ASPECTS OF STRUCTURE IN GABRIEL FAURÉ'S
LE JARDIN CLOS AND RELATED WORKS

by

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ABSTRACT

Despite an ever-increasing number of specialized studies in music theory, only a limited number can be found which examine the music of Gabriel Fauré. Most discussions of this music are in context of a historical overview, with emphasis on Fauré's use of modality. This thesis presents detailed analyses of songs from the cycle Le Jardin Clos, Op. 106, and highlights several aspects of Fauré's style. Various earlier songs are brought into the discussion in order to trace stylistic development and present evidence for views taken with regard to Le Jardin Clos. Although modality is periodically discussed (particularly in Chapters III and IV), the focus is not on this feature.

Chapter I introduces the notion of ambiguity, a problem encountered commonly in the analysis of Fauré's music. It then proceeds to point out one source of ambiguity--harmonic progressions derived from the implications inherent in the motions of outer voices. Particular attention is given to instances where the outer voices move in contrary motion to create wedge-shaped structures. In this chapter, linear motion is emphasized.

Chapter II turns to various structures of third-relation. The most extended portion of the chapter is devoted to a discussion of the "superchord", a tertian structure which, although heard in segments only, appears as a controlling element
in larger areas of music. Distinction is made between this phenomenon and a normal progression in thirds (i-VI-iv). Other structures related to the superchord are also considered. The last example of Chapter II shows a structure based on a combination of a tertian design and a wedge shape.

In Chapter III, various non-traditional ways of treating the leading tone are examined. In addition to leading tones which are lowered (in modal and tonal contexts) or avoided, the discussion concentrates on melodic lines which rise to the leading tone and retreat downward.

Chapter IV reviews melodic characteristics encountered up to that point, and, with the addition of further features, presents a melody typical of Fauré's later style. The major issue in this chapter concerns melodies that center around the fifth degree of the scale.

The final chapter returns to the topic of ambiguity by discussing instances where two tonal centers are juxtaposed. This feature of Fauré's music is distinguished from bitonality, as the latter is generally understood.

Thesis Supervisor
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SYMBOLS USED IN THE ANALYTICAL SKETCHES

\( \) Slurs are used to trace stepwise melodic motion as well as to delineate spans.

\( \cdot \cdot \cdot \) Dotted slurs (or lines) indicate retained pitches.

\( (\ ) \) Parentheses surround notes or chords which are not of primary importance, but which are helpful in understanding the musical events.

\[ \] Square brackets enclose notes or chords which are supplied by the author. These may be heard at a different octave, or simply implied by the voice leading.

\( \cdot \cdot \cdot \cdot \cdot \) This sequence indicates the relative importance of notes; starting with the least important at left. In general, larger noteheads indicate greater importance.

\( / \) or \( / \) Transfer of a voice to a different octave.

\( x \) Voice exchange.

\( x \) in place of a notehead. Non-existent pitch which would be logical at that point.

\( \sqrt{,} \) Slash—used with Roman numerals. These show that the chord is in some way altered (for example; if the dominant is heard with a lowered 5).
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INTRODUCTION

The work of Gabriel Fauré (1845-1924) occupies a curious position in the history of music. Although many people recognize Fauré as an important composer, only a few of his compositions are performed with some degree of regularity—the Requiem, Op. 48, the Pavane, Op. 50, the Ballade for piano and orchestra, Op. 19, the two violin sonatas, Op. 13 and 108, the Elegie for cello and piano, Op. 24, and songs such as Lydia, Op. 4/2, and Après un rêve, Op. 7/1. His music is most often described as dry or uninteresting, and in general difficult to understand. Such descriptions seem to apply most comfortably to Fauré's later works; one should note that, with one exception, all of the abovementioned compositions have relatively early opus numbers (Fauré's last composition, the string quartet, is Op. 121).

The reception of Fauré's songs clearly indicates the public's preference for his earlier compositions; while it is very common to find Fauré's name on the program of a voice recital, it is unusual to hear songs beyond those of Op. 61 (La Bonne Chanson), and rare to hear any of the last four song cycles. Kenneth D. Pennington effectively characterizes this situation:
Several of the mélodies of the early and middle periods (such as "Lydia", "Après un rêve", and "Clair de lune") have attained a universal popularity, but even the serious student of song literature is usually unfamiliar with most of Fauré's mélodies after La Bonne Chanson. It is ironic that Fauré, whose later development was so pronounced, should be known to many as the composer of a few songs that were probably written by his twentieth year.  

Robert Orledge expresses a similar opinion:

The public is not kind to composers who evolve away from a familiar style: the majority of Ravel's enthusiastic audience for Jeux d'eau were unsympathetic to the Histoires naturelles and the Valses nobles et sentimentales, just as Fauré left his audience behind with La Bonne Chanson. Time and again his music is judged difficult to understand or place in its proper perspective.

Although Orledge writes "it is only very recently that signs of an enthusiastic and scholarly rediscovery [of Fauré's music] have begun to emerge", Aaron Copland's 1924 description of Fauré as a "neglected master" still applies when one considers studies of a theoretical nature. Very few analyses of Fauré's works can be found and those that are available are often only superficial examinations of a large number of varied pieces. The aim of the present study is to closely examine a late-period work and to point out those characteristics that set Fauré apart from other composers working in the late-Roman-

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3Ibid., p. 43.

4Aaron Copland, "Gabriel Fauré, a Neglected Master." Musical Quarterly 10 (October 1924): 573.
tic idiom. Ultimately, reasons will be suggested for the lesser popularity of his late works.

The songs

Although examples will be given from a variety of Fauré's pieces, the main analytical emphasis will be on the song cycle Le Jardin Clos, Op. 106. The cycle was composed during the second half of 1914 and sets the poetry of the Belgian Symbolist poet Charles Van Lerberghe (1861-1907). The source was the collection Entrevisions (1898) from which Fauré selected eight poems on the basis of thematic unity. Although Entrevisions contains a poetic cycle titled Le Jardin Clos, only three of the latter's component poems were used by the composer. It is interesting that the poem "Exaucement", which includes the line "Fée endormie au jardin clos", is not part of Lerberghe's poetic cycle; nevertheless, it is the first song of Fauré's song cycle.

Fauré's Le Jardin Clos comprises of the following eight songs:

1. Exaucement
2. "Quand tu plonges tes yeux dans mes yeux..."
3. La Messagère
4. "Je me poserai sur ton coeur..."
5. Dans la nymphée
6. Dans la pénombre
7. "Il m'est cher, Amour, le bandeau..."
8. Inscription sur le sable

5These are the untitled poems in the Appendix.

6Beginning in Chapter I, citations of these songs will often appear with parenthetically enclosed numbers. These numbers signify the positioning of the songs in the cycle and will be useful in distinguishing the members of Le Jardin Clos from other works being discussed.
Only three of the songs are not settings of the complete poems; the following stanzas have been omitted: stanza 3 in "Exaucement", stanza 2 in "Dans la pénombre", and stanzas 4 and 5 in "Inscription sur le sable". It is possible that the stanzas of "Inscription sur le sable" were not used to assure a tragic ending to the song, and hence, to the cycle as a whole (Van Lerberghe's poem ends somewhat enigmatically, with an implication that death is somehow not final). It is noteworthy that the song is the only one in the cycle which is in a minor key.

While Le Jardin Clos will be the principal object of attention in the following pages, other songs will be examined as well. These include "Paradis" from La Chanson D'Eve, Op. 95, "La mer est infinie..." from L'Horizon Chimérique, Op. 118, and various earlier songs, used mainly to trace stylistic traits. One piano work—the Twelfth Nocturne, Op. 107—is quoted to illustrate a more general concept. Its presence in the discussion is justified by its chronological proximity to Le Jardin Clos.

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7 All the poems are reproduced in their entirety in the Appendix.

8 Robert Orledge notes that in Fauré's original manuscript the song ends with a "tierce de picardie." One may speculate that Fauré had in mind the less tragic ending of the original poem.

9 Orledge, Gabriel Fauré, p. 145.
CHAPTER I
OUTER-VOICE MOTION

It is probably safe to say that during the late nineteenth century musical structure becomes increasingly complex. Admittedly, similar statements could be made with regard to other historical periods; however, the late Romantic era is special in that the complexity results not only from the evolution of established musical patterns, but also from the effects of new ideas that are not based upon tradition. Such a mixture inevitably results in the appearance of a problem that is anything but uncommon in the analysis of this music; ambiguity of reference to conventional and non-conventional structures.

The juxtaposition of old and new appears to be mainly responsible for the ambiguous nature of Faure's music; the composer is still working with traditional chords, but is organizing them in unusual patterns of succession. The music is still tonal--major/minor chord structures prevail, identification of tonalities is not a problem, voice-leading is predominantly by step--and yet, the listener's expectations as to the directions implied by the chords are not always fulfilled. Consequently, while the music may appear simple on the surface, it becomes frustratingly enigmatic on closer study. Furthermore, the for-
mation of a convincing analysis becomes more complicated by the fact that Fauré was somewhat inconsistent in his use of the traditional elements: one finds that while some works may include only a few obscuring features, others may be altogether based on a new underlying logic. The present chapter, Chapter II, and Chapter V concentrate on the question of harmonic organization in the music, and aim to account for the ambiguity of Fauré's music in this dimension of structure.

Attention will first be focused on a very early song -- "Les Matelots", Op. 2/2, written in 1865 when Fauré was 20 years old. Examination of this song provides the opportunity to delineate those aspects of the music that are understood to be traditional and allows one to show that even an early song such as this contains features prominent in Fauré's later style.

Example 1.1 shows a middleground sketch that outlines the fundamental harmony, as well as the melodic directions of four essential voices. The root-motion embodied in these voices, including that which emerges over the pedal in mm. 1-8, is shown clearly on the third staff (notes in parentheses are referred to in a later discussion). It is clear that traditional motion by descending fifths predominates, but it has to be pointed out that it does not serve as the primary controlling factor in all sixteen measures. While the first two phrases are based on a conventional harmonic design, the harmony of mm. 9 to 16 is clearly the result of the contrary motion between the soprano and bass. Even though a V-I progression does appear in m. 13, it cannot be considered to have any harmonic meaning aside from
its purely local function. Linear motion is the determining factor here; the harmony is a by-product. It should be noted, though, that care has been taken to assure that the resulting foreground is still traditional—no unusual chords are generated and voice-leading is conventional. In fact, only a middle-ground harmonic progression is missing, and, as has just been mentioned, its function has been replaced by the diverging melodic lines. The final cadence is noteworthy since it brings about a break in the stepwise bass motion of the preceding measures. The descending-fifth leap suggests a return to the logic
of the opening eight measures, and hints at a possible connection between the two areas. The connection is not difficult to see; the final cadence serves as the conclusion of a background I-iii-V\(^7\)-I progression (Example 1.2).

Background harmonic progression.

Example 1.3, a graph of "'Quand tu plonges tes yeux dans mes yeux" (2), provides an interesting comparison to "Les Matelots". Written 50 years later, the former still retains some of the major characteristics seen in Fauré's early style. The most notable similarities to the earlier song are the presence of fifth-based progressions and the appearance of extended contrary motion in the outer voices. The traditional progressions may be obvious (mm. 10-12), partly hidden (mm. 1-4), or totally obscure (mm. 13-19), but their presence does appear to have some bearing on the design of the song as a whole. There are five phrases in the song—mm. 1-5, mm. 5-9, mm. 10-13, mm. 14-20, and mm. 20-26—and each phrase can be seen as influenced by a traditional harmonic plan to a certain degree. The contrary motion is clearest in mm. 1-5; in mm. 5-7 it is less obvious because of an incomplete bass line, while in mm. 10-12 only the upper
Example 1.3 "Quand tu plonges tes yeux dans mes yeux...", Op. 106/2.
of the contrasting lines remains; the bass is clearly harmonic. Thus, in the course of the first three phrases there appears to be a gradual change from a melodic to a harmonic bass line. Starting in m. 12, a contrasting section is heard which brings about a return to contrary motion. Both mm. 1-5 and mm. 13-20 will now be examined in more detail.

While it is normal to find contrary motion in traditional harmony, the coordination of the outer voices of the first phrase is unusual. The soprano C in mm. 3 and 4, which would normally be harmonized by a V chord, appears over the IV, and a IV\(^9\) chord is formed. Since this harmony is meant to function as a structural entity and not to sound as a passing chord, it is given greater focus by the leap of a fourth in the bass; the E-flat in the bass of m. 3 is used in place of the expected C. The relationship of the two outer voices can be understood in two ways: 1) as traditional counterpoint (Example 1.4a), but in a version where the soprano completes its path from F to C at a faster rate than usual and subsequently "waits" for the bass to finish its course, or 2) as an incomplete version of a large symmetrical wedge structure (Example 1.4b). Although both of these interpretations are plausible, the second is easier to substantiate; the number of occurrences of similar shapes in Fauré's other works is unusually high. One was already seen in "Les Matelots" (see Example 1.4c for a clear illustration); others can be found in "Dans la nymphée" (5), and the Twelfth Nocturne, Op. 107. The wedge structure must be viewed as an essential
element of Faure's compositional technique.

Example 1.4 Two interpretations of outer-voice motion in mm. 1-5 of "Quand tu plonges tes yeux...", Op. 106/2.


There are two main features that set mm. 13-20 apart from the remainder of the song: 1) increased parallel motion at a level just below the surface, and 2) a change of mode from F major to F minor. The parallelism, seen in mm. 14-16 and 18-19, is further evidence of a break from traditional voice-leading. Although, as is customary in Faure's music, it is hidden in the foreground by sequential and neighbouring motions, it is clearly seen in a middleground sketch where it plays an important role as a foil to the controlling contrary motion (Example 1.5). More specifically, in "Quand tu plonges..." it also serves as an agent of prolongation by
delaying the bass motion from D-flat to C in mm. 14-17 while the melody moves from A-flat to C. The change of mode mentioned above does not refer to the overall harmony of the section, but rather to the all-important outer voices. Although the basic shape has remained similar to that of the preceding phrases, the lines appear to be based on an F-minor scale. The following example summarizes the main melodic motion.

Example 1.5 Outer-voice motion of "Quand tu plonges tes yeux...", Op. 106/2, mm. 13-20.

The prolongation (or diversion of descent) in mm. 14-17 has already been mentioned; the seemingly foreign final chord illustrates the phenomenon of double tonalities that will be the subject of Chapter V. It is interesting to note here that, despite the changes from the previous phrases, a I-IV-V progression can still be isolated. The entire area of m. 13 to m. 16 is understood as I (the D-flat chord in mm. 13-14 is substituted for an F-chord and accommodates the A-flat in the melody), the IV is heard in m. 18, and the V in m. 19. Clearly, though, as a result of the weak I and the presence of a major seventh in the V, the traditional progression does not emerge as such. These remnants of traditional harmony are de-
cidedly secondary to the controlling design of the outer voices.

One final example will be discussed here, mm. 1-13 of "Dans la nympheé" (5). This excerpt was chosen for several reasons: the juxtaposition of conventional and non-conventional elements becomes more pronounced, the linear structure controls a much larger area, and parallel motion takes on greater structural importance. Additionally, since the linear design is less obvious here than it was in previous examples, an analysis will show it is in fact more important than may at first be apparent.

In some sense, "Dans la nympheé" seems more complex than other songs of Op. 106; this is undoubtedly due to the increased chromaticism. Although Fauré did not avoid chromaticism elsewhere, it is especially prominent here as it is used to create the ethereal atmosphere suggested by the text. ¹ It appears mainly in two forms; as a surface phenomenon (for example in mm. 2 and 3) and as a basis for a design which involves simultaneous use of two tonalities. ² However, neither of these factors plays a significant role in the present discussion, and hence the analysis will be presented only in

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¹ For texts and their translations, see the Appendix.

² For clarification of this terminology see discussion of this song in Chapter V, pp. 74-76.
terms of the principles introduced thus far. A graph of the first thirteen measures is shown in Example 1.6a.

The clearest way to perceive the structure of this song is to examine various structural levels, starting with one that is most remote (white notes in the graph). A traditional background progression can be isolated, one that is not unlike that seen in Example 1.1. The main harmonic motion is from I (mm. 1-5), to iii (m. 13), to $V^7$ (mm. 23), to I (mm. 23-24.) The initial I is prolonged by a separate, chromatically filled-in I-$V^7$-I. The section under consideration here fills in background motion from I to iii.

The main link between the I and iii is a $II^7$, the E-flat, four-three chord in m. 9, which creates a stepwise I-$II^7$-iii progression. Although the progression $II^7$-iii is not common, it is explainable in traditional harmony (it can be heard as a deceptive cadence in A-flat). The connections between these harmonies are, however, more problematic, as there is no middleground level in the same harmonic language that can be seen to prolong the main structural events. The abovementioned I-$V^7$-I of mm. 1-5 could be said to serve that purpose, but it itself is prolonged in an unconventional way. In fact, the only way the middleground can be explained is once again by examination of the outer voices.

The melody is somewhat clearer; it originates on F in m. 1, rises through A-flat to D-flat in m. 9 (= C-sharp in m. 10) and descends back to F in m. 12, thereby creating a large arch which, in its ascent, arpeggiates the tonic triad.
Example 1.6 "Dans la nymphe", Op. 106/5.

Alternate version of mm. 1-5
This arch is overlapped by a smaller one, which originates on
the A-flat of m. 4 (G-sharp of m. 5), rises to the same climax,
and then descends to the A-flat in m. 13 (see Example 1.7).
The problematic voice is the bass, since it can be divided into
two large segments which are not linearly connected. The first
is apparent in measures 1-5; it descends from the tonic in m. 1
to the dominant in m. 4, and leaps back to the tonic in m. 5.
The second segment, which begins in m. 6, can also be traced
to the first measure, but only with the understanding that it
originates as an inner voice. 3 Beginning on the same note as
the melody, and continuing in unison with it in mm. 1-4 (F,
F-sharp, G), this voice becomes independent in m. 4, where it
moves to G-flat, returning to F in m. 5. At that point a voice-
exchange occurs—the A-flat in the bass is respelled as G-sharp
and moves to the melody. The new bass then continues stepwise
to E and D in m. 7, C and B in m. 8, B-flat in m. 9, A, G, F
in m. 10, and E-flat in m. 11, finally reaching the tonic
D-flat in m. 12, where the large melodic arch is completed.
The D-flat, however, is not heard as a goal; both voices change
direction at that point and rise in parallel motion to the
structural F minor in m. 13. It is interesting (and perhaps
significant) that this last ascent (D-flat seventh, E-flat
seventh, F minor) is a microcosmic version of the background

3 This was already seen in Example 1.1.
harmony up to this point. A skeletal summary of the preceding comments is shown in Example 1.7.


A noteworthy feature in the graph is the parallel motion of mm. 10-13. Although this feature was previously seen in Example 1.3 (mm. 14-16), it only appeared as a local prolongation; a result of a momentary change in the direction of one of the voices. Here it is an integral part of the linear structure, being of equal importance to the preceding contrary motion. In general, one finds that parallel motion is less common in Fauré's music than contrary motion. One reason would seem to be that the latter tends to suggest more interesting and unusual chord successions.

The foreground of this example represents the prolongations or elaborations of those harmonies that were derived at the middleground level from the outer-voice motion. Two problems of ambiguity appear: not all middleground chords are elaborated, and those that are are elaborated in an inconsistent manner. In mm. 6-11, at least two means of prolongation
can be found (see Example 1.6a). In m. 6, the secondary melodic motion G-sharp, F-sharp, E-natural delays the A-natural of m. 7. The three melodic notes are supported by chords that are related only by stepwise voice-leading; there is no implication of a conventional harmonic pattern. In contrast, the foreground patterns of mm. 7, 8 and 11 very much rely on traditional harmony. The D chord in m. 7 is extended by its iii, the C chord in m. 8 is prepared by its IV and V, and the descending fifth motion in mm. 10 and 11 is obvious. The problem created by this second type of foreground activity should be apparent: since the middleground chords do not generally follow conventional patterns, the foreground appears as a series of seemingly unrelated tonal cells, each, however, quite clear when taken out of context.

This analysis shows how, in Fauré's music, the foreground tends to suggest approaches which will not always provide clues to the organizing logic. Some comments can usually be made regarding foreground and background elements, but relationships which connect these extreme levels can often remain hidden unless consideration is given to the motion of the outer voices.
CHAPTER II

STRUCTURES OF THIRD-RELATION

From Chapter I it should be apparent that linear structure plays a major role in Fauré's music. One characteristic way in which the music is organized has already been discussed; in this chapter a different organizational logic is introduced. The main objects of study will be vertical structures and their connections. These connections will be seen to depart, to a significant extent, from traditional voice-leading patterns; however, in all cases step-motion is prevalent and the sense of line is preserved by the use of passing notes and passing chords.

The notion of structure that will now be examined is best described in terms of the roles it assigns to chains of thirds. Although some of these are totally conventional, others are unusual, and require a detailed discussion. Among the instances in which third-chains are given conventional functions are those in which local progressions are based on a series of descending thirds (for example I-vi-IV), and those in which larger motions are through a series of third-related tonal centers. Example 2.1, from the Twelfth Nocturne, Op. 107, provides an illustration of both cases.

![Music notation](image)

The background motion from E (Em), to G (Gm), to B-flat is obvious from the sketch; it forms a diminished-triad design that can be found in works of composers such as Haydn, Schubert, and Wagner. The local chord progression in mm. 1-3 is i-VI-iv; the F-sharp in m. 3 is understood as an added sixth to the iv, rather than the root of ii. The scale steps VI and IV are given harmonic focus in a traditional way; they are approached by step from below and the underlying parallelism of bass and uppermost voice is obscured in a series of local contrary motions. It should also be observed that, as a re-
suit of the passing notes in the third-related local progressions, the melody is again strictly linear. Nevertheless, the obvious tertian design differentiates this structure from linear structures discussed in Chapter I. The wedge structure does occur here also, but only after the descent of the triadic bass has been completed (mm. 3-5 and mm. 8-10).

Attention will now be shifted to structures of third-relation which are not normally found in traditional music, but which must be understood for a proper appreciation of Faure's style. Although there is no one specific compositional technique that is apparent in a large number of pieces, some related, unconventional structural ideas can be isolated. One such principle is particularly applicable to parts of Le Jardin Clos and will be described in detail. For the sake of clarity, this principle will be presented in a formal-theoretic outline before specific pieces are analyzed.

A structuring of root movement which follows the same pattern as the structuring of common chords (that is, a series of thirds), inevitably results in a very close relationship between any two successive harmonies. One harmony can be seen as generating the next, and, provided certain conditions are met, the sum total of the chords becomes a stable structure that controls a section of music. In a sense, a type of "superchord" can be imagined that may control a section of four to eight measures in the same way that a simple triad may normally control one or two measures (Example 2.2).
Example 2.2 Superchord complex built from triads.

It is significant that, in this system, the bond between successive chords is strengthened by adding sevenths to the triads (three of four notes are held in common). It is not unreasonable to suppose, then, that Fauré's easily-demonstrated reliance on seventh chords within this schema is intended to strengthen the bonds between components of a superchord, thereby enhancing the unity of the latter. (The subtlety of style which results from the ever-so-gradual internal motions of these harmonic complexes is often mentioned as a characteristic of Fauré's music.) Moreover, it is the extensive use of seventh chords which particularly distinguishes Fauré's employment of third-related chord successions (Example 2.3).

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1 The following quotations are typical views of Fauré's music: "His idiom...yields its full flavour only with familiarity, and it is so subtle and reticent an idiom that, it is likely to repel those who have not a certain degree of general cultivation." Wilfrid Mellers, "The Later Work of Gabriel Fauré", Studies in Contemporary Music (London: Dennis Dobson Ltd., 1947), p. 70.
Example 2.3 Superchord complex built from seventh chords.

\[
\text{superchord}
\]

or

It is apparent from Examples 2.2 and 2.3 that a superchord structure generates chord progressions that are not unfamiliar from traditional harmony. It now needs to be defined more specifically what constitutes a superchord and how this structure differs from more conventional harmonic designs.

A "superchord" is a stable structure built from a series of seventh chords (and/or triads), all of which are related by the interval of a third. A root motion by an interval other than a third signifies the end or collapse of the chord complex. The stability of the structure is dependent upon the stability of its component chords and is achieved by the exclusive use of alternating major and minor thirds. Such alternation clearly produces only perfect fifths and thus the only chords that are considered stable and can be seen as part of the superchord are major and minor triads, and MM and mm sevenths. Added notes (+M2 or +P4) within triads do not change the basic quality of the chord and thus can also be used. The pitches are kept within a key as long as possible; nevertheless, as soon as the diatonic collection produces a
tritone in one of the component chords, one of the notes of the interval is chromatically altered or avoided altogether.

Example 2.4 Chromatic alterations necessitated by the superchordal structure.

Alterations such as that seen in Example 2.4 necessarily create pitch collections that do not correspond to the original tonic and thus account for the modal appearance of some pieces (in the first of the non-specific examples above, the C-Mixolydian scale could be assumed). It is necessary to point out that in such cases the modality is only a by-product of the underlying structure.

One of the most striking features of the superchord is the unusual voice-leading between component chords. The elements of the superchord are pitches which form a series of uniformly descending or ascending thirds; these elements are not pitch classes unconstrained by registral representation. As a necessary result, the voice-leading between component chords is by parallel motion. Although such motion may be somewhat obscured by surface detail and an isolated octave transfer of one of the voices (necessary, for example, to keep the melody within a given registral range), the structural
parallelism is always evident. Finally, it has to be emphasized that a superchord is an abstract concept; an actual sound of this type is never heard as a simultaneity. It is a complex which is heard in segments and serves as an organizational force.

Two songs from Le Jardin Clos show the superchord structure quite clearly, "Dans la pénombre" (6) and "Inscription sur le sable" (8). Evidence of its presence is also found in "Exaucement" (1), but because it offers a less clear instance, this song will not be analyzed here.

"Inscription sur le sable" (8) is in ABA form, with each section corresponding to one sentence of the poem (A--mm. 1-6, B--mm. 6-10, A--mm. 12-19). Mm. 10 and 11 are a re-transition from B to A. The almost identical A sections show an instance of a superchord in pure form, while the B section reflects a much freer, but related structure. All of the comments on mm. 1-5 will also pertain to mm. 12-15; differences will be discussed separately.

Example 2.5 "Inscription sur le sable", Op. 106/8, mm. 1-5.
Mm. 1-4 sketched in Example 2.5, are based on a downward extending series of seventh chords, each being understood as a segment of the superchord shown on the third staff. It is important to note that Fauré avoids the formation of any chord greater than a seventh by consistently eliminating the uppermost third before the downward extension occurs. As a result of the way in which harmonies are joined by passing notes, no direct parallel motion is found between the soprano and bass; however, the general descending parallelism indicates that this passage should not be analyzed traditionally (i-VI-vi->Ⅶ-i). The disappearance of the superstructure of this example occurs in the middle of m. 4, where one stable chord (F major-seventh) moves to a second stable chord which is only a step away (E minor). Both involve only perfect fifths and both are in root position.

The root of the F MM seventh chord is an important note because it raises the question of modality. Some writers have explained this note as the result of modal mixture—a distinct possibility when one considers well-documented modal influences on Fauré. There is some evidence for this interpretation; in the first phrase the outer voices use F-natural

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2 For explanation of symbols see p. viii.


4 The reference is to Fauré's early training at the Niedermeyer school in Paris, where the study of church modes was
exclusively, while the inner voices use F-sharp. However, a problem arises in m. 3 with the appearance of B-flat; a note belonging to an inner voice. Since there is no reason to invoke a G minor scale (to account for both B-flat and F-sharp), a different explanation must be considered.

As was mentioned earlier, chromatic alterations do occur within superchord structures to avoid tritones and thus preserve the stability of the complex as a whole. In the present example, the F-natural avoids an F-sharp/C tritone and permits a superchord to unfold which embraces an entire diatonic collection (except for D which can be assumed above the opening G/B dyad, and which initiates the second statement of the superchord in m. 11). Because the collection is that of a C major scale, and, as a whole, is used to approach E: i, the music takes on a Phrygian quality at this level. As in Example 2.4, here the modality is a result of the structural design, and not vice versa.

It is now possible to account for the B-flat in m. 3 by evaluating possible versions of mm. 3 and 4 (Example 2.6).

emphasized. Since this phase of Faure's career is not covered in the present study, the reader may be referred to the biographical chapters in the following studies: Robert Orledge, Gabriel Faure. Norman Suckling, Faure (London: J.M. Dent and Sons Ltd., 1946).
In Example 2.6a, the F-sharp/C tritone is avoided, as discussed above; no other changes are made. While the background structure could be considered stable, the musical effect is highly disturbing due to the surface cross relation between the outer voices. In 2.6b this problem is solved by a change to F-natural in the upper voice of m. 3, but different tritone results--B/F on the last beat of m. 3. Although the resulting chord is not structurally important, the tritone tonicizes the subsequent A minor and makes the conclusion of the superchord sound tacked on. Consequently, in Example 2.6c, the B is altered to B-flat and the musical and structural problems are resolved; the tritones are avoided and the B-flat points toward the approaching A without tonicizing it. This is how the passage appears in the song. Two extra beats have been inclu-
ded in this example to show that when structure-related alterations are no longer necessary, there is a prompt return to F-sharp and B-natural.

It is interesting to compare the opening measures of "Inscription sur le sable" with those of the Twelfth Nocturne (sketched in Example 2.1). Written within months of each other, both works are in the key of E minor, and both begin with a progression that would be traditionally analyzed as i-VI-iv. However, there is little evidence that a superchord structure exists in the Nocturne. Since 1) the bass moves in fairly traditional counterpoint to the upper voices, 2) the progression does not extend beyond the iv chord, and 3) the F-sharp/C tritone in m. 3 is not avoided (but used to return to the tonic), it would be misleading to analyze the passage by other than traditional means. Clearly, Fauré did not restrict himself to one specific technique at any given time, but rather used general concepts (such as patterning by way of series of thirds) to obtain a variety of musical effects.

Starting in m. 6, the analysis of "Inscription sur le sable" becomes more difficult by reason of greater foreground activity and lesser adherence to a strict structural design. The diminished clarity of process found here is not unlike that seen in "Dans la nymphée" in Chapter I; certain foreground events obscure the underlying logic which organizes them.

5Robert Orledge, Gabriel Fauré, pp. 312-3.

Summary of bass motion

superchord
The first structural harmony that appears after the E minor of m. 5 is the F-major chord in m. 7 (see Example 2.7). Although the chords that occur in mm. 5 and 6 may appear important, they are secondary in the overall design of the piece. There would seem to be no question, from a traditional perspective, that the four-two chord in m. 6 is the V of E minor. However, in the present context, the chord is not considered a true dominant for two reasons: 1) its inversion is not justified—the bass could have easily moved to the root B--, and 2) its resolution is far from conventional. Indeed, the long-range i-V connection can be heard, but it is secondary to the motion to the G chord in m. 6. Under this interpretation, the A in the bass of the B chord is understood as an approach to the G. Had the bass moved to a B, the following G chord would have appeared illogical. The function of G MM seventh is however not a structural one; it only reinforces the E minor harmony, as if it were the next component in an ascending superchord based on an E minor triad. (At the completion of the superchord in m. 4 the E minor is brought about rather suddenly [the expectation is perhaps down a further third, toward D minor], and thus the G harmony helps to confirm the tonic at the lower octave). The G chord also initiates a brief circle of fifths (G-C-F) which brings about the F chord in m. 7.

The next structural chord is that of A minor, in m. 8, which is followed at its level by the C chord in m. 10. Both chords are approached by plagal sounding cadences, in m. 7 and
m. 9, respectively. Thus the background motion is F-natural, A, C—the reverse of the descent seen in the A section. The structure of F, A minor, and C chords could be seen as simply retracing the path of the tertian descent but it cannot really be considered a good instance of the superchord because of the greater freedom of octave placement of the upper voices. Although parallel motion of the lower voices is clear at the background level between the C and A minor chords, the melodic design precludes an overall parallel ascent. An F-natural once again prevents the formation of a tritone in the structural chords and thus the B section can be understood as containing a structure related to the superchord. Conversely, it can be said that a superchord such as that seen in the A section is a refinement or distillation of more general third-related progressions.

In m. 10 the bass is transferred up one octave, moves by step to a B, and commences the second descent by thirds. The B is coupled with a D in the soprano which initiates a descent in that voice. As was mentioned earlier, the D completes the C diatonic collection.

At the completion of the superchord in m. 14, the tonic, appearing now in the lower octave, is once again reinforced, this time by a tertian bass motion; the background harmony moves from E minor (m. 14), to a G six-three chord (m. 16), to a G MM seventh (m. 17) and back to E minor (mm. 18 and 19). The bass outlines an E minor triad and the authenticity of the final triad is confirmed.
An ascending version of the superchord is found in "Dans la pénombre" (6). Although the structure is treated slightly more freely than it was in the first measures of "Inscription sur le sable" (the melody does not follow a triadic pattern), it clearly functions as the controlling element of mm. 1-8.

First, two interpretations of the opening three measures are given to indicate why a more traditional analytic approach was not employed.

Example 2.8 "Dans la pénombre", Op. 106/6, mm. 1-3.

![Example 2.8](image)


![Example 2.9](image)
In Example 2.8, mm. 1-3 are shown as an expanded version of a I-IV-V progression. Although this is a possible view of the passage, the interpretation does not take into account the rhythmic-motivic nature of the bass. Example 2.9 presents an analysis which relies on a partitioning more in keeping with the surface rhythm. From the example the passage is seen to be controlled by a bass which moves in thirds (with passing tones), with each of its main notes functioning as the root of a diatonic chord. A question arises as to why the B chord in m. 3 is heard with an added fourth instead of the usual seventh. In order to give a valid answer, the remainder of the first eight measures needs to be examined.

Example 2.10 "Dans la pénombre", Op. 106/6, mm. 1-8.

A succession of chords built on E, G-sharp, and B may suggest the superchord structure and imply, as the next event, a chord built on the seventh degree. This is indeed what
appears in m. 4, although a D-natural instead of a D-sharp is used for reasons to be given shortly. (The first appearance of D as a harmonic step, in m. 4, is unstable, but the second, which comes in m. 7, after intervening prolongational activity, is as the root of a seventh chord). A superchord can thus be constructed which spans E₃ to C₅-sharp (see Example 2.7). The ascending parallelism of the voices suggests that the C-sharp belongs one octave higher, but is transferred down to keep the melody from rising above the fifth degree of the scale (Fauré's preference for melodies that emphasize 5 is discussed in greater detail in Chapter IV). The superchord, as shown in the example, provides clues to two important harmonic alterations. First, the B chord in m. 3 contains the aforementioned added fourth (E) and not the expected seventh (A) to avoid a D-sharp/A tritone and prevent a strong dominant sound on B. Since the direction of the music is upward, toward the D, a dominant at this point would disturb the entire superchord structure. A replacement for the A is necessary to preserve the four-voice texture, and E is used to create a local, traditional voice-leading pattern over the bass motion A to B. The second alteration serves a similar purpose. To avoid the same D-sharp/A tritone, the root of the fourth component chord is lowered to D-natural. In this way, all four component chords remain stable (as defined earlier) and the entire seven-measure area can be said to unfold a single harmonic entity. This entity may be termed a "quasi-superchord" in that, while its components obey the rule of strict alternation of major
and minor thirds, it does not, taken as a whole. One will note that both D-natural and D-sharp are part of the structure—as alternate versions of 7 which are not heard together. As mentioned earlier, a superchord is an abstract structural concept not sounded as a simultaneity.

The disappearance of this quasi-superchord occurs in m. 8 where a voice-leading chord brings back the tonic. As can be seen from Example 2.11, the motion between the two structural chords (D-natural MM and E MM) is by step.

Example 2.11 "Dans la pénombre", Op. 106/6, mm. 7-9.

End of a superchordal structure, symbolized by stepwise motion between stable harmonies.

Example 2.12, a reduction of mm. 39-43 from the song "Spleen", Op. 51/3, is a much earlier instance of a third-based chord succession. Written in 1888, this passage may at first appear as a superchord structure, but a closer examination reveals otherwise. Although the governing principle here is a tertian ascent to the tonic, two features differentiate this song from the previous examples: 1) not all the chords are stable, and 2) the voicing of the chords prevents an overlap of common tones. The stability and unity of an unfolding
superchord is not present here. Instead, a "fixed hands" parallelism is used, in a way which foreshadows procedures evident in the works of Claude Debussy. Clearly, though, there is a relationship between this song and the later songs examined above. It can be said that harmonic procedures such as this present structures related to a superchord, or, more specifically, that examples like this indicate a thought process which will eventually be further modified and refined to create superchordal structures.

A superchord-related structure.

It is interesting to consider whether there is even earlier evidence for tertian structures in Fauré's music. The song "Les Matelots", Op. 2/2, introduced in Chapter I to illustrate an early instance of wedge structure (Example 1.1), is equally relevant to the present discussion: the background motion, I-iii-V7-I (Example 1.2), suggests an early interest in structures of third relation, later to culminate in superchord designs. Three features are especially supportive of this notion: 1) the outlining of a seventh chord in the melody at the background level (Example 1.2), 2) the triadic design
Example 2.13

LES MATELOTS

Récit de THÉOPHILE GAUTIER

\( \text{Tempo animato quasi Allegro.} \)

CHANT

\( \text{Sur l'eau bleue et profon d'v.} \)

RANO

\( \text{Nous allons voyangeant.} \)

\( \text{En viruant le mou - de} \)

\( \text{D'un silla - ge d'or - gent.} \)

\( \text{Des î - les de la Sou - de.} \)
of the vocal melody of mm. 1-4 (Example 2.13), and 3) the transposition of the same melody up a minor 3rd in mm. 6-10. The last mentioned item is the most intriguing; the almost literal restatement of the melody a third higher suggests that the E-flat major-seventh chord in m. 7 is not in fact only the result of a descending inner-voice, but that it is created by the addition of a G minor triad above the E-flat pedal. (The root motion which results from this alternative interpretation is indicated by the notes in parentheses on the third staff of Example 1.1). It should be obvious that the generation of an E-flat MM seventh chord by the superimposition of E-flat major and G minor chords is not unlike the process seen in "Inscription sur le sable". In "Les Matelots" this is clearly much less significant, but it points to Fauré's interest in third-related structures throughout his career.

To conclude this chapter, an example is now given which utilizes a tertian structure based neither on the superchord nor on traditional harmony. "La mer est infinie..." is the first song in Fauré's last song cycle, L'Horizon chimérique, Op. 118, written in 1921, three years before the composer's death. The area of interest is the extended motion from I to V7 which occupies mm. 1-12. A sketch of these measures is given in Example 2.14a; the tertian design reflected in the graph is supported by the rhythmic organization of the melody in the music itself, given in Example 2.14b.
At the middleground level the melody is a pattern of alternating major and minor thirds which together form a D ninth chord. It however cannot be considered indicative of a superchord, as the supporting harmony follows a different logic. This harmony is the result of two factors: 1) acceptance of chords suggested by the expansive wedge structure (as introduced in Chapter I), and 2) the attempt to stabilize each of the harmonically important scale steps without creating an
unwanted tendency toward resolution.

As can be seen from the graph, scale steps 1 and 3 are supported by the tonic, but at the 5 the expected dominant is avoided. The F-natural chord of m. 4 could be seen as the result of chromatic passing motion, but it is more probable that its presence is necessitated by harmonic events about to follow. The tertian design of the melody will necessarily present the seventh and ninth scale degrees as more important than the tonic at the octave. They must, therefore, be prepared and harmonized in such a way that they will sound stable. The tonic on the other hand, needs to be treated with care, in order to avoid a sense of completion when it is reached. The function of the F chord is to avoid a strong dominant with the 5, thereby disrupting the D major tonality sufficiently to allow the C-sharp in m. 6 to stand as a chord tone without a need for resolution to the tonic. The F chord can be also thought to prepare the B-flat chord which substitutes for the I in m. 7 and prevents a feeling of resolution at that point. Although the D is reached in the melody, its role as the third of B-flat diminishes its tonic function and prepares the return to C-sharp in m. 7 as a return to a stable scale degree. Once the position of the C-sharp is established, the D, in its next appearance in m. 10, is heard as a passing note. It is also important to note that at that point it is not approached by step, but by a leap from B. The climactic E in m. 10 completes the tertian ascent.

Clearly, the chordal structure of this passage must be
viewed differently from structures discussed earlier. Many of the events cannot be explained by traditional means, and the superchord is not applicable here. Nevertheless, an awareness of Fauré's fondness for third-based structures provides a clue toward meaningful analysis.
CHAPTER III

THE LEADING TONE

The conclusion of Chapter II dealt with an example in which the leading tone was stabilized in order to avoid its normal function as an approach to the tonic. The present chapter demonstrates that this is not an isolated case; rather, the unconventional handling of the leading tone is a stylistic trait found in many of Fauré's works. The behaviour of the leading tone will first be examined at more immediate structural levels; this will prepare a discussion of background events seen in Le Jardin Clos.

The leading tone at more immediate structural levels

Three ways in which the leading tone is unusually treated at these levels can be isolated: it may be flattened, avoided, or it may be heard as the highest note of a melodic line which stops short of the tonic and retreats downward. The most common appearance of the flattened leading tone (or, more precisely, the lowered seventh degree) is in passages that are generally modal in character. Four commonly used modes do contain this scale degree—the Dorian, Phrygian, Mixolydian, and Aeolian—and all can be found in Fauré's songs. Example 3.1, taken from the song "Aubade", Op. 6/1, shows an
instance of the Mixolydian mode; the E-flat, heard prominently in mm. 7 and 10, replaces a major-scale E-natural, which is not heard in the melody at all. In m. 7 the E-flat is supported by a modally derived flat-VII major triad, while in m. 10 it is part of a diminished-seventh chord acting as a secondary dominant.

Example 3.1 "Aubade", Op. 6/1, mm. 5-10.

Example 3.2, the beginning of "L'Absent", Op. 5/3, shows the use of the Aeolian mode. Although the A minor tonality is established in the first three measures through the use of a
G-sharp in the dominant chord, the modal G-natural is heard consistently in the next five measures. The E minor chord in m. 7 is particularly supportive of modal interpretation. G-sharp does return in measures that prepare the dominant of m. 15, and points to a preference for non-modal cadences at important structural points. A similar case was seen in Example 2.1 (Twelfth Nocturne); the first phrase, which is in E minor, uses D-natural quite consistently until the cadential dominant seventh chord (m. 5), where the leading tone is briefly heard. Indicated here is an avoidance of modal phenomena at important structural points. Of particular interest in the Nocturne is m. 3, where a D-sharp might have been expected on the third eighth note.

Example 3.2 "L'Absent", Op. 5/3, mm. 1-7.
One other example which can be mentioned is the previously discussed "Inscription sur le sable" (8) (Example 2.7). D-natural is used exclusively, but in this case its function is not solely a modal one. As was discussed in Chapter II, the D is derived from the underlying superchord structure.

A literal flattening of the leading tone can be found in parts of Le Jardin Clos. A striking example occurs in the song "'Il m'est cher, Amour, le bandeau...'

Example 3.3 "'Il m'est cher, Amour, le bandeau...'", Op. 106/7, mm. 9-10.

Because of a temporary modulation from F to C major, the two B-naturals in m. 9 are heard as leading tones and appear to break a precept of traditional harmony, the injunction against doubling the leading tone. Since Fauré, as a rule, did not use parallel octaves, the problem here is resolved by flattening the lower B.\(^1\) The resulting musical effect is somewhat

\(^1\)One may think of the activity of the outer voices as being the reverse of that seen in a resolution of an augmented sixth to the dominant.
enigmatic; the expected resolution to the C does occur (in the soprano), and yet there is a sense of incompleteness. A type of elided cadence is heard which preserves a feeling of motion and continuity. A definite cadence is not heard until m. 15, where a structurally important change of harmony occurs.

Another instance of the flattened leading tone was already encountered in "Dans la pénombre" (6), (Example 2.10). As was made clear at that time, the change from D-sharp to D-natural was necessitated by the superchord structure. In general it can be said that, although the specific reasons for a flat-seventh degree may vary, examples such as 2.10 and 3.4 point to Fauré's willingness to treat that scale step more freely than had been prevalent in conventional harmony.

Avoidance of the leading tone is also common in Fauré's music, although this is mostly a cadential harmonic phenomenon. The melody, in fact, often seems to emphasize the leading tone. Although all result in the identical dominant sound, at least three different versions of leading-tone avoidance can be isolated: the 1 by which 7 is replaced in the dominant complex may act as an anticipation, a suspension, or a tonic pedal. Example 3.4 shows a typical cadence in which the tonic pitch anticipates the final I by replacing the third of the dominant (m. 17, beat 4). A noticeable characteristic of such alteration of the dominant is the fact that the question of a tonal or modal cadence is sidestepped completely.
Example 3.4 "Inscription sur le sable", Op. 106/8, mm. 16-19.

Example 3.5 shows an instance where the altered note of the dominant (F, m. 23, beat 3) is part of a tonic pedal that extends through the last five measures. It is interesting to note the retention of the B-flat into the chord of resolution in m. 24. Only with the penultimate attack is the complete resolution heard.

Example 3.5 "'Quand tu plonges tes yeux dans mes yeux...'", Op. 106/2, mm. 21-26.

In other cases, such as in Example 3.6, one finds a lengthy delay of the leading tone. Eventually, there is a resolution,
but it appears that this is done almost reluctantly—on the last possible beat.

Example 3.6 "'Il m'est cher, Amour, le bandeau...'", Op. 106/7, mm. 44-47.

The melody too may participate in avoidance of the leading tone. In Example 3.7 the vocal line doubles that harmonic voice in which anticipation of the tonic takes place (first beat of m. 12).

Example 3.7 "'Quand tu plonges tes yeux dans mes yeux...'", Op. 106/2, mm. 11-12.

An interesting variation of this type of cadence is seen in Example 3.8, where a dominant with suspended fourth (m. 13, last beat) leads to a tonic MM seventh chord. To a certain extent, traditional harmony is reversed here; the
dominant does not contain the leading tone, while the tonic does. In this context, the 7 should not be viewed as having a leading-tone function, but rather as a chordal tone which does not require resolution. This observation is of course supported by the definition of "stable", as proposed in Chapter II (p. 23).

Example 3.8 "Dans la pénombre", Op. 106/6, mm. 13-14.

The leading tone at higher structural levels

The seventh scale degree often appears as the highest note of a melodic line. When this note is the lowered seventh, it tends to point downward and a resolution to the tonic is not implied. It would traditionally be used as part of a secondary dominant which prepares a subdominant harmony. An example of such a case was seen in m. 10 of "Aubade", Op. 6/1 (Example 3.1). The lowered seventh may also be harmonized in a way which allows continuation in either direction, as in m. 7 of the same example, where the consonant harmonization of E-flat would have permitted a continuing ascent. Nevertheless, in Fauré's music the melody often does retreat
downward and thus isolates the lowered seventh as the climactic note of a phrase.

The middleground melodic line that was seen in "Les Ma-telots", Op. 2/2, (Example 1.1) also emphasizes the lowered seventh degree. Although the line, as a whole, does rise to the tonic, it is significant that the lowered seventh degree, which appears here as an extra note in the scale, is emphasized by a local V-I progression.

In Fauré's music, passages are also often found in which the melody rises to the major seventh and no further. In such cases, the 7 needs to be stabilized to counteract its potential leading tone function, and hence one commonly finds a temporary modulation to the mediant, or less often the dominant, coinciding with the arrival of the leading tone.

Either modulation produces the same result: the 7 is momentarily heard as a tonic triad member (5 or 3) and a resolution to 8 is not implied. Similarly, since the two secondary keys share the same key signature either can be used to account for a raised 4 in the original key, a commonly encountered feature of Fauré's music.(Example 3.9).

Example 3.9
For a clear illustration of a leading-tone stabilization, we may look at "Lydia", Op. 4/2 (Example 3.10).

Example 3.10 "Lydia", Op. 4/2, mm. 1-7.

The main structural harmonies are F (mm. 1-3) and A minor (m. 6), which are connected by a G passing chord and the dominant of A minor. It is important that the A minor is heard as a temporary i rather than merely as iii of F, to assure that the high E does sound as 5. (The A minor tonic is indeed temporary--necessary only to support the leading tone in m. 5--the F tonality is reestablished in m. 6 with its dominant.) B-natural is the essential ingredient which helps to tonicize A and avoids a B-flat/E tritone which would require resolution of the E to F. The tritone which is created (F, m. 3/B-natural,
m.4) is properly resolved in m. 6 (right hand of the piano), and aids in establishing the A minor tonal center. The B-natural is the raised 4 of F, and thus the melody of the song takes on the Lydian character reflected in the title.

A similar example of a leading tone stabilization is seen in "Les Matelots", Op. 2/2 (Example 2.13). The seventh degree which appears as the highest note of the first ten measures occurs in mm. 7 and 9. In m. 7 it does not need resolution because it is heard as a member of an arpeggiated G minor triad (with an E-flat pedal), and, more importantly, it is part of a descending melodic line in the right hand of the piano. In m. 9 the D is not heard as a leading tone because of a modulation to G minor. The modulation accounts for the A-natural (mm. 8 and 9), which is necessary to avoid an A-flat/D tritone. As can be seen in Example 1.1, the A-natural is part of a lower-level melodic line which is again Lydian in character.

Of particular interest in "Les Matelots" is m. 7, which contains an E-flat MM seventh chord, interpreted in Chapter II as a juxtaposition of E-flat and G minor triads. E-flat and G-minor are the two main tonal centers, and hence, by extension, one can view the entire area of mm. 1-10 as being built in an E-flat MM seventh chord structure (Example 3.11). This idea is especially appealing when one considers the close relationship of such a structure to the superchord. The generation process is identical— one chord is extended by a second which is related by an interval of a third. There are two noticeable
differences between the structure in "Les Matelots" and a super-chord: 1) the former uses triads, as opposed to seventh chords, (seventh chords such as those heard in mm. 5 and 9 do not appear at this level of structure), and 2) the overall structure is smaller; it contains only two component chords. Nevertheless, similar structural logic is obvious.

Example 3.11 Main tonal centers in "Les Matelots", Op. 2/2
mm. 1-10.

[Music notation image]

An identical underlying structure can be assumed in "Lydia", although here the seventh chord is never heard as a simultaneity (Example 3.12).

Example 3.12 Main tonal centers in "Lydia", Op. 4/2, mm. 1-6.

[Music notation image]

The interpretation of a MM seventh chord as a structural element is strengthened by the definition of this chord as stable, proposed in Chapter II. Although locally the # must be stabilized, at a remote structural level this note is the uppermost element of a stable structure and hence does not require
resolution. In this way, Fauré's melodies that rise to the leading tone are understood as simply staying within the confines of the main structural harmony.

The overall design, at a very high level, of the upper voice in a number of Fauré's songs also displays some of the characteristics described thus far. The three songs which will be examined in this connection are all part of *Le Jardin Clos*. Example 3.13 "'Il m'est cher, Amour, le bandeau...'", Op. 106/7. High-level melodic motion.

![Example 3.13](image)

"'Il-m'est cher, Amour, le bandeau...'", (7), sketched in Example 3.13, shows a background melody which begins on 5, moves to 6 and flat-7, and returns to 5 in the last measures. The more immediate melody which elaborates each of the ascending steps usually moves within the chordal outline of the supporting harmony. The harmony is unusual in its obvious parallelism, but does not differ extensively from progressions seen earlier. It again provides a triad on the mediant which supports the 7; however, since the 7 is flattened, the root of the triad is also lowered to obtain a stable perfect fifth. A major difference between background structures and more immediate
structures discussed above is the fact that, since the background motions extend over a much larger area, their third-related triads function more independently and are not easily heard as reflecting different sections of the same harmony. In the present example, the A-flat chord obviously cannot be superimposed on the F to construct a stable skeletal structure (although one could view such a chord in the same way that the superchord was viewed—as an organizational construct that is not meant to be taken as a simultaneity).

The next example, (Example 3.14) the background motion of "'Je me poserai sur ton coeur...'" (4), shows another melodic line that emphasizes the 7, which in this case does eventually resolve.

High-level melodic motion.

The motion begins on 5 and reaches the 7 in m. 14. Here, the 7 occurs as part of a G mm seventh chord (iii) which in m. 15 is replaced by its dominant. It is interesting that, as early as m. 8, A-flat, which belongs to the tonic E-flat scale, is
replaced by A-natural which gives the G minor chord greater stability. Up to m. 16, "'Je me poserai..."' does not differ significantly from some of the examples presented earlier. However, starting in m. 17, the structure is quite different. The above mentioned V of iii is resolved unexpectedly to bring about G-flat. As can be seen from Example 3.15, although the voice leading differs, the progression is directly related to progressions involving the augmented-sixth.

Example 3.15 "'Je me poserai sur ton coeur..."", Op. 106/4, mm. 16-17.

Since the opening measures are now repeated a minor-third higher, the background melody note is D-flat—the lowered seventh of the original tonic. Although the D-flat is elaborated, it does not move upward within the G-flat harmonic area. Instead, it moves up to D-natural only when a modulation brings back the dominant of E-flat in m. 25. This motion is immediately followed by a resolution to the tonic. In summary, what is seen here is a resolution of the leading tone that is delayed by ten measures. Initially the leading tone is stabilized by the mediant; it then is flattened and heard as the 5 of the flattened mediant. When it returns in its natural form,
it is part of the V and resolves. Once the tonic is reached, the melody leaps back to the initial pitch of the background, where, although elaborated by a more local melodic inverted arch, it persists to the conclusion of the music.

The final example (3.16) examines the melodic motion of a song analyzed in Chapter I, "'Quand tu plonges tes yeux dans mes yeux..." (2).


The background melody once again begins on 5, but here it moves up chromatically to D-flat in m. 8, to D-natural in mm. 11 and 12, and finally to E in m. 19. Since this melody returns to C in the last phrase, the leading tone is again isolated as the climax. (One might note that F5 is briefly heard in the melody of m. 12, but its appearance there is clearly a local phenomenon not related to the overall rising line. Additionally, it will be remembered that the F acts as a substitution for E in the cadential dominant (see Example 3.7). The real melodic implication here is of the leading tone).

The harmonization of the climactic leading tone in m. 19
differs somewhat from what we have seen in previous examples. Even though the mediant was heard on the preceding beat, the leading tone is part of a chord built on $\tilde{5}$. Nevertheless, a B-natural replaces the diatonic B-flat and avoids a tritone which would require a resolution to the tonic. The melody does move to F in the second half of the measure, but since that note is an octave lower, the leading tone remains as the high point of the background melodic motion.
In the discussion thus far, several characteristics of Fauré's melodies have been noted. The aim of the present chapter is to review and elaborate those findings, and, with the inclusion of others, to portray a model melody as found in Fauré's late songs.

Two closely related features were seen in Chapter III—the rise of the melody to the leading tone and the presence of raised 4, which permits the leading tone to remain stable. As was evident from the example chosen, these two melodic properties appear in songs from various periods of Fauré's career; they are no less manifest in Le Jardin Clos than in his first opus numbers.

A third characteristic which was visible in the last three examples, but which was not discussed, is the tendency of melodic lines to emphasize the fifth degree of the scale. This is generally reflected in the background melodic activity. Although at a more immediate structural level the melody may terminate on the tonic (Examples 3.4 and 3.5), the songs commonly end on 5 even at the foreground level (Example 4.1 and 4.2).
Example 4.1 "'Il m'est cher, Amour, le bandeau...'", Op. 106/7, mm. 45-50.


James Kurtz, who has examined some of Fauré's songs in detail, also stresses this stylistic trait:

[One notes] upper voice activity pivoted around the fifth degree of the tonic chord and less often the third... Rarely will there be a structural descent from this retained tone to the tonic.¹

¹James Lawrence Kurtz, "Problems of Tonal Structure in Songs of Gabriel Fauré" (Ph.D. dissertation, Brandeis Univer-
In the case of "Inscription sur le sable", the emphasis on 5 is achieved in two ways: 1) the melody centres around B in the two A sections, while in the B section, which appears structurally based on F, it surrounds C, and 2) in mm. 5 and 15 the B is given greater focus by a D, C-sharp approach (Example 4.3). There is a slight suggestion of B minor in those measures; the melody alone points to B as a tonic.


Melodic activity.

![Melodic activity diagram]

It is perhaps inviting to view the C-sharp as a modal feature implying the use of a Dorian scale. Such usage is

sity, 1970).

Songs analyzed include "Les Présents", Op. 46/1, "Puisque l'aube grandit", Op. 61, "Soir", Op. 83/2, and "Inscription sur le sable". Since Kurtz emphasizes the modal aspect of Fauré's music much more than the present study does, his analysis of the last-mentioned song differs significantly from that presented in Chapter III of this study.


Although the dominant seventh appears regularly at four-measure intervals, the first sixteen measures clearly do utilize the E Dorian scale. In the introductory phrase the melody focuses on 5 in a manner similar to that seen in "Inscription sur le sable" (it is approached from both directions). However, whereas in "A Clymène" 5 is emphasized by the use of a modal scale, in "Inscription sur le sable" only the significant feature of that scale is retained (the raised 6). The C-sharp occurs at two cadential points when B is clearly the centre; there is no indication of a Dorian mode in the harmony. As was
described in Chapter III, the song is based on a superchord structure. This accounts for the F-natural in m. 3 which would otherwise be incompatible with C-sharp as members of a modal scale. One must recognize the fact that the two notes have different origins. Finally, it should be added that, in Fauré's music, the tonicization of 5 can be supported by a quasi-tonicization of V. Although in "Inscription sur le sab­le" B minor was only suggested by melodic motion, in an ear­lier song ("Paradis", the first song of the cycle La Chanson d'Ève, Op. 95), the V is clearly stated as a chord (Example 4.5).

Example 4.5 "Paradis", Op. 95/1, mm. 1-11.

These observations on the use of the Dorian 6 shed further light on the use of Lydian 4, discussed in Chapter IV. The scale degree was described in terms of a modulation to the mediant, used to stabilize the leading tone. Specifically,
the sharpening of the * was seen as necessary to avoid the formation of a tritone which would require resolution to the tonic. However, as Heinrich Schenker notes, the sharp-* also serves to focus on 5:

Especially in an initial ascent to 5, the sharp-* is frequently employed. The 5 receives thereby an extra emphasis, particularly when in the foreground the chromatic event takes the form of a modulation to the key of the dominant.²

In Fauré's music the modulation may be to the dominant ("Exaucement" (1)), or, more commonly, to the mediant—the relative minor of the dominant ("Lydia", "Je me poserai sur ton coeur..." (4)). In either case, the melodic emphasis is upward toward 5. This contrasts with pieces in which there is a Dorian 6 and where the direction of the melodic line is downward toward the 5.

It is important to note how closely the Lydian and Dorian modes are related. A major scale with raised * (the Lydian mode) has the same content as its relative minor with raised 6 (the Dorian mode). As can be seen from Example 4.6, where identical key signatures are involved, the Lydian * and Dorian 6 are in effect the same note. Nevertheless, as stated above, since both are used to emphasize 5 in their respective scales, the Lydian * is part of ascending motions, the Dorian 6 belongs to melodic lines that descend. (This should help explain why there is no melodic tonicization of 3 or 7. These possibilities exist by analogy—Example 4.6 clearly shows that

sharp-4 - 3 is analogous to sharp-6 - 5 just as sharp-6 - 7 is analogous to sharp-4 - 5."

Example 4.6 Comparison of the Lydian and Dorian modes.

![G Lydian and E Dorian modes comparison](image)

The direction of Fauré's melodies is a further matter of interest. Whereas traditional tonal melodies often evince, in their underlying structures, a primacy of descent over ascent, many of Fauré's melodies behave otherwise. In Example 1.1 the middleground melody was seen to rise to the tonic through an entire octave. In "'Quand tu plonges tes yeux dans mes yeux..." (2) there is a return downward to the tonic, but only by a leap at the most immediate level; as was shown in Example 3.15, the background melody terminates on 5. In general, Fauré's melodies are much more likely to be governed in their whole extents by patterns of ascent than by descending motions. Not infrequently, the background motions cannot be considered to be either ascents or descents—they often only embellish a primary structural tone (see Example 4.3). James Kurtz summarizes this feature stating that Fauré's "compositional

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3 A notion based on the theories of Heinrich Schenker.
technique creates music of inflection rather than progression.⁴

Despite the predominance of ascending lines in Fauré's later songs, the opening structural note is typically ornamented by a brief motion downward. This must be considered purely a momentary phenomenon (Example 4.7).


In his survey of all of Fauré's songs, Kenneth D. Pennington summarizes the stylistic traits of the three periods on the basis of a statistical analysis. Of the twenty three features listed in connection with the late period, five are particularly relevant to this discussion:

1. "The compass of the songs narrows." In Le Jardin Clos, a major tenth is the maximum ("La Messagère"), and in general the melodies stay within an octave.

⁴Kurtz, "Problems of tonal structure", p. 5.
2. "Extremes of ranges are avoided." Middle C and F5 are the low and high points of the cycle.

3. "Use of intervals larger than the third sharply diminishes." This is the most immediately apparent feature of the melodies in *Le Jardin Clos*. One finds an unusual amount of step-wise motion which is characteristically contrasted with triadic arpeggiation (Example 4.8).

Example 4.8 "'Il m'est cher, Amour, le bandeau...'", Op. 106/7, mm. 11-15.

4. "Repetition of pitches is very high. (In one instance sixty-seven percent of the intervals of a song are repeated pitches.)" (Example 4.8).

5. "Melodic ornamentation of more than one note to the syllable is avoided."

All five characteristic have a common consequence; they tend to make the melodies less distinctive, less "melodic", less memorable. By virtue of their lack of ornamental detail,

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5Pennington, "Mélodies of Gabriel Fauré", p. 201.
they sound as middleground melodies even at the foreground level and point to an austerity and transparency of structure in Fauré's late works. This is clearly seen in the following example (4.9), in which the melodies of two songs, originating at the two extremes of his career, are compared.

Example 4.9 Comparison of early and late melodies.

To conclude this chapter, a melody is shown which can be seen as representative of those found in the late songs (Example 4.10). It will be noticed that the descriptive comments which follow are in fact a review of the characteristics outlined above.

The melody begins with an ornamental motion around the 5 to affirm its structural role. It rises to the leading tone (mm. 8-9) which is stabilized by a temporary modulation. Although the modulation appears to be to G, the lack of a secondary dominant allows an ambiguity between G and Em. The melodic outline clearly suggests Em and thus the background melody
could be interpreted as moving from \( \tilde{5} \) of C to \( \tilde{5} \) of Em and back to \( \tilde{5} \) of C. As a result of the modulation, the ascending line in mm. 5-8 contains F-sharp and takes on a Lydian character. The song ends in the same way it began; with an embellishment of the \( \tilde{5} \). The motion is predominantly stepwise, with a triadic outline in mm. 8-9; the largest leap in the song is that of a major third. The range of the melody is only a minor sixth, E to C; thus the stressed \( \tilde{5} \) occurs in the approximate center (especially in mm. 8-9). There is no melismatic treatment of single syllables.

Melodic activity.
CHAPTER V

. DOUBLE TONALITIES

This chapter returns to the question of ambiguity, an aspect of Fauré's music introduced in Chapter I. The main focus of study will be those passages which show evidence of two simultaneous or juxtaposed tonalities, and thus contain harmonic events of uncertain import. Tonal juxtaposition must be distinguished from bitonality as it is commonly defined:

The simultaneous use of two...different keys in different parts of the musical fabric, e.g. B-flat minor in the left hand against F-sharp minor in the right hand of a piano piece.¹

In Fauré's music, one definite tonal center always predominates. Instead of there being a pair of cooperating tonalities, one main key is embellished by a second tonality, the incorporation of which generates greater harmonic interest. In the majority of cases the juxtaposition is temporal; two differing elements are placed side by side horizontally, not vertically. However, one example will be cited of apparent vertical juxtaposition ("'Quand tu plonges...'`). The majority of examples in this chapter are taken from Le Jardin Clos.

although brief reference will be made to two other works, one by Fauré and the other by Claude Debussy.

The first example that will be considered shows an auguring appearance of an element more fully developed in an ensuing passage. The background harmonic progression of "'Il m'est cher, Amour, le bandeau..." (7) comprises the following tonicized triads: F major, G minor, A-flat major and F major (see Example 3.12). Aside from a brief modulation to the dominant in mm. 8-10, the first twelve measures are firmly in F. Nevertheless, as can be seen from Example 5.1, in mm. 6 and 7 a D major harmony makes an unexpected appearance.

Example 5.1 "'Il m'est cher, Amour, le bandeau..."", Op. 106/7, mm. 5-6.

This chord can be understood as foreshadowing the modulation to the structural G minor in m. 15. It is notable that the chord which appears immediately following the D chord in m. 6 suggests an altered form of G minor. The connection between mm. 6-7 and m. 15 is perceivable; one can conceive of the music as moving directly from one area to the other in the following manner (Example 5.2):
Example 5.2 Possible connection between mm. 6-7 and m. 15 of "'Il m'est cher, Amour, le bandeau...'", Op. 106/7.

It is interesting that when in the original version G minor does arrive, it is through a plagal, rather than perfect cadence (Example 5.3).

Example 5.3 "'Il m'est cher, Amour, le bandeau...'", Op. 106/7, mm. 13-15.

Fauré did commonly use more subtle cadences such as this, but one might speculate that the dominant is avoided since it was "used up" nine measures earlier (the subsequent arrival of the third tonal area, A-flat in m. 27, is via an altered form of its dominant).

A similar type of juxtaposition and long-range connection was seen in "La mer est infinie..." (Example 2.14a),
discussed in greater detail in Chapter II. For reasons which were made clear at that time, within the song's D major tonality there are interpolations, in mm. 4 and 7, of F and B-flat chords, respectively. Although separated by two intervening measures, these non-diatonic chords form a unit by virtue of their dominant-to-tonic relationship.

It is not suggested here that this stylistic trait is unique to Fauré. An example of similar structural logic can be seen in Debussy's "...La terrasse des audiences du clair de lune", Prelude no. 7 from Book II. (A B-flat "intermezzo" which comprises mm. 9-12 appears related to the E-flat tonality of mm. 25-27. This long-range V-I relationship in E-flat contrasts with the two principal key centres of the piece, F-sharp and C major.)² Nevertheless, awareness of this technique provides a valuable tool in the study of Fauré's music.

A more complex relationship between two tonalities appears in Fauré's "Dans la nympheée", (5), also discussed in Chapter I. From Example 1.5b it can be seen that although the song appears to be in the key of D-flat, the outer-voice motion of mm. 7 to 10 suggests the presence of a different tonality. Since the implication of the two lines is of D minor, it is worthwhile to examine whether any further evidence of this...

²For an extended comparison of the work of Debussy and Fauré, the reader is referred to: Françoise Gervais, Étude comparée des langages harmoniques de Fauré at de Debussy, (Paris: Richard Masse, 1971).
tonality can be found. Although D major is briefly heard in mm. 4 and 7, up to m. 21, D minor is suggested only through the periodic appearance of its dominant—mm. 10, 16, 20 and 21. (Obviously, the A Mm seventh chord is also dominant of D major, but since the A chord is usually found in connection with chords that utilize F-natural, D minor seems to be the implied tonic). From the cited measures a greater frequency of appearance of this dominant chord is evident as the song progresses. Such a pattern suggests that the avoidance of an A harmony in the opening measures is intentional. The bass descends chromatically in mm. 1-5, but A-natural is noticeably left out. It would certainly be logical to add an A-seventh chord, as shown in Example 1.5b. Once singled out by its initial absence, the A chord appears at an increasing rate until m. 22, where D minor is finally heard (Example 5.4).


The D minor cadence is immediately contrasted with the perfect cadence in D-flat which concludes the song. Thus the two tonalities which seem to organize the music are confirmed in close proximity (Example 5.5).
The significance of D minor as a second tonic may not be clear. One can suggest that because F is an important melodic note (it forms the base of the large melodic arch of Example 1.7), the use of D-flat major and D minor allows that note to remain unaltered (see Example 5.5).

The next song that will be discussed, "'Quand tu plonges tes yeux..." (2), has already been analyzed in some detail in Chapter I (Example 1.3). In that context, no reasons were suggested for the presence of two A major chords, found in mm. 9 and 20. These appear isolated; the first, actually a Mm seventh, does not resolve. For a clear understanding of their function, one needs to examine closely the opening measures (Example 5.6).

Example 5.6 "'Quand tu plonges tes yeux dans mes yeux..." Op. 106/2, mm. 1-2.
Two observations can be made: 1) although the vocal part begins on F, the rising melodic line actually begins on D in the piano, and 2) despite the fact that as a whole the song is clearly in the key of F, the first chord that is heard is a first-inversion D minor triad. Admittedly, the voicing of the first chord, which isolates F, does point to an added-sixth harmony, heard two beats later, but it is significant that on the downbeat the C is absent. The first measure, taken as a whole, is a juxtaposition of F and D minor triads; F is evident in the bass and vocal melody, D minor in the first chord and the piano melody. The triadic juxtaposition symbolizes the two tonalities found within the song (one may recall a similar symbolism noted in Chapter III, in connection with the song "Les Matelots", Op. 2/2).

There is no question which of the two tonalities dominates; D minor appears to be abandoned after the opening measures. One is not reminded of its existence until m. 9, where its dominant appears. It is, however, only a reminder, as the following measures once again clearly indicate F major (note that if the A₄ in m. 10 is understood as temporarily replacing a B-flat, the two dominant sevenths, on A and on C, appear side by side). The A chord appears once more, in m. 20, although it does not contain a seventh, it acts as a dominant to the D minor which is finally heard in m. 21. That measure initiates the song's last phrase, which restates the material heard in the first two phrases (Example 5.7). However, this material is modified so that the chord, which in the first measure was heard
as F6, is now inverted to sound as D minor seventh. This change does not affect subsequent harmonic events and the song ends in F major.

Example 5.7 Similarities of phrases 1, 2, and 5 of "Quand tu plonges tes yeux dans mes yeux..." Op. 106/2.

In summary it can be said that even though the song is in F major, D minor is a factor not as vi of F, but as a secondary tonic. It is present in the opening measure, is recalled by two appearances of its dominant, and is last touched upon at the start of the last phrase. Clearly, D minor is not a major issue in this song—it adds colour to F without disrupting its stability as a primary tonic—but it is felt enough to create a problem of reference in the case of certain harmonic events.
CONCLUSION

The starting point for this study was a discussion of ambiguity of harmonic syntax in Fauré's music. Ambiguity was seen to result less from the use of chords with manifold functions—the "vagrant" chords of post-Wagnerian harmony—than from an emphasis on protracted linear motion. As a result, even though a triadic harmonic vocabulary is used, chordal succession is often unusual. "Often" is the key word here; as was pointed out in Chapter I, Fauré did not abandon traditional harmonic progressions completely. Rather, he combined the old and new to create his personal style. In listening to this music, the ear wants to organize harmonic events according to prior experiences, but this is not always possible. Chords may or may not be used traditionally and thus the question of their true function is often difficult of resolution. Charles Koechlin clearly points out the heart of the problem; "...there is also the novelty and subtlety of syntax (more than the vocabulary)." ¹

This study continued by examining the many ways in which Fauré used chains of thirds to structure his pieces. We saw that Fauré's fondness for structures of third relation is undoubtedly responsible for the unusually high number of seventh chords found in his music. Chords of alternating major and minor thirds--MM and mm sevenths--are especially more prominent here than in works of earlier composers. As was seen in Chapter IV, the MM seventh chord, as a background, structure-controlling, phenomenon, is also responsible for a characteristic rise of the melody to the leading tone.

Both harmonic ambiguity and the use of novel tertian structures become more pronounced with the increased austerity seen in Fauré's later works. As ornamental detail becomes rarer, the importance of individual notes and chords escalates. These are not continually reiterated as would be common in more traditional pieces, and the ear is given less time to adjust to unusual events. Traditional progressions in thirds become more tense and bare in the superchord. As was seen in Chapter IV, foreground melodies take on the character of a middleground level. "More than anything, in the Songs, Fauré's habit of expressing himself without insistence perplexes on first hearing; one has to re-read them and pore over them (this is why French music, with its reserve and compactness, is more difficult to understand than Wagner)."²

²Ibid.
It is felt by this author that these characteristics create problems of appreciation which contribute to the cool reception afforded Fauré's work. They certainly become prominent in the later works, which have been the least well received. At the very least, this kind of account seems more persuasive than attempts to "explain" the lack of enthusiasm for Fauré's music outside of France on racial grounds. Most notable of these, perhaps, is Fauré's own confession:

I am very tired of all these Germans, despite the trouble they take to be pleasant; and above all I have had a surfeit of music. They possess very pronounced gifts in that sphere; but they lack our nicety of taste and our sensitivity. And the funny thing is that my music has been criticized for being rather cold, rather too well-bred! We are not of the same race, that is clear beyond doubt...3

The purpose of analysis is neither to defend nor to take issue with claims of this sort, but through penetrating study of the music itself, to expose problems encountered in listening to it and to suggest avenues toward their solution. This does not mean, however, that there is no connection between analysis and appreciation, for it is hoped, in fact, that by providing a basis for understanding Fauré's later music on its own terms, studies such as this one might help to counteract musical prejudices which have their origins outside of musical experience.

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APPENDIX

Poems used in Fauré's Le Jardin Clos.

Poet: Charles Van Lerberghe (1861-1907)

Source: Entrevisions (1898)

[ ] Indicates stanzas omitted in Fauré's settings.

( ) Untitled poems. Fauré's songs take title from the first line. These poems belong to the poetic cycle Le Jardin Clos.

I. Exaucement

Alors qu'en tes mains de lumière
Tu poses ton front défaillant,
Que mon amour en ta prière
Vienne comme un exaucement.

Alors que la parole expire
Sur ta lèvre qui tremble encor,
Et s'adoucit en un sourire
De roses en des rayons d'or;

Alors que tes yeux s'illuminent
Et fixent en ton sombre sein
La visitation divine
Dont ils sont les miroirs lointains;

Que ton âme calme et muette,
Fée endormie au jardin clos,
En sa douce volonté faite
Trouve la joie et le repos.

II. (Quand tu plonges tes yeux dans mes yeux...)

Quand tu plonges tes yeux dans mes yeux,
Je suis toute dans mes yeux.

Quand ta bouche dénoue ma bouche,
Mon amour n'est que ma bouche.

Quand tu frôles mes cheveux,
Je n'existe plus qu'en eux.
Quand ta main effleure mes seins,
J'y monte comme un feu soudain.

Est-ce moi que tu as choisie?
 Là est mon âme, là est ma vie.

III. La messagère

Avril, et c'est le point du jour.
Tes blondes soeurs qui te ressemblent,
En ce moment, toutes ensemble
S'avancent vers toi, cher Amour.

Tu te tiens dans un clos ombreux
De myrte et d'aubépine blanche;
La porte s'ouvre entre les branches;
Le chemin est mystérieux.

Elles, lentes, en longues robes,
Une à une, main dans la main,
Franchissent le seuil indistinct
Où de la nuit devient de l'aube.

Celle qui s'approche d'abord,
Regarde l'ombre, te découvre,
Crie, et la fleur de ses yeux s'ouvre
Splendide dans un rire d'or.

Et, jusqu'à la dernière soeur,
Toutes tremblent, tes lèvres touchent
Leurs lèvres, l'éclair de ta bouche
Éclate jusque dans leur cœur.

IV. (Je me poserai sur ton coeur...)

Je me poserai sur ton coeur
Comme le printemps sur la mer,
Sur les plaines de la mer stérile
Où nulle fleur ne peut croître,
A ses souffles agiles,
Que des fleurs de lumière.

Je me poserai sur ton cœur
Comme l'oiseau sur la mer,
Dans le repos de ses ailes lasses,
Et que berce le rythme éternel
Des flots et de l'espace.
V. Dans la nymphée

Quoique tes yeux ne la voient pas,
Sache, en ton âme, qu'elle est là,
Comme autrefois divine et blanche.

Sur ce bord reposent ses mains.
Sa tête est entre ces jasmins;
Là, ses pieds effleurent les branches.

Elle sommeille en ces rameaux.
Ses lèvres et ses yeux sont clos,
Et sa bouche à peine respire.

Parfois, la nuit, dans un éclair
Elle apparaît les yeux ouverts,
Et l'éclair dans ses yeux se mire.

Un bref éblouissement bleu
La découvre en ses longs cheveux;
Elle s'éveille, elle se lève.

Et tout un jardin ébloui
S'illumine au fond de la nuit,
Dans le rapide éclair d'un rêve.

VI. Dans la pénombre

À quoi, dans ce matin d'avril,
Si douce et d'ombre enveloppée,
La chère enfant au cœur subtil
Est-elle ainsi tout occupée?

La trace blonde de ses pas
Se perd parmi les grilles closes;
Je ne sais pas, je ne sais pas,
Ce sont d'impénétrables choses.

Pensivement, d'un geste lent,
En longue robe, en robe à queue,
Sur le soleil au rouet blanc
A filer de la laine bleue.

A sourire à son rêve encor,
Avec ses yeux de fiancée,
A tresser des feuillages d'or
Parmi les lys de sa pensée.
VII. (Il m'est cher, Amour, le bandeau...)

Il m'est cher, Amour, le bandeau
Qui me tient les paupières closes;
Il pèse comme un doux fardeau
De soleil sur de faibles roses.

Si j'avance, l'étrange chose!
Je parais marcher sur des eaux;
Mes pieds trop lourds où je les pose,
S'enfoncent comme en des anneaux.

Qui donc a délié dans l'ombre
Le faix d'or de mes longs cheveux?
Toute ceinte d'étreintes sombres,
Je plonge en des vagues de feu.

Mes lèvres où mon âme chante,
Toute d'extase et de baiser
S'ouvrent comme une fleur ardente
Au-dessus d'un fleuve embrasé.

VIII. Inscription sur le sable

Toute, avec sa robe et ses fleurs,
Elle, ici, redevint poussière,
Et son âme emportée ailleurs
Renaquit en chant et lumière.

Mais un léger lien fragile
Dans la mort brisé doucement,
Encerlait ses tempes débiles
D'impérissables diamants.

En signe d'elle, à cette place,
Seules, parmi le sable blond,
Les pierres éternelles tracent
Encor l'image de son front.

Celui que les dieux ont conduit,
Qui sur sa route les a vues,
S'arrête et contemple ébloui
Cette splendeur qu'il croit perdue.

Perdue! Et des rayons s'y posent!
0 voyageur, tu ne sais pas
Le sens mystérieux des choses;
Elle, soule, ne le fut pas.
TRANSLATIONS OF THE POEMS

I. Fulfillment

When in your hands of light
You rest your exhausted forehead,
Let my love enter your prayer
as a fulfillment.

When the word dies
On your still trembling lips,
And softens into a smile
Of roses in golden beams;

When your eyes light up
And secure in your sombre bosom
The divine visitation
Of which they are distant mirrors;

Let your still and silent soul,
A fairy asleep in the enclosed garden,
In her sweetly done will
Find joy and rest.

II. (When you immerse your eyes in my eyes...)

When you immerse your eyes in my eyes,
I am only in my eyes.

When your mouth unlocks my mouth,
My love is but my mouth.

When you stroke my hair,
I do not exist but in it.

When your hand glides over my breasts,
I flare like a sudden flame.

Is it me you have chosen?
There is my soul, there is my life.

III. The messenger(ess)

April, and it is the break of day.
Your blonde sisters that resemble you,
At this moment, together
Move towards you, dear Love.
You remain in a shady grove
Of myrtle and white hawthorne:
The door opens amongst the branches;
The path is mysterious.

They, slowly, in white gowns,
One by one, hand in hand,
Cross the dim threshold
Where the night becomes dawn.

She who approaches first,
Looks at the shadow, discovers you,
Cries out, and the flower of her eyes opens
Magnificently in golden laughter.

And, to the last sister,
Each trembling, your lips touch
Their lips, the radiance of your mouth
Penetrates their soul.

IV. (I will place myself upon your heart...)

I will place myself upon your heart
As the springtime upon the sea,
Upon the plains of the barren sea
Where no flower can grow,
by its gentle breezes,
except flowers of light.

I will place myself upon your heart
As a bird on the sea,
Resting his tired wings,
That rocks in the eternal rhythm
Of waves and space.

V. In the grotto

Although your eyes do not see her,
Know, in your soul, that she is there,
As before, divine and white.

On this bank rest her hands.
Her head is between these jasmines;
There, her feet graze the branches.

She slumbers in these boughs.
Her lips and her eyes are closed,
And her mouth hardly breathes.
Sometimes, in the night, in a lightning flash
She appears with open eyes,
And the flash mirrors in her eyes.

A brief blue glare
Reveals her with her long hair;
She wakes up, she rises.

And a whole resplendent garden
Lights up in the depth of the night,
In the flicker of a dream.

VI.   At dawn

With what, in this April morning,
So sweet and wrapped in shadow,
This dear child of pure heart
Is she thus preoccupied?

The fair trace of her step
Is lost among the closed gates;
I do not know, I do not know,
These are impenetrable things.

Pensively, with a slow gesture,
In a long gown, a gown with a train,
With spinning a blue yarn
On the white spinning wheel sun.

Still smiling at her dream,
With fiancee's eyes,
With braiding golden foliage
Among the lilies of her thoughts.

VII.  (It is dear to me, Love, the bandana...)

It is dear to me, Love, the bandana
That holds my eyelids closed;
It weights like a sweet burden
Of sun on the delicate roses.

If I advance, strange thing!
I seem to walk on waters;
My feet too heavy where I put them,
Sink in like in rings.
Who then has untied in the shadow  
The golden weight of my long hair?  
All girdled with dark embraces,  
I plunge into the waves of fire.

My lips where my soul sings,  
All of ecstasy and of kisses  
Open up like a brilliant flower  
Above a blazing river.

VIII. Inscription in the sand.

Complete, with her dress and her flowers,  
She, here, returned to dust,  
And her soul, carried elsewhere  
Was reborn on song and light.

But a light fragile bond  
Gently broken in death,  
Encircled her weakened temples  
With imperishable diamonds.

In remembrance of her, at this place,  
Alone, in the white sand,  
The eternal stones still trace  
The image of her forehead.

He whom the gods have guided,  
Who on his way has seen them,  
Stops astonished and contemplates  
This splendor that he believes lost.

Lost? And rays upon it!  
Oh traveler, you do not know  
The mysterious sense of things;  
She, alone, was not lost.