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Deborah Marie Steubing

2001

**The Setting of the Auvergnat-Dialect Folk Songs by
Joseph Canteloube in His *Chants d'Auvergne*:
An Analysis of the Modal Aspects of the Pure Folk Songs
and Canteloube's Diatonic/Pentatonic Accompaniments**

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by

Deborah Marie Steubing, B.M.; M.M.

Treatise

Presented to the Faculty of the Graduate School of

the University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

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Dedicated to my family

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The Setting of the Auvergnat-Dialect Folk Songs
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An Analysis of the Modal Aspects of the Pure Folk Songs
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The University of Texas at Austin, 2001

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This treatise explores six of Joseph Canteloube's *Chants d'Auvergne* settings; three from the "Haute Auvergne" (*Bailèro*, *Lo Fiolaire*, and *Obal, Din lo Coumbèlo*), three from the "Basse Auvergne" (*N'aī Pas Iéu de Mīo*, *Ound' Onorèn Gorda?*, and *Quand Z'Eyro Petitoune*) as classified by Canteloube. There is a comparison between Canteloube's settings and the coordinating, collected folk song melodies in Canteloube's *Anthologie des Chants Populaires Français*. For each of the songs, there is a translation of the original folk song text and Canteloube's setting text (from the Auvergnat dialect to English) found in the Appendices at the end of the treatise. There is also a brief biography of Joseph Canteloube and a brief overview of French folk song, as it pertains to the discussion of the songs of the Auvergne region. A comparison of the settings

both within their group and with the other group is included. Finally, there is a section that details performance and recital programming considerations with regard to the information gathered. I have included a brief glossary of terms for the analysis and formal diagrams included; these terms are uniformly taken from Stefan Kostka and Dorothy Payne's fourth edition of *Tonal Harmony*. The following topics, in terms of the folk songs and their settings, are discussed within this treatise in order to give the performer a deeper understanding of these well-loved songs: poetic structure, formal structure, construction of the folk song melodies, modality/tonality, countermelodies, motives, and cadential structures. The songs are included in their entirety at the end of the paper.

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Glossary

PC	Plagal Cadence
HC	Half Cadence
DC	Deceptive Cadence
AC	Authentic Cadence
IAC	Imperfect Authentic Cadence
PAC	Perfect Authentic Cadence

All of these terms are found in *Tonal Harmony* (Kostka and Payne, 2000).

Introduction

The primary purpose of this treatise is to provide a larger view of Joseph Canteloube's *Chants d'Auvergne*, by comparing the settings to the original folk songs collected by Canteloube in the *Anthologie des Chants Populaires Français*. I have chosen three original folk songs from the "Haute-Auvergne" and three from the "Basse-Auvergne" sections and matched them with Canteloube's settings. For each of the selections, there is a translation of the original folk song text and the text of the setting. The poetic structure, formal structure, construction of the folk song melodies, modality/tonality, countermelodies, motives, and cadential structures are discussed for each selection. The analysis included in this treatise was determined from a singer's point of view; I do not claim to be a theorist. However, my findings lend another level to the interpretation and use of these songs. I have included all six songs from the Heugel edition, with the permission of the publisher.

Many of my sources for this treatise were written in French. The translations included in this treatise are mine, except for those from Canteloube's introductory sections in his *Anthologie des Chants Populaires Français*, which were translated by Francisca Vanherle.

This treatise was written in the hope that singers choosing to sing Joseph Canteloube's beautiful songs, included in *Chants d'Auvergne*, will study them at a

deeper level for a better understanding of these songs. Canteloube gives additional information about the songs in his writings, specifically in his *Anthologie des Chants Populaires Français*; for example, many of the songs have traditional forms unknown outside of the provinces of France. This additional information adds greatly to the programming and interpretation of these much-loved songs.

Chapter 1: Biography

Joseph Canteloube de Malaret was born in Arronay, a small town found in the Lyon region, on October 21, 1879. His mother, Marie Garidel, was the daughter of a doctor; Joseph was born in the house of his grandparents and delivered by his grandfather (Cahours d'Aspry, 2000, 20). Marie descended from a very old family from south Ardèche and Provence (Cougniaud-Raginel, 1988, 17). Joseph's father, Jules Canteloube, came from a land-owning Auvergnat family of the 18th century in the domain of Malaret near Bagnac in Lot. Jules came to Arronay to take over the directorship of the *Société général*. Jules had a formal education and excelled in classical studies. He made sure Joseph had a formal education and a strong, moral upbringing in the Catholic religion (Cougniaud-Raginel, 1988).

The first musical impression on Joseph came from his mother, who was an excellent pianist. She organized small concerts of amateur and professional musicians; the two Doetzer sisters often attended. One of the sisters, Amélie, was a "magnificent pianist" who gave Joseph lessons; this had great significance, because she did not ordinarily give lessons (Cahours d'Aspry, 2000, 21). Ms. Doetzer schooled Joseph in a method of piano written entirely by Chopin; this "made [him] an ideal interpreter and an excellent pianist who forever had the admiration of all who heard him" (Cahours d'Aspry, 2000, 23). He began lessons with her at the age of six, after playing a Chopin Polonaise at one of his mother's arranged

concerts (Cougnaud-Raginel, 1988). Another musical influence was introduced at age eight when Monchovet began teaching him the violin.

The countryside of Auvergne was another equally important impression on young Joseph . He and his father would go on long walks in the mountains.

There, he

heard on the way the dance couplets in the villages, the songs of the open air in the valleys, the pastoral melodies on the heights; he breathed the nature and life of this Auvergne which seeped little by little into the roots of his heart (Cougnaud-Raginel, 1988, 18).

Later in his life, Canteloube cited these walks as the reason for his harmonization of the folk songs for his *Chants d'Auvergne*. He claimed that he wrote accompaniments that mimicked the sounds he heard in the countryside (Canteloube, 1941). In 1893, Joseph wrote his first composition: a series of variations for piano (*Pensée d'automne ou Rêverie*, Op. 1), which musically represented nature for him (Cahours d'Aspry, 2000). It was published in 1900.

In 1891, Joseph's father sent him away, for the equivalent of his high school years, to study at St. Thomas Aquinas near Lyon. The studies with Ms. Doetzer and Monchovet came to an abrupt halt; this change "profoundly marked the sensibility of the adolescent" (Cougnaud-Raginel, 1988, 20). Events of the next few years were hard on Joseph: in 1892 his paternal grandmother passed away, his maternal grandfather died in 1894, and his father died in 1896. Joseph

was left alone with his mother at the age of 17. After earning his baccalaureate in philosophy, he spent fifteen months back at Bagnac with his mother, rediscovering the countryside of Auvergne in long walks (Cougniaud-Raginel, 1988). In 1900 his mother died; she had left for employment with the *Société général* of Bordeaux in 1899. Joseph was devastated and spent several months in a period of silence. He found “an appeasement from his chagrin in nature, and a refuge in the study of piano for which he composed a *Marche funèbre*” (Cougniaud-Raginel, 1988, 21). He married Charlotte Marthe Calaret in 1901 at Malaret, and in 1903 she gave birth to their twin sons, Pierre and Guy (Cougniaud-Raginel, 1988).

The years of 1901-1905 were spent at Malaret. Here, Canteloube started his study and research of the folk songs of Quercy and the region of Auvergne, and notated them. During this same period, Canteloube came in contact with Vincent d’Indy through a Father Fayard who had been a part of the concerts Canteloube’s mother had organized. In 1902, d’Indy and Canteloube began corresponding. This association would not develop into one of teacher and pupil at the Schola Cantorum in Paris until 1907, because Canteloube did not wish to leave the region of Auvergne. He sent d’Indy compositions for critique over the years, and d’Indy would encourage Canteloube to join him in Paris (Cougniaud-Raginel, 1988). Canteloube studied plainchant, polyphonic technique of the 15th and 16th centuries, and the Italian art of the 17th century at the Schola Cantorum (Cahours d’Aspry,

2000, 33). For seven years, until the beginning of World War I, Canteloube was in the middle of the musical world of Paris and under the tutelage of his teacher and mentor, d'Indy (Cougnaud-Raginel, 1988). The belief held by d'Indy that "the object of Art is not personal profit or glory, the two manifestations of selfishness; but is social, and exists to serve humanity in elevating its spirit by the knowledge" (Canteloube, 1951b, 93), was shared by Canteloube exactly (Cahours d'Aspry, 2000). Canteloube also met and developed a lifelong relationship with Déodat de Séverac. The two composers shared a love of folk songs, which they felt were "of the earth," over the intellectual music of some of their contemporaries (Cougnaud-Raginel, 1988, 29).

Canteloube had his first success in Paris in 1907, with the public performance of his *Dans la montagne*, a suite for piano and violin. In the same year, he published his first folk song harmonizations in *Chants Populaires de Haute-Auvergne et Haut-Quercy* in two volumes. Canteloube and de Séverac often participated in the Colonne Concerts held on Sunday afternoons, as well as other concerts in Paris. Canteloube was happy to be studying with d'Indy during these years, but he regretted leaving his home province because of the influence of the contemporary musical world that he noticed on his own musical work (Cougnaud-Raginel, 1988). Canteloube considered himself a *regionalist*, defined as being someone with "a philosophy of being rooted and not a need to stay in one region" (Cahours-d'Aspry,

2000, 46). D'Indy, Bordes, Séverac, Paul Le Flem, and Castéra des Landes were also members of these *regionalists*; each furthered the province of his heritage. The ideals of the group were borrowed from the Félibrige, a poetic group founded by Mistral, Roumanille, and Aubanel in 1854 (Cahours-d'Aspry, 2000). In 1908, Canteloube began his lyric drama in three acts, *Le Mas*, that took him almost two decades to complete. *Le Mas* utilized several folk themes from Quercy. The lyric drama would win him the Prix Heugel in 1926. In August of 1914, Canteloube returned to Malaret at the outbreak of World War I. He spent three years in the war as a secretary; he did not want to compose, but did participate in the musical life of Montauban, where he was posted (Cahours-d'Aspry, 2000).

After the war, Canteloube did not want to return to Paris. In 1919, he was inspired to teach Henri Sauguet, after seeing the 18-year-old Sauguet's work, *Barques au clair de lune*. Sauguet was to be Canteloube's only student. They met twice a week for a year (Cahours-d'Aspry, 2000).

Canteloube's *Chants d'Auvergne* was published in five volumes for voice and piano, then for voice and orchestra (Cahours-d'Aspry, 2000). The piano-vocal scores were published by Heugel in four series between 1923 and 1930, with the fifth series in 1955. These songs remain the best-known of Canteloube's works.

In 1924, Canteloube returned to Paris to direct a series of concerts; he was on a mission to introduce to the world the music he loved the most. The first concert

was dedicated to Scarlatti, with later programs dedicated to the music of Corelli, Séverac, Weber, and Roussel (Cahours-d'Aspry, 2000). He toured France and Europe, Spain, Great Britain, Germany, Holland, Czechoslovakia, giving concerts with piano, alone or with a singer, in countries with French institutions (Cahours-d'Aspry, 2000, 68).

To unite young people living in Paris who were from the *Massif Central* region of France, Canteloube started a branch of *The Auvergnat of Paris*, called *The Bourrée*, in 1925. Co-organizers included Louis Bonnet, the Auvergnat poet Camille Gandilhon-Gens-d'Armes, and Dr. Ayrignac (Cougnaud-Raginel, 1988). Canteloube served as artistic director. The organization was founded to “keep the folklore of this region alive, and to make its beauties known and appreciated” (Cougnaud-Raginel, 1988, 61).

French President Étienne Clémentel asked Canteloube to compose a work that would glorify “the heroes of Gallic independence” (Cahours-d'Aspry, 2000, 94). The result was Canteloube's lyric drama of 1933, in four acts, *Vercingétorix* (Cahours-d'Aspry, 2000). The historical significance of the character of Vercingétorix was close to Canteloube's heart. In his introduction to the Basse-Auvergne folk songs in the *Anthologie des Chants Populaires Français*, Canteloube explains that this region was “the soul of the resistance in the conquest of the Gauls undertaken by the Romans in 52 B.C. The son of the king of Auverne,

the young prince Vercingétorix” was successful at uniting the Gauls against the Roman invasion (155). Then only 25 years old, the young prince defeated Caesar at a battle at present-day Clermont-Ferrand, but was ultimately conquered. After allowing himself to be captured, he gave his life for that of his soldiers. Canteloube commented that some would call him “Christ of the Gauls” and “the prototype of the Christian knight” (Canteloube, 1951a, 155). As in *Le Mas*, Canteloube employed folk songs to characterize people or situations in *Vercingétorix*.

Canteloube did not restrict himself to the gathering of folk songs only in Auvergne; he published his *Anthologie des Chants Populaires Français* in 1949 and his *Anthologie des Chants Populaires Franco-Canadiens* in 1952 (Cougniaud-Raginel, 1988). He wrote many harmonizations of folk songs that were gathered into collections for solo voice with piano, a cappella choir, and various vocal-instrumental ensembles from 1923 to 1954.

From 1923 on, Canteloube devoted his time to lecturing on folk songs of France. He concentrated on the regional music of the Auvergne, broadcasting from stations in Europe (Cougniaud-Raginel, 1988). Canteloube wrote a biography of his fellow *regionalist*, colleague, and friend Déodat de Severac, which was not published until 1984. Another two writings from Canteloube exist which address his teacher and mentor, Vincent d’Indy; namely, the biographies *Vincent D’Indy* published in 1951, and *Vincent D’Indy: Sa Vie, Son Oeuvre, Son Action*

also published in 1951.

In 1944-45, Geneviève Rex and Joseph Canteloube organized a series of concerts under the theme of “music across the French provinces” (Cougnaud-Raginel, 1988, 112). They were invited in 1948, along with Roger Blanchard, to tour the United States and visit 57 universities (Cahours-d’Aspry, 2000). A good friend of Canteloube’s, Lluís Millet, was the director of the *Orfèu Català* in Barcelona, Spain. Millet furthered Canteloube’s music in Spain; he organized a concert of Canteloube’s works in 1954 which deeply touched him. Déodat de Séverac, one of Canteloube’s closest friends, was a Catalan (Cougnaud-Raginel, 1988).

Canteloube worked on a third lyric drama, *Cartacalha*, from 1950-1957. The heroine was the queen of the gypsies who risked death and was saved by love to recapture her monarchy. Canteloube died with only the orchestration completed (Cougnaud-Raginel, 1988).

At the end of his life, Joseph Canteloube lived in Sarthe at the “château de Cogners, with the Baron of Gourdel. He participated in the life of the family and played the piano for some of the paying guests” (Cahours-d’Aspry, 2000, 111). He became very ill in the summer of 1957 and did not recover, dying in November. His funeral was held in the cathedral of Notre Dame in Paris, and he was buried in the cemetery at Montmartre (Cahours-d’Aspry, 2000).

Joseph Canteloube composed music for voice and choir, piano, and various other ensembles. He produced many transcriptions of his own works, as well as realizations of folk songs of many provinces in France and French-speaking countries. Nonetheless, Canteloube is best known for his realizations and harmonizations of the folk melodies of his beloved Auvergne, in his *Chants d'Auvergne*.

Chapter 2: History

When discussing the nature of the origination of folk music, Marcel-Dubois pointed out that “until the beginning of the 20th century there were three theories on the origins of folk music: that the people created it themselves; that they did not create it but just made use of it; and that it derived from the liturgy” (1980, 756).

Marcel-Dubois further proposed that Vincent D’Indy put stock in the liturgically-derived theory, while Joseph Canteloube believed

that folk song, the art of the non-literate, was the precious relic of immemorial tradition. It was essentially, and so should be called, ‘peasant song’ (*chant paysan* rather than *chant populaire*). It was produced by the genius of the people, who were its sole originators (Marcel-Dubois, 1980, 756-757).

Canteloube, in his biography of Vincent d’Indy, pointed out that the formation of d’Indy’s Schola Cantorum was based upon the revival and study of Gregorian chant and “la musique populaire traditionnelle” (1951b, 99). D’Indy was of the opinion that all music originated in religious chant (Cougnaud-Raginel, 1988). He traveled to “research folklore” in the late 19th century (Canteloube, 1951b, 33). Canteloube organized his own folk song findings from his realizations into *Les Chants des Provinces Françaises* in 1947. Here, he gave specific examples of poetry and music in a brief history of French folk song. Organized by time period, his discussion began with a speculation on the first song and of song from the time of the Egyptians, “3000 years before Christ,” and continued to the 19th century (5).

Having descended from an ancient family himself, he was fascinated with the history of French folk song. Canteloube felt that parents and teachers had the duty to teach native folk songs to the children under their care; otherwise, he believed that the beautiful folk songs of France would be gone (1940). In his day, Canteloube claimed that he was criticized for harmonizing the folk songs that he collected. To this, he replied that the accompaniment created a singable collection (as opposed to a simple anthology). Canteloube also believed that

when the farmer sings at labor, during the harvest, he is the author of his song, with an accompaniment which does not 'feel scientific'... It is nature, it is the earth which constitutes it, and the song of the farmer is not, perhaps, separated (1941).

In her article of 1954, Madeleine Grey championed the study of folk song in the culture of her day. She, like Canteloube, was concerned with the disappearance of folk traditions. She also discussed the "pedagogical significance of folk songs" (5); namely, that

their melodic intervals, fashioned by thousands of throats and based upon the most supple harmonics and the most instinctive attractions of sounds, are suited to the vocal mechanism in the same manner in which certain intervals are suited to the tube of the horn, the flute, the clarinet, or the oboe (123).

She believed that "the *Chants d'Auvergne* will tell us more about Auvergne and its inhabitants than many thick volumes or long studies" (123).

Canteloube divided his songs collected in the province of Auvergne into the

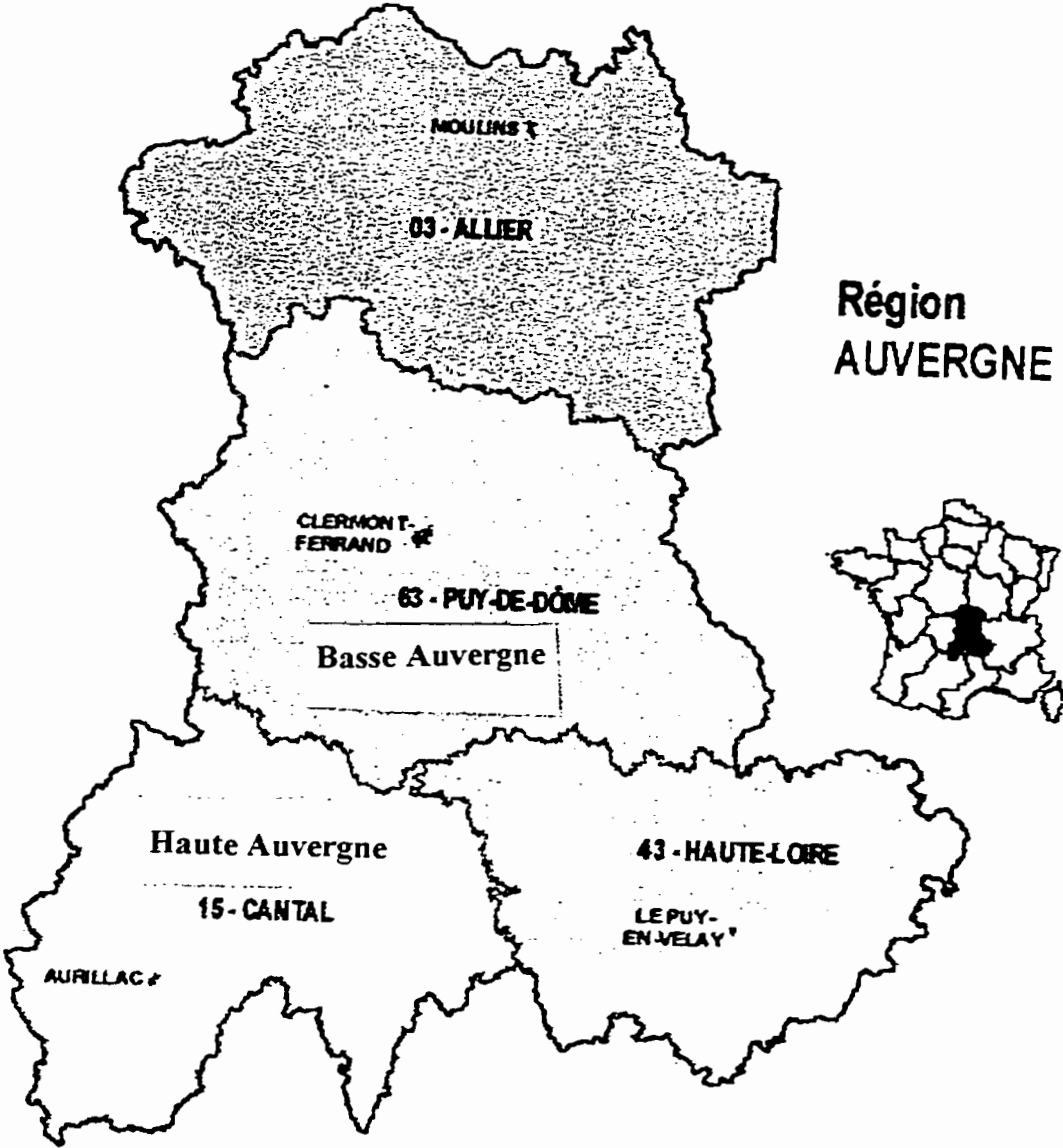
categories of *Haute-Auvergne* and *Basse-Auvergne*. The two areas were recognized in 1791, with the *Haute-Auvergne* “formed as the ‘department of Cantal’ (and) the *Basse-Auvergne* as ‘Puy-de-Dome’” (see Illustration 1, page 15) (1951a, 98). The *Basse-Auvergne* was located in the middle of the province, with the city of Clermont-Ferrand towards its center. The *Haute-Auvergne* was located in the southwest corner of the province, including the town of Aurillac. Canteloube felt that, because of the volcanic region separating the two areas of Auvergne, there was a “contrast of water versus fire” within the province (1951a, 98). The same opposing forces can be found in the intellectual history of the province. Canteloube compared the

reasoning wisdom of Michel de L’Hospital, a French chancellor of the 16th century, the cool logic of the realist Jean Domat, a great legal expert of the 17th century, with the ardent burning obscurity of Pascal (1951a, 98).

The final contrast he discussed is the folk songs of Auvergne; some “have an austere magnitude, a force that is nearly rough, others are of a sweetness that is infinitely tender” (1951a, 98). The songs are of two types; *grand* (work songs) and *bourrées* (dancing songs) (Canteloube, 1951a).

Auvergnat is one of the six dialects spoken in France today. It is derived from the ancient *langue d’oc* of the south (Barelli, 1980). Pronunciation of this dialect differs from French in many ways -- most notably, there is a lack of nasalizations.

Illustration 1: Map of Auvergne



Chapter 3: *Baïlèro*

Baïlèro is from the first volume of Canteloube's *Chants d'Auvergne* and was the first song collected by Joseph Canteloube in 1900 (Grey, 1954). The *baylèro* is a shepherd call-and-response form (Canteloube, 1951). There is a famous story, told by Canteloube in various interviews and articles, that described his experience "on a mountain above Vic-sur-Cère, in the Cantal" (Grey, 1954, 5). As Madeleine Grey told it, Canteloube was sitting behind a rock, unseen by a shepherdess who sang out the call of this song from behind Canteloube's position. He then observed a shepherd on a faraway peak, several hours of hiking away, who answered her very clearly. It was such a profound moment that Canteloube documented the entire song. He then came from behind the rock, frightening the shepherdess, but he soon made her feel at ease because of his native accent and dialect. On Grey's tours with Canteloube, promoting the *Chants d'Auvergne*, she reports that *Baïlèro* was the favorite of the audiences (1954).

To aid in interpretation, Canteloube provides the definitions of *baylèro* at the bottom of the page with the folksong in his *Anthologie des Chants Populaires*. The first definition is concerned with music: the *baylèro* is the song of the *bayle* (1951, 130). Canteloube describes the *bayle* as "a shepherd chosen to guard the flock in the common pastures. It is from the word *bayle* that we get the word 'valet'" (130). The second definition describes the *bayle* as a sort of dialogue

between two shepherds stationed many kilometers apart in their pastures:

A sort of dialogue that, from one place to another (generally on a summit), is sent and returned between herdsmen and shepherds guarding their herds, sometimes over very great distances (several kilometers). The voice soars, as if carried by the breeze. The dialogue is often comical, containing playful jokes. Other times they are a long conversation, a half-improvised unchangeable melody, around main notes. Lastly, sometimes it is an amorous dialogue (Canteloube, 1951a, 130).

Canteloube notes in his arrangement that the *A'* section should sound like an echo from a great distance. He also marked the final held note of the refrain in *A'* to fade out completely.

The original folksong, as realized by Canteloube, contains three verses; Canteloube chose to set all three of these strophically in the harmonization included in his *Chants d'Auvergne*. Each verse is comprised of seven lines, with the rhyme scheme of *abccdcc*; the *c* sections are a refrain, with the other lines changing in each verse (see Appendix 1, page 115). The original folk song, as collected and published by Canteloube in his *Anthologie des Chants Populaires*, is notated in a sectional binary (*AA'*) form, with the response section of the poetry coordinating with *A'* (1951). The call consists of seven measures; the response of six. There are fermata markings which lend a suspended rhythmic element to this melody (see Example 1).

Lent, à pleine voix

Pas - tré, de de - lay l'a - yo, As ga yré de boun
Pû - tre, par de - là l'eau, Tu n'as gué - re de bon
tems, Dió, — lou ba - ylé - ro lè - ro? Lè - ro, lè - ro, lè - ro,
tems, Dis, — le ba - ylé - ro lè - ro?
(Réponse, de très loin)
lè - ro, ba - ylé - ro, lè - ro? — É n'ay pas ga - yré,
— Je n'en ai gué - re,
e dió, tu, — Ba - ylé - ro lè - ro?
et toi, dis, —
Lè - ro, lè - ro, lè - ro, lè - ro, ba - ylé - ro lè - ro?

Example 1: Original folk song melody

The original folk song is in B-flat Ionian, with a 'reciting tone' on D. Vincent d'Indy, Canteloube's teacher, believed that all song came from chant. This song is suggestive of chant with its repetition on D and simple scale ornaments at cadence points (Canteloube, 1951b). The *A* section of the folksong consists of a four-measure phrase ending in a half cadence, and a three-measure phrase ending in a melodic cadence to the tonic B-flat. The *A'* section consists of two

three-measure phrases ending in a half cadence and melodic cadence to tonic, respectively (see Example 2).



Example 2: Formal diagram of original folk song.

Canteloube's setting of *Bailèro* includes an introduction and postlude, as well as a two-measure musical interlude between the verses and a two-measure interlude between the *A* and *A'* sections of the folk song. The interludes between verses mimic the original fermata markings in the folk song. There is a secondary emphasis on the note G, adding a hint of G Aeolian. For example, the introduction begins with a sustained F major chord and a scale figure (D-C- B-flat-A-G) that ends on G (see Example 3).



Example 3: Mm 1-2 of *Baïlèro*.

This initial scale figure sets the parameters of the harmonization for the rest of the piece. A second example of modality is a countermelody stated in the right hand of the piano beginning in m. 4, beat two and ending in m. 9. The B-flat Lydian scale is employed (B-flat-C-D-E-F-G-A) while the left hand alternates between a B-flat major chord and G-minor chord (see Example 4). This sharpening of the E-flat momentarily leads the listener away from the area of B-flat major.

Example 4: Mm 4-9 of *Bailèro*.

Canteloube also adds the note G to many of the tonic B-flat chords at cadence points and elsewhere, expanding the diatonicism into the sphere of modality. This phenomenon will be noted further in the discussion of cadences to follow.

In the *A* section of the folksong, mm 14-20, Canteloube employs sustained chords and a simultaneous arpeggiated figure. The melody in this section is simple; the accompaniment figure in the right hand is rhythmically interesting, suggesting the “twilight of the gods” motive from Wagner’s *Ring* (Wolzogen, 1876). At m. 14, the chord of B-flat major with an added sixth is heard, the same pull between

modality and diatonicism felt in the introduction. There is an alternation with C-minor seventh chords; G is found in both chords and at the top of each. fast-moving figure. The arpeggiated figure is in sextuplets, creating a two-against-three feeling with the melodic line (see Example 5).

Plus vite
f (à pleine voix)

- Pas . . . tré, de dé-là
Pi . . . tre, par de-là
- Pas . . . tré, lou prat faï
Pi . . . tre, l'herbe est en f
Pas . . . tré, cou-çi fo
- Pi . . . tre, l'eau nous sé

14 Plus vite

mf

f

8 6 6 6 6 6

6 6 6 6 6 6

7

espa

Example 5: M. 14 of *Bailèro*.

The harmonization of the *A'* section varies from that of section *A*. This emphasizes the fact that two different people are singing in the song. The overall texture is less dense, but the harmonic rhythm speeds up at mm 23-25. This section echoes the area of E-flat major which occurs in the introduction at m. 8, providing

a momentary secondary key area to m.11 (see Example 6).

Moins vite
(Echo de très loin)

- È n'āi pas gai - rē, è dio. tu, baī.lē.ro lē - - - rō
 Je n'en ai guē - re, et tai. dis. baī.lē.ro lē - - - rō
 - L'erb' ès pu fin' ol prat d'ōī çī, baī.lē.ro lē - - - rō
 L'herbe est meil.leu - re riens i - çī, baī.lē.ro lē - - - rō
 - Es - pe - ro - mē, tē baū çir - ca, baī.lē.ro lē - - - rō
 Je rais des . ceu - dre te cher - cher. baī.lē.ro lē - - - rō

Moins vite

ppp un peu chanté

Cl.

pp Bon Cor (sourdine)

13 FL (loin)

Bon (loin)

p

Example 6: Mm 23-25 and mm 6-8 of *Bailero*.

At m. 26, where the refrain occurs in *A'*, a very definite F-major chord is heard.

This differs from the harmonization of the refrain in *A*, which is situated around a C-minor seventh chord (or a V of V chord). The refrain of *A'* is like a closed ending; the movement from V-I is heard overall, with an ascending arpeggiated figure at the end of m. 32 to lead back into the *A* section of the next verse.

The postlude, starting after verse three at m. 33, repeats the countermelody figure as m. 12 of the introduction. The accompanying chords alternate between B-flat major and G-minor, also like the introduction. The other countermelodies are changed to keep them within the trajectory of the final movement to a B-flat major chord with an added sixth. The area of E-flat in m. 38 leads to a repeat of the countermelody from mm 10-12 in mm 39-41, but the harmonizing chord is an F-minor chord with an added flat second leading to the same E-flat minor chord (see Example 7). The B-flat major chord with an added sixth returns to end the song. There is a return of the B-flat Lydian modality in the scale figure of F-E-natural-D in mm 41-42. The added sixth is emphasized by its occurrence as the final note of the piece, with a fermata.

The texture of *Bailero* is light and airy, with doublings of the countermelodies. The slow harmonic rhythm, roughly one chord per measure, gives the piece a majestic feeling. Most of the doubled countermelodies occur with voicings two octaves apart (mm 1-2, 8-12, 22, 34-41) in the introduction and postlude (see Example 7). The ornamental sextuplets in section *A* span two octaves as well. This accompaniment recreates the atmosphere of the Auvergne (Canteloube, 1941).

17

FL. *p*

Cl. *p*

ppp

Hautb. *p*
en se perdant

(laissez vibrer)

Example 7: Mm 34-41 of *Bailèro*.

The countermelodies are meant to remind the listener of the countryside of his boyhood; Canteloube loved to take long walks in the mountains with his father as a boy. He listened to all of the sounds and they became a part of him (Cougnaud-Raginel, 1988). Note that the folksong begins on a D and descends eventually to a B-flat. Canteloube echoes this descending movement in his countermelodies, beginning with the first two measures, but even more so in mm 3-4. The sextuplet figures of accompaniment in section *A* begin, descend, and ascend again. The entire piece follows this same overall movement; the piece begins and ends in the same high octave. This high register is another musical analogy to the great height of the mountains. The overall tessitura of the piano is high. Canteloube also employs a G-pentatonic scale figure for the accompaniment in section *A*, which lends a timeless element because of the scale's lack of dominant-tonic function (see Example 8).

Plus vite
f (à pleine voix)

- Pas - - - tré, de dé-lā l'a - io, a gaï-ré dé boun
 Pā - - - tre, par de-lā l'eau, tu n'as guè-re de bon t
 - Pas - - - tré, lou prat faï flour, li cal gor-da toun trou-
 Pā - - - tre, l'herbe est en fleurs, viens-y gar-der ton trou-
 Pas - - - tré, cou-çi fo-raï, en o-bal io lou bēl :
 - Pā - - - tre, l'eau nous sé - pare, et je ne puis tra-ver -

14 Plus vite

Example 8: Mm 14-15 of *Bailero*.

The original folksong, *Bailero*, has a half cadence before the refrain in sections *A* and *A'*, followed by final cadences at the ends of the sections. In Canteloube's setting, there is an authentic cadence before the refrain in m. 17, but it is weakened by the presence of the added sixth to the B-flat major chord. However; at the end of the refrain, there is a plagal cadence. The C-minor seventh chord, with the G descending to a G-flat, becomes a half-diminished seventh chord that leads to a B-flat major chord with an added sixth (see Example 9).

Example 9: Mm 20-21 of *Bailèro*.

Before the refrain in section *A'*, there is a half cadence in m. 26 with an F-major chord. This cadence sounds similar to beat three of m. 25, but this is weakened by a suspension figure (4-3) finishing a countermelody (see Example 10).

The image displays a musical score for two measures, 25 and 26, of the piece 'Bailèro'. The score is divided into two systems. The first system (measures 25-26) features five vocal staves with the lyrics 'lè - - - rō' repeated on each line. Below the vocal staves is a piano accompaniment with two staves. The second system (measures 27-28) features a vocal staff with the lyrics 'Lè - - -' and a piano accompaniment with two staves. The piano part includes dynamic markings such as 'p' and 'ppp', and a 'FL.' marking. The key signature is one flat (B-flat major), and the time signature is 2/4.

Example 10: Mm 25-26 of *Bailèro*.

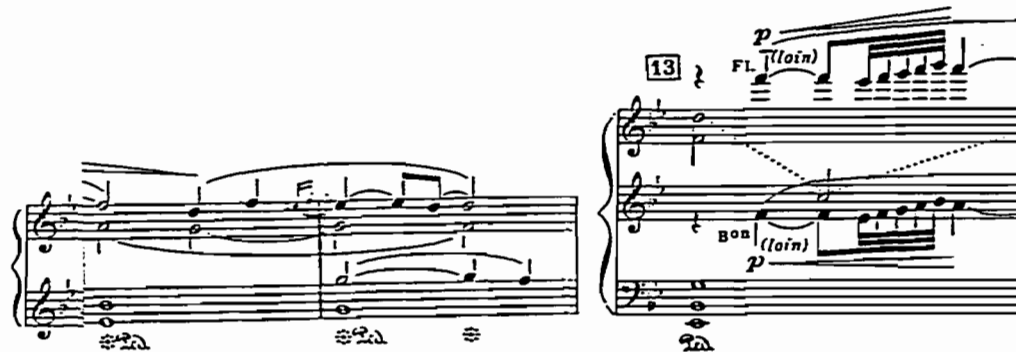
The chord on the downbeat of m. 26 is much stronger, but a new countermelody begins to weaken the chord as a cadential point. The cadence at the end of the refrain in *A'* is plagal; moving from an E-flat major chord, through an A-flat major-minor seventh chord, to a solid B-flat chord with an added sixth (see Example 11).

Example 11: Mm 28-30 of *Bailèro*.

It is interesting to note that the A-flat major-minor seventh chord provides the same chromatically altered G-flat as the C-minor half-diminished seventh chord of the cadence at the end of the refrain of section *A* (see Example 12).

Example 12: Mm 20-21 of *Baïlèro*.

In the introduction, Canteloube presents the first two measures as a dominant leading to the tonic area of B-flat major on the downbeat of m. 3. The sustained F leads to B-flat, while the descending five-note pattern outlines the modal area of G. There is not another cadential point until m. 12, where there is a plagal cadence (E-flat minor leading to a B-flat major chord). There is a start of new melodic material in m. 8 with an E-flat major ninth chord, but the B-flat major chord leading into it in m. 7 is tinged with the E-natural of the B-flat Lydian mode (see Example 13). This occurrence greatly diminishes the possibility of a cadence.



Example 13: Mm 6-8 of *Bailèro*.

The final cadence of the piece, in the postlude, is also a plagal cadence (E-flat minor chord leading to a B-flat major chord with an added sixth). The argument could be made that the mode of E-flat Aeolian has a place in this song as well -- the E-flat chords before the plagal cadences encompass a syncopated countermelody that comprises the pitches of E-flat, F, G-flat, A-flat, B-flat, and C. This countermelody occurs in the introduction and postlude (mm 10-11 and mm 39-40) and really serves to add another tier of modality to the mix (the flattening of the G, specifically) (see Example 14).

Example 13: Mm 10-11 and mm 39-40 of *Bailèro*.

The folk melody of *Bailèro* encompasses the register of a seventh (F1 to E-flat2). There are only two leaps (that of a third in the *A* section and that of a fifth between the two sections); otherwise, the melody moves in scale patterns. Canteloube echoes this movement in his accompaniment.

It is important to keep in mind that the *baylèro* is a call and response song form. Canteloube sets his *Bailèro* strophically, but with two distinct sections to demarcate the two parts of the form. All of the original folk song is retained in the original key of B-flat Ionian, with Canteloube's harmonization adding modal countermelodies and pentatonicism that lend a character of timelessness to the song.

Chapter 4: *Lo Fiolaire*

Lo Fiolaire is from the third volume of *Chants d'Auvergne* and is dedicated to Madeleine Grey. Unlike *Bailéro*, Canteloube gives the subtitle of *Chanson de fileuse* (song of the spinner) concerning the nature of *Lo Fiolaire* (Canteloube, 1951). In his *Anthologie des Chansons Populaires Française*, Canteloube places the *chansons de fileuse* in a category by itself, and not with the “love songs, shepherdess songs or even professional ones” (99). Canteloube goes on to say “it is best to consider them separately, because of their refrains that always imitate a spinning wheel” (99).

The original folksong, entitled *Ton Ou 'Ère Pitchounélo*, is comprised of four verses (Canteloube, 1951a). With the exception of a few words in verse two, Canteloube set the same four verses in his *Lo Fiolaire*; instead of “I had a spindle / And I took a shepherd,” the original folk song states, “I spun my spindle / And I had a shepherd”. The original poetry makes more sense, implying that the young woman spun some kind of web and caught the young man. Each verse is a two-part structure: the two lines of poetry and a refrain. The rhyme scheme of each verse is the same (*ab* + *refrain*) (see Appendix 1, page 116). The formal structure of the folksong is continuous binary (*AB*), with *B* as the refrain. Section *A* is two and a half measures long (mm 1-3) and in the modality of G-Dorian (see Example 1).

A	B
mm 1-3	mm 4-6
HC	PAC
G-Dorian:	G-Aeolian

Example 1: Formal diagram of original folk song.

Section *B* is three and a half measures long (mm 3-6) and in G-Aeolian, with a resolution of the E-natural to E-flat (see Example 2).

Animé

Ton qu'è - re pitchou - nè - lo, Gor - da - ve louy moutous, -
Lors - que j'é-tais pe - ti - te, Je gar - dais les mou-tous, -

Ti - li rou-li rou - li rou li rou-li rou-hi, - rou-li rou-li rou -

- li rou-li rou-li rou-la, - la di-ri tou tou la la - ra! -

Example 2: Original folk song melody.

There is a clear half cadence at the end of section *A*. Section *B* has several “resting places” on held notes within the nonsense syllables of the fast notes that represent the spinning. These places (mm 4, 5, and 6) imply a circle of fifths movement, with

a cadence at m. 6 (see Example 2). Both the original folksong and Canteloube's setting employ a triple compound meter.

Canteloube's *Lo Fiolaire* is a through-composed setting of the borrowed strophic folk melody. Canteloube adds an introduction, two-measure interludes, between verses 1-2, 3-4, and a four-measure interlude between verses 2-3. The overall tonality of the setting follows that of the original folk song, with a division of G-Dorian and G-Aeolian at the start of the refrain. The introduction employs the G melodic-minor scale (a variant of the G-Dorian modality of the initial vocal line entrance) and begins with an arpeggiated D in three octaves. Because there is much rhythmic motion in this song, the initial sonority seems to lay a foundation of unity before the complexity of the piece begins. There is then an ascending scale and following (with octave displacement) descending figure in the G melodic-minor scale. The displaced descending pattern in m. 3 is a planing figure: chords C6-b6-a6-g6-D in a duple rhythm. This duple feeling occurs in mm 3-5, but is lacking as a major component in the rest of the song. One possible interpretation is that the girl is not spinning yet (see Example 3).



Example 3: Mm 3-5 of *Lo Fiolaire*.

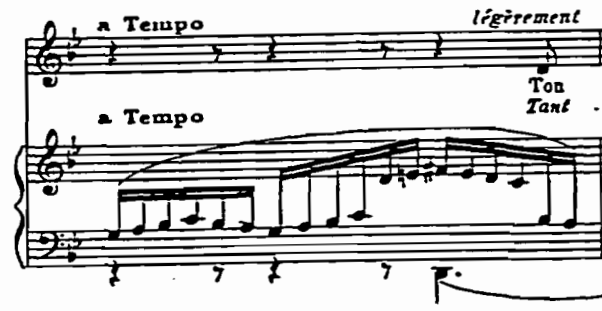
In mm 5-9, the piano begins a tremulo ascent through the G melodic-minor scale from D (almost two octaves below middle C to G below middle C. This “tremulo” figure recurs throughout the song as a major motive (see Example 4).



Example 4: Mm 6-8 of *Lo Fiolaire*.

Then, in m. 9, the “spinning” motive is heard for the first time (see Example 5).

This “spinning” motive is one of the four prevalent motives that permeate the song.



Example 5: M. 9 of *Lo Fiolaire*.

There is a “meandering motive” of straight eighth notes, as in verse three (starting at m. 35 in the left hand of the accompaniment), that emulates the first half of the vocal line (see Example 6).

The image displays two systems of musical notation. The upper system features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics "Ti li_rou li_rou" are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a *pp* dynamic marking. The lower system is marked *rall.* and contains the lyrics "li_rou li_rou li_rou li_rou li_rou li_rou li_rou li_rou la la di_ri_tou tou la la". The piano accompaniment in this system includes a fermata over a chord in the right hand.

Example 6: Mm 35-37 of *Lo Fiolaire*.

The final important motive is one of chords (“chordal”) found in a high register in the right hand, as found in verse two (mm 20-22) and the musical interlude (mm 28-31) (see Example 7).

bio 'do counoul - hè - to è n'ai près un pos.trou..
-rais u - ne que.nouvelle et je pris un ber.ger.

mf très chanté

Per
Four

Example 7: Mm 20-22 and mm 28-31 of *Lo Fiolaire*.

Canteloube chooses to set the strophic verses in three different ways. The first verse is set to the “spinning” motive, with either the piano or voice line having the sixteenth-note rhythm. The end of the first refrain figure cadences in the tonal area of G major (in m. 16), after remaining in the key of G-minor for the refrain (this phenomenon sounds like a Picardy third cadence). In m. 19, at the start of the second verse, a G-Aeolian scale leads into the vocal line. The accompaniment for this verse is chordal in the right hand with an echo-variation of the vocal line in the left hand (see Example 8).

The image displays two musical excerpts. The upper excerpt shows a vocal line with a sixteenth-note melody and a piano accompaniment. The piano part features a sixteenth-note melody in the left hand and a chordal accompaniment in the right hand. The lower excerpt shows a vocal line with lyrics: "bio 'no counoul_hè_to è n'ai près un pos.trou.. / -vais u - ne que.nouille et je pris un ber.ger..". The piano accompaniment features a sixteenth-note melody in the left hand and a chordal accompaniment in the right hand.

Example 8: Mm 19-22 of *Lo Fiolàire*.

Whereas the accompaniment has the “tremulo” motive during the refrain of verse one in the vocal line, the accompaniment during the refrain of verse two has a variant of the “spinning” motive. The second verse cadences in G-major before the refrain, and cadences in C-major at the end of the refrain. The tonality is traveling away from the minor mode, just as the spinning girl is describing how she found love. The musical interlude at mm 28-31 employs the “meandering” motive in the left hand and the “chordal” motive in the right. The tonal areas of C major and F major are explored before the voice line returns with the established folk song melody. This key area endures up to the start of the refrain in m. 35. The “meandering” motive is present during the entire accompaniment of verse 3, starting at the musical interlude in the left hand, passing into the right hand during the first half of the verse, and returning to the left hand for the refrain. Verse four employs all four motives, which indicates a building of texture to the end of the work.

A review of the cadences in Canteloube’s *Lo Fiolaire* tracks the progression of the piece through various tonal areas. The following formal structure outlines the song (see Example 9).

intro	A	B	A	B	A	B	A	B
mm 1-9	10-12	13-17	20-22	23-27	32-34	35-39	42-44	45-49
	PAC	HC	IAC	HC	DC(mod)	DC	DC	DC
	(D)	(C-minor-G)	(D)	(C-major)	(F-major)	(E-flat)	(C-major)	(F-major)
G-Dorian							C-major	G-Dorian

postlude

mm 50-53
PAC
G-major

Example 9: Formal diagram of *Lo Fiolaire*.

The first cadence does not occur until m. 9 of the introduction, with a movement of a D-major chord to a G-minor (a perfect authentic cadence in G-Aeolian). The next cadence is a half cadence in m. 11, on a D-major chord (still a logical choice of cadential chords). Following the first refrain, there is a movement of a C-minor chord to a G-major chord. This is an inauthentic cadence to a parallel major chord (still not outside the realm of logical possibility). The interlude between verses one and two finds the two alternating chords of C major and G major. There is then a return to a D-major chord, moving to a G-minor chord at the start of verse two. This is an authentic cadence that echoes the cadence of the first verse. In m. 22, there is another half cadence on a D-major chord. At the end of the second refrain, however, there is movement from an A-minor seventh chord to a C-major chord with an added sixth for the deceptive cadence in m. 26 (to the area of the fourth

scale degree of G-Aeolian). This chord seems to be pivotal in a temporary tonicization of the area of C/F. Perhaps this tonal movement coincides with the poetic meaning; it is in this third verse that the spinning girl is concerned with the request of a kiss from the shepherd. The same cadence occurs again in m. 33 before the third refrain. During the third refrain, there is a return to G-Aeolian, but then a jump to a F-major chord in m. 37 that moves to an E-flat seventh chord at the cadence (another deceptive cadence at the level of six). At the beginning of verse four, there is a return to the movement of the areas of D to G, but without the normal D-major tonicization that includes the F-sharp. A deceptive cadence to a C-major ninth chord occurs before the final refrain. The final refrain is accompanied by half-diminished seventh chords on E and A to start; perhaps the accompaniment colors the action taken by the spinning girl (she gave the shepherd his requested kiss and an extra one). The cadence at m. 48 is again a deceptive one (to E-flat major). The postlude ends with a perfect authentic cadence to G-major in m. 53. The glissando leading to the final note in the accompaniment is in the area of D-Dorian. Canteloube mixes the possible areas of modality surrounding the key area of G with a variety of cadential participants.

Lo Fiolaire is a *chanson de fileuse*, or spinning song. Canteloube was of the opinion that this type of song was separate from *chant de labour* because of its “spinning” refrain (1951a). Canteloube retained both the poetry and melody from

the original folk song. His setting is through-composed, with definite cadences. The melody is comprised of a combination of G-Dorian and G-Aeolian modes.

Chapter 5: *Obal, Din Lo Coumbèlo*

Obal, Din Lo Coumbèlo is from the fifth volume of Canteloube's *Chants d'Auvergne*. This song is a "chanson de moisson" (song of harvest) from Haute Auvergne (Canteloube, 1951b). In his *Anthologie des Chants Populaires Français*, Canteloube describes the original folk song in the following way: "this song is only another version of *la Pernelle*. It is found in certain regions of Cantal with totally different music; we had found it in this version in Jussac" (1951a). In his *Les Chants des Provinces Françaises*, Canteloube classifies *les chants de moissons* under the heading of *les chants des labours* (1947, 41-42). These harvest songs are from the time "before the introduction of harvesting machines...(42). According to Canteloube, "generally, a singer, specially chosen for this work, started the beginning of each couplet; then all of the harvesters would finish it or dialogue with him (42)." The movement of the melody corresponded with the actions of the harvesters (43).

Canteloube lists nineteen verses in the original folk song (see Appendix 1, pages 117-118), but chooses to set six verses (the fifth of which is contrived by Canteloube himself) (see Appendix 1, page 119). At the end of his setting in the *Chants d'Auvergne*, Canteloube explains his setting:

This version of the *Chanson de la Pernelle* is comprised of 19 couplets. Rather than disclaim ahead at great length and deprive the public of the knowledge of this beautiful song, the author preferred

to cut and, with a light modification, to give a sort of analogous abridgement (Canteloube, 1955).

Unlike the songs discussed thus far, the folk melody of *Obal, Din Lo Coumbèlo* does not fall into a distinct mode. The original folk song begins on G1 and ends on C2; however, there are several cadences on D and B-flat. Canteloube gives the song a key signature of two flats. It seems that this melody is in the G-Aeolian mode, with a mostly G-pentatonic presentation (G-B-flat-C-D-F). The strongest indication of the pentatonicism is the return of the note of G at the beginning of phrases; an F is expected because of the B-flat cadential notes (see Example 1).

Très lent et souple

O - bal din lo — coum - bè — lo, — Trs
 Là - bas dans la — cum - bel — le. —

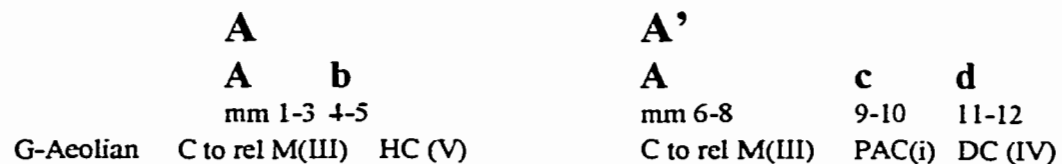
lo lo lo lo lo lo là — ro! — O - bal din
 Là - bas dans

lo — coum - bè — lo, — L'yo un pou-mié —
 la — com - bel — le. — Ya un pom-mier —

d'o mour, — L'yo un pou-mié — d'o — mour! —
 d'amour, — Ya un pom-mier — d'a — mour! —

Example 1: The original folk song, *Obal, Din Lo Coumbèlo*.

The folk song has a continuous binary form (*AA'*). The *A* section has a duration of five measures, and the *A'* section has a duration of seven measures (see Example 2).



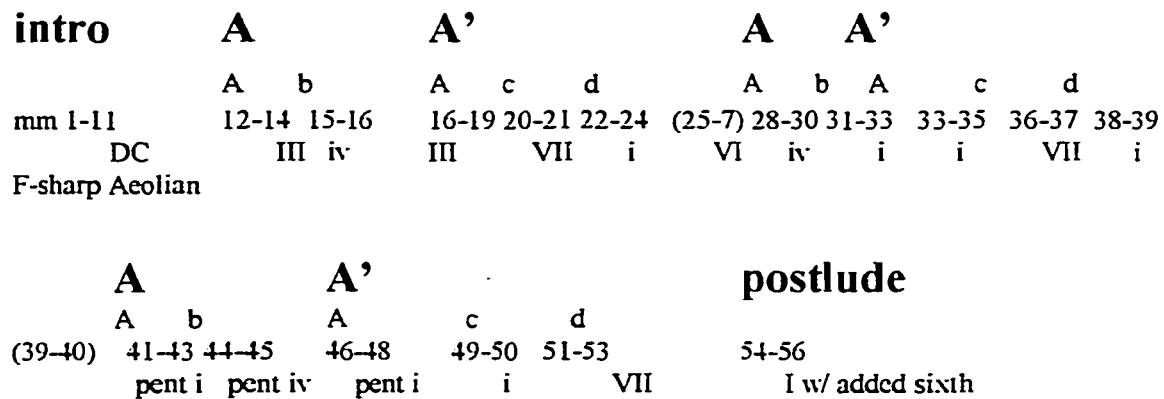
Example 2: Formal diagram of original folk song, *Obal, Din Lo Coumbèlo*.

An interesting feature of the cadences in the folk song is that the pitches of G, B-flat, C, and D are cadential pitches and members of the pentatonic scale. In a Young People's concert in New York City given by Leonard Bernstein on April 9, 1961, he discusses folk music and uses Canteloube's *Chants d'Auvergne* as an example. Bernstein also points out that the pentatonic scale is found in the folk music of both eastern and western countries (Bernstein, 1961).

The poetic form of the original folk song is *abacc*, with the *b* line remaining the same in all nineteen stanzas. The meter of the song fluctuates between duple and triple compound, with fermatas on the highest notes in the lines and over the last two cadence points. This notation lends a freedom to the melody. Canteloube also

gives the markings “Très lent et souple” (very slow and flexible) at the top of the song. It seems that the rhythms and mixed meters of this melody might correspond to the physical actions of the harvest.

Canteloube set the first three verses in a through-composed form that is repeated for the final three verses. He also lowered the melody by a half step to the modality of F-sharp Aeolian. There is an introduction and short postlude (see Example 3).



Example 3: Formal diagram of Canteloube’s setting of *Obal, Din Lo Coumbèlo*.

The introduction is set in triple simple meter, which changes to triple compound when the voice enters and remains throughout the rest of the song.

Each of the three verses is set uniquely. For example; in the first verse,

Canteloube carries over the two-against three rhythm in the accompaniment from the last two measures of the introduction. The right hand of the piano is in duple eighth notes, while the left hand plays triplets (see Example 4). This pattern occurs throughout the first verse.

1 *à pleine voix*

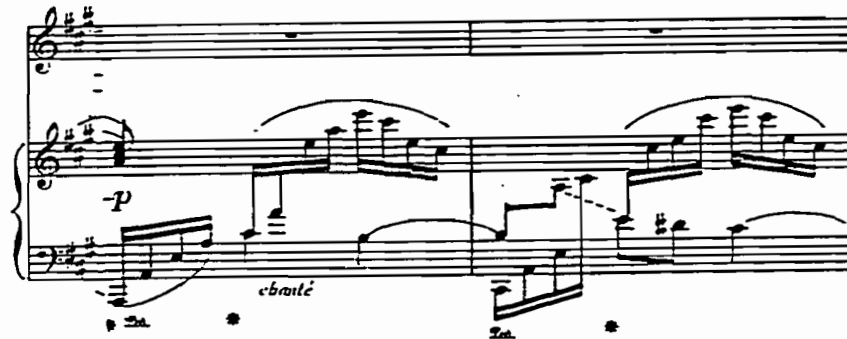
1. O - bal, din lo coum - bè - lo. Tro
 1. Au loin, là - bas dans la val - lée. Tro

mf

Example 4: Mm 12-14 of *Obal, Din Lo Coumbèlo..*

While rhythmically complex, this verse has a very slow harmonic rhythm (roughly a chord change every two measures). The harmonic rhythm speeds up, leading into the final cadence, to that of two chords per measure.

The main feature of verse two is also tied to its rhythm. Beginning with the short interlude between verses one and two, a constant sixteenth-note pattern that travels from the left hand to the right occurs (see Example 5). The harmonic rhythm is not regular, but one chord per measure is generally the rule.



Example 5: Mm 25-26 of *Obal, Din Lo Coumbèlo*.

The third verse has the fastest rhythmic figure of all of the verses. The pattern begins to accelerate in the interlude between verses two and three. The sixteenth-note sextuplets from the introduction (mm 10-11) are echoed in mm 39-40 to serve as a bridge to the thirty-second-note pattern of verse three. The pattern of each measure of accompaniment in verse three is either that of a sixteenth-note sextuplet on beat one, followed by the faster pattern, or simply a thirty-second-note pattern. (see Example 6).

The image shows a musical score for Example 6. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "ri-zou é con-tou. / eban - - - lent el-rié. / Tro Tro". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features arpeggiated chords and pentatonic scales. The first measure of the piano part shows an F# minor arpeggiated seventh chord. The second measure shows an F# pentatonic scale starting on E. The third measure shows a B pentatonic scale starting on A. The fourth measure shows an F# minor arpeggiated seventh chord. The fifth measure shows an F# pentatonic scale starting on E. The sixth measure shows a B pentatonic scale starting on A. The seventh measure shows an F# minor arpeggiated seventh chord. The eighth measure shows an F# pentatonic scale starting on E. The ninth measure shows a B pentatonic scale starting on A. The tenth measure shows an F# minor arpeggiated seventh chord. The eleventh measure shows an F# pentatonic scale starting on E. The twelfth measure shows a B pentatonic scale starting on A. The thirteenth measure shows an F# minor arpeggiated seventh chord. The fourteenth measure shows an F# pentatonic scale starting on E. The fifteenth measure shows a B pentatonic scale starting on A. The sixteenth measure shows an F# minor arpeggiated seventh chord. The seventeenth measure shows an F# pentatonic scale starting on E. The eighteenth measure shows a B pentatonic scale starting on A. The nineteenth measure shows an F# minor arpeggiated seventh chord. The twentieth measure shows an F# pentatonic scale starting on E. The twenty-first measure shows a B pentatonic scale starting on A. The twenty-second measure shows an F# minor arpeggiated seventh chord. The twenty-third measure shows an F# pentatonic scale starting on E. The twenty-fourth measure shows a B pentatonic scale starting on A. The twenty-fifth measure shows an F# minor arpeggiated seventh chord. The twenty-sixth measure shows an F# pentatonic scale starting on E. The twenty-seventh measure shows a B pentatonic scale starting on A. The twenty-eighth measure shows an F# minor arpeggiated seventh chord. The twenty-ninth measure shows an F# pentatonic scale starting on E. The thirtieth measure shows a B pentatonic scale starting on A. The thirty-first measure shows an F# minor arpeggiated seventh chord. The thirty-second measure shows an F# pentatonic scale starting on E. The thirty-third measure shows a B pentatonic scale starting on A. The thirty-fourth measure shows an F# minor arpeggiated seventh chord. The thirty-fifth measure shows an F# pentatonic scale starting on E. The thirty-sixth measure shows a B pentatonic scale starting on A. The thirty-seventh measure shows an F# minor arpeggiated seventh chord. The thirty-eighth measure shows an F# pentatonic scale starting on E. The thirty-ninth measure shows a B pentatonic scale starting on A. The fortieth measure shows an F# minor arpeggiated seventh chord. The forty-first measure shows an F# pentatonic scale starting on E. The forty-second measure shows a B pentatonic scale starting on A. The forty-third measure shows an F# minor arpeggiated seventh chord. The forty-fourth measure shows an F# pentatonic scale starting on E. The forty-fifth measure shows a B pentatonic scale starting on A. The forty-sixth measure shows an F# minor arpeggiated seventh chord. The forty-seventh measure shows an F# pentatonic scale starting on E. The forty-eighth measure shows a B pentatonic scale starting on A. The forty-ninth measure shows an F# minor arpeggiated seventh chord. The fiftieth measure shows an F# pentatonic scale starting on E. The fifty-first measure shows a B pentatonic scale starting on A. The fifty-second measure shows an F# minor arpeggiated seventh chord. The fifty-third measure shows an F# pentatonic scale starting on E. The fifty-fourth measure shows a B pentatonic scale starting on A. The fifty-fifth measure shows an F# minor arpeggiated seventh chord. The fifty-sixth measure shows an F# pentatonic scale starting on E. The fifty-seventh measure shows a B pentatonic scale starting on A. The fifty-eighth measure shows an F# minor arpeggiated seventh chord. The fifty-ninth measure shows an F# pentatonic scale starting on E. The sixtieth measure shows a B pentatonic scale starting on A. The sixty-first measure shows an F# minor arpeggiated seventh chord. The sixty-second measure shows an F# pentatonic scale starting on E. The sixty-third measure shows a B pentatonic scale starting on A. The sixty-fourth measure shows an F# minor arpeggiated seventh chord. The sixty-fifth measure shows an F# pentatonic scale starting on E. The sixty-sixth measure shows a B pentatonic scale starting on A. The sixty-seventh measure shows an F# minor arpeggiated seventh chord. The sixty-eighth measure shows an F# pentatonic scale starting on E. The sixty-ninth measure shows a B pentatonic scale starting on A. The seventieth measure shows an F# minor arpeggiated seventh chord. The seventy-first measure shows an F# pentatonic scale starting on E. The seventy-second measure shows a B pentatonic scale starting on A. The seventy-third measure shows an F# minor arpeggiated seventh chord. The seventy-fourth measure shows an F# pentatonic scale starting on E. The seventy-fifth measure shows a B pentatonic scale starting on A. The seventy-sixth measure shows an F# minor arpeggiated seventh chord. The seventy-seventh measure shows an F# pentatonic scale starting on E. The seventy-eighth measure shows a B pentatonic scale starting on A. The seventy-ninth measure shows an F# minor arpeggiated seventh chord. The eightieth measure shows an F# pentatonic scale starting on E. The eighty-first measure shows a B pentatonic scale starting on A. The eighty-second measure shows an F# minor arpeggiated seventh chord. The eighty-third measure shows an F# pentatonic scale starting on E. The eighty-fourth measure shows a B pentatonic scale starting on A. The eighty-fifth measure shows an F# minor arpeggiated seventh chord. The eighty-sixth measure shows an F# pentatonic scale starting on E. The eighty-seventh measure shows a B pentatonic scale starting on A. The eighty-eighth measure shows an F# minor arpeggiated seventh chord. The eighty-ninth measure shows an F# pentatonic scale starting on E. The ninetieth measure shows a B pentatonic scale starting on A. The hundredth measure shows an F# minor arpeggiated seventh chord. The hundred-first measure shows an F# pentatonic scale starting on E. The hundred-second measure shows a B pentatonic scale starting on A. The hundred-third measure shows an F# minor arpeggiated seventh chord. The hundred-fourth measure shows an F# pentatonic scale starting on E. The hundred-fifth measure shows a B pentatonic scale starting on A. The hundred-sixth measure shows an F# minor arpeggiated seventh chord. The hundred-seventh measure shows an F# pentatonic scale starting on E. The hundred-eighth measure shows a B pentatonic scale starting on A. The hundred-ninth measure shows an F# minor arpeggiated seventh chord. The hundred-tieth measure shows an F# pentatonic scale starting on E. The hundred-first measure shows a B pentatonic scale starting on A. The hundred-second measure shows an F# minor arpeggiated seventh chord. The hundred-third measure shows an F# pentatonic scale starting on E. The hundred-fourth measure shows a B pentatonic scale starting on A. The hundred-fifth measure shows an F# minor arpeggiated seventh chord. The hundred-sixth measure shows an F# pentatonic scale starting on E. The hundred-seventh measure shows a B pentatonic scale starting on A. The hundred-eighth measure shows an F# minor arpeggiated seventh chord. The hundred-ninth measure shows an F# pentatonic scale starting on E. The hundred-tieth measure shows a B pentatonic scale starting on A.

Example 6: M. 42-43 of *Obal, Din Lo Coumbèlo*.

Another interesting feature of verse three is its use of pentatonic scales for its harmonics. Beginning with the entrance of the voice, an F-sharp minor arpeggiated seventh chord heard starting on the downbeat, is followed by an F-sharp pentatonic scale (with E on the bottom) (see Example 6 above). The other pentatonic scale employed is at the level of B, with A on the bottom at mm 45-46 (see Example 7).

The image shows a musical score for a piece titled 'Obal, Din Lo Coumbèlo'. It consists of two staves. The top staff is a vocal line in French, with lyrics: 'N'yo duo y que ri zou e' / Sent deux qui chan lent'. The bottom staff is a piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes and a melodic line that moves between different scales. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

Example 7: Mm 45-46 of *Obal, Din Lo Coumbèlo*.

It is interesting to note the way Canteloube moves between the two scales. There is a sixteenth-note figure on the downbeat of m. 46 that is comprised of the notes A-C-sharp-D. The final note on beat one of m. 46 is an A, and the first note of the thirty-second-note figure on beat two of m. 47 is an E and begins the F-sharp pentatonic scale with an E on the bottom. This movement is again employed to move from the F-sharp pentatonic scale to tertian chords at m. 48 (see Example 8). The same bridge is introduced back at m. 43, but there is no movement to a different pentatonic scale.

con - tou. L'au-tro plu - ro tou-jour.
et - rien. Mais l'autre plu - re tou-jours.

Example 8: Mm 47-48 of *Obal, Din Lo Coumbèlo*.

At m. 49 (the beginning of the b section of the *A'* section), Canteloube breaks his harmonic pattern to return to seventh chords in the sixteenth-note pattern. He must slow the rhythm back down to return to the music of the first verse, and he must resolve his pentatonic scale use to return to the tonal harmonies in the repeat.

Cadences within *Obal, Din Lo Coumbèlo* do not generally follow the rules of tonal music. Step-wise motion or movement by thirds is common. For example, in the first cadence of the song, there is a B-minor seventh chord that moves to an A major chord with an added sixth (mm 10-12). This is clearly a plagal cadence, or maybe not a cadence at all. The B-minor seventh chord sounds like a dominant, partly because of its almost two-measure duration. This chord implies a cadence on

an E-major chord (see Example 9).

The image displays two musical staves. The upper staff is a piano accompaniment in E major, featuring a sequence of chords and melodic lines. The lower staff is a vocal melody in E major, starting with a circled '1' and the instruction 'à pleine voix'. The lyrics are: '1. O - bal, din' and '1. Au lùn, là -'. The piano accompaniment includes a dynamic marking 'mf'.

Example 9: Mm 9-12 of *Obal, Din Lo Coumbèlo*.

This exact motion is echoed at the beginning of each of the verses, but with the B-minor chord of a shorter duration (found on the last beat of the measure before the voice reenters). The cadence at m 14 is much stronger. Again, there is a movement of a third; this time to an A-major chord with an added sixth. The emphasis in the folk song melody on the note A reinforces this cadence in a way that is missing in the initial cadence (see Example 10).

The image shows a musical score for the song 'Obal, Din Lo Coumbèlo'. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a circled '1' and the instruction 'à pleine voix'. The lyrics are: '1. O - bal, din lo coum - bè - lo. Tro' and '2. Au loin, là - bas dans la val - lée. Tro'. The piano accompaniment is in the grand staff (treble and bass clefs) with a dynamic marking of 'mf'. It features a steady eighth-note accompaniment in the bass and chords in the treble. There are some performance markings like 'mf' and a star symbol with a '2a' below it.

Example 10: Mm 12-14 of *Obal, Din Lo Coumbèlo*.

The instance of the cadence on beat two is the only element that weakens it in a traditional sense. The same cadence occurs in m. 19 at the end of the a section of *A*. Another cadence with movement by a third is found at the first cadence in verse two. Here, there is a B-minor seventh chord, moving to a D-major chord. (This cadence occurs at the end of the a section of the *A* section of verse two). In this occurrence, Canteloube chose to have the accompaniment sound more transitional; the accompaniment moves on to an F-sharp minor seventh and A-major sixth chords in the following measure. He sets up a contrast against the folk song for variety. It is interesting to note that he keeps the harmonies on either side of what would have been a cadential point in the usual areas of cadential harmony (see

Example 11).

The image displays two systems of musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The key signature is one sharp (F#) and the time signature is 3/4. The first system's lyrics are: "L'as très fi - lho ——— y del / Le. troz. ——— fil ——— le. du". The second system's lyrics are: "Prin - ce. ——— Tro lo lo lo ——— lo lo / Prin - ce. ——— Tro lo lo lo ——— lo lo". The piano accompaniment features arpeggiated chords and melodic lines in both hands, with some notes marked with asterisks.

Example 11: Mm 27-31 of *Obal, Din Lo Coumbèlo*.

The ends of the final two parts of section *A'* in each verse share the same cadential sonority; the first two verses cadence on E and share the same chords leading up to the cadence, but verse three arrives to its cadence on E by way of a step-wise cadence from a D chord (see Example 12).

The image displays a musical score for the song "Ohal, Din Lo Coumbèlo". It consists of two systems of staves. The top system features a vocal line with lyrics in French: "Lau-tro plou-ro tou - -" and "Ala-tou-ter pleu - - re tou - -". Below the vocal line is a piano accompaniment. The bottom system continues the vocal line with lyrics "-tjour..." and "-jour..." and includes performance markings such as "Rit." and "Dimin.". The piano accompaniment in the bottom system includes a "Dimin." marking and a "Rit." marking. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Example 12: Mm 50-53 of *Ohal, Din Lo Coumbèlo*.

It appears that Canteloube employs this step-wise cadential motion in order to continue the same motion for the return to the beginning, and the F-sharp minor chord, for the next three verses. The final cadence of the song consists of an E-major chord at the end of the sixth verse, leading to a B-major with an added sixth, leading finally to an A-major chord on beat two of m. 55. On the downbeat of the following measure, Canteloube adds an F-sharp major seventh chord to the

extended A-major chord of the previous measure, creating either an A-major with added seventh extension or a F-sharp major final chord in the modal tradition of a Picardy third.

Canteloube employs distinct motives as a unifying feature for the verses. For example, there is a motive in the introduction which begins in the right hand in mm 4-5 and is echoed by the left hand and extended in mm 6-9, which reappears in the second verse amid the sixteenth-note accompaniment figure (see Example 13).

The image displays two systems of musical notation for piano accompaniment. The first system, representing measures 4-9, features a right-hand part with a *pp* dynamic and a left-hand part with a *avec Ped.* marking. A slur labeled *cbanté* spans the first two measures of the right hand. The second system, representing measures 25-26, shows a right-hand part with a *-p* dynamic and a left-hand part with a *cbanté* marking. Both systems include various musical notations such as notes, rests, slurs, and dynamic markings.

Example 13: Mm 4-8 and mm 25-26 of *Obal, Din Lo Coumbèlo*.

This theme continues throughout the second verse and reorients the listener to the themes of the beginning within the same tonalities before Canteloube explores pentatonicism at the beginning of the third verse. In like manner, the chromatic theme at the end of the introduction (mm 10-11) and mm 38-40 is employed at the tonal level of F before the third verse (see Example 14).

The image displays three systems of musical notation. The first system shows a piano accompaniment with a treble and bass clef, featuring a D-major chord in the treble and a bass line with a descending eighth-note pattern. The second system includes a vocal line with the lyrics '- jiu...' and '- jiu...' written below it, and a piano accompaniment with a treble and bass clef. The third system shows a piano accompaniment with a treble and bass clef, featuring a D-major chord in the treble and a bass line with a descending eighth-note pattern.

Example 14: Mm 9-11 and mm 38-40 of *Obal, Din Lo Coumbèlo*.

Both instances are outlining the D-major chord leading to the F-sharp minor seventh chord to begin the respective verses.

Canteloube condensed the original 19 verses to set six in his *Obal, Din Lo Coumbèlo*. The original folk song has an unsettled quality; it neither begins nor ends on the final (A). The mixing of meters (duple and triple compound) in the original folk song is resolved in Canteloube's setting by dividing the meters between the voice and accompaniment. The cadences are not strong, even at the end of the piece. This song is a *chanson de moisson* (harvest song). The unsettled quality, apart from being so for repetition of the physical harvesting action, could also musically represent the harvest of a crop caught up by the wind (hay, for example).

Chapter 6: *N'āi Pas Iéu de Mio*

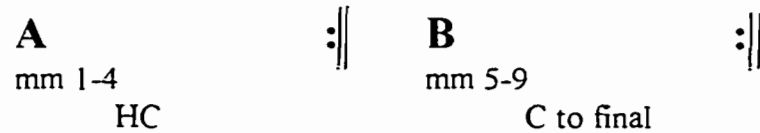
N'āi Pas Iéu de Mio is from the second volume of Canteloube's *Chants d'Auvergne* and is the first of two listed *bourrées*. The two songs have a clarinet solo connecting them. *N'āi Pas Iéu de Mio* is characterized as a *bourrée d'Auvergne* because it is in triple time; Canteloube mentions that there also exists a *bourrée Français* that is in duple time (1951a, 157) Canteloube gives a brief history of the *bourrée* in his *Anthologie des Chants Populaires Français*:

This dance was since all times the national dance of the country. Even in Greek and Roman manuscripts, we read that this dance was already practiced in the centuries BC. In any case, it was danced under Louis III in the 9th century. The *bourrée*, at the same time dance and song, is the oldest surviving dance amongst the people.... The very particular rhythm, with frequent syncopations (usually at the end of a musical phrase), is in three quick beats. The music is simple: in two phrases, each repeated. The choreography, very simple, features the amorous chase. The dance is danced in pairs, with many different couples participating. The woman is shy and coy, the man, oppositely, parades proudly, to show off his power, stamping with the feet and clicking the fingers. They never touch. Not one dance is more chaste, nor more natural with more beautiful tunes and harmonic movement. (1951a, 100).

The original folk song has the title of *In un Frais Boucagé*, and Canteloube gives a more detailed explanation of this particular folk song, explaining that the *bourrée* of the Basse-Auvergne is usually of the *bourrée Français* variety (1951a, 170).

The original folk song is a continuous binary form (*AABB*). Each section consists of four measures. The poetry is written as five lines per stanza, with a

refrain in lines three and four (see Appendix 1, page 120). The first and second lines coincide with section *A*, and the last three lines with section *B*. The melody is in F-Ionian, with a half cadence at the end of the *A* section, and a cadence on the final at the end of section *B* (see Example 1).



Example 1: Formal Diagram of *In un Frais Boucagé*.

In the *B* section, there is a repeated rhythmic and melodic figure that makes mm 5-7 have a suspended feeling, making it easy to lose the beat (see Example 2).

Modéré

In un frais bou - ca - gé, Trois jou - li - es ten - drons, D'aquè -
 Dans un frais bo - ca - ge, Trois jo - li - es ten - drons, Les - -
 - ley, - d'a - què - ley, - Tou - tas sou - las, Les s'y pro - me - noun.
 - quel - les, Les - quel - les, Seul - let - tes, Vont s'y pro - me - nant.

Example 2: Original folk song, *In un Frais Boucagé*.

The text of the song speaks of three young girls, which is echoed by the repeated figure. The poetry is in third person. The rhyme scheme is *abccdb* for the first verse; for the second through fourth verses the scheme consists of the last three lines remaining constant, and the first two changing each verse.

Canteloube chose to set different text in his *N'ai Pas Ieu de Mio*, but the melody is nearly identical and obviously taken from *In un Frais Boucagé* (see Example 3).

The image displays two musical scores side-by-side. The top score is for 'In un Frais Boucagé' and the bottom score is for 'N'ai Pas Ieu de Mio'. Both are in G major and 3/4 time. The melody is nearly identical for both.

In un Frais Boucagé

In un frais bou - ca-gé, Treis jou - li - es ten - drons, D'aqué
 Dans un frais bo - ca-ge, Trois jo - li - es ten - drons, Les -
 -ley, - d'a-qué - ley, - Tou-tas sou-tas, Les s'y pro - me - noun.
 - quel - les, Les - quel - les, Seul - iet-tes, Vont s'y pro - me - nant.

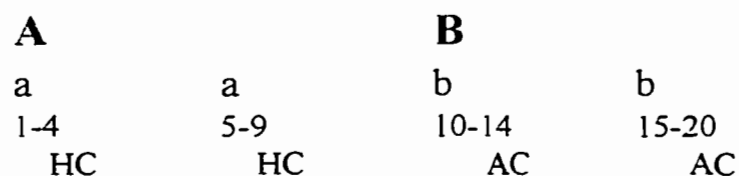
(très doux)

N'ai Pas Ieu de Mio

N'ai pas ieu de mi-o, soui qu'un' pas - tou - rel; mè sé
 Je n'ai pas d'a - mi - e, je ne suis qu'un ber - ger, si j'en
 n'o - bio - z - u - no li sé - rio - fi - dél; s'o - bio 'no mi - o qué m'ai -
 a - vais u - ne je sé - rais - fi - de - le; et si man - a - mie
 - mès - sé plo, de pou - tous, de flours ieu lo cou - bri - riol
 m'ai - mait bien je lu cou - tri - rais de fleurs et de bri - sers!

Example 3: Melodies of *In un Frais Boucagé* and *N'ai Pas Ieu de Mio*.

There are only three verses, through-composed, and the text, that of the shepherd who has not found love, is in the first person (see Appendix 1, page 121). Perhaps this text appealed to the classic manliness of the *bourrée*. The tonality is raised from the F-Ionian of the original folk song to G-Ionian. Both the original folk song and Canteloube's setting are in 3/8 time. The *A* section of the original folk song is found in the *A* section of the setting, but the text is not repeated. Canteloube's *B* sections, although of the same overall length as the original folk song, do not have a repetition of text and differ in melodic construction from the original folk song. The melody in Canteloube's setting differs in its formal diagram (see Example 4).



Example 4: Formal diagram of melody in *N'aï Pas Iéu de Mio*.

Canteloube's setting of *N'aï Pas Iéu de Mio* is comprised of an introduction and postlude as well as relatively lengthy musical interludes between the verses. The harmonic language is tonal and remains in the area of G-Ionian, except for a

modulation to the relative minor for the second verse, which nonetheless cadences on a G-major chord (see Example 5).

intro	a	a	b	b	interlude				
mm 1-13	14-27	30-34	34-38	38-42	42-46	46-50	50-54	55-58	59-62
IAC	PAC	PC	PC	PC	PC	HC	HC	IAC	PAC
G-major									

a	a	b	b	interlude
62-66	66-70	70-74	74-78	79-101
HC	HC	PAC	PC	
E-minor				D-major

a	a	b	b	postlude
101-105	105-109	109-113	113-116	117-138
HC	HC	PI	PI	PAC
G-major				

Example 6: Formal diagram of *N'ai Pas Iéu de Mio*.

While the harmonic language is straightforward, the rhythmic devices in the accompaniment are complex. Some sections are strongly syncopated, with an emphasis on beat three and a following rhythmic pattern that creates a feeling of triple duple time; this hemiola section contrasts with the preceding sections, where the natural beat is emphasized (see Example 7).



Example 7: Mm 11-16 of *N'ai Pas Iéu de Mio*.

The introduction and first verse have the same hemiola rhythm (with the exception of mm 5-13). There is a second example of this rhythmic device found in verse two as one of the middle voices in the accompaniment (see Example 8).

Example 8: Mm 64-68 of *N'ai Pas Iéu de Mio*.

Another important rhythm that provides a contrast to that of the vocal melody is the triplet figure found in the instrumental sections: the introduction, as part of the musical interlude before verse three, and at the postlude (see Example 9).



Example 9: Mm 6-10 of *N'ai Pas Ieu de Mio*.

This triplet figure, the most complex rhythm, does not occur during the singing of the folksong; the inclusion could have been too distracting.

There are only a few perfect authentic cadences in this song, occurring only at the ends of the introduction, musical interludes, and postlude, and in verse two at m. 73. Most of the cadences are plagal, with movement of a third. For example, in verse one, the *A* section of the melody contains two cadences comprised of an E-minor seventh chord moving to a G-major seventh chord (see Example 10).

(très doux)

N'āi pas lēu dē mi-o, soui qu'un' pas . . . tou . rel; mē sé
 Je n'ai pas d'a - mi - e, je ne suis qu'un ber - ger, si j'en

29

Example 10: Mm 29-34 of *N'āi Pas lēu de Mio*.

The cadences of the *B* section are also plagal, with movement of a step (see Example 11).

- mēs - sé plo, dē pou - tons, dē flours lēu lo cou - bri - riol!
 m'āi - mait bien je lu cou - tri - rais de fleurs et de bai - sers!

31

p chanté

Example 11: Mm 41-46 of *N'āi Pas lēu de Mio*.

Another plagal cadence is found at the end of verse two, to take the tonality back to G-major from E-minor. Canteloube travels from a B-major seventh chord, through an A-minor seventh chord, to a G-major chord in second inversion, finally to a G-major chord (see Example 12).

The image shows a musical score for a vocal piece. The top staff is the vocal line with lyrics: "gen - to mi - o qu'ès ol - près de ièu!" and "douce a - mie qui est au - près de moi!". The bottom two staves are the piano accompaniment. A box with the number "34" is placed above the piano part. The marking "mf chanté" is written in the piano part. The score illustrates a plagal cadence at the end of the phrase.

Example 12: Mm 75-79 of *N'āi Pas Ièu de Mio*.

The root movement is correct for an authentic cadence, but there is no leading tone. The pattern in the rest of the verses is to cadence at the m. 77 point of the *B* sections.

Verses two and three have true half cadences at the ends of the *a* sections of section *A*, which honor the original folk song, but Canteloube adds a ninth to the cadence resolution chord (see Example 13).

The image displays a musical score for the song "N'ai Pas Ieu de Mio". It consists of two systems of music. The first system features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Mê sul pount d'En - Sur le pont d'En -". Above the vocal line, the instruction "(plus fort)" is written. Below the vocal line, the dynamic marking "sfz" is present. The piano accompaniment includes a treble and bass clef staff. The second system continues the vocal line with the lyrics ". traygo n'io dous àu - - ze - lous, né fa què can - ta - pel lous" and ". traygue il ya deux - oi - seaux, ils ne chan - tent que - pour les". Above the second system, the tempo marking "m. a. (croisé)" is indicated. The piano accompaniment continues with a treble and bass clef staff. Various musical notations such as bar numbers (32, 33), dynamic markings (p, sfz), and performance instructions are included throughout the score.

Example 13: Mm 59-68 of *N'ai Pas Ieu de Mio*.

While the half cadences are present in the third verse, they are fleeting. Canteloube employs planing technique in the accompaniment of this verse (see Example 14).

flours; soun biu - goi, roujoi, e de tou - tos cou - leurs; li cal a -
 fleurs; des bleues, des rou - ges, de tou - les : cou - leurs; et je m'en
 express.

sf

Example 14: Mm 105-110 of *N'ai Pas Ieu de Mio*.

In this verse, the character is overwhelmed by all of the colors of the flowers in the field that he will pick for his girlfriend-to-be. He has put himself in the happy situation of having someone to love, a joyous time that promises to be everlasting. The accompaniment pattern seems to further this idea through planing, which causes the color to be more important than the final. The left hand of this planing figure continues into the postlude, while the melody comes into the right hand. This continuation of the planing figure implies that the happiness of the narrator continues; he is convinced that he can find his true love (see Example 15).

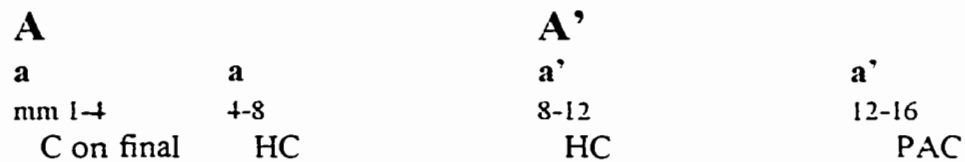
The image shows a musical score for a piece titled 'N'āi Pas Iéu de Mio'. It consists of three staves. The top staff is a vocal line in G-clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of music with the lyrics 'raï!' and 'raï!' written below. A circled '1' is placed below the first measure. The middle and bottom staves are for piano accompaniment. The middle staff is in G-clef and the bottom staff is in C-clef. The piano part features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking 'mf' is present in the middle staff. At the bottom of the piano part, there is a circled '1' and the instruction '(sans sourd.)'.

Example 15: Mm 117-122 of *N'āi Pas Iéu de Mio*.

N'āi Pas Iéu de Mio is in the dance-song form of an Auvergnat *hourrée*. Canteloube set poetry different from the poem found in his *Anthologie des Chants Populaires Français*, but with the original melody. He also varied the second section of the two-part musical form. Nonetheless, Canteloube's melody setting remains small in range and in G-Ionian. Canteloube employs planing and rhythmic syncopation in the accompaniment, retaining a simple statement of the folk song melody and variations during the musical interludes.

Chapter 7: *Ound' Onorèn Gorda?*

Ound' Onorèn Gorda? is a *bourrée* collected near the town of Aurillac in Cantal (Canteloube, 1923). This song setting is from Volume One of Canteloube's *Chants d'Auvergne*, as the second of three *bourrées* linked by solo oboe interludes. Both the original folk song and the setting are in 3/8; hence, they fall under the *bourrée Auvergne*. The original folk song, entitled *Ent' Anara Garda?*, is a continuous binary form (AA') with the A' section being a refrain (see Example 1):



Example 1: Formal diagram of original folk song, *Ent' Anara Garda?*.

There are six verses, with a change of text for the refrain from the fourth verse to the end. It is a dialogue song, with the male part speaking during the A sections and the female during the B refrain sections (see Appendix 1, pages 122-123). The rhyme scheme is *abac'dbee*, with the refrain and the second line of each verse remaining the same for all verses.

Ent' Anara Garda? is in G-Ionian and begins and ends on the final. The

pick-up note and first measure of every phrase is identical, with a change on the following note (either movement to the final or to *re*) (see Example 2).

Modérément animé

Ent' a - na - ra gar - da, Pe - tio - te drou -
 Oû i - rons-nous gar - der, Pe - ti - te fil -

- let - te? Ent' a - na - ra gar - da De - mo le ma -
 - let - te? Oû i - rons-nous gar - der De - main le ma -

REFRAIN

- qui? - A - lay, a - lay, a - lay, A la ri - bi -
 - tin? - Lâ - bas, lâ - bas, lâ - bas, Près de la ri -

- rer - te, Vê le pra - de - lou Que y fé tan bou!
 - viè - re, Vers le pe - tit pré Oû il fait si bon!

Example 2: Original folk song, *Ent' Anara Garda?*.

In Canteloube's setting, entitled *Ound'Onorèn Gorda?* (which translates the same as the original folk song's title), he changes the overall form of the text. There are only two verses of two different lengths (twelve and sixteen lines, respectively). The male character's text in the *A* section of the first verse remains virtually unchanged, but the *A'* section response of the female is expanded by the addition of four lines at the end of the original text. The entire second verse of

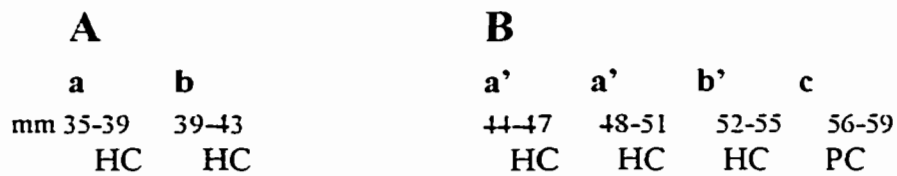
Canteloube's setting is sung, with no refrain, by the male character, (see Appendix 1, page 124). There is much repetition in the second verse, which is not a feature of the original poetry.

Ound'Onorèn Gorda? is in the key of A-Ionian, a whole step higher than the original folk song. The melody is changed from the original. However, it is recognizable because of the rhythm and the first phrase of the voice part, which employs the melody of the original refrain (see Example 3).

The image displays a musical score for the piece "Ound'Onorèn Gorda?". It consists of two systems of music. Each system features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a dynamic marking of *mf*. The lyrics for the first system are: "Ound' o.no.rèn gor - / Oü i.rons-nous gar -". The second system continues the lyrics: ".da, pit - chou - no droou - lê - to? Ound' o.no.rèn gor - da lou trou - / .der, pe - ti - te fil - let - te? Oü i.rons-nous gar - der nas trou -". The piano accompaniment consists of a steady bass line with chords and a treble line with chords and some melodic fragments. There are some markings like "1er von Solo" above the piano part in the first system.

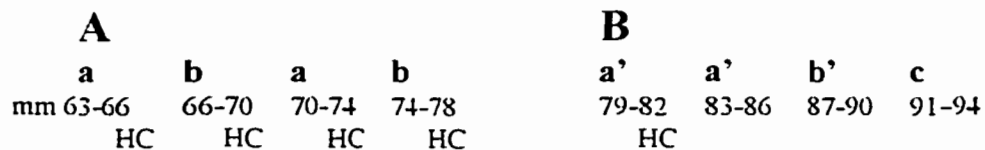
Example 3: Mm 32-41 of *Ound'Onorèn Gorda?*.

The first change in the melody comes with the final note of the opening phrase, which ascends by a whole step instead of descending to the final. From this point on in the setting, Canteloube retains the rhythm of the original melody but composes his own antecedent-consequent phrases (see Example 4).



Example 4: Formal diagram of melody of verse one of *Ound'Onorèn Gorda?*.

The second verse requires further examination because of its elongation (see Example 5).



Example 5: Formal diagram of verse two of *Ound'Onorèn Gorda?*.

(The cadences are not listed for the final *B* section because none exist until the final

cadence of the piece, found at the end of the postlude.) The repeat of the *a* and *b* phrases at the end of the *A* section mirror a repeat in text. Placing the repeated phrases in the *A* section follows in the light of Canteloube's description of the *bourrée*'s balanced, repeated phrases (1951a).

The setting of *Ound'Onorèn Gorda?* is through-composed, with a relatively long introduction, no interlude between the two verses, and short postlude. It is interesting to note that Canteloube's harmonization consists only of an open A chord and an E-major (with an A pedal) chord from mm 1-78, meant to suggest a rustic bagpipe. This folk song was originally accompanied by a "bagpipe made of goat skin" (Dumesnil, 1951, 47)(see Example 6).

Example 6: Mm 7-11 of *Ound'Onorèn Gorda?*.

At m. 79, the *B* section of verse two begins. Canteloube begins an elongated circle of fifths, starting in m. 79 with an E major-minor chord in first inversion. Next, he

moves to an F-sharp major-minor seventh chord in m. 80, and to a B-minor seventh chord in m. 81, back to an E major-minor seventh chord in m. 82 (see Example 7).

The image displays a musical score for the piece 'Ound'Onorèn Gorda?'. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line has the lyrics: '- bi - lè maï nous! O - gal, so loï fe - doï què païs sou - beil - les et nous! Vois les mou - tons qui ri - vent'. The piano accompaniment features a prominent melodic line in the right hand, marked with a box containing the number '30' and a fermata. The second system shows the vocal line continuing with the lyrics 'l'èr - bo, d'her - br.' and the piano accompaniment continuing with the same melodic motif.

Example 7: Mm 77-82 of *Ound'Onorèn Gorda?*.

This movement, with a few deviations, continues through the following measures, always circling around an E-major chord. Canteloube treats this section of the song like one large dominant chord returning to the A-major chord, the final chord of the postlude. Perhaps this section also musically mimics the dance of the *bourrée*.

The accompaniment has a recurring Alberti bass motive that is almost continual until m. 79. It is comprised of an arpeggiated open fifth A triad, with a slight deviation to add the note B at points of half cadence; the melody is played against this figure (see Example 8).



Example 8: Mm 17-21 of *Ound'Onorèn Gorda?*.

Within this motive, there is a rhythmic repetition that continues throughout most of the rest of the piece. This pattern consists of trochaic rhythms (see Example 9).

The image displays a musical score for the song "Ound'Onorèn Gorda?". It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written in French and Creole. The first system includes measures 27 and 28, and the second system includes measures 29 and 30. The piano accompaniment features a consistent trochaic rhythm in the right hand, while the vocal melody provides contrast by emphasizing the second beat at major cadence points. A dynamic marking of *pp* (sourdine) is present in the piano part of the second system.

Lyrics for the first system:
 -pèl pèl mo - ti? O - no - rèn o - bal din lo ri - - bèi -
 - praux le ma - tin? - Nous i - rons là - bas près de la ri -

Lyrics for the second system:
 O - - gat so louï mou - tous, pit - chou - no droou - lè - to, O -
 Re - - gar de les mau - tons, pe - ti - te fil - let - te, Re -

Example 9: Trochaic rhythm, mm 42-46, mm 62-66 of *Ound'Onorèn Gorda?*.

This rhythmic repetition in the accompaniment emphasizes beat one. The rhythm of the vocal melody provides contrast at major cadence points by emphasizing beat two; this is also where Canteloube breaks the rhythm in the accompaniment (see Example 10).

The image shows a musical score for a voice and piano. The voice line is on a single staff with lyrics in French: "t-sour nous fo - rên l'o - - mour!" on the first line and "-rons l'a - mour tout le jour!" on the second line. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Example 10: Mm 57-61 of *Ound'Onorèn Gorda?*.

This phenomenon does not occur at lesser cadence points; the voice/melody simply contrasts with the accompaniment's rhythmic pattern (see Example 11).

The image displays a musical score for the piece 'Ound'Onorèn Gorda?'. It consists of two systems of music. The first system features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: '-pèl pèl mo - ti? - praux le ma - tin? - O.no.rèn o - bal din lo ri - . bèr - - Nous i.rans là - bas près de la ri -'. A box containing the number '27' is placed above the piano accompaniment. The second system continues the vocal line with lyrics: '.rè - to, - riè - re,' and the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Example 11: Mm 42-47 of *Ound'Onorèn Gorda?*.

The instrumental introduction contains the melody of verse one in its entirety before the voice enters. The voice part is doubled by the accompaniment through verse one. In verse two, there are sections in which the accompaniment plays in duet at the level of a third, and there are also phrases with a countermelody or ornament instead (see Example 12).

The image shows a musical score for a song. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "O - - gal so louï mou - tous, pit - chou - no droou - lè - to, O -
Re - - gar de les mou - tons, pe - ti - te fil - let - te, Re -". The bottom staff is the piano accompaniment, written in a grand staff (treble and bass clefs). It starts with a piano (*p*) dynamic and includes a box containing the number "29". The accompaniment features a complex rhythmic pattern with many triplets and sixteenth notes. A marking "*pp* (sourdine)" is present in the lower register of the piano part.

Example 12: Mm 62-66 of *Ound'Onorèn Gorda?*.

By m. 79, the accompaniment pattern becomes entirely independent, full of triplet sixteenth-note patterns and trills, and lasts until the end of the song (see Example 13).

The image displays two systems of musical notation. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "- bi - lhé maī nous! O. gat.so loī se. doī quē paīs - sou" and "- beil - les et nous! l'ois les mou - tons - qui ri - vent". The piano accompaniment features a triplet of eighth notes in the right hand, marked with a box containing the number 30 and a trill (tr.) above it. The second system shows a continuation of the piano accompaniment with the lyrics "l'ér - bo, d'her - br." and a triplet of eighth notes in the right hand.

Example 13: Mm 77-82 of *Ound'Onorèn Gorda?*.

This gradual movement of the accompaniment away from doubling the voice line echoes the sentiments of the poetry; the male character gradually distracts the female character's attention away from the outward-directed task of watching sheep, to the intimate task of looking at themselves. The faster rhythm of the triplet figures coincides with this thinking as well.

Ound'Onorèn Gorda? is a song in the form of the Auvergnat *bourrée*.

Canteloube changed the text of the original folk song to coincide more closely with the all-male nature of the dance. Canteloube's setting develops from a relatively traditional harmonization doubling the melody to a harmonization of contrasts in the second verse. The text-painting seems clear and lends much to the interpretation of this song.

Chapter 8: *Quand Z-Ëyro Petitoune*

Quand Z-Ëyro Petitoune is an example of a *pastourelle*, under the heading of *chants de berger*, as described by Canteloube in *Les Chants des Provinces Françaises* (1947). Canteloube discusses the characteristics of the type of song sung by a shepherdess:

The shepherdesses prefer to sing sentimental songs which, talking of love and of shepherds, resemble actual events for them. Generally slow, very expressive, they are sometimes, in mountainous regions, of a contemplative character where the atmosphere and very special poetry of the high summits are found again. We often call them *pastourelles* (1947, 39).

Canteloube further classifies the *chants de bergers* under the category of *les chants de plein vent*, or “songs of the open air” (38).

The original folk song and setting by Canteloube share the same title. The original folk song has eleven verses in couplets with repeats. The rhyme scheme is *abacc*, with the repeats indicating identical text, and the second line in each verse is an identical refrain (see Appendix 1, page 125). The folk song is a continuous binary form (*AA'*). The *A* section is comprised of six measures; the *A'* section of twelve (see Example 1).

Modéré

Quand-z-cy-ro pe - - ti - tou - no, Ma mi - ou - na bour -
Lors-que j'é - tais - pe - ti - te. Ma mi - gnon-ne bor -
- da do vi-ou - le - ta! Quand-z-cy-ro pe - - ti -
- dée de vi - o - let - tes! Lors-que j'é - tais - pe -
- tou - no. M'appela - voun Na - nè - - tou! M'appe-la - voun
- ti - te, On - m'ap-pe - lait Na - - non! On m'ap-pe -
Na - nè - - tou! M'appe - la - voun Na - nè - - tou!
- lait Na - - non! On - m'ap - pe - lait Na - - non!

Example 1: Melody of original folk song, *Quand Z-Fyro Petitoune*.

There is a half cadence at the end of the *A* section, after the end of the refrain line of text (mm 3-6). The *A'* section begins with the same melodic figure as the *A* section but cadences on the final at m. 9. The three repeats of the final line of text then begin at m. 10, with a cadence to the final and two half cadences, respectively (see Example 2).

A		A'			
a	b	a	c	c	c
mm 1-3	3-6	7-9	10-12	13-15	16-18
G-Ionian	HC	C to final	C to final	HC	HC

Example 2: Formal diagram of original folk song, *Quand Z-Ëyro Petitoune*.

The melody does not begin or end on the final; this gives the entire refrain an “open” feeling at each of the endings.

In Canteloube’s setting, he employs the original key (G-Ionian) and meter (3/8). There is an introduction, musical interludes between verses, and a short postlude. Canteloube employs only five of the original verses; the first in its entirety, a compilation of verses two and three, and verses four through six verbatim (see Appendix 1, page 126). Canteloube retains the main points of the poetry, and cuts the description of the shepherdess’ lover. The interludes between verses add to the understanding of the text. Between verses one and two, there are only two measures; the shepherdess is talking about her actions as a little girl and continues in verse two (see Example 3).

The image displays two systems of musical notation. The first system consists of a vocal line and a piano accompaniment. The vocal line has two lines of lyrics: ". M'appela voun Na - ne - tou. M'appela voun Na - ne - tou!" and "On m'appe - lait Na - non. On m'ap - pe - lait Na - non!". The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *mf* *ebante* is present. The second system also includes a vocal line and piano accompaniment. The vocal line has two lines of lyrics: "N'en gar - ra - Et je uir". A circled number "2" is placed above the first measure of the vocal line. The piano accompaniment includes a dynamic marking of *p*.

Example 3: Mm 27-36 of *Quand Z-Éyro Petitoune*.

After verse two, the interlude increases to five measures; in this verse the action stops and the shepherdess falls asleep (see Example 4).

Al'ombre-to d'in bouis - sou.
 d'l'ombra-ge d'un bui - sou.

3
 Le bouissou t
 Il a-vait

mf
ppp

The image shows a musical score for a piece in G major. The top system features a vocal line and a piano accompaniment. The vocal line has two lines of lyrics: "Al'ombre-to d'in bouis - sou." and "d'l'ombra-ge d'un bui - sou." The piano accompaniment includes a dynamic marking of *mf*. The bottom system continues the piano accompaniment and includes a circled number "3" above the staff, followed by the lyrics "Le bouissou t" and "Il a-vait". A dynamic marking of *ppp* is present in the piano part of this system.

Example 4: Mm 51-60 of *Quand Z-Éyro Petitoune*.

The interlude after verse three is eight measures, indicating the sleep of the shepherdess and marking the entrance of the three young men (see Example 5).

A T^o

Nendormi-guè - ré des - sous -
 Et je m'en - dor - mis des - sous -

marcato *sf*

p *mf* *p*

①
 Très ca - va -
 Trois ca - va -

Example 5: Mm 75-87 of *Quand Z-Ëyro Petitoune*.

The longest interlude (11 measures) comes at the end of verse four, after the young

men call out to the shepherdess. There is a musical implication, because of the length of the interlude, that the shepherdess is debating about what to do (see Example 6).

-le. bon - jour! -
-le. bon - jour! -

mf
marcato

dimin....

⑤
- Pas. sas. pas -
- Pas. ses pas -

mf p *espress.*
avec Ped.

Example 6: 103-117 of *Quand Z-Éyro Petitoune*.

In the final verse, Canteloube breaks the normal repeat of the *c* line and instead has the shepherdess say “My love is not for you!” only once. This changes the form of poetry to *abac*; the lack of normally repeated text lends emphasis to her answer. By removing the repeats of the *c* line, Canteloube also resolves the normally “open” ending to a “closed” one on the final (see Example 7).

The image displays two systems of musical notation. The first system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: *-du de vi-ou - le - ta, Pas - sas, pas - sus - au lar - dji! Mes amours soun* / *-rée de vi.o - let - tes. Pas - sez, pas - sez - au lar - ge! Mon amour n'est*. Performance markings include *Rit...* above the vocal line and *mf* below the piano accompaniment. The second system continues the piano accompaniment with the lyrics: *pas per - vous! -* / *pas pour - vous! -*. It includes the marking *A 1^o* above the vocal line and *Riten....* above the piano accompaniment, which also features a *f* dynamic marking.

Example 7: Mm 121-129 of *Quand Z-Éyro Petitoune*.

The overall rhythmic figure in the accompaniment is trochaic with long-short beats in a pattern of three (see Example 8)

The image shows a musical score for the song "Quand Z'Éyro Petitoune". It consists of two staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#). The lyrics are: "Quand z'èy-ro pe-ti-tou-ne. Ma mi-ai-na bour-da-do-vi-ou-le-la. Lors-que j'è-luis pe-li-te, Ma mi-gnonne en-tou-rée de vi-o-let-tes." The bottom staff is the piano accompaniment, written in bass clef with the same key signature. It features a dynamic marking of *P* (piano) and includes the instruction "tr. simile" (trill simile) under the first few notes. The accompaniment consists of a series of chords and single notes, creating a trochaic rhythm.

Example 8: Mm 15-20 of *Quand Z'Éyro Petitoune*.

This pattern only changes at the fourth verse, with the intrusion of the three young men. At the beginning of the interlude before verse four, the rhythmic pattern reverses to iambic (see Example 9).

A T?

N'endormi-guè - ré des - sous.
Et je m'en - dor - mis des - sous.

marcato *sf*

Example 9: Mm 75-80 of *Quand Z-Éyro Petitoune* with iambic mode underlay.

At the start of the verse at m. 87, there is a hemiola figure in the accompaniment, which is duple against the voice line, which remains in triple rhythm. This figure could suggest the walking or riding of the young men; it could also reveal the fear of the shepherdess (see Example 10).

④

Tres ca - va - lés - pas - sè - roun. Ma mi - ou - na beur - da do : vi - ou - le - ta.
Trois ca - va - liers - pas - sè - rent. Ma mi - gnonne en - tou - rée de vi - o - let - tes.

Example 10: Mm 87-92 of *Quand Z-Éyro Petitoune*.

At the repeat of the *a* section of text, the right hand resolves to the iambic rhythm while the left hand continues a hemiola figure. This relaxation of the pure hemiola figure mirrors the lessening of fear of the shepherdess (see Example 11).

Tres ca - va - lés - pas - sè - roun. Di guèroun: • Bel - le. bon -
Trois ca - va - liers - pas - sè - rent. Me disant: • Bel - le. bon -

Example 11: Mm 93-97 of *Quand Z-Éyro Petitoune*.

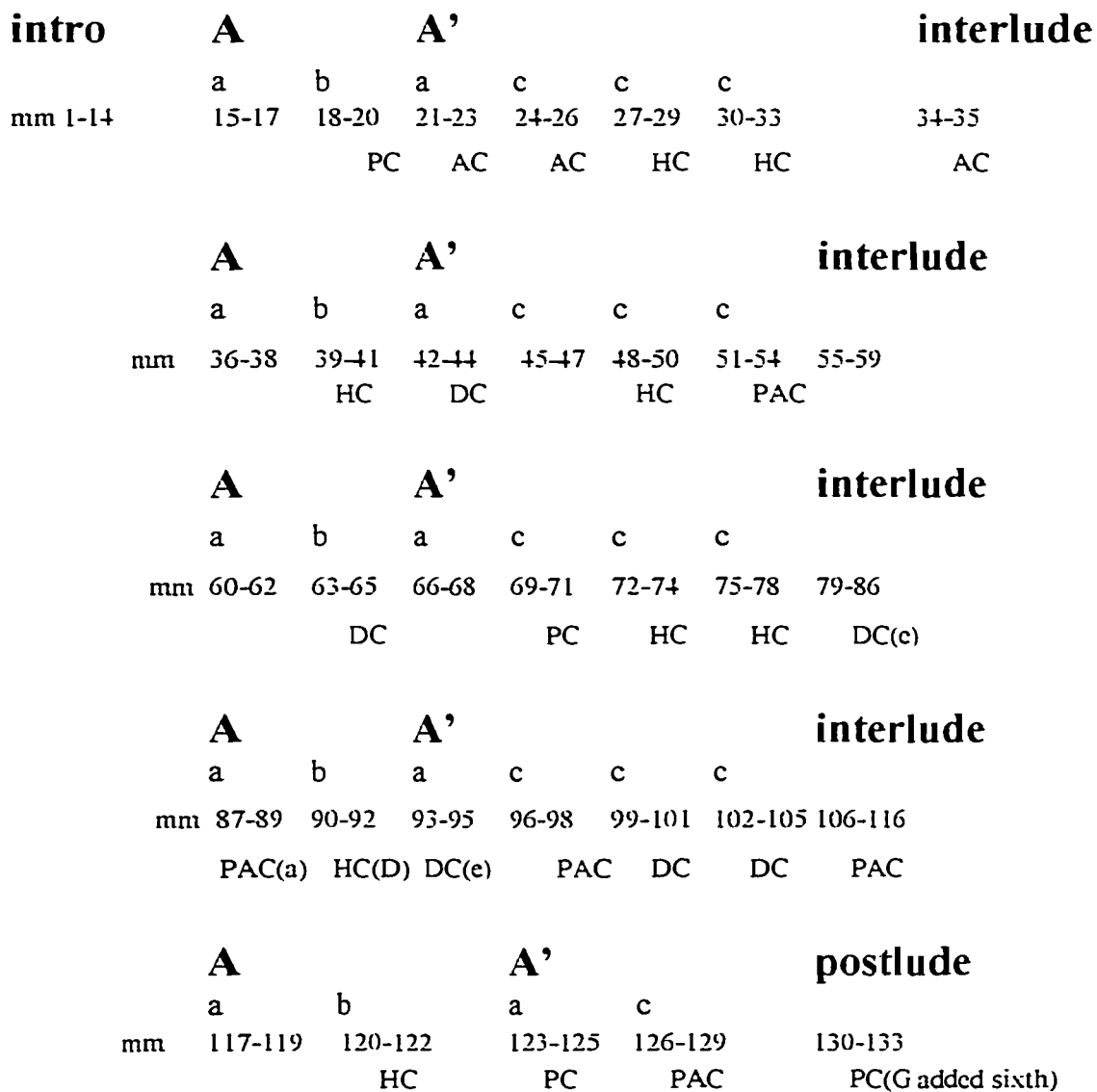
When the men say hello to her, in the third line, the accompaniment figure regains a straightforward rhythm in three at the first repeat. At this point, the shepherdess realizes that she is in danger (see Example 12).

The image shows a musical score for a scene from the opera *Quand Z-Éyro Petitoune*. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line has three lines of lyrics in French. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *p*. The second system continues the vocal line and piano accompaniment, with a final *mf* dynamic marking.

Example 12: Mm 98-105 of *Quand Z-Éyro Petitoune*.

The rhythm of the final repeat of the *c* text speeds up considerably, implying that the shepherdess is excited by the presence of the three young men (or that they are excited to find her).

The overall key of G-Ionian is evident throughout the entire song, but Canteloube sets each verse independently (see Example 14).



Example 14: Formal diagram of Canteloube's *Quand Z-Ëyro Petitoune*.

Canteloube heavily employs planing technique. For example, in the first verse, Canteloube sets the first three lines of poetry to the accompaniment of a fluctuating G-major and A-minor chord (see Example 15).

The image shows a musical score for the first three lines of the song 'Quand Z'ÿro Petitoune'. It consists of two staves: a vocal line and a piano accompaniment line. The vocal line is in G major and has the following lyrics: 'Quand z'ÿ-ro pe-ti-tou-ne. M'appe-la-voun Na-ne-tou. Lors-que j'è-tais pe-ti-le. Ou-m'ap-pe-lait Na-non.' The piano accompaniment is in G major and features a planing motion of G major and A minor chords. The piano part is written in a style that is characteristic of Canteloube's work, with a focus on the harmonic structure of the chords.

Example 15: Mm 15-20 of *Quand Z'ÿro Petitoune*.

The same planing motion occurs at the beginning of verse three, to re-anchor the initial tonality before the modulation for verse four into E-Aeolian. Another example of planing is found in the accompaniment of verse two. Here, there are descending and ascending sixths in the right hand, sometimes joined by a middle voice in the right hand (see Example 16). This motion is also found as the accompaniment for verse five.

②
 N'en gar-ta - va - las ou - lhas, Ma mi -
 Et je que - rai les bé - les, Ma mi -
 - ou - na hour - da do vi - ou - le - ti.
 - quoue en - lou - ré de vi - o - let - les.

Example 16: Mm 33-41 of *Quand Z-Éyro Petitoune*.

Canteloube incorporates a motive from the original melody (the melody of line α in section A) into his setting to unify the piece (see Example 17).

① A T^o
Doux

Quand z'ey-ro pe-ti-tou-ne. Ma mi-
Lors-que j'e-tais pe-ti-te. Ma mi-gr

p

2^a * *2^a simile*

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a circled '1' and the tempo marking 'A T^o' and the dynamic 'Doux'. The lyrics are 'Quand z'ey-ro pe-ti-tou-ne. Ma mi-' on the first line and 'Lors-que j'e-tais pe-ti-te. Ma mi-gr' on the second line. The piano accompaniment is in bass clef with a key signature of one sharp and a common time signature. It starts with a piano dynamic 'p'. The first two measures of the piano part have a '2^a' marking below them, and the third measure has a '*' and '2^a simile' marking below it.

Example 17: Mm 15-17 of *Quand Z'Éyro Petitoune*.

This motive is found in the introduction, in various guises, from m. 3 to m. 14 (see Example 18).

The image displays two systems of musical notation for piano. The first system consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff begins with a melody marked 'p' (piano) and 'cresc.' (crescendo). The left-hand staff has a bass line marked 'p' and 'marcato'. The second system also has two staves. The right-hand staff starts with a melody marked 'mf' (mezzo-forte) and 'marcato', followed by 'dimiu...' (diminuendo). The left-hand staff has a bass line marked 'mf' and 'dimiu...'. The music is in 3/4 time and G major.

Example 18: Mm 1-14 of *Quand Z-Éyro Petitoune*.

The same motive is employed in the first musical interlude, between verses one and two, with a gradual expansion of the original intervals (see Example 3). In the next musical interlude, the motive is heard at its original pitch level, followed by a variation on the ending of the motive, to lead to verse three (see Example 4). The following musical interlude has traces of the motive, with an emphasis on the second half of the original motive (see Example 5). The long interlude before the

final verse employs the motive at several pitch levels; Canteloube begins on D3 (mm 105-108), moves to D2 (mm 109-110), then to B1 (mm 111-113), and finally to G1 (m. 114). He then expands and sequences the first three notes of the motive at the level of A and C, respectively (see Example 6).

Quand Z-Éyro Petitoune, as set by Canteloube in his *Chants d'Auvergne*, employs the original folk song's melodic line verbatim. Canteloube's harmonizations tend to draw the melody away from predictable cadences. The song setting is unified by the employment of the initial motive of the melody employed throughout the accompaniment. Subtle text-painting is achieved by changes in rhythm and duration of musical interludes between the verses.

Chapter 9: Comparison of Settings

The differences between the music of the “Haute-Auvergne” and “Basse-Auvergne” stem from the physical differences between the two regions of the province of Auvergne. Canteloube claims that they differ “on all levels: in the language, the traditions, in architecture, and in artisan skills. They exist in the earth itself” (1947, 156). The largest difference, reflected in each region’s folk songs, “is easily classified. The southern part of the Haute-Auvergne is very isolated, well protected and completely closed from the influence of the neighboring regions... Their very own characteristics are therefore better preserved” (Canteloube, 1947, 156). Canteloube explains that the “Basse-Auvergne,” on the other hand, “is open in the North to all kinds of penetration, having an easy exchange with nearby provinces” (1947, 156). This helps to explain Canteloube’s setting of the original folk songs. In relation to the six songs studied here, he tends to allow the “Haute-Auvergne” folk songs to remain intact, setting them verbatim. All of the “Basse-Auvergne” songs were changed in some way. This difference in settings is explained by Canteloube himself: “[the songs] of the Basse-Auvergne have less of a forced accent, less grandeur, less lyric strength and are less original” (1947, 156). It is important to remember that Canteloube’s family is from the “Haute-Auvergne” region. He claims that there are more diseases in the “Basse-Auvergne” region because of the exposure to outside peoples.

The three “Haute-Auvergne” songs are more modal in nature, which Canteloube works with in his settings. The three “Basse-Auvergne” songs are much more diatonic and straightforward. Canteloube tends to employ more traditional cadences in the “Haute-Auvergne” songs and less clear cadences in the other group. This tendency works in contrast with the respective tonalities.

The poetry in both groups is abbreviated when extremely long in the original. The textures in the settings reflect more octave displacement in the “Haute-Auvergne” group. The range of the vocal lines in the “Haute-Auvergne” group is wider, and the tessitura higher than in the “Basse” group. There is also more variety in the rhythms of the “Haute” group. This phenomenon of “pure” and “influenced” folk songs is reminiscent of Bartók’s grouping of Hungarian folk songs into “old Hungarian” and “new Hungarian” (Antokoletz, 1984, 27).

The basic form of each of both sets of songs is binary, either sectional or continuous. The number of measures in each section varies greatly, with longer sections found in the “Haute” selections. There is also more variation between the two sections in the “Haute” songs, overall. Canteloube employed the same key area in two out of the three songs in each set of songs; when it was changed, Canteloube usually moved the melody up a whole step (except in *Obal, Din Lo Coumbèlo*, where he moves down a half-step). All of the songs, except for *Bailèro*, are in a triple-duple or triple-compound meter. This dominance of triple

meter speaks to the great age of the melodies; Canteloube claims that the songs of the Auvergne are “...well preserved in comparison to other regions” (1947, 98).

Though the six songs discussed here were chosen because of their documentation as original folk songs in the *Anthologie des Chants Populaires Français*, they are comprised of a great variety of song types. Three of the songs are dialogue songs (*Bailèro*, *Obal*, *Din Lo Coumbèlo*, and the original *Ent' Anara Garda?*), one is a spinning song (*la fileuse*), (*Lo Fiolaire*), and two are songs about watching sheep (*N'āi Pas Iéu de Mio* and *Quand Z-Ëyro Petitouno*). Canteloube classifies the songs overall into “... a few basic types: songs of legend and history, songs of anecdote, love, marriage, children, profession, celebration and songs for dancing” (1947, 97). Canteloube also notes that each category has many variations. The variations are reflected in the poetry of the songs. No two of the six songs have the same stanzaic form or the same rhyme scheme. Most of the stanzas are comprised of an odd number of lines (five or seven), or couplets with a repetition scheme that also gives them an odd number of lines. The asymmetrical nature of the poetry and the open rhyme schemes give them a unique quality. The music follows the poetry; the original folk melodies are never in a rounded binary form. The only original folk song from which Canteloube strays greatly in his setting is *In Un Frais Boucagé* (*N'āi Pas Iéu de Mio*); he gives no reason for the change of poetry and music. Given his thoughts on the folk songs of the

“Basse-Auvergne,” Canteloube probably felt that the emphasis on women in the original poetry did not fit the male dance-song form of the *bourrée*. Canteloube’s choice of poetry for his setting is centered on a shepherd complaining about not having a woman to love.

Canteloube’s settings of the six original folk songs reflect the character of the poetry and region of origin. The “Haute-Auvergne” songs are musically more varied and interesting, derived from the region’s relative isolation. The “Basse-Auvergne” songs have more regular phrases and diatonic melodies because of their region’s intrusion from other peoples.

Chapter 10: Performance Considerations

Why study the original folk songs? Joseph Canteloube gives many practical tips in the notes of the original folk songs that do not appear in his settings of the *Chants d'Auvergne*. For example, only in the notes for the original folk song *Lou Baylèro*, in his *Anthologie des Chants Populaires Français*, does Canteloube explain that a *baylèro* is a dialogue form of the shepherds (1951a, 130). In the setting contained in *Chants d'Auvergne*, Canteloube simply states that *Bailèro* is a “song of the Haute-Auvergne shepherds” (1923, 7). Understanding the origin of the melodies and poetry, as well as their true forms, adds another layer of meaning to the interpretation of the songs. It is important to realize that Canteloube, while setting pre-existing folk song melodies, takes compositional liberties with them in terms of introductions, musical interludes between verses, and postludes. Being true to the modality of the melodies is paramount -- accurate intonation and a clear vocalization contribute positively.

In the area of recital programming, interspersing the “Basse-Auvergne” and “Haute-Auvergne” songs will add variety. Placing them in their respective groups on a program will showcase the regional characteristics. It is important to make sure that selections grouped together are in different key areas. Many of the songs encompass the same part of the vocal range, so tessituras should vary by song. The songs from the “Basse-Auvergne” are more difficult to group together, but

they do vary in key. Another consideration in groupings could be themes; sets could be organized by type of song (for example, *pastourelles*) or theme of the poetry (for example, shepherd songs). All of the original folk songs are strophic, although most are set by Canteloube in a through-composed form. Special interpretative attention must be given to each verse, as outlined by Canteloube's harmonizations. He assists the performer with interpretation by providing contrasts in rhythm and harmonies; Canteloube employs rhythmic contrasts (hemiolas, change of rhythmic pattern in the accompaniment) to emphasize certain verses or phrases.

While folk song melodies tend to be basic in their intervals, these *Chants d'Auvergne* are for the advanced voice student. The voice and accompaniment are often knit together in complex rhythmic patterns or in contrasting melodies. While the alternative French text is supplied by Canteloube, the songs were originally sung in the Auvergnat dialect. Honoring the origin of the songs means singing them in Auvergnat. Dr. Lori McCann has provided singers with an excellent study of the Auvergnat dialect and its pronunciation, providing many of the songs in the *Chants d'Auvergne* volumes with a rendering of the text in the International Phonetic Alphabet (IPA) (1987). Listening to recordings to learn pronunciation of the Auvergnat dialect is not advisable; however, the recording by Natalie Davrath in 1961, reviewed favorably at the time, gives a clear and accurate pronunciation (1987). For even more accurate pronunciation, singers can turn to the Madeleine

Grey recording of 1930. This recording was made during Canteloube's lifetime; Madeleine Grey toured with Canteloube (who accompanied her on the piano) to present the *Chants d'Auvergne* throughout the world (Grey, 1954).

Appendix 1: Translations

Bailèro (Bailèro)

Pastré, dè dèlāi l'aïo
a gaïré dé boun tèn,
dio lou bailèro lèrô
lèro lèro lèro lèro bailèrô lô!
È n'aï pas gaïré è dio, tu,
bailèro lèrô
Lèro, lèro, lèro, lèro, bailèrô lô!

Shepherd, on the other side of the water,
you are not having a very good time,
call the bailèro...
lèro lèro lèro lèro bailèrô lô
No I am not, and you, call,
bailèro lèrô
Lèro, lèro, lè-ro, lèro, bailèrô lô!

Pastré, lou prat faï flour,
li cal gorda toun troupèl,
dio lou bailèro lèrô
lèro lèro lèro lèro bailèrô lô!
Lèrb' ès pu fin' ol prat d'oïçi,
bailèro lèrô
Lèro, lèro, lèro, lèro, bailèrô lô!

Shepherd, the grass is in bloom,
come here to take care of your flock
call the bailèro
lèro lèro lèro lèro bailèrô lô!
The grass is preferable here, come over,
bailèro lèrô
Lèro, lèro, lè-ro, lèro, bailèrô lô!

Pastré, couçi foraï,
èn obal io lou bèl rîou,
dio lou bailèro lèrô
lèro lèro lèro lèro bailèrô lô!
Espèromè, té baô çirca,
bailèro lèrô
Lèro, lèro, lèro, lèro, bailèrô lô!

Shepherd, the water separates us,
and I cannot cross,
call the bailèro
lèro lèro lèro lèro bailèrô lô!
I will descend to fetch you,
bailèro lèrô
Lèro, lèro, lè-ro, lèro, bailèrô lô!

Lo Fiolaire (The Spinning Girl)

Ton qu'ère pitchounèlo
Gordavè loui moutous,
Ti lirou lirou lirou...la diri tou tou la lara!
tou la lara!

Obio 'no counouhèto
è n'ai près un postrou.
Ti lirou lirou lirou...la diri tou tou la lara!
tou la lara!

Per fa lo biroudèto
Mè domond' un poutou.
Ti lirou lirou lirou...la diri tou tou la lara!
tou la lara!

E ièu soui pas ingrato,
Èn lièt d'un n'in fau dous!
Ti lirou lirou lirou...la diri tou tou la lara!
tou la lara!

Lirou lirou lirou lirou la la di ri tou
tou la lara!

When I was little
I guarded the sheep,
Ti lirou lirou lirou...la diri tou

I had a spindle
and I took a shepherd.
Ti lirou lirou lirou...la diri tou

For guarding my sheep
He asked me for a kiss.
Ti lirou lirou lirou...la diri tou

I wasn't ungrateful,
In lieu of one I gave him two!
Ti lirou lirou lirou...la diri tou

Ti lirou lirou lirou...la diri tou
tou la lara!

Obal, Din Lo Coumbèlo (Far Away, Over in the Valley)
(from *Anthology des Chants Populaires Français*)

Obal din lo coumbèlo, Tro lo lo lo lo lo lè ro lô! Obal din lo coumbèlo, L'y o un poumié d'omour, L'y o un poumié d'omour.	Far away over there in the valley, Tro lo lo lo lo lo lè ro lô! Far away, over there in the valley, There is an apple tree of love, There is an apple tree of love.
Los tres filhoz del prince... Soun o l'oumbro dejious.	The three daughters of the prince... Are in the shade underneath.
N'y o duoy qué rizou e contou... L'autro plouro toutjious.	There are two who deny and sing... The other always weeps.
Lou prince ben li diré... <i>"Pernette, qu'avez-vous?"</i>	The prince came and said... <i>"Pernette, what is wrong?"</i>
<i>"Avez-vous mal de tête... Ou bien le mal d'amour?"</i>	<i>Do you have a headache... Or the good pain of love?"</i>
-- N'ay pas lou mau de testo... Mè n'ay lou mau d'omour!	-- I don't have a headache... But I have the sickness of love!
-- <i>Ne pleurez pas, ma fille... Nous vous marierons.</i>	-- <i>Don't cry, my daughter... We will get you married.</i>
<i>Avec le fils d'un prince... Ou le fils d'un baron.</i>	<i>With the son of a prince... Or the son of a baron.</i>
-- N'en bouolé pas de prince... Né prince né boroun!	-- I do not want a prince... Neither a prince, nor a baron!
Bouolé moun omi Pierré... Pierré qu'ès o lo tour.	I want my beloved Pierre... Pierre who is at the tower.
-- <i>Pierre est jugé à prendre... Deux heur' après midi!</i>	-- <i>Pierre is sentenced to hang... At two o'clock this afternoon!</i>

-- Sé bous pindoulès Pierre...
Pindoulas tousé dous!

Noun pas omb' uno couordo...
Mès un ribon d'omour.

Pindoulas Pierre oy broncoy...
E ieu de toutoy flours.

Courounas lou de rosas...
E ieu de par dejious.

O! comi de Son-Jacquo...
Enterras tousé dous!

Quon benrès o San Jacquo...
Prégorès Diou per nous!

Lou boun Diou a leys amos...
D'oquesté-z-amourous!

N'en sount morts l'un pel l'autro...
Per coumplayré o l'omour!

-- If you sentence Pierre...
You sentence all of us (couples)!

Not with a rope...
But a ribbon of love.

Ah! Sentence Pierre to the branches...
And me to everything underneath.

Crown him with roses...
And me with all flowers.

On the path of Saint Jacques...
Bury all of us (couples).

In passing by Saint Jacques...
Pray to God for us!

Gracious God of souls...
Of these sweet lovers!

The one who has died for the other...
To delight love!

Obal, Din Lo Coumbèlo (Far Away, Over in the Valley)

Obal, din lo coumbèlo,
Tro lo lo lo lo lo lè ro lô!
Obal, din lo coumbèlo,
L'y o un poumié d'omour,
L'y o un poumié d'omour.

Far away, over there in the valley,
Tro lo lo lo lo lo lè ro lô!
Far away, over there in the valley,
There is an apple tree of love,
There is an apple tree of love.

Los très filhou y del Prince,
Tro lo lo lo lo lo lè ro lô!
Los très filhou y del Prince,
L'y soun o l'oumbro déjiou,
L'y soun o l'oumbro déjiou.

The three daughters of the Prince
Tro lo lo lo lo lo lè ro lô!
The three daughters of the Prince
They are in the shade underneath,
They are in the shade underneath.

N'yo duo y que rizou è contou.
Tro lo lo lo lo lo lè ro lô!
N'yo duo y que rizou è contou.
L'autro plouro toutjjour.
L'autro plouro toutjjour.

There are two who sing and deny.
Tro lo lo lo lo lo lè ro lô!
There are two who sing and deny.
But the other one always cries.
But the other one always cries.

given at bottom of last page to plug in - like a hymnal:

Lou Prince ben li dire:
Tro lo lo lo lo lo lè ro lô!
Lou Prince ben li dire:
"Pernette, qu'avez-vous?"
"Pernette, qu'avez-vous?"

The Prince came and said to her:
Tro lo lo lo lo lo lè ro lô!
The Prince came and said to her:
"Pernette, what's wrong with you?"
"Pernette, what's wrong with you?"

"Né plouro pel leys amos
Tro lo lo lo lo lo lè ro lô!
"Né plouro pel leys amos
Des paures amourous!"
Des paures amourous!"

" - I cry over the souls
Tro lo lo lo lo lo lè ro lô!
" - I cry over the souls
Of the poor lovers!"
Of the poor lovers!"

"Qué soun morts l'un pel l'autro
Tro lo lo lo lo lo lè ro lô!
"Qué soun morts l'un pel l'autro
Per coumplayr' o l'omour!"
Per coumplayr' o l'omour!"

"The one who has died for the other...
Tro lo lo lo lo lo lè ro lô!
"The one who has died for the other...
To delight love!"
To delight love!"

In un Frais Boucagé (In a Cool Grove)
(from *Anthologie des Chansons Populaires Français*)

In un frais boucagé,
Treis joulies tendrons,
D'aquèley,
Toutas soulas,
Les s'y promenoun.

Garçons de la Rodde,
Da qué pensez-vous?
D'aqueley,
Damoyzelles
Ne soun pas pour vous!

Gardas voutra lingua
Pour in autre jour;
D'aqueley
Damoyzelles
Se moquoun de vous!

Sche n'en voulia una,
Pourtas duas écus!
D'aqueley
Damoyzelles
Lous aymoun biau coup!

In a cool grove,
Three pretty young ones,
These,
All alone,
Go for a walk there.

Young men of Rodde,
What are you thinking about?
These
Little girls
Are not for you!

Hold your tongue
For another day!
These
Little girls
They mock you!

Do you want one of them?
Bring your crown!
These
Little girls
Love many!

Naï Pas Iéu de Mîo (I Do Not Have a Girlfriend)

Naï Pas Iéu de mîo,
souï qu'un' pastourel;
mè sé n'obiozuno
li sério fidèl;
s'obio 'no mio qué m'aïmèssé plo,
dé poutous, dé flours iéu lo coubririo!
kisses!

Mè sul pount d'Entraygo
n'io dous áuzelous,
né fa qué canta pel
lous amourous;
s'ès plo bertat cantarèn plo lèu
begin to sing
pel lo gento mio qu'ès olprès dè ièu!
me!

Pel lous camps d'Endoun'
io dé gèntoï flours;
soun blugoï, roujoï,
è dé toutos coulours;
li cal ana qué n'èn culirāï,
o lo méouno mio lès pourtorāï!

I do not have a girlfriend,
I am only a shepherd,
if I had one
I would be faithful;
and if my girlfriend loved me well,
I would cover her with flowers and
kisses!

On the bridge of Entraygue
there are two birds,
they only sing
for lovers;
if the choice is true, they will soon
begin to sing
for the sweet soul which is close to
me!

In the field of Endoune
there are beautiful flowers;
blue ones, red ones,
and all colors;
and I will go there to pick them,
to my girlfriend I will carry them!

Ent' Anara Garda? (Where are we going to guard?)
(from Anthologie des Chants Populaires Français)

Ent' anara garda,
Petiotte droulette?
Ent' anara garda
Demo le maqui?

Refrain:

-- Alay, alay, alay,
A la ribirette,
Vé le pradelou
Que y fé tan bou!

-- Et da qué y farein,
Petiotte droulette?
Et da qué y farein,
Gardant li moutons?

Refrain

-- Et y farein l'amour,
Petiotte droulette,
Et y farein l'amour
Tout le long du dzour.

Refrain

-- Ent' aneri garda,
Petiotte droulette,
Ent' anerei garda,
Arcèr le maqui?

Refrain

-- Alay, alay, alay,
A la ribirette,
Vé le pra d'entsous
Qué y fé tan bou!

Where are we going to go to guard,
Little girl?
Where are we going to go to guard
Tomorrow morning?

-- Over there, over there, over there,
Near the river,
Towards the little meadow
Where it is so fine!

-- And then what will we make there,
Little girl?
And then what will we make there,
Guarding the sheep?

-- We will make love there,
Little girl,
We will make love there
For the whole, long day.

-- Where, then, have you guarded,
Little girl?
Where, then, have you guarded,
Here, since the morning?

-- Over there, over there, over there,
Near the river,
In the meadow below
Where it is so fine!

-- Y seye ben ana,
Petiotte droulette,
Y seye ben ana,
Te y pas trouba!
Refrain

-- Mé quand y tournaré,
Petiotte droulette,
Mé quand y tournaré,
Te y troubaré!
Refrain

-- But I did go there,
Little girl,
But I did go there,
I did not find you there!

-- When I return there,
Little girl,
When I return there,
I will find you there!

Ound' Onorèn Gorda? (Where Are We Going to Guard?)

Ound' onorèn gorda,
pitchouno drooulèto?
Ound' onorèn gorda
lou troupèl pèl moti?
-- Onorèn obal
dîn lo ribèirèto,
dîn lou pradèl
l'èrb è fresquèto;
Païssarèn loï
fèdoï pèl loï flours,
Al louón dèl tsour
nous forèn l'omour!

Ogatso louï moutous,
pitchouno drooulèto,
Ogatso louï moutous,
lèis obilhé maï nous!
Ogatso louï moutous,
pitchouno drooulèto,
Ogatso louï moutous,
lèis obilhé maï nous!
Ogatso loï fèdoï
què païssou l'ërbo,
è lèis obilhé
què païssou loï flours;
naôtrès, pitchouno,
què soun d'aïma,
Pér viouvr' obon
lou plosé d'omour!

Where are we going to guard
little girl?
Where are we going to guard
our flocks this morning?
-- We are going over there
near the river,
in the meadow
the grass is so fresh;
There near the flowers
we will put the flocks,
And there, all day long,
we will make love!

The sheep watch,
little girl,
The sheep watch,
the bees and us!
The sheep watch,
little girl,
The sheep watch,
the bees and us!
Next to the sheep
which live on grass,
and the bees
which live on flowers,
we, little girl,
who love each other,
We live on
the pleasure of love!

Quand Z-Èyro Petitouno (When I Was Little)
(from *Anthologie des Chants Populaires Français*)

Quand-z-eyro petitouno, <i>Ma miouna bourda do vioule-ta!</i>	When I was little, <i>My favorite place was to be bordered by violets</i>
Quand-z-eyro petitouno, M'appelavoun Nanètou! M'appelavoun Nanètou! M'appelavoun Nanètou!	When I was little, They named me Nanon! They named me Nanon! They named me Nanon!
N'en gardava las oulhas... Las oulhas mas les moutous.	And I guarded the sheep... The ewes and the sheep.
Las menava deygada... A l'oumbreto d'in bouissou.	I led them to graze... In the dark of a thicket.
Lou bouissou fay flouqueta... N'en dormiguère dessous.	It had little flowers... I fell asleep underneath (it).
Tres cavalhès passeroun... Diguèroun: Belle, bonjour!	Three cavaliers passed by... And said to me, "Good day, Beauty!"
Bonjour, bonjour, la belle!... Que faites-vous ici?	Good day, good day, beautiful! What are you doing here?
-- Passas, passas au lardji... Mes amours soun pas per vous!	-- Pass by, pass by and stay away... My affections are not for you!
Soun per in gentilhomme... Que n'a mey d'argent que vous!	They are for a nobleman... Who has more money than you!
Pourta la braya roudje... Et le dgille de velou.	He has red breeches... And a vest of velvet.
Las épauletas blevas... Au mantet lou galous.	Blue epaulets... Braids on his coat.
Au tchapet, la coucarda... Couma lous grands garçons.	On his hat is a cockade... Like the great young men.

Quand Z-Eyro Petitoune (When I Was Little)

Quand z-eyro petitoune,
Ma miouna bourda da viouletta,

Quand z-eyro petitoune,
M'appelavoun Nanetou,
M'appelavoun Nanetou,
M'appelavoun Nanetou!

N'en gardava las oulhas,
A l'oumbreto d'in bouissou.

Le bouissou fay flouqueto,
N'en dormiguèré dessous.

Très cavalhès passèroun,
Diguèroun: "Belle, bonjour!"

-- Passas, passas au lardji!
Mes amours soun pas per vous!

When I was little,
*My favorite place was to be surrounded by
violets,*

When I was little,
They named me Nanon,
They named me Nanon,
They named me Nanon!

And I guarded the animals
In the dark of the thicket.

It had little flowers,
And I fell asleep underneath (it).

Three cavaliers passed by,
And said to me, "Good day, Beauty!"

-- Pass by, pass by and stay away!
My affections are not for you!

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Vita

Deborah Marie Steubing was born Deborah Marie Smith in Riverhead, New York on July 14, 1965, the daughter of Marie Ellen Janes Smith and William Woodman Smith, Jr. After completing her work at Niceville High School, Niceville, Florida, in 1983, she entered Loyola University of the South in New Orleans, Louisiana. She received the degree of Bachelor of Music from Loyola University of the South in December 1987. During the following year she married David Henry Steubing and had their first daughter, Michelle Marie Steubing. In September 1990, she entered the Graduate School of The University of Texas at San Antonio in San Antonio, Texas. She received the degree of Master of Music from The University of Texas at San Antonio in August 1992. During the following two years she was employed as a Lecturer at The University of Texas at San Antonio. In 1994 she had their second daughter, Elizabeth Anne Steubing. In September 1997, she entered the Graduate School of The University of Texas at Austin.

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