

The *Mélodies* of Jules Massenet: Settings of Female Poets

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Abstract

Within a collection of over 146 *mélodies*, Massenet explores form, style, various types of poetry, compositional techniques, tendencies derived from music history, all while infusing them with his own musical nuances. His *mélodies* range from chant and simple strophic ballads to complex, through-composed works that sometimes hint towards the music of later generations. Admiration for the techniques of other composers appears in Massenet's *oeuvre*, ranging from chant-like and simple folk melodies through pieces that show impressionistic and post-romantic styles. Massenet's choice to set a variety of poets, including well-known, lesser-known, and female poets (unusual at the time) reflects the linguistic and educational changes in Parisian society as well as the function of female poets within the greater scheme of nineteenth-century French poetry. Massenet's sensitivity to lyrical writing for the voice and the ability to translate orchestral functions and operatic tendencies into the *mélodies* through the accompaniment and dynamic markings have pedagogical implications for all levels of performers.

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Introduction

For various reasons, the *mélodies* of Jules Massenet have long been neglected as a substantial contribution to the canon of French art song repertoire. Gabriel Fauré, Henri Duparc, George Bizet, Charles Gounod, and others stand as the representative composers of *mélodies* and *chansons* at the turn of the twentieth-century with Massenet's fame strongly grounded in his instrumental and operatic output. However, the works in the eight volumes of Massenet's *mélodies* demonstrate his awareness of past music history and offer strong pedagogical possibilities, not to mention that they stand as the second largest output of French art song in the nineteenth-century and includes the first French song cycle ever created.¹

This lecture recital has been designed as a brief introduction into the complexities of Massenet's *mélodies* that make them a substantial contribution to the canon of French art song. I have taken of his settings by female poets from throughout the eight volumes to demonstrate the multi-dimensional engagement between the French language, historical context, and compositional practices. First, I will provide a background of the literature, education, and changing role of French, female writers. Second, I will address linguistic considerations of the French language itself. Finally, I will highlight the musical nuances of each of the *melodies* that I will perform.

¹ David Tunley and Frits Noske. "Mélodie," *Grove Music Online*, accessed February 3, 2018, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042953>.

Literature Review

This project was completed using several primary sources about Massenet and the poets along with secondary sources about art song in general, art song analysis, and French art song during the 1800s through the early twenty-first century. *Massenet: A Chronicle of His Life and Times* by Demar Irvine is the most current biography of Massenet and provided a large list of references as a starting point of the research. *Mes Souvenirs* by Jules Massenet helped provide information about his whereabouts during the probable times that he conceived the *mélodies* as well as if there were contemporaries who inspired him.

Irene Chichmanoff's book, *Étude critique sur les femmes poètes en France au XIXe siècles*, covers a large range of female poets including many of those set by Massenet, giving details about their backgrounds and involvement with other poets or specific literary circles. Letters from well-known male poets and literary figures such as Armande Silvestre, Victor Hugo, and Louis Gallet helped confirm the identities of the female poets.

Perspectives about the linguistic practices of the time came from works such as Kitti Messina's "Poesia e musica nella lirica da camera francese dell'ottocento," and especially an interview conducted in 1911 with the leading composers of the time regarding setting French text to music, "French Words and Music a Century Ago: Composers' Responses to a 1911 Survey" by Peter Low. Greg Kerr's *Dream Cities: Utopia and Prose by Poets in Nineteenth-Century France* considers poetry and literature in the changing Parisian society as did the work by Robert Lawrence Beum, *Nineteenth-Century French Poets*.

Pedagogical considerations were determined from a variety of sources with writings such as Christopher Goldsack's *Singing in French-Higher Voices*, Helen Hodam's "French Song

Literature,” Hyun Min Lee’s dissertation “French Art Songs for High Voice by Famous Opera Composers,” and ultimately the *Grove Music Online* chapter on “*Mélodies*” by David Tunley and Frits Noske, forming the basis of the analytical criteria. What was striking about these sources was that they had only brief mentions of Massenet if they included him at all, but they were quick to note he made substantial contributions to the French art song canon.

Literature regarding Massenet’s compositional and writing style was usually limited to his operas and instrumental works such as the *Grove Music Online* entry about Jules Massenet and “Massenet et la vixation de la forme mélodique française” by Gottfried Marschall. I derived information about his compositional style from these sources and applied them to his art songs to understand better what was mimicry of other composers and what constituted his own musical personality. To cross check, I studied representative pieces by other composers in the standard French repertoire books and those in the standard art song repertoire books.

Preparation of a table helped me to better understand the magnitude of varieties as well as similarities between all of the *mélodies*. This concise analysis of the songs details narrative perspective, French verbs (in terms of form of address), linguistic choices of note, and musical characteristics (form, key signatures, and time signatures). For this document, a smaller table has been extracted covering the pieces in discussion today (See Appendix 3).

Literature, Education, and the Changing Role of French, Female Writers

In her book *The Gendered Lyric: Subjectivity and Difference in Nineteenth-Century French Poetry*, Gretchen Schultz describes how women were a consistent part of male communities of both poetry and literature; however, the discourse shared by the two genders reveals different qualities and tendencies, especially as their roles began to change into the twentieth-century.² Males in French society had been receiving education whether public or private for a substantial amount of time by the late 1800s. It was not until the 1850s that primary schools for female students were established followed by the creation of secular primary education for girls in the 1880s, which was not only available but mandatory.³ A female's education in poetry, therefore, was substantially limited compared to that available for males. Furthermore, female writers tended to practice in the field of novels and short stories, as it was believed that the fantasy element lent itself better to a female's intuition than a male's.

Nicholas Green acknowledges that while writers took on an important role in French society after the growth of urbanization in the mid-1850s, there remained a serious lack of female contribution to the literary output, although they were present and active in literary circles. What writings do exist by female authors such as Georges Sand allow scholars a different perspective of poetic practices by women when compared to poems by male writers.⁴

² Gretchen Schultz, *The Gendered Lyric: Subjectivity and Difference in Nineteenth-century French Poetry* (West Lafayette, Indiana: Purdue University Press, 1999).

³ Schultz, 3.

⁴ Nicholas Green, *The Spectacle of Nature: Landscape and the Burgeois Culture in Nineteenth Century France* (New York: Manchester University Press, 1990).

Although representations of feminine and masculine are highly debatable in music, it is more important that we reach an understanding of the cultural perception of feminism in poetry as understood at that time. Works by the female poets themselves can shed further light into these gendered practices. Furthermore, it is those “feminine” aspects to the poetry that are then translated in the music that have been known to define a song’s, or *mélodie*’s, overall importance in the grand scheme of the genres.

Carl Dalhaus notes that while other humanities such as literature and art in Paris during the mid- to late- nineteenth century moved away from Romanticism towards Realism and Modernism, music lay in the middle ground, tending towards more Romantic qualities largely due to the popularity of opera.⁵ Lyric poetry was pervasive during Romanticism and often ascribed with “soft” or “feminine” qualities by such male poets as Vigny, Lamartine, Hugo, Musset, and Gautier. Green states that “writers were a potent force in disseminating Paris both inside and outside the city”; therefore, it can be considered that their literary tendencies have a grounding in society, culture, and politics of the time.⁶

The 1848 Revolution brought urbanization and industrialization that changed the face of Parisian society. Appearances, proper social engagement, and an overall unspoken expectation to be seen and active in the society in which you lived heavily defined the period immediately after the Revolution through the early twentieth century. Alongside these new developments were changing expectations of females during the Second Republic (1848-1851). Writings of poets and

⁵ Carl Dalhaus, *Between Romanticism and Modernism: Four Studies in the Music of Later Nineteenth Century Music* (Los Angeles: University of California Press, 1980).

⁶ Green, *The Spectacle of Nature: Landscape and the Bourgeois Culture in Nineteenth Century France*, 34. What is meant by “disseminating” is that writers had a direct hand in broadcasting (and it could be argued creating) the growing trend to be seen publicly and in specific social circles.

authors were important in understanding that there were more than just socialist feminist's perceptions or that of the male-dominated republican sector.

The female poets represented in Massenet's *mélodies* were part of those male-dominated literary circles. "Sérénade d'Automne" is by Madame Blanchecotte, who was a semi-known poet somewhere between the ages of 40 and 48 during the time when Massenet would have set her poetry. She is mentioned in the correspondence between Edmond de Goncourt and Jules de Goncourt as "une espèce d'ouvrière-poète, qui s'est faite, après 48, la placeuse dévouée de ses volume" (*a type of poet who was after 48 years old, a devoted saleswoman of her books*).⁷ Victor Hugo once wrote to a Madame Blanchecotte informing her that, "Votre livre, madame, ressemble à certains breuvages, il est amer et doux. Et salubre. Pourtant votre noble esprit finira par s'attendrir. Je vous remercie du gracieux envoi, et je me mets à vos pieds." (*Your book, madame, resembles a certain beverage, it is bitter and sweet. And healthy. For that reason, your noble spirit will be moved. I thank you for your graceful letters, and I put myself at your feet*).⁸ Pyotr Tchaikovsky set a series of six French poems, *Six French Songs, Op. 65*, by an Augustine-Malvina Souville Blanchecotte known as "Les larmes" (*The teardrops*).⁹

⁷ Edmond de Goncourt, "1822-1896: Goncourt, Jules de, 1830-1870," *Journal*, no. 1, (1851-1863), accessed December 5, 2018, <http://artflsrv02.uchicago.edu.www2.lib.ku.edu/cgi-bin/philologic/getobject.pl?c.2199:113:0:-1:11.frantext0513.2873680>. According to the correspondences, she was a contemporary yet unfortunate victim of her sex as a famous poet, Lamartine, stole several of her works. By the end of her career, she was nearly put into near poverty for several reasons. She was an independent shop owner who sold her own books. She is also mentioned in correspondences from Gustave Flaubert, a writer during the same time, who suggested that her poetry was among others and his own that was being forgotten all too quickly.

⁸ Hugo, Victor, "1867 T 3," *Poesies: Hugo Letters*, accessed February 15, 2018, <https://www.poesies.net/Hugo/Lettres3.txt>. Translation by Professor Joyce Castle and the author.

⁹ Bayley, "TCHAIKOVSKY: 6 French Songs. 6 Romances/RACHMANINOFF: In the Silence of the Night. I Wait for Thee. Child! Thou Art as Beautiful as a Flower. Fragment from Musset. Lilacs. The Dream. O Cease They Singing, Maiden Fair/MUSSORGSKY: Songs and Dances of Death." *Fanfare*, 38, no. 1 (September 1, 2014): 419, accessed 25 January 2018, EBSCO Host.

Madame Hélène Vacaresco (or Văcărescu) was not only a poet but also an important journalist and *Représentante de la Roumanie à la Société des Nations* (or Representative of Romania in the Society of Nations). Vacaresco wrote a significant amount of poetry in both French and Romanian, most of which was set to music and used as *mélodies*. She came from a long line of writers, including a grandfather who was responsible for creating the first Romanian grammar books.¹⁰ Although Massenet set several of her poems, the most notable is that of “Chant du guerre cosaque,” which was noted by authors Georgine Resick and others for being one of her many pieces that satirically characterized a male voice within the female pen.¹¹

Suzanne Bozzani is another lesser-known female poet whose literary circle included the company of Armand Silvestre, Alfred de Musset, and Sully-Prudhomme. Massenet was one of the very few composers who set one of her poems.

Thérèse Maquet was a singer and poet who was said to, “née avec des dons remarquable d’harmonie, de musicalité. Elle avait un besoin instinctif de chanter” (*was born with a remarkable understanding of harmony, of musicality. She had an instinctive need to sing*).¹² Her poetry perhaps sets easily to music because she herself was a musician and singer, and often wrote with music in mind. She was associated with those female poets who were more melancholy and sentimental, yet firmly grounded within Romantic traditions that dated back to the time of French sonnets. Her

¹⁰ “Elena Văcărescu 1864-1947,” *WorldCat Identities*, accessed 5 February 2018 <https://www.worldcat.org/identities/lccn-n50066877/>.

¹¹ Georgine Resick, et. al, *Songs (High voice) with piano. Mīrābāī, -- 1516-1546 -- Musical settings. Willemer, Marianne von -- Musical settings* (New York: Bridge Records, 2004).

¹² Irene Chichmanoff, *Étude critique sur les femmes poètes en France au XIXe siècles* (Toronto: University of Toronto Press, 1910) pg 127. Although the chosen quote does not specifically compare her to other poets of the time, the proceeding lines in the chapter from which the selection was taken do. Translation by the author.

oeuvre was considered to have artistic similarities with Romantic artists. In her book from 1910, *Étude critique sur les femmes poètes en France au XIXe siècles*, Irène Chichmanoff describes Massenet's setting of Maquet as, "Le compositeur Massenet avait compri toute l'harmonie de ces pièces exquises, et en avait mis plusieurs en musique. Voici une de ces chansons que le compositeur a transformée sans beaucoup de peine en romance," (*the composer, Massenet, composed [understood] all of the harmony in the exquisite pieces, and put my pleasures [had put many] to music. Here is one of these songs that the composer transforms without the good pain of romance [without much trouble]*).¹³ Chichmanoff acknowledges that Massenet's setting of Maquet's poetry takes the Romantic tendencies while also exhibiting the transformations that the genre was undergoing at the time. Among the variety of styles he uses, Massenet incorporates both standard Germanic and typical French accompaniment to set the French poetry while creating text-painting and moments of drama to bring out the nuances of the language and address matters of inflection.

¹³ Chichmanoff, *Étude critique sur les femmes poètes en France au XIXe siècles*, 129. Translation by Professor Joyce Castle and the author.

Linguistic Considerations

From the mid-1830s through the turn of the century, French composers writing songs sought to find an identity akin to that of German *Lieder* where the spoken language held a higher importance. Thus, composers strove to find a new connection between speech and music, setting the natural dialect of the French vernacular with rhythms more suitable to its nature. Singers were encouraged to pronounce the words with extreme care and clarity or risk being criticized publicly.¹⁴ For this reason, the renewal of declamatory beauty adhered closely to the Rousseauian theory that both music and its words are bound together and therefore inseparable from one another, the voice, and enunciation.¹⁵

Musica, a French magazine, conducted interviews in 1911 with notable composers of the time in which they asked questions about the marriage of words and music. Jules Massenet expressed clearly that, “Some very beautiful music had been written for awful verse...I prefer good verse!”¹⁶ Unfortunately, Massenet frequently came under criticism for picking poor quality poetry. This fact is debatable, however, and is quite subjective. During this interview, composers expressed that poor poetry meant “regular verse lacking in aesthetic merit—using the same system of versification, but clumsily and with unimpressive results.”¹⁷ They also commented that the composer himself/herself could ruin the poetry altogether with poor setting of the verses. As will

¹⁴ Katherine Burgeron, *Voice Lessons: French Mélodie in the Belle Époque* (New York: Oxford University Press, 2010).

¹⁵ Eric Taylor, “Rousseau’s Conception of Music,” *Music & Letters*, 30, no. 3 (July 1949): 231-242, accessed February 16, 2018, <http://www.jstor.org/stable/731007>.

¹⁶ Peter Low, “FRENCH WORDS AND MUSIC A CENTURY AGO: COMPOSERS’ RESPONSES TO A 1911 SURVEY,” *Fontes Artis Musicae* 52, no. 3 (2005): 157-75, accessed 5 January 2018, <http://www.jstor.org.www2.lib.ku.edu/stable/23510454>, pg 165. The author is also the translator of the French, and it is his translations that are used within the quotation. He translated the original interview which was done by the magazine *Musica* for the purposes of his own document, which is cited above.

¹⁷ Low, 169.

be shown here, Massenet chose to set female poets belonging to literary circles that included famous poets, and that his works were set in a compositional style similar to his renowned operas, mimicking the styles of his contemporaries, or even hinting towards practices that will become more prominent in the twentieth century. The variety of verse styles he set ranges from free verse (*vers libre*) to regular verse following the same structural patterns as other composers to enhance the nuances of the French language. A thorough study of the vernacular nuances in the poetry Massenet chose for his works would exceed the scope of this presentation. What has been taken into consideration, however, are the narrative choices, themes, and verb tenses used in terms of formal versus informal addresses.

French poets from the 1830s through the turn of the century tended to play with distinction between the French *tu* (or informal “you”) and the *vous* (or formal “you”). They maintained the practice referencing nature or using it as a comparison to others, usually one who is loved or admired. I make this claim after analyzing all the poems that Massenet chose to set. Of the 146 texts Massenet set as *mélodies*, there are an even number using formal and informal addresses with the large majority focusing or using nature as the overall theme. Although this may seem trivial, it reflects a great deal about the changing Parisian society and cultural politics. As discussed, public socialization and social circles in Parisian society (such as those of the poets about whom we have spoken) became more important during the nineteenth century. With this came the need for changes in address that can arguably be reflected within writings and literature.

As previously noted, literature, art, and other forms of the humanities were progressing from post-Romanticism into modernism while music lagged behind and tended to live in both

worlds because of opera's popularity.¹⁸ While this can aid in attesting to the use of both forms of address, opera itself is the most substantial proprietor. Since Massenet's most notable works were operas, it is only reasonable that his taste in verse would follow the operatic inclinations of the time.

Works such as Gounod's *Faust* or Bizet's *Carmen* blur the lines of social propriety not only within the libretto and thematic concepts but also within the manners of addressing. In *Faust*, Marguerite continually addresses both Mephistopheles and Faust by the formal *vous*. Mephistopheles begins by paying her the same respect but as the opera moves on, and his lust for her grows, propriety is thrown to the wind as he begins referring to her consistently with *tu*. As Romanticism sought a new depth of personalization within its discourse, so did poetry and other forms of literature adapt to not only Romanticism but also to Parisian society. Bizet takes this to an extreme in *Carmen* using formal and informal and often as satire and disrespect.

Within the realm of poetry related to French songs in the mid- to late-nineteenth century, little research has been done that explores this specific of a linguistic concept. Because of its obvious relevancy to both known and lesser known poets during this time, it bears attention. Those pieces Massenet set by female poets display similar inclinations. When the narrator speaks directly to another expressing feelings of love or desire, the *tu* form, informal, is more common (examples include "Serenade d'Automne," "Je t'aime," and "Chant de Guerre"). As the narrator discusses the loved one in comparison to nature or addresses nature directly, the *vous* form, formal, is used. Composers lived between two worlds during the second half of the nineteenth-century. While they held strongly to Romantic ties, the literary world progressed into post-Romanticism. Therefore,

¹⁸ Carl Dalhaus, *Between Romanticism and Modernism: Four Studies in the Music of Later Nineteenth-Century Music*.

the use of contemporary poetry and libretti exhibited both tendencies in the use of either *vous* or *tu* and choices of referring to or focusing on nature.

Musical Descriptions of the *Méodies*

“Sérénade d’Automne”

The vocal line of “Sérénade d’Automne” (*Autumn Serenade*) is graceful and lilting, with several markings indicating the need for sustained yet passionate expression. Within the text, the narrator insists that the person being spoken to has not finished with love, but rather remains permanently intoxicated by the beauty and joys of his/her own surroundings and dreams. The accompaniment provides a repetitive rocking motion in 6/8 time that moves toward the second major beat of each measure. The form is modified strophic AAA’ with an extended cadence.

The French *mélodie*’s predecessor is the *romance*. Whereas the *romance* was simpler, nineteenth-century composers of the *mélodie* took that genre’s basic principles, infusing sophistication for even more dramatic effect.¹⁹ “Sérénade d’Automne” is one such piece. Massenet highlights the voice with long lines on top of arpeggiated chordal figures on the first half of the measure and a blocked chord on the second as seen in Example 1. *Romances* tended to use an Alberti bass or other such repetitive accompanimental patterns.

Whereas *romances* followed a simple harmonic pattern, “Sérénade” begins in B-flat major but includes altered chords and chromaticism for atmospheric and text-painting purposes. It would appear by the measures in Example 1, with the presence of the A-flat³, that the piece has made a sudden modulation to a logical key of either F major or E-flat major. However, further analysis reveals the absence of indicators advocating for a strong new tonal center. Example 2 demonstrates

¹⁹ Jack Sage, Susana Friedmann, and Roger Hickman, “Romance,” *Grove Music Online* (2001), accessed March 2, <https://doi-org.www2.lib.ku.edu/10.1093/gmo/9781561592630.article.23725>. One of the genre’s main accompanimental patterns is the Alberti bass according the same article. Rousseau was one of the first to use the term in his own styles in which the accompaniment was second to the voice in order to bring out the nuances of the French language. Massenet also takes the idea of arpeggiated and rhythmically consistent figures and transposes it to nineteenth-century mentality. This would provide further argumentation for how the relationship evolved between the *mélodie* and *romance*.

an altered chord in m. 12 on beat 4, a $\sharp\text{II}^\circ 7$ which resolves as expected in m. 13 upward to a minor III chord. Within the text, the narrator is expressing that the April songs live on and do not die. This altered chord paints the word “april.”

Example 1: Jules Massenet, “Sérénade d’Automne,” mm. 55-58.

55 *avec âme et un peu retenu.*

Tu n'au_ras pas fi_ni d'ai_mer!... d'ai_mer! d'ai_

Example 2: Jules Massenet, “Sérénade d’Automne,” mm. 11-14.

11

_mer; Ta chan_son d'A_vrîl dure en_co_

Although the vocal line tends to move in step-wise motion, there are several instances where it leaps up a sixth, especially on the key phrase, “d’aimer.” The final strophe contains a section where the melody moves up sequentially and then descends in half steps. During the extended cadence, the voice makes three total declamations of, “Non! tu n’as pas fini d’aimer!” (No! You are not finished with love!). The original phrase begins on a D5 while the last two begin

on an E-flat⁵ and F⁵, respectively. The second declamation then descends by half-steps, emphasizing the heightened emotion as expressed by the *appassionato* marking all of which can be seen in Example 3. The chromatic descent ends with the narrator asking “d’aimer?,” which is no longer an exclamation but rather a question. This phrase also has an embellishment leading to a fermata that provides both continuity to the preceding declamations and a sense of return and closure to the piece.

These cadential figures can be described as typical of the time and contrasting to those of the *romance*.²⁰ Largely because of the *bel canto* influence, cadences took on more importance during the nineteenth century and were often prolonged, whether designated by the composer or a tendency of the period’s performance practices.²¹ It can be strongly asserted that this is evidence for the expanding nature of traditional structures.

Example 3: Jules Massenet, “Sérénade d’Automne,” mm 82-86.

The musical score for Jules Massenet's "Sérénade d'Automne" (mm 82-86) is presented in two staves. The vocal line (treble clef) begins with a forte (*f*) dynamic and a chromatic descent from G⁵ to E⁴, with lyrics "pas fi_ ui d'ai_ mer! d'ai_ mer? d'ai_". The piano accompaniment (bass clef) also features a chromatic descent from G⁴ to E³, with a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The score includes a fermata over the final note of the vocal line.

²⁰ A common inclination of opera composers during the time was to create drama in prolonging the cadence either harmonically or by rhythmic and dynamic marking devices. The essence of the *romance* was to conclude with a simpler ending harmonically; however, there are those which exist that lean towards the tendency seen in the Romantic period.

²¹ Robert Toft, *Bel Canto: A Performer's Guide* (New York: Oxford University Press, 2013). It is arguable that chromaticism is an especially important part of opera during this time period because it created a greater depth of characterization and text-painting by expanding the tonal color palette and allowing for more expansive harmonic changes and developments as well as the influx of exotic influences. Composers of note include Donizetti, Rossini, Wagner, Massenet, among many others.

“*Septembre*”

Though a brief segment of the A section returns, there is not a clear form for “*Septembre*” (*September*). The piece can more efficiently be conceived as sectional where each part is constructed with similar rhythmic ideas that are then expanded. Marked at a moderate tempo, “*doux et contemplatif*” (*sweet and contemplative*), the narrator of this piece describes the beauty of the first few days of September and the beginning of autumn when nothing has yet died or left; but, everything is peaceful and alive. It is *that* feeling that induces longing and yearning for a beloved who is far away from the narrator. Massenet begins the piece in G major but modulates to E major.

The usually sparse and arpeggiated accompaniment in 12/8 time brings out the melody’s beauty while also creating difficulty for the singer. The vocal line contains phrases which span a minimum of four measures and tend to sit between the *primo* and *secondo passaggi*.²² During the first three pages, the melody generally moves in stepwise motion or outlines triadic figures with occasional large leaps—all of which are displayed in Example 4, mm. 16-19.

While the harmonic language is not necessarily as advanced as Massenet’s other *mélodies*, it resembles composers that will come after Massenet’s time, such as Debussy. The interaction between the voice and accompaniment creates a palette of colors that, in turn, form a tonal soundscape and a distinct atmosphere. Massenet accommodates the poetry’s non-standard rhyme and syllabic scheme by setting it in long lines, which may account for the lack of form.

²² Massenet, Jules, *Songs, Volume 1: For High Voice*, Raton: Kalmus Classic Edition. The pieces for this recital were taken from the high edition and intended for soprano voice. There are two sets of volumes, high and low.

The accompaniment is arpeggiated figures in the bass on top of a sustained G2 drone as demonstrated in Example 5. The voice line tends to stay within the same harmonic language of the accompaniment and contains rhythmic patterns which tend to adhere to the French. At the midpoint of the song, Massenet sets the line of text on a repeated G4 mimicking the drone in the bass as seen in Example 5.²³

Shortly thereafter, he uses a similar tactic with the voice on the C5 in m. 23 and reinterprets it as a B-sharp4 in m. 24 to transition through key signatures as in Example 6. The same occurs on the held E-flat5 in the upper hand of the accompaniment which is reinterpreted as a D-sharp5 in the following measure. Several of Massenet's contemporaries (such as Fauré) used this technique, and it would also be seen in music by Debussy, not only in his vocal works but also within his piano pieces.

Example 4: Jules Massenet, "Septembre," mm. 16-19.

Example 4 shows measures 16-19 of Jules Massenet's "Septembre." The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. Measure 16 begins with a vocal line marked *p* (piano) and a piano accompaniment. The lyrics for measure 16 are "Comme en A_vril, la brise ap - por - te Lo - deur fi - ne du ré - sé -". Measure 17 continues the vocal line with a *dim* (diminuendo) marking. Measure 18 starts with a vocal line marked *pp* (pianissimo) and a piano accompaniment. The lyrics for measure 18 are "- da. _____". Measure 19 continues the vocal line with a *p* marking and a piano accompaniment. The lyrics for measure 19 are "E ombre des".

Example 5: Jules Massenet, "Septembre," mm. 20-21.

Example 5 shows measures 20-21 of Jules Massenet's "Septembre." The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. Measure 20 begins with a vocal line marked *pp* (pianissimo) and a piano accompaniment. The lyrics for measure 20 are "feuil - les danse et trem - ble Sur l'her - be qu'el - les vont cou -". Measure 21 continues the vocal line with a *pp* marking and a piano accompaniment. The lyrics for measure 21 are "2 Ped".

Example 6: Jules Massenet, “Septembre,” mm. 23-24.

24 *expressif*
 - tu - re vent. — ce me
 sem - ble, E - tre plus bel -

“Chant du guerre cosaque”

“Chant du guerre cosaque” (*Cossack War Song*) draws from numerous war songs, folk songs, and historical recounts of the Russian Cossacks—a family that was famous for their aggressive warfare, eventually resulting in Russia’s annexation of the Northern Caucasus.²⁴ One of the most famous wars that the Cossacks led was the Caucasian War (1817-1874). Settings of Cossack war songs include ballads and lullabies whose central ideas are romanticizing the nature of Cossack warfare and emphasizing an undying patriotic love for one’s country. The poetry mimicks these war songs in that the narrator admires his/her beloved in several different ways but admits that he/she prefers all the aesthetic and visceral “pleasures” of war.

Standing out among Massenet’s other works as well as the usual thematic material of the standard French Romantic art songs, “Chant du guerre cosaque” was written by Hélène Vacaresco.²⁵ Because Vacaresco was a political activist, it stands to reason that this piece has political undertones and some of Vacaresco’s own satirical irony for which her writings were

²⁴ Nicholas V. Feodoroff, *History of the Cossacks* (New York: Nova Science Publishers, 1999).

²⁵ Although it is arguable that patriotism and nationalism are important themes in music throughout the mid- to late-nineteenth century, Massenet’s other *mélodies* do not tend to use poetry geared towards such themes. In the same, this poem describes a history not related to that of the French necessarily and therefore separate from French patriotism and nationalism themes. I have made this assertion against arguments by figures such as Dalhaus or Taruskin that a portrayal of the “other” is a way of demonstrating nationalism as well because of the lack of the similar theme in the rest of the 146 Massenet *mélodies*.

famous. Massenet sets the piece in an arguable modified strophic form in which each larger section features two smaller subsections (similar to verse/refrain form where the “verses” resembles a *secco* recitative). The end of the first subsection and beginning of the second are demonstrated in Example 7.

Example 7: Jules Massenet, “Chant du guerre cosaque,” mm. 9-14.

9 *dim.* *poco rall.* *pp*
 blanc que la neige en jan - vier;
dim. *poco rall.* *pp*

12 **1^{er} Mouvt subit.** *f*
 Mais j'aime mieux les crins san...
1^{er} Mouvt subit.

The chorus section, seen in the same figure in mm. 12-14, describes a quality of war that the narrator prefers over his/her beloved. The accompanimental pattern changes from sparse to double-dotted structures and triplets, all at a faster tempo and in the key of A-minor instead of the opening verse's keys of A-major. This instance is also more declamatory and contains the marking *en élargissant un peu* (broadening slightly) as Massenet dictates *tenuti* over almost all of the notes in the vocal line while setting the voice in a higher *tessitura*.

Depicted in Example 8, each section is separated from one another by an interlude that sounds the same notes an octave apart in both the bass and treble and resembles the interludes in the Gaetano Donizetti piece, “La Zingara.”

Example 8: Jules Massenet, “Chant du guerre cosaque,” mm. 19-22.



“Les belles de nuit”

Using a great deal of imagery, the narrator of “Les belles de nuit” (*The Beauties of the Night* or *Four-o’Clocks*) employs aspects of nature to describe how some souls are drawn to sunlight while others to the stars.²⁶ The gentle melody is suitable for the short lyrical lines of the poetry, allowing for an almost impressionistic presentation of the text. The form is comparable to an extended ABCA’ with an extra half of the A section being inserted between B and C in lieu of a piano interlude—what I will term as a transitional A section. The swooping, arpeggiated lines

²⁶ The phrase *les belles de nuit* is also the phrase used for the flower known as four-o’clocks.

and a lyrically, lengthy melody are comparable to a Chopin nocturne, although this song's tempo is significantly faster.

Finding more effective ways of setting the French language to music was a common practice among French composers of nineteenth century that stemmed from a desire to mimic the German *Lieder* traditions in which the linguistic nuances of inflection and syllabification were more predominant and clearer. Hugo Wolf's *Lieder* tends to use chords and longer note values to almost over-emphasize the German language. French has more flexibility with subtle inflections that are frequently overlooked and result in poor and unclear diction—a harshly criticized practice during Massenet's time. Frequently, the French language required non-standard time signatures or would be forced into standard ones with several smaller divisions of the beat, making it difficult to count and perform well, especially for young singers. Massenet's work, "Les belles de nuit," sets the poetry of Thérèse Maquet in a way that naturally enforces French inflection throughout a variety of rhythmic diversity.

Seen in Example 10, m. 5, smaller divisions of the beat propel the line to the important words or syllables of the text, not only for musical purposes but in order to stay true to the spoken inflection of the language. The pickup to mm. 7-8 accomplishes much of the same, but the text is elongated and inflection is shown on individual words.

Massenet even considers the French "r's" in this work. Although singers would choose to use a flipped "r" for the purposes of singing French art song, the spoken French "r" is guttural and requires slightly more time to produce. The triplet figure seen in Example 9, m. 7 begins on the "res" of the word "car-RES-se," giving a slight pause mimicking the spoken version of the word. In the same example, Massenet emphasizes the word "toutes" simply by aligning it on the second

triplet at the entrance of the second beat of m. 7. The sudden contrast of an eighth note on the downbeat of mm. 8 again creates the illusion of more time on the “r” of the word “roses.”

Example 9: Jules Massenet, “Les belles de nuit,” mm. 5-8.

5

clair, le so- leil luit; Il ca-

7 *dol.*

- res - - se tou - tes les ro - - ses;

In this *mélodie*, as well as others that will be discussed later on, Massenet’s use of different accompanimental patterns demonstrates his ingenuity in setting the French language. Example 10 display a shift from the arpeggiated line to a steady, chordal eighth-note pulse—a style that is common in German *Lieder* such as those by Wolf, Schubert, and Schumann.

Example 10: Jules Massenet, “Les belles de nuit,” mm. 31-34.

31 *dol.*
- si, Dé - dai - gnant la clar - té ba -

33 *cresc.*
- na - le, Du - ne splen - deur toute i - dé - a - le

Those syllables that require more inflection in spoken French fall on the accented beats 1 and 3. In the same example, Massenet again addresses the French “r” in the word “*clarté*” in which is pronounced faster than those previously discussed because of its falling immediately before a “t” consonant. He also places the emphasized syllable, “al” of the word “*idéale*” on the highest note, F-sharp5 of the phrase in m. 34 on beat 3.

“L’âme des oiseaux”

“L’âme des oiseaux” (*The Soul of the Birds*) has a vocal line and consequent underlying harmony around a B-minor, five-note scale but tends to center around the tonic and dominant. The narrator asks nature and the trees what happens to the souls of the birds after they die. After

expressing that he/she previously had one, but it is dead, the narrator then begs the rest of nature to pray for the souls of the poor little ones. The form is ABAA' with slight deviations in the vocal line to accommodate the text, but the main melodic and harmonic ideas remaining the same.²⁷

There are several songs by other composers that use this similar style of accompaniment.²⁸ This type of compositional practice became more popular in art song, especially in setting the English language after Massenet's time. Massenet setting of "L'âme des oiseaux," with text by Madame Trouard Riolle, is like the piece "The Sky Above the Roof" by Ralph Vaughan Williams. Based on a Gallic air, Vaughn Williams also focuses his piece around a five-note scale and utilizes a comparable harmonic style to Massenet's work with the accompaniment in octaves.

"L'âme des oiseaux" begins with a piano introduction sounding the main melodic idea of the piece. It is sparse and stated in parallel octaves as seen in Example 11, mm. 1-4. Massenet dictates *simplement* (simply) as the vocalist enters, reminding the performer to avoid being overly dramatic in his/her interpretation. He then quickly revises this marking with numerous mentions of *expressif* and then *très expressif* the more the narrator asks nature about and describes the characteristics of the birds. Moments of heightened passion and expressiveness are punctuated by those that are marked as quiet and in which the vocal line is static as in Example 12. The inclination towards the pitches of B5 and F-sharp5 encourages the assumption that the piece is predominantly in B-minor.

²⁷ The form is arguable depending on how the B section is perceived. This could also be called a modified strophic because it is derived from the A sections.

²⁸ Several examples can be found in the anthologies for the four voice parts individually such as volumes II and III of the *Anthology of Art Songs for Soprano*.

Example 11: Jules Massenet, “L’âme des oiseaux,” mm. 1-9.

1 *Andantino con moto.* *p* *seulement.*
Le prin -

6 *pp*
- temps a je - té sa ly - - re Sous les sau - les et
dol

Example 12: Jules Massenet “L’âme des oiseaux” mm. 30-33.

30 *pp* *triste.*
J'en a - vais un, mais il est mort...

pp

“Plus vite”

“Plus vite” (*Faster*) is in ABA’ form with each section divided into two smaller contrasting sub-sections (ab) and the final page being similar to a recitative. As the title suggests, the piece portrays movement, literally through the piano accompaniment while also using images in nature

such as water and wind to simulate the movement of life as it rushes faster and faster towards its own end. Massenet begins the work in the key of A-major with a direct modulation to A-minor.

Parts of the song are comparable to Schubert in which the piano part plays more than just the role of accompaniment. Displayed in Example 13, both the bass and treble oscillate “trés animé et très léger” (*very agitated and very light*) in a *tremolo*-like figure of sixteenth notes over a pedal point sustained on A2 in the bass. In direct contrast, the vocal line features phrases of four measures with longer note values as seen in the same example.

The secondary subsections have sparse, chordal accompaniment as the narrator describes “Mais ce qui vient encore plus vite...” (*But that which comes again more lively...*) Massenet specifies that this should be sung *sans retenir* (*without slowing*), seen in Example 14. Each of the larger sections uses the same pattern and varied melody lines to accommodate the poetry. The text painting in the secondary sub-section is ironic in that the key-word and title of the song, “plus vite,” is accompanied by little rhythmic motion in comparison with the primary sub-section.

Example 13: Jules Massenet, “Plus vite,” mm. 6-7.

6

p *dot.*

Lors - que le vent du soir

pp

Example 14 Jules Massenet, “Plus vite,” mm. 15-17.

15 *sans retenir.*
p
 Mais ce qui vient encor plus vi - te, C'est un oi-seau. —
f
p

The final page of the piece is set as an “after-aria” recitative as seen in Example 15. The final secondary subsection leads into the recitative, stating, “Mais ce qui vient encore plus vite, Ah! c’est la mort!...” (*But that which comes again faster, Ah! it is death!...*). The *Lent* marking contributes further to the atmosphere created by the word “mort!” (*death*). The dynamic markings are *pianissimo* in the voice and *pianississimo* in the accompaniment until the very last declamation of what becomes again faster, which this time is, “Ce sont les fleurs sur les tombeaux.” (*They are the flowers on the tombs*).

Example 15: Jules Massenet, “Plus vite,” mm. 45-47.

45 *pp* *Lent.*
 c'est la mort!... — Les jours, — que l'in-nocence a-bri-te, Sur
Lent.
pp *ppp*

This section brings tranquility and closure to the piece’s previous, agitated rhythms while also affirming the tonal center of A-minor. Although the new *lent* (slow) tempo begins in this recitative-like measure, Massenet reemphasizes the notion in m. 46. The static notes and

pianissimo marking require that extra care be given to the French text, which is completely exposed.

Massenet uses several dynamic markings, crescendos, and *tenuti* throughout, placing them on specific words intended to be emphasized for either dramatic or linguistic purposes. In this piece, Massenet tends to dictate *piano* and *pianissimo* at crucial moments of heightened poetic drama and *expressif* (expressive) markings in both the voice and the accompaniment during cadences.

“Je t’aime”

The last two selections in discussion are examples of how Massenet creates timeless pieces to accommodate a variety of levels of singing expertise while encouraging pedagogical development toward operatic singing and technique. Massenet’s “Beaux yeux que j’aime,” and especially “Je t’aime” include a substantial number of dynamic markings within these short *mélodies* for both the pianist and the singer.

Massenet accomplishes much more within the short binary structure of “Je t’aime” than the other songs set by female poets, helping the performer prepare for and learn subtleties in the art of performing with a conductor and orchestra or larger ensemble. One of the most difficult aspects of learning to work with a conductor and large ensemble is timing, both in terms of breathing and aligning.

“Je t’aime” maintains a 3/4 time signature in which the vocal line is frequently doubled in either the bass or treble. The steady eighth-note chords that are played resemble several of Hugo Wolf’s *Lieder*. The vocal lines are between three and four bars and frequently span an octave.

They are separated by short breaks, which would normally require a great deal of breath control, especially if working with a larger ensemble.

Throughout the lines, Massenet designates numerous breath marks or inserts short eighth- and sixteenth-note rests that are not always logical with the text-painting or the sentence itself. An example of this is seen in Example 16, m. 21, where a breath mark is placed before the “de” (*of*). Moments such as these allow the singer to take in extra breath before the proceeding lines which often exhibit a *forte* on a high note. The line also sits on an A-flat⁴, which is within the middle voice and can be troublesome for young singers. If sung with an ensemble, this moment would be one of the most optimal choices for a breath if it was needed. Also exhibited in the same example, the voice’s melody line is doubled in the bass of the piano. Though this is not always the case when performing with larger ensembles, it teaches the performer to ground his/herself in the lower portions of the overall harmonics—a useful skill for helping to sing full-voiced without over-singing.

Example 16: Jules Massenet, “Je t’aime,” mm. 19-23.

19 *p* Si le prin - temps ne sait la rai - son de ses
p *bien chanté.*
 22 *p* ro - ses, Je sais quel grand bai - ser d'a -
più f *f*

“Beaux yeux que j’aime”

In “Beaux yeux que j’aime” (*Beautiful eyes that I love*) the narrator expresses deep love for the beloved’s eyes comparing them to an incomprehensible and impenetrable vastness, that is both fierce and profoundly jealous, just like the beloved himself/herself. The form is binary with two large verses that are divided into four smaller sections—AA’AA’ and is predominantly in the key of D major.²⁹ It is between the interaction of the vocal line and the rhythmically varied accompaniment where special pedagogical challenges appear. Example 17 demonstrates the variety of rhythmic figures in the accompaniment over which the vocal line has its own contrasting rhythmic nuances. The hymn-like rhythms in mm. 10-11 dominate the accompaniment. The final eighth note of m. 11 acts as both the conclusion to the previous rhythmic pattern and as a pickup

²⁹Each larger section begins with the same introduction and the harmonic material is the same throughout the lines up until the cadential points. Although the vocal lines begin slightly differently, they stay centered in the key of D major and are the same as the line progresses. Therefore, it can be asserted that the larger binary form is AA since there are too few deviations to define the second A as A’.

to the new. Massenet's decision to roll this chord gives time for both the singer and the accompanist to catch one another on the downbeat of m. 12. This moment functions to instruct the singer of preparing for pickups in a similar fashion to how a conductor would approach those same moments.

Example 17: Jules Massenet "Beaux yeux que j'aime" mm. 10-14.

The image displays a musical score for Jules Massenet's "Beaux yeux que j'aime" measures 10-14. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are in French. The score includes various musical notations such as slurs, ties, and dynamic markings like 'dolce.' and 'expressif.'.

Massenet's expertise in crafting appropriate lines for the singer is displayed in mm. 13-14 where, despite the intricacy of four different rhythmic patterns, the voice lines up easily with the major beats. Clearly dictated phrase markings aid in the alignment of both parts throughout the entire work. The accompaniment and voice share the same rhythm at the end of m. 14 before the cycle of rhythmic patterns begins again with the next section. Moments such as these help to develop an ability in the singer to feel an assortment of underlying rhythmic pulses and move in and out of them efficiently. Because this tendency appears in other operas of the time, and since

Massenet was a reputable opera composer, it stands to reason that these ideas would come into play in his art songs.³⁰

In the same work, Massenet also assists the singer with a common propensity in not only his music but that of the French style of dotted rhythms followed by sixteenth-note pickups.³¹ The piece begins with the accompaniment in chordal structures emphasizing the major beats by both making them the longest value and by adding what can be considered an eighth-note pickup seen in Example 18.

Example 18: Jules Massenet, “Beaux yeux que j’aime,” mm. 4-6.



The piano's persistent rhythmic tendency throughout the first section engrains the steady values, making it easier for the singer to switch back and forth between other patterns. As discussed, the French language is largely flexible, lacking substantial emphasized syllables, such as in German and Italian. The voice and piano interplay works almost as a vocalise and the singer can experience various rhythmic tastes of French syllabification set in music.³² As found in the

³⁰ Operas by composers such as Verdi, Wagner, among others use several rhythmic figures that are not always related to one another.

³¹ David Schulenberg, *Music of the Baroque* (New York: Oxford University Press, 2014). As early as French Baroque opera, sixteenth-note pickups were not only common and fashionable but provided a stronger distinction between the Italian and German styles. They are frequently present in French opera throughout the nineteenth century and in French art song, as previously seen and discussed in other of Massenet's pieces.

³² By analyzing the progression of Vaccai vocalises (and other Italianate vocalises), one can see that the Italian, lyrical vocal line is set above a variety of accompanimental styles to pedagogically train the singer in good

Vaccai vocalises, the accompaniment patterns underneath each exercise become more diverse, expanding the ability of the singer to function with a variety of patterns. Vaccai even suggests that singers move back and forth between exercises sequentially, which creates a similar situation to Massenet's song "Beaux yeux que j'aime."

rhythm while also strengthening the voice in its main tessitura. This song does much of the same where the assumed soprano voice line sits in the main tessitura, and the accompaniment changing rhythmic patterns frequently. An even closer analysis reveals that Massenet sets those tall and open vowels on the notes within the *prima* and *segunda passaggio* and especially on the high notes (G5 and A5) of the piece.

Conclusion

Value is placed upon an art song not in a single determinant factor but rather from a variety of perspectives. Vincent Duckles asserts that, “the object of the historiography of music is the mind of the learned musician, whether he be historian, theorist, aesthetician, critic, or pedagogue.”³³ This lecture recital has examined Massenet’s *mélodies* from a variety of perspectives limited not only to musical properties but exploring linguistic, literary, and pedagogical implications. Though these eight songs have only provided a glimpse of the breadth and depth of Massenet’s *mélodies*, they have opened a dialogue for the importance of the *mélodies* of Jules Massenet in the French art song canon.

³³ Vincent Duckles. "Patterns in the Historiography of 19th-Century Music." *Acta Musicologica* 42, no. 1/2 (1970): 75-82. Accessed January 12, 2018, doi:10.2307/932271, 76. It was not Crory that referred to Massenet in this way this but rather a side comment from another musician/musicologist who remains nameless in the article.

Appendices

APPENDIX 1

Notes about Translations

As a voice instructor, I have often struggled with ways to encourage my students to do their background research and prepare their music. Although somewhat “old-fashioned,” my method of preparation is taking out and dusting off the old Cassel’s dictionaries and sitting in the library. Both fortunately and unfortunately nowadays, students have ease of access at their fingertips and are not always given the opportunity to do necessary grunt work that builds significant translation skills that will eventually lead to a lessened dependency on dictionaries. These skills also create a deeper understanding of nuances in literature of the time, poets, and the tendencies of composers. For students who seek continuing education in the field, these skills are crucial and often demanded by higher education and graduate institutions. Therefore, the translations in this dissertation are somewhat literal and ambiguous to provide a brief understanding while also necessitating the student’s research skills. Poetry is often ambiguous and can be interpreted in different ways and affect the reader in a personal way.

There is a second thought, however, that poetry is more definitive and the reader interprets it based upon his/her own understanding and experiences. As musicians, interpretation considers both of those arguments. While poetry has a definite meaning, the musician interprets the poetry and creates a deeper level of affecting the listener. These translations have also been designed to focus around as exact word-for-word translations as possible for purposes of memorization and language facilitation. The closer cognates are in foreign language for the students, the easier it is for the student to both memorize the foreign translations as well as the English. As an added disclaimer and knowing how varied and diverse languages are, the student should take care to seek

their own translations and other translations of experts and scholars. Finally, regarding both the translations and the IPA, it should be noted that both these seek to target young students and those whose knowledge in the *mélodies* of Jules Massenet is brief. As a scholar myself, I both respect and understand the varying opinions that can arise from scholars. As research goes, and with this manuscript being the first of its kind, we as scholars realize that it will change, grow, develop and always be subject to improvements.

APPENDIX 2

Translations of Songs from Original French to English

Serenade d'Automne

By Mme Blanchecotte

To Madame Marie Trelat

Non! tu n'as pas fini d'aimer, d'aimer, d'aimer;
Ta chanson d'Avril dure encore:
Ta jeune voix sait ranimer
Nos douces, visions d'aurore!
Nos douces visions d'aurore!...
Non! tu n'as pas fini d'aimer, d'aimer, d'aimer;
Les songes d'or que tu parsèmes,
N'ont pu dans toi se refermer
Ils t'enivrent, toujours les mêmes!
Ils t'enivrent, toujours les mêmes!
Tu n'auras pas fini d'aimer!... d'aimer!...
d'aimer!...
Tant que tes yeux pleins d'étincelles
Pourront sourire ou s'alarmer!
Et que ton rêve aura des ailes!
Et que ton rêve aura des ailes!
Non! tu n'as pas fini d'aimer,
Non! tu n'as pas fini d'aimer! D'aimer! D'aimer!

Autumn Serenade

No! You are not through with love, love, love;
Your April songs last again:
Your young voice knows [how] to revive
Our sweet visions of dawn!
Our sweet visions of dawn!. . .
No! You are not through with love.
The dreams of gold that you scatter
Could not close themselves inside you
They intoxicate you, always the same ones!
They intoxicate you, always the same ones.
You are not through with love!...love!...
love!...
As long as your sparkling eyes
Will smile (will seem alarmed)!
And as long as your dreams will have wings!
And that your dreams take wings!
No! You are not through with love,
No, you are not through with love! With love!...

Septembre

By Helene Vacaresco

Que les premiers jours de Septembre
Sont doux et tièdes!
L'on croirait,
Sous le soleil aux pâleurs d'ambre,
Voir éclore un printemps secret.
Nulle fleur encore n'est morte,
Les gais oiseaux sont toujours là,
Comme en Avril, la brise apporte
L'odeur fine du réséda.
L'ombre des feuilles danse et tremble
Sur l'herbe qu'elles vont couvrir;
La nature veut, ce me semble,
Être plus belle avant de mourir.
Et comme elle, en ma détresse,
Mon cœur triste sent le besoin
D'un grand renouveau de tendresse.
Pourquoi chère âme, êtes-vous loin?
Que les premiers jours de Septembre
Seraient doux si vous étiez là,
Quand, vers le ciel aux pâleurs d'ambre,
Monte l'odeur du réséda!
Pourquoi chère âme, êtes-vous loin?...

Les Belles de Nuit

By Therese Maquet

Joyeux et clair, le soleil luit;
Il caresse toutes les roses;
Indifférentes et moroses
Sommeillent les belles de nuit.
Elles s'éveilleront fidèles
à leur attrait mystérieux...
Quand des astres lointains des cieux
Les purs rayons viendront sur elles.
Et quelques âmes sont ainsi,
Dédaignant la clarté banale,
D'une splendeur toute idéale
Elles ont l'obsédant souci.
De l'infini rêvant l'amour
Sous leurs impénétrables voiles...
Elles se forment au grand jour,
Mais elles s'ouvrent aux étoiles !

September

Just like (May) the first days of September
Are/be sweet and mild!
One would believe,
Under the pale amber sun,
You can see spring hatching.
No flower has yet died,
The happy birds are still here,
Like in April, the breeze brings
The sweet smell of reseda.
The shadows of leaves dance and tremble
On the grass which they cover;
Nature wishes, it seems to me,
To be more beautiful before death.
And like her, in my distress,
My sad heart feels the need
Of a great renewal of tenderness.
Why dear soul, are you far away?
How the first days in September
Would be sweeter if you were there,
When, towards the pale amber sky,
The smell of Reseda ascends!
Why dear soul, are you far away?

The Beauties of the Night (Four O'Clocks)

Joyous and clear, the sun shines;
It caresses all the roses;
Indifferent and morose
Slumbers the beauties of the night.
They wake themselves faithfully
To their mysterious charm...
When the distant stars of the sky
Their pure rays fall upon them.
And some souls are in this same way,
They scorn the banal everyday,
Of an all-ideal splendor
They worry obsessively.
Of the infinite dream of love
Through their impenetrable veils...
They take form in open day (a great day),
But they open only under the stars!

Beaux Yeux Que J'aime

By Therese Maquet

Il est des étoiles aux cieux
 Qui vous ressemblent, ô beaux yeux,
 Beaux yeux que j'aime!
 Elles ont votre éclat joyeux,
 Votre long regard sérieux,
 Vos larmes mêmes!...
 Elles ont ce charme si doux
 Qui remplit nos cœurs vains et fous
 D'un trouble extrême...
 Mais elles brillent loin des nous...
 Toujours, hélas, ainsi que vous,
 Beaux yeux que j'aime!...
 Il est des lacs mystérieux
 Qui vous ressemblent, ô beaux yeux,
 Beaux yeux que j'aime!
 Leurs flots purs et silencieux
 Ont vos reflets capricieux,
 Votre azur même!
 Jamais ils ne s'ouvrent à nous
 Et leur attrait subtil et doux
 Reste un problème...
 Ils sont profonds, fiers et jaloux,
 Impénétrables comme vous,
 Beaux yeux que j'aime...

L'âme des oiseaux

By Madame Trouard Riolle

Le printemps a jeté sa lyre
 Sous les saules et les roseaux.
 O grands bois, pouvez-vous me dire
 Que devient l'âme des oiseaux?
 Tout l'avril est fait de leur grâce!
 J'en avais un, mais il est mort...
 Et depuis je trouve l'espace
 Vide de concert et d'essor.
 Plus légère encor que leurs ailes,
 Que le duvet au bord des nids,
 Qui les reprend, où s'en vont-elles
 Les âmes des pauvres petits?
 Vos que la sève emplit de flammes,
 Ô fleurs, ô saules, ô roseaux,

Beautiful Eyes That I Love

It is the stars of the sky
 Who you resemble, oh beautiful eyes,
 Beautiful eyes that I love!
 They have your joyous clarity,
 Your long, serious look,
 Even your tears! . . .
 They have that charm so sweet
 Who fills our vain and foolish hearts
 With extreme confusion...
 But they shine far away from us...
 Forever, alas, just like you,
 Beautiful eyes that I love! . . .
 It is the mysterious lakes
 Who you resemble, oh beautiful eyes,
 Beautiful eyes that I love!
 Their pure and silent swelling
 They possess your temperamental reflection,
 Even your blue eyes!
 They never open up to us
 And [in] their subtle and sweet attraction
 Remains a problem...
 They are profound, fierce and jealous,
 Impenetrable like you,
 Beautiful eyes that I love...

The Soul of the Birds

Spring threw away its lyre
 Under the willows and reeds
 Oh, great forest, could you tell me
 What becomes of the soul of the birds?
 All April is made of their grace!
 I had one, but it died...
 Since then I find space
 Devoid of sound and soaring.
 Lighter still than their wings,
 Like (birds's) down at the edge of their nests,
 Who takes them back, where do they go
 The poor little ones's souls?
 You the sap filled with flames,
 Oh flowers, oh willows, oh reeds,

Priez avec vos âmes,
Priez pour l'âme des petits oiseaux.

Je t'aime !

*By Mme Suzanne Bozzani
For Mademoiselle Marie Delma*

Je cherché dans mon cœur qui t'adore les
causes,
Les causes de mon grand amour.
Mais le printemps sait-il la raison des ses
roses?
Comme aux nuits succède le jour,
Je t'aime! Je t'aime!
Et mon amour n'a pas en d'autres causes!
Si le printemps ne sait la raison de ses
roses,
Je sais quel grand baiser d'amour
A mis dans notre cœur des tendresses écloses.
Comme aux nuits succède le jour,
Ton baiser sur ma lèvre a fait fleurir des
roses.
Je t'aime!
Et mon amour n'a pas en d'autres causes!

Plus Vite

By Helene Vacaresco

Lorsque le vent du soir l'agite,
Comme elle court l'eau du ruisseau!
Mais ce qui vient encor plus vite,
C'est un oiseau
Vers son nid joyeux qui l'invite,
Il s'élance au déclin du jour;
Mais ce qui vient encor plus vite,
C'est un amour!
Car le cœur inquiet palpité
Sur le flot écumeux du sort;
Mais ce qui vient encor plus vite,
Ah! c'est la mort!
Les jours que l'innocence abrite,
Sur eux voient tomber ses rameaux,
Et ce qui vient encor plus vite,
Ce sont les fleurs sur les tombeaux!

Pray with your souls,
Pray for the souls of the little birds.

I love you!

I searched in my heart which adores you[for] the
causes,
The causess of my great love.
But does the springtime know the reason for its
roses?
As the night follows the day,
I love you! I love you!
And my love does not have any other causes!
If the springtime does not know the reason for its
roses,
I know which great kiss of love
Has set in our heart some tender enclosure
As the night follows the day,
Your kisses on my lips made the flowering of the
roses.
I love you!
And my love has no other reasons!

Faster

When the evening wind agitates it,
How the spring's water run!
But that which comes again faster,
It is a bird
Towards its joyous, inviting nest,
It sets forth in the closing of the day;
But that which comes again faster,
It is love!
Because the heart anxiously palpitates
Through the foamy swell of fate;
But that which comes again, even more,
Ah! It is death!
The days that [are] sheltered by innocence,
Through them they see their branches fall,
And that which comes again faster,
They are the flowers on the grave!

Chant de Guerre Cosaque

By Helene Vacaresco

Vierge, tes cheveux noirs dépassent ta ceinture,
 Ton visage est plus blanc que la neige en
 janvier;
 Mais j'aime mieux les crins sanglants de ma
 monture,
 Mais j'aime mieux l'écume au mord de mon
 coursier.
 Ta main est bien légère à mon cou;
 quand je frôle Ta robe je sens naître un frisson
 sous ma peau;
 Mais j'aime mieux le poids des armes sur
 l'épaule,
 J'aime mieux le baiser palpitant du drapeau.
 Oui, tu me donnerais ton âme tout entière,
 Tu pencherais vers moi ton front tranquille et
 blanc,
 Que je préférerais une victoire altière,
 Et la mort d'un héros sur le terre sanglant.

The Cossack War Song

Virgin, your black hair falls below your belt,
 Your face is whiter than the snow in
 January
 But I love more the bloody mane of my
 mount
 But I love more the foam on my steed's
 bit.
 Your hand is very light on my neck
 When I brush past your gown, I feel a shiver is
 born through my skin
 But I love more the weight of weapons on my
 shoulder
 I love more the beating kiss of the flag.
 Yes, you will give me your entire soul
 You would lean your tranquil, white forehead
 toward me
 And I would still prefer a noble victory,
 And a hero's death on the bloody earth.

These translations were made using my own expertise many years of French musical and linguistic training and edited by Distinguished Professor Joyce Castle of the University of Kansas.

APPENDIX 3

IPA

<i>Autumn Serenade</i> Sérénade d'Automne serenadə d_ɔtom						
No!	You	no	have	not	finished	of love
Non!	tu	n'as	pas	fini	d'aimer,	d'aimer,
nɔ̃	ty	n_a	pa	fini	d_ɛme	d_ɛme
Your	songs	of	April	last	again;	
Ta	chanson	d'Avril	dure	encore:		
ta	ʃãsɔ̃	d_avril	dyr_ãkɔrə			
Your	young	voice	knows	to	revive	
Ta	jeune	voix	sait	ranimer		
ta	ʒœnə	vwa	se	ranime		
Our	sweet,	visions	of	dawn !		
Nos	douces,	visions	d'aurore!			

no dusə visið d_ɔrərə

Our sweet, visions of dawn !

Nos douces, visions d'aurore!

no dusə visið d_ɔrərə

No! You no have not finished of love of love of love;

Non! tu n'as pas fini d'aimer, d'aimer, d'aimer;

nō ty n_ɑ pa fini d_ɛme d_ɛme d_ɛme

The songs of gold that you scatter

Les songes d'or que tu parsèmes,

le sōʒə d_ɔr kə ty parsemə

Not have could within you themselves close

N'ont pu dans toi se refermer

nō py dā twa sə rəferme

They you intoxicate, always the same!

Ils t'enivrent, toujours les mêmes!

il t_ãnivrə tuʒur le mēmə

They you intoxicate, always the same!

Ils t'enivrent, toujours les mêmes!

il t_ãnivrə tuʒur le mēmə

You no have not had to not finished with love!... with love!... with love!...

Tu n'auras pas fini d'aimer!... d'aimer!... d'aimer!...

ty nɔra pa fini d_ɛme d_ɛme d_ɛme

As much as your eyes full of stars

Tant que tes yeux pleins d'étincelles

tā kə tez_ jœ plẽ d_etãselə

(They) ought to smile or to alarm!

Pourront sourire ou s'alarmer!

purð surir_u s_alarme

And that your dreams have of the wings!

Et que ton rêve aura des ailes!

e kə tō rev_ɔra dez_ɛlə

And that your dreams have of the wings!

Et que ton rêve aura des ailes!

e kə tō rev_ɔra dez_ɛlə

No! You no have not finished of love,
Non! tu n'as pas fini d'aimer,
 nō ty n_a pa fini d_εme

No! You no have not finished of love of love of love;
Non! tu n'as pas fini d'aimer, d'aimer, d'aimer;
 nō ty n_a pa fini d_εme d_εme d_εme

September
Septembre
 septābrə

As the first days of September
Que les premiers jours de Septembre
 kə le prəmje jur də septābrə

Are sweet and cool!
Sont doux et tièdes!
 Sō duz_e tjeðə

It one would believe,
L'on croirait,
 l_ō crware

Through the sunlight of the paleness of amber,
Sous le soleil aux pâleurs d'ambre,
 Su lə solej_o palœr d_ãbrə

To see hatching a spring secret.
Voir éclore un printemps secret.
 vwar_eklor_œ prêṭā sekre

None flower again no is dead,
Nulle fleur encore n'est morte,
 nylə flœr_ãkərə n_e mōrtə

The happy birds are always there,
Les gais oiseaux sont toujours là,
 le gez_wazo sō tuʒur la

How in April, the breeze brings
Comme en Avril, la brise apporte
 kom_ãnavril la bris_apōrtə

The odor fine of the reseda
L'odeur fine du réséda.
 l_odœr finə dy reseda

The shadows of the foliage danse and tremble
L'ombre des feuilles danse et tremble
 l_õbrə de fœjə dās_e trāblə

Through the herbs that they go to cover;
Sur l'herbe qu'elles vont couvrir;
 syr l_erbə kələ vō kuvrir

The nature wants, that to me seems,
La nature veut, ce me semble,
 La natyrə vœ sə mə sāblə

To be more beautiful before of dying
Être plus belle avant de mourir.
 ɛtrə ply bələ avā də murir

And how she, in my distress,
Et comme elle, en ma détresse,
 e kom_ɛl_ā ma detresə

My heart sad feels the need
Mon cœur triste sent le besoin
 Mō kœr tristə sã lə bəswe

Of a great rennovation of tendernesses.
D'un grand renouveau de tendresse.
 d_œ grā rənuvo də tādresə

Why dear friend are you far away?
Pourquoi chère âme, êtes-vous loin?
 purkwa ʃer_amə ɛtə vu lwē

As the first days of September
Que les premiers jours de Septembre
 kə le prəmje ʒur də septābrə

Will be sweet if you will be there,
Seraient doux si vous étiez là,
 sœre du si vuz_ɛtje la

When, to see the sky of the paleness of amber
Quand, vers le ciel aux pâleurs d'ambre,
 kã ver lə sjel_o palœ d_ābrə

Ascends	the odor	of	reseda!		
Monte	l'odeur	du	réséda!		
mõtə	l̥odœr	dy	reseda		
Why	dear	friend,	are	you	far away?...
Pourquoi	chère	âme,	êtes	vous	loin?...
purkwa	ʃer̥amə		ɛtə	vu	lwẽ
The Beauties of Night					
Les Belles de Nuit					

Joyous	and	clear,	the	sunshine	gleams;
Joyeux	et	clair,	le	soleil	luit;
ʒwajœz̥	e	kler	lə	sole	lɥi
It	caresses	all	the	roses;	
Il	caresse	toutes	les	roses;	
il	karəsə	tutə	le	rozə	
Indifferent	and	morose			
Indifférentes	et	moroses			
ẽdifərãtəz̥	e	mərozə			
(They) rest	the	beauties	of	night.	
Sommeillent	les	belles	de	nuit.	
somejə	le	bələ	də	nɥi	
They	themselves	wake	faithful		
Elles	s'éveilleront		fidèles		
elə	sevejərõ		fidɛl̥		
to	their	attraction	mysterious...		
à	leur	atttrait	mystérieux...		
a	lœr	atre	mystɛrijœ		
When	of the	stars	distant	of	the sky
Quand	des	astres	lointains	des	cieux
kã	dez̥astrə		lwẽtã	de	sjœ
The	pur	rays	come	through	them.
Les	purs	rayons	viendront	sur	elles.
le	pyr	rajõ	vjẽdrõ	syr̥ɛlə	
And	some kinds (of)	friends	are	as well,	
Et	quelques	âmes	sont	ainsi,	
e	kɛlkəz̥amə		sõnt̥	ẽsi	

(They) disdain the clear banal,
Dédaignant la clarté banale,
 dedeŋã la klarte banalə

Of a splendour all ideal.
D'une splendeur toute idéale
 dynə splɛ̃dœr tutə idealə

They have the obsessive worry
Elles ont l'obsédant souci.
 eləz_õ lɔbsedã susi

Of the infinite dream the love
De l'infini rêvant l'amour
 də lɛ̃fini revã l_ɑmur

Through their impenetrable sails...
Sous leurs impénétrables voiles...
 su lœr ɛ̃penetrablə vwalə

They themselves form a great day,
Elles se forment au grand jour,
 elə sə fɔrmə o grã zur

But they themselves open to the stars!
Mais elles s'ouvrent aux étoiles!
 mez_ elə s_ɔvrə oz_etwalə

Beautiful eyes that I love!
Beaux yeux que j'aime!
 boz_jœ kə ʒɛmə

It is of the stars in the sky
Il est des étoiles aux cieux
 il e dez_etwaləz_o sjœ

Who you resemble, o beautiful eyes,
Qui vous ressemblent, ô beaux yeux,
 ki vu rəsãblə o boz_jœ

Beautiful eyes that I love!
Beaux yeux que j'aime!
 boz_jœ kə ʒɛmə

They have their radiance joyous,
Elles ont votre éclat joyeux,
 eləz_õ votr_ekla ʒwajœ

Your long face serious,
Votre long regard sérieux,
 votrə lõ rəgar sɛrjœ

Your tears in the same!...
Vos larmes mêmes!...
 vo larmə mɛmə!...

They have that charm so sweet
Elles ont ce charme si doux
 eləz_õ sə ʃarmə si du

Who break our hearts vain and foolish
Qui remplit nos cœurs vains et fous
 ki rāplit no kœr vɛ̃z_e fu

Of a difficulty extreme...
D'un trouble extrême...
 d_œ trubl_ekstɛmə...

But they shine far from of the us
Mais elles brillent loin des nous...
 mez_ɛlə brijə lwɛ̃ de nu

Always, alas, just like you
Toujours, hélas, ainsi que vous,
 tuʒur elas ɛ̃si kə vu

Beautiful eyes that I love!...
Beaux yeux que j'aime!...
 boz_jœ kə ʒ_ɛmə

It is of the lakes mysterious
Il est des lacs mystérieux
 il_ɛ de lak misterjœ

Who you resemble, oh beautiful eyes,
Qui vous ressemblent, ô beaux yeux,
 ki vu rəsāblə o boz_jœ

Beautiful eyes that I love!
Beaux yeux que j'aime!

boz_jœ	kə	ʒ_ɛmə			
Their streams pure and silent					
Leurs flots purs et silencieux					
lœr flo pyr e silãsj					
Have your reflection tempermental					
Ont vos reflets capricieux,					
õ vo ræfle kaprisjœ					
Your blue the same!					
Votre azur même!					
votr_azyr mɛmə					
Never they no themselves open to us					
Jamais ils ne s'ouvrent à nous					
ʒamez_il nə s_ouvrə a nu					
And their attraction subtle and sweet					
Et leur attrait subtil et doux					
e lœr_atre sybtıl_e du					
Remains a problem...					
Reste un problème...					
rest_œ problɛmə					
They are profound, fierce and jealous,					
Ils sont profonds, fiers et jaloux,					
il sō profō, fjerz_e ʒalu					
Impenetrable like you					
Impénétrables comme vous,					
ẽpenetrablə komə vu					
Beautiful eyes that I love...					
Beaux yeux que j'aime...					
boz_jœ kə ʒ_ɛmə					
The souls of the birds					
L' âme des oiseaux					
l_am dez_zwazo					
The spring played its lyre					
Le printemps a jeté sa lyre					
lə prẽtã a jøte sa lirə					

Through the willows and the reeds.
Sous les saules et les roseaux.
 su le sɔləz_e le roso
 Oh great woods, would you to me tell
O grands bois, pouvez vous me dire
 O grā bwa puez vu mə dirə

What becomes (of) the soul of the birds?
Que devient l'âme des oiseaux?
 kə dəvjā l_amə dez_waso

All the April is made of their graces!
Tout l'avril est fait de leur grâce!
 tu l_avril_e fe də lør grasə

I had one, but it is dead
J'en avais un, mais il est mort...
 ʒ_ã_avez_œ mez_il_e mɔ

And after I searched the space
Et depuis je trouve l'espace
 e dəpui ʒə truvə l_ɛspasə

Alive of concert and of the flight.
Vide de concert et d'essor.
 vidə də kōser e d_ɛsɔr

More lightly again that their sails
Plus légère encor que leurs ailes,
 ply leʒer_ākɔr kə lœrz_ɛlə

That the down of the edge of the nests,
Que le duvet au bord des nids,
 kə lə dyve o bɔr de ni

Who them have another, where themselves went to them
Qui les reprend, où s'en vont-elles
 ki le rəprā u s_ã vɔt_ɛlə

The souls of the poor small (ones)?
Les âmes des pauvres petits?
 lez_amə de pavrə pəti

You that the sieve fills of flames,
Vos que la sève emplit de flammes,
 vo kə la sev_ɛpli də flamə

Oh flowers, oh willows, oh reeds,
Ô fleurs, ô saules, ô roseaux,
 o flær o sɔləz_o rozo

Pray with your souls,
Priez avec vos âmes,
 prie avæk voz_amə

Pray for the soul of the little birds.
Priez pour l'âme des petits oiseaux.
 prie pur l_amə de pətitz_wazo

I you love!
Je t'aime!
 ʒə t_ɛmə

I searched through my heart who you adores the causes,
Je cherché dans mon cœur qui t'adore les causes,
 ʒə ʃɛʁʃe dā mō kœr ki t_adorə le kɔzə

The causes of my great love.
Les causes de mon grand amour.
 le kɔzə də mō grād_amur

But the spring knows it the reason of the its roses?
Mais le printemps sait-il la raison des ses roses?
 me lə prētā set_ɪl la rezō de se rozə

How of the nights come after the day,
Comme aux nuits succède le jour,
 kom_o nɥi syksədə lə ʒur

I you love! I you love!
Je t'aime! Je t'aime!
 ʒə t_ɛmə ʒə t_ɛmə

And my love no has not in of other causes!
Et mon amour n'a pas en d'autres causes!
 e mōn_amur n_a paz_ã d_ɔtrə kɔzə

If the springtimes no know the reason of their roses,
Si le printemps ne sait la raison de ses roses,
 si lə prētā nə se la rezō də se rozə

I know that great kiss of love

Je	sais	quel	grand	baiser	d'amour				
ʒə	se	kɛl	grɑ̃	beze	d_ʌmur				
To	me	in	our	heart	of the	tendernesses	encloses.		
A	mis	dans	notre	cœur	des	tendresses	écloses.		
a	mi	dɑ̃	notrə	kœr	de	tɑ̃drəsəz_eklozə			
How		of the	nights	come after	the	day,			
Comme	aux	nuits	succède	le	jour,				
kom_ʊ		nɥi	syksədə	lə	ʒur				
Your	kiss	on	my	lips	has made	to flower	the	roses.	
Ton	baiser	sur	ma	lèvre	a fait	fleurir	des	roses.	
tõ	beze	syr	ma	levrə	a fe	flœrir	de	rozə	
I	you love!								
Je	t'aime!								
ʒə	t_ɛmə								
And	my	love	no has	not	in	of other causes!			
Et	mon	amour	n'a	pas	en	d'autres causes!			
e	mõn_ʌmur		n_ʌ paz_ã			d_ʊtrə kɔzə			
Faster									
Plus vite									
ply	vit								
As soon as	the	winds	of the	evening	it agitate,				
Lorsque	le	vent	du	soir	l'agite,				
lɔrskə	lə	vɑ̃	dy	swar l_ʌʒitə					
How	she	runs	the water	of the	rivers!				
Comme	elle	court	l'eau	du	ruisseau!				
kom_ɛlə		kur	l_ʊ	dy	rɥiso				
But	that	who	comes	again	faster,				
Mais	ce	qui	vient	encor	plus vite,				
me	sə	ki	vjɛt_ākər		ply vitə				
It is	a	bird							
C'est	un	oiseaux							
s_ɛt_œn_wazo									
Around	are	nests	joyous	who	it invite,				
Vers	son	nid	joyeux	qui	l'invite,				
ver	sõ	ni	ʒwajœ	ki	l_ãvitə				

It itself launches toward the decline of the day;
Il s'élance au déclin du jour;
 il s_ɛlãs_o deklẽ dy ʒur

But that who comes again faster,
Mais ce qui vient encor plus vite,
 me sə ki vjẽt_ãkør ply vitə

It is a love!
C'est un amour!
 s_ɛt_œn_ʔmur

Because the heart disquieted palpitates
Car le cœur inquiet palpité
 kar læ kœ ãkie palpite

Through the flows foamy of the destiny;
Sur le flot écumeux du sort;
 syr læ flo ekymo dy sər

But that who comes again faster,
Mais ce qui vient encor plus vite,
 me sə ki vjẽt_ãkør ply vitə

Ah! It is the death!
Ah! c'est la mort!
 A s_ɛ la mər

The days that the innocence sheltered,
Les jours que l'innocence abrite,
 le ʒur kə l_ĩnosãs_ʔbritə

Through them (they) see to fall the reeds,
Sur eux voient tomber ses rameaux,
 syr œ vwæ tõbe se ramœ

And that who comes again faster,
Et ce qui vient encor plus vite,
 e sə ki vjẽt_ãkør ply vitə

They are the flowers on the tombs!
Ce sont les fleurs sur les tombeaux!
 sə sō le flœr syr le tōbo

Song of the war Kossacks
Chant du guerre cosaque

And the death of a hero through the earth bloody.
Et la mort d'un héros sur le terre sanglant.
 e la mɔr d_œ ero syr lə tɛrə sɑ̃glɑ̃

Appendix 4

Concise Analysis of Songs with Regards to Narrative Perspective, Verbs, Linguistic and Musical Characteristics

Poem/Author	Point-Of-View: Verb Forms	Characteristics (Linguistic)	Characteristics (Musical)
Sérénade d'Automne By Mme Blanchecotte	First person talking to 2 nd person informal "tu"	Repetition of command statement "Non! Tu n'as pas fini d'aimer..." Imagery of nature and comparison of specific aspects of 2 nd person to specific elements or times of nature.	AAA' with smaller delineations of ABABA'C/extended cadence B-flat major/G-minor? Or E-flat major? 6/8 time Half-step coloring in vocal line in extended cadence. Altered chords. Borrowed chords
Septembre By Helene Vacaresco	First person talking to a mixture of formal and informal "êtes-vous," "vous étiez"	Focused on nature 1st person to 2 nd person Comparison of time in nature to time away from loved one	Similar rhythmic units but no clear repeating sections (except ½ "A" section at the end-extended cadence Possible ternary (ABA') with the B section being longer than normal. G-major/E-major, many instances of chromaticism and tonal instability. 12/8 time
Les Belles de Nuit By Thérèse Maquet	3rd person singular and plural "Leur(s)"	Focused on nature and night	ABA(transition)CA' (A' sits at G without modulating)

	verbs in 3 rd person plural “Viendront”	Speaking about third person	C major-plays with 9th chords 2/4
Beaux Yeux Que J’aime By Thérèse Maquet	Informal- 1st person (“j’aime”) about 3rd person (“votre,” “vos”) until “B” section then 3 rd and 1 st person singular (“nos,” “nous”)	Some comparison to nature Many comparative adjectives	ABABA’ D major with some chord borrowing and mode mixture especially w/relative minor Common time Mostly stretched chords in four part harmony that tend to follow the vocal line
L’âme des oiseaux By Madame Trouard Riolle	1 st person talking formally to 2 nd person formal (“pouvez-vous,”) and about 3 rd person (“leurs”)	Focused on nature, talking <i>to</i> nature, especially trees about love of birds	ABAA’’ (or cadence with themes from A and C). B-minor overall. The A section is ternary (aba) with the b section modulating to D-major then back to B-minor. The B section is similar to A but up a whole step, beginning in C-sharp major, back to B-minor, and playing with F-sharp major chords to tie back to the return of the B-minor in the return of the A section. 2/4 time except for 6 bars of 6/8 time in the B section. Piano and voice trade melody, voice very chant-like with sustained chords underneath

Je t'aime ! By Mme Suzanne Bozzani	1st person ("je") speaking with 2 nd person ("ton," "tu")	Expressing love of other using comparisons to nature	AA' D-flat major/ 3/4 time Accompaniment very chordal (hymn-like) and guides vocal line.
Plus Vite By Helene Vacaresco	Narrating about 3rd person singular and plural ("leurs," "elle")	Focus on nature and comparison of life to nature and nature giving life.	ABABA (recitative) Long introduction A section in A major while B section in A-minor. Last page is like a recitative (similar to Verdi in "Mi Chiamano Mimi" but more extensive) In 2 with accompaniment having fast tremolo-like figures in the A sections and chordal spart accomaniment in the B sections and the final cadence.
Chant de Guerre Cosaque By Helene Vacaresco	Informal 1st person ("mon," "je") talking to informal 2 nd person ("ton," "tu")	Focused on war, violence, patriotism?	Varying strophic A major Common time Acconpanimental shifts from <i>secco recitative</i> to verse with triplets, smaller divisions in dotted figures and key signature shift.

This table was constructed from a larger more thorough analysis but produced here in a concise form to present pertinent information of what will be seen in the future complete edition of the Performer's Guide.

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