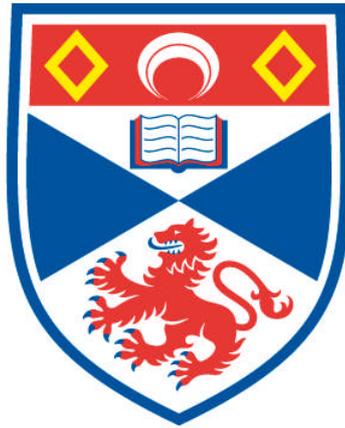


THE MUSICAL LANGUAGE OF GABRIEL FAURÉ

Robin C. Tait

A Thesis Submitted for the Degree of PhD
at the
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Robin C Tait M.A.

THE
MUSICAL
LANGUAGE
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Ph.D. thesis submitted to the
University of St. Andrews
September 1984

D E C L A R A T I O N

I, Robin Cameron Tait, hereby certify that this thesis which is approximately 70,000 words in length has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

I was admitted as a research student under Ordinance No. 12 in October, 1977 and as a candidate for the degree of PhD in September, 1978; the higher study for which this is a record was carried out in the University of St Andrews between 1977 and 1980.

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Dated this 30th day of September, 1984

To my parents, and to
Caroline, Thomas and Joseph

"Que tu es simple et claire
Eau vivante,
Qui, du sein de la terre,
Jaillis en ces bassins et chantes!"

Charles Van Lerberghe

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Introduction

Fauré is most often seen as a composer of secondary importance. Even after the considerable amount of research material which has been produced in the last fifteen years, notably that of Jean-Michel Nectoux in France and of Robert Orledge in England, Fauré remains in the second rank of composers; behind Debussy, for example, since his influence was less widespread and since he created no 'school'. But is influence the most suitable criterion to adopt when we assess the merits of a composer's work? The danger in the assumption that the only 'great' composers were those who left behind them a trail of imitators (Beethoven, Wagner, Debussy, Schoenberg, to take four significant examples), is that it implies too narrow a definition of the value of music. It is true that the great originality of the four composers mentioned above did bring about new directions in music; indeed the scale of that originality made it difficult for subsequent composers to escape influence. The fervour with which Wagner's music was accepted in the Paris of the 1880s is easy to understand, as is the attraction of composition using twelve notes: it is the persuasiveness of an entirely new approach which suits the mood of the age and appears to provide the way out of an artistic impasse¹. No composer imitated Fauré's style, and it is all too easy to assume that

he must therefore not have been worthy of imitation.

Undoubtedly, Fauré presents us with no startling innovation in any aspect of musical language. He began his career writing *chansons* for fashionable salons, which, although showing early signs of individuality, were almost in the Béranger tradition by their strophic form and their conventional accompaniments; his chamber music began in the context of the French musical renaissance of the last third of the nineteenth century; his piano works offer no new formal aspects; his opera *Pénélope*, by his own admission, makes use of Wagnerian procedures; and his choral works are small-scale (even the *Requiem*) and formally simple. At the harmonic level, there are no startling discoveries to be made in terms of new chords, and he remained a composer for whom tonality was central while Debussy and Schoenberg were, in their different ways, supplanting it.

For all that, Fauré remains one of the most highly original of musical thinkers. He lived to see his music misunderstood (indeed by the time he was forty-five, with over thirty years of composing still to come, the process had already begun); and we know that he was thought of by the Establishment of the Paris Conservatoire as a "dangerous revolutionary"². As early as 1894, with *La Bonne Chanson* op.61, Fauré's

music was reaching the point beyond which contemporary taste was reluctant to follow. Even Camille Saint-Saëns, Fauré's faithful mentor and supporter,³ was unable to comprehend much of Fauré's music after *Prométhée* of 1900. He continued to study his former pupil's music with interest, but could no longer enthuse. In particular his inability to grasp *Le Jardin clos*⁴ shows vividly the difficulties which contemporaries of Fauré experienced in understanding his music. Writing to Fauré in 1915, Saint-Saëns, for whom "*Le Jardin clos ne s'ouvre pas*"⁵ regrets the passing of the Fauré who wrote *Les Roses d'Ispahan* - a composition thirty-one years old by this time! Misunderstanding of Fauré's music often proceeded from unfamiliarity: even after years as Fauré's composition pupil at the Conservatoire, Maurice Ravel could write: "Je suis injuste à l'égard de la musique de Fauré; en somme je la connais mal".⁶

What developments took place in Fauré's music to provoke this change? From being considered "The Master of Charms"⁷, Fauré and his music became more and more the province of a few fervent cognoscenti. The answer lies to an extent in Fauré's own self-stimulating approach to composition. At an early stage he seems to have become satisfied that the processes of his own music were a fruitful field for development, and that external influence was inappropriate to his self-respect as a composer. If, for example, the *mélodies* of Gounod (notably

O ma belle rebelle, with its modal touches, and *L'Absent*) arguably set an example in matters of form and harmonic range for Fauré's earliest vocal compositions, it is evident that the influence is quickly outgrown. In his piano music, similarly, the early influences of Chopin, Schumann and Saint-Saëns quickly die out, and his early chamber works, whilst acknowledging a small debt, in matters chiefly of texture, to Saint-Saëns, appear as personal utterances free from any profound influence. Unlike Beethoven, unlike Wagner, unlike Schoenberg, "Fauré est tout de suite lui-même" as Vladimir Jankélévitch writes⁸.

Another reason for Fauré's autonomy as a composer surely lies in his very compositional methods. He is a composer for whom the process of composition minimises the importance of the element of colour, of sonority for its own sake. It is thus less likely that the sonorities of Debussy or Ravel would attract Fauré's interest to the point where his own music would begin to incorporate Debussian or Ravelian sounds. Fauré's own writings on music exhibit a dislike of sounds as pure aural sensations, and reveal him to have been somewhat traditional as regards the harmonic innovations of some of his contemporaries. Consider, for example, his review of Ravel's *L'Heure espagnole*, in which the diplomacy of language characteristic of Fauré's critical writings cannot conceal his antipathy

for the harmonic style of his pupil:

"Qu'on n'y rencontre point maint témoignage d'irrévérence à l'égard des règles de la musique, voilà ce que je n'affirmerais pas. Jamais occasion de cultiver la fausse note ne fut si amplement offerte à M. Ravel; aussi s'en est-il donné à coeur joie."⁹

Although Fauré goes on to praise the originality, subtlety and gaiety of *l'Heure espagnole*, he is clearly unwilling to accept sounds without their adherence to a harmonic system of a relatively traditional nature.¹⁰ We must therefore seek reasons for Fauré's harmonic originality not in harmonic neologisms, but in his own harmonic processes, in the use to which he put existing harmonic units. It will be seen that this approach takes us "inside" Fauré's music: it is not enough to observe phenomena, we must study the development of *relations between elements* in his musical language; and the most profitable areas of study are those of harmony, melody and rhythm.

Before a discussion of these important aspects of Fauré's musical language, it is the business of this introduction to clarify the term 'musical language' and to demonstrate its application to Fauré's music.

Retaining a simple definition of any language as a 'system of signals used for communication', it is a truism to say that any musical language communicates; that is, the 'signals' used by the composer are capable of being understood by those 'receiving' them. Two

questions immediately arise. Firstly, *how* does music communicate, what signals does it use that may be understood by the listener ?; and secondly, *what* does music communicate, what does it *mean* ? In answering these questions, particularly with reference to a main-stream 19th/early 20th-century composer such as Fauré, I will adhere closely to the general definitions of musical language found in Deryck Cooke's *The Language of Music*¹¹. While not providing a satisfactory explanation for much of the music of modern times, *The Language of Music* expresses in an extremely clear and well-argued fashion the view that, for the period covering tonal music (in its widest sense, from Dufay to Stravinsky), music has been "a language of the emotions"¹². In other words, it expresses, communicates emotions to those who have the emotional equipment to receive the "messages" (for that reason Cooke's study is confined to Western music). Moreover, it communicates emotions by using signals which, for all that period of musical history, have signified substantially the same category of emotion - the minor 6th falling to the 5th of a scale expresses anguish, whether in the music of Josquin, Schubert or Schoenberg; and so on. There is no need in the present study to provide a précis of this extremely well-known book; it is mentioned here since it provides the answer, insofar as the artistic

context of Fauré's music is concerned, to the two questions raised earlier. Firstly, then, music communicates by means of a universally accepted set of signals, and by reference to a common system (tonality); and secondly, it communicates emotion, it expresses an emotional world. To the frequently-asked question, what does music *mean*, there is no real answer, since the question, set in those terms, makes no sense. Meaning is inapplicable to music in the sense that it applies to words, and Jacques Barzun puts the point eloquently:

"Music - and every other art - is expressive in the same sense as a cry or gesture. We say to the same effect a "facial expression" - it has no name, but it *means*. Music is of course far more complex than cries, faces or gestures, but like a brilliant pantomime its consecutive intention is immediately perceived and understood."¹³

And, following on the same page:

"When music is not making use of ready-made formulas, and sometimes even when it is, it is expressing. Through that expressiveness we come to learn the composer's style, to read his mind, and thus to share his meaning".

Of course we share many critics' scepticism about ever being able to discern *precisely* what the composer's meaning is, what his intentions are: consider Liszt's interpretations of Beethoven's symphonies, or Cortot's of Chopin's *Préludes*. But that is at the same time the drawback and the advantage of music: drawback, because we are unable to satisfy our desire to *explain*, somehow to solve the mystery; advantage, because

music exists partly as evidence of the inability of language to express every facet of human experience, and must ultimately remain inexplicable and therefore fascinating. These remarks are particularly relevant to the period in which Fauré lived and we must take care to adhere closely to his own definitions of art and music, definitions which inspired him to use the techniques which will be discussed in the course of this thesis. There is no other recourse, in analysing his music, than to ally any analysis to certain broad assumptions about his intentions as a composer, about the emotional world which he inhabited in his music; and it is therefore of great importance to know, as far as possible, what was his musical credo.

Due to the 'Fauré renaissance' of the last fifteen years or so, which has been occasioned to a great degree by the efforts of one man, Jean-Michel Nectoux, it is now relatively easy to specify, by reference to factual material, Fauré's artistic and musical ideals. In assessing Fauré most French writers up to 1972 (the date of publication of Nectoux's *Gabriel Fauré*¹⁴) relied either on their musical intuitions or on their own personal memories of conversations with Fauré. Most work on the composer was produced either at the composer's death (the special edition of *La Revue Musicale* devoted to Fauré in October 1922, following his national homage at the Sorbonne in June of that year, was surely

conceived as a premature obituary) or at the centenary of his birth in 1945 - the obligatory centenary celebrations and re-appraisals, followed by a further period of neglect by writers and performers alike. Faithful supporters such as Koechlin, Vuillermoz and Jankélévitch in France, and Norman Suckling in England, nevertheless did their utmost to see that justice was done to Fauré, and from these works a consensus as to his artistic ideals does emerge, supported by the evidence of Fauré's letters to his wife Marie¹⁵, as well as by a handful of other letters, to his son Philippe in particular. The view which emerges is of Fauré the classical romantic, whose music is elusive, an understatement, refined and dignified. Reserved and inaccessible, it is the province of only those with refined sensibility who share the same high concept of Art. Sensuality nevertheless takes its place in his music: Georges Auric, in his article in *La Revue Musicale* following Fauré's death, quotes these words of Fauré in relation to Art:

"Gabriel Fauré citait un jour Saint-Evremond:
 "L'amour de la volupté et la fuite de la
 douleur sont les premiers et les plus naturels
 mouvements qu'on remarque aux hommes..." Et
 il ajoutait: "L'art a donc toutes raisons
 d'être voluptueux""¹⁶.

The other, more ascetic, side of his artistic standpoint is provided in the often-quoted extract from this letter to his son Philippe, in 1908:

"Imaginer, cela consiste à essayer de formuler tout ce qu'on voudrait de meilleur, tout ce qui dépasse la réalité... Pour moi l'art, la musique surtout, consiste à nous élever le plus loin possible au-dessus de ce qui est"¹⁷.

As to Fauré's moral outlook, there are some differences of opinion. On the one hand he is seen as a pessimist: "en vérité, il y a chez lui comme un fond ultime de pessimisme" writes Claude Rostand, quoting Fauré's own words "notre néant sans remède", and "l'universel malheur de notre douleur éternelle"¹⁸; on the other he is seen as an unconscious Christian - "Fauré ... un chrétien qui s'ignore" is the opinion of Jean Vuailat¹⁹. Between these two extremes, Emile Vuillermoz sees Fauré as "ce souriant philosophe" and quotes the composer to advantage in an extract from the *Lettres intimes*:

"sa lucidité sans illusions ne le privait de son indulgence et de sa confiante sérénité. Il écrit à sa femme: "J'ai un fond de naïvété qui m'a toujours porté à croire au bien plutôt qu'au mal"²⁰.

With Jean-Michel Nectoux's 1972 study of Fauré began the long-overdue task of providing a scholarly background to the sometimes conflicting, but just as often concurrent, views of previous writers. The list of M.Nectoux's publications attest the fact that he has assembled an immense volume of literary evidence on Fauré's life, compositional processes and ideas (mostly in the form of correspondence between Fauré and his intimate friends), as well as providing penetrating

studies of his relations with, among others, Proust and Debussy. Since that time work on Fauré has grown: Robert Orledge's book *Gabriel Fauré* was published in 1979, and new editions of Fauré's piano music were produced by Peters in the late 1970s. At the time of writing, two major works on Fauré are in preparation: a full-length study by M. Nectoux, and a new edition of the *mélodies*, a work of collaboration between M. Nectoux and Professor Mimi S. Daitz of City University, New York.

The work produced in these last fifteen years has demonstrated clearly the quality of previous literature on Fauré. On almost every occasion new evidence has supported the opinions of writers such as Koechlin, Suckling and Vladimir Jankélévitch, and Nectoux and Orledge are in broad agreement with previous writers as regards Fauré's artistic principles. "Fauré est un être sensuel assoiffé d'absolu" writes Nectoux in 1972²¹, thus bringing together the two intertwining strands of Fauré's art: the sensuality quoted by Georges Auric, and the classical, hellenic quality so often referred to by Koechlin.

The task of this thesis will be to attempt to describe as accurately as possible the methods whereby Fauré expresses in music those fundamental attitudes and beliefs and thereby to elucidate the paradox which surrounds his work. The presence of a paradox, already suggested

in the above quotation from Nectoux, is tantalisingly expressed by Vladimir Jankélévitch : "Il faut toujours un couple de contradictoires pour définir l'indéfinissable je-ne-sais-quoi fauréen"²². In almost every facet of Fauré's musical language we find apparent self-contradictions : his harmony is traditional, yet innovatory; his rhythms are conservative, yet they create a unique time-world, his music is at the same time rigorously constructed and elusive. Consider, for example, the first few bars of *C'est l'extase*, the fifth of Fauré's *Mémoires de Venise* op. 58. Such a voluptuous poem as Verlaine's was surely chosen for its sensuality, but Fauré's opening appears at first sight to be sober and rather rigid:

Fauré *C'est l'extase* op. 58 no. 5 (1891): opening.

The image shows a handwritten musical score for the opening of 'C'est l'extase' by Gabriel Fauré. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat major). The tempo is marked 'Adagio non troppo' and the mood is 'dolce'. The lyrics are 'C'est l'ex-ta .. se lan-gou-reu - - se,'. The middle staff is the piano accompaniment, starting with a treble clef and a key signature of two flats. It features a complex, rhythmic pattern of chords and arpeggios. The bottom staff is a lower piano part, starting with a bass clef and a key signature of two flats. It has a steady, rhythmic accompaniment. The score includes dynamic markings like 'pp' and 'F', and performance instructions like 'Ped' and 'Red'.

Compare this, for example, with Debussy's setting of the same poem. Reacting directly and hyper-sensitively, Debussy's music is immediate, sultry and oppressive

Debussy C'est l'extase (1888); opening.

The image shows a musical score for the opening of Debussy's 'C'est l'extase'. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a lower piano accompaniment at the bottom. The tempo is marked 'Lent et caressant'. The piano part begins with a 'pp' dynamic. The vocal line starts with the lyrics 'C'est l'ex-ta-se lang-ou-reu-se'. There are dynamic markings 'p' and 'pp' throughout the score.

In what sense, then, is Fauré's music sensual ? And in what sense are these rather ordinary-looking rhythms any different from those of Gounod, for example ? Fauré's melody, too, appears almost commonplace beside Debussy's. Yet for all that, Faure's song has a quality that imposes it on the listener : contrary to its appearance, it is rhythmically supple, and the melody, which marries so closely with the piano part, translates perfectly the mood of the poem (although in a different sense from the equally perfect version of Debussy). It is when we come to examine the interrelationships of melody, harmony and rhythm that Fauré's music begins to yield its secrets; more than this, the interrelationships *within* these domains are of vital importance in tracing his development as a composer. There is no Heiligenstadt Testament with Fauré, and few declarations of intent or announcement of new paths; his development, rather like that of Haydn, is slow and unspectacular,

and since it is an evolution from within, since what is *new* at any point is less often a new sound than a new relationship between sounds, a new juxtaposition, each chapter of this thesis adopts, broadly speaking, a chronological approach which it is hoped will set in relief Fauré's development of the process under discussion.

It is difficult to isolate one characteristic of a composer's style and elevate it to a position of superiority over others. The view held by Robert Orledge that Fauré is "first and foremost a harmonist"²³ is nevertheless reflected in this thesis, which devotes two chapters (no. 1 and no. 3) to harmony, as well as a large section of chapter 6, *Formal Aspects of Fauré's Music*. I do not altogether share Dr. Orledge's view that melody for Fauré is "more the surface of harmony, growing from it but without a separate life of its own"²⁴. There are many memorable Fauréan melodic lines, and considerable evidence that he often conceived his music in terms of melodic lines and themes. Jean-Michel Nectoux again points the way to a full acknowledgement of melody in Fauré in his stimulating article on melodic themes, which is subtitled "*Éléments pour une thématique fauréenne*".²⁵ Chapter 4 examines the importance of melodic line in Fauré's music, in which M. Nectoux's implications will be explored further. This chapter also takes the opportunity to relate Fauré's often

idiosyncratic melodies to Deryck Cooke's theories on the expressive nature of certain melodic patterns (mentioned earlier in this introduction), and examines Fauré's attitude to word setting.

Chapter 2 examines Fauré's use of modality, and includes a discussion of his training at the Niedermeyer School. It must be remembered when Fauré's lack of interest in orchestral colour or colouristic effects is pointed out, that he grew up in an establishment where the sounds of instruments other than the piano or organ must have been extremely rare. Fauré himself mentions that, in the Niedermeyer School, "L'enseignement instrumental comportait uniquement l'étude du piano et de l'orgue"²⁶. On the other hand, the study of the masters of Renaissance music was a very important part of the musical life of the school, and Fauré indicates this influence as a source of many of his own harmonic and melodic inventions:

"Peut-être étonnerais-je si je disais combien peut s'enrichir une nature musicale en contact fréquent des maîtres des XVI^e et XVII^e siècles, et quelles ressources peuvent même naître de l'étude et de la pratique du chant grégorien. Oserait-on affirmer que telles lignes mélodiques, telles trouvailles harmoniques d'apparition récente n'ont point leurs racines dans un passé dont nous nous croyons si éloignés et si dégagés ?"²⁷

Modality as a melodic and harmonic resource will also be discussed in relation to the *Etude Comparée des langages harmoniques de Fauré et de Debussy*, by Françoise Gervais²⁸, a work of imposing and clarifying nature, but

which does at times make omissions and with certain details of which I disagree.

Chapter 5 will deal with Fauré's use of rhythm: not simply the nature of Fauré's surface rhythms, but pulse and movement as a whole will be examined, with particular reference to Henri Bergson, whose ideas Fauré echoes in musical terms to a significant extent. Whether this was an intentional desire is questionable; however the similarities between Bergson's ideas concerning time and Fauré's "creation" of time are striking. In the early 20th century Bergson was adopted in France as a 'musician's philosopher', much in the same way as Schopenhauer was the artist's philosopher in the Germany and Austria of the late 19th century: articles devoted to Bergson, directly or indirectly, appeared relatively frequently in musical journals of the time²⁹. And Koechlin surely had Fauré firmly in mind when he wrote in 1921

"...l'élément d'ordre et celui du désordre, le principe de la raison fixe (philosophie grecque) et la loi de l'incessante évolution (M.H.Bergson) trouvent l'union heureuse et féconde dans l'art musical de notre École française d'hier".³⁰

The appendix contains a study of manuscripts and sketches (all housed in the Bibliothèque Nationale in Paris) which show significant differences from the published versions of the works concerned. Comparisons here throw light on Fauré's compositional techniques, and some of Fauré's larger-scale works are discussed along with smaller

compositions. Robert Orledge has led the way in this direction: his book contains many illuminating comparisons between initial sketch and completed work³¹.

By and large this thesis will be restricted to Fauré's music itself; secondary emphasis only will be given to the attempt to situate him within a particular artistic movement, or to determine his influence on subsequent composers. The reasons for this are partly to do with the necessity to set boundaries and remain within them, partly to do with the fact that Fauré's music is highly susceptible to this approach. As Jean-Michel Nectoux perceptively remarks, "L'oeuvre de Fauré ne vaut pas tant par sa situation dans l'histoire que par elle-même"³². As mentioned earlier, Fauré's self-contained methods of development are due in no small degree to his desire to be of worth as a composer, and to be, above all, himself. Judgement of his music will always be a personal matter, but even in these days, when the Austro-Germanic stranglehold over musical theory and practice has been considerably weakened, it may be as well to remember that we must judge Fauré with a mind which takes broadly into account the culture of which he was such an eloquent representative. I therefore leave the closing words of this introduction to Deryck Cooke, who wrote of Fauré³³:

"The word 'great' has become so attached to the kind of profundity inherent in the firm Germanic handling of tonality that it consorts ill with the refined poetic sensibility conveyed by Gallic composers' melodic and harmonic elusiveness. Whether Fauré is 'great' is irrelevant: he is certainly superb".

Chapter One

The Main Characteristics of Fauré's Harmony

Fauré's music is unmistakable. Certain chords, progressions and cadences, which may be considered harmonic 'fingerprints' of his style, render it immediately recognisable. The purpose of this chapter is to provide, as a starting point towards understanding his musical processes, a catalogue of these chords, cadences and favoured progressions. The exercise is of course highly artificial, but it does provide a chance to isolate elements of the harmonic style. The question of harmonic development will be restricted to general observations, a more detailed study being reserved for chapter 3, and chapter 2, which deals with modality, is deliberately placed between the two chapters devoted to harmony, since so many of his harmonic processes derive from the fusion of tonality and modality.

Firstly, then, let us look at the harmonic units which Fauré's musical language comprises. Certain harmonies recur with such frequency that we may confidently identify them as significant features of his style. He remained a tonal composer to the end of his life; we may therefore use conventional methods of denoting chords, and use such terms as tonic, dominant, relative minor and so on. Thus we may, in a chordal analysis, refer to chords by the conventional Roman numerals: as a simple example, the opening bars of the Second Barcarolle

(op.41) may be described thus:

Fauré Second Barcarolle op.41 (1885); opening.

I IV II VI⁷

It must be said however that Fauré's style often makes this method of denoting chords rather cumbersome. How, for example, are we to describe the harmony of a passage such as the following (from *Avant que tu ne t'en ailles*, op.61 no.6) without rendering the chordal analysis so complicated that its point, which is to clarify rather than obscure, is lost ?:

Fauré *Avant que tu ne t'en ailles* op.61 no.6 (1892);
bar 29.

Tour - ne ton re - gard que noi - e l'au - ro - re

For this reason analysis by chord numbers will be rejected whenever it is in danger of becoming ineffective. Musical analysis is, in reality, no more than a descriptive device, and where any process of musical analysis becomes too involved, it risks becoming more important than the music it sets out to clarify.

That said, the more complex the music, the more complex the resulting analysis will tend to be; but that is a function of the *music*, not of the analytical process.

Let us begin with the simplest statement about Fauré's harmony, that in it the use of common diatonic chords is fundamental. One important point here is that Fauré, returning to techniques of Renaissance music, uses chords in second inversion without invoking the $\frac{6}{4}$ $\frac{5}{3}$ cadential implications usually connected with second inversions¹. The dominant chord in second inversion becomes a Fauré fingerprint early in his music; often, as in the following example, its use allows the bass line a share of melody that Fauré will encourage throughout his life, and softens the unambiguous significance of the dominant chords:

Fauré Romance op.28 for violin and piano (1877);
14 bars from the end.

The image shows a musical score for the final 14 bars of Fauré's Romance, op. 28. It consists of two staves: a violin staff on top and a piano staff on the bottom. The violin part begins with a *pp* dynamic and features a melodic line with many slurs and ties. The piano part also starts with *pp* and has a more rhythmic accompaniment. The key signature has one flat (B-flat). The score ends with a *f* dynamic and a *suivez* instruction in the piano part. A bracket is drawn under the final two bars of the piano part.

The above is an excellent example of Fauré's early harmonic style: full of neapolitan and augmented 6th relations; we may notice also that this evasion of the tonic just before the final cadence of the piece (which comes at the final bar of the extract²) is a process which Fauré will continue to use with ever-increasing subtlety.

Two chords to which Fauré attached particular significance are the augmented triad and the half-diminished seventh. The first of these is well-known, but the second is less so, and so an account of its nature and derivation is apposite. Although it has been in existence for some time, the term 'half-diminished seventh' is not widely used in Britain³. It refers to the chord composed of two minor thirds and a major third, for example:

The image shows a musical notation for a half-diminished seventh chord in G minor. The notes are G (root), B-flat (minor third), D-flat (diminished fifth), and F (minor seventh). The chord is shown in a bass clef with a 3/4 time signature.

The terminology is to be found in *Harmony in Western Music* by R F Goldman. Goldman uses the

term but qualifies it (without explanation) as misleading; it is accepted by Piston/De Voto in *Harmony*⁶. Fauré's treatment of the chord depends on its equivocal nature, but in the music of preceding generations it had not been seen as such, and only with the enlarging of tonality by the later Romantic composers had its function been extended. Certainly the chord is found in music dating from the time of Bach and his contemporaries; but in the minds of composers before about the mid-nineteenth century, the half-diminished seventh functioned in an unequivocal way, as chord II⁷ in a minor key or VII⁷ in a major key. It is found in Classical works as VII⁷ of the dominant in a modulating passage (for example in the 'Emperor's Hymn' of Haydn), but this is the only way in which the chord could be thought of as a modulating agent. In the works of the early Romantics, we find largely the same approach to the half-diminished seventh as during the Classical period, and it is with Schumann that its possibilities for modulation begin to be exploited. Schumann makes frequent use of the chord in a non-modulating capacity, and often reveals its potential for moving nimbly from one key to another:

Schumann

Novellette op.21 no.5 (1838);
bar.5, *Energico* section.

The image shows a musical score for Schumann's Novellette op.21 no.5, bar 5, in the *Energico* section. The score is written for piano and consists of two staves. The key signature is C minor, indicated by two flats. The music features a half-diminished seventh chord (F7b9) in the right hand, which is used as a modulating agent. The chord is shown in its original position in C minor and then in its inverted position in Eb major. The key signature changes from C minor to Eb major, indicated by the addition of a third flat (Bb) to the key signature.

C minor F⁷b⁹ Eb major

aural fact a half-diminished seventh), but throughout his music, Wagner used the half-diminished seventh extensively. Often the chord is produced by semitone shifts and quitted in the same fashion:

Wagner Der Engel (1857); bar 20.

wo brünn - stig sein je - bet ein - zig um et - lö - - sung fleht

$B\flat 7\flat$ $B 7\flat$

Not surprisingly, Wagner capitalizes on the 'rootless' quality of the half-diminished seventh, particularly throughout *Tristan und Isolde*. Often the chord marks a point of dramatic intensity, as at the death of Tristan:

Wagner Tristan und Isolde (1857);
Breitkopf and Härtel vocal score,
p. 254

Tristan Isolde

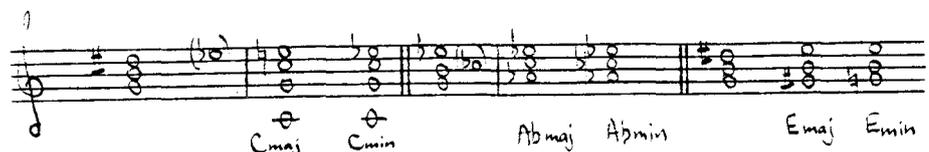
sol - de Ha!

$C 7\flat$

Both the half-diminished seventh and the augmented triad appealed to Fauré because of their tonal equivocacy, their ability to move to a number of tonal centres with ease. In choosing them he shows no particular originality; he is simply accepting the harmonic currency of the times. It is his attitude towards them that is original. At a time when other composers, most notably Liszt⁷, Wagner and later Debussy, were using these harmonies to undermine the strength of tonality, a process leading to its eventual break-up, Fauré throughout his music used them within a firm tonal context. Paradoxically, in his case, their equivocacy reinforces the strength of tonality. Between them they offer a virtually inexhaustible set of tonal 'permutations', and there follows a résumé of the potential of each chord as Fauré eventually came to use it⁸.

Firstly, the augmented triad. For Fauré, a move to any one of nine keys is possible in the following ways:

- (a) by treating the chord as the dominant of one of six keys, thus:



This is a conventional function of the augmented

triad for the period. Often it occurs simply as a variation of the home dominant, but Fauré uses it to move far away from the home tonality, or to return to it from a distant key.

- (b) by moving from the augmented triad to a chord where any degree of that triad is flattened by a semitone, forming a major triad, either in root position, or first or second inversion. This enables Fauré to slip into one of three keys without any hint of prosaic modulation:



A fine example of these two functions of the augmented triad in close proximity is to be found in Fauré's First Piano Quartet, where the same augmented triad moves first to F major (acting as at a), then to E major (as at b):

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 26.

The image shows a musical score for Fauré's First Piano Quartet, op. 15, first movement, bar 26. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one flat (B-flat major). The music features a half-diminished seventh chord in the bass line, which is annotated with 'F major' and 'E major' below it. The score includes various musical notations such as notes, rests, dynamics (p, sf), and articulation marks.

The possibilities afforded by the half-diminished seventh are as follows:

1. It occurs as an enhanced dominant - a 'dominant 9th of the dominant' with the root missing (or VII⁷ of the dominant); the chord had been used in this way since the Classical period as in the aforementioned 'Emperor's Hymn' of Haydn. Fauré generally proceeds to the dominant (e.g. First Violin Sonata in A, at bar 47 of the second movement) or to a tonic $\frac{5}{4}$ (bar 52 of the same movement); but he also proceeds directly to the tonic chord, thus using the half-diminished chord as a dominant 'once removed', as in the First Piano Quartet, at bar 436 of the last movement.

2. Fauré often uses the chord as II^7 of the key being approached (again this is a common usage). For Fauré the key may be major or minor, and where the key is major the half-diminished seventh is not treated as an exotic colouring of the cadence as is often the case with the Russian School (see, for example, the love theme from Tchaikovsky's Overture *Romeo and Juliet*, at bar 190); instead, it is unobtrusive, not interrupting the music's flow to make an 'effect'. A good example is found in *Sylvie* (1878).

Fauré *Sylvie* op.6 no.3 (1878); bar 51.

3. Again conventionally (for the latter half of the nineteenth century), the chord functions as VII^7 , as favoured by Dvořák, although its use in this capacity is relatively rare in Fauré's music.

4. The half-diminished seventh features as a chromatically-altered chord on almost every degree of the diatonic scale in Fauré's music. These examples may serve as illustration of the point, which will be more fully dealt with in chapter 3:

Fauré First Violin Sonata, op.13 (1878);
2nd movement, bar 5.

VIOLIN

Vd on sharpened 6th

Fauré Puisque l'aube grandit op.61 no.2
(1893); bar 7.

dolce

l'es - - poir - - vent bien - - Ré - vo - ler

Vd on dominant

The above examples all show the half-diminished seventh as a harmonic unit arising from the diatonic scale. Chapter 2 will show that the modality which Fauré fused into his musical language made it all the more likely that the chord would figure in his harmonic vocabulary. A passage such as the following can only be explained satisfactorily in modal terms:

Upon initial examination the major seventh would appear to be a characteristic of late rather than early Fauré; the frequency with which it occurs in the song cycle *Mirages* of 1919 would alone be sufficient for its inclusion in this chapter. While this assumption carries truth, closer observation shows that, like most of his harmonic units, the major seventh is present in Fauré's music from an early stage. It occurs as early as the *Cantique de Jean Racine* of 1865:

Fauré *Cantique de Jean Racine* op. 11 (1865);
bar 10.



The chord then appears with increasing frequency throughout Fauré's career, and although it is seldom used extensively in any single work (*Mirages* and *Pénélope* are exceptions here) when it does appear it often marks a point of emphasis. Does the chord have any precise significance for Fauré? It is possible that, unlike many of his harmonic units which function primarily as 'cogs in a machine', the major seventh may have possessed rather more exact connotations. In *Nell* for example, the chord is used on the word "amour":

Fauré Nell op.18. no.1 (1878); bar 33.

qu'en mon cœur, chère a-mour, 3 Nell

Fauré seems to exploit here the inherent warmth of the chord, and to introduce a restrained but definite touch of word painting. Other examples of this nature are not hard to find: the chord occurs on the word "Requiem" just after the *Dies Irae* section of the *Libera Me* of the *Requiem*:

Fauré Requiem op.48; Libera Me (1879-1892); at letter F.

de Re-qui-em

Here the chord seems to convey a mood of humble entreaty in the face of the day of judgement.

From these and other similar instances (it occurs significantly in *Les Berceaux* of 1879, for example),

it is possible to suggest that the major seventh possessed connotations of love, calm or peace for Fauré. But further than that it is dangerous to speculate; many other examples may be found in which the major seventh seems to have no specific significance, but fulfils instead its function as a characteristic unit of Fauré's harmony. It occurs several times in *Puisque l'aube grandit*, op.61 no.2, for example, with no particular connotations as regards the words of the poem.

Having outlined the basic units of Fauré's harmony and explained briefly their function in his music, this chapter will now present an overview of his harmony and harmonic processes, from the beginning to the end of his career, attempting to identify the main characteristics of each period and to trace their development. The usual subdivision of Fauré's career into three main periods will be used here mainly because it aids the structure of the chapter; the constant development of Fauré's style makes it more than usually difficult to isolate elements belonging uniquely to one particular period; moreover this overview will aim to demonstrate the continuity and consistency of his harmonic development.

The First Period 1861-1884

Already this first period shows sustained and far-reaching development of Fauré's musical powers. From *Le Papillon et la fleur* or the *Romances sans paroles*, to

Les Roses d'Ispahan of 1884 and the Third Impromptu of 1883, passing through the First Violin Sonata and the First Piano Quartet, Fauré's powers of expression and command of form constantly evolved, and if certain works, such as his Baudelaire settings or *Les Djinns*, may be judged to have fallen short of success, the experience of their composition was nevertheless of great value to the developing composer.

From the outset, Fauré was attracted to harmonies which were ambiguous within a tonal framework⁹. Not only the half-diminished seventh and augmented triad, but also the diminished seventh and the dominant seventh, figure largely in passages of tonal transition. The diminished seventh is found relatively frequently in Fauré's early works¹⁰ where, rather than acting as an agent to blur the harmonic direction, it is often used as a 'softened' dominant: less definite than a dominant chord, but at the same time dominant in feel. The following are typical examples:

Fauré *Le Papillon et la fleur* op.1 no. 1 (1861);
bar 18.

ce - scen - do

Pour tant nous nous ai- mons nous vi- vons sans les hommes et bin d'eux!

ce - scen - do

6 7

Fauré Seule! op.3 no. 1 (1871); bar 5.

An interesting refinement of the diminished seventh used as a dominant involves it moving to chord VI of a minor key, producing an interrupted cadence of a sort, but such a gentle one that the term is really a misnomer; often the chord reached becomes a temporary new key centre, as the first of the following examples shows:

Fauré Chanson d'amour op.27 no.1 (1882); bar 5.

VI = I

Fauré Toujours op.21 no. 2 (1878); bar 5.

$\overline{\text{VI}} \text{ of } B \text{ minor} = \overline{\text{IV}} \text{ of } D \text{ major}$

Examples of the diminished seventh used to blur the harmonic direction are more difficult to find. The lucidity which is a feature of Fauré's harmonic thinking, and the consummate craftsmanship of his music, make it possible that modulation using the diminished seventh was too facile a process for him: even from an early stage his music is concerned as often with processes of transition as with the points which begin and finish these processes, and his transitions and modulations are consistently more convincing than those of César Franck, for example, which often seem more credible on paper than in aural fact. However, examples do occur in early Fauré where the diminished seventh is used in its capacity to undermine tonal solidity, and notably in one of his less successful works, *Les Djinns*:

Fauré Les Djinnns op.12 (1875); bar 59.
(letter G, Hamelle v.s.)

CHORUS

f *sempre*

La mai-son crie et chan-cel-le, penché-e, et l'on dirait que du

The very opposite of this rather bombastic use of the diminished seventh is to be found in many early works where tonal fluidity is stressed: the chord is inserted between harmonies - a sort of harmonic 'lubricant' - to smooth the harmonic flow. For example, it occurs in the First Piano Quartet between chords IV and V:

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 41.

Another example of this nature, showing a very refined use of the diminished seventh for early Fauré, occurs in *Rencontre* of 1878, where the chord is used to slip the music back into D \flat major from the dominant of its mediant minor:

Fauré *Rencontre* op.21 no.1 (1878); bar 6.

obs-ti-né tour-ment; ———— ô dis-moi

The augmented triad and half-diminished seventh are used, in Fauré's early works, within relatively conventional tonal contexts for the period. In modulating passages, the half-diminished seventh is likely to appear as a chromatically altered chord in the home key and II⁷ of the ensuing key (often major, as mentioned earlier, on p. 23):

Fauré *Mai* op.1 no.2 (1861); bar 21.

où le che-min com-men-ce Et, l'air et le prin-temps!

Fauré Chant d'automne op.5 no.1 (1871);
bar 64.

The other common use of the half-diminished seventh in this early period is as VII⁷ of the dominant key, for example in the First Violin Sonata (as previously mentioned, on p. 22):

Fauré First Violin Sonata op.13 (1873);
2nd movement, bar 47.

These two functions of the half-diminished seventh occur side by side in the following example, from *Puisqu'ici-bas toute âme*, which is typical in many ways of Fauré's early style; the chord acts first as VII⁷ of the dominant, and moves to the dominant, then (after precisely the same phrase) as II⁷ of the mediant (E), proceeding to B dominant seventh then to E major. Highlighting the ambiguity of the half-diminished seventh by showing two different uses close together is a technique specifically belonging to the early

Fauré - we see it also in the second *Romance sans paroles* of c. 1863 (bars 33-35). The subtlety is of a rather self-conscious nature, and we may expect refinements greater than those seen here to appear in later works, although the effect is certainly charming:

Fauré *Puisqu'ici-bas toute âme* op.10 no. 1
(1863-73); bar 18.

The image shows two systems of handwritten musical notation. Each system consists of a vocal line and a piano accompaniment. The first system is for the 1st voice, with lyrics: "Puis qu'A- vril donne aux ché - nes un bruit char- mant Que la". The second system is for the 2nd voice, with lyrics: "nuit - donne aux pei - nes l'ou- bli dor - mant". Both systems include piano accompaniment with chords labeled as F# \ d and G dom. 7^{re}. The notation is in treble clef with a key signature of one sharp (F#).

Although these two uses of the half-diminished seventh are by far the most common in early Fauré, it is not enough merely to point them out: the essence of Fauré's style is in the refining process which he constantly applied, and refinements in his use of the half-diminished seventh and augmented triad were not slow to appear. The slow movement of the First Violin Sonata highlights both chords, and although the half-diminished chord is used substantially as noted above, it is evident

to the ear that Fauré's harmonic control is developing. The following are harmonic sketches of the opening bars and of bars 50-58 of the slow movement:

Fauré Violin Sonata op.13 (1878); 2nd movement;
harmonic sketches.

1.

B\ d A+E\ d

50.

B\ d - F⁶₄ B\ d - E^{maj} F#\ d —

B\ d - G\ dm7^{#9}

Comparison of the above examples with the following extract from *Notre amour*, of c.1879 demonstrates further refinement in Fauré's manipulation of harmony. Here the half-diminished seventh directs the music in three different directions within the space of two bars, and equal subtlety is shown in the use of the augmented triad at the end of bar 6, where a move to the threshold of B major from far-off D# major is effected with ease:

Fauré Notre amour op.23 no.2 (1879); bar 5.

ci-mes de la jou-gè-re, Pour qu'on les res-pire en ré-vant; Notre a-mour

$A\#m - G\#m$ $E\#m - B^{maj}_4$ $E\#m - D\#m$ $aug - B^{maj}_4$

The preceding pages have dealt with harmonic units and their use in early Fauré; we come now to his harmonic processes viewed in a broader sense. What were his favoured key-relationships and progressions in the early works, what fingerprints can be discovered?

One rather surprising discovery is that Fauré made use, even in his early years, of parallel harmonic movement. It is a small but nevertheless significant part of his harmonic technique in the early works, and, as will be seen, is more consistently used in the second period of his career. In the first period the following may serve as examples, with the first, from *Aubade* of 1873, strongly reminiscent of Gounod:

Fauré Aubade op.6 no.1 (1873); bar 6.

L'ho-ré-zen se co-lo-re. Voi-ci le frais matin!

F^{major} Eb^{major}

Fauré Ici-bas op.8 no.3 (1874 ?); bar 6.

les chants des oi-seaux sont courts, Je rê-ve

Emajor Gmajor

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 61.

STRINGS
in
OCTAVES

pp

pp

Ebmajor Dbmajor Ebmajor Dbmajor Cbmajor Dbmajor

Fauré First Violin Sonata op.13 (1875-6);
3rd movement, bar 15.

pizz.

arco

Amajor Gmajor

Gmajor Fmajor

A favourite Fauréan key-relationship in the larger-scale early works is that between the tonic and the key a major third below. The tonic may be major or minor, and the relationship is akin to that between a tonic and its German augmented sixth, which Fauré also favours in his early works. A typical example occurs in the *Élégie* op.24, where from the interrupted cadence G - A \flat in C minor, Fauré allows A \flat to take over as the key of the central section, preferring it to the relative major as he had in the slow movement of the First Piano Quartet:

Fauré *Élégie* op.24 (c.1880); bar 22.

V - VI = I

This relationship is also to be found in the First Violin Sonata in A major. The development section of the first movement begins in F major, having been approached by its German sixth relation, and the music then moves to A major, which in turn becomes the key a major third below C \sharp , the next key centre. Fauré seems to have been fond of this finite system of key relationships: only three keys a major third apart are possible starting

from any given point, and he exploits this neat musical logic several times in large-scale works. In the First Piano Quartet, at the opening of the development section of the first movement, we see an identical process: E♭ major - G major - B major. Generally speaking, Fauré tended to build his larger forms from smaller processes such as these, and this point brings us to another Fauré fingerprint, the sequence. Both of the above-mentioned passages established their key-relationships a third apart by the use of sequences, not in the keyboard harmonists' tradition of strings of sevenths or similar progressions, but by making sequences an integral part of the musical form, not just of its syntax. Fauré sequences, from early works onwards, tend to be made up of quite lengthy units: the example from the First Violin Sonata mentioned above has units some 16 bars long, while in the First Piano Quartet the units are 7 bars long. Following this, in the same movement, Fauré uses a more common sequential pattern, by fourths not thirds: between bars 87 and 95 are four harmonic sequences of 2 bars, the key centres being E minor, A minor, D minor and G minor. The melodic lines are 5 bars in length, with entries a bar apart, first the piano, then viola, violin, cello and violin again: the whole passage is delicately and subtly constructed, and any idea of hackneyed sequence work is forgotten:

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 86.

The musical score consists of two systems of four staves each. The first system includes the Violin I, Violin II, Viola, and Piano parts. The second system continues the same parts. The score is in G major and 3/4 time. Performance markings include *sempre dolce*, *pp*, and *cresc. molto*. The lyrics "cre - scen - do molto" are written under the piano part.

Les Djinns op.12 makes considerable use of sequence, again to contribute to the overall form of the work. Bars 26-37, 37-44, 59-62 and 82-90 are all sequential, and it is interesting to note that the use of sequence has the potential to force Fauré into using enharmony: at bars 42-43 in particular, the music arrives at $G\flat$ dominant

seventh and moves to B minor:

Fauré Les Djinnns op.12 (1875 ?); bar 42.

G \flat dom^{7th} (=F \sharp dom^{7th}) B minor

This is an elementary example; it shows nevertheless that enharmony for Fauré was likely to be a significant aspect of his harmonic style. We might guess that the 'invisible modulation' which enharmony could afford would be of great appeal to a composer such as he, for whom 'art concealing art' was a central ideal. The early works show a restrained use of enharmony, as yet. In *La Naissance de Vénus* op.29 of 1882, the same process takes the music to F \sharp major at bar 54 and to G \flat major at bar 101, each of which takes the music in a different direction; and in the *Sanctus* of the *Messe basse*, at bars 17-18, B major which sounds as the dominant of the relative minor, E, is altered to C \flat in preparation for a small excursion to A \flat before returning to G major, the home key:

Fauré Messe basse ; Sanctus (1881); bar 16.

1st Sop. *doice* *f*
 2nd Sop. *f*
 ORGAN *f*

Sanc - tus Do - mi - nus De - us sa - ba - oth
 Do - mi - nus De - us sa - ba - oth

Bmaj = Cbmaj.

On the whole, however, enharmony is not as significant a feature of early Fauré as it was to become in his second period. It is at work, of course, in the many occasions where the augmented triad is used, for example in *Toujours* op.23 no.2 of 1878, at bar 12ff, where each augmented triad is interpreted in two different ways and in all the relevant examples previously mentioned in this chapter; similarly the half-diminished seventh is capable of being notated in different ways. But the uses to which these chords, and enharmony in general, are put in the early works are developed much further in Fauré's second, mature, period.

The Second Period 1884-1906

In 1884 Fauré produced the Fourth and Fifth Nocturnes, *Les Roses d'Ispahan* and his Symphony in D minor (themes of which recur in the Second Violin Sonata of 1916 and the First Cello Sonata of 1917); by contrast, 1906 saw

Fauré at work on *La Chanson d'Ève*, having completed, the previous year, his First Piano Quintet which he had been working on intermittently for some eighteen years, and which he must often have despaired of completing¹¹. This period in his career saw the appearance of the vast majority of his music for the theatre: *Caligula* op.52, *Shylock* op.57, *Pèlléas et Mélisande* op.80 and *Prométhée* op.82, as well as some lesser theatre works, all belong to these years. The Second Piano Quartet op.45 belongs to the beginning of this period, and, as regards Fauré's song output, the *Cinq Mélodies de Venise* and *La Bonne Chanson* mark Fauré's association with Verlaine, which stretched from 1887 to the end of 1894.

As with Fauré's first period, here we are faced with musical development of great consistency and fecundity. What differentiates the second from the first period is not so much the introduction of new elements into his harmonic vocabulary as the increased scope given to already existing elements within his constantly evolving style (although certain new elements do appear). Superficial comparison of, for example, the Third Nocturne and the Sixth Nocturne, sets the point in context. The Third Nocturne op.33 of 1883 is full of charm and invention; on the whole the melodic phrases are relatively short-breathed, and the music keeps the tonic, A♭ major, well in sight. In the Sixth Nocturne op.66 of 1894, the whole concept of the Nocturne has been enlarged: the melodic

Fauré La Raçon op.8 no.2 (1871 ?); bar 20.

B minor #6

However, Fauré's liberal use of the half-diminished seventh in root position makes it highly probable that he thought in terms of a seventh chord rather than an added sixth chord. In aural fact the two become indistinguishable when the requisite intervals are present and whether Fauré used, for example,

as V^7 added sixth or as III^7 of a given key is a question which there is little point in asking.

The major chord with added sixth, which concerns us here, as an addition to Fauré's harmonic vocabulary, is strongly felt as an added sixth, not as an inversion of a seventh chord; there is no doubt that Fauré intended an added sixth chord in the above example from *Caligula*. Although this type of chord is not a major feature of Fauré's second period, it remained within his harmonic system, and we shall see greater use of it in his later works.

Another chord used to a significant extent in the second period (although it can be found in the first period) is

the dominant ninth chord; other major chords with added minor seventh and major ninth also occur. Again *Caligula* provides a good example, and the chord also appears in the *Pie Jesu* of the Requiem:

Fauré *Caligula* op.52 (1888); L'hiver s'enfuit (Act V); opening.

Fauré *Requiem* op.48; *Pie Jesu* (1887); bar 18.

Generally speaking, the harmonic language of Fauré's second period is enriched by increased use of the major seventh chord, which now becomes a central feature of his harmonic style. His maturity leads him to use the major seventh more boldly than in his early works, and the closing bars of the *Nocturne* from *Shylock* op.57 clearly shows that he is gradually leaving behind accepted functions of

tonality to establish his own norms of consonance and dissonance: here a dominant seventh chord alternates with a major seventh chord on the same root, and Fauré has no thought of resolving the dominant seventh:

Fauré Shylock op.57 (1889); Nocturne; bar 33.



The term 'dominant seventh' is used simply to designate a chord with the same intervals as a dominant seventh, but in this context the dominant feel of the chord is as if tranquillised by the following sound. This process will be seen constantly in Fauré's music from now on, and the term 'dominant seventh' will be rejected when a chord is being used simply as a major chord with minor seventh added; in the above example the chordal analysis would be IV^{b7} , IV^{*7} , V^7 , I.

The augmented triad and half-diminished seventh now occur with greater frequency and demonstrate far richer possibilities for tonal fluidity than the early works. In the first movement of the Second Piano Quartet op.45, for example, the key scheme of the development section is largely determined by the propensity of the augmented triad to move to one of several key centres with equal validity, and the half-diminished seventh plays its part in

sequential passages, especially in bars 90-92, where the sequences rise by minor thirds, a procedure dear to Fauré throughout his career:

Fauré Second Piano Quartet op.45 (1885-6 ?);
1st movement, bar 90.
(piano part)

(here the string parts make it clear that half-diminished sevenths are intended).

The second period also sees the emergence of enharmony as a highly significant feature of Fauré's mature style. As with the increasing scope of the augmented triad and half-diminished seventh, and bolder use of the major seventh, this development further increases Fauré's powers to make tonal shifts and transitions with increasing subtlety and ease. Often, however, enharmony for Fauré is the inevitable result of harmonic progressions, not a technique in itself, as these bars from the Sixth Nocturne in D \flat illustrate: the cadence hinges on the interpretation of the note D \flat as the root of a dominant chord and the third of a major chord (this progression has a more obvious antecedent in *Mi-a-ou* op.56 no.2, at bar 117), and is another instance of Fauré's disregarding the dominant feel of dominant chords: the music is thus led into B $\flat\flat$ major, which is more conveniently written as A major:

Fauré Sixth Nocturne op.63 (1984); bar 6.

cresc.

Bbb major = A major

A major then opens up a new tonal area to Fauré, although in the tradition of the opening statements of his piano pieces he brings the music back to a full close in the tonic, D \flat , some bars later. The re-interpretation of notes in different contexts was, as chapter 2 will show, Fauré's stock-in-trade; it is not surprising that he will have to make enharmonic changes within a rich tonal context, such as we often see in the second period. His use of sequence, too, as mentioned earlier, produces many instances of enharmony; the example on page 55 is a case in point, leading away from the flat side of G minor to its dominant, and eventually to F \sharp major. This is enharmony in the sense of unambiguous chords, or single notes, changing notation; of course enharmony is the basis of Fauré's exploitation of the augmented triad and half-diminished seventh, and to that extent enharmony is a feature of his harmony from the beginning; but it is only with the second period that the intermediary of an equivocal chord begins to disappear and pure enharmony is employed to a significant extent. A mature example

occurs in the eighth of the *Huit pièces brèves*, the so-called Eighth Nocturne:

Fauré *Huit pièces brèves*; no. 8 'Nocturne' (1902);
bar 8.

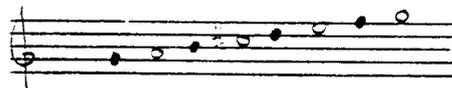
Here the dominant seventh on $A\flat$ resolves to the note $C\sharp$, which is re-interpreted as the third degree of A dominant seventh and a very short passage written in sharps ensues before returning to the home tonic, $D\flat$ major. The above example also demonstrates the tonal flux Fauré was able to achieve in his second period, using implication after implication. The chord sequence is as follows:

A dominant seventh; augmented triad ($F A C\sharp$); G dominant seventh; F major with passing $F\flat$ and finally $A\flat$ dominant seventh to $D\flat$ major, the tonic. Before this final cadence no chord was reached that did not contain several implications in itself, except F major, the relative security of which was immediately destroyed by the

chromatic passing note F \flat .

It would be wrong to suggest that Fauré's musical language evolved simply through the use of the relatively few chords which have been referred to in the course of this chapter. The *Cinq mélodies 'de Venise'* op.58 and *La Bonne Chanson* op.61, the Sixth Nocturne op.63 and Fifth Barcarolle op.66, to take four obvious examples of Fauré's mature genius, all exhibit harmonic complexity which cannot be explained merely in terms of a relatively small, though versatile, number of chords. However, Fauré's methods of tonal planning are the subject of another chapter: this chapter is more concerned with identifying Fauréan fingerprints, and to my knowledge, the half-diminished seventh has not been identified as such, although it plainly constitutes a vital aspect of his musical language. Other fingerprints, which I have not so far touched on, are Fauré's cadences. These have been dealt with thoroughly by Robert Orledge¹² and by Françoise Gervais, in her *Etude comparée des langages harmoniques de Fauré et de Debussy*¹³, which will be discussed more fully in chapter 2; but the chronological nature of this chapter makes it necessary to point out one particular cadence, which Gervais sees as derived from modality, and which occurs with great frequency in the second period. The cadence consists of a dominant seventh rising to either a major chord or to dominant seventh, one tone higher. Robert Orledge¹⁴ accepts the

progression as having its base in a non-Gregorian mode, the Hindu Vachaspati:



Several beautiful examples may be found in Fauré's second period in particular at the end of this memorable phrase in *La Rose* op.51 no.4:

Fauré *La Rose* op.51 no.4 (1889-90 ?); bar 12.

The progression need not form a cadence; it also occurs freely in the course of phrases, invariably moving from dominant seventh to dominant seventh:

Fauré *Les Roses d'Ispahan* op.39 no.4 (1884); bar 16.

The Third Period 1906-1924

This is in many ways the most difficult period in Fauré's career about which to generalise. It is bounded by *La Chanson d'Ève*, which looks back to the lush harmonic world of *La Bonne Chanson* and forward to the serenity and reason of *Mirages*, and by the String Quartet, a somewhat bewildering work which recalls Fauré's earliest music in its themes, and at the same time develops his harmonic language to its furthest point. The towering achievement of this period of his career was *Pénélope*, but the two Cello Sonatas and Second Violin Sonata, the *Fantaisie* and Second Piano Quintet show that Fauré's inspiration remained of the highest quality; they are the final stages in a development of astonishing constancy and artistic integrity rivalled only by those of Haydn and Beethoven. Robert Orledge¹⁵ divides this section of Fauré's life into three sub-periods, with the war period central. It is true that some of Fauré's war-time works show the marks of the anguish he experienced at this time, but on the whole his style did not alter in any radical way. Only seven works were composed during the war years: *Le Jardin clos* op.106, which was begun in 1913, The Twelfth Nocturne and Twelfth Barcarolle op.107 and 106bis, both of 1915, the Second Violin Sonata op.108, of 1916-17, the First Cello Sonata op.109 of 1917, *Une Châtelaine en sa tour* op.110 for harp, of 1918, and the *Fantaisie* op.111, of 1918. If the war is reflected in the opening of the First Cello Sonata (which nevertheless

bears a resemblance to the opening of the third act of *Pénélope*, a pre-war composition), the strength of composition of this, and the other works of the war-period, is understandable as a natural result of his development as a composer, especially through the experience of *Pénélope* (1907-12).

New harmonic units in the third period are few. Fauré's style has now developed to the point where the sensuality of second period works such as *La Bonne Chanson* is replaced by a more austere sensibility; the richness of the dominant ninth chord is seen less and less in these late works, and ceases to be a part of his harmonic vocabulary. New harmonic units tend to be extensions of existing harmonies: for example in the late works Fauré often adds to the augmented triad a minor seventh above the bass. Although this gives at times the effect of a dominant seventh chord with sharpened fifth degree Fauré does not restrict the function of this chord to that of a dominant:

Fauré Tenth Barcarolle op.104 no.2 (1913); bar 13.



Fauré also employs parallel motion, a process seen less in the second period than the first, but re-appearing in the third. Often it is used within a particular mode, that is, not exactly parallel as regards the internal intervals:

Fauré Tenth Barcarolle op.104 no.2 (1913); bar 19.



Although Fauré's style has developed since his early period to the point where the superficial observer, comparing early with late works, might be forgiven for noticing few connections, it is possible to find the same harmonic progressions in late Fauré as he used in early works. In the following passage, again sequential, the harmony moves from an augmented triad to a minor triad (by sharpening one element of the augmented chord), then to a dominant seventh chord (treating the minor chord as III and proceeding to V^7); there is nothing in this progression that would have surprised the composer of the First Piano Quartet:

Fauré Eleventh Barcarolle op.105 no.1
 (1913-14); bar 19.



What makes this a late-period progression is the way in which the melodic lines interlock in an uncompromising way, where logic has a greater importance than beauty for its own sake, and the fact that Fauré used it in a sequence (although in second-period Fauré such sequences are by no means uncommon).

The major chord with added sixth is used in late works with a boldness not found in the second period. Although never a major feature of his harmony, this chord has the advantage in the late works of softening the effect of the tonic chord, especially in passages of transition. In the following example the move away from C major is accomplished simply and subtly, because C major added sixth requires the alteration of only one note, G, to F#, in order to form Fauré's favourite half-diminished seventh chord:

Fauré Exaucement op.106 no.1 (1914); opening.

mezzo

A - lors que ses mains de lu - mière Tu so - ses ton front de - sail - lant

p

C major added 6th F# \backslash d E min⁶/₄

This added sixth chord also occurs in more prominent positions, for example at the opening of *Quand tu plonges tes yeux* op.105 no.2, and at the close of Fauré's String Quartet op.121, perhaps its most memorable use:

Fauré String Quartet op.121 (1923-4); 1st movement, 7 bars from the end.

pp

perdendosi

pp

perdendosi

The half-diminished seventh and augmented triad are of course major features of Fauré's late style, the half-diminished seventh in particular in a third period cadence involving $V\backslash d - I$, which, as chapter 2 will show may also be interpreted modally:

Fauré Tenth Barcarolle op.104 no.2 (1913); bar 5.



The bulk of this chapter has been devoted to early processes and harmonic units in Fauré with the second and third periods receiving more general discussion than the first. The purpose of this has been to show the continuity of Fauré's style, the extent to which it nourished and sustained itself. The reverse process will be adopted in Chapter 3 which will emphasise Fauré's harmonic processes towards the end of his career; the object of this chapter has been to set the scene, as it were, for a discussion of Fauré's harmonic processes by identifying the active agents which he employed in these processes.

This is only half the story. Fauré's use of modality sets many of the procedures so far discussed in a new context and solves several problems about the harmonic processes he used. As Françoise Gervais has rightly pointed out, "Cette fusion de deux principes nettement opposés (et qui pourrait paraître incompatible à première vue) est à la base même de l'harmonie faurénne"¹⁷. The key word here is "fusion" and separating the two principles is an artificial exercise, done in the interests of

clarity of presentation and in order to reduce the material under study to manageable proportions. Chapter 2 will discuss the other side of Fauré's harmonic thinking: his adoption of modality.

Chapter Two

Education and the Discovery of Modality

From Brussels, on the occasion of the first performance of his First Piano Quintet in 1906, Fauré wrote to his wife of Ysaÿe's admiration for the work, but also mentioned that Roger Ducasse might disapprove of it, adding the following revealing remark: "*J'ai bien au fond de moi le sentiment que mes procédés ne sont pas à la portée de tout le monde!*"¹ We may point to the fusing of modality with tonality as one of the central reasons for the originality of his music, and for its inaccessibility. Fauré is unique in having adopted such a system; the isolated examples of modality which may be found in the works of previous composers of the 19th century - the 3rd movement of Beethoven's A minor String Quartet op. 132, or certain of Chopin's early piano works, for instance - serve only to demonstrate the neglect of Renaissance music which was quite typical of the self-conscious and self-centred Romantic Era. Following Fauré, the breakdown of tonality in the direction of dodecaphonic composition necessarily precluded a return to the modes, while the modality of Debussy, itself revolutionary, contributed to the decline of tonality rather than rejuvenating or reinforcing: the logical continuation of Debussy's use of modes (in conjunction with his harmonic style which liberated music from the chains of tonality) may be seen in the complex system of modes which Messiaen developed.

Fauré's use of modality remains, therefore, unique. In this chapter it is proposed to trace the rooting of modality in his thinking by reference to his early schooling at the *École Niedermeyer*, where we know that Gregorian chant was of central importance as a discipline. The importance of the teaching which the young Fauré received there cannot be overestimated: it is probably safe to say that, had he trained at the *Conservatoire*, modality would be of far less significance in his thinking (although, remembering Debussy, we cannot say that it would not have been present). Two aspects of his Niedermeyer training receive attention in this chapter: his training in the accompaniment of Gregorian chant and encounter with Renaissance music, and his general training in harmony.

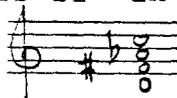
Let us first of all clarify Niedermeyer's approach to harmony, as specified in the *Traité d'harmonie* of 1889², written by Gustave Lefèvre, Niedermeyer's successor as director of the *École Niedermeyer*. This treatise may be said to represent fairly the harmonic approach which the young Fauré learned: although produced more than twenty years after he left the school, it is evidently a summary of previous teaching methods rather than a new theoretical approach. Moreover, systems of teaching are notoriously conservative, and there was, in all probability, little difference between the instruction Fauré received and the treatise of Lefèvre.

Chapter I of the treatise affirms its basis in tonality: "L'Harmonie est la science de la formation des agrégations ou réunions de sons et de leur succession selon les lois de la *tonalité* et du *rythme*" (p.1). It proceeds to quite standard definitions of consonance and dissonance for the period, and insists on the primacy of the *tonic*: "lorsque plusieurs accords se succèdent, l'accord du 1^{er} degré possède seul le sentiment de repos ou de conclusion" (p.2). Modality is mentioned early in the work, but only in the narrow sense of defining a chord or key as major or minor; no mention of Gregorian modes is made, save in a remark on the nature of "modern harmony": "L'élève ne doit pas oublier que l'harmonie moderne est toute dans les affinités. Ne voir dans les accords que des relations d'intervalles, c'est revenir aux errements du contrepoint basé sur les modes du plain-chant" (p.8). Taking this remark in conjunction with Fauré's studies of plainsong accompaniment, it is easy to perceive a basis for ambiguity in his compositional techniques.

Before proceeding to a discussion of the methods of the treatise, it is necessary to open a short parenthesis in order to explain the system of figuration it uses:

1. Roman numerals: upper case signifies a major chord; lower case a minor chord; thus in the key of C major, V would signify G major, and v G minor.
2. The diminished chord is represented by a small circle placed before the chord number: $^{\circ}V\text{II}$ is the chord on the leading note of the major scale.

3. Strokes through the character signify alterations to the chord:
 - (a) a stroke downwards (left to right) signifies a diminished 5th;
 - (b) a stroke sloping upwards denotes an augmented 5th;
 - (c) a horizontal stroke signifies an omitted fundamental.
4. An accidental placed before the character signifies an alteration to the entire chord. In C major, for example, \flat II signifies a chord of D \flat major.
5. Arabic characters are also used, following Roman numerals II' in C major would be the following:



There is no need to abandon the Roman numerals at any time; according to Lèfevre they preserve a certain "moral" character; by this it is presumably meant that, where the figure III is used, for example, it retains the function of a mediant, whether we are dealing with III , III , III , $\flat\text{III}$ or any other variant.

We may now close the parenthesis and turn to a discussion of the methods advocated by Lèfevre; a key concept here is that of the interpretation of chords in as many different ways as possible. Firstly the student is required to make a table of all major and minor keys, with all chords of the same degree one above the other. A short example would appear as follows:

The student is then made aware of five different functions which major and minor chords may exercise within tonality, a major chord being I of a major key, IV of a major key, V of a major key, III or VI of a minor key, and so on. Exercises are set which involve finding the functions of certain chords, by reference to the complete table drawn up earlier: for example, the possible functions of chord IV of F major, or chord III of D major, would be sought. This thorough approach, using from the outset every major and minor key, continues throughout the treatise; when first and second inversions are introduced the student is again required to make a full table.

Next follows practice on figuring a given bass line (using the method learned), filling in chords, and using different dispositions of chords above a given bass line.

Then the student is made aware of what is termed "La puissance tonale des accords": "on appelle puissance tonale d'un accord, la propriété qu'il a d'affirmer le ton" (p.13). The hierarchy is predictably as follows: the tonic followed by the dominant and subdominant (both intimately linked to the tonic), then the supertonic, submediant, leading note, and finally the mediant chord, which is seen as possessing the least "puissance tonale".

Chapter II deals with the bass and with movement of chords. Again a hierarchy is present, in this case according to the degree of "puissance rythmique" (sic) inherent in the melodic interval of the bass line. "Puissance rythmique" is defined as "la force d'accentuation inhérente à chaque mouvement" (p.15), and gives the heaviest accentuation to movement of a 4th (presumably a perfect 4th, although this is not made explicit) followed by that of a 5th, 6th, 2nd, 3rd and 7th. Rhythm is thus seen to operate on two levels, seen as respectively, internal and external rhythm: "Il y a dans toute composition musicale, un rythme intérieur et un rythme extérieur. Le rythme intérieur appartient aux différentes parties, le rythme extérieur appartient à la basse fondamentale: c'est lui qui coordonne et résume les rythmes intérieurs" (p.16). The student's next task is to construct successions of chords having a high potential to affirm the tonality

("puissance tonale") and where the movement of the bass line possesses the highest degree of accentuation ("puissance rythmique"). The example given is as follows: I V I IV π ν V I, where leaps of a 5th and 4th are used principally, and where strong chords predominate; these successions of figures are then to be translated into notation. At this point emphasis is given to what is termed the "moral" character of the Roman numerals which denote the chords. This notion, referred to earlier in this chapter, is designed to strengthen awareness of the tonic as the focal point of any musical composition, by defining the function of each chord in relation to the tonic: "Les chiffres diront donc maintenant à l'esprit de l'élève, la fonction des accords et leur faculté d'accent rythmique, car les propriétés abstraites de tonique, de médiante, de dominante, etc. ne sont en réalité que les rapports de sons entre'eux. Le maître devra s'attacher à pénétrer l'élève de ces *relations morales* qui font et sont la musique. C'est au début des études qu'il est important de fixer ces principes féconds en résultats" (p.17).

Many aspects of the treatise are familiar and unremarkable, for example the insistence that parallel 5ths and octaves are wrong (p.31); other aspects of harmony are not fully explained in the treatise, which is a résumé, as is stated in the preface, of the courses taught by Niedermeyer and Lefèvre: one such question is that of ascending and descending intervals. Only on page 32 is this matter

discussed, and then cursorily, when, for example, movement upwards of a 3rd is frowned upon, but movement down a 3rd is qualified as excellent. We may assume that this problem was more fully expanded in the course proper.

Chapter III deals unremarkably with first and second inversions, covering rules such as the preparation of the 4th of a ♯ chord; chapter IV extends the use of chords to chords of the 7th. Some interesting judgements of the resulting sounds appear here, for example, when the major 7th is qualified as bitter, and the minor 7th as more gentle. Chords of the 9th are also introduced, and work, of the same nature as that seen earlier in the treatise, is prescribed, where every key, major and minor, is to be used.

Chapter V deals, more interestingly, with modifications which can be made to existing chords. These modifications, to the 3rd, 5th, 7th or 9th, are made without the chord losing its "chiffre" or Roman numeral, and this allows a large number of chords to be brought within the scope of one key centre. The following example (from p.51) concerns alteration of the mediant of the major mode, and the dominant is treated similarly in both major and minor modes:



Chapter VI deals with omission of the fundamental of the chord, and chapter VII with chords of the chromatic scale. Here as with the altered chords of chapter V the figures I - VII are retained, chords thereby retaining their 'moral' character. Three main points are made with reference to these chords (p.77):

"1^o Leur influence sur la tonalité est nulle, pourvu que le ton dans lequel on les emploie soit bien déterminé, et que leur nombre et leur durée ne soient pas prolongés.

2^o Ou peut en faire usage partout où l'on placerait convenablement le même accord diatonique.

3^o La succession souvent forcée d'autres accords chromatiques que ces harmonies peuvent appeler, sera modifiée par l'emploi des (accords) II - III - VI, qui faciliteront le retour des accords diatoniques".

The first and second of these points are of particular importance: instances of incidental harmonic sidesteps which do not affect the key centre are common in Fauré.

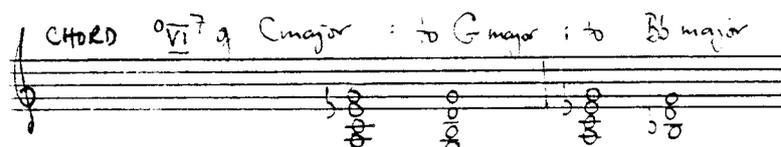
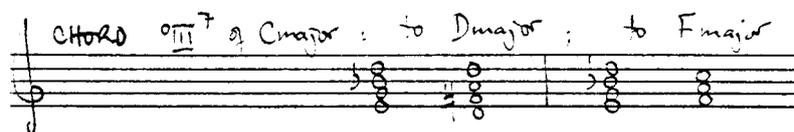
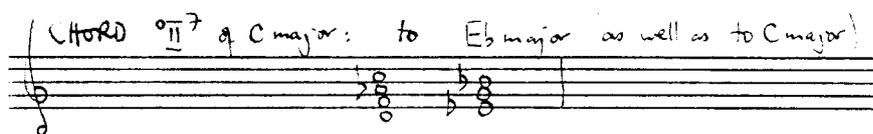
The next chapter of importance for present purposes is chapter XIV which deals with modulation. Several different methods are discussed. Firstly the use of chords common to two keys, dominant 7ths and sequences are mentioned; these may be passed over as unremarkable. Then the treatise deals with the use of altered chords which assume a new function, in particular chords whose 5th degree is flattened. Two examples follow:

1. "Les accords I , IV , V , ayant les qualités tonales et modales de I doivent être considérés comme tels et en remplir le rôle" (p.153). This implies great ease of modulation, to the flattened leading note, flattened mediant or subdominant.

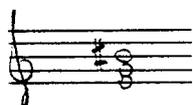
2. Les accords

$^{\circ}\text{ii}$, $^{\circ}\text{iii}$, $^{\circ}\text{vi}$ } ayant le { $^{\circ}\text{ii}$, $^{\circ}\text{vii}$, $^{\circ}\text{ii}^{\circ}$, $^{\circ}\text{vii}^{\circ}$
 $^{\circ}\text{ii}^{\circ}$, $^{\circ}\text{iii}^{\circ}$, $^{\circ}\text{vi}^{\circ}$ } caractère de

en remplissent le rôle et modulent dans le ton de la seconde inférieure de leur fondamentale qui devient sus-tonique, ou dans le ton de la seconde supérieure de leur fondamentale, qui devient sensible" (p.153). Again flexibility of modulation is implied, and it is important to realise that chord $^{\circ}\text{ii}^{\circ}$, $^{\circ}\text{iii}^{\circ}$, $^{\circ}\text{vi}^{\circ}$ and $^{\circ}\text{vii}^{\circ}$ are all half-diminished seventh chords, thus corroborating the view put forward in chapters 1 and 3 of this thesis that the half-diminished seventh was exploited consciously by Fauré as an ambiguous harmony. According to this section of the treatise, the half diminished seventh may be used as follows:



Modulation by chords of the chromatic scale is then considered: for example, chord \flat III of C major has the following functions, and may be used to move to these keys accordingly: tonic of $D\flat$ major, subdominant of $A\flat$, dominant of $G\flat$ (major or minor mode), submediant of F minor. Another modulating device mentioned is enharmony, the concept of which is extended interestingly in a section entitled "Accords supposés" (p.159): here the unequivocal notes of a chord may be reinterpreted as equivocal; $C\sharp$ may be seen as B^* , for example, making the major chord C major (chord I in C) into the following



; thus it becomes chord \sharp of D major, and may move to D major. This is an interesting example, in view of the significant occurrence of parallel movement in Fauré: is it possible that, when Fauré used this kind of progression, he was justifying it by means of reinterpreting an unequivocal note as ambiguous?

Lefèvre's treatise embodies many harmonic principles which were dear to the mature Fauré. The clearest example is its insistence on the tonic as not only the most important chord in the major or minor mode, but the central focus of harmony, towards which any facet of harmonic study must be directed. The steadfastness with which Fauré clung to this principle is well known; indeed in certain small-scale works, such as *Le Don silencieux* op.92, the tonic is such a stable point of reference that wide-ranging harmonic excursions can

occur within a short time-span. It is also interesting to note the appearance of the 'moral' element in harmony, remembering Koechlin's remarks on Fauré's music as carrying an essentially moral message³ (even if the term is used in a slightly different sense). The general work methods of the treatise, wherein the student was often obliged to go back over material several times in order to correct mistakes, evidently had a strong effect on Fauré, who, as we know, continuously re-worked material⁴. Again, the emphasis placed upon alterations of a semitone to chords is reflected in Fauré's late works most clearly, and the possibility of introducing chromatic alteration to a chord without necessary influence on the overall tonality, which the treatise emphasises, is reflected in Fauré's entire output.

However, Fauré's originality as a composer is by no means based on his training in harmony. The major/minor exclusiveness of Lefèvre's treatise is foreign to Fauré, and the suggestion of the major 7th to be a bitter sound (Chapter IV) is certainly not reflected in his music. It is to his training in plainsong accompaniment, and more importantly, to his encounter with the great Renaissance polyphonists, that we must look for the basis of modal influences which, synthesised with his harmonic training, endowed his musical language with such originality.

The very fact that training was given in the accompaniment of plainsong at the Niedermeyer School places Fauré's musical education in a unique position, compared to the more traditional, operatically-based methods encountered by his Conservatoire contemporaries. The *Traité théorique et pratique de l'accompagnement du plainchant*, published in 1857 by Niedermeyer and Joseph d'Ortigue, shows the methods of teaching to which the young Fauré was exposed, and there is no doubt that his early proximity with the combination of modes and harmony constitutes one of the roots of his individuality. In conjunction with his studies in plainsong accompaniment, his studies of Renaissance church music related principally to that period of the Renaissance when the vertical aspect of music was beginning to assert itself as a factor in the compositional process, with the modes becoming subject to influences which would eventually lead to their being superseded. His use of modality is based upon that period, not upon earlier Renaissance music, in which modal writing was of a more strict nature; it is not surprising, therefore, to discover that the modal element in his music cannot be reduced to the status of a method, but is more the natural result of exposure to music of the Late Renaissance, which was itself less rigorous in its application of modal theory.

The main melodic differences between modes and diatonic scales affect the 3rd, 6th and 7th of the scale, and

Fauré's music abounds with examples of flattened 7ths and sharpened 4ths within the major scale, and major 6ths in the minor scale. Examples written purely in one particular mode may also be found, but more often his music is influenced in a way which combines tonality and modality, working harmonically at cadences, for example, as Françoise Gervais has illustrated, or melodically, in the course of an otherwise diatonic line. No song is entirely modal melodically, although modal influences may be found in almost every one, from the Aeolian influence in bars 12-13 of *Sérénade toscane* op.3 no.2 (1878?) to the Lydian element in bar 4 of *Diane, Séléné* op.118 no.3 of 1921. One particularly interesting aspect of the modal aspect is his fondness for the Phrygian mode, furthest in character from the major or minor scale, with its opening semitone and resulting whole-tone element:

Fauré Dans la nympheé op.106 no.5 (1914); bar 13.

F minor F Phrygian

es - pi - - re - - pas - fois, la nuit, dans un é - clair, Elle ap - pa - raît, - les yeux ou - verts

es bi - en - do - my

found in which keys a third apart occur in close proximity, for example in *Green* op.58 no.3 (1891), bars 1-3, in *N'est-ce pas ?* op.61 no.8 (1893), bars 9-12, and in the following extract from *Puisque l'aube grandit*:

Fauré *Puisque l'aube grandit* op.61 no.2 (1893);
bar 2.

The image shows a musical score for the second bar of 'Puisque l'aube grandit' by Fauré. It consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef and contains the lyrics: 'Puis - - que l'aube gran - dit, puis - que voi - ci l'au - ro - -'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex harmonic structure with many accidentals and a triplet in the right hand.

However, the evidence of this one letter is insufficient for the deduction to be made that the above procedure was part of Fauré's general technique, even if it is likely that its use extended beyond the above examples. He must certainly not have been blind to the fact that the scale he mentioned was a transposition of the Lydian mode, and it is likely that scales, which are neither Gregorian modes nor diatonic, are composed of modal elements. For example, the following scales are often found as a basis for cadential harmonies, as well as making appearances in melodic lines:

The image shows two musical scales on a single staff. The first scale is a transposition of the Lydian mode, and the second scale is a diatonic scale.

If we examine the first five notes of the first scale, they conform to the 4th diapente species of the Mixolydian mode, as well as to the major scale; the remaining notes E-A are the 2nd diatessaron species of the Phrygian mode. This gives us a composite scale based upon Renaissance practice; similarly the second scale, above, is the 3rd diapente species (Lydian mode) combined with the 1st diatessaron species (Dorian mode). Renaissance music of the period with which Fauré would have been familiar was at a stage of development where this form of modal mixing was in evidence, and it is highly possible that his composite scales are based upon the practices he observed in the music of Palestrina, Victoria and Lasso. A desire has been shown by some commentators to explain his modality by reference to a number of entirely new modes, original in invention and not based upon Renaissance practice. This tendency is particularly manifest in the generally excellent *Étude comparée des langages harmoniques de Fauré et de Debussy* by Françoise Gervais⁷. Discussion of her entire thesis is inappropriate here, but I should like to examine certain points which may serve to crystallise the question of modality in his melody and harmony.

In addition to several "échelles non classées" which Dr Gervais traces, the presence of the "échelle à trois formes" is much discussed (p.39ff). This three-pronged mode is as follows, and it will be noted that

the second two examples appear in the previous musical example :



the familiar melodic minor, but used modally, there being no obligation for the 6th degree of the scale to rise.



which Dr Gervais calls the "plagal" of the preceding scale, also known as the "majeur-mixte".



and incidentally the 64th of the Hindu carnic modes, which entitles it to the name 'Vachaspati'.

Two points may immediately be made, namely that these are three different modes, not three forms of one mode (unless we call the Gregorian modes the "échelle à six formes"), and that, consequently, scale (b) is not the plagal of (a), since its final is A not D. Also, the similarity between "majeur-mixte" and 'Vachaspati', whose main use for Fauré is in oscillating dominant seventh chords is such that one hardly sees the need to name a new mode; Dr Gervais admits that Vachaspati is used mainly harmonically (her examples of its melodic use seem questionable, to say the least), and when she introduces examples of Vachaspati in sequence with itself, producing as in *N'est-ce pas ?* op.61 no.8 (1893), at bars 31-34, several dominant sevenths in succession, the confusion between Vachaspati and majeure-mixte is complete, since the same passage could be just as easily explained in terms of the latter scale.

The harmony derived from modal scales is also much discussed by Dr Gervais. Her attitude seems to be that Fauré's harmony may be fully explained in terms of modal or tonal practices, and that no purely harmonic devices occur, such as the use of parallel harmony: she regards parallel harmonic movement, which is seen as atonal and amodal, as an impossibility in Fauré (save in sequential passages where the music rises by semitones, as in the *Vocalise* of 1906). The evidence of many passages would seem to refute this claim; an early example of parallel harmonic movement occurs in the First Piano Quartet:

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 34.



If we regard Fauré as a harmonist, as do all authorities on his music, and indeed as Dr Gervais does, then we must be prepared to explain his harmony in purely harmonic terms where necessary. Many writers have too directly opposed his musical language to that of Debussy, the purist versus the hedonist. Nevertheless, remembering Fauré's remarks, often-quoted, that "L'art a (donc) toutes raisons d'être voluptueux"⁸, is it not natural that we will find

instances of sound used for its own sake in his music ? Certainly these are considerably fewer than is the case with Debussy, but nevertheless they form a significant aspect of his style. In addition to parallel shifts of harmony, it is not difficult to find examples of sounds used for effect: the half-diminished seventh is used to express anguish in *Au Cimetière* op. 51 no.2 (1888) and *Prison* op.83 no.1 (1894), and he is evidently taking delight in the sound of the broken chords in the *allegro* section of the Seventh Nocturne:

Fauré Seventh Nocturne op.74 (1898); bar 39.



One more point I should like to raise in connection with Dr Gervais's thesis concerns the relatively small interest she takes in the augmented triad. She seems unwilling to recognise its various ambiguous functions, and at times this leads to explanations of musical examples which are rather less than accurate. For example, she describes the following progression as moving "par fondamentales conjointes":

Fauré Pénélope (1912); Heugel vocal score, p.140.

U - lys - se s'ar - rê - ta dans un port de la Grè - ce

The fundamentals here are presumably E \flat , D and C; but the augmented triad has no specific root, only by the notation could it be concluded that E \flat is the root of the first chord, and the dominant of C minor is also strongly suggested. The dynamic aspect of the augmented triad is ignored, and this is also the case in example 125 of Dr Gervais's thesis, where she even places brackets around the notes which define the augmented triad, because they are notationally foreign to the mode she is illustrating (Vachaspati):

Fauré Pénélope (1912); Heugel vocal score, p.59.

Et les doigts de l'au - rore ont é - veil - le sou - vent La jo - rêt

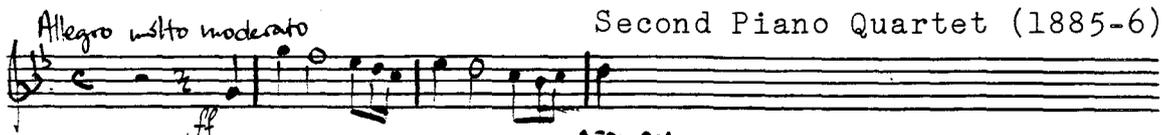
The augmented triad was used from an early stage in Fauré's development as a harmonic device for modulating, and thus it is dangerous to suggest that its presence may be merely an incidental feature of a particular passage. Dr Gervais's attitude, to summarise, seems to be that all Fauré's harmonic processes are governed either by tonality or modality (whether the modes be Gregorian or non-Gregorian), and that no non-tonal procedures are used. It is certain that his music is almost never atonal, but nevertheless it has been shown that procedures such as parallel harmonic movement and the emphasis of a chord purely for the sake of its sound, are present to a degree, and should not be ignored merely in order to make out a clear case. My own view on the specific question of modality is that the Gregorian modes alone provided the basis for any new scales which he introduced, by combining elements from different modes, and that the additional modes which Dr Gervais points out were not conscious elements. Fauré's entire outlook inclined him towards an acceptance of the past, and a development of already existing notions; the idea of 'neo-modes', such as the "modes symétriques" which she mentions (p.44), seems anachronistic and incongruous.

By what particular means does modality make itself a part of Fauré's style? Clearly there are influences on melody and on harmony, although these are manifestations of a single process which affects both areas; usually

where modal influence occurs it affects simultaneously the individual line and the vertical aspect. There is a strong modal element in the majority of Fauré's principal themes, both in songs and in chamber works, although in piano works the diatonic influence appears stronger. The openings of many of the important chamber works illustrate this direct influence:

Allegro molto moderato First Piano Quartet (1876-9)

 AEOLIAN

Allegro molto moderato Second Piano Quartet (1885-6)

 AEOIAN

Alto moderato First Piano Quintet (1887)
p dolce e cantando

 AEOLIAN DORIAN

Second Piano Quintet (1919-21)
Allegro moderato

 AEOLIAN "modulation" via Ab to Eb LYDIAN

Piano Trio (1922-23)
Allegro, ma non troppo

 D AEOLIAN A AEOIAN

String Quartet (1923-24)
Allegro moderato

 PHRYGIAN

The reason for the piano works demonstrating on the whole less modal influence may be that his piano works are the continuation of a tradition, more than is the case with the songs (the *mélodie* was a relatively new form) or chamber works, which were composed in the context of the general renewal of interest in chamber music which followed the Franco-Prussian war, demonstrated by the founding of the Société Nationale. With early piano works in particular, the influence of Schumann, Mendelssohn (the Mendelssohn of the *Variations sérieuses* of 1841) and Chopin is felt, and Fauré's development from that tradition may have admitted a rather smaller degree of influence from modality.

A favourite device derived from modality consists of following a phrase with diatonic melody and harmony by the same phrase altered to place it in a modal context. There is an early example in *Sylvie* op.6 no.3 (1878) at bar 15ff, and *La Fée aux chansons* provides an equally subtle example: the opening melodic phrase (bars 5-11) begins firmly in F major, slipping at the end into D major; at bar 24 the same phrase appears in F Aeolian⁹, and this time moves to D♭ which, because of the properties of the preceding Dorian mode, is D♭ Lydian, incorporating G♯ :

Fauré La Fée aux chansons op.27 no.2 (1882).

5 *p* e *leggiero*

Il é-tait u-ne fa-ë D'her-be fol-le con-jé-e Qui cour-rant les buis-sans

F major ————— D major

24 *p*

Lors-que geais et li-not-tes Fai-saient des fausses no-tés en ré-ci-tant leurs chants

F Aeolian ————— D \flat Lydian

It is this ease of movement between modes and diatonic keys, and even between different modes, which we may regard as one of his most remarkable achievements, bringing enrichment to his musical language and giving it an increased power of suggestion, whilst at the same time allowing him to maintain a strong syntactical element in the compositional process. Often he allies a modal to a

tonal element, as in *Nocturne* where the first 5th of the melody is part of the major scale, and the four notes from dominant to tonic are the 2nd diatessaron species, from the Phrygian mode, accompanied by harmony derived from that mode.

Fauré *Nocturne op.43 no.2 (1886); opening.*

Andante
douce
La nuit, sur le grand my- ste- re, entr'ou- vre ses é- crins bleus;
E♭ Phrygian E♭ major

Modality and tonality again interact in the following extract from *C'est l'extase*: the main tonality, D♭ major, is interrupted by two bars which may be seen as D♭ Dorian (certainly the vocal line suggests this) or as F♭ Lydian:

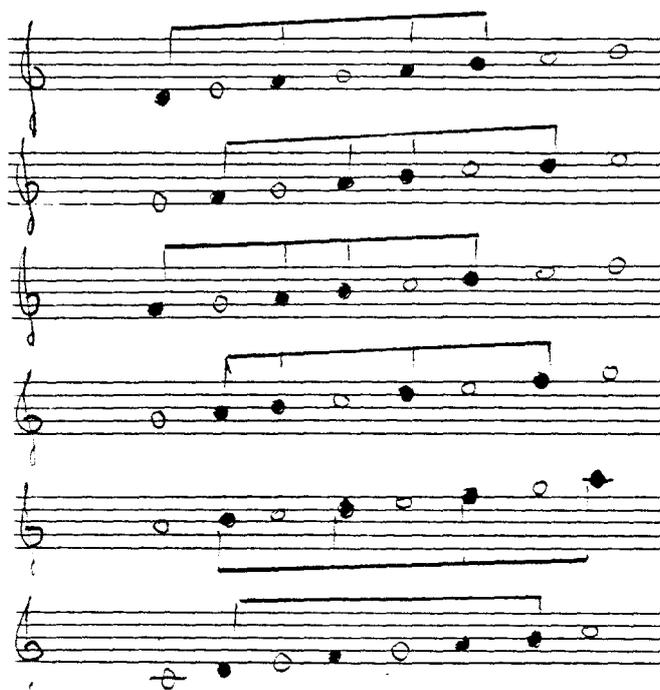
Fauré *C'est l'extase op.58 no.5 (1891); bar 7.*

amou- reu- se C'est tous les fris- sons des bois
mf

F \flat is the more obvious fundamental for bars 8 and 9, but its strong links with D \flat Dorian facilitate the move back to D \flat major, and offer an explanation of many similar passages in which keys a minor 3rd apart are juxtaposed. Cadential figures, in the late works especially, often rely on a modal implication to avoid the obvious, and a fine example occurs in the Thirteenth Nocturne, where the Phrygian mode influences both the melody of the bass-line and the harmonic argument:

Fauré Thirteenth Nocturne (1921); bar 47.

There are hints here of the half-diminished seventh chord being used as a dominant. Fauré's use of modes makes the presence of the half-diminished seventh a likely event, since it is a prominent harmonic unit, if we derive harmonies directly from the modes, as Fauré undoubtedly did:



The frequency of occurrence of the half-diminished seventh in Fauré is thus easily understood, since it marks a point of similarity between tonal and modal harmony: not only can it be derived from tonality, and act ambiguously within that system, it occurs just as naturally in harmonic elements based upon modes. Examples of the half-diminished seventh used in a tonal/modal context are given in Chapter 3, and it is this double-derivation which differentiates the chord as used by Fauré from its use by Debussy and Wagner, for whom the chord has stronger extra-musical connotations; for Debussy it often evokes a certain imprecision of atmosphere, and for Wagner the chord seems to possess Baudelairean "correspondances". Given that modality was a system used specifically in religious music, it would not seem unreasonable to expect

a degree of modality in Fauré's own church music. Scrutiny of these works reveals surprisingly little modality, however, and the sacred music, including the *Requiem*, is characterised by a simplicity of rhythm and melody untypical of the rest of his output. Touches of modality exist: the *Requiem* contains an Aeolian melody in the *Kyrie*, and alternates major mode and Mixolydian in the *Sanctus* (at bar 11ff); the *Ave Maria* op.93, composed partly in 1877 and completed in 1906, contains a passage in which the major key and Lydian mode alternate (with a sequence leading to the same passage transposed up a minor 3rd), making us wonder if this is one of the more recent elements of the composition, not one of the 'parties qui datent de 30 ans'¹⁰ :

Fauré Ave Maria op.93 (1877, 1906); bar 21.

The musical score shows two vocal parts and piano accompaniment. The Soprano 1 part is marked 'dolce' and the Soprano 2 part is marked 'doux'. The lyrics are 'Be-ne-dic-ta tu in mu-li-a-mi-bus,' for Soprano 1 and 'Be... ne-dic... ta tu-' for Soprano 2. The piano accompaniment features a sequence of chords that alternate between D major and D Lydian. The score is written in G major (one sharp) and 4/4 time.

This is one of the most successful occasional church compositions, but neither here nor in any other sacred work can modal elements be said to play a major part.

Perhaps one reason for this would be the fact that Fauré was so aware of the style of church composition of the day, as a professional organist and choirmaster, that his own style of religious composition was conditioned accordingly; certainly his church music style is not far from that of Gounod. His own view concerning the composing of religious music is to be found in his article 'Souvenirs' published in the *Revue Musicale* in October 1922¹¹:

"Quelle musique est religieuse ? Quelle musique ne l'est pas ? Essayer de résoudre la question est bien hasardeux, attendu que si profondément sincère que soit chez un musicien le sentiment religieux, c'est à travers sa sensibilité personnelle qu'il l'exprimera et non d'après des lois qu'on ne saurait fixer. Toute classification dans cet ordre d'idée m'a toujours paru arbitraire. Affirmerait-on, par exemple, que telles compositions religieuses de César Franck parmi celles qui s'épanouissent le plus haut, jusque dans le frissonnement des ailes séraphiques, soient, en raison de leur suavité même, absolument exemptes de sensualité ?"

These remarks leave a fundamental question unresolved, however: if there are no fixed laws governing the composition of religious music and if, as any other music, it is expressed through the sensibility of the composer, why then does his sacred music differ to such a significant extent from other works ? It possesses in particular a rhythmic simplicity which sets it apart from the rest of his output, and contains harmonic mannerisms, such as the modulation to the mediant major, which occurs in the early *Ave Maria* of 1871 (bar 9) as well as in the *Pie Jesu* from the *Requiem* (1887; bar 2-3)

and in the following extract from the *Sanctus* of the *Messe basse*:

Fauré Messe basse Sanctus (1881); bar 3.

The musical score consists of three staves. The top staff is for Soprano 1, the middle for Soprano 2, and the bottom for Piano. The key signature has one sharp (F#) and the time signature is 4/4. The tempo/mood marking is 'dolce'. The lyrics for Soprano 1 are 'Sanctus, - Sanctus Sanctus - Do-mi-nus'. The lyrics for Soprano 2 are 'Sanctus Sanctus'. The Piano part has a dynamic marking of 'p' and a fermata over the first two measures.

The development of modal influence in Fauré's music is difficult to trace. The early appearance of the Lydian element in *Lydia* (c.1870) was surely a deliberate musical pun, and is not a particularly subtle example of his modality. Perhaps his style was not, at that stage, ready for the assimilation of such a strong modal element as the sharpened 4th of the scale, although there is a Lydian influence in the final bars of the very early *Romance sans paroles* op.17 no.1 (1863?); 'minor mode' elements, from Dorian and Aeolian in particular, are more easily incorporated into the early works, such as *Après un rêve* (1878?), *Automne* (1878), *Le Voyageur* (1878?) and the First Piano Quartet (1876-9 and 1883). From the early 1880s onwards modality occupied an increasingly prominent place in Fauré's compositional thinking, with

the Mixolydian mode figuring significantly in *Chanson d'amour* op.27 no.1 (1882) at bars 9-10, and *La Fée aux chansons* op.27 no.2 including an interesting modal example (already discussed on p. 91). The Third Impromptu contains a remarkable passage, modal both in melody and harmony, and modulating from one mode to another: for the first seven bars of the following extract, the music is Aeolian in melody and harmony, ending with a half-diminished seventh chord which is VI^7 altered in $A\flat$ Aeolian, and may be seen as IV^7 in $C\flat$ Lydian, for there now follows six bars in $C\flat$ Lydian, modulating, again via a half-diminished seventh (IV^7 in $C\flat$ Lydian and II^7 in $E\flat$ minor), to $E\flat$ minor:

Fauré Third Impromptu op.34 (1883); bar 53.

Alto meno mosso
p espressivo
simili

$A\flat$ AEOLIAN ————— $F\flat$ —

p sempre

$C\flat$ LYDIAN ————— $F\flat$ - $E\flat$ minor —

Using enharmony and a semitone shift, (B \flat -B \natural), this music is followed by a passage in B Mixolydian (strongly suggesting, but never stating, E major), and again (at bar 76) the half-diminished seventh is used to modulate, this time back to the starting point, A \flat Aeolian; in this instance it may be said to be III⁷ in B Mixolydian, and is re-interpreted enharmonically, D \sharp F \sharp A \natural C \sharp \rightarrow E \flat G \flat B \flat D \flat , acting thus as a 'Phrygian dominant'. This ease of assimilation of modality may also be seen in the Second Piano Quartet (1885-6?), which introduces a modal element into most of its main themes, as well as including modal harmony of a more subtle and complex nature than that of the First Piano Quartet, notably in the final bars of the 3rd movement, where E \flat Phrygian is clearly interwoven with the tonic key of E \flat major, as the first violin and cello lines illustrate:

Fauré Second Piano Quartet op.45 (1885-6?);
3rd movement, 6 bars from the end.

The image shows a musical score for violin and cello. The violin part is in the upper staff and the cello part is in the lower staff. Both parts feature a melodic line with a Phrygian mode (E-flat major with a lowered second degree, D-flat) and a half-diminished seventh chord (E-flat major triad with a lowered seventh, D-flat). The music is marked 'pp' and 'tempo'.

In *Les Roses d'Ispahan*, composed two years prior to the Second Piano Quartet, occurs the following harmonic progression, already mentioned in Chapter 1¹², the first manifestation of a Fauré fingerprint which was to be developed throughout the next three decades:

Fauré Les Roses d'Ispahan op.39 no.4 (1884); bar 16.

Handwritten annotations: *cresc poco a poco* (above vocal line), *cresc poco a poco* (below piano accompaniment).

Lyrics: On est un peu - un peu moins gai, on est un peu - un peu moins dou - ce.

It is this form of progression, two dominant sevenths in alternation, which Françoise Gervais observes to be derived from the 'Vachaspati' mode, although in the light of the discussion earlier in this chapter, it is open to consideration that the progression was either conceived purely as a harmonic event, or is derived from a mode based upon Renaissance practice. Whatever the case, the progression became a favourite one; it appears increasingly in his mature works, in passages such as the following, from *Les Heures de la nuit*, part of the incidental music for *Caligula*:

Fauré Caligula op.52 (1888); *Les Heures de la nuit*,
bar 24.

Handwritten annotations: *cresc* (above vocal line), *cresc* (below piano accompaniment).

Lyrics: Jus-qu'à ce - ment où com - me un ve, la blanche au - ro - re nous en -

Harmonic progression labels: G dom7[#], F dom7[#], G dom7[#], F dom7[#]

By extension, this progression becomes the basis for sequential passages, and the chords lose the obligation to be a tone apart; they may be separated by a semitone, as in the *Vocalise* of 1906 (bar 26), or a combination of tone and semitone, as the following sequence shows:

Fauré Eighth Barcarolle op.96 (1908?); bar 59.¹³



The dominant seventh, thus modally derived and losing its conventional dominant function, is a central harmonic feature of *Pénélope* and combines with several other harmonic fingerprints, notably the augmented triad, to produce a passage which Vladimir Jankélévitch expressively describes as "Cette densité sans fissures, cette plénitude dans la continuité"¹⁴, where every degree of the scale seems to carry equal weight; this is in fact the same example as that which for Françoise Gervais, serves to illustrate sequence using 'Vachaspati', and is quoted on p. 88 .

The following example from *Pénélope* again demonstrates the dominant seventh in sequence, and, in common with the previous extract from the Eighth Barcarolle, also shows the presence of another important modal element, the

Lydian appoggiatura:

Fauré Pénélope (1907-12); Heugel vocal score
p. 95.



The Lydian appoggiatura, that is simply the presence of the sharpened 4th of the scale as an appoggiatura to the major 3rd, has long been noted as a significant aspect. It began to make appearances early in his output, and a particularly fine example is to be found in the First Piano Quartet:

Fauré First Piano Quartet 1st movement (1876-9);
bar 65.

The following is a possible analysis of the passage: E \flat Mixolydian forms the harmonic basis of the first bar, and E \flat Dorian of the second, with chord VI in E \flat Dorian being a chord of C \flat major; the F \sharp appoggiatura allows the bar to be interpreted also as C \flat Lydian. The move back to E \flat major is accomplished via the ubiquitous

half-diminished seventh chord, which, as II^7 in E_b Dorian, moves easily to the tonic major.

Although examples of the Lydian appoggiatura may be found in works from the First Piano Quartet onwards (*Pavane* op.50 (1887) at letter D; *La Lune blanche* op.61 no.3 (1893), bar 25, for example), it is generally true to say, as does Françoise Gervais,¹⁵ that it is after the turn of the century that the sound begins to figure most significantly, occurring for example in *Le Don silencieux* op.92 (1906) at bar 4ff, and in *L'Aube blanche* op.95 no.5 (1908) at bar 12ff (where it occurs in sequence); in *Pénélope* it is often found in conjunction with the dominant seventh chord, as in the previous extract from that work (p. 103)¹⁶. Also in *Pénélope*, the Lydian appoggiatura follows a major seventh chord, and the following example, incorporating this progression, is charged with passion of a kind rare in Fauré's music:

Fauré *Pénélope* (1907-12); Heugel vocal score, p.98.

Euryclée

Je - tous - je... en te voy - ant... je deu - re mal - gré moi!

The use of the Lydian 4th in conjunction with other Fauré 'fingerprints' is typical of his self-nourishing style; the fact that these elements continue as part of his style throughout decades of composition provides a connection with the past which he always seemed to crave, and their combination in later works is evidence of development and innovation. Indeed the very use of modes may be seen as a symbol: his desire to find an unshakeable foundation, his love of the past, and his fundamental traditionalism all imply this. Better to build upon the foundations of the past, steady and impregnable, than in the present, for which he often showed disdain if not contempt, also distrusting modern music in which he could not see links with the past. The Niedermeyer School provided such an initiation into antiquity for all who studied there, and it is fortunate that Fauré's natural inclination, away from the immediacy and worldliness of the present, was fuelled by his teaching, enabling him to construct his own highly personal edifice upon the foundations of the past.

Chapter Three

Equivocacy : Some Specific Harmonic Processes

In this chapter it is proposed to look in greater depth at the use of the half-diminished seventh chord in particular, and also to discuss Fauré's methods of working within tonality using enharmony and other ambiguous chords. The mature and late works will be discussed in more detail than early compositions, which on the whole yield fewer examples of harmonic equivocacy. During the course of this chapter the following question will inevitably arise : were ambiguous chords used *consciously* by Fauré as active agents, or is their presence an incidental feature of his developing style ? Questions of this nature arise in discussion of the work of many artists : in answering them in relation to Fauré, I would reiterate that analytical processes of the kind used in this thesis (and, I believe, of any kind) are descriptive devices rather than pseudo-magical revelatory processes : we require to have intuitions and feelings about Fauré's intentions as an artist, which we hope will be elucidated by description of his music. Whether or not the half-diminished seventh, or the augmented triad, were consciously exploited for their inherent ambiguity is dangerous to state as fact. It would however seem ridiculous to affirm the contrary, and our musical intuition would seem to support the idea that their presence and their development in his oeuvre are not accidental. Whichever view is held, it is true

that study of the different uses of ambiguous chords does provide a useful record of the composer's development, offering concrete examples which illustrate that development at a fundamental level.

Let us take, as a starting point for this chapter, the year 1887. It marks a period in Fauré's life when he had reached maturity as a man and as a composer : he had married, moved house from the Avenue Niel to a much more impressive building in the Boulevard Malesherbes, produced one son and would shortly produce another. Works already completed include the Second Piano Quartet, the Second Symphony in D minor (now destroyed except for two first violin parts¹) and *Pavane*, his op. 50. We have seen, in chapter 1, that he used the half-diminished seventh in many compositions up to 1887, notably in songs such as *Notre amour* op. 23 no. 2 of about 1879 and in the Second Piano Quartet². The tendency up to 1887 was for the half-diminished seventh to appear as II^7 , as VII^7 , or as a dominant 9^{th} of the dominant moving either to a tonic $\overset{6}{4}$ or to the dominant : all these processes appear in the slow movement of the First Violin Sonata op. 13 of 1875-6³. The keys being approached, in this early period, by means of the half-diminished seventh, are often closely related to the tonic, but hints do appear of the expansion of the concept of modulation which Fauré developed in his later career : the magical opening of the development section in the first movement of the First Piano Quartet

for example, contains a very unorthodox use of the half-diminished seventh for the time, the chord being used in a transition from E \flat major to G major:.

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 73.

G \flat 7 ——— D dominant ——— G major

Occasionally the half-diminished seventh appears preceding a dominant chord, and sharing the same bass note, as in *La Naissance de Vénus* op. 29, at bar 241, where, after C major harmony, Fauré uses chord B \flat 7 (as VII \flat 7 of C) before B \flat 7 in a move to E minor, smoothing the harmonic flow; *La Fée aux chansons* op. 27 no. 2 presents a very similar example:

Fauré *La Fée aux chansons* op.27 no.2 (1882); bar 50.

E \flat maj 7 \flat ——— A \flat 7 ——— A dom. 7 \flat ——— D maj.

In the latter half of the decade, however, and in the first years of the next, Fauré's musical language gained a maturity and breadth of scope hitherto not present. Doubtless his personal circumstances had much to do with this: the death of his parents, marriage and the birth of his sons, intense pressure of work, all must have forced Fauré to the realisation of his own maturity; and the unique release afforded by his six-week-long Venetian 'séjour', in 1891, gave him the respite necessary to consolidate and to summon fresh energy.

A good example from the late 1880's of Fauré's confidence in modulating may be found in *Larmes*, of 1888. Here the music oscillates between G major and E dominant seventh, with the half-diminished seventh the only linking harmony:

Fauré *Larmes* op.51 no.1 (1888); bar 9.

ton doux pa-ys les pa-rents loin-tains ta fi-an-cé - - e Mol

Gmaj - Bbd - E dom7^{#9} Bbd — G# minor

As we see from the final two bars of the above extract, Fauré also chooses the half-diminished seventh to move to a key which bears little relation to the preceding music. *La Rose*, of 1889-90, shows how well Fauré uses the half-diminished seventh to suggest without being explicit; after the opening bar, no key is established unequivocally (even the tonic of the opening bar is soon quitted), but A minor, C major and E minor are all hinted at, simply by means of the half-diminished seventh:

Fauré *La Rose* op.51 no.4 (1889-90); opening.

The musical score shows the opening of 'La Rose' by Fauré. It is in 4/4 time and marked 'Andante'. The vocal line begins with the lyrics 'Je di-rai la Rose aux plus garcis- aux.' and 'La Rose est le souf- fle en- bau- mé des Dieux'. The piano accompaniment features a half-diminished seventh chord in the first bar, which is identified as Bbd in the analysis below. The score includes performance markings 'dolce' and 'meno dolce'.

The fusion of modality and tonality which appears less, on the whole, in the early than the mature works, is by the late 1880's a permanent feature of Fauré's style. The opening bars of *Clair de lune* op. 46 no. 2 make use of the Dorian mode, and the half-diminished seventh appears as VI⁷ in B \flat Dorian:

Fauré Clair de lune op.46 no.2 (1887); opening.

Andantino quasi Allegretto



G\♯

At this point it is apposite to widen the discussion, and to introduce comparison of Fauré's techniques with those of Debussy, particularly with reference to ambiguous chords. Debussy's harmonic vocabulary is, in many respects, similar to Fauré's, although his use of that vocabulary, in his mature works especially, differs markedly from Fauré's, whose style is less overtly sensual, and more reasoned. Debussy's early compositions, however, show distinct Fauréan influence: consider the similarity between, to take the most obvious case, Fauré's *Clair de lune* and the following extract from the *Prélude* of Debussy's *Suite Bergamasque*; Fauré's song predates Debussy's *Suite* by three years:

Fauré Clair de lune op.46 no.2 (1887); bar 18.



Jou - ant du luth

Debussy Suite Bergamasque; Prélude (1890); bar 33.



Upon closer scrutiny, Debussy's early piano works, those written around 1890, reveal several Fauréan influences. The first of the *Deux Arabesques* of 1888 has very much the form of one of Fauré's early Nocturnes, tripartite with a cadence in the tonic key at the end of the first section, and a contrasting central episode. Fauré's harmonic processes can be seen in both of Debussy's *Arabesques*: the half-diminished seventh appears from bar 12 onwards in the first, and the second surely owes this progression to Fauréan influence:

Debussy Second Arabesque (1888); bar 20.

C#\d

Of course, Debussy quickly outgrew these early influences. But he continued to use the half-diminished seventh, and also the augmented triad, as elements of his mature style. The augmented triad, which Fauré used tonally (even if it is used primarily to blur the edges of tonality, and to move freely within it), is exploited by Debussy for its inherent independence of tonal implication:

Debussy Voiles (Préludes, book 1 no.2), (1909);
bar 17.



Again, the half-diminished seventh functions outside tonality for Debussy, and is a favoured sound throughout *Pelléas et Mélisande*, just as it was for Wagner in *Tristan und Isolde*:

Debussy *Pelléas et Mélisande* (1892-1902); Act II Scene 2.

GOLAUD

Qui y a-t-il Né-li-san-de?

F \ d _____

If, from that early Fauréan influence of the late 1880's, Debussy followed a completely new path, Fauré was already sure of his direction, and his next important works, the *Cinq mélodies 'de Venise'* of 1891 and *La Bonne Chanson* of 1892-4, represent a significant step forward. The *Venise* cycle was Fauré's first true song cycle, remarkable for the theme which pervades the music, unifying by suggestion rather than assertion. Vladimir Jankélévitch expresses the idea evocatively: "Le thème "de Venise"... est plus léger qu'un nuage, plus rapide qu'une pensée, plus fugitif qu l'haleine d'une femme inconnue...."⁴

La Bonne Chanson is the summit of Fauré's association with Verlaine. It was a paradoxical match in many ways, the absinthe-sodden Verlaine and the eminently respectable Fauré; but in *La Bonne Chanson* Verlaine gives voice to his yearning for purity of mind and body; his whole poem is "un immense espoir"⁵. And thus Fauré meets him half-way, for this song cycle reveals an extrovert, almost effusive Fauré, who perhaps is giving voice to his own longing for the frank and open expression of emotion.

Emma Bardac has been mentioned⁶ as the subject in Fauré's mind, and their collaboration during the creation of the cycle is well-documented; but does the cycle not express a more universal longing for emotional freedom? More than any other work, *La Bonne Chanson* justifies Vladimir Jankélévitch's claim:

"Derrière le Fauré des familles, il y a probablement un artiste sensuel.... sa pudeur, comme celle de Racine, (suppose) une sorte de véhémence réprimée".⁷

From his earliest attempts up to the early 1890's, Fauré demonstrates an ever-increasing ability to convey subtleties of expression, relying on a relatively small number of rhythmic, formal and harmonic ideas which have intrinsic potential for development, gradually bringing more refinement to the setting of a poem, for example, through more discrimination in matters of harmonic movement. With the *Venise* cycle, and even more with *La Bonne Chanson*, this steady development reaches a peak. The composition of *La Bonne Chanson* is more closely worked and more involved than has ever yet been the case, the harmonic language more complex. The half-diminished seventh plays an essential part in both these cycles, which contain Fauré's most intricate progressions to date (the chord occurs twenty-three times in the final song of the cycle alone), and the variety of functions it fulfils is astonishing.

We have now reached the stage where modal elements are introduced into his harmonic processes as a matter of course, not tentatively and self-consciously as, for example, in *Sylvie* of 1878. One harmonic device which henceforth occurs regularly is the progression using chord I and IV⁷ of the Lydian mode (IV⁷ Lydian being a half-diminished seventh, here in the context of G♭ major):

Fauré Green op.58.no.3 (1891); bar 18.

Ré-ve des chers ins-tants

B♭/d
(IV⁷ LYDIAN)

The opening of *Donc, ce sera par un clair jour d'été*, op. 61. no. 7, is another case of the Lydian mode producing a half-diminished seventh: chord I and IV⁷ Lydian alternate in the opening arpeggios of the song, conveying perfectly the open, sun-drenched atmosphere of the poem:

Fauré *Donc, ce sera par un clair jour d'été*;
op.61. no.7 (1892); opening.

Allegro non troppo

pp

B♭ — E♭/d — B♭ — E♭/d —
(IV⁷ LYDIAN)

As a pivot chord, the half-diminished seventh allows modulation by such a variety of routes that the ear finds it impossible to discern the same chord at work in each case. The following are examples taken from *La Bonne Chanson*:

1. Fauré *Une Sainte en son auréole* op.61 no.1 (1892);
bar 10.

The musical score for bar 10 of 'Une Sainte en son auréole' by Gabriel Fauré. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "tour Tout ce que con-tient la pa-telleu-mai-ne". The piano accompaniment features a half-diminished seventh chord in the right hand and a bass line in the left hand.

Bb Vd —

The chord is used here within a very fluid tonal context: C \flat major has been momentarily established at the end of the phrase "Une Châteleine en sa tour"⁸, and the half-diminished seventh is used to begin the transition back to A \flat major (the home tonic) in which the most daring harmonic step is from C \flat dominant seventh to E \flat dominant seventh before the tonic is reached at bar 14.

2. Fauré Puisque l'aube grandit op.61 no.2 (1893);
bar 14.

é - tre le mien, Je veux

poco a poco cresc

B\ d _____

Harmonically the music moves from G major to F# major, and the half-diminished seventh, B\ d, may be seen as chord III⁷ altered in G major, or as III⁷ in G Mixolydian. As so often with Fauré, the piano arpeggiation implies internal part movement by small intervals, mostly semi-tones or tones, and here the pattern is as follows:

3. Fauré La Lune blanche luit dans les bois
op.61 no.3 (1893); bar 22.

F\bd

After the calm repose of E \flat major at the words "saule noir", the half-diminished seventh, (F\bd (chord II⁷ altered in E \flat), is by no means used in a new way; but it is accompanied by the yearning accented phrases heard throughout the song, and the dissonant B \flat of bar 24 adds to the poignant quality of the half-diminished seventh; this is one of Fauré's favourite evocations of night, and the phrase is unsurpassed for its quality of profound and sad stillness. When the chord resolves, it is by shifts of a semitone to a chord based on E but impregnated with modality, with its sharpened 4th and flattened 7th.

4. Fauré J'allais par des chemins perfides op.61 no.4
(1892); bar 11.

G#\bd G#\bd D#\bd

Here Fauré exploits the chord's lack of specific implication, in a passage where many of the harmonic implications are not resolved. Fauré creates a true impression of agonising uncertainty, the music seeming to offer stability, only for that stability to be removed: the major chords on the second beat of bars 11 and 12, which follow dominant 9th chords, are immediately undermined by half-diminished sevenths; moreover, there are two half-diminished sevenths in succession between bars 12 and 13 before safety is reached in the form of G \flat major at the words "Vos chères mains".

5. Fauré Avant que tu ne t'en ailles op.61 no.6
(1892); bar 16.

The image shows a musical score for bar 16 of 'Avant que tu ne t'en ailles' by Fauré. It consists of a vocal line and piano accompaniment. The vocal line has the lyrics 'Tour-ne de-vers le po-ê-te dont les yeux sont pleins d'a-mour'. The piano accompaniment features a half-diminished seventh chord on the second beat of bar 16, which is the focus of the analysis.

?D\|d

The half-diminished seventh is perhaps better understood here as a chord of F minor with added 6th; the passage is difficult to analyse, like many passages in Fauré's mature works, since it is in constant transition: implication follows implication. Here the music seems to be moving towards D \flat (or C \sharp) as a key centre, but this is not reached.

6. Fauré Donc, ce sera par un clair jour d'été
 op.61 no.7 (1892); bar 15.

Gbmaj^{7#5} — G\dim

G \flat major has been momentarily established, and Fauré adds a major seventh to the harmony; sharpening the root by a semitone gives a half-diminished seventh, and thus we have chord I⁷ (albeit a tonic of secondary importance) altered to G \flat \dim. In this case it proceeds to an augmented triad.

7. Fauré N'est-ce pas ? op.61 no.8 (1893);
 bar 58.

E\dim

After a sequence of dominant 9^{ths}, rising by a major 2nd each time, Fauré uses the half-diminished seventh to attenuate the sequence before the final cadence, $V^7 - I$, with the second inversion of V^7 allowing the bass line a melodic function. The bass line in bar 60 falls, after three bars of the rising sequence, and the dominant 9th becomes a half-diminished seventh by omission of its root. Thus the half-diminished seventh may be seen as II^7 altered of the dominant, or as VI^7 altered of G major.

8. Fauré L'Hiver a cessé op.61. no.9 (1894); bar 13.

$Bb_{maj} - E \setminus \text{ld} - Bb_{maj} - G \setminus \text{ld} - Db_{maj} \quad A \# \setminus \text{ld} - C \# \text{min}$

The chord fulfils three functions: firstly it acts as IV^7 of Bb Lydian, next as a pivot between Bb and Db major, where it is VI^7 altered in Bb and IV^7 Lydian in Db , and finally it occurs enharmonically as VI^7 altered in Db ; here breaking the sequence which would have led to E major, the music moves instead to its relative minor, $C\#$ minor.

It has been mentioned that the half-diminished seventh may be followed by the same chord on another degree of the scale, or by another ambiguous chord such as the

augmented triad (see examples 4 and 6 above). The techniques are found in early compositions, but they are greatly developed in the Second Period, where a greatly extended tonal range is possible, allowing Fauré to follow the contours of a poem, for example, with exactitude and yet with subtlety, his art matching that of Verlaine "où l'Indécis au Précis se joint"⁹. A particularly fine example can be found in *J'ai presque peur, en vérité*, where the movement of tonality is purposeful without being predictable, the tonal implications manifest while not explicit:

Fauré *J'ai presque peur, en vérité* op.61 no.5
(1893); bar 36.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "d'oeil pour met tre tout mon être en deuil de son-lu-si-on ce". The piano accompaniment is in a bass clef and features complex harmonic structures, including augmented triads. Handwritten annotations "G\|d" and "A\|d" are placed below the piano part, indicating specific tonal areas or chords.

The key to Fauré's inaccessibility lies in such passages, and perhaps also they elucidate the Fauréan paradox, that of the abolition of tonality/modality through tonal/modal processes, by developing the implications of harmony to the extent that the movement of harmony (and not the points between which it moves, not the themes or cadences) is

dominant are thus undermined to the advantage of the flow of the music:

Fauré Puisque l'aube grandit op.61 no.2 (1893);
bar 22.

Handwritten musical score for Fauré's song "Puisque l'aube grandit" (op. 61 no. 2, bar 22). The score is written on three staves: vocal line, piano accompaniment (right hand), and piano accompaniment (left hand). The vocal line includes the lyrics "Marcher droit que ce soit par" and "douce". The piano accompaniment features complex chordal textures. Below the staves, the chord progression is indicated as Eb dom 7th, F/d, and Eb major.

The songs immediately following *La Bonne Chanson* are *Prison* and *Soir*, both of 1894. *Prison*, Fauré's final setting of Verlaine, returns to the block-chordal accompaniment of *Le Secret* (1880-1) and *Au Cimetière* (1888), and it makes use of the half-diminished seventh to express anguish (bar 15 ff). The chord also appears with no specific emotional overtones in the opening bars, where it may be seen as VI⁷ Dorian. *Soir* makes no appreciable use of the half-diminished seventh, but it is important for the position it occupies in Fauré's output: on the one hand it looks back, in the accompaniment and mood of bars 12-22, to the richly-textured, complex progressions we hear in *La Bonne Chanson*, and especially *C'est l'extase*; on the other it anticipates, in its opening bars, the rarefied atmosphere of many of Fauré's late songs, especially *Exaucement* op.106 no.1. Also from 1894,

and prior to *Prison* and *Soir*, come the important Sixth Nocturne op.63 and Fifth Barcarolle op.66, and there is no doubt that the compositional lessons learned with *La Bonne Chanson* are consolidated in both works: their harmonic audacity and complexity are far in advance of previous piano works. The Fifth Barcarolle is almost revolutionary in character; formally it represents a new departure: through-composed and concentrating on two widely-contrasting themes, that of the opening bars, which is enigmatic and fragmentary, and the effusive, expansive melody from bar 16. The opening theme makes use of the half-diminished seventh as chord I \flat d, and the exposed Lydian appoggiaturas in bars 3 and 4 mark the complete emancipation of modality:

Fauré Fifth Barcarolle op.66 (1894); opening.

F# \flat d

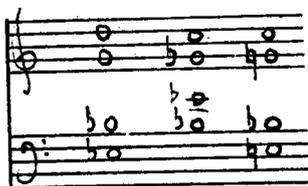
Fauré's attempts to achieve unity within an extended, through-composed work such as this explains the relative ease with which he was subsequently able to unify relatively short songs. From about this time he explored

extended forms more exhaustively: the First Piano Quintet marks the beginning of a deeper approach to larger forms in chamber music; song cycles rather than individual settings predominate; and *Prométhée* and *Pénélope* are late works. Dating of the late songs, principally by Jean-Michel Nectoux, shows them to have been completed in a relatively short time. *Mirages*, for example, occupied just one month, from July to August 1919. We have now reached a stage of his musical development where conventional analytical methods have become almost wholly inadequate to elucidate his harmonic processes. The following example demonstrates the problem:

Fauré Le Parfum impérissable op.76. no.1 (1897);
bar 26.

$E\flat$ maj⁷ — C \flat — C dom⁷

How can we explain the use of C \flat in this context, appearing as it does after E \flat major seventh and preceding C dominant seventh (which then alters to a diminished seventh)? The relationship is distant, but we may clarify the matter by setting out the chords in question in simple fashion thus:



Disregarding for a moment the distribution of the parts, we see that small leaps only are used to alter the harmony: one move of a tone, the rest semitone shifts. Returning to the music itself, this is largely borne out, with the exception of the octave displacement $E\flat$ to $E\sharp$ in the left hand part. This is an extension of the practice demonstrated in the example from *Puisque l'aube grandit* op.61 no.2 (see p. 118), and Fauré's harmonic style henceforth relies increasingly on these moves by small intervals, often with two notes in common between adjacent harmonies.

As far as the half-diminished seventh is concerned, it seems that Fauré has little by little developed its potential for transition, a method unlike that of any other composer of the period. It is also versatile as regards its emotional connotations, since it may denote positive, sunny moods, as when it occurs in the context of the Lydian mode, as IV^7 Lydian, as at the beginning of *L'hiver a cessé* op.61 no. 9 (1894), or it may denote anguish and uncertainty, when it occurs as II^7 altered in a major key, as in *La Lune blanche luit dans les bois* op. 61 no. 3 (1893) at the words "où le vent pleure". The chord assumes the role of harmonic 'passe-partout' in

later works: *Arpège* op. 76 no. 2 contains a sequence in which the half-diminished seventh is used to move firstly from F# major to G major, then from Bb major to Bb major; the transitions are effected imperceptibly, and we sense that, from this point onwards, Fauré has sufficient command of his harmonic language to bring about tonal shifts in any direction at will:

Fauré *Arpège* op.76 no.2 (1897); bar 33.

The musical score for Fauré's *Arpège* op. 76 no. 2, bar 33, consists of three staves. The top staff is the vocal line with the lyrics: "bré - ve — cueil - lir au jar - din des a - veux". The middle staff is the piano accompaniment, and the bottom staff is a lower piano accompaniment. The score includes dynamic markings such as "pp", "cresc.", and "poco a poco". Below the staves, the tonal sequence is indicated as: Bb major — G major — Bb major — E major — B major.

The characteristics of the half-diminished seventh make it of particular value in sequential passages; his sequences are often less easy for the ear to hear than for the eye to see, as the above extract shows, with its fleeting, subtle transitions and an altering melodic line to mask further the process of sequence. He may also use the chord to break a sequence of which it is not a constituent, or to interrupt an existing mood or pattern. Both these functions are exercised in *Dans la forêt de septembre* of 1902, the most striking case being at bar 41, where the chord brings about the reintroduction of the song's

opening material:

Fauré Dans la forêt de septembre op.85 no.1
(1902); bar 39.

à mon é-pau - le; — *allegretto* C'est

E\|d D\|d - Ab⁶

Also composed at about this time were the majority of the *Huit pièces brèves* op. 84. Disregarding the two youthful fugues, nos. 3 and 6, the set contains features which look forward to Fauré's late compositions, notably no. 4, "Adagietto"¹⁰, with its pre-echo of *Pénélope* and audacious use of the half-diminished seventh as a highly personal interrupted cadence:

Fauré Adagietto op.84 no.4 (1902); bar 50.

Ebmaj - F#\|d Ebmaj - F#\|d

By this time the first signs of Fauré's deafness had appeared. The effects of this cannot, of course, be accurately assessed, but it is possible that, since he was such an inward-looking composer, relying on his inner ear rather than on external stimuli, deafness affected his style less markedly than it might have affected that of Debussy, for example, who reacted so strongly to external stimuli. Whatever the case, we continue to find constant development of the same melodic and harmonic techniques that he used from the beginning of his career. The move from B \flat major seventh to B \natural d (with bass-line moving up a semitone) which occurs in *La Fleur qui va sur l'eau* (1902) recalls techniques used some thirty years previously in *Lamento* (1872 ?):

Fauré *La Fleur qui va sur l'eau* op.85 no.2 (1902);
bar 15.

The image shows a handwritten musical score for the piece "La Fleur qui va sur l'eau" by Fauré, specifically bar 15. The score is written on three staves. The top staff is the vocal line, with lyrics: "L'ou-m-gan hur-leur — Lué bai-sa la bou-cheet lui prit la fleur!". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature changes from B \flat major (Bb maj⁷) to B \natural minor (B \natural d). The score includes dynamic markings such as *cre*, *mf*, and *f*. The notation is handwritten and includes various musical symbols like slurs, accents, and fermatas.

B \flat maj⁷ — B \natural d (E \flat d — D \flat maj⁷)

Fauré Lamento op.4 no.1 (1872 ?); bar 9.

Db maj 7th — Db \ d

In the Ninth Nocturne op. 97 harmonic ambiguity is exploited almost throughout the entire work. The initial four-bar phrase comes to rest in the tonic, B minor, but tension is introduced by the sharp dynamic contrast and augmented harmony in bar 5; the theme is reintroduced by way of the half-diminished seventh, which is IV⁷ in B \flat Lydian leading to a dominant of B minor by enharmony and a semitone shift: , but this time it does not come to a cadence in the tonic, and from bar 15 to bar 34 the music is a series of complex sequences (surprisingly using neither the half-diminished seventh nor the augmented triad) which increase the tension and leave no room for the music to relax. This is Fauré's use of sequence at its best: the implications of each bar are left unresolved, and more implications follow, creating a sense of anxiety which the relentless sequences only serve to increase; harmonically they make much use of dominant seventh chords which pass,

unresolved, to other dominant sevenths. Briefly the sequences occur as follows: a three-bar phrase (beginning at bar 15) is repeated a perfect 4th higher, the final bar of this sequence is itself repeated a major 2nd higher, then a two-bar phrase is repeated an augmented 4th lower; finally a four-bar phrase, itself made up of two sequences both rising by a semitone, is repeated a major 3rd higher. The cumulative effect of these eight bars is a semitone rise each bar, with the tension momentarily released by the reintroduction of the main theme at bar 34, although it is not introduced in the tonic minor and almost immediately leads to more tension produced by sequence. The melodic patterns of the sequential phrases bear an uneasy similarity to the opening theme:

Fauré Ninth Nocturne op.97 (1908?); themes.

The image displays six staves of musical notation, each representing a different phrase from Fauré's Ninth Nocturne. The phrases are numbered as follows:

- Staff 1: Phrase 15, starting at bar 15.
- Staff 2: Phrase 17, starting at bar 17.
- Staff 3: Phrase 22, starting at bar 22.
- Staff 4: Phrase 26, starting at bar 26.
- Staff 5: Phrase 28, starting at bar 28.
- Staff 6: Phrase 1, starting at bar 1.

All phrases are written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals.

intermediate, often dissonant harmony:

Fauré Prima verba op.95 no.2 (1906); bar 15.

fleurs sur mes lèvres en fin prennent vi - e

Fauré La Mer est infinie op.118 no.1 (1921);
bar 7.

en bat-tant les fa-lai-ses — Et mes rê-ves lé-gers

These two examples underline the point that what is now important to Fauré is the flux of the music, the constant transition which inevitably brings us back to the starting point. Many of his compositional techniques are geared to creating this continuous flow: ambiguous chords, the use of melodic and harmonic rhythm to disrupt metric rhythm, the deliberate confusing of a sense

of tonal direction, while not completely destroying it, by the infusing into his harmonic and melodic language of modality. In *Roses ardentes* we see all three of the above techniques at work:

Fauré *Roses ardentes* op.95 no.3 (1908); bar 2.

The image shows a musical score for the beginning of 'Roses ardentes' by Gabriel Fauré. The score is in 3/4 time and E major. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Roses ar-den-tes dans l'humide nuit C'est en vain que je chante et que je suis". The score is written on three staves: the top staff is the vocal line, the middle staff is the right hand piano accompaniment, and the bottom staff is the left hand piano accompaniment. The music is characterized by its modal quality and irregular rhythm.

There are elements of the Mixolydian (D_4 in E major) and Lydian modes (the final chord of bar 8 is IV^7 in E Lydian); ambiguous chords, with the half-diminished seventh being created out of both the Mixolydian and Lydian modes, and obscuring of metric rhythm, with the bass-line and the vocal line creating, against the arhythmic pulsation of the right hand chords, a rhythm which is regular (in that the unit of movement remains constant) and yet irregular (in that the ear experiences a strong accent only when the bass-line moves or when there is a vocal stress).

The strong rhythmic accents appear thus:

Fauré *Roses ardentes* op.95 no.3 (1908); opening.

The image shows a musical score for the opening of 'Roses ardentes' by Gabriel Fauré. The score is in 3/4 time and E major. It features a vocal line and piano accompaniment. The lyrics are: "Roses ar-den-tes dans l'humide nuit C'est en vain que je chante et que je suis". The score is written on three staves: the top staff is the vocal line, the middle staff is the right hand piano accompaniment, and the bottom staff is the left hand piano accompaniment. The music is characterized by its modal quality and irregular rhythm.

Fauré's songs have figured largely in this chapter, since it is often useful to be able to describe more specifically the purpose of passage with the aid of the text. The following example shows that the half-diminished seventh accomplishes a most extraordinary transition from exterior world to the interior world of the soul: in *L'Aube blanche* op. 95 no. 5, Fauré sets the words "le soleil luit" with an almost Debussian feeling for word painting¹¹, but for the following words, "mon âme écoute", he follows the lush dominant ninth chord which depicts the sunrise with a half-diminished seventh:

Fauré *L'Aube blanche* op.95 no.5 (1908); bar 5.

Bb dom 9th _____ E \ d _____

The effect is to turn the emotion of the music inwards; it is sudden and startling, and fully substantiates Jean-Michel Nectoux's view that Fauré has transformed himself, from a subtle master of charms, into the "musicien de l'âme" we witness in the best compositions¹². Development of the harmonic possibilities of the half-diminished seventh leads, in the late compositions, to a stage where tonalities which are traditionally unrelated,

or only distantly related, may be considered close relations. The following progression from *Eau vivante* moves from E major to C major with ease, the half-diminished seventh acting as a "Phrygian dominant" (ie $V\flat d$) in E major and VII^7 in C major:

Fauré *Eau vivante* op.95 no.6 (1909); bar 20.

flours et de mous- ses, Vers l'o-cé-an o-ri--gi- nel, —

E_{maj} — $B\flat d$ — C_{maj} —

The progression of tonic to Phrygian dominant is principally used in modulating passages, as in the above example, or to move to a stronger dominant sound (as in the final bars of *Arpège* op. 76 no. 2). Passages do occur, however, in the works, where the Phrygian dominant moves to its tonic, giving a softened perfect cadence. A good example occurs in the Tenth Barcarolle:

Fauré *Tenth Barcarolle* op.104 no.2 (1913); bar 5.

$E\flat d$ — A_{min}

Fauré's final works, from the war years onwards, represent his most serene, philosophical and perhaps most comforting music. Anger is seldom present for long in any of the war-period compositions, and he was as likely to take refuge from the troubles of war-time in works such as the Twelfth Barcarolle or *Le Jardin clos*, upon which he was engaged at the outbreak of war in 1914. The titles of the last song cycles reflect their essential introversion: *Le Jardin clos*, *Mirages*, *L'Horizon chimérique*; and great serenity is achieved in the late chamber works in particular. Harmonic vocabulary is constant in these late works, and the contrasts lie in rhythmic interest and in the nature of the thematic material, with the angular opening theme of the First Cello Sonata typifying the forceful dynamism of the war-time 'angry' works:

Fauré First Cello Sonata op.109 (1917); opening.

Allegro

This contrasts markedly with the gently-moving opening of *Exaucement* op.106 no. 1, where the harmonic flow is created by a constantly evolving arpeggio figure and the melodic line is smooth and dispassionate; the half-diminished seventh is used aggressively in the Cello Sonata's opening, but in *Exaucement* it is expressive of the opposite emotion, admirably translating the sense of "défaillant":

Fauré *Exaucement* op.106 no.1 (1914); opening.

Allegretto mezzo p

A - lors qu'en tes mains de lu - mière - ve Tu po - ses ton front dé - fail - lant - Que mon a -

F# \d Emin 6

Here the half-diminished seventh (in bar 5) acts as II^7 of E minor, and moves to the weakest form of E minor, its second inversion, more a suggestion than a statement of that key. We also see the semitone and tone shifts which were all Fauré required at the end of his life to suggest ever-widening tonal horizons; these shifts are behind the distribution of the right hand arpeggios in the following sequential passage, which again uses the half-diminished seventh, this time in conjunction with major seventh chords:

Fauré La Messagère op.106 no.3 (1914); bar 58.

$Eb^{maj}\# - E!d$ $C^{maj}\# - C\#d$ _____

As with *Dans un parfum de roses blanches*....., melodic variation helps to conceal the harmonic sequence, and in this case it is aided by alterations in the right hand figuration.

In Fauré's late harmonic style, the '*passé-partout*' function of the half-diminished seventh is allied to the prevalence of tone and semitone shifts, and in the following extract these two late characteristics further combine with the falling Lydian appoggiatura:

Fauré Dans la nymphee op.106 no.5 (1914); bar 10.

$C\#!d - F^{maj} \#4 3$

The harmonic style is by this stage so personal and so self-derivative that to view them in isolation from his previous developments would render his late musical techniques incomprehensible. Unless we have traced developments in the use of the half-diminished seventh, the Lydian appoggiatura, and the relatively recent technique of altering harmony by minor melodic changes, the above example would be difficult to understand. Techniques used in his earliest compositions do appear in late works, but they are scarcely recognisable. As mentioned in Chapter 1 there is nothing in the following progression that the Fauré of the First Piano Quartet would have rejected; what makes it a late-period progression is the uncompromising way in which the melodic strands interlock¹³:

Fauré Eleventh Barcarolle op.105 no.1 (1913-14);
bar 19.

A♭ minor C♭ dom. 7th A minor C♯ dom. 7th B♭ minor D♭ dom. 7th

The desire to achieve constant harmonic evolution leads, in the late works, to a possible point of repose being disturbed by one or more of the constituent parts of the harmony moving in a new direction as the point of repose is reached. In the First Prélude, for example, in the second bar, we hear a chord of F \flat with a Lydian 4th suspended from the previous chord. As the Lydian 4th resolves downward, the chord underlying it alters to a dominant seventh chord, and thus the listener is drawn forward to the next harmonic implication:

Fauré First Prélude op.103 no.1 (1910); opening.

The musical score shows the opening of Fauré's First Prélude. It is written for piano in 3/4 time. The tempo is 'Andante molto moderato' and the mood is 'cantabile'. The bass line is marked 'dolce'. The music begins with a chord of F \flat major (F \flat , A \flat , C \flat , E \flat) with a Lydian 4th (B \flat) suspended from the previous chord. As the Lydian 4th resolves downward, the chord underlying it alters to a dominant seventh chord, and thus the listener is drawn forward to the next harmonic implication.

This technique is central to the late Fauré; in *Cygne sur l'eau* the point of repose is E major, reached from the region of C major by a half-diminished seventh which is IV⁷ Lydian in C and II⁷ Aeolian in E^(\flat_4); but the bass line moves after the upper parts, and when it does proceed to B \flat , the upper parts have themselves moved and another harmonic implication created (this time suggesting A minor, although that key is never reached):

Fauré Cygne sur l'eau op.113 no.1 (1919);
bar 16.

pour-suit un re-flet vain — pré-ci-eux et chan-geant, et les ro-seaux

F#1d

Fauré's love of sequence and predilection for ambiguous chords combine in a powerful sequence, again from *Cygne sur l'eau*, which combines the half-diminished seventh and the augmented triad:

Fauré Cygne sur l'eau op.113 no.1 (1919); bar 25.

et des blancs rénu-phars cha-que corol-le rou-de tour-à-tour à l'ouïe de dési

Fmin - aug - Eb1d - G#min - aug - F#1d - Bmin - aug - A1d - Dmin - aug - C1d

This is a passage of pure harmonic movement, and it is an appropriate point at which to close discussion of the half-diminished seventh chord. The range of modulating potential has been extended, from Fauré's earliest works, through the assimilation of modality, to the point, around the turn of the century, where a virtually inexhaustible

number of shifts in tonal emphasis is possible using the chord. The wider aspect of tonal structure has been neglected here, but my viewpoint has been intentionally myopic. Little attention has been paid to the ways in which Fauré creates the flux of his music. The use of chords such as those I have dwelt upon in this chapter has not before been examined to the extent it deserves; even Françoise Gervais's insistence on "l'équivoque"¹⁴ in Fauré's style is not borne out sufficiently in her technical analysis. Music of any nature engenders its own methods of analysis, and if Fauré's music is felt to be equivocal in nature, then the reasons for that equivocacy must lie, to state the matter simply, in the relationship between successive sounds. The study of Fauré's harmony has hitherto been neglected in precisely that aspect which is its *raison d'être*, the use of specifically harmonic equivocacy; not the equivocacy which arises from melodic intermingling of modality and tonality (that aspect clearly is important, but has been well documented, especially in Dr Gervais's study), but the purely harmonic exploitation of ambiguous sounds within a tonal/modal framework.

I will close this chapter with a discussion of the rôle of enharmony. The flexibility of Fauré's harmonic language is based largely on the fact that different interpretations may be placed upon different harmonies; in that he is already open to enharmony. As mentioned in Chapter 1, enharmony affords a kind of 'invisible modulation

and it also marries perfectly with his technique in later works of using harmonies which have one or more notes in common; this results in transitional passages, especially in some of the later songs, of what one might truthfully call 'meaningful ambiguity', purposeful yet seemingly without tonal direction. Enharmony develops hand in hand with ambiguous chords, and the type of harmonic pun which the augmented triad and half-diminished seventh afford also makes enharmony a probability, although often when occurring with these chords enharmony is incidental, not central, to the harmonic argument. As seen in Chapter 1, examples from the Eighth Nocturne and the *Messe basse* demonstrate that enharmony can be the main reason for a certain tonal progression, where it seems that placing one note in a different tonal setting ($D\flat = C\sharp$ in the Eighth Nocturne and $C\flat = B\sharp$ in the *Messe basse*) motivates an excursion to an unrelated or distantly related key. By the same logic, the tonic may be regained by enharmony, and in the Ninth Nocturne, after a short tonal sidestep to $B\flat$ major from the tonic B minor, the ambiguity of $B\flat / A\sharp$ is the basis of the progression which returns the music to B minor:

Fauré Ninth Nocturne op.97 (1908); bar 7.

$B\flat$ major _____ $E\flat$ _____ $F\sharp$ aug _____ B min

These are examples of enharmony occurring not merely as an expedient, but with a more active rôle in tonal planning, and figuring significantly in harmonic thinking. They occur together with ambiguous chords, and it is interesting to note that examples of this kind only occur within the broadening of scope which these chords afford. In word setting, enharmony may be used at a change of direction or mood in the poem: a good example occurs in *Le Pays des rêves* of 1884 in which, from a firm D major which portrays the far-off world where visions flourish, the tonality shifts back towards A♭ major for the words "Vois-tu, le beau pays des rêves.... Est trop haut pour les pas humains", the progression hinging on the ambiguity of F♯ and G♭ :

Fauré *Le Pays des rêves* op.39 no.3 (1884); bar 43.

A similar, if more subtle example, also hinging on F♯ / G♭ , occurs at the words "le chemin est mystérieux" in *La Messagère* of 1914:

Fauré La Messagère op.106 no.3 (1914); bar 20.

There is a curious affinity between these two examples, which are some 30 years apart in conception: both texts at this point have an atmosphere of mystery, and it is also possible that the words of *La Messagère* recalled the earlier setting to Fauré; the theme of *Le Pays des rêves* was certainly dear to him, figuring in many songs from his earliest, *Le Papillon et la fleur* where the flower represents worldly matters and the butterfly the spirit flying about it, to his last cycle, *L'Horizon chimérique*.

The development of enharmony throughout Fauré's works may be illustrated by selecting, for example, Nocturnes written in his early, middle and late periods respectively. His First Nocturne in E♭ minor, op.33 no.1. of c.1875, shows no sign of enharmony used in any sense; nor indeed do his Second, Fourth or Fifth. It is only the Third among the early Nocturnes which makes any use of enharmony, for example at bar 46: this is a sequence using Fauré's

favourite early key-relationship, that of major keys a major 3rd apart, and the note E \flat is re-interpreted as D \sharp , with the tonic of one key becoming the mediant of another.

Fauré Third Nocturne op.33 no.3 (c.1881); bar 44.

Subtle and adroit though this progression certainly is, the Sixth Nocturne op. 66 of 1894, uses enharmony in such a way as to add another dimension to the music: the excursion to A major at bar 8, before the cadence in the tonic three bars later, is brought about by the re-interpretation of B \flat as A \sharp , and is more than a mere compositional 'trick'; the music, as Roger Ducasse observes, "vibre dans la lumière"¹⁵. This is the function of enharmony in the mature works, to uncover new tonal possibilities, however briefly, or to bring the music back to the tonic key from a harmonic excursion. In the late works, where modal elements and ambiguous harmonies are highly developed facets of his style, passages often occur where a form of writing approaching whole-tone composition seems to be present, the music

nevertheless remaining firmly tonal in basis; each degree of the scale carries equal value, and enharmonic change is therefore more likely to occur. The sequential passage which begins at bar 11 of *L'Aube blanche* is a good example; at the end of the first series of descending sequences, A \flat dominant seventh becomes G \sharp dominant seventh, and this triggers another string of sequences:

Fauré *L'Aube blanche* op.96. no.5 (1908); bar 14.

The image shows a musical score for Fauré's *L'Aube blanche*, op. 96, no. 5, bar 14. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has the lyrics "fleur de mes yeux bleus. U - ne flamme é - veil - le ma bou che". The piano accompaniment features descending sequences of chords. A bracket is drawn under the piano accompaniment in the second measure. The score is marked with *mf* (mezzo-forte).

Fauré uses enharmony with restraint. No work exploits the technique in more than moderate degree, and it is often found merely as an expedient, with new tonal implications ignored. Its presence is inevitable, due to his exploitation of the ambiguity inherent in tonality, but he chooses to make less use of it than he might. In the late works, and in the final three Nocturnes in particular, it occurs sparingly but with extreme sophistication; a good example is to be found in the Thirteenth Nocturne, where the music moves from the dominant, F \sharp , to the region of E \flat major, the progression hinging on the ambiguity of A \sharp / B \flat for its beginning and that of E \flat / D \sharp for

its return from $E\flat$; moreover, this is part of a sequence the direction of which is not clear, but the process of transition is so absorbing that the listener's mind is focussed upon that alone:

Fauré Thirteenth Nocturne op.119 (1921); bar 13.



This chapter has been devoted to those elements of Fauré's harmonic style which contribute to its fluidity, flexibility and equivocacy. These elements may be open to other interpretations. The half-diminished seventh, for example, is defined by Amy Dommel-Diény, in an analysis of *Prison* op.83 no. 1 as a chord of the 11th, in referring to the passage which begins as follows:

Fauré *Prison* op.83 no.1 (1894); bar 15.

"Remarquez combien cette gradation chromatique au chant est accompagnée d'harmonies tourmentées - trois 11^{es} de suite"¹⁶.

In a footnote on the same page she adds "Fauré n'a pas attendu Debussy pour utiliser l'accord de 11^e" underlining the fact that she defines the half-diminished seventh thus in every case. It is true that in the above example the chord may be construed as a chord of the eleventh, but it remains for all that a harmonic unit with certain properties which is used in many different ways by Fauré, in not all of which can a chord of the eleventh be inferred. Similar problems in defining the diminished seventh chord have arisen, and terms such as 'dominant minor 9th with root missing' may sometimes be appropriate; but just as often the diminished seventh is used as a harmony in its own right, and similarly with Fauré the half-diminished seventh acquires an identity of its own.

Koechlin wrote:

"Si l'on réfléchit à cette question de *l'harmonie vivante*, on comprend que l'accord isolé n'est qu'un élément et plutôt accessoire. L'enchaînement des accords, la manière de réaliser cette succession et surtout son rapport au chant, à l'évolution de la phrase, à la nuance de la sensibilité, voilà l'essentiel"¹⁷.

In differing slightly from this viewpoint and isolating one particular chord, I have hoped to specify the ways in which it promotes the "harmonie vivante" of which Koechlin writes. His insistence upon the importance of the melodic element is appropriate here, since the

following chapter of this thesis concentrates upon the linear rather than the vertical, with a discussion of Fauré's concept of melody, his themes and their recurrence throughout his works.

Chapter Four

Melody

Less attention has been paid to the question of Fauré's melodic lines than to most other areas of his music, less even, it seems, than to the question of his orchestration, a secondary aspect in comparison with that of melody. Nevertheless his melodic processes constitute a vital element of his music, as vital as those of harmony and rhythm, for example. In particular his use of recurring themes, which is discussed in the first part of this chapter, is of fundamental importance: no other composer used the same melodic profiles with such consistency over several decades, and the presence of elements such as these adds to his entire *oeuvre* a powerful yet subtle strand of unification, which often operates at a subconscious level for the listener.

The second half of the chapter is devoted to a discussion of the nature of Fauré's most characteristic melodies. Is it possible that we may find clues here to Fauré's inaccessibility to many listeners? Is there something in the nature of his melodic lines which *naturally* distances the listener, some message conveyed by the melodic profile such that we are not permitted to receive a distinct, clearly-defined emotional 'meaning'? Firstly, then, we turn to a survey of recurring themes.

Fauré's re-use of his own themes falls into two distinct categories: firstly, themes which are re-used in their entirety, which have a specific origin and shape, and which are transplanted into other works, as pre-composed entities; examples include the use of themes from his Violin Concerto op.14 in the String Quartet op.121, and the use of motives from the ill-fated Second Symphony op.40 in *Pénélope*¹; secondly, themes only the essence of which recurs. The first area has been well-documented, although I suspect that there are still findings to be made regarding the re-introduction of early themes into late works; for example, the theme of the finale of the Piano Trio op.120 has an air of having been composed much earlier, and there is also early music which was discarded and is not accounted for: what of the original final movement of the First Piano Quartet, for example ?²

The second area is more problematic, but is fascinating nevertheless, since it touches what must have been for Fauré the essence of music itself. Can a theme be said to recur if in reappearances elements of it are missing or distorted ? Purists might answer in the negative, but every statement about the aims of music, and its essence, which we find from the pen of Fauré, or many of his contemporaries in France, would endorse the idea that a musical phrase may possess a personality, and that personality can remain intact and be suggested by a less than literal restatement of the phrase in question.

Fauré's own definition of music springs to mind:

"n'est-il pas fréquent qu'un fait extérieur nous engourdisse ainsi dans un genre de pensées si imprécises qu'en réalité elles ne sont pas des pensées, et qu'elles sont cependant quelque chose où on se complait? Désir des choses inexistantes, peut-être, et c'est bien là le domaine de la musique"³.

It is in any case difficult to specify the content of certain of Fauré's recurring themes, for their original appearances may be veiled and ambiguous. In particular, the *Venise* motive⁴ appears several times in the cycle *Cinq mélodies 'de Venise'* op.58 of 1891; which is the 'original' and which the derivatives, since there are differences in shape and rhythm each time? This is a question which it is senseless to ask: the same character pervades the music, a 'parfum impérissable', which at once defines the music and leaves it undefined. And this comes close to Proust's view of the effect of music in *A La Recherche du temps perdu*, which is shot through with imagery derived from music. The clearest example is the effect upon Swann of the "petite phrase de la sonate de Vinteuil"⁵, and there can be no doubt that Proust had Fauré in mind:

"Mais à un moment donné, sans pouvoir nettement distinguer un contour, donner un nom à ce qui lui plaisait, charmé tout d'un coup, il avait cherché à recueillir la phrase ou l'harmonie - il ne savait lui-même - qui passait et qui lui avait ouvert plus largement l'âme, comme certaines odeurs de roses circulant dans l'air humide du soir ont la propriété de dilater nos narines"⁶

The imagery of the rose and its perfume, dear to Fauré, recurs again and again in Proust, and harmonises perfectly with the words of Leconte de Lisle⁷:

"Quand la fleur du soleil, la rose de Lahor,
 De son âme odorante a rempli goutte à goutte
 La fiole d'argile, ou de cristal ou d'or
 Sur le sable qui brûle on peut l'épandre toute,

Les fleuves et la mer inonderaient en vain
 Ce sanctuaire étroit qui la tint enfermée
 Il garde en se brisant son arôme divin
 Et sa poussière heureuse reste parfumée!"

It is upon the *Venise* theme that I wish to concentrate, partly because of its vague yet unmistakable character, which expresses so well the essence of Fauré's music, and partly because it occurs in so many of his compositions subsequent to 1891, the year of composition of the *Cinq mélodies de Venise*. Before embarking upon a catalogue of its occurrences, we must return briefly to the problem stated earlier, and clarify our attitude vis-à-vis the recurrence of a theme - when can its presence be admitted, and when is the link with the original too tenuous (in the cases where a specific original can be found, as with the *Lydia* theme, for example) ? Jean-Michel Nectoux, in his thorough and thought-provoking article 'Works Renounced, Themes Rediscovered', turns his attention to, among others, the *Soix* theme⁸ and identifies it when the opening interval is a perfect 4th, a perfect 5th or a minor 3rd, in each case followed by a rising scale of between four and five notes. Similarly the *Viandot* motive⁹, which is essentially a falling minor scale, is allowed with or

without a leap to the starting note of the falling scale, and, where a leap is present, it may be an octave, minor 6th, or perfect 5th. In all these cases it would seem as if major differences appear in the themes, yet it seems ridiculous to deny the affinity between them. In the case of the *Venise* motive, Vladimir Jankélévitch writes: "c'est une unité d'atmosphère, et....Fauré a trop le dégoût du pédantisme pour fabriquer avec les notes de jolies constellations, des figures systématiques ou des "motifs conducteurs" "¹⁰. Jankélévitch even suggests that Fauré himself was unaware of the presence of this theme, but its occurrence in so many works subsequent to the *Cinq mélodies* makes this improbable, although it must be said that commentators are notorious for ascribing to composers ideas and intentions which it is doubtful ever existed. The *Venise* motive may best be recognised by its step-like descending shape, down a 3rd, up a 2nd, and so on; the intervals may be major or minor 3rds, major or minor 2nds, and occasionally a perfect 4th may replace the 3rd. This may be rather too loose a definition for purists, and indeed the affective difference between a falling major 3rd and a falling minor 3rd may be marked, as Deryck Cooke points out.¹¹ But harmonic context is all-important, and a falling major 3rd may occur as dominant-mediant of a minor scale as well as mediant-tonic of a major scale; in fact the opening of Beethoven's Fifth Symphony is a major 3rd falling, and there is nothing in the music at the very opening to indicate that the harmonic context will be

minor, not major, although other affective elements, such as dynamics, rhythmic drive, and so on, combine strongly to suggest this. Thus Fauré's *Venise* motive may be recognised by musical instinct, and the apparent looseness of its definition arises because it is less a "thematic germ" than an allusive phrase, a musical "madeleine". Fauré's much-needed six-week holiday in Venice was an oasis of tranquillity in the rather dreary desert of his working life of the late 1880's, and whether consciously or unconsciously used in subsequent works, the *Venise* motive must have recalled the feelings of release which that holiday afforded.

The list of works in which the theme appears is long. In presenting it my aim is to show that Fauré's themes recur not necessarily as the main motive of a work, but often in the course of the music as a subsidiary motive, or even incidentally, in a melodic curve. No doubt, not all of these recurrences were intentional, but it seems equally unlikely that they were all unintentional; all we can say with certainty is that they are present, and that the effect of recognising them adds to the music a dimension of memory to which Proust surely responded in his love for Fauré's music. The first appearance of the theme may well predate the *Cinq mélodies*. Jean-Michel Nectoux has detected its outline in a sketch for the Second Piano Quintet op.89¹². In the *Cinq mélodies* it appears in the following guises (as well as in others; selections only are produced here):

1. *Mandoline* op.58 no.1 (1891)



2. *En Sourdine* op.58 no.2 (1891)¹³



3. *Green* op.58 no.3 (1891)



4. *A Clymène* op.58 no.4 (1891)¹³



5. *C'est l'extase* op.58 no.5 (1891)



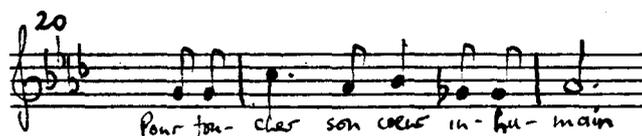
Subsequent occurrences of this motive have been noted by Jankélévitch¹⁴ and Nectoux especially; the following list includes these examples, indicating where appropriate the source of the example.

- Une Sainte en son auréole* op.61 no.1 (1892)¹⁵

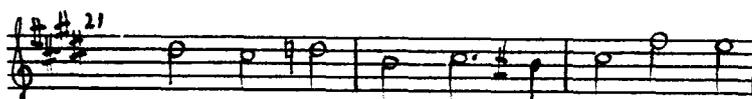


- J'allais par des chemins perfides* op.61 no.4 (1892)



Le Plus doux Chemin op.87 no.1 (1904)

There is certainly more than a hint of *Venise* in one of the main themes of *La Chanson d'Eve*:

Paradis op.95 no.1 (1906)*Dans un parfum de roses blanches* op.95 no.8 (1909)

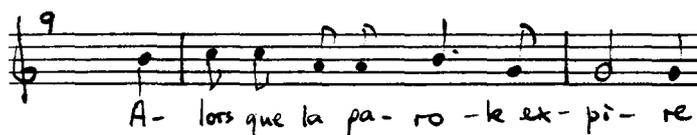
Eighth Barcarolle op.96 (1908?)

Ninth Nocturne op.97 (1908?)¹⁴

Tenth Nocturne op.99 (1908)



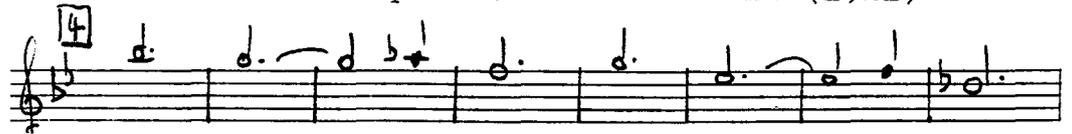
Third Prélude op.103 no.3 (1910)

*Exaucement* op.106 no.1 (1914)

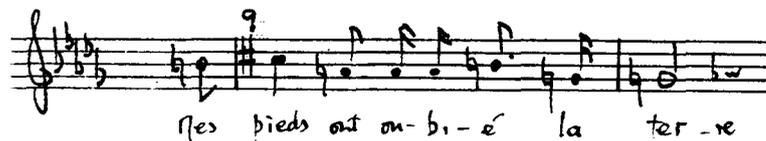
Thirteenth Barcarolle op.116 (1921)



Second Cello Sonata op.117; 1st movement (1921)



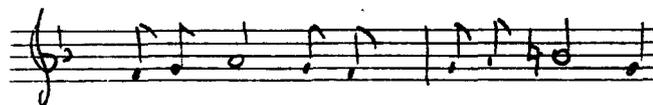
Second Cello Sonata op.117; 2nd movement (1921)

*Je me suis embarqué* op.118 no.2 (1921)

String Quartet op.121; 2nd movement (1923-24)



It may be useful to set out at this stage the melodic profiles which have been so far identified as recurring significantly. These are:

1. The *Lydia* motive2. The *Viardot* motive

3. The *Venise* motive4. The *Soir* motive5. The *Ulysse* motive

All these motives have been identified and explained by Jean-Michel Nectoux¹⁷; although the relative brevity of his article precluded an exhaustive treatment of each, the expansion of the *Venise* motive shown earlier in this chapter serves to show that similar investigation of the other themes would yield a significant number of recurrences in each case. It seems that Fauré developed his own 'vocabulary' of expressive units, all of which held personal meaning for him, and their recurrence in his later works may be seen as his link with periods of particular significance in his life. The *Lydia* and *Viardot* themes of his youth, one rising motive, one falling, perhaps represent conflicting aspects of the young composer's personality. In fact it is tempting to search for themes which oppose those already identified, to find the 'reverse of the coin', and if the *Viardot* and *Lydia* themes conflict, it is also possible to see the converse

of the *Venise* profile in a figure which appears from shortly after 1891, and which is in fact the inversion of the *Venise* shape. Its first occurrence is in *Soir* op.83. no.2 of 1894:



The same upward sequence occurs later in the same song, where it is supported by one of Fauré's favourite harmonic progressions, that of parallel dominant sevenths, which may be seen as derived from the mode 'Vachaspati'¹⁸; although it is conceivable that this progression has its basis in modality, it quickly acquired self-sufficiency as a harmonic fingerprint, and it is used with great freedom in the middle and late works:

Fauré *Soir* op.83 no.2 (1894); bar 8.

As with the *Venise* theme, a list of examples from works composed after 1894 attest the fact that this profile had become part of Fauré's melodic vocabulary. The list includes the following:

La Fleur qui va sur l'eau op.85 no.2 (1902)

Le Plus doux chemin op.87 no.1 (1904)*Le Ramier* op.87 no.2 (1904)

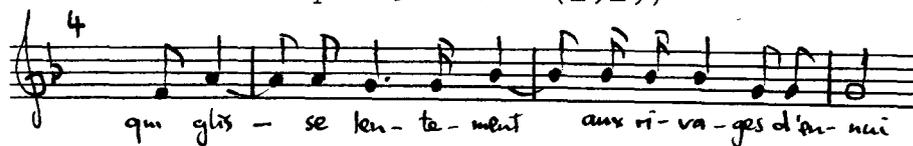
Tenth Nocturne op.99 (1908)



Ninth Barcarolle op.101 (1908-9)



Fifth Prélude op.103 no.5 (1910)

*Cygne sur l'eau* op.113 no.1 (1919)

String Quartet op.121; 1st movement (1923)



It is possible to trace motives other than those discussed above. The rising chromatic opening theme of the Seventh Barcarolle op.90 of 1905 has its ancestry

in *Hymne* op.7 no.2 of c.1870, and this theme also appears in *Les Djinns* op.12 of about 1875, and the *Requiem* op.48, at bar 78 of the *Kyrie*(1887); following the Seventh Barcarolle, the same theme is present at bar 13 of the *Fantaisie* op.111 of 1918. A more important example is the rising minor scale which begins the Second Cello Sonata op.117 of 1921: this can be traced back through the Second Violin Sonata op.108 of 1916-17 (1st movement, at fig.1) and the openings of the Eleventh Barcarolle op.105 of 1913-14, the *Ave Maria* op.93 and the *Vocalise-étude*, both of 1906 (the opening of the *Ave Maria* is clearly one of the "parties qui datent de 30 ans" of which Fauré writes¹⁹, dating back therefore to 1877). This motive is also the thematic basis of the *Thème et variations* op.73 of 1895, and its earliest appearance is at the beginning of the slow movement of the First Piano Quartet op.15 of 1876-9, although it is hinted at in *Ici-bas* op.8 no.3 of c.1873.

Detective work of this kind is dangerous and may become an end in itself. It is sufficient to recognise that Fauré's re-use of themes is a highly significant feature of his style; indeed the frequency of recurrence of many motives contributes to the difficulty experienced by many writers in specifying differences between his early, mature and late works; the similarity in melodic shapes from one period to the next is such that we must look elsewhere for evidence of development. The function of these themes is not merely to remind the composer of previous emotional

states and sentiments, although this is important; on a formal basis they serve to unify his entire output, rather in the way that reappearing characters in Balzac's *Comédie humaine* unify (although in a far more subtle and understated fashion than in that mighty edifice!) or in the way that certain recurring figures which obsessed Ingres unify that painter's work.

I turn now to the second main part of this chapter, a discussion of the nature of Fauré's melodic lines. The original question, put at the beginning of the chapter, was as follows: 'is there something contained in the character of many of these melodic profiles which renders his music more secretive than that of other composers, which achieves the effect of distancing the listener?' In order to answer that question, we must first be sure that there exists a valid criterion for assessing the significance of melodic lines, through which the composer's meaning may be grasped. We need, therefore, as objective a notion of the significance of melody as we can obtain. For the purposes of this thesis, and particularly with reference to a relatively mainstream composer such as Fauré, the notions and conclusions which are found in Deryck Cooke's *The Language of Music*²⁰ provide us with a firm basis for deducing emotional intention from melodic shape. This book is too well-known for there to be any need to provide a detailed exposition of its content; nevertheless it may be valuable to

précis certain aspects, especially those which apply directly to Fauré.

The central contention of the book is that, during that period of music when tonality may be said to have been in existence, music has been a language of the emotions, and that elements of that language which contain the same inherent message can be traced through five centuries of music:

"it (the book) tries to pinpoint the inherent emotional characters of the various notes of the major, minor and chromatic scales, and of certain basic melodic patterns which have been used persistently throughout our musical history..... it may perhaps be possible to come to some objective understanding of the 'emotional content' of 'pure' music"²¹

Clearly the object is to show that musical phrases with a certain shape within a certain harmonic context produce similar emotional responses, and indeed the book does demonstrate this most convincingly. Of course, the categories of emotion which Cooke describes may cover a wide variety within given boundaries, but the general description of the category in question remains basically accurate:

"By 'basically accurate' one means that a million different types of anguish can be covered by the word 'anguish', but not by the word 'joy'".²²

Several "elements of musical expression" are isolated, and the expressive quality of each interval of the chromatic scale is discussed (always within a strictly tonal context); under the heading "Some Basic Terms

of Musical Vocabulary", melodic shapes are listed which Cooke demonstrates to have had substantially the same 'meaning' within a broad consensus, over a period of several centuries. Let us examine one of these basic terms: on page 133 he discusses the pattern 5-(4)-3-(2)-1 (minor) which is described as follows:

"a phrase which has been much used to express an 'incoming' painful emotion, in a context of finality: acceptance of, or yielding to grief; discouragement and depression; passive suffering; and the despair connected with death."

Examples in support of this description are found in music from Dunstable to Gershwin, and include the following:

Wilbye, 1595



Mussorgsky, 1869



We may accept these phrases as encapsulating similar, if not identical, emotional messages. After all, the book is suggesting that similar shapes produce similar responses, which is scarcely surprising; what is remarkable is the frequency of repetition over several centuries, and the resulting idea that musical expression and emotion may be discussed without fear of becoming

too subjective.

The above examples have been chosen deliberately, since their profile is also that of one of Fauré's recurrent themes - the *Viandot* theme. It is highly unlikely that Deryck Cooke was aware of the presence in Fauré of such a theme, and therefore all the more interesting that he should pick as a basic term a theme which is so ubiquitous in Fauré's *oeuvre*. Can it really be the case, if Fauré's music contains themes such as these, that it can remain so completely inaccessible to many? Or is it more likely that ignorance has been at the root of opinion that has placed him as an austere, essentially unexportable French talent? The *Viandot* motive, which recurs in many works, although not always in the same broad harmonic context, does often conform to the description given by Cooke; for example in *Adieu* op.21 no.3 (1878), it is used for the following words:

"On voit, dans ce monde léger
Changer
Plus vite que les flots des grèves
Nos rêves"

We find the same melody at the end of *Spleen* op.51 no.3 (1888), to the words "Mon coeur a tant de peine", and there is a significant occurrence in the first movement of the First Violin Sonata op.13 (1875-6), at letter B for example. Thus the emotions which Fauré conveys with this theme satisfy the criteria set out by Cooke, although Fauré's emotions tend to be at the more subtle, introverted end of the spectrum of emotion, signifying

gentle resignation.

As another example we may look at a profile not discussed in the first half of this chapter, namely (5)-6-5 (Major), described by Cooke variously as "a simple assertion of joy" and, less emphatically, "a joyous vibration" or "a joyous vibration, with the faintest touch of longing"²³, depending upon the precise circumstances of its occurrence. This is the occasion for a rare quotation from Fauré's work, and he describes the following phrase, from the *Sanctus* of the *Requiem*, as "possessing a sense of joyful serenity, with a slight element of longing or pleading":

Fauré Requiem op.48; Sanctus (1888); bar 3.



Whereas this opinion might well be shared by someone not having read *The Language of Music*, the link which Cooke establishes with so many other examples of this nature gives that opinion a certain objectivity, or at least increased credibility. In addition to its occurrence in the *Sanctus*, the (5)-6-5 (major) element is also to be found in *In Paradisum*, where it is a constant accompanimental figure; it is clearly used as a symbol of joyfulness and peace, completely concurring with Cooke's description of the term:

Here again, Fauré's music bears out Cooke's findings, and raises the question: if these Fauréan motives have much in common with the music of other composers, what is it that has for so long stood in the way of his acceptance? The (5)-6-5 (major) line recurs in late works, where it assumes a more serene quality, in the final bars of works such as the Ninth Nocturne op.97 (1908?) and *La Mer est infinie* op.118 no.1 (1921). Fauré melodies exist which fall into most of the categories put forward by Cooke. For example, the central section of the slow movement of the Second Cello Sonata, a movement composed in commemoration of the death of Napoleon, contains a rising major melody, 1-3-4-5, a profile which Cooke describes as expressing "an outgoing, active, assertive emotion of joy"²⁴. In the context of the movement, the emotional message of Fauré's phrase is a much softened version of this description, but it does express a positive, optimistic emotion, in contrast to the preceding music, where downward minor melodies have predominated. Often we find, as here, or in the example of the *Viardot* theme, that Fauré's emotions tend to be understated, and that the elements of expression which accompany a theme - volume, speed, rhythm - avoid extremes. In the case of the Second Cello Sonata melody, the dynamic markings are *piano* and *mezzo piano* and the tempo *Andante*; the piano part is rhythmically simple and incorporates a melodic line of the type which Cooke

describes as conveying "a sense of expressing joy passively"²⁵, attenuating the effect of the more positive cello melody:

Fauré Second Cello Sonata op.117 (1921);
2nd movement, 7th bar of fig.3.

The rising minor scale which is mentioned earlier in this chapter as a characteristic Fauréan line²⁶ is also one of Cooke's basic terms, for whom it signifies "an outgoing feeling of pain - an assertion of sorrow, a complaint...."²⁷; if we examine the occurrences of this theme, we find its first appearance in the opening bars of the slow movement of the First Piano Quartet op.15 (1876-9), a work of great importance to the composer; the composition of the slow movement may well have coincided with the broken engagement to Marianne Viardot, which took place in 1877, "the major emotional crisis of Fauré's life"²⁸. Subsequent examples of the theme tend to be in instrumental works, such as the *Thème et variations* (1895), Eleventh Barcarolle (1913-14) or Second Cello Sonata (1921), although it is unlikely that this fact has any precise significance.

Thus it is clear that there are many elements of Fauré's melodic style which bring him firmly into line with mainstream musical practice, and that he is as likely to use the universal themes to which Deryck Cooke refers as is any of his better-known German, Austrian or French contemporaries. It would be untrue to say that his melodic style may be explained entirely in those terms, however, and many of his most characteristic melodic lines correspond to none of Cooke's categories. The main reason for this is the modal origin of many of these lines, bringing about a restructuring of both the major and minor scales. This is an important point: if we take what Cooke says to be true, then deviations in melodic shape from the norms which he identifies will entail corresponding deviations in emotional effect; and since modality was so deeply rooted in his melodic thinking, while his harmonic outlook remains basically tonal (although also influenced), we can perceive a basis for a significant difference in the emotional effect of his melodies. As a simple example, we may take the following extract from the Eleventh Barcarolle, ignoring for a moment the underlying harmony:

Fauré Eleventh Barcarolle op.105 (1913-14); bar 98.



The first two bars of the extract certainly contain a major melody, and we may agree with Cooke that it signifies joyful feelings, even if they are of a gentle nature, and particularly since the music is a transformation of the minor scale which opens the work. Bars 100-101, however, with F \flat in place of F \sharp , begin to raise problems: the flattened seventh in tonal music introduces a "mournful element"²⁹; further complication is introduced by bars 102-103, which contain a sharpened 4th, ostensibly as a modulating note to the dominant, for Cooke expressive of "active aspiration"³⁰; incidentally, for other more striking uses of the sharpened 4th, and we know that these are many in Fauré, we find the following description in *The Language of Music*:

"it acts as a 'flaw' which destroys the integrity of the tonic key - thus removing the music outside the categories of human joy and sorrow inherent in the major and minor systems"³¹

If we adhere more or less strictly to the definitions which Cooke offers, we are left with the impression that the above melody contains both a mournful element and a degree of aspiration. While this is plainly far from the truth, we may nevertheless characterise the progression of flattened seventh to tonic as less assertive than that of leading note to tonic, and similarly find that the sharpened 4th proceeding to dominant possesses more vitality than the plain subdominant-dominant move, which Cooke characterises as "emotionally neutral".³²

This gives us a clue to the reason for Fauré's adoption of the modes: their flexibility in the translation of emotion into music, and thereby the possibility of translating nuances of emotion not possible within tonality. We know that the Lydian mode, for example, became part of his stock-in-trade; but it is probable that his education in the modes was not the sole reason for this, and that it also occurred for the very reason that it adds a streak of light to the major scale, just as the flattened 7th adds a touch of shadow. It is when these two elements, light and shadow, are combined, as they so often are in Fauré, that his music begins to assume its cloak of ambiguity, to shield its message; to put the matter differently, these elements permit him to convey precisely an equivocal message, and it is to processes such as these that he owes his reputation of inaccessibility. The *Lydia* motive, of which he was so fond, is for Fauré more the essence of light than of aspiration: it is significant that the Lydian 4th appears often in the final bars of several compositions which, beginning in a minor key, end in the major, works such as the Second Piano Quartet, the Second Piano Quintet and the Second Cello Sonata,³³ and that the progression from perfect 4th to major 3rd which opens the Eighth Barcarolle is transformed at the end to a Lydian 4th falling to major third with the resulting effect of luminosity:

Fauré Eighth Barcarolle op.96 (1908?);
9 bars from the end.



Another recurrent theme, *Venise*, discussed at length earlier in this chapter, is itself an emotionally ambiguous element, incorporating major thirds and minor thirds, often altering the order in which they appear; it also appears in a variety of tonal contexts. This brings us to another dimension of the 'secretiveness' of Fauré's music, that is the harmonic style with which melodies, such as those mentioned above, are accompanied. Deryck Cooke's characteristic terms generally appear in a firm tonal context, without which his case would be considerably weakened. Fauré's fluid harmonic style, as defined in Chapters 1 and 3, makes it likely that melodic lines will be at the surface of a harmonic argument which, at the least, masks the inherent emotional quality of the line and, in certain cases, may even go as far as to contradict it. In the case of *Venise*, the underlying harmonies are most often equivocal, with chromatic alterations of the melody itself making it difficult to determine which degrees of the scale are

being used, and indeed which scale. The following examples, the melodic lines of which are quoted earlier³⁴, illustrate this procedure, underlining the fact that what is new in his music is not so much the presence of harmonic and melodic neologisms, as a re-interpretation and development of already existing features:

Fauré Le Plus Doux Chemin op.87 no.1 (1904);
bar 20.

Fauré Dans un parfum de roses blanches
op.95 no.8 (1909); bar 32.

This motive is Fauré's most elusive, epitomising his generally restrained melodic style, although this style is adaptable to the musical context, and in *Prométhée* (1900) and *Pénélope* (1907-12) we find broad, expansive

melodies as well as bold, angular themes. It is quite probable that *Prométhée*, his first large-scale composition, had a marked influence on *Pénélope*; this can be felt in the themes of *Pénélope*, some of which show a family resemblance to those of *Prométhée*; in particular the theme which opens Act 2 of *Prométhée* probably had some influence on the *Ulysse* theme, and the opening music to Act 3 no.5 may be seen as a prototype for the opening theme of *Pénélope*:

Fauré *Prométhée* op.82 (1900); opening to Act 2.



Pénélope (1907-12); Heugel vocal score, p.3-4



Prométhée; opening music to Act 3 no.5
(Heugel vocal score, p.158).



Pénélope; opening.



Pénélope is remarkable for the relatively few themes upon which the three-act opera is based. As with the chamber works, Fauré's main themes contain thematic cells which serve to recall the whole theme each time they are used, but which preserve diversity. At least two of the themes have shapes which Deryck Cooke refers to as basic elements of musical vocabulary, namely the theme representing Ulysses as he first appears, disguised as a beggar, and the opening theme of Act 2:

Fauré *Pénélope*; Heugel vocal score, p.77



p.120



The first of these themes clearly conveys humility and benevolence, an attenuated but recognisable form of the emotion which Cooke ascribes to this line³⁵, and the second, which is described as expressing "a powerful

assertion of fundamental unhappiness"³⁶, may indeed be said to express a form of unhappiness, since the drama introduced by Act 1 is still far from resolution, and Pénélope is about to enter the scene, disturbed and disheartened.

From the foregoing discussion of the nature of Fauré's melodic inspiration, the view emerges that elements of universal 'meaning' merge with highly individual, modally-derived melodies, and that there is a significant recurrence of many themes throughout his entire *oeuvre*. As is the case with rhythm, harmony, texture and poetic imagery, melody is used as a link between the past and the present, between the intangible and tangible, between the ideal and the mundane. Fauré's world is an intricate pattern of these recurrent personal symbols and images, an understanding of which is indispensable to a full appreciation of his true value as a composer. The next chapter of this thesis turns to another element of the pattern, and examines Fauré's attitude to the concepts of time and rhythm.

Chapter Five

Rhythm

As any medical student will testify, it is a difficult task to separate a limb from the body without causing the death of the patient, and still more difficult to replace it once it has been removed. The history of theoretical work on musical rhythm is strewn with more "dead bodies" than perhaps any other branch of musical study, and, as Robert P Morgan points out, "we seem to be little further today than we were a century ago".¹ It is all too easy to stray into the realms of pure technical theory, and always difficult to keep the music in perspective. This study is not the place for a complete re-appraisal of the concept of musical rhythm; nevertheless, if the conclusions drawn are to be plausible, certain terms must be clarified, and certain key concepts explained.

I intend, first of all, to keep well to the fore the concept of rhythm as "une création esthétique"², and to ally rhythmic processes to other compositional aspects of Fauré's music. For this reason the chapter is divided into two sections, the first dealing with rhythm in the melodic time, or surface rhythm, the second with harmonic rhythm, where the basic metric pulse determined *a priori* by a time signature may be contradicted by harmonic movement.

Rhythm to the composer is part of a larger artistic decision, and as such cannot remain solely within the

province of the intellect. It must be accepted that it is outwith the power of terms such as "tonic stress" and even "upbeat" or "phrase" to provide explanations of music. They are in reality *descriptive* terms, with a greater or lesser degree of validity depending upon the degree of consensus which attaches to them in any particular case. It is necessary to rely upon musical intuition at several points, and I hope to make my meaning clear in each example.

It scarcely requires repetition that Fauré's rhythms, compared to those of Debussy and, to a lesser extent, Ravel, seem four-square and conservative; seldom does he leave the domain of regular, commonplace time-signatures. Melodic rhythms appear regular, and accompanimental piano chords are either off-the-beat, in the form of arpeggios, or simple block chords on occasions. This apparent conservatism (and certainly Fauré is not innovative in as wide a sense as Debussy or Messiaen) hides a flexible rhythmic technique which constitutes a prime element of his musical language; rhythm plays as great a part in the creation of equivocal musical statements as does harmony, and these two elements working in combination are responsible for some of Fauré's most personal and most effective works.

Melodic Rhythm

As with other areas of his compositional process, it is less fruitful to examine Fauré's approach to rhythm than it is to examine his approach to the *development* of the rhythmic process. Rhythms are used less for specific effect than as elements in an overall process, and their function depends largely upon their context. There do exist passages where rhythm is used to produce a specific effect, for example the sprightly rhythms at the opening of *L'hiver a cessé* op.61 no.9 (1894), or the dynamic opening rhythms of the Third Act of *Pénélope* or the Second Violin Sonata. Rhythms of this nature are surprisingly few in number, however, and the majority of his surface rhythms seem rather passive and four-square. However, if we examine the development of the interaction between the melodic line and metric pulse, more interesting observations may be made, and it is this aspect which I propose to explore.

Fauré's rather ordinary-looking rhythms reflect a fundamental desire to compose within a controlled system, and to avoid over-experimentation; they are also testimony, as is the case with his use of modality, to his thorough Niedermeyer training in the sacred music of the Renaissance. The young Fauré must have spent many hours each week with the music of the great Renaissance polyphonists, whose music creates diversity of rhythm not in the individual lines, which are of relative simplicity, but in the interaction of these melodic

lines within the overall polyphonic texture. A standard definition of rhythm as applied to Renaissance church music would be the following:

"The quantity rhythm is constant; it is the metrical basis of the work or section, definitely formulated at the beginning by a time-signature indicating the number and value and speed of the pulses in each measure. It forms a touchstone, a stable entity, against which the fluctuating and various stress rhythms of the individual voices may be measured and so achieve coherence".³

While it is fanciful to suggest that Fauré's rhythmic approach is identical to that of Palestrina, it is nevertheless true that much of Fauré's music conforms to that description: rhythmic consistency is preserved by adherence to a constant pulse, and rhythmic variety is produced by melodic lines whose rhythms may be unremarkable taken in isolation, but which interact with the pulse in a manner not unlike the style of the Renaissance.

Perhaps the finest example of this process is the opening theme of the Second Piano Quintet, where the rhythmic freedom of the melodic lines is underpinned by a steadiness of pulse to produce music of great fluidity: the melodic lines seem to suggest duple time rather than the triple time of the signature, and the resulting equivocity is not dissimilar to the musical flux of the great Renaissance sacred music.

Fauré Second Piano Quintet op.115 (1919-21);
1st movement, opening.



The image displays a musical score for three instruments: Violins, Viola, and Cello. The score is divided into two systems, each containing three staves. The top system covers measures 190 through 194, and the bottom system covers measures 195 through 199. The notation is dense, featuring various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'p' (piano). The key signature is one flat (B-flat), and the time signature is 3/4. The overall texture is complex, with overlapping rhythmic patterns across the different instruments.

Several dimensions of rhythm are superimposed in this passage: over the arhythmic piano arpeggios, the melodic lines individually suggest duple time, but the six-beat interval between entries also implies the broader rhythm of $\frac{6}{4}$. These ambiguities are resolved in the section following the quotation, and the first two notes of the theme are, for the first time, felt to be anacrustic; but its equivocal nature permeates the movement, contributing greatly to rhythmic fluidity.

Fauré's early rhythmic style was far from achieving this degree of subtlety; he began his career with a derivative, unremarkable rhythmic approach, although with hindsight it is possible to see signs of developments which were to come. Although chamber music and piano works do contain noteworthy examples, the most fruitful area in which to observe this process is, not surprisingly, that of vocal works. The songs in particular yield many examples where the stress of the words is allowed to

follow its own path, ignoring the musical stress of the bar-line. *Au Cimetière* op.51 no.2 illustrates the point simply: the unaccented piano chords allow the vocal line to rise naturally to the top of a phrase on the second syllable of "ainsi", a more natural stressing than "les", which comes on the first beat of the bar; melodic rhythm and bar-line coincide for the cadence however:

Fauré *Au Cimetière* op.51 no.2 (1888); opening.⁴

Handwritten musical score for the opening of "Au Cimetière" by Fauré. The score is in 3/4 time, marked "Andante" and "dolce e sereno". The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "Heu- reux qui meurt i- ci, Ain- si que les oi- seaux des champs". The piano part consists of unaccented chords. The vocal line rises to a peak on the second syllable of "ainsi".

La Rose op.51 no.4 is mentioned elsewhere⁵ for its harmonic fluidity, creating long-breathed phrases which ignore the bar-line, and there are many other mature songs which achieve the same effect. The rhythm of the vocal line in these cases seeks to translate the language of the poem as naturally as possible, and to remain close to the rhythm of the spoken word; phrase-lengths are irregular, with the underlying pulse ever-present. This process is in direct contrast to Debussy's method in many songs, which is to destroy our sense of pulse, to abolish any sense of regularity. The

opening bars of *La Flûte de Pan* epitomise Debussy's approach, sensuous, immediate and lacking rigidity of any kind:

Debussy *La Flûte de Pan* (1897); opening.



Fauré prefers to disrupt our sense of metre within an established context, and in *Green* he uses the motivic figure, which is the song's version of the *Venise* theme, to lessen the effect of the bar-line: the figure first appears on the third beat of the bar, to be followed by an entry on the first beat; over the pulsating piano accompaniment, the effect is to dissolve the bar-line, and an expansive phrase is the result, such that the rhythm of the vocal phrase is not hindered:

Fauré *Green* op.58 no.3 (1891); bar 10.

If the songs are full of such phrases, where the bar-line is often treated as incidental, interesting rhythmic points also arise from study of certain piano works. In the Sixth Nocturne the melodic profile of the *Allegro molto moderato* section, beginning at bar 19, achieves rhythmic subtlety by the simple device of placing one group of quavers on the second beat of the bar, to be followed in the next bar by quavers on the third beat; all other notes are crotchets, and the enigmatic melodic shape contributes to produce a highly individual musical phrase.⁶ There also occurs an interesting rhythmic irregularity in the notation of the Sixth Nocturne: the opening melody, detached from the accompanimental quavers, is notated in dotted crotchets and quavers. This is not a strictly accurate notation, since the dotted crotchet is in fact four accompanimental quavers in length, and the "quaver" two accompanimental quavers in length, a ratio of 2:1, whereas the correct ratio should be 3:1. Clearly Fauré intended a 2:1 ratio, and the opening notation is understood as the most convenient way of writing the music down. However, when the melody occurs in octaves, separated from the accompanying texture at bar 11, it is printed as if to restore the 3:1 ratio. Is an alteration in the rhythm of the theme intended to be made by the performer? A similar dilemma is to be found in the final five bars of the work, where the right hand melody seems

intended to be played simple time while the accompaniment is in compound time, but where it seems more natural to blend with the accompanimental quavers. These two areas of concern are quoted below; the solution is unclear, and the present writer has heard, from various executants, both 2:1 and 3:1 ratios in the main theme from bar 11 onwards, and a variety of solutions for the final bars, ranging from an extremely hazy rhythmic interpretation to an exact reproduction of the time-values in the score:

Fauré Sixth Nocturne op.63 (1894); bar 11.



Fauré Sixth Nocturne; 5 bars from the end.



If we move forward to consider Fauré's late works, it may be seen that *Eau vivante* op.95 no.6 of 1905 epitomises the highly-developed approach to melodic rhythm which had evolved; the piano part, a metaphor for ceaseless

flow, is exceptionally fluid, with free harmonic movement, and the rhythm of the vocal line approaches the rhythms of poetic declamation, although he never moves as close to the natural rhythms of speech as does Debussy. The control of pulse, without the rigidity of metre, allows as much freedom as he requires, and each line of poetry is translated into music with ultra-sensitivity to the nuances of meaning. As with *Le Don silencieux* op.92 (1906) there is no principal theme⁷; each phrase is different in character, and the song's unity is in the piano writing. This approach takes us far from the *bel canto* of early songs such as *Nell* (1878), *Après un rêve* (1878) or *Notre amour* (1879 ?) and represents a less immediately recognisable advance over the more subtle middle-period works such as *Soir* (1894) or *Dans la forêt de septembre* (1902) which retain a trace of purely musical design in their endings, which repeat earlier music. Only at the very end of his life, when his music became to an extent backward-looking, did he again use the device of recapitulating earlier material, and then only on two occasions, in *Cygne sur l'eau* of 1919 and *Je me suis embarqué* of 1921. If we examine the seven distinct phrases of *Eau vivante*, we find that the motive behind the rhythm of the vocal line is a desire to translate as faithfully as possible the existing rhythms of the poetry, rather than to fit the words into a preconceived rhythmic framework; the stress of

individual words is conveyed by an increase in the duration of the note, rather than by crescendos, melodic leaps or increased activity in the piano part. Thus in the opening phrase, the word 'claire' receives two beats for the first syllable and one for the second, and the small leap of a minor 3rd adds no more emphasis than necessary:

Fauré Eau vivante op.95 no.6 (1905);
melodic phrases.

2
Que tu es sim-ple et clai-re Eau vi-van-te

5
Qui, du sein de la ter-re Jail-lis en ces bas-sins et chan-tes!

9
O fon-tai-ne di-vi-ne et pu-re Les plan-tes as-pi-ent ta li-qui-de clar-té

14
La biche et la co-lom-be en toi se dé-sat-é-rient

19
Et tu descends par des pen-tes dou-ces de fleurs et de mous-ses, Vers l'o-cé-an o-ri-gi-nel

23
Toi qui pas-ses et vas sans ces-se et ja-mais l'as-tu se

28
De la ter-re à la mer et de la mer au ciel.

Free from the bar-lines, these phrases reveal their true character: rhythmically they are faithful to the poetry, not to a musical metre. The same procedure may be applied to all the late songs, in which great freedom

of rhythm is achieved within the context of a constant pulse.

Intricacies of melodic rhythm are, on the whole, less a feature of the late piano works, although examples do occur; the Fifth Prelude op. 103 no.5 of 1910, for example, combines melodies which divide the beat into two or three at will, and the interlocking of these melodies creates a closely-woven, obsessive texture which subsides in the final page into a simple, choral-like passage of calm and serenity. The late Barcarolles are, if anything, less complicated rhythmically than their earlier counterparts, and certainly the complexities of the Fifth Barcarolle are not repeated in subsequent works bearing that name. Melodic rhythm in the late chamber works has already been mentioned with reference to the Second Piano Quintet⁸; significant points of interest also occur in the Second Violin Sonata, where the opening motive of the first movement is rhythmically strong and purposeful whilst at the same time leaving the listener guessing as to the time-signature of the movement. The opening of the finale is again rhythmically supple, and the melody (which, played apart from the piano part, would present no rhythmic problems) suggests a strong accent on the second crotchet of the bar, while the piano gently suggests an accent on the first:

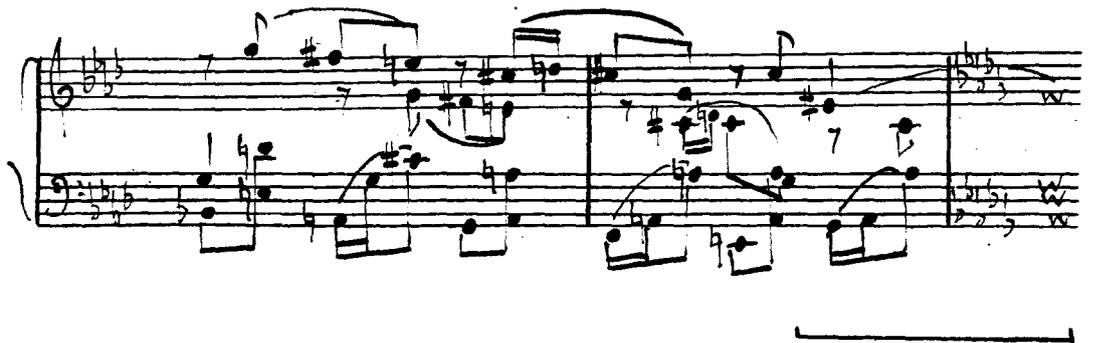
Fauré Second Violin Sonata op.108 (1916-17);
3rd movement opening.

In the First Cello Sonata, too, rhythmic ambiguity in the melodic line leads to intentional confusion at the beginning of the work. In cases such as this, Fauré seems to delight in drawing the listener into his time-world by at first disrupting any sense of order, only to establish it later in the movement. In the last chamber works, the Piano Trio op.120 and String Quartet op.121, however, we see a return to a more conventional rhythmic approach, possibly in keeping with the return to themes from his early years, and in both these final works melodic rhythm is used in a straightforward way.

Before closing this section, it is appropriate to turn our attention to Fauré's use of melody against melody, that is, to look at his contrapuntal technique. The emphasis placed by many writers on his mastery of harmony has tended to obscure the fact that he was a skilled exponent of contrapuntal techniques, particularly in the second half of his career. Many of his mature chamber music

themes are dialogues between bass and upper melody, as are many of his songs: the opening of the second movement of the First Piano Quintet is a case in point with the 'subsidiary' idea in the bass becoming more prominent as the movement progresses. Fauré's use of canon also deserves closer attention; here, too, it is in the later works that this technique achieves prominence. The first notable appearance of canonic imitation occurs in *Tendresse* the fifth movement of the *Dolly Suite* op.56, in a central section which contains a canonic passage 20 bars in length, at the distance of a crotchet. The music is never felt to be academic or laboured in any way, and merges with the recapitulation of the movement's opening material with a delicate touch of enharmony:

Fauré *Tendresse* op.56 no.5 (1896); bar 39.



As with *Tendresse*, in subsequent appearances of canon Fauré emphasises the music and not the scholastic process. The Sixth Prélude op.103 no.6 (1910) is gently virtuosic, but its appeal is by no means restricted to a display of technical mastery: throughout, the music is delicate

and lucid, displaying canon at the distance of one crotchet, with the two elements separated by two octaves, and with an intermediate part providing the minimum of harmonic substance. Canon is also a feature of chamber works from the First Piano Quintet on: a strong contrapuntal section is introduced into the finale of the First Quintet, and the Second Violin Sonata incorporates a majestic canon which forms the climax of the first and final movements, although it is not quite as strict as would be academically correct:

Fauré Second Violin Sonata op.108 (1916);
1st movement, 11th bar of fig.8.

The image shows two systems of musical notation for the 11th bar of the first movement of Fauré's Second Violin Sonata, op. 108. The top system features a Violin staff and a Piano/Bass staff. The Violin part is marked 'f espressivo' and the Piano/Bass part is marked 'espressivo'. The bottom system continues the notation for the same two parts. The music is in G major and 3/4 time, illustrating a canon where the two parts are separated by two octaves and enter one crotchet apart.

The First Cello Sonata introduces a virile canonic section in its finale as an element of dramatic contrast with the more relaxed opening section; the entire

section is in strict canon, and is an astonishing feat of technical virtuosity; Fauré's fluid harmonic style is well suited to the task of providing a suave harmonic background which softens the occasional clashes in the melodic lines, and the rhythmic interest of the music is finely controlled:

Fauré First Cello Sonata op.109 (1917);
3rd movement, 7 bars before fig.4.

Musical score for Piano and Cello, first system. The piano part is written in treble clef with a key signature of one sharp (F#) and a common time signature. The cello part is written in bass clef with the same key signature and time signature. The piano part begins with a dynamic marking of *p* (piano). The two parts are in a strict canon, with the piano part leading the cello part by one measure.

Musical score for Piano and Cello, second system. The piano part continues in treble clef, and the cello part continues in bass clef. The canon continues, with the piano part leading the cello part by one measure. The piano part has a dynamic marking of *p* (piano).

Harmonic Rhythm

This element of Fauré's rhythmic processes is perhaps the most interesting. More radical innovations in this area have been introduced by other composers, Debussy and Messiaen in particular, but no other composer has achieved such innovating results without feeling it necessary to break free from the strictures of current usage. The same is true of Fauré's harmony; he was able to find a source of composition within a system which many great composers of his time were rejecting as exhausted.

Harmonic rhythm, that is simply the rhythm of successive harmonies, the rate at which harmony changes and the directions it takes, plays a large part for Fauré in the creation and the release of tension. The same observation may be made of many composers, but the important notion where Fauré is concerned is that, while the harmonic rhythm may alter, attempting to establish a new norm, the rhythmic unit remains constant. This idea offers another example of the Fauréan paradox: one is never allowed to forget that, although the rhythm has been altered in one sense, in another it remains as steady as before. It is as if there exists a 'constant of momentum' in many of his works, along with an element of rhythmic digression.

At its simplest, the process consists of deliberately confusing the metric pulse by displacing the harmonic stress to give the feeling that the principal accents

no longer fall on the first beat of the bar. This facet has already been noted, in particular by Françoise Gervais:

"Procédé familier à Fauré, consiste à donner à son harmonie, à certains moments, une respiration plus ample en créant ce qu'on appelle scholastiquement une 'syncope d'accord'... C'est simplement l'abolition momentanée de la barre de mesure en faveur d'un "temps harmonique" prolongé"

Whilst in complete agreement with the above, I feel that there is much more to his harmonic rhythm than an occasional momentary dissolution of the bar line. A principle is at work which applies to a great deal of his music from an early period in his development, and it is this principle which I propose to discuss. It should be remembered that there are works which show no evidence of conflict between harmonic and metric rhythm, many of the early works and some of the very late compositions in particular, and I have no wish to imply that these works are in any way less successful than those where such a conflict may be seen, or necessarily to equate subtlety of harmonic movement with superior quality of composition. Nevertheless, the following pages demonstrate that this procedure is important enough to warrant considerable attention.

It is in the First Piano Quartet op.15 that harmonic rhythm is first used in a significant way. Perhaps Fauré needed the broader canvas of such a work to encourage development of his musical language, although the Piano Quartet was certainly not his first large-scale

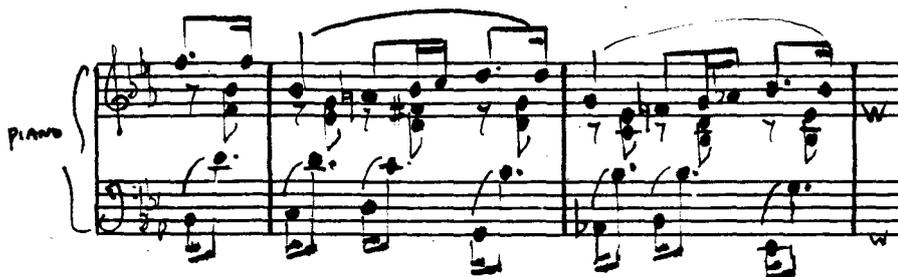
composition, being predated by the *Suite d'orchestre* op.20, the First Violin Sonata op.13 and the Violin Concerto op.14. Rhythmically, the third movement of the First Violin Sonata shows Fauré compounding his one-beat bars (with a time-signature of $\frac{2}{8}$) into larger rhythmic units. This procedure of making, in effect, a new time-signature without altering the written time-signature was common to all his scherzo movements, and is a frequent feature of chamber music generally in the 19th century. But in the First Piano Quartet, for the first time, he uses harmonic rhythm to contradict the metric pulse:

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 61.

This is not, as Françoise Gervais rightly observes, syncopation: syncopation reinforces the metre, and here the result is the opposite: the alternation of $E\flat$ major and $D\flat$ major harmonies, suggesting duple rhythm rather than the $\frac{3}{4}$ of the time-signature, blurs our sense of pulse. It should also be remarked that Fauré 'blurs the edges' of his metric rhythms in

melodic ways also, by introducing figures on different beats of the bar, this aspect is dealt with fully in the section concerned specifically with melodic rhythm. The use of harmonic rhythm to add another dimension to metric rhythm appears consistently from this point onwards in conjunction with sequence. In the following example, we are invited to experience a "first beat" on the third beat of the bar; sequence is allied to the occurrence of a perfect cadence between the second and third beat of the bar for three bars in succession, and this is enough to disrupt the metric pulse as previously experienced:

Fauré First Piano Quartet op.15 (1876-9);
1st movement, bar 134.



This process is in its early stages in the First Piano Quartet; nevertheless it is used with ease and refinement at several points. At bars 34 and 35 of the first movement, for example, the harmony changes every two beats - a refined hemiola, gently relaxing the movement towards the cadence; hemiola cadences occur with increasing frequency from this point onwards. Harmonic and melodic subtleties go hand in hand with these

rhythmic developments, and Fauré's instinctive avoidance of the obvious through variants of common chords, enharmonic changes and harmonic "side-steps" combine with harmonic rhythm and the rhythmic versatility of many of his themes to create a unique continuity of movement. Especially in his chamber music, Fauré seems to be reaching towards an expression of pure time, where questions of tonality become peripheral, so often does he seek to avoid tonal centres; where melody tends towards a state of rhythmic equivocacy (the opening of the Second Piano Quintet is entirely ambiguous in this regard); and where the conflict of metric and harmonic considerations gives a 'double interpretation' of time, leaving us with a pure notion of time itself. The First Piano Quartet gives only glimpses of this approach, in the first and third movements especially; as his refinements in harmony, melody and rhythm continue, so does the progression towards an ideal expression of what Henri Bergson defined as "le temps qui est la fluidité même de notre vie intérieure".¹¹

Mention of Bergson is appropriate at this point. His philosophy, which affirms the importance of time as a subject for philosophical consideration, and which sets out to demonstrate fundamental differences between time and space, is not highly rated in Britain at the present time. His ideas are seen as essentially dualistic, an unpopular stance with modern philosophers, and his

emphasis on the intuition as opposed to the intellect does not appeal to the highly rational British philosophical mind; it is also possible that his rejection is to an extent based upon cultural differences between France and Britain.

What relevance do Bergson's theories have to the music of Fauré? The main area in which a parallel may be drawn between the composer and the philosopher is in relation to the concept of time. For Bergson, time is seen as indivisible, and the ways in which it is described, which draw heavily upon vocabulary used to describe space, are merely conventions whereby the intellect may in some way comprehend that which it is incapable of understanding fully. One of Bergson's favourite analogies when discussing the nature of duration is that of the effect of a melody on the listener; his most often-quoted words are the following:

"Une mélodie que nous écoutons les yeux fermés, en ne pensant qu' à elle, est tout près de coïncider avec le temps qui est la fluidité même de notre vie intérieure;...." ¹²

This extract is taken slightly out of context, however, and Bergson insists that, in order to experience time fully, the characteristics of the melody must be effaced.

The quotation continues:

"mais elle à encore trop de qualités, trop de détermination, et il faudrait effacer d'abord les différences entre les sons, puis abolir les caractères distinctifs du son lui-même, n'en retenir que la continuation de ce qui précède dans ce qui suit, et la ininterrompue multiplicité

sans divisibilité et succession sans séparation,
 pour retrouver enfin le temps fondamental.
 Telle est la durée immédiatement perçue,
 sans laquelle nous n'aurions aucune idée du temps."

Time for Bergson is thus experienced not by the intellect but by the intuition; ultimately it cannot be measured, any attempt to do so destroying its essential quality, that of fluidity, of eternal becoming:

"Que nous le laissions en nous ou que nous le mettions hors de nous, le temps qui dure n'est pas mesurable. La mesure qui n'est pas purement conventionnelle implique en effet division et superposition".¹³

By placing such emphasis on the intuition, Bergson's appeal to composers of Fauré's time was strong; his theories promoted discussion at a fundamental level of ideas, propounded clearly and convincingly, which related directly to experience of the composition or performance of music. For a long time before the age of Fauré, the notion of the intellect versus the intuition had been a question of importance to musicians, since it was so intimately linked to the dichotomy between musical form and content, or to that between genius and talent much discussed in the 19th and 20th centuries. Fauré's career predates that of Bergson, and it is unlikely that he would have discussed Bergson's theories, although for a generation of his pupils these theories were central. Fauré's music, however, does mirror in an intimate way many of Bergson's ideas concerning the nature of time. If it is true to say that any melody, any music, creates a time-world in which time is ultimately indivisible, there is nevertheless a qualitative difference between the effect,

for example, of a popular song with verses and a chorus, and that of a symphonic poem. Many of Fauré's techniques lead to an emphatic reinforcement of the notion that time is indivisible, and it is this which differentiates him from most of his French contemporaries and from the entire German School with the possible exception of Wagner. His exploitation of ambiguity in harmonic language, his use of harmonic rhythm to re-define an already-established pulse, his rhythmically equivocal melodies, and his increasingly evolutionary approach to form, all these aspects have the effect of focussing the listener's, and performer's, attention on the music as it is being created, rather than inviting us to experience a form almost in a spatial sense, as is often the case with many German composers, for example Bruckner, whose symphonies are so architecturally conceived.

Bergson has been dismissed as a serious philosopher, notably by Bertrand Russell, who questions the validity of many of Bergson's theories, and who even exhibits a certain condescension towards them:

"Of course, a large part of Bergson's philosophy... does not depend upon argument, and cannot be upset by argument..... Shakespeare says life's but a walking shadow, Shelley says it is like a dome of many-coloured glass, Bergson says it's a shell which bursts into parts that are again shells. If you like Bergson's image better, its just as legitimate" ¹⁴

Although his reputation as a philosopher may thus be slight, the essential message of Bergson's writings

remains relevant as far as aesthetic discussion is concerned. It is not the purpose of this thesis to discuss his complex notions concerning relativity, mathematics, biology, psychology, nor any other of the many areas to which he applied himself, nor is it possible to explore every facet of his ideas relating to time and creative evolution. Nevertheless his importance as the philosopher of the age through which Fauré lived must not be underestimated: his writings often tell us more about the essence of Fauré's music than do many specifically musicological or biographical writings.

Moving on from the First Piano Quartet to discuss the development of Fauré's use of harmonic rhythm, we may note that the main vehicles for his exploitation of this form of rhythmic subtlety are the larger chamber works, the piano works and the songs, where poetic metre adds another dimension. In his works for the stage, and in the small-scale chamber works, he wisely adjusts his techniques, and subtleties of rhythm are less abundant in stage works, where the context is too large, and occasional chamber works, where it is too superficial. The sacred music, too, shows little evidence of rhythmic intricacy, although subtlety of melodic rhythm is a feature of certain parts of the *Requiem* op.48, and of the *Offertoire* in particular.

It is true to say that harmonic rhythm in the early

works is in agreement with metric pulse to a greater extent than in subsequent compositions. Especially in the early piano works, arguably Fauré's most derivative genre in his early years, where the influence of Chopin is discernible, we find music which is for the most part unequivocal rhythmically. Nevertheless hints of future subtleties may be found: often $\frac{6}{8}$ rhythms are converted to $\frac{3}{4}$, for example at the beginning of the Fourth Barcarolle op.44 (1885), where the effect (quite unusually for Fauré) is of syncopation, or in the following extract, a more refined example, where Fauré, in the process of returning to $\frac{6}{8}$ from $\frac{9}{8}$, at the same time divides his bar into three:

Fauré Second Barcarolle op.41 (1885); bar 56.



The harmonic movement is quickened without an alteration in tempo marking, and the effect is the more subtle for having been prepared by bars of compound triple time; everything is accomplished "within the music". In the opening bars of the piece the placing of chords on the second and fifth quavers gives the first note of each bar the inevitable feeling of anacrusis, and this process occurs even more strikingly in the central section of

the Third Impromptu op.34 (1883), a passage of great beauty in which the off-beat chords seem to insist gently that they are on the beat. As with these early piano works, Fauré's early songs generally present no complexities of harmonic rhythm. *Aurore* op.39 no.1 of 1884 marks an important point in his development from this point of view: its opening has no tonic stress, no hint of metre; it is simply a series of harmonies sounding in succession, whose tension and relaxation do not follow the 'rules' dictated by the time signature:

Fauré *Aurore* op.39 no.1 (1884); opening.



Early chamber works following the First Piano Quartet show no significant advances on the subtleties of harmonic rhythm already discussed; in the *Romance* op.28 (1877) for violin and piano occurs the same alternation of simple and compound rhythmic structures within the context of $\frac{6}{8}$ as that seen in early piano works¹⁵, and in the finale of the Second Piano Quartet op.45 (1885-6), as in the third movement of the First Violin Sonata, Fauré compounds short bars into larger rhythmic units, to the extent that his rhythmic scheme supports the formal scheme of the movement¹⁶.

By the early 1890's, with Fauré's mature style showing in works such as *La Bonne Chanson* op.61 (1892-4), comparison of mature compositions with early works reveals a considerable qualitative difference in his use of harmonic rhythm. In the Fifth Barcarolle op.66 of 1894, for example, he is able to vary the pulse considerably within the large framework of compound triple time. It is highly likely that his choice of the Barcarolle as a form has much to do with the possibilities for rhythmic ambiguity inherent in moderately slow compound rhythm: a bar of $\frac{9}{8}$ may merge into two bars of $\frac{3}{8}$, or become one bar of $\frac{3}{4}$, Fauré's favourite transformation; his use of $\frac{9}{8}$ allows for even more versatility of pulse, and in the Fifth Barcarolle the following rhythms are created both by melodic and harmonic movement:

1. Bars 16-30: a bar of $\frac{3}{4}$ followed by a bar of $\frac{3}{8}$ is suggested (within the context of $\frac{9}{8}$); the first half (or more accurately, the first two thirds) of the bar produces not syncopation, but a rhythmic reinterpretation, since the harmony as well as the melody follows a $\frac{3}{4}$ pattern. Triple compound time bars are interspersed (at bar 24 and 28, for example) and the effect is of fluidity within a controlled framework:

Fauré Fifth Barcarolle op.66 (1894); bar 24.



2. Bars 32-52: Triple compound time and $\frac{3}{8}$ are again juxtaposed, this time with the $\frac{3}{4}$ bars (37 and 39, for example) containing a more urgent melodic rhythm which develops sequentially at bar 49, momentarily abolishing any sense of metric pulse, and increasing tension, which characteristically leads to the re-introduction of the main theme.

3. At certain points, involving the main theme, where an increase in momentum is desired, $\frac{9}{8}$ bars are shortened to $\frac{6}{8}$, and thematic material is adjusted to leave only the most dynamic aspect, omitting internal repetition. Indeed the nature of the main theme at first suggests duple rather than triple time, with its repetition of the first chords on the third beat of the bar:

Fauré Fifth Barcarolle op.66 (1894); opening.



4. Bars 61-89: within the context of duple time, almost every possible rhythmic variation is produced: as well as straightforward $\frac{6}{8}$ rhythms, $\frac{2}{4}$ rhythms occur (bar 63-4 for example) and $\frac{3}{4}$ rhythms (bar 65 - 68), although there is more than a hint of syncopation here, with

the harmony in bars 66 and 68 changing on the 4th quaver. At bar 77ff several rhythms combine, with an upper stave time signature of $\frac{6}{8}$ and lower stave signature of $\frac{2}{4}$, and from bars 85 - 88 rhythms first heard in the $\frac{9}{8}$ context of the second theme (bar 16ff) now occur in $\frac{6}{8}$:

Fauré Fifth Barcarolle op.66 (1894); bar 87.



Great variety of harmonic rhythm is thus achieved within the compound time framework, and without any indication of tempo changes (except for the "poco rit." marking three bars from the end of the piece). Rubato will of course play its part in any performance, but subtleties of harmonic rhythm play a major part in creating fluidity within a relatively strict rhythmic context.

Fauré's other major piano work of 1894, the Sixth Nocturne op.63¹⁷ also uses harmonic rhythm subtly, and the time-span of the work, with individual bars some five seconds long at the outset, allows for great freedom of harmonic accent. The fact that the music begins on what has the visual appearance of an anacrusis, but which could not seriously be treated as such, underlines the

fact that each bar is in reality three metric units combined, and the $\frac{3}{2}$ time signature thus embraces three rhythmically ambiguous units which may be thought of as $\frac{3}{4}$ bars or as $\frac{6}{8}$ bars depending upon the melodic or harmonic movement within them:

Fauré Sixth Nocturne op.63 (1894); bar 2.¹⁸



The notational inexactitude of this theme having already been discussed, and the rhythmic features of the melodic lines explored, there remain many intricacies of harmonic movement which contribute to flexibility of phrasing and lead to the dissolution of the bar-line without loss of a sense of direction. A case in point is the *Allegro molto moderato* section (time-signature $\frac{4}{4}$), beginning at bar 19, in which equivocacy of melodic rhythm is allied to a harmonic argument in which implications are carried across the bar-line rather than being resolved on the first beat of the following bar. Harmonic analysis of bars 19-27 reveals the presence of dominant sevenths which do not resolve to tonics, half-diminished seventh chords and augmented harmonies, at the end of which the music returns to its starting point, C#

minor, with the only straightforward harmonic move of the phrase, a perfect cadence. This is a typically elliptical harmonic journey, and from the following simplified harmonic scheme, it can be seen that the harmony is often left undefined across the bar-line:

Fauré Sixth Nocturne op.63 (1894); bars 19-27, scheme.

	19	20	21	22
E maj.		dim^{th}	I IV	V^{7} VI (A# Vd)
C# min.	I I V		I \#VI^{d}	aug. passing II^{dom}

	23	24	25	26
E maj.				
C# min.	I^{maj} passing II^{dom}	IV^{h7} V^{d} IV	aug V I III	I V

When the harmonies are straightforward diatonic chords, they often move with the minimum of what Fauré had learned to call "puissance rythmique": remembering his Niedermeyer training, discussed in Chapter 2,¹⁹ where movement of chords was defined as possessing more or less "puissance rythmique" according to the movement of the fundamental, we can see that movement from IV-V⁷ (bar 20-21) and I - III (bar 26-27) have a low degree of "puissance rythmique"; the most suitable English translation would class these moves as "weak

progressions", although this does not express fully the sense of the French terms.

If the Fifth Barcarolle and Sixth Nocturne set new standards in matters of form, subtlety of harmonic movement and rhythmic interest, subsequent piano works developed these trends still further. The Seventh Nocturne op.74 of 1896 chooses the unfamiliar time-signature of $1\frac{3}{8}$, a fusion of the slow Nocturne framework and the compound time typical of the Barcarolles, and the Ninth Nocturne op.97 of 1908 employs off-beat harmonies and considerable harmonic ambiguity in an enigmatic composition where the release of the final 12 bars seems programmatic in a more deliberate sense than is generally the case for Fauré. His second period songs also develop significantly the use of harmonic rhythm as a guiding factor in the compositional process: the openings of many mature songs seek to establish pulse without metre, so that the poem may be set within a continuum of sound, and poetic accents may be faithfully reproduced without the hindrance of an excessively rigorous musical metre. The openings of the following songs demonstrate the point:

En Sourdine (1891)



Green (1891)

Andante con moto

p

This musical score is for the piece 'Green' (1891). It is written for piano and consists of two staves. The tempo is marked 'Andante con moto'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody in the right hand with some chromaticism and a supporting bass line in the left hand. A dynamic marking of 'p' (piano) is present at the beginning.

Soir (1894)

Andante molto moderato

pp

This musical score is for the piece 'Soir' (1894). It is written for piano and consists of two staves. The tempo is marked 'Andante molto moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody in the right hand with a steady eighth-note accompaniment in the left hand. A dynamic marking of 'pp' (pianissimo) is present at the beginning.

Le Parfum impérissable (1897)

Andante molto moderato

pp

This musical score is for the piece 'Le Parfum impérissable' (1897). It is written for piano and consists of two staves. The tempo is marked 'Andante molto moderato'. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a melody in the right hand with a steady eighth-note accompaniment in the left hand. A dynamic marking of 'pp' (pianissimo) is present at the beginning.

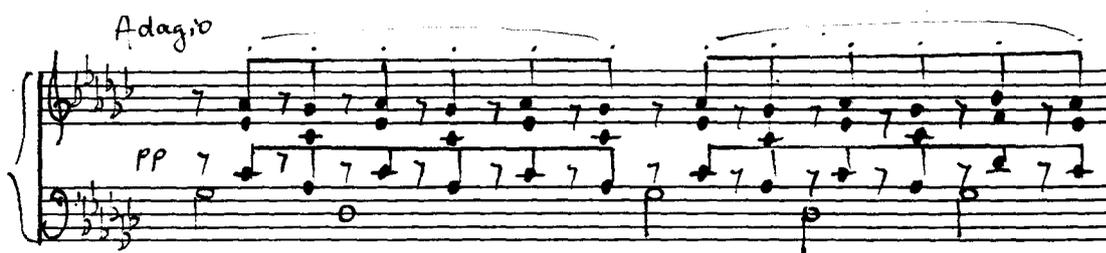
La Fleur qui va sur l'eau (1902)

Allegro molto moderato

p

This musical score is for the piece 'La Fleur qui va sur l'eau' (1902). It is written for piano and consists of two staves. The tempo is marked 'Allegro molto moderato'. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a melody in the right hand with a steady eighth-note accompaniment in the left hand. A dynamic marking of 'p' (piano) is present at the beginning.

Accompagnement (1902)



The harmonic argument in these songs is not necessarily dependent upon the tyranny of the bar-line, as was the case in most of the early songs; it seems rather that the bar-line exists merely as a point of reference, although it usually coincides with cadence points. Phrases of different lengths do not sound awkward, since the form of the music is governed not so much by purely musical principles as by the desire to transmit the sense of the poetry through a musical medium. *Accompagnement* op.85 no.3 of 1902 illustrates this fundamental attitude: following the arhythmic chordal opening, the first phrase, covering four bars, comes to rest in the tonic, the music's first firm tonal point of reference. Secondary sevenths and augmented harmony carry the music through these opening bars, where the bar-line is superfluous and the delicate rhythm of the languorous words is the focus of attention. No 'theme' is heard, and the music paradoxically seems to lack substance through its very presence, and thus to heighten the significance of the text. The following phrase is

similar in that its ending is again the only point of tonal stability; indeed in the entire song there are only three places (before the final bars) where the harmonic flow is momentarily stilled: at bars 5 and 11, where it cadences in the tonic, G♭ major, and at bar 19, where it reaches the tonic minor; from bar 20 to the end of the song the music is in constant harmonic flux.

Any musical composition offers its own new definition of time; one of the prime attributes of music in general is that it takes us into a world where time is 'created' by the composer. But *Accompagnement* gives the clue to understanding the unique continuum of time which Fauré creates in many late period works. Harmony is the organic element of the music, with themes and melodic lines being carried along by the harmonic argument. Following the analogy of water, the theme of so many of the songs, the surface is immediately perceived, but the invisible current is the substance and movement. There are works in which this kind of harmonic fluidity is secondary and which obey, more or less regularly, standard rhythmic procedures: *Le Plus Doux Chemin* op.87 no.1 of 1904, one of Fauré's Watteau-like evocations, is a case in point. The figurations of the ultra-conventional piano accompaniment conceals subtle modality and the song is gently ironic. He also avoids such complexities in large-scale works with a more extrovert nature, as the *Fantaisie* op.111 (1918), a work in which

there is nevertheless an intimate rhythmic link between the two outer sections and the faster central Allegro molto section: the lyrical theme from fig.2 in the opening is repeated in the context of a faster pulse, although Fauré requires consistency of speed for this theme, which thus establishes exactly the rhythmic relationship between the three sections. In a letter to Henri Casadesus, whose nephew Robert Casadesus had performed the *Fantaisie* in Cannes in 1921 with the composer present, Fauré adds the following recommendation:

"le mouvement à $\frac{3}{4}$ du milieu m'a semblé un peu trop vif. Il ne laisse pas le temps de percevoir l'analogie qui existe entre cette partie, celle qui précède et celle qui suit".

For the final developments in the power of his harmonic language to destroy the tyranny of the bar-line, we may examine elements of the Second Violin Sonata of 1916-17, one of Fauré's most neglected masterpieces. As mentioned in Chapter 6,²¹ many themes of the late works are indefinite as regards the tonality of their harmonic support; the first movement of the Violin Sonata begins in the region of E minor (although even here there is doubt, with no unequivocal chord or cadence occurring which affirms E minor), and at fig.1 the following theme is heard:

Fauré Second Violin Sonata op.108 (1916-17);
1st movement at fig.1.



This seems to be the theme which would affirm E minor; its profile suggests E minor, and it follows chord II⁷ in that key. Instead, the harmonies are as follows:



This fluidity of harmonic language, taking us away from the expected solution, and always carrying implications across the bar-line, is the essence of Fauré's late style, establishing more expansive rhythmic patterns than can be obtained by the accumulation of separate bars. Only in the final two chamber works is this process less in evidence, although the opening of the second movement of the String Quartet op. 121 is tonally equivocal and thus rhythmically fluid. Fusion of tonality and modality is the chief characteristic, with the note A the focal point and elements of different modes present, among them the Phrygian and Dorian; for the first 15 bars melodic accents take precedence over metric considerations, and the cadence in A minor at bar 16 is the first point of repose:

Fauré String Quartet op. 121 (1923-4);
2nd movement; opening.



This chapter has not dealt with rhythm in as analytical a fashion as could have been the case. An example of truly detailed rhythmic analysis may be found in 'The Theory and Analysis of Tonal Rhythm' by Robert P Morgan²², a thought-provoking article which discusses several important questions. In it, the first 8 bars of the variation theme from Mozart's Piano Sonata in A major, K.331, are subjected to rigorous analysis from the viewpoint of several different analysts: the difference between "opening" and "closing" accents is discussed, the question of whether the bar-line is incorrectly placed by Mozart is raised, and one conclusion that "the entire period.....can be understood as an upbeat antecedent followed by a downbeat consequent: $\cup -$ ".²³ Morgan's own approach, Schenkerian in inspiration, favours analysis based upon "pitch elements" which define points of structural importance; these elements determine principal accents and thereby dictate a broad rhythmic scheme, where the following criteria apply:

- "(1) larger formal units will consist of a single rhythmic process rather than an accumulation of smaller rhythmic units; (2) musical motions will be defined by two structural accents - a point of departure and a point of completion - rather than one; and (3) larger rhythmic units will be basically different in organisation from measures or poetic feet".²⁴

Although the approach advocated by Morgan can provide us with insights, particularly with reference to the role of larger rhythmic units in the context of overall form, such a method has not been thought wise to use within the

confines of this thesis. For one thing, Morgan takes eleven pages to discuss Mozart's 8 bars; at that rate, analysis of one of Fauré's slightest works, *Romance sans paroles* op.17 no.3, for example, would take some 100 pages! The main reason, however, is that such an approach is in danger of losing sight of music as an art-form. Mozart's phrase is immediately comprehensible; opinions may differ as to certain aspects of its rhythmic compositions, but there is no reason why they should not, since the music is not a fact in the sense that "this chair has four legs" is a fact. Different interpretations are not necessarily contradictory, since their acceptance is a matter of taste, not of logic. It is also felt that analytical methods of the sort advocated in the article are ill-suited to Fauré's delicate art, full of allusion and elusiveness, where facts are hard to find and where often the only definite statement which can be made is that there is no definite statement to be made:

"la chose musicale, étant tout entière oeuvre de charme, c'est-à-dire n'existant que dans l'instant enchanté, captivant, insaisissable du mystère, est aussi le langage naturel de l'ambiguïté".²⁵

Chapter Six

Formal Aspects of Fauré's Music

The title of this chapter is deliberately vague. It is not the intention to explore form in the sense that Tovey might have done, nor are any Schenkerian methods used; indeed, these two analytical giants might have found little worthy of remark in Fauré. The term 'form' for present purposes signifies that area of Fauré's music where overall considerations of tonal direction, the influence of genre on the final outcome of the music, and other questions concerning planning and the achieving of balance are discussed. I intend to adhere to the idea that the means to analyse a piece of music are best found within the music itself, and not in any theoretical, abstract approach which may be irrelevant and do the music less than justice. Having made this initial point, it is nevertheless necessary to recognise that Fauré's music was composed in an age with a particular attitude to musical form, teaching and analysis, and it would be senseless to suggest that, for example, Fauré was not aware of the tonal planning of first movements known as sonata form: the first movements of his chamber works reflect a knowledge and acceptance of that style of formal control.

Fauré's oeuvre may be divided into six well-defined areas: piano works, chamber works, songs, religious works, secular choral works, stage works; the first three of these contain the vast majority of his music.

It is most practical to approach each genre in turn, devoting a separate discussion to each. He broke no new ground in the sense of introducing new instrumental groups, instruments, or radically new concepts in musical planning. The forms which his music takes were, broadly speaking, inherited from the generation previous to his own: his interest in chamber music springs from the activities of the Société Nationale, his piano works were initially a vehicle for his own use in the *salons* he wished to cultivate, the songs began as *chansons* and only later developed into the sophisticated art-song which many composers of his generation cultivated - Debussy, Duparc, de Bréville, Chausson and Charles Bordes among others. The puzzle behind Fauré's lack of interest in organ music is elucidated by A M Henderson, who, having heard the composer improvise, wrote: "It is possible, of course, that his great gift for improvisation caused him to defer actual composition for the organ until it was too late".¹ It is known that Fauré treated his work as organist very much as a chore, and anyone who has visited the rather dull and oppressive interior of the Madeleine in Paris might understand his wish to return there as little as possible; writing organ works would oblige him to perform them, and it is abundantly clear that he preferred the cultured atmosphere of the *salon* to the sanctimony of a church with whose dogmas and rituals he had little sympathy.

It is proposed, in this chapter, to concentrate upon the three principal areas of composition, that is, chamber works, piano works and the songs. Whilst it is realised that justice is not done to many of Fauré's finest works, the *Requiem* and *Pénélope* in particular, these areas contain works from his earliest years to the very end of his life, and permit a detailed discussion of form which allows us to examine his development as a composer.

Large-Scale Chamber Works

Since the weight of theoretical writing in the 19th century on the subject of form belongs to the German and Austrian tradition rather than to the French, it is difficult to find any foundation for Fauré's formal attitude in specific theoretical works in the French language. Both Robert Orledge and Jean-Michel Nectoux, in referring to Fauré's early chamber works, begin from the assumption that he used "classical sonata form"² or "traditional formal structures"³. This suggests that Fauré accepted as models the forms used in chamber music by the early German Romantics, Schumann in particular. A theoretical basis for sonata form in particular, as used by Schumann, is provided in the work of A.B. Marx (?1795-1866), the German theorist and composer. In his *Die Lehre von der musikalischen Komposition* (1837-47), Marx identifies the general structure of sonata form, stressing particularly the importance of the key scheme which balances tonic and dominant in the exposition; at the same time he underlines the importance of themes and the idea that the composer may find many ways of varying the formal scheme while retaining its tonal fundamentals. Marx is generally credited with being the first author to use the term *Sonatenform*⁴, and his ideas continued well into the 20th century. Study of Schumann's chamber music shows a close relationship between his first

movement forms and the definitions of Marx. In particular, Schumann always retains the opposition of tonic and dominant (or of the tonic and relative major) even if his thematic material is not always so clearly differentiated: the first movement of his String Quartet op.41 no.2 (1842) which moves from an opening F major to a full close in C at the end of the exposition, contains little in the way of a contrasting second theme, and even uses the main theme when C major is established:

Schumann String Quartet op.41 no.2 (1842);
1st movement themes.

The image shows two staves of musical notation. The top staff is labeled 'Vln1' and the bottom staff is labeled 'Vln2'. Both staves are in F major and 3/4 time. The top staff begins with the tempo marking 'Allegro vivace' and the dynamic marking 'mf'. The music consists of a series of eighth and sixteenth notes, with a long slur over the first few bars. The bottom staff shows a similar melodic line, also with a slur. Handwritten annotations include '(opening)' at the end of the top staff and '(16 bars from end of exposition)' at the end of the bottom staff.

A similar comment may be made with reference to the String Quartet op.41 no.3 where, although the first theme of the second group is more relaxed in character than the opening theme, the new key of the dominant does as much to establish a contrast as does the character of the theme itself:

Schumann String Quartet op.41 no.3 (1842);
1st movement themes

The image shows two staves of musical notation. The top staff is for Violin I (Vln I) and the bottom staff is for Cello (Cello). The tempo is 'Allegro molto moderato'. The key signature has one sharp (F#). The top staff begins with a piano (p) dynamic and the instruction 'sempre teneramente'. The bottom staff begins with the instruction 'espressivo'.

These examples raise some doubts about the relevance in 19th century chamber music of the view that "the quality of the theme was the chief raison d'être of the composition" expressed by James Webster in his article on sonata form⁵. Webster further mentions "the 19th century doctrine that sonata form was based on the duality of two contrasting themes (often characterised as 'masculine' and 'feminine') rather than on the tonal duality of the composition". This doctrine may certainly hold relevance in relation to Romantic symphonic works and concertos, large-scale compositions where there may be "a noble, stormy or in some way difficult first paragraph", an "agitated transition" and "the chance to indulge in a beautiful melody in the new key"⁶, but in the restrained and more private world of chamber music, the tonal argument was certainly of equal importance. The first movement of Schumann's op.44 Piano Quintet, for example, certainly has the opposition of a strong opening theme with a more lyrical second group theme, but the opening theme itself is

transformed, early in the movement, into a more gentle melody, thus softening the distinction:

Schumann Piano Quintet op.44 (1842); themes

A opening *Allegro brillante*

A₁ 27 *piano*

B 57 *cello* *mf* *espress.* *viola*

Schumann wrote five chamber works in the space of that one year, 1842, which employ sonata form first movements: the three String Quartets, op.41 nos. 1-3, the Piano Quintet mentioned above, and the op.47 Piano Quartet. Each first movement depends structurally upon the fundamental opposition of keys emphasised by Marx, but contrast of thematic material is not so clear-cut, and not strong enough to provide, without a supporting contrast of keys, the main formal contrast of the movement.

Certainly the uninhibited lyricism of many of Schumann's themes contributes to a more relaxed, less overtly dramatic use of sonata form than is the case with Beethoven, and the same is true for Mendelssohn and for Schubert. In Schubert's case in particular, the

tonic/dominant dichotomy is at times set aside, and the first movement of the 'Trout' Quintet (1819) exemplifies a favourite Schubertian process: the recapitulation begins in the subdominant, thus leaving the way clear for a literal repeat of the exposition process which brings the movement naturally to a conclusion in the tonic. It was perhaps this type of process which Fauré had in mind when he wrote the finale of the First Violin Sonata: in order to end this movement in the tonic, the process which first carried the music from the tonic, A major, to the dominant of F \sharp , is begun in C and thus leads neatly to the dominant of A.

In his first movements, however, Fauré seems to take Schumann's model as his starting point. Brahms, in his attitude to sonata form in the chamber works, progressed beyond Schumann in that the key contrast he employs in the exposition is not necessarily that of tonic/dominant or tonic/relative major (although there are many examples where this is the case): the second group of the F major String Quintet op.88 (1883 - too late to serve as a model for the early Fauré works) is in A major, and that of the F minor Piano Quintet op.34 (1864) begins in C \sharp minor and ends in D \flat major.

Clearly developments such as these are as much a product of Brahms's interest in expanding uses of tonality as they are a means to provide a contrasting setting for themes of varying character. Brahms's first movements

are formally more flexible than those of Schumann, and the methods he uses more varied.

Since, in the 19th century, composers studied form in order to acquire techniques of composition (Marx's work in particular being directed at the creative musician, not the music historian), it is highly likely that Fauré's attitudes in matters of form were based on a set of working principles derived mostly from his own study of preceding music, rather than from an exhaustive enquiry into the nature of form from a theoretical viewpoint. His early works in every genre show an acceptance of the forms of the age, and on the evidence of study of formal procedures in chamber music which predate Fauré's it is clearly in Schumann that influence may be most clearly seen; we may take his formal patterns to be the progenitors of those found in Fauré's early chamber works. It is possible that Fauré also learned from Schumann something of the duality of contrasting themes, the doctrine of which was mentioned earlier, since the second groups in his early works are often carefully prepared and distinct from the opening in thematic content as well as in their tonal context: the First and Second Piano Quartets are particularly good examples.

In following the German tradition Fauré was of course doing nothing new: French composers of chamber music

(and orchestral music) in the 19th century, of whom there was in fact a larger number than is generally recognised, had been used to the acceptance of Haydn, Mozart and Beethoven as models, even if the music they produced up to the time of Fauré had been of uneven quality and static in terms of the development of form; in Jeffrey Cooper's study of French instrumental music in the first half of the nineteenth century⁷ we read that "the nineteenth-century French musicians themselves associated a "traditional" style with the most famous representatives of Viennese classicism. Fétis's equation of Haydn, Mozart and Beethoven with "l'ancienne forme" is typical among French critics.... these three composers were not only familiar but absolutely dominant in the contemporary repertory".

Not only in relation to sonata form, but in every other area of chamber music composition, Fauré made use of preceding models: his early chamber music movements make use of formal techniques which would scarcely have surprised middle-period Beethoven, even if his handling of form in the First Piano Quartet and First Violin Sonata is quite astonishing for its apparent ease and refinement, as will be seen later in the chapter.

If Fauré was willing to rely on formal precedents for his starting point, he was also able to relinquish any

reliance on others at an early stage of his development: having established his own *point de départ*, formal and harmonic developments in the chamber works are a function of his own continuous evolution as a composer, and it is by comparing his own successive works that his formal innovations are most clearly seen, not by comparing his formal procedures with those of other composers. Fauré's music, self-contained, could never lay claim to being eclectic; therein lie both its strengths and, inevitably, its weaknesses. The conclusion which will emerge from the following section is that the first two Piano Quartets and First Violin Sonata may be broadly considered as of the same family, with the Second Quartet pointing some way into the future harmonically. The First Piano Quintet is the first of the chamber works in which harmonic language assumes a 'dynamic' function with the formal plan more in the background, and from this point on the emphasis in chamber works seems to be on a more organic process, in which the formal scheme was possibly only perceived *après coup*: we know from his letters that Fauré's mature style of composition was to begin not from an overall plan, but from a starting point with no end clearly visible (see quotation on p.283).

Fauré's first attempts in the field of chamber music, The First Violin Sonata op.13 (1875-6) and First Piano Quartet op.15 (1876-9, with finale re-written in 1883), demonstrate astonishing mastery for a composer with so few works hitherto published. Small-scale compositions, mostly songs, comprise the bulk of his output up to this point, but three religious vocal works from his *École Niedermeyer* days, all with orchestral accompaniment^a, the *Suite d'orchestre* op.20 of 1869-73 and the *Cantique de Jean Racine* op.11 of 1865, are examples of more extended forms, and the First Nocturne op.33 no.1 of c.1875 has considerably more breadth than any previous piano composition. Nevertheless, the Violin Sonata and Piano Quartet come as revelations of his true worth as a composer; they are able to stand comparison with any of the 'great' Romantic chamber works by Schumann, Brahms or César Franck.

With the First Violin Sonata we see immediately the fruitlessness of viewing the music purely in terms of traditional formal description. The first movement is certainly in sonata form, so strictly that repeat marks are used for an exposition repeat. But this formality conceals great flexibility in the manipulation of key centres, and in tonal balancing: the music is very seldom in the tonic, A major, or the dominant, E, during the course of the exposition; indeed, the movement opens on a first inversion of the tonic chord. As soon

The development section of this first movement is sectional in feel, making considerable use of sequence with units of up to 16 bars being treated sequentially. Fauré was in favour of this process throughout his chamber music, and the beginning of the development section often marks a mood of serene calm after the dynamism of the exposition. In the recapitulation, the problem of allowing the transition to lead not to the dominant, but back to the tonic is solved with the minimum of fuss. Unlike some earlier composers (notably Beethoven, who often substantially altered the transition section in first movement recapitulations), Fauré favoured sleight-of-hand: only four bars, melodically sequential, are added (bars 304-308), and the following bars are an exact transposition of their exposition counterparts, up to bar 364, at which point the coda is dovetailed deftly into the music.

Not surprisingly, the first movement of the First Piano Quartet exhibits the same characteristics as does the Violin Sonata: use of the inherited formality of sonata structure coupled with an interest in the process of transition (although the Piano Quartet's first movement remains longer in the keys which are its formal supports than does that of the Violin Sonata), and a Classical approach to the use of thematic material, with several small figures derived from the main themes used in a variety of ways to unify the movement. If we examine the two

principal themes, four melodic fragments may be noticed which recur frequently:

Fauré First Piano Quartet op.15 (1876-9);
1st movement, themes.

Most of these figures occur in inversion as well as in their original shape. The following examples show the extent to which their derivatives, which exhibit certain rhythmic similarities, form the thematic basis of the movement:

Fauré First Piano Quartet op.15 (1876-9);
1st movement.

fig (a) on 2nd beat (set against its own inversion on 1st)

fig. (d) inverted, beginning 1st beat.

fig. (c) beginning 3rd beat.

A third similarity to the opening movement of the Violin Sonata occurs in the recapitulation, where the alteration necessary to avoid modulation to the relative major is accomplished by the alteration of a mere four notes, making use of the ambiguity of the diminished seventh:

Fauré First Piano Quartet op.15 (1876-9);
1st movement.

The economy of thematic material of the first movement is present also in the second, a tri-partite form derived from the Classical Scherzo and Trio form, with its central section in the subdominant key (B \flat). There are no elaborate harmonic excursions, and the harmony is often elliptical, with short, well-defined phrases. The main metric subtlety is the variation in the length of phrases, and it may be seen that this variation supports the formal scheme:

Section 1 (E \flat): A 3-bar phrases; B 4-bar phrases;
A 3-bar phrases

Section 2 (B \flat). 8-bar phrases - a relaxing of tension

Section 1 is then repeated as above.

The rhythmic variation which operates on the main melodic figure is a noteworthy feature. This figure (which first appears at bar 7) is developed in the following ways:

Fauré First Piano Quartet op.15 (1876-9);
3rd movement.

The last example presents perhaps the most delicate alteration, since it provides material which sounds new and which is nevertheless plainly derivative.

Similar variation in phrase length to the above is shown in the corresponding movement of the Violin Sonata, which is placed third of the four movements. Fauré's time-signature of $\frac{2}{8}$ (one beat in the bar) allows him to vary the pulse at will. For much of the time he uses three-bar units, to the extent of substituting a $\frac{3}{4}$ time signature at bar 98 in preparation for the central section, in $\frac{3}{4}$. In the outer sections, however, five-bar and two-bar units also occur. The flexibility of Fauré's harmony may be seen even at this early stage in his development: having used a general key-scheme which couples A major with D major for the opening section, the problem of retaining the tonic at the end of the movement is solved with ease:

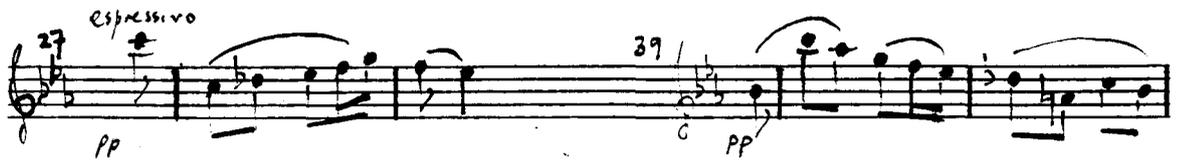
Fauré First Violin Sonata op.13 (1875-6);
3rd movement.

The image shows two musical staves from Fauré's First Violin Sonata, op. 13, 3rd movement. The left staff is marked '83' and the right staff is marked '289'. Both staves show a transition from a G# dominant seventh chord to a chord labeled 'Dbmaj' and 'Amaj' respectively.

Such a procedure recalls Lefèvre's comment in his harmonic treatise: "L'harmonie moderne est toute dans les affinités"⁹; prosaic modulation gives way, for Fauré, to transitions where tonal affinity is often all that is necessary for movement from one key centre to another. In this case, G# dominant seventh, the dominant of C# minor, moves to chord VI of C# minor which, being the home tonic, assumes that function.

The slow movements of these two works are formally dissimilar. The Violin Sonata uses the lyrical sonata form of many Romantic slow movements, where sonata-form key-scheme is present within a relaxed and lyrical context; the Piano Quartet's slow movement is formally akin to the early Nocturnes, with the opening material re-stated after a contrasting central section; in this case the central section, rather than using the relative major, E♭, begins in the more intimate key of A♭ major. This movement is not without thematic subtlety, for the second motive of the central section is an inversion of the first:

Fauré First Piano Quartet op.15 (1876-9);
2nd movement.



The finales are again formally different: in the case of the Piano Quartet, Fauré again uses a sonata structure, although there is no synthesis of thematic material either in the development or recapitulation, and the recapitulation takes a "short cut" to the end of the movement by telescoping second group and coda. There is more thematic material in this movement than in the first movement, and correspondingly less development of themes; new material even appears in the development section, at bar 158, as a counterpoint to existing material. The result of this rather loose adaptation of a given model produces a very successful result, which, along with the finale of the First Violin Sonata, proved the most successful of his chamber music finales, until that of the Second Piano Quintet of 1921. The First Violin Sonata has a formally ingenious final movement; the process used to move the key-centre away from A major in the opening section is identical to that which brings about the return of A major at the end of the movement: bars 5-117 and 209-304 are virtually identical, but in different keys, with the only structural difference the omission of the repeat of a phrase (bars 21-36). The process involved is the

following: after four introductory bars the theme is stated in A major, then repeated with the piano taking over the melody:

Fauré First Violin Sonata op.13 (1875-6);
4th movement, bar 5.



The key shifts to the dominant of F# minor (at bar 55), and at bar 67 the music may be said to be in F# minor. At bar 92 it takes an unexpected turn to G major (with new thematic material); this, by way of the progression F dominant seventh - diminished seventh - D dominant seventh (the German sixth relation of F#) proceeds to the dominant of F# at bar 106. Exactly this process takes place at the end of the movement, but since the starting point is C major, not A major, the music reaches the dominant of A, not F# , and proceeds neatly to A major (at bar 304); a short coda full of brilliance concludes the movement.

The section between the two mentioned above may be described as a development section, since it develops motives from the opening theme, although the fact that the opening theme is heard in the tonic key at bar 141 gives the rather misleading impression that this is a rondo.

In these two early chamber works there is much use of the neapolitan relation, and of the German sixth relation. These processes are fingerprints of early Fauré; a good example of the German sixth occurring in the coda of the Scherzo from the First Piano Quartet:

Fauré First Piano Quartet op.15; 2nd movement
(1876-9); 29 bars from the end.

The First Violin Sonata and First Piano Quartet provided Fauré with formal capability in chamber music which he did not review or extend until the composition of the First Piano Quintet (completed in 1905), a work which caused him much effort, evolution of harmonic language entailing a more personal approach, less dependent on earlier formal models. The noble *Élégie* op.24 of 1880 owes much to the slow movement of the First Piano Quartet, and the *Berceuse* op.16 of 1878-9 and *Romance* op.28 of 1877 are lightweight, charming pieces where formal complexities are inappropriate. The Second Piano Quartet is formally very similar to, and was possibly modelled on, the First

Piano Quartet; it seems to bring to an end Fauré's first period rather than showing any new developments which might point to a fresh formal approach. It exhibits all the facets already discussed in relation to earlier works, notably in its first movement, where the opening theme is separated into several motives, and where the recapitulation is literal (although in G major, not E♭ major), only a minor alteration being required to locate the music in G¹⁰. In its final movement, where varying phrase-lengths support the formal structure as in the Scherzo of the First Quartet, the music falls short of complete success; the rather pedestrian rhythms of the passages at letters B and J interrupt the flow of the music; for once, the intimate link between his harmonies and rhythms seems to be loosened. Clearly there are touches of the mature Fauré, notably the unobtrusive way in which the cyclic idea is used, and in the energy generated in the first and fourth movement themes, but it is to the First Piano Quintet that we must look for significant formal advances.

Detailed study of the first movement of the First Piano Quintet suggests that the evolution which has taken place is in the manipulation of harmonic implication rather than in any formal ingenuity: there is no re-ordering of themes, for example, and the sonata-form outline is clearly present. The recapitulation is less literal than in the First and Second Piano Quartets, but surprisingly little

is altered: the opening statement, extended at the opening of the movement, and one of Fauré's miraculously long-breathed melodic inspirations, is curtailed, and the transitional themes are transposed to bring them closer to the key centre D major rather than leading to F major. The coda is more extensive than in previous works, and introduces further development, as well as using as its starting point (at fig. 19) three bars transcribed literally from the opening statement of the movement (bars 24-26). What really sets this movement apart as a significant advance on previous chamber works is the mastery shown in using harmony to imply an area of tonality without making an unequivocal statement of the tonic: in the transition from fig. 5 onwards, and for some 22 bars, it is impossible to state precisely the key at any point, although the sense of harmonic direction is strong, since many of the harmonies are dominant sevenths (used in a variety of ways), half-diminished sevenths or diminished sevenths. Unlike Brahms, Schumann or Franck, who may modulate to the dominant or relative major and then introduce a new group of themes (this being the case also with Fauré's Piano Quartets), themes are now the vehicles for his harmonic transitions; rather than existing as affirmations of a given key centre, they are the means whereby that key is approached, and when the key (in the case of this transition, F major) is reached, there are no rhythmic cadential chords or musical "punctuation marks"; the arrival marks a stasis towards which the harmonic path has been leading. There is no

second group of themes in the relative major; F major is a structural support for the movement (Fauré's Classical inheritance), but the harmonic argument, from that point of repose and reassurance, moves on again, and the development section, in reality a second development section, since the transition from D minor to F major has incorporated much thematic development, is again a process of harmonic implication and allusion. Beginning after fig. 8, the tonality gradually becomes less and less definite, from F major moving swiftly through B major, G major and C# major by sequence, until a subtle and powerful passage of sequences builds tension towards the recapitulation of the opening material. The recapitulation is remarkably similar to the exposition, although, as mentioned earlier, appropriate transpositions direct the music this time towards an ending in D major. The harmonic implications of both the transition and the coda are prolonged, since, if D major is to be affirmed as the more important key centre, it requires more preparation; the coda, incorporating further thematic development, is some 53 bars long, and Fauré takes great care, as in almost all his chamber works from this point onwards, to reach the tonic unequivocally only at the very end of the movement. Several times the tonic is stated, from fig. 22 onwards, only to be undermined by tiny digressions, and it is only in the last three bars that it is finally achieved.

The opening theme of the second movement confirms the point made earlier, that many of Fauré's themes from this point on are vehicles for harmonic movement rather than being themselves stated in a key: the music begins in G major, but by the second bar the harmony has shifted to B \flat major, and it moves again, to F major, before returning to G major, via an augmented triad which gently subsides to a tonic $\frac{6}{4}$. This theme is not in G major as the theme of the Second Piano Quartet's slow movement may be said to be in G minor, for example, and this is emphasised by bars 9-12, where the theme is preserved virtually intact melodically, but with an entirely new harmonic argument underlying it. The second main theme of the movement has a greater sense of key, but it too remains for a relatively short time in contact with its tonic, B minor. It is this movement which truly demonstrates for the first time Fauré's process of continuous development. The ghost of what might be termed lyrical sonata form may be glimpsed, in the return of the opening theme, and also in the re-appearance of the second theme and transitional elements from the exposition; but while those elements are clearly the result of careful planning (we know from his letters that Fauré was a meticulous and highly self-critical worker), the most interesting formal aspect of this movement is its reliance upon the merest outline of a formal plan, with the harmonic argument the essential element, and with the tonic the goal which is reached only in the final bars. The main structural

supports are G major and B minor, but at the 4th bar before fig.12, where the opening theme is restated, G major is scarcely touched, and the theme appears in the middle of the texture, played by the second violin and cello. The process begun here uses much of the opening thematic material in a developing harmonic context, incorporating the second theme material. Fauré's preoccupation with avoiding the tonic until the end of the movement ensures a constant development of the harmonic argument up to that point, and the term "recapitulation" loses its sense, the emphasis lying with the melodic and rhythmic integration of the two main themes, while harmonic ambiguity creates a strong sense of direction.

In sharp contrast to the first and second movements, the third movement of the First Piano Quintet is remarkable for its adherence to the tonic, D major. The music remains in the tonic throughout three full repeats of the opening theme, and its subsidiary theme (at fig.6) remains in, or very close to, the tonic. The key does not begin to lose its hold until after fig.7, after 80 bars of rhythmically uncomplicated music in the tonic key, which must be seen as an antidote to the continuous harmonic searching and complex rhythmic interest of the slow movement. The transition to the second theme (reached at fig.10) is, by Fauré's standards, uncomplicated harmonically, and uses the now familiar gathering of tension by sequences; it is lucid and lightly scored, again with no rhythmic complexities. The second

theme introduces the movement's only harmonic and rhythmic ambiguity, with a "double theme" combining a virile rising bass with an angular violin line, and delighting in the rhythmic interplay between the two strands. Gradually elements of the first theme are fed into this argument, and a literal repeat of its first four bars, in the tonic (four bars before fig.15) indicates the composer's intention to keep D major well in sight, thus maintaining a light-hearted and open feeling. Fauré's favourite device, from early years, of re-defining the mode of a melody, is seen here: at fig.15 the opening theme may be said to be in D Phrygian, but this move is short-lived, and D major is quickly re-established. The essence of this movement, in direct contrast to most of Fauré's chamber music movements, is constancy of a sense of key; the short section in B minor at the introduction of the second theme is the only substantial passage set away from D major, and transitions are short. In the case of the first transitional passage, between fig. 7 and fig. 9, the music frequently returns to D major, a process unique in Fauré, whose transitions normally avoid the tonic religiously. There are many delightfully refreshing harmonic side-steps, and the sequential passages may momentarily stray far from the tonic, so that the movement has harmonic variety as well as tonal stability.

In broad formal terms, the third movement of the First Piano Quintet is greatly outweighed by the first two,

being about half the length of each. It is intentionally lightweight, as the above analysis suggests, and, although its lighthearted quality is perhaps the reason for a certain lack of homogeneity in the Quintet as a whole, its main drawback (and it is universally accepted as at least a partial failure) seems to be in its principal theme. Fauré's own misgivings about the theme's resemblance to Beethoven's *Ode to Joy* may have extended beyond the theme's melodic shape (which has few similarities to the Beethoven theme) to the overall form and key, which have more in common with their more illustrious predecessor. Overall, however, the First Piano Quintet presents significant formal advances over his previous large-scale chamber works.

Fauré's next major work in the field of chamber music is the Second Violin Sonata op.108, composed in 1916-17, and postdating *Pénélope*, *La Chanson d'Ève*, *Le Jardin clos* and almost all the late piano works. It is the first of Fauré's late chamber works: six major chamber compositions appeared between 1916 and 1924, a greatly accelerated rate of production compared with the four major works composed between 1875 and 1905, although the not inconsiderable number of smaller chamber works which appeared between these dates shows that Fauré was seldom inactive in this field.

As do all his first movements in chamber music up to this point, the first movement of the Second Violin Sonata depends upon the fundamentals of sonata form. However,

such is the emphasis placed on tonal fluidity that the outline of sonata form is far less obvious than in the First Piano Quintet; indeed, Robert Orledge concludes that the movement contains two expositions and two recapitulations, each of which incorporates thematic development¹¹. Unlike the First Piano Quintet, there is a distinct second theme in the relative major, G major (at fig.3) which recurs in the tonic major (E major) as the climax of the movement, and which also appears in the central development section in a more subdued context; surprisingly, here it is also in E major, and Fauré even alters the key signature accordingly, although it is restored to one sharp for the recapitulation at fig.7. This is a move which he would have avoided in earlier works, but the evolution in his harmonic language makes it possible, especially since E major is almost immediately quitted by sequence. The Second Violin Sonata is relatively unknown among Fauré's chamber works, and it is therefore of value to set out its themes and their part in the formal scheme. The exposition themes are as follows:

A Fauré Second Violin Sonata op.108 (1916-17);
1st movement, opening.

Allegro non troppo

The musical notation shows the beginning of the piece. The tempo is marked 'Allegro non troppo'. The key signature is one sharp (F#), and the time signature is 3/4. The first staff is the treble clef, and the second is the bass clef. The music starts with a piano (p) dynamic, followed by a crescendo (cresc) and then a fortissimo (f) dynamic. The notation includes various note values, rests, and articulation marks.

This theme is remarkable as an opening theme; rather like the theme of the *Cinq mélodies 'de Venise'*, it has a personality rather than a definite shape, its main characteristics being the rising semitone which opens it, and the dynamic, driving rhythms which it assumes within the supple $\frac{3}{8}$ time signature.

B Fauré Second Violin Sonata op.108 (1916-17);
1st movement, fig.1.



Again, this is remarkable in that it is a theme which, from its melodic outline, and from its early appearance in the movement, we might expect to have a harmonic base in E minor; indeed it is preceded by chord II⁷c in E minor, a half-diminished seventh which would naturally move to the tonic. Instead the theme is introduced in an uncertain tonal context, beginning with F# dominant seventh harmony which moves to F major in its second bar; thus it is a theme of transition rather than having its own key, and its introduction so early in the movement is an advance on previous practice. The second two bars of the theme are a sequential treatment of the first two (up a perfect 5th), and a further sequential unit is begun before the introduction of another transitional theme at the 7th bar of fig.1.

C Fauré Second Violin Sonata op.108 (1916-17);
1st movement, 7th bar of fig.1.



The rising motive from theme B is present here also, and the resemblance to the rising octaves of Ulysse's theme from *Pénélope* is clear. This is also treated sequentially finally leading to the relative major, G major, and to the introduction of a new theme:

D Fauré Second Violin Sonata op.108 (1916-17);
1st movement, fig.3.



These are the four main themes of the movement, the first in E minor, the second two transition themes and the last centred on G major, although with this late work the key centre of G is little more than a nod in the direction of tradition, and sequential writing of great subtlety brings about an F# major statement of theme D immediately following that in G.

The formal plan of the movement, following the traditional terminology, appears thus:

Exposition: opening - 8th bar before fig.4. Theme A is based in the tonic minor, B and C are transitional themes which carry cells of harmonic development, and theme D is in the relative major. True to Fauré's mature and

late approach, development of these themes begins almost immediately, and the exposition merges with the development section.

Development: 8th bar before fig.4 - fig.7. The themes are treated in the same order as in the exposition; with the exception of theme A, each theme is extended, mostly by sequences, and the nature of the harmonic support for each theme ensures that definite key centres are avoided until the 10th bar of fig.5, when theme D appears in E major, almost as if this was the recapitulation. It is possible that this theme became more important to Fauré as he composed the movement, and indeed the whole work, since it returns triumphantly in the final movement as the climax of the whole sonata; its appearance in the tonic major in the development section, so far from the end of the movement, is a departure from his normal procedure, which was to avoid the tonic until the closing bars.

Recapitulation: fig.7 - fig.9. This takes place within the broader metrical framework of $1\frac{2}{8}$, and themes are accordingly altered rhythmically. Further thematic development takes place, more so than in the First Piano Quintet, and Theme A

is reintroduced after B and C, whose recapitulation is brief, in order to heighten the rhythmic tension and prepare the main climax of the movement, theme D in the tonic major treated majestically in canon.

Coda: fig.9 - end. All themes, with the exception of B, appear in the coda, which begins, as did that of the First Piano Quintet, at an interrupted cadence; it is dynamic and forceful to the end, again a departure from previous practice, but a process which reappears in the First Cello Sonata (and to an extent the Second), Piano Trio and Second Piano Quintet.

It is possible, in the Second Violin Sonata's slow movement to trace the outline of lyrical sonata form: there is a recapitulation (beginning at fig.5) and the second theme reappears dutifully in the tonic instead of the dominant. Little time is spent on a separate development section, there being a wealth of thematic development throughout the movement, with the main theme providing many motives which are put to use as the measured and supremely placid harmonic journey takes its course. The formal plan is of secondary importance, to the extent that the recapitulation begins with the mode of the main theme temporarily altered (instead of A major it would be said to be momentarily in A Aeolian); and there is quiet harmonic audacity in the

second theme (at fig.2), juxtaposing harmonies of E major and F minor, with the additional subtlety of enharmony (G# = A♭) to sweeten what lesser composers might have made a bitter harmonic pill to swallow. The coda of this movement is one of Fauré's finest along with that of the First Act of *Pénélope*, or those of the slow movement in the Piano Trio or Second Piano Quintet. Here the final close in A major is preceded by an inference of C# major, and the intensity of anticipation in the penultimate bars is an ecstatic, purely musical sensation.

Fauré Second Violin Sonata op.108 (1916-17);
2nd movement, 7 bars from the end.

In the final movement, as in the last movement of the First Piano Quintet, the most important structural element is the return of the tonic (E major), with the principal theme stated fully each time. In his major key finales Fauré's structural approach is entirely different from that of his minor key final movements, since, with the major key, a release of tension is implied, and strong structures are abandoned in favour of looser, more rondo-like

plans. In this case there are two main sections, each beginning in E major, both of which return to it and to the opening theme. These two sections are followed by what appears, at the outset (fig.8), to be a similar process, but the introduction of first movement material interrupts, to be followed by a short coda based upon third movement themes. The main themes of the movement are as follows:

Fauré Second Violin Sonata op.108 (1916-17);
3rd movement themes.

The image shows three staves of handwritten musical notation. The first staff, labeled 'E', is in E major (one sharp) and 2/2 time, with the tempo marking 'Allegro non troppo' and dynamics 'p con grazia'. The second staff, labeled 'F', is also in E major, with a '2/3' time signature, '8 before 2' marking, and dynamics 'espressivo' and 'meno f'. The third staff, labeled 'G', is in E major with a '7 before 3' marking and the dynamic 'cantando'. Each staff contains a single melodic line with various rhythmic values and phrasing.

As in the First Piano Quintet, the dominant key is avoided, although the relationship between the two opening sections carries implications of a dominant-tonic nature: the passage between the 8th bar before fig.2 and the 9th bar of fig.3 in the first section, and the virtually identical passage in the second, between the 8th bar before fig.6 and the 9th bar of fig.7, are a perfect 4th apart. The second section differs from the first mainly in its development of the opening theme, treating it in augmentation and leading to a reflective passage which may be seen to have connections with

a lyrical passage from the first movement (5th bar of fig.2 ff.); both of the fragments suggest the ubiquitous 'Venise' theme¹², often used in passages seeking a relaxation of tension. In all other respects there is a high degree of similarity between the two sections, and the third section (fig.8) begins as if to follow its predecessors closely in design. It is at this point that the strongly assertive opening material from the first movement intervenes, to be followed by the brilliant canonic theme which was that movement's climax, and which provides the climax to the whole sonata, unifying in an emotional and in a structural sense; given his predilection for through-composition, it is likely that Fauré spontaneously hit on the idea of re-introducing the theme, rather than conceiving the formal idea in the first place. The formal scheme may be summarised as follows:

- Section 1. exposition of themes E, F and G, with F centred on the dominant (the only appearance in the movement of this key centre).
- Section 2. (8 bars before fig.4 ff): re-exposition of theme E, followed by a reflective development, then by themes F and G, with F now centred on the tonic.
- Section 3. (8 bars before fig.8 ff): beginning as the first two sections, with a shortened transition to theme F; first movement material intervening to provide the climax; this merges with the coda.
- Coda (8 bars before fig.11 ff): based on E and F, and combining them 4 bars before fig.11.

If sonata form may be seen to be the basis for the first movement of the Second Violin Sonata, perhaps its most fascinating aspect is the extent to which it alters that formal scheme, and this tendency is developed further in the first movement of the First Cello Sonata op.109 (1917), which is hardly recognisable as being in sonata form: no themes appear in the relative major (F major), and there is no point at which that key is established. For the first time, the tonic minor ends the movement (in previous works the tonic major was reached) and the structure is altered accordingly, since Fauré was no longer able, as in the Second Violin Sonata, to transpose passages in order to direct the music towards the tonic major rather than the relative major. This is one of his shorter first movements, and his customary use of sequence and harmonic ambiguity carries him through a continuously developing exposition, avoiding any specific key centre after the opening statement, which comes to a strong full close in the tonic, D minor, at fig.1. The following themes form the basis of the movement:

Fauré First Cello Sonata op.109 (1917);
1st movement themes.

A 

B 

The recapitulation of the opening theme arrives at fig.7, after 12 preparatory bars built around the note C# /D♭ . Following this there develops an entirely new theme - another new departure for Fauré - which is rhythmically not unlike exposition material (to be found at bar 14 onwards), but which is melodically original:

Fauré First Cello Sonata op.109 (1917);
1st movement, fig. 8.



Tonally, the 'recapitulation' is more stable than the 'exposition', which includes most of the movement's thematic development, and the new theme, in G minor, is repeated in C minor with the melody now given to the piano; theme B follows, implying B♭ major, and a short passage of harmonic uncertainty leads to the coda (fig.11), based upon theme A. Overall this is the least rigorously constructed of his opening movements.

The second movement continues this somewhat more relaxed formal outlook; in comparison to the slow movement of the First Violin Sonata the plan is quite free: a theme appears early in the movement which is not used subsequently, although it seems a likely candidate for development (bar 29 ff), and there is no trace of modulation to the dominant or relative major keys. Cohesion is maintained

through the continuous presence of the elements of the second theme especially, and the opening theme returns (almost in ritornello style) in different keys, C minor, B♭ minor, and finally G minor, the tonic. The themes are as follows:

Fauré First Cello Sonata op.109 (1917);
2nd movement themes.

The opening cello theme alludes subtly to certain passages from *Pénélope*¹³, and in the final appearance of this material (at fig.5) the countermelody in the bass makes this allusion more explicit, identifying the theme closely with the Ulysse motive.

The third movement is one of Fauré's most successful major key final movements; it possesses a luminous, extrovert quality which links it with the *Fantaisie* op.111, composed the following year. There are four main themes:

Fauré First Cello Sonata op.109 (1917);
3rd movement themes.

The musical score shows four themes labeled A, B₁, B₂, and C. Theme A is the main theme, marked 'Allegro comodo', 'mezzo p', and 'con gracia'. Theme B₁ is a variation of the first theme, starting at measure 20. Theme B₂ is a variation of the second theme, starting at measure 33. Theme C is the third theme, starting at measure 33. Theme D is a fourth theme, starting at measure 7 before the 4th measure. The score is in G major and 4/4 time.

Formally, there is an element of sonata form, with theme B₂, the transition theme which moves the tonality from tonic to dominant in the exposition, appearing in the correct transposition (at fig.6) to lead to the recapitulation of theme C in the tonic. Between exposition and recapitulation there is no development section, but a strong canonic episode based upon a new theme (D) and in B minor; this recalls a similar process (and similar key relationship) in the finale of the First Piano Quintet. The episode is prefaced by theme A in the tonic, giving the movement a hint of rondo and keeping the tonic well in sight. In the concluding section, following the recapitulation, themes A B₁ and B₂ are developed, in fragmentary fashion rather than being heard in their entirety, and this contributes to an increase in tension and excitement, leading to an exultant ending. The formal scheme may be summarised as follows:

Exposition: A (D major)
 B₁ and B₂ (transitional, towards A major)
 C (A major)

Episode (2nd bar of fig. 3 ff): beginning with A (D major),
 but moving quickly to a canonic passage
 in B minor (theme D).

Recapitulation (2nd bar of fig. 5 ff): A (D major) moving
 swiftly through several keys, but
 returning to D major.
 B₁ and B₂ (transitional towards D major)
 C (D major)

Conclusion (fig. 7 ff): fragmentary treatment of A, B₁ and
 B₂; continuous harmonic development,
 reaching the threshold of the tonic at
 fig. 10, with a characteristic Lydian 4th
 giving the melodic line added luminosity.

Fauré's next major chamber work, the Second Piano Quintet
 op. 115, was begun in 1919 and completed in 1921¹⁴. It ranks
 in stature with any other piano quintet written, and it is
 puzzling, to say the least, that it is neglected to such an
 extent on the concert platform.

The majestic first theme of the first movement dictates a
 correspondingly impressive structure, and every theme of the
 movement is given life not by adherence to any particular
 key centre, but by the harmonic movement which gives it an
 organic, evolutionary quality. This movement comes closest
 to achieving continuous development of all Fauré's first

movements, and yet the structural supports of the ritornello-like sections at the 9th bar of fig.4, and at fig.10, provide formal unity sufficient to give the music cohesion and strength. Any links with sonata structure are distant, although they may be found, notably in the transposition of the passage at the 12th bar of fig.13, which directs the music towards the tonic major rather than the relative major. The main themes are as follows, and the opening theme interacts freely with the other three, demonstrating the composer's consummate mastery of contrapuntal techniques, and providing a further element of unity¹⁵:

Fauré Second Piano Quintet op.115 (1919-21);
1st movement themes.

This movement represents the culmination of the long evolutionary process in which, gradually, conventional sonata form was superseded by a highly individual, almost organic approach to the organisation of thematic

material within a tonal context. It solves the problem of preserving coherence and cohesion without strict adherence to a model, yet retains the fundamental musical principles in which Fauré believed, and illustrates perfectly the paradoxical nature of his finest music, highly innovative yet fundamentally conservative.

Of the second movement, the Scherzo, Robert Orledge perceptively remarks: "This is as far from 'pure' music as is imaginable, being all texture and effects".¹⁶ The movement is through-composed, with the two main contrasting elements combining at the end of the movement. The opening phrases, with their rapidly changing tonal perspectives, leave the impression of a miniature musical hurricane, but the furious pace of these bars relaxes with the appearance of the second element, a pair of similarly conceived themes which interlock during the course of the movement; their first appearances are at the 8th bar before fig.4 and at fig.4 respectively. For tonal support, the movement favours the tonic (E♭ major) and dominant, together with the keys on the flattened submediant of each, C♭ major and G♭ major. Structural refinements are secondary to other subtleties - the manipulation of melodic lines, and the flexibility of rhythms with the pulse rapidly changing to a third of its original rate and back again according to which theme is in evidence. Towards the end of the movement, when the two themes combine, the two

pulses are combined with Fauré's favourite device of rising sequences, to bring the movement to a breathtaking climax.

The calm and benign slow movement is formally unique, as indeed are most of his chamber music movements by this stage. There are four main sections, each of which ends in the tonic, G major. The third section (between fig.5 and fig.11) is the most elaborate, containing much thematic development, while the final section provides a peaceful and beautiful coda. The opening section does not contain every theme, and the main theme of the second section, heard for the first time in E minor at the 2nd bar of fig.3 ff, becomes more important as the movement progresses, occurring twice as a countermelody to the opening material¹⁷ and forming the basis of the coda. As we have come to expect with Fauré's themes, the opening theme is a vehicle for modulation, and the music moves to B minor at bar 4 before settling back to the tonic, as the first of the following examples shows:

Fauré Second Piano Quintet op.115 (1919-21);
3rd movement themes.

A *Andante moderato*
viola *violini* *f* *B minor*

B₁ *5 4 y* *piano 7*

B₂ *5 4 y* *piano 7*

C *2nd y* *cantando*

Themes B₁ and B₂ are transitional themes incorporating sequence, and it is only theme C which is stated in a firm tonal context, that of E minor; this simplicity of tonality is a facet of the very late chamber works, the Second Cello Sonata, Piano Trio and String Quartet, in which, to an extent, Fauré returns to more simple thematic and harmonic ideas. Indeed it is tempting to speculate upon the possibility that certain late themes are from early works, not forgotten by Fauré and reappearing in a new light, as do the themes of the String Quartet.

In common with all Fauré's final movements, the finale of the Second Piano Quintet is the most lightweight structure of the work, based upon rondo, but incorporating new material at will, for example at fig.8, during the course of what would appear to be the second section of a regular rondo form. The opening theme consists of two strands, of which the secondary strand (in the piano left hand) grows in importance as the movement progresses, forming the basis for the long concluding section which begins at fig.15. The emphasis is on rhythmic subtlety, and the rather loose formal approach implies a desire to include an element of surprise, of improvisation, in the music. As with all his finales, the concern is to provide an optimistic last word, rather than to match the weight of preceding movements with a conclusion of equal import. His approach is thus Classical, a

balance of mood, presenting contrast and thus an element of self-restraint.

Fauré's next chamber work, the Second Cello Sonata op.117, completed in November 1921, is generally regarded as more easily accessible than the First Cello Sonata.

Certainly the first movement is more typically Fauréan than the rather hesitant, disturbed opening movement of its predecessor, and the slow movement is less enigmatic in its thematic material; but the rôles are reversed when the final movements are considered, with the First Sonata yielding its message more easily than the Second, whose finale is curiously unapproachable.

Formally, the first movement of the Second Cello Sonata is deceptive: its opening theme, like that of the Piano Trio op.120, is well-defined tonally, and all the themes are richly melodic, with the ubiquitous 'Venise' motif occurring in the 3rd theme:

Fauré Second Cello Sonata op.117 (1921);
1st movement themes.

The image shows three staves of handwritten musical notation for the first movement themes of Fauré's Second Cello Sonata, op. 117.
 Staff A: Labeled 'A', it is in 3/4 time, marked 'Allegro' and 'mf'. It features a melodic line starting with a quarter note G4, followed by a series of eighth and sixteenth notes, ending with a quarter note G4.
 Staff B: Labeled 'B', it is in 3/4 time, marked 'p' and 'cresc'. It begins with a 9th interval marked with a '2' in a box, followed by a melodic line with various intervals and dynamics.
 Staff C: Labeled 'C', it is in 3/4 time, marked 'mf cantando'. It starts with a 4th interval marked with a '4' in a box, followed by a melodic line with various intervals and dynamics.

Theme B is essentially transitional; although the relative major is implied, it is never established, and there is a rather curious return to the opening theme in the tonic, 10 bars before fig.4. At fig.4, E♭ major is strongly stated with the third theme, and this leads to a development section based upon all three themes. The recapitulation of the opening material beginning at the 16th bar before fig.8, is brief with theme C appearing before theme B, again emphasising E♭ major, and developing towards the tonic major; this is reached (with theme A now emphasising the Lydian 4th melodically) 16 bars before fig.10. This 'recapitulation' is in reality another development section, with themes B and C the vehicles for the harmonic argument, reaching the tonic major, and a short coda, 4 bars before fig.12. There is little of sonata key-structure here¹⁸, and the continuous harmonic development which was such a feature of the Second Piano Quintet is its main characteristic, although the light textures and clearer harmonic definition of the themes indicate a trend which was to be followed in the Piano Trio and String Quartet.

The second movement is formally uncomplicated, an exposition followed by a short development section and brief recapitulation. The second theme appears, not in the relative major which would be E♭, but in A♭ major, a procedure which echoes the key-structure of the *Élégie* op.24 of 1880, and the use of an element from the first

theme to prepare its return is another similarity with the *Élégie*; in the Second Cello Sonata, beginning at fig.5, the third bar of the opening theme occurs in augmentation over an energetic syncopated bass line, and with canonic imitation at the distance of a crotchet in the piano right hand. The recapitulation is extremely succinct, with the second theme appearing in the tonic major and no further thematic development.

In complete contrast to the tranquillity of the slow movement, restlessness and harmonic uncertainty are the chief characteristics of the finale of the Second Cello Sonata. As with other finales, the form is rather free, and new thematic material appears late in the movement, 2 bars before fig.5, in the form of a highly uncharacteristic theme, hesitant and impulsive in turn, and frankly impressionistic in its harmonies and texture. The second main theme (at fig.2) begins in E \flat major, not B \flat the relative major, thus following the example of the two preceding movements, and the themes and structure of the movement may be set out as follows:

Fauré Second Cello Sonata op.117 (1924);
3rd movement themes.

The image shows three staves of handwritten musical notation for the 3rd movement themes of Fauré's Second Cello Sonata, op. 117 (1924). The notation is in 2/4 time and E-flat major. Staff A is marked 'Allegro vivo' and 'f'. Staff B is marked 'meno f'. Staff C has a bracket labeled '2 before' and a box labeled '5'. The music includes various rhythmic values, accidentals, and dynamic markings.

Exposition/development; opening: theme A (G minor), developed, although returning briefly to G minor harmony.

fig.2: Theme B (E♭ major), instigating a development section which makes use of elements from themes A and B.

Recapitulation/development; fig.4: theme A (G minor), leading, 2 bars before fig.5, to new material (theme C), and a development section based on C.

fig.8: theme B (G major), leading to more development of themes A and B. Theme C is reintroduced towards the end of the movement, at the change of key from two flats to one sharp, although G major is by no means established at this point, and is only reached at the very end of the movement.

Fauré's final chamber work to include the piano, the Piano Trio op.120, was completed in 1923. Fauré's original thoughts for the piece included an idea that the Trio might be scored for clarinet, cello and piano¹⁹, and it is fascinating to speculate on the change in fortune which this seldom-heard masterpiece might have undergone if the clarinet had been included; certainly more performances would have resulted, especially in view of the potential pairing on a concert programme with the

Clarinet Trio of Brahms.

In the first movement of the Trio, only two themes appear, with the first breaking down into motifs for development:

Fauré Piano Trio op.120 (1922-23); 1st movement themes.

The image shows two musical staves, labeled A and B. Staff A is in G major (one sharp) and 3/4 time. It begins with a triplet of eighth notes (G4, A4, B4) followed by a melodic line. The tempo/mood is marked 'cantando'. Staff B is in D minor (two flats) and 3/4 time. It begins with a triplet of eighth notes (D4, E4, F4) followed by a melodic line. The tempo/mood is marked 'mezzo p' and 'cantando'. Both staves have a treble clef and a key signature of one sharp (F#) for staff A and two flats (Bb, Eb) for staff B.

As with the Second Cello Sonata, this movement is not a true sonata form, although there is a sonata-like exposition ending in F major, the relative major, and an assertive return to the opening theme at fig.8; there is also an appearance of theme B in the tonic major, mirroring Fauré's earlier practices, but this is short-lived, and the movement ends in D minor. It is a model of economy, the two main themes between them supplying the material for development. This is calm, uncluttered music, with clear textures and a subtle argument which relies, for its variety, on his ability to move in and out of tonal centres at will, and, for its structural support, on the four appearances of the main theme in D minor. More and more in the late chamber works the first movement 'creates itself'; rather than working slavishly to a formal plan, it balances thematic development with points of tonal stability where they

are deemed to be necessary. The first movements of all the chamber works, from the Second Violin Sonata onwards, are formally dissimilar, each one adjusting to the dictates of its thematic material, with an imposing, complex form for the Second Piano Quintet, for example, and a more lightweight plan for the First Cello Sonata and Piano Trio.

The second movement of the Trio continues the trend towards clarity of harmonic definition and simplicity of melody. Formally it is closer to conventional sonata form than any chamber music movement since the early Quartets, although the key-structure is conventional only in that the recapitulation begins in the tonic: the second theme, first heard in D minor, is recapitulated (at fig.6) in F minor, and the third theme, which first appears at the 7th bar of fig.2, hovering between C minor and E \flat major, reappears in E \flat , 5 bars before fig. 8, although very much in the context of transition. The movement's three themes each contain motifs which figure in development, and the whole movement is tightly controlled by adherence to these relatively few, but interacting melodic cells:

Fauré Piano Trio op.120 (1922-23); 2nd movement themes.

The musical score shows three staves of music. Staff A is in G major, 2/4 time, marked 'mezzo' and 'crescendo'. Staff B is in G major, 3/4 time, marked 'crescendo'. Staff C is in G major, 6/8 time, marked 'crescendo espressivo' and 'p'.

The third movement is the most disappointing of the Trio, and is perhaps Fauré's least successful finale. It is fragmentary, and lacks the continuity of pulse and harmonic argument, which give life to his best works; the syncopations of the recurring motif which is first heard at bar 19 are more obvious than many of Fauré's syncopations, which generally undermine the tyranny of the bar-line. Three of the main themes of the movement are unified cleverly by a family resemblance, which consists mainly of the inclusion of a semiquaver duplet in each one:

Fauré Piano Trio op.120 (1922-23); 3rd movement themes.

The musical score shows four staves of music. Staff A is in G major, 3/8 time, marked 'Allegro vivo' and 'ff'. Staff B is in G major, 3/8 time, marked 'p espressivo'. Staff C is in G major, 3/8 time, marked 'f'. Staff D is in G major, 3/8 time, marked 'f'.

As with several finales, from the First Violin Sonata onwards, this movement contains an element of canonic imitation, in theme C, although in contrast to other examples, the music's flow is interrupted by the rather short-winded phrases of the theme. Formally the movement is loosely constructed, and modulates freely, although the main structural points are tonally not far from the key centre, D. D minor is the opening tonality, but D major is stated early in the movement, with theme C, and harmonically there seems to be a lack of direction untypical of Fauré.

The same criticism may unfortunately be applied to the String Quartet (1923-4) which, because of the circumstances surrounding its appearance²⁰, one would like to be able to qualify as a masterpiece, but whose finale exhibits a certain directionlessness similar to that of the Trio.

The first movement of the String Quartet represents a return to sonata form proper after the continuous development away from it which began with the Second Violin Sonata.

Fauré's structure is clearly based on sonata form, although he chooses both the relative major and dominant minor as points of reference, since the exposition moves to G major for the third main theme 4 bars before fig.2, and closes in B minor. The short development section includes an early reference to the tonic minor and opening theme (in common with the Piano Trio) and the recapitulation is more regular than in any first movement since the First Piano Quintet,

with an altered transition bringing the tonality to E major for the recapitulation of the third theme 4 bars before fig.7; the recapitulation finally merges with a short coda based on the opening theme. The second movement of the String Quartet is formally straightforward, with the exposition and developed recapitulation accounting for almost the entire movement; thematic development is a facet of the themes themselves, and a separate development section is unnecessary²¹.

For the finale of the String Quartet, and perhaps realising the failings of the last movement of the Trio, Fauré uses a structure more akin to that of certain late first movements, particularly that of the Second Violin Sonata: there is an exposition and regular recapitulation, although, as in the Trio's second movement, the key-structure in the recapitulation is irregular. The movements's three themes are as follows:

Fauré String Quartet op.121 (1923-24);
3rd movement themes.

The image shows three staves of handwritten musical notation, labeled A, B, and C. Each staff begins with a treble clef and a key signature of one sharp (F#).
 Staff A: Labeled 'A' on the left. It starts with the tempo marking 'Allegro' and the dynamic marking 'mf'. The music consists of a series of eighth and sixteenth notes, with some slurs and accents. There are triplets indicated by a '3' below the notes.
 Staff B: Labeled 'B' on the left. It starts with the dynamic marking 'p'. The music features a mix of eighth and sixteenth notes, with slurs and accents.
 Staff C: Labeled 'C' on the left. It starts with the dynamic marking 'f'. The music includes eighth and sixteenth notes, slurs, and accents. There are some chromatic alterations indicated by 'x' and '#' above notes.

The recapitulation begins at fig.23, but having recapitulated all three themes, Fauré begins to have

difficulty in ending the movement satisfactorily; the section which follows, moving to E major at fig.27 with theme B, seems less purposeful than the preceding music, although thematic integration does take place, with A and B combined from 4 bars before fig.28 onwards, and the movement finishes strongly, with a vigorous coda. The movement contains a stronger element of formal control than in previous chamber works, and is marred only by the weaker section from fig.27 onwards.

Fauré's attitude to the planning of his large-scale chamber works may be summarised thus: his overall desire was to present a balance of feeling, and his tendency was to provide a tightly-controlled first movement, a contemplative and personal slow movement, a lively element in a Scherzo where appropriate in the larger works, and a more relaxed, open finale in which formal rigidity was absent and harmonic complexity less in evidence. From a relatively strong attachment to sonata form in the early works, he developed a self-sufficiency and confidence to create forms which were more organic, and more in keeping with thematic ideas as these became more complex in their melodic and harmonic implications.

Piano Works

Fauré's attitude to form in the piano works seems to have been relatively conventional up to the early 1890's. The ambitious *Ballade* op.19 of 1879 displays lyrical passages typical of his early effusive style; harmonically there is more than a hint of César Franck, in passages such as that beginning at the 11th bar of letter H, although Koechlin's famous warning in relation to the Violin Sonatas of Fauré and Franck must be remembered here,²² since the *Ballade* predates Franck's Symphonic Variations for piano and orchestra by some six years. The early Barcarolles and Nocturnes are formally simple, working to an A B A pattern with a full close in the tonic at the end of the opening section, and the relative minor or tonic minor favoured as the key centre of the central section.

With the Sixth Nocturne, and even more with the Fifth Barcarolle, both of 1894, Fauré considerably expands his concept of form. The Sixth Nocturne op.63 has a self-contained opening section, an A B A exposition with contrasting central episode in the tonic minor; the grandeur of the thematic material is such that an expansion of the form is necessary. There follows a joyous, extrovert section based in the key of A major, the flattened submediant, with the new theme making use of the sunny 'Lydian 4th', although references are made during this section to the C# minor exposition passage.

The opening music finally returns, restoring the mood of intense calm, and thus there is contrast on two levels: within the work as a whole, and within the exposition, making this Fauré's most important composition for piano to date. As he worked on the Nocturne, he may have also had the Fifth Barcarolle in mind, since the Barcarolle was completed only one month after the Nocturne, demonstrating the composer's versatility and maturity, and recalling Mozart producing his G minor Symphony and C major (Jupiter,) Symphony within months, or Beethoven working simultaneously on his Fifth and Sixth Symphonies. Formally the Fifth Barcarolle is complex, with its thematic elements interacting in a structure which appears to develop itself, rather than working to a preconceived plan:

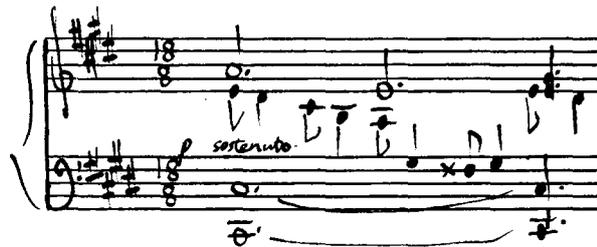
Fauré Fifth Barcarolle op.66 (1894); thematic elements.

The image displays handwritten musical notation for the Fifth Barcarolle by Fauré. It is organized into three systems. The first system contains measures 1 through 15, showing a melodic line in the right hand and a supporting bass line in the left hand. The second system contains measures 16 through 30, continuing the melodic development. The third system contains measures 31 through 45, concluding the excerpt. The notation includes various note values, rests, and phrasing slurs, all in G major and 3/4 time.

This is the first piano work to break free from a basic tripartite structure, and henceforth the majority of Barcarolles and Nocturnes are individual in their approach to form, with thematic material governing the structural

approach. Fauré's own comment on his compositional techniques is in support of this idea: "comme il m'est arrivé maintes fois, je ne sais encore quelles destinations auront ces premiers tâtonnements".²³ As we progress through these works, it also becomes less meaningful to talk of the key of a work than to specify a single note around which the composition is based; for example, the Seventh Nocturne, usually stated to be in C# minor, seems more to be based upon the *note* C# , which becomes D♭ at the end of the work; at no point in the first page is C# minor established, and the pedal C# of the opening bar acts more in the sense of a 'final' in a quasi-modal sense:

Fauré Seventh Nocturne op.74 (1898); opening.



This opening section ends in C# minor, but the beginning of the following passage redefines the note C# as the dominant of F# major, and the final section, reverting to the opening texture and to elements of the opening thematic material, affirms the double meaning of the note with a coda in D♭ major.

Again structurally unique, the Ninth Nocturne op.97 of 1908²⁴ develops strings of sequences in a tortuous

harmonic journey leading to the release of a long-breathed melodic line and the sanctuary of a major key; the Tenth Nocturne op.99 of 1908 shows certain similarities with the Ninth, sharing its off-beat chordal texture and fragmentary melodic approach. It is virtually monothematic, with the theme from bar 9 (which has a striking resemblance to the second theme from the slow movement of the Piano Trio op.120) strangely left undeveloped, and the enigmatic ending marks the first piano work to end in the minor key. Fauré had problems with the details of the harmonic argument of this work, as is shown in the appendix²⁵, although his main harmonic direction seems to have been clear to him, difficult though it certainly is for the listener to follow; certainly the structure has a good deal more to do with process than with formula. Of the Barcarolles which follow the Fifth, the Sixth, op.70 of 1895, presents a consolidatory rather than progressive formal outline, more in keeping with the Fourth (1886), but with the Seventh, op.90 of 1905 begins the practice of interlocking melodic lines, often sharply dissonant, which was to be a major feature of many late works:

Fauré Seventh Barcarolle op.90 (1905); opening.



Formally, the late Barcarolles display less rigour and concentration than the Nocturnes, which carry the weightier message. The Eleventh Nocturne, for example, is dedicated to the memory of Noémi Lalo, wife of the music critic Pierre Lalo; it is unlikely that such a dedication would have been added to a Barcarolle. The more interesting formal feature of the Eleventh Nocturne is its coda, which introduces an entirely new texture, and anticipates the gently oscillating harmonies of many of the late songs, evoking Fauré's favourite image of the sea. The Twelfth Nocturne reinforces the point made earlier, that many of these works are best understood as centred on a note and not a key centre, since it hovers, both at the beginning and at the end, between E major and E minor. It is also unique among the piano works for its changes of tempo, frequently increasing the pace of the music; in particular, from bar 70 onwards the pulse quickens continuously, in what is surely one of Fauré's most impressionistic works, fusing at the same time the notion of Barcarolle and that of Nocturne, the imagery of night and that of flowing water. Though far from being through-composed, with a substantial repeat of the opening material between bars 43 and 60, the flexibility of rhythm within the fixed time-signature allied to the Debussian accelerandos creates a swirling, disturbed nocturnal vision.

The final Nocturne, op.119, of 1921 is formally simpler

than many preceding Nocturnes, just as the Piano Trio and String Quartet return to formal simplicity. Its structure is the tripartite form of the early Nocturnes, with a full close in the tonic at the end of the first section and contrasting central episode. This rather detached description tells us little about the work, however: its expressive range is vast, and the youthful vigour of the central section is astonishing in view of Fauré's age and his poor state of health. This central section also contains his favourite device, found in the *Fantaisie* op.111, of introducing first-section themes into the argument. The recapitulation is subtly prepared, with the upper melody insisting on the two notes of the opening theme:

Fauré Thirteenth Nocturne op.119 (1921); bar 123.

Of Fauré's other piano works, the most significant are the *Préludes* op.103. Their variety is an answer to the criticism that Fauré relies too heavily on a small set of techniques and textures, and they contain the essence of his piano writing.

The First is a Nocturne in miniature, the Second an

astonishing *moto perpetuo*, the Third contains essential elements of the Barcarolle, nos. 4 and 8 are in the pseudo-antique style of *Masques et Bergamasques*, the Fifth is a concentrated Impromptu, and the Sixth is a gentle feat of contrapuntal mastery. The Seventh has no distinct melodic theme, and is a concentrated harmonic journey entirely characteristic of Fauré's late style. The series is completed by an enigmatic Prélude based on E, with modal influence prevalent in the melodic lines. Taken as a group, these Préludes rank with those of Chopin or of Debussy as the distilled essence of the composer's art; it is fascinating to speculate upon the future which these, and Fauré's entire piano output, might have had if Alfred Cortot, faithful in words to what he referred to as "l'une des plus parfaites productions dont puisse s'enorgueillir la musique française"²⁶, had also been faithful in deed, and championed Fauré's music on the concert platform.

The Songs

The most important aspect of the art-song is not the purely musical organisation of material, but the relationship between the text and the musical response. A composer reveals, in his attitude to the interpretation of a poem, and indeed in the very choice of poem, fundamental aesthetic ideals. It is by the study of their songs that we can most clearly differentiate Fauré and Debussy, for example, especially since they have six Verlaine settings in common. Debussy the sensualist, the innovator, who reacts directly and hypersensitively to each word of the text, indeed almost to each syllable, produces immediate, accessible masterpieces in which the freshness of inspiration is breathtaking. The opening bars of his *En Sourdine* illustrate that fundamental attitude; in comparison with Fauré's almost impersonal opening, there are no secrets hidden in this completely honest and direct music:

Debussy *En Sourdine* (1892); opening.



Fauré, on the other hand, is more secretive in his approach, always careful to avoid what he considered display for its own sake. His criticisms of Debussy's music may have been connected with this element of difference in their characters and artistic ideals, and he referred somewhat pejoratively to the "clairs-obscur" of Debussy in a letter to his wife, in which he writes of his fears for *Prométhée*, and expresses his sense of bitterness at the success of Debussy and others at his own expense.²⁷

Whatever his feelings regarding personal success, Fauré remained artistically true to himself. His own approach to the setting of a text seeks to provide not a reaction so much as a *translation* of its meaning into a musical medium; this becomes the piano accompaniment, and the vocal line allows the words of the poem to express themselves, rather than attempting strongly to interpret their sense melodically. It is a highly rational approach, dealing not so much with sensations as with sentiment, with the experience of emotion rather than with pure emotion itself, distancing us from immediate events. It might almost be said that, if Debussy's music is in the 'present tense', Fauré's inhabits the realms of the 'imperfect tense'; Vladimir Jankélévitch mentions this 'double-remove', defining a significant point of difference between the two composers:

"l'événement physique est une première fois transposé dans la sensation, et une deuxième fois décorporé dans l'émotion immatérielle qu'on éprouve à propos de la sensation; la vision fauréenne n'est donc pas *ultra-sensible*, comme celle de Debussy, mais plutôt *supra-sensible*: ce n'est pas une microscopie ni une vision suraiguë, mais c'est une lecture dans l'imperceptible et le surnaturel".²⁸

For Debussy, the vocal line is a more active expressive element, although in his later songs, especially those following *Pelléas et Mélisande*, he began to allow the text a more crucial role; his solution, again different from that of Fauré, was to suppress the purely musical element, and to strive for the intonations and rhythms of speech itself, notably in the *Trois Chansons de Bilitis*, at the end of *La Flûte de Pan*²⁹:

Debussy La Flûte de Pan (1897); ending.

pp presque sans voix

Ma mè-re ne croi-ra ja - mais que je suis res-té si long-temps à der-dar ma cein-tu-re ber-due...

pp

ff

Fauré's early compositional approach was of course far from achieving the degree of intensity described above. The strophic form of most of his early songs, and their relative simplicity of harmonic and melodic invention, place them among the least effective of his early

compositions, although we may distinguish in them themes which were to recur throughout his life. Strophic form began to disappear in the late 1870's, to be replaced gradually by a ternary structure in songs such as *Nell*, *Le Voyageur* and *Automne* (all of 1878), and for some years both forms occur, with *Chanson d'amour* (1882) essentially strophic, and *Aurore* (1884) essentially ternary. More than in matters of overall form, the early songs set patterns of texture which are prototypes for future development: *Le Secret* (1880-81), with its measured tread of slow block chords, is the first of a series which includes *Au Cimetière* (1888), *Prison* (1894), *Le Parfum impénétrable* (1897), *Prima Verba* (1906), *Dans la Nymphée* (1914) and *Diane, Sélène* (1921); the arpeggios of *Rencontre* of 1878, where the melody is deftly incorporated into the piano texture, recur in *Nell* (1878?), *La Fée aux chansons* (1882), *N'est-ce pas ?* (1893), *Soir* (1894), *L'Aube blanche* (1908), *Il m'est cher, Amour, le bandeau* (1914) and *La Mer est infinie* (1921). There are many other examples of this nature which show the familial nature of the songs, and it is an important feature of his approach to song composition that we can generally trace the parentage of one of his later compositions back to a much earlier, simpler origin. Strophic and ternary forms begin to give way, in the late 1880's, to through-composed works, in songs such as *Spleen* (1888) and *La Rose* (1889-90 ?), but often a hint

of ternary-form remains, in short reprises of opening material. Repeats of this nature are seldom slavish, and a high degree of subtlety is reached, for example in *En Sourdine* (1891), where the opening material reappears at bar 33ff; there are slight alterations in the melodic line, and changed dynamics, but the harmonic argument is surprisingly similar, given that the poetic context is so different and that the music sounds so completely appropriate to each poetic line:

Fauré *En Sourdine* op.58 no.2 (1891); bar 2:

dolce

Cal - - - mes : dans le de - mi - jour Que les branches hau - tes font

bar 33

f *espressivo*

Et quand, so - len - nel le soir — Des ché - nes noirs ton - be - ra

We see similar repeats in *Soir* (1894), *Dans la forêt de septembre* and *Accompagnement* (both of 1902), *Prima Verba* (1906) and *Cygne sur l'eau* (1919), although for the most part, from *La Bonne Chanson* onwards, songs are through-composed, with unity deriving from the texture of the piano part, which is generally consistent throughout.

Just as important as the external form of the songs is what might be referred to as their 'infrastructure', the harmonic journey which underlies the mature and late songs in particular. A detailed description of the harmonic argument of *Veilles-tu, ma senteur de soleil.....* may serve to illustrate the importance of the movement of harmony as a central formal element. The song is set out below, with the harmonies reduced from their oscillating broken chords:

Fauré *Veilles-tu, ma senteur de soleil...*
op.95 no.7 (1910)

Allegretto con moto

The first system of the musical score shows the vocal line and piano accompaniment. The tempo is marked 'Allegretto con moto'. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics for this system are: "Veilles-tu — ma senteur de soleil — Pour — re-mé-moires — des — jours — des — Vieilles-tu soleil".

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics for this system are: "ma — oi. — Ton — sans — des — senteur de soleil? — La nuit — lorsque — mes — perdent — le — silence — ré — sonne,".

15
 l'homme est né, — Sau-vez-mes bras et se mes ro- ces Chau- mes, — Sub-je com- me
 cresc
 f

22
 l'homme est né, — Sa-vez-mes bras et se mes ro- ces Chau- mes, — Sub-je com- me
 Mais qui c- do-

29
 l'homme est né, — Sa-vez-mes bras et se mes ro- ces Chau- mes, — Sub-je com- me
 Sa-nt, à ce heu- re, — une jé-ru-

36
 l'homme est né, — Sa-vez-mes bras et se mes ro- ces Chau- mes, — Sub-je com- me
 Et que- le res- pi- re — Le seut-

43
 l'homme est né, — Sa-vez-mes bras et se mes ro- ces Chau- mes, — Sub-je com- me
 sur la ter- re, — Sa-nt il que je- leu- les bras — Et que se
 cresc

50
 l'homme est né, — Sa-vez-mes bras et se mes ro- ces Chau- mes, — Sub-je com- me
 sa-vois — ma voix — qui n'en- tend pas — Bien- sur-
 sem- pre

57
 l'homme est né, — Sa-vez-mes bras et se mes ro- ces Chau- mes, — Sub-je com- me

This song is remarkable for its insistence on the major 7th chord, which occurs in 26 of the 63 bars, and in five cases (in bars 21, 25, 27, 45, and 47) the chord is followed by another major 7th with root a perfect 5th higher; such is the pervasiveness of the sound that it is hard not to see it as a translation of the "doux parfum de miel" of the poem. Incidentally the sequential nature of the piano part of bars 21-24, in which the second pair of bars is an exact transposition of the first pair, with the exception of three notes (bars 25-28 also being sequential), strongly suggests a misprint of the A# s on the second beat of bar 23; B# s would seem more likely, adding a sixth case where the major 7th chord occurs twice in succession. Close examination of the manuscript would probably settle the matter, although I suspect that, even if A# s do appear in the autograph, this would be the result of a rare slip of the pen, given Fauré's methodical approach to the use of sequence.³⁰

Tonally, the song remains close to D major for the first 10 bars, returning twice to D major 7th from an ambiguous augmented chord (bars 5-6 and 8-9) as if to underline the evasive presence of the perfume. With the second stanza of the poem, the journey away from the key centre of D begins, and the music moves through the region of C major, which, by means of an augmented chord in bar 23, is altered towards the dominant of A; by a favourite progression, this dominant chord is followed, not by A major, but by F

(with added major 7th), and a series of sequences, disguised by melodic variety in the vocal line, carries the music towards a point of emphasis, with D \flat at its centre, the furthest point from the tonic of the song, although, by enharmony, it comes once again close to the home key. The notion of modulation has given way, in songs such as these, to a process of transition where allusion and implication play a large part, and enharmony is the inevitable agent in the process. A climax at bar 40 occurs on a harmonic implication, recalling Fauré's practice in many works, for example the first movement of the First Piano Quintet, where the climax of the movement occurs on a strongly dissonant chord. The harmonic movement of the song creates an arch-like form, with the furthest point (D \flat) in the centre, then passing through F major to return to D only at the end; F major and D major are relatively close relations for Fauré, due to the connection between F and D Dorian, which is strongly suggested in bars 12-16. Many of the mature and late songs follow this type of elliptical path, in which the texture of the piano part seldom alters, and points of emphasis are reached at the end of long phrases which gradually accumulate momentum and tension.

Fauré's choice of poets reveals a distinct preference for the Parnassian School. Setting aside his earliest songs to poems by Hugo, we may observe a succession of settings by poets who subscribed to the Parnassian ideal of "L'art pour l'art", and whose close links with

classical antiquity in general, and with Hellenism in particular, echo themes which were close to those of Fauré. Théophile Gautier, first of the poets to break with the Romantic School of Hugo, is often regarded as the real instigator of the principles of the Parnassians, and is referred to by Maurice Souriau in his *Histoire du Parnasse* as "le véritable ancêtre du Parnasse"³¹; his attention to the technique of poetry, and to the quasi-immobility of formal perfection, typified in his *Émaux et Camées*, set him apart from the Romantics and earned him considerable respect; Baudelaire's dedication of *Les Fleurs du mal* of 1857 is to Gautier: "Au poète impeccable". Gautier inspired four early Fauré settings, *Les Matelots* op.2 no.2 (c1865), *Seule!* op.3 no.1 (1871), *Lamento* op.4 no.1 (1872?) and *Tristesse* op.6 no.2 (c1873), and established the nature of the poetic inspiration which Fauré would seek henceforth. Following Gautier, settings by Sully-Prudhomme, Charles Grandmougin (who figured in the third *Parnasse contemporain* of 1876), Leconte de Lisle and Villiers de l'Isle-Adam attest the fact that Fauré had found a parallel to his musical personality in the marriage of technical mastery and impersonal beauty which was a central Parnassian ideal. Armand Silvestre, generally regarded as too sensual a poet to be intimately linked with the Parnassians, but who figured in the second *Parnasse contemporain* of 1869, also inspired early settings, among

them *Le Voyageur* op.18 no.2 (1878?) and *Le Secret* op.23 no.3 (1880-81), as well as the two later songs of 1904, *Le Plus Doux Chemin* op.87 no.1 and *Le Ramier* op.87 no.2. Catulle Mendès, highly regarded for his formal mastery ("on sent chez lui la connaissance parfaite de tous les secrets de son métier"³²) was set twice by Fauré in 1902, in *Dans la forêt de septembre* op.85 no.1 and *La Fleur qui va sur l'eau* op.85 no.2. It is interesting that the Verlaine who inspired Fauré in *La Bonne Chanson* was not the decadent Verlaine, but the pure, honest poet (or attempting to be such) seeking respectability and security in marriage.³³ Verlaine's initial acceptance by the Parnassians (he even wore a monocle in the manner of Leconte de Lisle) faded with their realisation of his bohemian nature, and he was finally rejected; his *L'Art poétique* of 1874 may be seen as an attack on the ideals of Leconte de Lisle and his disciples.

If, artistically, Fauré has certain similarities with the poet for whom "L'Indécis au Précis se joint"³⁴, his fundamental ideals are closer to those of Leconte de Lisle. The preface to Leconte de Lisle's *Poèmes antiques* of 1852 contains the reaction to Romanticism which is the essence of the Parnassian School, and these views are further expressed in the *Avant-Propos* to a series of articles on contemporary poetry undertaken for *Le Nain Jaune* in 1864, in which the following words may be read,

affirming the doctrine of 'l'art pour l'art':

"le monde du Beau, unique domaine de l'Art, est en soi un infini sans contact possible avec toute autre conception. Le Beau n'est pas le serviteur du Vrai, car il contient la vérité....Il est le sommet commun auquel aboutissent les voies de l'esprit"³⁵

Perfection of craftsmanship is also mentioned often in connection with Leconte de Lisle; the work of art must be "d'une facture parfaite sans laquelle il n'y a rien".³⁶ Edmond Egli, in his introduction to the volume of selected poems in which the above quotations may be found,³⁷ lists other facets of Leconte de Lisle's outlook which show similarities with Fauré: his profound sympathy for the human condition, the fact that he was often reproached for his impassivity (a criticism often levelled at Fauré's music) and, importantly, the ability to achieve great fluidity of expression within a rigorous and disciplined framework:

"Il ne possède pas l'imagination luxuriante de Victor Hugo et sa prodigieuse virtuosité verbale et rythmique; mais, avec des images moins abondantes et moins originales, avec des combinaisons métriques et des coupes moins variés, il obtient par la concision, par la plénitude et l'harmonie du vers, des effets aussi puissants"³⁸

Egli and other commentators mention the indefinable charm of certain works, and the following quotation is remarkable for its similarity to many descriptions of Fauré's techniques:

"Bois chers aux ramiers, pleurez, doux feuillages,
Et toi, source vive, et vous, frais sentiers;
Pleurez, ô bruyères sauvages,
Buissons de houx et d'églantiers.

Leconte de Lisle, *Poèmes antiques*, p.291

.....l'oreille compare les deux vers de huit pieds non pas aux deux decasyllabes, mais à cette espèce de quatrain en vers de cinq pieds, et elle reste charmée par cette dissymétrie. L'oeuvre de Leconte de Lisle est pleine de ces beautés qui livrent leur secret à quiconque aime à s'hypnotiser devant la poésie toujours un peu mystérieuse. Avec le Maître on n'a pas à craindre de perdre sa peine, tant ses vers sont chargés de pensée, tant la forme a été façonnée par une main sûre et exigeante".³⁹

This somewhat lengthy passage is quoted in full since it exhibits so many points of similarity between Leconte de Lisle's art and that of Fauré: mysterious and slow to give up its secrets, charmed, and fashioned by a consummate craftsman. Differences in personality between the two men were many, it should be noted: Fauré the 'mondain' opposes Leconte de Lisle who shunned worldly pleasures, for example, and in Fauré the stoic acceptance of the human condition leads to a compromise between the desire to "dépasser la réalité"⁴⁰ and to give in to worldly desire ("Je suis de ceux dont les désirs sont sur la terre"⁴¹). Leconte de Lisle remains ultimately pessimistic, Fauré optimistic; both sought in their art to rise above reality, but Fauré remained practical in day-to-day matters such as earning money or indulging in affairs with rich ladies, whereas Leconte de Lisle always had difficulty in accepting social and economic pressures.

Nevertheless, their artistic tenets were remarkably similar. Music is generally slower to react to changing artistic trends than the other arts, and it is not

unreasonable to regard Fauré as the most eloquent musical exponent of the art of the Parnassians, at a time when their influence had faded.

Conclusion

"il est assez peu fauréen d'écrire un livre sur Fauré" writes Vladimir Jankélévitch,¹ in his 364-page *Fauré et l'inexprimable*. One of his main points is that the music is its own justification, and that the most effective way to define it is by the singular method of juxtaposing, within the same paradoxical statement, contrary descriptions : "la rigueur évasive.... l'omniprésence omniabsente... partout - nulle part."² What gives Fauré this paradoxical nature, how may we explain it, what can we deduce from description of his music techniques ? It has been seen that great emphasis is placed upon equivocity of harmony, rhythm and melody within a tightly-controlled frame of reference. These factors undoubtedly contribute, and the amalgam of modality and tonality is another central element: two systems, one based upon melody, the other depending largely on harmony, are fused into one personal language. Another potent source is in the themes which Fauré choses again and again in his songs, which themselves become metaphors for his music : eau, rêve, parfum, fleur, jardin, horizon. From his earliest compositions these fugitive characters people the texts of the songs, providing a Proust-like tissue of memory, and explaining, incidentally, his uneven choice of poets: even in poetry of secondary quality, he is attracted by the presence of these symbols.

Au bord du clair ruisseau crôit la fleur solitaire
 Dont la corolle brille au milieu des roseaux
 Passive, elle s'incline, et son ombre légère
 Se berce mollement sur la moire des eaux.

Ô fleur, ô doux parfum, lui dit le flot qui passe
 A mes tendres accents ta tristesse répond
 A mon suave élan viens marier ta grâce
 Laisse - moi t'entraîner vers l'Océan profond !

Mais il l'entoure en vain de sa douce caresse
 Cette flottante image aux incertains contours
 Se dérobe au baiser humide qui l'opresse
 Et le flot éploré tristement suit son cours !

Encapsulated in this anonymous poem, which Fauré set in 1881³, are many of these symbols. They are symbols of movement, of uncertainty, of the transitory nature of life, of intangible qualities. Perhaps the most potent of these is the symbol of water, of flowing, which becomes a metaphor for the indivisibility of time: "Le vrai bergsonien....n'est pas Debussyc'est Fauré, musicien du flux temporel".⁴

This thesis has adopted a broadly discursive approach, as opposed to the categorical approach of Françoise Gervais⁵. The intention has been to show that Fauré's musical language has its basis in allusion, and in the development of a more or less constant set of themes and processes, rather than to demonstrate the application of a method; an attempt has been made to draw from the music a series of observations which allow us to understand the composer's mind and aesthetic approach. The attractiveness of a conclusion which lists a set of firm compositional rules is tempting, but can lead, as I believe it has done on

occasion with Françoise Gervais, to anachronistic and dubious conclusions. It would also tend to do less than justice to what I feel to be the essential elements of this music: elusiveness, the power to charm, to suggest rather than to state, to awaken the "Désir des choses inexistantes" of which the composer wrote.⁶

Would Fauré himself, if asked to produce a *Technique de mon langage musical* in the manner of Messiaen,⁷ have presented us with a detailed series of modes and rhythms, techniques and examples, which would serve as a method of composition? The question is fascinating, but it is perhaps best left unanswered; the ultimate fascination of his music is its secretiveness, its unwillingness to yield a method. The observations of this thesis thus have little *objective* validity, and their basis is more aesthetic than strictly analytical.

Much has been left unsaid: Fauré's influence has not been discussed, although I suspect that it is greater than it is often considered to be, and greater awareness of the music of Dukas, Roger Ducasse, Pierné and others would perhaps reveal a more considerable influence, stretching as far as the music of Delius, whose Third Violin Sonata contains more than a hint of Fauré in its first movement. Similarly, early influences on the young composer have been mentioned only in passing, although he undoubtedly learned valuable lessons from Gounod, Saint-Saëns and others in his formative years. The subject matter

of this thesis has been the music itself, and although opportunities have been taken to situate it within its artistic and social context, my aim has been to study the music as an artistic event, with other considerations secondary; as mentioned previously⁸, this approach is well suited to Fauré's music. The view which emerges, and which has been held throughout the period of research, is that his music ranks in stature with that of any of his contemporaries, and is highly individual in many respects.

Fauré's prophecy of 1913, concerning his neglected piano works ("C'est pour dans vingt ans leur tour!"⁹) has proved to be rather conservative; nevertheless there can be no doubt that he is now becoming established, as novelty becomes less important with the lengthening of historical perspective, as one of the great French musicians of his own, or of any other, time.

Appendix

Fauré's Compositional Processes

Evidence from Sketches and Autograph Manuscripts

"A Paris, je me mettrai un peu chaque jour à te donner, pour les livrer aux *flammes*, toutes mes esquisses, tous mes brouillons, tout ce dont je veux que *rien ne subsiste après moi*".¹

Thus Fauré in his last letter to his wife. Although she was evidently faithful to his wishes, we still have evidence of rough work and sketching that casts a special light on his compositional processes. Two principal sources exist: sketches, on loose sheets or in notebooks; and manuscripts, mostly fair copies for the publisher, which contain scored-out passages of rough work, or alternative music rejected for various reasons, reasons which will be explored presently. The bulk of surviving sketches are housed in the Bibliothèque Nationale. They consist of six notebooks, fully dealt with by Robert Orledge², one page of music paper³, covered on both sides with sketches (so far unidentified) and sketches for the String Quartet op.121, found after Fauré's death on the table in his bedroom: the sketches are mostly of the Finale, which is virtually intact, though in disarray⁴. In addition, there are many autograph manuscripts housed in the Bibliothèque Nationale, ranging from the earliest to the late works, which contain clues to the evasive Fauré style. The manuscripts of the *Fantaisie* op.111⁵ and of the Second Piano Quintet op.115⁶

are particularly useful in this regard, and although Robert Orledge has dealt with some of the fascinating alterations in the *Fantaisie*⁷, there remain several points to be discussed.

Five major compositions occupy the bulk of this appendix, and these will be discussed in chronological order. They are the Second Piano Quartet op.45 (1885-6)⁸, *La Bonne Chanson* op.61 (1892-4), the *Fantaisie* op.111 (1918), the Second Piano Quintet op.115 (1919-1921) and the String Quartet op.121 (1923-4). I also insert, in their proper place in the chronology, a shorter discussion of three additional works, the Eighth Barcarolle op.96 (1908), the Tenth Nocturne op.99 (1908) and *Mirages* op.113 (1919). The number of works *not* discussed here attest to the fact that, after all, manuscripts were prepared for the publisher, and often show only minor alterations of detail, such as an enharmonic change, quickly re-thought (Third Barcarolle op.41, bar 17ff), a bar conceived in $\frac{1}{8}$ time, altered to two bars of $\frac{6}{8}$ time (Second Barcarolle op.41, bars 48-9), or a simple arpeggio figure, amplified on second thoughts, as in the Second Valse-Caprice op.38, bar 229ff.⁹

Piano Quartet no.2 in G minor op.45

The differences shown in the manuscript¹⁰ (all examples I refer to were scored out by Fauré) range from relatively unimportant details such as two versions of the piano demisemiquavers around letter A of the first movement¹¹ to a sizeable tonal excursion at letter K of the same movement.

Firstly, there is evidence that Fauré made some minor alterations aimed at tightening the musical argument, perhaps in a late revision before submitting the work for publication. Three times he scores out one bar of music: at letter E of the first movement (the bar of letter E was originally written twice); in the second movement, where after the 8th bar before letter F he originally placed a bar similar to the 7th before F (Eb in the viola part with Cb major piano arpeggio); and, again in the first movement, where a bar in $\frac{2}{4}$ time, which prolonged the harmony of the 5th bar of letter F, is cut. In all these instances it is evidence of Fauré's harmonic and rhythmic flexibility that no 'break' is experienced by the listener. Indeed this facet of his style surprised even Fauré on occasion - as his remark à propos of the First Piano Quintet shows:

"..... ce travail de refonte, d'équilibre et d'amélioration est très dur. Et maintenant quand je le lis et l'entends dans ma tête, il me semble qu'il a un air de spontanéité combien, combien trompeur!"¹²

If the above examples are evidence of Fauré's concern to maintain control over his forms, to leave no 'dead wood', we can also see that he knew exactly what material to leave *in* at this stage in his development. He originally crossed out the four bars which repeat the phrase at the 25th bar of letter K in the final movement (at the change of key). On second thoughts the cross which he marked through these four bars is carefully scraped away. No doubt the Fauré of the String Quartet would have had no hesitation, and would have proceeded directly to the sequence, a semitone higher, which follows this passage; but Fauré in the mid 1880s had not yet achieved such succinctness of expression, the 'Romantic' Fauré is still very much to the fore, and so the repeat stands. As another small example, in the passage beginning at the 13th bar of L in the final movement Fauré adds a bar of music to maintain balance: the 18th and 19th bars where C major is the harmony, were originally just one bar. Formally, an important change in the sequence of themes in the fourth movement must be noted. The new theme at letter C was originally introduced immediately after the 23rd bar of B, that is, very soon after the decisive chords at letter B itself (it was also an octave lower in pitch). The finished version, with some 22 intervening bars of music which lead beautifully on to the theme and highlight its melodic shape as the first version would have failed to do, reflects again Fauré's concern for

balance and poise.

Harmonically, the most interesting cut Fauré made occurs in the first movement, at letter K. The first thought he had was for a passage, based on the second group theme (as it appears in its rhythmic transformation in the first violin part at the 18th bar of A), moving towards the sharp side of the tonic, G major:

BN Cons Ms 9440

Fauré Second Piano Quartet op.45 (1885-6);
First movement, at letter K
(idea not used in the final work).

The first system of the handwritten musical score consists of three staves. The top staff features a melodic line with a long, sweeping slur. The middle and bottom staves contain dense rhythmic accompaniment with many sixteenth and thirty-second notes, along with various accidentals (sharps and naturals).

The second system continues the musical development with three staves. It shows further elaboration of the rhythmic patterns and melodic lines, with a high density of notes and accidentals throughout.

The third system concludes the passage with three staves. The melodic line in the top staff ends with a final flourish, while the accompaniment in the lower staves provides a rhythmic foundation.

As we see, the music moves towards B major, before returning towards G, with a beautiful Lydian appoggiatura (bar 8 of the extract). Perhaps, so near the end of the movement, such an excursion came too close to upsetting the music's tonal balance. In later years Fauré would not hesitate to make such moves: the slow movement of the Piano Trio op.121 is the obvious example here, at the end of which F# major is reached by a long series of sequences, before relaxing to the tonic F major for the concluding bars of the movement.

In concluding these remarks on the Second Piano Quartet, it is of interest to note that Fauré originally intended a different ending to its first movement:

BN Cons Ms 9440

Fauré Second Piano Quartet op.45 (1885-6);
First movement ending
(idea not included in final work).

Handwritten musical score for strings and piano. The string part is marked "strings in octaves" and the piano part is marked "piano". The score includes various chord symbols and melodic lines.

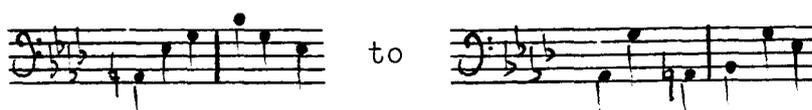
Handwritten musical score for violin and piano. The violin part is marked "vln" and the piano part is marked "piano". The score includes various chord symbols and melodic lines. Annotations include "as last 4 bars" and "red an fin".

Here the second version is plainly preferable - thematically derived and harmonically more subtle, with its 'majeur-mixte' cadence (6th and 7th bars before the end) a pre-echo of the cadence of *Une Sainte en son auréole*. If the original version looks back to the Fauré of the early works, its replacement certainly looks ahead to the harmonic boldness and innovation of *La Bonne Chanson*.

La Bonne Chanson op.61

The Bibliothèque Nationale contains manuscripts of three songs from the nine of *La Bonne Chanson*¹³: the first, *Une Sainte en son auréole*, the fourth, *J'allais par des chemins perfides* and the final song, *L'Hiver a cessé*. Seventeen months separate the composition of the first song (it is dated 17th September, 1892) and the last (February 1894); *J'allais par des chemins perfides* was written in 1892. A new edition of Fauré's songs is currently being prepared by Mimi S Daitz and Jean-Michel Nectoux; this extensive task is being carried out with meticulous attention to every detail, and the outcome is awaited with great interest, as it will doubtless clear up many misconceptions regarding the text and dating of Fauré's songs. I confine my remarks to matters of harmony and general composition; and a comparison of the three manuscripts mentioned above with the currently available Hamelle edition provides valuable information regarding Fauré's techniques.¹⁴

Une Sainte en son auréole shows customary attention to detail, such as at bar 56 and 57, where Fauré alters the bass line of the piano part, from



There are also more important alterations, the first of

which appears at bar 49ff. Originally Fauré had written the following:

BN Ms 17745 (1)

Fauré *Une Sainte en son auréole* op.61 no.1 (1892);
bar 49.

By a simple foreshortening Fauré's alteration (Hamelle score, bar 49ff) renders the melodic line more intimate. We are of course in the realms of the composer's artistic choice, and were it possible to ask Fauré why he chose one version in preference to another, he would no doubt reply "C'est comme cela parce que ça m'a plu ainsi"¹⁵. Another similar example occurs at bar 68; Fauré seems to have had second thoughts here, and after writing the passage which we now find in the Hamelle edition, added a second version omitting bar 68 (altering in the process the first note of bar 69, G \flat becoming F \flat). But this is scored out, Fauré evidently preferring his first thought. The final alteration in *Une Sainte en son auréole* occurs in the setting of the final lines of the poem:

"Je vois, j'entends, toutes ces choses,
Dans son nom Carlovingien".

Originally the setting of these words began one bar later, although the piano part remained as we now have it until bar 77, where Fauré was obliged to add another bar of A \flat harmony. The point of repose was evidently too long, coming as it does so near the end of the song, and the solution which Fauré finds (Hamelle score, bars 71-77) shows great economy of means and flexibility in the relationship between piano and voice.

J'allais par des chemins perfides (op.61 no.4) is fascinating in that alterations made by Fauré seem to be neglected in the Hamelle edition. Either the manuscript in the Bibliothèque Nationale must have been revised at a later date, or else the music appears differently in different editions. The Daitz/Nectoux study will doubtless elucidate all matters of this kind. For present purposes, three points of interest arise from the manuscript. Firstly, Fauré's original thought at bar 47 was to continue the music for two bars, not one as in the Hamelle edition, before the key change. The two bars he wrote are closely linked to the final bars of *La Lune blanche* (op.61 no.3, bars 38-46), the previous song in the cycle which dates from July 1893, several months after *J'allais par des chemins perfides*. It is obvious that thematic considerations were paramount in Fauré's mind:

BN Ms 17745 (4)

Fauré J'allais par des chemins perfides,
op.61 no.4 (1892); bar 46.

When Fauré changed his mind, and decided to move to the change of key one bar earlier, he sketched the present bar 47, beneath the second bar of the above extract; and it must have been at this point that the E# is written beside the F# in the voice part as we see above (bar two of the extract).

The second, rather puzzling, point concerns bar 48ff, that is the music immediately following the above extract (in the manuscript). At first, Fauré wrote them as we have them in the Hamelle score (except that the B# in bar 48 was originally down an octave); he then scored out bars 49 and 50, and introduced the melody on the last crotchet of bar 48. The reason why this cut does not take effect in the Hamelle edition is one of the points

which we must wait for the Daitz/Nectoux study to explain. Another such question concerns the end of the song, at the words "dans la joie". Here the melody line, as corrected by Fauré, differs from the published version, although the bar he scored out indicates that his mind was working along the lines of the present published version. Here is his final, altered, phrase:

BN Ms 17745 (4)

Fauré J'allais par des chemins perfides
op.61 no.4 (1892); bar 57.

Perhaps the melodic line was too difficult for many singers, and necessitated a later revision. A similar case has been discovered in *La Rose* op.51 no.4, by Mimi Daitz!⁶

Fauré *La Rose* op.51 no.4 (1889-90 ?); bar 46;
version found by Prof. Mimi S Daitz in
several editions before 1908.

There is only one alteration in Fauré's setting of *L'Hiver a cessé* (op.61 no.9) which sheds light on Fauré's compositional thinking, but it is a revealing one. It concerns bars 43-46. Fauré's original conception of this section shows radical differences from the currently available Hamelle edition:

BN Ms 17745 (9)

Fauré *L'Hiver a cessé* op.61 no.9 (1894); bar 43.

The image shows two systems of handwritten musical notation for voice and piano. The first system features a voice line with a 'scritto out' annotation above a measure, and lyrics: 'co - le l'au - tom - ne se - ront char - man - tes Et tou - tes les sai -'. The piano accompaniment is written in a complex, rhythmic style. The second system shows the voice line continuing with lyrics: '- sous me se - ront charman - tes'. The piano accompaniment continues with similar rhythmic complexity.

In his revised version, Fauré alters the words from "et toutes les saisons me seront charmantes" to "et chaque saison me sera charmante", an alternative eminently more suited to the voice, substituting open 'a' vowels for closed vowels in two places. The melodic line is broadened at the word "l'hiver" by two beats, thus giving the phrase which ends here a more pointed meaning.

Harmonically the passage is of great interest. Why did Fauré reject the original music? It seems likely that he did so for reasons concerning tonal direction, since the two passages are virtually identical except for their tonal centres. The original direction would have brought the music to a point one semitone below the final version, and assuming Fauré's line of thought to have been the same in the following bars, this would bring the music to D major at bar 49 - an important structural point in the song, leading as it does to the song's (and therefore the whole cycle's) coda in B \flat only ten bars later. As a *structural* relationship, this was possibly too remote for the Fauré of the early 1890s, and the alteration brings the music to E \flat at bar 49.¹⁷ We often find in Fauré's works transitional passages of great tonal fluidity, but the main structural points are often to be found within sight of the home key.

Tenth Nocturne op.99

There is one very revealing alteration in this piece, which was composed in November 1908. Originally, one bar after the key change at bar 50, Fauré had placed six bars of music conceived in the same terms thematically and texturally as the published version, but which take a very different route, from the same starting point:

BN Ms 17760

Fauré Tenth Nocturne op.99 (1908); following bar 50.

From a comparison of the first three bars of this extract with bars 51-53 of the published work (quoted below), it is evident that Fauré had been working with the process of treating a melody in two different harmonic contexts, incorporating, as often, enharmony; in this case the melody of the sketch leads flatwards where the published version leads sharpwards and sharpwards where the published version moves flatwards:

Fauré Tenth Nocturne op.99 (1908); bar 51.

The image shows two staves of handwritten musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The music consists of a melodic line in the upper voice and a more complex, dissonant accompaniment in the lower voice. The word "espressivo" is written above the second staff. There are several handwritten annotations: "x" marks above some notes in the first staff, "7" marks above some notes in the second staff, and some notes are crossed out with an "x".

Why the bars of the sketch were omitted is hard to explain; they offer a negative image of the bars which follow them. Most of Fauré's omissions are aimed at an increase in density in the musical argument, and this is certainly the case here; it is also possible that the harshness of the dissonances in the sketch, logical though they are, was of too high a degree.

Fantaisie op.111 for piano and orchestra

Robert Orledge¹⁸ has already pointed out several features of this work where original and published score differ, thus throwing light on Fauré's compositional procedures. There are however several additional passages of interest, which serve to illustrate the flexibility of musical thought which Fauré had achieved by the end of his life (the *Fantaisie* dates from 1918). There are three main points:

1. Bar 49ff (9 bars after fig.3, page 5 bar 10ff of ms.) Originally Fauré wrote bar 49 followed by what is now bar 51, thus hastening the return to the main theme at fig.4. He must have considered that the approach was too rushed, however, and the return to the theme is finally broadened by one bar. What was originally in Fauré's mind, then, was this:

BN Ms 17753

Fauré *Fantaisie* op.111 (1918); bar 49 (original version)



With the extra bar added:

BN Ms 17753

Fauré *Fantaisie* op.111 (1918); bar 49 (final version)

Fauré's technique accommodates the extra bar of music with ease; it is no mere "fill-in", but beautifully and delicately wrought, enhancing rather than hindering the music's flow. The ubiquitous chromatically falling bass line is present, and the harmonically ambiguous half-diminished seventh also plays a part in achieving the 'transplant'.

2. Bar 84ff (5 bars after fig.6, page 10 bar 3ff of ms.) Originally Fauré's melodic line is less gracefully shaped, and in the end he chooses to avoid a course which would lead him harmonically into the region of $C\flat$ major. The manuscript appears as follows, with the middle bars scored out in typical Fauré criss-crosses:

BN Ms 17753

Fauré Fantaisie op.111 (1918); bar 84.

3. The sketch on the reverse of page 11 of the manuscript is of considerable interest. It concerns the passage, some 9 bars long, from fig. 6 onwards in the published

version (pages 9 and 10 of the manuscript). Two themes are involved in both versions, and it is the order in which they occur, together with the underlying harmonic argument, that is of interest. The two themes are the angular, spiky theme from the very opening of the work, which I shall refer to as (A) (here quoted from bar 80ff of the published score) and the lyrical theme which is first heard at fig.2 of the published score, which I shall call (B) (and which is in fact the previous example):

BN Ms 17753

Fauré Fantaisie op.111 (1918); bar 80.

The image shows a handwritten musical score for piano and oboe. The piano part is on the top two staves, and the oboe part is on the bottom two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a dynamic marking of *mf* and features a melodic line with eighth and sixteenth notes. The oboe part begins with a dynamic marking of *mezzo f* and features a more rhythmic, eighth-note pattern. A fermata is placed over the piano part in the second measure of the second system. The word "PIANO" is written to the left of the first system, and "OBOE" is written to the left of the second system.

For the first two bars of music at fig.6 itself there is only one version: the music (using (A)) is firmly in G major for the first bar, moving in bar 81 towards F, with typically strong Lydian mode influence. A possible Fauréan process would be to continue with a sequence, thus moving from F to E \flat , and indeed this seems to have been in Fauré's mind originally, since the sketch on the

verso of page 11 begins with bar 81 written in F moving to E (the absence of bar 80 transposed is understandable as a shorthand). The sketch then proceeds as follows:

BN Ms 17753

Fauré Fantaisie op.111 (1918); bar 83.¹⁹

Handwritten musical score for Fauré's Fantaisie op. 111, bar 83. The score is written on two systems of staves. The first system shows a treble and bass staff with complex rhythmic patterns and accidentals. The second system continues the piece, ending with the instruction "piano arpeggios" written in the right-hand staff.

The published version:.

Fauré Fantaisie op.111 (1918); bar 82 ff.

Published musical score for Fauré's Fantaisie op. 111, bars 82 ff. The score is written on two systems of staves. The first system shows a treble and bass staff with complex rhythmic patterns and accidentals. The second system continues the piece, ending with the instruction "piano arpeggios" written in the right-hand staff.

Several points of interest arise from the comparison. Firstly, it is striking to see Fauré using his themes in such a classical fashion. One is immediately reminded of Mozart manipulating at will the order of his themes in, for example, the C minor Piano Concerto (K.491, first movement). Secondly, it is surely considerations of balance which governed the solution Fauré eventually adopted, leading to the sequence of themes A B A B instead of A A B B (sketch). The sequence A A would have been rather less subtle than his sequences usually are; often he manages to blend units of a sequence in such a way as to render its presence almost imperceptible - art concealing art. This practice goes back to Fauré's earliest works - see for example the First Piano Quartet of the late 1870s, in bars 73-87 of the first movement. And finally, the sequence B B, eight bars long, would perhaps outweigh the four bars of A A. This sketch provides a fascinating glimpse of the craftsmanship which is so much a feature of Fauré's style.

Mirages op.113

The letters Fauré wrote to his wife in 1919 à propos of *Mirages*²⁰ reflect the calm which he was experiencing in two senses: physical calm - he was working in Annecy-le-Vieux, one of his favourite restful locations; and artistic calm: with most of Fauré's small-scale compositions written after 1912, we can sense that the achievement of *Pénélope* (completed in that year) had given him a perspective on his music not previously afforded. Of the four songs which comprise *Mirages*, the two central songs, *Reflets dans l'eau* and *Jardin nocturne* show very few alterations from their published versions. For *Danseuse*, the fourth, Fauré originally envisaged a shorter ending (the 7th bar from the end was not present), but it is otherwise substantially as published. In *Cygne*, numerous scrapings-out show that Fauré made alterations in details of arpeggios and chord spacing, but very seldom altered the bass line. One tiny alteration which he made following bar 38 gives us a chance to see just how flexible his use of harmonic rhythm had become by this time. The original was as follows, thus balancing melodically the previous phrase, which also ended on a long note:

BN Ms 11546

Fauré Cygne sur l'eau op.113 no.1 (1919); bar 39.

In the revised version it is the word "lent" which comes on the first beat of the bar, but the underlying harmonies are virtually identical: obviously the bar line as such has no meaning here for Fauré beyond its usefulness as a point of reference. And where Fauré shortens the melodic line at "destins", it is a simple matter for his harmonic movement, which especially in the last songs tends to change by internal part movement of tones and semitones, to quicken its pace imperceptibly in order to arrive at the same point as the melody, as the following harmonic sketch shows:

<p>(sketch)</p> <p>(des) - tins; - - - nul</p>	<p>(final version)</p> <p>(des) - tins; nul</p>
------------------------------------------------	-------------------------------------------------

Extreme economy of means characterises this music, as all Fauré's *mélodies* from this point onwards.

Piano Quintet no.2 in C minor op.115

The sketches in the Bibliothèque Nationale²¹ are mostly of the last movement of the Quintet. In all there are thirteen sides of folio devoted to the last movement, with Fauré's bar numberings at the foot of each page; this compares with three pages for the first movement, three for the second, and one page only for the final bars of the slow movement. In general, there are few differences between the manuscript and the Durand edition of the last movement. The most important concerns a preliminary working of the coda: Fauré's initial idea, quite elementary in conception, and later discarded, appears on the verso of page 13 of the manuscript. There is one rather interesting puzzle, however, regarding the numbering of bars in this movement. The number of bars to a page of manuscript, depending on the texture of the music, is between 20 and 35. Pages 10 and 16 are missing from an otherwise uninterrupted series of pages from 3 to 17. The discrepancy of bars between pages 15 and 17 is 21 bars: no apparent problem. But the discrepancy between pages 9 and 11 is 55 bars - suggesting not one but two missing pages. Could extra music have been planned originally? Or did Fauré simply miscount his pages?²²

The most interesting page of manuscript from the compositional viewpoint concerns the Scherzo, and it sheds fascinating light on Fauré's compositional processes.

The page in question is the verso of page 6 of the manuscript and it shows three attempts to work out a sequence from the Scherzo, which appears in the finished work as the four bars before fig.11 of the Durand edition. At the first attempt Fauré tries to work the sequence downwards, as the following example shows (here only the cello and violin parts are reproduced, although the other parts are also in the sketch):²³

BN Ms 17773

Fauré Second Piano Quintet op.115 (1919-1921);
Scherzo, 4 bars before fig.11.

The image shows a handwritten musical score for three parts: Violin 1 (vln1), Violin 2 (vln2), and Cello (vel). The score consists of four bars of music. The first violin part (vln1) is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a sequence of notes: a dotted half note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a dotted half note (B4), a quarter note (A4), a quarter note (G4), and a quarter note (F4). The second violin part (vln2) is also in treble clef with the same key signature and time signature, playing a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. The cello part (vel) is in bass clef with the same key signature and time signature, playing a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F3. The notes in the cello part are marked with a 'p' for piano.

Fauré changed his mind, however, in favour of intensifying rather than relaxing the music at this point, and after another attempt to work downwards (the first violin part only is sketched this time), he turns his attention to an upward sequence, proceeding from the same starting point. At the same time he subtly adjusts the rhythm of the first violin and viola parts to add to the music's momentum:

BN Ms 17773

Fauré Second Piano Quintet op.115 (1919-21);
 Scherzo; 4 bars before fig.11
 (further working).

The two central bars of this extract were crossed out by Fauré, the enharmonic change to sharps further evidence of his desire not to slacken the pace. Following this extract, the next four bars are sketched on the two piano staves; they show that Fauré did intend a climax following this sequence, albeit a secondary one.

One more point may be taken from the Quintet, from the first movement this time, to show that questions of balance were always in Fauré's mind. The striking angular theme in C minor at bar 36 was originally in three-bar phrases, not in four-bar phrases as it finally appears. The sketch shows the crosses marked by Fauré at the point where further bars were to be inserted, although he presumably did not add the extra bars until he came to make his fair

copy of the work:

BN Ms 17773

Fauré Second Piano Quintet op.115 (1919-21);
1st movement, bar 36.

Violin I

Piano

f

? illegible

String Quartet op.121²⁴

"C'est ce soir qu'on entendra pour la première fois ce chef d'oeuvre".²⁵

Thus Robert Brussel on the 12th of June 1925:

judgement on the String Quartet had already been passed. After the performance, critical opinion was undivided in its praise; Louis Vuillemin, always a perceptive judge of his teacher's music, wrote "Fauré renouvelle Fauré..... Il double, à la veille de ne plus être, le novateur qu'il a été".²⁶ Of course, the non-musical factors surrounding the first performance of the String Quartet are important: coming from the composer's death-bed, so to speak, the work took on an almost mystical significance, the importance of a testament. So much so that Durand decided to publish a facsimile of Fauré's fair copy (which contained a number of scorings-out and corrections) as well as the printed edition. The fact that Roger Ducasse prepared the work for publication has been well-documented²⁷, but his amendments and additions themselves have been rather less well studied, and it may be of value to review them here.

As early as the very month of the Quartet's première, the score having already been produced both in printed score and facsimile, Eugène Cools, one-time pupil of Fauré, was attacking the liberties taken with Fauré's score, and even questioning its publication:

"Cette intervention était nécessaire puisqu'on voulait livrer la dernière oeuvre de Fauré à la publicité. Devait-on le faire ? puisque Fauré laissait un manuscrit encore humide et auquel manquait de nombreuses indications ?"²⁸

Cools goes on to point out two important bowing differences in the two opening motifs of the first movement, and concludes: "En présentant une édition commerciale "arrangée", je crois que les éditeurs n'ont pas résolu le problème comme nous l'aurions aimé .."²⁹

The problem is larger than the two examples, referred to above, would seem to indicate; in fact Fauré marked bowing and dynamics carefully and thoroughly in all four parts for the first sixty bars of the first movement, as far as the cadence in B minor at figure 3. Below is a summary of the main points of difference, in these bars, between Fauré's own markings and those of Roger Ducasse:

1. Bar 1 (quoted by Cools)

FAURÉ

ROGER DUCASSE



2. Bar 5 (quoted by Cools)

FAURÉ

ROGER DUCASSE



3. Bar 19

FAURÉ



ROGER DUCASSE



In addition, Roger Ducasse adds numerous phrasing marks which a glance at Fauré's previous work, the Trio op.120, would have told him were untypical of the composer's style, although the sense of the music is not altered; for example:

Bar 37

FAURÉ



ROGER DUCASSE



These are the main differences in bowing, but there are many others (there is even one point where Fauré has scraped out a slur which has been replaced by Roger Ducasse). The additions Roger Ducasse made to Fauré's few dynamic markings seem to be, on the whole, well-placed. Here too, nevertheless, we may notice that Fauré tended, in his late works, to make only infrequent use of the  marking; and that marking, inserted by Roger Ducasse in many places, for example at bars 49-51, would, in my opinion, have been omitted by Fauré, and left to the taste of the players.

From this evidence, it would seem highly possible that Roger Ducasse, imagining Fauré to have left no more than scant bowing and dynamic markings, made his additions without ascertaining precisely how much had already been done. We know, from Philippe Fauré-Fremiet, that when Fauré received Roger Ducasse briefly in the last days of his life, he was too weak to give any instructions at all:

"Le dimanche 2 novembre il fut pris de douleurs atroces, de troubles de la mémoire et d'irritations soudaines. Cependant il reçut un moment Roger Ducasse, sans pouvoir même l'entretenir du Quatuor: "Vous verrez, lui dit-il, vous ferez cela très bien...."³⁰

It must be said that Roger Ducasse's indications have done more good than harm to Fauré's String Quartet; without them we would not have had, for the last sixty years, a performing version of the work³¹; and we know, of course, that it was on Fauré's precise instructions that Roger Ducasse completed the manuscript for publication. The case for reconstituting the Quartet, following as far as possible Fauré's instructions, is nevertheless a strong one: his indications for the first movement are comprehensive, covering as they do all the first movement themes, and his desire to differentiate between the first and second motifs is clear. As Robert Orledge points out, "Fauré rightly left the assertive viola phrase in bars 1-4 unbowed".³²

It is generally true to say, as Fauré himself remarked à propos of the *Fantaisie* op.111³³, that the older he became, the faster he worked, and the surer his inspiration became.

This tendency was somewhat arrested, however, in his last years: the sketches left of the String Quartet³⁴, mostly of the final movement but also containing a few sketches of the other movements, indicate, with their numerous scorings-out and alterations, as well as by the sometimes erratic writing, that Fauré's increasingly appalling state of health was seriously affecting his work (photographs of Fauré in 1923 and 1924 give reason to marvel at the fact that he composed anything at all in his final two years). These same sketches also lead us to question whether his composition was quite as sure and spontaneous as has sometimes been suggested. In discussing the musical revisions in the work, Robert Orledge remarks: "in the finale, only one minor change occurs in the first half of the movement before the change to four sharps at figure 27"³⁵. This is because the manuscript he has studied is Fauré's fair copy, which postdates the sketches we are fortunate enough to possess (and which in all probability would have been destroyed had Fauré lived long enough to 'consign them to the flames' along with many other sketches and workings). The sketches do indeed show several re-workings, and it is not unreasonable to suppose that sketches existed which dealt as thoroughly with the first and second movements as the existing ones do with the third. There is still much to be learned from the Quartet manuscripts, and I propose to look in detail both at the sketches and at fair

copy.

It is important first of all to specify the content of the existing sketches. Manuscript 17771(2) in the Bibliothèque Nationale contains sketches of the following parts of the String Quartet (all figures refer to the Durand edition):

First movement: a single sketch, eleven bars long, from the 14th bar of fig.4, working towards the recapitulation.

Second movement:

1. a six-bar sketch, followed by the number 145. It therefore supposedly began at bar 140 (the 13th bar of fig.18), although it differs significantly from the published version at that point.
2. some workings of flowing quaver theme from fig.13 (not used in the finished work).
3. an eight-bar sketch, from fig.19. The sketch on this page jumps from stave to stave, but it is possible to follow Fauré's train of thought. In the margin beside this sketch for the final bars of the slow movement, Fauré has written the dates of Haydn's birth and death, and has studiously subtracted one from the other - 77; Fauré himself was 78. Obviously Beethoven's was not the only shadow in which he composed his String Quartet!³⁶
4. the final bars. These are immediately followed by a sketch of the first theme of the final movement.

Third movement: the third movement is virtually complete, although it is necessary to piece together diverse fragments, the page order of the sketches being somewhat haphazard.³⁷

When all the fragments are collated, there is only one substantial lacuna, of 24 bars, between the 12th bar of fig.28 and the 12th bar of fig.29.

Also missing are the final bars of the movement, from the 9th bar of fig.33 to the end. The sketch for these bars does exist, however; it appears on the back of a page of manuscript of the Second Piano Quintet op.115 (last movement). From the appearance of the sketch (the writing is more erratic, and the ink spread more thickly on the page) it would seem that Fauré did not conceive these final bars of the String Quartet at the same time as the Second Quintet. We know that the Quintet was completed in 1921, and that Fauré intimated only in 1923 that he had begun work on a string quartet.³⁸

Fauré's fair copy of the String Quartet is also to be found in the Bibliothèque Nationale (Ms 417). It is complete, save for the two missing bars at the end of the first movement.³⁹

Upon closer examination of these two manuscripts, in conjunction with the published Durand score, it becomes clear that several passages gave Fauré initial problems. The most interesting of these passages occurs in the

approach to the last page of the middle movement. For Fauré this approach to the final page, and not the final bars themselves, had also proved problematic in the context of the first movement of the First Piano Quintet op.89⁴⁰; in the case of the String Quartet we are fortunate in being able to compare three workings of the same passage: the first, from the sketches; the second, appearing in the fair copy but scored out by Fauré; and the finished version.

The structural context of the passages in question is relatively straightforward (even if the harmonic context, as will be seen, is quite the reverse). Over three quarters of the movement are concerned with the exposition, and, almost immediately following, the recapitulation, of the movement's four themes:

The image displays four staves of handwritten musical notation. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a 16-measure rest. The third staff starts with a 24-measure rest. The fourth staff starts with a 48-measure rest. The notation includes various note values, rests, and accidentals.

Development takes place either within the themes themselves (with the first theme especially it is impossible to say where 'theme' finishes and 'development' begins) or in short sequential passages thematically conceived. The third theme contains an element of the first, which tightens Fauré's control over his material. Tonally, Fauré takes care that each of his themes begins from a point closely related to the traditional sonata-form tonal structure. The only exception is theme 2, which is briefly recapitulated last of the four themes, and which begins in F minor (the whole movement is centred on A), although it quickly leaves this tonality, and is in fact used to pave the way for the final, long approach to the movement's "péroraison" as Fauré might have referred to the final exultant bars (5th bar of fig.19 to the end). It is within this long approach, a typical Fauré procedure in slow movements, especially in the late chamber works, that the passages which concern us occur.

Below is quoted the precise area of interest,
beginning at the 7th bar of fig.18:

A. Fauré String Quartet op.121 (1923-24);
2nd movement; 7th bar of fig.18.

As was often the case, Fauré seems to have at first decided on a certain direction, then had second thoughts when at the point of making a fair copy, only to revert to his original idea. We can deduce this from the

evidence of the following extracts; the first taken from the sketches, and the second from the fair copy:

B. BN Ms 17771(2)

Fauré String Quartet op.121 (1923-24);
2nd movement; ? beginning at the 13th
bar of fig. 18.

C. BN Ms 417

Fauré String Quartet op.121 (1923-24);
2nd movement: following the 8th bar of fig.18.

The first of these extracts seem to follow from the 13th bar of fig.18, and it is reasonable to conclude that Fauré had completed the passage up to that point already. The extract from the fair copy begins at the 8th bar of fig.18; thus it is clear that, even at the point of making his fair copy, Fauré was concerned enough about this important passage to consider a further revision of his thoughts.

Harmonically, these passages naturally display late Fauréan characteristics. Often the harmonies may only be inferred from the interplay of melodic lines, so concerned is the composer with constant development. Nevertheless, important harmonic features, which we may notice in his music from the very earliest to the late works, can be discerned. Their function is to produce tonal implication of an ambiguous nature; and it could be said that the development of Fauré's musical language consists, not in the introduction of neologisms, but in the enlarging of the domain of tonal relationships between elements which remain more less constant throughout his music.

Firstly, the augmented 5th chord, ubiquitous in Fauré's oeuvre, forms the basis of the final two bars of extract B. We may infer that Fauré was thinking vertically as well as horizontally by the fact that all four parts are complete in the sketch, and all end at the same point. Fauré's ending of the sketch on a point of departure

from which a large number of paths could be taken underlines the fact that harmonic equivocity occupied a central position in his thinking. Extract C, too, contains a typically ambiguous chord: the half-diminished seventh (bar 2 and 4 of the extract). This chord, which Fauré had used consistently as a *rasse-partout* since early in his career⁴¹ (above all among his early works, the slow movement of the Violin Sonata op.13 exploits its equivocity), developed additional subtleties as his musical language drew more and more on the resources of modality (whether Gregorian or Fauréan). In the case mentioned here, the half-diminished seventh moves to a dominant seventh (although the term is really inapplicable to the sound as we hear it in the context of late Fauré): implication is resolved only to produce another implication. The final version of the passage under discussion does not make use of the half-diminished seventh harmony so carefully worked out in the extract; Fauré in the end uses a sequence which contains *neither* of these two elements of ambiguity, so much a feature of his harmonic style: it rests instead on the interplay of melodic lines which create moments of intense dissonance (at bars 2 and 6, and 4 and 8, of extract A), the resolutions of which themselves form preparatory chords, propelling the music towards the climax in F major (at bar 9 of the extract). The comparison here with the masters of Renaissance polyphony is hard to avoid.

It is senseless in this case to question too deeply the reasons for Fauré's decisions in this matter; they are artistic decisions, not logical conclusions from a set of premises. Nevertheless, after the event, we can say that his final version, with its two four-bar phrases in sequence, is by far the most succinct; and from the point of view of harmonic movement, it is carefully constructed to build tension to the climax. The first idea was possibly rejected in the end because it tended to relax, rather than to concentrate, the harmonic movement: it finishes, as we have seen, with two bars of the same harmony. The second sketch, on the other hand, possibly develops Fauré's material in a direction which, quite simply, he did not wish to follow. Although I have dealt with the preceding sketches at some length because they afford a unique triangulated view of Fauré's compositional processes, other points of interest arise from a simpler comparison of original idea (be it in the sketches or the fair copy of the Quartet) and the finished work. First of all, some more remarks concerning the sequence; we are obliged to concentrate either on sequence, tonal direction, harmony or melody in referring to the String Quartet: for they represent the sum total of his procedures in this last work. In the following sketch (from Ms 17771(2) of the sequential pattern at fig.22 of the final movement, Fauré comes close to achieving his intention at the

first attempt:

BN Ms 17771(2)

Fauré String Quartet op.121 (1923-24);
3rd movement; at fig.22.

Evidently Fauré is looking for a sequence which will raise the music by a major second (or a diminished third, to be exact, although in late Fauré the question of sharps and flats is often a case of ease of notation: the Cx in the last bar of the above extract is altered by him to D \sharp in the fair copy, for example). What is interesting here is that his initial idea "arrives too soon", and reaches the new point of departure one bar early. This point of harmonic stasis in the middle of a sequence negates the very reason for Fauré's sequences - they are the vehicle *par excellence* for his harmonic movement - and his final version puts the matter right:

Fauré String Quartet op.121 (1923-24);
3rd movement; at fig.22.

Fauré's first tendency having written a theme seems to have been to try to develop sequences from it; this tendency is evident in his attempt to develop the lyrical second theme of the final movement:

BN Ms 17771(2)

Fauré String Quartet op.121 (1923-24);
3rd movement; 9th bar of fig.20.

A fascinating observation arises from comparing this first notion with that which Fauré eventually adopted: whereas in the final work the sequence is tightly controlled, rising by tones, the original rushes to a 'Ulyssean' climax with its recollection in the first violin part of the *Ulysse* theme from *Pénélope*. By adopting his final version, the 79 year-old Fauré seems to be reproaching himself for his youthful impetuosity! He again had to curb his energy at fig.31 in the last movement, where he was originally drawn towards following the melodic highpoint in the first violin by an even higher climax, as this sketch shows:

BN Ms 17771(2)

Fauré String Quartet op.121 (1923-24);
3rd movement; ? 1 bar before fig.31.

In all Fauré changed his mind four times with regard to this before leaving us the published version, and the vigour with which he approached such passages is further exemplified in this sketch for a possible ending motif for the final movement of the Quartet:

BN Ms 17771(2)

Fauré String Quartet op.121 (1923-24);
3rd movement coda.

As remarked earlier, sketches for the ending which was eventually adopted are to be found in the manuscript of the Second Piano Quintet op.115, as well as on the same page as the above extract. They present Fauré with a more closely-argued, thematic coda, the alternative tending to sound rather conventional. It is nevertheless an impressive sight to see Fauré experimenting with such vigorous and youthful music.

A process we have already seen with reference to the *Fantaisie* op.111 (see p.310) is that of the insertion of an extra bar of music at various points, often cadential, or the withdrawal of a bar considered malapropos or unnecessary. In the finale of the String Quartet, the two bars before fig.33 were originally separated (or rather joined!) in the following way:

BN Ms 17771(2)

Fauré String Quartet op.121 (1923-24);
3rd movement; 2 bars before fig.33.

Plainly the intent is to allow the cello part its full share of the melodic line: Fauré's second thoughts possibly arise from the desire to rise more smoothly to the climax at fig.33.

Finally, we may notice, in Fauré's fair copy of the Quartet, the existence of an eight-bar passage (following the 6th bar of fig.8) in the first movement, which was scored out and replaced:

BN Ms 417

Fauré String Quartet op.121 (1923-24);
1st movement; following the 6th bar of fig.8.

These eight bars, beautiful though they sound, may to Fauré's ears have given a hint of "remplissages".⁴² A more important reason for their rejection is that they are essentially reflective (with tonal tendencies towards the flat side of E major), and so near the end of the movement his desire must have been to move the music *towards* E major. His final version (fig.8 bar 7ff) works from the flat side of E minor towards E major in a passage where impulsion, not reflection, is Fauré's desire.

Having looked in some detail at these compositional aspects of Fauré's String Quartet, we must not lose sight of the fact that the music cannot be fully *explained*. We may describe, with a greater or lesser degree of accuracy, some of the procedures used, and sketches permit us at times to provide more accurate descriptions of these procedures. But however useful analytical means are to monitor the composer's intentions, they stop short of being able to specify precisely what these intentions are. This is particularly true of Fauré, a composer for whom self-revelation was unthinkable. These glimpses of the composer at work nevertheless allow us to confirm our intuitions vis-à-vis Fauré, and to conclude, as Jean-Michel Nectoux writes "On peut définir l'esthétique de Fauré comme l'esthétique du sensible sublime".⁴³

The examples in the foregoing discussion are all unpublished, save for those referring to the String Quartet, but a considerable amount of space is devoted in Robert Orledge's *Gabriel Fauré* to sketch books and other manuscript sources; he has also published the original ending of *Soir* op. 83 no. 1 in an article, with discussion of the alterations made⁴⁴. As regards the songs, Professor Mimi Daitz has kindly provided me with a copy of her report on the manuscripts and early editions,⁴⁵ which indicates many minor revisions of the prosody and accompanimental detail of the songs. Overall, the evidence of these fragments suggests that, in making revisions and alterations, Fauré concentrated on omitting the superfluous, concentrating the musical argument, balancing phrases which might seem to overstate, and purifying his original ideas as far as possible - a process of distillation which would transmit the essence of his ideas in the most succinct fashion. In cases where a completely new version of a passage is substituted for one already in existence, for example with the closing bars of the first movement of the Second Piano Quartet, *La Rose* or *Soir*, the second version is invariably more deftly wrought and more closely integrated with preceding material. *Soir* in particular exemplifies the composer's unceasing self-analysis: it was surely by processes such as those discussed by Dr Orledge in his article that

Fauré's powers of expression and composition developed, feeding on earlier ideas and evolving directly from them. The first version of the ending of *Soir* is itself a fine piece of writing, and, were it the only version in existence, the song would still contain great merit, with its strong climax on the word "yeux" in F \flat major, the flattened mediant, and progression back to the threshold of D \flat via the favourite Lydian 4th (which in this case rises rather than falls, a somewhat unusual case):

Fauré *Soir* op.83 no. 1 (1894); original ending.⁴⁶

The image shows a musical score for the original ending of Fauré's 'Soir'. It consists of two systems of music. The first system features a vocal line and a piano accompaniment. The vocal line has the lyrics: "Tes yeux le - vés au ciel, si tris - - - tes". The piano accompaniment includes dynamic markings such as *f* and *pp*, and a tempo marking of *Andante*. A bracket under the piano accompaniment in the first system is labeled "Lydian 4th rising". The second system continues the vocal line with the lyrics "et si doux!" and the piano accompaniment, which ends with a final chord. The score is written in F \flat major and 3/4 time.

The range of expression within this short passage is impressive, although as Robert Orledge points out "Fauré realised.... that this was excessive for the restrained confines of the song"⁴⁷. The final version contains an element of restrained passion

not present in the more freely stated first ending: this is an important feature of many of his revisions, with restraint replacing effusiveness; it is further exemplified by the revisions already discussed in relation to elements of the String Quartet⁴⁸. The innate dislike of naive candour and frankly stated emotion, so often mentioned in connection with his music, shows again here with *Soir*, but there remains a great deal of value in the original version of the ending.

Robert Orledge gives many examples of Fauré's concern for tonal direction, in particular quoting the sketch of a passage from the central section of the *Fantaisie* op. 111⁴⁹: here the music originally led to the key centre of G \flat major (the work is in G) and the revision redirects it towards G major, using sequence and enharmonic changes and altering (as often in revisions) aspects of internal detail. Of this passage he writes:

"This example shows Fauré's strong grasp of the overall tonal direction. However complicated the enharmonic changes appear to be, they are all part of the purposeful plan, and Fauré's sequential approach allowed alterations to be made with the minimum of disruption".⁵⁰

One point of interest here is that Fauré must have allowed the music to 'create itself' rather than aiming for a particular key centre in the first

place; a process more of evolution than of structure. The problem of tonal balance was worked out *after* the creative process had taken place, and this bears out many writings by the composer and others concerning the nature of his compositional thinking; it was a question of development from a starting point rather than working from an initial concept of the overall form of a work, and this explains the variety of formal structures which we find in the mature chamber works in particular. Thus the "purposeful plan" to which Robert Orledge refers was never allowed to constrict the music, but acted rather as an element of balance and control once the music had come into existence. *Pénélope* is an exception to this general procedure, since the form of the opera was more or less determined by the text, and his dependence on motto themes obliged him to invent material which would respond to a variety of commands and portray a variety of moods according to the dramatic context.

Fauré seems to have had more trouble in achieving success at the first attempt with his melodic lines and themes than with the harmonic argument. The problems which he encountered with the finale theme from the First Piano Quintet, the *Pie Jesu* from the *Requiem*, *La Fleur qui va sur l'eau* and certain themes from *Pénélope*, are all discussed by Robert Orledge, and his reliance on early themes in late compositions

adds weight to the argument that his gifts were more naturally harmonic than melodic. Certain themes do fall short of distinction, notably the finale themes of the First Piano Quintet and Piano Trio, but his constant revisions often produced thematic material of great stature: this is particularly true of the Ulysse theme from *Pénélope* which, as Robert Orledge shows⁵¹, passed through the following stages before reaching its final, impressive version:

Fauré Sketches for Ulysse's royal theme; 1907.

The image displays four stages of musical sketches for Ulysse's royal theme, labeled A, B, C, and D. Each stage consists of two staves of music. Stage A shows a simple melody in the upper staff with a triplet of eighth notes, and a bass line in the lower staff. Stage B adds a more complex bass line with a triplet. Stage C shows further development with triplets in both staves. Stage D is the final version, marked 'dolce', with a more complex melody and bass line, including a triplet in the upper staff and a triplet in the lower staff. The final version is marked 'dolce' and has a 7/8 time signature.

The final view which emerges from study of the various sketches in this appendix is of a composer whose first musical ideas in any particular work were essentially 'correct'. Radical alterations do not

exist, and initial ideas may invariably be seen as embryos for final versions. As Robert Orledge points out, "once an idea entered Fauré's head, he could not easily rid himself of it",⁵² and he seems seldom to have totally rejected any work once it had been brought to completion, unlike Brahms, for example. Only the early Violin Concerto op. 14 and the op. 20 and op. 40 symphonic works were discarded, although elements of all three reappear much later, in the late chamber works and in *Masques et Bergamasques* op. 112. This economy and self-sufficiency is one of Fauré's most characteristic features. The sketches permit us nevertheless to glimpse the composer's mind at work, as it were, and, like the drawings or sketches of an artist, they remain intrinsically fascinating.

FOOTNOTES:Introduction

1. Baudelaire provides a quintessentially French reason for the spell Wagner cast over Paris: "Aussitôt que les affiches annoncèrent que Richard Wagner ferait entendre dans la salle des Italiens des fragments de ses compositions, un fait amusant se produisit, que nous avons déjà vu, et qui prouve le besoin instinctif, précipité des Français, de prendre sur toute chose leur parti avant d'avoir délibéré ou examiné. Les uns annoncèrent des merveilles, et les autres se mirent à dénigrer à outrance des oeuvres qu'ils n'avaient pas encore entendues. Encore aujourd'hui dure cette situation bouffonne, et l'on peut dire que jamais sujet inconnu ne fut tant discuté." in Baudelaire, C.: *Curiosités esthétiques, L'Art romantique et autres Oeuvres critiques*, Paris, Garnier, 1962; p692. This extract is from Baudelaire's article on Wagner and *Tannhauser*, written in 1861, when relatively little of Wagner's music had been heard in Paris.
2. Koechlin, C: *Gabriel Fauré*, Paris, Alcan, 1927; pl6.
3. It was Saint-Saëns who introduced Fauré to the Viardot salon in 1871-2; and Fauré's membership of the Société Nationale implies the influence of Saint-Saëns, its first president. Fauré's accession to the organ of the Madeleine was another direct result of Saint-Saëns's patronage; and, above all, Saint-Saëns returned from Monte-Carlo especially to vote Fauré's election to the Institut on the 13th of March, 1909, having worked ceaselessly on his behalf before that date. See Nectoux, J-M. (ed.): *Camille Saint-Saëns et Gabriel Fauré: Correspondance (Soixante ans d'amitié)*. Paris, Heugel, 1973; in particular letters LXV and LXVI.
4. Op. cit., letters XCVlll and XCVlll.
5. Op. cit., letter XCVlll.
6. In Davies, L: *The Gallic Muse*, London, Dent, 1967; pl.
7. Debussy, in a review of Fauré's *Ballade* op.19 (9th March 1903). In Lesure, F. (ed.): *Debussy on Music* (translated by R.Langham-Smith), London, Secker and Warburg, 1977; pl38.

8. Jankélévitch, V.: *Fauré et l'inexprimable*, Paris, Plon, 1974; p31.
9. Fauré, G: *Opinions musicales* (ed. P.B.Gheusi), Paris, Editions Rieder, 1930; pl17.
10. Fauré's review of Richard Strauss's *Salomé* (op. cit., p.140) is further evidence of his reaction against sounds which seem to have no logical explanation: "est-ce en raison du caractère si particulièrement brutal du sujet, ou est-ce uniquement pour innover, que M.Richard Strauss introduit tant de dissonances cruelles et qui défient toute explication ?"
11. Cooke, D. : *The Language of Music* OUP, 1959.
12. Op. cit., p25.
13. Barzun, J. : 'The Meaning of Meaning in Music: Berlioz once more.' *In The Musical Quarterly*, Vol. LXVI, no.1, Jan. 1980; pl1.
14. Nectoux, J-M. : *Gabriel Fauré*, Paris, Editions du Seuil, 1972.
15. Fauré, G. : *Lettres intimes*, Paris, La Colombe, 1951.
16. Auric, G. : Gabriel Fauré, *in La Revue Musicale*, dec. 1924; pl00.
17. *In Fauré*, G. : *Correspondance* (ed. J-M.Nectoux), Paris, Flammarion, 1980; p275.
18. Rostand, C. : *L'Oeuvre de Fauré*, Paris, J-B.Janin, 1945; p28.
19. Vuaillet, J. : *Gabriel Fauré - musicien français*, Lyon, Emmanuel Vitte, 1973; p43.
20. Vuillermoz, E. : *Gabriel Fauré*, Paris, Flammarion, 1960; pl0.
21. Op. cit. (no. 14), pl24.
22. Op. cit. (no. 8), p348.
23. Orledge, R. : *Gabriel Fauré*, London, Eulenburg, 1979; p235.
24. Op. cit., p252.

25. Nectoux, J-M. : 'Works Renounced, Themes Rediscovered : Eléments pour une thématique faurénne'. In *19th Century Music*, vol.II no. 3, March 1979; p231-244.
26. Fauré, G. : 'Souvenirs,' in *La Revue Musicale*, Oct. 1922 (special edition devoted to Fauré); p6.
27. Op. cit., p7.
28. Published by *La Revue Musicale*, 1971 (two volumes).
29. See especially Koechlin, C. : La Musique : plaisir de l'esprit on jouissance sensuelle, in *La Revue Musicale*, March 1921; p219-241; and Marcel, G. : Bergsonisme et musique, in *La Revue Musicale*, March 1925; p219-229.
30. Koechlin, C.: 'D'Une nouvelle mode musicale', in *La Revue Musicale*, Aug. 1921; p144.
31. Op. cit. (no. 23), chapter 6. See also Orledge, R. : 'The Two Endings of Fauré's *Soir*', in *Music and Letters*, vol. 60 no.3, July 1979; p316-322.
32. Op. cit., (no. 14), p.4.
33. In *The Listener*, May 2nd 1963. Article entitled "Music and Noise".

Chapter 1

1. This had already been noted by Koechlin: "... les seconds renversements surtout, il les réhabilite de l'absurde suspicion qui pesait sur eux".
in Koechlin, C. : *Gabriel Fauré*, Paris, Félix Alcan, 1927; p.164.
2. The final ten bars of the piece present a series of finishing flourishes, in which the harmony alternates between the tonic (Bb) and supertonic.
3. The term is widely used in jazz circles, however, where it is symbolised thus: \flat (0 being the symbol for a diminished seventh). This thesis uses ' \flat '.
4. W W Norton and co. inc. (U.S.A.); published in Britain by Barrie and Rockliff (The Cresset Press), 1968.
5. Op. cit., p.156.

6. New York, Gollancz, 1978.
7. Liszt is, however, an exception where the half-diminished seventh is concerned. In other respects such an innovator, and especially fond of the augmented triad, his works show little evidence of exploiting the half-diminished seventh.
8. To these chords could be added the diminished seventh: but, although a common feature of Fauré's early music, its use gradually became less frequent, and it is seldom present in the late works. Indeed it may be observed that whereas César Franck's fondness for the diminished seventh precludes elaborate use of the half-diminished seventh, with Fauré the opposite is true: as the half-diminished seventh begins to figure more significantly, so the diminished seventh becomes less common.
9. It was nevertheless Fauré's choice to remain within tonality, and in that he shows himself to be a conservative: the same chords which he used in a tonal context were being used by Debussy, for example, to undermine tonality as a system. This point is more fully dealt with in Chapter 3.
10. Here I cannot agree with Robert Orledge, who writes "The diminished seventh is almost as rare as it is in Purcell, and this is why *J'allais par des chemins perfides* (op.61. 4) with its frequent diminished sevenths sounds unusually anguished" (Orledge R: *Gabriel Fauré*, London Eulenburg, 1979; p.249). It is Fauré's highlighting of the diminished seventh which produces this special effect; generally the chord is used to smooth the passage of a modulation, and often passes unnoticed.
11. Fauré was evidently not alone in despairing about his First Quintet. Vincent d'Indy, writing to Octave Maus in February 1895, included the following passage: "Je dois te dire qu'il n'y a cette année ABSOLUMENT RIEN comme musique de chambre française, la production est nulle, nulle, nulle! Fauré ne terminera jamais son Quintette...". 'Lettres de Vincent d'Indy à Octave Maus' (1), presented by Albert Van Linden, in *La Revue belge de musicologie*, Brussels, 1960; Vol. XIV, 1-4; p.117.
12. Op. cit (no. 10); p. 238ff.
13. Paris, Richard Masse, 1971 (*Revue Musicale*, two volumes, nos. 272-3).
14. Op. cit. (no.10); p.240.
15. Op. cit. (no.10); p.136.

16. Op.cit. (no.10); p.91.
17. *In Étude comparée des langages harmoniques de Fauré et de Debussy*; op.cit. (no.13), p.32.

Chapter 2

1. Fauré G: *Lettres intimes*, Paris, La Colombe, 1951; p.118.
2. Lefèvre G: *Traité d'harmonie (à l'usage des cours de l'école de musique classique, fondée par L. Niedermeyer)*, Paris, à l'école, 1889.
3. "L'exemple de Fauré, moralement, est des plus salutaires, parce que, maître de soi, il eut la force d'éviter ces brusques sursauts, parce qu'il n'a vilipendé aucun art..." *In Koechlin, C: Gabriel Fauré*, Paris, Alcan, 1927; p.213.
4. "Je n'ai jamais su (cela vaut peut-être mieux) ne pas lécher et relécher mon ouvrage et m'y attarder infiniment....", op.cit. (no.1), p.75.
5. *In Fauré G: Correspondance*, présentée et annotée par Jean-Michel Nectoux, Paris, Flammarion, 1980; p.258.
6. Jean-Michel Nectoux points out Fauré's mistake in a footnote; the key is in fact B minor not B* minor.
7. Gervais, F: *Étude comparée des langages harmoniques de Fauré et de Debussy*, Paris, Richard Masse, 1971.
8. *In Auric, G: 'Gabriel Fauré'*, *La Revue Musicale*, Dec. 1924; p.100.
9. The terms Aeolian, Phrygian and so on, are used here to define the intervals of the scale, and the final of each mode is denoted by a prefix, since the majority of Fauré's modal passages occur in transpositions.
10. Op.cit. (no.1), p.121.
11. Page 197.
12. See page 59.
13. Example also quoted on page 62.
14. Jankélévitch, V: *Fauré et l'inexprimable*, Paris, Plon, 1974; p.196.

15. Op.cit. (no.7), p.37.
16. An alternative analysis for the conjunction of the Lydian 4th and dominant 7th is in terms of the mode composed of the 3rd diapente species and 1st diatessaron species - the 'Vachaspati' of Gervais:



Chapter 3

1. Orledge, R: *Gabriel Fauré*, London. Eulenburg, 1979; p.288.
2. See chapter 1 and appendix.
3. See chapter 1.
4. Jankélévitch, V: *Fauré et L'inexprimable*, Paris, Plon, 1974; p.112.
5. Verlaine, P: *La Bonne Chanson*, poem XV.
6. Op.cit. (no.1); p.15.
7. Op.cit. (no.4); p.130.
8. This is printed rather carelessly in the current Hamelle edition as "*Une chateleine en sa tour*".
9. The quotation is from Verlaine's celebrated poem, *L'Art poétique* of 1874, which begins: "De la musique avant toute chose....".
10. The titles were added against Fauré's wishes in the second printing of 1903. In op.cit (no.1); p. 305.
11. Op.cit. (no.1); p.141.
12. In *Gabriel Fauré*, Paris, Editions du Seuil, 1972; p.147.
13. The complexity of melodic movement here has forced an error in an otherwise fastidious edition of Fauré's Barcarolles: in the *Peters* edition (Nr.9560b) of 1977 edited by Eberhardt Klemm, the flat sign which should qualify the second G in the left hand of bar 19 is printed instead before the second A.
14. Gervais, F: *Étude comparée des langages harmoniques de Fauré et de Debussy*, Paris, Richard Masse, 1971; p.19.

15. *In* the introduction to the currently available edition of Nocturnes 1-8, p.V. The passage in question is quoted in Chapter 1, on p. 56.
16. Dömmel-Diény, A: *L'Harmonie Vivante*, Neuchatel, Éditions Delachaux et Niestlé, 1967; Tome. V, 13; p.20.
17. Koechlin, C: *Gabriel Fauré*, Paris, Félix Alcan, 1927; p.157.

Chapter 4

1. Nectoux, J-M: 'Works Renounced, Themes Rediscovered; Eléments pour une Thématique fauréenne', *in 19th Century Music* vol.II no.3, 1979, p.238 and 242.
2. We know that the finale was completely re-written in 1883. See Orledge, R.: *Gabriel Fauré*, London, Eulenburg, 1979; p.60.
3. Fauré, G: *Lettres intimes*, Paris, La Colombe, 1951; p.132.
4. It is thus named by Jean-Michel Nectoux. *Op.cit.*(no.1), p.236.
5. Proust, M: *Du côté de chez Swann*, Paris, Gallimard, 1954; p.407.
6. *Op.cit.* p.251.
7. Fauré's *Le Parfum impérissable* op.76 no.1 (1897).
8. *Op.cit.* (no.1), p.232-4.
9. *Op.cit.*, p.235.
10. Jankélévitch, V: *Fauré et l'inexprimable*, Paris, Plon, 1974; p.112.
11. Cooke, D. : *The Language of Music*, OUP, 1959 (reprinted 1974).
12. *Op.cit.* (no.1), p.235-6.
13. *Op.cit.* (no.10), p.112.
14. *Op.cit.* (no.10), p.113.

15. Op.cit. (no.1), p.236. M. Nectoux specifies the theme on pages 2, 12, 22 and 36 of the Hamelle edition of *La Bonne Chanson*, but I am unable to identify it on p.12.
16. Op.cit. (no.1), p.236 and op.cit. (no.10), p.141. Jankélévitch seems not to recognise the *Venise* motive here, and merely states that it is "une descente qui rappelle curieusement certains élans de *Green*".
17. Op.cit. (no.1).
18. See chapter 2 of this thesis.
19. Op.cit. (no.3), p.121.
20. Op.cit. (no.11).
21. Op.cit. (no.11), p. xii.
22. Op.cit. (no.11), p.251-2.
23. Op.cit. (no.11), p.143-4.
24. Op.cit. (no.11), p.115.
25. Op.cit. (no.11), p.130.
26. See page 169.
27. Op.cit. (no.11), p.122.
28. Op.cit. (no.2), p.11.
29. Op.cit. (no.11), p.74.
30. Op.cit. (no.11), p.90.
31. Op.cit. (no.11), p.84.
32. Op.cit. (no.11), p.90.
33. Second Piano Quartet op.45 (1885-6?); 1st movement, 7 bars from the end; Second Piano Quintet op.115 (1919-21); 1st movement, 8 bars from the end; Second Cello Sonata op.117 (1921); 1st movement, 18 bars from the end, and 3rd movement, 13th bar of fig.11.
34. See page 163.
35. See page 176.
36. Op.cit. (no.11), p.156.

Chapter 5

1. Morgan, R.P. : 'The Theory and Analysis of Tonal Rhythm', *Musical Quarterly*, vol. LXIV no.4 (Oct. 1978); p.435.
2. Combarieu, J. : *La Musique, ses lois et son évolution*, Paris, Flammarion, 1924; p.139.
3. Andrews, H.K. : *An Introduction to the Technique of Palestrina*, London, Novello, 1958; p.27-8.
4. Vladimir Jankélévitch gives the tonality of this song as D minor (*Fauré et l'inexprimable*, Paris, Plon, 1974; p.37) as does the currently available Hamelle edition; Robert Orledge's more recent work gives it as E minor (*Gabriel Fauré*, London, Eulenburg, 1979; p.293).
5. See page 59.
6. This passage is more fully discussed on page 216-7.
7. Of *Le Don silencieux*, Fauré wrote "Elle traduit les mots, au fur et à mesure qu'ils se produisent, elle commence, se déroule et finit, sans plus, et cependant elle est une"; in *Lettres intimes*, Paris, La Colombe, 1951; p.121.
8. See page 189.
9. Gervais, F. : *Etude comparée des langages harmoniques de Fauré et de Debussy*, Paris, Richard Masse, 1971; p.84.
10. Op.cit., p.84.
11. Bergson, H. : *Durée et simultanéité*, Paris, Félix Alcan, 1923; p.54.
12. Op.cit., p.54.
13. Op.cit., p.62.
14. Russell, B. : *History of Western Philosophy*, London, Allen and Unwin, 1946; p.764.
15. Passage already quoted; see page 21.
16. This is also mentioned in Chapter 6; see page 247.
17. The Sixth Nocturne was in fact composed before the Fifth Barcarolle; it dates from the 3rd of August, with the Barcarolle being completed on the 18th of September. Orledge, R.,
Op.cit. (no.4); p.298-9.

18. Despite the length of the 'anacrusis' at the beginning of the work, the convention of not numbering an incomplete opening bar is adhered to; bar 1 is therefore the first complete bar.
19. See pages 69-79.
20. Fauré, G : *Correspondance*, présentée et annotée par J-M Nectoux, Paris, Flammarion, 1980; p.310.
21. See page 255 in particular.
22. Op.cit. (no.1).
23. Op.cit. (no.1), p.444
24. Op.cit. (no.1), p.445
25. Jankélévitch, V. : op.cit. (no.4), p.348.

Chapter 6

1. Henderson, A.M. : 'Memories of Some Distinguished French Organists: Fauré', *Musical Times*, September 1937.
2. Orledge, R : *Gabriel Fauré*, London, Eulenburg, 1979; p.268.
3. Nectoux, J-M, in his article on Fauré in *The New Grove Dictionary of Music and Musicians* ed. Stanley Sadie, London, Macmillan, 1980; vol.6, p.423.
4. Bent, I.D., in his article on analysis; op.cit, vol.1 p. 351.
5. Webster, J, : article on sonata form in op.cit. vol. 17, p.504.

6. Ibid.
7. Cooper, J. : The Rise of Instrumental Music and Concert Series in Paris 1828-1871, Ann Arbor, UMI Research Press, 1983; p.172.
8. These are: *Super Flumina 'Psalmus CXXXVI'* of the 14th July, 1863, and two other religious vocal works, now lost. See Orledge, R : *Gabriel Fauré*, London, Eulenburg, 1979; p.276.
9. Lefèvre, G : *Traité d'harmonie (à l'usage des cours de l'école de musique classique, fondée par L. (Niedermeyer), Paris à l'école, 1889.*
10. Here I disagree with Robert Orledge, who writes of the Second Piano Quartet as follows (op.cit. (no.2), p.99): "his mature recapitulations are always varied. Those expecting reassuring restatements that allow them to disengage their concentration for a while will not warm towards Fauré's chamber music". I would certainly apply this statement to works from the Second Violin Sonata onwards, however.
11. Op.cit. (no.2), p.165ff.
12. See chapter 4 of this thesis.
13. See for example, p.213 of the Heugel vocal score.

14. Op.cit. (no.2), p.178.
15. Theme A combines with theme B at the 7th of fig. 16ff, with theme C at fig.8ff, and with theme D at fig.14ff and fig.18ff.
16. Op.cit. (no.2), p.181.
17. At the 3rd bar of fig.5ff and the 4th bar of fig.11ff.
18. Here I disagree with Robert Orledge, who writes of the first movement of the Second Cello Sonata that "its use of sonata form is relatively straightforward". Op.cit. (no.2), p.183.
19. "J'ai entrepris un Trio pour clarinette (ou violon), violoncelle et piano. Un morceau important de ce Trio, commencé il y a un mois, est terminé". Fauré, G. : *Lettres intimes*, Paris, La Colombe, 1951; p.284.
20. See appendix.
21. Further discussion of this movement is contained in the appendix.
22. Paraphrasing Scripture, Koechlin reminds us to render unto Gabriel that which is his and not unto César. In Koechlin, C. : *Gabriel Fauré*, Paris, Alcan, 1927, p.41.
23. Op.cit. (no.19), p.287.
24. Approximate date; op.cit. (no.2), p.310.
25. See page 320.
26. Cortot, A.: 'La Musique de piano', *La Revue Musicale*, Oct. 1922 (numéro spécial consacré à Gabriel Fauré); p.80.
27. "La polyphonie excessive, quoique toujours très justifiée, de Wagner, les clairs-obscurs de Debussy, les tortillements bassement passionnés de Massenet émeuvent ou attachent seuls le public actuel"; op.cit. (no.19), p.183 (letter written in Lugano, 1st October 1909).
28. Jankélévitch, V. : *Fauré et l'inexprimable*, Paris, Plon, 1974; p.293.
29. Significantly, after the *Trois Chansons de Bilitis*, Debussy chose twelve more poems from the collection (written by Pierre de Louys, Bilitis being a fictitious Greek poetess), composing music to be played as they were recited, rather than destroying their natural rhythm in a song setting.

30. Jean-Michel Nectoux has confirmed this misprint in a recent letter to the author.
31. Souriau, M. : *Histoire du Parnasse*, Paris, Editions Spes. 1929; p.1.
32. Op.cit., p.126. Whatever his ability as a poet, Souriau records a less than complimentary opinion which Gautier held of Mendès, nick-naming him "Crapulle Membête" ! (p.123).
33. A marriage which, as we know, was disastrous long before the arrival of Rimbaud, and which ranks in lunacy with Tchaikovsky's equally ill-fated union. Jacques-Henry Bornecque qualifies Verlaine's marriage as a "cure matrimoniale" in *Verlaine par lui-même*, Paris, Editions du Seuil, 1970.
34. Verlaine, *L'Art poétique*, 1874; 2nd verse, line 4 .
35. Quoted in the introduction to Leconte de Lisle's *Poèmes choisis*, MUP 1943, by Edmond Egli; p.XVI.
36. Op.cit., p.XVII.
37. Ibid.
38. Op.cit., p.XXI, XXI.
39. Op.cit. (no.31), p.216.
- 40 "tout ce qu'on voudrait de meilleur, tout ce qui dépasse la réalité";
See Introduction, p.10.
41. From *Vaisseaux, nous vous aurons aimés*, op.118 no.4 (1921); poetry by Jean de la Ville de Mirmont.

Conclusion

1. Jankélévitch, V.: *Fauré et l'inexprimable*, Paris, Plon, 1974; p.285.
2. Op.cit., heading to Part 3, Chapter 1; p.345, p.346.
3. Approximate date; *Le Ruisseau* op.22 for female chorus and piano.
4. Op.cit. (no.1), p.198.
5. Gervais, F. : *Etude comparée des langages harmoniques de Fauré et de Debussy*, Paris, Richard Masse, 1971.
6. Fauré, G. : *Lettres intimes*, Paris, La Colombe, 1951; p.132.
7. Messiaen, O. : *Technique de mon langage musicale*, Paris, Leduc, 1944.
8. See page 17.
9. Op.cit. (no.6), p.220.

Appendix

1. Fauré G. : *Lettres intimes*, Paris, La Colombe, 1951; p.295.
2. See Orledge, R. : *Gabriel Fauré*, London, Eulenburg, 1979; p.202-209.
3. Bibliothèque Nationale, Ms 17772.
4. Bibliothèque Nationale, Ms 17771(2).

5. Bibliothèque Nationale, Ms 17753.
6. Bibliothèque Nationale, Ms 17773.
7. Op.cit. (no.2); p.216ff.
8. Probable date of composition; see Orledge, op.cit. (no.2); p.99.
9. Interestingly enough, the top half of the title page has been cut off, leaving us guessing as to the name of the dedicatee. The piece was dedicated in the end to Madame André Messager, but whether her name was originally on the manuscript is not known.
10. Bibliothèque Nationale, Cons Ms 9440.
11. All references correspond to the Hamelle edition currently available.
12. Fauré to his wife, on the 21st of August, 1904. Op.cit. (no.1), p.89.
13. Bibliothèque Nationale, Ms 17745 (1, 4 and 9).
14. I also leave aside the fascinating question of prosody, which is the province of the Daitz/Nectoux study.
15. Fauré in a letter to his son Philippe. In Fauré, G. : *Correspondance* (prepared by Jean-Michel Nectoux), Paris, Flammarion, 1980; p.258.
16. Mimi Segal Daitz: 'The Manuscripts and Early Editions of Fauré's Songs: A Preliminary Report'; A.M.S., Boston, 1981. A copy of this report has very kindly been made available to me by Professor Daitz.
17. In *Donc, ce sera par un clair jour d'été*, we do find the keys of D major and Bb in close proximity, towards the end of the song. Fauré evidently felt justified in using this juxtaposition in the course of the cycle (and of course he often used keys a major third apart, for example in the development section of the first movement of the First Piano Quartet op.15). The alteration in the final song only serves to emphasise the extent to which *La Bonne Chanson* is conceived as an organic whole.
18. Op.cit. (no.2.), p.216ff.
19. The sketch then continues with four bars of music identical save for a few details (especially the last crotchet beat of the final bar, where the harmony is altered slightly) to bars 88-91 of the published version; and at the foot of the sketch the number 92, written slightly below the staff, suggests that this passage was indeed intended to fit into the musical argument at that point.

20. Op.cit. (no.1), p.257.
21. Bibliothèque Nationale, Ms 17773.
22. He did make a few small counting errors, miscounting by one bar on page 8 of the manuscript, where 234 should be 233 and on page 13, where 416 should be 415.
23. The dots missing in this example were omitted by Fauré.
24. This discussion of Fauré's String Quartet forms the basis of an article submitted to *Études Fauréliennes*, the French journal of the association *Les Amis de Gabriel Fauré*. It is reproduced here since it is referred to during the course of the present work, and since it is to appear in French translation in *Études Fauréliennes*.
25. Article in *Le Figaro* of the 12th of June, 1925.
26. Article in *Comoedia*, 12th of June, 1925.
27. Fauré-Fremiet, P. : *Gabriel Fauré* (nouvelle édition), Paris, Albin Michel, 1957; p.127.
28. Article in *Le Monde Musicale*, June, 1925; p.228-230.
29. Op.cit., p.230.
30. Op.cit. (no.27), p.129.
31. Recordings of the work exist from 1928 to the present day. See the *Phonographie des Oeuvres de Gabriel Fauré* presented by Jean-Michel Nectoux, Paris, Bibliothèque Nationale, 1981.
32. Op.cit. (no.2), p.214.
33. Op.cit. (no.1), p.244.
34. Bibliothèque Nationale, Ms 17771 (2).
35. Op.cit. (no.2), p.214-6.
36. "C'est un genre que Beethoven a particulièrement illustré, ce qui fait que tous ceux qui ne sont pas Beethoven en ont la *lrousse*.....Alors tu peux penser si j'ai peur à mon tour". Op.cit. (no.1), p.288.
37. The manuscript paper containing these sketches has either 18 or 20 courses to a page, but there is no logical order. It seems that Fauré kept paper from other compositions to use for rough work and sketches.

38. Op.cit. (no.1), p.286.
39. "Il ne mit pas le "point final" à ce premier mouvement et laissa les deux dernières mesures en suspens, ce qui n'avait à ses yeux qu'une minime importance, car il ne s'agissait que d'un éventuel raffinement à trouver". Op.cit. (no.1), p.290.
40. "...ce qui est comique, c'est que les dernières mesures sont écrites depuis hier! Ce sont les avant-dernières qui restent à fixer complètement, définitivement". Op.cit. (no.1), p.90-91.
41. See Chapters 1 and 3.
42. "J'ai toujours évité dans ma musique les *remplissages*. J'ai cela en horreur". Op.cit. (no.1), p.197.
43. Nectoux, J-M. : *Gabriel Fauré*, Paris, Editions du Seuil, 1972; p.5.
44. Orledge, R: "The Two Endings of Fauré's '*Soir*'", *Music and Letters*, vol. LX no. 3, July, 1979.
45. Op.cit. (no.16).
46. Op.cit. (no.44), p.318-319.
47. Op.cit. (no.44), p.321.
48. See pages 348-350.
49. Op.cit. (no.2), p.217-218.
50. Op.cit. (no.2), p.216.
51. Op.cit. (no.2), p.221, Ex.69.
52. Op.cit. (no.2), p.197.

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In adopting a broadly aesthetic approach, this thesis has attempted to link specific study of Fauré's music, and of its context, to wider areas, such as that of musical meaning and the implications of the term 'language' as applied to music. The bibliography reflects this concern in its division into three main areas: literature related specifically to Fauré; literature related to the aesthetics of music, to literature and philosophy, and to technical matters; and general relevant background literature.

This is not a comprehensive Fauré bibliography; that has already been compiled by Robert Orledge, although since 1979, the date of publication of his 'Gabriel Fauré' by Eulenburg, certain new publications have appeared, notably the volume of Fauré's correspondence compiled with astonishing attention to detail by Jean-Michel Nectoux and published by Flammarion in 1980. A full-length book on Fauré by M Nectoux is shortly to be published; it is eagerly awaited.

In general, volume numbers have been omitted from older periodical references, which may already appear in several publications; in these cases the date suffices for reference purposes.

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