

## ABSTRACT

Title of Dissertation:

THE TREATMENT OF FRENCH  
RENAISSANCE POETRY IN  
COMPARISON WITH 20<sup>TH</sup> CENTURY  
POETRY IN THE SONGS OF  
JACQUES LEGUERNEY AND HIS  
CONTEMPORARIES.

Rhys Burgess, Doctor of Musical Arts, 2026

Dissertation directed by:

Professor Rita Sloan, School of Music

## Abstract

According to several prominent musical scholars including Graham Johnson, the songs of French composer Jacques Leguerney (1906-1997) are well deserving of a place in the repertoire and more than worthy of further research and performance. His songs were published and performed during his lifetime, after which his music slipped into obscurity. This dissertation is a recording project of Leguerney's music which I hope will promote future performance and accessibility. The recording will center around the complete *Poèmes de Paul-Jean Toulet* as well as the first volume of the *Poèmes de la Pléiade*, paired with Poulenc's *Banalités* and *Poèmes de Ronsard*. The recital aspect of the dissertation will juxtapose Leguerney's music with that of Francis Poulenc and Maurice Ravel, two of his contemporaries in the field of 20th-century French art song. Finally, the written document will include several resources for the *Toulet* poems which future performers can use.

To understand the music of Leguerney, one must understand his unusual choice of song texts. Unlike other *mélodie* composers of his era, most of Leguerney's output is on texts from French Renaissance poets of the sixteenth century. He did set some contemporary French poets, but he felt that these did not suit him well. He happily remained primarily in the realm of the French literary Renaissance. In contrast, when Francis Poulenc (a composer well-known for his settings of modern poets like Guillaume Apollinaire and Paul Éluard) tried to set the ancient poetry of Pierre de Ronsard, the result was not received as well as Leguerney's settings. This dissertation will seek to understand what made Leguerney's writing different from

other French composers, and why his musical style seems to fit Renaissance poetry better than his peers.

Leguerney's setting of thirteen poems by Paul-Jean Toulet is one of his few ventures outside of Renaissance poetry. Toulet (1867-1920) wrote poetry that shares some structural elements with older French poetry, and it is arguably this structure that appealed to Leguerney's taste. Leguerney wrote the *Treize Poèmes* in 1943 during his mature middle period of composition, but the songs were not published until 2013, many years after his death. Many of the them were performed in Leguerney's lifetime but only two have been recorded in a publicly available format. This dissertation recording will be the world premiere recording of the complete set of thirteen *mélodies*.

To promote further performance and study of under-represented music, it is important to have resources for study. This project will provide these resources for the Toulet songs, including accessible reference recordings, a new English poetic translation, a pronunciation guide in IPA format for proper diction, and poetic and musical analyses. With these resources, future performers can study and present this music, elevating it to its rightful place in the *mélodie* tradition.

THE TREATMENT OF FRENCH RENAISSANCE POETRY IN  
COMPARISON WITH 20<sup>TH</sup> CENTURY POETRY IN THE SONGS  
OF JACQUES LEGUERNEY AND HIS CONTEMPORARIES.

by

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# Recital Program

March 13, 2025

5:00pm Ulrich Recital Hall

*Poèmes de la Pléiade*, Première Recueil

Jacques LEGUERNEY (1906-1997)

1. Je vous envoie (Pierre de Ronsard, 1524-1585)
2. Genievres hérissés (Ronsard)
3. Je me lamente (Ronsard)
4. Bel Aubépin (Phillipe Desportes, 1546-1606)
5. Au sommeil (Ronsard)
6. Si mille œillets (Ronsard)

*Öznur Tülüoğlu, soprano*

*Treize Poèmes de Paul-Jean Toulet*, nos. 1-6

Jacques LEGUERNEY (1906-1997)

Ces roses  
Puisque tes jours  
Nocturne  
Toi qu'empourprait l'âtre d'hiver  
En mémoire d'un ami  
Douce plage

*Banalités* (Apollinaire)

Francis POULENC (1899-1963)

1. Chanson d'Orkenise
2. Hôtel
3. Fagnes de Wallonie
4. Voyage à Paris
5. Sanglots

*Jessica Harika, mezzo-soprano*

---intermission---



*Treize Poèmes de Paul-Jean Toulet, nos. 7-12*

Jacques LEGUERNEY (1906-1997)

Le tremble est blanc  
La vie est plus vaine  
Reveil  
Iris  
Tout ainsi  
Le temps d'Adonis  
Ainsi, ce chemin de nuage

*Jessica Harika, mezzo-soprano*

*Cinq poèmes de Ronsard*

Francis POULENC (1899-1963)

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

*Ronsard à son âme*

Maurice RAVEL (1875-1937)

*Anthony Anderson, baritone*

*Deux épigrammes de Clément Marot (1496-1544)*

Maurice RAVEL (1875-1937)

1. D'Anne qui me jeta de la neige
2. D'Anne jouant de l'espinette

*Öznur Tülüoğlu, soprano*

## Recording Track List

- 01 – 13 Poemes de Paul-Jean Toulet\_ 1. Toi qu\_empourprait l\_atre.wav
- 02 – 13 Poemes de Paul-Jean Toulet\_ 2. Douce plage.wav
- 03 – 13 Poemes de Paul-Jean Toulet\_ 3. En memoire d\_un ami.wav
- 04 – 13 Poemes de Paul-Jean Toulet\_ 4. Ces roses.wav
- 05 – 13 Poemes de Paul-Jean Toulet\_ 5. Nocturne.wav
- 06 – 13 Poemes de Paul-Jean Toulet\_ 6. Puisque tes jours.wav
- 07 – 13 Poemes de Paul-Jean Toulet\_ 7. Le tremble est blanc.wav
- 08 – 13 Poemes de Paul-Jean Toulet\_ 8. Reveil.wav
- 09 – 13 Poemes de Paul-Jean Toulet\_ 9. Le temps d\_Adonis.wav
- 10 – 13 Poemes de Paul-Jean Toulet\_ 10. Iris.wav
- 11 – 13 Poemes de Paul-Jean Toulet\_ 11. La vie est plus vaine.wav
- 12 – 13 Poemes de Paul-Jean Toulet\_ 12. Tout ainsi.wav
- 13 – 13 Poemes de Paul-Jean Toulet\_ 13. Ainsi, ce chemin de nuage.wav
  
- 14 – Poemes de la Pleiade\_ 1. Je vous envoie.wav
- 15 – Poemes de la Pleiade\_ 2. Genievres herisses.wav
- 16 – Poemes de la Pleiade\_ 3. Je me lamente.wav
- 17 – Poemes de la Pleiade\_ 4. Bel aubepin.wav
- 18 – Poemes de la Pleiade\_ 5. Au sommeil.wav
- 19 – Poemes de la Pleiade\_ 6. Si mille œillets.wav

20 – Banalites\_ 1. Chanson d\_Orkenise.wav

21 – Banalites\_ 2. Hotel.wav

22 – Banalites\_ 3. Fagnes de Wallonie.wav

23 – Banalites\_ 4. Voyage a Paris.wav

24 – Banalites\_ 5. Sanglots.wav

25 – Poemes de Ronsard\_ 1. Attributs.wav

26 – Poemes de Ronsard\_ 2. Le tombeau.wav

27 – Poemes de Ronsard\_ 3. Ballet.wav

28 – Poemes de Ronsard\_ 4. Je n\_ai plus que les os.wav

29 – Poemes de Ronsard\_ 5. A son page.wav

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## Chapter 1: Project Purpose and Methodology

The purpose of this dissertation is to expand the classical art song canon for artists, teachers, and audiences alike by shining a spotlight on Jacques Leguerney's musical contributions to twentieth-century French *mélodie*. Compared to musical giants like Francis Poulenc and Maurice Ravel, Leguerney's art song compositions are underrepresented, both in the classroom and on the recital stage. Where a French song literature class curriculum will dedicate an entire week to Poulenc or Ravel, Leguerney might be mentioned in passing alongside a collection of other composers. Renowned song expert Graham Johnson writes: "...this music is too good to remain a rarity...Leguerney's name deserves to be seen on concert programmes as a matter of course."<sup>1</sup> Leguerney was a largely self-taught composer, and his resulting unconventional and original musical writing highlights an elegant and balanced vocal phrase structure set to poetry of great historical significance.<sup>2</sup> This makes him a worthwhile subject to be studied alongside his contemporaries. Additional goals for this dissertation project include developing resources for further study and performance of the recently published *Treize poèmes de Paul-Jean Toulet* (1943), as well as advocating for the importance of understanding poetic structure as a tool for thoughtful musical analysis.

I first encountered Jacques Leguerney in 2021 during a Graduate French Vocal Literature course taught online due to COVID-19. It was the unique opportunity presented by isolated "distanced learning" that brought Leguerney's nontraditional harmonic language and unusual choice of text to my attention. While making a recording of "*Ma douce jeunesse est passée*", I

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<sup>1</sup> Graham Johnson and Richard Stokes, *A French Song Companion* (Oxford University Press, 2000), 282.

<sup>2</sup> "The effect [of Ronsard] upon the French language was vast, so changing the rhythms and harmonies of the written language that seventeenth-century poets later called for the purification of the French language." Dibbern, *Interpreting the Songs of Jacques Leguerney*, 34.

was struck by the song's haunting atmosphere, and the beautiful yet profound simplicity of the melodic line, features that were amplified by having to record the piano and vocal lines separately and stitch the recordings together during post-production. When I heard the finished product, I was amazed at how efficient the vocal writing was; every appoggiatura, passing tone, and dissonance had a stunning impact when put together with the piano. With a new-found appreciation for and interest in his compositional style, I turned my attention to Leguerney's overall body of vocal literature.

### *Centering Leguerney Among His Peers*

One of the major challenges presented early in this project was the question of how best to highlight Leguerney's musical compositions in relation to other French *mélodie* of the same period. One way to understand a composer's originality and unique voice is to hear them in the context of their contemporaries, so I curated a program of Leguerney's repertoire alongside two of his contemporaries, Poulenc and Ravel. I chose these composers because, in addition to being sources of inspiration for Leguerney, they had also attempted setting poetry written from the Renaissance period, which presented an opportunity for a more subjective comparison of each composers' text setting methods. Specifically, each composer chose to set the words of Pierre de Ronsard (1524-1585), one of the most influential poets in French literary history. These three composers represent three distinctly different philosophical approaches to art song composition: Poulenc championed the avant-garde, setting Surrealist poetry of his contemporaries such as Guillaume Apollinaire and Paul Éluard and wasn't afraid to blend folk and popular idioms into his musical style; Leguerney gravitated to texts by Ronsard and other Renaissance writers, setting them in the tradition of French *mélodie* established by figures like Gabriel Fauré and

Charles Gounod; and Ravel preferred to set prose over poetry, evidenced by works such as *Histoires naturelles* and *Chansons madécasses*, leaning into a more declamatory vocal style to set these longer texts.

While all three composers attempted setting Renaissance poetry, each approached the process differently. In *Poèmes de Ronsard*, Poulenc falls into the trap of writing overly complicated music to match intricate poetry. According to musicologist Frits Noske, "...the literary form of the sonnet is difficult to translate into music."<sup>3</sup> Poulenc's decision to set the poetry of Ronsard came less from an admiration of the poet and more from a competitive desire to prove himself to his peers.<sup>4</sup> However, Poulenc's musical setting of Ronsard was a low point in his career, an experience that galvanized his pursuit of the avant-garde. Unlike Poulenc, Ravel shows great simplicity in his setting of "Ronsard à son âme" and creates ingenious harmonic devices to give the *Deux épigrammes de Clément Marot* a convincingly "archaic" sound world to match the age of the poems. While Poulenc and Ravel composed a handful of Renaissance settings and explored their careers further through other poetic genres, Jacques Leguerney centered his output and career on Renaissance texts, finding his voice intuitively through this poetry using traditional styles augmented by his own original compositional approach. Leguerney is hailed by some as the perfect musical match to Ronsard's poetry.<sup>5</sup> It was this dichotomy between Leguerney's success, Poulenc's struggles, and Ravel's curious approach at setting Renaissance poetry which drove my programming choices for this dissertation project. I

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<sup>3</sup> Frits Noske, *French Song from Berlioz to Duparc*, 202.

<sup>4</sup> Graham Johnson, *Poulenc: The Life in the Songs*, 51.

<sup>5</sup> "If anyone deserves to be remembered as the composer of this great poet [Ronsard] it is Leguerney." Graham Johnson, *A French Song Companion*, 281.



wanted to identify what made these composers successful in their own separate areas, and why their success seems to be linked to their choice of text.

Leguerney was highly influenced in his career by Poulenc. Leguerney even set some of the same texts as Poulenc to show he could “do better than Francis.”<sup>6</sup> The contrast between Leguerney and Poulenc interests me because of their inverse relationship: Poulenc was best known for setting modern poetry, and Leguerney was best at setting Renaissance poetry, having expressed his distaste for modern poetry.<sup>7</sup> To illustrate this, I chose pairs of works from each composer’s catalogue: one with a Renaissance text and one with a contemporary text. This paired selection would show each composer in their ideal setting (Leguerney/Ronsard and Poulenc/Apollinaire) as well as each composer setting the words of a poet that they had less affinity with (Leguerney/Toulet and Poulenc/Ronsard). I wanted to identify what it was that made Leguerney so well-suited to set ancient poetry, and if his music changes based on what kind of texts he is setting. Both Poulenc and Leguerney’s musical and literary tastes will be explored in more detail in Chapter 2.

Maurice Ravel was the oldest of the three composers programmed on the recital. Whereas Poulenc set the modern and free verse poetry of Éluard and Apollinaire, Ravel was best known for his settings of prose or prose-poems. His work was progressive and at times incendiary, often causing controversy and scandal. One of his most famous works, the *Histoires naturelles* caused a scandal at its 1906 premiere due to breaking the longstanding *mélodie* tradition of setting the

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<sup>6</sup> Carol Fuqua Lines, “An introduction to Jacques Leguerney’s settings of the Poetry of Pierre de Ronsard”, 26. This same quote is also in found Mary Dibbern’s book. The song was *Le Présent*, words by Louis Lalanne. *Interpreting the Songs of Jacques Leguerney*, 267.

<sup>7</sup> “This poetry hardly inspired me to write. I found it too intellectual, too affected by preoccupations that didn’t concern me...” - Jacques Leguerney, as quoted by Mary Dibbern in *Interpreting the Songs of Jacques Leguerney*, 36.

mute *e* that ends many French words.<sup>8</sup> The *Chansons madécasses* were yet again incendiary at their 1926 premiere.<sup>9</sup> The early twentieth century and postwar periods were fraught with examples of provoking and divisive art, and Ravel was no exception.<sup>10</sup> As an influential musician writing in the cultural milieu surrounding World War I and its many influences on the arts, Ravel changed the musical landscape of the time in which Poulenc and Leguerney grew up.

Even with his limited song catalogue, Ravel also ventured into Renaissance poetry by setting works of Ronsard and Clément Marot. I chose the *Deux épigrammes de Clément Marot* to show Ravel's unique approach to setting these texts, as well as to broaden the song text sources in this project beyond Ronsard. I also included Ravel's setting of "Ronsard à son âme," as this work was part of the catalyst that convinced Poulenc to write his *Poèmes de Ronsard*<sup>11</sup> and exemplifies the stark contrast between these composers' musical styles.

### Resource Development: Recordings, IPA, and Translation

A major goal of this project is to provide resources for further study and performance on under-represented French *mélodie*. Singers, pianists, and teachers should have access to high-quality translations, IPA transcriptions, and recordings to assist with learning and informed performance practice. When shaping this dissertation, I concentrated on expanding Leguerney's overall discography by recording the complete collection of the *Treize Poèmes de Paul-Jean Toulet*. While recordings of individual songs from this collection exist, there is no complete recording publicly available. Currently, listeners must travel to France and request special

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<sup>8</sup> Carol Kimball, *Song*, 213.

<sup>9</sup> Georgine Resick, *French Vocal Literature: Repertoire in Context*, 191.

<sup>10</sup> Consider the tumultuous reception of Stravinsky's *Rite of Spring* premiere in 1913 and Satie's ballet *Parade* premiere in 1917.

<sup>11</sup> See Chapter 3: "Poulenc's Contributions" for more detail.

permission to access recordings held at the *Bibliothèque nationale de France* (BnF). After publication of this dissertation, I hope to upload the recordings to a public platform such as Spotify or YouTube so they may be accessible to other singers, teachers, coaches, and anyone else curious about this music.

I also developed new pedagogical tools for other artists and scholars to use for further performance and study of this music. These tools include a poetic English translation of the Toulet poems and an IPA performance guide, both of which can be found as Appendices in this document. Since the Toulet songs were only recently published in 2013, no translation, IPA or reference recording currently exists. Appendix A includes a poetic translation for all the recital texts used in the dissertation, including the Toulet poems. Appendix B includes an IPA diction guide for singers of the Toulet poems. The recording of these songs will be submitted and publicly available through the Digital Repository (DRUM at the University of Maryland) and eventually uploaded onto a public platform to be accessible by all.

## Chapter 2: Leguerney and Poetry

The key to studying Leguerney's art song composition is through his interest in Renaissance-era literature. Despite the prolific availability of contemporary poetry and other texts, Leguerney focused almost exclusively on words written in the sixteenth century.<sup>12</sup> Many other French composers throughout the history of French *mélodie* share a reverence for the poetry of Ronsard and other Renaissance poets, although they were not as singularly focused as Leguerney. Other composers who set Renaissance texts include Charles Gounod, Léo Delibes, Camille Saint-Saëns, Claude Debussy, Gabriel Faure, Pauline Viardot, Jules Massenet, Reynaldo Hahn, Albert Roussel, André Caplet, Darius Milhaud, Jacques Ibert, Jean Françaix, Georges Enescu, Louis Beydts, André Jolivet, Poulenc's fellow *Les Six* members Arthur Honneger and Germaine Tailleferre, and even non-French musicians Richard Wagner and Ned Rorem.

Jacques Leguerney (1906-1997) was born to wealthy parents in Le Havre, a port city in northern France, but they later moved to Paris when his father started a new job. He had an encouraging musical upbringing, largely due to his supportive uncle Henri Duros, who bought his nephew a piano, paid for his private lessons, took him to the opera,<sup>13</sup> and organized concerts of his early works.<sup>14</sup> Leguerney enrolled at the École normale de Paris in the composition studio of the famous Nadia Boulanger, and succeeded initially. She found Leguerney to be quite gifted, but later his interests and efforts waned as he complained of "exercises in harmony that made me

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<sup>12</sup> Art does not exist in a vacuum. Developments and innovation in visual art, literature, poetry, music, theater and dance are intrinsically linked. While an in-depth discussion of several important artistic developments related to poetry (Romanticism, Symbolism, Dadaism, and Surrealism) falls outside the scope of this project, it is worth mentioning their impact and place in history.

<sup>13</sup> Dibbern, 4.

<sup>14</sup> Lines, 2.

climb the walls with boredom.”<sup>15</sup> He quit school to spend his time working a job at the bank, going to the Paris Opera, and writing music on his own. In 1932, his father died and Leguerney had to work to support himself and his family. He did not write any music until World War II broke out in 1940. Surprisingly, this was Leguerney’s most fruitful period of composition as he was able to travel freely between occupied and unoccupied zones. Carol Fuqua Lines writes: “As if in reaction to the pessimism of the Occupation, composers and musicians thrived in Paris during this period.”<sup>16</sup> In this period, Jacques had the time and liberty to indulge in creative pursuits, resulting in a solid foundation to his musical career. Mary Dibbern writes: “During 1943 [Leguerney] met the pianist Simone Tilliard, tenor Paul Derenne, baritones Gérard Souzay and Pierre Bernac and composer-pianist Francis Poulenc, all of whom became his close friends, and many of whom performed his music. Bernac helped Leguerney find a publisher.”<sup>17</sup> Leguerney’s lucky circumstances afforded him a very different experience than those persecuted by the Nazis during the occupation.

After the war ended, Leguerney continued his dual career of working in the family business and writing music. He wrote the ballet *Endymion* which was premiered to great success at the Paris Opera in 1947. He turned his attention to writing song cycles set to seventeenth-century poetry, resulting in works such as *La Nuit*, *Le Paysage*, *La Solitude* and *Le Carnaval*. His career blossomed with commissions, performances, and recordings of his music. He was commissioned to write a second ballet *La Vénus Noire* in 1955, but by 1963 the project still did not have a producer. He was so disappointed by this that he stopped writing music from 1964 until his death in 1997. In

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<sup>15</sup> Dibbern, 5.

<sup>16</sup> Lines, 3.

<sup>17</sup> Dibbern, *Interpreting the Songs of Jacques Leguerney*, 7.

the 1980's, there was a period of resurgence in the performance and study of Leguerney's music in both the United States and France, restoring attention to the composer and laying the foundation for Dibbern's book and several other dissertations.<sup>18</sup>

Unlike Poulenc and many other French composer-performers, Leguerney was not a performer himself and relied on other musicians to interpret his works. He composed slowly at the piano but used the help of pianists like Jacqueline Bonneau to hear them at tempo.<sup>19</sup> Dibbern writes: "Although he was unable to play his compositions, up to speed, working at the piano helped him find the colors and textures of the chords that he heard in his vivid imagination...[He] was able to explain the touch and texture necessary to execute his piano parts." Throughout his career, other famous musicians helped realize and promote Leguerney's music through performance and recording: "Gérard Souzay and Genevieve Touraine, along with pianist Jacqueline Bonneau, were instrumental in bringing Leguerney's melodies to the public during this decade through recitals and recordings." His early works were even given international attention through the recitals of Jane Bathori in Argentina and Souzay commissioned some of Leguerney's later song cycles for his own recitals. His reliance on other musicians to perform and promote his works may be one of many reasons that his music did not achieve the same recognition as his better-known peers.

Leguerney's first major success was the six songs eventually collected and published as the *Poèmes de la Pléiade, Premier Recueil*.<sup>20</sup> He would go on to publish eight *recueils* (volumes)

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<sup>18</sup> Carol Fuqua Lines' dissertation on Leguerney is in English, while Patrick Choukroun and Evelyne Delmas have written their respective dissertations in French.

<sup>19</sup> Dibbern, 8.

<sup>20</sup> Carol Fuqua Lines' dissertation entitled "An Introduction to the Jacques Leguerney's settings of the Poetry of Pierre de Ronsard" and Mary Dibbern's book *Interpreting the Songs of Jacques Leguerney* are both excellent resources for the study of these songs, and they also provide more detailed biographies of Leguerney's life.

in total, all set to texts by a group of French Renaissance poets called the Pléiade. The Pléiade were a group of six poets—including Pierre de Ronsard—who took their name from a group of Greek poets in Alexandria, 3<sup>rd</sup> century BCE.<sup>21</sup> They wanted to elevate the French language to the same height of the language and content of the great Greek and Latin classic literature by means of imitation. Ronsard and the Pléiade wanted to create more French literature that was both inspired by the classics as well as by current literature. They were not content just to have French translations of epic poems by Homer and Horace, but they wanted original writing in French that would have a French quality yet informed by both classic and modern literature. In this way, they sought to innovate through imitation. More than a third of Leguerney's song output includes text settings by members of this group.

French poetry has a rich and complex structure, classified by particular elements such as the number of syllables per line of text; the number of lines per stanza; the number of rhyming sounds in a poem; how many unique smaller structures comprise a larger poetic form (such as the sonnet, ode, *élegie*, hymn, epitaph); and the sequence of rhymes from one stanza to the next. Sixteenth-century French poets wrote exclusively in this highly structured verse. I argue that the presence of this structure is what drew Leguerney to his texts and enabled him to set it with such success, at a time when French composers were celebrating the lack of poetic structure, as exemplified by Poulenc's setting of Apollinaire's poetry.

Leguerney spent most of his creative energies on setting Renaissance poetry and did not enthusiastically approach poetry of his day. It is likely that neither the structure nor the themes of avant-garde poetry interested him. Leguerney was not interested in setting the Surrealist or

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<sup>21</sup> The other five are Joachim du Bellay, Antoine de Baïf, Remy Belleau, Etienne Jodelle, Jacques Peletier, and Pontus de Tyrard.

pictorial poetry of Apollinaire, or the Symbolist poetry of Mallarmé. Leguerney disliked Surrealism for its intellectuality and wordiness, preferring instead poetry that was concise.<sup>22</sup> When asked why he liked Renaissance poetry, Leguerney said “...because it is concise and explicit, contrary to a too intellectual poetry (twentieth-century) or one too verbose (Romanticism).”<sup>23</sup> Though he did not describe poetic structure specifically, I believe that Leguerney craved a firm framework to organize his musical thoughts.

Some additional context is necessary on Leguerney as a composer writing during the period of global turmoil of World War II. Why did he focus exclusively on poetry of the distant past, when the style of his day was certainly the avant-garde, exemplified by the artistic circle of Francis Poulenc, Surrealist poet Guillaume Apollinaire, and Cubist painter Pablo Picasso? In my interviews with Mary Dibbern, she gave two answers: one personal and practical, and the other more philosophical.<sup>24</sup> The first was that Leguerney did not want to be compared to Poulenc, though the comparison would prove inevitable. He wanted to write in a distinct genre of his own, using poetry that Poulenc wouldn’t set so that he could be seen in his own terms. The second was that perhaps Jacques was escaping from the harsh realities of World War II by diving into the fantasy of the past. Mary brought up a quote by German philosopher Theodor Adorno: “To write poetry after Auschwitz is barbaric.” The interpretations and meanings of this quote are contested and controversial, but from Leguerney’s point of view, the beauty of the current world had been

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<sup>22</sup> “Furthermore, he felt the movements of Surrealism and Dadaism were destructive to the elements of beauty and order so prevalent in the poetry of the French Renaissance to which Leguerney was drawn.” Lines, 22.

<sup>23</sup> Ibid., 22

<sup>24</sup> Mary Dibbern, online interview by Rhys Burgess, Zoom, April 28, 2025.



destroyed by horrifying events, and likewise the beauty of poetry, so he decided to look to the past to find beauty.<sup>25</sup>

When Leguerney did set the modern poetry of Paul-Jean Toulet, Jean Moréas, and others, he chose poems that had similar formal structures, rhymes, and syllabification, at a time when contemporary poets were actively moving away from metered and instead towards free verse. The poetry he did set of Apollinaire (*Deux mélodies sur des Poèmes d'Apollinaire*; “Le vent nocturne”) are from Apollinaire’s early works and include a regular syllabic structure, a consistent rhyme scheme, and stanzas with an equal number of verses.

“According to Evelyn Delmas, even the poetry set by Leguerney which dates from near the beginning of the twentieth century is similar in aesthetic to that of the French Renaissance.”<sup>26</sup> This aesthetic included similar poetic structures, themes, and length. Themes of Renaissance poetry include love, joy of life, brutality of death, and reverence for nature.<sup>27</sup> He generally set poetry “...with a maximum of twenty verses,”<sup>28</sup> and if the source poem was too long, he would extract stanzas and set only two or three, as is the case for Ronsard settings “Je me lamente” and “Bel aubépin”. His gravitation towards the poetry of Toulet then seems natural, as most of Toulet’s *Contrerimes* are only two or three stanzas in length and share a great reverence for nature. Both Ronsard and Toulet frequently had themes of nature as their subjects or used nature for comparisons or allegories to tell a different story. Another common theme inherited from the Greek classics was poetry on mythology and pagan themes. This is one similarity that Toulet

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<sup>25</sup> It is possible that perhaps Leguerney was writing nationalistic music in his own way during the German occupation by choosing to set the poetry of Pierre de Ronsard, as Ronsard was associated with the building of the French nation.

<sup>26</sup> Lines, 22.

<sup>27</sup> Mary Dibbern, *Interpreting the Songs of Jacques Leguerney*, 35.

<sup>28</sup> *Ibid.*, 38.

shares with the Pléiade (as well as their similar rigid formal structures) and could perhaps explain why Leguérney chose to set him, even though he was removed a few hundred years from the Pléiade.

Both Toulet and Ronsard also used patterns of syllabification and rhyme scheme in their poetry. Figure 1 shows the poetic structure of one stanza from Ronsard's poem "Bel aubépin". Each stanza is made of two groups of three lines, syllables 7+3+7. There are three rhymes in each stanza, and every third line has the same rhyme. Rhyme scheme in French poetry is determined by the final sound of each line. The letters *a*, *b* and *c* and their corresponding colors show the rhyme structure of the poem. This poem describes the beautiful hawthorn tree, using nature as its central theme.

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
 Bel aubépin, fleurissant, a  
<sup>1</sup> <sup>2</sup> <sup>3</sup>  
 Verdissant a  
<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
 Le long de ce beau rivage, b  
<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
 Tu es vêtu jusqu'au bas c  
<sup>1</sup> <sup>2</sup> <sup>3</sup>  
 Des longs bras c  
<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup>  
 D'une lambruche sauvage. b

Figure 1: Poetic structure of Ronsard "Bel aubépin"

<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup>  
 Ces roses pour moi destinées a  
<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup>  
 Par le choix de sa main, b  
<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup>  
 Aux premiers feux du lendemain, b  
<sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup>  
 Elles étaient fanées. a

Figure 2: Poetic structure of Toulet "Ces roses"

Compare this structure of Renaissance poetry to the poetry of Paul-Jean Toulet, a twentieth-century poet Leguérney chose to set. Figure 2 shows the poetic structure of the Toulet

poem “Ces roses”. It is an example of the *contrerime* form that Toulet used and popularized. Each stanza is in two groups of 8+6 syllables. The rhyme scheme flips at the halfway point, creating the “*contre*”-rhyme. Although this is not a form that Ronsard would have used, it is an example of a 20<sup>th</sup> century poet using an organized and restrictive formal structure that has echoes in poetry several hundred years earlier. This is significant because when Jacques decided to set non-Renaissance poetry, he kept his literary tastes the same and chose highly structured poetry with similar themes of the past and nature.

It was discussed earlier how much of Leguerney’s twentieth-century poems are similar in structure to poems of the French Renaissance. Leguerney also preferred to set shorter texts. This sets him apart from both Poulenc and Ravel, as Ravel set prose and some of Poulenc’s settings of Apollinaire in this dissertation are longer texts (“Fagnes de Wallonie” and “Sanglots”). As for the rest of the contemporary poetry Leguerney set, the poems of Jean Moréas are all written in classical alexandrine form (*Trois Poèmes de Jean Moréas*), as is *Nuit d’été* by Albert Samain. The need for structure and an aversion to non-Renaissance poetic themes influenced his choice of the few twentieth-century texts he did set.

Throughout human history, people have looked to the past to provide inspiration in order to innovate in the present. I personally find it remarkable when people look not to the recent past, but to the very distant past, hundreds of years before they lived, to a time of which they cannot possibly have any experience or memory. I also find it interesting that these inspirations connect and build on each other. In the twentieth century, during a period marked by turbulent global events, Jacques Leguerney found inspiration in a group of sixteenth-century poets, who were in turn inspired by third-century BCE poets. Although the prevailing fashion of Leguerney’s time was the innovative and avant-garde music of *Les Six*, there exists a precedent for Leguerney’s

retrospective view of taking inspiration from history, in his case by continuing the *mélodie* tradition and by choosing to set these Renaissance poems.

### Chapter 3: Leguerney's Consistency, Poulenc's Adaptations, and Ravel's Archaic Sound World

Understanding the differences between these three composers' respective treatments of Renaissance text in musical setting is a pillar of this performance project. Leguerney maintains his trademark compositional approach regardless of his text source—Renaissance or modern poetry—while Poulenc adapted his compositional style in response to the text. By writing complicated, unintuitive music in his *Poèmes de Ronsard* to try to keep pace with the intricate poetry, Poulenc fell into the same trap as many other would-be composers of Renaissance poetry. As Johnson observes, "...the complexity and density of this kind of poetry often leads to convoluted musical solutions."<sup>29</sup> In contrast, Poulenc's *Banalités* are an example of an effective setting of a contemporary poet's work and show a return to simpler textures and popular musical idioms.

Ravel effectively sets Renaissance poetry, but he deliberately includes archaic and medieval sounding harmonic devices to "place" these songs in the distant, mystical past, in the same way that the words have been distanced across time. Other Ravel pieces are not discussed in detail in this document, but the short answer is that Ravel preferred to set prose over poetry,<sup>30</sup> and focused his attention and talents on setting prose poems in a declamatory vocal style.

Unlike either Poulenc or Ravel, Leguerney did not change his style to accommodate different texts, but his musical style remains fixed in the present, seamlessly incorporating distant poetry into his own compositional vernacular. This will be shown in the following

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<sup>29</sup> Johnson, *Poulenc: The Life in the Songs*, 51.

<sup>30</sup> Noske, 66.

comparative analysis of the *Poèmes de la Pléiade* (on Renaissance poems) and the *Treize poèmes de Toulet* (on modern poetry). His music has the same feeling and flavor regardless of the age of the text. This is a departure from his predecessors. Leguerney is worthy of study in his own right as a composer with an original, intuitive style, well suited for complex poetry that defeated many other composers. Leguerney's work is a worthwhile addition to the twentieth-century French *mélodie* canon and through it, performers and scholars have increased access to a wonderful catalogue of otherwise overlooked historical poetry and an appreciation for the rich structures they contain.

### Leguerney's Consistency

We will now look at the compositional elements that remained similar between Leguerney's *Pléiade* and *Toulet* settings. He used similar piano accompaniment patterns and textures in both sets of songs, showing that his basic compositional approach did not change. Figure 3 shows the beginning of *Toulet* song #12 "Tout ainsi", beginning with a descending arpeggiated figure in C major. Figure 4 shows the beginning of the *Pléiade* song #1 "Je vous envoie", with a nearly identical but mirrored image of the same accompaniment pattern, this time ascending in E minor. Both songs feature a two-octave arpeggiated accompaniment pattern that Leguerney uses as a vehicle to move through a range of subtly changing harmonies. He uses these accompaniment structures because they facilitate his intuitive, instinctive harmonic language, allowing for "chromaticism, passing chords, alterations and parallel chords."<sup>31</sup>

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<sup>31</sup> Dibbern, 32.

**12. Tout ainsi**  
à Patrick Choukroun

$\text{♩} = 60$

Voix *pas sec*

Tout ain - si que ces pom - mes De pourpre et

Pno *p*

*Gardez chaque accord avec la pédale*

Figure 3: Leguerney, Toulet songs #12 "Tout ainsi"

**J. LEGUERNEY**

$\text{♩} = 120$

CHANT

Je vous en - voie un bou.quet que ma

PIANO *p*

*in 2*

Figure 4: Leguerney, Pléiade songs #1 "Je vous envoie"

Additionally, the broken tremolo chord is a common accompaniment pattern of Leguerney's music. Consider the broken right-hand chords of Figure 5 and Figure 6, with slower-moving contrapuntal bass.



Figure 5: Leguérney, Poèmes de la Pléiade #6 "Si mille œillets", bars 12-15.

Figure 6: Leguérney, Poèmes de Toulet #2 "Douce plage", bars 4-6.

The following two examples show Leguérney constructing his vocal phrases in similar, symmetrical fashion. Both excerpts show Leguérney setting one complete stanza of poetry on the first page of each song, with evenly balanced phrases. Figure 7 has two phrases of equal length: 4 bars and 4 bars. Figure 8 also has two phrases of equal length: 4 bars and 4 bars. The first phrase of Figure 7 begins in a medium register and contour of the vocal line rises above and below before ending in the same register as where it begins. If we consider the first note of



Figure 8 to be an ornamental octave, the contour of the vocal line begins on F sharp, rises above, dips below, and ends again on F sharp in the fifth bar, showing the balanced and symmetrical structure of Leguerney's phrases.

Additionally, there is a harmonic device that Mary Dibbern described as "Leguerney's signature." Leguerney frequently modulates at the end of phrases with an ascending third in the voice, balanced by a descending half step in the top voice of the piano and stepwise motion in the other voices. These moments are marked with a green square in both figures. The pitches are nearly identical in both excerpts except for the extra G natural in Figure 7 bar 5, but both could be analyzed as diminished chords (C-sharp or E-natural) resolving to F major. While this appears to be a traditional harmonic resolution, what makes it aurally distinct is the leap of a third in the voice, when all of the voices in the piano resolve stepwise.

**4. Ces roses**  
à Patrick Choukroun

Modéré,  $\text{♩} = 78$

Voix *mp*

Modéré,  $\text{♩} = 78$

Pno *mp*

Ces ro-ses pour moi des - ti - né - es Par le

5

Voix

choix de sa main Aux pre-miers feux du len-de - main, El -

Pno

9

Voix *Un peu plus lent*

les é - taient fa - nées.

Pno *en dehors* *Un peu plus lent*

A - vec les

Figure 7: Leguerney, Toulet songs #4 "Ces roses"

# BEL AUBÉPIN...

(RONSARD)

J. LEGUERNEY

**Gaiement** (♩ = 120)  
*très lié*

**CHANT**

Bel au - bé - pin ver - dis - sant

**PIANO**

*mp clair*

Fleurissant Le long de ce beau ri - va - ge, Tu es vé -

*p*

*pp*

tu jus qu'au bas De tes bras d'u - ne lam - bru - che sau - va -

Figure 8: Leguerney, Pléiade songs #4 "Bel Aubépin"

Leguerney uses changing time signatures only briefly. This is one device that allows his phrases to give the impression of being square and symmetrical but still retain a flexible and spontaneous quality, not getting stuck in any repetitive gestures. In Figure 8, Leguerney uses the

same rhythms in each of the two phrases “*Bel aubépin*” and “*Tu es vêtu*” but in order to keep it from getting boring, he changes the rhythm in the middle of the phrase “*de tes bras*” and balances it with one bar of 2/4 at the very end of the excerpt. In Figure 9, he also uses a 2/4 bar, this time in the middle of the phrase. In this way he can end the rhyming words “*laissé*” and “*glacé*” in similar fashion with a half note, matching the symmetry of the poetic structure.

# 6. Puisque tes jours

à Patrick Choukroun

Sombre,  $\text{♩} = 72$

Voix

Pno

*mp*

Sombre,  $\text{♩} = 72$

Puis-que tes jours ne t'ont lais - sé — Qu'un peu de

cen-dre dans la bou - che, A - vant qu'on ne ten - de la cou -

che Où ton cœur dorme, — en - fin gla - cé. Re -

Figure 9: Leguerney, Toulet songs #6 "Puisque tes jours"

Another accompaniment pattern that Leguerney uses in both groups of songs is repeated blocked chords. Similar textures can be seen in Figure 9 and Figure 10.



Figure 10: Leguerney, *Poèmes de la Pleiade* #3 "Je me lamente", bars 27-32.

The next two examples show Leguerney's similar situational treatment of the mute E. Generally, Leguerney does not follow a strict pattern when setting the mute E but composes intuitively and sets it however he feels the music requires. This happens even when lines that rhyme in the poem immediately follow each other. Despite his generally symmetric phrase composition, this allows him further flexibility and highlights his intuitive compositional approach. In the Figure 12 the rhyming words "*falaise*" has a quarter note for the final schwa, while "*malaise*" does not. In Figure 11 the rhyming words "*aimée*" and "*ramée*" receive the same treatment. Mary Dibbern describes how "Leguerney intentionally gave the two rhyming words varied musical treatment, admitting that it was a 'mistake' in scansion, but that he simply 'wanted it that way' because of the music."<sup>32</sup>

<sup>32</sup> Dibbern, 74.

let Nou - vel - let A - vec - - ques sa bien ai - mée Pour

ses a - mours al - lé - ger Vient lo - ger Tous les ans en ta ra -

*express.*

*p subito*

- mé - e Or, vis gen -

*p*

*mp*

Figure 11: Leguerney, Pléiade songs #4 "Bel Aubépin", bars 12-20.



28 Jacques Leguerney : *Poèmes de Paul-Jean Toulet pour voix et piano*

Voix 13 l'ourd frap-pe la fa - lai - se...

Pno 13 *mf sub.* *dim.* 3

Voix 17 Quoi! si le chant mo - queur D'u-ne si -

Pno 17 *p* *la m. d. très doux* 3

Voix 21 rène est dans mon cœur - Ô cœur, di-vin ma - laise.

Pno 21 3

Figure 12: Leguerney, Toulet songs #5 "Nocturne", bars 13-24.

Another recurring characteristic of Leguerney's music is the use of single repeated common tones to facilitate modulation and transition between sections of the piece, often mirroring the poetic structure by bridging stanzas of the poetry. In Figure 12, bars 17-18 show Leguerney using a common repeated tone (C natural) to create suspense, bridging harmony,



mood, and register. In Figure 13, he uses an E-natural common tone in the piano, modulating from G-sharp minor to an F-sharp dominant-seventh chord.

In Figure 12, measures 19-23 show Leguerney using blocked chords of similar shape moving in parallel motion. Carol Fuqua Lines calls this “planing.”<sup>33</sup> This can also be seen in the half note chords of Figure 13.



Figure 13: Leguerney, *Pléiade* songs #1 "Je vous envoie", bars 16-19.

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<sup>33</sup> Lines, 38.

## Poulenc's Adaptations

Poulenc's compositional style changed greatly from his early attempt at setting the poetry of Ronsard to later finding his love of Apollinaire and free verse Surrealist poetry. Graham Johnson writes that in the *Cinq poèmes de Ronsard*, Poulenc is "...attempting to write 'significant', complex music that will impress others."<sup>34</sup> By contrast, his later music embraces a simplicity of style and texture and popular idioms, and from this point forward he will generally stay away from early Classical poetry in his choices of text, preferring modern free verse.

In 1924, the French musical publication *La revue musicale* published a special issue on Ronsard for the 400<sup>th</sup> anniversary of his birth. The issue included eight specially commissioned songs by French composers. Ravel's "Ronsard à son âme" (included in this dissertation's recital) was one of them, and so was a song by Albert Roussel (who would later go on to mentor Jacques Leguerney), and even fellow *Les Six* member Arthur Honneger, but the young Poulenc was not included in the commission. Johnson writes, "There is no doubt that Poulenc resented that [Honneger] was invited to take part in the Ronsard tribute and he was not."<sup>35</sup> At this point in his career, Poulenc had not yet achieved the legendary status he would come to know, and so was certainly influenced by peer competition and the opinions of those in his artistic circle. This was the catalyst that made Poulenc compose his *Poèmes de Ronsard*, to prove himself to his contemporaries.<sup>36</sup>

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<sup>34</sup> Johnson, *A French Song Companion*, 350.

<sup>35</sup> Johnson, *Poulenc: The Life in the Songs*, 51.

<sup>36</sup> Coincidentally, the first song "Attributs" is a possible catalyst for Leguerney. Dibbern writes: "Leguerney greatly admired Francis Poulenc, especially his song "Attributs"...the agile and brisk feeling of this song inspired him to devote himself to song composition." (Dibbern, 6.)

After he wrote the *Cinq Poèmes de Ronsard*, he was initially proud of the songs but soon distanced himself from them, and he even moved away from setting Renaissance poetry after this. He was so shaken by his close friend (and fellow *Les Six* member) Georges Auric's criticism of these songs that he stopped composing songs altogether for several years, not returning to set his favorite Apollinaire until seven years later in 1931 (*Quatre Poèmes d'Apollinaire*).<sup>37</sup> His "failure" in setting these songs is less about their critical reception and more about Poulenc's own assessment of them, in such that he did not seek their promotion or performance. He used this "failure" to strengthen his identity as a composer of modern poets. "It suited his role as the musician of Apollinaire and Éluard. . .to have 'failed; with earlier poetry, so that his affinity with the modern writers was considered something almost preternatural.'"<sup>38</sup>

The *Poèmes de Ronsard* are difficult, imposing compositions, and Poulenc writes them as if he has something to prove. They involve a broad span of the keyboard, extreme dynamics and imposing, thick piano textures. This can be seen in Figure 14 showing Poulenc's use of three staves in the song "À son page". There are four separate voices in the piano writing, all with

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<sup>37</sup> Auric said to Poulenc unexpectedly: "I must tell you. Your Ronsard songs, apart from the beginning of the first and the end of the last, that's not you. Believe me. You're not made for the classical poets. Stay with Apollinaire, set Max Jacob, Éluard and Reverdy." (*Francis Poulenc: Articles and Interviews*, edited by Nicholas Southon. Burlington, VT: Ashgate, 2014. 212.)

<sup>38</sup> Johnson, *Poulenc: The Life in the Songs*, 53.

different articulations. The extreme ranges of the keyboard are also utilized here, showing a wide six octave span from Db 1 to Db 6.

Figure 14: Poulenc, *Poèmes de Ronsard*, #5 "À son page", bars 17-18.

Figure 15 shows the dense piano texture of the fourth song "Je n'ai plus que les os". The span is very wide with both hands having to play intervals of a tenth in the third bar, making it pianistically difficult to control and further challenging still for pianists with smaller hands. This same measure is also marked forte, creating a difficult issue of balance for the voice in the lower middle range. There are also many repeated pitches in the voice, something Leguerney avoided.<sup>39</sup>

<sup>39</sup> "Poulenc's vocal lines are disjointed...He uses repeated notes frequently, which renders the vocal lines more declamatory than those of Leguerney." Dibbern, *Interpreting the Songs of Jacques Leguerney*, 29.



Figure 15: Poulenc, *Poèmes de Ronsard* #4 "Je n'ai plus que les os", bars 25-28.

If Ronsard was Leguerney's favorite poet, then Poulenc's favorite poet was undoubtedly Guillaume Apollinaire (1880-1918),<sup>40</sup> a Polish-French poet associated with Surrealism, who had close ties with Cubist painter Pablo Picasso. Apollinaire made many poetic innovations, such as removing punctuation and writing pictorial poems, such as those found in the collection *Calligrammes*.<sup>41</sup> Though this poetry may include some traditional structures such as occasional rhymes or syllabic structure, it is certainly a departure from traditional forms. This movement toward the avant-garde is reflected across many artistic mediums at the time, including visual art

<sup>40</sup> Poulenc writes of Apollinaire: "I have found in his poetry a rhythm corresponding exactly to the rhythm of my music." Graham Johnson, *Poulenc: The Life in the Songs*, 26.

<sup>41</sup> Poulenc set seven of these poems to music (*Calligrammes*, FP 140).

(Dadaism and Surrealism), music (Schoenberg and twelve-tone music), and ballet (Sergei Diaghilev's choreography of Stravinsky's *Rite of Spring*).

In the *Banalités* (FP 107), Poulenc shows a mastery of style and effective text setting to poetry of both free and metered verse. These are a group of five songs set to Apollinaire's poetry written between 1908-1925<sup>42</sup> and set to music in 1940. The songs display a simpler and occasionally popular style without thick and complicated textures that overwhelm the voice and obscure the text, as seen in the earlier *Poèmes de Ronsard*.

While Leguerney chooses poetry of similar theme and construction in his textual choices, Poulenc moves in a different direction after his Ronsard settings. The poems he set for his *Poèmes de Ronsard* are in highly structured syllabic and rhyming verses, on serious topics with themes of Greek mythological figures, the beauty of nature, Ronsard's musings on death and his resulting "carpe diem" (seize the day) attitude.<sup>43</sup> While the poems he chose to set of Apollinaire certainly have some structure, they are largely written in free verse and very greatly in length, from the five-line "Voyage à Paris" to the more than twenty-five lines of "Fagnes de Wallonie" and "Sanglots". As evidenced by the title, these songs have decidedly more "banal" themes, including fantastical villages, wanting to smoke and do nothing instead of going to work, and the happy feeling of returning to the charming city of Paris. Poulenc called "Voyage à Paris" "doggerel" and "deliciously stupid,"<sup>44</sup> suggesting that he was drawn to this poetry precisely because of its banality.

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<sup>42</sup> Graham Johnson, *Poulenc: The Life in the Songs*, 257.

<sup>43</sup> Lines, 74.

<sup>44</sup> Johnson, *Poulenc*, 264

Figure 16 shows the poetic structure of the first song, “Chanson d’Orkenise”. Apollinaire uses a very traditional and regular poetic structure. The context of this poem is that it comes from “a strange and mysterious prose piece”, a piece of fantasy writing about the wizard Merlin.<sup>45</sup> By inserting a traditional poem into a piece of fantasy prose, Apollinaire is using this traditional structure to strengthen the fantasy image, recalling a folk song from a distant, imaginary world. The poem is in quatrains, stanzas made up of four lines - two pairs of rhyming couplets. Each line has seven syllables.

|      |        |        |              |   |   |   |   |
|------|--------|--------|--------------|---|---|---|---|
| 1    | 2      | 3      | 4            | 5 | 6 | 7 |   |
| Par  | les    | portes | d’Orkenise   |   |   |   | a |
| 1    | 2      | 3      | 4            | 5 | 6 | 7 |   |
| Veut | entrer | un     | charretier.  |   |   |   | b |
| 1    | 2      | 3      | 4            | 5 | 6 | 7 |   |
| Par  | les    | portes | d’Orkenise   |   |   |   | a |
| 1    | 2      | 3      | 4            | 5 | 6 | 7 |   |
| Veut | sortir | un     | va-nu-pieds. |   |   |   | b |

|                 |        |        |              |          |       |  |   |
|-----------------|--------|--------|--------------|----------|-------|--|---|
|                 |        |        |              | 7        |       |  |   |
| Et              | les    | gardes | de           | la       | ville |  | c |
|                 |        |        |              |          | 7     |  |   |
| Courant         | sus    | au     | va-nu-pieds: |          |       |  | b |
|                 |        |        |              |          | 7     |  |   |
| ‘Qu’emportes-tu | de     | la     | ville?’      |          |       |  | c |
|                 |        |        |              |          | 7     |  |   |
| ‘J’y            | laisse | mon    | cœur         | entier.’ |       |  | b |

Figure 16: Poetic structure of Apollinaire “Chanson d’Orkenise.”

Like the symmetrical poetry, Poulenc’s melodic setting is equally symmetrical. As the text of the first and third lines repeats in the poem, so Poulenc has set a melody that repeats for the corresponding lines. The same rhythmic pattern is repeated throughout the song. The phrases are square and regular; for the first three stanzas of text, each line of poetry is set over two bars of music. This doesn’t change until the fourth stanza – with the shift on the words “riaent,

<sup>45</sup> Graham Johnson, *Poulenc: The Life in the Songs*, 259.

*riaent*,” there is a shift in mood with the key change to Ab minor, a shift in register, in rhythm, and in dynamic to *pianissimo*. The driving rhythm in the voice remains consistent until the very long note values at the end of the song, an example of text painting describing the town gates slowly closing. This is an example of Poulenc setting the square, regular text into square, regular music. This works for one song in the set, but it would be too repetitive if Poulenc set all five songs in the same manner. As Apollinaire is using a dated poetic structure to imitate the past in his fantasy poem, Poulenc uses similar structure in his composition of the song to give it the feel of a rustic folk song. Poulenc also adds archaic sounds in the accompaniment in the opening of the song (open fifths and modal harmonies),<sup>46</sup> a technique that will be discussed further in Ravel’s songs of this chapter.

The rest of the poems of the *Banalités* have much less metered structure than this first poem. “Hôtel”, “Fagnes de Wallonie” and “Voyage à Paris” are all in free verse. “Sanglots”, famously written on the back of a weather bulletin, is actually a combination of two different poems with different meters and rhymes.<sup>47</sup> Because of the way they were written close together in the original manuscript, the two poems were unceremoniously smashed into one when published. Even though Poulenc knew that these two poems were distinct, he still chose to set the mega-poem as published, and managed to keep both poems distinct in his composition with abrupt musical changes of texture, dynamics and tempo.<sup>48</sup> In the age of Dadaism, where a urinal could become one of the most famous pieces of art,<sup>49</sup> it is beautiful to think that a publishing

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<sup>46</sup> Graham Johnson explains: “...this suggests he imagined a medieval context to the song, and perhaps explains the vigorous opening—which could easily be scored for squealing shawm and tabor, with a touch of organum in open fifths—and the shades of the Dorian mode governing the key of F minor.” *Poulenc: The Life in the Songs*, 260.

<sup>47</sup> John W. Cameron, “The Manuscript Version of Apollinaire’s ‘Sanglots’”, 369

<sup>48</sup> Johnson, *Poulenc: The Life in the Songs*, 266.

<sup>49</sup> Referring to Marcel Duchamp’s *Fountain* (1917).



“mistake” could still result in a new piece of art that is greater than the sum of its parts. And Poulenc certainly succeeded with his setting, described by Pierre Bernac as “one of his best lyrical melodies.”<sup>50</sup>

Throughout the *Banalités*, Poulenc retains his signature expansive use of the complete range of the keyboard, this time without overwhelming the singer or obscuring the expression of the text. This can be seen in the opening to “Hôtel,” shown in Figure 17. The first measure spans a six-octave range, but the *pianissimo* dynamic and lazy (*paresseux*) quarter notes emphasize the rich harmony and quiet mood instead of an insistent or overwhelming piano texture.

à Marthe BOSREDON

## II. Hôtel

The musical score for "Hôtel" by Poulenc is presented in two staves. The top staff is for the voice (CHANT) and the bottom staff is for the piano (PIANO). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is indicated as "Très calme et paresseux (♩ = 50)". The piano part begins with a six-octave range in the first measure, marked "pp très doux". The vocal line is marked "p très lié et expressif". The lyrics are "Ma chambre a la forme" and "My room has the form".

Figure 17: Poulenc, *Banalités* #2 "Hôtel", bars 1-3

<sup>50</sup> Pierre Bernac, *The Interpretation of French Song*, 285.

Figure 18 shows the lack of regular poetic structure in “Fagnes de Wallonie”. The first four lines could be seen as having an *abab* rhyme scheme, but that quickly goes out the window. There is no observable syllabic or structural scheme. To borrow a musical term, this poem is “through-composed.” The resulting musical form is consequently also through-composed; there is no point of return in melodic, harmonic or textural content in this song. This lack of poetic structure is exactly what Leguerney avoided when choosing poems, and it’s something that Poulenc found liberating and was a natural at setting to music.

1 Tant de tristesses plénières<sup>8</sup>  
 2 Prirent mon cœur aux fagnes désolées<sup>10</sup>  
 3 Quand, las, j'ai reposé dans les sapinières<sup>11</sup>  
 4 Le poids des kilomètres pendant que râlait<sup>12</sup>  
 5 Le vent d'Ouest.<sup>3</sup><sup>8</sup>  
 6 J'avais quitté le joli bois ;  
 7 Les écureuils y sont restés.<sup>8</sup>  
 8 Ma pipe essayait de faire des nuages<sup>10</sup>  
 9 Au ciel<sup>2</sup>  
 10 Qui restait pur obstinément.<sup>8</sup>  
 11 Je n'ai confié aucun secret, sinon une chanson énigmatique,<sup>18</sup>  
 12 Aux tourbières humides.<sup>6</sup>  
 13 Les bruyères fleurant le miel<sup>8</sup>  
 14 Attiraient les abeilles ;<sup>6</sup>  
 15 Et mes pieds endoloris<sup>6</sup>  
 16 Foulaient les myrtilles et les airelles<sup>10</sup>  
 17 Tendrement mariées.<sup>6</sup>  
 18 Nord,<sup>1</sup>  
 19 Nord!<sup>1</sup>  
 20 La vie s'y tord<sup>4</sup>  
 21 En arbres forts<sup>4</sup>  
 22 Et tors.<sup>2</sup>  
 23 La vie y mord<sup>4</sup>  
 24 La mort<sup>2</sup>  
 25 A belles dents<sup>4</sup>  
 26 Quand bruit le vent.<sup>4</sup>

Figure 18: Loose structure of Apollinaire, "Fagnes de Wallonie"

Poulenc often writes piano accompaniments in a simple, cabaret style (which every pianist knows as “boom-chuk”) as seen in the opening of “Voyage à Paris” in Figure 19. Bernac provides further context: “These doggerel verses are set to a ‘valse-musette’ as played in popular dance-halls in Paris or its suburbs.”<sup>51</sup> While Leguerney will use simple accompaniment figures, they are always more classical in style as opposed to popular, and they don’t involve using the whole range of the piano at once. Poulenc also plays with comic vocal effects, as seen in Figure 20 with the indications *falsetto* and *sec* (dry).



Figure 19: Poulenc, *Banalités* #4 "Voyage à Paris", bars 1-5

<sup>51</sup>Pierre Bernac, *The Interpretation of French Song*, 283.



Figure 20: Poulenc, "Voyage à Paris", bars 50-53.

The charming simplicity of "Voyage à Paris" provides a microcosm of stylistic differences between Poulenc's Ronsard settings and the *Banalités*. To begin, the texts could not be more different: The entire poem of "Voyage à Paris" is only six lines long and does not share the same regular structure as Ronsard's poems, and the sentiment expressed by the poem is simple and mundane (How nice it is to return to the charming city of Paris!), as opposed to Ronsard's highly organized verse of "À son page", with its ensemble of characters and "carpe diem" attitude in light of his quickly approaching death.

The melody of "Voyage à Paris" shown in Figure 22 is relatively simple and tonal, and marked "*très lié*" (very connected). The melody of "À son page" in Figure 21 encompasses a larger range, has aggressive articulations in the staccato and accent marks, and even combines the two. Poulenc also writes a dramatic portamento in Figure 21. There are many repeated notes in Figure 21 which combined with the articulation give it a declamatory and "barking" feel.

The accompaniment texture of Figure 21 spans a wide range creating a challenge for pianists, especially those with smaller hand spans. It uses many repeated notes in the piano. It is a challenging part to play even without the wide hand span, with scales and syncopated rhythms. In contrast, Figure 22 shows a very simple accompaniment, a waltz in popular style that could be

heard in dance-halls in Paris.<sup>52</sup> Poulenc thus demonstrates his incorporation of popular styles into his *mélodie*. The span across the keyboard of Figure 22 is just as wide as those found in his Ronsard settings, but the texture is lighter, much less complicated, and does not overwhelm the singer or obscure the text.

The musical score is for Poulenc's setting of Ronsard's poem "À son page". It is in 8/8 time, marked "Allegro molto" with a tempo of 166. The score is divided into two systems. The first system shows the vocal line (CHANT) and the piano accompaniment (PIANO). The lyrics are: "fais ra - frai - chir mon vin de sor - te". The second system continues the vocal line and piano accompaniment. The lyrics are: "qu'il passe en froi - deur un gla - çon; fais ve - nir Jean - ne, qu'elle ap - por - te son". The score includes dynamic markings such as "ff", "mf", "sf", and "très gai", and "très sec". There are three green boxes highlighting specific measures: the first box is around the first measure of the vocal line, the second box is around the first measure of the piano accompaniment, and the third box is around the first measure of the vocal line in the third system.

Figure 21: Poulenc, *Poèmes de Ronsard*, #5 "À son page"

<sup>52</sup> Pierre Bernac, *The Interpretation of French Song*, 283.

## IV. Voyage à Paris

Très allant (Valse à 1 temps) (♩ = 96)

PIANO

*f* gai *m.g.*

*mf* très lié

Ah!

*très lié*

*mf* subito

la char - man - te cho - se Quit - ter un pa - ys mo -

ro - se Pour Pa - ris Pa -

*m.d.* *mf* *m.g.*

Figure 22: Poulenc, *Banalités* #4 "Voyage à Paris"

The rhythm of Figure 21 is incredibly unstable, featuring six different time signatures in seven bars of music. These time signatures are marked by a green square. The accompaniment is syncopated, seen in the left hand in bars 2-4. The rhythm of Figure 22 is regular and unchanging.

Much of the rest of the *Banalités* are set in Poulenc's trademark "walking" tempo, with rhythms that challenge neither the pianist nor the singer.

In keeping with the harmony of a dance waltz, the harmony of Figure 22 is quite simple, seen in the bass voice that alternates between I and V (Eb and Bb). The harmony of Figure 21 is much more dissonant, featuring clashes of major against minor (bar 2) as well as an abrupt key change in bar 6.

The recording project of the four previously discussed collections of songs provides an opportunity to examine the compositional styles and strengths of Leguerney and Poulenc and identify key aspects of the poetry that contribute to each composer's success. Leguerney never published his Toulet songs, and Poulenc viewed his Ronsard settings negatively. In contrast, the success of the first volume of the *Pléiade* helped launch Leguerney's career and "brought instant attention to the young composer."<sup>53</sup> and the *Banalités* became one of Poulenc's most popular works.<sup>54</sup> These composers each found success by setting poetry that best translated into their natural musical styles. Poulenc's greatest strengths lie as a composer of poetry of the twenty-first century, taking advantage of poetic innovations in structure and theme to effectively employ a range of musical styles and techniques. Leguerney's original, flexible and elegant style made him able to successfully bring ornate sixteenth-century poems to life without overt complications, and this style was equally suitable to setting the similarly structured poetry of Toulet.

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<sup>53</sup> Dibbern, 58.

<sup>54</sup> Johnson, *A French Song Companion*, 355.



## Ravel's Archaic Sound World

When it comes to setting Renaissance poetry, Ravel accomplishes this primarily through sound, using articulation, rhythm, and harmonic devices to create a distinct “archaic” sound world and bring the past to life. This section will explore some of these techniques in detail through his settings of sixteenth-century poets Clément Marot and Pierre de Ronsard. Although Ravel set much twentieth-century prose to music, this dissertation will focus exclusively on his settings of sixteenth-century text.

### **Deux épigrammes de Clément Marot**

Ravel wrote the *Deux épigrammes de Clément Marot* in 1896 and 1899. Clément Marot (1496-1544), though not a member of the French Pléiade, certainly helped to set the stage for their developments by writing poetry meant to be set to music.<sup>55</sup> He was known for his epigrams: short, witty poems that were often satirical. These two poems were dedicated to Anne d'Alençon, a French noblewoman who was Marot's patron.<sup>56</sup> They are love poems in which the poet describes his love for Anne and the emotions he feels from her actions, such as playfully throwing snow, or the experience of seeing and hearing her play the spinet.

Figure 23 shows Ravel's use of gapped scales, variants of modes where certain pitches are left out. In this excerpt, the voice line avoids the second and sixth scale degrees.<sup>57</sup> The piano texture is comprised of open fifths and unresolved suspensions over a pedal point, also avoiding the sixth scale degree. These open fifths will return in Ravel's setting of *Ronsard à son âme*.

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<sup>55</sup> Resick, 8.

<sup>56</sup> François Le Roux, *Le Chant Intime*, 227.

<sup>57</sup> The pitches avoided in are A-sharp and E-natural, the second and sixth scale degrees of G-sharp minor.



Figure 23: Ravel, *Deux Épigrammes de Clément Marot, #1*: “D’Anne qui me jecta de la neige”

Ravel evokes the archaic further by imitation of historical instruments. In “D’Anne jouant de l’espinette,” the poet describes the experience of listening to his love play the spinet. Ravel imitates the spinet by using staccato articulation in the piano and by limiting the range of the instrument to one that could be contained by a sixteenth-century instrument. The French word “*espinette*” was a catch-all term for a range of plucked keyboard instruments from the fifteenth to the seventeenth centuries.<sup>58</sup> The spinet was smaller and cheaper than a harpsichord and thus suitable and affordable for use in the home by amateurs. Like the harpsichord, it is a keyboard instrument where the strings are plucked, and notes were generally played with a shorter and detached articulation, since the sustain of the modern piano was not possible.

Figure 24 shows the staccato arpeggiated style Ravel chose to imitate the spinet in the piano part, seen in the left hand in bars 8 and 9. The time signature is in 5/4, a neoclassical device that adds to the distinct feel of the song. Also present is the use of the ‘gapped scale’, this time “...a variant of the Dorian mode with the second and seventh degrees of the scale

<sup>58</sup> Edwin M. Ripin and Lance Whitehead. “Spinet.” *Grove Music Online*

missing.”<sup>59</sup> Figure 24 shows how bar 8 avoids the second and seventh scale degrees (D-sharp and B natural).



Figure 24: Ravel, *Deux Épigrammes de Clément Marot, #2: "D'Anne jouant de l'espionette, bars 8-9*

After hearing the sweet and melodious combined sound of Anne’s singing and her playing of the spinet, the poet “feels pleasure in both eyes and ears, more than the saints in their immortal glory.” In Figure 25, there is a complete change in rhythm, meter, texture, and articulation. These are two bars of love imbued with extasy, an out-of-this-world heavenly experience brought on by hearing and seeing Anne sing and play. The piano encompasses a larger texture of several parts across three staves and features long sustained notes in the bass. These sustained notes would not be possible on the spinet. The rhythm is complex, as the voice is in  $2/4 + 3/4$ , while the piano is in  $5/8 + 5/8$ . This is the moment where Ravel exits the world of the spinet and needs to use the resources of the modern piano and an aurally incomprehensible rhythm to evoke the dramatic change of an out-of-body experience.

<sup>59</sup> Resick, 192.

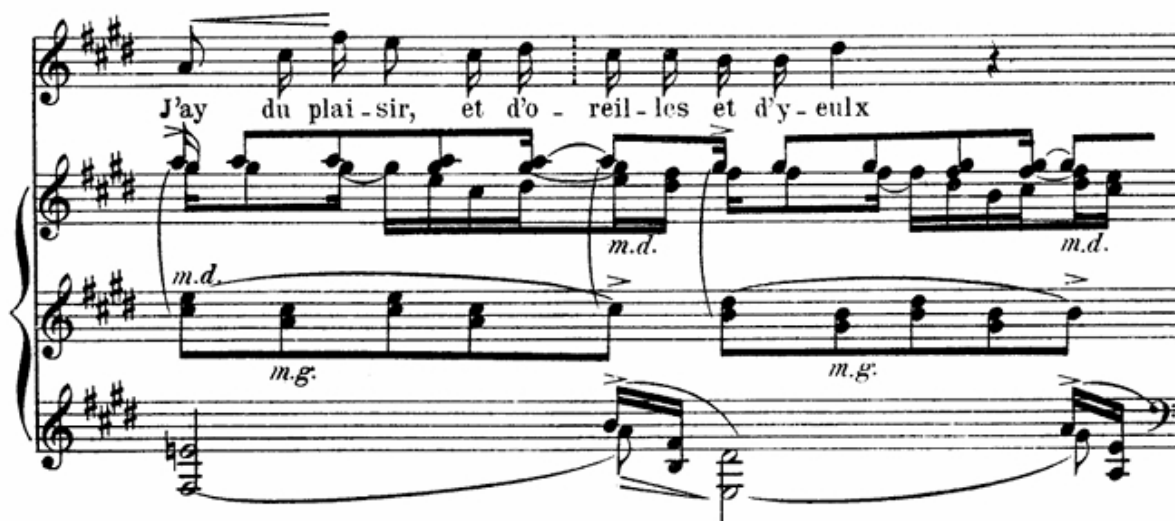


Figure 25: Ravel, "D'Anne jouant de l'espinette", bar 13.

Clément Marot was arrested at least twice for violations regarding fasting during Lent.<sup>60</sup> By saying he experienced more glory than the saints at hearing Anne play the spinet, during a time when you could get arrested for not fasting, Marot's witty writing is sacrilegious and irreverent, and possibly incendiary.

## Ronsard à son âme

Ravel wrote this as part of the commission from the publication *La revue musicale* in 1924, having gone nearly ten years without writing any *mélodie* since his previous work *Deux mélodies Hébraïques*. He wrote this later in life in his “*art dépouillé*” style, which translates to “art stripped bare”.<sup>61</sup> This bareness is seen in the setting of the piano accompaniment, comprised almost entirely of parallel fifths to be played by the left hand alone. The sparseness of the accompaniment is instantly striking given what audiences expected to hear in a typical *mélodie*.

<sup>60</sup> Britannica editors, *Clément Marot*.

<sup>61</sup> Resick, 195.

Yet, there is great success in its simplicity, allowing the text to speak unencumbered by “convoluted musical solutions” that affected other composers presented with the same commission.<sup>62</sup>

This poem is one of many that Ronsard wrote on the topic of death. Ronsard addresses his own soul in endearing, diminutive terms (“*Âmelette Ronsardelette*”). He describes his soul as frail and lonely, descending to the cold, uncaring kingdom of the dead. Figure 26 shows the accompaniment, entirely comprised of parallel open fifths, resulting in a ghostly, haunting feel to the song, perfectly characterizing the cold, gentle descent of a soul to its eternal rest.



Figure 26: Ravel, "Ronsard à son âme", bars 11-14.

## Ravel Conclusion

While Leguerney writes distant poetry in his present-day musical vernacular, “Ravel preferred to address his subjects through geographical or historical distance...[he] chose an archaic musical style in keeping with the archaic language he set.”<sup>63</sup> This “archaic musical style” is characterized by the use of innovative harmonic devices informed by medieval modes, limiting pitches by way of gapped scales and writing in open fifths. He also imitates the sounds of older instruments such as the spinet through articulation and limited range. His setting of *Ronsard à*

<sup>62</sup>Johnson, *Poulenc: The Life in the Songs*, 51.

<sup>63</sup> Resick, 192.

*son âme* takes the idea of limits to an extreme, restricting the pianist to one hand and one harmonic interval of a fifth. By using these limits of range and concentrating his harmonic palette, he successfully sets the sixteenth-century poetry unencumbered by any complicated musical solutions.

## Chapter 4: Performance manual of *Treize poèmes de Paul-Jean Toulet*

This chapter is intended to be a manual for the performance and study of the *Treize Poèmes de Paul-Jean Toulet*. These songs were composed by Leguerney in Paris between July and October of 1943. In their limited performance history, the Toulet songs have been sung by a range of voice types. Baritone Gérard Souzay and mezzo-soprano Carol Kimball sang the premieres of several of these songs,<sup>64</sup> but they are certainly within the range of any soprano or tenor. The pitches generally remain between C4 and F#5. The lowest note is B3 and the highest is G#5, though this is only mandatory in one song (#11 “La vie est plus vaine”); for songs #12 and #13 Leguerney included *ossia* alternative passages where the highest note is F5 instead of the optional G#5. Additionally, Leguerney “did not object to the transposition of his songs.”<sup>65</sup>

Paul-Jean Toulet was born in 1867 in France, but his parents were wealthy French people who lived in Mauritius, a group of islands off the coast of Madagascar near South Africa. Mauritius was a former French colony, but once it became a British colony, Toulet’s parents wanted to make sure he was born on French soil<sup>66</sup> and he was consequently born in Pau, a mountain town near the Spanish border. He lived in France until he was nineteen, and then he boarded a boat to Mauritius and lived there for three years. Both his poetry and his prose are very much influenced from his travels abroad, first to Mauritius and later to Algeria, Spain, and a very significant trip to East Asia. One common theme that can be seen throughout these thirteen poems is vague references to nature from his travels – beaches, oceans, savannahs, wildlife (many birds and even a tiger) and many specific flowers. As Collin notes, “...his stay of three

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<sup>64</sup> Dibbern, opening notes in the score of *Treize Poèmes de Paul-Jean Toulet*, 4.

<sup>65</sup> Lines, 21.

<sup>66</sup> W.E. Collin, *Clockmaker of Souls: A Study of Paul-Jean Toulet*, 3.

years in the Indian Ocean left him with a fund of impressions capable of being awakened by the slightest incidents of his after life.”<sup>67</sup>

Toulet’s poetry thus has themes of nature that are deeply connected with nostalgia. According to Carol Fuqua Lines, this obsession with the past may be precisely what drew Leguerney to him as a poet.<sup>68</sup> Leguerney clearly looked to the past when setting Renaissance poetry; this also shows his preferences in his choices of twentieth-century poetry, setting the words of a similarly retrospective poet. Leguerney’s lucky circumstances again afforded him this opportunity to look fondly on the past so he did not have to face the awful horrors of present-day World War II.

One important thing to know about Toulet’s poetry is that he wrote most of his poems in a structure he called the *contrerime*. This form is in groups of four lines of poetry, each line alternating between eight and six syllables. The rhyme scheme is a-b-b-a, or *rimes embrasées*, which contrast the 8-6 structure. The rhyme is determined by the final sound of each line. This structure is shown in Figure 27. The syllable count of each line is numbered in green, showing the 8-6-8-6 structure. There are two rhymes, *a* and *b*, shown in red and blue. The “contre” part of the *contrerime* is because of the flip in rhyme order between each pair of lines: 8a 6b 8b 6a.

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<sup>67</sup> Collin, 28.

<sup>68</sup> Lines, 22.



1 2 3 4 5 6 7 8  
 Douce plage où naquit mon âme ; a  
 1 2 3 4 5 6  
 Et toi, savane en fleurs b  
 1 2 3 4 5 6 7 8  
 Que l'Océan trempe de pleurs b  
 1 2 3 4 5 6  
 Et le soleil de flamme ; a

Figure 27: Poetic structure of *Les Contrerimes*

This forms a rigid structure in which Toulet composed his verses. The syllable counts are short when compared to other poetic structures, such as the twelve syllable *alexandrine*. This structure restricts word economy, and the result is that some of the poems are vague or unclear, much like their indefinite themes (the past, memories, and the recollection of both). The link between subjects and verbs is not always clear, but this provides many opportunities for artists to choose their own interpretation, informed by careful study. Readers are encouraged to consult both Appendices of this document for a poetic and word-for-word translation.

Although Leguerney considered these songs complete, he did not seek their publication until a renewed interest in his music in the 1980s, when he authorized the publication and performance of many songs that had lain dormant in his bank vault.<sup>69</sup> The Toulet songs were published by Mary Dibbern through Musik Fabrik in 2013.<sup>70</sup> Some of them have been recorded, and many were performed from manuscript versions. This dissertation marks the first complete and accessible recording of the thirteen songs.

<sup>69</sup> Dibbern, *Interpreting the Songs of Jacques Leguerney*, 19.

<sup>70</sup> The scores can be purchased from Musik Fabrik's website: [classicalmusicnow.com](http://classicalmusicnow.com).

The first ten songs are organized into an order chosen by Leguerney, with the final three songs added by Mary Dibbern.<sup>71</sup> They do not form a cycle, and the entire collection does not need to be performed as a set. For a cohesive listening experience in this dissertation recital program, these thirteen songs were not performed in order but instead split into two groups of six and seven songs. The recital order was chosen to create coherent flow between the key relationships and contrasting moods, however the analysis in this document will proceed in the original printed order, as published by Musik Fabrik.

While the piano accompaniments in these songs are sight-readable and use simple textures, the vocal line presents some challenges. In Leguerney's music, the tonal center can shift rapidly and in unconventional ways, due to his self-taught and intuitive compositional approach. The resulting vocal line is often written in a curious counterpoint with the piano harmonies, and the pitches are not always intuitive to sing. The voice is often given dissonant intervals (not doubled in the piano) carrying important harmonic significance. Because the harmonies change often, each pitch needs to be carefully tuned by the singer to complete a convincing and well-shaped phrase. In short, while these songs appear sight readable for both singer and pianist, it is recommended for the ensemble to rehearse together slowly, taking in the color of each harmony before proceeding to the next. For the pianist, there are often three or four distinct parts of the texture: the bass line, the melody on top, the rhythmic or harmonic texture in the middle and any inner countermelodies. The pianist should conceive of these textures orchestrally and take care to balance them with different weights in each part of the hand.

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<sup>71</sup> Dibbern, notes in preface to the score of *Poèmes de Paul-Jean Toulet*, 2.

## 1. Toi qu'empourprait l'âtre d'hiver

Toulet's poems can sometimes be difficult to comprehend, due to the economical writing resulting from the rigid structures of the poetic forms. In this first poem, it is important to answer what "toi" and "vous" are referring to. It is my understanding and analysis that "toi" in the first stanza refers to a person, a lover in an intimate evening by the fire. This person appears "reddened by winter's hearth" – the glow of the firelight casts a crimson color like a sunset over them. The description of smell in this stanza is almost like synesthesia – it is not just the sight of the person by the fire, but their scent as well that "sketched you bare". The first stanza is a vivid description of the sight and scent of an intimate companion.

Toulet changes in the second stanza to describe several bygone images that also captivate his heart, images that have stayed with him from his travels: nocturnal images of an island and shadows "in bloom" and an oceanic night. Most of his poems were written later in life, so he is drawing on recollections of his travels and experiences years later and not necessarily writing about them at the same time as they are happening.

In the third stanza, Toulet says that all these images, and the strong scent of the violet flower cannot equal the worth of the "burning" rose. These images and the scent of violets are indeed captivating to him, but it is the burning rose that has left the strongest impression on him and the one to which he assigns the most value. A burning rose symbolizes intense passion and love. Perhaps Toulet is thinking of all his experiences, recalling the island setting and the scent of violets, which are powerful memories, but not as strong as his memory of a specific evening by the fireside with a lover.

The song begins in A minor. The piano texture to this song is in three parts: a slow-moving bass line, an even slower top voice in the right hand that begins first as bell tone A's, and

an undulating offbeat pattern in the middle, providing harmonic context. The pianist should bring out the outer voices and carefully balance this inner texture, so as not to create unintended melodies.

The second stanza increases intensity with more harmonic changes in the voice and piano, and the voice begins *mezzo forte*. The third stanza builds upon this, finally adding a crescendo (where previously the first stanza explicitly states *sans cresc*), as well as more motion in the left hand, expanded range in the right hand, and faster harmonic movement. As the final two verses name the rose, the music relaxes in dynamic and tempo (bar 22, *cedez jusqu'à la fin*) and the music returns to exactly where it began, except now in A major.

The poem is a dark, atmospheric, and sensual description of color, scent, and nature. The piano accompaniment, though sparse, should use plenty of pedal and a soft touch. The singer should take care to observe the dynamics (usually printed in the piano part) and match this hazy, atmospheric mood.

A faster tempo than marked will help the pianist with the offbeat right-hand texture. I suggest a range of 64-68 to the quarter note. When I played this for Mary Dibbern at the indicated tempo, she also found it too slow. This tempo will also help the singer shape the phrases as they are marked in the score more effectively. Finally, a faster tempo will make the ritardando (*cédez jusqu'à la fin* in bar 22) easier to achieve.

A portamento on bar 7 as marked is very effective, but take care not to make a portamento on every descending interval. Though not marked, a slight portamento in the final word of the song “plier” (meaning “to bend”) could paint the text very effectively.

## 2. Douce plage

This poem begins with the text “Gentle shores, where my soul was born”. Although his body was born in France, this likely refers to an awakening he experienced from his first trip to Mauritius, his first major trip away from home and a trip that he would write about for the rest of his life. The text of the first verse is very active and grand in scope – the poet’s soul is born on the beach, the savanna is actively blooming, the ocean soaking the savanna with tears and the sun soaking it with flame. The second verse zooms into the canopy, a place where birds and furtive lovers find shelter and intimacy in the shadows cast by the trees and the murmuring and cooing of birds. These first two verses are the setting for an emotional moment that Toulet recalls, gearing up to make a “tender and proud” confession to a lover. Referencing this poem, Collin makes a comment on Toulet’s personality: “Quietly as a faun comes, and then, startled by the laughter of the sea on the reef, leaps away into the thicket. Toulet is like that. He is just about to make a confession when, in the hush, he hears his own heartbeat and is afraid.”<sup>72</sup>

Leguerney chooses an active tempo (*Allant*) and an active right-hand accompaniment in F minor, undulating like the sea, somehow transitioning to F# major by the end of the verse (so close yet so far away, considering traditional key relationships!) This new key does not last long at all. In the more intimate second verse, after the octaves in the left hand become single notes, the harmony meanders constantly, as if searching for the perfect spot to begin his confession. There are larger shapes here in the long crescendo and diminuendo of bars 13-17. In the third verse, the original tonic F minor returns. As the moment of the tender and proud confession is about to come (*un aveu tendre et fier*, bar 24), the meter shortens from 3/4 to 2/4, heightening the

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<sup>72</sup> Collin, 22.

intensity. But then he panics at the sound of the sea laughing and backs away, the music returning to 3/4 and ending in A-flat major. There is a diminuendo in the piano part to the end, but no ritardando is required. The sea continues moving at the same pace.

### 3. En mémoire d'un ami

This poem is written “in memory of a friend”, referring to Toulet’s closest friend Joë Guillemin, whose death was “one of the most painful experiences of [Toulet’s] life.”<sup>73</sup> It is the only poem of the thirteen to include only two stanzas, in which Toulet “. . . eternalized those sad feelings in two laconic stanzas, which are the strained essence of his grief.”<sup>74</sup> Most poems in Toulet’s *contrerime* form have three stanzas. Three of the eight lines of the poem begin with the command “Sleep”, wishing his friend rest and peace on the other side of the grave. Yet, he tells his friend to sleep “like the gyrfalcon, or the covered flame”. The phrase “sleep with one eye open” actually comes from falcons, who literally sleep with one eye open. One half of their brain during sleep is engaged to remain alert, while the other half of the brain is asleep.<sup>75</sup> Perhaps he wants Joë’s soul to be awake and prepared for the journey on.

The second stanza includes more references to death and the closing of a chapter: the red sunset in the distance, and the sleeping (or passing) of the ephemera. The translation of *éphémères* could refer to mayflies or short lived (ephemeral) plants, but either way the emphasis

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<sup>73</sup> Collin, 107.

<sup>74</sup> Collin, 109.

<sup>75</sup> This is called “unihemispheric slow-wave sleep”, or USWS. Michael J. Caduto, “The Eye-Opening Realm of Avian Sleep: The Outside Story,” Northern Woodlands, August 26, 2024, [https://northernwoodlands.org/outside\\_story/article/avian-sleep#:~:text=In%20order%20to%20remain%20aware,half%20of%20the%20brain%20awake\).](https://northernwoodlands.org/outside_story/article/avian-sleep#:~:text=In%20order%20to%20remain%20aware,half%20of%20the%20brain%20awake).)

is on the short duration of life. He closes with the phrase “my youth with you” – suggesting that Toulet’s youth has died with his friend.

Unlike the previous two songs, there is no active accompaniment or texture that would suit this somber, mournful text. Leguerney sets the voice homophonically with the piano right-hand chords. There is a moment of melodic interlude in the piano before the second stanza begins. Leguerney abruptly changes key by way of a common tone in bar 9 (the D natural as the root of a D dominant 7<sup>th</sup> chord becomes the third in a B-flat major chord). The left hand drops out entirely and the dynamic drops to *pianissimo*. The speed of text increases in the voice, the shorter rhythms illustrating the short-lived lifespan of the ephemera. At the final line of text “my youth with you”, we have a return to the opening texture and tonic A minor before a long postlude. Toulet wrote a long and sad piece of prose in the form of a conversation to his friend: “You are sleeping to-day in the cemetery. . . under the flowers, and I trust that your soul — that restless soul which yearned to taste and know — has found on the other side of life a repose which it never found under heaven.”<sup>76</sup> This is the sentiment that the pianist must illustrate during the postlude – the journey of a soul onward, finally finding repose.

#### 4. Ces roses

This poem describes an unrequited love with false pretense. In the first stanza, the author received roses from his love, but by the next morning they were already wilted. Perhaps this was not a genuine gesture from his beloved, or it is a comment on how fast and short-lived their relationship was.

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<sup>76</sup> Collin, 109.

The second stanza is somewhat unclear. The roses have been placed somewhere with a copper bowl underneath. With time, they fall one by one (the petals fall or perhaps each rose falls) and the copper bowl rings as they strike it. The last line of this stanza says they “release a soul to their scent.” This could be an image of the poet’s soul being released gradually from his connection to this person: in modern language, we would say he is “getting over her”.

In the third stanza, the poet uses the term “*Ménesse*” which is slang for ‘woman’, with a sexual and derogatory connotation. She is “bound, among others” and he hears her lovemaking (“*à travers vos ébats*”) – with this, he hears the death-knell of his youth. Perhaps the poet loved someone, and his affections were returned initially, but were short-lived. As the roses died, he got over it, but it came at a cost: the loss of his youth or innocence.

The song is in three sections (ABA), with each section taking one stanza. It begins with two bars of a “bell tone” C-sharp (perhaps a foretaste of the “death-knell” to come at the end of the song). When the voice enters two bars later, the C-sharp is shown to be an appoggiatura, descending over a G-sharp minor triad with an F-sharp pedal in the piano bass. We might have expected the C-sharp to go to an F-sharp or C-sharp chord, but the song begins already with a deceptive motion. Leguerney will use single repeated tones as vehicles of transition throughout his body of songs.

The accompaniment is entirely in quarter notes, with the bass voice having some longer rhythms to act in counterpoint with the voice. The right-hand fills a mostly harmonic role in this song, except for one melodic spotlight in bars 11-12. The piano has ascending and descending shapes (e.g. bar 5), but the harmonies twist and meld in unexpected ways.

The vocal phrase gently ascends and descends alternately through the harmonies on the first page. In the second stanza beginning in bar 12, the overall speed of text delivery increases



(more shorter note values as opposed to the longer note values of the outer sections). In the third stanza (bar 19), we return to the original A material, the original tonic, chord progression, and melody. The moment of change is in bar 23, where the harmony starts moving towards D-sharp minor and the voice sings dramatic slow quarter notes on “*le glas de ma jeunesse*” (“the death-knell of my youth”). In the last three bars, the alternating D sharp and B natural in the left hand can be carefully brought out as the ringing of the death-knell.

I played this on two occasions for Mary. In the first, she seemed surprised that I played the B section (bar 12) slower, but the printed score says “*Un peu plus lent.*” She said this was not in the manuscript. The next time I played it for her, I didn’t take the slower tempo, and she asked why I wasn’t following the score directions. The solution we found is that regardless of if the direction existed in the manuscript or not, it is important to set apart the B section from the outer A sections. Whether this is through tempo, pianistic color or a different vocal color, some distinction should be made to give the B section a different feel.

## 5. Nocturne

This poem begins with the sea. The poetic content reminds me of Verlaine’s “*Il pleure dans mon coeur,*” famously set by Debussy in the *Ariettes oubliées*. It has images of a lover who is unsettled and unable to rest, their thoughts crashing and rolling like the waves of the sea. In the second stanza “the heavy wind strikes the cliff,” and the lover is tormented by the mocking song of a siren. In the third stanza, the author seems surprised that the tears have stopped, but it is revealed that this person has nobody crying over them – they are alone in their grief, without a partner. At the end of the poem, it begins to rain, “as if from a heart that bleeds.” The original text of the poem was “as is from a flank (side) that bleeds,” a possible Biblical reference to

Jesus' crucifixion. In that story, when the Roman guards pierced Jesus' ribs with a spear to see if he was still alive, water came out instead of blood. It is not clear why Leguerney changed the word *flanc* to *coeur*, but perhaps he was looking to stay with the romantic and emotional drama of the poem and had no interest in the biblical implications.

This song could be considered in ABA form, but the B section is extended and almost through-composed, moving through several different tonal areas using the single repeated tones of C-natural as a bridge. The return of the A material is only in the piano (bar 36) and serves as the postlude to the song. As compared to #4 "Ces roses," which is squarely in ABA form with each of the three stanzas of text forming the material for each section of the form, "Nocturne" is different in that the B section encompasses the last two stanzas of text.

The music begins with a rolling dotted rhythm in the piano accompaniment, moving asymmetrically like the waves of the sea. At the beginning of the second stanza of text, the dramatic image of the wind striking of the cliff is illustrated suddenly by a subito *mezzo forte* dynamic and a very low C octave in the left hand, both hands this time playing the dotted rhythm. As quickly as it came, the music begins to settle and diminuendo. This long transition illustrates the ellipses of the previous line. Bars 17-18 feature the transition between sections facilitated by a single repeated note, from D-flat major over a C bass in bar 15 to a more stable F major in bar 19. Bars 13-27 all have the same C pedal point in the bass. Perhaps this repeated rhythm on C is the "mocking song" of the siren.

The third stanza begins in bar 28, after this repeated C is used again as a vehicle of transition, this time under a C-sharp major chord when the voice enters. It has increased urgency, indicated by the tempo indication *Pressé* (Hurried). The piano accompaniment has changed to pulsing off-beat quarter-note chords, and the time signature has changed to 4/4. A single bar of

2/4 (bar 32) adds to this urgency by unbalancing the regular rhythmic phrasing of the song brought about by 4/4. There are two hairpins (crescendo to decrescendo in bars 30 and 33), adding to the swell and urgency of the song. The subito *mezzo piano* in bar 36 suddenly brings quiet as the piano returns to the opening tonality and rhythmic figure of the song. This repeats a couple of times, before there is a moment of rest and an unexpected E major ends the song.

Be careful in bar 13 with the extreme low range of the piano not to overbalance the singer, in volume and in use of pedal. Leguerney writes subito *mezzo forte*, not *fortissimo*. Mary called this song “an opera in three pages.” The contrasting sections present several interpretive opportunities for the singer-pianist team to fully exploit the drama of the words and music.

## 6. Puisque tes jours

This is one of the few poems that has a different structure than the rest of the *Contrerimes*. It is an octosyllabic *dizain*, or a poem with 10 lines of 8 syllables each. This structure divides the poem evenly into two halves of five lines each, and accordingly, the rhyme structure changes at the midpoint. Toulet straddles each side of this midpoint with a change in textual structure, beginning lines 5 and 6 with a verb. None of the other lines begin with a verb. Leguerney follows this structure exactly: these two lines take place in measures 10-13 and have a

dramatic shift in texture that will be discussed below. Figure 28 shows the structure of the poem.

|    |                                             |   |
|----|---------------------------------------------|---|
| 1  | Puisque tes jours ne t'ont <u>laissé</u>    | a |
| 2  | Qu'un peu de cendre dans la <u>bouche</u> , | b |
| 3  | Avant qu'on ne tende la <u>couche</u>       | b |
| 4  | Où ton cœur dorme, enfin <u>glacé</u> .     | a |
| 5  | Retourne, comme au temps <u>passé</u> ,     | a |
| 6  | Cueillir, près de la dune instable,         | c |
| 7  | Le lys qu'y courbe un souffle <u>amer</u> , | d |
| 8  | - Et grave ces mots sur le <u>sable</u> :   | c |
| 9  | Le rêve de l'homme est <u>semblable</u>     | c |
| 10 | Aux illusions de la <u>mer</u> .            | d |

Figure 28: Annotated structure of the poem #6 "Puisque tes jours"

This poem has many of Toulet's recurring themes: the past, the shortness and vanity of life, all explored through images of nature (the dune and the sand, the lily, the sea). One interpretation of this poem might be that since life is short, take the time to remember and make the most of it, while keeping firmly in mind that our dreams are just another illusion.

This song is in ABA form. Like the previous song "Nocturne," the first two sections are extended while the return of the A is a short restatement of the original tonic and piano motive, except this time the voice also returns to the original melody before the song ends. The piano accompaniment is slow half-note F-sharp minor triads with an offbeat middle voice that must be carefully voiced. This simple texture continues until the midpoint of the song, with lines 5 and 6 beginning on a verb as described above. Measures 10-13 have a melodic line in the left hand as well as more rhythmic activity in the right hand. This active texture supports the active voice in the poetry, beginning with active verbs that command the reader to return and pick the lily, as

well as the command to write on the sand. The vocal writing also shifts dramatically, as measures 10-14 have the longest sustained notes and the highest pitch of the song (F-natural) approached by the leap of an ascending octave on the words “*le lys*.” Measures 10-11 also show Leguerney’s interesting harmonies at play, oozing between an A-flat major 7<sup>th</sup> chord to a D dominant 7<sup>th</sup> chord, with the voice singing the major 7<sup>th</sup> and the sharp 4<sup>th</sup> respectively on the downbeats of bars 10 and 11 (it is aurally striking for the singer to sing a D natural over an A-flat major 7<sup>th</sup> chord!). These events are shown in Figure 29. The song ends as it began, on a moody F-sharp-minor triad, except the left hand plays the tonic down an octave, a dramatic end.

**Jacques Leguerney : Poèmes de Paul-Jean Toulet pour voix et piano** 31

The musical score is for Jacques Leguerney's 'Poèmes de Paul-Jean Toulet pour voix et piano', page 31. It shows measures 10-14 for voice and piano. The voice part has lyrics: 'tourne, comme au temps pas - sé, Ceuil - lir, près de la dune in - sta - ble, Le lys qu'y courbe un souffle a - mer, - Et'. The piano part features complex harmonies and a 'cresc. poco a poco' marking. The score ends with a final chord on a moody F-sharp-minor triad.

Figure 29: Leguerney, Toulet songs #6 "Puisque tes jours"

This is one of Leguerney’s easier accompaniments for the pianist, but pianistic care should be taken to observe the three-voice structure at the very beginning of the song, and not to

create a melody one does not exist. The top voice must be clearly heard as bell tones on A natural, with the C# voiced differently and echoing underneath, not creating a melody between A and C#. A small typo is present in measure 11, the word should be “cueillir”.

## 7. Le tremble est blanc

This is another poem that is not written in *contrerime* form. Figure 30 shows the structure of this poem. This form does not have a name, but it is clearly organized into three stanzas of four lines each. The first two lines have twelve syllables, the third line has eleven, and the fourth line has four, except the final line of the poem, which has five. Each stanza introduces a new pair of rhymes, not carrying any over from the previous stanza.

|                                                    |   |
|----------------------------------------------------|---|
| 1 2 3 4 5 6 7 8 9 10 11 12                         |   |
| Le temps irrévocable a fui. L'heure s'achève.      | a |
| 1 2 3 4 5 6 7 8 9 10 11 12                         |   |
| Mais toi, quand tu reviens, et traverses mon rêve, | a |
| 1 2 3 4 5 6 7 8 9 10 11                            |   |
| Tes bras sont plus frais que le jour qui se lève,  | a |
| 1 2 3 4                                            |   |
| Tes yeux plus clairs.                              | b |
| 1 2 3 4 5 6 7 8 9 10 11 12                         |   |
| À travers le passé ma mémoire t'embrasse.          | c |
| 1 2 3 4 5 6 7 8 9 10 11 12                         |   |
| Te voici. Tu descends en courant la terrasse       | c |
| 1 2 3 4 5 6 7 8 9 10 11                            |   |
| Odorante, et tes faibles pas s'embarrassent        | c |
| 1 2 3 4                                            |   |
| Parmi les fleurs.                                  | d |
| 1 2 3 4 5 6 7 8 9 10 11 12                         |   |
| Par un après-midi de l'automne, au mirage          | e |
| 1 2 3 4 5 6 7 8 9 10 11 12                         |   |
| De ce tremble inconstant que varient les nuages,   | e |
| 1 2 3 4 5 6 7 8 9 10 11                            |   |
| Ah ! verrai-je encor se farder ton visage          | e |
| 1 2 3 4 5                                          |   |
| D'ombre et de soleil?                              | f |

Figure 30: Poetic structure of Toulet #7 "Le tremble est blanc"

This poem, like the previous song “Puisque tes jours,” involves re-living in the past or bringing the past back to life. The title “Le tremble est blanc” refers to the aspen tree. In the United States, this tree is sometimes referred to as the “quaking” aspen. In French, the name for the tree is the same as the English word “tremble.” The leaves tremble or quake in the slightest of breezes. This is what Toulet is talking about in the final stanza, when he describes it as an “unsteady aspen” (“*ce tremble inconstant*”) that changes or is changed by the clouds.

This song is decidedly not in ABA form like many of the other songs but is instead through-composed. It begins in D-sharp minor with an active sixteenth-note arpeggiated figure in the right hand, with an insistent, driving left hand melody that grows through a long crescendo that restarts three times until it breaks through to a B major 7<sup>th</sup> chord in bar 7. The second line of text beginning with the word “*Mais*” (but) signals a change, and Leguerney sets this change with a subito *mezzo piano* and a change of harmony, as well as a meter change to 2/4 in the middle of the phrase (bar 10). The music descends in register and becomes more intimate as the poet describes his vision of his love in his dream. There is a sudden moment of clarity in bar 19 with a *forte* underneath the word “*clairs*”. The music continues wandering with the poet throughout his dream, moving through several new harmonies. At bar 27 “*Te voici*” (“Here you are”), the insistent dotted rhythm of the left hand is replaced by steady half notes. As the vision of his love descends the terrace, the voice and piano descend in range and dynamic, and also in tempo with the *rallentando* at bar 40. There are two bars of a unison E octave in repeated quarter notes, serving as the transition to A major. There are no more undulating sixteenth notes or driving dotted lines in the left hand; the piano plays homophonic quarter notes. We are out of the dream and into the autumn afternoon. The song ends on a question: “will I see your face painted with shade and sun?” with G major chords gradually dying away.

This song is one long *ritardando*, each section decaying in intensity. As such, pacing is a challenge for the performers to not get too slow, or there will be no room left to slow down any further.

## 8. Réveil

“Réveil” is written in the classical form of the alexandrine, which has twelve syllables per line. In poetry, the twelve syllables are divided into two halves with a central caesura in each line, making a natural stress on syllables 6 and 12. Leguerney opts to set longer phrases as determined by how they might be spoken in speech, such as setting a single phrase across the enjambment from lines 3 to 4 (“*dans le cresson // Tremblante*”) in bars 13-14. This structure is shown in Figure 31.

|                                                              |   |
|--------------------------------------------------------------|---|
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| Si tu savais encor te lever de bonne <u>heure</u> ,          | a |
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| On irait jusqu'au bois, où, dans cette eau qui <u>pleure</u> | a |
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| Poursuivant la rainette, un jour, dans le cresson            | b |
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| Tremblante, tes pieds nus ont leur nacre baignée.            | c |
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| Déjà le rossignol a tari sa <u>chanson</u> ;                 | b |
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| L'aube a mis sa rosée aux toiles d'araignée,                 | c |
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| Et l'arme du chasseur, avec un faible <u>son</u> ,           | b |
| 1 2 3 4 5 6 // 7 8 9 10 11 12                                |   |
| Perce la brume, au loin, de soleil imprégnée.                | c |

Figure 31: Poetic structure of Toulet #8 “Réveil”

The poem talks about an intimate morning in nature, exploring the woods and walking barefoot in the water around dawn. It could be just before dawn or just after, because the nightingale has already stopped his song. Birds, including nightingales, are most active at dawn.



The first half of the poem is addressed to an individual “*tu*” and describes the activities they might do in the woods. The second half zooms out and describes the scene around them: the nightingale has stopped his song, the spiderwebs have dew on them, and there is a soft sound of a hunter’s bow in the distance, piercing the atmosphere of this early misty morning.

This song is through-composed with a uniform texture in the accompaniment: an arpeggiated right-hand figure with a melody in the top voice, and a slower moving left hand bass line. There is only one beat of introduction, which gives the feeling that you are joining something already in motion. The song moves through harmonies and registers, gently swelling and receding to match the text. It is a beautiful, quiet journey through the woods and Leguerney has wonderfully captured the intimate yet adventurous feeling.

In the recital and recording project, we found the final two lines of text tricky to execute because of the catch breath required in bar 32, followed by a crescendo to a subito piano. There is a lot of detail in only a few bars. We opted to take some time for the breath, but not much. Another option includes breathing after “*chasseur*” in bar 30 and carrying over bar 32 into 33, breathing after “*loin*”.

## 9. Le temps d’Adonis

“Le Temps d’Adonis” is another poem that is not written in *contrerime* form. It is in three stanzas of three lines each, the first two lines with ten syllables and the third with five.<sup>77</sup> Each stanza advances the rhyme scheme by adding a new rhyme while keeping one from the previous stanza. This structure is shown in Figure 32.

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<sup>77</sup> The interjection “ô” was added by Leguerney, therefore it was not included in the syllable count in Figure 32.

|                                                    |   |   |   |   |   |   |   |   |    |   |   |
|----------------------------------------------------|---|---|---|---|---|---|---|---|----|---|---|
| 1                                                  | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |   |   |
| Dans la saison qu'Adonis fut <u>blessé</u> ,       |   |   |   |   |   |   |   |   |    | a |   |
| 1                                                  | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |   |   |
| Mon coeur aussi de l'atteinte soudaine             |   |   |   |   |   |   |   |   |    | b |   |
|                                                    | 1 | 2 | 3 | 4 | 5 |   |   |   |    |   | a |
| D'un regard <u>lancé</u> .                         |   |   |   |   |   |   |   |   |    |   |   |
|                                                    |   |   |   |   |   |   |   |   |    |   |   |
| 1                                                  | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |   |   |
| Hors de l'abyme où le temps nous <u>entraîne</u> , |   |   |   |   |   |   |   |   |    | b |   |
| 1                                                  | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |   |   |
| T'évoquerai-je, ô belle, en vain - ô <u>vaines</u> |   |   |   |   |   |   |   |   |    | b |   |
|                                                    | 1 | 2 | 3 | 4 | 5 |   |   |   |    |   | c |
| Ombres, [ô] <u>souvenirs</u> .                     |   |   |   |   |   |   |   |   |    |   |   |
|                                                    |   |   |   |   |   |   |   |   |    |   |   |
| 1                                                  | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |   |   |
| Ah ! dans mes bras qui pleurais <u>demi-nue</u> ,  |   |   |   |   |   |   |   |   |    | d |   |
| 1                                                  | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |   |   |
| Certes, serais encore, à <u>revenir</u> ,          |   |   |   |   |   |   |   |   |    | c |   |
|                                                    | 1 | 2 | 3 | 4 | 5 |   |   |   |    |   | d |
| Ah ! la <u>bienvenue</u> .                         |   |   |   |   |   |   |   |   |    |   |   |

Figure 32: Poetic structure of Toulet #9 "Le temps d'Adonis"

The poem is one of three in the set that references Greek mythology. Adonis was a mortal man who was the lover of goddesses Aphrodite and Persephone. Just as Aphrodite is considered the goddess of female beauty, Adonis represents male beauty. He was killed during a hunt by a wild boar and later resurrected by Zeus. Several parts of the myth involve divisions of time; before his death, it was agreed by Zeus and the trio of lovers that Adonis would spend part of the year with Aphrodite, part of the year with Persephone, and part of the year by himself. After his death and resurrection, Zeus allowed him to spend half of the year with Aphrodite and half of the year in the underworld. "Thus, Adonis is tied to the idea of death and resurrection, which parallels the decay of the summer as winter approaches, and its eventual revival in the spring."<sup>78</sup>

<sup>78</sup> New World Encyclopedia contributors, "Adonis".  
<https://www.newworldencyclopedia.org/p/index.php?title=Adonis&oldid=1019126> (accessed November 5, 2025)

Therefore, the first line of the poem “In the season that Adonis was wounded” could refer to the end (death) of summer and the beginning of winter. Regardless, it is not so much the season or time of year that is the central topic of this poem, but the contrast between the past, the imagination, and the possible future.

The first stanza describes love at first sight. In the second stanza, the poet recalls his love in his mind, but all is merely vain shadows and memories. In the third stanza, he writes that this love would still be welcome again.

The structure of the song is in three parts, one for each stanza, but there is no return of any A material. It is through-composed. The first stanza is set by half-note chords in the piano, while the voice delivers the text in long descending “sighing” gestures. The second stanza begins in bar 7 with an unexpected modulation to C major, and a syncopated left-hand motive that adds more motion and unsteadiness to the song. After the previous vocal descent, the vocal line now rises in bars 7-8. The text is “*hors de l’abyme*” (“out of the abyss”), so Leguerney sets music that is going to a new place in harmony, texture, and time signature (4/4). At the end of the second stanza, there is a three-bar transition in the piano, with slowly changing harmonies from E diminished seventh in bar 13 to an E dominant seventh in bar 16. This is another example of Leguerney transitioning to a new area using a common tone (E natural). At the beginning of the third stanza, the syncopated motive is replaced with steady eighth notes in the right hand. The song ends on a happy, hopeful E major.

There is a lot happening in bar 20, with *cédez* suggesting slowing down, a decrescendo followed by a crescendo, as well as one bar of 2/4. The *cédez* is meant to facilitate all these things happening smoothly and gracefully. I believe it does not necessarily mean to ritard to the

end, but just to allow enough flexibility to execute all these details at once while still providing a gentle conclusion to the song.

## 10. Iris

Iris was the Greek goddess of the rainbow. Her “shining scarf” (*brillant mouchoir*) is possibly a reference to her coat of many colors, which she uses to provide light and to fly. The “seven lights” in the poem are the seven colors of the rainbow.

The first stanza is about the rainbow (Iris), illuminating the soft rain. The second verse is describing the rain as it falls over the summer roses, “stealing their beauty” by covering them up with rain like a dress. The theme of flowers and other elements of nature once again appears. The third verse is a dramatic shift to an unknown character, whose joyful laughter concealed many red flags (alarms) from the poet. He ends somewhat vindictively by wishing that he could finally see tears appear in their eyes. The reference to water is used in all three stanzas: first as Iris lights up the rain, then as the rain serves as the dress for the summer roses, and finally as the tears “climb” or “well up” in the person’s eyes. The use of the word “*monter*” (meaning “to climb”) is interesting here, as in the beginning of the song, rain falls down, illustrated by the descending arpeggios. At the end, when the singer sings “*monter*,” the voice and piano ascend, illustrating the ascending accumulation of the tears.

This song is in two sections. The A material, beginning in G major and composed of a quarter note bass line with fast descending arpeggios (illustrating the rain), is reused for the second stanza, except with some modifications in the vocal line in bar 12. Leguerney modulates by the end of the second verse through a series of surprising harmonies, D7 (bar 18) leading to C#9 which somehow makes it back to G major to begin the third verse in bar 22. This third verse

has a slower tempo and a slower rhythmic pattern in the piano right hand (sixteenth-note triplets become sixteenth-notes). This change of tempo and texture perfectly illustrates the narrative shift in the third stanza, becoming more intimate and personal. The last two lines of text are accompanied by the direction to gradually slow down until the end of the piece (bar 27).

This song, like several others in the set, is challenging in terms of its pacing. The song begins fast, gets slower at the third stanza, and gets progressively slower until the end. The performer must take care not to begin the song too slowly, or else they will have nowhere to go when asked to *cedez*. I also found it important to decide how to interpret this gradual slowdown over the entire last page. Should you play the postlude in whatever tempo you have arrived at by that time, or should you continue slowing each note down to the very end?

## **11. La vie est plus vaine**

The first stanza of this poem references the vanity and ephemerality of life, comparing it to a shadow on the wall. Toulet juxtaposes attraction and danger, being enchanted by the “dark hieroglyph” of a lover’s shadow while referring to her “lying tears that gaze at the sun.” The enjambment between stanzas 1 and 2 is interesting (*qu’y trace ton passage // m’enchante*), as it is the only time in the thirteen poems that an enjambment between two different stanzas occurs. Usually, enjambments occur within the same stanza. The third stanza could be interpreted that while life is a vain shadow or an illusion, death is not an illusion but rather concrete and definite. He ends by saying “don’t listen to your heartbeat, it’s a strange pain.” This is less a poetic question or suggestion and more a typical human response to difficult topics: we often avoid things that are difficult or painful to think about, such as the topic of our own mortality.

This song is in three sections, through-composed to match the text of each stanza. It begins with a three-note rhythmic motive that characterizes the first page of music. Leguerney sets the phrase *l'hiéroglyph obscur* (“dark hieroglyph”) in a modulation made by a series of ascending fourths in the vocal line, a strange pattern to sing but very fitting for the archaic word “hieroglyph.” As described above, Leguerney sets one vocal phrase across the enjambment, having a moment of transition with a sudden bar of 2/4 (bar 8) and a *ritardando*, followed by a new texture of repeated eighth note chords in the piano, E-flat 9 modulating to a new tonic A-flat major for the second stanza.

In the second stanza, Leguerney sets a dramatic ascent with a modal scale over a *ritardando* for the phrase *et jusqu'à ces menteuses larmes / qui miraient le soleil* (bars 12-14). This way of ending a phrase by vocal ascent is like the last five bars of the previous song “Iris,” and both texts refer to tears looking or climbing upward. After this dramatic moment, a bar of 5/4 gives an extra beat to help transition to the next line of text, which becomes more introspective or philosophical (neither is dying a vain shadow). The final lines of text are set by a change to 3/4 time signature and offbeat quarter-notes in the left hand, representing the heartbeat referenced in the text. The song ends in a somewhat unexpected A-flat major, with the heartbeat gently fading away.

## **12. Tout ainsi**

This is the only song in the set that has a meter of 6.4.6.4 syllables across three stanzas. As such, the word economy is restrictive, and it is difficult to comprehend the text. The first stanza references the biblical city of Sodom. The story goes that Sodom and Gomorrah were two cities that were so wicked and sinful that God destroyed them with fire and sulfur. The apples

could be another biblical reference to the apples in the Garden of Eve. The second stanza refers to the Greek figure Tantalus, who was punished for offending the gods by being made to stand in a pool of water that receded whenever he tried to drink, and with fruit above his head that the wind blew out of reach whenever he tried to grab them.<sup>79</sup> Tantalus is where we get the English word “tantalize” from. The second stanza is somewhat confusing because it talks about the same fruits that Tantalus “spits and devours,” yet we know that Tantalus never succeeded in obtaining the fruit. Perhaps this is a depiction of how Tantalus would eat the fruit if he were to ever successfully take hold of one.

The third stanza compares the poet’s heart to these fruits: “sweet to hold in your hands, but there is nothing but a little ash inside.” This draws comparison between the destruction of Sodom, the futility of Tantalus’s struggles, and the vanity of life.

The song begins with descending arpeggios in the piano that quickly meander through a series of different tonalities. The first two stanzas are set by this music, which gradually descends in register until the text about Tantalus devouring in the darkness, pausing on a low E-natural. Leguerney uses this single note as a transition to the third verse, in which the voice begins homophonically with the piano. It is *assez libre* (quite free), evidenced by the fermata and the lack of driving rhythm in bars 13-15. The song ends with a dissonant major seventh over an F minor triad, a dark and depressing depiction of the disappointment of holding only a bit of ash in your hands.

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<sup>79</sup> The Editors of Encyclopaedia Britannica. "Tantalus." Encyclopedia Britannica, October 4, 2024. <https://www.britannica.com/topic/Tantalus>.

The abundance of intervals of fourths and fifths in the vocal line gives it a somewhat angular quality. The singer should take care to maintain legato and good phrasing across these large intervals and practice them slowly.

### **13. Ainsi, ce chemin de nuage**

The first stanza is typically Toulet with opaque imagery of clouds and mirages in the distance. The second two stanzas evoke beautiful exotic imagery from Toulet's travels. Based on the appearance of the tiger at the end of the poem, he is probably referencing his year-long 1902 trip to East Asia, including stops in China, Singapore, Vietnam and Hong Kong.<sup>80</sup> The second two stanzas are a depiction of an exotic, color-filled evening with many sights, sounds and smells: the golden evening on the blue ponds, the smell of the frangipane, the lights of the fireflies and the moan of the tiger. The frangipane is a highly fragrant flower, especially at night.

The song begins with a lyrical descending pattern in E major in the piano. Leguerney uses this pattern to shift to C# major in bar 5, and then to Eb major by the end of the first stanza in bar 9. The second stanza changes texture to low, ringing bass half notes and repeated chords in the right hand. The chord progression and melody for this song are very similar to the music of #4 "Ces roses". Since these last three songs of the Toulet were not officially admitted to Leguerney's public body of works,<sup>81</sup> it is possible that he tried this melody here but ended up using it in "Ces roses" instead.

For the third stanza, Leguerney returns to the opening descending piano motive of the song, this time in Ab major. There is a dramatic ascending scale that suddenly emerges like

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<sup>80</sup> Paul-Jean Toulet, *Les Contrerimes*, 159

<sup>81</sup> Mary Dibbern, notes in the front matter of the score to Leguerney's *Poèmes de Paul-Jean Toulet*, 2.



“suddenly piercing the boredom of a tiger who moans.” The singer can have some fun with the descending portamento on “miaule” in bar 28 to illustrate the sound of this animal. It is important to note that the word “miauler” here does not necessarily mean to “meow” like we might say in English, but instead a moan or a groan from a tiger. Tigers do not meow.

## Conclusion

Jacques Leguerney occupies a unique place in the genre of French *mélodie*. He looked to the past to find beauty and order during a chaotic time in world history, when art was moving relentlessly forward. He did not simply resurrect or recreate the past, but recontextualized it into his modern, compositional vernacular. Leguerney is a composer with a natural inclination towards a particular genre of poetry that has proved a challenge for composers throughout the history of *mélodie*. This dissertation also explored the challenges that beset Poulenc, and the clever solutions used by Ravel. Through his inventive, original approach inspired by this long lineage of *mélodie* tradition, Leguerney enlightens the modern artist to the intricacies and aesthetic of historical poetry. Future research is suggested on the study of Leguerney from the perspective of harmonic analysis, which this author found to be an intriguing stylistic element of his compositions, but went beyond the scope of this dissertation. It would also be interesting to see if there were any major differences in the way Leguerney sets the writers of the sixteenth-century Pléiade compared to how he sets seventeenth century poets in his later song cycles. Through the research presented in this document and the variety of performance resources included, I hope to inspire further listening, performing, and studying of Leguerney's music.

## Appendix A: Recital Texts and Translations

### Banalités (1940)

Poetry by Guillaume APOLLINAIRE (1880-1918)

Translations by Pierre Bernac

#### Chanson d'Orkenise

Par les portes d'Orkenise  
Veut entrer un charretier.  
Par les portes d'Orkenise  
Veut sortir un va-nu-pieds.

Et les gardes de la ville  
Courant sus au va-nu-pieds:  
'Qu'emportes-tu de la ville?'  
'J'y laisse mon cœur entier.'

Et les gardes de la ville  
Courant sus au charretier:  
'Qu'apportes-tu dans la ville?'  
'Mon cœur pour me marier!'

Que de cœurs, dans Orkenise!  
Les gardes riaient, riaient.  
Va-nu-pieds la route est grise,  
L'amour grise, ô charretier.

Les beaux gardes de la ville  
Tricotaient superbement;  
Puis les portes de la ville  
Se fermèrent lentement.

#### Hôtel

Ma chambre a la forme d'une cage  
Le soleil passe son bras par la fenêtre

Mais moi qui veut fumer  
Pour faire des mirages  
J'allume au feu du jour ma cigarette  
Je ne veux pas travailler  
Je veux fumer.

#### Song of Orkenise

Through the gates of Orkenise  
A carter wants to enter.  
Through the gates of Orkenise  
A vagabond wants to leave.

And the town guards  
Hasten up to the vagabond:  
'What are you taking away from the town?'  
'I leave my whole heart there.'

And the town guards  
Hasten up to the vagabond:  
'What are you bringing into the town?'  
'My heart to be married!'

What a lot of hearts in Orkenise!  
The guards laughed and laughed.  
Vagabond, the road is hazy,  
Love makes the head hazy, O carter!

The fine-looking town guards  
Knitted superbly;  
Then the gates of the town  
Slowly closed.

#### Hotel

My room is shaped like a cage  
The sun puts its arm through the window

But I who would like to smoke  
To make smoke pictures  
I light at the fire of day my cigarette  
I do not want to work  
I want to smoke.

### **Fagnes de Wallonie**

Tant de tristesses plénières  
Prirent mon cœur aux fagnes désolées  
Quand las j'ai reposé dans les sapinières  
Le poids des kilomètres pendant que râlait  
Le vent d'ouest  
J'avais quitté le joli bois  
Les écureuils y sont restés  
Ma pipe essayait de faire des nuages au ciel  
Qui restait pur obstinément

Je n'ai confié aucun secret sinon  
Une chanson énigmatique  
Aux tourbières humides

Les bruyères fleurant le miel  
Attiraient les abeilles  
Et mes pieds endoloris  
Foulaient les myrtilles et les airelles

Tendrement mariée  
Nord  
Nord  
La vie s'y tord  
En arbres forts  
Et tors  
La vie y mord  
La mort  
A belles dents  
Quant bruit le vent

### **Voyage à Paris**

Ah! la charmante chose  
Quitter un pays morose  
Pour Paris  
Paris joli  
Qu'un jour dut créer l'Amour

### **Sanglots**

Notre amour est réglé par les calmes étoiles

### **Walloon Uplands**

Overwhelming sorrow  
Seized my heart in the desolate uplands  
When tired, I rested in the fir plantation  
The weight of the kilometers while blustered  
The west wind  
I had left the pretty wood  
The squirrels stayed there  
My pipe tried to make clouds in the sky  
Which remained obstinately clear

I did not confide any secret except  
An enigmatic song  
To the damp peat bog

The heather fragrant with honey  
Attracted the bees  
And my aching feet  
Crushed the blueberries and the cranberries

tenderly united  
north  
north  
Life twists itself there  
in strong trees  
and twisted  
Life bites there  
Death  
ravenously  
when the wind howls

### **Trip to Paris**

Ah! How charming  
To leave a dreary place  
For Paris  
Delightful Paris  
That once upon a time, Love must have created.

### **Sobs**

Our love is ordered by the calm stars

Or nous savons qu'en nous beaucoup  
 d'hommes respirent  
 Qui vinrent de très loin et sont un sous nos fronts  
*C'est la chanson des rêveurs*  
*Qui s'étaient arraché le cœur*  
*Et le portaient dans la main droite*  
 Souviens-t'en cher orgueil de tous ces souvenirs  
 Des marins qui chantaient comme des conquérants  
 Des gouffres de Thulé des tendres cieux d'Ophir  
 Des malades maudits de ceux qui fuient leur ombre  
 Et du retour joyeux des heureux émigrants  
  
*De ce cœur il coulait du sang*  
*Et le rêveur allait pensant*  
*A sa blessure délicate*  
 Tu ne briseras pas la chaîne de ces causes  
*Et douloureuse et nous disait*  
 Qui sont les effets d'autres causes  
*Mon pauvre cœur mon cœur brisé*  
*Pareil au cœur de tous les hommes*  
 Voici voici nos mains que la vie fit esclaves  
*Est mort d'amour ou c'est tout comme*  
*Est mort d'amour et le voici*  
 Ainsi vont toutes choses  
*Arrachez donc le vôtre aussi*  
 Et rien ne sera libre jusqu'à la fin des temps  
 Laissons tout aux morts  
 Et cachons nos sanglots

Now we know that in us, many men have their being  
 Who came from very far away and are one under our  
 brows  
*It is the song of the dreamers*  
*Who tore out their heart*  
*And carried it in their right hand*  
 Remember, dear pride, all these memories  
 Of the sailors who sang like conquerors  
 Of the chasms of Thule, of the gentle skies of Ophir  
 Of the cursed sick people, of those who fled from their  
 shadow  
 And of the joyous return of happy emigrants  
*This heart ran with blood*  
*And the dreamer went on thinking*  
*Of his wound delicate*  
 You will not break the chain of these causes  
*And painful, and said to us*  
 Which are the effects of other causes  
*My poor heart, my broken heart*  
*Resembling the heart of all men*  
 Here, here are our hands that life has enslaved  
*Has died of love, or so it seems*  
*Has died of love and here it is*  
 Such is the way of all things  
*Tear out yours as well*  
 And nothing will be free until the end of time  
 Let us leave all to the dead  
 And hide our sobs

## Poèmes de Ronsard (1940)

Poetry by Pierre de RONSARD (1524-1585)

Translations by Jeremy Sams.<sup>82</sup>

### Attributs

Les épis sont à Cérès,  
Aux Dieux bouquins les forêts  
À Chlore l'herbe nouvelle,  
À Phoebus le vert laurier  
À Minerve l'olivier  
Et le beau pin à Cybèle ;

Aux Zéphires le doux bruit,  
À Pomone le doux fruit,  
L'onde aux Nymphes est sacrée  
À Flore les belles fleurs  
Mais les soucis et les pleurs  
Sont sacrés à Cythérée.

### Le tombeau

Quand le ciel et mon heure  
Jugeront que je meure,  
Ravi du beau séjour  
Du commun jour,

Je défends qu'on ne rompe  
Le marbre pour la pompe  
De vouloir mon tombeau  
Bâtir plus beau,

Mais bien je veux qu'un arbre  
M'ombrage en lieu d'un marbre,  
Arbre qui soit couvert  
Toujours de vert.

De moi puisse la terre  
Engendrer un lierre  
M'embrassant en maint tour  
Tout à l'entour;

### Attributes

The corn belongs to Ceres,  
The forests to the Satyr gods,  
The fresh grass to Chloris,  
The green laurel to Phoebus,  
The olive tree to Minerva,  
And the lovely pine to Cybele;

The sweet sound to Zephyr,  
The sweet fruit to Pomona,  
The seas are sacred to the Nymphs,  
The lovely flowers to Flora,  
But sadness and tears  
Are sacred to Cytherea.

### The tomb

When the heavens and my hour  
Decree that I should die,  
Stolen from the beauty  
Of everyday existence

I forbid that anyone should break up  
Marble for the pomp  
Of wishing my tomb  
Be built more beautifully,

I'd rather that a tree  
Sheltered me than a marble tomb,  
A tree forever covered  
With green.

Let the earth bring forth  
From me an ivy  
To twine around me  
Coil upon coil.

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<sup>82</sup> Johnson, *Poulenc: The Life in the Songs*, 54-59

Et la vigne tortisse  
Mon sépulcre embellisse,  
Faisant de toutes parts  
Un ombre épars.

And let this twisted vine  
Adorn my sepulchre,  
Affording all about me  
Scattered shade.

### **Ballet**

Le soir qu'Amour vous fit en la salle descendre  
Pour danser d'artifice un beau ballet d'Amour

Vos yeux, bien qu'il fût nuit, ramenèrent le jour  
Tant ils surent d'éclairs par la place répandre

Le ballet fut divin, qui se soulait reprendre,  
Se rompre, se refaire et, tour dessus retour,  
Se mêler, s'écarter, se tourner à l'entour  
Contre-imitant le cours du fleuve de Méandre.

Ores il était rond, ores long, or' étroit,  
Or' en pointe, en triangle, en la façon qu'on voit  
L'escadron de la grue évitant la froidure

Je faux, tu ne dansais, mais ton pied voletait  
Sur le haut de la terre ; aussi son corps s'était  
Transformé pour ce soir en divine nature

### **Ballet**

That evening when Cupid bade you come down to the  
ballroom  
To dance an artful dance of love,  
Although it was night, your eyes conjured back the  
daylight,  
So able were they to spread brightness all around.

The dancing was divine, and it managed to revive anew  
To break off, to remake itself, and, by twist and turn,  
To mingle, to stand apart, to circle round and round,  
Like the mazy motion of the river Meander.

Now in a ring, now in a line, now close together,  
Now tapering to a point, in a triangle, as we see  
Flocks of cranes flying off to hotter climes.

No, I'm wrong – you were not dancing, your feet soared  
Above the earth; and your body  
Was transformed for that one night into divine nature.

### **Je n'ai plus que les os**

Je n'ai plus que les os, un squelette je semble,  
Décharné, dénervé, démusclé, dépoulté,  
Que le trait de la mort sans pardon a frappé.  
Je n'ose voir mes bras que de peur je ne tremble.

Apollon et son fils, deux grands maîtres, ensemble  
Ne me sauraient guérir; leur métier m'a trompé.  
Adieu plaisant soleil; mon œil est étoulté,  
Mon corps s'en va descendre où tout se désassemble.

Quel ami me voyant en ce point dépoulté  
Ne remporte au logis un œil triste et moulté  
Me consolant au lit et me baisant la face,

En essuyant mes yeux part la mort endormis?  
Adieu, chers compagnons, adieu mes chers amis,  
Je m'en vais le premier vous préparer la place.

### **I have only my bones**

I have only my bones, I seem like a skeleton,  
Devoid of flesh, of nerves, of muscle, of substance,  
Which the unforgiving hand of death has struck.  
I daren't look at my arms for fear of trembling.

Apollo and his son, two master physicians, working  
together  
Could not cure me. Their profession has led me astray.  
Farewell, lovely sun; my eyes are clouded over,  
My body will descend to where everything falls apart.

What friend, seeing me thus laid bare,  
Would not visit me with a moist and mournful eye,  
Consoling me on my sickbed and kissing my face,

And wiping my eyes, which death has put to sleep?  
Farewell, dear companions, farewell my dear friends,  
I am going before, to prepare you a place.

### **À son page**

Fais rafraîchir mon vin  
Qu'il passe en froideur un glaçon;  
Fais venir Jeanne, qu'elle apporte  
Son luth pour dire une chanson

Nous ballerons tous trois au son,  
Et dis à Barbe qu'elle vienne,  
Les cheveux tors à la façon  
D'une folâtre italienne.

Ne vois-tu que le jour se passe?  
Je ne vis point au lendemain;  
Page, reverse dans ma tasse,  
Que ce grand verre soit tout plein.

### **To his page**

Chill my wine until  
It's colder than an icicle;  
Call for Jeanne, and have her bring  
Her lute so she can oblige us with a song;

All three of us will dance to its music,  
And tell Barbe to join us,  
With her hair all in ringlets  
Like a wild Italian girl.

Can't you see that the day is dying?  
I never give a thought to the morrow;  
Page, come recharge my cup,  
Fill my big glass to the brim.



## Deux épigrammes de Clément Marot (1899, 1896)

Poetry by Clément MAROT (1496-1544)

Translation by Richard Stokes.<sup>83</sup>

### D'Anne qui me jecta de la neige (1896)

Anne par jeu me jecta de la neige,  
Que je cuidoyz froide, certainement :  
Mais c'estoit feu, l'expérience en ay je,  
Car embrasé, je fus soudainement.  
Puis que le feu loge secretement  
Dedans la naige, où trouveray je place  
Pour n'ardre point ? Anne, ta seule grace  
Estaindre peult le feu que je sens bien,  
Non point par eau, par neige ne par glace,  
Mais par sentir un feu pareil au mien.

### On Anne, who threw snow at me

Anne in play threw snow at me,  
Which I certainly thought cold:  
But what I felt from it was fire,  
For suddenly I was all aflame.  
Since fire dwells secretly  
In the snow, where shall I find a place  
Where I'll not burn? Anne, your favour alone  
Can quench the flame I so keenly feel,  
Not water nor snow nor ice,  
But by feeling a fire which matches mine.

### D'Anne jouant de l'espinette (1899)

Lorsque je voy en ordre la brunette,  
Jeune, en boin point, de la ligne des dieux,  
Et que sa voix, ses doigts et l'espinette,  
Meinent un bruyct doulx et mélodieux,  
J'ay du plaisir et d'oreilles et d'yeulx  
Plus que les saints en leur gloire immortelle,  
Et autant qu'eulx je deviens glorieux  
Dès que je pense estre un peu aymé d'elle.

### On Anne playing the spinet

When I see my neat and dark-haired lady,  
Young, comely, of divine lineage,  
And when her voice, her fingers, and the spinet  
Make a sweet melodious sound,  
My ears and eyes know greater pleasure  
Than the saints in their immortal glory:  
And I become as glorious as they,  
The moment I feel she loves me a little

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<sup>83</sup> Johnson and Stokes, *A French Song Companion*, 412.

## Ronsard à son âme (1923)

Poetry by Pierre de RONSARD (1524-1585)

Translation by Dr. Laura Steinfeld Prichard, taken from [Lieder.net](http://Lieder.net), reprinted with permission

Amelette Ronsardelette,  
Mignonnelette doucelette,  
Treschere hostesse de mon corps,  
Tu descends là bas foiblelette,  
Pasle, maigrelette, seulette,  
Dans le froid Royaume des mors :  
Toutesfois simple, sans remors  
De meurtre, poison, et rancune,  
Mesprisant faveurs et tresors  
Tant enviez par la commune.

Passant, j'ay dit, suy ta fortune  
Ne trouble mon repos, je dors

Dear little bit of Ronsard,  
Little sweet one, little soft one,  
Dearest hostess of my body,  
You descend below, so weakly,  
So pale, so meager, so lonely,  
To the cold kingdom of the dead;  
However simple, without remorse  
For murder, poison, and bitterness,  
Scorning favors and treasures,  
So envied by the common man.

Passer-by, as I said: follow your fortune,  
Don't disturb my rest, I'm sleeping.

## Poèmes de la Pléiade, 1<sup>er</sup> Recueil (1943)

As set by Jacques LEGUERNEY (1906-1997)

Poetry by Pierre de RONSARD (1524-1585)

Translations by Mary Dibbern<sup>84</sup> taken from the book “Interpreting the Songs of Jacques Leguerney,” reprinted with permission.

### Je vous envoie

Je vous envoie un bouquet, que ma main  
Vient de trier de ces fleurs épanies,  
Qui ne les eut à ce vêpre cueillies,  
Chutes à terre elles fussent demain.

Cela vous soit un exemple certain,  
Que vos beautés, bien qu'elles soient fleuries,  
En peu de temps, seront toutes flétries,  
Et, comme fleurs, périront tout soudain.

Le temps s'en va, le temps s'en va ma Dame,  
Las ! le temps non, mais nous nous en allons,  
Et tôt serons étendus sous la lame,

Et des amours, desquelles nous parlons  
Quand serons morts, n'en sera plus nouvelle :  
Pour ce aimez-moi, cependant qu'êtes belle.

### Genièvres hérissés

Genièvres hérissés, et vous, houx épineux  
L'un hôte des déserts, et l'autre d'un bocage ;  
Lierre, le tapis d'un bel antre sauvage,  
Sources qui bouillonnent d'un surgon sablonneux;

Pigeons qui vous baisez d'un baiser savoureux  
Tourterelles qui lamentez d'un éternel veuvage.  
Rossignols ramagers qui d'un plaisant langage  
Nuit et jour rechantez vos versets amoureux ;

Vous, à la gorge rouge, étrangère hirondelle.  
Si vous voyez aller ma Nymphe en ce printemps  
Pour cueillir des bouquets par cette herbe nouvelle,

### I send to you

I send to you a bouquet that my hand  
Has just selected from these blossoming flowers  
Had they not been gathered this evening,  
Fallen to earth they would have, tomorrow.

May that for you, be a certainty  
That your beauty, though it is flowering,  
In a short time will be completely withered.  
And, like flowers, will perish suddenly.

Time passes, time passes, my Lady -  
Alas! Time no, but we ourselves pass away,  
And soon will be stretched out under the tombstone,

And the passion of which we speak  
When we are dead, of that there will be no more  
tidings:  
Therefore love me, while you are still beautiful.

### Spiky junipers

Spiky junipers, and you, thorny holly  
One guest of deserts, the other of a bosket;  
Ivy, the carpet of a beautiful wild lair  
Brooks that ripple in a sandy stream;

Pigeons that embrace you with a savory kiss,  
Turtle doves who lament their eternal widowhood  
Warbling nightingales, who in a pleasing language  
Night and day re-sing your amorous verses

You, with the red throat, foreign swallow,  
If you see my nymph roaming in this springtime  
In order to gather bouquets of these young plants,

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<sup>84</sup> Dibbern, 59-80.

Dites-lui pour néant que sa grâce j'attends,  
Et que, pour ne souffrir le mal que j'ai  
pour elle,  
J'ai mieux aimé mourir que languir si longtemps.

### **Je me lamente**

Je [me] lamente sans réconfort,  
Me souvenant de cette mort  
Qui déroba ma douce vie;  
Pensant en ses yeux qui soulaient  
Faire de moi ce qu'ils voulaient,  
De vivre je n'ai plus d'envie...  
...  
Hélas! où est cette beauté,  
Ce Printemps, cette nouveauté,  
Qui n'aura jamais de seconde ?  
Du ciel tous les dons elle avait ;  
Aussi parfaite ne devait  
Longtemps demeurer en ce monde...  
...  
Soit que tu vives près de Dieu  
Ou aux champs Elysées, adieu !  
Adieu cent fois, adieu, Marie !  
Ronsard jamais ne t'oubliera,  
Jamais la mort ne déliera  
Le nœud où la beauté me lie.

### **Bel aubépin**

Bel aubépin, verdissant,  
Fleurissant  
Le long de ce beau rivage,  
Tu es vêtu jusqu'au bas  
De tes bras  
D'une lambruche sauvage.  
...  
Le gentil rossignolet  
Nouvelet,  
Avecque sa bien-aimée,  
Pour ses amours alléger

Tell her for naught I await her favor,  
And that, in order not to suffer from the pain that I feel  
for her,  
I have preferred to die than to languish such a long  
time.

### **I mourn**

I mourn without being comforted  
Remembering this death  
That robbed me of my pleasant life;  
Thinking of those eyes that were satisfied  
Doing with me what they wanted,  
To live I have no more desire  
...  
Alas, where is this beauty,  
This springtime, this newness  
That will never have an equal?  
From heaven all the gifts she had;  
Such perfection was not meant  
To remain a long time in this world.  
...  
May you live near God  
Or in the Elysian Fields, farewell!  
Farewell a hundred times, farewell Marie!  
Ronsard never will forget you,  
Never will death untie  
The knot that ties me to your beauty.

### **Beautiful hawthorn tree**

Beautiful hawthorn, becoming green,  
Flowering  
Along this beautiful riverbank,  
You are clad to the ends  
Of your arms  
With a wild climbing vine.  
...  
The nice little nightingale,  
Young,  
With his dearly beloved,  
In order to fulfill his love

Vient loger  
Tous les ans en ta ramée.

...

Or vis, gentil aubépin,  
Vis sans fin,  
Vis sans que jamais tonnerre,  
Ou la cognée, ou les vents,  
Ou les temps  
Te puissent ruer par terre.

Comes to live  
Every year in your arbor.

...

Now live, noble hawthorn  
Live forever,  
Live so that neither thunder  
Nor a hatchet, nor the wind,  
Nor the weather,  
Can fling you to the earth.

## **Au sommeil**

Poetry by Philippe DESPORTES (1546-1606)

### **Au sommeil**

Somme, doux repos de nos yeux.  
Aimé des hommes et des dieux,  
Fils de la Nuit et du Silence,  
Qui peux les esprits délier,  
Qui fait les soucis oublier,  
Endormant toute violence.

Clos mes yeux, fais-moi sommeiller,  
Je t'attends sur mon oreiller,  
Où je tiens la tête appuyée :  
Je suis dans mon lit sans mouvoir,  
Pour mieux ta douceur recevoir,  
Douceur dont la peine est noyée.

### **Si mille œillets**

Si mille œillets, si mille lis j'embrasse,  
Entortillant mes bras tout à l'entour,  
Plus fort qu'un cep, qui d'un amoureux tour  
La branche aimée, en mille plis l'enlace :

Si le souci ne jaunit plus ma face,  
Si le plaisir fait en moi son séjour,  
Si j'aime mieux les Ombres que le jour,  
Songe divin, cela vient de ta grâce.

En te suivant je volerais aux cieux :  
Mais ce portrait qui nage dans mes yeux,

### **To sleep**

Sleep, sweet rest of our eyes,  
Beloved of men and of the gods,  
Son of the Night and of Silence,  
Who can release thoughts,  
Who makes worry forgotten,  
Sending anguish to sleep.

Close my eyes, make me sleep,  
I await you on my pillow,  
Where I lay my head;  
I stay in my bed without moving,  
In order to better receive your sweetness,  
Sweetness in which pain is drowned.

### **If a thousand carnations**

If a thousand carnations, if a thousand lilies I embrace,  
Folding my arms all around them,  
Stronger than a vine that amorously encircling  
The beloved branch with a thousand coils entwines it;

If worry no longer fades my visage,  
If pleasure makes in me its abode,  
If I love more the shadows than the day,  
Divine dream, that comes from your charm.

Following you I would fly to heaven:  
But this portrait that swims before my eyes

Fraude toujours ma joie interrompue.

Et tu me fuis au milieu de mon bien,  
Comme un éclair qui se finit en rien,  
Ou comme au vent s'évanouit la nue.

Always betrays my interrupted joy.

And you flee from me in the midst of my well-being,  
Like a lightning flash that ends as nothing,  
Or like the wind chasing away the clouds.

## Treize poèmes de Toulet (1943)

Poetry by Paul-Jean TOULET (1867-1920)

Translations by Rhys Burgess and Pierre-André Doucet

### Toi qu'empourprait l'âtre d'hiver

Toi qu'empourprait l'âtre d'hiver  
Comme une rouge nue  
Où déjà te dessinait nue  
L'arôme de ta chair ;

Ni vous, dont l'image ancienne  
Captive encore mon cœur,  
Île voilée, ombres en fleurs,  
Nuit océanienne ;

Non plus ton parfum, violier  
Sous la main qui t'arrose,  
Ne valent la brûlante rose  
Que midi fait plier.

### Douce plage

Douce plage où naquit mon âme ;  
Et toi, savane en fleurs  
Que l'Océan trempe de pleurs  
Et le soleil de flamme ;

Douce aux ramiers, douce aux amants,  
Toi de qui la ramure  
Nous charmaient d'ombre, et de murmure,  
Et de roucoulements ;

Où j'écoute frémir encore  
Un aveu tendre et fier -  
Tandis qu'au loin riait la mer  
Sur le corail sonore.

### En mémoire d'un ami

Dormez, ami ; demain votre âme  
Prendra son vol plus haut.

### You who made purple the winter hearth

You, reddened by winter's hearth  
Like a crimson sky  
Where already the scent of your flesh  
Was sketching you bare;

Neither you, whose bygone image  
Still captivates my heart,  
Veiled island, shadows in bloom,  
Oceanic night;

Nor your perfume, violet  
Under the hand that waters you,  
Can equal the worth of the burning rose  
Bent by the stroke of noon.

### Sweet beach

Gentle shores where my soul was born;  
And you, blooming savannah,  
Tear-soaked by the Ocean  
And bathed in the sun's warm light;

Tender to both doves and lovers,  
You whose canopy  
Charmed us with shade and murmurs,  
And soft cooing;

Where I listen, as it trembles still,  
To a tender and proud confession  
While in the distance the sea laughed  
On the resonant coral.

### To the memory of a friend

Sleep, friend; tomorrow, your soul  
Will take flight high above.

Dormez, mais comme le gerfaut,  
Ou la couverte flamme.

Tandis que dans le couchant roux  
Dorment les éphémères,  
Dormez sous les feuilles amères.  
Ma jeunesse avec vous.

### **Ces roses**

Ces roses pour moi destinées  
Par le choix de sa main,  
Aux premiers feux du lendemain,  
Elles étaient fanées.

Avec les heures, un à un,  
Dans la vasque de cuivre,  
Leur calice tinte et délivre  
Une âme à leur parfum

Liée, entre tant, Ô Ménése,  
Qu'à travers vos ébats,  
J'entends résonner tout bas  
Le glas de ma jeunesse.

### **Nocturne**

Ô mer, toi que je sens frémir  
À travers la nuit creuse,  
Comme le sein d'une amoureuse  
Qui ne peut pas dormir ;

Le vent lourd frappe la falaise...  
Quoi ! si le chant moqueur  
D'une sirène est dans mon cœur -  
Ô cœur, divin malaise.

Quoi, plus de larmes, ni d'avoir  
Personne qui vous plaigne...  
Tout bas, comme d'un cœur qui saigne,  
Il s'est mis à pleuvoir.

Sleep, but like the falcon,  
Or the covered flame.

While in the red sunset  
The mayflies sleep,  
Sleep under the bitter leaves.  
My youth with you.

### **These roses**

These roses, destined for me  
By the choice of her hand,  
At the first light of the next day,  
They had wilted.

With time, one by one,  
In the copper basin,  
Their chalice rings and releases  
A soul to their scent

Bound, among others, O wanton one,  
That through your lovemaking,  
I hear, quietly resonating,  
The death-knell of my youth.

### **Nocturne**

O sea, I feel you tremble  
Through the hollow night,  
Like the bosom of a lover  
Unable to sleep;

The heavy wind strikes the cliff...  
What! if the mocking song  
Of a siren is in my heart -  
O heart, divine unease.

What, no more tears... nor to have  
Anyone to cry over you...  
Very quietly, as from a heart that bleeds,  
It started to rain.



### **Puisque tes jours**

Puisque tes jours ne t'ont laissé  
Qu'un peu de cendre dans la bouche,  
Avant qu'on ne tende la couche  
Où ton cœur dorme, enfin glacé,  
Retourne, comme au temps passé,  
Cueillir, près de la dune instable,  
Le lys qu'y courbe un souffle amer,  
- Et grave ces mots sur le sable :  
Le rêve de l'homme est semblable  
Aux illusions de la mer.

### **Le tremble est blanc**

Le temps irrévocable a fui. L'heure s'achève.  
Mais toi, quand tu reviens, et traverses mon rêve,  
Tes bras sont plus frais que le jour qui se lève,  
Tes yeux plus clairs.

À travers le passé ma mémoire t'embrasse.  
Te voici. Tu descends en courant la terrasse  
Odorante, et tes faibles pas s'embarrassent  
Parmi les fleurs.

Par un après-midi de l'automne, au mirage  
De ce tremble inconstant que varient les nuages,  
Ah ! verrai-je encor se farder ton visage  
D'ombre et de soleil?

### **Réveil**

Si tu savais encor te lever de bonne heure,  
On irait jusqu'au bois, où, dans cette eau qui pleure  
Poursuivant la rainette, un jour, dans le cresson  
Tremblante, tes pieds nus ont leur nacre baignée.  
Déjà le rossignol a tari sa chanson ;

### **Since your days**

Since your days have left you  
Naught but a bit of ash in the mouth,  
Before we make the bed  
Where your heart sleeps, finally frozen,  
Return, as in days past,  
To gather, near the unsteady dune,  
The lily bent by a bitter breath,  
- And etch these words in the sand:  
The dreams of men are like  
The illusions of the sea.

### **The aspen is white**

The irrevocable time is gone. The hour is ending.  
But you, when you come back, and pass through my  
dreams,  
Your arms are cooler than the dawning day,  
Your eyes, brighter.

Through the past my memory embraces you.  
Here you are. Running, you descend through the fragrant  
terrace,  
and your weak steps trip you up  
Among the flowers.

On an autumn afternoon, in the mirage  
of this unsteady aspen varied by the clouds,  
Ah! will I see your face colored  
With shade and sun?

### **Awakening**

If you still knew how to wake up early,  
We would go to the woods, where, trembling in this  
weeping water,  
Chasing the tree-frog one day, in the cress,  
You immersed your pale bare feet.  
Already, the nightingale's song has run out;

L'aube a mis sa rosée aux toiles d'araignée,  
Et l'arme du chasseur, avec un faible son,  
Perce la brume, au loin, de soleil imprégnée.

### **Le temps d'Adonis**

Dans la saison qu'Adonis fut blessé,  
Mon coeur aussi de l'atteinte soudaine  
D'un regard lancé.

Hors de l'abyme où le temps nous entraîne,  
T'évoquerai-je, ô belle, en vain - ô vaines  
Ombres, ô souvenirs.

Ah ! dans mes bras qui pleurais demi-nue,  
Certes, serais encore, à revenir,  
Ah ! la bienvenue.

### **Iris**

Iris, à son brillant mouchoir,  
De sept feux illumine  
La molle averse qui chemine,  
Harmonieuse à choir.

Ah ! sur les roses de l'été,  
Sois la mouvante robe,  
Molle averse, qui me dérobe  
Leur aride beauté.

Et vous, dont le rire joyeux  
M'a caché tant d'alarmes,  
Puissé-je voir enfin des larmes  
Monter jusqu'à vos yeux.

### **La vie est plus vaine**

La vie est plus vaine une image  
Que l'ombre sur le mur.  
Pourtant l'hieroglyphe obscur  
Qu'y trace ton passage

M'enchanté, et ton rire pareil

Dawn has strewn its dew over the cobwebs,  
And the hunter's weapon, with a weak sound,  
Pierces the far-off, sun-drenched mist.

### **The time of Adonis**

In the season in which Adonis was wounded,  
So too was my heart from the sudden attack  
Of a glance.

Out of the abyss into which time drags us,  
Would I recall you, O beautiful, in vain - O vain  
Shadows, O memories.

Ah! You who wept half-naked in my arms,  
Certainly, you would still be,  
Ah! all the welcome.

### **Iris**

Iris, with her brilliant scarf,  
Illuminates with seven colors  
The gentle shower that drifts,  
Harmonically falling.

Ah! on the summer roses,  
Be the fluttering dress,  
Gentle shower, that steals  
Their barren beauty.

And you, whose joyful laughter  
Hid from me so many alarms,  
May I finally see tears  
Well up in your eyes.

### **Life is more vain**

Life is more vain an image  
Than a shadow on the wall.  
Yet the dark hieroglyph  
That your passage traces

Enchants me, just as your laughter, like

Au vif éclat des armes ;  
Et jusqu'à ces menteuses larmes  
Qui miraient le soleil.

Mourir non plus n'est ombre vaine.  
La nuit, quand tu as peur,  
N'écoute pas battre ton cœur :  
C'est une étrange peine.

### **Tout ainsi que ces pommes**

Tout ainsi que ces pommes  
De pourpre et d'or  
Qui mûrissent aux bords  
Où fut Sodome ;

Comme ces fruits encore  
Que Tantalus,  
Dans les sombres palus,  
Crache, et dévore ;

Mon cœur, si doux à prendre  
Entre tes mains,  
Ouvre-le, ce n'est rien  
Qu'un peu de cendre.

### **Ainsi, ce chemin de nuage**

Ainsi, ce chemin de nuage,  
Vous ne le prendrez point,  
D'où j'ai vu me sourire au loin  
Votre brillant mirage ?

Le soir d'or sur les étangs bleus  
D'une étrange savane,  
Où pleut la fleur de frangipane,  
N'éblouira vos yeux ;

Ni les feux de la luciole  
Dans cette épaisse nuit  
Que tout à coup perce l'ennui  
D'un tigre qui miaule.

The bright glint of weapons;  
And even those lying tears  
That gazed at the sun.

Neither is dying a vain shadow.  
At night, when you're afraid,  
Don't listen to your heart beat:  
It's a strange pain.

### **Just as these apples**

Just as these apples  
Crimson and gold  
That ripen at the edges  
Where once stood Sodom;

Like these fruits again  
That Tantalus,  
In the dark marshes,  
Spits, and devours;

My heart, so sweet to take  
In your hands,  
Open it, it's nothing  
But a bit of ash.

### **So, this path of clouds**

So, this path of clouds,  
You won't take it,  
From where I saw, smiling at me in the distance  
Your shining mirage?

The golden evening on the blue ponds  
Of a strange savannah,  
Where the frangipane flower rains down,  
Will not dazzle your eyes;

Nor the light of the firefly  
In this thick night  
That suddenly pierces the boredom  
Of a moaning tiger.

## Appendix B: IPA Guide to Toulet Poems

The following is a guide modeled on the approaches used by Thomas Grubb in his book “Singing in French” and Pierre Bernac in “The Interpretation of French Song.” I have included my choices of *liaison* and *elision* that I learned from my study of these works and of French diction.

As French is a legato language, you should sustain (connect) every vowel to the following consonant-vowel cluster. It is assumed that each line will be intoned in this legato fashion by the singer. The IPA for these songs will be printed as it should be sung, with consonants and vowels divided into successive clusters as informed by the rhythms Leguerney has placed into the text. Below the IPA is the original text, and beneath that, a word-for-word translation. This literal translation is useful in the beginning of the learning process, but it is important to understand the larger ideas in English. For this reason, singers will find it useful to reference both appendices for poetic and literal translations.

This IPA provides guidance for lyric, not spoken diction, of these texts as set by Leguerney. It is intended for singers, teachers, and coaches to use in preparing these songs for performance.

- The arrow symbol → serves as a reminder to sustain the vowel in cases where this is not intuitive.
- The vertical line symbol | is an indication of hiatus or break in the sound. This is occasionally suggested for cases of textual clarity or forbidden liaison. If the sound that follows the vertical line is a vowel, it should not be attacked with a hard glottal onset, but carefully coordinated to maintain the clarity given by the hiatus without disturbing the legato phrase. I believe legato is about connecting and grouping ideas, and that it is still possible to maintain a legato phrase while having moments of separation for the sake of clarity.
- The double-vertical line symbol || is used occasionally when there is a clear musical or textual break between two sentences, but within a single line of IPA.

- This guide uses the open [œ] symbol for the final mute *e* or “schwa.” In very few cases, the more conversational [ə] symbol is used, such as at the end of a phrase on a very short note. The [œ] symbol is most appropriate for Leguerney’s traditional style and encourages legato.
  - Grubb put it best: “In singing, the conversational [ə] rarely occurs within the phrase. It may appear at the end of the phrase, habitually on a very short note, tied or untied, followed by a rest.”<sup>85</sup>
- The *r* should be flipped intervocalically and rolled when initial. The *r parlée* or “uvular *r*” used in spoken French should not be used in this music. Although it started to be common in avant-garde music of Leguerney’s day such as in some of Poulenc’s songs, this music is not avant-garde and is quite traditional.
  - Grubb explains: “The uvular *r*... is indeed used in the music-hall, cabaret, and in folk-style, and may be sparingly inserted into some contemporary songs of a Parisian ‘street scene’ cast for an intended note of colorful vulgarity...it has a distinctly commonplace ring when sung.”<sup>86</sup> Since Leguerney’s music is traditional, not contemporary or vulgar, use the rolled and flipped *r* in this music.
- A note on the concept of enjambment and how it is represented in this guide:  
 Enjambment is “the running of the sense and syntax of one line into the next...in English it is a relatively unexceptional device...in French, with its more autonomous lines, enjambment carries a greater shock value.”<sup>87</sup> In the context of French poetry, classical poems rarely had enjambment. Like music, the “rules” of enjambment, syllabification, rhyme, and others get broken increasingly often in the course of history. As these poems are twentieth-century poems that are based in the principles of nineteenth-century structure and feature regular meters, rhyme scheme and syllabification, enjambment is yet another data point when it comes to analyzing these poems.
  - In these poems, Toulet uses enjambment rather frequently, and Leguerney often sets two lines of poetry into one vocal phrase across the enjambment. In this guide, the IPA is printed according to the way the vocal phrase appears as set by Leguerney. Sometimes, two lines of poetry will be contained in a single line of IPA, or an arrow symbol → at the end of a line indicates that this vowel should be sustained and connected to the following line of IPA. Examples are found in poems #4, #5 and #7.

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<sup>85</sup> Thomas Grubb, *Singing in French*, 43.

<sup>86</sup> Ibid., 78.

<sup>87</sup> Thomas Hunter, *Understanding French Verse: A Guide for Singers*, 14

## 1. Toi qu'empourprait l'âtre d'hiver

[twa—kã pur prɛ la—tʁœ di vɛr]

**Toi qu'empourprait l'âtre d'hiver**

You, reddened by the hearth of winter

[kɔ→my nœ ru ʒœ ny→ə]

**Comme une rouge nue**

Like a crimson sky

[u de ʒa→tœ de si nɛ ny→œ]

**Où déjà te dessinait nue**

Where already drew you bare

[la ro→mœ dœ ta ʃɛr]

**L'arôme de ta chair ;**

The scent of your flesh

[ni vu→dɔ̃ li ma ʒɑ̃ sjɛ→nœ]

**Ni vous, dont l'image ancienne**

Nor you, whose image bygone

[ka pti vɑ̃ kɔ→rmɔ̃ kœr]

**Captive encore mon cœur,**

Captivates still my heart

[i lœ vwa le→ɔ̃ brœ zɑ̃ flœr]

**Île voilée, ombres en fleurs,**

Island veiled, shadows in bloom,

[nɥi—ð se a nʃe—nə]

**Nuit océanienne ;**

Night oceanic ;

[nɔ̃ ply tɔ̃ pa rfœ̃→vi ɔ lʃe]

**Non plus ton parfum, violier**

Neither your perfume, violet

[su la mẽ→ki ta ro zœ]

**\*Sous la main qui t'arrose,**

Under the hand that waters you

*\*There is a misprint in the score, it should be “la main” instead of the printed “ta main”*

[noe va lœ la bry lã tœ ro→zœ]

**Ne valent la brûlante rose**

Is not worth the burning rose

[kœ mi di→fɛ pli e]

**Que midi fait plier.**

That noon makes bend

## **2. Douce plage**

[du soe pla→ʒu na ki mō̄nɑ→mœ]

**Douce plage où naquit mon âme;**

Sweet beach, where was born my soul

*(“Sweet beach” is an accurate literal translation, but “gentle shores” is closer to the personal and nostalgic intent of the poem).*

[e twa→sa va nã floer]

**Et toi, savane en fleurs**

And you, savannah in bloom

[kœ lɔ se ã→trã→pœ dœ ploer]

**Que l’Océan trempe de pleurs**

That the Ocean soaks with tears

[e lœ sɔ lɛ→jdœ fla mœ]

**Et le soleil de flamme ;**

And the sun with flames

[du so ra mje du so za mǎ]

**Douce aux ramiers, douce aux amants,**

Sweet to wood-pigeons, sweet to lovers

[twa dœ ki la ra my→rœ]

**Toi de qui la ramure**

You whose canopy

[nu ʃa rmɛ dō→bre dœ my rmy→rœ]

**Nous charmait d'ombre et de murmure,**

Charmed us with shadow and murmers

[e dœ ru ku lœ mǎ]

**Et de roucoulements**

And with cooing

[u ʒe ku tœ fre mi rǎ→kɔ rœ]

**Où j'écoute frémir encore**

Where I listen tremble still

[œ̃ na vø tǎ→dre fʃɛ→r]

**Un aveu tendre et fier -**

A confession tender and proud

[tǎ̃di ko lwǎ̃→ri ɛ la mɛ→r]

**Tandis qu'au loin riait la mer**

While in the distance laughed the sea

[syr lœ kɔ→raj sɔnɔ→rœ]

**Sur le corail sonore.**

On the coral resonant.

### **3. En mémoire d'un ami**

[dɔ→rme | a→mi | dœ→mɛ̃ vɔ tra mœ]



**Dormez, ami; demain votre âme**  
Sleep, friend; tomorrow your soul

[prɑ̃ɑdra sɔtvɑ→ɪply | ɔ]

**Prendra son vol plus haut.**  
Will take its flight higher.

[dɔ rme mɛ→kɔ mœ lœ ʒɛ rfo]

**Dormez, mais comme le gerfaut,**  
Sleep, but like the gyrfalcon,

[u la ku vɛ rtœ fla mœ]

**Ou la couverte flamme.**  
Or the covered flame.

[tɑ̃ di kœ dɑ̃ lœ ku ʃɑ̃ ru]

**Tandis que dans le couchant roux**  
Meanwhile in the sunset red

[dɔ→rmœ lɛ ze fe mɛ rœ]

**Dorment les éphémères,**  
Sleep the mayflies,

[dɔ rme su lɛ fœ→jœ za mɛ rœ]

**Dormez sous les feuilles amères.**  
Sleep under the leaves bitter.

[ma ʒœ nɛs | a vɛk vu]

**Ma jeunesse avec vous.**  
My youth with you.

#### **4. Ces roses**

[sɛ ro zœ pu rmwa→dɛ sti ne→œ]

**Ces roses pour moi destinées**

These roses for me destined

[pa rlœ ʃwa→dœ sa mẽ]

**Par le choix de sa main,**

By the choice of her hand,

[o prœ mje fə dy lã dœ mẽ]

**Aux premiers feux du lendemain,**

At the first light of the next morning,

[ɛ→lœ ze tɛ→fa ne→œ]

**Elles étaient fanées.**

They were faded.

\*[a vɛ klɛ zoer | œ̃ na→œ]

**Avec les heures, un a un,**

With the hours, one by one,

*\*Just a tiny bit of separation between the final r of “heures” and “un” for textual clarity, but not so much as to interrupt the legato.*

[dã la va skœ dœ kʷi→vrœ]

**Dans la vasque de cuivre,**

In the bowl of copper,

\*[lœr ka li soe tẽ→te de li→vry na ma lœr pa rfœ]

**Leur calice tinte et délivre**

Their chalice sounds and releases

**Une âme à leur parfum.**

A soul in their scent.

*\*Leguerney blends these two lines of poetry across the enjambment into one phrase, much like it would be spoken.*

\*[li→e | ã trœ tã | o me nɛ→soe]

**Liée, entre tant, ô Ménesse,**

Bound, among others, O wanton one\*\*

*\*Two slight separations (without disturbing the legato) are necessary for textual clarity.*

*\*\*“Ménesse” is slang for “woman,” but the connotation is sexual and derogatory. It is closer to “harlot” or something similar.*

[ka tra vɛ→rvo ze ba]

**Qu’à travers vos ébats,**

That through your lovemaking

[jã tã re zo ne tu ba]

**J’entends résonner tout bas**

I hear resonate very quietly

*\*Original text “J’écoute”*

[lœ gla dø ma ʒœ nɛ sœ]

**Le glas de ma jeunesse.**

The death knell of my youth.

## 5. Nocturne

[o mɛ→r | twa→kœ ʒœ sã fre mi→ra tra vɛ→rla nɥi krø zœ]

**O mer, toi que je sens frémir**

O sea, you that I feel tremble

**À travers la nuit creuse,**

Throughout the night hollow,

[kɔ mœ lœ sɛ̃ dy na mu rø zœ]

**Comme le sein d’une amoureuse**

Like the bosom of a lover

[ki nœ pœ pa dø rmi→r]

**Qui ne peut pas dormir.**

Who cannot sleep.

[lœ vã lu→rfra pœ la fa lɛ→zœ]

**Le vent lourd frappe la falaise...**

The heavy wind strikes the cliff...

[kwa | si lœ ʃɑ̃ mɔ̃ kœ rdy nœ si rɛ→nɛ dɑ̃ mɔ̃ kœ→r]

**Quoi ! si le chant moqueur**

What ! if the song mocking

**D'une sirène est dans mon cœur —**

Of a siren is in my heart —

[o kœ rdi vɛ̃ ma lɛ→z]

**O cœur, divin malaise.**

O heart, divine unease.

[kwa→ply dœ la rmœ]

**Quoi, plus de larmes, ni d'avoir**

What, no more tears, nor to have

[ni da vwa→rpɛ rsɔ̃ nœ ki vu plɛ ʃə]

**Personne qui vous plaigne...**

Anyone who you cries. . .

*(Anyone to cry [over] you)*

[tu ba kɔ̃ mœ̃ kœ rki sɛ ʃœ]

**Tout bas, comme un cœur qui saigne,**

Very quietly, like a heart that bleeds,

*\*"Un cœur" added by Leguerney, the original word was "Un flanc"*

[il sɛ mi→za plø vwa→ʀ]

**Il s'est mis au pleuvoir.**

It started to rain.

## **6. Puisque tes jours**

[pɥi skœ tɛ ju rnoɛ tɔ̃ lɛ se]

**Puisque tes jours ne t'ont laissé**

Since your days have not left you

[kœ̃ pœ dœ cɑ̃ drœ dɑ̃ la bu→ʃœ]

**Qu'un peu de cendre dans la bouche,**  
Naught but a little ash in your mouth

[a vā kō̄nœ tã dœ la ku→ʃœ]

**Avant qu'on ne tende la couche**  
Before we stretch/prepare the bed

[u tō̄kœ rdɔ→rmã fẽ gla se]

**Où ton cœur dorme, enfin glacé,**  
Where your heart sleeps, finally frozen,

[rœ tu→rnkɔ mo tã pa se]

**Retourne, comme au temps passé,**  
Return, as in times past,

[kœ ji rprɛ dœ la dy nẽ stɑ blœ]

**Cueillir, près de la dune instable,**  
To pick, close to the dune unsteady

[lœ li ski ku rbœ̄su fla mɛ→r]

**Le lys qu'y courbe un souffle amer,**  
The lily that is bended by a bitter breath

[e gra vœ sɛ mo sy rlœ sa blœ]

— **Et grave ces mots sur le sable :**  
And etch these words in the sand:

[lœ rɛ vœ dœ lɔ→mɛ sɑ bla blœ]

**Le rêve de l'homme est semblable**  
The dream of man is similar

[o zi ly zi ɔ̄dœ la mɛ→r]

**Aux illusions de la mer.**  
To the illusions of the sea.

## 7. Le tremble est blanc

[lœ tã zi rre vɔ ka→bla fɥi ll lœ rœ sa ʃɛ vœ]

**Le temps irrévocable a fui. L'heure s'achève.**

The irrevocable time has fled. The hour is ending.

[mɛ twa kã ty rœ vjẽ | e tra vɛ→rsœ mō rɛ→v]

**Mais toi, quand tu reviens, et traverses mon rêve,**

But you, when you return, and pass through my dream,

*\* A very slight hiatus is suggested between "reviens" and "et," but not so much as to disturb the legato phrase.*

[tɛ bra sō ply frɛ kœ lœ ju rki soe lɛ vœ]

**Tes bras sont plus frais que le jour qui se lève,**

Your arms are cooler than the day that rises,

[tɛ zjø ply klɛ→ʀ]

**Tes yeux plus clairs.**

Your eyes more clear.

[a tra vɛ→rlœ pɑ se ma me mwa rœ tã bra→s]

**A travers le passé ma mémoire t'embrasse.**

Through the past my memory embraces you (beholds you)

[tœ vwa si ll ty de sã→zã ku rã la tɛ ra→sɔ dɔ rã→t]

**Te voici. Tu descends en courant la terrasse**

Here you are. You descend running [down] the terrace

[e tɛ fɛ blœ pɑ sã ba ra soe→]

**Odorante, et tes faibles pas s'embarrassent**

Fragrant, and your weak/clumsy steps trip you up

[pa rmi lɛ flœ→r]

**Parmi les fleurs.**

Among the flowers.

[pa rœ̃ na prɛ mi di dœ lo tɔ nœ ll o mi ra ʒœ]

**Par un après-midi de l'automne, au mirage**

On an afternoon of autumn, in the mirage

[dœ soe trã blẽ kō stã kœ va ri lɛ ny\_ɑ→ʒ]

**De ce tremble inconstant que varient les nuages,**

Of this aspen tree unsteady that changes the clouds

*(Of this unsteady aspen, varied by the clouds)*

[ɑ vɛrre ʒã kɔ→rsœ fa rde tō vi za ʒœ]

**Ah ! verrai-je encor se farder ton visage**

Ah! Will I still see colored your face

[dō brœ | e dœ sɔ lɛ→j]

**D'ombre et de soleil ?**

With shade and sun?

## 8. Réveil

[si ty sa vɛ→zã kɔ rtœ lœ ve dœ bɔn œ→rœ]

**Si tu savais encor te lever de bonne heure,**

If you knew still to wake at a good hour

*(If you still knew how to wake up early)*

[ō ni rɛ→ʒy sko bwa | u dã sɛ to ki plœ rœ]

**On irait jusqu'au bois, où, dans cette eau qui pleure**

We would go to the wood, where, in this water that weeps

[pu rsɥi vã la rɛ nɛ tœ̃ ʒu→r]

**Poursuivant la rainette, un jour, dans le cresson**

Chasing the tree-frog, one day, in the cress

[dã lœ kre sō trã blã→t] [tɛ pje ny→zō lœ rna krœ bɛ je]

**Tremblante, tes pieds nus ont leur nacre baignée**

Trembling, your bare feet have their pearls bathed

*\* The poetic line here is printed intact, but the IPA is printed according to Leguierney's phrase and the setting of the enjambment.*

[de ʒa lœ rɔ si ɲɔ→la ta ri sa ʃɑ so]

**Déjà le rossignol a tari sa chanson ;**

Already the nightingale has stopped his song;

[lo ba mi sa ro ze→o twa lœ da rɛ ɲe→œ]

**L'aube a mis sa rosée aux toiles d'araignée**

The dawn has placed its dew on the spiderwebs

[e la rmœ dy ʃa soe→ra vɛ kœ̃fɛ blœ so]

**Et l'arme du chasseur, avec un faible son,**

And the weapon of the hunter, with a soft sound,

[pɛ rsœ la bry→mo lwẽ | dœ sɔ lɛ→jẽ pre ɲe]

**Perce la brume, au loin, de soleil imprégnée.**

Pierces the mist, in the distance, permeated with sun.

## **9. Le Temps d'Adonis**

[dã la sɛ zɔ ka dɔ ni sfy ble se]

**Dans la saison q'Adonis fut blessé,**

In the season that Adonis was wounded,

[mɔ̃ kœ ro si→dœ la tẽ toẽ su dɛ→noẽ]

**Mon cœur aussi de l'atteinte soudaine**

My heart also was [wounded] by the attack sudden

[dœ̃ rœ ga rlã se]

**D'un regard lancé.**

Of a look thrown.

*(Of a sudden glance)*

[ɔ rdœ la bi mu lœ tã nu zã trɛ noẽ]

**Hors de l'abyme où le temps nous entraîne,**



Out of the abyss where time us drags  
(*Out of the abyss where time takes/drags us*)

[te vɔ kœ re ʒo bɛ lã vɛ ll o vɛ nœ zɔ̃ brœ]

**T'évoquerai-je, ô belle, en vain — ô vaines**

I would recall you, O beautiful, in vain — o vain

[o su vœ ni→r]

**Ombres, [ô]\* souvenirs.**

Shadows, memories.

*\*This word added by Leguerney.*

[ɑ dã mɛ bra ki plœ rɛ dœ mi ny→œ]

**Ah ! dans mes bras qui pleurais demi-nue,**

Ah! In my arms, who wept half naked,

[sɛ rtœ | soe rɛ zã kɔ ra rœ vœ ni→r]

**Certe serais encore, à revenir,**

Certainly would still be, to return

[ɑ | la bjɛ̃ vœ ny]

**Ah ! la bienvenue.**

Ah! The welcome

(*You, who once wept half naked in my arms, you would certainly still be welcome back.*)

## 10. Iris

[i ri→s | a ʁɔbri jã mu fwa→ʁ]

**Iris, à son brillant mouchoir,**

Iris, with her shining scarf

[dœ se tfø zi ly mi nœ]

**De sept feux illumine**

Of seven colors illuminates

[la mɔ la vɛ rsœ ki ʃœ mi noœ]

**La molle averse qui chemine**

The soft rain that moves

[a rmɔ ni ø—za kwa—ʀ]

**Harmonieuse à choir.**

Harmonically.

[a sy rlɛ ro→zœ dœ le te]

**Ah, sur les roses de l'été,**

Ah, on the roses of summer

[swa la mu vã tœ rɔ bœ]

**Sois la mouvante robe,**

Be the moving robe

[mɔ la vɛ rsœ ki mœ de rɔ bœ]

**Molle averse, qui me dérobe**

Soft rain, that from me steals

[lœ ra ri dœ bo te]

**Leur aride beauté.**

Their barren beauty.

*(Oh, you soft rain: be the fluttering dress that steals their barren beauty from me)*

[e vu dõlœ ri→rœ ʒwa jø]

**Et vous, dont le rire joyeux**

And you, whose laughter joyful

[ma ka ʃe tã da la→rmœ]

**M'a cache tant d'alarmes,**

Hid from me so many alarms

[pɥi se ʒœ vwa rɑ̃ fɛ̃ dɛ la→rmœ]

**Puissé-je voir enfin des larmes**

May I see finally tears

[mō te ʒy ska vo zjø]

**Monter jusqu'à vos yeux.**

Climb up in your eyes.

*(May I see tears well up in your eyes)*

## **11. La vie est plus vaine**

[la vi→ɛ ply vɛ ny ni ma ʒœ]

**La vie est plus vaine une image**

Life is more vaine an image

[kœ lõbrœ sy rlõ my→r]

**Que l'ombre sur le mur.**

Than the shadow on the wall.

[pu rtɑ̃dĩe rɔ̃ gli fɔ̃ bsky→]

**Pourtant l'hiéroglyphe obscur**

Yet the dark hieroglyph

[rki trɑ̃ sœ tɔ̃pa sa ʒœ]

**Qu'y trace ton passage**

That traces your passage

*(That your passage traces)*

[mɑ̃ ʃɑ̃ tœ | e tɔ̃ri rœ pa rɛ→]

**M'enchante, et ton rire pareil**

Enchants me, and your laughter like

[jo vi fe kla dɛ za rmœ]

**Au vif éclat des armes;**

The bright flash of weapons;

[e ʒy ska sɛ mɑ̃ tɔ̃ sœ la→rmœ]

**Et jusqu'à ces menteuses larmes**

And even those lying tears

[ki mi rɛ lœ sɔ̃ lɛ→j]

**Qui miraient le soleil.**

That gaze at the sun.

[mu ri rnɔ̃ ply nɛ tɔ̃ brœ vɛ nœ]

**Mourir non plus n'est ombre vaine.**

Dying neither is a shadow vain.

*(One interpretation: Life is a vain shadow, but dying is not.)*

[la nɥi kɑ̃ ty a pœ→r]

**La nuit, quand tu as peur,**

At night, when you're afraid,

[ne ku tœ pã ba trœ tɔ̃ kœ→r]

**N'écoute pas battre ton cœur :**

Don't listen to your heart beat:

[sɛ ty ne trɑ̃ ʒœ pɛ nœ]

**C'est une étrange peine.**

It is a strange pain.

## **12. Tout ainsi**

[tu tɛ̃ si kœ sɛ pɔ̃ mœ]

**Tout ainsi que ces pommes**

Just as these apples

[dœ pu→rpre dɔ̃→r]

**De pourpre et d'or**

Of crimson and gold

[ki my ri→sœ to bɔ→]

**Qui mûrissent aux bords**

That ripen at the banks

[rzu fy sɔ dɔ mœ]

**Où fut Sodome ;**

Where once was Sodom

[kɔ mœ sɛ frɥi→zã kɔ rœ]

**Comme ces fruits encore**

Like these fruits again

[kœ tã ta lys]

**Que Tantalus,**

That Tantalus,

[dã lɛ sɔ broɛ pa lys]

**Dans les sombres palus,**

In the dark marshes

[kraʃ | e de vɔ rœ]

**Crache. et dévore ;**

Spits, and devours ;

[mɔ̄kœ→rsi du a prã↗]

**Mon cœur, si doux à prendre**

My heart, so sweet to take

[drã trœ tɛ mẽ]

**Entre tes mains,**

Between your hands,

[u vroɛ lœ | sœ nɛ rjẽ]

**Ouvre-le, ce n'est rien**

Open it, it is nothing

[kœ̄ pø dœ sã→drœ]

**Qu'un peu de cendre.**

But a little ash.

### **13. Ainsi, ce chemin de nuage**

[ẽ si sœ ʃœ mẽ dœ ny a→]

**Ainsi, ce chemin de nuage,**

So, this path of clouds

[ʒvu nœ lœ prã dre pwẽ]

**Vous ne le prendrez point,**

You will not take it at all,

[du ʒe vy mœ su ri ro lwẽ]

**D'où j'ai vu me sourire au loin**

From where I saw smiling at me in the distance

[vɔ trœ bri jã mi ra→ʒ]

**Votre brillant mirage ?**

Your shining mirage?

[lœ swa rdɔ→rsy rlɛ ze tã blø]

**Le soir d'or sur les étangs bleus**

The golden evening on the blue ponds

[dy ne trã→ʒœ sa va nœ]

**D'une étrange savane,**

Of a strange savannah,

[u plø la flœ rdœ frã ʒi pa nœ]

**Où pleut la fleur de frangipane**

Where rains the frangipane flower

[ne blu i ra vo zjø]

**N'éblouira vos yeux ;**  
Will not dazzle your eyes;

[ni lɛ fœ dœ la ly si ɔ→l]  
**Ni les feux de la luciole**  
Nor the light of the firefly

[dɑ̃ sɛ te pɛ sœ nyi]  
**Dans cette épaisse nuit**  
In this thick night

[kœ tu ta ku pɛ rsœ lɑ̃ nyi]  
**Que tout à coup perce l'ennui**  
That suddenly pierces the boredom

[dœ̃ ti grœ ki mi ɔ lœ]  
**D'un tigre qui miaule.**  
Of a tiger who moans.

## Annotated Bibliography

Bernac, Pierre. *The Interpretation of French Song*. Translated by Winifred Radford. New York: Praeger, 1970.

A staple source for scholarship in French song literature. The translations to the *Banalités* by Poulenc were taken from this book.

Cameron, John W. "The Manuscript Version of Apollinaire's "Sanglots"." *Modern Language Notes* 68, no. 6 (1953): 367–72. <https://doi.org/10.2307/3043121>.

A journal article analyzing the manuscript of Apollinaire's "Sanglots," which was set by Poulenc as the final song of the *Banalités*. The poem is two separate poems printed together.

Caduto, Michael J. "The Eye-Opening Realm of Avian Sleep." *The Outside Story*, August 26, 2024. [https://northernwoodlands.org/outside\\_story/article/avian-](https://northernwoodlands.org/outside_story/article/avian-)

[sleep#:~:text=In%20order%20to%20remain%20aware,half%20of%20the%20brain%20a wake\).](#)

An article on how birds sleep with one eye open, with specific reference to peregrine falcons and the concept of “unihemispheric slow-wave sleep” or USWS. It was used to understand the reference to the gyrfalcon in song #3 of the Toulet poems, “En mémoire d’un ami.”

Collin, William Edwin. *Clockmaker of Souls: A Study of Paul-Jean Toulet*. New York: C. Kendall, 1933.

Part I follows a chronological biography of Toulet’s life. Part II includes summaries and analyses of Toulet as a writer of poetry and prose, his influences, style, and contributions. Several quotes about Toulet’s life as well as Collin’s interpretation of some of Toulet’s poems were taken from this book.

Dibbern, Mary, Carol Kimball, and Patrick Choukroun. *Interpreting the Songs of Jacques Leguerney: A Guide for Study and Performance*. Hillsdale, N.Y.: Pendragon Press, 2001.

The definitive book on Leguerney for song performance and scholarship. Mary Dibbern is the leading expert on the composer and the official music consultant for the Leguerney Estate. Leguerney’s compositional style and influences are described in detail. The structure for the guide to study and performance of the Toulet songs of this dissertation were modeled on the structure Mary used to guide study and performance of the rest of Leguerney’s published works contained in the book.

Grubb, Thomas, and Guy Merola. *Singing in French: A Manual of French Diction and French Vocal Repertoire*. New York: Schirmer Books, 1979.

Standard academic resource for lyric diction and performance practice of French song and opera repertoire.

Hunter, Thomas. *Understanding French Verse: A Guide for Singers*. New York: Oxford University Press, 2005.

A resource aimed at singers to help them understand the history and structure of French syllabification and versification to inform their singing, as well as making singers aware of a variety of poetic forms.

Johnson, Graham. *Poulenc: The life in the songs*. New York: Liveright Publishing Corporation, a division of W. W. Norton & Company, 2020.

A detailed chronological biography of Francis Poulenc. Johnson’s background to the composition of Poulenc’s *Poèmes de Ronsard* was important in writing this dissertation, and the translations for these songs in Appendix A by Jeremy Sams was also taken from this book.



Johnson, Graham, and Richard Stokes. *A French Song Companion*. Oxford University Press, 2000.

A standard academic resource for French *mélodie* performance practice and scholarship.

Kimball, Carol. *Song*. Milwaukee, WI: Hal Leonard Corporation, 2005.

A standard academic resource for singers, pianists, coaches, and teachers, this is an anthology of song composers, organized by nationality. Carol Kimball, along with Mary Dibbern and Patrick Choukroun, spearheaded the revival of Leguerney's music in the 1980's, in France and in the USA. She is a co-author with Mary Dibbern on the book *Interpreting the Songs of Jacques Leguerney*. In this book, she has a chapter on Leguerney and discusses several of his songs in detail, though none appear in the recital or recording of this dissertation.

Leguerney, Jacques. *Poèmes de la Pléiade, Premier recueil*. Paris: Salabert, 1989.

This is the score used for the performance of the recital.

Leguerney, Jacques. *Poèmes de Paul-Jean Toulet*. Lagny sur Marne: Musik Fabrik, 2013

This is the score used for the performance of the recital and referenced in detail in Chapter 4. This publication is significant in that it is a significant step towards making all Leguerney's mature works published and available to the public. After he died in 1997, there were still several works that remained unpublished.

Kenny, Neil. *An introduction to Sixteenth-Century French Literature and Thought*. London: Duckworth, 2008.

This book is a useful English language overview of a century of history and philosophy in France. It was helpful context in which to understand Pierre de Ronsard's (and the field of poetry) place in history, and why Leguerney would be so moved by his poems centuries later.

Le Roux, François and Romain Raynaldy. *Le chant intime: The interpretation of French Mélodie*. New York: Oxford University Press, 2021.

This book is modern take on the interpretation of French song, modeled after Pierre Bernac's famous book, but on lesser-known works that Bernac didn't cover. Le Roux has an analysis of Ravel's *Deux épigrammes de Clément Marot*, as well as some helpful thoughts on pronunciation of some archaic French words and spellings in these two songs. In the third chapter, he discusses the idea of choosing a recital program order based in part on how the key relationships flow into one another, and this was one of the

ideas taken into account when preparing my altered recital order of Leguerney's *Poèmes de Paul-Jean Toulet*.

Lines, Carol Fuqua, "An Introduction to Jacques Leguerney's Settings of the Poetry of Pierre De Ronsard." DMA diss., Louisiana State University, 2001.  
[https://digitalcommons.lsu.edu/gradschool\\_disstheses/418](https://digitalcommons.lsu.edu/gradschool_disstheses/418)

This dissertation is one of very few on Leguerney. The author focuses on Leguerney's settings of the poetry of Ronsard and has very detailed chapters on Ronsard, the French Pléiade, and their contributions to poetry, and Leguerney's compositional style. She provides a detailed analysis of ten songs, including the complete first volume of the *Poèmes de la Pléiade* as well as four selections from other volumes.

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