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The union of poetry and music into a third form, song, has often been referred to in terms of a wedding or marriage because of the necessary process of "give and take," common to both a union of people and a union of two art forms. This study examines how two particular composers of art song, namely Claude Debussy and Gabriel Fauré, transform one poet's text, that of Paul Verlaine, into song.

Settings of the three poems, "C'est l'extase," "Il pleure dans mon coeur," and "Green," are scrutinized in pairs. Besides making general observations concering the individual composers' traits, the study focuses on patterns of compositional techniques, differences in poetic interpretation, and each composer's concept of the terms regarding the union of poetry and music.

The study reveals that the attitude of the composer regarding how the union of the two art forms evolves is as important a factor as his interpretation of the poem. Further, this attitude may be affected by the degree of the poem's affective power, resulting from its structure's strength or weakness.

THE UNION OF POETRY AND MUSIC: THREE PAUL VERLAINE POEMS AS SET BY CLAUDE DEBUSSY AND GABRIEL FAURÉ

by

Jo Ann D. Poston

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APPROVAL PAGE

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CHAPTER 1

INTRODUCTION

Statement of Problem

The union of poetry and music into a third form, song, has often been referred to in terms of a wedding or marriage because of the necessary process of "give and take," common to both a union of people and a union of two art forms. The purpose of this study is to examine how two particular composers of art song, namely Claude Debussy and Gabriel Fauré, transform one poet's text, that of Paul Verlaine, into song.

Although poetry and music are both distinct art forms, they have many features in common, thus suitability for a union seems inevitable, as most authors agree. But how the two are wed results in a process which can vary greatly when comparing two composers' settings of the same poem. Pierre Bernac, for example, in a comparison of the setting of a poem by the two particular composers under study, refers to one as a "love marriage," while the other seemed to be "only a marriage of convenience."[1] A certain degree of contrast in settings is inevitable, but what does a high degree of contrast reveal? This study will consider three possible areas of difference which could individually, or more probably in a combination,

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[1]Pierre Bernac, The Interpretation of French Song (New York: Praeger Publishers, 1970), p. 127.

cause a wide contrast between settings of the same poem by two or more different composers:

1.) the overall musical style of the composers.

2.) the individual composers' attitude toward a union of these two art forms (particularly with regard to balance of the two forms).

3.) contrasting interpretations of the poem.

The significance of a study of this type is, perhaps, best described in the words of T. S. Eliot in a chapter entitled "The Music of Poetry:"

> It is not from rules, or by cold-blooded imitation of style, that we learn to write: we learn by imitation indeed, but by a deeper imitation that is achieved by analysis of style.[2]

Possible benefactors of such an investigation include all who may be involved with the two arts: poet, composer, performer, and listener.

A composer, in studying settings, will not only be aware of beneficial musical processes, but will also find useful ideas in the future selection of poetry for his songs. His analysis of the poem will extend beyond its meaningful content to its sonorous content--that is, its musical qualities, the sounds of the words themselves both individually, and within the scheme of the whole poem.

Many poets are adamant about keeping their art independent

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[2]T. S. Eliot, On Poetry and Poets (New York: Farrar, Strauss and Cudahy, 1957).

from the other arts. But many others acknowledge the ties between music and poetry and strive for a poetic style which will contain musical properties.

The importance of a performer's study of the wedded arts present in song is perhaps best described by Bernac in The Interpretation of French Song:

> The constant awareness of . . . the two aspects of vocal music, verbal design and vocal curve, implies not only the achieving of the mysterious blending of words and music, but above all, the synthesis of the poetic idea and the musical idea.[3]

The "mysterious blending" mentioned above brings us to the final possible benefactor in a study of this nature--the listener.

The listener represents both the largest group and the most important one, for here is the group at whom all the artist involved--poet, composer and performer--aim their efforts. A listener generally gleans one of two types of appreciation from a performance. One type of appreciation is that experienced from a performance of material with which the listener is not knowledgeable. Quite a different experience results, however, from the opposite, where the listener is aware of the idiosyncrasies of the music. He will, in fact, listen differently to the performance. Knowledge of the music's processes generally results in a greater anticipation and, more importantly, involves the listener beyond the passive role into an active one.

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[3]Bernac, Interpretation, p. 127.

Review of Literature

Research into related areas for this study is divided into four categories:

I. Biography
II. Poetry
III. Music
IV. Song

All research was utilized, however, primarily as a motive from which the main body of this study, the actual analysis of the settings, could evolve. The three personalities under study are Paul Verlaine, the poet, and Claude Debussy and Gabriel Fauré, composers of song.

Both the biographical and musical categories served as a basis for considering the individual styles of the three personalities, directly relating their stylistic traits to the era in which they lived and resulting influences. The biographies of Verlaine by Antoine Adam[4] and A. E. Carter[5] were used extensively for background material. Studies by Charles Koechlin[6] and Emile Vuillermoz[7]

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[4]Antoine Adam, The Art of Paul Verlaine, trans. Carl Morse (New York: New York University Press, 1963).

[5]A. E. Carter, Verlaine: A Study in Parallels (Toronto: University of Toronto Press, 1969).

[6]Charles Koechlin, Gabriel Fauré (London: Denis Dobson Ltd., 1946).

[7]Emile Vuillermoz, Gabriel Fauré, trans. Kenneth Shapin (Philadelphia: Chilton Book Co., 1960).

on Fauré, and by Léon Vallas,[8] Oscar Thompson,[9] and especially Edward Lockspeiser[10] on Debussy were especially vital in providing information on the two composers. Music in the Twentieth Century by William Austin,[11] and Tonality, Atonality and Pantonality by Rudolph Reti[12] were also particularly informative with regard to the individual styles of Debussy and Fauré. Research in the area of music for this study also considered compositional techniques used for affective purposes, even though the psychology of music is not yet an established science to the degree necessary to permit definitive answers in this area.

Investigation into the two art forms of poetry and music was done primarily with reference to their suitability for a union. The properties of each form and their assets toward such a union were scrutinized. The art of poetry is dealt with in general in books of T. S. Eliot[13] and Stephen Vincent Benét,[14] but dealing

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[8]Léon Vallas, Claude Debussy: His Life and Works (London: Oxford University Press, 1933).

[9]Oscar Thompson, Debussy: Man and Artist (New York: Dodd, Mead and Co., 1937).

[10]Edward Lockspeiser, Debussy (New York: Pellegrini & Cudhay Inc., 1949).

[11]William Austin, Music in the Twentieth Century (New York: W. W. Norton & Co., 1966).

[12]Rudolph Reti, Tonality, Atonality, Pantonality (New York: The Macmillan Co., 1958).

[13]Eliot, On Poetry.

[14]Stephen Vincent Benét, The Magic of Poetry and the Poet's Art (Chicago: F. E. Compton & Co., 1936).

more specifically with French poetry were the studies of Frederic O. Musser[15] and Louise Bégué,[16] the latter dealing directly with two of the poems under study here.

The fourth category of literature, those books and articles dealing with song itself, were most extensively used, particularly for their suggestions of possible "events" to search for in the settings. Three books are specifically on song--its history and characteristics: by Denis Stevens,[17] James Husst Hall,[18] and Donald Ivey.[19] Ned Rorem's article entitled "Words without Song" was most informative regarding a composer's view of the union of poetry and music, and Pierre Bernac's Interpretation of French Song[20] offered many suggestions for comparison of the settings.

A doctoral dissertation by Arthur Bampton Wenk has proven the most resourceful reference in this study. Entitled "Claude Debussy and the Poets,"[21] the work not only touched on several of the

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[15]Frederic O. Musser, Strange Clamor: A Guide to the Critical Reading of French Poetry (Detroit: Wayne State University Press, 1965).

[16]Louise Bégué, ed., Choix de Poésies (New York: Holt, Rinehart & Winston, 1964).

[17]Denis Stevens, A History of Song (New York: W. W. Norton & Co., 1960).

[18]James Husst Hall, The Art Song (Norman: University of Oklahoma Press, 1953).

[19]Donald Ivey, Song: Anatomy, Imagery and Styles (New York: The Free Press, 1970).

[20]Bernac, Interpretation.

[21]Arthur Bampton Wenk, "Claude Debussy and the Poets" (Ph.D. dissertation, Cornell University, 1970).

factors under consideration here, but has also provided much "food for thought" into a more intense study.

Procedure

This study considers three poems by Paul Verlaine from the collection entitled Romances sans Paroles. The first two poems, included in the "Ariettes Oubliées," are "C'est l'extase" and "Il pleure dans mon coeur," and the third poem, "Green," is found in the "Aquarelles." Musical examples in this study will be labeled in abbreviated form with reference to the composer and the setting: e.g., the Debussy "C'est l'extase" will be labeled D/C, the Fauré setting of the same poem as F/C; "Il pleure dans mon coeur"--D/I and F/I; and "Green"--D/G and F/G.

Consideration of the poem is generally in regard to two areas of content: 1.) meaning; and 2.) sonority (musical properties and possibilities, etc.). The main consideration, however, is in the form of song settings, each as created by Claude Debussy and Gabriel Fauré. The two settings of each poem are analyzed comparatively with particular attention to how the composers use melody and rhythm (in both voice and accompaniment), and harmony to enhance the words of the poet.

After the six settings are scrutinized in pairs, general observations are made regarding traits of the individual composers. Patterns of compositional techniques, differences in poetic interpretation, and each composer's concept of the terms regarding the union of poetry and music are brought into focus.

Hypothesis

The setting of a poem to music, and thus the creation of a song, is indeed no simple feat, for either of the arts can easily become a dominating factor, thus tending to swallow the other. The resulting works of Claude Debussy and Gabriel Fauré in setting the same poems of Paul Verlaine are contrasting in most respects. Which composer, then, has "correctly" set the poem? Is there, indeed, only one way to interpret a poem and thus wed it to music, or may a poem lend itself to more than one interpretation? Further, will the poem (and thus the music) have only one overall mood; will thé general mood be a result of smaller events within?

Generally marriages require compromises. In seeking a balance between poetry and music, composers also occasionally compromise one of the two forms, as shall be seen in this study. The problem arises, though, in analyzing a composer's decision regarding which form was compromised, when, and to what degree. Does a vast difference of opinion here, even though neither composer under consideration goes to any extreme, adversely affect the song's ability to express the content of the poem?

This study will reveal basic differences between Debussy and Fauré with regard to use of the musical factors of melody, rhythm and harmony, resulting not only from their different styles, but further, from each composer's response to the poem. This variance in response, resulting in contrasting settings, will enable us to arrive at major concepts in the composers' techniques of composition.

CHAPTER 2

. . . that blest pair of Sirens
. . . sphereborn harmonious
sisters, Voice and Verse . . .
--MILTON

SONG: THE UNION OF POETRY AND MUSIC

The subjects of poetry and music may each be regarded as distinct art forms, "living" separate from each other, usually in quite successful terms. How then did a union of the two into a third form, song, come to be? Do the two forms suffer a lack of identity as a result of this "wedding"? Does one form envelop the other? Or does the merger transform the two forms into a third new form?

A decision regarding the suitability of the possible union of the two forms, poetry and music, requires some study into each form functioning as a single unit. Various authors refer frequently to a union, or "marriage," of the two forms, possibly because of the similarities in the factors brought into the union which lead to varying results: a.) how successfully the individuals operate independently; b.) various traits the individuals have in common; and c.) how adaptable they are to compromise.

Poetry as a Single Unit

Stephen Vincent Benét refers to what was possibly the earliest primitive form of poetry: ". . . rhythmic words, chanted aloud to

a rough musical accompaniment or to no accompaniment at all but the stamp of the chanter's feet on the ground."[1] This primitive picture, further supported by other authors, suggests that the very origin of poetry already reflected a close relationship with music, both forms being in a primitive state. However, as the two forms developed, history shows each as gaining an independence from the other, acquiring individual characteristics, yet retaining certain traits in common.

The initial purpose or social function of poetry, according to T. S. Eliot, is the obvious one, to give pleasure.[2] But beyond any specific intention poetry may have, Eliot states:

> . . . is always the communication of some new experience, or some fresh understanding of the familiar or the expression of something we have experienced but have no words for, which enlarges our consciousness or refines our sensibility.[3]

Benét further elaborates the poet's purpose as using words "not only for their meaning but for their ring and music . . ." in order to ". . . stir your imagination and leave a magic pattern in your mind."[4]

In referring to the poet's choice of certain words for their "ring," an important concept must here enter into discussion--that

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[1]Stephen Vincent Benét, The Magic of Poetry and the Poet's Art (Chicago: F. E. Compton & Co., 1936), p. 5.

[2]T. S. Eliot, On Poetry and Poets (New York: Farrar, Strauss and Cudahy, 1957), p. 6.

[3]Ibid., p. 7.

[4]Benét, Magic of Poetry, p. 7.

is that poetry is designed to be heard, not merely seen. Beyond the meaning of poetry is the fact that it is also important for its sound (whether it be audible, or heard in the "mind's ear," as one might read silently), thereby creating the "magic" of poetry referred to an revered by Benét. Goethe maintained that "poetry's real life begins when the product of poetry is articulated in sound."[5]

Frederic Musser refers to poetry's sounds and rhythm as being tied to one another, and he stresses the necessary balance required of the two in their usage: "The poem ['s] . . . coherence seems to involve more aspects of communication than the mere ideas expressed by the text."[6] Musser further relates, in reference to these many subtle levels of events in poetry, that herein lies the most obvious distinguishing characteristics from pure scientific prose. All the elements (rhythm, sound, imagery, idea and implied attitude) are important and thus part of the meaning of the text.[7]

Although Edward Cone is of the opinion that "one art can never be explained in terms of another,"[8] once the concept of sound in

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[5]Edith Rose, "The Poet and Music," American Music Teacher (1966): 22, n1.

[6]Frederic O. Musser, Strange Clamor: A Guide to the Critical Reading of French Poetry (Detroit: Wayne State University Press, 1965), p. 13.

[7]Ibid.

[8]Edward T. Cone, The Composer's Voice (Berkeley: University of California Press, 1974), p. 15.

poetry has been established, the seemingly inevitable music terminology begins to work its way into any discussion. The occasional argument of some poets in favor of keeping poetry on a level of its own, devoid of the influence of music, usually results in contradiction, basically because of this one concept common to both poetry and music: sound. Musser rather glibly introduces his chapter on sound by denouncing the connection between poetry and music in that "the two arts have almost nothing in common except what is rather vaguely implied by the word 'euphony.'"[9] In describing poetry throughout his book, however, he uses nearly an entire spectrum of terms which also refer to musical events (rhythm, consonance/dissonance, pace, measure, augmentation/diminution, etc.).

John Hollander, in an article entitled "The Music of Poetry,"[10] grudgingly refers to the constant use of musical terms to describe poetic results, yet still denies any dependence of poetry on musical elements. He even goes so far to refer to the work of the symbolist poets, who allowed the priority of music in their poetry, as totally irrational, resulting in the meaninglessness of both elements.

If, however, discussions of poetry follow with the opinions of most poets (and, one might add, the more successful ones), the conclusion that there is a structural realtionship to music is an

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[9]Musser, Strange Clamor, p. 41.

[10]John Hollander, "The Music of Poetry," Journal of Aesthetics and Art Criticism 15 (1958): 232-244.

inevitable one. Rhythm, a prime factor in the form, is dealt with by the poet through the use of three principal tools: rhyme, meter and pattern. The various combinations result in numerous forms, knowledge of which being essential to a poet, especially in the forms' affective powers.

In dealing with the sounds of individual words, and even of syllables ("an intricately infinite phenomenon"[11]), one becomes involved in more than a simple analysis, for according to I. A. Richards:

> . . . we do not read Shakespeare, or Plato, or Lao Tzu, or Homer, or the Bible, to discover what their authors . . . were thinking. We read them for the sake of the things their words--if we understand them--can do for us.[12]

Beyond the variation possibilities of pitch, length and overtones of vowels, plus the articulative powers of consonants, lies the technique of imagery through the use of certain words.

Musser refers to the poet's ability to call forth, through the use of certain words evoking imagination, "sensory reactions, thereby stimulating more than the reader's intellect."[13] The word may also be an "onomathopoeia," that is, it may have the sound of of what the word denotes (e.g., French roucoulement - cooing of dove).[14] Another manipulation of sound is when the sound of a

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[11]Northrop Frye, ed., Sound and Poetry (New York: Columbia University Press, 1957), p. 109.

[12]I. A. Richards, How to Read a Page (New York: W. W. Norton and Co., Inc., 1942), p. 15.

[13]Musser, Strange Clamor, p. 124.

[14]Ibid., p. 42.

word imitates its denotation when the denotation is not itself a sound (e.g., French la haine - hatred).[15] The devices are numerous at the level of the single word, but extend further to the context of the words within a phrase and in relation to the rest of the poem.[16]

In poetry, as obviously in any art, more important than all of the minute details of a poem resulting from rhythm, imagery and sound techniques, is the effect of the whole. Most poets agree not all poems are musical, nor should they be. But what most poems do result in as a whole will be determined by the degree of musicality in their parts. In an article on what the author describes as "The Third Dimension of Poetic Expression," the conclusion is reached that:

> . . . poetry contains all the elements of musical melody, and even something more. . . . Poetry not only provides rhythm and suggests different pitches but with each of its syllables introduces new tone-colors, which richly orchestrate its sound.[17]

Music as a Single Unit

Moving from the subject of poetry to music is a short journey, since, as has been discussed, the two subjects have so much in common. Music is a language, according to Edward Cone, in that it

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[15]Ibid., p. 43.

[16]Eliot, On Poetry, p. 25.

[17]Dragutin Gostuski, "The Third Dimension of Poetic Expression or Language and Harmony," Musical Quarterly 55 (1969), p. 378.

communicates, makes statements, conveys messages, and expresses emotions.[18] Further, the expressive power of any art "depends on the communication of an experience . . ."[19] Jacques Barzun refers to music as a medium "through which certain unnable experiences of life are exquisitely conveyed through equivalent sensations for the ear."[20] Susanne Langer refers to the concept of music as a language "without a dictionary whose symbols are interpreted by the listener according to some unwritten esperanto of the emotions."[21]

Stravinsky relates the two basic elements of music as being sound and time,[22] which would continue to bind poetry and music together. The separation begins, however, when a more detailed study of these two properties ensues, especially with regard to time. "Music is based on temporal succession and requires alertness of memory," states Stravinsky. He describes music as a chronologic art, as opposed to the spatial art of painting, and refers to the presupposition of organization in time.[23] Aaron Copland substantiates

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[18]Cone, Composer's Voice, p. 1.

[19]Ibid., p. 3.

[20]Jacques Barzun, "Music Into Words," Score 10 (December 1954), p. 59.

[21]Aaron Copland, Music and Imagination (Cambridge: Harvard University Press, 1961), p. 12.

[22]Igor Stravinsky, Poetics of Music (New York: Vintage Books, 1947), p. 29.

[23]Ibid., p. 28.

this in his reference to Wystan Auden's contrast of poetry and music:

> A verbal art like poetry is reflective; it stops to think. Music is immediate; it goes on to become. This elusive quality of music, its imagined existence in time, is made the climax of Jean Paul Satre's treasties on L'Imaginaire.[24]

Cone contrasts this element in poetry and music in a sensible manner:

> . . . in reading or listening to poetry, the mind can move backwards and forwards through the work; it can subconsciously accept or reject many possibilities of meaning and interpretation; it is constantly busy making comparisons and clarifying relationships. In a word, it is constantly trying to apprehend the poem under many of its possible forms. Not so in music, where the mind is so to speak chained to the vehicle of the moving sound. If it tries to struggle free of the present moment, it finds that it has lost the music in so doing. Hence it must follow the piece through from beginning to end, and it must perforce be satisfied with those relationships immediately perceptible during the one journey. But if poetry is more flexible in this regard, music is more vivid; by the very concentration it requires it presents its single aspect with greater immediacy and with the illusion of closer personal contact.[25]

Although the two forms do closely parallel each other, authors surveyed tend to agree on the immediacy of music as opposed to the more reflective nature of poetry.

The Union of Poetry and Music: Song

As has been shown, the two arts, poetry and music, have their own individual characteristics, plus many qualities in common with each other. Their union into a third form was destined with an

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[24]Copland, Music and Imagination, p. 2.

[25]Edward T. Cone, "Words Into Music: The Composer's Approach to the Text," in Sound and Poetry, ed: Northrop Frye (New York: Columbia University Press, 1957), p. 9.

inevitability evidenced in the primitive times already mentioned. James Hall refers to this inevitability of song as "not only the birthright of man, but it is an immediate and satisfying method of expression and intensification of feeling."[26] Copland, in reference to his youthful low esteem of poetry, "came gradually to see that music and poetry were perhaps closer kin than [he] had at first realized," noting that "beyond the music of both arts there is an essence that joins them--an area where the meaning behind the notes and the meaning behind the words spring from some common source."[27]

Barzun aptly concedes the inevitability of the union in his article "Music into Words:"

> The fact that music begins to speak to us at the point where words stop accounts also for something rather more important and certainly more aboriginal--the fact that articulate and inarticulate sounds can combine to form one meaning, the fact that songs can be composed and understood.[28]

Ned Rorem states that "poems are not Why. They are Because,"[29] thus comprising both question and answer. The fact that poetry and music often "marry" is because poetry "mirrors music more singularly than any other human enterprise."[30]

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[26]James Husst Hall, The Art Song (Norman: University of Oklahoma Press, 1953), p. 3.

[27]Copland, Music and Imagination, p. 1.

[28]Barzun,"Music Into Words," p. 59.

[29]Ned Rorem, "Words Without Song," American Record Guide 36 (March 1970), p. 468.

[30]Ibid.

When a poet's "verbal music" and a composer's "tonal poetry"[31] unite, a third form evolves--song. Phillip Miller, in his introduction to The Ring of Words, defined song as "a short metrical composition, whose meaning is conveyed by the combined force of words and melody. The song therefore belongs equally to poetry and music."[32] Both James Hall[33] and Edward Cone[34] refer also to the "dual" medium of song, while others lean somewhat toward the opinion that poetry becomes only a pawn rather than a true partner. Ned Rorem maintains song as "a reincarnation. Poetry must be destroyed in order to live again in music." The composer ". . . weds [poetry] to sound creating a third entity of different and sometimes greater magnitude than either of its parents."[35] Miller sympathizes with this concept: "When a poem is set to music and sung, its rhythm is taken over by music."[36] and finds agreement by N. Frye in his introduction to Sound and Poetry.[37] Ms. Langer, too, believes music conquers poetry in song: "Song is not a compromise between poetry

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[31]Rose, "The Poet and Music," p. 22.

[32]Phillip L. Miller, The Ring of Words: An Anthology of Song Texts (New York: W. W. Norton & Co., 1963), p. ix.

[33]Hall, The Art Song, p. 3.

[34]Cone, The Composer's Voice, p. 17.

[35]Rorem,"Words Without Song," p. 469.

[36]Miller, Ring of Words, p. xxii.

[37]Frye, Sound and Poetry, p. xxiii.

and music, . . . song is music."[38]

But the conclusion which satisfies this author is that maintained in Donald Ivey's description of song as:

> . . . a hybrid, and like any hybrid it owes its existence and its effectiveness to a successful amalgamation of the various elements that enter into it. . . . Assuming that the amalgam of poetry and music is meaningful, the listener is rarely aware of the elements, but only of the results of true synthesis.[39]

Ivey further relates the functions of poetry and music as overlapping ones,[40] supporting Hall's idea of song being "a fusion of text and tone."[41]

The idea that the two arts can each bring various positive elements to the union, can contribute to the success of a third form, is shared by many. Poetry is usually the original form expanded by music to create song. Elie Siegmeister refers to the new implications music can add to a text, ". . . often strengthening, sometimes changing its emotional qualities . . ."[42] The fact that the poem, which formerly stood alone, is now joined with melody, harmony and form, gives the poetry--now song--a fuller meaning, according to

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[38]Susanne Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 152.

[39]Donald Ivey, Song: Anatomy, Imagery and Styles (New York: The Free Press, 1970), p. vii.

[40]Ibid.

[41]Hall, The Art Song, p. 3.

[42]Elie Siegmeister, Harmony and Melody, vol. I (Belmont: Wadsworth Publishing Co., Inc., 1965), p. 410.

Hall.[43] "Behind the impulse to create song . . . has been the continuing feeling and conviction that music can make [a meaningful] contribution . . . that [music] can heighten that content to some extent."[44] A rather extreme point of view is expressed by Edward Cone, who resolves that "ultimately there can be only one justification for the seriour composer of song: it must be an attempt to increase our understanding of the poem."[45]

This concept of the duty of music to enhance the meaning of poetry, while allowing neither form to dominate the other, places a great responsibility upon the shoulders of the composer. "The music must be more than a mere servant to the externals of the poem."[46] "The adjusting of the one [art] to the other . . . demands a sensitiveness to balance so that the sanctity of neither . . . form is violated, nor the idenity of either submerged."[47] Phillip Miller relates the standards of Wolf which dictate:

> the perfect song . . . is one in which the text is so well set that the hearer, assuming that he understands the language, grasps the meaning at once, without the necessity of repeating the poets' words.[48]

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[43]Hall, The Art Song, p. 3-4.

[44]Ivey, Song, p. 89.

[45]Frye, Sound and Poetry, p. 15.

[46]Ivey, Song, p. 89.

[47]Hall, The Art Song, p. 4.

[48]Miller, Ring of Words, p. xxv.

The problems arising from melding the two forms into a successful third are not so numerous as they are important. Peter Westergaard, in an article entitled "Sung Language," refers to the initial compositional problem "caused by the fact that both systems depend on the articulation and perception of sequences of differentiated sounds."[49] His detailed study into the spoken versus the sung sound concludes with advice to composers to adhere closely to speech patterns, as this medium is the one with which listeners are most familiar.

The melody pattern of the successful song will spring from the rhythm of the text. Pierre Bernac's reverence for this alloy is reflected in his statement that ". . . the music of the poem is as important as the music set to the poem. The music of the words and the music itself are one and the same; they should not be dissociated."[50]

Finally, other than the rhythmic patterns of the poem, the content of the poetry must be enhanced by the music. Siegmeister comprehensively deals with this matter in referring to the composer's obligation to "understand the value of words and their relationship to music."[51] The composer must be aware of "the elemental power of

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[49]Peter Westergaard, "Sung Language," American Society of University Composers, Proceedings of Second Conference (April 1967), p. 9.

[50]Pierre Bernac, The Interpretation of French Song (New York: Praeger Publishers, 1970), p. 4.

[51]Siegmeister, Harmony and Melody, p. 410.

things sensuous [being] an innate quality of music,"[52] and how to relate this quality to poetry. The difficulty in the monumental task of creating a mood, emotion, etc., through music, lies in the inability to pinpoint exactly what musical processes do indeed create this power.

In researching this question of how music communicates with the listener, the one conclusion that might be considered certain is that there is no definitive conclusion. Ms. Langer, in trying to explain the emotional content of music, states that this content is expressed symbolically.[53] Yet Ned Rorem is of the opinion that ". . . music has no innate content, no symbolic sense."[54] Alfred North Whitehead, in a study entitled Symbolism, expresses perhaps what might be the sensible conclusion. Not necessarily concerned with how music expresses itself, he is simply confident that:

> . . . music is particularly adapted for this symbolic transfer of emotions, by reason of the strong emotions which it generates on its own account. These strong emotions at once overpower any sense that its own local relations are of any importance.[55]

Langer pinpoints this more directly by refering to the real power in music lying in the fact that "it can be 'true' to the life of

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[52]Alfred Einstein, Essays on Music (New York: W. W. Norton & Co., Inc., 1956), p. 92.

[53]Susanne Langer, Philosophy in a New Key (Cambridge: Harvard University Press, 1942), p. 218.

[54]Rorem,"Words Without Song," p. 468.

[55]Alfred North Whitehead, Symbolism: Its Meaning and Effect (New York: Macmillan Co., 1927), p. 84.

feeling in a way that language cannot; for its significant forms have that ambivalence of content which words cannot have."[56]

Leonard Meyer, in Emotion and Meaning in Music, admits that any discussion of the emotional response to music is faced at the very onset with the fact that very little is known about this response and its relation to the stimulus."[57] Countless psychologists and aestheticians have studied the problem, and although they cannot explain how and why, they do agree that music does relate somehow to emotion, that it does function expressively.[58]

Susanne Langer takes the Gestalt appraoch in the analysis of forms:

> The essence of all composition--tonal or atonal, vocal or instrumental, even purely percussive, if you will--is the semblance of organic movement, the illusion of an indivisible whole."[59]

The indivisible whole referred to by Ms. Langer, which James Hall describes as being "greater than the sum of its parts,"[60] is often an elusive quality to "would-be" composers, but obviously a necessary quality for an effective song.

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[56]Langer, Philosophy, p. 243.

[57]Leonard Meyer, Emotion and Meaning in Music (Chicago: University of Chicago Press, 1956), p. 6.

[58]Ivey, Song, p. 92.

[59]Langer, Feeling and Form, p. 126.

[60]Hall, The Art Song, p. 9.

CHAPTER 3

Bright is the ring of words
When the right man rings them . . .
--ROBERT LOUIS STEVENSON

PERSONNEL

The three personalities involved in the study (Paul Verlaine--poet; Claude Debussy and Gabriel Fauré--song-writers) lived basically within the same era, thus possibly sharing factors of influence on each other. All three show the major influence of the symbolist style in their work. The style, which is described as having "the touch of mystery, of veiled allusion, of vague suggestion, of delicate emotion,"[1] is used not only in the three poems under consideration, but also in the two composers' settings of each. A more individual study of the three personalities involved will give greater insight into their styles of creativity.

Paul Verlaine
(1844-1896)

By most accounts Verlaine, born in Metz, France, began life as a child of normal intelligence and actions. By his fourteenth year, however, his opinions (and his actions) took on radical changes. By his nineteenth year he is described as "the very model of a good young man turning bad, one who lacks willpower and is unable to resist

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[1]Elliot M. Grant, French Poetry of the Nineteenth Century (New York; The Macmillan Co., 1932), p. 445.

certain temptations."[2]

The temptations were not so numerous as they were consequential. His collapse into alcoholism probably lead to other downfalls in his life--an unhappy marriage, a homosexual love affair with Arthur Rimbaud (a poet, ten years Verlaine's junior), and even a period of confinement in jail.

The rocky course of Verlaine's life had a definite bearing upon his creative output. According to A. E. Carter:

> No poet's work is more intimately bound up with his life than Paul Verlaine's. All his best verse and much of his worst was the result of direct experience.[3]

The works of the younger poet, Rimbaud, and Verlaine's relationship with him, had perhaps the most profound influence on Verlaine's poetry. Carter acknowledges Rimbaud's influence from the standpoint of ordinary living as a disaster; but "from the standpoint of poetry he was not merely beneficial but starkly necessary."[4] Verlaine's departure from a conventional life (with his wife and child) to a life with Rimbaud was "the crucial point of Verlaine's life: everything led up to it, all subsequent events resulted from it."[5]

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[2]Antoine Adam, The Art of Paul Verlaine, trans. Carl Morse (New York: New York University Press, 1963), p. 9.

[3]A. E. Carter, Verlaine: A Study in Parallels (Toronto: University of Toronto Press, 1969), p. viii.

[4]Ibid., p. ix.

[5]Ibid.

The poetry of Paul Verlaine belongs to the symbolist movement. H. E. Berthon describes the style as ". . . turning to the best account the musical possibilities of words."[6] Verlaine's verses, however, go beyond most of the symbolist poets in "la variété des techniques de versification et l'utilisation des sons en eux-mêmes, pour leur valeur musicale."[7] Verlaine's exclamation "de la musique avant toute chose" (Music before everything else)[8] is perhaps the most definitive explaination of this style. Frederic Musser, in reference to Verlaine as "the musician in verse 'par excellence,'" describes Verlaine's verse as being:

> entirely suggestive, never assertive, and the half-tones of a verbal impressionism are expressed in song-like rhythms and vague images in his most successful collections . . .[9]

Claude Debussy
(1862-1918)

Debussy was born eighteen years after Verlaine on the outskirts of Paris. The eldest of five children, he was brought up by "an oversolicitous mother who taught him herself and kept him away from

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[6]H. E. Berthon, Nine French Poets 1820-1880 (London Macmillan and Co., 1930), p. liii.

[7]Louise Bégué, ed. Choix de Poésies (N. Y.: Holt, Rinehart & Winston, 1964), p. lll.

[8]Ibid.

[9]Frederic O. Musser, Strange Clamor: A Guide to the Critical Reading of French Poetry (Detroit: Wayne State University Press, 1965), p. 198.

other children (his brothers and sisters were reared by an aunt).[10]

Concidentally, the first recognizer of musical talent in young Debussy was Mme. Mauté de Fleurville, the mother-in-law of Verlaine ("He must become a musician"[11]). At the age of ten Debussy received his first formal intensive piano training from her in preparation for the Paris Conservatory, which he entered in his eleventh year. Even at this tender age his search for new harmonies and unusual tonalities began to emerge:

> He constantly amazed pupils and teachers alike by his improvisations which exploited strange progressions and tonal relationships, and contrapuntal lines moving in defiance of textbook specifications.[12]

Debussy stayed at the Conservatory eleven years, and by 1887 settled down to the composer's career to which he confined himself for the remainder of his life. Eventually realizing the kinship of all the arts ("literary, plastic and sonorous--'perfumes, colours, and sounds correspond to one another'"), he foresaw a fruitful fusion of these various modes of expression.[13] Although he had little to do with other musicians his personal contacts with the symbolist poets (Malarmé, Baudelaire, Verlaine) and the Impression-

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[10]David Ewen, ed., Composers Since 1900 (New York: H. W. Wilson Co., 1969), p. 152.

[11]Ibid., p. 153

[12]Ibid.

[13]Léon Vallas, Claude Debussy: His Life and Works (London: Oxford University Press, 1933), p. 53.

ist painters (Renoir, Monet, Cézanne, Degas) were reflected in the creative expression they had in common with each other:

> The aim of these young men was to express in their works a free conception of life; they did not wish to represent objects, but rather their reflections--the impression they produced on the artist.[14]

Debussy felt that the all-important consideration of the composer should be not the basic content (that is, the formal logic of the composition), but rather the subtlety of effect, color, nuance, and atmosphere of musical writing.[15]

Paul Dukas, a musician friend of Debussy, expressed the opinion that the symbolist writers had considerable influence on the style of his friend. The poets, according to Dukas, conceived their poetry like musicians and sought to express their ideas in corresponding sound values. "It was the writers, not the musicians, who exercised the strongest influence on Debussy."[16]

Although the area of song-writing is only a part of Debussy's creative output, it is indeed a major area. Oscar Thompson states "if Debussy had been almost exclusively a composer of songs . . . he still would have been one of the most distinctive and individual figures."[17] His songs, extremely skillful in their use of the

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[14]Ibid., p. 51.

[15]Ewen, Composers, p. 154.

[16]Vallas, Debussy, p. 52.

[17]Oscar Thompson, Debussy: Man and Artist (New York: Dodd, Mead & Co., 1937), p. 276.

declamatory aspects of the French language, are settings of the poetry of his contemporaries, Verlaine being the most frequently used poet:

> The art of Verlaine, as fertilized by the music of Debussy, resides precisely in such courageous accuracy of preception--hence its disarming clarity--served by a novel technique of musical sonorities.[18]

Pierre Bernac, in reference to the "mysterious alloy" of music and poetry, cites Debussy as attaining the "deepest concordance between the poetic idea and the musical idea."[19] He further relates the ease with which singers of Debussy songs may serve the musician first, "without betraying the poet."[20] Perhaps Ned Rorem summarizes the style of Debussy best in stating:

> [Debussy] was special because he was better than other playing the same game. The game can be called sound, sound taking precedence over shape, over language. . . . For . . . [sound] is the one ingredient to identify and distinguish this art from all others.[21]

Gabriel Fauré
(1845-1924)

The youngest of six children, Gabriel Fauré was born in the

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[18]Edward Lockspeiser, Debussy (New York: Pellegrini & Cudahy Inc., 1949), p. 125.

[19]Pierre Bernac, The Interpretation of French Song (New York: Praeger Publishers, 1970), p. 161.

[20]Ibid.

[21]Ned Rorem, "Some Notes on Debussy," American Record Guide 7 (March, 1971): 410.

South of France, near the Pyrennées. At the age of ten he entered the École Niedermeyer in Paris where he remained for the next two years, receiving "not only a thorough musical training . . . but also a sound general education,"[22] and eventually returning as a teacher. It was this training which was to serve as the strong foundation from which his style developed. An example of this influence is his Gregorian education, which, according to Koechlin, "developed in him that faculty of slipping gracefully and subtly from one key to another."[23]

Fauré is said to have bridged the gap between the traditional and the beginnings of innovative methods of his era. Not only has he "set an example of personal and artistic integrity by holding to tradition, logic, moderation and the poetry of pure musical form" at a time when those ideals were not generally valued,[24] but his work was such that Debussy is said to have admired Fauré's modal flexibility and subtle ambiguity.[25] In fact, Léon Vallas credits Fauré, harmonically speaking, with having "stolen a march on all his contemporaries, but so discreetly that the fact had passed unnoticed."[26]

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[22]Eric Blom, ed., Grove's Dictionery of Music and Musicians (New York: St. Martin's Press, 1954), 3:380.

[23]Charles Koechlin, Gabriel Fauré (London: Dennis Dobson, Ltd., 1946), p. 64.

[24]Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Co., Inc., 1960), p. 652.

[25]Vallas, Debussy, p. 63.

[26]Ibid.

Discretion is indeed an appropriate word for the work of Fauré. His art songs, which represent a major segment of his output, are described as "a poetry and music devoid of exaggeration,"[27] escaping the "tendency to thicken and overload detail."[28] Further, the songs show:

> a subtley . . . which stems from the musical language, the nature of personal taste, a certain restraint in expression, an imagination rich, varied and precise.[29]

This composer, whose life and career are the longest of the three personalities under study here, is often critized for his restraint. Perhaps this criticism might be brought into better prespective by considering Koechlin's opinion that "analysis will reveal complexities whose effect is simple."[30] Koechlin further states that "[the] qualities of reserve, of tact, contribute to the force of an art persuasive and serene . . ."[31] And finally, may this description of Fauré's style serve further as a defense:

> [Fauré's] is an exclusive art. . . . but it may be said that what it excludes, though its absence in art as a whole would have to be deplored, is not missed from the point of view of his particular work because it is judiciously withheld by choice.[32]

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[27]James Husst Hall, The Art Song (Norman: University of Oklahoma Press, 1953), p. 148.

[28]H. C. Colles, The Oxford History of Music, vol. 7: Symphony and Drama 1850-1900 (New York: Cooper Square Publishers Inc., 1934), p. 412.

[29]Dennis Stevens, A History of Song (New York: W. W. Norton & Co., 1960), p. 208.

[30]Koechlin, Fauré, p. 74.

[31]Ibid., p. 76.

[32]Blom, Grove's Dictionery, p. 40.

CHAPTER 4

Le vent dans la plaine
suspend son haleine.
--FAVART

(The wind on the plain
holds its breath.)

"C'EST L'EXTASE"

Poetry

C'EST L'EXTASE LANGOUREUSE

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est, vers les ramures grises,
Le choeur des petites voix.

Ô le frêle et frais murmure!
Cela gazouille et susurre
Cela ressemble au cri doux
Que l'herbe agitée expire . . .
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Cette âme qui se lamente
En cette plainte dormante
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

IT IS THE ECSTACY OF LANGOUR

It is languorous ecstacy,
it is amourous fatigue,
it is all the thrills of the forest
embraced by the breezes;
it is, about the gray branches,
the chorus of little voices.

O, the delicate fresh murmur!
It chirps and whispers,
it is like the sweet cry
breathed out by the waving grass . . .
You would say, under the changing tide,
the heavy rolling of stones.

The spirit lamenting
in this dull complaint,
it is ours, is it not?
Mine, tell me, and yours,
breathing its lowly anthem,
on this mild evening, so quietly?

Translation by Philip L. Miller
The Ring of Words[1]

The first poem in the "Ariettes Oubliées" series, "C'est l'extase" is referred to by A. E. Carter as an "ecstatic treatment of fresh love," where the poet was celebrating "his new passion" (for Rimbaud).[2] Pierre Bernac, however, assumes the poem to have been inspired by Verlaine's wife: "In these beautiful verses the poet addresses his beloved and describes for her . . ."[3] Regardless of who might have served as Verlaine's inspiration, the poem unites the soul with nature in a text which acts more as a suggestion than a statement (indicative of the symbolist style), "felt rather than heard."[4] Verlaine's choice of words in a muted style ("grises," "petites," "doux," "frêle," "sourd," "dormante," "humble," "tiède"),

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[1]Miller, Ring, p. 360-363.

[2]Carter, Verlaine, p. 108.

[3]Bernac, Interpretation, p. 163.

[4]Carter, Verlaine, p. 110.

suggesting the sounds of the woods as "weak murmurs, mere whispers, soft cries, sleeping moans," substantiates this position.[5]

Arthur Wenk points out Verlaine's poetic suggestion that "our soul has become one with the wind," as stated in "Cette âme . . . c'est la nôtre." Verlaine, according to Wenk, cultivates this suggestion in various images:

> woods embraced by the breeze, in the soft cry of a plant, troubled presumably, by the wind, in the humble antiphon passed off into the evening air, and of course, in the ethymological kinship between the breath and the soul.[6]

The musical settings of this poem by the two composers under consideration--Debussy and Fauré--pose a fruitful beginning for this study. The composers' interpretations of the poem create a situation from which there can be drawn many conclusions as to basic differences between the two song-writers. Although similarities are also to be found, contrast is the dominant feature in a comparison of these two particular settings.

Union of Poetry and Music

The broadest dissimilarity of the two settings is found in the composers' approach to the musical setting of the poetry. Fauré's setting is one whose parts are clearly not meant to be considered out of the context of the whole setting, or, as referred to previously by Susanne Langer, "the indivisible whole."[7] The song

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[5]Wenk, "Debussy," p. 62.

[6]Ibid., p. 62-63.

[7]Langer, Feeling, p. 126.

should be heard only in its entirety, thus reinforcing the mood of the poem. Individual words, and even poetic phrases, are sacrificed, with regard to syllabic emphasis, in order to gain overall continuity of the melodic line, of the accompaniment texture, or or the rate of harmonic change:

> [Fauré] is never the menial slave of the words and does not blindly obey the minor demands of the poetry which would break the impetus of his melodic arabesques and compromise the music's unity. No line-by-line translation takes place here, but rather a subtle transposition.[8]

Poetic phrases are kept within the context of the entire setting in order to preserve the mood or feeling of the poem as interpreted by Fauré.

Donald Ivey, in reference to Fauré's "questionable verbal stresses because of [the stresses'] emphasis on melody," assumes that Fauré's songs have survived this sacrifice and "persisted in popularity" because of their "musico-poetic expressiveness that is rich enough to overcome a few mechanical problems of accentuation."[9]

The subtlety of Fauré's technique of organization is perhaps what requires that the parts be considered only within the context of the total musical-poetic form. Entrances of the long, flowing melodic line are nearly always anticipated in the preceding accompaniment figures, helping to create a continual motion throughout. The rhythmic motives of the accompaniment, very subtly altering into

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[8]Vuillermoz, Fauré, p. 50.

[9]Ivey, Song, p. 52.

three basic patterns, unify the song further, Other factors tying the piece together in a refined and unobtrusive manner are the passing and neighboring tones, melodic motives and anticipations especially in the accompaniment, and the strategically-placed harmonic progressions. All these factors, supplemented by many of lesser magnitude, combine within the poetic stanzas to create the finished product, or mood, as interpreted by Fauré. "Fauré has a means of dissolving his poem in the music which internalizes it so that it makes the poet as much a composer as the composer himself."[10]

In this respect, that is, in the creation of a mood by means of the overall musical vehicle, the song is "music-dominated." The occasional compromise of a word or phrase in order to suit the melodic line substantiates this conclusion; moreover, the infrequency with which Fauré takes advantage of the sounds of the words, reflects the interest in, musically, the overall mood of the poem.

Debussy, quite on the other hand, meticulously sets each phrase word by word, rather neatly dividing the poem into five sections (and moods). His whole is definitely a result of its parts, just as is Fauré's, but Debussy's parts are more easily removable from the whole. A situation depicting contrast in this respect may be seen in the two composers' vocal setting of "Par ce tiède soir:"

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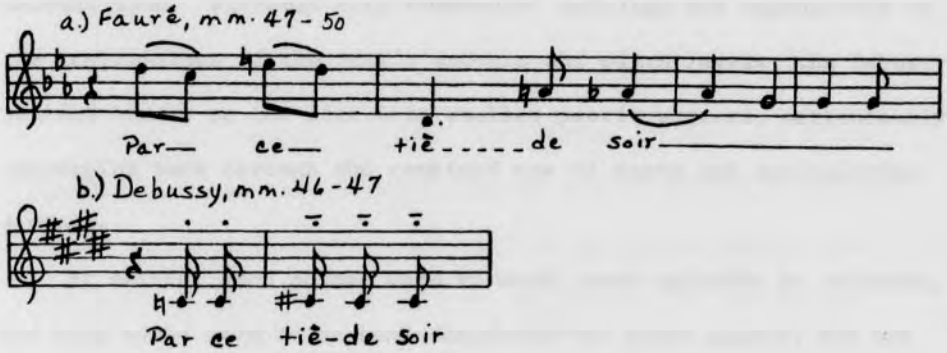
[10]Vuillermoz, Fauré, p. 50.

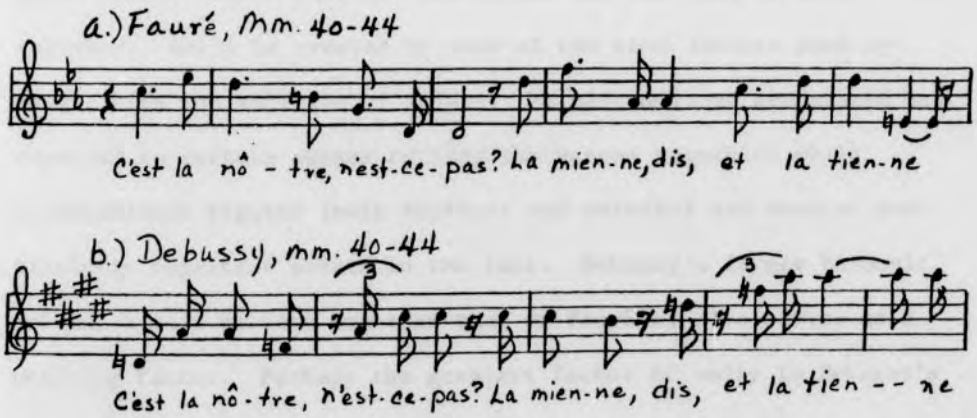
Example 1. F/C and D/D Contrasted Settings of Text.



The Fauré setting shows more concern for the developing melodic line whereas Debussy utilizes dynamic and articulative devices combined with contrasting movement in the accompaniment to express the text with a practically stationery melody line.

Another example contrasts the two composers' settings of "C'est la nôtre, n'est-ce pas?/La mienne, dis, et la tienne:"

Example 2. F/C and D/C Contrasted Settings of Text.



Again the Fauré setting shows more concern for the developing melodic line. Although both composers' settings are appropriate to the implications of the text's accents and pitch levels, the Debussy setting breaks up the line into smaller poetic phrases, meticulously expressing each through the combined use of rests and articulative devices.

By setting each phrase word by word, even syllable by syllable, the song would seem to be text-dominated--at first glance, but not at first hearing. Debussy scrupulously reveres the sound of each syllable, using it as a vehicle for the musical setting which will unite poetry and music, while, as shall be further studied, carefully balancing each and requiring no great sacrifice on the part of either.

Debussy creates a vehicle which enables him musically to express the text in closest correlation with the French language through numerous techniques including changes in tempo, articulation, dynamics, and interpretation. He is so detailed in expression of small-scale textual ideas that one may wonder how the song is held together. Unity is created by some of the same factors used by Fauré, with the addition of others. Melodic motives are placed and repeated in certain verses to bind the verses together, while accompaniment figures (both rhythmic and melodic) are used at particularly important points in the text. Debussy's larger harmonic scheme, a more obvious one than that of Fauré's, also serves as a unifying factor. Perhaps the greatest factor of unity in Debussy's

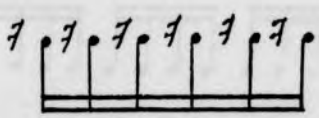
setting can be found in his development of rhythmic motives, as shall be discussed.

Melodic and Rhythmic Motives

Wenk is of the opinion that the setting of the poem "C'est l'extase" will not likely result in "an assertive, self-contained melody. The sounds of the woods are better evoked through music which verges on melody without becoming melody."[11] He further states his impression of the poem as requiring melodic motives and rhythmic patterns that display the sounds suggested in the text. Although this type analysis of poetry appears rather far-fetched, Debussy and Fauré evidently substantiated Wenk's conclusion: both rely on the recurrence of melodic motives and rhythmic patterns; however, the degree to which each composer relies on these factors, and the manner in which he uses them, are again dissimilar.

Fauré uses three rhythmic patterns, coordinated with various selections of the text. The first is a syncopated figure:

Example 3. F/C Rhythm No. 1 (mm. 1-24).



[11] Wenk, "Debussy," p. 63.

suggesting ". . . both the state of ecstacy--the standing apart from normal relationships--and the inability to produce any more than fragmentary sounds."[12]

The second rhythm,

Example 4. F/C Rhythm No. 2 (mm. 25-31).

fills in the offbeat sixteenth notes with eighth notes beginning with the textual line "que l'herbe agitée expire . . .," found in the second half of the second stanza.

The most distinctively different section of the piece is in the first half of the third stanza, where a continuous line of sixteenth notes,

Example 5. Rhythm No. 3.

accompanies the second melodic motive on the words "Cette âme qui se lamente/En cette plainte dormante/C'est la nôtre, n'est-ce pas?":

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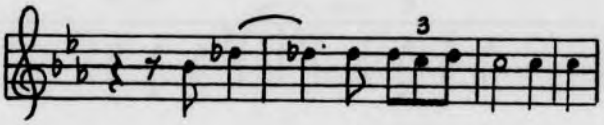
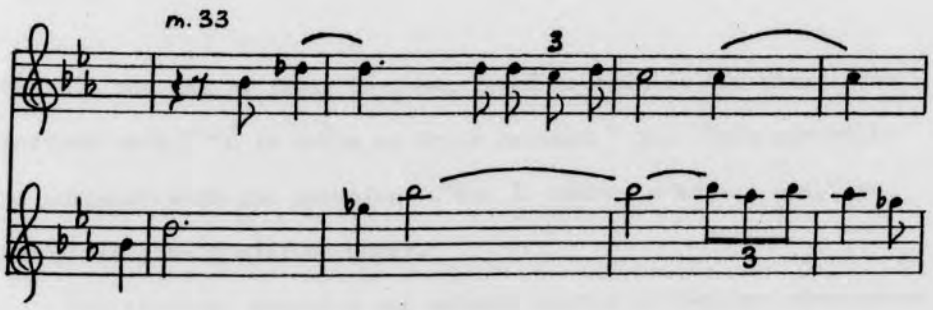
[12] Ibid., p. 63.

Example 6. F/C Melodic Motive b.

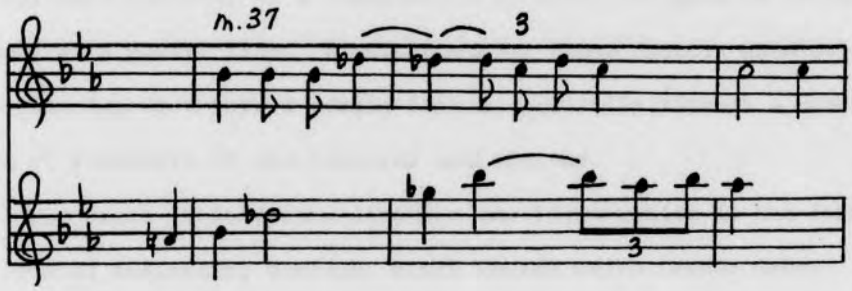


Several important factors emphasize the text here. Fauré uses a continuous accompaniment in this section only, thus intensifying the smooth feeling; he also extends the vocal line in duration while using smoother, non-dotted rhythms; and this is the only instance of triplet figures in the piece, thus creating a three-against-four relationship between voice and piano. Finally, in regard to anticipation, up to this point the piano has continually anticiapted the vocal entrances, varying in the degree of exposure. In this section, however, the piano anticipates only the initial entrances, then echoes the vocal melody in a rhythmically augmented version, a sixth above:

Example 7. F/C Development of Melodic Motive b.

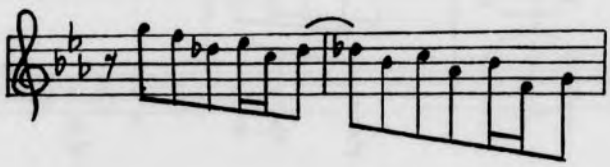


Example 8. F/C Piano Anticipation of Melodic Motive b.



The conclusion of the song returns to the initial rhythmic pattern (Example 3), related to the first half of the stanza by the melodic motive used previously to connect the first and second stanzas:

Example 9. F/C Melodic Motive a.



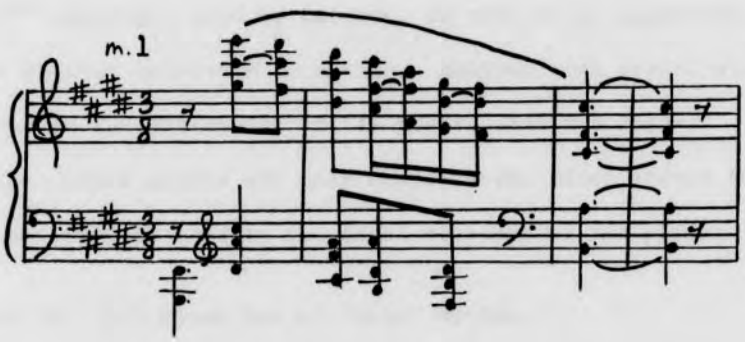
Through the use of these factors, Fauré correlates "Le choeur des petites voix," "Ô le frêle et frais murmure," and "Cela gazouille et susurre" with the question "C'est la nôtre, n'est-ce pas," as though to give positive answer.

The rhythmic patterns and melodic motive of Debussy also serve

the text. Every measure of the song uses either a melodic motive or rhythmic pattern, or a combination of both, designed to precisely convey each poetic line. Simultaneously, these factors also pull the poem together into a single fabric, basically through a combination of fragments of the patterns and motives.

The piano introduction displays the first motive in the form of several descending dominant ninth chords which Donald Grout refers to as a "chord stream,"[13] and Rudolph Reti as "chordal melodies, enriched unisons,"[14] following a perfect fifth in the bass on the dominant B:

Example 10. D/C Introductory Descending Dominant Ninths.



This particular introduction would fit into Edward Cone's third category with reference to the functions of an introduction, in

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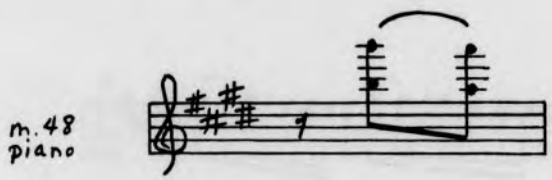
[13]Grout, History, p. 653.

[14]Reti, Tonality, p. 27.

that it "suggest[s] the essential tonal, metrical, or dynamic space of work . . ."[15] A fragment of this first motive becomes the third motive of the song through the final section. The motive is the descent of a major second on octaves, the second note softer than the first:

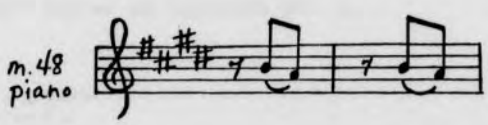
Example 11. D/C "Sigh" Motive.



The motive, described as "a traditional music representation of a sigh,"[16] sparingly used by Debussy, is more of a suggestion, rather than a blatant reference to a sigh. Another such device will be examined in the discussion of "Il pleure dans mon coeur."

This third motive not only connects the first stanza to the last, but also is used in the final measures of the piano:

Example 12. D/C Piano Use of "Sigh" Motive.



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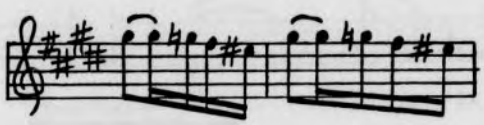
[15]Edward T. Cone, Musical Form and Musical Performance (New York: W. W. Norton & Co., Inc., 1968), p. 23.

[16]Wenk, "Debussy," p. 69.

Here the figure is reduced to a single note from the octave used formerly, and acts as a breathless conclusion to the preceding climax, following the final words "Dont s'exhale l'humble antienne/ Par ce tiède soir, tout bas."

The motive found between these two is in the third and fourth sections of the song:

Example 13. D/C Motive b.

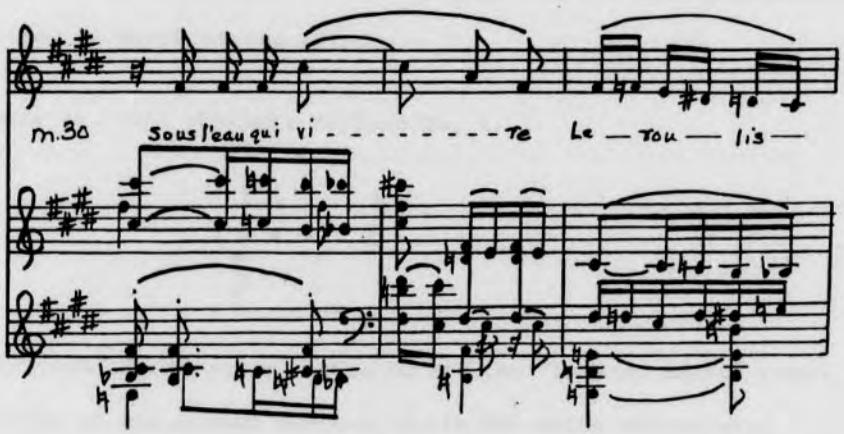


Both sections, textually, refer to physical movement which, in turn, creates sound. Section three is speaking of a sound created by ". . . l'herbe agitée expire," and refers to such sounds as "frais murmure," "gazouille," "cri doux." The section is musically exciting, generated by contrary motion of voice and piano, and a sweep of movement through tempo, dynamics, and rising vocal pitch levels. A broad curve of the section could be charted as follows:

Figure 1. D/C Curve of Section No. 3.

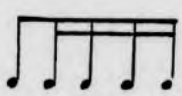
Section four, using the same motive b, creates a totally different mood. The poem refers to ". . . l'eau qui vire/Le roulis sourd des cailloux," and is reflected in the music by a gentle "winding down" process. The motive is first used in the piano in upper octaves (m. 30), then is reduced to single notes as the voice "rolls" down chromatically above the accompaniment figure:

Example 14. D/C Section No. 4 Use of Motive b.



Three rhythmic patterns in the accompaniment emerge from the Debussy setting and, like those of Fauré's, combine to suggest the unity within the poem, and thereby to contribute to the unity of the song. The first pattern is a part of the initial melodic motive:

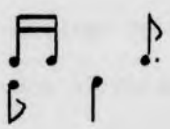
Example 15. D/C Rhythmic Pattern No. 1.



This pattern is used throughout this section and sections three and four. In this manner Debussy is relating "l'extase langoureuse" and "fatigue amoureuse" to the sensuous sounds of the second stanza (fresh murmur, whispers, sweet cry, breathed out, heavy or muted rolling of stones). The pattern, which is also found in the final section, is at this point in the voice where it is combined with other rhythmic patterns and melodic motives.

The second rhythmic pattern accompanies the second section in addition to parts of the third:

Example 16. D/C Rhythmic Pattern No. 2.



The syncopated character serves to aid the "Un poco mosso" tempo direction of the second section, while the voice articulates precisely every syllable of the text in a recitative-type style. The musical factors create an almost secretive quality of the poet's likening languourous ecstacy and amorous fatigue to "les frissons des bois/Parmi l'étreinte des brises" and "vers les ramures grises,/ Le choeur des petites voix."

The brief usage of the pattern in the third section is a synthesis of the two preceding rhythms, an extension of No. 2 by No. 1:[17]

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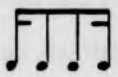
[17]Ibid., p. 68.

Example 17. D/C Rhythmic Pattern No. 3.



Perhaps the point at which the unity of Debussy's setting becomes most evident is in measures 43 through 48, which represent a summary of the entire poem with regard to melodic motives. The third pattern, according to Arthur Wenk:

> [represents] a joining together of all three motives, [uniting] "notre âme" with "tous les frissons" and "l'humble antienne" with "le choeur des petites voix."[18]

Combined with several other elements, to be discussed further, the pattern serves as a catalyst in the drive toward the song's climax, which occurs in measures 43 through 44. Once the climax is achieved, on the textual "La mienne, dis, et la tienne," the pattern is not used again until the final measures of the piano, in an extremely subdued and "unwinding" fashion, dominated by the "molto rit." and pianississimo markings.

Harmony

Both settings of the poem are in a major key, actually only a half step apart (Debussy, E major; Fauré, E♭ major). Harmony, of course, plays an important role in both pieces, but vast differences are found when three factors are considered: rate of harmonic

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[18]Ibid., p. 69.

change, overall harmonic structure, and the degree of subtlety used by the respective composers in their harmonic schemes.

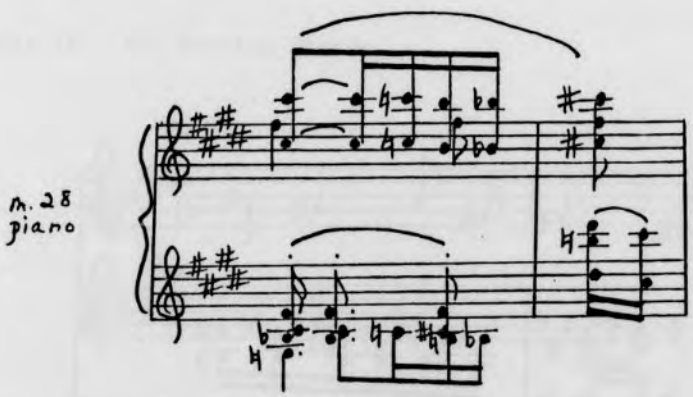
Debussy's setting can be divided into five parts textually, as previously discussed, and this division is supported by the harmonic scheme as well:

Figure 2. D/C Harmonic Scheme.

I (mm. 1-10)	large-scale V - I (E)
II (mm. 11-18)	I7 (E)
III (mm. 18-28)	vi (c# min.)
IV (mm. 29-35)	D
V (mm. 36-end)	large-scale V - I (E)

The fourth section's brief modulation to a D major tonality could seem foreign to the tonic E major; however, Debussy masterfully shifts the ear of the listener to the D tonality via the melodic motive over a dominant seventh on F#, which functions as the third of D major:

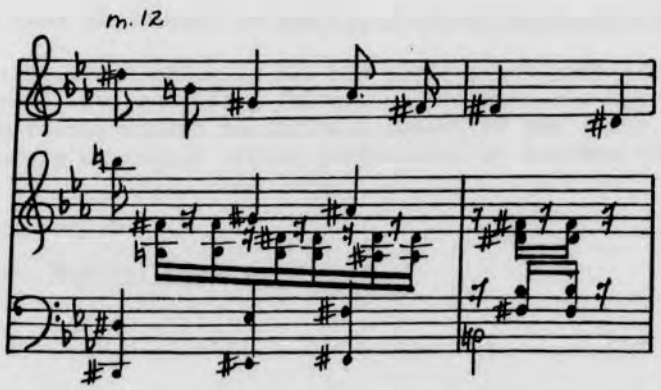
Example 18. D/C Modulation to D major.



Perhaps a greater tool here is the function of the C# in the motive. Acting as the dominant of F# in m.28, the function of C# becomes that of the leading tone, in measure 29, of D major. The section, marked "sempre dolcissimo," sets "Le roulis sourd des cailloux" over a repeated plagal cadence. The plagal cadence, as opposed to an authentic one, is yet another way of serving the text, which implies something other than solid strength or harsh movement.

Fauré's setting once again makes a division into sections difficult. He is again more concerned with the scheme as a whole, rather than one resulting from an assembly of parts. Fauré vacillates between tonalities through the piece with such a high degree of subtlety that analysis of the overall structure into smaller parts can be misleading. The frequent use of passing tones creates augmented and diminished chords which, however, Fauré generally intends only as passing chords, rather than as vertical sonorities of structural importance. An example where one might fall into such difficulty may be found in measure 12:

Example 19. F/C Passing Chords.



If analyzed strictly on a chord by chord level, the progression might be analyzed as B6-e#ø7-d#6. But if the next measure is considered as the destination of measure 12, then measure 12 is more simply a series of passing tones in the bass line to the F# which will act as a dominant to the B tonality of the first beat. An analysis of the whole song reveals all major cadences throughout the piece either on a dominant B♭ or tonic tonality, and occuring in correspondence with the end of a complete thought, textually.

The rate of harmonic change differs somewhat within the two settings. Debussy tends to stretch a tonality slightly longer than Fauré. Although some places move more slowly and other more quickly, the average rate in the Debussy setting is measure-by-measure. Such variation can also be seen in Fauré settings, but the average rate in it is two to a measure. A more detailed study of how the respective composers use this factor to create the mood of the text reveals some interesting points in how their interpretations of the poem differ.

Both composers stretch out the beginning phrases harmonically and delay an actual use of the tonic chord in root position. Cone refers to this phenomenon in Musical Form and Musical Performance:

> It is interesting to see how later nineteenth century composers, by postponing further and further the appearance of the tonic, expand the initial upbeat to the point that it can hardly be called either preparatory or introductory.[19]

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[19]Cone, Musical Form, p. 25.

Although Fauré begins in E♭ tonality, he avoids the tonic in the bass line until measure 17. Debussy uses the entire first section as a grand upbeat (and therefore a grand introduction) to the tonic, heard in measure 9 ("a true introduction, as opposed to a frame, is an expanded upbeat"[20]). The subtle use of delay is found often in both composers' settings, and will be discussed further.

After the textual beginning "C'est l'extase langoureuse" both composers seem to establish the harmonic pace of their repsective songs. Fauré relaxes his pace in the section beginning in measure 31, stretching the rate of change now to measure-by-measure. The textual section

> Cette âme qui se lamente
> Et cette plainte dormante
> C'est la nôtre, n'est-ce-pas?
> La mienne, dis, et la tienne
> [13-16]

is enhanced by Fauré's use of a new melodic motive, longer note values, and a new accompaniment rhythm, all previously discussed, but further lengthened here by the slower harmonic pace.

Fauré's final section also reveals a change in rate, but to the opposite extreme. The harmonic pace beginning in measure 45 is quickened to a change on every beat. This factor combines with rises in bass line, voice line, and dynamic level, all resulting in a "snowball" effect (a "pressing onward" effect, while gaining momentum through various devices).

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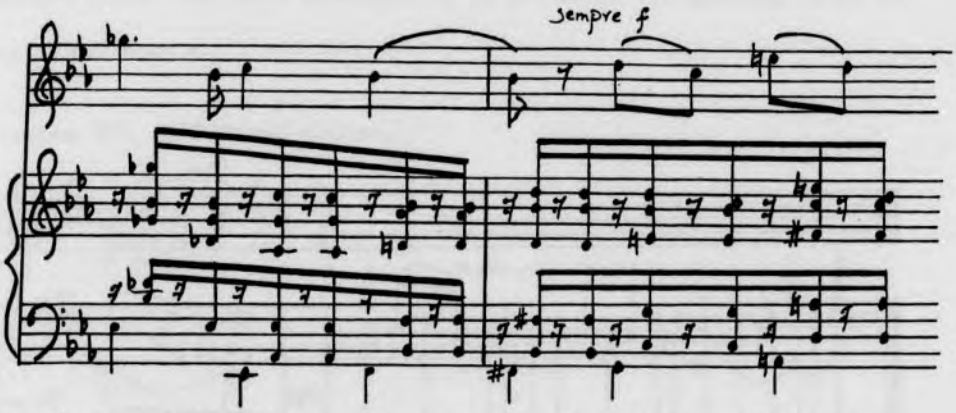
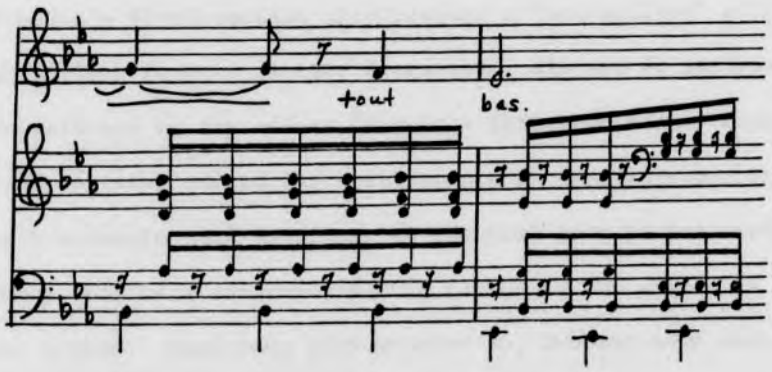
[20]Ibid., p. 24.

Example 20. F/C "Snowball" Effect, m. 46.



Fauré then skillfully stretches out the final cadence, bringing the "snowballing" into control and resolving at last on the first beat of measure 51 on the final textual word "bas."

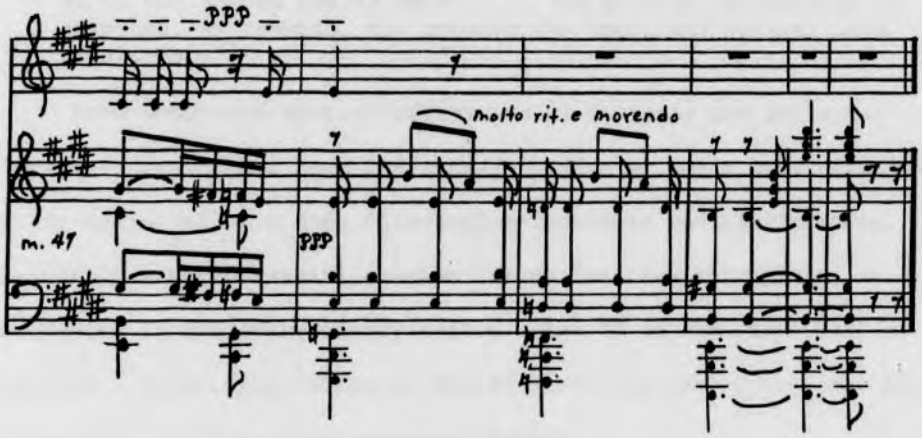
Example. 21. F/C Final Cadence.



This final authentic cadence is Fauré's only use of a perfect authentic cadence throughout the piece. The Impressionist Debussy, however, in contrast to the Romanticist Fauré, denies the listener the perfect authentic cadence even at the end. Although Debussy's

melody line does end on the tonic, the bass line delays its use of the tonic for two more measures as it descends via passing tones to the final bass E:

Example 22. D/C Final Cadence.



Debussy's final section also reveals a "snowballing" effect through various factors already discussed. His use of harmony here also contributes to the effect, but in a different manner from that of the Fauré (also reflecting a difference in text interpretation). Debussy's harmonic rate continues at the same pace he has used throughout, but here the contributing factor to the effect is the harmonic scheme. Beginning with measure 36, Debussy uses only dominant harmonies for five measures, followed by those of augmented, dominant and diminshed qualities, finally cadencing in major. The harmonic ambiguity of this section is what helps to lead to the climax in measure 44, both musically and poetically. Leonard

Meyer, in Emotion and Meaning in Music, analyzes this technique in his discussion of suspense:

> Suspense is essentially a product of ignorance as to the future course of events. This ignorance may arise . . . because the present course of events is itself so unusual and upsetting that, since it cannot be understood, no predictions as to the future can be made . . . The greater the buildup of suspense, of tension, the greater the emotional release upon resolution.[21]

Both composers make effective use of delaying and anticipatory devices, as has been previously mentioned, and a more detailed study again reflects some interesting contrasts and similarities. Debussy's setting reveals constant delay features throughout, as evidenced in the introductory motive. The D# on the first beat of measure 2 delays resolution to the C# until the second beat and is echoed in the voice three measures later:

Example 23. D/C Use of Delay, Measures 2 and 5.

The feature is seen again at the cadence as the piano's middle voices delay the tonic until the second beat of measure 10.

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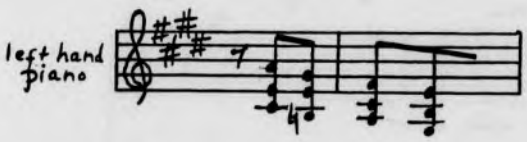
[21] Meyer, Emotion, p. 27-28.

Example. 24. D/C Use of Delay, Measure 10.

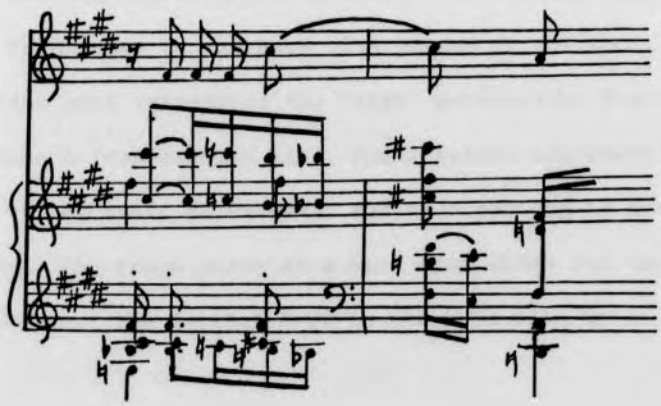


The vocal line continually enters after the downbeat. Entrances on the beat are used only on important syllables such as "amoureuse," "brises," "cela," "resemble," "âme," etc. His final delay tactic, previously discussed, in the ending where the bass line's late descent to the tonic impedes a perfect authentic cadence, is perhaps the strongest use of the device (Example 22).

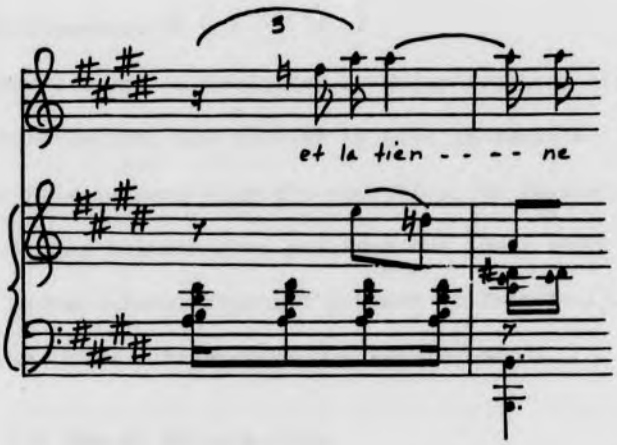
Anticipation is used by Debussy generally in the accompaniment interludes where the piano anticipates a new melodic or rhythmic motive. Two instances, however, of particularly rich use of vocal anticipation are found:

Example 25. D/C Vocal Anticipations.

a.)
m. 30



b.)
m. 43



In both instances the voice ties across the barline, anticipating the lush harmonic changes on the first beat of the next measure, consequently stretching out the respective words in each case, and further enhancing the text.

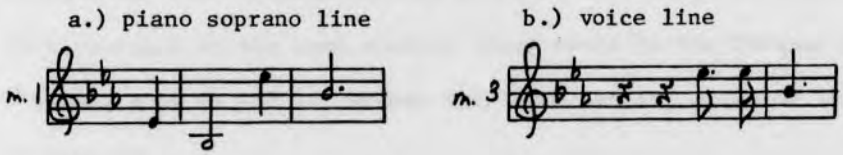
Neighboring tones, passing tones and pedal points are used in the Debussy setting as vehicles for the harmonic scheme or as elements of melodic motives. All the melodic motives discussed depend on passing tones, and the entire second section is a combination of passing and neighboring tones. The ending measures combine the two techniques as the bass line passes to the tonic while the upper piano part reiterates the "sigh" motive from B to its neighboring tone A (see Example 11). Pedal points are often a prominent feature of the music of Debussy, and this setting is certainly no exception. The tones serve as a base upon which the ear can rely for reference. The initial B-F# in the bass line is an example of

how the tones are to connect the entire first section to the tonic, not heard until measure 9.

As Debussy's score is dominated by delay features with an occasional anticipation, the reverse is true in Fauré's. Anticipation is the rule rathern than the exception, as is shown immediately. The opening melodic drop precedes the lower voice (thus creating the accompaniment rhythmic pattern in Example 1), and anticipates the vocal entreance on the same drop:

Example 26. F/C Use of Anticipation.

a.) piano soprano line b.) voice line



The introduction's drop from tonic to dominant has further significance since the drop is reversed in the final measures of the piano, and moves from dominant to tonic, thus resolving the tension created by the initial tonic to dominant motion. This brings full circle the mood of the poem through the music. The piano anticipation of the voice is consistent through the piece, with the one exception being a reversal seen in measures 33 through 40, as previously studied in the discussion of melodic motives (Example 7 and 8).

Passing tones serve a different function in the Fauré setting then do those in the Debussy. Debussy relied on pedal points to suspend a tonality as the voices above the bass line floated between

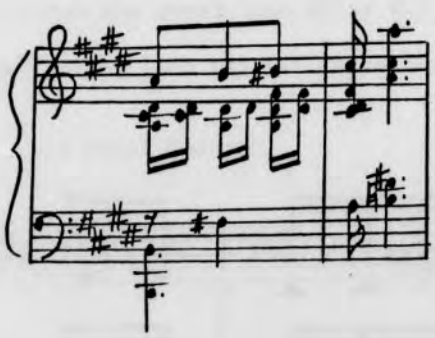
harmonies via passing and neighboring tones. Rudolph Reti, in his discussion of Debussy's stylistic use of pedal points, states that they were:

> designed to avoid rather than to emphasize any clear harmonization of the melodies they support. . . . For they help to let the melodies be understood in their own melodic right and not as melodically extended harmonic progressions, as in a sense are classical melodies.[22]

Fauré travels in the bass line through passing tones to move from one harmony to another. Passing and neighboring tones are used in the voice above also, but the function in the bass line is a more fundamental one. Representative measures of each piece showing this contrast in the same textual place would be the Debussy setting measures 44 and 45, verses the Fauré setting measures 46 through 48:

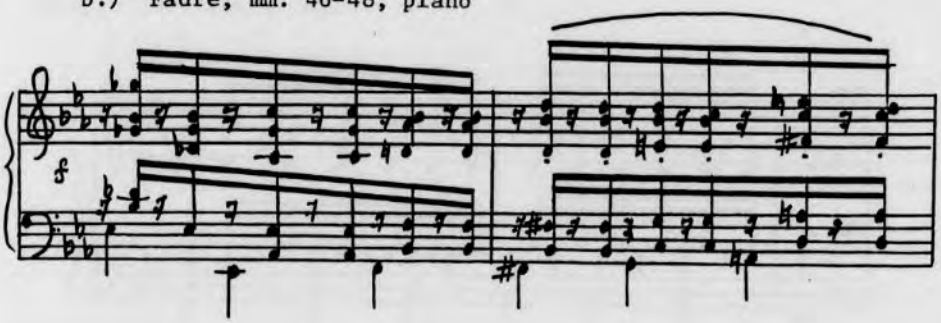
Example 27. D/C and F/C Contrasting Use of Passing Tones.

a.) Debussy, mm. 44-5, piano



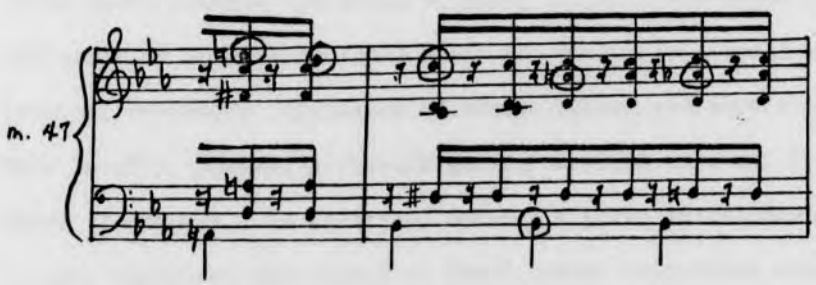
[22]Reti, Tonality, p. 27.

b.) Fauré, mm. 46-48, piano

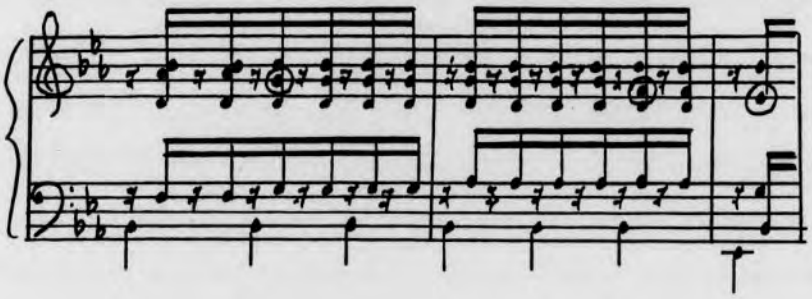


Pedal points in the Fauré score abound, and, as in the Debussy, serve as a reference upon which the ear may rely while the movement above vacillates through passing and neighboring tones, A masterful use of the combination of the features of pedal points and passing tones may be found in the final measures of the Fauré setting on "Par ce tiède soir tout bas." While the bass line ascends through passing tones to the anticipatory B♭ (see Example 27b.), a contrary step-wise descent may be found beginning on the E♭ in measure 47 and falling downward all the way to the tonic. This slow descent stretches the vocal line after the previous measures of "snowballing" into a lush resolution on "tout bas:"

Example 28. F/C Final Cadence.



Example 28. Continued.



Summary

Although the two composers exhibited some factors in common with each other, their settings, on the whole, are very different. The Fauré setting was more of an indivisible one in nearly every aspect, whereas the Debussy was easily disassembled, and just as easily reassembled.

Perhaps the greatest difference in this pair of settings between the two composers is in respect to their approach to the poem. Fauré regards individual words or phrases of the text as items that need not be so individually attended to, in order to preserve the larger sense of the mood of the song. Debussy, on the other hand, reveres the sound of every syllable and melds poetry and music on more of an equal basis to create his overall mood. Further, Debussy's divisions of poetic verses are more pronounced than Fauré's, basically through greater musical contrast from one verse to another. In addition, Debussy's piano interludes tend to be more expansive than those of Fauré, whose interludes contribute

to the momentum of the piece throughout.

The two composers differed also in their employment of melodic and rhythmic motives. Fauré's rhythmic motives played a far more dominant part in his setting than those of a melodic nature, whereas the reverse is true in the Debussy setting. In both settings the introduction of new motives (the rhythmic in Fauré, and melodic in Debussy) were directly related to the particular textual sections in which each new motive appeared.

The harmonic scheme of Fauré is one which is so well disguised, its unraveling can be dangerous; thus this author concludes that perhaps a detailed analysis, with respect to text correspondence, is unnecessary. The fact that the setting cadences harmonically in correspondence with textual cadences will suffice the purpose of this study. Debussy's setting, however, is easily divided into a harmonic scheme, corresponding, on a lower level, with the line-by-line testual implications and division. The rate of harmonic change in the Fauré setting is faster than that of the Debussy, and shows less variety, again not being as greatly influenced by the textual nuances as the Debussy setting.

Both composers arrive at the grand climax via a "snowball" effect, but the underlying techniques of the respective composers' effects are different. Differences in techniques are also shown in their use of passing tones, pedal points and delay/anticipatory devices.

The final cadence of each setting is yet another interesting

contrast. Whereas Fauré saves his only use of a perfect authentic cadence until the final vocal word, Debussy denies use of the technique even at the end. The Fauré ending, however, is a great extension of the cadence, the voice not complying with the accompaniment's implications for a number of measures. So both settings conclude by a feminine cadence, but by different means. Edward Cone discusses this technique in his chapter entitled "The Picture and the Frame:"

> The ultimate resolution often requires a feminine ending--sometimes quite extended--as a way of discharging its momentum. Such endings are true codas, as opposed to perorations on the one hand and frames on the other.[23]

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[23]Cone, Musical Form, p. 26.

CHAPTER 5

Il pleut doucement sur la ville.
--ARTHUR RIMBAUD

(It is raining gently on the town.)

"IL PLEURE DANS MON COEUR" - DEBUSSY

"SPLEEN" - FAURÉ

Poetry

IL PLEURE DANS MON COEUR

Il pleure dans mon coeur
Comme il pleut sur la ville,
Quelle est cette langueur
Qui pénètre mon coeur?

Ô bruit doux de la pluie
Par terre et sur les toits!
Pour un coeur qui s'ennuie
Ô le chant de la pluie!

Il pleure sans raison
Dans ce coeur qui s'écoeure.
Quoi! nulle trahison?
Ce deuil est sans raison.

C'est bien la pire peine
De ne savoir pourquoi,
Sans amour et sans haine,
Mon Coeur a tant de peine!

THERE IS WEEPING IN MY HEART

There is weeping in my heart
like the rain on the town.
What is this languor
that penetrates my heart?

O sweet sound of the rain,
on the ground and on the roofs!

To a weary heart,
o the song of the rain!

Tears fall without reason
in my sick heart.
What! no treachery?
This mourning is without reason.

Indeed it is the worst pain
not to know why,
without love and without hate,
my heart has so much pain!

Translation by Philip L. Miller
The Ring of Words[1]

This particular poem of Verlaine is one strong in its mode of expression. In evoking a mood of melancholia, the poem deals with various devices of sound, many of which are taken advantage of in the two settings by Debussy and Fauré. Louise Bégué refers to Verlaine's use, primarily, of one syllable words, from which one could imagine that they imitate the dripping of rain.[2] She further points out his abundant use of liquid consonants (pleure, coeur, pleut, ville, langueur, etc.) and of repeated vowels (pleure, coeur, langueur, ecoeure, deuil; ville, pluie, ennuie, trahison, pire).[3] The combined devices result in a monotonously smooth movement, yet one of profound affective powers.

The poem is not, however, void of drama. The speaker continues to question his melancholia ("Quelle est cette langueur/Qui pénètre mon coeur? . . . Quoi! nulle trahison?"), and finds the greatest

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[1]Miller, Ring of Words, p. 368-369.

[2]Bégué, Poésies, p. 120

[3]Ibid.

frustration in not knowing why he feels this way "sans amour et sans haine." At this point the word "haine" is not only used for its meaning, but further, for its dramatic sound. Frederic Musser explains the result of the word's sound as:

> an unusual prolongation of vocalized breath, a phenomenon often avoided in French poetry and therefore a very noticable one to the ear when it does occur.[4]

The sheer musicality of the poem is inviting to a song writer. The individual responses of Debussy and Fauré to the poem yield a certain amount of inevitable contrast, yet some very interesting similarities.

Union of Poetry and Music

Unlike "C'est l'extase," Verlaine's second poem in this study, "Il pleure dans mon coeur," conjured up many of the same musical results in the minds of Debussy and Fauré. Both immediately set the atmosphere of rain in the accompaniment in minor tonalities and in triple meter. Although both musicians responded to the overall mood of melancholy, Fauré's setting remains more of an indivisible unit than Debussy's, never ceasing in momentum. Fauré does, however, follow much more closely in this piece than in "C'est l'extase" the poetic division of verses, and follows more meticulously the declamatory implications of the text.

Debussy comes closer in this setting to the concept of an overall mood, but still sets the poem's lines more independently than does Fauré. The best example of this would be his treatment of

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[4]Musser, Strange Clamor, p. 43.

"Quoi! nulle trahison?/Ce deuil est sans raison." To express these lines he employs a recitative style of declamation, stops the "rain" atmosphere in the piano, and includes changes in tempo ("plus lent"), dynamics, and especially articulation ("ad libitum" and ⁻·).

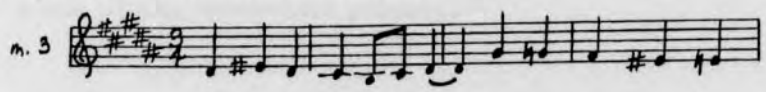
Both pieces are particularly sensitive to both the tone of the poem's overall mood and its inner workings, as previously discussed, which help lend to that tone. Melodic and rhythmic motives are important means of expression by both musicians.

Melodic and Rhythmic Motives

James Hall refers to "one of the chief distinctions between folk and Art Songs . . . [being] that instrumental accompaniment as well as vocal melody is essential to the latter."[5] Both settings of the poem rely heavily on the piano's introduction for creating the appropriate atmosphere or mood, and continue to use the accompaniment in this respect throughout. The Debussy accompaniment uses a lone sixteenth-note pattern for two measures before bringing in the four-measure theme. The sixteenth-note rhythm continues throughout most of the piece, with certain exceptions used to emphasize the text, as will be discussed.

Debussy's four-measure theme is of considerable interest:

Example 29. D/I Melodic Motive.

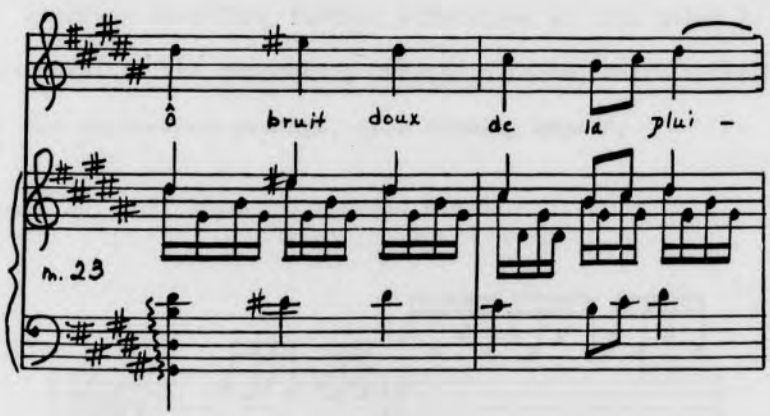


[5]Hall, Art Song, p. 7.

The first two measures utilize a whole-tone pattern followed by two measures of descending chromatics. The two units are joined by the melody's only disjunct movement--an upward leap of a perfect fourth, dominant to tonic.

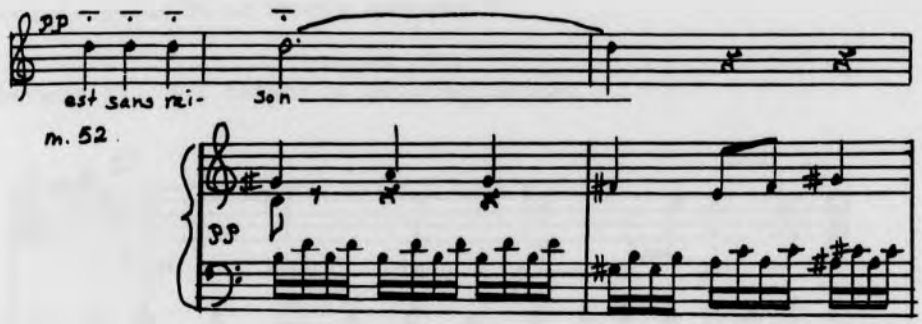
The melodic motive analyzed above is used throughout the setting generally in the accompaniment, but can be heard in two instances in the voice: first when the poem refers to the rain depicted by the accompaniment itself,

Example 30. D/I Vocal Instance of Melodic Motive.



and second, in reference to the worst pain of all--not to know why one is in such a mood. The accompaniment measures preceding this point have exhibited an alteration of the motive using a halp step in place of the whole-tone pattern.

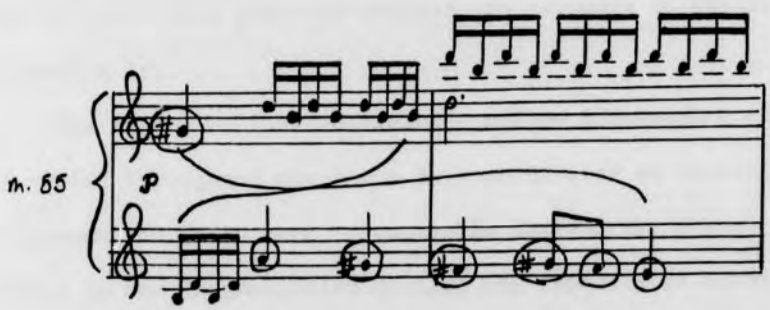
Example 31. D/I Melodic Motive Alteration.



The alteration occurs as the voice has completed a pianissimo, slow, and meticulously articulated "est sans rai-son."

A rather startling further alteration at this point is the replacement of the descending chromatic theme, which normally follows the whole-tone passage, by a rhyming answer,

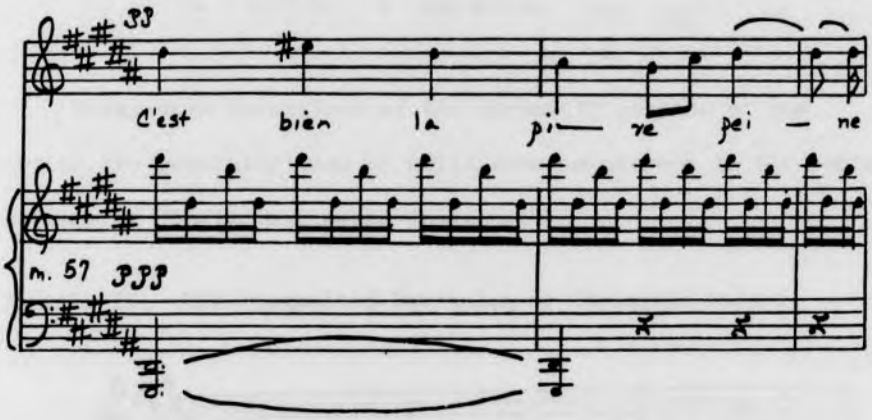
Example 32. D/I Rhyme to Altered Motive.



the only instance of this development in the piece. Not only do these alterations emphasize the futility of the poem's mood at this point, but its return in the voice's next measures to the original

whole-tone pattern subtlely give further emphasis to "C'est bien la pire peine/De ne savoir pourquoi:"

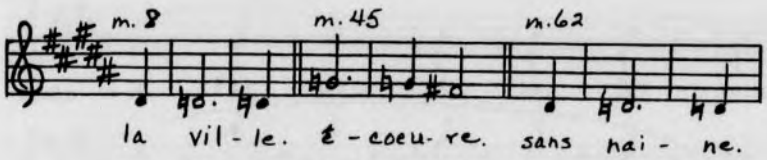
Example 33. D/I Return of Original Motive.



The subtlety lies in the fact that the passage is de-emphasized in every other respect--ppp and pp markings and minimum accompaniment movement. But the subtle return to the original whole-tone pattern in the voice is a point of release, in response to the alteration preceding it.

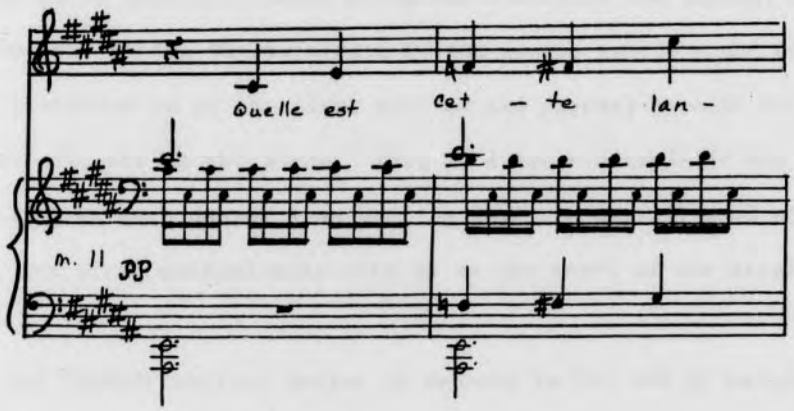
The second half of the melodic motive (descending chromatics) is varied throughout the piece by such devices as inversion and fragmentation, both used to emphasize certain key words. In reference to the fragmentation device, the subtlety of emphasis by a "playing down" process should be noted. The result here is simply a chromatic drop, and is used on such words as "ville," "écoeur," and "sans haine:"

Example 34. D/I Emphases by Chromatic Drops.



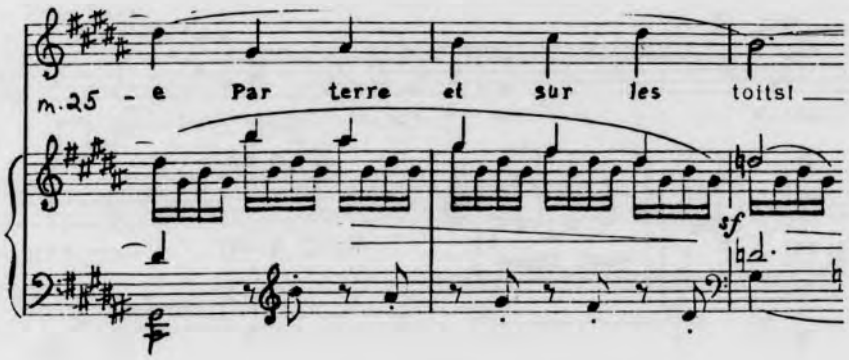
Fragmented inversions of the chromatic portion of the motive are generally used to build tension as seen in the musical setting of "Quelle est cette langueur:"

Example 35. D/I Fragmented Inversion of Chromatic Motive.



A particularly interesting use of the device, however, may be seen in Debussy's setting of "Par terre et sur les toits." The stepwise contrary motion between the vocal and bass lines is not at this point chromatic, as in the original, but the movement is suggestive of the motive:

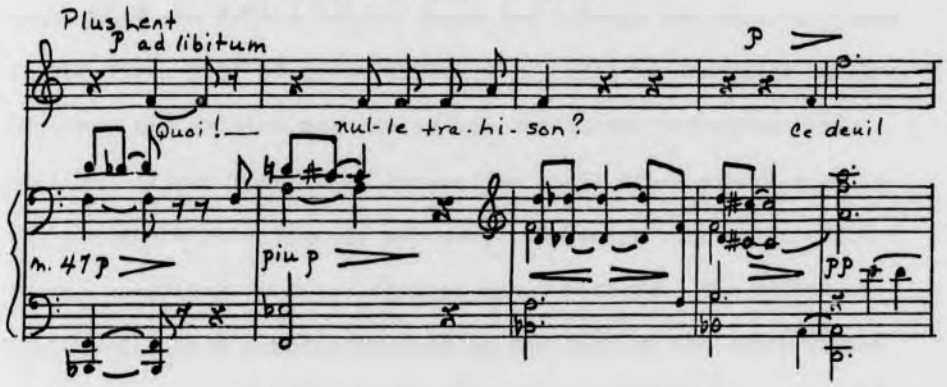
Example 36. D/I Setting of Poetry at Level of the Single Word.



Debussy skillfully sets the spatial imagery suggested by the words of the poem, musically contrasting the roofs and the ground, while further reflecting the reference to the sweet, gentle sound of the rain (referred to in the first half of the phrase) through his only use of staccato in the piece. This is a prime example of how Debussy goes much deeper than setting just the overall mood of a poem, and often meticulously sets it at the level of the single word.

One further motivic device of Debussy is his use of entrances after the downbeat (| 𝄽 ♩), which might also be seen in the middle of the melodic theme as ♩ | ♩' ♩ . The resulting syncopated effect creates a certain urgency while further strengthening declamation. This rhythmic device, in addition to the one just discussed (chromatic drop), are the two musical features which connect the recitative-like section to the rest of the piece:

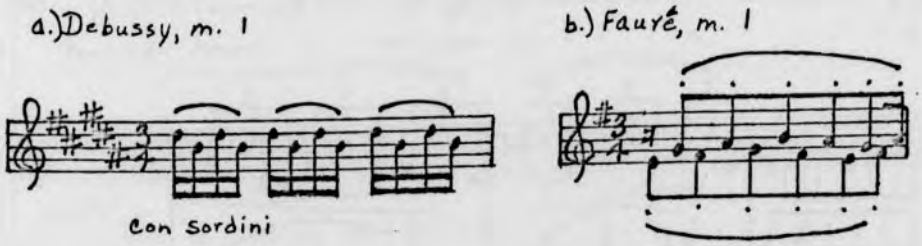
Example 37. D/I Melodic and Rhythmic Motive Relating Recitative Section to Whole



The chromatic drop is in the accompaniment and the voice employs the | 𝅗𝅥 | device, stretching it to | 𝅗𝅥 𝅗𝅥 | in measure 50.

Fauré's accompaniment will <u>sound</u> similar to Debussy's in a repeated sixteenth-note pattern (suggesting rain), but Fauré has divided the notes between the hands, and the pattern is not of repeated notes.

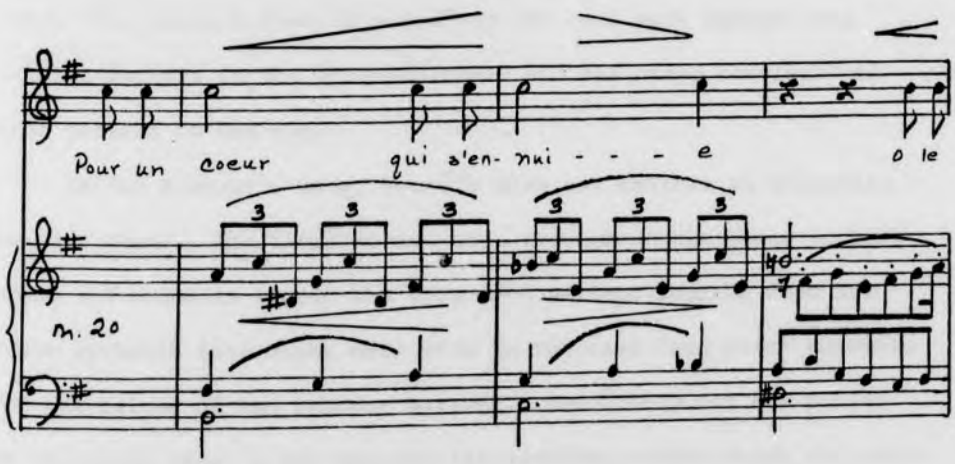
Example 38. D/I and F/S Contrast of Accompaniment Patterns.



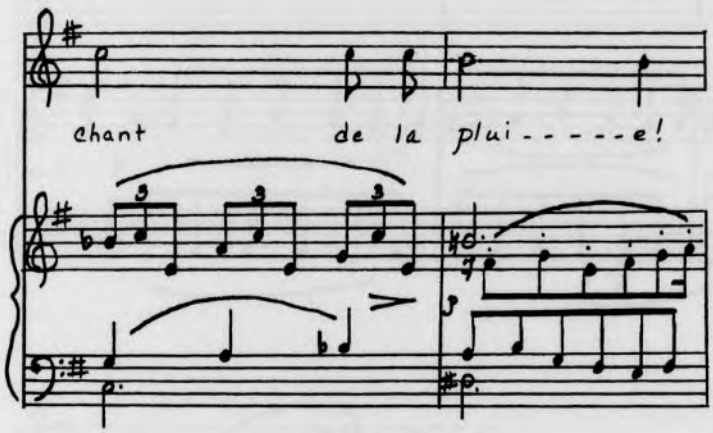
Again as did Debussy, Fauré alters his accompaniment pattern to dramatize certain textual points, but unlike Debussy, in doing so, falls into another pattern. Fauré's rhythmic change is to an

eighth-note triplet pattern. He employs the triplet pattern throughout the entire second verse and through the musical climax in the first half of verse three, which will be discussed further; however, the triplet pattern is not consistent throughout this section. Piano interludes connecting vocal lines revert back to the sixteenth-note figure; moreover, the voice remains in eighth-notes, resulting in a two-against-three pattern. The effect of this device is a tension created by the pull of the voice versus the piano; further, the back-and-forth transition of the piano from triplets to sixteenths, as seen in measures 20 through 25, creates a mood of insecurity and frustration, lending an appropriate atmosphere to the poem.

Example 39. F/S Alterations of Rhythmic Patterns.



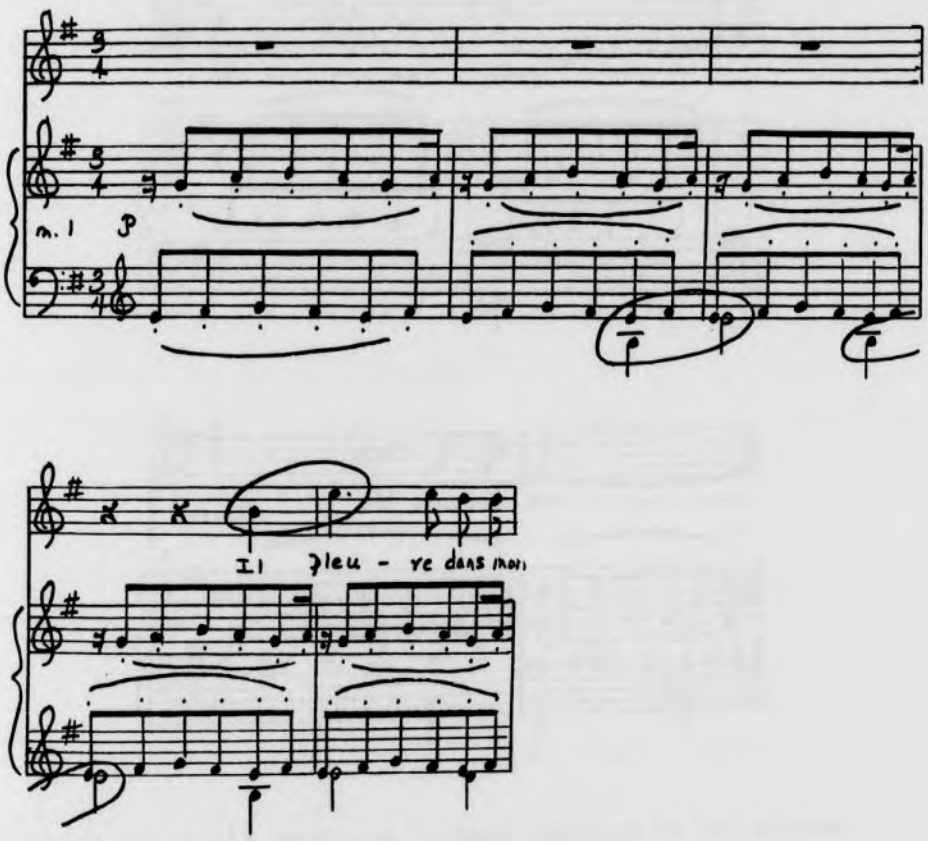
Example 39. Continued.



After returning to a sixteenth-note pattern for the second half of verse three, and then verse four, the final line of the poem, "Mon coeur a tant de peine" is set once more against the triplet pattern in the accompaniment, and the piano continues in this pattern to the end.

Unlike Debussy's song, Fauré's does not exhibit an elaborate melodic theme. The Fauré motive seen throughout the piece in both piano and voice is simply the leap of a perfect fourth, from dominant to tonic (one might note this is the same leap which connects the two halves of the Debussy motive). Fauré displays the motive in the piano after a two measure introduction, after which the voice enters using the motive:

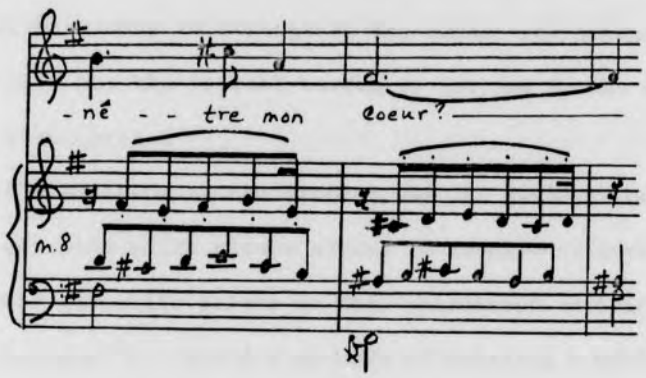
Example 40. F/S Melodic Motive.



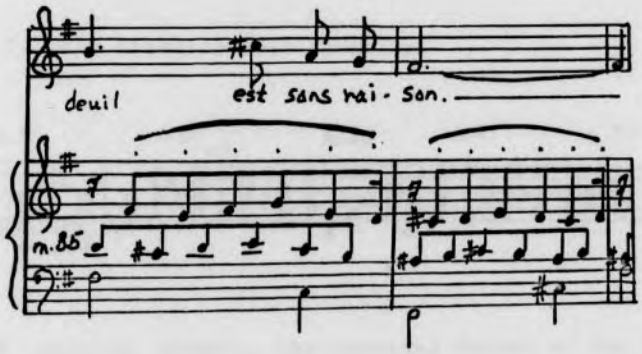
Fauré uses the motive throughout the piece in the piano, reserving its use in the voice for important textual words ("pleure," "langueur," "trahison," "sans amour"). The accompaniment's use of the motive is primarily to establish (or suggest) new tonal centers, most of which are momentary, and generally occur at the end of textual lines:

Example 41. F/S Accompaniment Use of Melodic Motive.

a.)



b.)



A third use of the motive is in many instances of the triplet pattern ( ). The motive is also inverted at the end, as will be discussed further, reflecting the depression to which the poem refers.

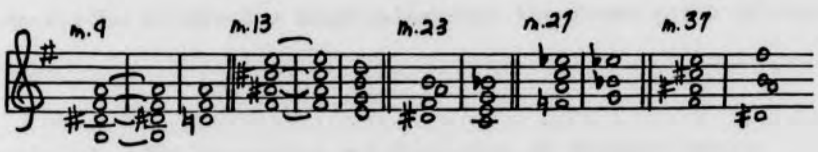
Harmony

Although the accompaniments of the two pieces suggest both the atmosphere of monotony, the more difficult task of portraying the frustration and anxiety of melancholia is assumed in both

pieces by harmonic techniques. Of course other factors generally combine with harmony to strengthen the impact (or subdue it, as the case may be), but the initial burden is carried by the songs' harmonic structures.

Fauré's solution to the problem was the abundant use of dominant sevenths which always seemed to resolve to anything but the expected (Koechlin refers to this phenomenon as being resolved "by transference"[6]). Fauré's methods of avoiding a perfect dominant to tonic cadence are fascinating:

Example 42. F/S Directionless Cadences.



Instead of creating tension, the repeated denial of the listener's desire for harmonic resolution results in sheer frustration.[7] Donald Ivey discusses this technique in a chapter entitled "Harmonic Imagery:"

> Deception came . . . to symbolize the romantically unrealized desire for the resolution of the dissonances of pain and sorrow. In this sense, a delay of the promised harmonic fulfillment can create an atmosphere of continual fustration.[8]

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[6] Koechlin, Fauré, p. 65.

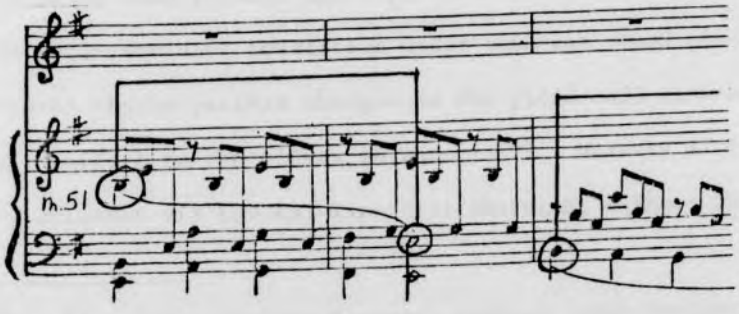
[7] Wenk, "Debussy," p. 79.

[8] Ivey, Song, p. 119.

Fauré does employ one perfect cadence to depict the word "amour," but ironically, the phrase in the poem is actually "sans amour," a subtle means of further frustration.[9]

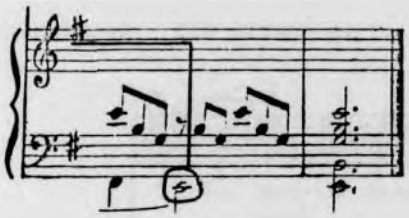
Fauré's setting is in e minor, but his frequent use of dominant sevenths and ninths cadencing deceptively frustrate the ear through most of the setting beyond any comfortable assessment of tonality. The beginning and end are both, however, unquestionably e minor passages, strengthened by Fauré's treatment of the dominant to tonic motive. Where the initial motive was an upward leap of a perfect fourth, the final measures of the song reflect an inversion in octaves, stretched into a descending stepward movement, followed by a repetition of the new form using just the lower pitch of each octave:

Example 43. F/S Inversion and Expansion of Melodic Motive.



[9]Wenk, "Debussy," p. 80.

Example 43. Continued.



The song exhibits two musical climaxes, both occurring where the poem is expressing its total frustration in the inexplicability of the speaker's melancholy.[10] The beginning of the third stanza is preceded by seven measures of dominant tonalities on B and C under a relatively constant vocal pitch (see Example 39). The accompaniment, during these measures, is changing back and forth, as previously discussed, between the sixteenth-note pattern and triplets, but at a much faster pace of change (now changing to triplets after each phrase, where previously after a complete line). These factors--dominant tonalities under constant vocal pitch and faster-paced rhythm pattern changes in the piano--all create a "snowball" effect to the climax in measure 27. Measure 27 itself, however, climaxes via several important features, without which

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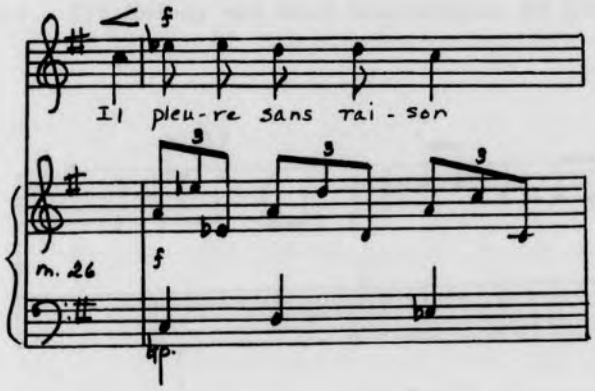
[10] Fauré's title, "Spleen," gives, perhaps, some insight into his overall interpretation of the poem. The title implies a general mood of gloomy depression and irritability by means of the original definition of the term melancholy. Thought to have come from the spleen or kidneys, too much of the black bile substance, known as melancholy, supposedly resulted in the mood mentioned above.

the previous measure's preparation would have been wasted:

Example 44. F/S Climax a.



1.) the dynamic level is  f in both the voice and piano (this is the first time both are labeled "forte").

2.) the previous use of a dominant seventh on C is now seen as the dominant to F major, but the seventh in the voice denies the suggestion of F as even a momentary tonic.

3.) the two-against-three contrasting rhythm between the voice and piano is further strengthened by the contrary motion of the voice and bass line.

William Austin refers to the importance of Fauré's counterpoint of melody and bass, and suggests that of lesser significance is Fauré's use of chord progressions and modulations.[11] An example of the expertise of Fauré in the area discussed by Mr. Austin may

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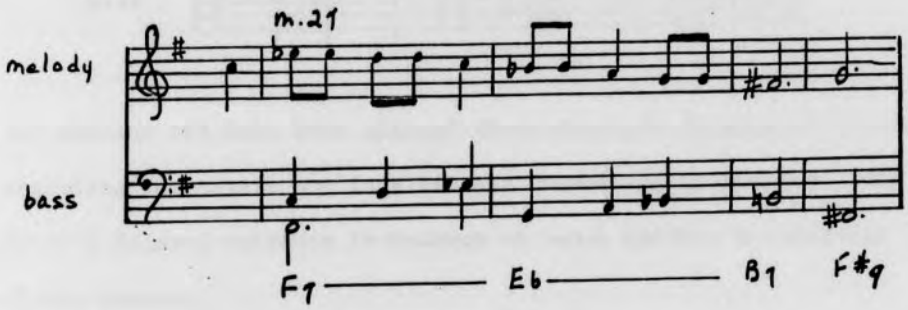
[11] Austin, Music, p. 151.

be noted in the climax just analyzed, in addition to the measures immediately following it:

Example 45. F/S Melody and Bass Counterpoint in Climax a.



Austin refers to the smooth stepwise motion of Fauré's bass line in proportion to the decisive characteristic leaps, prevalent in bass lines since the late fifteenth century. Fauré's bass, according to Austin, makes rich contributions, plus "every skip and every change of direction in Fauré's basses is an expressive surprise . . ."[12]

The other musical climax in "Spleen" occurs in the final stanza. The three measures preceding the climax show, once again, a gaining in momentum, but by different means than those employed in the first climax.

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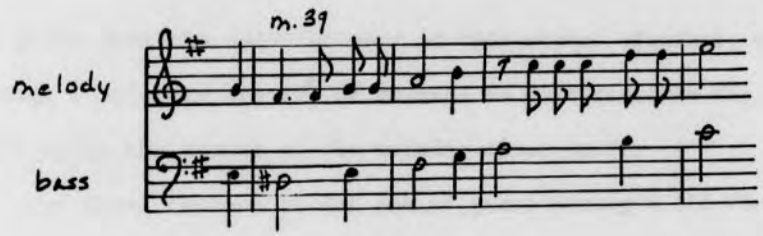
[12]Ibid.

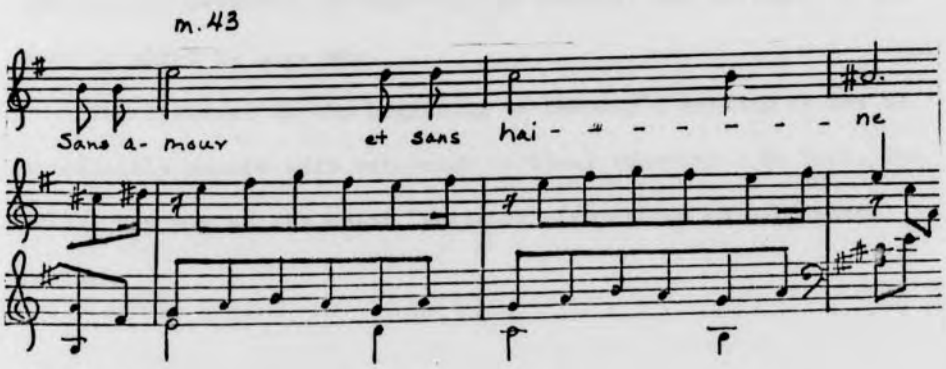
Example 46. F/S Techniques of Momentum Gain to Climax b.



The soprano and bass move through these measures in parallel thirds, ascending the entire way in pitch and increasing in dynamics. The voice's delayed entrance in measure 40 lends further to intensity of the phrase.

The climax itself is the very essence of ambiguity:

Example 47. F/S Climax b.



The perfect cadence, as already discussed, occurs at the point when the speaker is the most frustrated. Also, the soprano and bass, which have been moving upward in parallel thirds, now parallel each other at the octave on the dominant-tonic motive.

This strength is, however, weakened by the use of the melodic minor scale, whose very nature is one of ambiguity. The inner voices of the piano show the only instance of this scale. Further, passing through C major to the $F\#\frac{6}{5}$ of measure 44 detracts from the strength built up by the ascent of the melodic minor scale.

The final cadence is not one of great strength (II-VI-i), and is weakened further by being revealed in the piano immediately before the voice's final resignation "mon coeur a tant de peine," above tonic tonality. The piano then echoes the cadence an octave lower, followed by the inverted and augmented motive already discussed (Example 15). Arthur Wenk, in reference to this altered motive, states that "the strongest resolution in the song is not harmonic but melodic . . ."[13] This motive used on the final words implies not personal strength of the speaker, but strength of the mood to which he succumbs.

The listener to the beginning of Debussy's setting is not so immediately secure with reference to tonal identity. In fact, the actual key may be the third "decision" (conscious or otherwise) reached.

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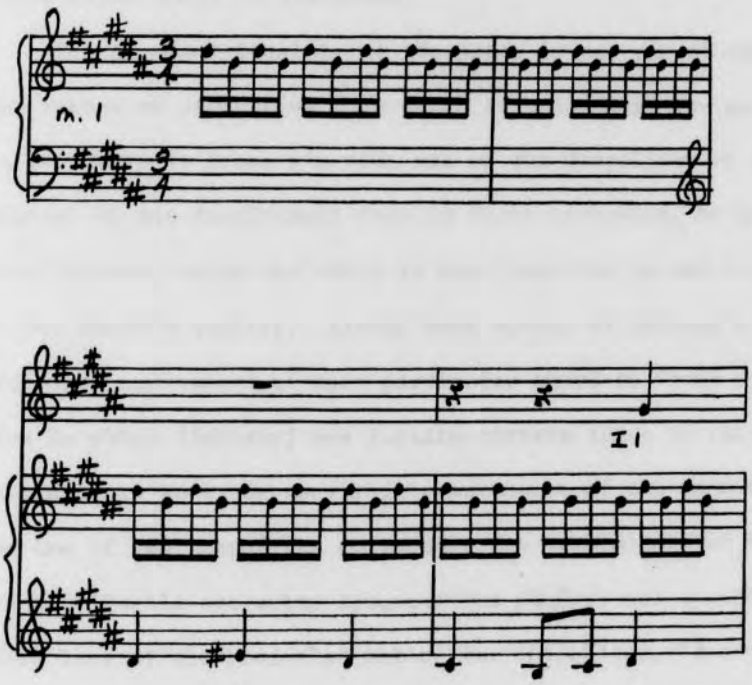
[13]Wenk, "Debussy," p. 80.

Example 48. D/I Ambiguity of Introduction's Tonality.



The first two measures may tentatively be heard as B major; however the entry of the melodic motive in the third measure shows whole-tone movement around D# (Rudolph Reti refers to Debussy's frequent use of whole-tone phrases, pointing out the rarity of the emergence of the complete scale[14]). Not until the voice enters on the G# is the ear able to grasp the true relationship of pitches in the introduction, that of the dorian mode on G#. The overall tonality of

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[14]Reti, Tonality, p. 28.

the piece, however is g# minor, emphasixed by the F𝄪 leading tone, which shall be discussed.

The g# minor tonality of the piece is not one of confinement, but rather of suggestion from which relationships emerge. One such relationship is Debussy's wide use of the Neopolitan of g#; but instead of the traditional form in first inversion, he goes one step further, using the chord in root position to add to the effect of the chord's quality. Arthur Wenk speaks of Debussy's repeatedly prolonged employment of this particular chord to "form a tonal area in which [Debussy] can isolate certain ideas in the text."[15] According to Wenk, Debussy's interpretation of the poem hinges on his use of the Neopolitan to connect the second half of the first stanza--"Quelle est cette langueur/Qui pénètre mon coeur?"--to the final line of the poem also set on the Neopolitan, "Mon coeur a tant de peine."[16]

The piece employs another familiar relationship device: that of moving in a circle of fifths (G#, C#, F#, B). Rather than establishing one particular key firmly, as is often the purpose of this device, an ambiguity is created by the unusual progression of measures 40 through 41:

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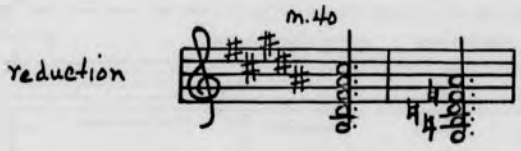
[15] Wenk, "Debussy," p. 75.

[16] Ibid., p. 76.

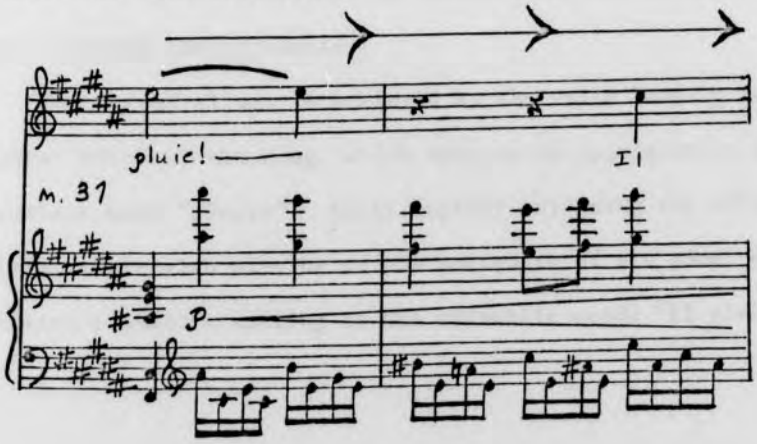
Example 49. D/I "Illogical" Progression Breaking Circle of Fifths.



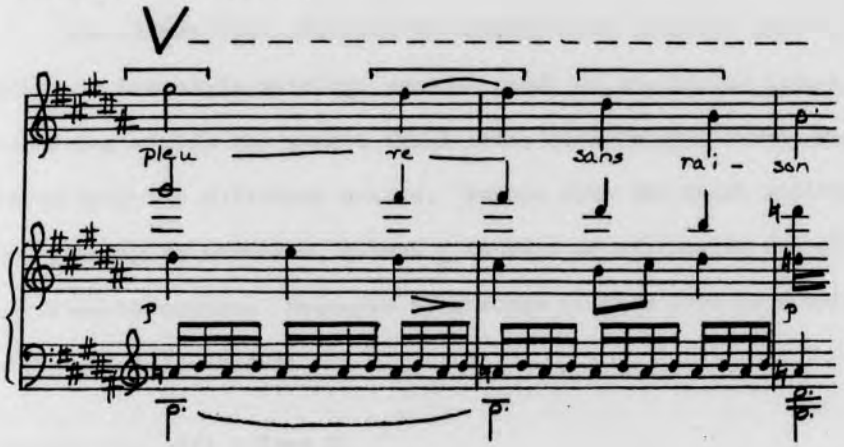
The circle of fifths that precedes these measures comes to the completely unexpected dominant ninth chord on G in the third stanza on "Il pleure sans raison." The G then remains as a pedal point under a C^7 tonality, which eventually "resolves" to the B♭ tonality of the recitative-like section. The inability of the speaker to make sense of his predicament is paralleled in the music by the "illogical" conclusion of the motion through the circle of fifths used for the first two stanzas.

Just as in the Fauré setting, Debussy's song has two climaxes, the first occurring in precisely the same textual spot as Fauré's setting, on "Il pleure sans raison," at the beginning of the third stanza:

Example 50. D/I Climax a.



Example 50. Continued.



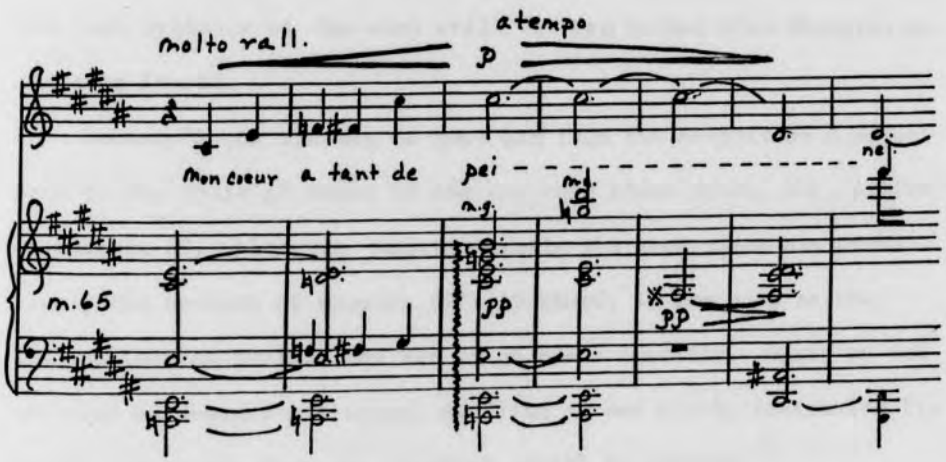
Debussy creates an extremely effective arsis, ictus and thesis through several menas. The preceding second half of verse two had been set on a prolonged F# major tonality under the words "Pour un coeur qui s'ennuie/Ô le bruit de la pluie." Once the climax has been reached in measure 39, the F#'s function has clearly been established as the dominant of B, and the relationship of the rain to the speaker's tears, both falling "sans raison" is likewise established. The piano interlude lends to the drive toward the climax both dynamically, and by contrary melodic motion, the left hand climbing chromatically.

The actual climax is achieved by the voice leaping to the highest pitch of the song, which acts as an appoggiatura on the important word "pleure". Still further extending the effect of the climax, while also playing on the ambiguity of the poem, Debussy utilizes a hemiola setting of the climactic words "Il pleure dans

mon coeur."

The climax just analyzed is clearly more dramatic than the other in Debussy's setting; however study of the second climax, occurring within the poem's final line, also reveals drama, but of an entirely different nature. Rather than the usual building and gaining of momentum, climax b is more an expressive one of enriched harmonies. Measures 65 through 66 show several preparatory (arsis) devices:

Example 51. D/I Climax b.



1.) "rain" has ceased in the accompaniment and is replaced basically by sustained chords, resulting in minimum movement; the inner voice of the piano which is moving is doing so basically parallel to the voice, climbing chromatically.

2.) the dynamic marking is  .

3.) molto rallentando tempo marking.

The effect of these devices at this point is a quiet intensity, due primarily to the cessation of movement in the accompaniment, combined with the affective power of the Neopolitan pedal.

The climactic word "peine" is affectively set on a Neopolitan ninth chord, the ninth of the chord being delayed slightly, it being the last of the seven rolled tones. The first syllable of the word is sustained first for nine beats on a sustained C♯, then falls a minor seventh below to D♯. The drop is made more intense by denying the last syllable of the word still further, rather than changing on the drop itself.

Debussy's one vehicle to take him from the Neopolitan A major back to the tonic g♯ minor is the one lone piano pitch, F𝄪, played in measure 69. Although enharmonically the same pitch was previously the seventh of measure 67's A9 chord, it now acts as the leading tone to reclaim the ear to g♯ minor tonality. Again we are reminded of Debussy's frequent dwelling on one pitch, increasing its accent, to change from one "tonical orbit" to another.[17]

The final piano measures harmonize the fragmented melodic theme, first the whole-tone portion in its entirety (and repeated an octave lower, just as in the Fauré setting), and then a portion which represents a further fragmentation, the last pitches of the

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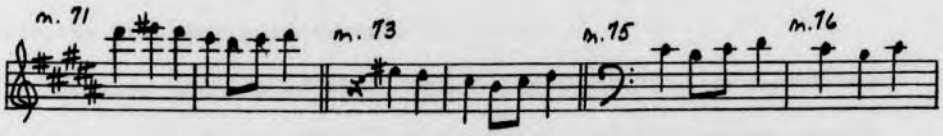
[17]Reti, Tonality, p. 29.

whole-tone pattern. Another point of interest here is that Debussy's final cadence is similar to Fauré's, in that they both use VI-i. The complete progressions differ (Fauré: II-VI-i; Debussy: IV-VI-i), but the point is that both composers chose a relatively weak progression, heard after the text was completed. Both also prolonged the final tonality for several measures after the cadence.

One last point of contrast should also be made with regard to final treatment of the melodic theme. Debussy fragments his theme, as has already been stated, in smaller "portions" in each of the final four instances:

Example 52. D/I Final Fragmentations of Melodic Motive.



Fauré, on the other hand, augments his, while also inverting it, as has already been discussed (see Example 15). Although this aspect of the composers' techniques differs, the effect of both songs' final measures are similar in their mood of resignation. This mood is created by factors already discussed such as weak harmonic progression, repetitions an octave lower, low dynamic levels, and finally, both end on a minor sustained chord.

Summary

The two settings of Paul Verlaine's "Il pleure dans mon coeur"

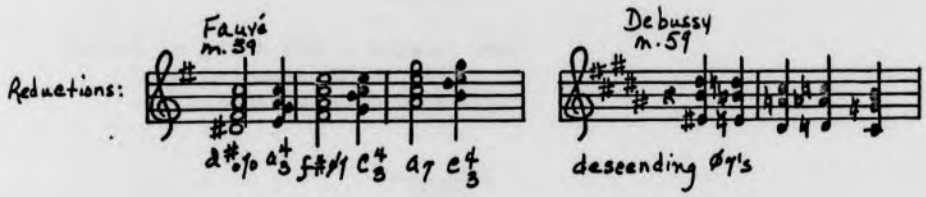
under study here show a startling number of similarities, especially when contrasted to the nearly opposite settings of "C'est l'extase." But perhaps the greatest similarity between the two setting here is the overall mood of the songs, both of which seem to superbly express the demands of the poem's tone of melancholy. Of course the whole is a result of its parts, and more detailed study of the two settings revealed numerous devices common to both.

An undulating quality was depicted similarly in both pieces--accompaniment sixteenth-note figures, set in the minor mode and in triple time. Each piece employed a melodic motive throughout to set certain words of the text, both the motives themselves differed greatly with regard to the degree of elaboration, and also, therefore, in how they were varied.

Harmony shouldered the greatest responsibility in expressing the ambiguous, frustrating, and irritated confusion of the poem's mood in both composer's settings. Fauré utilized a skillful array of various directionless cadences. Debussy chose the quality of the Neopolitan chord combined with a thwarted travel through the circle of fifths to express the poem's mood.

Both composers showed a wide use of seventh and ninth chords, particularly for means of intensity. An excellent example may be seen in the two songs' settings of "C'est bien la pire peine/De ne savoir pourquoi:"

Example 53. F/S and D/I Contrasting Use of Seventh Chords.



The lines are preparatory to the ensuing climax in each setting and are aided by the chords in creating a certain tension.

The two songs musically climaxed on nearly the same poetic phrases. Both settings dramatically climaxed on the phrase "Il pleure sans raison . . .," emphaizing the line as perhaps a capsule of the entire poem. Both composers also climaxed on the final line of the poem, but not a precisely the same place, nor in the same manner. The Fauré setting, climaxing on "Sans amour . . ." did so in a frustrated intensity. Debussy chose a quiet, pensive-type expression of his final climax on the word "peine."

The differences in the final climaxes were neutralized, to an extent, by the great similarities heard in the final measures of the piano in both pieces. Both used the melodic theme to "unwind" and succumb to the poem's mood through similar devices, even to the point of remarkably similar weak cadences.

CHAPTER 6

Laurel is green for a season, and
love is sweet for a day.
--ALGERNON CHARLES SWINBURNE

"GREEN"

Poetry

GREEN

Voici des fruits, des fleurs, des feuilles
et des branches,
Et puis voici mon coeur, qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vox yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue, à vos pieds reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

GREEN

Here are fruits, flowers, leaves, and branches,
and here too is my heart, which beats only for you.
Do not tear it with your two white hands,
and to your lovely eyes may the humble present be sweet.

I arrive, still all covered with dew,
which the morning wind has frozen on my brow.
Let my weariness, resting at your feet,
dream of the dear moments when I shall be refreshed.

Upon your young breast let me roll my head,
still ringing with your last kisses;
let it calm itself after the delightful tempest,

and let me sleep a bit while you are at rest.[1]

This poem is the first in the series of "Aquarelles," verses that are designed to give the feeling of water colors. "Green" is the love song "of a symbolist whose ardor has the freshness of the color green, and who seeks its coolness in the arms of his beloved."[2] The gender of the "beloved" is never specified in the poem, thus the object of Verlaine's expression once again remains in question. Whether it be his wife (as believed by Louise Bégué[3]), Rimbaud (Wenk's opinion[4]), or even the English girl named Kate (Eliot Grant[5]), however, is beside the point. In this poem Verlaine reveals a nostalgia of tenderness and purity. Although Antoine Adam interprets the poem as a "return home, the reconciliation, the storm and then the calm"[6] (with his wife Mathilde), this author viewed the verses an an unemcumbered view of a more simple, young relationship, one of verdant dewy freshness.

The poem, described by Stanley Burnshaw as a "symphony in green,"[7] is only so figuratively speaking. Although the only color

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[1] Miller, Ring, p. 366-369

[2] Thompson, Debussy, p. 290.

[3] Bégué, Choix, p. 118

[4] Wenk, "Debussy," p. 83.

[5] Grant, French, p. 464.

[6] Adam, Art, p. 96.

[7] Stanley Burnshaw, ed., The Poem Itself (Cleveland: The World Publishing Co., 1960). p. 38.

mentioned is white, the new freshness of green is expressed in such words as "fruits," "fleurs," "feuilles," "branches," "arrive," "rosée," matin," and "délasseront."

Wenk discusses Verlaine's use here of the precieux tradition of poetic language, one characterized by elegance and playfulness. The rhetorical nature of this form, according to Wenk, allowed Verlaine to draw on the ambiguities of the poem--" . . . the circumstances of the giving and the character of the giver."[8] Perhaps this ambiguity may be readily seen when the speaker's offering of his heart ceases to be a simple figure of speech and "has turned into a rather grisly reality:"[9] "Ne le déchirez pas avec vox deux mains blanches."

The sonorous qualities of the poem lend greatly to its affective powers. The very first line is an example of the highly polished elaboration referred to by Louise Bégué. The alliteration of the three substantives "fruits," "fleurs" and "feuilles" supports the resulting pauses between the words, thus giving length to the line. Other affective devices used throughout the poem include repetitious sounds ("fleurs," "feuilles," "coeur;" "tout sonore encore;" "rosée," "glacer," "souffrez," "pied," "délasseront"), and imitative rhythms ("qui ne bat que pour vous") in monosyllabic

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[8]Wenk, "Debussy," p. 83.

[9]Ibid., p. 41.

words, detached by consonants. Ms. Bégué describes the result of this technique as evoking the sounds of small, quick palpitations of the heart.[10]

Wenk offers in his dissertation the premise that a composer sensitive to a text will create a song whose musical events will have interpretive as well as musical significance.[11] Study of Debussy's and Fauré's respective settings of Verlaine's poem "Green" will substantiate this premise, at least in these particular instances.

Union of Poetry and Music

"Green" is the type poetry Stephen Vincent Benét refers to as one which does not walk, but rather one which "runs, skips, soars, flies."[12] The breathless nature of the words is suggested immediately by both composers in the atmosphere set by the piano's respective introductions; moreover, the respective patterns also continue to serve throughout the settings.

Although both composers strive for and succeed in obtaining an atmosphere of breathless and fresh excitement, their techniques in the creation of this mood differ almost completely, as seen in the introductory measures. Debussy's setting, marked "Joyeusement animé," in $\frac{6}{8}$ time, employs a seemingly offbeat rhythmic pattern as

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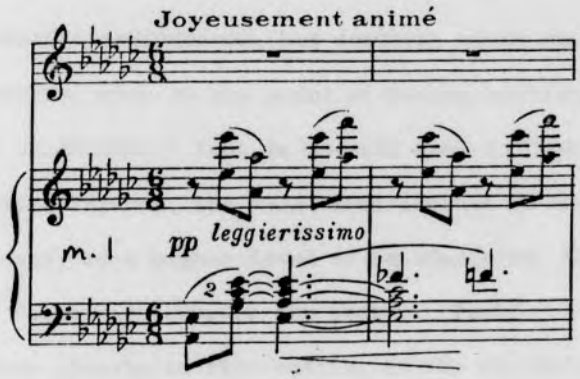
[10] Bégué, Choix, p. 118.

[11] Wenk, "Debussy," p. 91.

[12] Benét, Magic, p. 8.

the left hand introduces an ascending chromatic melodic motive and the right hand "flutters" above in paired octaves:

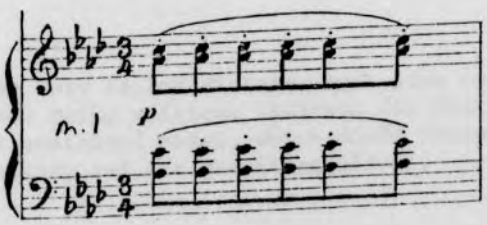
Example 54. D/G Introductory Atmosphere Techniques.



The two measures, which already create a rise in tension through the ascending chromatic motive and the pp dynamic markings, are repeated before the voice enters in measure 5.

Fauré's introductory pattern is less complex. The single measure introduction, set in $\frac{3}{4}$ time with an "andante con moto" marking, presents a steady eighth-note pulse we are to hear to the end, here on a repeated tonic chord:

Example 55. F/G Introductory Atmosphere Techniques.



The articulation specified by Fauré, however, as opposed to a smooth-flowing passage, is the most decisive factor in the measure, with regard to creating the breathless mood.[13]

Previous pairs of settings considered in this study have shown Debussy to be a meticulous setter of text, following not only the poem's content indications, but further, every rhythmic implication of the poetry, even to the point of having sections border on the style of recitation. Such is not the case in "Green." Set primarily in even rhythms, the vocal line depends on pitch curves, tempo changes, and, on a higher level to be discussed, harmonic structure, as factors to enhance the poetry. Fauré, in contrast, does adhere more closely in this setting to the rhythmic implications of the text, but certain phrases do exhibit syllable stress that may not be necessarily that of the natural inflection. Generally these occur at the barlines placing undue emphasis on a word which will then be set in the measure's first beat. The following phrases show this undue emphasis:

Figure 3. F/G Undue Syllable Emphasis.

. . . l'humble présent soit doux. [4]

Laissez-la s'apaiser . . . [11]

Et que je dorme . . . [12]

---

[13]This very factor dictates much less pedal than both the International and Marks editions indicate for this measure. Both editions call for a sustained pedal, which would obviously obscure the articulative marking and its resulting effect.

The Debussy setting, however, also shows instances of this undue stress, but in different poetic phrases:

Figure 4. D/G Undue Syllable Emphasis.

Et puis voici mon coeur . . . [2]

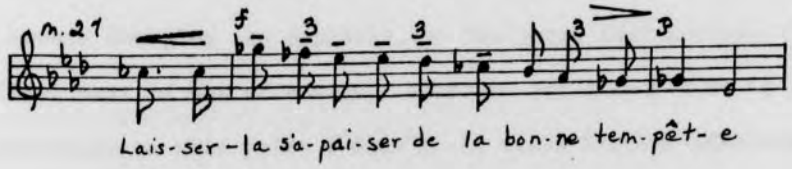
avec vox deux mains blanches, [3]

J'arrive tout couvert encore . . . [5]

This study has made a real point of focusing on Fauré's lesser regard for the poetic implications. As stated here, Debussy too commits "sacrifices" with regard to barline emphasis, but compromises on the part of Debussy are less offensive to this author than those of Fauré. A closer look at each composer's further musical treatment in various instances of undue sylable emphasis may help explain the difference.

The Fauré setting of "Laissiz-la s'apaiser de la bonne tempête" not only stresses the "la" through first beat emphasis but by numerous other factors also:

Example 56. F/G Further Scrutiny of Undue Syllable Emphasis.

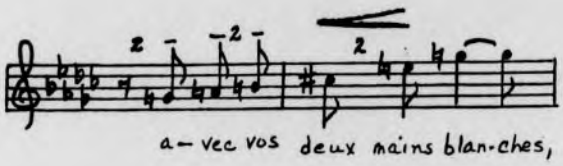


The momentum-gaining measure preceding "la" (m. 27) builds with a crescendo marking and finally a leap of a perfect fifth up to one

of the highest pitches of the song (only one climactic A♭, as will be discussed, is higher) on the word "la." Also at this point the voice proceeds in even triplets, against the duple movement of the piano, in step-wise descending motion from the word "la," giving further emphasis to it.

Debussy, as stated, sets ". . . avec vos deux mains blanches" placing "deux" on the first beat of the measure:

Example 57. D/G Further Scrutiny of Undue Syllable Emphasis.



Even though a certain amount of stress will be placed on the normally unstressed word by it being set on the first beat, other musical events downplay its emphasis, to the point that setting it on the first beat is not offensive. Although the melody line is rising conjunctively to this point ("deux"), it rises further afterward, and in disjunct movement, to the important word "blanches." Dynamically the crescendo occurs after "deux." Articulatively, the words preceeding "deux" are given emphasis, but not "deux." Further, the rhythmic momentum is continued through "deux." So, actually, Debussy appears to have taken various strides to downplay any undue

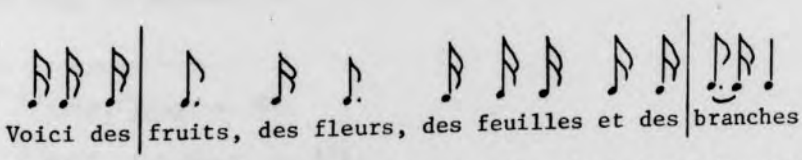
emphasis the word might possibly have attained by being set on the first beat of the measure. A more detailed study of the two settings will reveal some few inevitable similarities and an overall similarity of atmosphere, but the overwhelming differences between the pieces tend to present two contrasting views of the speaker's attitude.

Melodic and Rhythmic Motives

The two settings of "Green" under discussion show varying uses of rhythmic patterns. Fauré's song is set against a perpetual background of eighth-notes in the accompaniment until the final two measures. This constant sound, constant also in tempo, in addition to an astonishingly fast-paced harmonic rate, serves as the background for the speaker.

Other than the background's rhythmic patterns, one prominant rhythmic feature aids the foreground throughout the piece. Fauré's frequent use of dotted notes in the melody on the important words already discussed can be seen in his setting of the poem's first line:

Example 58. F/G Use of Dotted Rhythms.



Besides emphasizing certain important words, dotted rhythms tend

generally to lend to a jubilant character.[14] As far as rhythm is concerned, Fauré generally adheres to the implications of the poetry.

Debussy's use of rhythmic patterns in this setting is not consistent with what has been seen in those studied in Chapters 4 and 5, in that in this setting he allows the language to dictate the rhythm of the melody. In fact, the poem is set almost entirely with even rhythms. Although the piece is set in $\frac{6}{8}$, more than half of the measures are wholly or in part in $\frac{4}{8}$. This fluctuation between simple and compound time, typically contrasted simultaneously in voice and piano, is Debussy's basic rhythmic factor, and adds "a subtle fluctuation to the joyous spirit of its movement."[15] One further rhythmic factor is that of the vocal entrances always occurring after the beat, consistent through the entire setting. As previously discussed in Chapter 5, the resulting syncopated effect creates a certain urgency, lending to the tone of Verlaine's poem.

Both composers reserve special treatment for the poem's second stanza. Fauré's special treatment includes, among other things which shall be discussed, the use of an important melodic motive first seen in measure 11:

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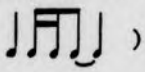
[14]Ivey, Song, p. 67.

[15]Hall, Art Song, p. 176.

Example 59. F/G Melodic Motive.

The motive appears throughout the stanza on varying pitches and in varying beats within the measure, but is fairly consistent, rhythm-wise (either  or ). A more detailed study of the motive's function reveals an interesting relation to the text.

As was discussed by James Hall,[16] a frequent characteristic of Fauré is that he often has "arrived" at a certain tonality, usually in the bass line, long before the other factors of the piece will allow the ear to hear the arrival (and sense the resulting release of tension). This characteristic is seen in the motive used for the setting of the second stanza in "Green." At the beginning of the stanza the last note of the motive (which is played and tied over) anticipates the harmonic change which occurs on the very next half beat. The change occurs as the motivic note is tied over:

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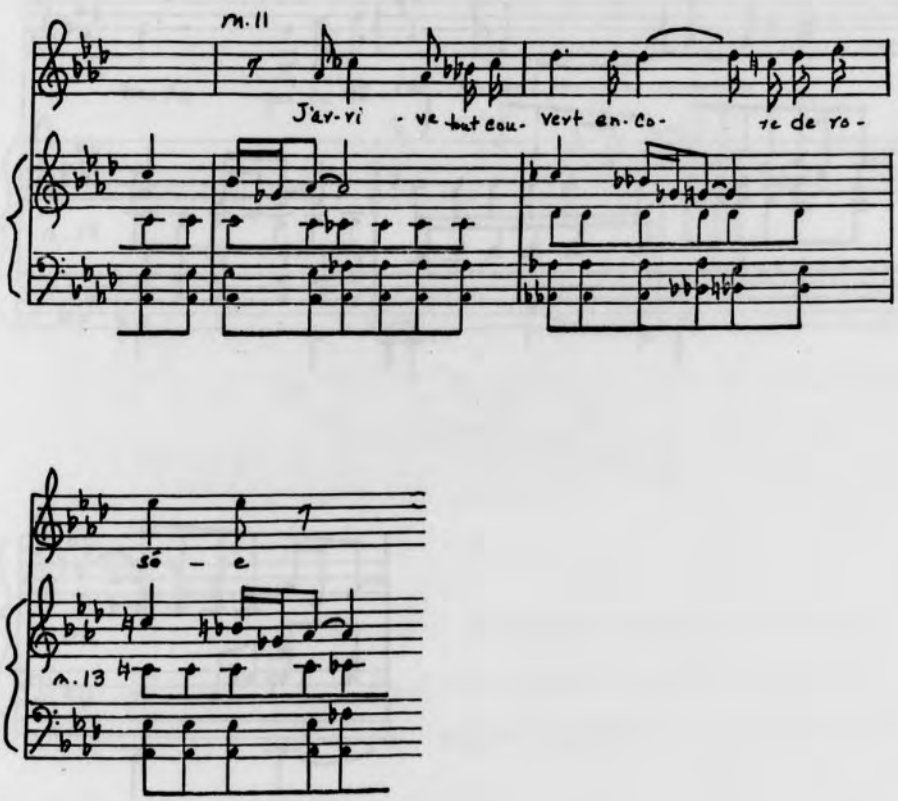
[16] Ibid., p. 150.

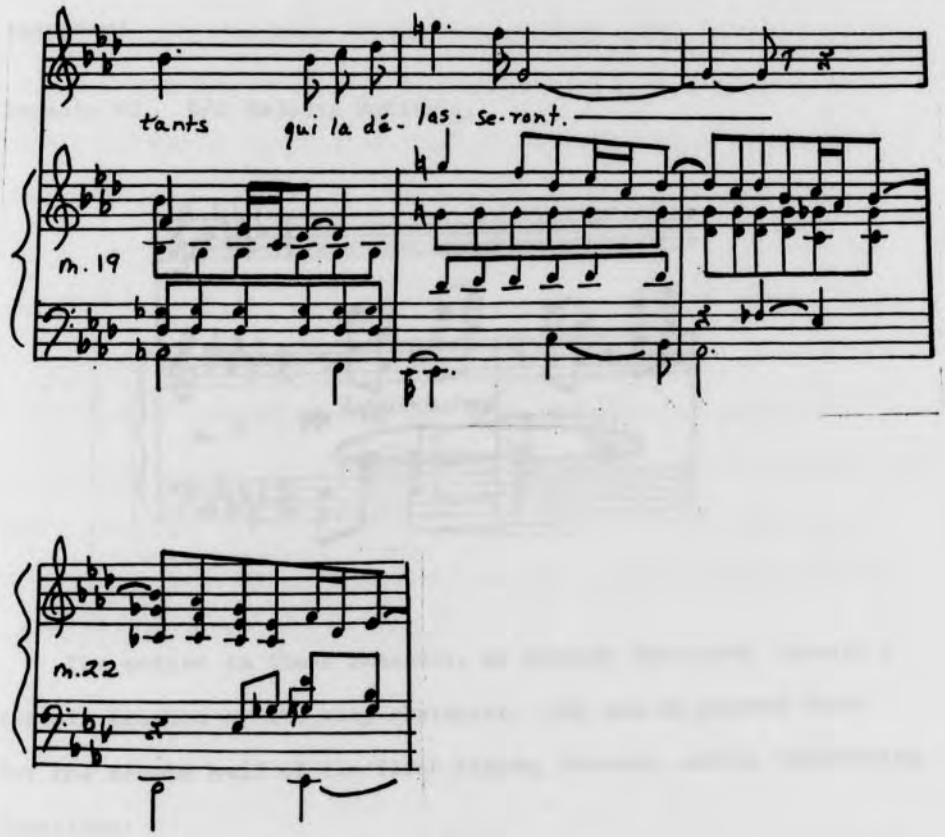
Example 60. F/G Melodic Motive Anticipatory Behavior.



This quality of a slightly anticipated melodic arrival enhances the excitement of the speaker's entrance.

By the end of the stanza, however, the motive takes on the reverse character, that of a sustaining function:

Example 61. F/G Melodic Motive Suspension Behavior.

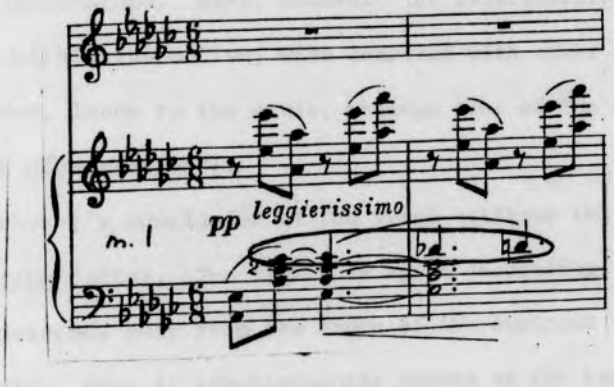


Perhaps the speaker's rest and dreaming has slowed his anticipation somewhat. The use of the motive in measures 21 and 22 reveal one further interesting point. Rhythmically, the piano's melody is precisely that of Fauré's motive b found in his setting of "C'est l'extase" (see Example 9), and is very similar melodically to that motive.

Debussy's first instance of a melodic motive is the ascending

chromatic figure heard in the introduction beneath the offbeat octaves, and is used throughout the piece whenever the octaves reappear:

Example 62. D/G Melodic Motive a.



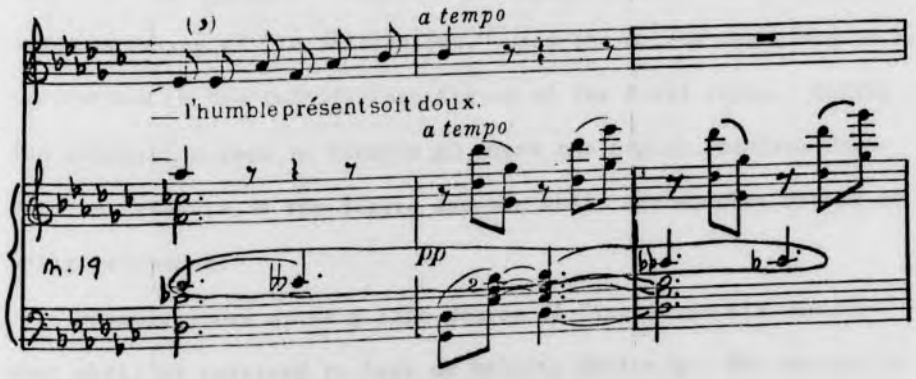
The motive in these measures, as already discussed, creates a certain tension by its very character. Its use in altered forms for the second half of the first stanza, however, serves contrasting functions:

Example 63. D/G Melodic Motive a Development for Tension.

Measures 13 through 14 reverse the direction of, and expand the motive, which acts here as a passing tone from the seventh of one chord down to the tonic of the next seventh chord. The relationship between the two chords is that of a tritone, one which is favored often by Fauré (and shall be studied further in the harmonic discussion). Here, however, the relationship of the two chords within the motive, when combined with other factors to be discussed, lends to the eerie, strange tone of the speaker's words ("Ne le déchirez pas").

Debussy's conclusion of the verse utilizes the motive as a resolution factor. The figure is again descending, but at this point descends only from the ninth of the dominant to the fifth of the tonic. Here it simultaneously serves as the beginning note of the original form of the motive:

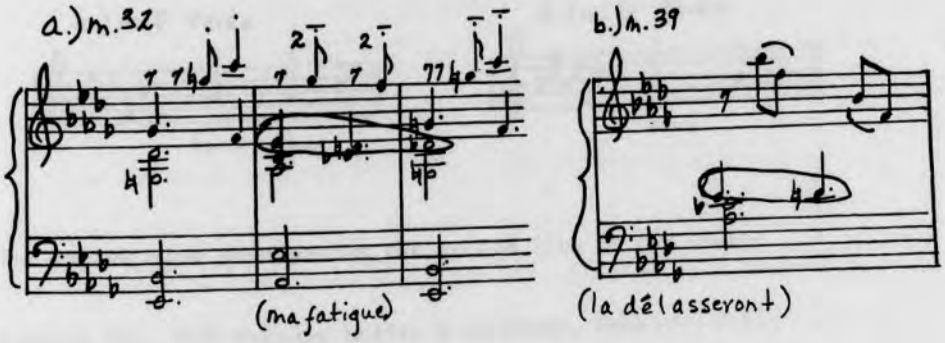
Example 64. D/G Melodic Motive a Development for Resolution.



A most important factor here is that measure 20 is the first time the piece has "arrived" at the tonic G♭. The arrival is via the resolving melodic motive over an authentic cadence, and appropriately setting the words "l'humble présent soit doux."

The motive is seen in altered form in two other instances of the second stanza, both of which can be related to the text:

Example 65. D/G Melodic Motive a, Second Stanza Usage.



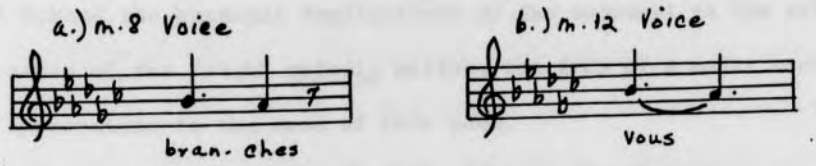
Measures 33 through 34 show the motive descending as the speaker tells of "ma fatigue." Measure 39, which concludes the second verse speaking of "la délasseront," uses the motive ascending as a connection to the introductory figure of the final verse. Unlike the connection seen in Example 63 where the figure resolves downward, at measure 39 the figure ascends while the speaker dreams of being refreshed.

Debussy shows quite a high degree of finesse in his use of what shall be referred to here as Melodic Motive b. The motive is what was described in Chapter 4's discussion as the traditional

"sigh" motive (as seen in Example 11), a major second drop. The degree of subtlety with which Debussy uses the motive in his setting under discussion here is most profound.

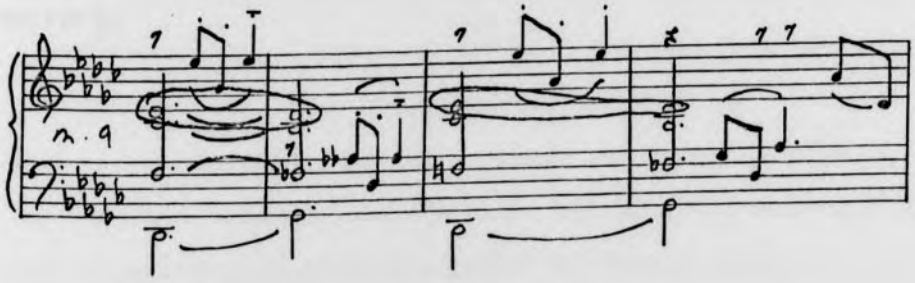
The first instances are fairly simple. The motive is found, respectively, at the ends of the first two poetic lines in the voice:

Example 66. D/G Melodic Motive b First Vocal Instances.



The motive also accompanies the second line in the piano:

Example 67. D/G Melodic Motive b in Piano, Measures 9-12.



It is at the end of the first stanza that the simplicity ends, however.

The final word of the stanza, "doux," is sung following an authentic cadence to G♭ (the first time the listener is "allowed" the piece's tonic tonality). We are amazed at the revelation here that the entire first verse, on a♭ minor, has been set not on the piece's tonic (as Bernac has mistakenly stated[17]), but a major second above. The function has been, as described by Wenk, an elongated ii-V-I. "The presentation of fruits, flowers, leaves and branches is only the preparation for the gift of the heart."[18] But beyond the harmonic implications of the movement is the relationship of the "sigh" melodic motive, the drop of a major second, so appropriate to the mood of this poem.

The second stanza of the song, like the Fauré setting, suggested a new treatment. Debussy quickens the pace both harmonically and by faster notes in the accompaniment. But when the speaker refers to his weariness and dreams, Debussy reverts back to the slower-paced events in addition to repeated use of Melodic Motive b:

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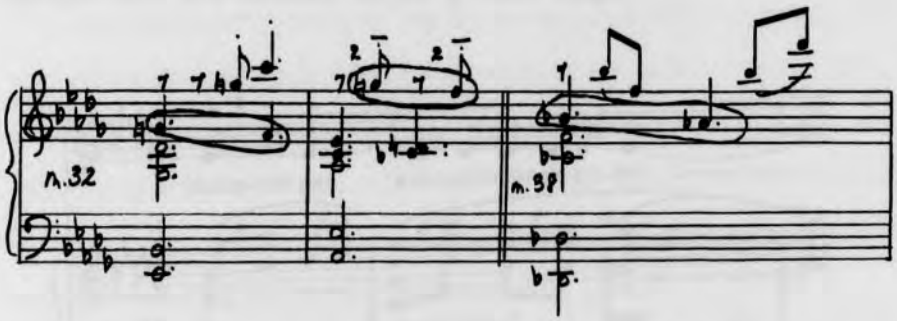
[17] Bernac, Interpretation, p. 169.

[18] Wenk, "Debussy," p. 88.

Example 68. D/G Melodic Motive b Second Stanza Use.



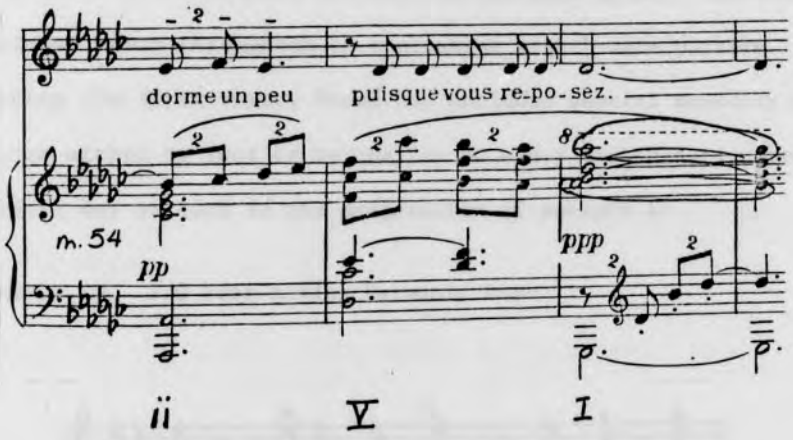
The motive is stated in one measure, then echoed in the following, offbeat, detached, and an octave higher (over the Melodic Motive a inversion), the two measures again repeating. Measure 38 uses the motive as it was at the ends of the first two lines of the first verse: It seems to be going to G♭ , but instead is led in the next measure back to the original introductory figure in a♭ minor.

It should be noted that at this point Debussy is not returning to the exact specifications of the breathless first verse. Even though the notes and rhythm are the same, the tempo from this point on begins to slow. Once the speaker has mentioned his weariness (due to his "success"), Debussy's musical events begin a "winding down" process, starting with the tempo indication of "Andantino" in measure 40, as opposed to the original "Joyeusement animé."

The last stanza first uses the motive in a manner similar to that seen in Example 67. The final line of the poem, however, develops the motive most effectively. As the speaker wearily asks for rest ("Et que je dorme un peu"), measures 54 through 56 employ a

ii-V-I cadence, that which was suggested by the first verse:

Example 69. D/G Melodic Motive b Final Usage.



At this point, however, the rate of change is each measure, so the relationship between ab and Gb is more obvious. Completing this is the accompaniment's use of the motive on the final word as a suspension. The length of time given the suspension--a full measure--in addition to the accompaniment "framing" the voice, range-wise, lends to the lush effect of the combined devices.

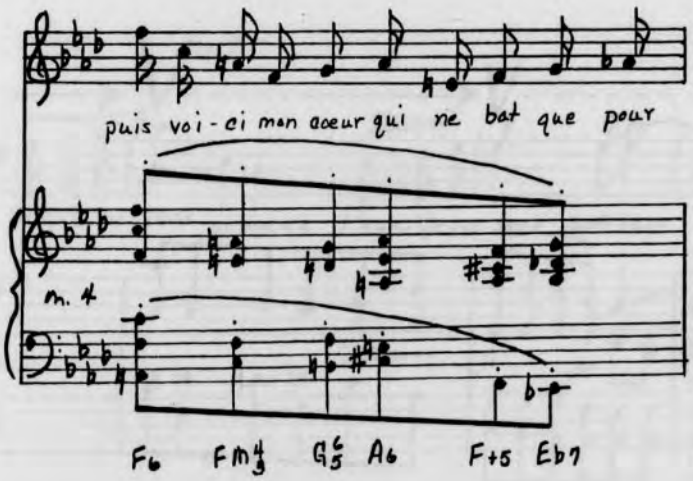
Harmony

The composers' use of harmonic techniques in these two particular songs differ greatly. The first obvious contrast is their respective rates of harmonic change. Debussy's setting utilizes a relatively slow pace, often sustaining a tonality for four measures, but rarely more than one change per measure. He obviously relies

on other musical factors to portray the breathless movement suggested by the text.

The fast-paced rate of change is one of Fauré's maind devices to create the breathless effect. As has been shown, the accompaniment moves throughout on a constant eighth-note pattern. In setting the first verse, Fauré has included several measures which change either by root or by quality on every eighth-note pulse. An example may be seen in the progression of measure 4:

Example 70. F/G Fast-Moving Harmonic Rate.

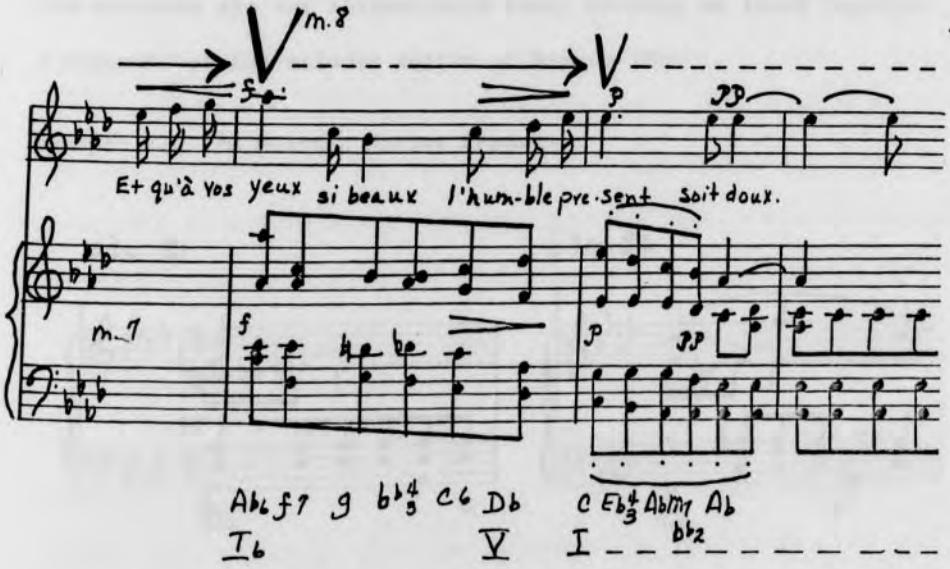


Arthur Wenk refers to this particular measure as moving so quickly through the succession of chords that "we feel the composer has put something over on us." The movement, not in the "conventional language of 'deceptive' cadences," has deceived our ears, according to

Wenk.[19] Perhaps the almost flippant manner in which Fauré uses harmony here suggests his interpretation of the speaker's attitude. The use certainly supports William Austin's observance of Fauré's style of indicating harmony rather than dwelling on it.[20] Further, the presistent use of a fast-paced rate through this setting also suggests the naiveté of the speaker.

The final line of the first verse again depicts this fast-paced rate, but will also, perhaps, provide more insight into Fauré's technique:

Example 71. F/G Arsis, Ictus, Thesis Use of Harmonic Rate.



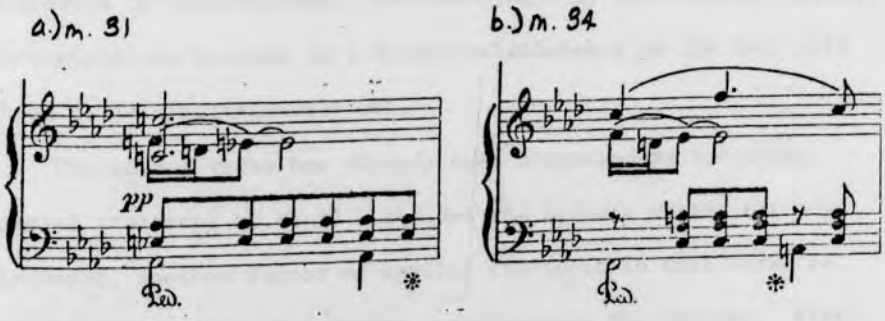
[19] Ibid., p. 91

[20] Austin, Music, p. 153.

When the ictus is reached on an inversion of A♭ on the first beat of measure 8, the entire next two measures function as a thesis of passing tonalities at an eighth-note rate, the "winding down" process not being completed until the first beat of measure 10. This technique, combined with the voice line's movement and dynamic developments, greatly enhances the textual implications here.

Fauré does eventually slow his rate of harmonic change. The second and third verses are set in a pace averaging a change at the quarter-note level until the final line of text. At this point ("Et que je dorme un peu puisque vous reposez"), Fauré sustains one tonality per measure, following the weary implications of the text. The measures are not harmonically tame, however, as Fauré employs a fragment of the melodic motive of Example 60:

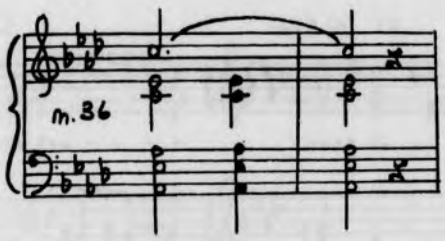
Example 72, F/G Melodic Motive Fragment.



The fragment suggests a restlessness through its suspensive behavior (perhaps reflecting a less than secure feeling on the part of the speaker), resolving to a solid A♭ major tonality only in the last

two measures:

Example 73. Final Resolution to A♭.



Both composers make reference in their settings to modality other than the major keys in which they are set (further reference to modality in this discussion will be with regard to those modes other than the major and minor). Fauré intersperses vague suggestions of modality throughout the setting. His stylistic trait of particularly favoring the raised fourth of the Lydian mode[21] is in abundance in this setting. The employment of the tritone character throughout can be seen in a direct relationship to the text with which it is simultaneously set.

The second verse has already been discussed as receiving special treatment by Fauré. Besides the melodic motive already discussed, another factor of special treatment in this verse is Fauré's suggestions of modality, particularly the tritone. First instances of the figure appear during the melodic motive, generally

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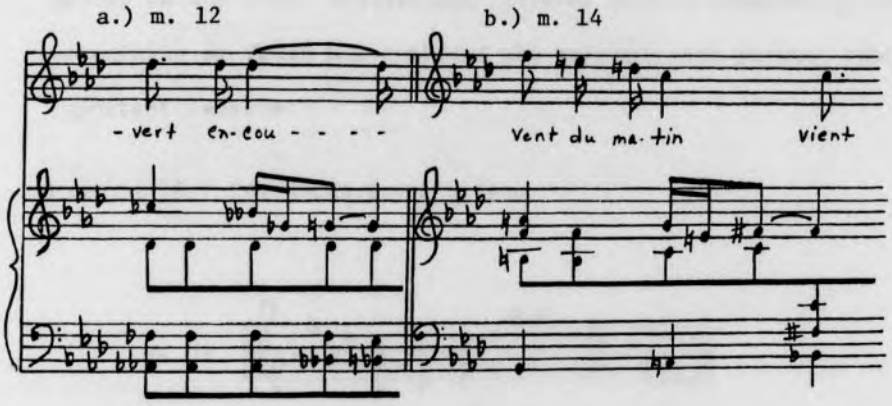
[21] Ibid., p. 151.

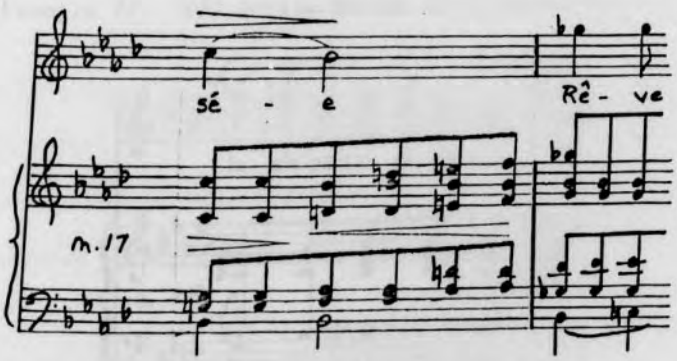
as the voice is sustaining a pitch:

Example 74. F/G Tritone Use in Harmonization of Melodic Motive.



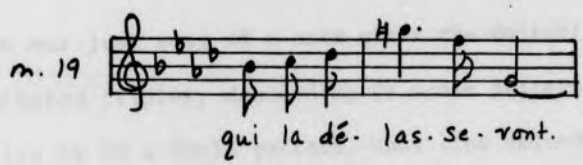
A particularly affective use of the Lydian mode's quality is in measure 17 as the piano drive toward the G♭ which the voice will sing in measure 18:

Example 75. F/G Lydian Mode Ascent.



The Lydian quality of the ascent lends a higher degree of tension and drive to the passage than it might have attainted by the "ordinary" (and expected) use of an E♭. The tritone leap of the melody on the word "délasseront" creates quite a dramatic effect, especially as Fauré has combined the movement with several other important factors:

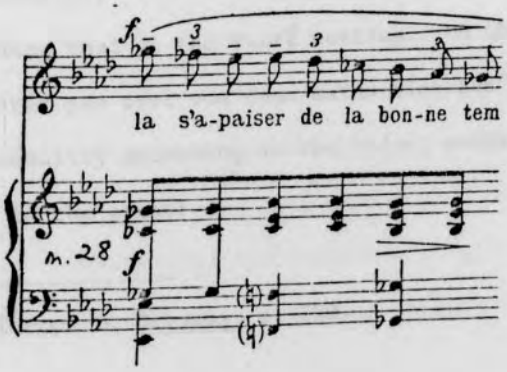
Example 76. F/G Vocal Tritone Leap.



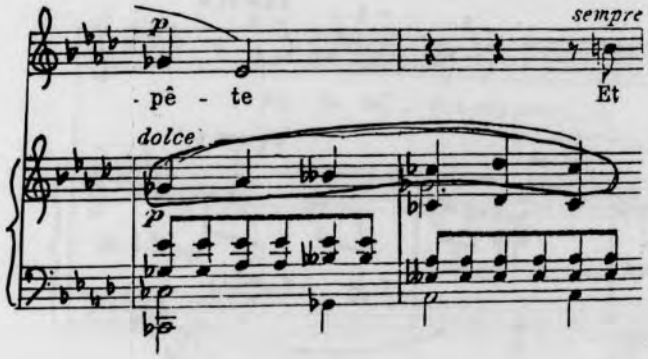
The events will play an important role, as shall be discussed, in this section's climax.

Fauré's final use of modal "flavor" is found in the piano's measures 29 and 30:

Example 77. F/G Dorian Melody in Accompaniment.



Example 77. Continued.



The voice has just sung of a calm after the delightful tempest in an articulated triplet, descending C♭ scale pattern. The piano, contrarily, is in a duple pattern, bass line ascending, and both voice and piano decrescendo to a *p* on the C♭ tonality of the first beat of measure 29. At this point Fauré employs, in the piano, a Dorian passage to be played "dolce" and "legato," quite dramatically enhancing the poetic suggestions.

Debussy's setting, described by Oscar Thompson as "more straight forward and, in a sense, more conventional than many of its companions,"[22] reveals some use of modality, but to a lesser degree than that of the Fauré setting. On the poetic words "Ne le dêchirez pas avec vos deux mains blanches" Debussy utilizes Lydian modality ascending in the voice, contrary to the chromatic descent in the piano:

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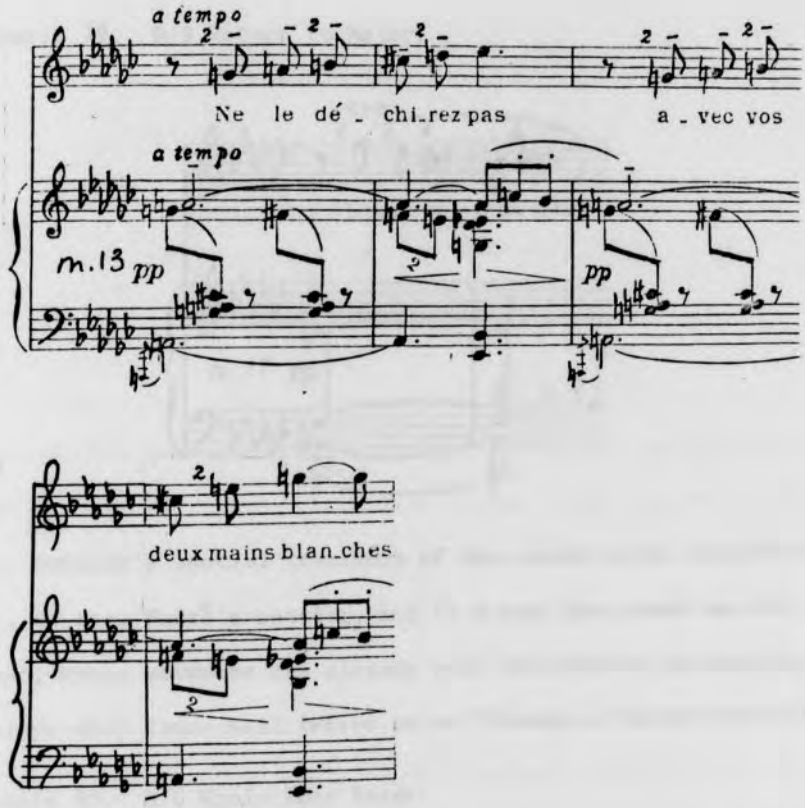
[22]Thompson, Debussy, p. 290.

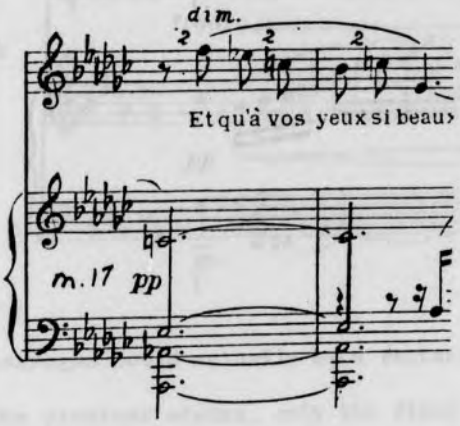
Example 78. D/G Lydian Modality.



The harmonic relationship between the A♮ and E♭ utilizes the tritone character of the Lydian mode. The poetic suggestings at this point move from the simple figure of speech (of offering one's heart to his beloved) to a rather grotesque reality when Verlaine's speaker implores on his beloved not to tear the heart "avec vos deux mains blanches." The affective powers of the tritone character are subdued, however, by the immediate return to a rather docile A♭ sustained tonality as the speaker changes the subject to his

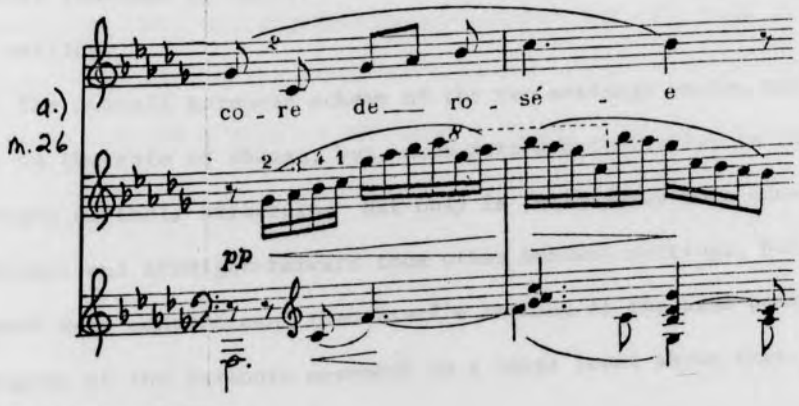
lover's lovely eyes:

Example 79. D/B Return to Major.



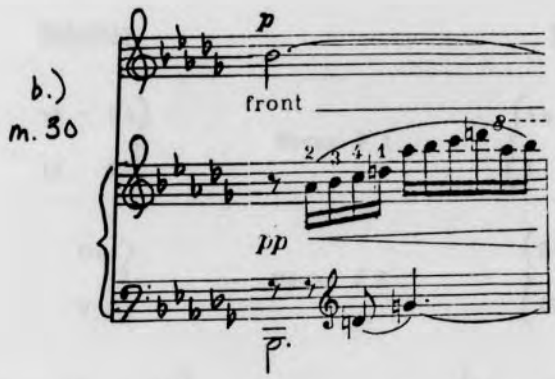
Debussy's special treatment of the second verse includes modality, as does Fauré's setting, but in a much less overt manner. The piano, whose movement has already been discussed as quickening, employs what James Hall refers to as "flashes of whole-tone color:"[23]

Example 80. D/G Whole-Tone Usage.



[23] Hall, Art Song, p. 179.

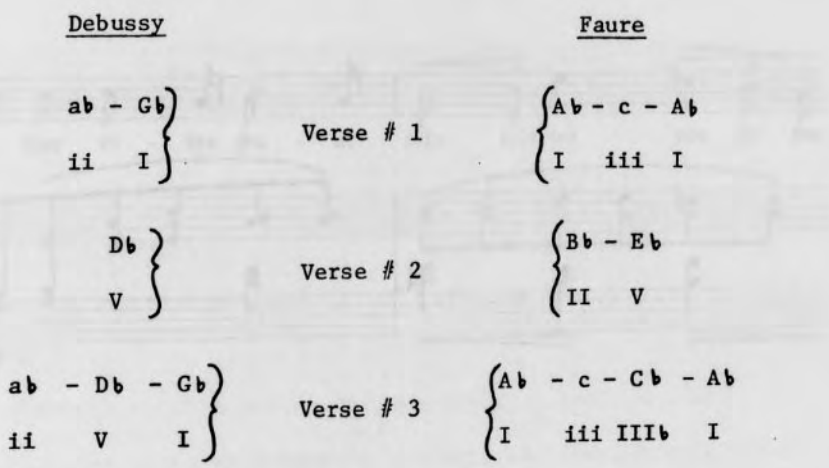
Example 80. Continued.



Although the passages could actually be a restatement of the Lydian mode used in the previous stanza, only the first four notes are revealed, so the whole-tone "flavor" is evidently the "dose" of modal prescription Debussy intends. The quick repetition of the pattern at various octaves, echoed in the voice in the one instance, lends well to the breathless flurry of movement depicting the speaker's arrival. The repetition in measure 30 on A♭ also shows a further instance of the G♭-A♭ relationship, so basic to the overall setting.

The overall harmonic scheme of the two settings varies not only in the rate of change, but, much more substantially, in the strength of their structure. Not only is the Debussy more conventional and straight-forward than other Debussy settings, but it is much more conventional than Fauré's setting of the same poem. A diagram of the harmonic movement on a large level shows this great contrast in the two pieces:

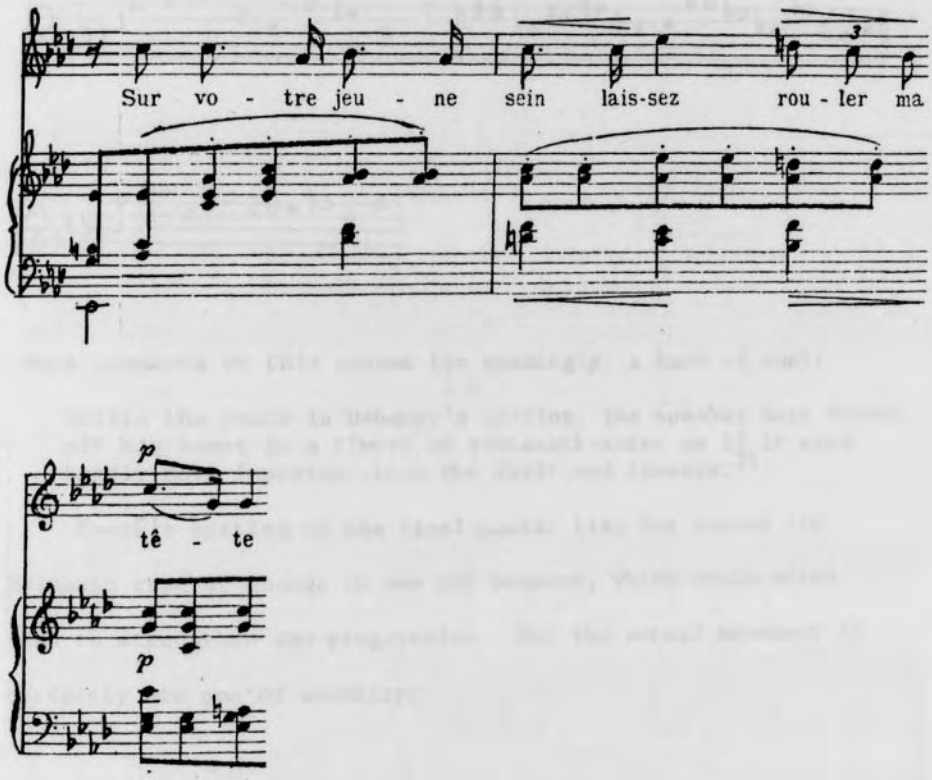
Figure 5. D/G and F/G Harmonic Diagram.



Study of the final verse's setting at a lower level of structure magnifies even further this tremendous contrast in the two settings.

Both settings begin the third verse with a return to the material of the first verse, but both employ various methods of slight alteration to display the weary nature suggested by the poem. Debussy, as already discussed, uses a slower tempo marking. Fauré momentarily slows his eighth-note movement in the left hand to that of quarter notes for the first two measures; further, he uses an affective triplet figure to set "rouler ma tête:"

Example 81. F/G Initiation of Third Verse.



Wenk describes Fauré's harmonic movement (which he reduces to the pitches shown in Example 82) as one of "remarkable instability and weakness:"[24]

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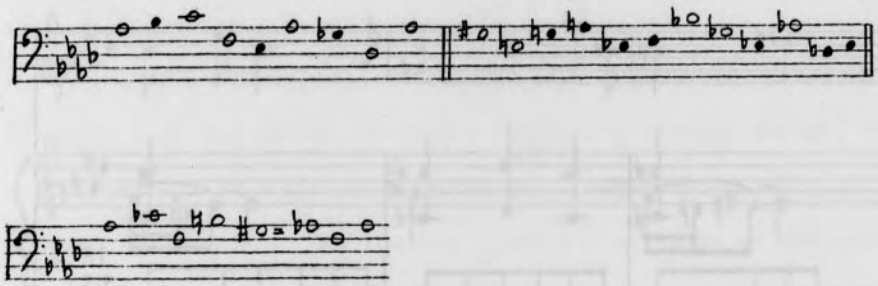
[24] Wenk, "Debussy," p. 89.

Example 82. F/G Third Stanza Harmonic Movement.



Wenk comments on this scheme (or seemingly, a lack of one):

> Unlike the youth in Debussy's setting, the speaker here tosses off his heart in a flurry of sixteenth-notes as if it were hardly more important than the fruit and flowers.[25]

Fauré's setting of the final poetic line has slowed its harmonic rate of change to one per measure, which would often tend to strengthen the progression. But the actual movement is certainly not one of security:

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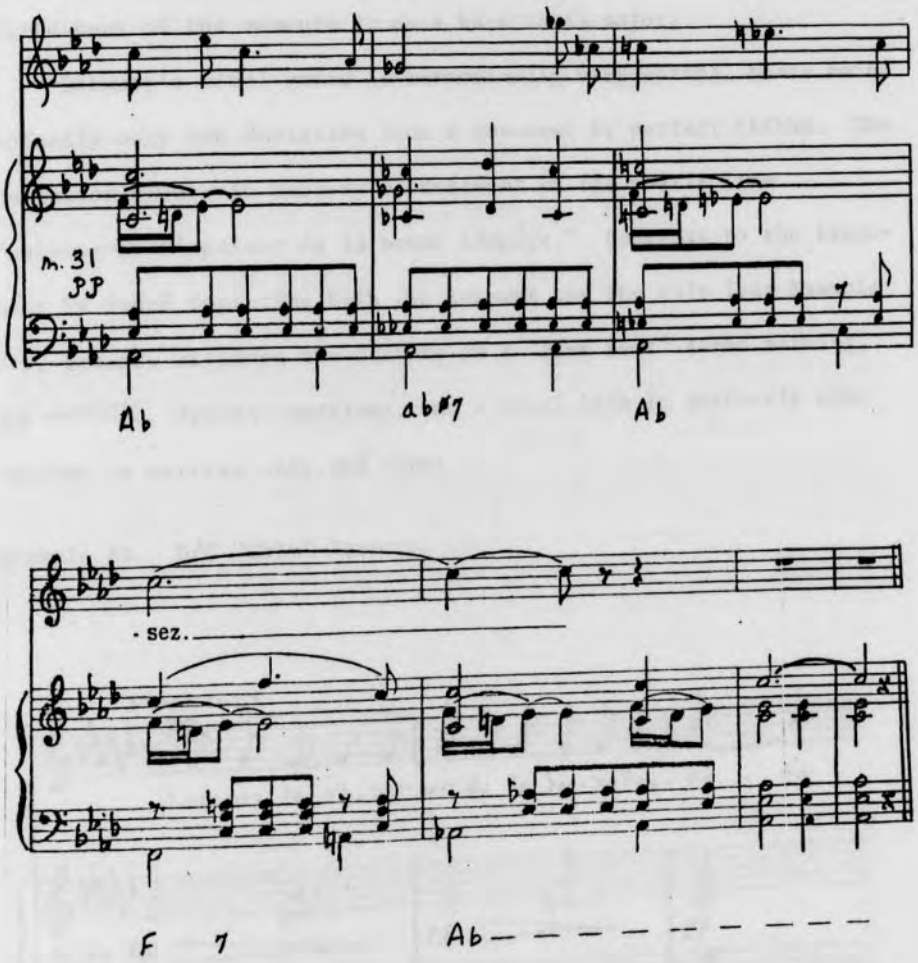
[25] Ibid.

Example 83. F/G Final Harmonic Progression.

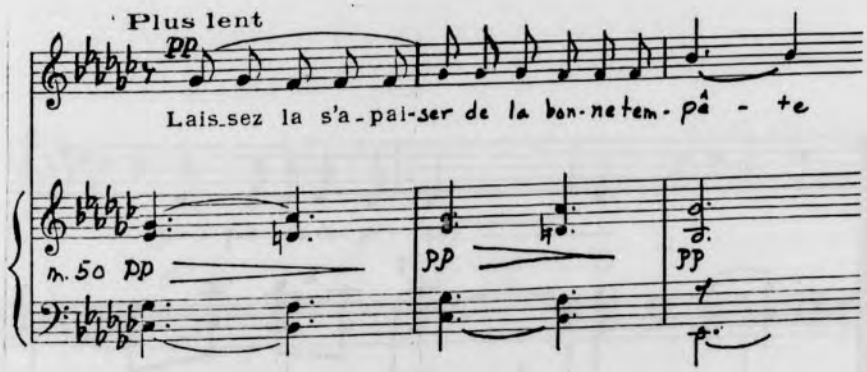


The melodic motive of Verse #2 is fragmented here, as already discussed. In addition, the Dorian melody seen in the accompaniment of measure 32 (which introduced this section) is also fragmented.

The dominant seventh chord on F of measure 34 (the entire section's only deviation from an A♭ pedal), utilizes the bass line's A♮ on the third beat of the measure to pass back to A♭ major.

Debussy's final verse is harmonically very strong, there being actually only one deviation from a movement by perfect fifths. The deviation occurs in Debussy's treatment of the poetic line "Laissez-la s'apaiser de la bonne tempête." Contrary to the treatment by Fauré depicting both the tempest and the calm (see Example 77), Debussy utilizes the factors of a "Plus Lent" tempo marking, pp dynamic markings, and a vocal line in perfectly even rhythms to portray only the calm:

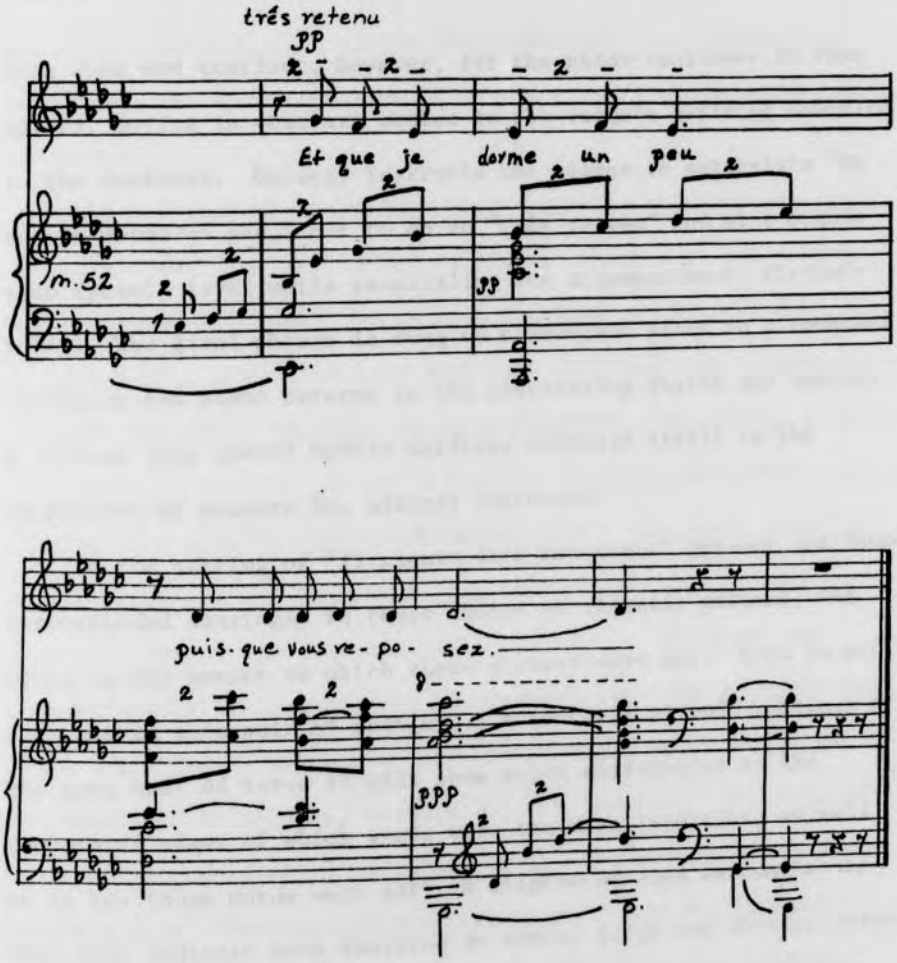
Example 84. D/G "Calm" Factors.



Harmonically, measures 50 and 51 seem to drift between C♭ and B♭ harmonies, this being the verse's only movement not by perfect fifths, but the B♭ resolves to e♭ minor on the word "tempête."

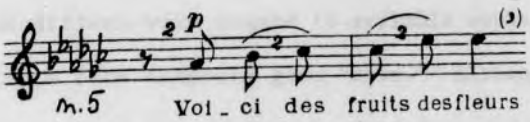
Debussy's setting of the final line of poetry is most effective:

Example 85. D/G Final Poetic Line Setting.



Once the voice has sung "tempête," the piano utilizes the melody on which the voice began the song:

Example 86. D/G Beginning Vocal Melody.



This does not continue, however, for the piano continues to rise upward, moving in contrary motion to the voice's drifting downward to the dominant. Debussy instructs the singer to articulate "Et que je dorme un peu," but to do so "trés retenu" and at a pianissimo dynamic level while paralleling the accompaniment, rhythmically. The final phrase is sung on a constant pitch in a constant rhythm as the piano returns to the contrasting rhythm and employs a tritone leap upward before drifting downward itself to the suspension of measure 56, already discussed.

In the setting of "Il pleure dans mon coeur" Debussy and Fauré corresponded amazingly in their choice of climatic phrases, and often in the manner in which these phrases were set. Such is not the case in this pair of settings. A contrast of both settings of the last half of Verse #2 will show major differences in the composers' views of which words were the most important, as well as in how these words were set. A diagram of each setting's section will indicate such features as arsis, ictus and thesis, pitch curve, dynamics, a large level harmonic analysis, and where bar-

lines occur, all charted with the corresponding words (see page 132).

In comparing treatments of this particular text statement, wide differences are obvious, particularly in certain areas. Text declamation differs with regard to syllable emphasis except for the importance both compoers give "Rêve." Although Fauré emphasizes the word through pitch, dynamics, and positioning it on the first beat, Debussy enters after the beat in an almost reverse procedure, but does emphasize it by the surprising and affective G♮9 tonality.

The two composers are also quite opposite in their placement of the largest level of ictus, as are their menas of expressing this phenomenon. Fauré uses a rise in pitch and dynamic levels, in addition to a particularly insistent B♭ pedal, with suggestions of other chords in passing, as arsis features. The ictus, labeled "expressivo," finally occurs on dominant tonality with the vocal tritone leap already discussed (Example 76). Debussy's greatest stress occurs on the beat preceding "Rêve," but the dramatic harmony (G♮9) is the contributory factor here. The pitch and dynamic levels are both at the lowest peak, although both develop within the textual phrase as the accompaniment sustains the G9.

The vast differences between the two composers' settings in pitch curve and dynamics throughout this entire section are quite extraordinary. One further difference, not noted on the charts, is the profound contrast in movement in the respective settings'

Figure 6. F/G Climax Techniques.

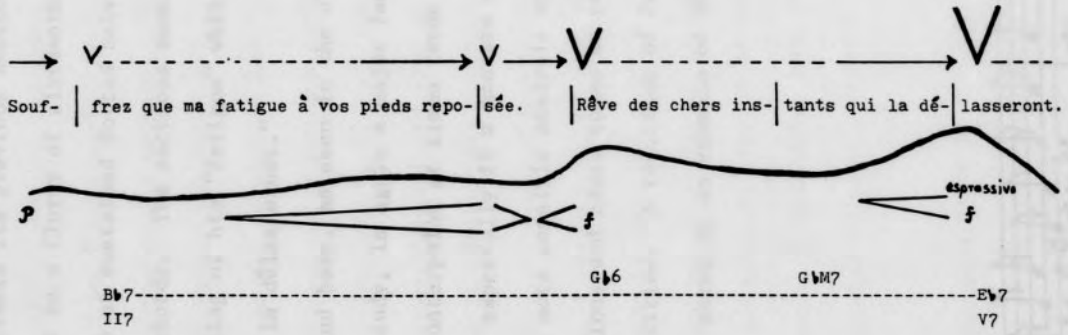
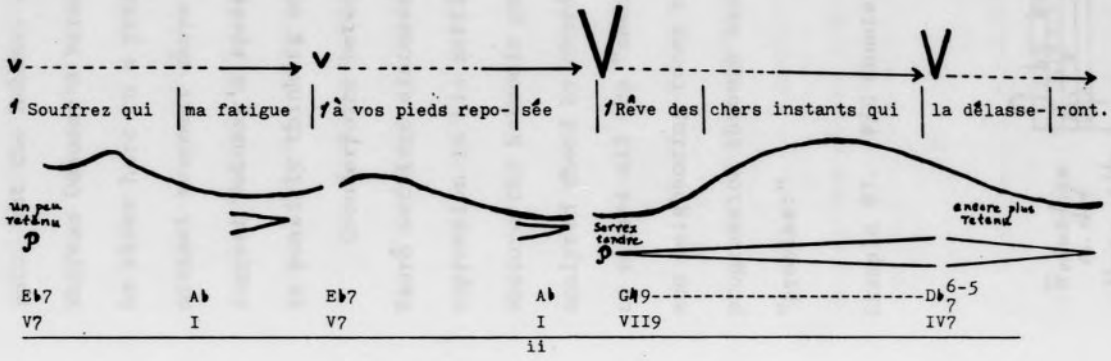


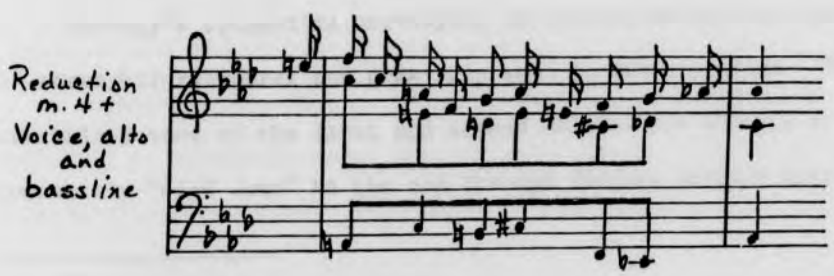
Figure 7. D/G Climax Techniques.



accompaniments. Fauré's setting continues here in the eighth-note pace, but the Debussy setting contrasts its previous section. Whereas Debussy's Verse #2 was set to a flurry of sixteenth-notes, he slows here to a predominant use of sustained dotted halves, with minimal movement above the basic chords. The sections seem to suggest Debussy's speaker as thinking of his "fatigue" while Fauré's is possibly thinking more of "qui la délasseront."

Counterpoint between melody and bass, as seen in the other Fauré settings discussed in this study, is again a major factor of expression in his setting. The counterpoint at times tends to obscure the harmonic progressions, especially if a measure is analyzed chord by chord. Again, a more sensible analysis would be to regard all the "seeming" inversions and added tones as passing and neighboring tones between tonalities. A reduction of Fauré's progression through measure 4 will serve as an example of this "problem:"

Example 87. F/G Counterpoint.



The movement in this measure is perhaps a bit cumbersome, especially for the ear to catch all its implications. However, the main implication is the movement $\begin{Bmatrix} F6 - E\flat7 - A\flat \\ VI6 - V7 - I \end{Bmatrix}$, and the other tones are merely Fauré's mode of getting from F to a perfect authentic cadence. The C# of beat 3 adds a spice to the cadence, although the augmented quality is only hinted at (since enharmonically, it is gone the next instant when it acts as the seventh of E♭).

One final contrast in the settings, which has not applied to the other pairs studied, is their difference in overall length. Debussy's setting is nearly 20 measures longer than that of Fauré's. This author believes that the value in noting this contrast lies in its further support of the composers' opposing interpretations of the speaker's attitude. The Fauré setting has no real repetitions and the longest piano interlude is only one measure long. Even the ending measures number only two after the voice has rested. The flurry of harmonic meovement, allowing no time to be pondered during the piece, suggests a character of insecurity and, according to Wenk, one "who is urbane, somewhat flippant, perhaps insincere."[26]

Debussy's speaker is portrayed, as already noted, in a manner of straightforwardness not generally seen in Debussy songs. The breathless tone of the first and second stanzas are allowed to completely "wind down" to the end through factors already discussed.

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[26]Ibid., p. 91.

Whereas the Fauré setting tends to rest at the end with an air of insecurity (no slowing of tempo, weak harmonic progressions, and fragmentation of melodic motives resulting in suspensions), the Debussy setting allows the speaker to relax completely. Wenk notes four main factors, supported by others, which particularly suggest a speaker who is earnest, young, and perhaps naive:

1.) strong root movement

2.) slow harmonic rhythm

3.) regular resolution of harmonies

4.) reliance on the triad and perfect fifth[27]

Summary

The two settings of "Green" under scrutiny here are in great contrast to each other. Both settings follow poetic implications of emphasis, but on very different terms. Debussy's harmonic progressions shoulder the greatest responsibility in text enhancement, while also employing (to a lesser degree) melodic and rhythmic patterns (basically in the accompaniment) and various levels of tempo and dynamics. Fauré generally follows the rhythmic implications of the text and uses couterpoint between melody and bass, dynamics and modality to further enhance the poem's message.

Both settings make use of melodic motives and instances of modality to specially treat certain areas of the text. Debussy also uses various levels of movement in the accompaniment to suggest

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[27] Ibid., p. 86.

different moods, but the tempo and rhythmic pace of Fauré's accompaniment remains consistent throughout.

Harmonically, the songs are almost complete opposites. Much of Debussy's setting moves in perfect fifths at a slow rate, and the conventional scheme of the piece suggests a strength quite in opposition to the tone of the Fauré setting. A very fast rate of harmonic change, characterized by a continual use of passing and neighboring tones, and a particularly weak final progression all produce in Fauré's setting a harmonic frame work of instability.

Debussy took nearly twenty measures longer than Fauré to express the poem. The Debussy setting allowed time to reflect and prepare, whereas the pace (in all phases) of the Fauré setting rarely altered. The breathless flurry of harmonic movement took on, by the final verse, an air of weakness, of insecurity, as a result of its weak and hurried movement. Debussy's allowance, through a slower rate of harmonic change, of the listener to be able to ponder and relate the harmonic movement to the overall scheme, suggests a certain strength. He uses other means--melodic motives, modal "flashes," and a variety in levels of dynamics, pitch curve and tempo--to relate the youth and naïvité of the speaker.

CHAPTER 7

CONCLUSIONS

Although many of the basic differences between the settings of Debussy and Fauré are due to individual styles, this author tends to agree with Dr. Wenk in his assertion that individual styles cannot be the sole factors in the resulting differences in settings.[1] What, then, is the other element from which these differences evolve? The very title of this study suggests this element: "The Union of Poetry and Music." Beyond the composers' musical attitudes and styles, we must consider the individual interpretation of the poems themselves, and further, the composers' attitudes toward setting poetry to music.

The very fact that "emotional states are much more subtle and varied than are the few crude and standarized words which we use to denote them,"[2] allows for the possibility of various responses to those "crude and standardized words." The era in which all three personalities under consideration here lived and worked is one in which the prevalent artistic style was one of suggestion, as opposed to one of a blatant or overt nature:

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[1] Wenk, "Debussy," p. 91-2.

[2] Meyer, Emotion and Meaning, p. 8.

> Rarely will [the poet's] stand remain consistent throughout the poem. Every paradox, antithesis or ambiguity of any sort will suggest a multiplicity of potential attitudes; an adumbrated implicit, or expressed point of indecision; a possibility that there may be various reactions to the subject of the poem.[3]

The invitation for "various reactions," referred to above by Musser, becomes a reality in the settings of this study (although not entirely, as shall be discussed).

The paired settings of "C'est l'extase" and "Green" revealed great contrast in nearly every aspect. One of the greatest contrasts lay in where, in regard to the text, the respective composers chose to utilize the musical devices of tension and release, as was shown in the analysis of "Green." By contrasting in this particular respect, the two composers reveal either a difference in their interpretation of the poems' events, or a difference in their attitude toward that element of the poetry (that is, whether or not the tension suggested by the poetic form shall be altered to satisfy that of the musical form). Since the study revealed on a lower level Fauré's use of irregular declamatory emphasis on certain syllables or words, one may wonder about the possibility that Fauré may have occassionally caused an alteration of poetic tension on the higher level within a poetic phrase or line. Consider the opinion of William Austin in reference to Fauré's treatment of text:

> . . . the fitting of words and music always turns out at last to be perfect, though at first it seems that an almost conventional symmetry has been imposed on the verse, with little

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[3]Musser, Strange Clamor, p. 146.

> regard for its own meter, not to mention its opportunities for dramatic declamation.[4]

Yet, if one considers also the findings of Dr. Richard Engsberg, which refer to tension and relaxation as "inherent aspects of form" in both poetry and music,[5] an imbalance on the part of either at any level is damaging to the expressive power of the song.

The vast differences revealed in the contrasting settings of both "C'est l'extase" and "Green" support the evident differences in the attitudes of Debussy and Fauré toward the union of poetry and music. How, then, did the two songwriters so closely parallel each other in their respective settings of "Il pleure dans mon coeur?" This author draws her conclusion from the strength of the poetry's construction. The areas of tension and release were so inherent to the form, so definitive in placement, that they became the dictating element of the musical form. The very mood of the poem, drawing on particular sounds, further demanded particular musical attention. Although the individual technique of the composers varied in their treatment of text, the general demands of the poetry were met in a markedly similar manner.

This revelation that a composer occasionally yields to the strength of structure of a form other than music, supports William Austin's reference to a composer's style and its development as

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[4]Austin, Music, p. 154.

[5]Richard Carl Engsberg, "Two by Two: Analogues of Form in Poetry and Music, " Ph.D. (New York University, 1968).

depending on "the interplay of mysterious habits, intuitions, and [more importantly] choices."[6] Austin states further: "Any analysis of this interplay must be crude," but may provide "a better abstraction for comparisons between one style and another than labels like 'impressionism' and 'expressionism.'"[7] Further along these lines, this author suggests that a comparison in attitudes of composers is reflected in study of these "habits, intuitions, and choices." Even though, obviously, a composer's interpretation of the poem will be reflected in his setting, this interpretation will be affected by his attitude toward the process of its union to music. As has been shown, the very quality of the poetry's structure may alter this attitude.

This study has purposely kept its distance from making judgments as to whether one setting is "right," or even more "correct" than the other, for such is not the purpose here. This type of judgment comes more under the realm of personal opinion, just as does trying to interpret "the meaning" of a particular poem. Although bias on the part of this author may have appeared throughout the study, it resulted from findings of the study itself, rather than from an intentional, pre-existing opinion.

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[6] Austin, Music, p. 32.

[7] Ibid.

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