Title of dissertation: FRENCH ART SONGS FOR HIGH VOICE
BY FAMOUS OPERA COMPOSERS

Hyun Min Lee, Doctor of Musical Arts, 2005

Dissertation directed by: Professor Dominic Cossa
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Some of the most popular French operas of today, written from 1870 to 1945, are Gounod’s Faust, Bizet’s Carmen, Saint-Saëns’ Samson et Dalila, Offenbach’s Les Contes d’Hoffmann, Delibes’ Lakmé, Massenet’s Manon, Charpentier’s Louise, Debussy’s Pelléas et Mélisande, Ravel’s L’Enfant et les Sortilegès, and Poulenc’s Dialogues de Carmélites. These composers often composed as many mélodies as operas. However, the public often remembers only one great work of an artist; for many French composers, an opera became their one great work, reaching a wider audience, leaving their mélodies behind.

While performing both the operas and mélodies of the above composers, I realized similarities in musical styles between these genres. In this dissertation I will study the mélodies of the famous 19th century opera composers listed above, focusing on where their notable operatic elements appeared in their mélodies. I will also discuss why
some mélodies were left in the shadows while others received more recognition. I hope that this dissertation will shine the light once again on the more famous mélodies, and bring the less famous mélodies onto the stage.

This dissertation is comprised of La Clemenza di Tito, Les Contes d’Hoffmann, and French art song recital. Unfortunately, Mozart’s La Clemenza di Tito has less of a connection with my other performances. While Mozart was a notable opera composer and did compose many art songs, he composed only two songs in French, hence making him less connected to my topic. Therefore, I will focus more on Les Contes d’Hoffmann and the recital. I performed the operas La Clemenza di Tito and Les Contes d’Hoffmann on May 2, 2003 and May 7, 2004 in the Kay Theatre of the Clarice Smith Performing Arts Center. My recital was held on April 22, 2004 in Gildenhorn Recital Hall, also in the Clarice Smith Performing Arts Center. Recordings of these performances may be obtained from the Michelle Smith Performing Arts Library.

I would like to thank God for providing me with this opportunity. I dedicate all of my work to my parents, who are watching me from above.
FRENCH ART SONGS FOR HIGH VOICE
BY FAMOUS OPERA COMPOSERS

by

Hyun Min Lee

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2005

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La Clemenza di Tito

*Opera in two acts, K621*

Composed by **W.A. Mozart**
Libretto by Caterino Mazzolà, after Pietro Metastasio
Conducted by Heinz Fricke
Directed by Ping Chong

April 30, May 2 & 6, 2003 at 7:30 PM
May 4, 2003 at 3 PM
Ina & Jack Kay Theatre
Clarice Smith Performing Arts Center
University of Maryland, College Park

La Clemenza di Tito was an opera designed by W.A. Mozart (1756-1791), under commission, to celebrate Emperor Leopold II’s coronation as King of Bohemia. Metastasio’s libretto, already set by more than forty composers, was ‘ridotta a vera opera’ (‘reduced to a proper opera’), as Mozart wrote in his catalogue. Only seven arias and one chorus were unchanged as Metastasio’s aria and recitative texts were manipulated in the ensembles and finales developed by Mazzolà.

La Clemenza di Tito was probably all composed between late July and September of 1791. Until about 1830 La Clemenza di Tito was one of Mozart’s most popular operas, but it declined thereafter. It has never fully entered the modern repertory and is often described as not good enough to be Mozart and was hastily assembled for a commission he could not refuse. However, critical views have
changed since World War II, and La Clemenza di Tito is now seen in a more positive light, a step in the further reform of opera seria.¹

I performed the role of Servilia in this opera. Servilia is the sister of Sesto and is in love with Annio. For Servilia there is a major duet, an aria, and several recitatives. Servilia is a complicated character as she holds various contrasting qualities. While she appears on the outside to be very calm and gentle, a traditional ladylike figure of her time, she is a confident and strong woman on the inside. Music-wise her inner strength needs to be expressed through the light and simple music. For example, in her aria in act two, Servilia’s lightly-scored minuet “S’altro che lagrime” is a gentle but at the same time penetrating plea; weeping is not enough to save Sesto.²

² Ibid. 129.
TRANSLATIONS

La Clemenza di Tito
Opera in two acts
W. A. Mozart (1756-91)
Libretto by Caterino Mazzolà,
after Pietro Metastasio
Two major duet and aria

No. 7 Duet
Annio:
Ah perdona al primo affetto questo
accento sconsigliato;
Colpa fu del labbro usato a così
chiamarti ognor.

Servilia:
Ah, tu fosti il primo oggetto che
finor fedel amai,
e tu l’ultimo sarai ch’abbia nido in
questo cor.

Ann:
Cari accenti del mio bene!

Ser:
Oh mia dolce, cara speme!

Ser/Ann:
Piu che ascolto i sensi tuoi, in me
cresce piu l’ardor.
Quando un’alma è ad altra unita,
qual piacer un cor risente!
Ah si tolga dalla vita tutto quell che
non è amor.

No. 21 Aria
Servilia:
S’altro che lacrime per lui non
tenti,
tutto il tuo piangere non gioverà.
A questra inutile pieta che senti,
Oh, quanto è simile la crudeltà!

The Clemency of Titus

Annio:
Ah, forgive an unwise word from my
earlier love;
It was the fault of lips accustomed to
call you always this.

Servilia:
Ah, you were the first and still my
only love,
and you shall be the last to dwell in
my heart.

Ann:
Dear words from my beloved!

Ser:
Oh my sweet, dear hope!

Ser/Ann:
The more I listen to your words, the
more my ardent grows.
When one soul is to another united,
what joy a heart feels!
Ah let us eliminate from life
everything that isn’t love.¹

Servilia:
If you attempt to do nothing more
than cry,
all your weeping will be of no help.
To this useless pity that you feel,
Oh, how like cruelty this useless pity
of yours seems!²

² Ibid 131.
Oiseaux, si tous les ans, K. 307

(1777-8)

Antoine François Claude Ferrand

Oiseaux, si tous les ans
Vous changez de climats,
Dès que le triste hiver
Dépouille nos bocages;
Ce n’est pas seulement
Pour changer de feuillages,
Ni pour éviter nos frimats;
Mais votre destinée
Ne vous permet d’aider,
Qu’à la saison des fleurs.
Et quand elle est passée,
Vous la cherchez ailleurs,
Afin d’aider toute l’année.

Dans un bois solitaire, K. 308

(1777-8)

Antoine Houdar de La Motte

Dans un bois solitaire et sombre
Je me promenais l’autre jour,
Un enfant y dormait à l’ombre,
C’était le redoutable Amour.
J’approche, sa beauté me flatte,
Mais je devais m’en défier;
Il avait les traits d’une ingrate,
Que j’avais juré d’oublier.
Il avait la bouche vermeille,
Le teint aussi frais que le sien,
Un soupir m’échappe, il s’éveille;
L’Amour se réveille de rien.
Aussitôt déployant ses ailes et
saisissant
Son arc vengeur,
L’une de ses flêches, cruelles en
partant,
Il me blesse au coeur.
Va! va, dit-il, aux pieds de Sylvie,
De nouveau languir et brûler!
Tu l’aimes toute la vie,
Pour avoir osé m’éveiller.

You birds, so every year

You birds, so every year
You change our climates
As soon as the sad winter
Strips our groves.
It isn’t solely
For a change of foliage
Or to avoid our foggy winter weather.
But your destiny
Simply doesn’t allow you to enjoy love
Beyond the season of flowers.
For when she is gone,
You look for another place,
To make an end of love every year. ¹

In a lonely forest

In a lonely and sombre forest
I walked the other day;
A child slept in the shade,
It was a veritable Cupid.
I approach; his beauty fascinates me.
But I must be careful:
He has the traits of the faithless maiden
Whom I had sworn to forget.
He had lips of ruby,
His complexion was also fresh like
hers.
A sigh escapes me and he awakes;
Cupid wakes at nothing.
Immediately opening his wings and
seizing
His vengeful bow
And one of his cruel arrows as he parts,
He wounds me to the heart.
“Go!” he says, “Go! At Sylvie’s feet
Will you languish anew!
You shall love her all your life,
For having dared awaken me.”²

Les Contes d’Hoffmann

Opéra fantastique en 5 actes

Composed by Jacques Offenbach
Libretto by Jules Barbier
Based on the play of the same name by Jules Barbier & Michel Carré

May 1, 5, & 7, 2004 at 7:30 PM
May 9, 2004 at 3 PM
Ina & Jack Kay Theatre
Clarice Smith Performing Arts Center
University of Maryland, College Park

Jacques Offenbach (1819-1880) was the reigning king of opéra bouffe in Paris. He longed, however, to prove that he could also compose a serious work. His chance came with an adaptation of an 1851 play which, in turn, was based on stories by that consummate Romantic, writer-poet-composer E.T.A. Hoffmann. Librettist and playwright Jules Barbier cast Hoffmann as the protagonist of these tales (one of which also inspired Léo Delibes’ ballet Coppélia). Hoffmann’s personal journey is traced through his relationships with a serious of lovers and nemeses, all of which is overseen by the personification of his own poetic muse, his companion Nicklausse.

Just as the stories depict elements of Hoffmann’s fictional personality, Offenbach’s score became very much a part of him; it actually was his final statement, for he was dying as he composed it. Legend even has it that he died with the score in his hand. Completed by Guiraud and premiered at the Opéra-Comique in 1881, the work then faced a torturous journey of its own, for its history has been plagued by various versions and well-meant attempts at cuts and revisions. The “traditional”
Hoffmann, as it comes down to us, however, is nevertheless an enduring monument to a composer who simply wanted to be taken seriously.¹

In the Tales of Hoffmann, the very colorful aria of the mechanical doll, Olympia, is one of the most delightful pieces in this opera. This aria needs coloratura singing, so it is important to use a clear and simple voice, keeping its intentions and wit. “The mechanical strictness of the doll is still interpreted by a singer of flesh, bones, and brains…The audience must hear the latter under the disguise of the former.”² The role of Olympia lends itself to a good high voice performance.

TRANSLATION

Les Contes d’Hoffmann
Opéra fantastique en 5 actes
Jacques Offenbach
Libretto by Jules Barbier

Olympia:
Les oiseaux dans la charmille,
dans les cieux l’astre du jour,
tout parle à la jeune fille
d’amour.
Ah! voilà la chanson gentile,
la chanson d’Olympia.

Tout ce qui chante et résonne,
et soupirer tour à tour,
émeut son Coeur qui frissonne
d’amour. Ah! tout parle d’amour.
Ah! voilà la chanson mignonne,
la chanson d’Olympia.

The Tales of Hoffmann

Olympia:
The birds in the bower,
the sun in the skies,
everything speaks to the young girl
of love.
Ah! that is the nice song,
the song of Olympia.

Everything that sings and resounds,
and in turn sighs,
moves her heart which trembles
with love. Ah! Everything speaks of love.
Ah! that is the cute song,
the song of Olympia.¹

Recital: French Art Song for High Voice by Famous Opera Composers

Charles Gounod (1818-1893) is best known for his opera Faust (1859) based on the play by Göethe. While Gounod is well known for the excellence of his operas, he is also credited with playing a pivotal role in the development of the French art song. He is the true originator of the French melodie, as he first established the distinctive French character.

In the well-known Gounod song “Sérénade,” (1857) the prominent element is the Italianate vocal line of bel canto. It is set over a rocking accompaniment figure, which provides a lulling but somewhat sensual atmosphere for the text. There are three poetic stanzas, set strophically. Gounod ends each with miniature coloratura-like material.¹

Gounod provided his own poetry for the mélodie “L’absent,” (1877) which is one of his best-known songs. It is said to have been written as an apology to his wife, for an affair he had with an Englishwoman. Vocal passages of considerable breadth are legato and tranquil, set above a softly expressive arpeggiated accompaniment. Gounod uses the arpeggiated pattern for subtle harmonic modulations that continue throughout the mélodie and complement his verse with its heartfelt emotional plea (“Tell me…if my beloved, while I lie awake, Remembers the absent one”). It is altogether possible that Gounod’s flexible harmonic progressions in this song could have influenced Fauré. Gounod closes with an extended piano postlude.²

² Ibid. 161.
“Venise” (1842) is one of Gounod’s loveliest songs. A quickly moving piano introduction calls to mind the exciting sights and sounds of a sultry Venetian night. This bustling pattern quickly dissolves into a languid, rhythmic barcarole figure of arpeggios in the bass line, embroidered with graceful sixteenth-note figures. The voice enters with a supple melody, blending with the piano figures to evoke the rocking gondolas moored in the quiet water of Venice’s lagoons, lit by dancing lights in the city. This is a secretive and mysterious Venice. Gounod uses the barcarole pattern in the piano as the basis for flexible and subtle modulations. It also serves to unify the formal structure, as does the faster-paced piano introduction used between sections.

Gounod, having established many elements of his overall style in the early mélodies and more completely by the time of Faust, remained relatively isolated from Wagnerian influences and did not push against syntactical frontiers or evolve his sound much during his remaining career.

Georges Bizet (1838-1875), composed nearly fifty mélodies, most of which conform to the style of Gounod, his teacher at the Conservatoire. Although Gounod’s influence can be seen immediately in Bizet’s songs, Bizet’s rhythmic style is more forceful and his keen dramatic sense goes far beyond Gounod’s typical sentiment. This is true for both Bizet’s operas and songs, as his composing style was very similar across genres.

Bizet’s early vocal music was not intended for performance because it was only written as an exercise in composition. His best songs appeared between 1866 and 1868, including "Adieux de l’hôtesse arabe” (1866). Bizet’s broad literary tastes

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3 Ibid. 161.
are seen in his wide choice of poets. Frequently, his treatment is strophic, with the
dramatic sense of effect when the poem calls for it. While his accompaniment figures
can be repetitive and too persistent, his writing for the voice is very effective, and his
inventiveness can be seen where there is any suggestion of exotic effect.⁵

In “La Coccinelle” (1868) Bizet is not simply content with recounting the
story of a young man becoming excited by his lover. Bizet has the off-stage orchestra
playing a captivating waltz to further dramatize the scene. In his imagination the
whole incident takes place at a ball in a large country house, and Bizet is his own
régisseur in providing a backcloth for the scene. In this ‘staging’ of a lyric, where the
poet’s ideas are supplemented and given new dimensions, Bizet is in good company,
for this is also one of Schubert’s great gifts.⁶

“Adieux de l’hôtesse arabe” is perhaps the best known of Bizet’s mélodies. It
is a characteristic example of the fascination with oriental subjects that permeated the
work of poets, musicians, and artists of this period. Hugo’s text, taken from
Orientales, describes a scene in which a native Arab girl is being deserted by her
lover, a young and handsome traveler. In an attempt to persuade him to stay, her
“good-bye” is full of enticing and voluptuous images. Bizet’s musical response to the
dramatic situation and the imagery of the text results in vocal phrases that are freely
undulating, dance-like, and intense. Musical material used here foreshadows the
exoticism and obsessive rhythms that Bizet developed and used later in his opera
Carmen. The seeds of Carmen’s bewitching “Habanera” are embedded in Bizet’s
sensual vocal lines, and the incessant beating of a tabor can be heard in the piano
accompaniment figures. Bizet writes a melismatic phrase for the voice for the final

⁵ Ibid.
“Souviens-toi!” It is a miniature coda of twelve bars, which he marks to be sung “in a voice broken by sobs.”

In “Ouvre ton cœur” (1860), a very well known song by a less famous poet Louis Delâtre, Bizet shows that exquisite music can be distilled from verse that is not necessarily distinguished. It is more often performed as a song but it actually comes from the Ode-symphony *Vasco de Gama* (1859-60).

The outrageous “Tarentelle” (1872) is a delicious trifle where Pailleron’s poem is subtly overwhelmed by ‘Tra la las.’ Bizet’s sprightly rhythms, alert and sparkling is a contrast to the chorale-like middle section which takes the singer’s as well as the audience’s thought to a deeper level.

**Ambroise Thomas (1811-1896)** is most famous for operas *Mignon* and *Hamlet* but only composed several songs. One of his songs “Le Soir” (1869), starting with a piano prelude, expresses the beauty of evening and the sweetness of love beautifully through its music.

**Claude Debussy (1862-1918)** wrote only 1 opera (several begun but only one opera completed) and 87 songs, including 2 that are unfinished. He wrote expertly for the voice and had a keen ability for translating poetic nuance into musical expression. Between 1892 and 1902, Debussy achieved full mastery of the musical techniques and style with which he is most closely identified – Impressionism. His musical works from this period include the *String Quartet, Prélude à l’après-midi d’un faune, Chansons de Bilitis*, and *Pelléas et Mélisande*.

As far as opera was concerned, *Pelléas et Mélisande* was without doubt the most important work of Debussy’s life. This opera bore little relation to the established traditions of 19th century opera, instead introducing elements of the 20th

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7 Kimball 167.
8 Johnson 31.
century opera. Hence, Debussy took the lead in bringing the opera from the late 19th
century to the 20th century. *Pelléas et Mélisande* has become the dividing line
between Debussy’s early and late works as well as becoming one of the most
frequently performed and highly regarded operas of the 20th century.\(^9\)

Debussy may be thought of as the French counterpart of Hugo Wolf. Both of
their song styles reflect a complete synthesis of poetry and music, with poetry as the
primary determinant of the musical texture. Debussy’s ability to determine the
essence of the poetry and perfectly transform it into musical expression makes his
mélodies unique in the history of French song.\(^10\) “Regret” (1884) was written by
Debussy in the early 1880’s. It was composed for Mme Vásnier, a singer with whom
the young Debussy was infatuated.

**Maurice Ravel’s (1875-1937)** songs represent a transition between the mature
mélodies of Claude Debussy and vocal Literature that follows, notably the songs of
Les Six. There are several defining characteristics of Ravel’s songs. First, a wide
range of poetic styles, colorful texts, and usually free verse marks the text of his songs.
They often have elegant, subtle melodies, which are sometimes even folklike. His
harmonies are rich and complex. Lastly, driving rhythms are a noticeable feature of
Ravel’s songs. In many songs, most notably in “Don Quichotte” (1932) he chose to
use Spanish dance rhythms. Ravel seldom strays from very regular metric
organizations in his songs, and also frequently uses dominant-tonic (V-I) motion in
the bass. The sense of flow and evenness of rhythmic structure in his songs call for
careful execution. Ravel composed difficult piano accompaniments and often gave
the piano the main musical interest of his mélodies. Like Debussy, Ravel insisted on
technical accuracy from the pianist and singer; his indications of dynamics, tempo,

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\(^10\) Kimball 184-5.
and phrasing are exact and precisely noted. Elegance and refinement were prominent qualities in his personal life as well as in his musical compositions.\textsuperscript{11}

The Basque musician chose Spain for his reverie, “Vocalise en forme de habanera” (1907), which is ‘in the form of a habanera’ and has a distinct and sensuous somber color and is rather muted for the piano and luminous for the voice.

\textbf{Jules Massenet (1842-1912)} was a French composer, best known for his operas popular in the late 19\textsuperscript{th} and the 20\textsuperscript{th} centuries. His successful works include \textit{Manon}, \textit{Werther}, \textit{Thaïs}, and \textit{Don Quichote}. His scene structures in his operas are very precisely organized. Massenet usually applied the motivic principle to the unification of a single scene, rather than to the work as a whole. While Massenet wrote a considerable number of operas, in addition he also wrote over two hundred songs. As might be expected, Massenet always writes carefully and sympathetically for the voice. He also sets French with flawless taste and devises idiomatic and evocative piano parts. While Massenet’s songs are perfectly crafted, they have been neglected probably because they have been overshadowed by the songs of his contemporaries, such as Bizet, Duparc, Fauré, and Debussy.

Massenet’s style was built mostly on those of Charles Gounod and Ambroise Thomas. He shared this background with Bizet and Delibes, but showed less awareness of German classical traditions than Saint-Saëns. The impact of Wagner was of course profound, and it accounts for the great enrichment of his orchestration in his middle years and perhaps also for his fluent handling of motifs. Massenet’s style became greatly admired in the later 20\textsuperscript{th} century for its stylishness, craftsmanship, and understanding of the human. Massenet’s impact was not limited to his

\textsuperscript{11} Kimball 202.
contemporary composers, but through his works and teachings he also had a great influence on the next generation of composers.  

The world-famous song “Élégie” (1872) was originally published in 1866 as one of the Dix Pièces for piano. Massenet later added a poem by Gallet to this piece to complete what we now know as “Élégie.” In the song “Soir de Rêve” (1912) certain operatic elements can be seen over a sensuous accompaniment. Enharmonic modulation and chromatic progression are elements of his operas that are also used in “Soir de Rêve.” “Ouvre tes yeux bleus” (1880) is one of his most charming songs.

Camille Saint-Saëns (1835-1921), composer of the opera Samson et Dalila, was a very prolific composer in all forms of music, including about fifty mélodies. Saint-Saëns wrote songs throughout his career, setting the poetry of Lamartine, Hugo and Banville as well as his own verses. His first two songs are setting of poems by Victor Hugo for whom he had a great admiration. In an article devoted to the poet, Saint-Saëns gave expression to Hugo’s conception of the art of the mélodie: “Could singing not emerge from poetry as a kind of blossoming? The rhythms, the sonorities of the verses, do they not ask for singing to emphasize them, singing being only a superior from of declamation?”

This idea seems to be successfully brought to life in Saint-Saëns’ mélodies.

“La Cloche” (1856), “L’attente” (1855) and “Aimons-nous” (1892) do not ask for much subtltely in their interpretation as the dynamics are very well indicated. Therefore, they can be sung in a broad and dramatic style. While Saint-Saëns is often accused of being overly technical, he proves in “Le Rossignol et La Rose” (1892) that he can be delicate and refined. In this piece, he brings together an evanescent

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vocalize with *Parysatis*, a play by Dieulafoy put on in 1902. The lack of a text in “Le Rossignol et La Rose” is what gives the *mélodie* its evocative power.

**Léo Delibes (1836-91)**, who composed the opera *Lakmé*, and the ballets *Coppélia* and *Sylvia*, wrote only a few *mélodies*. *Lakmé* brings together many favorite features of the age: an exotic location, a fanatical priest figure, the mysterious pagan rituals of the Hindus and their bewitching flora, and the novelty of exotically colonial English people. There are many similarities with Meyerbeer’s *L’Africaine*. Delibes treats the passionate elements in his story with warm and expressive music. He reserves oriental colour for scenes of incantation and ceremony, for prayers and dances and for the tumultuous market scene, often with modal scales. The music is always reserved and tasteful, delicately orchestrated and filled with many subtle harmonic colours. The influence of Meyerbeer and Bizet is clear, yet Delibes shows a distinctive original gift in *Lakmé* at a higher level than in the more familiar ballets *Coppélia* and *Sylvia*.

A stranger to Delibes’ songs might look to the Bizet *mélodies* for some indication of his style; for he shared with this contemporary a natural feeling for the theatre and an ability to spin local color for Spanish and Oriental character pieces. Delibes and Bizet had much in common and admired each other’s work but were never close friends. Bizet’s influence can clearly be seen in “Les filles de Cadix” (1886), as it is reminiscent of an aria from *Carmen*. Delibes composed remarkable songs and operas for the high voice, along with “Les filles de Cadix,” other songs include “Coppelia Waltz” and “Jours passés.”

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14 Johnson 129.
TRANSLATIONS

Recital: French Art Song for High Voice by Famous Opera Composers

Charles Gounod (1818-93)

**Sérénade**  
*Victor Hugo*

Quand tu chantes bercée
Le soir entre mes bras,
Entends-tu ma pensée
Qui te répond tout bas?
Ton doux chant me rappelé
Les plus beaux de mes jours
Chantez, chantez ma belle,
Chantez, chantez toujours.

**Serenade**

When you sing cradled
At evening in my arms,
Do you hear my thoughts
Which softly respond to you?
Your sweet song recalls
The happiest days of my life.
Sing, sing my fair one,
Sing, sing on!

Quand tu ris, sur ta bouche
L’amour s’épanouit,
Et soudain le farouche
Soupçon s’évanouit.
Ah! le rire fidèle
Prouve un cœur sans détours!
Riez, Riez, ma belle,
Riez, riez, toujours!

**Serenade**

When you laugh, upon your lips
Love flowers,
And suddenly fierce
Suspicion vanishes.
Ah! the faithful laughter
Shows a guileless heart!
Laugh, laugh, my fair one,
Laugh, laugh always!

Quand tu dors calme et pure
Dans l’ombre sous mes yeux,
Ton haleine murmuré
Des mots harmonieux.
Ton beau corps se révèle
Sans voile et sans atours.
Dormez, dormez ma belle,
Dormez, dormez toujours!

**Serenade**

When you sleep calm and pure
In the shadows, beneath my gaze,
Your breath murmurs
Harmonious words.
Your lovely form is revealed
Without veil and without attire.
Sleep, sleep my fair one,
Sleep, sleep always!

**L’absent**  
*Charles Gounod*

O silence des nuits
dont la voix seule est douce,
Quand je n’ai plus sa voix,
Mystérieux rayons, qui glissez sur la mousse
Dans l’ombre de ses boîx,
Dites-moi si ses yeux,
à l’heure où tout sommeille
Se rouvrent doucement

**The Absent One**

O silence of the night,
whose voice alone is sweet,
When I hear her voice no more,
Mysterious rays that glide across the moss
In the shadow of these woods,
Tell me if her eyes,
at the hour when all is sleeping,
Gently open

Et si ma bien-aimée alors que moi je veille,
Se souvient de l’absent.
Quand la lune est aux cieux, baignant de sa lumière
Les grands bois est l’azure,
Quand des cloches du soir qui tintent la prière
Vibre l’écho si pur;
Dites-moi si son âme, un instant recueillie
S’élève avec leur chant,
Et si de leurs accords la paisible harmonie
Lui rappelle l’absent.

Venise
Alfred de Musset
Dans Venise la rouge,
Pas un bateau qui bouge,
Pas un pêcheur dans l’eau,
Pas un falot!
La lune qui s’efface
Couvre son front qui passe
D’un nuage étoilé
Demi-voilé!
Tout se tait, fors les gardes aux longues hallebardes,
Qui veillent aux créneaux des arsenaux.
-Ah! maintenant plus d’une
Attend, au clair de lune,
Quelque jeune muguet,
L’oreille au guet.
Sous la brise amoureuse
La Vanina rêveuse
Dans son berceau flottant
Passe en chantant;
Tandis que pour la fête
Narcisse qui s’apprête,
Met, devant son miroir,
Le masque noir.

And if my beloved, at the time when I am waking,
Remembers the absent one.
When the moon is in the sky, bathing with its light
The great forests and the blue heavens,
When the bells of evening tolling for prayer
Awaken so pure an echo;
Tell me if her soul, for a moment contemplative,
Arises with their song,
And if the peaceful harmony of their strains
Reminds her of the absent one.²

Venice
In Venice, the red
Not a boat is moving,
Not a fisherman on the water,
Not a lantern!
The waning moon
Covers her moving face
With a starry cloud
Half-veiled!
All is silent, save for the guards
With their long halberds
Who keep watch over the battlements
Of the arsenals.
-Ah! now more than one maid
Waits, in the moonlight,
For some young gallant,
Straining her ears.
Beneath the amorous breeze
Dreamy Vanina
In her floating cradle
Glides by singing;
Meanwhile for the carnival
Narcissa prepares herself,
Putting on, in front of her mirror,
The black mask.³

³Ibid. 167.
Georges Bizet (1808-75)

**La Coccinelle**
*Victor Hugo*

Elle me dit: ‘Quelque chose
Me tourmente.’ Et j’aperçus
Son cou de neige, et, dessus,
Un petit insecte rose.
J’aurais dû-mais, sage ou fou,
À seize ans on est farouce,-
Voir le baiser sur sa bouche
Plus que l’insecte à son cou.
On eût dit un coquillage;
Dos rose et taché de noir.
Les fauvettes pour nous voir
Se penchaient dans le feuillage.
Sa bouche fraîche était là:
Hélas! je me penchai sur la belle,
Et je pris la coccinelle;
Mais le baiser s’envola.
‘Fils, apprends comme on me nomme’
Dit l’insecte du ciel bleu,
‘Les bêtes sont au bon Dieu;*
Mais la bêtise est à l’homme.’

*A ‘bête à bon Dieu’ is colloquial French for a ladybird*

**Adieux de l’hôtesse arabe**
*Victor Hugo*

Puisque rien ne t’arrête en cet heureux pays,
Ni l’ombre du palmier, ni le jaune maïs,
Ni de voir à ta voix battre le jenne sein
De nos sœurs, don’t, les soirs, le tournoyant essaim
Couronne un coteau de sa danse,
Adieu, beau voyageur! Hélas adieu! Oh! que n’es-tu de ceux
Qui donnent pour limite à leurs pieds paissesux
Leur toit de branches ou de toiles!
Qui, rêveurs, sans en faire, écoutent les récits,

**The ladybird**

She said to me: ‘Something’s
Bothering me.’ And I saw
Her snow-white neck, and on it
A small rose-colored insect.
I should have-but right or wrong,
At sixteen one is shy-
I should have seen the kiss on her lips
More than the insect on her neck.
Like a shell it shone;
Red back speckled with black.
The warblers, to catch a glimpse of us,
Craned their necks in the branches.
Her fresh mouth was there:
Alas, I leaned over the lovely girl,
And picked up the ladybird,
But the kiss flew away!
‘Son, learn my name,’
Said the insect from the blue sky,
‘Creatures belong to our good Lord,
But only men behave like cretins.’

**Farewell of the Arabian hostess**

Since nothing can keep you in this happy land,
Neither shade-giving palm nor yellow corn,
Nor the sight of our sisters’ young breasts trembling
At your voice as, in a wheeling throng at evening,
They garland a hillside with their dance,
Farewell, fair traveller! Ah! Why are you not like those
Whose indolent feet venture no further
Than their roofs of branch or canvas!
Who, musing, listen passively to tales

---

Et souhaitent, le soir, devant leur porte assis,
De s’en aller dans les étoiles!
Si tu l’avais voulu, peut-être une de nous,
Ô jenne homme, eût aimé te servir à genoux
Dans nos huttes toujours ouvertes;
Elle eût fait, en berçant ton sommeil de ses chants,
Pour chasser de ton front les moucheron ménants,
Un éventail de feuilles vertes.
Si tu ne reviens pas, songe un peu quelquefois
Aux filles du désert, sœurs à la douce voix,
Qui dansent pieds nus sur la dune;
Ô beau jenne homme blanc, bel oiseau passager,
Souviens-toi, car peut-être, ô rapide étranger,
Ton souvenir reste à plus d’une!
Hélas! Adieu, bel étranger! Souviens-toi!

Ouvre ton cœur
Louis Delâtre
La marguerite a fermé sa corolle,
L’ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton cœur à mon amour.
Ouvre ton cœur, ô jenne ange, à ma flamme,
Qu’un rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme une fleur s’ouvre au soleil!

Tarentelle
Édouard Pailleron
Le papillon s’est envolé,
La fleur se balance avec grâce.
Ma belle, où voyez-vous la trace,
La trace de l’amant ailé?
Ah! Le papillon s’est envolé!

And dream at evening, sitting before their door,
Of wandering among the stars!
Had you so wished, perhaps one of us,
O young man, would willingly have served you, kneeling,
In our ever-open huts;
Lulling you asleep with songs, she would have made,
To chase the tiresome midges from your brow,
A fan of green leaves.
If you do not return, dream at times
Of the daughters of the desert, sweet-voiced sisters,
Who dance barefoot on the dunes;
O handsome young white man, fair bird of passage,
Remember-for perhaps, o fleeting stranger,
More than one maiden will remember you!
Alas! Farewell, fair stranger!
Remember!

Open your heart
The daisy has closed its petals,
Darkness has closed the eyes of day.
Will you, fair one, be true to your word?
Open your heart to my love.
Open your heart to my ardour, young angel,
May a dream beguile your sleep.
I wish to recover my soul,
As a flower unfolds to the sun!

Tarantella
The butterfly has flown away,
The flower sways gracefully.
Where, my sweet, do you see
The trace of your winged lover?
Ah! The butterfly has flown away!

Harding 8.
Le flot est rapide et changeant,
Toujours sillonnant l’eau profonde.
La barque passe, et toujours l’onde
Efface le sillon d’argent.
Le papillon, c’est votre amour.
La fleur et l’onde, c’est votre âme
Que rien n’émeut, que rien n’entame,
Où rien ne reste plus d’un jour.

Le papillon c’est votre amour.
Ma belle, où voyez-vous la trace,
La trace de l’amant ailé?
La fleur se balance avec grâce…
Le papillon s’est envolé!

Ambroise Thomas (1811-96)

Le Soir
Michel Carré
La terre embrasée
Attend la rosée
Qui tombe des cieux.
La chaleur s’apaise,
On respire à lâise,
L’oiseau chante mieux.
Le feuillage sombre
Couvre de son ombre
Les amants heureux
Et plus d’une étoile,
À travers son voile,
Parle aux amoureux,
Plus d’une étoile
Parle aux amoureux,
Aux amoureux, aux amoureux.

Claude Debussy (1862-1918)

Regret
Paul Bourget
Devant le ciel d’été, tiède et calmé,
Je me souviens de toi comme d’un songe,
Et mon regret fidèle aime et prolonge

Les heures où j’étais aimé.

Regret

Under the summer sky, warm and still,
I remember you as if you were a dream,
And my faithful yearning loves and prolongs
The hours when you loved me.

The waves are swift and changing,
Always furrowing the deep waters.
The boat passes by, and still the waves
Efface the silver wake.
The butterfly is your love,
The flower and wave are your heart,
Which nothing can move nor penetrate,
Where nothing remains for more than a day.
The butterfly is your love.
Where, my sweet, do you see
The trace of your winged lover?
The flower sways gracefully…
The butterfly has flown away!

Evening

The earth, parched at even,
Is waiting that heaven
The fresh dew may bring,
Cooler winds are blowing,
Blest relief bestowing,
The birds sweeter sing,
Shadows, deep descending,
From the trees are bending
Where fond lovers meet
While the starbeams tender
Thro’ their veil of splendor
Tell love’s story sweet,
While starbeams tender
Tell love’s story sweet,
Love’s story, love’s story sweet.

7 Harding 9-10.
Les astres brilleront dans la nuit noire; 
The stars will shine in the black night;
Le soleil brillera dans le jour clair, 
The sun will shine in the clear day,
Quelque chose de toi flotte dans l’air, 
Something of you floats in the air,
Qui me pénètre la mémoire. 
And pierces my memory.
Quelque chose de toi qui fut à moi; 
Something of you which was mine;
Car j’ai possédé tout de ta pensée. 
For I possessed all your thoughts,
Et mon âme, trahie et délaisée, 
And my soul, betrayed and abandoned,
Est encore tout entière à toi 
Still belongs to you, and only you.
Devant le ciel d’été, tiède et calmé, 
Under the summer sky, warm and still,
Je me souviens de toi comme d’un 
I remember you as if you were a
drame,
dream,\(^9\)

Maurice Ravel (1875-1937)

**Vocalise (En forme Habanera)**

Jules Massenet (1842-1912)

**Élégie**

*Louis Gallet*

Ô doux printemps d’autrefois, 
O sweet spring of yesteryear,
Vertes saisons, vous avez fui pour 
Green seasons, you have fled forever!
toujours! 
I no longer see the blue sky, I no longer
Je ne vois plus le ciel bleu, je n’entends 
Hear the joyous songs of the birds!
Plus les chants joyeux des oiseaux! 
You have fled, my love,
En emportant mon bonheur, ô bien-aimé, 
And with you has fled my happiness.
Tu t’en es allé! 
And it is in vain that the spring returns!
Et ce’est en vain que revient le 
For along with you, the cheerful sun,
printemps! 
The laughing days have gone!
Oui! Sans retour, avec toi, le gai soleil, 
As my heart is dark and frozen,
Les jour riants sont partis! 
So all is withered for evermore!\(^10\)
Comme en mon coeur tout est sombre et galcé, 

**Soir de Rêve**

*Antonin Lugnier*

Au bosquet de ta levre 
From your lips shy enclosure
J’ai butiné la fièvre 
I have stolen the fever
Qui consumait ton coeur, 
Which burned your heart away,
Et l’étreinte farouche 
That embrace shot a warm kiss
Fit passer en ma bouche 
Like a flame in thro’ my face,
Le feu vainqueur. 
Which found its prey.


Au bûcher de mon âme
L’étrange et douce flamme
Allait jeter l’effroi;
Tes yeux, fraîches fontaines
Apaisèrent mes peines
Et mon émoi.
Au lac des vagues blondes
Que font, masses profondes,
Tes cheveux, lac vermeil,
Je voulus, fou candide,
Prendre ton front timide
Pour mon soleil.
Au jardin de mon Rêve,
Hélas! L’heure fut brève
Que fixa ton vouloir;
Mais éternelle Ivresse!
Mon cœur teut pour maîtresse,
Tout un beau soir!

Ouvre tes yeux bleus
*Paul Robiquet*

(He)
Ouvre tes yeux bleus, ma mignonne;
Voici le jour.
Déjà la fauvette fredonne
Un chant d’amour
L’aurore épanouit la rose.
Viens avec moi.
Cueillir la marguerite élcose.
Rêveilletoi!
Ouvre tes yeux bleus, ma mignonne;
Voici le jour!
(Elle)
A quoi bon contempler la terre
Et sa beauté?
L’amour est un plus doux mystère
Qu’un jour d’été;
C’est en moi que l’oiseau module

Un chant vainqueur,
Et le grand soleil qui nous brûle
Est dans mon cœur!

In my soul’s fiery furnace
The strange flame’s burning sweetness
Then made me feel afraid;
But your eyes like fresh fountains
Cooled the fear and my doubtings
Were soon allayed.
In a lake of your tresses
That fall down in gold masses
As your hair comes undone,
How I wished, tho’ how foolish,
I could raise up your shy face
To be my sun.
In the garden of my dream
How far too short the time seemed
To fulfil your delight;
Yet what infinite ecstasy!
I had had you as mistress
For one whole night!\(^{11}\)

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Open your blue eyes

(He)
Open your blue eyes now, my darling,
‘Tis dawn of day!
On the leafy bough trills the starling
His am’rous lay.
Aurora with the hue of roses
Doth tinge the skies;
The lovely marguerite uncloses;
My love, arise!
Open your blue eyes now, my darling,
‘Tis dawn of day!

(Elle)
Why regard nature’s face, which gloweth
In radiance bright?
No summer day such joy bestoweth
As love’s delight.
From my breast sweetest songs are
soaring
With conqu’ring art,
And the rays of sunlight are pouring
From out my heart!\(^{12}\)

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Camille Saint-Saëns (1835-1921)

La cloche
Victor Hugo

Seule en ta sombre tour, aux faîtes dentelés,
D’où ton souffle descend sur les toits ébranlés,
Ô cloche suspendue au milieu des nuées
Par ton vaste roulis si souvent remuées,

Tu dors en ce moment dans l’ombre, et rien ne luit
Sous ta voûte profonde où sommeille le bruit.
Oh! Tandis qu’un esprit qui jusqu’à toi s’élance,
Silencieux aussi, contemple ton silence,

Sens-tu, par cet instinct vague et plein de douceur
Qui révèle toujours une sœur à la sœur,
Qu’à cette heure où s’endort la soirée expirante,
Une âme est près de toi, non moins que toi vibrante,
Qui bien souvent aussi jette un bruit solennel,
Et se plaint dans l’amour comme toi dans le ciel!

L’attente
Victor Hugo

Monte, écureuil, monte au grand chêne,
Sur la branche des cieux prochaine,
Qui plie et tremble comme un jonc.
Cigogne, aux vieilles tours fidèle,
Oh! Vole et monte à tire-d’aile
De l’église à la citadelle,
Du haut clocher au grand donjon.

Vieux aigle, monte de ton aire
À la montagne centenaire
Que Blanchit l’hiver éternel.
Et toi qu’en ta couche inquiète

The bell

Alone in your dark and crenellated tower,

From where your breath drifts onto shaken roofs,
O bell suspended amid clouds
So often disturbed by your mighty swinging,
You sleep now in the shadows, no light gleams
Beneath your deep vault where sound is slumbering.
Ah! while a spirit, leaping towards you

And silent too, contemplates your silence,
Do you sense through that vague, sweet instinct
Which always discloses kindred spirits,
That at this hour when the dying evening falls asleep
A soul, no less vibrant than your own, is near you,
Who also utters frequent solemn sounds,

And mourns in love as you do in the sky!

Waiting

Climb, squirrel, climb the great oak,
To the branch nearest the sky,
That bends and trembles like a reed.
Stork, inhabitant of ancient towers,
Oh! Swiftly fly and wing your way
From the church to the fortress,
From the high steeple to the mighty keep.

Old eagle, rise from your eyrie
To the ancient mountain peak
Eternally white with snow.
And you, ever restless in your nest

13 Bernac 53-4.
Jamais l’aube ne vit muette,
Monte, monte, vive alouette,
Vive alouette, monte au ciel!
Et maintenant, du haut de l’arbre,
Des flèches de la tour de marbre
Du grand mont, du ciel enflammé,
A l’horizon, parmi la brume,
Voyez-vous flotter une plume,
Et courir un cheval qui fume,
Et revenir ma bien-aimé?
Who never fails to greet the dawn,
Rise, rise, lively lark,
Ascend into the sky!

Aimons-nous
Theodore de Banville
Aimons-nous et dormons
San songer au reste du monde!
Ni le flot de la mer, ni l’ouragan des monts
Tant que nous nous aimons
Ne courbera ta tête blonde,
Car l’amour est plus fort
Que les Dieux et la Mort!
Le soleil s’éteindrait
Pour laisser ta blancheur plus pure,
Le vent qui jusqu’à terre incline la forêt,
En passant n’oserait
Jouer avec ta chevelure,
Tant que tu chaceras
Ta tête entre mes bras!
Et lorsque nos deux coeurs
S’en iront aux sphères heureuses
Où les célestes lys écloront sous nos pleurs,
Alors, comme deux fleurs,
Joignons nos lèvres amoureuses,
Et tâchons d’épuiser
La mort dans un baiser!

Le Rossignol et la Rose
The Nightingale and the Rose

14 Bernac 54-5.
15 Johnson 523.
Léo Delibes (1836-91)

Les Filles de Cadix

Alfred de Musset

Nous venions de voir le taureau,
Trois garçons, trois fillettes,
Sur la pelouse il faisait beau
Et nous dansions un boléro
Au son des castagnettes:
Dites-moi, voisin,
Si j’ai bonne mine,
Va bien, ce matin.
Vous me trouvez la taille fine?
Les filles de Cadix aimaient assez cela!

Et nous dansions un boléro
Au pied de la colline,
Sur le chemin passait Diégo
Qui pour tout bien n’a qu’un manteau
Et qu’une mandoline.
La belle aux doux yeux,
Veux-tu qu’à l’église
Demain te conduise
Un amant jaloux?
Jaloux! Jaloux! Quelle sottise!
Les filles de Cadix craignent ce défaut là!

The Daughters of Cadiz

We had just seen the bullfight,
Three lads, three young girls,
On the green it was fine
And we danced a bolero
To the sound of the castanets:
Tell me, neighbour,
If my looks please you,
Is becoming this morning.
Do you think my waist is slender?
The daughters of Cadiz have a liking for that!

And we danced a bolero
At the foot of the hill,
On the road Diégo passed
Whose only belongings were a cloak
And a mandolin.
Fair one with the sweet eyes,
Would you like it if to church
Tomorrow you should be escorted
By a jealous lover?
Jealous! Jealous! What stupidity!
The daughters of Cadiz fear that fault!

16 Bernac 55-6.
APPENDIX

French Art Songs by Famous Opera Composers
Lyric Soprano

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<th>Range</th>
<th>Publisher</th>
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<td>Adieux de l’hôtesse arabe</td>
<td>Вь-G</td>
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<td>Agnus Dei</td>
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<td>Ouvre ton coeur</td>
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<td>Le jet d’eau</td>
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<td>Le tombeau des naïades</td>
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<td>Les cloches</td>
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<td>Mandoline</td>
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<td>Noël des enfants qui n’ont plus de maisons</td>
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<td>Nuits d’étoiles</td>
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<td>Coppelia Waltz</td>
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<td>C. Gounod</td>
<td>Jours passés</td>
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<td>Les filles de Cadix</td>
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<td>C. Gounod</td>
<td>Au printemps</td>
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<td>Au rossignol</td>
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<td>Où voulez-vous aller?</td>
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<td>Sérénade</td>
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<td>J. Massenet</td>
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<td>Ouvre tes yeux bleus</td>
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<td>Sérénade du passant!</td>
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<td>HEU*</td>
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<td>M. Ravel</td>
<td>Asie</td>
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<td>D’Anne jouant de l’espinette</td>
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<td>D’Anne qui me jecta</td>
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<td>Sur l’herbe</td>
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<td>Tout gai!</td>
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<td>Trois beaux oiseaux du paradis</td>
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<td>Vocalise en forme de habanera</td>
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<td>C. Saint-Saëns</td>
<td>A swan’s song (w/ harp or piano and cello)</td>
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<td>Aimons-nous</td>
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<td>Guitares et mandolines</td>
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<td>La cloche</td>
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<td>La libellule</td>
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<td>L’attente</td>
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<td>Le bonheur est une chose légère</td>
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<td>(w/ violin and piano)</td>
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<td>Le Rossignol et La Rose</td>
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<td>Pourquoi rester seulette</td>
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Key to publishers:
*: published by more than one firm
BOS: Boston
CHO: Choudens
DUR: Durand
ECS: E. C. Schirmer
ELK: Elkin
GSC: G. Schirmer
HAM: Hamelle
HEU: Heugel
INT: International
JOB: John Church
MAR: Marks
OD: Oliver Ditson (c/o Presser)
CD CONTENTS

CD I: La Clemenza di Tito, Act I
Maryland Opera Studio
University of Maryland Symphony Orchestra
Heinz Fricke, conductor

1. Ouverture 5'05
   Scena I: Vitellia, Sesto
2. Recitativo: “Ma ché? sempre l’istesso” 5'02
   (Vitellia, Sesto)
   N. 1 Duetto: “Come ti piace imponi”
   (Sesto, Vitellia)
   Scena II: Annio, detti
3. Recitativo: “Amico, il passo affretta” 6'38
   (Annio, Vitellia, Sesto)
   N. 2 Aria: “Deh, se piacer mi vuoi”
   (Vitellia)
   Scena III: Sesto, Annio
4. Recitativo: “Amico, ecco il momento” 5'15
   (Annio, Sesto)
   N. 3 Duettino: “Deh, prendi un dolce amlesso”
   (Annio, Sesto)
   Scena IV: Coro, Publio, Annio, Tito, Sesto
   N. 4 Marcia
   N. 5 Coro: “Serbate, oh Dei custodi”
5. Recitativo: “Te della patria il Padre” 8'21
   (Publio, Annio, Tito)
   N. 5 Coro da capo: “Serbate, oh Dei custody”
   Recitativo: “Adesso, oh Sesto, parla per me”
   (Annio, Sesto, Tito)
   N. 6 Aria: “Del più sublime soglio”
   (Tito)
   Scena V: Annio, Servilia
6. Recitativo: “Non ci pentiam” 5'19
   (Annio, Servilia)
   N. 7 Duetto: “Ah, perdona al primo affetto”
   (Annio, Servilia)
   Scena VI: Tito, Servilia
7. Recitativo: “Servilia! Augusta!” 4'14
   (Tito, Servilia)
   N. 8 Aria: “Ah, se fosse intorno al trono”
   (Tito)
   Scena VII: Servilia, Vitellia
8. Recitativo: “Felice me!” 8'36
   (Servilia, Vitellia)
   Scena VIII: Vitellia, Sesto
Recitativo: “Ancor mi schernisce?”

(\textit{Vitellia, Sesto})

N. 9 Aria: “Parto, ma tu ben mio”

(Sesto)

\textit{Scena IX: Vitellia, Publio, Annio}

9. Recitativo: “Vedrai, Tito, vedrai” \hspace{1cm} 3’31

(\textit{Vitellia, Publio, Annio})

N. 10 Terzetto: “Vengo…aspettate…Sesto!”

(\textit{Vitellia, Publio, Annio})

\textit{Scena X: Sesto, Annio, Servilia, Publio, Vitellia}

10. N. 11 Recitativo accompagnato: “Oh Dei, che smania è questa” \hspace{1cm} 10’56

(Sesto)

N. 12 Quintetto con Coro: “Deh, conservate, oh Dei”

(\textit{Sesto, Annio, Servilia, Coro, Publio, Vitellia})

\textbf{CD II: La Clemenza di Tito, Act II}

\textit{Maryland Opera Studio}

\textit{University of Maryland Symphony Orchestra}

\textit{Heinz Fricke, conductor}

\textit{Scena I: Annio, Sesto}

1. Recitativo: “Sesto, come tu credi” \hspace{1cm} 4’18

(\textit{Annio, Sesto})

N. 13 Aria: “Torna di Tito a lato”

(\textit{Annio})

\textit{Scena II: Sesto, Vitellia}

2. Recitativo: “Partir deggio, o restar?” \hspace{1cm} 6’20

(\textit{Sesto, Vitellia})

\textit{Scena III: Publio, detti}

Recitativo: “Sesto!”/“Che chiedi?”

(\textit{Publio, Sesto, Vitellia})

\textit{Scena IV: Sesto, Vitellia, Publio}

N. 14 Terzetto: “Se al volto mai ti senti”

(\textit{Sesto, Vitellia, Publio})

\textit{Scena V: Tito,\textit{k Publio, patrizi, pretoriani, popolo}}

3. N. 15 Coro: “Ah, grazie si rendano” \hspace{1cm} 5’55

(\textit{Coro, Tito})

Recitativo: “È tutto cola d’intorno”

(\textit{Publio, Tito})

N. 16 Aria: “Tardi s’avvede d’un tradimento”

(\textit{Publio})

\textit{Scena VI: Tito, Annio}

4. Recitativo: “No, così scellerato” \hspace{1cm} 4’47

(\textit{Tito, Annio})

\textit{Scena VII: Detti, Publio}

“Cesare, nol diss’io”

(\textit{Publio, Tito, Annio})

N. 17 Aria: “Tu fosti tradito”

(\textit{Annio})

\textit{Scena VIII: Tito}
5. Recitativo accompagnato: “Che orror! che tradimento!”
   (Tito)
   Scena IX: Tito, Publio, Sesto, custody
   N. 18 Terzetto: “Quello di Tito è il volto!”
   (Sesto, Tito, Publio)

6. Recitativo: “Odimi, oh Sesto”
   (Tito, Sesto)
   N. 19 Rondo: “Deh, per questo istante solo”
   (Sesto)
   Scena X: Tito

7. Recitativo: “Ove s’intese mai più contumace infedeltà?”
   (Tito)
   Scena XI: Detto, Publio
   Recitativo: “Publio.”/ “Cesare.”
   (Tito, Publio)
   N. 20 Aria: “Se all’impero, amici Dei”
   (Tito)
   Scena XII: Vitellia, Annio, Servilia

8. Recitativo: “Ah, Vitellia!”
   (Servilia, Annio, Vitellia)
   N. 21 Aria: “S’altro che lacrime per lui non tenti”
   (Servilia)
   Scena XIII: Vitellia
   N. 22 Recitativo accompagnato: “Ecco il punto, oh Vitellia”
   (Vitellia)

9. N. 23 Rondo: “Non più di fiori vaghe catene”
   (Vitellia)
   Scena XIV: Coro
   N. 24 Coro: “Che del ciel, che degli Dei”
   Scena XV: Tito, Publio, Sesto, littori, Annio, Servilia

10. Recitativo: “Sesto, de’ tuoi delitti”
    (Tito, Vitellia, Sesto, Servilia, Annio, Publio)
    N. 25 Recitativo accompagnato: “Ma che giorno è mai questo?”
    (Tito)
    N. 26 Sestetto con Coro: “Tu, è ver, m’assolvi, Augusto”
    (Sesto, Tito, Vitellia, Servilia, Annio, Publio, Coro)

CD III: Les Contes d’Hoffmann, Act I-II
Maryland Opera Studio
James Ross, conductor

Act I (Prologue)
1. Prélude et Introduction
   (Les esprits invisibles) 5’36
2. Récitatif et Couplets
   (Lindorf, Andrès)
   Scène
   (Lindorf, Luther) 4’08
3. Chœur
   (Nathanaël, Hermann, les étudiants, Luther) 2’49
4. Scène et Chanson
   (Les esprits invisibles) 8’21
(Nathanaël, les étudiants, Hermann, Lindorf, Luther, Hoffmann, Nicklausse)

5. Finale 6’31
(Hoffman, les étudiants, Nicklausse, Nathanaël, Lindorf, Hermann, Luther)
Entr’acte

Act II Olympia

6. Scène, Récitatif et Couplets 6’30
(Spalanzani, Hoffmann, Cochenille, Nicklausse)

7. Récitatif, Trio et Scène 7’59
(Coppélius, Nicklausse, Hoffmann, Spalanzani, Cochenille)

8. Scène avec chœur, Couplets et Récitatif 13’30
(Les invites, Spalanzani, Nicklausse, Hoffmann, Cochenille, une voix de basse, Olympia, les invites)

9. Récitatif et Romance 2’23
(Hoffmann, Olympia)

10. Finale: Scène et Valse 6’39
(Hoffmann, Nicklausse, Coppélius, Spalanzani, Cochenille, Olympia, les invites, Nicklausse, Coppélius)

CD IV: Les Contes d’Hoffmann, Act III
Maryland Opera Studio
James Ross, conductor

Act III
1. Romance et Scène 7’43
(Antonia, Crespel, Frantz)

2. Couplets et Scène 4’57
(Frantz, Hoffman) Récitatif
(Hoffmann, Antonia)

3. Duo 4’05
(Hoffmann, Antonia)

4. Scène 7’30
(Hoffmann, Antonia, Crespel, Frantz, Miracle)

5. Trio et Scène 9’22
(Miracle, Hoffmann, Crespel, Antonia)

6. Finale: Scène et Trio 12’55
(Miracle, Antonia, la voix de la mere d’Antonia, Crespel Nicklausse, Hoffmann)

CD V: Les Contes d’Hoffmann, Act IV-Épilogue
Maryland Opera Studio
James Ross, conductor

Act IV
1. Barcarolle 6’40
(Nicklausse, Giulietta, les invités) Récitatif et Couplets bachiques
(Hoffmann, les invites)

2. Scène 10’09
(Schlémil, Giulietta, Pittichinaccio, Hoffmann, les invites,
Nicklausse, Dapertutto
Chanson et Scène
(Dapertutto, Giulietta, Hoffmann)
3. Duo 3:33
(Giulietta, Hoffmann)
4. Scène 8’32
(Giulietta, Schlémil, Hoffmann, Pitichinaccio, Dapertutto,
Nicklausse, les invites)
5. Septuor 4’40
(Hoffmann, Dapertutto, Giulietta, Nicklausse, Schlémil,
les invites, Pitichinaccio)
Épilogue
6. Entr’acte, Scène 2’32
(Hoffmann, Luther, Lindorf, Nathanaël, Nicklausse,
les étudiants)
7. Scène et Chœur 0’47
(Les étudiants, Hoffmann, Nicklausse, Lindorf)
8. Chœur 9’25
(La Muse, les esprits invisibles)

CD VI: Recital
French Art Songs for High Voice by Famous Opera Composers
Hyun Min Lee, soprano
Scott Crowne, piano
Charles Gounod (1818-1893)
1. Sérénade 3’48
2. L’absent 3’54
3. Venise 2’57
Georges Bizet (1838-1875)
4. La Coccinelle 4’57
5. Adieux de l’hôtesse arabe 4’52
6. Ouvre ton Coeur 2’36
7. Tarentelle 4’24
Ambroise Thomas (1811-1896)
8. Le Soir 3’40
Claude Debussy (1862-1918)
9. Regret 2’36
Maurice Ravel (1875-1937)
10. Vocalise (En forme de Habanera) 3’47
Jules Massenet (1842-1912)
11. Élégie 2’08
12. Soir de Rêve 3’06
13. Ouvre tes yeux bleus 2’05
Camille Saint-Saëns (1835-1921)
14. La Cloche 4’27
15. L’attente 2’19
16. Aimons-nous 4’30
17. Le Rossignol et La Rose 4’21
Léo Delibes (1836-1891)
18. Les Filles de Cadix 4’12
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