

DARTUS MILHAUD'S PUBLISHED SONGS

FOR VOICE AND PIANO

1913 - 1930

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PREFACE

I wish to express my gratitude to the following people who have assisted with various aspects of the preparation of this thesis; my supervisor, Dr. Beverly Parker; the music library staff at Natal University, Durban; the staff of Leicester University Library, England; Ms. Eva Kreshka of the Mills College Library, California, U.S.A.; Mme. M. Milhaud; Marilet Sienaert and Mrs. Venetia Dawber.

I also wish to state that, except where specified, the research, analysis, translations and text are entirely my own original work.

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CHAPTER 1A. INTRODUCTION

Darius Milhaud (1892-1974), although one of this century's most prolific composers, with over four hundred opus numbers, remains relatively little known outside certain areas of the United States and France. The reasons for this are not immediately apparent, although some suggestions can be offered. Perhaps he has been over-shadowed by such contemporaries as Stravinsky; or, unlike his friend Poulenc, he has had no Pierre Bernac to promote his songs, and thereby, interest in his music in general; younger composers have tended to follow the methods of Arnold Schoenberg or John Cage in their search for a twentieth-century musical language; or simply that, in the immense quantity and variety of music composed and published this century, his has been insufficiently arresting or innovative to catch the public's attention. Nevertheless, the range and quantity of his music is enormous. It includes a great many songs, eighteen string quartets, other chamber music, incidental music to Paul Claudel's plays, short and full-length operas, orchestral suites, ballets, symphonies and concertos.¹ However, surprisingly little of this

1. See Appendix A for chronological list of compositions up to 1930.

music has been recorded or is currently available on record, and a lot of it is also out of print.

In the sixty years of his composing life, from about 1912 to 1973, very few journal articles on his music have appeared.² He has merited from a few lines to a few pages in books on twentieth-century music, Martin Cooper, Rollo Myers and James Harding affording him most consideration.³ In 1949 Georges Beck assembled a catalogue of Milhaud's compositions, which was later updated.⁴ The Belgian musicologist, Paul Collaer, wrote a rather ornate and uncritical biography in 1947,⁵ and Jean Roy, another in 1968,⁶ both of which are out of print. According to information received from the composer's widow, Paul Collaer is at present writing the definitive biography and study of his works.⁷

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2. Bauer, Marion; "Darius Milhaud", Musical Quarterly XXCI11, 1942;
Copland, Aaron; "The Lyricism of Milhaud", Modern Music VI, Jan-Feb, 1929 pp.14-19.
Landormy, Paul; "Darius Milhaud", Musical Times LXXII, Jan 1931, pp.28-32; and
Schloezer, Boris de; "Darius Milhaud", Revue Musicale, March 1925, pp.251-276.
 3. Cooper, Martin; French Music from the Death of Berlioz to the death of Fauré, (London: Oxford University Press, 1951);
Harding, James; The Ox on the Roof, (London: Macdonald, 1972); and
Myers, Rollo; Modern French Music, (Oxford: Blackwell, 1971).
 4. Beck, Georges; Etude Suivi du catalogue chronologique complet de son oeuvre, (Paris: Heugel et cie, 1949).
 5. Collaer, Paul; Darius Milhaud, (Paris: Richard-Masse éditeurs, 1947).
 6. Roy, Jean; Darius Milhaud, (Paris: Segher, 1968).
 7. Conversation between the writer and Mme Milhaud in Paris, January, 1979.

Since Milhaud spent about half his working life after 1940 teaching at Mills College, California, it is logical to find a number of American Ph.D dissertations on various aspects of his output. These dissertations, written between 1970 and 1977, cover such topics as his sonatas, contrapuntal polytonality, his organ works, his symphonies and some of his theatre music.⁸ Analyses of certain aspects of his music also form part of two dissertations on 'Les Six' and one on Jean Cocteau.⁹

On closer examination it becomes clear that his songs, string quartets and some operas, ballets and incidental music have been neglected by students. The main reason is probably availability of scores, records and performances. It seems logical to examine his earlier vocal compositions, since up to 1929 one

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8. McCarthy, P.J.; The Sonatas of Darius Milhaud, Catholic University of America, Feb. 1973 ; Morrill, D.G.; Contrapuntal Polytonality in the early music of Milhaud, Cornell University, 1970; Schaeffer, Steven; The Organ Works of Darius Milhaud, University of Cincinnati, 1977; Swickard, Ralph J.; The Symphonies of Darius Milhaud, University of California, Los Angeles, 1973; and Zinar, Ruth E.; Greek Tragedy in the Theatre pieces of Stravinsky and Milhaud, Yew York University, 1968.
9. Bobbitt, Richard; The harmonic idiom in the music of 'Les Six'; Boston University, 1963. Smith, Irma M.; Jean Cocteau's Collaborations with Musicians, Pennsylvania State University, 1975.

third of his total output consists of songs for voice and piano, and after 1929 the production of songs is sparse.¹⁰ Of the fifty two opus numbers which comprise his songs, twenty one remain unpublished and therefore generally unobtainable.

This thesis will therefore concentrate on the fifteen volumes of songs for voice and piano (termed 'mélodies') published between 1913 and 1921, opus numbers 7 to 73, after which the publication of songs is sparse.¹¹ The songs will be considered in relation to Milhaud's total output, his life and literary interests, some contemporary aesthetic currents and artistic events and the history of the French *mélodie*. The poets and some of their poetry will be discussed, from both a literary and musical point of view.

It is hoped that useful conclusions on Milhaud's approach and style will emerge from this analysis of his songs, which will also be discussed with reference to other research and criticism of his music.

10. See Appendix A for details of songs after 1930.

11. See Appendix A for a Chronology of his music.

B. BRIEF BIOGRAPHY

Childhood

"I am a Frenchman from Provence and by religion a Jew."¹² are the opening words of Darius Milhaud's autobiography, and for him these words clearly define the three main elements of his character and upbringing. He speaks of a happy childhood in Aix-en-Provence, with loving and conscientious parents. Although clever and gifted at an early age, "I was a well-behaved but rather neurotic child, continually subject to nervous attacks brought on by the slightest thing - a fright, a noise in the dark, a shadow."¹³ Childhood summers were spent in the peace and comparative cool of the family house in the country, 'L'Enclos'. "I have always liked going there, and it is one of the places where I have done my best work."¹⁴ It was in this house that Milhaud's prodigious musical talent first manifested itself as a small child. His Father, "pillar of the Musical Society at Aix,"¹⁵ and his Mother, an excellent contralto, gave the young Milhaud every opportunity and encouragement with his music. He started the violin at seven, and quite

12. Darius Milhaud; Notes without Music, (New York: Da Capo Press, 1953) p.3

13. Ibid., p.10

14. Ibid., p.12

15. Ibid., p.14

soon, through a mixture of diligence and talent, was playing difficult pieces, often accompanied by his father.

In 1904, aged 14, he joined a string quartet with his teacher Bruguier, a professional cellist from Aix and a local carpenter. They played the classical quartets and César Frank, and in 1905 Debussy's string quartet, which, as Milhaud says, "was such a revelation to me that I hastened to buy the score of Pelléas."¹⁶ Despite the youth's precarious health, his parents exposed him to as many concerts and visiting performers as possible. He studied harmony from 1905, but could make little sense of conventional exercises, and was already "turning out with clumsy facility rather clumsy works, one of which was a sonata in E minor for piano and violin," and "was quite unable to grasp the connection between the study of harmony and the music he wrote."¹⁷

Paris and the Conservatoire

"My adolescence was lit by the glow of two wonderful friendships."¹⁸ These are the words which introduce Léo Latil and Armand Lunel, both poets, lovers of music and the Provençal countryside, and with whom Milhaud expanded his knowledge and love of contemporary

16. Ibid., p.16

17. Ibid., p.19

18. Ibid., p.21

poetry, and whose early "excessively lyrical and slightly extravagant prose poems" he "endeavoured to set to music."¹⁹

In 1908 he and Armand Lunel set off for Paris, Armand for the Ecole Normale Supérieure, and Darius for the Conservatoire. His principal study was the violin under Berthelier, but he became "an assiduous concert-goer,"²⁰ and absorbed as much as possible in Paris. With great anticipation he went to Wagner's 'Ring' and 'Parsifal' at the Opéra, and found it all "deadly boring"²¹ His explanation of this revulsion is "the reaction of a Latin mind, unable to swallow the philosophico-musical jargon and the shoddy mixture of harmony and mysticism in what was essentially pompous art."²² He deplored the influence of Wagner on French music, but was nevertheless aware of its importance for the evolution of music in general. In contrast, the Ballets Russes and Stravinsky filled him with enthusiasm.

He made the acquaintance of the poetry of Francis Jammes, and set some of it to music. In fact, he was composing almost continuously, and "not having enough experience yet to elaborate purely musical work ... sought inspiration in literary ideas."²³ Indeed,

19. Ibid., p.23

20. Ibid., p.25

21. Ibid., p.26

22. Ibid., p.26

23. Ibid., p.29

compositions inspired by or using texts were to comprise half Milhaud's output until his late twenties. All these very early compositions he destroyed when, sometime later, he started to "compose music that, as his teacher Gédalge put it, 'was neither literature or painting.'"²⁴ During the summer of 1911, aged 19, he composed a Sonata for violin and piano, his "first work worthy of being preserved."²⁵

All this time he had continued to study 'conventional' harmony, finding it "deadly dull" and the exercises "anti-musical." Eventually he found the courage to show his harmony teacher, Xavier Leroux, his violin sonata. "At the very first bars his face lit up; ... at the end of the first movement he said ... 'What are you doing here? You are trying to learn a conventional musical language when you already have one of your own. Leave the class! Resign!'"²⁶ He was given a letter of introduction to Gédalge, who accepted him in his counterpoint class on the assurance that the young composer wanted to learn his craft and not merely win prizes, and his serious education as a composer began.

In Gédalge's class he made friends with other young composers, Jacques Ibert, Henri Cliquet, Arthur Honegger and Jean Wiéner.

24. Ibid., p.30.

25. Ibid., p.30.

26. Ibid., p.32

In December 1910 Léo Latil introduced Milhaud to Francis Jammes' play 'La Brebis Egarée' and he immediately conceived the idea of turning it into an opera." He obtained Jammes' permission and started work. Early in 1911 he read Paul Claudel's 'La Connaissance de l'Est' and found "every poem in it was a veritable miniature drama, charged with lyrical emotion."²⁷ He found Claudel's prose-poetry very powerful, and, filled with enthusiasm, started setting some of the poems to music. All this time he was finding his violin studies "increasingly tedious," and in 1912, much to his Mother's disappointment, he renounced the violin in favour of full-time composition.

During the Summer of 1912 he and Léo Latil decided to visit Francis Jammes at his home in Orthez near the Spanish border; Milhaud to show him the first act of 'La Brebis Egarée', and Latil to show him some of his poems. They travelled through Spain en route, absorbing as much as they could of its atmosphere and culture. On arrival they were given a warm welcome and much encouragement in their work by Jammes, and their visit established a lasting friendship.

At this time Milhaud also came under the influence of the writings of André Gide, and from 'La Porte

27. Ibid., p.33

Etroite' "set to music some of the extracts of Alissa's diary, letters and snatches of dialogue, and fashioned them into "a sort of long and intimate song cycle."²⁸ Following a letter from Jammes, Milhaud received a letter from Paul Claudel to say he would visit him soon. "This was a bombshell. At the idea that the writer I revered more than any other was coming to see me, I was beside myself with excitement."²⁹ Between the two men, one a young composer, the other, an erudite diplomat - poet, "understanding was immediate, mutual confidence absolute."³⁰ Milhaud sang his seven 'Poèmes de la Connaissance de l'Est', for which he "had endeavoured to find music as virile as possible."³¹ Claudel was impressed and immediately spoke of his translation of the 'Oresteia'. "He talked of 'Les Choëphores' on which he was then engaged, and concerning which he held very decided opinions about the kind of musical accompaniment required."³² This meeting was significant for both, as "it marked the first step not only in a faithful collaboration but in a precious friendship too."³³

28. Ibid., p.41

29. Ibid., p.43

30. Ibid., p.43

31. Ibid., p.43

32. Ibid., p.44

33. Ibid., p.44

In the Winter of 1913 Milhaud was introduced to Maurice Ravel, through whom his Violin Sonata was played at one of the S.M.I. concerts.³⁴ A few months later, after a performance of his first String Quartet at another S.M.I. concert, he was approached by Jacques Durand with an offer to publish this work; and the following morning he signed his first contract.

The First World War

The outbreak of the first World War in August 1914 disrupted a peaceful but creative existence. Milhaud was rejected for military service on medical grounds, so he returned to Paris and joined the Foyer Franco-Belge, an organisation formed to assist refugees with money and work. He organised a series of fund-raising concerts and saw a lot of André Gide, also active in the Foyer. At the home of Cipa Godebski Milhaud often met Ravel, the pianist Ricardo Vines, Erik Satie, Paul Gallimard, Léon-Paul Fargue, Jane Bathori, the singer and champion of new music, and many other writers, composers and musicians in Paris at that time.

During this time he "had undertaken a thoroughgoing study of the problem of polytonality,"³⁵ and "set to work to examine every possible combination of two keys superimposed and to study the chords thus produced."³⁶ He grew familiar with these chords and found them more

34. S.M.I. Société Musicale Indépendente, founded in 1910 by Ravel, Koechlin and others to promote new French music. Its first president was Gabriel Fauré.

35. Milhaud; Notes, p.65

36. Ibid., p.66

satisfying than normal ones, for "a polytonal chord is more subtly sweet and more violently potent."³⁷ He used this research for the music of Claudel's 'Les Choëphores', although he noted that "the essential part of the music remained the general melodic line."^{38a} and only used cluster chords to "sustain a diatonic melody, remembering Gédalge's advice," 'Just write eight bars that can be sung without accompaniment.'^{38b}

In September 1915 his great friend Léo Latil was killed in action. Milhaud dedicated his third string quartet to his memory, incorporating a few lines of Léo's diary for solo soprano in the last movement. He left the Foyer Franco-Belge to work at the Maison de la Presse, was attached to the army photographic service and made the acquaintance of more writers such as Paul Morand, René Chalupt, Henri Hoppenot and St Léger-Léger. Claudel, then Minister to Brazil, arranged for Milhaud to become his 'secretary', and they arrived in Rio de Janeiro in February 1917. During their term at the French Legation Milhaud, Claudel and Henri Hoppenot travelled a lot, and these experiences had a profound effect on Milhaud and his music. He is quoted as saying to Claude Rostand "Les Tropiques m'ont marqué profondément. Les deux

37. Ibid., p.66

38a. Ibid., p.66

38b. Ibid., p.66

ans passés à Rio de Janeiro ont exalté en moi toute ma latinité naturelle, et cela jusqu'au paroxysme."³⁹ He was fascinated by the rhythms of Brazilian popular music, and studied maxixes and tangos until he could both play and analyse the subtleties of their syncopations. Oddly enough, it was at the home of friends in Brazil that he came to know the music of Erik Satie. Rio de Janeiro was visited during the war by such artists as Caruso, Artur Rubenstein and Diaghilev's Ballets Russes. Satie's ballet 'Parade' had recently scandalised Paris, and the ballet company gave the delighted French Legation a description and performance of it. Inspired by Nijinsky, Claudel and Milhaud collaborated on a ballet, 'L'Homme et son Désir'.

Les Six

In November 1918 hostilities ended, and Claudel and Milhaud returned via New York to France. "The nightmare of the war as it faded had given birth to a new era. Everything was changing, both in literature, with Apollinaire, Cocteau and Max Jacob, and in painting; ... pictures by Marcel Duchamp, Braque and Léger were hung beside those of Derain and Matisse. In music

39. Quoted in Jean Roy "Darius Milhaud" op.cit. p.29. Trans. The Tropics left a profound mark on me. The two years spent at Rio de Janeiro aroused in me all my natural Latin qualities, almost to the point of paroxysm.

activity was no less intense. Reacting against the impressionism of the post-Debussy composers, what musicians asked for now was a clearer, sturdier, more precise type of art that should yet not have lost its qualities of human sympathy and sensitivity."⁴⁰

Milhaud made friends with two new composers, Louis Durey and Francis Poulenc, and was particularly impressed with the music of the nineteen-year-old Poulenc.

Numerous concerts were given in a small hall in Montparnasse attended by 'le tout Paris' as well as writers, artists and musicians. It was after one such concert that the critic Henri Collet published his article 'Les Cinq Russes, les Six Français et Erik Satie.'⁴¹ lumping together, in a more-or-less arbitrary fashion, Milhaud, Poulenc, Honegger, Durey, Georges Auric and Germaine Tailleferre. While it was true that these six were close friends who dined together and played each other's compositions, they in no way represented an aesthetic or musical 'school'. Their styles of composition, while reflecting current trends, were, like their musical tastes, entirely individual. However they were not slow in using this and Cocteau's publicity to obtain performances of their music by giving 'Concerts des Six'.

40. Ibid., pp.94-95

41. Comoedia, January 1921; variously given as April 1919 in Jean Roy; Darius Milhaud, January 1920; in P. Scholes; Oxford Companion to Music (London O.U.P. 10th ed. 1970); and in M. Cooper; French Music, (London: O.U.P. 1951).

It was at this time that Milhaud acquired the unjust reputation for frivolity and superficiality with the music which Cocteau seized for his ballet-pantomime 'Le Boeuf sur le Toit'. This "light-hearted show, presented under the aegis of Erik Satie and treated by the newspapers as a practical joke, was regarded by the public as symbolising the music-hall and circus system of aesthetics, and for the critics it represented the so-called post-war music."⁴²

Milhaud was regarded as "a clown and a strolling musician", when he had only intended "to create a merry, unpretentious divertissement."⁴³ It was many years before he overcame this label and was accepted as a 'serious' composer.

Milhaud's contribution to 'Les Mariés de la Tour Eiffel' of 1921 did nothing to alter the public's opinion of him as a 'farceur'. This fantastic, absurd ballet was another of Cocteau's creations, and he persuaded five of the Six to contribute music for it.⁴⁴ Milhaud wrote 'La Marche Nuptiale' and 'La Fugue du Massacre', but describes the work in general as being "rather feeble".⁴⁵

Milhaud had discovered Jazz on his travels, and tried to analyse and assimilate what he heard,

42. Milhaud; Notes, p.104

43. Ibid., p.104

44. Durey declined. Auric composed the 'Overture' and 'Ritornelles'; Poulenc, 'La Danse de la Baigneuse de Trouville' and 'Le Discours du Général'; Tailleferre, 'La Valse des Dépêches'; and Honegger, 'La Marche Funèbre du Général'.

fascinated by the subtleties and syncopations of its style, and determined to use the technique in some chamber music. He was re-acquainted with Jean Wiéner, and in 1922, in a series of 'Concerts Wiéner', Milhaud conducted the first French version of Schoenberg's 'Pierrot Lunaire'. Later that year with Poulenc he visited Schoenberg, Berg and Webern in Vienna and further familiarized himself with twelve-tone techniques of composition, although not using them himself, like Stravinsky, until many years later.

America and the Twenties

During the Winter of 1922-23 Milhaud gave a series of concerts in America as conductor and pianist. He seized this opportunity to learn more about Jazz first-hand in Harlem. The result of this study was his ballet 'La Création du Monde', written for Rolf de Maré's 'Ballets Suedois'.

The years that followed produced his fifth and sixth symphonies, numerous songs, three more string quartets, the ballets 'Salade' and 'Le Train Bleu', and the operas 'Les Malheurs d'Orphée' and 'Esther de Carpentras', both to libretti by his friend Armand Lunel. All this time he travelled widely, something that was to permeate his whole life. In 1925 he married his cousin Madeleine Milhaud, travelling again through the Mediterranean, Greece and Northern

Egypt on their honeymoon. This journey, like so many others, was cut short by the composer's falling ill. Indeed, recurrent attacks of crippling rheumatism were to plague him for the rest of his life, and although he tried many remedies, both conventional and bizarre, the condition was often alleviated, but never cured.

His travels continued, and in 1926 he gave a concert tour in Russia, and the following year returned to the United States. His collaborations with Claudel were resumed, resulting in 'Christophe Colombe' in 1928 and incidental music for 'L'Annonce faite à Marie' in 1932. In 1930 he completed his opera 'Maximilien'. Much of his output during this period was incidental music for plays or films, although he also wrote several concertos and continued his string quartets. In 1928 he and his wife revisited Spain, renewing acquaintance with Jammes and his now enormous family,

The Second World War and after

Although the thirties were busy and productive years in Europe, the Nazi threat forced the Milhaud family to flee to America in 1940. Milhaud was offered a teaching post at Mills College in California, which was so successful that he divided the rest of his career between America and France, while composing, teaching

and giving concerts in both countries. In 1947 the Milhauds returned to France, and the composer was appointed professor of composition at the Paris Conservatoire. The rest of his long life was spent in overcoming illness, completing commissions, conducting, teaching and travelling until his death in Geneva on 22 June 1974.

C. THE FRENCH MELODIE

The tradition of French solo song goes back to the Medieval Troubadours and beyond. The popular poetic and musical forms were the Ballade, the Rondeau, and the Virelai. From these evolved the Baroque Air de Cour, the Pastourelle, Bergerette, Brunette and Romance of the seventeenth and eighteenth centuries. By the beginning of the nineteenth century the aristocratic Romance was vastly different from the ordinary Chanson, which name, then as now, implied a more popular, folk type of song, usually with a refrain.

The music of the Romance was simple and strophic, and the verse was in rhyming couplets, often of a dubious literary quality. Gradually during the first half of the nineteenth century, through Italian and German influence, the scope and range of the poetry and music were extended. The first important songs illustrating the new developments were in the song cycle by Hector Berlioz 'Les Nuits d'Eté' of 1841, setting poems by the Romantic poet Théophile Gautier. Berlioz labelled these songs 'Mélodies', and this became "the generic term for French song during and beyond the romantic century."⁴⁶ The term 'mélodie' is then roughly synonymous with the English 'art song' and the German 'Lied'. Despite the numerous

46. Donald Ivey; Song (New York: The Free Press, 1970), p.222.

mélodies of Berlioz, Charles Gounod and Jules Massenet, all settings of French romantic texts, the French 'art song' never really acquired the lyricism, variety and interaction of poetry, vocal line and accompaniment characteristic of the Lieder of Franz Schubert. However, romantic poetic form was often fairly free, and in consequence, many mélodies were either modified strophic in form, or through-composed.

In the late nineteenth century came the climax in the development of the Art Song conceived largely from the instrumental angle, with the voice considered as but one of the lines of the texture.⁴⁷

Although this quotation refers principally to German music and the songs of Richard Strauss in particular, this integrated conception was reflected in French song of the same period.

The first significant composer of mélodies was Gabriel Fauré, whose music straddles the last quarter of the nineteenth century and the first quarter of the twentieth. He chose contemporary romantic and symbolist poetry of a generally high literary quality, and his best songs are recognised as those using texts by Paul Verlaine (1844-96). Like the Symbolists who attempted to free poetry further from conventional form and by now outdated romantic ideas, Fauré "wanted to free music from those traditions, tonal and formal, which he found too obvious."⁴⁸ The

47. James Hall; The Art Song (Oklahoma: University of Oklahoma Press, 1953), p.9.

48. Ibid., p.147

characteristics of his writing can best be observed in his song cycles 'La Bonne Chanson' (1892, to poems by Verlaine), 'Le Jardin Clos' (1915, to texts of Charles van Lerberghe), and 'L'Horizon Chimérique' (1922, to poems by Jean de la Ville de Mirmont). They can be summarized as comprising lyrical, often modal vocal lines, "whose motion and rhythm are fashioned out of the verse."⁴⁹ a frequently modal or non-functional harmony, used to create atmosphere, and a form which follows closely that of the poem.

Claude Debussy, an innovator in every sense, brought the French *mélodie* firmly into the twentieth century. His taste in poetry was discriminating and he chose contemporary texts of extremely high literary quality by the Symbolists Verlaine, Charles Baudelaire, Pierre Louÿs and Stéphane Mallarmé. He is quoted as saying, "Melody is almost anti-lyric, and suitable for the *chanson* which confirms a fixed sentiment."⁵⁰ In reacting against the excesses of late nineteenth-century Romanticism, he endeavoured to express in his songs the refinement and subtlety of the French symbolist poets. His vocal lines are declamatory rather than melodic, and follow as closely as possible vocal inflections and verbal

49. Ibid., p.149.

50. L. Gilman; A Guide to poetry and music, (New York: Da Capo Press, 1937), p.51.

rhythms. The form of the song is determined by the form, or apparent absence thereof, of the poem, with the accompaniment generally sustaining the mood of the poem and providing the musical elements which unify the song. These characteristics are illustrated in the 'Chansons de Bilitis' of 1899, settings of prose-poems by his friend Pierre Louÿs, and in the 'Trois Poèmes de Stéphane Mallarmé' of 1913.

Following Debussy into the twentieth century are Maurice Ravel and, a little while later, Arthur Honegger, Francis Poulenc and Milhaud. Of these four, Poulenc's many songs are probably the most lyrical and traditionally tonal, although his chief inspiration was the poetry of the Surrealists Paul Eluard and Guillaume Apollinaire.⁵¹ Poulenc's songs, frequently written for, and performed by, Pierre Bernac, are also the best known. As Donald Ivey puts it,

The majority of songs that have consistently appeared in recital have been those that retained at least a minimal portion of the tunefulness and lyric declamation of the

51. See dissertation by G. Hargrove; "Francis Poulenc's settings of poems of Apollinaire and Eluard", (University of Iowa, 1971); and V. Wood; "Francis Poulenc's Songs for Voice and Piano", (Washington University, 1973).

last century while at the same time incorporating enough of the contemporary "isms" to provide them with a certain currency of sound. Pursuing a different bent is a body of song, less frequently performed, that has been turned out by composers whose allegiance has been directed insistently toward the new.⁵²

52. D. Ivey; Song, op.cit. p.236

Song - a Hybrid

"The musical setting of a poem should be an act of love, never a marriage of convenience."⁵³

A song is the offspring of the marriage of two independent art forms, music and poetry. From earliest times the emphasis has shifted from the music to the poetry and back, depending upon the artistic criteria of any given period. In the hands of an average composer the marriage is not always successful, but in the hands of a Schubert, a Wolf, a Fauré or a Debussy, the fusion of these two art forms results in a successful form in its own right, whether called a Lied, an art song or a mélodie.

In setting a poem the composer is faced with a number of choices and possible limitations. Apart from the broad aspect of the subject matter and the emotion or emotions expressed therein, there are the technical aspects of prosody to be considered: the form, the rhythm and metre, the length of lines and so on, all of which have their musical counterpart.

Milhaud has this to say regarding the problems involved.

La mélodie pose un problème à double solution. C'est celui de la forme. Il y a la forme née des sentiments que suggère le poème, et puis il y a celle que nécessite la trame musicale

53. Pierre Bernac; Interpretation of French Song, (London: Cassell, 1970).

si l'on veut éviter une sorte d' improvisation rhapsodique, par conséquent sans lien ni suite. Ce sont les deux choses qu'il faut concilier.⁵⁴

As Jack Stein states,

Music can readily reinforce the emotional implications of the poetry, and even to some extent the conceptual values, by such devices as melodic and harmonic configuration, accentuation or syncopation. But the language of music is an abstract emotional one, which raises serious problems when it is juxtaposed with the conceptual aspects of poetic language.⁵⁵

In a strophic poem the musical form is straightforward, provided that no great emotional subtlety is required. Likewise, the rhythm, metre and phrase lengths are all logical and easily determined. Nineteenth-century romantic poetry began to transcend these set forms and doing so, offered the composer greater freedom on the one hand and greater problems on the other.

Schubert's answer to the formal problem was the modified strophic or the 'durchkomponiert' forms, where the music followed the structure of the poem. Rhythm and metre in German posed no great problems because of the regularly recurring accent in German poetry. In French, however, the accent is considerably weaker, if evident at all, and the lines are formed syllabally, thus posing more of a quantitative problem to the

54. Darius Milhaud; Entretiens avec Claude Rostand, (Paris: Juilliard, 1952). pp.38 and 39.
Trans. The mélodie poses a twofold problem, that of form. There is the form which arises from the feelings suggested by the poem and then there is the form which the music needs in order to avoid a sort of disjointed rhapsodic improvisation. It is essential to reconcile these two forms.

55. Jack Stein; Poem and Music in the German Lied, (Cambridge: Harvard University Press, 1937).

composer, since

...underlying the musical rhythm is a basic regularity, governed by the bar-line and time signature, which is considerably more assertive than the metrical pattern unifying the verse.⁵⁶

Nevertheless, French romantic composers such as Hector Berlioz, Ernest Chausson, Charles Gounod and Henri Duparc set the poetry of their contemporaries, Victor Hugo, Lamartine and Théophile Gautier, to name a few, with considerable success. If the structure of the poem determined that of the song, the phrase lengths of the vocal part varied according to needs of the poem, and the symmetrical, four-bar phrase became the exception rather than the rule. The accompaniment broadened and became less of a prop for the vocal line and more of an integral part of the song, with preludes, interludes and postludes maintaining the mood of the poem, acting as unifying elements and contributing more to the interpretation of the text than hitherto.

A significant feature of the development of the *mélodie* in the nineteenth century was the choice of contemporary texts of a high literary quality. Later composers such as Fauré and Debussy chose the symbolist poetry of Baudelaire, Rimbaud and Mallarmé and Verlaine, and there is no doubt that there is a close relationship between the form and content of the poetry and

56. Jack Stein; *op.cit.* p.10.

those aspects of the music, although it is a reasonable observation that which comes first, like the hen and the egg, is debatable. But certainly the clarity and subtlety of the music of Fauré and Debussy made it the ideal medium for the interpretation and illumination of their chosen poetry.

However, a song requires structure for coherence, and the disintegration of established verse forms and the adoption of the free verse principal poses technical problems for the composer. James Husst Hall maintains that

There has been a marked tendency in the later development of the form for the composer to be so intent not only on capturing the meaning of each phrase, but on the illuminating of each word, that his subtle, detailed translation often lacked a unifying continuity. At its worst, phrases tend toward angularity and distortion; and the niggling niceties of melodic inflections and constantly shifting meaningful harmonies prevent us from 'seeing the words because of the trees.' At its best the music matches the poetry; they are true colleagues, each contributing in equal proportion or like degree.⁵⁷

His conclusion is that "the musical form cannot be sacrificed to the poem."⁵⁸ However Edward Cone concludes that

It is clear from the works themselves that the great song composers of the romantic and modern periods insisted upon musical construction that was self-sufficient, although not necessarily definable in terms of abstract musical patterns.⁵⁹

57. Ibid., p.6

58. Ibid., p.7

59. Edward Cone; "Words into Music", in Northop-Frere ed.; Sound and Poetry, (New York: Columbia University Press, 1957) p.10.

In much the same way the concept of the vocal line underwent considerable change towards the turn of the twentieth century. Not only did it become more asymmetrical, but also more angular, and, with some composers, less vocal, more instrumental, comprising complex rhythms and unusual or wide leaps. Composers such as Debussy moved towards a declamatory style, following the rhythms of speech and, to some extent, the vocal inflections of the poetry. J.H. Hall asserts,

Basically, the melody pattern of song springs from the text. The length and width of phrase, its diatonic, chromatic or intervallic emphasis, the pace and duration of its separate members, the dynamics - all are the result of the dictation of the words.⁶⁰

He also maintains that

A good melodic line is an emotional necessity of the Art Song and no amount of explanation of subtle intellectual matching of melody and words can ever make the ear and heart forgive a melodic line that is barren and unintelligible musically.⁶¹

This view is upheld by both Poulenc and Milhaud, and is certainly sustained in the songs of Poulenc.

According to Donald Ivey,

The French provide the strongest links with the past, so far as song style is concerned, while continuing to add to those elements that strongly identify their efforts as forward-looking.⁶²

60. J.H. Hall, The Art Song, as quoted in Jack Stein, op.cit. p.8

61. Ibid., p.8.

62. Ibid., p.236.

These traits are also evident in the songs of Poulenc and Milhaud. While writing in an unmistakably twentieth-century idiom, they freely admit their debt to earlier French composers and agree that their individual styles of composition are evolutionary rather than revolutionary. Poulenc maintained that he had "never claimed to achieve the musical resolution of poetic problems by means of intelligence; the voices of the heart and of instinct are far more reliable."⁶³ Guy Hargrove states that "Poulenc was a fine melodist."⁶⁴ and comments on "his ability to create an interesting melody of small stepwise motion, basically only a second or a third."⁶⁵ This melodic characteristic is confirmed by Vivian Wood, who states that his melody is "mostly diatonic,"⁶⁶ and that he "prefers, in general, short melodic motives."⁶⁷ and that "pure declamation is rarely found,"⁶⁸

In general Poulenc favoured the poetry of his surrealist contemporaries Aragon, Eluard and Apollinaire. It is difficult, abstract and complex

63. Pierre Bernac; *op.cit.* p.269.

64. Guy Hargrove; Ph.D dissertation, "Francis Poulenc's settings of poems of Apollinaire and Eluard," (University of Iowa, 1971) p.59.

65. *Ibid.*, p.62

66. Vivian Wood; "Francis Poulenc's Songs for Voice and Piano," Ph.D. dissertation, (Washington University, 1973) p.53.

67. *Ibid.*, p.62.

68. *Ibid.*, p.71.

poetry to analyse, which frequently ignores all rules of grammar and syntax, and includes such poetic techniques as metonymy, synthesis, amphibol, barbarism and ellipsis. Although he stated "One must set to music not simply the lines of the verses, but also that which lies between the lines and in the margins,"⁶⁹ he was always able to view a song as a coherent whole and avoided falling into any formal or technical traps set by the poems. It is interesting to note that although the poetry is avant-garde, Poulenc's style of song composition is not. Unlike Schoenberg he favours a basic tonal centre with modulations to keys a third away, like Debussy, but a return to the original tonality at the end of a song. As previously mentioned, his melodic lines are vocal, even lyrical, and the songs as a whole are easily digested by performer and audience alike.⁷⁰

Donald Ivey sums up the problems of song composition and evaluation in the following manner.

The only reasonable means by which a critical analysis of a song can be supported is through the discovery of word-tone relationships. This implies, of course, a considerable degree of awareness in regard to both poetry and music. A lack of sensitivity to the rhythms of verse

69. Pierre Bernac; *op.cit.* p.269.

70. For a detailed discussion of his songs see the Ph.D. dissertations by Vivian Wood and Guy Hargrove.

can lead only to confusion in assessing the role of musical rhythm in song. On a far deeper level, only an unusual insight into the musical and poetic imagery can serve as a guiding force in recognizing the synthesis of the two elements in those cases where a synthesis exists.⁷¹

71. Donald Ivey; *op.cit.* p.255.

D. 1. FRENCH POETRY AND VERSIFICATION

French verse, unlike the metric English, is measured in syllables with no particular rhythmic stress on any one.

The normal rhythmic movement is not from accent to accent as in metric verse ... but rather towards line endings or caesuras ... thus the unaccented nature of the French language moves towards cadence points in prose and poetry.⁷²

The traditional line consists of eight or twelve syllables, (the Alexandrine) with a caesura at the fourth or sixth syllable and rarely any enjambement.

By the turn of the nineteenth century French poetic form was as well established as the individual line. However, poetry, like music, is never static, and just as the romantic composers of the early nineteenth century extended and adapted the classical sonata form, so their literary contemporaries freed French poetry from what were, by then, considered bonds and restraints of classical versification.

Victor Hugo and Lamartine began by ignoring rhyme schemes and using irregular lines of seven, nine and ten syllables, which hitherto had been used sparingly. Poetic prose came into favour about this time. It was defined as 'prose-poetry' by the use of poetic conceits, poetic rhythm and vocabulary. The poetic prose extracts of Eugénie de Guérin and Lucile de Chateaubriand chosen

72. Donald Ivey; Song, (New York: The Free Press, 1970) p.30.

by Milhaud provide fairly typical examples of this style.⁷³

The volume of poems by Baudelaire, 'Les Fleurs du Mal', published in 1857 is generally considered as one of the sources of twentieth-century poetry. In 1866 Baudelaire said of these hundred and twenty nine poems, "J'ai mis toute ma pensée, tout mon coeur, toute ma religion (travestie), toute my haine."⁷⁴

He developed the romantic themes of revolt and evasion, and his was 'l'art pour l'art', less poetry of sentiment than of the psyche. "Tout l'univers visible, écrit-il, n'est qu'un magasin d'images et de signes auxquels l'imagination donnera une place et une valeur relatives."⁷⁵

Close behind Baudelaire came Mallarmé, Verlaine and Rimbaud who further freed poetry, increased the number of verse forms in use, revived 'vers impairs', attacked rhythmical unity in classical verse, dislocated rhythms, used enjambement and ignored

73. See Appendix B for examples.

74. Quoted in Lagarde et Michard; XIX Siècle, op.cit. p.430.
Trans. I put in all my thoughts, all my heart,
all my religion (travesty) all my hatred.

75. Baudelaire; L'Art Romantique, quoted by Marcel Raymond; De Baudelaire au Surréalisme, op.cit. pp.21 and 22.
Trans. The whole visible universe, he wrote, is only a warehouse of pictures and signs to which the imagination gives position and value which are only relative.

the regular fall of the caesura. They simplified rhyme and substituted assonance. They extended the rule of alternate masculine and feminine line endings. The introduction of the 'vers libre' marked the establishment of asymmetrical poetry and poetic forms. The development of unequal line lengths in poetry paralleled that of unequal phrase lengths in music. But despite the move away from symmetry and metre, in both poetry and music, the underlying rhythm remained an essential element. "Theoretically what the versilibristes were seeking was an infinitely variable medium compatible with their ideal of unrestricted freedom in opposition to the limitations and restraints of metre."⁷⁶

Despite technical changes, before the first World War the French poet was still concerned with "a celebration of the natural world around him."⁷⁷ The 'war to end all wars' replaced much of this with disillusionment and cynicism. "Poetry was once again felt to offer an alternative universe rather than a re-creation of the one immediately visible to the poet."⁷⁸

76. P. Mansell Jones; The Background of Modern French Poetry, (Cambridge: Cambridge University Press, 1968) p.94.

77. ed. Anthony Hartley; The Penguin Book of French Verse, (London: Penguin Books, 1966) p.xxi.

78. Ibid., p.xxi.

The result was Surrealism, a term first coined by Guillaume Apollinaire⁷⁹ and Dada.⁸⁰ Poetry, far from embroidering life, became the cultivation of the unconscious, the bizarre, and was found "in the delirium of the machine or the horror of madness."⁸¹ In many ways poetry reflected and even embodied the poet's disillusionment, cynicism and his desire for escape from the horrors and ravages of post-war Europe.

Apart from poets such as Apollinaire, Max Jacob and Cocteau, who embraced the dry, acerbic, witty style of Jules Laforgue, the poetic mainstream still maintained a density of expression and abstract quality typified by Jammes and Claudel, despite the latter's use of the 'verset'. Imagery became more diverse and obscure, often seemingly illogical and unconnected with the subject matter of the poem. The 'vers Libre' became, and still remains, the favoured means of poetic expression, emphasising the break with tradition in the frequent absence of punctuation, capital letters, and the use of typographical oddities. Nevertheless, even in prose-poetry, the basic rhythm of the alexandrine can often be detected, since the construction and vocabulary of the French language produces a certain

79. In his preface to Satie's ballet 'Parade' in 1917.

80. A nihilistic and ultimately self-destructive branch of poetry started by Tristan Tzara in 1916.

81. The Penguin Book of French Verse, op.cit. p.xxi.

basic and inescapable rhythm, the significance of which was not lost on Milhaud when he came to set it to music.

2. The Poets and their Poetry

Lorsque je commençai à écrire de la musique, je sentis tout de suite les dangers qu'il y avait à suivre les sentiers de la musique impressionniste... Les poètes me sauvèrent. En 1908, les vers de Francis Jammes me sortirent des brumes de la poésie symboliste et me firent apparaître tout un monde nouveau qui était d'autant plus facile à atteindre qu'il n'y avait qu'à ouvrir les yeux⁸²

These words, quoted by Jean Roy in his biography of Milhaud, offer perhaps the most succinct explanation of the composer's youthful facility as a song writer. It is evident from the biography in chapter one that literature, particularly poetry, had an enormous influence on his intellectual development. It is also significant that two of his childhood friends wrote poetry, and that in adulthood, the writers whose poetry he set to music were also his friends or acquaintances. A notable trait common to Lunel, Claudel, Jammes and Gide is the deep, often powerful, spiritual or religious quality of their writing. Although a Jew, Milhaud clearly identified with much that these strongly Catholic writers were trying to say. Indeed, many of his early songs were inspired by texts of a profound, quasi religious nature. Nevertheless,

82. Jean Roy; Darius Milhaud, (Paris: Seghers, 1968) pp.20 and 21.

Trans. When I started to write music, I immediately felt the dangers involved in following the path of Impressionism. The poets saved me. In 1908, the poetry of Francis Jammes led me out of the mists of Symbolism and showed me a whole new world which seemed a lot easier to reach than merely opening one's eyes.

although basically a serious person, the ironic 'pince-sans-rire' humour of Erik Satie, René Chalupt and Jean Cocteau appealed to his sense of the absurd, resulting in humorous, if admittedly somewhat shallow, settings of some of their poetry.

Francis Jammes (1868-1938)

"Jammes devait exercer une influence profonde et décisive sur l'orientation esthétique de Milhaud, de même que Claudel."⁸³

The liberating influence of Jammes' poetry was always freely acknowledged by Milhaud. Jammes who described himself as "une âme simple et très compliquée"⁸⁴ belonged to the Basque country of south western France, and was known as the poet of simplicity and natures. His poetry expressed his love of the country, his rustic existence, the local peasants and their way of life, and, after his conversion to Catholicism in 1906, his modest and gentle religious faith. These characteristics are best illustrated in his volumes "De l'Angélus de l'Aube à l'Angélus du Soir" (1898), "Le Deuil des Primavères" (1901) and particularly "Clairières dans le Ciel" (1906), which last was written at the time of his conversion, guided by Claudel.

83. Paul Collaer; Darius Milhaud, (Antwerp: N.U. de Nederlandsche Boekhandel, 1947) p.37.
Trans. Jammes must have exercised a powerful and decisive influence over Milhaud's aesthetic orientation, as did Claudel.

84. Quoted in Lagarde et Michard; XXe Siècle, (Paris: Bordas, 1973) p.27.
Trans. A simple and very complicated soul.

For the young Milhaud "La poésie (de Jammes) revenait enfin à la vie de tous les jours, de la douceur des campagnes, aux charmes des êtres humbles et des objets familiers. Quelle eau fraîche subitement sur mon visage!"⁸⁵ Despite his rural, quietly domestic life and preoccupation with his large family, Jammes kept abreast with literary developments in Paris, but never found it necessary to follow any particular new trend, preferring his own style and personal development. In later life he acquired the status of a patriarch and viewed many new poetic developments with a profound scepticism.

Although Milhaud set five volumes of Jammes' poems to music between 1910 and 1918, four of these remain unpublished and therefore not generally available for study. However, it is reasonable to assume that the style of composition would be similar to his setting of 'La Brebis Égarée', a three-act opera, based on a play by Jammes and written between 1910 and 1915, and first performed in Paris in 1923.

85. Jean Roy; Darius Milhaud, op.cit., p.21
 Trans. The poetry (of Jammes) finally returned to everyday life, to the gentle quality of the countryside, to the charm of humble beings and familiar objects. What cool waters suddenly splashed over my face!

Paul Claudel (1868-1955)

"C'est un paquebot fumant."⁸⁶ was Jammes' description of Claudel to Milhaud in 1912, the year which marked the beginning of a life-long friendship and collaboration. Milhaud had already set to music seven of Claudel's prose poems from 'La Connaissance de l'Est', which he found "Every poem a veritable miniature drama, charged with lyrical emotion."⁸⁷ Between 1915 and 1917 he set another four Claudel poems, but the major portion of their collaboration comprised the music for the Oresteia trilogy, the ballet 'L'Homme et son Désir' and the opera 'Maximilien'.⁸⁸

Paul Claudel started serious writing aged fourteen, and although aware in his teens of a 'spiritual hunger', he enrolled in 1886 as a student of law and politics. He later said,

At eighteen I believed what most so-called cultured people of my age believed, I believed that everything was governed by 'laws' and that the world was a difficult succession of causes and effects that science would eventually unravel. Moreover, I lived an immoral life and gradually lapsed into a state of despair.⁸⁹

Thus arose the central theme of his writings, that of salvation through poetry and religion. His

86. Darius Milhaud; Notes, op.cit., p.43
Trans. He is a boat at full steam.

87. Ibid., p.33.

88. See Appendix A for dates and details.

89. Extract from Contacts et Circonstances, 1940.
Quoted in Lagarde et Michard; XXe Siècle,
op.cit. p.177.

discovery of the poetry of Arthur Rimbaud was a major event in his poetic life, in fact, a turning point. The other was his 'conversion' on Christmas Day 1886 in Notre Dame Cathedral. "In an instant my heart was touched and I believed."⁹⁰

In 1889 he wrote the play 'Tête d'Or', and in 1890 'La Ville'. At the same time he decided to pursue the double careers of writer and diplomat. In this way began the many travels and sojourns imposed by this choice, but which furnished inspiration for much of his literary output.

His first overseas post was in the United States from 1893 to 1895. Later in 1895 he went to China, returning finally to France in 1909. Between 1895 and 1905 he wrote 'La Connaissance de l'Est', a series of prose-poems inspired jointly by his experiences of the Orient and his religion. Other works from this period include 'Connaissance du Temps' (1903), 'Traité de la Connaissance au monde et de soi-même' (1904), the play, 'Partage de Midi' (1906) and 'Les Grandes Odes' (1904-1908).⁹¹

The main literary vehicles for expression of his themes were his poetico-philosophical 'Traités', his lyrical 'Odes' and his plays. His aim was a

90. Ibid., p.178.

91. For a complete chronology, see Paul Claudel; Oeuvre Poétique, (Paris: Editions Gallimard, 1927) pp.xlii-xlvi.

form of 'total poetry', which led him to perfect, as part of his technique, his 'verset claudelien', a form of poetic prose akin to that of the Bible. Apart from Rimbaud, other poetic influences were St-John Perse, Pierre Emmanuel and Jean-Claude Renard. As well as original writing he translated the 'Oresteia' trilogy, 'Agamemnon' (1896), the 'Choëphores' and the 'Euménides' (both 1920), for which Milhaud provided the incidental music.

In 1909 he returned from the Far East to take up the post of Consul-General in various German cities, leaving Germany at the outbreak of World War I in 1914. During the war he was Minister to Brazil, where Milhaud spent 1917 and 1918 as his 'secretary'.⁹² Until his retirement from diplomatic life in 1936 he successfully combined his dual careers, having been Ambassador to Japan in 1922, then Ambassador in America between 1928 and 1933 and finally Ambassador in Belgium until his retirement. He continued writing and became well-known as a dramatist, acquiring, towards the end of his life, the status of a literary 'patriarch'. The last twenty years of his life were devoted to religious writings, chiefly commentaries on the Bible.

92. For a more detailed account of this period see Darius Milhaud; Notes, op.cit., pp.69-93.

La Connaissance de l'Est

It is no mere coincidence that a number of Claudel's works are entitled 'connaissance', since the dual meaning of 'knowledge' and 'simultaneous birth' are synonymous with Claudel's beliefs about creation and the male/female aspects of life. These beliefs are embodied in 'La Connaissance de l'Est', a collection of poems in prose "suggested by the spectacle of life and forms in the Far East, an album of miniatures, of sketches."⁹³ The inspiration of these poems is at once spiritual and physical, the awareness and understanding of the poet's surroundings contributing considerably to the awareness and understanding of his faith.

The seven poems selected by Milhaud⁹⁴ are taken at random from the collection, and sketch impressions of the Far East while expressing Claudel's thoughts on religious and spiritual matters prompted by his surroundings. The main themes are time, distance, the elements of earth, fire and water, escape from life and death. Their accompanying images are life as an indifferent sea or boat journey, rain as the weeping heavens, water

93. Paul Claudel; Oeuvre Poétique, op.cit., p.xiii.

94. 'Night on the Verandah'; 'December'; 'Dissolution'; 'Ardour'; 'The Water's Sorrow'; 'The Descent' and 'The Point'.

See Appendix B for the poems.

as the mirror of life and the sun as life or as a purifying furnace. The poems are multi-faceted and often obscure, but they are clearly the form of inspiration that Milhaud sought at the age of twenty.

André Gide (1869-1951)

Gide was born into the 'haute bourgeoisie' of France and brought up in a strict protestant tradition. A frail and very nervous child, he soon realized that he was quite unlike other boys of his age. Surrounded by solicitous women since his father's death in 1880, his chief companions were his girl cousins. Fortunate not to have to earn his living, he was able to pursue his talent for writing unhindered by material problems. A friend of Pierre Louÿs and Paul Valéry, guided by Mallarmé, his world was that of the Symbolists. His first published works were the 'Cahiers d'André Walter' (1891) and 'Poésies d'André Walter' in which the author was largely the main character, followed by 'Le Traité du Narcisse' (1891) and 'Le Voyage d'Urien' (1893). At the age of twenty four he made a journey to Tunisia which changed his life. He arrived ill, both mentally and physically, at once filled with the pure, platonic love he felt for his cousin Madelaine, and fear of the mortal sin of homosexuality. Two years later, in 1895, he returned to France fully restored, freed of all guilt, physical and moral,

having come to terms with his personality and its needs. Later that year he 'married' Madelaine, a union which was happy, but by mutual consent, never consummated. Disillusioned with the current literary world, he wrote 'Paludes' in 1895, followed by 'Les Nourritures Terrestres' in 1897. 'La Porte Etroite' appeared in 1909, shortly after which he helped found 'La Nouvelle Revue Française'. He was well-known, but acquired notoriety on the publication of the somewhat explicit and personal 'Caves du Vatican' in 1914. After this he reserved his most private thoughts for his 'Journal' which was published after his wife's death in 1938. During the First World War he worked, like Milhaud and so many other writers and artists, for the Foyer Franco-Belge. Throughout his life he was consumed by a spiritual thirst but found he could not accept orthodox religion, neither catholic nor protestant, despite the encouragement of his friends Claudel and Jammes.

After the war, the publication of 'Symphonie Pastorale' (1919), 'Si le Grain ne meurt' (1920) and 'Corydon' (1924) help free him from his past and associated guilt, which, until then, seemed to have pursued him relentlessly. The rest of his life was largely a pursuit of his 'real' self, including a sojourn in the Congo in 1925-26,

and an attraction to Communism quashed by a disappointing visit to Russia in 1936. 'Thesée' appeared in 1946, and he was gratified by the recognition accorded in the Nobel prize of 1947, which he saw as a form of revenge for old injuries and insults. Nevertheless, he died in 1951, largely unsatisfied with himself and the world, still searching for true 'freedom'.

The Works

Although not a poet as such, his means of expression being prose, Gide's literary output included novels, plays, monographs and criticism, both musical and literary. Much of his fiction is clearly autobiographical, and can be generalized as a lifelong attempt to 'find himself' and 'free himself' through the written word. 'La Porte Etroite', which had such a marked effect on the eighteen-year-old Milhaud and his friends, was no exception. The story of the sacrifice of Alissa was drawn largely from the author's own experience. As a novelist he sought to trace "the drama of a protestant soul in which was played the essential drama of protestantism."⁹⁵ The saintliness and unworldliness of Alissa and her renunciation of earthly pleasures in favour of heavenly rewards

95. Gide's words quoted in Lagarde et Michard; XXe Siècle, op.cit., p.275.

was a theme that clearly inspired the idealistic and romantic young Milhaud. He remarks of this period, "This book influenced me profoundly ... Armand, Yvonne and I had adopted a 'paludian' manner of speech; Gide entered into our everyday lives. Armand and I wrote 'paludian' letters to each other."⁹⁶ However, he was to admit later, 'I don't think Gide liked 'Alissa' very much. After hearing it he (Gide) said to me in his singsong voice, 'Thank you for making me feel my prose was so beautiful.' The appreciation was for his prose, not my music."⁹⁷

Although Gide remained one of Milhaud's favourite authors for many years, 'Alissa' was the only piece he set to music.

96. Darius Milhaud; Notes op.cit. p.41.

97. Ibid., p.46

Stéphane Mallarmé (1842-1898)

A Parisian by birth, Stéphane Mallarmé was a strange, dreamy child who, it could be said, lived only for poetry from an early age. 'Les Fleurs du Mal' of Baudelaire, discovered in 1861, was a strong influence on the young man's development as a writer. In 1863 he went to England where he married, wrote 'Les Fenêtres', a "fervent profession of idealistic faith"⁹⁸ and received his diploma as a teacher of English.

On his return to France he started teaching at Tounon, but found the routine, monotony and general banality of this profession a restriction and a hindrance to poetic creativity. Nevertheless he produced several poems and started work on two important projects, 'Hérodiade', a lyric drama which was never completed, and 'L'Après-midi d'un Faune', published in 1876, and which inspired Debussy's Tone Poem of the same name.

Gradually he devoted more of his working life to poetry, publishing 'Toast Funèbre', homage to the memory of the romantic poet Théophile Gautier, in 1873, and in 1877, 'Le Tombeau d'Edgar Poe', since Poe's writings had strongly influenced the French romantic movement of the earlier nineteenth century.

98. Lagarde et Michard; XIX Siècle, (Paris: Editions Bordas, 1969) p.529.

Until 1884 Mallarmé lived in relative obscurity, his work known and admired by only a few disciples. Gradually he acquired the status and reputation of a 'maître d'école' when a group of young symbolist poets met at his house every week to hear his views on music and poetry. Among these were Jules Laforgue, Henri de Regnier, Paul Claudel, André Gide and Paul Valéry, all to become substantial literary figures in the twentieth century. His fame spread with the publication of 'Prose pour des Esseintes' in 1885, and his reflections on the nature of poetry, 'Divagations', in 1897. He died suddenly the following year, having, perhaps, exerted the greatest influence of any nineteenth-century writer over the succeeding generation of poets.

The Poetry

For Mallarmé poetry was almost a cult, an ideal for which to strive, a gift that required absolute dedication in the search for perfection, and a virtual renunciation of material rewards and admiration. He was considered, in many ways, a priest, a saint and almost a martyr to the cause of poetry by such disciples as Claudel and Gide. Strongly influenced by Baudelaire and Poe, Mallarmé's poetry tends to be obscure in both syntax and imagery, full of veiled symbolism, difficult to penetrate and open to diverse

interpretations. Nevertheless it can be said that Mallarmé's poetry is very musical, in the sense that it can be appreciated for its sound alone without critical examination of the text. One critic has even gone so far to suggest and prove (to his own satisfaction) that certain of Mallarmé's poems are constructed according to strict musical forms such as Fugue.⁹⁹ But this is an extreme and rather contentious view. There is, however, a similarity between Mallarmé's definition of music as "L'ensemble des rapports existant dans tout"¹⁰⁰ and that of John Cage a century later, in that music can be heard and identified as such in all things.

Although Milhaud clearly enjoyed and was familiar with much of Mallarmé's poetry, he chose to set two groups of poems in 1917 and 1918 which, although typifying many aspects of the poet's style, are not perhaps his most significant or substantial works.

The eight 'Chansons Bas' are thumbnail sketches, many only four lines long, of workers such as the cobbler, the roadmender, the onion and garlic seller and the glazier, reminiscent of René Chalupt's

99. Claude Roulet; Eléments de Poétique Mallarméenne, (Neufchâtel: Le Griffon, 1947) pp.101-102.

100. Stéphane Mallarmé; Crise de Vers, p.368. Quoted in Aimé Patri; "Mallarmé et la musique du silence", Revue Musicale, (January 1952, No. 210) pp.101-11.

miniature portraits in 'Les Soirées de Petrograd' which Milhaud set at about the same time in 1919, or Poulenc's 'La Bestiare' of 1918. The poetic style is simple and disciplined, with alternate rhymes and seven or eight syllables per line. The tone is often ironic, and references to the various occupations oblique and amusing, giving an impression of the subject rather than a detailed description.

'Deux Petits Airs' are two longer poems, also with alternate rhymes and seven or eight syllables per line, but the syntax is dislocated and the vocabulary and symbolism often elusive. While the essence of the poems is accessible in French, the poems themselves defy any convincing translation.¹⁰¹

101. See Appendix B approximate translations of the poems.

Jean Cocteau (1889-1963)

Jean Cocteau, a true Parisian, could be described as an artistic 'Jack of all trades', for he was famous during his lifetime as a poet, novelist, critic, painter, film-maker, raconteur and socialite. He was fascinated by the theatre from an early age, and indeed his life was a bizarre mixture of fantasy and reality. He was a friend and associate of some of France's wealthiest aristocrats, as well as its most famous artists, musicians and writers, people such as Apollinaire, Max Jacob, Raymond Radiguet, Blaise Cendrars, Picasso, Chirico, Dufy, Diaghilev, Satie, Poulenc, Milhaud and innumerable others.

His fame, or rather notoriety, was assured with the production of 'Parade' in 1917. Never one to miss an opportunity, he aligned himself with a group of young composers, propounding the new musical 'philosophy' in 'Le Coq et l'Arlequin' in 1919.¹⁰² After its publication, "Always given to generalization the critics lost no time in hailing Cocteau as the prophet, theoretician and animator of post-war music."¹⁰³ Cocteau, in his turn, lost no time in using the publicity value of this to further his own career.

102. Jean Cocteau; Le Coq et l'Arlequin (Paris: Editions de la Sirène, 1918).

103. Darius Milhaud; Notes, op.cit. p.97.

He was a good friend of Milhaud's and a cornerstone of the 'Groupe des Six'¹⁰⁴ He often "kept us in fits of laughter" recalls Milhaud in his autobiography, "with his entertaining stories and mimicry."¹⁰⁵ He published three volumes of polished but perhaps rather inconsequential poetry between 1920 and 1922, and three others, more personal and substantial, in 1923, 1925 and 1927.¹⁰⁶

In 1920 Milhaud showed him the score of 'Le Boeuf sur le Toit' which he had written for a possible Chaplin film. He says, "Cocteau disapproved of my idea and proposed that he should use it for a show which he would endeavour to put on." and continues, "Cocteau has a genius for improvisation. Hardly has he conceived the idea of a project than he immediately carries it out."¹⁰⁷ 'Le Boeuf sur le Toit' was a 'succès de scandale', but left Milhaud with a reputation as a 'farceur', which was no advantage to his career as a serious composer. This reputation was further compounded by Milhaud's contribution to Cocteau's fantasy 'Les Mariés de la Tour Eiffel' in 1921, of which he says, "We were all interested and amused at taking part in such an extraordinary mixture of different ingredients, the

104. The young composers Milhaud, Poulenc, Honegger, Tailleferre, Auric and Durey.

105. Darius Milhaud; Notes, op.cit. p.101.

106. 'Plain-Chant', 'L'Ange Heurtebise' and 'Opéra'.

107. Darius Milhaud; Notes, op.cit. p.102.

fanciful nature of which would not have been disowned by the Dadaist movement then at its height."¹⁰⁸ Milhaud further collaborated in 1924 with Cocteau and, against his will, Diaghilev, in 'Le Train Bleu', which he describes as "an operetta without words", further commenting that, "By asking me to treat this subject of Cocteau's, gay, frivolous and frothy in the manner of Offenbach, Diaghilev was perfectly aware that I would not be able to produce my usual kind of music, which he did not like."¹⁰⁹ After 1925 Milhaud's and Cocteau's careers separated them, although they remained friends, and were reunited in 1952 with the other members of 'Les Six' for a series of famous photographs.

Cocteau's novels, 'Thomas l'Imposteur' and 'Les Enfants Terribles' appeared in 1923 and 1929 respectively, and his versions of the Greek classics, 'Antigone' in 1922, 'Oedipe Roi' in 1925 and 'Orphée' in 1926. His fascination with the growing film industry led to 'Le Sang d'un Poète' in 1932, 'L'Eternel Retour' in 1944 and, perhaps his best work, 'La Belle et la Bête' in 1945. All his life Cocteau struggled with his opium addiction, trying many 'cures', all eventually unsuccessful, and allusions to this appear in many of his works.

108. Ibid., pp.111-112.

109. Ibid., p.159.

It is clear that Cocteau's wit and imagination appealed to the lighter side of Milhaud's personality as well as his sense of the absurd. But his influence was in no way as significant as that of Jammes and Claudel. The poems that he set to music are three brief sketches and belong to the period of 'Les Six' and 'Le Boeuf sur le Toit'. They are written in Cocteau's typical, epigrammatic style, where the descriptions are concentrated and there is nothing superfluous. They reflect his absorption with fairgrounds and circuses, shared at that time, by Milhaud and his friends.

'Fumée' is a four-line metaphor, imaging a circus rider jumping through the rings made by someone's cigar smoke. The lines have alternately eight and seven syllables and the rhyme scheme is a b a c. 'Fête de Bordeaux' personifies the merry-go-round as he longs to unwind his circular journey on the water like the real steamship. The four lines are classical twelve-syllable Alexandrines, and the rhyme scheme is a b b a. 'Fête de Montmartre' consists of six lines of seven and eight syllables with a rhyme scheme of a b b a c d c d, and offers the vast, all-covering sky's view of the fairground swings.

René Chalupt (no dates available)

René Chalupt appears to be one of those talented, multi-faceted people who are well-known during their lifetime, but who are mentioned only in books of literary criticism or biographies of more illustrious people and not, it seems, accorded any particular biographical attention themselves. Although none of the available histories specifies his dates or any details of his career, it is possible to assemble an approximate sketch of this intriguing person from other material.

He was a contemporary of Debussy and Satie, and certainly a friend of the latter. Milhaud mentions him several times in his autobiography, stating that he first met him in the early part of World War I while working at the Maison de la Presse. He calls him "the musician-poet"¹¹⁰ but it is apparent that he was also a journalist, critic, writer and entertaining raconteur.

During and after the war he belonged to the Paris 'avant-garde', and his poetry reflects the preoccupations of the age, Cubism, revolution and, later, Neo-Classicism. His style is bitingly witty and ironic, with none of the lyricism or profoundly spiritual qualities of Jammes or Claudel. One critic

110. Ibid., p.68.

comments, "A défaut de 'mystère et de 'fantastique', un Radiguet, un Pascal Pia, un René Chalupt et d'autres se satisfont d'une 'spirituelle' et impertinente des choses."¹¹¹

He often uses the old-fashioned ballad or chanson forms, and his intention is generally humorous and entertaining rather than illuminating. Marcel Raymond describes Chalupt's poetry and that of his associates in the following terms.

Ils vêtent leurs strophes en arlequin, multiplient les ellipses et les arabesques pour aboutir à un art illusionniste, habile à disposer dans un poème les accessoires d'un atelier de peintre d'avant-garde ou d'un boudoir rococo, et dont il faut chercher sans doute les antécédents et les équivalents, autant que chez Toulet ou Pellerin, chez les Cubistes ou pseudo-cubistes d'aujourd'hui, poètes et peintres, André Salmon, Apollinaire, Picasso, Marie Laurencin.¹¹²

111. Marcel Raymond; De Baudelaire au Surréalisme, (Paris: Librairie José Corti, 1966) p.266.
Trans. In default of 'mystery' and 'the fantastic', a Radiguet, a Pascal Pia, a René Chalupt and others satisfy themselves with the 'witty' and impertinence.

112. Ibid., p.149.
Trans. They clothe their verses in the guise of Harlequin, multiply the ellipses and arabesques in order to result in an illusionist art, happy to spread around a poem the odds and ends of an avant-garde painter's studio or a rococo boudoir, and among which it is no doubt necessary to search for the antecedents and equivalents as much as in the work of Toulet and Pellerin, or that of the Cubists or pseudo-Cubists of today, poets and painters, André Salmon, Apollinaire, Picasso, Marie Laurencin.

His work, like Cocteau's, appealed to the lighter, more sardonic side of Milhaud's character. The composer set three groups of Chalupt's poems during the immediate post-war years, and a short play in 1932, of which he says,

Durand started to publish under my direction a series called 'Music for the Family and for Schools' ... René Chalupt provided me with a little play with twelve songs entitled 'A propos de Bottes'. These were all children's pieces.¹¹³

'Les Soirées de Petrograd' of 1919 are twelve thumbnail sketches of supposedly Russian characters, divided into two sections entitled 'L'Ancien Régime' and 'La Révolution'. They are all eight lines long, with alternate lines of seven and eight syllables. The rhyme schemes are either a b a b c d c d or a b b a c d d c, and the rhythm of the words often suggests the English iambic pentameter. The overall tone is witty and ironic, with a touch of humorous mockery in the unexpected twist of the last two lines. A typical example would be the last two lines from 'La Révoltée'.

'Car le sang des reines tuées
Est doux à ma colombe.'

113. Darius Milhaud; Notes, op.cit. p.235.

Léo Latil (1891-1915)

Léo Latil, who was killed in action during the first World War, in his early twenties, was a close childhood friend of Milhaud's. He was the son of a local doctor, and he and Milhaud spent their adolescent years together. Like Milhaud, he studied music with Bruguier, and had a passion for literature, especially poetry. The two spent many hours together reading both contemporary poetry and that of the Romantics, particularly of Maurice de Guérin and his sister Eugénie. They also used to walk a great deal through the countryside immortalized by Cézanne. Latil was, like so many of Milhaud's close friends, a fervent Catholic who also wrote poetry and was something of a mystic. When Milhaud went to Paris in 1912 Latil continued his studies of the arts and law in Provence. He left Milhaud his diary in his will, and in 1915 Milhaud dedicated his third string quartet to his friend and incorporated a few lines from the diary in the last movement.

In 1914 the composer set four of Latil's poems to music. They are prose poems and the style is reminiscent of Claudel, something not altogether surprising since the two youths were both immersed in his poetry at this time. They are very lyrical, even romantic, and rely heavily on metaphors and images of the countryside, the sky, storms and birds.

They are full of youthful sorrow and passion, and like the work of minor poets of the nineteenth century err occasionally on the side of extravagance.

The extract from Latil's personal diary, dated June 2 1912, which Milhaud set to music in 1921, is a form of address to God, not unlike a prayer, full of melancholy sentiment regarding the fate of all the happy children at play. The poet mourns the loss of strength suffered by these children as the Lord feeds on their youth like a parasite.

Rabindranath Tagore (1861-1941)

Rabindranath Tagore was an Indian poet, novelist, playwright, painter and musician who wrote most of his work in Bengali. Although born in Calcutta, he spent much of his life travelling, especially in Europe, and was perhaps the best-known of Bengali poets in the nineteenth century. In the early twentieth century Gide helped popularize his poetry with his French translations. During a visit to England in 1912 a translation of some poems, 'Gitanjali', was published, which earned him the Nobel prize the following year. In the same year the poems about children, 'The Crescent Moon', were published, and he was knighted by the British in 1917. He resigned his knighthood in 1919 in protest against British policy in India. In later life he became more involved in politics and education than creative writing.

Milhaud makes no direct reference to Tagore in his autobiography, but his first setting was of one of the poems from the 'Gitanjali' in Gide's translation in 1914. In 1915 he set two 'Love Poems', and in the following year, the 'Child Poems' in English. His interest in this Bengali poetry therefore belongs to his earliest years as a composer, the years in which he first set the poems of Jammes, Claudel and Gide. There are certain similarities between Tagore's poems and those of Claudel and Jammes, in that they are written in a lyrical prose, which tends to be rather emotive. A translation can never capture the original beauty of any lyric poetry but the metaphors and images are often reminiscent of those used by Claudel. The style of writing could be described as Eastern rather than Western, and this small exoticism, combined with often very flowery language, lends itself to musical setting.

Eugénie de Guérin (1805-1848)

Eugénie de Guérin was the elder sister of the minor romantic poet Maurice de Guérin (1810-1839). Although admired by Baudelaire and Sainte-Beuve, her work remains relatively unknown. Her output was not large and consisted mainly of prose poems and the 'Journal Intime', which she started for her brother in 1834, continued after his death, and

published in 1862. Little is known of her life, and, like many other minor poets, she is barely mentioned in books of literary criticism.

As adolescents, Milhaud and Latil shared a brief passion for the poetry of Maurice de Guérin, and it is reasonable to assume that this led to a discovery of the poetry of his sister, although nothing specific is stated in his autobiography. The three poems the composer selected were set in 1915, the same year that he set poems by Tagore, Patmore and Claudel.

It is not altogether unexpected that two of the three poems are addressed to a lover, full of sadness and longing at being parted. The third is a brief but interesting comment on reality and illusion, ending with the words, "L'illusion tapisse tout en ce monde." The poems are simple and personal, and have no pretensions to grandeur.

Coventry Patmore (1823-1896)

Coventry Patmore was one of those very minor English poets abundant in the nineteenth century. He was born in Woodford, near London, and educated at home until the age of sixteen, when he was sent to France to improve his French. The unfortunate result of this sojourn was a lifelong dislike of France and anything French. He worked in the printed book department of the British Museum

for nearly twenty years, until a second marriage to a wealthy woman relieved him of this necessity.

Between 1854 and 1862 he published four separate volumes of poetry entitled 'The Angel in the House', mainly describing his own courtship and marriage. Always religious, he converted to Catholicism in 1864, which influenced the style of his poetry. In 1877 he published 'Unknown Eros', a series of forty-two odes. He was a friend of Tennyson and Ruskin, and contributed to the pre-Raphaelite magazine 'The Germ'.

The two love poems which Milhaud used in 1915 are typical of the poet's style, and illustrate one of the few lapses in taste of the composer. Since they are in English, it is reasonable to assume that his imperfect grasp of that language at that time is, in part, to blame. They are both written in iambic pentameter, with a rhyme scheme containing sufficient couplets to give a strong impression of doggerel, not always denied by the text.

Lucile de Chateaubriand (1766-1804)

Lucile de Chateaubriand was an elder sister of the writer Francois-René de Chateaubriand (1768-1848). She only left behind some thirty pages in manuscript¹¹⁴

114. Francois-René de Chateaubriand; The Memoirs of Chateaubriand, (ed. and trans. Robert Baldick; London: Hamish Hamilton, 1961) p.64.

which were never published, so she has not merited a biography, and any details of her life have been culled from her brother's autobiography.¹¹⁵ He describes her as "The neglected younger daughter... dressed in nothing but her sister's cast-offs... who found it difficult to talk and impossible to learn anything."¹¹⁶ It is apparent that their childhood was not particularly happy, and although two years younger, her brother both adored and felt very protective towards his elder sister. He describes her as a melancholy person, prone to fits of despair and at one point adds, "She was moreover afflicted with Rousseau's folly, though without his pride; she thought that everybody was in a conspiracy against her."¹¹⁷ She married in 1796 and was widowed a year later. The rest of her life was spent in and out of convents seeking peace for her lonely and tormented soul. Her death in 1804 was unexpected and was probably suicide committed in a fit of depression.

Of her writings her brother commented,

115. Ibid.

116. Ibid., p.14

117. Ibid., p.64

Lucile's thoughts were nothing but feelings; they had difficulty in coming forth from her soul; but when she succeeded in expressing them, they were beyond compare... It is impossible to read them without being profoundly moved. The elegance, the sweetness, the dreaminess and the passionate feeling of these pages present a combination of the Greek genius and the Germanic genius.¹¹⁸

These remarks are clearly partisan, and allowance should be made for a brother's enthusiasm and affection.

It is reasonable to assume that Milhaud and Latil discovered Lucile's work on reading the poetry and autobiography of her famous brother during their adolescence. The composer's setting of her three prose poems were published in 1913, the year that produced 'Alissa' and 'Sept Poèmes de la Connaissance de l'Est'. The first poem, 'L'Aurore', personifies the dawn as a charming goddess whose golden curls caress the hills, and whose tears give birth to the flowers. The second poem is addressed to the moon, that "chaste déesse" whose cheeks never blush. The poet wishes that she too could also attain serenity in her unhappiness. The third is a poem to innocence, personified as a daughter of the sky, seemingly unaffected by the dangers surrounding her. In all three of these prose poems a clear longing for peace and serenity is demonstrated. Although not masterpieces, they are sincere, personal and unpretentious, qualities greatly valued by Milhaud.

118. Ibid., p.64

Conclusion

From the foregoing biographies and brief discussion of the poetry a definite pattern of Milhaud's literary inclinations can be observed. The work of his great friends Claudel, Latil and Jammes belongs to no particular period, but spans the years 1913 to 1921. That of Gide, Lucile de Chateaubriand, Eugénie de Guérin and Patmore belongs to the early years of 1913 to 1915, years of experiment and of somewhat obscure tastes in poetry. The poems of Tagore belong to the early war years, 1914 to 1916, and those of the symbolist poet, Mallarmé, to the last two years of the war which the poet spent in Brazil. The less profound, more humorous poems of Cocteau and Chalupt belong to the period of 'Les Six' when Milhaud, nearing thirty, was establishing his reputation as a composer. After this period his production of mélodies declined sharply, and he concentrated his energies on instrumental and operatic compositions on a generally large scale.

CHAPTER 2

A. THE MELODIES, IN THE CONTEXT OF OTHER COMPOSITIONS
PUBLISHED BEFORE 1930

By the age of thirty-seven Milhaud had been composing seriously for nearly thirty years, and publishing his compositions for sixteen years. In 1929 he had reached opus 106, a 'Quatrain' by Jammes, his earliest attempts at composition having also been inspired by a text. Of these hundred and six opus numbers, almost one third were groups or volumes of songs. One third again remain unpublished, many are still in rough manuscript.¹¹⁹

Jammes was by far the composer's favourite poet. In all he set seven volumes of his poetry, but only one was published as late as 1929. The early four volumes, written between 1910 and 1918, range from opus 1 to opus 50, of which almost half are volumes of songs, making this period Milhaud's most prolific from the point of view of vocal music. During the five year period from 1913 to 1918 Milhaud also published his opera on Jammes' libretto, 'La Brebis Egarée' (1915), his music for Claudel's 'Oresteia' trilogy (1913, 1915 and 1917), four of his eventual eighteen string quartets (1912, 1915, 1916 and 1918), two symphonies (1917 and 1918) and his first ballet based on a scenario by Claudel, 'L'Homme et son Désir.' (1918)¹²⁰

119. These manuscripts are presently in the possession of the composer's widow and the musicologist Paul Collaer. See Appendix A for a complete list of vocal composition.

120. For a complete list, see the Chronology of Milhaud's works in Appendix A.

It is apparent from the foregoing that literature provided the composer's inspiration during this early period, something not altogether unexpected or illogical, since, apart from his avowed love of poetry, a poem or a play provides a basic literary form or framework within which the inexperienced composer can express himself and try out his ideas with some confidence. This is particularly apt when a young composer is consciously breaking new ground or wishing to extend accepted forms and means of expression. Examples can be drawn from the early compositions of Richard Strauss, Arnold Schoenberg, Alban Berg, Webern and many other twentieth-century composers. It is also logical to start with the smaller forms, since they are usually more coherent and a large-scale work risks becoming unwieldy or even formless in inexperienced hands. To a certain extent this obviates the desire to use the many, absorbing ideas which crowd the head of a young composer. These comments are true of any art or young artist.

After about 1922 the publication of solo songs is sparse, since Milhaud's main interests, apart from his teaching, were incidental music for plays and films, miniature operas, chamber music, piano compositions, symphonies and concerti. For the thirty-five creative years after 1935 there are only about nine volumes

of published songs and ten volumes of unpublished songs in a total output of around four hundred opus numbers.

B. MILHAUD'S STYLE OF COMPOSITION

The following discussion of Milhaud's style is based on the analysis, research and critical comment of other writers, some of them post-graduate students, some music critics and some musicologists. Discussion of Milhaud's work ranges from the general and often vague "Milhaud est un poète lyrique qui s'exprime par la musique."¹²¹ to the specific, "Chromatic harmony usually appears in the form of sequence."¹²² the latter usually illustrated by examples from his music. It is not altogether surprising that the least critical, most laudatory work is generally that of the composer's contemporaries, since the discipline of musicology was in its infancy and analysis was not as rigorous as today, and most of these critics were his friends and felt the need to defend his work from harsh and often ill-judged criticism. More recent papers tend to be more critical, more objective and rather more analytical than descriptive. Criticism of Milhaud's work appears to fall into three main categories: generalisations on his output and his aesthetics and style; influences on his work and his method of working;

121. Paul Collaer; op.cit., p.45
 Trans. Milhaud is a lyric poet who expresses himself through music.

122. Richard Bobbitt; The Harmonic Idiom of 'Les Six', Ph.D. (Boston University, 1963) p.129.

and more detailed discussion of the technical aspects such as harmony, tonality and melody.

a. The Aesthetics of Milhaud's Music

The body of this comment comes from the work of such contemporaries as Boris de Schloezer¹²³ Paul Collaer¹²⁴ and Jean Roy.¹²⁵ De Schloezer asserted in 1925, "Milhaud est essentiellement un lyrique."¹²⁶ qualifying this by adding, "Tantôt sentimentale et tendre et tantôt passionné jusqu'a la frénésie."¹²⁷

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123. Boris de Schloezer; a Russian critic born in 1884, married to Scriabin's sister. He settled in Paris in 1920 and was involved in the music of Stravinsky and friendly with other composers in Paris at the time. His article on Milhaud in Revue Musicale, (March 1925) was, for a long time, a valuable source of information on the composer's music.
124. Paul Collaer; a Belgian musicologist and friend of the Milhaud family and director of the Flemish service of the Institut National Belge de la Radiodiffusion in Brussels.
125. Jean Roy; a French critic whose book on Milhaud was published in 1968 and who appears to have leaned heavily on de Schloezer's article of 1925 for much of his information.
126. Boris de Schloezer; 'Darius Milhaud', Revue Musicale, op.cit., p.258.
Trans. Milhaud is essentially a lyricist.
127. Ibid., p.258.
Trans. Sometimes tender and sentimental and sometimes passionate to the point of frenzy.

Forty years later Jean Roy repeats this assertion adding, "Le lyrisme de Milhaud est un lyrisme de la réalité"¹²⁸ adding "Après ou souriante, délicate ou grandiose, raffinée ou populaire, la musique de Milhaud recèle tous les états, toutes les expressions du lyrisme."¹²⁹

Claude Rostand maintained in 1952, "Nous sommes ici en présence d'un lyrique méditerranéen qui a besoin de chanter."¹³⁰ Most writers agree on the lyrical quality of his music, but appear unable to substantiate this with any specific example of what constitutes lyricism.

In the same way, it is generally agreed that Milhaud's art is subjective. De Schloezer compares Milhaud's early music with what he terms 'objective' Russian music of the same period, meaning principally that of Stravinsky. His conclusion is that "L'art

128. Jean Roy; Darius Milhaud, (Paris: Seghers, 1968) p.56.

Trans. Milhaud's lyricism is the lyricism of reality.

129. Ibid., p.57.

Trans. Acid or smiling, delicate or grandiose, refined or popular, Milhaud's music recalls all the states and expressions of lyricism.

130. Claude Rostand; Entretiens, op.cit. p.11.

Trans. We are here in the presence of a Mediterranean lyricist who has to sing.

de Milhaud est subjectif, car la musique pour lui est un moyen de s'épancher, de s'exprimer, et de manifester son individualité."¹³¹ Collaer chooses to make this point in the negative. "La musique de Milhaud n'est pas objective, mais spirituelle, d'essence religieuse"¹³² a not unreasonable point considering the composer's close friendships with several profoundly religious poets, whose work he admired and set to music. Collaer also maintains

L'art de Milhaud est expressionniste. Mais point à la façon dont ce terme est compris en Europe centrale et s'applique à Schoenberg... L'expressionnisme de Milhaud concerne l'universalité de la vie, indépendant de l'individu, considéré comme une apparition accidentale dans ce monde.¹³³

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131. Boris de Schloezer, op.cit. p.256.
Trans. Milhaud's art is subjective, since music for him is a means of self-fulfillment, self-expression and a manifestation of his individuality.
132. Paul Collaer; op.cit. p.44.
Trans. Milhaud's music is not objective, but spiritual, essentially religious.
133. Ibid., p.47.
Trans. Milhaud's art is expressionist. But not in the way that this term is understood in central Europe and applied to Schoenberg... Milhaud's expressionism is concerned with universality of life, independent of the individual, viewed as an accidental apparition in this world.

This interpretation in 1942 of the word "expressionism" can be compared to that of de Schloezer in 1925. "Milhaud est un expressionniste et sous ce rapport il nous apparaît bien plus proche de Schoenberg que de Stravinsky."¹³⁴ Like Boris de Schloezer, Jean Roy, in 1968, takes 'expressionist' to mean that he expresses himself through his music, but adds, "Mais subjectif ou expressionniste, son art se situe a l'opposé du romantisme,"¹³⁵ a statement readily applicable to a great deal of music from the first quarter of this century.

The aesthetic qualities of any music are difficult to quantify but not impossible to substantiate, provided that the writer makes it clear that the statements are his own personal views, not those of the composer, who, in this case, has maintained a general silence on the subject, and are, in general, not intended to be accepted as fact, determined by empirical means.

b. Influences on Milhaud's early work and his methods of composition

These topics appear to have particularly intrigued Milhaud's earlier critics and biographers, who are

134. Boris de Schloezer; op.cit., p.256.

Trans. Milhaud is an expressionist and as such seems to us far closer to Schoenberg than to Stravinsky.

135. Jean Roy; op.cit., p.56.

Trans. But subjective or expressionist, his art is the opposite of romanticism.

fortunate, in this case, to have had the composer's own comments on which to base their conclusions. In 1952, during his interviews with Claude Rostand, the composer spoke freely of youthful influences.

"Debussy, que j'ai adoré dès ma jeunesse, et de l'influence de qui j'ai toujours senti qu'il fallait m'affranchir."¹³⁶ "J'aime Magnard pour lui-meme... j'ai vraiment la conviction que Magnard m'a aidé à trouver ma voie... cet art vigoureux me donna un véritable coup d'épaule à une époque où je cherchais ma voie."¹³⁷ This reference is of interest to the student of Milhaud's music, since Magnard is not a composer whose music is heard today, nor is it readily available for study and comparison.¹³⁸

136. Claude Rostand; op. cit., p.46.
Trans. Debussy, who I have adored since my youth and from whose influence I always felt the need to escape.

137. Ibid., p.46.
Trans. I like Magnard for himself... I honestly believe that Magnard helped me find the right path... his vigorous art gave me a push at just the right time.

138. Albéric Magnard; A contemporary of Debussy and Satie, who studied initially under Massenet and later D'Indy, whose influence he always acknowledged. He was killed in 1914.

The influence of other composers is, it seems, less direct and of a more temporary nature.

"L'influence de Satie est une influence indirecte. Elle fait réfléchir sur la sobriété de l'expression, l'économie de l'orchestration, la simplicité... mais, ... l'impulsion de Satie est, en effet, plus humaine que proprement musicale."¹³⁹ That of Charles Koechlin, he describes as "nullement esthétique, mais essentiellement stylistique."¹⁴⁰ adding that in 1913 it was partly through Koechlin's complex harmony that he pursued his interest in the possibilities of polytonality.

Like many French composers, Milhaud regarded his stylistic development and his innovations as evolutionary rather than revolutionary. "Je me sens, en effet, très solidement rattaché à la tradition musicale française... je me sens étroitement tributaire de la lignée Couperin, Rameau, Berlioz, Bizet, Chabrier."¹⁴¹

It has been suggested that the composer's religion permeates and influences his music. De Schloezer reached these conclusions in 1925.

139. Quoted in Claude Rostand; *op.cit.*, p.53
Trans. The influence of Satie is an indirect one. It makes one take into account a sobriety of expression, economy of orchestration, simplicity... but... Satie's stimulus is often more human than really musical.

140. Quoted in *Ibid.*, p.54.
Trans. In no way aesthetic, but essentially stylistic.

141. *Ibid.*, p.14.
Trans. In fact, I feel myself solidly attached to French musical tradition... I consider myself a small tributary to the great stream of Couperin, Rameau, Berlioz, Bizet, Chabrier.

L'existence de certains traits communs qui se retrouvent chez Alexandre Krein en Russie, chez Ernest Bloch aux Etats-Unis, chez Arnold Schoenberg en Autriche, chez Darius Milhaud en France, qui suggèrent l'idée d'une vague parenté spirituelle entre ces artistes dont les personnalités apparaissent néanmoins si différentes. Tous quatre, en effet, sont des expressionnistes, dont la musique est profondément saturée de psychologie.¹⁴²

Milhaud himself admitted the inclusion of folk elements in his music, although not necessarily Jewish ones.

Je crois qu'un assez grand nombre de mes oeuvres sont en rapport directe, avoué, voulu, avec le folklore. Je veux dire par là que leur but essentiel et déterminant est l'utilisation d'éléments empruntés à la musique populaire.¹⁴³

While in Brazil he was fascinated by the vitality of Brazilian folk music, and made a careful study of its various aspects, particularly the rhythms. In 1918 he was introduced to Jazz which had a profound

142. Boris de Schloezer; op.cit., p.260.

Trans. The existence of certain common traits which can be found in the music of Alexander Krein in Russia, that of Ernest Bloch in the United States, that of Schoenberg in Austria, that of Darius Milhaud in France, suggests the idea of a vague, common ancestry among these artists, whose personalities, nevertheless, appear very different. In fact, all four are expressionists, whose music is profoundly saturated with psychology.

143. Claude Rostand; op.cit., p.92.

Trans. I consider that a fair number of my works have some connection, albeit voluntary, with folk music. I would say that their essential and determining purpose is to utilize elements of folk music.

effect on the young composer. In an article on French music after the first World War he says,

Je ne veux pas rappeler le choc subit, le réveil soudain, cette école de rythme qui nous secoue, ces éléments sonores jusqu'alors jamais groupés et brusquement à notre disposition, l'importance de la syncope dans les rythmes et dans les mélodies, posée sur un fond d'une régularité sourde aussi essentielle que la circulation du sang.¹⁴⁴

When he visited the United States in 1922 he made a special point of going to Harlem and absorbing as much Jazz as possible. He bought records, and watched and listened until he had solved what were to him the mysteries of the pitch, rhythms and orchestration of this musical phenomenon. He incorporated both Brazilian and Jazz elements in various compositions between 1918 and 1923,¹⁴⁵ but after that his musical interests moved on and these influences were absorbed into his general style of composition.

As an extremely prolific composer, capable of composing rapidly in different styles depending on the occasion, Milhaud has, at times, borne the brunt of negative criticism for this facility. Collaer

144. Darius Milhaud; Etudes, (Paris: Aveline, 1927), p.20.

Trans. I hesitate to recall the sudden shock, the sudden awakening, the school of rhythm which shakes us, those sonorous elements hitherto never assembled and suddenly at our disposition, the importance of syncopation in these rhythms and melodies, based on a foundation as solid and regular and essential as the circulation of blood.

145. Jazz: "La Création du Monde" 1923; "Caramel Mou" 1920; "3 Rag Caprices" for piano 1922.
Brazilian Music: "Le Boeuf sur le Toit" 1919; "Saudades do Brazil" 1920.

felt it necessary to comment in 1947, "Trompés par une rapidité d'écriture qu'ils prennent pour une conception trop hâtive, les critiques concluaient au début qu'elle était 'bâclée', 'mal peignée'.¹⁴⁶ Milhaud himself said of his method of composing, "J'y pense, j'attends, sans rien entreprendre. Et puis un beau jour, je sais que je peux commencer à écrire. C'est quelquefois long, c'est quelquefois immédiat."¹⁴⁷ He had no need of a note book, but kept a piece in his head until he was ready to write it down.

Another reason for his large output was that he could work anywhere, and, apart from pen and paper, had no particular needs. In 1952 he told Claude Rostand, "Je n'ai besoin ni de silence, ni de

146. Paul Collaer; op.cit., p.63.

Trans. Misled by a rapidity of writing that they mistook for hasty work, the critics decided from the start that his work was 'thrown together', and 'unpolished'.

147. Ibid., p.131.

Trans. I think about it, I wait without attempting anything. Finally, one day, I know I can start writing. Sometimes it is long, sometimes it is immediate.

solitude... Je peux travailler n'importe où."¹⁴⁸

In 1942 Marion Bauer made this assessment,

One must recognize the presence of several distinct styles each as characteristic as the other, of an inherent musicality such as has been displayed in a Mozart or a Schubert, and of a tremendous capacity for work... He has a prodigious technique and was remarkably trained and disciplined in his student years, besides which he is extremely industrious and has used many odd moments in which to do his work.¹⁴⁹

Paul Collaer summed up the question in this way.

"La composition est rapide. L'invention est lente"¹⁵⁰

c. More detailed discussion of aspects of Milhaud's music

Several writers have tried to classify Milhaud's music into distinct periods, whereas others have concluded that this is a fruitless task. In 1942 Marion Bauer said, "Milhaud's music does not lend itself to division into periods, as, for example, does that of Beethoven or Scriabin."¹⁵¹ To substantiate her point, she cited examples from the accompaniments to his 'Poèmes Juifs' of 1916 and 'Christophe Colomb' of 1930, using these to illustrate the remarkable similarity of style.

148. Claude Rostand; op.cit., p.130.

Trans. I need neither silence nor solitude...
I can work anywhere.

149. Marion Bauer; 'Darius Milhaud', Musical Quarterly, (Vol xxviii, No. 2, April 1942), pp.157 and 158.

150. Paul Collaer; op.cit., p.63.
Trans. Composition is rapid. Invention is slow.

151. Marion Bauer; 'Darius Milhaud', op.cit., p.141.

As early as 1925, de Schloezer tried to classify Milhaud's output into three periods. "1. Influence of Debussy. 2. Influence of his sojourn in Brazil - mainly rhythmic. 3. Parisian - that of Cocteau and 'Les Six'."¹⁵² a classification not unreasonable at that stage, in view of its breadth and unspecific quality, and the fact that definite periods of interest and activity could be discerned during the composer's youth.

Forty years later, in 1963, Richard Bobbitt maintained,

Milhaud's compositions can be divided, generally into three broad chronological categories. The first period c 1915-c 1925, during which time his primary interest appears to have been centred around the possibilities inherent in combinations of various structural sonorities. The second... c 1925-c 1945... and the third... c 1945-c 1955."¹⁵³

While the years of any stylistic period can only be approximate, it is nevertheless reasonable to assume that a composer's taste and preoccupations will influence his style and output at any given time, and that definite patterns can be discerned when a career spans a half century that has seen as many changes outside music as within music itself.

Tonality and Polytonality

As Schoenberg was noted for his atonal writing, Milhaud, at the same time, was recognised as the

152. Boris de Schloezer; op.cit., p.269.

153. Richard Bobbitt; op.cit., p.127.

champion of polytonal writing. Fortunately the critics have had the composer's own views on the subject since 1923 on which to base their own conclusions,¹⁵⁴ and any comment usually only serves to confirm what the composer himself stated.

In 1970 D. Morrill wrote a thesis entitled 'Contrapuntal Polytonality in the early works of Darius Milhaud'¹⁵⁵ In it he divided Milhaud's use of polytonality into three periods.

1. 1915 - 1920 Harmonic period during which time "Milhaud was preoccupied with the idea of combining triads from different keys for an entire composition." He cites the scores of 'Les Choéphores' and 'Les Euménides' as representative works.
2. 1920 - 1921 Contrapuntal period during which "Milhaud experimented with the polytonal idea applying it in a contrapuntal rather than harmonic way." He does not specify any compositions for this period.
3. 1922 - 1930 Synthetic period where he concludes that "Milhaud shows less interest in composing contrapuntal polytonal music."¹⁵⁶

154. Darius Milhaud; 'Polytonalité et Atonalité; Revue Musicale, (February, 1923) pp.29-44.

155. D.G. Morrill; 'Contrapuntal Polytonality in the early Works of Darius Milhaud' Ph.D. dissertation, (Cornell University, 1970).

156. Ibid., p.4.

But apparently he uses either harmony, both harmony and counterpoint or neither, as befits the composition in hand, and was never wholly dependent upon this technique to the exclusion of others.

In 1963 Richard Bobbitt also offered three categories of polytonality, but they differ slightly from those of D.G. Morrill.

- "a. linear settings, with or without ostinato;
- b. chordal settings, with or without ostinato;
- c. setting where the polarity of the outer voices predominates!"¹⁵⁷

However, the main difference between his final conclusions and those of Morrill lies in the terms in which they are expressed, rather than the content.

As early as 1925 de Schloezer felt able to assert that

Milhaud at the beginning of his career followed the path of chromaticism which leads to atonality, but his style is generally characterized by diatonism - a tonal structure which affirms and underlines the process of polytonal writing.¹⁵⁸

In his 1970 study on song, Donald Ivey concludes that "for the most part Milhaud avoids the statement of a key signature, so that much of his music appears visually to be more chromatic than it turns out to be aurally."¹⁵⁹ Again this statement could be made about

157. Richard Bobbitt; op.cit., p.164.

158. Boris de Schloezer; op.cit., p.264.

159. Donald Ivey; Song, op.cit., p.237.

a great deal of twentieth-century music without fear of contradiction.

Bobbitt makes an interesting comment on Milhaud's key changes.

The majority of Milhaud's melodic modulations would probably not be accepted as such. As a matter of fact, his transitions from one diatonic area to another frequently take place so rapidly that one hardly has time to adjust to a new scale before another appears.¹⁶⁰

This technique, too, is common to many twentieth-century composers, and not confined to Milhaud's music alone.

Harmony

Milhaud's use of harmonic texture has also been of interest to those analysing his music, and their conclusions are usually very similar. Most critics have noted the influence of Impressionism on his early harmony. Bobbitt found "early impressionist influences, including all that the term implies, i.e. chords of the 9th, 11th, 13th or major 7th; pentatonic and whole-tone scales; coloristic parallelism etc."¹⁶¹ However, they all agree that these techniques are rapidly superseded by polytonality and such devices as "Parallel chords in an ascending chromatic motion over a recurring bass figure."¹⁶²

McCarthy perceives the following pattern in the composer's harmonic development. "Triadic harmony

160. Richard Bobbitt; op.cit. p.31.

161. Ibid., p.631.

162. P.J. McCarthy; op.cit. p.98.

persists in all of the first period sonatas, polytonality and atonality have equal place during the second period... Gradually Milhaud injected quartel and quintal intervals together with tone-clusters into his works."¹⁶³

The general conclusion tends to be that Milhaud's interest in vertical construction gradually gave way to a linear, more contrapuntal style of writing. Bobbitt concludes that "There is little doubt that Milhaud's early period was very definitely a time during which the vertical texture of harmonies was of primary concern." and that a certain 'Mazurka' opus 8 written in 1914, "evidences a distinct reliance on harmony as a sonorous organising factor in and of itself, in contrast to those works of later years in which harmony appears largely as a by-product of linear motion."¹⁶⁴

Rhythm

Generally speaking, there has been very little analysis of the rhythmic aspect of Milhaud's music. In 1925 de Schloezer found that the composer tended towards a "répétition d'une certaine figure métrique," while at the same time conceding that he indulged

163. Ibid., p.128.

164. Richard Bobbitt; op.cit., p.40.

in "polyrythme extrèmement complexe."¹⁶⁵ Almost fifty years later McCarthy notes the composer's use of Isorhythm, and concludes, "In the early sonatas the rhythms employed were traditional, but in the second period there was evidence of Latin-American and Jazz influence."¹⁶⁶ This is a reasonable assumption in view of the composer's avowed interest in the rhythmic aspects of these styles.

R. Swickard sums up Milhaud's position in relation to other twentieth-century composers by concluding that he could be described

...as being rather conservative when compared with some of the more intricately involved rhythmic manifestations of several slightly younger twentieth-century composers such as Copland, Messiaen and E. Carter.¹⁶⁷

Melody

The melodic aspect of Milhaud's music has received considerably more attention following the general acceptance of the lyrical qualities of his music. The conclusions are, in the main, uniform, although there is some disagreement on the length of his melodic lines. In 1925 de Schloezer found that "Ses idées mélodiques sont généralement courtes, fragmentaires." in contrast to certain "longues

165. Boris de Schloezer; op.cit., p.264.

166. P.J. McCarthy; op.cit., p.128.

167. R.J. Swickard; op.cit. p.53.

phrases mélodiques sans structure, amorphes, constamment modulante," the latter remarks clearly intended for the 'Wagnerites' of that time, of which Milhaud was definitely not one.¹⁶⁸ In contrast, McCarthy found that "Melodic lines were long-drawn-out and extremely lengthened."¹⁶⁹ although it has to be admitted that the latter is speaking of Milhaud's early sonatas, whereas de Schloezer is talking more generally.

All critics conclude that the melodic lines are tonal. Bauer describes them as "clean-cut, diatonic"¹⁷⁰ which description is corroborated by Ivey, who states, "Most of his songs utilize a completely tonal melodic line, often even totally diatonic, which is sometimes contradicted by the implications of the accompaniment."¹⁷¹

As early as 1936 H.H. Stuckenschmidt was able to state,

Milhaud's melodies are, in fact, unpretentious to an almost primitive degree. There are long stretches of pure diatonism which contrast with the contrapuntal deviations from tonality to produce a most pronounced harmonic tension.¹⁷²

168. Boris de Schloezer; op.cit. p.263.

Trans. His melodic ideas are generally short, fragmentary in contrast to long melodic phrases, unstructured, amorphous, constantly modulating.

169. P. McCarthy; op.cit. p.128.

170. Marion Bauer; op.cit. p.141.

171. Donald Ivey; op.cit. p.237.

172. H.H. Stuckenschmidt; 'Vocal Style in the twentieth century', Modern Music, (Vol. xiii, March-April, 1936) p.12.

This diatonism Swickard finds "nearly parochial" in 1973,¹⁷³ and the general concensus appears to be that the composer's melodies are succinct and functional, easily assimilated by both performer and listener, and are therefore not particularly striking or adventurous by twentieth-century standards.

173. R. Swickard; *op.cit.*, p.44.

C. ANALYSIS OF MILHAUD'S STYLE OF COMPOSITION

This section offers a detailed analysis and discussion of Milhaud's style and techniques, aspects of which are discussed under the following headings:

1. Tonality.
2. Form, accompaniment patterns and textures.
3. Harmony.
4. Melodic line.
5. Summary.

1. Tonality

a. Specific keys

In general, most of Milhaud's songs imply a certain key, rather than stating it overtly. He frequently moves through various tonal areas in one song, and, unlike Poulenc, does not necessarily end a song in the opening key.

The absence of key signatures, with the sole exception of 'Chant de Sion' from 'Poèmes Juifs', which is prefixed by the key signature of A^b major, makes the use of accidentals necessary, which, at times, makes the music visually more complex than it is aurally.

In some songs after 1913 no apparent tonality can be discerned, although they are not necessarily deliberately atonal. The most striking examples are found in the settings of the symbolist poet Mallarmé's 'Chansons Bas' and 'Deux Petits Airs', dating from 1917 and 1918 respectively. The composer appears to translate the vague, often dislocated grammar and syntax of these poems directly into musical terms. This occurs in 'Le Savetier' and 'Le Marchand d'Herbes aromatiques' from the earlier volume, but more particularly in the later and more complex 'Deux Petits Airs.'¹⁷⁴

There is no apparent key associated with the brief extract from the journal of his friend Latil which he set to music in 1921. This absence of tonality foreshadows some of Milhaud's chamber and instrumental music of the following decades.

For certain reasons, not always dependent upon the text, composers seem to favour certain keys. Milhaud, in his early songs, leans towards the multiple sharp keys of F[#] major, B major and E major. It is possible that these darker keys were considered the most suitable by the composer to interpret the sombre, reflective mood of many of the Claudel poems from 'La Connaissance de l'Est' of 1913.

174. See Appendix B for poems and translations.

$E\sharp$ major figures prominently in 'Nuit à la Vérandah', where it alternates with $D\sharp$ minor, in 'Décembre' and in 'Ardeur', where it alternates with B major. It is also used in 'L'Innocence' by de Chateaubriand, where the descending scale pattern is a fairly typical method for Milhaud of stating a key. Apart from brief appearances in the poems of de Guérin, written in 1915, and in 'Le Marchand d'Ail et d'Oignons', $E\sharp$ major is not used after 1917.

B major and B minor are used frequently in the early songs, often as passing tonal areas, but at greater length in 'La Connaissance de l'Est', 'Poèmes Juifs', 'Child Poems' and finally in 'Fumée' of 1920. (Example 2).

E major is found in the settings of poems by de Chateaubriand, and 'La Connaissance de l'Est', in 'Poèmes Juifs' and lastly in the 'Soirées de Petrograd' of 1919.

Example 1 'L'Innocence'

The musical score for 'L'Innocence' consists of two systems of music. The first system contains measures 21, 22, and 23. The second system contains measures 24 and 25. The music is written for piano in E major (one sharp) and 3/4 time. The right hand plays a descending scale pattern, while the left hand provides a supporting bass line. The key signature is E major, and the time signature is 3/4. The score is handwritten and includes measure numbers 21, 22, 23, 24, and 25.

Example 2 'Funée'

Generally speaking, as the years pass, the keys become simpler, moving through G major and D minor in 1913, 1916 and 1917, C major in 1916 and 1919, A^b major in 1917, 1918 and 1919 and G major in 1919.¹⁷⁵

From the songs published in 1913 through to those of 1919 Milhaud occasionally includes a diatonic scale, generally descending, sometimes in the vocal line, but more frequently in the accompaniment. (Example 1). This scale could be seen as a form of composer's 'trademark', since it is idiomatic, and often the only definite indication of the tonality of a particular passage. The descending scale of F[#] major appears in the vocal line of 'Ardeur' (Example 3a) and in 'La Descente'.

175 F major and D minor are found in 'La Connaissance de l'Est', 'Poèmes Juifs' and 'Chansons Bas'. C major is found in 'Soirées de Petrograd'. A^b major is found in 'Poèmes Juifs' and G major in 'Soirées de Petrograd'.

Descending E major scales appear in 'Dissolution' (Example 3b), 'La Descente' and 'Le Point' from 'La Connaissance de l'Est' and in the first of the two Tagore 'Poèmes d'Amour', written in 1916.

Other diatonic scales appear only once in specific songs, serving the same purpose.

Example 3 'Ardeur'

a.

The musical score for 'Ardeur' consists of a vocal line and a piano accompaniment. The vocal line is in 5/8 time and features a descending E major scale starting on G4. The lyrics are: "rien d'im - pur ne soit sous - trait à la four -". The piano accompaniment is marked "très rapide" and features a descending E major scale starting on G4, with a "gliss." marking above the first few notes. The score is numbered 8, 5, and 10.

'Dissolution'

b.

The musical score for 'Dissolution' consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and features a descending E major scale starting on G4. The lyrics are: "Rien pour ho-ri-zon, que la ces - sa - ti - on de la cou -". The piano accompaniment is marked "60" and "61" and features a descending E major scale starting on G4. The score is numbered 60 and 61.

b. Pentatonic and whole-tone scales and modes

In common with other song composers of the same period, notably Fauré, Milhaud uses certain church modes and pentatonic and whole-tone scales, which help expand his tonal vocabulary and add to the tonal obscurity of certain songs. He is in no way an innovator here, and after 1919 these scales are rarely found in any

of his compositions. They belong more to the impressionist school of writing and do not fit into the mould of Neo-Classicism which characterized much of the music of the 1920's and 1930's.

Milhaud uses both Lydian and Phrygian scales in the Chateaubriand poems and parts of 'Alissa', both of which date from 1913 (Example 4a).

In other songs there are only hints or fragments of modes, which are often hard to distinguish from altered diatonic scales.

The use of pentatonic and whole-tone scales is more widespread. They can be found in five of the songs from 'La Connaissance de l'Est'¹⁷⁶ This is reasonable since the inspiration for the poems came from the East, although on analysis it is clear that the composer made no great attempt to copy oriental music in any detail. The pentatonic scale used in 'Chant de la Pitié' imparts a slightly Jewish quality to the song, and combined with the ostinato pattern in the right hand, makes it sadly static. (Example 4b).

Apart from the occasional whole-tone cluster chord, the greatest use of the notes of this scale can be found in the 'Soirées de Petrograd', the

176. 'Nuit à la Vérandah', 'Dissolution', 'Ardeur', 'Tristesse de l'Eau' and 'La Descente'.

somewhat wry set of miniature portraits by Chalupt. In 'La Révoltée' the whole-tone scale is slightly disguised by the pattern of the right hand accompaniment. (Example 4c).

Example 4

a. 'Aurore' Lydian scale on B

b. 'Chant de la Pitié'

c. 'La Révoltée'

c. Bimodality

Milhaud occasionally uses the combination of tonic major and minor keys, which is sometimes also called Bimodality. B major-minor and C major-minor are used in 'Poèmes Juifs' and two of the 'Soirées de Petrograd'

(Example 5) and G major-minor is used in 'Chant du Laboureur' and the 'Chansons Bas'.

The tonal ambiguity created by the occasional flattening of the mediant can be seen as another example of the composer's unwillingness to be tied to any one particular tonality for a complete song, while illustrating further his extensive tonal vocabulary.

Example 5 'La Martiale'

Très animé

Le grand Turc ap - prend ce qu'il cuit Aux Kur - des
en dé - route — — Quand le jeune hetman les pour - suit — —
Par les gorges sans rou - te.

d. Polytonality

Polytonality, or more correctly in the case of the songs, Bitonality, is a term which has long been associated with Milhaud's music. Critics in the twenties and thirties wrote at length on the subject, some of them even hailing the combination of two or more keys as the answer to the problem of tonality. Indeed, Milhaud himself wrote an article on the subject for the Revue Musicale in 1923.

History has shown that the scope of Bitonality is rather limited and from seventy songs, there are only twelve which are truly bitonal. This is perhaps less

than might be expected since the 'Oresteia', which is generally recognised as an illustration of Milhaud's polytonal techniques, was composed between 1913 and 1922, the years in which most of these seventy songs were written.

Since Milhaud's aim was not to shock, but to interpret a poem through music, most of the key combinations are consonant, being either a major or a minor third apart, and, in some cases, a fourth apart. He uses G major plus B major in 'Ardeur', although not throughout the whole song. (Example 6a). In 1919 he combines A^b major with C major in 'Les Journées d'Août' (Example 6b) and also in 'Tête de Bordeaux' a year later. G major and B^b major appear in 'Peace my Heart' in 1915, which was composed to a text simultaneously in English and French, (Example 6c) and also in 'Chant du Laboureur'.

Only once does he use the tritone, in this case G major plus C# major, in 'Chant du Laboureur' in verse two where the labourer expresses his anger and frustration. In verse three Milhaud returns to the more consonant minor third bitonality of G major plus B^b major to express the labourer's optimism at the resolution of his unhappiness. (Example 6d).

Example 6

a. 'Ardeur'

1 2

Vif, très rythmé.

p

Musical score for 'Ardeur' in 4/4 time. The piece is marked 'Vif, très rythmé.' and 'p'. It consists of two measures. The first measure is marked '1' and the second '2'. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes.

b. 'Les Journées d'Août'

9 10

Musical score for 'Les Journées d'Août' in 4/4 time. It consists of two measures, marked '9' and '10'. The right hand features a melodic line with eighth notes and rests, while the left hand provides a bass line with eighth notes and rests.

c. 'Peace my Heart'

50 Un poco più lento (pochissimo)

51 52 53

Musical score for 'Peace my Heart' in 4/4 time. The piece is marked 'Un poco più lento (pochissimo)'. It consists of three measures, marked '50', '51', '52', and '53'. The right hand plays a melodic line with a long slur, while the left hand plays a bass line with a long slur.

d. 'Chant du Laboureur'

29 30

Musical score for 'Chant du Laboureur' in 4/4 time. It consists of two measures, marked '29' and '30'. The right hand plays a melodic line with eighth notes and rests, while the left hand plays a bass line with eighth notes and rests.

The use of bitonality is not confined to any one period or poet, but is spread fairly evenly throughout the years 1913 to 1920. It is closely linked with Milhaud's use of pedal points and ostinato figures and seems generally confined to the tonic triad of the key, usually written as an arpeggio figure.

e. Modulation

Modulations are rarely, if ever, conventional. Sections implying one key are frequently superseded by those implying another, not necessarily closely related, key. This pattern of juxtaposition is a common twentieth-century phenomenon and not confined solely to the music of Milhaud. In some songs, changes of tonal area are so rapid that tonality becomes vague and ambiguous, and, in others, there is no apparent tonality at all. A few of the songs are diatonic and do not modulate at all, and these are the shorter, more concise compositions such as 'Chant de Sion' or 'M. Protopopoff' which deal with only one subject or emotion.

This juxtaposition of keys is most noticeable in the early songs from 'La Connaissance de l'Est' where the extracts of prose-poetry are long and varied in both theme and emotion. It is reasonable that musical variety would be sought

by shifts from one tonality to another. As already stated, the favourite keys are F# major and B major. Examples can be found of shifts from F# major to E major in 'L'Innocence' (Example 7a), and 'La Connaissance de l'Est', although the chords and firmata make it uncertain exactly which key is being prepared.

In 'Nuit à la Vérandah' Milhaud moves from F# major to the relative minor, with the flattened seventh, by means of an unusual but nevertheless fairly conventional, chord progression which includes a pivot chord and a plagal cadence. (Example 7b). In 'Dissolution' B major alternates with C minor, aurally quite an arresting combination, and in 'Tristesse de l'Eau' the chords of E minor and G# minor alternate as an ostinato figure in the opening bars. (Example 7c). Occasional use of enharmonic modulation can be found, as in

'Dissolution' from 'La Connaissance de l'Est'. In this song the composer moves to B major in a link bar suggesting C major-minor, using C^b as B, and D^b and E^b as C# and D#. (Example 7d).

At times, particularly in the earlier, longer songs, the shifts from one tonal area to another are too rapid to allow the ear to decide on a key. This happens in 'Décembre' where Milhaud moves from the implied C# minor of the opening, through F minor,

C# minor, C minor to A^b major, F minor and finally G minor. Similar rapid shifts can be found in 'La Descente', where the keys are mainly D major, A major-minor, E major, F minor and D minor. In later songs this ambiguity occurs only in 'When and Why', written in 1916 and in the unsettled last song of 'Soirées de Petrograd', 'Le Colonel Romanoff', where the vocal line encompasses G major, D major, E major, B major-minor and D minor.

Example 7

a. 'L'Innocence'

The musical score for 'L'Innocence' is presented in two systems. The first system covers measures 40 to 42, and the second system covers measures 43 to 45. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature changes from C# minor to A^b major between measures 41 and 42. Dynamics include *mf*, *p*, *pp*, *PPP laissez vibrer*, and *mp*. Handwritten measure numbers 40, 41, 42, 43, 44, and 45 are present above the vocal staff. The lyrics are: 'tu, mo - deste in - no - cen - ce? cher - che - ras - tu a . te'.

Example 7

a. (Contd.)

46 47 48

dé - ro - ber aux pé - rils qui te me - na - cent?

49 50 51

Non, je te vois de -

long *Plus lent.* *p* *rall.*

b. 'Nuit à la Vérandah'

59 60 61

nuit. La Ter-re ne pré-sente aux

nuit. La Ter-re ne pré-sen-te pas aux

V IV V IV I in D# or VI in F#

2

Z. 706 M.

c. 'Tristesse de l'eau'

1.
Lent.

Lent.

p

The musical score for 'Tristesse de l'eau' is in 4/4 time and marked 'Lent.'. It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a fermata over the final note of the first measure.

d. 'Dissolution'

40 41 42

vain au - tour de moi et le pa - ys ha - bi - tu - el

The musical score for 'Dissolution' is in 4/4 time and includes a vocal line with lyrics and a piano accompaniment. The score is divided into three measures, numbered 40, 41, and 42. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

f. Summary

A general pattern in Milhaud's tonality can be discerned in which the choice of multiple sharp keys

and the frequency of rapid modulation, or movement from one tonal area to another, gradually gives way to a use of simpler keys and less rapid modulation. Since later songs are mainly settings of shorter texts, this can be expected, as there is not the same need for tonal variety in a short song.

Many of the simpler texts from 'Poèmes Juifs', 'Poèmes d'Amour' and 'Soirées de Petrograd' remain in one key throughout the song, although the composer sometimes uses bitonality to enrich the harmony and tonality.

2. Form of the Songs

It is generally accepted that the basic length and form of a song is determined by those aspects of the text. Since the form of most of Milhaud's texts is either prose-poetry or free verse, the composer was presumably free to choose a rhapsodic, possibly through-composed musical form, limited only by the mood and length of the poetry.

Although prose-poetry offers a composer great freedom of interpretation, it also poses the problem of cohesion. Since Milhaud was a skilled and disciplined composer, he appears to have elected to leave the melodic line fairly free and often through-composed, while using the accompaniment to give the song its shape and cohesion. On

analysis it can be seen that almost all the songs fit into three basic formal categories: through-composed, binary and ternary and rondo, with some form of introduction and postlude on the piano.

a. Introductions and Postludes

Every song is a combination of voice and accompaniment and it is an established convention that there is some form of piano introduction, which serves two basic functions: to establish the tempo and mood of the song and to give the singer the key and/or the first note. In the same way, there is usually a piano postlude which acts as a summary of the material and draws the song to a definite close. Most of the Milhaud songs analysed have only an introduction of one bar, which is usually the first bar of the accompaniment pattern. With the exception of only two songs, there is no melodic introduction and none longer than four bars. The first exception 'A mesure qu'on avance' by de Guérin, where the introduction is a ten-bar, four-voice fugal exposition, which changes to a chordal texture when the voice enters in bar 11, with the first four notes of the fugue subject in the bass part. (Example 8a). The second exception is the introduction to 'Fête de Montmartre', which comprises ascending scales in A major with three bars of a sequential, arpeggiated figure reminiscent of Baroque counterpoint. (Example 8b).

Example 8 'A mesure qu'on avance'

a.

p
douloureusement

1 2

3 4

5 6

7 8

9 10 11

A me-su-re qu'on a -

Example 8

b. 'Fête de Montmartre'

1 2

ff

3 4

5 6

7

C#19

There are also a number of songs where the introduction is less than one bar, even, in the case of 'Nous voilà donc exilés', 'La Tourterelle' and 'When and Why', one beat and less. There appears to be no common criterion, merely the composer's inclinations.

On the whole the postludes tend to be longer than the introductions, although fifteen of these consist of only one bar. In the thirty songs where the postlude is three bars or more, many of them make some reference to the opening accompaniment figure, which helps unify the material.

b. Through-composed songs

This form would seem the most logical for prose-poetry or free verse and indeed Milhaud uses it for seventeen of those analysed. (This number could be raised to thirty three if those in AB binary form were considered as through-composed). Six of the 'Sept Poèmes de la Connaissance de l'Est' are in this form and, according to changes in accompaniment patterns, are divided into between two and six juxtaposed sections, often signified by a pause mark. From the other volumes of songs, only one or two songs are through-composed.

c. Binary and Ternary Form

Thirty three songs appear to fall into these two categories, most of which were composed after 1916.

It is significant that, on the whole, they comprise the shorter texts and that the poems which both rhyme and scan by Mallarmé and Chalupt are almost all set in binary form, with distinct A and B sections. In the 'Soirées de Petrograd' five of the songs have an ostinato accompaniment throughout, so that the melodic line gives the song its form. In other songs from this volume the form of the melodic line and the accompaniment coincide.

To find the form of the following songs, where the melodic line is rhapsodic, it is necessary to examine the accompaniment, where it will be found that they are in a clear ABA ternary form. The songs in question are 'Alissa' by Gide, 'Ma Douleur et sa Compagnie' by Latil, 'Le Sombre Mai' by Claudel, 'Chant de Nourrice' from 'Poèmes Juifs', 'Le Marchand d'Ail et d'Oignons' and 'La Femme de l'Ouvrier' from 'Chansons Bas'.

d. Rondo Form

With the exception of number 1 of 'Deux Petits Airs' Milhaud uses this extended form for the longer, more rhapsodic prose-poems of the earlier compositions. As previously stated, it is the accompaniment patterns which create such formal patterns as ABACADA which is that of 'L'Abandon' by Latil, or ABABCA Coda, which is 'Ténèbres' by Claudel, since the melodic line is generally through-composed.

e. Summary

From the foregoing descriptions it is possible to discern certain formal trends in Milhaud's songs. The longer, more rhapsodic settings of prose-poetry, usually by Claudel and Latil, generally result in through-composed or rondo-form songs, the shape of which is usually found in the accompaniment. Most of the shorter poems by Chalupt, Mallarmé and Cocteau appear to be mainly in the more concise binary or ternary forms. Sometimes the form of the melodic line is that of the accompaniment and sometimes it is through-composed. The only strophic song is 'Chant de Sion' from the anonymous 'Poèmes Juifs' and that is not entirely strictly so, since the melodic line of each of the three verses varies slightly with the rhythm of the words.

Accompaniment Patterns and Textures

Milhaud's accompaniment patterns appear to fall into four main groups: chordal textures, arpeggio movement, contrapuntal and linear textures and ostinato figures. Several of these patterns may be juxtaposed in the same song, according to the requirements of the text. The textures of these accompaniment patterns can be dense or thin, vertical or horizontal, or combinations of these four, again dependent upon the composer's interpretation of the text.

f. Chordal Textures

The most common accompaniment pattern is chordal, which is not unreasonable since this configuration lies most easily under the hands of a pianist, and there is evidence in the early compositions that many of the chord sequences used were worked out at the piano before being written down.

All the volumes of songs contain chords, but they are used most frequently in the earlier, longer volumes, such as 'Alissa', 'Sept Poèmes de la Connaissance de l'Est', 'Quatre Poèmes pour Baryton' and 'Quatre Poèmes de Léo Latil'. The types of chords used are discussed in the section on harmony, but it is perhaps useful to state here that chords usually appear in blocks, are often impressionistic and are used for their colour and atmosphere rather than for any feeling of progression towards a certain point. Milhaud's chordal textures are usually dense, often dissonant and use extreme registers of the keyboard. They are, in fact, almost the antithesis of a straightforward Handelian accompaniment and often appear, on first hearing, to have little in common with the vocal line, although, on analysis, common notes can usually be found in both parts. It is to be expected that the declamatory vocal lines of 'Alissa' and 'Sept Poèmes de la Connaissance de l'Est' are usually accompanied by slow chords, in the style of recitative.

One feature of Milhaud's accompaniments, which is common to all patterns he employs, is the separation or autonomy of the left and right hands. In a chordal accompaniment this often results in polychords, some of which are not easy or even possible to label satisfactorily.

The following are typical examples of chordal patterns, drawn from a representative cross-section of his songs.

Example 9 'Nuit à la Vérandah'

a.

18 19

J'ai longue-ment é-tu-di-é les mœurs des é-
 J'ai longue-ment é-tu-di-é les mœurs des é-

20 21 22

toi - les. Les u - nes vont seu - les, les au-tres mon-tent par pe-lo-tons.
 toi - les. Il en est qui vont seu - les, d'au-tres mon-tent par pe-lo-tons.

mf

B⁷ G⁷ E⁷ .. F⁷ F⁷ G⁷

2. 306 M.

b. 'Décembre'

50 51 52 53

ir. Ces a - près - mi - dis de Dé - cem - bre sont dou - ces.

54 55 56 57

Plus lent. Rien en - co - re n'y par - le du tour - men - tant a - va - nir.

Plus lent.

The musical score for 'Décembre' consists of two systems. The first system covers measures 50 to 53. The vocal line begins with a fermata on measure 50, followed by the lyrics 'Ces a - près - mi - dis de Dé - cem - bre sont dou - ces.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p* in measure 51. Handwritten annotations include 'E7' and 'E6 9' in the bass line. The second system covers measures 54 to 57. The tempo is marked 'Plus lent.' and the lyrics are 'Rien en - co - re n'y par - le du tour - men - tant a - va - nir.' The piano accompaniment continues with a similar texture, featuring chords in the right hand and a bass line in the left hand.

c. 'La Descente'

60 61 62

animez

The musical score for 'La Descente' covers measures 60 to 62. The vocal line is mostly blank, with the instruction 'animez' written below the staff in measure 61. The piano accompaniment is highly active, featuring a complex texture with many sixteenth and thirty-second notes in both hands. The right hand has a melodic line with many ornaments, while the left hand has a rhythmic accompaniment. The tempo is marked 'animez'.

d. 'Chant de Nourrice'

47 48 49 50

parce que ton peuple est en exil Crois plu - tôt que le soleil de la jus.

51 52 53 54

- tice un jour brille - ra sur nous. Cédez. Cédez. Mouv! Mouv!

The musical score for 'Chant de Nourrice' consists of two systems. The first system covers measures 47-50, with lyrics 'parce que ton peuple est en exil Crois plu - tôt que le soleil de la jus.' The second system covers measures 51-54, with lyrics '- tice un jour brille - ra sur nous. Cédez. Cédez. Mouv! Mouv!'. The score includes vocal lines and piano accompaniment. Handwritten annotations '47', '48', '49', '50', '51', '52', '53', and '54' are placed above the vocal lines. Performance markings include 'mp' and 'p' in the piano part, and 'Cédez.' and 'Mouv!' in the vocal part.

e. 'Peace my Heart'

Semplice 2 3 4

Peace, my heart! let the time for the part-ing be :

Paix, mon cœur! que l'heu - re de l'a-dieu soit

Semplice

p calmo

The musical score for 'Peace my Heart' is in 3/4 time and consists of three systems. The first system has lyrics 'Peace, my heart! let the time for the part-ing be :'. The second system has lyrics 'Paix, mon cœur! que l'heu - re de l'a-dieu soit'. The third system is the piano accompaniment, marked 'Semplice' and '*p calmo*'. Handwritten annotations '2', '3', and '4' are placed above the vocal lines. The score includes vocal lines and piano accompaniment.

Example 9

e. (Contd.)

5 6 7 8

sweet! Let it not be a death,

dou - ce! Ce n'est pas u - ne mort,

9 10 11

but com - plete - - - ness.

c'est un a - chève - ment;

f. 'Fumée'

Vivement 1. 2.

Example 9

g. 'Les Journées d'Août'

Animé 1 2 3

C'est vous qu'au Palais de Tau - ri - de, Fu -

Animé

p

4 5 6

nes - te pri - vi - lè - ge, J'é - vo - que par ce jour tor -

7 8

ri - de, Princesse de col - lège. J'ou -

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'Animé'. The score is divided into measures numbered 1 through 8. The lyrics are: 'C'est vous qu'au Palais de Tau - ri - de, Fu - nes - te pri - vi - lè - ge, J'é - vo - que par ce jour tor - ri - de, Princesse de col - lège. J'ou -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

g. Arpeggio Movement

Since the nineteenth century broken chords and arpeggiated patterns have been two of the most popular of accompaniment patterns. They give a song a feeling of flow and movement, which is well suited to the flowing, lyrical type of melodic line prevalent in the nineteenth-century art song. This spreading out of the chords can be seen as necessary when harmony no longer progresses in the style of eighteenth-century music, becoming more static. Arpeggio movement is also a way of softening the effect of dissonance and chromatic harmony, which might otherwise prove too heavy and overshadow the vocal line, and hence, the text.

In Milhaud's longer songs an arpeggio pattern usually alternates with a chordal one, and it is only in three of the short 'Poèmes Juifs', 'Le Vitrier' from 'Chansons Bas', the second of 'Deux Petits Airs' and 'Love my heart long day and night' from 'Deux Poèmes d'Amour' that the arpeggiated pattern dominates the whole song.

Example 10

a. 'Nuit à la Véranda' /

Modéré.

1^{ère} Version.
(Revue Blanche Sept. 1898)

2^e Version.
(Connaissance de l'Est 1907)

Modéré.

p

2 3

tains Sau - va - ges croient que l'â - me des en-fants mort-nés ha -

tains Peaux Rou - ges croient que l'â - me des en-fants mort-nés ha -

b. 'Chanson d'Automne'

39 40

et de sang vif à la mort mê -

c. (Contd.)

16

Nous sommes aux por - tes du prin -

(plus clair)

Detailed description: This block contains the musical notation for measure 16. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The piano part features a steady eighth-note accompaniment. The lyrics 'Nous sommes aux por - tes du prin -' are written below the vocal line.

17

... temps; la terre humi - de des labours,

Detailed description: This block contains the musical notation for measure 17. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The piano part continues with a steady eighth-note accompaniment. The lyrics '... temps; la terre humi - de des labours,' are written below the vocal line.

18

la jeune her - be des blés, le trè - fle, la lu -

Detailed description: This block contains the musical notation for measure 18. It consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The piano part continues with a steady eighth-note accompaniment. The lyrics 'la jeune her - be des blés, le trè - fle, la lu -' are written below the vocal line.

Example 10

d. 'Chant d'Amour'

Musical score for 'Chant d'Amour' (Example 10, d.). The score is in 3/4 time and consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are: 'si aux chants des étoi les ma ti nales et noc tur nes la Ro'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The score is numbered 7, 8, 9, 10, 11, 12, and 13.

e. 'Love, my heart longs day and night'

Musical score for 'Love, my heart longs day and night' (Example 10, e.). The score is in 3/4 time and consists of two systems of music. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Dolcemente' and the dynamics are 'p' (piano). The lyrics are: 'Love, A - mour,'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The score is numbered 1 and 2.

e. (Contd.)

3 4

my heart longs
mon cœur lan - guit tout le

5 6

day and night
jour et tou - te la nuit

f. 'Le Vitrier'

7 8 9 10 11 12

er Ôte é - bloui sa chemi - se Sur le

13 14 15 16 17 18 19

dos du vi - tri - er

mf *long* *pp*

g. Number Two from 'Deux Petits Airs'

1 *Doucement* 2 II 3

Quel con-que u-ne so-li-tu-de sans le cy-gne ni lo quai

4 5 6

mi-re sa dé-su-é-tu-de Au regard que j'abdi-quai.

The musical score consists of two systems. The first system has three measures, with the first measure marked '1 Doucement'. The second system has three measures, with the first measure marked '4', the second '5', and the third '6'. The vocal line is in treble clef with a key signature of one flat and a time signature of 8/8. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a time signature of 8/8. The piano part features arpeggiated chords and a steady bass line. The lyrics are written below the vocal line.

h. 'L'Orgueilleuse'

1 *Souple* 2

Pour - quoi, — Princesse de Ballet,

Souple

p

The musical score consists of two systems. The first system has two measures, with the first measure marked '1 Souple' and the second '2'. The second system has two measures, with the first measure marked 'Souple' and 'p'. The vocal line is in treble clef with a key signature of one sharp and a time signature of 4/4. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 4/4. The piano part features arpeggiated chords and a steady bass line. The lyrics are written below the vocal line.

h. (Contd.)

3 4

Refuses-tu ta bou - che? Les coulis - ses du Châtelet Sont

5 6

el - les si farou - ches? Tu n'étais jadis à Moscou Que

H. Contrapuntal Textures and Stepwise Movement

In the earlier songs contrapuntal textures usually appear in fragments of between two and six bars, sandwiched between denser, vertical textures. With the exception of the introduction to 'A Mesure qu'on avance' (Example 8), it is the later, shorter songs, where the texture is often thinner, although the harmony may be more chromatic, that substantial, linear textures appear. They seem to correspond with the more chromatic vocal line found in 'Deux Petits Airs' and perhaps culminating in 'Poème' by Latil, set to music in 1921, where the composer employs dissonant counterpoint, which could perhaps be viewed as part of the trend towards Neoclassicism in the early twenties. (Example 11a).

Stepwise movement and scale patterns are figures that permeate the whole of Milhaud's output. They are used not only for movement, but to establish, if only briefly, a certain key or mode. Scale patterns appear in all textures, whether vertical or horizontal and, since they appear to be an essential part of the composer's musical vocabulary, are not restricted to any one type of text or style of song.

Example 11 'Poème de Latil'

a.

1 Dououreux 2 3

Qu'ils sont beaux ces enfants des hommes a.

4 Dououreux

5 avec la tris . tes . se qui est sur leur vi . sa . ge Qu'ils sont beaux ces

6 mp

7

8 enfants des hom . mes a . vec la fa . tigue de leur voix égale et blan . che

9

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The score is marked with measure numbers 1 through 9. The word 'Dououreux' is written above measures 1 and 4. The lyrics are: 'Qu'ils sont beaux ces enfants des hommes a.', 'avec la tris . tes . se qui est sur leur vi . sa . ge Qu'ils sont beaux ces', and 'enfants des hom . mes a . vec la fa . tigue de leur voix égale et blan . che'. Dynamic markings include 'mf' in measure 2, 'p' in measure 5, and 'mp' in measures 6 and 9. There are also some handwritten annotations above the notes, such as '2' and '3' above measure 2, and '5' and '6' above measure 5.

b. Number One of 'Deux Petits Airs'

20 21 22

li le san-glot pi-re Dé-chi-ré

23 24

va-t-il en-tier res-ter sur quel-que sen-

25 26

tier

pp laissez vibrer

c. 'Fête de Bordeaux'

1 Doucement 2

Le ma - nège a va -

3 4

peur re - gar - de s'en al -

5 6

ler in - ter - mi - na - ble -

g. Ostinato Figures and Pedal Points

The ostinato is a figure which seems to have re-emerged towards the end of the nineteenth century when harmony was becoming less functional and more static and chromatic. It was popular in the Baroque era and has been used extensively by numerous composers since Debussy and Satie.

Many of Milhaud's songs contain some form of ostinato pattern, although it is only in such songs as 'Child Poems', 'Chansons Bas', 'Soirées de Petrograd' and 'Trois Poèmes de Cocteau' where the basis of the whole accompaniment is an ostinato figure, which is usually written for the left hand.

Milhaud's ostinatos are generally arpeggiated figures and rarely melodic, unlike the well-known ground to Dido's aria from Purcell's 'Dido and Aeneas'.

The following are typical examples of the composer's use of ostinato figures.

Example 12 'Alissa'

a. 2.

76 77 78 79

Modérément animé $\text{♩} = 63$... Non, n'écour-te

80 81 82 83

pas ton voy - a - - ge pour le plai - sir de quelques

b. 'Nuit à la Vérandah'

30 31

La po-si-tion des as - - tres n'est point li - vrée au hasard;

La po-si-tion des as - - tres n'est point li - vrée au hasard;

32 33

le jeu de leurs dis - tan - ces me don - ne les pro - por - tions de la - bi - me,

le jeu de leurs dis - tan - ces me don - ne les pro - por - tions de la - bi - me,

c. 'Chant du Laboureur'

Musical score for 'Chant du Laboureur'. The score is in 2/4 time and consists of three systems of vocal melody and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are: 'tri - e douce ai - mee de trou - ver sur ton sel un coin pour m'y é - ta - blir a - vant que ma fin n'ar - ri - ve...'. The score is numbered 4 through 12. The piano part includes dynamic markings such as *mp* and *p*.

d. 'Le Crieur d'Imprimés'

Musical score for 'Le Crieur d'Imprimés'. The score is in 2/4 time and consists of two systems of vocal melody and piano accompaniment. The tempo is marked 'Assez animé'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are: 'Tou - jours n'impor - te le ti - tre Sans mé - me s'en - rhu - mer au Dé - gel ce gai sif - fle'. The score is numbered 1 through 12. The piano part includes dynamic markings such as *mp* and *p*.

e. 'L'Infidèle'

CHANT

PIANO

1 2 3

0 Ca - tho -

4 5 6 7

me I - va - now - na, 0 ma dou - ce co - lom - be,

8 9 10

Quit - te ce vieux ban - quier qui . n'a Dé - jà qu'o - deur de tom - be.

11 12 13 14

On ja - se dans tout le dis - trict De nos mains

Detailed description of the musical score: The score is for a vocal piece with piano accompaniment. It consists of 14 measures. The vocal line is written in a single treble clef staff. The piano accompaniment is written in a grand staff with two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is divided into four systems of four measures each. Measure numbers 1 through 14 are indicated above the vocal line. Dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The lyrics are in French and describe a scene of religious hypocrisy. The lyrics are: '0 Ca - tho - me I - va - now - na, 0 ma dou - ce co - lom - be, Quit - te ce vieux ban - quier qui . n'a Dé - jà qu'o - deur de tom - be. On ja - se dans tout le dis - trict De nos mains'.

Milhaud makes considerable use of the pedal point in his accompaniments. In the earlier songs the pedal often consists of two notes a fifth apart and B - F is a favourite interval. (Example 13a). This drone effect does not appear to be reserved for any particular poet, type of text, or period, but permeates many of the songs, giving them a stable, even static quality.

Some of the songs contain both the drone and an ostinato and 'Fête de Montmartre' provides a typical example. (Example 13b).

Example 13 'Ardeur'

a.

1. Vif, très rythmé. 2 3 4

Vif, très rythmé.

p

b. 'Fête de Montmartre'

16 17 18

boit debout en si - len - ce com - me du pa-pier bu -

19 21

vard vo - tre dos bleu qui en - ce - se puis - sant -

22 23

ment le bou - le - vard

mp *mf* *ss* *M. D.* *M. G.*

The image shows a musical score for a piece titled 'Fête de Montmartre'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system covers measures 16, 17, and 18. The second system covers measures 19 and 21. The third system covers measures 22 and 23. The lyrics are: 'boit debout en si - len - ce com - me du pa-pier bu - vard vo - tre dos bleu qui en - ce - se puis - sant - ment le bou - le - vard'. The piano accompaniment includes dynamic markings such as *mp*, *mf*, and *ss*, and performance instructions like *M. D.* and *M. G.*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

In 'Sept Poèmes de la Connaissance de l'Est' Milhaud makes occasional use of trills and tremolos, which appear in only two songs after this early volume. In 'Nuit à la Vérandah' the tremolos illustrate the text and help create the shimmering atmosphere of night. (Example 14). Their use in other songs appears to be less descriptive and more a part of the overall texture.

Example 14 'Nuit à la Vérandah'

The musical score for 'Nuit à la Vérandah' is presented in two systems. The first system begins at measure 9, and the second system begins at measure 10. Each system consists of two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano accompaniment features prominent trills and tremolos in the right hand, which correspond to the lyrics. The lyrics are: 'J'en - tends cet - te nuit le cœur i - nin - ter - rom - pu des rai - net - tes, pa - reil à une é - lo - cu - pu des rai - net - tes, pa - reil à une é - lo - cu -'.

h. Separation of the Hands

One feature of Milhaud's writing for voice and piano is the apparent division of the song into three, often distinct, layers; the left hand, the right hand and the vocal line. Although the notes belonging to the vocal line can often be found in the accompaniment, their presence is seldom obvious. In a few isolated cases the composer doubles the vocal line in the right hand of the accompaniment. However this only occurs with relatively easy songs where it is not musically necessary and where the texture is fairly sparse. It is therefore reasonable to assume that in these cases the composer is deliberately reinforcing a simple, even banal, vocal line for the musical effect and not to help the singer. The following isolated examples will perhaps help to illustrate this point.

Example 15 'Alissa' 17

a.

The image shows two examples of musical notation for 'Alissa'. Each example consists of a vocal line and a piano accompaniment. Example 1 (measures 16-19) shows the vocal line: 'père et ma mère, on ne me fera plus souffrir.' The piano accompaniment features a right hand that closely follows the vocal line, with dynamic markings like *mf* and *f*. Example 2 (measures 20-23) shows the vocal line: 'On ne se rira plus de ce cœur trop aimant.' The piano accompaniment again features a right hand that reinforces the vocal line, with dynamic markings like *pp* and *ff*. Handwritten annotations include measure numbers (16, 17, 18, 19, 20, 21, 22, 23) and dynamic markings (*mf*, *f*, *pp*, *ff*) above and below the staves.

16 17 18 19
 père et ma mère, on ne me fera plus souffrir.

20 21 22 23
 On ne se rira plus de ce cœur trop aimant.

a. (Contd.)

24 25 26 27

Dans l'in-té-ri-eur de la ter-ro no dis-sou-dra le ma-cro-ment de mon corp',

b. 'M. Protopopoff'

1 2 3

Rondement

Regardez ce Mon-sieur qui va Mon-ter en limou

4 5 6

- sine Et cause a-vec Vi-roubo-va Que l'on

7 8

dit sa cou-sine.

c. 'Fumée'

12 13 14

L'E - cu - yer de

mf très net

15 16 17

Mé - dra - no quand tu fu - mes ton ei - ga - - re

18 19

Saute à tra - vera

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 12-14) shows the vocal line and piano accompaniment. The second system (measures 15-17) continues the vocal line and piano accompaniment. The third system (measures 18-19) shows the vocal line and piano accompaniment. The piano part features arpeggiated chords and flowing lines. The vocal line is melodic and expressive. The score is in G major and 3/4 time.

In two songs from 'Poèmes Juifs' and two from 'Soirées de Petrograd' Milhaud writes the left hand of the accompaniment on the black notes of the piano and the right hand solely on the white notes. This visual aspect is only immediately apparent on examination of the score, but the aural result is, not surprisingly, rather dissonant. This dissonance is tempered by the use of ostinato patterns in the 'Poèmes Juifs' and the 'Soirées de Petrograd', with the addition of the pentatonic scale in the latter. (Example 16).

Example 16 'Chant de Sion'

a. *Souple*

Dans les champs de Beth-lé-em

pp
très égal.

u-ne pier-re se dres - - - se so-li-tai - - - re

b. 'La Tourterelle'.

1 *vir* 2 3 4

Ma tourte-rel - le, mon a - mie

vir
p

5 7

Suit des cours au Gym - na - se; Com - bi - nant a -

8 9 10

ci - des et ba - ses Elle apprend la chi - mie.

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand. The vocal line is marked with 'vir' (vibrato) and 'p' (piano). The lyrics are: 'Ma tourte-rel - le, mon a - mie', 'Suit des cours au Gym - na - se; Com - bi - nant a -', and 'ci - des et ba - ses Elle apprend la chi - mie.' The piece is numbered 1 through 10.

i. Summary

Milhaud's juxtaposition of contrasting accompaniment patterns, without any transitional bars, results in a type of 'block' formation. These blocks of sound generally change with the emphasis of the text, but no particular affinity between one type of text and a certain accompaniment pattern is readily discernible.

The earlier, longer songs tend to have the thicker, more chordal accompaniments, often incorporating an ostinato figure or a pedal point. A movement towards a sparser, more linear texture can be discerned in the later and shorter songs. Ostinato figures are still used, but the harmony appears to be more chromatic, less impressionistic and, since the songs are short, there may be only one or two juxtaposed accompaniment patterns. In general, it seems that it is these patterns that give the song its overall form, since the melodic line is frequently through-composed or rhapsodic.

3. Harmony

Milhaud uses much of the harmonic vocabulary available to composers in the first quarter of the twentieth century and his harmony cannot be described as innovative, since he was not interested in invention, but more concerned with the 'colour' of chord combinations obtainable on the piano. Although he maintained in later life that he did not need a piano for composition, the accompaniments of many of his earlier songs, particularly 'Alissa' and 'La Connaissance de l'Est' of 1913, show clear evidence of having been composed at the piano in the chord sequences and the way they lie under the hands.

The earlier songs illustrate the influence of Debussy and impressionist piano techniques. Milhaud uses many unresolved 7th, 9th, 11th and 13th chords, some parallelism, quartal and quintal harmony, modal fragments and pentatonic and whole-tone scales and clusters.

A favourite construction is the $\frac{6}{4}$ chord, the use of which is not just confined to the early years. Chromaticism and polychords appear, but very few conventional cadences.

a. Triadic Harmony

The use of strings of unprepared and unresolved 7th and 9th chords, often appearing in inversion as cluster chords, is particularly noticeable in the first published volume 'Alissa'. (Example 17a). This pattern recurs and is used as a unifying device as well as establishing the general mood of the cycle.

Almost countless examples of these chords can be found in the dense, chordal textures of 'Alissa', 'La Connaissance de l'Est', the prose-poetry of Eugénie de Guérin, 'Chansons Bas', 'Deux Petits Airs' and 'Soirées de Petrograd', which suggests that these chords were an essential part of the composer's vocabulary, certainly until the more neo-classical 1920's and 1930's.

Example 17. 'Alissa'

a.

1 2

Grave ♩ = 72

p

As previously stated, these chords are neither prepared nor resolved, but exist for the interpretation and illumination of the text. They often

Other examples can be found in 'Poèmes d'Amour', 'Chansons Bas', in bar 20 of the first song, in the fifth and eighth song. In the last there is a series of conventional chords F, E^b, D, E^b, F, G, A, G, F, G minor and F⁷, which do not belong in any particular tonality.

Example 17 'La Marchande d'Habits'

d. Doucement

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and features a melodic line with lyrics: "Le vif œil dont tu re-gardes Jusques à leur con-te - nu Me sé - pa-re de mes". The piano accompaniment is in 2/4 time and features a bass line with handwritten chord symbols: F, E^b, D, E^b, F, G, A, G, F, Gm^b, F⁷, G. The score is marked with dynamics *p* and *pp*. The tempo is marked "Douxement".

These patterns stand out amid the confusion of cluster chords, polychords and vague tonal areas, although they do not appear to be related to any specific mood, emotion, or type of text.

b. Six-Four Chords

As well as the profusion of 7th and 9th chords, Milhaud's use of $\frac{6}{4}$ chords could be described as idiomatic, since these chords have a significant role in almost all the songs analysed. The $\frac{6}{4}$ and sometimes $\frac{6}{3}$ or $\frac{6}{2}$ chords usually appear in a

sequence rather than in isolation or as part of a progression of different chords. There are numerous examples in 'Alissa' and the poems of Chateaubriand, but very few in 'La Connaissance de l'Est' where the harmony is more impressionistic. They abound in the 'Child Poems' of 1916, where they are sometimes used as an appoggiatura. (Example 18a). They move chromatically and sequentially in the 'Chansons Bas' and in 'Deux Petits Airs'. (Example 9b).

Infrequent examples of the use of $\frac{6}{4}$ chords can also be drawn from 'Les Soirées de Petrograd', 'Trois Poèmes de Cocteau' and the 'Poème de Latil'.

Example 18 'When and Why'

a.

40 41 8

pp *sans ralentir*

b. 'Le Savetier'

7 8

Despite their frequent occurrence, the $\frac{6}{4}$ chords do not necessarily suggest any particular mood or

emotion, nor describe any particular situation. They are simply part of Milhaud's harmonic vocabulary, to be drawn upon when the situation demands or movement is required in the accompaniment.

c. Parallel Movement and Quartal and Quintal Harmony

Impressionist, parallel movement of chords appears more in the later songs which is perhaps unexpected, since the earlier songs show more evidence of impressionistic techniques than the later ones. Admittedly in 'Nuit à la Vérandah' and 'Tristesse de l'Eau' from 'La Connaissance de l'Est' there are occasional parallel 4th, 5th and 9th chords, but clearly the composer did not feel this device apt for many of these early songs.

In the later songs the parallel movement consists mainly of $\frac{6}{4}$ chords. Milhaud uses them in the first of 'Deux Petits Airs', where they are not associated with any particular tonality. (Example 19a). They also appear in 'La Limousine' from 'Soirées de Petrograd'. In 'Chant de Forgeron' the parallel C-G-C-E-B-E movement is used to illustrate the blacksmith's hammer, but such a specific musical illustration is unusual. (Example 19b).

Example 19 Number One of 'Deux Petits Airs'

a.

6 7

b. 'Le Forgeron',

Quartal and quintal harmony also appears in parallel movement in 'Chant de Nourrice', but it is found more often as an ostinato figure in 'Chant du Laboureur', (Example 20), or as a static accompaniment figure in 'Nuit à la Vérandah' (Example 20b). Fourth and fifth chords are also found in three songs from 'Chansons Bas' and in 'Deux Petits Airs', where number 1 ends on a chord of fourths, which sustains the tonal ambiguity of the song. (Example 20c). Fourth and fifth chords are particularly prevalent in six of the twelve 'Soirées de Petrograd'. They are sometimes isolated and static and sometimes in parallel movement or used as an ostinato figure. (Example 20 d and e).

Example 20 'Chant du Laboureur'

a.

b. 'Nuit à la Vérandah'

40

Handwritten musical score for 'Nuit à la Vérandah'. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The music is in a key with one sharp (F#) and a 4/4 time signature. The piece begins with a piano (p) dynamic marking. The notation includes various chords and melodic lines across the staves.

c. Number 1 of 'Deux Petits Airs'

26

Handwritten musical score for 'Deux Petits Airs'. It shows two staves: a treble clef staff and a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes a melodic line in the treble staff and chords in the grand staff. The piece concludes with the instruction 'laissez vibrer' (let vibrate).

d. 'La Perverse'

2.

Handwritten musical score for 'La Perverse'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 3/4 time signature and a key with one flat (Bb). The notation features a rhythmic pattern of eighth notes in both staves.

e. 'Les Journées d'Août'

9

10

Handwritten musical score for 'Les Journées d'Août'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 3/4 time signature and a key with one sharp (F#). The notation includes a melodic line in the treble staff and chords in the bass staff. The piece is divided into two measures, with the first measure marked '9' and the second measure marked '10'.

d. Chromatic Harmony

The composer's use of chromatic harmony and altered chords is confined mainly to the earlier songs. Examples of diminished chords can be found in 'Alissa' and 'La Connaissance de l'Est', where their function is mainly descriptive. (Examples 21a and b). The use of diminished and augmented chords adds to tonal ambiguity, particularly in 'La Connaissance de l'Est'. From the movement of the chords and the way they lie under the hands, it is reasonable to assume that the accompaniments of these early songs were composed at the piano. (Example 21c).

In the later songs use of this type of chord is more sparing. Isolated augmented seventh or diminished chords usually appear to illustrate a word or phrase, but the succession of D^b augmented chords in 'L'Infidèle' from 'Soirées de Petrograd' is unusual for 1919, and is used here to express the 'peine infinie' of the writer. (Example 21d).

Example 21 'Tristesse de l'Eau'

a. 13 14

je l'ex-pli-que-rai la tristes-se de l'eau.

p

b. 'Tristesse de l'Eau'

96 97

c. 'Tristesse de l'Eau'

35

d. 'L'Infidèle'

18 19 20 21

cœur fi - dèle et strict, A sa peine in - fi - nie.

e. Cadences

Although most of the songs have a definite concluding section, there are very few consecutive chords that can be readily identified as cadences in the 'text-book' sense of the word. Like keys, cadences are more likely to be implied than stated overtly. The end of section four of 'Alissa' offers a fairly typical example, especially with the added

sixth, although the chord could be interpreted as a C major seventh, which ambiguity is typical of Milhaud's style. (Example 22a).

There is a form of Plagal Cadence used in the 'Child Poems' where six-four chords are appoggiaturas. The example from 'When and Why' marks the end of a section. (Example 22b).

Example 22 'Alissa'

a.

b. 'When and Why'

Milhaud makes it clear in his biography that he had no talent for, nor interest in, learning conventional harmony and it is reasonable to assume that this would include the traditional V - I and IV - I cadences. Certainly they are not evident in his songs.

f. Summary

It would appear from analysis that the harmonic idiom of the songs is closely linked to the period in which they were written and the accompaniment patterns the composer employed at the time. He appears to follow the general pattern already established with his tonality. As the texture becomes thinner, so the chords are less dense, less bound to the keyboard, less experimental and their use could be described as more judicious.

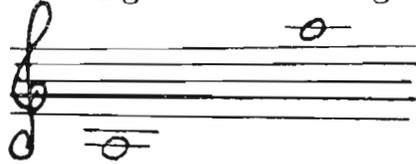
4. The Melodic Line

The melodic lines of Milhaud are as varied as his harmony, and can be considered as belonging to several different categories for analysis.

a. Clef, Ambitus and phrase lengths

With the exception of 'Quatre Poèmes pour Baryton' by Claudel, all the vocal lines are written in the treble clef. On the whole they do not appear to have been written for any particular singer, although the soprano Jane Bathori gave the first performances of 'Alissa' in 1920, 'Quatre Poèmes de Léo Latil' in 1915, 'Deux Poèmes de Coventry Patmore', 'Poèmes Juifs' in 1920, 'Child Poems' in 1919, 'Chansons Bas' in 1919, 'Deux Petits Airs' in 1921 and 'Les Soirées de Petrograd' in 1919.

The general range of the songs lies between



It is therefore reasonable to assume that they were intended for soprano or tenor voice with a good range. The widest range is found in 'Chant de Résignation' from 'Poèmes Juifs', and most of the songs fall between an octave and a third and an octave and a sixth.

Since almost all the texts are prose-poetry or free verse, phrase lengths are irregular and vary widely according to the demands of the text. The usual length is between three and six bars, which makes no great technical demands on the singer. Even in the poems by Chalupt and Cocteau, which both rhyme and scan, Milhaud sometimes manages to avoid writing in regular two or four-bar phrases. For example, 'La Limousine' comprises $3\frac{1}{2} + 3 + 3\frac{1}{4} + 2 + 3 + 3$ bars, and the final song, 'Le Colonel Romanoff', is divided into $5 + 4 + 5\frac{1}{2} + 4$ bars.

b. Diatonic, conventional and folk melodic lines

In the early songs of 1913 and 1914 it is unusual to find more than a brief phrase that is either diatonic or conventionally lyrical in the way that folk songs or many nineteenth century art songs are.

There is a five bar phrase in 'Alissa' in C major (Example 23), and 'Le Point' from 'Sept Poèmes de la Connaissance de l'Est' opens with a simple, diatonic melody. (Example 24). These are isolated examples, since it appears that the composer preferred to avoid a conventional, more romantic vocal line at this period in his development.

Example 23. 'Alissa'

76 77 78 79 80 81

Je ne prenais pas au sérieux ou craignais de prendre au sérieux ses paroles

Example 24. 'Le Point'

3 4 5 6 7 8

il y a un point à ma promenade comme à une phrase que l'on a finie.

In the 'Poèmes Juifs' of 1916 Milhaud uses a number of folk-like melodies, which are generally also diatonic; 'Chant de Sion' in A^b, 'Le Chant du Laboureur', 'Le Chant de Résignation' and 'Chant de Forgeron' all provide typical examples. In a set of poems which are so evidently nationalistic, it is reasonable

to assume that the composer would interpret the texts through melodies reminiscent of Jewish folk-tunes, which are usually diatonic and, to a certain extent, lyrical.

Example 25. 'Chant de Sion'

1 2 3
Ce n'est la ro.

4 5 6
sée ni la pluie, ce sont mes lar mes qui ar ro sent,

Of the seventy songs analysed, there are only five which can be described as having conventional, art-song vocal lines. The most striking example is found in the Tagore 'Poèmes d'Amour'. Milhaud set the texts simultaneously in English and French, and neatly solved any problems of prosody with minor, rhythmic alterations to the vocal line. (Example 26). 'Love, my heart longs day and night' is marked 'dolcemente' and the melody is a lyrical, flowing $\frac{3}{4}$, which expresses the ecstatic longing of the poetry. (Example 27).

Example 26. 'Love, my heart longs day and night'

a. b.

13 23.

meet-ing that is take ev - er - y - thing I

con - tre qui est pa - prends-moi tout ce que

Example 27. From the same song

2 3 4 5 6

love — my heart longs day and night,

7 8 9 10 11

for - the mee-ting with- you

Two of the 'Chansons Bas' are unexpectedly conventional, although 'La Femme de l'Ouvrier' sounds as though the answering phrase, which would return to the tonic, has been omitted. (Example 28a).

'M. Protopopoff' from 'Les Soirées de Petrograd' could not be more conventional or banal. It is a simple, diatonic melody in C major, a mixture triadic and descending scale passages, in two sections, the first ending on the dominant and second returning to the tonic. The spice and irony

lie in the ostensibly laudatory text, and in the accompaniment, which make it clear that 'M. Protopopoff' is as boring and banal as the melodic line which describes him. (Example 28b).

The last of the three Cocteau poems, 'Fête de Montmartre' contains a melody reminiscent of fairground and café-concert tunes popular at that time. It is in A major, and contains the romantic ascending major sixth and other lyrical intervals, such as the descending fourth at the end of a phrase. As frequently occurs with Milhaud, the simplicity of the melody is offset by the dissonance of the accompaniment. (Example 29).

Example 28. 'La Femme de l'Ouvrier'

a.

1 2 3 4 5
Rondement
La femme l'enfant la soupe En chemin pour le ca

6 7 8 9 10
- er Le com - pli - men - tent qu'il cou - pe Dans l'us de

11 12
se ma - ri - er

b. 'M. Protopopoff'

Rondement

Regardez ce Mon - sieur qui va Mon - ter en limou

Rondement

- sine Et cause a - vec Vi - roubo .

6 7 8
 . va Que l'on dit sa cou - sine.

Example 29. 'Fête de Montmartre'

8 9 10
 Ne vous balancez pas si fort, le ciel est à tout le
 11 12 13
 monde. Marin d'eau douce la nuit profonde se
 14 15
 moque de vos ancrés d'or.

c. Pentatonic, whole-tone and modal melodic lines

These aspects of the songs belong mainly to the early period and do not occur in the vocal line after 1917, although a disguised whole-tone scale can be found in the accompaniment of 'La Révoltée'¹⁷⁷

Scale patterns are a prominent feature of Milhaud's vocal style and the consecutive intervals that create pentatonic, whole-tone and modal scales are part of his broad musical vocabulary. Apart from the Eastern effect required to illustrate parts of the texts for

177. See Tonality, p. 95 Example 4c.

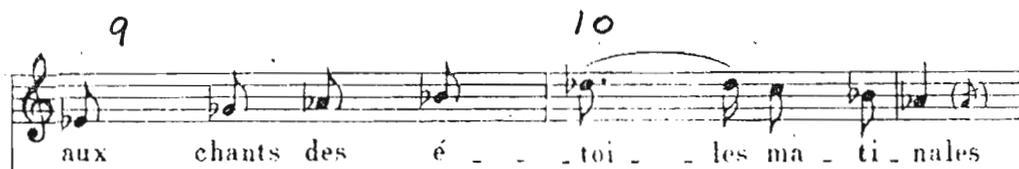
'Sept Poèmes de la Connaissance de l'Est' and 'Poèmes Juifs', there appears to be no specific textual reason for their use. Pentatonic scales are used in bar 25 of 'Alissa' bars nine and ten of 'Chant d'Amour' and in bars four to seven of 'Le Marchand d'Ail et d'Oignons'. (Example 30). The texts and musical contexts are all different and it is possible that their use here was incidental.

Example 30. 'Alissa'

a.



b. 'Chant d'Amour'



c. 'Le Marchand d'Ail et d'Oignons'



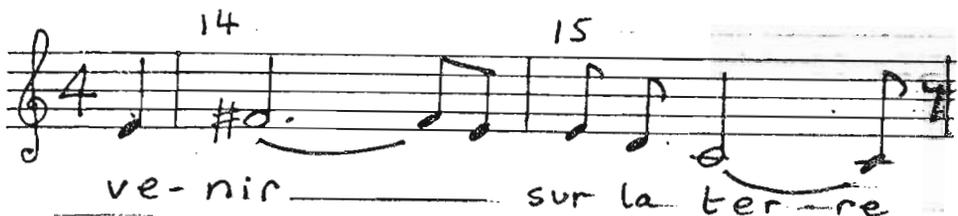
Ascending whole-tone scales are easily obtained by raising the fourth degree of a major scale which produces three possibilities; a melodic shift towards the dominant, an upper tetrachord, or the use of part of a whole-tone scale. These scales are used fairly frequently in accompaniments, but their melodic use is sparse. In 'Alissa' there is a fragment of a descending whole-tone scale, which occurs where the tonality is already ambiguous and could be part of a B major scale. The same scale is also used to end a phrase in 'Chant de la Pitié'. (Example 31).

Example 31. 'Alissa'

a.



b. 'Chant de la Pitié'



Milhaud makes more frequent use of Phrygian, Lydian and Dorian modes, which also usually appear in scale passages. They are not used to illustrate the text, but are an integral part of the composer's

melodic vocabulary. There is a descending Lydian scale in 'Alissa' immediately preceding the pentatonic pattern of Example 30. (Example 32a). These scales could be seen as part of the impressionist style of this volume. This scale is used again in 'Defamation' from 'Child Poems', in the same form on G. (Example 41b).

Example 32. 'Alissa'

a.

c'était tellement impos-sib-le

b. 'Defamation'

O, fie! what then would they call us who love you?

This same song has an ascending Dorian mode on G, which suggests that the arrangement of intervals which creates these scales could be incidental rather than deliberate, since the accompaniment is not modal.

A descending Phrygian mode on F occurs in 'A la Lune', and constitutes the last line of the song. This suggests that this scale could depict the 'froid repos' of the moon to whom the poem is addressed. However, in its ascending form in 'Alissa' it is more an integral part of the melodic

line. The ascending form on D \sharp is also found in 'Sympathy' in bar seven. Its presence, amid the Lydian modes of the accompaniment is clearly deliberate, although not apparently illustrative of the text.

Example 33. 'A la Lune'

a. 51 52

b. 'Sympathy' 6 7 8

d. Chromatic and atonal melodic lines

Since it has already been stated that Milhaud's tonality is frequently vague and ambiguous, it is not surprising that chromatic and even atonal passages are an occasional part of his melodic vocabulary. In general, his vocal lines are not angular, but such 'awkward' intervals as the augmented fourth do appear and are not restricted to any particular text or period.

From the context it would seem that the ascending augmented fourth expresses sorrow and even anguish for the composer. It is the second interval of 'Nous voilà donc exilés' and draws attention to the unhappiness of separation. (Example 34a). In the same way a descending augmented fourth is used in a recitative phrase 'J'espère te revoir aujourd'hui', implying here that the hope is in vain. (Example 34b). In 'Lamentation' it expresses the sorrow of the 'voix d'abandonnés'. (Example 34c). In Latil's 'Poème' it is emphasized at the beginning of two phrases, 'Seigneur' and 'Vous êtes le poids', where the poet addressed his God as the cause of men's sorrow. (Example 34d).

Example 34

a. 'Nous voilà donc exilés'

Handwritten musical notation for 'Nous voilà donc exilés'. The piece is marked 'Lent.' and is in 3/4 time. The melody starts on a middle C, moves up to a D, then to an augmented fourth (F#), and continues with a descending line. The lyrics are written below the notes: 'Nous voi - là donc ex - il - és'. Measure numbers 1, 2, and 3 are indicated above the staff.

b. 'Nous voilà donc exilés'

Handwritten musical notation for 'J'espère te revoir aujourd'hui'. The piece is in 3/4 time. The melody features a descending augmented fourth interval. The lyrics are written below the notes: 'J'espère te re - voir au - jourd'hui'. Measure numbers 30, 31, and 32 are indicated above the staff.

c. 'Lamentation'

Handwritten musical notation for 'voix d'abandonnés'. The piece is in 4/4 time. The melody starts on a middle C, moves up to a D, then to an augmented fourth (F#), and continues with a descending line. The lyrics are written below the notes: 'voix d'abandon - nés'. Measure numbers 50 and 51 are indicated above the staff.

d. 'Poème' by Latil

Sei-gneur -

Vous êtes ce poids

Phrases in several songs can be described as sinuous and chromatic. Occasionally Milhaud uses a chromatic scale in the same way that he uses modes and diatonic scales. Descending chromatic scales appear in 'Chanson d'Automne' by Claudel, in two of the Tagore 'Child Poems' and in 'La Marchande d'Herbes Aromatiques' from 'Chansons Bas'. In the 'Child Poems' the scale ends a phrase, but appears to be part of the total, chromatic texture of the songs. (Example 35a). This also applies to 'Chanson d'Automne' where the general musical context is chromatic. (Example 35b).

Example 35

a. 'Paper Boats'

find them and know who I am.

b. 'Chanson d'Automne'

Toute la forêt qui é-tait d'argent vierge.

e. Declamatory Melodic Lines

Numerous phrases of a declamatory or recitative style can be found in many of the volumes of songs, but their most consistent use is in the early volumes, 'Alissa', 'Poèmes de Chateaubriand' and particularly in 'Sept Poèmes de la Connaissance de l'Est'. In four songs from this last volume, the vocal line frequently resembles the syllabic, chant-récit style adopted by composers such as Debussy, Ravel or even Berlioz. It would seem that the twenty-one year old Milhaud in setting the complex, many-layered prose-poetry of the older, already established poet Claudel, sacrificed a more melodic vocal line to allow the words their full weight, relying on the accompaniment for illumination of the text. It is also possible that, since these early songs show the influence of the impressionist style of writing, the melodic lines are a further illustration of this influence.

Example 36

a. 'L'Innocence' 34

35

mais quoi! les dan-gers ten - vi -

p *augmentes*

a. (Contd.)

36 37 38

ron - nent, l'en - vie t'a - dres - se tous ses traits:

b. 'Décembre'

20 21 22

U-ne sombre nu-ée oc - cu - pe tout le ciel, dont, rem-plis-

23 24

sant de va - peur les crans ir - ré - gu - liers de la mon - ta - gne,

f. Stepwise movement

As already stated, stepwise movement is part of Milhaud's melodic vocabulary, and numerous examples of scale patterns can be found in most of the volumes of songs. The use of major and minor scale patterns does not necessarily appear to illustrate any text, but is more often a way of establishing a tonality, however briefly, or of moving from one point to another. These scale patterns are not used sequentially to expand a phrase, but usually in isolation. Examples can be drawn from 'Alissa', 'Sept Poèmes de la Connaissance de l'Est', 'Poèmes de Chateaubriand', 'Poèmes Juifs', 'Quatre Poèmes pour Baryton', 'Deux Petits Airs', 'Les Soirées de Petrograd' and 'Trois Poèmes de Cocteau'. The following are a representative selection.

of Milhaud's songs this appears to be one solution to the problem of melodic flow. He tends to write an octave leap at the beginning of a phrase or to emphasize an important word. The latter occurs twice in 'Sept Poèmes de la Connaissance de l'Est', illustrating the elation contained in the words, 'Mon âme' and 'Je le sens!' (Example 38a). The octave leap also appears in two of the 'Poèmes Juifs', although with a less powerful effect. (Example 38b). Its use at the beginning of certain phrases in 'Soirées de Petrograd', and 'Fête de Montmartre' is an integral part of the melodic style, as well as drawing attention to certain words in the text. (Example 38c).

Example 38

a. 'Dissolution'

Handwritten musical notation for 'Dissolution' in 4/4 time. The melody starts with a whole rest on the first beat, followed by quarter notes on the second and third beats, and a half note on the fourth beat. An octave leap is shown between the first and second notes. The lyrics 'mais mon âme' are written below the notes. Measure numbers 27 and 28 are written above the staff.

'Ardeur'

Handwritten musical notation for 'Ardeur' in 4/4 time. The melody consists of quarter notes on the first and second beats, and a half note on the third beat. An octave leap is shown between the first and second notes. The lyrics 'Je le sens!' are written below the notes. Measure number 56 is written above the staff.

b. 'Chant d'Amour'

Handwritten musical notation for 'Chant d'Amour' in 3/4 time. The melody starts with a quarter note on the first beat, followed by quarter notes on the second and third beats, and a half note on the fourth beat. An octave leap is shown between the first and second notes. The lyrics 'u-nique est l'é-toil-e' are written below the notes. Measure numbers 55 and 56 are written above the staff.

c. 'L'Orgueilleuse'



'Fête de Montmartre'

Handwritten musical notation for 'Fête de Montmartre'. The staff is in treble clef with a 6/8 time signature. A handwritten '12' is above the staff. The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. A slur covers the notes from G4 to C5. The lyrics 'Ma - rin d'eau dou - ce la' are written below the staff. A second line of notation starts with a handwritten '13' above it, showing a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5. The lyrics 'nuit pro - fon - de' are written below the staff.

The most frequent use of the ascending major seventh occurs in the Tagore 'Child Poems', where the text is in English. This interval, and that of the augmented fourth, are an intrinsic part of any twentieth-century composer's melodic vocabulary, despite the problems they pose the singer. In the songs composed before 1930 Milhaud does occasionally use them, but with discretion.

The first song in the 'Child Poems', 'When and Why', is addressed directly to the child, and the major seventh at the end of the first section is used to attract the

child's attention. (Example 39a). In the following song, 'Defamation', the composer illustrates the repeated words 'O, fie!' with alternate major and minor sevenths. By contrast, the ascending major seventh in 'Le Savetier' from 'Chansons Bas' is part of the chromatic vocal line and appears to have no particular interpretive purpose. (Example 39b).

Example 39

a. 'When and Why'

9 10

when I give coloured toys to you, my
child.

b. 'Le Savetier'

15 16 17 18

Son mar - teau qui ne dé - vie Fi - xe de clous guail -
leurs Sur la se - mel - le

In Example 40 from 'Poème' by Latil, the major seventh is part of the chromatic melodic line, but at the same time is an anguished plea to God. In most cases where these awkward intervals are written, the singer is aided by the accompaniment, not usually by duplication, but more by implication. In this last

Example 41

a. 'La Descente'

29 30

Dieu, que ce bleu a donc pour moi de la nou-veau-té!... que ce vert est

31

ten - dre! Qu'il est frais!

Detailed description: This block contains two staves of musical notation for the piece 'La Descente'. The first staff starts at measure 29 and ends at measure 30. The second staff starts at measure 31. The music is written in treble clef with a key signature of one sharp (F#). The lyrics are: 'Dieu, que ce bleu a donc pour moi de la nou-veau-té!... que ce vert est ten - dre! Qu'il est frais!'.

'Le Point'

45 46

Mon ab-sen-ce est configurée par cette il-le bon-

dée de monts et dé-vor-ée de moi-ssons.

Detailed description: This block contains two staves of musical notation for the piece 'Le Point'. The first staff starts at measure 45 and ends at measure 46. The second staff continues the melody. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: 'Mon ab-sen-ce est configurée par cette il-le bon-dée de monts et dé-vor-ée de moi-ssons.'.

b. 'Chant de la Pitié'

17 18 19

la voi-là qui che-min - e

Detailed description: This block contains one staff of musical notation for the piece 'Chant de la Pitié'. The staff starts at measure 17 and ends at measure 19. The music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: 'la voi-là qui che-min - e'.

'Chant d'Amour'

32 33 34

hor-sque la na-tur-e s'en-dor-mit au-tour de

35 36 37

moi mes rêv - es se ré-veil-lèrent

Detailed description: This block contains two staves of musical notation for the piece 'Chant d'Amour'. The first staff starts at measure 32 and ends at measure 34. The second staff starts at measure 35 and ends at measure 37. The music is written in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The lyrics are: 'hor-sque la na-tur-e s'en-dor-mit au-tour de moi mes rêv - es se ré-veil-lèrent'.

h. Climaxes and unexpected notes

Even a text that is prose-poetry with an irregular, rhapsodic vocal line contains significant words which help shape the poetry and, consequently, the vocal line. Milhaud has always stressed his sensitivity to words and the debt he owes such poets as Francis Jammes.¹⁷⁸ However, the incidence of specific examples of word-painting and the number of melodic climaxes is small considering the large number of songs. The prosody is careful, mainly syllabic, with no undue emphasis on unimportant words. Occasionally Milhaud sets an awkward syllable such 'matin', 'merci' or 'bury' on a high note, but these examples are sufficiently rare to be disregarded in the overall context of his work.

The climax in 'Alissa' is a plea from the writer to her lover, the local line rising to the word 'détresse'. (Example 42a). The first example from 'Chant de Nourrice' illustrates pride in the name 'Israel', (Example 42b), and the last example from 'Chant d'Amour' shows the descent of the vocal line from the climax on 'rêves'. (See example 41b).

178. See Chapter 1, pg. 39.

Example 42

a. 'Alissa'

ne m'a-bandonnez pas dans ma dé-tres-se-

b. 'Chant de Nourrice'

Que tu as es-ra-ël pour nom.

There is one aspect of the vocal line which seems to be peculiar to Milhaud. Often, particularly in 'Sept Poèmes de la Connaissance de l'Est', he will end a phrase with an unexpected note, which draws attention, not only to itself, but also to the text, and often indicates the direction of the following phrase. The first example from 'Alissa' emphasizes the importance that Alissa attaches to rejoining her lover. (Example 43a). The following examples typify this technique and are drawn from 'Sept Poèmes de la Connaissance de l'Est'. (Example 43b and c). Selected examples, drawn from 'Chant de Nourrice', 'Defamation' and 'La Révoltée' illustrate the use of this technique in later songs. (Example 43d, e and f).

d. 'Chant de Nourrice'

50

Crois plu- têt que le so- leil de la jus-

51 52

tice un jour brille- ra sur nous.

e. 'Defamation'

36 37

What would they call an au- tumn morn- ing that smiles

38 39

through its rag- ged clouds?

f. 'La Révoltée'

7 8 9 10

Com- bin- ant a- cid- es et ba- ses, elle ap- prend la chimie

i. Rhythm and Prosody

It would appear that Milhaud's approach to rhythm and metre is one of simplicity when setting a text to music. Since the majority of the texts are prose-poetry or free verse, they pose the

problem of metric freedom, which the composer often solves with a change of metre. However, this metric change rarely has the effect of dislocating the melodic line, as is common in a great deal of twentieth-century music; on the contrary, it often aids the flow. The most common metric division is four beats to a bar, which Milhaud clearly found apt, since it gave him a reasonable amount of rhythmic freedom. The $\frac{6}{8}$ metre is used frequently, and implies a lyrical feeling which is often substantiated by the vocal line. There are the occasional bars of one, two and a half, four and a half, five or seven beats, but these are rare.

The setting of the words is usually syllabic, with occasional melismas. The composer follows the French and English speech rhythms closely and does not impose accents on unimportant words and frequently places significant words on the first beat of a bar. In order to fit a text, which is often essentially prose, into a set metre he uses frequent polyrhythm, although this appears to occur spontaneously, without any hint of manipulation or affectation.

Numerous examples of a free use of rhythm, usually within the beat, rarely across it, can be found in all the volumes of songs. The

the phrasing and rhythm make no undue technical demands. While the composer considers his music important, he does not sacrifice the words to his melodic invention. To a large extent the melodic line is determined by the type of text; the more declamatory one or 'chant-récit' being used for prose-poetry and the more conventional and often lyrical being reserved for conventional poetry.

From the point of view of pitch the melodic lines vary a great deal. The frequent modulations or transitions from one tonal area to another necessitate many accidentals and occasional awkward intervals, and the vocal line is rarely doubled in the accompaniment.

It is perhaps possible to discern a move towards a more lyrical, more easily memorized vocal line in the later songs; a move away from the rather dry, recitative style of earlier volumes. But this could be due to the change in the type of text from prose to poetry, rather than any conscious change of technique on the part of the composer.

5. General Summary

It is possible to discern a pattern of simplification in Milhaud's songs in both the music and the poetry. The earlier texts are often long, of a religious nature, contemplative and many-layered.

The corresponding music tends to be complex, with dense, chordal textures, the use of multiple sharp keys, rapid movement from one tonal area to another and the juxtaposition of blocks of different accompaniment patterns. The texts of the later songs are shorter, more poetic in that they sometimes rhyme and scan and the subjects are less esoteric. The accompaniments tend to become more linear, perhaps more chromatic, but less vertically dense, with a more sparing use of chords.

In almost all the songs the phrase lengths are irregular and rarely diatonic for more than a few bars. Some vocal lines are declamatory, a few are conventional and some are chromatic, with many idiomatic descending scale patterns. The writing is mostly syllabic and the rhythms of the vocal lines follow that of the French language. Although the prosody can be seen to be careful and sensitive to both mood and content of the poetry, there is little evidence of deliberate word painting in the melodic line. The composer appears to rely more on the combination of vocal line and accompaniment to interpret the text on a broad rather than a narrow basis.

CHAPTER 3AN ANALYSIS OF FOUR SONGS

The following four songs have been chosen as a representative cross section of the seventy songs analysed for this thesis. They are :

1. Opus 7 'La Nuit à la Vérandah' from 'Sept Poèmes de la Connaissance de l'Est' by Claudel, composed in 1912.
2. Opus 34 'Chant du Laboureur' from the anonymous 'Poèmes Juifs', composed in 1916.
3. Opus 44 'La Femme de l'Ouvrier' from 'Chansons Bas' by Mallarmé, composed in 1917.
4. Opus 55, 'La Révoltée' from 'Soirées de Petrograd' by Chalupt, composed in 1919.

The texts of the four songs illustrate some of the changes in the composer's literary taste, before, during and after the first World War. 'La Nuit à la Vérandah' is a long and complex poem, which expresses some of the poet's thoughts while gazing at the night sky on a still evening in China. 'Chant du Laboureur' is a fairly short poem which expresses the hope of a Jewish labourer that one day he will

attain the promised land and put aside his misery.
'La Femme de l'Ouvrier' is a short poem which
succinctly describes the lot of a workman's wife.
'La Révoltée' is an eight-line rhyming poem, which
describes one of the young women revolutionaries
in an ironic, laconic manner.¹⁷⁹

179. See Appendix B for the poems and translations.

1. La Nuit à la Véranda

Pour Monsieur ARMAND LUNEL.

LA NUIT À LA VÉRANDA.

1
Modéré.

1^{re} Version.
(Revue Blanche Sept. 1897)

2^e Version.
(Connaissance de l'Est 1907)

Modéré.

p

2

3

tains Sau - va - ges croient que l'â - me des en-fants mort-nés ha -

tains Peaux Rou - ges croient que l'â - me des en-fants mort-nés ha -

4

5

bi - te la co-que des clo - vis - ses.

bi - te la co-que des clo - vis - ses.

6 7

9

J'en - tends cet - te nuit le chœur i - nin - ter - rom -

J'en - tends cet - te nuit le chœur i - nin - ter - rom -

10 11

pu des rai - net - tes, pa - reil à une é - lo - cu -

pu des rai - net - tes, pa - reil à une é - lo - cu -

12 13

tion pu - é - ri - le, à u - ne plain - ti - ve ré - ci - ta - tion

tion pu - é - ri - le, à u - ne plain - ti - ve ré - ci - ta - tion

Detailed description of the musical score: The page contains a piano score with vocal lines. Measures 6-7 are a piano introduction. Measures 9-11 show two vocal parts with lyrics. Measures 12-13 continue the vocal parts. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked 'pp' (pianissimo) at measure 7. The lyrics are in French.

14

de pe - ti - tes fil - les,

de pe - ti - tes fil - les,

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'de pe - ti - tes fil - les,'. The piano accompaniment consists of a right hand with a dense, repetitive eighth-note pattern and a left hand with a more melodic line. The key signature has one sharp (F#).

15

This system shows the piano accompaniment for system 15. It features a right hand with a melodic line and a left hand with a bass line. The right hand has a series of eighth notes, and the left hand has a series of chords. The key signature has one sharp (F#).

This system shows the piano accompaniment for system 16. It features a right hand with a melodic line and a left hand with a bass line. The right hand has a series of eighth notes, and the left hand has a series of chords. The key signature has one sharp (F#).

16

une e - bul - li - tion de voy -

une e - bul - li - tion de voy -

8

8

Detailed description: This block contains the musical notation for measure 16. It consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'une e - bul - li - tion de voy -' are written below the notes. The bottom two staves are piano accompaniment in grand staff notation. A first ending bracket labeled '8' spans the first two measures of the piano part.

el - - les.

el - - les.

8

8

Detailed description: This block contains the musical notation for the second part of measure 16. It consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'el - - les.' are written below the notes. The bottom two staves are piano accompaniment in grand staff notation. A first ending bracket labeled '8' spans the first two measures of the piano part.

17

8

8

Detailed description: This block contains the musical notation for measure 17. It consists of three staves. The top two staves are empty. The bottom two staves are piano accompaniment in grand staff notation. A first ending bracket labeled '8' spans the first two measures of the piano part.

18

19

J'ai longue-ment é-tu-di-é les mœurs des é-

J'ai longue-ment é-tu-di-é les mœurs des é-

gliss.

20

21

22

toi - les. Les u - nes vont seu - les, les au-tres mon-tent par pe-lo-tons.

toi - les. Il en est qui vont seu - les, d'au-tres mon-tent par pe-lo-tons.

mf

23 24

Je re-con-nais les Por-tes et les Rues. A l'en-

J'ai re-con-nu les Por-tes et les Tri-voies. A l'en-

25 26

droit le plus dé-cou-vert ga - gnant le point le plus

droit le plus dé-cou-vert ga - gnant le point le plus

27 28 29

haut Ju - pi - ter pur et vert mar - che comme un veau - dor.

haut Ju - pi - ter pur et vert mar - che comme un veau - dor.

30 31

La po-si-tion des as - tres n'est point li - vrée au hasard;

La po-si-tion des as - tres n'est point li - vrée au hasard;

32 33

le jeu de leurs dis - tan - ces me don - ne les pro - por - tions de la - bi - me,

le jeu de leurs dis - tan - ces me don - ne les pro - por - tions de la - bi - me,

34 35

leur mou - ve - ment par - ti - ci - pe à no -

leur bran - le par - ti - ci - pe à no -

36 37 38

tre é-qui-li - bre, vi - tal plu-tôt que mé-ca ni - - - que. Je les tâ - te du

tre é-qui-li - bre, vi - tal plu-tôt que mé-ca ni - - - que. Je les tâ - te du

glissé

39 40 41

pied. Il y a un

pied. L'ar -

42 43

ri - te ar - ri - vant à la der - niè - re fe - nè - tre, à sur - prendre à l'au - tre fe - nè - tre au tra -

cane, ar - ri - vant à la der - niè - re de ces dix fe - nè - tres, est de surprendre à l'au - tre fe - nè - tre au tra -

44 45 46 *retenez le mouvement*

vers du-ne chambre té-né-breuse et in-ha-bi-tée un au-tre frag-ment de la car-te si-dé-rale.

vers de la chambre té-né-breuse et in-ha-bi-tée un au-tre frag-ment de la car-te si-dé-rale.

pp *retenez le mouvement*

47 48 49

Lent et grave.

Rien d'in-trus ne dé-ran-ge-ra tes

Rien d'in-trus ne dé-ran-ge-ra tes

Lent et grave.

pp

50 51 52

son - ges, tels cé-les-tes re-gards n'in-qui-é-teront point au tra-

son - ges, tels cé-les-tes re-gards n'in-qui-é-teront point ton re-

63 64 65 66

large que pour of - frir plus de pri-se à leur im-pul-si - on.

large sans offrir plus de prise à leur im-pul-si - on et son profond „bain” pa-reil au ré-

67 68 69 70

Très lent.

L'air blanc est si cal-me

vé - la - leur pho - to - gra - phi - que.

Très lent. La nuit est si cal-me

pp laissez vibrer

71 72 73 74

qu'il me pa - rait sa - ló.

qu'el - le me pa - rait sa - lée.

1. 'Nuit à la VérandaTonality

The overall tonality tends to be vague and shifting, but leans towards F# major and D# minor. Much of the vocal line consists of pentatonic scales, which are echoed in the accompaniment. In bars 25 and 26 the left hand has a scale pattern of B minor and F minor, while the right hand has ascending arpeggios from B to F# and descending arpeggios from F to B^b. There is a feeling of F# major before bars 58 and 59, where there is a fairly conventional modulation to D# minor using conventional chords and a pivot chord. The song finally settles on a chord of D# minor.

Form and Accompaniment Patterns and Textures

The song is basically through-composed and in three major sections, marked by pauses in the music.

A Bars 1 - 29, but in five sub-sections.

B Bars 30 - 46, but in five sub-sections.

C Bars 47 - 74.

The different sections of the song are formed by the changing accompaniment patterns, which move without any link from the opening, ascending arpeggio pattern, to tremolos in the right hand illustrating the sound of the tree frogs, and a pentatonic melody in the left hand which gives the song an oriental atmosphere. Alternating with these sparse textures are sequences

of unresolved seventh and ninth chords (bars 19 - 23, 39 - 43), ascending and descending arpeggiated figures in fourths and fifths (bars 30 - 34, 57) juxtaposed with quartal and quintal chords (67) and six-three and six-four chords (47 - 54, 68). Some sections of this long song (74 bars) are repeated, which help avoid a formless, rhapsodic impression, which is one of the problems associated with a long text of prose-poetry. Bars 28 and 29 are repeated at bars 45 and 46, bars 65 and 66 and 71 and 73 are a repeat of bars 59 and 60, but there is nothing in the text which corresponds to these repeated bars.

Harmony

This song contains examples of most of Milhaud's harmonic vocabulary. There are a number of seventh and ninth chords (bars 18 - 23, 40 - 43), the latter spaced in fourths and fifths, there is an ostinato pattern of six-four chords (bars 47 - 56), and a conventional chord progression which moves from F# major to D# minor by means of a pivot (bars 58 - 61), an unusual occurrence in Milhaud's music.

The Melodic Line

The length of the phrases is irregular and dependent on the phrases and sentences of the text. The melodic line is often pentatonic and the interval of a third is prominent. In general the vocal line can be described as declamatory and the rhythm follows that of the French language. Certain

idioms, common to many of Milhaud's songs appear in this early example. At bars 24, 29 and 46 the phrase ends on an unexpected note. There are descending E[#] major scales at bars 55 to 59 and an implied E major scale at bars 48 to 54. There is one example of word painting in bar 22 where the melodic line moves in ascending semitones illustrating the words, 'astres montent', but blatant examples such as this are rare in later songs.

2. 'Chant du Laboureur'

1 *Modérément animé.* 2 3

Mon es - pe - ran - ce n'est pas en - core per - due O pa -

4 5 6

- tri - e douce ai - mée de trou - ver sur ton

7 8 9

sol un coin pour m'y é - ta - blir a -

10 11 12

- vant que ma fin n'ar - ri - ve...

The image shows a musical score for a song titled 'Chant du Laboureur'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Modérément animé.' and the dynamics include 'mf' and 'mp'. The lyrics are in French and describe a farmer's hope and struggle. The score is numbered 1 through 12, with some numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) written above the vocal lines. There are also some handwritten annotations, such as '3' above measures 2 and 3, and '3' above measure 6. The piano accompaniment features a steady rhythmic pattern with chords and moving lines in both hands.

13 14 15

u - ne mai - son - net - te sur le som - met d'une col -

16 17 18 19

- li - ne au mi - lieu d'un jar - din de lé - gumes et d'ar - bres frui -

20 21 22 23

- tiers u - ne vigne abondante en grappes u - ne sour - ce lim -

24 25 26 27

- pi - de jail - lis - sant a - vec bruit.

28 29 30

Am - luez un peu. La - bas sous le feuil - la - ge d'un

31 ar - bre touf - fu Je tra - vai - le -

34 -rai je res - pi - re - rai le - ge - re - ment de -

37 - vant les rui - nes environnantes je - pan - che - rai mon cœur

40 je de - mande - rai à quand la

43 fin de la co - lère? Mais

45 *Vif.*
ff très vigoureux.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are in French. The piano part includes various dynamics such as *mf* and *ff*, and articulations like *Vif.* and *très vigoureux.* There are also some handwritten annotations like '9' and '10' above notes in measures 37 and 38 respectively.

46 47 48

lorsque aux confins des val - lées j'en ten - drai le chant de mes

49 50 51

fré - res vi - goureux je di - rai voi - là la

52 53 54

fin des jours de tristesse voi - là la fin de nos malheurs

55 56 57 58 59 60 61 62

63 64 65 66

2. 'Chant du Laboureur'Tonality

The dominant tonality of this song is G major, which appears in all three verses. In verse one the vocal line is in G major. This key is reinforced by a pedal point or drone in the left hand on G-D-G and a quaver ostinato in the right hand. There are occasional flats in the accompaniment, but they do not disturb the tonality.

The melodic line of verse two is also in G major and there is a dotted figure ostinato in the right hand in the same key. Bitonality is created by the inclusion of the vocal melody in the left hand in C major and this bitonality at the interval of an augmented fourth is strikingly dissonant. The vocal line and the right hand of the accompaniment of verse three are basically in B^b major, while the left hand G-D pedal gives bitonality at the interval of a minor third. This bitonality is continued in the Coda.

Form and Accompaniment Patterns and Texture

The song is basically in a three verse, modified strophic form, which is unusual for Milhaud.

The accompaniment patterns are mainly pedal points and ostinato figures, which are fairly typical of the composer's style. The accompaniment of verse one consists of a G-D-G pedal or drone in

the left hand and a quaver ostinato using G and D in the right hand. This pattern changes for verse two to a dotted ostinato figure in the right hand with the vocal melody in octaves in the left hand. In verse three this pattern changes again to a steady, plodding G-D in the left hand plus the melody of verse two harmonised in six-three and six-four chords in the right hand. The Coda continues this pattern, ending on a B^b chord in the treble.

Harmony

There are no real chords in the accompaniment to verses one and two. In verse three the melody of the previous verse is harmonised in the right hand with six-three and six-four chords in B^b major. The chords in bars 45 and 46 follow a conventional progression, which is rare in Milhaud's harmony. The Coda continues this pattern, ending on a B^b major chord.

The Melodic Line

Throughout the three verses the melodic line is of a conventional, folk type, not found very often in Milhaud's songs. Verse one is in two sections; A, subdivided into bars 1 - 5 and 6 - 9, with the second phrase extended by two bars. B, subdivided into three sections, 14 - 18, 18 - 22 and 22 - 24, which last phrase is also extended by two extra

bars. There is some polyrhythm, following the rhythm of the text, but nothing complex or syncopated.

The melodic line of verse two is basically that of the first verse modified by dotted rhythms, which are echoed in the right hand of the accompaniment. It changes at bars 37 - 39 and the last phrase is again extended by the addition of two bars.

The melodic line of verse three is related to that of the other verses, but is shorter, has a higher tessitura and is in B^b major. It can be divided into two sections; A, bars 45 - 49 and B, bars 50 - 54 which is slightly reminiscent of Stravinsky's St. Petersburg Fair theme from 'Petrushka', expressing the "end of the days of sorrow".

3. 'La Femme de l'Ouvrier'

1

1 2 3 4 5

CHANT

Rondement

La fem.me l'en . fant la sou.pe En che.min pour le car.ri.

PIANO

6 7 8 9 10

- er Le com . pli . men . tent qu'il cou . pe Dans l'us de

11 12 13 14 15 16

se ma . ri . er

ff

mf

p

lib

The musical score is written for voice and piano. The voice part is in a single treble clef staff with a 3/4 time signature. The piano accompaniment is in grand staff notation (treble and bass clefs). The score is divided into three systems. The first system (measures 1-5) is marked 'Rondement' and features a steady eighth-note accompaniment. The second system (measures 6-10) includes a fortissimo (ff) dynamic marking and a more active piano accompaniment. The third system (measures 11-16) concludes with a piano (p) dynamic and a 'lib' (ad libitum) marking. Handwritten numbers 1 through 16 are placed above the vocal staff to indicate measure numbers. The lyrics are written below the vocal staff.

3. 'La Femme de l'Ouvrier'

This short song (16 bars) is tonally fairly complex, although it looks reasonably simple on paper. C major is implied by the right hand of the accompaniment to bar eight and by the melodic line, although there is the feeling that the vocal line could be using the Dorian mode from D to D, by the absence of accidentals and the note on which it ends. Bitonality is created by the addition of E^b and B^b in the left hand to the white notes of the right hand. The right hand continues without accidentals, but the left hand has repeated G minor chords for two bars, which are then transferred to the left hand, creating a jarring dissonance. The song ends ambiguously on the superimposed chords of D minor and C major.

Form and Accompaniment Patterns and Texture

The song can be divided into two sections plus a four-bar Coda. A comprises bars 1 - 6 and B is bars 6 - 12. The phrases of the melodic line and the changes in the accompaniment patterns coincide.

The texture is chordal throughout and a harmonised melodic fragment forms the basis of the whole song. In Section A this fragment is stated in bars 1 and 2 and repeated at intervals throughout the song in both the right and left hands. The chordal Coda uses the outline and rhythm of the motif.

Harmony

The motif in the right hand is harmonised by conventional chords, forming a repeated pattern. There are repeated G \sharp minor six-three chords in the left hand in bars 6 - 8, which are then transferred to the right hand for the following two bars. F chords and G chords appear in the right hand in bars 11 and 12. The F and G chords appear to build what could be a IV - V - I cadence in C, but in fact the composer superimposes a D minor six-four chord and an added G \sharp with the final C major chord.

The Melodic Line

The melodic line is a deceptively simple, repetitive, folk-style tune in two phrases. The first phrase extends from bars 1 to 6 and the second from bars 7 to 12. The rhythm is simple, mainly crotchets and occasional quavers. The whole line expresses the monotonous life of the worker's wife.

4. 'La Révoltée'

1 2 3 4

Vir

Ma tourte-rel - le, mon a - mie

5 6 7 8

Suit des cours au Gym - na - se; Com - bi - nant a - ci - des et ba - ses

9 10 11 12

Elle apprend la chi - mie. El - le se - ra prosti - tu - ée

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with a 'p' (piano) dynamic marking. The vocal line is marked 'Vir' and contains the lyrics: 'Ma tourte-rel - le, mon a - mie', 'Suit des cours au Gym - na - se; Com - bi - nant a - ci - des et ba - ses', and 'Elle apprend la chi - mie. El - le se - ra prosti - tu - ée'. The score is divided into measures numbered 1 through 12.

13 14 15

Et jet.te.ra des bom . bes Car le sang des

16 17 18

reines tu . ées Est doux à ma co . lom .

pp

19 20

de.

4. 'La Révoltée'Tonality

The tonality of the vocal line is rather ambiguous. The first phrase suggests A major, while the second phrase suggests C major until the unexpected C# at the end in bar 10. In the third phrase the tonality is indeterminate and the final phrase ends on an implied F#.

The tonality of the accompaniment is equally vague. The right hand consists of ascending and descending pentatonic scale patterns played only on the black notes of the piano, and the left hand comprises a pedal point on A with an E - F ostinato. A form of cadence on F# major is implied by the last three bars.

Form and Accompaniment Patterns and Texture

The vocal line can be divided into three sections; A, bars 3 - 6 and 7 - 10, B, bars 11 - 14 and C, bars 15 - 18. The ostinato patterns of the accompaniment continue for seventeen out of the twenty bars of the song. The right hand consists of a four-bar, ascending and descending, pentatonic quaver pattern. The left hand comprises a pedal point on A with an E-F ostinato, which continues until the Coda, where it becomes the bass line of a 1-V-1 cadence on F# major.

Harmony

The only true chord is the final one on F#, but the introduction implies an A major chord and the Coda implies a 1-V-1 cadence on F# major.

The Melodic Line

The melodic line consists mainly of ascending and descending stepwise movement in $\frac{6}{4}$ time, which creates polyrhythm with the $\frac{4}{4}$ of the accompaniment. Since the text is a brief, eight line poem which scans and has a rhyme scheme of a b b a, c d c d, almost that of a truncated sonnet, the musical phrase lengths are a regular 2 + 2 + 2 + 2 bars. The melodic outline forms a conventional framework with occasional chromaticisms in bars 7, 10 and 11. The only significant interval is the ascending major sixth at bars 16 and 17. This interval is rare in Milhaud's music and belongs more to the romantic century and such songs as 'Auf Flügel des Gesange'. It is therefore probable that its use in this context is an ironic illustration of the words "Car le sang des reines tuées est doux à ma colombe". (For the blood of dead queens is sweet to my dove).

Summary

These four songs illustrate not only some of the changes in Milhaud's literary tastes during the years 1912 to 1921, but also many of the musical idioms typical of his music.

Tonal ambiguity and the implication of numerous keys can be found in the early, longer song and in 'La Révoltée' of 1919, while examples of bitonality are found in 'Chant du Laboureur' and 'La Femme de l'Ouvrier'. The use of pentatonic scales and modes is apparent in three of the songs. The vocal line of none of them is truly diatonic, since the composer often inserts unexpected accidentals, especially at the end of a phrase, which confuse the tonality.

The accompaniment patterns illustrate many of the figures favoured by the composer. 'La Nuit à la Vérandah' demonstrates the juxtaposition of different textures and three of the songs contain pedal points and ostinato patterns typical of his style. There is also a marked difference in the density of the texture between the first and the last songs.

Most of the chords used by Milhaud are either impressionistic seventh and ninth chords or the idiomatic six-three and six-four chords which permeate his music. There are also two examples of fairly conventional chord progressions, which are rare.

The melodic lines vary from the declamatory and rhapsodic to the simple and folk-like. The phrases lengths and outline are usually governed by the

requirements of the text. Rhythm is generally simple and straightforward, with no syncopations, but occasional polyrhythm between the vocal line and the accompaniment.

In all the songs the division into three horizontal layers and the autonomy of the hands is apparent. The detailed indications of tempi and dynamics in these songs are typical of all the songs analysed.

CHAPTER 4CONCLUSIONS

Despite his prolific output, Milhaud remains relatively little known and it seems likely that much of his music will eventually be lost amid the proliferation of styles that characterizes the twentieth century.

On analysis, his technical skill as a composer is evident and it is reasonable to assume that his numerous *mélodies* are, in some way, a microcosm of his larger works. Except in the very early 'Alissa' or 'Sept Poèmes de la Connaissance de l'Est', there is little evidence of deliberate experimentation, either with the voice or the piano. The composer himself makes it clear that he loved poetry and was inspired to set favourite texts to music, just as many young composers do. But it appears that he did not consider his songs a major part of his output.

Since there are far more songs in his early output before 1925 than any other type of composition, it is reasonable to assume that, whether he was conscious of this or not, the composer used these shorter forms to practise his skills as a composer, in preparation for the substantial works of later years.

Unlike Poulenc or Britten, Milhaud did not have a particular singer for whom to write his songs and whose own fame assisted in their performance and, therefore, their acceptance by the public. For there is no doubt that the more a piece of twentieth-century music is played, the more it is accepted by the public and the more likely it is to become part of the standard concert repertoire. It is true that Jane Bathori gave the first performances of many of Milhaud's volumes of songs, but a single performance is ephemeral and, unless recorded, is soon forgotten. Unfortunately very few of Milhaud's songs have been recorded and any versions of early works have long since been deleted from the catalogue.

Since he taught at Mills College, California and at the Paris Conservatoire for many years, his music is familiar to his students, but he is more likely to be remembered for his ability as a teacher than as a composer. There have been,

and still are, so many composers belonging to this century, that it is impossible to foretell who will be remembered in the next.

Since any composer is, in some way, a product of his time, it is not surprising that certain characteristics of the style of one composer will appear in the works of a contemporary. At certain periods in his life, particularly in the years following World War 1, Milhaud was exposed to the music of his contemporaries, especially those labelled 'Les Six', and freely admitted their influence and that of Debussy on his music. While it is difficult to say which aspects of his style were influenced by such friends as Poulenc, Satie or Auric, it can be stated that the earlier published compositions such as 'Alissa' and 'Sept Poèmes de la Connaissance de l'Est' frequently demonstrate impressionist influences, particularly in the use of certain chords, modes and ostinato figures.

These early songs also tend to be settings of intense, often religious texts, with many layers of meaning, which can only be unravelled by detailed analysis of both the text and the music. It is not unexpected that the long, complex texts by the older poet Claudel are set to substantial, often complex music and result in long songs which are not only difficult to perform, but which are not easily assimilated by a listener.

While Milhaud's style of composition is not anachronistic, in that it incorporates many twentieth-century ideas and idioms, it cannot be described as particularly innovative. The composer did not see himself as 'avant-garde' in his *mélodies*, but preferred to interpret the texts according to his taste and development as a composer at that particular time.

It might be expected that, in general, his tonality is often vague and ambiguous, although there is little actual atonal writing in the music before 1921. The pre-war songs tend to imply certain keys, often those with numerous sharps, and to move rapidly from one tonal area to another. Later songs, which are also usually shorter, are less restless, and more definite keys can often be ascribed to them. Bitonality is a feature of songs composed between 1916 and 1920, although its frequency is less than might have been expected at this time.

Pentatonic and whole-tone scales and modes are found in many of the songs composed before 1921, but are rarely found afterwards, since they do not belong to the neo-classical vocabulary current in the twenties and thirties.

In the early songs Milhaud's harmony shows the influence of Impressionism, with unresolved seventh and ninth chords and parallel quartal and quintal

chords. Gradually these chords become less common as the texture of the accompaniments thins, although six-three and six-four chords, often in chromatic, parallel movement are found in almost all his songs. Cluster chords, whole-tone chords and polychords are found, but do not constitute major contributions to the composer's harmonic style. In general, the chordal texture tends to be thinner in the later songs.

Milhaud was aware of the problems as well as the freedom presented by the use of prose-poetry in songs. He took pains to avoid a shapeless, rhapsodic, through-composed form in the earlier songs, mainly by varying accompaniment patterns. This juxtaposition of different textures and patterns creates a 'block' formation, which usually changes with the emphasis of the text. Many of the shorter, later songs are in binary and ternary form, but strophic songs are rare, since these require a poetic text which both rhymes and scans.

The textures of the earlier songs tend to be more vertical and thicker than those composed after World War I. Pedal points and ostinato figures are used throughout the period 1913 - 1921, but the fabric of the accompaniment tends to be thinner

and more linear after 1917, with chords often only appearing in the Coda to complete a song. Although the texture of songs after 1917 is generally more linear, truly contrapuntal textures are rare.

The melodic line appears to vary more-or-less according to the text used. The earlier poems are long, complex and often have religious or philosophical overtones. The corresponding melodic line tends to be rhapsodic and declamatory, with irregular phrases. Some songs have more conventionally lyrical or folk-like melodic lines, but these are settings of such texts as 'Poèmes Juifs' and the Tagore 'Poèmes d'Amour'.

Scale patterns, usually descending, and stepwise movement are a feature of Milhaud's melodic lines and are often used to reinforce a certain key or mode. The most common intervals are those of a third or a fourth, although larger intervals occur, usually at climax points or at the end of a phrase.

Occasionally a melodic line can be described as chromatic or atonal, but intervals such as the augmented fourth and the major seventh are used with discretion. Specific word painting is rare. The mood or atmosphere of a poem is suggested by the tempo and dynamics indicated and by the accompaniment patterns employed.

Rhythms are rarely very complex, since the composer follows the rhythm of the French language. Prosody is careful and the setting of the words is usually syllabic. It would seem that the influence of Brazilian rhythms is less evident in the songs than might have been expected, even in the accompaniment.

In Chapter 2, Section B, the discussion of various aspects of Milhaud's music by contemporaries, critics and students fell into three broad categories; generalisations, influences and more detailed comment.

Most of the generalisations concern Milhaud's aesthetics and are often vague statements which do not usually stand up to any rigorous investigation. The most popular declaration by his contemporaries is that the composer was a 'lyricist'. But since they do not offer an explanation or specific examples of this term, it is difficult to assess its value in this context. Certainly in the light of research and analysis for this thesis, it is evident that the composer was an emotional and sensitive person, strongly moved by poetry. His attachment to Claudel and his poetry would be sufficient to determine this aspect of his personality for any student.

As a composer, it is apparent that he needed to 'express' himself through his music, but that does not automatically make him a lyricist. If

the nineteenth-century, romantic value of the term 'lyricist' is applied to Milhaud's music, it cannot be sustained, since, although his music is not particularly innovative, there is no doubt from its components that it belongs to the twentieth century. Any particularly lyrical or flowing vocal lines are often tempered, or even disguised, by the use of bitonality or dissonant harmony and counterpoint.

Since many of Milhaud's songs are settings of texts with a strong religious or philosophical feeling, Collaer's assertion (see note 132) must be accepted as accurate. But the general impression of many of these judgements is that they are hasty, extravagant and redolent of the period in which they were written.

On such abstract topics as 'subjective', 'objective' or 'expressionist', the composer had the wisdom to maintain a discreet silence and leave these early critics to flounder amid their own verbosity.

The question of influences on Milhaud's early music is somewhat easier to resolve, since the composer himself freely admitted his debt to his elders and contemporaries. He mentions Debussy, whose influence can be seen in the harmony and tonality of the earlier songs. It is perhaps

possible to discern Satie's influence on the later songs, where the writing is more economical and more concentrated. In the years following the first World War, the influence of other members of 'Les Six' and Cocteau can be seen in the choice of poetry by Chalupt and Cocteau, with its brittle, laconic text, for which Milhaud used corresponding music, not unlike that of Poulenc and Auric from the same period.

Milhaud's use of Jewish or folk melodies is confined to texts such as 'Poèmes Juifs' and 'Chansons Bas', where these idioms would be most appropriate.

It is apparent on analysis that the songs are not the result of hasty creation, but of careful thought, and there is no reason to disbelieve the composer's own comments on this matter. (See note 147). Marion Bauer's assessment made in 1942 must rank as one of the most reasoned and sensible to emerge from this period. (See note 149).

Critics and historians appear to feel more comfortable when a composer's music can be classified into neat periods. De Schloezer attempted this as early as 1925. (See note 152). While his classification is logical, it is superficial and does not take other factors into account.

In the period before 1925 an evolution and gradual change of style can be discerned in Milhaud's songs, but any division into distinct categories would be difficult to rationalize. Bobbitt's broad categories are probably a better outline, since the composer continued to work until the early 1970's. (See note 153).

Very few critics omit polytonality from any discussion of Milhaud's work. Morrill (see note 155), divides this polytonality into three periods; harmonic, contrapuntal and synthetic, which, on analysis of the songs, appear to be logical and acceptable. The early songs are more vertical and thicker textured than later compositions, and there is a definite movement after 1918 towards a sparser, more linear texture. An implication of the synthesis of these textures can be found on the final song analysed for this thesis, 'Poème' by Latil.

Bobbitt's conclusions can also be upheld by analysis of Milhaud's songs, since the incidence of ostinato figures is frequent. De Schloezer's assertion regarding atonality is, however, questionable. (See note 158). Statements by Bobbitt (see note 160) and Ivey (see note 159) have already been substantiated by this thesis.

Analysis of Milhaud's songs supports the assertions on his harmony by Bobbitt and McCarthy (see notes 161, 162, 163 and 164), which is reasonable since these conclusions are all based on detailed study of the music.

Compared to many twentieth-century composers, Milhaud's rhythms are uncomplicated. It has been stated that he follows the rhythms of spoken French in his melodic lines, and it seems that any complicated rhythms in the accompaniment were considered an unnecessary embellishment,

The melodic line of the songs generally vary in length and shape according to the text. They are not, however, always as diatonic as Ivey believes. (See note 171). Although functional, they are often expressive and not 'parochial' as found by Swickard. (See note 173).

It is therefore possible to conclude that research and conclusions on other aspects of Milhaud's music are generally upheld by research and analysis of his songs.

After 1925 composition of actual *mélodies* is sparse and the composer uses more texts from earlier centuries by such poets as Ronsard and Corneille as well as those by Claudel and Mallarmé.

It appears that as the composer became established and wrote larger and more varied works, so the time and inclination to set short texts to music receded. As previously stated, Milhaud himself did not consider his *mélodies* the most significant part of his output. But they are important as a record of his early style of composition and his youthful taste in poetry, which, in turn, gives critics and analysts better insight into Milhaud both as a man and a composer.

It seems that he considered himself a craftsman above all. He had a job to do - it happened to be that of composition - and he did it to the best of his ability. However, in the early songs, the elements of youthful enthusiasm and inspiration cannot entirely be discounted. His work as a teacher, although important in later years, was not his '*raison d'être*'.

It would seem that the final conclusion has to be that, however skilled a craftsman, the majority of Milhaud's songs will remain unfamiliar to the general concert-going public. Too many experiments and innovations have been made in music this century and too many other songs have been written, for the songs of this prolific, but still relatively little-known, composer to be included in the standard concert repertoire, although, in the main, this neglect is not wholly justified.

APPENDIX ACHRONOLOGY OF COMPOSITIONS BEFORE 1930

Opus No.	Title	Genre	Date and Publisher
1	Poèmes de Francis Jammes	Mémoires	1910-12 (unpub)
2	Trois Poèmes de Léo Latil	Mémoires	1910-16 (unpub)
3	1re Sonate	P et Von	1911 Durand
4	La Brebis Egarée	3 actes	1910-15 Eschig
5	1er Quatuor à Cordes		1912 Durand
6	Poèmes de Francis Jammes	Mémoires	1912 (unpub)
7	Sept Poèmes de la Connaissance de l'Est	Mémoires	1912-13 Salabert
8	Suite	Piano	1913 Durand
9	Alissa	Piano et Chant	1913 Heugel
10	Trois Poèmes de Lucile de Chateaubriand	Piano et Chant	1913 Salabert
11	Trois Poèmes Romantiques	Piano et Chant	1913-14 (unpub)
12	1re Suite Symphonique	Orchestre	1913-14 Eschig
13	Poème sur un Cantique de Camargue	P et Orchestre	1913 (unpub)
14	Agamemnon	Musique de Théâtre	1913-1919 Durand
15	Sonate pour Piano et Deux Violons		1914 Durand
16	2e Quatuor à Cordes		1914-15 Durand

Opus No.	Title	Genre	Date and Publisher
17	Protée	Musique de Théâtre	1913-19 Durand
18	Le Printemps	P et Von	1914 Durand
19	Trois Poèmes Romantiques	Chant et Piano	1914 (unpub)
20	Quatre Poèmes de Léo Latil	Chant et P	1914 Durand
21	Le Chateau	Chant et P	1914 (unpub)
22	Poème	Chant et P	1914 (unpub)
23	Variations sur un Thème de Cliquet	Piano	1915 (unpub)
24	Les Choëphores	Musique de Théâtre	1915 Heugel
25	Printemps	Piano	1915-19 La Sirène Eschig
26	Quatre Poèmes pour Baryton	Chant et P	1915-17 Durand
27	D'Un Cahier Inédit du Journal d' Eugénie de Guérin	Chant et P	1915 Philippo
28	L'Arbre Exotique	Chant et Piano	1915 (unpub)
29	N.D. de Sarrance	Cantique	1915 out of print
30	Deux Poèmes d'Amour	Chant et Piano	1915 New York
31	Deux Poèmes de Coventry Patmore	Piano et Chant	1915 Maestricht
32	3e Quatuor à Cordes		1916 Durand
33	Sonate	Piano	1916 Salabert
34	Poèmes Juifs	Chant et Piano	1916 Eschig

Opus No	Title	Genre	Date and Publisher
35	Deux Poèmes du Gardener	2 voix et Piano	1916-17 (unpub)
36	Child Poems	Chant et Piano	1916 Music Composer Corp. New York
37	Trois Poèmes	Chant et Piano	1916 (unpub)
38	No 34 de l'Eglise Habillée de Feuilles	Quatuor vocal P 6 mains	1916 (unpub)
39	Deux Poèmes	Quatuor vocal	1916-19
40	2e Sonate	Piano et Violon	Durand 1917 Durand
41	Les Euménides	Opéra en 3 actes	1917-22 Heugel
42	Le Retour de l'Enfant Prodigue	Cantate 5 voix	1917 Vienne
43	1re Symphonie "Le Printemps"	Petit Orchestre	1917 Vienne
44	Chansons Bas	Chant et P	1917 Eschig
45	Deux Poèmes de Rimbaud	Chant et P	1917 (unpub)
46	4e Quatuor à Cordes		1918 Salabert
47	Sonate pour Piano, Flute, Clarinettes, Hautbois		1918 Durand
48	L'Homme et son Désir	Ballet	1918 Universal Edit.
49	2e Symphonie (Pastorale)	Petit Orchestre	1918 Universal Edit
50	Poèmes de Francis Jammes	Chant et Piano	1918 (unpub)

Opus No.	Title	Genre	Date and Publisher
51	Deux Petits Airs	Chant et Piano	1912 Eschig
52	Deux Poèmes Tupis	4 voix de femmes	1918 (unpub)
53	Psaume 136	Baryton Choeur Orchestre	1918 Universal Edit
54	Poèmes de Francis Thompson	Chant et Piano	1919 (unpub)
55	Les Soirées de Petrograd	Chant et Piano	1919 Durand
56	Machines Agricoles	Pastorales pour Chant	1919 Universal Edit
57	2e Suite Symphonique d'après "Protée"	Orchestre	1919
58	a) Le Boeuf sur le Toit	Ballet	1919 Eschig
	b) Cinéma-Fantaisie	Violon et Orchestre	1919 Eschig
59	Trois Poèmes de Jean Cocteau	Piano et Chant	1920 Eschig
60	Catalogue de Fleurs	Chant et 7 instruments	1920 Durand
61	Ballade	P et Orch	1920 Universal Edit
62	Sérénade en 3 parties	Orchestre	1920-21 Universal Edit
63	Cinq Etudes	P et Orch	1920 Universal Edit
64	5e Quatuor à Cordes		1920 Salabert
65	Feuilles de Température	Chant et Piano	1920 (unpub)

Opus No.	Title	Genre	Date and Publisher
66	Le Printemps (II)	Piano	1919-20 Eschig
67	Saudades do Brazil	Suite de danses	1920-21 Eschig
68	Caramel Mou	P ou Petit Orchestre	1920 Eschig
69	Cocktail	Chant et 3 Clar	1921 Almanach de Cocagne
70	Les Mariés de la Tour Eiffel	Spectacle de Jean Cocteau	1921 (unpub)
71	Symphonie	Petit Orch	1921 Universal Edit
72	Psaume 126	Choeur d'hommes	1921 Universal Edit
73	Poème (du Journal intime de Léo Latil)	Piano et Chant	1921 Eschig
74	4e Symphonie	Dixtuor à cordes	1921 Universal Edit
75	5e Symphonie	Dixtuor à vent	1922 Universal Edit
76	Sonatine	Flute et Piano	1922 Durand
77	6e Quatuor à Cordes		1922 Universal Edit
78	Trois Rag Caprices	Petit ou Petit Orch	1922 Universal Edit
79	6e Symphonie	Quatuor vocal	1923 Universal Edit

Opus No.	Title	Genre	Date and Publisher
80	Quatre Poèmes de Catulle	Chant et Violon	1923 Heugel
81	a) La Création du Monde	Ballet	1923 Eschig
82	Récitatifs pour "Une Education Manquée" de Chabrier		1923 Enoch
83	a) Salade	Ballet	5.20.2 Heugel
84	Le Train Bleu	Ballet	12.2 - 5.3.1924 Heugel
85	Les Malheurs d'Orphée	Opéra	Eté 1924 Heugel
86	Six Chants Populaires Hébraïques	Chant et Piano	1925 Heugel
87	7e Quatuor à Cordes		1925 Universal Edit
88	a) Hymne de Sion Israel est Vivant	Chant et Piano	1925 Universal Edit
	b) Deux Hymnes	Orchestre	1925 Universal edit
89	Esther de Carpentras	Opéra Bouffe	1925 Heugel
81	b) Suite de Concert de la Création du Monde	Quatuor à cordes et Piano	1926 Eschig
83	b) Le Carnaval d'Aix	P et Orch	1926 Heugel
90	Pièce de Circonstance	Chant et Piano	1926 (unpub)

Opus No.	Title	Genre	Date and Publisher
91	Impromptu	Violon et P	1926
92	Le Pauvre Matelot	Opéra	1926 Heugel
93	1er Concerto	Von et Orches	1927 Heugel
94	L'Enlèvement d'Europe	Opéra Minute	1927 Universal Edit
95	L'Eventail de Jeanne	Ballet	1927 Heugel
96	Prières Journalières à l'Usage des Juifs du Comtat Venaissin	Chant et Piano	1927 Heugel
97	3 Caprices de Paganini	Piano et Violon	1927 Heugel
98	L'Abandon d'Ariane	Opéra Minute	1977 Universal Edit
99	La Délivrance de Thésée	Opéra Minute	1977 Universal Edit
100	Sonatine	Clarinette et Piano	1977 Durand
101	La Bien Aimée	Ballet	1928 Universal Edit
102	Christophe Colomb	Opéra	1928 Universal Edit
103	Cantate pour Louer le Seigneur	Orchestre	1928 Universal Edit
104	Actualités	Petit Orches	1928 Universal Edit
105	Vocalise (Air)	Chant et Piano	1928 Leduc

Opus No.	Title	Genre	Date and Publisher
106	Quatrain	Chant et Piano	1929 100 ex. H.C.
107	La P'tite Lilie	Film	1929 Universal Edit
108	Concerto	Alto et Orch	1929 Universal Edit
109	Concerto	Batterie Petit Orch	1929-30 Universal Edit
110	Maximilien	Opéra	Eté 1930

MELODIES WRITTEN AFTER 1930

Opus No.	Title	Genre	Date and Publisher
128	d) Deux Chansons (du film "Mme Bovary")	Chant et Piano	1933 Enoch
142	Le Cygne	Chant et Piano	1935 (unpub)
143	Quatrain	Mélodie	1935 (unpub)
152	b) Trois Chansons de Troubadour	Chant et Orch ou P	Mai 1936 Salabert
154	b) Chanson de Bouffon	Chant et Piano	Août 1936 (unpub)
167	Chansons	Chant et Piano	1936-37 Salabert
173	Chanson du Capitaine	Chant et Piano	Juin-Oct 1937 Salabert
178	Poème de Corneille	Chant et Piano	Oct 1937 (unpub)
180	Quatrain	Chant et Piano	28.10.1937 (unpub)
211	Couronne de Gloire	Chant et Piano	Janv-Mars 1940 (unpub)
233	17 Rêves	Chant et Piano	Mai 1942 Heugel
246	La Liberation des Antilles	Chant et Piano	21-23Juill 1944 Leeds
253	37 Printemps Lointain	Chant et Piano	4 Avril 1945 (unpub)
265	49 Chants de Misère	Chant et Piano	19-20 Mars 1946 Heugel

Opus No.	Title	Genre	Date and Publisher
276	60 Trois Poèmes	Chant et Piano	1 Avril 1947 Heugel
296	Ballade-Nocturne	Chant et Piano	Juil 1949 Heugel
305	Les Temps Faciles	Chant et Piano	14.6.1950 (unpub)
319	Petites Légendes	Chant et Piano	Août 1952 Heugel
352	Fontaines et Sources	Chant et P ou Orch	Février 1956 (unpub)

APPENDIX BTHE FRENCH POETRY AND ENGLISH TRANSLATIONS

The following are the poems set to music by Milhaud in the songs analysed for this thesis. The translations are by the present author and are a literal attempt in prose to convey the meaning of the texts and have no literary pretensions whatsoever.

1. LA NUIT A LA VERANDAHPAUL CLAUDEL

Certains Peaux-Rouges croient que l'âme des enfants mort-nés habite la coque des clovisses. J'entends cette nuit le chœur ininterrompu des rainettes, pareil à une élocution puérile, à une plaintive récitation de petites filles, à une ébullition de voyelles.

J'ai longuement étudié les moeurs des étoiles. Il en est qui vont seules, d'autres montent par pelotons. J'ai reconnu les Portes et les Trivoies. A l'endroit le plus découvert gagnant le point le plus haut, Jupiter pur et vert marche comme un veau d'or. La position des astres n'est point livrée au hasard; le jeu de leurs distances me donne les proportions de l'abîme, leur branle participe à notre équilibre, vital plutôt que mécanique. Je les tâte du pied.

L'arcane, arrivant à la dernière de ces dix fenêtres, est de surprendre à l'autre fenêtre au travers de la chambre ténébreuse et inhabitée un autre fragment de la carte sidérale.

Rien d'intrus ne dérangera tes songes, tels célestes regards n'inquiéteront point ton repos au travers de la muraille, si, avant de te coucher, tu prends soin de disposer ce grand miroir devant la nuit. La Terre ne présente pas aux astres une mer si large sans offrir plus de prise à leur impulsion et son profond bain, pareil au révélateur photographique.

La nuit est si calme qu'elle me parait salée.

OPUS 7 SEVEN POEMS FROM LA CONNAISSANCE DE L'EST1. NIGHT ON THE VERANDAH

Certain Redskins believe that the souls of still-born infants live in the shells of clams. This evening I can hear the uninterrupted chorus of tree-frogs, reminiscent of childish elocution, of little girls' plaintive recitation, of a ferment of vowels.

I have studied the habits of the stars at length. Some of them travel alone, others in groups. I have identified the gates and the crossroads. In the most explored place, reaching the highest point, Jupiter, pure and green, moves like a golden calf. The position of the stars is not left to chance at all, The game of their distances gives me the proportions of the abyss, their oscillation is part of our equilibrium, vital rather than mechanical. I can touch them with my foot.

The arcane, arriving at the last of these ten windows, is to surprise at the other window across the shadowy and uninhabited room another fragment of the chart of the stars.

No intrusion will disturb your dreams, no celestial gaze will disturb your rest beyond the wall, if, before retiring, you take care to arrange this large mirror before the night. Earth does not present to the stars a sea so broad without offering greater grasp to their impulse and its deep 'bath', like some sort of photographic developer - the night is so still that it seems salted.

2. DECEMBRE

Balayant la contrée et ce vallon feuillu, ta main, gagnant les terres couleur de pourpre et de tan que tes yeux là-bas découvrent, s'arrête avec eux sur ce riche brocart. Tout est coi et enveloppé; nul vert blessant, rien de jeune et rien de neuf ne forfait à la construction et au chant de ces tons pleins et sourds. Une sombre nuée occupe tout le ciel, dont, remplissant de vapeur les crans irréguliers de la montagne, on dirait qu'il s'attache à l'horizon comme par des mortaises. De la paume caresse ces larges ornements que brochent les touffes de pins noirs sur l'hyacinthe des plaines, des doigts vérifie ces détails enfoncés dans la trame et la brume de ce jour hivernal, un rang d'arbres, un village. L'heure est certainement arrêtée; comme un théâtre vide qu'emplit la mélancolie, le paysage clos semble prêter attention à une voix si grêle que je ne la saurais ouïr.

Ces après-midi de décembre sont douces.

Rien encore n'y parle du tourmentant avenir. Et le passé n'est pas si peu mort qu'il souffre que rien lui survive. De tant d'herbe et d'une si grande moisson, nulle chose ne demeure que de la paille parsemée et une bourre flétrie; une eau froide mortifie la terre retournée. Tout est fini. Entre une année et l'autre, c'est ici la pause et la suspension. La pensée, délivrée de son travail, se recueille dans une taciturne allégresse, et, méditant de nouvelles entreprises, elle goûte, comme la terre, son sabbat.

2. DECEMBRE

Sweeping the country and this leafy vale, your hand, reaching the lands coloured purple and ochre which your eyes disclose over there, stops at the same time, on this rich brocade. All is quiet and enveloped; no offensive green, nothing young or new betrays in the construction and in the song of these rich, deep tones. A dark storm cloud fills the whole sky, of which, filling with mist the irregular notches of the mountain, one would say that it is attached to the horizon as if by slots. Palms caress the decorative border embroidered by the lines of dark pines on the hyacinth of the plains, fingers verify these details woven into the weft and the mist of this winter's day, a row of trees, a village.

Time stands still; like an empty theatre filled with melancholy, the dark countryside seems to heed a voice so high-pitched that I would not possibly hear it.

These December afternoons are soft. Nothing yet hints at the torments to come. The past is not so little dead that it suffers anything to survive it. From so much grass and such a great harvest, nothing remains but some scattered straw and some stained lint; a cold water petrifies the tilled earth. All is finished. Between one year and another, it is here the pause and suspension. Thought, freed from its labours, gathers itself in a silent gaiety and, considering new enterprises, it savours, like the earth, its sabbath.

3. DISSOLUTION

Et je suis de nouveau reporté sur la mer indifférente et liquide. Quand je serai mort, on ne me fera plus souffrir. Quand je serai enterré entre mon père et ma mère, on ne me fera plus souffrir. On ne se rira plus de ce coeur trop aimant. Dans l'intérieur de la terre se dissoudra le sacrement de mon corps, mais mon âme, pareille au cri le plus perçant, reposera dans le sein d'Abraham. Maintenant tout est dissous, et d'un oeil appesanti je cherche en vain autour de moi et le pays habituel à la route ferme sous mon pas et ce visage cruel. Le ciel n'est plus que de la brume et l'espace de l'eau. Tu le vois, tout est dissous et je chercherais en vain autour de moi trait ou forme. Rien, pour horizon, que la cessation de la couleur la plus foncée. La matière de tout est rassemblée en une seule eau, pareille à celle de ces larmes que je sens qui coulent sur ma joue. Sa voix, pareille à celle du sommeil quand il souffle de ce qu'il y a de plus sourd à l'espoir en nous. J'aurais beau chercher je ne trouve plus rien hors de moi, ni ce pays qui fut mon séjour, ni ce visage beaucoup aimé.

3. DISSOLUTION

Once again I am carried forward upon the indifferent and liquid sea. When I am dead, I shall suffer no more. When I am buried between my father and my mother, I shall suffer no more. No one will mock any longer this too-loving heart. In the dark recesses of the earth the sacrament of my body will disintegrate, but my soul, like the most piercing cry, will rest in the bosom of Abraham. Now everything has disintegrated, and with a heavy eye I search in vain all around me, the familiar country, with the firm road beneath my step, as well as this cruel face. The sky is no longer anything but mist and the expanse of the water. You see, everything has disintegrated and I would search in vain around me for shape or form. Nothing, for horizon, but the cessation of the darkest colour. All matter is reassembled in one single great sea like that of these tears which I feel pouring down my cheeks. Its voice, like that of slumber when it breathes, whispers to dampen our hope. I would search in vain, I no longer find anything outside myself, neither this country which was my home, nor that beloved face.

4. ARDEUR

La journée est plus dure que l'enfer.

Au dehors, un soleil qui assomme, et dévorant toute ombre une splendeur aveuglante, si fixe qu'elle paraît solide. Je perçois dans ce qui m'entoure moins d'immobilité que de stupeur, l'arrêt dans le coup. Car la Terre durant ces quatre lunes a parachevé sa génération; il est temps que l'Epoux la tue, et, dévoilant les feux dont il brûle, la condamne d'un inexorable baiser.

Pour moi, que dirai-je? Ah! si ces flammes sont effroyables à ma faiblesse, si mon oeil se détourne, si ma chair sue, si je plie sur la triple jointure de mes jambes, j'accuserai cette matière inerte, mais l'esprit viril sort de lui-même dans un transport héroïque! Je le sens! mon âme hésite, mais rien que de suprême ne peut satisfaire à cette jalousie délicate et horrible. Que d'autres fuient sous la terre, obstruent avec soin la fissure de leur demeure; mais un coeur sublime, serré de la dure pointe de l'amour, embrasse le feu et la torture.

Soleil, redouble tes flammes, ce n'est point assez que de brûler, consume: ma douleur serait de ne point souffrir assez. Que rien d'impur ne soit soustrait à la fournaise et d'aveugle au supplice de la lumière!

4. ARDOUR

Daytime is harsher than Hell.

Outside a murderous sun, devouring all shadow, a blinding splendour, so motionless that it appears solid. I perceive around me not so much stillness as stupor, a halt in motion. For the Earth during these four moons has completed her lifespan; it is time for the bridegroom to kill her, and disclosing the fires which consume him, to condemn her with an inexorable kiss.

For myself, what shall I say? Ah, if these flames are torture to my weakness, if I avert my gaze, if my flesh sweats, if I kneel down, I shall accuse this lifeless body, but the virile spirit escapes by itself in heroic ecstasy. I can feel it! My soul hesitates, but nothing less than the ultimate can satisfy this delicious and terrible jealousy. Let others flee beneath the earth, hide carefully the cleft that is their home; but a sublime heart, compressed by the hard point of love, embraces fire and torture. Sun, redouble your flames, it is not enough just to burn, consume: my pain would be not suffering enough. Let nothing impure be protected from the furnace, and nothing blind from the torture of the light!

5. TRISTESSE DE L'EAU

Il est une conception dans la joie, je le veux, il est une vision dans le rire. Mais ce mélange de béatitude et d'amertume que comporte l'acte de la création, pour que tu le comprennes, ami, à cette heure où s'ouvre une sombre saison, je t'expliquerai la tristesse de l'eau.

Du ciel choit ou de la paupière déborde une larme identique.

Ne pense point de ta mélancolie accuser la nuée, ni ce voile de l'averse obscure. Ferme les yeux, écoute! la pluie tombe.

Ni la monotonie de ce bruit assidu ne suffit à L'explication.

C'est l'ennui d'un deuil qui porte en lui-même sa cause, c'est l'embesognement de l'amour, c'est la peine dans le travail. Les cieux pleurent sur la terre qu'ils fécondent. Et ce n'est point surtout l'automne et la chute future du fruit dont elles nourrissent la graine qui tire ces larmes de la nue hivernale. La douleur est l'été et dans la fleur de la vie l'épanouissement de la mort.

Au moment que s'achève cette heure qui précède Midi, comme je descends dans ce vallon qu'emplit la rumeur de fontaines diverses, je m'arrête ravi par le chagrin. Que ces eaux sont copieuses! et si les larmes comme le sang ont en nous une source perpétuelle, l'oreille à ce choeur liquide de voix abondantes ou grêles, qu'il est rafraichissant d'y assortir toutes les nuances de sa peine! Il n'est passion qui ne puisse vous emprunter ses larmes, fontaines! et bien qu'à la mienne suffise l'éclat de cette goutte unique qui de très haut dans la vasque s'abat sur l'image de la lune, je n'aurai pas en vain pour maints après-midi appris à connaître ta retraite, val chagrin.

Me voici dans la plaine. Au seuil de cette cabane où, dans l'obscurité intérieure, luit le cierge allumé pour quelque fête rustique, un homme assis tient dans sa main une cymbale poussiéreuse. Il pleut immensément; et j'entends seul, au milieu de la solitude mouillée, un cri d'oie.

5. THE WATER'S SORROW

There is a conception in joy, I want it, it is a vision in laughter. But this mixture of beatitude and bitterness which is the act of creation, so that you understand my friend, at this time, at the beginning of a sombre season, I shall explain to you the sorrow of the waters.

The same tear falls from the Heavens as brims from the eyes. Do not think to accuse the storm cloud of your melancholy or this dark, stormy curtain. Close your eyes, listen! The rain is falling.

Nor does the monotony of this persistent noise suffice for explanation.

It is the pain of a bereavement which carries within itself its cause, it is the enslavement of love, it is the pain of labour. The skies weep upon the earth that they fertilize. And above all it is not the autumn and the future fall of the fruit whose seeds they nourish which causes the wintry skies to weep. The sorrow is the summer and in the flower of life the flowering of death.

At the end of the hour that precedes midday, as I go into the grove filled with the murmuring of many fountains, I halt overcome by grief. How copious are these waters! And if these tears, like the blood within us, have an eternal source, listening to this liquid chorus of many shrill voices, how refreshing it is to list all the nuances of one's pain! No passion could not borrow from you its tears, fountains! and although to mine the brilliance of this single drop may be enough which from high up in the fountain splashes down on the image of the moon. I would not, for many an afternoon, have known your retreat in vain, you sorrowful vale.

Here I am in the plain. On the threshold of this cabin, where, in the interior darkness, shines the holy candle lit for some rustic festival, a seated man holds in his hand a dusty cymbal. The rain is immense; and I can hear alone in the midst of the damp solitude, the cry of a goose.

6. LA DESCENTE

Ah! que ces gens continuent à dormir! que le bateau n'arrive pas présentement à l'escale! que ce malheur soit conjuré d'entendre ou de l'avoir proférée, une parole!

Sortant du sommeil de la nuit, je me suis réveillé dans les flammes.

Tant de beauté me force à rire! Quel luxe! quel éclat! quelle vigueur de la couleur inextinguible! C'est l'Aurore. O Dieu, que ce bleu a donc pour moi de nouveauté! que ce vert est tendre! qu'il est frais! et, regardant vers le ciel ultérieur, quelle paix de le voir si noir encore que les étoiles y clignent. Mais que tu sais bien, ami, de quel côté te tourner, et ce qui t'est réservé, si, levant les yeux, tu ne rougis point d'envisager les clartés célestes. Oh! que ce soit précisément cette couleur qu'il me soit donné de considérer! Ce n'est point du rouge, et ce n'est point la couleur du soleil; c'est la fusion du sang dans l'or! c'est la vie consommée dans la victoire, c'est, dans l'éternité, la ressource de la jeunesse! La Pensée que c'est le jour qui se lève ne diminue point mon exultation. Mais ce qui me trouble comme un amant, ce qui me fait frémir dans ma chair, c'est l'intention de gloire de ceci, c'est mon admission, c'est l'avancement à ma rencontre de cette joie!

Bois, ô mon coeur, à ces délices inépuisables!

Que crains-tu? ne vois-tu pas de quel côté le courant, accélérant la poussée de notre bateau, nous entraîne? Pourquoi douter que nous n'arrivions, et qu'un immense jour ne réponde à l'éclat d'une telle promesse? Je prévois que le soleil se lèvera et qu'il faut me préparer à en soutenir la force. O lumière! noie toutes les choses transitoires au sein de ton abîme.

Vienne midi, et il me sera donné de considérer ton
règne, été, et de consommer, consolidé dans ma joie,
le jour, - assis parmi la paix de toute la terre,
dans la solitude céréale.

6. THE DESCENT

Oh that these people would continue to sleep!
That the boat would not arrive shortly at the port,
that this misery might be entreated to hear or to
have uttered one word!

Rousing from my night's sleep, I awoke amid
flames. So much beauty makes me laugh. What luxury!
What brilliance! What vitality in the inextinguishable
colour! It is the Dawn. Oh God, what novelty this
blue has for me! How tender is this green! How fresh!
and looking towards the horizon beyond, what peace to
see it still so black that the stars wink there. But
how well you know, friend, which side to turn to,
and what is reserved for you, if, lifting your eyes,
you do not blush to see the celestial lights. Oh,
that it should be precisely this colour which is
given to me to consider. It is not a red, and it
is not the colour of the sun; it is the fusion of
blood and gold! It is life consummate in victory,
it is, in eternity, the spring of youth! The
thought that it is the dawning day does not diminish
my exultation - but what worries me like a lover,
what makes my flesh tremble, is the intention of
its glory, my admission, the movement of this joy
towards me. Drink, oh my heart, of these
inexhaustible delights!

What do you fear? Do you not see to which side
the current, speeding the motion of our boat, leads
us? Why doubt our arrival, and that an immense day
will reply to the radiance of such a promise? I
foresee that the sun will rise and that I must
prepare to bear its heat. Oh light! Drown all
temporary matter in the depths of your being.
Midday may come, and I will have the chance to
consider your reign, Summer, and to consume, firm
in my joy, the day - seated among the peace of
the whole earth, in earthly solitude.

7. LE POINT

Je m'arrête : il y a un point à ma promenade comme à une phrase que l'on a finie. C'est le titre d'une tombe à mes pieds, à ce détour où le chemin descend. De là je prends ma dernière vue de la terre, j'envisage le pays des morts. Avec ses bouquets de pins et d'oliviers, il se disperse et s'épand au milieu des profondes moissons qui l'entourent. Tout est consommé dans la plénitude. Cérès a embrassé Proserpine. Tout étouffe l'issue, tout trace la limite. Je retrouve, droit au pied des monts immuables, la grande raie du fleuve; je constate notre frontière; j'endure ceci. Mon absence est configurée par cette île bondée de morts et dévorée de moissons. Seul debout parmi le peuple enterré et mes pieds entre les noms proférés par l'herbe, je guette cette ouverture de la Terre où le vent doux, comme un chien sans voix, continue depuis deux jours d'entrer l'énorme nuage qu'il a détaché derrière moi des Eaux. C'est fini; le jour est bien fini; il n'y a plus qu'à se retourner et à remesurer le chemin qui me rattache à la maison. A cette halte où s'arrêtent les porteurs de bières et de baquets, je regarde longuement derrière moi la route jaune qui va des vivants chez les morts et que termine, comme un feu qui brûle mal, un point rouge dans le ciel bouché.

7. THE TURNING POINT

I stop. There is a stop in my walk like a sentence that one has finished. It is the title of a tomb at my feet, at this turning where the path descends. From there I take my last look at the earth, I envisage the land of the dead. With its bunches of pines and olive trees, it spreads out and stretches to the midst of the deep crops which surround it. Everything is consumed in plenitude. Ceres has kissed Proserpine. Everything stifles the outcome, everything defines the limit. I find again, right at the foot of the immovable mountains, the great line of the river; I establish our frontier; I endure it. My absence is marked by this island bounded by the dead and devoured by crops. Standing alone amid the interred and my feet between the names proffered by the grass, I await that opening of the earth where the soft wind, like a voiceless dog, has, for two days continuously filled the enormous storm cloud which it has detached from the sea behind me. It is finished; the day is well finished; all that is left is to turn round and retread the path which leads me to the house. At this halt where the beer and bucket carriers stop, I look for a long time behind me at the yellow road which goes from the living to the dead, ending in a red point, like a badly lit fire, in the overcast sky.

ALISSAI. JEROME

Efforcez vous d'entrer par la porte étroite, car la porte large et le chemin spacieux mènent à la perdition, et nombreux sont ceux qui y passent; mais étroite est la porte, resserrée la voie qui conduisent à la Vie, et il en est peu qui les trouvent. Il en est peu. Je serais de ceux-la...

II. JEROME ET ALISSA

Elle devint tout-à-coup très grave : "Quand il a parlé de soutien dans le vie, j'ai répondu que tu avais ta mère." "Oh! Alissa, tu sais bien que je ne l'avrai pas toujours ... Et puis ce n'est pas la même chose..." Elle baissa le front: "C'est aussi ce qu'il m'a répondu. Je lui pris la main en tremblant." "Tout ce que je serai plus tard, c'est pour toi que je le veux être."

"Mais, Jérôme, moi aussi je peux te quitter."

Mon âme entrainait dans mes paroles.

"Moi, je ne te quitterai jamais."

Elle haussa un peu les épaules : "N'est-tu pas assez fort pour marcher seul? C'est tout seul que chacun de nous doit gagner Dieu."

ALISSAI. JEROME

Do your best to enter by the narrow gate, for the wide gate and the spacious road both lead to perdition, and there are many who take that way; but narrow is the door and cramped the road which lead towards life, and very few find them. Very few. I shall be one of those...

II. JEROME AND ALISSA

She suddenly became very serious: "When he spoke of support in life, I replied that you had your mother."
"Oh, Alissa, you know quite well that I shan't have her forever... And anyway, it's not the same thing... She kissed his forehead: "That's also what he said to me, and trembling, I took hold of his hand."
"Whatever I become later, I exist only for you."
"But Jérôme, I can leave you as well." My soul entered into my words: "Myself, I shall never leave you."
She shrugged her shoulders slightly: "Aren't you strong enough to go on alone? Each one of us has to reach God alone."

III. JEROME ET ALISSA

"J'ai fait un triste rêve", me dit Alissa, au matin d'un de mes derniers jours de vacances. "Je vivais et tu étais mort. Non: je ne te voyais pas mourir. Simplement il y avait ceci: Tu étais mort. C'était affreux; c'était tellement impossible que j'obtenais que simplement tu sois absent. Nous étions séparés et je sentais qu'il y avait moyen de te rejoindre: je cherchais comment, et pour y arriver, j'ai fait un tel effort que cela m'a réveillée. Ce matin je crois que tu restais sous l'impression de ce rêve; c'était comme si je le continuais. Il me semblait encore que j'étais séparée de toi longtemps, longtemps" et très bas elle ajouta: "Toute ma vie - et que toute la vie il faudrait faire un grand effort..."

"Pourquoi?"

"Chacun un grand effort pour nous rejoindre."

Je ne prenais pas au sérieux ou craignais de prendre au sérieux ses paroles. Comme pour y protester, mon coeur battant beaucoup, dans un soudain courage je lui dis:

"Et bien, moi, ce matin j'ai rêvé que j'allais épouser si fort que rien, rien ne pourrait nous séparer - que la mort."

"Tu crois que la mort peut séparer?" reprit-elle.

"Je veux dire - je pense qu'elle peut rapprocher, au contraire..."

Oui, rapprocher ce qui a été séparé pendant la vie."

Tout cela entraînait en nous si avant que j'entends encore jusqu'à l'intonation de nos paroles.

Pourtant je ne compris toute leur gravité que plus tard.

III. JEROME AND ALISSA

"I had a sad dream," Alissa said to me, one morning near the end of my holidays. "I was alive and you were dead. No: I didn't see you die. It was simply this: You were dead. It was horrible, it was quite impossible for me to realise that you were simply absent. We were separated and I felt there was a way to rejoin you: I looked for one, and in trying, made such an effort that it woke me up. This morning I thought that you stayed under the impression of this dream; it was as if I carried on with it. It still seemed to me that I had been separated from you for a long time, a long time," and she added very softly; "the whole of my life - and that I would have to try hard all my life..."

"What for?"

"Try hard to rejoin us."

I didn't, or was afraid to take her words seriously. As if in protest my heart beat loudly, and with a sudden burst of courage I said to her: "Well, I myself had a dream this morning that I was going to marry so definitely that nothing, nothing could separate us - only death."

"Do you think that death can separate?" She replied, "I mean, I think on the contrary it can rejoin... Yes, rejoin what was separated during life."

All this entered into us so much that I still hear the intonation of our words. However, I only understood their gravity later.

IV. LETTRE D'ALISSA

Mon cher Jérôme,

J'ai beaucoup réfléchi à ce que tu me proposais. J'ai peur d'être trop agée pour toi; mais je songe à que je souffrirais plus tard si je vois que je ne puis plus te plaire.

Tu vas t'indigner beaucoup, sans doute, en me lisant; je crois entendre tes protestations; pourtant, je ne mets pas en doute ton amour: simplement, je te demande d'attendre encore que tu sois un peu plus avancé dans la vie.

Comprends que je parle ici que pour toi même, car pour moi je crois bien que je ne pourrai jamais cesser de t'aimer.

Alissa

IV. ALISSA'S LETTER

My dear Jérôme,

I have thought for a long time about your proposal. I'm afraid of being too old for you; and I think of my suffering later if I see that I can no longer please you.

You will no doubt get very cross reading this; I can hear your protests; however, I don't doubt your love: simply that I ask you to wait a while until you are a little older.

Please understand that I am speaking only for your sake, for myself, I firmly believe that I shall never stop loving you.

Alissa

V. JEROME ET ALISSA

"C'est ta lettre qui m'ai fait revenir."

"Je m'en suis bien doutée," dit-elle, "et c'est bien là ce qui me fâche. Pourquoi as-tu malpris ce que je disais? C'était pourtant bien simple. Nous étions heureux ainsi, je te l'avais bien dit. Pourquoi t'étonner que je refuse lorsque tu me proposes de changer?"

En effet, je me sentais heureux auprès d'elle, si parfaitement heureux que ma pensée allait chercher à ne différer plus en rien de la sienne; et déjà je ne souhaitais plus rien au delà de son sourire et que de marcher avec elle, ainsi, dans un tiède chemin bordé de fleurs, en lui donnant la main.

V. JEROME AND ALISSA

"Your letter brought me back."

"I have no doubt," she said, "and that's what makes me angry. Why have you taken what I said so badly? It was really quite simple. We were happy this way, I said so. Why be so surprised at my refusal to change?"

Indeed, I felt so happy with her, so perfectly happy, that I endeavoured to make my thoughts at one with hers, and already I didn't wish for anything beyond her smile, and walking with her like this, on a warm path bordered with flowers, holding her hand.

VI LETTRES D'ALISSA (Fragments)

1. Ici rien n'est changé dans le jardin: mais la maison paraît bien vide! Tu auras compris, n'est-ce pas, pourquoi je te priais de ne pas venir cette année: je sens que cela vaut mieux: je me le redis chaque jour, car il m'en coûte de rester si longtemps sans te voir... Parfois, involontairement je te cherche: j'interromps ma lecture, je tourne la tête brusquement... il me semble que tu es là.

Je reprends ma lettre. Il fait nuit... tout le monde dort: je m'attarde à t'écrire devant la fenêtre ouverte; le jardin est tout embaumé; l'air est tiède. Cette nuit, de toute mon âme je pensais: Merci, mon Dieu, d'avoir fait cette nuit si belle!

Et tout à coup j'ai souhaité là, senti là, près de moi, avec une violence telle que tu l'auras peut être senti.

2. Non, n'écourte pas ton voyage pour le plaisir de quelques jours de revoir. Sérieusement, il vaut mieux que nous ne nous revoyions pas encore. Je ne voudrais pas te peiner, mais j'en suis venue à ne plus souhaiter maintenant, ta présence. Te l'avouerais-je? je saurais que tu viens ce soir... je fuirais. Ne me demande pas de t'expliquer ce... sentiment... je t'en prie. Je sais seulement que je pense à toi sans cesse (ce qui doit suffère à ton bonheur) et que je suis heureuse ainsi.

VI. FRAGMENTS FROM ALISSA'S LETTERS

1. Here in the garden nothing has changed: but the house seems very empty. You will surely have understood why I asked you not to come this year: I feel that it is better; I tell myself again every day, for it's hard for me not to see you for so long...

Sometimes instinctively I look for you: I stop reading and turn my head sharply... it feels as if you are there. I am continuing my letter. It is night... everything is asleep - I stay up late to write to you by the open window; the garden is all perfumed and the air warm. Tonight I thought with all my soul, "Thank you God, for making such a beautiful night." And suddenly I wished for, and felt a presence close to me so strongly that maybe you felt it too.

2. No, don't shorten your journey for the pleasure of a few days together. Seriously, I think it's better if we don't see each other yet. I don't want to hurt you, but at present I no longer wish for your presence. Shall I admit this to you? If I knew you were coming this evening, I should flee. Don't ask me to explain this... feeling... I beg you. I only know that I think of you all the time (that should be enough to make you happy) and that I am happy this way.

3. La crainte de t'inquiéter ne me laisse pas te dire combien je t'attends. Chaque jour à passer avant de te revoir pèse sur moi, m'opprime. Deux mois encore! Cela me paraît plus long que tout le temps déjà passé loin de toi! Tout ce que j'entreprends pour tâcher de tromper mon attente me paraît dérisoirement provisoire et je ne puis m'astreindre à rien. Les livres sont sans vertu, sans charme. Les promenades sans attrait, la nature entière sans prestige, le jardin décoloré, sans parfums.

4. Je vais un peu moins bien depuis quelque temps: Oh, rien de grave. Je crois que je t'attends un peu trop fort. Simplement.

5. A mesure que le jour de notre revoir se rapproche, mon attente devient plus anxieuse; c'est presque l'appréhension; ta venue tant souhaitée, il me semble, à présent, que je la redoute: je m'efforce de n'y plus penser: j'imagine ton coup de sonnette, ton pas dans l'escalier, et mon coeur cesse de battre ou me fait mal... Surtout ne t'attends pas à ce que je puisse te parler... Je sens s'achever là mon passé; au delà je ne vois rien: ma vie s'arrête.

6. Mon ami, je t'approuve entièrement de ne pas chercher à prolonger outre mesure ton séjour ici et le temps de notre premier revoir. Qu'aurions nous à nous dire que nous ne nous soyons déjà écrit? N'hésite pas. Ne regrette même pas de ne pouvoir nous donner plus de deux jours. N'aurons-nous pas toute la vie?

3. The fear of worrying you doesn't stop me from telling you how much I long for you. Every day to be borne before seeing you weighs me down, oppresses me. Still two months! That seems to me longer than all the time already spent without you. Everything I undertake to try and occupy my time while waiting seems so temporary, so useless, I can't settle to anything. Books have lost their charm, any virtue, walks hold no attraction, nature, as a whole, has no prestige, the garden seems colourless and without perfume.

4. I haven't been very well for a while. Oh nothing serious. I think I'm just a bit anxious about your coming, that's all.

5. As the day of our reunion approaches the waiting becomes more anxious; almost apprehensive; your arrival, so longed for, it seems to me that at present I almost dread it: I'm trying hard not to think about it: I keep imagining your ring on the bell, your step on the stairs, and my heart stops, or I feel ill. Above all, don't expect me to be able to speak to you... I feel my past to be complete; beyond that I see nothing: my life has stopped.

6. My love, I approve entirely of not trying to prolong your visit, especially since it's our first reunion. What would we say to each other that we might not have already written? Don't hesitate. Don't even feel sorry that you can only spare two days. Haven't we got our whole lives?

VII. PRELUDE - InstrumentalVIII. JOURNAL D'ALISSA (Fragments)

1. Mon Dieu, vous savez bien que j'ai besoin de lui pour vous aimer. Mon Dieu, donnez-le moi, afin que je vous donne mon coeur.
Mon Dieu, faites-le moi revoir seulement! Mon Dieu, je m'engage à vous donner mon coeur: accordez moi ce que mon amour vous demande.
Je ne donnerai plus qu'à Vous ce qui me restera de vie...
Mon Dieu, pardonnez-moi cette misérable prière, mais je ne puis écartier son nom de mes lèvres, ni oublier la peine de mon coeur. Mon Dieu, je crie à Vous. Ne m'abandonnez-pas dans ma détresse.
Seigneur! en votre nom je n'ose... Mais, si je formulais ma prière, en connaîtrez vous moins le délirant souhait de mon coeur?

2. Depuis ce matin un grand calme. Passé presque toute la nuit en méditation, en prière. Soudain il m'a semblé que m'entourait, que descendait en moi une sorte de paix lumineuse, pareille à l'imagination qu'enfant je me faisais du Saint Esprit.
Je me suis aussitôt couchée, craignant de ne devoir ma joie qu'à une exaltation nerveuse: je me suis endormie assez vite, sans que cette félicité m'eût quittée. Elle est là ce matin tout entière. J'ai maintenant la certitude qu'il viendra.

VII. PRELUDE - InstrumentalVIII. FRAGMENTS FROM ALISSA'S DIARY

1. Oh God, you know very well that I need him to love You.

Oh God, give him to me so that I can give You my heart.

Oh God, just let me see him again!

Oh God, I promise I'll give you my heart, just give me what my love asks of You.

I will surrender to You alone what remains of my life...

Oh God, forgive this miserable prayer, but I can't separate his name from my lips, nor forget the pain in my heart. Oh God, I'm crying to You. Don't abandon me in my distress.

My Lord! In Your name I dare not...

But if I make my prayer, would You know less of the delirious wish of my heart?

2. Since this morning a great calm. I passed almost the whole night in meditation and prayer. Suddenly I felt surrounded by, filled with, a sort of luminous peace, like my childhood imaginings of the Holy Spirit. I went back to bed at once, afraid that I only owed my joy to a nervous exaltation. I fell asleep quite quickly, still filled with this happiness. It is all still there this morning. I am now quite certain that he will come.

3. Tout s'est éteint. Hélas! il s'est échappé d'entre mes bras, comme une ombre. Il était là! Il était là! Je le sens encore, je l'appelle. Mes mains, mes lèvres le cherchent en vain dans la nuit.

4. Dieu jaloux, qui m'avez dépossédée, emparez-vous donc de mon coeur. Toute chaleur désormais l'abandonne et rien ne l'intéressera plus. Aidez-moi donc à triompher de ce triste restant de moi-même. Cette maison, ce jardin, encouragent intolérablement mon amour. Je veux fuir en un lieu où je ne verrai plus que Vous.

5. Que votre règne arrive! Qu'il vienne en moi de sorte que vous seul régniez sur moi; et régniez sur moi tout entière. Je ne veux plus vous marchander moi coeur. C'est ainsi que je voudrais me préparer à mourir. Jérôme, je voudrais t'enseigner la joie parfaite. Je voudrais mourir à présent, vite, avant d'avoir compris de nouveau que je suis seule.

3. Everything is extinguished. Alas! He escaped from my arms like a shadow. He was there! He was there! I can still feel him, I am calling him. My hands, my lips search in vain for him during the night.

4. Jealous God, who has disowned me, take my heart. All warmth is gone and nothing will ever awaken it again. Help me to triumph over this sad remnant of myself. This house, this garden, they inflame my love intolerably. I want to flee to a place where I shall only see you.

5. Let your reign come! Let it enter into me, so that you alone reign over me; and entirely over me.

I no longer want to sell you my heart. This is the way I would like to prepare myself for death. Jérôme, I would like to show you perfect joy. I would like to die now, quickly, before realising again that I am alone.

1. L'AUORE

Quelle douce clarté vient éclairer l'Orient!
Est-ce la jeune aurore qui entr'ouvre au monde
ses beaux yeux chargés des langueurs du sommeil?
Désse charmante, hâte-toi! quitte ta couche
nuptiale, prends la robe de pourpre; qu'une
ceinture moelleuse la retienne dans
ces noeuds; que nulle chaussure ne presse tes
pieds délicats; qu'aucun ornement ne profane tes
belles mains faites pour entr'ouvrir les portes
du jour.

Mais tu te lèves déjà sur la colline ombreuse.
Tes cheveux d'or tombent en boucles humides sur
ton col de rose. De ta bouche s'exhale un
souffle pur et parfumé.

Tendre déité, toute la nature sourit à ta
présence; toi seule verses des larmes, et
les fleurs naissent.

1. DAWN

What soft brilliance comes to lighten the East!
Is it the young dawn who half opens her beautiful
eyes, heavy with the languors of sleep, to the
world?

Charming goddess, make haste.

Leave the nuptial couch, take up the purple robe;
let the knots of a soft belt hold it fast; let
no shoe press your delicate feet; let no ornament
profane your beautiful hands made to open the gates
of day.

But already you rise over the shaded hillside.
Your golden hair falls in damp curls upon your
rose-coloured collar.

A pure and perfumed breath exhales from your mouth.
Tender goddess, all nature smiles at your presence;
you alone weep, and the flowers are born.

2. A LA LUNE

Chaste déesse! déesse si pure, que jamais même les roses de la pudeur ne se mêlent à tes tendres clartés, j'ose te prendre pour confidente de mes sentiments.

Je n'ai point, non plus que toi, à rougir de mon propre coeur. Mais quelque fois le souvenir du jugement injuste et aveugle des hommes couvre mon front de nuages, ainsi que le tien. Comme toi, les erreurs et les misères de ce monde inspirent mes rêveries. Mais plus heureuse que moi, citoyen des cieux, tu conserves toujours la sérénité; les tempêtes et les orages qui s'élèvent de notre globe glissent sur ton disque paisible.

Déesse aimable à ma tristesse, verse ton froid repos dans mon âme.

2. TO THE MOON

Chaste goddess! goddess so pure, that not even
the roses of prudence touch your soft brightness.
I dare to confide in you my feelings.
I have no more need than you to blush for my feelings.
But sometimes the memory of the blind and unjust
judgement of men clouds my forehead, as yours.
Like you, the mistakes and miseries of this world
inspire my daydreams. But more fortunate than I,
you citizen of the Heavens, you always remain serene;
the storms and tempests which rise from our globe
slide over your peaceful disc.
Goddess, sympathetic to my sorrow, pour your cool
peace into my soul.

3. L'INNOCENCE

Fille du ciel, aimable innocence, si j'osais de quelques uns de tes traits essayer une faible peinture, je dirais que tu tiens lieu de vertu à l'enfance, de sagesse au printemps de la vie, de beauté à la vieillesse et de bonheur à l'infortune; qu'étrangère à nos erreurs, tu ne verses que des larmes pures, et que ton sourire n'a rien que de céleste.

Belle innocence!

Mais quoi! les dangers t'entourent, l'envie t'adresse tous ses traits: trembleras-tu, modeste innocence? chercheras-tu à te dérober aux périls qui te menacent?

Non, je te vois debout, endormie, la tête appuyée sur un autel.

3. INNOCENCE

Daughter of the sky, friendly innocence, if I dared to sketch a faint picture of some of your features, I would say that in childhood you stand for virtue, for wisdom in the spring of life, for beauty in old age and for happiness in misfortune: that unaware of our mistakes, you weep only pure tears, and that your smile is nothing but heavenly. Beautiful innocence!

But what is this? You are surrounded by dangers, confronted by the features of envy; will you tremble, modest innocence? Will you try to escape from the perils that menace you? No, I can see you standing, asleep, your head resting on an altar.

1. L'ABANDON

Pourquoi, pourquoi m'avez-vous abandonné?
Il fait nuit et le grand vent de la fin de
l'hiver souffle.
Il siffle dans la cheminée et sous les portes,
et m'entoure de froid.
Dehors il doit secouer les arbres follement,
S'élançant dans les rues, contournant les maisons,
et bondir dans les campagnes au dessus des collines
et des bruyères mortes.

Pourquoi m'avez-vous abandonné, mon amie?
Les images d'un noir de suie mouvementés
et soulevés par endroits,
laissant voir le ciel d'un bleu nocturne,
s'étendent au dessus des sombres campagnes,
Et tout le ciel abaissé se meut sur la terre.
Je vous aime avec mes larmes et je vous donne
la douleur de mon coeur.

Que m'importe, Que m'importe, que vous m'ayez
abandonné,
O trop heureuse, trop joyeuse et trop douce!
Que m'importe...car si votre amour adoucissait
mon coeur ce soir,
Je ne sentirais pas mon âme épouvantée
emportée sur les ailes du vent dans les
sombres campagnes.

1. ABANDONED

Why have you abandoned me?

It is night and the high wind of Winter's end blows,
it whistles down the chimney and through the doors
and surrounds me with cold.

Outside it must shake the trees wildly

 hurl itself through the streets, surround the houses,
and leap into the country above the hills and the
 rising mists.

Why, my love have you abandoned me?

Raging storm clouds, a sooty black, open in places
 to reveal the sky, a nocturnal blue,

Which stretches over the dark countryside,

And the whole sky moves low over the earth.

I love you with my tears and offer you the sorrow
 in my heart.

What does it matter to me that I am abandoned by you...

You who are too happy, too joyous and too gentle!

What does it matter... for if your love soothed my heart
 tonight

I would not feel my fearful soul carried on the wings
 of the wind

 across the dark countryside.

2. MA DOULEUR ET SA COMPAGNE

Quand vous avez laissé dans cette fin du jour
les larmes inonder votre visage las,
Une tempête dans mon coeur s'est levée
et je me suis enfui, vous abandonnant à la nuit.

Maintenant la vaste mer nocturne
déroule ses vagues lentes et lourdes,
et fait monter sa plainte grandissant
vers le firmament sombre.
Où êtes-vous, solitaire qui pleurez dans la nuit?

Sur les flots je vois ma douleur qui se lève
au devant de moi,
si pâle et penchante,
et cette autre à ses côtés, sa compagne,
si pâle et plus penchée,
c'est la douleur de votre coeur, mon amie.

Le vent qui souffle de la terre les pousse,
et toutes deux cheminent vers cette étoile embrumée
qui flotte à l'horizon si près des flots.
Ah! douce nuit!

2. MY SORROW AND ITS COMPANION

When you let the tears flood your weary face at the
end of that day,
A storm arose in my heart and I fled, abandoning you
to the night.

Now the vast, nocturnal sea
Unrolls its slow, heavy waves,
And sends its ever-growing plaint
towards the dark heavens.
Where are you, solitary one who weeps in the night?

Over the waves I see my sorrow, so pale and heavy,
rise up before me,
And this other one at its side, its companion, so
pale and inclined even further,
It is you, my heart's sorrow, my love.

The wind, blowing from the land, pushes them
and both move towards that mist-bound star
floating on the horizon so close to the waves.
Ah! gentle night!

3. LE ROSSIGNOL

Nous sommes aux portes du printemps,
voici la merveilleuse nuit si douce appesantie
sur les campagnes,
O campagnes qui vous étendez mollement
inclinaées au devant de moi,
Soulevées par les collines et cheminant
jusqu'au lointain horizon courbe vers les
dernières clartés du jour.

Nous sommes aux portes du printemps;
La terre humide des labours,
La jeune herbe des blés,
le trèfle, la luzerne et les fleurs endormies
exhalent leur parfum
La terre douce, meuble et mouillée,
sillonée par le murmure des eaux,
animée par le murmure des eaux et par
le chant confus des grillons,
s'étend sous le firmament des étoiles.
Je suis au milieu des campagnes, arrêté,
debout, les yeux fermés pour m'abandonner
mieux à la nuit.
Mon coeur est animé d'amour,
Le source de larmes et de prières s'ouvre dans
mon coeur.
Je voudrais parler et que ma voix s'entende
et soit portée comme une chose vivante
au dessus du murmure des eaux.
Je voudrais chanter l'amour de mon coeur
et répéter souvent le nom de mon amie.
Mais qui est mon amie, qui est mon amie?
où êtes-vous, merveilleuse et si douce
qui m'aimerez, vous inclinant devant moi,
et qui me donnerez votre coeur pour enrichir
le mien et votre douleur?
où êtes-vous?
Je ne sais pas le nom de mon amie et je dirai
seulement "Amour, ô amour, tristesse amère."

Tout cela, la douceur de cette terre chaude
et ces étoiles, cette longue nuit calme,
ces printemps,
nous sommes aux portes du printemps,
le silence est aussi vaste que la nuit.
Maintenant commence à chanter son chante
grave et pur le rossignol.

3. THE NIGHTINGALE

We are at the gates of Spring.

Here is the marvellous night, so gentle, weighing down over
the countryside.

Oh countryside which stretches, gently sloping before me,
Lifted up by the hills and winding to the distant horizon,
Towards the dying light of day.

We are at the gates of Spring.

The damp ploughed fields,

The young corn shoots,

The trefoil, the lucerne and the sleeping flowers
exhale their perfume.

The soft earth, loose and damp,

furrowed by the murmur of the streams,

given life by the murmur of the waters and the confused song
of the crickets,

spreads out beneath the cloak of the stars.

I am amid the fields, still, upright,

with eyes closed, the better to abandon myself to the night,

My heart is alive with love,

The spring of tears and of prayers arises in my heart.

Would that I could speak and that my voice

would be heard and be carried

like a living thing above the murmur of the water.

That I could sing the love in my heart

and repeat and repeat the name of my love.

But who is my love, who is she?

Where are you, so gentle and so wonderful,

Who will come, bending before me,

and will give me your heart to enrich mine and your sorrow?

Where are you?

I know not the name of my love, and would only say, "Love, oh
love, bitter sorrow".

All that, the softness of this warm earth and the stars,
this long, calm night, this Spring;

We are at the gates of Spring,

The silence is as vast as the night.

Now begins its grave and pure song, the nightingale.

4. LA TOURTERELLE

Ma colombe, ô ma tourterelle,
 Est-ce vous dont j'entends la voix plaintive
 qui gémit dans les rameaux de ces
 ormeaux qui s'assombrissent?
 Dans cette fin du jour l'air du soir
 était caressé par vos ailes,
 et maintenant, dans l'arbre balancé votre
 voix chante grave et pure, se mêlant
 au confus murmure des eaux.

Ah! quelles tempêtes et quels orages vous
 ont emporté dans leur vaste univers,
 mon bel oiseau si fier,
 conduisant votre course avec celle des grands
 nuages vagabonds.

Qu'il est pur le ciel à son zenith!
 Se peut-il que les vents calmés vous
 aient abandonné dans les rameaux de
 ces grands arbres?
 Leur feuillage hautain est confus sur le firmament.
 Que vous vous plaignez tristement!
 Quelle flèche vous a blessé,
 mon bel oiseau si doux?

C'est ici la vallée de mes larmes.
 Voici ces tendres coteaux,
 ces fleurs jamais cueillies,
 ces rives nébuleuses qui cheminent vers l'horizon.
 Le soleil a laissé ses rayons dans le ciel,
 dans un ciel pur où palpite le vol d'autres
 colombes invisibles.

Vous chantez sur cet arbre au pied duquel je pleure.
 Ma colombe, ô ma tourterelle, demeurez avec moi,
 dans ma vallée.

4. THE TURTLE DOVE

My dove, my turtle dove,
is it you whose plaintive voice I hear wailing among the
branches of these gloomy elms?
In this twilight the evening air was caressed by your wings,
and now, in the swaying tree, your voice sings grave and pure,
mingling with the confused murmur of the waters.

Oh! What storms and tempests have carried you off into
their vast universe my fine bird, so proud,
driving you along the paths of the great, vagabond storm
clouds.

The sky is so pure at its zenith!
Perhaps the becalmed winds abandoned you in the branches of
these great trees?
Their lofty foliage is spread out against the vault of the
heavens.
How sadly you sing!
What arrow has wounded you
my fine, gentle bird?

Here lies the valley of my tears.
Here are the tender hillsides,
these flowers never gathered
these misty river banks which wind towards the horizon.
The sun has left its rays in the sky,
in a pure sky where beats the flight of other unseen doves.

You are singing in the tree at whose foot I weep.
My dove, my turtle dove, stay with me, in my valley.

1. CHANSON D'AUTOMNE

Dans la lumière éclatante d'automne

Nous partîmes le matin.

La magnificence de l'automne

Tonne dans le ciel lointain.

Le matin qui fut toute la journée,

Toute la journée d'argent pur,

Et l'air de l'or jusqu'à l'heure où Dionée

Montre sa corne dans l'azur.

Toute la journée qui était d'argent vierge,

Et la forêt comme un grand ange en or,

Et comme un ange brodé de rouge avec arbre comme
un cierge clair

Brûlant feu sur flamme, or sur or!

O l'odeur de la forêt qui meurt, la sentir!

O l'odeur de la fumée, la sentir! et de sang vif à la
mort mêlée!

O l'immense suspens sec de l'or par la rose du jour
clair en fleur!

O couleur de la giroflée!

Et qui s'est tu, et qui éclate, et qui s'étouffe et reprend
corps,

J'entends au coeur de la forêt finie,

Et qui reprend, et qui s'enroue, et qui se prolonge,
plus sombre,

L'appel inaccessible du cor.

L'appel sombre du cor inconsolable

A cause du temps qui n'est plus,

Qui n'est plus à cause de ce seul jour admirable

Par qui la chose n'est plus.

Qui fut une fois, hélas!

Une fois et qui ne sera plus :

A cause de l'or que voici,

A cause de tout l'or irréparable,

A cause du soir que voici!

A cause de la nuit que voici!

A cause de la lune et de la Grande-Ourse que voici.

1. SONG OF AUTUMN

In the dazzling autumn light
 we set off in the morning.

The splendour of Autumn
 thunders in the distant sky.

The morning that was all day,
 a day of pure silver,
 And the golden air up to the moment when Dionysus displays
 his hunting horn in the blue.

The whole day which was of virgin silver,
 And the forest like a great golden angel,
 And like an angel trimmed with red, with trees like
 bright candles,
 Burning fire on flame, gold on gold!

O the perfume of the dying forest, to smell it!
 O the smell of smoke, to smell that!
 and of living blood mingled with death!
 O the immense, dry golden air suspended in full flower by
 the rose of the day!
 O the colour of the 'girofle'!

And whoever keeps silent and whoever bursts forth,
 whoever is stifled and arises again,
 I hear in the heart of the finite forest, and whoever
 starts again,
 goes husky, is prolonged,
 deeper the inaccessible call of the horn.

The dark call of the inconsolable horn
 for the times which are no more,
 Which are no more because of this one admirable day, through
 which things are no more.

That were once, alas!

Once and never again:
 Because of this gold here,
 Because of all this irreparable gold, and this evening here.
 Because of this night here.
 Because of the moon and the Great Bear.

2. TENEbres

Je suis ici, l'autre est ailleurs, et le silence est terrible:
Nous sommes des malheureux et Satan nous vanne dans son crible.

Je souffre, et l'autre souffre, et il n'y a point de chemin
Entre elle et moi, de l'autre à moi point de parole ni de main.

Rien que la nuit qui est commune et incommunicable,
La nuit où l'on ne fait point d'oeuvre et l'affreux amour
impraticable.

Je prête l'oreille, et je suis seul, et la terreur m'envahit.
J'entends la ressemblance de sa voix et le son d'un cri.

J'entends un faible vent et mes cheveux se lèvent sur ma tête.
Sauvez-la du danger de la mort et de la gueule de la Bête!

Voici de nouveau le goût de la mort entre mes dents,
La tranchée, l'envie de vomir et le retournement.

J'ai été seul dans le pressoir, j'ai foulé le raisin dans
mon délire,

Cette nuit où je marchais d'un mur à l'autre en éclatant
de rire.

Celui qui a fait les yeux, sans yeux est-ce qu'il me
verra pas?

Celui qui a fait les oreilles, est-ce qu'il ne
m'entendra pas sans oreilles?

Je sais que là où le péché abonde, là Votre miséricorde
surabonde.

Il faut prier, car c'est l'heure du Prince du monde.

2. SHADOWS

I am here, the other is elsewhere, and the silence is
terrible:

We are unhappy and Satan sifts us in his sieve.

I suffer and the other suffers, and there is absolutely no
path between her and myself, between the other and myself,
absolutely no word, nor any hand.

We have only the night in common, and that cannot
communicate.

Night when one does not work and makes hideous,
impracticable love.

I listen, and I am alone and filled with terror.

I hear something like her voice and perhaps a cry.

I hear a faint wind and my hair stands on end.

Oh save her from the danger of death and from the
jaws of the Beast!

Once again I taste death in my mouth,
pain, nausea and my stomach churning.

I was alone in the press-room, I trod the grapes in
my delirium,

That night when I marched from one wall to another
shouting with laughter.

He who made eyes, without eyes will he not see me?

He who made ears, without ears will he not hear me?

I know that, wherever sin abounds, there Your grace
over-abounds.

I must pray, for the hour of the Prince of the World
is come.

5. LE SOMBRE MAI

Les Princesses aux yeux de chevreuil passaient
A cheval sur le chemin entre les bois.

Dans les forêts sombres chassaient
Les meutes aus sourds abois.

Dans les branches s'étaient pris leurs cheveux fins,
Des feuilles étaient collées sur leurs visages,
Elles écartaient les branches avec leurs mains,
Elles regardaient autour avec des yeux sauvages.

Reines des bois où chante l'oiseau du hêtre
Et où traîne le jour livide,
Levez vos yeux, levez vos têtes,
Vos jeunes têtes humides!

Hélas! je suis trop petit pour que vous m'aimiez,
O mes amies, charmantes Princesses du soir!
Vous écoutiez le chant des ramiers,
Vous me regardiez sans me voir.

Courez! les abois des meutes s'élèvent!
Et les lourds nuages roulent.
Courez! la poussière des routes s'élève!
Les sombres feuillées roulent.

Le ruisseau est bien loin. Les Troupeaux bêlent.
Je cours, je pleure.
Les nuages aux montagnes se mêlent.
La pluie tombe sur les forêts de six heures.

3. DARK MAY

The princesses with eyes like deer passed
On horseback along the road through the woods.

In the dark forests the hounds hunted with muted baying.
Their fine hair was caught in the branches,
Leaves framed their faces.

They separated the branches with their hands.
They looked around with savage eyes.

Queens of the woods where the bird of the beech tree sings
And where the purple day trails.

Lift up your eyes, lift up your heads,
Your young, moist heads.

Alas! I am too small to be loved by you.

O my loved ones, you heard the song of the woodpigeons
You looked at me unseeing.

Flee! the baying of the hounds is stronger!

And the heavenly storm clouds roll.

Flee! the dust rises from the paths!

The dark leaves roll.

The stream is far away, the herds low,

The storm clouds mingle with the mountains.

The rain falls upon the six o'clock forests.

4. OBSESSION

Je Vous ai assiégé, ô Dieu de la Promesse,
ô Dieu d'Abraham et de Sem,
Comme Ezéchiel assiégeait cette tuile qui représentait
Jérusalem.

J'ai creusé le fossé, j'ai établi la circonvallation
Depuis la sortie du Nord jusqu'à la tour de David, et
je suis assis devant Ophel et devant Sion.

Je suis debout à toutes les issues, j'arrête Votre
quadriges avec mon corps,
Je suis assis devant Jérusalem et mon coeur veille
quand je dors.

Ma douleur est l'enceinte sans défaut d'où Vous ne
pouvez sortir.
Mon amour est devant Vos pieds le fossé que Vous ne
pouvez franchir.

Ce qui ouvre le mur de Dieu ce n'est point la lance,
Mais le cri d'un coeur affligé, car le royaume de Dieu
souffre violence.

4. OBSESSION

I have besieged you, O God of Promise, O God of
Abraham and Sem,
As Ezekiel besieged the brick that represented
Jerusalem.

I have dug the trench, I have established the
circumference
From the North exit to the tower of David,
and I am sitting before Ophel and Sion.

I am standing at all the exits,
I stop your chariot with my body.
I am seated before Jerusalem
and my heart watches while I sleep.

My pain is the faultless enclosure from which
you cannot escape.
My love is the ditch at your feet that you
cannot cross.

That which opens the wall of God is not the lance,
But the cry of a grieving heart,
For the Kingdom of God suffers violence.

1. CETTE PROMENADE AVEC TOI

Cette promenade avec toi, hier au soir, m'a fait un bien infini.

Oh! Que l'épanchement soulage et rend l'âme légère.

C'est un faix porté à deux.

Toute peine qu'on peut dire,

Toute pensée un peu amère, le présent, l'avenir et toute la vie, ce fardeau, si grand sans Dieu et un ami.

2. NOUS VOILA DONC EXILES

Nous voilà donc exilés, séparés l'un de l'autre.

Mon ami, quelle douleur dans mon adieu d'hier dans ce serrement de main sur ton lit, dans cette sortie de chez toi.

J'y laissais tout un avenir de malheur.

Qu'espérer de ce qui se voit, de ce qui tous sépare?

Mon ami, mon pauvre ami, force et courage!

J'espère te revoir aujourd'hui.

Ce que j'écris ici te viendra trop tard pour te servir.

C'est pour l'heure qu'il faut agir, c'est l'assaut, il faut emporter la place.

Mais épargner le dedans, s'il se peut ne blesser personne.

La difficile position mon Dieu!

OPUS 27 FROM AN UNPUBLISHED MANUSCRIPT BY

Eugénie de Guérin

1. THIS WALK WITH YOU

The walk with you yesterday evening has done me infinite
good.

Oh how the unburdening comforts and lightens the soul.

It is a burden carried by two.

Any pain that one can mention, any bitter thought,
the present, the future, one's whole life, this
burden, so heavy without
God and a friend.

2. HERE WE ARE EXILED THUS

Here we are exiled thus, separated from each other.

My friend, what sadness in yesterday's farewell, in the
handshake from your bed, in leaving your home.

I left there a whole future of misery.

What hope is there in seeing, doing, in what separates us?

My friend, my dear friend, strength and courage.

I hope to see you today.

What I write here will come too late to help you.

One must act for the moment, it is the attack, one must take
up position.

But spare him inside, so that he harms no one.

A difficult position dear God.

3. A MESURE QU'ON AVANCE

A mesure qu'on avance la vie désenchante tantôt
d'un côté, tantôt de l'autre.

C'est l'horizon perdu.

L'horizon atteint qu'on voyait beau qu'on voit.

Les réalités sont là, dures, sombres, déchirantes rochers
ou ronces sous les tapis verts qui les couvrent.

L'illusion tapisse tout en ce monde.

3. AS ONE ADVANCES

As one advances life becomes disenchanting, first from
one side, then from the other.

It is the lost horizon.

The horizon, once attained, that seemed so fair,
there are the realities, hard, dark, destructive
rocks or thorns covered by green carpets.

Illusion carpets everything in this world.

1. AMOUR, MON COEUR LANGUIT

Amour, mon coeur languit tout le jour et toute la nuit
 vers cette rencontre avec toi,
 cette rencontre qui est pareille à la dévorante mort.
 Comme un orage balave-moi, prends-moi tout ce que j'ai,
 ouvre mon sommeil en deux et ravage mes rêves,
 mon univers vole-le moi.
 Quand tout est dévasté, quand tout est amèrement nu, dans
 la beauté pourrons nous à la fin nous unir.
 Hélas, mon pauvre désir vain!
 Où est cet espoir d'union sauf en toi, Dieu?

PAIX, MON COEUR

Paix, mon coeur! que l'heure de l'adieu soit douce!
 Ce n'est pas une mort, c'est un achèvement;
 Que l'amour se change en souvenir,
 que la douleur devienne un chant,
 que cette fuite à travers le ciel s'achève en un mol
 repliement des ailes sur le nid.
 Que la dernière touche de vos doigts soit aussi douce
 qu'une fleur nocturne qu'on frôle.
 O belle fin, tenez-vous droite devant moi, et dans le
 silence laissez tomber vos dernières paroles.
 Je vous saluai,
 et pour éclairer votre marche sur la route,
 longtemps je lèverai ma lampe.

1. LOVE MY HEART LONGS DAY AND NIGHT

Love my heart longs day and night for the meeting with you,
 for the meeting that is like all-devouring death.
 Sweep me away like a storm, take everything I have,
 break over my sleep and plunder my dreams,
 rob me of my world.
 In that devastation, in the utter nakedness of spirit,
 let us become one in beauty.
 Alas for my vain desire!
 Where is this hope for union, except in thee, my God?

2. PEACE MY HEART

Peace my heart! Let the time for the parting be sweet!
 Let it not be a death, but a completeness.
 Let love melt into memory and pain into songs.
 Let the flight through the sky end in the folding of wings
 over the nest.
 Let the last touch of your hands be gentle like the
 flower of the night.
 Stand still, O beautiful end, for a moment,
 and say your last words in silence.
 I bow to you and hold up my lamp to light you on your way.

1. LE DEPART

Ce n'étaient pas là vos grandes et gracieuses manières
Vous qui n'avez de rien d'autre à vous repentir,
n'avez vous pas mon amour regret de cette après-midi de
Juillet où vous partites avec une soudaine inintelligible
phrase et un oeil effrayé pour ce voyage si long sans aucun
baiser et nul adieu.
Je savais bien cependant que vous alliez partir tout à
l'heure et nous étions assis dans les rayons du soleil
déclinant
vous me murmurant tout bas (car votre voix était faible)
Ce merci qui me faisait mal,
Tout de même c'était bon d'entendre ces choses
et je pouvais dire ce qui rendait vos yeux pleins d'amour
une croissante ombre comme quand le vent du Sud approfondit
le noir feuillage.
Et c'était bien vos grandes et gracieuses manières que de
tourner le discours ainsi sur les choses de tous les jours
ma chérie élevant pour l'éclair d'un sourire ces lumineuses
pathétiques paupières, tandis que je m'approchais davantage
car vous parliez si bas que je pouvais à peine entendre.
Mais tout d'un coup me laisser ainsi à la fin effaré de
surprise plus que la perte avec une phrase pressée
inintelligible et un oeil effrayé et partir ainsi pour votre
voyage d'à jamais avec pas un seul baiser et pas adieu et le
seul regard sans amour celui dans lequel vous passates
Ce n'était pas du tout vos grandes et gracieuses manières.

1. DEPARTURE

It was not like your great and gracious ways
Do you that have nought other to lament,
Never, my love, repent of how
That July afternoon, you went
 with sudden, unintelligible phrase
 and frightened eye upon your journey of so
 many days without a single kiss, or a goodbye
I knew indeed that you were parting soon;
 and so we sat within the low sun's rays
 you whispering to me for your voice was weak,
 your harrowing praise,
Well, it was well to hear you such things speak
 and I could tell what made your eyes a
 growing gloom of love,
As a warm South wind sombre a March grove
But it was like your great and gracious ways
To turn your talk on daily things,
 my Dear lifting the luminous pathetic last
To let the laughter flash
Whilst I drew near
Because you spoke so low that I could scarcely hear
But all at once to leave me at the last
 more at the wonder than the lost aghast
 with huddled unintelligible phrase and
 frightened eye.
And go your journey of all days with not
 one kiss or a goodbye
And the only loveless look the look with which you
 passed
Twas all unlike your great and gracious ways.

2. L'AZALEE

A cette place, chez nous, que le soleil éclaire d'abord, elle élevait l'Azalée aux fleurs d'or, dont son souffle, comme un autre printemps, propageait le fin arôme. L'autre nuit, la touffe de safran subtil, son exquise ressemblance, était sur le point de s'épanouir. A l'aube, je rêvai, Ah! Dieu! qu'elle était morte. et je gémissais tout haut sur ma couche misérable, et je m'éveillai, (Ah, sans l'éveiller elle-même!) Et je restais couchés les yeux encore clos, parfaitement heureux en cette délicieuse atmosphère par où je connaissais si bien qu'elle était là. Le cœur sans aucune parole en son action de grâces composé Jusqu'au moment où dans mon âme inquiétée je ne sais quoi de trouble s'insinuat. C'était le parfum de l'azalée et oui, elle était morte! La nuit chaude avait sollicité le bouton près d'éclorre, et je m'étais endormi pressant cette lettre trouvée où elle dit; "Ainsi donc jusqu'à demain soir, adieu, mon bien aimé Il n'est pas amer de partir quand on va se rejoindre si tôt. Bientôt pour entre vos bras me sentir si petite et si douce, douce à moi-même quand je suis si douce à vous."

2. THE AZALEA

There, where the sun shines first
Against our room,
She trained the gold Azalea, whose perfume
She, springlike, from her breathing grace dispersed.
Last night the delicate crests of saffron bloom,
 for this their dainty likeness watched and nurst,
Were just at point to burst
At dawn I dream'd, O God, that she was dead,
And groaned aloud upon my wretched bed,
And waked, Ah God, and did not waken her,
But lay, with eyes still closed.
Perfectly blessed in the delicious Sphere
 by which I knew so well that she was near,
My heart to speechless thankfulness composed.
Till 'gan to stir A dizzy somewhat in my troubled head -
It was the azalea's breath, and she was dead!
The warm night had the lingering buds disclosed,
And I had fall'n asleep with to my breast
A chance-found letter press'd
In which she said: "So, till tomorrow eve,
My own, adieu! Parting's well paid with
 soon again to meet,
Soon in your arms to feel so small and sweet,
Sweet to myself that am so sweet to you!

1. CHANT DE NOURRICE

Dors, ma fleur, mon fils chéri; pendant que
je balancerai ton berceau, je vais te
dire le conte de la vie.

Je commence par te prévenir que tu es un
Hébreu, Que tu as Israël pour nom et que
c'est là ton titre de noblesse.

O mon chéri.

Quand tu seras avec des gens étrangers à
ton peuple, ne sois pas honteux devant leurs
insultes mais réponds leur bien haut.

Oh je t'en prie, sois sans peur aucune,
dis leur: "Ne suis-je pas le descendant
des saints, fils du peuple éternel."

Fils du peuple éternellement persécuté
malheureux comme point d'autre,
glorieux quand même, car il dure et
cela depuis des siècles et cela pour toujours.
Ne désespère point, mon fils chéri parceque
ton peuple est en exil.

Crois plutôt que le soleil de la justice un jour
brillera sur nous.

Souviens-toi sans cesse que nous avons
un pays, là-bas, très loin, que c'est vers
lui que l'âme tout juif aspire avec ardeur.
Sur ses monts, dans ses champs délicieux
tu deviendras ce que tu voudras: vigneron,
berger, planteur, jardinier tu vivras paisible.
Dors ma fleur, mon fils chéri.

1. NURSE'S SONG

Sleep my flower, my beloved son;
while I rock your cradle, I shall
tell you the story of your life.

I start by informing you that you
are Hebrew, your name is Israel
and that is your noble title.

O my darling

When you are with people outside our
faith, don't be shamed by their
insults, but answer them loudly.

I beg you, be fearless, tell them: "Am I
not descended from the saints, a son
of the everlasting people?"

Son of the eternally persecuted people,
unhappy as no other, yet even so, glorious,
for it has survived the centuries and
will do so for ever.

Never despair, my darling son, that
your people are in exile.
Believe instead that the sun of justice
will one day shine on us.

Never forget that we do have a country
over there, far away, that it is in
that direction that the wholly jewish
heart always yearns.

On these mountains, in these delicious
fields you will be what you want,
vintner, shepherd, planter, gardener,
you will live at peace.

Sleep my flower, my darling son.

2. CHANT DE SION

Ce n'est la rosée ne la pluie, ce sont mes larmes
 qui arrosent, O Sion, tes montagnes.
 Ce n'est pas le feu ni le soleil c'est notre
 sang qui fait rougir, O Sion, tes cieux!

Et une vapeur monte, formée des larmes de nos
 yeux jusqu'au ciel, et devient de la pluie.
 Et ces eaux douces apaisent notre esprit,
 l'esprit de ceux qui pleurent Jerusalem.

Ces larmes des yeux sont une consolation pour
 l'âme un remède au coeur brisé.
 Ce sont elles qui fortifient les coeurs abattus
 et qui apaisent l'âme agitée.

3. CHANT DU LABOUREUR

Mon espérance n'est pas encore perdue
 O patrie douce aimée de trouver sur
 ton sol un coin pour m'y établir avant que
 ma fin n'arrive.

Une maisonnette sur le sommet d'une colline
 au milieu d'un jardin de légumes et d'arbres
 fruitiers une vigne abondante en grappes une
 source limpide jaillissant avec bruit.

Là-bas sous le feuillage d'un arbre touffu
 Je travaillerai je respirerai légèrement
 Devant les ruines environnantes j'épancherai
 mon coeur je demanderai a quand la fin de la colère?
 Mais lorsque aux confins des vallées j'entendrai
 le chant de mes frères vigoureux je dirai
 voilà la fin des jours de tristesse, voilà la
 fin de nos malheurs.

2. SONG OF SION

It is neither the dew nor the rain but my tears which water
your mountains

It is neither the fire nor the sun, but our blood which
reddens your sky, O Sion.

A mist, formed from the tears of our eyes, rises to
the sky and becomes rain.

And these sweet waters calm our spirit, the spirit of
those who mourn Jerusalem.

These tears are a consolation for the soul, a remedy
for the broken heart.

They strengthen weakened hearts and calm the
agitated spirit.

3. LABOURER'S SONG

I have not yet lost hope

O gentle and beloved homeland
of finding a corner of your earth
to settle before my end comes.

A little house on the top of a hill
amid a garden of vegetables and fruit trees,
a vine filled with grapes and the watery murmur of a spring.

Down below, beneath the dense foliage of a tree,
I shall work, I shall breathe easily.

Before the surrounding ruins my heart will expand.
I will request the end of anger.

But when confined among the valleys I hear the powerful
song of my brothers,

I shall say, here is the end of our days of sadness,
the end of our misery.

4. CHANT DE LA PITIE

Dans les champs de Bethléhem une pierre se dresse solitaire.
Antique tombe, Mais dès que minuit sonne on voit une
Beauté quitter sa demeure souterraine pour venir sur
la terre.

La voilà qui chemine silencieuse vers le Jourdain,
La voilà qui silencieusement contemple les ondes sacrées.
Une larme tombe alors de son oeil pur dans les ondes
paisibles du fleuve.

Et doucement les larmes s'écoulaient l'une après
l'autre tombent dans le Jourdain emportées
entraînées par le mystère des eaux.

5. CHANT DE RESIGNATION

Prends mon âme fais en une lyre brillante, avec
les muscles de mon coeur fais des cordes,
Et fais-les longues jusqu'au ciel.
Et les mains, O muse allonge les sans cesse.

Que les fibres de mon coeur murmurent et
frémissent afin d'exprimer ma douleur immense,
ma misère sans nom afin que les cieux laissent
couler des torrents de larmes et que le crépuscule
et l'aube en soient éternellement noyés.

6. CHANT D'AMOUR

En même temps que tous les bourgeons la Rose de
mon coeur se réveille, elle aussi aux chants des
étoiles matinales et nocturnes la Rose de mon coeur
s'épanche elle aussi.

Lorsque le rossignol fit entendre sa voix
Mon coeur se fondit en larmes

Lorsque la nature s'endormit autour de moi
mes rêves se réveillèrent.

Des myriades d'étoiles sont là-haut au ciel,
unique est l'étoile qui éclaire mes ténèbres.

4. SONG OF PITY

There is a solitary stone standing in the fields
of Bethlehem.

Ancient tomb, but at the stroke of midnight a beautiful
being can be seen leaving her subterranean dwelling
to come to the earth.

She can be seen winding silently towards the Jordan.
She can be seen silently contemplating the sacred waters.
One tear falls from her pure eye into the peaceful waters
of the river.

The tears flow gently, falling one after another into the
Jordan and are carried away by the mystery that is the waters.

5. SONG OF RESIGNATION

Take my soul, fashion from it a brilliant lyre,
make its strings from the cords of my heart.
Make them long, reaching to the sky.
And stretch your hands, O muse, to eternity.

Let the strings of my heart murmur and tremble
before expressing my immense sorrow, my nameless misery,
so that the skies may pour down floods of tears
and drown, for all eternity, dusk and dawn.

6. SONG OF LOVE

At the same time as all the buds, the rose of my heart awakes
To the songs of the morning and evening stars, the rose of
my heart opens out too.

When the nightingale's voice is heard my heart bursts into
tears.

While nature sleeps around me my dreams awake.

Myriad stars fill the sky far above.

One solitary star lightens my darkness.

7. CHANT DE FORGERON

Près du Jourdain il y a une maison de forgeron
 Un forgeron alerte comme un cavalier
 y fait sa besogne.
 Et en soufflant il attise la flamme
 Souffle, souffle.
 Cela entretient la flamme le feu
 éternel qui brûle dessous
 Que fais-tu là ô forgeron?
 Je suis en train de préparer le feu
 pour le cheval du Messie.

8. LAMENTATION

Au ciel sept chérubins silencieux comme
 les rêves font la besogne.
 Devant le trône de sa gloire ils se
 tiennent en rond.
 C'est là qu'ils préparent des étoffes lumineuses
 pour le Messie.
 Tout ce qui est sublime.
 Tout ce qui est majestueux
 Tout ce qui est beau
 Tout ce qui est noble
 Tout ce qui est bon et pur
 Et ceci ils le prennent avec tout ce qui est
 clarté et lumière
 Et les anges les sept chérubins élèvent
 leurs voix d'abandonnés voix de sanglots
 et de plaintes
 Et jusqu'à ce jour elle n'est pas encore
 achevée l'âme du Messie.

7. BLACKSMITH'S SONG

Near the Jordan is a forge.

A lively blacksmith works there like a cavalier.

And with his breath draws the flames.

Blow, blow.

This keeps alive the flame, the eternal fire which burns
below.

What are you doing there, O blacksmith?

I am preparing the fire for the Messiah's horse.

8. LAMENTATION

In Heaven, seven silent cherubim, like dreams, carry
out their tasks

Before your throne of glory they stand in a circle.

It is there that they prepare a luminous fabric for
the Messiah.

All that is sublime

All that is majestic

All that is fine

All that is noble

All that is good and pure

And this they take with all that is clarity and light.

The angels and the seven cherubim raise their voices,

voices of those abandoned, full of sobs and sighs,

And even until today, the soul of the Messiah is

still not completed.

1. WHEN AND WHY

When I bring you coloured toys, my child, I understand why there is such a play of colours on clouds, on water, and why flowers are painted in tints - when I give coloured toys to you, my child.

When I sing to make you dance, I truly know why there is music in leaves, and why waves send their chorus of voices to the heart of the listening earth - when I sing to make you dance.

Then I bring sweet things to your greedy hands, I know why there is honey in the cup of the flower, and why fruits are secretly filled with sweet juice - when I bring sweet things to your greedy hands.

When I kiss your face to make you smile, my darling, I surely understand what pleasure streams from the sky in morning light, and what delight the summer breeze brings to my body - when I kiss you to make you smile.

2. DEFAMATION

Why are those tears in your eyes, my child?

How horrid of them to be always scolding you
for nothing!

You have stained your fingers and face with ink
while writing - is that why they call you dirty?

O, fie! Would they dare to call the full moon
dirty because it has smudged its face with ink?

For every little trifle they blame you, my child.
They are ready to find fault for nothing.

You tore your clothes while playing - is that
why they call you untidy?

O, fie! What would they call an autumn morning
that smiles through its ragged clouds?

Take no need of what they say to you, my child.

They make a long list of your misdeeds.

Everybody knows how you love sweet things - is
that why they call you greedy?

O, fie! What then would they call us who love you?

3. PAPER BOATS

Day by day I float my paper boats one by one down the running stream.

In big black letters I write my name on them and the name of the village where I live.

I hope that someone in some strange land will find them and know who I am.

I load my little boats with "shiuli" flowers from our garden, and hope that these blooms of the dawn will be carried safely to land in the night.

I launch my paper boats and look up into the sky and see the little clouds setting their white bulging sails.

I know not what playmate of mine in the sky sends them down the air to race with my boats!

When night comes I bury my face in my arms and dream that my paper boats float on and on under the midnight stars.

The fairies of sleep are sailing in them, and the lading is their baskets full of dreams.

4. SYMPATHY

If I were only a little puppy, not your baby,
mother dear, would you say "No" to me if I tried
to eat from your dish?

Would you drive me off, saying to me, "Get away,
you naughty little puppy?"

Then go, mother, go! I will never come to you
when you call me, and never let you feed me any more.

If I were only a little green parrot, and not
your baby, mother dear, would you keep me chained
lest I should fly away?

Would you shake your finger at me and say, "What
an ungrateful wretch of a bird! It is gnawing at its
chain day and night?"

Then go, mother, go! I will run away into the
woods; I will never let you take me in your arms again.

5. THE GIFT

I want to give you something, my child, for we are drifting in the stream of the world.

Our lives will be carried apart, and our love forgotten.

But I am not so foolish as to hope that I could buy your heart with my gifts.

Young is your life, your path long, and you drink the love we bring you at one draught and turn and run away from us.

You have your play and your playmates. What harm is there if you have no time or thought for us?

We, indeed, have leisure enough in old age to count the days that are past, to cherish in our hearts what our hands have lost for ever.

The river runs swift with a song, breaking through all barriers. But the mountain stays and remembers and follows her with his love.

1. LE SAVETIER

Hors de la poix rien à faire
 Le lys nait blanc comme odeur
 Simplement je le préfère
 A ce bon raccomodeur
 Il va de cuir à ma paire
 Adjoindre plus que je n'eus jamais cela désespère
 Un besoin de talons nus
 Son marteau qui ne dévie
 Fixe de clous guailleurs
 Sur la semele l'envie
 Toujours conduisant ailleurs
 Il recréerait des souliers
 O pieds
 Si vous le voulez.

2. LE MARCHAND D'HERBES AROMATIQUES

Ta paille azur de lavande
 Ne crois pas avec ce cil
 Osé que tu me la vendes
 Comme à l'hypocrite s'il
 En tapisse la muraille
 De lieux les absolus lieux
 Pour le ventre qui se raille
 Renaître aux sentiments bleus
 Mieux entre une envahissante
 Chevelure ici mets là
 Que le brin salubre y sente
 Zéphirine Paméla
 Ou conduise vers l'époux
 Les prémices de tes poux.

1. THE COBBLER

Out of the wax nothing to do
The lily grows white like perfume
Simply I prefer it
to this good repairer
From leather he will join
more than I ever had
a need for bare heels that despairs.
His hammer always accurate
Fixes nails
To the sole envy
always leading elsewhere
He would reconstruct shoes
O feet
If you wanted.

2. THE AROMATIC HERB SELLER

Your azure pile of lavender
Don't think with this bold look
that you can sell it to me
As to the hypocrite if he
carpets the wall with it
From places the absolute places
For the belly which mocks
Reborn with blue feelings
Better amid overwhelming
tresses placed
the wholesome sprig smells there
Zepherine Pamela
Or leads towards the husband
the first fruits of your lice.

3. LE CANTONNIER

Tes cailloux tu les nivelles
 Et c'est comme troubadour
 Un cube aussi de cervelles
 Qu'il me faut ouvrir par jour

4. LE MARCHAND D'AIL ET D'OIGNONS

L'ennui d'aller en visite
 Avec l'ail nous éloignons
 L'Elégie au pleur hésite
 Peu si je fends des oignons.

5. LA FEMME DE L'OUVRIER

La femme l'enfant la soupe
 En chemin pour le carrier
 Le complimentent qu'il coupe
 Dans l'us de se marier.

6. LE VITRIER

Le pur soleil qui remise
 Trop d'éclat pour l'y trier
 Ote ébloui sa chemise
 Sur le dos du vitrier.

3. THE ROAD MENDER

Your pebbles you level them
and like a troubadour
it is like a cube of brains as well
That I have to open everyday.

4. THE GARLIC AND THE ONION VENDOR

We get away from the boredom
of going visiting with garlic
The tearful elegy hesitates little
If I slice onions.

5. THE WORKMAN'S WIFE

The wife the child the soup
on the way to the quarryman
Complement him so that he cuts
In the custom of marriage.

6. THE GLAZIER

The pure sun which sends
too much brilliance to sort it there
Dazzled on the back of the glazier
who takes off his shirt.

7. LE CRIEUR D'IMPRIMES

Toujours n'importe le titre
Sans même s'enrhumer au
Dégel ce gai siffle litre
Crie un premier numéro.

8. LA MARCHANDE D'HABITS

Le vif oeil dont tu regardes
Jusques à leur contenu
Me sépare de mes hardes
Et comme un Dieu je vais nu.

7. THE PRINTER'S SELLER

Always never mind what title
without ever catching cold in
the thaw this gay whistle
calls out the first edition.

8. THE CLOTHES SELLER

The lively eye with which you
look straight into their depths
Separates me from my belongings
And like a god I go naked.

1.

Indomptablement a dû comme mon espoir s'y lance,
 éclater là-haut perdu avec furie et silence
 voix étrangère au bosquet où par nul écho suivie
 L'oiseau qu'on n'ouït jamais une autre fois en la vie
 Le hagard musicien cela dont le doute expire
 Si de mon sein pas du sien a jailli le sanglot pire
 Déchirava-t-il entier rester sur quelque sentier.

2.

Quelconque une solitude sans le cygne ni le quai
 mire sa désuétude
 Au regard que j'abdiquai.
 Ici de la gloriolle
 Haute à ne la pas toucher
 Dont maint ciel se bariolle
 Avec les ors de coucher
 Mais langoureusement longe
 Comme de blanc linge ôté
 Tel fugace oiseau s'y plonge
 Exultatrice à coté
 Dans l'onde toi devenue
 Ta jubilation nue.

1.

Like my hope persevering dashes away
to burst up there lost
with fury and silence strange voice
in the grove followed by no echo
the bird that one only hears
once in one's life.
The haggard musician from whom
doubt expires
If from my breast not from his
the deepest sob has to burst out
will it be torn entire
to rest on some pathway.

2.

Without the swan or the quay
whatever solitude aims its disuse
at the look I surrendered
Here from the high notoriety not to touch her
From which many a sky paints itself
in many colours couched
in gold
But lounges languorously
like white linen tossed away
Such a fleeting bird dives there
exultant beside
In the wave you become
your naked rejoicing.

I. L'ANCIEN REGIME1. L'ORGUEILLEUSE

Pourquoi, Princesse de Ballet,
Refuses-tu ta bouche?
Les coulisses du Châtelet
Sont elles si farouches?
Tu n'étais jadis à Moscou
Que fille de cuisine,
Les chauffeurs te baisaient au cou
Qui sentaient la benzine.

2. LA REVOLTEE

Ma tourterelle, mon amie
Suit des cours au Gynmase;
Combinant acides et bases
Elle apprend la chimie
Elle sera prostituée
Et jettera des bombes
Car le sang des reines tuées
Est doux à ma colombe.

3. LA MARTIALE

Le grand Turc apprend ce qu'il cuit
Aux Kurdes en déroute
Quand le jeune hetman les poursuit
Par les gorges sans route.
Mais son regard devient dément
Lorsqu'aux hordes soumises
Le vainqueur, changeant de chemise,
Montre deux seins charmants.

I. THE OLD REGIME1. THE PROUD ONE

Why, princess of the ballet,
do you turn away your mouth?
Are the wings of the Châtelet so coy?
Once you were only a kitchen girl in Moscow,
Chauffeurs, smelling of petrol,
used to kiss your neck.

2. THE REVOLUTIONARY

My turtle dove, my lady love
takes lessons at the High School;
Combining acids and bases
She learns chemistry.
She will be a prostitute
and will throw bombs
for the blood of dead queens
is sweet to my dove.

3. THE SOLDIER

The great Turk teaches what he cooks
to the Kurds in retreat.
When the young Cossack pursues them
through the pathless gorges.
But his gaze becomes transfixed
when, in front of the subdued hordes
the conqueror, changing his shirt,
displays two charming breasts.

4. L'INFIDELE

O Catherine Ivanowna,
 O ma douce colombe,
 Quitte ce vieux banquier qui n'a
 Déjà qu'odeur de tombe.
 On jase dans tout le district
 De nos mains désunies.
 Songe à mon coeur fidèle et strict,
 A sa peine infinie.

5. LA PERVERSE

Qu'elle était donc tentatrice
 Lors du bal au Palais d'Hiver
 La gorge d'Ambassadrice
 Sous l'écharpe en tulle vert!
 Ce fut, à son gré, l'école
 Buissonnière en plus d'un cas
 Sous le manteau du Protocole
 Pendant quatre Mazurkas.

6. L'IRRESOLUE

N'écoute pas, Anastasie,
 Ce discours qui te trouble
 Repousse ces colliers d'Asie
 Ces bagues et ces roubles.
 Le bras s'empourpre à l'aventure
 Aux champs de Volhynie
 Qui sera la rouge ceinture
 De tes hanches unies.

4. THE UNFAITHFUL

Oh Catherina Ivanovna,
O my gentle dove, leave
This old banker, who already
smells only of the tomb.
The whole district is gossiping
about our separated hands.
Think of my strict and faithful heart
and its infinite pain.

5. THE NAUGHTY LADY

She was such a temptress
at the time of the ball at the Winter palace.
The ambassadress's throat
beneath its green tulle stole.
It was, in his view, playing truant
in more ways than one.
Beneath the cloak of protocol
during four Mazurkas.

6. UNDECIDED

Don't listen, Anastasia,
to this talk which upsets you.
Reject these Asian necklaces
these rings and roubles.
The arm flushes at the adventure
in the fields of Volhynia
which will be the crimson girdle of your united hips.

II. LA REVOLUTION7. LA GRANDMERE DE LA REVOLUTION

Qu'un jour à la gare Alexandre,
 Rentrant de Sibérie,
 La foule la verrait descendre
 D'un sleeping-car fleuri,
 Eût-elle rêvé d'aventure
 Cet accueil amical
 Durant sa villégiature
 Aux bords du Baïkal?

8. LES JOURNEES D'AOUT

C'est vous qu'au Palais de Tauride,
 Funeste privilège,
 J'évoque par ce jour torride,
 Princesse de collège.
 J'oublie Ouvriers et Soldats
 Pour vous, Iphigénie,
 Et la fraîcheur de ce soda
 Me parait infinie.

9. MONSIEUR PROTOPOPOFF

Regardez ce Monsieur qui va
 Monter en limousine
 Et cause avec Viroubova
 Que l'on dit sa cousine.
 L'esprit l'a comblé de ses dons
 Et parle en sa parole;
 Il enchante les guéridons
 Et charme les consoles.

II. THE REVOLUTION7. THE GRANDMOTHER OF THE REVOLUTION

O that one day at Alexander station,
 returning from Siberia,
 The crowd would see her alight
 from a flower-bedecked sleeping car.
 Might she have dreamed perchance
 of this friendly reception
 during her summer holiday
 beside the Baikal?

8. AUGUST DAYS

It is you, at the Taurida palace,
 fatal privilege
 That I recall on this torrid day
 College princess.
 I put aside workers and soldiers
 for you, Iphigenia,
 and the freshness of this soda
 seems to me infinite.

9. MR. PROTOPOPOFF

Look at this man who is going
 to climb into the limousine
 chatting with Viroubova
 said to be his cousin.
 Wit has showered him with its gifts
 and speaks through his words;
 He enchants the pedestals
 and charms the side tables.

10. LE CONVIVE

Elles t'aiment plus que la vie;
 Tu les mettrais au désespoir
 Se tu ne venais pas ce soir
 Au souper où je te convie.
 Viens,
 Il y auras sous mon toit
 Les plus belles de tes compagnons,
 Des roses rouges du champagne
 Et une surprise pour toi.

11. LA LIMOUSINE

Sous la neige, la Rolls Royce
 S'arrête le long du quai.
 Ah! l'étrange, le lourd paquet
 Qu'ils cachent sous leurs pelisses!
 Aux cent cloches de la Néva,
 Tandis que sonnent matines,
 Le très saint moine Raspoutine
 Docile au destin s'en va.

12. LE COLONEL ROMANOFF

Le soir vient; la bise têtue
 Dévaste les bouleaux;
 La voix des fontaines s'est tue
 A Tsarkoïe Selo.
 Poursuivant son ombre qu'allonge
 Le couchant solennel,
 Erre dans le palais de songe
 Un pâle colonel

10. THE GUEST

They love you more than life itself;
You would plunge them into despair
if you didn't come this evening
to the dinner to which I invite you.
Come.

Beneath my roof, there will be
the fairest of your companions,
Red roses, champagne,
and a surprise just for you.

11. THE LIMOUSINE

Beneath the snow, the Rolls Royce
stops alongside the quay.
Aha! the strange, heavy package
that they hide beneath their fur coats!
By the hundred bells of the Neva
while the Matins sound,
The very holy monk Rasputin
goes off quietly to his destiny.

12. COLONEL ROMANOFF

Evening comes; the relentless north wind
devastates the birch trees;
The voice of the fountains is still
at the Tsarkoie Selo.
Following his shadow,
lengthened by a solemn sunset,
a pale colonel wanders about the imaginery palace.

1. FUMEE

C'est permis de fumer gare
L'Ecuyer de Médrane quand tu fumes ton cigare
Saute à travers les anneaux.

2. FETE DE BORDEAUX

Le manège de vapeur regarde s'en aller
interminablement le paquebot "Touraine"
Il donnerait tout l'or de sa gloire foraine
Pour défaire sur l'eau son voyage enroulé.

3. FETE DE MONTMARTRE

Ne vous balancez pas si fort
le ciel est à toutle monde
Marin d'eau douce la nuit profonde
se moque de vos ancres d'or
et boit debout en silence
comme du papier buvard
votre dos bleu qui encense
puisamment le boulevard.

1. SMOKE

Smoking is permitted careful
the rider of the Médrano when you smoke your cigar
jumps through the hoops.

2. BORDEAUX FAIR

The steam roundabout watches the endless departure
of the steamship "Touraine".
He would give all the gold
of his fairground glory
to unwind his circular journey on the water.

3. MONTMARTRE FAIR

Don't swing so high, the sky belongs to everybody;
Landlubber, the deep night mocks your golden anchors
and drinks standing in silence
like blotting paper
your blue back which censes powerfully the boulevard.

Qu'ils sont beaux ces enfants des hommes avec la
tristesse qui est sur leur visage.
Qu'ils sont beaux ces enfants des hommes avec la
fatigue de leur voix égale et blanche et Vous
vives de leur substance.
Vous êtes ce poids qui pèse sur eux.
Qui fait tomber leurs bras et leurs épaules et
fermer à demi leurs yeux.
Qu'ils sont beaux ces enfants des hommes dans le
silence et dans l'humilité.
Seigneur Vous êtes la cause de toutes ces tristesses.
A ces enfants comme un parasite Vous êtes attaché
fortement (leur profil est si douloureux)
Vous êtes ce poids qui pèse sur eux.
Et si ces enfants sont vivants Vous mourrez Seigneur.
Ils trainent Votre souvenir comme un remords.
Et pourque Vous viviez Vous qui viviez de leur substance.
Il faut qu'ils meurent.
Qu'ils sont beaux ces enfants des hommes dans leur misère.
O mon âme
Enfantez le Seigneur de vos larmes
et de votre sacrifice, car la lutte n'est pas égale.

OPUS 73POEM BY LEO LATIL

How beautiful they are, these children of men with
sorrow in their faces.

How beautiful they are, these children of men with
tired and dull voices.

How beautiful they are, these children of men in
silence and humility.

Lord, You are the cause of all sorrows.

Like a parasite, You cling strongly to these
children, living off their being.

You are the load that weighs them down,
which drops their arms and shoulders and half-closes
their eyes (their profile is so sad).

You are the load which weighs them down.

And if these children live, You die, Lord.

They carry Your memory like remorse
so that You might live, You who live off them.

They must die.

How beautiful they are, these children of the men
in their misery.

O my soul, give birth to the Lord through your tears
and through your sacrifice, for the struggle is not equal.

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