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CHORAL PROBLEMS IN THE UNACCOMPANIED
MUSIC OF FRANCIS POULENC

THESIS

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PREFACE

Many present day choral conductors neglect contemporary choral literature because they do not understand the factors which contribute to its construction. However, twentieth century choral music can be understood through a detailed study of the elements with which it is composed.

The purpose of this study ~~was~~ to analyze the stylistic characteristics in the unaccompanied music of one twentieth century composer, Francis Poulenc, in order to discover the choral problems which would confront choruses and conductors as they performed his music.

It is hoped that this study will not only enable choral conductors to better understand, interpret, and appreciate the music of Poulenc, but also will serve as a guide toward the investigation of other twentieth century composers and their works.

TABLE OF CONTENTS

	Page
LIST OF TABLES	vi
LIST OF ILLUSTRATIONS	vii
Chapter	
I. STATEMENT OF THE PROBLEM	1
The Purpose	
Sub-Problems	
Definition of Terms	
Delimitations	
Basic Assumptions	
Background for the Study	
Francis Poulenc (1899-1963)	
Les Six and Their Aims	
Methodology	
Plan of this Report	
II. STYLISTIC CHARACTERISTICS IN THE UNACCOMPANIED MUSIC OF POULENC	22
Melodic Characteristics	
Melodic Predominance	
General Characteristics	
Horizontal Dimensions	
Vertical Dimensions	
Melodic Progression	
Time Characteristics	
Meter Signatures	
Tempo Indications	
Rhythmic Patterns	
Harmonic Characteristics	
Chord Structure	
Chord Progression	
Tonality	
Consonance and Dissonance	
Formal Characteristics	
III. CHORAL PROBLEMS IN THE UNACCOMPANIED MUSIC OF POULENC	81
Problems Related to Range and Tessitura	
Problems Related to Time and Rhythm	
Problems Related to Intonation	
Problems Related to Dynamic Scheme	

	Page
IV. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	97
APPENDIX	101
BIBLIOGRAPHY	112

LIST OF TABLES

Table	Page
I. Frequency of Melodic Intervals Found in Music of Poulenc	36
II. Frequency of Meter Signatures Found in Music of Poulenc	39

LIST OF ILLUSTRATIONS

Figure	Page
1. <u>Figure Humaine</u> : V, "Riant du ciel et des planètes," meas. 1-2	23
2. <u>Mass</u> : III, "Sanctus," meas. 28-29	24
3. <u>Motets</u> : I, "O magnum mysterium," meas. 6-7.	24
4. <u>Figure Humaine</u> : I, "De tous les printemps du monde," meas. 18-19	25
5. <u>Mass</u> : I, "Kyrie," meas. 1-2	26
6. <u>Mass</u> : III, "Sanctus," meas. 1-2	27
7. <u>Figure Humaine</u> : VII, "La menace sous le ciel rouge," meas. 42-44	27
8. <u>Figure Humaine</u> : I, "De tous les printemps du monde," meas. 1-4	28
9. <u>Motets</u> : III, "Videntes stellam," meas. 1-3	28
10. <u>Motets</u> : II, "Quem vidistis pastores dicite," meas. 1-3	28
11. <u>Motets</u> : IV, "Hodie Christus natus est," meas. 37-38	29
12. <u>Mass</u> : II, "Gloria," meas. 32-33	29
13. <u>Mass</u> : III, "Agnus Dei," meas. 38-39	30
14. <u>Figure Humaine</u> : IV, "Toi me patiente," meas. 1-3.	31
15. <u>Figure Humaine</u> : II, "En chantant les servantes s'élancent," meas. 5-6	31
16. <u>Mass</u> : V, "Agnus Dei," meas. 1-3	31
17. <u>Figure Humaine</u> : III, "Aussi bas que le silence," meas. 1-11	32

	Page
18. <u>Motets</u> : I, "O magnum mysterium," meas. 8-9	32
19. <u>Motets</u> : II, "Quem vidistis pastores dicite," meas. 5-8	33
20. <u>Motets</u> : III, "Videntes stellam," meas. 1-4.	33
21. <u>Mass</u> : I, "Kyrie," meas 37-38	34
22. <u>Figure Humaine</u> : II, "En chantant les servantes s'élancent," meas. 1-2	34
23. <u>Motets</u> : IV, "Hodie Christus natus est," meas. 1	34
24. <u>Mass</u> : I, "Benedictus," meas. 1-4	35
25. <u>Mass</u> : V, "Agnus Dei," meas. 11-12	41
26. Multirhythmic Writing of Figure 25	41
27. <u>Mass</u> : IV, "Benedictus," meas. 9-11	42
28. <u>Mass</u> : I, "Kyrie," meas. 35-38	42
29. <u>Mass</u> : II, "Gloria," meas. 64-67	43
30. <u>Mass</u> : III, "Sanctus," meas. 12-15	43
31. <u>Mass</u> : IV, "Benedictus," meas. 22-24	48
32. <u>Mass</u> : III, "Sanctus," meas. 17-20	48
33. <u>Figure Humaine</u> : VIII, "Liberté," meas. 105-106.	49
34. <u>Mass</u> : V, "Agnus Dei," meas. 29-30	49
35. <u>Mass</u> : II, "Gloria," meas. 44-45	49
36. <u>Mass</u> : I, "Kyrie," meas. 20-25	50
37. <u>Figure Humaine</u> : IV, "Toi ma patiente," meas. 11- 12	50
38. <u>Figure Humaine</u> : IV, "Toi ma patiente," meas. 25-26	50
39. <u>Motets</u> : IV, "Hodie Christus natus est," meas 53	52
40. <u>Mass</u> : I, "Kyrie," meas. 37	52

	Page
41. <u>Mass</u> : III, "Sanctus," meas. 42	53
42. <u>Mass</u> : V, "Agnus Dei," meas. 26	54
43. <u>Figure Humaine</u> : VIII, "Liberté," meas. 7-8	54
44. Triads Contained in a Thirteenth Chord	55
45. <u>Mass</u> : V, "Agnus Dei," meas. 44-45	56
46. <u>Figure Humaine</u> : VIII, "Liberté," meas. 100-102	57
47. <u>Mass</u> : II, "Gloria," meas. 41-43	58
48. <u>Motets</u> : I, "O magnum mysterium," meas. 6-9	59
49. <u>Mass</u> : IV, "Benedictus," meas. 29-32	60
50. <u>Figure Humaine</u> : III, "Aussi bas que le silence," meas. 7-10	61
51. <u>Motets</u> : I, "O magnum mysterium," meas. 38-40	62
52. <u>Motets</u> : IV, "Videntes stellam," meas. 40-42	63
53. <u>Motets</u> : IV, "Hodie Christus natus est," meas. 45-47	64
54. <u>Mass</u> : I, "Kyrie," meas. 44-45	64
55. <u>Mass</u> : II, "Gloria," meas. 70-71	65
56. <u>Mass</u> : III, "Sanctus," meas. 48-49	66
57. <u>Figure Humaine</u> : IV, "Toi ma patiente," meas. 29- 30	66
58. <u>Figure Humaine</u> : VIII, "Liberté," meas. 126-129.	67
59. <u>Mass</u> : I, "Kyrie," meas. 5-10	69
60. <u>Motets</u> : III, "Videntes stellam," meas. 18-20	70
61. <u>Mass</u> : II, "Gloria," meas. 46-47	72
62. <u>Mass</u> : III, "Sanctus," meas. 14-16	73
63. Formal Outline of "O magnum mysterium," <u>Motets</u>	75

	Page
64. Formal Outline of "Hodie Christus natus est," <u>Motets</u>	76
65. Formal Outline of "Sanctus," <u>Mass</u>	78
66. <u>Figure Humaine</u> : II, "En chantant les servantes s'élancent," meas. 42-43	811
67. <u>Mass</u> : II, "Gloria," meas. 67-72	83
68. <u>Mass</u> : III, "Sanctus," meas. 42-45	84
69. <u>Figure Humaine</u> : VIII, "Liberté," meas. 125-130.	85
70. <u>Motets</u> : IV, "Hodie Christus natus est," meas. 16-19	86
71. <u>Figure Humaine</u> : V, "Riant du ciel et des planètes," meas. 24-26	88
72. <u>Figure Humaine</u> : III, "Aussi bas que le silence," meas. 16-18	89
73. <u>Mass</u> : V, "Agnus Dei," meas. 42-45	91
74. <u>Figure Humaine</u> : II, "En chantant les servantes s'élancent," meas. 26-27	92
75. <u>Mass</u> : I, "Kyrie," meas. 26-29	93
76. <u>Motets</u> : IV, "Hodie Christus natus est," meas. 16-22	95
77. <u>Mass</u> : I, "Kyrie," meas. 42-45	96

CHAPTER I

STATEMENT OF THE PROBLEM

The Purpose

The purpose of this study was to investigate, through stylistic analysis, the choral problems in the unaccompanied music of Francis Poulenc.

Sub-Problems

Analysis of the problem statement led to subordinate questions, which may be stated as follows:

1. What choral problems are identifiable through an analysis of the melodic characteristics in these works?
2. What choral problems are identifiable through an analysis of the time characteristics in these works?
3. What choral problems are identifiable through an analysis of the harmonic characteristics in these works?
4. What choral problems are identifiable through an analysis of the formal characteristics in these works?

Definition of Terms

1. The term "stylistic analysis" refers to a systematic investigation of the characteristic details of musical composition. For purposes of this study, these details of composition include melody, rhythm, harmony and form.

2. The term "choral problems" refers to difficulties encountered in a vocal composition to be sung, or adapted to be sung, by a chorus. These difficulties include range, tessitura, tempo, meter, intonation and dynamic scheme.

3. The term "unaccompanied music" refers to musical compositions written for voices alone.

4. The name "Francis Poulenc" (1899-1963) refers to the twentieth century French composer often associated with a group of composers known as "Les Six".

5. The term "melodic characteristics" refers to the distinct qualities in the linear or horizontal arrangement of pitch and duration. These qualities include prominence of melodic element, general melodic qualities (lyric, dramatic, cantabile, instrumental), vertical and horizontal dimensions, melodic progression (conjunct, disjunct, diatonic, chromatic) and ornamentation.

6. The term "time characteristics" refers to the temporal qualities found in music. These qualities include (1) meter--duple, triple, compound, multimeteric, polymetric or irregular; (2) tempo--fast, slow, and changing; and (3) rhythmic patterns--prominence, kind and frequency.

7. The term "harmonic characteristics" refers to the combinations of sounds found in the vertical structure of music. These combinations of sound include (1) chords, chord progressions, and chord cadences, (2) tonality, and (3) consonance and dissonance.

8. The term "formal characteristics" refers to the basic internal structure(s). These structures may be sectional, variational, developmental, fugal or free in nature.

Delimitations

1. This study included only the music of Francis Poulenc because (a) he is a major twentieth century composer, (b) his contribution to vocal music is large, and (c) his music has a personal quality that is unmistakably twentieth century.

2. This study included only the unaccompanied choral music of Francis Poulenc because the majority of his choral music is written for unaccompanied voices.

Basic Hypothesis

The basic hypothesis of this study was that certain choral problems existed as the result of the composer's style of composition.

Basic Assumption

The following assumption seemed basic to this study: The music selected for this study is representative of the composer's style in this specific medium.

Need for the Study

Twentieth century music can best be understood through a detailed study of the elements with which it is constructed. This study might enable both conductors and singers to better

understand the musical language of one such twentieth century composer--Francis Poulenc. Through the analysis of melodic characteristics, time characteristics, harmonic characteristics, and formal characteristics, many choral problems related directly to twentieth century choral music may be illuminated.

Background for the Study

Francis Poulenc (1899-1963)

The conditions in which Poulenc found himself in early life were not particularly conducive to musical development. Born in Paris, January 7th, 1899, he came from middle class, prosperous ~~bourgeois~~ stock, whose attitude toward music was neither for nor against. He does not appear to have shown any remarkable aptitude as a boy for either pianistic virtuosity or musical composition. Outwardly indeed he was the orthodox, conforming type of youth, bent on the classical studies which form the customary basis of higher education among the cultivated Parisian upper-middle classes destined for professional service in the élite administrative hierarchy (11, p. 2). There is a legend that Poulenc was a Parisian playboy who climbed to fame and fortune on the luxury train. Far from being a typical boulevardier, Poulenc spent the greater part of his creative life in Touraine; since Paris is the spiritual and political capital, it follows that every composer in France has inevitably to come to terms

with the city, but it is a wholly mistaken notion to equate Poulenc with the type of retarded adolescence which is plainly in people's minds when they regard him as a musical "shocker" at a rather fashionable and sophisticated level (11, p. 2).

His musical training was first and foremost as a pianist, and it was from Ricardo Vines, that poet among pianists, that Poulenc acquired the limpid and pellucid technique, with its deceptive ease, its Schubertian elegance, and its remarkable clarity of inner harmony (11, p. 3). Poulenc was not a pianist of the grand manner, given to emotional excesses; but neither did he seem to dry up all the romance in music.

So far as composition is concerned, Poulenc received his formal instruction from Charles Koechlin. However, his most formative influences were Chabrier, Stravinsky, Mussorgsky, and especially Erik Satie. Of his own musical likes and dislikes, Poulenc himself professed admiration for the disciplined music of Roussel, the composition of Chabrier, the songs of Mayol, the dances of Offenbach, and the music of Bach, Mozart, Haydn, Chopin, Moussorgsky, and Stravinsky. Commenting on the somewhat strange assortment of names and traditions, he said that basically he loved music and in each of these composers he found something which was especially pleasing to him (7, p. 162).

Above all others, however, Poulenc has placed Satie as the one who has most affected his life and his career,

spiritually as well as musically. The youthful composer was attracted to Satie when he made his acquaintance in 1916, and the appeal of the ballet Parade served to draw him irrevocably into the sphere of the man who encouraged the young musicians of post-war France to dare to be independent in following their artistic inclinations. In 1954, in conversations with Rostand, Poulenc recalls how Satie's efforts and personal interest in him altered his own course of composition and caused a metamorphosis in his style and purpose. So profound was the effect of Satie's personality and so permanent was his influence that Poulenc tells the author, "Meme aujord'hue, je me pose souvent la question: Qu'aurait pense Satie de telle ou telle de mes oeuvres?" ["Even today I often ask myself the question, 'What would Satie have thought of such and such of my works!'"] (10, p. 32).

Debussy was never a formative influence as far as composition is concerned. Poulenc's reactions to Debussy and Ravel are curious and contradictory. They are not in themselves important, except in so far as they shed some light on the psychology of Poulenc himself. As to Ravel, Poulenc admired neither the man nor his work. There was a curious "blind spot," a mutual antipathy, which will not perhaps be understood until we know more of the "secret," as yet undisclosed history of the period (11, p. 4).

Poulenc was only eighteen when his Rapsodie Negre was performed in 1917. This was followed the next year by

Mouvements Perpetuels for piano and a sonata for two clarinets, and in 1919 by settings from Guillaume Apollinaire's Bestiaire and Cocteau's Cocardes. In these pieces the melody is simple, the harmony generally diatonic, and dissonance is used as a form of accentuation or a seasoning. The sonata was followed by one for clarinet and bassoon, and another for horn, trumpet and trombone, both in 1922; they are treated as two or three-part inventions and as experiments in timbre (1, p. 195).

In the Mouvements Perpetuels and again in his ballet, Les Biches (1923), Poulenc showed a different side of his musical character, a frank and often charming exploitation of the "pretty" and a deliberate return to the facile and surface emotions which we call sentimental. The pleasant chatter of the minor eighteenth-century composers and the pretty elegance of Gounod's early music are combined in Poulenc's individual manner to form works whose appeal and quality are comparable with the pictures of Marie Laurencin or, in an earlier day, Boucher. Like Boucher, Poulenc in these early works was wholly in sympathy with the public for which he worked, the smart Parisian society which had taken to its heart Diaghilev and his Russian ballets and wanted before all else to be amused (1, p. 195).

But it is no doubt in the sphere of vocal music that the composer scored his biggest successes and displayed his finest qualities (8, p. 899). Speaking of his youth Poulenc

says, "Throughout my youth I was steeped in song. My sister was a singer, and by the time I was fifteen I knew the songs of Fauré, Debussy and Schumann intimately" (8, p. 899). Not only has he written countless songs for solo voice and pianoforte, but he also produced a number of choral works of distinction, many of them settings of sacred texts, such as the Litanies a la Vierge Noire de Rocamadour (1936), the Mass (1937), two groups of Motets (1939, 1952) and the Exultate Deo and Salve Regina (1941).

His most important choral composition has been the finely wrought and deeply felt cantata for double chorus a cappella on poems by Eluard and inspired by France's sufferings during the German occupation (1940-1944), entitled Figure Humaine (8, p. 899). This had its first performance in England early in 1945, when it was broadcast by the British Broadcasting Company. There are also two secular cantatas in lighter vein--the Bal masque, (text by Max Jacob) for baritone solo and chamber orchestra, and Secheresses for mixed chorus and orchestra on a surrealist text by Edward James (8, p. 899).

Of primary importance in Poulenc's philosophy, as he explained it early in his career as a composer, was his concern for the restoration of a national music, distinguished for its clarity and vigor, and disassociated from the influence of Impressionism. For him Satie was the leader and Parade the symbol in the quest for the recovery of the

authentic French style (7, p. 162). Yet with regard to his own methods of composition he has claimed complete independence. Poulenc's replies to a critic are recorded by Rostand. These declarations were made in 1946:

- 1) Mon "canon", c'est l'instinct;
- 2) Je n'ai pas de principes, et je m'en vante;
- 3) Je n'ai aucun systeme d'écriture, Dieu merci! (systeme equivalent pour moi a "trucs")
- 4) L'inspiration est une chose si mysterieuse qu'il vaut mieux ne pas l'expliquer (10, p. 61).

Which translated is as follows:

- 1) My "canon" is instinct;
- 2) I do not have any principles, and I boast of it;
- 3) I do not have any system of writing, thank God! (an equivalent system for me has tricks.)
- 4) Inspiration is such a mysterious thing that it is better not to explain it.

In 1948 Poulenc repeated his conviction that there is no purpose in formulating rigid definitions or in circumscribing dogmatic classifications in music. He asserted that the style selected for any given composition must be that which is appropriate to the subject and to the type of music the artist desires to create. He explained:

For my Mass . . . I used a noble style. As for my Concerto for Two Pianos, it is a very free style for the exhibition of two pianists. I have sought neither to ridicule nor to mimic tradition, but to compose naturally, as I felt impelled to (9, p. 27).

"The only hope of immortality," Poulenc once said, "is to be authentic. The worst thing is to be a la mode if that mode goes against the grain . . . To write what seems good to me, at the moment when I have the desire, such is my motto as a composer" (5, p. 56).

As with Milhaud and Honegger, there is with Poulenc the love of melody. It has been his belief that poetry and music are inseparable, that one would evoke the other, and his aim in writing song settings has been to express, not only the literal meaning of the text, but the spirit of the poetry as well.

Poulenc is very much a contemporary, but not an innovator. He has created no new forms, no unusual harmonic devices; his musical aesthetic has about it nothing of the revolutionary. If he is not strikingly avant garde, neither is he a classical or baroque composer attired in twentieth century dress with a taste for sterile fugues peppered with dissonance. He speaks a language thoroughly his own. He can be dissonant, yet his dissonance is a means to an expressive end, never an end in itself. One could call him traditional but not reactionary, the tradition being that of Chabrier, Satie, and late Ravel (5, p. 56).

"He was," wrote Paris-Match on the morrow of Poulenc's death, "the most certain representative of French music since the passing of Debussy and Ravel" (5, p. 56). The question is whether he may not also have been the last certain representative of French music. Among the Messrs. Boulez, Barraque, and the other exemplars of "totally organized" serial music in France, one does not detect anyone carrying on the tradition of clarity, moderation, and lyric charm that stretches in an almost unbroken line from Francois Couperin to Francis Poulenc (5, p. 56).

Les Six and Their Aims

The Impressionist school was not the only school affecting French music in the early twentieth century. There was also the group that clustered around and developed from Cesar Franck--which, like its patron saint, brought to music a kind of religious consecration, a feeling for the spiritual, an unwavering idealism. If the Impressionists helped carry music to an extreme in nebulosity and preciousness, the Franckists were also extremists in their sanctimoniousness, pretentiousness, and scholasticism (4, p. 82).

The inevitable reaction to the extremes of both these schools came with the "French Six" or Les Six. This group of six young Frenchmen had sympathy for neither the Impressionists nor the Franckists. They shared the spirit of a generation coming of age in a mechanistic century and world, a generation excited by the sights and sounds of automobiles and airplanes, of locomotives and telephones, and circuses with their strident bands and music halls alive with American jazz (6, p. 12). Amidst all this, the luxuriant musical speech of their respected predecessors and elders, d'Indy and Fauré, Debussy and Ravel, doubtlessly seemed more than a little remote and otherworldly, lacking in directness and impact (6, p. 12). In 1913, Igor Stravinsky's shocking "Le Sacre du Printemps" suddenly appeared in the complacent French musical world. Although these six young Frenchmen did not want to mimic Stravinsky's language any more than the

language of the Romantics or the Impressionists, Stravinsky's bold example encouraged them to mold vital idioms of their own.

The formation of this coterie was accidental and arose through a casual meeting in 1916 between Darius Milhaud (1892) and Arthur Honegger (1892). Milhaud and Honegger had been fellow students at the Paris Conservatoire in Andre Gedalge's (1856-1926) counterpoint class. The former invited the latter to a studio concert at which a young French composer named Georges Auric (1899), a pupil of Vincent d'Indy at the Schola Cantorum, would be present. The concert took place at the studio of the poet, Blaise Cendrars, and also present were Erik Satie (1866), Louis Durey (1888), and Germaine Taillefaire (1892), a woman who was a pupil of Charles Marie Widor at the Conservatoire.

It was suggested by Cendrars that a number of concerts devoted to the works of young composers would be a good thing, and Erik Satie remarked that instead of following the example of other societies and playing other people's works, they should concentrate on their own. This proved a popular suggestion in every way, and as time went on the party was joined by Jean Cocteau (1891), the poet and dramatist, and another composer, Francis Poulenc (1899), a pupil of Charles Koechlin (3, p. 70).

The composite group, Milhaud, Honegger, Poulenc, Auric, Taillefaire, and Durey, took the name of the "Nouveaux Jeunes"

(new, novel young people). For some time the group worked together, and on January 16th and 23rd, 1920, the critic Henre Collet (1885) wrote an article in Comoedia entitled "Les cinq Russes, les six Francais et Erik Satie" (3, p. 70). In this article Collet suggested that, in "Les Six," France had a coterie which might be as influential upon French music as The Five had been upon Russian (3, p.70).

The "French Six" differed from other modern groups or schools traveling under a single artistic banner in that they did not band together for the purpose of carrying out set principles of music composition. They did not come together for artistic or aesthetic reasons. The members had only one thing in common, the rejuvenation of French music and its purging of the baneful influence of Teutonism which had been proclaimed by Camille Saint-Saëns. This purge, however, tended away from the hot-house atmosphere of Debussy and the Impressionists. It was to be effected by a return to simplicity, to a neo-classicism of the twentieth century having no contact with that of the nineteenth, but, if anything, reflecting the seventeenth and eighteenth (3, p. 70).

"The Six" expressed their disdain for Franckism and Impressionism in little, unpretentious pieces of music, slight in structure, and filled with impish, tongue-in-cheek attitudes, and other light, gay moods. "The Six" believed in une musique de tous les jours--~~everyday~~ music. They stood

in sharp contrast to those who regarded themselves as high priests of their art (4, p. 82). Their music was frequently written in many veins other than the light and jaunty one in which they expressed their rebellion against Impressionism and Franckism.

The force coalescing "The Six" into a single group was not an artistic motivation. In various interviews, Poulenc himself has spoken of "Les Six." He told Landormy that the group was only a coalescence of friendships, not of tendencies. However, he said it appeared to him that the individual members held in common certain principles, all very general: reaction against "haziness" in expression and return to melody, counterpoint, precision and simplicity (7, p. 116).

Talking to Rostand, Poulenc again emphasized the absence of a "group aesthetic" and seemed to represent "Les Six" as little more than an association of convenience. He said that the name required them to follow an etiquette that was of no real significance, and that, fundamentally, there were differences among them which were irreconcilable (10, p. 64).

The role of Erik Satie cannot be lightly regarded in the formation and objectives of Les Six. He was the only composer who succeeded in attracting to himself the approval of a small but choice coterie of younger men. His role in French music parallels that of Busoni in Central Europe. In each case their influence as leaders of the avant garde was

perhaps more important than the significance of the music that they themselves wrote (2, p. 76).

Satie encouraged his young companions to the fullest extent. He did not teach them. He was hardly in a position to reflect much glory upon them as a superior or better established composer. He did not even contribute a great deal to the circumstances that brought them early prominence. He did, however, serve as a mature source of sympathy, understanding, and approval of the means they were using to achieve the goals they sought, and this they needed (6, p. 12). Occasionally, some of their pieces showed evidences of direct influences from his works, but these soon vanished as their own personalities became more dominant.

It is amusing to realize that in his own very French way, Satie was something of a crusader (2, p. 77). He set himself against all music that took itself too seriously. He had his own way of crusading--that of poking subtle fun at all authority, musical and otherwise. He had the "firmest conviction," as Virgil Thomson puts it, "that the only healthy thing music can do in our century is to stop trying to be impressive" (2, p. 77). Since almost all music tries for impressiveness in one way or another, we can appreciate how large a crusading job Satie had undertaken.

He indicated the direction he thought new music should take by writing numerous short pieces of unusual simplicity and extraordinary rightness of musical feeling. Then he

tried to put one off the track by adding whimsical titles (satirizing Debussy's poetic names for pieces), posing as a revolutionist by occasionally leaving out barlines, and imposing idiotic directions for playing in every other measure. "To the uninitiated these pieces sound trifling. To those that love them they are fresh and beautiful and firmly right" (2, p. 77). Copland again quotes Thomson: "And that freshness and rightness have long dominated the musical thought of France. Any attempt to penetrate that musical thought without first penetrating that of Satie is fruitless" (2, p. 78).

Thomson's claim is that Satie invented the only twentieth century musical aesthetic in the Western world. Everything else, by comparison, is old stuff. By eschewing "the impressive, the heroic, the oratorical, everything that is aimed at moving mass audiences" and valuing instead "quietude, precision, acuteness of auditory observation, gentleness, sincerity and directness of statement" Satie showed us how to cut the Gordian knot that ties all music to the shop-worn romanticism of the preceding century (2, p. 78). All this is no doubt implicit in the short and unpretentious works of Satie himself. Of course, this simple direct composition might be said to be a matter of temperament rather than a musical aesthetic.

Regardless of how we may judge the connotations of Satie's example, the "French Six" and well as many younger

composers used it as a program for French music. Through it they were going to free themselves not only of the romanticist taint, but of the earmarks of Debussy, Ravel, Franck, and all their contemporaries.

The Satie influence showed itself particularly in the music of Georges Auric, Francis Poulenc, and Darius Milhaud. Erik Satie was their spiritual godfather. His ideas on music and art were often made manifest through the writings of the young French critic, Jean Cocteau. In fact, without Cocteau, the early fortunes of "Les Six" would surely have been much different from what they were, for it was he who presented them to the public. He was their brilliant champion, collaborator, and to a degree their literary spokesman. He had been regarding them as kindred souls for about two years, and as their friend he knew them well.

The French actor Pierre Bertin, another friend and enthusiast of "Les Six" from the very beginning, wrote that no one would ever know how much the group owed to Cocteau. "Their adoption by Jean Cocteau," he said, "quickly assured the Nouveau Jeunes of an enlarged audience . . . It is thanks to him that the salons were opened to the young people . . . After the Salons, the concert halls were opened to them: the old Salle Huyghens, in which the first concerts were given . . . was soon abandoned for the Salle des Agriculteurs, where Felix Delgrange and Vladimir Golschmann presented the new works" (6, p. 12).

Cocteau wrote a little book in 1918, shortly after he had become acquainted with the Nouveaux Jeunes, that made quite an impression on at least a portion of the musical public. Entitled Le Cog et l'Arlequin and dedicated to Georges Auric, it defined bluntly and often very amusingly Cocteau's position in reference to music at that time. Full of praise for Satie and ridicule for Debussy and Wagner, it announced that a new kind of music was in the making in France, and that the predominant characteristic of that new music would be simplicity (6, p. 12). In a note at the head of the book Cocteau took pains to point out that the word simplicity was not to be taken as a synonym for poverty, and that he was at no time speaking of an existing school of composition. The text praised the music of circuses, street fairs, and the music hall. It came to be considered as the literary definition of the aims of the Nouveaux Jeunes, and perhaps in its general statements it was. But in its more specific references it was not.

In order to clarify the misconception Honegger made the following assertion in 1920: "I do not profess the cult of the music hall and the street fair, but on the contrary that of chamber and symphonic music in their most serious and austere respects" (6, p. 12). Fortunately, neither the misconceptions nor Honegger's seriousness caused him to give up his associations with "Les Six" or from participation some time later in one of their most notorious joint endeavors,

that of providing the music for a Cocteau ballet, Les Maries de la Tour Eiffel. Each composer, except Durey who had moved from Paris, agreed to supply the music for a portion of the very absurd ballet plot. Honegger's task was to provide a funeral march for an old general who figured in the outlandish cast. The critics were scandalized, as was usually the case, by the contributions of his friends, but that of Honegger was taken seriously. "At last, here is music," commented one of the more famous reviewers, failing to recognize the waltz from Faust, which Honegger had subjected to a comical transformation (6, p. 12).

Methodology

The selection of music for this study was based on chronology, text classification and vocal arrangement. The compositions included in this study were:

Mass, liturgical, mixed chorus, unaccompanied, 1937.
Figure Humaine, Cantata, double mixed chorus, unaccompanied, 1943.

Four Motets for the season of Christmas, mixed chorus, unaccompanied, 1952.

1. "O magnum mysterium"
2. "Quem vidistis pastores dicite"
3. "Videntes stellam"
4. "Hodie Christus natus est"

The data for this study was collected through a stylistic analysis of the "melodic characteristics," "time characteristics," "harmonic characteristics," and "formal characteristics" in the works listed above. Musical examples were included to illustrate the stylistic characteristics and choral problems in the works studied.

Plan of this Report

Chapter Two, Stylistic Characteristics of the Unaccompanied Choral Music of Poulenc, will begin with melodic characteristics and will include time characteristics, harmonic characteristics, and formal characteristics. The analysis will show, in detail, the basic materials used by Poulenc in these works. Tables are given occasionally to show supporting evidence.

Chapter Three, Choral Problems in the Unaccompanied Music of Francis Poulenc, will include musical examples in revealing more clearly the various choral difficulties.

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CHAPTER II

STYLISTIC CHARACTERISTICS IN THE UNACCOMPANIED MUSIC OF POULENC

In order to arrive at the choral problems in the unaccompanied music of Poulenc, it was necessary first to make an analysis of the stylistic characteristics which are present in the works which were selected for this study. This analysis involved a study of the melody, rhythm, harmony and form in the music.

Melodic Characteristics

The importance of melodic content in the choral music of Francis Poulenc cannot be over emphasized. In the area of melodic composition, Poulenc's biographers and critics agree that few of his contemporaries possess the gift of spontaneous melodic invention as he did. Poulenc himself says, "I have always loved melodies. First because I love song and especially because I love poetry" (4, p. 27).

Melodic Predominance

This love for melody and the gift for writing melody are evident in the works selected for this study. There are two factors which show the melodic predominance in Poulenc's composition. First, the melody is most often in the upper

voice with the underlying voices forming a homophonic, chord-like accompaniment. Obviously, with the absence of polyphonic interest, it is important that the melody be fresh and vital.

In the following examples the importance of the melody can be seen by ignoring the melody and studying the underlying structure:

The image shows a musical score for three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It begins with a forte (ff) dynamic and a tempo marking of quarter note = 104. The melody consists of quarter notes and eighth notes, with accents (>) over the first and third measures. The lyrics are: "Ri - ant du ciel et des pla - nè - tes". The middle staff is a piano accompaniment in the right hand, also in treble clef, with the same key signature and time signature. It features a rhythmic pattern of quarter notes and eighth notes, with a fermata over the final note. The lyrics are: "Ri - ant des pla - nè - tes". The bottom staff is a piano accompaniment in the left hand, in bass clef, with the same key signature and time signature. It features a rhythmic pattern of quarter notes and eighth notes, with a fermata over the final note.

Fig. 1--Figure Humaine: V, "Riant du ciel et des planètes," meas. 1-2.

ple-ni sunt coe-li coe-li et ter-ra

ple-ni sunt coe-li et ter-ra ple-ni sunt coeli et ter-ra

Fig. 2--Mass: III, "Sanctus," meas. 28-29

The melody is the predominating factor in each of these examples.

This homophonic texture becomes even more cumbersome and a vital melody even more important at a slower tempo.

O ma-gnum mys-te-ri-um,

mys-te-ri-um

mys-te-ri-um

Fig. 3--Motets: I, "O Magnum Mysterium," meas. 6-7

Thus, Poulenc's gift for writing melody enables him to maintain interest even in homophonic texture.

Secondly, the predominance of melody in these works is borne out by the fact that Poulenc frequently doubles the melody in another voice. Out of 812 measures analyzed, the melody is doubled in 237 measures (approximately 26 per cent). The doubling occurs most frequently between voices related at the octave, usually with the tenors doubling the soprano part. Figure Humaine, the work for double chorus, contains many examples of melody doubling:

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time, marked *pp* (pianissimo) with a tempo of $\text{♩} = 60$. The key signature has two flats (B-flat and E-flat). The lyrics for all voices are: "Moi je dors dans la tem-pe-te". The melody is identical for all four voices, demonstrating perfect melody doubling. The notation includes stems, beams, and slurs, with the lyrics written below the notes.

Fig. 4--Figure Humaine: I, "De tous les printemps du monde," meas. 18-19.

Even when the melody is somewhat disjunct and the range is expanded as in the following example, the same lyrical, singable style is present:

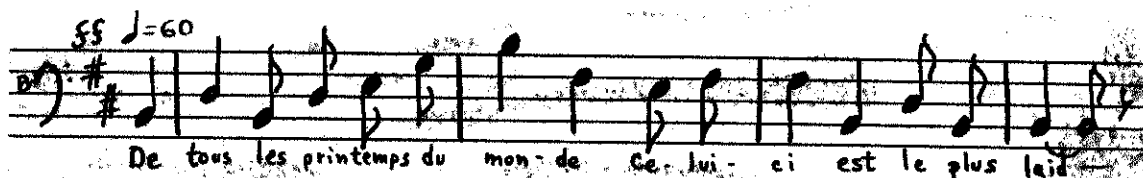


Fig. 8--Figure Humaine: I, "De tous les printemps du monde," meas. 1-4.

The thirds contribute to the lyricism because of their consonant relationship.

The Motets also contain evidence of Poulenc's lyricism. The following melodies capture the pure vocal style of the composer:



Fig. 9--Motets: III, "Videntes stellam," meas. 1-3

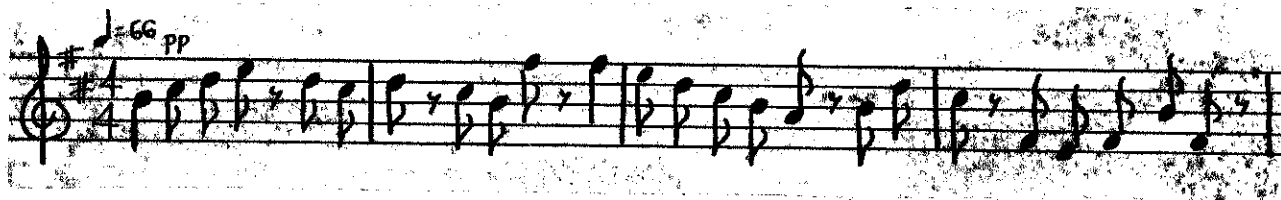


Fig. 10--Motets: II, "Quem vidistis pastores dicite," meas. 1-3.

Although these melodies are quite different in vertical range, they both are characterized by the conjunct, lyrical style.

Poulenc rarely strays from the smooth, lyrical melodic line. However, there are examples of instrumental-style melodies in the music and it is important to recognize them. One of the most obvious places is in the fourth Motet:



Fig. 11--Motets: IV, "Hodie Christus natus est," meas. 37-38.

This melodic motive is much too percussive for true lyrical style.

In the following ostinato-type bass melody, instrumental style is evident:

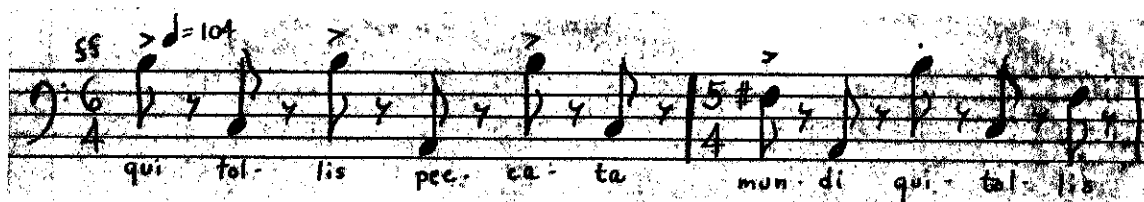


Fig. 12--Mass: II, "Gloria," meas. 32-33.

The extremely disjunct movement, exaggerated by the precise, rhythmic execution, would make this melody difficult even for

an orchestral instrument. Twentieth century composers, of course, use this non-vocal approach to melody almost exclusively, but Poulenc, except in rare instances, carries on the "tradition of clarity, moderation, and lyric charm that stretches in an almost unbroken line from Francois Couperin to Francis Poulenc" (2, p. 56).

Horizontal Dimensions

In analyzing Poulenc's melodies from the standpoint of horizontal dimension, or linear length, there are many exceptions to the nineteenth century habit of writing four-measure melodies. Poulenc is more concerned with writing a well constructed, sensitive melodic idea which functions appropriately with the rise and fall of the poem or text than with the specific length of the melody. Indeed, two-measure melodies are very common in the Mass.

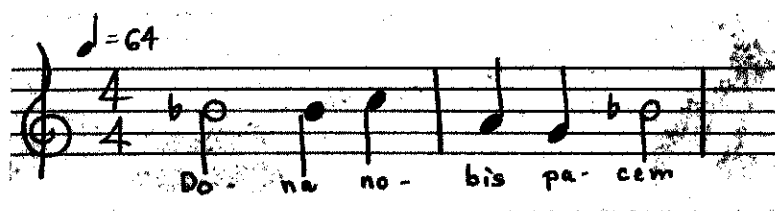


Fig. 13--Mass: III, "Agnus Dei," meas. 38-39.

There is certainly nothing superfluous about this melody. The simple, direct, rhythmic declamation of the text is the factor that governs its length.

Poulenc uses longer phrases when they are needed to express the text. Several of the works contain three-measure melodies.

Toi me pa-tien-te ma pa-tien-ce ma pa-ren-te

Fig. 14--Figure Humaine: IV, "Toi me patiente," meas. 1-3

This melody from the fourth movement of the cantata is very similar to the following melody from the second movement of the same work:

Pe-ti-tes fil-les en pou-dre vite a-ge-mi-ni-lé-es

Fig. 15--Figure Humaine: II, "En chantant les servantes s'élancent," meas. 5-6.

Not only are these phrases similar in length, but their melodic intervals are very much alike, also (minor sixths and sevenths).

One of the most beautiful three-measure melodies is the lyrical, chant-like melody which open the "Agnus Dei" of the Mass:

A - - - - - g-nus

Fig. 16--Mass: V, "Agnus Dei," meas. 1-3

Perhaps it is appropriate that five and six-measure melodic ideas should occur in the larger work for double chorus, Figure Humaine. These longer-than-usual-themes lend an air of unending melody which, in this case, expresses the "monotony" and "stillness" of the text.

J=50 Very calm and sombre

Aussi bas — que le si-len-ce d'un mort planté dans la ter-re

Rien que tes né-bres en tête —

Aussi mo-no-tone et sourd que l'aveugle

tom-ne dans la ma-er couvrant ta dé-hon-te ma-té-

Fig. 17--Figure Humaine: III, "Aussi bas que le silence," meas. 1-11. (Hushed and still)

However, after examining the bulk of melodies contained in these works, the four-measure melody is predominant. Each of the first three motets conform to the nineteenth century tendency toward balanced, symmetrical four-measure themes;

J=50 ppp

ma-gnum mys-te-ri-um, et ad-mi-ra-bi-le se-cretum

Fig. 18--Motets: I, "O magnum mysterium," meas. 6-9

♩ = 66

Quem vi-dis-tis pas-to-res di-ci-te an-

nun-tia-te no-bis in ter-ris quis ap-pa-re-t.

Fig. 19--Motets: II, "Quem vidistis pastores dicite," meas. 5-8.

♩ = 56 ppp

Vi-den-tes stel-lam Vi-den-tes stel-lam

Fig. 20--Motets: III, "Videntes stellam," meas. 1-4.

It is significant to know that these motets were written later (1952) than the other works being analyzed in this study. In a recent unpublished research paper which deals with the harmonic idiom of the Groupe Six, the author states that Poulenc's style of composition became more and more conventional in his later years (1, p.335). The consistent use of four-measure melodies in the Motets suggests more conventional melodic dimensions than in, for instance, the Mass (1937).

Of melodic dimensions, then, it can be said that although the length and character of the text often compel Poulenc to

write phrases of varying melodic dimensions, his lyrical ideas most often take form in four-measure melodies.

Vertical Dimensions

It is difficult to discuss the vertical dimensions of Poulenc's melodies without repeating the point which has already been made in the discussion of lyricism. The range of Poulenc's melodies is narrow:

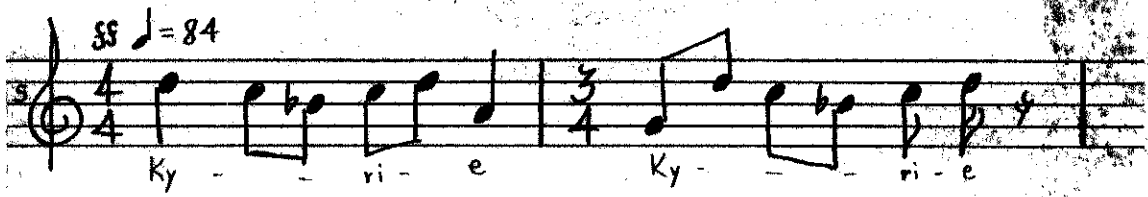


Fig. 21--Mass: I, "Kyrie," meas. 37-38



Fig. 22--Figure Humaine: II, "En chantant les servantes s'élancent," meas. 1-2.



Fig. 23--Motets: IV, "Hodie Christus natus est," meas. 1

TABLE I
 FREQUENCY OF MELODIC INTERVALS FOUND
 IN MUSIC OF POULENC

Kind of Interval	The Mass 1937		Figure Humaine 1943		The Motets 1952	
	Number of Times Used	Percentage of Use	Number of Times Used	Percentage of Use	Number of Times Used	Percentage of Use
Prime	151	13.	240	15.	139	17.
Second						
minor	198	17.	294	18.	177	21.
major	375	33.	416	26.	255	31.
Third						
minor	102	9.	212	13.	61	7.
major	55	5.	139	9.	35	5.
Fourth						
perfect	116	10.	133	8.	99	11.
augmented	13	1.	26	2.	2	0.
Fifth						
perfect	58	5.	59	3.5	39	5.
diminished	9	1.	14	1.	3	0.

TABLE I--Continued

Kind of Interval	The Mass 1937		Figure Humaine 1943		The Motets 1952		
	Number of Times Used	Percentage of Use	Number of Times Used	Percentage of Use	Number of Times Used	Percentage of Use	
Sixth	minor	10	1.	26	2.	11	1.
	major	26	2.	17	1.	9	1.
Seventh	minor	6	.5	21	1.	1	0.
	major	2	.5	1	0.	1	.5
Octave	21	2.	8	.5	2	.5	
Totals	1142	100.	1606	100.	834	100.	

From Table I several conclusions can be drawn. The interval most frequently used is the second--roughly 30 per cent major seconds and 19 per cent minor seconds. This substantiates the point that has been mentioned already, that Poulenc's melodic writing is predominately conjunct. It should be mentioned here that this step-wise movement is almost always diatonic--that is, confined to the notes of a certain scale or mode, to the exclusion of chromatic tones.

His use of the perfect intervals, unisons, fourths, and fifths, perhaps is a result of the chant-like, modal quality which is present in many of Poulenc's melodies, especially in the Mass.

Poulenc uses the smaller intervals, unisons up to fifths, almost exclusively and avoids the wider intervals, sixths up to ninths. This is further proof of the smooth, lyrical melodies for which Poulenc is known.

Finally, these are the characteristics which may be attributed to Poulenc's melodic composition. In horizontal dimensions his melodies most often are four measures in length, but are sometimes longer or shorter, depending upon the text. In vertical dimensions they rarely exceed an octave and most often have a range of a sixth. The melodic progression is predominately conjunct and diatonic. But more important than any of these characteristics is the lyricism which saturates his melodies and makes them the predominating factor in his music.

Time Characteristics

The unaccompanied choral music of Francis Poulenc contains both conventional and contemporary time characteristics. The basic building materials are traditional but many of the rhythmic effects show a twentieth century trend.

Meter Signatures

An examination of Poulenc's basic metric structure is the first step toward understanding his time characteristics. Table II presents a complete tabulation of the meters employed in the three works selected for this study.

TABLE II
FREQUENCY OF METER SIGNATURES
FOUND IN MUSIC OF POULENC

Meters	Music					
	<u>Mass</u>		<u>Figure Humaine</u>		<u>Motets</u>	
	no. of measures	per cent of use	no. of measures	percent of use	no. of measures	per cent of use
duple	4	2.	35	9.	4	2.
triple	45	16.	235	61.	97	57.
quadruple	101	44.	61	16.	50	29.
quintuple	30	10.	44	11.	13	8.
compound duple	72	27.	12	3.	7	4.
septuple	2	1.	0	0.	0	0.
Totals	254	100.	387	100.	171	100.

As the data in Table II indicates, Poulenc has an overwhelming preference for simple meters (two, three, or four units per measure). Of 807 measures counted, 632 (78 per cent) employ simple meters. Triple meter is predominant (47 per cent), and quadruple meter is second (26 per cent). The remaining 22 per cent is divided almost equally between quintuple meter (five units per measure) and compound duple (six units per measure). Septuple meter (seven units per measure) occurred only two times, both in the Mass which was written earlier (1937) than the other works.

It is interesting to notice that Poulenc uses the quarter-note unit almost exclusively ($2/4$, $3/4$, $4/4$). Occasionally he uses the half-note unit ($2/2$, $3/2$, $4/2$) but in all of the works analyzed, there is not a single example of a meter which uses the eighth-note unit ($2/8$, $3/8$, $4/8$).

Poulenc's use of quintuple meter (11 per cent) points up an important twentieth century trend which is present in his music. "The emancipation of rhythm from the standard metrical patterns of the eighteenth and nineteenth centuries is one of the major achievements of twentieth century music" (4, p. 47). This emancipation is achieved through a shifting of the accents which were so regular and predictable in previous centuries. One easy way to shift the accents is to retain the metric scheme, but to change the notation so that the accent falls in an unexpected place. Poulenc often uses a tie to accomplish this shifting of the accent.



Fig. 25--Mass: V, "Agnus Dei," meas. 11-12

The tie which connects the last note of the first measure to the first note of the second measure actually shifts the accent which would normally fall on the first beat of the second measure so that it now falls on the second beat of the second measure.

This same "shifting" of the accent can be accomplished by simply changing meters from measure to measure, wherever a change of accent is desired. For example, Figure 25 could have been written:



Fig. 26--Multirhythmic Writing of Figure 25

This technique of changing meters is called multirhythm (4, p. 44) and it is the outstanding single rhythmic characteristic in these works. The following example illustrates multirhythmic technique:

♩ = 69

p

in no-mi-ne Do-mi-ni in no-mi-ne

Fig. 27--Mass: IV, "Benedictus," meas. 9-11

This example, of course, is the multirhythmic technique at its simplest. There are many examples of more complicated meter changes in each of the works, but especially in the Mass:

Alto ♩ = 84

Soprano

Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son

Ky - - ri - e Ky - - ri - e

Fig. 28--Mass: I, "Kyrie," meas. 35-38

Here obviously, the composer has just eliminated an additional beat in each succeeding measure. The second measure is actually condensation of the first. In the following passage the composer has condensed the last two measures, using the same melodic figure but changing the meter.

Fig. 29--Mass: II, "Gloria," meas. 64-67

Fig. 29--Mass: II, "Gloria," meas. 64-67

The tie which connects measure 64 to measure 65 shifts the accent so that, to the ear, measure 64 sounds like measure 66. This is an excellent example of the two ways by which Poulenc achieves a freedom from the "tyranny of the bar-line" (4, p. 41) -- by a change in the notation itself, as a tie, or by a change in the meter.

In this last example, Poulenc demonstrates his ability to handle rapidly changing meter with great ease:

Fig. 30--Mass: III, "Sanctus," meas. 12-15.

Fig. 30--Mass: III, "Sanctus," meas. 12-15.

Tempo Indications

Whereas many composers leave tempos, ritards, and accelerandi much to the performer's discretion, Poulenc is very careful to give explicit tempo directions, complete with metronome markings. As a rule, he establishes a certain tempo at the beginning of a movement and rarely disturbs that tempo with a ritard or accelerando until the movement is over. In fact, his music is full of reminders such as "absolument sans ralentir" ("absolutely without slowing"), or "toujours sans presser" ("always without speeding").

His variety in tempo, then, comes, not within the movements themselves, but between the movements. Let us examine the tempos of the selected works, noticing the variety between movements and making note of the important tempo directions within each movement:

MOTETS

- I. "O magnum mysterium" - Calmo e dolce, ♩ = 50
- II. "Quem vidistis pastores dicite" - Allegretto, ♩ = 66
- III. "Videntes stellam" - Calmo e dolce, ♩ = 56
- IV. "Hodie Christus natus est" - Allegro maestoso, ♩ = 92

The Motets contain no important tempo changes within the movements. Instead, the phrase, "senza ritard" ("without ritard"), occurs frequently as a reminder that the tempo must remain the same throughout each movement.

MASS

- | | | | | |
|------|--------------|---|------------------|---|
| I. | "Kyrie" | - | $\text{♩} = 84$ | Anime et tres rythme
(Animated and very rhythmic) |
| II. | "Gloria" | - | $\text{♩} = 104$ | Tres anime
(Very animated) |
| III. | "Sanctus" | - | $\text{♩} = 120$ | Tres allant et doucement
joyeux
(Very briskly and gently
joyful) |
| IV. | "Benedictus" | - | $\text{♩} = 69$ | Calme mais sans lenteur
(Calm but without slowness) |
| V. | "Agnus Dei" | - | $\text{♩} = 64$ | Tres pur, tres clair et modere
(Very pure, very light and
moderate) |

The Mass contains numerous directions such as "sans presser" ("without acceleration"), "a peine cede" ("hardly yield"), and "absolument sans ralentir" ("absolutely without slowing"). There are only two times when a tempo change is indicated within a movement. The first example is in measure 42 of the "Sanctus," where the composer begins an eight-measure coda using the text "Hosanna in Excelsis. . . ." This last section is to be taken at one half the original tempo ($\text{♩} = 120$), and is so designated by the marking ($\text{♩} = 60$). The "Benedictus" is interrupted in measure 32 by the same coda, "Hosanna in Excelsis . . ." which closes the "Sanctus." The same tempo ($\text{♩} = 60$) is designated again for this section. Other than these two tempo changes, the variety in speed is achieved between the movements.

FIGURE HUMAINE

- | | | | |
|-----|--|---|--|
| I. | " <u>De tous les printemps du monde</u> " | - | Tres large,
$\text{♩} = 60$
(Very broad) |
| II. | " <u>Enchantant les servantes s'élancent</u> " | - | Tres anime
$\text{♩} = 152$
<u>et rythme</u>
(Lively and
with strongly
marked rhythm) |

- III. "Aussi bas que le silence" - Tres calme et sombre
 $\text{♩} = 50$ (Very calm and sombre)
- IV. "Toi me patiente" - Tres calme et doux $\text{♩} = 60$
 (Calmly and softly)
- V. "Riant duciel et des planetes" - Res vite et tres
 $\text{♩} = 184$ violent
 (Very fast and very rough)
- VI. "Le jour m'stonne et la nuit me fait peru" -
Tres doux et tres calme $\text{♩} = 54$
 (Very soft and calm)
- VII. "La menace sous le ciel rouge" - Tres emporte et
 $\text{♩} = 84$ (Very vigorous and rough)
- VIII. "Liberte" - Commencer tres calmement mais allant
 $\text{♩} = 80$ quand meme
 (Begin very quietly, but at a fair pace)

There is a wide variety of tempos in this work. As in the Motets and the Mass, this variety is achieved primarily between the movements, but there are some exceptions which should be mentioned. At the beginning of the second movement the tempo indicated is "lively and with strongly marked rhythm." But in measure 32 there is a gradual ritard to measure 35, where the indication is "twice as slow as the preceding rallentando bars." Another tempo change comes in measure 35 of the seventh movement. At the beginning of the movement, the basic unit is the half-note, with indications to proceed at $\text{♩} = 84$. At measure 35 the tempo indication is "abruptly twice as slow as previously," while at the same time the basic unit changes from the half-note to the quarter-note. In both of these cases the change in tempo is dictated by a changing mood in the text.

The only important exception to the statement that Poulenc usually maintains a constant tempo from the beginning to the ending of the movement is in the last poem in the Figure Humaine, "Liberte." The movement begins "very quietly, but at a fair pace"; there is a directive which indicates, "This chorus should be speeded up and slowed down by stages ($\text{♩} = 80, 96, 120, 132, 138$)."

The fastest tempo is reached in measure 62, then returns to the original tempo ($\text{♩} = 80$) in measure 110. Apparently Poulenc deliberately uses this increasing tempo to create excitement and dramatize the text about liberty.

Perhaps Poulenc's explicit attention to exact tempo directions is a reaction to the "rubato" interpretation so characteristic of late nineteenth century impressionism and romanticism. At any rate, he rarely uses tempo changes or even ritards or accelerandi. This driving, pulsing rhythm, in fact, is one of the most noticeable characteristics of his music.

Rhythmic Patterns

There are many instances of rhythmic patterns in the works of Poulenc. These examples are much easier to find in the Mass and the Motets, than in the Cantata. Figures 31 and 32 exhibit rhythmic structures based on specific kinds of notes. In Figure 31 the predominating pattern is three quarter notes followed by a half note followed by another

quarter note. Figure 32 consists of quarter notes and one eighth note in a combination which produces syncopation in measure 17 followed by an eighth note figure in measure 18. This example is the basic rhythmic motive for the entire third movement of the Mass:



Fig. 31--Mass: IV, "Benedictus," measures 22-24



Fig. 32.--Mass: III, "Sanctus," measures 17-20

Both examples were included because they are characteristic of the rhythmic patterns found in the unaccompanied music of Poulenc.

There is one other rhythmic device which occurs often enough to deserve mention. Poulenc frequently employs a kind of "rhythmic retrograde," that is, he uses a rhythmic pattern, then exactly reverses it. The following examples serve as explanation:

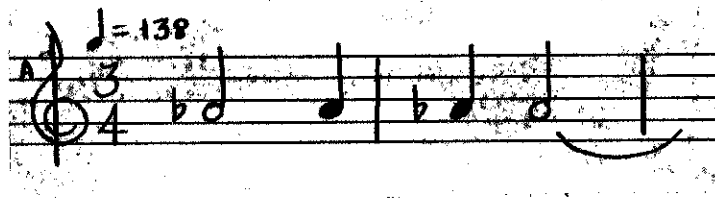


Fig. 33-Figure Humaine: VIII, "Liberté," meas. 105-106



Fig. 34--Mass: V, "Agnus Dei," meas. 29-30



Fig. 35--Mass: II, "Gloria," meas. 44-45

The use of rhythmic figures in this "retrograde" style is not only interesting, but adds unity to the music. Poulenc, however, is not always so obvious. The following example demonstrates his ability at using a rhythmic pattern while at the same time changing meters:

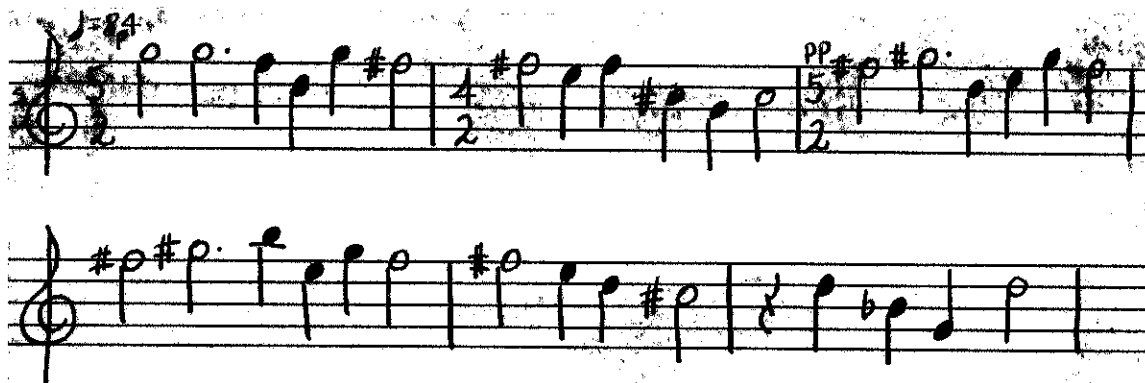


Fig. 36--Mass; I, "Kyrie," meas. 20-25

Measures 20, 22, and 23 are conspicuously related, but the close similarities of measures 21 and 24 are veiled by a change in meter. This technique is found throughout these works.

Frequently Poulenc uses a rhythmic pattern, leaves it, then returns to it later in the movement. This is the case in the following two examples from the Figure Humaine:

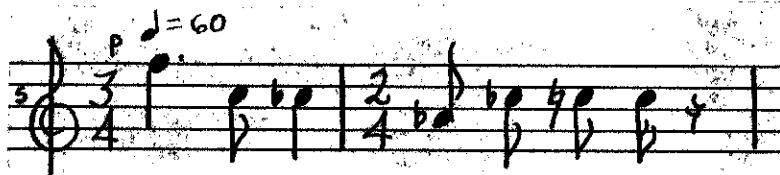


Fig. 37--Figure Humaine: IV, "Toi ma patiente," meas. 11+12



Fig. 38--Figure Humaine: IV, "Toi me patiente," meas. 25-26

Poulenc does, then, use rhythmic patterns, sometimes in exact repetition, sometimes altered slightly by a meter change, and sometimes occurring again much later in a movement. However, these rhythmic patterns are not used in the studied, calculated way that some of the earlier composers used them. Poulenc's patterns come more as a by-product of a simple, unified, rhythmic declamation of the text.

In fact, the characteristic time factors as a whole are a result of Poulenc's aim toward a free-flowing, unhampered declamation of the text. The use of rapidly changing meters gives freedom from the regular pattern of accents and beats, the lack of tempo changes gives freedom from the interruptions of rubato or accelerando, and the rhythmic patterns, while giving a rhythmic unity, certainly do not restrict the freedom of declamation.

Harmonic Characteristics

Although at first glance Poulenc's music may seem to be harmonically very involved, with study it becomes clear that Poulenc uses traditional chords which for the most part, function in a conventional manner. He was not an innovator; he did not create any new harmonic devices. Rather, he manipulates harmonies for the sake of finding the simplest, most natural way of expressing the text.

Chord Structure

The chords used in these works are based upon tertian harmony, chords built in thirds. The Motets contain the simplest, most traditional harmony of all the works that were analyzed. This excerpt from the fourth Motet shows this simple tertian harmony:*

Key: C major I V IV V IV₆ II 6 V

Fig. 39--Motets: IV, "Hodie Christus natus est," meas. 33

The following excerpt from the Mass shows the same simple chord structure, but this time with non-harmonic tones:

G minor: I VI IV V

Fig. 40--Mass: I, "Kyrie," meas. 37

*Note: Throughout this section on harmonic analysis the Hindemith system of chord numerals will be used (small numeral=minor chord; large numeral=major chord).

This chord structure prevails throughout Poulenc's choral music, but usually is more extended by building more thirds upon the basic three-note chord. The extension of harmony is shown in the next example:

D major: IV_6 IV_7 $IV_{6/5}$

Fig. 41--Mass: III, "Sanctus," meas. 42

In Figure 41 the important extension is the major seventh (F-sharp) which appears in the first tenor and first soprano parts. The seventh is, of course, the first extension above the basic three-note chord. Poulenc favors seventh chords in his writing. Especially does he use unprepared major sevenths, which are so characteristic of the Impressionists. Knowing his verbal reaction ~~against~~ Impressionism, it is a bit ironical that Poulenc has such an affinity for seventh chord structures.

All varieties of seventh chords are found in his works. The following example shows his use of the doubly diminished seventh chord--minor third, diminished fifth, and diminished seventh:

Fig. 42--Mass: V, "Agnus Dei," meas. 26

Of course, it is possible to extend chords in thirds up to the interval of a thirteenth (1-3-5-7-9-11-13). Poulenc uses these extensions to a great degree. Frequently it is difficult to determine whether a chord is one of the extended variety, or whether it is bichordal (two chords used simultaneously). This example from the cantata contains one of these extended chords:

Fig. 43--Figure Humaine: VIII, "Liberté," meas. 7-8

At first glance, the chord in measure 8 might seem to be bichordal (B major chord plus a C sharp minor chord), but

when the function of the chord is considered, it is a dominant chord which moves to the tonic in the key (E Major). So it is a dominant chord based on the root note "B" and spelled B, D-sharp, F-sharp, A, C-sharp, E, G-sharp. The fifth (F-sharp) and the seventh (A) are omitted. An interesting observation about chords that extend to the thirteenth is that they contain all seven of the different notes in a scale. When desired any of these seven notes may be altered by an accidental. Thus, theoretically, a three-note chord can be extended to include any additional note. Besides this, chords which extend to the thirteenth contain not just two triads, but three:

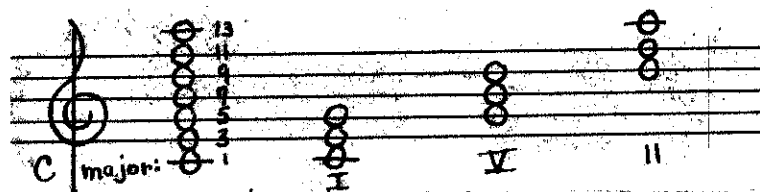


Fig. 44--Triads Contained in a Thirteenth Chord

Thus the possibility of having the notes of three different triads plus all their altered accidentals sounding simultaneously, whether in an extended chord or in a polychord (two or more chords used simultaneously) affords a high degree of dissonance. The following shows how Poulenc uses this dissonant chord structure:

pp $\text{♩} = 6\frac{4}{4}$

G major: I $\begin{matrix} b13 \\ b11 \\ b7 \end{matrix}$ I₇ II₂ VI_{6/5} VI_{6/5} $\begin{matrix} +4 \\ \end{matrix}$ I $\begin{matrix} b13 \\ b9 \\ \#7 \end{matrix}$

Fig. 45--Mass: V, "Agnus Dei," meas. 44-45

Because of the bass pedal tone (G), it is assumed that these chords are extensions of the chord built on G. A close study of these structures reveals that the seventh (F) and the thirteenth (E) alternate between major and minor (F-sharp, F-natural; E-natural, E-flat). The ninth (A-flat) is minor throughout, probably to heighten the tension since it is so close (a semitone) to the root note of the chord (G).

Occasionally, Poulenc uses a chord which, because of its function, cannot be explained as an extended chord, but instead is clearly two or more chords used simultaneously. A polychord, as this chord is called, can be seen in the following example:

1st Choir $\text{♩} = 138$

2nd Choir

D-flat major: I_9 VI_7 VI_9 $II_{13}^{b9, b5}$

Fig. 46--Figure Humaine: VIII, "Liberté," meas. 100-102.

The first chord in measure 101 must be considered a polychord because the two lowest notes (B-flat, A-flat) combined with the three notes in the first choir part (A-flat, F, and D-flat) form a B-flat minor seventh chord. However, the three notes which are in the upper voices of the second chorus form a definite C major chord, second inversion. Therefore, this structure contains two definite chords, B-flat minor and C major, and is described as having bichordal construction.

Although examples of polychords may be found, Poulenc's chord structure is primarily tertian.

Chord Progression

The chord progressions in these works are also primarily traditional. Although the extended chords and polychords make the harmonies look difficult, careful study reveals a definite dominant-tonic relationship and chords functioning within a definite tonal center. The following excerpt from the Mass shows traditional chord progressions:

E minor: I IV III VI II₇ VII I IV₆

Fig. 47--Mass: II, "Gloria," meas. 41-43

Figure 47 is, of course, modal; the chords function in Phrygian mode built on E.

The chord progressions of the Motets are almost entirely conventional. The smooth, conventional, diatonic writing in these later works is illustrated clearly in the following example;

♩ = 50

3/4

B-flat minor: I I V₆ I₇ V₆

VI₇ IV_q VI₇ VI₇ V —

Fig. 48--Motets: I, "O Magnum Mysterium," meas. 6-9

Notice how the lowest voice outlines the natural minor scale built on B-flat. This chord progression moves smoothly, with excellent contrary motion between the two outer voices, a characteristic so common in traditional harmonic practice.

These last two examples are not complicated, but Poulenc does veil his harmonic progressions somewhat, making them not so obvious to the eye. (Figure 49 contains one such device used many times by the composer in these unaccompanied works:

♩ = 50 *Very calm and sombre*
pp

E-flat minor: I I₉ I V₇ I₇ V₇ I III₉ III₇

VI₇ VI I III V

Fig. 50--Figure Humaine: III, "Aussi bas que le silence," meas. 7-10.

The parallel motion which characterizes this example is typical of impressionistic progression. The use of the ninth chord in measure 7, followed by the parallel motion across the barline into measure 8, is reminiscent of the "chord stream." The unprepared major ninth (A-flat) in measure 8 and the unprepared major seventh (B-flat) in measure 9 are also characteristic of impressionistic writing. These occasional instances of impressionistic writing may be a "tongue-in-cheek" expression against Impressionism, but more than likely, they are the result of his aim to write naturally as he felt impelled.

Primarily, then, Poulenc's chord structure and his chord progressions are conventional. A look at some of the major cadences will show how he handles final progressions. The cadences in the Motets are basically conventional, both in style and function. Since the other elements of these works, melody and rhythm, have been found to be conventional, it is only natural that the cadences, too, would be conventional. Of course, there are slight alterations in the cadences of each motet that add to the interest of the music. The first Motet features a VI-V-I cadence progression throughout the work. This progression can be seen in the final cadence in Figure 51:

Handwritten musical score for Figure 51, showing a cadence progression in B-flat minor. The score consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked as quarter note = 50. The key signature is B-flat minor. The progression is: I (B-flat), IV₉ (E-flat), IV₇ (D-flat), VI₇ (F), V (C), V (C), I (B-flat), V (C).

Fig. 51--Motets: I, "O magnum mysterium," meas. 38-40

The interjection of the VI chord after the IV₇ chord is somewhat surprising, but magnifies its presence even more. The cadence is postponed by the accented passing tone (B-flat) in the dominant chord which finally resolves (to A) and then moves to the tonic note. An appoggiatura is used in this

same manner at the end of the second motet, "Quem vidistis pastores dicite."

Poulenc seems always to save something special for the major cadence at the end of a work. The following example from the third motet shows clever deception:

A major: I IV₇ III₇ III₆ V I

Fig. 52--Motets: IV, "Videntes stellam," meas. 40-42

It is hard to explain the presence of the F seventh chord, the B-flat seventh chord and the C major chord directly preceding a dominant-tonic cadence in E-major. This deception is present in many of his cadences. The final cadence in the last Motet, "Hodie Christus natus est," even contains a tritone (an interval spanning three whole-steps):

C major: I I# I I

Fig. 53--Motets: IV, "Hodie Christus natus est," meas. 45-47

The presence of this note (F-sharp) tends to heighten tension during two measures of tonic consonance.

Cadences in the two larger works tend to be rather hidden and vague. Seldom is a cadence approached and executed strongly. In the Mass the opening "Kyrie" ends with a strong tonic chord but the preceding dominant chord is strange:

G major: I I7 V# I

Fig. 54--Mass: I, "Kyrie," meas. 44-45

First of all, the dominant chord is minor, giving a modal effect to the cadence. Next, the dominant chord contains the eleventh (G), which is the tonic note and functions as a common tone between the two chords. This use of the eleventh preceding the tonic chord seems to be a favorite device of Poulenc in these larger works. Figure 55 is similar to Figure 54:

B minor: I I_{6/4} V I#

Fig. 55--Mass: II, "Gloria," meas. 70-71

This cadence is rhythmically stronger than the one in Figure 54, but this time the third of the dominant chord is missing entirely. The tonic chord is anticipated by the eleventh (B) even more in this cadence because it is doubled in the soprano and tenor parts.

Again in the next example the dominant chord contains the eleventh and it serves to anticipate the tonic chord. The third is omitted. But this time, the cadence is approached by a series of chords all containing the tonic

note, with the other voices in the chords moving chromatically toward the cadence chords.

F major: V_{11} $V_9/E/11_4$ VI V_{11} I

Fig. 56--Mass: III, "Sanctus," meas. 48-49

This same chromatic approach to the cadence is found at the end of the "Benedictus."

One of the most unusual cadences in the cantata is located at the close of the fourth movement. The final chord is approached by a cluster of tones (A, B, C, D-sharp, F-sharp) which cannot be explained in conventional terms.

A major: II₇ II₉ IV I_{7/2}

Fig. 57--Figure Humaine: IV, "Toi ma patiente," meas. 29-30

The final chord is very unusual. Assuming that it is a chord built on A, it contains an added sixth (F-sharp) and an added seventh (G). Perhaps this chord has traits of impressionism or maybe even "blues." At any rate it is unusual.

The closing cadence of the last movement of the cantata is another example of the deception found in Poulenc's cadences:

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4, and the tempo is marked as quarter note = 80. The key signature is one flat (B-flat). The score shows a sequence of chords: F major (IV7), F major (I), F major (IV7), F major (V7), and E major (V11), followed by E major (I). The final chord is a complex cadence in E major, featuring a dominant chord without a third and containing the eleventh (A-sharp) which is the tonic note of the final chord.

Fig. 58--Figure Humaine: VIII, "Liberté," meas. 126-129

The B-flat in measure 127 is spelled enharmonically (A-sharp) in measure 128, and, as such, can be considered the seventh of a chord built on C. This chord appears in measure 128 and seems to point to a cadence in F. But Poulenc suddenly veers away to E major and uses the same dominant chord which he uses so much--a dominant chord without a third, but containing the eleventh which is the tonic note of the final chord.

From studying these cadences, unusual as some of them are, some general characteristics can be seen. Poulenc's cadences

are primarily masculine, that is, the tonic chord on a strong beat. The tonic chord is strong, with the tonic note doubled at least once. There is a dominant to tonic relationship between the last two chords, with the lower voice outlining this relationship. The deceptive quality in Poulenc's cadences lies mainly with the dominant chord. It very often does not contain a third, which is the leading tone in the key. And when it does have a third, it is often minor, still without that strong "pull" toward the tonic note. Many times the dominant chord is altered, often containing the eleventh, which acts as an anticipation of the tonic chord. This unusual dominant chord, then, makes Poulenc's cadences seem veiled or hidden. Because of this, the cadences are a vital source of interest.

Tonality

Poulenc's unaccompanied works are clearly tonal--that is, the chords function around a definite tonal center. However, many times this tonality is expertly disguised through chords which function ambiguously and through momentary modulations to a new tonal plane. This happens more frequently in the Mass than in the other works.

In the first movement of the Mass, the tonal center of G is expanded within six measures.

$\text{♩} = 84$
 G major: I V_{11}^7 V_9 F minor IV_6^3 I_9
 C minor: I IV_7 V_7 $\text{I}_{(4)}$

Fig. 59--Mass: I, "Kyrie," meas. 5-10

The first five measures of the movement are in G, but in measure 6 there is a sudden digression to F minor with little attempt to prepare the key. This idea continues for only four measures and ends almost as suddenly, moving into C major in measure 10, but returning rapidly to G in measure 12. Consequently, the opening passage of the Mass might be said to be G ~~major~~-ish rather than G major because of the extension of tonality.

The tonality in the four Motets is generally very stable. The third one, however, uses the extended tonality much like the Mass. The original tonal center is A major but there

is a smooth modulation to the dominant (E major) in measure 14. Figure 60 begins at measure 18 with the final chord in the E major passage:

The musical score for Figure 60 consists of two systems of staves. The first system contains measures 18 and 19, and the second system contains measure 20. The key signature is E major (two sharps). The tempo is marked as ♩ = 56. The time signature is 3/4. The score includes a treble and bass clef for each system. Chord symbols are written below the notes: E major: I, a. minor: VI, II₇, I₄, V₇, I, VI₇, IV₇, V, I.

Fig. 60--Motets: III, "Videntes stellam," meas. 18-20

Notice the use of the enharmonic spelling of the E major chord (F-flat, C-flat, F-flat, A-flat) on the last beat of measure 18. Poulenc then goes through the minor tonic chord (A-flat, C-flat, E-flat) and a strong dominant chord (E-flat, G) in measure 20 to announce the new tonality, A-Flat major. This common chord modulation is quite traditional. Poulenc stays within the new tonal center for a short time, then returns to the original tonality, A major.

The "Benedictus" of the Mass presents the most unusual tonal diversion contained in the works analyzed for this study. The movement begins and stays in or near the tonal center of C until measure 24 where the key starts to slowly disintegrate through added sevenths and ninths and a lowered third scale step. The root of the original tonic chord (C) is raised (sharped) and this chord becomes the pivot chord in a somewhat transitional section which ends in a cadence to F-sharp major at measure 31. This can be seen in Figure 43.

The discussion of chord progressions and cadences in the Figure Humaine actually shed light on the tonality of this work. As was true of these other aspects, tonality many times is disguised by the use of extended chords and momentary tonal diversions, but after study can be analyzed as tonal.

Another factor which should be mentioned in a discussion of tonality is the part that modality plays in Poulenc's works, especially the Mass. Many times the tonal center of a certain section may seem hard to find because the chords used do not belong to a familiar major or minor key. However, upon examination, they may be found to belong to one of the modes which Poulenc uses so much. In this case, the chords will function around the tonal center of the mode.

Tonality, then, although many times disguised and deceptive, is always present in Poulenc's unaccompanied music.

Consonance and Dissonance

In twentieth century music, dissonance is freed from the need to proceed to a resolving consonance, and therefore, modern composers tend to think of consonance as being not basically different from dissonance, but merely "less" dissonant. A chord is no longer held to be consonant because of its intrinsic character, but because it is less dissonant than the chord which precedes it. Poulenc uses dissonance to heighten tension.

The dissonance (and consonance) of these works is directly related to the chord structures and cadences which have already been discussed. The dissonance of the extended chords and polychords actually provides the main bulk of the tension in these works.

The Mass contains several prominent examples of continued dissonance which demonstrate this tension. In Figure 61 the two alto lines continue in major seconds:

The musical score for two alto lines in B minor, measures 46-47. The tempo is marked as quarter note = 104. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is B minor, indicated by two sharps (F# and C#). The score includes a 'B minor' label and Roman numerals for the chords: VI¹³ and V.

Fig. 61--Mass: II, "Gloria," meas. 46-47

This treatment of dissonance differs with conventional customs in that it is allowed to continue throughout the entire measure rather than resolve to a definite consonance immediately. When it finally does resolve, in the usual Poulenc manner, it does not go where we expect it to go. Notice the additional tension between the second alto and lower bass voices. This "stacked" dissonance seems to be a favorite device of Poulenc's because it occurs frequently in the Mass.

The following example shows tension as a result of parallel dissonant intervals. At least three prominent dissonant lines can be seen in this phrase:

The musical score consists of two staves, treble and bass, in 6/4 time with a tempo of quarter note = 120. The key signature has one sharp (F#). The music is composed of parallel intervals between the two staves, creating a dissonant effect. The first measure is marked 'E major: I'. The second measure is marked 'V13'. The third measure is marked 'I'. The fourth measure is marked 'I'. The fifth measure is marked 'I'. The sixth measure is marked 'I'. The seventh measure is marked 'I'. The eighth measure is marked 'I'. The ninth measure is marked 'I'. The tenth measure is marked 'I'. The eleventh measure is marked 'I'. The twelfth measure is marked 'I'. The thirteenth measure is marked 'I'. The fourteenth measure is marked 'I'. The fifteenth measure is marked 'I'. The sixteenth measure is marked 'I'. The score ends with a double bar line.

Fig. 62--Mass: III, "Sanctus," meas. 14-16

Notice the accumulation of dissonance between: (1) the bass and baritone voices, (2) the baritone and second alto voices, and (3) the bass and first alto voices. The strongest dissonance is between the bass and baritone voices which move in parallel ninths.

Dissonance is a very important feature of Poulenc's composition. It gives his music that vital tension which maintains interest and drive.

Of Poulenc's harmony, then, it can be said that his chords are built in thirds; they outline traditional progressions and function within a tonal center. There is a deceptive quality about his harmony, which is evident in the free use of dissonance and the veiled, hidden quality of his cadences. Therefore, Poulenc, as has been stated before, was not an innovator in his harmony, but rather, was a skilled manipulator of harmony; he wrote within conventional devices, but freed himself from the restrictions to a natural expression.

Formal Characteristics

A basic principle of musical form is repetition and contrast, which achieves both unity and variety. Repetition establishes a relationship between structural elements. Contrast sets off and vitalizes this relationship. The contrasting material brings with it a heightening of tension

which is resolved by the return of the familiar material. Hence, form is the balance between tension and relaxation.

The basic structure in these unaccompanied works of Poulenc is the Tripartite (three part) Form. This outline can be found in the formal diagram of the first Motet:

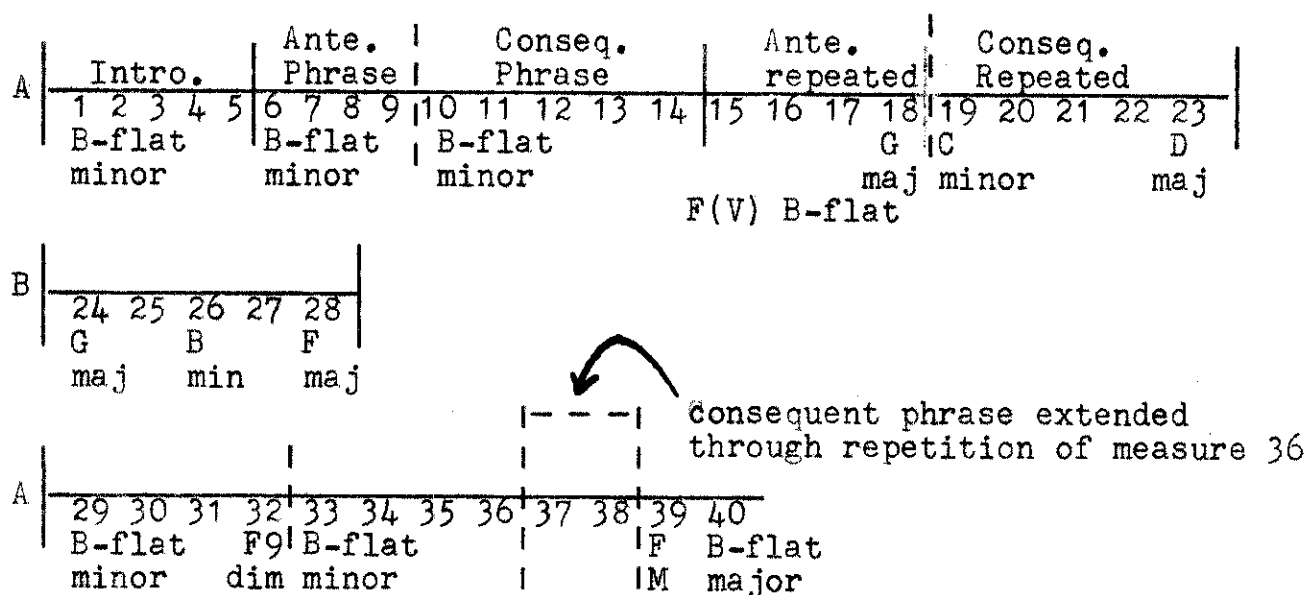


Fig. 63--Formal outline of Motet, "O magnum mysterium."

The first part is characterized by the unequal consequent phrase which is five measures long while the antecedent is four measures long. Immediately after the statement there is an exact repetition of Part One. Part Two, labeled "B" is, obviously, a very short contrasting theme. It consists of five measures, and encompasses, briefly, two tonalities, G major and B major. Finally, a strong cadence ushers in the return to B-Flat minor, the original key center. This brief, undeveloped contrasting theme is typical of the Second Part in all of Poulenc's three-part pieces.

The recapitulation begins as an exact repetition of the First Part, but at measure 37 there is an extension in the consequent phrase. Measure 36 is repeated in measure 37 and again in 38. (See measures 37 and 38 in diagram).

The second and third Motets follow the same general plan of formal construction. However, the fourth Motet does not fit the regular pattern as can be seen in the following diagram:

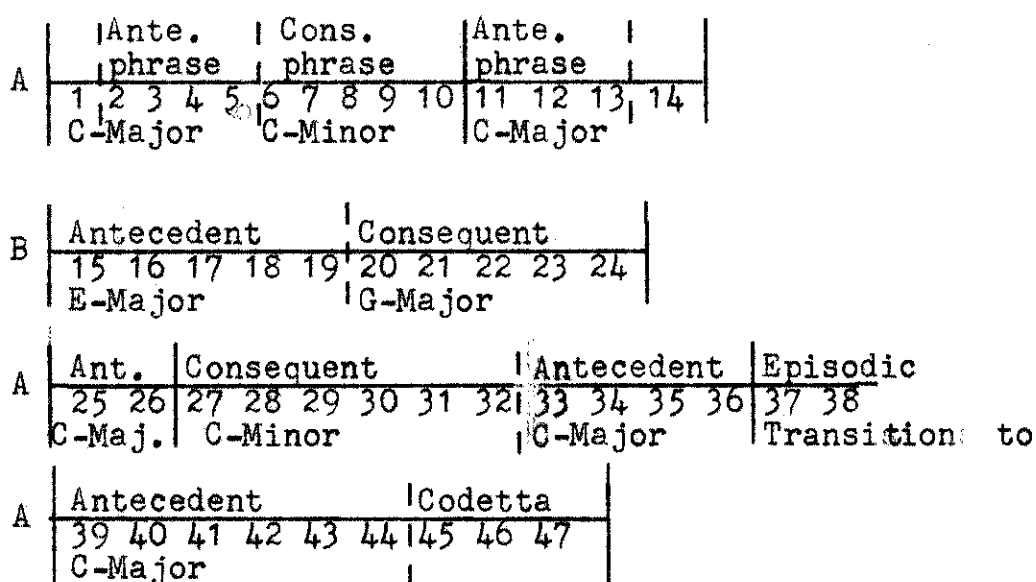


Fig. 64--Formal Outline of "Hodie Christus natus est," Motets

The consequent phrase in the First Part is ill-proportioned (six measures). Measures 1 and 14 consist of a very brief C major theme. In measure 14, however, the fourth scale step is raised (F-sharp), giving it a modal (Lydian) effect. The significant thing about this miniature theme is that it begins and ends the First Part. The phrases in section B,

Second Part, are balanced and the part is somewhat shorter than Part One. In measure 37 the modulation into the recapitulation is made firmly by a strong cadence (V-I). However, the order of the First Part is somewhat distorted in the recapitulation. The original antecedent phrase is condensed to two measures in the recapitulation (measures 25 and 26), while the consequent phrase retains its original length. Two measures of free, episodic material, with the cadence in the dominant of the original key, lead finally into a second repetition of the First Part, except this time in a re-arranged order. The piece then ends with a three-measure codetta. So, then, the fourth Motet does not fit the outline of a traditional form established by the earlier motets.

Although the formal dimensions vary somewhat within each of the five movements of the Mass, they, too, are constructed in Tripartite Form. The third and fourth movements, "Sanctus" and "Benedictus," both end with an eight-measure balanced period construction which functions somewhat as a coda. To show the general formal outline of the movements in the Mass plus the coda construction, the diagram of the "Sanctus" follows:

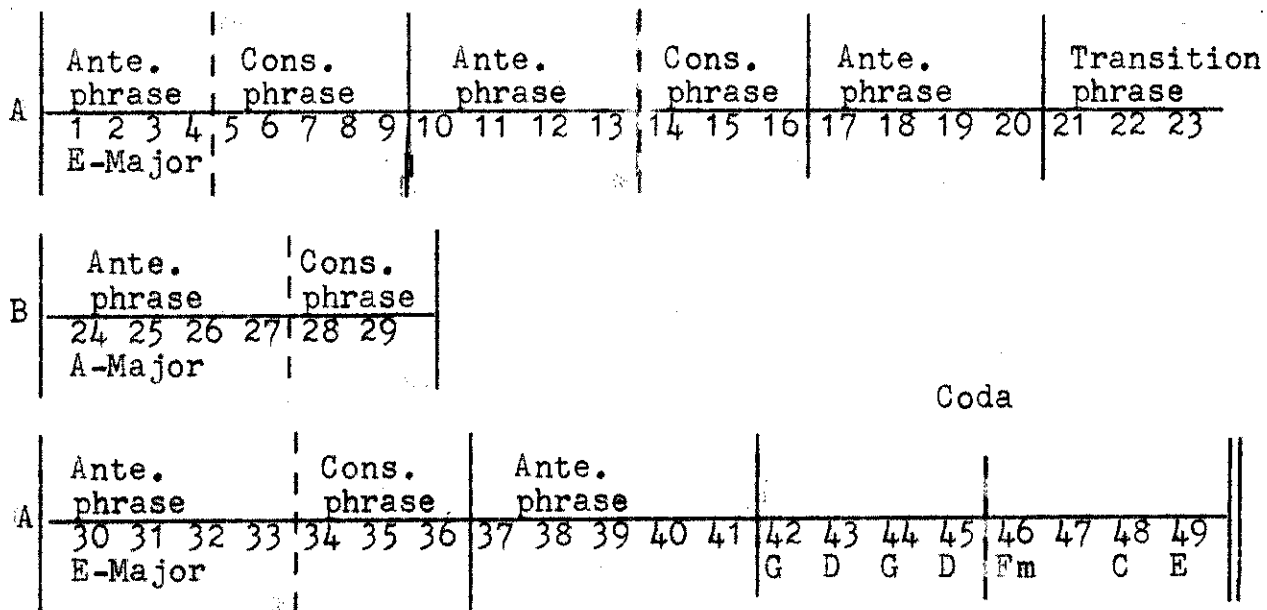


Fig. 65--Formal Outline of "Sanctus," Mass

The differing phrase lengths occur partly as a result, not of a change or extension of rhythmic content, but of a change in meter (what was at first one $6/4$ measure, now becomes two $3/4$ measures). The transition to Part Two (measures 21 to 23) consists of free harmonic treatment of the original melodic idea. The contrasting Part Two again is brief (measures 24 to 29) and is simply the first phrase (measure 1 through 9) transposed to the sub-dominant key (A major). The recapitulation is executed smoothly through use of a "common tone," as is the brief transition to the coda (measure 41). The coda offers both harmonic digression and a marked change in tempo (from $\text{♩} = 120$ to $\text{♩} = 60$).

The formal characteristics of the eight movements of Figure Humaine are basically like the other works included in the study--three part form. Each movement is divided into three parts; the first and third parts are quite similar,

the third part being a disguised repetition of the first part; the second part is usually much shorter than the other two parts, but provides a contrast, even if brief, with the other parts.

The formal structures of Poulenc's unaccompanied choral music are based upon the three-part-form concept of stating a melody, then stating a contrasting melody, and finally returning to the original melody. However, Poulenc's repetition is disguised, varied, and occurs at irregular intervals and unexpected places. Thus, the result is a formal scheme which, because of its deception, is vital and interesting.

CHAPTER BIBLIOGRAPHY

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CHAPTER III

CHORAL PROBLEMS IN THE UNACCOMPANIED MUSIC OF POULENC

After having examined the melodic, time, harmonic, and formal characteristics of these works, certain factors were identified which would present problems to a choral group preparing these works for performance.

Problems Related to Range and Tessitura

The problems of vocal range and tessitura are so closely related and so frequently appear in the same vocal line that they will be discussed together in this study. The term "range" refers to the scope between and including the upper and lower limits of a vocal line. The range in Figure 66 is an augmented ninth (F-natural to G-sharp).

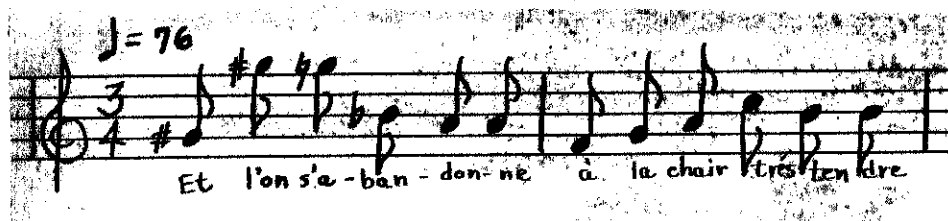


Fig. 66--Figure Humaine: II, "En chantant les servantes s'élancent," meas. 42-43.

However, "tessitura" is different from "range" in that it does not include the notes of extraordinarily high or low pitch. "Tessitura" refers to the general "lie" of a vocal

part, whether high or low in its average pitch or pitches most used. In Figure 66 the main body of the line stays within a fifth (F-C) which "lies" in the easily accessible part of the soprano range. Therefore, in this example, although the range reaches into the highest extremes of the soprano voice on two notes (G and G-sharp), the tessitura is not a problem.

Range and tessitura are not particular problems in the Motets because, with the exception of the occurrence of a¹ in the tenor part in three Motets, the range and tessitura of all the vocal lines are very moderate. The two larger works, the Mass and Figure Humaine, however, do have problems. The following example from the Mass shows extreme ranges in the soprano, tenor and baritone parts. The soprano range, a tenth (F-sharp to A), extends into the upper limits of the soprano voice. This is made even more difficult by the fact that there is a rest before measure 68 which means that the singers must start the phrase with the extremely high note. The successive half steps in the upper part of the range demand vocal control, also. The alto range is wide, an eleventh (B to E), but the tessitura is no problem, since the main body of the line "lies" within easy reach of the alto voice. The tenor part could not be considered extremely high, but the highest note (G-sharp) is approached from an augmented second below which could be awkward.

$\text{♩} = 104$ 24 *Ceder à peine*

S. *ri - a De - i Pa - tris A - men.*

A. *a De - i De - i Pa - tris A - men.*

T. *ri - a De - i Pa - tris A - men.*

1. B. *a De - i De - i Pa - tris A - men.*

2. B. *Pa - tris De - i Pa - tris A - men.*

B. *Pa - tris De - i Pa - tris A - men.*

Fig. 67--Mass: II, "Gloria," meas. 67-72

The first baritone lines contain extreme ranges throughout all these works, as is evident in this example. The range is an eleventh; the line itself contains a skip of a minor ninth and eighth-notes moving step-wise and spanning the whole range, finally ending on F-sharp¹.

In the previous example, although the ranges were extreme, the tessitura was not a problem. However, in the following

example both the range and the tessitura of the first soprano, first alto, first tenor and baritone parts are problems:

33 strictement le double plus lent ♩ = 60

S. Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

A. Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

T. Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

B. Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

Ho - san - na in ex - cel - sis Ho - san - na in ex - cel - sis

Fig. 68--Mass: III, "Sanctus," meas. 42-45

In addition to, and partly because of, the difficult ranges and the high tessitura of the vocal lines in Figure 68, this example has problems in intonation which should be mentioned here. The octaves between the first soprano part and second soprano part and between the second alto and second tenor

parts will call for special attention to intonation. Also, the occurrence of a semitone between the first tenor and second tenor parts (measure 43) and the major seventh between the second bass and first soprano parts (measures 42-43) cause dissonance which may present a problem in intonation.

Passages similar to the previous one can be found in the cantata, also. Figure 69 contains the most extreme soprano range in the works analyzed. As is so characteristic of the cantata which is written for double chorus, in the climax of the movement the soprano part in the first chorus is doubled in the second chorus.



Fig. 69--Figure Humaine: VIII, "Liberté," meas. 125-130

The tessitura is extremely high in both the soprano and tenor parts for fifty measures before this point. At measure 126 the soprano line almost seems impossible, but the last note for one soprano from each chorus is the highest (e³).

Range and tessitura problems occur, then, in Poulenc's music, always at the upper limits of the range, rarely at the lower limits. His tendency to write extremely high melodies for the soprano, tenor and baritone parts is one of the most basic problems in the choral music analyzed.

Problems Related to Time and Rhythm

There are at least two choral problems in these works which are related directly to the time characteristics. They are rapidly changing meters and tempos, fast and slow. As was shown in the stylistic analysis of the time characteristics, multirhythms or changing meters are prevalent.

The music analyzed for this study challenges both conductor and chorus with changing meters. Figure 70 contains three metrical changes within four measures. Since all voices have the same rhythmic pattern, only the melody line will be given:

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 92. The dynamics are marked *pp* (pianissimo) and *mf* (mezzo-forte). The melody is written in a series of measures with changing time signatures: 4/4, 3/4, 4/4, and 3/4. The lyrics under the first staff are "Ho-di-e in ter-ra ca-nunt An-ge-li". The second staff continues the melody with lyrics "ae-tan-tur Ar-chan-g'e-li". The time signatures in the second staff are 4/4, 2/4, and 3/4. The dynamics are marked *pp* and *mf*.

Fig. 70--Motets: IV, "Hodie Christus natus est," meas. 16-19

The eighth note rests in this example are very important. A general tendency would be to sing the eighth-notes as quarter-notes, thus ignoring the rests. However, the composer has intended precise declamation, with the eighth-note rests punctuating the text. If done correctly, this line will sound, not like awkward changing meters, but a series of twelve pulses over which a logical, rhythmic melody unfolds.

Choral problems related to tempo markings are present in all the works, but are especially prominent in Figure Humaine. The metronome marking for the fifth movement is $\text{♩} = 184$, which is approximately three beats per second. Throughout this movement the melody is in the soprano voice, while the remaining voices sing the eighth-note, eighth-note rest patterns. While an extremely fast tempo is the main problem here, other factors complicate it further. The accompanying voices must observe the eighth-note rests together and must be doubly aware of diction at such a fast tempo. Two of the voices have a skip of an octave; throughout the movement the meter changes almost every measure. So, the quick tempo emphasizes all of these other problems.

♩ = 184 55

Ri- ant du ciel et des pla-nè-tes la

Ri- ant des pla pla-tes

bouche im-bi-bé-e de confiance

la bouche im-bi-bé-e

Fig. 71--Figure Humaine: V, "Riant du ciel et des planètes," meas. 24-26.

The tempo changes in the final movement of Figure Humaine have been discussed at length in Chapter II, under time characteristics. This movement, which is to be speeded up and slowed down by stages ($\text{♩} = 80, 96, 120, 132, \text{and } 138$), demands skill on the part of conductor and singers alike.

The tempo changes are to be made without a gradual increase in tempo; much care must be taken that the tempo does not get too fast too soon. The faster tempos again multiply the other choral problems, diction, exact rhythm, and intonation. The tempo changes in this movement, coupled with the problems in range and tessitura which have already been discussed, and the dynamic problems which will be discussed later, make this movement one of the most troublesome, yet most effective, of all the works analyzed.

A slow tempo can be a problem as well as a fast tempo. In Figure 72 the slow tempo could very easily cause a lack of musical flow and "aliveness." Notice the tempo marking, voice spacing, chord structure and dynamics:

♩ = 50 very smooth p

b b b 4

Cra - che sa nuit sur les ham - mes —

Fig. 72--Figure Humaine: III, "Aussi bas que le silence," meas. 16-18.

Without a feeling of motion in this phrase, the intonation and tone production will be affected. The dynamic markings in themselves indicate the musical flow and intensity which

must be achieved. This same problem of keeping movement in a slow tempo can also be observed in the Mass, "Agnus Dei," and in the Motets, "O magnum mysterium."

The problem of changing meters is ever present throughout all the works analyzed for this study. It requires fastidious attention at all times. Since Poulenc uses a wide variety of ~~tempos~~ between movements, some of them being extremely fast or extremely slow, they also require attention. It should be mentioned here, however, that, as the stylistic analysis pointed out, Poulenc most often indicates a rhythmic, pulsing flow, uninterrupted by ritard or accelerando. The real problem, then, is just to follow the exact metric scheme and tempo markings which he indicates.

Problems Related to Intonation

The problems related to intonation will be discussed in two ways: first, intonation problems existing as the result of the vertical, chordal construction of the harmonies; secondly, intonation problems existing as a result of the linear construction of the melodic lines, as in a contrapuntal section.

The chord structures used by Poulenc have been described at length in Chapter II, in the section on harmonic characteristics. The extended chords and even polychords which Poulenc favors contain many dissonant intervals which demand exact

intonation in order to produce the tension which the composer has intended. Figure 73 shows some of these chords:

29 $\text{♩} = 64$
 3 SOLI TUTTI *pp très doux*

S. no - bis pa - cem Do - na no - bis pa - cem
 3 SOLI TUTTI

A. no - bis pa - cem Do - na no - bis pa - cem
 3 SOLI TUTTI

T. no - bis pa - cem Do - na no - bis pa - cem
 3 SOLI TUTTI

B. no - bis pa - cem Do - na no - bis pa - cem
 3 SOLI TUTTI

Do - na no - bis pa - cem

Fig. 73--Mass: V, "Agnus Dei," meas. 42-45

Before considering the dissonant chords in measures 44-45, it is interesting to notice the cross-relation between the tenor and soprano voices, the play between minor and major (B-flat and B-natural) in the first two measures. This dissonance is actually a result of linear construction which will be discussed momentarily. In measures 44-45 the tension is high because of the dissonant intervals. The minor ninth (G to A-flat) between the bass and soprano parts, the minor and major sevenths between the bass and baritone parts,

and the parallel octaves between the first soprano and second alto parts all demand careful tuning. The upper voices have additional problems due to the skips, altered tones and constant parallel motion. The overall effect must be mounting tension, ending with the most dissonant of all the chords present, an augmented sixth chord (A-flat, C, E-flat, F-sharp) over another tonality, G.

Another dissonant passage which could be an intonation problem is found in the Figure Humaine. Here the constant cross-relation between voices is a problem:

The musical score for Figure Humaine, II, measures 26-27, is presented for six voices: Soprano (S), Mezzo (M), Alto (A), Tenor (T), Bass 1 (B.1), and Bass 2 (B.2). The music is in 4/4 time with a tempo marking of quarter note = 152. The lyrics are "C'est la toi-let-te des é-phé-mè-res". The score shows parallel motion in the upper voices, with a dissonant augmented sixth chord at the end of measure 27.

Fig. 74--Figure Humaine: II, "En chantant les serventes s'élancent," meas. 26-27.

The clash between soprano and bass parts (G, G-sharp), between soprano and tenor parts (C, C-sharp), and between soprano and baritone parts (D, D-sharp) make this passage very difficult to tune. Also, the parallel triad movement in the men's voices, especially since the triads move in half-steps, demand exact intonation.

Most of the intonation problems in Poulenc's music are a result of dissonant chord structures, as illustrated above. However, there are examples in which the dissonance is a result of the linear construction. Figure 75 shows one of the very few contrapuntal passages in the works analyzed:

S. *♩* = 84
 sans presser
 Chris-te e-le-i-son Chris-te
 A. *ff* Chris-te e-le-i-son Chris-te e-le-i-son e-le-i-son
 T. *ff* e-le-i-son e-le-i-son
 1. *ff* e-le-i-son Chris-te e-le-i-son Chris-te
 B. *ff* e-le-i-son e-le-i-son Chris-te

Fig. 75--Mass: I, "Kyrie," meas. 26-29

The tenor entrance creates a strong dissonance with the alto which is followed by the same clash between tenor and baritone. The cross-relations between the baritone and bass parts and baritone and tenor parts are circled. Here each line must be exactly in tune and must be projected as a line so that the imitation will be obvious, yet the dissonant clashes between voices will create tension.

Intonation problems in Poulenc's works are mainly a result of the extended harmonies that he uses. Some of these harmonies are very dissonant and require careful attention to intonation since "out-of-tune" dissonance is ineffective in creating the interest and tension for which it was written.

Problems Related to the Dynamic Scheme

Just as Poulenc does not leave the performer to decide upon tempo and tempo changes, he also is very specific in giving dynamic directions. And just as Poulenc very rarely directs a gradual slowing or speeding up, he very rarely indicates decrescendo or crescendo. Rather his dynamic scheme is characterized by sudden changes in volume, often referred to as "terraced dynamics," a characteristic of Baroque music. This is evident in the number of times he uses the word "subito," meaning "suddenly," along with a dynamic marking. Figure 76 is one of numerous examples of rapidly changing dynamic levels:



Fig. 76--Motets: IV, "Hodie Christus natus est," meas. 16-22

Of course, these extreme contrasts in dynamic level are very exciting to the listener, but it is difficult to maintain control during such rapid changes.

Poulenc indicates all levels of dynamic volume, but seems to have an affinity for the very loud or the very soft, both of which demand vocal strength. He frequently uses the " " and " " marking, which is not so hard in itself. But many times he maintains this level of intensity over a long period of time. The last movement of the cantata not only soars to the highest limits in range and tessitura and in changing tempos as has been discussed previously, but also in the dynamic scheme. From the very beginning of the movement, tension builds and builds. The marking ten measures before the end is "**fff**," and three measures before the end is "**ffff**." Figure 70 shows the high range and tessitura at this point. This example is only one of the many passages which call for extremely high range and loud dynamic level, thus multiplying the choral problems.

Perhaps even more control is needed, however, when the dynamic level is at the opposite extreme. Many times Poulenc

calls for "ppp," yet, at the same time, places the voice in its highest range as in Figure 77:

$\text{♩} = 84$ 10

S. e - le - i - son e - le - i - son

A. e - le - i - son e - le - i - son

T. e - le - i - son e - le - i - son

B. e - le - i - son e - le - i - son

Durée 2'30"

Fig. 77--Mass: I, "Kyrie," meas. 42-45

The soprano and tenor ranges make soft singing more difficult.

The extreme dynamic levels and the sudden changes of dynamic intensity are factors which are very prominent choral problems in the music that was analyzed.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary and Conclusions

The purpose of this study was to investigate, through stylistic analysis, choral problems in the unaccompanied music of Francis Poulenc. The investigation of the choral problems was accomplished through a stylistic analysis of four closely related areas of musical composition. These areas included: (a) melodic characteristics, (b) time characteristics, (c) harmonic characteristics, (d) formal characteristics.

It was in the realm of vocal music that Poulenc was most successful and displayed his finest qualities. His personal philosophy of musical composition was three fold: (1) to restore a national (French) music; (2) to write music characterized by its clarity and vigor, and (3) to write music completely disassociated from Romanticism and Impressionism. He further stated that the style of writing music should be determined by the subject matter rather than a set of rules or dogmas. Persons who exerted outstanding influences in Poulenc's life were Satie and Stravinsky, especially the former. Poulenc made no contributions to music as an innovator. Rather he was a skilled manipulator

of composition techniques related to the eighteenth and nineteenth centuries. His gift of writing melodies is considered by many to be the outstanding factor of his music.

As a result of the analysis of the works selected for this study the following conclusions can be drawn concerning the melodic, time, harmonic, and formal characteristics:

1. Poulenc's melodies are characterized by pronounced lyricism, conjunct melodic progression, and moderate vertical and horizontal ranges. The melody is extremely important in all these works.

2. The time characteristics in the works analyzed for this study include rapidly changing meters, strict tempos with obvious intent to avoid *accelerandi* and *rubato* effects. Rhythmic patterns are present and give unity to the music but are seldom repeated in the same manner.

3. The harmonies used by Poulenc are generally tertian, with traditional chord progressions and functions. Dissonance is used freely and contributes much excitement and tension to the music. The most noteworthy characteristic related to the harmonic element is the obvious attempt to avoid conventional cadence progressions. He went to great extremes to veil and deceive the listener in this realm.

4. Formal structures found in these unaccompanied works by Poulenc varied but generally were tripartite (three part) form. The important thing about formal outline

in Poulenc's choral works is that the second (contrasting) part is frequently much shorter than the first and third parts.

The choral problems in the works analyzed for this study are related directly to the stylistic characteristics discussed in Chapter II. These problems are classified in the following four categories: range and tessitura, rhythm and tempo, intonation, and dynamic scheme.

1. Range and tessitura were combined into one problem although they occur sometimes separately as well as together. The difficulties involved with range and tessitura occur almost always in the upper register of the voice.

2. Rhythmic problems include rapidly changing meters. Also included in this area is extremely fast tempos, and changing tempos within a single movement.

3. There were two major kinds of intonation problems. The first kind are more prominent and are related to the vertical (chordal) structure of the music. Correspondingly, the second type of problem with intonation is related to the linear construction of the music.

4. The dynamic scheme used by Poulenc in these unaccompanied works is characterized by sudden changes in volume which is quite similar to the "terraced" dynamics found in Baroque music. He uses all levels of dynamic volume but seems to prefer the very soft or very loud which are both vocally difficult to maintain.

Recommendations

Based on this study of the unaccompanied choral music of Francis Poulenc, the following recommendations are submitted:

Recommendations for Choral Directors

1. Because of extreme vocal demands on the voice, the larger unaccompanied choral works of Francis Poulenc probably should not be attempted by most high school choruses.

2. The smaller works (Motets) of Francis Poulenc could be acceptably performed by high school choruses.

Recommendations for Researchers

Further research needs to be made on choral problems related to twentieth century music and musicians. A suggested list of composers for this research would include:

- a. Carl Orff (1895-
- b. Roy Harris (1898-
- c. Aaron Copland (1900-
- d. Benjamin Britten (1913-
- e. Norman Dello Joio (1913-
- f. Leonard Bernstein (1918-

APPENDIX

LIST OF COMPOSITIONS BY FRANCIS POULENC

Opera

- 1944 Les Mamelles de Tirésias, Opera-bouffe, (Apollinaire),
HEUGEL
- 1953-56 Dialogue des Carmélites, Three-act opera, (Bernanos),
RICORDI

Ballets

- 1923 Les biches, Once act with choir, HEUGEL
- 1927 L'éventail de Jeanne (Pastourelle), in collaboration
with G. Auric, M. Delannoy, O. Ferroud, J. Ibert,
D. Milhaud, Roland-Manuel, M. Ravel, A. Roussel,
F. Schmitt. HEUGEL
- 1942 Les Animaux modèles, One act based upon fables of
La Fontaine. ESCHIG
- 1944 Allégresse, Allegro choregraphique

Incidental Music

- 1921 Les mariés de la tour Eiffel, With other composers,
(Cocteau)
La baigneuse de Trouville
Discours du general
- 1933 Intermezzo, (Jean Giraudoux)
- 1935 Margot, In collaboration with G. Auric, (Bourdet)
- 1940 Léodordia, (Jean Anouilh)
- 1941 La Fille du jardinier, (Aschroyot)
- 1944 Le Voyageur sans bagage, (Anouilh)
- 1944 La Nuit de la Saint-Jean, (J. Barrie)
- 1945 Le Soldat et la sorcière, (Galavron)

Film Music

- 1935 La Belle au bois dormant
 1942 La Duchesse de Langueurs
 1944 Le voyageur sans bagage
 1951 Le voyage en Amérique

Choral Works

- 1922 Chanson à boire, (Text anonymous, seventeenth century), For unaccompanied chorus, ROUART-LEROLLE
 1936 Sept Chansons, (2 Apollinaire, 2 Eluard), For unaccompanied chorus, DURAND
 1936 Litanies à la Vierge Noire de Rocamadour, (Liturgical), For unaccompanied chorus, DURAND
 1936 Petites Voix, (M. Ley), For unaccompanied chorus, For unaccompanied chorus, ROUART-LEROLLE
 1937 Mass, (Liturgical), For unaccompanied chorus, ROUART-LEROLLE
 1937 Sécheresses, (E. James), cantata for chorus and orchestra, DURAND
 1938-39 Quatre Motets pour un temps de pénitence, (Liturgical), For unaccompanied chorus, ROUART-LEROLLE
 1941 Salve Regina, (Liturgical), For unaccompanied chorus, ROUART-LEROLLE
 1943 Figure humaine, (Eluard), Cantata for unaccompanied double chorus, ROUART-LEROLLE
 1945 Un Soir de neige, (Eluard), For unaccompanied chorus, ROUART-LEROLLE
 1945 Chansons françaises, (Traditional), For unaccompanied chorus, 2 books, ROUART-LEROLLE
 1948 Quatre petites prières (Saint François), For unaccompanied men's voices, ROUART-LEROLLE
 1950 Stabat Mater, for Soprano, mixed chorus and orchestra, ROUART-LEROLLE

1952 Quatre Motets pour le temps de Noel, For unaccompanied chorus, ROUART-LEROLLE

1952 Ave Verum Corpus, Motet for three female voices, ROUART-LEROLLE

Concertos

1927-28 Concert champêtre, For harpsichord and orchestra, ROUART-LEROLLE

1932 Concerto en re mineur, for two pianos and orchestra

1938 Concerto en sol mineur, for organ, orchestra and timbales, ROUART-LEROLLE

1949 Concerto, For piano and orchestra

Chamber Music

1918 Sonata, For 2 clarinets, CHESTER

1922 Sonata, For clarinet and bassoon, CHESTER

1922 Sonata, For horn, trumpet, and piano, CHESTER

1926 Trio, For oboe, bassoon, and piano, CHESTER

1930-32 Sextet, For flute, oboe, clarinet, bassoon, horn, and piano, CHESTER

1931 Bagatelle, For violin and piano

1942-43 Sonata, For violin and piano, ESCHIG

1940-48 Sonata, For violincello and piano, HEUGEL

1946 String Quartet

1957 Sonata, For flute and piano, CHESTER

1957 Elegie, For horn and piano

Music for Chamber Orchestra

- 1917 Rapsodie nègre, (With voice ad lib.), CHESTER
- 1929 Aubade, For piano and eighteen instruments, ROUART-LEROLLE
- 1935 Suite française, For nine instruments, a vent, tambour, clavecin or harp or piano. DURAND
- 1937 Deux Marches et un intermède, ROUART-LEROLLE

Music for Symphony Orchestra

- 1947 Sinfonietta, CHESTER
Allegro con fuoco
Molto vivace
Andante cantabile
Final
- 1954 La guirlande de Campra, in collaboration with G. Auric, A. Honegger, D. Lesur, Roland-Manuel, G. Sauguet, G. Tailleferro, SALABERT
- 1954 Variations sur le nom de Marguerite Long, in collaboration with G. Auric, H. Dutilleux, J. Francaix, Daniel Lesur, D. Milhaud, J. Rivier, H. Sauguet, SALABERT

Orchestration

- 1946 Deux preludes posthumes et 3^o gnosienne d'Erik Satie, ROUART-LEROLLE

Piano Compositions

- 1918 Movements perpétuels, CHESTER
- 1918 Valse, ESCHIG
- 1920 Impromptus, CHESTER
- 1920 Suite in Ut, CHESTER
- 1924 Promenades (10 pieces), CHESTER
- 1925 Napoli (Barcarolle, Nocturne, Caprice italien), ROUART-LEROLLE

- 1927 Pastourelle, CHESTER
- 1927-28 Deux Novelettes, CHESTER
- 1928 Trois Pièces, HEUGEL
 1 Pastorale
 2 Toccata
 3 Hymne
- 1929 Hommage a Albert Roussel, LEDUC
- 1929-38 Huit Nocturnes, HEUGEL
- 1932-47 Douze Improvisations, ROUART-LEROLLE
- 1933 Villageoises, ROUART-LEROLLE
- 1933 Feuillets d'album, ROUART-LEROLLE
- 1934 Deux Intermezze, ROUART-LEROLLE
- 1934 Presto, CHESTER
Badinage, CHESTER
Humoresque, ROUART-LEROLLE
- 1935 Suite française, (d'apres Claude Gervaise), DURAND
- 1936 Les soirées de Nazelles, DURAND
- 1937 Bourée d'Auvergne, SALABERT
- 1940 Mélancolie, ESCHIG
- 1944 Intermezzo, ESCHIG
- 1951 Thème varié, ESCHIG

Piano Duet

- 1918 Sonata, CHESTER
 Prelude
 Rustique
 Final

For Two Pianos

1953 Sonata

Prologue
 Allegro molto
 Andante lirico
 Epilogue

L'embarquement pour Cythere, ESCHIG

Piano et recitant

1940-45 Histoire de Babar le petite elephant (Jean de Brunhof),
CHESTER

Songs

1916-32 Toréador: chanson hispano-italienne, (Jean Cocteau)1919 Le Bestiaire au Cortège d'Orphee (G. Apollinaire).
ESCHIG

1--Le dromadaire
 2--La chevre du Thibet
 3--La sauterelle
 4--Le dauphin
 5--L'ecrevisse
 6--La carpe

1919 Cocardes (J. Cocteau), ESCHIG

1--Miel de Narbonne
 2--Bonne d'enfant
 3--Enfant de troupe

1924-25 Poemes de Ronsard, HEUGEL

1--Attributs
 2--Le tombeau
 3--Ballet
 4--Je n'ai plus que les os
 5--A son page

- 1926 Chansons gaillardes (Anonymous text from seventeenth century), HEUGEL
- 1--La maitresse volage
 - 2--Chanson a boire
 - 3--Madrigal
 - 4--Invocations aux Parques
 - 5--Couplets bachiques
 - 6--L'offrance
 - 7--La belle jeunesse
 - 8--Serenade
- 1927 Vocalise, LEDUC
- 1927-28 Airs chantés, (J. Moreas), ROUART-LEROLLE
- 1--Air romantique
 - 2--Air champetre
 - 3--Air grave
 - 4--Air vif
- 1930 Épitaphe (Malherbe)
- 1931 Trois Poemes de Louise Lalanne, ROUART-LEROLLE
- 1--Le Present
 - 2--Chanson
 - 3--Hier
- 1931 Quatre Poems (G. Apollinaire), ROUART-LEROLLE
- 1--L'anguille
 - 2--Carte postale
 - 3--Avant le cinema
 - 4--1904
- 1931 Cinq Poems (Max Jacob), ROUART-LEROLLE
- 1--Chanson bretonne
 - 2--Le cimetiére
 - 3--La petite servante
 - 4--Berceuse
 - 5--Souric et Mouric
- 1934 Huit chansons polonaises, ROUART-LEROLLE
- 1--La couronne
 - 2--Le depart
 - 3--Les gars polonais
 - 4--Le dernier Mazour
 - 5--L'adieu

- 6--Le drapiou blanc
 7--La Vistule
 8--Le lac
- 1934-35 Quatres Chansons pour enfants (Jabonne)
- 1--Nous voulons une petite soeur
 2--Le Tragique Histoire du petit Rene
 3--Le Petit Garcon trop bien portant
 4--Monsieur Sans-Soucis
- 1935 Cinq Poems (Paul Eluard), DURAND
- 1--Peut-it se reposr?
 2--Il le prend dans ses bras
 3--Plume d'eau claire
 4--Rodeuse au front de verre
 5--Amoureuse
- 1935 A sa guitare (Ronsard), DURAND
- 1937 Tel jour telle nuit (Paul Eluard), DURAND
- 1--Bonne journes
 2--Une ruine coquille vide
 3--Le front comme un drapeau perdu
 4--Une roulotte couverte en tuile
 5--A toutes brides
 6--Uneberbe pauvre
 7--Je n'ai envie que de t'aimer
 8--Figure de force brulante et faroche
 9--Nous avons fait la nuit
- 1937 Trois Poemes (Louise de Vilmorin), DURAND
- 1--Le garcon de Liege
 2--Au-dela
 3--Aux officiers de la garde blanche
- 1938 Deux Poemes (G. Apollinaire), ROUART-LEROLLE
- 1--Dans le jardin d'Anne
 2--Allons plus vite
- 1938 Miroirs brulants (P Eluard)
- 1--Tu vois les feu du soir
 2--Miroirs brulants

- 1938 Le portrait (Colette), ROUART-LEROLLE
- 1938 La grenouillere (G. Apollinaire), ROUART-LEROLLE
- 1938 Priez pour paix (Charles d'Orleans), ROUART-LEROLLE
- 1939 Ce doux petit visage (P. Eluard), ROUART-LEROLLE
- 1939 Bleuet (G. Apollinaire), DURAND
- 1939 Fiancailles pour rire (Louise de Vilmorin),
ROUART-LEROLLE
- 1--La dame d'Andre
2--Dans l'herbe
3--Il vole
4-- Mon cadavre est doux commeun gant
5--Violon
6--Fleurs
- 1940 Banalites (G. Apollinaire), ESCHIG
- 1--Chanson d'Orkenise
2--Hotel
3--Fagnes de Wallenie
4--Voyage a Paris
5--Sanglots
- 1940 Les Chemins d'amour, valse chantee (J. Anouilh)
- 1942 Chansons villageoises (Maurice Fombeure), ESCHIG
- 1--Chanson du Clair Tamis
2--Les gars qui vent a la fete
3--C'est le joli printemps
4--Le mendiant
5--Chanson de la fille frivole
6--Le retour du sergent
- 1943 Metamorphoses (Louise de vilmorin), ROUART-LEROLLE
- 1--Reine des mouettes
2--C'est ainsi que tu es
3--Paganine
- 1943 Deux Poemes (Louis Aragon), ROUART-LEROLLE
- 1943 Montparnasse (G. Apollinaire), ESCHIG
- 1943 Hyde Park (G. Apollinaire), ESCHIG
- 1946 Le pont et Un poeme (G. Apollinaire), ESCHIG

- 1946 Paul et Virginie (Raymond Radiguet), ESCHIG
- 1947 Trois chansons de F. Garcia Lorca, HEUGEL
- 1--L'enfant muet
2--Adeline a la promnade
3--Chanson de l'orange sec
- 1947 . . . Mais mourir (P. Eluard), HEUGEL
- 1947 Le disparu (Robert Desnos), ROUART-LEROLLE
- 1947 Main dominee par le coeur (Paul Eluard), ROUART-
LEROLLE
- 1948 Calligrammes (G. Apollinaire), Heugel
- 1--L'espionne
2--Mutation
3--Vers le Sud
4--Il pleut
5--La grace exilee
6--Aussi bien que les cigales
7--Voyage
- 1950 La fraicheur et le feu (P. Eluard), ESCHIG
- 1--Rayon des yeux
2--Le matin les branches attisent
3--Tout disparut
4--Dans les tenebres du jardin
5--Unis la fraicheur et le feu
6--Homme au sourire tendre
7--La grande riviere qui va
- 1954 Parisiana (Max Jacob), SALABERT
- 1--Jouer du bugle
2--Vous n'ecrivez plus?
- 1954 Rosemonde (G. Apollinaire), ESCHIG
- 1956 Le travail du peintre (P. Eluard), ESCHIG
- 1--Pablo Picasso
2--Marc Chagall
3--Georges Braque
4--Juan Gris
5--Paul Klee
6--Joan Miro
7--Jacques Villon

- 1956 Deux melodies 1956, ESCHIG
 1--La souris (G. Apollinaire)
 2--Nuage (Laurence de beylie)
- 1956 Dernier Poeme (Robert Desnos), ESCHIG

Songs with Instruments

- 1919 Le bestiare (G. Apollinaire), ESCHIG
- 1932 Le bal masque (Max Jacob), ROUART-LEROLLE
- 1942 Chansons villageoises (Maurice Fombeure), ESCHIG

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