

for Mary Ellen Callahan and Zadie Lawler

Menagerie

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

Mark Zuckerman

2001

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

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The Texts

1. L'Hippocampe

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

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

2. Le Léopard

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

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

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

3. Le Zèbre

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

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

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

1. The Sea Horse

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

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

2. The Leopard

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

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

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

3. The Zebra

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

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

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

4. *La Sauterelle*

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

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

5. *Le Ver Luisant*

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

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

6. *La Fourmi*

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

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

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

4. *The Grasshopper*

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

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

5. *The Glow Worm (Firefly)*

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

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

6. *The Ant*

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

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

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

About the Texts

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

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

About the Poet

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

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

About the Composer

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

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

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

Acknowledgments

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

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

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

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 1'45"

L'Hippocampe

Text: Robert Desnos

Music: Mark Zuckerman

Triumphantly (♩ = 120)

The musical score is arranged in two systems. The first system includes parts for Flute, Soprano, and Piano. The Flute part begins with a rest, followed by a melodic line starting on a half note G4, marked with a forte *f* dynamic. The Piano part is marked *marcato* and *f*, featuring a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The second system includes parts for Flute II (Fl.), Soprano (S), and Piano II (Pno.). The Flute II part starts with a trill on G4, followed by a melodic line. The Piano II part continues the accompaniment from the first system.

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Mazic

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L'Hippocampe - 2 -

Fl. *trb* 5 *trb* #2. *ff*

S 5

Pno. 5 *ff*

Fl. 7

S 7 *f*
Gloi - - - - re! Gloire au bel hip - po -

Pno. 7 *mf*

Fl. 9 *mf*

S 9
cam - - - - pe,

Pno. 9

11

Fl. *f* *mf*

S Che-val ma-rin, che-val de trem-pe,

Pno. *mf*

13

Fl. *f*

S Qu'au-cun joc-key n'a che-vau-ché,

Pno. *f*

15

Fl. *mf* *f*

S Qu'au-cun co-cher n'a har-na-ché.

Pno. *f*

L'Hippocampe - 4 -

Fl. 17 *trb* *trb* *trb* *trb* *trb*

S 17 *ff* *mf*

Pno. 17 *mf*

Hip! Hip! Hip! Pour

Fl. 19 *tr*

S 19

Pno. 19

l'hip - po - cam - - - - pe.

Fl. 21 *f*

S 21

Pno. 21 *f*

L'Hippocampe - 5 -

23

Fl.

S

Pno.

25

Fl.

S

Pno.

ff *mf* *sfz*

27

Fl.

S

Pno.

f

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

mf

L'Hippocampe - 6 -

29

Fl.

S

Pno.

cam - - - - - pe,

31

Fl.

S

Pno.

p *pp*

33

Fl.

S

Pno.

Dans un po - - - che, sur son ven - - - tre,

L'Hippocampe - 7 -

35

Fl.

S

Pno.

Il porte et il cou - - - ve ses

38

Fl.

S

Pno.

oeufs. Là, ses pe - tits sont

p

40

Fl.

S

Pno.

bien chez eux.

p

42

Fl. *mf* *f* *trb*

S *f* Hip! Hip!

Pno. *mf* *f*

44

Fl. *trb*

S Hip!

Pno.

46

Fl. *trb*

S *ff* Pour l'hip - po - cam - - - - -

Pno.

This musical score page contains three staves: Flute (Fl.), Soprano (S), and Piano (Pno.).

- Flute (Fl.):** The staff begins at measure 48 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur over measures 48-50 and a fermata over measure 51. Dynamics include *ff* and *sffz*.
- Soprano (S):** The staff begins at measure 48 with a treble clef and a key signature of one sharp. It contains a vocal line with a fermata over measure 51.
- Piano (Pno.):** The staff begins at measure 48 with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a piano part with a *pe.* marking, a *ff* dynamic, and a *sffz* dynamic. There are several accents (^) over notes in the right hand.

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 2'30"

Le Léopard

Text: Robert Desnos

Music: Mark Zuckerman

Warily (♩ = 112)

Flute

Soprano

Piano

pp

(flutter)

sffz

pp

sffz

p

Fl.

S

Pno.

sffz

f

p

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Mazic

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

9

Fl. *pp* *sfz* *pp* *f*

S

Pno.

13

Fl. *p*

S

Si tu vas dans les bois,

Pno.

17

Fl. *pp*

S *f* (roll)

Prends garde (r) (d) au lé - o -

Pno. *pp* *fp*

21

Fl. *pp* *sffz* *pp sotto voce p pp*

S. pard. (r) Il mi-aule à mi -

Pno. *p* *sffz*

25

Fl. *mf*

S. *mf* voix Et vi-ent

Pno. *mf*

28

Fl. *f* *pp*

S. *p* de nul - le part.

Pno. *f* *pp* *8va*

32

Fl.

S

Pno.

Au soir,

35

Fl.

S

Pno.

quand il ron - ron - - - ne,

38

Fl.

S

Pno.

p *f* *mf*

Un gai ros - si - gnol

41

Fl.

S

Pno.

f

mf

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

44

Fl.

S

Pno.

mf *p*

Les é - coute et s'é - ton - ne,

p

48

Fl.

S

Pno.

sfz *mf* *p*

S'é - ton - ne qu'en ses bois

51

Fl. *< sffz* *p* *f*

S

Vi - en - ne

Pno. *p* *< sffz* *p* *< sffz* *p* *f*

54

Fl. *pp* *< sffz*

S *pp*

le lé - o - pard (r) Qui ron - (r) - ronne

Pno. *p* *pp*

58

Fl. *pp*

S *p*

à mi-voix Et vi-ent de nul - - -

Pno. *pp*

Le Léopard - 7 -

62

Fl.

p *sfz*

62

S

le part.

62

Pno.

8^{va}

Detailed description: This is a page of a musical score for three instruments: Flute (Fl.), Soprano (S), and Piano (Pno.). The page is numbered 62 in the top left corner. The Flute part (top staff) begins with a rest, followed by a melodic line starting on a whole note G4, moving to F4, E4, D4, and C4, ending with a quarter note G4. Dynamics include *p* (piano) and *sfz* (sforzando). The Soprano part (middle staff) has a whole note G4, followed by a whole note F4, and then rests. The lyrics "le part." are written below the first two notes. The Piano part (bottom two staves) features a complex accompaniment with chords and moving lines. An 8va (octave) marking is present above the right-hand staff in the final measure. The score concludes with a double bar line.

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 1'35"

Le Zèbre

Text: Robert Desnos

Music: Mark Zuckerman

(♩ = 120)

The musical score is written in 2/4 time with a tempo of 120 beats per minute. It features three staves: Flute, Soprano, and Piano. The Flute part begins with a *mf* dynamic and includes a melodic line with a trill. The Soprano part enters with the lyrics "Le zè - - - bre," and later "che-val des té-nè - - -". The Piano part provides accompaniment with a *mf* dynamic, featuring a complex chordal texture in the right hand and a more rhythmic bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

Flute

Soprano

Piano

Fl.

S.

Pno.

mf

f

p

Le zè - - - bre,

che-val des té-nè - - -

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Mazic

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11

Fl. *pp* *f* *fp*

S. bres, Lè - - - - ve

Pno. *pp* *p*

17

Fl. *mf*

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

Pno.

22

Fl. *mf* *f*

S. *mf*
ses ver - tè - - - bres En hé - - - -

Pno. *8va*

26

Fl.

S.

Pno.

f *mf* *ff* *mf*

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

32

Fl.

S.

Pno.

so - leil de Bar - - - ba -

38

Fl.

S.

Pno.

ri, Il

f *mf*

44

Fl. *mf*

S

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

Pno.

50

Fl. *pp*

S *p*

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

Pno. *pp*

56

Fl. *dim.*

S

bes de sor - cel - - - - - le

Pno. *dim.*

Meno mosso

61

Fl. *mf* *p*

S

rie.

Pno. *mf* *p*

67

Fl.

S

Mais la pri - - - - son, sur

Pno. *p*

73

Fl. *pp*

S

son pe - - - - la - - - - ge,

Pno. *pp*

80

Fl.

pp

80

S

A lais - sé l'om - bre du grill - la - - -

80

Pno.

87

Fl.

ppp

87

S

ge.

87

Pno.

ppp

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 45"

La Sauterelle

Text: Robert Desnos

Music: Mark Zuckerman

Lightly and Rapidly (♩=160-176)

The musical score is arranged in two systems. The first system includes parts for Flute, Soprano, and Piano. The Flute part begins with a dynamic marking of *f*. The Piano part is marked *mf* and includes the instruction *sempre stacc.*. The second system includes parts for Flute (Fl.), Soprano (S), and Piano (Pno.). The Soprano part includes the lyrics: "Sau - te, sau - te sau - te - rel - le,". The Flute part in the second system has a dynamic marking of *mf*. The Piano part continues with its accompaniment.

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Mazic

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La Sauterelle - 2 -

11

Fl.

S

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

Pno.

17

Fl.

S

Je sau - te - rai, nous dit-

Pno.

23

Fl.

S

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

Pno.

La Sauterelle - 3 -

29

Fl.

S

Pno.

mf

f

Sau - te, sau - te sau -

34

Fl.

S

Pno.

te - rel - - - le, A tra - vers tout le

39

Fl.

S

Pno.

quar - tier. Sau - tez donc,

La Sauterelle - 4 -

44

Fl.

S

Pno.

Ma - d'moi - sel - - - - le,

49

Fl.

S

Pno.

Puis - que c'est vot - re mé - tier.

for Mary Ellen Callahan and Zadie Lawler

Duration: ca. 4'15"

Le ver luisant

Text: Robert Desnos

Music: Mark Zuckerman

Dreamily (♩ = 48)

The musical score is arranged in two systems. The first system includes parts for Flute, Soprano, and Piano. The Flute part begins with a melodic line in 3/8 time, marked 'Dreamily' with a tempo of ♩ = 48. The Soprano and Piano parts are currently silent, indicated by rests. The second system includes parts for Flute (Fl.), Soprano (S), and Piano (Pno.). The Flute part continues with a melodic line. The Soprano part has a vocal line starting with a rest, followed by a note on E(r) marked with a piano (*p*) dynamic. The Piano part remains silent with rests.

Mazic

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Le Ver Luisant - 2 -

7

Fl.

S

Pno.

Ui Ah Oo I Ah

p

10

Fl.

S

Pno.

I Ui Ver Lui -

p

13

Fl.

S

Pno.

sant, tu luis à mi -

16

Fl.

S

nuit, Tu t'al - lu - mes sous les é -

Pno.

8^{va}

19

Fl.

S

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

Pno.

19 8^{va}

p

22

Fl.

S

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

Pno.

25

Fl.

S

Pno.

pp

p

le. Ah

pp *sempre legato*

8^{va}

28

Fl.

S

Pno.

p

Oo I É Er I

8^{va}

31

Fl.

S

Pno.

p *pp* *pp*

É Er Ui Ah La

8^{va}

34 *pp*

Fl.

pp

S

Lu - - - - - ne,

loco

Pno.

pp

37

Fl.

pp

S

nid des vers lui -

Pno.

pp

40

Fl.

pp

S

sants, Dans le ciel con - ti -

Pno.

43

Fl.

S

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

Pno.

p

8va

46

Fl.

S

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

Pno.

8va

49

Fl.

S

Rê - ve sur rê - - - ve,

Pno.

pp

8va

Le Ver Luisant - 7 -

52

Fl.

S

Pno.

p

goutte à goutte.

55

Fl.

S

Pno.

p

Ah Oo

58

Fl.

S

Pno.

dim.

I Ah

pp

for Mary Ellen Callahan

Duration: ca. 2'

La Fourmi

Text: Robert Desnos

Music: Mark Zuckerman

Playfully (♩ = 96)

The score is in 3/4 time and consists of two systems. The first system includes parts for Flute, Soprano, and Piano. The Flute part begins with a melodic line marked *mf*. The Soprano part has a vocal line with lyrics "U - ne four -" and is marked *mf* spoken. The Piano part provides accompaniment with a melodic line in the right hand and a bass line in the left hand, both marked *mf*. The second system includes parts for Flute (Fl.), Soprano (S), and Piano (Pno.). The Flute part has a melodic line marked *mf* and *f*. The Soprano part has a vocal line with lyrics "mi Une four - mi de dix-huit mè -" and is marked *sung*. The Piano part provides accompaniment with a melodic line in the right hand and a bass line in the left hand, both marked *mf* and *f*.

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Mazic

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La Fourmi - 2 -

Fl. *ff* *mf*

S res A - vec

Pno. *ff* *mf*

Fl.

S *f*
une cha - peau sur la tê - te,

Pno.

Fl. *f*

S
Ça n'é -

Pno.

Fl. 17 *p*

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

Pno. 17

Fl. 21 *mf*

S 21
U - ne four - mi

Pno. 21 *mf*

Fl. 25 *cresc.*

S 25 *mf* *cresc.*
Une four - mi trai - - - nant un char,

Pno. 25 *cresc.*

28

Fl.

S

Pno.

f *mf* *f* *mf*

Plein de pin - - - gouens et

31

Fl.

S

Pno.

f *f*

de ca - nards,

33

Fl.

S

Pno.

mf

Ça n'é - xis - te pas.

38

Fl.

mf *p*

S

ça n'é - xis - te pas,

Pno.

mf *p* *mf*

43

Fl.

mf *f*

S

Une four - mi par - lant fran - çais,

Pno.

mf *f*

46

Fl.

p *mf*

S

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

Pno.

p *mf*

La Fourmi - 6 -

50

Fl. spoken

S. spoken

Ça n'é - xis - te pas, ça n'é - xis - te pas.

Pno. spoken

ça n'é - xis - te pas.

54

Fl. *mf*

S. sung

Eh! Eh! Pour-quoi pas?

Pno. *mf*

59

Fl. *f* *ff*

S. *f*

Eh! Pour-quoi pas?

Pno. *ff*