

GABRIEL FAURÉ AND TWO BELGIAN POETS

– MAETERLINCK AND VAN LERBERGHE –

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I. From Romance to Melody

In 1829, Hector Berlioz (1803-1869) had already composed his songs based upon one of the poems of Victor Hugo (1802-1885) *Chanson de pirates* (vanished). After then, he continued to compose melodies to this great French poet's other works; for example *La Captive* 1832. In 1840, he composed a cycle of six songs *Nuit d'été* based upon Théophile Gautier's poems. However, most composers tried to make their songs based upon the French romantic poets, such as Hugo, Lamartine, Musset, and Gautier's poems from 1850's, at a time when French romanticism had declined.¹ From 1860's to 1870's, they composed music based upon the Parnassian poets like Leconte de Lisle, Théodore de Banville, Sully Prudhomme and also began to base their compositions on Baudelaire's works.² We can see the literary process in these poems, but the musicians composed their songs using three typical styles:

- (1) Strophic songs influenced from French traditional romance. For example : *O ma belle, rebelle* (Gounod)
- (2) Influence of opera arias. For example : *Le Spectre de la rose* in *Nuit d'été* (Berlioz)
- (3) Influence of German Lied: a strophic songs, strophic song with some variations or through-composed song. For example : *Puisqu'ici-bas tout âme* (Niedermeyer or Saint-Saëns)

However, by this time, even though artistic value was elevated in the songs

¹ The dates of some French Romantic poets' birth and death: Alphonse de Lamartine (1790-1869); Alfred de Musset (1810-1857); Théophile Gautier (1811-1872)

² Some French Parnassians : Leconte de Lisle (1818-1894); Théodore de Banville (1823-1891); Sully Prudhomme (1839-1907) ; Armand Silvestre (1837-1901 → Fauré's 9 melodies between 1878 and 1884 and 2 melodies in 1904). We have also Charles Baudelaire (1821-1867) in those days.

drived from lyric poems, the public did not appreciate these works. At this time, the public did not recognize the musical value of these songs, instead they favoured operas and instrumental music. Thus, musicians played these songs only in aristocratic or high bourgeois salon and only high class society supported and appreciated these musicians' vocal work.

Then, Gabriel Fauré (1845-1924) arrived on the scene after receiving a good education in Niedermeyer School of Music: Louis Niedermeyer had provided an education in religious music education and Saint-Saëns³ gave him instruction in secular classic music (Bach, Beethoven, etc.) and initiated him into contemporary music (Schubert, Schumann, etc. and even the contemporary work of Wagner). At first, Fauré composed songs based upon the style of his predecessors, but soon after, in approximately in 1880, he began to discover, little by little, his own direction for his song composition style. Finally, in 1887, Fauré composed a song in his own original style based upon one of Verlaine's poems *Clair de lune*. The voice describes the poetical universe of *Fêtes galantes* and the piano plays a menuet. In songs up to this time, we note a style of "describing the back-ground by piano" in German composers' works. For example, Schubert described a spinning wheel turning as a piano part in *Gretchen am Spinnrade* (Goethe's poem). But in case of *Clair de lune*, Fauré composed a duet for song and piano, similar to a duet for violin and piano. He found a new concept for his solo vocal piece as an ensemble of "one voice and piano" in order to give the same values level to this ensemble.

To suit this purpose, he developed a new singing style. If we refer to the earlier melodious style as a "singing style", we might describe this new style of singing as a "reciting style". He composed his songs used Verlainian poems, as well as others. After *Clair de lune*, he continued to compose *Spleen*, inspired by Verlaine's poems, which began : "Il pleure dans mon coeur comme il peut sur la

³ Some French composer before Fauré: Louis Niedermeyer (1802-1861); Hector Berlioz (1803-1869); Charles Gounod (1818-1893); Édouard Lalo (1823-1892); Saint-Saëns (1835-1921); Georges Bizet (1838-1875)

ville" (the third poem of *Ariettes oubliées* in *Romances sans paroles*. He composed *Cinq Mélodies de Venise* in 1891 and the cycle of nine songs *La Bonne Chanson*, from 1892 to 1894 and *Prison* in December 1894.⁴ We present two examples below:

(1) Et je tremble, pardonnez-moi / D'aussi franchement vous le dire (*J'ai presque peur en vérité* the 5th song from *La Bonne Chanson* — in original text: *La Bonne Chanson XV*)

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line (soprano) and a piano accompaniment. The lyrics are written below the vocal line. The first system starts with a vocal line marked *mf* and *p*, and a piano accompaniment marked *mf* and *ppp*. The second system continues the vocal line and piano accompaniment. The third system ends with a vocal line marked *p* and a piano accompaniment marked *ppp*. The lyrics are: "ous, de souir u-ni-que-ment: a-loux je vous su-net / et le vous su-net. Et je tremble, par-donnez-moi d'aussi franchement vous le di-re."

⁴ Songs of Gabriel Fauré (1845-1924) based upon Paul Verlaine (1844-1894)'s poems: *Clair de lune* (1887); *Spleen* (1888)

Cinq Mélodies de Venise (1891): 1. *Mandoline* 2. *En sourdine* 3. *Green* 4. *A Clymème* 5. *C'est l'extase*

La Bonne Chanson (1892-94): 1. *Une Sainte en son auréole* 2. *Puisque l'aube grandit* 3. *La lune blanche luit dans les bois* 4. *J'allais par des chemins perfides* 5. *J'ai presque peur en vérité* 6. *Avant que tu ne l'en ailles* 7. *Donc, ce sera par un clair jour d'été* 8. *N'est-ce pas?* 9. *L'hiver a cessé*

Prison (1894)

(2) — Qu'as-tu fait, ô toi que voilà / Pleurant sans cesse, / Dis qu'as-tu fait, ...
 (original texte: *Sagesse I-vi*)

vie est là, — Simple et tran . quil . . la f Cet se pai-si-bie rumeur .

- là Vient de là vil . . le Qu'as-tu fait, ô toi que voi .

- là, — Pleurant sans ces . . se, — Dis, qu'as-tu fait, — toi —

— que voilà, — De ta jeu - nes . . se? —

In these two examples, we recognize the "reciting style". Fauré applied and developed this style up to the composition *Ramier* (Armand Silvestre's poem) composed in 1904, when he introduced a new composition style, the "Psalmody style" based upon the poems of Jean Dominique and Henri de Régnier. Developing this "Psalmody style" further, Fauré composed the cycles of "*La Chanson d'Ève*", "*Le Jardin clos*", "*Mirages*", "*L'Horizon chimérique*". Therefore, we can categorize each stage of Fauré's composition as one of three styles: (1) Singing Style, (2) Reciting style, (3) Psalmody style.

Claude Debussy, in his early days, before staying in Rome by the grace of the Roma Prize, between 1882 and 1884, had composed about 5 songs from Verlaine's poems *Fêtes Galantes*. But we can notice above all the reciting style in his cycle of six songs: *Ariettes oubliées* (1888), for example in "C'est la nôtre, n'est-ce pas?" (1st song: *C'est l'extase*).

During this period, Debussy based his songs upon works by Baudelaire: *Cinq Poèmes de Baudelaire* (1889). After working on Baudelaire, he continued to compose many songs on his contemporary poets' works, that is, he chose the texts from French Symbolists.⁵ Throughout the composition of these songs, Debussy evolved his style from the reciting style to the psalmody style and he tried to write an opera in psalmody style based upon Maeterlinck's text: *Pelléas et Mélisande*, taking nine years to finish this work (from 1893 to 1902).

We assume the idea for the psalmody style came to Fauré and Debussy from some sources. One is the influence of the Russian composers, A. S. Dargomyjski (1813-1869) and M. P. Moussorgski (1839-1881), while the other is church mode, that is, the Gregorian chant. Because, both were interested in the Russian

⁵ Claude Debussy (1862-1918): *Ariettes oubliées* (1888); *Cinq Poèmes de Baudelaire* (1889); *Trois Mélodies* (1891--Verlaine) : 1. *La mer est plus belle* (*Sagesse* III-xv) 2. *Le son du cor s'afflige* (*id.* III-ix) 3. *L'échelonnement des haies* (*id.* III-xiii)

Fêtes galantes I (1891) and *Fêtes galantes* II (1904) of Verlaine's text.

Proses lyriques (1893) of Debussy's text.

Chansons de Bilitis (1897) of Pierre Louys (1870-1925), the original text written in 1894.

music during this period, they appear to have applied the church mode to their songs. Fauré employed the Lydian mode for *Lydia* in 1870 and Debussy used the Gregorian chant method when he composed *Chansons de Bilitis* in 1897.⁶

II. Post-Verlainian poems

When Fauré and Debussy composed the songs inspired by Verlaine's poem, they developed a new technique which was completely different from traditional melodic songs. They established a new style French song based upon the French symbolists' poem. In fact, Paul Verlaine was the turning point for the two great composers from where they continued to compose their songs, especially those based upon the symbolist poems. The symbolist poem had an impact upon their vocal music. Valéry said in his *Variété* : "Ce qui fut baptisé: le *Symbolisme*, se résume très simplement dans l'intention commune à plusieurs familles de poètes (d'ailleurs ennemies entre elles) de <reprenre à la Musique de leur bien>.⁷ Accordingly, we can also say in return : "Music takes the goods from the poem."

At the same time, we must recognize that many composers composed their songs based upon Verlaine's poem. According to our researching data from the B.N. (=Bibliothèque Nationale de Paris) and C.D.M.C (=Centre de Documentations de la Musique Contemporaine) in Paris, up to the 1990's 217 composers composed 453 songs based upon Verlainian poems. But Fauré and Debussy were the first composers who tried to put music on Verlaine's poem. Since this time, we can appreciate that their excellent music is the most avant-garde when viewed from the point of view of artistic merit.

As mentioned above, after Verlaine's poem, Debussy chose his own poems and poems of Pierre Louÿs. But between 1904 and 1910 Debussy switched to using

⁶ See the chapter 5 in Reiko KIMPARA's doctor dissertation : *Gabriel Fauré's songs and his contemporary French poets* (Fauré no kakyoku to France kindai no sijintachi in March 2000 at Tokyo University).

⁷ Paul Valéry, *Œuvres* I, p.1272. Bibliothèque de la Pléiade, Gallimard, 1957.

ancient poems, such as those by Charles d'Orléans (1391-1465) and François Villon (v.1431-après 1463), etc. However, after this trial, he returned to the French symbolist poet: Stéphane Mallarmé (1842-1898). From Mallarmé's poem, Debussy composed *Trois Poèmes de Mallarmé* in 1913.

In contrast to Debussy, Fauré preferred contemporary poets' pieces for his songs: Albert Samain, Leconte de Lisle, Armand Silvestre, Catulle Mendès, etc.⁸ He did not always try avant-gard poems, but instead applied the reciting style found in Verlainian poems for these poets' work.

III. From Fêtes Gallantes to Pré-Raphaelitism

In 1898, Fauré took charge of the music for *Pelléas et Mélisande* written by Maurice Maeterlinck (1862-1949) and translated into English by J.W. Mackail. This drama was performed on June 21st 1898 at the Prince of Wales Theater in London. For Fauré, it was the first encounter with the Belgian poet. He was successful with this music and Debussy evaluated it very highly. In June 1906, Fauré picked up *Mélisande's song* from *Pelléas et Mélisande* and recycled this melody for his new song entitled *Crépuscule*, based upon one of the poems of *La Chansons d'Ève* written by Charles van Lerberghe (1861-1907) in 1904.

At this time, Fauré tried to compose songs from van Lerberghe's poem using the psalmody style. He did this because, after Verlaine, he would look for the atmosphere of light and shade (clair-obscur) which we find in Verlainian poem as "rose et gris", that is, the chiaroscuroistic atmosphere. He could not find this mood in Stéphane Mallarmé (1842-1898), Arthur Rimbaud (1854-1891), Paul Claudel (1868-1955), Guillaume Apollinaire (1880-1918). He complained to his wife in his letter dated July 21st 1914: "Je travaille sur des poésies du même auteur que la *Chanson d'Ève*, Van Lerberghe. Je ne trouve rien, hélas! dans les

⁸ Poets after Verlaine for Fauré → Albert Samain (1858-1900): *Soir* [Fauré-1894], etc.; Catulle Mendès (1841-1909): *Dans la forêt de septembre*, etc. [Fauré-1902]; Armand Silvestre: *Le Plus Doux Chemin* and *Le Ramier* [Fauré-1904]

poètes français actuels, rien qui appelle de la musique".⁹ In 1904, he found van Lerberghe's collection of poems: *La Chanson d'Ève*.¹⁰ After the climate of Fêtes galantes, Faure met a group of Belgian aesthetes who had influence by the English Pré-Raphaelitism artistic movement.

From June 1906 to January 1910, he composed a cycle of ten songs *La Chanson d'Ève* and in 1914, he composed another cycle of eight songs *Le Jardin clos*, the same poet's collection of poems written in 1898.

In *La Bonne Chanson*, Fauré organized an epithalamium story using nine poems from 21, from the couple's first encounter to their marriage. The original text of *La Chanson d'Ève* describes the birth of Eva and her death. Fauré chose only ten poems from the original text and followed a story of Eva's life. But he did not keep to the original order of the poems. Instead, Fauré selected the poems according to his artistic inspiration and remade his own story. However, his story does follow the original.

Since Berlioz's *Nuit d'Été*, the cycle of French songs did not follow a certain story. But Fauré also kept the story also in *Poèm d'un jour* (1878) and *L'Horizon chimérique* (1921). Therefore, he is an exceptional in this point of view.

Fauré did not use Maeterlinck's collection of poems: *Les Serres chaudes* (1889). We assume that the composer did not appreciate the atmosphere of *ennui* or *lassitude* of the end of the nineteenth century which we feel in this collection. After *Pelléas et Mélisande*, Fauré did not compose using Maeterlinck's texts.

⁹ Gabriel Fauré, *Lettres intimes*, p.223, Grasset, 1951.

¹⁰ Fauré's cycle, *La Chanson d'Ève*: 1. *Pradis* 2. *Prima Verba* 3. *Roses ardentes* 4. *Comme Dieu rayonne* 5. *L'Aube blanche* 6. *Eau vivante* 7. *Veilles-tu, ma senteur de soleil?* 8. *Dans un parfum de roses blanches* 9. *Crépuscule* 10. *O Mort, poussière d'étoile*

Fauré's *Le Jardin clos*: 1. *Exaucement* 2. *Quand tu plonges tes yeux dans mes yeux* 3. *La Messagère* 4. *Je me poserai sur ton cœur* 5. *Dans la Nymphée* 6. *Dans la pénombre* 7. *Il m'est cher, Amour, le bandeau* 8. *Inscription sur le sable*

IV. The form of van Lerberghe's poem

Fauré preferred to compose his songs upon using fixed form poems with three or four strophes, in conformity to the French versification. And he liked more isometric strophe than heterometric type. But among the poems in his songs, we find only one sonnet (*Le Parfum Impérissable*, Leconte de Lisle's text) and, two terza rima style poems (The Forth Song: *J'allais par des chemins perfides* and the Eighth Song: *N'est-ce pas?* in *La Bonne Chanson*). Above all he loved alexandrine, decasyllable and octosyllable poems. In fact, he composed using blank verse and irregular form poems, like those of Albert Samain and Jean Dominique.

Almost every poem of *La Chanson d'Ève* and *Entrevisions* (original text of Fauré's *Le Jardin clos*) written by the Belgian poet Charles van Lerberghe, take the form of free verse. In the *Entrevision* which van Lerberghe published in 1898, the ratio of rhythmic verse to blank verse was 4 to 6.

In *La Chanson d'Ève*, we count 10 rhythmic verses, 5 semi blank verses and 81 blank verses in 96 poems. Fauré chose 10 poems among them, but he took one rhythmic verse: *L'Aube blanche* (the 5th song), composed 1908. However the first song, *Paradis*, contains extremely irregular verse form, and the other poems chosen by Fauré were not especially irregular in form.

With regard to the rhyme, we note a curious combination. For example: nuit – s'épanouit. We assume this is the contre-asonance, as Henri Morier describes in *Dictionnaire de Poétique et de Rhétorique* (P.U.F 1961).

V. The Modification of original verse

Since Berlioz, musicians have modified the original text for their song compositions. They cut verses, strophes, and changed the words. Fauré was no exception and he changed the text without hesitation. In contrast, the musicians of the Debussy generation, respected the text much more than the previous generation

In *La Chanson d'Ève*, Fauré kept the original text in 2nd, 3rd, 4th, 7th songs. But in the other song, (1st, 5th, 6th, 8th, 9th, 10th), he changed them as follows:

1. Modification of the word and elimination of strophe : 1st and 5th song.

First Song

Tout demeure en attente → tout demeure en l'attente
 Elimination → From 32nd line to last (41st) line

Fifth Song

Tremblante, ... → *Troublante*, ... / ...mom cœur ... → *mon âme*
 Elimination → The last strophe.

2. Elimination of the strophe : 6th song.

Sixth Song

The last (4th) strophe.

3. Elimination of the verse and modification of the word : 9th song.

Ninth Song

Est-ce une plainte de la terre, → Eliminated.
 Quel cri déchire, cette nuit, → Quel cri déchire, *dans* la nuit

4. Elimination of the verse and modification of the word : 8th song.

Eighth Song

Sur le rivage expire un dernier flot lointain. (7th verse)
 → Eliminated.
 Le soir descend, ... → *L'Ombre* descend, ...
 Entre ses feuilles et ses branches ... → Entre *les feuilles* et *les*
 branches,

5. Elimination of the verse and replacement of the strophe : 10th song.

Tenth Song

Dieu fort qu'elle attend	}	Eliminated.
Avec des chants et des rires d'amour.		
(11th & 12th verses)	}	
Quel la nuit effeuille, que l'ombre efface,	}	Eliminated.
Et que l'espace épanouit. (16th & 17th verses)		
Viens souffle sombre où je vacille, / Comme une flamme ivre de vent! → Replaced between 7th and 8th vers.		

VI. *Le Jardin clos*

We now turn to *Le Jardin clos*. In the original text *Entrevision*, the relation between rhythmic verse and blank verse was in the ratio of 4 to 6. Fauré composed a cycle of 8 songs from this collection of poems and he took 6 fixed

VII. The psalmody style in the two cycles of songs

In the psalmody style, the melody line hardly changes. Each note changes according to the spoken accent and rhythm and so we cannot appreciate the aesthetic of the melody which we are accustomed to. However, through this method, we can better hear the sonority of assonance or alliteration in the verses and appreciate more the musicality of a poem based upon language. Even where the notes go up or down to some degree, they stay the same for one or two measures, or move slightly according to the accent of the language. We recognize very often that, at the end of a verse and the beginning of the next verse, the melody retains the same note. We remark below upon four different phenomena in *La Chanson d'Ève* and *Le Jardin clos*:

(1) The same notes between the end and the beginning of two verses:

La Chanson d'Ève p.7

Et Ève s'en alla, docile à son seigneur, / En son bosquet de roses, (I. Paradis)

Et Ève s'en alla, docile à son seigneur.

Più mosso

gnieur, En son bosquet de roses,

Più mosso ($\text{♩} = 104$)

Le Jardin clos p.30... ailleurs / Renaquit en chant de lumière. / Mais léger lien(VIII. *Inscription sur le sable*)

fleurs, Elle, i - ci, re - de - vint pous - sié - re, 'El son âme em - por - lée ail -

- leurs — Re - na - quit en chant de lu - miè - re. Mais un lé - ger li - en fra -

(2) Different notes, long and short notes between the end and the beginning of two verses : *La Chanson d'Ève* p.28

Veilles-tu, ma senteur de soleil, / Mon arôme d'abeilles blondes,(VII. *Veilles-tu...*)

Allegretto con moto

CHANT

Veil - les - tu, —

Allegretto con moto (♩ = 84)

PIANO

ma senteur de so - leil, Mon a - rô - me d'a - beil - les

Le Jardin clos p.6... effleure mes seins, / J'y monte comme un feu soudain

(II. Quand tu plonges tes yeux...)

cresc.

. fleu - re mes seins, / J'y mon - te comme un feu sou - dain.

cresc.

(3) The same notes, having a rest between the end and the beginning of two verses : *La Chanson d'Ève* p.28

... Mon jeune dieu! / Toutes les choses de la terre

(IV. Comme Dieu rayonne ...)

sempre f

mon jeune dieu! / Tou - tes les cho - ses de la terre

sempre f

ter - re / Sont ses vé - te ments ra - di -

Le Jardin clos p.6... main dans la main / Franranchissent le seuil indistinct(III. *La Messagère*)

enharmony

u - - - ne, main dans la main, Fran -
chis - - sent le seuil in - dis - tinct

(4) Different notes, having a rest between the end and the beginning of two verses : *La Chanson d'Ève* p.12

... merveille en nous à cette heure! / Des paroles depuis des âges endormies,(II. *Prima verba*)

veil . . . le en nous, à cet . to heu . . . rel Des pa -
ro . . les de puis des A . . ges en dor . mi . . es, En des sons, en des

Le Jardin clos p.21

... d'Avril, / Si douce, et d'ombre enveloppée, ... (VI. *Dans la pénombre*)

CHANT

Allegretto moderato *p*

A quel, dans ce ma-tin d'A.

PIANO

Allegretto moderato ($\text{♩} = 88$) *p*

... vril, Si dou - ce, et d'ombre en - ve - luy -

VIII. Conclusion

Debussy succeeded in his opera *Pelléas et Mélisande* with the psalmodic singing method. Fauré wrote background music, but not opera, earlier than Debussy, but did not develop this drama for opera. It was Pénélope who interested Fauré in his opera. Fauré did not compose the poems of Maeterlinck *Serres chaudes*. Ernest Chausson (1855-1899) composed a cycles of 5 songs from this collection.

Can we assume that Fauré did not enjoy the atmosphere of Maeterlinck's poem, which represent the ennui of the end of 19th century? Maeterlinck and van Lerberghe are two different poets, but they came from same spiritual field. Do we see the same image in Maeterlinck's *Mélisande* and van Lerberghe's *Ève*? Nobody knows from where two heroines came from or where they disappeared to. At least, for Fauré, two heroines were similar and we can claim, therefore, that Fauré's *Ève* was born from his ancient work of Maeterlinck's *Mélisande* as he recycled *Mélisande's Song*. Therefore we conclude that Fauré incarnated *Mélisande* in *Ève*.

After all, Fauré established the psalmody style through the composition of *Eva* which actually originated from the composition of *Mélisande*. On the other hand, Debussy found his psalmody style through the composition of *Pelléas et Mélisande*. Therefore, our two great composers discovered their new artistic expression, "psalmody style" by the grace of their encounter with Maeterlinck.

We have examined data of songs composed by different composers from Maurice Maeterlinck's and Charles van Lerberghe's poems. These are attached as a appendix at the end of this paper.

According to our data, 35 musicians composed Maeterlinck's texts. Among them, in the concert hall, we hear Fauré's background music *Pelléas and Mélisande* and Ernest Chausson's *Serres Chaudes*. We also see Debussy's *Pelléas et Mélisande* in Opera Theater. Concerning Charles van Lerberghe, 10 musicians including Fauré used composed 38 songs based upon his poems and among these songs, 18 songs were composed by Fauré. Before Fauré, Gabriel Fauré used upon van Lerberghe's poems. In 1907, Lacombe composed 6 songs from *La Chanson d'Ève*. We should note that Pierre de Bréville and La Liberté, also used his works.

Before I close this paper, I would like to express my deep gratitude to my colleague Dr. John SHILLAW, who checked my English. Without his help, I would not have finished this paper. I also express my thanks to Professor Akiko KAWASAKI who gave me important advice and encouragement.

APPENDIX:

The Songs composed on Maurice MAETERLINCK and Charles Van LERBERGHE's work by different musicians.

In these data, we include references from the Bibliothèque National de Paris and that of the Conservatoire Nationale de Paris in parentheses.

Maurice MAETERLINCK (1862-1949) and his musicians'work

1. **BEACH** – *J'ai cherché trente ans ma sœur* (Chanson) Chant et piano, pour voix élevées. P. Schneider 1933 Fol. [Vm7 27057]
2. **BOULANGER, Lili** (1893-1918) – *Attente* Mélodie. Chant et piano. Ms. autogr. 13 janvier, 1918 Inc. – Mon âme a joint ses mains étranger Ms. [19434]
 - *Reflet* Chant et piano Inc. – Sous l'eau du songe qui s'élève [Vma. ms. 1146] [Ms. 19480]
 - *Cantique* Ms. ca 1910 Inc. – A toute âme qui pleure [Vma. ms. 1153]
3. **BOULANGER, Nadia** (1887-1979) – *Mémoires* 1909 Fol. [Vm7 263]
 - (1) *Soleil couchant* Inc. – Une aube affaiblie Paul Verlaine
 - (2) *Élégie* Inc. – Une douceur splendide Albert Samain
 - (3) *Cantique de sœur Béatrice* Inc. – A toute âme qui pleure Maurice Maeterlinck
 - *Mémoires* Paris, Hamelle. cop. 1919 [Vmg. 22491]
 - (5) *Prière* Henri Bataille
 - (6) *Cantique de Sœur Béatrice* Maurice Maeterlinck
4. **CHAUSSEAU, Ernest** (1855-1899) – *Serres chaudes* (1893-96) Op. 24.
 - (1) *Serre chaude*
 - (2) *Serre d'ennui*
 - (3) *Lassitude*
 - (4) *Fauves las*
 - (5) *Oraison*
5. **CHRISHOLM, Erik** (1904-1965, compositeur écossais)
 - *Sorrow for a Queen* pour piano 1926 Fol. [Vm12 10636]
6. **CONSTANT, Marius** (1925-) – *Impressions de Pelléas* pour chant et deux pianos / d'après *Pelléas et Mélisande* de Claude Debussy et Maurice Maeterlinck. Première Représentation le 13 novembre 1992. Cop. 1994. Durand Inc. – Voici ce qu'il a écrit à son frère Pelléas
7. **COQUEREAU, Robert** – *Six Pièces* pour piano et chant Henri Lemoine, 1942 Fol. [Vm7 37554] Cons. [G.1297]
 - P.6 Chanson Inc. – Et s'il revenait un jour

8. **DAVICO, Vincenzo** (1889-1969, compositeur italien) — *Et s'il revenait un jour* Chant et piano 1926 Fol. [Vm7 19902]
9. **DEBUSSY, Claude** (1862-1918) — *Pelléas et Mélisande*
Drame lyrique en 5 act et 12 tableaux. 1893-1902 Durand 1964.
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