

ANALYSIS OF DARIUS MILHAUD'S

LA CRÉATION DU MONDE

RESEARCH PROBLEM IN LIEU OF THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

December, 1971

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CHAPTER I

THE LIFE OF DARIUS MILHAUD

From His Birth Until 1925

Darius Milhaud was born on September 4, 1892, to a Jewish family in Aix-en-Provence, a charming old city in the south of France. He was born to cultured, well-to-do parents, whose ancestors had lived in Aix-en-Provence for centuries.¹

Milhaud's father was a born musician, endowed with a very musical instinct; he was the pillar of the musical society in Aix, and accompanied all its vocalists. Milhaud's mother had a powerful contralto voice, and up to the time Darius Milhaud was born, had studied in Paris under Duprez, who taught her to interpret operatic arias. It can easily be seen that music was not foreign to the Milhaud household.²

When Darius Milhaud was only four years of age, his blossoming talent enabled him to play duets with his father. Léo Bruguier, a former pupil of Massart, and a laureate of the Conservatoire de Paris, heard of Milhaud's talent and

¹Peter S. Hansen, An Introduction to Twentieth Century Music, 2nd ed. (Boston, 1967), p. 132.

²Darius Milhaud, Notes Without Music, translated by Donald Evans (New York, 1953), p. 14.

offered to give him private instructions. However, due to bad health and a need for complete rest, Milhaud was advised by family physicians to postpone his musical study for a few years.³

Milhaud began his musical career at the age of seven, and through Bruguier's wise and patient teaching, became a very accomplished violinist. Beginning in 1904, his participation in Bruguier's recently organized string quartet brought Milhaud in close contact with a number of classical quartets and contemporary works. Of all the compositions he encountered, those of Debussy, especially Pelléas et Mélisand, had the greatest influence on the budding musician. "In 1905 we studied Debussy's Quartet, which was such a revelation to me that I hastened to buy the score of 'Pelléas.'"⁴

Milhaud's virtuosity on the violin led him to contemplate furthering his studies at the Conservatoire de Paris. Bruguier advised Milhaud to continue his instructions with Berthelier, who like Bruguier, attached as much importance to an expressive and sober style as he did to technical dexterity.⁵ Milhaud's violin study was delayed until 1909

³ Ibid., p. 15.

⁴ Milhaud, op. cit., p. 16.

⁵ Ibid., p. 24.

because of the eighteen year old age limit for entrance to the Conservatoire. However, he spent the interlude preparing for the examination required of each new student. The interlude also proved fruitful in his friendship with Armand Lunel. Milhaud's musical settings to Lunel's poetry were the first signs of his compositional talents.

At night before I fell asleep I would shut my eyes and imagine I heard music so amazingly intrammeled I could never have transcribed it. How shall I put it? To me it was a tremendous mystery in which my soul delighted, as in a refuge within, deep down in the recesses of my subconscious mind, my musical language was slowly taking form.⁶

In 1909 Milhaud moved to Paris. While in Paris he became an assiduous concert-goer. He was deeply moved by Modest Mussorgsky's Boris Godunov. Upon hearing the music of Wagner, Milhaud exclaimed:

. . . I myself bored to tears I did not realize that what I felt was merely the reaction of a Latin mind, unable to swallow the philosophic-musical jargon and the shoddy mixture of harmony and mysticism in what was an essentially pompous art.⁷

He found a subtle elegance and seductiveness in Ravel's work's, but felt some regret at not finding the same depth of feeling in Ravel's music as Debussy's. Milhaud also attended the performances of the Ballet Russe, and was

⁶Ibid., pp. 22-23.

⁷Milhaud, op. cit., pp. 25-26.

introduced to the music of Igor Stravinsky, whom he respected as the greatest musician of the twentieth century.⁸

During the summer of 1911, Milhaud composed his first work worthy of being preserved, his Sonata for Violin and Piano. That same summer, he passed his violin examination for full admission to classes at the Conservatoire. Ever since his arrival in Paris, Milhaud had been attending harmony classes taught by Xavier Leroux. The themes Milhaud was compelled to write bored him; he thought of the traditional exercises as being anti-musical. On several occasions, Milhaud took his violin sonata to Leroux for his comments. Leroux was reluctant to grant him audience, owing to Milhaud's weakness in traditional harmony. But upon hearing Milhaud's performance of the work Leroux exclaimed, "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!"⁹ Resigning from the class seemed somewhat drastic to Milhaud, but consensus of opinion among his professors dictated that he continue his study of composition with Gédalge.

Gédalge took an immediate interest in Milhaud's music but disliked his construction of melodies. He, therefore,

⁸Ibid., pp. 26-27.

⁹Milhaud, op. cit., pp. 31-32.

put Milhaud in his counterpoint class. Gédalge's method of teaching counterpoint broke with all tradition ever established at the Conservatoire. He used exercises encompassing both counterpoint and harmony which carried over into the sphere of composition. Milhaud became so proficient with this method of writing, that Gédalge asked if he would participate in a newly formed orchestration class. Gédalge formed the class for the benefit of his best students and refused all payments for his efforts.¹⁰

As Milhaud's musical talent developed, he abandoned his study of the violin to concentrate on composition.¹¹ His earliest works, such as his First String Quartet completed in 1912, showed resemblance to pieces by Debussy. Full-time study of composition brought about Milhaud's resolution to "break the spell" of Debussy, although "my heart always remained faithful." He received help toward this end from Charles Koechlin, a fellow student of Gédalge, and the "French homespun" style of Alberic Magnard. He found the rustic and harsh qualities of Magnard enthralling. Milhaud and Koechlin were in many ways similar. They shared interest in the polytonal technique and the rhythms of

¹⁰Ibid., p. 33.

¹¹Hansen, op. cit., p. 132.

the jig and siciliana. They often enlightened the eighteenth century forms with literal recapitulations in their compositions.¹²

Milhaud's work on a play by Francis Jammes called La Brebis égarée induced him to visit the famous playwright. His voyage to Orthez, where Jammes resided, took him through Spain. In Burgos, Spain, the setting of the second act of La Brebis égarée, Milhaud found the atmosphere for which he had been searching. He delighted in walking the streets, listening to ". . . the queer guttural cries with which the peasants spoke to their animals. . . ." ¹³ The English critic, Edward Loepspeiser, an authority on French music, writes of the "interweaving of cultures" in Milhaud's background: "Milhaud's inquiring mind and passion for adventure are rooted in his ancestry in the Jewish community of Provence, probably the most ancient of all Jewish European settlements."¹⁴ Milhaud's travels through the European countryside brought out his inbred love for the simple life.

¹²William W. Austin, Music in the 20th Century (from Debussy through Stravinsky) (New York, 1966), p. 481.

¹³Milhaud, op. cit., pp. 35-36.

¹⁴Klaus G. Roy, Twenty-second Program, Cleveland Symphony Orchestra program notes, 48 (March 17-19-20, 1966), 835.

Even from the earliest days in Paris, he had been attracted by popular dance rhythms as material for his music.¹⁵

On Milhaud's visit to Orthez, Jammès introduces him to Paul Claudel. Claudel, a famous author, was collaborating with Jammès, and another author, André Gide, in a trilogy of writers called the "Union."¹⁶ Friendship, between Milhaud and Claudel, was immediate. They seemed to understand each other perfectly, and their mutual confidence was absolute.¹⁷ Through Claudel, Milhaud produced some of his finest works: Protée, L'Orestie d'Aeschyle, and Agamennom in 1913; Les Choëphores in 1915; Euménides in 1916; L'Homme et son Désir, a ballet written in 1917; Christophe Colomb, a grand opera also used as a film score in 1928; La Sagesse, a cantata written in 1930; La Paix, Les deux Cités, and La Guerre, all cantatas written between 1930 and 1935; and a piece called L'Annonce faite à Marie written in 1932.¹⁸

During 1913, Milhaud met many influential people who helped him gain recognition as a gifted composer. He was

¹⁵ John N. Burk, Twenty-third Program, Boston Symphony Orchestra program notes (April 23-24, 1954), pp. 1036.

¹⁶ Milhaud, op. cit., p. 38.

¹⁷ Ibid., pp. 43-44.

¹⁸ Austin, op. cit., pp. 479-480.

introduced to Maurice Ravel who, upon hearing Milhaud's first violin sonata, suggested that he submit the piece to the new music society, S. M. I. The society, under the leadership of Gabriel Fauré, accepted and performed the sonata. Some weeks later in a subsequent program, due to a cancellation, S. M. I. also performed his First String Quartet. After the concert, he was approached by Jacques Durand, who asked if he could publish the quartet. The next day, Milhaud signed his first contract with a publisher.¹⁹

At the outbreak of the First World War, Milhaud and his family took refuge in Aix-en-Provence. During their stay there he met Madeleine, his cousin, who later became his wife.²⁰ Milhaud's bad health prevented him from serving in the regular army. However, Paul Claudel, his companion and French ambassador to Brazil, induced Milhaud to serve as his secretary.²¹ While in Brazil, Milhaud first came into contact with the popular music of that country. He found the imperceptible pauses in the syncopation, the careless catches in the breath, and slight gaps in the music difficult to grasp. Milhaud played and analyzed all the

¹⁹Milhaud, op. cit., pp. 47-48.

²⁰Ibid., p. 61.

²¹Hansen, op. cit., p. 132.

Brazilian maxixies and tangos he could acquire.²² This music made a lasting impression on Milhaud and his music.²³ His composition Boeuf sur le Toit, written in 1919, was a collage of popular melodies, maxixies, tangos, sambas, and even a Portuguese fado he had heard in Brazil.²⁴

Milhaud returned to France at the end of the war. He was still reflecting the Brazilian skies and sumptuous sounds of the country's music. However, a post-war artistic movement in France soon tore him away from these memories. The composers of this movement reacted "against the impressionism of the post-Debussy composers, and asked for a clearer, sturdier, more precise type of art that should have qualities of human sympathy and sensitivity."²⁵ Milhaud befriended many of the composers and writers of the movement and took part in the new trend. Among the people he met were Francis Poulenc, who was later grouped with Milhaud in "Les Six"; the writer Blaise Cendrars, who wrote the script for La Création du Monde; Fernand Léger, who designed the set for "La Création"; Eric Satie who was considered the

²²Milhaud, op. cit., p. 75.

²³Hansen, op. cit., p. 132.

²⁴Milhaud, op. cit., p. 101.

²⁵Ibid., pp. 84-85.

mascot of "Les Six"; and Jean Cocteau, who was hailed as the prophet, theoretician and animator of post-war music because of his book Le Coq et l'arlequin.²⁶

In 1920 the French critic Henri Collet published an article entitled "The Russian Five and the French Six and Eric Satie." In it he brought attention to a group of composers who had collaborated together to present concerts of their compositions.²⁷ The group consisted of Darius Milhaud, Arthur Honegger, Francis Poulenc, Georges Auric, Louis Durey, and a young woman, Germaine Tailleferre.

Even though they had been friends from their school days, they were not united by any group program or even a similarity of style. Cocteau was their spokesman; and perhaps the only platform they shared was a negative one--to purge French music of nineteenth century grandiloquence and impressionist fog. But each had his own idea as to how it should be done, and one rugged individualist, Arthur Honegger, was not sure that it should be done at all.²⁸

Milhaud's annoyance with the arbitrary association of the six composers was not a secret.

I fundamentally disapproved of joint declarations of aesthetic doctrines and felt them to be a drag, and unreasonable limitation on the imagination of the artists, who must for each new work find different, often contradictory means of expression;

²⁶Ibid., p. 97.

²⁷Hansen, op. cit., pp. 123-124.

²⁸Ibid., p. 124.

but it was useless to protest. Collet's article excited such world-wide interest that the "Group Six" was launched, and willy-nilly I formed a part of it.²⁹

The formation of the group did, however, serve the purpose of bringing the six composers closer together. For two years they met every Saturday afternoon in Milhaud's apartment to discuss the new trends in music, and the joint concerts they would give.³⁰

During 1920, each one of the "Group," except Honegger, went through a Cocteau-Satie Phase. Milhaud, not being an exception, joined Cocteau in creating Le Boeuf sur le Toit, which became one of the most popular pieces that their efforts ever produced. It was during a visit to London to attend performances of the fantasia, Le Boeuf sur le Toit, that Milhaud first took an interest in jazz. Billy Arnold and his orchestra were playing in a Hammersmith dance hall. Milhaud frequented Hammersmith hall to analyze and assimilate the music he heard.³¹

The new music was extremely subtle in its use of timbre; the saxophone breaking in, squeezing out the juice of dreams, or the trumpet, dramatic or languorous, the clarinet, frequently played in the upper register, the lyrical use of the trombone,

²⁹ Milhaud, op. cit., p. 97.

³⁰ Ibid., pp. 98-99.

³¹ Ibid., p. 118.

glancing with its slide over quarter-tones in crescendos of volume and pitch, thus intensifying the feeling; and the whole, so various yet not disparate, held together by the piano and subtly punctuated by the complex rhythms of the percussion, a kind of inner beat, the vital pulse of the rhythmic life of the music.³²

Milhaud wanted to use this jazz in a chamber work, but felt he must penetrate more deeply the technique of this music which still baffled him.

He received an invitation to visit the United States for a series of lectures on the New Music and to appear as pianist and conductor of his own works. He made his debut as a pianist under Dirk Foch, a Dutchman who conducted the New York City Symphony Orchestra. Milhaud made his debut as a conductor with the Philadelphia Symphony Orchestra, which, at the time, was conducted by Leopold Stokowski.³³

Upon a recollection of his first attempt at conducting with such a professional orchestra, Milhaud said "But I still tremble when I think of my audacity, or rather my innocence at that time. Where innocence is bliss--"³⁴ Also, his tour involved lectures at Princeton University and Vassar College, and appearances in Boston and New York.

³²Ibid., p. 119.

³³Ibid., pp. 132-133.

³⁴Milhaud, op. cit., p. 133.

His visit in New York brought astonishment to the music world when he openly announced his admiration of jazz. His opinion won him the favor of Negro musicians and music-lovers, who flocked to his concerts. Milhaud became keenly interested in Negro music and took advantage of his New York stay to investigate the New Music. He was acquainted with the music of Paul Whiteman's orchestra, which he called the "Rolls-Royce of dance music," owing to the precision with which the orchestra played. However, Milhaud spent his most enjoyable times visiting the night clubs of Harlem. It was here he received his introduction to pure traditional New Orleans jazz.

The music I heard was absolutely different from anything I had ever heard before and was a revelation to me. Against the beat of the drums the melodic lines crisscrossed in a breathless pattern of broken and twisted rhythms. . . . This authentic music had its roots in the darkest corners of the Negro soul. . . . Its effect on me was so overwhelming that I could not tear myself away. . . . More than ever I was resolved to use jazz for a chamber work.³⁵

Milhaud's return to France found him involved in the music of Harlem; he never wearied of listening to the Black Swan records he had purchased in New York. A ballet by Blaise Cendrars gave Milhaud the opportunity to use his knowledge of jazz in a classic form. The resultant piece was called La Création du Monde.³⁶

³⁵Ibid., pp. 136-137.

³⁶Ibid., p. 137.

Upon his marriage to his cousin Madelène in 1925, Milhaud's interest in jazz had dwindled almost to non-existence. During the 1950's, he won appropriate fame in connection with the jazz of his pupil, Dave Brubeck. However, Milhaud's shortlived excursion into jazz did inspire one of his undisputed masterpieces, La Création du Monde.³⁷

³⁷Austin, op. cit., pp. 481-482.

CHAPTER II

ANALYSIS OF LA CRÉATION DU MONDE

Ballet Negre

On his return to France in 1922, Milhaud contacted Fernand Léger and Blaise Cendrars, with whom he was to work on a new ballet for Rolf de Maré. Cendrars' script dealt with the creation of the world based on African folklore. The Negro background of the ballet interested Milhaud greatly, because of his recent visits to Harlem. "On this occasion I remained more closely in contact with my collaborators than any other of my works."¹

Léger adapted Negro art in the ballet, painting the scenery and back-drops with African divinities expressive of power and darkness. Léger's colorful and childlike settings and costumes were an unrealistic representation of the African forest.² His first ideas of the scenery never seemed satisfying. He rejected black on a dark-brown background for the backdrop on the grounds that the colors were too bright. The sets were to have been made of animal

¹Milhaud, op. cit., p. 147.

²Hansen, op. cit., p. 136.

skins, inflated with gas and allowed to float up at the moment of creation. This early conception was not adopted because the noise incurred by the complicated inflating apparatus would have overpowered the music. Léger finally drew his inspiration from the animal costumes worn by African dancers participating in their religious rites.³

The scenario by Blaise Cendrars involved four parts:

Scene I.--The curtain rises to show the chaos before creation; one discerns, in the center of the stage, a mass of intermingled bodies; circling around the mass are the three African Deities, Nazme, Membere, and Nkwa, who are the masters of creation; they hold council and cast spells on the mass.⁴

Scene II.--As they pronounce these spells, the mass of bodies slowly begins to move. A tree gradually arises, and then another. As the leaves fall to earth, elephants, monkeys, a tortoise, and other animals are created and gradually form a group which encircles the three Deities.⁵

³Milhaud, op. cit., p. 148.

⁴Joseph Machlis, Introduction to Contemporary Music (New York, 1961), p. 222.

⁵Morris Hastings, Notes on Darius Milhaud's La Création du Monde, Columbia Masterworks Recording, ML2203, Columbia Records.

Scene III.--The animals then join in a lively, heavily accented dance.⁶ The circle around the Deities parts as the Deities continue to perform more spells, resulting in the formation of Man and Woman. The Man and Woman emerge from the mass of bodies and stand closely together, facing each other.⁷

Scene IV.--Man and Woman then execute the dance of desire. As they continue to dance, other figures disengage themselves from the mass and join them. The tempo of the dance accelerates to a frantic state.

The pace then slows, the dancers separate into small groups and disappear, thus isolating Man and Woman, who are left alone in an embrace.⁸

Milhaud's musical contribution to the ballet is essentially lyrical in inspiration, with a clear and logical form.⁹ "At last in La Création du Monde I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments,

⁶Machlis, op. cit., p. 222.

⁷Hastings, op. cit.

⁸Machlis, op. cit., p. 223.

⁹Donald J. Grout, A History of Western Music (New York, 1960), p. 627.

and I made wholesale use of the jazz style to convey a purely classical feeling."¹⁰ Although somewhat noisy, the music is objectively addressed to the listener in the Milhaud style of wholesale polyphony and multitonalism.¹¹

The instrumentation in the ballet consists of two flutes in C, one oboe, two B-flat clarinets, bassoon, French horn in F, two B-flat trumpets, a tenor trombone, piano, two solo violins, an E-flat saxophone, cello, contrabass, and a diversified percussion group. Milhaud uses this ensemble to systematically explore polytonal and contrapuntal textures of which he was so fond. At times Milhaud captures the uninhibited improvisational quality of a "jam session."

The score of the ballet consists of an Overture and five sections played without pause: The Overture marked Modéré, with a half-note equals fifty-four beats per minute; Section One marked, half-note equals sixty-two beats per minute; Section Two marked, half-note equals fifty-four beats per minute; Section Three marked Vif, and a half-note equals 104 beats per minute; Section Four marked, half-note equals 108 beats per minute; Section Five marked, half-note equals sixty-two beats per minute.¹² "These moods are

¹⁰ Milhaud, op. cit., pp. 148-149.

¹¹ Arthur Cohn, Twentieth Century Music in Western Europe (New York, 1965), p. 220.

¹² Darius Milhaud, La Création du Monde (Score) (New York, 1923).

characteristic of much of Milhaud's music: a violently dramatic and almost brutal mood, a relaxed mood of almost childlike gaiety and brightness, and a tender and nostalgic sensuousness."¹³ The Overture, marked Modéré, establishes the mood of quiet lyricism and "nostalgic sensuousness" so characteristic of Milhaud. The saxophone begins the Overture with a serene thirty-bar melody in a two-two time signature (Figure 1).

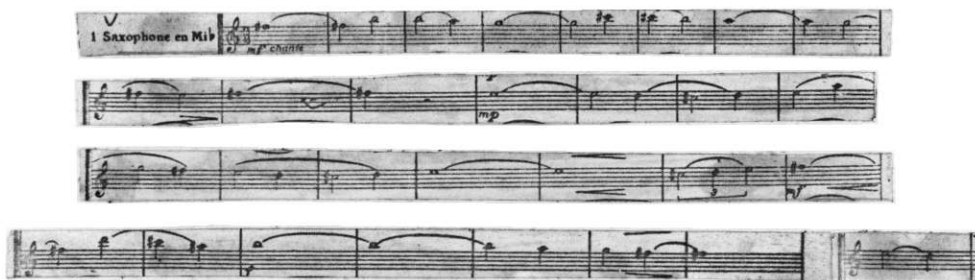


Fig. 1--Excerpt from Milhaud's La Création du Monde, the saxophone melody, measures 1-30.

This melody is voiced with the piano and strings, demonstrating the blending quality of the saxophone.

The tonality of this section is D-minor, frequently colored with the major third, F-sharp. The accompaniment on the piano and strings features parallel thirds often used in his other compositions.

¹³ Aaron Copland, Our New Music (New York, 1941), p. 83.

The image shows a page of a musical score for orchestra and chamber instruments. The instruments listed on the left are: 2 Flutes, 1 Hautbois, 2 Clarinettes en Si b, 1 Basson, 1 Cor en Fa, 2 Trompettes, 1 Trombone, Piano, Tambour de basque, Bloc de metal, Bloc de bois, Cymbales, Caisse claire, Caisse roulante, Tambourin, Crosse Caisse a pied avec Cymbale, 2 petites Timbales, 3 Timbales, 2 Violons Soli, 1 Saxophone en Mi b, 1 Violoncelle, and 1 Contrebasse. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings like *mf* and *ff*. The piano part features a prominent ostinato pattern.

Fig. 2--Excerpt from Milhaud's La Création du Monde, measures 1-8.

The cello plays the upper part starting on A above middle C, while the two violins alternate playing the lower part beginning on F-natural. The piano plays the Ostinato with frequent use of F-sharp, while the contrabass doubles the ostinato.

The movement is punctuated by a syncopated figure in the trumpets, again in thirds. The announcement of this figure occurs in bar ten (Figure 3).

Fig. 3--Excerpt from Milhaud's La Création du Monde, measures 9-12.

The accompaniment hesitates on whole note chords, adding dramatic feeling to the trumpet entrance. The percussion also accents the trumpet figure with a snare drum roll.

The saxophone continues the melody, with the same type of accompaniment as was heard in the opening bars of the Overture. The trumpets appear in bar nineteen and again in bar twenty-five with the figure which occurred in bar ten, only lengthened with every occurrence (Figure 4).

In each case, the accompaniment pauses on a D-minor chord while the snare drum adds a roll to strengthen the trumpet part.

This image shows a page of a musical score for an orchestral work. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Trp. (Trumpet), Piano, C.roul. (Corno), G.C. (Glockenspiel), Timb. (Timpani), Vcm. (Violoncello), Sax. (Saxophone), Vln. (Violino), and C.B. (Contrabbasso). The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The top staff (Trp.) features a melodic line with eighth and sixteenth notes. The Piano part has a complex accompaniment with many beamed notes. The lower strings (Vln., Vcm., C.B.) play a rhythmic pattern of eighth notes. The woodwinds (Sax., C.roul.) have more melodic lines with some rests.

This image is a continuation of the musical score from the previous image, showing measures 19-29. It features the same ten staves: Trp., Piano, C.roul., G.C., Timb., Vcm., Sax., Vln., and C.B. The key signature changes to two flats (B-flat major or D minor), and the time signature remains 3/4. The melodic line in the Saxophone part is prominent, moving through the new key. The Piano accompaniment continues with its intricate texture. The lower strings maintain their rhythmic pattern, with the Contrabbasso (C.B.) part showing some specific notes that correspond to the text's description of superimposed C-sharps.

Fig. 4--Excerpt from Milhaud's La Création du Monde, measures 19-29.

The melody, in bar thirty, moves to the key of A-minor with superimposed C-sharps in the contrabass and left hand of the piano (Figure 5). The saxophone again presents the melody in the new key, with a similar accompaniment as was used at the outset of the piece.

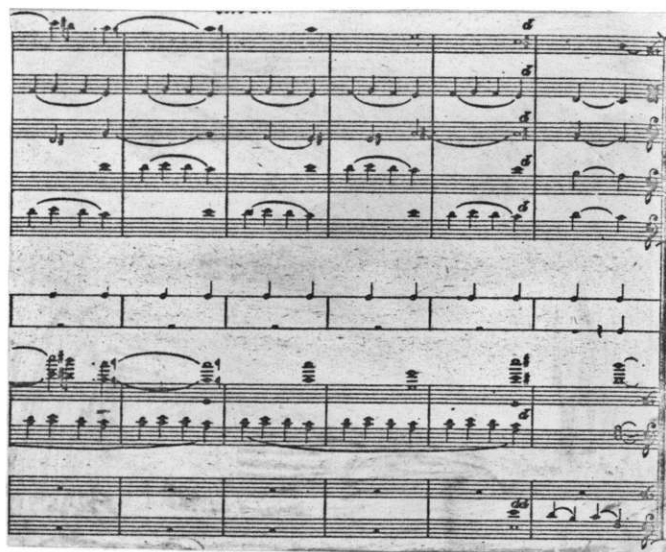


Fig. 5--Excerpt from Milhaud's La Création du Monde, measures 30-35.

The invasion of the trombones with guttural slides in bars thirty-six, thirty-seven, and thirty-nine gives evidence of the jazz atmosphere created in the composition (Figure 6).

A page of musical notation for measures 36-40. The score is divided into two main sections. The left section shows a vocal line and piano accompaniment. The right section is a full orchestral score with parts for Trp. (Trumpet), Trb. (Trombone), Piano, G.C. (Guitar), Voc. (Voice), Sax. (Saxophone), Vln. (Violin), and C.B. (Cello/Double Bass). The Trombone part is specifically marked with 'gloss' and 'gliss' (glissando), indicating the use of guttural slides. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 6--Excerpt from Milhaud's La Création du Monde, measures 36-40.

This contrast, of various groups of instruments entering in keys other than that of the melody, is one of Milhaud's characteristic traits. The polytonality of the piece is always of this nature, for one hears a basic key against which other keys appear.¹⁴

One of the hall-marks of Milhaud's style was his numerous use of passing bitonalities. The incidences of this polytonal technique occurs throughout the Overture (Fig. 7).

Fig. 7--Excerpt from Milhaud's La Création du Monde, measures 44-49.

¹⁴Hansen, op. cit., p. 136.

The A-minor tonal center is accompanied with the cross relation of C-sharp in the saxophone part, giving the sensation of A-major. After an intervention of the three-two bar, the tonal center appears to return to a D-minor and D-major configuration with cross relation of F-natural and F-sharp, and the B-flats used in the flutes and violins. Beginning in bar forty-eight, the tympani delivers the rhythm of the trumpet accompaniment heard in bar ten of Figure 3.

The accompaniment figure is announced by the clarinets, again, in thirds. The figure occurs in bar fifty-nine containing B-naturals, C-sharps, and C-naturals, which returns the tonal feel to a A-major and A-minor (Figure 8).

The image displays two systems of musical notation. The left system consists of five staves, likely representing a string quartet or similar ensemble, with various rhythmic patterns and dynamics. The right system is a larger orchestral score with multiple staves, including woodwinds (C, Bb, Eb, F, G, A, Bb, C), brass (F, Bb, Eb, F, G, A, Bb, C), and percussion (T, C.B.). The notation includes complex rhythmic figures, dynamic markings, and articulation symbols.

Fig. 8--Excerpt from Milhaud's La Création du Monde, measures 56-62.

The tympani reiterates the rhythm of the syncopated figure in the intervening bars, as shown in Figure 3.

The jazz influence in the ballet occurs with the jazz "breaks" in the piano and contrabass, and is reaffirmed by the trumpets and the syncopated trombone part (Figure 9).

The image shows a musical score excerpt from Milhaud's *La Création du Monde*, measures 72-75. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: B♭, Cor, Trp., Trb., Piano, C. cl., G. C., Vcl., Sax., and C. B. The piano and contrabass parts show a syncopated rhythm, and the trumpets and trombone parts show a syncopated figure. The score is written in a standard musical notation with various notes, rests, and articulation marks.

Fig. 9--Excerpt from Milhaud's La Création du Monde, measures 72-75.

The piano and contrabass in unison again perform the "break." The percussion accents the passage with syncopated rhythms.

The flutes and the cello manipulate the trumpet accompaniment, previously illustrated in Figure 3, into a melodic device altered from the original by the flatted third (Figure 10).



Fig. 10--Excerpt from Milhaud's La Création du Monde, measures 77-80.

The use of this jazz device is again punctuated by the percussion. The tonality remains in two keys: D-minor and D-major.

E-flat major occurs for three bars beginning in bar eighty-three (Figure 11). At this point, the E-flat alto saxophone resumes the melodic role in D-major, announcing a D pedal point two measures from the end of the movement, which closes on a D minor chord, completing a very somber and tightly knit framework.



Fig. 11--Excerpt from Milhaud's La Création du Monde, measures 83-86.

The first section begins with dry arpeggios on the piano, while the contrabass introduces the theme of the jazz fugue in D-major (Figure 12). The trombone then enters, repeating the theme changing the tonal base to E-minor.

Fig. 12--Excerpt from Milhaud's La Création du Monde, measures 107-114.

While the trombone states the theme, the contrabass announces the counter-subject (Figure 13).

Fig. 13--Excerpt from Milhaud's La Création du Monde, measures 115-119.

Upon the trombone's statement of the theme, the saxophone affirms the fugal theme with a change of key center to A-minor (Figure 14).

Fig. 14--Excerpt from Milhaud's La Création du Monde, measures 119-124.

The saxophone's entrance is accompanied by the counter subject played by the trombone and contrabass.

The fourth instrument to announce the theme is the trumpet, while the counter subject is now carried by the saxophone, trombone, and contrabass (Figure 15). The basic tonality returns to D-major with the flatted third F-natural used to give a jazz atmosphere. The major and minor thirds are superimposed throughout the fugal section: F-sharp and F-natural in the D-major section; G-sharp and G-natural in the E-minor section; and D-sharp and D-natural in the A-minor section. The fugue contains such jazz elements

as the intense syncopation, as seen in Figure 14, and the flatted seventh C-natural in the D-minor/major section displayed in Figure 14.

The image contains two musical score excerpts. The top excerpt, labeled 'Fig. 15--Excerpt from Milhaud's La Création du Monde, measures 124-129', shows a short section of music. The bottom excerpt shows a longer section of music, including measures 130-135. Both excerpts feature a variety of instruments: Trp., Trb., Piano, C.cl., T^{tr}, G.C., Sax., and C.B. The notation includes dynamic markings like 'p' and 'mp', and various musical notations such as slurs and accents.

Fig. 15--Excerpt from Milhaud's La Création du Monde, measures 124-129.

In bar 130, there appears a short episode played by the oboe which uses the counter-subject of the fugue as the theme (Figure 16).

The image shows a page of a musical score for orchestra and voice. The score is for measures 130-133 of Milhaud's 'La Création du Monde'. The instruments listed on the left are: Hb. (Horn), Bon. (Drum), Cor (Trumpet), Trb. (Trumpet), Piano, Cl. bois (Woodwinds), Tamb. p. (Tambourine), G.C. (Gong), Tamb. (Tambourine), Vox (Voice), Sax. (Saxophone), Vle. (Violin), and C.B. (Cello). The piano part is particularly prominent, showing a complex rhythmic pattern with thirds in the right hand and successive tenths in the left hand. The cello and oboe parts are marked with 'f en dehors'.

Fig. 16--Excerpt from Milhaud's La Création du Monde, measures 130-133.

The piano again accompanies with thirds in the right hand, and successive tenths in the left hand, which is a favorite writing characteristic of Milhaud.¹⁵ The cello also stresses the episodal theme in octaves with the oboe.

¹⁵Martin Cooper, French Music (From the Death of Berlioz to the Death of Faure) (New York, 1951), p. 189.

Hb.
 Cl.
 B♭
 Cor.
 Trb.
 Piano
 T. de basq.
 B. de bois
 G.C.
 Timb.
 Trompe
 Sax.
 Vcl.
 C.B.

Trompe
 Sax.
 Vcl.
 C.B.

Fig. 17--Excerpt from Milhaud's La Création du Monde, measures 135-139.

The episode ends with the clarinet's entrance restating the original fugue theme in a new tonality (Figure 17). This fugal section also demonstrates the effective, loud, and percussive sound of the saxophone. The bassoon and contrabass carry the most important accompanying figure in unison.

The clarinets again state the fugal theme in the original form, with the cello featuring the counter-subject a minor sixth higher than the original (Figure 18).



Fig. 18--Excerpt from Milhaud's La Création du Monde, measures 139-141.

The clarinet and the cello are the sole instruments which announce the fugue theme and the counter-subject, respectively, throughout the remaining part of the first section.

The accompaniment remains somewhat similar to the earlier presentation. The saxophone continues the percussive effects, while the bassoon and contrabass continue their unison passage. Changes in the accompaniment occur with the eighth note chords in the piano, and the glissandos incorporated in the trombone line (Figure 19).

The image displays a musical score for an orchestral excerpt. On the left, a smaller, vertically oriented score shows a portion of the piano part. The main score on the right is a full orchestral score for measures 145-148. The instruments listed on the left side of the score are: Cl. (Clarinets), Bsn. (Bassoons), Cor. (Cor Anglais), Trp. (Trumpets), Trb. (Trombones), Piano, F. de B. (French Double Basses), G.C. (Guitar and Cello), Vln. (Violins), Sax. (Saxophones), Vcllo (Violoncello), and C.B. (Contrabass). The score features various musical notations, including eighth notes, chords, and glissandos, particularly in the piano and trombone parts.

Fig. 19--Excerpt from Milhaud's La Création du Monde, measures 145-148.

The key scheme remains the same, with the D-minor tonality in the eighth note chords of the piano, and the other instruments moving between the D-major and D-minor tone centers. Here again the use of the flatted sevenths exemplifies the jazz influence in the composition.

After the three statements of the fugal theme by the clarinets, the section moves to recall the episodic material shown in Figure 16. The trumpet declares the melody in this instance (Figure 20). The parallel thirds in the piano accompaniment are enhanced by the reoccurring trombone glissandos, and the successive tenths in the piano and string passages. The flute serves to alter the tonal base in each bar from D-major to D-minor.

The episode ends when the violins take melodic precedence with the statement of the original fugal theme in octaves (Figure 21). The accompanying instruments retain the background figures shown in Figure 20. The piano is used as a rhythm instrument and illustrates another jazz element in the ballet.¹⁶

¹⁶Hansen, op. cit., p. 137.

The image displays two pages of a musical score for Milhaud's *La Création du Monde*, measures 152-155. The score is arranged in two systems. The left system contains the vocal line and the piano accompaniment. The right system contains the orchestral parts, including Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Cor (Trumpet), Trumpet (Trp.), Trombone (Trb.), Piano (Piano), Cymbal (Cymb.), Clarinet in E-flat (C. cl.), Contrabass (C.B.), and Double Bass (C.B.). The score is written in a complex, polytonal style, characteristic of Milhaud's work. The notation includes various rhythmic values, accidentals, and dynamic markings. The vocal line is written in a single staff, and the piano accompaniment is written in two staves. The orchestral parts are written in multiple staves, each with its own clef and key signature. The score is presented in a clear, legible format, with the notes and rests clearly visible on the staves.

Fig. 20--Excerpt from Milhaud's La Création du Monde, measures 152-155.

The image shows a page of a musical score for an orchestra, divided into two systems. The instruments listed on the left are: Fl. (Flute), Cl. (Clarinet), B. (Bassoon), Cor. (Cor Anglais), Trp. (Trumpet), Trb. (Trumpet/Bass), Piano, Cymb. (Cymbal), U. cl. (Upright Clarinet), U. C. (Upright Bass), Timb. (Timpani), Vns. (Violins), Vln. (Viola), Vcl. (Violoncello), and C.B. (Contrabass). The score features complex rhythmic patterns, including irregular eighth notes and sixteenth notes, and dynamic markings such as *gliss.* and *ppp*. The notation is dense and characteristic of Milhaud's style.

Fig. 21--Excerpt from Milhaud's La Création du Monde, measures 156-159.

The violins intensify the mood of the fugue section by alternating entrances of the theme (Figure 22). The frantic use of the irregular eighth note patterns, often employed in Milhaud's works, and the fortississimo dynamic level are quelled by a sudden pianissimo.

The image displays two systems of musical notation. The upper system features vocal staves with complex melodic lines and piano accompaniment. The lower system is an orchestral score with the following parts: Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Cor (C.), Trumpet (Trop.), Trombone (Trb.), Piano (Piano), Violin (Viol.), Viola (Vla.), and Cello (C.B.). The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, and *pp*. The page number 39 is located in the top right corner.

Fig. 22--Excerpt from Milhaud's La Création du Monde, no percussion, measures 160-165.

The scale-wise descent of the flutes and clarinets in thirds announces the end of the third section. The six-four and five-four meter changes seem to impart a stumbling texture to the eighth note patterns.

The second section begins with a thirteen bar introduction, involving four disconnected pedal points played by the French horn, bassoon, contrabass, and the cello (Figure 23).



Fig. 23--Excerpt from Milhaud's La Création du Monde, measures 166-170.

The pedal points are accented by piano chords, depicting an A-flat major key center with the added major seventh of G-natural, while the entrance of the clarinets gives the sense of D-major.

The flutes enter with the melody first heard in the Overture, as illustrated in Figure 1 (Figure 24).

Fig. 24--Excerpt from Milhaud's La Création du Monde, measures 179-188.

Against the flute melody, the piano and contrabass reiterate a pedal point on C. Immediately after the flutes begin, the cello recalls the theme of the fugue, as illustrated in Figure 12, in augmentation while the muted violins accompany the melody, retaining the original accompaniment figure of the Overture, found in Figure 2.

The second section of the ballet then moves to the oboe, singing a "blues"-oriented melody related to the fugue theme, as illustrated in Figure 12, which is the second theme of this section (Figure 25). The harmony of this passage incorporates C-major chords with flatted sevenths, and F-major chords with flatted sevenths.



Fig. 25--Excerpt from Milhaud's La Création du Monde, measures 203-214.

Other added tones found in this passage are the ninth of the F-chord, G-natural; and the thirteenth of the C-chord, A-natural. The oboe then repeats the fugal theme in the adjoining bars. This section has a definite resemblance to a Gershwin-like melody, however, Milhaud wrote La Création du Monde a year before Gershwin's Rhapsody in Blue.¹⁷

The fugue theme occurs, in part, in the French horn line. The oboe then answers the French horn with the same theme in D-minor (Figure 26). The trumpets announce the syncopated figure found in the Overture, as seen in Figure 3; however, the punctuated figure is not stated as it was originally.

¹⁷Ibid., p. 137.

The image shows two systems of musical notation for an orchestral excerpt. The left system features staves for Horn (Hb.), Cor (Trumpet), Viola (Vnna), Saxophone (Sax.), Violin (Vln), and Cello/Bass (C.B.). The right system features staves for Horn (Hb.), Trumpet (Trp.), Cor Anglais (C. angl.), Tambourin (Tamb.), Gong (G.C.), Viola (Vnna), Saxophone (Sax.), Violin (Vln), and Cello/Bass (C.B.). Dynamics such as *mp*, *f*, and *sf* are indicated throughout the score.

Fig. 26--Excerpt from Milhaud's La Création du Monde, measures 234-240.

The saxophone, used as a substitute for the viola up to this point, is now given the third theme found in this section (Figure 27). The passing bitonalities of the passage move between D-major and D-minor.

The image shows a page of a musical score with ten staves. From top to bottom, the staves are labeled: Hb., Trp., C. roual., Tamb., G.C., Vm., Sax., Vln., and C.B. The G.C. staff has a handwritten instruction: "avec baguette de bois (à la main)" and a dynamic marking "pp". The music is written in a complex, rhythmic style characteristic of Milhaud's jazz-influenced work.

Fig. 27--Excerpt from Milhaud's La Création du Monde, measures 341-246.

Another jazz element occurs when the flutes flutter tongue the fugue theme (Figure 28).

The image shows a page of a musical score with six staves. From top to bottom, the staves are labeled: Fl., Cor., Vm., Sax., V. De., and C.B. The Fl. staff has a dynamic marking "pp". The music features a prominent flutter-tongued passage in the flute part, which is the focal point of the excerpt.

Fig. 28--Excerpt from Milhaud's La Création du Monde, measures 250-254.

This transitional part, accompanied by whole note chords in the remaining instruments, leads into the third section. Again the superimposition of keys occurs as F-sharps in the flute line against the F-naturals in the strings. Milhaud continues his use of parallel progressions for the harmonic basis.

The dance of the plants and animals, marked Vif, introduces the third section. The violins execute the raffish tune (Figure 29).

Fig. 29--Excerpt from Milhaud's La Création du Monde, measures 258-264.

The muted trumpets accent the section with flutter tongued thirds. The trumpet thirds act as passing tonalities against the pedal point thirds in the piano.

The third theme of the second section, as found in Figure 27, is now played by the bassoon (Figure 30).

The image shows a page of musical notation for a bassoon part. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'f' (forte) and 'p' (piano). A French instruction 'appuyez sur l'og. sur la note et frappez sur l'alt. Ong. av. l'autre' is written in the right margin. The score is divided into four measures by vertical bar lines.

Fig. 30--Excerpt from Milhaud's La Création du Monde measures 273-276,

The syncopated figure precedes the piano's partial statement, in tenths, of the jazz theme found in section one, Figure 12.

A triplet unison passage found in the cello and contrabass introduces the entrance of the saxophone (Figure 31). The saxophone continues the Gershwin theme, accompanied by syncopated chords in the strings.

Fig. 31--Excerpt from Milhaud's La Création du Monde, measures 275-280.

Here again there occurs cross-relation of C-naturals and C-sharps. The theme of the third section as illustrated in Figure 30, appears in inversion (Figure 32).

Fig. 32--Excerpt from Milhaud's La Création du Monde, measures 282-288.

The tympani carries the inverted theme against the clarinet's version of the theme first presented by the violins, as found in Figure 29. The tonal center for the clarinets is D-major, while the piano executes the same figure a step below the clarinets. The bitonality of this section occurs in the string lines and the left hand of the piano, both in C-sharp major. The clarinets and French horn continue their presentation of the theme in unison (Figure 33).

The image shows a page of musical notation for an orchestral work. It consists of several systems of staves. The top system includes staves for 'Petite Flûte' and 'G# Flûte'. Below these are staves for Clarinets and French Horns. The bottom section of the page shows staves for Violins, Violas, Cellos, and Double Basses. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'arco'.

Fig. 33--Excerpt from Milhaud's La Création du Monde, measures 289-296.

The accompaniment continues to show evidence of three key centers. The violins fortify the D-minor tonal base, while the contrabass, cello, and the piano remain in C-sharp major. The clarinet and French horn melody alternates between D-major and D-minor.

The section now resumes conversation between the saxophone, piano, and the strings, citing portions of the fugue theme, as found in Figure 12, and the third theme of the section section of the ballet, as found in Figure 27 (Figure 37). The piano performs the third theme of the second section, as shown in Figure 27, simultaneously with the saxophone's partial announcement of the fugue theme, as displayed in Figure 12. The violins give a fragment of the theme found in Figure 27, while the cello executes a part of the fugue theme found in Figure 12. The saxophone then plays the third theme of the section section as demonstrated in Figure 27, which introduces the piano reiterating the same theme in a different tonal center. The accompaniment appears to maintain its C-sharp major character, especially the contrabass line.

Fig. 34--Excerpt from Milhaud's La Création du Monde, measures 297-304.

After a short interlude the clarinets, trumpets, French horn, flutes, and the bassoon carry the main theme (Figure 35). The bitonality is now supplied by the strings, while the trombone executes the glissando as a continuation of the jazz influence on Milhaud.

Fig. 35--Excerpt from Milhaud's La Création du Monde, measures 312-316.

The fortississimo dynamic level suddenly deletes to a pianissimo, and the oboe plays a transitional melody which announces the ending of the third section (Figure 36).

The image shows a page of a musical score for orchestra and strings. The score is divided into two systems. The left system contains staves for Flute (Fl.), Horns (Hb.), Trombones (Trb.), Piano (Piano), and Violins (Vna). The right system contains staves for Flute (Fl.), Horns (Hb.), Trombones (Trb.), Piano (Piano), Viola (Vna), and Cello/Double Bass (C.B.). The piano part features a prominent pedal point trill on a G-natural. The strings play a rhythmic pattern of eighth notes. The score is marked with dynamics such as 'pp (à plein son)', 'mp', and 'ppp'.

Fig. 36--Excerpt from Milhaud's La Création du Monde, measures 320-328.

The piano takes a pedal point trill on a G-natural or minor ninth of the basic key of F-sharp major for this passage. The key center occurs through the pedal-point chords of the strings.

The theme, first introduced in the third section by the violins, as exhibited in Figure 29, is now pronounced by the flutes with the bitonal chordal accompaniment provided by the bassoon, French horn, trumpet, and the trombone (Figure 37).

Fig. 37--Excerpt from Milhaud's La Création du Monde, measures 330-335.

The "blues" melody found in the second section, as seen in Figure 25, now occurs in the violins. The movement diminishes to a pianississimo and moves to the fourth section, while Man and Woman stand facing each other.¹⁸

The dance of desire opens with a clarinet melody in improvisational jazz style, against a syncopated rhythm played by the piano, saxophone, and the strings (Figure 38).

¹⁸Hastings, op. cit.

Fig. 38--Excerpt from Milhaud's La Création du Monde, measures 349-354.

The saxophone is voiced with the strings and piano reinforcing the rhythmic patterns in the accompaniment. The syncopation of the accompanying part gives the section a jazz "swing" sensation. The harmonic progression of the section; F-sharp major, to G-sharp major with the flatted seventh added, to C-sharp major with the flatted seventh added, back to F-sharp major with the flatted seventh added, gives the passage a barbershop harmonic texture.¹⁹

¹⁹Hansen, op. cit., p. 137.

The clarinet continues to provide the melody with jazz "breaks" occurring occasionally to enforce the jazz influence in the ballet (Figure 39).

Fig. 39--Excerpt from Milhaud's La Création du Monde, measures 389-392.

The accompaniment changes to block chordal harmony announcing the end of the clarinet melody.

The bassoon, trumpet, and the saxophone alternate playing a fragmentation of the third theme of section two, shown in Figure 27 (Figure 40). The accompaniment retains the barbershop harmony in block chords.

The image shows a page of a musical score with ten staves. From top to bottom, the staves are labeled: Cl (Clarinets), Perc (Percussion), Cor (Cor Anglais), Piano, C. cl. (Oboe), C. c. (Cello), Timb. (Timpani), Vln. (Violins), Sax. (Saxophones), Vcl. (Violas), and C. B. (Double Basses). The oboe part (C. cl.) features a prominent melodic line with slurs and dynamic markings. The string parts (Vln., Vcl., C. B.) are marked 'arco' and play a chordal accompaniment. The woodwind parts (Sax., Clarinets) have more rhythmic and melodic lines. The percussion and piano parts are also present, with the piano part showing complex chordal textures.

Fig. 40--Excerpt from Milhaud's La Création du Monde, measures 393-398.

A new melody appears executed by the oboe with a chordal accompaniment by the strings (Figure 41). The double-stops in the violin and cello add a pedal point drone to the passage. The flutes now enter playing a version of the accompaniment first heard in the Overture, as seen in Figure 2.

The image displays two pages of a musical score. The top page shows staves for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Trombone (Tomb.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (C.B.). The bottom page shows staves for Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Piano (Piano), Celesta (Ccl.), Triangle (TP), Gong (G.C.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (C.B.). The music is written in 3/4 time and features complex rhythmic patterns and melodic lines.

Fig. 41--Excerpt from Milhaud's La Création du Monde, measures 400-409.

The oboe assumes the prominent role by performing the melody first heard in the Overture, as shown in Figure 1 (Figure 42). The clarinets exploit the back-ground figure heard previously in the flutes, as illustrated in Figure 41. The piano accents the pedal point in the string section

with syncopated chords. The harmonic sequence still retains the same character, as seen in Figure 38.

Musical score for the first system, titled "La 1^{re} prend la Petite Flûte". The score is arranged in a grand staff format with the following parts from top to bottom: Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Piano (pno.), Cello (c.), Contrabass (C.), Violin (vln.), Viola (vla.), and Double Bass (C.B.). The music features complex rhythmic patterns and syncopated chords, particularly in the piano and string parts.

Musical score for the second system, covering measures 410-419. The instrumentation remains the same as in the first system. This section continues the complex rhythmic and harmonic material, with prominent syncopated chords and intricate melodic lines across all instruments.

Fig. 42--Excerpt from Milhaud's La Création du Monde, measures 410-419.

The movement continues with a trumpet and piccolo melody in unison. The theme resembles the oboe part previously played, as demonstrated in Figure 41 (Figure 43).

Fig. 43--Excerpt from Milhaud's La Création du Monde, measures 425-432.

The bassoon chants a counter melody against the trumpet and piccolo theme. The contrabass and cello give a pedal point G-natural with a tonal base vacillating between D-minor and D-major. In bar 430, the texture of the passage is thickened with the entrance of the piano and strings, again, moving in thirds, as shown in Figure 2. The piano's left hand passage occurs in successive tenths, so often used by the composer.

The trumpet enters with a solo passage aided by a quarter note figure, resembling the piano section in the Overture, as found in Figure 2 (Figure 44).

This musical score excerpt covers measures 443 to 453. The instruments listed on the left are: 1st Flute (1st Fl.), Clarinet (Cl.), Bassoon (B^{no}), Cor Anglais (Cor), Trumpet (Trp), Piano, Cymbal (Cymb), Gong (G.C.), Violins (Vins), Viola (Vla), Violoncello (Vcl), and Double Bass (C.B.). The trumpet part features a prominent solo passage with a quarter-note rhythmic pattern, supported by the piano section. Dynamic markings include *pp*, *f*, and *p*.

This musical score excerpt covers measures 443 to 453, focusing on the piano section. The instruments listed on the left are: Clarinet (Cl.), Bassoon (B^{no}), Cor Anglais (Cor), Piano, Gong (G.C.), Viola (Vla), and Double Bass (C.B.). The piano part features a prominent solo passage with a quarter-note rhythmic pattern, supported by the other instruments. Dynamic markings include *pp*, *f*, and *p*. A *Rall.* (Ritardando) marking is present above the piano part.

Fig. 44--Excerpt from Milhaud's La Création du Monde, measures 443-453.

The contrabass, cello, and the piano play a unison section, which enhances the quarter note figures in the remaining orchestral instruments.

The ballet assumes the character of a "jam session." The material undergoes free contrapuntal elaboration as the music builds (Figure 45).

Fig. 45--Excerpt from Milhaud's La Création du Monde, measures 459-463.

The flutes and clarinets are used as drone instruments with twenty-five bars of F-sharps in the flutes against the clarinets on E-natural, both in syncopated patterns. The percussion takes on a frantic atmosphere, while the trumpet executes a jazz "swing" motive first heard in the fugue, as displayed in Figure 26. The section varies very little from its beginning to its end. However, the trumpet and the saxophone are alternately given the significant melodic themes constructed to emulate jazz improvisation.

The fourth section builds to a fortississimo dynamic level when the clarinet theme returns (Figure 46). The saxophone, trombone, and the trumpet simultaneously perform a syncopated accompaniment figure, again, taken from the second section of the piece, as seen in Figure 26.

The flutes add a syncopated rhythmic passage to the improvisational figure played by the trombone, saxophone, and the trumpet. "A little noticed but highly prophetic facet of Milhaud's music has been a keen interest in a kind of maximal contrapuntal freedom that is certainly related to contemporary 'chance' music."²⁰

²⁰Jerome Rosen, "A Note on Milhaud," Perspectives of New Music, II (Fall-Winter, 1963), 115.

Fig. 46--Excerpt from Milhaud's La Création du Monde, measures 490-494.

The accompaniment plays intermittent chords giving the piece an improvised jazz character. The trombone gives a brief fragmentation of the third theme of the second section of the composition, as demonstrated in Figure 27, which leads into the fifth section.

Fig. 47--Excerpt from Milhaud's La Création du Monde, measures 503-508.

The concluding section, gently retrospective, is in the nature of an epilogue. The "blues" theme heard in the second section, as shown in Figure 25, is embellished by the oboe (Figure 48).

Fig. 48--Excerpt from Milhaud's La Création du Monde, measures 511-517.

The background is taken by the strings in half-note chords. The use of passing bitonalities is evident in the harmonic progression: A-minor with a flatted seventh added with the cross-related C-sharp in the violin; and D-major with the flatted seventh of C-natural added. The French horn adds the syncopated passage first heard in the overture, as seen in Figure 3.

The melodic role is assumed by the bassoon in D-major. The French horn repeats the same syncopated figure, as demonstrated in Figure 3 (Figure 49).

Fig. 49--Excerpt from Milhaud's La Création du Monde, measures 519-524.

The accompaniment part remains the same, continuing the passing tonalities so characteristic of Milhaud's style. The clarinets add to the retrospective atmosphere by reciting the parallel thirds which first occurred in the Overture, as found in Figure 2 (Figure 50).

Fig. 50--Excerpt from Milhaud's La Création du Monde, measures 525-533.

The saxophone has the melody figure which was first heard in the Overture's opening bars, as displayed in Figure 1. The pedal point in the strings starts with a D-major tonality, and moves to a G-sharp minor base with C-sharp as the added fourth. The trumpet and oboe execute a fragmentation of the "blues" theme of the second section, as found in Figure 25, enhanced by the flutes in thirds which were previously played by the clarinets, as shown in Figure 2.

The jazz fugue theme heard in the first section is announced by the flutes in a flutter tonguing style (Figure 51). The trumpets and clarinets accompany the flutes with syncopated chords. The flutter tongued chords, passing between D-major and C-sharp minor, are punctuated by the syncopated figure in the tympani line.

Fig. 51.--Excerpt from Milhaud's La Création du Monde,
measures 538-544.

The ballet ends in a pianississimo dynamic level with
a tranquil cadence on a D-major chord with an added seventh
(Figure 52).

Fig. 52--Excerpt from Milhaud's La Création du Monde,
measures 545-546.

CHAPTER III

CONCLUSION

Milhaud has composed in all forms, including more than a dozen symphonies, a large number of concertos, literally countless piano pieces and songs, and a vast amount of chamber music. Milhaud's music is always touched with his own personal style, even considering the influence of Debussy, the popular music of Brazil, Stravinsky, jazz, and Eric Satie.

He has espoused a polyharmonic or polytonal method of composing which supplies traditional harmony with a kind of spicing and refreshing bite without abandoning the key-feeling that allows the classically trained ear to remain oriented; but he has never subscribed to a single compositional method or technique viewpoint.¹

Unlike Stravinsky or Schoenberg, Milhaud is himself even in his earliest compositions, and especially in La Création du Monde.

The style and form of La Création du Monde are characteristic of Milhaud's French-traditional mind. Milhaud exploits polyphony with a strict, prepared, and

¹Roy, op. cit., p. 841.

self-confidence that is a hall-mark of his style. He uses lyricism with a jazz orientation that makes Milhaud a leader in the field of symphonic jazz. Milhaud combined several planes of harmony resulting in complex and thick textures. However, his clear and logical orchestration clarifies passages that could become too cluttered. His meters are regular, but the rhythm is marked with strong syncopations. One of his devices is to group a series of eighth notes in irregular patterns which, in La Creation du Monde, add a realism to the jazz atmosphere. "Structurally the music is always under control. One never meets with over-development of an idea in Milhaud. He states the core of the matter and then stops."² Successive tenths in the bass, fanfares in keys other than the tonal base, jazz "breaks," and numerous passing bitonalities are all typical Milhaud devices, and are all found in this ballet.

The form is traditional and classically influenced, similar to a Baroque concerto grosso.³ Each section is introduced by a theme followed by transitional or development section which leads back to the original theme. The Overture is in A B A form, involving an exposition,

²Copland, op. cit., pp. 83-84.

³Donald J. Henahan, "Comments on Classics," Down Beat, XXX (January 17, 1963), 38.

development, and recapitulation. The first section is a fugue. The theme is stated by several instruments always accompanied by the counter-subject. The third section consists of three melodies: the theme first shown in the Overture; a "Gershwin-like" melody; and the first occurrence of a syncopated eighth note melody. This section uses thematic development in a tutti-like section, again, strengthening the similarity to the Baroque concerto grosso. The fourth section resembles a solo concerto, but returns to a development section of previous thematic material, adding continuity to the composition. The fifth section is an epilogue of all the previous melodies which were used throughout the piece. The solo instruments are usually set against the remaining instruments, which is reminiscent of the Baroque form. Milhaud's instrumentation is a combination of imaginative mixtures of instruments used in a wide range of emotions. He exploits the musical versatility of the saxophone as a solo vehicle as well as a harmonic voice, weaving the instrument through its middle and high registers. He contrasts the loud, percussive, and even raucous, sound of the saxophone with its ability to blend, substituting for the viola in the string choir. The lyrical and singing qualities of the instrument, as well as its connotation with American jazz, make the saxophone the

most logical instrument to be used in a jazz oriented composition. Every instrument is used as a solo and harmonic device, exploiting the best characteristics of each.

Milhaud's interest in Harlem invoked one of the most successful attempts by a serious twentieth century composer to emulate the style of American jazz. His fertility of invention places him on a level with masters of earlier ages. His music defies all categorization, since he has written in almost every style and idiom available to a composer. "It has taken more time than one would have thought necessary to demonstrate the fact that Milhaud was the most important of the new generation of composers in France."⁴

⁴Copland, op. cit., p. 81.

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