THREE STYLISTIC TRAITS IN POULENC'S CHAMBER WORKS FOR WIND INSTRUMENTS

by

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VITA

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In November 1979, Ms. Poulin presented a paper entitled, "The Basset Clarinet of Anton Stadler" at the national meeting of the American Musicological Society held in New York City. An article of the same name and based on the above paper appeared in the Fall 1982 issue of Symposium. In October 1982, Ms. Poulin presented a paper entitled, "Poulenc's Instrumental Style: The Synthesis and Evolution of Three Stylistic Traits" at the national meeting of the College Music Society in Boston. She is a member of the national Council of the College Music Society (1981-83), on the Editorial Board of Symposium (1980- ), and President of the Northeast Chapter of the College Music Society (1979- ).

In addition, Ms. Poulin appears regularly in recital in the central New York area.
Abstract

Poulenc's chamber works for wind instruments span his entire career as a composer. Examination of these works, listed below, reveals three significant stylistic traits, here labelled Experimental, Neo-classical and Popular, which are the focus of this study. These traits tend to remain separate and identifiable, often appearing alternately in the same work, until the Sonata for clarinet and piano, where they seem to merge.

Early Works
Sonata for two clarinets (1918)
Sonata for clarinet and bassoon (1922)
Sonata for trumpet, trombone and French horn (1922)

Middle Works
Trio for oboe, bassoon and piano (1926)
Sextuor for flute, oboe, clarinet, bassoon, French horn and piano (1931-1944)

Late Works
Sonata for flute and piano (1957)
Elégie for French horn and piano (1957)
Sonata for oboe and piano (1962)
Sonata for clarinet and piano (1962)

The dissertation is divided into six chapters. Details of Poulenc's early life and personality as well as information regarding the composition and first performances of these works appear in Chapter 1. The impressionable, privileged young Poulenc was at home in
music's traditions and at the same time perfectly placed to experience first-hand (often as a pianist) the trends of Paris concert music in the 20's—in which experimentation and neo-classicism were significant—as well as the Parisian popular music he enjoyed.

Chapter 2 presents an overview of the works in terms of formal structure and tonal relationships. The possible predictability of the (almost exclusively) ternary individual movements is somewhat mitigated by Poulenc's tendency towards sections (and also adjoining phrases) out of proportion in terms of length. Sections tend to be harmonically open and often feature frequent and rapid modulation. While certain harmonic patterns tend to recur in the works, each composition has a distinctive inter-movement tonal pattern. Another finding is an increasing tendency towards anticipation and retention of tonal centers as the works appear in chronological order.

The first stylistic trait to be considered (in Chapter 3), Experimental, dominates the early works, appearing less often afterwards, usually serving to provide "instability" to transitions and introductions. It reflects some of the prevailing "mainstream" compositional tendencies in Paris in the 20's. Influenced by Stravinsky, the music of this trait is characterized by the
non-tonal use of exact sequences, exotic scales, chords in oscillation, ostinati and parallelism, as well as polymeters, isomelody and the manipulation of pitch within cells.

The Neo-classical trait, considered in Chapter 4, appears in most of the middle and late works, often associated with both primary and secondary thematic material. Unlike Stravinsky and Hindemith, whose "neo-classical" tendencies at the time are more aptly described as neo-baroque, Poulenc tends to utilize here melodies, formal structures, harmonies, textures and rhythms evocative of eighteenth-century classic music. Also, cyclic themes appear, along with quotations from Stravinsky's works and Poulenc's own compositions.

The last stylistic trait, Popular, discussed in Chapter 5, is found in four of the works (one early, both middle works and one late work) and is almost always associated with secondary thematic material. It is characterized by melodies and textures reminiscent of Parisian popular songs and music hall revues from the 20's through the 40's, modulating fifth relation harmony and syncopated rhythm.

Finally, in Chapter 6, in the Sonata for clarinet and piano, characteristics associated with the three distinctive stylistic traits of this study are found incorporated into what appears to be a single, unified style.
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Preface

Over the course of a compositional career spanning almost five decades, Francis Poulenc (1899-1963) created music for various vocal and instrumental mediums: opera, orchestra, chamber ensemble, chorus, piano, organ and voice. Since his vocal and choral works have been the most frequently chosen subjects of analysis, further research in the area of Poulenc's instrumental writing appears to be warranted. Of the various instruments,

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Poulenc's self-avowed preference was for winds. He particularly enjoyed combining them with the piano, his own instrument, which he preferred in combination with other instruments.

Each decade of the composer's writing career is represented by one or more of the chamber works for wind instruments. Because of Poulenc's often-stated affection

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4 Ibid., p. 32. "F.P.--Ce qu'il y a d'étrange c'est que, dès que le piano devient accompagnement de mélodies, alors j'innoye. Mon écriture pianistique est également tout autre avec orchestre ou instruments. C'est le piano seul qui m'échappe. Là je suis victime de faux semblants."

In his conversations with Claude Rostand (from which the preceding quote is taken), Poulenc explains that he does not view his solo piano works on the same level as those for piano with orchestra or with instruments. He feels the reason for this is that, as a pianist, his fingers find the music of others too easily. When the piano is used as an accompaniment, the writing becomes more innovative. Furthermore, in her retrospective, Mes amis musiciens, the violinist Hélène Jourdan-Morhange quotes Poulenc, "Chose paradoxale mais vrai, c'est ma musique de piano la moins représentative de mon oeuvre." (Paris: Les Editeurs francais réunis, 1955, p. 133.)
for these instruments, his consistent return to writing
for winds throughout his life, and the present writer's
participation through performance in several of these
works, the chamber works for wind instruments have been
chosen for study. It is hoped that this study will lead
to the analysis of Poulenc's other instrumental works in
the future.

The nine compositions that comprise the chamber
works are listed below with their respective dates of com­
position. They are arranged within three general group­
ings of early, middle and late, which reflect similar­
ities of style as well as similarities of instrumentation
(i.e., small ensemble without piano, small ensemble with
piano, and solo instrument with piano, respectively).
These groupings will offer stylistic and chronological
perspective as works are discussed and/or compared.

5 The designation of chamber music for these compo­
sitions is the one most commonly adhered to by Poulenc
biographers (Henri Hell and Jean Roy), contributors to
music dictionary/encyclopedia entries on Poulenc, and
the designation used by the composer himself (Poulenc,
Entretiens, pp. 117-126).

6 Roger Nichols uses these time frames with refer­
ence to all the chamber works (The New Grove Dictionary
of Music and Musicians, Sixth Edition, s.v. "Poulenc.")
as does Rostand in his conversations with Poulenc, Entre­
tiens, pp. 117-126.
Early Works

Sonata for two clarinets (1918)
Sonata for clarinet and bassoon (1922)
Sonata for horn, trumpet and trombone (1922)

Middle Works

Trio for oboe, bassoon and piano (1926)
Sextuor for flute, oboe, clarinet, bassoon, horn and piano (1931-1944)\(^7\)

Late Works

Sonata for flute and piano (1957)
Elégie for horn and piano (1957)
Sonata for oboe and piano (1962)
Sonata for clarinet and piano (1962)

Examination of the chamber works reveals certain style tendencies which feature three distinct and significant stylistic traits. The present writer has labelled these Experimental, Neo-classical and Popular. The first stylistic trait, Experimental, refers to the more innovative writing found in the nine works and represents "experiments" in composing taking place in Poulenc's first several years of composition. Indeed, this trait dominates the early works and appears less often in the later works. As applied to Poulenc, the term Experimental is not meant to imply avant-garde tendencies, but, rather, the extent (not a radical one, to be sure) to which he participated in what one might call prevailing "mainstream" tendencies of

\[^7\] Not satisfied with the Sextuor of 1931, Poulenc made several revisions of the work prior to its publication in 1944.
the early twentieth century. In the case of a French composer at home in the melodic and tonal tradition, yet well acquainted with, and responsive to, the musical innovations of his time (and of his contemporaries), some innovations would be more compatible with his style than others. Poulenc incorporates into his style the types of innovative procedure appropriate for him. Showing the influence of Stravinsky and, to a lesser extent, Satie, Poulenc's Experimental trait includes the non-tonal use of exact sequence, exotic scales, chords in oscillation, ostinati and parallelism, as well as polymeters, isomelody and some systematic manipulation of smaller pitch sets. (See Chapter 3.)

The second stylistic trait, Neo-classical, is the term generally used to characterize all of Poulenc's music. Actually, the term applies to only one of the chamber works in its entirety along with sections of others. Neo-classicism was the most dominant trend in music between the world wars. Originally centered in Paris, this return to the spirit of earlier music included such composers as Stravinsky, the members of "Les Six" and, later, Hindemith, as well as others. Unlike Stravinsky and Hindemith, who were attracted to the polyphonic writing of the

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8 When used as a general term, "neo-classical" is not capitalized by the present writer.
baroque and whose styles at the time are more aptly described as neo-baroque, Poulenc utilized the melodies, textures and formal structures of eighteenth-century classic music. Poulenc's neo-classical techniques include the use of diatonic melodies; cyclic themes; textures, rhythms and harmony reminiscent of classic music (although the harmony includes higher tertian structures); and quotations of themes, many of which are taken from some of Stravinsky's own neo-classical works. (See Chapter 4.)

The last stylistic trait, Popular, represents the type of music Poulenc heard in cafés, music halls and in the streets of Paris during his youth. In a sense, popular music was to Poulenc what folk music was to Haydn, Bartók and Stravinsky. Features of this stylistic trait include melodies and textures employed in popular songs and music hall revues from the 20's through the 40's, modulating fifth relation harmony with a focus on dominant harmonies, and syncopated rhythms. (See Chapter 5.)

Most of the chamber works for winds include all three traits, while those remaining are characterized stylistically by a single dominant trait, as in the Trio for oboe, bassoon and piano (almost a parody of classicism) and the Sonata for two clarinets and the Sonata for clarinet and bassoon, which fall largely into the Experimental category. In the compositions where all three traits are
found, the individual traits are usually associated with particular sections of the formal structure: i.e., the Neo-classical trait is often found as primary material, the Popular trait as secondary material, and the Experimental trait as transitional material. Finally, in one of his last compositions, the Sonata for clarinet and piano, Poulenc seems to integrate characteristics of the three previously separate and distinct traits into one unified style.

The dissertation is divided into six chapters. Details of Poulenc's early life and personality, as well as information surrounding the composition and first performances of the chamber works for winds, is presented in Chapter 1. An overview of the works, through an examination of formal structure and tonal relationships, takes place in Chapter 2. The three stylistic traits, Experimental, Neo-classical and Popular, are discussed in Chapters 3, 4, and 5, respectively. Finally, in Chapter 6, a kind of synthesis of the three traits is demonstrated in the Sonata for clarinet and piano.

* * *

All translations from the French included in the dissertation were made by the present writer unless otherwise noted. All photoreplicated examples are notated at
written pitch except for the Sonata for horn, trumpet and trombone, which is at concert pitch. All calligraphic examples are notated at concert pitch. Rehearsal numbers appear within brackets.

The present writer wishes to thank Dr. Robert Gauldin, who supervised the dissertation, and Dr. David Russell Williams, who supervised its initial stage. J. & W. Chester, Ltd., Wilhelm Hansen, Boosey & Hawkes and B. Schott's Söhne kindly gave permission to include excerpts from their publications. The writer also extends sincere thanks to Dr. Clayton Alcorn, who read the translations from the French, and to Gladys Greenman, who typed the dissertation.
CHAPTER 1

INTRODUCTION

Few composers of the twentieth century exhibit a characteristic style as unmistakable as that of Francis Poulenc (1899-1963). As Arthur Honegger noted in his autobiography, *Incantation aux fossiles*, "At each moment a melodic contour, an harmonic progression causes us to say: 'That is very Poulenc.'" Although Poulenc's music is familiar to musicians, audiences and scholars, information about Poulenc, the composer, may not be generally known. It would be well, therefore, to begin with a brief consideration of his early influences, musical training, early career, his habits of composition and personality. Only the first decades of his life are included because these were perhaps the most crucial in his development as a composer. Roots of the three stylistic traits may be observed in the course of the discussion, but it is not the purpose of the Introduction (nor would it be possible in all cases) to trace these traits to their beginnings. The purpose is merely to acquaint the reader with selected

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biographical information followed by historical data surrounding the composition and first performances of the chamber works for wind instruments.

Childhood and Early Instruction

Francis Poulenc was born on January, 1899 at 2 place des Saussaies in the very heart of Paris "a few meters away from La Madeleine."\(^2\) His father, Emile Poulenc, together with his two uncles, owned a chemical products firm which later became the Rhone-Poulenc company. Although his father did not play a musical instrument, he rarely missed an opening night at the Opéra and the Opéra Comique or rehearsals at the Concerts Colonnel. His musical tastes, apparently not transmitted to his son, tended toward Beethoven, Berlioz, Franck and Massenet.\(^3\)

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\(^2\)Francis Poulenc, Moi et mes amis, Confidences recueillies par Stéphane Audel (Paris-Genève: La Palatine, 1963), p. 31. [Hereafter, Poulenc, Mes amis et moi.] "...à quelques mètres de l'église de La Madeleine..." Originally broadcast by the Suisse-Romande Radio, six of the interviews which comprise Moi et mes amis took place in 1953 and were followed by eight more in 1955 and 1962. For additional information about the composer's later years, see Henri Hell, Francis Poulenc, Musicien Français, second edition (Paris: Librairie Arthème Payard, 1978) [Hereafter, Hell, Poulenc] and Jean Roy, Francis Poulenc: L'homme et son oeuvre (Paris: Editions Seghers, 1964) [Hereafter, Roy, Poulenc].

Poulenc's mother, Jenny Royer, came from a Parisian family of "cabinet makers, bronze workers and tapestry makers." "An excellent pianist," who was "gifted with an impeccable musical sensibility and a delightful touch," she was a pupil of Madam Riss-Arbeau, one of Liszt's last pupils. Her favorite composers were Mozart, Schubert, Schumann, Chopin and Scarlatti. Poulenc's melodic gift undoubtedly had its beginnings with the music his mother played at home.

Poulenc's uncle and godfather, Marcel Royer (an amateur painter in the style of Toulouse-Lautrec), was a frequent visitor to his sister's household. While he and Jenny animatedly discussed the latest happenings in the arts, Francis would listen under the table, while he appeared to be playing with his toy trains.

At two years of age, Francis was given his first piano, a toy white-lacquered piano decorated with red cherries. He "played" it constantly. At five, his mother

4 Poulenc, Moi et mes amis, p. 31. "...d'ébénistes, bronziars et tapissiers."


7 Poulenc, Moi et mes amis, pp. 32-33.
gave him his first real lesson on the piano. Three years later he became a pupil of Mlle. Boutet de Monvel, a niece of César Franck, who supervised his daily practice after school. That same year he heard Debussy's Danses sacrée et profane for harp and strings and immediately after the concert tried to find the dissonant ninth chords at his own instrument.

Poulenc recalls that at ten he first wanted to be a singer, the result of hearing the tenor (and family friend) Edmont Clément sing Manon at the Opéra Comique. However, at adolescence, when his voice changed and he was left with what he described as a "composer's piteous voice," his musical interests shifted elsewhere.

At eleven, he became acquainted with Stravinsky's music for the first time when he attended a concert where Gabriel Pierné conducted Feux d'artifice and the "Berceuse" from L'Oiseau de feu. Later, in 1913, he heard Le Sacre du printemps at the Théâtre des Champs-Elysées and even participated in "the battle of Le Sacre du printemps conducted by Monteux at a concert in the Casino de Paris.

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8 Ibid., pp. 36 and 39-40; Poulenc, Entretiens, pp. 23-24 and 28.

9 Poulenc, Moi et mes Amis, p. 37. "une piteuse voix de compositeur."
the following year [winter of 1914].\(^{10}\) Poulenc searched the music shops for the score to *Sacre* and finally obtained a four-hand piano arrangement, the principal means of recapturing music heard in concerts at that time. Poulenc did not actually make Stravinsky's acquaintance until 1916, when he met the composer by chance at "my publishers."\(^{11}\) Much of Poulenc's musical education was informal yet not at all superficial. From an early age he attended concerts and was surrounded by music at home. During his early teens he listened to and played the music of composers whose styles were widely divergent: "I was able

\(^{10}\) Ibid., p. 188. "C'est ainsi que j'ai pu entendre le *Sacre du Printemps* en 1913, au théâtre des Champs-Elysées... L'hiver suivant, j'ai participé à la bataille du *Sacre du Printemps* dirigé par Monteux à un concert qui avait lieu au Casino de Paris." See also Poulenc, *Entretiens*, pp. 25-26 for an account of his father's views on Poulenc's attendance at this concert. The first performance of *Le Sacre* was given by the Ballet Russe at the Théâtre des Champs-Elysées in Paris on May 29, 1913, followed by two additional performances that season. Poulenc most likely attended one of the latter two, since he does not specifically mention that it was the first performance.

\(^{11}\) Poulenc, *Moi et mes amis*, p. 190. "J'ai vu Stravinsky en 1916, quand, pour la première fois pendant la guerre, il est revenu de Suisse. Je l'ai rencontré tout à fait par hasard chez mon éditeur, et, quand je l'ai vu entrer, j'ai cru que le bon Dieu entrait.... C'est le premier contact que j'ai eu avec lui." In 1916, Poulenc did not yet have a publisher. It was not until two years later that Stravinsky heard *Rhapsodie nègre* (1913) and then introduced Poulenc to his London publisher, Chester, who published Poulenc's earliest compositions. "Mon éditeur" most likely refers to Chester, who probably had a Paris office.
to enjoy [at fourteen] Schoenberg's *Six Little Pieces*, Bartok's wild *Allegro*, and all of Stravinsky, Debussy and Ravel.\(^{12}\)

Concerning his early childhood, Poulenc recalls, "I was brought up very liberally, and, thank heaven, my family let me go to the theatre and the ballet when I was very young."\(^{13}\) In addition to concert music, Poulenc was surrounded by popular music as well: music of the Paris streets, the music hall, the *bal-musette* (popular dancing halls), the *café conc* (the *café concert* where entertainers such as Maurice Chevalier performed), and the circus and travelling fairs.

The turning point for Poulenc came in 1914 when he began piano study with Ricardo Viñes [1875-1943]. Viñes was the foremost interpreter of contemporary music in Paris, one of the first performers to program consistently Debussy, Ravel and Satie. Poulenc's one hour lessons quickly expanded to three hours in duration. About Viñes,


\(^{13}\) Poulenc, *Moi et mes amis*, p. 188. "J'ai été élevé très librement, et, Dieu merci! ma famille me permettait d'aller, très jeune, au théâtre, aux ballets." See also Poulenc, *Entretiens*, p. 25.

\(^{14}\) See Chapter 5 for additional information concerning the "popular" side of his nature.
Poulenc said, "I owe him everything... in reality it is to Viñès that I owe my first flight in music and everything I know about piano." Viñès gave the first performances of Poulenc's early piano works and it was through him that Poulenc met performing artists and composers living in Paris, such as Satie, Auric, Honegger, Tailleferre, Durey (of "Les Six"), Ravel, and Jane Barthori, first interpreter of Debussy and Ravel songs. It was through Viñès that he also met the writer, Jean Cocteau (author of Le Coq et l'arlequin, often cited as the manifesto of "Les Six").

Poulenc describes Viñès as having "fine buttoned boots with which he kicked my shins when my pedalling (an essential factor in modern music) was not good; and nobody knew better how to teach this than he did. He could play clearly in a flood of pedals, which seems paradoxical. And what a science of the staccato [opposed

15Poulenc, Moi et mes amis, p. 43. "... je lui dois tout.... C'est en réalité à Viñès que je dois mon premier envol musical et tout ce que je sais de piano." More about Viñès may be found in Moi et mes amis, pp. 42-44 and Entretiens, pp. 29-35. Marcelle Meyer was perhaps Viñès' most celebrated pupil.

16 In addition, Jane Barthori organized the concerts at the Théâtre du Vieux Colombier where some of Poulenc's early compositions received their first performances.
to an absolute legato\)]17

It may be noted that Poulenc eventually became an accomplished pianist in his own right, and performed both his own works and those of his contemporaries. He appeared as one of four pianists in more than 40 performances of Stravinsky's Les Noces.\textsuperscript{18} He also played the orchestral reductions for all of Prokofiev's Piano Concerti prior to that composer's concert tour in the United States in 1932.

The composer, Sir Lennox Berkeley, describes his performing ability: "Poulenc was a very good pianist who had, as one often finds with composers, a somewhat idiosyncratic way of playing and this is reflected in his

\textsuperscript{17}Poulenc, \textit{Entretiens}, p. 29. "... chaussé de fines bottines à boutons dont il me harcelait le tibia lorsque je changeais mal les pédales. Le jeu des pédales, ce facteur essential de la musique moderne, personne ne l'enseignait mieux que Vinès: C'est ainsi qu'il arrivait à jouer clair dans un flot de pédales, ce qui semble paradoxal. Et quelle science du staccato!"

\textsuperscript{18}Poulenc, \textit{Moi et mes amis}, pp. 190-191. Unfortunately, Poulenc was unable to play the first performance of Les Noces because of an attack of jaundice.

\textsuperscript{19}Ibid., pp. 158-159. Poulenc's friendship with Prokofiev was based on two things: piano and bridge. For two years (1931-32), they used to meet at Prokofiev's (joined by pianist Jacques Février and a friend of Prokofiev's, an unidentified Russian lady) to play bridge. Together, Poulenc and Prokofiev even entered bridge tournaments that awarded monetary prizes. (Ibid., pp. 157-171.)
piano writing." Pierre Bernac, the baritone for whom Poulenc wrote most of his songs and with whom he performed for twenty-five years, noticed particularly his hands. "He had what seemed like a little cushion at the end of each finger and could easily stretch a tenth." 21

Although Poulenc never met Debussy (whom he greatly admired), he relates a touching incident that took place in 1914. Debussy often attended the rehearsals for the Concerts Colonne on Saturday mornings, as did the Poulenc family. Poulenc's dream was to speak to Debussy, but all he could muster was a quick touch of Debussy's hat that was resting on a chair while Debussy used the telephone during a "break" in a rehearsal. 22

The next year his childhood friend, Raymonde Linoisier, introduced him to Adrienne Monnier who owned a bookshop at No. 7, rue de l'Odeon. Francis and Raymonde attended readings here given by Gide, Valery, Claudel, and


22 Poulenc, Entretiens, p. 25.
Eluard and rubbed elbows with Léon-Paul Fargue, Larbaud, James Joyce, Max Jacob, Appollinaire, and André Breton. Poulenc, who had already memorized some of Mallarmé's poetry at age 10, later set to music several works of the poets he met at Monnier's shop.

In the spring of 1917, Poulenc started to go to Jane Barthori's on Sundays "where one could make music with professionals, artists... [and] we usually got music by Debussy or Ravel while the ink was still wet and read it enthusiastically at sight."^24

Poulenc did not, as did the majority of French composers of his time, attend the Conservatoire. He relates the reasons for this:

My mother, who felt immediately that music was my only vocation, would certainly have let me enter the Conservatoire. Artists had always been accepted in her family, and it seemed to her quite natural. But my father, despite his love for music, was unable to agree that an industrialist's son shouldn't set up for his two school-

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^23 Poulenc, Moi et mes amis, pp. 131-133; Poulenc, Entretiens, pp. 39 and 46.

^24 Poulenc, Moi et mes amis, p. 144. "... où on faisait de la musique entre professionnels, entre artistes... nous avions généralement, avec une odeur d'imprimerie fraîche, des oeuvres de Debussy ou de Ravel, que nous déchiffriions passionnément."
leaving exams. "He can do what he likes afterward," my father used to repeat.25

During that period, Monsieur Robert Muccioli, an Italian 'cello teacher at Nogent-sur-Marne [his grandparents' home, ten miles outside of Paris]

perfected my knowledge of solfège and an organist friend put me through my paces in harmony. Then, when I was eighteen, after finishing my exams, I went into the army.... It was really too late after doing my army service to enter the Conservatoire...."26

However, in March of 1917, Viñes set up an appointment for Poulenc with Ravel in order that he might both play for Ravel and show him some of his own compositions. After only three minutes of Le Tombeau de Couperin, however, Ravel stopped him, looked briefly at some of Poulenc's scores and then discoursed at length on what he felt were the shortcomings of other composers. Obviously

25 Ibid., p. 40. "Ma mère, qui avait tout de suite pressenti que la musique était ma seule vocation, m'aurait bien laissé entrer au Conservatoire; les artistes ayant toujours eu droit de cité dans sa famille, cela lui semblait tout naturel. Mais mon père, malgré son culte pour la musique, ne pouvait pas admettre qu'un fils d'industriel ne passe pas ses deux baccalauréats. -- 'Aprés, il fera ce qu'il voudra,' répétait-il."

26 Ibid., p. 41. "... perfectionnait mon solfège et un ami organiste me fit faire de l'harmonie. Puis ce fut à dix-huit ans, au sorti des examens, mon départ pour l'armée....il était vraiment trop tard, après le régiment, pour entrer au Conservatoire...."
hoping for some encouragement and the possibility of lessons, Poulenc left with "an awful sense of disappointment." 27

In September, Viñes sent Poulenc to see Paul Dukas for lessons, but Dukas stated he was no longer taking students because of the war. Dukas then sent him to Paul Vidal. On September 28, 1917, Poulenc showed Vidal his latest composition, the Rhapsodie nègre, whereupon Vidal "flew into a 'frightful' rage, telling me I was spoofing and threatening a portion of my anatomy with his foot if I didn't leave his office 'immediately'...." 28 Upon hearing of the incident from Auric, Satie, who had previously viewed Poulenc as only a "fair-haired boy," now embraced the composer as one of his own. 29

27 Ibid., p. 174. "Une déception 'affffrroyable' [sic]." This or another interview may actually have taken place in October, Correspondance, pp. 13-15.

28 Poulenc, Moi et mes amis, p. 48. "...se mit dans une colère 'é - pou - van - table,' me disant que j'étais un fumiste et me menaçant de son pied quelque part si je ne sortais pas 'im - mé - dia - te - ment' de son bureau!" Poulenc's interview took place in Vidal's office at the Opéra Comique, where he was musical director from 1914-1919. He also taught solfège, piano accompanying and composition at the Paris Conservatoire, to which Poulenc hoped to have been admitted. Vidal immediately associated Poulenc with the avant-garde. "Ah! je vois que vous marchez avec la bande de Stravinsky, Satie et Cie, eh bien bon soir." (Correspondance, p. 13.)

Early Performances, "Les Six" and Charles Koechlin

On December 11, 1917, the first performance of the Rhapsodie nègre was given at the Théâtre du Vieux Colombier and Poulenc's career was launched. The next month he was called up for active duty but continued to compose wherever he was stationed and was able to return frequently to Paris, especially since the war was almost over. 30

In 1919 his Mouvements perpétuels was given its first performance by Viñès at the "Lyre et Palette," a series of concerts held at the cellist Felix Delgrange's studio in Montparnasse. Afterwards, the music of Satie, Auric, Milhaud, Honegger, Tailleferre, Durey and Poulenc often appeared together on these programs. 31 As a result of these concerts, the "Groupe de Six" was born and christened by the music critic and historian, Henri Collet, in two articles which appeared in the Comoedia in January of 1920: "Un livre de Rimsky et un livre de Cocteau: Les

30 Ibid., pp. 49-50. Jane Bartholi, whom Poulenc had met through Viñès, organized this concert and, later, others in which "Les Six" were featured. Milhaud, who had previously been in charge of programming at the Théâtre was in Brazil as secretary to Paul Claudel. See also Entretiens, pp. 43-45.

31 Poulenc, Moi et mes amis, p. 51.
cinq Russes, les six français et Erik Satie" and "Les 'Six' Français." The association was tenuous and short-lived. Inspired by Satie, with their philosophy voiced by "spokesman" Cocteau, the composers themselves felt their music had little in common but were not ungrateful for the attendant publicity.

Of "Les Six," Auric and Milhaud were Poulenc's closest friends. Auric lived down the street from Vignes and he, like Poulenc, was a frequent visitor to the pianist's home. The two composers quickly became friends. Honnegger, however, was reclusive by nature and it was difficult to sustain a friendship with him "because Arthur didn't answer the telephone... when the doorbell rang he

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33 Often cited as the manifesto of "Les Six," Cocteau's Le Coq et l'arlequin (Paris; La Sirène, 1918) was, in Poulenc's words, "une défense déguisée de l'esthétique de Satie contre celle de Stravinsky... Jean Cocteau, que toute nouveauté attire, n'a pas été notre théoricien [emphasis mine] comme d'autres l'ont prétendu, mais notre ami et notre brillant porte-parole." [Moi et mes amis, p. 5; see also Entretiens, p. 45.] Between May and November of 1920, four issues of the literary-arts magazine, Le Coq (later, Le Coq parisien) appeared. Folded and printed on one side on colored paper, Le Coq was the brainchild of Cocteau. Contributors included Cocteau himself, Paul Morand, Max Jacob, Lucien Daudet, Poulenc and Auric. A piano piece by Louis Durey, entitled "à Francis Poulenc" was included in the second issue.
didn't open up. When you wrote to him, he didn't reply."

In spite of a gentle rebuff by Milhaud when they first met, Poulenc greatly admired the older composer and eventually formed perhaps the closest relationship with him. Poulenc saw or spoke to Milhaud on the telephone nearly every day; they met for cocktails (along with others of "Les Six" and Parisian artists) at Milhaud's home Saturday evenings before dining at their favorite restaurant, the Petit Bessonneau. After dinner they would return to Milhaud's home for music making.

In October, 1921, Poulenc was discharged from active duty and once again searched for a composition teacher. Milhaud suggested Charles Koechlin [1867-1950], who had replaced André Gedalge as France's foremost teacher of counterpoint. "Having felt," Poulenc recounts, "that like many Latins I was more of a harmonist than a contrapuntalist, he had me write four-part realizations of Bach chorale themes, in addition to the usual counterpoint exercises." Poulenc studied with Koechlin for three

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34 Poulenc, Moi et mes amis, pp. 146-147. "... parce qu'Arthur ne répondait pas au téléphone [pause] quand on sonnait, il n'ouvrait pas la porte; quand on écrivait, il ne répondait pas."

35 Ibid., p. 41. "Ayant de suite senti que, comme beaucoup de Latins, j'étais plus harmoniste que contra-pontiste, il me fit, parallèlement aux devoirs de contre-pont, réaliser en quatre parties des thèmes de Bach." Milhaud had also been a pupil of Koechlin.
years and said about him, "Koechlin enabled me eventually to perfect my craft...." Because of the sizeable inheritance from his father's estate (his father had died in 1917), Poulenc could devote himself almost entirely to composition. He was soon well established in the Parisian musical world, both as a performer (of his own works, Stravinsky's and others') and as a composer. Soon after the first performance of Rhapsodie nègre (1919), Stravinsky introduced him to his London publisher, Chester, and Diaghilev asked him to write a ballet, which resulted in Les Biches (1924).

In 1921, after leaving the service, he and Milhaud travelled to Mödling to meet Schoenberg and to Vienna. While they were in Vienna, Milhaud conducted a French performance of Pierrot Lunaire. They also met Berg and Webern at Alma Mahler's home. To Poulenc, Wozzeck is one of two masterpieces in opera of the twentieth century, the other being Debussy's Pelléas et Mélisande. Later, he also followed the works of Messian, Boulez, and, of course, Stravinsky.

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36 Ibid., p. 43. "Koechlin m'a permis, par la suite, de perfectionner mon métier...."
37 Poulenc, Entretiens, pp. 51-57; Poulenc, Moi et mes amis, pp. 53-54.
38 Poulenc, Entretiens, p. 44.
Work Habits

Paris offered too many pleasant distractions for Poulenc to be able to engage in serious composition there. He had many friends who frequently invited him to dinner, the theater or concerts. Although many compositional ideas came to him while taking his much-loved walks in his favorite quartiers of Paris, he was unable to compose there. He was only able either to orchestrate compositions or to perform as a pianist in this, his beloved city. On the other hand, he detested the countryside, yet found in it the ideal working atmosphere. In the late 20's he purchased his country home, "Le Grand Coteau," located near the village of Noizay in the Touraine, and there did most of his composing.

Stéphane Audel (who interviewed Poulenc for several broadcasts), visited the composer in Noizay, and described a typical day for Poulenc at his country home.

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39 Poulenc, Entretiens, pp. 164-167. In Francis Poulenc: L'homme et ses mélodies, Bernac writes that Poulenc bought his eighteenth century country home, with its formal gardens, when he was 29 (1928), p. 27. The choice of site was influenced by a favorite elderly friend of the family, Aunt Liénard, whom he often visited at her nearby Touraine home and by the fact that Chabrier, who Poulenc called his musical "grand-père" [Francis Poulenc, Emmanuel Chabrier (Paris-Geneve: La Palatine, 1961), p. 8] had also lived in Touraine.
Rising at 6 A.M. and following a breakfast of tea, rusks (dry biscuits) and marmalade, he would set to work composing at his piano for about five hours, until lunch time. Poulenc declared himself to be a "morning person," not able to compose in the afternoon or evening. An extreme critic of his own work, he once said, "When I've told you that I've composed my least bad music between eleven o'clock and midday, I think I've told you everything."  

About his work habits, Poulenc relates,

Contrary to what is believed, I don't work easily. My first drafts, written in a sort of musical shorthand, are full of cross-outs. When a melodic idea presents itself to me in a certain key, I can only write it down (for the first time, of course) in that key. 

He also notes:

I don't have a precise method of working, because I think each work necessitates a different means of unfolding.
Like Stravinsky, Poulenc composed primarily at the piano, using it "now as an executant of sound, now as an instrument of control." Poulenc adds, "There are also ideas that I find directly at the piano, the fingers being the discovers of which Stravinsky speaks." 42

During later years, on concert tours both alone and with the French baritone of renown, Pierre Bernac, Poulenc spent much time in hotels where he would have "a piano taken to his room and he worked and composed there very well." Like Touraine, a hotel room presented no distraction and Poulenc confirms, "I feel completely at ease in a hotel room with a piano." 43

Audel relates, "From my room I could hear him thumping out chords, starting a phrase of music over again, altering it, wrestling with it tirelessly until a sudden silence indicated that, having returned to his table, he was writing notes on his manuscript paper or erasing those that didn't satisfy him with the aid of a

42 Ibid., p. 166. "Tantôt comme excitant sonore, tantôt comme instrument de contrôle." Ibid., p. 167. "Il y a aussi ce que je trouve directement au piano, les doigts étant ces devins dont parle Strawinsky."

43 Bernac, p. 29. "Il se faisait apporter un piano dans sa chambre et là, il travaillait et composait très bien." Poulenc, Moi et mes amis, p. 76. "... Je me sens profondément à l'aise dans une chambre d'hôtel avec un piano."
scraping knife, the blade of which had been shaped by wear to such an extent that it was reduced by half its size." 44

In his conversations with Rostand, Poulenc further describes his work habits. "I always start on the right hand page in order to continue on the left hand side, and often from bottom to top. As I have already told you, each work has its own method of working." 45

In the afternoon, he would direct his attention to those who might be visiting or would write letters to some of his many friends. In the evening he would listen to recordings and follow the scores to works by various composers. Audel remembers,

Settled in a wide armchair, Francis followed with the score operas by Verdi and Puccini, symphonies by Mahler and Hindemith, concertos by Bartok, music by Falla, Debussy, Chabrier (his dear Chabrier), Mussorgsky, Stravinsky, Prokofiev, and the works of the Viennese twelve-tone composers whose vocal and

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44 Ibid., p. 11. "Je l'entendais de ma chambre plaquer des accords, recommencer une phrase musicale, la modifier, la reprendre inlassablement jusqu'à ce qu'un brusque silence indiquait qu'ayant regagné son bureau, il écrasait des notes sur son papier à musique ou effaçait ce qui ne le satisfaisait pas à l'aide d'un grattoir à ce point façonné par l'usage que la lame en était réduite de moitié."

45 Poulenc, Entretiens, p. 170. "... Je commence toujours par la page de droite pour continuer sur celle de gauche, et souvent de bas en haut. Comme je vous l'ai dit déjà, chaque œuvre a sa méthode de travail."
orchestral riches poured out of the record player.\textsuperscript{46}

As asked by a music reviewer about his compositional system, Poulenc replied,

\begin{quote}
My "rules" are instinctive, I am not concerned with principles and I am proud of that; I have no system of writing (for me system means tricks); and as for inspiration, it is so mysterious that it is wiser not to try to explain it.\textsuperscript{47}
\end{quote}

To Rostand, he said:

\begin{quote}
In the course of my life, I have never taken a premeditated pose. No one is more spontaneous than I... In any case, I repeat to you, I have never had a postulated aesthetic, not to mention a system.\textsuperscript{48}
\end{quote}

\textsuperscript{46}Poulenc, Moi et mes amis, pp. 10-11. "Francis, enfoncé dans un large fauteuil, suivant sur la partition des opéras de Verdi, de Puccini, des symphonies de Mahler, d'Hindemith, des concertos de Bartok, du Falla, du Debussy, du Chabrier (son cher Chabrier), du Moussorgsky, du Stravinsky, du Prokofiev, des œuvres des dodécoiphonistes viennois dont l'électrophone répandait les somptuosités vocales et orchestrales."

\textsuperscript{47}Bernac, p. 36. "Mon 'canon' c'est l'instinct; je n'ai pas de principes et je m'en vante; Dieu merci! je n'ai aucun système d'écriture (système équivalent pour moi à 'trucs'), enfin l'inspiration est une chose si mystérieuse qu'il vaut mieux ne pas tenter de l'expliquer."

\textsuperscript{48}Poulenc, Entretiens, pp. 50 and 52. "Je n'ai jamais pris, au cours de ma vie, une pose prémeditée. Personne n'est plus spontané que moi.... En tout cas, je vous le répète, je n'ai jamais eu de postulats esthétiques, encore moins de système." He also points out, when asked specifically about his early works, that he had nothing to affirm or to deny at the beginning of his career.
In a letter to the musicologist, André Schaeffner, in December, 1942, Poulenc wrote:

I know very well that I am not one of the musicians who will have innovated harmonically like Igor, Ravel or Debussy, but I think that there is a place for some new [sic] music which is content with the chords of others. Wasn't that the case with Mozart--Schubert? Time will reinforce the personality of my harmonic style. Wasn't it believed for a long time that Ravel--little master--was an imitator of Debussy and nothing more? 49

Although Poulenc may have used the harmonic vocabulary of his musical antecedents, he believed he used these raw materials in a novel way he had fashioned himself. While he protested that he followed no system, in actuality he instinctively followed certain compositional precepts governing the creation and evolution of a personal style incorporating both his own way of stretching tonality and a sense of surprise characteristic of his humor and wit. As Pierre Bernac notes, "His harmonies were perhaps

those of everyone, but in the use he made of them he resembled no one." What Poulenc wrote about Chabrier, who "took entirely opposing sounds and mixed them together with rare delight," may apply equally well to Poulenc himself and his treatment of key relations and distinct stylistic traits.  

In another letter to the composer, Henry Sauguet, he writes, "There is more courage in growing naturally as you are, than in forcing your flowers with a fashionable fertilizer."  

In part because of his wealth and the favorable response to his early works by audiences and critics alike, Poulenc was free to pursue his own musical aesthetic, of which he said, "As to my aesthetic, I have no preconceived idea. I compose as seems best to me when I feel like it."  

He also was alive and sensitive to the works of

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50 Bernac, p. 37. "Ses harmonies étaient peut-être celles de tout le monde, mais il s'en servait comme personne." Poulenc, Chabrier, p. 97. "... prend pour sa palette les tons les plus opposés et les mélange avec une allégresse inouïe."

51 Bernac, p. 37. "Il a plus de courage... à pousser tel qu'on est, qu'à forcer ses fleurs avec l'engrais à la mode."

52 Poulenc, Moi et mes amis, p. 76. "Quant à mon esthétique, je n'en ai pas de préfigurée. Je compose ce que bon me semble lorsque l'envie me prend."
composers whose styles were radically different from his own.

Bernac also commented, "Never having had any financial worries, he had always been able to do exactly as he wished in life." One might add, in music as well as in life. The financial freedom allowed him to devote himself entirely to composition and performance; a freedom few musicians have known. He did not have to worry excessively about audience or critic reaction and continually strove to express only what he believed to be his true self. A factor in both the articulation and realization of this goal would seem to be his open personality.

**Personality**

Bernac, the musician who perhaps shared the longest acquaintance with Poulenc, describes him in the following way:

A surprising mixture of gaiety and melancholy, of profundity and futility, of triviality and nobility.... He could be the perfect type of "bon vivant," loving life and all the good things it has to offer, but he could also sink into serious attacks of depression.... He was the most natural and simple of men, the most direct and the least vain that it is possible to imagine. Nobody was easier to approach,

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53 Bernac, p. 27. "N'ayant jamais eu de soucis financiers, il a toujours pu organiser sa vie à sa guise."
because he was naturally cordial. 54

Stéphane Audel notes the "breadth of his culture. His knowledge of music, painting and literature was bewildering." His library at Noizay was "abundantly stocked with valuable books and rare editions" as well as a large collection of scores and recordings. Audel once remarked to Poulenc during an interview, "The pictures and drawings by Picasso, Braque, and Matisse, Brianchon and Cocteau I've seen in your Paris home [his light-filled apartment, bequeathed to him by his uncle, Charles Royer, overlooking the Luxembourg gardens], and at Noizay are proof of your wide taste." 55

Although bored by official functions, especially those in his honor, he was delighted with the honorary doctorate from Oxford University, which was conferred on

54 Bernac, pp. 26-27. "Un surprenant mélange de gaieté et de mélancolie, de profondeur et de futilité, de trivialité et de noblesse.... Il pouvait être le type même du bon vivant, aimant la vie et tout ce qu'elle peut apporter d'agréable, mais il pouvait aussi sombrer dans de sérieuses crises de depression.... Il était l'homme le plus naturel, le plus simple, le plus direct et le moins vaniteux qu'on puisse imaginer. Personne n'était d'abord plus facile, car il était naturellement cordial."

him and Dimitri Shostakovich in 1958.  

A perfect host with epicurean tastes, as described by Bernac, Poulenc "had a marvelous sense of humor and a lot of wit. But, which is rare, this wit was never exercised at the expense of others, because he never spoke ill of anyone."  

A touch of naïveté was also present. Although he had never been introduced to Bartók, in August of 1921 Poulenc sent him copies of his Sonata for piano four hands and his Sonata for two clarinets. The next year when Bartók came to Paris for the first performance of his Second Piano Concerto, Poulenc invited him to dinner at his apartment with Satie and Auric. In Poulenc's words, Bartók and Satie "looked at each other as a Martian would look at an inhabitant of the moon." In vain, did Poulenc and Auric try to keep a conversation going.

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56 Bernac, p. 31.

57 Ibid., pp. 31-32. "Il avait un merveilleux sens de l'humour et beaucoup d'esprit. Mais, ce qui est rare, cet esprit ne s'exerçait jamais aux dépens des autres, car il ne disait jamais de mal de personne."

58 Poulenc, Moi et mes amis, p. 24. "Il se regardèrent l'un et l'autre comme un Martien contemplerait un habitant de la Lune." Bartók had written to Poulenc previously, "C'est surtout votre sonate pour piano à 4 mains et la sonate pour 2 clarinettes qui m'ont vivement intéressé. J'attends déjà avec impatience les autres compositions plus vastes que vous promettez dans votre lettre et qui ont déjà paru, peut-être?" (Correspondance, p. 37.)
Views on Other Composers

When Stephane Audel asked Poulenc, "What composers influenced your youth in music?", Poulenc responded, "Without hesitation, Chabrier, Satie, Ravel and Stravinsky."

Poulenc frequently admitted that he was "wildly eclectic" and listed his favorite composers as Monteverdi, Scarlatti, Haydn, Mozart, Beethoven, Schubert, Chopin, Weber, Verdi, Mussorgsky, Debussy, Ravel and Bartók. If exiled to the proverbial desert island, he would take some of the works of Mozart, Schubert, Chopin, Debussy and Stravinsky. About Mozart, he once said, "There is only one Mozart, as there is only one God." He goes on to say, "It was without a doubt Debussy who awakened me to music, I have said it and I repeat it to you, but it was Stravinsky who served as my guide." The influence of Stravinsky was perhaps the most profound.

Claude Rostand asked Poulenc to name his six favorite twentieth century composers. Noting the difficulty of the task, Poulenc replied, "There is first Debussy, of course, then Stravinsky, and Satie, then the admirable Falla [pause] Ravel and Bartók [another pause] but how sad

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59 Poulenc, Moi et mes amis, pp. 74-75. S.A.--"Quels sont les compositeurs qui exercèrent une influence sur votre jeunesse musicale?" F.P.--"Sans hésitation Chabrier, Satie, Ravel et Stravinsky." Poulenc, Entretiens, pp.174-175. "Il n'y a qu'un Mozart comme il n'y a qu'un Dieu." Ibid., p. 180. "C'est Debussy, sans aucun doute, qui m'a éveillé à la musique, je vous l'ai dit et je vous le répète, mais c'est Strawinsky qui m'a ensuite servi de guide."
I am to leave my dear Prokofiev at the door!" He also commented on his admiration for Berg, Schoenberg, Webern, Messiaen and Boulez.

**Historical Background Surrounding the Composition of the Chamber Works for Wind Instruments**

The Sonata for two clarinets was written in 1918 while Poulenc was in military service. The Sonata for clarinet and bassoon and the Sonata for horn, trumpet, and trombone were both completed four years later. Speaking with Poulenc about these three works, Claude Rostand noted that they were "very typical of your first style and spirit of the times by their brevity, conciseness, acidity and impertinence." After hearing the Sonata for two clarinets for the first time, Jean Cocteau said, "Poulenc can justify the brevity of his Sonatas by the example of Scarlatti and Haydn." All three bear the influence of Stravinsky. In the same conversation with Rostand, Poulenc asserted, "For sure, *L'Histoire du Soldat*

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61 Poulenc, *Entretiens*, p. 117. "... très typique de votre première manière et de l'esprit de l'époque par la brièveté, la concision, l'acidité et l'impertinence."

62 Roy, Poulenc, p. 92. "Poulenc peut justifier la brièveté de ses sonates par l'exemple de Scarlatti et de Haydn."
(1918) and the unaccompanied pieces for clarinet (1919) of Stravinsky developed in me this taste for winds, but I had it already as a child."63

Poulenc viewed these three sonatas as a group. "In reconsidering these small sonatas, that are beginning to be played a little everywhere, I catch myself liking them more than before, because they are certainly more authentic than my Sonata for piano and violin, for example. Well written for the winds, they keep a certain freshness that is not without rapport with the first canvasses of Dufy." About their dimensions Poulenc says, "Obviously, these are works of youth, and the title of sonata may be surprising because of their restrained dimensions, but let's not forget it was the epoch in which Debussy had just renewed the tradition of the French sonata of the eighteenth century, in reaction against the post-Franck sonata."64


64 Poulenc, Entretiens, p. 119. "A reconsidérer ces petites sonates qu'on commence à jouer un peu partout, je me prends à les aimer plus qu'autrefois, car elles sont, à coup sûr, bien plus authentiques que ma Sonata pour piano et violon, par exemple. Bien écrites pour les vents, elles gardent une certaine verdeur qui n'est pas sans rapport avec les premières toiles de Dufy...." "Evidemment, ce sont des œuvres de jeunesse et le titre de sonate peut étonner à cause de leurs dimensions restreintes, mais
Dedicated to Edouard Souberbielle, the Sonata for two clarinets [hereafter Clarinet Duo], was published by J. & W. Chester in 1919. As mentioned earlier, Stravinsky introduced Poulenc to his London publisher, Chester, after the first performance of Poulenc's *Rhapsodie nègre* on December 11, 1917. This sonata was republished and bound with the other two early sonatas in 1924. In the year 1925, the composer arranged these three works for piano solo. All of the chamber works for winds, with the exception of the Trio for oboe, bassoon, and piano and the Sextuor [Hansen], were published by Chester. Poulenc sent a copy of the Sonata for two clarinets to Stravinsky, who, in a reply on October 1, 1919, wrote that he liked them very much and would "keep them always to remember that charming evening at the Hugo's." Poulenc also

n'oublions pas que c'est l'époque à laquelle Debussy venait de renouer la tradition de la sonate française du XVIIIème siècle, en réaction contre la sonate post-franc-kiste."

Hell, Poulenc, p. 35; Poulenc, Entretiens, p. 104; Poulenc, Moi et mes amis, p. 192.


Poulenc, Correspondance, p. 30. "...je les garderai toujours en souvenir de cette charmante soirée chez les Hugo [the artists, Valentine Gross and Jean Hugo, grandson of Victor Hugo]." The first performance took place at one of the Lyre et Palette Concerts of 1919.
sent the Sonata, along with other compositions, to Bartok.

Why Poulenc wrote for clarinets in B-flat and A in the Clarinet Duo is not known. Stravinsky scored for clarinet in A and B-flat in the Three Pieces for unaccompanied clarinet (1919), and earlier in Petrushka. (1911). In the sonata, differences in timbre between the two clarinets are difficult, if not impossible, to detect. One instance where these differences might be heard occurs in measures 22-23 [hereafter mm. 22-23], where the clarinet in A is answered at the same pitch level by the clarinet in B-flat.

The Sonata for Clarinet and Bassoon [hereafter, Clarinet/Bassoon Duo] was published in 1924 and dedicated to Audrey Parr. The currently available score from Chester states that it was "revised by the composer, March 1945." It bears the same publisher plate number (J.W.C. 228) and copyright date (1924) as the first edition. However, any changes to the score to this sonata cannot be detected from the engraving.

Poulenc once stated,

I am the terror of editors because there is not a single one of my works that has not been

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submitted to transformations, often profound [transformations]. For each new edition, there are either some simple details that I corrected, or some entire pages that it is necessary to re-engrave. I add, contrary to what one might think, that I do not work easily, as you well know. He goes on to say that his music is not unchangeable. 69

The Sonata for horn, trumpet, and trombone [hereafter, Brass Trio] was dedicated to Raymonde Linossier, a young barrister at the Paris Court of Appeal and also an archeologist at the Musée Guimet and the friend of Poulenc's, mentioned above, who introduced him to the writings of Claudel, Gide, Proust, and Joyce. 70

The Trio for oboe, bassoon and piano [hereafter, Piano Trio] and the Sextuor for flute, oboe, clarinet, bassoon, French horn and piano [hereafter, Sextuor] were both written between the World Wars. The first performance of the Trio took place on May 2, 1926 on the

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69 Poulenc, Entretiens, p. 122. "Je suis la terreur des éditeurs car il n'y a pas une seule de mes oeuvres qui n'ait subi des transformations, parfois profondes. A chaque nouvelle édition, ce sont soit de simples détails que je corrige, soit des pages entières qu'il faut regraver. J'ajoute, à l'encontre de ce qu'on pense, que je n'ai pas le travail facile. Vous le savez."

70 Poulenc, Entretiens, p. 39; Poulenc, Moi et mes amis, pp. 130-131. The first performance of both the Brass Trio and the Clarinet/Bassoon Duo took place on January 7, 1923 at a "Concert Wiener."
same program as the first performance of Poulenc's Chanson galliardes, sung by Pierre Bernac and accompanied by the composer. Dedicated to Manuel de Falla, the Trio is cited as Poulenc's "first major achievement in the sphere of chamber music.... It is one of his successes where his personality affirms itself with the most clarity and intelligence."71 Both Poulenc biographers, Henri Hell and Jean Roy, maintain that the work is linked with "the traditions of Mozart and Scarlatti."72 As closer study will later reveal, it is in actuality a parody of the classical style.

Concerning the composition, Poulenc relates,

Yes, I rather like my Trio because it rings clearly and it is well balanced. For those that think of me as careless in form, I will not hesitate to divulge my secrets here: the first movement follows the plan of an Allegro of Haydn, and the Rondo Finale, the outline of the Scherzo of the Second Concerto for piano and orchestra of Saint Saëns. Ravel has often recommended this method of composition to me, one he has often followed.73

71 Hell, Poulenc, p. 82. "... la première oeuvre de musique de chambre.... C'est aussi l'une de ses réussites où sa personnalité s'affirme avec le plus d'aisance et de netteté."

72 Hell, Poulenc, p. 83; Roy, Poulenc, pp. 92-93. "... la tradition de Scariatti et de Mozart."

73 Poulenc, Entretiens, p. 121. "Oui, j'aime assez mon Trio parce qu'il sonne clairement, et qu'il est bien
These "secrets" do little to elucidate the form of either movement. The first movement is in ternary form (not sonata form), new material being introduced between brief returns to one of four subsections of \( A \). However, Haydn's style is suggested in both the first and last movements, melodically and texturally. Poulenc opens the work with a slow introduction, frequently found in Haydn works. (See Haydn's slow introductions to the Piano Trios, H. XV, Nos. 3, 5, 7 and 9.) The second movement of the Saint-Saëns (Allegro Scherzando) is in a straightforward sonata form, while the Rondo Finale of the Trio is, as its title suggests, a rondo. Poulenc was perhaps more influenced by the meter and triadic opening than by the form Saint-Saëns employed. Even more likely, Poulenc modelled the entire work on the textural and melodic types found in the Haydn piano trios, republished in Germany in the late nineteenth century and probably also available in France. (See especially the Piano Trios, H. XV. Nos. 1, 11, 21 and 26.)

The Sextuor evolved over the time span of 1931-39
and was finally published in 1945. In a letter to Suzanne Peugnot of March 5, 1931, Poulenc outlines his plans for the first hearing of the Sextuor on June 1, 1931 at the Salle Chopin.\textsuperscript{74} In another letter that year, this time to Henry Sauguet (March 31), Poulenc describes his great anticipation of the first performance of the Sextuor. In the same letter he remarks, "I very profoundly admire Hindemith but distrust his rebounds [ricochets]." This observation is noteworthy, considering that the motive used in the opening of the Sextuor (m. 3) is similar to the motive with which Hindemith opens the \textit{Kleine Kammermusik}, Op. 24, No. 2 (1922), also scored for the wood-wind quintet.\textsuperscript{75} (The two motives are shown in Example 1-1.)

In a later letter to Sauguet dated August 29, 1939, Poulenc wrote, "Wanting to be ahead of events, I have worked a lot, nothing new because I don't have much desire for it, but I have redone my Sextuor from top to bottom (very well now) for Chester...."\textsuperscript{76} Commenting on the frustration he felt in the writing and revising of the Sextuor.

\textsuperscript{74}Poulenc, \textit{Correspondance}, p. 84.

\textsuperscript{75}Ibid., p. 87. "J'admire très profondément Hindemith mais me méfie de ses ricochets."

\textsuperscript{76}Ibid., p. 112. "Voulant devancer les événements, j'ai travaillé beaucoup, rien de neuf car je n'en ai guère l'envie, mais j'ai refait de fond en comble mon Sextuor (très bien maintenant) pour Chester...."
EXAMPLE 1-1

COMPARISON OF THE OPENING OF THE SEXTUOR WITH HINDEMITH'S KLEINE KAMMERMUSIK

a) Sextuor, I: mm. 3-4

\[\text{Flute}\]
\[\text{ff}\]

b) Kleine Kammermusik, Op. 24, No. 2, I: m. 1

\[\text{Clarinet}\]
\[\text{mf}\]
over a nine year period, Poulenc relates, "In 1934, in fact, I told you [Rostand] the most horrible things about it, but having completely reworked it in 1939, I am more indulgent now, because, readjusted in its proportions and more balanced, it rings very true."77

The Trio is a twentieth century parody of the style of the Haydn Piano Trios. The Sextuor, on the other hand, employs exact quotations from Stravinsky's Capriccio for piano and orchestra, the Concerto for piano and wind instruments and Pulcinella.

In the beginning of January 1963, Stéphane Audel spent several days with Poulenc in his country house in Touraine preparing the fourth in a series of radio interviews. (Earlier broadcast interviews took place in 1953, 1955 and 1962.) Audel writes, "When I went to see him again he let me hear his Élégie pour cor, his Sonate pour flute, and then the one for oboe, and referring to the clarinet sonata, which he had recently finished, he told me: 'I shall write another for bassoon. And then I'll have covered the whole range of wind instruments.'"78

77 Poulenc, Entretiens, p. 121. "En 1934, en effet, je vous en avais dit le plus grand mal, mais l'ayant complètement refait en 1939, je suis plus indulgent maintenant, car, réajusté dans ses proportions, mieux équilibré, il sonne très clairement."

78 Poulenc, Moi et mes amis, p. 18. "Lorsque
Unfortunately, Poulenc never lived to finish this project.

Other composers have turned to solo winds in their late works. Debussy envisioned a series of six sonatas for various instrumental combinations, some including winds. In the three completed between 1913 and 1917, the flute was the only wind instrument employed. In 1917, Poulenc had heard, "before anyone else," Debussy's Sonata for harp, flute and viola, which was more or less sight-read from manuscript at one of the Sunday concerts at Jane Bartholi's home. Rollo Myers describes these sonatas as having "the germs of the neoclassical movement that was to flourish after the first world war...."

Among the late works of Carl Nielsen are two concerti for woodwinds: one for flute (1926) and one for

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\[
\text{j'allai le retrouver, il me fit entendre son Elégie pour cor, sa Sonate pour flûte, puis celle pour hautbois et, faisant allusion à celle pour clarinette, terminée récemment, il m'annonça : 'J'en écrirai une autre pour basson. Ainsi j'aurai épuisé le jeu des instruments à vent.'}
\]

79 Poulenc, Moi et mes amis, p. 144. "...entendu, avant tout le monde, la Sonate pour harpe, flûte et alto de Debussy, qu'on avait déchiffré presque sur le manuscrit."

clarinet (1928), part of a series of concerti he was not able to complete. Hindemith, on the other hand, did complete a project of ten sonatas for solo wind instruments and piano begun in the late 1930's. These included sonatas for tuba (1955), saxophone (1943) and English horn (1941), as well as the more usual sonatas for flute (1936 - the first in the series), oboe (1938), clarinet (1939) and horn (1939). In a letter to his German publisher and friend, Willy Strecker, Hindemith wrote that these compositions served the dual function of providing solo literature for the various instruments and also serving "as exercises for Die Harmonie der Welt."  

Poulenc's fascination with wind instruments spanned his entire life, as evidenced not only by his chamber music, but also by almost every score he wrote in which winds were given important roles. Poulenc spoke often of this preference: "I have always loved the wind instruments, which I prefer to strings, and this is without paying attention to momentary fads."  

82 Poulenc, Entretiens, p. 118. "J'ai toujours adoré les instruments à vent, que je préfère aux cordes, et ceci, tout naturellement, sans tic d'époque."
The Sonata for flute and piano [hereafter, Flute Sonata] was completed at Cannes in December of 1956. Dedicated to the memory of the American patroness of the arts, Elizabeth Sprague Coolidge, the sonata was first performed on June 18, 1957 by Jean-Pierre Rampal and the composer. The work was lauded in Le Figaro and L'Express: "The best of Poulenc and a bit more.... It is written in the greatest French tradition, from Couperin to Debussy."  

Henri Hell adds, "The absolute freedom of form -- in the style of the last sonatas of Debussy -- hides a subtle science that is quite invisible."  

A year later (December, 1957) Poulenc completed an Elégie for horn and piano [hereafter, Elégie] written in memory of the hornist, Denis Brain, who was killed in a car accident the previous August near the site of the Edinburgh Festival. 

The last two sonatas were written in 1962, perhaps concurrently, as suggested in a letter Poulenc wrote to Pierre Bernac on August 6, 1962. "The two sonatas are

83 Hell, Poulenc, pp. 271-272. "Du meilleur Poulenc, et même un peu mieux.... C'est dans la plus grande tradition française, celle qui va de Couperin à Debussy.

84 Ibid., p. 272. "L'absolue liberté de la forme -- à la manière des dernières Sonates de Debussy -- cache une science subtile autant qu'invisible."

85 Ibid., p. 273.
very loosely organized. Noizay [his Touraine residence] will do the rest. Both are on the same level as the one for flute, but more biting considering these two woodwinds. 86

Dedicated to Honegger, the Sonata for clarinet and piano [hereafter, Clarinet Sonata] was composed for Benny Goodman, who first performed it with Leonard Bernstein at Carnegie Hall, April 19, 1963 in an all-Poulenc program in memory of the composer.

In a letter of July, 1962 to Pierre Bernac, Poulenc wrote, "I sketched a good number of things on Martha's piano. I have found the ingredients for a Sonata for Oboe. The first movement will be elegiac, the second scherzando and the last a sort of liturgical chant. I think at present that the orientation toward woodwinds is the solution for me." 88 The Sonata for oboe and piano


87 Hell, Poulenc, pp. 301-302.

88 Poulenc, Correspondance, p. 265. "J'ai esquissé pas mal de choses sur le piano de Marthe. J'ai trouvé les éléments d'une Sonate pour hautbois. Le premier temps sera élégiaque, le second scherzando et le dernier une sorte de chant liturgique. Je crois que l'orientation du côté des bois est la solution pour moi actuellement."
[hereafter, Oboe Sonata] performed on June 8, 1963 by Pierre Peirlot and Jacques Février during the 25th International Strasbourg Festival, was written in memory of Serge Prokofiev. This, Poulenc's last completed work, did indeed open with an "Elégie" and closed with a "Dirge." 89

Suddenly, on January 30, 1963, the day of a scheduled broadcast interview with Stéphane Audel, Poulenc died at home of a heart attack. He left no compositions uncompleted.

The chamber works for wind instruments may be seen as a stylistic cross section of Poulenc's oeuvres. Written for his favorite instruments, the works include his earliest and his last compositions, as well as works from each decade of his compositional career.

89 Hell, Poulenc, pp. 302-303.
CHAPTER 2
FORM AND TONALITY

In this chapter, formal design and tonal relationships existing within and between the individual movements of the nine compositions of the study will be explored. The chapter is divided into ten sections, one for each of the nine compositions, plus a conclusion. Of the nine sections dealing with the individual works, seven are further divided into three sub-sections: 1. Formal Design; 2. Tonal Relationships: Inter-Movement; and 3. Tonal Relationships: Intra-Movement. ¹

Because most movements have been found to be ternary in design, the A B A formal arrangement is assumed in the discussion, except where otherwise noted. The sections tend to be clearly defined and factors contributing to this strong sectionalism are discussed as well as the occasional exception where section divisions are somewhat vague. Tendencies noted in phrase structure and periodicity are also included. A unifying feature of many of

¹Because of the non-tonal nature of the Clarinet Duo, two sub-sections only are included in the discussion of this work: Formal Design and Tonal Relationships. The one-movement Elégie is dealt with in the same manner.
these works is the use of cyclic themes, where material of the first and/or second movements returns in the last movement. A similar technique, occurring in the later works, is self-quotation, where themes are shared among works in this study or borrowed from other compositions. Although many of the works are titled Sonata, they neither stress sonata form nor extended developmental procedures. However, a limited amount of thematic/tonal development is woven into the basic fabric of each section, often immediately following the initial presentation of thematic material or, in later works, becoming a part of the thematic material itself. The specific techniques of development employed will be presented for each composition. Because of the sectional nature of the works and the absence of transitions of substantial length, harmonic motion, especially at the section level (as well as at the phrase level), is of importance to the formal discussion and is therefore included.

Tonal relationships within and between movements are shown through the use of bass line schematics which illustrate fundamental connections. Note values of various lengths are used to represent events of varying degrees of importance. For Intra-Movement Relationships, whole notes represent tonal centers; the larger black notes, harmonic motion of importance; and the smaller
black notes, harmonic motion of lesser importance (0\textbullet). Connections between these pitches are shown with stems and beams, which in no way increase or diminish their significance. In addition, fifth relation is indicated by slurs placed below the pitches and \( \hat{h} \) bass motion (which appears with some regularity) is shown by slurs placed above the pitches. Formal arrangement letters and rehearsal numbers (in brackets) placed above the staff are included for the reader's reference.

Tonal centers are extracted and shown in the schematics for Inter-Movement Relationships. Here the whole notes show principal keys and black notes (larger and smaller) show the more subsidiary keys.

After the consideration of formal and tonal relationships, a summary of findings concludes the chapter.

**Sonata for Two Clarinets**

**Formal Design**

The Sonata for two clarinets is one of Poulenc's

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\^2Rehearsal numbers often coincide with events of structural importance and it is very likely that the composer took part in decisions regarding their placement, especially in light of his self-avowed interest in matters relating to printing/publication. (See Chapter 1.) In this study, the formal arrangement letters are underlined. As rehearsal numbers do not appear in the score of the Brass Trio, measure numbers are used.
earliest published works (1918) and the least tonal work of this study. The individual movements utilize differing formal structures, each of which is to reappear in later works. The first movement employs the form most frequently found in the chamber works, \(A \_B \_A\); the second, \(A \_A^1 \_A^2\) and the third, \(A \_B \_A^1 \_B^1\) Coda. As in later examples, the \(A \_A^1 \_A\) almost suggests a variation-like form, the "varied" elements consisting of non-essential surface changes consistent with the types of change associated with some strophic song settings. \(^3\) (See Figure 2-1.)

The first movement is highly sectional, with contrast provided by changes in tempo (Fast-Slow-Fast) and texture (the changing meters and parallelism of the outer sections contrasted with the 2/4 meter and relative stability of the B section), a focus on different pitch cells for each section, and silences between sections. For example, section \(A\) (\(A^1\)) consists of two five-pitch cells (set 5-35) in parallel motion with an emphasis on vertical intervals of thirds and tritones. (Perfect fourths and fifths are intervalically impossible given this combination of


Note that the individual movements of these works have titles in addition to tempo indications.
FIGURE 2-1
FORM OF THE SONATA FOR TWO CLARINETS

I. Presto

\[
\begin{align*}
\text{A} & & \text{b} & & \text{A}^1 \\
753 & \text{Presto} & 2 & \text{Beaucoup moins vite} & 753 & \text{a Tempo} \\
444 & \text{d} = 104 & 4 & \text{Comme une cadence} & 444 & \text{d} = 104 \\
& & 14\text{m.} & & 22\text{m.} & & 15\text{m.} \\
& & (62 \, \text{d}'s) & & (44 \, \text{d}'s) & & (68 \, \text{d}'s) \\
& & 36\% & & 25\% & & 39\% \\
\end{align*}
\]

II. Andante

\[
\begin{align*}
\text{A} & & \text{A}^1 & & \text{A} \\
2 & \text{Tres lent} & 4 & \text{d} = 68 & \\
& & 14\text{m.} & & 9\text{m.} & & 13\text{m.} \\
& & 39\% & & 25\% & & 36\% \\
\end{align*}
\]

III. Vif

\[
\begin{align*}
\text{A} & & \text{B} & & \text{A}^1 & & \text{B}^1 & & \text{Coda} \\
a & & a & & a^1 & & b & & b^1 & & a^1 \\
a & & b & & a^1 & & b & & b^1 & & a^1 \\
2 & \text{Vite avec joie} & 4 & \text{d} = 126 & \\
& & 20\text{m.} & & 18\text{m.} & & 16\text{m.} & & 16\text{m.} & & 9\text{m.} & & 13\text{m.} \\
& & 22\% & & 20\% & & 17\% & & 17\% & & 10\% & & 14\% \\
\end{align*}
\]
pitches.) The focus of section B on the other hand, is on a four-pitch cell (4-22) in ostinato under "melismatic" flourishes centering upon F-sharp, with perfect fourths and major sevenths receiving vertical emphasis. Thus, the A and B sections are clearly delineated by the differing vertical dyads produced. (See Chapter 3 for more information about this work in terms of the Experimental stylistic trait.)

In the second movement there are no abrupt changes in tempo, texture, meter or pitch material and there is therefore little sense of sectionalism. Nor is there much in the way of contrast between sections in the binary third movement. In the latter, A is characterized by a hexachordal melody (set 6-32) with the two parts in unison, while B includes the same pitches re-ordered and harmonized with parallel fourths. The Coda is set off from the rest of the movement by silence.

Because of the non-alignment of measures in section A of the first movement (mm. 7-9 and mm. 43-45), this movement is examined in terms of quarter note values (common to all meters here employed) in order to assess

---

4 Set designations are according to the Forte system, Allen Forte, The Structure of Atonal Music (New Haven: Yale University Press, 1973). Traditional interval terms are used in citing intervals and their inversions, as these appear to be most compatible with Poulenc's use.
proportional relationships (Figure 2-1). Section \( B \) represents one-fourth of the movement while the outer \( A \) sections account for a bit more than 35% each. The same relationships are found in the second movement, except that the outer section percentages are reversed. In the third movement, the following approximate associations are found: \( A = B, A_1 = B_1 \) and \( A + B = A_1 + B_1 + A_1 \).

It does not seem appropriate to discuss the first movement in terms of phraseology, as the structure at this level is in the nature of segments or units. This is in part a result of the pitch segmentation noted above. The \( A \) section is based upon one and two measure units while the \( B \) section has five measure units as its basis. Traditional phrasing of two and four measures is found in the second movement, while in the third movement, 2 + 4 phrasing is found in the \( A \) section and 4 + 4 phrasing characterizes the \( B \) section and Coda. Cadential extensions of one measure conclude each movement, contributing to the irregular length of the closing sections. While cyclic themes are not present in this work, the opening of the second movement material appears almost verbatim in the Third Act Interlude between scenes 2 and 3 of the Dialogues of the Carmélites (1953-1955), [16] - [17], Novello edition of the piano-vocal score. (See Example 3-12.)

Poulenc has referred to this work as a "miniature";
this characterization may also apply to the developmental techniques here employed, featuring manipulation of pitch cells. This manipulation includes pitch re-ordering, rhythmic change, and pitch repetition within the cell itself.

Tonal Relationships

In reference to harmonic motion in these movements, it must be observed that the lack of strong tonal ties is characteristic of this work. Tonal/modal centers are established through melodic cadence (unison, octave, fourth) at the conclusion of a section/movement or as a result of pitch reiteration. For example, D is established as the center of the first movement by means of octave cadences at the conclusion of A and an open fourth at the conclusion of B. The centers which emerge are shown in Example 2-1. In the second movement there is a focus upon Aeolian on A, with the cadence on the dominant (II: m. 36), while in the third movement the pitch material and emphases are derived from Mixolydian on D.

---


6 Indeed, the work appears to approach the twentieth century by way of connections with medieval music, in a way similar to the work of artist Joan Miró, influenced by cave drawings seen in Australia.
The absence of significant tonal tendencies in this work precludes the usual consideration in this study of tonal relationships.

EXAMPLE 2-1

TONAL CENTERS IN THE SONATA FOR TWO CLARINETS

Sonata for Clarinet and Bassoon

Completed in September of 1922, the Sonata for clarinet and bassoon shows the influence of Poulenc's study of composition/counterpoint with Charles Koechlin for three years (beginning in 1921, following Poulenc's discharge from military service). In part owing to the melodic nature of the two instruments for which it is written, the Duo features an angular, generally linear counterpoint. Only once does an actual point of imitation occur, and

---

7See Willi Apel, Harvard Dictionary of Music, second edition, s.v. "Linear Counterpoint."
even then it is modified and quickly abandoned. (See III: mm. 41-46 and Examples 2-2 and 3-21.)

EXAMPLE 2-2

A REDUCTION OF THE HEAD-MOTIVE OF A, THE FUGATO SUBJECTS IN THE SONATA FOR CLARINET AND BASSOON, III

III: mm. 1-2

Clarinet

mm. 41-42

Clarinet

mm. 45-46

Bassoon

Formal Design

A different formal structure is employed in each of the three movements: I: A B A; II: A A \textsuperscript{1} A \textsuperscript{2} and III: A B A \textsuperscript{1} C A \textsuperscript{2} Coda. (See Figure 2-2.) The sections are not strongly defined. Changes in tempo do not tend to mark their boundaries and only subtle changes in motive and texture and occasional insertions of silence distinguish one section from another. In terms of proportion, the central sections of the first two movements constitute approximately one-half of the movement, while the outer sections represent approximately one-fourth. The form of the final movement suggests a rondo; "suggests" only

\textsuperscript{8}See also Chapter 3, under Texture, for further discussion of this passage. Surface details are shown in the chapters dealing with the three stylistic traits, Chapters 3-5.
FIGURE 2-2
FORM OF THE SONATA FOR CLARINET AND BASSOON

I. Allegro

A  B  A¹

\[ \begin{array}{ccc}
3542 & 4444 & \text{Tres rytime}' \\
\text{\( \frac{1}{d} \) = 144} & & \\
22m. & 39m. & 20m. \\
(67\ 's) & (99\ 's) & (52\ 's) \\
31\% & 45\% & 24\% \\
\end{array} \]

II. Romance

A  A¹  A²

\[ \begin{array}{ccc}
\text{\( \frac{1}{d} \) = 72} & & \\
& & \\
4(27247) & 4(488816) & \text{Andante très doux} \\
8m. & 14m. & 6m. \\
(29\ 's) & (38\ 3/4\ 's) & (23\ 1/2\ 's) \\
32\% & 42\% & 26\% \\
\end{array} \]

III. Final

A  B  A¹  C  A²  Coda

\[ \begin{array}{ccccccc}
\text{\( \frac{1}{d} \) = 112} & & & & & & \\
& & & & & & \\
\text{Tres anime'} & & & & & & \\
26m. & 14m. & 16m. & 13m. & 13m. & 23m. \\
(53\ 's) & (28\ 's) & (32\ 's) & (26\ 's) & (27\ 's) & (46\ 's) \\
25\% & 19\% & 21\% & 18\% & 8\% & 17\% \\
\end{array} \]

because the first return of A (A¹) is a fugato based on the head motive of A, not an actual return of A (more an allusion to A: see Example 2-2). In this movement the individual sections are each approximately one-fifth of the movement. In each outer movement the final return of
A is preceded (and thus set off) by silence. Silence also segments the Coda of the finale into four miniature sub-sections, apparently for the purpose of heightening the anticipation of the movement's conclusion.

Phrase structure, on the other hand, is strongly defined. In the first movement, three and five measure phrasing predominates, along with occasional two, four and eight measure phrasing. The irregularity caused by Poulenc's juxtaposition of phrases differing in length (in changing combinations) is further complicated by frequent meter changes. For example, in terms of quarter note values, the phrase lengths of A are as follows:

\[
\begin{array}{cccccc}
A & a & a^1 & b & b^1 & a & a^2 \\
9\text{m.} & 8\text{m.} & 10\text{m.} & 14\text{m.} & 15\text{m.} & 10\text{m.} \\
3\text{m.} & 2\text{m.} & 3\text{m.} & 5\text{m.} & 5\text{m.} & 4\text{m.}
\end{array}
\]

(The number of measures has also been included, along with the formal designations.) Arranged in antecedent-consequent relation, the phrases within each period have almost the same number of beats. This slight imbalance is perhaps more disturbing than one of greater difference. 9

9The meters employed here (3/4, 4/4, 2/4 and one instance of 5/4) are arranged in groupings of 3-4-2 or 3-2: 3 (5) 3-4-2, 3-2, 3-4, 3-4-2 (4), 3-2, 3-2, 3-4, 3-4-2, and 3-2.
In the second movement, regular two measure phrasing is "distorted" by changing meters, creating phrases of 6 to 7-1/2 to 8 quarter note beats in length. In the third movement, only A and \( \text{\textfrac{2}{2}} \) employ changing meters. The opening antecedent-consequent phrasing is 4 + 3 measures, but because of the change in meters the phrase lengths themselves are equal, albeit of an irregular length, 13\( \text{\textfrac{1}{2}} \)s.

This early work employs developmental techniques not typical of later compositions (perhaps a result of Poulenc's study with Koechlin). Motives are extracted from the short themes and subjected to developmental procedures not typical of Poulenc. An example (Example 2-3) chosen to illustrate this shows, in addition, Poulenc's

**EXAMPLE 2-3**

**CYCLIC MATERIAL IN THE SONATA FOR CLARINET AND BASSOON, II: mm. 1-2 and III: mm. 57-58**

![Musical notation](image-url)
early use of cyclic thematic material. As shown in Ex-
ample 2-3, the opening of the second movement (II: mm.
1-2) returns transformed, with a more involved accompani-
ment, in the third movement (mm. 51-62). This transformed
theme is then sequenced and fragmented to such an extent
that it seems to disintegrate in the wake of another quo-
tation from the first movement (compare I: m. 6 to III:
mm. 63-64).

Additional examples of developmental procedures in-
clude the quasi-antiphonal treatment of m. 3 in mm. 36-43
of the first movement, and the chromaticization of the
opening theme in the same movement (I:mm. 1-3, 44-51 and
67-68); in the second movement, the transformation of m. 1
in measures 9, 17 and 19; and in the third movement, the
sequencing of the opening motive (III: mm. 1-2) in mm.
15-16, 19-20, 23-24, and the fragmentation of m. 8 in
mm. 10-13.

Tonal Relationships:_ Intra-Movement

The Clarinet/Bassoon Duo is, to a great extent, non-
tonal with tonal-harmonic implications found at the begin-
ning and close of sections. The sections are harmoni-
cally open, connected by implied harmonies in fifth rela-
tion. As a result, it is possible only to sketch the
tonal boundaries and relationships within and between
the movements (Example 2-4). (Bass-line schematics are used in this study with the later, more tonal works.) Nontonal elements of this composition are discussed in Chapter 3.

10 Reductive sketches of this composition reveal not so much harmonic association as vertical affinities of pitch. For example, as the sketch below of the third movement shows, D appears in vertical association with E-flat and then C. A is linked vertically most often with C natural. Vertical lines (straight, dotted and dotted in parenthesis) show the three associations. The upper line outlines the D minor triad (with cross relations) and is coupled with a bass that does not have obvious harmonic functions. The three pitches of the D minor triad are linked with the pitches E-flat and C: $D^\flat - E^\flat - A - (D)$ $E^\flat - E^\flat - C - (C)$
Tonal Relationships: Inter-Movement

All movements begin and end on the same tonal center and the tonal centers for the first and third movements are the same, D (Example 2-5). The principal key of the second movement (F) is the relative major of the key of the outer movements. Some anticipation of tonal center is found (Example 2-5), although this anticipation is not as frequent here as in later works.

Within the movements, there is an emphasis on the keys of the subtonic and the Neapolitan which is extended to inter-movement relationships. Thus, the tonal center of the work, D, is encircled from above and below
EXAMPLE 2-5

ANTICIPATION AND RETENTION OF TONAL CENTERS IN THE SONATA FOR CLARINET AND BASSOON

(Example 2-6a). Subsidiary keys also outline a minor third above and below D, as shown in Example 2-6b.

EXAMPLE 2-6

INTER-MOVEMENT TONAL RELATIONSHIPS IN THE SONATA FOR CLARINET AND BASSOON
Sonata for Horn, Trumpet and Trombone

Formal Design

Written for brass trio, this miniature three movement work shows the influence of circus music, with its "lead" trumpet and diatonic melodies, which are immediately reiterated and often accompanied by simple harmonies. The first movement has a bi-partite structure (Figure 2-3) defined largely by the long silence (m. 39) which separates the B from the A\textsuperscript{1} section. The second and third movements are "strophic"-like in design, with the third movement approaching rondo form (see Figure 2-3). In these two movements recurring thematic material undergoes little in the way of change.

In the first movement changes in thematic material, tempo, and tonal center and the use of silence contribute to a strong sense of sectionalism. On the other hand, distinctions between sections in the second and third movements are slight, change in tonal center generally being the only feature distinguishing one section from another.

\footnote{Information about the popular nature of this and other works is included in Chapter 5.}

\footnote{As with the second movement of the Clarinet Duo, these movements merely approach variation form, employing accompanimental changes seen in strophic song settings.}
FIGURE 2-3
FORM OF THE SONATA FOR HORN, TRUMPET AND TROMBONE

I. Allegro Moderato

\[ \begin{array}{ccc}
A & B & A^1 & A^2 \\
\text{4 Grazioso} & \text{Plus lent} & \text{Subitement vite} & \text{Tempo I°} \\
\text{4} & \text{4} & \text{4} & \text{4} \\
\text{\( \mathfrak{j} = 120 \) environ} & \text{\( \mathfrak{j} = 104 \)} & \text{sans presser} & \text{\( \mathfrak{j} = 144 \)} \\
\end{array} \]

\[ \begin{array}{cccc}
25\text{m} & 14\text{m} & 18\text{m} & 32\text{m} \\
28\% & 15\% & 21\% & 36\% \\
\end{array} \]

II. Andante

\[ \begin{array}{cccc}
A & a & a^1 & A^1 \\
\text{4} & \text{4} & \text{4} & \text{A} \\
\text{4m.} & \text{8m.} & \text{4m.} & \text{4m.} & \text{1m.} \\
\text{Tres lent} & \text{\( \mathfrak{j} = 76 \)} & \text{\( \mathfrak{j} = 144 \)} & \text{cadential extension} \\
\end{array} \]

\[ \begin{array}{cccc}
12\text{m} & 6\text{m} & 9\text{m} \\
45\% & 22\% & 33\% \\
\end{array} \]

III. Rondeau

\[ \begin{array}{cccc}
A & a & b & a^1 \\
\text{a} & \text{b} & \text{trans.} & \text{a} \\
\text{A} & \text{a^2} & \text{trans.} & \text{a} \\
\text{A^1} & \text{a^3} & \text{trans.} & \text{a} \\
\text{A^2} & \text{a} & \text{b} & \text{a^4} \\
\text{\( \mathfrak{j} = 144 \)} & \text{trans.} & \text{\( \mathfrak{j} = 144 \)} & \text{trans.} \\
\end{array} \]

\[ \begin{array}{cccc}
6\text{m.} & 8\text{m.} & 6\text{m.} & 6\text{m.} \\
8\text{m.} & 8\text{m.} & 8\text{m.} & 8\text{m.} \\
3\text{m.} & 4\text{m.} & 2+4\text{m} & 6\text{m.} \\
4\text{m.} & 4\text{m.} & 4\text{m.} & 4\text{m.} \\
22\text{m.} & 17\text{m.} & 18\text{m.} \\
38\% & 30\% & 32\% \\
\end{array} \]
In terms of proportion, \( A + B = (\text{roughly}) \ A_1 + A_2 \) in the first movement, while \( A = A_1 + A_2 \) in the second (Figure 2-3). Sections are of almost equal length in the third movement, with each section representing roughly one-third of the movement.

The composition has as its basis a four measure phrase structure, from which there are few deviations. Occasional added beats, syncopation, and mixed meters (as in I: mm. 9-17) lend an element of unpredictability to the phrasing.

Cadential material first heard in mm. 18-21 and mm. 82-85 of the opening movement returns as transitional material of the third movement (III: mm. 23-25). The employment of actual cyclic themes in the later works (referred to in the Introduction to this Chapter) is perhaps foreshadowed here.

**Tonal Relationships: Intra-Movement**

The composition as a whole is tonally quite stable, with each section remaining basically in one key area and each movement concluding in the key in which it began.

---

13 The meter changes shown in Figure 2-3, second movement, are not aurally striking.
(Example 2-7). Frequent shifts between major and minor (characteristic of the work as a whole) result in an abundance of cross relations and dissonance. The introduction of the pitch E-flat in the initial A section (in G major-minor, m. 9) presages the usage of this pitch as the tonal center of the B section. Example 2-7 shows that E-flat is approached through G minor. Tonal ties

EXAMPLE 2-7

INTER-MOVEMENT TONAL RELATIONSHIPS IN THE SONATA FOR HORN, TRUMPET AND TROMBONE

with G are maintained in Section B: the new tonic on E-flat never appears in root position and the fourth scale degree is frequently raised to A natural (Example 2-7).
The tonal center of B-flat is approached through fifth relation and the return of G is approached in the same way, this time preceded by $\text{B}^\natural$ (E-flat). Taken together, the keys outline a first inversion E-flat major triad (G, B-flat, E-flat).

Frequent return to the tonic characterizes the opening A section of the second movement, which is in the key of B-flat. (See Example 2-7, above.) G-flat is approached by half step from above, the $\text{B}^\natural$ - $\text{E}^\natural$ bass motion relationship seen earlier in the first movement, now suggesting a possible enharmonic modulation to the key of B. This does not occur; instead, the modulation is to G minor. Three ascending stepwise lines distinguish the B section. The first begins on F-sharp and reaches a high point of C; the second begins on F and achieves D-flat; and the third begins on F and reaches its ultimate resolution on B-flat, the key of return and the tonal center for the movement. In the return of the A section, $\text{B}^\natural$ does resolve to $\text{E}^\natural$, signalling the conclusion of the movement. The keys employed in this movement outline the lower third of a G minor triad.

The theme of the third movement appears six times, four of which are in the tonic of D. The F-G-A (Example 2-7) ostinato of the opening becomes the more dissonant F-G-flat-A-flat in the return (m. 39).
Tonal Relationships: Inter-Movement

Although each movement concludes in the key in which it began, the work as a whole is not tonally closed, and has an overall tonal scheme of I- (♭VI - ♭III) - IV-V. The tonal center of the composition would thus appear to be G. Found in each movement, G provides outer support to the first movement and appears centrally in the latter two movements (Example 2-8). B-flat, the key of the second movement, is anticipated in the B section of the first movement. The adoption of G minor at the conclusion of the first movement and of B-flat major at the conclusion of the second contributes to a smooth connection between the movements. In each case the final chord of the preceding movement has two tones in common with the key of the following movement.

EXAMPLE 2-8

ANTICIPATION AND RETENTION OF TONAL CENTERS IN THE SONATA FOR HORN, TRUMPET AND TROMBONE
Example 2-9 shows G to be the axis from which the primary and subsidiary keys generate. The primary keys ascend in thirds from G while the subsidiary keys descend in thirds from G, spelling G minor and C minor triads, respectively, reflecting the tonal scheme noted above (Example 2-9). The tonal axis (G) is present in each movement.

**EXAMPLE 2-9**

INTER-MOVEMENT RELATIONSHIPS IN THE SONATA FOR HORN, TRUMPET AND TROMBONE

Trio for Oboe, Bassoon and Piano

Formal Design

One of the clearest and most consistent examples of the Neo-classical idiom and, by Poulenc's own admission, modelled on "an allegro of Haydn," the Piano Trio includes a rondo third movement, preceded by two movements in the
more typical ternary form. Contributing to a sense of sectionalism in the first movement are changes in the tonal center at section divisions, the use of silence (\(\sim\)) and changes in meter, tempo and texture (see Figure 2-4). For example, the Presto A sections (A and A') are in 2/4 in A major-minor while the contrasting B section is in 4/4 in F minor, with thematic and textural distinctions in addition. In the case of the last two movements, however, sections are not as strongly delineated, with changes confined to thematic material, tonal center, and (less obvious changes in) texture.

In terms of proportion, section A of the first movement constitutes approximately two-thirds of the movement. Roughly two-thirds of the third movement is accounted for by section C plus the return of A plus the Coda. In the second movement A and B are approximately equal.

In the first movement the bi-partite structure of the A section (a and b) is defined not only by the change in tonal center (from A major to F minor in m. 106), but also by phraseology. Where a is characterized by groups of phrases of four measures each, b has a morphology of six measure phrasing. 4 + 4 phrasing is typical

\[14\] Poulenc, Entretiens, p. 121. "un allegro de Haydn."
### FIGURE 2-4

**FORM OF THE TRIO FOR OBOE, BASSOON AND PIANO**

**I. Presto**

<table>
<thead>
<tr>
<th>Section</th>
<th>Symbol</th>
<th>Characteristic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td>A</td>
<td>a b codetta</td>
</tr>
<tr>
<td>43</td>
<td>2/32</td>
<td>Presto</td>
</tr>
<tr>
<td>44 Lent</td>
<td>4/42</td>
<td>4 Le double plus lent</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4 Presto $\searrow = 104$</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>160m.</td>
<td>67%</td>
</tr>
<tr>
<td>31m.</td>
<td>14%</td>
</tr>
<tr>
<td>47m.</td>
<td>19%</td>
</tr>
</tbody>
</table>

**II. Andante**

<table>
<thead>
<tr>
<th>Section</th>
<th>Symbol</th>
<th>Characteristic</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4/32</td>
<td></td>
<td>Andante con moto $\searrow = 84$</td>
</tr>
<tr>
<td>8/38</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>23m.</td>
<td>36%</td>
</tr>
<tr>
<td>29m.</td>
<td>44%</td>
</tr>
<tr>
<td>13m.</td>
<td>20%</td>
</tr>
</tbody>
</table>

**III. Rondo**

<table>
<thead>
<tr>
<th>Section</th>
<th>Symbol</th>
<th>Characteristic</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>A'</td>
</tr>
<tr>
<td>69/2</td>
<td>88/4</td>
<td>Tres vif $\searrow = 138-144$</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>36m.</td>
<td>17%</td>
</tr>
<tr>
<td>40m.</td>
<td>18%</td>
</tr>
<tr>
<td>8m.</td>
<td>3%</td>
</tr>
<tr>
<td>61m.</td>
<td>29%</td>
</tr>
<tr>
<td>9m.</td>
<td>14%</td>
</tr>
<tr>
<td>41m.</td>
<td>19%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>36m.</td>
<td>38%</td>
</tr>
<tr>
<td>62m.</td>
<td>62%</td>
</tr>
</tbody>
</table>
of the second movement, with three measure phrasing found occasionally in transitions and cadential extensions. The third movement may be interpreted as a "play" on classical phrasing. For example, the opening antecedent-consequent phrases are not 4 + 4 (or even truncated to 4 + 3) but 3 + 4 followed by 2 + 2 + 2, 4 + 2 + 2, and finally 4 + 5. The latter (4 + 5) delays the long awaited tonic by two measures, the second of which changes the meter from 6/8 to 9/8 (I: mm. 1-30). The restatement of mm. 1-7 which follows is shortened to 3 + 3, but because of the prior insertion of 9/8 only one beat has been lost, with the sense of balance upset at the last possible moment. In this way (and others noted in Chapter 4), the rondo finale becomes more than the reflection of a classical rondo; it becomes a witty parody.

The work is unified by a cyclic theme that appears both in the Codetta to the A section (mm. 146-160) and Coda (mm. 220-238) of the first movement and returns in the Coda of the third movement (mm. 172-194). Although compound meters are emphasized in the final movement, the duple background of the earlier statements of this theme is preserved in the new setting, resulting in hemiola. (See Example 2-10.)

Thematic material is constructed from several short motives, each immediately restated unchanged and/or
sequentially before the next motive is heard. (For example, see I: mm. 1-160). Motives are also stated quasi-antiphonally (as in II: mm. 23-51) or restated with metrical changes, as noted above (III:mm. 14-29). With these immediate means of development, employed as they are within expository sections, sections devoted solely to development are dispensed with.

The tonally closed A section of the first movement is characterized by alteration between the tonic and dominant at cadence points. In contrast, root position tonic triads are avoided throughout much of the second movement. Successive half cadences in the keys of succeeding phrases or sections create motion toward the high point of this movement (m. 35), where the root position
tonic of B major is finally attained. Perfect authentic cadences are avoided or openly delayed in the third movement, where half cadences are abundant. Except for section C of this final movement, the sections themselves are essentially closed but with alterations at the cadence. For example, section A concludes on the tonic, but this tonic is in first inversion and altered to become an augmented triad. (See III: m. 35.) In all movements, the section which precedes the return of A (section B in this case) concludes on the dominant of the key of return and is therefore tonally open.

**Tonal Relationships: Intra-Movement**

The first movement opens with a slow introduction which features a descending tetrachord from tonic to dominant. This tetrachord is interrupted momentarily by the insertion of another tetrachord, originating on the lowered second scale degree and descending to the lowered sixth degree. (See Example 2-11.) This emphasis on the Neapolitan at the mid-point of the introduction is not accidental, and it is continued throughout the movement at both the background and surface levels. (See also Example 2-12.) The tonal center of A major-minor: ([2]-[8] of Example 2-11) is followed by F minor a major third lower (after [8]): (♯) ̂6, which anticipates the key of
EXAMPLE 2-11

INTRA-MOVEMENT TONAL RELATIONSHIPS IN THE TRIO FOR OBOE, BASSOON AND PIANO
the B section and is shown by an arrow in Example 2-11.

The key of F (sub-section b) is exchanged for D-flat (♭6), and thus the descending major third relationship found in A at [2] recurs. Descending major thirds are heard again as the background to the modulating fifth relation harmonies of the B section at [12]-[16]. The return of A is approached by the ♭6 – ♫ before [16], as it was previously, before [2].

In the tonally open second movement (Example 2-11), B-flat is soon discarded for D-flat [2], which in turn is exchanged for B at [3]. A focus on B minor without root emphasis (in inversion) is found in the next section at [3] and a chromatic ascent through first inversion chords precedes the return of the A section, now in the dominant key of F. The two subsidiary keys of D-flat and B act as upper/lower half-step neighboring tones to the V/V at [2],

15 The fifth relation harmonies themselves are shown in Chapter 5, as they are surface details pertaining to the Popular stylistic trait.
The key of D-flat returns in the rondo refrain of the finale. The dominant at [1] is embellished with B-flat, which becomes the key of the first episode, at [4]; the key of the second episode, D, is approached through D-flat, respelled as C-sharp minor, and is in neighboring tone relationship with the principal key. The final return is preceded by $\text{G} = \text{F}$, seen above in the first movement.

**Tonal Relationships: Inter-Movement**

Example 2-12 shows the retention of certain keys, employed both as principal and subsidiary keys within and between movements. The two remaining subsidiary keys, B and D, may be explained as upper neighbors (II: B natural to B-flat and III: D natural to D-flat). It may be seen that both the first and second movements anticipate keys of the following movement (see Example 2-12).

There are several ways in which the inter-movement tonal relationships of the Trio may be described.

---

16 This previously noted tendency of key retention will be found in later works as well; thus, although modulation to other keys is rapid and frequent, the actual number of keys employed is small because of this reuse.
Example 2-13a shows one interpretation, where major thirds (important to all descriptions and shown here with brackets) and half-step connections within and between movements (arrows) are highlighted.

In addition to the anticipation of key areas, Example 2-12 has shown that the Trio is tonally open (I – N – VI – III), producing a not entirely satisfactory progression unless viewed as somehow incomplete. Example 2-13b (viewing the overall tonal process in another manner) shows the opening keys falling by thirds until B-flat is reached, ascending to F, falling once more and then ascending towards the tonic of A, which is never actually
regained (as seen in parenthesis in Example 2-13b). The B-flats become "mini-axes" and F becomes the main axis of what would have been a symmetrical framework had there been a return to the key of A. Such a return is conceivable since thematic material from the first movement (see cyclic theme above) is the basis of the conclusion of the third movement; but this thematic return is not accompanied
by the return of the corresponding tonal center.

A third interpretation (one that perhaps comes closest to describing basic events) may be offered: the key of A is itself the axis from which the principal keys form two ascending and descending rays in major thirds, one becoming the mirror of the other: A → D-flat → F and A → F → D-flat. The resulting interlocking thirds, together with the movements in which they are found, are shown in Example 2-13c.

Sextuor

Formal Design

In the Sextuor, the familiar A B A is employed in all movements, with a slight expansion of A and B in the outer movements. In these movements, A and B are divided into two sub-sections (a + b), each with its own thematic material, associated with a distinct stylistic trait. For example, the first 63 measures of the first movement (a) are representative of the Experimental stylistic trait, followed by 56 measures (b) of the Popular stylistic trait, in this case in the Music Hall tradition. The sense of cohesion that nevertheless exists within the larger sections despite changes in style cannot be credited to firmly established tonal centers, since each section undergoes rapid and frequent modulation. Rather, the
effect of continuity in each large section is mainly the result of a distinctive tempo and meter, differing from those of the adjacent large sections. In addition, large sections are set off by transitions more lengthy than those employed in earlier compositions. In the first movement, for example, the A section is marked "Très vite et em-porté," \( \frac{4}{4} = 138 \) and the meter is 2/4. The B section (mm. 120-ff.) is preceded by a transition which features a dramatic change from the dense texture of section A to the single line (solo bassoon) texture of m. 112. The next tempo indication (Section B: m. 120) is "Subitement, presque le double plus lent sans trainer" and the meter is 4/4. Silences, very much in evidence in earlier compositions, are found in the Sextuor only three times: before the return of A in the first movement (m. 183) and before the Codas of the outer movements. Clearly, Poulenc is now using methods of delineating the overall structure which are less obvious than those found earlier.

The Sextuor exhibits little evidence of any overall proportional scheme. It may be recalled that it took Poulenc several years to complete this composition and changes in length may have been made during this period (1939-1944). In spite of the lack of proportional balance, a few observations regarding proportions may be given (see Figure 2-5). The A section of the first
### FIGURE 2-5

**FORM OF THE SEXTUOR**

<table>
<thead>
<tr>
<th>I. Allegro vivace</th>
<th>II. Divertissement</th>
<th>III. Finale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td><strong>A</strong></td>
<td><strong>A</strong></td>
</tr>
<tr>
<td>a b</td>
<td>B</td>
<td>a b a</td>
</tr>
<tr>
<td>B</td>
<td><strong>A</strong></td>
<td>B</td>
</tr>
<tr>
<td>c d</td>
<td><strong>A</strong></td>
<td>c d</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td><strong>A</strong></td>
<td><strong>A</strong></td>
</tr>
<tr>
<td>a1 + Coda</td>
<td>a1 + Coda</td>
<td>a1 + Coda</td>
</tr>
<tr>
<td>2/34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4(44) Très vite et emporté  ( \mathbf{J} = 138 )</td>
<td>4 Subitement, presque le double plus lent sans trainer</td>
<td>2(34) Tempo I, subito Le double plus lent</td>
</tr>
<tr>
<td>119m.</td>
<td>56m.</td>
<td>67m.</td>
</tr>
<tr>
<td>49%</td>
<td>23%</td>
<td>67%</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Argentino  ( \mathbf{J} = 60 )</td>
<td>Le double plus vite</td>
<td>Le double plus lent</td>
</tr>
<tr>
<td>18m.</td>
<td>58m.</td>
<td>16m.</td>
</tr>
<tr>
<td>20%</td>
<td>67%</td>
<td>17%</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Prestissimo  ( \mathbf{J} = 116 )</td>
<td>2(65)</td>
<td>2(345)</td>
</tr>
<tr>
<td>80m.</td>
<td>83m.</td>
<td>70m.</td>
</tr>
<tr>
<td>34%</td>
<td>36%</td>
<td>30%</td>
</tr>
</tbody>
</table>
movement represents roughly one-half of the movement, while the B section of the second movement accounts for almost two-thirds of the movement. The three sections of the final movement are of almost equal length. In all movements the return of A is truncated. Elements of a, b, and c are recapitulated in the return of A in the third movement, in contrast with the preceding movements, which include the return of only A (a) material.

Harmonic motion is generally open, both at the phrase and section level, and shows a movement from tonic to dominant (often the dominant of the following phrase or section).

Two cyclic themes appear often in this work, enhancing and/or creating ties between sections and movements (Example 2-14). A motive from the introduction of the first movement (m. 3) appears intermittently in the outer movements (I: mm. 56-60, III: mm. 70-72, 80, 91-92, 178-179 and 181) and in canon in the Coda of the third movement (III: mm. 204-209). Transformed, the motive becomes the opening theme of the B section of the first movement (I: mm. 120-ff). (See Example 2-14.) A second cyclic theme first appears in mm. 86-88 of the first movement, in augmentation in the second movement (II: mm. 73-76) and in transformation in the third movement (III: mm. 93-121).
EXAMPLE 2-14

CYCLIC THEMES IN THE Sextuor

Passages employing developmental techniques appear within the larger sections, usually immediately following the initial presentation of expository material. Motives are extracted, restated in a slightly altered manner, and treated sequentially in several key areas. (Compare mm. 6-40, a material, with mm. 41-52, where this material is treated developmentally.)

The initial 4 + 3 measure phrasing of the opening A section of the work is quickly discarded for balanced four measure phrases (further subdivided to 2 + 2), which
become the norm for later sections and movements. Interpolated three and five measure phrases generally appear in introductions, transitions and codas, and often coincide with the appearance of changing meters. Occasionally, upon repetition, $4 + 4$ measure phrasing is shortened to become $4 + 2$.

**Tonal Relationships: Intra-Movement**

Intra-movement tonal relationships are shown in Example 2-15. Each movement begins in a different key (I: A, II: D-flat, and III: C). With the exception of the second movement (D-flat $\rightarrow$ A-flat), the movements end in the key in which they began. The a sub-section of the first movement is tonally closed and the keys employed outline a descending tetrachord (Example 2-15). E-flat (D-sharp) appears briefly and foreshadows the initial key of the b sub-section (shown with an arrow in Example 2-15). The tetrachord with which b begins overlaps with the tetrachord of c, which, in turn, overlaps with the later reappearance of the tonic tetrachord. This overlapping of the tetrachords reflects the open harmonic motion between these sub-sections. The return of A is approached through the subdominant. The overall tonal plan for the first movement may be represented by $i - V - IV - i$. (See Example 2-15.)

In terms of A-flat, the overall tonal plan of the
second movement may be seen as a progression from IV through V to I. The material in the opening key of D-flat moves down a minor third to the dominant of the B section, E-flat (shown with brackets). E-flat, in turn, is succeeded by C (down a minor third), which does not become the dominant of the next passage, as before. Instead, the key of the lowered sixth (E natural)
is spelled through successive second inversion tonics
(bass motion of E, G-sharp, B) before a return to E-flat,
the dominant of the concluding section.

Each of the three structural divisions of the third
movement coincides with one of three versions of a tetra-
chord descending from C to G (C, B, B♭, A♭, A, G; C, B♭,
A, G; C, B♭, A♭, G), ultimately coming to rest on C. Im-
mediately before the dominant of each tetrachord is
reached, a seemingly extraneous key is interposed. First
the dominant of the dominant appears, followed by half
step neighbors to variants of this V/V (dotted arrows of
Example 2-15). This chromatic encirclement of given
pitches is seen as surface details in ostinati found
throughout the Sextuor (see I: mm. 147-150, for example).

**Tonal Relationships: Inter-Movement**

As indicated earlier, each movement has its own
tonal center, with the second movement having two. Re-
relationships between the movements are shown in Example
2-16. The initial key of A and secondary key of D are
lowered by a half step in the second movement (A-flat,
D-flat, shown with dotted arrows). E-flat, which has
appeared in the first movement as the lowered dominant,
returns in the second movement as the unaltered dominant
of the closing key. Thus, the anticipation of keys
includes unaltered pitches (E-flat to E-flat) as
well as altered pitches (A becomes A-flat, D becomes D-flat). The primary key of C in the final movement is fore-shadowed in the B section of the second movement (Example 2-16).

EXAMPLE 2-16

ANTICIPATION AND RETENTION OF TONAL CENTERS IN THE Sextuor

The principal keys outline a rising pair of major thirds interpolated with a perfect fifth, the overall motion of which may be described as:

\[
\text{M3} \quad \text{M3} \\
\text{vi} - \text{N} - \text{VI} - \text{I.}
\]

With the addition of subsidiary keys, two descending chromatic lines appear: A, A-flat, G and E-flat, D,
C-sharp (D-flat), C (shown with beams in Example 2-17). In addition, each ascending major third outlined by principal keys is immediately answered by a descending perfect fifth outlined by a subsidiary key (shown with brackets in Example 2-17).

EXAMPLE 2-17
INTER-MOVEMENT TONAL RELATIONSHIPS
IN THE SEXTUOR

Elégie for Horn and Piano

Written in memory of the British French hornist, Denis Brain, soon after his tragic death in a car accident, the Elégie is one of the most unusual compositions of this study. This one movement work begins with the unaccompanied horn statement of what can only be described as a twelve-tone aggregate. It is unusual for Poulenc to engage in serial technique and the Elégie is therefore somewhat of an exception. The aggregate is simply stated, then abandoned for another aggregate having tri- and
tetrachordal similarities (m. 19). (See Example 3-11.)

At the conclusion of the work a third, unrelated aggregate is introduced. No attempt is apparently made to integrate the aggregates melodically, harmonically or tonally.

Formal Design

The composition is also unusual from the standpoint of form: it is the only work of the study that is through-composed, having an overall scheme of Introduction, A, B, and Coda (Figure 2-6). It also has the longest introduction of any of the compositions (47 mm., 25%). The proportions of the four sections are roughly equal, each comprising about one-fourth of the movement. A strong sectional sense is maintained, with silences preceding the A section and the Coda. In addition, each change of section is marked by a change in texture and in stylistic trait.

Where more traditional harmonic idioms are employed (Section A, passages of B and the Coda), the harmonic

---

17 The initial ascending half step of the second aggregate persists as the half step retardation-like figure found as an inner melody of the piano part (I: mm. 48-ff. of the A section and again in the B section: mm. 99-ff. and 104-ff.). The individual aggregates are examined in Chapter 3. Isolated and non-integrated aggregates are found in Poulenc's Sept répons des ténèbres (1962). Incomplete aggregates (or tonal pitch segments without pitch duplication) found in other works of this study are cited in Chapter 3.

18 Introductory passages of most of the works are more in the nature of a "preface" or short preparatory statement.
**FIGURE 2-6**

**FORM OF THE ELEGIE**

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>Coda</th>
</tr>
</thead>
</table>
| **Introduction** | **Très calme, \( \text{\textit{d}} = 56; \textit{Agitato molto, \text{\textit{d}} = 123;} \text\**<br>**Très calme, \( \text{\textit{d}} = 60)**
| **243** | 3         | 3         | 3    |
| **444** | 4         | 4         | 4    |
| **27m.**| 25%       | 25%       | 27%  |
| **48m.**|           |           |      |
| **51m.**|           |           | 42m. |

The scheme is tonic to dominant and sometimes tonic to the dominant of the next section. Much of the B section is underlayed with ostinati in thirds, thereby continually emphasizing the tonic. The dominant is emphasized in the Coda, appearing in twenty-eight measures (or 66%).

Developmental writing is found in the Introduction and the B section. In the Introduction, two pitch cells with emphasis on pitches of triads on C major-minor (mm. 9-17) and G major-minor (mm. 25-32) are found in various reorderings, along with chromatic variants of the basic pitches of each. The opening melodic motive of "Laudamus te" of Poulenc's Gloria is the basis of the B section.
(Example 2-18). The four-pitch motive appears complete, fragmented and in expanded versions which begin on various pitches throughout the section. The opening half step interval of this motive ties in with the second row of m. 9 (compare mm. 99-ff. and 104-ff.).

EXAMPLE 2-18
SELF-QUOTATION IN THE ELEGIE

Phrase structure is highly irregular, being the least regular of any of the nine compositions studied. Even in the A section, where a melody of the Popular stylistic trait is employed, phrases of various lengths are interspersed: $3+2, 4, 3+3+5, 3+3+5, 3+3+2, 3+4+5+2, 2$. The irregular phrase group of $3+3+5$ does seem to recur somewhat periodically. Phrases of three measures are
Tonal Relationships

Since this composition is only one movement in length, this section of the study is not divided into sections of Inter- and Intra-Movement. The Introduction includes two non-tonal aggregate statements (mm. 1-8 and 18-24) followed by passages where cells on C and G (set 4-17), are emphasized, [1] and [2] of Example 2-19. The freely related eleventh and thirteenth chords of the connecting passage before A (mm. 33-47) constitute a prolongation of the lowered sixth scale degree, which moves down to V\(^{13}\) and thence to the tonic of G, [5], section A. The tonally stable A section includes three restatements of a, with the second (remaining in G) preceded by the \(\overline{\underline{6}}\) - \(\overline{2}\) bass motion seen previously. The same bass motion, now a half step lower, is repeated before the last restatement, between [7] and [8]. The new tonal center on F then becomes the \(\overline{\underline{6}}\) in A, after which B, the initial tonal center of the B section, is abruptly adopted. The several tonal centers of this section are established through the use of ostinati which outline thirds. At [11] the tonal center on B is approached by \(\overline{\underline{6}}\) - \(\overline{2}\) before...
descent through F-sharp to D in preparation for G, the dominant prolongation of the Coda. Eight measures before the conclusion of the work, the tonic on C is re-established.

EXAMPLE 2-19

TONAL RELATIONSHIPS IN THE ELEGIE

The tonal centers form an arch-like arrangement of keys, with E at the center (m. 104, near the mid-point of the composition, shown with a dotted line in Example 2-20) and C appearing at the outermost points. The subsidiary key of F becomes F-sharp (or a variant of F) at the right of center. The symmetrical configuration of keys permits
the reuse of keys (cited in previous compositions) and is, hence, a striking means of anticipating later keys. A projection of ascending fourths emerges when the tonal centers (without duplication) are extracted, as shown in Example 2-20.

EXAMPLE 2-20

A SUMMARY OF TONAL RELATIONSHIPS
IN THE ELEGIE

Sonata for Flute and Piano

Formal Design

The Sonata for flute and piano reaffirms Poulenc's preference for ternary form, with each movement being cast in that design. In each movement, section A is the long-
The \( A \) section, representing roughly half of the movement. The \( B \) sections of the second and third movements comprise approximately one-third of those movements, and in all cases the return of \( A \) has been shortened to become less than half of the initial \( A \). (See Figure 2-7.) The last section is no longer simply a return of \( A \), but tends to incorporate material from the \( B \) section. (See I: mm. 122-128, III: mm. 215-218 and 221-229.) Both \( A \) and \( B \) are open harmonically, often ending on the dominant of the succeeding section. This tonic-dominant motion is further reinforced by extensive tonic pedals found at the beginnings of sections, which account for much of the harmonic underlay. In the first movement alone, the tonic is prolonged through pedal point in 69 measures, or more than half of the movement.

The almost rigid sectionalism found in previous works is abandoned in the Flute Sonata. Missing are the dramatic changes of tempo, style, texture and meter (preceded by silence and full cadences) of the earlier works. This may be due, in part, to the Neo-classical character of this work. (See Chapter 4.)

The brevity of the \( B \) sections, noted above, is somewhat mitigated by the inclusion of \( B \) material in the returns and also by the use of cyclic themes. Material from the \( B \) section of both the first and second movements
FIGURE 2-7
FORM OF THE SONATA FOR FLUTE AND PIANO

I. Allegro malinconico

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A$^2$ + Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2 34</td>
<td>342</td>
<td>234</td>
</tr>
<tr>
<td>4</td>
<td>1 = 34</td>
<td>444 Un peu plus vite</td>
<td>444 a tempo</td>
</tr>
<tr>
<td></td>
<td>72m.</td>
<td>26m.</td>
<td>30+8m.</td>
</tr>
<tr>
<td></td>
<td>53%</td>
<td>20%</td>
<td>22%+5%</td>
</tr>
</tbody>
</table>

II. Cantilena

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A$^1$</th>
</tr>
</thead>
<tbody>
<tr>
<td>432</td>
<td>444 Assez lent</td>
<td>444</td>
<td></td>
</tr>
<tr>
<td>444</td>
<td>1 = 52</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>35m.</td>
<td>21m.</td>
<td>10m.</td>
</tr>
<tr>
<td></td>
<td>53%</td>
<td>32%</td>
<td>15%</td>
</tr>
</tbody>
</table>

III. Presto gioioso

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A$^1$</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2 34</td>
<td>444</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1 = 160-168</td>
<td>118m.</td>
<td>45m.</td>
</tr>
<tr>
<td></td>
<td>50%</td>
<td>72m.</td>
<td>30%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>30%</td>
<td>20%</td>
</tr>
</tbody>
</table>
is incorporated into the melodic fabric of the third movement. The themes and motives, in brackets, are shown in Example 2-21.

**EXAMPLE 2-21**

CYCLIC THEMES IN THE SONATA
FOR FLUTE AND PIANO

a) III: mm. 170-171

b) III: mm. 233-236

II: mm. 411-42

b) III: mm. 93-96

III: mm. 211-216

Piano

Flute
A material (already treated developmentally within sections A and A\textsuperscript{1} [I: mm. 27-33 and 117-121]) is fragmented further in the third movement (III: mm. 71-86 and mm. 175-191).  This is not to suggest that Poulenc suddenly employs development in the German symphonic sense. On the contrary, development within expository sections is limited to sequential restatement, truncation and expansion of themes by addition or deletion of one or two measures and the recurrence of thematic material in changed meters, so that accentuation is altered (see especially Movement II). The "developments" noted in the third movement (similar to those of the first, mm. 27-33 and 117-121) are interpolations within sections A and A\textsuperscript{1}, where a single motive (the upbeat to the first movement) is kept intact but appears at unexpected moments.

Classical four measure phrase structure is the general rule in this work. Some deviations may be explained as an additional means of varying the thematic material. For example, in the first movement the initial antecedent-consequent arrangement of the a theme is first stated, then extended by two measures, restated, truncated, interrupted by b, stated sequentially and finally

\textsuperscript{19} B material appears in this context once, and only briefly, in the third movement: mm. 170-174.
restated in A minor, the key of return. What actually unfolds is a large phrase group, as a does not achieve closure until the final measures of the movement. Other deviations occur in areas of non-primary material, where three measure phrases occasionally become the norm. (See I: mm. 73-91 and III: mm. 39-54.)

Tonal Relationships: Intra-Movement

Descending tetrachords permeate the Flute Sonata and are found on various pitch classes, often in incomplete forms with the seventh scale degree omitted: \( \hat{1} (\hat{7}) - \hat{6} - \hat{5} \) or rearranged to \( \hat{7} - \hat{5} - \hat{1} \) (marked with brackets in Example 2-22). In the first movement, \( \hat{6} - \hat{5} - \hat{1} \) appears four times. The lowered sixth is employed regardless of the mode, aurally achieving prominence as it precedes the dominant at section divisions.

The first movement opens in E minor. The chromatically filled-in tetrachord at [4] (from F to C) is foreshadowed in the flute part during the initial measures of the movement. The first complete tetrachord, chromatically filled-in with the bass pitches (roots and thirds) of the changing tonic triads, appears roughly mid-way through

\[20\] Similar activity is found in the third movement, where the opening consists of a five phrase group that elides with its restatement, again not finding closure until the conclusion.
EXAMPLE 2-22

INTRA-MOVEMENT TONAL RELATIONSHIPS IN THE SONATA FOR FLUTE AND PIANO

(Example 2-22). The employment of F as first key center of this chromatic tetrachord foreshadows the later appearance of this key as the tonal center of the B section.
In the second movement, two descending tetrachords from the tonic and the dominant together constitute the harmonic background for the movement. The intervening members of the first tetrachord are tonicized by their respective dominants. The descent is momentarily interrupted by the subdominant. The second tetrachord employs enharmonic tonal centers, the tonic triads of which appear in first inversion, to form the members of the minor mode. The ultimate prolongation of the dominant closes the B section in F before its resolution to the tonic in the return (Example 2-22).

The tonic tetrachord, upon which much of the A section of the third movement is built, appears as a surface detail in the first five measures of the movement. The key of C minor is approached by a closed, incomplete tetrachord (A-flat, G, C), which reappears later in the section in the approach, now, to C major. A tonal center on C has previously been suggested by the repeated resolution to first inversion A minor. The B section is somewhat problematic from a formal standpoint in that there is little to distinguish it from the previous section except for a slight change in texture and a tendency towards development. However, the neighboring half-step ostinato (seen earlier in the Sextuor) flanks the outer boundaries of the B section, as does the key of C, delineating this central portion of the movement (Example
Thus, section B is clearly defined harmonically, rather than structurally. The progression i - IV - V - I₆ is outlined, with the third of C major becoming the dominant, which pulls to the key of return, A, at (18).

Tonal Relationships: Inter-Movement

Example 2-23 shows the reuse and anticipation of key areas both within and between the individual movements. The movements themselves are tonally closed and each has a different tonic. The keys of the first movement form an arch-like arrangement. With the exception of B-flat, each subsequent key has first appeared in the opening movement. F appears as the central key of each movement, with the alternate functions of II, V and VI. The tonal center of A, the opening and concluding key of the last movement, has been introduced earlier at significant points in the structure of the first movement. Although the first movement opens in E minor and closes in E major, A minor is the key chosen for the last statement of a in the first section and also for the initial key of return. Furthermore, in the outer sections of the first movement, the keys themselves spell the A minor triad. ²¹

For these reasons, A would appear to be the tonal

²¹A minor is in no way inconsistent with the final key of A major, given the fluidity with which Poulenc changes mode in all the works under study.
center of the composition. The overall motion may be defined as $V - N - I$. If $F$ is included (the central key of each movement), it is in $\text{VI}$ relation to $V$ and reflects the harmonic motions found above.

**EXAMPLE 2-23**

**ANTICIPATION AND RETENTION OF TONAL CENTERS IN THE SONATA FOR FLUTE AND PIANO**

Thus, each movement has three essential keys which outline the incomplete tetrachord, $\hat{1} - \text{VI} - \hat{5}$, both ordered and unordered, and each tetrachord has as its
intervalic content a major third and a minor second (set 3-4). When the tonal centers for the three movements are combined, an interlocking arrangement of keys emerges in which F appears as both the structural axis of each movement and as the tonal axis of the entire composition. This interlock of keys is shown in Example 2-24.

EXAMPLE 2-24
INTER-MOVEMENT RELATIONSHIPS IN THE SONATA FOR FLUTE AND PIANO
Sonata for Clarinet and Piano

Formal Design

While each movement of this composition follows the ternary structure generally found in these works, the second movement deviates somewhat from the typical design. This movement consists of two short themes heard in alternation, resulting in a B section which comprises both B material and inserts of A material. The A sections include only A material (Figure 2-8). A slower B section, typical of many movements examined for this study, is found only in the first movement (see Figure 2-8). In the third movement, this slow B section is merely suggested by the use of longer note values (than in the surrounding sections) in the clarinet part. The sudden silences and extreme textural changes which are regular stock in the earlier works are no longer present. Sectional divisions are indicated by less obvious means, such as subtle changes in meter and key and less pronounced changes in texture (see Figure 2-8 and Example 2-29). For example, in the third movement, changing meters characterize the A section (4/4, 3/4, and 2/4) while the B section remains in 4/4 throughout. There is no change in tempo. Sections of this movement are further differentiated by tonal center (A = C major, B = B-flat major) and by slight changes in texture.
Proportional relationships are shown in Figure 2-8 and may be summarized in the following way: I: \( A = B + A^1 \), II: \( B = A + A^1 \) and III: \( A = B = A^1 \). A accounts for one-half of the first movement while B represents one-half of the second movement. All sections of the third movement

**FIGURE 2-8**

**FORM OF THE SONATA FOR CLARINET AND PIANO**

I. Allegro Tristamente

<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>Tempo</th>
<th>Duration</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>A</td>
<td>Allegretto</td>
<td>( \frac{3}{4} = 136 )</td>
<td>67m.</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>Très calme</td>
<td>( \frac{3}{4} = 54 )</td>
<td>38m.</td>
</tr>
<tr>
<td></td>
<td>A(^1)</td>
<td>Tempo allegretto</td>
<td>( \frac{3}{4} = 136 )</td>
<td>28m.</td>
</tr>
</tbody>
</table>

II. Romanza

<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>Tempo</th>
<th>Duration</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>A(^a)</td>
<td>Très calme</td>
<td>( \frac{3}{4} = 54 )</td>
<td>24m.</td>
</tr>
<tr>
<td></td>
<td>B(b)</td>
<td></td>
<td></td>
<td>38m.</td>
</tr>
<tr>
<td></td>
<td>b(a)</td>
<td></td>
<td></td>
<td>14m.</td>
</tr>
</tbody>
</table>

III. Allegro con Fuoco

<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>Tempo</th>
<th>Duration</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>III</td>
<td>A(^{432})</td>
<td>Très animé</td>
<td>( \frac{3}{4} = 144 )</td>
<td>43m.</td>
</tr>
<tr>
<td></td>
<td>B(^{444})</td>
<td></td>
<td></td>
<td>38m.</td>
</tr>
<tr>
<td></td>
<td>A(^1)</td>
<td>Coda</td>
<td></td>
<td>49m.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Movement</th>
<th>Section</th>
<th>Tempo</th>
<th>Duration</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>III</td>
<td>A(^{432})</td>
<td>Coda</td>
<td></td>
<td>49m.</td>
</tr>
<tr>
<td></td>
<td>B(^{444})</td>
<td></td>
<td></td>
<td>432</td>
</tr>
</tbody>
</table>
are roughly equal, with the Coda lengthening the return of \( A \) (Figure 2-8).

In terms of phrase structure, the norm of \( 4 + 4 \) phrasing is juxtaposed with deviations from this norm. In the first movement, \( 4 + 4 \) is varied to become \( 4 + 2 \) or \( 4 + 3 \). Irregular phrase lengths (3, 5, 7 and sometimes 10 measures) are found mainly in the introduction and transitions. In return, these irregular phrases are lengthened or shortened, but still remain "irregular." For example, mm. 9-18 (10 mm.) in return become mm. 106-112 (7 mm.).

A distinctive phrase structure is associated with each of the two ideas heard in alternation in the second movement: \( a = 4 + 4 \), etc. and \( b = 2 + 2 + 2 \), etc.

The most unusual phrasing is found in the closing movement. In section \( A \), phrases of 5 and 7 mm. surround a central core of \( 4 + 4 \) phrasing. Periodic four measure phrasing introduces the \( B \) section but soon gives way to 3 and 5 measure phrasing. The phrasing of the return of \( A \) bears little resemblance to that of the original \( A \) section. In the former, alternate three and four measure phrases are found, with occasional insertion of a five, seven or (less often) six measure phrase.

Motives appearing in the first two movements return in the final movement and, because of their brevity, may be labelled cyclic motives (rather than cyclic themes, as
in earlier works). See Example 2-25.

EXAMPLE 2-25

CYCLIC MOTIVES IN THE SONATA
FOR CLARINET AND PIANO

a) I: mm. 40-45

III: mm. 13-17
In addition to the more typical development technique of sequential restatement (of themes in various keys within their sections), this work features fragmentation, transformation and sequential treatment of motives upon which thematic material is based. For example, the opening (mm. 1-8) of the first movement is based on the motive shown in Example 2-26. This motive is inverted, transformed and restated at various pitch levels here and later in the movement (mm. 59-66). A given motive may also be restated sequentially in rapid
succession to become the basis of a theme, as in I:
mm. 9-ff., for example.

EXAMPLE 2-26
MOTIVIC TREATMENT IN THE SONATA FOR CLARINET AND PIANO, I

In the outer movements, harmonic motion is generally open at the section level, with both open and closed structure found at the phrase level. Sections now conclude on sonorities other than the typical dominant or tonic. For example, section A of the first movement cadences on iii (in root position) in the key of the following section, B-flat. No attempt to give the chord dominant function (possibly through inversion) is made, nor is the relationship with the next section immediately apparent aurally. In the second movement, closure is delayed until the final chord. The temporary cadences on V^7, V^9, and V^add6 throughout the movement keep expectation alive, perhaps preventing the stasis that might result from the mere alternation of the two thematic ideas.
Tonal Relationships: Intra-Movement

The first movement opens with a prolongation of $\text{Iv}^\flat$, which passes down to the dominant before resolution to the tonic on C (Example 2-27). This $\text{Iv}^\flat - \text{V}$ progression appears throughout the work and is especially apparent in the first movement. G (at [2] of Example 2-27) is approached in similar fashion and itself becomes $\text{Iv}^\flat$ in the key of B at [5]. Half-step motion leads from B to B-flat, followed by whole steps leading to G-flat, $\text{Iv}^\flat$ in B-flat, the main key of the B section, at [8]. B-flat then leads chromatically to A-flat, which becomes $\text{Iv}^\flat$ in the approach to the key of return, C [8]-[10]: the same gesture found in the Introduction of the movement, before [1]. Where section A has included three key centers, C - G - B (forming the set 3-4), $\text{A}_1$ is incomplete, omitting G. This missing member of the set appears in the opening of the second movement.

The basic motion of the second movement is seen to be from G to B and back, with B-flat, A and A-flat chromatically filling in the third from G to B. The upper member of the unordered tetrachord begun in the first movement (C to G) is found in the third movement and thus completes the 3-4 set. The basic motion of the third movement is from C to B-flat and back to C. The B-flat of the B section is approached stepwise from C, the key of the A section; the $\text{Iv}^\flat - \text{V}$ bass motion precedes the return of A (Example 2-27).
EXAMPLE 2-27
INTRA-MOVEMENT TONAL RELATIONSHIPS IN
THE SONATA FOR CLARINET AND PIANO

[EXAMPLE DIAGRAM]
Tonal Relationships: Inter-Movement

Anticipation of key areas found in the Clarinet Sonata is shown in Example 2-28. The number of keys employed in the three movements is small, six in all, so that the anticipation and reuse of keys is great. The conclusion of the final movement on C, the tonic of the work, is anticipated, not in the previous second movement but in the first movement. (In all other cases, keys are either anticipated in the preceding movement or, occasionally, earlier in the movement itself.) The appearance of keys is shown below in Example 2-28. C, which returns throughout the last movement is foreshadowed in the first movement. B returns in the outer portions of the first, second and third movements, while B-flat is central to each movement (as F was in the Flute Sonata). A and A-flat "zig-zag"
throughout each movement, and G appears only in the first two movements. The overall harmonic motion suggested is therefore I - VII - V - I. The anticipation of tonal centers is shown with arrows in Example 2-28. The pitches C, B, and G emerge as principal key areas and form the set 3-4 (noted above). The same set is created by the $\hat{6} - \hat{5} - \hat{1}$ seen earlier at the harmonic level (Example 2-27.)

Tonal centers on B-flat, A and A-flat (set 3-1) appear as chromatic inserts which form the complete tetrachord from C to G (Example 2-29). The basic framework of this tetrachord (C - B - G) appears three times in the course of the work. The final appearance, begun in the second movement, is completed in the third movement. A certain symmetry of key arrangement may be noted in Example 2-29.

**Sonata for Oboe and Piano**

**Formal Design**

In the Oboe Sonata, Poulenc's final composition, the composer employs a three movement scheme of slow-fast-slow, departing from his usual fast-slow-fast. Within each movement, the usual A B A formal design prevails. Both A sections of the first and second movement are bi-partite, while that of the third movement (in part because of its brevity and simplicity) is not. A recapitulation of elements from both sections A and B is seen in the return
EXAMPLE 2-29

INTER-MOVEMENT TONAL RELATIONSHIPS IN
THE SONATA FOR CLARINET AND PIANO
of the first movement (Figure 2-9). The A sections of the second movement have the character of a classical rondo, with interjections of the opening three measures appearing frequently throughout these sections (a total of 10 times in sections A and A'). Were it not for the extended B section (in the Popular stylistic trait), this movement could be classified as a rondo.

The outer movements exhibit sectionalism to the least degree of any of the works of this study. Gone are the delineating silences and abrupt changes in texture, style, tempo and meter found in earlier works. Here, boundaries are blurred or no longer exist. In addition, little deviation from the initial tempo (I: "Paisiblement," \( \mathbf{\text{\textit{\j}} = 66} \) and III: "Très calme," \( \mathbf{\text{\textit{\j}} = 56} \)) is found. In the second movement, however, the ternary divisions are clearly visible. The compound meters, fast tempo ("Très animé," \( \mathbf{\text{\textit{\j}} = 160} \)), and Neo-classical stylistic features of the A section distinguish it from the simple meters, tempo twice as slow ("le double plus lent,\( \mathbf{\text{\textit{\j}} = \frac{\mathbf{\text{\textit{\j}}}}{2}} \) précédente"), and Popular stylistic features of the B section. The three sections are further delineated by the moments of silence before and after the B section. In terms of proportion, B represents somewhat less than half of the first movement, while A, somewhat more than half of the second movement. Each section of the final movement is roughly one-third
FIGURE 2-9
FORM OF THE SONATA FOR OBOE AND PIANO

I. Elégie
A
a b
3 2
B
c d
4 4
33m.
34%
Paisiblement
\( \frac{\dot{\circ}}{\ddot{\circ}} \) = 66

II. Scherzo
A
a b a\(^1\) c a\(^2\)
6 9
8 8
Très animé
\( \frac{\dot{\circ}}{\ddot{\circ}} \) = 160
100m.
53%
B
432
444
le double plus lent
\( \frac{\dot{\circ}}{\ddot{\circ}} \) = \( \frac{\dot{\circ}}{\ddot{\circ}} \) precedente
34m.
53m.
18%
53%
A\(^1\)
A\(^1\) a a\(^2\)
6 9
8 8
Tempo I

III. Déploration
A
.342
444
Très calme
\( \frac{\dot{\circ}}{\ddot{\circ}} \) = 56
26m.
37%
B
23m.
33%
A\(^1\)
20m.
29%
of the movement in length.

In the Oboe Sonata the principal of thematic reiteration between movements, noted in the two earlier solo sonatas (for flute and clarinet), is expanded to allow for the reemergence in one composition of material originating in another. The use of cyclic themes is thus replaced by the technique of self-quotation, the reiterations in question being themes from both works referred to above, the Flute Sonata and the Clarinet Sonata. This self-quotation occurs in each of the three movements of the Oboe Sonata (Example 2-30).

Few departures from periodicity are found in the Oboe Sonata. The basic $4 + 4$ phrase structure is occasionally varied by $4 + 2$ or $2 + 2 + 2$ phrasing. Three measure phrases, though infrequent, are found as introductory statements or as cadential extensions at the conclusions of the movements.

**Tonal Relationships: Intra-Movement**

Bass motion in fifth relation appears frequently throughout all three movements of the Oboe Sonata. In the first movement, the second key of the movement, E-flat, is approached through a segment of the circle of fifths (Example 2-31). The fifths continue until the key of B-flat is reached at [4]. The key of D is then approached by fifth
### EXAMPLE 2-30

**SELF-QUOTATION IN THE SONATA FOR OBOE AND PIANO**

<table>
<thead>
<tr>
<th>Material from the Oboe Sonata</th>
<th>Also found in Clarinet and Flute Sonatas</th>
</tr>
</thead>
<tbody>
<tr>
<td>I: mm. 46-47</td>
<td>Flute Sonata, II: mm. 26-27</td>
</tr>
<tr>
<td>I: mm. 48-53</td>
<td>Clarinet Sonata, I: mm. 78-101</td>
</tr>
<tr>
<td></td>
<td>Flute Sonata, I: mm. 73-98</td>
</tr>
<tr>
<td>*I: mm. 34-37, 40-42, 44-45, 84</td>
<td>*Clarinet Sonata, I: mm. 40-41, 59 and 115</td>
</tr>
<tr>
<td>*III: mm. 43-44, 47-49</td>
<td>III: mm. 13-14 and 112</td>
</tr>
<tr>
<td>*I: mm. 68-71</td>
<td>Clarinet Sonata, II: mm. 37-38, 47-48, 51-52, 63-64</td>
</tr>
<tr>
<td>*III: mm. 8-9, 13-14</td>
<td></td>
</tr>
<tr>
<td>II: m. 34</td>
<td>Clarinet Sonata, III: mm. 90, 113-115</td>
</tr>
<tr>
<td>II: mm. 41-45, 49-52, 57-60, 65-68, 76-78, 84-87</td>
<td>Clarinet Sonata, I: mm. 86-101</td>
</tr>
<tr>
<td></td>
<td>Flute Sonata, III: m. 173</td>
</tr>
<tr>
<td>II: mm. 108-111, 115-117, 127-130</td>
<td>Clarinet Sonata, III: mm. 10-11, 24 and 108-109</td>
</tr>
</tbody>
</table>
relation after [5] before B-flat is once again adopted as the tonal center at [6], followed by the return of G as the tonic for the concluding A\textsuperscript{7} section. The movement itself concludes on a Gm\textsuperscript{7} chord, which facilitates the change to the key of the second movement, B-flat major.

EXAMPLE 2-31

INTRA-MOVEMENT TONAL RELATIONSHIPS IN THE SONATA FOR OBOE AND PIANO
The opening theme of the second movement is first stated in B-flat major and then abruptly restated in G-flat major ([1] and again at [12] in the return). A series of major thirds is generated ([1] – [10]) from the latter key (G-flat, B-flat, D, returning to F-sharp/G-flat). Each tonal center becomes \( V^6 \) (in the bass motion \( V^6 - V^5 \)) of the following key. The opening B-flat is regained through tonal centers in fifth relation before [11]. The abrupt restatement, in G-flat, of the opening theme is followed by the conclusion, in B-flat.

In the third movement the tonal center on A-flat returns in each section of the movement. In the return, it is delayed by a false recapitulation in F. The movement opens with a descending tetrachord, which includes the \( V^6 - V^5 \) bass motion seen previously in the second movement. Major thirds ascend from A-flat, [1]–[3], (A-flat, C, E, and A-flat), each tonal center becoming
the $\flat$ of the following key (the same motion has been seen above in the second movement). Following the reappearance of A-flat in section B, the key of A is approached by the $\flat - \natural$ motion noted above. Thus, each movement contains a series of ascending thirds, marked with brackets in Example 2-31.

The keys of each movement are shown in Example 2-31. In each movement the sub-mediant and mediant are emphasized as subsidiary tonal centers. In addition, the dominant is placed in central locations in the first and second movements.

Tonal Relationships: Inter-Movement

Although each movement has a different key center and is tonally closed, the work as a whole is tonally open, ending on the supertonic. Between movements, there is less anticipation of key areas than has been found in previous works. The tonal anticipations, shown in Example 2-32, occur primarily in the first movement (anticipating keys in the second movement).

The method of key presentation within each movement is fairly consistent throughout: keys are generated in thirds above and below the tonic of each movement. As shown in Example 2-33 (first movement), the tonic of G is succeeded first by a key a major third below the tonic
EXAMPLE 2-32

ANTICIPATION AND RETENTION OF TONAL CENTERS
IN THE SONATA FOR OBOE AND PIANO

(E-flat), then by a key a minor third above the tonic
(B-flat), which is followed by a key another major third
higher (D). These relationships are shown, using stems
and beams, in Example 2-33. In the second movement, two
thirds below the tonic appear initially, forming a minor
triad together with the tonic (E-flat, G-flat, B-flat),
followed by two major thirds above the tonic, spelling
an augmented triad together with it (B-flat, D, F-sharp).
In the third movement, major thirds appear both above
and below the tonic (A-flat, C; A-flat, E). Also in the
third movement, a half step variant of the tonic,
EXAMPLE 2-33

INTER-MOVEMENT TONAL RELATIONSHIPS
IN THE SONATA FOR OBOE AND PIANO

A-natural, is answered by F, a major third below. The initial descending third (or thirds, in the case of the second movement) of each movement is followed by a fifth/fourth motion, indicated by brackets in the above example.

It is not possible to designate one key as the tonal center for this composition. Certain associations, however, do exist between principal and secondary keys. The three principal keys (A, A-flat and B-flat) form the set 3-2, as do the secondary keys (D, E-flat and F). (See Example 2-33).
Conclusion

Of the eight works in three movements, seven have a fast-slow-fast tempo scheme, and the remaining composition, the Oboe Sonata, has a slow-fast-slow arrangement. Tempo changes in themselves tend to be an important structuring device; thus, the fast-slow-fast tempo scheme is also found internally in most first movements and in many final movements. Sectional forms are employed most commonly, and, in order of frequency, include: $A\ B\ A$ (found in sixteen movements), $A\ A^1\ A^2$ (three), $A\ B$ (three), and rondo (three, all final movements). Only once, in the Elégie, is a movement through-composed (see Figures 2-1 through 2-9). In first movements, $A$ is sometimes divided into two or more sub-sections (as in the Sextuor, Piano Trio and Oboe Sonata). In a few of the works, the return of $A$ will include some $B$ material after the expected $A$ material (as in the Flute Sonata and Clarinet/Bassoon Duo). Full-fledged introductions are uncommon and introductory material is generally brief.

With the exception of the late sonatas, most outer movements are highly sectional and, in general, sections are distinguished from one another by the use of silence, change in tempo, meter, stylistic trait, texture and tonal center. Sectionalism is somewhat relaxed in the
late sonatas, with section delineations generally confined to subtle changes in theme, meter and tonal center. In all the works the Andante second movements tend to be the least sectional.

While there appears to be a conscious tendency to avoid structural balance and symmetry in these compositions, patterns do emerge. (See Figures 2-1 through 2-9.) Most returns of A are truncated, and in the cases of extreme truncation, a Coda is generally added for balance. Section A tends to be the longest section in the second movements and sections are often of approximately equal length in the final movements, especially when those movements are in rondo form.

The Duos and Elégie have the most irregular phrase morphology. While the remaining works appear to have a more regular phrase structure as their basis (i.e., 4+4 or 2+2+2), the appearance of, for example, 4+5 or 3+4 phrasing, as the result of additions or deletions of measures or beats, is common. In all the works, irregular phrasings of three or five measures are found in the introductions, transitions and Codas, i.e., sections in which instability may traditionally serve a structural purpose.

The unifying device of cyclic themes appears in all the three movement works, with increasing frequency in the
middle and late works. These themes may be stated verba-
tim, in transformed modification or (once) even in canon.
Moreover, the late sonatas share many of the same cyclic
themes (see Figure 2-10). Quotations from the Clarinet
Duo (1918) and Elégie (1957) appear later, in the Dia-
loques of the Carmélites (1953-1955) and the Gloria
(1959), respectively. (See Examples 2-18 and 3-12.)

Full-fledged development sections do not appear.
Instead, the composer tends to introduce developmental
procedures immediately after the initial statement of
themes. The development techniques employed are of a
limited nature and in the middle and late works include
sequential restatement in several keys; restatement with
changes in meter, rhythm and/or phrase lengths (Flute
Sonata, II); and some fragmentation of motive (Sextuor,
Elégie and Clarinet Sonata). The developmental proce-
dures of the (early) Duos are consistent with their
Experimental nature (see Preface and Chapter 3) and
include re-ordering within pitch cells, manipulation of
rhythm, real sequences, and motive fragmentation and
chromaticization (Clarinet/Bassoon Duo, I).

A quasi-antiphonal treatment of motives appears
in the Clarinet/Bassoon Duo, I: mm. 36-43 and in the Piano
Trio, II: mm. 22-26. Imitative counterpoint is similarly
infrequent, appearing in the Clarinet/Bassoon Duo, III:
m. 41-46 (and employed here developmentally).
Since most sections are harmonically open and tend to conclude on the dominant of the following section, there is little need for transition; when transitions do occur, they are brief. B sections are always open, as are most initial A sections (only seven of the twenty-five are not). Tonally, more than half of the works (five) are open, while only three of the movements are open (Piano Trio, II; Sextuor, II; and Clarinet Sonata, I).

Within movements, certain types of harmonic patterns tend to occur: the $\hat{6} - \hat{5}$ bass motion which often appears at structural divisions (in the Brass Trio, Piano Trio, Elégie, Flute and Clarinet Sonatas), and (complete and incomplete) tetrachordal outlining (Piano Trio, Sextuor, Flute and Clarinet Sonatas). Frequent and rapid modulation (multi-tonality) appears to be a hallmark of the middle and late works, as well. (See page 192, footnote 17.)

The anticipation and retention of tonal centers between movements of a composition appears with increasing frequency as the works are examined in turn chronologically, so that ultimately only a small number of different tonal centers is found to be employed (six in the Clarinet Sonata, for example). In considering the principal keys of all movements of this study, ten of the twelve possible pitch-classes are found to be employed, with only E-flat and F-sharp omitted. The outer movements
of the earlier compositions often include D as a tonal center, while C is similarly emphasized in the corresponding movements of the later works; the tonal centers of F and B-flat appear as principal keys only in the second movements (with some frequency of occurrence, 66%).

Shown below in Example 2-34 are the tonal summary examples for all the compositions (previously found separately at the end of each section of this chapter). Combined here for ease of comparison are the tonal patterns found in the chamber works for wind instruments. There does not seem to be a replication of tonal designs between compositions (as was found between movements of the same work), with the possible exception of ascending thirds and certain tetrachordal patterns.
EXEMPLARY 2-34
A SUMMARY OF TONAL PATTERNS IN THE CHAMBER WORKS FOR WIND INSTRUMENTS

Sonata for two clarinets

Sonata for clarinet and bassoon

Sonata for horn, trumpet and trombone
EXAMPLE 2-34 (Cont'd)

Trio for oboe, bassoon and piano
EXAMPLE 2-34 (Cont’d)

Sonata for clarinet and piano

Sonata for oboe and piano
EXAMPLE 2-34 (Cont'd)

Sextuor

Elégie

Sonata for flute and piano
CHAPTER 3

THE EXPERIMENTAL STYLISTIC TRAIT

Claude Rostand once observed to Poulenc that the early wind compositions are "very typical of your first style and of the spirit of the times."¹ These early compositions, which date from his late teens and early twenties, as well as certain sections of later compositions, are representative of the Experimental stylistic trait. The term Experimental in the present context does not refer to forays into uncharted musical territories by Poulenc but rather represents a time of exploration during which the composer assumed techniques of the Parisian compositional mainstream of the 20's. Like others of the time, Poulenc was "experimenting" with the boundaries of tonality, which, for some composers, eventually led to the dissolution of key sense altogether. For Poulenc, however, these "experiments" (using the raw materials of others) led to a personal style incorporating non-tonal materials within the context of tonality. Thus, an expansion of the tonal spectrum may be seen, yet tonality is never abandoned.

¹Poulenc, Entretiens, p. 117. "Très typique de votre première manière et de l'esprit de l'époque."
Rostand has referred to this time of exploration as Poulenc's "Fauve Période," his "wild beast" period, a direct allusion to "Les Fauves," a loosely connected group of early twentieth century artists, including Matisse, Rouault, Dufy, Braque, Marquet, Friesz, Vlaminck, Derain and van Dongen, who experimented with brilliant, pure colors. As with Poulenc, this exploration period was short-lived for the Fauvists (1899-1908), with remnants of the period appearing to a lesser extent in their later works. In Poulenc's music, Rostand refers to these remnants as the "fauve side" of his nature.²

The Experimental stylistic trait considered in this chapter refers to essentially non-tonal features of Poulenc's earliest compositions (the Duos in their entirety and the second movement of the Brass Trio) and isolated sections of the Élégie, Sextuor, Piano Trio and the Oboe and Flute Sonatas. The above works/sections are examples of Poulenc's most innovative writing, in which he makes intermittent use of the following techniques: ostinato layering, real sequences, modality, exotic scales, streams

²Ibid., pp. 49 and 119. Poulenc himself acknowledges that some of his music was inspired visually by the works of the Fauvist artists, Dufy and Matisse. For information on Fauvism in art, see the Encyclopedia of World Art, 1961 edition, s.v. "Fauves" by Jean Leymarie.
of parallel chords and/or dyads, static melodies having a narrow compass, isomelody and poly-meters or rhythms. These techniques are typical of the mainstream of the early twentieth century and, in Poulenc's case, show the direct influence of Stravinsky. Always willing to acknowledge his musical debts, Poulenc has attributed his own deep involvement with composition to Stravinsky:

Note that at that time [when Poulenc was in his teens] I knew a lot of contemporary music; I adored Debussy, whom I still revere, but the SOUND of Stravinsky's music was something so new for me that I often ask myself: "O.K., if Stravinsky had not existed, would I have written music?" That tells you that I consider myself as a son, a sort of son he would certainly disown, but in short a spiritual son of Stravinsky.3

Poulenc goes on to say that Stravinsky supplied the spark for him and others of his generation.

Only the wonderful thing about Stravinsky is that his material is so rich that it can serve as leaven for the young. And that is what the young of my generation had the luck to have. He was a stimulus;

3Poulenc, Moi et mes amis, pp. 187-188. "Notez qu'à cette époque-là, je connaissais beaucoup de musique contemporaine; j'adorais Debussy, pour lequel j'ai toujours un culte, mais le SON de la musique de Stravinsky a été quelque chose de si nouveau pour moi que, souvent, je m'interroge et je me dis: Eh bien, si Stravinsky n'avait pas existé, est-ce que j'aurais écrit de la musique? C'est vous dire que je me considère comme un fils, une espèce de fils qu'il renierait certainement, mais enfin un fils spirituel de Stravinsky."
it was true leaven . . . 4

He sums up his profound admiration for Stravinsky in one sentence: "JE ADDORRE!"5

Early Stravinsky works frequently cited by Poulenc as having exerted the most influence in his compositional style during this time (his twenties) include L'Histoire du soldat, Le Sacre du printemps, Pulcinella, Petroushka, L'Oiseau de feu, and Trois pièces for unaccompanied clarinet. 6

Poulenc claimed that his ties with Satie were "as much spiritual as musical," and, in fact, Satie's spiritual influence, manifested in the return to simplicity espoused by himself and Cocteau, may have been more direct than his musical influence. In his conversations with Rostand, Poulenc said of Satie, "Even today [many years after Satie's death] I often ask myself the question, 'What would Satie have thought of such and such of my works?"' Although Poulenc stated in the same conversation that "the

4Ibid., p. 197. "Seulement, ce qu'il y a de beau chez Stravinsky c'est que sa matière est tellement riche qu'elle peut servir de levain pour des jeunes. Et c'est là où nous avons eu la chance de l'avoir, nous les garçons de ma génération. Il était un stimulant; c'était vraiment du levain...."

5Ibid., p. 199.

6Ibid., p. 189.
influence of Satie on my music was profound and immediate," it is the influence of Stravinsky which is most apparent in the chamber works for winds. 7

The consideration of the Experimental stylistic trait is divided into four main sections: Linear Aspects, Vertical Aspects, Texture and Rhythm. The examination of linear aspects includes mention of vertical sonorities resulting from the combination of linear elements. A summary of findings concludes the chapter.

**Linear Aspects**

**Exotic Scales**

As stated in Chapter 1, Poulenc was well-acquainted with the music of Debussy. As a young musician, Poulenc heard some of the first performances of Debussy's late works and, while with Vins, admired and learned to play many of the composer's piano works. Poulenc's use of exotic scales may be traced to Debussy. In addition, Poulenc, like Debussy, was influenced by Balinese orchestras heard at world expositions held in Paris. 8

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8 Ibid., p. 83.
The outer sections of the first movement of the Clarinet Duo are predicated entirely on the pentatonic scale. Two pentatonic scales built a tritone apart (set 5-35 at $T_0$ and $T_6$) are presented simultaneously by the two clarinets (Example 3-1) and vertically produce thirds and tritones (perfect fourths and fifths being intervalically impossible, given this combination of pitches). As Example 3-1 illustrates, the two pitch collections hold no invariant pitch classes. When the two scales are combined,

**EXAMPLE 3-1**

**PENTATONIC SCALES AND RESULTANT OCTATONIC SCALE IN THE SONATA FOR TWO CLARINETS, I**

![Musical notation](image)
an octatonic (whole step/half step) scale (8-28) results.

Pentatonicism also appears in the second movement of the Oboe Sonata, but in a more tonal context (Example 3-2). Here a pentatonic scale on G-flat is shared between three lines: the oboe and the right hand and left hand of the piano. No one voice is given the complete scale at any time and a shift of the pitches occurs at four measure intervals. Aberrant pitch classes F and C-flat (tritone) complete the diatonic set (7-35). (See also Oboe Sonata, II: mm. 142-143 and 151-160.)

As stated in the Preface, all photoreplicated examples are notated at written pitch with the exception of the Sonata for horn, trumpet and trombone, which is at concert pitch. All calligraphic examples and figures are notated at concert pitch. In examples which include the Sonata for two clarinets, Clarinet 1 refers to the part previously designated as Clarinet in B-flat and Clarinet 2 refers to the part previously designated as Clarinet in A.
The octatonic scale is featured in sequential passages in the third movement of the Clarinet/Bassoon Duo. The pitches for the half step/whole step arrangement beginning on C are used exclusively in both the clarinet and bassoon parts for two passages, mm. 48-56 and mm. 89-95. (Example 3-3). In the second of these passages, the pitches are arranged to outline augmented ninth chords, as shown in Example 3-3. (See also Piano Trio, II: m.22.)

The whole tone scale appears infrequently in the chamber works for winds. Poulenc once remarked, "At that time [his teens and twenties] I was saturated with whole tone scales, harp glissandi, muted horns,
EXAMPLE 3-3

OCTATONIC SCALE IN THE SONATA FOR
CLARINET AND BASSOON, III

According to Poulenc, it was fortunate that the disciples of Debussy and Ravel had spoiled Impressionism for him and, as a result, he turned to other quarters for inspiration. It is not until the late works, therefore, that the occasional whole tone scale appears. In the first movement of the Flute Sonata, this scale provides the underlay for parallel major triads and seventh chords, as shown in Example 3-4. Scale members are

\(^{10}\) Poulenc, Moi et mes amis, p. 82. "J'étais donc saturé à cette époque des gammes par ton, les glissando de harpe, les cors bouchés, les harmoniques..." Special effects in the chamber works are limited to horn glissandi, as in Elégie, mm. 16 and 31 (the horn is muted at some points!) and flutter tonguing by the flute (Sextuor, I: mm.169-170 and Flute Sonata, I: mm. 45-48.
Modal writing appears most often in the early works, with entire sections or movements focusing on a particular mode, as in the second and third movements of the Clarinet Duo. In each movement there is a tendency to divide the mode in question between the two clarinets in complementary fragments.

In the second movement, six pitches of Aeolian on A appear in the first clarinet part, while the second clarinet is given an ostinato of two pitches from that mode. Mixolydian on D is featured in the third movement, where this "modal completion" is handled differently. In the first two measures (and in frequent subsequent returns of
this material) the first clarinet is given mode degrees 1, 3, and 5 against 7, 2, 4, and 6 of the second clarinet material, both parts together producing the poly-chordal arrangement of DM/CM. The mode appears incomplete in the four measure melody which follows, presented in octaves by the two clarinets. These four measures (which return several times in the course of the movement) rely on the first two measures for their completion. The initial six measure statement and its repetitions comprise 40% of the movement. Example 3-5 shows the distribution of the two modes in the second and third movements.

Example 3-5

Modal completion in the Sonata for Two Clarinets, II and III

Second Movement

<table>
<thead>
<tr>
<th>Clarinet 1</th>
<th>Clarinet 2</th>
</tr>
</thead>
</table>

Third Movement

| Cl. 1 | Cl. 2 | Clarinets 1 and 2 |

The first movement of the Clarinet/Bassoon Duo focuses on Phrygian on D and the second movement on Lydian on F. See also the Oboe Sonata, III (Aeolian on A), and the Piano Trio, I: mm. 83-89 (Phrygian on C-sharp). Frequent alternation between parallel major and minor modes (modal mixture) appears in all the works.
Intervalically Derived Elements

Passages may also be derived from the linear projection of one interval (a fourth or fifth, for example) or be the result of the strict sequencing of limited intervalic types. An example of the first type is found in the Clarinet Duo, first movement, section B (mm. 15-36). The ostinato-like accompaniment in the second clarinet part is a projection of fifths (D-A-E-B) that appears in all but three measures of this section. These pitches become especially interesting when combined with the pentatonic scales of the outer sections (see above under Exotic Scales), with the pitches of the two scales themselves arranged to represent fifth projections, as in Example 3-6. It may be seen that the projection in the B section joins the two pentatonic projections. 12

EXAMPLE 3-6

FIFTH PROJECTION IN THE SONATA
FOR TWO CLARINETS, I

C1.2: mm. 15-35

\[\text{C1.1: mm. 1-13, 37-50} \quad \text{C1.2: mm. 1-13, 37-60}\]

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12 See also Sextuor, I: mm. 167-174, where a projection of tritones is the basis of an ostinato accompaniment. Sevenths are projected in the Oboe Sonata, I: mm. 64-67 and form an underlay to the melody and inverted pedals.
Real sequences using a limited number of interval types are prominent in the two Duos. In the Clarinet Duo, third movement, a sequence of descending fourths in the first clarinet part appears simultaneously with a sequence of descending thirds in the second clarinet part (Example 3-7). Examination of the first clarinet line reveals a double melody: the upper melody is an alternation of half steps and thirds and the lower melody employs pitches of the "black note" pentatonic scale. The double melody makes use of the pitches of the chromatic scale with F and C omitted. The second clarinet is given a sequence down an interval of a third and up an interval of a second, using the pitches of Dorian on D. The interplay of the two clarinets results in a bi-modal

EXAMPLE 3-7

SEQUENTIAL TREATMENT IN THE SONATA FOR TWO CLARINETs, III: mm. 71-73
Additional examples of real sequence may be seen in the Clarinet/Bassoon Duo, III: mm. 48-56 and mm. 89-95, where the basis of the sequence is the octatonic scale (see Example 3-7 above) and the Clarinet Duo, I: mm. 11-13 and III: mm. 65-69, where the basis of the sequences are chromatic lines in contrary motion.

Ostinato

Given the frequency of its occurrence, pitch ostinato appears to be one of Poulenc's most favored techniques. At a surface level, the ostinato is often non-tonal, emphasizing one or more pitches, which have a function within the larger tonal context (see Chapter 2). In the middle and late works, four-pitch ostinati in half-step arrangement with a tendency to emphasize a particular pitch appear frequently. One such example appears in the

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13Bi-modality or bi-tonality in this work is the infrequent result of the kinds of procedures illustrated in the present example or of the juxtaposition of two sonorities discussed under Vertical Aspects.
Flute Sonata, III: mm. 71-92, where the first pitch receives this emphasis (Example 3-8). The ostinato is treated sequentially, descending chromatically to the pitch A, at which point it is shortened to two pitches. In effect, A acts as the secondary dominant to D which, in turn, resolves to G minor, the key of the next subsection. In Example 3-8, the emphasized pitches are circled. Later in the same movement, ostinati in half

EXAMPLE 3-8
OSTINATI IN THE SONATA FOR FLUTE AND PIANO, III

steps enclose the emphasized pitch, as in the Retransition: mm. 175-192, also shown in reduction in Example 3-8. Deliberate dissonances accompany the ostinato. This technique also occurs in the Sextuor, I: mm. 72-77, 143-150 and 155-158.
A diatonic type of ostinato appears in the Brass Trio, causing dissonance heightened by modal interchange above the bass and octave displacement in the ostinato itself. The first appearance (having seven subsequent repetitions) is diatonic (D minor). In its later appearances the chromatic variant of the ostinato is combined with the unaltered melodic/harmonic filler of before, creating pungent dissonances. The basic ostinato and its variant are shown in Example 3-9. The ostinato is similar to one employed by Stravinsky in L'Histoire du soldat, "Triumphal March of the Devil."

EXAMPLE 3-9

OSTINATO IN THE SONATA FOR HORN, TRUMPET AND TROMBONE, III

\[
\begin{align*}
\text{mm. 49} & \\
\text{Horn} & \hspace{1cm} \text{Trumpet} \\
& \hspace{1cm} \text{Trombone}
\end{align*}
\]
Atonal Pitch Segments

Atonal pitch segments (here defined as linear segments of non-recurring pitch classes in free relation) vary in length from five or six pitches to deliberate tone row-like statements of twelve pitches. Poulenc was very aware of serialism from its inception early in the twentieth century to the time of Stravinsky's late adoption of the technique. In 1921 Poulenc travelled to Vienna with Milhaud and met Schoenberg, Berg and Webern at Alma Mahler's home. Curious about their music (he later called Wozzeck one of the masterpieces of this century), Poulenc studied the scores of these composers, but states categorically, "Of course, there never was a question of subjecting myself to Schoenbergian doctrines....I was curious about music which is the most removed from me...." 14 Nevertheless, atonal pitch segments now appear in three of the chamber works, again in sections traditionally unstable.

Each of the first two movements of the Sextuor

14 Poulenc, Moi et mes amis, p. 22. "Bien entendu, il ne fut jamais question de m'inféoder aux doctrines schoenbergiennes...j'étais curieux des musiques les plus éloignées de moi...." Poulenc's view of the twelve-tone technique could also be humorous. In a letter of 1954 to Henri Sauget, he writes, "How is Paris? Is it serializing itself at top speed?" Poulenc, Correspondance, p. 219. "Comment va Paris? Se dodécanise-t-il à toute allure?"
includes one example of a statement of a series of non-recurring pitch classes in free relation. The transition before section C of the first movement (I: mm. 108-111) contains an eight pitch statement of this type, while one of nine pitches is found in the Coda of the second movement (II: mm. 90-92). In each instance, a sense of tonic previously established is destroyed by a passage of freely related pitches, followed by a return to the tonic or to a new tonic altogether. The equal durations of an eighth note or less suggest a monodic setting. The pitches of these segments and adjacent pitches are found in Example 3-10. Brackets are used to denote the

EXAMPLE 3-10

ATONAL PITCH SEGMENTS IN THE SEXTUOR
Use of twelve-pitch atonal segments (aggregates) is found in the Elégie, where they appear in the Introduction, and again in the Coda. The use of aggregates seems intentional, as the first two are presented without accompanying voices and the last, with only a sustained chord below. The initial two, shown in Example 3-11 have certain pitch-groupings in common. Two ordered tri-chords, C-D-F and G-flat-A-E (3-7) appear in the first two series of each; the third group of four pitches of the first series returns in retrograde in the second series. Furthermore, the two remaining pitches of B natural and B-flat in the second aggregate have functions in the other two aggregates: they serve to separate the three groups in the first two aggregates and appear as the initial pitches of the third one. (This last aggregate has little else in common with the first two.) As noted in

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A six-pitch segment appears in the second movement of the Oboe Sonata (II: mm. 99-100). However, the passage may be interpreted as a variation of the opening measures of the movement. Intervals are noted here in terms of half steps.
Chapter 2, the pitch material is not integrated into the
tonal scheme nor into the harmonic/melodic scheme.

EXAMPLE 3-11
AGGREGATES IN THE ELEGIE FOR
HORN AND PIANO

Static Melodies

While static melodies, built from cells of a narrow
range, occur with more frequency than atonal pitch seg-
ments, for example, the discussion of melodies of this type
has been reserved for the last because they show the least
non-tonal tendencies. Static melodies here tend to be
almost pan-diatonic and usually represent a "play" on a
small collection of pitches, frequently returning to one
pitch, but featuring an equality of usage not unlike
melodies found in Stravinsky's *Five Fingers* for piano
In the second movement of the Clarinet Duo, the basic framework of the melody appears in the two pitches of the introduction: A-E. The melody itself is generated from the cell, A-G-B-(A). G and B encircle A but do not necessarily tonicize A (Example 3-12). The cell is presented in mm. 3-6 and expanded to include C, D, and E in mm. 7-10, followed by diminution and interpolations of the expanded melody. Little direction is found, although a return to the "modal" center of A Aeolian occurs at phrase endings. This and other such melodies remind one of Satie as well as Stravinsky.

EXAMPLE 3-12

MELODIC STASIS IN THE SONATA FOR TWO CLARINETS, II

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16 Stravinsky's miniatures of this period include the Three Easy Pieces for piano duet (1914/1915), Five Easy Pieces for piano duet (1916/1917), Canons for two horns (1917, unpublished), Duet for two bassoons (1918, unpublished), and, of course, the previously cited Three Pieces for clarinet solo (1919).
Additional examples of static melodies may be found in the Clarinet Duo, I: mm. 15-36, Clarinet/Bassoon Duo, III: mm. 63-64 and mm. 87-88 and the Brass Trio, I: mm. 9-17.

An example of pitch re-ordering within a static melody occurs in the third movement of the Sonata for two clarinets (Example 3-12). Measures 3-6 consist of a four measure "play" on the first six pitches of D Mixolydian. Eleven successive appearances (III: mm. 9-14, 21-24, 25-28, 29-32, 33-36, 41-44, 47-50, 55-58, 59-62, 63-65 and 67-70) show both exact repetition and re-ordering of pitch. The three basic passages are shown in Example 3-13. (See also the Brass Trio, II: mm. 1, 3, 5-9, 11, 13-19, 21, 23-27 and Oboe Sonata, III: mm. 1-22 and 50-69.)

EXAMPLE 3-13
PITCH RE-ORDERING IN THE SONATA FOR TWO CLARINETS, III

\[\begin{align*}
\text{mm. 3-b} & \quad \text{Cl} & \quad \text{Cl} & \quad \text{Cl} & \quad \text{Cl} & \quad \text{Cl} \\
\text{mm. 21-24} & \quad \text{mm. 29-32} & \quad \text{en dehors}
\end{align*}\]
Vertical Aspects

Musical material which appears to have been derived vertically (rather than linearly) is now considered, with the examination focused on tertian structures in parallel motion, in free relation, in chordal oscillation and as pedal supports in non-tonal settings.

Parallelism

Parallel triads, seventh and ninth chords appear in each of the three general groupings of works (early, middle and late) used in this study. The parallel augmented ninth chords of the Clarinet/Bassoon Duo (III: mm. 48-56 and mm. 89-95; see above under Linear Aspects) were found to have been generated linearly from the octatonic scale. In the Piano Trio, slow moving parallel triads over a chromatic ascending bass (II: mm. 35-45) were also noted.

Parallel major triads in half step relation (from C major to E major and back) appear in the Sextuor and are shown below in Example 3-14. A similar passage appears in the beginning of Debussy's "General Lavine--Eccentric," from the second book of the Préludes. (See also the parallel augmented triads of the Flute Sonata, II: mm. 49-53,

17 Parallelism will also be included under Texture, being both a textural and harmonic device.
also cited above).

EXAMPLE 3-14
PARALLEL TRIADS IN THE SEXTUOR,
II: mm. 37-38

Chromatic motion appears frequently throughout the middle and late works, with the chromatic scale itself often isolated for prominence, particularly in non-tonal settings. It is especially effective as the support for superimposed sonorities, an example of which appears below. In this Retransition passage from the second movement of the Flute Sonata, parallel augmented triads are featured over a chromatic descending bass. A reduction of this passage appears in Example 3-15. As noted in the introduction to this chapter, passages that are anticipatory or feature expectation are apt to utilize non-tonal elements (usually within a tonal framework). In this
case, the Retransition (mm. 49-55) prolongs the dominant by means of a chromatically filled-in tetrachord in the bass (seen earlier at the background level in Chapter 2), which is accompanied by the several chromatic lines formed from the parallel augmented triads which occur.

EXAMPLE 3-15

CHROMATIC BASS IN THE SONATA FOR FLUTE AND PIANO, II: mm. 47-56

The dominant bass (m. 49) is approached by the fifth relation dominant triad in m. 47 (which becomes augmented before m. 52). Elsewhere parallel chords are employed over a chromatic bass, as in the Piano Trio, II: mm. 35-45 (an ascending chromatic bass with major triads in alternation with augmented triads), and in the Sextuor, III: mm. 104-107 (an ascending chromatic bass with parallel major triads).  

18 In the Elégie, a descending chromatic line

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18 See also the Piano Trio, III: mm. 74-75 (a sequential use of the chromatic scale) and the Sextuor, I: mm. 86-103 (chromatic segments in descent).
appears as the upper voice over chordal ostinati in third relation (mm. 104-109 and mm. 128-146). In the Flute Sonata, three chromatic lines resulting from major and minor triads in parallel motion are heard over a single pedal (III: mm. 118-134 and 221-226).

Where parallel seventh chords are employed, they are generally in first inversion, as in the Coda of the Élégie (mm. 156-163). The first four measures of this passage appear below in Example 3-16, which shows the utilization of various types of seventh chords over a dominant pedal. (See also the Clarinet/Bassoon Duo, I: mm. 44-46, III: mm. 35-38 and the Piano Trio, II: m. 30.)

**EXAMPLE 3-16**

**PARALLEL SEVENTH CHORDS IN THE ÉLÉGIE: mm. 156-159**

The outline of a mere seventh may serve as the unifying vertical element. For instance, in the third movement of the Oboe Sonata (mm. 27-36), major sevenths in free
relation are combined with a tonic pedal. The first few measures are shown in Example 3-17, with the sevenths highlighted with brackets. See also the Sextuor, I: mm. 47-52 (parallel minor sevenths) and the Piano Trio, III: mm. 139-141 (parallel major and minor sevenths).

EXAMPLE 3-17
MAJOR SEVENTHS AS HARMONIC UNDERLAY IN THE SONATA FOR OBOE AND PIANO, III: mm. 27-28

Free Relation
Sonorities in free relation contribute to a sense of non-tonality. In the Elégie, for example, the Introduction concludes with a transition-like passage featuring freely related ninth and eleventh chords (Example 3-18). The chord members are arranged to give prominence to certain interval types within the chords. Major sevenths here are generally separated by fourths or fifths.
Example 3-18 includes a reduction of this passage, with the chords identified and intervals marked with brackets. It may be recalled that this passage has been seen at the background level (Chapter 2) as a prolongation of $\hat{6}$, resolving to the dominant and ultimately progressing to the tonic of section A (G minor). At a surface level this passage has non-tonal attributes within a larger context of tonality. A reduction of the bass line is included

**EXAMPLE 3-18**

**FREELY RELATED CHORDS IN THE ELEGIE: mm. 33-48**

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19 The prolongation of $\hat{6}$ in association with seventh chords in free relation also appears in the opening of the first movement of the Clarinet Sonata (see also Example 2-27):
in Example 3-18, notated enharmonically to show the step-wise motion from E-flat to G-flat, a segment of the D-flat major scale. The dominant on D is thereby encircled by half-steps, above and below. If the roots of the first three chords and every chord thereafter are arranged vertically, a $vi^\text{m7}$ is spelled, thus corroborating the preceding analysis of a prolongation of $\hat{6}$.

**Chords in Oscillation**

A third type of manipulation of tertian material is the use of chords in oscillation, generally two chords appearing alternately. An example has been noted above in the opening of the third movement of the Clarinet Duo (C major against a D major seventh chord). Excerpts from additional passages, found in other works, are shown below in Example 3-19. In the Sextuor, C7 appears against E-flat$^\text{m7}$. (Note in this case the separation of hands that is associated with this device.) Chords in oscillation become ostinato-like through prolonged repetition. Much of the primary material of the first movement of the Sextuor is underlayed with chords in oscillation, a sample of which is shown in Example 3-19, where $F^7$ and $F$-sharp$^\text{m7}$ appear in alternation. An E-flat major seventh is contrasted with $C^7$ in the Élégie, also shown in Example 3-19. Here, as in many instances, the root or bass line relation
between the contrasting chords is a minor third. See also the *Elégie*: mm. 144-146 (F-sharp major against E-flat major) and the Sonata for oboe and piano, II: mm. 45-48 (D-sharp major against E minor in second inversion).

**EXAMPLE 3-19**

**CHORDS IN OSCILLATION**

a) *Sextuor*, I: mm. 6-8

b) *Elégie*: mm. 110-111

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**Texture**

As may be seen from the preceding examples, a variety of textural types is found in the chamber works for
winds, from the thin textures resulting from the "linear" counterpoint of the early works to the thick textures often produced by chords in parallel motion and ostinato layering in the later works.

The texture of the clarinet Duo is often characterized by similar (or parallel) motion, with little distance between the parts, as shown in Example 3-20.

EXAMPLE 3-20

TEXTURE AND SPACING IN THE SONATA FOR TWO CLARINETS, III: mm. 21-24

An expansion of textural possibilities is seen in the Clarinet/Bassoon Duo, with the appearance of angular, oblique (or contrary) motion and independence of line, as shown below in Example 3-21.

The linear counterpoint of the early works is most frequently non-imitative. However, in the third movement of the Clarinet/Bassoon Duo, one example of imitative counterpoint appears. The free imitation of the opening
EXAMPLE 3-21

TEXTURE IN THE SONATA FOR CLARINET AND BASSOON, III: mm. 1-4

measures of this passage is shown below in Example 3-22. As may be expected, the imitation disintegrates quickly. In the example, the head motive, based on mm. 1-2 of the movement, is marked with brackets.

In the middle and late works, poly-chordal formations and ostinato layering tend to form a richer texture. Example 3-23 shows a passage from the Sextuor where five ideas are combined to create a texture not unlike those found in Stravinsky works of the early twentieth century, for instance, Le Sacre du printemps. This type of
ostinato layering produces a static quality. Note that the lowest line is an example of the half step ostinato cited above under Linear Aspects and is also similar to the ostinato used by Stravinsky in the first movement of the Symphony of Psalms. Also included in this example are chordal ostinati featuring third motion in the bass, which provides support for much of the B section of the Élégie and is of the type used by Stravinsky in the closing section of Oedipus Rex.

Thus, texture varies in density, from two voices (or one voice in the case of atonal pitch segments, for
EXAMPLE 3-23
OSTINATO LAYERING AND CHORDAL OSTINATI

a) Sextuor, I: mm. 72-73

b) Elégie: mm. 96 and 137
example) to several, depending on the compositional technique being employed.

Rhythm

The greatest rhythmic complexity and most interesting rhythmic groupings are found in association with the Experimental trait. The more unusual examples appear in the early works, where changing meters, isorhythm and poly-meter are characteristic. The consideration of rhythm, therefore, takes focus on these works.

An example of "isomelody" appears in the first movement of the Clarinet Duo, where two pentatonic scales in tritone relation begin simultaneously at m. 3, with similar rhythmic values until m. 7, where the second clarinet part assumes a speed twice as slow, in a meter (6/4) not coinciding with any of the meters of the first clarinet part above.\(^{20}\) In Example 3-24, the isomelic technique of mm. 7-11 is compared with the original statement of mm. 3-4.

In the first movement of the Clarinet/Bassoon Duo, although both parts are notated in the same meter, a figure

\(^{20}\) The term isomelic has been used in connection with the fifteenth century iso-rhythmic motet, where the melody recurs unchanged over a version of the same melody with a different rhythm in a supporting voice, one often a diminution of the other. Willi Apel, Harvard Dictionary of Music, second edition, s.v. "isomelic."
outlined in the bassoon part causes an underlying poly­
metric pattern of 5 4's, 4 4's, 5 4's, and 3 4's.
Against this, the clarinet part forms a parallel period 
(Example 3-25), the second phrase of which is shortened 
by one quarter note (eight instead of nine). The rhythmic
complexity is heightened by the syncopation in the clarinet part. The disparity between the two lines is further increased by the dissonance created by the use of D major in the clarinet part against modal variants in the bassoon part \( (b^2, b^b, b^3, b^7) \). (See also the third movement, mm. 1-7, where a three beat pattern is established, again in the bassoon part, in conflict with the prevailing metric scheme.)

EXAMPLE 3-25

POLY-METERS IN THE SONATA FOR CLARINET AND BASSOON, I: mm. 1-5

Thus, while regular phrasing may appear to be characteristic at a surface level, changing meters tend to cause irregular and fluctuating phrase lengths. In the
Brass Trio, for example, irregular length phrases emerge from a regular two measure grouping, as shown in Example 3-26.

The melody of this subsection (b of the bi-partite A section) is also an example of static melody (formed from the stepwise pitches F-sharp to C, extended to D) and pitch re-ordering.

EXAMPLE 3-26

TWO-MEASURE PHRASES RESULTING IN IRREGULAR LENGTHS IN THE SONATA FOR HORN, TRUMPET AND TROMBONE, I: mm. 9-17

```
measures: 9 10 11 12 13 14 15 16 17
```

```
Trumpet
```

```
```

```
```
Another example where the use of changing meters results in phrase lengths of irregular number of beats appears in the first movement of the Clarinet/Bassoon Duo. A curious feature of this movement is the establishment of a given meter as the norm to which other meters are added in rotation. 3/4 may be seen as the norm and 5/4, 4/4, 2/4, and 1/4 as deviations. 5/4 and 1/4 are used only in the A section and not in the return of A. In Example 3-27 the meter changes and section lengths within Section A (mm. 1-22) are shown. As may be seen, meters other than 3/4 are interspersed in descending order for one measure time spans. In a similar fashion, 4/4 may be seen as the norm of the third movement, with interjections of 3/4, 5/4, 4/4...

EXAMPLE 3-27

METER SCHEME AND PHRASING IN THE SONATA FOR CLARINET AND BASSOON, I: mm. 1-22
and 3/2 (odd-numbered time signatures in conjunction with the even numbered norm). Here irregular phrase lengths (in terms of beats) occur only in the A section (mm. 1-7):

\[
\begin{array}{c|c|c|c|c|c|}
\text{\underline{\text{\textfrac{3}{4}}}} & \text{\underline{\text{\textfrac{3}{4}}}} & \text{\underline{\text{\textfrac{5}{4}}}} & \text{\underline{\text{\textfrac{5}{4}}}} \\
\end{array}
\]

(See also the Clarinet/Bassoon Duo: mm. 7-8 and 20-22, where phrase lengths including partial beats are found.)

Additional passages of rhythmic interest are associated primarily with the two remaining stylistic traits and will be discussed under those headings.

* * *

The Experimental stylistic trait is the strongest in Poulenc's early works (during the 20's, reflecting the musical mainstream of the time), yet its presence is still noted in his later compositions. As shown in Chart 3-1, in the early works the Experimental trait is not limited to any one particular formal section, but may be found in any section and often in entire movements/works. With the Sextuor, there appears to be a gradual shift in placement of the Experimental trait to certain sections and sub-sections. Only once in this work (in A and A\textsuperscript{1} of the first movement) is Experimental material the basis of
a principal theme. Similarly, in the Élégie, Experimental material comprises and sets off the entire B section as well as the substantial introduction and Coda. With the Piano Trio and Flute and Oboe Sonatas, the Experimental trait is associated more exclusively with introductions, transitions, retransitions (typically unstable areas) and non-initial material of A and B sections (i.e., developmental treatments within these sections, interruptions and/or occasional cadential extensions). As noted previously in Chapter 2, what development there is in the works as a whole tends to occur after the initial statements of A and B. These developmental passages are sometimes cast in the Experimental stylistic trait, particularly when they are of a complex nature.

Thus, it may be seen that Poulenc employs the Experimental stylistic trait most consistently in the early works, with a gradual relaxation and sectionalizing of the trait in the Sextuor and Élégie, so that in the Piano Trio, Flute and Oboe Sonatas the trait has become associated chiefly with non-thematic material. Chart 3-1 shows the works involved and specific Experimental passages, with a brief description of the devices employed. Also shown is the position of each passage within the formal scheme of the movement in question. The works are arranged in order of decreasing frequency of appearance of the Experimental stylistic trait.
## CHART 3-1

**THE EXPERIMENTAL STYLISTIC TRAIT**

<table>
<thead>
<tr>
<th>Title</th>
<th>Location within the formal design</th>
<th>Movement: Measures</th>
<th>Brief description of device(s) employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata for two clarinets</td>
<td>A &amp; A[^1]</td>
<td>I: mm. 1-14 &amp; 37-51</td>
<td>Pentatonic scales (3-35) at T₃ &amp; T₄; vertical emphasis on 3rds and tritones; isomelody; non-aligned meters.</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>I: mm. 15-36</td>
<td>Modal completion; static melody from cell (3-6); ostinato of fifth projection (4-23).</td>
</tr>
<tr>
<td></td>
<td>Entire Movement</td>
<td>II</td>
<td>Static melody from cell (3-6); vertical emphasis on P₄ and P₅'s; modal completion; modal mixture (Aeolian &amp; Phrygian); two-pitch ostinato.</td>
</tr>
<tr>
<td></td>
<td>Entire Movement</td>
<td>III</td>
<td>Mixolydian &amp; pentatonic; static melody with pitch re-ordering (6-32); vertical emphasis on P₅; poly-chordal inserts throughout; mixed meters; real sequences.</td>
</tr>
<tr>
<td>Sonata for clarinet and bassoon</td>
<td>Entire Movement</td>
<td>I</td>
<td>Mixed modes (Ionian &amp; Phrygian); parallel dyads &amp; chords outlined horizontally; linear cpt.; irregular phrasing; syncopation; poly-meters.</td>
</tr>
<tr>
<td></td>
<td>Entire Movement</td>
<td>II</td>
<td>Modal mixture (Ionian &amp; Lydian); transformed themes; play with accented &amp; unaccented beats.</td>
</tr>
<tr>
<td></td>
<td>Entire Movement</td>
<td>III</td>
<td>Octatonic (8-28); dissonant pitch coupling vertically; mixed modes; real sequences; V[^9] outlined in parallel motion; irregular phrasing &amp; number of beats within phrases; fifth projections; imitative cpt.</td>
</tr>
<tr>
<td></td>
<td>Entire Movement</td>
<td>II</td>
<td>Static melody with pitch re-ordering; bass ostinati (3-6); emphasis on tritone bass motion.</td>
</tr>
<tr>
<td>Title</td>
<td>Location within the formal design</td>
<td>Movement: Measures</td>
<td>Brief description of device(s) employed</td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------------</td>
<td>-------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>Sextuor</td>
<td>Introduction</td>
<td>I: mm. 3-5</td>
<td>Non-tonal sequence; freely related pitches.</td>
</tr>
<tr>
<td></td>
<td>A &amp; A¹</td>
<td>I: mm. 6-60 &amp; 184-221</td>
<td>Ostinato layering; chordal oscillation; parallel sevenths.</td>
</tr>
<tr>
<td></td>
<td>B (developmental)</td>
<td>I: mm. 72-111 &amp; 143-183</td>
<td>Four-pitch chromatic ostinato (3-1); ostinato layering, tritone outlining; parallel fourths and fifths; chromatic lines; alterations to the basic rhythm.</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>I: mm. 222-250</td>
<td>Parallel motion; chromaticism over pedal supports.</td>
</tr>
<tr>
<td></td>
<td>B (interruption)</td>
<td>II: mm. 37-38 &amp; 41-42</td>
<td>Parallel major triads in half-step relation.</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>II: mm. 55-62</td>
<td>Ostinato: parallel second inversion major triads descending in half-step relation.</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>II: mm. 90-92</td>
<td>Atonal pitch segment.</td>
</tr>
<tr>
<td></td>
<td>Introduction</td>
<td>III: mm. 4-6</td>
<td>Atonal pitch segment.</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>III: mm. 67-71</td>
<td>Atonal pitch segment.</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>III: m. 80</td>
<td>Atonal pitch segment.</td>
</tr>
<tr>
<td></td>
<td>B (interruption)</td>
<td>III: mm. 104-107</td>
<td>Parallel major triads ascending in half-step relation.</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>III: mm. 124-131 &amp; 140-157 &amp; mm. 158-162</td>
<td>Parallelism.</td>
</tr>
<tr>
<td></td>
<td>Preparation for Coda</td>
<td>III: mm. 182-189 &amp; mm. 190-195</td>
<td>Atonal pitch segment.</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>III: mm. 210-214 &amp; 222-223</td>
<td>Vertical fourths and fifths.</td>
</tr>
<tr>
<td>Title</td>
<td>Location with the formal design</td>
<td>Movement: Measures</td>
<td>Brief description of device(s) employed</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------------------------------</td>
<td>--------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Elégie</td>
<td>Introduction</td>
<td>mm. 1-47</td>
<td>Aggregates; cells (4- ); 9th &amp; 11th chords in free relation.</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>mm. 96-113 &amp; 128-149</td>
<td>Ostinato in thirds; modal mixtures; parallelism; chords in oscillation.</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>mm. 156-163</td>
<td>Parallel first-inversion seventh chords.</td>
</tr>
<tr>
<td>Trio for oboe, bassoon and piano</td>
<td>B (developmental)</td>
<td>II: mm. 35-45</td>
<td>- Chromatic bass line in conjunction with parallel chords.</td>
</tr>
<tr>
<td></td>
<td>B (developmental)</td>
<td>III: mm. 36-45</td>
<td>Four-pitch chromatic ostinato.</td>
</tr>
<tr>
<td></td>
<td>Retransition II</td>
<td>III: mm. 74-75</td>
<td>Chromatic sequence.</td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>III: mm. 83-89</td>
<td>Imitative cpt. with secondal pedal support.</td>
</tr>
<tr>
<td>Sonata for flute and piano</td>
<td>Transition</td>
<td>I: mm. 67-71</td>
<td>Parallel chords ascending in half-step relation.</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>I: mm. 92-96</td>
<td>Parallel chords.</td>
</tr>
<tr>
<td></td>
<td>A² (cadential extension)</td>
<td>I: mm. 119-121</td>
<td>Parallel chords in conjunction with whole-tone scale (6-35) bass line.</td>
</tr>
<tr>
<td></td>
<td>A (interruption)</td>
<td>II: mm. 10-11</td>
<td>Chords in oscillation.</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>II: mm. 49-53</td>
<td>Parallel augmented triads descending in half-step relation.</td>
</tr>
<tr>
<td></td>
<td>A (developmental)</td>
<td>III: mm. 71-92 &amp; 104-111</td>
<td>Four-pitch chromatic ostinato (3-1).</td>
</tr>
<tr>
<td></td>
<td>B (developmental)</td>
<td>III: mm. 118-134 &amp; 221-226</td>
<td>Parallel triads moving in half-step relation over pedal supports.</td>
</tr>
<tr>
<td></td>
<td>B (developmental)</td>
<td>III: mm. 149-160</td>
<td>Four-pitch chromatic ostinato.</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>III: mm. 175-181</td>
<td>Four-pitch chromatic ostinato.</td>
</tr>
</tbody>
</table>
CHAPTER 4

THE NEO-CLASSICAL STYLISTIC TRAIT

The neo-classical trend in Paris in the 1920's (during the unsettled period following World War I) with which Poulenc (among others) became associated was characterized by a look back to styles and structures of the past. "Neo-classical" is an elusive term which, in general, may be used in reference to an allusion to or borrowing from any previous epoch. If allusion to a specific era is intended the terms "neo-baroque," "neo-romantic," etc. may be used. The twentieth century composer whose music (by structure, stylistic imitation or actual quotation) calls to mind the music of the classic period may be considered "neo-classical" in the dual sense of this term's usage, while a similar composer whose music refers to the baroque period may be considered "neo-classical" in the general sense and "neo-baroque" in the specific sense.¹

¹ The term is problematic as it is interpreted by authors and composers in different ways at different times. For example, Stravinsky, who was initially heralded as its leading exponent, at first denied the existence of direct ties with early music but later admitted prototypical scores were indeed on his piano during his "neo-classical" period. Schoenberg, on the other hand, asserted he was the true neo-classicist, citing his use of classical forms and the aesthetics on which his music is based. The trend appears to have been strongest between the world wars and was embraced by various composers in a
Initially the trend was referred to as the "retour à Bach" (or neo-baroque) and was characterized by the use of tonally open forms (or genres), contrapuntal textures and motor rhythms/dotted rhythms reminiscent of the baroque. Leaders were Stravinsky and Hindemith.

Poulenc's music, on the other hand, shows his attraction to the classic rather than to the baroque. Poulenc's description of his early lessons with Koechlin confirms this attitude: "Sensing that, like all Latins, I was more of a harmonist than a contrapuntalist, that admirable master...guessed that the four-part realization of Bach chorale melodies was for me an excellent middle ground variety of ways. Although it is not within the scope of this study (and is perhaps an impossibility) to trace the origins of, and various interpretations given to, neo-classicism, interested readers might wish to consult the following: Ferruccio Busoni, The Essence of Music and Other Papers, trans. by Rosamond Ley (London: Rockliff Publishing Corp., 1957); Boris de Schoezer, "Igor Stravinsky," La Revue Musicale 5/2 (December 1923), pp. 97-141; Arthur Lourie, "Neo-Gothic and Neo-Classic," Modern Music 5/3 (March-April, 1928), pp. 3-4; Aaron Copland, Our New Music (New York: Whittlesey House, 1941); Igor Stravinsky and Robert Craft, Conversations with Igor Stravinsky (Garden City, N.Y.: Doubleday and Co., 1960); and Expositions and Developments (Garden City, N.Y.: Doubleday, 1962); Eric Salzman, "Modern Music: The First Half Century," Stereo Review (October 1970), pp. 75-83; William J. Mahar, "Neo-Classicism in the Twentieth Century: A Study of the Idea and Its Relationship to Selected Works of Stravinsky and Picasso" (Ph.D. dissertation, Syracuse University, 1972); and Eric Walter White, Stravinsky: The Composer and His Works, second edition (Berkeley and Los Angeles: University of California Press, 1979).
between counterpoint and harmony.” As a result, imitative polyphonic settings are rarely found in the chamber works, while homophonic textures (essentially soprano and bass with "figured" harmony), diatonic melodies and normative harmonic procedures (with deviations for obvious effect), rhythms and formal structures (ternary and rondo) associated with classic music are found.

Poulenc's music also includes obvious allusions to classical masters. In response to Rostand's observation that the Concerto for two pianos (1932) is "an homage to Mozart," Poulenc replies, "I permitted myself a return to Mozart for the initial theme, because I have a passion for melody and because I prefer Mozart to all other musicians." Several of the second movements of the chamber works, in particular the Piano Trio and Sextuor, exhibit strong spiritual affinities with the Andantes of the Mozart Piano Sonatas. In the same conversation with Rostand, Poulenc indicates his awareness of the times: "If you remember,

2Poulenc, Entretiens, pp. 112-113. "Devinant que comme tous les Latins, j'étais plus harmoniste que contrapuntiste, cet admirable maître...estimait que la réalisation des thèmes des choral de Bach à quatre parties, était pour moi un moyen terme excellent entre le contrepoint et l'harmonie."

3Ibid., p. 83. "Je me suis permis, pour le thème initial, un retour à Mozart parce que j'ai le culte de la ligne mélodique, et que je préfère Mozart à tous les autres musiciens."
my dear Claude, around 1930, it was the period of the returns to something. Return to Bach by Hindemith, to Tchaikowsky by Stravinsky.\(^4\) He notes that in the Concerto he may begin "à la Mozart" but ends, one might say, "à la Poulenc."

From the music itself, it is clear Poulenc is not "imitating" the great masters, but is, rather, inspired by them. In *L'Ecran des musiciens*, the composer states:

"Whom shall I imitate in order to be original?" seems as silly to me as "How in order to be original, can I avoid imitating anyone?" I wish to be able to employ at will a chord of Wagner, Debussy, Schumann, or even of Franck if it more clearly expresses the nuance I wish to render.\(^5\)

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\(^4\) Ibid., pp. 82-83. "Si vous vous en souvenez, mon cher Claude, aux environs de 1930, c'était l'époque des retours à quelque chose. Retour à Bach chez Hindemith, à Tchaikowsky chez Strawinsky." The latter most probably refers to Stravinsky's *Fairy's Kiss*, modelled on Tchaikowsky themes.

\(^5\) José Bruy, *L'Ecran des musiciens* (Paris: Les Cahiers de France, 1930), p. 45. "Qui vais-je imiter pour être original' me paraît aussi bête que 'comment, pour être original n'imiter personne?' Je veux pouvoir employer indifféremment un accord de Wagner, de Debussy, de Schumann, ou même de Franck s'il rend bien la nuance de l'émotion que je veux rendre."

In fact, in a rare case where deliberate imitation was intended, Poulenc's own style was still very much in evidence. In 1924, Diaghilev commissioned Satie, Poulenc and Auric to complete three comic operas by Gounod: *Le Médecin malgré lui*, *La Colombe* and *Philemon et Baucis*. About these passages Poulenc later reports: "When I had composed the recitatives for *La Colombe* 'in the manner of
Poulenc was also inspired by some of the neo-classical works of Stravinsky. Quotations from the ballet, *Pulcinella*, the Concerto for piano and wind instruments, and the *Capriccio* for piano and wind instruments appear in the Sextuor and, to a lesser extent, in the Piano Trio.

Like Debussy, who in his late sonatas, "renewed the tradition of the French sonata of the eighteenth century," Poulenc employs the title Sonata in seven of the nine chamber works for winds, but does not employ the sonata form itself. As stated in the second chapter, development in these works is not relegated to one section and appears, to a limited extent, throughout expository sections. Like Stravinsky, Poulenc chooses the crisp, dry sound of winds.

In his several interviews, articles and addresses, Poulenc admonishes would-be performers not to alter his tempi or to play "rhapsodically." Pierre Bernac reports that Poulenc always played very cleanly "in a flood of pedals" and considered this a hallmark of his pianistic

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6 Poulenc, Entretiens, p. 119. "renouer la tradition de la sonate française du XVIIIe siècle..."

7 Ibid., pp. 83-84.
Scores to his music, however, contain few pedal markings and frequently exhort performers (as Stravinsky does in the Octuor) to play "sec," "très sec," "très marqué," and "strictement en mesure."

In this chapter the Neo-classical stylistic trait, as found in the chamber works for wind instruments, is examined according to the parameters of melody, harmony, texture and rhythm.

**Melody**

In the Introduction to the English edition of *Francis Poulenc: The Man and His Songs*, Pierre Bernac writes:

"Francis Poulenc was, incontestably, the greatest composer of mélanges [art songs] of his time." 9 This melodic sense is present also in his instrumental writing. Poulenc notes that he worships "the melodic line" and attributes to his mother both his gift for melody and his musical preference for those other melodists, Mozart and Schubert. 10

Melodies associated with Poulenc's Neo-Classical

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8 Bernac, p. 16. "dans un flot de pédales."


stylistic trait tend to be diatonic, often stepwise, with a triadic basis and motivic derivation (as against the cellular basis of many of his Experimental melodies). Deviations from diatonicism occur, often with humorous result.  

Examples from the Piano Trio serve to illustrate the features just cited. The melodies of the Presto A section of the first movement of this work, constructed from several short motives, are first stated and then treated sequentially. Easily identifiable diatonic stepwise lines, which reinforce both the tonic triad and the tonal center (on A), are found. Example 4-1 shows some of these motives (marked with brackets) and resulting melodies.

Example 4-1a, from the opening of the Presto, shows the stepwise descent from 3 to 3 (or prolongation of 3). In Example 4-1b, 1 is approached by 7 and descends to 5. 2 is prolonged in Example 4-1c. The step progression from 5 down to 1 is shown in Example 4-1d and appears in

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11 See also Chapter 1 of this study. The patron of the late eighteenth century often prided himself on his wit and enjoyed humor in the music of those in his employ.
EXAMPLE 4-1

MELODY IN THE TRIO FOR OBOE, BASSOON
AND PIANO, I
a briefer version in Example 4-1e.

Examples of Poulenc's humorous introduction of non-diatonic tones (seemingly "wrong-notes") into his melodic vocabulary are also found in this work. For example, in the third movement, the first phrase of the rondo theme (mm. 1-3), which at first would appear to be at home in a classic period work, is cut short by the "early" entrance of a longer second phrase (mm. 4-7), which features the raised fourth scale degree (in addition to upsetting norms of classical balance and phrase symmetry).

Similarly, the melody of the second movement (Ex. 4-2),

EXAMPLE 4-2

MELODY IN THE TRIO FOR OBOE, BASSOON AND PIANO, II: mm. 1-4

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12 See also the stepwise descending melodies which appear in the Flute Sonata, I: mm. 1-33, 41-60, II: mm. 3-25 and III: mm. 5-38. For triadic outlining, see the Piano Trio, Section A, sub-sections a (mm. 1-ff.) and b (mm. 36-ff.) of the third movement.
together with the tonal orientation, texture and rhythm, at first clearly calls to mind the classical idiom, perhaps Mozart (Example 4-2). However, the seemingly innocuous C-sharp introduced as a chromatic lower neighbor to D (in the key of B-flat major) in the first measure returns in the third measure respelled as D-flat, pulling the harmony to a G-flat major triad, [VII]. (D-flat is, later, a key center. Classic composers also used change of mode in order to modulate to remote keys). By m. 4, D-flat is discarded and the tonic triad reappears as if it had never been absent. Indeed, the tonic has been present as a pedal throughout the first four measures. The four measure consequent phrase which follows features a smooth modulation to the dominant. These melodic additions and later foreign modulations to various keys (D-flat, E minor, B major, B minor, C major) set this movement apart from its classical prototype.  

As noted in the introduction to this chapter, Poulenc was influenced not only by the classical masterpieces but also, in the form of quotation, by some of the neoclassical works of Stravinsky. Quotations from the

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Mozart, however, also introduces chromatic, accented non-harmonic tones into his melodies (for example, the Piano Concerto in C major, K. 467) but not necessarily with later harmonic shifts.
Pulcinella ballet, Capriccio for piano and orchestra and the Concerto for piano and winds are found in the Sextuor and Piano Trio.

The opening theme of the second movement of the Sextuor bears a close resemblance to the "Gavotta" from the ballet, Pulcinella (which in turn is based on borrowed melodies attributed at the time of composition to Pergolesi). In each case the melodic line is written for the same instrument, the oboe, although Poulenc's version is a half-step lower. (See Example 4-3.)

EXAMPLE 4-3

QUOTATION FROM STRAVINSKY'S PULCINELLA IN THE SEXTUOR

a) Pulcinella, "Gavotta": mm. 1-4

\[\text{Oboe}\]

\[\text{\begin{tabular}{c}
\text{\textbf{Gavotta}: mm. 1-4}\\
\text{\textbf{Pulcinella in the Sextuor}}
\end{tabular}}\]

b) Sextuor, II: mm. 1-2

\[\text{\begin{tabular}{c}
\text{\textbf{Sextuor, II: mm. 1-2}}\\
\text{\textbf{Pulcinella in the Sextuor}}
\end{tabular}}\]

In the Sextuor, I: mm. 143-ff., the horn echoes the oboe melody of the second movement of Stravinsky's Concerto
for piano and winds (1924), [54] of the Boosey and Hawkes edition. The melodies are shown for comparison in Example 4-4. Other comparisons may be made: the rhythm of the Concerto [29] to that of the Sextuor, I: mm. 222-ff.; the ostinato motive of the Concerto [40] (A, G-sharp, A, A-sharp) to its transposed version in the Sextuor, I: m. 72 (B, A-sharp, B, C).

EXAMPLE 4-4

QUOTATION FROM STRAVINSKY'S CONCERTO FOR PIANO AND WIND INSTRUMENTS IN THE SEXTUOR

a) Concerto, II: [54]

\[\text{Oboe}\]

\begin{music}
\begin{staff}
\note{\textsf{\textbf{\textit{Oboe}}}}\up\text{c} \text{\textbf{\textit{C}}}
\up\text{d} \text{\textbf{\textit{F}}}
\up\text{g}\text{\textbf{\textit{B}}}
\up\text{a}\text{\textbf{\textit{D}}}
\up\text{f}\text{\textbf{\textit{A}}}
\up\text{e} \text{\textbf{\textit{G}}}
\up\text{d}\text{\textbf{\textit{A}}}
\up\text{c}\text{\textbf{\textit{C}}}
\end{staff}
\end{music}

b) Sextuor, I: mm. 143-146

\[\text{Horn}\]

\begin{music}
\begin{staff}
\note{\textsf{\textbf{\textit{Horn}}}}\up\text{d} \text{\textbf{\textit{G}}}
\up\text{g}\text{\textbf{\textit{B}}}
\up\text{b}\text{\textbf{\textit{D}}}
\up\text{f}\text{\textbf{\textit{A}}}
\up\text{e}\text{\textbf{\textit{G}}}
\up\text{d}\text{\textbf{\textit{A}}}
\up\text{c}\text{\textbf{\textit{C}}}
\end{staff}
\end{music}

Both the Trio and the Concerto begin with a slow introduction that features dotted rhythms associated with the baroque French overture. Also, the movements employ

\[\text{Poulenc frames the introduction harmonically with a descending chromatic tetrachord, also characteristic of the baroque:}\]

\begin{music}
\begin{staff}
\note{\textsf{\textbf{\textit{Horn}}}}\up\text{d} \text{\textbf{\textit{G}}}
\up\text{b}\text{\textbf{\textit{D}}}
\up\text{f}\text{\textbf{\textit{A}}}
\up\text{e}\text{\textbf{\textit{G}}}
\up\text{d}\text{\textbf{\textit{A}}}
\up\text{c}\text{\textbf{\textit{C}}}
\end{staff}
\end{music}
similar melodic gestures. For instance, compare mm. 7-8 of the Trio, I with mm. 5-6 of the Concerto, I, as shown in Example 4-5. While Stravinsky (in his work) continues the "neo-baroque" style (with its attendant motor rhythms, etc.) in the Allegro which follows, Poulenc shifts to a classical allegro style in his ensuing Presto. The fast section following the introduction of each work (and also that of the Sextuor) features an explosive octave leap (compare the Piano Trio, I: m. 17 and the Sextuor, I: m. 6 with [5] of the Concerto, II). Also noteworthy is that the opening tonal center for all three works is A, with interesting cross relations caused by the mixture of major and minor (again, in all three works).

Even though Poulenc states in his conversations with Rostand that the form of the third movement of the Trio is modelled on that of the second movement of Saint-Saëns' Second Piano Concerto (a connection difficult to comprehend when comparing the ABA of the Poulenc movement with the sonata form of the Saint-Saëns movement), there are more obvious similarities between the opening melodies of the two movements, both in terms of the triadic outlining and the rhythm.  


16 Poulenc, Entretiens, p. 121.
EXAMPLE 4-5

QUOTATION FROM STRAVINSKY'S CONCERTO FOR PIANO AND WIND INSTRUMENTS IN THE TRIO FOR OBOE, BASSOON AND PIANO

a) Concerto, I: mm. 4-6

b) Trio for oboe, bassoon and piano, I: mm. 7-8

Actually, Poulenc's tune has even more in common with the principal theme of the "Scherzo" of Beethoven's Eroica Symphony, as shown in Example 4-6.

EXAMPLE 4-6

COMPARISON OF THEMES USED BY SAINT-SAÈNS, POULENC AND BEETHOVEN

a) Saint-Saëns, Piano Concerto No. 2, II: mm. 1-7
EXAMPLE 4-6 (Cont'd)

b) Poulenc, Trio for oboe, bassoon and piano, III: mm. 1-4

Harmony

As Poulenc readily confided to Rostand, Koechlin had a great influence on his career. Poulenc studied with Koechlin for three years and during that time concentrated on four-part harmonizations of Bach chorale melodies. The effect of this concerted effort is especially evident in those works and passages having a neo-classical orientation. For the most part, the harmonies are in accordance with Bach's practice, with an emphasis on tonic pedals (particularly in primary material) and the tonic/dominant relationship. For example, in mm. 17-40 of the previously cited
"Presto" of the first movement of the Piano Trio, the harmonic progression is as follows (generally one or two chords per measure):

I, V, I, V\textsuperscript{7}/V, V\textsubscript{I4}-V, I\textsubscript{6}, ii\textsuperscript{7}, vii\textsuperscript{07}, i, VI\textsuperscript{7}, N\textsubscript{5}, V\textsuperscript{7}, I

One notes the frequent returns to the tonic and the functional harmony, both typical of classic music.

With Bach's harmonic procedure as the frame of reference, Poulenc, in the music of the Neo-classical trait, changes mode frequently, adding sevenths and ninths in the Piano Trio and elevenths and thirteenths in the later works. The harmony is not particularly chromatic. Borrowed triads are typically found (a result of modal interchange), as well as secondary dominant/diminished seventh chords, and the Neapolitan (both triad and seventh) chord. What also sets this music apart harmonically from its classical counterpart is the use of frequent and rapid modulation to foreign keys, often keys related by third or minor second. Some of the "modulations" are so rapid, in fact, as to be devoid of standard modulatory procedures, involving no more than a sudden shift in a new direction or a mere statement of the new dominant (with higher
tertian additions). 17

Change of mode coincides with change of phrase, as in the Piano Trio, I: mm. 17-160. In the Flute Sonata a simultaneity of modes is found, with resultant clashes, for example, I: mm. 117-119. Non-harmonic activity in the Neo-classical stylistic trait is limited to unaccented non-harmonic tones.

The first movement of the Flute Sonata has been chosen to illustrate harmonic choices associated with the Neo-classical stylistic trait. In the framework of the examples which follow, it is also possible to see melodic outlines and the formal boundaries within which harmonic events occur. The movement is based on three themes (a, b, and c). Themes a and b are presented in the A section and c in the B section of this three-part structure. In order to show the harmonic events clearly, the movement has been divided into several short consecutive examples (Examples 4-7 to 4-10).

The movement opens in E minor, with an eight measure theme, arranged in antecedent-consequent phrase relationship. The upper line melody descends chromatically from E to G and is supported harmonically by a tonic

17 This "multi-tonality" is also characteristic of Prokofiev, Poulenc's friend and partner in bridge and piano duos. See Chapter 1.
pedal (mm. 1-4). Without preparation, a shift in tonal center to C major (m. 5) occurs, followed by a return to E minor through the $V^{13}$ of the latter key. The a section is then restated and remains unchanged except for the more lengthy tonicization of C major. The lower neighbor (D-sharp) of the cadence measure (mm. 15-16) is respelled as E-flat, contributing to the change of mode to C minor in m. 17. An augmented sixth is added to this C minor triad (C, E-flat, C, A-sharp), which in turn resolves outward to B (F $\rightarrow$ E minor), making possible the third return of a in E minor. This third statement cadences on an E major triad and resolves to the tonic of A minor. The passage which follows (based on the head motive of a) acts as a transition to b, in F major (which will also be the key of section B in m. 73). See Example 4-7.

The approach to F major (Example 4-7) is interesting in the half-step motion of A to B-flat which precedes the dominant on E (in tritone relation), followed by A again. This time the bass movement is down a half step to G-sharp, which makes possible the approach to C-sharp minor (in fifth relation). However, C-sharp minor is not to be established as more than a temporary tonal center and is repelled as D-flat minor, approaching the dominant by a half-step from above, the same $b\text{vi}$ to $V$ (F $\rightarrow$ E) of m. 17. The importance of this bass motion
EXAMPLE 4-7

SONATA FOR FLUTE AND PIANO, I:

mm. 1-33

mm. 19-26

transition

mm. 27-33
has been noted in Chapter 2 (see pages 126-127). Here at a surface level, it assumes harmonic as well as structural importance. Measure 17 is the approximate mid-point of the initial presentation of \textit{a} material, and m. 33 immediately precedes the first appearance of \textit{b} material and the change in tonal center to F major. Measures 1-33 are shown in the framework of Example 4-7 above.

While the psychological impact of the \textit{b} sub-section which follows is that of an interruption (markings of "l\'\textit{\^e}ger et mordant" and "sans p\'edale" as well as articulations of staccato and double tonguing in the flute part set this passage apart from surrounding passages), the emphasis on tonic and dominant harmonies continues, particularly the emphasis on the tonic through the use of a tonic pedal. (Example 4-8.)

In m. 41 four sequential statements based on \textit{a} occur in F minor, E-flat minor, B-flat minor and A minor, each statement concluding on the dominant of the following phrase. The first phrase of this passage concludes on V in F minor and immediately proceeds to the tonic of E-flat minor. No attempt is made to connect the two phrases through the process of modulation. The second phrase concludes on its dominant (B-flat major), which, through change of mode, becomes the minor tonic of the third phrase (B-flat minor in first inversion). After
the D-flat bass is prolonged through III\textsuperscript{7}, downward motion to C (A minor in first inversion) completes a tetrachordal bass motion begun at m. 41 (Example 4-8).

The dominant of A minor is approached through the Neapolitan and is the preparation for the final, complete restatement of \textit{A} of section \textit{A}, not, however, in the original keys of E minor and C major, but in A minor, the tonal center briefly touched upon in m. 26. The original harmonic and tonal relationships (see mm. 1-8) are preserved. The tonal anticipations between sections noted in Chapter 2 occur here on a smaller scale, e.g., the appearance of A minor in m. 53 foreshadows its later appearance as the key of return in m. 99, and the use of F major-minor in m. 34 of \textit{B} anticipates the later use of this key in the initial statement of the \textit{B} section (C: m. 73). Measures 34-60 are shown in Example 4-8.

The transition which follows the \textit{A} section, while not harmonically necessary (\textit{B} begins in the key in which \textit{A} concludes, F major), serves to set off the contrasting \textit{B} section (Example 4-9).\textsuperscript{18} Poulenc draws the music away from F major, back towards a V\textsuperscript{7} cadence in A minor.

\textsuperscript{18} While the transition falls under the Experimental style trait category, it is included here for continuity.
The resolution of this dominant is delayed by the insertion of seventh chords in parallel motion ($F^7$, $E^7$, $D^7$) in
mm. 61-64, and when the "tonic" pitch of A is reached, in m. 65, it has become the third of an F-sharp minor triad in first inversion. A succession of first inversion triads in the key of F-sharp minor follows (mm. 67-71). The pitch A is again isolated in m. 71, followed by motion to A-flat (functioning as the third of the F minor triad), thence to G (the fifth of the dominant seventh on C) and finally back to F.

The F major triad is outlined in the upper line of section B (c) and embellished with neighboring tones (Example 4-9). The tonic is further reinforced harmonically by the tonic pedal. Section B consists of four restatements of all or part of c. In m. 78 the opposite mode (F minor) is adopted, the third of which functions as the dominant to D-flat major (m. 83) for the first restatement. D-flat becomes the third scale degree in B-flat minor (m. 83), the key of the second restatement, and is then respelled as C-sharp in A major. At this point (mm. 86-89) C-sharp and E are heard in alternation in the bass, which then moves up a third in an oscillation between E and G, the dominant of the final restatement in C major. This final restatement is fragmented, causing the upper line to move chromatically from C to E, the dominant of the key of return. Underlying major triads follow in parallel motion over a tonic pedal (mm. 92-96: C major, C-sharp, D, D-
EXAMPLE 4-9

SONATA FOR FLUTE AND PIANO, I:
mm. 61-98

Transition

mm. 61-72

B (e)

mm. 73-81

C

mm. 81-85

C

mm. 86-91
sharp, E). A brief allusion to F-sharp major (found previously in the transition to B) in m. 96 is followed by an A major triad in first inversion, leading to the dominant of A by way of the minor tonic. (The bass motion here is similar to that of mm. 86-90.) Measures 61-98 are shown in Example 4-9.

After a brief pause on the dominant, A returns as the tonic in the key of A minor (Example 4-10). It may be remembered that while the movement opened in E minor, A was chosen for the final restatement of a at the conclusion of the A section and is also alluded to near the conclusion of B (m. 86). E minor is, however, employed in the following statement (m. 107) with the harmonic/tonal relationships found earlier preserved. At m. 117 modal interchange
in E takes place, featuring simultaneities of G and G-sharp. Parallel ascending chords appear once more (m.119-121), this time outlining the whole-tone scale.

B material returns briefly over an alternating G-sharp to B bass motion in mm. 122-125. In m. 126, B "wins," but as the third of G major and, finally, as the dominant of E, preceding the short Coda of mm. 129-136. Modal ambivalence continues in the Coda, with E minor receiving the most emphasis. In the closing measures, the pitch G-sharp again intrudes, producing dissonant clashes with G natural. This interplay of the rival aspects of the tonic is interrupted by a brief progression in C major (I, V, I₆), and it appears that the subject of the "contest" is not which mode the movement will conclude in, but, rather, on which tonal center. However, the function of G quickly changes from dominant of C back to mediant of E minor, followed by the movement's conclusion in E major. Measures 99-136 are shown in Example 4-10.

Texture

Important to any discussion of texture is the instrumental setting in which a particular texture appears. In the case of the chamber works of the Neo-classical trait, both the settings and textures show great affinity with those of classic music; in fact, the textures appear to be
EXAMPLE 4-10

SONATA FOR FLUTE AND PIANO, I:
mm. 99-136

Return of A (a1)
mm. 99-106

(transitional)
mm. 117-121

\( a^2 \)
mm. 107-116

Coda \( a^4 \) of mm. 122-128
Coda mm. 129-136

Em-m:
taken unchanged from classic music.

In chamber music of the classic period which included a keyboard instrument, the keyboard was considered the leading instrument. As Leonard Ratner relates in *Classic Music*, "Mozart began some 59 of 67 movements in his keyboard chamber music with solo or leading piano, establishing this instrument as the principal frame of reference." So it is throughout the Piano Trio and in the second movement of the Sextuor. In both cases, the piano initiates the movement, presents themes and is subsequently doubled by the other instruments in thirds, sixths and octaves typical of classic music. A sample of doubling procedures and opening material from the Piano Trio is shown in Example 4-11.

In the setting of the sonatas for solo wind and piano, it is the wind instrument which "takes the lead," with the piano of subsidiary importance, providing accompaniment. Doubling procedures here are less obvious and no longer simultaneous, but "staggered," as shown in

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EXAMPLE 4-11

LEADING PIANO AND DOUBLING PROCEDURES IN THE TRIO FOR OBOE, BASSOON AND PIANO

a) I: mm. 21-22

b) III: mm. 1-3
Example 4-12.

A few of the many homophonic patterns employed by Poulenc are shown below in Example 4-13. Doublings are shown with brackets. As noted above, the textures employed are taken almost directly from the homophonic patterns of the classic period. Typical textures from the earlier period include the Alberti bass, "Murky" bass (broken octaves),

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20 Of the middle and late works of this study, the only one not mentioned here (outside of the Clarinet Sonata, Chapter 6) is the Elégie (cited in Chapter 3), in which (as in the sonatas for solo wind and piano) the piano has a subsidiary role. Thus, it may be said that the piano leads in the middle works of this study and follows in the late ones (the early works of this study, of course, do not include the piano).
"drum" bass (steady eighth notes) and other chordal arpeggiations in eighth-note or sixteenth-note triplets or quadruplets. In addition to these figurations, Newman in *The Sonata in the Classic Era*, points out that the instrument(s) might "engage in a bit of dialogue with the keyboard."\(^{21}\) Pedals are often employed to fill out the harmony.

EXAMPLE 4-13

NEO-CLASSICAL HOMOPHONIC PATTERNS AND SETTINGS

a) Sonata for Flute and Piano, III: mm. 39-41

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EXAMPLE 4-13 (Cont'd)

b) Sonata for flute and piano, II: m. 3

\[\text{Flute}\]

\[\text{Piano}\]

c) Sextuor, II: m. 1

\[\text{Oboe}\]

\[\text{Piano}\]

d) Trio for oboe, bassoon and piano, II: mm. 21-23

\[\text{Oboe}\]

\[\text{Bassoon}\]

\[\text{Piano}\]
It appears that the slow harmonic rhythm of these examples engenders the use of figured harmony to achieve greater fullness, especially where a thin texture of two or three voices occurs.

Rhythm

If the overall rhythm of a neo-classical work were to approximate that of a classic period work, the result might be rather predictable. While the individual homophonic patterns employed tend to resemble classic patterns, the metrical positions of these rhythms often do not. Frequently, mixed meters appear which upset phrase symmetry and balance, as noted in Chapter 2. Since it is in the context of these changing meters that the divergence from classicism takes place, the consideration of rhythm associated with the Neo-classical stylistic trait takes focus on this aspect.

Although it is not at all unusual for the twentieth century composer to employ changing meters, Poulenc's particular use may perhaps have been influenced by a knowledge

\[\text{To summarize, the imbalance of antecedent-consequent phrasing is frequently the result of metric changes which shorten one or the other of the phrases.}\]

\[\text{This does not mean that changing meters are found exclusively. On the contrary, the primary material of the Andante movements is associated with only one meter.}\]
of early music, especially the text settings of French composers such as Janequin and Sermisy, who used what present day scholars may refer to as mixed meters. Poulenc attributes his familiarity with the music of earlier composers to Nadia Boulanger and Wanda Landowska.

Changes to meters of shorter duration tend to occur at structurally significant cadence points; often these cadences are non-conclusive. In the first movement of the Oboe Sonata (3/4, 4/4), a 2/4 measure appears at the more important cadences and structural divisions: mm. 14, 43, 47 and 71. In part, this may contribute to the harmonically-open nature of the movement: each of the above cadences ends on the V\(^{13}\), with the shorter measures at these points further propelling the harmonic activity forward.

A type of metric variation is heard in the second movement of the Flute Sonata. The theme appears in both 4/4 and 3/4, resulting in a change of beat emphasis (mm. 3-ff.: 4/4; mm. 19-ff.: 3/4; mm. 31-ff.: 3/4; and mm. 56-ff.: a combination of 4/4 and 3/4 in the final return). The metrical accent thus falls at different points in the theme in subsequent restatements.

Poulenc, Entretiens, p. 112. He attributes his knowledge of Bach's music to Koechlin.
Although phrase structure has been discussed, with representative examples cited, in Chapter 2, an additional example showing Poulenc's elfin humor in the neo-classical context is of interest. A descending D-flat major scale is employed to herald the return of the rondo theme of the third movement of the Piano Trio (mm. 21-ff.). The four measure passage at first does not achieve the tonic, being "prematurely" restated in a (lengthened) five measure phrase which "misses" the tonic once again. Instead, the scale-wise line "concludes" on $\frac{2}{2}$, proceeding to the tonic after a wait of two eighth-notes. Two and four measure phrasing may be considered Poulenc's point of departure in the Neo-classical stylistic trait. He often establishes a periodicity of phrasing (as if to lower his listener's expectational defenses) and then suddenly inserts an extra beat, measure, or even a part of a beat for a typical (in the Neo-classical trait) Poulenc "surprise."

* * *

As shown in Chart 4-1, the Neo-classical trait is not found in the early works and is particularly associated

$^{25}$In a later appearance of mm. 21-24 (the final return of A), the composer retains the four-measure phrasing, but instead of employing 6/8 throughout, he substitutes 5/8 for the fourth measure (see Piano Trio, III: mm. 161-164).
with primary thematic material in the Sextuor, II; Elégie; Flute Sonata, II; and Oboe Sonata, I and II; and with both primary and secondary thematic material in the Piano Trio (all movements) and the Flute Sonata, I and II. The Piano Trio, Sextuor, II: A, Flute Sonata and Oboe Sonata, II: A, appear to most resemble their classical counterparts, while the remaining movements/works cited in Chart 4-1, when compared with those cited above, seem to exemplify the use of classical precepts in a more twentieth century idiom. Embellished writing in three and four parts interrupts B in the Elégie, and appears in the Flute Sonata, second movement, as the B theme and in the third movement of the same work as a transition. Several second movements are in the style of classic Andante movements; those of the Piano Trio, Sextuor, and Flute Sonata; also, the A section of the Elégie.

Chart 4-1 shows the works/movements/sections where the Neo-classical stylistic trait is found along with brief characterizations of the passages in question. The works are arranged in order of decreasing frequency of appearance of the trait.
# CHART 4-1

## THE NEO-CLASSICAL STYLISTIC TRAIT

<table>
<thead>
<tr>
<th>Title</th>
<th>Location within the formal design</th>
<th>Movement: Measures</th>
<th>Brief description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trio for oboe, bassoon and piano</td>
<td>Introduction</td>
<td>I: mm. 1-16</td>
<td>Slow introduction in the style of French overture, dotted rhythms, recitative-like setting.</td>
</tr>
<tr>
<td></td>
<td>A &amp; A(^1)</td>
<td>I: mm. 17-160 &amp; 192-238</td>
<td>First theme in the style of an Haydn Allegro, several short themes with motivic basis.</td>
</tr>
<tr>
<td></td>
<td>Entire movement (with exception of mm. 35-45, see Chart 3-1)</td>
<td>II</td>
<td>In the style of Andante from Mozart Piano Sonatas (melody, texture, harmony and rhythms).</td>
</tr>
<tr>
<td></td>
<td>Entire movement (with exception of mm. 83-89, see Chart 3-1)</td>
<td>III</td>
<td>In the style of a classic rondo movement in 6/8.</td>
</tr>
<tr>
<td>Sonata for flute and piano</td>
<td>A &amp; A(^1)</td>
<td>I: mm. 1-66 &amp; 99-118; 129-131</td>
<td>In the style of a classic Allegro; short themes with motivic basis.</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>I: mm. 73-91</td>
<td>Diatonic theme with embellishments.</td>
</tr>
<tr>
<td></td>
<td>A &amp; A(^1)</td>
<td>II: mm. 1-34 &amp; 54-65</td>
<td>Similar to classic Andante movement.</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>II: mm. 35-48</td>
<td>Part-writing in three to four voices; chorale-like.</td>
</tr>
<tr>
<td></td>
<td>A &amp; A(^1)</td>
<td>III: mm. 1-70, 93-103 &amp; 192-230</td>
<td>In style of a classic finale.</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>III: mm. 112-118</td>
<td>Part-writing in three to four voices; chorale-like.</td>
</tr>
<tr>
<td>Sonata for oboe and piano</td>
<td>A &amp; A(^1)</td>
<td>I: mm. 1-21, 34-43 &amp; 72-77</td>
<td>Melody based on a turn; tonic pedals.</td>
</tr>
<tr>
<td></td>
<td>Retransition</td>
<td>II: mm. 111-113</td>
<td>Dominant pedal.</td>
</tr>
<tr>
<td></td>
<td>A &amp; A(^1)</td>
<td>III: mm. 1-26 &amp; 50-53</td>
<td>Recitative-like; tonic pedals.</td>
</tr>
<tr>
<td>Title</td>
<td>Location within the formal design</td>
<td>Movement: Measures</td>
<td>Brief description</td>
</tr>
<tr>
<td>-----------</td>
<td>-----------------------------------</td>
<td>--------------------</td>
<td>------------------------------------------------------------</td>
</tr>
<tr>
<td>Sextuor</td>
<td>A &amp; $A^1$</td>
<td>II: mm. 1-18 &amp; 77-89</td>
<td>In the style of Andante from Mozart Piano Sonatas.</td>
</tr>
<tr>
<td>Élogie</td>
<td>A</td>
<td>mm. 48-93</td>
<td>Similar to classic Andante movement.</td>
</tr>
</tbody>
</table>
CHAPTER 5

THE POPULAR STYLISTIC TRAIT

The final stylistic trait, Popular, may be seen as a natural outgrowth of Poulenc's childhood experiences, which included contact with a variety of popular music. His father's warehouses were located in the Marais district, near the Bastille. While playing outside there, waiting for their father, he and his sister would often be surrounded by "street music." Poulenc asserts that "there is nothing more genuine in me [than my 'street music side']."

His family spent weekends and summer vacations at his grandmother Royer's home at Nogent-sur-Marne, ten miles outside of Paris. Bernac describes the scene which Poulenc often encountered there: "The banks of the Marne were lined with pleasure gardens and popular dancing halls (bals musettes) where the good people of Paris on fine Sundays came to dance to the sound of the accordion."

In Journal de mes mélodies, Poulenc associates Nogent "with the smell of French fries, the accordion, and Piver

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1 Poulenc, Moi et mes amis, p. 34.

2 Ibid., "On m'a souvent reproché mon côté faubourien. On en a suspecté l'authenticité et cependant rien n'est plus vrai chez moi."

perfume."  

In an interview with Rostand, Poulenc said, "From the age of fifteen to thirty, I went to the music hall all the time." He and three friends would visit the "caf' conc'" (café concerts) and music halls of the Quartier. They especially enjoyed Maurice Chevalier singing "Si fatigué" and quickly became quite knowledgeable about the latest in popular music.

Unlike Milhaud and others of the time, Poulenc was not attracted to jazz, preferring, rather, music he felt to be more truly French. In an address given on March 7, 1935, he said, "I do not even like [jazz] and I certainly do not want to hear about its influence on contemporary music. It amuses me when I listen to recordings of it while taking my bath, but it is frankly distasteful to me in the concert hall."  

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5 Poulenc, Entretiens, p. 135. "De quinze à trente ans, j'ai fréquenté sans arrêt le music-hall."

6 Francis Poulenc, "Mes maîtres et mes amis," Conferencia: Journal de l'université des annales, 29 (October 1935), p. 524. "Je ne l'aime pas, et surtout qu'on ne me parle pas de son influence sur la musique contemporaine. [Il] m'amuse lorsque j'en écoute des disques en prenant mon bain, mais il m'est franchement odieux dans une salle de concert." Earlier issues of this publication bear the title Journal de l'université des annales (1908) and later issues, Les Annales conferencia, revue mensuelle des lettres françaises (ca.1950).
In the second issue of Le Coq, Poulenc describes an example of the popular idiom as employed by Auric:

Auric's Fox-Trot is not a copy of a Fox-Trot. It is the portrait of a Fox-Trot. It is not to be danced to, it is to be listened to. One can criticize it from a photographic point of view, but as a portrait it is a perfect work. It should serve as an example to all musicians who are satisfied to parody a modern dance.

Poulenc may have other dances in mind here, perhaps of the baroque, which were appropriated by composers and stylized, no longer "to be danced to."

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7 Francis Poulenc, Le Coq 1/2 (June 1920). "Le Fox-Trot d'Auric ne singe pas un Fox-Trot. C'est le portrait d'un Fox-Trot. Il ne se danse pas, il s'écoute. On peut le blâmer au point de vue de la photographie, mais en tant que portrait, c'est une œuvre parfaite. Il devrait servir d'exemple à tous les musiciens qui se contentent de déformer une danse moderne."

Ravel also uses the fox-trot in L'Enfant et les Sortilèges for the dance of the teapot and the cup. Le Coq, a literary publication, was the brainchild of Jean Cocteau. Four issues (each printed on a folded, colored broadsheet) were published between May and November of 1920. Later issues were projected but none appeared. For the last two issues the title was changed to Le Coq parisien. Le Coq most certainly refers to Cocteau himself, as Cocteau uses this appellation in both this publication and in his book, Le Coq et l'arlequin (Paris: La Sirène, 1918) in reference to the good artist. In addition to Cocteau, contributors included Paul Morand, Raymond Radiguet, Lucien Daudet, Blaise Cendrars, Marie Laurencin, Max Jacob, Erik Satie, "Les Six," collectively, and Poulenc and Auric, individually. The issues included poetry, announcements of future events, short articles and aphoristic marginalia (written upside down and even backwards). Music also appeared in the second issue, a piano composition by Louis Durey entitled, "À Francis Poulenc." See also footnote 33 of Chapter 1.
In the final issue of *Le Coq Parisien*, Poulenc wrote a short article titled, "Accent populaire." In it he states,

The common melody is good if it is true to itself . . . refinement nearly always causes the loss of the popular accent by the 'modern' musicians among us. When this refinement and this accent are combined in a country (as with the Russians) it is master of its music." 8

Poulenc refers to the popular side of his own music as "le côté banlieusard," "ma musique nogentaise," "faubourien," or simply, "populaire." 9 Asserting that this aspect of his music has sprung naturally from his early life, Poulenc explains that, for him, popular music and "art" music are two sides of the same coin. "From childhood onwards I have associated the bal musette with the Couperin Suites in a common love, without distinguishing between them." 10

Poulenc's use of the popular idiom is of two main

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8 Francis Poulenc, "Accent populaire," *Le Coq parisien* 1/4 (Novembre 1920). Le mélodie vulgaire est bonne si elle est trouvée . . . le raffinement fait presque toujours perdre l'accent populaire aux musiciens 'modernes' de chez nous. Lorsque le raffinement et cet accent se combinent dans un pays (comme chez les russes) il possède enfin sa musique."


10 Poulenc, *Moi et mes amis*, p. 34. "Dès l'enfance, j'ai associé, sans discernement, dans un commun amour, le bal musette et les *Suites* de Couperin."
types, here called the Popular Ballad, showing the influence of Nogent and the bal musettes, found in the Piano Trio, the Sextuor and the Oboe Sonata; and the Music Hall, showing the influence of the café concerts and the music halls of Paris, found in the Sextuor. In addition, the Brass Trio reveals the influence of the circus. Each category, with its individual characteristics, will be discussed in turn in the course of this chapter.

**Popular Ballad**

The Popular Ballad category of the Popular stylistic trait is found in some of the B sections of the Piano Trio, Sextuor and Oboe Sonata. Only once (b of A in the first movement of the Oboe Sonata) does it appear in another section. The slow tempo associated with the Popular Ballad sets these sections apart from the faster adjacent A sections. Of all the stylistic groups, the Popular Ballad reveals the most consistent use of four-measure periodic phrasing, generally without meter changes and with a slow harmonic rhythm: from one or two chords per measure to one chord every two measures.

**Melody**

Melodies in this category often feature appoggiaturas and other accented dissonances, such as escape tones, and ninths and thirteenth prominently placed, as shown in
Example 5-1 below. Non-harmonic tones are circled and labelled. Ninths and thirteenths are also labelled, and the underlying harmony is given.

EXAMPLE 5-1
POPULAR BALLAD MELODY

a) Trio for oboe, bassoon and piano, I: mm. 165-168

b) Sextuor, I: mm. 120-123

Harmony

The harmony is characterized by higher tertian structures in fifth relation, which engender constant modulation and lack of closure. In the bass line schematic of Example 5-2 below, it may be seen that all twelve pitches in the circle of fifths are touched upon. The pitches are not given equal emphasis; some are prolonged at certain points in the passage. For example, in
mm. 168-174 F is prolonged to m. 174 and fulfills a variety of functions. The basic progression of ii₉, V₇, i₉ may be seen in Example 5-2. With each statement of this harmonic segment, i₉ changes function to ii₉ in the key a second below. This type of constant modulation down by step is also found in such American popular songs as "How High the Moon" and "Laura."

EXAMPLE 5-2

POPULAR BALLAD HARMONY, TRIO FOR OBOE, BASSOON AND PIANO, I: mm. 162-189
In the remaining four passages of the Popular Ballad category, all twelve pitches of the circle are not touched upon (as they were in Example 5-2 above). These passages, shown in Example 5-3, have one feature in common: the outline of a descending tetrachord (similar to the harmonic background of "All the Things You Are"). Black notes indicate interpolations or embellishments of the basic root position harmonies.

In Example 5-3a, A-flat is prolonged. The descending spiral of fifths is interrupted momentarily, after

EXAMPLE 5-3
POPULAR BALLAD HARMONY

a) Sextuor, III: mm. 27–73
b) Oboe Sonata, I: mm. 15-34

which the opening harmonic segment (G, C, F, B-flat, E-flat, A-flat) is retraced, coming to rest on G, the tonal center for the A section which follows.

The second passage (Example 5-3b), from the first movement of the Oboe Sonata, is taken from the $b$ sub-section of A (rather than the more usual $B$ section). The
fifth relation root movement actually begins toward the end of $a$, before $b$ proper ($b$ is shown within the bar lines of Example 5-3b). A tetrachord originating on $B$-flat is outlined.

In the third passage (Example 5-3c), from the second movement of the same work, the entire tetrachord does not appear (only D to $B$-flat), nor is the spiral of fifths arranged in as orderly a fashion as in previous passages, seeming to "double back" on itself, repeating earlier progressions in modified retrograde.

**Texture and Rhythm**

Because the higher tertian structures employed are generally complete, with occasional doubling, the resulting texture is rather dense. A texture of melody and accompaniment, in the style of the 40's popular song, is employed, with a slow, syncopated block-chordal accompaniment, featuring chords in after-beat arrangement with the bass. Occasionally a setting where one voice answers another in alternation appears. A sampling of the textural types may be seen below in Example 5-4.

The rhythms employed are uncomplicated, and the syncopation is not complex. Meters here tend to be 2/4 or 4/4, and changing meters are not found.
EXAMPLE 5-4

POPULAR BALLAD TEXTURE

a) Piano Trio, I: mm. 165-166

b) Sextuor, I: mm. 120-121
c) Sonata for Oboe and Piano, I: mm. 22-25

Music Hall

The Music Hall category of the Popular stylistic trait is found only in the second movement (B section) and third movement (A section) of the Sextuor (II: mm. 19-36, 43-50; III: mm. 7-26, 73-79 and 164-174). Faster tempi rather noticeably distinguish the Music Hall from the Popular Ballad category. The other characteristics are now considered.

Melody

Melodies are generally diatonic, with the occasional addition of chromatic accented passing tones, as in the Sextuor (Example 5-5).
EXAMPLE 5-5
MUSIC HALL MELODY

a) Sextuor, II: mm. 19-26

b) Sextuor, III: mm. 7-10
Harmony

The harmonies, which tend to be triadic with occasional seventh and ninth chords, are much simpler than in the Popular Ballad category. They are generally functional, as shown in Example 5-5 above, except where obvious parallel motion is employed. In Example 5-6a, parallel motion over the 6 to the 2 in the bass is found. In Example 5-6b, the melody is doubled in fifths.

EXAMPLE 5-6
PARALLEL MOTION IN THE MUSIC HALL

a) Sextuor, II: mm. 22-24
EXAMPLE 5-6 (Cont'd)

b) Sextuor, II: m. 27

In the Music Hall category, the four measure phrasing associated with the Popular stylistic trait in general is characterized by harmonically-open structure at phrase endings and modulation to keys in third relation (instead of fifth relation, as in the Popular Ballad category). For example, the tonal motion for the opening of the third movement of the Sextuor is a series of ascending thirds (Example 5-7). In sixteen measures, no fewer than five temporary tonics are established, not including the more temporary fifth relation tonicizations connected by a
third (III: mm. 11-12, G to C, and E-flat to A-flat). The modulations themselves are effected either through common tone(s) or by chromatic inflection.

EXAMPLE 5-7
THIRD RELATION IN THE MUSIC HALL
SEXTUOR, III: mm. 7-23

Texture and Rhythm

The texture of melody and accompaniment found here, similar to the "vamp-style" of up-beat chords heard in music hall revues, is transparent, with short articulation markings in the score. The meter of 4/4 is always used. Where present, syncopation appears melodically. A sample of the texture and rhythm of the Music Hall category is shown in Example 5-8.
In his Chronicle, Stravinsky writes that in the "Polka" of the Three Easy Pieces (1917) he envisioned Diaghilev "as a circus ring-master in evening dress and top hat, cracking his whip and urging on a rider on horseback." The appeal of the circus is also evident in Satie's Parade (1917), the third scene of which deals with acrobats.

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Five years after the appearance of these two works, Poulenc composed the Sonata for horn, trumpet and trombone, not on a specific commission for the circus, but as a miniature work having features in common with music one might hear at the circus. In this work, the lead trumpet plays simple, triadic melodies against an uncomplicated harmony that also has a triadic basis. The rhythmic patterns are simple as well. In the third movement of the Brass Trio, obvious "wrong-notes" appear with increasing frequency towards the conclusion, producing sharp dissonances (possibly a modern "musical joke," highlighting the inaccuracy and intonation difficulties of circus musicians of the time). In Example 5-9 the simple opening is compared with the more dissonant close. Cross relations are frequent.

EXAMPLE 5-9
CIRCUS MUSIC

a) Sonata for horn, trumpet and trombone, III: mm. 1-4
EXAMPLE 5-9 (Cont'd)

b) Sonata for horn, trumpet and trombone, III: mm. 53-56

As shown in Chapter 1 of this study, popular French music was as much a part of Poulenc's French heritage as were, for example, the Couperin Suites. The importance of the popular element in twentieth century French music is stressed by Cocteau in his *Le Coq et l'arlequin*, where he writes, "The music-hall, the circus -- all these fertilize an artist just as life does -- What I turned to the circus and music hall to seek was not, as is so often asserted, the charm of clowns and negroes, but a lesson in equilibrium. This school teaches hard work, strength and discretion, grace and utility -- which is, in fact a haute école..." He goes on to say, "In the
midst of the perturbations of French taste and eroticism, the café-concert remains intact in spite of Anglo-American influence [jazz]."

As may be seen in Chart 5-1, the Popular stylistic trait is found in only four of the nine compositions and is sub-divided into three categories: Popular Ballad, Music Hall and Circus. The Popular Ballad is associated with secondary thematic material and is found in the Piano Trio, Sextuor and Oboe Sonata. In one instance it also appears as b of A, in the first movement of the Oboe Sonata. The Music Hall category appears only twice, in the second and third movement of the Sextuor. The Circus category is heard in the outer movements of the Brass Trio. For ease in reading, each category, as it occurs, is underlined in Chart 5-1.

It is worthy of note at this point that the A section of the Élégie (1957), while clearly in the Neoclassical stylistic trait, may be said to exhibit a melodic character somewhat influenced by the Popular Ballad melody. This may be a first sign in a tendency towards the simultaneous occurrence of more than one

trait which is to characterize the next chamber work for winds to appear (five years later, in 1962), the Clarinet Sonata, of which more will be said in the next and final chapter.
## Chart 5-1

### The Popular Stylistic Trait

<table>
<thead>
<tr>
<th>Title</th>
<th>Location within the formal design</th>
<th>Movement Measures</th>
<th>Category with the Popular Stylistic Trait; brief description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trio for oboe, bassoon and piano</td>
<td>$A$</td>
<td>I: mm. 161-191</td>
<td>Popular Ballad; modulating fifth relation harmony, slow, syncopated rhythms.</td>
</tr>
<tr>
<td>Sextuor</td>
<td>$B$</td>
<td>I: mm. 120-142</td>
<td>Popular Ballad; appoggiatura shaped melodies, modulating fifth relation harmony.</td>
</tr>
<tr>
<td></td>
<td>$B$</td>
<td>II: mm. 19-50</td>
<td>Music Hall; lively rhythms, diatonic melodies &amp; normative harmonies.</td>
</tr>
<tr>
<td></td>
<td>$A$ of $A$ and $A^\dagger$</td>
<td>III: mm. 7-26, 73-79, &amp; 164-167</td>
<td>Music Hall; syncopated with accented, chromatic passing tones in the melody.</td>
</tr>
<tr>
<td></td>
<td>$B$</td>
<td>III: mm. 27-69 &amp; 168-174</td>
<td>Popular Ballad; modulating fifth relation harmonies, arched melody.</td>
</tr>
<tr>
<td></td>
<td>$B$</td>
<td>III: mm. 81-90 &amp; 174-177 &amp; 180</td>
<td>Music Hall; lively, syncopated.</td>
</tr>
<tr>
<td>Sonata for oboe and piano</td>
<td>$B$ of $A$ &amp; $A^\dagger$</td>
<td>I: mm. 22-33 &amp; 78-83</td>
<td>Popular Ballad; modulating fifth relation harmonies, seventh chords outlined in the melody.</td>
</tr>
<tr>
<td></td>
<td>$B$</td>
<td>II: mm. 101-130</td>
<td>Popular Ballad; Gershwin-like opening (modulatory transition), modulating fifth relation harmonies, appoggiatura shaped melodies.</td>
</tr>
<tr>
<td>Sonata for horn, trumpet and trombone</td>
<td>Entire Movement (with the exception of $b$ of $A$ &amp; $A^\dagger$)</td>
<td>I</td>
<td>Circus; simple, diatonic melodies &amp; harmonies.</td>
</tr>
<tr>
<td></td>
<td>Entire Movement (with exception of $b$ of $A$ &amp; $A^\dagger$)</td>
<td>III</td>
<td>Circus; triadic melodies and harmonies.</td>
</tr>
</tbody>
</table>
CHAPTER 6
CONCLUSION

As has been shown in the preceding chapters, the three stylistic traits have tended to appear individually in distinct sections/movements/works. The Experimental stylistic trait is found throughout the Duos, as the dominant trait of the second movement of the Brass Trio and in portions of the other works discussed. As one proceeds chronologically, this trait is found to be associated with introductory, transitional and concluding passages. (See Chapter 3, pp. 171-172, and Chart 3-1.)

The Neo-classical stylistic trait is often associated with primary thematic material and sometimes with secondary thematic material. It appears often in the middle and late works. (See Chapter 4, pp. 210-211, and Chart 4-1.)

The Popular stylistic trait (divided into the three categories of Popular Ballad, Music Hall and Circus) is found as secondary material (only once as b of A) and appears only in the Brass Trio, Piano Trio, Sextuor and Oboe Sonata. (See Chapter 5, pp. 233-234, and Chart 5-1.)

Chart 6-1 below shows the division of each of the
works, with the exception of the Duos and Clarinet Sonata, according to the stylistic trait employed, as well as the formal design. As may be seen in this chart, the three stylistic traits appear singly, i.e., no more than one trait appears at a given time, thus contributing to sectionalism. For example, in the first movement of the Piano Trio, the A section is cast in the Neo-classical trait, the B section, in the Popular trait (Popular Bal­lad), and A\textsuperscript{1}, again in the Neo-classical. Sections or sub-sections are generally cast in a single trait, although another trait may occasionally intrude in the form of a brief interruption (as in the Piano Trio, II, section B, where the Experimental trait interrupts the predom­inantly Neo-classical section).

In three of the works all traits appear, i.e., the Piano Trio, Sextuor and Oboe Sonata, while two traits are found in the Élégie, Flute Sonata and Brass Trio: Neo­classical and Experimental in the first two works and Popular and Experimental in the Brass Trio.\textsuperscript{2}

\textsuperscript{1} The Duos are not included since they are of one trait, Experimental, and, as will be shown in this chapter, the traits in the Clarinet Sonata are not separate and distinct.

\textsuperscript{2} Note that two categories of Popular (Popular Ballad and Music Hall) appear in the third movement of the Sextuor.
**CHART 6-1**

**THE THREE STYLISTIC TRAITS DISTINCT**

**Sonata for horn, trumpet and trombone**

**I.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>A&lt;sub&gt;1&lt;/sub&gt;</th>
<th>A&lt;sub&gt;2&lt;/sub&gt;</th>
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<tbody>
<tr>
<td>a: 1-15</td>
<td>b: 9-17</td>
<td>cad.ext.</td>
<td>26-39</td>
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<tr>
<td>Popular:</td>
<td>Circus</td>
<td>Experimental</td>
<td>Popular:</td>
</tr>
<tr>
<td>Circus</td>
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<td></td>
<td>Circus</td>
</tr>
<tr>
<td>a: 58-72</td>
<td>b: 73-81</td>
<td>cad.ext.</td>
<td>82-89</td>
</tr>
<tr>
<td>Popular:</td>
<td>Experimental</td>
<td>Popular:</td>
<td>Circus</td>
</tr>
<tr>
<td>Circus</td>
<td>Circus</td>
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**II.**

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<td>A: 1-12</td>
<td>B:</td>
<td>A&lt;sub&gt;1&lt;/sub&gt;: 13-18</td>
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<tr>
<td></td>
<td>13-27</td>
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**III.**

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<td>a: 1-6</td>
<td>b: 7-14</td>
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<td>23-38</td>
</tr>
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<td>Popular:</td>
<td>Experimental</td>
<td>Popular:</td>
<td>Circus</td>
</tr>
<tr>
<td>Circus</td>
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<td>Circus</td>
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</tr>
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<td>a: 39-48</td>
<td>b: 49-52</td>
<td>a&lt;sub&gt;d&lt;/sub&gt;: 53-56</td>
<td></td>
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<tr>
<td>Popular:</td>
<td>Experimental</td>
<td>Popular:</td>
<td>Circus</td>
</tr>
<tr>
<td>Circus</td>
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</tbody>
</table>
### Trio for oboe, bassoon and piano

#### I.

<table>
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<th>B</th>
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<tbody>
<tr>
<td>1-160</td>
<td>160-191</td>
<td>192-238</td>
</tr>
<tr>
<td>Neo-classical</td>
<td>Popular: Popular Ballad</td>
<td>Neo-classical</td>
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#### II.

<table>
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<th>B</th>
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<tbody>
<tr>
<td>1-22</td>
<td>23-51</td>
<td>52-64</td>
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<tr>
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<td>Neo-classical (35-45: Experimental)</td>
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#### III.

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<td>1-36</td>
<td>36-45</td>
<td>46-75</td>
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<td>Neo-classical</td>
<td>ExperimentalNeo-classical</td>
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### Sextuor

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<thead>
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<th>A¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>a: 1-60</td>
<td>b: 61-71; 72-119</td>
<td>c: 120-142</td>
</tr>
</tbody>
</table>

**Experimental**

**Popular:** Experimental Music Hall

**Experimental**

**Popular Ballad**

### II.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1-18</td>
<td>19-50</td>
<td>Retransition: 51-76</td>
</tr>
</tbody>
</table>

**Neo-classical**

**Popular:** Experimental Music Hall

(37-38 & 41-42, Experimental)

**Neo-classical**

**Experimental**
### CHART 6-1 (Cont'd)

#### III.

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<tbody>
<tr>
<td>1-6</td>
<td>a: 7-26 b: 27-72</td>
<td>a_1: 73-80 81-103</td>
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</tbody>
</table>

**Experimental Popular**: Popular: Music Hall Popular Ballad

**Prep. for Coda**: 182-195 Coda: 210-225

**Elégie for horn and piano**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>Coda</th>
</tr>
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<tbody>
<tr>
<td>1-47</td>
<td>48-95</td>
<td>96-149</td>
<td>150-188</td>
</tr>
</tbody>
</table>

**Experimental Neo-classical**: Experimental (114-119, Neo.) Experimental (150-155, 164-179, Neo.)
CHART 6-1 (Cont'd)

Sonata for flute and piano

<table>
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</tr>
</thead>
<tbody>
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<td></td>
<td></td>
<td>Neo-classical</td>
<td>Experimental</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
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<th>B</th>
<th>A¹</th>
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<tr>
<td>II.</td>
<td>1-34</td>
<td>35-48</td>
<td>Retrans.: 43-53</td>
</tr>
<tr>
<td></td>
<td>Neo-classical</td>
<td>Neo-classical</td>
<td>Experimental</td>
</tr>
<tr>
<td></td>
<td>(10-11, Exp.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III.</td>
<td>A</td>
<td>B</td>
<td>A¹</td>
</tr>
<tr>
<td>------</td>
<td>------------</td>
<td>------------</td>
<td>-------------</td>
</tr>
<tr>
<td></td>
<td>1-70</td>
<td>71-92</td>
<td>93-103</td>
</tr>
<tr>
<td></td>
<td>Neo-classical</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>104-111</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>112-118</td>
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<tr>
<td></td>
<td>119-169</td>
<td>170-174</td>
<td>Retrans.: 175-191</td>
</tr>
<tr>
<td></td>
<td>Experimental</td>
<td>Neo-classical</td>
<td>Experimental</td>
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<tr>
<td></td>
<td></td>
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<td>192-220</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Neo-classical</td>
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### CHART 6-1 (Cont'd)

**Sonata for oboe and piano**

#### I.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>a: 1-21</td>
<td>b: 22-33</td>
<td>34-63</td>
</tr>
<tr>
<td>Neo-classical</td>
<td>Popular: Popular Ballad</td>
<td>Neo-classical</td>
</tr>
</tbody>
</table>

#### II.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-100</td>
<td></td>
<td>101-130</td>
</tr>
<tr>
<td>Neo-classical</td>
<td></td>
<td>Popular: Popular Ballad</td>
</tr>
<tr>
<td>(10-13, 21-34, 53-56, 45-48, 99-100, Exp.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### III.

<table>
<thead>
<tr>
<th>A</th>
<th>n</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-26</td>
<td></td>
<td>27-34</td>
</tr>
<tr>
<td>Neo-classical</td>
<td></td>
<td>Experimental</td>
</tr>
</tbody>
</table>

244
In the Clarinet Sonata the boundaries once discernible are no longer obvious, and the simultaneous occurrence of traits, hinted at five years earlier in the Elégie, is now clearly noted. In Chart 6-2, a blending of the three stylistic traits in the Clarinet Sonata may be seen. The specific characteristics of the traits employed are shown in parenthesis. Virtually all sections or sub-sections comprise a blending of two or three traits. For example, in the A and A\textsuperscript{1} sections of the first movement, the Experimental is alternately merged with the Neo-classical and Popular traits, while in the B section, all three traits are combined. Thus,

\textbf{EXAMPLE 6-1}

HARMONY AND TEXTURE IN THE SONATA FOR CLARINET AND PIANO, I:
\textit{mm. 86-88}

\begin{figure}  
\centering
\includegraphics[width=\textwidth]{example6-1.png}
\end{figure}

\footnote{In the Codas to the outer movements Poulenc briefly reverts to the use of one trait, Experimental.}
CHART 6-2

THE THREE STYLISTIC TRAITS MERGED

Sonata for clarinet and piano

I.

A

<table>
<thead>
<tr>
<th>Introduction: mm. 1-8</th>
<th>mm. 9-18</th>
</tr>
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<tbody>
<tr>
<td>Experimental (freely related chords; motivic manipulation)</td>
<td>Experimental (parallel chords in half-step relation)</td>
</tr>
<tr>
<td>Popular (syncopated rhythms; higher tertian chords)</td>
<td>Neo-classical (texture: &quot;murky bass&quot;)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>mm. 19-59</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental (expansive, Prokofievian melody; parallelism in half-step relation; chords in oscillation)</td>
</tr>
<tr>
<td>Neo-classical (dotted rhythms; doubled Alberti bass)</td>
</tr>
<tr>
<td>Codetta: mm. 60-66</td>
</tr>
<tr>
<td>Experimental (introductory material reordered and shortened to 7m.)</td>
</tr>
<tr>
<td>Popular (syncopated rhythms; higher tertian chords)</td>
</tr>
</tbody>
</table>

B

<table>
<thead>
<tr>
<th>mm. 67-105</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental (chromatic melody)</td>
</tr>
<tr>
<td>Neo-classical (part-writing basis; figured harmony)</td>
</tr>
<tr>
<td>Popular (ninth &amp; thirteenth chords; fifth relation harmonies suggested)</td>
</tr>
</tbody>
</table>

A1

<table>
<thead>
<tr>
<th>mm. 1-6-112</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental (parallel chords in half-step relation; outlines tritone in bass)</td>
</tr>
<tr>
<td>Neo-classical (texture: &quot;murky bass&quot;)</td>
</tr>
</tbody>
</table>
Coda: mm. 113-133
Experimental (chords in oscillation; parallel 4ths; ostinato)

II.

Introduction: mm. 1-10
Experimental (complex dominant outlined)
Neo-classical (descending bass tetra-chord; normative harmony)

a & b: mm. 11-72
Neo-classical (texture, rhythm, normative harmony)
Popular (popular ballad melody; 9th, 11th & 13th chords)

Coda: mm. 73-76
Experimental (use of dissonant 7th, 9th & 11ths)
Neo-classical (part-writing basis)

III.

A

mm. 1-33
Experimental (addition of non-diatonic pitches; mixed modes; parallel M3 and tritones; chords in oscillation)
Popular (insertions of syncopated rhythms)
Neo-classical (figured harmony; doubled Alberti bass)

Transition: mm. 34-43
Experimental (parallel triads with chromatic ostinato)
Neo-classical (texture: "murky bass")
### Chart 6-2 (Cont'd)

<table>
<thead>
<tr>
<th>B</th>
</tr>
</thead>
</table>
| **mm. 68**    | Neo-classical (figured harmony)  
| Neo-classical (normative harmony outlined in bass)  
| Popular (popular ballad melody; 7th & 9th chords; fifth relation harmony; slower harmonic rhythm) |   
| Retransition: mm. 69-79 | Experimental (ostinato with secondal emphasis; static melody)  
| Neo-classical (normative harmony outlined in bass) |   

<table>
<thead>
<tr>
<th>A1</th>
</tr>
</thead>
</table>
| **mm. 80-115** | Return of A & B material found previously  
| Coda: mm. 116-127 | Experimental (ostinato in half-step relation; secondal emphasis)  

a single style, in which the stylistic traits noted in this study are but separate components, appears to have emerged.

The Neo-classical trait has perhaps the strongest influence upon this "integrated" style. One notes, for instance, the presence of the textures and normative harmonies associated with this trait (Example 6-1); and the form is still A B A (see pp. 123-127 of Chapter 2). At the same time, the presence in a somewhat neo-classical work of a melodic style apparently influenced by the Experimental trait (see Example 6-2 below), without obvious ties to the classic period imitations heard before, seems to heighten the twentieth century character of the work, perhaps in a more natural way than by the use of Stravinsky quotations, now dispensed with. It may be a paradox that the very lessening of the Experimental trait's influence as Poulenc's career proceeds has perhaps resulted in a "modern" melodic style sufficiently

EXAMPLE 6-2

MELODY IN THE SONATA FOR CLARINET AND PIANO, I:

mm. 19-22
traditional to allow for natural integration into the idiom now heard, which bears some resemblance to music by Poulenc's associate, Prokofiev. (Compare the Fifth Symphony, Codetta and Coda of the last movement, with the third movement of the Clarinet Sonata; also compare the ballet Romeo and Juliet, Act I, Scene 4, with the B section of the first movement of the Clarinet Sonata.)

While the influence of the Popular stylistic trait does not appear to be as strong here as that of the two companion traits, one may note the higher-tertian sonorities (throughout), cadence syncopations and fifth progressions in the bass (begun and soon abandoned) of the Popular Ballad category (Example 6-3 below).

EXAMPLE 6-3

HARMONY IN THE SONATA FOR CLARINET AND PIANO, II

mm. 11-24

If one were to hear the clarinet Sonata before any of Poulenc's other chamber works for wind instruments, it might prove somewhat challenging to distinguish several origins of the style being experienced. On the other
hand, close familiarity with all the compositions of this study may cause one to sense, in the Clarinet Sonata, a coming together of three roads.
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BOOKS


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"Homage à Francis Poulenc." Le Journal musical français, No. 116 (March 6, 1963). The entire issue is devoted to Poulenc. Contributors include Auric, Bernac, Britten, René Dumesnil, Jacques Février, Henri Hell, Milhaud, Rostand and Tailleferre.


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<table>
<thead>
<tr>
<th>Year</th>
<th>Work</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>1918</td>
<td>Sonata for two clarinets</td>
<td>Chester</td>
</tr>
<tr>
<td>1922</td>
<td>Sonata for clarinet and bassoon</td>
<td>Chester</td>
</tr>
<tr>
<td>1922</td>
<td>Sonata for trumpet, trombone, and horn</td>
<td>Chester</td>
</tr>
<tr>
<td>1926</td>
<td>Trio for oboe, bassoon and piano</td>
<td>Wilhelm Hansen</td>
</tr>
<tr>
<td>1931-44</td>
<td>Sextuor for flute, oboe, clarinet, bassoon, horn and piano</td>
<td>Wilhelm Hansen</td>
</tr>
<tr>
<td>1957</td>
<td>Sonata for flute and piano</td>
<td>Chester</td>
</tr>
<tr>
<td>1957</td>
<td><em>Elégie</em> for horn and piano</td>
<td>Chester</td>
</tr>
<tr>
<td>1962</td>
<td>Sonata for oboe and piano</td>
<td>Chester</td>
</tr>
<tr>
<td>1962</td>
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<td>Chester</td>
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