

**Structural processes in Gabriel Fauré's  
nocturnes for piano**

**Pieter Rooi (RXXPIE002)**

Thesis presented for the degree of  
DOCTOR OF PHILOSOPHY  
in the Department of Music (Humanities)

UNIVERSITY OF CAPE TOWN

SEPTEMBER 2019

**DECLARATION**

This thesis is my own unaided work, both in concept and execution, and that apart from the normal guidance from my supervisor, I have received no other assistance.

Signed by candidate

Date: 17 August 2020

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

## **Abstract**

This study constitutes an investigation of Gabriel Fauré's achievements in the genre of the piano nocturne through detailed analysis of each of his thirteen nocturnes. Fauré's nocturnes are widely considered to be representative of his pianistic style and musical language, showing a great spectrum of compositional procedures and covering the different stages of his life. The investigation is contextualised through a history of nocturne form, a biographical background of the composer, an overview of the three compositional stages in his life and of various aspects of his musical style, comparisons with the music of Fauré's predecessors and contemporaries and with the rest of his oeuvre, and a general appraisal of the contributions of other authors and scholars in the field. As a corpus, the nocturnes form a unique contribution to the genre, and, especially in the larger-scale examples, a more complex structure than one encounters in the examples by other exponents of the nocturne such as Field, Chopin, Liszt, Balakirev, Scriabin, Satie, Debussy and Poulenc. The investigation focuses on a close reading of the nocturnes, and especially on thematic, motivic and harmonic usage, and on Fauré's most original contribution, his complex integration of advanced chromaticism and extended modal procedures. The latter, which include the use of modes of non-diatonic scales and modes on altered degrees, have received hardly any scholarly attention, despite constituting a highly significant contribution to musical thought. By treating harmonic features as referential elements, Fauré creates a complex interaction between harmonic and structural procedures which greatly advances the scope and structural integration of the nocturne.

## CONTENTS

### Chapter 1: Introduction

1.1	General introduction	6
1.2	Glossary	14

### Chapter 2: Historical background

2.1	French music leading up to Fauré	17
2.2	Gabriel Fauré (1845–1924)	25
2.3	The history of the nocturne	35
2.4	Chronology of Fauré's nocturnes	39
2.5	Fauré and the piano	40

### Chapter 3: Fauré and musical style

3.1	General definitions	44
3.2	Style through the lens of musical parameters	45
3.3	Stylistic evaluations of Fauré's music	49
3.4	The three-period stylistic model	63
3.5	The use of harmony as a structural device in music	81

### Chapter 4: Analysis of the nocturnes

Nocturne 1	85
Nocturne 2	94
Nocturne 3	101
Nocturne 4	106
Nocturne 5	112

Nocturne 6	120
Nocturne 7	129
Nocturne 8	139
Nocturne 9	144
Nocturne 10	151
Nocturne 11	159
Nocturne 12	164
Nocturne 13	172

## Chapter 5: Conclusion

5.1	The evolution of the macrostructure in the nocturnes	181
5.2	An overview of structural procedures – an overview by procedure	182
5.2.1	Accompanying texture	182
5.2.2	Rhythmic usage	182
5.2.3	Counterpoint	183
5.2.4	Harmonic and melodic procedures	184
5.2.4.1	Modal usage	184
5.2.4.2	Other scales	185
5.2.4.3	Stepwise bass movement and contrary motion between the outer voices	187
5.2.4.4	Sequential repetition	187
5.2.4.5	Melodic ideas involving only sevenths or octaves plus a step	187
5.2.4.6	Ambiguous harmony	187
5.2.4.7	Chromatic third relation	189
5.2.4.8	Interlocking thirds	189
5.2.4.9	Progression from a V compound down a third	189
5.2.4.10	Unresolved quartads in a diatonic context	190
5.2.4.11	Progressive flattening	190
5.2.4.12	Tritone relationships	190
5.2.4.13	Hovering between tonalities	191
5.2.4.14	Postponed resolution of the cadential 6/4	191
5.2.5	Harmonic procedures as referential elements	192

5.2.5.1 Characterisation of a specific structural element	192
5.2.5.2 Creation of relations between different sections	193
5.2.5.3 Intermittent development leading to climax	193
5.2.5.4 Modal reinterpretation as a means of generating varied repetition	194
Reference list	195
Appendix: The scores of the nocturnes	200
Nocturne 1	200
Nocturne 2	210
Nocturne 3	219
Nocturne 4	225
Nocturne 5	232
Nocturne 6	243
Nocturne 7	256
Nocturne 8	268
Nocturne 9	274
Nocturne 10	280
Nocturne 11	286
Nocturne 12	290
Nocturne 13	300

## **Acknowledgments**

The author would like to acknowledge the following individuals:

Professor Hendrik Hofmeyr – for his wonderful guidance throughout this endeavour; for his generosity in sharing his expertise and time with great patience and dedication.

My wife, Elsje – for her unending love, sacrifices and emotional support.

My mother, Jeanne – for her constant encouragement, prayers and continued support in my career.

# CHAPTER 1: INTRODUCTION

## 1.1: GENERAL INTRODUCTION

Gabriel Fauré is, in every country except France, an unjustly neglected composer. Various reasons for this have been suggested. According to Ken Johansen in his article *Gabriel Fauré, un Art de l'Equivoque*,<sup>1</sup> Fauré's complex harmonic language, which has enchanted some but confused others, may be responsible for preventing a better appreciation of his music.

Aaron Copland, in *Gabriel Fauré: A Neglected Master*,<sup>2</sup> notes that many are of the opinion that Fauré's music is so thoroughly Gallic that it takes a true Frenchman or French mind to comprehend and respect it. But he believes that there is a greater cause for Fauré's neglect: his "slow development" as a composer. Copland explains that the notion of the time was that when a composer reaches the age of 50 without achieving anything of particular importance, he may be "safely shelved". For Copland, it was in the next 25 years that Fauré would truly find himself. While Fauré's style certainly underwent considerable evolution in his later years, it is perhaps only an author of Copland's pronounced modernist sympathies, who would regard such works as the First Violin Sonata, the two piano quartets, the Ballade, the Sixth Nocturne, the Theme and Variations and the many great songs Fauré had written by this time as not being "of particular importance".

In his book *Gabriel Fauré: A Guide to Research*,<sup>3</sup> Edward Phillips acknowledges that much of Fauré's music, especially the late works, remain little known and underplayed, and that consequently, his status continues as that of being a "salon composer" of pleasant music, strangely also in the circles of trained musicians. He continues that this music is often criticized for being "too French to travel", yet Fauré and his music did travel during his lifetime to certain foreign countries where it was well received. Phillips concludes that it is more likely that the demands that Fauré's music places upon the listener might be the true explanation for its absence from concert programmes, and for the misapprehension of Fauré's unique position in French music history.

---

<sup>1</sup> Ken Johansen, "Gabriel Fauré, un Art de l'Equivoque", *Revue de Musicologie* 1 (1999): 63.

<sup>2</sup> Aaron Copland, "Gabriel Fauré: A Neglected Master", *The Musical Quarterly* 10, 4 (1924): 573.

<sup>3</sup> Edward R. Phillips, *Gabriel Fauré: A Guide to Research*, second edition (New York: Routledge, 2011), 3.

Fauré's nocturnes are widely considered to be representative of his style, showing a great variety of compositional procedures, and covering the different stages of his life. In fact, there are close to 50 years between the production of the first of these works (1875) and the last (1922). A closer look at Fauré's nocturnes reveals the fact that these works form a unique contribution to the genre, and, especially in the larger-scale examples, a more complex structure than one encounters in the examples by other exponents of the nocturne such as Field, Chopin, Liszt, Balakirev, Scriabin, Satie, Debussy and Poulenc. Despite this, there is a dearth of research on the subject of structural procedures in Fauré's piano compositions, with the available research on his piano music focusing primarily on his unique harmonic language.

There seems to be limited reference in the literature in this field to the particular structural procedures in Fauré's nocturnes that are responsible for his expansion of the form. Some authors have made only passing mention of the composer's formal approach, while others, such as Orledge in his book *Gabriel Fauré*, have attempted to describe certain phenomena in the composer's usage of ternary (*ABA*) form:

Sometimes there is more than one theme in the *A* group...and sometimes the structure is complicated by the introduction of a *C* section and thematic interrelationships between the sections (nocturnes 6 and 7); there are usually varied or developing reprises...<sup>4</sup>

Orledge acknowledges Fauré's "experimentation" within traditional frameworks, but he does not engage in in-depth analysis of formal processes in each of the nocturnes. In his book *Gabriel Fauré*, Charles Koechlin<sup>5</sup>, who was a pupil of Fauré, asserts that the question of form seems too complex to study without looking at the music. He states that the general *ABA* form found in most of Fauré's single-movement works corresponds to the Allegro movements of Mozart and Beethoven, but makes no further mention of form in his book about his teacher. Yu-Ting Huang's article *Gabriel Fauré's Piano Musical style – Discussions on his Nocturnes* is a style-analytical study on his piano music in general and the discussion

---

<sup>4</sup> Robert Orledge, *Gabriel Fauré* (London: Eulenburg Books, 1983), 271.

<sup>5</sup> Charles Koechlin, *Gabriel Fauré* (London: Dennis Dobson, 1946), 23.

includes but a paragraph on each Nocturne.<sup>6</sup> Norman Suckling's book *Fauré* devotes half a page to the evolution of form in the nocturnes, stating that the composer "retained a fondness for the ternary form"<sup>7</sup>, but that the form is complicated by new developments in the Sixth and Seventh Nocturnes. He makes no mention of similar complexities in the Fifth and Thirteenth Nocturnes. While the book *Gabriel Fauré: A Musical Life* on the composer's life and music by the Fauré specialist Jean-Michel Nectoux<sup>8</sup> is a wonderful and informative resource providing details about Fauré's childhood development and training, his relationship with other composers and women, the growth of his style and artistic philosophy, it does not include an analytical discussion of Fauré's piano music, apart from short descriptions of selected works in chapters rather oddly headed by the Debussian titles "En blanc et noir" and "Pour le piano". Carlo Caballero's *Fauré and French Musical Aesthetics*<sup>9</sup> provides valuable context for Fauré's music, but contains little of a musico-analytical nature.

In the field of theses and dissertations, there are studies investigating Fauré's barcarolles and nocturnes, or the solo piano music in general, and others focusing on the composer's pianistic style, his early training in the Niedermeyer School, and papers offering valuable insights into the interpretation and performance of Fauré's works. Some of these theses offer some comment on formal procedures in his piano works, while at the same time investigating the composer's harmonic language and other salient features of his style. At least seven dissertations deal in some detail with Fauré's nocturnes. In *The Solo Piano Music of Gabriel Fauré*, Wegren<sup>10</sup> proceeds from the assumption that the barcarolles and nocturnes contain all the style elements that one would find in all of the piano music, and so – in spite of the title of the paper – only provides analysis of these two genres. He provides a general description of the nocturnes from the viewpoint of character, style and basic form, and proceeds to an in-depth analysis of Fauré's harmonic style under eleven headings: "Altered Chords", "Common Cadences", "Progressions", "Arpeggiated Harmony", "Tonal

---

<sup>6</sup> Yu-Ting Huang, "Gabriel Fauré's Piano Musical Style – Discussions on his Nocturnes", *The University of Truth Humanities Journal*, Issue 92, 163 – 190: 2013.

<sup>7</sup> Norman Suckling, *Fauré* (London: Dent, 1946), 131.

<sup>8</sup> Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life* (Cambridge: Cambridge University Press, 1991).

<sup>9</sup> Carlo Caballero, *Fauré and French Musical Aesthetics* (Cambridge: Cambridge University Press, 2001).

<sup>10</sup> Thomas, J. Wegren, *The Solo Piano Music of Gabriel Fauré*, doctoral dissertation (Ohio State University, 1973), 1.

Shifts”, “Transitional Passagework”, “Melodic-Harmonic Unity”, “Enharmonic Technique”, “Suspended Harmony”, “Harmonic Embellishment” and “Tonal-Modal Mixture”. Wegren curiously opposes the idea of modality in Fauré’s music and interprets modal harmony as a result of chord alterations within the historical framework of tonality. Nevertheless, it is widely known that Fauré was thoroughly trained in the use of the “church” modes, and this subject has been researched extensively in the most relevant text books and dissertations, such as the papers of Kidd<sup>11</sup> and Hofmeyr<sup>12</sup>. In terms of formal procedures, Wegren states emphatically that “the scope in the form (of the Fieldian nocturne) was subsequently expanded in the nocturnes of Chopin and Fauré”,<sup>13</sup> but apart from an appendix showing a summary of the formal design of each nocturne, there is no further discussion of this aspect in the text.

Caron’s *Écriture Tonale et Perspectives Nouvelles de l’Harmonie Fauréenne* is a detailed study of Fauré’s harmonic approach, again using the nocturnes as a basis. He acknowledges the importance of this genre for Fauré:

*Pour Fauré, le nocturne ne représente pas un genre de peu d’importance. Au contraire, il occupe une place comparable à celle de la sonate chez Beethoven.*<sup>14</sup>

This treatise features a general discussion of the nocturnes and it highlights important issues such as the role of the dominant, special cadential procedures, modality and dissonance. There are also illuminating musical examples from the nocturnes. Like many commentators, Caron feels that while the early nocturnes clearly show the influence of Chopin, Nocturnes 5 and 6 begins to show a marked evolution in the harmonic procedures utilised. From here on, according to Caron, linear rather than chordal thinking becomes increasingly important until Nocturne 13.<sup>15</sup> Caron then goes on to show how Fauré’s thinking changed and

---

<sup>11</sup> James, C. Kidd, *Louis Niedermeyer’s System for Gregorian Accompaniment as a Compositional Source for Gabriel Fauré*, doctoral dissertation (University of Chicago, 1973), 2.

<sup>12</sup> Hendrik, P. Hofmeyr, *Modality in the Piano Music of Gabriel Fauré*, masters dissertation (University of Cape Town, 1982).

<sup>13</sup> Wegren, 52.

<sup>14</sup> Sylvain Caron, *Écriture Tonale et Perspectives Nouvelles de l’Harmonie Fauréenne*, *Canadian University Music Review* 22, 2 (2002): 53. [“For Fauré, the nocturne does not represent a genre of little importance. On the contrary, it occupies a place comparable to that of the sonata in Beethoven.”]

<sup>15</sup> Caron, 53.

developed in the nocturnes. There is, however, little reference to aspects of formal design in these works.

Patricia King's dissertation *Gabriel Fauré and the development of the nineteenth-century piano nocturne*<sup>16</sup> discusses the history of the nocturne at length, citing examples from the works of Field and Chopin showing the former's influences on the latter, and is followed by a brief outline of the overall form of Fauré's nocturnes.

A very interesting study from a stylistic point of view is that of Cirka<sup>17</sup>, whose thesis *A Profound Identity: Evidence of Homogeneity in Gabriel Fauré's thirteen Piano Nocturnes* examines to which extent homogeneity or, consistency of style over time, is present in Fauré's music. In this study the author identifies recurring usages of tonality, harmony, formal events, motivic processes and textures dating from all three periods of the composer's life. It sets out to prove that particular musical elements tend to prevail in Fauré's concept of the nocturne all through his life, without denying the fact that his approach shifted between early, middle and late periods.

Robin Tait's<sup>18</sup> thesis *The Musical Language of Gabriel Fauré* is a highly valuable study of Fauré's musical language and it contains detailed chapters about the composer's harmonic language and processes, education and the discovery of modality, as well as melody, rhythm and formal aspects of his music. Very little reference is made to the piano music in general, and musical examples are restricted to the songs and chamber music.

*Night Music: The Twentieth-Century Nocturne in Piano Teaching* is a doctoral thesis by Jessica Murdock<sup>19</sup> which explores nocturnes by twentieth-century composers and the ways in which their works could be used in piano pedagogy. It looks at the history of the nocturne, and goes into detail about trends in the twentieth-century nocturne. With regards

---

<sup>16</sup> Patricia King, *Gabriel Fauré and the Development of the Nineteenth-Century Piano Nocturne*, masters dissertation (University of Southern California, 1979).

<sup>17</sup> Peter Cirka, *A Profound Identity: Evidence of Homogeneity in Gabriel Fauré's thirteen Piano Nocturnes*, doctoral dissertation (Boston University College of Fine Arts, 2015).

<sup>18</sup> Robin, C. Tait, *The Musical Language of Gabriel Fauré*, doctoral dissertation (University of St. Andrews, 1984).

<sup>19</sup> Jessica, L. Murdock, *Night Music: The Twentieth Century Nocturne in Piano Teaching*, doctoral dissertation (University of Northern Colorado, 2012).

to the nocturnes of Fauré, she states that, as a whole, they depict a “darker emotion”<sup>20</sup> than those of Chopin and Field. Apart from brief pedagogical comments and suggestions for interpretation in the Tenth and Eleventh Nocturnes, her treatment of Fauré’s nocturnes is rather perfunctory.

The dissertation by Hoi Wai Lin,<sup>21</sup> *Discord, Intransigence, Ambivalence, and Ultimate Coherence: Relationships between the Musical Surface and its Underlying Structures in Fauré’s Nocturne no. 6, op. 63* is an in-depth investigation from a Schenkerian perspective, identifying particular complexities found in the work, including “deformed voice leading”, “temporally skewed counterpoint”, “subtle metric dissonance”, “recourse to the whole-tone and octatonic collections”, “modal mixture in local and global context”, and “ambiguity of tonic and dominant functions”. The author expounds in detail on commentaries from other scholars, and proceeds with a thorough analysis of each section, commenting on foreground, middle-ground and background levels as one would expect from a Schenkerian analysis. Additionally, the complete Schenkerian graphs of the Nocturne appear as an appendix.

The dissertation of Joseph Valicenti,<sup>22</sup> *The Thirteen Nocturnes of Gabriel Fauré*, has more to offer in terms of information on formal procedures in the nocturnes. Valicenti approaches the subject by comparing Fauré’s nocturnes with those of Chopin with regards to form and content. This is excellent material which goes into detail about the character and mood of each nocturne, as well as aspects of metre, proportion of phrases and dynamics, followed by an appraisal of the work and a comparison with the formal design in Chopin’s works. Valicenti also shows the chronological development of Fauré’s style with each nocturne. His appraisal of each nocturne begins with a comparison between its basic form and that of a chronologically corresponding nocturne of Chopin. There are various general comments about the structural layout such as key relationships between sections (as in the Second Nocturne in B major where the B section is in the parallel minor), the nature of thematic

---

<sup>20</sup> Murdock, 10.

<sup>21</sup> Hoi Wai Lin, *Discord, Intransigence, Ambivalence, and Ultimate Coherence: Relationships between the Musical Surface and its Underlying Structures in Fauré’s Nocturne no. 6, op. 63*, masters dissertation (University of British Columbia, 2014).

<sup>22</sup> Joseph, A. Valicenti, *The Thirteen Nocturnes of Gabriel Fauré*, doctoral dissertation (University of Miami, 1980), 5.

recapitulations (identical or varied), and phrase lengths. Although this study does offer a description of certain structural aspects in Fauré's nocturnes and his extensions of the form, the bulk of the discussion concerns harmonic procedures in these works.

The dissertation of Richard Crouch,<sup>23</sup> *The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré*, comes closest to a complete investigation of formal procedures in Fauré's nocturnes. He discusses the nocturnes and barcarolles, dividing them into three periods under the headings "Form" and "Harmony and other elements". Nocturnes 1–5 are assigned to the early period, 6–8 to the middle, and 9–13 to the late. Crouch gives an overview of the formal design of the early nocturnes by showing the structure of the 2nd Nocturne, which he considers typical of all but Nocturne 3.<sup>24</sup> He regards the latter as an exception among the early works because its A and B sections are merged together more closely instead of being sharply contrasting in character and movement. But the author makes no mention here of the increasing formal complexities in Nocturnes 4 and 5 which foreshadow those in Nocturnes 6 and 7. The middle and late nocturnes receive a much more detailed analysis. He gives an outline of the structure of each work, showing the composer's augmentation and sometimes diminution of ABA form, while highlighting the appearance, behaviour and re-appearance of thematic material, transitional passages, etc. Yet for all this detail, much of the presentation seems incomplete, and again, the focus seems to be primarily on the composer's harmonic style. For example, Crouch gives the bar numbers for themes and thematic groupings in A, B and recurring sections, but does not really explain the development of themes or the structure of phrases. Also, while his arguments in the section "Harmony and other elements" are supported by ample musical examples, this is not the case under "Form", where he appears to assume that the reader already knows this music or has access to the score.

Another valuable dissertation is that of Shelley-Anne Harrisberg,<sup>25</sup> examining certain aspects of Fauré's style through an analysis of his First Piano Quartet in C minor, op. 15. This

---

<sup>23</sup> Richard, H. Crouch, *The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré*, doctoral dissertation (Catholic University of America, 1980), 1.

<sup>24</sup> Crouch, 17.

<sup>25</sup> Shelley-Anne Harrisberg, *A Structural, Harmonic and Stylistic Analysis of Gabriel Fauré's Piano Quartet in C minor, op. 15*, masters dissertation (University of Cape Town, 2008).

study is exemplary as a structural analysis of the overall form of the work, as well as an analysis of the larger and smaller structures within each movement. Lastly, the dissertation of Liezl-Marét Jacobs<sup>26</sup> offers an investigation of Fauré's pianistic style and the harmonic language of his nocturnes, including a harmonic analysis of the Third and Eleventh Nocturnes. This dissertation lays out aspects of Fauré's writing style for the piano, including typical melodic, textural and contrapuntal figurations, citing various examples from the piano works. However, the analyses of the above-mentioned nocturnes are rather perfunctory.

As there is no academic work aimed at analysing each of the thirteen nocturnes in great detail, this thesis intends to make a more thorough investigation of the structural processes operating in these works. Of special importance is the way in which Fauré employs specific harmonic procedures as referential elements and therefore as structural devices in some of the nocturnes. This procedure is seminal in understanding the architectural design in certain of the works, but has so far not attracted the attention of researchers in the field.

The paper will begin with a survey of French music before and leading up to Fauré, followed by a biographical background of the composer, a historical review of the nocturne as a *genre*, including a discussion of formal elements in the nocturne as Fauré inherited it from Field and Chopin. The composition of the nocturnes covered a long period in Fauré's life. It will therefore be interesting to determine the chronological place of each work in the catalogue of his compositions. The next section will include a discussion of Fauré's relationship to the piano, examining the historic role of the instrument during his lifetime. Chapter 3 will begin with a definition of musical style and its elements, followed by a critical review of Fauré's style as seen by various commentators, and ending with a study of the different periods of stylistic development in his life. In addition, I will briefly discuss the role of harmony as a structural tool in music, in order to provide a background for the investigation of Fauré's harmonic usage in developing structure. Chapter 4 will form the central focus of this paper and will feature an in-depth structural analysis of each of the

---

<sup>26</sup> Liezl-Marét Jacobs, *The Pianistic Style and Harmonic Language of the Nocturnes for Piano by Gabriel Fauré*, masters dissertation (University of Cape Town, 1998).

thirteen nocturnes, and of the complex interaction between harmonic and structural procedures found in them.

## **1.2: GLOSSARY**

### **1.2.1: GENERAL TERMS<sup>27</sup>**

**Alteration:** Deviation from the notes of the scale, indicated in harmonic analyses by sharps (raising by a semitone) and flats (lowering by a semitone).

**Chromatic:** Refers to elements outside a specific diatonic system. All augmented and diminished intervals, except the half-octave (augmented fourth/diminished fifth) are chromatic.

**Cross-relation:** Apart from the traditional form, which is often used by Fauré, two further types can be found in his music: (a) vertical cross-relations, in which a note and its semitonal alteration are heard simultaneously, and (b) indirect cross-relations, in which a note and its semitonal alteration are heard respectively in two different parts in quick succession, but not contiguously, for example with F-E in one voice being followed by F#-E in another.

**Diatonic:** Applies to the system that is formed by the unaltered notes that are found in a single key (or by the white keys of the keyboard). The major scale and the ecclesiastical modes are diatonic, as are the major, minor and diminished triads, and all perfect, major and minor intervals, as well as the augmented fourth and diminished fifth.

**Finalis:** The first degree of a mode.

**Isorhythm:** Refers in the modern sense to repeats of the same rhythmic module with differing pitch content.

**Major-minor scale:** The scale containing a major third and minor sixth degree. Conversely, the minor-major contains a minor third and major sixth degree.

**Modal alteration:** Alteration which increases the distance to the resolution from a minor second to a major.

**Modally definitive:** Alterations which resolve contrary to their expected tonal resolution, for instance, in a passage in C, an F# resolving to E instead of G would suggest the Lydian mode.

**Modal excursion<sup>28</sup>:** A passage within the context of a single tonality in which the tonal scale is altered to the notes of a different tonal scale without the new key being confirmed as a modulation, so that the alterations produce the effect of a modal inflection within a tonal context.

---

<sup>27</sup> Hendrik Hofmeyr, *Late-Romantic Harmony*, Unpublished class notes, University of Cape Town, 2017.

<sup>28</sup> Hofmeyr, *Modalism*, 1.

Modular scale: A scale built on repetitions of an intervallic module. Examples include the whole-tone, octatonic and hexatonic scales.

Note: defined by note-name, but not by register.

Pitch: A specific frequency, usually defined by note-name and register.

Pitch-class: Not defined by note-name or register. B#/C/Dbb all represent pitch class 0, and Bx/C#/Db pitch class 1, etc.

Subtonic: *bvii* and *VIIb1* in a minor key.

Tonal: The term pertains to the system of tonalities, consisting of the major, minor, major-minor, and minor-major.

Tonal alteration: Alteration which increases tonal tension by decreasing the distance to the note of resolution, usually changing the distance to the resolution from a major second into a minor second.

### **1.2.2: AMBIGUOUS CHORDS/COMPOUNDS**<sup>29</sup>

Apparent chord: A compound of chord-notes and non-chord notes which sounds like a chord. Instances include the cadential, passing and auxiliary 6/4 chords.

Deceptive chord: A chromatic chord which sounds like a diatonic chord foreign to the key. An instance would be the German sixth, which sounds like a major-minor quartad.

Double-step chord: A deceptive chord containing two versions of the same note-name with different alterations. The two versions usually lie a tone apart. An instance would be the C#-E-G-Gx chord used by Fauré in Nocturne 2 (b. 44) in alternation with a V quartad on F#.

Enharmonically invertible chords: Chords built on a repeated intervallic module, such as the diminished quartad, augmented triad and hard-diminished quartad (the so-called “French” chord<sup>30</sup>). Such chords can be inverted through respelling, which makes them ideal for enharmonic modulation. *VII*<sup>7</sup> in C minor, for instance, can be respelt as *VII*<sup>7</sup>b of A minor.

Specious chord: A chromatic compound of chord-notes and non-chord notes which sounds like a diatonic chord foreign to the key. Instances include the first chord in Wagner’s *Tristan*, and the second chord in his *Tarnhelm* motif (see pp. 90-91).

---

<sup>29</sup> Hendrik Hofmeyr, *Late-Romantic Harmony*. These terms were coined by Hofmeyr to describe the various types of ambiguous harmonic usage common in late-Romantic music.

<sup>30</sup> The term refers to any inversion of the French sixth; similarly with the German, Italian and Neapolitan chords.

### **1.2.3: SYMBOLS IN TEXT**

All symbols, except for note-names (such as G, F#), pitches (such as F5), and inversions (such as “b”, “c”, or “d”) will be given in *italics*.

#### **1.2.3.1: Figuring:**

Chords are indicated by upper case Roman numerals: *I, IV, V* etc.

Scale degrees are indicated by lower case Roman numerals: *i, ii, iv*, etc.

Flats and lowering by a semitone are indicated by a “*b*”.

Sharps and raising by a semitone are indicated by a “*#*”.

Inversions of chords are indicated by lower case letters after the Roman numeral: “*b*” for first inversion, “*c*” for second inversion and “*d*” for third inversion, eg. *IVb*.

Alterations to chords are indicated by sharps or flats and numerals in superscript, eg. *I<sup>#3</sup>*

For borrowed functions, “*of VI*” means “*of the VI key*” and is indicated by a forward slash, eg. *V/VI*.

In all tables, major keys are indicated by upper-case letters and minor keys by lower-case letters.

#### **1.2.3.2: Labelling of sections and themes:**

All sections are labelled with capital letters: *A, B*, etc.

Subsections are generally labelled with lower case letters: *a, b, c*, etc.

First statements of themes are always labelled as “*a*”, and subsequent reprises as lower case letters with numerals in subscript, eg. “*a<sub>1</sub>*”, “*b<sub>2</sub>*”, etc.

Variants of themes are labelled as “*v*”, “*v<sub>2</sub>*”, etc.

Inversions of themes are labelled as *I* and retrograde as *R*

#### **1.2.3.3: Numbering:**

The bottom octave of the piano is labelled as register 1, the next octave as register 2, etc., so that middle C is C4.

Bars are indicated by the abbreviation “*b.*” for singular and “*bb.*” for multiple bars, and beats in superscript, eg., *bb. 10<sup>2</sup>-14*.

Scale degrees in the text are generally described by Roman numerals, eg., *III* for “*mediant*”.

## CHAPTER 2: HISTORICAL BACKGROUND

### 2.1: French music leading up to Fauré

Owing to the efforts of Gluck, Grétry, Cherubini, Méhul, Boieldieu, Auber, Meyerbeer, Rossini and Halévy, opera remained the most popular genre in French musical life during the first part of the nineteenth century.<sup>31</sup> Instrumental music would gradually gain a stronger foothold through the contributions of composers such as Chopin and Berlioz until the mid-century, at which time German music also became increasingly popular in France. In fact, Suckling remarks that around the time of Fauré's birth in 1845 it had become the trend throughout Europe to view the art of music as something whose headquarters were in Germany, with an important but highly specialised department (the opera) in Italy.<sup>32</sup> In terms of German influence, Beethoven and Wagner proved to be the most persuasive. Beethoven gained gradual recognition through the concerts given by the *Société des Concerts*. While his music was first frowned upon, and criticised for its abrupt changes of dynamics and sudden harmonic alternations, he continued to grow in popularity, so that by 1840 he was one of the musical idols of France.<sup>33</sup> James Johnson comments on this in his article in *Nineteenth-Century Music*:

First reviled as chaotic and incoherent, and then worshipped as divine truth, Beethoven's symphonies transformed themselves in the minds of French audiences from an unknown tongue to the most intimate language of the soul.<sup>34</sup>

Beethoven's influence was so strong that many held that to copy the Beethoven style literally was the only way to achieve compositional excellence.<sup>35</sup> Suckling asserts, however, that this wide-spread celebration of Beethoven not only misrepresented the composer, but "overrated" him.<sup>36</sup> He argues that these Beethoven admirers were repelled by work such as

---

<sup>31</sup> Wegren, 9.

<sup>32</sup> Suckling, 39.

<sup>33</sup> Wegren, 11.

<sup>34</sup> James Johnson, "Beethoven and the Birth of Romantic Musical Experience in France", *Nineteenth Century Music* 15, 1 (1991): 23.

<sup>35</sup> Wegren, 12.

<sup>36</sup> Suckling, 45.

Fauré's because its musical language, especially harmonically, had abandoned the methods of Beethoven for "something more nearly approaching those of Bach."<sup>37</sup> Suckling continues:

The augmented triad, for example, which he (Beethoven) threw out tentatively towards the end of the fugue in the Third Rasumovsky Quartet was still locked to a basis of dominant-to-tonic, the augmented fifth serving merely as a reinforcement of the leading note; so that although the chord was included in the traditional harmony of the academic textbooks, it had so to speak to be discovered over again before it could be used for such 'deliverances from bondage' as in Fauré's Second Violin Sonata.<sup>38</sup>

This Beethoven idolism was curtailed after the middle of the century, and by the 1870s it would not only produce a certain antagonism towards him, but also a much better appreciation of the strengths and limitations of his music.<sup>39</sup>

In like manner, Wagner's music was slow to gain popularity in France. In 1861, his opera *Tannhäuser* was presented at the Paris Opera House, but was received with great negativity from the general public, who was not ready for Wagner's new operatic concepts. Although none of his operas were again performed in Paris during that century, his music nonetheless continued to grow in popularity, so that many French aristocrats and wealthy bourgeoisie would travel to Bayreuth to hear his works. It was his "doctrine of art, his theoretical foundation of music," that was responsible for his fame among French intellectuals, poets, and musicians.<sup>40</sup> Wagner's concept of future works of art, together with his mantra of the universal work of art (*Gesamtkunstwerk*), were based on Beethoven's Ninth Symphony. His view was that Beethoven had reached the final capacity of purely instrumental music in this work, and transcended the range and characteristics of instrumental form by adding the chorus.<sup>41</sup> Wagnerism was to thoroughly permeate French intellectual life, and would become a strong contributing factor to the unusual interaction among the arts at the end of the century. The Symbolist school of poetry, the "*avant-garde* of the literary world," idolised Wagner and his theories were proclaimed by Catulle Mendès in the epilogue to his *Richard*

---

<sup>37</sup> Suckling, 44.

<sup>38</sup> Suckling, 47.

<sup>39</sup> Wegren, 12.

<sup>40</sup> Wegren, 12.

<sup>41</sup> Wegren, 13.

*Wagner* of 1886.<sup>42</sup> Mendès believed that Wagner was in fact preaching musical nationalism and that to his French admirers this notion should create a renewed ardour for their own French legends and music, not for the Indo-European narratives which were Wagner's natural inspiration.<sup>43</sup> In 1883, French musicians and artists assembled the aesthetic values of Wagner's philosophy and attempted to assimilate them into French art.<sup>44</sup> The *Revue Wagnérienne*, whose function was to broadcast the non-musical side of Wagner's personality and work, publicised his philosophies and theories from 1885 to 1887.<sup>45</sup>

In 1871 the Franco-Prussian war had left France devastated and it affected Fauré deeply.<sup>46</sup> For a short while the dominant role of the opera was broken due to a shortage of funds, and thus was created an opportunity for the more formal musical genres of chamber and orchestral music to develop in Paris.<sup>47</sup> The *Société Nationale de Musique* founded by Saint-Saëns and Romain Bussine served to encourage French composers through performance of new works, and, as Nectoux puts it, "undoubtedly introduced new blood into a near-moribund system."<sup>48</sup> The essence of this new movement is aptly summarised by Martin Cooper:

It would be quite wrong to suppose that under the motto *Ars Gallica* Saint-Saëns and his friends understood anything like the conscious return to an older French musical tradition such as was advocated later by Debussy. *Ars Gallica* meant music by French composers, which was all that it could mean in 1871, when it was impossible to speak of a French style without meaning either Auber or something which only musical archaeology could disinter.<sup>49</sup>

The next 25 to 30 years saw the gradual crystallisation of a distinctive French style, which was discovered only *subsequently* to mean an instinctive French perspective on the music of

---

<sup>42</sup> Martin Cooper, *French Music: From the Death of Berlioz to the Death of Fauré*, London: Oxford University Press, 1951: 56.

<sup>43</sup> Cooper, 57.

<sup>44</sup> Wegren, 14.

<sup>45</sup> Cooper, 57.

<sup>46</sup> Nectoux, 17.

<sup>47</sup> Cooper, 18.

<sup>48</sup> Nectoux, 20.

<sup>49</sup> Martin Cooper, "The Nineteenth-Century Musical Renaissance in France (1870–1895)", *Proceedings of the Royal Music Association* 74 (1947–48): 15.

previous centuries.<sup>50</sup> At the present junction it is essential to discuss the critical role played by the *Société Nationale* in French musical history.

The decades following the Franco-Prussian war (1870–1871) have long been considered as one of the most prolific stages in the musical history of France, and many subsequent commentators have elaborated on this. Paul-Marie Masson, for instance, introducing his report on contemporary French music in 1913, writes:

The beginning of the contemporary period of French musical art, this final date of 1870, as important in our political as in our artistic history, should be chosen in preference to all others.<sup>51</sup>

In musical, literary and artistic circles, there was a conscious endeavour to elevate the depiction of French art. During the infancy of the Third Republic, a number of institutions emerged in music, among which the *Société Nationale* had proved to be of critical importance. It was universally portrayed to have been an important catalyst for the musical renaissance that occurred after the war. The society consisted of a few composers who worked behind the scenes during the Second Empire, such as Camille Saint-Saëns, Edouard Lalo, César Franck and Charles Gounod. They were soon joined by younger composers such as Gabriel Fauré, Henri Duparc, Alexis de Castillon and Vincent D'Indy. Yet, for all the importance assigned to the organisation, details about its history is not well-known, and early assessments of its significance in French musical life depended heavily on the reports of the historians Julien Tiersot and Romain Rolland.<sup>52</sup> Consequently, many misconceptions have arisen regarding the organisation, its musical influence, and the aesthetic and cultural attitudes which motivated its leaders. According to Strasser, the most notable of these myths were that the *Société Nationale's* founding fathers were essentially "anti-German" in its outlook.<sup>53</sup> Surprisingly, the Fauré scholar Jean-Michel Nectoux expressed this very view:

The social and political climate after the Franco-Prussian war led to the new society being not only progressive but openly nationalistic and, most of all, anti-German, as we can see from the modest jingoism of its slogan *Ars Gallica*.<sup>54</sup>

---

<sup>50</sup> Cooper, "The Nineteenth-Century Musical Renaissance in France (1870–1895)".

<sup>51</sup> Quoted in Barbara Kelly, "The Roles of Music and Culture in National Identity Formation", *French Music, Culture and National Identity* (Rochester: University of Rochester Press, 2008), 6.

<sup>52</sup> Michael Strasser, "The Société Nationale and Its Adversaries: The Musical Politics of *L'Invasion Germanique* in the 1870s", *Nineteenth-Century Music* 24, 3 (2001): 225.

<sup>53</sup> Strasser, 226.

<sup>54</sup> Nectoux, 20.

Strasser argues that this is too simplistic a view of the complex forces that shaped the French political and cultural life in post-war years – one that is based on an erroneous assumption that attitudes after the war were shaped by a contempt for all things German, and represents a profound misunderstanding of the motives of the founders of the *Société* who invested so much energy to its survival during the succeeding decades.<sup>55</sup> Strasser then goes on to contradict this view by explaining that members of the *Société* were in fact motivated by the German example, and lured by the new methods of composers such as Liszt, Schumann and Wagner, and that they were merely reflecting an increasing dissatisfaction of academics with French Society of the previous Empire, where the shallowness of Parisian life exhibited symptoms of a “profound moral weakness, a sickness that would inevitably lead the nation to ruin.”<sup>56</sup> Scornful of the prevailing Parisian tastes, they escaped the path of easy success in Second Empire Paris and turned their attention fervently to the cause of serious music.<sup>57</sup>

In the patriotic milieu of 1871, the *Société Nationale* was the organisation that most changed attitudes in favour of new French instrumental music. However, as Strasser has suggested, the society’s patriotic agenda was also capable of tolerating the continued interest that many of its members maintained in German music. In this regard, Timothy Jones writes:

There had long been a current of French opinion that contrasted the seriousness of German culture favourably with the cultural superficiality of the Second Empire. Even in the face of Prussian militarism, and after the defeat of 1871, many French intellectuals maintained their admiration for the enemy.<sup>58</sup>

In the field of music too, there was a natural tendency for composers of instrumental music to look to the example of the German classics as a means of refreshing their own culture.<sup>59</sup> In 1876 Saint-Saëns, who became opposed to Wagner’s influence later in his life, wrote an article about the first Bayreuth performances of Wagner’s *Ring*, praising the greatness of

---

<sup>55</sup> Strasser, 226.

<sup>56</sup> Strasser, 227.

<sup>57</sup> Strasser, 226.

<sup>58</sup> Timothy Jones, “Nineteenth-Century Orchestral and Chamber Music”, *French Music since Berlioz*, ed. Richard Smith, Caroline Potter (London: Ashgate, 2006), 55.

<sup>59</sup> Jones, 55.

this composer's accomplishment and the enthusiasm with which it had been received.<sup>60</sup> He then continued to criticise others who protested that Wagner's music has no melody and that it was difficult to understand, labelling such critics as "blind men and ostriches with their heads buried in the sand."<sup>61</sup>

However, not everyone held the view that French music needed to heed the German example to survive. During the 1870s there were attempts to found new societies for the promotion of new music, and these factions inevitably resulted in the split of the *Société Nationale* in the mid-1880s.<sup>62</sup> Jones concludes with the warning that it is dangerous to view the role of this society in too narrow nationalist terms:

The historical significance of the *Société Nationale* ultimately lies neither in the French nationalism of its initial aims, nor in the receptivity of its leading members to the musical style of the 'new German' school, but in its successful attempt to build and sustain a culture of indigenous, serious instrumental music in France.<sup>63</sup>

While Wagnerism had absorbed the whole fibre of French intellectual life, his work did not remain of paramount importance in France. Kelly remarks that he became "perhaps the most problematic figure for French musicians," so that he came to be seen by many, including Debussy and an older Saint-Saëns as a suffocating influence on French musical originality.<sup>64</sup> Those once devoted to Wagner suddenly felt compelled to separate themselves from him if they were to ever attain their own form and idea.<sup>65</sup> French Nationalism continued to gain strength, while growing scepticism toward the Wagnerian doctrines led to the belief that these had never truly represented French ideas.<sup>66</sup>

Cooper emphasises the importance of distinguishing between Wagner's purely musical influence, which had reached its peak by 1890, and the more profound influence of his philosophy and aesthetics, which exerted a strong influence in all the arts.<sup>67</sup> In literature,

---

<sup>60</sup> Strasser, 237.

<sup>61</sup> Strasser, 237.

<sup>62</sup> Jones, 57.

<sup>63</sup> Jones, 57.

<sup>64</sup> Kelly, 9.

<sup>65</sup> Wegren, 15.

<sup>66</sup> Wegren, 15.

<sup>67</sup> Cooper, *French Music*, 59.

the “Symbolists” were opening different areas of sensibility, narrowing the distance between poetry and music.<sup>68</sup> The extent to which Symbolism influenced musicians, poets and writers in their view about the relation between music and literature, was an important question which caused great upheaval in the literary world of the last decade of the nineteenth century.<sup>69</sup> Bernard Swift’s definition clarifies its meaning:

Symbolism embodied a desire for freedom and originality in verse, involving an emphasis upon the musicality of language and upon statement by allusion.<sup>70</sup>

Certain poets who were once considered to be “precursors” of Symbolism are now considered as its embodiment, especially Rimbaud, Verlaine, Laforgue, Mallarmé and Valéry, with Baudelaire as directing influence.<sup>71</sup> They construed their sentences on a musical basis, achieving not only broad rhythmic effects, but also a regular melodic system where vowels and consonants are supposed to function as notes in a melody, with “cadences”, “resolutions”, and other devices borrowed from music.<sup>72</sup> There is little doubt that this entire movement in French literature was partially a result of Wagner’s theories of a “total art” where the barriers between music and the spoken word would be removed, and examples of this can be seen in the songs of Fauré, Duparc and Debussy.<sup>73</sup>

In an effort to place Fauré in the proper context of these trends, Wegren states that it is necessary to distinguish between nationalism and “stylistic” nationalism.<sup>74</sup> Musical nationalism evolved throughout the nineteenth century and was broadly typified by a strong focus on elements such as folk dances and folk-songs, and the musical elements found in them. The *Société Nationale* was openly nationalistic, but this was a new kind of nationalism, “a result of a sociological approach to composition” according to Wegren where the composer sees in himself a “microcosm of the people”; it is this kind of “stylistic” nationalism which is embodied in the subtle and intimate music of Fauré.<sup>75</sup> In this regard, it

---

<sup>68</sup> Wegren, 19.

<sup>69</sup> Wegren, 19.

<sup>70</sup> Bernard Swift, “The Hypothesis of the French Symbolist Novel”, *The Modern Language Review* 68, 4 (1973): 776.

<sup>71</sup> Swift, 777.

<sup>72</sup> Wegren, 19.

<sup>73</sup> Wegren, 20.

<sup>74</sup> Wegren, 20.

<sup>75</sup> Wegren, 21.

is interesting to examine Fauré's own attitudes in relation to political and cultural issues in French music of his time.

Nectoux draws attention to an extraordinarily illuminating letter to his friend Poujaud in 1885 in which Fauré delivers "a kind of profession of musical faith":

Tchaikovsky's *Mazeppa* cannot help but be a remarkable work, but I don't think there's any need for a French composer not to set the same subject after him since he's so essentially Russian. It's not that I myself have ideas about turning *Mazeppa* into an essentially French opera: I will even admit to you that in general I don't hold with such subtleties in dealing with this art called music, whose primary quality is to be a universal language, or rather the language of a country so far above all others that it lowers itself when it treats of the feelings or the traits of character proper to any particular nation.<sup>76</sup>

More than 30 years later, in war-torn 1916, certain civilian composers and critics formed *La Ligue Nationale pour la Défense de la Musique Française*, which placed special emphasis on establishing and maintaining the pre-eminence of French music in France and its propagation in other countries. The honorary presidents of the League, which proposed to prohibit French public performances of Austrian and German music, were all composers: Saint-Saëns, Dubois, D'Indy, Charpentier, Leroux and Lecocq. When Fauré was invited to sign on, he declined and wanted nothing to do with it. Yet at the same time he showed unquestionable patriotism in his involvement with the *Festivals de Musique Française*, which promoted the music of French composers killed or involved in the war.<sup>77</sup> In believing that music was a universal rather than a national language, Fauré, in his preface to Georges Jean-Aubry's *La Musique Française d'aujourd'hui*, vehemently opposed the popular notion that only musical styles that could be connected to the traditions of Rameau, Couperin and other French composers of the seventeenth and eighteenth centuries could be considered essentially French.<sup>78</sup> We see therefore that Fauré's views remained essentially the same from when he was 40 until his seventies.

---

<sup>76</sup> Nectoux, 137.

<sup>77</sup> Kelly, 10.

<sup>78</sup> Carlo Caballero, "Patriotism or Nationalism? Fauré and the Great War", *Journal of the American Musicological Society* 52, 3 (1999): 604.

Caballero argues that the idea that Fauré was simultaneously “indifferent” to nationalism and still completely French in his aesthetic orientation and taste is not necessarily contradictory, but that both these characterisations are to some extent accurate.<sup>79</sup> He explains:

First, Fauré was French: there is no need to belabour the autochthonous qualities of his art or his strong attachment to French musical and literary traditions. Second, Fauré was not a nationalist, nor was he particularly interested in politics.<sup>80</sup>

Caballero acknowledges that Fauré’s opinions are almost always harder to interpret than the louder political voices of his contemporaries, and that it is rather the composer’s *silence* – the absence of his name from the notice circulated by the League – that calls us to attention.<sup>81</sup> In returning therefore to what is referred to by Wegren as “stylistic” nationalism in Fauré’s music, it is clear that this can only refer to the personal style that he developed over his lifetime, and not to nationalism in the conventional sense. Much has been written about the fact that Fauré allowed himself to come under the influence of new trends and movements in music, but as Nectoux points out, he spent his whole life in the production of what may be termed “pure music”<sup>82</sup>, making use of external influences, but adapting them to his own expressive aims, the processes of which will be revealed progressively throughout this thesis.

## **2.2: Gabriel Fauré (1845–1924)**<sup>83</sup>

Gabriel Fauré was born on 12 May 1845 in Pamiers, as the last of six children. His musical gift was not inherited, for his ancestors had for some generations carried on the trade of butcher. His father, Honoré Toussaint, was the first to break away from family tradition, and became a school teacher. In 1849, he was promoted to the post of Director of the Montgauzy Teacher Training College at Foix. This college was erected on the remains of an old abbey and it had a chapel where music was first introduced to the young Fauré through

---

<sup>79</sup> Caballero, 599.

<sup>80</sup> Caballero, 599.

<sup>81</sup> Caballero, 600.

<sup>82</sup> Nectoux, 495.

<sup>83</sup> This account of Fauré’s biographical history, upbringing and educational development was for the most part taken from the work of three of his most important biographers, namely Jean-Michel Nectoux, Robert Orledge and Norman Suckling.

plainchant accompanied on the harmonium.<sup>84</sup> He was often found to be listening to it and in time tried his hands at it, and thus came to spend more and more time improvising on it and taking his first independent steps towards musicianship. According to Suckling,

it happened that an old blind lady, who frequented the chapel for her private prayers, heard him play and was struck by his promise. She conferred with his parents on what she had heard; this boy undoubtedly had gifts, and it was plain he should be sent to the Niedermeyer school.<sup>85</sup>

The only mention of this anecdote by Nectoux is, however, that Fauré later remembered that “an old blind lady had given him some basic instruction”<sup>86</sup>, while Orledge omits it entirely. Be that as it may, Fauré also had access to the school piano, but there seems to be an uncertainty as to whether the boy had received any initial instruction on the piano, although a music teacher, Bernard Delgay, later claimed to have been his first teacher.<sup>87</sup> Nevertheless, at the age of eight he had made enough progress for his father to ask him to play for a visitor, a member of the Assembly for Ariège, Simon-Lucien Dufaur de Saubiach, who then advised that he should be entered for the new school of religious music which was at the time being founded by Louis Niedermeyer in Paris. Fauré entered the Niedermeyer School in 1854 and would stay there till 1865.

Louis Niedermeyer (1802–61), a Swiss from Nyon on the Lake of Geneva, had received a thorough musical education in Europe and was in 1854 a person of considerable distinction in the musical life of Paris. The Niedermeyer School was run as a boarding school with a musical slant. Students learned the piano and organ, harmony and counterpoint, all with a view of preparing them for a career as a church musician or music teacher, with a special emphasis on Gregorian plainchant and how to accompany it. He studied the sacred music of Palestrina, di Lasso, Bach, Victoria and Händel, as well as the secular music of the French clavecin composers, Bach, Mozart, Haydn, Beethoven and Weber.<sup>88</sup> The prevailing harmonic teaching at the school would turn out to be formative for Fauré: enharmonic modulation and passing notes were treated with greater freedom and the tonal language was often enriched with modal elements. In fact, each of the eight Gregorian modes was studied

---

<sup>84</sup> Orledge, 6.

<sup>85</sup> Suckling, 11.

<sup>86</sup> Nectoux, 4.

<sup>87</sup> Nectoux, 4.

<sup>88</sup> Crouch, 5.

individually, with countless examples.<sup>89</sup> He saw that the modes had a much wider application than plainchant accompaniment, which greatly influenced his harmonic thinking. The pedagogical principles of the Niedermeyer School are summarised by the renowned pianist and accompanist Graham Johnson in his book about Fauré.<sup>90</sup> The main teaching manual for harmony was Gustave Lefèvre's *Traité d'Harmonie*. Contrary to the most common practises of the 1850s, this work reverted to the system of harmonic figuring that went back to the well-known theoretician Abbé Vogler (1749–1814).

The rule was that "every consonant or dissonant chord can be modified by alterations to the note that composed it."<sup>91</sup> Lefèvre's unusual liberty in relation to procedures that others would call "modulatory", sheds light on Fauré's particular harmonic outlook. Lefèvre encouraged explorations in the different directions in which every chord-note can move, and this implication is explained by Nectoux:

For example, in a C major chord the E can be considered as itself, the G as an F double-sharp, an appoggiatura of G sharp, and the C as an appoggiatura of B natural. From here the chord can move either to B major, E major or G sharp minor. According to this principle every chord can be thought of as consisting both of 'true' notes and of 'artificial' notes capable of assuming the harmonic interpretation of one's choice and of moving towards a resolution that conforms to it.<sup>92</sup>

In the traditional convention every alteration to a chord implied a change of tonality, but the Lefèvre method took into account how people heard music, not only how they read it or analysed it.<sup>93</sup> As a result, Fauré turned out to be the only Niedermeyer student who developed a rich and rewarding idiom derived from a broadened knowledge of harmony that included the church and antique modes, in combination with Lefèvre's liberal attitudes to diatonic harmony.<sup>94</sup> Concerning Fauré's harmony, Nadia Boulanger wrote:

---

<sup>89</sup> Hofmeyr, *Modality*, 2.

<sup>90</sup> Graham Johnson, *Gabriel Fauré: The Songs and their Poets* (London: Ashgate, 2009), 11–13.

<sup>91</sup> Johnson, 11.

<sup>92</sup> Nectoux, 228.

<sup>93</sup> Johnson, 12.

<sup>94</sup> Johnson, 12.

The harmony of Fauré and the harmony of Debussy are radically different. Harmony, for Fauré is an element of *design*, whereas Debussy tends to conceive it rather as a source of colour.<sup>95</sup>

This aspect of Fauré's harmonic language will be demonstrated in the analysis of the nocturnes.

Fauré was a favourite student of Niedermeyer, in whom he found a teacher and father-figure who could both be gentle and severe. After his teacher's death in 1861 Camille Saint-Saëns took the lead of the senior piano class and in him Fauré found more than a teacher – they would become life-long friends. Saint-Saëns, only ten years older, had already established his brilliant career as a pianist and composer. Fauré especially admired his ability to achieve excellence in all types of musical composition, and in the following years he proclaimed that he “owed everything” to Saint-Saëns.<sup>96</sup> It was, after all, he who introduced the students at the École Niedermeyer to the “modern” music of Chopin, Schumann, Liszt, Wagner, Schubert and Mendelssohn at the piano, which they otherwise would not have known.<sup>97</sup> Chopin, Schumann and Mendelssohn are of special interest here, for it was during this time that Fauré studied their piano music quite closely. While their interest would show more definitely later on when he began to compose for the piano extensively, there is a general agreement among critics that his *Romances sans paroles* show the influence of Mendelssohn, as well as the extent and nature of his early pianistic thinking.<sup>98</sup>

Under Saint-Saëns's watchful eye Fauré began to compose, but among these early works only some have survived, including his op. 1, no. 1, the song *Le Papillon et la fleur* (1861).<sup>99</sup> In the same year Fauré was allowed for the first time to enter works for a competition, and he received an honourable mention. The works he entered were a four-part fugue on a given subject, a piece of religious vocal music with instrumental accompaniment, and a fugue on a subject of his own composition. After a few subsequent entries for competitions

---

<sup>95</sup> Quoted in Johnson, 13.

<sup>96</sup> Nectoux, 9.

<sup>97</sup> Orledge, 8.

<sup>98</sup> Crouch, 6.

<sup>99</sup> Nectoux, 9.

he finally received a first prize for composition in 1865, probably, as Nectoux speculates, with the *Cantique de Jean Racine*, op. 11.<sup>100</sup> It was in this year that he completed his studies with numerous distinctions at the age of 20.<sup>101</sup>

After Fauré left the Niedermeyer School in July 1865, he obtained his first post as lead organist at the Saint-Sauveur Church at Rennes in Brittany, where he would remain for four years, boosting his income by teaching piano and harmony privately. According to Orledge, relatively little is known about this period except that Fauré did not enjoy provincial life.<sup>102</sup> Although freed from the strict discipline of the Niedermeyer School, he found life monotonous and boring. Boredom also assailed him during Sunday services, where the priest in charge would often complain of him being seen smoking cigarettes in the porch during sermons.<sup>103</sup> A more serious offence took place four years later, where he was found appearing in evening dress one Sunday morning, after having spent the previous night at a ball in town. As a result he was asked to resign. Soon after this he found another appointment at the Notre-Dame de Clignancourt church in northern Paris, where he stayed for only a few months before the outbreak of the Franco-Prussian War in 1870. He enlisted for military service on 16 August 1870 and took part in the fighting at Champigny, Le Bourget and Créteil.<sup>104</sup> During this time he entertained the soldiers with improvised recitals in the abandoned villas on the outskirts of Paris.

With France's defeat in 1871, Fauré's military career was at an end, and he took the position of organist at St-Honoré d'Eylau in the 16<sup>th</sup> *arrondissement*. During this short appointment a large proportion of the Parisians condemned the surrender to Germany and formed a Commune to fight the Establishment, which had taken refuge at Versailles.<sup>105</sup> Fauré avoided enlistment by escaping to Rambouillet with the aid of a forged passport, and then travelled to Switzerland where he was entrusted with the composition class of the Niedermeyer School which had relocated there for the interim, to avoid the violence in Paris. Here he formed a life-long relationship with his first pupil, André Messager. Upon his return to Paris,

---

<sup>100</sup> Nectoux, 10.

<sup>101</sup> Suckling, 14.

<sup>102</sup> Orledge, 8.

<sup>103</sup> Suckling, 14.

<sup>104</sup> Nectoux, 16.

<sup>105</sup> Nectoux, 17.

Fauré was appointed second accompanying organist to Charles-Marie Widor at the church of Saint-Sulpice. During the early 1870s, Saint-Saëns assisted considerably in launching Fauré's musical career, and his introduction to Parisian society began around 1872 with the Viardot family, although his attraction to Marianne Viardot for the following five years has been described as a tale of unrequited love.<sup>106</sup> With the aid of Saint-Saëns, Fauré was also put in touch with the best musicians of the time, including: Edouard Lalo, Henri Duparc, César Franck, Jules Massenet and Vincent D'Indy.<sup>107</sup> From this time, his career, though slow and not well-paid, was steady and promising. From January 1874 he officially stood in for Saint-Saëns at the Madeleine organ while the latter was away on tours. He would become known to the Parisian musical world as *maître de chapelle* at the Madeleine for nearly 20 years.<sup>108</sup> Three years later, in 1877, he was appointed here as choirmaster, and in the same year he and Saint-Saëns visited Liszt at Weimar for the performance of Saint-Saëns's *Samson et Dalila*.<sup>109</sup> In 1879 Fauré travelled to Bayreuth again to hear Wagner's *Die Walküre* and *Das Rheingold* and the complete Ring cycle a few months later. He became an avid admirer of Wagner's music and was familiar with its smallest details.<sup>110</sup>

In July 1882 Fauré presented his *Ballade*, op. 19 to Liszt, who is reputed to have said that it was "too difficult."<sup>111</sup> Orledge remarks that the explanation for this curious comment (given Liszt's towering status as a virtuoso) is that Fauré's "particular brand of pianism" did not correspond to Liszt's technique, although it is equally likely that Liszt merely wanted to hear Fauré play himself.<sup>112</sup> Suckling offers another explanation for Liszt's comment, and writes the following about Fauré's piano music:

The difficulties are for the most part of the kind that calls, not so much for dexterity of execution, as for comprehension of the musical texture; the music is so constructed that a sense of aural subtleties, rather than any 'muscular memory', is the only guide to the fingers.<sup>113</sup>

---

<sup>106</sup> Orledge, 11.

<sup>107</sup> Nectoux, 19.

<sup>108</sup> Nectoux, 24.

<sup>109</sup> Martin Cooper, *French Music*, 78.

<sup>110</sup> Nectoux, 39.

<sup>111</sup> Suckling, 15.

<sup>112</sup> Orledge, 13.

<sup>113</sup> Suckling, 128.

On 27 March 1883, at the age of 37, Fauré married Marie Frémiet, who was the daughter of a celebrated sculptor. He was still far from well-off; Marie's hand-made fans sold well in society circles, but he still had to spend hours on trains on most days to travel to and from private lessons.<sup>114</sup> As a composer he was slowly acquiring a reputation: his songs, piano pieces (especially the early nocturnes, impromptus and barcarolles) and chamber music appeared with a certain frequency in concert programmes, especially in those of the *Société Nationale*.<sup>115</sup> After the death of both his parents during this period, Fauré ascended to the highest peaks of his creative genius with the completion of his *Requiem* in 1888. At the same time this was also a bleak period in his life; his deep depressions caused extreme headaches and dizzy spells, and he was often on the verge of a nervous breakdown.<sup>116</sup> His wife's ill health and his financial position caused him additional anxiety, because although his compositions brought him fame, he earned very little money. Luckily, the situation was relieved by the intervention of the wealthy American, Princesse Edmond de Polignac, who invited him on holiday to Venice and Florence in May to June 1891, during which time he began his truly unified set of songs, *Cinq mélodies de Venice*, op. 58 to poems by Verlaine.<sup>117</sup> Fauré's good fortune continued with his appointment in 1892 as successor to Ernest Guiraud as inspector of music in the provincial conservatories, a position which relieved him from dependence upon private lessons but still involved a good deal of travelling, which he found annoying.<sup>118</sup> In 1896, he became Massenet's successor as Professor of Composition and Counterpoint at the Conservatoire where he taught many young composers, including Charles Koechlin, George Enescu, Alfredo Casella, Nadia Boulanger and Maurice Ravel. This period saw many invitations to compose for special occasions, and by 1900, official recognition came more readily, reaching a climax when an upheaval in the affairs of the Paris Conservatoire in 1905 caused Théodore Dubois to resign, and Fauré, to the surprise of all, became director in his place.<sup>119</sup> According to Orledge,

---

<sup>114</sup> Orledge, 13.

<sup>115</sup> Suckling, 19.

<sup>116</sup> Orledge, 14.

<sup>117</sup> Orledge, 14.

<sup>118</sup> Suckling, 21.

<sup>119</sup> Suckling, 25.

the gentle Fauré proved a surprisingly positive director; living up to Dujardin-Beaumetz's expectations with a plan of reforms whose ensuing resignations earned him the nickname of 'Robespierre'.

Nectoux describes aspects of Fauré's reform plan as follows:

The creation of two posts for professors of counterpoint and fugue, thereby setting these studies apart from that of composition; that first-year singing students should concentrate on exercises and vocalises and that later on in the course they should no longer be obliged to choose pieces in the Opéra or Opéra-Comique; that Bourgault-Ducoudray's music history classes should become obligatory for all composition and harmony students; that more importance should be given to collective music-making in the vocal, orchestral and chamber ensemble classes.<sup>120</sup>

Furthermore, Fauré modernised and expanded the scope of repertoire that was studied at the Conservatoire: where Auber, Halévy and especially Meyerbeer were the chief composers studied, students now had the option of singing an aria by Rameau or even Wagner – until then a forbidden name in the Conservatoire – and the repertoire was now extended from Renaissance polyphony to Debussy.<sup>121</sup> As a result, Fauré had not been in his new position three months when an organized revolt broke out among the staff, but it was due less to the above reforms than to the formation of selection committees for student admission.<sup>122</sup> The staff now found themselves unable to give special treatment to their private students, and deprived of a significant extra income. Fortunately, Fauré's reforms were supported by the necessary committee and by the Secretariat of Fine Arts.<sup>123</sup>

Fauré's new post secured him a much better income, and his fame as a composer began to increase, but being the Director of the Conservatoire left him with as little time for composing as when he was earning a modest salary as a piano teacher and organist. However, at the end of the working year he was able to leave Paris during the summers when he found time to work on his opera *Pénélope*, among other works. In March 1909 he was elected as a member of the *Institut de France*. Saint-Saëns and his father in law, both long-standing members, campaigned strongly on his behalf, and he narrowly defeated his

---

<sup>120</sup> Nectoux, 268.

<sup>121</sup> Nectoux, 269.

<sup>122</sup> Orledge, 24.

<sup>123</sup> Nectoux, 269.

old rival Widor by 18 votes to 16.<sup>124</sup> In the same year the *Société Musicale Indépendante* was created by a group of young composers led by Koechlin and Ravel who broke with the old *Société Nationale* and formed this new group, of which Fauré accepted the presidency.<sup>125</sup> Its aims were to “make known through performance French or foreign modern music, published or unpublished, without exceptions of genre or style.”<sup>126</sup>

In spite of Fauré’s successes, he was becoming increasingly aware of his progressing deafness. He had seen the first signs as early as 1903, and by 1910 it was serious.<sup>127</sup> Sounds not only became fainter, but also distorted, so that the higher frequencies sounded flat to him, and the lower ones sharp.<sup>128</sup> His efforts to conceal his condition were to no avail, and he would eventually be obliged to give up his teaching position.

The years leading up to the First World War were some of the most active and intense of Fauré’s career. His reputation at last began to extend beyond the circles of amateurs and enthusiasts to reach a larger, more varied audience. Most importantly was the interest shown in his music by a new generation of performers: the pianists Alfred Cortot, Marguerite Long and Robert Casadesus; the singers Rose Féart, Jeanne Raunay and Lucienne Bréval; the violinists Jacques Thibaud, Georges Enescu and Johannes Wolff; and the cellists Joseph Hollmann and the great Pablo Casals.<sup>129</sup> Fauré was a regular visitor to England, and in 1908 he received an invitation to play at Buckingham Palace, which created new opportunities in London and further on. In June 1914 Fauré visited England for the last time to hear his complete piano works performed by Robert Lortat, to whom he dedicated his Twelfth Nocturne, in three concerts in London.<sup>130</sup> When Germany declared war on France on 3 August 1914, Fauré was in Germany where he retreated to every year for composing, working on the first songs of his cycle *Le Jardin clos*. He managed to travel from Germany to Geneva in Switzerland and only with great difficulty regained the safety of Paris.<sup>131</sup>

---

<sup>124</sup> Orledge, 23.

<sup>125</sup> Orledge, 23

<sup>126</sup> Orledge, 24.

<sup>127</sup> Suckling, 34.

<sup>128</sup> Suckling, 34.

<sup>129</sup> Nectoux, 276.

<sup>130</sup> Orledge, 27.

<sup>131</sup> Orledge, 27.

During the war period, when the Germans were so dangerously close to Paris, he moved to his brother's house at Pau in the western Pyrenees, also because of his bronchial condition. The painful and final separation from professional life came in 1920, at the age of 75, when the Ministry of Public Instruction asked him gently but firmly to step down from the directorship of the Conservatoire on account of his increasing deafness and frailty.<sup>132</sup> The small pension that was eventually awarded to him when he left meant that his financial position was once again insecure, yet he was at last able to devote himself full time to composition, so that his final years produced an unexpected wealth of fine works. After his last work for solo piano, the Thirteenth Nocturne (1921), Fauré composed nothing for several months, and was even fearful that his creativity had dried up.<sup>133</sup> However, in 1922 he wrote two articles for *La Revue Musicale*; the first a moving obituary for his life-long friend Saint-Saëns who had died the previous year, and the second an essay recalling the days of his youth at the Niedermeyer School.<sup>134</sup> In the same year, a public tribute was paid to Fauré in the form of a benefit concert in his honour. The *Société des Concerts du Conservatoire* arranged for the choir and the orchestra, and the works performed included the *Cantique de Racine*, the *Élégie* with Pablo Casals, and the *Ballade* with Alfred Cortot. Landormy writes:

It was a poignant spectacle, indeed: that of a man present at a concert of his own works and able to hear not a single note. He sat gazing before him pensively, and, in spite of everything, grateful and content.<sup>135</sup>

Fauré spent his last three summers at Annecy-le-Vieux where he wrote the slow movement of his Piano Trio, completing the work in 1923.<sup>136</sup> In his last two years Fauré became easily fatigued and feeble, being unable to walk much. His strength was so little that he had to take oxygen.<sup>137</sup> Nevertheless, he continued to be available to younger composers, which included members of *Les six*, who admired him and were devoted to him. Although he was weak, he remained even-tempered and welcomed anyone who needed his help. When he

---

<sup>132</sup> Suckling, 35.

<sup>133</sup> Orledge, 29.

<sup>134</sup> Orledge, 29.

<sup>135</sup> Paul Landormy, "Gabriel Fauré (1845–1924)", *The Musical Quarterly* 17, 3 (1931): 299.

<sup>136</sup> Orledge, 29.

<sup>137</sup> Suckling, 37.

was busy working, he would “gently lay down his pen and bend his head in an effort to catch the words that were so hard to hear.”<sup>138</sup>

Fauré died of double pneumonia on 4 November 1924. A state funeral was arranged for him at the Madeleine, attended by the President of the Republic and the Archbishop of Paris, and he was laid to rest in the Passy Cemetery in Paris. Following his death, the Conservatoire changed back to its erstwhile traditionalism, but Fauré’s harmonic methods were “being held up as the *ne plus ultra* of modernity beyond which students should not go.”<sup>139</sup> The French composer Jean Roger-Ducasse who studied at the Paris Conservatoire was quoted in an article by Leslie Orrey in *The Musical Times* in 1945:

More profound than Saint-Saëns, more varied than Lalo, more classic than Debussy, Gabriel Fauré is the master *par excellence* of French music, the perfect mirror of our musical genius.<sup>140</sup>

Perhaps when Fauré’s music becomes more well-known to the general public, the admiration expressed in these words will become more general, and assure the composer his rightful place among his contemporaries.

### **2.3: The history of the nocturne**

The term “nocturne” has a long history, and was applied at different times to a wide variety of genres. During the Renaissance and the Middle Ages, it was used to refer to one of several parts of the Matins office, suggesting the nocturnal occurrence of this liturgical hour.<sup>141</sup> This word is the French form of the Italian word “notturmo”, which, as employed by composers of the eighteenth century, indicated music for evening entertainments or open-air music, frequently, but not always, for brass and wind instruments, as in Haydn’s *Notturmi* (1790) and Mozart’s *Eine Kleine Nachtmusik*, K. 525 (1787) and *Notturmo* in D major, K. 286 (1777).<sup>142</sup> Mozart’s *Notturmi* for three voices and three basset horns, K. 436 represent a rare

---

<sup>138</sup> Landormy, 298.

<sup>139</sup> Nectoux, 469.

<sup>140</sup> Leslie Orrey, “Gabriel Fauré (1845–1924)”, *The Musical Times* 86, 1227 (1945): 139.

<sup>141</sup> King, 2.

<sup>142</sup> Valicenti, 12

instance of a vocal usage in the genre, and Schubert's *Notturmo* for piano trio, D. 897 constitutes an early instance of the use of the term in chamber music.

The first composer to adopt the French form of the word for his piano compositions was the Irish composer John Field (1782–1837), who wrote sixteen nocturnes, published between 1814 and 1836. Before assigning the title “nocturne” to his various night pieces, Field first used terms like “serenade”, “romance” and “pastorale” to designate them.<sup>143</sup> Later, all these works were renamed “nocturnes” by the composer. However, the songs-without-words which Field named “nocturnes” were in concept and design far removed from the *nachtmusiken* and *notturmi* of the eighteenth century. In the words of Patrick Piggot, they represent “the crystallisation of an idiom and through this idiom a new aspect of the Romantic Movement could be channelled into the mainstream of music.”<sup>144</sup> Field's model would give rise to a genre of character pieces for piano, with the contributions of Chopin and Fauré generally regarded as the most substantial, but with important contributions by a number of Romantic composers, including Mendelssohn, Liszt, Scriabin, Balakirev and Grieg, and by later composers up to the present day.

The type of melody encountered in Chopin's or Field's nocturnes has often been compared to the *bel canto* of Italian opera, but, according to Nicholas Temperley, that which presented a technical problem to composers was the accompaniment, not the melody.<sup>145</sup> Expressive *bel canto* arias were usually accompanied by amply spaced broken-chord harmonic textures, with a heavy reliance on harp figurations. The problem was how to fuse an evocation of such textures in the left hand with an expressive melody in the right. An Alberti bass would clearly be insufficient to achieve the richness and range required. The solution lay in the use of the sustain pedal.<sup>146</sup> This way a low bass note could be played and sustained by the pedal so that the left hand could freely add a lavish accompaniment figure in the mid-range of the keyboard until a change of harmony occurred. On earlier nineteenth-century pianos the sustain pedal exerted a minimal effect on the higher register, allowing for elaborate

---

<sup>143</sup> King, 3.

<sup>144</sup> Patrick Piggot, “John Field and the Nocturne”, *Proceedings of the Royal Musical Association* 95 (1968–1969): 55.

<sup>145</sup> Nicholas Temperley, “John Field and the First Nocturne”, *Music & Letters* 56, 3 (1975): 337.

<sup>146</sup> Temperley, 338.

ornamentation in the right hand melody without causing too much blurring. The result was a nocturne “texture” as one would generally find in Field’s nocturnes, as well as in quite a few of Chopin’s. Field’s First Nocturne (1814) is considered to be “the first true example in the history of music.”<sup>147</sup> Field’s predecessors like Mozart, Haydn and Clementi never extended broken-chord accompaniments wider than the reach of the hand unless one could release the lowest notes without affecting the harmony.<sup>148</sup> In some of Beethoven’s works published in 1803, such as the three Sonatas op. 31 and the variations opp. 34 and 35, there is a tendency to spread the chords, but by doing so he does not attempt to create an expressive subtlety, neither are there any specific pedal markings.<sup>149</sup>

Field’s nocturnes are simple in form, usually in three sections, with the last concluding with a full perfect cadence followed by a short codetta. He favours decoration rather than development.<sup>150</sup> This preference is seen in a number of his nocturnes, where the music is simply harmonized, but the decorative nature of his melodies prevents them from sounding simple or dull.<sup>151</sup> The discreet gracefulness of his style and creative use of keyboard filigree made a significant impression upon later Romantic composers. Field’s innovations are summarised as follows by Theodore Baker:

Up to his (Field’s) time, a composition has as a matter of course to be written in the form of a sonata, a rondo, or something of the sort. Field was the first to introduce a style in no way derived from the established categories and in which feeling and melody freed from the trammels of coercive form, reign supreme. [...] To these nocturnes, so aptly named by their author, Chopin and the pianists following him owe more or less directly much of their inspiration.<sup>152</sup>

Most pianist-composers of the time composed nocturnes. This list includes Cramer, Kalkbrenner, Czerny, Bertini, Schumann (*Nachtstücke* op. 23), Liszt (whose renowned *Liebesträume* song transcriptions carried the term “Nocturnes” as subtitle) and Theodor Döhler.

---

<sup>147</sup> Temperley, 338.

<sup>148</sup> King, 5.

<sup>149</sup> King, 5.

<sup>150</sup> King, 6.

<sup>151</sup> King, 6.

<sup>152</sup> Quoted in King, 8.

However, Chopin's 21 works occupy a most significant position in the history of the nocturne. Chopin wrote his first Nocturne in 1827, and the second in 1828. These early works, which were published posthumously as op. 72, emulate Field's style in their simplicity of design and clear melodic lines. At the end of 1832, Chopin attended a series of recitals by Field.<sup>153</sup> Although not impressed by the playing, he was nonetheless drawn to Field's compositional style, and used his music in his own teaching, according to Madame DuBois, one of his pupils.<sup>154</sup> The first three of Chopin's published nocturnes, op. 9, were written in January 1833, shortly after hearing Field perform.<sup>155</sup> Although op. 9 evinces the influence of Field's treatment of the form, Chopin's genius gave his work far greater permanence in the repertoire, not least because of the contrasting and passionate middle sections which are lacking from Field's compositions.<sup>156</sup> In general, Chopin's works far surpass those of Field's in intensity and in melodic invention. Furthermore, several of Chopin's move away from the basic *ABA* form encountered in those of Field. Chopin's Nocturne in B major, op. 32 no. 1, for example, ends surprisingly in the tonic minor, preceded by a sudden recitative-like coda that appears to counter all that has happened before, while the Nocturne in G minor, op. 15 no. 3 is in an uncommon binary form which excludes a restatement of the opening material.

After Chopin, the thirteen nocturnes of Fauré are regarded as the most substantial contribution to the genre. For Martin Cooper, they contain some of his greatest works, and "represent a further continuation and development of a genre that he inherited directly from Chopin."<sup>157</sup> Cooper also remarks that the nocturnes up to and including the Sixth are most indebted to Chopin.<sup>158</sup> Yet even in Fauré's early nocturnes, his tendency to adapt the model to his own expressive aims – a tendency that will become more marked in later years – is already evident.

---

<sup>153</sup> Valicenti, 13.

<sup>154</sup> Piggott, 59.

<sup>155</sup> Valicenti, 13.

<sup>156</sup> Valicenti, 13.

<sup>157</sup> Crouch, 4.

<sup>158</sup> Cooper, *French Music*, 82.

#### **2.4: Chronology of Fauré's nocturnes**

Fauré's first three nocturnes, composed between the years 1875 and 1883, appeared as his op. 33 in the latter year, which saw his marriage to Marie Frémiet. The next year he completed the Fourth and Fifth Nocturnes, along with two barcarolles and a valse-caprice. During these years several other important compositions saw the light: the First Violin Sonata, op. 13 (1876), the First Piano Quartet, op. 15 (1876), and the Ballade for piano and orchestra, op. 19 (1881). He continued his career as composer, organist and teacher, as he would do for most of the rest of his life.

The years 1885–1902 may be regarded as Fauré's middle period, which, while featuring several important works for piano, is also marked by a return to vocal works and chamber works with piano. These included the Second Piano Quartet, op. 45 (1886), the Requiem in D minor, op. 48 (1887) and the song cycles *Chansons de Venise*, op. 58 (1891) and *La bonne chanson*, op. 61 (1892–94). In 1894, he was appointed Inspector of State Conservatories, a position which allowed him more time for composing. This year also saw the creation of the great Sixth Nocturne and the Fifth Barcarolle, while the Theme and Variations appeared in the following year. Three years later, in 1898, he composed the incidental music to Maeterlinck's *Pelléas et Mélisande*, op. 80 along with the Seventh Nocturne, op. 74. In the same year he began composing the *Huit Pièces Brèves*, op. 84, completed in 1902 with the Eighth Nocturne as the last piece.

He was appointed music critic for the French newspaper *Le Figaro* in 1903, which is when he realized that he was losing his hearing, a condition which caused him considerable mental anguish and self-doubt as a composer, marked by a stylistic transition between the middle and late periods, of which the First Piano Quintet, op. 89 (1906) is the most significant product.

Fauré's last period can be dated from around 1907. The Ninth Nocturne, op. 97 was composed in 1908, along with the Ninth Barcarolle, op. 101. In 1909 Fauré was elected to the *Académie des Beaux-Arts*. The Tenth Nocturne, op. 99 was his only composition that year, but 1910 saw the publication of the 9 Preludes, op. 103 and of the song-cycle *La Chanson d'Ève*. In 1913, his lyric drama *Pénélope* received its world premiere in Monte

Carlo. The Eleventh Nocturne, op. 104 no. 1 was composed in the same year. In 1916 the Twelfth Nocturne, op. 107 saw the light. Between the years 1917 and 1921 several important chamber works were completed: in 1917, the Second Violin Sonata, op. 108 and the first Cello Sonata, op. 109, and in 1921 the Second Piano Quintet, op. 115 and the Second Cello Sonata, op. 117. During this period, Fauré also completed the *Fantaisie* in G for piano and orchestra, op. 111 and the late song cycles *Mirages*, op. 113 (1919) and *L'Horizon chimérique*, op. 118 (1921). In 1922, two years before his death, he composed the Thirteenth Nocturne, op. 119, his last solo piano piece. After the last nocturne, he was to write only two more works: the Piano Trio in D minor, op. 120 (1923) and his only string quartet, in E minor op. 121, which he completed in September 1924, six weeks before his death.

### **2.5: Fauré and the piano**

The piano's development in the eighteenth century coincided precisely with the growth of the bourgeoisie, and was greatly facilitated by the Industrial Revolution, which saw a huge increase in the manufacture of the instrument, making it accessible to the general public. Its first known usage as a solo instrument before an audience occurred in mid-1768.<sup>159</sup> The increasing popularity of public performance on the piano was an important catalyst in the rise of the phenomenon of the concert virtuoso. The first generation of pianists arose in London and Vienna, and included Cramer, Clementi, Dussek, Field, Hummel, Moscheles and the young Beethoven. But Paris became the centre of pianistic activity in Europe, to where a constant parade of fortune seekers, artists and intellectuals flooded in the 1820s and 1830s to take advantage of opportunities hardly obtainable elsewhere.<sup>160</sup> Considering that the modern piano with its double escapement action perfected by the Erards originated in Paris, and that by the time of Fauré's birth there were 180 piano firms in the city, it is no coincidence that a unique pianistic style was born there and was fostered at the Conservatoire.<sup>161</sup> Practically all the greatest pianists active between 1800 and 1850 performed in the city, including Chopin, Liszt, Mendelssohn, Saint-Saëns, Kalkbrenner and

---

<sup>159</sup> Leon Plantinga, "The Piano and the Nineteenth Century", *Nineteenth-Century Piano Music*. Ed. Larry Todd (New York: Schirmer Books, 1990), 4.

<sup>160</sup> Plantinga, 5.

<sup>161</sup> Charles Timbrell, *French Pianism. A Historical Perspective* (Portland: Amadeus Press, 1999), 27.

Thalberg, among many others.<sup>162</sup> Paris was indeed the home of the evolution of piano technique: there Chopin published his *Etudes*, opp. 10 and 25, and Liszt completed his *Paganini-Etudes* and the second version of his *Vingt-quatre grandes études*.

The development of the French style of piano playing can be traced to Kalkbrenner, who advocated the *jeu perlé*, characterised by “rapid, clean and even passagework in which each note is bright and perfectly formed, requiring an evenness of touch and an unforced tone.”<sup>163</sup> This aspect has been of prime importance to the French style of playing and was transmitted through Stamaty to later pianists such as Saint-Saëns and Marguerite Long, while at the same time reflecting the ideals of the *clavecinists*: clarity, elegance, and sobriety of expression, which were in opposition with the “excesses” of the Liszt and Rubinstein schools.<sup>164</sup>

Naturally, no national school of piano playing had developed a completely homogenous approach or sound, since piano teachers working within these traditions would each bring their own personality and approach to their teaching. Many of today’s foremost pianists had teachers who could trace a lineage back to some of the leading exponents of the so-called French, Russian or English “schools” of piano playing, although it is now extremely rare for a pianist to be described as having come from one of these schools. The main reason for this is that the development of international social media has led to the disappearance of such distinctions, as pianists and teachers around the world have synthesized traits of these national piano schools to create a general international style, to which masterclasses, international piano competitions and recorded media have hugely contributed.

Both Nectoux and Cortot note that the piano was Fauré’s favourite instrument.<sup>165</sup> Under Niedermeyer and Saint-Saëns he was a student of exceptional talent, winning various prizes in competitions. While Bach’s *Inventions* and *Wohltemperiertes Clavier* formed the basis of Niedermeyer’s teaching, Fauré was especially fond of Schumann, whose music was

---

<sup>162</sup> Timbrell, 26.

<sup>163</sup> Timbrell, 38.

<sup>164</sup> Timbrell, 47.

<sup>165</sup> Nectoux, 48, Alfred Cortot, *French Piano Music*, trans. Hilda Andrews (London: Oxford University Press, 1932), 139.

introduced to him later by Saint-Saëns. Schumann himself was, of course, a great admirer of Bach's music, which he considered the foundation of his own style. The Princess Edmond de Polignac wrote that Fauré "used to play his (Schumann's) music better than any other pianist I've ever heard, including the great names of the keyboard."<sup>166</sup> He must also have been very familiar with the piano works of Mendelssohn and Chopin, judging by the clear influence of their keyboard writing, along with that of Schumann, on his own.

There seems to have been conflicting opinions about Fauré's playing, which can be attributed to individual taste. The fact remains that his playing could only have been the result of a combination of what he was taught and the unique features of his personality. His personal style was clearly formed and guided by what Fauré as a composer was thinking and writing.

Marguerite Long, who was well acquainted with Fauré's playing, wrote:

He had a wholly personal way of striking the keys, heavy but at the same time supple, which gave his playing that precise accentuation and wonderfully tender strength his music needs. His hand was rather heavy and it produced a beautifully rounded sonority.<sup>167</sup>

Piano-roll recordings that were preserved reveal as much, in works such as the Seventh Nocturne, the First Barcarolle, the Second *Valse-Caprice* and a piano transcription of the Pavane. Other striking aspects of Fauré's playing that are revealed by these recordings are the careful attention given to the bass, a brilliant facility (especially in the *valse-caprice*) and very subtle traces of rubato, in spite of the fact that he was reputed to have had a "horror of rubato."<sup>168</sup> However, it is clear from his own playing that what he must have referred to was the excesses of sentimentality in piano-playing so typical of his day, and not the natural flexibility of expression that is evident in his playing.

While certain French traits can be discerned in Fauré's approach to the piano, he largely forged his own path, transcending, through the assimilation of non-French influences, the typical obsession with brilliance which mars so much of the work of his French predecessors.

---

<sup>166</sup> Quoted in Nectoux, 43.

<sup>167</sup> Quoted in Nectoux, 44.

<sup>168</sup> Suckling, 129.

Both as pianist and composer, he developed his own voice through a synthesis of his early training, stylistic influences and personal artistic vision.

## CHAPTER 3: FAURÉ AND MUSICAL STYLE

### 3.1: General definitions

Style has been defined as “a particular kind, sort or type, as with reference to form, appearance or character.”<sup>169</sup> Moreover, this term also indicates “mode of expression, manner of discourse.”<sup>170</sup> For the aesthete, style is concerned with the exterior or the superficial; for the historian it is a concept that orders and distinguishes.<sup>171</sup> The term raises special problems in the discussion of music: it may be utilised to represent the music characteristic of an individual composer, of a period, of a geographic location, or of a society or social function.<sup>172</sup> This definition causes considerable uncertainty in circles where the nature of style is discussed. According to Leonard B. Meyer<sup>173</sup>, musical style is ruled by restrictions in the same way that a person’s style of writing or speaking originates largely from syntactical, grammatical and lexical decisions made inside the bounds of the restrictions of the dialect or language he became accustomed to use although he did not create it himself. Therefore, restrictions regulating musical style are not automatically formulated afresh, but are embraced and assimilated into the cultural and historical conditions of an individual or a group. Consequently, facets such as period, geographic location and social circumstances, play a significant role in the moulding and shaping of musical style.

From a strictly musical point of view, there are typical or predictable utilisations of musical procedures and parameters in which the style of any one composition presents itself.<sup>174</sup> On a further degree, a style which sets itself apart may be discerned in a collection of compositions from the recurrent use of compositional options that are alike.<sup>175</sup> Furthermore the overall style of a composer can be outlined with reference to consistent proclivities in his implementation of musical parameters and procedures. More broadly speaking,

---

<sup>169</sup> “Style” in *Webster’s Encyclopedic Unabridged Dictionary* (New York: Random House, 1989).

<sup>170</sup> Robert Pascall, “Style” in *The New Grove Dictionary of Music and Musicians* XXXIV (London: Macmillan, 2001).

<sup>171</sup> Pascall, 638.

<sup>172</sup> Pascall, 638.

<sup>173</sup> Leonard B. Meyer, *Style and Music. Theory, History and Ideology*. (Philadelphia: University of Pennsylvania Press, 1989), 13.

<sup>174</sup> Jan LaRue, *Guidelines for Style Analysis* (New York: Norton, 1970), ix.

<sup>175</sup> LaRue, ix.

recurrent traits in the company of different composers could serve to describe a complete movement, epoch, or school and in the process of these compositional options becoming progressively common, their application to any one composer decreases.<sup>176</sup> Singular attributes reproduced in any one piece or group of pieces, however, cannot in and of themselves illuminate or provide a comprehensive view of a composer's style. For instance, it is possible to make a list of features – such as the rate at which *sforzandi* occurs in Beethoven's music or the number of deceptive cadences in Wagner's – but if we know nothing about their structural or expressive functions, it will be very difficult to explain their presence and how they are related to other traits noticed, or why there is a change in their frequency over time.<sup>177</sup> Such features may well serve as considerably dependable indicators to Beethoven or Wagner's style, but add little, if anything, to our knowledge of the way in which the style functions. Providing foundational knowledge and discernment at such a deep level, is the central task of style analysis.<sup>178</sup>

Musical elements such as texture, harmony, rhythm, melody and form may not occur in all genres of music. Nonetheless, most musical styles feature the concept of harmony as a salient element, and it would be entirely justified to examine the essence of style in the context of harmony and the other musical parameters that are being discussed. In order to understand the typical manners in which a composer utilises the musical parameters to present style, we will now look at the ways in which these parameters generally relate to musical style.

### **3.2: Style through the lens of musical parameters**

#### **Harmony**

Robert Pascall asserts that harmony as a stylistic medium is normally a barometer of historical orientation, and harmonic processes must be examined in view of changing traditions.<sup>179</sup> Style analysis leads to a higher level of in-depth assessment of traditional, progressive and regressive tendencies in the harmonic style of any composer, distinguishing between the customary and the original in his or her usages of chords, progressions and

---

<sup>176</sup> LaRue, ix.

<sup>177</sup> Meyer, 12.

<sup>178</sup> Meyer, 37.

<sup>179</sup> Pascall, 638.

modulations.<sup>180</sup> In and of itself, harmonic effect cannot be allotted an isolated, intrinsic stylistic value, for the impact of harmony is achieved by associations which may fluctuate sharply between schools, composers, or epochs.<sup>181</sup> LaRue uses the example of the diatonic passing note, which in the Classical period lies outside the core of consonant procedures, but by the Late-Romanticism belongs to the inner, conservative circle of devices.<sup>182</sup>

### Melody

Most musical styles feature melody as an essential element, directed by form, underpinned by harmony and articulated by rhythm and texture.<sup>183</sup> While this assertion may appear rather oversimplified, the fact that the thematic profile of a tonal composition constitutes a great part of its musical impact leaves no room for any doubt.<sup>184</sup> According to LaRue, the average person responds more readily to melody than to any other musical element.<sup>185</sup> LaRue remarks that “this welcome familiarity may work against analysis, however, since it emphasizes only one small facet of melody.”<sup>186</sup> His definition summarises melody as “the profile formed by any collection of pitches”, but adds that the experiments of late twentieth-century composers have considerably expanded the idea of pitch to include variable types of pitch formerly considered non-musical.<sup>187</sup> He concludes that, for previous centuries a simpler concept of melodic profile fortunately yields significant evidence for the understanding of style.<sup>188</sup> A discussion of melody should be accompanied by an appreciation of another horizontal element, rhythm, with which it is inextricably linked.

### Rhythm

Rhythm is a fundamental aspect of harmonic, formal, textural and melodic discussions. The marked inclination of the listener’s response to rhythm is evident in the tapping of the foot or in similar motions in time to the music’s pulsations. This listener response actually

---

<sup>180</sup> LaRue, 39.

<sup>181</sup> LaRue, 40.

<sup>182</sup> LaRue, 40.

<sup>183</sup> Pascall, 639.

<sup>184</sup> Pascall, 639.

<sup>185</sup> LaRue, 69.

<sup>186</sup> LaRue, 69.

<sup>187</sup> La Rue, 69.

<sup>188</sup> La Rue, 69.

demonstrates a conscious recognition of the “background” of the rhythmic complex. This could be compared to an observation of the foreground level of a portrait against some form of background.<sup>189</sup> The influence that dance exerts on music is an important subject of discussion. Rhythmic styles can support steadiness of the beat, as in much music of the pre-Renaissance and dance music, or it could be exhibited in the intensity of the build-up to and from climaxes, as may be observed in much Romantic music.<sup>190</sup>

Before going into great detail about the intricacies of rhythm in his discussion of the layering, component states, and typology of rhythm, the contributions of rhythm to form, as well as large, middle and small dimensions of rhythm, LaRue acknowledges the interdependency between musical elements:

“Aware as we are now, however, of the nearly total inter-connectedness of the elements – how observations of contour may suddenly reveal a macro rhythmic pattern, how a series of orchestral contrasts can develop implications for Movement – we may at most conclude that the puzzling aspects of rhythm illustrate with particular sharpness a general, fundamental ambiguity that is characteristic of music.”<sup>191</sup>

Analysts of musical compositions should therefore always be aware of the rhythmic implications of interaction between musical elements.

### Form

Every musical work is set in a specific form, which governs, connects and accommodates the totality of its details.<sup>192</sup> Therefore, form is a stylistic occurrence, and a comprehensive examination of form would be an examination of music itself, as the nineteenth-century German critic Eduard Hanslick implied with the dictum, “music is form moving in sound.”<sup>193</sup> Stylistic prescriptions may also lead to certain forms; it was particular features of the musical language in the Classical period that encouraged the development and significance of sonata form.<sup>194</sup>

---

<sup>189</sup> Allen DeLone, Richard Christ, William Winold, *Introduction to Music, Processes and Style* (New York: Harper, 1976), 10.

<sup>190</sup> Pascall, 639.

<sup>191</sup> LaRue, 88.

<sup>192</sup> Pascall, 638.

<sup>193</sup> DeLone, Christ, Winold, 13.

<sup>194</sup> Pascall, 638.

For LaRue, “form” is a rigid and static word and fails to describe accurately the extensive perpetuation so typical of music and a collateral sense that something permanent has been achieved.<sup>195</sup> He proceeds to use the word “growth” in its place, arguing that this is the right word which fulfils the need for the vivacity and directness of a functional approach.<sup>196</sup> LaRue feels that “we must learn to regard each piece first as a unique expression and only later as a member of some general category of Growth-types: cumulated experience with style analysis shows that the identification of any Growth process with one of the formal stereotypes (sonata form, two-part form, and the like) not only tells us comparatively little about a particular piece but also, more dangerously may give us a tidy but false impression that we have in some measure discharged our analytic responsibilities.”<sup>197</sup> For him, placing a piece in one of the categories of conventional form is the minimum requirement of analysis. All of the individual traits of a composer’s style occur as “refinements”, “improvements”, “mutations”, or perhaps even as an effort to avoid a stereotype.<sup>198</sup> Even if the final analysis corresponds closely to a conventional type, only a full discovery of “Movement” and “Shape” can provide genuine insight into a composer’s style.<sup>199</sup>

### Texture

LaRue defines texture as “particular, momentary combinations of sounds.”<sup>200</sup> Musical texture undeniably refers to the manner in which individual components of sound are merged resulting in a musical web, in the same way that texture in cloth refers to how independent strands of material are interlaced to form a fabric.<sup>201</sup> Textural alternatives are utilised by a skilled composer to shape and strengthen the calibre of the musical statement. In the same way as form, texture is a medium of introducing style, and as expected, certain attributes of texture have induced stylistic terms such as monophonic (a single unaccompanied melody), polyphonic (also contrapuntal style: at least two melodies sounded concurrently), and homophonic (one main melody, accompanied).

---

<sup>195</sup> LaRue, 115.

<sup>196</sup> LaRue, 115.

<sup>197</sup> La Rue, 153.

<sup>198</sup> LaRue, 153.

<sup>199</sup> LaRue, 153.

<sup>200</sup> LaRue, 27.

<sup>201</sup> Delone, Christ, Winold, 12.

Since there are moment-to-moment textural changes in music the main challenge for the analyst lies in discovering some useful generalizations under which to group these manifold textural observations.<sup>202</sup>

These parameters of the musical language presenting style were integrated in distinctive combinations for distinctive expressive goals by distinctive composers, at different periods in history. The expressive goal may be connected to period, geographic position, or social function and other historical elements, which may have assisted in the moulding or conditioning of a composer's musical style.

### **3.3: Stylistic evaluations of Fauré's music**

Fauré's music is distinctive, yet as we are nearing the 100<sup>th</sup> anniversary of his death, stylistic evaluations of his music remain uncertain and his reputation remains that of a secondary composer. Even as one of the best-loved composers in France, most of his works were not familiar to his native people during his lifetime. Marguerite Long considered herself audacious in giving an all-Fauré recital in 1909, as the public was not used to the subtleties of his music at the time.<sup>203</sup> Fauré's reputation in France was slow in establishing itself, and any advances that he made before 1900 were largely as a result of the efforts of Saint-Saëns, who created many opportunities for him in salon society and at the Madeleine from the 1870s onwards.<sup>204</sup> As early as 1894, Fauré's music reached a stage further than which contemporary taste was unwilling to go.<sup>205</sup> The public that enjoyed Fauré's early songs were shocked by *La Bonne Chanson*. Even Saint-Saëns, his faithful mentor, had difficulty comprehending much of Fauré's music after *Prométhée*, and thought he had "gone completely mad" with *La Bonne Chanson*.<sup>206</sup> In 1913 Saint-Saëns wrote to his friend Charles Lecocq about *Pénélope*:

In travelling through all the keys without stopping, one experiences an insuperable fatigue. Just as Grétry would have given a louis to hear a chanterelle, so I would give two just to be able to rest for a moment on the

---

<sup>202</sup> LaRue, 27.

<sup>203</sup> Huang, 1.

<sup>204</sup> Orledge, 34.

<sup>205</sup> Tait, 3.

<sup>206</sup> Orledge, 35.

tonic! I greatly regret that Fauré did not write an opera twelve years ago when he composed *Prométhée*; now *there* was a masterpiece.<sup>207</sup>

On the question as to which elements in Fauré's music were responsible for this change, Tait suggests the following:

The answer lies to a certain extent in the composer's own self-stimulating approach to composition: that at an early stage he seems to have become satisfied that the processes of his own music were a good field for development, and that too much external influence was inappropriate for his self-respect as a composer.<sup>208</sup>

If, for instance, the early piano music of Chopin, Schumann, Mendelssohn and Saint-Saëns set an example with regards to general style and form, the influence was evidently swiftly outgrown as Fauré's own musical language began to take shape.

Fauré was already used to ambivalent reactions to his music, and in 1913, in a letter to his wife he wrote scornfully about the progress of his Tenth Barcarolle:

As to the piece I have started, it will only be the fiftieth or more of my piano pieces that, with rare exceptions, pianists allow to pile up without playing [...] that has been their lot for twenty years.<sup>209</sup>

More than 50 years later, Stonequist writes that merely a few works in Fauré's oeuvre – some nocturnes, songs, chamber works, and the *Requiem* – had appeared on the list of widely performed works.<sup>210</sup> Robin Tait, in his discussion of Fauré's musical language, asks the question whether "influence" could be a reason for Fauré's neglect, and compares him to Debussy, whose music was more widespread and who represented a "school". He concludes:

The danger in this assumption that the only 'great' composers were those who left behind them a trail of imitators (Beethoven, Wagner, Debussy, Schoenberg, to take four significant examples), is that it implies too narrow a definition of the value of music.<sup>211</sup>

---

<sup>207</sup> Camille Saint-Saëns, as quoted by Nectoux in Orledge, 35.

<sup>208</sup> Tait, 3.

<sup>209</sup> Gabriel Fauré, as quoted by Marguerite Long, in Cirka, 2.

<sup>210</sup> Martha Elizabeth Stonequist, quoted in Cirka, 3.

<sup>211</sup> Tait, 1.

New directions in music were brought about by the supreme originality of the above composers, and it was difficult for subsequent composers to escape their influence, but while Fauré's style was not imitated as such, except for the obvious influence he exerted on the works of his pupils, Tait remarks that it is "all too easy to assume that he must therefore not have been worthy of imitation."<sup>212</sup> Koechlin wrote of Fauré's music that it is "impossible to classify, to confine within limits, with sensitivity so diverse; any two bars of Fauré are recognizable as his and no one else's."<sup>213</sup> In the same manner, Tait confirms that "Fauré's music is unmistakable. Certain chords, which may be considered harmonic 'fingerprints' of his style, render it immediately recognizable."<sup>214</sup> It should, however, be pointed out that Fauré's "fingerprints" tend to be progressions, rather than chords. As Suckling<sup>215</sup> rightly observes, Fauré's harmonic innovations were in the field of *syntax* rather than *vocabulary*. The fact that his music has such a recognisable identity seems to contradict the fact that it is also misunderstood by many, and according to Cirka, this disparity helps to clarify the complex position Fauré's music has taken in the oeuvre of Western music: his works appear to create in listeners a sense of their artistic uniqueness and originality, but they also convey a sense of mystery with regards to why this is so.<sup>216</sup> Tait comments on these ambivalences in Fauré's music:

In almost every facet of Fauré's musical language we find apparent contradictions: his harmony is traditional, yet innovatory; his rhythms are conservative, yet they create a unique time-world; his music is at the same time rigorously constructed and elusive.<sup>217</sup>

These paradoxical features have also led the French philosopher and musicologist Vladimir Jankélévitch, to note that "*il faut toujours un couple de contradictoires pour définir l'indéfinissable je-ne-sais-quoi Fauréen.*"<sup>218</sup>

The question of Fauré's enigmatic style is not easy to resolve. One has to examine all the known factors that came into play in the development of this style. As we have seen, his

---

<sup>212</sup> Tait, 2.

<sup>213</sup> Koechlin, 74.

<sup>214</sup> Tait, 18.

<sup>215</sup> Suckling, 182.

<sup>216</sup> Cirka, 3.

<sup>217</sup> Tait, 12.

<sup>218</sup> Vladimir Jankélévitch, quoted in Tait, 12. ["There must always be a couple of contradictions in defining the undefinable Fauréan *je ne sais quoi*"]

training at the Niedermeyer School embedded in him an intimate knowledge of the many procedures of early church music. He then grew up and developed against the backdrop of the Romantic period, alongside Debussy and others, and lived to witness the breakdown of tonality. It is not surprising that applying a label that summarizes his overall stylistic identity has been difficult, given the changing environment of music in which he grew up.<sup>219</sup> There has been consensus as to the individuality of Fauré's music, but reaching agreement on stylistic qualification has proven to be elusive.

Fauré's music has been described as a stylistic hybrid. As the critic of *The Musical Times* observed in 1921 with regard to the Second Quintet, "M. Fauré, it is known, takes his stand half-way between the modernists and the conservatists."<sup>220</sup> This description, which, according to Orledge, infuriated those English critics who liked "to be able to fit their subjects into accepted niches"<sup>221</sup>, can be accounted for by the fact that a considerable amount of Fauré's early music displays features of Late-Romanticism, while many of his works simultaneously anticipate some of the far-reaching shifts that would occur in the twentieth century.<sup>222</sup> Tom Gordon comments in *Regarding Fauré*, that "for too long, Fauré's unique musical language has been dismissed as 'hybrid', a description that successfully closes discussion and prevents serious and thoroughgoing analysis."<sup>223</sup> Perhaps our own era, which no longer subscribes to the stylistic puritanism of the 20<sup>th</sup> century, will finally realise that hybridisation is natural in a composer who straddles stylistic eras, and is no more of a negative quantity in Fauré's music than in that of Beethoven.

Fauré's music has been described as anticipating Impressionism by Cirka<sup>224</sup>, and also by Slonimsky:

Fauré developed a musical idiom all his own; by subtle application of old modes he evoked the aura of eternally fresh art; by using unresolved mild discords and special colouristic effects in his instrumental music he anticipated the procedures of impressionism...<sup>225</sup>

---

<sup>219</sup> Cirka, 19.

<sup>220</sup> Orledge, 40.

<sup>221</sup> Orledge, 40.

<sup>222</sup> Cirka, 20.

<sup>223</sup> Tom Gordon, *Regarding Fauré* (Amsterdam: Gordon and Breach, 1999), xviii.

<sup>224</sup> Cirka, 22.

<sup>225</sup> Nicholas Slonimsky, quoted in Orledge, 237.

In Orledge's opinion, Fauré would have "proudly concurred" with the first part of Slonimsky's tribute, while the thought that his instrumental music might one day be viewed as foreshadowing impressionism would have inflamed the even-tempered Fauré into passionate denial.<sup>226</sup> Further, over twenty years after the composition of the *Ballade*, it was found by French critics to contain some curiously *Pré-Debussyste* features.<sup>227</sup> Crouch, in his discussion of the middle section of the Sixth Nocturne, writes:

It is well-known that one of the strongest weapons in the pianistic arsenal of the impressionists is the widespread use of textures of sweeping arpeggios. Of course, arpeggios have always figured strongly in Fauré's piano style. Here, however, they are used in a new and different way – at least in part – and the result has not only the look but also the sound of the impressionistic colourist. [...] If you consider that this passage was written in August 1894, long before Debussy and Ravel had written their most important piano works, it is quite remarkable.<sup>228</sup>

Crouch further states that "Impressionist" elements like parallel chords in whole-tone succession and whole-tone scales represent significant developments in Fauré's late style.<sup>229</sup>

These and other similar observations aside, Fauré was an individualist, and the implied meaning of this label reaches far beyond the confines of Impressionism. Cirka writes that Fauré had "artistic intentions that are not entirely compatible with conventional understanding of Impressionism's aesthetic intent."<sup>230</sup> It is well-known that Fauré did not use visually evocative titles in his piano music. Pictorial titles meant little to him. Valicenti, in quoting Vuillermoz, notes that when questioned about the inspiration for the broad opening theme of the Sixth Nocturne, Fauré said that it occurred to him while driving through the Simplon Tunnel.<sup>231</sup> Furthermore, in his discussion of Fauré's compositional methods, Tait observes that he is the kind of composer for whom the composition process minimizes the significance of sonority as an end in itself, and it is therefore less probable that Ravel or Debussy's sonorities would interest him to such an extent that his music would begin to

---

<sup>226</sup> Orledge, 237.

<sup>227</sup> Octave Séré, quoted in Suckling, 130.

<sup>228</sup> Crouch, 47.

<sup>229</sup> Crouch, 2.

<sup>230</sup> Cirka, 23.

<sup>231</sup> Valicenti, 42.

imitate or include Debussian or Ravelian sounds.<sup>232</sup> Moreover, Fauré believed that self-expression is the essence of all musical composition, and that is a concept much more closely associated with Romanticism and Expressionism.<sup>233</sup> His musical language evolved from the seamless integration of elements from a wide diversity of styles, including ancient church music, Bach and the Romanticism of his immediate predecessors. Fauré made his artistic goal clear in a letter to the composer Florent Schmitt in 1898, and, as Orledge suggests, he is really speaking about his own career when he writes:

Artistic conscience alone should guide him – the desire to express his sentiments faithfully and for perfection of form, without concern for immediate or eventual external success. To express that which is within you with sincerity, in the clearest and most *perfect* manner, would seem to me always the ultimate goal of art.<sup>234</sup>

While Fauré's music does exhibit certain traits that overlap with Impressionism, his main aim of self-expression makes this stylistic categorisation misleading and insufficient.

In almost every source on Fauré's music, the term "ambiguity" appears in relation to his harmonic language. This is an important topic, and one worthy of close examination, in an attempt to arrive at a clear definition of the term and its implications in Fauré's harmonic practice. Johansen notes that the word "ambiguity" is itself ambiguous, and that those who employ it have different ideas of what it means.<sup>235</sup> Before beginning this discussion about ambiguity in Fauré's harmonic language, it will be useful to look at a few theories that exist in the realm of ambiguity in tonal music.

In his discussion of ambiguity in tonal music, Agawu begins by drawing an analogy of ambiguity in music with language, stating that there are two prominent types of ambiguity in language: lexical and grammatical.<sup>236</sup> An example of lexical ambiguity can be found in homonyms, for instance, the word "book", which could mean "something to read" or "making a reservation". Grammatical ambiguity is expressed in sentences or phrases which

---

<sup>232</sup> Tait, 4.

<sup>233</sup> Cirka, 23.

<sup>234</sup> Gabriel Fauré, quoted in Orledge, 34.

<sup>235</sup> Johansen, 66.

<sup>236</sup> Kofi Agawu, "Ambiguity in Tonal Music: A Preliminary Study", *Theory, Analysis, and Meaning in Music*, Ed. Anthony Pople. Cambridge: Cambridge University Press, 1994, 87.

contain more than one meaning, such as “beautiful woman’s dress”, which could mean “the dress of the beautiful woman” or “beautiful dress of the woman”. Agawu explains further that music exhibits features similar to both lexical and grammatical ambiguity, but it is the latter that is more widespread.<sup>237</sup> He acknowledges that multiple meanings do exist in tonal music, yet argues that within the borders of an *explicit* music theory, musical ambiguity is devoid of meaning, and that, “once the enabling constructs of music theory are brought into play, equivocation (ambiguity) disappears.”<sup>238</sup> Moreover, he suggests that the reason why current thinking in musicology and theory embraces notions of ambiguity lies in a political motivation, and remarks:

At a time when the guiding motto in contemporary humanistic thought appears to be ‘nothing *but* ambiguity’, it would seem reactionary in the extreme to present an argument against ambiguity. Obviously, the impulse to adopt this motto to musical study is neither free of value nor innocent of an interest in what Milton Babbitt would call ‘mere fashionability’.<sup>239</sup>

Joseph Kerman, in his discussion of a Schenkerian analysis of the song *Aus meinen Thränen sprissen* from Schumann’s *Dichterliebe*, laments the fact that while the ambiguities of Schumann’s cadences inspire scholars to investigate that which is fine and special about the song, “the analyst’s instinct is to reduce these ambiguities out of existence.”<sup>240</sup> For those theorists who wish to make musical ambiguities disappear through theoretic analysis, Johansen asserts:

*Même si une explication théorique peut quelques fois éclaircir une situation équivoque pour notre esprit, elle n’arrive pas toujours à convaincre nos oreilles.*<sup>241</sup>

Johansen uses the word “ambiguity” in referring to the manner in which music sounds to the listener and not to the way it can be explained or analysed.<sup>242</sup> He explains that a harmony that sounds ambiguous to the ear does not necessarily offer a choice between two analyses, and, on the other hand, a passage that can be analysed in two or more different ways also does not always sound ambiguous to the ear. Hence, his treatment of musical

---

<sup>237</sup> Agawu, 88.

<sup>238</sup> Agawu, 88.

<sup>239</sup> Agawu, 106.

<sup>240</sup> Joseph Kerman, “How We got into Analysis, and how to get Out”, *Critical Inquiry*, 7, 2 (1980): 325.

<sup>241</sup> Johansen, 65. [“ Even if a theoretic explanation can sometimes clarify an ambiguous situation to our minds, it does not always manage to convince our ears”]

<sup>242</sup> Johansen, 67.

ambiguity focuses primarily on the way the music sounds to the ear, and only secondarily on the best way to analyse or explain it. This approach seems to correlate with what Nectoux describes about the prevailing harmonic practice at the Niedermeyer School:

Perhaps the most remarkable aspect of the Niedermeyer School's harmonic practice was its pragmatism. It was based on the notion of key feeling and its permanence at the perceptual, auditory level; it was in no way an abstract, *a priori* system but an *a posteriori* one based on the evidence of how human beings actually perceived music.<sup>243</sup>

This approach in no way aims to abandon analysis, on the contrary, it is essential to have studied Fauré's music in depth and in great detail in order to appreciate the finesse of his harmonic ambiguities. In fact, as Nectoux points out, Fauré's personal musical language had its roots in this approach and any attempt to analyse his works must take these principles into account.<sup>244</sup> Johansen further refers to Tovey's investigation of the ambiguous harmonies of the development section of Beethoven's Sonata op. 81a, saying that he succeeds in explaining how this ambiguity is created, and that his explanation does nothing but heightening our sense of wonder and mystery, which demonstrates clearly that the ambiguity does not disappear when one explains how it is achieved.<sup>245</sup>

William Thomson uses the term *functional ambiguity* in describing "the apparent paradox posed by musical events that suggest ambiguity, without themselves being ambiguous."<sup>246</sup> Thomson's perspective of musical ambiguity follows from a basic attitude which views music as a product of hierarchical processing, meaning that the smallest sound events combine together to create larger events, and in this sense musical meaning and structure becomes almost synonymous.<sup>247</sup> According to this theory, ambiguity comes into play "when a collection of events at one hierarchic level produces a next broader level that bears more than one potential meaning."<sup>248</sup> The causes of the ambiguity in a certain instance are thus prescribed by the level of structure at which the instance occurs.

---

<sup>243</sup> Nectoux, 228.

<sup>244</sup> Nectoux, 229.

<sup>245</sup> Johansen, 66.

<sup>246</sup> William Thomson, "Functional Ambiguity in Musical Structures", *Music Perception: An Interdisciplinary Journal* 1, 1 (1983), 3.

<sup>247</sup> Thomson, 5.

<sup>248</sup> Thomson, 7.

Commenting on Hindemith's *The Craft of Musical Composition*<sup>249</sup>, Thomson remarks that Hindemith is of the opinion that ambiguous harmonic progressions are produced when a composer "inadequately" controls successions of chords, and thereby fails to establish harmonic focal points along the way.<sup>250</sup> Upon examination of Hindemith's text, however, the word "ambiguity" does not appear anywhere, but one can, as Thomson does, merely deduce Hindemith's stance from his apparent obsession to clarify everything for the listener, and from the following statement about polytonality, which of course is a rich source of simultaneous ambiguity:

The game of letting two or more tonalities run along side by side and so achieving new harmonic effects is, to be sure, very entertaining for the composer, but the listener cannot follow the separate tonalities, for he relates every simultaneous combination of sounds to a root – and thus we see the futility of the game.<sup>251</sup>

One would have to subscribe to Hindemith's rather literal viewpoint that ambiguity is something inherently undesirable to agree with him on the "futility of the game". All the arts have through the ages made liberal use of ambiguity as a means of creating layers of meaning, and none more so than the music of the Late-Romantic era.

The term "ambiguity" is sometimes confused with the terms "uncertainty" and "obscurity". For instance, Johansen notes that the diminished quartad is sometimes described as an ambiguous chord because of its different possibilities of resolution.<sup>252</sup> Yet, in itself this chord is not ambiguous, only its direction is not clear. But in the case when this chord is first resolved in one way, and then immediately in another way, the chord may be considered as ambiguous the second time. In other words, the creation of harmonic ambiguity is dependent upon a precedent, either in the same progression or work, or in the memory of the listener as an implied convention of current usage, in which case the ambiguity depends in great part on the experience and knowledge of the listener, as Johansen notes:

---

<sup>249</sup> Paul Hindemith, *The Craft of Musical Composition*, Book I, Trans. Arthur Mendel (New York: Associated Music Publishers, 1945).

<sup>250</sup> Thomson, 12.

<sup>251</sup> Hindemith, 156.

<sup>252</sup> Johansen, 67.

*Il est un fait bien connu: notre expérience affective et intellectuelle, lorsque nous écoutons la musique, dépend largement de la mémoire de nos expériences musicales antérieures.*<sup>253</sup>

Johansen oddly does not take into account the possibility much exploited by Fauré – and by Liszt and Wagner before him – of the first appearance of the chord being ambiguous, with the second acting as the clarification (see the opening of Liszt’s *Il penseroso* in Ex. 94 below, or, on a far larger scale, the way in which Wagner resolves the conundrum of the opening chord of *Tristan und Isolde* in the final bars of the opera, where the specious half-diminished quartad of the opening becomes a true chord in the “redemption” cadence).

Any analysis of the harmonic ambiguity in Fauré’s music is complicated by his complex integration of modality and tonality. Much has been written on the subject, and while an in-depth examination of this important topic is beyond the scope of this thesis, a brief overview of Fauré’s modal usage is essential to an understanding of his style.

For Tait, Fauré’s modal usage may be regarded as a sign of his love for the past, and his urge to find a solid foundation.<sup>254</sup> While this may be true in a philosophical sense and in retrospect, it is universally accepted that a direct link exists between Fauré’s use of modality and his training as a church musician. In Niedermeyer he had an expert teacher who had a firm belief in a strictly modal accompaniment for plainchant, and was offended by the way the church modes were being “contaminated” by the tonal system, although, ironically, it was precisely through Fauré’s efforts that the most comprehensive integration of modal and tonal thinking would be achieved.<sup>255</sup>

Although Fauré’s modal usage has proved to be the most adventurous and far-reaching, he was not the first composer to introduce modal elements into the nineteenth-century harmonic idiom. Antonin Reicha (1770–1836), professor of Composition at the Paris Conservatoire, was the most influential pioneer in the field, and his belief that modal

---

<sup>253</sup> Johansen, 68. [“It is a well-known fact: when we listen to music, our emotional and intellectual experience depends largely on the memory of our previous musical experiences.”]

<sup>254</sup> Tait, 105.

<sup>255</sup> Nectoux, 229.

elements could enrich tonality influenced a whole generation of French composers. However, their use of modality remains very conservative, either resolving in tonally justifiable ways, or otherwise sounding like “modal patches in an otherwise tonal discourse.”<sup>256</sup> According to Hofmeyr, such “patchiness” may be a vital tool in the creation of contrasting musical worlds, such as its highly effective usage in suggesting alternative realities of a folklike, mediaeval, and/or religious nature in Wagner’s music, for instance in *Tristan and Parsifal*.<sup>257</sup>

Fauré, on the other hand, was more interested in a perfect integration of modal and tonal usage. In his study of each of the eight Gregorian modes, only the notes of the diatonic scale were used, and all chords had to be perfect triads in root position or first inversion.<sup>258</sup> In addition to his schooling in plainchant accompaniment, his education in church music of the Renaissance was mostly related to a phase of the Renaissance when the vertical facet of music began to assume prominence in the process of composition, when the modes became contingent to influences which would ultimately lead to their being overthrown.<sup>259</sup> Tait notes that Fauré’s modal usage was based upon that phase, and not upon music of the early Renaissance, when stricter modal writing was the order of the day.<sup>260</sup> Although a vertical approach to modality might be considered “questionable”, this system was certainly preferred to the tonalised accompaniments current at the time, and provided Fauré with a firm foundation for his own explorations of modality.<sup>261</sup>

In his explorations, Fauré was aiming at revitalising the modes and re-interpreting them in terms of nineteenth-century harmonic practice, rather than exploiting them as a picturesque, archaic contrast to tonality.<sup>262</sup> This was achieved by manifold means, ranging from clearly-defined modal sections to the most exquisite subtleties of modal colour. He utilised modal practices in tonal passages and vice versa, and extended the modal range to

---

<sup>256</sup> Hendrik Hofmeyr, *The Integration of Tonal and Modal Processes in the Music of Gabriel Fauré*, unpublished class notes, University of Cape Town, 2018.

<sup>257</sup> Hofmeyr, *The integration*, 4.

<sup>258</sup> Hofmeyr, *Modality*, 2.

<sup>259</sup> Tait, 80.

<sup>260</sup> Tait, 80.

<sup>261</sup> Hofmeyr, *Modality*, 2.

<sup>262</sup> Hofmeyr, *Modality*, 2.

non-diatonic areas.<sup>263</sup> This far more complex usage of modes of non-diatonic scales such as the harmonic minor, the major-minor, and the minor-major, and of modes on altered degrees of these scales, form his greatest contribution to the integration of modal thinking and the highly chromatic language of late-Romantic music, which has been completely disregarded by the vast majority of analysts and commentators. It frequently takes the form of what Hofmeyr terms a modal “excursion”<sup>264</sup>, occurring as a modally altered passage within a larger tonal context, and is often found in the coda. An example of this practice will be discussed in the section on the three style-periods below.

Nectoux reminds us, however, that Fauré, unlike Koechlin and Messiaen, was not a “modal composer” in the strict sense of the term and never composed any work that was completely modal.<sup>265</sup> On the other hand, there are passages that contain “fragments and sometimes whole passages in a medieval mode”, according to Françoise Gervais<sup>266</sup>, who cites the opening of *Prima verba*, from *Chanson d’Eve*, which is in the Mixolydian mode. Fauré also had a penchant for modal cadences, such as the Lydian, as can be seen in *Une Sainte en son auréole* from *La Bonne Chanson*. According to Orledge, this was one of his main means of avoiding the obvious.<sup>267</sup>

**Ex. 1:** Fauré, *Prima verba*: bb. 1-4

**Ex. 2:** Fauré, *Une Sainte en son auréole*: bb. 87-91 (piano part)

<sup>263</sup> Hofmeyr, *Modality*, 2.

<sup>264</sup> Hofmeyr, *Modality*, 1. Hofmeyr defines the term as “a series of progressions in a mode with the same finalis as the tonic of the key from which it proceeds and to which it returns.”

<sup>265</sup> Nectoux, 229.

<sup>266</sup> Françoise Gervais, quoted in Nectoux, 229.

<sup>267</sup> Orledge, 240.

The alterations in the above examples fall short of being modally definitive, however, as they are resolved exactly as tonal alterations would be, with *bvii* in *Gb* major falling and *#iv* in *Ab* major rising. The modal effect is enhanced by the fact that in both cases, the altered degree is not cancelled by its tonal counterpart before the final *I* chord in the cadence.

The uncertainty in analysis however, arises from the fact that Fauré had fused tonality and modality so completely that it is often difficult to decide whether certain passages are the result of modal borrowings, or of obscure tonal associations, or further yet, of a contrapuntal voice-leading. An instance of harmonic ambiguity that has sparked numerous discussions is the beginning of one of Fauré's early songs, *Lydia*:

**Ex. 3:** Fauré, “Lydia”, Op. 4, No. 2, bb. 3-6

This passage may be interpreted in three ways:

- firstly, as a progression in *G* Lydian which proceeds through  $V^7/III$  to  $III$ , but this does not take into account the use of *C* natural in the first bar;
- secondly, as a purely tonal progression that starts in *G* major and modulates via  $V^7/V$  to a German sixth (*G-B-D-E#*) in *B* minor, but this ignores the fact that neither the  $V^7/V$  nor the German sixth resolve functionally,
- thirdly, as a parallel progression following the contours of the melody which ascends in whole tones above a *G* pedal-point in the bass. While one may agree with Orledge that Fauré's melody is often a “sort of emanation”<sup>268</sup> from the harmony, the latter interpretation of this passage seems to demonstrate that the harmony can sometimes be an emanation of the melodic line.

Importantly, the *C#* in the vocal line in this instance resolves downwards, making it more modally definitive than the *#iv* in the previous example. Even so, the fact that the “proper”

---

<sup>268</sup> Orledge, 237.

tonal resolution of C#-D occurs simultaneously in the piano part would “justify” the modal resolution in the voice line from a tonal perspective. This carefully poised position between modal and tonal usage is typical of much of Fauré’s harmonic thinking, and its application is perhaps best described as “modal inflection”.

Johansen<sup>269</sup> cites the beginning of the Fourth Prelude as another instance of harmonic ambiguity in Fauré’s oeuvre, although the Lydian inflections in the passage are very subtle and can be justified in tonal terms, since the B naturals either resolve upwards, or are associated with the V key area. The music moves with typically Fauréan suppleness between F major, F Lydian and C major:

**Ex. 4:** Fauré, Prelude No. 4: bb. 1-8.

The modulation to the V at the end of the second phrase is a feature of much Baroque dance music and can be found in a number of Fauré’s works, including Nocturnes 1 and 10.

Of course, harmonic ambiguity is not simply a question of individual chords which are resolved in unexpected ways; what is of greater importance is the sustained ambiguity which results from a series of these surprising resolutions – successive ambiguities of tonality and tonal direction which in turn exert an influence on our perception of musical form.<sup>270</sup> This ties in with the notion of harmonic procedures as structural devices in music, which will be briefly discussed in the next section. The analysis of the nocturnes will show

<sup>269</sup> Johansen, 71.

<sup>270</sup> Johansen, 69.

many examples of harmonic ambiguity, and we will see that melody and rhythm also contribute to its formation.

### **3.4: Three-period stylistic model**

In order to arrive at a stylistic classification of Fauré's oeuvre, it has been the trend among biographers and musicologists to divide his music into three periods, similar to the trend established by writers on Beethoven. This tendency has been criticised from time to time, since there seem to be aspects of his style that overlap between the three periods. Orledge goes so far as to assert that "there are no procedures that are exclusive to a particular period."<sup>271</sup> Nevertheless, at least in terms of our understanding of structural processes in the nocturnes, the three-period view will prove to be an effective tool, as Fauré's music underwent a remarkable stylistic evolution during the nearly 50 years in which he composed these works. Nectoux summarizes this as follows:

I should say straightaway that this tripartite division seems to me entirely valid: the first period (1860–1885) being that of his search for a style and the absorption of his Romantic inheritance (*L'Absent, Chanson du pêcheur, Elégie*); the second (1886–1905) being a period of maturation in which Fauré developed a personal style, marked by chromaticism and experiments in counterpoint and harmony [...] and the last (1906–1924) being a period of radical self-renewal, involving a lightening of instrumental textures, a stiffening of melodic lines and a still greater harmonic audacity resulting from a more consistent emphasis on counterpoint.<sup>272</sup>

#### **Early period (1860-1885)**

Right from the start Fauré established himself as an original and inventive harmonist. While his harmonic vocabulary remains for the most part fairly traditional, with only occasional suggestions of quartal harmony, his innovations are chiefly in the field of harmonic syntax. He especially employs Neapolitan harmony and chromatic third-related chords. He sometimes borrows tertian functions from the parallel major or minor mode to establish new keys. In this regard, chords from both major and minor modes are often mixed together to form the most audacious progressions. From the beginning he is fond of chords with enharmonic utility, such as augmented triads and augmented-sixth chords. The augmented dominant functions as a bridge to fascinating chromatic third-relationships

---

<sup>271</sup> Orledge, 264.

<sup>272</sup> Nectoux, 294.

while other augmented triads become pathways to the most distant keys and chords.<sup>273</sup> The following examples from the chamber music will illustrate some of these aspects of Fauré's early harmonic style.

Three instances which demonstrate Fauré's predilection for keys a third apart are the First Violin Sonata, op. 13, the *Élégie* for piano and cello, op. 24, and the Scherzo of the First Piano Quartet, op. 15. In the A-major first movement of the violin sonata, the development begins in the flat submediant, F major, approached via its diatonically spelt German sixth:

**Ex. 5:** Fauré, Violin Sonata No. 1 (first movement): bb. 100–110.

In bb. 22–23 of the *Élégie* an interrupted cadence introduces the new key (*Ab* major) of the middle section, again a major third below the tonic, but now as unaltered *vi*:

<sup>273</sup> Crouch, 193.

The image shows a musical score for three instruments: Violoncello, Piano, and Pno. (Piano). The Violoncello part is in the bass clef, the Piano part is in the treble clef, and the Pno. part is in the bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The Violoncello part features a melodic line with eighth and quarter notes. The Piano part features a complex texture with many chords and some sixteenth-note patterns. The Pno. part features a steady eighth-note accompaniment.

**Ex. 6:** Fauré, *Élégie*: bb. 19–23.

The opening of the Scherzo from the First Piano Quartet features subtle oscillation between the keys of Eb major (bb. 1–4) and its relative minor, C (bb. 5–6):

The image shows a musical score for four instruments: Violin, Viola, Violoncello, and Piano. The Violin part is in the treble clef, the Viola part is in the alto clef, the Violoncello part is in the bass clef, and the Piano part is in the bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The Violin, Viola, and Violoncello parts feature a rhythmic pattern of eighth notes. The Piano part features a steady eighth-note accompaniment.

**Ex. 7:** Fauré, Piano Quartet No. 1 (second movement: Scherzo): bb. 1–12.

Another instance from the First Violin Sonata demonstrates the structural use of the Neapolitan chord (b. 242) in a modulatory section at the end of the development section which hints at the key of the second movement, D minor, and delays the onset of the recapitulation in the home key:

**Ex. 8:** Fauré, Violin Sonata No. 1 (First movement): bb. 239–261.

The following example from the Romance in B $\flat$  for violin and piano op. 28 demonstrates another colourful use of Neapolitan and German chords (bb. 119–120). Tait notes that “this evasion of the tonic just before the final cadence of the piece is a process which Fauré will continue to use with ever-increasing subtlety.”<sup>274</sup> The passage can also be seen as a transitory modulation to the Neapolitan key of C $\flat$  major, and features the same succession of German chords as pseudo-V quartads (“ $V^7/bII$ ” to “ $V^7/bV$ ”) found in the codetta of the A-section of the First Nocturne (see p. 85). The ambiguity of the first German chord in b. 120 is

<sup>274</sup> Tait, 21.

enhanced by the addition of an  $A^b$  in the melody, which at a harmonic level functions as a  $G^\sharp$  in a double-step  $VII^{b7/\#3/b3}/V$ , but is resolved as an  $A^b$  moving to  $G^b$  in the second chord ( $VII^{b7/b3}$ ), where it forms a double-step decoration against the chord-note A (notated as  $Bbb$ ):

**Ex. 9:** Fauré, Romance for violin and piano op. 28: bb. 119–121.

A fine example of Fauré's early usage of the augmented triad, cited by Tait<sup>275</sup>, is found in the First Piano Quartet, where the same augmented triad (notated as  $A^b-C-E$ , but functioning as  $C-E-G^\sharp$ ) first moves to F major (bb. 26–27), and then to E major (bb. 28–29):

<sup>275</sup> Tait, 28.

**Ex. 10:** Fauré, Piano Quartet No. 1 (first movement): bb. 24–29.

According to Crouch<sup>276</sup>, Fauré's obsession with highly linear chords is an indication of his interest in the contrapuntal aspects of harmonic genesis. Koechlin writes that the bass was of prime importance to Fauré.<sup>277</sup> Marguerite Long was quoted by Nectoux about this aspect as she related that often during lessons, Fauré would say: "Let's hear the bass!"<sup>278</sup> Further testimony to this is Nectoux's own observations about a recording of the First Barcarolle with the composer playing:

It shows most strikingly how even, regular, and yet supple his playing was and what an individual way he had of bringing out the top and bottom lines of the texture.<sup>279</sup>

His masterly exploitation of the tension generated by contrary motion between treble and bass is evinced in many passages in his works, from as early as the Ballade:

**Ex. 11:** Fauré, Ballade: bb. 76–77.

<sup>276</sup> Crouch, 193.

<sup>277</sup> Koechlin, 68

<sup>278</sup> Marguerite Long, quoted in Nectoux, 45.

<sup>279</sup> Nectoux, 45.

While the focus on the bass in Fauré's music is even more pronounced than in that of Schumann, who in this respect clearly modelled his writing on Bach, the movement of inner parts is also strong, as seen for instance in the opening theme of the First Nocturne:



**Ex. 12:** Fauré, Nocturne No. 1: bb. 1–3.

Inner voices can play an important role in elaborating a succession of chords into a succession of keys, as in the example below, where the five chords are each decorated by inner voices which affirm the key of which that chord would have been the  $V^7$ , so that, instead of the passage simply moving from A minor to F major, we move rapidly through A minor, Bb major, A minor and B major to F major:

A minor \_\_ Bb major \_\_ A minor \_\_\_\_\_ B major \_\_ F major \_\_\_\_\_



**Ex.13:** Fauré, Barcarolle No. 1: bb. 19–21.

Thus contrapuntal writing already looms large in his early works as an important feature of his style. Orledge remarks that Fauré's favourite contrapuntal device was close canon at the unison or octave. Although canon is used increasingly in the late period, it makes its first appearance in the third of the early *Romances sans paroles*, op. 17:<sup>280</sup>

<sup>280</sup> Orledge, 260.

**Ex.14:** Fauré, Romances sans paroles No.3: bb 40<sup>2</sup>–46.

While modality will become increasingly important in his later periods, it is already a highly significant factor in the early works, as seen, for instance, in the Aeolian opening bars of the First Piano Quartet and the First Barcarolle:

**Ex. 15:** Fauré, Piano Quartet No. 1: bb. 1–5.

**Ex. 16:** Fauré, Barcarolle No. 1: bb. 1–4.

The more complex usage of modes of non-diatonic scales, mentioned on pp. 57–58, is also already present in works as early as the First Impromptu, op. 25, where the mode on *vi* of *Gb* minor-major is employed (bb. 111–113). The melody in these three bars is structured around four notes of the five-note whole-tone segment that is found between *iii* and *vii* of the minor-major scale, here notated as B-C#-Eb-F, and the pitch content of the entire passage suggests *Gb* minor-major using enharmonic equivalents for the excursion. As is so often the case in Fauré, the modal melody, which in this suggests a diatonic *Eb* Aeolian, is underpinned by harmony derived from late-Romantic tonal chromaticism, in the form of a highly altered chord (F#-A-Cb-Eb) which in a different inversion is known as the doubly augmented fourth. The ear is therefore required to accept the simultaneous use of modal and tonal logic in how altered notes are resolved (*Db-Eb* vs F#-G). This kind of interaction between opposite tendencies accounts for much of the novelty, charm and ambiguity of Fauré's harmonic language.

The image shows a musical score for Fauré's Impromptu No. 1, measures 111-114. The score is in 8/8 time and features a complex harmonic structure with chromaticism and modal ambiguity. The melody is primarily in the right hand, while the left hand provides a rich, textured accompaniment. The key signature is two flats (B-flat and E-flat). The score is divided into two systems, each with a grand staff (treble and bass clefs). The first system contains measures 111 and 112, and the second system contains measures 113 and 114. The music is characterized by its intricate harmonic language, including the use of non-diatonic scales and highly altered chords.

**Ex. 17:** Fauré, Impromptu No.1: bb. 111–114.

In the early style period, Fauré's main method of organising the melody is via periodic structures, while in later works, the phrase structure becomes more malleable and supple, as can be seen already in the Fifth Nocturne. The phrase structure now shows new interrelationships and organisation. In terms of form, the early nocturnes show the large ternary form in which the *A*-section's themes are dreamy and reflective, while the *B*-sections are more agitated, urgent, and generally faster. The piano writing is typically lavish and opulent. Fauré's general style is however still fairly conservative, with the melody couched in full, rich chords with chordal accompaniment, sometimes on weak or off-beats, as in the Second to Fifth Nocturnes.

### Middle Period (1885–1906)

Several aspects of Fauré's early style period are transferred into his middle period and broadened and deepened. In this regard, Tait writes:

What differentiates the second from the first period is not so much the introduction of new elements into his harmonic vocabulary, as the increased scope given to already existing elements within his constantly evolving style.<sup>281</sup>

Tait perhaps overemphasises the difference by making a comparison between the simplest of the early nocturnes and the most complex of the middle-period ones:

The Third Nocturne is full of charm and invention; on the whole the melodic phrases are relatively short-breathed, and the music keeps the tonic, Ab major, well in sight. In the Sixth Nocturne, the whole concept of the nocturne has been enlarged: the melodic phrases are expansive, the formal context is complex, and the tonal field is vast [...] yet the difference is that Fauré's gift for achieving tonal fluidity through these elements has increased greatly.<sup>282</sup>

One can certainly agree that most of the middle-period nocturnes and barcarolles exhibit more complex and elaborate forms than most of the earlier works in these genres, but it should be borne in mind that, for instance, the Fifth Nocturne is structurally far more complex than the Eighth.

The piano writing is now especially noteworthy for its elastic broken-chord textures (often shared between the hands, as in the first of the *Huit Pièces Brèves*, the coda of the Fifth Barcarolle, and the middle section of the Sixth Nocturne) and its extensive scale passages (as in the Sixth Barcarolle) that occur more frequently in the middle and late works than in the early ones:

The image shows a musical score for Fauré's No. 2 from *Huit Pièces Brèves*, measures 11-14. The score is in 3/8 time, Ab major, and features a complex broken-chord texture with extensive scale passages in both hands. The notation includes a treble and bass clef, a key signature of two flats, and a time signature of 3/8. The music consists of two systems of staves, each with a treble and bass clef. The first system shows a melodic line in the treble and a broken-chord texture in the bass. The second system continues the melodic line in the treble and the broken-chord texture in the bass. The broken-chord texture is characterized by a series of chords that move in a stepwise fashion, creating a fluid and expansive sound.

**Ex. 18:** Fauré, No. 2 from *Huit Pièces Brèves*: bb. 11–14.

<sup>281</sup> Tait, 50.

<sup>282</sup> Tait, 50.

**Ex. 19:** Fauré, Barcarolle No. 5: bb. 133–142.

**Ex. 20:** Fauré, Nocturne No. 6: bb. 65–66.

**Ex. 21:** Fauré, Barcarolle No. 6: bb. 18–21.

While the textures are still often lush and full-bodied, they are sometimes sparse and pared down to a four-part texture which foreshadows the characteristics of the late period. The second theme of the Sixth Nocturne is a fairly early instance of this, but a similar sparseness occurs as far back as the opening of the First Nocturne (see Ex. 12).



**Ex. 22:** Fauré, Nocturne No. 6: bb. 19–23.

Long melodic arches characterise several of the themes of the middle-period, such as the openings of the Theme and Variations and the Sixth Nocturne.



**Ex. 23:** Fauré, Theme and Variations, Theme: bb. 1 – 4.



**Ex. 24:** Fauré, Nocturne No. 6: bb. 1–3.

With regards to the organisation of themes, the works of the middle period on the whole tend to reveal an additional disintegration of periodic structures and an expanding predilection for phrase groups.

An increasing interest in modality represents one of the most significant stylistic developments of the middle period.<sup>283</sup> Fauré's use of modality greatly influenced the melodic lines and harmonic procedures of the middle-period works. The following examples from the Theme and Variations and from the ending of the Fourth *Pièce Brève* illustrate this. In the first work, the second phrase starts on the V (b. 5), but then veers to C# Phrygian on the fourth beat, utilising triads on all degrees of the mode except the V. After the heavy reliance on strong (tonal) root movement up in fourths and seconds in the first phrase (Ex. 23), this answering phrase is remarkable for the preponderance of "weaker" (modal) root movement up in thirds and down in fourths (bb. 5<sup>2</sup> – 6<sup>2</sup> and 6<sup>4</sup> – 8<sup>2</sup>):

**Ex. 25:** Fauré, Theme and Variations, Theme: bb. 5–8.

The second work ends in the Aeolian mode:

**Ex. 26:** Fauré: No. 4 from *Huit Pièces Brèves*: bb. 57–59.

In the first theme of the Fifth Barcarolle, an assortment of modal scales alternates with the harmonic minor. Typical of Fauré are the indirect cross-relations, such as the C natural vs C# in b. 1 and the B natural vs B# in b. 3, as well as the enharmonic juxtaposition of C natural in b. 1 against B# a bar later. These two harmonic processes are the obverse of each other: a

<sup>283</sup> Crouch, 196.

cross-relation is formed by different pitch-classes on the same degree, while enharmonic equivalents are the same pitch-class formed by different degrees:

**Ex. 27:** Fauré, Barcarolle No. 5: bb. 1–6.

Modal elements aside, Fauré’s harmony on the whole is increasingly characterised by freer and more frequent passages of seventh and ninth chords, and functional progression and root movement becomes less important with regards to foreground harmony.

#### Late Period (1906–1924)

Fauré’s third-period works show an apparent simplification of technique.<sup>284</sup> Piano textures in Fauré’s late works are condensed and delicate, as can be seen in the following excerpts from the Seventh Barcarolle, the Ninth Prelude and the Ninth Nocturne. Sometimes the textures sound almost archaic and thin. For Orledge, this economy of means is a gradual progression towards “maximum clarity and luminosity.”<sup>285</sup> Even key signatures become for the most part less elaborate.

**Ex. 28:** Fauré, Barcarolle No. 7: bb. 1–4.

<sup>284</sup> Koehlin, 38

<sup>285</sup> Orledge, 266.



**Ex. 29:** Fauré, Prelude No. 9: bb. 1–4.

**Ex. 30:** Fauré, Nocturne No. 9: bb. 1–3.

The Eleventh and Thirteenth Nocturnes feature four-part textures, with clear and well-defined movement of parts, although the middle section of the Thirteenth harks back to the fuller pianism of the earlier periods. Although the often elaborated ternary forms of the early and middle period recur in the late period, as in the Thirteenth Nocturne and Twelfth Barcarolle, some late works employ new forms, such as the suggestion of *ABAB* form in the Eleventh Nocturne.

Late-period themes are at times subdued and understated, at other times brooding or passionate, but always strongly distinctive and original, while more closely integrated thematic processes add to melodic continuity. Voice exchange (*Stimmtausch*) and augmentation in the Thirteenth Nocturne, thematic transformation in the Twelfth and Thirteenth Nocturnes, and intervallic variation in the Eleventh Nocturne are among several ways in which Fauré treat his motives in the late piano works, and will be discussed in the analysis of these works.

Complete themes come under the influence of modality in the late works, as in the Eleventh and Twelfth Nocturnes. The opening phrase of the Tenth Barcarolle moves from an undefined minor modality to a pure Phrygian cadence (b. 6<sup>5</sup> – 7):



**Ex. 31:** Fauré, Barcarolle No. 10: bb. 3<sup>2</sup>–7<sup>1</sup>.

Modal processes inform both Fauré's harmony and melody. The Aeolian dominant and Phrygian dominant seventh chords applied in minor modalities are especially notable in this regard. Examples will be discussed in the Ninth, Tenth, Eleventh and Thirteenth Nocturnes, all of which open with ideas featuring the subtonic. Sometimes the resultant modal harmony replaces traditional tonal functions even in final cadences, as with the Locrian final cadence of the Ninth Nocturne. More commonly, a modal passage will end with a "tonalised" perfect cadence as in the following example from the Tenth Barcarolle, where seventh chords are built upon consecutive degrees of a modal scale without the aid of chromaticism. This instance features parallel harmonic movement with unapologetic fifths between the outer voices in bb. 19–20<sup>2</sup> and can be related both to mediaeval organum, and to the fauxbourdon style of the early Renaissance.<sup>286</sup>



**Ex. 32:** Fauré, Barcarolle No. 10: bb. 19–21.

Fauré's use of scalar interval cycles or modular scales can be traced as far back as the octatonic usage in the Second Nocturne (1883) and the Sixth (1894), and the whole-tone flavour (often derived from modal usage) in certain phrases in songs such as *Lydia* (1865), *Le Parfum impérissable* (1897) and *Soir* (1900). The latter scale also features occasionally in works such as the Seventh Nocturne (see Ex. 103), but is used much more extensively in the late period in works such as the Tenth Nocturne and the Scherzo of the Second Piano Quintet. The hexatonic scale is used much more rarely, but plays an important role in the

<sup>286</sup> Hofmeyr, *Modality*, 14.

Tenth Nocturne, as can be seen in Exs. 129 and 133 below. All these scales, while inherently atonal, are integrated by Fauré in masterly fashion into his expanded tonal language, exploiting the fact that they contain five- or six-note overlaps with tonal scales such as the harmonic minor and major-minor (both of which share six notes with the octatonic and five with the hexatonic), as well as the minor-major (which share six notes with the octatonic and five with the whole-tone).

Like his predecessors Mozart, Beethoven, Chopin and Liszt, Fauré in his late years turned increasingly to counterpoint. This had a profound influence on all aspects of his stylistic development. The late nocturnes and barcarolles are testimony to the fact that Fauré had developed his own brand of counterpoint during the last 20 years of his creative life. In this regard Orledge considers the strictly imitative link between the outer parts in the Tenth Nocturne as a good example.<sup>287</sup> Canon is also used increasingly in the late period, and especially close canon at the distance of a beat, as in the Sixth Prelude op. 103 (between soprano and bass) and the Twelfth Barcarolle (between soprano and tenor), as well as the late chamber works, for instance the First Cello Sonata, op. 109 (between piano and cello).

The image shows a musical score for Fauré's Prelude No. 6, measures 1-4. The score is written for piano and consists of two systems. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is six flats (B-flat major or D-flat minor), and the time signature is 3/2. The music is characterized by its atonal and complex harmonic language, featuring overlapping intervals and a dense texture. The first system shows a complex interplay of notes in both hands, with some notes being repeated or overlapping. The second system continues this complex texture, with a mix of eighth and sixteenth notes and rests.

**Ex. 33:** Fauré, Prelude No. 6: bb. 1–4.

<sup>287</sup> Orledge, 261.

**Ex. 34:** Fauré, Barcarolle No 12: bb. 62–69.

**Ex.35:** Fauré, Cello Sonata No. 1 (third movement): bb. 49–54.

Fauré's late style has at times been criticised for the over-use of sequence.<sup>288</sup> However, Orledge remarks that his tonal goals are clear, however "tortuous or ambiguous" the sequence.<sup>289</sup> He preferred units of up to four bars in length, rising slowly by a tone or a semitone at a time, and he skillfully uses motifs from the main themes or developmental variants of them which are suitable for this kind of extensive repetition.<sup>290</sup> Several examples of this will be discussed in the analyses of the individual nocturnes.

### **3.5: The use of harmony as a structural device in music**

Generating entire musical compositions entails the development of musical form, a highly complex task. Form involves the complex interaction of multiple musical structures in order to logically organise the work's progression in time. Strategies are required to organise these structures so as to provide *reference points* for the listener to hold on to the piece, otherwise it may lose its sense of unity.<sup>291</sup>

The analysis in Chapter 4 will show that Fauré utilised certain harmonic procedures as referential elements, and therefore as structural devices, in the nocturnes. Very little, if anything, has been written about this topic with regards to Fauré's music, but some authors have described the notion of the structural function of harmony in general. In order to show the precedence of this aspect in musical history, I will now proceed with an overview of some of the various contributions to this topic in the literature.

The role of harmony as a structural device is discussed in detail by LaRue.<sup>292</sup> As previously mentioned, he renames "Form" as "Growth", which is then divided into two main categories, "Movement" and "Shape". He notes that the contributions of harmony to "Movement" are especially direct, due to the marked forward motion that occurs in the contrast between harmonic tension and stability. Because harmony as an element is highly systemized, this harmonic motion is also highly organised, and can be summarised by the term *harmonic rhythm*. While in small dimensions the main harmonic changes result from

---

<sup>288</sup> Orledge, 249.

<sup>289</sup> Orledge, 249.

<sup>290</sup> Orledge, 249.

<sup>291</sup> Arne Eigenfeldt, "Exploring Moment-Form in Generative Music", *Proceedings of the Sound and Music Computing Conference*, Simon Fraser University, 2016, 1.

<sup>292</sup> LaRue, 48–50.

chord action, in large dimensions movement between tonalities occurs, and in between these two poles lie a great variety of small- and middle-dimension events. For instance, sometimes the resolution patterns of dissonances, coupled with small patterns of congruous harmonic progression like sequences, as well as the speed of modulation, create patterns of their own which must be taken into account. In these situations, the progress of the individual piece determines the *harmonic-rhythmic module*, which can be utilised as a consistent reference point in determining the structural functions of harmony. The contribution of harmony to “Shape” proves equally important: it can clarify with a wide range of subtle procedures how the continuation of music is typified and articulated. Certain harmonic phenomena which can cause or heighten continuation are change of key, change of mode, speeding up or slowing down of chord rhythm, intensification of vertical complexity, and increase or decrease in frequency of dissonance.

David Beach and Ryan McClelland note that composers of the common-practice tonal system wrote music within the confines of a series of fairly consistent principles of organisation, and that harmony is central to this system.<sup>293</sup> The way successive harmonies relate to one another is of special importance, as these progressions create a sense of a “musical journey” and define key areas with its rising and falling tension across a composition. Compositions of common-practice tonality generally have a conventional layout of melodic themes and key relationships which are recognised by analysis, and recurring principles of musical form operate on all levels of the musical structure, from that of an entire piece (for instance, sonata-form or rondo-form) down to the individual phrase.

For Martin Rohrmeier, “understanding the important role of harmony for the constitution of form is one of the most central music-theoretical challenges in the investigation of common-practice tonal music.”<sup>294</sup> Rohrmeier’s paper is a complex investigation which seeks to integrate perspectives from the functional tradition of Riemann with circular approaches of prolongation. A core assumption appears to be that theoretically, harmonic successions are composed of the three main functions (tonic, dominant and predominant) which are

---

<sup>293</sup> David Beach, Ryan McClelland, *Analysis of 18<sup>th</sup>- and 19<sup>th</sup>-Century Musical Works in the Classical Tradition* (New York: Routledge, 2012), ix.

<sup>294</sup> Martin Rohrmeier, “Towards a Generative Syntax of Tonal Harmony”, *Journal of Mathematics and Music* 5, 1, (2011): 48.

perpetually differentiated through their role within a tonal setting. He further explains that these functions do not axiomatically coexist with elements on the surface, since their ranges may extend beyond chord level. Although the conventional Riemannian structure uses localised chord-to-chord progressions as a model, to Rohrmeier complex long-distance relationships between musical events of a certain ranking order are enabled by this circular extension.

Leonard Ratner<sup>295</sup> argues for harmony as a structural device on the basis of Classical sonata form. In classical theory, the accepted outline of a first movement was expressed as a series of harmonic relationships – the relationship of keys outlines the form. Ratner quotes Johann Gottlieb Portmann's *Leichtes Lehrbuch der Harmonie*: "The plan or outline of a musical piece is the effective order of the principal and subsidiary keys."<sup>296</sup> He concludes that this indicates a general conception of form along harmonic lines. He also notes that some theorists such as Tovey and Schenker have favoured this approach, and that evidence from classical theoretical writings proves that this "intuitive harmonic orientation has been historically sound."<sup>297</sup>

The role of local harmonic progression as a determinant of form is highlighted by William Caplin's *Classical Form*.<sup>298</sup> Caplin points out that not much attention has been given to how specific harmonic progressions in a given tonal centre define formal functionality at a movement's lower levels. He believes that local harmonic progression is the most important factor in expressing formal functions in themes. Although his book focuses mainly on music of the Classical Style, he asserts that tonal music from the Baroque and Romantic periods also demonstrates formal functionality in many ways.

---

<sup>295</sup> Leonard Ratner, "Harmonic aspects of Classic Form", *Journal of the American Musicological Society*, 2, 3 (1949): 161.

<sup>296</sup> Quoted in Ratner, 161.

<sup>297</sup> Ratner, 164.

<sup>298</sup> William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 4.

Lawrence Kramer<sup>299</sup> emphasizes the evolutionary role of “extended tonality” in nineteenth-century music, stating that Romantic harmony is moved by an unrelenting urge to extend tonality in this sense, resulting in a thrust that both confirms the structural force of tonal centres, and simultaneously puts them under stress. This resulting testing of the boundaries of tonality creates a regular, undirected internal tension that tends to replace the more linear tensional patterns in Classical works, where tonalities move conspicuously, but where tonality itself is firm. Kramer continues to assert that extended tonality is not limited to chromaticism and does not lead to the “breakdown” of tonality, and has proved to be a lasting basis for most twentieth-century tonal music. He concludes:

By recognizing harmonic extension as a primary source of form, and even of closure, we can interpret the discontinuities so central to Romantic works not only as congruent with intelligible structure, but as basic to it.<sup>300</sup>

Fauré’s harmonic usage is often strikingly individual from his earliest works onward. The analyses in the next chapter will not only highlight such moments within the larger context, but will also show how Fauré often utilises remarkable harmonic procedures as referential elements to create structural cohesion.

---

<sup>299</sup> Lawrence Kramer, “The Mirror of Tonality: Transitional Features of Nineteenth-Century Harmony”, *Nineteenth-Century Music*, 4, 3 (1981): 192.

<sup>300</sup> Kramer, 193.

## CHAPTER 4: ANALYSIS OF THE NOCTURNES

### Nocturne No.1 in Eb minor, Op. 33 No.1 (1883)

	A	B	A'	Coda
Bars:	1–20	21–93	94–113	114–124
Tempo:	Lento	Un poco più mosso	A tempo	
Metre:	3/4			
Key:	eb			

#### **A-SECTION: bb. 1–20**

The A-section consists of five four-bar units each starting with the same two-bar rhythmic design (♩ ♪ ♪ ♩) consisting of a repeated ascending motif. Each successive unit echoes this pattern on increasingly lower notes (bb. 5, 9, 13 and 17) so that by the end of the section, what was the lowest note in the entire texture is now the highest. Isorhythmic phrase structure is typical of Fauré's early style and is also common in the early songs. Such rigidly schematic designs could easily result in music of a rather inflexible kind, but Fauré shows himself already in this early work to be a master at rendering such designs more supple. In this instance it is varied by freer rhythmic usage in the last two bars of each unit, and by the fact that the first two and last two units are linked to form eight-bar phrases. Linked phrases, which enhance the fluidity of the musical discourse, remain a constant feature of Fauré's style, and are found increasingly in his later works, as, for instance, in the Eleventh Nocturne, which consists almost entirely of linked phrases.

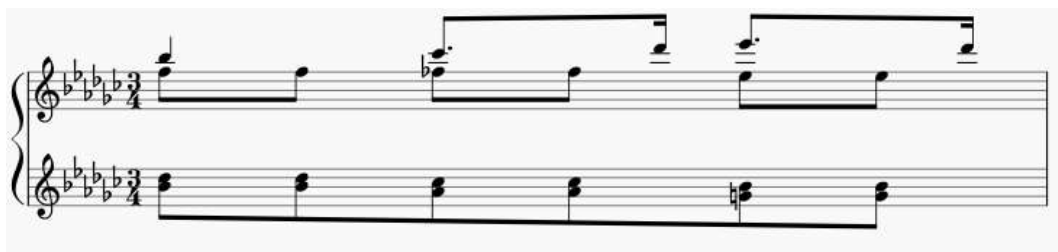
The opening phrase, marked *cantabile espressivo*, is characterised by a melody of noble, restrained melancholy over an accompaniment of reiterated chords in quavers, and sets the mood for the entire A-section. This character and texture can be found in a number of Fauré's works, such as the *Élégie*, *Après un rêve*, *Au Cimetière*, and the second movement of the Second Cello Sonata. The slow tempo, the steady tread of accompanying chords gradually sinking from the treble register to the bass, the low dynamic level, and the minor

key all contribute to this character. The melody starts high on B $\flat$ 6, moves up a perfect fifth, and in the next bar a minor sixth. This intensification of the interval reinforces the questioning nature of the opening phrase. In the third bar the melody ascends in stepwise motion, employing a flattened *vii* (D $\flat$ ) and descends in the same stepwise motion, coming to rest on F5 in b. 5. The melodic line presents all seven notes of the Aeolian mode:



**Ex. 36:** bb. 3-5 (melody).

Coupled with this modal flavour, Fauré uses the Neapolitan quartad on the second beat of b. 3 to harmonise the *vi* (C $\flat$ ) of the mode:



**Ex. 37:** b. 3.

Neapolitan inflections will occur in each of the four-bar units, assuming the importance of a referential element in the harmonic discourse. The harmonic structure of bb. 7-8 reveals one of the salient features of Fauré's style – ambiguity of key. The *VI* quartad in b. 7 (C $\flat$ -E $\flat$ -G $\flat$ -B $\flat$ ) can also be figured as the Neapolitan quartad in B $\flat$ , so that *V* and *I* in this key may end the second four-bar unit with a perfect cadence in b. 8. The expectation in this case would have been of a modulation to the minor *V*, but Fauré uses the major triad as *I*, making it possible to interpret the key as B $\flat$  major-minor. At the same time, the final chord acts as *V* in E $\flat$  minor:



**Ex. 38:** bb. 7-8.

The Neapolitan harmony occurs again in bb. 12, 15–16 and 17–18, making this opening section a study in the exploration of Neapolitan inflection. The closing melodic phrase in *E<sub>b</sub>* Phrygian is harmonised with German sixths on the *vi* and Neapolitan *ii*, and constitutes, according to Hofmeyr, a “remarkable conflation of modal and chromatic procedure.”<sup>301</sup>

**Ex. 39:** bb. 17–20.

The fluidity of the harmonic rhythm in this section is worth mentioning as a typical element of Fauré’s style, with harmonic syncopation occurring over the bar-line in bb. 1–2, 6–7 and 15–16, even if the last instance is more apparent than real.

### **B-SECTION: bb. 21–93**

*B* is considerably longer than *A*, and features a variety of ideas, as well as a bigger dynamic range. Three main thematic ideas (*b*, *b*<sub>1</sub> and *b*<sub>2</sub>) consisting of four- or eight-bar phrases are initially presented in a straightforward manner and then repeated and varied in larger dimensions, with greater harmonic invention and joined by transitional passages.

This section begins with two bars in the left hand introducing the accompanying figure for *b*, which starts in b. 23. The accompanying figure consists of sextuplets in the tenor part running over the first two beats, while the bass spells out the tones of the *I* and *V* in the pattern of a minim followed by a crotchet. It is very unusual for Fauré to use only *I* and *V* harmony in root position in a ten-chord succession. This alternation between the *I* and *V* is apparent almost throughout this section and it re-appears in the coda. The notes of the sextuplets form a fragment of the natural minor mode and the harmonic minor, and are comparable to the third and fourth bars of the *A*-section which employ most of the same notes in the melody. The sextuplets seem to centre around *v* (*Bb*), which is emphasized by repetition on the third beat. As at the outset, this section also begins with a melody which

<sup>301</sup> Hofmeyr, *The integration*, 4.

starts on  $v$  (now  $Bb4$ ), from which it rises in two successive and increasing ascents, to  $Gb4$  and  $Bb5$  respectively. There is the same circularity of movement as in the two opening bars which also use only  $I$  and  $V$  harmony. The Neapolitan  $ii$  (b. 26) is again the first foreign note to be introduced, now as part of  $V^o/IV$ :



*i* in the bass is “side-stepped” in the resolution in b. 29: the D is supposed to resolve to *E<sub>b</sub>*, but the latter becomes a decoration of the *D<sub>b</sub>* in the *G<sub>b</sub>* major triad:



**Ex. 42:** bb. 28–30.

The start of *b*<sub>1</sub> overlaps with the final beat of the last descending figure in the left hand (b. 31<sup>3</sup>). It consists of a repeated four-bar phrase which moves from *B<sub>b</sub>* major-minor to the chromatic *III*, *G* major, first introduced in b. 33 through a common-tone modulation from the *B<sub>b</sub>* major chord. The four-bar idea is repeated exactly, providing one of many instances in Fauré’s music of what Suckling<sup>302</sup> calls the “doubled phrase”. This device can risk sounding like “marking time on the spot”, but is often used by Fauré to emphasise harmonic movement within the phrase, which through repetition creates a colouristic oscillation. The theme alternates between semiquaver figures and dotted-note ones reminiscent of *A*. During the latter figures, the rhythmic profile of an uninterrupted semiquaver flow is maintained by a syncopated dominant pedal-point in the tenor voice. A typical Fauréan “hovering” between tonalities is created by the continuation of the *E<sub>b</sub>-B<sub>b</sub>* alternation in the bass, which would argue for a continuation of the home key of *E<sub>b</sub>* minor with an alternation between *VII*<sup>7</sup>/*V* and *V*:



**Ex. 43:** bb. 31–32.

The final chord of the second statement is prolonged by a beat as a link into *b*<sub>2</sub>, which hovers between *C* and *G* major, with phrases tending to start in the former and end in the latter. In bb. 39ff the right hand features the dotted note pattern while the semiquaver flow

<sup>302</sup>Suckling, 95-96.

is maintained by a combination of an undotted version of the theme played *dolce* by the left hand an octave above, with off-beat dyads in the right hand. The use of heterophony is very rare in Fauré's music, and this, together with the unusual disposition of the hands, makes this passage unique in his oeuvre. Like *A* and *b*<sub>1</sub>, the theme starts with an oscillating melodic idea, moving to a brief climax on a complex harmonic sleight-of-hand in bar 44, where a  $V^7$  in G is decorated by a chromatic combination of chord-notes and non-chord notes (F#-Bb-C#-E) to produce the effect of a foreign  $V^7$  resolving down a major third to  $V^7$ :



**Ex. 44:** b. 44.

Fauré may have learnt this device from Schumann, who uses it in *Auf das Trinkglas eines verstorbenen Freundes*:

**Ex. 45 (a) and (b):** Schumann, *Auf das Trinkglas eines verstorbenen Freundes*: bb. 44–45 and 48–49 (piano part).

Hofmeyr<sup>303</sup> calls this type of compound a “specious” chord, defining it as a chromatic compound of chord notes and non-chord notes which sounds like a diatonic chord foreign to the key. It is especially common in late-Romantic music, and can also be seen in the prime forms of Wagner's Tristan and Tarnhelm chords below:

<sup>303</sup> Hendrik Hofmeyr, “Sex, Lies and Specious Chords”, unpublished paper delivered at the South African Musicological Society Conference, Cape Town, 2005, 9.

**Ex. 46 (a) and (b):** Wagner, Tristan and Tarnhelm chords.

In Ex. 46(a), the opening chromatic compound consisting of chord notes F, B and D# and non-chord note G# resembles a diatonic half-diminished quartad on F, foreign to the home key of A minor; in Ex. 46(b), the spurious F $\flat$ -minor triad in the first two bars is derived from the combination of chord note C $\flat$  and auxiliary notes F $\flat$  and G in the key of A $\flat$  minor.

Fauré uses specious chords from the early period on; they are already prominent on the first page of this work. In bb. 13-14, lower auxiliaries are employed to suggest a half-diminished quartad on B $\flat$ , and in b. 16, passing notes create a specious minor quartad on C $\flat$ .

The phrase that starts on the third beat of b. 46 contains an example of how Fauré applied subtle harmonic procedures as a structural tool. Enharmonically invertible chords, such as the augmented triad used here, often form part of these procedures. The F# in what appears to be III in G minor (B $\flat$ -D-F#) is reinterpreted as G $\flat$  so that the return to the I is achieved through the transformation of this chord into III of E $\flat$  minor (G $\flat$ , B $\flat$ , D). The motif is repeated immediately, with a second repetition moving to V $^7$  in E $\flat$  minor, leading to the return of the first theme in b. 50 in full octave chords, *fortissimo*:

**Ex. 47:** bb. 46<sup>3</sup>–50.

The “marking time” effect is used here deliberately to cause a “banking up” of momentum, which explodes into the climactic reprise in b. 50. This time,  $b_1$  is not repeated and modulates to  $Ab$  major instead of  $G$  for the return of the third theme in b. 62. The cross-hand melody now continues for twelve bars in the new key. An interesting modulation back to  $Eb$  minor via the Neapolitan key of  $Fb$  major takes place in bb. 70-73. Bar 70 begins on  $VI$  of  $Bb$  minor ( $Gb-Bb-Db$ ) which can be reinterpreted as Neapolitan in  $F$  minor. This is followed by  $V$  on the third beat, creating an expectation of  $I$  resolution. Surprisingly, the next chord is a  $V^{13}$  of  $Fb$  major resolving normally to the  $I$ , which is then treated as Neapolitan in  $Eb$  minor, resolving to  $V$  and  $I$ . The  $V$  follows and the  $I$  is reached on the second beat of b. 73:

**Ex. 48:** bb. 70–73.

From the last beat of b. 73, a two-bar variant of  $b_2$  hovering between  $Eb$  minor and  $Gb$  major is stated, repeated, and then restated a fifth higher and extended. The dotted rhythm is now in the alto and the straight quavers in the soprano, both to be played in the right hand, and the phrase marks indicate that it is now the undotted version which forms the principal voice. The tail fragments of this phrase ascend to a *forte*  $Db$  major climax in b. 79, followed by a passage featuring a gradual convergence of the two hands while moving through  $Eb$  minor and  $Ab$  minor to the home key. The resolution of a  $V$  compound onto  $III$  in b. 81 recalls similar usage in  $b_1$  (bb. 28–29), and the alternation between  $F$  and  $Fb$  in bb. 81–86 is significant in terms of the referential use of the Neapolitan. The passage comes to rest on  $V^7/V$  (b. 84). In the next bar, the sudden fortissimo Neapolitan quartad breaks the mood

and launches a cadenza-like episode of demisemi-quavers which ascend through  $V^7$  to the high treble before descending to the middle register with trill-like figurations centring around  $v$  ( $Bb$ ). From bb. 90–91 repeated  $Bbs$  in the left hand begin a  $v$  pedal-point with an exquisite filigree of demisemi-quavers in the right hand. A chromatically descending bass leads into the return of the *A*-section via the Neapolitan *ii*.

#### **A'-SECTION: bb. 94–113**

The *A*-section returns with an interesting interplay between the two thumbs, creating a predominantly stepwise melody, which recalls the stepwise ascending bass in bb. 79–82, against the reprise of the original theme. The full twenty bars are reprised, and are linked via a hemiola-like melodic reiteration of the tonic to the start of the coda in b. 114.


#### **CODA: bb. 114–124**

The coda starts with the accompanying sextuplets from *B*. This procedure, in which the coda recalls aspects of the *B*-Section, can be found also in the Eleventh Nocturne, where its use is so extensive as to turn the conventional *ABA* form into *ABAB*. Here, the sextuplet figure alternates with two-bar phrases reminiscent of both *A* and *b*. Like these, they are circular in nature, starting on the  $v$ , and featuring an increase in upward extension in the second statement. Both statements outline an  $Eb$  Phrygian scale, employing the Neapolitan *ii* both melodically and harmonically, but in the second, it forms the accented arrival point of the intervallic amplification and the melodic climax of the phrase. The piece draws to a close with alternating  $V^7$  and  $I$  chords.

### Nocturne No. 2 in B major, Op. 33 No. 2 (1883)

	<i>A</i>	<i>B</i>	<i>A'</i>	Coda
Bars:	1–12	13–73	74–87	88–91
Tempo:	Andantino espressivo	Allegro ma non troppo	Tempo I	Allegro moderato
Metre:	4/4			
Key:	B	b	B	


#### **A-SECTION: bb. 1–12**

The A-section is twelve bars long and contains a pair of two-bar phrases followed by another pair in which the second phrase is expanded to 4 bars plus a 2-bar codetta. As in the First Nocturne, the rhythmic profile again features isorhythmic units: the profile of the first beat () is reiterated on each of the successive six beats, and the profile of bb. 1–2 is repeated – with the exception of the last beats of bb. 2, 4 and 6 – until the triplets in b. 11. It is notable, however, that Fauré manages to create considerable interest within this rather fixed scheme by sharing the rhythmic articulation between the voices in varied ways, so that the basic pattern is only heard twice in the melody (on the second beat of bb. 6 and 8).

The avoidance of full chordal texture on the beat through off-beat or syncopated chords is a feature of Fauré's piano writing, and is found in the first themes of Nocturnes 2–5 5, 9 and 10, as well as in many of his other piano pieces, such as the Theme and Variations (see Ex. 23) and the Ballade:



**Ex. 49:** Fauré, Ballade, bb. 1–3.

The descending melody in bb. 1–2 features a three-note motif () anticipated and imitated in the alto, creating a Schumannesque contrapuntal enrichment of the relation

between melody and accompaniment. Fauré employs a *l* pedal for the first phrase and its repetition (bb. 1–4) and again towards the end of the section (bb. 10<sup>3</sup>–12). The third phrase, which starts on the *V* in b. 5, is arch-shaped, rising to the highest note in the section thus far. It is immediately repeated, but this time it is prolonged by Fauré's evasion of a *l* resolution, interpolating the augmented tonic triad (B-D#-Fx, b. 8<sup>3</sup>) first as a decoration of *V*<sup>7</sup>/*VI*, with the B resolving to A#, and then as *V*<sup>#5</sup> of G# major (D#-Fx-Ax, b. 9<sup>3</sup>) which enharmonically becomes *VI*<sup>b1</sup> (G-B-D#) resolving to *V*<sup>13</sup> in B:

**Ex. 50:** bb.8–10.

The full enharmonic possibilities of the chord, with the same pitch classes yielding three different augmented triads (on B, D# and G respectively) are exploited in a matter of two bars. The augmented triad is often used by Fauré in moments of expressive intensity, reaching perhaps its fullest deployment in the song *Larmes*:

**Ex. 51:** *Larmes*: bb. 1–6 (piano part).

In Ex. 50 it is used to increase intensity in the extended repetition of the phrase *after* the melodic apex of G#, so that despite the melodic descent, dynamic and expressive intensity

are increased up to the *forte* in b. 9. The alternation between E and E# as upper auxiliaries to the reiterated D# in the melody (bb. 8–9) is a typical instance of the melodic juxtaposing of modal alternatives. In this case it may be viewed as alternating between the major and minor *vi*, a procedure brilliantly popularized by Liszt in *Feux follets* (Ex. 52) and exploited by many composers afterwards, including Wagner in the *Magic Fire* motif from the *Ring* (Ex. 53):

**Ex. 52:** Liszt, *Feux follets*: bb. 16–19.

**Ex. 53:** Wagner, *Die Walküre*, *Magic fire* motif from the *Ring* (piano transcription): bb. 20–21.

Fauré also refers to the procedure at the end of the *B*-section (bb. 68–69) through the use of indirect cross-relations. The alternation can also be viewed as being between the tonal and Lydian subdominant, if the G#-major chord is regarded merely as an altered entity in B major, rather than as a new tonic. This view would perhaps be more in accordance with the type of harmonic thinking Fauré would have encountered during his training at the Niedermeyer School, where alteration within a key was privileged over modulation in functional analysis. Modal alteration would become a prominent feature of Fauré's style; his extensive use of modal excursions, where a tonality is briefly inflected with modal alterations, may be regarded as a harmonic extension of this practice. As will become

apparent, juxtaposition of modal alternatives will assume the structural importance of referential element in this work. The *A*-section concludes with *V* over *i* pedal, decorated by rising triplet figures in both hands before finally resolving to *I* in the high treble.

### **B-SECTION: bb. 13–73**

The enrichment of the relation between melody and accompaniment is pushed even further in the *B*-section, where the first idea (*b*) provides the accompaniment to the second (*b*<sub>1</sub>). *b* consists of four two-bar phrases. The agitated theme begins in the parallel minor, and is presented as sextuplets with accents on every quaver beat, suggesting a metre of 24/16. The texture owes something to the solo string textures common in Baroque music, where a single line is used to suggest four-part harmony. The effect is somewhat ambiguous in the first bar of every phrase, where the “soprano” on the first and third beats is really treated as an upper auxiliary to the “alto”. The first two phrases are repeated *forte*, with octaves replacing the accented single notes, strengthening the perception of the top note in each sextuplet forming part of an independent line in tension with the bass. A short cadenza on the dominant, based on the melodic contour of the auxiliary-note figure, where the top note is again reduced to a decoration, closes this episode on a long F#1 in b. 22. Juxtaposition of modal alternatives in different voices create direct and indirect cross-relations between B and Bb (bb. 14–16), and the latter is converted to A# in b. 16.

The link between *b* and *b*<sub>1</sub> is provided by a changing-note figure on F# followed by an ascending B melodic minor scale in b. 23. *b*<sub>1</sub> starts in b. 24, with a melody marked *dolce espressivo*, inventively superimposed on the agitation of *b*, which now serves as accompaniment. Melodic juxtaposition of modal alternatives occurs in the first phrase of *b*<sub>1</sub> (b. 25, C vs C#) and vertical juxtapositions characterise the first and many subsequent appearances of its head-motif (bb. 24, 26, 30–32, 38, 41 and 50). The prominence of these juxtapositions in these and other passages in the *B*-section raises this procedure to the level of a referential element in the harmonic narrative.

Like *b*, *b*<sub>1</sub> proceeds in two-bar units. After the first two units, *b* is varied and developed, and the fourth unit is extended by two bars to link into a varied statement of *b* on its own (bb. 34–37). In b. 38, the second phrase of *b*<sub>1</sub> returns, now with a shift to F# in the modified

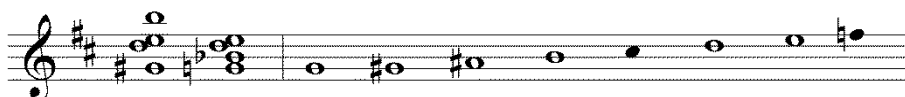
second bar, which incorporates an imitative response in the alto. From bb. 44 to 49, the music proceeds with a varied form of  $b_1$ , based on double augmentation of the “filled-in” form of the rising motif from  $b_1$  first used in b. 32, creating greater independence of the voices in the four-part texture through contrary motion and occasional simultaneity between the outer voices. In b. 50,  $b_1$  is restated in B minor again, this time showing a new tail fragment which is repeated at increasingly lower intervals.

Rhythmic tension is manifested in the polyrhythmic relations between  $b$  and  $b_1$ :  $b$  remains in 24/16, while  $b_1$  alternately suggests 12/8 and 4/4.

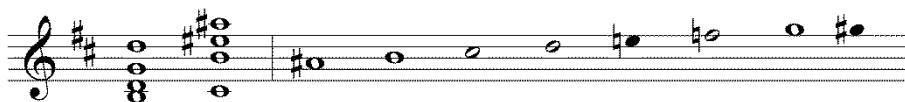
**Ex. 54:** bb. 23–25.

Considerable tension between  $b$  and  $b_1$  is also created at a harmonic level, often in the form of vertical cross-relations. The leading note in the harmony is used against its flattened counterpart in the melody as further juxtaposition of modal alternatives as seen in bb. 24, 31, and 64 (A# vs A), 26 (C# vs C), 32 (G# vs G); 41 and 63 (E# vs E). Proper cross-relations occur across the bar-lines in bb. 44–46, again involving the leading note and subtonic (D# vs D in E minor, G# vs G in A). The tension between major and minor seventh reaches a climax in bb. 47–48, where they are sounded simultaneously in octaves on the strong beats, and in bb. 56–61.

A six-note subset of the octatonic, a scale which will play an increasingly important role as referential element in the harmonic discourse until the climax, forms the basis of chords 2–6 in the eight-chord first phrase of the *B*-section, and in the second phrase, a transposed version of the same six-note subset of the scale is heard in the Neapolitan-to- $V$ <sup>13</sup> progression in F# major in b. 16:

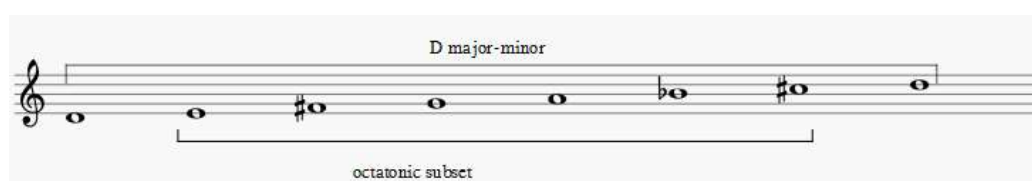


**Ex. 55 (a):** Six-note octatonic subset in bb. 14<sup>1-2</sup>.



**Ex. 55 (b):** Six-note octatonic subset in b. 16<sup>1-3</sup>.

Two-chord progressions in this section which feature subsets of the octatonic scale occur in bb. 30–32, 35, 40–41 and 43. The octatonic explorations become more extensive in the climactic build-up to the reprise of *b*<sub>1</sub> (bb. 44–49), where the tension between the outer voices of *b* also reaches its apex in their divergence. In bb. 44–46, each bar uses a six-note octatonic subset plus one extra note on the last quaver, forming a complete major-minor scale:



**Ex. 56:** D major-minor and six-note octatonic subset in b. 44.

Bar 47 uses a contraction of the same idea, while the climax in bb. 48–49 is, with the exception of the initial B#, built exclusively on the full octatonic scale.<sup>304</sup> The reprise of *b* is soon interrupted by new octatonic excursions in bb. 53, 55 and 57 involving major-minor quartads a tritone apart that link F# major first with C major (b. 54), and then with C minor (b. 56). The last major-minor chord on G (b. 57<sup>4</sup>) is treated as German sixth in B minor, resolving onto a long *v* pedal (bb. 58–73) in preparation for the reprise of *A*. The climax of the work is reached with the last chord in b. 59, *VII*<sup>7</sup>/*V* decorated with a complete octatonic scale heard melodically in the left hand (bb. 61–62), and dominated by vertical juxtapositions between the top melody note, E, and the E# in the harmony, so that the climax represents the fusion of the two referential elements in the work. Six-note octatonic subsets decorate the *V*<sup>9</sup>/*V*, *V*<sup>7</sup> and *VII*<sup>7</sup> chords in the bars that follow, finally settling onto the

<sup>304</sup> The fact that the B# in the r.h is not cancelled on the 2<sup>nd</sup> beat is clearly a misprint.

V triad in b. 68. This passage perhaps owes something to the cadenza-like final climax of Chopin's Barcarolle which also explores the extreme dissonance of an augmented sixth on G over an F# bass:



**Ex.57:** Chopin, Barcarolle: b.110.

At a structural level, the harmonic tension is gradually dissipated, as vertical juxtaposition of modal alternatives in bb. 59–64 dwindles to horizontal juxtaposition first in the same voice (bb. 66–67) and then in different voices (bb. 68–69).

#### **A'-SECTION: bb. 74–87**

The A-section returns with the same original material, but the melody is now played in octaves and the quaver accompaniment transformed into flowing semiquavers. The music proceeds as before, but in b. 85 there is an interpolation of the *VI* from the parallel minor, leading via the octatonic relationship of chords a tritone apart, to three  $V^9/V - V^{13}$  progressions repeated at descending octave intervals and resolving into the coda.

#### **CODA: bb. 88–91**

The coda is built entirely on the *I* chord, and features the major version of the auxiliary-note motif which opened *b* (b. 13). It runs up the keyboard into the high treble, ending with two final *I* chords.

**Nocturne No. 3 in *Ab* major, Op. 33 No. 3 (1883)**

	<i>A</i>	<i>B</i>	<i>A'</i>	Coda
Bars:	1–27	28–67	68–91	92–109
Tempo:	Andante con moto			
Metre:	3/4			
Key:	<i>Ab</i>			

**A-SECTION: bb. 1–27**

The Third Nocturne differs from the first two in that it is structurally simpler, shows a restricted dynamic range, and seems to be in one continuous mood, with thematic links between the overlapping sections.

The A-section features three short but independent melodic ideas, *a* (bb. 1–8) *a*<sub>1</sub> (bb. 9–16), and *a*<sub>2</sub> (bb. 17–20) of which the first two form doubled phrases and the third a sequence. *a* begins with a four-bar phrase of which the initial major sixth interval recalls the opening of Chopin's Nocturne in *Eb*, Op. 9 No. 2. The right-hand melody, which pivots around *iii*, is accompanied by syncopated chords, enriched by frequent references to the augmented *I*. The wide melodic span reaches its apex in the third bar of the varied repetition of the opening phrase. The augmented tonic triads (*Ab-C-E*) in the second and third bars of both phrases, first resolving to the *IV* and then to the *VI*, introduce an element of expressive urgency into the harmony.

Apart from the opening anacrusis, the rhythmic profiles of *a* and *a*<sub>1</sub> consist entirely of beats divided into quavers or quaver triplets, with each idea opening with two or three bars of the same profile. The right-hand triplets cause some tension with the syncopated chords in the left hand. This tension is heightened further in the reprise of the A-section (b. 68) where the left hand suggests a metre of 9/8 while the right hand features both regular quavers and triplets. *a*<sub>1</sub> starts on *V*<sup>7</sup> in b. 9. It consists of a four-bar phrase, repeated with slight variation,

which incorporates a one-bar melodic idea repeated sequentially a major second higher (bb. 9–10), followed by an excursion to the Phrygian mode on  $A_b$ , notated enharmonically as  $G^\#$  (bb. 11–12), and containing the altered notes  $F_x$  and  $C_x$ :

**Ex. 58:** bb. 9–12.

The end of the repetition is modified so that the music remains in  $F_b$  ( $E$ ) at the start of  $a_2$  (b. 17). The latter consists of a long melodic sequence which ascends in stepwise motion, reaching the heights of quietness in b. 23, and closing the first section. Harmonically, the sequence moves through chromatically related dominant quartads of  $F_b$  ( $E$ ),  $D_{bb}$  ( $C$ ) and  $B_{bb}$  ( $A$ ):

**Ex. 59:** bb. 17–20.

The last quartad acts enharmonically as German sixth to take us back to  $A_b$ . The kaleidoscopic use of an ascending succession of chromatically related major-minor quartads to achieve an effect of dreamlike transcendence will be exploited again in a number of

works (see, for instance, the coda of the Sixth Nocturne). The use of chromatic progressions to take us around the circle of fifths “back” to the enharmonic equivalent of our point of departure is again something Fauré probably learnt from Chopin. In the Nocturne mentioned above, Chopin moves from  $Bb$  major to  $Cbb$  major in the course of half a bar (Ex. 60), the German chord of  $Eb$  ( $Cb-Eb-Gb-A$ ) becoming  $V^7$  of  $Fb$  ( $Cb-Eb-Gb-Bbb$ ), notated as  $B-D\#-F\#-A$ , and the German chord of  $Fb$  ( $Dbb-Fb-Abb-Bb$ ) becoming  $V^7$  of  $Gbb$  ( $Dbb-Fb-Abb-Cbb$ ), notated as  $C-E-G-Bb$ :

The image shows a musical score for Chopin's Nocturne No. 2, measure 12. It features a grand staff with a treble and bass clef. The right hand contains a series of chords that illustrate the chromatic progression described in the text. The left hand has a simple melodic line with eighth notes.

**Ex. 60:** Chopin, Nocturne No. 2: b. 12.

During its ascent, the melody is progressively sharpened to form a complete whole-tone scale moving round the circle of fifths from  $C$  to  $B\#$  and notated as seen below:

The image shows a single staff of music in the treble clef. It contains a whole-tone scale starting on C and moving up to B#. The notes are: C, C#, D, D#, E, E#, F, F#.

**Ex. 61:** Whole-tone scale delineated in bb. 19–21.

Whole-tone explorations will become increasingly common in Fauré’s later style, reaching a high point in the Scherzo of the Second Piano Quintet. The conclusion of  $a_2$  (bb. 23–27) foreshadows the first theme of the  $B$ -section, both in melody and accompaniment, creating a seamless transition into the latter.

### **B-SECTION: bb. 28–67**

$B$  features two main ideas,  $b$  and  $b_1$ .  $b$  starts in b. 28 and takes the form of an eight-bar phrase with four two-bar units. A left-hand melody, accompanied by quaver triplets in the right hand and marked *senza pedale* forms a simple, yet strikingly original texture, unique not only in Fauré’s work, but in Romantic piano literature. It follows a pattern of sequential descent in intervals of a third until it resolves with a perfect cadence in bb. 34–35. As in the

A-section, the augmented *I* appears again (b. 29). Transitory modulations to flat keys take us through *Bbb* and *Db* minor back to *Ab*. Typical of the type of enharmonic ambiguity relished by Fauré is the fact that in bb. 29–30, the *Fb* is treated as an *E* which moves stepwise to *F* and *G*. Both the latter are available in *Ab* major, but here they behave as *Gbb* and *Abb* respectively:



**Ex. 62:** bb. 29–31.

The entire eight-bar phrase is repeated with the roles of the hands reversed and the ending melodically modified.

*b*<sub>1</sub> starts on the *V* in b. 44. The melody is again in the left hand and comprises of three linked two-bar phrases descending in thirds, with the third extended into a rising sequence. The melody incorporates five-note whole-tone segments, and the accompanying right-hand triplets form triads that all fall by a whole tone for five bars, again indicating a progressive flattening of the home key (from *Ab* to *Fb* to *Dbb*). The last part of the *b*<sub>1</sub> variant is repeated from b. 52, alternating between major and minor seconds (*F* vs *F#*) and this, together with the *molto crescendo* and the alternating major and diminished harmonies in the right hand build momentum and rise to the reprise of *b* in b. 57. The *G*s on the first beats are alternately interpreted as *VI* (*Abb*) in *Cb* minor (bb. 52, 54, and 56) and as *V* in *Dbb* major:

**Ex. 63:** bb. 52–57.

This reprise (b. 57) lasts for six bars, with the sixth bar repeated four times with alternating harmonisations oscillating between  $V^7$  in  $Ab$  and  $Cb$ . The chordal oscillation is accompanied by modal alternation ( $C$  vs  $Cb$ ;  $F$  vs  $Fb$ ) in the parallel melodic sixths, and the colouristic alternation is underlined by alternating *forte* and *piano* indications, respectively for the “brighter”  $Ab$  major, and the “darker”  $Cb$  major. The passage postpones the resolution to  $I$  by four bars, creating, as in the First Nocturne, a “banking up” of momentum before the reprise. The final  $V^7$  is reached in b. 67 with a *rallentando* leading to the return of the  $A$ -section.

### **A'-SECTION: bb.68–91**

$A$  returns with the same material in the right hand, but the left hand now plays wide-ranging triplet figures, creating greater movement and intensity. The music proceeds for 16 bars to the ascending phrase ( $\alpha_2$ , b. 84) which is now slightly shortened for a more direct close.

### **CODA: bb. 92–109**

The coda begins with a four-bar phrase based on  $\alpha_1$  in the right hand, with the head-motif of  $b$  superimposed by the left hand in the last two bars. These four bars are repeated with the left hand an octave lower and the third bar reharmonised, leading to a brief  $I$  in b. 100. An ascending  $Ab$  scale in the right hand (starting, as in b. 23 of the Second Nocturne, with a changing-note figure) leads to a shift to  $F$  major in b. 102, further delaying the final close. After two bars of the appoggiatura figure from  $b$  over  $V$  harmony, a final iteration of the head-motif of  $b$  is heard in the home key. Modal juxtaposition is again prominent in the melodic material, with  $A$  acting as auxiliary to  $G$  in bb. 103–104 which then acts as auxiliary to  $Ab$  in b. 105.

**Nocturne No. 4 in Eb major, Op. 36 (1884)**

	<i>A</i>	<i>B</i>	<i>A'</i>	Coda
Bars:	1–22	23–64	65–83	84–98
Tempo:	Andante molto moderato	A tempo	A tempo	
Metre:	4/4			
Key:	<i>Eb</i>	<i>eb</i>	<i>Eb</i>	

**A-SECTION: bb. 1–22**

The A-section features one main theme which has a quality of directness and candour, enhanced by the fact that the melody is sounded alone on the first and third beats, while the left-hand chords join on the off-beats. Similar off-beat accompaniments are typical of Fauré's piano writing, and can be found also in the second theme of the *B*-section, and the reprise of the A-section. The theme starts with a two-bar phrase, the rhythm of which is repeated with one slight variation in the second and third phrases. The third phrase (b. 5ff) is lengthened by sequential repetition of its second bar, proceeding through a short pedal-point on F to a climactic  $V^7$  (b. 8<sup>1</sup>) which resolves irregularly down a minor third to  $V^7/VI$ :

**Ex. 64:** bb. 6–9.

The resolution of the  $V^7$  a third down, already seen in the first three nocturnes, is something of a Fauréan trademark, and will recur as a referential element in this work. The resolution onto another  $V^7$  a minor third lower in b. 8 was featured in the sequential passage in bb. 44–47 of the Second Nocturne, while resolutions to a major triad a major third lower, which will also be seen in this work, occurred in the First Nocturne (bb. 26–27) and the Third Nocturne, where it forms the final cadence (bb. 104–105). A chain of  $V$  quartads leads back to the  $V$  in

b. 10. After a one-bar bridge passage of kaleidoscopic harmonic variety, strongly reminiscent of the afore-mentioned kaleidoscopic link in Chopin's *Eb* Nocturne (Ex. 60), the theme is restated with the right hand in octaves and with semiquaver arpeggios interspersed between the left-hand chords, leading directly into the *B*-section in b. 23 via the same link. Melodically, this link employs a descending pattern of alternating thirds which, in inverted form, will play an important role in the middle section. The harmonic kaleidoscope seen in this link is a typical feature of Fauré's early and middle periods, and is also encountered in thematic ideas (as in the Second Nocturne), but more frequently in brief links such as at the end of the first section of the Ballade, as shown below.



**Ex. 65:** Fauré, Ballade op.19: bb. 31–33.

### **B-SECTION: bb. 23–64**

The *B*-section has two distinct themes, *b* in the parallel minor (bb. 25ff) and *b*<sub>1</sub> in its relative major, *Gb* (bb. 40ff). The theme in *b* is played by the little finger and thumb of the right hand, emphasising *i* and *v* for the first four bars, alternating on high and low pitches. The effect of this oscillation between *i* and *v*, which was already encountered in the *B*-section of the First Nocturne, is further enhanced here by the creative use of upper auxiliary note figures in the rocking accompaniment in both hands. In b. 25 there is a shift to *Gb* major via another irregular resolution of a  $V^7$ , down a major third in this case. The shift to *Gb* lasts for five bars until the return to *Eb* minor in b. 30. A subtle instance of modal oscillation occurs in bb. 27–28, with *Bb* alternating with *C* natural in the auxiliary-note figure and with *Cb* in the bass. The theme is repeated an octave higher, *pianissimo* from b. 31 with new accompanying textures involving alternating thirds in the right hand and sweeping arpeggios in the left. The previous repeated *III – IV* in *Gb* (bb. 27–28) is now expanded into a *III - IV<sup>7</sup> - VII<sup>7</sup>/V - V<sup>13</sup>* progression (bb. 35–36), which is itself expanded on repetition to lead via a  $V^9/V$  to *b*<sub>1</sub> (b. 39):



**Ex. 66:** bb. 27–28.

**Ex. 67:** bb. 35–36.

**Ex. 68:** b. 39.

The alternating thirds are rhythmically diminished to sextuplets in the repetition and form the basis of a climactic cadenza-like passage in bb. 38–39.

$b_1$  is organised in repeated two-bar units (bb. 40–43; 48–51) which at their repeat are varied and filled out with ornamental figures, while the harmony is changed on the final chord. The accompaniment is arranged in such a way that the bass notes form a descending seven-note scale. This is another instance of Fauré's predilection for stepwise bass movement, already in evidence in the Ballade (Ex. 11) and in the first two nocturnes (see the First Nocturne bb. 79–82, 96–99 and 103–106, and the Second Nocturne bb. 51 – 61).

The six bars from b. 42 contain motivic derivatives of the melodic treatment of *b*. The first two beats of the right hand of b. 42 employ a varied version of the changing-note figure from the alternating thirds in the repeat of *b*. Bar 44 contains the accented minims and the auxiliary-note figure from the start of *b*, and from the third beat the auxiliary-note figure is varied to incorporate the changing-note figure. In b. 45 the alternating thirds appear in quavers, first superimposed on the auxiliary-note figure and then on a semiquaver variant of the changing-note figure from b. 44. Lastly, in b. 47 the quaver changing-note figure is varied to contain both the lower auxiliary and changing-note figure, superimposed on the auxiliary-note figure and then on the semiquaver changing-note figure and creating considerable vertical friction between the chord notes *Fb* and *Gb* and the auxiliaries *Eb* and *F* natural:



**Ex. 69:** b. 47.

One of the most impassioned moments so far in the nocturnes is reached in b. 52 where the theme is marked *fortissimo appassionato* and its head-motif repeated and intensified for two bars, followed by further augmentation in the right hand of the ascending alternating-third motif, while the bass descends chromatically in octaves. These two bars foreshadow the kaleidoscopic link into the coda of the Sixth Nocturne (bb. 123–124), which is very similar in structure, but very different in effect. The many and varied repetitions of the theme are notable since they allow the composer to prolong and suspend certain harmonies and to venture into new possibilities of colour. From the apex of the phrase (b. 56), the melody descends through three irregularly resolved *V* compounds ( $V^7/V - V^7/III - VII^7/II$ ), back to a brief and varied return of *b* in *Gb*. The strong contrary motion between the descending scalar motif and the ascending scale in the bass is a typical instance of Fauré's climactic use of this device:

**Ex. 70:** bb. 56–59.

The “resolution” of the  $V^7$  a minor third down to another  $V^7$  in this climactic phrase recalls the climactic progression in b. 8. The rhythmic design of the descending motif in these three bars recalls that of the second theme of the Ballade:

**Ex. 71:** Fauré, Ballade: bb. 36–38.

From b. 60,  $G_b$  is restated two more times: first it is approached through melodic progression from the minor  $vii$  ( $F_b$ ) to the major  $vii$  ( $F$ ) of the key; then through the minor and major  $vii$  of  $E_b$ , with the latter creating, as part of a  $V^7$  on  $B_b$ , an expectation of an  $E_b$  resolution. The chord once again resolves down a third (in this case a major third, as in bb. 24-25) and the  $D$  natural in b. 62 is retrospectively re-interpreted by the ear as an  $E_b$  (resolving to  $D_b$  in the  $I$  chord). Only after this melodic progression is repeated (b. 64), does the  $D$  lead to  $E_b$ , and the return of the A-section.

**A'-SECTION: bb. 65–83**

The re-appearance of the *A*-theme is slightly varied with the first bar of the phrases altered so that the right-hand melody now appears as an alto voice, doubled an octave above and below on the second and fourth beats of the left hand. The third phrase is now transposed a fourth higher (bb. 69ff), in order to steer the harmonic-melodic development in the direction of the *I*, rather than *V*. Nonetheless, a stable *I* resolution is not yet attained. In b. 74 the melody resolves to *i* but what follows is an *E<sub>b</sub>* pedal-point which leads to a 6–5 melodic progression as in b. 10. The last quaver chord in b. 77 (*bVI<sup>b5</sup>*) is heard as *I* in *C<sub>b</sub>*, so that the following *G<sub>b</sub>* chord (*bIII<sup>b5</sup>*) acquires a *V* function. This chord is the start of an interpolation of two three-bar units (bb. 78ff) in 3/4 metre and in the form of two chords (*bIII<sup>b5</sup>* and *V<sup>7</sup>*), both sustained for three bars and filled out with ascending parallel sixth scales starting on a changing-note figure. (cf. Second Nocturne, b. 23; Third Nocturne, b. 100).

**CODA: bb. 84–98**

The *I* is finally reached in the coda, which follows immediately in the next bar, returning to 4/4. It starts with four bars in the style and manner of *b* over an *E<sub>b</sub>* pedal-point. The *V* reached at the end of b. 87 is prolonged for an extra bar, to be followed by a four-chord progression featuring an augmented *I<sup>#5</sup>* resolving to a decorated sustained *IV* quartad. An ascending scale in triplets leads to two bars of Neapolitan harmony. In bb. 92–95 the accented minims from *b* are heard again. After three intensifying repetitions, the augmented triad used as *I<sup>#5</sup>* in b. 89<sup>4</sup> is now, in typical Fauréan fashion, reinterpreted enharmonically to function as *bVI*. The process recalls the use of the augmented triad in the first theme of the Second Nocturne, where it is used first as *III/VI* and then reinterpreted enharmonically as *bVI*. The *bVI* leads to a *V* septad, which resolves to the final *I* harmonies while the rocking accompaniment figure of *b* is heard for the last time.

**Nocturne No. 5 in Bb major, Op. 37 (1884)**

	<i>A</i>	<i>B</i>	<i>A'</i>	Coda
Bars:	1–69	70–138	139–194	194–209
Tempo:	Andante quasi allegretto	Allegro	Andante quasi allegretto	A tempo
Metre:	3/4	6/8	3/4	
Key:	<i>Bb</i>	<i>bb</i>	<i>Bb</i>	

With the Fifth Nocturne, Fauré achieved a more expansive form of the ternary design than in the first four works. Although the latter contain formal procedures of increasing complexity, the overall proportions of the Fifth Nocturne overshadow those of any of its predecessors, and phrases are generally longer and more inherently irregular. The interrelation of materials between the two main sections has increased from the Third Nocturne, where the *B*-section grows out of the final phrase of the *A*-section, to the Fourth Nocturne, where the alternating-third link in the *A*-section is used to generate motivic material in the middle section, but now, for the first time, an actual theme from *A* is reprised in *B*, first in highly developed form, and then as climax of the entire work.

**A-SECTION: bb. 1–69**

*A* is comprised of four thematic ideas (*a*, *a*<sub>1</sub>, *a*<sub>2</sub>, and *a*<sub>3</sub>), all of which are lyrical and song-like in character, but for the first time the ideas are articulated as discrete entities. *a* opens with a six-bar phrase with syncopated chordal accompaniment similar to that of the first theme of the Third Nocturne. The opening three-note scale (*x*) outlines a major third (*Bb*-*D*), and this interval will play a significant role in the harmonic scheme of the work, as will the minor third outlined by a contracted version of *x* (*x*<sub>1</sub>) in the alto in bb. 1 and 5. The first phrase in fact modulates from *Bb* to *D*, with the *I* chord of the latter sustained against a cadenza-like figure based on the inversion of *x*, and moving straight back into *Bb* major for a repetition of the theme:

**Ex. 72:** bb. 1–9.

$a_1$  begins in b. 18<sup>3</sup> with  $x_1$ . The theme consists of two five-bar units featuring a downward-spinning melody, while the alto and tenor voices form the descending harmonic minor scales, first in C minor and then in  $A_b$  minor, inverting and developing the syncopated form of  $x_1$  used in  $a$ . The two phrases resemble modal variants of the same idea: They start with the same five-note scale, with D-E $b$ -F-G-A $b$  becoming D $b$ -E $b$ -F $b$ -G $b$ -A $b$ , which would imply a flattening of C minor to the mode on the raised  $i$  of C $b$  major. As can be seen below, a further six note-names correspond between them, but the second phrase eventually modulates to  $A_b$  minor. The chromatic third relationship of  $a$  (B $b$  major to D major) is thus transferred to the minor and inverted as C minor to  $A_b$  minor:

**Ex. 73 (a) and (b):** Two five-bar units of  $a_1$ : bb. 18–23 and 23–28 (melody).

Another noteworthy feature is the bold use of “forbidden” parallel fifths between the upper voices in bb. 20, 24, 26 and 27.

$a_2$  starts in  $b. 28^3$  with a new four-note conflation of  $x$  and  $x_1$  in which the minor third of the latter is treated as an augmented second resolving to the major third of  $x$ . It features a short two-bar idea (ending with another augmented second) and its eight-bar extension. The two-bar idea is another example of Fauré's audacious modal thinking: Apart from the opening and closing chords in  $Ab$  minor, the pitch content suggests  $Bb$  major so that the idea implies a mode on the flattened *VII* of this key. In the extended version ( $bb. 30^3$ – $32$ ), the same modal excursion is followed by a modulation to  $Bb$  major. Fauré exploits to the full the enharmonic ambiguities of  $B$  as decoration of  $C$  on one hand, and  $Cb$  as third in the modal *I* on the other, alternating the two usages on the first beats in four successive bars:

**Ex. 74:**  $bb. 28^3$ – $34$ .

Fauré often introduces a tonal cadence at the end of a modal excursion, and the one at the end of this phrase is a good example. In  $b. 35$  Fauré uses  $V^7/III$  in  $Bb$  to move to  $Db$  major, with the chord functioning as the German sixth in  $Db$  ( $Bbb-Db-Fb-G$ , notated as  $A-C\#-E-G$ ), but the resolution from  $Db$  into  $Bb$  ( $bb. 37^3$ – $38$ ) via an augmented triad suggests a tonalised Aeolian cadence. The fifth in the  $V$  of  $Bb$  ( $F-A-C$ ) is augmented to a  $C\#$ , which results in considerable enharmonic ambiguity, as it had just been used enharmonically as  $I$  in  $Db$  major. Fauré relishes ambiguity of this kind, and takes it further than perhaps any other composer. From a tonal point of view,  $bb. 33$ – $43$  again feature a chromatic third relation ( $Bb$  major to  $Db$  major), now based on the minor third of  $x_1$ . Alternation between the two keys occurs three times in these eleven bars. Another chromatic relation, that between perfect triads which share the same third, is also implied by the move from  $D$  minor to  $Db$  major in  $bb. 35$ – $37$ , and this is further explored in highly concentrated form in  $bb. 42^3$ – $43^2$ , where two  $D$ -minor triads are separated by a specious chord suggesting  $Db$  major:

**Ex. 75:** bb. 35–43.

$a_2$  remains open-ended, as its final cadenza-like exploration of  $x_1$  is heard against a  $V^7$  suspended over  $i$  (b. 44).

The cadenza links directly into  $a_3$ , which starts with the same harmonic suspension. The first statement of this eight-bar idea starts in b. 49, and is a good illustration of the type of postponement of resolution that is one of the mechanisms Fauré employs to create long arcs of harmonic tension. The  $V^7$  over  $i$  is only partially and irregularly resolved to  $IVc$  in the second bar of the phrase; this second inversion, ignoring all conventions about stepwise resolution, moves with Lisztian freedom to  $III^7$ , and the projected resolution of the first chord is only reached in the eighth bar (b. 56). The melody is first stated in crotchets and quavers flowing across the hands while the accompaniment consists of arpeggiated chords on every first beat. The phrase is then repeated *forte* with the melody in octaves against a fuller texture in flowing quavers.

The four-bar coda to this section (Ex. 76) starts with the original  $x$ .  $x_1$  also features prominently in the secondary texture in syncopated parallel motion, recalling similar usage in  $a$ . In fact,  $x_1$  generates most of the secondary texture throughout  $a_1$  and  $a_2$ , through its rhythm and/or its three-note scalar design. All the voices ascend through a  $I^7 - II^{7/\#1} - III^{7/\#3} - I$

progression, which can be viewed as an augmented variant of  $x$  ( $Bb-C\#-D$ ), and with the final cadence again featuring the chromatic third relation of D major to  $Bb$  major.

**Ex. 76:** bb. 64<sup>3</sup>–68.

### **B-SECTION: bb. 70–138**

The turbulent *B*-section employs two main thematic ideas ( $b$  and  $b_1$ ) in 6/8 metre.  $b$  (bb. 70–77) contains four two-bar units featuring a melody shared between the hands in the lower middle register, with semiquaver triplets above it in the right hand. From b. 73, the left hand joins in with a canonic imitation of the melody. At the end of each two-bar unit the semiquaver triplets hark back to the cadenzas on the inverted form of  $x$  heard in *a*. These cadenzas emphasised the D-major destination of the modulation from  $Bb$  major, based on the major-third relationship derived from  $x$ . In *B*, the same figuration is used to emphasise the destination of the minor form of this modulation (from  $Bb$  minor to  $Db$  minor, bb. 70–71) derived from  $x_1$ . In b. 70 the shift in the right hand from  $Bb$  minor to  $Bbb$  major recalls the D minor to  $Db$  major progression in bb. 42–43. The second unit (bb. 72–73) progresses from  $Db$  minor to a  $V^7$  on F, creating another  $x$  relation, and returning the music to  $Bb$  minor.

$b_1$  starts in F major-minor in b. 78, and is melodically and rhythmically related to  $b$ . It starts with two two-bar units, the second of which appears to end on  $V^9$  in D minor, recalling the  $Db$  minor –  $V^7$  of  $Bb$  minor progression in bb. 72–73. In actual fact, the chord is a specious one: a decoration of the third of the  $I$  chord by the  $VII^7$  of F major-minor:

The image shows three systems of musical notation for piano. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The music is in 6/8 time and has a key signature of three flats (B-flat major/C minor). The first system (measures 78-80) shows a melodic line in the right hand with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system (measures 81-82) continues the melodic line, showing a chromatic descent and a resolution to a major triad. The third system (measures 83-84) shows a continuation of the melodic line with chromatic passages and parallel major thirds.

**Ex. 77:** bb. 78–82.

The resolution to  $b$  in F in b. 82 generates the same trade-mark progression seen in bb. 26–27 of the First Nocturne, with a  $V^{\circ}$  apparently resolving down a major third to a major triad, and also recalls the final cadence of the *A*-section. The alterations between these two chords in bb. 81–84 again stress the chromatic third relation, and culminate in a ‘real’ *A*-major triad. This triad leads via a chromatic passage featuring parallel major thirds, to the repeat of  $b_1$ , thus again stressing the common-third relation (*A* major – *Bb* minor). Even the parallel major thirds (bb. 86–88) are significant, as they outline both the ambit of the original  $x$  and the primary tonal relation. In fact they are used here to convert the *A* from root of *A* major to third of *F* major.

The *leggiero* section in *Db* (bb. 97ff) inserted between the repetitions of  $b$  and  $b_1$ , is the first instance of the reprise of a complete idea from the *A*-section in the *B*-section in Fauré’s nocturnes. It consists of an ingenious variant of  $a_3$  derived from the reiteration of fragments of the melody in diminution, and featuring hemiola-like metric displacement and imitation. The example below demonstrates the first two-bar motivic unit of  $a_3$  followed by the variant:



**Ex. 78:**  $a_3$  (bb. 49ff) and variant (bb. 97ff).

The eighth bar (b. 104) uses the cadenza-like flourish on  $x$  as link into the reprise of  $b_1$ . The ending of  $b_1$  is varied, with the 'real' A-major chord now replaced by F# minor (b. 112) creating a common-third relation rather than the earlier chromatic third one. This leads into another eight-bar section (bb. 113ff) of four two-bar units, this time functioning as a transition to the climax of the  $B$ -section. Melodically this material, based on the latter part of  $b_1$ , consists of a repeated motif featuring a changing-note figure as head-motif. The first three two-bar units ascend sequentially in fourths as a  $V^7 - II^7$  progression starting in  $Db$ , and ending in  $Cb$ , here spelt enharmonically as  $B$  (b. 117). It is notable that, while the sequence rises by the strongest of tonal movements, the ascending perfect fourth, the actual progressions are much more modal, with root movements in descending fourths and seconds. The last two-bar unit repeats the head-motif of the theme, leading up to another restatement of  $a_3$  from b. 121 featuring the theme traversed by ascending semiquaver passagework. This type of texture, which owes much to Lisztian pianism, will become something of a favourite with Fauré, recurring in the Seventh, Eighth and Thirteenth Nocturnes. The theme is stated in  $B$  major, *fortissimo*, with its  $3/4$  metre now heard as a hemiola pattern in  $6/8$ . From the apex of the theme in b. 127, a descending quaver motif is heard over  $V^7$  in  $B$  major and repeated at increasingly lower and softer intervals, until a lone voice in the bass enunciates the changing-note figure  $A\#-G\#-E\#-F\#$  *forte*, followed by a *molto rallentando* converting it into a descending  $x$  ( $A\#-G\#-F\#$ ) as link into the reprise of  $A$ . It is notable that the earlier repeat of  $a$  was also preceded by a slow inversion of  $x$  (see bb. 8–9). The dominant quartad in  $B$  enharmonically constitutes the German sixth of  $Bb$  major, and the return to the  $A$ -section is thus achieved through another  $x$  relation.

**A'-SECTION: bb. 139–194**

The A-section returns basically unchanged, except that the accompaniment of  $a$  and  $a_2$  is converted into quaver triplets, creating a more flowing texture but also greater rhythmical tension between the hands.  $a_3$  was already reprised in the B-section, and its first statement, which served an introductory function in the first A-section, is omitted here to avoid redundancy.

**CODA: bb. 194–209**

The coda starts with an eight-bar phrase containing a flowing melody in the right hand, freely embroidering a descending  $x$  (D-C-Bb), and accompanied by a combination of triplets and melodic quavers in the left. The triplets outline ascending  $x$  motifs, which, like the quavers, move in contrary motion to the right hand. After a sustained *iii* the closing progression from the A-section is repeated, with the harmonies now written in triplet figures. This is followed by two bars of a *l* pedal leading to the two final chords. The closing reference to B found in all the preceding nocturnes is absent here, as the final return of  $a_3$  is more than sufficient as a structural link to the middle-section.

### Nocturne No. 6 in *Db* major, Op. 63 (1894)

A			B			A'	Coda	
	<i>a.a</i> <sub>1</sub>	<i>b.b</i> <sub>1</sub>	<i>a</i> <sub>2</sub>	<i>c.c</i> <sub>1</sub>	<i>b</i> <sub>2</sub>	<i>c</i> <sub>2</sub>	<i>a.a</i> <sub>1</sub>	
Bars:	1–18	19–56	57–62	63–79	88–99	100–105	111 – 129	129–133
Tempo:	Adagio	Allegro molto moderato	Tempo I	Allegro moderato	Più moderato	Tempo precedente		
Metre:	3/2	3/4	3/2	4/2	3/4	4/2	3/2	
Key:	<i>Db</i>	<i>c#</i>	<i>c#-Db</i>	<i>Db-A</i>	<i>c#</i>	<i>c#-Db</i>	<i>Db</i>	

The Sixth Nocturne is probably the most acclaimed and widely performed of Fauré's piano compositions. It was composed in 1894, ten years after the Fifth, and it readily sets itself apart as a work displaying Fauré's mastery of the form. In terms of Chopin's influence, Copland feels that "it was with the Sixth Nocturne that Fauré first fully emerged from the shadow of the great Pole."<sup>305</sup> This view takes little account of the original elements already present in the first five nocturnes, elements which clearly establish the composer's own independent voice, and move significantly beyond Chopin's model in terms of structural and harmonic complexity. The Sixth Nocturne carries these developments further, but forms a logical successor to the developments seen in the Fifth. The ternary design of the earlier works is retained, but here achieves a greater intricacy and sophistication.

#### **A-SECTION: bb. 1–62**

The A-section displays a smaller dimension *aba* design within the overall ternary design of the work. This expansion of ternary structure may be termed "double ternary", and will again be encountered in the Seventh and Thirteenth Nocturnes. The first subsection is comprised of two themes, *a* and *a*<sub>1</sub>. *a* takes the form of a self-contained three-bar phrase which begins the work with a widely arched melody of great serenity and nobility, encased in wide-ranging broken-chord triplets, and supported by sustained minim octaves in the

<sup>305</sup> Copland, 579.

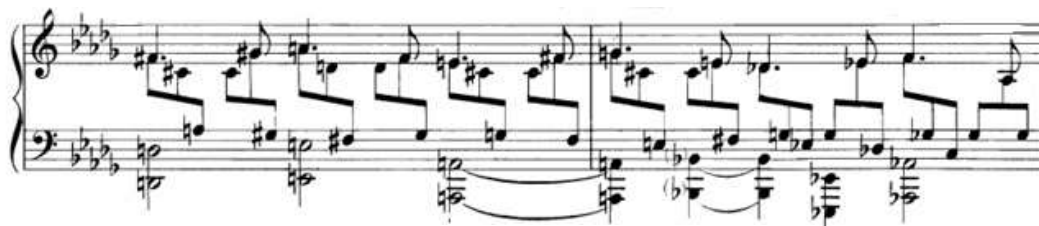
bass. Although the underlying harmonic progression is fairly straightforward, the overall impression is quite rarefied and subtle, owing to Fauré's exploitation of complex polymetric relations. The notated metre of 3/2 corresponds to the bass, but the melody is heard, in spite of its notation, as a sequence of three-crotchet units that would suggest 9/4, while the triplets in the middle suggest 18/8 which is, incidentally, the time-signature of the Seventh Nocturne's first section. This results in a hemiola-like tension between melody and accompaniment, on which is superimposed a larger-scale hemiola design in the melody itself, with an undulating melodic pattern suggesting a 6/4 metre against the prevailing 9/4. The rhythmic design is further complicated by the crotchet displacements in b. 9: up to this point, there had been no regular subdivision of the 3/2 metre, which is here superimposed on the three metres suggested in the upper voices.

$a_1$  is the next two-bar unit which begins on the V in b. 4, with the same rhythmical profile as  $a$ , but without the implied 6/4 metre in the melody. The harmonic progression at the end of its repeat (b. 7) leads to an immediate restatement of  $a$  via  $bVI^{b5}$  ( $Bbb-Db-Fb$ ), which is the enharmonic dominant of D major. The apparent modulation to D major for the reprise of  $a$  in fact constitutes one of the most extreme applications of Fauré's extension of modal theory to incorporate modes on altered degrees. In this case, the mode used is that on  $bi$  of D major, a mode four degrees "sharper" than the Lydian. It is achieved by raising every degree of the scale in the melodic reprise of  $a$  between the initial finalis and its return near the end in b. 9. This can be clearly seen in the following example, where the bracket shows how every note between  $i$  and the cadential close has been raised by a semitone.

**Ex. 79 (a) and (b):** bb. 1–3 and 8–10 (melody).

The rich harmonic language relies quite heavily on sonorities associated with the dominant, recalling similar usage in the Third Nocturne (bb. 17–20). Bars 8–9, for example, feature in

direct succession sonorities that resemble respectively  $V^{11}$  and  $V^9$  on E,  $V^7$  on A,  $V^9$  on F#,  $V^7$  on Eb, and  $V^{13}$  on Ab:



**Ex. 80:** bb. 8–9.

Bars 11–18 feature a free sequential development of  $a_1$  which propels the music forward to the cadential  $Ic$  in b. 17. The closing progression is a rare instance of Fauré's use of the conventional chain of secondary dominants. Fauré generally avoids successions of  $V$  chords with root movement in ascending fourths, but here he uses the traditional succession of  $V^7/II$ ,  $V^7/V$  and  $V^7$  decorated by  $Ic$  (bb. 16<sup>2</sup>–17<sup>3</sup>). This conventional usage is countered by the unusual tension between harmony and bass on the first beat of b. 16. A four-note motif ( $x$ ) (F-C-Bb-Ab) is heard passing from left hand to right at the cadence in b. 17, decorating the  $Ic$  to  $V^7$ , and slightly complicating the  $Ic$  with its suggestion of  $IIIb$  on the second minim.



**Ex. 81:** bb. 16–17.

This motif is later developed as a closing feature of  $a$ .

The  $b$  section starts in b. 19 and consists of  $b$  (bb. 19–36) and its varied development,  $b_1$  (bb. 37–56).  $b$  provides strong contrast to the themes of  $a$ , and its curtailed texture foreshadows those found in the later nocturnes. It is in the parallel minor, here notated as C# minor. The right hand's flowing melody consists of alternating crotchets and paired quavers, with the second to fifth bars using an isorhythmic pattern. It is accompanied by off-beat chords in the left hand, and a syncopated counter-melody in the right. It is first stated as an eight-bar

phrase ending on the V in b. 26, via a hemiola-like prepared *v* (G#4) in the right hand. Hints of quartal usage (already present in b. 5 of the First Nocturne, but increasingly common in Fauré's later works) appear in b. 22<sup>2</sup>, and later in bb. 42<sup>3</sup>, 45<sup>2-3</sup> and 61<sup>2</sup>. Fauré's usage of quartal harmony is mostly generated through logical (usually stepwise) voice-leading in the parts forming the quartal sonorities, in this case the B and G#, which resolve to A# and Fx, respectively:



**Ex. 82:** b. 22.

Typical of Fauré is the “irregular” use of *lc* in E major at the start of b. 26:



**Ex. 83:** b. 26.

The repeat of the melody is doubled at the lower octave in the right hand, but its latter half ascends with increasing intensity and chromatic alteration, ending in the relative major. The climax is achieved by a typical example of Fauré's very individual adaptation of Wagnerian deceptive harmony. A rare instance (for Fauré) of enharmonic usage of the diminished quartad, where a  $VII^{b7}/IV$  in E in b.34 is apparently reinterpreted in C, leads to a  $VI^7c$  in the latter key, but the “resolution” of the latter in b. 33 is in reality an inversion of an augmented sixth on A (Fx-A-C-E), which resolves to *lb* with chromatic decoration:



**Ex. 84:** bb. 31–34.

$b_1$  starts in b. 37 with the roles of the hands reversed. It is an imitative texture consisting of four three-bar units, followed by four two-bar units which lead to the return of  $a_1$  in b. 57. During the course of these twenty bars, the music first departs from  $V^7$  in C# minor to end successively on two further deceptive minor quartads on A (b. 39) and G (b. 42) respectively, and then moves from a  $V^7$  of F# onto a minor quartad on G (b. 45) and a half-diminished quartad on B (b. 48). The latter resolves in b. 48 to a diminished quartad with a “wrong” bass note (cf. b. 16<sup>1</sup>), and this progression is repeated two bars later, and a tone higher two bars after that, leading to a sequential passage in which octatonically related major triads are linked via their diminished quartads, generating tremendous tension and need for resolution. The octatonic references will be explored more fully in the *B*-section. The bass notes of bb. 53–56 also form a diminished quartad (D#-F#-A-C) that resolves to the bass E in b. 57 at the climactic varied reprise of bb. 15–17 of  $a_1$  ( $a_2$ ).

From b. 57 the first chord is altered to increase harmonic tension, while  $x$  is developed and stated three times in different registers and with different harmonisations in bb. 59–61. The *lc* sounded in b. 59 ingeniously uses the suggestion of *III* on the second beat to move to  $VI^7$ , only resolving to the  $V^7$  two bars later – another instance of postponed resolution of the *lc*.

### **B-SECTION: bb.63–110**

The main theme (*c*) of this section stands in stark contrast with all the preceding themes, although it contains harmonic references to earlier procedures, as well as interpolations of fragments of the *b* section. It is characterised by smooth, interlaced arpeggio figurations in semiquavers featuring an upper auxiliary on each off-beat underpinning a legato melody over transient harmonic progressions that are octatonically related. After a two-bar introduction in *Db*, with the auxiliary alternating between *Gb* and a Lydian *G* natural, the key signature changes to A major ( $bVI$ ), recalling the excursion at the end of  $a_1$ . The melody starts on C#6, beginning with a repeated two-bar idea (bb. 65–66 and 67–68) employing, as the first theme did at the outset, the Lydian *iv*, but now also resolving downwards in a modally defining manner. The idea consists of an octatonic progression containing a seven-note subset of the scale, moving from A to a minor quartad on F# (b. 65), which resolves to C, and leads via a half-diminished on F# back to A:

**Ex. 85:** bb. 65–66: Octatonic progression.

**Ex. 86:** Seven-note octatonic subset based on bb. 65–66.

The outer voices of the opening idea also form subsets of A Lydian and C# minor:

**Ex. 87 (a) and (b):** bb. 65–66: Subsets of A Lydian in the top voice and C# minor in the bass.

Note the voice exchange by contrary motion that occurs between C#, D# and E in the outer voices, strongly recalling similar, if slightly less audacious octatonic usage in the Second Nocturne (bb. 44–46). The upper auxiliary sixths on both the A and C major triads suggest the sonority of the minor quartad, recalling the important function of this sonority in the A-section. The salient use of the minor quartad on A which is employed in each instance as a deceptive sonority is no coincidence, as will be seen later. Here, the C is first treated as a B# to resolve back to A major, and then (in bb. 68–69) the C and G are both reinterpreted enharmonically to resolve to a  $V^7$  on G#, as they did in bb. 39–40. The apex of the phrase (b. 69<sup>3</sup>) returns to A major, and descends via a typically Fauréan example of progressive flattening to the dominant:

**Ex. 88:** bb. 69–71.

The theme is repeated ( $c_1$ ) in bb. 72–79 with a modified ending, followed by an episode representing alternating fragments and derivatives of  $b_1$  and  $c$ . This alternation is by no means arbitrary, but serves to underline the important similarities between the usage of enharmonic equivalents of the minor quartad in the two passages, as bb. 81–88 are really a varied repetition of bb. 39–45, with each minor quartad phrase-ending now stressed dynamically and ornamented with figuration from  $c$  to enhance its spurious diatonic identity. The thematic dove-tailing that this procedure entails makes for a seamless transition to the varied reprise of the latter part of  $b$  ( $b_2$ ) in bb. 88–99, with the sequential material now organised into three-bar phrases.

In bb. 100–105,  $c$  ( $c_2$ ) re-appears in varied form with respect to harmony, bass line and some melodic details. While in the first instance it moved from A major to C major, here it starts in E with a suspended  $V^7$  with a prolonged 4 resolving to 3, suggestive of quartal harmony. This chord alternates with a  $V^7$  of C# major, inverting the chromatic third relation of the first statement. When the theme is repeated, it ascends through a bar of rising augmented chords (b. 102) a minor third apart to the motif that starts on the apex of the phrase (quoting bb. 76–79 a major second higher) and which progresses through implied F# and C# majors. Note the progressive sharpening in the accompanying scales in bb. 104–105, which transforms B major to C# major, and F# major to G# major:

**Ex. 89:** bb. 100–105.

A short sequential section (bb. 106–110) serves as a transition to the return of the A-section. It consists of a rhythmic contraction of the first two bars of *c*, harmonically enhanced to include the complete octatonic aggregate, and repeated in sequence up a tone for the first three bars, starting in A major and reaching *Db* two bars later. The next bar again features a quartal compound, in this case decorating a  $V^9$  on *Db* (b. 109<sup>3</sup>)<sup>306</sup>.

### **A'-SECTION: bb. 111–129**

The *a* theme returns with the  $a_1$  motif in the bass, accompanied by semiquaver sextuplets in the right hand. This reprise starts on a cadential *Ic* in *Db*, but instead of resolving traditionally, it moves chromatically via  $V^7$ 's on *Bb* and *Cb* to a cadential *Ic* in A, which forms

<sup>306</sup> This compound was misprinted in the original edition, and many subsequent reprints, with the top note indicated as *Abb*.

the basis of a cadenza-like passage utilising an ascending scale-plus-changing-note-figure (cf. Second Nocturne, bb. 21–22 and Third Nocturne, b. 78ff) that turns into a pattern of mostly alternating thirds. Again this chord is not resolved; instead it leads into a magical return of *a*, pianistically realized with the aid of a long pedal that allows the blurred harmony to be sustained over the long fermata. From here, bb. 7–17 are restated exactly as before. In b. 124 the final *Ic* moves again to *III* and *VI*<sup>7</sup> against *x*, after which the latter is reharmonised in the minor *I*. The *V*<sup>7</sup> is reached at the end of b. 125, but its final resolution to the *I* triad is further delayed by a three-bar harmonic kaleidoscope in which alternating thirds in octaves in the right hand are set in contrary motion against a descending chromatic bass. The latter part of this passage (b. 127<sup>2</sup>) again relies exclusively on sonorities that resemble *V*<sup>7</sup>s, in this case on *F*, *Db*, *Bb*, *Cb*, and *Ab*. Only the last of these resolves the traditional fourth upwards, finally reaching the *I* of *Db* major as the phrase overlaps into the start of the coda.

#### **CODA: 129–133**

The coda features *x* in the right hand as a closing motif over chromatically rising inner voices. In typical Fauréan fashion, the *Cb* alteration, heard melodically as a Mixolydian flattening in the repeat of *x*, functions tonally in the tenor voice as a *B* resolving to *C*, although the parallel motion of the alto, and the pairing of the note with an *Fb* in b. 131, encourage the ear to hear it as a *Cb*. As in the preceding nocturne, the coda contains no reference to the middle section.

### Nocturne No. 7 in C# minor, Op. 74 (1898)

A					B			A'	Coda	
	<i>a</i>	<i>b.b<sub>1</sub></i>	<i>a<sub>1</sub></i>	<i>b<sub>2</sub></i>	<i>a<sub>2</sub></i>	<i>c.c<sub>1</sub></i>	<i>d</i>	<i>e</i>		
Bars:	1–10	10–18	19–24 <sup>1</sup>	24–28 <sup>1</sup>	28–38	39–54	55–64 <sup>1</sup>	64–67	104–111 <sup>1</sup>	111–121
Tempo:	Molto lento	Un poco più mosso	Tempo I			Allegro			Molto lento	Un poco più mosso
Metre:	18/8					4/4			12/8	3/2
Key:	c#	D	c#			F#			A	Db

#### **A-SECTION: bb. 1–38**

The Seventh Nocturne, which starts in C# minor and ends in Db major, finds itself in the company of other Fauré masterpieces of this time that show a predilection for the juxtaposition of these two keys, for example the Sixth Nocturne (Db-c#-Db) and the Variations (c#-Db).

The A-section employs two main ideas, *a* and *b*, and their exposition is in the form of *ababa*. The unusual 18/8 metre relates it to the perceived metre of the accompanying triplet figuration in the Sixth Nocturne, and the subdivision is again into three beats rather than two. The first statement of *a* is embodied in a five-bar phrase where a chorale-like theme is presented with a counter-theme which migrates between the middle and lower voices. The solemn character of the theme recalls that of the C#-minor Variations, but it also anticipates some of the aspects of Fauré's late style, such as the openings of the Ninth, Eleventh and Thirteenth Nocturnes, and has led to the Seventh Nocturne being described as a "middle work with late features."<sup>307</sup> The sparseness of the opening texture, the sharply delineated and syncopated octaves and octave leaps in the left hand, the often thirdless octave chords in the right hand, and the subtle dissonances in the later reprise of the theme (bb. 29ff) are all aspects that look ahead to the composer's late style. The soprano melody is written in

<sup>307</sup> Crouch, 50.

dotted values equivalent to the beat and the halved beat, while the limping counter-theme alternates quavers and crotchets, which descend in a stepwise manner for two bars before yielding to a more jagged line in bb. 3–4, returning to a rhythmically regular descent in b. 5. In the repeat of the theme (bb. 6–10) the counter-theme is transformed into flowing three-quaver groups. The opening *VI-I* progression interestingly recalls the relation between *I* and *VI* in the Sixth Nocturne, and is an example of one of Fauré's favourite modally tinged progressions. The phrase ends in the relative major E, the *V* key of the *VI* with which the next phrase also commences. The *V* of C# minor appears for the first time at the end of the section as  $\text{I}^{\#3}$  in G# minor in b. 10. Also notable is the modal alternation between the A and A# in bb. 1 and 3, creating a poignant Dorian flavour in the melody.

*b* starts in b. 11 in D major, with a brighter mood and a quicker tempo. It consists of a four-bar phrase, which will never re-appear in its original form. An ascending melody creates a rising pattern of sometimes filled-in alternating thirds for the first two bars. Harmonically, b. 11 presents a typical upward movement of major-minor quartads a tone apart, already prefigured in b. 9, and looking forward to similar usage in the coda of the Tenth Nocturne (bb. 64–65), but this pattern is soon broken by the gradual flattening that takes place in the next bar. The melody ascends to B6 in b. 13 before descending pentatonically, leading to a typically Fauréan modal reinterpretation in the next bar, with the same melodic idea reharmonised with B and F# now flattened. The F natural is no sooner reached than it is converted to an E# as leading note to the *III* for the link into *b*<sub>1</sub>:

**Ex. 90:** bb. 11–14.

$b_1$  starts in b. 15 with a descending pentatonic motif derived from b. 13, which is imitated with free augmentation at the lower octave, forming a counterpoint in contrary motion with the stepwise ascending bass notes. After the motif is repeated with the melodic *vii* flattened, a  $V^7-III$  cadence leads to a varied repetition, providing another instance of modal alteration. The pungent unresolved major seventh in the bass in b. 18<sup>4</sup> (F# in the  $IV^7$  leaping to C#) is another harbinger of a feature typical of Fauré's late style:

**Ex. 91:** bb. 15–18.

The varied reprise of  $a$  ( $a_1$ ) in b. 20 is prefigured by a reprise of its first bar in D minor in b. 19. The insertion of this bar could have been avoided, as  $VI$  in C# minor was already introduced as  $V$  in D major at the end of b. 18, so that the reprise of  $a$  on  $VI$  could have been achieved more conventionally. However, the extra bar provided Fauré with a marvellous opportunity for modal revisitation, recalling the first reprise of  $a$  in the Sixth Nocturne. As in that instance, everything except the starting note of the melody is transposed up a semitone. If in the former instance the mode suggested was that on the nigh-sharpest, namely on the flattened  $i$ , here (if we regard the starting note A as finalis), the Lydian flavour of the opening is altered to that of the mode on A as flattened  $iv$  of F – the sharpest possible mode. The altered version is juxtaposed directly with the original version in the next bar, where every note of the first two beats except the initial A is now heard as flattened in relation to b. 19:



**Ex. 92:** bb. 19–20.

From b. 20 the music proceeds as before, but the harmonic movement takes a different direction and leads to  $V^7/V$  in b. 24, where the D# bass functions as a pedal-point for the return of  $b_1$ . Two bars later the theme is restated over a  $v$  pedal, with the second bar now extending the first to form a transition that leads via  $i - iv - v$  root movement back to the  $I$  for the third reprise of  $a$  (b. 28), *subito piano* after the *fortissimo* climax. The climax is notable for the dramatic juxtaposition of  $vii$  and  $bvii$ , reminiscent of bb. 24–26 in the Second Nocturne. In bb. 24–25, Fx and F# are heard in bold cross-relations between melody and harmony, increasing the expressive intensity of the earlier juxtaposition of F# and F in successive bars (bb. 13-14). On the second beats of bb. 26–27, we find further intensification with vertical diminished octaves between B# and B, and between E# and E respectively. The curious non-agreement between bass and harmony in b. 27<sup>2</sup> recalls the similar usage in b. 16 of the Sixth Nocturne. In both cases, the compound sounds like a diminished  $VII^7$  over a  $i$ , but the bass changes before the chord is resolved:



**Ex. 93:** bb. 26–27.

Fauré boldly extends the phenomenon occasionally found in earlier composers of an accented non-chord note only resolving once the root of the chord has changed, to a

quadruple decoration forming  $VII^7/IV$  which only resolves to  $IV^7$  when the bass has moved to  $v$ , thus creating a further example of disagreement between the bass and the chord heard in the upper voices. Such disagreements become increasingly common in later works. The intensity and ambiguity are further enhanced by the use of non-chord notes of the embellishing chords.

The varied reprise of  $a$  ( $a_2$ ) in b. 28 is the only statement of this theme that starts with the  $I$  chord. The continuation is modified from the end of the first bar, leading to a sequential development of  $a$ , proceeding through A major (b. 29), C major (b. 30) and  $E_b$  major (b. 31), with free imitation of the counter-theme at the lower octave in the tenor. Bars 32–38 feature a climactic extension of the theme, leading via a variant of  $b_1$  centred on an embellished  $VI$  in C# minor to a quiet, varied final return of  $a$ , and further enhancing the prominence of the  $VI$ , which also appears in bb. 29, 32–33 and 35, in the musical discourse. The climactic use of a spurious A-minor sonority (A-B#-E) on the first beats of bb. 32 and 33 is structurally significant, as it refers both to the prominent role of the  $VI$  in the work, and the spurious D minor (really Cx-E#-A) at the start of the first reprise of  $a$  in b. 19. It also recalls, and perhaps owes something to, the spurious A-minor sonority in Liszt's C# minor *Il penseroso* (b. 2<sup>2</sup>) which possibly also inspired the specious  $F_b$ -minor triad in Wagner's Tarnhelm motif (see Ex. 46b):



**Ex. 94:** Liszt, *Il penseroso*: bb. 1-4

### **B-SECTION: bb. 39–103**

Because of the high level of thematic integration in this section, only the first appearances of the three themes ( $c$ ,  $d$  and  $e$ ) are indicated in the structural schema above. This section begins in F# major with a four-bar introduction, which in itself contains two elements of later events: firstly, there is the  $bvii$  which occurs in the right hand which will feature prominently in  $d$  (see bb. 58, 60, 62, 64), and secondly, the high C# octaves which are

sounded alone on the first beats will be subtly quoted again in *e* in bb. 64–65, 86–88 88, 90–92, and transposed upwards forming an ascending chromatic scale in bb. 94–98. The crotchet rests help to create a sense of anticipation for *c* which enters at the end of b. 42. This theme is based on a motif consisting of a two-part three-quaver anacrusis leading to a minim over a 6–5 suspension in crotchets:



**Ex. 95:** *c*, bb. 42<sup>3</sup>–44<sup>2</sup> (right hand).

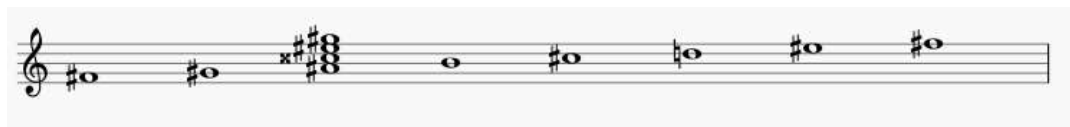
The latter is repeated at the start of a nine-bar development of this idea (constituting *c*<sub>1</sub> from bb. 46<sup>3</sup>–50<sup>1</sup>), featuring major-minor quartads a major second apart (cf. bb. 9 and 11). The alternation between major-minor quartads on B and C# and the eventual resolution to F# suggest the Dorian mode, and enable Fauré to exploit the modal alternation between ascending A naturals in the alto and descending A sharps in the treble:

**Ex. 96:** *c*<sub>1</sub>, bb. 46<sup>3</sup>–50<sup>1</sup>.

The next five bars serve as a transition which leads to a new idea, *d*, in b. 55.

*d* is free-flowing and lyrical and consists of a two-bar unit which is repeated with varied harmonisation and then transposed up a fourth and extended. The strong contrary motion between melody and bass in bb. 55 and 57 results in spurious major-minor quartads on /// in F# major-minor that recall similar formations in the middle section of the Fifth Nocturne

(b.81, for example). The Cx in b. 55, for instance, functions as a D in the F# major-minor context:



**Ex. 97:** F# major-minor scale with spurious major-minor quartad on III

The cadential progression in bb. 60–61 ( $V^7/V - Ic - V^7$ ) is extended via a surprising detour to B (bb. 62–63<sup>1</sup>) before returning to F#. The detour again prominently features the *bvii* of F#, recalling the melodic descent onto *bvii* of G# at the climax of  $b_1$  (bb. 24–25):

**Ex. 98:** bb. 60–63.

A new idea (*e*) starts on the final chord (b. 64<sup>1</sup>) of the cadence. The first two bars serve as an introduction featuring a descending Mixolydian scale in the bass and reiterated C#s in the treble (cf. bb. 39–42). The progression of two major-minor quartads a major second apart in b. 65 reverses the one found several times before. *e*, which will undergo extensive development in this section, enters in the middle of b. 66 with a five-quaver head-motif followed by a tail of crotchets tied to quaver triplets. Both the triplet accompaniment and the tail can be derived from *b*, the former especially from the figure in bb. 11<sup>3</sup>–12<sup>1</sup>:

**Ex. 99:** bb. 64–67.

The theme is repeated in bb. 71–72, but with harmonic changes in the tail fragment and descending chromatic movement in the bass. The two three-bar units in bb. 68–70 and 73–75 have some interesting features, apart from being written exactly a semitone apart: In their second and third bars, *d* re-appears as a single voice in the left hand. Furthermore, the first and second bars alternate between major and minor triads, while Lydian suggestion appears on the E# and E natural in bb. 68 and 73 respectively. The ambiguity of the enharmonic equivalence between *#ii* in the major and *iii* in the minor, already exploited in b. 14<sup>5</sup> and at the climax in bb. 32–33, and of the spurious major triad on *iii* in the major-minor scale (cf. bb. 55 and 57) are explored simultaneously in a complex form in this passage. In bb. 68–70, for instance, D# is flattened to a D in a triad on B (b. 69<sup>1-2</sup>) and a diminished quartad on E# (b. 69<sup>3-4</sup>), before being treated as Cx in an A# triad (b. 70<sup>1</sup>) and ultimately resolved as a D in F# major-minor (b. 70<sup>3-4</sup>):

**Ex. 100:** three-bar unit bb. 68–70.

From b. 76, *d* is restated once more in the left hand, while the right hand takes over from b. 78 with its tail fragment, which it extends and develops, highlighting the chromatic three-note descent at the end of the figure. The final statement of this descent, as D#-D-C# in b.

79, creates a seamless transition to the varied and contracted reprise of *c* (bb. 79<sup>3</sup>–85). The same note group now replaces the 6-5 suspensions of the original, and is heard against an ascending scale of sextuplet semiquavers. At bb. 84–85, the previously delayed perfect cadence of bb. 61–64 is presented in its unexpanded form, with the sextuplet scale moving through the texture from bass to treble to great effect, prefiguring very similar usage at the climax of the Thirteenth Nocturne (bb. 106 ff).

The eight-bar episode from bb. 86–93 contains slightly varied and alternating quotations from *d* and *e*: the head-motif of *d* is fore-shortened and that of *e* is melodically altered. Also, from the beginning of this episode the chromatic third relation is again evident in the alternation between major-minor quartads on C# and A, with the spurious major triad on the *iii* (E#) also hinted at in b. 89. Note also how the Fx in b. 86 becomes a G two beats later in a classic instance of enharmonic juxtaposition:

**Ex. 101:** bb. 86–89.

Note the similarity of the writing in bb. 89 and 93 to that at the climax of the Fifth Nocturne (bb. 121ff). In bb. 95–98 a new variant of *e* forms an ascending chromatic sequence featuring Fauré's favourite Lydian 4–3 alternating with 6–5 suspensions. The modal character of the alteration which results in the Lydian inflection (C-Bb in Gb in the first iteration in bb. 95–96) is especially striking, as one would expect the seventh in a  $V^7$  (Cb) to fall by minor second to Bb in the resolution to the *I*, while here it is raised at the moment of resolution to C, but still made to fall to Bb:



**Ex. 102:** bb. 95–96.

In b. 99 the music returns to C# minor (and to 3/2 metre) for a re-iteration of the closing motif of  $b_2$  on the  $V$  (see bb. 26–27). When  $e$  is reprised twice *marcato* from the end of b. 100 against  $b_1$ , the former's latter part is contracted into a whole-tone triplet figure. This figure is repeated a further two times and ends in a *molto ritenuto* with the same whole-tone figure, before the return of  $a$ :



**Ex. 103:** b. 103.

**A'-SECTION: bb. 104-110**

The original opening melody does not return here, but instead bb. 29–34 of  $a_1$  are reprised with a one-bar extension of the passage that leads to the climax in b. 110. The remainder of the reprise is exact, except for the masterly insertion of the head-motif of  $c$  in the alto voice at the cadence into the coda to effect a seamless transition.

**CODA: bb.111-121**

The coda is based on  $c$  and  $c_1$ , with its Dorian inflections and modal alternations (now between  $Fb$  and  $F$  natural). The texture of interwoven semiquavers running across the hands recalls the climax in b. 84. In b. 118, the thumbs play with the two-note tail-motif of  $c$ , now no longer functioning as a suspension, over a pentatonic  $II^7 - V^{11}$  progression. The latter resolves to  $I$  in the final cadence. Fauré's use of this cadence which will become increasingly common in later works, can be seen already in the earlier Second Barcarolle, where it provides a similarly unemphatic close:



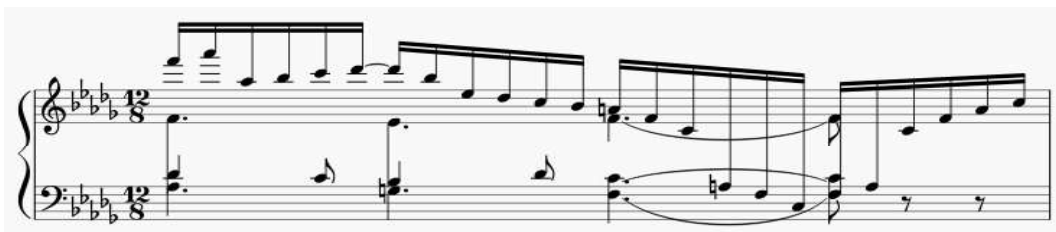
**Ex. 104:** Fauré, Barcarolle no.2: bb. 182–183.

**Nocturne No. 8 in Db major, Op. 84 No. 8 (1898-1902)**

	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>b</i> <sub>1</sub>	<i>e</i>	<i>b</i> <sub>2</sub>	<i>c</i> <sub>1</sub>	Coda
Bars:	1–4	5–6	7–10	11–14	15–16	17–20	21–22	23–28	29–33
Tempo:	Andante								
Metre:	12/8								
Key:	Db								

The Eighth Nocturne is the last of the *Huit Pièces Brèves*, Op. 84, a collection of eight short piano pieces written between 1898 and 1902, and was subsequently taken up into the corpus of the Nocturnes. At 33 bars, it is the shortest of the set, lacking clear divisions between sections. No secondary key is ever established for long enough to be structurally significant, and despite its constant and kaleidoscopic harmonic flux, the mood remains serene throughout. It has a through-composed and almost monothematic structure which employs five rhythmically and sometimes melodically related ideas. These themes all use dotted crotchets and quavers in their motivic make-up, and they are almost always accompanied by flowing semiquavers which run through, under and above them. This texture is strongly reminiscent of that explored in the Seventh Nocturne in bb. 80–85 and the coda. The current piece also shares the key of Db major with the latter, and with the Sixth Nocturne, with which it also shares some other characteristics, as will be seen later.

The first theme (*a*, bb. 1–4) is made up of two two-bar units which contain subtle modal inflections. The Lydian inflections, which were restricted to non-chord notes in the two preceding nocturnes, now become part of the harmonic discourse, with a Lydian *VII* in b. 2 moving to *V<sup>7</sup>/VI*, and a Lydian *II<sup>7</sup>* in b. 4<sup>2</sup>, moving to *III<sup>#3</sup>*. Note that Fauré in both cases introduces progressive sharpening, contrary to his normal practice of progressive flattening, with G natural in the first half of the bar, and A natural in the second half:

**Ex. 105:** b. 2.**Ex. 106:** b. 4.

The second theme (*b*, bb. 5–6) is a two-bar sequence with the second bar a minor third higher than the first.

*c* (bb. 7–10) is a four-bar theme which in its first two bars oscillates in a stepwise manner between the notes *Db* and *Bb* on the main beats, while the right hand enters with a counter-melody in canonic imitation on the third beats. The gentlest of alternations – tonal rather than modal – occur between the *G* (*vii* of *V*) and *Gb* (part of *V*<sup>7</sup>). The chord on the second beat of b. 9 is an unresolved German chord of *Db* that becomes an augmented chord with *Bbb* (*A*) as root, enharmonically reinterpreted as *F* augmented, and leading to *III*<sup>#3</sup>. The latter is followed in b. 10 by the first instance of a cadence in this piece. The resolution of the augmented triad on *F* to a major-minor quartad on *G* is only possible in *D* minor-major, and its appearance here in a *Db*-major context recalls the use of *D* minor to suggest extreme modal alteration in *C#* minor in the Seventh Nocturne (b. 19). The descending scale generated in the melody could be seen as a rare instance of Fauré's use of an artificial scale (Aeolian with *biv* and *bv*: *C#-D#-E-F-G-A-B-C#*), albeit derived from the mode on *vii* of *D* minor-major, since the *D#* is only introduced once the music has returned to the home key of *C#/Db*:



A changing-note-plus-scale figure in bar 12<sup>3-4</sup> leads to a repeat of the theme three semitones higher. This theme (bb. 13ff) is notable for its parallel fifths in the right hand, and the alternation between unresolved *I* and *II* quartads. Unresolved quartads in a diatonic context become an increasingly common feature in Fauré's later style. They often appear in chains, and, as in this case, they mostly feature the major and minor types, i.e. those that lack the directional tension of the tritone.

After a varied restatement of *b* (*b*<sub>1</sub>) in bb. 15–16, with the sequence now moving down a fourth rather than up a third, a new idea (*e*), which is derived from *b*, starts in b. 17. The two-bar idea is repeated sequentially a perfect fourth higher. Chromatic third relationships are exploited extensively in this passage, with *V*<sup>9</sup> resolving to the major triad on *b*/// (bb. 17<sup>3</sup>–18<sup>1</sup> and bb. 19<sup>3</sup>–20<sup>1</sup> in *G**b*) before moving to *I*. In fact, the passage forms the most extreme example of a harmonic kaleidoscope in the piece, with each new chord suggesting a new tonal context (cf. Third Nocturne bb. 44-48 and Sixth Nocturne bb. 11–17):

The image shows a musical score for two systems, each with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 12/8. The first system (measures 17-18) shows a right-hand part with chords and a left-hand part with a melodic line. The second system continues the same material. The notation includes various accidentals and articulation marks.

**Ex. 111:** bb. 17–18.

*b* reappears for a second time (*b*<sub>2</sub>) in bb. 21–22, this time based on the alternation between *V*<sup>7</sup>/*V* and *V* heard in *c*, but with the tension between the *C**b* and *C* natural (*b*. 21) and *G**b* and *G* natural (*b*. 22) now emphasised horizontally and vertically in the second half of the bar.

*c* reappears (*c*<sub>1</sub>) in *b*. 23 with the melody starting on the *vii* of the previous major-minor quartad, as before. Here, however, there is no alternation between melodic tones but a melodically sequential descent that will eventually lead to the coda. The right-hand counter-

melody in octaves now returns in inverted form, reharmonised on each of its first four appearances. The last of these versions, which returns to the diatonic serenity of the first, is repeated and then transposed up in octaves at half-bar intervals as closing motif leading up to the  $D\flat 6$  which becomes  $C\#6$  (b. 29) for the start of the coda.

**CODA: bb.29–33**

The coda is made up of the material from  $d$ , but the accompanying scale passages, which initially imply  $D\flat$  Locrian, are altered to lead via  $V^7/V$  in b. 30<sup>2</sup> through a final metrically displaced echo of  $b$  in the bass (b. 31) to the  $I$ . The latter is realised as arpeggio-figurations featuring oscillation employing  $E\flat$  as auxiliary note against a  $I$  chord, and is strongly reminiscent of the ending of the Seventh Nocturne (bb. 118–119).

**Nocturne No. 9 in B minor, Op. 97 (1908)**

	<i>a</i>	<i>v</i> <sub>1</sub>	<i>a</i> <sub>1</sub>	<i>v</i> <sub>2</sub> . <i>v</i> <sub>3</sub> . <i>v</i> <sub>4</sub>	<i>a</i> <sub>2</sub>	<i>v</i> <sub>1</sub> <i>a</i>	Coda
Bars:	1–4	5–9	10–14	15–33	34–38	39–49	50–61
Tempo:	Quasi adagio						
Metre:	3/2						
Key:	b						B

The Ninth Nocturne was written during the time of Fauré's increasing deafness. The first of the late Nocturnes, it evinces the typical characteristics of Fauré's late works, which have been described as follows by Valicenti:

An economy of thought, almost approaching austerity, now seems to pervade these later works, which are concise, direct, and devoid of the figurations and harmonies used so abundantly in earlier compositions.<sup>308</sup>

Like the Eighth, it has a through-composed structure, but with even fewer indications of any structural divisions (except for the coda) or changes of mood. As we shall see, it is a monothematic work which employs rhythmic variation in large sequential structures as a primary means of continuation.

The piece starts with the main theme *a*, a self-contained, melancholic four-bar phrase. Each bar ends with a cadence and follows the same rhythmic pattern, consisting of a five-note treble phrase in seconds and thirds, with a counter-melody in syncopated crotchets in the alto and off-beat quavers in the left hand, recalling the texture of the *b*-theme of the Sixth Nocturne (bb. 19ff). The slow triple metre also recalls the opening theme of the latter piece, as well as that of its successor. The cadence onto the third beat creates an interesting end-weighted gesture in each of the four bars, rather like one might find in some pre-Classical dance music or in chorale harmonisations. In comparison to all the earlier nocturnes, the melodic ambit of the main theme is somewhat reduced, spanning only a minor sixth, and this might also be considered a reference to early-music practice. The use of rhythmically

---

<sup>308</sup> Valicenti, 57.

identical melodic phrases recalls the openings of the first three nocturnes, but the opening rhythmic pattern and its variants are used pervasively throughout this work.



**Ex. 112:** Rhythmic structure of *a*.

The five bars from bb. 5–9 begin dramatically with the augmented triad on *Bb* and the whole-tone segment of G minor-major scale. The passage explores the ambiguities inherent in the enharmonic equivalence of this note and the leading note (*A#*). The *Bb* is resolved to *A* thrice before becoming part of a specious half-diminished sonority on *E* (b. 8), which is resolved onto the  $V^{13}$  of B minor:

**Ex. 113:** bb. 5–9.

The progression is strongly reminiscent of the one employed by Liszt at the opening of *Il penseroso* (specious half-diminished on *F#* to *V* on *G#*, Ex. 94), and the way in which Fauré uses the ambiguity of the *Bb* to generate a G minor-major scale in a B minor context (bb. 5–6) also calls to mind the two altered scales on G which lead to B minor at the opening of Liszt's B-minor Sonata:



**Ex. 114:** Liszt, Sonata in B minor: bb. 1–10.

Interestingly, Fauré also generates two different scales on one degree, the first of which can be regarded as the mode on *iii* of G minor-major (bb. 5–6<sup>1</sup>) and the second as Bb Lydian (bb. 7–8<sup>1</sup>). The scales constitute three statements of the first rhythmic variant ( $v_1$ ) of the opening pattern, and culminate in two bars of reiterations of the syncopated accompaniment of  $v_1$  as the specious chord resolves back into B minor.



**Ex. 115:**  $v_1$ : bb. 5–7.

The theme is repeated ( $a_1$ ) an octave lower in the middle voice from b. 10, with only off-beat quavers as accompaniment, and with the minims at the end of the second and third bars tied to the first crotchet in the next bar, so that these latter beats are “silenced”. This reprise is lengthened by one bar with the insertion of a brief excursion to E minor in b. 14, but returning to B minor in the added bar and ending with an imperfect cadence onto the  $V^7$ , while extending the melodic ambit by a lower fourth. The following section (bb. 15–33) represents a large sequential and rhythmical development of the main theme, containing three more rhythmic variants ( $v_2$ ,  $v_3$ , and  $v_4$ ).

$v_2$  (Ex. 117), which starts in b. 15, presents a three-bar development of the third bar of the theme, and is repeated a perfect fourth higher in bb. 18–20, with the last bar repeated a major second higher in b. 21. Symptomatic of this entire section (bb. 15–33) is an interplay of tritone relationships, either horizontally or vertically. For example,  $v_2$  is based on an alternation between major-minor quartads (or their enharmonic equivalents) on F# and C, again exploring the A#/Bb equivalence, and recalling a similar alternation in b. 43 of the Second Nocturne. In fact, the opening of  $v_2$  suggests the same octatonic progression in B minor on which the subsequent section of the Second Nocturne (bb. 44–49) is based. This

progression, notated in the earlier work as  $V^7b$  on  $A\#$  to  $V^7$  on  $A$ , is here notated functionally as  $V^7b$  on  $A\#$  to a double-step  $//$  on  $C\#$  with  $G$  natural and  $Gx$ . Also notable in terms of future usage are the implied quartal cadential resolution at the end of the second bar of  $v_2$  (b. 16<sup>3</sup>), which suggests a quartal compound on the  $v$  ( $F\#-B-E-A-D$ ) with the fourth note omitted:



**Ex. 116:** bb. 15–16.

In triadic terms it may be considered as quintad on  $E$  with the third omitted, or as a  $B$ -minor triad with added fourth. It can be reduced to the interval collection  $[3+2+2]$ , and, as it recurs several times in the work, will be referred to as such. Previously, Fauré had tended to use suggestions of quartal harmony internally in a phrase (see, for example, First Nocturne b. 5 or Sixth Nocturne b. 22) or occasionally at the start of a phrase (Sixth Nocturne bb. 100 and 109). It occurs at the end of a sub-phrase in the Eighth Nocturne (b. 3), but this cadential resolution constitutes the boldest usage up to this point, as all the earlier instances resolved conventionally to triadic compounds. Here, the “resolution” is to a foreign chord, but Fauré is careful to maintain stepwise motion in all the voices.



**Ex. 117:**  $v_2$ : bb. 15–17 and 18–20.

$v_2$  is linked to  $v_3$  via the same tritonal relationship explored in the former with a  $V^7$  on  $C\#$  (b. 21<sup>3</sup>) leading to a hard-diminished quartad on  $G$ .  $v_3$  starts in b. 22 as two two-bar units a tritone apart:

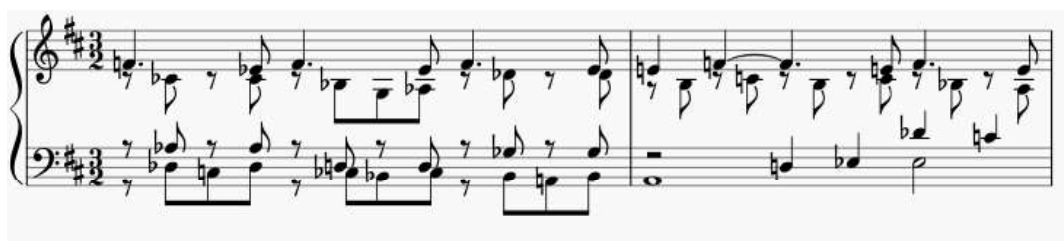


**Ex. 118:** bb. 21–22<sup>1</sup>



**Ex. 119**  $v_3$ : bb. 22–23 and 24–25.

The link between  $v_3$  and  $v_4$  is again tritonal, moving from a minor quartad on  $E_b$  (b. 25<sup>3</sup>) to a decorated A minor  $I$ . The decoration in this instance again implies quartal harmony, with the  $I$  in A minor never being sounded in its triadic form. The initial compound (B-E-A) can be seen as being expanded by the next three notes to C-F-B-E-A-D and “resolving” in the second half of the bar to F-B $b$ -E $b$ -(A $b$ )-D $b$ , the same [3+2+2] compound suggested in b. 16, here as decoration of an enharmonically notated German chord:



**Ex. 120:** bb. 25–26.

$v_4$  starts in b. 26 and consists of two related one-bar ideas repeated sequentially a semitone higher, with the whole four-bar section being repeated sequentially in a continuous ascent. The melodic oscillation and the harmonic kaleidoscope resulting from ascending sequential usage can be compared to bb. 95–98 of the Seventh Nocturne, if only to show how much Fauré’s language had changed in the decade that separates the two works. The first idea consists of a variant of the first bar of  $v_2$ , with the second note tied over to replace the third, while the second idea can be viewed as a free melodic retrograde inversion of the same.



**Ex. 121:**  $v_4$ : bb. 26, 27, 30, and 31.

At the reprise of the main-theme ( $a_2$ ) in b. 34, only the first two bars are stated in a variant of the form used in bb. 10–11, followed by a two-bar ascending sequence based on the second bar, with tied-over third beat. Free imitation at the distance of a minim is introduced in the bass, foreshadowing the wide-spread use of imitation between melody and bass in Fauré’s late style, as for instance, in the Thirteenth Nocturne (bb. 78–89). A chain of

alternating thirds leads to a climactic reprise in b. 39. From the third beat of b. 37, the upwards leap of a third in the melody is shared between the hands, rising in semitonal sequence to an exact reprise of bb. 5–9 in bb. 39–42 ( $v_1a$ ). This leads into an extended development of the enharmonic progression from bb. 9–10, featuring, amongst others, a very dissonant German sixth chord over a  $V$  bass in b. 47 (cf. the climax of the Second Nocturne), which moves rather startlingly to  $II^7$  and  $V^{b9}/V$  to the coda:



**Ex. 122:** bb.47–49.

### **CODA: bb. 50–61**

The coda which introduces the major mode, starts on  $IIIb$  and proceeds to  $VI^{9/-3}$ , another instance of the [3+2+2] compound. The coda is reminiscent of the more positive and lyrical melodic style of Fauré's earlier periods. The melody initially amplifies the pattern of alternating thirds from bb. 37-38 into one of ascending fifths and descending thirds, while the bass rises chromatically from  $G\#$  to  $E\#$ . After this progressive sharpening, the music shifts dramatically to C major (using the *Il penseroso* progression employed in  $v_1$ ) in b. 53<sup>309</sup>:



**Ex. 123:** b. 53.

From b. 53 onwards, the melodic progression is freely inverted, descending mostly in alternating thirds to a final oscillation between  $v$  and  $vi$ . The entire C major excursion carefully avoids the  $I$  triad and any confirming cadence, so that it constitutes a modal

<sup>309</sup> The progression, from a half-diminished quartad on  $E\#$  to a  $V^7$  on  $G$  is identical to the one used in the 'Desolation' motif in *Pénélope*.

excursion to B Locrian, with the  $V^7$  in C major acting as German chord in B (b. 56<sup>3</sup>) to achieve the return to the  $Ic$  in b. 57:

**Ex. 124:** bb. 56–57.

The  $Ic$  resolves to a quartal  $V$  (C#-F#-B-E) containing the notes of the  $V^{11}$ , which moves to  $I$ . The subtle use of  $bIII$  in b. 59 is another example of the prevalence of the  $III$  chord and its chromatic alterations in this piece (see bb. 1–4, 5<sup>2</sup>, 43, 50<sup>1</sup>, 57<sup>1</sup>, 59<sup>3</sup>). It also generates a modal excursion to the mode on the  $ii$  of A minor-major, which returns to B major via a  $III$  rather than a  $V$ :

**Ex. 125:** bb. 59–60.

Both the last two cadences are good examples of Fauré's avoidance of the cadential conventions. In the first instance (b. 57<sup>3</sup>) he uses  $V^{11}$ , but with the  $ii$  in the bass as quartal root, and in the second (b. 59<sup>4</sup>), he replaces the  $V$  with a  $III$  in root position, rather than the more common first inversion, emphasising the chord's referential role in the work.

**Nocturne No. 10 in E minor, Op. 99 (1909)**

	<i>a</i>	<i>b</i>	<i>c</i>	<i>c</i> <sub>1</sub>	<i>a</i> <sub>1</sub>	<i>b</i> <sub>1</sub>	<i>d</i>	Coda
Bars:	1–8	9–18	19–22	23–29	30–38	39–49	50–62 <sup>3</sup>	62 <sup>3</sup> –75
Tempo:	Quasi Adagio							
Metre:	4/4							
Key:	e						c#/E	E-e

The Tenth Nocturne shares many characteristics with its predecessor. Both works date from 1908, both are marked *Quasi adagio*, both are in a minor key with simple key signature, both start with a middle-register theme moving in seconds and thirds, with durations restricted to minims, dotted crotchets, crotchets and quavers and a heavy reliance on isorhythmic patterning and off-beat harmony. Whereas the Ninth was monothematic, this work employs four distinguishable thematic ideas (*a*, *b*, *c*, and *d*), although all of them begin with, and rely heavily on, the same syncopated rhythm pattern (♩ ♩ ♩ ♩). The first theme (*a*) consists of eight bars of an ascending melodic sequence which reaches its apex in b. 6, from where a short bridge passage which introduces larger leaps and a three-quaver rhythmic module brings the melody back to the opening pitch. The opening melody is echoed on the off-beat in the tenor voice, recalling a similar echoing in the treble in bb. 34–38 of the Ninth Nocturne. The bass descends in a stepwise manner from E to F#, forming the E Aeolian mode. Notable in this idea, as in many of Fauré's late works, is the prevalence of minor and major quartads. They give the music a more subdued, less directional feel, as they contain no diminished or augmented intervals. The first three bars contain minor quartads on E, B, and A, as well as a major quartad on C. With the rise in dynamic intensity over the next three bars, there is an increase in dynamic, dominant-related chords ( $V^7/V$ ,  $V^7/bVII$ ,  $VII^7/V$ ) in bb. 4–7 until the phrase ends on the *V*, which becomes minor *V* over a *decrescendo* marking. The music never moves beyond the most closely related keys until a sudden major-minor quartad on *Bb* at the start of b. 7. This follows a B-minor triad that shares the same third, recalling the *Bb* major chord in b. 7 of the Ninth Nocturne, which also marks a sudden departure from a B minor context. The chord is in fact again a specious

chord, decorating the  $V^7$  on F# with a compound enharmonically equivalent to a  $V^7$  four semitones higher, which then appears to resolve down a major third, as did the specious  $V^9$ s in Nocturnes I (bb. 26–27) and V (bb. 81–82):

**Ex. 126:** bb. 4–7.

The second theme (*b*) consists of a four-bar unit (bb. 9–12), which is then transposed a major third higher. The repetition of the E-minor idea in G# minor creates a hexatonic relationship that will be exploited later on. This theme, which starts with a major quartad, introduces a semiquaver accompaniment figure on the off-beat that will persist until the big climax in bb. 58–62. The echo of the melody is shifted to the right hand thumb on the last semiquaver of each beat. The opening phrase ends with a descending second-plus-octave-plus second motif, of the type noted earlier as a feature of Fauré's late style (see, for instance, the Ulysse motif from his opera *Pénélope*, Ex. 110b).

In the third and fourth bars of the theme (bb. 11–12), there is a modulation to the *IV* (A minor), followed by a sudden shift to a major chord that shares the same third as the *IV*, but which is heard over a  $D^b$  bass. The tension between this chord ( $A^b$  major) and the bass is not resolved, as the music moves directly to a  $VI^7$  in G# minor in the next bar, creating another hexatonic relation ( $A^b$  major to E major):

**Ex. 127:** bb. 11–13.

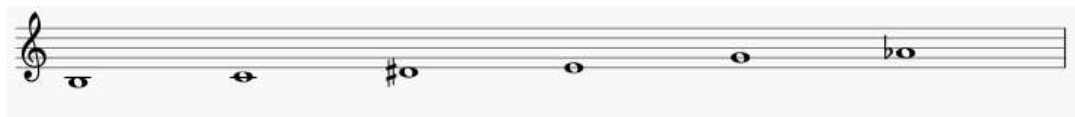
The use of a chord which can be heard as *V* or *VII* over a bass which acts as part of the related *I* chord, but without the traditional resolution to the latter, can be traced back to the Sixth Nocturne (b. 16<sup>1</sup>). An instance also occurs in the Seventh Nocturne (b. 89). In the present work, these procedures are the culmination of a number of references to similar sonorities in b. 4 (E minor over F# bass), b. 5 (D# diminished quartad over G) and b. 7 (E# diminished over F#). If the off-beat harmonies are considered as prevailing until the next chord, the phenomenon can be heard as also occurring in b. 1 (C major over D), b. 4 (F#7 over B), b. 6 (A# diminished quartad over D), b. 9 (F# half-diminished quartad over B), and b. 10 (C major quartad over F#). In some cases, such compounds can be interpreted as quintads, for instance the final chord in the second four-bar unit (b. 16<sup>4</sup>) can be seen as *IV*<sup>o</sup> in C (minus the third), resolving to *V*<sup>7</sup>d.

What follows is a two-bar transitional passage (bb. 17–18) featuring major-minor quartads a whole tone apart descending from the first one on G, to the last one on C $\flat$  (B), overlapping with the beginning of the third idea (*c*) in b. 19. Each chord is preceded by an upbeat featuring the major version of the same quartad, with pungent cross-relations between the major and minor sevenths in successive chords. The melody outlines a complete whole-tone scale finishing on B, and this modular scale will also be explored later on:

**Ex. 128:** bb. 17–19.

The third theme can be divided into two parts, *c* and *c*<sub>1</sub>. Both ideas consist of two two-bar units with different features. *c* starts in b. 19 with a one-bar phrase in the bass, freely echoed in the right hand of the next bar. The changing-note figures in the bass again results in harmonic tension with the *V* chord in the upper voices (E and G against *V*<sup>7</sup> on B in b. 19, for instance). The phrase is then modified to move upwards, so that the fourth bar is a major third higher than the second, recalling the hexatonic relation between phrases in *b*. In fact, the second and fourth bars of *c* (bb. 20 and 22) each utilise five notes of the hexatonic

scale illustrated below, representing one of the few explorations of this scale in Fauré's oeuvre, and can be seen as related to the opening progression of Liszt's *Il penseroso* (see Ex. 94), as they progress from a minor triad to one lying a major third lower. Between b. 19 and b. 20, the earlier progression in bb. 6–7 from a B-minor triad to  $V^7$  on Bb is reversed, with  $V^7$  on B resolving via an augmented triad to a C-minor triad (Ex. 130):



**Ex. 129:** Hexatonic scale bb. 20 and 22.



**Ex. 130:** bb. 19–20.

$c_1$  starts with a chromatic version of the same idea in the left hand, extended by a bar, and freely imitated by two beats' distance in the right hand. As mentioned before, such imitative passages involving treble and bass are a salient feature of Fauré's late style. The second two-bar unit of  $c_1$  has other features: it is written a minor third higher and the left hand begins to vary its rhythmic design in the latter part of the theme. This leads to another transitional passage (bb. 27–30), in which the basic syncopated pattern is displaced in the left hand, starting on the upbeat and thus losing its syncopated character and foreshadowing the melodic rhythm of the climax (b. 58ff). The right hand now adds an initial quaver to the syncopated dotted-crotchet-plus-quaver pattern, freely imitating the left hand at a crotchet's distance. The close imitation causes a rise in tension as both hands ascend chromatically over a *crescendo molto*. On each first beat, the harmony again features compounds in which  $V$  tension is heard over the third from the  $I$  chord: B# diminished quartad over E in b. 27, etc.:

**Ex. 131:** bb. 27–30.

The reprise of *a* (*a*<sub>1</sub>) appears *subito piano* in b. 30. The heterophonic accompanying echoes heard in *a* and *b* are now combined, featuring an octave echo in the left hand on the off-beat, with its upper note reiterated by the thumb of the right hand on the final semiquaver. The reprise ends with a slightly longer bridge passage of kaleidoscopic chords. The sudden shift from a B-minor triad to the  $V^7$  on B $\flat$  is replaced by a shift to  $VII^7$  on D over an E $\flat$  bass, resolving to a  $V^7$  on E $\flat$ . The B minor to E $\flat$  major progression again relates the passage to the hexatonic scale, of which the two triads are complementary subsets. The  $V^7$  on E $\flat$  resolves down a third to C minor (b. 36), and the succession is repeated in sequence a semitone higher in the next bar. A further sequential repetition in b. 38 is modified to reach  $V^7/V$ , which, as in b. 6, leads to a new idea (*b*<sub>1</sub>):

**Ex. 132:** bb. 36–38.

*b*<sub>1</sub> (b. 39ff) retains very little of the original *b* in terms of melody and form. The relation between the two ideas is mainly established by the use of a major quartad at the outset, the prevailing rhythmic pattern in the melody and the octave leaps in both hands. *b*<sub>1</sub> starts with a four-bar phrase containing an ascending melody which, like *a*, starts and ends on B4. In the first bar, there is a momentary shift to C major (*v - i* in the bass), and in the next bar, a

German chord is resolved unconventionally onto a half-diminished Phrygian  $V^7$ . The rest of the phrase eventually progresses to  $I$  via  $III - V^7$  in b. 42, but digresses again via the same half-diminished quartad to a major quartad on C ( $VI^7$ ), which leads to a perfect cadence in E Aeolian. After a deceptive reprise of  $a$  in b. 44, again using a five-note hexatonic subset, the music progresses through a one-bar F pedal (emphasising the modal significance of F natural in this work), to a four-bar idea, consisting of two two-bar units a major second apart in bb. 46–49. This idea again utilises the Phrygian mode in the first bar of each unit, with the right hand melody being echoed and varied by the left hand in the second bar. The transition between the two units is again hexatonic in flavour, using the entire scale, with an  $Eb$ -major triad (preceded by a  $V^7$  a major third higher), moving in turn to a B-minor triad:



**Ex. 133:** Hexatonic scale bb. 47–48.

In b. 50 the music moves hexatonically to C# minor from an F-major chord and  $d$  starts on  $III$  of the scale, with the melodic and intervallic pattern of the first bar of  $a$ , repeated a tone higher for each of the subsequent three bars, culminating in a two-bar unit repeated in melodic sequence a third higher over a  $V$  pedal in E Aeolian from bb. 54–57. This forms an eight-bar developmental episode which presents an ascending chromatic sequence with increasing harmonic tension and dynamic power until the climax in b. 58. Perfect triads appear fairly infrequently in this work, and in Fauré's late style generally, and in all of  $d$  we find them on only two of the 48 beats, viz. b. 52<sup>1</sup> ( $Ab$ -major) and b. 57<sup>1</sup> ( $G\#$ -minor). Throughout  $d$ , the internal echo of the melody occurs on the second and fourth semiquavers of each beat, generating a rhythmic profile of continuous semiquavers for the first time, except for the brief occurrences in the second halves of bb. 38 and 45. The climax consists of two two-bar units which emphasises a passionate descending melody in E Phrygian over a  $V^7 - VI^7$  progression which resolves to the tonal  $V^7$ . The last chord in b. 61 ( $V^7$  in E major) resolves onto a low octave E which precedes the start of the coda on the third beat of b. 62:

**Ex. 134:** bb. 58–62.

**CODA: bb 62–75**

The coda introduces a new theme which starts as a three-quaver anacrusis, derived from the three-quaver motifs introduced in bb. 6-7, 25, and 45 with the last note tied over onto a major-minor quartad on C# (b. 63). The melody is developed into an ascending sequence incorporating both the retrograde of the second-plus-octave figure from *b* and the ascending triplet figure used in bb. 47 and 49. As with the previous (descending) sequence involving major-minor quartads (bb. 17–18), the melody outlines a whole-tone scale. The idea is repeated in varied form. Whole-tone root movement accompanies these ideas, with major-minor quartads on C#, D#, F and B in bb. 64–65, and on A, B, C#, and B in bb. 66–67:

**Ex. 135:** bb. 64–67.

The E-minor closing section starts in b. 67 with a second-plus-seventh figure, with the second-plus-octave form occurring in the accompaniment in the next two bars. This section follows a typical Fauréan process of gradual flattening within a modal context, moving from the Aeolian through the Phrygian to the Locrian in successive bars as the melodic motif is repeated in free descending sequence, counter-balancing the ascending sequences of the previous bars. The quintad used in the reiterated final cadence is  $VI^9$  in E Locrian, which resolves directly to an E-minor  $I$ , creating one of Fauré's most daring modal closing progressions, but borrowing much of its force from the large harmonic overlap with the tonal resolution of the German chord to  $I$ . In this regard, it is interesting to compare it with the final cadence of the First Impromptu, which follows a similar procedure in Eb major (Ex. 17).

**Nocturne No. 11 in F# minor, Op. 104 (1913)**

	<i>a</i>	<i>a</i> <sub>1</sub>	<i>a</i> <sub>2</sub>	<i>a</i> <sub>3</sub> /Coda
Bars:	1–18	19–38	39–58	59–72
Tempo:	Molto moderato		A tempo	
Metre:	3/4			
Key:	f#			

The Eleventh Nocturne, like the Ninth, is monothematic. The theme is stated four times (*a*, *a*<sub>1</sub>, *a*<sub>2</sub> and *a*<sub>3</sub>) with varying degrees of development between each appearance, and there are textural similarities between *a* and *a*<sub>2</sub> and between *a*<sub>1</sub> and *a*<sub>3</sub>, which would almost suggest an adaptation of double binary form (*aba*<sub>1</sub>*b*<sub>1</sub>). At the same time, the flowing quavers which characterise *a*<sub>1</sub> and the semiquaver accompaniment in *a*<sub>3</sub> seem to suggest ternary form (*aba*<sub>1</sub>*coda*). We have seen that the exploration of ambiguity, which is such a salient feature of Fauré's harmonic language, was applied by him also in the realm of rhythmic figuration, most notably in the Sixth Nocturne; here it is extended to the structure itself.

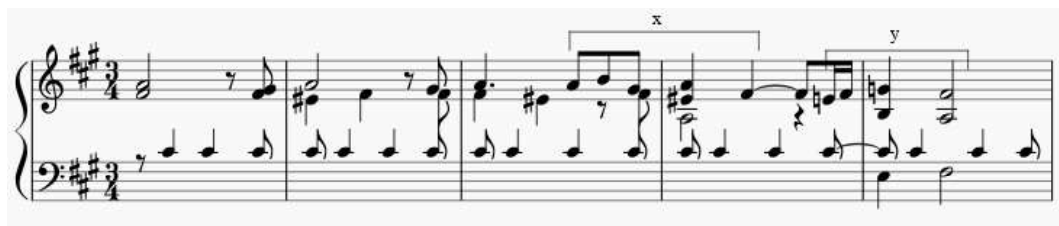
The work was written in memory of Noémi Lalo and an elegiac mood is maintained throughout. It is enhanced by the syncopated C#s in the left hand in *a* and *a*<sub>2</sub>, suggestive of a passing bell, and by an obsessive, dirge-like return of the melody at cadential points to an A (usually harmonised with *I*). The many returns to the F#-minor *I* chord enable Fauré to create an essay in modal excursions, in which the *I* is approached from a wide array of modal contexts. The modal excursion usually entails a deviation from the *I* scale occurring between two chords associated with the key, but without any proper modulation to another key. Many authors have commented on Fauré's ability to move away from a key and return to it like "the unfailing grace of a cat falling on its feet"<sup>310</sup>, but as Hofmeyr<sup>311</sup> points out, the excursions are often not just transitory modulations, but advanced applications of the principle of modal modulation. Fauré uses not only the traditional modes, but also his

<sup>310</sup> Charles Koechlin, quoted in Suckling, 141.

<sup>311</sup> Hofmeyr, *Modality*, 2.

chromatic extensions of modality, including modes of other (non-diatonic) tonal scales, and modes on altered degrees.<sup>312</sup>

The first statement (*a*, bb. 1–18) starts with a repeated interval of a minor second (A-G#-A) in the melody, which is followed by greater movement in bb. 3–4 with a zig-zag figure *x* which provides most of the thematic material of the work and which will undergo subtle modal alteration later on:



**Ex. 136:** bb. 1–5.

The preponderance of seconds and thirds is again notable in this motif and its variants. The harmonic oscillation between *Ic* and *IIIb* in the first four bars is an extreme example of the many ways in which Fauré undermines the conclusive directionality of the *V - I* functional relationship. Here, a chord with *V* function (*IIIb*) is repeatedly “resolved” to the *I*, which, however, remains in inversion, providing the weakest possible sense of resolution, especially as there is no movement in the bass. The first four-bar phrase is linked to a four-note motif (*y*, which will recur throughout the work) which starts with the last two semiquavers of b. 4, repeated with metrical displacement four beats later. Here the use of *bvii* and *bii* in the melody forms an F#-Phrygian cadence, constituting the first modal excursion. Bars 4–6 are repeated a perfect fifth higher in bb. 8–10, through a modulation to C# minor via  $V^7/V$  in bar 7<sup>3</sup>. This is one of only three real modulations in the work. The return to F# minor is achieved through an enharmonically spelt German chord in b. 10<sup>3</sup> and a modal excursion to the pitch content of D# minor in bb. 11–12, resulting in the mode on the *III* of D# minor, or if the progressive flattening is carried through without enharmonic reinterpretation, of *Eb* minor:

<sup>312</sup> Hofmeyr, *Modality*, 66.



**Ex. 137:** bb. 9–13.

Enharmonic procedures result in interesting juxtapositions, such as the F/E# seen in bar 12<sup>3</sup>–13, which re-appears in a number of instances later: bb. 25<sup>2-3</sup>, 46<sup>6</sup>–47, 49<sup>6</sup>–50, 60, 63, 65, 67, 69. The rest of *a* continues with a sequential ascent and development of *y*, incorporating modal excursions during its course: to the Dorian (bb. 14–15) and to the Locrian (bb. 16–19). The F naturals in b. 16 are an example of a further extension of modal theory into chromatic realms: the possibility of including altered notes within the modal pitch content. In this case the pitch content of F# Locrian corresponds to G major, in which the F natural acts as a temporary *bvii*.

The piece as a whole is also notable for the great suppleness of the phrase structure, with overlaps between phrases and even sections resulting in a kind of endless melody. The first statement of *y*, for instance, concludes the first five-bar idea, but it is then immediately repeated with metrical displacement as the start of a link into the C#-minor phrase, etc. Each section overlaps with the next.

*a*<sub>1</sub> (bb. 19–38) initially develops the *x* motif. It can be comfortably divided into five overlapping and rhythmically similar four-bar units. Bars 19–20 feature an excursion to the mode on *bvi* (or *#v*) of Bb minor-major, with major-minor quartads moving down in whole tones to the *V*, while the second four-bar unit employs alterations between *vii* and *bvii*, which leads to vertical cross-relations (b. 25<sup>3</sup>). The next three four-bar units constitute a free sequential development that starts *piano* and culminates in a *forte* climax which ends with *y* at the end of each phrase. Quartal compounds abound here, with two occurring on the last two quavers in bb. 27, 28, 31 and 32. The Phrygian excursions of bb. 4–5 and 8–9 are reprised in reverse order in bb. 29–30 (in C#) and bb. 33–34 and bb. 37–38 feature an excursion to the mode on *vii* of G minor-major. The F natural in b. 38 acts as an altered note

within G minor-major. It adds a slight Dorian flavour but is not modally definitive as it does not resolve upwards.

The beginning of the third statement ( $a_2$ , bb. 39–58) texturally resembles  $a$ , but after the first eight bars there are some dramatic changes that lead to the climax of the work. A brief development of  $x$  with its original rhythmic profile in bb. 41–44 features a modal excursion to the mode on  $\#iv$  of C major:



**Ex. 138:** bb. 39–44.

After the return to F# minor in b. 44,  $y$  appears transposed a compound perfect fourth down in the tenor voice, while the G-F# is rhythmically displaced from the original in b. 5. The music has thus far remained in a modally inflected F# minor throughout, except for two brief modulations to a closely related C# minor/Phrygian. A rapid crescendo in b. 46 leads to a dramatic tonal shift to the remote key of Bb minor (or, in aural terms, A# minor). This is achieved via one of Fauré's favourite cadences,  $V^7 - III$  in the major, which here sounds as  $III^7 - I$  in A# Phrygian. For the next twelve bars, development of  $x$  in octaves in the right hand is superimposed on development of  $y$  in octaves in the left.

$a_3$ , which starts in b. 59 with the melody in the right hand middle voice, and a new semiquaver accompaniment figure in the left hand, can be viewed both as a variant of  $a_1$  and as the start of the coda. The melody goes through subtle chromatic alterations, again exploring the enharmonic equivalence of E# and F. An excursion to the mode on  $\#v$  in Bb major in b. 60 constitutes a radical instance of progressive flattening, moving from F# minor to an implied Gb minor in three chords. This is achieved through a succession containing chords with common tones, here often the third shared by major and minor chords. In b. 60, for instance, the third in F# minor becomes the third in F, after which the third in D minor becomes the third in a  $V^7$  on Db. As is frequently the case in Fauré's music, extreme

flattening results in an enharmonic return to the home key. It is varied in bb. 62–63 to create an excursion to the  $\#v/bvi$  of  $Bb$  minor which again employs a chromatic chord within the modal pitch content. In this case, the  $Bb$  minor scale is enriched with an enharmonically notated German sixth on the  $bii$ :

**Ex. 139:** bb. 59–63.

Bars 64–69 further explore the concept of progressive flattening leading to enharmonic return to the home key. In bb. 64–65, first  $G\#$ , then  $C\#$  and  $F\#$  are flattened, after which the  $D$  minor quartad moves to  $V^7$  on  $Db$  via a common third. In the next two bars, the flattening reaches  $Bb$  before the enharmonic return. The double repeat of this progression in bb. 68–69 implies an excursion to the mode on  $\#i$  of  $F$  major. Fauré’s disregard for the conventions of academic voice-leading is much in evidence. For example, in b. 69 there are three “errors”: parallel fifth in the bass and tenor between second and third beats, the  $vii$  in the bass ( $Bb$ ) does not resolve down by step but leaps upwards, and the  $E$  in the second chord is a suspension, but it does not resolve as it should, but leaps instead to  $B$  in the third chord:

**Ex. 140:** b. 69.

The individual voices in this chordal texture still contain vestiges of  $x$ , while the descending chromatic bass line of bb. 60 and 62 is explored in the tenor in bb. 66–69.  $y$  is heard for the last time over the final  $I$  chords, which revert to the syncopated bell-effect of the opening.

**Nocturne No. 12 in E minor, Op. 107 (1916)**

	<i>A</i>	<i>B</i>	<i>A'</i>	<i>B'</i>	Coda
Bars:	1–20	21–42	43–60	61–75	76–107
Tempo:	Andante moderato		Tempo I		Allegro ma non troppo
Metre:	12/8				
Key:	e	a	e		

With the Twelfth Nocturne, Fauré returns to double binary form, but with a structure containing more clearly contrasting sections than we have seen in its four predecessors. Also unusual about this work is its extraordinarily long coda of 32 bars, which exceeds any of the preceding sections in length. However, except for the coda, the work still does away with marked structural divisions or complete breaks between sections, similar to what we have seen in the preceding four nocturnes. As for the E minor tonality, it is often replaced by its major counterpart and by modal alternatives. This major/minor duality occurs from the very beginning, as the work starts on an E major triad followed by its minor counterpart in the second bar. The same progression recurs in bb. 65, 87, 89, 95–96, 99–100 and 105–106, serving as referential element from which the multiple chromatic third relations in the work are generated.

**A-SECTION: bb.1–20**

The A-section's themes can be divided into two main ideas, *a* (bb.1–10) and its modified counterpart, *a*<sub>1</sub> (bb. 11–20). *a* consists of two four-bar phrases that are connected by a one-bar bridge (b. 5), transposed a minor third higher in b. 10 to lead into *a*<sub>1</sub>. The first phrase starts with a melody that first leaps down and then up a third, then descends in a more or less stepwise manner, coming to rest on a dotted minim an octave lower. The 12/8 metre is belied by the hemiola-like 6/4 implied by the melody, which recalls the polymetric fluidity of the opening of the Sixth Nocturne. The syncopations in the bass recall similar usage in bb. 8–9 of the same work, and increasingly frequent instances in later works. The Aeolian mode

initiated in b. 2 veers abruptly to a Locrian V in b. 3<sup>3</sup>. Typical of Fauré's usage is the way in which the B $\flat$  in the bass (b. 3<sup>3</sup>) is introduced as a cross-relation against the B natural in the alto in the preceding chord. The one-bar bridge that follows in b. 5 represents a short excursion to the mode on *#iii* of C minor-major, and also a metrical excursion to a clearly articulated common time. Note the contrary motion between the outer voices through the augmented inversion in the bass of the treble's ascending line. Fauré's favourite  $V^7$ -III cadence, again featuring a prominent cross relation, now between D $\sharp$  in the alto (b. 5<sup>4</sup>) and D natural (b. 6<sup>1</sup>) in the melody, links these five bars to their repetition, a minor third higher:

**Ex. 141:** bb.1–6.

The sequential repetition will in turn lead to B $\flat$  major in b. 11, a tritone away from the opening key.

$a_1$  starts in b.11 with the opening motif another minor third higher, but instead of moving to the minor mode as before, it first progresses upwards to an augmented triad (B $\flat$ -D-F $\sharp$ ) over a descending bass, extending the idea by a bar, and then to a minor quartad on A in b. 13, which initiates a three-bar descent similar to that seen in bb. 2–4 of the opening idea. A chromatically ascending line (F-F $\sharp$ -G) in the right hand is thus created before the line descends through syncopated octaves in a similar pattern as before. Considerable tension is

created by the juxtaposition of *ii* and *bii* (F# and F natural), creating local Phrygian harmony and a vertical cross-relation (b. 14<sup>1</sup>):

**Ex. 142:** bb. 11–14.

In b. 17 the opening motif is restated a major second higher than in b. 11, but the melodic line is fore-shortened to allow for a two-bar hemiola-like transition which lingers on E, gradually changing the harmony to  $V^7$  of A minor.

### **B-SECTION: bb.21–42**

The *B*-section, which starts in A minor, has two contrasting themes, *b* and *b*<sub>1</sub>. *b* is derived from a fragment of *a*, illustrated below:

**Ex. 143 (a):** fragment of *a* (melody, bb. 3–4).

**Ex. 143 (b):** *b* (melody, b. 21).

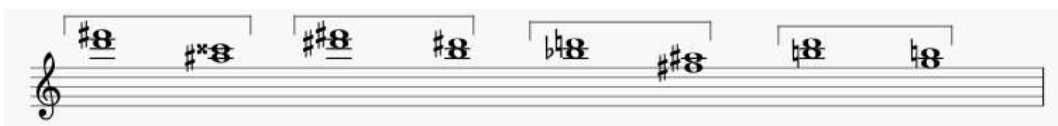
The two themes are freely alternated throughout the *B*-section. *b* has an accompanying texture of spinning semiquavers that flow across the hands, incorporating an octave right-hand melody of which the lower note is anticipated by a semiquaver in the left hand (recalling similar usage in the Tenth Nocturne), while the little finger of the left hand plays





**Ex. 146:** b. 37.

The idea is repeated in descending sequence, with the interlocking thirds in the melody outlining a five-note subset of the hexatonic scale in the first two bars, and the alternating thirds in the third and fourth bars resulting in the melodic use of a complete whole-tone scale:



**Ex. 147 (a):** Interlocking thirds delineated in the melody of bb. 37–38.



**Ex. 147 (b):** Alternating thirds in bb. 39–40 (melody).

Also notable is the tritonal relationship between the bass note and the soprano melody on the first beats of bb. 37 and 38, and on the first and third beats of bb. 39 and 40. The *B*-section ends with a two-bar bridge (bb. 41–42) over an E pedal-point in which the oscillating third A#-F# is raised a semitone to become B-G, the minor form of the B-G# heard at the outset, creating a seamless link to the return of A, which in effect occurs in varied form a bar before the “Tempo I” indication. The return to the opening key of E minor is also veiled by the fact that the arrival of E in the bass anticipates the return to the home key, with the harmony suggesting  $V^7$  and  $IV^7$  in B minor before a brief *III* in E minor (over a *I* pedal-point) takes us into the home key.

**A'-SECTION: bb.42/43–60**

Except for the altered opening bar and the omission of the last bar, the reprise of *A* is identical to the original, with only some slight textural alterations in b. 60, which represents a contracted variant of bb. 19–20, modified to lead to C major, rather than A Aeolian.

**B'-SECTION: bb. 61–75**

*b* is reprised in C major, and the phrase is shortened to two bars before *b*<sub>1</sub> re-appears. *b*<sub>1</sub> is reprised in b. 63 in C Phrygian, moving to E Phrygian in the next bar. The closing bar of A is inserted here (b. 65) leading to the repeat of *b* via an interesting enharmonic modulation: *III* in E minor (G-B-D#, b. 65<sup>3-4</sup>) becomes *III* in A $\flat$  minor (Cb-Eb-G, b. 66) creating another chromatic third relation:

**Ex. 148:** bb. 65–66.

The insertion also generates another four-plus-one-bar unit of the type associated with the A-section. The second *b* (bb. 66–69) is an almost exact transposition of bb. 21–24 apart from the G pedal-point in b. 66. Bars 70–71 repeat the preceding two bars a semitone higher, and a further two-bar sequence ascends to another statement of *b*<sub>1</sub> in b. 74.

In bars 74–75, *b*<sub>1</sub> reaches the most radical exploration of the modal alternation between major and minor thirds, as well as the Phrygian and chromatic third relations seen earlier: a G-major triad resolves to a G#-minor one (b. 74<sup>3-4</sup>), creating the interlocking thirds G-B-G# and D-B-D#. The latter triad then moves to its Phrygian *III*<sup>7</sup> on B (b. 75<sup>1-2</sup>). The interlocking-third relationship is reversed with a return to a major-minor quartad on G, which in turn resolves as a Phrygian *III*<sup>7</sup> to E minor (b. 75<sup>3-4</sup>):

**Ex. 149:** bb. 74–75.

**CODA: bb.76–107**

The coda is based on material from both the *A*- and *B*-sections. It starts with a two-bar modified descending line from *a*, in the Phrygian mode. This line re-appears in bb. 83–84 with a Locrian inflection, as a repetition of the descending scale of bb. 29–30. It is repeated a perfect fourth lower with some reharmonisation in the next two bars.

The passages based on *a* alternate with ones based on *b*<sub>1</sub>. From b. 78, *b*<sub>1</sub> is restated in the form of two two-bar units a minor third apart, followed by a repetition of its tail-motif in b. 82 to generate yet another five-bar unit. It appears again in bb. 87–90 in four bars hovering between the major and minor mode, moving rapidly from E major to G major and, reversing the succession in bb. 74–75 via the  $V^7$ , to G# minor, creating another interlocking-third complex:

**Ex. 150:** Interlocking thirds generated by chromatic third relations.

The *Più mosso* section starts with a repeated two-bar phrase of falling seconds and rising thirds in octaves in the right hand, doubled at the octave in the left hand, incorporating parallel major triads in first inversion, with each pair constituting one of the chromatic third relations shown in ex. 149: Bb- to Db-major, Cb- to Ebb-major, Dbb- to Fb-major and Eb- to Gb-major. This leads to a climactic return of the opening bar, repeated immediately in the

minor and followed by two *piano* bars of *b* in augmentation in bb. 97–98. This climactic return of the opening bar further blurs the “binary” reading, creating formal ambiguity. The four-bar unit is repeated with the perfect cadence modified to an Aeolian one. The closing bars start with the opening melodic figure in the minor mode, in an oscillation between *I* and *V*<sup>7</sup>. The appearance of the E-major chord right before the end and its unexpected return to the minor highlights the primary alternation between modal alternatives from which the multiple chromatic third relations in the work were generated.

### Nocturne No. 13 in B minor, Op. 119 (1922)

	A			B				A'	Coda
	<i>a.a<sub>1</sub></i>	<i>b.c.b<sub>1</sub>.c<sub>1</sub></i>	<i>a<sub>1</sub>.c<sub>2</sub></i>	<i>d</i>	<i>c<sub>3</sub></i>	<i>d<sub>1</sub>.c<sub>4</sub></i>	<i>a<sub>2</sub>.c<sub>5</sub></i>	<i>a</i>	<i>c<sub>6</sub></i>
Bars:	1–21	22–39	40–52	53–77	78–89	90–105	106– 126	127– 146	147– 155
Tempo:	Andante			Allegro				Tempo I	
Metre:	3/2			2/2		3/2			
Key:	b	F#	b	g#		f		b	

The Thirteenth Nocturne is the last of Fauré's works for solo piano, and was composed in 1922, two years before his death. With this work he returns to a complex ternary form, similar to that of the Sixth Nocturne, where the *A*-section has its own ternary form. The mood of the middle section looks back even further, to the impetuosity of some passages in the middle sections of the Second and Fifth Nocturnes. It is the only middle section in all the Nocturnes to start with a *forte* theme. The chromatic-third key-relationship between the *A*- and *B*-sections is more advanced than in any of the other Nocturnes, recalling rather the relationships in some of the earlier Barcarolles (No. 2: G major – Bb major, No. 6: Eb major – B major, and No. 8: Db major – E major). The relationship here is, rather unusually, between two *minor* keys three semitones apart, recalling the Bb minor – C# minor relationship between the opening phrases of the middle section of the Fifth Nocturne.

#### **A-SECTION: bb. 1–52**

Two motifs can be distinguished in the first theme. The first (*a*) opens with a falling third, as does the second theme (*b*, bb. 22ff) recalling a similar usage in the two previous works. *a* consists of four four-bar phrases plus a five-bar transition. The texture for the most part suggests four-part writing, and extensive use of suspension in the tenor and bass create a texture with syncopated counter-melodies, reminiscent of the Ninth Nocturne and the *b*-section of the Sixth. The first two bars of *a* are repeated a perfect fourth higher at the

beginning of the second phrase, while their third and fourth bars proceed to different ends. The third phrase, derived from the opening bar, begins with a falling octave in b. 9. It is repeated sequentially a tone lower, and followed by  $a_1$  (b. 11), consisting of a bar which features ascending stepwise motion in crotchets repeated a tone higher in the next bar. The falling third of  $a$  is developed in the fourth phrase (b. 13), which can be divided into two two-bar units, of which the second is a sequence of the first, initially a perfect fifth lower, and then a minor sixth lower. The interlocking pairs formed by the falling thirds  $A\#-F\#$  vs  $Bb-G$  and  $D\#-B$  vs  $D-B$  are reminiscent of the start of the coda of the Eleventh Nocturne (bb. 59–62) and many similar instances in the Twelfth Nocturne. The five-bar transition which follows develops  $a_1$  in ascending sequence with an interjection of yet another variant of the first bar of  $a$  in b. 18.

There are subtle instances of modal inflection, such as Locrian (b. 3<sup>2</sup>) and Aeolian (bb. 4–6), and the only perfect cadence in the entire section utilises a quartal  $V^{11}$  in the latter mode (bb. 4–5). A full perfect cadence is only reached at the link into  $b$ .

$b$  (bb. 22ff) is centred modally on  $F\#$  and employs melodic material which uses a dotted-crotchet-quaver figure in every bar against a flowing three-quaver accompanying figure starting after the beat, reminiscent of a similar figure in semiquavers in the coda of the Eleventh Nocturne. Another striking similarity between the two passages is the initial  $A-F\#-G\#-A$  pitch content of both melodies as illustrated below:



**Ex. 151:** (a) Eleventh Nocturne bb. 59–60 and (b) Thirteenth Nocturne b. 22 (melodies).

The  $b$  section features more irregular phrase structure than found in the  $a$  section.  $b$  starts with a four-bar phrase based on the opening of  $a$  and the inversion of the crotchet scalar figure from  $a_1$ , followed by a three-bar phrase, which combines the ascending scalar figure and falling third to form variants of the head-motif. This leads via a rising chromatic scale to

three statements of a prominent one-bar motif (*c*, bb. 29–31) which emphasises the four-note whole-tone component of F# Phrygian that will feature throughout the rest of the work in different voices and with slight melodic variations:



**Ex. 152:** *c*, with the four-note whole-tone component of F# Phrygian in bb. 29–30.

The melodic use of the Neapolitan *ii* imparts a memorable Phrygian (and, at times, Locrian) flavour to the *c* motto which pervades so much of the work, and it is harmonised in a great variety of ways, including Phrygian *II*<sup>7</sup>, *III*<sup>7</sup>, *V*<sup>7</sup> and *VII*<sup>7</sup> (bb. 144–147) and Locrian *V*<sup>7</sup> (bb. 79–80). While it is not present in every statement of *c*, the plangent expressivity which it contributes to the motto and to the work as a whole qualifies it as referential element in its own right.

*b* also employs various modal inflections: F# Aeolian (b. 22) and alternation between the mode on #*iv* of C major and F# Locrian (bb. 23–25<sup>2</sup>) in *b*, and Phrygian in the melodic material of bb. 24<sup>2</sup>–25<sup>1</sup>. From b. 32, *b* is repeated as *b*<sub>1</sub> incorporating some changes in the descending part of the phrase, which becomes an instance of Fauré's penchant for progressive flattening, as a G major scale becomes first F and then Eb major. The latter cadences onto a G major triad to create a Phrygian cadence into the return of *c* (*c*<sub>1</sub>) which reappears in the left hand of b. 37 in an excursion to the mode on *vii* of Ab minor-major. It is notable that passages of progressive flattening in Fauré are often associated with descending scales, and progressive sharpening with ascending scales. The new flat or sharp thus tends to create a new whole-tone tetrachord, as in bb. 35–37 below, which can be seen as a succession of whole-tone tetrachords in F (b. 35), Bb (b. 36), Eb (b. 36) and Ab (b. 37):

**Ex. 153:** bb. 34–37.

$c_1$  is repeated only once before the phrase ends with three iterations of its head-motif, reharmonised each time until the German sixth of B minor is reached to form a link to the reprise of  $a$  ( $a_1$ ).

$a_1$  starts in b. 40 and the first phrase is identical except for the “filling-in” of the tenor with chromatic non-chord notes. This combination of diatonic modal material with a chromatic subsidiary voice is occasionally found in other Fauré works, such as the First and Ninth Barcarolles:

**Ex. 154:** Fauré, Barcarolle No. 1: bb. 23–26.

**Ex. 155:** Fauré, Barcarolle No. 9: bb 25–26.

The second phrase (bb. 44ff) is shortened and melodically altered to lead via a  $V - I_c$  cadence to a six-bar transition which employs the Phrygian mode for the first four bars, while  $c$  ( $c_2$ ) is repeated in the left hand, starting in b. 47. The music progresses to the major mode on the third beat of b. 51, and continues to grow in strength over the next bar, with the transition to  $G\#$  minor effected through a sudden, dramatic and typically Fauréan enharmonic reinterpretation of the  $G$  upper auxiliary in the bass as  $Fx$ ,  $vii$  of  $G\#$  minor, which resolves to  $i$  on the first beat of the  $B$ -section:

**Ex. 156:** bb. 47–53.

**B-SECTION: bb. 53–126**

The *B*-section is in 2/2 metre and in the relative minor of the parallel major key, creating further interlocking-third relations of the type found in the Twelfth Nocturne. It is based on a single thematic idea which returns after a development of *c* from the *A*-section, to be combined contrapuntally with the latter in the build-up to the climax of the work. The section starts with a two-bar introduction featuring ascending broken-chord triplets on *I* of G# minor, setting the scene for music of a passionately lyrical nature, and providing strong contrast with the mood of *A*. *d* starts in b. 55 and consists of five four-bar phrases followed by a three-bar transition which leads to *c*<sub>3</sub>. The first four phrases all start with a head-motif reminiscent of that of *a*, with its descending interval of minim to tied minim.

**Ex. 157:** (a) head-motif of *a* and (b) head-motif of *d*.

The last phrase (bb. 71–74) contains two two-bar units which alternate between the *vi* and *#vi* in terms of modal alteration. The melody consists of predominantly minims and crotchets, with semibreves at phrase-ends, and quaver triplets flowing between the hands.

The first phrase contains notable harmonic and modal characteristics, such as the quartal // (A#-D#-G#-C#) to *III* (bb. 55<sup>2</sup>–56), where the *Fx* is immediately reinterpreted as G on the second beat of b. 56, implying the *III* in E minor which initiates an excursion to the mode on

#iii of E harmonic minor. The  $V^7$  which ends the phrase (b. 58<sup>3-4</sup>) leads to an enharmonically spelt  $III^7$  (Cb-Eb-G-Bb) at the start of the next phrase. The chord can also be seen as a decoration of the  $VII^7$  which follows it. The second phrase also employs another uncommon quartad,  $I^7$  in the minor (b. 60<sup>1-2</sup>), which resolves to a diminished quartad on D. Whereas the first phrase ascended melodically, the second phrase descends, ending in an inverted perfect cadence:

**Ex. 158:** bb. 55–62.

The third phrase starts in b. 63 on the  $VII^7$  of A# Phrygian and features a four-note quartal  $VII$  in the second bar. It builds up to two descending iterations of Fauré's favourite Lydian appoggiatura in b. 65, with the harmony enriched by sevenths, descending in whole-tones, leading to a curious cadence employing the full octatonic scale, with all the voices slipping semitonally to their resolution. The same progression features in the Motif of Murder in Wagner's *Götterdämmerung* as decoration of a  $V^7$  in Bb minor:

**Ex. 159:** Wagner, *Götterdämmerung*, Prelude to Act 2, piano reduction: bb. 11–12.

The fourth phrase starts with another Lydian appoggiatura and builds up to a two-bar sequence on the material of b. 65, containing a further four. The almost obsessive use of this most plangent of appoggiaturas is a feature of Fauré's late style and can also be seen in a work such as the song *Dans la forêt de Septembre*. In the following extract from the latter, it occurs on the first beat of every bar except the second:

**Ex. 160:** Fauré, *Dans la forêt de Septembre*: bb. 12–16.

The two two-bar units of the fifth phrase (bb. 71ff) feature juxtaposed modal alterations in the melody, with the Aeolian F#-E-D# being changed to a Dorian F#-E#-D# in the repeat. The three-bar link (bb. 75–77) contains the longest series of conventional progressions in the work, leading via a rare (for Fauré)  $V\bar{1}^7c/V - Ic - V^7 - I$  cadence in bb. 76–78 into  $c_3$ :

**Ex. 161:** bb. 75–78.

The abundant chromatic alterations throughout this theme lead to various occurrences of indirect cross-relations: Eb vs E natural (bb. 60–61), G# vs G natural (b. 65), Ab vs A natural (b. 69), and Bb vs B natural (b. 70), and a vertical cross-relation (F# vs F natural, b. 68).

In b. 78 the development of *c* (*c*<sub>3</sub>) from the A-section starts on the *I* with a four-bar unit that is repeated a perfect fourth higher. The head-motif of *c* initiates a two-bar idea, which is repeated with a steeper ascent in the latter part. The full *c* motif is heard in the left hand, metrically displaced by a beat, creating a canonic imitation between its head-motif and that of the right hand, while the web of accompanying triplets continues in the middle ground. In the following four bars (bb. 86–89), the roles of the hands are reversed and the music proceeds to a reprise of *d* (*d*<sub>1</sub>) in b. 90 via a stepwise descent of *iv - iii - ii - i* in the bass and a chromatic ascending scale in the right hand. The appearance of the Neapolitan chord in b. 87<sup>2</sup> constitutes a rare instance in the late nocturnes, and can be related to the many Phrygian inflections associated with *c* throughout the work.

The reprise of *d* combines the original material with the metrically displaced *c* motif (*c*<sub>4</sub>) in the bass, deviating slightly from the original pitch content, while its metrical values remain intact. To accommodate this, an additional bar (bb. 93 and 99) is inserted into each of the first two phrases. This allows for the incorporation of an augmentation of the head-motif of *c* at the end of each phrase in the melodic line in counterpoint with the bass. The imitative interaction between the outer voices found in this and the preceding sections is, as mentioned earlier, a salient feature of Fauré's late style. From b. 100 the first two bars of the original third phrase (b. 63ff) are used against the metrically displaced *c* motif – now in the middle register – to develop a six-bar sequence ascending in minor thirds, moving from G# Dorian through B Dorian to D Dorian and culminating in F Dorian at the climax of the work in b. 106.

The extended and searingly intense climactic section, back in 3/2 (bb. 106ff), represents one of the most ingenious moments in all of the Nocturnes. The first bar of the opening theme *a* (*a*<sub>2</sub>) is restated here and developed sequentially in octave chords shared between the hands, while triplet scales and broken chords run up and down the keyboard across the hands. At the same time, the *c* motif (*c*<sub>5</sub>) appears in octaves in the left hand with its tail-motif melodically varied, before the next sequence starts a whole tone higher. The octatonic modulatory scheme of the previous sequence is here replaced by a whole-tone one, moving through Dorian on F, G and A to reach the home key of B minor in b. 115. The apex repeats

the five-note head-motif of *a* twice, before isolating the opening falling third and repeating it a further four times, twice against a dense texture of ascending triplets and descending alternating thirds, and then against a much reduced texture as the music begins to dissipate. The repetitions of the descending F#-D are harmonised in a number of ways, constantly altering the tonal/modal context of the figure, variously with an augmented triad on D (b. 115), a major quartad on G (b. 117), a major-minor quartad on D (b. 119) and a major quintad on E (b. 121), with the final three harmonisations producing a Dorian  $IV^{\theta} - IIIc$  resolving to a tonal  $V^{13}$ .

#### **A'-SECTION: bb. 127–146**

The only differences between this reprise of *a* and the original are the anticipated introduction of the C# as passing note in the alto, and the changes that occur in the fourth phrase (bb. 139–142), which produce a final passionate outburst before the quiet resignation of the coda. The outburst starts on a chord often employed in Fauré's late-period works at such moments, the pungent last inversion of the major quartad (cf. Tenth Nocturne b. 54).

#### **CODA: bb. 147-155**

The coda starts with five iterations of *c*, alternating between a Phrygian version in the tenor and a Locrian version in the soprano, and recalling the use of  $c_2$  at the end of *A*. In b. 149 there is a brief suggestion of the mode on  $\#iii$  of G minor-major. The final cadence is an Aeolian  $V^7c - I$ .

## CHAPTER 5: CONCLUSION

The aim of this study was to investigate Fauré's treatment of macro- and microstructures in the nocturne, and the ways in which his integration of various compositional procedures into the structural narrative result in the expansion and enrichment of ternary form in these works. Many of these procedures are typical features of Fauré's style, and this necessitated both an overview of these features and a thorough investigation of their application in individual works.

### 5.1: THE EVOLUTION OF THE MACROSTRUCTURE IN THE NOCTURNES

Given the gradual increase in complexity in the microstructures of these works, one might have expected a similar development in terms of the macrostructure, but here the evolutionary trajectory is less straightforward. Of the thirteen nocturnes, Nos. 1–7 and 13 feature an overall ternary design, with the first four of these being fairly uncomplicated, and the last four much more so, with thematic material from the outer sections being cited and developed in the middle sections. The relative simplicity of the overall structure in Nos. 1–4 gives way to a much more expansive ternary form in No. 5, which has an A-section of 69 bars, compared to the 20, 12, 27 and 22 bars respectively of its four predecessors. The A-section is now subdivided into several thematic areas, and, as mentioned earlier, a greater interrelationship is introduced between the two main sections, to the extent that a complete theme from A is cited in B. The ternary designs of Nos. 6, 7 and 13 show further development and expansion of this concept, with the first A-section now taking on a ternary aspect in itself, which might justify the coining of the term "double ternary". No. 3, however, lacks clear structural divisions and in some ways anticipates the through-composed structure of Nos. 8–10. While No. 11 seems to return to ternary form at one level, its form can also be viewed as monothematic or double binary, a formal type which is explored more fully in No. 12, before No. 13 returns to the "double ternary" structure of the middle period.

## 5.2: SUMMARY OF STRUCTURAL PROCEDURES – AN OVERVIEW BY PROCEDURE

### 5.2.1: Accompanying texture

Accompanying texture in the nocturnes tends to be constructed around a variety of models. Although great ingenuity is shown in the application of these models, many of them can be reduced to three principal types:

The use of off-beat or syncopated chords/notes against the melody is one of Fauré's favourites, and can be found in ten of the nocturnes. Nos. 1–6, 9 and 10 use syncopated chords, often for a considerable part of the work, and they characterise main themes in all the listed works, including the opening ideas in all but Nos. 1 and 6. A single syncopated voice features in the accompanying textures which open Nos. 11 and 13.

Flowing arpeggio figuration, often passing between the hands and even through the melody, and often incorporating non-chord notes, can be found in ten of the nocturnes, namely Nos. 2–8, 10, 12 and 13. It is used for the main idea of the middle-section in Nos. 2–7 and 13.

Scalar figuration, sometimes in conjunction with arpeggiation, is heard against the melody in seven nocturnes, namely Nos. 1, 2, 6–8, 12 and 13.

Less common types include the four-part writing evident in the opening ideas of Nos. 1 and 13, the use of heterophonic doubling of the melody in Nos. 1, 9, 10 and 12 and the chromatic parallelisms in Nos. 5 (bb. 85–88) and 12 (bb. 91–94).

### 5.2.2: Rhythmic usage

#### 5.2.2.1: Metric ambiguity

Examples of metric ambiguity can be found in Fauré's music from the first period onward. The polyrhythmic use of triplets against a duple subdivision of the beat is common to much Romantic music, but Fauré takes its potential for creating metric ambiguity considerably further in works such as No. 2, where it becomes a structural device, with the superposition of the two main ideas of the middle section, *b*, with its implied 24/16 metre and *b*<sub>1</sub>, which alternates between 3/4 and 12/8. In the main theme of No. 12, the melody imposes a

hemiola-like 6/4 on the 12/8 of the accompaniment. The most complex example occurs in the main theme of No. 6, where a melody suggesting a hemiola-like 6/4 in a 9/4 metre is superimposed on a bass in 3/2 and accompanying triplets suggesting 18/8.

### 5.2.2.2: Isorhythmic phrase structure

One of the most straight-forward ways of enhancing formal cohesion is the use of isorhythmic phrase structure, a common feature in many of Fauré's early songs. It is found in the main themes of Nocturnes 1, 2, 9 and 10, and in secondary themes in Nos. 2–5 and 13. Subtle deviations from exact rhythmic repetition is a less obvious way of achieving cohesion between phrases, and examples of this practice occur in every nocturne, becoming increasingly sophisticated in the later works, as Fauré's phrasing becomes more and more fluid and elastic, and less bound to regular metrical subdivision. An outstanding example is No. 11, constructed almost entirely in overlapping phrases, even between sections. The way in which motif *b* is displaced metrically to act now as concluding gesture, as in the opening five-bar phrase, now as initial gesture in a new phrase (b. 6), is a good example of how isorhythmic usage can be evolved to create both cohesion and variety.

### 5.2.3: Counterpoint

Fauré's explorations of counterpoint in the nocturnes comprise of the use of imitation as textural and developmental device, contrapuntal combination of themes or thematic material, and imitative passages involving the treble and bass as a feature of his late style.

Brief imitation as a textural and developmental device occurs throughout the nocturnes, ranging from the imitation between voices in Nos. 2 (A-section) and 7 (bb. 29–31), to the appearance of canonic imitation in Nos. 5 (bb. 73ff) and 8 (bb. 7–8). Imitative passages involving the treble and bass occur in three of the late nocturnes, namely Nos. 9 (bb. 34–35), 10 (bb. 23–24 and 25–26) and 13 (bb. 78–89).

Contrapuntal combinations of thematic materials can be found in Nocturnes 2 (bb. 24–31, 38–39 and 50–52) and 3 (bb. 94–95 and 98–99). In Nos. 7 and 13 they fulfil a cardinal structural function, marking the climactic fusion of elements from *A* and *B* before the

reprise of *A*. In the latter work, the motto-like *c* is also combined with other material from *A* and *B* on a number of occasions, including the codetta at the end of the first *A*-section, the developmental section in the middle of the *B*-section and the final coda. In No. 11, the climax of the work occurs after the reprise of *A*, when the two main ideas of the work are heard simultaneously in octaves in treble and bass.

#### **5.2.4: Harmonic and melodic procedures**

##### **5.2.4.1: Modal usage**

Fauré's modal usage ranges from "pure" modal writing in which only the notes of a diatonic mode are employed, to modal passages with tonalised cadences, tonalised harmonisation of modal lines, modal inflections or excursions within a tonal context, and the application of chromatic extensions of modal theory.

While modal inflections and tonalised harmonisation of modal lines are pervasive in his style and are present from the first page of the First Nocturne, examples of pure modal writing only occur in the late Nocturnes. Instances include the Locrian close of No. 10, the Phrygian subsidiary motif in No. 11, the Aeolian opening of the *B*-section of No. 12, and the Aeolian close of No. 13.

Modal passages sometimes conclude with a tonal perfect cadence, as at the Phrygian climax of No. 10 (bb. 58–62) and the Dorian link to the reprise in No. 13 (bb. 121–129).

Tonalised harmonisations of modal melodic material and modal inflections occur throughout the nocturnes. The former can be found in a number of nocturnes, such as No. 1 (bb. 3–4), No. 3 (bb. 18–20), and No. 8 (bb. 11 and 13), and the latter in the Phrygian codetta of the *A*-section of No. 1, the Lydian openings of No. 6 and 8 (bb. 2–4), and the Locrian inflections in the third bars of No. 12 and 13.

From the Fifth Nocturne, the appearance of modal excursions becomes more widespread and more advanced, sometimes utilising modes of non-diatonic scales and modes on altered degrees. This work prominently features a modal reinterpretation of a phrase, as a means of extending the structure through varied repetition (bb. 18<sup>3</sup>-28<sup>3</sup>). Similar procedures occur in

Nos. 6 (bb. 7<sup>3</sup>-9), 7 (bb. 14-17), 8 (bb. 8-9) and 13 (bb. 115-126). Further instances include excursions to the Locrian and to the mode on *ii* (or *#iv* if D# rather than B is regarded as the *finalis* determined by the tonal context) of the minor-major before the closing cadence in No. 9, and the more than a dozen which occur in that most comprehensive essay in modal excursions, No. 11.

Melodic juxtaposition of modal alternatives appears prominently in many nocturnes, either in the same voice (No. 2: bb. 8-9, 33-36 and 66-67, No. 3: bb. 63-67, No. 6: bb. 63-64 and No. 7: bb. 1 and 3 and the coda), or between voices (No. 2: bb. 68-69 and No. 4: bb. 27-28).

The cross-relation is a more extreme form of juxtaposition of alternative alterations of the same degree. Fauré uses the standard type, as well as a further two types, indirect and vertical cross-relations. Among the early nocturnes, the *B*-section of No. 2 shows the most intense concentration of all three types as referential element, where they exploit the tension between major and minor sevenths and are frequently heard in conjunction with octatonic usage. Dramatic vertical cross-relations mark the climaxes in No. 7 (bb. 24-25, 36 and 99-101) and will become a salient feature of his later works.

There are instances in the late nocturnes where Fauré applies mixed modal procedures, moving from one mode to another. These modes are usually closely related, and the movement is often towards increased flattening. It sometimes takes the form of an alternation (No. 10: bb. 9-10, No. 11: bb. 15<sup>3</sup>-18 and No. 13: bb. 144-148) or of a progressive flattening (No. 10: bb. 67-69). Structurally, the former practice is often allied to Fauré's use of "doubled phrases" and the latter with sequential usage.

#### **5.2.4.2: Other scales**

Fauré makes full use of all the usual tonal scales, including the major, minor, major-minor and minor-major, and of the modes that can be formed on various degrees of these scales, but he also employs scales which can, like enharmonically invertible chords, be classed as interval cycles, namely the whole-tone, octatonic and hexatonic. The use of these scales is often structural, as they are used to generate material with a very specific character, and can act as referential element or marker of important junctures in the structure. They can also determine modulatory schemes, and even large-scale relations between sections.

From as early as the song “Lydia”, Fauré seems to relish highlighting whole-tone segments in tonal or modal scales. Instances in the nocturnes include the second idea in No. 10 (bb. 5-7), derived from the minor-major, and the pervasive motto-like *c* in No. 13, based on the second tetrachord of the Locrian, which culminates in the whole-tone scheme of the extended climax. The scale is also employed at the climax of No. 7, where material from both sections is again combined prior to the reprise of the *A*-section.

There are other instances in the nocturnes where the melody outlines or suggests a whole-tone scale, as in Nos. 3 (bb. 19-21), 10 (bb. 17-19) and 12 (bb. 28-29 and 39-40). Among the many instances of whole-tone root movement one may cite the second idea (*b<sub>1</sub>*) in the middle section of No. 2 (bb. 44-48) and the coda of No. 10 (bb. 64-65 and 66-67).

The most extensive octatonic explorations in the nocturnes occurs in the *B*-section of the Second Nocturne, where chord progressions and melodic figurations, often allied with juxtaposition of alternative alterations of the same degree, suggest the full scale as well as subsets of the scale from the outset until the climax which precedes the reprise. A further instance is the *B*-section of the Sixth Nocturne, where the scale is employed at the start of the main theme (bb. 65-68) and at the build-up to the climactic reprise of the *A*-section (bb. 106-109). Both in this work and in No. 7, the build-up employs one-bar motifs based on an octatonic progression, which are then used in ascending whole-tone sequence.

The build-up to the climax in No. 13, on the other hand, ascends in three-semitone octatonic sequence from G# minor to F minor, before proceeding by whole-tone degrees back to the home key of B minor. In this case, the relation between the B-minor *A*-section and the G#-minor *B*-section is also octatonically determined.

Hexatonic usage is much rarer, and is concentrated predominantly in the Tenth Nocturne, incorporating not only hexatonic progressions, but also hexatonic relationships between adjacent phrases, which again point to a larger-scale structural influence. Hexatonic relationships at the intermediate level occur in No. 5 where the first phrase of the main theme moves from Bb major to D major, and the second theme from C minor to Ab minor. The key scheme of No. 11, which insists obsessively on F# minor as tonal centre, except for the main climax which wrenches the music to Bb minor, is also hexatonically determined,

while an interesting integration of whole-tone and hexatonic usage occurs in the Twelfth Nocturne (bb. 37-40).

#### **5.2.4.3: Stepwise bass movement and contrary motion between the outer voices**

Stepwise bass movement forming extended ascending or descending lines occurs frequently in the nocturnes, and is often accompanied by simultaneous contrary motion in the treble. This usage is often associated with the build-up to a climax in the case of diverging outer parts (No. 6: bb. 126-128), and with the climax itself in the case of converging parts (No. 7: bb. 15-18). Both cases are illustrated in the searing build-up to the “climax-within-a-climax” in No. 4 (bb. 52-57).

#### **5.2.4.4: Sequential repetition**

Fauré makes considerable use of sequential repetition, especially in his late works, but examples can be found from No. 1 onwards. The preferred interval of transposition between repetitions is a second or a third, and most repetitions constitute exact transpositions of the motif, which is usually not longer than two bars. Examples where the interval of transposition is a fourth or fifth tend to involve closer tonal relations to the original, but can sound highly chromatic if the motif itself consists of a chromatic succession as in No. 2 (bb. 44-46 and 47-48). The use of melodic sequence as in No. 3 (bb. 17-22 and 28-33) is much rarer. In the latter case the interval of transposition also changes rather exceptionally from a minor third to a major third. The middle-section of this work consists almost entirely of falling sequences, and this is also rather unusual as Fauré tends to favour sequential ascent building to a climax. This procedure is employed to great effect in Nos. 5 (bb. 113-118), 6 (bb. 53-56, 91-99 and 106-108) and 13 (bb. 100-116).

#### **5.2.4.5: Melodic ideas involving only sevenths or octaves plus a step**

In terms of melodic structure, the use of motifs involving sevenths or octaves plus a step in the same direction, which are a feature of Fauré’s later style, appear in Nos. 8 (bb. 11-12 and 13-14) and 10 (bb. 9-10, 67-69).

#### **5.2.4.6: Ambiguous harmony**

Harmonic ambiguity is a salient feature of Fauré's musical language, and includes the use of categories which can be termed enharmonically invertible chords, specious chords and deceptive chords.

All the nocturnes contain instances of the usage of enharmonically invertible chords, although Fauré generally avoids the hard-diminished quartad (the so-called "French" chord). He has a predilection for augmented triads, often used to introduce an element of expressive urgency into the harmony (No. 3: bb. 2-3 and 6-7, No. 4: bb. 94-95). Their full enharmonic potential as catalysts in the modulatory scheme is exploited in a number of works (No. 1: b. 46<sup>3</sup>, No. 2: bb. 8-10, No. 5: bb. 37<sup>3</sup>, 39<sup>3</sup> and 41<sup>3</sup> and No. 9: bb. 5-6).

The enharmonic potential of the diminished quartad as part of a specious  $V^{\flat 9}$  is explored in several passages, especially in the early nocturnes (No. 1: bb. 26-27, No. 4: bb. 86-87 and No. 5: bb. 81-82) and it is used extensively in the Second Nocturne, often with a common-tone resolution, but without exploring its enharmonic potential. An instance of enharmonic usage occurs in No. 6 (bb. 32-33), where a  $VII^{b7}$  in A is apparently reinterpreted in C, but even here, the "resolution" is really onto a deceptive chord ( $II^{7/b5/\#1}$ ) in E. The same work contains more conventional reinterpretations in a transitional passage with sequential ascending modulation in three-semitone intervals, creating great tension and expectation of resolution (bb. 53-56).

Fauré uses specious chords from the early period on, and they are already prominent on the first page of No. 1, where they create a sense of mysterious portent in bb. 13-14 and 15-16. In b. 44 of the same work, he uses a specious  $V^7$  resolving down a third, which is a trademark stylistic feature, and related to the specious  $V^{\flat 9}$  mentioned above. Another such instance occurs in No. 5 (bb. 81-82). In No. 7, the specious major triad on III of the major-minor is used as referential element linking different passages in the middle section (bb. 55-57, 69-75 and 89). Specious sonorities appear less frequently in later nocturnes, but instances can be found in Nos. 9 (b. 8) and 10 (b. 7). Unlike Liszt and Wagner, who would pause on specious chords as focal points in musical enigmas, Fauré tends to use them in passing as strange, but transitory colour. His usage has more in common with that of Schumann, who tended to use such novelties without drawing too much attention to them, although specious  $V$  compounds are sometimes used to mark climaxes.

Deceptive chords such as the German sixth and doubly augmented fourth are used fairly frequently, especially in earlier works; both occur on the first page of No. 1. Less common types suggesting the half-diminished and minor quartads are also found there; the latter form also appears in the Sixth Nocturne (bb. 33, 39 and 42), where the sonority achieves the importance of a referential element in the harmonic narrative.

#### **5.2.4.7: Chromatic third relation**

Chromatic third relations exist in various forms in the nocturnes, such as oscillations within phrases, progression from a *V* compound down a third (which is a stylistic feature in itself), alternation between quartads, enharmonic reinterpretation and key-relationships between *A*- and *B*-sections. Most of the examples of hexatonic and octatonic relations mentioned earlier fall into this category. Other examples of oscillations within phrases occur in Nos. 1 (bb. 32-34) and 5 (bb.1-6). Progression from a *V* compound down a third can be found in Nos. 5 (bb. 81-82) and 8 (bb. 17<sup>3</sup>-18<sup>1</sup>), amongst other instances which will be discussed below. An instance of alternation between major-minor quartads a major third apart occurs in No. 7 (bb. 86ff). No. 12 may be considered a study in chromatic third relations built on interlocking thirds (see below).

#### **5.2.4.8: Interlocking thirds**

The interlocking thirds generated by a progression from *I* major to minor serve as motivic cell from which much of the harmonic discourse in No. 12 is generated. The interlocking thirds obtainable from common-third progressions also feature in this and other works.

#### **5.2.4.9: Progression from a *V* compound down a third**

The progression from a *V* compound down a third is typical of Fauré's frequent evasion of traditional *V* resolution, and can be found in all the nocturnes. Some of the forms in which this feature appears include Fauré's predilection for  $V^7-III$  cadences and his resolution of specious chords.  $V^7-III$  cadences can be found in Nos. 3 (bb. 104-105), 4 (b. 8), 5 (b. 7<sup>1-2</sup>), 7 (bb. 16<sup>6</sup>-17<sup>1</sup>) and 11 (bb. 46<sup>6</sup>-47<sup>1</sup>), while  $V-III^{b5}$  in the minor occurs in No. 9 (bb. 5-7). Instances of specious *V* quartads and quintads resolving down a third can be found in Nos. 1 (bb. 26-27 and 44), 5 (bb. 81-82) and 10 (b. 7), and all of them appear at climactic points in the musical discourse.

#### 5.2.4.10: Unresolved quartads in a diatonic context

Unresolved quartads appear mostly from the middle nocturnes onwards. Apart from the alternation between *I* and *II* quartads in No. 8 (bb. 11 and 14) and the parallel diatonic quartads in No. 13 (bb. 145-146), ascending or descending successions of major-minor quartads a tone apart are the most common. Instances occur in Nos. 7 (b. 11) and 10 (bb. 17-18, 64-65 and 66-67). In all the latter cases, the ascending succession is used to arrive at a structural apex, and the descending succession to move away from one.

#### 5.2.4.11: Progressive flattening

The use of progressive flattening often appears in the harmonic scheme of the nocturnes as a means of enharmonic return to the home key. The procedure acquires structural significance when the arrival is marked by a reprise of material associated with that key. This is most evident in No. 11, where it occurs at least nine times in conjunction with modal excursions, but can also be seen in Nos. 7 (bb. 37-40), 10 (bb. 6-8 and 16-19) and 12 (bb. 91-95). Fauré often uses progressive flattening to arrive at common altered chords based on flat degrees, such as the Neapolitan and the diatonic equivalent of the German sixth, from which it is easy to move to the *V* or directly to the *I*. This is a prominent procedure in the C#-minor Variations, and can also be seen in Nos. 6 (bb. 69-71) and 10 (bb. 68-71).

#### 5.2.4.12: Tritone relationships

The tritonal relation between the Neapolitan chord and the *V* is often exploited by Fauré from as early as No. 1. In b. 16, Fauré links the German chord on the *iii* chords to  $V^7$  via a specious chord. A Neapolitan quartad resolving to  $V^7$  marks the climax of the work (bb. 85-86), and the coda contains two Neapolitan to *V* progressions over a *i* pedal.

The relation is also featured in No. 2, with the  $VI - V^7/V$  progression of bb. 16, 20 and 27 serving as one of the sources for the octatonic explorations later in the work. The music launches into the latter after a moment of contemplative stasis in b. 43 on an oscillation between the German chord on the *vi* and  $V^7/V$ , elaborated into a full octatonic aggregate for the first time in the piece. The same progression forms the basis of the climax of this first exploration (bb. 48-49), and returns in bb. 53 and 55, and lastly as a magical interpolation of Neapolitan -  $V^9/V$  in the major just before the coda (bb. 85-86).

In No. 3 (bb. 33-34), Neapolitan -  $V^7$  concludes the first idea of the middle section, and the coda of No. 4 features a Neapolitan quartad resolving to  $V^{13}$  via a surprising augmented triad on the *bvi*.

The relation appears occasionally throughout the middle-period works, but its use becomes more pronounced in the late period, reaching an apex in No. 9 (bb. 15-33). Despite its heavy reliance on sonorities involving the *bii*, No. 13 avoids the relation almost entirely, except in the excursion to the mode on *vii* of the harmonic minor in bb. 37-39, where the G major triad on the finalis is preceded by a major-minor quartad on the *v*, Db.

#### **5.2.4.13: Hovering between tonalities**

Fauré's music sometimes hovers between tonalities. When the tonalities are chromatically related, this can create the effect of a colouristic oscillation, as in bb. 30<sup>3</sup>-38 of No. 1, similar in effect to the alternation between modal alternatives described above. This results in a "banking-up" of momentum before the radical shift to C major for the new theme. A similar effect precedes the reprise of the A-section in No. 3. Other examples in No. 1 move subtly between closely related keys, as in bb. 39-46 (C and G major) and 73-76 (Eb minor and Gb major). In the latter case, it again has the effect of a "banking-up" of the forward momentum, which is released in the build-up to the climax in b. 79 through sequential repetition a fifth higher.

#### **5.2.4.14: Postponed resolution of the cadential 6/4**

Fauré's tendency to delay the resolution of the cadential 6/4 chord to the V in order to create long arches of harmonic tension is magnificently exemplified in the reprise of the slow movement of the First Piano Quartet, where it is postponed for some 15 bars. More modest, but equally effective examples occur in the Sixth Nocturne (bb. 59-62 and 124-125), where the earlier straight-forward resolution (a rarity in Fauré) is delayed via chromatic excursions by respectively two and four bars. The same process is also employed at the climactic reprise in Db major in b. 111, and extended all the way through a cadenza-like passage in A and the reprise of the variant of *a*, until the perfect cadence in bb. 116-117. Another instance, again marking a climax, occurs in the Seventh Nocturne (bb. 60-64) where

the cadential progression is extended via a detour to the subdominant key, resolving to *I* in the original key two bars later.

### **5.2.5: Harmonic procedures as referential elements**

Some of the harmonic procedures listed above are used as referential elements to create intra- and inter-sectional cross-references, further enhancing the organic unity within phrases, sections, and the over-all structure. Four of the most salient functions of these referential elements are listed below.

#### **5.2.5.1: Characterisation of a specific structural element**

Throughout the nocturnes Fauré utilises certain structural elements in order to characterise an idea or theme. In the first theme of No. 1, the use of Neapolitan inflections in each of the first four-bar units of the *A*-section assumes the importance of a referential element in the harmonic discourse. The second theme in the *B*-section of No. 2 is characterised by melodic and vertical juxtapositions of modal alternatives and its appearance translates as a significant referential element in the harmony. The appearance of the augmented *I* in the opening and reprise of No. 3, as well as in the coda of No. 4, creates an expressive urgency in the harmonic narrative. The fourth theme of the *A*-section of No. 5 is characterised by postponement of resolution which creates long arcs of harmonic tension (bb. 49ff). In No. 6, the main theme of the *B*-section is harmonised with octatonically related chords, and the prominence of this scale raises it to the level of a referential element. In No. 8, the Lydian inflections of the main theme become part of the harmonic discourse. An interplay of tritone relationships in the thematic material of No. 9, as well as tritonal links between the variations, constitutes a referential element. The *III* chord serves as another referential element in the piece, having featured in all the statements of the theme as well as in the modal excursion at the end, where it, instead of *V*, is used to return to *I*. In No. 13, the melodic use of the Neapolitan *ii* imparts a memorable Phrygian (and, at times, Locrian) flavour to the *c* motto which pervades so much of the work, and it is harmonised in a great variety of ways, including Phrygian *II*<sup>7</sup>, *III*<sup>7</sup>, *V*<sup>7</sup> and *VII*<sup>7</sup> (bb. 144-147) and Locrian *V*<sup>7</sup> (bb. 79–80). While it is not present in every statement of *c*, the plangent expressivity which it contributes to the motto and to the work as a whole qualifies it as referential element in its own right.

### 5.2.5.2: Creation of common characteristics between different sections

In No.1 the Neapolitan features not only in the *A*-section, but also in the *B*-section as a significant role player in modulation, and melodically and harmonically in the coda. Melodic juxtaposing of modal alternatives in No. 2 also occurs throughout the different sections of this work, and between phrases in the *B*-section, so that the procedure fulfils the role of another referential element in the harmony, alongside the extensive use of octatonic elements in the *B*-section (see below). The progression from a *V* compound down a third can be seen in all the nocturnes; when governing the tonal relations between sections it assumes the importance of a referential element. In No. 5, the opening three-note scale (*x*) outlines a major third (*Bb-D*), and this interval will play a significant role in the harmonic scheme of the work, as will the minor third outlined by a contracted version of *x* (*x*<sub>1</sub>) in the alto in bb. 1 and 5. The Seventh Nocturne opens with *VI*, which will take on prominence in the harmonic discourse of the *A*-section. The appearance of hexatonic relationships between certain chords and phrases throughout No. 10 raises this scale to the level of a referential element in this work. In No. 11, a common feature of the different statements of the theme is the frequent modal excursions, and the many returns of the *F#* minor *I* chord. In No. 12, the many chromatic-third relations in the piece create various interlocking thirds which occur in the *B*-section and its reprise, as well as in the coda.

### 5.2.5.3: Intermittent development leading to climax

In the *B*-section of No. 2, the octatonic explorations become more extensive in the climactic build-up to the reprise of *b*<sub>1</sub> (bb. 44–49), and the climax of the work is reached with the last chord in b. 59, *VII*<sup>7</sup>/*V* decorated with a complete octatonic scale heard melodically in the left hand (bb. 61–62). The use of contrary motion in outer voices is often used in the build-up to climaxes, as in No. 4: bb. 52-57, No. 6: bb. 126-128 and No. 7: bb. 15-18. Sequential ascent building to a climax is employed to great effect in Nos. 5 (bb. 113-118), 6 (bb. 53-56, 91-99 and 106-108) and 13 (bb. 100-116). In No. 7, the climax is notable for the dramatic juxtaposition of *vii* and *bvii*, reminiscent of bb. 24–26 in No. 2.

#### 5.2.5.4: Modal reinterpretation as a means of generating varied repetition

One of the ways in which Fauré varies phrases for structural expansion is by means of modal reinterpretation. In the nocturnes the first instance of this practice is encountered in the A-section of No. 5, where two adjacent phrases resemble modal variants of the same idea (bb. 18<sup>3</sup>-28<sup>2</sup>). In No. 6, the opening three-bar phrase is modally reinterpreted in radical fashion on its return in bb. 7<sup>3</sup>-10 to form one of Fauré's most extreme applications of the extension of modal theory to incorporate modes on altered degrees. In No. 7, modal reinterpretation occurs in bb. 13-14, where the same melodic idea is reharmonised with chromatic alteration. As in No. 6, the opening idea is also reinterpreted on its return (b. 19), with everything except the starting note of the melody transposed up a semitone. In the E-minor closing section of No. 10 (bb. 68ff), a melodic motif is repeated in free descending sequence, moving from the Aeolian through the Phrygian to the Locrian in free descending sequence, which is a typical Fauréan process of gradual flattening within a modal context. In No. 11, the opening material is modally reinterpreted in bb. 39-44 via a modal excursion to the mode on *#iv* of C major.

The above procedures give some indication of the extent to which Fauré expanded, evolved and enriched the piano nocturne, transforming it into a genre which, in terms of scope, complexity and seriousness of intention, can hold its own beside any of the instrumental genres of his time. It is hoped that this study will contribute in some way to increasing awareness of these masterpieces among scholars and performers alike.

## REFERENCE LIST

- Agawu, Kofi. "Ambiguity in Tonal Music: A Preliminary Study." *Theory, Analysis, and Meaning in Music*. Ed. Anthony Pople. Cambridge: University of Cambridge Press, 1994, 86-107.
- Beach, David and McClelland, Ryan. *Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition*. New York: Routledge, 2012.
- Caballero Carlo, "Patriotism or Nationalism? Fauré and the Great War." *Journal of the American Musicological Society* 52, 3 (1999): 593-625.
- Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998.
- Caron, Sylvain. "Écriture Tonale et Perspectives Nouvelles de l'Harmonie Fauréenne." *Canadian University Music Review* 22, 2 (2002): 48-72.
- Cirka, Peter. *A Profound Identity: Evidence of Homogeneity in Gabriel Fauré's Thirteen Piano Nocturnes*. Doctoral dissertation, Boston University College of Fine Arts, 2015.
- Cooper, Martin. *French Music: From the Death of Berlioz to the Death of Fauré*. London: Oxford University Press, 1951.
- \_\_\_\_\_. "The Nineteenth-Century Musical Renaissance in France (1870-1895)." *Proceedings of the Royal Music Association*, 74 (1947-1948): 11-23.
- Copland, Aaron. "Gabriel Fauré: A Neglected Master." *The Musical Quarterly*, 10.4 (1924): 573-586.
- Cortot, Alfred. *French Piano Music*. Trans. Hilda Andrews. London: Oxford University Press, 1932
- Crouch, Richard. H. *The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré*. Doctoral dissertation, Catholic University of America, 1980.

Eigenfeldt, Arne. "Exploring Moment-Form in Generative Music." *Proceedings of the Sound and Music Computing Conference*. Simon Fraser University, 2016, 1.

Gingerich, Carol. J. *The French Piano Style of Fauré and Debussy*. Doctoral dissertation, Columbia University, 1996.

Gordon, Tom. *Regarding Fauré*. Amsterdam: Gordon and Breach, 1999.

Harrisberg, Shelley-Anne. *A Structural, Harmonic and Stylistic Analysis of Gabriel Fauré's Piano Quartet in C minor, op. 15*. Masters dissertation, University of Cape Town, 2008.

Hindemith, Paul. *The Craft of Musical Composition*. Book I. Trans. Arthur Mendel. New York: Associated Music Publishers, 1945.

Hofmeyr, Hendrik. P. *Modality in the Piano Music of Gabriel Fauré*. Masters dissertation, University of Cape Town, 1981.

\_\_\_\_\_. "Sex, Lies and Specious Chords." Unpublished paper delivered at the South African Musicological Society Conference, Cape Town, 2005.

\_\_\_\_\_. *Late-Romantic Harmony*. Unpublished class notes, University of Cape Town, 2017.

\_\_\_\_\_. *The Integration of Tonal and Modal Processes in the Music of Gabriel Fauré*. Unpublished class notes, University of Cape Town, 2018.

Huang, Yu-Ting. "Gabriel Fauré's Piano Musical Style: Discussions on his Nocturnes". *The University of Truth Humanities Journal*, 2013: 163-190.

Jacobs, Liezl-Marét. *The Pianistic Style and Harmonic Language of the Nocturnes for Piano by Gabriel Fauré*. Masters dissertation, University of Cape Town, 1998.

Johansen, Ken. "Gabriel Fauré, un Art de l'Équivoque." *Revue de Musicologie*, 1 (1999): 63-96.

Johnson, James. "Beethoven and the Birth of Romantic Musical Experience in France". *Nineteenth-Century Music* 15, 1 (1991): 23-35.

Jones, Timothy. "Nineteenth-Century Orchestral and Chamber Music." *French Music since Berlioz*. Ed. Richard Smith and Caroline Potter. London: Ashgate, 2006, 53-90.

Kelly, Barbara. "The Roles of Music and Culture in National Identity Formation." *French Music, Culture and National Identity*. Rochester: University of Rochester Press, 2008.

Kerman, Joseph. "How We got into Analysis, and How to get out." *Critical Inquiry* 7, 2 (1980): 311-331.

Kidd, James C. *Niedermeyer's System for Gregorian Accompaniment as a Compositional Source for Gabriel Fauré*. Doctoral dissertation, University of Chicago, 1973.

King, Patricia. *Gabriel Fauré and the Development of the Nineteenth-Century Piano Nocturne*. Masters dissertation, University of Southern California, 1979.

Köchlin, Charles. *Gabriel Fauré (1845-1924)*. Trans. Leslie Orrey. London: Dennis Dobson, 1946.

Kramer, Lawrence. "The Mirror of Tonality: Transitional Features of Nineteenth-Century Harmony." *Nineteenth-Century Music* 4, 3 (1981): 191-208.

Landormy, Paul. "Gabriel Fauré (1845-1924)." *The Musical Quarterly* 17, 3, (1931): 293-301.

LaRue, Jan. *Guidelines for Style Analysis*. Second edition. Michigan: Harmonie Park Press, 2011.

Lin, Hoi Wai. *Discord, Intransigence, Ambivalence, and Ultimate Coherence: Relationships between the Musical Surface and its Underlying Structures in Fauré's Nocturne No. 6, op. 63*. Masters dissertation. University of British Columbia, 2014.

Meyer, Leonard B. *Style and Music: Theory, History and Ideology*. Philadelphia: University of Pennsylvania Press, 1989.

Murdock, Jessica. L. *Night Music: The Twentieth Century Nocturne in Piano Teaching*. Doctoral dissertation, University of Northern Colorado, 2012.

Nectoux, Jean-Michel. *Gabriel Fauré: A Musical Life*. Trans. Roger Nichols. Cambridge: Cambridge University Press, 1991.

Orledge, Robert. *Gabriel Fauré*. London: Eulenburg Books, 1983.

Orrey, Leslie. "Gabriel Fauré (1845-1924)." *The Musical Times*, 86, 1227, (1945): 137-139.

Pascall, Robert. "Style" in *The New Grove Dictionary of Music and Musicians XXXIV* (London: Macmillan, 2001).

Piggot, Patrick. "John Field and the Nocturne." *Proceedings of the Royal Musical Association*, 95 (1968-1969): 55.

Phillips, Edward, R. *Gabriel Fauré: A Guide to Research*. Second edition. New York: Routledge, 2011.

Plantinga, Leon. "The Piano and the Nineteenth Century." *Nineteenth-Century Piano Music*. Ed. Larry Todd. New York: Schirmer Books, 1990.

Ratner, Leonard. "Harmonic Aspects of Classic Form." *Journal of the American Musicological Society*, 2, 3 (1949): 159-168.

Rohrmeier, Martin. "Towards a Generative Syntax of Tonal Harmony." *Journal of Mathematics and Music* 5, 1 (2011): 35-53.

Strasser, Michael. "The Société Nationale and its Adversaries: The Musical Politics of L'Invasion Germanique in the 1870s." *Nineteenth-Century Music*, 24, 3 (2001): 225-251.

Suckling, Norman. *Fauré. Master Musicians*. Ed. Eric Blom. London: Dent, 1946.

Swift, Bernard. "The Hypothesis of the French Symbolist Novel." *The Modern Language Review*, 68, 4 (1973): 776-787.

Tait, Robin C. *The Musical Language of Gabriel Fauré*. Doctoral dissertation, University of St. Andrews, 1984.

Temperley, Nicholas. "John Field and the First Nocturne." *Music and Letters* 56, 3-4 (1975): 335-340.

Timbrell, Charles. *French Pianism: A Historical Perspective*. Portland: Amadeus Press, 1999.

Thomson, William. "Functional Ambiguity in Musical Structures." *Music Perception: An Interdisciplinary Journal*, 1, 1 (1983), 3-27.

Valicenti, Joseph. A. *The Thirteen Nocturnes of Gabriel Fauré*. Doctoral dissertation, University of Miami, 1980.

Wegren, James. T. *The Solo Piano Music of Gabriel Fauré*. Doctoral dissertation, Ohio State University, 1973.

**SCORES OF THE NOCTURNES: Petrucci Music Library Online**

**[https://imslp.org/wiki/List\\_of\\_works\\_by\\_Gabriel\\_Faur%C3%A9](https://imslp.org/wiki/List_of_works_by_Gabriel_Faur%C3%A9)**

# Nocturne No. 1 in Eb Minor

Op. 33, No. 1

*cantabile espressivo*

♩ = 52 Lento

*pp sempre*

*simil.*

*pp*

*cresc.*

*pp*

21 *f* *Cantando*

24 *cresc.*

27 *f*

30 *p*

33

35

Musical score for measures 35-37. The piece is in a key with three flats (E-flat major or C minor) and a 3/4 time signature. Measure 35 features a complex chordal texture in the right hand with a melodic line, while the left hand plays a steady eighth-note accompaniment. Measures 36 and 37 continue this texture with some chromatic movement in the right hand.

38

*p*

*dolce*

Musical score for measures 38-40. Measure 38 has a similar texture to the previous system. Measure 39 is marked *p* (piano) and *dolce* (sweetly), with a dynamic hairpin indicating a crescendo. Measure 40 continues the *dolce* character with a more flowing melodic line in the right hand.

41

*cresc. molto*

Musical score for measures 41-43. Measure 41 is marked *cresc. molto* (crescendo molto), showing a significant increase in volume and intensity. The right hand features a more active melodic line with some chromaticism, while the left hand provides a solid harmonic foundation.

44

*p*

Musical score for measures 44-46. Measure 44 is marked *p* (piano), indicating a dynamic shift. The texture remains consistent with the previous systems, featuring a complex right-hand part and a steady left-hand accompaniment.

47

*molto cresc.*

Musical score for measures 47-49. Measure 47 is marked *molto cresc.* (molto crescendo), showing a strong increase in volume. The right hand has a more active melodic line, and the left hand continues with its accompaniment.

50

*f*

This system contains measures 50, 51, and 52. The right hand features a series of chords, each with a slur above it. The left hand plays a continuous eighth-note accompaniment. A dynamic marking of *f* is placed at the beginning of measure 50.

53

*sempre f*

This system contains measures 53, 54, and 55. The right hand continues with chords, some marked with accents (>). The left hand's eighth-note accompaniment continues. A dynamic marking of *sempre f* is placed above the first measure of this system.

56

*p*

This system contains measures 56, 57, and 58. The right hand has chords with slurs. The left hand continues with eighth notes. A dynamic marking of *p* is placed above the second measure of this system.

59

This system contains measures 59, 60, and 61. The right hand has chords with slurs. The left hand continues with eighth notes. There is a change in the right hand's texture starting in measure 60.

62

*p dolce*

This system contains measures 62, 63, and 64. The right hand has chords with slurs. The left hand continues with eighth notes. Dynamic markings of *p* and *dolce* are placed at the beginning of measure 62.

*cresc: molto*

65

pp

Detailed description: This system contains measures 65, 66, and 67. The music is written for piano in a key with three flats (B-flat major or D-flat minor). The right hand features a complex, arpeggiated texture with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is placed at the end of the system.

68

Detailed description: This system contains measures 68, 69, and 70. The musical texture continues from the previous system, with the right hand's arpeggiated figures and the left hand's accompaniment. The dynamics remain consistent with the previous measures.

71

*poco*

Detailed description: This system contains measures 71, 72, and 73. The right hand's melodic line becomes more prominent, with some notes marked with accents. A dynamic marking of *poco* (poco) is placed above the final measure of the system.

74

*a poco - crescendo* *molto*

*sf*

Detailed description: This system contains measures 74, 75, and 76. The music is marked *a poco - crescendo* and *molto*. A fortissimo (*sf*) dynamic marking is present in measure 75. The right hand has a more active, rhythmic role, while the left hand continues with a driving accompaniment.

77

*sf* *f* *marcato*

Detailed description: This system contains measures 77, 78, and 79. The music is marked *sf* (sforzando) and *f* (forte). The final measure of the system is marked *marcato* (marcato), indicating a more pronounced and accented style. The right hand features a series of accented chords and rhythmic patterns.

80

di - mi - nu - en - do

83

*p* *p* *f*  
*marcato*

86

*ff*

87

89

*dimin.* *poco*

91 *p* *pp* *8 leggerissimo*

*a poco* *p*

93 *8* **Tempo I** *dolce sempre*

*dolce sempre*

95

98

100

102

Musical score for measures 102-103. The piece is in a key with five flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with a long slur over measures 102 and 103, consisting of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and moving lines.

104

Musical score for measures 104-105. The right hand continues the melodic line with a slur over measures 104 and 105. The left hand accompaniment remains consistent with the previous measures.

106

Musical score for measures 106-107. The right hand melodic line continues with a slur over measures 106 and 107. The left hand accompaniment consists of chords and moving lines.

108

*cresc.*

Musical score for measures 108-109. The right hand melodic line continues with a slur over measures 108 and 109. The left hand accompaniment continues. A dynamic marking of *cresc.* is present above measure 108. A fermata is placed over the final note of measure 109.

110

Musical score for measures 110-111. The right hand melodic line continues with a slur over measures 110 and 111. The left hand accompaniment continues. A fermata is placed over the final note of measure 111.

112 *pp*

Musical score for measures 112-113. The right hand features a series of chords with a 7-measure rest, while the left hand plays a steady eighth-note accompaniment.

114 *p*

Musical score for measures 114-115. The right hand has a 6-measure rest, and the left hand plays a sixteenth-note accompaniment.

116 *p*

Musical score for measures 116-118. The right hand has a 3-measure rest, and the left hand plays a sixteenth-note accompaniment.

119 *mf*

Musical score for measures 119-121. The right hand has a 3-measure rest, and the left hand plays a sixteenth-note accompaniment.

122 *pp*

Musical score for measures 122-124. The right hand has a 3-measure rest, and the left hand plays a sixteenth-note accompaniment.

*ped.* \*

# À Madame Louise Gayon. 2<sup>me</sup> Nocturne.

(en si majeur.)

♩ = 60 *Andantino espressivo.*

Gabriel Fauré, Op.33, N<sup>o</sup>2.

**Piano.**

*dolce*

13 = 84 Allegro ma non troppo.

*p*

15

17

19

21

*sempre f*

1 2 4 5 7

5 3 2 1 2 3

23 *f* *dimin.* *dolce espressivo*

25 *p*

27 *mf*

29 *dolce*

31

33 *m. d.* *p* *m. g.*

35 *p*

37 *p*

39

(40)

42

*p*

Musical notation for measures 42-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs. A piano (*p*) dynamic marking is present at the beginning of the system.

44

*p* *cresc.*

Musical notation for measures 44-45. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs. A piano (*p*) dynamic marking is present at the beginning of the system, and a crescendo (*cresc.*) marking is present in the middle of the system.

46

Musical notation for measures 46-47. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs.

48

Musical notation for measures 48-49. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs.

50

*dolce* *p* *cresc.*

Musical notation for measures 50-51. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex texture with many beamed notes and slurs. A piano (*p*) dynamic marking is present at the beginning of the system, and a *dolce* marking is present above the first measure of the upper staff. A crescendo (*cresc.*) marking is present in the middle of the system. There are also triplets marked with a '3' in the upper staff.

52

52

*f* *p*

Measures 52-53: Treble clef contains a melodic line with a triplet in measure 53. Bass clef contains a rhythmic accompaniment. Dynamics range from *f* to *p*.

54

54

*f* *p*

Measures 54-55: Treble clef contains a melodic line with a long slur. Bass clef contains a rhythmic accompaniment. Dynamics range from *f* to *p*.

56

56

*f* *p*

Measures 56-57: Treble clef contains a melodic line with a long slur. Bass clef contains a rhythmic accompaniment. Dynamics range from *f* to *p*.

58

58

*cresc.* *f*

Measures 58-59: Treble clef contains a melodic line with triplets. Bass clef contains a rhythmic accompaniment. Dynamics include *cresc.* and *f*.

60

60

*dimin.*

Measures 60-61: Treble clef contains a melodic line with triplets. Bass clef contains a rhythmic accompaniment. Dynamics include *dimin.*

62

pp

Detailed description: This system contains measures 62 and 63. Measure 62 features a long melodic line in the right hand with a slur over it, and a rhythmic accompaniment in the left hand. Measure 63 continues the melodic line in the right hand and has a *pp* dynamic marking. The key signature has two sharps (F# and C#).

64

Detailed description: This system contains measures 64 and 65. Both measures show a dense, rhythmic texture in both hands, with many notes beamed together. The right hand has a more complex melodic line, while the left hand provides a steady accompaniment. The key signature remains two sharps.

66

*m. 5.*

Detailed description: This system contains measures 66 and 67. Measure 66 has a rhythmic accompaniment in the left hand and a melodic line in the right hand. Measure 67 features a melodic line in the right hand with a *m. 5.* marking above it, and a few notes in the left hand. The key signature is two sharps.

68

*pp sempre*

Detailed description: This system contains measures 68 and 69. Measure 68 has a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 69 continues the melodic line in the right hand and has a *pp sempre* dynamic marking. The key signature is two sharps.

(69)

*perpendosi*

*fp*

Detailed description: This system contains measures 69 and 70. Measure 69 has a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a *perpendosi* marking. Measure 70 features a melodic line in the right hand with an *8* marking above it, and a *fp* dynamic marking. The key signature is two sharps.

## Tempo I. (Andantino espressivo.)

72 *tr* *tr* *ritardando*  
*dolce* *p*

75

77

79 *mf*

81 *molto espressivo* *dimin.*  
*f*

Detailed description of the musical score: The score consists of five systems of piano music. The first system (measures 72-74) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line in the right hand with trills (tr) and a 'ritardando' instruction. The left hand provides a harmonic accompaniment. The second system (measures 75-76) continues the melodic and harmonic development. The third system (measures 77-78) shows further melodic ornamentation. The fourth system (measures 79-80) includes a 'mf' dynamic marking. The fifth system (measures 81-82) concludes with 'molto espressivo' and 'dimin.' markings, and a forte 'f' dynamic in the left hand. The piece ends with a double bar line.

83 *p* *dolcissimo*

85 *poco ritard.* *sempre dolcissimo*

Detailed description: This system contains measures 83 and 85. Measure 83 begins with a piano (*p*) dynamic and a *dolcissimo* marking. The music features a melodic line in the right hand with triplets and a supporting bass line. Measure 85 includes a *poco ritard.* marking and continues with similar melodic and harmonic textures, ending with a *sempre dolcissimo* instruction.

87 **Allegro moderato.** *ppp*

Detailed description: This system contains measures 87 and 88. Measure 87 is marked **Allegro moderato.** and *ppp*. The music transitions to a more rhythmic, dance-like feel with a steady eighth-note accompaniment in the right hand and a bass line. Measure 88 continues this rhythmic pattern.

89 *8a*

Detailed description: This system contains measure 89. The right hand features a complex rhythmic pattern of eighth notes, marked with an *8a* (octava) instruction. The bass line provides a simple harmonic accompaniment.

(90) *8a*

Detailed description: This system contains measure 90. Similar to measure 89, the right hand has a complex eighth-note pattern marked with an *8a* instruction. The bass line continues with a simple accompaniment. The system concludes with a double bar line.

\*

À Madame A. Bohomoletz.  
3<sup>me</sup> Nocturne.  
(en la b)

Andante con moto.

Gabriel Fauré, Op. 33, N<sup>o</sup> 3.

♩ = 80. molto espressivo

Piano.

19

*dimin.* *p*

22

*pp* *Ped.* *Ped.*

25

*Ped.* *pp sempre* \*

28

*dolcissimo* *dolce* *senza Ped.*

32

36

*crescendo molto*

Ped. Ped. Ped. Ped.

40

*p*

Ped. Ped. Ped. Ped.

44

*dolcissimo*

*espressivo*

*senza Ped.*

48

52

*molto* *cresc.*

56 *f sempre*

60

64 *p f p rall.*

68 *a tempo mf molto espressivo*

72

76 *dolce subito*

*mf*

79

*p*

82

*mf*

85

*mf*

*dimin.*

88

*p*

*pp*

91 *dolce*

95

99 *tranquillamente*

102 *pp* *pp sempre*

106

Andante molto moderato.

(56 = ♩)

*dolce*

4 *poco* *a* *poco*

7 *cresc.* *mf* *p*

10 *pp* *poco rit.* *a tempo* *dolce e cantabile*

13

Detailed description: This is a page of a piano score, measures 1 through 13. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Andante molto moderato' with a metronome marking of 56 quarter notes per minute. The score is written for piano, with a treble and bass clef. The first system (measures 1-3) is marked 'dolce' and features a melody in the treble with triplets and a bass accompaniment of chords. The second system (measures 4-6) is marked 'poco' and 'a poco'. The third system (measures 7-9) includes 'cresc.', 'mf', and 'p' dynamics. The fourth system (measures 10-12) is marked 'pp', 'poco rit.', 'a tempo', and 'dolce e cantabile'. The fifth system (measures 13) continues the melodic and harmonic development. The page number 225 is in the top right corner.

16

*poco a poco cresc.*

3

3

3

This system contains measures 16, 17, and 18. The music is in a minor key with a 3/4 time signature. It features a complex texture with multiple voices in both the treble and bass staves. Measure 16 has a dynamic of *poco*. Measures 17 and 18 feature triplets of eighth notes, with the first measure of 17 marked *a* and the first measure of 18 marked *cresc.*. There are also some sixteenth-note patterns in the bass line.

19

*mf*

*p*

*pp*

3

3

3

This system contains measures 19, 20, and 21. Measure 19 starts with a dynamic of *mf*. Measures 20 and 21 feature triplets of eighth notes, with the first measure of 20 marked *p* and the first measure of 21 marked *pp*. The texture continues with multiple voices and some sixteenth-note patterns in the bass line.

22

*poco rit.*

*tranquillamente*

*p*

*p*

*p*

This system contains measures 22, 23, and 24. Measure 22 is marked *poco rit.*. Measure 23 is marked *tranquillamente*. Measures 23 and 24 feature a dynamic of *p*. The music consists of sixteenth-note patterns in both staves, with some accents and slurs.

25

This system contains measures 25, 26, and 27. The music continues with sixteenth-note patterns in both staves, featuring accents and slurs throughout.

28

This system contains measures 28, 29, and 30. The music continues with sixteenth-note patterns in both staves, featuring accents and slurs throughout.

*sempre tranquillo*

30 *pp*

32

34 *poco a poco*

36 *cre - - - scen - - - do*

38 *f* *dimin.*

40 *cantando*

*sans presser p*

42 *p*

*cresc.*

44 *f*

46 *f*

48 *mezzo p*

50 *cresc.*

*molto*

52 *ff appassionato*

54

56 *sempre ff* *dim.*

58 *tranquillo* *p*

60

63 *poco rit.*

Detailed description of the musical score: The score consists of six systems of piano music, each with a treble and bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. Measure numbers 52, 54, 56, 58, 60, and 63 are indicated at the start of their respective systems. The first system (measures 52-53) is marked *ff appassionato*. The second system (measures 54-55) continues the texture. The third system (measures 56-57) is marked *sempre ff* and ends with a *dim.* marking. The fourth system (measures 58-59) is marked *tranquillo* and *p*. The fifth system (measures 60-62) continues the *p* dynamic. The sixth system (measures 63-64) is marked *poco rit.* and concludes with a double bar line.

*a tempo*

65 *p*

68 *mf*

71 *f*

74 *p*

77 *mf* *pp*

80

8

*mf* *pp*

*Ad.*

This system contains measures 80 through 83. The right hand features a melodic line with a slur and an accent over the first measure, and a fermata over the eighth measure. The left hand provides a rhythmic accompaniment. Dynamic markings include *mf* and *pp*. A tempo marking *Ad.* is present below the staff.

84

*sempre pp*

*p*

This system contains measures 84 through 86. The right hand continues the melodic line with a slur. The left hand accompaniment is consistent. A dynamic marking of *sempre pp* is written across the first measure, and a *p* marking is in the second measure.

87

*p* *cresc.* *f*

This system contains measures 87 through 90. The right hand has a slur and an accent over the first measure. The left hand accompaniment features a *cresc.* marking. The system concludes with a *f* dynamic marking.

90

*p*

*Ad.* \* *Ad.* \* *Ad.*

This system contains measures 90 through 94. The right hand has a slur and an accent over the first measure. The left hand accompaniment includes a *p* dynamic marking and three *Ad.* markings with asterisks.

95

*f* *pp*

*Ad.*

This system contains measures 95 through 98. The right hand has a slur and an accent over the first measure. The left hand accompaniment includes a *pp* dynamic marking and a *Ad.* marking with an asterisk.

Andante quasi Allegretto. ♩ = 96.

mezzo *p* *espressivo*

The first system of the musical score covers measures 1 through 4. It is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante quasi Allegretto' with a quarter note equal to 96 beats per minute. The dynamics are 'mezzo p' and 'espressivo'. The music features a melodic line in the right hand and a supporting bass line in the left hand, both connected by a long slur.

5 *pp*

Red.

The second system covers measures 5 through 8. It begins with a dynamic marking of 'pp' (pianissimo) in measure 6. The right hand has a complex melodic passage with many accidentals, while the left hand continues with a steady bass line. A 'Red.' (reduction) marking is present below the bass line in measure 6. A decorative asterisk symbol is located at the end of the system.

10

The third system covers measures 9 through 14. The melodic line in the right hand continues with a similar pattern of notes and accidentals. The bass line in the left hand provides a consistent harmonic foundation. The system concludes with a decorative asterisk symbol.

15 *pp* *mf*

Red.

The fourth system covers measures 15 through 18. It starts with a 'pp' dynamic in measure 15, which changes to 'mf' (mezzo-forte) in measure 18. The right hand features a melodic line with a crescendo leading to the 'mf' dynamic. The left hand continues with its bass line. A 'Red.' marking is present below the bass line in measure 15. The system ends with a decorative asterisk symbol.

19 *poco rit.* *a tempo*  
*più dolce*

24 *poco rit.* *a tempo*  
*sempre*

29 *espressivo*

34 *cresc.* *dimin.*

39

44

pp

8

Two staves of music. The right staff has a melodic line with a slur and an eighth-note triplet. The left staff has a bass line with a dotted half note. A dynamic marking 'pp' is present. A circled '8' is above the right staff.

48

*cantabile*

Two staves of music. The right staff has a melodic line with a slur. The left staff has a bass line with a dotted half note. A dynamic marking 'p' is present. The word 'cantabile' is written in the right staff.

53

*mf* *f sostenuto*

Two staves of music. The right staff has a melodic line with a slur. The left staff has a bass line with a dotted half note. Dynamic markings 'mf' and 'f sostenuto' are present. The word 'sostenuto' is written in the right staff.

58

*p*

Two staves of music. The right staff has a melodic line with a slur. The left staff has a bass line with a dotted half note. A dynamic marking 'p' is present.

63

*a tempo* *pp*

*poco rit.*

Two staves of music. The right staff has a melodic line with a slur. The left staff has a bass line with a dotted half note. Dynamic markings 'pp' and 'poco rit.' are present. The word 'a tempo' is written in the right staff.

**Allegro.**  $\text{♩} = 66$

70 *ben marcato il canto*  
*p*

72 *cresc.*

74 *f*

76 *p*

78

81

83 *molto* *cresc.*

Musical score for measures 83-86. The system consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed sixteenth notes. The lower staff is in bass clef and contains a supporting bass line with chords and some melodic fragments. The key signature has two flats, and the time signature is 3/4. The dynamic marking *molto* is above the first measure, and *cresc.* is above the fifth measure.

85

Musical score for measures 85-86. The system consists of two staves. The upper staff continues the melodic line from the previous system. The lower staff continues the bass line. The key signature and time signature remain the same.

87 *dimin.*

Musical score for measures 87-90. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The dynamic marking *dimin.* is above the fifth measure. The key signature and time signature remain the same.

(89) *cresc.*

Musical score for measures 89-92. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The dynamic marking *cresc.* is above the fifth measure. The key signature and time signature remain the same.

92

Musical score for measures 92-93. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The key signature and time signature remain the same.

(94)

Musical score for measures 94-95. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. The key signature and time signature remain the same.

97 *leggiero*  
*sans presser*

Measures 97-98. Treble clef, bass clef. Key signature: three flats. Measure 97 starts with a piano (*p*) dynamic. Fingerings are indicated: 5, 1, 2, 3, 1, 5 in the bass line.

(99)

Measures 99-101. Treble clef, bass clef. Key signature: three flats. Measure 99 starts with a piano (*p*) dynamic. Fingerings are indicated: 3, 1, 2, 3, 1, 5 in the bass line.

102

Measures 102-103. Treble clef, bass clef. Key signature: three flats. Measure 102 starts with a piano (*p*) dynamic. Fingerings are indicated: 5, 1, 2, 3, 1, 5 in the bass line.

104

Measures 104-105. Treble clef, bass clef. Key signature: three flats. Measure 104 starts with a piano (*p*) dynamic. Measure 105 ends with a fortissimo (*ff*) dynamic marking.

106

Measures 106-107. Treble clef, bass clef. Key signature: three flats. Measure 106 starts with a piano (*p*) dynamic. Measure 107 ends with a fortissimo (*ff*) dynamic marking.

108

Musical score for measures 108-109. The piece is in a minor key with a 3/4 time signature. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and single notes.

110

*molto cresc.*

Musical score for measures 110-111. The right hand continues with its intricate melodic line. The left hand accompaniment includes a prominent bass line with a long, sweeping slur across measures 110 and 111. The dynamic marking *molto cresc.* is placed above the right hand.

112

Musical score for measures 112-113. The right hand's melody is highly active. The left hand features a long, horizontal slur in the bass line that spans across both measures.

114

Musical score for measures 114-115. The right hand continues with its complex melodic pattern. The left hand accompaniment includes a long slur in the bass line. A dynamic marking *f* is visible in the left hand at the start of measure 115.

116

*sempre f*

Musical score for measures 116-117. The right hand's melody is dense with many beamed notes. The left hand accompaniment includes a long slur in the bass line. The dynamic marking *sempre f* is placed above the right hand.

118

Musical score for measures 118-119. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a more rhythmic accompaniment with some chords and moving lines. There are dynamic markings and articulation symbols throughout.

120

Musical score for measures 120-121. The system consists of two staves: a treble staff and a bass staff. The treble staff continues the melodic line. The bass staff has a prominent *ff* (fortissimo) dynamic marking in measure 121. There are also some slurs and articulation marks.

122

Musical score for measures 122-123. The system consists of two staves: a treble staff and a bass staff. The treble staff has a very dense melodic texture with many beamed notes. The bass staff has a more active accompaniment with some triplets and slurs.

124

Musical score for measures 124-125. The system consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with some slurs. The bass staff has a more rhythmic accompaniment with some chords and moving lines.

126

Musical score for measures 126-127. The system consists of two staves: a treble staff and a bass staff. The treble staff has a melodic line with some slurs. The bass staff has a more rhythmic accompaniment with some chords and moving lines. There is a *Ped.* (pedal) marking at the bottom of the page.

128

*p*

*pp*

131

*dimin.*

*p*

*pp*

134

*f molto rall.*

*p*

Andante quasi Allegretto. ♩ = 96.

139

*p*

*pp*

143

*pp*

*meno piano*

148

Musical score for measures 148-152. The piece is in a minor key with a 3/4 time signature. The melody is written in the treble clef and the accompaniment in the bass clef. The music features a continuous eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand.

153

Musical score for measures 153-158. This section includes dynamic markings *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) later. A fermata is placed over the final note of measure 158. The melody continues with a similar eighth-note texture.

159

Musical score for measures 159-164. This section includes tempo markings *poco rit.* (a little slower) and *a tempo* (return to original tempo). A dynamic marking of *più dolce* (more sweet) is present. The melody is marked with a fermata at the end of measure 164.

165

Musical score for measures 165-169. This section includes tempo markings *poco rit.* and *a tempo*. A dynamic marking of *sempre espressivo* (always expressive) is present. The melody continues with a similar eighth-note texture.

170

Musical score for measures 170-173. This section includes a dynamic marking of *cresc.* (crescendo). The melody continues with a similar eighth-note texture.

174

Musical score for measures 174-178. This section includes a dynamic marking of *dimin.* (diminuendo). The melody continues with a similar eighth-note texture.

178

182

187

193

198

204

*p*

*pp*

*pizzicato*

*p*

*sf*

*pp*

A Monsieur EUGÈNE d' EICHTHAL.

6<sup>me</sup> NOCTURNE.

Adagio. (♩ = 76)

Gabriel Fauré, Op. 63.

PIANO.

*dolce*

*p* 3 3 3 3 3 3

*sempre p*

*cresc.*

*p*

10 *p* *dolce*

12 *cresc.*

14 *f molto espressivo*

16 *sempre* *ff*

18 *p* *rall.* *pp* *p* **Allegretto molto moderato.**

Musical score for measures 21-23. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with a grand staff. Measure 21 starts with a treble clef and a bass clef. The melody in the treble clef is marked with a slur and a fermata. The bass line consists of quarter notes and eighth notes. Measure 22 continues the melody and bass line. Measure 23 concludes the phrase with a final chord.

Musical score for measures 24-26. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with a grand staff. Measure 24 starts with a treble clef and a bass clef. The melody in the treble clef is marked with a slur and a fermata. The bass line consists of quarter notes and eighth notes. Measure 25 continues the melody and bass line. Measure 26 concludes the phrase with a final chord. The dynamic marking *mf* is present in measure 26.

Musical score for measures 27-29. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with a grand staff. Measure 27 starts with a treble clef and a bass clef. The melody in the treble clef is marked with a slur and a fermata. The bass line consists of quarter notes and eighth notes. Measure 28 continues the melody and bass line. Measure 29 concludes the phrase with a final chord. The dynamic marking *dolce* is present in measure 27.

Musical score for measures 30-32. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with a grand staff. Measure 30 starts with a treble clef and a bass clef. The melody in the treble clef is marked with a slur and a fermata. The bass line consists of quarter notes and eighth notes. Measure 31 continues the melody and bass line. Measure 32 concludes the phrase with a final chord. The dynamic markings *cresc.* and *sempre* are present in measures 31 and 32 respectively.

Musical score for measures 33-35. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is written for piano with a grand staff. Measure 33 starts with a treble clef and a bass clef. The melody in the treble clef is marked with a slur and a fermata. The bass line consists of quarter notes and eighth notes. Measure 34 continues the melody and bass line. Measure 35 concludes the phrase with a final chord. The dynamic markings *ff* and *p* are present in measures 34 and 35 respectively.

37 *dolce*

40 *p*

44

47 *p*

51 *cresc.*

54 *molto*

Musical score for measures 54-56. Treble clef, key signature of three sharps (F#, C#, G#). The music features a melodic line with slurs and a bass line with chords. Measure 54 starts with a 7-measure rest in the bass line.

57 *ff*

Musical score for measures 57-58. Treble clef, key signature of three sharps. The music features a melodic line with slurs and a bass line with chords. Measure 57 starts with a 7-measure rest in the bass line. There are triplets in both staves.

58 *ff sempre*

Musical score for measures 59-60. Treble clef, key signature of two flats (Bb, Eb). The music features a melodic line with slurs and a bass line with chords. Measure 59 starts with a 7-measure rest in the bass line.

60 *p*

Musical score for measures 61-62. Treble clef, key signature of two flats. The music features a melodic line with slurs and a bass line with chords. Measure 61 starts with a 7-measure rest in the bass line. There are sextuplets and triplets.

62 *pp*

Musical score for measures 63-64. Treble clef, key signature of two flats. The music features a melodic line with slurs and a bass line with chords. Measure 63 starts with a 7-measure rest in the bass line. There are sextuplets and triplets.

**Allegro moderato.**

63 *pp* *sempre* *leggero*

64 *dolce*

66 *3*

67 *cresc.*

69 *mf*

(70) *p*

72 *dolce*

(73)

75 *sempre cresc.*

(76) *espressivo*

78

8

*p*

79

*p*

7

3

81

*mf*

*f*

*p*

7

3

83

*mf*

*f*

*più moderato*

85

*mf*

*f*

*allegro*

8

*più moderato*

*espressivo*

*cresc.*

*sempre cresc.*

100 **Tempo I.**  
*pp*

(101)

103

(104)

106 *espressivo*  
*p*

108 *molto cresc.*

109 *f*

111 *ff*

112 *sempre ff*

113 *diminuendo*

114

*pp* *long* *dolce*

8

3 3

\*

Detailed description: This system contains measures 114 and 115. Measure 114 features a treble clef with a series of eighth notes and a bass clef with a long, sustained chord. Measure 115 continues the treble line with eighth notes and adds a bass line with chords. Performance markings include *pp*, *long*, and *dolce*. A fermata is placed over the final note of measure 115. A small asterisk is located at the end of the system.

115

*p*

Detailed description: This system contains measures 116 and 117. Both measures feature a treble clef with eighth-note patterns and a bass clef with chords. A dynamic marking of *p* is present in measure 116.

117

*meno p*

Detailed description: This system contains measures 118 and 119. Measure 118 has a treble clef with a long note and a bass clef with eighth notes. Measure 119 continues with eighth notes in both staves. A dynamic marking of *meno p* is present in measure 118.

119

*cresc.*

Detailed description: This system contains measures 120 and 121. Measure 120 features a treble clef with a long note and a bass clef with eighth notes. Measure 121 continues with eighth notes in both staves. A dynamic marking of *cresc.* is present in measure 120.

121

*espressivo* *f*

Detailed description: This system contains measures 122 and 123. Measure 122 features a treble clef with a complex chordal structure and a bass clef with eighth notes. Measure 123 continues with eighth notes in both staves. Performance markings include *espressivo* and *f*.

123

ff

This system contains measures 123 and 124. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 123 features a complex texture with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 124 continues this texture, marked with a forte (ff) dynamic.

125

*p e cresc.*

This system contains measures 125 and 126. The key signature changes to two flats (B-flat major or D-flat minor). Measure 125 has a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measure 126 continues the texture, marked with a piano (p) dynamic and a crescendo (cresc.) instruction.

127

*molto cresc.* *f* *dim.* *p*

This system contains measures 127 and 128. Measure 127 features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a molto crescendo (molto cresc.) instruction. Measure 128 continues the texture, marked with a forte (f) dynamic, a decrescendo (dim.) instruction, and a piano (p) dynamic.

129

*dolce*

This system contains measures 129 and 130. Measure 129 features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a dolce (sweet) dynamic. Measure 130 continues the texture.

131

*dolcissimo*

This system contains measures 131 and 132. Measure 131 features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a dolcissimo (very sweet) dynamic. Measure 132 continues the texture.

Molto lento ♩ = 66

Musical notation for measures 1-2. The piece is in 8/8 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Molto lento' with a metronome marking of ♩ = 66. The first measure starts with a piano (*p*) and sostenuto marking. The second measure includes a crescendo (*cresc.*) marking. The notation features a wide interval in the right hand and a more active bass line.

Musical notation for measures 3-4. Measure 3 begins with a 'molto' marking. Measure 4 features a forte (*f*) dynamic. The right hand plays chords with a wide interval, while the left hand has a rhythmic accompaniment.

Musical notation for measures 5-6. Measure 5 starts with a piano (*p*) dynamic. Measure 6 is marked 'p legato'. The right hand has a melodic line with a long slur, and the left hand provides a steady accompaniment.

Musical notation for measures 7-8. Measure 7 includes a crescendo (*cresc.*) marking. Measure 8 features a forte (*f*) dynamic. The right hand plays chords with a wide interval, and the left hand has a rhythmic accompaniment.

Musical notation for measures 9-10. Measure 9 includes a piano (*p*) dynamic. Measure 10 features a piano (*p*) dynamic. The right hand has a melodic line with a long slur, and the left hand provides a steady accompaniment.

Un poco piú mosso  $\text{♩} = 72$

11 *dolce* *cresc.*

13 *f* *p* *cresc.*

15 *espress.* *f*

17 *sempre f* *dim.*

Tempo I  $\text{♩} = 66$

19 *p*

21 *cresc.* *f*

23 *espressivo* *ff*

25 *sempre ff*

27 *sostenuto* *p subito*

29 *cresc.*

31 *molto*

*ff*

This system contains measures 31 and 32. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a complex texture with multiple voices in both the treble and bass staves. Measure 31 is marked *molto*. Measure 32 is marked *ff* and includes a dynamic hairpin. There are some 'x' marks above notes in measure 32, possibly indicating fingerings or performance instructions.

33 *sempre ff*

*V* *2* *2* *2* *2*

This system contains measures 33 and 34. Measure 33 is marked *sempre ff*. Measure 34 features a series of sixteenth-note runs in the right hand, with fingerings 2, 2, 2, 2 indicated above the notes. A *V* marking is present above the first measure of this system.

35 *dim.* *p*

*8*

This system contains measures 35 through 38. Measure 35 is marked *dim.* and *p*. A dynamic hairpin is shown across measures 35 and 36. Measure 38 has an *8* marking below it, likely indicating an octave shift. The music continues with complex textures and some ledger lines in the bass staff.

39 *Allegro* ♩ = 116 *p*

*Ped.* \* *Ped.* \* *Ped.* \*

This system contains measures 39 through 41. The tempo is marked *Allegro* with a metronome marking of ♩ = 116. The dynamics are marked *p*. The music consists of rhythmic patterns in both hands. Pedal points are indicated by *Ped.* markings, and asterisks (\*) are placed between measures.

42 *sempre p* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

This system contains measures 42 through 44. The dynamics are marked *sempre p* and *p*. The music continues with rhythmic patterns and textures. Pedal points are indicated by *Ped.* markings, and asterisks (\*) are placed between measures.

45

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

48

Ped. \* Ped. \* Ped. \*

51

*cresc.*

*f*

54

*p*

*p*

Ped. \* Ped. \*

56

*p*

58

*cresc.*

This system contains measures 58 and 59. The music is written for piano in a key with three sharps (F#, C#, G#). It features a complex texture with multiple voices in both the treble and bass staves. Measure 58 includes a dynamic marking of *mf* and a *tr* (trill) over a note. Measure 59 begins with a *cresc.* (crescendo) marking. The notation includes various note values, rests, and slurs.

60

*molto*

*f*

This system contains measures 60 and 61. Measure 60 is marked *molto*. Measure 61 begins with a dynamic marking of *f* (forte). The music continues with intricate patterns and slurs across both staves.

62

*sempre*

This system contains measures 62 and 63. Measure 62 is marked *sempre*. The music features a dense texture with many notes and slurs, maintaining the complex character of the piece.

64

*p*

This system contains measures 64 and 65. Measure 64 is marked *p* (piano). The music is characterized by a series of triplets in both the treble and bass staves, creating a rhythmic pattern of eighth notes.

66

*p*

This system contains measures 66 and 67. Measure 66 is marked *p*. The music continues with triplets and other rhythmic figures. Measure 67 concludes the system with a final chord and a fermata.

69 *p* *sosten.*

71 *p*

73 *pp* *p* *sosten.*

75 *cresc.*

77 *p*

80

6 6 *pp*

This system contains measures 80 and 81. The right-hand part features a melodic line with slurs and a sixteenth-note run in measure 81. The left-hand part has a sixteenth-note run in measure 80 and a sustained chord in measure 81. A *pp* dynamic marking is present in measure 81.

82

*cresc.* 6 6 *cresc.*

This system contains measures 82 and 83. Both parts feature slurs and sixteenth-note runs. A *cresc.* marking is placed above the right-hand part in measure 82, and another *cresc.* marking is placed below the left-hand part in measure 83.

84

8 8

This system contains measures 84 and 85. The right-hand part has a long slur over a sixteenth-note run. The left-hand part has a sixteenth-note run in measure 84 and a sustained chord in measure 85. A *p* dynamic marking is present in measure 85.

85

8 8 *p*

This system contains measures 85 and 86. The right-hand part has a sixteenth-note run in measure 85 and a melodic line in measure 86. The left-hand part has a sustained chord in measure 85 and a sixteenth-note run in measure 86. A *p* dynamic marking is present in measure 86.

87

3 3

This system contains measures 87 and 88. The right-hand part has a triplet in measure 87 and a melodic line in measure 88. The left-hand part has a sixteenth-note run in measure 87 and a sixteenth-note run in measure 88.

89

8

*p*

This system contains measures 89 and 90. Measure 89 features a treble clef with a melodic line and a bass clef with a supporting line. A dynamic marking of *p* (piano) is present in measure 90. A fermata is placed over the eighth note in measure 90.

91

3

3

This system contains measures 91 and 92. Both measures feature a treble clef with a melodic line and a bass clef with a supporting line. Triplet markings (3) are present in both measures.

93

*f*

8

*p*

This system contains measures 93 and 94. Measure 93 has a dynamic marking of *f* (forte). Measure 94 has a dynamic marking of *p* (piano). A fermata is placed over the eighth note in measure 94.

95

3

3

This system contains measures 95 and 96. Both measures feature a treble clef with a melodic line and a bass clef with a supporting line. Triplet markings (3) are present in both measures.

97

*cresc.*

*molto*

3

3

This system contains measures 97 and 98. Measure 97 has a dynamic marking of *cresc.* (crescendo). Measure 98 has a dynamic marking of *molto*. Triplet markings (3) are present in both measures.



107

*cresc.*

Musical score for measures 107-108. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three sharps (F#, C#, G#). The music features complex chordal textures with many accidentals. A *cresc.* (crescendo) marking is present in the first measure.

108

*ff* *sempre ff*

Musical score for measures 108-110. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three sharps. The music continues with complex textures. A *ff* (fortissimo) marking is in the first measure, and *sempre ff* (sempre fortissimo) is in the second measure. A *p.* (piano) marking is in the lower staff of the second measure.

110

*ff*

Musical score for measures 110-111. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three sharps. The music features repeated eighth-note patterns in the upper staff, some with a '2' above them. A *ff* (fortissimo) marking is in the first measure. The system ends with a 3/2 time signature change.

Un poco più mosso ♩ = 96

111

*p ed tranquillamento*

Musical score for measures 111-112. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats (Bb, Eb, Ab). The time signature is 3/2. The music is marked *p ed tranquillamento* (piano and tranquillo). A large slur covers both staves across the two measures.

112

*p sempre*

Musical score for measures 112-113. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The music features a rapid sixteenth-note passage in the upper staff. A *p sempre* (piano sempre) marking is in the first measure. A *b28* marking is in the upper staff of the second measure.

114

Musical score for measures 114-115. The system consists of two staves. The right staff (treble clef) features a melodic line with a long slur over measures 114 and 115, and an 8-measure rest in measure 115. The left staff (bass clef) has a bass line with a slur over measures 114 and 115. The key signature has two flats, and the time signature is 3/4.

116

Musical score for measures 116-117. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 116 and 117, and an 8-measure rest in measure 117. The left staff (bass clef) has a bass line with a slur over measures 116 and 117. The key signature has two flats, and the time signature is 3/4.

117

Musical score for measures 117-118. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 117 and 118, and an 8-measure rest in measure 118. The left staff (bass clef) has a bass line with a slur over measures 117 and 118. The key signature has two flats, and the time signature is 3/4.

118

Musical score for measures 118-119. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 118 and 119. The left staff (bass clef) has a bass line with a slur over measures 118 and 119. The dynamic marking *p sempre* is present in the left staff. The key signature has two flats, and the time signature is 3/4.

119

Musical score for measures 119-120. The system consists of two staves. The right staff (treble clef) has a melodic line with a slur over measures 119 and 120, and a 5-measure rest in measure 120. The left staff (bass clef) has a bass line with a slur over measures 119 and 120. The dynamic marking *Ped.* is present in the left staff. The key signature has two flats, and the time signature is 3/4.

Adagio non troppo. (♩ = 58)

*p e cantabile*

*pp*

2

*sempre pp*

3

*sempre cantabile*

4

5

*dolce*

Detailed description: This is a page of musical notation for piano, consisting of five systems of two staves each. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 12/8 time signature. The tempo is marked 'Adagio non troppo' with a metronome marking of 58 quarter notes per minute. The first system includes the performance instruction 'p e cantabile' and a dynamic marking of 'pp'. The second system is marked with a '2' above the staff. The third system includes 'sempre pp' above and 'sempre cantabile' below. The fourth system is marked with a '4' above the staff. The fifth system includes 'dolce' above and is marked with a '5' above the staff. The notation features various melodic lines, arpeggiated figures, and sustained chords, with some notes beamed together and others held across measures.

Musical notation for measures 6-7. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 6 features a melodic line in the right hand with a slur and a fermata over the final note, and a bass line with a descending eighth-note pattern. Measure 7 continues the melodic line in the right hand with a slur and a fermata, while the bass line has a more active eighth-note accompaniment.

Musical notation for measures 7-8. Measure 7 includes the instruction *espressivo* above the right-hand staff. The right hand has a melodic line with a slur and a fermata, and the left hand has a steady eighth-note accompaniment. Measure 8 continues the melodic line in the right hand with a slur and a fermata, and the left hand accompaniment.

Musical notation for measures 8-9. Measure 8 includes the instruction *cresc.* above the right-hand staff. The right hand has a melodic line with a slur and a fermata, and the left hand has a steady eighth-note accompaniment. Measure 9 continues the melodic line in the right hand with a slur and a fermata, and the left hand accompaniment.

Musical notation for measures 9-10. Measure 9 includes the instruction *cresc. sempre* above the right-hand staff. The right hand has a melodic line with a slur and a fermata, and the left hand has a steady eighth-note accompaniment. Measure 10 continues the melodic line in the right hand with a slur and a fermata, and the left hand accompaniment. A dynamic marking *f* is present in measure 10.

Musical notation for measures 10-11. Measure 10 continues the melodic line in the right hand with a slur and a fermata, and the left hand accompaniment. Measure 11 continues the melodic line in the right hand with a slur and a fermata, and the left hand accompaniment.

Musical score for measures 11-12. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 11 features a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a bass line of eighth notes. Measure 12 continues the right-hand pattern and introduces a new bass line.

Musical score for measures 12-13. Measure 12 is marked with a piano (*p*) dynamic and the instruction *sempre p*. The right hand continues with eighth-note chords, and the left hand plays a bass line with some rests. Measure 13 shows a continuation of the right-hand pattern and a new bass line.

Musical score for measures 14-15. Measure 14 features a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, and the left hand plays a bass line. Measure 15 continues the right-hand pattern and introduces a new bass line.

Musical score for measures 15-16. Measure 15 is marked with a piano (*p*) dynamic and the instruction *meno p*. The right hand continues with eighth-note chords, and the left hand plays a bass line. Measure 16 shows a continuation of the right-hand pattern and a new bass line.

Musical score for measures 16-17. Measure 16 is marked with a piano (*p*) dynamic and the instruction *cresc.*. The right hand continues with eighth-note chords, and the left hand plays a bass line. Measure 17 shows a continuation of the right-hand pattern and a new bass line.

*espressivo*

17

*mezzo p*

Musical score for measures 17-18. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 features a treble staff with a series of chords and a bass staff with a rhythmic accompaniment of eighth notes. Measure 18 continues this pattern with similar accompaniment and treble staff figures.

*crese.*

18

Musical score for measures 18-19. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. Measure 18 shows a treble staff with chords and a bass staff with eighth-note accompaniment. Measure 19 continues the progression with similar accompaniment and treble staff figures.

*sempre crese.*

19

Musical score for measures 19-20. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. Measure 19 features a treble staff with chords and a bass staff with eighth-note accompaniment. Measure 20 continues the progression with similar accompaniment and treble staff figures.

*f*

20

Musical score for measures 20-21. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. Measure 20 features a treble staff with chords and a bass staff with eighth-note accompaniment. Measure 21 continues the progression with similar accompaniment and treble staff figures.

*sempre f*

21

Musical score for measures 21-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. Measure 21 features a treble staff with chords and a bass staff with eighth-note accompaniment. Measure 22 continues the progression with similar accompaniment and treble staff figures.

22

Musical score for measures 22-23. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 22 features a long melodic line in the treble staff with a slur over it, and a bass line with a slur. Measure 23 continues the melodic line in the treble staff with a slur, and the bass line has a few notes.

23

*mf* *espressivo*

Musical score for measures 23-24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. Measure 23 features a melodic line in the treble staff with a slur and a dynamic marking of *mf* *espressivo*. Measure 24 continues the melodic line in the treble staff with a slur, and the bass line has a few notes.

24

*sempre*

Musical score for measures 24-25. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. Measure 24 features a melodic line in the treble staff with a slur and a dynamic marking of *sempre*. Measure 25 continues the melodic line in the treble staff with a slur, and the bass line has a few notes.

25

Musical score for measures 25-26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. Measure 25 features a melodic line in the treble staff with a slur, and the bass line has a few notes. Measure 26 continues the melodic line in the treble staff with a slur, and the bass line has a few notes.

26

*dimin.*

Musical score for measures 26-27. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats. Measure 26 features a melodic line in the treble staff with a slur and a dynamic marking of *dimin.*. Measure 27 continues the melodic line in the treble staff with a slur, and the bass line has a few notes.

27

*sempre dimin.* *p*

This system contains measures 27 and 28. Measure 27 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present. Measure 28 continues the melodic line in the treble clef, with a dynamic marking of *p* and a *sempre dimin.* (sempre diminuendo) instruction.

28

*p*

This system contains measures 28 and 29. Measure 28 shows a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *p* is present. Measure 29 continues the melodic line in the treble clef, with a dynamic marking of *p*.

30

*sempre p*

This system contains measures 30 and 31. Measure 30 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *sempre p* (sempre piano) is present. Measure 31 continues the melodic line in the treble clef, with a dynamic marking of *sempre p*.

31

*p*

This system contains measures 31 and 32. Measure 31 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *p* is present. Measure 32 continues the melodic line in the treble clef, with a dynamic marking of *p*.

(32)

*Red.*

This system contains measures 32 and 33. Measure 32 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *Red.* (Reduction) is present. Measure 33 continues the melodic line in the treble clef, with a dynamic marking of *Red.*

Quasi adagio ( $\text{♩} = 44$ )  
*sostenuto*

*p*

3

5

*f*

7

9

*dimin.*

*p*

The musical score is written for piano in 3/4 time, marked "Quasi adagio" with a tempo of 44 quarter notes per minute. The key signature has two sharps (F# and C#). The score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system starts at measure 3. The third system starts at measure 5 and features a forte (*f*) dynamic. The fourth system starts at measure 7. The fifth system starts at measure 9 and includes a *dimin.* (diminuendo) marking in the right hand and a piano (*p*) dynamic in the left hand.

11

Musical notation for measures 11 and 12. The piece is in G major (one sharp) and 3/4 time. Measure 11 features a treble staff with eighth-note chords and a bass staff with a steady eighth-note accompaniment. Measure 12 continues this pattern with a melodic line in the treble and a more active bass line.

13

Musical notation for measures 13 and 14. Measure 13 shows a continuation of the eighth-note accompaniment in the bass and a melodic line in the treble. Measure 14 introduces a more complex bass line with some sixteenth-note patterns.

15

Musical notation for measures 15 and 16. Measure 15 features a treble staff with eighth-note chords and a bass staff with a steady eighth-note accompaniment. Measure 16 continues this pattern with a melodic line in the treble and a more active bass line.

17

Musical notation for measures 17 and 18. Measure 17 shows a continuation of the eighth-note accompaniment in the bass and a melodic line in the treble. Measure 18 introduces a more complex bass line with some sixteenth-note patterns.

19

Musical notation for measures 19 and 20. Measure 19 features a treble staff with eighth-note chords and a bass staff with a steady eighth-note accompaniment. Measure 20 continues this pattern with a melodic line in the treble and a more active bass line.

21

*f*

This system contains measures 21 and 22. The music is written for piano in a key with two sharps (D major or F# minor). The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment. A dynamic marking of *f* (forte) is placed above the right hand in measure 22.

23

*f sempre*

This system contains measures 23 and 24. The musical texture continues with intricate melodic patterns in the right hand and accompaniment in the left. A dynamic marking of *f sempre* (forte sempre) is placed above the right hand in measure 24.

25

*meno f espressivo*

This system contains measures 25 and 26. The music becomes more expressive and less intense. A dynamic marking of *meno f espressivo* (meno forte espressivo) is placed above the right hand in measure 25. The right hand has a more flowing, legato line, while the left hand continues with its accompaniment.

27

This system contains measures 27 and 28. The melodic line in the right hand continues with grace notes and slurs, maintaining the expressive character. The left hand accompaniment remains consistent.

29

*cresc.*  
*p*

This system contains measures 29 and 30. The music begins with a *cresc.* (crescendo) marking above the right hand in measure 29. In measure 30, the dynamic changes to *p* (piano), and the melodic line in the right hand features a long, expressive slur.

31

Musical notation for measures 31-32. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). Measure 31 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with a long note in the left hand. Measure 32 continues the melodic development in the right hand and adds more bass notes.

33 *cresc.*

Musical notation for measures 33-34. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Measure 33 begins with a *cresc.* marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 34 continues the melodic line in the right hand, with a *mp* marking appearing in the middle of the system.

35

Musical notation for measures 35-36. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Measure 35 features a melodic line in the right hand with eighth notes and a bass line with eighth notes. Measure 36 continues the melodic line in the right hand and adds more bass notes.

37 *poco a poco* *cresc.*

Musical notation for measures 37-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Measure 37 features a melodic line in the right hand with eighth notes and a bass line with eighth notes. The marking *poco a poco* is written across the system. Measure 38 continues the melodic line in the right hand, with a *cresc.* marking appearing in the middle of the system.

39 *f*

Musical notation for measures 39-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. Measure 39 features a melodic line in the right hand with eighth notes and a bass line with eighth notes. The marking *f* is written at the beginning of the system. Measure 40 continues the melodic line in the right hand and adds more bass notes.

41 *sempre f*

43 *p* *mf*

45 *p*

47 *poco a poco*

49 *cresc.* *f*

51

Musical score for measures 51-52. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of chords and single notes. Measure 52 includes two 'x' marks above the bass line.

53

Musical score for measures 53-54. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines. A '(4)' is written above the right hand in measure 54.

55

*f sempre*

Musical score for measures 55-56. The dynamic marking *f sempre* is present. The right hand has a more active melodic line with many sixteenth notes, and the left hand plays a steady accompaniment.

57

Musical score for measures 57-58. The right hand features a melodic line with a long slur over measures 57 and 58. The left hand continues with its accompaniment.

59

*dimin.*

*p*

Musical score for measures 59-62. The dynamic marking *dimin.* is at the start, and *p* (piano) is marked in measure 60. The right hand has a melodic line with a slur over measures 59-61, and the left hand plays a rhythmic accompaniment. The piece ends with a double bar line and repeat dots in both hands.

Quasi adagio (♩ = 63)

Musical notation for measures 1-2. The piece is in G major and common time. The tempo is marked 'Quasi adagio' with a quarter note equal to 63 beats. The first system consists of two measures. The right hand plays a series of chords, starting with a piano (*p*) dynamic. The left hand plays a simple bass line. The key signature has one sharp (F#).

Musical notation for measures 3-5. The right hand features a triplet of eighth notes in measure 3. The dynamics are marked *poco a poco cresc.* across the three measures. The left hand continues with a steady bass line. The key signature remains G major.

Musical notation for measures 6-8. The right hand has more complex chordal textures. The dynamics are marked *f* in measure 6 and *dim.* in measure 7. The left hand has a more active bass line. The key signature remains G major.

Musical notation for measures 9-11. The right hand has a melodic line with grace notes. The dynamics are marked *dolce* at the beginning and *m.d.* (mezzo-dolce) in measure 10. The left hand has a rhythmic bass line. The key signature remains G major.

12

*cresc.* *p* *m.d.*

This system contains measures 12, 13, and 14. The music is written for piano in a key with one sharp (F#). Measure 12 begins with a piano (*p*) dynamic and a *cresc.* (crescendo) instruction. Measure 13 continues the piano part with a *p* dynamic. Measure 14 features a *m.d.* (mezzo-dolce) dynamic marking.

15

*poco a* *poco cresc.*

This system contains measures 15, 16, and 17. Measure 15 starts with a *poco a* marking. Measure 16 includes a *poco cresc.* instruction. Measure 17 continues the piano part.

18

*f sempre marcato*

This system contains measures 18, 19, and 20. Measure 18 begins with a forte (*f*) dynamic and a *sempre marcato* instruction. Measure 19 continues with the *f* dynamic. Measure 20 features a *sempre marcato* instruction.

21

*p* *sostenuto*

This system contains measures 21, 22, and 23. Measure 21 starts with a piano (*p*) dynamic. Measure 22 continues with the *p* dynamic. Measure 23 features a *sostenuto* instruction.

24

This system contains measures 24, 25, and 26. The music continues with piano dynamics and various articulations.

27 *cresc.* *molto*

Musical score for measures 27-29. The piece is in G major and 3/4 time. Measure 27 starts with a piano introduction marked *cresc.* and *molto*. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

30 *p*

Musical score for measures 30-31. The right hand continues with intricate sixteenth-note patterns, and the left hand maintains a consistent quarter-note accompaniment. A piano dynamic marking *p* is present at the start of measure 30.

32 *poco a poco cresc.*

Musical score for measures 32-34. The right hand shows a transition in texture with more sustained notes and chords. The left hand continues with quarter notes. The dynamic marking *poco a poco cresc.* spans across these measures.

35 *f*

Musical score for measures 35-37. The right hand features dense, multi-measure rests and complex chordal structures. The left hand continues with a steady quarter-note bass line. A forte dynamic marking *f* is indicated in measure 35.

38 *p m.d.*

Musical score for measures 38-40. The right hand has a more melodic and less dense texture. The left hand continues with quarter notes. A piano dynamic marking *p m.d.* is present at the start of measure 38.

41

*cresc.* *f m. d.*

Measures 41-42. Treble clef, key signature of one sharp (F#). Measure 41 starts with a piano (p) dynamic and a *cresc.* marking. Measure 42 begins with a forte (*f*) dynamic and a *m. d.* (mezzo-dolce) marking. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

43

*sempre f* *p m. d.*

Measures 43-45. Measure 43 has a *sempre f* (sempre forte) marking. Measure 44 has a piano (*p*) dynamic and a *m. d.* marking. Measure 45 returns to a forte (*f*) dynamic. The music continues with eighth-note accompaniment and melodic development.

46

*p* *marcato*

Measures 46-47. Measure 46 starts with a piano (*p*) dynamic. Measure 47 has a *marcato* marking. The music features a steady eighth-note accompaniment and a melodic line with some triplet figures.

48

*cresc.*

Measures 48-49. Measure 48 has a *cresc.* marking. Measure 49 continues the melodic and accompanimental patterns. The music concludes with a triplet figure in the bass.

50

*p*

Measures 50-51. Measure 50 starts with a piano (*p*) dynamic. Measure 51 continues the melodic and accompanimental patterns. The music concludes with a triplet figure in the bass.

52

Musical score for measures 52-53. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Measure 53 includes some notes marked with an 'x'.

54

*espressivo*

Musical score for measures 54-55. The tempo and dynamics are marked *espressivo* and *f* (forte). The melodic line continues with eighth notes, and the accompaniment remains consistent.

56

*cresc.*

*sempre f*

Musical score for measures 56-57. The dynamics are marked *sempre f* and *cresc.* (crescendo). The melodic line features a mix of eighth and sixteenth notes.

58

*ff*

Musical score for measures 58-59. The dynamics are marked *ff* (fortissimo). The right hand has a more active melodic line with sixteenth notes. The left hand includes *ped.* (pedal) markings and asterisks.

60

*m.d.*

*sempre ff*

*m.g.*

Musical score for measures 60-61. The dynamics are marked *sempre ff*. The right hand features a melodic line with *m.d.* (mezzo-dolce) markings. The left hand includes *m.g.* (mezzo-giove) markings and *ped.* markings.

62

*f* *p* *cresc.*

This system contains measures 62, 63, and 64. Measure 62 features a piano introduction with a forte (*f*) chord in the bass and a piano (*p*) melody in the treble. Measure 63 continues the piano (*p*) melody with a crescendo (*cresc.*) marking. Measure 64 concludes the system with a piano (*p*) melody and a crescendo (*cresc.*) marking. The key signature is two sharps (F# and C#).

65

*mf* *dolce* *cresc.*

This system contains measures 65 and 66. Measure 65 begins with a mezzo-forte (*mf*) piano introduction and a dolce (*dolce*) melody in the treble. Measure 66 continues the dolce (*dolce*) melody with a crescendo (*cresc.*) marking. The key signature is two sharps (F# and C#).

67

*f* *p*

This system contains measures 67, 68, and 69. Measure 67 features a forte (*f*) piano introduction and a piano (*p*) melody in the treble. Measure 68 continues the piano (*p*) melody. Measure 69 concludes the system with a piano (*p*) melody. The key signature is two sharps (F# and C#).

70

*dolce*

This system contains measures 70, 71, and 72. Measure 70 features a piano introduction and a dolce (*dolce*) melody in the treble. Measure 71 continues the dolce (*dolce*) melody. Measure 72 concludes the system with a dolce (*dolce*) melody. The key signature is two sharps (F# and C#).

73

*mf* *poco rit.* *a Tempo* *p* *pp*

This system contains measures 73, 74, and 75. Measure 73 features a mezzo-forte (*mf*) piano introduction and a piano (*p*) melody in the treble. Measure 74 continues the piano (*p*) melody with a poco ritardando (*poco rit.*) marking. Measure 75 concludes the system with a piano (*p*) melody and a piano-piano (*pp*) marking. The key signature is two sharps (F# and C#).

Molto moderato (♩ = 63)

First system of musical notation, measures 1-3. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked "Molto moderato" with a quarter note equal to 63 beats per minute. The first measure includes the instruction "dolce". The music features a melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation, measures 4-7. The melody continues with various rhythmic patterns and rests. The bass line provides harmonic support with steady eighth-note accompaniment.

Third system of musical notation, measures 8-11. The music shows dynamic contrast, with a forte (*f*) marking appearing in the final measure of this system. The melodic line remains fluid and expressive.

Fourth system of musical notation, measures 12-15. The piece concludes with the lyrics "cre - - scen - - do molto". The final measure is marked with a piano (*p*) dynamic. The key signature changes to one sharp (F#) in the final measure.

16 *cantando*

*f* *p*

This system contains measures 16 through 19. It begins with a piano introduction marked *f* (forte) in the first measure, featuring a triplet of eighth notes in the right hand and a steady bass line. The music then transitions to a *p* (piano) dynamic. The right hand has a melodic line with a slur over measures 17 and 18, and a triplet of eighth notes in measure 19. The left hand continues with a rhythmic accompaniment. The tempo marking *cantando* is placed above the staff.

20

This system contains measures 20 through 23. The right hand features a melodic line with a slur over measures 20 and 21, and a triplet of eighth notes in measure 22. The left hand provides a steady accompaniment. The dynamics are consistent with the previous system.

24 *cresc.* *p non troppo*

*p*

This system contains measures 24 through 27. It starts with a *cresc.* (crescendo) marking in the first measure. The right hand has a melodic line with a slur over measures 24 and 25, and a triplet of eighth notes in measure 26. The left hand continues with its accompaniment. A *p* (piano) dynamic marking is present in measure 27, along with the instruction *non troppo*.

28 *cresc.*

This system contains measures 28 through 31. It begins with a *cresc.* (crescendo) marking in the first measure. The right hand has a melodic line with a slur over measures 28 and 29, and a triplet of eighth notes in measure 30. The left hand continues with its accompaniment.

32 *f*

This system contains measures 32 through 35. It begins with a *f* (forte) dynamic marking in the first measure. The right hand has a melodic line with a slur over measures 32 and 33, and a triplet of eighth notes in measure 34. The left hand continues with its accompaniment.

Poco rit. a Tempo

36

*sempre f* *dolce*

40

*cresc.*

44

*p* *f*

48

*sempre f* *f*

52

*ff* *f*

56

Musical score for measures 56-59. The piece is in G major (one sharp). Measure 56 features a complex chordal texture in the right hand with a long slur. The left hand has a simple bass line. Measure 57 continues the right-hand texture. Measure 58 shows a dynamic marking of *p* (piano) and a crescendo hairpin. Measure 59 concludes the system with a final chord.

60

Musical score for measures 60-62. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment of eighth notes. Measure 61 shows a change in the right-hand melody. Measure 62 ends with a final chord.

63

Musical score for measures 63-65. The right hand features a complex, multi-measure rest followed by a series of chords. The left hand continues with eighth-note accompaniment. Measure 64 shows a change in the right-hand texture. Measure 65 ends with a final chord.

66

Musical score for measures 66-68. The right hand has a complex texture with many chords. The left hand continues with eighth-note accompaniment. Measure 67 shows a dynamic marking of *p* (piano). Measure 68 ends with a final chord.

69

Musical score for measures 69-71. The right hand has a complex texture with many chords. The left hand continues with eighth-note accompaniment. Measure 70 shows a dynamic marking of *p* (piano). Measure 71 ends with a final chord.

Andante moderato ♩ = 58

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It begins with a forte (*f*) dynamic and features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. A piano (*p*) dynamic marking is present in the second measure of the lower staff.

The second system continues the piece with measures 3 and 4. The upper staff maintains the melodic line with various note values and slurs. The lower staff continues the accompaniment with chords and moving lines. The dynamics remain consistent with the previous system.

The third system contains measures 5 and 6. Measure 5 features a piano (*p*) dynamic in the upper staff and includes a four-measure slur over the first two measures. Measure 6 features a forte (*f*) dynamic in both staves. The notation includes slurs and accents throughout.

The fourth system contains measures 7 and 8. The upper staff begins with a piano (*p*) dynamic and continues the melodic development. The lower staff provides the accompaniment. The system concludes with a final note in the upper staff and a sustained chord in the lower staff.

9

*p*

4

4

This system contains measures 9 through 12. The music is in G major. Measures 9-10 feature a melodic line in the right hand with eighth-note patterns and a bass line with chords. Measures 11-12 show a change in dynamics to *p* (piano) and the introduction of four-measure rests in the right hand, with the left hand continuing its accompaniment.

*f*

*f*

This system contains measures 11 and 12. The right hand has a melodic line with accents (>) and slurs. The left hand has a bass line with chords and slurs. The dynamic is *f* (forte).

13

*sempre f*

This system contains measures 13 through 16. The music is in G major. Measures 13-14 feature a melodic line in the right hand with accents (>) and slurs. The left hand has a bass line with chords. The dynamic is *sempre f* (sempre forte).

15

*p*

4

4

This system contains measures 15 and 16. The music is in G major. Measures 15-16 feature a melodic line in the right hand with accents (>) and slurs. The left hand has a bass line with chords. The dynamic is *p* (piano). There are four-measure rests in the right hand.

17

*f*

*f*

This system contains measures 17 through 20. The music is in G major. Measures 17-18 feature a melodic line in the right hand with accents (>) and slurs. The left hand has a bass line with chords. The dynamic is *f* (forte).

19

Musical score for measures 19-20. The right hand plays a melodic line with slurs, and the left hand plays a rhythmic accompaniment of eighth notes.

21

Musical score for measures 21-22. The right hand features a rapid sixteenth-note passage, and the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.

23

*poco a poco cresc.*

Musical score for measures 23-24. The right hand continues the sixteenth-note passage, and the left hand plays a steady eighth-note accompaniment. A *poco a poco cresc.* marking is above the staff.

25

Musical score for measures 25-26. The right hand has a melodic line with a fermata and a second ending bracket. The left hand has a complex accompaniment with fingerings 1, 0, 1, 1, 3, 4, 1. A forte (*f*) dynamic marking is present.

27

*cresc.*

Musical score for measures 27-28. The right hand continues the sixteenth-note passage, and the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking and a *cresc.* marking are present.

29

Musical score for measures 29-30. Treble clef with a melodic line of eighth notes. Bass clef with a supporting line of eighth notes. A large slur covers both staves.

31

Musical score for measures 31-32. Treble clef with chords and eighth notes. Bass clef with eighth notes. Fingerings are indicated: 2, 3, 1, 4, 1, 3 in the bass staff.

33

*poco a poco cresc.*

Musical score for measures 33-34. Treble clef with a melodic line. Bass clef with a supporting line. A piano (*p*) dynamic marking is present. A large slur covers both staves.

*e più animato*

2

2

2

35

*sempre cresc.*

Musical score for measures 35-36. Treble clef with chords. Bass clef with eighth notes. Fingerings are indicated: 1, 1, 1, 1, 1, 1 in the bass staff. A large slur covers both staves.

37

Musical score for measures 37-38. Treble clef with chords. Bass clef with eighth notes. A forte (*f*) dynamic marking is present. A large slur covers both staves.

39 *poco* *a* *poco*

41 *dim.* *e* *ritard.*

1<sup>o</sup> Tempo

43 *p*

45 *p*

47 *f* *p*

49

Musical score for measures 49-50. The system consists of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef contains a supporting bass line with chords and single notes. The key signature has one sharp (F#).

51

Musical score for measures 51-52. Measure 51 features a piano (*p*) dynamic and a four-measure rest in the treble. Measure 52 features a forte (*f*) dynamic. The treble clef has a melodic line with slurs and accents. The bass clef has a bass line with chords and single notes.

53

Musical score for measures 53-54. The system is marked *sempre f* (always forte). The treble clef has a melodic line with slurs and accents. The bass clef has a bass line with chords and single notes.

*un poco dim.*

55

Musical score for measures 55-56. The system is marked *un poco dim.* (a little less). The treble clef has a melodic line with slurs and accents. The bass clef has a bass line with chords and single notes.

57

Musical score for measures 57-58. Measure 57 features a piano (*p*) dynamic and a four-measure rest in the treble. Measure 58 features a forte (*f*) dynamic. The treble clef has a melodic line with slurs and accents. The bass clef has a bass line with chords and single notes.

59

Musical score for measures 59-60. The system consists of two staves. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and ties. The left staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

61

Musical score for measures 61-62. The system consists of two staves. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and ties. The left staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking *p* is present in the first measure. The key signature has one sharp (F#).

63

Musical score for measures 63-64. The system consists of two staves. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and ties. The left staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking *p* is present in the first measure. The key signature has one sharp (F#).

65

Musical score for measures 65-66. The system consists of two staves. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and ties. The left staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

67

Musical score for measures 67-68. The system consists of two staves. The right staff (treble clef) features a melodic line with eighth and sixteenth notes, including slurs and ties. The left staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

69 *poco a poco cresc. e accelerando*

71 *sempre cresc.*

73

75 **Allegro ma non troppo** ♩ = 126

77

79

82

*sempre f*

85

Con anima

*sempre f*

88

Più mosso  $\bullet = 138$

91

93

*sempre ff*

This system contains measures 93 and 94. The music is written for piano in a key with two sharps (D major). It features a complex texture with many beamed sixteenth and thirty-second notes. The dynamic marking *sempre ff* is present. There are several accents and slurs throughout the passage.

95

*sempre ff* *p*

This system contains measures 95, 96, and 97. Measures 95 and 96 continue the dense texture from the previous system. Measure 97 shows a change in dynamics to *p* (piano) and features a long slur over the right-hand part.

98

*ff*

This system contains measures 98, 99, and 100. The music continues with a similar texture. Measure 99 has a dynamic marking of *ff* (fortissimo). The system ends with a double bar line.

101

*p* *f*

This system contains measures 101, 102, and 103. Measure 101 starts with a dynamic marking of *p* (piano). Measure 103 has a dynamic marking of *f* (forte). The texture remains dense with many beamed notes.

104

*dim.* *p* *pp*

This system contains measures 104, 105, and 106. Measure 104 has a dynamic marking of *dim.* (diminuendo). Measure 105 has a dynamic marking of *p* (piano). Measure 106 has a dynamic marking of *pp* (pianissimo). The system ends with a double bar line.

Faure  
Nocturne No. 13 in B Minor  
Op. 119

Andante (♩ = 63)

*mezzo piano*

*cresc.* *mf*

*p* *cresc.* *mf*

*p* *mf* *p*

18

*cresc.*

This system contains measures 18 through 21. The right hand features a melodic line with a long slur over measures 18-21. The left hand plays a steady eighth-note accompaniment. A *cresc.* marking is placed above the right hand in measure 20.

22

*f*

This system contains measures 22 through 24. The right hand continues the melodic line with a slur. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* is placed at the beginning of measure 22.

25

*meno f*

This system contains measures 25 through 27. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. A dynamic marking of *meno f* is placed above the right hand in measure 25.

28

*cresc.* *f*

This system contains measures 28 through 30. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. A *cresc.* marking is placed above the right hand in measure 28, and a *f* marking is placed above the right hand in measure 29.

31

*f sempre*

This system contains measures 31 through 33. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. A dynamic marking of *f sempre* is placed above the right hand in measure 31.

34

Musical notation for measures 34-36. The piece is in G major (one sharp) and 3/4 time. Measure 34 features a complex chordal texture in the right hand and a rhythmic bass line. Measures 35 and 36 continue this texture with some melodic movement in the right hand.

37

Musical notation for measures 37-39. Measure 37 starts with a piano (*p*) dynamic. Measure 38 includes a crescendo (*cresc.*) marking. Measure 39 is marked forte (*f*). The right hand has a melodic line with some grace notes, while the left hand provides a steady bass accompaniment.

40

Musical notation for measures 40-42. Measure 40 is marked mezzo piano. The right hand features a melodic line with a slur, and the left hand has a rhythmic accompaniment with some grace notes.

43

Musical notation for measures 43-45. Measure 43 includes a crescendo (*cresc.*) marking. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.

46

Musical notation for measures 46-49. Measure 46 is marked forte (*f*). Measure 47 includes a *marcato* marking. Measure 48 is marked *poco a poco*. Measure 49 is marked *dimin.* (diminuendo). The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.

50 **Rall.** **Allegro** ( $\text{♩} = 80$ )

*p* *f*

54 *cantando*

*3* *3* *3* *3* *3*

57

60

63 *f sempre*

*f sempre*

66

Musical notation for measures 66-68. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a complex melodic line in the upper staff with many accidentals and a more rhythmic accompaniment in the lower staff. A large slur covers the entire system.

69

Musical notation for measures 69-71. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with complex melodic lines and rhythmic accompaniment. A large slur covers the entire system. The instruction *f sempre* is written in the lower staff.

72

Musical notation for measures 72-74. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with complex melodic lines and rhythmic accompaniment. A large slur covers the entire system.

75

Musical notation for measures 75-77. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with complex melodic lines and rhythmic accompaniment. A large slur covers the entire system.

78

Musical notation for measures 78-80. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with complex melodic lines and rhythmic accompaniment. A large slur covers the entire system. The instruction *p* is written in the lower staff, and the instruction *marcato* is written below the system.

81

*cresc.*

This system contains measures 81, 82, and 83. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a complex rhythmic pattern with many sixteenth notes, while the left hand plays a simpler accompaniment. A *cresc.* (crescendo) marking is present in measure 82.

84

*f*

This system contains measures 84, 85, and 86. The right hand continues with its intricate sixteenth-note patterns. In measure 86, the right hand has a melodic flourish. A forte (*f*) dynamic marking is placed in measure 85.

87

This system contains measures 87, 88, and 89. The right hand has a more melodic line with some rests, while the left hand maintains a steady accompaniment of sixteenth notes.

90

*f sempre*

This system contains measures 90, 91, and 92. The right hand features a series of chords and moving lines. A *f sempre* (fortissimo sempre) dynamic marking is placed in measure 90.

93

*f*

This system contains measures 93, 94, and 95. The right hand has a melodic line with some chromaticism. A forte (*f*) dynamic marking is placed in measure 94.

96

Musical score for measures 96-98. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

99

Musical score for measures 99-101. The right hand has a melodic line with a slur over measures 99-100. A dynamic marking of *p* (piano) is present in measure 100. The left hand continues with a rhythmic accompaniment.

102

Musical score for measures 102-104. The right hand has a melodic line with a slur. Dynamic markings include *cresc.* (crescendo) in measure 102 and *sempre cresc.* (sempre crescendo) in measure 104. The left hand has a rhythmic accompaniment.

105

Musical score for measures 105-106. The right hand has a melodic line with a slur. A dynamic marking of *f* (forte) is present in measure 106. The left hand has a rhythmic accompaniment.

107

Musical score for measures 107-110. The right hand has a melodic line with a slur and a fermata over measure 107. The left hand has a rhythmic accompaniment.

109

Musical score for measures 109-110. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. Measure 109 features a complex texture with multiple voices in both staves, including a prominent eighth-note figure in the upper voice of the right hand. Measure 110 continues this texture with a dynamic marking of *mf*. A dashed box with the number 8 above it spans the eighth notes in the upper voice of measure 109.

111

Musical score for measures 111-112. Measure 111 shows a continuation of the eighth-note figure in the upper voice of the right hand, with a dynamic marking of *mf*. Measure 112 features a more active bass line with a dynamic marking of *f*.

113

Musical score for measures 113-114. Measure 113 contains a complex eighth-note figure in the upper voice of the right hand, with a dynamic marking of *f*. Measure 114 features a dynamic marking of *mf* and a more active bass line. A dashed box with the number 8 above it spans the eighth notes in the upper voice of measure 113.

115

*f sempre*

Musical score for measures 115-116. Measure 115 features a dynamic marking of *f sempre* and a complex texture in both staves. Measure 116 continues this texture with a dynamic marking of *f*.

117

Musical score for measures 117-118. Measure 117 features a dynamic marking of *f* and a complex texture in both staves. Measure 118 continues this texture with a dynamic marking of *f*.

119

*f*

Measures 119-120: Treble and bass clefs. Treble clef has a forte (*f*) dynamic and a slur over the right hand. Bass clef has a forte (*f*) dynamic and a slur over the left hand. The music is in a key with two sharps (F# and C#).

121

*f*

Measures 121-122: Treble and bass clefs. Treble clef has a forte (*f*) dynamic and a slur over the right hand. Bass clef has a forte (*f*) dynamic and a slur over the left hand. The music is in a key with two sharps (F# and C#).

123

*f* *dimin.* *e* *rall.*

Measures 123-126: Treble clef has a forte (*f*) dynamic and a slur over the right hand. Bass clef has a forte (*f*) dynamic and a slur over the left hand. The music is in a key with two sharps (F# and C#). The dynamic markings *dimin.*, *e*, and *rall.* are placed above the treble clef staff.

127 **Primo Tempo** ( $\text{♩} = 63$ )

*mezzo piano*

Measures 127-130: Treble and bass clefs. Treble clef has a mezzo piano (*mezzo piano*) dynamic and a slur over the right hand. Bass clef has a mezzo piano (*mezzo piano*) dynamic and a slur over the left hand. The music is in a key with two sharps (F# and C#).

131

*cresc.* *mf*

Measures 131-134: Treble and bass clefs. Treble clef has a mezzo-forte (*mf*) dynamic and a slur over the right hand. Bass clef has a mezzo-forte (*mf*) dynamic and a slur over the left hand. The music is in a key with two sharps (F# and C#). The dynamic markings *cresc.* and *mf* are placed above the treble clef staff.

136

*p* *cresc.* *mf*

140

*sempre cre - scen - do*

*f* *m.g.*

*Vio.*

144

*m.g.* *mezzo piano* *dimin.*

*Vio.*

148

152

**Rall.**

*f* *pp*