

Songs of Wartime:
Music Composed by Women in Europe during the Second World War

Brittany R. Weinstock

Academic Year Undergraduate Research Initiative

Pepperdine University

Fall 2021-Spring 2022

Mentorship & Research Supervisor

Dr. Gary W. Cobb

Elsa Barraine

Avis

French-Jewish composer Elsa Barraine (1910-1999) was born in Paris, France, where she studied at the Paris Conservatoire with the composer Paul Dukas.¹ Barraine took a job at French Radio as pianist, sound recorder, and head of singing from 1936-1940, and then as a sound mixer at the end of the Second World War.² After working as the musical director of Chant du Monde from 1944 to 1947, Barraine became a professor of sight-reading and analysis at the Paris Conservatoire until 1974.³ During the war, Barraine joined the French Resistance and assumed the name of Catherine Bonnard so as to hide her Jewish background from the Nazis who were occupying France.⁴ Along with the conductor Roger Desormiere, Barraine founded the *Front National des Musiciens* in 1941, inviting many notable French composers to join. This group began to publish the newspaper *Les Musiciens d'Aujourd'hui*, which set up secret concerts that highlighted banned music including those of Jewish composers, helped Resistance soldiers and supported them with musical demonstrations, and exposed “musical traitors” who collaborated with the Germans.⁵ Through these activities and her own music, Elsa Barraine helped promote

1. Françoise Andrieux, “Elsa Barraine,” Grove Music Online, January 20, 2001, <https://www-oxfordmusiconline-com.lib.pepperdine.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002102?rskey=W40oT0>.

2. Ibid.

3. Ibid.

4. Hervé Roten and Bruno Fraitag, “Elsa Barraine,” Institut Européen des Musiques Juives, n.d., <https://www.iemj.org/en/barraine-elsa-1910-1999/>.

5. Daisy Fancourt, “Front National Des Musiciens,” Music and the Holocaust, n.d., <https://holocaustmusic.ort.org/resistance-and-exile/french-resistance/front-national-des-musiciens/>.

French culture, keeping it alive in the people's hearts and giving them hope that they would one day overcome the struggles and tyranny they were faced with. Her compositional style was mostly tonal, with a sense of passion and political awareness also appearing throughout her music. She wrote numerous works, including film scores, ballets, orchestral works, choral pieces, chamber music, and keyboard works.⁶

Avis was written for chorus and orchestra in 1944, to a text by the poet Paul Éluard. *Avis*, which translates most closely in this context to “notice”, was written by Éluard in 1943 to reflect the horror and fear upon seeing execution “notices”, posters, and other such paper threats posted by the Germans.⁷ The poem goes through one man's journey through the night before his execution, describing his anger and horror at the situation. The poem's takes a turn when the man realizes he has millions of fellow comrades behind him to avenge this great injustice and speaks of the liberation he experiences because of this enlightening knowledge. Barraine dedicates her setting of *Avis* to Georges Dudach, who was killed by the Germans. The pedal tone throughout the piece represents the impending doom of death the speaker is experiencing, and chromaticism highlights the uncertainty and uneasiness of the situation. Barraine also uses musical elements to text paint, for example using a slow languishing triplet on the word *sang* (“blood”) and a marcato marking on the word *force*. The piano begins to play an eighth note accompaniment, and, eventually dotted sixteenths to represent the vengeful marching of the people rising up to resist. The piece, which starts off in a minor mode, transitions to a major mode once the text begins

6. Andrieux, “Elsa Barraine”.

7. “Étude Du Poème Avis De Paul Eluard,” La Dissertation, May 20, 2013, <https://www.ladissertation.com/Littérature/Littérature/Étude-du-poème-Avis-de-Paul-Eluard-94168.html>.

speaking of the millions and millions who will rise up to avenge the speaker's death and resist the Nazi forces. Barraine uses *Avis* to express the sadness, fear, and despair the French people were feeling, but offers a sense of hope and resistance upon the conclusion of the piece.

Text and Translation:

La nuit qui précéda sa mort	The night before his death
Fut la plus courte de sa vie	Was the shortest of his life
L'idée qu'il existait encore	The idea that there still was
Lui brûlait le sang aux poignets	Burning blood on his wrists
Le poids de son corps l'écoeurait	The weight of his body sickened him
Sa force le faisait gémir	His strength made him moan
C'est tout au fond de cette horreur	It is deep inside this horror
Qu'il a commencé à sourire	That he began to smile
Il n'avait pas UN camarade	He didn't have ONE comrade
Mais des millions et des millions	But millions and millions

Recording:

https://www.youtube.com/watch?v=Ehsg_P7Y20U

Score:

AVIS

Poème de **Paul ELUARD** Musique de **Elsa BARRAINE**

1944
MUSI

Moderato ♩ = 72

CHANT

PIANO

pp

mf

La nuit qui pré - cé - da sa mort Fut la plus cour - te de sa

vi -

L'i - dée qu'il ex - is - tait en - co - re

La version originale est écrite pour chœur mixte et orchestre

Copyright by
« LE CHANT DU MONDE »
Editions Musicales
32, rue Beaujon, Paris 8^e

C.127^c M

Imprimé en France
Tous droits réservés
pour tous pays

The image shows a page of a musical score for the song 'Avis'. It includes a vocal line for 'CHANT' and piano accompaniment for 'PIANO'. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The score is in a key with three flats (E-flat major or C minor) and a common time signature. The lyrics are in French. The piano part features a prominent bass line with chords and arpeggiated figures. There are dynamic markings like 'pp' and 'mf'. The page also contains publication information, including the publisher 'LE CHANT DU MONDE' and the printer 'Imprimé en France'.

pp stacc.

Lui brûlait le sang aux poi - gnets Le poids de son corps l'é - cœu -

rait Sa for - ce le fai - sait gé - mir

Ah C'est tout au fond de cette hor -

reur Qu'il a com - men - cé de sou - ri - re: Il n'a - vait pas un ca - ma -

ra - de Mais des mil - lions et des mil - lions *ff*

Des mil_lions et des mil_ lions

Pour le ven-ger il le sa - vait

Et le jour

se le - va pour lui

Et le jour

Più lento

se le - va pour lui.

mp

rall.

rall.

Imp. Rolland Paris 146

Detailed description: This is a page of a musical score, likely for a vocal and piano piece. It features a vocal line with French lyrics and a piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Des mil_lions et des mil_ lions", "Pour le ven-ger il le sa - vait", "Et le jour", "se le - va pour lui", "Et le jour", and "se le - va pour lui.". There are dynamic markings such as *mp* and *rall.* (rallentando). The piano part includes complex chordal textures and arpeggiated figures. The page number "6" is in the top right corner, and the publisher information "Imp. Rolland Paris 146" is at the bottom right.

Ilse Weber

Und der Regen rinnt

Jewish author and songwriter Ilse Weber was born in what is now the Czech Republic in 1903.⁸ She wrote numerous poems, stories, and songs, including the 1929 children's book *Mendel Rosenbusch: Tales for Jewish Children*.⁹ Weber was extremely musical, with her instruments including singing, guitar, balalaika, lute, and mandolin.¹⁰ Weber, along with her husband and two children, were living in the town of Vítkovice when it was annexed by the Nazis in 1939. Although they were able to send their son Hanuš out of the country, Weber, her husband Willi, and her other son Tommy were transported to the Theresienstadt concentration camp in 1942.¹¹ Although the letters she sent out from the camp seemed relatively cheerful, her poems and songs said otherwise. While working in the children's hospital as a nurse, Weber kept spirits alive by singing and playing for the patients; the songs she wrote reflected the harsh and grim conditions of the camp.¹² Her brave spirit shined through as she carried her guitar illegally under the watchful eyes of the Nazi soldiers who stood guard in the camp.¹³ When the children's infirmary patients were deported to Auschwitz in 1944, Ilse Weber voluntarily went with them,

8. Gabriella Di Laccio, "Ilse Weber," *Donne*, January 13, 2021, <https://donne-uk.org/ilse-weber/>.

9. *Ibid.*

10. *Ibid.*

11. *Ibid.*

12. *Ibid.*

13. *Ibid.*

along with her son Tommy. Tragically, they were both killed there that same year. Her husband Willi survived, however, and was able to preserve his wife's songs and poems.¹⁴

Und der Regen rinnt was written by Ilse Weber in Theresienstadt; the exact date is unknown. The text conveys the heaviness Weber must have been feeling due to the separation from her son Hanuš. It also served as a wider reflection for all parents within the camp, as some of them had sent their children away as Weber had, while others feared for their health and safety within the infirmary. The sixteenth note pattern in the piano represents the falling rain of the song's text and title, relentlessly pouring down like tears. A particular chord progression of the song is something of note, going from D minor, to A Major, back to D minor, transitioning to Bb Major, then to the fourth of that chord Eb Major, then to a first inversion A Major over E chord, then to F Major. This progression provides a sense of uneasiness until the audience can "breathe out" when we land in F Major. The "climbing" sensation the listener experiences reflects the speaker's struggle and heartbreak, quite literally reaching the top on the F Major chord with the words "*hoch sind die Berge*" ("high are the mountains"). This song, although relatively simple, conveys the pain of uncertainty and loss that Weber was experiencing due to separation.

14. Di Laccio, "Ilse Weber".

Text and Translation:

Und der Regen rinnt, und der Regen rinnt Ich denk im Dunkeln an dich mein Kind. Hoch sind die Berge und tief ist das Meer, mein Herz ist müd und sehnsuchtschwer. Und der Regen rinnt, und der Regen rinnt, warum bist du so fern, mein Kind?	And the rain falls, and the rain falls, In the darkness I'm thinking of you, my child. The mountains are high, and the sea is deep, my heart is tired and weighted with longing. And the rain falls, and the rain falls, Why are you so far away, my child?
Und der Regen rinnt, und der Regen rinnt, Gott selbst hat uns getrennt, mein Kind. Du sollst nicht Leid und Elend sehn, sollst nicht	And the rain falls, and the rain falls, God himself has separated us, my child. You are not to see pain and suffering, you are not

Recording:

<https://www.youtube.com/watch?v=T51kgOPY7BQ>

Score:

13

VII. Und der Regen rinnt

Ilse Weber

Moderato

1. Und der Re - gen rinnt, und der Re - gen rinnt, ich
2. Und der Re - gen rinnt, und der Re - gen rinnt, Gott

denk im Dunkeln an dich — mein Kind. Hoch sind die Ber - ge und tief ist das Meer, mein
selbst hat uns — ge - trennt, — mein Kind. Du sollst nicht Leid — und E - lend sehn, sollst

Herz ist müd — und sehn - suchts-schwer. Und der Re - gen rinnt, und der Re - gen rinnt, wa -
nicht auf stei-ni-gen Gas - sen gehn. Und der Re - gen rinnt, und der Re - gen rinnt, hast

rum bist du so fern, mein Kind?
du mich nicht ver - ges - - - - - sen, Kind?

mf *p* *molto legato* *pp*

Josima Feldschuh

Sabbathiade No. II

Polish-Jewish prodigy pianist and composer Josima Feldschuh was born on June 26, 1929 to Perła Feldschuh, a musicologist, and Rubin Feldschuh, a writer.¹⁵ Josima was taught piano from a very early age by her mother and impressed everybody with her intuitive musicality. In 1941, at the age of 11, she gave her first concert in the Warsaw ghetto to the delight and amazement of the audience, who gave her a standing ovation and requested an encore.¹⁶ Josima's aunt, Rachel Auerbach, recalled that her niece had perfect pitch and wanted to become a composer in order to prove that women were just as capable of composing music as men.¹⁷ Josima composed her pieces in a notebook, writing piano works that were inspired by nature as well as the Jewish Shabbat tradition.¹⁸ In 1942, the Warsaw ghetto liquidation began and the Feldschuh family went into hiding.¹⁹ Although they were able to escape deportation, Josima fell ill with pneumonia and passed away in April 1943 from tuberculosis at the age of 13.²⁰ Sadly, as a result of her daughter's death her mother took her own life shortly after, with her father being the only member of the family to survive the war. Despite the tragic circumstances

15. "Josima Feldschuh - A Wunderkind," Polin: Museum of the History of Polish Jews, n.d., <https://www.polin.pl/en/josima-feldschuh-a-wunderkind>.

16. Ibid.

17. Ibid.

18. "Music Notebook Belonging to Josima Feldschuh from Warsaw, 1940," Yad Vashem: The World Holocaust Remembrance Center, n.d., <https://documents.yadvashem.org/index.html?language=en&search=global&strSearch=josima%20feldschuh&GridItemId=3688551>.

19. "Josima Feldschuh - A Wunderkind".

20. Ibid.

of her death, Josima's musical legacy lives on and her music is still performed in concert today for both young and old.

Sabbathiade No. II (1940) was written for solo piano. The piece starts off in the key of C minor and then transitions to D minor, switching between 3/4, 2/4, and 4/4 meters throughout. The 3/4 sections have a heavy, Chopin-esque feel to them, whereas the 2/4 sections are more influenced by Jewish folk song. Feldschuh utilizes sixteenth, thirty-second, and grace notes to provide a sense of urgency and at times surprise. Chromaticism also appears throughout the piece, further illustrating a Chopinic influence. *Sabbathiade's* contemplative moments appear in the 4/4 sections, with fast sixteenth-note passages leading up to three-beat-long held notes. This represents the contemplative nature of Shabbat, a quiet moment of prayer to honor God. The piece is in ABACDBD form, structured around a few different ideas with repeating sections, mostly marked by change in meter. Although simple in composition, this piece shows Josima's great potential as a composer and hints at the tragedy of a life cut too short.

Recording:

https://youtu.be/dMZ_pRkda1g?t=1066

Score:

Sabbathiada No. II

Josima Feldschuh

Transcribed by Brittany Rose Weinstock

Piano

Pno.

Pno.

Pno.

2

Sabbathiada No. II

23

Pno.

Measures 23-30: The right hand plays a sequence of chords, primarily triads and dyads, in a descending pattern. The left hand provides a consistent eighth-note accompaniment.

31

Pno.

Measures 31-35: The right hand features a melodic line with eighth-note patterns, including some beamed eighth notes. The left hand plays chords, with some changes in the bass line.

36

Pno.

Measures 36-39: The right hand continues with a melodic line of eighth notes. The left hand plays chords, with some changes in the bass line.

40

Pno.

Measures 40-41: The right hand continues with a melodic line of eighth notes. The left hand plays chords, with some changes in the bass line.

42

Pno.

Measures 42-43: The right hand continues with a melodic line of eighth notes. The left hand plays chords, with some changes in the bass line.

Sabbathiada No. II

Pno.

Musical notation for measures 44-47. The piece is in B-flat major (two flats) and 2/4 time. Measure 44 features a continuous eighth-note pattern in the right hand and a triplet eighth-note pattern in the left hand. Measures 45-47 continue with similar textures, including chords and eighth-note runs.

Pno.

Musical notation for measures 48-52. Measure 48 has a triplet eighth-note pattern in the left hand. Measures 49-52 show a mix of eighth-note and quarter-note patterns in both hands, with a triplet eighth-note pattern in the right hand at the end of measure 52.

Pno.

Musical notation for measures 53-56. Measures 53-55 feature eighth-note patterns in both hands. Measure 56 has a triplet eighth-note pattern in the right hand and a quarter-note pattern in the left hand. The key signature changes to B-flat major (two flats) and the time signature changes to 2/4.

Pno.

Musical notation for measures 57-63. Measures 57-63 are in 2/4 time. Measures 57-58 feature triplet eighth-note patterns in the right hand. Measures 59-63 consist of eighth-note and quarter-note patterns in both hands.

Pno.

Musical notation for measures 64-70. Measures 64-65 feature triplet eighth-note patterns in the right hand. Measures 66-70 consist of eighth-note and quarter-note patterns in both hands.

4 Sabbathiada No. II

71

Pno.

78

Pno.

81

Pno.

85

Pno.

Grażyna Bacewicz

Suite for Two Violins

Polish-Lithuanian composer Grażyna Bacewicz was born in 1909 in Łódź, Poland.²¹ Bacewicz grew up learning violin, piano, and music theory from her father.²² She was a child prodigy who composed her own pieces from an early age and frequently gave concerts together with her brother.²³ Bacewicz studied violin and piano at the Warsaw Conservatory of Music and philosophy at the University of Warsaw, later traveling to Paris to study composition with Nadia Boulanger.²⁴ Bacewicz was mostly a neoclassical composer and achieved recognition as both a performer as a composer, playing as the principal violinist of the Polish Radio Orchestra, which also performed some of her compositions.²⁵ When the Second World War broke out in Europe, Bacewicz remained in Warsaw, where she hosted underground concerts.²⁶ After the war, she became a professor at the State Conservatory of Music in Łódź and decided to focus more on the compositional rather than the performance aspect of her career.²⁷ Bacewicz was also affected by the authoritarian control of the post-war Stalinist government, but this did not diminish the

21. "Grażyna Bacewicz," University of Southern California Thornton School of Music Polish Music Center, July 13, 2018, <https://polishmusic.usc.edu/research/composers/grazyna-bacewicz/>.

22. Ibid.

23. Ibid.

24. Ibid.

25. Ibid.

26. Ibid.

27. Ibid.

quality of her compositions.²⁸ In 1954, she was involved in a car accident that left her seriously injured, solidifying her dedication to composition.²⁹ She won numerous awards all over the world and made a pathway for female composers with her accomplishments and plethora of compositions.³⁰ She wrote a variety of works, from chamber music to symphonies to concertos to vocal music to film scores.³¹ Her compositional career can be understood in three separate periods: the First (1932-1944) a development of her neoclassical style, the Second (1945-1959) breaks out of the structure seen in her first period, and the Third (1960-1969) is influenced by the avant-garde movement.³² The end of her Third compositional period also marks her death in 1969 in Warsaw.

Suite for Two Violins was written in 1943 for one of Grażyna's wartime underground concerts in Warsaw and was premiered by violinists Irena Dubiska and Eugenia Umińska.³³ The suite consists of seven movements, alternating between slow and fast tempos: *I. Allegro, II. Andante, III. Vivo, IV. Tempo di menuetto, V. Allegro, VI. Andante Fughetta, VII. Allegro*. The violins work together in close camaraderie as they blend into each other harmonically, tonally, and rhythmically. Each instrument provides, at times, the accompaniment for the other, at at

28. "Grażyna Bacewicz".

29. Ibid.

30. Ibid.

31. Grażyna Bacewicz, *Suite for Two Violins*. (Poland: PWM Edition, 2020).

32. Adrian Thomas, "Grażyna Bacewicz," Grove Music Online, January 20, 2001, <https://www-oxfordmusiconline-com.lib.pepperdine.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001669?rkey=lwbaMI>.

33. "Recording of Grażyna Bacewicz's Suite for Two Violins," Veronika Miecznikowski, October 15, 2018, <http://violinista.ch/language/en/1512-2/>.

other times they play the same note values on different pitches against each other. The contrast between movements is something of note, especially between the allegro and andante movements. The lively, frantic feeling of the faster movements are juxtaposed with the legato, contemplative movements, providing a rich variety of dances within the larger work. Bacewicz makes great use of chromaticism throughout the piece in both violin parts, utilizing this tool harmonically and transitionally. Neoclassical elements are evident in the Suite, especially that of restraint. The piece does not ever reach a state of over-emotionalism, choosing instead to focus on order and balance. Throughout various points in the piece, Bacewicz chooses to use a *sul G* marking, giving the violin a heavy, almost viola-like sound. This adds to the weight and color of the passage but does not, in this case, necessarily lead to emotionalism. The *Suite* is one of the defining pieces composed by women during the war and continues to serve as a reminder of resilience during difficult times.

Recording:

<https://www.youtube.com/watch?v=r63UMjYsee8>

Score:

Suita per 2 violini | **GRAŻYNA BACEWICZ**

13' Allegro

Violino I *f* *mf* *saltando*

Violino II *f* *mf* *p* *cresc.* *poco a poco cresc.* *saltando*

Copyright 1950 by P. W. P. - Przedsiębiorstwo Wydawnictw Polskich, Warszawa, Poland.
All rights in the United States, Canada and Mexico represented by SESAC Inc. New York, N.Y.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *f* and *v* (accents).

Third system of musical notation, featuring a *p subito* marking and a triplet of eighth notes.

Fourth system of musical notation, including a *cresc.* marking and a *mf* dynamic.

Fifth system of musical notation, showing a continuation of the melodic and harmonic themes.

Sixth system of musical notation, featuring a *f* dynamic marking.

Seventh system of musical notation, concluding the page with a *stringendo* marking and a *ff* dynamic.

6

Remember to be *SOFT!*



Andante

The musical score consists of five systems of two staves each. The first system is marked 'Andante' and includes dynamics *p*, *pp*, and *cresc.*. The second system includes *mf*. The third system includes *pp*. The fourth system includes *p* and *cresc.*. The fifth system includes *f* and *mp*. The score features various musical notations including slurs, accents, and dynamic markings.

First system of musical notation. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff contains a rhythmic accompaniment with eighth notes.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A *cresc.* marking is present in the lower staff.

Third system of musical notation. The upper staff features a *f* dynamic marking. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff has a *f* dynamic marking. The lower staff continues the accompaniment. Handwritten *RIT.* markings are present on both staves.

Fifth system of musical notation. The upper staff has a *p* dynamic marking. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff contains a melodic line with a *V* marking. The lower staff contains a guitar accompaniment with fretboard diagrams: *V*, *2 0 0 2 0 2*, *2 0 2 2 0 2 0 2*, and *V 2 0*.

The first system of music consists of two staves. The upper staff contains a complex melodic line with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-3, and breath marks (V) are placed above the notes. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is present in the fourth measure.

The second system continues the piece with two staves. The upper staff features more intricate melodic passages with slurs and accents. The lower staff maintains a steady accompaniment. A dynamic marking of *f* (forte) appears in the eighth measure.

The third system shows a change in texture with two staves. The upper staff has a more melodic and less technically demanding line, while the lower staff continues with a rhythmic accompaniment. Dynamic markings of *f* and *mf* are used.

The fourth system consists of two staves with a focus on harmonic support in the lower staff and melodic development in the upper staff. Dynamic markings of *f* and *mf* are present.

The fifth system continues the musical development with two staves, showing a mix of melodic and harmonic elements. Dynamic markings of *f* and *mf* are used.

The sixth system concludes the page with two staves. The upper staff features a melodic line that ends with a fermata, while the lower staff provides a final accompaniment. Dynamic markings of *f* and *mf* are present.

IV

START

Tempo di menuetto

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a dynamic marking of *mf*. The lower staff begins with a bass clef and continues the harmonic accompaniment.

The second system continues the piece. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the lower staff.

The third system shows a change in dynamics. The upper staff has a *f* (forte) marking, while the lower staff has an *mf* marking. The music continues with intricate melodic and harmonic patterns.

The fourth system continues the melodic and harmonic development. The upper staff has a *f* marking, and the lower staff has an *mf* marking. The piece maintains its 3/4 tempo.

The fifth system features a dynamic marking of *p* (piano) in both staves. A handwritten note "Nora shush" is written above the upper staff. The music is characterized by soft, flowing lines.

The sixth system concludes the piece. The upper staff has a *p* marking. The music ends with a final cadence. There are some handwritten annotations and fingerings (1, 2, 3) at the end of the system.

Handwritten: No. 200

sul G

mf

Handwritten: stacc

Handwritten: off

V

Allegro

Musical score for guitar, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro'. The piece begins with a forte (*f*) dynamic. The first system (measures 1-4) features a melodic line in the upper register and a bass line with chords. The second system (measures 5-8) includes a piano (*p*) dynamic marking and continues the melodic and harmonic development. The third system (measures 9-12) shows a return to a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4) for the left hand. The piece concludes with a final chord in measure 12.

This page of a musical score for guitar contains seven systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- System 1:** Starts with the instruction "sul G" above the first staff. The music is marked with a forte dynamic (*ff*).
- System 2:** Continues the melodic and harmonic development.
- System 3:** Features a piano (*p*) dynamic marking and a section labeled "restez" (rest) in the second staff.
- System 4:** Includes a forte (*f*) dynamic marking.
- System 5:** Features a piano (*p*) dynamic marking.
- System 6:** Concludes with a forte (*ff*) dynamic marking.

The score is densely written with sixteenth and thirty-second notes, often beamed together, and includes various fingerings and articulation marks.

VI

Andante. Fughetta

p *mp* *mf* *cresc.* *f* *p* *mf* *mp* *p* *dimin.* *riten.*

Germaine Tailleferre

Trois Études pour deux Pianos

French composer Germaine Tailleferre was born in Paris in 1892.³⁴ She began her formal musical studies at the Paris Conservatoire in 1904 and became a piano-playing prodigy.³⁵

Tailleferre joined the famous French group of composers *Les Six* upon its formation in 1919-20 as the only female member of the group; the others being Darius Milhaud, Francis Poulenc, Arthur Honegger, Georges Auric, and Louis Durey.³⁶ Her compositional style was marked by neoclassicism, as well as influences from Gabriel Fauré and Maurice Ravel.³⁷ Ravel in particular became her mentor for many years and provided a great influence on her music.³⁸ Her compositions included ballets, piano concertos, violin sonatas, film music, and operas.³⁹

Although her bibliographical information isn't very well documented, her compositions and awards provide an insight into her life. Sadly, her personal life conflicted with her musical output, her modesty and low-self esteem hindered her compositional career, and her financial

34. Robert Orledge, "Germaine Tailleferre," Grove Music Online, January 20, 2001, <https://www-oxfordmusiconline-com.lib.pepperdine.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027390?rskey=4hrIzk>.

35. Ibid.

36. The Editors of Encyclopaedia Britannica, "Les Six," Britannica, August 13, 2012, <https://www.britannica.com/topic/Les-Six>.

37. Robert Orledge, "Germaine Tailleferre".

38. Louis K Epstein, "Germaine Tailleferre," Oxford Bibliographies, April 22, 2020, <https://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0275.xml>.

39. Robert Orledge, "Germaine Tailleferre".

situation forced her to write on commission.⁴⁰ Tailleferre never stopped composing or teaching, however, and would do so until her death in 1983.⁴¹

In 1942, Tailleferre escaped German-occupied France for America, leaving all her scores behind.⁴² Although she left *Trois Études* in a two-piano version, it was likely intended to be orchestrated. Tailleferre would never carry out this musical vision, however, even when she returned to France after the war in 1946.⁴³ The three movements differ in mood, with the first beginning optimistically but soon becoming more dramatic, the second movement being mournful and wistful, and the third movement being emotion-charged and forceful.⁴⁴ The two pianos interact in the first movement with the Piano I part providing the sixteenth note embellishments and the Piano II part providing the chords and colors. The *Allegro Moderato* marking provides a quick tempo that keeps the movement of the piece flowing. The second movement is marked *Lento*, which slows down the tempo considerably in contrast to Movement I. In this movement as well, the Piano I part plays the rhythmic elements for the most part, while Piano II part provides the chordal accompaniment. Movement III is set at an *Allegro* tempo, differing from the first two movements with a mixture of rhythmic elements in both piano

40. "Germaine Tailleferre," Wise Music Classical, n.d., <https://www.wisemusicclassical.com/composer/1557/Germaine-Tailleferre/>.

41. "Lesser-Known Composer of the Month: Germaine Tailleferre," Florida State University College of Music, January 13, 2022, <https://guides.lib.fsu.edu/c.php?g=353115&p=2383519>.

42. Germaine Tailleferre, *Trois Études pour deux Pianos*. (France: Musik Fabrik, 2000).

43. Ibid.

44. Ibid.

voices. This piece is a beautiful work that sadly was never fully realized, but the two piano version provides an alternative version that is a product of the time in which it was written.

Recording:

No recording available

Score:

Trois Études pour deux pianos

I.

Germaine Tailleferre

Allegro Moderato $\text{♩} = 132$

Piano 1

Piano 2

Pao. 1

Pao. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

Piano score for Pno. 1 and Pno. 2, measures 5-6. Pno. 1 has a melodic line with slurs and ties. Pno. 2 has a rhythmic accompaniment with eighth notes.

Piano score for Pno. 1 and Pno. 2, measures 7-8. Pno. 1 continues with a melodic line. Pno. 2 has a rhythmic accompaniment with eighth notes.

Piano score for Pno. 1 and Pno. 2, measures 9-10. Pno. 1 has a melodic line with slurs and ties. Pno. 2 has a rhythmic accompaniment with eighth notes.

Piano score for Pno. 1 and Pno. 2, measures 11-12. Pno. 1 has a melodic line with slurs and ties. Pno. 2 has a rhythmic accompaniment with eighth notes.

Piano score for Pno. 1 and Pno. 2, measures 13-14. Pno. 1 has a melodic line with slurs and ties. Pno. 2 has a rhythmic accompaniment with eighth notes.

Piano score for Pno. 1 and Pno. 2, measures 15-16. Pno. 1 has a melodic line with slurs and ties. Pno. 2 has a rhythmic accompaniment with eighth notes.

Germeine Tailleferre: Trois Études pour deux pianos

3

The image shows a page of musical notation for two pianos, labeled 'Pno. 1' and 'Pno. 2'. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It consists of three systems of staves. The first system covers measures 11 and 12. The second system covers measures 13 and 14. The third system covers measures 15 and 16. In the first system, Pno. 1 has a complex melodic line with many accidentals, while Pno. 2 provides a harmonic accompaniment. In the second system, Pno. 1 has a triplet of eighth notes in measure 13. In the third system, Pno. 1 has a triplet of eighth notes in measure 15, and Pno. 2 has a simple eighth-note accompaniment. The word 'loco' is written above the Pno. 1 staff in measure 16, indicating a change in articulation. The page number '3' is in the top right corner.

Germeine Tailleferre: *Trois Études pour deux pianos*

4

Piano score for measures 17-18. The score is for two pianos (Pno. 1 and Pno. 2). Pno. 1 has a treble clef and a melodic line with a long slur. Pno. 2 has a treble and bass clef with a rhythmic accompaniment.

Piano score for measures 19-20. The score is for two pianos (Pno. 1 and Pno. 2). Pno. 1 has a treble clef and a melodic line with a long slur. Pno. 2 has a treble and bass clef with a rhythmic accompaniment.

Piano score for measures 21-22. The score is for two pianos (Pno. 1 and Pno. 2). Pno. 1 has a treble clef and a melodic line with a long slur. Pno. 2 has a treble and bass clef with a rhythmic accompaniment.

Pno. 1

Pno. 2

Pno. 1

Pno. 2

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for two pianos, labeled 'Pno. 1' and 'Pno. 2'. The score is divided into three systems, each with two staves. The first system starts at measure 23. The second system starts at measure 25. The third system starts at measure 27. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like '3' and 'a' in the bottom staff of the third system.

Germeine Tailleferre: Trois Études pour deux pianos

6

Piano score for measures 29-30. Pno. 1 has a melodic line with a dashed line above it labeled "8va". Pno. 2 has a bass line with a "loco" marking below it.

Piano score for measures 31-32. Pno. 1 has a melodic line. Pno. 2 has a bass line.

Piano score for measures 33-34. Pno. 1 has a melodic line. Pno. 2 has a bass line.

Piano score for measures 35-36. Pno. 1 has a melodic line. Pno. 2 has a bass line.

Piano score for measures 37-38. Pno. 1 has a melodic line. Pno. 2 has a bass line.

Piano score for measures 39-40. Pno. 1 has a melodic line. Pno. 2 has a bass line.

Germeine Tailleferre: Trois Études pour deux pianos

35

Pno. 1

35

Pno. 2

37

Pno. 1

8va

37

Pno. 2

39

Pno. 1

loco

39

Pno. 2

Germeine Tailleferre: Trois Études pour deux pianos

Piano score for measures 41-47. The system includes staves for Pno. 1 and Pno. 2. Measure 41 is marked with a *8va* dynamic marking. The music features complex rhythmic patterns and chromatic movement.

Piano score for measures 43-49. The system includes staves for Pno. 1 and Pno. 2. Measure 43 is marked with *loco*. The Pno. 1 part has a melodic line with chromaticism, while the Pno. 2 part provides a rhythmic accompaniment with tremolos.

Piano score for measures 45-51. The system includes staves for Pno. 1 and Pno. 2. The Pno. 1 part continues with a melodic line, and the Pno. 2 part features a tremolo accompaniment.

Partial view of the right page, showing measures 47-49 for Pno. 1 and Pno. 2.

Partial view of the right page, showing measures 49-51 for Pno. 1 and Pno. 2.

Partial view of the right page, showing measures 51-53 for Pno. 1 and Pno. 2.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of a musical score for two pianos, numbered 9. The title is "Germeine Tailleferre: Trois Études pour deux pianos". The score is written for two pianos, labeled "Pno. 1" and "Pno. 2". The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into three systems, each containing two staves (treble and bass clef) for each piano. The first system starts at measure 47. The second system starts at measure 49. The third system starts at measure 51. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. There are dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The notation includes many accidentals and complex rhythmic groupings.

Germeine Tailleferre: *Trois Études pour deux pianos*

Piano score for measures 53-54. Pno. 1 has a melodic line with eighth notes, while Pno. 2 provides harmonic support with chords.

Piano score for measures 55-56. Pno. 1 features a more active melodic line with sixteenth notes, and Pno. 2 has a complex chordal texture with overlapping notes.

Piano score for measures 57-58. Pno. 1 continues with a melodic line, and Pno. 2 has a complex chordal texture with overlapping notes.

Partial view of piano score for measures 59-60 on the right page.

Partial view of piano score for measures 61-62 on the right page.

Partial view of piano score for measures 63-64 on the right page.

Germeine Tailleferre: Trois Études pour deux pianos

The image shows a page of musical notation for two pianos, labeled 'Pno. 1' and 'Pno. 2'. The score is divided into three systems, each containing two staves. The first system starts at measure 59. The second system starts at measure 61. The third system starts at measure 63. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes treble and bass clefs, notes, rests, and dynamic markings. The piece is titled 'Germeine Tailleferre: Trois Études pour deux pianos' and is page 11 of the score.

Germeine Tailleferre: *Trois Études pour deux pianos*

12

Piano score for measures 65-71. Pno. 1 has a melodic line with triplets at measures 70 and 71. Pno. 2 provides harmonic accompaniment.

Piano score for measures 67-73. Pno. 1 continues the melodic line. Pno. 2 features a complex accompaniment with overlapping chords and a prominent bass line.

Piano score for measures 69-75. Pno. 1 and Pno. 2 continue their respective parts, with Pno. 2's accompaniment becoming more intricate.

Partial view of the right page, showing measures 71-73 for Pno. 1 and Pno. 2.

Partial view of the right page, showing measures 73-75 for Pno. 1 and Pno. 2.

Partial view of the right page, showing measures 75-77 for Pno. 1 and Pno. 2.

Germeine Tailleferre: *Trois Études pour deux pianos*

71
Pno. 1

Pno. 2

73
Pno. 1

Pno. 2

75
Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

14

Musical score for Pno. 1 and Pno. 2, measures 78-80. Pno. 1 has a treble clef and Pno. 2 has a bass clef. Both parts feature a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 78 shows a complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Measure 79 continues this pattern. Measure 80 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a bracket. The word 'FIN' is written vertically in the right margin of measure 80.

Musical score for Pno. 1 and Pno. 2, measures 81-84. Pno. 1 has a treble clef and Pno. 2 has a bass clef. Both parts feature a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 81 shows a complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Measure 82 continues this pattern. Measure 83 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a bracket. Measure 84 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a bracket. The word 'FIN' is written vertically in the right margin of measure 84.

Musical score for Pno. 1 and Pno. 2, measures 85-87. Pno. 1 has a bass clef and Pno. 2 has a bass clef. Both parts feature a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 85 shows a complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Measure 86 continues this pattern. Measure 87 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a bracket.

88

Musical score for Pno. 1 and Pno. 2, measures 88-89. Pno. 1 has a bass clef and Pno. 2 has a bass clef. Both parts feature a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 88 shows a complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Measure 89 continues this pattern. The word 'FIN' is written vertically in the right margin of measure 89.

91

Musical score for Pno. 1 and Pno. 2, measures 91-92. Pno. 1 has a bass clef and Pno. 2 has a bass clef. Both parts feature a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 91 shows a complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Measure 92 continues this pattern. The word 'FIN' is written vertically in the right margin of measure 92.

94

Musical score for Pno. 1 and Pno. 2, measures 94-95. Pno. 1 has a bass clef and Pno. 2 has a treble clef. Both parts feature a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Measure 94 shows a complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Measure 95 continues this pattern. The word 'FIN' is written vertically in the right margin of measure 95.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for two pianos, labeled 'Pno. 1' and 'Pno. 2'. The score is divided into three systems, each containing two staves. The first system starts at measure 88. The second system starts at measure 91. The third system starts at measure 94. The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, slurs, and triplets. The right hand of Piano 1 (Pno. 1) plays a series of chords and arpeggiated figures, while the left hand (Pno. 2) plays a steady eighth-note accompaniment. The piece concludes with a final chord in measure 94.

Germeine Tailleferre: *Trois Études pour deux pianos*

96

Pno. 1

Pno. 2

98

Pno. 1

Pno. 2

100

Pno. 1

Pno. 2

Pno. 1

Pno. 2

104

Pno. 1

Pno. 2

106

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

102

Pno. 1

Pno. 2

104

Pno. 1

Pno. 2

106

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

18

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 108 to 112. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 108 features a complex rhythmic pattern in the right hand of Pno. 1, while the left hand of Pno. 1 and both hands of Pno. 2 play simpler accompaniment. Measure 110 shows a continuation of the Pno. 1 right-hand pattern. Measure 112 includes a triplet of eighth notes in the Pno. 1 right hand and a fermata over the final measure.

Partial view of the musical score on the right page, showing measures 114 to 118. It continues the two-piano arrangement with similar notation and clefs as the left page.

Germeine Tailleferre: *Trois Études pour deux pianos*

(8^{va})
3
loco

116

118

3 3

Germeine Tailleferre: *Trois Études pour deux pianos*

20

120

Pno. 1

Pno. 2

122

Pno. 1

Pno. 2

124

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for two pianos, labeled 'Pno. 1' and 'Pno. 2'. The score is divided into three systems, each containing two staves. The first system starts at measure 126, the second at 128, and the third at 130. The music is written in a complex key signature with multiple sharps and flats. The notation includes various rhythmic values, accidentals, and dynamic markings. The page number '21' is located in the upper right corner, and the title 'Germeine Tailleferre: Trois Études pour deux pianos' is centered at the top.

Germeine Tailleferre: *Trois Études pour deux pianos*

Piano score for measures 132-133. The system includes staves for Pno. 1 and Pno. 2. Measure 132 is marked with a fermata. The key signature is three sharps (F#, C#, G#).

Piano score for measures 134-135. The system includes staves for Pno. 1 and Pno. 2. Measure 134 is marked with a fermata. Measure 135 is marked with a *8^{va}* (octave) instruction. The key signature is three sharps.

Piano score for measures 136-137. The system includes staves for Pno. 1 and Pno. 2. Measure 136 is marked with a *8^{va}* (octave) instruction. The key signature is three sharps.

Pno. 1

Pno. 2

Pno. 1

Pno. 2

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

(*And*)

138

Pno. 1

Pno. 2

140

Pno. 1

Pno. 2

loco

141

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

24

Piano score system 1. Pno. 1 (treble and bass clefs) and Pno. 2 (treble and bass clefs). Measure 142. Pno. 1 has a melodic line with chords, while Pno. 2 has a rhythmic accompaniment.

Piano score system 2. Pno. 1 (treble and bass clefs) and Pno. 2 (treble and bass clefs). Measure 143. Pno. 1 features a complex rhythmic pattern with sixteenth notes, while Pno. 2 provides a steady accompaniment.

Piano score system 3. Pno. 1 (treble and bass clefs) and Pno. 2 (treble and bass clefs). Measure 145. Pno. 1 has a melodic line with eighth notes, and Pno. 2 has a rhythmic accompaniment.

Partial view of piano score system 1 on the right page. Pno. 1 (bass clef) and Pno. 2 (treble clef). Measure 147.

Partial view of piano score system 2 on the right page. Pno. 1 (treble clef) and Pno. 2 (treble clef). Measure 149.

Partial view of piano score system 3 on the right page. Pno. 1 (treble clef) and Pno. 2 (treble clef). Measure 151.

Germeine Tailleferre: *Trois Études pour deux pianos*

147

Pno. 1

Pno. 2

149

Pno. 1

Pno. 2

151

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

26

153

Pno. 1

Pno. 2

155

Pno. 1

Pno. 2

156

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

Musical score system 1, measures 157-160. The system is for two pianos (Pno. 1 and Pno. 2). Pno. 1 has a treble clef and a key signature of three sharps (F#, C#, G#). Pno. 2 has a bass clef and the same key signature. The music is in common time (C). Pno. 1 plays a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Pno. 2 plays a simple melodic line in the right hand and a single note in the left hand.

Musical score system 2, measures 159-162. The system is for two pianos (Pno. 1 and Pno. 2). Pno. 1 has a treble clef and a key signature of three sharps (F#, C#, G#). Pno. 2 has a bass clef and the same key signature. The music is in common time (C). Pno. 1 plays a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Pno. 2 plays a simple melodic line in the right hand and a single note in the left hand.

Musical score system 3, measures 161-164. The system is for two pianos (Pno. 1 and Pno. 2). Pno. 1 has a treble clef and a key signature of three sharps (F#, C#, G#). Pno. 2 has a bass clef and the same key signature. The music is in common time (C). Pno. 1 plays a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. Pno. 2 plays a simple melodic line in the right hand and a single note in the left hand.

Germeine Tailleferre: *Trois Études pour deux pianos*

Piano score system 1. Pno. 1 (treble and bass clefs) and Pno. 2 (treble and bass clefs). Measure 163 is marked. Pno. 1 has a melodic line with chords, while Pno. 2 has a simple accompaniment.

Piano score system 2. Pno. 1 and Pno. 2. Measure 165 is marked. Pno. 1 features a complex, rapid chordal texture, and Pno. 2 continues with a steady accompaniment.

Piano score system 3. Pno. 1 and Pno. 2. Measure 167 is marked. Pno. 1 has a melodic line with a *sfz* dynamic marking. Pno. 2 has a bass line with a *fff* dynamic marking. *8va* and *8vb* markings are present.

Piano 1

Piano 2

Partial view of the next page (61) showing Pno. 1 and Pno. 2 staves with measure 3 marked.

II.

Lent

Piano 1

Piano 2

Pao. 1

Pao. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

30

Piano score for measures 6-8. Pno. 1 has a melodic line with eighth notes and chords. Pno. 2 has a bass line with chords and rests.

Piano score for measures 9-11. Pno. 1 has a melodic line with eighth notes and chords. Pno. 2 has a bass line with chords and rests.

Piano score for measures 12-14. Pno. 1 has a melodic line with eighth notes and chords. Pno. 2 has a bass line with chords and rests.

Piano score for measures 15-17. Pno. 1 has a melodic line with eighth notes and chords. Pno. 2 has a bass line with chords and rests.

Piano score for measures 18-20. Pno. 1 has a melodic line with eighth notes and chords. Pno. 2 has a bass line with chords and rests.

Piano score for measures 21-23. Pno. 1 has a melodic line with eighth notes and chords. Pno. 2 has a bass line with chords and rests.

Germeine Tailleferre: *Trois Études pour deux pianos*

Musical score for Piano 1 and Piano 2, measures 15-17. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. Piano 1 (Pno. 1) has a treble clef and a bass clef. Piano 2 (Pno. 2) has a treble clef and a bass clef. The music features complex chordal textures and melodic lines.

Musical score for Piano 1 and Piano 2, measures 18-20. The score continues with intricate harmonic structures and rhythmic patterns. Piano 1 (Pno. 1) and Piano 2 (Pno. 2) parts are clearly delineated with their respective clefs.

Musical score for Piano 1 and Piano 2, measures 21-23. The final system on the page shows further development of the musical themes. Piano 1 (Pno. 1) and Piano 2 (Pno. 2) parts are clearly delineated with their respective clefs.

Germeine Tailleferre: *Trois Études pour deux pianos*

Piano score for measures 23-24. The system includes two staves for Pno. 1 and two staves for Pno. 2. Measure 23 shows a complex rhythmic pattern in the right hand of Pno. 1, while the left hand of Pno. 1 and both hands of Pno. 2 provide harmonic support.

Piano score for measures 25-26. The system includes two staves for Pno. 1 and two staves for Pno. 2. Measure 25 features a dense chordal texture in the right hand of Pno. 1, with Pno. 2 playing sustained chords.

Piano score for measures 26-27. The system includes two staves for Pno. 1 and two staves for Pno. 2. Measure 26 shows a more active right hand for Pno. 1 with sixteenth-note patterns, while Pno. 2 continues with harmonic accompaniment.

Partial view of the next page, showing measures 28-29. The system includes two staves for Pno. 1 and two staves for Pno. 2. Measure 28 shows a melodic line in the right hand of Pno. 1.

Partial view of the next page, showing measures 29-30. The system includes two staves for Pno. 1 and two staves for Pno. 2. Measure 29 shows a melodic line in the right hand of Pno. 1.

Partial view of the next page, showing measures 30-31. The system includes two staves for Pno. 1 and two staves for Pno. 2. Measure 30 shows a melodic line in the right hand of Pno. 1.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for two pianos, labeled 'Pno. 1' and 'Pno. 2'. The score is divided into three systems, corresponding to measures 28, 29, and 30. Each system consists of two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Measure 28 features a melodic line in the right hand of both pianos with a sequence of eighth notes, while the left hands play chords. Measure 29 shows a more complex texture with sixteenth-note runs in the right hands and chords in the left hands. Measure 30 continues the melodic and harmonic development. The notation includes various musical symbols such as accidentals, slurs, and dynamic markings.

Germaine Tailleferre: *Trois Études pour deux pianos*

34

Musical score for Pno. 1 and Pno. 2, measures 31-32. Pno. 1 has a melodic line with a *rit.* marking above it. Pno. 2 provides harmonic accompaniment.

Musical score for Pno. 1 and Pno. 2, measures 33-35. Pno. 1 has a melodic line with a *rit.* marking above it. Pno. 2 provides harmonic accompaniment.

Musical score for Pno. 1 and Pno. 2, measures 36-37. Pno. 1 has a melodic line with a *rit.* marking above it. Pno. 2 provides harmonic accompaniment.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for two pianos. The score is divided into three systems. The first system, starting at measure 38, features a complex texture with chords and moving lines in both hands. The second system, starting at measure 40, is labeled 'Cadenza' and includes a double bar line. The third system, starting at measure 42, continues the musical development with intricate patterns. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Germeine Tailleferre: *Trois Études pour deux pianos*

36

Pno. 1

Pno. 2

45

Pno. 1

Pno. 2

(8^{va})

Pno. 1

Pno. 2

49

Pno. 1

Pno. 2

50

Pno. 1

Pno. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

8^{va} loco

Pno. 1

Pno. 2

47

49

50

Germeine Tailleferre: *Trois Études pour deux pianos*

Musical score for Pno. 1 and Pno. 2, measures 52-60. Pno. 1 has a melodic line with chords, while Pno. 2 provides harmonic support with chords and some movement.

Musical score for Pno. 1 and Pno. 2, measures 55-60. Pno. 1 features a more active melodic line with eighth notes, while Pno. 2 remains mostly static with sustained chords.

Musical score for Pno. 1 and Pno. 2, measures 58-60. Pno. 1 continues with a melodic line, and Pno. 2 provides accompaniment with sustained chords.

Continuation of the musical score on the right page, showing measures 61, 64, and 67 for both Pno. 1 and Pno. 2.

Germeine Tailleferre: *Trois Études pour deux pianos*

61

Pn. 1

Pn. 2

64

Pn. 1

Pn. 2

67

Pn. 1

Pn. 2

Germeine Tailleferre: *Trois Études pour deux pianos*

40

The musical score for two pianos (Pno. 1 and Pno. 2) covers measures 60 to 73. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).
- **Measures 60-69:** Pno. 1 has a melodic line with eighth and sixteenth notes, while Pno. 2 is silent.
- **Measures 70-72:** Pno. 1 continues with a melodic line, and Pno. 2 provides a bass line with chords and a wavy line in the bass register.
- **Measure 73:** Both pianos play together with complex rhythmic patterns and chords.

Partial view of the musical score for Piano 1 and Piano 2, showing the beginning of a section with treble and bass clefs.

Partial view of the musical score for Piano 1 and Piano 2, showing measures with treble and bass clefs and a measure number '5'.

III.

Allegro $\text{♩} = 100$

Piano 1

Piano 2

5

5

Germeine Tailleferre: *Trois Études pour deux pianos*

42

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 9 to 13. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. Measure 13 includes a key signature change to one sharp (F#).

Partial musical score for two pianos (Pno. 1 and Pno. 2) covering measures 15 to 18. The notation continues from the previous page, showing further development of the musical themes.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for Germeine Tailleferre's *Trois Études pour deux pianos*, page 43. The score is written for two pianos, labeled p1 and p2. It consists of four systems of music. Each system has a treble and bass staff. The first system starts at measure 15, the second at measure 15, the third at measure 18, and the fourth at measure 18. The music is in a complex key signature with multiple sharps and flats, and a 3/4 time signature. The notation includes various chords, arpeggios, and melodic lines.

Germeine Tailleferre: *Trois Études pour deux pianos*

44

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 23 to 32. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures. A dynamic marking of *pp* (pianissimo) is present at the end of measure 32.

Partial musical score for two pianos (Pno. 1 and Pno. 2) covering measures 33 to 37. The notation continues from the previous page, showing similar rhythmic and harmonic structures.

Partial musical score for two pianos (Pno. 1 and Pno. 2) covering measures 38 to 42. The notation continues from the previous page, showing similar rhythmic and harmonic structures.

Germeine Tailleferre: *Trois Études pour deux pianos*

(8^{va})

loco

33

38

38

Germeine Tailleferre: *Trois Études pour deux pianos*

46

The musical score for two pianos (Pno. 1 and Pno. 2) covers measures 43 to 62. The score is written in a key signature of two sharps (D major) and a 3/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dense chordal textures. Measure numbers 43, 48, and 53 are clearly marked at the beginning of their respective systems. The notation includes treble and bass clefs for each piano part, with various accidentals and articulation marks throughout.

The right page of the score continues from the previous page, showing measures 58 to 63. The notation follows the same format as the left page, with measures 58 and 63 explicitly labeled. The musical complexity continues with intricate rhythmic figures and harmonic structures.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for Germeine Tailleferre's 'Trois Études pour deux pianos'. The page is numbered 47. The music is written for two pianos, with two staves per system. The first system begins at measure 58. The second system begins at measure 63 and features a 'Gua' marking above the staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes complex chords, arpeggios, and melodic lines.

Germeine Tailleferre: *Trois Études pour deux pianos*

48

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 68 to 78. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 68 includes a first ending bracket labeled '(5^{va})'. The notation includes various rhythmic patterns, chords, and melodic lines for both instruments.

Continuation of the musical score for two pianos, covering measures 83 to 93. The notation continues with complex rhythmic and harmonic structures for both Pno. 1 and Pno. 2.

Germeine Tailleferre: Trois Études pour deux pianos

83 8va - - - - - loco

83

88

93

98

103

108

The musical score for two pianos (Pno. 1 and Pno. 2) covers measures 98 to 108. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written in a grand staff format for each piano. Measures 98-102 show complex chordal textures with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Measures 103-107 continue with similar textures, featuring more intricate chordal structures and rhythmic patterns. Measure 108 concludes the section with a final chordal texture.

The right page of the score shows measures 113 to 123. It continues the two-piano arrangement with similar complex textures and rhythmic patterns. Measures 113-117 show dense chordal textures with sixteenth-note runs in the right hand. Measures 118-122 continue with similar textures, and measure 123 concludes the section.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of a musical score for two pianos. The page is numbered 51 and is titled "Germeine Tailleferre: Trois Études pour deux pianos". The score is written in G major (one sharp) and 3/4 time. It consists of six systems of music, each with two staves (treble and bass clef). The first system starts at measure 113. The second system starts at measure 118 and includes a fermata over a measure. The third system starts at measure 123. The fourth system starts at measure 128. The fifth system starts at measure 133. The sixth system starts at measure 138. The music features complex chordal textures and rhythmic patterns, characteristic of Tailleferre's style.

Germeine Tailleferre: *Trois Études pour deux pianos*

52

Piano score for two pianos (Pno. 1 and Pno. 2) on page 52. The score is divided into five systems, each with two staves. The first system starts at measure 127. The second system starts at measure 132. The third system starts at measure 137. The fourth system starts at measure 142. The fifth system starts at measure 147. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various chordal textures.

Continuation of the piano score on page 85. The score is divided into four systems, each with two staves. The first system starts at measure 142. The second system starts at measure 147. The third system starts at measure 152. The fourth system starts at measure 157. The music continues with complex rhythmic patterns and chordal textures.

Germeine Tailleferre: *Trois Études pour deux pianos*

140

142

8^{me}

147

147

152

Germeine Tailleferre: *Trois Études pour deux pianos*

54

157

Pno. 1

Pno. 2

8^{va}

161

Pno. 1

Pno. 2

8^{va}

166

Pno. 1

Pno. 2

171

Pno. 1

Pno. 2

171

Pno. 1

Pno. 2

171

Pno. 1

Pno. 2

Germeine Tailleferre: Trois Études pour deux pianos

(8^{va})

171

176

181

Germeine Tailleferre: Trois Études pour deux pianos

56

Piano score for two pianos (Pno. 1 and Pno. 2) with measures 186, 191, and 196. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

Continuation of the piano score on the right page, showing measures 201, 206, and 211. The notation continues with similar complex textures for both Pno. 1 and Pno. 2.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for Germeine Tailleferre's 'Trois Études pour deux pianos'. The page is numbered 57 in the top right corner. The music is arranged in six systems, each consisting of a treble and bass staff. The key signature is three sharps (F#, C#, G#). Measure numbers 201, 206, and 211 are clearly visible at the beginning of their respective systems. The notation includes various rhythmic values, chords, and melodic lines. The paper shows signs of age and wear, with some discoloration and a dark smudge on the right edge.

Germeine Tailleferre: *Trois Études pour deux pianos*

Piano score for measures 216-220. Pno. 1 has a complex melodic line with many accidentals. Pno. 2 provides harmonic support with chords and some moving lines.

Piano score for measures 221-225. Pno. 1 continues with intricate patterns. Pno. 2 features a more active bass line with eighth notes.

Piano score for measures 226-230. Pno. 1 has a descending melodic phrase. Pno. 2 has a rhythmic accompaniment of eighth notes.

Partial view of the next page (91) showing measures 231-235. Pno. 1 and Pno. 2 parts are visible.

Partial view of the next page (91) showing measures 236-240. Pno. 1 and Pno. 2 parts are visible.

Partial view of the next page (91) showing measures 241-245. Pno. 1 and Pno. 2 parts are visible.

Germeine Tailleferre: *Trois Études pour deux pianos*

The musical score on page 59 is for Germeine Tailleferre's *Trois Études pour deux pianos*. The page contains six systems of music, each consisting of two staves. The first system begins at measure 231. The second system also begins at measure 231. The third system begins at measure 236. The fourth system begins at measure 236. The fifth system begins at measure 241. The sixth system begins at measure 241. The score includes various musical notations such as chords, arpeggios, and dynamic markings like '8va' and '8vb'. The key signature is G major and the time signature is 3/4.

60

Germeine Tailleferre: *Trois Études pour deux pianos*

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 246 to 256. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple voices in both hands. Measure 246 is marked with a first ending bracket (8^{va}) and a fermata. The piece concludes with a final cadence in measure 256.

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 261 to 264. The score continues the piece with similar complex textures and articulation.

Musical score for two pianos (Pno. 1 and Pno. 2) covering measures 264 to 264. This block shows the continuation of the musical piece on the adjacent page.

Germeine Tailleferre: *Trois Études pour deux pianos*

The image shows a page of musical notation for Germeine Tailleferre's 'Trois Études pour deux pianos'. The page is numbered 61. It features two systems of music. Each system consists of a grand staff (treble and bass clefs) and a piano accompaniment. The first system begins at measure 261, and the second system begins at measure 264. The music is in a key with two sharps (D major or F# minor). The piano part features a steady eighth-note accompaniment. The right hand of the grand staff contains the main melodic lines, including some complex chords and a fermata at the end of the second system.

Bibliography

- Andrieux, Françoise. "Elsa Barraine." Grove Music Online, January 20, 2001. <https://www-oxfordmusiconline-com.lib.pepperdine.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002102?rskey=W40oT0>.
- Bacewicz, Grażyna. *Suite for Two Violins*. (Kraków, Poland: PWM Edition, 2020).
- Barraine, Elsa. *Avis*. (Paris, France: Le Chant du Monde, 1944).
- Di Laccio, Gabriella. "Ilse Weber." Donne, January 13, 2021. <https://donne-uk.org/ilse-weber/>.
- The Editors of Encyclopaedia Britannica. "Les Six." Britannica, August 13, 2012. <https://www.britannica.com/topic/Les-Six>.
- Epstein, Louis K. "Germaine Tailleferre." Oxford Bibliographies, April 22, 2020. <https://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0275.xml>.
- "Étude Du Poème Avis De Paul Eluard." La Dissertation, May 20, 2013. <https://www.ladissertation.com/Littérature/Littérature/Étude-du-poème-Avis-de-Paul-Eluard-94168.html>.
- Fancourt, Daisy. "Front National Des Musiciens." Music and the Holocaust, n.d. <https://holocaustmusic.ort.org/resistance-and-exile/french-resistance/front-national-des-musiciens/>.
- "Germaine Tailleferre." Wise Music Classical, n.d. <https://www.wisemusicclassical.com/composer/1557/Germaine-Tailleferre/>.
- "Grażyna Bacewicz." University of Southern California Thornton School of Music Polish Music Center, July 13, 2018. <https://polishmusic.usc.edu/research/composers/grazyna-bacewicz/>.
- "Josima Feldschuh - A Wunderkind." Polin: Museum of the History of Polish Jews, n.d. <https://www.polin.pl/en/josima-feldschuh-a-wunderkind>.
- "Lesser-Known Composer of the Month: Germaine Tailleferre." Florida State University College of Music, January 13, 2022. <https://guides.lib.fsu.edu/c.php?g=353115&p=2383519>.
- "Music Notebook Belonging to Josima Feldschuh from Warsaw, 1940." Yad Vashem: The World Holocaust Remembrance Center, n.d. <https://documents.yadvashem.org/index.html?language=en&search=global&strSearch=josima%20feldschuh&GridItemId=3688551>.
- Orledge, Robert. "Germaine Tailleferre." Grove Music Online, January 20, 2001. <https://www-oxfordmusiconline-com.lib.pepperdine.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027390?rskey=4hrIzk>.

- “Recording of Grażyna Bacewicz's Suite for Two Violins.” Veronika Miecznikowski, October 15, 2018. <http://violinista.ch/language/en/1512-2/>.
- Roten, Hervé, and Bruno Fraitag. “Elsa Barraine.” Institut Européen des Musiques Juives, n.d. <https://www.iemj.org/en/barraine-elsa-1910-1999/>.
- Tailleferre, Germaine. *Trois Études pour deux Pianos*. (Lagny-sur-Marne, France: Musik Fabrik, 2000).
- Thomas, Adrian. “Grażyna Bacewicz.” Grove Music Online, January 20, 2001. <https://www-oxfordmusiconline-com.lib.pepperdine.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001669?rskey=lwbaMl>.
- Weber, Ilse. *Und der Regen rinnt*, In “*Ich wandre durch Theresienstadt*”: *Lieder für Singstimme und Klavier*. (Berlin, Germany: Boosey & Hawkes, 2008), 13.