

JULES MASSENET'S MUSICAL PROSODY FOCUSING ON HIS EIGHT SONG
CYCLES AND A COLLECTION, *EXPRESSIONS LYRIQUES*: A LECTURE
RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED
WORKS OF W. A. MOZART, C. DEBUSSY, R. STRAUSS,
D. ARGENTO, V. BELLINI, J. MARX, W. WALTON,
C. GOUNOD, A. SCARLATTI, J. RODRIGO,
G. FAURÉ, H. WOLF, AND OTHERS

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Dissertation Prepared for the Degree of
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Chae, Eunhee, Jules Massenet's Musical Prosody Focusing on His Eight Song Cycles And A Collection, *Expressions Lyriques: A Lecture Recital, Together with Recitals of Selected Works of W. A. Mozart, F. Schubert, C. Debussy, R. Strauss, D. Argento, V. Bellini, J. Marx, W. Walton, C. Gounod, A. Scarlatti, G. Fauré, J. Rodrigo, H. Wolf, and Others.* Doctor of Musical Arts (Performance), December 2000, 100 pp., 12 figures, 52 illustrations, 1 appendix, bibliography, 86 titles.

Jules Massenet's mélodies feature a distinct vocal treatment regarding musical prosody through his eight song cycles, including *Poème d'Avril*, *Poème Pastoral*, *Poème du Souvenir*, *Poème d'Amour*, *Poème d'Hiver*, *Poème d'un Soir*, and *Quelques Chansons Mauves*, and a collection, *Expressions Lyriques*. These mélodies show the influence of the trend of salon music and the high-level poetry from the poetic movements of romanticism, Parnassianism, and symbolism.

This study deals with Massenet's mélodies relating to the prosody idea, which is conspicuous in his vocal treatment. His melodic styles feature four distinct aspects of vocal treatment including lyrical, recitative or *parlando*, melodramatic, and *déclamation rythmée*, and represent the idea of musical prosody of phonetic, syntactic, and semantic aspects. Massenet's other musical idioms such as harmony, form, and piano treatment, are also closely related to the prosody matter as a semantic aspect, reinforcing the poetic mood and content.

In this study, each melodic style related to French versification is examined in detail. The musical analysis regarding the other musical idioms on selected examples

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presents

A Graduate Recital

EUNHEE CHAE, soprano

accompanied by

Kwang Sun Ahn, piano

Monday, April 10, 1995

8:15 pm

Concert Hall

Exsultate, Jubilate - Motet, K. 165 W. A. Mozart
(1756-1791)

Six Elizabethan Songs D. Argento
(b. 1927)

Spring

Sleep

Winter

Dirge

Diaphenia

Hymn

- Intermission -

Quatre Chansons de Jeunesse C. Debussy
(1862-1918)

Pantomime

Clair de Lune

Pierrot

Apparition

Die Nacht R. Strauss
(1864-1949)

Schlagende Herzen

Du meines Herzens Krönelein

Allerseelen

Juliet's Waltz Song, ROMEO ET JULIET C. Gounod
(1818-1893)

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A Graduate Recital

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Alexander Tutunov, piano

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Ridente in calma W. A. Mozart
Un moto di gioia (1756-1791)
Dans un bois solitaire
Oiseaux, si tous les ans

Ariettes oubliées C. Debussy
C'est l'Extase Langoureuse (1862-1918)
Il pleure dans Mon Coeur
L'Ombre des Arbres
Chevaux de Bois
Green
Spleen

- Intermission -

Selige Nacht J. Marx
Nachtgebet (1882-1964)
Pierrot Dandy
Hat Dich die Liebe berührt

Three Songs W. Walton
Daphne (b. 1902)
Through Gilded Trellises
Old Sir Faulk

Qui la voce, I PURITANI V. Bellini

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A Doctoral Recital

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Accompanied by Natasha Bolshakova, *piano*

Assisted by Daniel Lindgren, *trumpet*

Sangpil Chun, *violin* • Jungyun Kim, *violin*

Monday, February 7, 2000

8:00 pm

Concert Hall

PROGRAM

Baroque vocal pieces with soprano trumpet

Let The Bright Seraphim from *SAMSON* . . . George Frideric Handel
(1685-1759)

Su le Sponde del Tebro — cantata Alessandro Scarlatti
(1660-1725)

Cuatro Madrigales Amatorios Joaquin Rodrigo
(1901-1999)

Con que la lavare

Vos me matasteis

De donde venis amore ?

De los Alamos vengo, madre

- Intermission -

Songs set on Paul Verlaine's poem *Clair de Lune*

Clair de Lune Gabriel Fauré
(1845-1924)

Clair de Lune Claude Debussy
- *Quatre Chansons de Jeunesse* (1862-1918)

- *Fêtes Galantes I*

Clair de Lune Joseph Szulc
(1875-1956)

<i>Moerike lieder</i>	Hugo Wolf
<i>Verborgenheit</i>	(1860-1903)
<i>Er ist's</i>	
<i>Im Frühling</i>	
<i>Goethe lieder</i>	
<i>Blumengruss</i>	
<i>Die Spröde</i>	
<i>Die Bekehrte</i>	
<i>Frühling über's Jahr</i>	

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A Doctoral Lecture Recital

EUNHEE CHAE, soprano

accompanied by
Mikhail Safarian, piano

Wednesday, October 25, 2000

6:30 pm

Recital Hall

**JULES MASSENET'S MUSICAL
PROSODY FOCUSING ON HIS EIGHT SONG
CYCLES AND A COLLECTION,
EXPRESSIONS LYRIQUES**

- I. *Poème d'Hiver*
C'est au temps de la chrysanthème (No. I)
Mon coeur est plein de toi comme une coupe d'or pleine d'un
vin qui grise (No. II)
Poème Pastoral
Aurore (No. 3)
Poème d'Avril
Les étoiles effarouchées (No. II)
- II. *Poème d'Octobre*
Prelude
Poème du Souvenir
Pour qu'à l'espérance il ne cède (No. V)
Epitaphe (No. VI)
Expressions Lyriques
Dialogue
Les Nuages

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CHAPTER I

INTRODUCTION

Musical Prosody

Vocal music is an art that combines music and words. In this genre, the issue of musical prosody always has been of foremost interest to composers. The term *musical prosody* refers to a musical setting of a text. The nature of musical rhythm is conspicuously different from the nature of poetic rhythm. The poetry is closely related to versification that coordinates with its own accents, meters, rhymes, and verses while the music also has its original rhythmic system that coordinates with its own principal factors, such as accents, meters, phrases, and cadences. These different natures between the music and the poetry, therefore, cause great difficulties in combining the music and text without conflict.

As a crucial challenge to composers, the issue of musical prosody has influenced and generated many musical styles, genres, and events. Secular vocal music, such as the *formes fixes* of the *rondeaux*, *ballatas*, *virelais*, *caccia*, and *madrigals* of the French Ars Nova and Italian Trecento periods, demonstrates one of the earlier examples of emphasizing text over music. The innovation of monody in the early baroque period was also derived from the idea of musical prosody. The celebrated *guerre des bouffons* in the mid-eighteenth century was a controversy based on the issue of musical prosody.

The significant musical examples regarding the prosody issue in later history are also easily found, as in Wagner's music dramas and Schoenberg's *Sprechstimme* melodies. Through these and other examples, composers have applied many disparate melodic and rhythmic styles of musical prosody. As a result, a variety of styles have developed, including recitative, aria, arioso, spoken declamation, melodrama, and *Sprechstimme*. The art songs of the late romantic period, especially German lied and French *mélodie*, also show the conspicuous phenomenon of musical prosody, resulting in a new sense of musical declamation among the songs of Massenet, Fauré, and Debussy in France and Wolf in Germany. Their melodic styles, such as *parlando* or declamation melodies, exhibit the reflection of the spoken word.

In terms of the composer's treatment of prosody, Jules Massenet distinguishes himself in his *mélodies*. His musical prosody reveals idiosyncratic styles, which establish a balance between poetry and music. Although he was a remarkable composer of French operas in the late romantic period, Massenet's contribution to the genre of *mélodie* is also important, and represents a transition to the most active period of the genre led by Debussy, Fauré, and Duparc. His output of *mélodie* includes 260 songs, comprising eight song cycles, several collections, and individual songs.

Massenet's *mélodies* show not only the typical musical trend of the late romantic period but also his personal idioms, as related to harmony, form, and piano accompaniment, intended to express his own unique approach to musical prosody of a semantic feature, which reinforces the poetic content and mood. The melody and rhythm

in his *mélodies* show his originality at a high level, focusing on the prosody of phonetic, syntactic, and semantic features.

Massenet's Four Melodic Styles

Four basic styles of vocal writing are found among Massenet's *mélodies*: lyrical melodic style¹, recitative style, melodramatic style, and *déclamation rythmée*. These styles reveal a close relationship to the French versification², which governs the verse of poetry. Massenet frequently used these various styles together within songs to yield a composite style.

The lyrical melodic style is the most conventional melodic type. Many of his examples in this style reveal Massenet's originality, forsaking the traditional regular and square phrasing. Instead, the melody emerges as a prose melody outlined by the poetic rhythm. It is still lyrical since the melodic contour or shape of the phrase is not close to actual speech but to a phrase generated by musical considerations.

The recitative or *parlando* melody is focused more on the words than the music. The rhythmic accent and the range of pitches reflect actual speech or the reciting of a poem. The style has two main aspects. One is a traditional recitative style with simple harmonic support in the piano part. The other is the *parlando* melody in which the piano part carries the major musical activity.

¹ The term *lyrical melodic style* is denoted as a simply melodious and conventional tuneful style.

² Versification is a system of writing verses, especially focusing on meter and rhythm. French versification is based on the number of syllables per verse has a mobile accent (s) and a fixed accent (s). Also consult the appendix.

The melodramatic style is a characteristic feature using spoken declamation with musical background, found in operas, symphonic works, incidental music, and chamber music. In the nineteenth century chamber music, the style was usually done with piano. The application of the style creates some of the innovative aspects of Massenet's *mélodies* relating to the piano, especially in the prelude, interlude, and postlude within a song.

The *déclamation rythmée*, another of Massenet's innovative ideas, is a remarkable device for musical prosody, using recitation with actual speech but following musical rhythm. This style anticipates Schoenberg's later invention, *Sprechstimme*.

Massenet's song cycles and one collection, *Expressions Lyriques*, demonstrate these unique forms of musical prosody. His concept of prosody is illustrated clearly in the titles of the cycles. He used the word *poème* as an initiating word for the titles of his cycles, except for *Quelques chansons mauves*. This way of naming the cycles exposes his intent to emphasize the poetry rather than the music. Examples of this include *Poème d'Avril*, *Poème du Souvenir*, *Poème Pastoral*, *Poème d'Octobre*, *Poème d'Hiver*, *Poème d'Amour*, and *Poème d'un Soir*. Massenet is also credited as the composer whose song cycles are the first true French song cycles since they have both the poetic and the musical interrelationship that is the principal aspect of the song cycle.³

It is interesting that such a prolific song composer as Massenet has not enjoyed a good reputation regarding his *mélodies* into which he put so much effort. Critics and

³ Fritz Noske, *French Song from Berlioz to Duparc* (New York: Dover Publication, 1970).

musical scholars have often criticized Massenet's songs negatively, as Pierre Bernac did in *Interpretation of French Song*: "Massenet abandoned himself to his unique gift and fluency which, in his mélodies, led to a sugary sentimentalism. They cannot be recommended."⁴

Although Massenet's mélodies have been slighted by critics and even singers, it is clear that the song cycles and his collection, *Expressions Lyriques*, display important features of the French mélodie literature regarding the musical prosody issue. In addition, such matters as aspects of the song cycles and musical idioms regarding harmony, form, and treatment of the piano reveal some valuable attributes. The *Expressions Lyriques*, especially, contains examples of Massenet's mature technique, using all four styles in composite forms.

Purpose of the Study

This study deals with general aspects of Massenet's mélodies, focusing on the composer's musical approach to poetry, in other words, "musical prosody." Because the issue of prosody always gives the text a crucial role, this study also examines the poetry of Massenet's time as well as the principal features of French versification. The details

⁴ Pierre Bernac, *The Interpretation of French Song* (New York: Norton, 1970), 60.

of his specific technique, as in the four melodic styles, are discussed in this study. In addition, musical idioms such as harmony, form, and accompaniment, are reviewed, with musical analysis of selected excerpts from the song cycles and the collection. Finally, issues regarding performance practice and its implications are discussed, specifically as they relate to the composer's intention and the performer's execution of the song.

CHAPTER II

COMPOSER, JULES MASSENET (1842-1912)

Introduction

Jules Émile Frédéric Massenet was born in Montaud, France, on May 12, 1842. He took his first piano lesson from his mother, Adélaï de Massenet, at the age of six. He entered the Paris Conservatoire, taking piano lessons from Adolphe Laurent and *solfèse* with Savard. Later, he studied harmony with Reber and Savard and composition with Ambroise Thomas. He once worked as a kettle drummer at the Théâtre des Italiens and the Café Charles since he had no financial support.

Like other French masters who won the Grand Prix de Rome, such as Hérold, Ambroise Thomas, Halévy, Berlioz, Gounod, Bizet, and Debussy, Massenet also won the Prix, with a cantata titled *Rizzio* in 1863. Massenet recalled that time in Rome as the happiest of his life. He stayed there for three years, winning the Prix and meeting his wife, Mademoiselle Sainte-Marie.¹ After the Franco-Prussian War he had several

¹ Henry T. Fink, *Massenet and His Operas* (London and New York: AMS, 1910, 1976). The author presented Massenet's happy time quoting from an article, "Autobiographical Notes by the Composer Massenet," in *Century Magazine*, XIV (1892), Nov. 122.

successes with his works, such as his first two orchestral suites, a sacred drama, *Marie-Magdeleine* and a semi-religious work, *Eve*. In 1878 he was appointed professor of counterpoint, fugue, and composition at the Paris Conservatoire and served in that position until 1896. During the years he wrote his most representative operas including *Hérodiade* (1881), *Manon* (1884), *Le Cid* (1885), *Esclarmonde* (1889), *Le Mage* (1891), *Werther* (1892), *Thaïs* (1894), *Le Portrait de Manon* (1894), and *La Navarraise* (1894).

From his resignation to his death from cancer in 1912, Massenet continued to compose, producing many operas, including *Sapho* (1897), *Cendrillon* (1899), *Grisélidis* (1901), *Le jongleur de Notre Dame* (1902), *Chérubin* (1903), *Ariane* (1906), *Thérèse* (1907), *Bacchus* (1909), *Don Quichotte* (1910), and *Roma* (1912). And posthumously produced operas include *Panurge* (1912), *Cléopâtre* (1915) and *Amadis* (1922).

Beside operas, Massenet's musical output ranged in varied genres, including orchestral pieces, chamber and piano music, incidental music, and choral pieces. The genre of art song, written mainly from 1866 to his death, totaled about 260 pieces including eight song cycles, several collections, and individual pieces. Among them the song cycles and a collection *Expressions Lyriques* feature the composer's significant compositional idioms, while others are regarded as less important due to the superfluous romantic sentimentalism of the salon style characteristic in the art song and poetry genre of Massenet's time. In general, his music illustrates conventional, tonal, singable tunes in sentimental romantic moods.

Brief Review of French Poetry in Massenet's Time

In the nineteenth century, French poetry, along with other literary genres including plays, novels, history, and criticism, ushered in a new epoch with a new approach to the subjective, personal, and individual points of view that were byproducts of the French Revolution. As a reaction against classicism, romanticism infiltrated the mainstream of French poetry, influencing other prominent poetic movements such as Parnassianism and symbolism. These three poetic movements developed independently, as well as interactively.

The principles of the French versification were summarized and practiced by the founder of French classicism, François Malherbe (1555-1628).² These principles were kept in standard ways, mostly by the Parnassian poets, but frequently were modified or even rebelled against by poets such as the symbolists. The boundaries of each poetic movement, however, were not clear because many poets wrote poetry that joined one style with another.

Romanticism developed most intensively after the French revolution. The term is used in numerous fields including the social, artistic, and literary movements of the time. Such precursors as Rousseau (1712-1778) and Mme. De Stael (1766-1817) shed light on the new French poetry against the old classicism. They introduced new thought with the lyric expansion of individualism, which is an emotional rendering of personal feelings of

² Geoffrey Brereton, *An Introduction to the French Poets: Villon to the Present Day* (London: Methuen, 1973), 45.

the individual. Chateaubriand (1768-1848), the father of romanticism, described romanticism as dealing with pride, lack of will, ennui, gloom, broad imagination, aesthetic religion, interest in the supernatural, love of nature, and exoticism. Romanticism had many foreign influences, including that of German literature such as Goethe's *Werther* and *Faust*, and the British romanticism of Shakespeare, Scott, and Byron. Romanticism was at its peak in the 1820s and 1830s and those of that generation designated their time as "mal du siècle" or "enfant du siècle,"³ implying that their distress resulted from the revolution. They wrote about exhaustion, emptiness, loss, and ennui and later included even dynamism. The quintessential French romantic poet is Victor Hugo, whose poetry contributed much to the development of the *mélodie* from the romance. Other major poets include Alphonse Lamartine, Alfred-Victor, Comte de Vigny, Alfred de Musset, and Gerard de Nerval.

Parnassianism as a poetic movement, along with realism in the genre of the novel, rebelled against romanticism. It was initiated by Théophile Gautier (1811-1872) in the preface to *Albertus* in 1832, which advocated "art for art's sake" and demanded the pursuit of formal perfection in art and the idealization of the discernible appearances of reality rather than reality itself. The Parnassian poets wrote in strong reaction against the effusiveness of romanticism. They also reacted against the values of a middle-class society absorbed in industrial advancement.

³ The term 'enfant du siècle' was derived from Alfred de Musset's autobiographical *Confession d'un enfant du siècle* (1836).

The name “Parnassian” derived from the anthology, *Le Parnasse Contemporain* (3 vols; 1866, 1871, 1876) to which various writers contributed and edited by Louis-Xavier de Ricard and Catulle Mendès and published by Alphonse Lemerre. In the anthology, the writers intended to propagate the abandonment of subjectivism and the predominance of the tendency of the romanticism. They attempted to be as objective and as calm in their reflections as the attitude of Olympian gods. The Parnassians had a preoccupation with “impersonality,” not exploiting personal feelings and experiences but generalizing or interpreting them. Initially taking their themes from contemporary society, the Parnassians later turned for inspiration to the mythology, epics, and sagas of exotic lands and past civilizations, notably India and ancient Greece. Such Parnassian poets as de Banville even adapted forms from the Middle Ages and the Renaissance periods, including the rondeau, the triolet, and the ballad in order to achieve a sense of remoteness from the present and to suggest the fantasy of the past. Technically, the poets concentrated on rhyme.

The representative poets of the Parnassian School include Charles Leconte de Lisle (1818-1894), who was the leader of the movement. His belief that poetry should be connected with science raised lyricism to the rank of a veritable religion or cult of beauty. He insisted that the poet or artist could work as an educator of humanity only with art sufficiently purified by science, emphasizing objectivism. Sully Prudhomme, Albert Glatigny, Jean Lahor, Théodore de Banville, François Coppée, Anatole France, Leon Dierx, José Maria de Heredia, and Armand Silvestre are also included in the school. Charles Baudelaire, Stéphane Mallarmé, and Paul Verlaine were involved in their early

periods. The Parnassian movement resulted in experimentation with meters and verse forms, and the revival of the sonnet paralleled the trend toward realism in drama and the novel.

Symbolism was an outgrowth of romanticism and revolted against Parnassianism during the last two decades of the nineteenth century. The movement also spread to other fields including painting, as in Puvis de Chavannes and Carrière, and music, as in Debussy and other impressionists. To the symbolists, the Parnassians were too unfeelingly objective and placed too much emphasis on form. The symbolists used the themes of scorn of science, individualism, and discontent of everyday life to suggest, rather than to state, a meaning. They were interested in what the poem could evoke, not in what it could expressly state. They were highly subjective and sought to evoke mystery and magic by the music of their verse and its imagery, modifying or breaking the rules of versification. The *vers libre*, “a verse without rhyme, caesura⁴, capital letters, or fixed meter, modulated by the intuition of the poets,” was the essential device of symbolistic poetry. Charles Baudelaire was the explorer of the movement followed and developed by Stéphane Mallarmé, Paul Verlaine, and Arthur Rimbaud. Other symbolists include Breton Tristan Corbiere, Paul Laforgue, Gustave Kahn, René Ghil, Émile Verhaeren, Maurice Maeterlinck, Jean Moreas, Henri de Regnier, Fernand Gregh, Paul Claudel, Paul Valery, and Comtesse de Noailles.

⁴ Caesura is a term for rhythmic pause in a verse that functions as punctuation, i.e., comma ‘,’ falling after a coupe in French versification.

Poetic Aspects of Massenet's Mélodies

Massenet's choice of poetry shows extraordinary variety, selected from the French poetry of more than 120 poets who were his contemporaries. The poets had connections to the poetic movements of romanticism, Parnassianism, or symbolism. They are mostly less important poets in French literature, and many of them are not even poets, but rather opera librettists, like Paul Collin and Michel Carré, or novelists such as Guy de Maupassant, whose works also had realistic tendencies.

More than any other poet, Massenet used the poems of Armand Silvestre (1837-1901), a minor Parnassian, in his songs, including *Poëme d'Avril*, three poems of *Poëme Pastoral*, *Poëme du Souvenir*, and *Poëme d'Hiver*. Other representative poets found among Massenet's songs include Paul Collin, Paul Robiquet, Victor Hugo, Théophile Gautier, Alfred de Musset, Jeanne Dortzal, Édouard Noël, Paul Verlaine, Guy de Maupassant, and others.

Many poems, among Massenet's mélodies, reflect a consolidation of romantic themes with Parnassian treatments. The poems often deal with love and nature within sad, melancholic, sentimental, and, rarely, gay moods.

Most songs of *Poëme d'Avril*, *Poëme Pastoral*, *Poëme du Souvenir*, and *Poëme d'Amour* present examples in which the lyrical melodies carry the subject of love and nature within the strict formal structure of French versification. *Poëme d'Octobre* and *Poëme d'Hiver* contain distinct examples, showing the treatment of the strict formal structure of poetry in the recitative or *parlando* style. *Expressions Lyriques*, Massenet's last song collection, presents great emphasis on poetry, faithful to the prosody matter, set

on Parnassian poems and rarely poem of 'vers libre,' evoking symbolism within either *déclamation rythmée* or the melodramatic style.

CHAPTER III

MASSENET'S MUSICAL PROSODY

As defined in the *New Harvard Dictionary of Music*,¹ musical prosody necessitates that the text must guide the music, and the musical phrase structure should not contradict or obscure the syntax of its text, and music should in some way express or reinforce the meaning of its text. The issues of prosody provide difficulties for the musical setting in phonetic, syntactic, and semantic aspects.

In the *mélodies* of his song cycles and *Expressions Lyriques*, Massenet exhibits a very detailed approach to the matter of prosody, focusing predominantly on the melody and rhythm. Four distinct melodic styles are found, including lyrical, recitative or *parlando*, melodramatic, and the innovative *déclamation rythmée*, all of which represent the phonetic, syntactic, and semantic aspects of prosody. Other musical idioms such as harmony, texture, form, and piano accompaniment also represent the semantic features of Massenet's prosody ideas reinforcing the texts.

¹ Michael Randal ed., "Text and Music," *The New Harvard Dictionary of Music* (Cambridge: The Belknap Press, 1986).

Overall Review of Massenet's Song Cycles and Expressions Lyriques

Poëme d'Avril (1866) is considered as the first true song cycle of French mélodie² since it is constructed on a cyclic idea, using recurring themes of prelude and the repetition of melodramatic techniques through the prologue and following seven songs. The earlier examples of grouped settings of mélodies such as Berlioz's *Les Nuits d'Été* are not regarded as cycles since they do not use any cyclic devices such as cyclic forms, recurring themes, or the interrelationship of the songs in both music and poems. The poems of *Poëme d'Avril* are related in the time sequence of two lovers.

Poëme du Souvenir (1868) is the musical setting of Paul Armand Silvestre's six poems from the collection *La Gloire du Souvenir, Poëme d'Amour* (1872).³ It has an epigraph before the first song, and the last two lines of it reappear within a musical setting of the last song of the cycle, providing the unification of the cycle. The poems are about lament for the death of a lover and reminiscence of her in the past.

Poëme Pastoral (1872) is fairly traditional, with folk-like, simple, tuneful melodies, featuring a slight melismatic touch. The cycle contains choral pieces for three-part women's choir at the beginning and at the ending and also includes four dramatic love songs between a shepherd and a shepherdess. Uniquely, each song of the cycle has its own title, unlike the other cycles, since the poems are collected from the poet Armand

² Fritz Noske, *French Song from Berlioz to Duparc* (New York: Dover, 1970), 211.

³ Publication year.

Silvestre and also from Jean-Pierre de Florian (1755-1794), who is the only poet not among Massenet's contemporaries.

Poëme d'Octobre (1876) reflects a progression to an innovative style, which uses *parlando* melodies. The poems, dealing with nature, were written by Paul Collin, whose works were also set by Fauré, Franck, Tchaikovsky, and others. The title comes from the poet's collection published in 1872. This cycle was dedicated to Ernest Hebert, who was a painter and successor to Victor Schnetz as director of the Villa Medici at Rome for winners of the Prix de Rome. From the cycle Massenet attempted a new style regarding the prosody, synthesizing melody and recitative. The result was a greater involvement of the piano and a *parlando* style for the vocal line, anticipating Debussy's melodic style.

Poëme d'Amour (1879) is a duet cycle for two lovers in which the first, second, fourth, and fifth are sung by Lui, while the third is a dialogue between the two, and the last is a duet. The poems are by Paul Robiquet (1848-1928), a prominent French historian, political essayist, and philosopher. The music reflects a traditional style and deals with poetic themes of love and nature.

Poëme d'Hiver (1882), with poems from *Les Fleurs d'Hiver, Poésies Nouvelles'* (1900) by Armand Silvestre, comprises six songs, including a prelude. This cycle recalls Beethoven's *An die ferne Geliebte* and Schumann's *Frauenliebe und Leben*, since it uses a piano prelude and postlude as devices for connection to the next song without ending in the double bar. Massenet set the cycle as two musical movements, in which the first three songs belong to the first movement concluded with an ending double bar while the second movement is formed with the rest of the songs from the third song, *Noël*. This

cycle strongly features late romantic musical idioms in its reinforced chromatic harmony and recitative-like melody.

Poëme d'un Soir (1895), a three-song cycle, is set from Georges Vanor's three poems. The music of the songs shows a gradual increase in musical intensity, beginning with the recitative progressing to arioso style and climaxing with the aria, evidenced in the first and the last songs. The cycle features an unusual rounded cycle form in which the returning music comes from the second song instead of the first.

Quelques Chansons Mauves (1902), comprising three songs, is from the collection *Chansons Mauves* (1899), by a contemporary of Massenet, the poet d'André Libey. This cycle is one of Massenet's mature works, using the composer's preferred compositional technique, combining a modified melodic line, *parlando* melody, and a free vocal line over a constant pattern of accompaniment.

Expressions Lyriques, published in 1913, is not a cycle but rather a collection of ten mélodies, since the songs are individual settings without any interrelationships. The collection features a prominent use of the techniques of *déclamation rythmée* and also of melodrama.

Study of Four Melodic Styles

In his *The Song Cycles of Jules Massenet*, Dorminy divided Massenet's melodic style into two basic concepts: melogenic and logogenic.⁴ The term *melogenic* means

⁴ Wendell Larry Dorminy, "The Song Cycles of Jules Massenet" (DMA diss., Indiana University, 1977), 2.

“music-derived,” in that the melody emphasizes the music itself, while the latter word, *logogenic* means “word-derived,” in that the music focuses on the poetic structure of its phonetic, syntactic, and semantic features. This description is appropriate, since Massenet’s songs feature not only a lyrical, tuneful melody in the traditional sense as the melogenic, but also the prose melody in that the melody and rhythm are flexible and free from the traditional square phrase, reflecting the structure of prose as the logogenic. Two distinct vocal styles also are found: the melodramatic style and *déclamation rythmée*, which are extreme examples of the logogenic concept. Therefore, four basic melodic styles represent Massenet’s voice line among the song cycles and the collection, displaying the composer’s important contribution to the genre of French *mélodie*.

Lyrical Style

The *mélodies* in the lyrical style, the representative of the melogenic concept, are found among Massenet’s songs, from the early to the late periods, either as a solid feature or as a component of a composite feature of other styles. The cycles, including *Poème d’Avril*, *Poème Pastoral*, *Poème du Souvenir*, *Poème d’Amour*, and *Poème d’Hiver*, present the traditional musical phrase in relatively regular periodicity and melodic contour in the French style of elegant, graceful, and sentimental sounds, revealing the influence of Gounod. This musical style features a wider range of pitch and rhythmic values and results in a strong sense of musical values of the melogenic concept when compared to his other melodic styles.

There are some folk-like melodies as evidenced in *Musette* of *Poème Pastoral*. The *Musette* is set in 6/8, a type of traditional pastoral rhythm with a melismatic melody

describing the mood of a pastoral poem (see ex.1).

Ex. 1. Poème Pastoral, *Musette* mm. 9-20

L'au - tre jour sous l'om - bra ge Un jeune et beau pas - teur - Ra - contait ain - si sa dou - leur

A l'e - cho plain - tif du bo - ca - ge! a l'e - cho plain - tif au bo - ca - ge!

poco rit

The *Noël* from *Poème d'Hiver* quotes a melody from an ancient air in its piano prelude; the melody reappears and is developed throughout the song (see ex. 2).

Ex. 2. Poème d'Hiver, No. III mm. 1-6

(AIR ANCIEN)

p

dolce

Massenet's songs, generally, reinforce the overall mood of the poetry in the semantic features of the prosody. In some cases, however, a detailed text illustration as a kind of word painting is achieved, as in *Aurore* of *Poème Pastoral*. The introduction in the piano and the following melody describe the singing of a rooster on a farm at dawn (see ex.3).

Ex. 3. Poème Pastoral, *Aurore* mm. 1-9

Co - co-ri - co, le coqchant - te:

f
et bien rythme

Some ornamentation is used to enhance the words such as acciaccatura in “*jolis*” (pretty) and appoggiatura in “*bientôt*” (soon) in the second song of *Poème d’Avril* (see ex. 4).

Ex. 4. Poème d’Avril, No. II mm. 16-19 and 29-31

Mi - gnon - ne, dans vos jo - lis yeux;

Mes baiser jo- yeux les au-ront bien-tôt dé- ni- ché- es!

In the case of *impair* verses⁵ such as seven-, nine-, or eleven-syllable lines, which are employed by poets usually for reinforcing a mischievous or ironic mood, Massenet reflects these moods using syncopated rhythms or word painting. The fourth song of *Poème du Souvenir* illustrates the musical setting of a seven-syllable verse poem, which

⁵ The term *impair verse*, from the French poetry, refers to verses comprised of odd-numbered syllables.

deals with a mischievous love describing happy times with the lover in spring and summer and denoting sadness for winter, implying her death. The sequential pattern of staccato notes in the piano part reinforces the happy time and, ironically, foreshadows the sad ending. Technically, syncopated rhythm in the melodic line serves the poetic tonic accent of the *impair* verse (see ex. 5).

Ex. 5. Poëme du Souvenir, No. IV mm. 1-6

The musical score for Ex. 5, "Poëme du Souvenir, No. IV mm. 1-6", is written in 2/4 time and G major. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, then enters with a melodic phrase marked *mf*. The piano accompaniment features a right hand with a melodic line and a left hand with a staccato bass line. Dynamics include *pp* and *p*. The lyrics are: "Dans l'air plain de fils de soi - e Montaient les lys palpi tants, Les".

The lyrical melodic style of Massenet's songs reveals an enthusiastic approach to the phonetic and syntactic aspects although it is difficult to set the poems into the fixed musical rhythm. Because the poems are governed by French versification,⁶ the stressed syllables cause numerous rhythmic conflicts with the music. The attempts of the composer to set music in a pristine declamatory style result in a syllabic melody, sometimes in the *arioso* style.⁷ This reflects the structure of verse matching the accented

⁶ Consult the places of the accented syllable on each verse in Appendix.

⁷ Here, the *arioso* style is distinguished from *parlando* style as utilizing a wider variety of rhythmic structure coupled with a stronger regularity of phrasing.

vowels of verse onto the strong beats of music, as in the fifth song of *Poème d'Avril* (see ex.6).

Ex. 6. *Poème d'Avril*, No. V mm. 1-5

Le doux printemps a bu dans le creux de sa main le premier pleur qu'auboie laisse tomber l'au-ro - re;

The fixed accents of the various verses are mostly well set on the strong beat or longer note of the music in Massenet's songs. The first song of *Poème d'Hiver* provides a good example of the correlation between poetic accents and musical accents by elongating the rhythmic values of the musical notes through the use of a tie (see ex. 7). The octosyllabic verse was set into 2/4 musical meter without any mislaid original poetic accents.

Ex. 7. *Poème d'Hiver*, No. I mm. 1-15

C'est au temps de la chrysan-thé-me Qui fleu-rit au
seuil de l'hi-ver Que l'a-mour pro-fond
dont je t'**ai**-me Au fond de mon **cœur** s'est ou-vert.⁸

⁸ The bold letters indicate the accented syllable.

The composer's intentions concerning the correlation between music and text are also found in the phrasing pattern. As in the third song of *Poëme d'Avril*, the musical phrases are governed by the poetic pattern of caesura, in which the alexandrine verse had a rhythmic shift from tetrameter of two fixed accents plus two mobile accents to a trimeter of three accents (see ex. 8).

Ex. 8. *Poëme d'Avril*, No. III mm. 8-16

Voici que les grands lys ont vè tu leur blan- cheur, sur les gazons trem-
blants l'aure é-tend sa frai- cheur; c'est le printemps! C'est le ma-
tin! Double jeu-nes- - se!

Another example of this is found in *Poëme du Souvenir* (see ex. 9). The first song of the cycle illustrates the asymmetrical phrasing even in a couplet of the same rhyme due to the different octosyllabic poetic rhythm of each verse, in which the mobile accent of each verse falls at a different spot, although the tonal accent is fixed on the last sounded vowel.

Ex. 9. *Poëme du Souvenir*, No. I mm. 10-16

Dé- chi- re ton linceul de fleurs; Tu n'as pas ou-bli- é mes pleurs?
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

There are examples of a correlation between the rhyme pattern of the poems and the rhythmic ending pattern of the musical phrases. The third song of *Poème d'Amour* illustrates this feature, in the first section sung by Lui. Its poetic rhyme shows abab, cdcd, in which the feminine rhyme alternates with the masculine rhyme, as in figure 1.

Rhyme: a. Feminine b. Masculine a. Feminine b. Masculine

mi- gnon- ne, le jour, fre- don- ne, d'a-mour,

Rhyme : c. Feminine d. Masculine c. Feminine d. Masculine

la ro- se, moi, é- clo- se, -toi,

Fig. 1. The correlation of rhyme pattern between the poem and the music.

The lyrical melodic style, in general, reveals attention to the prosody in terms of phonetics, syntactics, and semantics. The melodic rhythm at the beginning of a phrase represents a rhythmic density or compactness, while toward the end of the phrase it becomes more sparse and stretched in order to emphasize the tonal accent of verse, which falls on the last tonal vowel.

The prosody issue, however, is not always satisfied as the lyrical style carries out the musical interest in order to fit the melogenic concept. The second song of *Poème d'Avril* starts with a *quasi recitate* passage in which the recitative melody perfectly fits into the octosyllabic poetic rhythm, as in figure 2.

1 2 3 / 4 5 6 7 8 ; rhythmic pattern (3/5)
 Les e- **toi-** les effarou-**ché** es

1 / 2 3 4 5 6 / 7 8⁹ ; rhythmic pattern (1/5/2)
Vien- nent de s'envoler des **cieux**

Fig. 2. The first song of *Poëme d'Avril*; recitative passages, in which the accents of the verses coincide with the strong beats of the music.

The correlation of musical rhythm and poetic rhythm, however, weakens as the music continues through the Air. The first two passages of the Air reflect a rhythmic conflict between the music and the poem, in that the musical rhythm of 4/4 misleads the poetic rhythm as the strong beat takes the unstressed syllable in the octosyllable verse (figure 3).

1 2 3 / 4 5 6 7 8 ; (3/5)
 J'en sai **deux** qui se sont ca-**ché-** - es,

1 2 / 3 4 5 6 7 8 ; (2/6)
 Mi- gnon- ne, dans vos jo- lis **yeux**;

Fig. 3. The first song of *Poëme d'Avril*; beginning phrases of the air, in which several strong beats of the music are juxtaposed with unstressed syllables of the verses.

⁹ Numbering syllables of octosyllabic verse.

Another important feature in the musical prosody of French poetry is the treatment of the mute ‘e’ whether it is countable or not in a verse.¹⁰ Since the tonal accent falls on the last tonal vowel, the following mute ‘e’ of a feminine verse has to be treated as a weak syllable. In Massenet’s songs, it frequently comes without being clearly distinguished from the preceding accented vowel in musical rhythm. The fourth song of *Poëme d’Hiver* demonstrates this problem several times. In measure 22, the mute ‘e’ is placed on the second beat, but with the same rhythmic value and pitch and it is strengthened by a crescendo mark so that the beat of the accented vowel becomes less strong (ex. 10).

Ex. 10. *Poëme d’Hiver*, No. IV mm. 20-22

Et te don - ner tout le sang de ses vei - nes

The first song of the cycle presents the same problem in that most feminine-rhyme verses are set in the same manner as above, weakening the strong vowel (see ex. 7 and ex. 11).

¹⁰ Consult the Appendix.

The mute ‘e’ in French verse frequently involves *coupe enjambanté*¹¹ inside the verse. The first two lines from the last song of *Poème d’Hiver* illustrate examples of this (see ex.11).

Ex. 11. Poème d’Hiver, No. V mm. 37-44

Sois heu- reux- se! que tout soit char- mes Pour ta jeu
nes- se et ta beau- té

The first line in the poem implies a *coupe lyrique*, which keeps the word in original shape requiring a pause, caesura before ‘que’ without the *coupe enjambanté* in order to reinforce the poetic content as

Sois heureuse!/ que tout soit **charmes**. (Be happy! Let everything be lovely.)
1 2 3 4 / 5 6 7 8 (4/4)

The second line should be applied to the *coupe enjambanté* inserting caesura before the mute syllable ‘se’ of *jeunesse* requiring an elision in order to fit into the octosyllable as

¹¹ *Coupe enjambanté*- In a verse the poetic rhythm coincides with a measuring bar, or coupe, which falls after the stressed syllable. If it falls in a word before the last syllable of mute ‘e,’ the coupe pushes the mute vowel to the next measure of the verse. For instance, from the first poem of *Poème du Souvenir*, the verse ‘lève toi, chère ensevelie’ is an octosyllabic verse in which the possible accents fall on toi, chère, and li and the coupe occurs as in lève toi/chère-re ensevelie requiring an elision between chère and ensevelie instead lève toi /chère /ensevelie. This technique provides seamless continuity within the verse.

below:

Pour ta jeunes/se et ta beauté. (For your youth and your beauty)
 1 2 3 4 5 6 7 8 (4/4)

Massenet's setting, however, shows a reverse application. This song is the returning music of the first song in which the musical rhythm does not coincide with French versification. Here, the melodic line of the first verse disregards the poetic structure without covering the coupe enjambanté. The second verse is divided between the two poetic phrases and results in the change of the identity of the original octosyllabic verse to *impair* verse of nine syllables, as below:

1 2 3 4 5 6 7 8
 Sois heureu/se! que tout soit **charmes** (3/5)

1 2 3 4 5 6 7 8 9
 Pour ta jeunesse//et ta beauté (5//4)

A controversy similar to the *guerre des bouffons*, regarding the issue that French language is not suitable for music, emerges, since the prominent limitation is exposed in the lyrical style of the melody to set the poems in their original versification.

Some modification to the original poem occurs for musical purposes, although infrequently. Since Massenet was a composer generally faithful to the original poem, usually the modification of a poem is made in the form of repetition of a word or an entire verse. This repetition is intended to emphasize the words, to exaggerate the climax, or to extend the music at the end of the strophe. The second song of *Poème d'Avril* shows the repetition of words (see ex. 12).

Ex. 12. Poème d'Avril, No. III mm. 33-39

pp *un poco meno mosso*
bou - che sur son front et sur ses cheveux,
un poco meno mosso

Più lento. con anima *ten.*
sur son front et sur ses che - veux! — *(appassionato)*
sf sosten. assai

con passione
Double tré-sor! —
dim. *p* *pp*

The fourth song of *Poème du Souvenir* illustrates the recycling of the final verse of each strophe to reinforce the conclusion of each stanza (see ex. 13).

Ex. 13. Poème du Souvenir, No. IV mm. 51-61

The musical score for 'Poème du Souvenir, No. IV' (mm. 51-61) is presented in two systems. The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics 'Oh! le triste soir d'hyver! oh! le triste soir d'hy' and continues with '-ver! le triste soir d'hy-ver!'. The piano accompaniment features a prominent left-hand bass line with a 'sempre morendo' instruction. Dynamic markings include 'pp tres relenu', 'dim.', 'pp', and 'ppp'.

The second song (No.1)¹² of *Poème d'Octobre* is an example of an omission from the original poem. The original poetic form is constructed within the three repetitions of the refrain and six stanzas in the order of refrain, three stanzas, refrain, second three stanzas and refrain.¹³ The musical setting shows that the first three and the fifth stanzas

¹² Massenet used the Arabic numbers in the cycles of *Poème d'Octobre*, *Poème Pastoral*, and *Poème d'Amour*, and Roman numerals in the cycles of *Poème d'Avril*, *Poème du Souvenir*, and *Poème d'Hiver*. No. 1, in *Poème d'Octobre*, is preceded by the song of Prelude.

¹³ Paul Collin, *De Grave au Doug; Pensées, Rêves et Souvenirs; Petites Poèmes—Poème d'Octobre; Mélodies* (Paris: Librairies Hachette et Cie., 1878). The information is provided from M. J. Champagne, "The French Song Cycle (1840-1924) with Special Emphasis on the Works of Gabriel Fauré," (Ph. D. Diss., University of North Carolina, 1994).

are omitted, while the rest appear in the order of the refrain, with repetition of the first verse, the fourth stanza, refrain, the sixth stanza, and finally refrain.

The last song of *Poème d'Octobre* is another musical setting of a modified original poem. In the second section the music is an aria preceded by a recitative in which the lyrical melodic style carries intensified musical interest in spite of destroying the regular rhythm of the alexandrine caused by the repetition of the poetic phrase, 'Qu'importe?' (see figure 4).

Poem	Qu'importe? J'ai souffert! J'ai pleuré! Mais, je n'ai pas maudit Ne crois pas que l'amour que je t'ai donné meure! Je m'exile à jamais du bonheur interdit. Mais la fidélité de mon âme demeure!
Song;	Qu'importe? J'ai souffert! Qu'importe j'ai pleuré Mais, je n'ai pas maudit Ne crois pas que l'amour que je t'ai donné meure! Qu'importe? J'ai souffert! Qu'importe j'ai pleuré Mais, je n'ai pas maudit Je m'exile à jamais du bonheur interdit. Mais la fidélité de mon âme demeure!

Fig. 4. The last song of *Poème d'Octobre*: comparison between the original poem and the modification in the musical setting.

Recitative or Parlando Style

The recitative style is simply the melody of speech. *The New Harvard Dictionary of Music* defines it as a style of text setting that imitates and emphasizes the natural inflections, rhythms, and syntax of speech. It should be narrow in range, avoiding extremely high pitches. Repetition of words, ornamentation, and melismatic melody

should not be used in the style.¹⁴ Consequently, the recitative style is focused on the poem, as in the logogenic concept. In the nineteenth century the recitative-like style melody was a phenomenon in vocal music. Since the style is a close reflection of speech, it is possible to set words to music as closely as possible. The style had actually been employed in opera for dialogue in the style of a simple recitative (*recitativo secco, semplice*) with continuo and an accompanied recitative (*accompagnato*). The former style was no longer in use in any vocal genre during this century. The latter style had been developed and mixed into *parlando* melody in opera or musical prose in art song.

In order to fulfill the musical deficiencies of this melodic style, composers reinforced the piano part carrying the musical interest. The examples of *parlando* melody over a more musical accompaniment are found among operas of the late romantic composers. The representative examples in opera are found among and the style of mixture of recitative and arioso in Verdi's later operas and Wagner's operas.

In the genre of art song the influence of *parlando* melody is reflected in the prose melody, which causes irregular phrasing and betrays the fixed musical rhythm as following on the text. Since art song deals with poetry, it is more similar to declamation or recitation of poetry than normal speaking as in the recitative of opera. While the declamatory or *parlando* style of prose melody faithfully follows the poetic structure, the piano carries the musical interest.

¹⁴ Michael Randel ed., "Recitative," *The New Harvard Dictionary of Music* (Cambridge: The Belknap Press, 1986).

Among Massenet's songs the musical prose style is predominant. It appears in various aspects from simple dry declamatory writing to the recitative *accompagnato* and even *parlando* style. The second song (No. 1) of *Poème d'Octobre* shows the simple recitative style in which a more singing section (A) alternates with a more reciting section (B). The reciting section is free declamation over a simple guitar-like chordal pattern (ex.14). The quatrain of octosyllabic verse coincides rhythmically with the music. Some interruptions such as musical pauses occur inside the verse through the natural caesuras, as in measure 16 and 24, enhancing the poetic content.

Ex. 14. *Poème d'Octobre*, No. 1 mm. 14-16

The musical score for Ex. 14 is presented in two systems. The top system shows the vocal line in a single treble clef staff with a 2/4 time signature. The lyrics are: "Je me sou - viens des ten - dres cho - ses -". The bottom system shows the piano accompaniment in two staves (treble and bass clefs). The right hand plays a series of chords, and the left hand plays a simple bass line. The key signature has one flat (B-flat).

The fifth song (No. 4) of *Poème d'Octobre* is another example of the simple recitative style over a piano chordal pattern providing harmonic support (ex. 15). Each octosyllabic verse is accommodated in a measure of music except for the last verse of each section, which is augmented, taking two or even more measures, especially at the end. Although he could not translate all the details of poetic versification into his music, Massenet emphasized the tonal accent of each verse, allocating to it the longest rhythmic value, which creates a unique mood in the song.

Ex. 15. Poème d'Octobre, No. 4 mm. 1-7

Bel-les frileuses qui sont né- es, Quand le so-leil embrasait l'air; Au premier soufflé de l'hi-ver

Les ro- ses sont é- ton- né- es.

The fifth song of *Poème du Souvenir* has the form of operatic recitative and aria. The opening section is in free declamation style supported by a piano chordal pattern (ex. 16). Predominating eighteenth notes in 2/2 meter reflect the unstressed syllables of speech patterns while the longer-value notes including quarter and whole notes, are used for more important stressed syllables. The chordal pattern of the piano provides more flexibility for the singer to sing freely.

Ex. 16. Poème du Souvenir, No. V mm. 1-8

Avec accablement et tristesse_lent.

Pour qu'à l'Espérance il ne cède, J'ai mu-ré mon ré-vol-coeur
 -té Dans la mor-ne fi-dé-li-té Du Souvenir qui le possè-

Noël, the third song of *Poème d'Hiver*, is a Christmas carol that introduces a recitative section after the piano prelude, which is a quote from an ancient air. The simple recitative style implies the actual recitation of the quatrain of octosyllabic verse (ex. 17).

Ex. 17. Poème d'Hiver, Noël mm. 7-15

En vo-yant dans ses lan- ges L'en- fant ra-di-eux que tu fus. On m'a raconté que les

an- ges Ont cru voir re- naî- tre Jé- sus.

The recitative style is frequently found with a more musically evolved accompaniment. The vocal line, in the style, is declaimed as a *parlando* melody while the piano takes the entire musical activity.

The vocal line exhibits a simple accompaniment of a sequential progression, which provides the musical background. The second song in *Poème d'Octobre* illustrates this in its first section (ex. 18). A sequence, which consists of six units of four eighth notes over the bass with pedal tone, repeats, creating a 3/2 meter instead of the original 4/4 and the effect of a ground bass. In the meantime, the vocal line progresses independently in the *parlando* style of 4/4 meter; however, it is thoroughly governed by the structure of alexandrine verse.

Ex. 18. Poëme d'Octobre, No. 2 mm. 1-6

Piuttosto lento, dolore e calmato. (♩ = 63)

PIANO. *p*

VOICE.

Hé - las! les mar - ron -

niers qui bor - dent les al - lé - es Dans leur

The second song of *Poëme d'Amour* also features a *parlando* melody over a pseudocontrapuntal texture in the accompaniment (ex. 19). The obedience of the music to the poetry is found in details such as phrasing and rhythm. For instance, the poetic structure in which an octosyllabic verse and a four-syllable verse alternate in three quatrains is reflected in the musical structure with alternating two-meter systems of 4/4 and 3/2 except in the middle section of the song.

Ex. 19. Poëme d'Amour, No. 2 mm.1-3

La nuit, sans doute, était trop belle, Le ciel trop bleu;

In many cases Massenet wrote the piano part as a complete, independent song in which the melody with accompaniment is constructed. This style seems to be a collaboration of two individual musical actions of voice and piano, carrying the *parlando* melody, lyrical expressive melody, and supporting accompaniment. This idea thus demonstrates both concepts of the melogenic and logogenic points at their best.

The prelude of *Poëme d'Octobre* is a clear example (ex. 20). The piano carries a sentimental melody over a simple arpeggio chordal pattern in two-strophe form, the second of which adds the *parlando* melody.

Compared to the lyrical melody in which musical rhythm follows the text more strictly to ensure regularity of a certain rhythmic pattern and uses more various kinds of musical notes, the recitative style features a more liberal rhythmic fluency as it is recited. The use of musical notes is generally confined to two or, rarely, three kinds of notes, and shorter notes are used for unstressed syllables while the longer ones are used for accented syllables. As in example 20, the vocal line contains only quarter and eighth notes while the lyrical melody in its piano part carries half, quarter, eighth, and dotted notes.

Ex. 20. Poème d'Octobre, *Prelude* mm. 8-12

Qu'il est doux d'éveil-

dim. *p roll* *a tempo.* *pp*

ler len - te - ment les pen - - sé - es, Que de l'ou-

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Melodramatic Style

The melodramatic style using spoken text over the musical background was derived from melodrama, which was used in various genres by many nineteenth-century composers, including Schubert, Schumann, Liszt, Wolf, and R. Strauss. The origin of the melodrama derives from the late half of the eighteenth century¹⁵ and was launched by J. J.

Rousseau's scene lyrique, *Pygmalion* (1762) as a result of the *guerre des bouffons*.

Georg Benda's *Ariadne auf Naxos* (1775) and *Medea* (1775) followed. According to the

¹⁵ The term *melodrama* was found in an essay of François Arnaud and J.B.A. Suard, *Essai sur le Melodrame ou Drame lyrique*, *Variétés littéraires* III (1769): 256.

New Grove Dictionary of Music and Musicians the melodrama is a kind of drama or a part of drama in which the action is carried forward by the protagonist speaking in the pauses of, and later commonly during, a musical accompaniment. It was presumably derived from the operatic recitative with accompaniment.¹⁶

In such examples as the dungeon scene from Beethoven's *Fidelio* and the wolf glen scene from Weber's *Der Freischütz* the melodrama enhanced the dramatic effect to the highest level using the natural speaking sound with supportive musical background. Here, music becomes more functional to provide not only sound effects or background, but also musical continuity in the operas. The melodrama was continuously developed and applied to other vocal genres including the art song in the nineteenth century. The merits of conveying the text clearly without any interruption of music and reinforcing the text by the musical background attracted composers who had been wandering between music and word.

Massenet also used the melodrama, not only in his incidental music as in Act II of *Les Érinnyes*, but also in his mélodies. This melodramatic style is found in his earliest cycle, *Poëme d'Avril*, and in the last collection, *Expressions Lyriques*. The role of the melodramatic style is different in each song.

In *Poëme d'Avril* the melodramatic style was attempted in its prelude, which is a short piece presenting the musical themes used later in the songs of the cycle (ex. 21).

¹⁶ Peter Branscombe, "Melodrama," in *New Grove Dictionary of Music and Musicians*, ed., Stanley Sadie (London: Macmillan, 1980).

After the statement of each musical theme, a strophe of the poem is recited. Since the poem is also an introduction of following poems in the cycle, the melodramatic setting of the poem alternating with the musical theme fits well with the introductory idea. The melodramatic technique, which occurs in the second strophe, overlaps in the last note of the second musical theme. A similar situation occurs later on. Although the examples seem weak in the matter of musical background, the previously presented theme remains as an effect on the overlapping chord.

Ex. 21. Poème d'Avril, *Prelude* mm. 3-6

Con moto.

p *pp*

Les amours trépassés qui dormaient dans mon âme,
Doux Lazare sur qui j'ai tant versé de pleurs,
Soulèvent, en riant, leur suaire de fleurs,
Et demandent le nom de ma nouvelle dame.

Massenet's last collection, *Expressions Lyriques*, which is comprised of ten mélodies, presents the melodramatic style in two songs, *Les Nuages* and *Rose de Mai*. Massenet called the style *déclamation libre* in the collection.¹⁷

Les Nuages, the second song of the collection, shows the melodramatic style in its introduction and conclusion, forming a significant piano prelude and postlude with the spoken declamation. The prelude contains the first two quatrains of the poem, which consists of alexandrine verses. The piano part exhibits an extreme chromatic passage

¹⁷ Jules Massenet, "Les Nuages" *Expressions Lyriques* ed., Walter C. Foster (Huntsville, TX: Recital Publications, 1989).

which is constructed on the repetitions of a four-measure unit in three times and each measure of it carries the chromatic theme in the key of a minor, creating a remarkable musical background within the implication of the movement of clouds, as found in the content of the poem (ex. 22). This is one of Massenet's innovative ideas- a piano prelude with vocal declamation.

Ex. 22. Expressions Lyriques, *Les Nuages* mm. 4-9

Les voyez-vous passer sous le ciel monotone, Tous ces nuages blancs aux reflets bleus et gris?

Sans trêve ils sont chassés par l'âpre vent d'automne, Qui les pousse toujours et les met en débris; Ils sont tout affolés et semblent en détresse, Un peu agité.

In Massenet's songs the change of musical content such as texture, rhythm, melodic style, and piano pattern, always indicates that something different is happening in the poem. The actual body of the song starts with a lyrical melodic style from mm.13 on which *1er mouvement* is marked in the score. In the song, the change of melodic style with other musical elements occurs as an emotional change. For instance, the poem in the melodramatic style is a simple description of moving clouds and its mood, while the

poem in lyrical melody (ex. 23) is shifted, with the subject of youth evoked by the clouds. As the poem reveals the change of emotional degree, the melody reflects it, becoming calm in the recitative style (ex. 24) or exploding in a lyrical declamation as the climax (ex. 25). Finally, the melodramatic style returns in the postlude with a concluding statement of two alexandrine verses (ex. 26).

Ex. 23. Expressions Lyriques, *Les Nuages* mm. 15-18

Un peu plus animé.
 Un peu plus animé. *sostenuto cantabile.* Quand fuyant sous le vent des dé. sil. lu. si.
 ons, *più f* Ton ai. le, se bri. sant à l'é.

Ex. 24. Expressions Lyriques, *Les Nuages* mm. 26-31

rall. *dol.* Plus animé. *déclamatoire.*
 vol d'al-cy-ons. On te rappelle en vain, tu
 rall. Plus animé. *cres.*
 pars i-ne-xo-ra-ble, On t'es-père, on t'attend,
piu f

Ex. 25. Expressions Lyriques, *Les Nuages* mm. 36-40

.tant, nos espoirs, nos a-mours Et tu nous ar-ra-chas d'une main trop cru.
 En élargissant. - - - - - Lent.
 el. le Tant de cœurs al-lu-més aux rayons de ta Foil..
 En élargissant. - - - - - Lent.

Ex. 26. Expressions Lyriques, *Les Nuages* mm. 41-43

Voilà pourquoi souvent, images en dentelle, Mes yeux en vous
suivant s'attristent malgré moi.

pp *rapide et léger.* *dim.* *pp* *pp*

Rose de Mai, the ninth song of the collection, has an innovative formal structure using the melodramatic style. In the song the free verse poem¹⁸ of four strophes by S. Poirson is set into five sections, ABA¹BA. The A section carries the lyrical melody in 3/4 meter, while the B section is set in the melodramatic style in 4/4 meter (ex. 27). The first strophe of the poem is repeated with the same musical setting at the end, making a rounded form.

The musical differentiation of the poetic content of each strophe is deliberately intended as another approach to the prosody in which the first strophe is about *la royauté* (the kingship), the second is about *parfum* (fragrance), the third is about *union du lys et de la rose* (union of the lilies and the rose), and the last is about *senteur* (scent) as the

¹⁸ *Vers libre* is a fluid form, which conforms to no set rules of traditional versification. The *free* in free verse refers to the freedom from fixed patterns of meter and rhyme, but writers of free verse employ familiar poetic devices such as assonance, alliteration, imagery, caesura, figures of speech, etc., and their rhythmic effects are dependent on the syllabic cadences emerging from the context.

compliments of the beautiful rose of May. The lyrical melodic style of the first and the third strophe shares the same music in the piano accompaniment but has a fairly modified voice line, while the second and the last strophe are treated in the melodramatic style since their subjects both represent the enchanting fragrance of the rose of May. The repetition of the first strophe with the same music at the end reinforces the unity and sense of completion in the song. The melodramatic sections carry the same music as the background, which is filled with a simple chordal pattern functioning as an interlude to connect the sections of lyrical song.

Ex. 27. Expressions Lyriques, *Rose de Mai* mm. 12-17

ro - ses, tu es la ro - se de Mai Ce parfum discret qui violente
Lent. mon âme,

fait des senteurs fraîches de l'immortel Printemps, tu le gardes jalousement au fond de ton calice

The attempt at musical differentiation follows the heart of the melogenic and logogenic concepts. Indeed, the musical purpose as melogenic concept in the singing section is distinguished as forfeiting the prosody matter. For instance, the musical setting of *la royauté des roses* in mm. 11-12 does not coincide with the prosody, but enhances

the climax of music supporting the poetic content. In the phrase, the most important word, *la royauté* (kingship), is treated as the musical climax placed on the stronger dynamic level and the highest pitch. But in the matter of prosody, the last syllable of *royauté* should be accented as roy-au-té since an accent falls on the last syllable of a word or word group in French versification. Massenet, however, intends to reinforce the musical climax, by adding a tenuto on the first syllable, ‘roy’ (ex. 28).

Ex. 28. Expressions Lyriques, *Rose de Mai* mm. 8-11

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: ". ta - ge; mais tu pos - sè - des, ô — bel . le, la — roy . au - té des". The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a melodic line with some grace notes and slurs. The left hand has a more rhythmic accompaniment with some grace notes. Dynamics include "cres." and "più f.".

After the lyrical melody provides great musical intensity, an example of melodrama occurs. Here, the music is simply functional to provide background sound and musical continuity to the next section as an interlude (see ex. 27). The text is the second strophe of the poem, in which free verse has a syntactic rhyme, ‘*rose de Mai*’ as a refrain at the end of each strophe. As a result, the four strophes of the free verse poem are embodied within the *mélodie*, fitting not only into the musical purpose but also into the poetic purpose as music-poem-music-poem-music.

The melodramatic style is used in the prelude to introduce a song, in an interlude to bridge the musical sections of a song or in the postlude to conclude a song. Although

the idea of the parallel use of song and melodrama betrays the traditional style of the art song, it is a unique idea to reinforce the capability to deliver the text and the mood of the poem supported by a musical background.

Déclamation Rhythmée

The term *déclamation rhythmée* was invented by Massenet himself. It is simply declamation of speech within a musical rhythm. The innovative notation features only the stem of the note without a head, which is set to a certain musical rhythm. Massenet, however, bestowed a substitute melody in the same musical rhythm as the rhythmic declamation, which is an option for the performers.¹⁹

This was often used as a device to distinguish the poetic structure in its content. For instance, *Dialogue*, the first song of *Expressions Lyriques*, utilizes both lyrical melody and *déclamation rhythmée*. In this song, the poem, which has the structure of question and answer within three quatrains of octosyllabic verse, is set into lyrical melody for questioning in the first three verses of each quatrain and the *déclamation rhythmée* for answering in the last verse of each (ex. 29). The lyrical melody is not like the traditional regular square phrase, but is rather a simple lyrical declamation introduced by the theme in the piano part. The sung passages are strictly syllabic in musical rhythm, along with the spoken passages, and the stressed syllables are distinguished by means of longer rhythmic values.

¹⁹ Massenet inserted a note for the performance matter in the score as *Variante musicale pour les chanteurs qui ne voudraient pas employer la déclamation parlée* (Substitute melody for singers who do not want to employ the *déclamation rhythmée*).

From the musical point of view, the passage of *déclamation rythmée* provides a bridge to the next section of the song, which comprises three sections forming AA¹B, while the piano plays the ending statement of each section. But the first two bridges of the passage are sung on the last sustained dominant chord of the phrase as half cadence, implying the poetic content of a mischievous or love (ex. 29).

Ex. 29. Expressions Lyriques, *Dialogue* mm. 9-10

VOIX

Andantino con moto. *p*

Pour.quoi donc ne dis - tu plus rien? Je te trou.ve ce

Andantino con moto.

PIANO

p

rall. a Tempo. rall.

soir pâ - li - e: Bou.der dé.jà, ce n'est pas bien... rall.

rall. a Tempo.

(*)

Mon ai.mé, les ser - ments s'ou.bli - ent. a Tempo.

- Mon ai.mé, les ser - ments s'ou.bli - ent. *mf*

A . lors prends ce bou - quet de fleurs, a Tempo.

a Tempo.

cm: V7 - - , CM: I

En Voyage, the third song of the collection, shows a duality, using two ideas in music to achieve a distinct structure. The ideas of dualism include two melodic styles,

two musical patterns in sequence in the piano part and two contrasting metric patterns. The parallel use of *déclamation rythmée* and the *parlando* style creates a fairly strict scheme of the musical structure, which effectively reflects the original poetic structure (see ex. 30). In the song, the first two seven-syllable *impair* verses of a quatrain are set within the *déclamation rythmée*, while the last two are within a *parlando* style for each of the eight quatrains (figure. 5).

Melodic style	déclamation rythmée	parlando
Rhyme scheme of each quatrain	ab cd ef gh ij kl mn op	ab cd ef gh ij kl mn op

Fig. 5. *En Voyage* from *Expression Lyrique*; musical structure with a parallel use of the *déclamation rythmée* and the *parlando* melody.

Ex. 30. Expressions Lyriques, *En Voyage* mm. 3-7

Où donc allez-vous, Madame, Sans postillon ni piqueur?

Où donc allez-vous, Madame, Sans postillon ni piqueur? - Je m'en vais porter mon

cœur. - Pourquoi la voiture est-elle sans or, satin ni velours?

âme - Où s'en est allé mon cœur. - Pourquoi la voiture est-elle sans or, satin ni velours?

The piano part also contains this duality to reinforce the poetic structure and content, which constructs the pattern of questioning and answering. Its sequential progression of two musical patterns seems to be a musical delineation of the questioning and answering in which the left-hand part with the broken chords in the rhythm of duple, 4/4 is questioning, while the right-hand sequence of two-measure in triple, 12/8, is answering (see the piano part in ex. 30).

In the fourth song, *Battements d'Ailes*, the *déclamation rythmée* is used in the first two quatrains of alexandrine verse to set the contemplative poetic mood and content. The musical rhythm of the vocal line is strictly syllabic, and its musical period faithfully follows the pattern of a caesura (see ex. 31). The piano, in the meantime, creates a visible picture of the break of wings, as in the title, by means of the sound from the three-

note figure, which consists of an eighth note, with two preceding thirty-second notes repeated then followed by a lyrical line (see ex. 31).

Ex. 31. Expressions Lyriques, *Battements d'Ailes* mm. 17-19

p tendrement.
Les soirs d'é.té si doux, voilés de crêpes bleus, Où le cœur vient mou-
p tendrement.
Les soirs d'é.té si doux, voilés de crêpes bleus, Où le cœur vient mou-
.rir dans un bat.te.ment d'ai . les, Font les ar.bres lé.gers Com . me de
.rir dans un bat.te.ment d'ai . les, Font les ar.bres lé.gers Com . me de

La dernière lettre de Werther à Charlotte, the suicide letter of Werther, carries the character's emotional change from the serene through the outburst and returning to the emotionally controlled stage. Here the *déclamation rythmée* delivers the emotion of the stable phase (see ex. 32). As the emotion emerges with gradual intensity the speaking declamation is changed to a singing declamation, passing through the climatic, overwhelming emotional outburst with the lyrical declamation, and returning toward the stable condition of speaking declamation.

Ex. 32. Expressions Lyriques, *La dernière lettre de Werther à Charlotte* mm. 10-14

Au bord de cet a - bi - me, L'heure a son - né pour nous -
 Au bord de cet a - bi - me, L'heure a son - né pour nous -

de l'é - ter - nel a - dieu; Et j'i -rai, s'il est vrai que - Pa -mour est un cri - me, En de - man - der par - don à Dieu
 de l'é - ter - nel a - dieu; Et j'i -rai, s'il est vrai que - Pa -mour est un cri - me, En de - man - der par - don à Dieu

The climatic phrase exhibits the melogenic concept of prosody, disturbing the versification matter to which Massenet was faithful. Here only the semantic approach to the prosody produces the musical effect reinforcing the poetic content. For the musical effect, the most important word of the verse, ‘*suprême*,’ is exaggerated, even using the word painting effect, in which a stressed syllable of the first hemistich²⁰ is set on the highest pitch within the longest rhythmic value leaping a major sixth, from B to G-sharp. The following hemistich of the alexandrine is sacrificed as the stressed syllables on ‘i’ of *anivre* and the tonic accent on ‘char’ of *charmes* are simply overlooked in the even rhythmic treatment for the musical expression (see ex. 33).

Ex. 33. Expressions Lyriques, *La dernière lettre de Werther à Charlotte* mm. 23-24

piu f
 Jus - qu'au mo - ment suprême, ————— en - i - vre par vos char - mes,

²⁰ Hemistich refers to a half of a verse.

Comme autrefois, another example of using *déclamation rythmée*, shows a coincidence of the poetic structure and musical setting. The poem has the structure of seven couplets, which are in alternation of hexasyllable couplets and alexandrine couplets. The poetic scheme is reflected within a short musical theme for the hexasyllabic verses (ex. 34) and the *déclamation rythmée* for the alexandrine verses (ex. 35).

Ex. 34. Expressions Lyriques, *Comme autrefois* mm. 2-3

Musical notation for Ex. 34, showing a melodic line in G major. The lyrics are: - tu, ce soir, Mon lar - ge man - teau noir,.

Ex. 35. Expressions Lyriques, *Comme autrefois* mm. 5-6

Musical notation for Ex. 35, showing two staves of music. The lyrics are: Ce - lui que je met - tais au temps de nos fo - li - es, Quand tes yeux s'em - plis - saient de.

Nocturne, in which the poem alternates a four-syllable verse with an alexandrine in each of five quatrains, is clearly confined by a clear schematic musical setting using the *déclamation rythmée* alternating with *parlando* melody. In each quatrain the first three verses are set in the *déclamation rythmée*, while the last verse is set in the *parlando* melody as a musical conclusion (figure 6; see ex. 36).

Verse type /melodic style	4-syllable /déclamation rythmée	alexandrine /déclamation rythmée	4-syllable /déclamation rythmée	alexandrine /parlando
Rhyme scheme	a	b	a	b
of each quatrain	c	d	c	d
	e	f	e	f
	g	h	g	h
	i	j	i	j

Fig. 6. *Nocturne* from *Expressions Lyriques*; coordination of two melodic styles.

Ex. 36. *Expressions Lyriques, Nocturne* mm. 16-19

The musical score for Ex. 36 consists of two systems. The first system (measures 16-18) features a vocal line and a piano accompaniment. The vocal line begins with a *pp* dynamic and includes the lyrics: "Se sou - ve - nir... Je ne te di - rai rien... je lais - se - rai la cham - bre". The piano accompaniment consists of sustained notes. The second system (measures 18-19) continues the vocal line with lyrics: "Se sou - ve - nir... Dé - ja rou - lent sur nous de longs ef - flu - ves d'am - bre." The vocal line includes dynamic markings *mf*, *cres.*, and *pp*. The piano accompaniment also includes *mf* and *cres.* markings.

Mélancolie, a song of two-strophe form, is set within two melodic styles, *déclamation rythmée* and lyrical melody, dividing a stanza into two small divisions, ‘a’ and ‘b’. Division ‘a’, set in the *déclamation rythmée*, carries the body of the poetic content speaking about life and time in a contemplative attitude. The following division ‘b’ is a refrain of the poem in a more active, self-encouraging mood, in which the music, however, provides a melancholic mood implying the gloomy feature of life in quiet lyrical, sentimental melody in c minor. Unlike the first stanza, the division ‘b’ in the second stanza, the refrain of the poem, is set in the *déclamation rythmée* style up to the three hexasyllabic verses of the division, and thereafter, changed to the lyrical melody. The line of *déclamation rythmée* in division ‘a’ flows over sustained notes in four layers

of piano part, forming a contrapuntal-like texture, preceded by the prelude of a strong theme implying the nature of a miserable and fatalistic life in c minor (ex. 37).

Compared to division 'a,' division 'b' is more lyrical, carrying the mood of melancholy in which the vocal line is doubling the melody in the piano part an octave below. It gives a sense that the vocal line, here, is subordinate to the piano since the piano carries independent music, and contains a unison melody of the left and right hands with a simple accompaniment, against the doubling (ex. 38).

Ex. 37. Expressions Lyriques, *Mélancolie* mm. 1-5

VOIX

Andante espressivo. (sans lenteur)

Sur les flots de la vi . e,

Sur les flots de la vi . e,

PIANO

f

p

Sui . vant ce qui me tient, Sui . vant ce qui me li . e Je m'en vais,

Sui . vant ce qui me tient, Sui . vant ce qui me li . e Je m'en vais.

Ex. 38. Expressions Lyriques, *Mélancolie* mm. 11-17

The musical score for Ex. 38 is presented in two systems. The first system features a vocal line in treble clef with lyrics "Va, mon cœur; sui - vant ce qui t'em." and a piano accompaniment in grand staff. Above the vocal line, the tempo is marked "a Tempo." and the dynamics are "pp sans voix" and "p". The second system continues the vocal line with lyrics "- por - te, Chante ou pleu - re les jours!" and the piano accompaniment. A "dim." marking is placed above the final notes of the vocal line.

Feux-follets d'amour, the last song of the collection, is also an example of the *déclamation rythmée*. In the song the style is applied to distinguish a poetic section, which shifts the content through use of a different rhyme scheme. The poem deals with a will-o'the-wisp seducing a girl with an invitation to love on a spring evening. The structure of the poem is constructed on three strophes of nine octosyllabic verses, each of which shares a rhyme on the fifth verse and the last two verses (figure 7). The poem features a third person narrative and a dialogue between feux-follets and the girl.

Musically the form is ABA^1CDA^2 , which is a modified rondo form. Each two sections as a pair allocates one of three strophes of the poem set in consistent repeating music with the lyrical melody for sections of A (ex. 39) and the new ideas within *déclamation rythmée* with a contrasting simplified accompaniment in various keys for

sections B, C, and D (see ex. 40, 41, and 42).

Ex. 39. Expressions Lyriques, *Feux-follets d'amour* mm. 25-32

“Mes. sœurs!... dans

cet . te nuit d'é . toi . les Je sens le prin.

Ex. 40. Expressions Lyriques, *Feux-follets d'amour* mm. 60-63

Ain . si, de . vant la vier . ge blan . che, Ses sœurs

Ain . si, de . vant la vier . ge blan . che, Ses sœurs

Ex. 41. Expressions Lyriques, *Feux-follets d'amour* mm. 115-124

“Viens!” Et la

“Viens!” Et la

mf *pp vaporeux*

Red. *pp* * *Red.*

va - po - reu - se han - de Ser - pen - te, ser - pente, on - du - le sur la

va - po - reu - se han - de Ser - pen - te, ser - pente, on - du - le sur la

* *Red.* * *Red.*

Ex. 42. Expressions Lyriques, *Feux-follets d'amour* mm. 142-146

rit. *p sost.*

De - puis, par les soirs dé - so - lés,

Lent.

dim. *pp*

	<i>Strophe I</i>	<i>Strophe II</i>	<i>Strophe III</i>
Rhyme scheme	étoiles-a voltiger-b leger-b voiles-a jaloux-c blanche-d penche-d lourd-e l'amour-e	prairies-f forêt-g frais-g glissent-f roux-c bande-h lande-h court-e l'amour-e	succombe-i dèsoles-j follets-j tombe-i vous-c farandoles-k folles-k jour-e d'amour-e

Fig. 7. *Feux-follets d'amour* from *Expressions Lyriques*; rhyme scheme of the verses.

As an innovative melodic style the *déclamation rythmée* provides clarity to sing the melodies like real speech or recitation, since it involves not musical tunes but only rhythms. The rhythm is also a reflection of the poetic structure. The *déclamation rythmée* style, in addition, provides variety as an effective tool to differentiate musical sections and phrases for supporting the poetic content and its structure. However, it seems not to be easily singable, since the style comes with other melodic styles of actual singing in a song requiring a smooth connection between the different styles. Another problem is the lack of musicality of the vocal line. Although the musical activity is carried by the piano, the same as in the melodramatic style, the functional implication of the *déclamation rythmée* still does not inspire any musical sensation but only delivers the text as it is.

CHAPTER IV

OTHER MUSICAL IDIOMS OF MASSENET'S SONGS

Harmony

Massenet's harmony, in general, shows conspicuously a late romantic idiom employing chromatic appoggiatura chords, cadential avoidance, unresolved dissonances, temporary tonicization, and modulation to the remote keys. However, he was careful not to provide unconventional sounds, avoiding chaotic chromaticism, atonality, and unpleasant sonorities. The sound supporting the melancholic and sentimental moods in Massenet's *mélodies* are generated from harmonic progressions. Specifically, inverted root position chords, root movement in thirds and seconds, fully and half diminished seventh chords, augmented chords, and modal shifts are major components of the sound. Compared to other contemporary composers, Massenet's music is very tonal, and the use of chromaticism and dissonant harmony is relatively mild since such contemporaries as Wagner, Debussy, and Fauré utilized strong chromatic sonority in their later works.

In the second song of *Expressions Lyriques*, *Les Nuages*, the linear chromaticism of a musical theme in the piano part bears a significant effect in evoking the poetic mood that describes the moving clouds (see ex. 22 in Chapter III).

Harmonic tonicization is another crucial factor in creating chromatic harmony. The seventh song of *Poème d'Avril* progresses to a different key at the endings of several

phrases, but the complete modulation is never achieved since the original key of C major always returns at the next phrase. For instance, in the second phrase of the song, the harmonic progression shifts to A major by the modal shift of e minor (iii/C) to E major (V/A), ending with a half cadence. There is no modulation. Instead, the original C major starts the next phrase making the previous wandering of the key a tonicization. This harmonic gesture is meaningful for Massenet's musical prosody with the piano figures implying the wind, since the poetic content is also describing a little breeze, which disturbs the reflection of the lover in the water around the fountain (see ex.43). The tonicization occurs in the second strophe again in Ab major, which is the bVI degree of C major.

Ex. 43. Poème d'Avril, No. VII mm.12-18

The image displays a musical score for a vocal piece with piano accompaniment. It consists of three systems of music. The first system shows the vocal line with the lyrics "ra - - - go, qu'un peu de vent - - - ef - fa - rou -" and the piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The piano part includes dynamic markings like *dim.* and chord symbols such as CM: iii, AM: V₂⁴, I, and V/V. The second system shows the vocal line with the lyrics "cha:" and the piano accompaniment. The piano part includes dynamic markings like *pp* and *poco riten.* and chord symbols like V). The third system shows the vocal line with the lyrics "Sous les grands bois el - le chan -" and the piano accompaniment. The piano part includes dynamic markings like *a tempo*, *pp*, and *ten.* and chord symbols like *rea*, *pp*, and I.

Another example, *Dialogue* of the first song of *Expressions Lyriques*, illustrates the tonicization functioning as a harmonic shift for coloration. The song is built on a one-period form, which has the authentic cadence as full punctuation only at the end of the song carried by the piano. In the song, three small sections are featured as modified strophes, and the ending of each section is completed by the piano over a harmonic tonicization, as in the degree of Neapolitan (bII) of c minor. The harmonic event starts at a submediant chord within the degree of Neapolitan (bII) proceeding to its dominant chord, which is a pivotal chord of an augmented sixth chord resolving to a dominant

chord of the original key, c minor. In this situation the augmented sixth chord functions as a dominant chord of the G major seventh chord, which is the dominant seventh chord of c minor. Therefore, some sense of authentic cadence occurs, but, consequently, it goes to the next phrase starting within either the tonic minor or the tonic major chord. This enhances the cadence distinctly as a half cadence rather than an authentic cadence (see figure 8; ex. 29).

$$c: i - \frac{vi-V^7}{N^6} = \frac{A^6-V^7}{I(c)}$$

c: i-----V, I (or i)

Fig. 8. A harmonic analysis on a passage of *Dialogue*

Massenet's songs sometimes become vague in harmonic progression due to the nonessential harmony, especially the appoggiatura chords that create chromaticism, as in the second song of *Poëme d'Hiver*. Actually, the song is connected to the previous song by the ritornello section of the piano in which the key of F major is modulated to C major by the pivotal F major chord (I/ F = IV/C - V). The completion of the modulation to C major is delayed until the last cadence of the first section of the song. Since the dominant chord is sustained for the entire section over pedal tone G, other chords over the dominant are simply functioning as nonessential harmonies whether they are consonant or not. Although the first phrase cadences over the tonic, its root position is inverted, keeping the pedal tone G as an imperfect authentic cadence. Therefore, it is not strong enough to provide a full sense of harmonic stability (see ex. 44).

Ex. 44. Poème d'Hiver, No. II mm.1-7

Allegro appassionato. $\text{so} = \text{♩}$.

f *avec élan*

Mon cœur est plein de toi comme une coupe d'or Plei -

rall.

- - ne d'un vin qui gri - - - se.

Ped. CM: V ----

V (I₄⁶ IV I) V

These nonessential harmonies are appoggiatura chords functioning as harmonic elaboration. The song is constructed within the ABA form in which each section is fully filled with the appoggiatura chords over the principal harmonic progression of V-I (A), I-V-I (B), V-I (A').

Modulation among Massenet's songs is mostly either in a parallel major and minor relationship or a third key relationship, especially key of modal mixture. The modal shift in the same tonality is a technique preferred by Schubert to deliver a change of poetic mood or content. The third song of *Poème d'Avril* provides an example in which Eb major is shifted to eb minor within different melodic and harmonic content and then returns to the original Eb major. The modal shift here is an effective device for

implying the inspiration of a young man who is nervous and excited about kissing his lover upon her awakening (see translation)¹.

*Ma mie en s'éveillant m'a dit: Le beau soleil!
Le temps est donc venu que tout charme renaisse,
Partout des chants! Partout des fleurs! Double réveil!*

My love on awaking said to me: The beautiful sunshine!
The time has come when all love is reborne,
Everywhere flowers! Double awakening!

Another example of the use of parallel major and minor key relationship is found in the second song from *Poëme d'Octobre*, which consists of two sections set in the key relationship of d minor and D major. This reinforces the figures of musical division corresponding to the poetic content in which the first section is a simple description of the defoliation of trees in the fall, while the second has an emotional context.

The fifth song of *Poëme d'Octobre* features a distinct use of modulation by thirds such as relative minor, parallel minor, and modal mixture. In the song a one-measure melodic theme, which is in *parlando* style covering an octosyllabic verse, is continuously but slightly modified in each strophe. Since the song employs a monothematic idea in melody and rhythm, the modulation is a crucial factor for providing variety: Eb major- gb minor- c minor- eb minor/Eb major. Therefore, unity is achieved through the melody and rhythm, while variety is achieved by the modulation.

¹ Translation by Walter Charles Foster, *Poëme d'Avril* (Huntsville, TX: Recital Publications), 1979.

Musical Form

Massenet's musical form is another important aspect of the musical prosody. His loyalty to the original poem yields various musical forms, including one-period form, strophic form, rounded form, through-composed form, multi-sectional form, and some other forms derived from Massenet's own ideas since the poems vary in length, form, content, and rhyme scheme.

A song such as *Dialogue* in *Expressions Lyriques* features the one-period form, which has the authentic cadence only at the end of the song. The form reinforces the poetic content and structure, which consists of three quatrains in the way of questioning and answering to persuade the lover to seek reconciliation. The attempts of the first two questions are not hopeless in spite of the negative monotone answer within the *déclamation rythmée*, since the half cadence of the answering passage implies not admitting the answer. But the end, with the tremendous frustration of admitting the fact, is supported by the authentic cadence of c minor.

Strophic form is the same musical setting of consequent strophes of the poem. Many strophic forms among Massenet's mélodies are simple settings of the original poem as in the third song of *Poëme d'Octobre*. The song is set on a three-strophe poem with the same melody and same accompaniment as AA¹A².

Such a song as *Mélancolie* in *Expressions Lyriques*, however, features a different situation. The original poem of three strophes is set to the music of two sections. What Massenet did here is poetic modification in order to fit the two musical sections. He allocated the first two strophes of the poem in the first section of music, differentiating

each strophe by using different melodic styles such as *déclamation rythmée*, a lyrical singing style, and different musical content in the piano part of each strophe to enhance the formal structure. The second section consists of the third strophe of the poem, as well as a repetition of the second strophe, like a refrain. The piano part is the same in the second section as the music of the first section, while the voice line of *déclamation rythmée* in the second section has been extended to the first half of the last small division, which is in a singing style in the first section. The rest of the verses return to the singing melody (see figure 9).

<i>Music</i>	A		A'	
Poem	a	b	c	b
Melodic style	d.r.	l.s	d.r.	d.r. + l.s
Piano	I	II	I	II

Fig. 9. *Mélancolie* from *Expressions Lyriques*; a structure of the modified strophic form.

Among Massenet's mélodies, through-composed forms are employed mostly as two-part forms, as in the second song of *Poème d'Avril*, the fifth song of *Poème d'Octobre*, and fifth song of *Poème du Souvenir*. They are all in the operatic style as recitatives with consecutive arias. The first part is in the recitative style with piano, followed by intensified musical and emotional activity in the second part. Since Massenet was a remarkable composer in the opera genre, it is not surprising to find his use of the operatic style in his songs.

Sometimes there are songs within a multi-sectional through-composed form as in the second song of *Expressions Lyriques*, *Les Nuages*. The song has four sections as

ABCD, in which each section carries a different musical idea matching with the poetic content, and presents various moods or attitudes.

The most preferred musical form among Massenet's songs is the rounded form including a simple ABA, rondo, and modified rondo forms. The third song of *Poème d'Avril* is constructed on one of the rounded forms, as ABA¹. The first A section in Eb major ends with an authentic cadence (V-I) followed by the B section, which progresses through wandering of keys to create harmonic instability, using a circle of fifths and finally ending on the dominant chord in the key of Eb major as a half cadence (- V). Finally, the music of the first section returns only with the first phrase and the phrase of the last verse is extended, repeating the verse once again. The ideas of form also reveal Massenet's obsession for the poem, which consists of nine verses, possibly divided in three by poetic content. The first section uses the backdrop of nature for the singer and his lover, and is set as a complete section ending with an authentic cadence. The second section is about the singer's emotion as he expects to have a kiss with his lover who has just awakened, and is set in an incomplete section ending with a half cadence since the moment of kiss is anticipated. The final section is about the singer kissing the lover, and is set with the music of the first section for the first two verses, and extended and modified music for the last verse lengthening the great moment with a repetition of the verse.

An example of the rondo form is found in *Aurore of Poème Pastoral*, constructed as ABACADA¹ and repeating a consistent musical phrase in alternation with various new musical ideas. Other songs employing quasi-rondo form, using the recurrence of the

principal idea and alternating with various new ideas, are found in the sixth song of *Poëme d'Avril* as A(aba¹)BA¹(a¹). In this song, the first section comprises three small divisions within the rounded form, ending with an authentic cadence followed by the B section ending with a half cadence. The concluding phrase follows within a recurrence of the music, which is the last division of section A. The first song of *Poëme du Souvenir* shows a type of rondo form, ABA¹CA²DA³, in which the principal music is carried by the piano and repeated with modification of the vocal line, while the alternate passages provide contrasting ideas. The recurring theme of the piano part is used to reinforce the sadness of the poetic emotion, implying a lament for the death of the lover (see ex. 45).

Ex. 45. *Poëme du Souvenir*, No. I mm. 1-5

Poëme du Souvenir.
Lent et expressif.

The musical score consists of two staves. The top staff is labeled 'Chant.' and the bottom staff is labeled 'Piano.'. The key signature has two flats (B-flat major) and the time signature is 3/4. The tempo and mood are 'Lent et expressif.'. The vocal line has a rest for the first measure, then a note with the lyric 'Lè-ve'. The piano part begins with a piano (p) dynamic and features a recurring melodic motif. Performance markings include 'sost. assai' and 'dim.'.

Massenet's musical forms reveal his originality. For instance, the fourth song of *Poëme d'Amour* presents three different musical ideas with the returning music from the second idea forming a half-rounded form of ABCB¹. The perfect authentic cadential patterns occur only at the end of 'B' and 'B¹' sections; otherwise an imperfect authentic cadence over the tonic prolongation in 'A' and a type of plagal cadence (half ii7-I) in 'C' is featured. In addition, there are many examples of modifying the original forms from through-composed to rounded, by adding a repetition of the music of the first section at

the end, as in the ABCDA¹ form in *La dernière lettre de Werther à Charlotte* of *Expressions Lyriques*.

Piano Accompaniment

Massenet's treatment of the piano in the accompaniment of his *mélodies* illustrates an advanced level of writing compared to earlier French *mélodie* composers, such as Berlioz and Gounod. In Massenet's songs, the piano is no longer subordinate; rather, it becomes, sometimes, independent or even dominant, introducing a melody or countermelody as an equal partner of the vocal line. The function of the piano, therefore, is to deliver the main musical idea as a principal role along with the voice line.

This aspect becomes more distinct in the melodramatic and *déclamation rythmée* styles. Since these melodic styles lack musical interest and lyricism, the piano becomes the musical background, carrying all the musical interest along with the composite style of vocal line, using a kind of melodic style alternating with other lyrical or recitative styles to avoid a domination of musical dryness. In the melodramatic style the piano takes the entire musical activity, carrying the main melody with accompaniment and reinforcing the poetic mood. The *déclamation rythmée* style also gives the entire musical activity to the piano, though it is rhythmically related to the vocal line, and requires collaboration of both parts.

There are some traditional approaches to the piano writing of the French *mélodie* inherited from the romance that simply provide a harmonic support subordinated to the vocal line. This feature is mostly found among Massenet's early songs of lyrical melody. *Poëme d'Avril* contains such songs, almost all of which consist of a simple

accompaniment supporting the lyrical, tuneful vocal lines.

In the songs of the recitative style the piano plays a major role in supplying the musical interest, but some traditional aspects are also applied, as in *Noël* of *Poëme d'Hiver*, the fifth song of *Poëme du Souvenir*, and the fifth song of *Poëme d'Octobre* (No.4). In the songs, the piano part is simply a harmonic provider within chordal patterns, reflecting an operatic recitative (see ex.16 in Chapter III).

Besides the operatic recitative style, a new melodic style of *parlando* is featured with intensified piano, which carries a completely independent musical piece. In this case the piano part has its own melody, with accompaniment, as in the prelude of *Poëme d'Octobre* (see ex. 20 in Chapter III). The musical weakness of the vocal line is complemented by the music of the piano part.

The capability of the piano part in carrying the melodic material is fairly strong, not only in bringing out a main melody, but also in sharing the melodies. Frequently, the piano doubles the vocal line, as in the second song of *Poëme d'Hiver* (see ex. 46).

Ex. 46. *Poëme d'Hiver*, No. II mm.18-22

The musical score for Ex. 46 consists of two staves. The top staff is the vocal line in treble clef, with lyrics: "Si ja-mais doit fi-nir le rê-ve qui l'endort, Dieu veuille". The bottom staff is the piano accompaniment in bass clef. The score includes dynamic markings: *mf* at the beginning, *dim* above the vocal line, and *expressif* below the piano part. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

It also contains a principal musical theme resulting in a duet style with the vocal line. The first song of *Poëme du Souvenir* demonstrates a unique piano treatment,

employing a musical theme in the piano part through the rondo form, and making a duet style with various vocal lines (see ex. 45).

It provides a countermelody for the musical elaboration, as in the second song (No. III) of *Poème d'Avril*. In the song, a short countermelody in the piano part is used in the prelude, interlude, and the final coda-like phrase, making the music more elaborate through variety, since the song occurs within a sequence pattern of arpeggio-broken chords (see ex. 47).

Ex. 47. *Poème d'Avril*, No. III mm. 1-9

III.

Andante sostenuto – Con moto.

Chant.

Piano.

p

dim. *p*

p *pp*

Voi-ci que les grands lys ont vê-tu leur blan-

The musical score is presented in three systems. The first system shows the vocal line (Chant) and the piano accompaniment (Piano) starting with a piano (*p*) dynamic. The piano part features a complex arpeggiated accompaniment. The second system continues the piano accompaniment with a *dim.* (diminuendo) marking and a *p* dynamic. The third system introduces the vocal line with the lyrics 'Voi-ci que les grands lys ont vê-tu leur blan-'. The piano accompaniment continues with a *p* dynamic and a *pp* (pianissimo) marking at the end of the phrase.

The sequential progression of the piano is the most frequent pattern in Massenet's accompaniments. It appears in either an entire song or a section of a song. The latter case is commonly found, in which several sequence patterns are employed and alternated. Each pattern represents and delineates each section in the various multi-sectional forms such as the rondo and various rounded forms. The use of several musical patterns in the piano part also creates variety in a song.

It is rare in Massenet's *mélodies* that the piano accompaniment is employed in specific descriptive ways or implies the detailed meanings of the texts. Rather, it reflects the general mood of a poem. Occasionally, it is very descriptive, as in *Aurore* of *Poème Pastoral*, in which both piano and vocal line depict the singing sound of rooster as a word painting (see ex. 3). But again the word-painting pattern is taken as a repeated theme as in a rondo pattern to provide an entire mood of early morning in the country, not simply for a specific word. Another example of descriptive accompaniment is found in the last song of *Expressions Lyriques, Feux-follets d'amour*. In the song the motions of will-o'-the-wisp are reflected in the words '*fuyez*' (fly) (ex. 48), '*glisent*' (slide) (see ex. 49).

Ex. 48. Expressions Lyriques, *Feux-follets d'amour* mm. 50-58

Musical score for Ex. 48, *Expressions Lyriques, Feux-follets d'amour* mm. 50-58. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "- ger... un vent ja - loux... Ou fuy - ez - vous?". The piano part features arpeggiated chords and slurs. Performance markings include "Red." and "*".

Ex. 49. Expressions Lyriques, *Feux-follets d'amour* mm. 100-104

Musical score for Ex. 49, *Expressions Lyriques, Feux-follets d'amour* mm. 100-104. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "- ri - es, glis - sent... glis - sent...". The piano part features arpeggiated chords and slurs. Performance markings include "cres.", "piu f", and "Red.".

The musical characteristics of the piano part include various musical figures, such as upward or downward arpeggios, broken chords, simple chordal progressions, synchronized contrasting rhythm of duple and triple meters, syncopated rhythm, dotted figures, sustaining chords, tremolo, and pseudocontrapuntal textures through the use of layered ties and slurs.

An interesting feature of the piano part occurs as it takes over the harmonic resolution from the vocal line, as in the second song of *Poème d'Octobre* (No.1). In the

song, the last phrase ends on the dominant chord, which resolves to the tonic chord in the piano part as an authentic cadence (see ex. 50).

Ex. 50. Poëme d'Octobre, No. 1 mm. 61-end

Pro - fi - tons bien des jours d'au - tom - - ne!

FM: V I

Sometimes the piano carries a countermelody, providing a powerful climax to the vocal line. This presents a distinct contrast between the introverted voice line and extroverted piano countermelody in the second song of *Poëme d'Hiver* (see ex. 51).

Ex. 51. Poëme d'Hiver, No. II mm.14-17

qu'il se bri - se! Mon cœur est plein de toi _____ comme u,ne

Another important function of the piano part is to connect each song in a cycle with the prelude and postlude. The song cycle *Poëme d'Hiver* depicts the connections between songs by the piano, using ritornello music without an ending double bar. This technique is found in Beethoven's *An die ferne Geliebte* and Schumann's *Frauenliebe*

und Leben. The connection of songs without an ending double bar is also found in *Poëme d'Avril*. It does not yet illustrate a musical connection between songs, since each song is separated by a pause after the final authentic cadence.

Cyclicism

The issues regarding the song cycle become clear if a group of songs employs cyclic devices such as thematic relationships, poetic connections, and use of the same musical material among the songs of a cycle. Massenet was the earliest composer to use the idea of true cyclicism in the French song cycle. His song cycles show the crucial factors of cyclic aspects, such as recurring themes, use of the same music, a ritornello appearing through a cycle, poetic connection, and no ending double bar between the songs within the cycle. Schumann's cyclic devices in *Frauenliebe und Leben*, which included a rounded cyclic form using the opening music at the closing, influenced *Poëme d'Avril*, *Poëme du Souvenir*, and *Poëme d'Octobre*. *Poëme d'Avril* features several distinct cyclic devices, such as recurring themes, connecting songs without the ending double bar, poetic content, employing a consecutive story, and the rounded cyclic form through the recurrence of the opening music at the end. The prelude comprises three musical themes that reappear in later songs of the cycle.

Poëme d'Hiver, a five-song set plus prelude, also demonstrates the rounded cyclic form with unusual features forming a two-movement work. This cycle is divided into two large halves separated internally only by the ending double bars between *Mon coeur est plein de toi* (No. II) and *Noël* (No. III). The music of the first song recurs in the last song making the form of the cycle a rounded form, ABA¹ (figure 10).

Form:	A	B	A ¹
Song:	prelude, I, II.	III (<i>Noël</i>),	IV, V
Music:	F F C //	d/D	Bb, F
Key relationship:	I-----I – V//	vi;	IV – I

Fig. 10. Cyclic structure in *Poëme d'Hiver*.

CHAPTER V

PERFORMANCE PRACTICES

Salon Music Style

Massenet's mélodies represent the style known as salon music. Salon music was an evening's entertainment, mostly by amateur musicians, especially women and some professional opera singers. They sang some romances or mélodies in the salon of a wealthy patron. Thus, the musical style of the salon music is not profound but relatively light in terms of its entertainment value. This musical event had flourished during the later half of the nineteenth and the early twentieth centuries. One of the more famous salons was that of the Princesse de Polignac. Here, Fauré, Milhaud, Boulanger, and other composers participated in the presentation and performance of their music.¹

Regarding the salon music style of Massenet's mélodies, David Cox, in his article in *A History of Song*, noted,

A picture by Aublet, "Autour d'une partition" in which Massenet is shown seated at the piano surrounded by beautiful and enraptured young ladies. . . . Massenet in his mélodies shows that he understood perfectly the role of the voice in the drawing-room.²

¹ Jeanice Brooks, "Nadia Boulanger and the Salon of the Princess de Polignac," *JAMS*, 46 (November 1993): 415.

² David Cox, *A History of Song*, ed. Stevens (London: Hutchinson, 1960), 205.

Indeed, Massenet did not put much effort into musical exhibition in his song, but rather revealed more interest in the poetry, sharing it with his audience and patrons within a light musical style, which influenced the mélodies of Reynaldo Hahn. Compared to the formal concert or solo recital, which had already developed as a major musical performance event in Massenet's time, salon music was more informal and freer to present the composer's idiosyncratic ideas, since the audience was generally made up of either amateur or professional musicians who understood music. This aspect of salon music attracted Massenet and allowed him to experiment with innovative melodic ideas to reinforce the poetry.

From a performance point of view, there is a difficulty in transferring salon music to a public recital venue. Because the songs demand much emphasis on the text and even the speaking voice register in melodrama and *déclamation rythmée*, the size of performance hall should be considered for clear delivering of the text and an optimum performance. These melodic styles, which always come with other lyrical or recitative styles as a composite feature, are a great challenge for performers since they must perform both singing and reciting, which require different vocal registers in the singing pitch and in normal speaking pitch. The aspect is not appealing to performers who are used to traditional singing. That is why this repertoire is scarcely performed on today's recital stages. Even though Massenet provided the substitute melody for the *déclamation rythmée*, performers are often uncomfortable singing in the different musical styles.

Nevertheless, from the point of view of the executor, the singer should be able to deal with any kind of musical work because the vocal literature retains various styles in

various musical periods, such as bel canto, complicated melismatic writing, various ornamentation, *Sprechstimme*, and twelve-tone music, among others. Some singers become specialists in a specific style, but they should have an open attitude toward any musical style.

French Language

From a practical point of view, the performer has to deal with the French language, with knowledge of versification, when performing Massenet songs, especially for the melodramatic style and *déclamation rythmée*. According to Clive Scott's summary of French versification,

French verse is syllable, and one syllable more or less is difference between one kind of line, one set of possible rhythmic segmentations, and another; French verse thus necessitates very precise rules about pronunciation and the values of syllables. Whether contiguous vowels count as one or two syllables is a crucial question, as is the status of the e atone (mute e).³

The adjacent vowels of two words in verse, with or without the mute 'e,' either countable or not, are not permitted. This device, termed *hiatus*, since it causes confusion in identifying the verse in which the number of syllables in each verse is a crucial factor in defining the kind of verse. However, some cases of hiatus are allowed, requiring the employment of elision, such as in 'tu as'. Stock expressions such as 'peu a peu' are also allowed.

³ Clive Scott, *A Question of Syllables; Essays on Nineteenth Century French Verse* (Cambridge: Cambridge University Press, 1986), 246.

In the third song of *Poëme d'Octobre* there are cases of hiatus, which are not properly set, so that the performer must decide how to sing the syllable. In the second strophe, the text of “Malgré la bise en furie/ Une rose encor tout en fleur” features octosyllabic verses in which the hiatus occurs between the words *bise* and *en* and *rose* and *encor*. A suggestion for the first case is that the hiatus should be sung separately in order to fill the eight syllables of the verse. No elision thus is recommended, rather a new attack for *en* would be the proper choice for performance. An elision in the second hiatus is necessary, due to the required number of syllables for the verse (see figure 11).

1	2	3	4	5	6	7	8,	1	2	3	4	5	6	7	8
Malgré la bise en furie / Une rose encor tout en fleur															
[bi z / ã]								[ro zã kor]							

Fig. 11. The third song of *Poëme d'Octobre*; application of elision for vowels of hiatus.

The issues regarding liaison and elision should be decided based on the research and knowledge of versification.

Overall, the melodramatic style is simple recitation with speech sounds. It is critical for the performer to deliver the poem as a natural formal recitation of poetry without desensitizing the natural intonation and rhythm of French verses within the musical background. In addition, the performer should be able to manage the proper tempo for recitation so as not to exceed the allocated music of the background. The second song, *Les Nuages*, of *Expressions Lyriques* contains the melodramatic style in its prelude and postlude. In the prelude, each alexandrine verse of four quatrains is set to one measure over the music of the chromatic passage, which is comprised of eight

measures of one-measure units. The dense text of recitation should be well prepared for the performer to manage the speed and breathing without rushing. It should be an unceasingly flowing recitation regarding the poetic content of moving clouds reinforced by the music of the piano part (see ex. 22 in Chapter III).

Another song, *Rose de Mai*, features a slightly more flexible situation. The melodrama appears in the interlude with a changed meter system and tempo marked 'lent'. The piano provides the harmonic support, with two half-note chordal patterns in each measure. Here, Massenet instructed the pianist to follow the declamation as "suivre la déclamation." Because the poem is *vers libre*, a prose poem without any rhyme scheme or capital letters, the manner of the recitation of each alexandrine verse is also flexible for the performer (see ex. 27 in Chapter III).

Although it shares the method of using speech sound, the *déclamation rythmée* style is distinguished from melodrama style by its musical rhythmic aspect. Therefore, the instruction for the recitation of the French verse is already indicated in the musical rhythm, which is quite faithful to the poem. Because the style was employed as functional for prosody, being a delineator for poetic structure or content, the singer also has a duty to realize and emphasize its functional usage. For instance, the first song of *Expressions Lyriques, Dialogue*, has a structure of questioning and answering between the two lovers, distinguished by melodic styles of either lyrical or *déclamation rythmée*. Therefore, the singer should embody the two characters throughout the performance by the effective use of the two styles.

In the recitative style, the rhythm is a musical reflection of the poetic structure in the prosody matter. The performer, thus, should reinforce the accented syllables and sing the song with the style as a recitation. In the meantime, transposing the songs with this style is not recommended. The tessitura is quite low for the soprano and tenor, because the style is a reflection of normal speech, which is also low.

Lyrical melodic style contains both melogenic and logogenic aspects, as the melodic setting is almost strictly syllabic and the fixed rhythmic nature of the music is shifted in many cases, using syncopation, ties, and longer values of notes for the weak beats. Considering the prosody issue, the performer should be sure of the rhythm of the melody, realizing the poetic structure.

Opinions Regarding the Matter of Expression for Execution

Dramatic content is a particularly interesting aspect of Massenet's songs. Among his cycles, *Poëme d'Amour*, *Poëme Pastoral*, *Poëme du Souvenir*, *Poëme d'Avril*, and *Expressions Lyriques* feature songs in which several characters are employed dramatically. This compositional device appeared earlier in such songs as Schubert's *Erlkönig*. The singer, therefore, should apply a kinesthetic approach, using the body for proper gestures or posture. *Poëme d'Amour* is actually intended for two singers, male and female, since each song gives instructions about who sings it, with a duet finale in the last song.

Most of Massenet's songs express sentimental and melancholic moods, both in the poetry and the music. Although the dominance of boredom in the mood confines the range of emotional expression, as in *La dernière lettre de Werther à Charlotte*, the music

in the different melodic styles distinguishes each level of emotional degree, from the calm phase through the outburst, then returning to the calm phase. Facing the issue of performing the song, the singer should consider differentiating each level of emotional degree using the eyes and face especially, supported by body expression and voice. The voice is the crucial tool for the expression of poetic mood and emotion and for the performance of the melodic styles. Because the songs in either melodrama or *déclamation rythmée* require two vocal registers of singing and speaking, in the case of the composite style the singer should be able to deal with the appropriate application of the voice. As is the tendency of his contemporaries, Massenet also shows scrupulous markings in the music scores, guiding both singer and pianist regarding expression, tempo, and dynamics (see ex. 52)

Ex. 52. Poème d'Avril, No. I mm. 41-end

sert est plein den - nui, Ah! Ou-vrez les yeux, Et ren-dez
 lui les deux é - toi-les en-vo - lé - es. E-veillez vous, Mon doux tré-sor! E-veillez
 vous!

The idyllic performance that Geminiani mentions as “le bon gout”,⁴ which actually means to decide whether to use an ornamentation or not for performance, is an agreeable implication for the performance of all musical works, since it evokes the idea of satisfaction in both the performer’s and the audience’s tastes. The interpretation of music and its execution is completely the performer’s own work due to his or her good taste. Bernac defined the ideal performance as “intimate correspondence of invention and execution”.⁵ Both opinions are important for the ideal performance, since a

⁴ David Boyden, “Geminiani,” *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980). The term ‘le bon gout’ was derived from Francesco Geminiani’s treatise on *Good Taste in the Art of Musik*, 1749.

⁵ Pierre Bernac, *The Interpretation of French Song* (New York: Norton, 1970).

performance without regard for the composer's intentions would be random, and, further, a performance without good taste would create boredom.

CHAPTER VI

CONCLUSION

This study has dealt with Massenet's distinct musical styles regarding musical prosody, including lyrical melody, recitative (*parlando*), melodrama, and *déclamation rythmée* styles. The melodic styles show the strong influence of high-level poetry and the trend of salon music in his time. The poetic inspiration of various poets from romanticism, Parnassianism, and symbolism contributes to his prolific output of *mélodies*, which totaled over 260.

The lyrical melodic style is the most traditional type of melody, which continues to adhere to the musical side, and includes such traditional treatment as the regular periodicity of phrase, melodic contour, tuneful sound, pitch range and tessitura. But rhythmic shift and irregularity using syncopation, hemiola, ties, and longer values of notes for weak beats show an approach to the poetic side to coincide with poetic rhythm.

The recitative melodic style represents both the traditional recitative style derived from the operatic genre and the *parlando* style as new ideas. The former style is simply speech-like melody over the harmonic support of the piano part, and is mostly applied to two-part forms as in recitative and aria. The latter style is also speech-like but within a more musically involved piano part. In extreme cases the *parlando* melody recites over independent piano music, in which the musical activity with melody and accompaniment

is fulfilled, as in the prelude of *Poème d'Octobre*. In both styles the poem is clearly delivered without any musical interruption.

The melodramatic style is the spoken recitation over a musical background. Because the style is not actual singing, Massenet differentiated the style, allocating it to the piano prelude, interlude, and postlude in order to elaborate the mood of poem and music.

The *déclamation rythmée* is Massenet's innovative melodic style and represents synthesis of recitative and melodrama. The recitation of speech sound within musical rhythm is employed as an effective device to reinforce the unique poetic structure or content in a musical setting. The applications among the songs of *Expressions Lyriques* are varied, as in the passages of the answering part in *Dialogue*, as in Werther's reversion to an emotional degree of calm in *La dernière lettre de Werther à Charlotte*, and as in the new musical idea reflecting the change of poetic mood in the rondo form in *Feux-follets d'amour*.

Generally, the four melodic styles belong to the phonetic and syntactic points of view regarding musical prosody, which is musical setting focused on the phonetic sound and structure of verse. The rhythmic irregularity of melody is a thorough reflection of the original rhythmic structure and the pattern of intonation of the poem. The phrasing is also a syntactic reflection of verse corresponding with its caesura and the kind of verse such as octosyllabic, decasyllabic, or alexandrine.

Other musical idioms of Massenet are also closely related to the prosody matter as a semantic approach. If the melodic styles are guided by the poetic structure, the other

musical idioms are related to the poetic mood and content. Massenet occasionally shows text illustration as word painting, as in the *Aurore* of *Poème Pastoral* and the *Feux-follets d'amour* from *Expressions Lyriques*. In general, the sonority of the sentimental and melancholic mood of the music is the musical reflection of the mood of the poem. The predominance of minor keys, use of parallel major and minor relationships for modulation, chromaticism caused by temporary tonicization, appoggiatura chords as nonessential harmony, pseudocontrapuntal textures by inverted root position and layered movements using ties and slurs are distinct harmonic idioms resulting in Massenet's individual sonority, which is similar to late romantic harmony.

In regard to musical form, Massenet shows the close connection to poetry presenting various kinds of form. In many cases strophic form is applied, which simply follows on the poetic structure. Rounded form as his preferred form is found in various degrees, such as ABA, rondo, and rondo-like form. Massenet prefers to use the opening musical idea at the end to create formal unity and a strong finale. He often engaged innovative formal ideas along with the rounded forms in order to differentiate each section of poetry. As a remarkable opera composer, he also applied an operatic style to his *mélodies* in the two-part form of recitative and aria.

The piano is treated as an essential device for musical setting, especially the songs of *parlando* melody, melodrama, and *déclamation rythmée*. In order to fulfill the lack of musicality of the styles, the piano carries the musical interest including the lyrical melody, the countermelody in either solo or duet style, and the complete harmonic sonority. In general, the various relationships of the piano part to the vocal line reflect an

essential supporter or an equal partner, and include a simple supporting accompaniment, harmonic provider, independent musical piece, and musical background.

Massenet was the first French composer to write true song cycles. Most of the cycles he called *poèmes*, which grow out of a particular subject, preceded by a prelude whose motives reappear at the end. The influence of Schumann is conspicuous in the form of the cycle, in the role of the piano, and in the interdependence of voice and instrument.

The approach to performance of Massenet's songs requires the performer to have a basic knowledge of French versification, which guides the accented syllables of verse, the syntax structure for breathing spots, and the clues for liaison and elision. An understanding of the semantic features of the poem is also a necessary factor for an actual execution, especially in the dramatic format of the poem and the change of content or mood.

Finally, Massenet's contribution to the genre of *mélodie* should not be disregarded, since the features of his *mélodies* are significant in the transition to the masters of French *mélodie*, including Fauré, Debussy, and Duparc. The essence of his style achieved the highly refined expression of a delicate sentimentality. The melodic styles of Massenet, as a sort of musical prose, brought about emancipation from the dominance of the traditional square phrase that had been inherited from the romance and succeeded by Berlioz and Gounod. He also achieved unity in which the voice and piano parts cooperate to present musical thought as the equal partner.

APPENDIX

*Summary of Kinds of French Verse Related to Versification*¹

French verse is primarily syllabic, and the number of syllables in a verse becomes a crucial factor to identify the kind of verse such as hexasyllabic, octosyllabic, decasyllabic, and alexandrine. The mute 'e', a unique feature of the French language is sometimes not clear in counting the syllables along with adjacent vowels. Generally, it is not counted if the atonal 'e' comes before a word starting with a vowel or mute h and at the end as a feminine ending. But if it is located before a word starting with a consonant in a verse, the mute 'e' becomes a countable syllable.

In various patterns, the rhyming verses elaborate the poetic structure emphasized by the tonal accent falling on the last sounded vowel. In addition to the tonal accent, one or two movable accent(s) fall(s) on the last vowel of an important word or word group, which is distinguished by coupe² before caesura in a verse. Alexandrine, the longest verse, with twelve syllables, has two fixed accents, one coming on the sixth tonal vowel followed by the fixed caesura, and the other on the last tonal vowel, which is the twelfth (see figure 12).

¹ i. Clive Scott, *A Question of Syllables; Essays on Nineteenth Century French Verse* (Cambridge: Cambridge University Press, 1986);

ii. Roy Lewis, *On Reading French Verse; A Study of Poetic Form* (Oxford: Clarendon Press, 1982);

iii. Davis Hillery, *Music and Poetry in France from Baudelaire to Mallarmé; An Essay on Poetic Theory and Practice* (Bern: University of Durham Publishers, 1980).

² *Coupe* means a bar, which falls before a caesura distinguishing poetic rhythm.

Hexasyllable-1, 2, 3, 4, 5, **6**; plus one mobile accent, falling on any last syllable of a phrase or word group (ex. 1+5, 2+4, 3+3, 4+2).

Octosyllable-1, 2, 3, 4, 5, 6, 7, **8**; plus one mobile accent on any syllable (ex. 4+4, 3+5, 5+3) or two mobile accents if the caesura occurs after either the first or second syllable the last seven or six syllables, has one mobile accent besides the terminal accent on the last syllable.

Decasyllable-1, 2, 3, 4, 5, 6, 7, 8, 9, **10**; plus either one or two mobile accent(s) on any last syllable of a word group, between which the caesura occurs. In the nineteenth-century French versification the caesura, usually, occurs after the fourth, fifth, or sixth syllable as 4+6, 5+5, or 6+4. The longer stitch has one other mobile accent beside the tonal accent.

Alexandrine- 1, 2, 3, 4, 5, **6**, 7, 8, 9, 10, 11, **12**; plus one or two mobile accent(s). Sometimes the fixed caesura after the sixth syllable becomes shifted as 4+4+4 making trimeter verse. The maximum number of accents is four so that the tetrameter verse occurs in various divisions, as 2+4//2+4, 3+3//4+2, 1+5//2+4, etc.

Impair, odd-number verses such as seven-, nine-, and eleven-syllable verses have very similar systems, which also have tonal accents on the last sounded vowel. The odd-numbered verses are employed to reinforce the poetic content, which usually deals with mischievousness, despair, or vagueness of mood.

Fig.12³. The kinds of French verse and their aspects.

³ The bold numbers indicate the terminal (tonal) accent on each verse.

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presents the semantic feature of prosody idea. The brief review of French versification and opinions regarding the performance are included.

Massenet's contribution to the genre of *mélodie*, with the prose melody and treatment of piano as an equal partner of voice line, is clearly demonstrated. With this contribution, Massenet should be recognized as the most influential composer to the climatic time of French *mélodie* led by Fauré, and Debussy, and Duparc.