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THE SOLO PIANO MUSIC OF GABRIEL FAURÉ

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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The Ohio State University
1973

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I wish to express my deepest appreciation to Dr. Norman Phelps for his generous cooperation and valuable guidance. He has guided me through a master's thesis, Ph.D. general exams, and the dissertation. Our four years of interaction at Ohio State have contributed to my educational growth. His enthusiasm for the cultivation of knowledge in roles of teacher and adviser has greatly inspired me. His sensitivity as a musician has instilled in me a deeper perception of music. He secured funds for my Paris research. In addition, Dr. Phelps has become a very respected friend.

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INTRODUCTION

The course of French music in the nineteenth and early twentieth centuries was influenced by various trends: The impact of external conflict and internal political instability,\(^1\) the growing acceptance and influence of an instrumental repertoire on an opera-centered musical scene; the influence of foreign composers; the musical assimilation of the Impressionistic, Symbolist and Parnassien movements;\(^2\) and the assertion of a French 'stylistic' Nationalism.\(^3\) These trends are not unique to French music. They affected all of Western music in varying degrees. A summary of these influences, discussed in the succeeding pages, is limited to the impact of these trends on French music. Such a summary

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\(^1\) The effects of society and politics on music are postulated in Warren Dwight Allen, Philosophies of Music History (New York: American Book Co., 1939), i-xxvi.

\(^2\) Other movements or undercurrents, which affected French music to some degree, sprung up in the first two decades of the twentieth century—Dadaism, Cubism, Futurism, Surrealism, Simultanism, etc. See Rollo Myers, Modern French Music (Oxford: Basil Blackwell, 1971), 12-20.

\(^3\) This list of elements is not all-inclusive but it is representative.
is necessary to a full understanding of the artistic atmosphere in France leading up to and including the time of Fauré.

IMPACT OF CONFLICT AND INSTABILITY

The French Revolution (1789-1792) gave the common man pride and self-respect. Although music for the urban populace had developed since the 16th century, it remained subordinate to the music of the aristocracy (in the eyes of the court). But the success of the French Revolution made the 'aristocratic' music available to the masses. Thus, music served the masses as it had served the aristocracy—acting primarily as a relaxing or entertaining diversion. As a result the rising middle class exhibited an enthusiasm for opera. Running parallel to operatic growth, was the growing popularity of the genre which portrayed political events; for example, battle scenes complete with bombastic effects. The compositional nature of this subject matter was so enthusiastically received that it seemed to lead to a neglect

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of the suite, sonata, variation, canon and fugue forms. Some historians have cited this apparent neglect and indication of overall compositional deterioration. Rather than describing the disuse of these forms as a deterioration, the evidence indicates that they were abandoned in favor of the free-form character piece—an evident and important 19th century development.

The major contribution of the Revolution to music was made during the First Republic (1792-1799) with the establishment of the Institut de Musique in 1793 and the Conservatoire de Musique de Paris in 1795. For the first time, public music education was available, and a larger group of prospective musicians had the opportunity to become educated.

An increasing demand for an economically priced keyboard instrument resulted from the emancipated access to music instruction. Thus, the expensive and artistically painted clavécin was eventually replaced by the less-expensive and


6 A character piece (chiefly for nineteenth century piano music) is very often written in ternary form ABA, expressing two contrasting moods, although unity of mood by the presentation of a basic motive throughout the piece, is also a characteristic as exemplified by the Chopin or Fauré Preludes. See Mildred Katharine Ellis, The French Character Piece of the 19th and Early 20th Centuries, PhD Diss., Indiana University, 1969, II vols. (Ann Arbor: University Microfilms #70-7442).
more-serviceable piano.⁷

The Consulate (1799-1804) and the First Empire (1804-1814) saw the extensive Napoleonic influence of French culture. Musicians paid tribute to Napoleon's greatness by celebrating his victories and grandiloquent style in compositions.⁸ Napoleon retarded the progress of native musical art by placing restraints on the musical (and literary) salons; by preferring Italian musicians of lesser talent; and by reducing the Conservatoire's annual budget from 240,000 livres to 100,000 livres, with the intention of forcing the Conservatoire to confine itself to the teaching of military music.⁹ Napoleon demanded that members of the Conservatoire compose marches and that the students volunteer to perform in the regimental bands.

After the fall of Napoleon, the Constitutional Monarchy (1814-1848) reduced the restraints placed on the salons, which soon became important vehicles of musical

⁷Initially, there was a piano-clavecin controversy among manufacturers and at the Conservatoire, but the economically-priced instrument gained so much popularity that the Conservatoire awarded a prize only for piano performance after 1798. Ernest Closson, History of the Piano, Trans. by Delano Ames (London: Paul Elek, 1947), 66.

⁸Lesueur's music at Napoleon's 1804 coronation included 400 singers and 300 instrumentalists.

development—evidenced in the opportunities afforded Chopin, Liszt and Meyerbeer.\textsuperscript{10} Opera patronage changed as the economic resources of the populace increased. And, as more people bought pianos, virtuosic piano concerts became popular. However, French compositional output in this medium remained meagre by comparison to foreign output.

The Revolutions of 1830 and 1848 increased affluence to the extent that during the Second Republic (1848-1851) and the Second Empire (1852-1870), the country enjoyed much prosperity but "showed a tendency towards widespread and tawdry luxury."\textsuperscript{12} The designs of Haussman transformed Paris into a beautiful city; gaiety, ease and glamour prevailed


\textsuperscript{11} The history of the piano in France and the development of French piano music is beyond the scope of this work. However, let us mention that French piano manufacturing began about 1770 and the first Parisian factory was established by Sebastian and Jean-Baptiste Erhard in 1777. And, the first public performance on a piano in France took place at the Concert Spirituel on September 8, 1768 by Mademoiselle Le Chantre.


\textsuperscript{12} Albert Guérard, \textit{France: A Short History} (New York: W. W. Norton & Co., Inc., 1946), 188.
in court life; operetta and ballet performances dominated French musical taste: "C'est l'apothéose de l'opérette." The French desire for sheer entertainment revealed a preference for the works of Offenbach and Johann Strauss.

At first, there was general resistance by the new generation to the preoccupations of the preceding generation. There were also new political, social and economic conditions: The Second Empire was a period of financial and commercial prosperity, the businessmen, tired by their daily work, went, in the evening, to the Opera for diversion, and preferred to hear there the waltzes of Strauss or the operettas of Offenbach, rather than to contemplate the vast sentimental or philosophical symbols such as those which Tannhäuser presented.

This strong motivation for an operatic diversion was also due partly to external conflicts—The Crimean War

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15 "Il y avait d'abord la résistance générale d'une nouvelle génération aux engouements de sa génération précédente. Il y avait aussi de nouvelles conditions politiques, sociales et économiques: Le Second Empire est une période de prospérité financière et commerciale, les gens d'affaires, fatigués du travail de leur journée, vont digérer, le soir, à l'Opéra, et préfèrent y entendre des valses de Strauss ou des opérettes d'Offenbach, plutôt que de méditer sur de vastes symboles sentimentaux ou philosophiques comme ceux qu'offraient Tannhäuser." Jean Chantavoine and Jean Gaudegroy-Demombynes, 529.
(1854-1856), the Austrian War (1859) and the Mexican Expedition (1862-1867).

As a result of defeat in the Franco-Prussian War (1870-1871), the Paris Commune insurrection of March-May 1871, and the terms of the Treaty of Frankfort (in which Alsace and part of Lorraine were lost), France was reduced to a second-rate power. For these reasons the Third Republic (1871-1940) supported and abetted the development of nationalism in all fields of endeavor, including, of course, music. Though opera was momentarily stifled for lack of national funds, French composers were encouraged to write instrumental music and to revive French music of the past. The Société Nationale de Musique, founded by Saint-Saëns (Organist at La Madeleine) and Romaine Bussine (professor of singing at the Conservatoire) on February 25, 1871, sought to encourage French composers through performance of new works. French music was not able to develop deeper, more expressive, and particularly French sentiments.

Everyday life slowed down after the war of 1870-1871 and created a domestic life more withdrawn and intimate. The memories of the past, the burdens of the present, the increasing preoccupations with the future, gave the French mentality a seriousness that it had not previously had, and which marked the decline of operetta and the discredit of virtuosity.16

16"La vie mondaine s'est ralentie depuis la guerre de 1870-1871 et a fait place à une vie intérieure plus ramassée et plus intime. Les souvenirs du passé, les charges du
From 1871 through the 1920's, influential cultural ideas dominated the intellectual scene, thus reducing the impact of political instability on culture. Nevertheless, the close relationship between music and society was evident throughout the nineteenth and into the twentieth century in France.

GROWING ACCEPTANCE AND INFLUENCE OF AN INSTRUMENTAL REPERTOIRE

During the first half of the nineteenth century, the only regular series of orchestral concerts was given by the Paris Conservatoire. This might be construed as an indication of a lack of composer motivation to write instrumental music, and of an indifferent listening audience. However, it does not imply that a French instrumental tradition did not exist; but rather, that it was not cultivated.

16(Cont'd)

présent, les préoccupations croissantes de l'avenir ont donné à la mentalité française une gravité qu'elle n'avait pas encore eue et qui a marqué le déclin de l'opérette et le discrédit de la virtuosité."


Although the goal of French music between 1750-1850 was to build a great opera tradition based on the efforts of Gluck, Cherubini, Rossini, Meyerbeer, Grétry, Méhul, Boieldieu, Auber and Halévy, a French instrumental tradition did exist. Beginning with the significant repertoire of seventeenth century French lute music, instrumental music was developed by the harpsichord works of Chambonnières, Louis Couperin, Henry d'Anglebert, François Couperin and Jean-Phillippe Rameau, and the organ works of Jean Titelouze, Gigault, Le Begue and Dandrieu. But, with the exception of the symphonic work of Hector Berlioz, and a few works by Gounod, Bizet, Saint-Saëns and Franck, nineteenth century French instrumental solo composition was minimal.

18 "...the dramatic and literary taste of the people inspired by the great classics of the French state had combined with other influences in turning their musical interest almost entirely towards the opera." Arthur Ware Locke, Music and the Romantic Movement in France (London: Kegan, Paul, Tranch, Trubner & Co., Ltd., 1920), 60. Thus, instant recognition and prestige were given to composers of successful operatic performances. The ninety operettas of Offenbach (written between 1855-1879), plus the works of Rossini, Donizetti, Bellini and Gounod were representative of French operatic repertoire.


19 Please observe that the first four composers mentioned are not French. In fact, foreign music dominated the French opera repertoire until mid-nineteenth century.

20 During this period, not only was the French instrumental tradition sterile, but the French compositional output, in general, was superficial.
Eventually, orchestral concerts were established by a number of chamber music societies. Through these concerts, the public's indifference to instrumental music gradually changed to appreciation. And, after 1870, with the establishment of the Société Nationale, French composers were encouraged to develop the French instrumental tradition. However, foreign influence remained strong.

INFLUENCE OF FOREIGN COMPOSERS

At the beginning of the nineteenth century, Italian opera was still a dominant factor in French musical life and a strong influence on French composers. The Bel Canto style of Italian operas demanded that melody not be distorted by accompaniment: Any attempt to give emphasis or expressive function to the accompaniment was condemned. Because of its emphasis on beauty of sound and brilliance of vocal performance, ignoring dramatic expression and romantic emotion, Bel Canto eventually disappeared. Even so, Italian operatic composers dominated French musical circles until about 1850. In spite of this Italian-centered viewpoint, German music began to find a place in the French repertoire.22

21 Société Alard Franchomme (1848), Société des Derniers Quatuors de Beethoven (1851), Société de Musique de Chambre Armingaud (1856), Lamoureux's Séances Populaires de Musique de Chambre (1859), Pasdeloup's Concerts Populaires (1860), Société de Musique de Chambre Jacoby-Vuillaume (1864), Colonne's Artistic Association (1873), Lamoureux's New Concerts (1881).

22 See Leo Schrade, Beethoven in France (New Haven: Yale University Press, 1942), 9-38.
Haydn was the first German composer to win admiration in nineteenth-century France. He satisfied the French desire for balance and proportion, although the French sometimes criticized the "thickness" of his harmony and the "unsingable" quality of his melody.

Mozart, with greater difficulty, also won French admiration. His dramatic power, his "complex" harmony and his general notion of passionate style and classic balance considerably reduced the influence of Bel Canto and enlarged the scope of musical appreciation.

Beethoven achieved gradual recognition through the performances of the Société des Concerts, founded on Feb. 15, 1828. At first, French and Italian composers looked at Beethoven's growing popularity with great indignation; French audiences condemned his abrupt dynamic changes and sudden harmonic transitions; and some critics, failing to understand Beethoven's art, totally rejected his music. But, in time, Beethoven's esteem grew as ideas of classicism

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23 The French initially regarded Mozart's work as a breaking-down of musical form because it reduced the role of a predominate melody.


25 Paul Scudo often referred to Beethoven's flagrant disregard for "propo't'on" and the "essential laws of harmony," but he never explained his terms. In reference to Beethoven's last compositions, Fétis referred to them as excessive and lacking in spontaneity.
gave way to ideas of romanticism, and as the critics--Castil-Blaze, Berlioz and Joseph d'Ortigue--revealed Beethoven's genius in their analytical writings.

By 1840, Beethoven was the "musical idol" of France, but also the source of despair to French composers who tried to emulate him. Those that were successful felt that the Beethoven model was the culmination of musical form: others sought to free themselves from his influence. But Beethoven's influence was so strong that teachers and composers who sought to emulate him created a pedantic atmosphere--to literally copy the Beethoven style was the only way to achieve compositional excellence. This atmosphere grew to such proportions that creativity was severely limited. Opposition to this pedantry reached a peak in the 1870's and produced not only an anti-Beethoven feeling, but also a better understanding of the strengths and weaknesses of Beethoven's art.

Just as French musicians began to place Beethoven in proper perspective, the influence of Wagner began to grow.

Wagner conquered France in a different manner than Beethoven. Strangely enough it was his doctrine of art, his theoretical foundation of music, that induced French intellectuals to recognize him; poets and artistists, more numerously than musicians, gave him significant acclaim. Many ideas

26The music of Liszt, Chopin, Mendelssohn, Schubert and Schumann also won wider acclaim in France.
of art fundamental to the poetry of Baudelaire, Mallarmé, and Verlaine would remain incomprehensible without Wagner's doctrine; and these poets expressly admitted their dependence upon his theories.

Wagner based his theories of the artistic work of the future, together with his doctrine of the universal work of art ("Gesamtkunstwerk"), on Beethoven's Ninth Symphony. He argued that Beethoven had arrived at the very end and final capacity of purely instrumental music, his subject of composition and will of expression surpassing its scope. He chose to add the chorus, and thus overstepped the range and swept away the characteristics of instrumental form. Thus, Wagner made use of Beethoven to build his own theory and qualify his own music. He concluded that the future work of art will lie somewhere else—in the field of the dramatic. The more effect Wagner had on his surroundings in general, the more significant became the new idea. The Wagnerian ideal thoroughly permeated the intellectual life of France and if not a primal source, was supporting evidence for the extraordinary interaction among the arts at the end of the nineteenth century.

In the late 1870's and throughout the 1880's, French composers travelled to Bayreuth to listen to Wagner's music—d'Indy, Saint'Gaëns, Duparc, Chabrier, Debussy, and Fauré. Wagner's insistent chromaticism and richness of instrumentation
influenced Chabrier and Debussy. His use of rising sequences in the orchestral parts and 'semi-recitative' of the voice influenced Massenet who, in turn, spread this influence at the Conservatoire as professor of composition from 1878-1896.

Wagner's system of the leitmotif influenced Fauré in his opera--Pénélope (1907-1913). Because of the leitmotif influence, Pénélope showed a tendency towards overstatement, whereby the finer shades of musical expression were lost to view. Constant attempts to confuse mere continuity with real breadth of outline, so that the practice of making the music last uninterruptedly for a whole act, resulted in a quasi-symphonic continuity which weakened much of the music. In other words, Fauré's preoccupation with continuous texture and the avoidance of any resemblance to an aria did not offer necessary dramatic relief. Thus, Fauré inadvertently showed that his creative instinct was opposed to this Wagnerian tenet.

In 1883, French musicians and artists gathered together the aesthetic foundations of Wagnerian philosophy and attempted to assimilate them into French art. This group was organized by the painter Fantin-Latour and was called Petit Bayreuth. From 1885-1887, the Revue Wagnérienne publicized Wagner's philosophical and aesthetic theories.
But even Wagner's intellectual work did not remain paramount in France. One does not speak here of matters of musical style or influence upon musicians; both developed quite apart from what transpired in philosophy. What was involved was the whole fiber of French intellectual life. At the time when literary men began to accept Wagner, they appropriated to themselves with enthusiasm the universal work of art but, at the end of this period of adulation, found themselves completely estranged from his doctrine. They felt suddenly impelled to sever themselves from Wagner if they were ever to attain their own idea and form. At one time, they had absorbed his theories into their own; then, they began to consider Bayreuth as a roundabout way, unnecessary and detaining. By 1891, Wagner's doctrine had lost ground.

It was a remarkable moment that brought about the turning away from Wagner. It led to a rebirth of the old tradition of French music; compositions of the seventeenth and eighteenth centuries entered upon a renaissance. The sense of French Nationalism, which was solidified after the Franco-Prussian War began to gain strength. Growing skepticism toward the Wagnerian tenets led to the belief that these did not represent French ideas; instead, quite significantly, a re-emphasis of French traditions began.

In the 1890's, various organizations whose object was to restore the liturgical music of the 15th, 16th, and 17th
centuries were established. In 1892, Charles Bordes founded the Singers of Saint Gervais—which object was to cultivate religious and secular choral music from the fifteenth to the nineteenth century. In 1894, Bordes founded, with Alexandre Guilmant and Vincent d'Indy, the Schola Cantorum with the fourfold aim of "...the revival of the Gregorian tradition in the performance of plain chant, the restoration of the church music of the Palestrina period, the creation of a modern literature of religious music, and an enlargement of the organists' repertory." Also, the studies of the Niedermeyer school and the Benedictine Monks were reawakened after the weakening of Wagner's doctrine.

Contemporaneous to the rise and fall of Wagner's influence was the development of concomitant movements in literature and painting.

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28 Louis Niedermeyer founded a Société de musique vocale religieuse et classique in 1843 for the performance of 16th and 17th century works. Eleven volumes of repertoire were published even though the Société lasted only a few years. Niedermeyer also established the École de musique religieuse et classique with the goal of developing church musicians or teachers. The Benedictine Monks at the Abbey of Solesmes investigated Gregorian plain chant between 1850 and 1860 and published several important volumes.
Throughout the 1870's, movements in literature and painting began to appear. The Société Anonyme des Artistes, Peintres, Sculpteurs et Graveurs was one of these. It was active between 1874-77 and included among its members Manet, Cezanne, Renoir, and Degas. These members sponsored the first three 'Impressionists' Exhibitions. The Impressionists, with new theories about light and vision, were looking at nature with their own eyes instead of through the distorting spectacles of academic theory. In contrast to 'Realism' which aims at portraying the object itself by using means that approximate as closely as possible the subject that inspires the artist, so that the result will be a transcription rather than a translation of the artist's impressions in the medium he employs. Impressionism is more subjective. Its purpose is to reproduce in paint or sound or even in words, the impression made on the artist by whatever he may be contemplating at any given moment. The difference between the two techniques is like the generic difference between painting and photography: the one, Impressionism, is essentially a reconstruction (subjective), the other an imitation (objective).
This Impressionistic style in painting, by a natural transition, soon had an influence on music. It only remained to translate the Impressionistic theory from terms of light to terms of sound, and for musicians to put it into practice. Blurred outlines were soon found to be as feasible in music as in painting, and the scintillating effects of sunlight found their counterpart in shimmering harmonies and the skillfully blended vibrations of the harmonic upper partials. "Just as the painters decomposed a ray of light, so did the musicians split up the fundamental of a chord into its component parts; and to this extent it would perhaps be true to say that Debussy was the first composer to employ the Impressionist technique."

In literature, the 'Parnassiens' and 'Symbolists' were opening new areas of sensibility, and narrowing the distance between poetry and music.

The ideal of the Parnassiens, headed by Theophile Gautier (1811-1872) was to combine extreme sensibility with a precision of language and a high degree of technical perfection. This sense of realism was a reaction to the romantic movement and is manifested in Bizet's setting of Carmen (1875). The sentimental or mythological plot of earlier opera is rejected, and the music follows the realistic plot.

The Symbolists, on the other hand, aimed at an extreme fluidity of versification, and believed that it was the function of poetry to suggest, not to describe, and to portray, if anything, the poet's own states of mind and consciousness rather than the external world. Symbolist poetry also aspired to the state of music, relying on the effect produced by its sound quite as much as by its sense.

But the aspect of Symbolism that concerns us now is the extent to which it influenced musicians, and also poets and writers, in their views about the relation between music and literature. This, in fact, was a burning question which began to agitate the literary world in the last decade of the nineteenth century, and is in itself an interesting phenomenon for, until Wagner began to cast his spell in the 1860's, most literary men were either uninterested in, or detested music. Victor Hugo, Balzac, Goncourts and Lamartine are a few noteworthy examples. But then came Baudelaire, Verlaine, Rimbaud, and especially the poets Mallarmé and Valéry who both wrote musical verse—a language which exploits meaning, rhythm, sound and movement in a manner where these elements complement and reinforce one another.

They constructed their sentences on an almost musical basis, aiming not only at broad rhythmic effects, but also at the establishment of a regular melodic system in which vowels and consonants should function as notes in a melody, with cadences, resolutions and other devices borrowed from
musical techniques. The Symbolists aimed also at visual effects, and by the skillful isolation of rare and vivid words, sought to evoke a host of expressive images. One of the chief theoreticians of the Symbolist movement, the poet René Ghil in his Traité du Verbe (1886) imagined a system of 'verbal instrumentation' in which, for example, each vowel, like each instrument in an orchestra, would have its own timbre, thus enabling the poet to orchestrate his poem. 30

There is no doubt that this whole movement in French literature in the 1890's partially stemmed from the theories of Wagner suggesting a fusion of all the arts which should result in a 'total art' where the barriers between the spoken word and music would be broken down. This fusion of the arts was manifested in the songs of Fauré, Duparc and Debussy. Their music is impregnated with the poetic content and the poetry seems to be born again as music.

In the midst of all these movements, a French 'stylistic' Nationalism emerges.

ASSERTION OF A FRENCH 'STYLISTIC' NATIONALISM

It is important at this point for us to distinguish between Nationalism and the phenomenon which we will refer to

hereafter as 'stylistic' Nationalism. Nationalism in music, as we commonly think of it, developed throughout the nineteenth century and was generally characterized by folk melodies and rhythms.

But in France, after the Franco-Prussian War, a different kind of Nationalism exerted itself, evidenced by the efforts of the Société Nationale. This Nationalism was a result of a sociological approach to composition. The artist recognized in himself a microcosm of the people and thus looked within for his inspiration. It is this kind of Nationalism that we will refer to as 'stylistic.'

French 'stylistic' Nationalism is well exemplified by the intimate and subtle music of Gabriel Fauré. Fauré's 'stylistic' manner of composition is not derived from a folk tradition but rather, from an intellectual attitude dominated by concern for form, technique, polish, detail, balance and clarity. Thus, an environment of

\[31\text{The Société Nationale sought to revitalize "Ars gallica" by emphasizing the acceptance of French composers through concert performances. These performances provided a foundation for the development of a French "stylistic" Nationalism.}\]

\[32\text{Although French composers seldom turned to their folk tradition for a compositional approach, they frequently turned to exoticism (Félicien David's Le Désert or Saint-Saëns' Samson and Delilah) or to Spanish rhythm and melody (Bizet's Carmen, Chabrier's España, or Debussy's Iberia).}\]
refined thinking, of subtlety in approach and of clarity in technique are the bases of Fauré's 'stylistic' Nationalism.

...the "Frenchness" of his music has its roots in the whole tradition of French culture in its widest sense rather than in any particular manifestation of that culture as expressed in a type of melody or rhythm peculiar to the French people.33

We should not presume, however, that 'stylistic' Nationalism was untouched by other artistic movements or foreign influences; quite the contrary. But the typical intimacy of French musical style prevailed. Nowhere is this more evident than in the creative work of Gabriel Fauré.

PURPOSE AND PROCEDURE

Aaron Copland refers to Fauré as a "neglected master."

34 His lack of popularity is due possibly to the subtleties of his music; he was never concerned with ease of performance and consistently eschewed surface effect. Fauré is basically known to the public by a handful of works. "His idiom... yields its full flavor only with familiarity, and it is so subtle and reticent an idiom that it is likely to repel those who have not a certain measure of general cultivation."35

33Rollo Myers, Modern French Music, 9.

34See Aaron Copland, "Gabriel Fauré: A Neglected Master," The Musical Quarterly, X (October, 1924), 573-586.

"General cultivation" is acquired through analysis of the composer's works. Fauré's compositions demand further exploration not only because they are deserving of wider performance acclaim, but also because they have great artistic value.

The goal of this study, then, is to familiarize the performer with the artistic worth of Fauré's piano music. Since detailed studies of Fauré's chamber music and songs are already available, as are a number of excellent biographies, this study is limited to the music for solo piano, specifically, the Thirteen Barcarolles and the

36 Thirteen Barcarolles, thirteen Nocturnes, six Impromptus, nine Preludes, four Valses-Caprices, three Romances sans Paroles, Pièces Breve, a Mazurka, a Thème et Variations, a Ballade, a Fantasie and the Dolly Suite.

37 Max Favre, Gabriel Fauré's Kamermusik, (Zürich: Max Niehans Verlag, 1949).


Thirteen Nocturnes. They represent the most definitive aspects of Fauré's keyboard style. Though articles and sections of books have been devoted to the piano music, no detailed analyses exist. 40

Chapter I is a summary of Fauré's life. Chapter II - The Barcarolles and Chapter III - The Nocturnes are harmonic analyses. Chapter IV deals with the elements of Fauré's keyboard style. Chapter V is a summary of his style. Appendix A - The Barcarolles, and Appendix B - The Nocturnes, present the examples of the harmonic analysis. Appendix C presents the examples of the use of the piano. Appendix D displays the analysis of form in each barcarolle and nocturne. Appendix E contains photos of Gabriel Fauré's study.

39 (Cont'd)

Vladimir Jankélévitch, Le Nocturne, Fauré; Chopin et la nuit; Satie et la matin (Paris: Éditions Albin Michel, 1957).
a listing of his piano manuscript locations, a listing of some of his personal items, and one of the letters of correspondence from Mademoiselle Nadia Boulanger, which is a response to a list of questions sent to her.
CHAPTER I

FAURÉ'S LIFE

Gabriel Fauré was born in Pamiers, Ariège, on the twelfth of May 1845, the son of a schoolmaster. When he first indicated a proclivity for music is not recorded; however he is known to have played and improvised on the village harmonium when he was eight. Impressed by young Fauré's talents, local citizens were able to persuade his father to allow the boy to study music. In 1854, Louis Niedermeyer, during a visit to Foix, was also impressed and accepted young Fauré as a pupil. From 1855 to 1865 Fauré studied at the Ecole Niedermeyer in Paris. This was an extremely fortunate situation. It afforded Fauré a sound general education and a thorough musical training—far more liberal than offered at the Conservatoire. This statement is supported by Fauré's own words: "One of the main features in the organization of the school was the fact that the boarders were taught the humanities side by side with music . . . I, for one, did not fail to become deeply conscious of these benefits."

The arrival of Saint-Saëns as a member of the Niedermeyer staff in 1860 initiated a close friendship between
Saint-Saëns and the fifteen year old Fauré. Being much influenced by Liszt and Wagner at the time, Saint-Saëns was able to open new musical horizons to the boy in addition to improving his talents as a pianist. It is worthwhile to note here that Saint-Saëns had also as profound an insight into Bach as his very different musical nature would allow. This insight was passed on to his student and was manifested in his works by a meticulous approach to clarity of line.

By 1863, at the age of eighteen, Fauré composed his first piano work, *Trios Romances sans parolés*. (This work was not published until 1883).

The year following his last at the Niedermeyer school, Fauré was appointed organist at the church of Saint-Sauveur at Rennes in Brittany. He remained there for four years, from January 1866 until early in 1870. This period of Fauré's life must have been relatively unprofitable to him as an artist except for one occasion when Marie Miolan-Carvalho visited Rennes and at her concert sang his song *Le Papillon et la fleur* to his accompaniment.

In March of 1870, Faure was again in Paris as organist at the church of Notre-Dame-de-Clignancourt. After a year's interruption due to the Franco-Prussian War, he was again in Paris; this time as organist at the church of Saint Honoré d'Eylau. Fauré soon gained admittance to two of the great Paris churches by becoming Widor's assistant at Saint-Sulpice and occasionally deputizing for Saint-Saëns at La Madeleine.
In 1872, he returned to the Niedermeyer school as a member of the teaching staff.1 (His first student was Messager.)

In 1873 Fauré fell in love with Marianne Viardot, daughter of the famous singer, Pauline Viardot-Garcia. However, since Fauré's position in the musical and social world was considered inferior by his beloved's mother, it was 1877 before Fauré, by then assistant organist and choirmaster at La Madeleine, finally became engaged to Marianne. The engagement was soon terminated by Marianne, much to Fauré's distress. In 1883, at age 38, Fauré married Marie Fremiet, a daughter of the sculptor Emmanuel Fremiet.

Fauré visited Germany in 1878 where he heard the first two works of Wagner's tetralogy at Cologne, and again in 1879, when he had his first experience of the whole 'Ring' cycle at Munich. Though he was deeply impressed he did not come under Wagner's influence. It was here in Germany that his A major violin Sonata, Op. 13, was published on condition that he should expect neither a fee nor royalties. The same terms were imposed on him in his own country later when he finally succeeded in having his two pianoforte Quartets published.

1 This position was apparently a beneficial one since, according to Orrey, teaching at the Niedermeyer school was in advance of the times for here special attention was given to the study of the Ecclesiastical Modes which had been buried by the musical developments of the 18th and 19th centuries.
Fauré produced the Symphony in d minor in 1885, which was performed by the Colonne Orchestra on March 15 of that year. It did not induce Fauré to develop into an orchestral composer. Though the parts are available it was not published for Fauré did not think it worthy. He used the orchestra for his dramatic and some of his choral works, as well as his two piano concertos, but no important purely orchestral work of his exists. In fact it appears that Fauré was extensively helped by colleagues or pupils in the scoring of almost all his large orchestral works. (He, of course, scored his own chamber works.) An example of this is given in a quote of Fauré himself: "I should like Roger Ducasse to be asked to write in the tempo marks. He is very familiar with my music and will know better than anyone what I want. This done, I desire that the Quartet shall not be published and played until it has been tried out before the little group of friends who have always been the first to hear my works: Dukas, Poujaud, Lalo, Bellaigue, Lallemand, etc. . . . I have confidence in their judgment and it is to them that I confide the task of deciding whether the Quartet should be published or destroyed."

By the year 1890, when Fauré was forty-five, his publications reached op. 59; however, he still had difficulty making the sort of living his creative ability should have brought to him. Public appreciation was indeed slow to come,
but official recognition finally was granted in 1892 when he was appointed inspector of music of the state-aided conservatories succeeding Guiraud. Also, in 1896 he became chief organist at La Madeleine and professor of composition at the Conservatoire. His students have remarked the nature and quality of Fauré's teaching. For example, Florent Schmitt had this to say about his professor: "I had the honor of being one of his pupils... it was given to me to know his unfailing benevolence, which never failed to help us in various ways, at times with precious and lucid advice, at others with the support of his radiant prestige."

Norman Demuth adds the following opinion of Fauré: "A teacher with a pronounced individuality of style must necessarily plant the seeds of that style in his pupils... The greatest teachers in France have been Franck, Massenet and Fauré. The first of these cultivated in his pupils a sense of form and sincerity. The second specialized in opera. The third has the name of many of the greatest of France's composers to his credit." Also, "... he did write in a way unique to France alone. In this direction he showed the

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2The following is a complete list of his students:
Louis Aubert, Nadia Boulanger, Mademoiselle J. Boulay, Madame Campagna, E. Cools, Defosse, Roger, Ducasse, G. Enesco, H. Estienne, G. Grovelz, H. Febrier, Madame J. Herscher, Charles Koechlin, P. Ladmirault, R. Laparra, LeBoucher, E. Malherbe, L. Masson, Piére Maurice, Mazellier, Meunier, J. Morpain, M. Ravel, Florent Schmitt, E. Trémisot, E. Vuillermoz. Messenger was a student at the Neidermeyer School and Francois Berthet was a private student.
path along which French composers should travel if they wished to be 'national' and liberated their thoughts from the Teutonised outlook of Saint-Saëns and the influence of Wagner... Fauré's importance, therefore, lies in the fact that he formulated a French way of thinking and this he instilled in his pupils by example rather than precept."

Fauré carried into his teaching the national ideals which so characterised his composition. He would never allow his pupils to base their work on Bach and Beethoven. He urged a study of these masters, but always with a view to a critical estimate of their limitations as well as their creative genius, rather than too idolatrous imitation. He sought to find and fertilize seeds of new thoughts and originality.

In 1898 Fauré visited London for the production of an English version of Maeterlinck's *Pelléas et Mélisande* for which he had been invited to write incidental music. (This was scored by his pupil Charles Koechlin.) Also, at the end of the century came his first large-scale musical stage work, *Prométhée*, which was performed in 1900. In 1903, he was invited by the editor of 'Le Figaro' to contribute musical criticism. By this time Fauré realized he was becoming deaf. His recorded feelings concerning his health during this period are well summarized by this quote: "I am doing my level best to improve my health, hoping that thereby my ears will get..."
better. And all the time, I realize how much music escapes me, which causes me ever greater sorrow . . . I am crushed by this misfortune."

In 1905, Fauré became director of the Conservatoire. Although he was an advocate of a knowledge of traditional styles, he had no use for dogmatism. As pointed out by Chanler, "Inviting such storm-centers as Claude Debussy to sit on the Board of Advisors, he began at once to make life unbearable for all those professors who assured him that 'the main function of a conservatorie as its name implies, is to conserve tradition.'"

Fauré's opera Pénélope was produced in 1913. However, even after near total deafness intervened, Fauré continued to compose. His later works include the song cycles La Chanson d'Éve, Le Jardin clos, Mirages and L'Horizon Chimérique, the second violin and first cello Sonatas, the Fantaisie for piano and orchestra and the last piano nocturnes and barcarolles.

By 1920, Fauré's hearing had degenerated to such a state that he was obliged to resign his directorship of the Conservatoire. According to Landomy, in spite of his resignation and age, Fauré's temper remained even. At nearly eighty, he left his door open to all and received friends and importunate intruders alike.

Fauré's last four years, though spent in poor health and deafness, were productive. His last work was the
String Quartet, Op. 121, (1923-24). By the summer of 1924 he was very ill. In his last moments Fauré said to his two sons: "When I am no more, you will hear it said of my work: 'after all, it didn't amount to much!' People will forget it, perhaps . . . but you must not be troubled or distressed. That is fate; it happened to Saint-Saëns and to others. There is always a moment of forgetting . . . all that is of no importance. I have done what I could . . . so judge me, my God!"

It was in Paris, when Fauré was in his eightieth year, that death came. Fauré's life offers little scope for the 'romantic' biographer; however, his integrity, ability as a teacher, his culture and his idealism as a composer, eminently qualify him as a leader of the rising generation.
CHAPTER II
BARCAROLLES

Discretion, reticence, restraint--these are the qualities most often pointed out in Fauré's music. These qualities produce a striking individuality. This originality lies mainly in three factors--harmony, melody and texture; much less in rhythm and little in form. His harmonic style is not a matter of the invention of new and disconcerting chords, for there is little that cannot be explained as an expansion of common practice. What is new, frequently strange and always personal, lies in his progressions and tonal shifts. The leading-note of a dominant-seventh almost always resolves unconventionally except at cadence points. His melodic invention is no less original. His long, sinuous and supple phrases have a peculiar shape as his harmony has a flavor. Fauré's texture, particularly in piano works, is very often a matter of arpeggios or broken figures derived through manipulation of motivic fragments. This figuration is part of a fluid counterpoint which gives motion to the music, and unifies the harmonic elements in the meticulous French manner (exemplified in

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the works of his teacher, Saint-Saëns) without a superfluous note.

Although the barcarolle-style was popular in the early 19th century (e.g. Schubert's song "Auf dem Wassen zu singin," or in operatic settings such as Offenbach's Tales of Hoffmann, Auber's Fra Diavolo), there were only a few examples in the piano literature. But the thirteen barcarolles of Fauré notably increased this literature.

Fauré did not visit Venice until 1890. Nevertheless he captured the picturesque associations of the Venetian gondolieri in his thirteen barcarolles. They were published between 1883 and 1921.

EARLY PERIOD

BARCAROLLE NO.1 in a, Op 26 (1883)

Barcarolle No.1 is well-known among pianists. Three graceful, introspective themes are enhanced by a skillfully written rather light texture.

1 Chopin wrote one Barcarolle, Op.60. Examples are also found in Mendelssohn's Songs without Words--Op.19,#6; Op.30, #6; Op.62,#5.

2 There is a strong possibility that the 1883 publications of the first Barcarolle, the first Valse-Caprice, the Mazurka, the first three Impromptus, and the first Nocturnes were composed before the Ballade, Op.19. (1881 Publication) The Ballade has a more advanced harmonic vocabulary than do
BARCAROLLE NO. 2 in G, Op. 41 (1885)

Barcarolle No. 2 opens and closes with a joyous light-hearted theme. The middle themes are given increased rhythmic activity displaying some quite brilliant pianistic writing. The weaving of the melodic line within the ornamentation produces technically difficult passages—the problem is to keep the melody from being overcome by the ornamentation. If the melodic line is properly emphasized, the embellishing harmonies take on vibrant color. If, on the other hand, the melodic line becomes buried in the ornamentation, the result is often considered to be the fault of the composer: "...the ornamentation seems to weigh it down without enriching it, and almost to impede the blossoming of a melodic phrase which recalls the curves of his earlier manner." 3

BARCAROLLE NO. 3 in G♭, Op. 42 (1885)

Barcarolle No. 3 is almost entirely devoted to subtly oscillating modality which continually modifies the face of these later-dated publications. Therefore, these later-dated publications were probably written before the Ballade. The date of the Ballade has been established as 1879. The evidence comes from the mention of its completion in a letter to Mademoiselle Clerc, (dated September 17, 1879). Therefore, the above-mentioned piano works were probably written in the mid-1870's.

the melody. The use of arpeggios facilitates this oscillating modality or modal-tonal mixture for it contains passages of natural minor alternating with major. The pianist Alfred Cortot, an ardent admirer of Fauré's art, has described the technical excellence of the writing and a strong feeling of introspection in this barcarolle.

**BARCAROLLE No.4 in A♭, Op.44 (1886)**

This barcarolle is the shortest in length of all the barcarolles in the early and middle periods, and its appeal is more direct. The writing recalls Fauré's songs written during the same period. The pianistic manner shows the Chopin influence demonstrated by the alteration of binary and ternary rhythm which creates a delicate syncopation. In general, Barcarolle No.4 shows a more extensive use of keys further removed from the tonic. These are achieved through constant harmonic-melodic fluctuation.

**MIDDLE PERIOD**

**BARCAROLLE No.5 in F♯, Op.66 (1895)**

With its interesting rhythmic and harmonic features, this barcarolle is the most elaborate of the series. This piece is dedicated to d'Indy's wife. The work as a whole has considerable emotional significance. Instead of the one-beat
per triplet (occasionally varied by three beats across a $\frac{6}{8}$ bar or the insertion of an extra beat making a $\frac{9}{8}$ bar) of the earlier barcarolles, this barcarolle is cast in an elaborate time division of $\frac{9}{8}$ (with an occasional $\frac{6}{8}$ bar), involving a melody that threads its way through an intricate pattern of sub-divided beats. These complexities mark the beginning of Fauré's middle period. One can immediately sense a difference in style: Though still including lyrical melody and fluid accompaniment, there is an evident sophistication and suavity--even a certain containment in the lyricism. And as already mentioned, the rhythmic subtleties are more complex.

**BARCAROLLE NO.6 in E♭, Op.70 (1896)**

This barcarolle is more moderate in its emotional range. It communicates an air of optimism and seems more forthright in manner than one usually finds in Fauré's music.

**LATE PERIOD**

**BARCAROLLE NO.7 in D, Op.90 (1906)**

At the point in Fauré's career when this barcarolle was written, he was entering a new and final phase of his artistic development. The growing seriousness and austerity of his music has been attributed to the affliction that was
steadily gaining in severity. Like Beethoven and Smetana, he suffered the encroachment of deafness. Whatever part this malady may have played, Fauré's expression from this time was more inclined towards a bareness of texture, greater clarity and independence of part-writing instead of the harmonic fullness generally found in his earlier work. These tendencies were foreshadowed in the seventh barcarolle and in the works that were to follow. The highly personal subject of this barcarolle, marked by a deep and disturbed sadness, places this opus among the most profound of this sensitive composer.

**BARCAROLLE NO.8 in D♭, Op. 96 (1908)**

This barcarolle is again sparse in texture, typical of Fauré's late style. It contains several examples of sequences, the augmented triad, and acciacaturas (the dissonance is struck simultaneously with a note of the harmony).


This barcarolle displays less of the chromatic manner of his earlier writing. The writing here is in fact mainly diatonic. Regarding form, this barcarolle is written in a single movement and evolves from a single theme. It develops its original phrase within the first five degrees of the minor scale into quietly expanding passages.
BARCAROLLE NO.10 in a, Op.104,#2 (1913)

This piece is short and of simple character, with a somewhat grave and yet ethereal quality. It is, perhaps, the loveliest of them all. In it, an excellent example of Fauré's use of melodic materials is found. Through a long sequence and a melodic figure development, Fauré returns twice to the theme from section A. The unification of melody and harmony produces distinctive harmonic successions which save the long sequences from becoming monotonous.

BARCAROLLE NO.11 in g, Op.105,#1 (1914)

This barcarolle solidifies Fauré's late style and exemplifies the austere somewhat ascetic manner. This piece makes frequent use of sequential patterns constructed on theme fragments--more so than in any previous barcarolle. The internal organization of phrase structure is more tightly controlled. The manipulation of materials shows a greater sophistication than before. Also, rhythmic concepts become more sophisticated. The melody is often $\frac{3}{4}$ rather than the conventional barcarolle rhythmic basis of $\frac{6}{8}$.

BARCAROLLE NO.12 in E\textsuperscript{b}, Op.105,§2 (1916)

Dedicated to Louis Diémer, the eminent French pianist and teacher, the Barcarolle No.12 is in direct contrast to
the Barcarolle No.11 in mood. The texture is sparse, but the compositional style is very complex.

BARCAROLLE NO.13 in C, Op.116 (1921)

In this barcarolle, Faure seems to look forward to the refined simplicity of the neo-classic idiom which is opposed to the warmth and fullness of romantic harmony.

HARMONIC ANALYSIS

The harmonic analysis is divided into eleven categories. Each category represents a device which is consistently employed by Faure. The eleven categories are:

I. ALTERED CHORDS; II. COMMON CADENCES; III. PROGRESSIONS; IV. ARPEGGIATED HARMONY; V. TONAL SHIFTS (Modulations); VI. TRANSITIONAL PASSAGE WORK; VII. MELODIC-HARMONIC BALANCE; VIII. ENHARMONIC TECHNIQUE; IX. SUSPENDED HARMONY; X. HARMONIC EMBELLISHMENT; XI. TONAL-MODAL MIXTURES.

The examples are numbered by title--B for Barcarolle and N for Nocturne, by category--I through XI, and by example number within the category--1 through ___. Ex.B.IV,3 refers to the category IV--Arpeggiated Harmony, example 3 of a Barcarolle. Each Barcarolle and Nocturne is numbered in the upper right-hand corner of each example (No. #9), and each measure is numbered.
Regarding analysis—chords which can only be remotely explained in the context of the key are spelled and placed in parenthesis without a Roman Numeral analysis.

F#: I-(C7)-V7-I.

I. ALTERED CHORDS. (Ex.B.I,1-12)

Chord alterations provide an enlarged harmonic vocabulary. Chords on the third and sixth scale-degrees are most frequently altered while chords on the first, fifth and seventh degrees are less frequently altered. Usually, the third and sixth scale degrees are altered to produce secondary dominants or, on occasion, are actual dominants. The alterations are often the result of borrowings from related or parallel modes, (see category XI--Tonal-Modal Mixtures in which the majority of such examples are presented).

II. COMMON CADENCES. (Ex.B.II,1-25)

DOMINANT FUNCTION V-I. (Ex.B.II,1-10)

This cadence is evident throughout Fauré's output. Several critics have emphasized that this cadence becomes less frequent as Fauré's style matures. This is a misleading statement. Although Fauré less frequently states a tonic in his later works and although the dominant is frequently
camouflaged by suspensions, the dominant-tonic cadence is consistently used for internal as well as concluding cadences.

DOMINANT FUNCTION iii-I. (Ex.B.II,11-15)

This cadence is employed as a substitute for V. It does not appear as frequently as the V-I Cadence mainly because III usually functions as an altered chord. This cadence is not used in his first barcarolle or in the Middle Period barcarolles.

PLAGAL FUNCTION IV-I; ii-I; vi-I; VII-i. (Ex.B.II, 16-25)

The plagal cadence appears as often as the dominant cadence, but a preference for it is not clearly indicated. In fact, the plagal cadence rarely occurs in the last two Barcarolles, being subordinated to the dominant cadence.

III. PROGRESSIONS. (Ex.B.III,1-60)

Fauré's chordal progressions are stylistically important. The examples present progressions which are frequently used by Fauré. These progressions are the keys to Fauré's originality. It is to be understood that the progressions more common in traditional practice (progressions by fourth) are also part of Fauré's harmonic vocabulary.

DOWN A MAJOR SECOND. (Ex.B.III,1-12)

DOWN A MINOR SECOND. (Ex.B.III,13-20)
IV. **Arpeggiated Harmony.** (Ex.B.IV,1-9)

In the early and middle periods, Fauré frequently writes arpeggios which are shared between the hands. This arpeggiation unfolds harmonic successions in a subtle but effective manner and aids the smoothness of chord alterations. In the early barcarolles, (#1-#4) the arpeggiated harmonies are rather conventional. The melodic line usually outlines the arpeggiated harmony—but presented in Fauré's subtle manner in which various non-chordal devices cover the harmonic outline of the melody. The arpeggiated harmony is especially useful in providing the continuously undulating rhythm typical of the barcarolle style.

The Barcarolles of the middle period (#5-#6) and #7-#9 of the late period, use this device most effectively and provide smooth connections between his exceptional harmonic progressions. The use of this device is less frequent after Barcarolle No. 9 and also in the Nocturnes after No. 10. This less frequent use is the result of the development of independence of line. However, the device never completely disappears from Fauré's style.
V. TONAL SHIFTS. (Ex.B.V, 1-9)

The term modulation is often inappropriate, for, in many cases where the original tonality has been obscured, no specific new tonality is asserted. The brief moments of repose that occur in successive tonal shifts are difficult to hear as part of a new key. The tonal shift (or harmonic sliding technique) is most apparent in Fauré's late period. The author does not mean to imply that Fauré does not modulate from one tonal center to another. The examples present varying degrees of modulatory finality.

Ex.B.V, 1 is an excellent example of a tonal shift. N.19-20 can be explained in the IV key (vi in $c^b-v^4_2$). But in m.21 the VI of $b$ is raised and employed as I in $G$. The successive tonal centers are then $c^b$ and $G^h$.

Ex.B.V, 7 demonstrates chordal root movement by step. The enharmonic spelling of the altered VI in m.10 facilitates a chordal progression to $E$. Here, the harmonic sliding of m.7-10 momentarily stops as Fauré presents the theme from the first section a minor-second higher.

VI. TRANSITIONAL PASSAGE WORK. (Ex.B.VI, 1-6)

Fauré's transitions characteristically employ a tonal ambivalence. For instance, in Ex.B.VI, 1, the transition
appears to be moving towards either C or a. The resolution
to an E7 implies a, but a is not asserted until m.93. In
Ex.4 of Barc.4,m.31-33, the E6 followed by the descending
E-major scale, was properly preceded by its V2, but the
contrary motion of the lines and the harmonic instability of
the previous passage implies a transition. Nevertheless, a
momentary E-center is established but suddenly denied by I6
in Ab. In retrospect, the E-chord is heard as VI in Ab.

VII. MELODIC-HARMONIC UNITY.(Ex.B.VII,1-9).

The 'melodic-harmonic' unity (d'Indy's term) is basic
to Fauré's style. There is an exquisite balance between har-
monic and melodic properties to the extent that it is often
difficult to separate them. For instance, melodic suspen-
sions or harmonic embellishments are often given sufficient
temporal weight to make it difficult to distinguish their
melodic or harmonic functions.

The right-hand harmonic arpeggiation shown in Ex.B.VII,1
includes an echo of the left-hand melodic line. This melodic
device is often used in Fauré's early and middle period
works. The Eb-aug.-triad is produced through melodic means.
At the same time, its movement to a D-aug.-triad is func-
tional for g-b-eb is an enharmonically spelled tonic moving
to the V-aug.-triad. What seems to be a series of melodically
determined harmonies is balanced by clearly-written functional harmony: IV-I-V. As his melodic technique develops, the style becomes more fluid producing successions in which the melodic-harmonic ideas are almost inseparable.

Ex.B.VII.2 clearly presents another example of melodic-harmonic unity. This passage can be explained contrapuntally and harmonically. M.56-59 outlines the D7 chord in the bass on the first beat of each measure. In m.60-62, a dominant pedal-tone is used. In m.63-65, a descending semi-chromatic scale ends on G in m.66. But when each individual harmony is analyzed a unique chordal success results. The melodic line is embellished chordally and the contrapuntal bass line is embellished by left-hand chordal arpeggiation. Thus, the harmonies are melodically determined, but, at the same time, harmonic continuity incorporates melody.

In the following examples, B.VII.3 and B.VII.4, tight melodic-harmonic unity is presented. The conjunct melodic movement is emphasized differently in its second appearance. The note C is a passing-tone in m.1 to a chord-tone-C♯ in m.2, while the note-C is a chord-tone in m.21 and the note-C♯ is a passing-tone in m.22. Thus, melodic emphasis is delicately blended with harmonic movement.

In Ex.B.VII.6 the triadic harmonies are becoming less apparent as melodic independence increases. It is interesting to notice that as there is an increase of melodic independence there is a decrease in the use of chromaticism.
Ex. B.VII,7 demonstrates the priority of melodic movement over harmonic movement. The melodic movement of the first eight measures, written in four-part harmony, is expressed almost completely in octaves.

Ex. B.VII,8 demonstrates the melodic-harmonic balance. Due to the melodic-harmonic fusion, the material is more difficult to explain in terms of traditional harmonic analysis. An F-natural-C-natural-E♭-G♭-B♭ harmony in m.12 may be rationalized as a half eliminated seventh-chord on C with an added fifth below (Rameau's 'supposed root'), but it doesn't sound that way. The left-hand sounds simply as a chord constructed in fifths over which is placed an e♭ minor triad. Whether the listener hears this succession as a melodic or as a harmonic entity is open to discussion. What is important is that melodic-harmonic 'unity' has reached its peak. Notice also the G♯-G 'clash' at the end of the measure. This melodic-harmonic clash, employed at length in the tenth barcarolle, becomes even more insistent in the eleventh barcarolle. Thus, within one measure, we find fusion and dissonance.

In Ex.B.VII,9 an interesting cadence is employed. The progression in m.91 can be analyzed as ii-I; because of the melodic lines the last half of the measure sounds as an E-F-G triad.
VIII. ENHARMONIC TECHNIQUE. (Ex.B.VIII,1-6)

Enharmonic spellings provide smooth chromatic movements and often produce tonal shifts. They are characteristic of Fauré’s style. In the analysis, one puzzling use of this technique appears—Ex.BVIII, 5a and 5b. In measure 50, the enharmonic spelling of the lowered III is inexplicable. An ascending melodic-line is not always written with sharps—thus ruling out that possibility. Possibly, Fauré is thinking of the chord as a raised II. Whatever the reason, m.54 displays the altered III spelled in the context of the key.

IX. SUSPENDED HARMONY. (Ex.B.IX,1-3)

Any note in the texture is liable to become a suspension almost as soon as it appears. A suspended harmony is often resolved into another suspended harmony. Sometimes, resolution occurs in a different voice than the one in which the suspension appears.

In Ex.B.IX,2 Fauré’s individual use of suspension is displayed. The tonic is raised chromatically creating a vii-dim.7. In the resolution to ii, every note of the preceding diminished seventh is employed as a suspension or an appoggiatura.
X. ENHARMONIC EMBELLISHMENT. (Ex.B.X,1-6)

Harmonic embellishments reach maturity in Fauré's middle period. These embellishments are harmonic-chromatic colorations and sometimes produce polychordal textures.

XI. TONAL-MODAL MIXTURES. (Ex.B.XI,1-17)

Tonal-modal mixtures do occur but not as frequently as one is led to believe. Often, the appearance of the raised fourth in both major and minor tonalities⁴ is explained as a borrowing from the Lydian mode when, in fact, the note has a leading tone (or secondary dominant) function.

It is true that Fauré makes frequent use of plagal functions and use of the neapolitan form (borrowing from the Phrygian mode) but it is also true that most of Fauré's Piano works reveal a complete control over the expanded major-minor harmonic vocabulary which is welded to independence of line. Most of Fauré's chromatic notes can be explained in the major-minor system and point clearly to his major-minor preference. The examples cited point to the clearest indications of modal-tonal inflections, but most often these inflections are

⁴If in a, a note -D♯ appears it cannot be a borrowed note from the Lydian mode on a because the notes C♯, F♯ and G♯ are also required.
more easily understood as major-minor borrowings (since they occur in harmonic structures) rather than to trace them to the pure modal scales which are essentially melodic constructions.

In my Parisian interviews, much was made of tonal-modal mixtures. On several occasions, the statement was made that tonal-modal mixtures are an important aspect of Fauré's style. The basis for such statements may be knowledge of Fauré's early training in the modes at the Niedermeyer School. Appearances in the music are less frequent than has been claimed. Although the tonal-modal mixtures are important in Fauré's style, over-emphasis of this technique is not easily supported by the music.
CHAPTER III

NOCTURNES

The nocturne-style is characterized by a melancholic mode with an expressive melody over a broken-chord accompaniment. The first noctures for piano were written by John Field (1782-1837) and the scope in the form was subsequently expanded in the nocturnes of Chopin and Fauré.

EARLY PERIOD

NOCTURNE No. 1 in e⁰, Op.33, #1 (1875)

Fauré's thirteen nocturnes incorporate his most deeply-felt utterances. Even in the first nocturne the sorrow and poignancy are unmistakable and the maturity of the musical expression is striking for this early period of the composer's development. This nocturne recalls the mood of Chopin's Prelude in e⁰ minor. The middle section contains an interesting pianistic device, a melody with accompaniment in the right-hand, while the left-hand repeats the melody an octave higher. There is already present a melodic line pivoting about the dominant note of the scale, a harmonic scheme in which the harmony no sooner establishes one key than it resolves in another; and the attendant countermelody.
proceeding by suspensions increases the harmonic interest by the very independence of its movement against the rhythm of the principal theme.

NOCTURNE NO. 2 in B, Op. 33, #2 (1883)

This nocturne combines some dramatic moments with an overall effect of expressive sadness. The calm simplicity of the opening bars (marked 'Andantino') give little forecast of the changing moods that are characteristic of this piece; for example, an unexpected allegro with rapid sixteenth-notes distributed in both hands follows the Andantino. Harmonically, the progressions are seldom out of the ordinary, but the tendency to avoid the perfect cadence is present. Also, two stylistic mannerisms emerge in this early work. One consists of establishing echo-effects between the melody and its accompaniment. The other consists of using the interval of the second of ten simultaneously functioning as a suspension or anticipation.

NOCTURNE NO. 3 in A♭, Op. 33, #3 (1883)

In this nocturne, the opening bars proclaim a mood similar to that of the second nocturne. There is, however, a more sustained feeling of tenderness, a truer interpretation of the original scheme and purpose of the nocturne form—of music written to portray the charm and magic of the
twilight and the soft pervading atmosphere of night. Rhythmically, there is a constant alternation between binary and ternary movement enhanced by syncopated chords.

**NOCTURNE NO.4 in E♭, Op.36 (1884)**

This is one of the more frequently performed and therefore better known of Fauré's works for the piano. It demonstrates his close interweaving of harmony and melody and incorporates a continuously-moving accompaniment with extensive use of suspensions and appoggiaturas. Its middle section, in E♭ minor rising to a climax and subsiding on III (G♭) follows a similar pattern in the Ballade, Op.19. (Compare m.56-59 in the Nocturne with m.41-46 in the Ballade.) The return to the opening mood is achieved with the utmost artistry and effectiveness, as is usual in Fauré's compositions in ternary form.

**NOCTURNE NO.5 in B♭, Op.37 (1884)**

This work is mature in the organic unity of its structure and in its power of thematic development. The form is one greatly favored by the composer: a first section of relative calm in which phrases six measures long, followed by phrases five measures long are used for the first time in a Fauré nocturne, before submitting once again to the classical phrase divisions; a middle section of great
contrast (allegro in $\frac{6}{8}$) quite agitated and fiery which establishes a disturbed yet exuberant feeling; a recapitulation of the opening section. Suckling points out that this approach is the "... exact converse of the ternary form more often found in Schumann and many of the Russians with whom the intermezzo section is usually the calmer."

**MIDDLE PERIOD**

**NOCTURNE NO. 6 in D♭, Op. 63 (1894)**

This piece is regarded by many as the finest of all the Fauré nocturnes, and is cited as an exceptionally fine example of solo literature for piano. Alfred Cortot wrote:

"Few works in the piano literature can be found to compare with this ... The emotion in this Nocturne goes far beyond personal sentiments to arrive at a universality which is the mark of a masterpiece." To my mind, it is the most brilliantly powerful yet most beautifully delicate of the entire collection.

This work appears in Fauré's middle period. A few statements are in order about this favorite work. The theme from section A unfolds with a lyrical majesty—warm and

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glowing and at the same time sad and tender. The time signature—$rac{3}{2}$—introduces elaborate time divisions showing intricate patterns of closely sub-divided beats. Complex rhythmic patterns are typical of Fauré's middle period. In section B the movement is more animated and is enhanced by syncopated rhythms and unique chordal successions which are becoming more characteristic of Fauré's style. In section C, fluidly-moving arpeggios are heard below a melody. The three themes are heard once again by a complicated means of episodes within episodes. Emerging from a beautiful silence is heard the theme from A. This is followed by a codetta which expertly and subtly captures the varying moods of the nocturne.

**NOCTURNE NO. 7 in C♯-D♭, Op. 74 (1897)**

In many ways this nocturne recalls the inner spirit of its great predecessor—NO.6, and the opening bars certainly convey the same deep and inner feeling of reflection. But in the sixth, there is often a free melodic arabesque feeling while in the seventh intricately precise rhythmic movement produces a more severe beauty. (The time signature is $\frac{18}{8}$.) The middle section of the piece shows both contemplative serenity and restless animation. As is often the

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3 One can see the influence here upon his pupil Ravel—in Ravel's piano writing one constantly finds such sounds of fluid and vaporous arpeggios, out of and over which there appears a melody.
case in Fauré's nocturne style, there is the gradual dissipation of the twilight mood, as in a disturbing dream, and the work ends in a return to the gentle tranquility of night. An interesting departure found in this work, is Fauré's attempt to hide key-centers at the beginning of sections. In fact, this is the first nocturne that does not begin on the tonic. (See also #9, #12) For example: m.1 opens on a vi6 in c♯; the beginning of section B sounds in a before modulating to D; m.19, the return to section A, initially sounds in A with a c♯ key signature; the beginning of section C, m.39 in F♯, begins with a three measure introduction (two measures of a c♯7-chord to a c♯dim₃-minor₇-chord) then springs to a C♯7-chord in m.42 and resolves on the tonic in m.43; etc.

**NOCTURNE NO.8 in D♯, Op.84,#8 (ca.1902)**

This nocturne is also found in a collection of eight Pièces brèves. Sixteenth-note arpeggiation surround the melody and run the entire length and breadth of the keyboard. The tritone progression and the repetition (parallelism) of a motive at a different tonal level are used extensively in this nocturne.
LATE PERIOD

NOCTURNE NO. 9 in b-B, Op. 97 (1908)

Dedicated to the eminent pianist Alfred Cortot, this nocturne is placed in Fauré's late style. It is extremely complicated harmonically but stripped of all the specifically pianistic graces of the earlier piano works: and the listener, though aware of that restless atmosphere always inseparable from strongly chromatic harmony, is probably not aware of the advanced harmonic slipping because of the ease of manner with which the music flows. This piece shows the greatest concentration thus far in the nocturnes, of a solidified tension between melody and bass—melodic-harmonic balance. As the melody and bass interact, there results the unique harmonic progressions, a patent of Fauré. There is an interesting incompatibility of mood between the bass and the other melodic line. The bass remains consistently sullen while the second melody is always pleasant. The work is based on this single-unit melodic interaction, the development of which proceeds in an almost economical fashion, finally to expand in a climax of greater fullness and power in the major tonality. Also, the b-chord is heard only three times in the entire section (49 measures). The harmonies constantly slide by means of independent movement of lines. There are never more than five voices except in the section in B where a fuller texture is desired.
NOCTURNE NO.10 in e, Op.99 (1909)

This nocturne is characterized by more clearly presented harmonic progressions and by echos between the extreme parts. These echos are produced by delayed basses which give the otherwise somewhat uninteresting rhythms originality. Koechlin, a student of Fauré, refers to the piece's "... strong, yet simple and slow-moving melody that burgeons magnificently over a complex bass." The opening of this nocturne is similar in figuration and mood to the opening of Nocturne No. 9.

NOCTURNE NO.11 in f#, Op.104,#1 (1913)

The culmination of Fauré's enharmonic style is found in this nocturne. Written in memory of Noémi Lalo, daughter of Edouard, this elegy proclaims the composer's deeply-felt sorrow at the death of a young friend. Although a rare creation that is not easy to appreciate at first hearing, it reveals its own subtle beauty and significance.

NOCTURNE NO.12 in e, Op.107 (1916)

This is an 'epic poem' of intense grief and introspection. The writing is austere, and at times, the expression is bitter. In the whole of piano literature, few works have
been created that describe so well the inner struggle and resignation of the mature composer.

**NOCTURNE NO. 13 in b, Op. 119 (1922)**

This grave and noble composition is not a work for the concert hall; it is for the music room inhabited by those who have learned to appreciate the deeper and more elusive emotions portrayed by this master of rare and poignant expression in music. Especially interesting is the brilliant pianism of the middle section which is extremely difficult to perform. In spite of the rise to a powerful climax, a prevailing air of seriousness remains as momentary relief from the overwhelming sense of introspection and regret fades.

**HARMONIC ANALYSIS**

As in the barcarolles, the material derived through harmonic analysis of the nocturnes is divided into eleven categories which represent the inherent qualities of Fauré's style.

I. **ALTERED CHORDS.** (Ex.N.I, 1-6)

II. **COMMON CADENCES.** (Ex.N.II, 1-9)
   - **DOMINANT FUNCTION V-I.** (Ex.N.II, 1-3)
   - **DOMINANT FUNCTION iii-I.** (Ex.N.II, 4-6)
   - **PLAGAL FUNCTION IV-I; ii-I; vi-I; VII-i.** (Ex.N.II, 7-9)
III. PROGRESSIONS. (Ex.N.III, 1-29)

DOWN A MAJOR SECOND. (Ex.N.III, 1-6)

DOWN A MINOR SECOND. (Ex.N.III, 7-12)

UP A MINOR SECOND. (Ex.N.III, 13-18)

UP A MAJOR THIRD. (Ex.N.III, 19-25)

BY TRITONE. (Ex.N.III, 26-29)

IV. ARPEGGIATED HARMONY. (Ex.N.IV, 1-3)

V. TONAL SHIFTS. (Ex.N.V, 1-6)

In Ex. N.V, 1 there is an important chord-formation in m.36: the augmented-sixth in b. Later, the augmented-sixth will be spelled as a dominant seventh although it will rarely function as dominant but rather as an embellishing harmony (harmonization of a melodic note) or as a melodically determined harmony (harmony which results from contrapuntal movement).

In Ex.N.V, 3 there is a key change from c# to a as section B begins, followed by a modulation to D. Although there are two sharps in the key-signature, the chord progression is definitely in a beginning at m.12. m.11 is the problem. The third of the a-minor chord is missing at the beginning of m-11. The altered II7 (B7) and III7 (C#7) do not in any way strengthen but rather weaken any movement to a. In m.13-16 a modulation from a to D is accomplished.
As Fauré's style matures, melodic movement becomes more sophisticated. This, in turn, results in more frequent use of harmonic sliding so that a definite key-center is merely a reference point (a point of beginning and an ending point for a section). The material in between is often a result of melodically-determined harmonies, harmonized embellishments, very carefully worked out suspensions, anticipations, and other melodic devices.

Extensive harmonic sliding is often the result of sequential devices. These devices do not produce, nor are they the product of, modulation in the traditional sense. Rather they are the source of a wide variety of tonal levels through an unique melodic-harmonic balance. At the same time, the nocturnes of the late period demonstrate clearly defined modulations (moving from one 'established' tonality to another).

Ex.N.V,4 displays the analytical difficulties that sometimes result from what appears to be root progressions by tritone. (m.106-107--d#-dim.7-a7). The key center becomes ever more difficult to determine as one hears another tritone progression in m.107 (F7-b7). This is followed by an irregular resolution of the tritone (F-B-natural at the end of m.107) to E-G#-B with an A# passing-tone. As in m.19-23, the material appears to be more clearly in d minor than in c# minor. Another interpretation may be that the
chromatic movement of the soprano line merely receives embellishing harmonies that aren't directly related to a key center (melodically determined harmonies).

In Ex.N.V,5 there is a modulation from $f^\#$ minor to $c^\#$ minor. Notice also that the soprano note G-natural is tied to an Fx, and the tenor line moves from D$^\#$ to E. The enharmonic spelling of E (Dx) reveals the altered VII (B$^\#$-Dx-Fx). This explains the initially mysterious enharmonic alteration of the tied note.

VI. TRANSITIONAL PASSAGE WORK. (Ex.N.VI,1-5)

Ex.N.VI,1 presents Fauré's surprise transition technique. The move to $A^b$ major is unexpected although the common-chord technique is used. The $D^b$-chord at the beginning of m.62 momentarily sounds as a tonic ($A^b-D^b$ cadence). The $A^b$ major tonality does not become apparent until m.63. Even then, the listener is unsure due to the progression $V^4_3$ of IV-$$II^6_6$'. This example merely displays a tendency of the sophisticated transitions to come.

VII. MELODIC-HARMONIC UNITY. (Ex.N.VII,1-4)

Ex.N.VII, 1 shows the starting point of Fauré's excursion from the $b$ tonality, into constantly shifting harmonies. In m.17 Fauré employs the neapolitan progression to the dominant. But in m.18, the harmonic excursion begins by use
of a secondary dominant progressing by tritone root movement \((B_{65}^7-F_{42}^7)\).

Ex. N.VII, 2 presents the technique of melodically-determined harmonies. The cadence is determined by melodic-means and the apparently non-triadric harmonies—a typical result of the melodic means of Fauré's late period.

Ex.N.VII, 3 is an excellent example of the 'dual' use of melodic devices. This dual function is typical of the melodic-harmonic unity in Fauré's late style. The \(B_7\) harmony has been analyzed melodically although it may be heard harmonically as \(V_7-i_6\). In m.3 the G note in the soprano may function as a chord-tone and a cambiata. The following \(F#\) may function as part of a ii-dim. major seventh chord which is an anticipation (due to the G in the bass) of the harmony at the beginning of m.4. At the same time the \(F#\) in the soprano with its echo in the tenor (Typical Fauré device) may be heard as lower neighbors. At the beginning of m.4, the \(F#\) in the bass seems to verify the anticipation technique at the end of m.3. But the simultaneously sounding G in the soprano (half-step clash) keeps the listener in doubt. Is the \(F#\) in the bass a lower neighbor or passing-tone to an E-G-B harmony? Is the G in the soprano an upper neighbor to the \(F#\) chord-tone? The example shows a 'dual' harmonic-melodic function.

In Ex.N.VII, 4 the tonic harmony is outlined by the chordal root movement. This is a typical device.
Ex.N.VIII, 5 demonstrates enharmonic spelling which, in this case merely simplifies reading but I would have difficulty explaining why enharmonic spellings are not given in m.53. Possibly, to Fauré, the melodic line looked more cohesive with the enharmonic spellings in m.52 and without them in m.53.

IX. SUSPENDED HARMONY. (Ex.N.IX,1-3)

X. HARMONIC EMBELLISHMENT. (Ex.N.X,1-4)

Ex.N.X, 1 exhibits embellished harmonies on the first and third beats. The G♯ resolves to an A while the G-natural resolves to an F♯. It is difficult to say if either the G or G♯ functions harmonically. There is a possibility that the G-natural will be considered part of the A-C♯-E chord. As Fauré's craft matures, the interaction of melody and harmony becomes more complex and more difficult to separate.

XI. TONAL-MODAL MIXTURE. (Ex.N.XI,1-5)
CHAPTER IV

ELEMENTS OF FAURÉ'S KEYBOARD STYLE

Fauré is not a virtuoso composer either in terms of technique or in terms of sentiment. In other words, interpretation of his music is not essentially dependent upon technical display, Although a respectable technique is required, a full comprehension of his individual vocabulary is absolutely necessary for successful interpretation. For example, the melodic ornamentation must be given proper support by the bass-line. If the bass is not given any more prominence than the various notes of an arpeggio or a chord, then the harmonic-melodic balance will lose its musical effect and the compositional interpretation will be superficial.

How well did Fauré play the piano? According to Nadia Boulanger, "He performed not as a virtuoso but as a composer." (Boulanger Interview--Feb., 1973). Technically, his playing may not have been up to virtuoso standards, but it was suited to the basic requirements of his style which demands a balance between melodic and harmonic textures in an idiom intrinsically pianistic in nature. (Fauré's piano music never conveys the impression of being a reduced orchestral score.)
Fauré's piano music is not easy to interpret. It is not enough for the fingers to be trained; it is necessary for the intellect to absorb and to comprehend the musical purport of the horizontal and vertical textures and only then to proceed with the controlled interpretation.

The following description of Fauré's keyboard style divides the elements into three categories: I. Technique--Fingering; II. Rhythm--Phrasing; III. Expression--Pedalling.

I. TECHNIQUE--FINGERING

Since the piano is, by reason of its construction, one of the most mechanical of all instruments, everything must be produced by mechanical means, and there must be a suitable technique for every manner of speech of which it is capable. Thus, there is the proper technique for rapid passages, for light and delicate staccato, for a broad and singing melody or a delicate and soft melody, for accompaniment to a melody, even for a single note. The cultivation of these different kinds of technique consists of the study of scales and chords. In Fauré's piano music the technique of arpeggiation is of utmost importance. (He is not concerned with writing full-sounding chords although some do appear in close position.) In this technique, there is the danger of the melody becoming obscured or distorted, either from its being surrounded by a more or less elaborate accompaniment or by being placed in a position which requires that
it shall be executed by the alternate use of both hands. In almost every case arpeggiation is to be played legato. This places important demands on finger technique. Regarding appropriate finger technique, the connection of Fauré's arpeggiated tones is acquired by maintaining the normal position of the hand (where each of five consecutive pitches can have its particular finger); and then, for the next set, changing the hand-position by means of extension or by means of contraction of the fingers by passing of the thumb. Since several of Fauré's early and middle period arpeggiation cover a large portion of the keyboard, legato is best maintained by a fingering which alternates extensions and contractions.¹ (Ex.N.IV,2-page 210; Ex.N.V,1-page 211.)

¹Very often a passage can be correctly rendered by means of either extension or contraction. In such cases, contraction is generally to be preferred, especially if the passage is rapid because extension tends to tighten the hand. The following example shows the use of extension and contraction.
In ascending arpeggios for the right hand, the thumb usually follows the middle and fourth fingers alternately, while in descending arpeggios for the left hand these fingers pass over the thumb in like manner. But, the more frequently the thumb passes, the greater is the difficulty of playing at a high rate of speed. Probably for this reason, Fauré's tempos are always moderate. In faster passages, where division of the arpeggio between the hands is feasible, Fauré has carefully indicated this procedure.² (BIII,40-page 135; BIII,5-page 121)

Although Fauré never marked fingerings, he often used a fingering by which some of his arpeggios of great extension were facilitated. Nadia Boulanger pointed out that Fauré would pass the thumb under (or sometimes over) the little finger in arpeggios of great extension. (Nadia Boulanger Interview, Paris--Feb., 1973). With this fingering, the connection would seem more or less imperfect, but with practice and help of the pedal, a break in these more difficult Fauré arpeggiations can be made so slight that the listener's sense of legato will not be disturbed. Vuillermoz remarks that Fauré would often substitute one finger

² When passages are divided between the two hands employed alternately, the aim of the player must be to conceal the fact of the division from the listener, and to give the impression of an unbroken passage. In this case, absolute equality of touch and tone is essential.
for another on the same key without repetition of the sound (Ex.B.III, 3 p.120). Undoubtedly this application of organ technique to achieve legato in piano passages where little or no pedalling is desired was quite normal for Fauré. Finger substitutions should involve contraction of the hand. Therefore the changes $\hat{12}$, $\hat{13}$, $\hat{14}$, and even $\hat{15}$ are preferable to $\hat{24}$, $\hat{25}$, or $\hat{35}$. Such substitutions are of greatest use in passages where melodic independence of lines is paramount.

Maintaining legato in Fauré's fluctuating harmony is sometimes facilitated by sliding a finger from a black key to a white key. This unorthodox fingering is most useful in passage-work. (Ex.N.III,15, p. 202)

Finally, Fauré's music often demands the free use of the thumb on black keys. (Ex.N.III,21, p. 205) This by no means unpianistic. The normal pedagogical admonition against it is appropriate where the purpose is to develop glittering, virtuosic display. As far back as the time of Emmanuel Bach it was not unconditionally forbidden though it was used only in cases of necessity. But the music of nineteenth and twentieth century piano composers demands that the free use of the thumb in any musical manner be carefully considered.

II. RHYTHM--PHRASING

Complex rhythmic divisions occur in Fauré's middle period. These complexities are usually the results of
syncopated phrasings and melodic suspensions. Intricate sub-division of the bar is less difficult to execute than to make understandable to the listener. (For example, the listener may have difficulty perceiving \(^{18}\) as in Nocturne \(^{8}\) No. 8.) The troublesome combination of dissimilar divisions rarely occurs in Fauré's music. When such combinations do appear they are typically patterns of two notes against three.

The most important aspect of rhythmic performance is the proper placement of accent. (Ex.1, page 237) This is determined by appropriate phrasing. Not all of Fauré's passages are phrased, and a complete understanding of his melodic-harmonic balance is necessary for adequate interpretation.\(^3\) (Ex.N.VIII,2 page 227;Ex.N.III,2 page 196)

Passages frequently occur in Fauré's works that contain numerous passing-tones and auxiliary tones which are often given temporal weight and harmonic support by embellishment. Such passages suggest intelligible fragments which can be phrased as sub-divisions of the melody. (Ex.N.V,3 page 214) It will not be possible here to detail the course which should be pursued with regard to such melodic passages since the mode of procedure depends on the individual taste of the performer. It is suggested that melodic fragments

\(^3\)The majority of Fauré's phrases are of equal length, each phrase containing four bars with modifications by either extensions or elisions, or two bar pairs. Also, the majority of Fauré's arpeggiation are to be played legato and follow the pattern of the harmonic rhythm.
within the phrases of a melody should be intelligible to the listener.

Fauré has full knowledge of the fact that the piano is unable to sustain a sound without diminution of strength. He consistently compensates for this limitation of the instrument. In his legato phrases long notes, interspersed with short one are given a greater emphasis by means of accentuation, tonic accent, dynamic accent, agogic accent (Ex.N.V,4 page 216.)

III. EXPRESSION--PEDALLING

In its fullest sense, expression means the power of conveying to the listener the emotions which the music has awakened in the performer. Pianistic expression depends chiefly on variety of amplitude; whether it be of notes in succession, as in phrases played crescendo or diminuendo, or of notes in combination, as in a chord where one note is made prominent above the rest. The amount of melodic variety through dynamics may vary considerably, according to the effect desired. Whether the increase or decrease of force is gradual (as is generally the case in long passages), or more abrupt (as in short phrases which require the dynamic extremes to be effected in the course of a few notes), the important point is that the change shall be proportional, each note receiving exactly its share of increase or decrease.
In almost all of Fauré's music, dynamics are gradual. This is in accord with his avoidance of sudden emotional outbursts.

In Fauré's piano music it is important to make a distinction between the melody and the accompaniment. This is accomplished by means of difference in strength between the parts. This difference in strength should be considerable when the melody lies below the accompaniment or when each melody-note is accompanied by a large number of notes in arpeggiation. (Ex.B.IV,1 page 145; Ex.B.IV,4 page 146.)

Fauré often uses a double melody in which the effect sought is that of a duet of voices. The two parts may move in similar motion and with the same rhythm, in such case, the expression, regarding increase or diminution of force, will be the same for both. It is important to maintain a perfect balance of tone between the two parts (Ex.B.III,9 page 123).

Difficulty with regard to balance of tone occurs when two parts move in canonic imitation or in echo. Since the second part follows the first after a certain interval of time, the same effect is rarely desired in both parts at the same moment. An accurate adjustment of the relative strength of the two parts is therefore necessary throughout to preserve the correctness of the imitation. Most often, Fauré gives the leading part some characteristic effect,
such as an accent or an occasional staccato, which may be easily recognized by the listener as these recur in their proper place in the second part. Such points of effect are generally marked by Fauré, but even in the absence of marks they should be supplied by the player; otherwise the general effect would be lifeless and the imitation vague and uncertain.

In Fauré's late period works combinations of a principal melody with a subordinate melody and an extremely delicate accompaniment often occur. In such cases, each melody must receive its own characteristic expression. This necessity considerably increases the difficulty of balance. (Ex.2, p. 237)

When the part which accompanies a melody is melodic in construction, similar difficulties of balance arise. Innumerable examples of melodic accompaniment are found in the piano works of Fauré. (Ex. N.VII, 1 p. 224)

Balance of tone is essential to good part playing. In the notation of music of this description, any two parts written on the same stave will have their stems turned in opposite directions and each part is complete in itself. Fauré often uses the part writing approach in which each part possesses an intelligible and unbroken melody. Melodic movement is characterized by a detailed manipulation of non-chord tones, suspensions and anticipations. In part playing,
one part will always predominate over that of another but
independence and individuality of the parts must be pre-
served. (Ex.3-6, 238) When Fauré passes a single
melody through the parts an evenness of tone must be main-
tained, allowing, of course, for expressive gradation of
tone as may be required. (Ex.7-8, p.240)

Fauré consistently writes two parts moving together
in unaccompanied octaves either as a melody or as an arpeg-
giated passage. When this writing occurs, a richer and
more musical quality of tone is secured by making the lower
part stronger than the upper. (Ex.B.VII,7 page 170) The
same thing is observable in combining the various registers
of the organ, (to which Fauré was definitely aware) where
the volume of tone produced by the stops of eight feet
pitch must always be in excess of that of the four foot
stops used in combination with them. Otherwise the tone
would be unpleasantly shrill.

Besides variety of tone, expression is largely depend-
ent on variation of tempo. There are only a few indications
of accelerando or rallentando in Fauré's piano music.
(Ex.B.VIII,4 page174) This does not imply as some biogra-
phers would have you believe, that Fauré abhorred tempo fluc-
tuations. On the contrary, Fauré noticeably varied the
tempo through rubato to enhance expression when he performed
his own works. "Fauré used tempo rubato to add expression
to his melodies. He stated that such variations are too
delicate and subtle to be expressed in notation. Therefore,
the effect must depend for its success entirely on the discretion of the player. Fauré's accompaniment to a rubato phrase was always kept in strict time. When employing this expression, Fauré exercised caution and sound judgment never allowing the tempo rubato to degenerate into affectation. 4

(Paraphrase of an interview with Nadia Boulanger - Paris, Feb. 1973.) Therefore, the employment of tempo rubato is necessary to emphasize the melodic movement. The controlled manner of Fauré's music should otherwise be maintained by restricting the tempo variation to places where it is definitely indicated by Fauré. Thus, the agitated effect of a crescendo phrase should not be enhanced by a slight increase of speed, and the slackening of tempo should not be added to the dying effect of a very soft close.

Last, though by no means least in importance, of the various aids to expression is the use of the pedals which exercise a great influence on the character of the piano. In order to understand the nature of this influence, and the way in which it affects the expression, it will be necessary to ascertain exactly what takes place when the pedals are brought into action.

4Tempo rubato ("robbed time") is a means of expression in which one part of a phrase is quickened, and another is slackened in proportion, so that the general march of the rhythm is undisturbed, and the duration of the phrase remains the same as it would have been if played in strict time throughout.
The function of the left pedal is twofold: first, to weaken the tone; and second, to produce a delicate and silvery quality of sound. The function of the middle pedal is to sustain the initial sound during a succession of changing harmonies. The result is a gain in point of clearness of harmonic progression.

The function of the right pedal "is to remove the dampers from the strings, and so to allow any string which may be struck to continue sounding until the momentum derived from the blow is exhausted and the string has come to rest. If a string be struck without using the pedal, the damper attached to the key falls upon it directly after the finger is raised, and causes the cessation of the sound...This pedal is very generally called the "loud pedal," but the name is inappropriate and misleading, since the increase of loudness, irrespective of touch, merely results from the combination of a larger number of different sounds than could be grasped at once by the hands alone, while the use of the pedal, for its proper purpose of sustaining, is quite as effective in pianissimo as in forte passages. A more suitable designation, and one frequently used, is that of "damper pedal"...In addition to its ordinary function of sustaining sounds, the pedal possesses a remarkable power of enriching and improving their quality, a property which, though certainly not contemplated in its invention, is of
the greatest importance to a musical and expressive per-
formance."\(^5\)

Fauré gave very few pedal indications. This is not
unusual. Consider Anton Rubenstein, one of the greatest
connoisseurs of the secrets of the pedal and renowned for
his gloriously warm piano-tone. Did he ever indicate use
of the pedal in his piano compositions? Or Rachmaninov—
however minutely we search we shall hardly find more than
the merest traces of pedal notation. With Tchaikovsky,
too, it is not easy to discover authentic pedalling indi-
cations. There is not a single one in the B-flat Minor
Concerto (new edition revised by the composer) where pedals
are absolutely imperative. "Fauré relied upon the taste of
pianists to make correct use of the pedal. He, himself,
treated the pedal with utmost subtlety" (paraphrase of an
Fauré’s exquisite harmonic and melodic structures must be
clear, but one must take the very greatest care that the
tone does not acquire the very least touch of dryness or
unimaginativeness.

Rests abound in Fauré’s music. They are used pri-
marily to punctuate phrasings. Pedalling through rests
would be inaccurate. Otherwise, Fauré’s passages, as a

\(^5\) Franklin Taylor, Technique and Expression in Piano-
forte Playing (London: Novello and Co. Ltd., no date given),
73-74, 76.
rule, demand connection without any interruption to achieve the intended legato. In slow passages pedalling every note or every arpeggiated chord change achieves the legato, (Ex. N.IX,3 page 231), but at greater speeds it becomes impossible to apply this technique and legato can therefore be maintained only by means of the fingers. However, it is often desirable to use the pedal in faster tempos in order to avoid thinness and dryness of sound. Since it is not possible to change pedal on every note, a satisfactory solution may be found by alternately depressing and releasing the pedal as rapidly as possible without trying to make the foot coincide with the hand. The pedal should not be moved all the way up and down, which would be too strenuous and noisy, but only as far as is necessary for the dampers to come in contact with the strings and being lifted just far enough so that the strings can vibrate freely. This rapid motion is called vibrating pedal. This technique is useful in Fauré's loud fast scale passages, of which there are only a few since heaviness is the exception in his work. (Ex.B.VII,2 p. 165)

In his early period passages the arpeggiated harmonic rhythms are far less complex. Therefore the two conventional positions of the right pedal--depressed and released--are evident for correct expression.

In several of Fauré's middle and late period passages it would seem inadvisable to use any pedal. In these situations it would be impossible to change pedal on every note.
Holding the pedal for more than one note would result in blurring while alternate depressing and releasing would cause unevenness. Vibrating pedal which lends itself so well to loud passages, would often create too much heaviness as mentioned above. Yet, when playing without pedal, it would be very difficult to avoid dry and dull sound even though an excellent legato might be obtained with the fingers. Intermediate pedal positions would be helpful here.

When the right pedal is kept in an intermediate position, the dampers will allow the strings to vibrate to some extent but will prevent the strings from vibrating freely. Thus a tone will be heard in full strength while the key is held down. When the key is released, the volume will be reduced but some sound remains. The remainder of the volume depends upon the position of the dampers. Hardly any volume remains when the dampers are nearly touching the strings, while practically the full volume of sound remains when the dampers are almost completely removed from the strings. All gradations may be obtained by moving the pedal between these two positions.

There are many instances where the use of intermediate pedal positions may be of great advantage in Fauré's work. The terms 1/4, 1/2 and 3/4 pedal will be discussed.6

6 The terms 1/4, 1/2, and 3/4 pedal do not refer to specific positions of the pedal, nor to specific positions of the dampers, but only to the amount of sound which re-
In Fauré's pp, p and mf passages where the harmonies change quickly (harmonic sliding) and there is melodic independence, 1/4 pedal will be helpful. No blurring occurs when the pedal is kept in this position. Its only effect is to brighten the sound. (Ex.B.X,4-page 178) If the remainder of the sound is increased by lifting the dampers slightly a 1/2 pedal effect is created. This position causes blurring while scales are played or during a change of harmony. Allowing more vibration and resonance, it is a greater aid to sound than 1/4 pedal. 1/2 pedal is useful in Fauré's passages where transparency and clarity are

6 (Cont'd)

mains when keys are released. The way to distinguish between these positions is to listen to the effect created. K.U. Schnabel clearly presents the method of judging whether these pedal positions are performed correctly. "To test whether a certain position of the pedal produces the effect of "1/4 pedal" accurately, play a scale or a succession of different harmonies: there should be no blurring until the last note has been played; play the same passage again, but without pedal: there should be a marked difference in sound...

To test "1/2 pedal," play single staccato notes or chords: they should sound staccato; play a scale or succession of different harmonies: there should be some blurring.

To test "3/4 pedal," play a chord, then release the keys: it should sound as if the chord were held out; play and release the same chord again, using "full pedal": there should be a marked difference in sound." K. U. Schnabel, Modern Technique of the Pedal (New York: Mills Music, Inc. 1954.) 29.

7 This position of the pedal will vary from one piano to another and may even vary on the same piano under different accoustical conditions.
desired in an arpeggiated texture surrounding a melody. Where conventional use of the pedal would create the impression that notes of the arpeggiation are held, the 1/2 pedal reduces this effect but retains the fluidity of the melodic movement. The 1/2 pedal is also useful in places where Fauré indicates that he wishes certain notes to be held and others not. (Ex.B.III,11 page 124)

Increasing the amount of volume by lifting the dampers slightly further, 3/4 pedal is obtained which is quite similar to the conventional full pedal in its brilliance but differs from full pedal by its transparency of sound. 3/4 pedal is particularly useful in places where one or more notes are required to be held but cannot by means of the fingers while at the same time arpeggiations and non-harmonic devices have to be played. The 3/4 pedal may be replaced by using the middle pedal. In such passages, it is recommended to use the middle pedal because it is more accurate than the 3/4 pedal. (Ex.B.II,9, page 113)

The left pedal (una corda) is used preferably where p, pp or ppp are indicated. But it also produces a good effect in several of Fauré's melancholic passages in the Nocturns. It is also useful in providing a contrast in Fauré's echo effects, but it is best used only sparingly. (Ex.N.I, 5)

Correctly used, the pedal gives both prominence to and intensifies the phrasing and articulation, conversely,
if incorrectly used, it has a destructive, disturbing and obliterating effect. In Fauré's music the pedal must breathe in sympathy with the turning point of the phrase. It must be applied with subtlety and careful discretion.

Fauré's music is beautifully written for the piano. Only one instance of seemingly unpianistic writing has been located. The 11th Barcarolle has a number of passages that would seem to demand an execution which is dependent upon a differentiation of timbre between the parts, and a contrast between sostenuto passages and sixteenth-note sonorities. But the contrast occurs at the high register of the keyboard which is impracticable. This miscalculation may, perhaps, be a result of Fauré's deafness although the problem doesn't appear in his later works. (Ex.9, page 241)

The elements of Fauré's keyboard style reveal a clarity of approach and a subtlety of manner. Knowledge of Fauré's harmonic and melodic approach is necessary for an accurately controlled interpretation. Fauré's creativity is beautifully expressed in his intimate piano music.
CHAPTER V

SUMMARY

Discretion, reticence, restraint—these are the qualities most often pointed out in Fauré's music. These qualities produce a striking individuality. This originality lies mainly in three factors—harmony, melody and texture; much less in rhythm and little in form. His harmonic style is not a matter of the invention of new and disconcerting chords, for there is little that cannot be explained as an expansion of common practice. What is new, frequently strange and always personal lies in his progressions and tonal shifts. The leading-note of a dominant-seventh almost always resolves unconventionally except at cadence points. His melodic invention is no less original. His long, sinuous and supple phrases have a peculiar a shape as his harmony has a flavor. Fauré's texture, particularly in piano works, is very often a matter of arpeggios or broken figures derived through manipulation of motivic fragments. This figuration is part of a fluid counterpoint which gives motion to the music, and unifies the harmonic elements in the meticulous French manner (exemplified in the works of his teacher, Saint-Saëns) without a superfluous note.
Fauré is not a virtuoso composer either in terms of technique or in terms of sentiment. In other words, interpretation of his music is not essentially dependent upon technical display. Although a respectable technique is required, a full comprehension of his individual musical vocabulary is absolutely necessary for successful interpretation. For example, the melodic ornamentation must be given proper support by the bass-line. If the bass is not given any more prominence than the various notes of an arpeggio or a chord, then the harmonic-melodic balance will lose its musical effect and the compositional interpretation will be superficial.

Fauré's piano music belongs as a whole to the salon literature, and in consequence have some of the limitations peculiar to that style. Yet into material that often borders on the trivial, he contrives to "insinuate so many adroit harmonic tunes, such unexpected melodic charm, so much refinement and elegance of expression that the well-worn forms become rejuvenated."¹ In other words, there is a radical transformation from the 'morceau de salon' of Chopin and Mendelssohn to a form in which the keyboard lyric became for the first time capable of a significance as great as

¹Edward Burlingame Hill, "Gabriel Fauré's Piano Music," The Musician, XVI (1911), 511.
that of the sonata in a previous age: a form in which Fauré brought about an unique combination of melody and harmony. In Fauré's music the technique of arpeggiation is of utmost importance. (He is not concerned with writing full-sounding chords although some do appear in close position.) In this technique, there is the danger of the melody becoming obscured or distorted, either from its being surrounded by a more or less elaborate accompaniment or by being placed in a position which requires that it shall be executed by the alternate use of both hands. In almost every case arpeggiation is to be played legato. This placed important demands on finger technique. Regarding appropriate fingerings, the connection of Fauré's arpeggiated tones is acquired by maintaining the normal position of the hand (where each of the five consecutive pitches can have its particular finger); and then, for the next set, changing the hand-position by means of extension or contraction of the fingers by passing of the thumb.

Although Fauré never marked fingerings, he often used a fingering by which some of his arpeggios of great extension were facilitated. Nadia Boulanger pointed out that Fauré would pass the thumb under (or sometimes over) the little finger in arpeggios of great extension. (Nadia Boulanger Interview, Paris--Feb., 1973). Vuillermoz remarks that Fauré would often substitute one finger for another on the same key without repetition of the sound. (Ex.B.III,3-p.120)
Undoubtedly, this application of organ technique to achieve legato in piano passages where little or no pedalling is desired, was quite normal for Fauré. Finger substitutions should involve contraction of the hand. Therefore the changes 12, 13, 14, and even 15 are preferable to 24, 25, or 35. Such substitutions are of greatest use in passages where melodic independence of lines is paramount.

Maintaining legato movements in Fauré's harmonic sliding passages is sometimes facilitated by sliding a finger from a black key to a white key. This unorthodox fingering device is most useful in Fauré's passage-work (Ex.N.III,15 - page 202). Finally, Fauré's music often demands the free use of the thumb on black keys (Ex.N.III,21 - page 205).

The most important aspect of rhythmic performance is the proper placement of accent (Ex. N.I,1 - page 188). This is determined by appropriate phrasing. Not all of Fauré's passages are phrased, and a complete understanding of his melodic-harmonic balance is necessary for adequate interpretation. (Ex.N.VIII,2, page 227; Ex. N.III,2, page 196)

In Fauré's piano music it is important to make a distinction between the melody and the accompaniment. This is accomplished by means of difference in strength between the parts. This difference in strength should be considerable when the melody lies below the accompaniment or when each melody-note is accompanied by a large number of notes in arpeggiation. (Ex.B.IV,1 page 145; Ex.B.IV,4, page 146)
Fauré often uses a double melody in which the effect sought is that of a duet of voices. The two parts may move in similar motion and with the same rhythm, in such case the expression, regarding increase or diminution of force, will be the same for both. It is important to maintain a perfect balance of tone between the two parts. (Ex.B.III,9 page 123)

In Fauré's late period works combinations of a principal melody with a subordinate melody and an extremely delicate accompaniment often occur. In such cases, each melody must receive its own characteristic expression. This necessity considerably increases the difficulty of balance. (Ex.2,P. 237)

When the part which accompanies a melody is melodic in construction, similar difficulties of balance arise. Innumerable examples of melodic accompaniment are found in the piano works of Fauré (Ex.N.VII, 1 p.224)

Fauré often uses the part writing approach in which each part possesses an intelligible and unbroken melody. Melodic movement is characterized by a detailed manipulation of non-chord tones, suspensions and anticipations. In part-playing, one part will always predominate over that of another but independence and individuality of the parts must be preserved (Ex.3-6,pp. 238 ). When Fauré passes a single melody through the parts an evenness of tone must be
maintained, allowing, of course, for expressive gradation of
tone as may be required (Ex.7-8, pp.240)

There are only a few indications of accelerando or
rallentando in Fauré's piano music (Ex.B.VII, p.174)
does not imply as some biographers would have you believe,
that Fauré abhorred tempo fluctuations. On the contrary,
Fauré noticeably varied the tempo through rubato to enhance
expression when he performed his own works. "Fauré used
tempo rubato to add expression to his melodies. He stated
that such variations are too delicate and subtle to be
expressed in notation." (Paraphrase of an interview with
Nadia Boulanger - Paris, Feb. 1973.) Therefore, the
employment of tempo rubato is necessary to emphasize the
melodic movement. The controlled manner of Fauré's music
should otherwise be maintained by restricting the tempo
variation to places where it is definitely indicated by Fauré.

Fauré gave very few pedal indications. "He relied upon
the taste of pianists to make correct use of the pedal. He,
himself, treated the pedal with utmost subtlety." (Paraphrase
of an interview with Madame Fauré-Prémiet, Paris - March,
1973.) Fauré's exquisite harmonic and melodic structures
must be clear, but one must take the very greatest care that
the tone does not acquire the very least touch of dryness
or unimaginativeness.
Rests abound in Fauré's music. They are used primarily to punctuate phrasings. Pedalling through rests would be inaccurate. Otherwise, Fauré's passages, as a rule, demand connection without any interruption to achieve the intended legato.

There are many instances where the use of intermediate pedal positions may be of great advantage in Fauré's work.

In Fauré's pp, p and mf passages where the harmonies change quickly (harmonic sliding) and there is melodic independence, 1/4 pedal will be helpful. No blurring occurs when the pedal is kept in this position. Its only effect is to brighten the sound. (Ex.B.X, 4, p. 178)

One-half pedal is useful in Fauré's passages where transparency and clarity are desired in an arpeggiated texture surrounding a melody. Where conventional use of the pedal would create the impression that notes of the arpeggiation are held, the 1/2 pedal reduces this effect but retains the fluidity of the melodic movement. The 1/2 pedal is also useful in places where Fauré indicates that he wishes certain notes to be held and others not (Ex.B.III,11p. 124)

Three-fourth pedal is particularly useful in places where one or more notes are required to be held but cannot by means of the fingers while at the same time arpeggiations and non-harmonic devices have to be played. The 3/4 pedal
may be replaced by using the middle pedal. In such passages, it is recommended to use the middle pedal because it is more accurate than the 3/4 pedal (Ex.B.II,9 p. 113).

The left pedal (una corda) is used preferably where p, pp or ppp are indicated. But it also produces a good effect in several of Fauré's melancholic passages in the Nocturnes. It is also useful in providing a contrast in Fauré's echo effects, but it is best used only sparingly. (Ex.N.I,5)

In Fauré's music the pedal must breathe in sympathy with the turning point of the phrase. It must be applied with subtlety and careful discretion.

The elements of Fauré's keyboard style reveal a clarity of approach and a subtlety of manner. Knowledge of Fauré's harmonic and melodic approach is necessary for an accurately controlled interpretation. Fauré's creativity is beautifully expressed in his intimate piano music.

The piano works of Fauré may be divided into three periods.

In the first, there is the fleeting, sensuous pleasure of his waking hours, the charming adolescence. Later, up to the time of the ninth Nocturne, there is the emotional glow of maturity—the passionate and deliberate conflict of feeling. In the third period, comprising Pénélope and onwards, there is an ineffable grave beauty, a restrained ardour, on which a purified and spiritualized musical style confers a sort of serene philosophy.2

One sees here the ardour and the tenderness of his youth, the influences of Chopin, Mendelssohn, Gounod and Schumann.

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<td>44</td>
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<td>1886</td>
<td>1886</td>
</tr>
</tbody>
</table>
MIDDLE PERIOD (1886-1906)

One can immediately sense a difference in style: Though still including lyrical and fluid accompaniment, there is an evident sophistication and suavity—even a certain containment in the lyricism. The rhythmic subtleties are also more complex.

<table>
<thead>
<tr>
<th>Op.</th>
<th>Title</th>
<th>Composed</th>
<th>Published</th>
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</thead>
<tbody>
<tr>
<td>59</td>
<td>Valse-Caprice No.3, G♭</td>
<td>1893</td>
<td>1893</td>
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<tr>
<td>62</td>
<td>Valse-Caprice No.4, A♭</td>
<td>1894</td>
<td>1894</td>
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<tr>
<td>63</td>
<td>Nocturne No.6, D♭</td>
<td>c.1894</td>
<td>1894</td>
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<tr>
<td>66</td>
<td>Barcarolle No.5, F♯</td>
<td>c.1895</td>
<td>1895</td>
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<tr>
<td>70</td>
<td>Barcarolle No.6, E♭</td>
<td>1896</td>
<td>1896</td>
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<tr>
<td>73</td>
<td>Theme et variations, C♯</td>
<td>1895</td>
<td>1897</td>
</tr>
<tr>
<td>74</td>
<td>Nocturne No.7, C♯</td>
<td>1898</td>
<td>1898</td>
</tr>
<tr>
<td>84</td>
<td>Huit Pièces brèves</td>
<td>1869-1902</td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>1. Capriccio, E♭</td>
<td>1901</td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>2. Fantaisie, A♭</td>
<td></td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>3. Fugue, a</td>
<td>1869</td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>4. Adagietto, e C</td>
<td>1898</td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>5. Improvisation, C♯</td>
<td></td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>6. Fugue, e</td>
<td></td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>7. Allegretto, C</td>
<td>1902</td>
<td>1902</td>
</tr>
<tr>
<td></td>
<td>8. Nocturne No.8, D♭</td>
<td>1902</td>
<td>1902</td>
</tr>
</tbody>
</table>

LATE PERIOD (1906-1924)

Fauré's expression in his late period was more inclined towards a bareness of texture, greater clarity and independence of part writing instead of the harmonic fullness generally
found in his earlier work. Although root function is more evident than in the early and middle period works, tonic sonorities seldom appear and triadic harmonies sometimes become less apparent as melodic independence increases. It is interesting to notice that although there is an increase of melodic independence, there is also a decrease in the use of chromaticism (B.VII, 6 p. 169). The melodic curves are more expansive and phrase rhetoric more flexible and varied. This, in turn, results in more frequent use of harmonic sliding so that a definite key-center is merely a reference point (a point of beginning and an ending point for a section).

The material in between is often a result of melodically-determined harmonies, harmonized embellishments, very carefully worked out suspensions, anticipations, and other melodic devices. But retention of the perfect fifth as a prolonged tone keeps the tonic in focus. There is also evident a continuous flow with an evenly moving harmonic rhythm throughout, but the melody rarely coincides with the harmony on internal cadences.

<table>
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<th>Composed</th>
<th>Published</th>
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</thead>
<tbody>
<tr>
<td>90</td>
<td>Barcarolle No. 7, d</td>
<td>1906</td>
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<tr>
<td>91</td>
<td>Impromptu No. 4, D\text{b}-C#</td>
<td>1906</td>
<td>1906</td>
</tr>
<tr>
<td>96</td>
<td>Barcarolle No. 8, D\text{b}</td>
<td>1908</td>
<td>1908</td>
</tr>
<tr>
<td>97</td>
<td>Nocturne No. 9, b-B</td>
<td>1908</td>
<td>1908</td>
</tr>
</tbody>
</table>
Fauré's stylistic mannerisms cannot be separated from his sense of tonal structure. The sonorous language itself is traditional but its sue is original. Chord alterations provide an enlarged harmonic vocabulary. Chords on the third and sixth scale-degrees are most frequently altered while chords on the first, fifth and seventh degrees are less frequently altered. Usually, these degrees are altered to produce secondary dominants or tonal-shifts. Less frequently, they are altered to produce harmonic embellishments.

The study of tonal structure is fascinating in its elusiveness. This elusiveness is partly explained by the technique of voice-leading and melodic inflection and partly by unique harmonic progressions. (Ex.B.VII,2 p. 165) Embellishments of every kind, both melodic and harmonic, may be seen operating on all structural levels, from the details to
the far-ranging organizational prospects. (Ex.B,III,9,p.123; Ex.N,III,13,pp.200; Ex.N.V,4,p.216) Embellishments over a long time span are characteristic of much of Fauré's music and become further emphasized when melodic auxiliaries supported by their own harmonies create their own scalar environment. (Ex.N.III,18,p.203. Essentially, it is this larger use of embellishment on a wider scale that is an important source of Fauré's slipping technique of tonal shift and chordal succession. This melodic source is balanced by interesting harmonic progressions which are often used by Fauré (B.III,1-60; N.III,1-29).

Thus, the emphasis on auxiliary and embellishing tones shares a significant position within the musical texture (because they are most often supported by consonant harmonies of their own) with an emphasis on specific harmonic progressions - down a major and a minor second, up a minor second and a major third, and by tritone (B.VII,1-9; N.VII,1-4). In this melodic-harmonic textural balance, too much weight has been placed on the presence of modal scale formations in Fauré's music.

It is true that Fauré makes frequent use of plagel functions (Ex.B.II,17-25,p.116; Ex.N.II,7-9,p.194), and use of the neapolitan form (borrowing from the Phrygian mode) (Ex.B.VI,1,3,6,11,12,14,17; Ex.N.XI,2,4,5) but it is also true that most of Fauré's piano works reveal a complete
control over the expanded major-minor harmonic vocabulary which is welded to independence of line. Most of Fauré's chromatic notes can be explained in the major-minor system and point clearly to his major-minor preference. They can be explained as harmonic elements of secondary dominants or members of typical altered chord forms; or melodically may be explained as passing tones, suspensions, anticipations. Reflecting on Fauré's harmonic language Koechlin says: "It is the chord progression and the way in which this is brought about, and particularly, its relation to the melody, to the evolution of the phrase and to the gradations of feeling, which is fundamental."

The choice of vertical sonority and the movement from one sonority to another are meshed with the motivic development of the melodic line. The use of enharmonic technique (B.VIII,1-6; N.VIII,1-5), suspended harmony technique (B.IX,1-3; N.IX,1-3) and harmonic embellishment (B.X,1-6; N.X,1-4) produces a harmonic-melodic fusion. Although progressions seem to take unexpected harmonic turns, full scale modulations are not common because, more often than not, the unfolding of a phrase using chords of a remote key are infrequently supported or proven by harmonies with dominant function in the remote key.

---

3 Charles Koechlin, Gabriel Fauré (1845-1924), Trans. by Leslie Orrey (London: Dennis Dobson, Ltd., 1946), 61.
Many see only external elegance in Fauré's music, missing its profound inner emotion. The case is inversely analogous to that of Brahms, whom so few Frenchmen understand and whose music they consider gray, sombre, and tiresome. Nevertheless, Fauré did not go out of his way to write crowd-pleasing music. In fact, he despised self-advertisement, and was averse to all concessions in favor of the doubtful taste of the public.

"...all Fauré's music is a gentle protest...against the rhetoric of the Romanticists and the violence and overstatement of Wagnerian enthusiasts."⁴ Fauré's introspective and subtle style is partially a result of this protest and contributed to the fact that Fauré never made a sensation although his refined music was unique.

His music provides a kind of retrospect on French civilization—a French 'stylistic' Nationalism—with its order and balance. This ordered civilization is manifested musically in the Bach-like characteristics of his work, his spacious structure (related to the Bach aria, more architectural and reflective, less dramatic than the Mozart allegro), his long serene melodies and basses, his consistent rhythms and command of canon and counterpoint.⁵ "Of course, we can


see that Greek art must have appealed to Faure, that he would have admired its concision and sobriety, its freedom from excess and enervating despair..." Surprising though it may seem to those who know Faure only by the early works, we shall understand him more clearly if we see him in relation to Bach.

The core of his music, as of Bach's, is continuity of line and consistency of figuration. The bass is often linearly conceived as a melodic part and the concentration of the harmonies is the consequence of the flexible opposition between the two lines. Thus, as in Bach's art, melodies move over supple and elastic basses. Melody and bass are independent, yet when combined create an architectural solidity.7

Fauré has been called a 'classicist.' There is something classical in his method--namely, the desire to eliminate all the unessential elements. One finds that he works with the smallest possible number of ingredients and achieves a maximum effect through minimum means. He prefers to create diversity from unity rather than unity from diversity

6Ibid., 60.

7This architectural solidity is modified by two features of Fauré's technique. The first is the incidental rhythmic freedom which his melodic thinking attains—the subtle phrase-grouping which he is able to effect within a conservative rhythmic framework. The second feature modifying his constructive solidity is his incidental plasticity of tonality, which complements the incidental rhythmic plasticity.
in the more classical manner. His music is thus a balanced blend of tradition and heterodoxy, discipline and freedom. All of the qualities characteristic of Fauré's music—cleanliness, precision, restraint, economy, the avoidance of excess—are characteristic qualities of classicism. "His music never shouts, and we hear it all the better."\(^8\)

Although Fauré's reputation is still, for the most part, that of a delicate and charming craftsman with a somewhat restricted scope, those who accuse Fauré for lack of depth should examine his works. Their accusation will be refuted and they will admit the profundity contained therein.

Fauré occupies in the history of French music a position analogous to that occupied by Valéry in the history of French literature. Both are artists of sophistication, guardians of tradition and, in a sense, artists of the elegiac. Density and interior potence are terms applicable to the technique of both poet and composer. The correspondences are, of course, vague and general, but they are worth noticing. The comparison with Valéry suggests other reasons for the hostility, or indifference, of the general public to Fauré's art. Fauré says: "It took twenty years before one of my works might be appreciated by the public (Je dois compter vingt ans pour qu'une de mes oeuvres soit apprecié du public)."

\(^8\) Alec Rowley, "The Piano-forte Music of Gabriel Fauré," Chesterian, XII, No. 96 (July, 1931), 224.
It is undoubtedly true that his music is understood more immediately by the elite than by the multitude; but after all, that is true of the best music of all ages, and at least, it is permissible to hope that the elite will no longer be in the position of a persecuted minority. But the final judgment on any composer is not given by one man, or even one group, however brilliant; the verdict, if it is to be worthwhile, must be collective. Until this stage is reached, the most soberly written and enlightened estimate and the most enthusiastic and shameless idolatry, are alike propaganda.

Fauré's music speaks directly, simply and sincerely to man's most personal feelings and emotions.

Although his music is conservative in form and texture, portions of it lie at the outer extremes of the tonal system. The sonorous exterior may be familiar but the technique of melodic inflection and contrapuntal motion through a mixed-scalar environment gives his work an impetus towards a structural order that is often independent of tonal function. Fauré thus prefigures later composers of non-tonal centered music.

Fauré's music substantiates his claim "The artist ought to love life and show us that it is good. Without him, we might doubt it." (L'artiste doit aimer la vie et nous montrer qu'elle est belle. Sans lui nous en douterions.)
On several occasions, I spoke with Monsieur Charles Panzéra (Feb.-March, 1973), a personal friend of Fauré. Fauré dedicated *L'Horizon Chimerique*–1922 to Panzéra. He verified Fauré's profound sense of clarity, technical precision and exquisite spontaneity. Also, my interviews (Feb. 1973) with the internationally-esteemed teacher Mademoiselle Nadia Boulanger, a student and friend of Fauré, further substantiated Fauré's artistic goal. She summed up the essence of Fauré's creativity: "His music expresses profound meditation. It links elegance with austerity, tranquility with fervor. Its scope reaches for the Infinite."
Ex.
B.I,5

Barc.#5

\[ V_5 \quad V_{b5} \quad III_{b5} \]
\[ D: I_{b6} \quad V \]
Ex.
B. II, 6

Barc. #6

Ex.
B. II, 7

Barc. #6

[Musical notation image]

$V^7 - I$

$V^7 - I$
Ex. B.II,8  Barc.#8

Ex. B.II,9  Barc.#11

Eb: V\(_{3}\)  (E\(_{4}\)) -  Bb: V\(_{3}\)  - I
Ex. B.II.13

Ex. B.II.14

Barc. #4

Barc. #7
Ex. B.II.21
Barc.#9

Ex. B.II.22
Barc.#10
Ex. B.III, 6  Barc. #6

\[ \text{poco rit.} \]

\[ \text{a tempo} \]

Ex. B.III, 7  Barc. #6

\[ \text{dolce} \]

\[ V_7/IV - V_7/IV \]

\[ I_4 - V_{II/IV} \]

\[ V_7/II - V_7 \]
Ex. B.III,12

Ex. B.III,13

Ex. B.III,14

$$V \quad \text{dim.}$$

$$V^\#_4 / ii \quad - \quad V^4_3 / N \quad - \quad N^4 \quad - \quad iii_c$$
Ex. B.III, 15

Ex. B.III, 16

Ex. B.III, 17
Ex. B.III, 21  Barc.#1

V7 - V5/4

Ex. B.III, 22  Barc.#1

II7 - V7/4 - N0 - N4

Ex. B.III, 23  Barc.#2

Bb: N - VII7/III - VII7
Ex. B.III, 24

Barc. #3

Ex. B.III, 25

Barc. #4

6b: $V^\text{aug.}$, $(a^4)$

a: $IV^7_2 - IV$
Ex. B.III, 26

Ex. B.III, 27
Ex. B.III, 33  
Barc. #9

Ex. B.III, 34  
Barc. #10

Ex. B.III, 35  
Barc. #11

\[ VI \rightarrow \text{II} \rightarrow \text{I} \]

\[ V_{II} - V_{II^7} \]
Ex. B.III, 41

Barc. #4
Ex. B.III, 51

Bar. #5

III (V/II) → III → (E♭7)

IV7 −
Ex.
B.IV, 5

G: I

G\#: VI, 6
I, 6
Ex. B.IV, 8

Bar. #11

Ex. B.IV, 9

Bar. #12
Ex.
B. V, 7

Barc. #12

\[
\begin{align*}
(I &m7) \\
I &n7 & (E &b7) \\
\frac{V &n7}{G} & \frac{b &V &n7}{G} & (D &b &n7) \\
& (D &b &7) \\
& (b &V &I &7)\end{align*}
\]
Ex.
B.V, 8

Bare.

Barc. #12

Ex.

E-B: iv - iii - iii ii vi
Ex. B.VI, 5

Baro. #5

Eb IV - ii - III b7

Ee vii#5 - V (b)/iii - VI (b) - vii°6
Ex. B.VII,3a Allegretto moderato (d. 63–69)

Ex. B.VII,3b
Barc. #8

Ex.
B.VII, 4

\[ \text{V}_{4}^{\#} - \text{V}_{6}^{\#}/\text{vi} - \text{V}_{7}^{\#}/\text{I} - \text{V}_{4}^{\#}/\text{iii} - \text{V}_{7} \]

F7

Barc. #10

Ex.
B.VII, 5

(Cb) (G\#7) (F\#7) V7

Barc. #10

Ex.
B.VII, 6
Ex. B.VIII, 1

Ex. B.VIII, 2

F# I aug.
E♭ III 

Barc. #3

I - IV7 III6

III#6

Barc. #5

F# I aug.
E♭ III 

VII6

VII#4
Ex. B.VIII, 4

poco ritardando

Ex. B.VIII, 5a

Db: V 6

Db: III 6

Db: IV 6

Db: III b6
Ex.
B.IX,1

Barc.#2

Ex.
B.IX,2

Barc.#3

V7/7-5

VII/II

III7
Ex. B.X, 5

\[ I^7 \quad \text{VII}^6/\text{ii} \quad \text{V}^6_{\text{i}} \quad (E^4) \quad \text{ii}^4_{\text{i}} \]

Ex. B.X, 6

\[ \text{IV}^6_{\text{i}} \quad (G^#) \quad \text{IV}^6_{\text{i}} \quad (G^#) \]
Ex. B.XI, 7
Allegretto moderato ($\text{d} = 66$)

PIANO

Ex. B.XI, 8

$\text{V}_7/\text{iv} \quad \text{N}_7 \quad \text{II}_7^6 \quad \text{VI} \quad \text{V}_7/\text{III}$
Ex. B.XI,9

Ex. B.XI,10

Ex. B.XI,11

Barc. #6
Ex. B.XI, 15

Barc.#10

IV₄ - III₇  -  V₄ - IV₇  -  V/I₄ - V₇

Ex. B.XI, 16

Barc.#10

VII#₅ - i - II₃#₉ - V
Ex.
B.XI, 17

Barc. #10

a: $I_7/i_4$ • $\text{N}$
APPENDIX B
Ex. N.I, 3

\[ \text{dimin.} \]

Ex. N.I, 4

Ex. N.I, 5

\[ \text{dimin.} \]
Ex. N.II, 2

\( V_9^9 / IV - IV - V_7 \)
Ex. N.II, 3

Noc. #9

Ex. N.II, 4

Noc. #5

Ex. N.II, 5

Noc. #8
Ex. N.II, 6

Ex. N.II, 7
Ex. N.II, 8

Ex. N.II, 9

(f7) - V7 - V5/iv - IV 5

i - IV 5
Ex. N.III,1

\[ V^{b}_{iii} - V^{7} - I - vii^{\flat}_{N} - N^{4} \]

Ex. N.III,2

\[ (B) \rightarrow \]

\[ (G) \rightarrow (F) \]
Ex. N.III.3

[Music notation]

\[ \text{Ex. N.III.4} \]

\[ (G_7) - (E_b^{aug}) - (G_7) - (D^{b}_7) - (C^{#}_7) \]
Ex. N.III, 5

(Eb\textsuperscript{aug}) - (C) - (A\textsuperscript{b})

Ex. N.III, 6

(F\textsuperscript{#5}) - (Eb\textsuperscript{b}) - III\textsuperscript{aug} - vi\textsuperscript{7}

Ex. N.III, 7

vii\textsuperscript{6} - vii\textsuperscript{7} - VI\textsuperscript{6}
(b.7) - (B.4) - (E.6) - $\mathbf{V_2}^7_3$

$$iii_{b} - ii_{b} - i - ii_{b}$$

$$G^b_{\text{bass}} - (G_{Au}) - (E_{b}^b_{\text{bass}}) - (D_{7})$$
Ex. N.III, 23

Noc. #10

\[ \text{cresc.} \]

\[ (F_{aug}) - (C_{\#}) - (A_{4\#}) - (D_{\#}) \]

\[ (G_{aug}) - (B_{4\#}) (A_{b}) - (b_{\#}) \]
Ex. N. III, 24

Ex. N. III, 25

Ex. N. III, 26

Noc. #12

Noc. #13

Noc. #2

Ex.

N. III, 24

N. III, 25

N. III, 26

F: I, VII/vi, V⁷/aug, ii
Ex. N.III, 27

Noc. #3

Ex. N.III, 28

Noc. #6
Ex. N.III, 29

\[ \text{vii}^6_{\text{III}} - \text{III} - \text{VII}^6_{\text{II}} - \text{vii}^6_{\text{III}} \]

Ex. N.IV, 1

\[ \text{i} - \text{vii}^6 - \text{IV} - \text{i}^4 \]
Ex. N.IV.2

Noc. #6

\[ V^6\text{-}vii - \left( e^6\text{-}v \right) - V^7 \text{ of } III - III \]
D: I - VII° - IV - I\textsuperscript{6}

Ex. N. v. 2

Gb: I -
poco rit.

Gb: $\frac{4}{5} \rightarrow \frac{4}{5}$

Eb: $V^3$

Eb: $I \rightarrow IV_7$

Ex.
N.V., 3

No. 7

C#: V
Un poco più mosso

\begin{align*}
\text{\textit{dolce}} & \quad 1 - \quad V^{\frac{3}{2}}/IV - \quad IV^{\frac{3}{2}}/III - \\
\text{\textit{cresc.}} & \quad 7 - \quad V^{\frac{3}{2}}/IV - \\
\text{\textit{inished.}} & \quad IV^{\frac{3}{2}}/IV - \\
\text{\textit{D.}} & \quad V^{7} - 
\end{align*}
Bb: I\(_4\) - VI\(_2\) - V\(_7\)/III
Ex.
N. VIII, 1

molto cresc.

bb: \( V^6 \) - (\( A^b \))

\( \text{vii}^0/\text{vii} = \text{Vii}^0 \overline{\text{vii}} \)

\( \text{Vii}^0 / \text{vii} = \text{Vii}^0 \overline{\text{vii}} \)

bb: \( \text{Vibass} - \) (\( \text{d}^b/\text{e}^7 \))

f#: \( i^6 - \text{VI}^0 \)
Ex.
N. VIII, 5

Noc. #10

\[ V - V_{susp} - V_4 - V_{susp} \]

\[ V_{aug} - VII_{II} - N_\# - I_{II} \]
Ex.  N.IX, 1

Ex.  N.IX, 2

Ex.  N.IX, 3

(a) - (F_c) - (G_b) - (F_b Eb) - (E F_b) - (E F_b) (6 4)
Ex. N.XI, 1

No. 1

Ex. N.XI, 2

No. 3

Ex. N.XI, 3

No. 4

V - N⁴ - V⁷

eb: V - II⁶ - I₄ V₇/IV

I - III b⁵/₃ brass
Ex. N.XI, 4

Ex. N.XI, 5

N6, N 3 - IV 3 - I 7 - V 3 - N4 - V 5 - N6
Ex. 1

Noc. #3

Ex. 2

Noc. #13

mezzo piano
APPENDIX D

Fauré's forms are conservative. Seven Nocturnes and Four Barcarolles are in ternary form, Two Nocturnes and Eight Barcarolles are in binary form and Four Nocturnes and One Barcarolle are the development of a single unit idea. The choice of keys is balanced between the modes in both the nocturnes and barcarolles—seven major keys and six minor keys. Fauré's phrasings are conventional and his codettas are examples of refined clarity.
Barcarolle No. 1  A A B B A  Codetta

A  m.1-15, Themes I and II in a.
    Transition—m.16-22.
A  m.23-30, Theme I only with a new accompaniment in a.
    Cadence group—m.31-34.
B  m.35-52 in C.
    Cadence group—m.69-76.
    Transition—mm.77-78.
A  m.79-85, Theme II in a.
    Transition—m.86-92
Codetta  m.93-114, fragment of Theme I.
Barcarolle No. 2  A A' B C C' A B' (Codetta)

A  m.1-17 in G.
   Episode, m.18-24.
A'  m.25-37 in G.
   Transition, m.38-39.
B  m.40-55, Theme I in a tonally-mixed scale of B or G.
   m.56-68, Theme II.
   Transition, m.69-74.
C  m.75-90 in B♭
C'  m.91-106, fuller texture.
   Episode, m.107-119 in D.
   Transition, m.120-124.
A  m.125-143 in G.
   Episode, m.144-153.
B'  m.154-156, material from Theme I.
   m.157-168, material from Theme II.
Codetta m.169-183, material derived from A'.
Barcarolle No. 3

A B B C A (Codetta)

A  m.1-21 in $G_b$.
   Transition, m.22-26.
   Episodic cadence group, m.27-41.

B  m.42-61 in $F#$.
   Episodic cadence group, m.62-75.
   Transition, m.76-78, $F#$ scale passage.

E  m.79-91 in $F#-f#$.

C  m.92-103 in $D$.
   Episodic cadence group in $b^b-B^b$, m.104-120.

A  m.122-154 in $G_b$.

Codetta, m.155-167, material from Section B.
Barcarolle No. 4  A A' B A A'  Codetta

Introduction, m.1-2 in $A^b$.

A  m.3-16 in $A^b$.  3-8 = a; 9-14 = b; 15-16 return

A'  m.17-30, material is slightly altered. 17-22 = a; 23-32 - transition
   m.25-26 rhythmically alt. repetition of m.23-24.
   m.27-28 repetition of m.23-24 a minor 3rd up

Cadence Group, m.33-40, fragment from Section A.
   m.34-38 = a;
   39-40 = close.

B  m.41-61, beginning in $a^b$.
   m.56-59 repetition of m.48-51 down a minor 2nd.

Transition, m.62-65.

A  m.66-79, slight change of texture in $A^b$.

A'  m.80-87, re-statement of m.17-23 with slight altera-

Codetta, m.88-102.
Barcarolle No. 5

A B A' A'' C B A Codetta

A

m.1-14.

m.1-6 in F#; m.7-14 in F#.

B

m.16-29 in G\(^b\).

A'

m.30-43, expanded statement in f#.

m.40-43 two meas. repetition up a minor 2nd.

Transition, m.44-47.

A''

m.48-58.

m.48-51 in f# - material derived from Section A;

m.52-58 in F#.

Transition 59-60.

C

m.61-84.

m.61-68 in E\(^b\), Theme I.

m.69-76, repetition of Theme I--m.73.76

repetition minor second up of m.65-68

m.77-84, Theme II

Transition, m.85-88.

B

m.89-101 in f#.

m.89-96 is one step up from m.16-23;

m.95-96 repetition up a minor 2nd;

m.97-98 repetition up a major second.

Transition, m.102-103.

A

m.104-113.

m.104=109 in f#; m.110-113 in F#.

Codetta, m.114-141.
Barcarolle No. 6  A B B' A Codetta

A  m.1-23 in E\textsuperscript{b}.
   m.1-15, Theme I.
   m.9-11 melodic sequence
   m.13-15 melodic sequence.
   m.16-23, Theme II.

B  m.24-45 in B.
B'  m.46-53 in B.

Transition, m.54-65.
   m.58-61 is a two measure repetition up a
   perfect fourth.

A  m.66-90 in E\textsuperscript{b}
   m.66-80, Theme I.
   m.81-90, Theme II.

Codetta, m.91-111.
Barcarolle No. 7

A B A Codetta

A m.1-27 in d.
B m.28-44 in E.
A m.45-60 in d.

Transition, m.61-64

Codetta (using initial A), m.65-86 in D.

Note: A dot is missing in m.73 after the D whole note in the bass.
Barcarolle No. 8  A B A' Codetta

A  m.1-18 in $D_b$.  15-17 melodic sequence down a $M_3$
    Cadence group, m.19-23.
B  m.24-46 in c#.  39-41 sequence down a step
    43-44 repetition down a step
A' m.47-70 in $D_b$, expanded material.
    51-53 sequence up a step
    59-61 sequence up a step

Codetta, m.71-79, material from A.
Barcarolle No. 9

A single unit idea is expanded in a fluid texture.

A 1-26

1-8 contrasting period.

m. 1-4 motive a in a minor,
m. 5-8 motive b.
9-10 c motive in thirds
11-13 melodic sequence down a second,
14-18 cadence group using motive a.
19-22 motive b.
23-26 motive a.

Episode, m. 27-35.
27-30 motive d.
31 episode.
32-35 modified repetition in two measure units
derived from m. 13.

A' 36-45
36-39 motive a.
40-43 motive b.
44-45 motive a.

Episode 46-45 from motive b.
46-49 two measure unit repetition up a perfect 4th.

56-61 sequence up a major 2nd with an octave echo-effect
between the soprano and alto.

62-71 passages using material from motive b.

Codetta 72-87.

72-73 statement of motive b.
74-77 fragment of motive a.
78-81 fragment of motive b.
82-87 cadence group.
Barcarolle No. 10  A A' B A Codetta

A  m.1-21 in a.

A'  m.22-34 in a.

Transition, m.35-44, sequential treatment using a fragment from A.

B  m.45-60 in a  (with colorations of lydian-phrygian
m.53-58     mixed mode melodic figure development)

A  m.61-73 in a.

Codetta, m.74-88.
Barcarolle No. 11  A B A B' A' Codetta

A  m.1-29 in g until m.23 which is in E\textsuperscript{b}.
   m.1-12,
   m.13-16, derived from m.1-4.
   m.17-19, derived from m.13-14-15 (up a minor second).
   m.20-22, a sequence up a minor second with root-movement by thirds.
   m.23-29, derived from m.9-15 but up a minor second.

Cadence group, m.30-32.

B  m.33-52, sounds initially in E\textsuperscript{b} tonality but the scale in m.33-40 is mixed with D.
   m.33-40, The canonic echo of the melody at the octave is present in these measures. This device goes back to Fauré's first piano work. These measures are also sequentially treated.
   m.41-52, imitation at the octave of single measure units.

A  m.53-68 in g (key centers ambiguous).
   m.53-63, repetition of m.1-11.
   m.64-68, expansion of m.62-63.

B'  m.69-76, change of key, texture and register from its first appearance in m.33. (This is the first barc. example of a key-change in a sectional return).

A'  m.77-85.

Cadence group, m.86-97.

Codetta, m.98-127, material derived from Section A in G.
Barcarolle No. 12  A A' B A'' Codetta

Introduction, m.1-2.

A  m.3-24
   m.3-10, Theme I in E\.b.
   m.11-15, partial statement of Theme I from m.3-7
   but up a minor second in E.
   m.16-24, statement of Theme II in G.  

Transition, m.25-27.

A'  m.28-40
   m.28-31 derived from m.3-6 in E\.b
   m.32-40, episode

Transition, m.41-43.

B  m.44-58 in C.
   m.52-58, sequence down a minor second using B
   material.

Transition, m.59-61.

A'' m.62-73, expanded material from Theme I in E\.b.

Episode, m.75-83.  A fragment of Theme I is treated
   canonically at the 6th in half-measure distances from m.75, 81

Transition, m.84-86—Repetition of m.38-40.

Codetta, m.87-98 material from section B in E\.b.
Barcarolle No. 13

A
m.1-26.
m.1-16, Theme I in C.
m.17-26, Theme II in C.

Cadence group, m.27-28.

B
m.29-40 in C.
m.35-36 P4 down from m.31-32.

Transition, m.41-44.

A'
m.45-55 partial statement of Theme I with more elaborate texture and sequential expansion (in C).
m.53-55 sequence up a tritone of m.49-51.

Cadential transition, m.56.

C
m.57-69 in e.

Transition, m.70-71.

A''m.72-90, modified repetition of m.1-28 in C.

Cadential transition, m.91.

Codetta, m.92-102.
Nocturne No. 1    A B C B C A Codetta

A       m.1-20 in \( e^b \).
   Transitional introduction, m.21-22.
B       m.23-32 in \( e^b \).
   Transition, m.-33-38 using material from the cadence.
C       m.39-46 in G.
   Transition m.47-49.
B       m.50-59, change of register.
   Transition, m.60-61.
C       m.62-71.
   Transition, m.72-73.
   Episode, m.74-85, material derived from section C in \( e^b \).
       m.76-79, two measure-unit repetition up a perfect fifth. In later works, the repetition will most often appear at intervals of the second and the tritone.
   Transition, m.86-93, scale passage on the dominant of \( e^b \).
A       m.94-113 in \( e^b \) with a change of accompaniment.
   Transition Introduction, m.114-115.
Codetta, m.116-124.
Nocturne No. 2  A B C B' C' A  Codetta

A  m.1-12 in B.
   m.5-8, phrase divided in half, the second half
   a repetition of the first half with
   alteration—a Fauré mannerism.

B  m.13-20 in b.
   Episode, m.21-23.

C  m.24-29 in b with accompaniment from section B.
   Transition, m.30-33.
      m.30-31, repetition up a perfect fourth.

B'  m.34-37 in D.

C'  m.38-43 in D.
   Episode, m.44-49, material from section B.
   m.50-52, statement from section C.
   Episode, m.53-71.
   Transition, m.72-73.

A  m.74-87.

Codetta, m.88-93.
Nocturne No. 3  A B B A  Codetta

A  m.1-23 in $A^b$

17-20 sequence up a perfect fourth

Episode, m.24-27.

B  m.28-43 in $A^b$.

Episode, m.44-56

m.44-48, two-measure sequence down a major third.

B  m.57-63 in $A^b$.

Episode, m.64-67.

A  m.68-91 in $A^b$, slightly modified repetition of m.1-25.

Episode, m.92-99.

Codetta, m.100-110.
Nocturne No. 4  A A B B C A'  Codetta

A  m.1-11 in $E^b$.

A  m.12-22 repeated with a fuller texture.

B  m.23-30 in $E^b$.

B  m.31-36 repeated with a change of texture.

Episode, m.37-39.

C  m.40-53 in $E^b$.
   m.44-47, two-measure repetition down a major second.
   m.48-51, repetition of m.40-43.
   m.52-53, repetition of material from m.40.

A'  m.65-77 in $E^b$ with slight alterations by means of the sequential device.
   m.70-71, sequence up a minor third.

Episode, m.78-83.

Codetta, m.84-98.
Nocturne No. 5

A B B B' A  Codetta

A  m.1-43 in $B^b$, varying phrase lengths.
   Episode, m.44-69.
      m.57-69 derived from A functioning like a codetta.

B  m.70-84 in $b^b$.
   Episode, m.85-88.

B  m.89-96 repetition of m.70-77.
   Episode, m.97-104.

B'  m.105-112.
      m.105-110 repetition of m.78-83 of Section B.
   Transition, m.113-120, material derived from the episode in m.85-88.

Codetta-like episode, m.121-127 passage derived from m.57-63.
   m.121-124, 2 meas. repetition down a major sixth.
   m.125-126, follows the rhythmic pattern of m.121-124.
   Transition m.128-138.

A  m.139-181 in $B^b$, repetition of m.1-43 with a change of accompaniment.
   Episode, m.182-186.

Codetta, m.187-209.
   m.187-193, repetition of m.57-63.
Nocturne No. 6  A B A' C A  Codetta

A  m.1-13 in D♭.

Episode, m.14-19 using material from m.12-13 functioning like a codetta.

B  m.20-37 in C♯.

Episode, m.38-57 using fragments from section B.
  m.54-57, sequence up a minor third.

A'  m.58-63 in D♭.
    m.58-60, repetition of m.16-18.

Introduction to C, m.64-65.

C  m.66-80 in A.

Episode, m.81-88, fragments of section B.

Episode, m.89-100, material drawn from the episode in m.47-55. In the middle period the form is complicated by use of episodes drawn from other episodes but given thematic importance as shown here.

Episode, m.101-106, material from Section C.

A  m.107-111 in Db. It is a repetition of m.9-13
    In context, the statement initially sounds in A.

Codetta, m.112-134.

  m.112-119, material from section C.
  m.120-125, material from section A.
  m.121-125—repetition of m.14-18.
  m.126-132, material taken from a fragment of section A (see m.60 and compare it with m.130).
Nocturne No. 7  A B A' C C' A  Codetta

A  m.1-10 in c#.  
B  m.11-18 in a, modulating to D.  
A'  m.19-23 in c# (although it initially sounds in d.)  

Episode, m.24-38.  
  m.24-27, material from section B in c#  
  m.28-33, material from section A in c#.  
  m.34-38, material from sections A and B in c#.  

Introduction to section C, m.39-41.  
C  m.42-63 in F#.  

Episode, m.64-76 shows harmonic slipping (F#-e7-a-
C'  m.77-85.  

Episode, m.86-103.  
  m.99-101, derived from section in c# (see m.26).  

A  m.104-110 in E.  (The time signature is in error 
  at m.104. It should be 18/8).  

Codetta, m.111-121 in D#.  

Nocturne No. 8 The form is built on two ideas which are expanded.

m.1-6, First motive.
m.7-10, Second motive.
m.11-14, Transition—two measure repetition up a minor third.
m.15-22, series of (parallelisms) repetitions.
  m.15-16, repetition up a perfect fourth derived from the first motive (m. 5).
  m.17-20, two measure repetition (parallelism) up a perfect fourth derived from the second motive (m.7).
  m.21-22, repetition down a perfect fourth derived from the first motive (m.15).

m.23-26, material derived from the second motive (m.7).
m.27-28, material expands.
m.29, material derived from the Transition (m.11).
m.30, material derived from m.29.
m.31-33, cadence group.
Nocturne No. 9

The form is the development of a single-unit idea.

m.1-49 in b.
m.20-21, repetition up a major second.
m.26-27, repetition up a minor second.
m.28-29, repetition up a minor second.
m.30-33, repetition up a major third from m.26-29.
m.34-35, derived from m.10-11.
m.36-37, repetition up a perfect fourth.
m.39-42, repetition m.5-58.
m.50-61 in B.
Nocturne No. 10

The form is the development of a single-unit idea.

m.17-18, repetition down a major third.

m.27-29, one-measure unit sequence up a minor second.

m.36-37, repetition up a minor second.

m.46-49, two-measure unit repetition up a major second.
Nocturne No. 11

The form is the development of a single unit idea.

m. 1-8 Melodic statement.

m. 9-18 development of fragment from m.4-5.

m. 19-25 development of fragment from m.11.

m. 27-34 four measure repetition up a perfect fourth.

m. 35-38 Episode derived from m.4-5.

m. 39-43 modified repetition of m.1-5.

m. 44-58 development of fragment in m.3.

m. 59-72 Codetta derived from opening statement.
Nocturne No. 12  A B A B A' Codetta

A  m.1-11 in e.
    m.6-11 in g (repetition up a minor third).
    Episode, m.12-18.
    Transition, m.19-20.

B  m.21-34 in a.
    Episode, m.39-40, repetition down an augmented fourth.
    Transition, m.41.

A  m.42-59, repetition of m.1-18
    Transition, m.60.

B  m.61-67.
    Transition, m.68-75.
    m.71-72 repetition of m.23-24.

A'  m.76-85 in e.
    Episode, m.86-90.

Codetta, m.91-107.

m.91-94, two-measure repetition at the octave.
Nocturne No. 13

A B A' B' C B C B A Codetta

A  m.1-21 in b.

B  m.22-39 beginning in f.
   m.29-30 a motive which will be echoed several times. (m.37-39, m.47-50, m.108, m.111, m.114, m.116, m.118)

A'  m.40-46 in b.

B'  m.47-50.
   Transition m.51-52.
   Introduction m.53-54.

C  m.55-57 in g#.  

B  m.78-89 in g#.
   m.78-81 repetition of the motive from m.29.
   m.82-85 imitation at half-measure intervals of motive at the fifth.
   m.86-87 repetition of motive in the soprano.

C  m.90-105 in g#
   m.90-97 melodic repetition of m.55-62.

B  m.106-118.
   m.106-114 three measure sequence up a major 2nd.
   Transition m.119-125.

A  m.127-142 in b.
   m.127-140 repetition m.1-13.

Codetta  m.143-155.
   m.143-146 material from Section C.
   m.147-151 material from Section A.
Photographs taken in the Faure home

1 Portrait of Gabriel Faure by John Sargent
2 Bust of Gabriel Faure by Emmanuel Faure-Fremiet.
3 Fauré's piano
4 Fauré's study
Location of Manuscripts

1. Madame Faure-Fremit's home: Barcarolles Nos. 3, 8 and 11; The Impromptus Nos. 2 and 4; The Valse-Caprice No. 2; The Nocturnes Nos. 9 and 10; and the Prelude No. 2.

2. Pierpont Morgan Library: Barcarolle No. 5; Valse-Caprice No. 3; Valse-Caprice No. 4; Nocturne No. 6; Nocturne No. 11; and Preludes 4-8

3. Lincoln Center Library: Barcarolle No. 7.

Articles at the Faure home; 32 rue de Vignes, Paris.

1. Photograph of Faure's parents.
2. View of Foix, where Gabriel Faure attended school as a child.
4. Gabriel Faure at 18 years of age.
5. Portrait of Franz Liszt and autographed dedication to Faure.
8. Photograph of Gabriel Faure with his father-in-law E. Fremiet.


11. Letter from Claude Debussy to Gabriel Faure to congratulate him on his nomination as director of The Conservatory, June 28, 1905.

12. Letter from Claude Debussy to Gabriel Faure refusing the request to become a member of the jury's board at The Conservatory.

13. Letter from Albeniz (in Italian) to Gabriel Faure, December 21, 1908.

Dear Mr. Cerren,

Your letter gives me great sorrow, for you make me realize that I ought to have formulated all the answers to your so pertinent questions, and write a book which enlights the work of the one who keeps such a very eminent place in my life.

But alas, they are as difficult to formulate as are excellent your questions, and busy as I am and probably unable as I am too, the formulation to these answers is for many reasons impossible to express in a more or less clear way.

I feel sure that having been able to formulate these questions, you are responsible for the answers and the thoughts of an outsider can only alter your own thoughts which have reached the highest and most subtle points of this great work. Realize that these questions contain in themselves their only answer, and the great question is precisely to have unity between the question and the answer.

With so many good wishes in the great satisfaction that such an important study is done for such a great musician.

Most sincerely,

[Signature]

Luigi BOURLINGER

Director of the Music Department

ÉCOLES D'ART AMÉRICAINES

Palais de Fontainebleau

CONSERVATOIRE DE MUSIQUE

Paris, 13th March 1923.
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