

Reflets

Maurice Maeterlinck
(1862-1949)

Lili Boulanger
(1893-1918)

Lili (Marie-Juliette Olga) Boulanger grew up in the Paris of Fauré, Debussy and Stravinsky. As a child, she survived a life-threatening case of bronchial pneumonia and remained a semi-invalid through her pitifully short life. Despite this, she accomplished a great deal musically. Her musical talent was encouraged and supported by her older sister, Nadia, who guided her early musical education. Both girls grew up in a musical home; their father and grandfather taught at the Paris Conservatory, and their mother had been a professional singer. At the age of six, Lili could sing Fauré songs and she rapidly progressed in her studies of harmony, counterpoint, and composition, learning in months what normally took years of work. Lili's delicate health prevented her from attending school regularly; she studied with her sister Nadia and with Paul Vidal and Georges Caussade. In 1913, Lili won the coveted Prix de Rome for her cantata *Faust et Hélène*. She was 20 years old and the first woman to be accorded this honor. Her best-known composition is the song cycle *Clairières dan les ciel*, written in 1914 during her residency for the Prix de Rome. The cycle of 13 songs, written for tenor and piano, was later orchestrated. Lili Boulanger died four years after writing this cycle. These years were her most productive as a composer; she completed some 50 works. She wrote until her last hours; *Pie Jésus*, her final work for voice, harp, organ, and string quartet, was dictated note by note to her sister. She left an unfinished opera to a text by Maurice Maeterlinck, the poet of this *mélodie*. See also "Le Couteau" by Nadia Boulanger for related information about Lili Boulanger.

Reflets

Sous l'eau du songe qui s'élève
Mon âme a peur, mon âme a peur.
Et la lune luit dans mon cœur
Plongé dans les sources du rêve!

Sous l'ennui morne des roseaux
Seul le reflet profond* des choses,
Des lys, des palmes et des roses
Pleurent encore au fond des eaux.

Les fleurs s'effeuillent une à une
Sur le reflet du firmament.
Pour descendre, éternellement
Sous* l'eau du songe et dans la lune.

Reflections

Under the water of the dream which rises
My soul is afraid, my soul is afraid.
And the moon shining in my heart
Plunges into the depths of my dreams!

Under the gloomy ennui of the reeds,
Only the intense reflection of things,
The lilies, the palms and the roses
Still weep at the heart of the waters.

The flowers shed their petals one by one
Lit by the reflection from the heavens,
And descending, reflect in
The flood of dreams and the moonlight.

*Maeterlinck: Stanza 2/2 les reflets profonds; Stanza 3/4 Dans

Sans lenteur

p monotone

Sous l'eau du son - ge qui s'é-

p

5

expressif

lè - ve Mon âme a

9

peur, mon âme a peur.

13

Et la lu - ne luit dans mon cœur

16

Plon - gé dans les sour - ces du

18

19

rê - ve!

mf *douloureux*

23

Sous l'en - nui mor - ne des ro -

3

27

seaux Seul le re -

avec gravité

31

flet pro - fond des cho -

mf

34 *p un peu mouvementé*

ses, Des lys, des

37 *animez un peu*

pal mes et des ro

animez un peu

40 *retenu*

ses Pleurent en core au fond des

f retenu dim.

43 *Plus lent pp lointain, effacé*

eaux. Les fleurs s'effeuillent une à

pp lointain, effacé

2 Pedals *un peu en dehors*

47

u - ne Sur le re - flet du fir - ma -

50

ment. Pour des - cen - dre, é - ter - nel - le -

f plus intense, gravement

mf

très effacé

53

ment Sous l'eau du son - ge et dans la lu

pp

à l'aise

opt.

pp

δva

57

ne.

δva

très effacé

δva