Thesis for Graduate Study in Vocal Performance

Kendra Switzer
Pittsburg State University, kdswitzer@gus.pittstate.edu

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THESIS FOR GRADUATE STUDY IN VOCAL PERFORMANCE

A Thesis Submitted to the Graduate School
in Partial Fulfillment of the
Requirements for the Degree of
Master of Music

Kendra Switzer

Pittsburg State University
Pittsburg, Kansas
December 2017
THESIS FOR GRADUATE STUDY IN VOCAL PERFORMANCE

Kendra Switzer

APPROVED:

Thesis Advisor _____________________________________________________________
Stella Hastings, Professor of Voice

Committee Member __________________________________________________________
T. Patrick Howle, Instructor of Voice and Opera

Committee Member __________________________________________________________
Dr. Jamie McDaniel, Associate Professor of English

Committee Member __________________________________________________________
Dr. Don Viney, University Professor of History, Philosophy and Social Science
THESIS FOR GRADUATE STUDY IN VOCAL PERFORMANCE

An Abstract of the Thesis by
Kendra Switzer

This thesis is an extension of Ms. Switzer’s graduate vocal recital program notes. Each chapter contains a brief biography of the composers and arranger performed on the program: George Frideric Handel, Samuel Barber, Jules Massenet, Robert Schumann, Stephen Schwartz, and David Downes. The thesis also includes a musical analysis of each single piece, the larger original work (if applicable), and descriptions of rehearsal and performance aspects specific to each piece. Kendra’s recital will take place on October 26th, 2017.
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DEPARTMENT OF MUSIC

Graduate Recital

Kendra Switzer, Soprano  
Barbara York, Piano  
Kathy Nenadal, Piano

Thursday, October 26, 2017  
Sharon K. Dean Recital Hall  
7:30pm

Tornami a vagheggiar  
from Alcina, HWV 34  
George Frideric Handel  
(1685 – 1759)

Selections from Hermit Songs, Op. 39  
St. Ita’s Vision  
The Crucifixion  
Sea-Snatch  
Promiscuity  
The Monk and His Cat  
The Praises of God  
Samuel Barber  
(1910 – 1981)

Adieu, notre petite table  
from Manon  
Jules Massenet  
(1842 – 1912)

Intermission

Scarborough Fair  
David Downes  
b. 1975

Frauenliebe und Leben, Op. 42  
Seit ich ihn gesehen  
Er, der Herrlichste von allen  
Ich kann’s nicht fassen  
Du Ring an meinem Finger  
Helft mir, ihr Schwestern  
Süßer Freund  
An meinem Herzen  
Nun hast du mir den ersten  
Robert Schumann  
(1810 – 1856)

Beautiful City  
from Godspell  
Stephen Schwartz  
b. 1948

Kathy Nenadal, Piano

This recital is in partial fulfillment of the requirements for the Master of Music degree for Ms. Switzer.  
The Department of Music is a constituent of the College of Arts and Sciences.
CHAPTER I

TORNA MI A VAGHEGGIAR

From this material, in music of exceptional psychological subtlety, Handel has created a tragic heroine whose character grows in human richness as her fortunes decline, so that her fate is profoundly moving. She has the stature of a queen, the passion of a woman in love, the evil glitter of a sorceress, and the pathos of pride brought low, of she can command everything except the love of the man she wants.

- Winton Dean, on the character of Alcina from Alcina

COMPOSER

GEORGE FRIDERIC HANDEL (1685-1759)

George Frideric Handel was born on February 23, 1685, in Halle, Brandenburg, which is in modern-day Germany. He was the son of a barber-surgeon who served the court of Saxe-Weissenfels and the Margraviate of Brandenburg. With his father having been married before, he had full blooded and halfblooded siblings. By age six/seven, he was determined to learn the clavichord; he supposedly did this without parental approval by practicing in the attic. Between the ages of seven and nine, Charles Cudworth said that Duke Johann Adolf I overheard Handel playing the organ in the court chapel at Weissenfels. The Duke afterward put it upon Handel’s father the desire of having his son study music seriously. The Duke is regarded by Handel himself as his benefactor. Handel’s father then addressed Friedrich Wilhelm Zachow, the organist at the Halle

parish, to instruct Handel. At the same time, he also learned the harpsichord, violin, and hautbois or oboe. He also studied composition with this church organist and was composing fluently by the age of ten. During this time of musical study, however, his father was determined that George follow the legal path. The father died when George was 11. Even after he died, his father’s influence remained, so George enrolled as a law student at Halle University while keeping up with his musical studies.²

One of Handel’s first jobs was assisting Zachow as a probationary organist at Domkirche. He left that position in March of 1703. By July, Handel was in Hamburg, having accepted the position of violinist and harpsichordist in the orchestra of Hamburg Oper am Gänsemarkt. He produced his first two operas, Almira and Nero, in 1705, followed by two more operas, Daphne and Florindo, in 1708. In between that time, Handel travelled to Italy where he met Antonio Salvi, a librettist that he would later collaborate with. While in Italy, he composed sacred music for the Roman Clergy; cantatas for musical gatherings for cardinals Pietro Ottoboni, Benedetto Pamphili, and Carlo Colonna; two oratorios, La resurrezione (1708) and Il trionfo del tempo (1707); and two operas, Rodrigo (1707) and Agrippina (1709). In 1710, he became Kapellmeister to Prince George, the Elector of Hanover and who later became King George I of Great Britain and Ireland. Once in England, he decided to permanently settle there. He composed thirty-six operas, such as Rinaldo (1711), Giulio Cesare (1724), and Alcina (1735); twenty-three oratorios such as Esther (1732), Messiah (1742), and Samson (1743); close to forty cantatas; and numerous other compositions while there.³

In 1750, Handel was seriously injured in a carriage accident traveling between The Hague and Haarlem in the Netherlands. His health began to deteriorate after that. One eye started to fail in 1751, which was caused by a cataract. It was later operated on, but the operation possibly made it worse. He was completely blind by 1752. Handel was buried in Westminster Abbey when he died in 1759, where more than three thousand people attended the funeral.

**ALCINA**

*Alcina* is one of the greatest and most popular of Handel’s operas. It is an opera with three acts; the libretto is by Antonio Marchi. It is based on the libretto of Ariosto’s *Orlando Furioso*. It was first performed at the Royal Opera in Covent Garden, London on April 16, 1735. Much like Handel’s other operas at the time, the opera contained dance sequences and choruses. Although those features showcase the influence of French opera of the period, the predominance of da capo arias and the general structure of the opera firmly place *Alcina* in opera seria. It is one of the few of Handel’s operas in which characters are found living in sin. It is also one of many where the plot involves a woman disguising herself as a man.

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9 Hicks, “Alcina.”
The aria *Tornami a vagheggiar* is performed by the character Morgana at the end of Act I. There have been occasions where the aria was performed by Alcina instead of Morgana. In 1736, Handel gave the piece to who was playing Alcina at the time. This is because his Morgana, Rose Negri, was a mezzo soprano of limited vocal capacity. The same was done by conductors to allow Dame Joan Sutherland to display her extraordinary vocal abilities.\(^\text{11}\)

**Characters\(^\text{12}\)**

<table>
<thead>
<tr>
<th>Character</th>
<th>Role Description</th>
<th>Voice</th>
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<tbody>
<tr>
<td>Alcina</td>
<td>a sorceress</td>
<td>soprano</td>
</tr>
<tr>
<td>Morgana</td>
<td>Alcina’s sister</td>
<td>soprano</td>
</tr>
<tr>
<td>Ruggiero</td>
<td>a knight</td>
<td>alto castrato</td>
</tr>
<tr>
<td>Bradamante</td>
<td>Ruggiero’s betrothed, at times disguised as her brother</td>
<td>contralto</td>
</tr>
<tr>
<td>Melisso</td>
<td>her governor, former tutor of Ruggiero</td>
<td>bass</td>
</tr>
<tr>
<td>Oronte</td>
<td>Alcina’s general, lover of Morgana</td>
<td>tenor</td>
</tr>
<tr>
<td>Oberto</td>
<td>boy searching for his father</td>
<td>treble</td>
</tr>
</tbody>
</table>

**Plot**

Act I introduces the audience to Alcina, an enchantress who lures men to her magical island where she transforms men into trees, wild beasts, and the like. She falls in love for the first time with a man named Ruggiero. Bradamante, Ruggiero’s fiancée, disguises herself as her brother “Ricciardo” in order to find Ruggiero and travels with Melisso, Ruggiero’s former tutor. They arrive at Alcina’s palace where they meet


\(^{12}\) Ibid, 73.
Morgana, Alcina’s sister. Morgana immediately falls in love with Ricciardo. Alcina appears with Ruggiero, whom she has bewitched, and he no longer remembers who Bradamante is. Also on the island is Oberto, a young boy searching for his father. Oronte, who is Alcina’s attendant and is in love with Morgana, discovers Morgana’s interest in Ricciardo and accuses him of attempting to take his beloved away from him. When Morgana rebuffs Oronte, calling him her enemy, Bradamante attempts to free herself from the situation. To make Morgana jealous, Oronte tells Ruggiero that Alcina is also in love with Ricciardo. She denies that accusation and transforms Ricciardo in order to prove her love for Ruggiero. Morgana warns Ricciardo of the plan and declares her love for him. Bradamante sees no other option but to feign love for Morgana in order to enlist her help. Morgana rejoices in her new-found love.  

Act II begins with Melisso breaking Alcina’s spell over Ruggiero. He remembers his love for Bradamante, but follows Melisso’s instructions and pretends to still love Alcina. Alcina is about to transform Ricciardo, but Morgana succeeds in saving “him” by telling Alcina that she is not the one “he” loves. Oronte reveals to Alcina that Ruggiero has betrayed her and plans to escape. Alicia is heartbroken. Ruggiero reunites with Bradamante and says goodbye to Alcina’s world. Alcina attempts to prevent the departure of Ruggiero. With her illusion being broken due to true love entering the picture, her powers fail her. She is in despair at the loss of her powers.  

Act III has Morgana attempting to win back Oronte, having discovered the true identity of Ricciardo, but Oronte feigns indifference. Alcina confronts Ruggiero and vowing vengeance, but will forgive him if he comes back to her. Ruggiero, Melisso, and

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14 Ibid, 73-74.
Bradamante make plans for their escape. Melisso warns them that the island is well
defended, but Ruggiero is not swayed by this. Bradamante ponders the reward of fidelity.
Alcina wishes to be relieved of her suffering. She orders Oberto to kill his father, Alstofo,
but the boy threatens Alcina instead. As Bradamante and Ruggiero are about to leave,
Alcina asks for mercy, claiming she is no longer driven by love or jealously. They are not
convinced. Alcina’s magic is destroyed, and Alcina and Morgana leave.15

**TEXT AND TRANSLATION**

Tornami a vagheggiar,  
 returns to me to contemplate joy,
  
te solo vuol’ amar  
Only want to love you
  
quest’anima fedel,  
this faithful heart,
  
caro mio bene.  
my dear one.

Già ti donai il mio cor;  
I already gave you my heart;
  
fido sarà il mio amor;  
I trust you will be my love;
  
mai til sarò crudel,  
I will never be cruel to you,
  
cara mia spene.  
My dear hope.

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## ANALYSIS

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<th>Interlude</th>
<th>Section B</th>
<th>Interlude</th>
<th>Section A'</th>
<th>Postlude</th>
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<td>mm. 15-66</td>
<td>mm. 67-84</td>
<td>mm. 85-105</td>
<td>mm. 1-14</td>
<td>mm. 15-66</td>
<td>mm. 67-84</td>
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<tr>
<td><strong>Tonality</strong></td>
<td>B flat major</td>
<td>B flat major</td>
<td>B flat major</td>
<td>G minor, relative minor</td>
<td>B flat major</td>
<td>B flat major</td>
<td>B flat major</td>
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<td>f</td>
<td>p</td>
<td>f</td>
<td>F</td>
<td>p</td>
<td>f</td>
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<tr>
<td><strong>Vocal Line</strong></td>
<td>no vocal line</td>
<td>many trills in section, legato</td>
<td>no vocal line</td>
<td>accidentals added, ornamentation added in last measure</td>
<td>no vocal line</td>
<td>numerous ornamentations added in</td>
<td></td>
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<tr>
<td><strong>Accompaniment</strong></td>
<td>allegro, many trills, octave</td>
<td>harmony, between</td>
<td>combination between</td>
<td>call and response</td>
<td>allegro, Many</td>
<td>harmony, between</td>
<td>combo</td>
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<tr>
<td></td>
<td></td>
<td>duel</td>
<td>octave and</td>
<td>piano and</td>
<td>trills,</td>
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<td></td>
<td></td>
<td>block</td>
<td>voice</td>
<td>voice</td>
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<td>chords in</td>
<td>left hand</td>
<td>chords in</td>
<td>piano and</td>
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<td></td>
<td>chords in</td>
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## PERFORMANCE NOTES

This aria is a florid piece. The text is secondary in importance compared to the vocal agility needed to perform it properly. Considering this comes from an opera from the Baroque period, the repeat of section A of the aria must have ornamentation added that is appropriate to the period.

Even though the text is secondary in importance, it still needs to be taken into account as well as the character being portrayed. While the aria has been performed by Barbara Doscher, *From Studio to Stage: Repertoire for the Voice* (Lanham, MD: The Scarecrow Press, Inc., 2002), 240.

---

the actress portraying Alcina, it was originally written for Alcina’s sister Morgana. Morgana instantly falls for Ricciardo upon meeting “him.” She acts like a flirtatious teenager when it comes to loving Ricciardo, full of passion and is fickle.
CHAPTER II

HERMIT SONGS

A letter from Samuel Barber at age nine to his mother, announcing his intention to become a composer:

NOTICE to Mother and nobody else
Dear Mother: I have written this to tell you my worrying secret. Now don’t cry when you read it because it is neither yours nor my fault. I suppose I will have to tell it now without any nonsense. To begin with I was not meant to be an athlete [sic]. I was meant to be a composer, and will be I’m sure. I’ll ask you one more thing. —Don’t ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I’ve been worrying about this so much that it makes me mad (not very),

Love,
Sam Barber II

- Barbara B. Heyman

COMPOSER

SAMUEL BARBER (1910-1981)

Samuel Barber II, named after his paternal grandfather, was born in West Chester, Pennsylvania to an educated and distinguished family. His mother was a pianist, his uncle was a composer of American art songs, and his aunt was a leading contralto at the Metropolitan Opera. With influences such as those in his life, it is little wonder he became interested in music at an early age. He began studying piano at age six and

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composed his first work, *Sadness* (1917), at age seven. He attempted to write his first opera, titled *The Rose Tree* (1920), at age ten and became an organist at a local church at age twelve. Barber began attending the Curtis Institute of Music in Philadelphia at age fourteen, where he studied and became a triple prodigy in piano, composition, and voice. The institute is where he also met Gian Carlo Menotti, who became his partner, both in life and in musical collaborations. He was also introduced to his lifelong publisher, the Schemer family. He then won the Joseph H. Bearns Prize from Columbia University for his violin sonata at age eighteen. Barber graduated at age twenty, having become a famous composer with his graduate work, *Overture to The School for Scandal*, Op. 5 (1931).\(^{18}\)

During his twenties, he wrote many successful compositions. His first orchestral work, which is the aforementioned *Overture to The School for Scandal*, premiered two years after being written in a performance given by the Philadelphia Orchestra. Many of his compositions were commissioned or first performed by famous artists like Leontyne Price, Francis Poulenc, and Dietrich Fischer-Dieskau. At age twenty-five, he was awarded the American Prix de Rome and received a Pulitzer traveling scholarship which enabled him to study abroad in 1935-1936. When he was twenty-eight, his *Adagio for Strings* (1938) and his first *Essay for Orchestra* (1938) were performed by the NBC Symphony Orchestra. In 1942, Barber joined the Army Air Corps; while there, he wrote his second symphony, originally titled Symphony Dedicated to the Air Forces. Barber and Menotti bought a house together in Mount Kisco, New York in 1943. In 1953, he composed the Hermit Songs, one of many song cycles in his time. He won the Pulitzer

\(^{18}\) Heyman, *Samuel Barber*, 8, 11, 19, 25, 34, 61, 86.
Prize twice in his life: in 1958 for his first opera Vanessa, and in 1963 for his Concerto for Piano and Orchestra. He was also elected into the American Academy of Arts and Letters in 1958 and the American Academy of Arts and Sciences in 1961.¹⁹

He spent many of his later years of life in isolation when his third opera, Antony and Cleopatra (1966), was harshly rejected. Even after this, he continued to write music until he was almost seventy. Third Essay for Orchestra (1978) was his last major work. Barber was awarded the Edward McDowell Medal for outstanding contribution to the arts by the McDowell Colony in 1980. He died of cancer in 1981 in New York City and was buried in Oaklands Cemetery in his hometown.²⁰

**HERMIT SONGS**

During November of 1952, he wrote to Sidney Homer, a classical composer, about some songs he was working on:

I have come across some poems of the 10th century, translated into modern English by various people, and am making a song cycle of them, to be called, perhaps “Hermit Songs.” These were extraordinary men, monks or hermits or what not, and they wrote these little poems on the corners of MSS they were illuminating or just copying. I find them very direct, unspoiled and often curiously contemporaneous in feeling. [Barber added a note: much like the Fioretti of St. Francis of Assisi] I am copying the texts of those already done to see if you like them.²¹

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²⁰ Ibid, 335, 503, 508.
²¹ Ibid, 334-335.
The cycle is one of his well-known major works. The cycle included ten songs for voice and piano. The poems used for the cycle are translated from anonymous Irish texts by Irish monks and scholars written between the 8th and 13th centuries. They were composed during 1952-1953 and premiered on October 30, 1953 in Washington, D.C. The songs were performed by Leontyne Price with Mr. Barber himself on the piano. Barber chose texts that were wide ranging in mood and length, varying from intensely devout to bawdy or off-color. It contained a variety of forms and styles: including through- composed, binary, ternary, strophic, recitative, and aria forms. The cycle includes modern harmonies with frequent changes in meter. The songs emphasize lyrical melody lines, leaps, appoggiaturas, grace notes, and chromatic progressions. Most of the songs have no time signature and are usually written in polyrhythms.

TEXTS

III. St. Ita’s Vision – from a text in Irish (Gaelic), possibly by St. Ita, (8th cent.), translated by Chester Kallman.

“I will take nothing from my Lord,” said she.
“unless He gives me His son from Heaven
in the form of a Baby that I may nurse Him.”
So that Christ came down to her
in the form of a Baby and then she said:

“Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.

Infant Jesus, at my breast,
By my heart every night,
You I nurse are not a churl

Heyman, Samuel Barber, 337 & 340.
But were begot on Mary the Jewess
By Heaven’s Light.

Infant Jesus, at my breast,
What King is there but You who could
Give everlasting Good?
Wherefore I give my food.

Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven’s King
Who every night
Is Infant Jesus at my breast.”

St. Ita, an Irish nun and also known as “Brigid of Munster,” was alive during the fifth and sixth centuries. The nun left her noble lifestyle to found a church in modern-day Killeedy, Ireland. She was noted for her devotion to the Holy Trinity. She cared for the sick and was supposedly responsible for the curing of a blind man. In this piece, she asks the Lord to send her his Son as a baby to be nursed. In the vision, this is granted. She sings a lullaby and implores the other nuns to praise God.25

V. The Crucifixion – from The Speckled Book (12th cent.), translated by Howard Mumford Jones26

At the cry of the first bird
They began to crucify Thee, O Swan!

Never shall lament cease because of that.
It was like the parting of day from night.

Ah, sore was the suffering borne
By the body of Mary’s Son,

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But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

This was the first of the *Hermit Songs* to be set by Barber. In this piece, Christ is being crucified, but his physical pain is less than his grief caused by his mother’s anguish. The swan, (seen in line 2), is considered a Christian symbol of purity and of perfect love. The grief of Mary, Christ’s mother, is a common theme in medieval Christianity.\(^{27}\)

**VI. Sea-Snatch** – from *A Celtic Miscellany* (8\(^{\text{th}}\)-9\(^{\text{th}}\) cent.), translated by Kenneth Jackson

It has broken us, it has crushed us,
it has drowned us, O King of the starbright
Kingdom of Heaven!
The wind has consumed us, swallowed us,
as timber is devoured by crimson fire from Heaven.

It has broken us, it has crushed us,
it has drowned us, O King of the starbright
Kingdom of Heaven!

Barber combined the Kenneth Jackson version of the poem with Sean O’Faolain’s *Sea Snatches*, a group of six short poems of which only the first was used in this song. The first three lines are from Jackson’s; lines four and five are from O’Faolain’s with “swallowed us” added; line six combines material from both versions; and the rest is repeated material. The piece shows the poet crying to heaven as the Irish sea brings about death and destruction.\(^{29}\)

\(^{27}\) Chisholm, “Notes on the Hermit Songs texts,” 10.
\(^{29}\) Chisholm, “Notes on the Hermit Songs texts,” 10.
VII. Promiscuity – from A Celtic Miscellany (9th cent.), Kenneth Jackson

I do not know with whom Edan will sleep,  
But I do know that fair Edan will not sleep alone.  

The piece is about the prediction of Edan’s promiscuous tryst. Barber uses conventional speech declamation as the basis for the vocal line in this miniature song that contains only two lines of text. The unadorned declamatory line gives greater impact to the sly text.

VIII. The Monk and His Cat – (8th or 9th cent.), translated by W.H. Auden

Pangur, white Pangur,  
How happy we are  
Alone together, Scholar and cat.

Each has his own work to do daily;  
For you it is hunting, for me study.

Your shining eye watches the wall;  
My feeble eye is fixed on a book.

You rejoice when your claws entrap a mouse;  
I rejoice when my mind fathoms a problem.

Pleased with his own art,  
Neither hinders the other;  
Thus we live ever  
Without tedium and envy.

Pangur, white Pangur,  
How happy we are  
Alone together, Scholar and cat.

32 Kimball, Song: A Guide to Art Song Style and Literature. 287.  
The text and translation was found in *Thesaurus Palaeohibernicus* and is a poem in *Codex S. Pauli*. Pangur seemed to be a common name for cats at the time in Ireland. The monk reflects on the joy of his life with his feline companion.34

**IX. The Praises of God** – (11th cent.), translated by W.H. Auden35

How foolish the man who does not raise
His voice and praise with joyful Words,
As he alone can, Heaven’s High King
To Whom the light birds with no soul but air,
All day, everywhere laudations sing

The song talks of how foolish it is to not praise God as much as the birds do.36

34 Chisholm, “Notes on the Hermit Songs texts,” 11.
# Analysis of St. Ita’s Vision

<table>
<thead>
<tr>
<th>Measures</th>
<th>Recitative</th>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mm. 1-5</td>
<td>mm. 6-15</td>
<td>mm. 16-25</td>
<td>mm. 26-40</td>
</tr>
</tbody>
</table>

| Tonality | shifting tonalities from d minor-c major-b major, ending in e flat major | c minor | moves to c major for three measures (mm. 24-26) | c minor |

| Dynamics | f-mf-f-p | p | p | mf-p-f-p-pp |

| Vocal Line | Very matter of fact in the narrator lines. Strong & proud in St. Ita’s lines | triplet like motion, soft | melody is doubled in the bass at mm. 18 | vocal augmentation of original melody |

| Accompaniment | broken chords in the right hand | bass register sounding parallel perfect fifths | runs of ascending & descending parallel perfect fourths connected by diatonic passing tones, chordal left hand | thickly textured, rolled chords, parallel perfect fourths & passing tones |

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Analysis of *The Crucifixion*\(^{39}\)

<table>
<thead>
<tr>
<th></th>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Section A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-9</td>
<td>mm. 10-14</td>
<td>mm. 15-18</td>
<td>mm. 19-27</td>
</tr>
<tr>
<td>Tonality</td>
<td>E is emphasized</td>
<td>E is emphasized</td>
<td>E is emphasized</td>
<td>E is emphasized</td>
</tr>
<tr>
<td>Dynamics</td>
<td>mp-pp</td>
<td>mf</td>
<td>f</td>
<td>p-mf-p</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>legato with much expressiveness</td>
<td>legato with much expressiveness</td>
<td>legato with much expressiveness</td>
<td>legato with much expressiveness</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>a three eighth note motive is emphasized, left hand supplements the implicated 6/8 meter in vocal line</td>
<td>previous three eighth note is repeated, includes harmonic &amp; arpeggiated figure</td>
<td>strong harmonic action occurring, use of scale tones</td>
<td>three eighth note motive returns</td>
</tr>
</tbody>
</table>

Analysis of *Sea-Snatch*

<table>
<thead>
<tr>
<th></th>
<th>Section A</th>
<th>Section B</th>
<th>Section A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-10</td>
<td>mm. 11-19</td>
<td>mm. 20-32</td>
</tr>
<tr>
<td>Tonality</td>
<td>C is emphasized</td>
<td>C is emphasized</td>
<td>C is emphasized</td>
</tr>
<tr>
<td>Dynamic</td>
<td>f</td>
<td>f</td>
<td>mf-p-mf</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>bass pattern from accompaniment is copied</td>
<td>melody is in the high register</td>
<td>returns to previous melody</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>ostinato pattern with a parallel fourth progression</td>
<td>same ostinato pattern as before, but over a harmonic pattern in the right hand</td>
<td>returns to A section accompaniment</td>
</tr>
</tbody>
</table>

### Analysis of Promiscuity

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-6</td>
<td>mm. 7-12</td>
<td></td>
</tr>
</tbody>
</table>

| Tonality   | A is emphasized | A is emphasized |

| Dynamic   | mf-f          | p-f-p-pp     |

| Vocal Line | melodic line moving within a diminished fourth composed of four pitches | melodic line moving within a diminished fourth composed of four pitches |

| Accompaniment | chord progression of unrelated vertical intervals | chord progression previously used in A section |

### Analysis of The Monk and His Cat

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>Section B</th>
<th>Section A'</th>
<th>Section C</th>
<th>Section D</th>
<th>Section A''</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-7</td>
<td>mm. 8-15</td>
<td>mm. 16-21</td>
<td>mm. 22-27</td>
<td>mm. 28-38</td>
<td>mm. 39-52</td>
<td></td>
</tr>
</tbody>
</table>

| Tonality   | F major    | F major    | F major    | A major   | F# major   | F major    |

| Dynamic   | p          | mp-mf      | f-p        | mp-mf-p   | mp         | p          |

| Vocal Line | legato     | legato with moments of staccato | legato     | legato with leaping motion | legato     | legato     |

| Accompaniment | harmonic figure over arpeggiation in left hand | ascending dissonant pattern | previous A section material | strong harmonic pattern | ostinato pattern | previous A section material |

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Analysis of *The Praises of God*  

<table>
<thead>
<tr>
<th></th>
<th>Prelude</th>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-3</td>
<td>mm. 4-12</td>
<td>mm. 13-20</td>
<td>mm. 21-26</td>
<td>mm. 26-31</td>
</tr>
<tr>
<td>Tonality</td>
<td>C major</td>
<td>C major</td>
<td>G# minor in mm. 13-18, C major in mm. 19-20</td>
<td>C major</td>
<td>C major</td>
</tr>
<tr>
<td>Dynamic</td>
<td>f-p</td>
<td>mf</td>
<td>p-mf-pp</td>
<td>f-p-f</td>
<td>P</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>no vocal line</td>
<td>sempre staccato mixed with legato</td>
<td>sempre staccato mixed with legato</td>
<td>legato</td>
<td>sempre staccato</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>staccato pattern</td>
<td>pointillistic eighth notes</td>
<td>new transitional pattern built on quartal harmonies</td>
<td>pointillistic eighth notes</td>
<td>imitative passage on retrograde inversion of a fragment from melody</td>
</tr>
</tbody>
</table>

**PERFORMANCE NOTES**

*St. Ita’s Vision*

Good legato, a wide dynamic range, and changes of color are all needed to convey the vision of Christ that St. Ita had. The piece is told from a first-person standpoint.  

With St. Ita imagining that she was nursing Christ, it is a moment of religious ecstasy mixed with human desires.

The difficulty in performing this piece lies within the demand for breath control to carry out the long flowing phrases. Only a mature singer can adequately provide that. The singer must carry out a smooth legato line so that the tones merge with one another.

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despite the skips. Rhythmic clarity and preciseness is key as well, as well as being able to hold clear high pianissimo pitches. The singer must follow the markings that Barber provides with care.\(^{45}\)

*The Crucifixion*

Given the text of this piece, there needs to be a seamless legato and expressiveness to the singer’s interpretation in order to express the meaning and impact of the crucifixion of Christ.\(^{46}\) The fourths and fifths induce the intense emotion of the crucifixion.\(^{47}\) The performer could use the introduction to imagine different images to prepare emotionally for this movement. Some examples could be a bird calling, Mary’s footsteps, or Jesus suffering at the cross. For the ending, the performer should be aware of the composer’s exact markings to portray a dramatic effect.\(^{48}\)

*Sea-Snatch*

The ability to handle irregular and difficult rhythms is key for the performer in order to express the story of a storm-tossed journey on a tempestuous Irish Sea.\(^{49}\) The vocal line is harsh and angular combined with the surging waves that are represented in the accompaniment.\(^{50}\) The performer has to be careful to use exact pronunciation with correct dynamics. With the exclamation ‘O’ in mm. 8 and mm. 28-29 being emphasized by an ascending scale with parallel fourth patterns, the performer should express a strong passion for the connecting climax.\(^{51}\)

\(^{45}\) Linda Kay Sperry, “Analysis for Performance and Interpretation of Selected Songs of Debussy, Griffes, and Barber” (master’s thesis, Eastern Illinois University, 1966), 47.

\(^{46}\) Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 4.


\(^{49}\) Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 6.

\(^{50}\) Kimball, *Song: A Guide to Art Song Style and Literature*, 286.

Considering the speed needed for this song, the singer needs to make some decisions in terms of breathing. One option is to sing it in three breath phrases. This almost eliminates the chances of destroying the rushing momentum of the song. Another is singing with breath being taken at certain points where commas exist in the text. That choice presents the greater challenge to the singer’s breath habit.52

**Promiscuity**

Considering this is only a one page song, there are only two lines in the text. With that, there needs to be a sly contrast of meaning between the two lines. There needs be a judgmental tone implied through gestures and facial expressions. The performer needs to sing this piece in a speaking manner.53

**The Monk and His Cat**

With the tricky asymmetrical rhythms, legato is key and diction must be extremely clear. Having said that, clarity in counting the beats is key. The performer must be able to express the glimpse into the life of a companionship of a monk and his cat.54 The scholar and his cat are completely content with it being just the two of them.55

**The Praises of God**

Agility will be helpful in order to convey the syncopated rhythms used in this song of jubilation, which includes a melismatic ending.56

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52 Sperry, “Analysis for Performance and Interpretation of Selected Songs of Debussy, Griffes, and Barber,” 51.
54 Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 5.
56 Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 5.
CHAPTER III

ADIEU, NOTRE PETITE TABLE

One century and a quarter after its premiere, Manon (1884) continues to hold the stage, inspiring scores of sopranos to reenact the innocent maiden’s metamorphosis into femme fatale.

Bruno Forment⁵⁷

COMPOSER

JULES MASSENET (1842-1912)

Jules Massenet was born on May 12, 1842 in Montaud, Loire, which is an eastern-central part of France. He was the youngest of four children. His father was an ironmonger; his mother was a musician who gave Jules his first piano lessons. At the age of ten, his education involved the Lycée Saint-Louis and the Paris Conservatoire. The Conservatoire is where he furthered his piano and solfège studies. He studied there until the beginning of 1855, when his family moved to Chambéry due to his father’s poor health. He returned to the Conservatoire later that year. While there, he won a premier prix for piano in 1859 and a second prix for counterpoint and fugue in 1862. He also won the Prix de Rome in 1863; it was the Conservatoire’s top musical honor. This brought on


http://library.pittstate.edu:2149/ps/i.do?p=ITOF&sw=w&u=psu_main&v=2.1&it=r&id=GALE%7CA223285717&sid=summon&asid=9eba367831626bbefe1d48bc8235251b.
a three-year period of study, two-thirds of which was spent at the French Academy in Rome. Massenet began supporting himself through giving piano lessons and playing timpani at the Théâtre Lyrique, the latter of which he held for almost four years. It was one of his piano students, Louise-Constance "Ninon" de Gressy, that he would later go on to marry in 1866 and have a daughter with.

Massenet became published for the first time in 1861 with Grande Fantasie de Concert sur le Pardon de Plöermel de Meyerbeer. When he returned to Paris, he completed a one-act opéra comique, La grand’ tante (1867). A year later, he met Georges Hartmann, who later became his publisher and mentor for twenty-five years. However, his musical career was briefly put on hold during the Franco-Prussian War of 1870-71, during which he served as a volunteer in the National Guard. When the war was over, he returned to Paris where he completed his first large-scale work, Don César de Bazan (1872). It ended up being a failure, but he succeeded in 1873 with his incidental music to Leconte de Lisle’s tragedy Les Érinnyes and the oratorio Marie-Magdeleine.

He reached a high point in his career between 1876-1879 when he was made a chevalier of the Legion of Honour in 1876. Two years later, he was appointed professor of counterpoint, fugue and composition at the Conservatoire; he was elected to the Institut de France the same year. From 1879-1896, Massenet had some opera successes including Manon (1884), Le Cid (1885), and Esclarmonde (1889).

60 Irvine, Massenet - A Chronicle of His Life and Times, 24.
61 MacDonald, “Massenet, Jules.”
63 MacDonald, “Massenet, Jules.”
In his later years, Massenet came up with such works as Sapho (1897), Cendrillon (1899), and Chérubin (1905).64 His last major success was Don Quichotte (1910).65 In August 1912, he went to Paris to see his doctor. He had been suffering from abdominal cancer a few months prior, but his symptoms had not seemed life threatening up until that point. But, his condition severely deteriorated within the following few days, and he died at the age of seventy.66

**MANON**

*Manon* is Massenet’s most popular and enduring opera and has maintained an important place in the repertory since it was created. It is an opéra comique in five acts; the libretto is by Henri Meilac and Philippe Gille. The opera is based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by Abbé Prévost. It was first performed at the Opéra-Comique in Paris on January 19,1884. 67 The character Manon was played by Marie Heilbronn, the Chevalier Des Grieux by Talazac, Lescaut by Taskin, and the Count de Grieux by Cobalt. The setting of the opera is in Paris, France during the eighteenth century. The opera was well received and went on to play for twenty-four engagements at the Opéra-Comique. With the death of Mme. Heilbronn in 1885 and the burning of the opera house in 1887 though, the opera was not played in Paris for several years after that. It was revived upon the reopening of the opera house. *Manon* passed its seven hundred fortieth performance on that stage before Massenet’s death in 1912. 68

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65 MacDonald, “Massenet, Jules.”
The aria “Adieu, notre petite table” was performed by the character Manon Lescaut from near the end of Act II. The setting of the scene is the apartment of Chevalier des Grieux. The subject of the aria and of the preceding scene is the fight between love and ambition inside Manon. While she is living in a modest apartment with Des Grieux in Paris, she has started an affair with the Monsieur de Bretigny.69

**Characters**70

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manon Lescaut</td>
<td>a young girl of fifteen</td>
<td>soprano</td>
</tr>
<tr>
<td>The Chevalier des Grieux</td>
<td>love interest</td>
<td>tenor</td>
</tr>
<tr>
<td>Lescaut</td>
<td>Manon’s cousin</td>
<td>baritone</td>
</tr>
<tr>
<td>The Count des Grieux</td>
<td>Chevalier’s father</td>
<td>bass</td>
</tr>
<tr>
<td>Guillot Morfontaine</td>
<td>a nobleman</td>
<td>tenor</td>
</tr>
<tr>
<td>Monsieur de Brétigny</td>
<td>a wealthy official</td>
<td>baritone</td>
</tr>
<tr>
<td>Poussette</td>
<td>an actress</td>
<td>soprano</td>
</tr>
<tr>
<td>Javotte</td>
<td>an actress</td>
<td>mezzo-soprano</td>
</tr>
<tr>
<td>Rosette</td>
<td>an actress</td>
<td>mezzo-soprano</td>
</tr>
</tbody>
</table>

**Plot**

In Act I, De Brétigny has arrived with Guillot, who is the Minister of Finance. They are accompanied by three actresses. While the innkeeper is serving dinner to the group, the townspeople gather to witness the arrival of a coach from Arras. Among them is Lescaut, a guardsman, who tells his group that he plans to meet a female relative. The coach arrives, and he sees Manon, his cousin, who looks confused. She is being taken to a convent. Manon is intercepted by Guillot, who tells her that he has a carriage waiting and will leave together, trying to seduce her. His ploy is undermined by Lescaut, who lectures

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her on proper behavior. He leaves unattended once again. Des Grieux, who is traveling home to see his father, sees Manon and falls in love instantly. She is charmed by him and falls in love with him as well. They both abandon their journeys and decide to run away together. However, there are hints of incompatibility between them.\textsuperscript{71}

Act II begins with des Grieux writing a letter to his father, asking permission to marry Manon. His concern for offended family honor is only camouflage for his alliance with de Brétigny. To prove his honorable intentions to des Grieux, he shows Lescaut the letter to his father. De Brétigny warns Manon that her father has ordered that des Grieux be abducted that evening and offers her his protection and wealth trying to persuade her to move on. Manon appears to ponder between accepting de Brétigny’s proposal and warning des Grieux. When des Grieux goes to post his letter, she decides to go with de Brétigny. Des Grieux comes back and tells Manon his modest vision of their future together, not knowing of Manon’s decision. He goes out to see about a strange noise and is taken away, leaving Manon to express her regrets.\textsuperscript{72}

In Act III, Lescaut and Guillot are flirting with the actresses from before and are enjoying gambling. De Brétigny and Manon arrive. She sings about her new situation. Des Grieux’s father greets de Brétigny. Manon hears that her former lover has become an Abbé and entered seminary. She tries to find out if he stills loves her. Guillot tries to win her over by bringing ballet dancers, which she desired to see. Manon wants to see des Grieux once more. She leaves for the seminary. At the seminary, des Grieux’s father tries to persuade des Grieux to forgo his new life to continue the family line. Des Grieux

\textsuperscript{71} Massenet, \textit{Manon: An Opera in Five Acts}, II.
\textsuperscript{72} Ibid, II.
thinks of Manon. Manon then appears to ask him for forgiveness. He tries to reject her, but he cannot resist her.73

Act IV begins with Lescaut and Guillot gambling with the three actresses in tow. Manon arrives with des Grieux who declares his love for her. He is persuaded to gamble, hoping to gain wealth for her. He wins numerous times. Guillot accuses him of cheating and Manon of being lax in morals. He denies the charge, and Guillot leaves and comes back with the police, denouncing des Grieux as a cheat. Des Grieux’s father enters and tells him that he will help him, but does nothing to save Manon. Des Grieux and Manon are arrested.74

In Act V, Manon is condemned to be deported. Des Grieux, having been freed thanks to his father, waits to deter the convoy taking Manon to the port. Soldiers arrive with prisoners. Lescaut successfully bribes the sergeant to allow Manon to stay till evening. Manon, being sick and exhausted, falls to the ground. She dies in Des Grieux’s arms.75

TEXT AND TRANSLATION76

Allons! Il le faut! Come on! It has to be!
pour lui même. for his own sake.
Mon pauvre chevalier… My poor chevalier…
oh oui, c’est lui que j’aime. oh yes, he is the one I love.
Et pourtant j’hésite aujourd’hui. And yet I hesitate today.
Non, non! Je ne suis plus digne No, no! I am no longer worthy de lui! of him!

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73 Massenet, Manon: An Opera in Five Acts, III.
74 Ibid, III.
75 Ibid, III.
J’entends cette voix qui m’entraîne contre ma volonté:
“Manon, Manon! tu seras reine, reine par la beauté!”
Je ne suis que faiblesse… et que fragilité.

Ah, malgré moi je sens couler mes larmes devant ces rêves effacés.
L’avenir aura-t-il les charmes de ces beaux jours déjà passés?

Adieu, notre petite table, qui nous réunit si souvent!
Adieu, notre petite table, si grande pour nous cependant.
On tient, c’est inimaginable, si peu de place en se serrant.
Adieu, notre petite table!
Un même verre était le nôtre, chacun de nous quand il buvait y cherchait les lèvres de l’autre…
Ah, pauvre ami, comme il m’aimait!
Adieu, notre petite table, adieu!

I hear a voice that leads me away against my will:
“Manon, Manon! You will be my queen, Queen by your beauty!”
I am only weak… And that fragility.

Ah, in spite of me I feel my tears flowing before these erased dreams.
Will the future have the charms of these beautiful days already passed?

Farewell, our little table, that united us so often!
Farewell, our little table, so large for us nevertheless.
One holds, it is unimaginable, so little room when pressed close.
Farewell, our little table!
The same glass was ours, Each of us drinking from it
Looking for the lips of the other…
Ah, poor dear, how he loved me!
Farewell, our little table, Farewell!
ANALYSIS

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-12</td>
<td>mm. 13-17</td>
<td>mm. 18-26</td>
<td>mm. 27-50</td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td>E flat major</td>
<td>E flat major</td>
<td>E flat major-G minor</td>
<td>G minor</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>allegro agitato, speech like, declamatory</td>
<td>triplet motion, very excited &amp; optimistic</td>
<td>molto ritenuto: portrays Manon sobbing</td>
<td>espressivo</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>tremolo chords</td>
<td>section of accompagnato</td>
<td>foreshadows chords played in aria, molto ritenuto</td>
<td>half note block chords, creating heaviness in mood</td>
</tr>
</tbody>
</table>

PERFORMANCE NOTES

Understanding every word of the text is very important stylistically and technically. It is also important to know what is going on in this scene, what is going on in Manon’s head. It enables the performer to become the character and portray the right emotion needed in this aria. When soprano Nathalie Paulin was interviewed for the foreword of Mary Dibbern’s book, she gave some insight to the character of Manon in general and of when Manon sings “Adieu”:

I have seen many productions in which Manon is portrayed as being flighty, thoughtless, unreal, dishonest. She is often portrayed as somebody who only loves money and that is the only level of characterization. But I think she is much more complex for me, and obviously for Massenet. You can tell that he wanted her to be more likable than she is in Abbé Prévost’s novel. But even in the book, she never stops being sincere in all of her decisions, even the bad ones. ... But I think she never stops loving Des Grieux. And I think the aria “Adieu, notre petite table”

is a very sincere, completely troubled moment. She is torn apart by her love for him and the knowledge that he will be taken away.\textsuperscript{78}

Correct French pronunciation of the text is key. The singer must be able to display a wide range in vocal expression, going from agitated and dramatic to reflecting a simple and flexible vocal line. Being able to show restraint in the aria portion is important. The performer must have elegant phrasing.\textsuperscript{79}

\textsuperscript{79} Rodina, “An Examination of Works For Soprano,” 53.
CHAPTER IV

SCARBOROUGH FAIR

“The first function of... folk music is to produce a feeling of security for the listener, by voicing the particular quality of a land and the life of its people... Folk song calls the native back to his roots...”

Shirley Collins

ARRANGER

DAVID DOWNES (b. 1975)

David Downes was born on June 9, 1975 in Dublin, Ireland. He graduated from Trinity College, Dublin where he studied music and composition. He has performed at many venues around the world, including Boston Symphony Hall, Carnegie Hall and Wembley Arena. Mr. Downes has made recordings with such artists as Michael Crawford and Michael W. Smith. He joined Riverdance where he was the music director for the Broadway production, as well as the American and European touring companies. Later, he and Sharon Browne formed Celtic Woman, a group that has toured all over the world with platinum recordings in the U.S., Australia, Japan, and South Africa. Mr. Downes has performed for U.S. Presidents Bill Clinton, George W. Bush, and Barack Obama.

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SCARBOROUGH FAIR

Scarborough Fair is a traditional English ballad about the Yorkshire town of Scarborough. The author of the song is unknown. The song is originally based on an old ballad called “The Elfin Knight”, which can be traced as far back as 1670. In various parts of England, the name of the fair is changed to fit the area that it is being sung in.\(^81\) As the song spread, it was adapted, modified, and rewritten to the point where many versions existed by the end of the eighteenth century. Only a few of those versions are typically sung nowadays.\(^82\)

The song tells of a young man who tells the listener to tell his former love to perform for him a series of impossible tasks, such as making a shirt without a seam and washing that shirt in a dry well; if those tasks are completed, he would take her back. The song is often sung as a duet, with the female then giving her lover her own list of impossible tasks to accomplish. The references to a traditional English fair date to nineteenth century versions; the refrain may have been borrowed from the ballad “Riddles Wisely Expounded” (Child Ballad # 1), which has a similar plot.\(^83\)

The earliest commercial recording of the song was by Gordon Heath and Lee Payant, who were Americans that ran a nightclub in Paris. It was recorded on the Elektra album *Encores from The Abbaye* (1955), taking the melody used from the version from Frank Kidson’s collection *Traditional Tunes* (1891). The most notable recording is by Simon and Garfunkel. It was the lead track on their album *Parsley, Sage, Rosemary, and Thyme*, and released as a single after being featured on the soundtrack to *The Graduate*

\(^{83}\) Ibid, 237 & 238.
(1968). Other notable recordings are by Andy Williams, Sarah Brightman, and Celtic Woman.\textsuperscript{84}

\textbf{TEXT}\textsuperscript{85}

Are you going to Scarborough fair?
Parsley, sage, rosemary and thyme.
Remember me to one who lives there;
he once was a true love of mine.

Tell him to make me a cambric shirt,
parsley, sage, rosemary and thyme.
Without no seams nor needlework,
then he’ll be a true love of mine.

Tell him to find me an acre of land,
parsley, sage, rosemary and thyme.
Between the salt water and the sea strand,
then he’ll be a true love of mine.

Are you going to Scarborough fair?
Parsley, sage, rosemary and thyme.
Remember me to one who lives there;
he once was a true love of mine.

### ANALYSIS

<table>
<thead>
<tr>
<th></th>
<th>Prelude</th>
<th>Section A</th>
<th>Section B</th>
<th>Interlude</th>
<th>Section C</th>
<th>Section A'</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-11</td>
<td>mm. 12-35</td>
<td>mm. 36-59</td>
<td>mm. 60-76</td>
<td>mm. 77-103</td>
<td>mm. 104-128</td>
<td>mm. 129-132</td>
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<tr>
<td>Tonality</td>
<td>C minor</td>
<td>C minor</td>
<td>C minor</td>
<td>D minor</td>
<td>E flat minor</td>
<td>E flat minor</td>
<td>E flat minor</td>
</tr>
<tr>
<td>Dynamics</td>
<td>p, mp</td>
<td>mp</td>
<td>mp</td>
<td>f, ff, mf</td>
<td>f, mf</td>
<td>p, pp</td>
<td>pp</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>no vocal line</td>
<td>grace note in mm. 18, triplet like feel to the melodic line</td>
<td>dotted half note in mm. 44 tied through to a half note in mm. 46</td>
<td>no vocal line</td>
<td>dotted half note in mm. 88 extended to a quarter note in mm. 91</td>
<td>triplet like feel to the melodic line</td>
<td>no vocal line</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>C pedal in the bass throughout section</td>
<td>block chord beginning almost every measure</td>
<td>arpeggiated figure in the bass clef</td>
<td>continuing arpeggiated figure in the bass clef from Section B</td>
<td>combination of beginning block chord &amp; arpeggiated figure</td>
<td>block chord beginning almost every measure</td>
<td>E flat pedal in the bass throughout section</td>
</tr>
</tbody>
</table>

### PERFORMANCE NOTES

To start with, the performer must maintain both a syllabic and melismatic feel to the song. There is disjunct and conjunct motion that are mixed together in this piece.

Considering this is folk music, this is a narrative set to music, which means the performer needs to be able to sing this as if telling a story.
CHAPTER V

Frauenliebe und -leben

Rarely has the reputation of a poet come to be yoked so closely to a musical setting as is the case with Adelbert von Chamisso (1781-1838) and Robert Schumann’s song cycle Frauenliebe und -leben.

- Kristina Muxfeldt86

COMPOSER

ROBERT SCHUMANN (1810-1856)

Robert Schumann was born on June 8, 1810 in Zwickau, Saxony (now in Germany). His father was a bookseller and publisher. His mother stayed home to care for the children. Schumann began composing before the age of seven. When he was seven, he began studying piano with Zwickau Gymnasium teacher and church organist Johann Gottfried Kuntsch. At age fourteen, Schumann wrote an essay on the aesthetics of music and contributed to a volume titled Portraits of Famous Men. His father died in 1826; he was the only close family that encouraged Schumann’s musical aspirations. He began to study law in Leipzig in 1828 to meet the terms of his inheritance. He continued his law studies in Heidelberg. It was in 1830 when he heard Niccolò Paganini, (violinist, violist, guitarist, and composer), play in Frankfurt. He made the decision to go back to Leipzig and resumed taking piano lessons from his old master Friedrich Wieck. Under Wieck’s

tutelage, Schumann permanently injured a finger on his right hand. He therefore abandoned the idea of a concert career and devoted himself to composition. He began to study music theory with Heinrich Dorn, German composer/conductor of the Leipzig Opera.\footnote{John Worthen, \textit{Robert Schumann: Life and Death of a Musician} (New Haven and London: Yale University Press, 2007), 4, 12-13,19, 56, 61.}

In 1835, Schumann composed two significant compositions, \textit{Carnaval} op. 9 and \textit{Etudes symphoniques} op. 13. It was that year that the 25-year-old Schumann’s love for Clara Wieck began to blossom, who would later become his wife. 1836 is referred as his “sad year”, as that was the year his mother passed away. In spite of that, he still managed to come up with two compositions that year, the \textit{Concert sans orchestra} op. 14 and \textit{Fantasie in C} op. 17, revised in 1839. In 1837, he published \textit{Symphonic Studies}, a complex set of étude-like variations, and \textit{Davidsbündlertänze} op. 5. He completed \textit{Kinderszenen} op. 15 and \textit{Kreisleriana} op. 16 in 1838, which are considered two of Schumann’s greatest works. After visiting Vienna in 1839, he created his \textit{Faschingsschwank aus Wien} (Carnival Prank from Vienna). 1840 is referred to as Schumann’s Liederjahr or year of song. His most prominent song-cycles during this period were his settings of \textit{Liederkreis} op. 39, \textit{Frauenliebe und -leben} op. 42, \textit{Dichterliebe} op. 48, and \textit{Myrthen}. He wrote two of his four symphonies in 1841, \textit{No. 1 in B flat} op. 38 and \textit{No. 4 in D minor}. He devoted 1842 to composing chamber music, which includes the \textit{Piano Quintet in E flat} op. 44. In 1843, he wrote \textit{Paradise and the Peri}, his
first attempt at concerted vocal music. He only wrote one opera, *Genoveva* op. 81 (1848).\(^88\)

When Schumann returned to Leipzig in 1839, his love Clara informed him that her father planned to disinherit her and take away her earnings unless she broke off her relationship with Schumann. Her father made many demands previously of Schumann to adhere to before he would allow the marriage. As a defensive measure to Clara’s news, he drafted a petition to the court of appeal in Leipzig, requesting either Wieck’s parental consent or for the court to grant permission for them to marry. After a long battle in court, Schumann married Clara on September 12, 1840.\(^89\)

The period of 1844-1853 became a critical one for Schumann’s health. It was at this time that he was in the process of setting Goethe’s Faust to music. He spent the first half of 1844 touring Russia. When he returned to Germany, he left Leipzig for Dresden, where he suffered from “nervous prostration”. He suffered from fits of shivering and an apprehension of death while experiencing an abhorrence of high places, metal instruments, and drugs. His issues with unease and neurasthenia is reflected in his *Symphony in C* (1845). His symptoms increased in late February 1854 to having angelic and demonic visions. He attempted suicide that month by throwing himself from a bridge into the Rhine River. When he was rescued, he asked to be taken to an asylum for the insane. It was at Dr. Franz Richarz’s sanatorium in Endenich that he would remain until his death on July 29, 1856.\(^90\)

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\(^89\) Daverio and Sams, "Schumann, Robert."

Frauenliebe und -leben

Frauenliebe und -leben is a cycle of nine poems by Adelbert von Chamisso written in 1830. They describe the course of a woman’s love for her man, from her point of view, from the time they first meet through marriage to his death, and after.

Schumann’s setting was composed in 1840. He uses eight of the nine poems in his setting. His choice of text was most likely inspired in part by the events that occurred in his personal life at the time. He was courting Clara Wieck the year prior to the composition, marrying her the following year. While Schumann’s setting is now the most widely known, his setting is not the only one. Chamisso’s cycle was set to music by many masters of German Lied. Carl Loewe’s setting Frauenliebe is his opus 60. He set all of the poems in Chamisso’s cycle, including the ninth one “Traum der eignen Tage.” Franz Paul Lachner made a setting for soprano, horn and piano as his opus.

Texts and Translations

I. Seit ich ihn gesehen

Seit ich ihn gesehen,          Since seeing him,
Glaub ich blind zu sein;       I think I am blind:
Wo ich hin nu blicke,          wherever I look,
Seh ich ihn allein;            him only I see;
Wie im wachen Träume          as in a waking dream
Schwebt sein Bild mir vor,     he floats before me,
Tauch aus tiefstem Dunkel      rising out of darkest depths
Heller nur empor.              only more brightly.

Sonst ist licht-und farblos    For the rest, dark and pale
Alles um mich her,             is all around,
Nach der Schwestern Spiele     for my sisters’ games
Nicht begehr ich mehr,         I am no longer eager,

Möchte lieber weinen
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

I would rather weep
quietly in my room;
since seeing him,
I think I am blind.

II. Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut.
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

He, the most wonderful of all,
so gentle, so good.
Sweet lips, bright eyes,
clear mind and firm resolve.

So wie dort in blauer Tiefe
Hell und herrlich jener Stern,
Also er an meinem Himmel
Hell und herrlich, hehr und fern.

As there in the blue depths
that star, clear and wonderful,
so is he in my heaven,
clear and wonderful, majestic, remote.

Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein.

Wander, wander your ways;
just to watch your radiance,
just to watch it in humility,
just to be blissful and sad!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit.

Hear not my silent prayer
for your happiness alone;
me, lowly maid, you must not know,
lofty, wonderful star.

Nur die Würdigste von allen
Darf beglücken deine Wahl
Und ich will die Hohe segnen
Viele tausend Mal.

Only the most worthy woman of all
may your choice favour
and that exalted one will I bless
many thousands of times.

Will mich freuen dann und weinen,
Selig, selig bin ich dann,
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Then shall I rejoice and weep,
be blissful, blissful then;
even if my heart should break,
then break, O heart, what matter?

III. Ich kann’s nicht fassen

Ich kann’s nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt’ er doch unter allen
Mich Arme erhöht und beglückt?

I cannot grasp it, believe it,
I am in the spell of a dream;
how, from amongst all, has he
raised and favored poor me?
Mir war’s, er habe gesprochen: 
Ich bin auf ewig Dein,
Mir war’s, ich träume noch immer, 
Es kann ja nimmer so sein.
O laß im Traum mich sterben, 
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen 
In Tränen unendlicher Lust.

IV. Du Ring an meinem Finger

Du Ring an meinem Finger, 
Mein goldenes Ringelein, 
Ich drücke dich fromm an die Lippen, 
An das Herze mein.

Ich hatt’ ihn ausgeträumet, 
Der Kindheit friedlich schönen Traum, 
Ich fand allein mich, verloren 
Im öden unendlichen Raum.

Du Ring an meinem Finger, 
Da hast du mich erst belehrt, 
Hast meinem Blick erschlossen 
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben, 
Ihm angehören ganz, 
Hin selber mich gegen und finden 
Verklärt mich in seinem Glanz.

V. Helft mir, ihr Schwestern

Helft mir, ihr Schwestern, 
Freundlich mich schmücken, 
Dient der Glücklichen heute, mir, 
Windet geschäftig 
Mir um die Stirne 
Noch der blühenden Myrte Zier.

Als ich befriedigt, 
Freudigen Herzens, 
Sonst dem Geliebten im Arme lag, 
Immer noch rief er, 
Sehnsucht im Herzen, 
Ungeduldig den heutigen Tag.

He said, I thought, 
I am forever yours,’
I was, I thought, still dreaming, 
for i t can never be so.
O let me, dreaming, die, 
cradled on his breast;
blissful death let me savour, 
in tears of endless joy.

Ring on my finger, 
my little golden ring, 
devoutly I press you to my lips, 
to my heart.

I had finished dreaming 
childhood’s tranquil pleasant dream, 
alone I found myself, forlorn 
in boundless desolation.

Ring on my finger, 
you have first taught me, 
unlocked my eyes 
to life’s deep, boundless worth.

I will serve him, live for him, 
belong wholly to him, 
yield to him and find 
myself transfigured in his light.

Help me, sisters, 
in kindness to adorn myself, 
serve me, the happy one, today, 
eagerly twine 
about my brow 
the flowering myrtle.

When I, content, 
with joyous heart, 
lay in my beloved’s arms, 
still would he call 
with yearning heart, 
impatiently for today.
Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit;
Daß ich mit klarem
Aug ihn empfangen,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Gibst du mir, Sonne, deinen Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringt ihm knospende Rosen dar.
Aber euch, Schwestern,
Gruß ich mit Wehmut,
Freudig scheidend aus eurer Schar.

VI. Süßer Freund

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich’s sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will ins Ohr dir flüstern
Alle meine Lust.

Weißt du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.
Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht;
Und daraus dein Bildnis
Mir entgegen lacht.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht;
Und daraus dein Bildnis
Mir entgegen lacht.

VII. An meinem Herzen, an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.
Das Glück ist die Liebe,
Die Lieb ist das Glück,
Ich hab’s gesagt und nehm’s nicht zurück.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht;
Und daraus dein Bildnis
Mir entgegen lacht.

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.
Das Glück ist die Liebe,
Die Lieb ist das Glück,
Ich hab’s gesagt und nehm’s nicht zurück.

Hab überschwänglich mich geschätzt,
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung gibt;

VIII. Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz getan,
Der aber traf,
Du schläfst, du harter, unarmherz’ger Mann,
Den Todesschlaf.

Nun hast du mir den ersten Schmerz getan,
Der aber traf,
Du schläfst, du harter, unarmherz’ger Mann,
Den Todesschlaf.

43
Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt,
Ich bin nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt;
Da hab ich dich und mein verlornes Glück,
Du meine Welt.

The deserted one stares ahead,
the world is void.
Loved have I and lived,
I am living no longer.

Quietly I withdraw into myself,
the veil falls;
there I have you and my lost happiness,
my world.

**ANALYSIS**\(^9\)\(^2\)

**Analysis of *Seit ich ihn gesehen***

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>Section A'</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-16</td>
<td>mm. 17-32</td>
<td>mm. 33-36</td>
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<tr>
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<td>B flat major</td>
</tr>
<tr>
<td>Dynamics</td>
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<td>p</td>
<td>p</td>
</tr>
<tr>
<td>Vocal Line</td>
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<tr>
<td>Accompaniment</td>
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<td>pattern of repeated chords, vocal phrasing is doubled</td>
<td>vocal phrasing is doubled</td>
</tr>
</tbody>
</table>

### Analysis of *Er, der Herrlichste von allen*

<table>
<thead>
<tr>
<th>Measures</th>
<th>A</th>
<th>A</th>
<th>Interlude</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>C’</th>
<th>Interlude</th>
<th>A</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-9</td>
<td>mm. 10-17</td>
<td>mm. 18-20</td>
<td>mm. 21-28</td>
<td>mm. 29-38</td>
<td>mm. 39-46</td>
<td>mm. 47-54</td>
<td>mm. 55-56</td>
<td>mm. 57-66</td>
<td>mm. 67-71</td>
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<tr>
<td>Vocal Line</td>
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<td>turn ornamentation</td>
<td>no vocal line</td>
<td>grace note in mm. 23</td>
<td>turn ornamentation</td>
<td>legato slur in mm. 42</td>
<td>grace notes in mm. 53</td>
<td>no vocal line</td>
<td>turn ornamentation</td>
<td>no vocal line</td>
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<tr>
<td>Accompaniment</td>
<td>ascend-ing chromatic line motif mm. 2-4</td>
<td>semi-staccato to block-chordal octaves</td>
<td>semi-staccato to block-chordal octaves</td>
<td>ascend-ing chromatic line motif mm. 23-24</td>
<td>Descending chromatic line motif mm. 29-31</td>
<td>semi-staccato to block-chordal octaves</td>
<td>semi-staccato to block-chordal octaves</td>
<td>semi-staccato to block-chordal octaves</td>
<td>husband motif: scale degree 7-2-1</td>
<td></td>
</tr>
</tbody>
</table>
### Analysis of Ich kann’s nicht fassen

<table>
<thead>
<tr>
<th></th>
<th>Section A</th>
<th>Section B</th>
<th>Section A'</th>
<th>Section A</th>
<th>Interlude</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>mm. 1-16</td>
<td>mm. 17-36</td>
<td>mm. 37-52</td>
<td>mm. 53-68</td>
<td>mm. 69-76</td>
<td>mm. 77-87</td>
</tr>
<tr>
<td>Tonality</td>
<td>C minor</td>
<td>C minor</td>
<td>C minor</td>
<td>C minor</td>
<td>C minor</td>
<td>C minor</td>
</tr>
<tr>
<td>Dynamics</td>
<td>f</td>
<td>p</td>
<td>f</td>
<td>p</td>
<td>sf</td>
<td>p</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>ascending &amp; descending chromatic line motifs mm. 5-9</td>
<td>ascending chromatic line motif mm. 16-27</td>
<td>motif of 5-1-5-6-5 at mm. 36-42</td>
<td>motif of 5-1-5-6-5 at mm. 52-58</td>
<td>no vocal line</td>
<td>ritardando beginning in mm. 79</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>appearance of original thematic core motif from first song</td>
<td>appearance of original thematic core motif from first song</td>
<td>appearance of original thematic core motif from first song</td>
<td>unexpected imposed f# to emphasize dramatic element of text</td>
<td>unexpected imposed f# to emphasize dramatic element of text</td>
<td>appearance of original thematic core motif from first song</td>
</tr>
</tbody>
</table>

---

## Analysis of *Du Ring an meinem Finger*\(^\text{94}\)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>mm. 1-9</th>
<th>Section B</th>
<th>mm. 10-17</th>
<th>Section A</th>
<th>mm. 18-25</th>
<th>Section C</th>
<th>mm. 26-33</th>
<th>Section A'</th>
<th>mm. 34-41</th>
<th>Postluide</th>
<th>mm. 42-45</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality</td>
<td>E flat major</td>
<td>E flat major</td>
<td>E flat major</td>
<td>E flat major</td>
<td>E flat major</td>
<td>E flat major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal Line</td>
<td>innig in the dynamics</td>
<td>gradually ascending vocal line</td>
<td>phrase begins with a f-f# before going to g</td>
<td>ascending &amp; descending chromatic line motifs</td>
<td>mm. 25-30</td>
<td>phrase begins with an e flat-f before going to g</td>
<td>no vocal line</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accompaniment</td>
<td>repetition of block chords</td>
<td>ascending arpeggiated chords</td>
<td>repetition of block chords</td>
<td>ascending chromatic line motif</td>
<td>mm. 32</td>
<td>ascending arpeggiated chords</td>
<td>cadence with deceptive harmonies resolving on the tonic chord</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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# Analysis of *Helft mir, ihr Schwestern*\(^{95}\)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>Section B</th>
<th>Section A</th>
<th>Section C</th>
<th>Section A’</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-10</td>
<td>mm. 11-18</td>
<td>mm. 19-26</td>
<td>mm. 27-36</td>
<td>mm. 37-46</td>
<td>mm. 47-52</td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td>B flat major</td>
<td>B flat major</td>
<td>B flat major</td>
<td>B flat major</td>
<td>B flat major</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>mf</td>
<td>sf</td>
<td>mf</td>
<td>p</td>
<td>p</td>
<td>p</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>expansion on thematic core motif from first song, 5-6-5-3-1, mm. 3-4 &amp; 7-8</td>
<td>ceaseless melody</td>
<td>expansion on thematic core motif from first song, 5-6-5-3-1, mm. 19-20 &amp; 23-24</td>
<td>beginning of phrase alludes to third song, ornamental turn alludes to second song</td>
<td>expansion on thematic core motif from first song, 5-6-5-3-1, mm. 37-38</td>
<td>no vocal line</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>previous 5-6-5-1 pattern from first song</td>
<td>husband motif mm. 12 &amp; 16</td>
<td>arpeggiated chords</td>
<td>ascending chromatic line motif mm. 29-30</td>
<td>descending &amp; ascending chromatic line motifs mm. 41-46</td>
<td>picks up original melody but varies rhythm &amp; begins on third beat of measure</td>
</tr>
</tbody>
</table>

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**Analysis of Süßer Freund**

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>mm. 1-11</th>
<th>Interlude A</th>
<th>mm. 12-21</th>
<th>Section B</th>
<th>mm. 22-24</th>
<th>Interlude B</th>
<th>mm. 25-32</th>
<th>Section B</th>
<th>mm. 33-34</th>
<th>Interlude B</th>
<th>mm. 35-42</th>
<th>Section B</th>
<th>mm. 43-44</th>
<th>Coda</th>
<th>mm. 45-54</th>
<th>mm. 55-58</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td>G major</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td>p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vocal Line</td>
<td>phrase begins on second beat</td>
<td>triplet directly proceeding the fifth leap</td>
<td>no vocal line</td>
<td>gradual ascending line note wise</td>
<td>no vocal line</td>
<td>gradually gets louder</td>
<td>no vocal line</td>
<td>returns to beginning material</td>
<td>ends on tonic chord</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accompaniment</td>
<td>variation of husband motif mm. 3-4 &amp; 6-7</td>
<td>variation of husband motif mm. 13-14 &amp; 16-17</td>
<td>organ-like chords in lower ranging octaves</td>
<td>sustained chords</td>
<td>organ-like chords in lower ranging octaves</td>
<td>sustained chords</td>
<td>organ-like chords in lower ranging octaves</td>
<td>variation of husband motif, but varied only in key mm. 46-47 &amp; 49-50</td>
<td>variation of husband motif mm. 57-58</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Analysis of An meinem Herzen

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>Section A’</th>
<th>Section A’’</th>
<th>Section A’’’</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-9</td>
<td>mm. 10-17</td>
<td>mm. 18-25</td>
<td>mm. 26-34</td>
<td>mm. 35-41</td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td>D major</td>
<td>D major</td>
<td>D major</td>
<td>D major</td>
<td>D major</td>
</tr>
<tr>
<td>Dynamics</td>
<td>f-p</td>
<td>p</td>
<td>p</td>
<td>p-sf</td>
<td>sf</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>variation of original thematic core motif, 5-1-2-7-1, mm. 2-3</td>
<td>grace note in mm. 17</td>
<td>schneller = quick or fast, noted in beginning of line</td>
<td>noch schneller = still faster, noted in beginning of line</td>
<td>no vocal line</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>previous 5-6-5-1 pattern from first song</td>
<td>arpeggiated rhythm with a ritardando in mm. 16</td>
<td>arpeggiated rhythm</td>
<td>block chords with a ritardando in mm. 31</td>
<td>variation of husband motif, mm. 39-41</td>
</tr>
</tbody>
</table>

Analysis of Nun hast du mir den ersten Schmerz getan\(^{96}\)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Section A</th>
<th>Section B</th>
<th>Section C</th>
<th>Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-7</td>
<td>mm. 8-15</td>
<td>mm. 16-22</td>
<td>mm. 23-43</td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td>D minor</td>
<td>D minor</td>
<td>D minor</td>
<td>B flat major</td>
</tr>
<tr>
<td>Dynamics</td>
<td>sf</td>
<td>sf-p</td>
<td>pp</td>
<td>p-pp</td>
</tr>
<tr>
<td>Vocal Line</td>
<td>declamatory, phrase is introduced with a sforzando chord</td>
<td>declamatory, phrase is introduced with a sforzando chord</td>
<td>close intervallic structure &amp; a single note center</td>
<td>no vocal line</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>initial strophic musical theme</td>
<td>chordal accompaniment</td>
<td>ends on a dominant chord</td>
<td>original thematic core motif, mm. 24-26</td>
</tr>
</tbody>
</table>

**PERFORMANCE NOTES**

If the modern performer decides to sing the cycle—and she should—she must embrace the role played by her nineteenth-century predecessors, most of whom, at least outwardly, accepted the humble female part assigned to them. There is no more reason not to sing this cycle than for a soprano not to sing Cio-Cio-San because of the subservient female/male relationship in the Madama Butterfly libretto. The cycle is not a social statement but an artistic expression that portrays a young, vital, innocent woman. The decision to perform Frauenliebe und-Leben

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must include willingness to understand the social milieu out of which this poetry and music come, and to momentarily enter into it.  

Secondly, the musician should possess a great deal of stamina for a satisfactory performance. Since the cycle is much more cohesive when presented in its entirety, physical strength is very important. There is little chance for the singer to rest the voice between songs except where there is a longer postlude.

Third, as this is a long cycle and spans over a majority of one’s lifetime, German diction has to be crisp and clear. This cycle is also test for a higher soprano’s range, as it spends a great amount of time in the lower register. Also, even though these songs could be performed separately, it is best if the songs were performed as a unit, so as to get the complete story of joys and sorrows this lady goes through.

**Seit ich ihn gesehen**

_Frauenliebe und leben_ opens the cycle with a young woman being in awe of a man she is meeting for the first time. The importance of word inflection is stressed within the melody and rhythm of the vocal line of this piece. One must adhere to the technical demands that are given within the limited vocal range that Schumann gave, as it fits the tenderness of the poetry. Vocal timber must be kept light and not overly darkened. Miller gives the best piece of advice for this piece,

Honest vocal timbre and a good legato provide the most expressive performance mode for this Lied.

---

100 Miller, *Singing Schumann: An Interpretive Guide for Performers*, 84-86.
Er, der Herrlichste von allen

In this movement, the young woman continues her adoration of the man she sees, which she vows will never end even if her heart should be broken. The marking of innig, meaning heartfelt or sincere, should be noted by the performer. The dotted rhythm and strong exclamation about the most wonderful of men showcases the strong energy of the piece while expressing the lover’s tenderness and kindness. Per Richard Miller,

Singer and pianist should relieve the relentlessness of the reiterated blocks of chords at those moments accommodating the expressive turns with slight rubato, immediately thereafter returning to the basic tempo…. Singer and pianist must strongly mark the rhythmic elements without losing the melodic sweep inherent in bars 52-59.\(^{101}\)

The singer should express the syllables in the word “demut” with a slight emphasis on the first consonant with the following vowels being sung with the warmest, most tender timbre possible.\(^{102}\)

Ich kann’s nicht fassen

This piece is in a declamatory mode. It talks of the woman’s astonishment that this man would choose over the other eligible women. The opening fifteen bars are to be delivered with passion and extreme emotion. Joy and excitement are the driving force of this Lied. Since the next eight measures are slower and more sustained, they require full legato to contrast with the previous fifteen measures. The final ascending and descending arpeggio should not be hurried and must conclude in repose.\(^{103}\)

There also needs to be a certain degree of flexibility involved in performing this movement. The woman goes from disbelief, to reminiscing about the past to, thinking

\(^{101}\) Miller, Singing Schumann: An Interpretive Guide for Performers, 85-88.
\(^{102}\) Ibid, 86.
\(^{103}\) Ibid, 88 & 89.
about the future, and then back to disbelief. Attention to dynamics, word emphasis, and phrasing is very important.

*Du Ring an meinem Finger*

When performing this movement, the performer has to keep in mind that the marking innig means “fervent, ardent, hearty” and not “teary, internalized, sentimental” as the accompaniment would suggest. It is a straightforward melody that expresses joy at the thought of betrothal and therefore must move joyfully. The performer must be careful to minimize “false” syllabic accents that might otherwise “jump” out from the text.\(^{104}\)

The performer also needs to convey the emotion expressed in this movement. After the girl goes through the thrill of finding love and what that entails, she receives a ring, which symbolizes the fulfillment of her dreams. She has yet to begin to think of the wedding to come but is only aware of the ring and what it means, to be united with the one that she loves.\(^{105}\)

*Helft mir, ihr Schwestern*

The performer must convey a sense of urgency and breathlessness through vocal energy and clear diction. This movement creates the sentiment about the young woman’s farewell to her girlhood as she puts on her wedding attire.\(^{106}\) She is asking her sisters to help her prepare for the ceremony. She wishes to make herself as beautiful as possible, up until the last second before she walks down the aisle. The young woman is also feeling some anxiety as she dwells on her groom, even as she is walking down the aisle.

\(^{104}\) Miller, *Singing Schumann: An Interpretive Guide for Performers*, 89 & 90.


**Süßer Freund**

There should be no hurrying through the melody of this movement as it is presented directly over suspended harmonies that underlie the words “süßer,” “kannst,” “wie,” and “wüsst.”\(^{107}\) This is especially important considering the text. This piece takes place sometime after the wedding, though the exact timeline is unclear. She informs her husband that she is going to have a baby. This is also the first piece in the cycle that the girl is directly addressing her beloved, so that is of note in a performance aspect.

Another aspect to consider is how Schumann essentially writes the vocal line of this movement in a recitative-like manner. As such, emphasis must be placed during the naturally occurring stresses and rhythms as if it was spoken.

**An meinem Herzen**

The performer must be fröhlich, innig (frolicsome, fervent) when singing about the bliss of holding and nursing her infant.\(^{108}\) The energy that the woman has throughout this piece has to be conveyed. This movement almost has a waltz-like quality to it. The vocal line must be treated as such with a “1-2-3, 1-2-3” motion.

**Nun hast du mir den ersten Schmerz getan**

When performing the last movement, the performer must avoid melodramatic excess while manifesting dignified anguish.\(^{109}\) She accepts her fate as she reflects on the bleakness of her world.\(^{110}\) She has lost her husband in death, though the reason is unknown. All she is left with is the memories of her husband. It is in the long postlude


\(^{108}\) Ibid, 93.

\(^{109}\) Ibid, 93.

that she recalls those memories, so the performer has to be prepared with conveying that in silence.
CHAPTER VI

BEAUTIFUL CITY

When it moved uptown in 1976, Godspell was roundly panned for its saccharine book, weak score, amateurish staging and lack of dance movement, but after 2,118 performances off-Broadway, the show was essentially critic-proof.
- William A. Everett and Paul R. Laird

COMPOSER

STEPHEN SCHWARTZ (b. 1948)

Stephen Schwartz was born in New York City on March 6, 1948, and raised on Long Island. He graduated from Mineola High School in 1964. He also studied piano and composition at the Juilliard School, while attending high school. He graduated from Carnegie Mellon University in 1968 with a BFA in drama, during which time he composed original musicals such as an early version of *Pippin*. He started a career as a record company executive and producer at RCA Records before beginning to work on Broadway shortly thereafter. His first major claim to fame was the title song for the play *Butterflies Are Free*; the song was eventually used in the movie version as well.

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When he was still in his early twenties, he developed three Broadway hits in a row that at one point were running simultaneously: *Godspell* (1971), for which he won several awards, including two Grammys, *Pippin* (1972), and *The Magic Show* (1974). Next, he wrote the music and lyrics for *The Baker’s Wife* (1976). His score for *The Baker’s Wife* demonstrated the versatility of the young composer-lyricist but the troublesome show closed before reaching New York. He then adapted and directed a musical version of Studs Terkel’s *Working* (1978), for which he contributed four songs and won the Drama Desk Award as best director. He also wrote three of the songs in the off-Broadway revue, *Personals* (1987); lyrics to Charles Strouse’s music for *Rags* (1986); and music and lyrics for *Children of Eden* (1991). Schwartz’s musical *Wicked* opened in the fall of 2003, and is currently running on Broadway as well as several other cities around the world. It reached its 1900th performance on Broadway in 2008, making Schwartz the only songwriter in Broadway history ever to have three shows run more than 1,900 performances. He even wrote an opera, *Séance on a Wet Afternoon* (2009). The opera was based on the novel by Mark McShane and the screenplay of the 1964 film by Bryan Forbes. The opera is about a medium, her husband, and the spirit of their dead son, who speaks to the medium and is her contact for her séances.

He has also worked in film, collaborating with composer Alan Menken on scores for Disney’s *Pocahontas* (1995), for which he received two Academy Awards and a Grammy, *The Hunchback of Notre Dame* (1996), and *Enchanted* (2007). He provided

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113 Hischak, “Schwartz, Stephen.”
songs for Dreamworks’ first animated film, *The Prince of Egypt*, for which he won an Academy Award for the song “*When You Believe*.” He recently received a star on the Hollywood Walk of Fame and was inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame. He now has a book about his career, *Defying Gravity*, which was released by Applause Books.¹ⁱ⁶

**GODSPELL**

During the 1970’s, the Bible was prominently featured on the New York musical stage. Two shows alone were based on the Book of Genesis, *Two by Two* (1970) by and *Joseph and the Amazing Technicolor Dreamcoat* (1976). *Godspell* was based on the Gospel According to St. Matthew. It’s a retelling of the last seven days of Christ. The original production showed Jesus in clown makeup, wearing a superman “S” on his shirt. His disciples were dressed like hippie flower children. The parables were reenacted by the disciples in a more contemporary manner. The production was first shown in a nonmusical format as a workshop production. It was then presented in a Greenwich Village theatre for three months, then moved to off-Broadway via the Promenade Theatre for 2,124 performances. The film version, which released in 1973, starred Victor Garber and David Haskell. *Godspell* then officially moved to Broadway on June 22, 1976 at the Broadhurst Theatre, running for 527 performances. The show was revived twice: the first was in 1988, which ran for 248 performances; the second was in 2011, which was on Broadway until 2012.¹¹⁷


Characters

Most of the characters’ names are the first name of the actor, with the personality of each character getting defined as the show develops. This way, the characters are more easily identified by the song they sing. The only named roles are Jesus and John the Baptist, the latter doubles in the show as Judas Iscariot.

<table>
<thead>
<tr>
<th>Character</th>
<th>Personality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jesus</td>
<td>Son of God</td>
</tr>
<tr>
<td>John the Baptist / Judas Iscariot</td>
<td>Faithful Servant / Traitor</td>
</tr>
<tr>
<td>Gilmer</td>
<td>Silly, Great Storyteller</td>
</tr>
<tr>
<td>Herb</td>
<td>Goofy and Entertaining</td>
</tr>
<tr>
<td>Jeffrey</td>
<td>Happy and Excited</td>
</tr>
<tr>
<td>Joanne</td>
<td>Eager and Enthusiastic</td>
</tr>
<tr>
<td>Lamar</td>
<td>Clumsy and Unintentionally Funny</td>
</tr>
<tr>
<td>Peggy</td>
<td>Shy and Loyal</td>
</tr>
<tr>
<td>Sonia</td>
<td>Dramatic with a Put-On Sensuality</td>
</tr>
<tr>
<td>Robin</td>
<td>First to Declare Loyalty to Jesus</td>
</tr>
</tbody>
</table>

Plot

Beginning with young people wearing shirts bearing the images of various philosophers and singing about their respective philosophies, John the Baptist interrupts with the announcement of the arrival of Jesus. John baptizes the group and then baptizes Jesus. Jesus begins to speak about parables from the book of Matthew and Luke, describing the character of God and how to follow him. Soon, it is the group that is presenting the parables with each character one by one singing a song. With each parable, Judas challenges Jesus and his teachings.  

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Several members of the group begin to question Jesus’s authority, with him responding with more parables. The Pharisees continue to question him, and he calls them hypocrites. Jesus predicts that great wars and famines lie ahead and that he soon will not be seen for a long while. He implores them to join him in a last meal together, in which he reveals that one of them will betray him. It is later revealed to be Judas, who sells him out to be crucified for thirty pieces of silver. He is then crucified at the end of the show and then returns to the stage for the finale, which is supposed to indicate Jesus’s resurrection.120

TEXT121

Out of the ruins and rubble,
Out of the smoke,
Out of our night of struggle,
   Can we see a ray of hope?
One pale, thin ray reaching for the day
We can build a beautiful city,
   Yes, we can; yes, we can.
We can build a beautiful city.
Not a city of angels,
   But we can build a city of man.

   We may not reach the ending,
But we can start
   Slowly but truly mending
Brick by brick,
   Heart by heart.
Now, maybe now
   We start learning how
We can build a beautiful city,
   Yes, we can; yes, we can.
We can build a beautiful city.
Not a city of angels,
   But we can build a city of man.

When your trust is all but shattered,
When your faith is all but killed,
You can give up, bitter and battered,
Or you can slowly start to build…

A beautiful city,
Yes, we can; yes, we can.
We can build a beautiful city.
Not a city of angels,
But finally, a city of man.
A city of man.

ANALYSIS OF BEAUTIFUL CITY

<table>
<thead>
<tr>
<th></th>
<th>Prelude</th>
<th>Section A</th>
<th>Section B</th>
<th>Section A'</th>
<th>Section B'</th>
<th>Section C</th>
<th>Section B''</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Measures</strong></td>
<td>mm. 1-4</td>
<td>mm. 5-16</td>
<td>mm. 17-25</td>
<td>mm. 26-38</td>
<td>mm. 39-47</td>
<td>mm. 48-57</td>
<td>mm. 58-70</td>
</tr>
<tr>
<td><strong>Tonality</strong></td>
<td>G flat major</td>
<td>G flat major</td>
<td>E flat major</td>
<td>G flat major</td>
<td>E flat major</td>
<td>G flat major</td>
<td>E flat major – D major</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>p, delicately</td>
<td>p, delicately</td>
<td>p, delicately</td>
<td>mp</td>
<td>mp</td>
<td>mp, poco rubato, colla voce</td>
<td>mf, a tempo, softer little by little</td>
</tr>
<tr>
<td><strong>Vocal Line</strong></td>
<td>no vocal line</td>
<td>interweaving of step-wise motions &amp; leaps</td>
<td>some accidentals added in due to key change</td>
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<td>some accidentals added in due to key change</td>
</tr>
<tr>
<td><strong>Accompaniment</strong></td>
<td>block chords in right hand, pedal in left hand</td>
<td>block chords in right hand, suspensions in left hand</td>
<td>block chords in right hand, suspensions in left hand</td>
<td>block chords in right hand, suspensions in left hand</td>
<td>block chords in right hand, suspensions in left hand</td>
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</table>

PERFORMANCE ASPECTS

“Beautiful City” was not added to Godspell until 1973 as part of the film version.

It was written at the request of the film’s director, David Greene; he believed that “We
“Beseech Thee” from the stage version was “too theatrical” to work for film. It was positioned after “By My Side”, which is in the second act and ends up omitting the parable in between. Many theatrical directors choose to use it in place of other songs, such as the “Day by Day” reprise and “Tower of Babble”. The 2011 Broadway revival places “Beautiful City” between “We Beseech Thee” and the Last Supper scene, and is sung by Jesus as a slow ballad to his followers. The lyrics were rewritten for a one-night benefit production of *Godspell*, which was shortly after the 1991 Rodney King riots.  

The fact that this particular piece is sung by Jesus in most productions is a clear indicator about how important this piece is to the show. Therefore, clear diction is key to conveying the deep message in the song to the audience. The message of this piece is about what the community can accomplish together. With this piece, you have think on a deeper level to truly understand and perform this piece. In the context of the show, it indicates that Jesus will soon leave them; the group will then be forced to seek God in other ways as he will no longer be physically seen in the flesh. He also implores them to rely on each other.

If *Beautiful City* performed in a recital setting, the piece can be used to imply a similar sentiment: that the road through life will be long and full of trials, and the human race is going to make mistakes along the way. While everyone will have their own personal race to get through, the human race must rely on each other to build a world not of angels, but of man.

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Bibliography


