

for Mary Ellen Callahan and Zadie Lawler

Menagerie

settings of texts by Robert Desnos*
for flute, soprano, and piano

Mark Zuckerman

2001

* La Fourmi, La Sauterelle, Le Léopard, L'Hippocampe, Le Zèbre, and Le Ver Luisant from *Chantefables et Chantefleurs* by Robert Desnos, © Editions Gründ, Paris; used with permission.

Menagerie

settings of texts by Robert Desnos for flute, soprano, and piano

By Mark Zuckerman

The Texts

1. L'Hippocampe

Gloire! Gloire au bel hippocampe,
Cheval marin, cheval de trempe,
Qu'aucun jockey n'a chevauché,
Qu'aucun cocher n'a harnaché.
Hip! Hip! Hip! Pour l'hippocampe.

Gloire! Gloire au bel hippocampe.
Dans une poche, sur son ventre,
Il porte et il couve ses œufs.
Là, ses petits sont bien chez eux.
Hip! Hip! Hip! Pour l'hippocampe.

2. Le Léopard

Si tu vas dans les bois,
Prends garde au léopard.
Il miaule à mi-voix
Et vient de nulle part.

Au soir, quand il ronronne,
Un gai rossignol chante,
Et la forêt bâinte
Les écoute et s'étonne,

S'étonne qu'en ses bois
Vienne le léopard
Qui ronronne à mi-voix
Et vient de nulle part.

3. Le Zèbre

Le zèbre, cheval des ténèbres,
Lève le pied, ferme les yeux
Et fait résonner ses vertèbres
En hénissant d'un air joyeux.

Au clair soleil de Barbari,
Il sort alors de l'écurie
Et va brouter dans la prairie
Les herbes de sorcellerie.

Mais la prison, sur son pelage,
A laissé l'ombre du grillage.

1. The Sea Horse

Hail! Hail to the handsome seahorse,
Equine seafarer, horse of the water,
Which no jockey has ridden,
Which no coach has harnessed.
Hip, hip, hooray! For the seahorse!

Hail! Hail to the handsome seahorse,
In a pocket, on his belly,
He carries and hatches his eggs.
There, his little ones are quite at home.
Hip, hip, hooray! For the seahorse!

2. The Leopard

If you go into the woods,
Be careful of the leopard.
He meows sotto-voce
And comes out of nowhere.

In the evening, when he purrs,
A gay nightingale sings,
And the wide-open forest
Listens to them, astonished,

Astonished that into these woods
Comes the leopard
Who purrs sotto-voce
And comes out of nowhere.

3. The Zebra

The zebra, horse of the shadows,
Raises his hoof, closes his eyes
And makes his vertebrae resound
With his joyous whinnying.

In the bright sun of Barbary,
He comes out of the stable
And grazes for enchanted grass
On the prairie.

But the prison, on his coat,
Has left shadows of the bars.

4. La Sauterelle

Saute, saute, sauterelle,
Car c'est aujourd'hui jeudi.
Je sauterai, nous dit-elle,
Du lundi au samedi.

Saute, saute, sauterelle,
A travers tout le quartier.
Sauvez donc, Mademoiselle,
Puisque c'est votre métier.

5. Le Ver Luisant

Ver luisant, tu luis à minuit,
Tu t'allumes sous les étoiles
Et, quand tout dort, tu t'introduis
Dans la lune et ronge sa moelle.

La lune, nid des vers luisants,
Dans le ciel continue sa route.
Elle sème sur les enfants,
Sur tous les beaux enfants dormant,
Rêve sur rêve, goutte à goutte.

6. La Fourmi

Une fourmi de dix-huit mètres
Avec une chapeau sur la tête,
Ça n'existe pas, ça n'existe pas.

Une fourmi trainant un char,
Plein de pingouins et de canards,
Ça n'existe pas, ça n'existe pas.

Une fourmi parlant français,
Parlant latin et javanais,
Ça n'existe pas, ça n'existe pas.
Eh! Pourquoi pas?

4. The Grasshopper

Jump, jump, grasshopper
For it is Thursday today.
I will jump, she tells us,
From Monday to Saturday.

Jump, jump, grasshopper,
Across the whole neighborhood.
So jump, mademoiselle,
Because it is your job.

5. The Glow Worm (Firefly)

Glow worm, you glow at midnight,
You light up under the stars
And, when everything is asleep, you enter
The moon and gnaw on its marrow.

The moon, nest for glow worms,
In the sky, continues along its route.
It sprinkles on children,
On all the beautiful, sleeping children,
Dream upon dream, drop by drop.

6. The Ant

An ant fifty-four feet high
With a hat on its head,
That doesn't exist, that doesn't exist!

An ant pulling a cart
Filled with penguins and ducks,
That doesn't exist, that doesn't exist!

An ant that speaks French,
That speaks Latin and Javanese,
That doesn't exist, that doesn't exist!
Hey! Why not?

About the Texts

Although virtually unknown in the United States, these poems for children are celebrated in France, regarded in much the same way as Mother Goose Rhymes are here. Almost all French schoolchildren are said to know *La Fourmi*.

While not all of the poems in this set portray their subjects with such fantastic traits as a giant, multilingual ant, they all imagine an intricate, singular, and frequently ironic – sometimes dramatic – existence. There is the heroic seahorse that no one has been able to ride or harness, the industrious grasshopper who rests only on Sundays, the fearful leopard who sings duets with the nightingale, the frolicking zebra who wears his own prison, the firefly that feeds on the moon as it sprinkles dreams on sleeping children. All, too, present the kind of contrasting moods and the occasional internal twist that make them very rich material as musical texts.

About the Poet

Poet Robert Desnos (1900-1945) was an important figure in the French surrealist movement.

His *Chantefables pour les Enfants Sages* (Librairie Gründ, 1944), the volume in which these texts originally appeared, was the last work Desnos published before being arrested by the occupying Germans who deported him to Buchenwald. He was later force-marched to Terezin where he died of typhus just days after the camp was liberated by the Allied armies.

About the Composer

Mark Zuckerman studied composition with Milton Babbitt, David Epstein, J. K. Randall, and Elie Yarden, earning a PhD from Princeton University with a celebrated dissertation on Babbitt's Second String Quartet. He has taught composition, tonal and atonal theory, orchestration, and computer music at Princeton and Columbia Universities. He published numerous scholarly articles and a book on listening to jazz, drawn from a popular jazz survey course he taught at Princeton and Columbia.

Mark also played saxophone in stage bands, clarinet, sax and keyboards in rock bands, washtub bass in bluegrass and jug bands, and has sung in several Yiddish choirs including *Di Goldene Keyt*, *The Yiddish Chorale*, which he founded and for which he was composer-in-residence.

Mark's music is recorded on CRI, Living Artists, and Phoenix USA and published by Carl Fischer, Mobart Music, the APNM and MazicMusic.

Acknowledgments

I am grateful first of all to the marvelous soprano Mary Ellen Callahan, who started all this by asking me to compose a French song for her New York debut recital. It was she who chose the text (*La Fourmi*) and decided on the instrumentation. She also worked with me to iron out problems in my setting, a task she cheerfully reprised for the songs that were to come. She has been – and continues to be – a loyal and energetic champion of my work.

I am grateful, too, to Zadie Lawler, the versatile flutist who performed *La Fourmi* with Mary Ellen. Zadie was kind enough to ask for a few more such songs for her New York debut recital – she and Mary Ellen created a collection of Desnos poems for me to choose from – and was generous enough when I went overboard and wrote five more to accept and perform them all.

To the performers who first brought these songs to life – Zadie, Mary Ellen, and pianist Peggy Kampmeier – I am grateful not only for a wonderful performance and splendid recording but also for their dedication to the music. Their hard work and nuanced interpretation led me to improve these pieces by incorporating many of their performance practices.

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 1'45"

L'Hippocampe

Text: Robert Desnos

Music: Mark Zuckerman

Triumphantly ($\text{d} = 120$)

The musical score consists of six staves. The top staff is for Flute, which starts with a dotted half note followed by eighth-note pairs. The second staff is for Soprano, which remains silent throughout. The third staff is for Piano, which plays a continuous series of eighth-note chords. The fourth staff is for Flute, which begins with a trill over a sustained note. The fifth staff is for Soprano, which remains silent. The bottom staff is for Piano, which continues the eighth-note chords. The music is in common time, with various key signatures (G major, F# major, C major) indicated by sharps and flats.

Music © Mark Zuckerman 2001

Magic

L'Hippocampe from ***Chantefables et Chantefleurs*** by Robert Desnos, © Editions Gründ, Paris; used with permission.

L'Hippocampe - 2 -

Fl. 5 *trb.* S 5
S 5 Pno. 5

ff

Fl. 7 S 7 Pno. 7

Gloï - - - - - re! Gloire au bel hip - po -

f *mf*

Fl. 9 S 9 Pno. 9

cam - - - - - pe,

mf *ff*

L'Hippocampe - 3 -

Musical score for three voices (Flute, Soprano, and Piano) with lyrics in French. The score consists of three staves. The Flute (Fl.) and Soprano (S.) staves are in treble clef, while the Piano (Pno.) staff is in bass clef. Measure numbers 11, 13, and 15 are indicated above the staves.

Flute (Fl.)

- Measure 11: Dynamics *f* and *mf*.
- Measure 13: Dynamics *f*.
- Measure 15: Dynamics *mf* and *f*.

Soprano (S.)

- Measure 11: "Che - val ma - rin," "che - val de trem - pe,"
- Measure 13: "Qu'au - cun joc - key n'a che - vau - ché,"
- Measure 15: "Qu'au - cun co - cher n'a har - na - ché."

Piano (Pno.)

- Measure 11: Dynamics *mf*.
- Measure 13: Dynamics *f*.
- Measure 15: Dynamics *f*.

L'Hippocampe - 4 -

Fl. 17 *tr* *tr* *tr* *#* *#* *#* *#* *mf*

S 17 *ff* *b* Hip! Hip! Hip! Pour

Pno. 17 *mf*

Fl. 19 *tr* *b* l'hip - po-cam - - - - pe.

S 19

Pno. 19

Fl. 21 *f*

S 21

Pno. 21 *f*

L'Hippocampe - 5 -

Musical score for orchestra and piano, measures 23-27.

Measure 23: Flute (Fl.) plays a melodic line with grace notes. Soprano (S.) and Piano (Pno.) provide harmonic support.

Measure 25: Flute (Fl.) plays a melodic line with dynamic markings: ***ff***, ***mf***, and ***sfpz***. Soprano (S.) and Piano (Pno.) provide harmonic support.

Measure 27: Flute (Fl.) rests. Soprano (S.) sings the lyrics "Gloire au bel hippocampe" with dynamic ***f***. Piano (Pno.) provides harmonic support with dynamic ***mf***.

L'Hippocampe - 6 -

Musical score for Flute (Fl.), Soprano (S), and Piano (Pno.) in three systems.

System 1 (Measures 29-30):

- Flute (Fl.):** Starts with a rest, followed by a melodic line with grace notes and a trill-like figure.
- Soprano (S):** A sustained note followed by a melodic line.
- Piano (Pno.):** Two staves. The upper staff has a melodic line with grace notes. The lower staff has a harmonic bass line.

Text: cam - - - - pe,

System 2 (Measures 31-32):

- Flute (Fl.):** Melodic line with grace notes, dynamic *p*.
- Soprano (S):** Rests.
- Piano (Pno.):** Melodic line with grace notes, dynamic *pp*.

System 3 (Measures 33-34):

- Flute (Fl.):** Melodic line with grace notes.
- Soprano (S):** Melodic line with lyrics: Dans un po - che, sur son ven - - - tre, dynamic *p*.
- Piano (Pno.):** Melodic line with grace notes.

L'Hippocampe - 7 -

Fl. 35

S 35

Pno.

Il porte et il cou - - - ve ses

This section consists of three staves. The top staff is for the Flute (Fl.), the middle for the Soprano (S.), and the bottom for the Piano (Pno.). Measure 35 starts with a melodic line in the flute, followed by the soprano entering with lyrics. The piano provides harmonic support with sustained notes and chords. Measure 36 continues with the flute and soprano, with the piano maintaining its harmonic role. Measure 37 concludes the vocal entry with the soprano.

Fl. 38

S 38

Pno.

oeufs. Là, ses pe - tits sont

This section continues with three staves: Flute (Fl.), Soprano (S.), and Piano (Pno.). Measure 38 begins with a sustained note from the flute, followed by the soprano singing lyrics. The piano provides harmonic support. Measure 39 continues with the soprano's vocal line. Measure 40 concludes the vocal entry with the soprano.

Fl. 40

S 40

Pno.

bien chez eux.

p

This section continues with three staves: Flute (Fl.), Soprano (S.), and Piano (Pno.). Measure 40 begins with a sustained note from the flute, followed by the soprano singing lyrics. The piano provides harmonic support. Measure 41 continues with the soprano's vocal line. Measure 42 concludes the vocal entry with the soprano.

L'Hippocampe - 8 -

Fl. *< mf* *f* *trb*

S *f*

Hip!

Pno. *< mf* *f*

Hip!

Fl.

S

Hip!

Pno.

Fl.

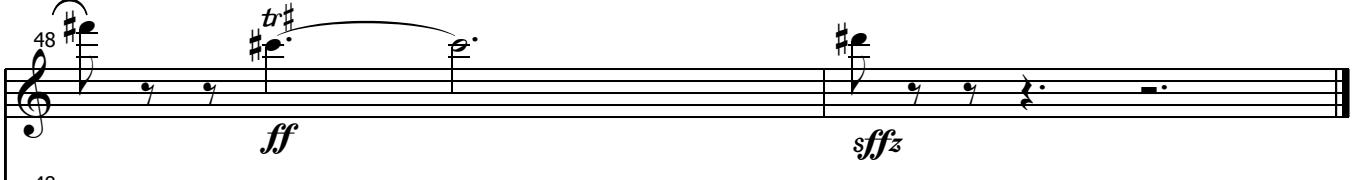
S *ff*

Pour l'hip - po - cam - - - - - - - -

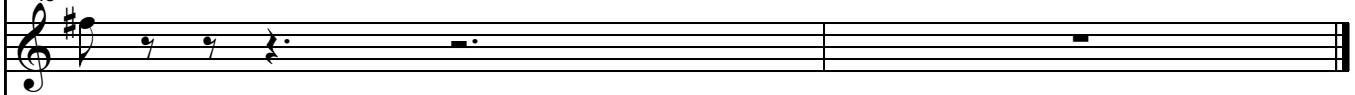
Pno.

L'Hippocampe - 9 -

Fl.

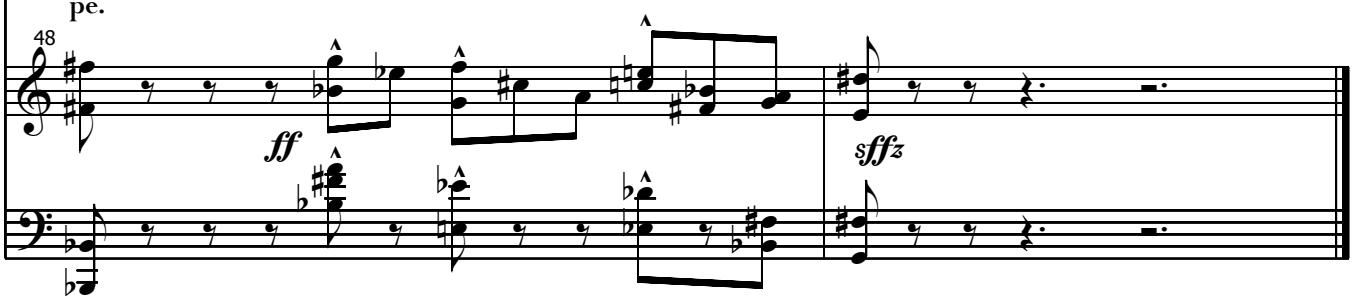
48 

S

48 

Pno.

pe.

48 

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 2'30"

Le Léopard

Text: Robert Desnos

Music: Mark Zuckerman

Warily ($\text{♩} = 112$)

(flutter)

Flute

Soprano

Piano

Fl.

S

Pno.

Music © Mark Zuckerman 2001

magic

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Le Léopard - 2 -

Musical score for *Le Léopard*, page 2, featuring Flute (Fl.), Soprano (S), and Piano (Pno.) parts.

Flute (Fl.)

- Measure 9: Dynamics *pp*, dynamic *ssffz*, dynamic *pp*, dynamic *f*.
- Measure 13: Dynamics *p*.
- Measure 17: Dynamics *pp*.

Soprano (S)

- Measure 9: Rests.
- Measure 13: Vocal line: "Si tu vas dans les bois,"
- Measure 17: Vocal line: "Prends garde (r) (d) au lé - o -"

Piano (Pno.)

- Measure 9: Rests.
- Measure 13: Rests.
- Measure 17: Dynamics *pp*, dynamic *fp*.

Text lyrics appear in measures 13 and 17:

Si tu vas dans les bois,
Prends garde (r) (d) au lé - o -

Le Léopard - 3 -

Fl. 21 *pp* *sffz* *pp sotto voce* *p* Il mi-aulé à mi-

S 21 pard. (r) 21 *p* *sffz*

Pno.

This section shows three staves. The flute (Fl.) has a melodic line with dynamic markings *pp*, *sffz*, *pp sotto voce*, and *p*. The soprano (S) has lyrics "pard. (r)" and "Il mi-aulé à mi-", with a dynamic *p* and *sffz*. The piano (Pno.) provides harmonic support with sustained notes and chords.

Fl. 25 *mf*

S 25 *mf* voix Et vi-ent

Pno. 25 *mf*

This section shows three staves. The flute (Fl.) begins with a dynamic *mf*. The soprano (S) sings "voix Et vi-ent". The piano (Pno.) provides harmonic support with complex chords and dynamics *mf*.

Fl. 28 *f* *pp*

S 28 *p* de nul - le part.

Pno. 28 *f* *pp* 8va

This section shows three staves. The flute (Fl.) has dynamics *f* and *pp*. The soprano (S) sings "de nul - le part.". The piano (Pno.) provides harmonic support with complex chords and dynamics *f* and *pp*. A dynamic marking *pp* is shown above the piano staff at the end of the measure.

Le Léopard - 4 -

Musical score for *Le Léopard*, page 4, featuring parts for Flute (Fl.), Soprano (S), and Piano (Pno.). The score is divided into three systems by dashed horizontal lines.

System 1 (Measures 32-34):

- Flute (Fl.):** Playing eighth-note patterns.
- Soprano (S):** Playing sustained notes.
- Piano (Pno.):** Playing sixteenth-note patterns. The piano part starts at measure 32 and continues through measure 34.

Text: Au soir,

System 2 (Measures 35-37):

- Flute (Fl.):** Playing eighth-note patterns.
- Soprano (S):** Playing sustained notes.
- Piano (Pno.):** Playing sixteenth-note patterns. The piano part starts at measure 35 and continues through measure 37.

Text: quand il ron - ron - - - ne,

System 3 (Measures 38-40):

- Flute (Fl.):** Playing eighth-note patterns with dynamics *p* and *f*.
- Soprano (S):** Playing sustained notes.
- Piano (Pno.):** Playing sixteenth-note patterns. The piano part starts at measure 38 and continues through measure 40.

Text: Un gai ros - si - gnol

Le Léopard - 5 -

Fl.

S

chan - te,
Et la fo - rêt
bé - an - - - te

Pno.

41

41

f

41

mf

Fl.

S

Les é - coute
et s'é - ton - ne,

Pno.

44

mf

p

44

p

44

p

Fl.

sffz

p

S

S'é - ton - ne qu'en ses bois

Pno.

48

mf

p

48

Le Léopard - 6 -

Fl. 51 *sffz* *p* *f*

S 51

Pno. 51 *p* *sffz* *p* *sffz* *p* *f*

Vi-en - ne

Fl. 54 *pp* *sffz*

S 54 *pp*
le lé - o - pard (r) Qui ron - (r) - ronne

Pno. 54 *p* *pp*

Fl. 58 *pp*

S 58 à mi-voix Et vi-ent de nul - -

Pno. 58

Le Léopard - *F* -

Fl. 62

S 62

Pno.

le part.

p

sfz

8va

62

62

62

le part.

p

sfz

8va

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 1'35"

Le Zèbre

Text: Robert Desnos

Music: Mark Zuckerman

(♩ = 120)

The musical score consists of two systems of music. The first system starts with a piano introduction followed by the vocal parts. The piano part features a sustained bass note with eighth-note chords above it. The vocal parts enter with quarter notes. The second system begins with a flute solo, followed by the vocal parts. The piano part continues with eighth-note chords. The vocal parts sing in a call-and-response style, with the piano providing harmonic support.

Flute

Soprano

Piano

Fl.

S

Pno.

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magic

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11

Fl. *pp*

S bres, *p*

Pno. { *pp* *p*

17

Fl. *mf*

S le pied, *cresc.* fer - me les yeux Et fait ré - son - ner

Pno. {

22

Fl. *mf* *f*

S ses ver - tè - - bres En hé -

Pno. { *8va*

Le Zèbre - 3 -

Fl. 26 *mf* ff

S 26 f ff mf

Pno. 26 f ff

nis - sant d'un air joy-eux. Au clair

Fl. 32

S 32 so - leil de Bar - - - ba -

Pno.

Fl. 38 f

S 38 f II

Pno. 38 f mf

44

Fl. *mf*

S sort a - lors de l'é - cu - rie Et va brou - ter dans la

Pno.

50

Fl. *pp*

S prai - (i) - rie Les her - - - - -

Pno. *pp*

56

Fl. *dim.*

S bes de sor - cel - - - - - le

Pno. *dim.*

Meno mosso

Fl. 61 *rie.*

S 61

Pno. 61

Fl. 67

S 67

Pno. 67

Fl. 73

S 73

Pno. 73

Le Zèbre - 6 -

Fl. 80 *pp*

S 80 *pp*
A lais - sé l'om - bre du gril - la - - -

Pno.

Fl. 87 *ppp*

S 87
ge.

Pno. 87 *ppp*

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 45"

La Sauterelle

Text: Robert Desnos

Music: Mark Zuckerman

Lightly and Rapidly ($\text{♩}=160-176$)

The musical score consists of two systems of music. The first system starts with a flute part in 2+3 time, dynamic *f*, followed by a piano part with a dynamic *mf* and a vocal entry by the soprano. The piano part is marked *sempre stacc.*. The second system begins with a flute part in 5/8 time, dynamic *mf*, followed by a vocal entry by the soprano and a piano part. The vocal line includes the lyrics "Sau - te, sau - te sau - te - rel - le," which are repeated. The piano part provides harmonic support throughout both systems.

magic

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La Sauterelle - 2 -

Musical score for Flute (Fl.), Soprano (S), and Piano (Pno.) in 11/8 time. The piano part features a bass line with eighth-note chords. The soprano part sings the lyrics "Car c'est au - jourd' - hui jeu - di." The flute part has a sustained note followed by a sixteenth-note pattern.

Fl.
11

S
11

Pno.

Car c'est au - jourd' - hui jeu - di.

Fl. 17

S 17 Je sau - te - rai, nous dit-

Pno.

23

Fl.

S

Pno.

el - - - le, Du lun - di au same - di.

La Sauterelle - 3 -

Musical score for three staves: Flute (Fl.), Soprano (S.), and Piano (Pno.). The score consists of three systems of music, each starting at measure 29.

System 1 (Measures 29-33):

- Flute (Fl.):** Playing eighth-note patterns.
- Soprano (S.):** Playing eighth-note patterns.
- Piano (Pno.):** Playing eighth-note chords. Dynamics: *mf*.

Soprano lyrics: Sau - te, sau - te sau -

System 2 (Measures 34-38):

- Flute (Fl.):** Playing eighth-note patterns.
- Soprano (S.):** Playing eighth-note patterns.
- Piano (Pno.):** Playing eighth-note chords.

Soprano lyrics: te - rel - - - le, A tra - vers tout le

System 3 (Measures 39-43):

- Flute (Fl.):** Playing eighth-note patterns.
- Soprano (S.):** Playing eighth-note patterns.
- Piano (Pno.):** Playing eighth-note chords.

Soprano lyrics: quar - tier. Sau - tez donc,

La Sauterelle - 4 -

Musical score for *La Sauterelle*, page 4, featuring Flute (Fl.), Soprano (S), and Piano (Pno.). The score consists of two systems of music.

System 1 (Measures 44-47):

- Flute (Fl.):** Playing eighth-note patterns with dynamic markings like > and <.
- Soprano (S):** Singing the lyrics "Ma - d'moi - sel - - - - le," with a melodic line.
- Piano (Pno.):** Playing harmonic chords.

System 2 (Measures 49-52):

- Flute (Fl.):** Playing eighth-note patterns with dynamic markings like > and <, ending with a forte dynamic (f).
- Soprano (S):** Singing the lyrics "Puis - que c'est vot - re mé - tier," with a melodic line.
- Piano (Pno.):** Playing harmonic chords, with a forte dynamic (f) indicated.

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 4'15"

Le Ver luisant

Text: Robert Desnos

Music: Mark Zuckerman

Dreamily ($\text{♩} = 48$)

The musical score consists of two systems of music. The first system, labeled "Dreamily ($\text{♩} = 48$)", features three staves: Flute (top), Soprano (middle), and Piano (bottom). The Flute and Soprano staves begin with eighth-note patterns, while the Piano staff is silent. The second system begins with a Flute line featuring sixteenth-note patterns. The Soprano line follows with eighth-note patterns, marked with dynamic p and text "E(r)". The Piano staff remains silent throughout both systems.

Flute

Soprano

Piano

Fl.

S

Pno.

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Le Ver Luisant - 2 -

Fl. 7

S 7
Ui Ah Oo I Ah

Pno.

Fl. 10

S 10
I Ui Ver Lui -

Pno. 10
p

Fl. 13

S 13
sant, tu luis à mi -

Pno.

Le Ver Luisant - 3 -

Fl. 16

S 16
nuit, Tu t'al - lu - mes sous les é -

Pno. 16 8va

Fl. 19

S 19
toi - - - les Et, quand tout dort, tu

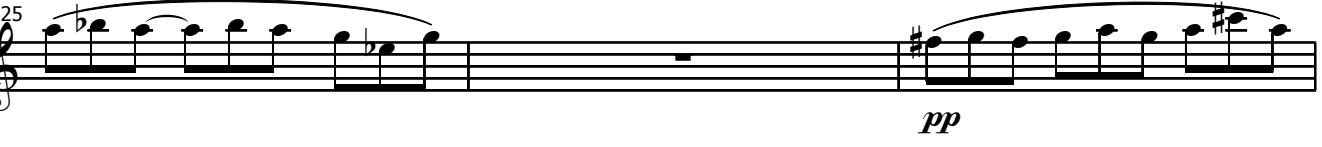
Pno. 19(8va)

Fl. 22

S 22
t'in - tro - duis Dans la lune et ron - ge sa moel -

Pno.

Le Ver Luisant - 4 -

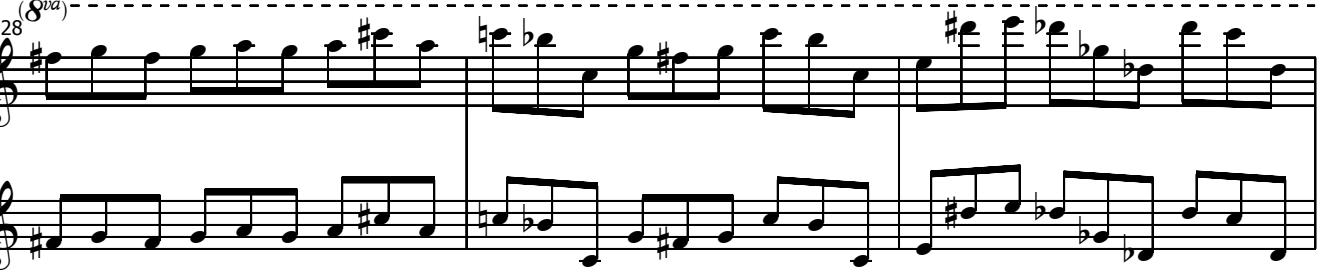
Fl. 25 

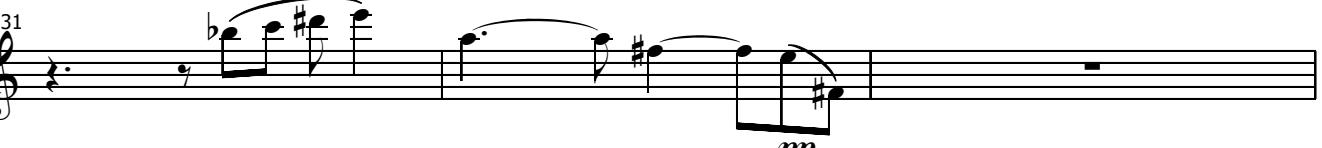
S 25 

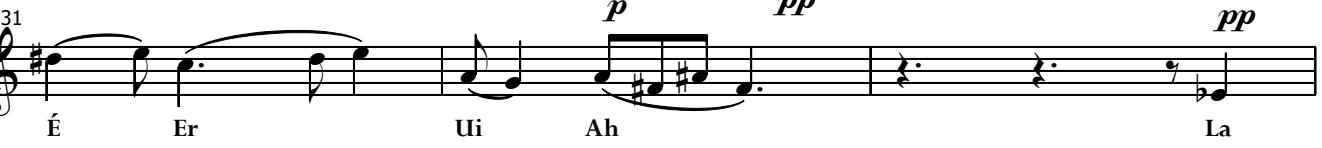
Pno. 25 

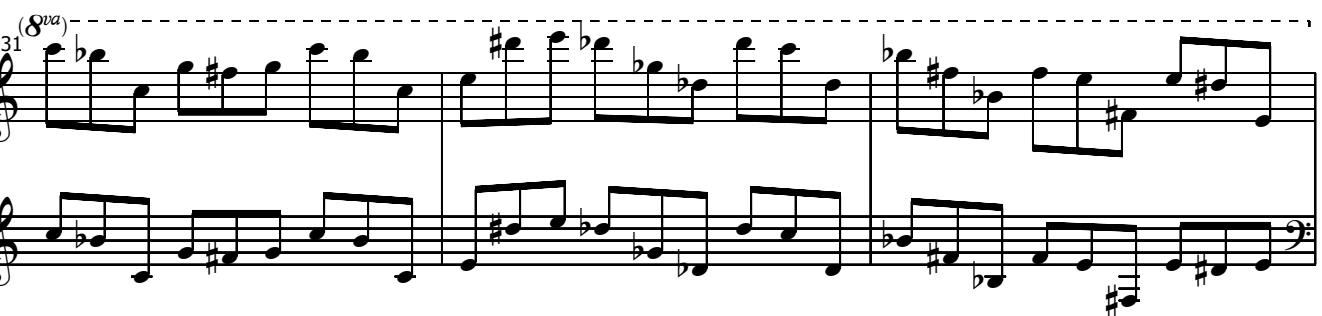
Fl. 28 

S 28 

Pno. 28 

Fl. 31 

S 31 

Pno. 31 

Le Ver Luisant - 5 -

Fl. 34 *pp*

S 34 *cresc.* Lu - - - - - - - - - - - - ne,

loco

Pno. 34 *pp*

Fl. 37

S 37 pp nid des vers lui -

Pno.

Fl. 40 *pp*

S 40
 sants, Dans le ciel con - ti -

Pno.

Le Ver Luisant - 6 -

43

Fl. S Pno.

nue sa rou - - - te. El - le sè - - me sur les en -

46

Fl. S Pno.

fants, Sur tout les beaux en - fants dor - mants,

49

Fl. S Pno.

pp

Rê - ve sur rê - - - ve,

Le Ver Luisant - 7 -

Fl. 52

S 52 goutte à gout - - te.

Pno. 52

Fl. 55

S 55 Ah Oo

Pno. 55

Fl. 58 dim.

S 58 I Ah dim.

Pno. 58 pp

for Mary Ellen Callahan

Duration: ca. 2'

La Fourmi

Text: Robert Desnos

Music: Mark Zuckerman

Playfully ($\text{♩} = 96$)

The musical score consists of two systems of music. The first system, in 3/4 time, features the Flute, Soprano, and Piano. The Flute and Soprano play eighth-note patterns, while the Piano provides harmonic support. The second system, in 4/4 time, continues with the Flute, Soprano, and Piano. The Soprano sings the lyrics "Une four-mi" and "de dix-huit mèt-", which are repeated. The piano accompaniment includes dynamic markings like *mf*, *f*, and *sung*.

Music © Mark Zuckerman 2001

Music

La Fourmi from ***Chantefables et Chantefleurs*** by Robert Desnos, © Editions Gründ, Paris; used with permission.

La Fourmi - 2 -

Fl.

S

Pno.

7

res

A - vec

ff

mf

11

une cha - peau

sur la tête,

11

14

14

Ça n'é -

Fl. 17

S 17
xis - te pas, ça n'é - xis - te pas.

Pno. 17

Fl. 21

S 21
U - ne four - mi

Pno. 21

Fl. 25

S 25
Une four - mi traî - - - - nant un char,

Pno. 25

La Fourmi - 4 -

Musical score for three instruments: Flute (Fl.), Soprano (S.), and Piano (Pno.). The score consists of three systems of music.

System 1 (Measures 28-30):

- Flute (Fl.):** Playing eighth-note patterns. Dynamics: *f*, *mf*.
- Soprano (S.):** Playing eighth-note patterns. Dynamics: *f*, *mf*. The lyrics "Plein de pin - - - gouens et" are written below the notes.
- Piano (Pno.):** Playing eighth-note patterns. Dynamics: *f*, *mf*.

System 2 (Measures 31-33):

- Flute (Fl.):** Playing eighth-note patterns. Dynamics: *f*.
- Soprano (S.):** Playing eighth-note patterns. Dynamics: *f*.
- Piano (Pno.):** Playing eighth-note patterns. Dynamics: *f*. The lyrics "de ca - nards," are written below the notes.

System 3 (Measures 33-35):

- Flute (Fl.):** Playing eighth-note patterns.
- Soprano (S.):** Playing eighth-note patterns. Dynamics: *mf*. The lyrics "Ça n'é - xis - te pas." are written below the notes.
- Piano (Pno.):** Playing eighth-note patterns.

La Fourmi - 5 -

38

Fl.

S

ca n'é - xis - te pas,

Pno.

38

Fl.

S

Pno.

43

Fl.

mf

S

mf

Une four - mi par - lant fran - çais,

Pno.

43

Fl.

S

Pno.

46

Fl.

p

S

mf

Par-lant la - tin et ja - va - nais,

Pno.

46

Fl.

S

Pno.

Fl. 50 spoken
S spoken
Pno. spoken

Fl. 54 sung
S Eh! Eh!
Pno. Pour-quoi pas?

Fl. f ff
S
Pno. Eh! Pour-quoi pas?
ff

The musical score consists of three systems of music. System 1 (measures 50-52) features the Flute, Soprano, and Piano. The Flute and Soprano sing 'ça n'existe pas,' while the Piano provides harmonic support. System 2 (measures 54-56) shows the Flute and Soprano singing 'Pour-quoi pas?' over a sustained piano note. System 3 (measures 59-61) features the Flute and Soprano in a more dynamic setting, with the Flute playing a prominent melodic line and the Soprano providing harmonic support.