject of the opening movement of the symphony, once again in C minor. This theme is repeated immediately by oboe and clarinet in bar 10, answered by the upper strings.

**Allegro moderato**



The image shows the first two staves of musical notation for the beginning of the Scherzo. The key signature is C minor (three flats) and the time signature is 6/8. The first staff starts with a rest, followed by a forte (*f*) dynamic marking. The melody consists of eighth notes and quarter notes. The second staff continues the melody with accents (^) over the notes.

The B theme is presented by the woodwinds at bar 17, Rehearsal Mark A (audio cue 0:22).

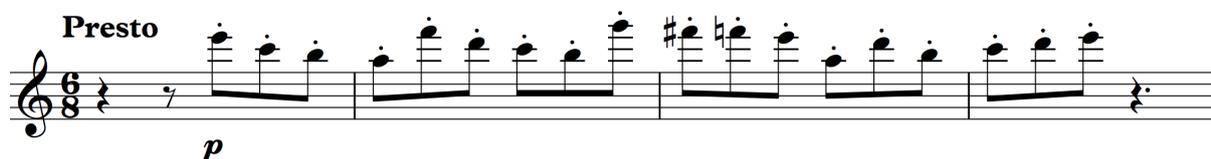


The image shows two staves of musical notation for the B theme. The key signature is C minor and the time signature is 6/8. The notation features chords and melodic lines with slurs and accents. A piano (*p*) dynamic marking is present on the second staff.

The woodwinds play the repeat of the A theme at bar 26 (audio cue 0:32). An ascending sequence based on the B theme leads to a triplet motif, which is a foretaste of the Trio theme.

The **Presto Trio** section begins at bar 76 (audio cue 1:32). It is sprightly, *staccato* woodwind melody. It is in the tonic major key of C major. The piano enters for the first time in the symphony responding with arpeggios and scales.

**Presto**



The image shows a single staff of musical notation for the beginning of the Presto Trio section. The key signature is C major (no sharps or flats) and the time signature is 6/8. The melody is a sprightly, staccato woodwind line. A piano (*p*) dynamic marking is present.

Further tone colour variety is introduced with *tremolo* strings as the music modulates, continuing with motifs from the *Presto* melody. This section moves to a lyrical violin melody in A flat major followed by a series of sequences, which is then repeated by the woodwinds. Finally a descending scale, spanning three octaves, leads to the return of the A theme of the *Scherzo* at bar 207 (audio cue 3:47). The B theme is heard at Rehearsal Mark L (audio cue 4:09).

The Trio (*Presto*) is reprised at bar 297 (audio cue 5:19), this time in A flat major. A variation is introduced when the oboe motif (b) from the symphony's introduction appears in augmented form, played by the trombones and tuba, together with the triplet theme of the Trio.

The augmented version of the theme (b) is presented in an extended *fugato* passage at bar 340 by the strings (audio cue 6:00). The dynamics are reduced to *ppp* and the movement concludes on a G major chord.

## Movement 4 - *Maestoso Allegro*

### Modified Sonata Form

The organ begins the fourth movement with a resounding C major chord, following which the original motif (B), introduced by the oboe in the first movement, is presented in imitative counterpoint. The organ plays a G major chord and the imitative counterpoint responds, with the addition of a counter melody in the horns.

The strings begin the first subject of the **Exposition** in the ninth bar (bar 404), Rehearsal Mark S (audio cue 0:33). It is the first subject from the first movement, now in the tonic major key and even crotchets. The chorale-like version is accompanied by rippling arpeggios on two pianos parts (four hands). Note how Saint-Saëns has the piano play the melodic note of each arpeggio, a quaver length later than the strings. The theme is repeated at bar 412, played by the organ and double-stopping strings. This is a fanfare variation, with each melodic phrase answered by a majestic brass response (audio cue 1:11).

**Maestoso**

A fugal version of the theme begins at bar 449, Rehearsal Mark T (audio cue 1:49). The string layers are doubled with winds, creating distinctive tone colours. The organ re-enters as the **Transition** begins (audio cue 2:12), modulating to the unrelated key of B major.

The second subject is introduced by the oboe at bar 449, Rehearsal Mark V (audio cue 2:23). The melody is passed between the solo woodwinds before being taken up by the first violins. This music is repeated in G major at bar 470, Rehearsal Mark X.

The **Development** begins at bar 482, Rehearsal Mark Y (audio cue 3:05). It is a fugal version of the theme, based on the opening bars of this movement, now in G minor. It is repeated, gradually ascending by semitones until the oboe motif (B) from the first movement appears in augmented form, played by the trombones at bar 499, Rehearsal Mark Z. This is the version previously heard at the end of the third movement, as it transitioned to the fourth movement. A further ascending sequence, with strings and woodwinds alternating, leads to a grand presentation of the *Maestoso* theme in E flat major by the strings, with a fanfare-like pedal point in the woodwinds at bar 527 (audio cue 3:54). The brass take up the melody at bar 540. The orchestral groups swap roles as the music moves up to F major (audio cue 4:11).

The second subject returns in E major at bar 569 (audio cue 4:42), followed by the fugal version of the first subject, in the strings, back in the tonic key of C minor at bar 602, Rehearsal Mark CC (audio cue 5:22). This ascends by semitone to D minor, at which point an augmented version of the chorale melody is played in imitative counterpoint by the brass at bar 614 (audio cue 5:34).

A dramatic first inversion A flat major chord interrupts bar 632 (audio cue 5:54), followed by an augmented minor version of the main theme, taken from the first movement, alternating between the woodwinds and brass in ascending sequences, with whirlwind string figures to build the excitement. This intensity is ultimately vanquished by the major version of the theme at bar 653, Rehearsal Mark FF, signifying a major triumph over struggle, and the beginning of the **Coda** (audio cue 6:17). Alternating woodwind arpeggios are heard above a dominant G pedal point, played by the organ and decorated with F# passing notes in the cellos and double basses.

Fragments of melodic material from each section of the movement lead to closing flourishes of the movement at bar 687, during which the organ plays a slowly descending C major scale, while the strings play a sequence of rapid rising scales, each beginning on a note of the C major scale (audio cue 7:19). The movement concludes with a fanfare flourish, including the timpani, on the C major harmony.

## Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

[Great Composers: Saint-Saëns](#) Video (18mins)

[Saint-Saëns Third Symphony Finale at the organ](#) Video (8.30mins)

[How does a pipe organ work?](#) Video (15mins)

[Full transcription of the \*Dies Irae\* plainchant on Musescape](#)

# Learning Activities

## Activity 1: Aural and Musicology

In this activity, the students will investigate how Saint-Saëns uses the elements of music to create different effects for the listener.

**Inquiry Question:** How can a composer use the elements of music to create interest for the listener?

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### Task 1

Listen to the opening of the first movement bars 1 to 33 (0:00-1:46).

**Focus Question:** How does the composer use the elements of music to attract and maintain the listener's attention?

Scaffolding Questions:

1. Describe the texture and dynamics of the opening bars of the excerpt.
2. Identify and discuss the composer's use of tone colour.
3. Discuss the composer's use of silence.
4. Describe how the composer creates tension in the excerpt.
5. Explain the relationship between the two main pitch layers in the second part of the excerpt (bars 12 to 33, Audio cue 1:14-1:46)

Now listen to a second excerpt, bars 228 to 270 (Audio cue 7:00-8:06).

**Focus Question:** Describe the contrast between the two excerpts and compare the composer's use of the elements of music in each.

Scaffolding Questions:

1. Compare the articulation of the string parts between the two excerpts.
2. Compare the dynamics of the two excerpts.
3. Which instruments are playing the oboe motif (B) in the second excerpt.
4. Describe the additional pitch material included in the second excerpt from Audio cue 7:30 (Bars 248 to 270, Rehearsal Mark N).

### Task 2

In this activity the students will investigate Saint-Saëns' use of the Cyclic Theme, based on the *Dies Irae* plainchant.

**Inquiry Question:** What techniques does Saint-Saëns use to transform the Cyclic Theme used in the Third Symphony?

In the Third Symphony, Saint-Saëns employs a form of Cyclic Theme, making use of thematic material, derived from fragments of the *Dies Irae* plainsong, as a unifying device, with the melody appearing in more than one movement. Saint-Saëns employs a method of thematic transformation, first used by the composer Franz Liszt, where the theme evolves into different guises throughout the symphony

The *Dies Irae* (“day of wrath”) is part of the traditional Catholic Requiem or Mass for the dead. The words of the *Dies Irae* were set to a plainchant melody most likely during the 13th century, and this melody became a symbol of death and judgement. Listen to the opening of this recording of the *Dies Irae* plainchant.



### [Dies Irae Plainchant.](#)

Dies iræ, dies illa	The day of wrath, that day
Solvat sæclum in favilla,	Will dissolve the world in ashes
Teste David cum Sibylla.	As foretold by David and the Sybil.
Quantus tremor est futurus,	How much tremor there will be,
Quando Judex est venturus,	When the Judge will come,
Cuncta stricte discussurus!	Investigating everything strictly!
Tuba mirum spargens sonum,	The trumpet scattering, a wondrous sound
Per sepulchra regionum,	Through the sepulchres of the regions,
Coget omnes ante thronum.	Will summon all before the Throne.
Mors stupebit et natura,	Death and nature will marvel.
Cum resurget creatura,	When the creature arises
Judicanti responsura.	To respond to the judge.

Later composers who wrote requiem masses (such as Mozart) would write their own original music to go with these words, but in the early 19th century the original plainchant melody began to make a comeback as composers became more interested in telling stories through music. The melody was an easy way for composers to let audiences know that the music was about death. Berlioz adapted it for the last movement of his *Symphonie Fantastique* (which depicts a Witches Sabbath that occurs over the grave of the symphony's hero).

Saint-Saëns does not use the *Dies Irae* as literally as either Berlioz or Liszt did, but the main theme of his symphony is clearly derived from it and the major version in the fourth movement suggests a triumphant victory over death.

Study each of these appearances of the theme and describe the techniques the composer has used to transform the theme.

- a) First movement bars 12 to 14 first violins

**Allegretto moderato**

- b) First movement bars 47 to 49 flutes

- c) First movement bars 85 to 87 woodwind

- d) First movement bars 154 to 159 first violins

- e) First movement bars 191 to 195 French horn and trombones

- f) Second movement bars 412 to 413 double basses

**molto tranquillo**

g) Third movement bars 17 to 21 flutes

Musical score for flutes, Third movement bars 17 to 21. The score is in 6/8 time and consists of two systems. The first system has two staves. The second system has two staves. The music is in a key with three flats (B-flat, E-flat, A-flat). The first system starts with a rest, followed by eighth notes. The second system starts with a rest, followed by eighth notes. The dynamic marking *p* is present. There is an *8va* marking above the second staff of the second system.

h) Third movement bars 112 to 119 first violins

Musical score for first violins, Third movement bars 112 to 119. The score is in 2/4 time and consists of one staff. The music is in a key with three flats (B-flat, E-flat, A-flat). The dynamic marking *mf espress.* is present.

i) Third movement bars 384 to 386 cellos and double basses

Musical score for cellos and double basses, Third movement bars 384 to 386. The score is in 6/8 time and consists of two staves. The music is in a key with three flats (B-flat, E-flat, A-flat). The dynamic marking *poco marcato* is present. The first staff has a *pizz.* marking.

j) Fourth movement bars 404 to 411 first violins

Musical score for first violins, Fourth movement bars 404 to 411. The score is in 2/4 time and consists of one staff. The music is in a key with three flats (B-flat, E-flat, A-flat). The dynamic marking *mf* is present. There are repeat signs at the beginning and end of the passage.

## Activity 2: Aural Skills and Musicology

In this activity the students will investigate the techniques use by Saint-Saëns to develop the theme of the second movement.

**Inquiry Question:** What techniques are available to a composer to develop the musical material of a piece of music?

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### Task 1

Study the score of the opening of the second movement, bars 338 to 368 (Audio cue 0:00-2:20) and answer the following questions.

1. Study the pitches of the string parts in the first presentation of theme. Identify the texture of the string layers.
2. Name the clef used in the cello parts.
3. Study the organ part from the opening of the movement until Rehearsal Mark Q. Discuss the role of the organ and identify its function and features in the texture of the music.
4. Compare the second presentation of the theme by the clarinet, 3<sup>rd</sup> and 4<sup>th</sup> horns and 1<sup>st</sup> and 2<sup>nd</sup> trombones at Rehearsal Mark Q. List the similarities and differences between the first and second presentations of the theme.
5. Describe the part played by the strings at Rehearsal Mark Q.

### Reflection

What techniques has Saint-Saëns used to develop the theme?

### Task 2

Now that you are familiar with the theme of this movement, it is time to investigate how this material is developed using three further examples.

Study the score of the next passage of the second movement, bars 368 to 391 (Audio cue 2:28-4:14)

1. Explain how the composer develops the melodic material of the theme from Rehearsal Mark R to Rehearsal mark S.

Study the score from Rehearsal Mark S to Rehearsal Mark U, bars 391 to 411 (Audio cue 6:58-8:19)

2. List the similarities and differences in the presentation of theme in this passage and the opening of the movement.

Study the score from Rehearsal Mark S to Rehearsal Mark X, bars 427 to 446 (Audio cue 6:58-8:19)

3. List the similarities and differences in the presentation of theme in this passage and the opening of the movement.
4. Explain the relationship between the first violins, violas and cellos.

### Task 3

#### **Ten Times Two**

1. Listen to the complete second movement of the Third Symphony quietly. Let your ears wander and take in as much as possible.
2. List 10 words or phrases about any aspect of what you hear.
3. Repeat steps 1 and 2: Listen again and try to add 10 more words or phrases to your list.
4. Share your observations with a partner.

## Activity 3: Listening and Composition

In this activity the students will observe how Saint-Saëns has adapted the traditional symphonic Scherzo and Trio form.

**Inquiry question:** How do composers create their own, original versions of traditional musical forms and conventions?

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### Task 1

Listen to the opening of the third movement, bars 1 to 70 (Audio cue 0:00-1:31).

**Focus Question:** Compare and contrast the two main themes in this section of this movement.

Scaffolding questions:

1. Identify the performing media of the first theme (Audio cue 0:00-0:21) and the second theme (Audio cue 0:22-0:32).
2. Describe the rhythmic material of each theme. Include specific terms in your description of each rhythm pattern.
3. Describe the texture of each theme.
4. Discuss the composer's use of repetition.
5. Explain how the composer introduces variety in the presentation of each theme as the excerpt continues.

### Task 2

Now follow the score and listen to the B Section of the movement Bars 71 to 105, from the start of the *Presto* to Rehearsal Mark F (Audio cue 1:32-2:04).

**Focus Question:** With reference to the elements of music, explain how this section contrasts with the previous section.

Scaffolding Questions:

1. What changes have been made to the tempo?
2. What is the key of this section and what is its relationship to the original key of the movement?
3. Which instruments introduce the new melodic material?
4. How does the overall pitch and register compare to the opening theme of the movement?
5. Which new tone colours are introduced in this section?
6. To what keys does the music modulate in bars 79, 89 and 105 (Rehearsal Mark F)?

### Task 3

Listen to the closing section of the third movement, bars 277 to 395 (Audio cue 6:00-6:54)  
Rehearsal Marks O to R.

1. Observe how the composer introduces a sustained melody played by the third trombone and tuba, accompanied by the *Presto* theme from bar 71, now in the key of A flat major. At bar 340 (Audio cue 6:00), the strings play a *fugato* passage based on this theme. The music then modulates to a G major chord at the close of the movement.
2. Discuss reasons why the composer has finished the movement with this style of passage.

### Task 4

There are many terms and directions in the score of this movement. Research the meaning of the following terms.

1. *Col C.B.*
2. *brillante*
3. 1<sup>ers</sup> V<sup>ons</sup> Div.
4. *frappée avec une baguette*
5. En MI -UT-La (Timpani bar 80)

## Activity 4: Aural, Musicology and Composition

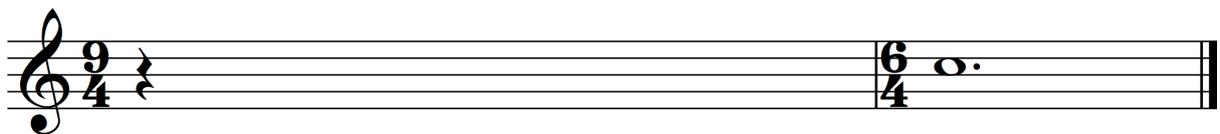
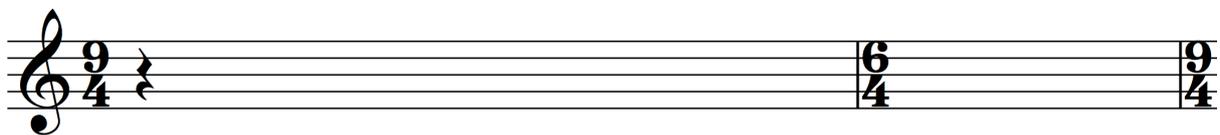
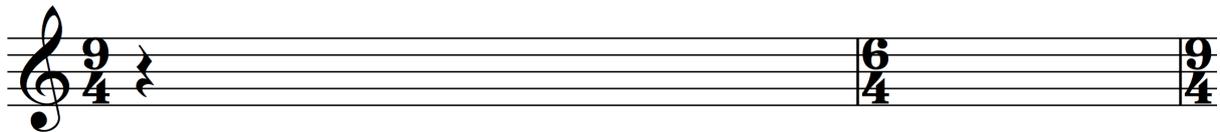
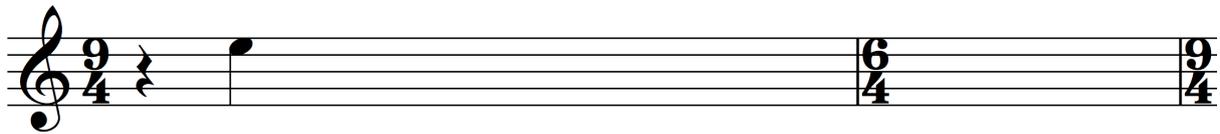
In this activity the students will explore different uses and arrangements of the famous *Maestoso* theme from Saint-Saëns Third Symphony, and experiment with creating their own adaptation of the theme.

**Inquiry Question:** How can the musical elements be varied to create new contexts and meaning for the same, familiar theme?

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### Task 1

1. Listen to the theme of the fourth movement, bars 404 to 411 (Audio cue 0:31-1:10) and notate the melody of the theme in correct pitch and time on the staff provided.



2. Discuss the treatment of the theme in the following three short excerpts:

- a) Bars 412 to 419 (Audio cue 1:11-1:49)
- b) Bars 525 to 569 (Audio cue 3:54-4:42)
- c) Bars 632 to 652 (Audio cue 5:54-6:26)

## Task 2

1. Identify the harmonies of the theme by writing the chords beneath the music. The organ part has been provided for you, to assist you with this task. You may use Roman numerals or chord names.
2. Name the cadences at the end of each phrase.

**Maestoso**

The musical score is written for a grand staff (treble and bass clefs) in 9/4 time. It is marked **Maestoso** and **ff**. The score is divided into three systems of music. The first system contains 8 bars, the second system contains 8 bars, and the third system contains 4 bars. The key signature is C major. The organ part is provided in the bass clef of each system to assist with identifying the harmonies.

3. How does the composer establish the key of C major in the opening eight bars of this movement (audio cue 0:00-0:30)?

## Task 3

The chorale *Maestoso* theme from the *Organ Symphony* was used as one of the *leitmotifs* or themes in the Australian film, *Babe*. Composer Nigel Westlake was engaged to write the film score. He tried to talk both director, Chris Noonan, and producer, George Miller, out of using the Saint-Saëns theme, and championed the idea of only using original music. He discovered that 'the Saint-Saëns was already ingrained as part of their conception of the film.'

Westlake soon came to appreciate the theme's adaptability for dramatic purpose, with one significant difference. In the context of the film score, the organ is never heard. 'It found it to be too heavy, too gothic for the tone of the movie', says Westlake, 'but the theme is

optimistic and wholesome, and very versatile. It can be subtle and sweet, or heraldic and jubilant, depending on the demands of the scene.'

Listen to this excerpt from the film score (Video cue 6:27-8:50)

[Babe Music Compilation YouTube](#) or Spotify: [That'll do pig \(two versions of theme\)](#)

1. Identify the layers from the symphony that have been incorporated into the film score.
2. Describe three ways that Westlake has adapted and arranged the music in this medley.

Now listen to the opening of the musical score from the YouTube compilation audio.

(Audio cue 0:00-1:45 or Spotify: [This is a tale](#))

3. What additional, original musical layers have been added to the *Maestoso* theme by Nigel Westlake?

Finally, listen to another of Nigel Westlake's clever adaptations of the *Maestoso* theme.

(Audio cue 1:46-2:20)

4. What instruments are employed to play the theme and accompaniment?
5. What style and mood is created in this arrangement/adaptation?

## Optional Extension Task

Watch the closing scene and observe the director's use of the musical theme. The clip begins with no musical underscore. The silent background signifies the expectation and focus of the spectators and is reinforced by the sound effects of the birds, the squeaky gate and the lock. The director holds the music back until the judges score and even then, it only slowly emerges from beneath the sound of the cheering crowd.

[Babe Clip](#)

## Task 4

Create your own version of the *Maestoso* theme to suggest one of the following scenes or moods from the film.

- a) The sadness of Fly having her pups taken away.
- b) The fear of the sheep as the "wolves" attack.
- c) The heroism of Babe in chasing away the attackers.

Begin by compiling a list of ten words or phrases that describe the mood of the scene that you have chosen to underscore.

Scene: \_\_\_\_\_

Mood:

--

Now list the variations that might be made to these musical elements to create the required mood.

Pitch (Melody)	
Pitch (Mode and Harmony)	
Duration and Tempo	
Tone Colour (Instrumentation)	

## Activity 5: Performance

At the end of this activity you will be able to perform a simplified version of the *Maestoso* theme from the Fourth Movement of the symphony.

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### Task 1

Learn and perform the famous theme from the fourth movement Saint-Saëns Third Symphony. This is a variation of the original theme, based on one of Nigel Westlake's arrangements for *Babe*.

# Third Symphony

## Maestoso Theme

Saint-Saens

**Maestoso**

C G C Am G C F C

Violin/Flute

Clarinet in B $\flat$

Alto Saxophone

Violoncello

Piano

**Maestoso**

C F Dm A Dm G C G

Vln/Fl.

Cl.

Alto Sax.

Vc.

Pno.

C G C G C F E

Vln/Fl.

Cl.

Alto Sax.

Vc.

Pno.

E Am Dm A Dm C G C

Vln/Fl.

Cl.

Alto Sax.

Vc.

Pno.

## Task 2

In actuality, Saint-Saëns' Organ Symphony wasn't the direct inspiration for Babe's theme. In the 1970s, pop singers Scott Fitzgerald and Yvonne Keeley had a Top of the Pops hit in Britain and Australia with the song '[If I had words](#)', which took the same maestoso melody from Saint-Saëns and added a reggae beat. It was this song, with lyrics by Jonathan Hodge, that Chris Noonan and George Miller had already settled on before Nigel joined the team.

*If I had words, to make a day for you,  
I'd give you a morning, golden and true.  
I would make this day last for all time,  
Then fill the night deep in moonshine.*

The song is heard in full twice in the film – sung by Farmer Hoggett at the film's emotional highpoint when Babe's survival is in question, and again as the end credits roll; all's well that ends well, and the trio of mice who appear at each of the scene changes serenade the audience out of the theatre with a more comic touch. Their performance is in fact a sped-up version of the 1970s pop song (Audio cue 3:53-6:26).

### [Babe Music Video](#)

## Extension Task

- 1) Research the names of other popular songs based upon melodies from classical music.
- 2) Research the names of films that have used a significant amount of classical music in their soundtracks.
- 3) Often film directors will use classical music in the temp track for their film. What is a temp track and why would a director borrow classical music for this purpose in the film-making process?

# Suggested Answers and Teaching Notes

## Activity 1

### Teaching Notes

- The term *Col B* in the score from bar 20, is indicating that the cellos are playing (*colla* = with the) the same as the double basses – as directed at bar 9.
- It is not expected that the students will know the transition material in the second excerpt. It was not included in Excerpt 1. They may or may not recognise motif (B) as the source material either. Understanding that this layer provides a contrasting sustained duration to the violin semiquavers in the texture is sufficient. However, it is important that the relationship between the motif presented in Excerpt 2 by the brass and this augmented version is pointed out to the students, to help them learn more about the way that Saint-Saëns uses his melodic material.

### Task 1

Bars 1 to 33 (Audio cue 0:00-1:46)

#### Focus Question:

The composer uses the elements of pitch, duration, dynamics, texture and tone colour to attract and maintain the listener's attention.

**Pitch:** The movement begins with short melodic motifs. Tension is created by the use of chromaticism and dissonance in the string motif and the lack of a tonal centre in the woodwind motif. The tonic key of C minor is not established until the violin melody at bar 12. The violin melody has a narrow range and also uses chromaticism to create tension in the music.

**Duration:** The use of sustained notes in the first violin motif (A) contrasts with the syncopated rhythm of the oboe and flute motif (B). The main violin melody is rapid, restless and mysterious. It begins with a semiquaver rest, creating syncopation.

**Dynamics:** The overall dynamic is soft. The swelling and fading (*crescendo* and *diminuendo*) of the opening motifs draws the listener in and creates an air of mystery. The main section of the excerpt rises to a climax but then quickly fades away again.

**Texture:** The texture of the music is thin. The opening motifs are single layers. The accompaniment, where there is one, is sustained. The main violin subject also has a light accompaniment of sustained horns, intermittent bass notes and the repeated use of the oboe motif, now played by the remainder of the reeds, as a form of counter melody.

**Tone colour:** The use of the woodwinds in isolation or in pairs, such as the cor anglais and bassoon in bars 10 and 11, highlights their distinctive tone colours. The octave jump of the violins at the start features their different registers and the *staccato* bowing in the main first subject also presents a variety of interesting tone colours for the listener.

#### Scaffolding Questions:

1. The opening bars of the excerpt have a very thin texture, with single line melodies and sustained harmonies. The dynamics of each phrase start softly, swell

(*crescendo*) and then die away (*diminuendo*). The texture builds slightly as the quiet but restless third idea (first subject) begins, in three-bar phrases of semiquavers.

2. The first and third melodic ideas are played by the strings. The second melodic idea or motif (B) is played by the woodwinds in turn: oboe, flutes, clarinet and bassoon. The cor anglais and bassoon play a two-note fragment of the first motif.
3. The silences which follow the first melodic phrases build a sense of mystery and anticipation.
4. Tension is created in the excerpt by the use of chromaticism, dissonance as well as the dynamic phrasing and the composers choice of tone colours.
5. Even though the violin melody is the main subject, it quickly takes on a secondary role to the woodwind motif that rises in pitch as it is repeated. This leads to the climax of this excerpt in bar 22, which is an augmented version of the opening violin theme (a) from the start of the excerpt (bars 1 to 3). This is echoed in diminution by the flutes at bar 27, before the excerpt dies away.

Excerpt 2 Bars 228 to 270 (Audio cue 7:00-8:06).

**Focus Question:** Describe the contrast between the two excerpts and compare the composer's use of the elements of music.

The second excerpt has a fuller sound, with louder dynamics and a more *legato* style in the strings. This contrasts with the agitated sound of the *staccato* semiquavers in Excerpt one. The use of the brass in the second excerpt creates a contrast in tone colour. The texture of the second excerpt is fuller, with additional pitch material, adding more contrast.

### Scaffolding Questions:

1. The strings in Excerpt 2 are playing each pair of notes tied, creating a longer duration note. The sound is more emphatic and less restless than the opening version.
2. This is matched by the louder dynamic in all the parts.
3. The brass (horns and trumpets) are playing the oboe motif (b).
4. The additional pitch material employed in the second excerpt from bar 248, Rehearsal Mark N (Audio cue 7:30), is an augmented variation of the oboe theme (B). It was previously used in the transition section of the Exposition, played by the cor anglais and bassoon (Rehearsal Mark C, Audio cue 2:16).

## Task 2

- a) First movement bars 12 to 14 – Violin I  
The opening intervals of the plainchant are loosely followed here. Note the transposition from the D (Dorian mode) to C minor.
- b) First movement bars 47 to 49 - Flutes  
This is another phrase from the plainchant that will become important in the fourth movement. It is played here in even notes.

- c) First movement bars 85 to 87 - Woodwind  
The violin first subject melody is played in even quavers. It is in A minor here.
- d) First movement bars 154 to 159 – Violin I  
The theme has been fragmented into two-note motifs
- e) First movement bars 191 to 194 - Horn and Trombones  
The first phrase of the theme is presented in augmentation.
- f) Second movement bars 412 to 413 - Double Basses  
This is a further variation of the two-note motivic fragments from the first movement (bars 154 to 159). The quaver pairs have become pairs of quaver triplets, creating diminution.
- g) Third movement bars 17 to 21 - Flutes  
Rhythmic variety is introduced. The melody is still fragmented, broken up by the use of rests.
- h) Third movement bars 112 to 119 – Violin I  
An augmented variation of the theme. The four-bar phrase is used as a modulating motif in the subsequent bars.
- i) Third movement bars 384 to 386 - Cellos and Double Basses  
This melody is now in G minor. The rhythm is quavers, rather than the double semiquavers of the original.
- j) Fourth movement bars 404 to 411 – Violin I  
The major key of C major is the significant change here. The melody is in even crotchets (augmentation) and it is harmonised.

## Activity 2

### Teaching Notes

**Ten times two** is a Thinking Routine from Project Zero, Harvard Graduate School of Education. These are the explanatory notes from Project Zero.

- **Purpose:** What kind of thinking does this routine encourage?
  - The routine helps students slow down and make careful observations about music. It asks students to think about words or phrases to describe the work and encourages students to push beyond first listen or basic description.
- **Application:** When and where can I use it?
  - The routine will work with any kind of music. Use Ten Times Two when you introduce a new piece of music to get students thinking carefully about it before having a discussion or using another routine. **You can also use the Ten times Two routine after an in-depth discussion about at a piece of music to both push forward and summarize some of the ideas and observations that were made during the conversation.** In this context, as a review exercise, it would be expected that the students would include some technical terms in their list, but it is also intended that they should respond simply to the beauty of Saint-Saëns music.
- **Launch:** You can invite students to close eyes if that is comfortable for them or soften their gaze and just listen the first time. Then, during the second listen, they might write or draw in response to what they are hearing. If a list of ten things seems like a lot at first, begin with an invitation to list 3-5 things that students notice, then they can pair with a partner to compare lists.

### Task 1

1. The strings are playing the melody in unison.
2. The tenor clef in the cello part indicates that these instruments are playing exactly the same pitch as the violins and violas.
- 3.

Similarities	Differences
<ul style="list-style-type: none"><li>• The melody is the same.</li><li>• Both melodies are played in unison by all the instruments.</li></ul>	<ul style="list-style-type: none"><li>• The three instruments are playing an octave apart. The range covers two octaves.</li><li>• The clarinet is playing an octave higher than the violins did.</li><li>• Single instruments play each part, not a whole section.</li><li>• The organ does not play.</li></ul>

4. The strings play the accompaniment. This consists of sustained harmonies and a countermelody, which is shared amongst the divided strings.

- While the organ might be described as accompanying the string melody, with its sustained harmonies, the organ part is also providing a counterpoint to the melody itself.

### Reflection

The techniques used for developing the theme include:

- Varying the performing media and tone colours.
- Adding to the texture, including using the use of counter melody.
- Expanding the harmonies.

## Task 2

Bars 368 to 391 (Audio cue 2:28-4:14)

- The composer repeats a motif based on the opening bar. Each repetition is slightly varied before the third variation is also extended. This version of the melody is repeated by the clarinet, horns and trombone, in the same way as the original melody, but with the strings playing a further variation in canon, creating a further counter melody which leads to the climax of the passage at bar 386.

Bars 391 to 411, Rehearsal Mark S (Audio cue 2:28-4:14)

- The violin parts at bar 391 (Rehearsal Mark S) are a decorated variation of the violin theme of this movement. The pitches of the original melody are included in the new variation, with the groups of three semiquavers providing a variation or decoration.

Rehearsal Mark V to Rehearsal Mark X (bars 427 to 446, Audio cue 6:58-8:19).

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Similarities	Differences
<ul style="list-style-type: none"> <li>• The melody is the same.</li> <li>• Both melodies are played in unison.</li> <li>• The melody is presented by string instruments.</li> <li>• The organ is accompanying the strings.</li> <li>• There is a soft dynamic.</li> </ul>	<ul style="list-style-type: none"> <li>• The first violins are playing two octaves higher than before.</li> <li>• The violins, violas and cellos are playing an octave apart from each other. The range covers two octaves.</li> <li>• There is a thicker texture with <i>divisi</i> string parts.</li> <li>• The other strings are playing a <i>pizzicato</i> accompaniment.</li> </ul>

- The three groups of instruments are playing an octave apart from each other. The range covers two octaves. The cellos are playing the melody at its original pitch.

## Activity 3

### Task 1

#### Focus Question:

- The composer has created contrast between the first aggressive theme and the second, lighter and more lyrical theme.
- The unison texture of the strings in theme one contrasts with the harmonised texture of the woodwind in the second theme.
- There is also contrast between the *forte* first theme and the *piano* second theme.
- Both themes have rhythmic interest. The second theme is syncopated.
- Both themes are motivic, with repetition being a feature of both.
- The composer introduces further variety by swapping the themes between the two main instrument groups and varying the dynamics of each of the themes.

#### Scaffolding questions:

1. The violins and violas are the main instruments playing the first theme, while the woodwinds are the main instruments playing the second theme.
2. The rhythm of the first theme has an anacrusis. The accents on each beat of the subsequent bar in each two-bar motif creates a feeling of syncopation. The second theme uses syncopation, created by the rests on the strongest part of each beat and the rhythm pattern of the motif, with the quaver (the longest note in each group) falling on the weakest part of each beat.
3. The violins and violas play in unison. The lower reed instruments are providing a sustained accompaniment, meaning the texture is thin. The woodwinds play a harmonised version of their theme. The harmonies are quite open (very few thirds) and with the *pizzicato* string accompaniment, the texture is thicker but not overly so.
4. Both themes are motivic, with a small amount of material being repeated in both themes.
5. The composer introduces variety by exchanging the melodic themes between the instrument groups. The music modulates before a third triadic motif is introduced creating more variety.

### Task 2

#### Focus Question:

The composer uses the elements of pitch, duration, texture, dynamics, expressive techniques and tone colour to create contrast in this section.

**Pitch:** The new melody is at a higher pitch. It has a wider pitch range.

**Duration:** The faster tempo of the Trio contrasts with the Scherzo, even though it is also a fast tempo. The even quavers of the theme contrast with the semiquavers of the Scherzo theme.

**Texture:** The harmonised homophonic texture contrasts with the unison presentation of the opening theme. It is similar to the B theme of the Scherzo.

**Dynamics:** The *piano* dynamic of the Trio contrasts with the *forte* dynamic of the first Scherzo theme.

**Expressive Techniques:** The *staccato* character of the Trio theme contrasts with the accented character of the Scherzo.

**Tone Colour:** The piano arpeggios add variety to the tone colour palette, as does the untuned percussion (triangle and suspended cymbal).

### Scaffolding Questions:

1. The tempo is faster: *Presto*.
2. The key of this section is C major. This is the tonic major.
3. The flute and other woodwinds introduce this theme.
4. The pitch and register of the Trio is higher than the Scherzo theme. It is two octaves higher.
5. The piano is introduced, as well as other percussion instruments: triangle and suspended cymbal.
6. Rehearsal Mark D: C major  
Rehearsal Mark E: D major  
Rehearsal Mark F: E flat major

## Task 3

Bars 277 to 395 (Audio cue 6:00-6:54) Rehearsal Marks O to R.

1. The composer introduces a sustained melody played by the third trombone and tuba, accompanied by the *Presto* theme from bar 71, now in the key of A flat major. At bar 340 (Audio cue 6:00), the strings play a *fugato* passage based on this theme. The music then modulates to a G major chord at the close of the movement.
2. The string *fugato* is a transition between the two movements. It slows the music down and introduces a contrasting mood. It acts as a meditation in preparation for the forthcoming *Maestoso* theme, reducing the energy of the Scherzo.

## Task 4 (Extension)

1. *Col C.B.: Colla Contrabass.* The cellos are playing the same music as the double basses.
2. *Brillante:* brilliant, bright, sparkling, shiny, with verve and vivacity, with sparkle

3. 1<sup>ers</sup> V<sup>ons</sup> Div.: First violins divide.
4. *frappée avec une baguette*: Strike with a drumstick.
5. *En MI -UT-La* (Timpani bar 80): Change timpani pitches to E, C, and A.

## Activity 4

### Teaching Notes

- Although an imperfect cadence is usually taught as I-V, it can be any cadence that ends on the dominant chord (V), creating an unfinished or open-end to the phrase.
- A deceptive cadence means V did not go to I. This means that “V to not-I” is technically a more correct description for a deceptive cadence, which is a term is also applied to an interrupted cadence (V-vi).
- The Task 3 questions are based on the YouTube version as the source, because it combines the separate versions of the theme from the soundtrack in a single source, including the sped-up version of the song, *If I Had Words* (Audio cue 3:52-6:26). However, information about the Spotify audio of the same clips has been included, where possible, to facilitate access.
- There is a later version of the theme (Audio cue 2:31-3:52 or Spotify track *That'll Do Pig*) which is closer to the original “fanfare” version, with the strings playing a *staccato* version of the theme, but they accompany the woodwinds rather than the organ playing the theme.
- More information about the *Babe* score and classroom performance scores of *If I Had Words* and the *River of Sadness* theme are available in the 2016 Meet the Music Resource Kit.

### Task 1

1.

**Maestoso**



2.

- a) Bars 412 to 419 (Audio cue 1:11-1:49) This is the version of the theme played by the organ, accompanied by double-stopping strings. Each phrase of the theme is answered by a brass fanfare.
- b) Bars 525 to 569 (Audio cue 3:54-4:42) This is an augmented version played by the strings and then repeated by the woodwind and brass.
- c) Bars 632 to 652 (Audio cue 5:54-6:17) This is a fragmented version played by the trombones, cellos and double basses, with a syncopated answer in the trumpets and woodwinds.

# Task 2

1.

**Maestoso**

*ff*

C I G V C I Am vi G V C I C V F IV C I

C I Am vi Dm ii A VI Dm ii G V C I C/E Ib G V

C I G V C I C/E Ib G/D Vc C I C I Dm/F iib E III

E III A VI Dm ii A VI Dm ii Dm/F iib C/G Ic G V C I

2. The cadences at the end of each phrase are:
  - I. Plagal Cadence
  - II. Imperfect Cadence (also described as an open cadence to the dominant)
  - III. Interrupted or Deceptive Cadence to the mediant
  - IV. Perfect Cadence
  
3. The organ plays three chords in this passage. The tonic C major in the first bar (bar 396), the dominant G major in the fourth bar (399) and then another C major chord in the eighth bar (403).

### Task 3

Audio cue 6:27-8:50

1. As well as the *Maestoso* theme, Westlake has also included the brass fanfare from the symphony but he has adapted this to include his own original material.
2. Three ways that Westlake has adapted and arranged the music in this medley include:
  - The most striking feature is that Westlake has changed the time signatures. By eliminating the first beat of the  $\frac{9}{4}$  bars, which is a rest in the symphonic version of the theme, Westlake has created an eight-beat phrase (or two four-bar phrases) for the crotchet melody. In the first version, Westlake has also changed the duration of the long note at the end of each phrase to a four-beat note, with the exception of the final note, which is eleven beats. This creates a squared or balanced version, which creates a gentler feeling. In the third version, the long note is seven beats, extended rather than shortened from a six-beat note in the original. Thus, in this version, the phrases remain the same length as the original. This effect is known as rhythmic displacement. It is a technique to create a fresh sound to familiar material.
  - The first version is slower and includes non-orchestral instruments such as the guitar, adding to the gentle mood of this version.
  - The second version is a light-hearted march, featuring the woodwind and percussion, underscoring the comic aspects of the story which contribute to the success of both farmer and pig.
  - Westlake adds snippets of his original themes, especially the solo violin theme at the end, signifying the bond between Babe and Hoggett. There is also the use of additional tone colours, especially the bright tuned percussion, of which Saint-Saëns, who was keen to include new instrumental sounds in his symphony, would probably approve.
3. The first version is played by the celeste. It gives the music a fantasy or fairytale quality. Its gentle sound and mood contrast with the sadness of the solo violin theme and the dissonant muted trumpet motif. The celeste music is a simplified version of

the piano parts in the symphony. Once again, Westlake has altered the time signature. In this version, the celeste plays the first bar of each phrase as an eight-beat or two four-beat bars. The long note is six beats, as in the original. The second version is very similar to Saint-Saëns "fanfare" version of the theme, heard in the symphony, except that Westlake has used the strings playing the legato version instead of the organ. It is phrased in the same way as the third version from the previous excerpt i.e. 8+7 instead of 9+6. Some of the fanfare writing is Westlake's own, as the trumpet parts are more melodically expansive than Saint-Saëns' block chord harmonies.

4. Westlake has added other original musical ideas or leitmotifs from the *Babe* score. These are heard in the opening played by the tuned percussion, solo violin and muted trumpet. For example, the solo violin plays the "river of sadness" leitmotif, while the xylophone plays Farmer Hoggett's leitmotif and the Farmer's Working leitmotif.
5. An Irish whistle plays the melody, accompanied by drum (Bodhran). The bassoon joins with the bass part (this is the instrument used to represent Farmer Hoggett in the film score), before the strings and brass enter with the familiar layers from the earlier versions.
6. The style is that of a jig. It is a happy, joyful and almost child-like mood, reflecting Farmer Hoggett's unconventional and whimsical outlook.

## Activity 5

### Teaching Notes

- The Internet is fertile ground for finding lists such as these. Here are two of the many sites:  
<https://www.classicfm.com/discover-music/pop-songs-sample-based-on-classical-music/>  
<https://www.classicfm.com/discover-music/periods-genres/film-tv/most-iconic-uses-classical-music-soundtrack/>

### Extension Task

1. The students may choose lists containing more familiar songs or films rather than the classic pop examples, such as *Whiter Shade of Pale*, *Blackbird*, *Because*, *Russians* and *Lady Lynda*
2. Or films such as *2001: A Space Odyssey*, *A Clockwork Orange*, *Dangerous Liaisons*, *Apocalypse Now*, *The Shining*, *The King's Speech* and *Gallipoli*.
3. Often film directors will use classical music in the temp track for their film as an indication to the composer of what type of music or musical effect they want in a particular scene.