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Tonality and Elusiveness in Selected Méodies by Gabriel Faure

by

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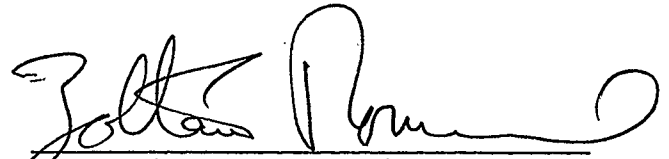
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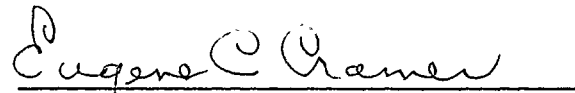
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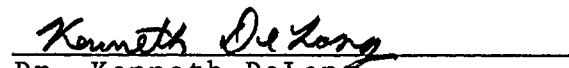
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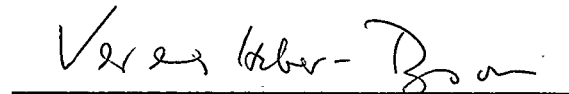
FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled, "Tonality and Elusiveness in Selected Mélo-
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ABSTRACT

This thesis examines Faure's concept of tonality as revealed in his mélodies. A comprehensive harmonic analysis of one mélodie from each of his early, middle and late periods is presented. The pieces examined are, respectively, "Au Bord de l'eau", Op. 8, No. 1, 1875 (Armand Sully-Prudhomme), "Donc, ce sera par un clair jour d'été", Op. 61, No. 7, 1892-94 (Paul Verlaine) and "La mer est infinie", Op. 118, No. 1, 1921 (Jean de la Ville de Mirmont). The analyses show how all harmonic relationships contribute to a complete tonal structure and that Faure's well-known interchange of the diatonic modes can be explained as an extension of major-minor tonality. As Faure's notion of tonality developed, the mélodies came to exhibit greater elusiveness, which was enhanced by his changing ways of integrating the other constituent elements.

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To my mother, Genevieve

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CHAPTER 1: INTRODUCTION

The more than one hundred mélodies of Gabriel-Urbain Faure demonstrate a musical elusiveness which grows steadily from the earliest to the last of these compositions. This attribute manifests itself most vividly in harmony where there is a gradual weakening of the bonds of conventional key feeling. The component elements of melody, texture, form and, in particular, rhythm--where a lack of regular metric stress prevails--contribute to the conveyance of elusiveness. The subject of investigation here is Faure's concept of tonality and how it, in conjunction with the other constituent elements, contributes to the growing sense of elusiveness while preserving a sense of coherence.

Throughout his career, Faure never disclaimed traditionalism in his approach to harmony; rather, he gradually evolved a personal concept of tonality, one of singular fluidity and subtlety. He himself acknowledged that he perceived his music within the perspective of the past when he wrote:

All those who, in the vast domains of the human mind, have seemed to produce new elements and thoughts and to use a language hitherto unknown, have merely been translating, through the medium of their own sensibilities, what others

had thought and said before them.¹

Fauré's education at the École Niedermeyer and his ensuing career at some of the more important churches in Paris undoubtedly affected his musical thinking, for his notion of tonality is one which incorporates the principle of interchangeability of mode, a free "juxtaposition of mixed diatonic formations over a tonic."² These include pre-tonal scale structures, as well as major and minor. To be sure, modal idioms are found in much of the music of the nineteenth and early twentieth centuries, the Mazurkas of Chopin and the compositions of such nationalist composers as Mussorgsky and Sibelius being but a few examples. However, for the most part they were used to intimate archaic or exotic effects and had little effect upon the fundamental tonal structure of a composition. In the music of Fauré, on the other hand, interchangeability of mode is an essential factor. It penetrates each and every level of his harmonic thinking. As Françoise Gervais stresses in her dissertation on Fauré's harmonic language, "Fauré was, before all, a harmonist who reunited modality and tonality in such an intimate fusion that they formed a unique and perfectly homo-

1 Quoted in Robert Orledge, Gabriel Fauré (London: Eulenburg, 1979), p. 270.

2 J.L. Kurtz, "Problems of Tonal Structure in the Songs of Gabriel Fauré" (Ph.D. dissertation, Brandeis University, 1970), p. 5.

genous language."³

Fauré's mixture of scale structures results in a significant increase in the basic harmonic vocabulary available for a given tonic. Rather than limiting himself to a single mode in a given piece, he frequently drew chords from more than one mode. Simply to acknowledge the well-known presence of these chords in Fauré's music is not enough; their implications, in terms of a complete tonal structure, are far-reaching and therefore must be thoroughly considered. First of all, in keeping with the increase in the basic vocabulary, the possibilities for secondary tonal centres is also greatly enlarged. In turn, any of these centres may be expanded according to the same principle. Ultimately then, the mode of the fundamental tonic will not be constant. Yet, in spite of this broadened vocabulary, Fauré never permits us to lose the sense of a definite tonal centre. Even in what seem to be extremely chromatic excursions, the sense of key is never cast into doubt and there is always a feeling that, at any point in a piece the tonic key is easily accessible. Furthermore, the progressions are marked by an ever-present quality of suppleness and fluidity. Intrinsic

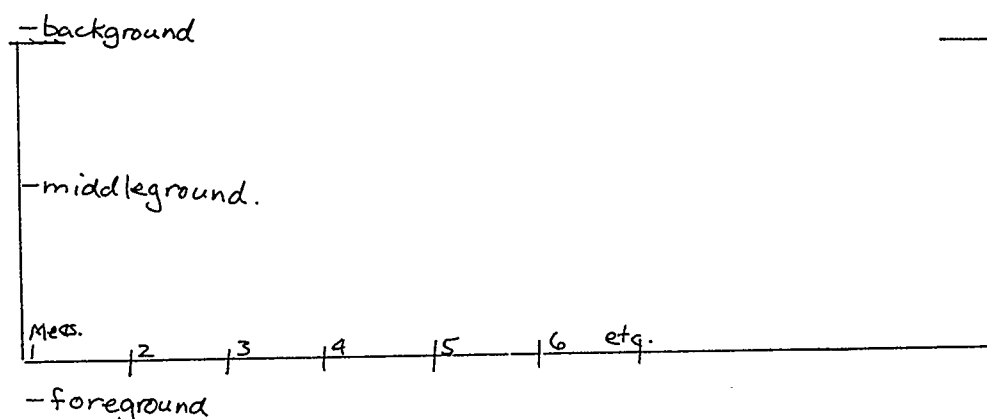
3 Françoise Gervais, "Étude Comparée des Langages Harmonique de Fauré et de Debussy", La Revue Musicale, No. 272 (1971) p. 19. "Fauré est avant tout un harmoniste qui réunir la modalité et la tonalité en une si intime fusion qu'elles formeront un langage unique et parfaitement homogène."

to the genius of Fauré, then, is the manner in which these chords function and relate to one another as they work to elaborate one basic tonic. His contribution "is a question of the life of the chords in succession."⁴ It is to be seen mainly in the grammar and the syntax rather than in the vocabulary of music.

For purposes of this discussion, the system of harmonic analysis presented in Leland Smith's Handbook of Harmonic Analysis has been chosen. This method may be described as quasi-Schenkerian in that harmonic progressions are considered as occurring on various levels as they unfold one basic tonic. Smith's "primary", "secondary" and "tertiary" levels⁵ are analogous to Schenker's background, middleground and foreground levels, respectively. They are depicted by a graph as follows:

4 Charles Koechlin, Gabriel Fauré, trans. by Leslie Orrey (London: Dennis Dobson Ltd., 1949), p. 62.

5 Leland Smith, Handbook of Harmonic Analysis (Department of Music, Stanford University, 1963), p. 27.



The foreground level presents the harmonic details, that is the specific function of each chord in progression. The middleground presents the larger harmonic motions, the progressions and relationships of all temporary tonics. This section of the graph may have several levels, each additional level representing further elaboration of secondary tonal centres. Finally, the background shows the basic tonic under consideration. As with Schenker's system, the main interest is in the middleground, that is, in how the foreground and background are connected.

Fauré does not abandon completely the tension/resolution directionality inherent in the hierarchical structures of functional tonality, but this is clearly not his primary modus operandi of progression. Functional tonality is found to be operating at the foreground level, but rarely in an explicit way, for this level is replete with larger chords of superposed thirds, altered chords, uncommon inversions and substitute functions. Unusual reso-

lutions are also quite commonplace. Kurtz points out that:

Such traditional harmonic relationships as root movement by fifth are not eliminated entirely, but they are often side-stepped or simply alluded to in the most subtle or casual manner as though their tonal function were too well established in the musical consciousness to require undue emphasis.⁶

It is the progressions of the middleground which constitute the principal impelling force behind this music. Motion is imparted by way of the continual tonicization of the various degrees of the scale in use. This technique serves to emphasize the contrasts between these degrees for it weakens their functional dependence on each other. In turn, this weakening of interdependence serves to soften and facilitate motion to and from those degrees which are a result of mode interchange. However, Fauré never allows these tonicizations to predominate to a point where a sense of the local control tonic is lost. He achieves this by employing enough primary relationships (or chords which function as substitutes) to stabilize the tonic in question. Moreover, the progressions of the middleground will often outline the tonic triad and at times embellish one or more of its pitches, especially with upper auxiliary motion, or the progressions will delineate a part of the scale, most

⁶ J.L. Kurtz, "Problems of Tonal Structure in the Songs of Gabriel Fauré" (Ph.D. dissertation, Brandeis University, 1970), p. 4.

often dominant descending to tonic.

Fauré's intensely personal harmonic style was fully established by the time he composed La Bonne Chanson (1892-94), generally regarded as the first creative high point of his career. The growing sense of elusiveness then, which continues from his earliest through to his last works, is not wholly attributable to his gradual expansion of the prevailing concept of tonality. It will be shown that Fauré's method of combining and integrating the other constituent elements of these mélodies changes with time. The declamatory stance is gradually reduced to a murmur with a concomitant emphasis on the affective quality of the foreground--thus the overall sense of increasing elusiveness.

Each of chapters 3, 4 and 5 will contain a comprehensive examination of a representative mélodie selected from Fauré's early, middle and late periods, respectively. "Au Bord de l'eau", Op. 8, No. 1, 1875 (Armand Sully-Prudhomme), anticipates in several ways the characteristic harmonic procedures that were to come. "Donc, ce sera par un clair jour d'été", the seventh mélodie of the cycle, La Bonne Chanson, Op. 61, 1892-94 (Paul Verlaine) exemplifies Fauré's fully developed harmonic technique. Finally, "La mer est infinie", the first mélodie from his last opus for voice and piano, L'Horizon chimérique, Op. 118, 1921 (Jean de la Ville de Mirmont), demonstrates his individuality at "the point

where it displays itself in the most profound and striking manner."⁷ Particular attention is given to the analysis and discussion of each level of harmonic activity for each composition. Graphs are presented to summarize the analyses. The interrelationships of rhythm, melody, texture and form are also discussed where pertinent to the projection of tonal structures.

⁷ Charles Koechlin, Gabriel Faure, trans. by Leslie Orrey (London: Dennis Dobson Ltd., 1949), p. 70.

CHAPTER 2: HISTORICAL BACKGROUND

The History of the Mélodie

The standard usage of the term mélodie signifies the French art song of the nineteenth and twentieth centuries, most often a setting of a serious lyric poem for voice and piano. Often the definition is restricted to the last third of the nineteenth century and the setting of the texts of the Parnassian and the Symbolist poets. This limitation is most likely due to the common concession that the genre was at its best in this period, having a position opposite the German Lied. The term does exhibit a conscious choice of a new name to designate something which had not previously been done in song-writing.

Frits Noske, in his excellent study of the genesis of the mélodie, French Song from Berlioz to Duparc, submits that there were three particularly important factors which contributed to its emergence after 1830:

The decline in the artistic level of the romance, with the resultant need for a substitute vocal genre; the introduction into France of Schubert's Lieder, which soon became enormously popular and

influential; and the impact of the new Romantic poetry, supplying composers with inspiration and with literary texts that forced a renunciation of earlier compositional styles and techniques.¹

The romance was the immediate forerunner of the mélodie. Originating in the mid-eighteenth century as a simple setting of a strophic poem which related bygone stories of love and chivalry, it was to undergo numerous developments over the course of a century before finally giving way to the efflorescence of the mélodie.

The romance first flourished in opéra-comique where its characteristic strophic form, unembellished melody and subordinate accompaniment prevailed until the time of the Revolution. In the drawing room, its early role was unpretentious, but reached a turning point in 1784 when Jean Paul Martini (Johann Schwartzendorf) (1741-1816) published his "Plaisir d'amour". While the accompaniment of the earlier drawing-room romance had been limited to a basso continuo part played on the clavecin (occasionally on harp or guitar), Martini's compositions presented a written out piano part. Further, the rondo pattern of "Plaisir d'amour" demonstrates an attempt to replace the previously typical strophic form with more complex musical structures.

1 Frits Noske, French Song from Berlioz to Duparc, trans. by Rita Benton (2nd ed.; New York: Dover Publications, Inc., 1970), p. 1. This book was the primary source for the origins of the mélodie.

The genre reached maturity during the years of the Revolution and the Empire. Texts now focused on the terror and tragedy of current events and primary importance was given to their expression. Thus, the musical form became more flexible and the vocal line was distinguished by a freer lyricism. The role of the piano was raised from that of a subordinate to a significant participant.

After 1815, the romance was gradually subjected to various elaborations including the infusion of nationalistic elements (bolero, tarantella, barcarolle and tyrolienne, etc., becoming 'types' of romances) and the addition of an obbligato instrument to the voice and piano (romance dialogue). By the 1820's, it had become an item of great demand in the circles of the French bourgeoisie, taking on commercial aspects. Composers demanded huge sums of money from their publishers for hundreds of compositions of questionable merit which set the texts of numerous amateur poets. "It would be difficult to find a single page of real artistic value in the entire production of a quarter century [ca. 1820 to ca. 1845]."² According to Noske, this decline was first counteracted by Hippolyte Monpou (1804-1841) and the Swiss Louis Niedermeyer (1802-1861, Fauré's first master at the École Niedermeyer) who may be considered true composers

2 Frits Noske, French Song from Berlioz to Duparc, p. 11.

of the Romantic romance because of their choice of Romantic poetry.

In 1833, the first French edition of Schubert's Lieder was published.³ Their fame spread rapidly throughout France and by 1850, approximately four hundred had been published. The unique melodies, the original harmonies and the close relationship between the voice and the accompaniment of these Lieder were heard by the French and a dissatisfaction with the French romance was bred. "[. . .] He [Schubert] has killed the French romance. [. . .] After you have feasted on this beautiful and satisfying music [Lieder], try if you can to fall back on the twittering of Mlle. Puget; it is impossible."⁴

The term mélodie was applied to the translations of Schubert's Lieder to distinguish them from the current romances. The word had been used previously in France, a result of the popularity of Thomas Moore's Irish Melodies (poems adapted to popular Irish airs between 1808 and 1834). However, these early 'mélodies' were, in essence, romances. After the introduction of the Lied into France, many com-

3 The edition was titled Six mélodies célèbres avec paroles françaises par M. Belanger de Fr. Schubert.

4 Frits Noske, French Song from Berlioz to Duparc, p. 34, quoting the critic, E. Legouvé.

posers attempted to capitalize on its popularity by borrowing the title mélodie for their romances.

Berlioz is generally identified as the first major French composer to make a significant contribution to the emerging mélodie. Although his early songs were still romances, "all ties with the dying romance are broken; the mélodie has become a serious genre"⁵ with his Les nuits d'été (1840 or 1841). This cycle of six mélodies, which set the poetry of Théophile Gautier (1811-1872), demonstrated a poetic sensitivity which was to unfold through the compositions of Liszt, Gounod, Bizet, Delibes, Massenet, Saint-Saëns, Lalo and Franck.

Perhaps the most significant and influential aspect of this poetic sensitivity, in terms of the establishment of the independently French character of the mélodie, was the attention paid to prosodic requirements. The French language is unique in its fluid and musical quality, its greatest distinguishing characteristic being a weak, shifting and almost imperceptible word-stress. With the isolated word, the stress usually falls on the final voiced syllable, but when words are joined, it moves and becomes subordinate to the phrase.⁶ Thus, such strictures as periodic

⁵ Frits Noske, French Song from Berlioz to Duparc, p. 111.

regularity and a strophic mold are not conducive to the rendering of these subtleties.

It was the supple rhythms and the musical sonorities of the French language which the Parnassian poets dwelt upon. This group came into prominence after 1865 and included the leaders, Théophile Gautier and Leconte de Lisle (1818-1894), as well as Charles Baudelaire (1821-1867), Armand Silvestre (1836-1894), Villiers de l'Isle-Adam (1838-1889) and Armand Sully-Prudhomme (1839-1907). The younger group of Stéphane Mallarmé (1842-1898), Paul Verlaine (1844-1896) and Arthur Rimbaud (1854-1891) became the leaders of the Symbolist movement after 1880. The Parnassians resisted what they regarded as extravagant emotionalism and theatrical display in Romantic poetry. "They showed preference for those who sought in Hellenism, in exterior description, and in faultless form surcease from the iterated expression of the 'moi'."⁷ Expression of the inner self could be achieved by

6 Several studies exist which deal with the intricacies of the French language and prosody. For the purposes of this thesis, the author has found Paul Bartholin Sommers' dissertation, "Faure and his Songs: The Relationship of Text, Melody and Accompaniment" (University of Illinois, 1969), to be the most clear and concise source, particularly the first chapter which deals exclusively with French prosody. Also, the second chapter of Frits Noske's French Songs from Berlioz to Duparc includes a historical outline of the theory of prosody as well as a section on poetic qualities of musical interest.

7 Kenneth Cornell, The Symbolist Movement (New Haven: Yale University Press, 1951), p. 7.

blending imagery and music to create a mood. Reserve and enigma replaced profound emotion and direct statement.

The Symbolists, by rejecting the Parnassian emphasis on formal perfection, created the vers libre. Their poetry exploited private symbols and was rich in suggestiveness rather than explicit statement. Embracing Wagner's Gesamtkunstwerk theory, they aimed to unify and blend the arts and the functions of the senses. Much concerned to reproduce in their poetry the flow of music, they pursued color and tone rather than just words. Inevitably, such poetry is not easy to interpret. In his article, "The French Song in the Nineteenth Century", Edward Lockspeiser proposes that one of the reasons that the mélodie has not won the universal popularity of the German Lied is the intricacy of the Parnassian and Symbolist texts.

This small, intimate form [the mélodie] was cultivated for the initiate; and it has remained little known outside France. [. . .] Ignorance, however, is not entirely due to neglect. It must be admitted that the charm of the French mélodie is not easily discernible, though on acquaintance one is increasingly aware of an overpowering sweetness of effect, an exquisite subtlety, compared to which Schubert appears all too innocent and guileless.⁸

Henri Duparc (1848-1933) and Gabriel Faure were the

8 Edward Lockspeiser, "The French Song in the 19th Century", The Musical Quarterly, XXVI (1940), p. 192.

first to make extensive use of the Parnassian poetry, and Faure', that of the Symbolists. Norman Suckling writes that they were able to reveal "the evocative power of words"⁹ in their music and so were the perfect partners for these poets.

It is not enough to say that he [Faure'] was their interpreter, nor even their complement. [. . .] In some cases he has actually revealed them, by opening up for them that region of our minds which the choicest words in poetic speech have otherwise failed to penetrate. [. . .] In this respect Gabriel Faure' (together with Henri Duparc) played, in the Parnassian and Symbolist age of France, a part recalling that of Schumann in the romantic age of Germany; on this account he belongs henceforth, not merely to the history of French music, but to that of French poetry and French artistic sensibility.¹⁰

In his earliest songs, Faure' chose the more traditional poetry of Hugo and Gautier. In their simplicity and strophic form, these songs are wanting in originality. Little evidence of his coming individuality is to be found and they might best be called romances. His first experiment with the poetry of the Parnassians was "Lydia", Op. 4, No. 2 (ca. 1870, Leconte de Lisle). His strong attraction to the texts of Baudelaire, Sully-Prudhomme, Silvestre and de l'Isle-Adam continued for twenty years. Faure' entered upon

9 Norman Suckling, Faure' (London: Dent & Sons Ltd., 1946), p. 88.

10 Suckling, Faure', p. 89, quoting J. Chantavoine's obituary article on Faure' in Le Ménestrel (Nov. 14, 1924).

his 'Verlaine period' in 1887 with "Clair de lune", Op. 46, No. 2. Seventeen more mélodies on Verlaine texts were produced by 1894, including the two cycles, Cinq mélodies 'de Venise', Op. 58 (1891) and La Bonne Chanson, Op. 61 (1892-4). Nectoux describes the Verlaine period as one of "bold and forceful expressiveness."¹¹ Other Symbolist poets who provided Fauré with texts for his mélodies were Catulle Mendès (1841-1909), Albert Samain (1858-1900) and the Belgian, Charles Van Lerberghe (1861-1907). The cycles, La Chanson d'Ève, Op. 95 (1906-10) and Le Jardin clos, Op. 106 (1914) set eighteen of Van Lerberghe's poems (ten and eight mélodies respectively). These mélodies, along with those of the cycles, Mirages, Op. 113 (1919, Baronne Renée de Brimont) and L'Horizon chimérique, Op. 118 (1921, Jean de La Ville de Mirmont), pursue a solitary course of extreme refinement and, in the words of Frits Noske, are perhaps "the most quintessentially French ever written".¹²

11 Jean-Michel Nectoux, "Fauré", in The New Grove Dictionary of Music and Musicians (1980), VI, p. 421.

12 Frits Noske and Rita Benton, "Mélodie", in The New Grove Dictionary of Music and Musicians (1980), XII, p. 114.

The Life of Gabriel-Urbain Fauré

Gabriel-Urbain Fauré (1845-1924) spent the greater part of his long musical career in Paris serving as church organist and choirmaster, pianist, accompanist, private piano-teacher, critic, academic and administrator.¹³ Although he proved his competence in all of these positions, he regarded them mainly as means of financial survival. Much to his chagrin, it was primarily in these official and academic capacities that he was recognized by the general musical public of his day. As a composer,¹⁴ Fauré was known and admired by only a restricted group of friends and musicians. Even the 'success' which he found in England, Germany and Russia in the later part of his career, as well as that which resulted from his appointment to the directorship of the Conservatoire in 1905, was only of the immediate kind.

13 Of the several biographies of Fauré which are available, that which is contained in Robert Orledge's Gabriel Fauré (London: Eulenburg Books, 1979) as well as the biographical portion of Jean-Michel Nectoux's article "Fauré" in The New Grove Dictionary of Music and Musicians (1980), VI, provide the most complete and up-to-date information and serve as the primary sources for this biographical sketch.

14 Fauré's output includes over 100 mélodies, 62 works for solo piano, 26 chamber works including music for one instrument and piano and music for harp, the Requiem and other choral compositions, one symphony and music for the theatre including numerous suites of incidental music, the lyric tragedy, Prométhée, and the lyric drama, Pénélope.

The possible reasons for the lack of recognition which was due Fauré, the composer, are many. First of all, Fauré's nature was not marked by ambition or self-importance and he was never sure of the true value of his compositions. Nectoux writes that Fauré usually submitted his works to be assessed by his colleagues in the Société Nationale de Musique before publication and that this private recognition was needed to encourage him to continue.¹⁵ Secondly, Fauré never attended the prestigious and influential Conservatoire which at this time was perhaps the 'passport' to recognition for a composer in France. But probably the largest single factor which contributed to his music being neglected was the very nature of the music itself. Fauré chose to pursue his own musical intuitions rather than to exploit popular taste which, at this time, centred on the romance and opera. According to Orledge, as Fauré's official reputation grew, "his music developed beyond the comprehension of even his more intelligent earlier enthusiasts. Saint-Saëns, for instance, [who had championed Fauré for thirty years] could not keep pace [. . .] and even thought that he [Fauré] had 'gone completely mad' with La Bonne Chanson [1892-4]."¹⁶

Fauré's formal musical education began in 1854 at the

¹⁵ Nectoux, "Fauré", The New Grove Dictionary of Music and Musicians, VI, p. 419.

¹⁶ Orledge, Gabriel Fauré, p. 35.

age of nine when it was recommended to his father that he be sent to the École de Musique Classique et Religieuse in Paris (which had just recently been established by Louis Niedermeyer and was later to be called the École Niedermeyer). Fauré remained here for eleven years. Because the students were to become organists and choirmasters, their studies dealt chiefly with church music. The curriculum included plainchant accompaniment, Renaissance polyphony, fugue and organ performance as well as piano and composition classes taught by Niedermeyer himself. Serious literary studies were also undertaken.

When Niedermeyer died in 1861, Saint-Saëns took over both the piano and the composition classes. Although it was not part of the school syllabus, Saint-Saëns introduced the students to the contemporary music of Schumann, Liszt and Wagner, deeming it necessary to give the students a more complete musical education. Saint-Saëns took a special interest in Fauré (now fifteen) and proved to be a lifelong friend, taking every opportunity to promote Fauré's career. Dating from the École Niedermeyer years are Fauré's first mélodies (more correctly regarded as romances) on verses by Hugo.

Upon completing his studies in 1865, Fauré accepted his first position as organist at the church of Saint-Sauveur in Rennes. Unhappy with this isolated, provincial position, he

returned to Paris in the spring of 1870.

The next eighteen months were unsettled ones due to the Franco-Prussian war in which Faure[́] served as an infantry soldier. During the ensuing Commune of Paris, he escaped, first to Rambouillet, then to Niedermeyer's estate at Cours-sous-Lausanne in Switzerland where he taught the composition class of the École Niedermeyer which had taken refuge there.

Returning to Paris in the autumn of 1871, he became assistant organist at the church of Saint-Sulpice, a position which he held until 1874 when he began to substitute as organist for Saint-Saëns at the Madeleine, one of the more eminent of the Parisian churches.

The early years of the 1870's provided Faure[́] with the beginnings of what was to become a secure place in the grand salons of Paris. Saint-Saëns was responsible for introducing him into Parisian society and, in particular, into the circle of influential friends of the family of the Spanish contralto, Pauline Viardot. He was also welcomed at the soirées of the rich industrialist, Camille Clerc, who later provided Faure[́] with summer compositional retreats at his residences on the Normandy coast.

Faure[́] also became very involved with the Société

Nationale de Musique at this time. Founded by Saint-Saëns and Romain Bussine in 1871, the purpose of this alliance was "to make known published and unpublished works of French composers forming part of the Society, and to aid the production and popularization of all serious musical works."¹⁷ Franck, d'Indy, Lalo, Massenet, Bizet, Chabrier and Duparc all participated, with meetings providing the occasion for many first performances of their works. Orledge writes that this society helped the revival of French music in the last third of the nineteenth century more than did any other factor. Ravel led the formation of a breakaway group, the Société Musicale Indépendante, in 1909 as he believed that the SNM under d'Indy at this time, had become biased towards the compositions of students from the Schola Cantorum.

From the Rennes period and these first settled years in Paris are those mélodies of Fauré which evidence his search for a personal style, including his first attempts with Parnassian poetry. The chronology of his compositions to this time is vague.¹⁸ In 1877, Saint-Saëns resigned his position as organist at the Madeleine. He was succeeded by Dubois, and Fauré became choirmaster.

17 Quoted in Orledge, Gabriel Fauré, p. 9.

18 Orledge attributes this problem to the gaps between composition and publication, and to Fauré's lack of concern both with manuscript dating and opus numbers in his first two periods.

This year also held a major emotional event for Faure'. He became engaged to Marianne Viardot (daughter of Pauline Viardot) with whom he had been in love for five years. However, Marianne broke off the engagement after three months without offering any reason.

Subsequently, Faure' began a period of extensive travel. From 1877 until 1884, Weimar, Cologne, Munich, London, Zurich and finally Bayreuth were visited to hear the works of both Liszt and Wagner. Although Faure' applauded Wagner, "he was almost alone in the generation of Chabrier, Chausson, d'Indy and Duparc in not succumbing to the harmonic spell of Bayreuth."¹⁹

In 1883, Faure' married Marie Fremiet, daughter of the noted sculptor, Emmanuel Fremiet. They had two sons, Emmanuel Faure'-Fremiet (1883-1971) who became a professor of biology, and Philippe Faure'-Fremiet (1889-1954), a literary man and a music lover. In his attempts to adequately support his family, Faure' became involved in too many occupations. His work at the Madeleine and the many hours of private teaching left him little time to compose so that by the end of this decade his usually lively disposition had become one of quiet despair.

19 Orledge, Gabriel Faure', p. 12.

Fauré's recovery was largely due to the interposition of Princesse de Scey-Montbéliard, American patroness of the arts, (later Princesse Edmond de Polignac) who, in 1891, invited him on a six-week holiday to Venice and Florence. It was in Venice that he began his song-cycle, Cinq mélodies 'de Venise', Op. 58, to poems by Verlaine whom he had 'found' in 1887. The early 1890's were also the years of Fauré's happy association with the singer, Emma Bardac (the future Mme. Debussy), to whom he dedicated his next Verlaine cycle, La Bonne Chanson, Op. 61.

In 1892, officially recognized by the French government, Fauré became inspector of music of the state-aided conservatories. He held this post until 1905. Although this relieved him of his teaching duties, it did require tiresome journeys across France.

The year 1892 also marked the first of several trips to London where private recitals of his music were organized by friends. These trips were attempts to gain a wider audience for his compositions and continued until 1900.

Fauré was also firmly established in the Parisian salons by now and he particularly enjoyed those of Madame de Saint-Marceaux and Princesse Edmond de Polignac where such avant-garde figures as Manuel de Falla, Satie, Stravinsky, Ravel, Debussy as well as Ricardo Vines and Anatole France

gathered.

In 1896, Faure succeeded Dubois as chief organist at the Madeleine and was also appointed professor of composition, counterpoint and fugue at the Conservatoire. His students included Maurice Ravel, Florent Schmitt, Charles Koechlin, Louis Aubert, Jean J. Roger-Ducasse, Paul Ladmirault, Nadia Boulanger and Émile Vuillermoz.

The last decade of the nineteenth century, then, marked a change of fortune for Faure. He was finally becoming known beyond his very limited circle of the 1870's and the 1880's. Recognition came even more quickly after 1900. However, it continued to be primarily a result of official and academic positions and he despaired of his music ever reaching the public.

Two more appointments meant even less time to compose for Faure. In 1901, he became professor of composition at the École Niedermeyer and, in 1903, he was invited to write musical criticism for Le Figaro. According to Nectoux, Faure was not a natural critic and therefore reluctantly accepted the position as a duty which he fulfilled until 1921.²⁰

²⁰ Nectoux, "Faure", The New Grove Dictionary of Music and Musicians, VI, p. 419.

At the age of sixty (1905), Faure suddenly became 'famous' with his appointment as director of the Conservatoire. For Faure, this meant financial independence. He was finally able to give up his positions as provincial inspector, organist and teacher, and to devote more time to composition. Further, it meant that his works would be performed at important public concerts.

Faure was also freer to travel now and used this opportunity to promote his works. In 1908, he returned to England for two visits and also travelled to Munich and Berlin where his music was well received. Two years later, he embarked on an extensive journey which took him to St. Petersburg, Helsinki and Moscow where he enjoyed victorious receptions. One last trip was made to England in 1914. Unfortunately, deafness clouded this late success. When he was asked to resign the directorship of the Conservatoire in 1920, it was due to this affliction.

During World War I, Faure remained in Paris. These years began what was to become the most productive period of his compositional career. Even after his retirement, he continued to compose until his death in November of 1924 at the age of seventy-nine. The cycle of mélodies, L'Horizon chimérique, is from this brief retirement period and may be considered the crown of his contribution to this genre.

CHAPTER 3: "AU BORD DE L'EAU"

"Au Bord de l'eau", Op. 8, No. 1, was composed in 1875 when Faure' was thirty. This mélodie embodies the salient characteristics of Faure's style in the early stages of its development. It also prefigures a number of the distinctive harmonic features to come. The poem is by the French Parnassian poet, Armand Sully-Prudhomme (1839-1907), to whom Faure' also turned for the texts for "Ici-Bas" (c. 1873), and "Les Berceux" (1879).

The poem consists of three heterosyllabic stanzas, the first two having eight verses that alternate between ten and four syllables. The third stanza employs the same syllabic rhythm; however, it consists of only six verses, the fifth and sixth being repetitions of the third and fourth. The table below shows the formal relationship between the text and Faure's musical material.

Musical Sections			Literary Stanzas	
A	a	4 meas.	I	2 verses
	a	4		2 verses
	b	4		2 verses
	a'	4		2 verses
A'	c	4	II	2 verses
	c'	4		2 verses
	b	4		2 verses
	a'	4		2 verses
Coda	b'	4	III	2 verses
	a''	4		2 verses
	b'	8 (2+4+2)		2 verses

Because the upbeat of each four measure unit is so long, a feeling of five-measure phraseology is created--three measures overlapping with two measures--thus capturing the irregular scansion of the pairs of verses. As will be shown, the musical form is best described as a modified strophic structure. Fauré treats the third stanza as an extension of the second rather than as an independent unit. That is, development is reserved for the end as a means of portraying the quiet mood intensification inherent in the Parnassian poem.

To all outward appearances, the symmetrical phrasing seems to be entirely correspondent with the constant number of syllables. However, as was stated in Chapter 2, periodic regularity and metric regularity are not compatible with the subtle, shifting word-stress of the French language. Further, as can be seen from the table, the musical phrases are all repeated at least once with new text. The changing

poetic rhythms cannot be correctly prosodized if the musical rhythm remains constant.

Purely musical considerations, then, have clearly been granted priority. More than any other factor, it is this domination of the music over the text which stylistically separates Fauré's early mélodies from those of the middle and late periods. It will be seen that when Fauré turns his attention to the verse of the poetry, strophic structures, periodic regularity and melodies marked by strong, metric rhythms disappear. Through-composed form, asymmetrical phrasing and flexible melody become the norm.

Such a clear separation of periods does not exist in terms of Fauré's harmonic technique. The remainder of the discussion of "Au Bord de l'eau" will probe its harmonic aspect with a view to showing how this mélodie, as representative of Fauré's early mélodies, contains, in embryonic form, his mature harmonic technique.

The first phrase immediately displays Fauré's attitude toward conventional harmonic progression. It is marked by a superb sense of smoothness and suppleness of line which makes it all too easy to absorb in a superficial way without appreciating its complexities. This phrase can be analyzed as follows:¹

Example 1. Meas. 1-6, First harmonic analysis and sequence

Andante quasi allegretto. *dolce.*

CHANT. S'asseoir— tous deux au bord du flot qui

Andante quasi allegretto. *Sequence*

PIANO. *p*

[C] *iv7* { [g] *Vs*

pas . se,— Le voir— pas . ser, Tous deux— s'il

Sequence

I_s { [f] *V_s* *I_s=A₆* [C] *V₇*

A one and one-half measure introduction by the piano articulates the complete C minor chord three times, setting up C as reference solely by repetition. Following a *iv7* chord,

1 In all examples the local tonics are indicated by boxed letters, major keys being shown with uppercase letters and minor keys with lowercase letters. The wavy vertical line means that there is no pivot chord between the pair of keys. The small 's' in a figure such as *I_s* indicates a substitute function. A pivotal function is shown with an equal sign and square brackets, *I_s=A₆*. All augmented sixth chords are labelled as *A₆*.

both G and F are briefly tonicized with secondary dominant motion. The root of the Ab7 chord then resolves downward by semitone to G in the manner of an augmented sixth chord, thus smoothing the transition to the cadence in C minor.

The sequences, indicated by square brackets in Example 1, support this analysis. The two brief tonicizations are presented in a real sequence. This overlaps with a tonal sequence in C minor beginning in measure 5. Here, the last three notes of the first motive are used, confirming the double function of the Ab7 chord as described above. The equal participation of the voice and the piano in these sequences anticipates the full integration of the accompaniment with the voice so characteristic of Fauré's middle period.

What makes this phrase complex, and so typical of Fauré, are the large number of seventh chords, the appoggiaturas and, perhaps most importantly, the use of substitute functions. The passage is an elaborated version of the standard harmonization of the descending melodic minor scale--I-v6-iv6-V. Fauré uses a diminished seventh chord on the leading-note, for the first sonority of both secondary dominant relationships. These resolve then to Mm7 sonorities which are constructed over the third degree of the local tonics, G and F, rather than to simple tonic triads. This is but one excellent example of Fauré's unconventional

use of the Mm7 sonority. The harmonic is clearly directional and yet frictionless. How is this accomplished?

It is with a masterly sense of line that Fauré creates an uninterrupted flow. First of all, all of the chord vocabulary of these first six measures is bound together by two linear projections of C. The first of these is found in the vocal line. Following an initial leap upward from the dominant to the mediant, it descends by step to outline the melodic minor scale to C in measure 6. The second projection is found in the bass line of the accompaniment which outlines the essential binding interval of a perfect fourth. Descending from C, through the melodic minor scale to the dominant, G, it then leaps directly back to C for the cadence. Secondly, and more importantly, the alto and tenor voices of the piano descend chromatically throughout the tonicizations to the cadence. These two voices consist of parallel tritones which imply a rapid move down the circle of fifths. This implication is, in fact realized and developed in measures 14-18 and 38-42, as will be shown.

Upon listening to the complete composition, one may retrospectively analyze this first phrase as a similar progression. As Smith writes:

It is only when a musical phrase is complete that we can hope to grasp the true implications of the various parts of the phrase. Likewise, it is only when a piece or movement is ended that we are

presented with all the facts and are then able to receive the full impact of the work.²

The final arbiter is, of course, individual perception. It must be underlined that whichever interpretation is preferred, the particular effect created does depend on the functions of all the harmonic details. Example 2 presents this second possible analysis.

² Leland Smith, Handbook of Harmonic Analysis (Department of Music, Stanford University, 1963), p. 5.

Example 2. Meas. 1-6, Alternate harmonic analysis

Andante quasi allegretto.

CHANT. *dolce.*

S'asseoir— tous deux au bord du flot qui

PIANO.

Andante quasi allegretto.

pas . se, — Le voir — pas . ser, Tous deux — s'il

[Handwritten harmonic analysis symbols: C, L, IV7, Eb, V, Is=Vs, E, Ab, D, C]

In this second analysis, the second sonority of both measures 3 and 4 is respelled as a half-diminished seventh chord tonicizing Bb and Ab respectively. Thus the implied root of the first dominant substitute is F and that of the second, Eb.

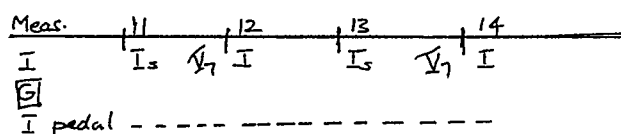
The second phrase of "Au Bord de l'eau", measures 6-10, is an exact repetition of the first and so C is further secured as the point of reference from which to interpret

the succeeding progressions.

Constructed over a dominant pedal, measures 10-14 oscillate between C minor and G major. This new middleground progression to the sharp side, along with the arpeggiations of the G7 chord, creates a tension which contrasts with the more reposeful nature of the first two phrases and thus captures the poem's intrinsic tension. The poem is a version of the "all things, including love, die" theme. However, it is suggested that this particular couple might be able to ignore the tribulations of life, their love remaining untouched.³

The tonicization of G is clear. As an independent unit, the phrase could be analyzed as follows:

Example 3. Meas. 10-14, Possible harmonic analysis



However, because C has already been established, the first two beats are initially heard as a dominant function in that key. Upon hearing the dominant of G, the D7 chord, they are reinterpreted as a tonic function in G. The entire pattern is then repeated. Example 4 shows this analysis.

3 A translation of the poem is given in Appendix I.

Example 4. Meas. 10-14, Harmonic analysis

ser. A l'ho-ri - zon s'il fume un toit de chau - me -

Le voir - fu - mer, Aux a - len -

Harmonic analysis symbols: [C], $V_7 = I_7$, $I = V$, V_7 , $V_7 = I_7$.

Although a C minor chord is not actually present in this passage, the key is implied. This is effected particularly by the melodic and metrical prominence assigned to the F on the downbeats of measures 11 and 13. This pitch falls by step, its more usual resolution as the fourth scale degree of C minor when functioning as the seventh of the V_7 sonority. A tonic chord in C minor on beat 2 of measures 11 and 13 would be the obvious progression. The vocal line does move to C, but this pitch is reinterpreted by its

underlying harmony as the fourth scale degree of G. Harmonic resolution to the tonic chord has been interrupted then, but any sense of abruptness is again negated by frictionless voice-leading.

Although both the vocal line and the treble voice of the piano of measures 14-18 recall those of the first two phrases of this mélodie, these four measures are felt to be a continuation of measures 10-14 rather than an autonomous phrase. This is due to very subtle manipulation of both the underlying harmony and the voice-leading. Example 5 presents this passage.

Example 5. Meas. 14-18, Harmonic analysis

Le voir — fu — mer, Aux a — len — tours si quel — que fleur em —

13

G $I = V$ C V_s or I_s $IV_7 = II_7$ E_b V_s

— bau — me — Seu em — bau — mer,

16

$I_s = V_s$ F^+ $I_s = V_s$ D^+ $I_s = V_s = II_7$ G^b E V_7

First of all, the sonority on the second beat of measure 14 merits special consideration as regards its function. It replaces the simple C minor triad of the corresponding measures 2 and 6. Before the C is heard in the voice at the end of this measure, the chord sounds as Eb-G-B, an augmented triad. In terms of C minor, it is the mediant triad constructed according to the harmonic minor scale. It is a problematic sonority in that its root and third are identified with the tonic chord and its third and fifth with the dominant chord. It is this quality of pliability, inherent

in the symmetrical structure of the augmented triad upon which Fauré capitalizes. The chord is first heard as a continuation of the G triad which precedes it. That is, respelled as G-B-Eb, it is V13 in C minor. When the C is heard in the voice, it is as if the V13 has been resolved. With this pitch, the chord becomes C-Eb-G-B, the B sounding as an unresolved suspension, which finds resolution in the ensuing measure. The function of this augmented triad shall be considered here as a pivotal chord between G major and C minor as labelled in Example 5 above. This reading upholds the previously stated view that measures 10-18 are heard as one eight-measure sentence. At the same time, it shows the correspondence of measures 14-18 to the first two phrases of this composition.

Contributing also to the impression of continuity between these two four-bar units is the changed progression of the bass line. The dominant pedal of the previous four measures is retained for one beat. The bass then continues in ascending stepwise motion towards the tonic. However, upon reaching the Bb at the end of measure 15, it defers this goal and proceeds to realize and develop the progression down the circle of fifths which was present mainly by implication in the first two phrases. Comparing this progression of harmonies to that of the first two phrases, it can be seen that the first dominant substitute sonority has been omitted and so the phrase progresses one step further

through the circle of fifths to reach a Db7 chord before cadencing again in C. An expectation of progression to Db had been set up by the circle-of-fifths approach to the parallel cadences of measures 5-6 and 9-10. However, Fauré reinterpreted and resolved the Ab Mm7 sonority as an augmented sixth chord in C minor. In the passage under consideration the Ab sonority is resolved as V7 of Db major. However, we are presented with another substitute, a Db Mm7 chord which suggests progression to Gb. In tonal terms, Gb is a forbidden realm. Thus, this chord is quickly reinterpreted as a Neapolitan substitute in C minor. The suggestion of Gb further intensifies the sense of unrest which was suggested in measures 10-14.

Example 6 shows that the root movement of measures 14-18 is a transposition of the implied root movement of the first two phrases. The interval of transposition is a perfect fourth up or a perfect fifth down.

Example 6. Meas. 2-6 and 14-18, Comparison of root progressions



One interpretation then of the purpose of this new progres-

sion is that measures 14-18 comprise a larger-scale motion to the subdominant side of the tonal spectrum. As will be seen, there is further harmonic confirmation of this reasoning.

Another conceivable reading of this passage would emphasize the shifted metrical placement of the chords beginning on the second beat of measure 15. Underlined by the sequential structure, the emphasis is now on the Eb7 and Db7 sonorities, so that a middleground interpolation of the Phrygian mode on C is intimated. Moreover, it might be asserted that the effect of the bII7 chord in measure 17 is to firmly resecure C as the focal point after eight measures of implication. That is, the return to C is intensified by this chromatic approach. Once again, it will be seen that there is further harmonic confirmation of this.

Graph 1 presents a complete picture of the harmonic activity of the first stanza as discussed. The following tonic guide tones⁴ represent, in musical notation, a summary of the middleground tonics.

4 Leland Smith, Handbook of Harmonic Analysis (Department of Music, Stanford University, 1963), p. 64.

Example 7. Meas. 1-18, Tonic guide tones



Except for measures 18-26 which will be discussed momentarily, the remainder of "Au Bord de l'eau" presents no new material. Rather, that material introduced in the setting of the first stanza is now re-presented in such a way as to develop the implied subdominant relationships as presented in the foregoing discussion.

The second stanza of "Au Bord de l'eau" is introduced by a new two-member modulatory sequence which, on the middleground, outlines the C minor triad. This sequence provides a quasi-development, a common procedure in lied form. The first phrase, measures 18-22, moves from C minor to Eb major and the second, measures 22-26, from Eb major to G minor. A mode change to G major on the final chord of the second phrase enables a natural transition back to C minor for the ensuing phrase. This passage is presented in Example 8.

c: i

i ————— v (g) ————— iv (f) i (c) ————— v (g) ————— iv (f) i (c) ————— V (G)

OR:

i ————— b VII (E^b) ————— i ————— repeat....

I ————— IV (E^b) —————

I ————— IV (A^b) —————

I ————— IV (D^b) —————

I ————— VII (C) —————

1 2 3 4 5 6 7 8 9 10

i ————— iv₇ } V_s | i_s } V_s | i_s = A₆ V₇ | i. ————— iv₇ } V_s | i_s } V_s | i_s = A₆ V₇ | i. ————— V_s = I_s

OR: i ————— iv₇ } V_s | I_s = V_s | I_s = V_s | I_s = V_s = A₆ V₇ | i. ————— as preceding 4 measures ————— i.

i (c)

V (G) ————— i (c) ————— V (G) ————— i (c) ————— b III (E^b) ————— i

I ————— IV (A^b) —————

I ————— IV (D^b) —————

I ————— IV (E^b) ————— VII (C) —————

OR: i (c) ————— b III (E^b) ————— b II (D^b) ————— i (c)

11 12 13 14 15 16 17 18

— V₇ | I = V_s | V_s = I_s — V₇ | I = V_s | V_s or i_s | iv₇ = ii₇ | V_s | I_s = V_s | I_s = V_s | I_s = V_s = b III₄ | V₇ | i.

OR: i_s | iv₇ = ii₇ | V_s | I_s } V_s | I_s = b III₄ | V₇ | i.

Graph 1

Example 8. Meas. 18-26, Sequence and harmonic analysis

du-er. *sequence*

- mer, Eu-tendre au pied du saule où l'eau mur-mu-re

18 *sequence p*

C: $i = \text{vi}$ Eb ii_7 (I) ii_7

- L'eau mur-mu-er, Ne pas sen-tir tant que ce rê-ve

ii_7 $\text{I}_7 = \text{VI}_7$ ii_7 (i)

- du-re Le temps du-er.

ii_7 ii_7 $\text{I} = \text{VI}$ Eb

Analysis reveals that Fauré is exploiting the fact that C minor and Eb major share the same pitch collection. That is, upon first hearing measures 18-20, there is no reason to believe that the progression is anything other than $i\text{-iv}_7$ in

C minor. Three of the previous four phrases have commenced with this progression and even a tonic pedal is present. It is only upon hearing the second phrase that the pivotal function of measures 18-20 becomes apparent. First of all, Eb major and G minor do not share the same pitch collection. Secondly, with the A in measure 23, it is clear that the entire second phrase is in G minor. Thus, in retrospect, the i-iv7 progression in C minor may be reinterpreted as a vi-ii7 progression in Eb major.

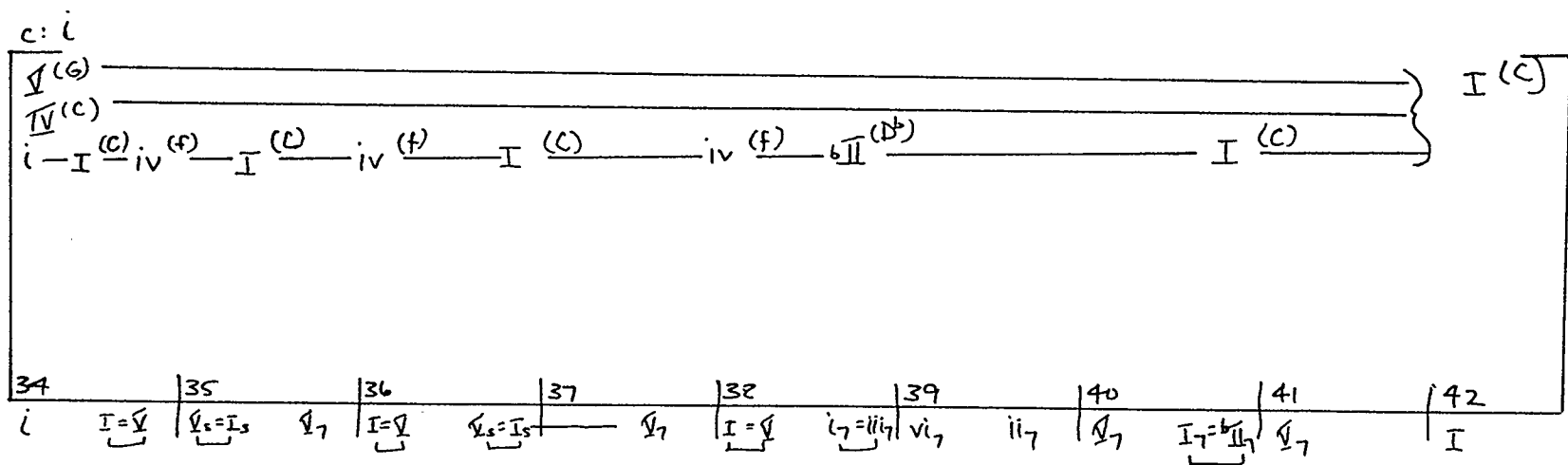
Unlike any of the temporary tonics heard to this point, G major may be heard as a goal of the harmonic motion. It is not presented as a brief ornamental tonicization; rather, it occupies four full measures, a relatively large unit in this composition, and may, therefore, be understood as constituting the first true structural modulation. Thus, the hint at V in measures 10-14 is now recast and underlined in this sequential passage. On the largest level of the middleground then, the piece has progressed to the area of the dominant, the focusing agent through which the tonic's priority is maintained. G major now temporarily assumes the role of local control tonic from which to interpret the succeeding harmonic progressions until C regains this status at measure 42.

The move to G major also carries with it an implication for the remainder of the setting of this second stanza,

measures 26-34. These eight measures iterate measures 10-18. However, they fulfil a different purpose here. Issuing now from G major rather than from C minor, they work to develop the subdominant relationships set up in the first stanza. That is, C is now presented as the subdominant of G as indicated by Graph 2. This graph also includes the first half of the setting of the third stanza, measures 34-42, showing the continued subdominant development.

Measures 34-42 again re-present the material of measures 10-18, but this time in the key of F minor. We are presented, then, with a true move to the subdominant, rather than just with veiled subdominant inflections. As was presented earlier in this chapter, Fauré has reserved the development for the end. Example 9 presents this passage.

Graph 2, cont'd.



Example 9. Meas. 34-42, Harmonic analysis

Les i . gno . rer; Et seuls tous deux devant tout ce qui las . se —

33 *pp*

12367-95 $I = \flat II_7$ $I = \flat V_7$ $I = \flat V_7$ $I = \flat V_7$ $I = \flat V_7$

Sans se las . ser. Sen . tir l'a . mour de . vant tout ce qui

37

$I = \flat V_7$ $I = \flat V_7$ $I = \flat V_7$ $I = \flat V_7$ $I = \flat V_7$

pas . se Ne point pas . ser, —

40 *p* *p sempre.*

$I = \flat II_7$ $I = \flat V_7$ $I = \flat V_7$ $I = \flat V_7$ $I = \flat V_7$

The first four measures have been transposed down the interval of a perfect fifth so that oscillation is now between F minor and C major rather than between C minor and G major. These measures emanate now from C major in the same manner

as measures 26-30 issued from G major. This succession is indicated by an added level at the middleground of the graph. It is also important to note that the mode of C has been changed to the major from the minor while functioning as the dominant of F minor. It will be seen that even when C is reinstated in its former position at the highest level of the middleground, the major mode prevails through to the end of the composition--a Tierce de Picardie on a larger level.

Measures 38-42 do not continue in F minor as expected. The pattern of transposition is broken and a new tonal sequence in Db major is presented before C major is restored in measure 42. This middleground Phrygian inflection recalls and expands the cadences at the end of the first two stanzas; in so doing, it both unifies the principal sections of this composition and intensifies, by chromatic motion, the tonic cadence of measures 41-42.

The transition to Db major is accomplished in Fauré's typical subtle manner. First of all, the progression from beat 1 to beat 2 in measure 38 is a V-i7 in F minor as though to continue the transposition. This conceals the seam between the two halves of this eight-bar unit. The i7 is then reinterpreted as iii7 in Db major and initiates the new descending tonal sequence of secondary seventh chords as shown by the brackets in Example 9 above. Recalling the

analogous phrases, namely measures 1-6, 6-10, 14-18 and 30-34, this sequence once again proceeds through the circle of fifths in the flatward direction. However, none of the chords are tonicized now, resulting in an unimpeded flow through to the I7 of Db in measure 40.

Of particular interest is the altered profile of the bass line. Comparing it with the two previous circle-of-fifths root progressions, it can be seen that this initially implies yet one further step in the flatward direction.

Example 10. Meas. 2-6, 14-18 and 38-42, Comparison of root progressions

This is accomplished by again altering the metrical placement of the chords. The progression this time is ushered in by the C major chord on the downbeat of measure 38. Gb is, in fact, never reached. A third statement of the sequenced motive is begun by the piano on the second beat of measure 40 above the Db. The Db7 chord is once again reinterpreted

as a Neapolitan substitute in C major. The return to C major, therefore, is intensified by chromatic inflection at the foreground as well as at the middleground, as previously described. It is further underlined by the temporal emphasis assigned to its dominant, the G7 chord, which is given one full measure here. Together, these factors work to set off the most critical line of the poem, "Ne point passer", and to reinstate C in its original position at the top of the middleground. Example 11 now provides a summary of the middleground motions of measures 18-42 in tonic guide tones.

Example 11. Meas. 18-42, Tonic guide tones



Tonally, the composition could end at this point. The remaining measures, presented in Example 12, capture the echo effect present in the poetry.

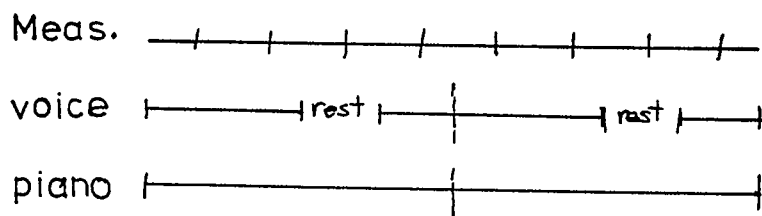
Example 12. Meas. 42-51, Harmonic analysis

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

- System 1 (Measures 42-43):** The vocal line begins with the lyrics "pas - se" and "Ne point pas - ser, —". The piano part starts at measure 40. Dynamic markings include *p* and *sempre p*. Harmonic analysis symbols include $I = V$, $V_s = I_s$, and V_7 .
- System 2 (Measures 44-45):** The vocal line continues with "Sen - tir l'a - mour de - vant tout ce qui pas - se —". The piano part continues. Dynamic markings include *sempre p*. Harmonic analysis symbols include $I = V$, $V_s = I_s$, and V_7 .
- System 3 (Measures 46-47):** The vocal line continues with "Ne point pas - ser!". The piano part continues. Dynamic markings include *pp*. Harmonic analysis symbols include $I = V$, $V_s = I_s$, and V_7 .
- System 4 (Measures 48-49):** The piano part continues. Dynamic markings include *pp*. Harmonic analysis symbols include $I = V$, $V_s = I_s$, and V_7 .
- System 5 (Measures 50-51):** The piano part continues. Dynamic markings include *pp*. Harmonic analysis symbols include $I = V$, $V_s = I_s$, and V_7 .

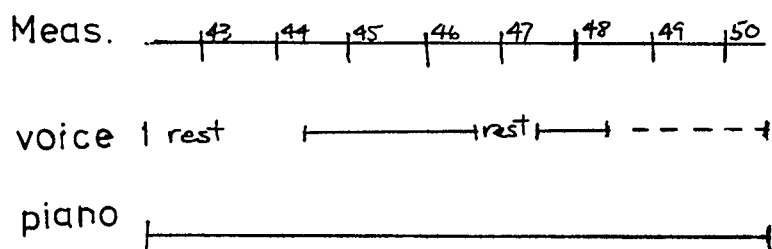
This is achieved by introducing a new phraseology which results in a built-in rallentando. That is, the voice-piano relationship of all eight-bar units to this point in the piece has been as follows:

Example 13. Voice-piano relationship to measure 42



Example 14 shows the voice-piano relationship of the final eight measures.

Example 14. Voice-piano relationship, meas. 42-50



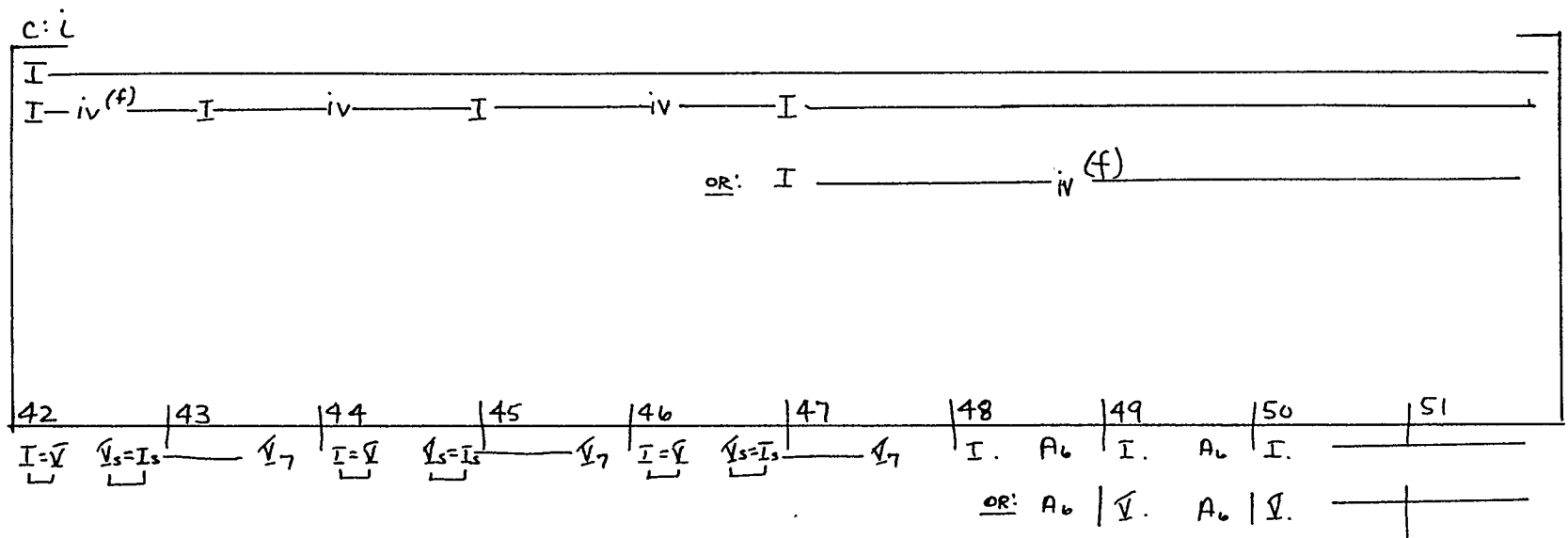
The voice sustains the final C through to measure 50 while the piano twice repeats, with octave transpositions, the cadence of measures 47-48. The D of the cadence has been adjusted chromatically to Db in the repetitions so that the progression becomes bII(with augmented sixth)-I. Because of the strong subdominant element throughout this third stanza, it is also possible to hear this final progression in terms of F major, that is, as an augmented sixth chord on bVI resolving to V. The sense of tonal duality in these final measures once more poignantly depicts the two worlds of love, dream and reality.

Graph 3 summarizes the harmonic motion of these final measures. The tonic guide tones are as follows:

Example 15. Meas. 42-51, Tonic guide tones



Graph 3



Summary

"Au Bord de l'eau", Op. 8, No. 1, typifies Fauré's early style and, at the same time, anticipates certain aspects of his fully developed harmonic technique. The influence of the romance is still felt with regard to the tuneful melody and in the formal construction. "Au Bord de l'eau" employs a modified strophic structure, the final stanza providing a developmental coda. Although the accompaniment is generally quite simple, there is equal participation between the voice and the piano which foreshadows the coming more complete integration of these two elements.

It is in the harmonic progressions of "Au Bord de l'eau" that Fauré's individual treatment of the mélodie becomes apparent, particularly within the course of each phrase. On the largest level of key relationships, a "classic" harmonic balance does govern the work--a i-V-I-iv-I progression. The sense of C as the controlling tonal centre is also largely due to the regularity of the cadences (which is in keeping with the larger symmetry of the phrases) and to their straightforward construction. Within each phrase, however, continual tonicizations, a preponderance of seventh chords, substitute functions, resolution to chords which in turn require resolution, and altered chords, all work together to impart a characteristic fluidity of harmonic language. Underlying all of these features is a

contrapuntal emphasis which, besides being responsible for some of the 'unusual' inversions of chords, permits the smooth transition between tonal centres. These secondary tonal centres progress in such a way as to outline the tonic triad or to delineate a part of the scale. Further, the tonic pitch is embellished by chromatic upper auxiliary motion in the form of middleground interpolations of the Phrygian mode. The harmonic language of "Au Bord de l'eau", then, does keep quite close to traditional practices, but with some features that become more emphasized as time goes on.

CHAPTER 4: "DONC, CE SERA PAR UN CLAIR JOUR D'ÉTÉ"

La Bonne Chanson, Op. 61, was composed in the years 1892-94. The cycle is comprised of a selection of nine poems from the twenty-two which make up Paul Verlaine's collection of the same name, written in 1870. This was not Faure's first experience with Verlaine's poetry. He had already composed "Clair de lune", Op. 46, No. 2 in 1887, "Spleen", Op. 51, No. 3 in 1888 and, in 1891, the Cinq mélodies 'de Venise', Op. 58.

The largest single collection of mélodies that Faure had composed to this point in his career, La Bonne Chanson is a cycle unified by its textual source and, musically, by way of thematic transfer from one song to another. Although the complete cycle will not be analyzed here, it is important to recognize that although each of the nine mélodies is a self-contained entity, it is part of a larger work which has some influence on details of its composition.

In his introduction to the cycle, Waldo Lyman says,

When in 1870 a cycle of poems, under the above title, by Paul Verlaine was published, Victor Hugo called it "a flower in a bombshell." These poems, which Verlaine wrote shortly after his marriage to Mathilde Maute, are permeated with triumphant joy and happiness, exquisite tenderness and exaltation. [. . .] It is difficult to imagine a greater

blend of two arts than has been accomplished by Gabriel Fauré, the incomparable interpreter of Verlaine, in setting to music what Verlaine's biographer, Edmont Lepelletier, calls "a stanza taken from the eternal poem of youthful love."¹

Fauré does not attempt to describe any concrete objects, but rather expresses what Noske calls the "interior atmosphere" of poetry, that is, "what the poet does not express, but only suggests."² Only music can realize the interior atmosphere "for only music possesses the faculty of expressing the inexpressible."³ It is the intangible qualities of love which Fauré so marvellously captures with his intensely personal style of harmonic fluidity. Yet, he "will not very readily invite us to be affected by the spectacle of feeling as such, but offers us rather a musical current whose flow is controlled by the purpose of artistic form [. . .]."⁴

"Donc, ce sera par un clair jour d'été", the seventh mélodie of La Bonne Chanson, will now be examined in detail

1 Waldo Lyman, "La Bonne Chanson", introduction to La Bonne Chanson by Gabriel Fauré, (New York: International Music Co., 1953).

2 Frits Noske, French Song from Berlioz to Duparc, trans. by Rita Benton (2nd ed.; New York: Dover Publications, Inc., 1970), p. 81.

3 Noske, French Song from Berlioz to Duparc, p. 84.

4 Norman Suckling, Fauré (London: Dent & Sons Ltd., 1946), p. 76.

with particular emphasis given to Faure's harmonic technique, here seen in its fully developed form.

Though Faure did not always set every stanza of each poem selected, he did so for this mélodie. However, two changes were made that disturb the symmetry of Verlaine's poem. The poem consists of three stanzas, each having four decasyllabic verses. In the fourth verse of the first stanza, Verlaine had dropped the "e" from "encore" in order to preserve formal balance. Faure changed "encor" to "encore" making it an eleven-syllable verse. The extra syllable is set to music according to the rules of prosody. Secondly, the word "heureux" was omitted in the third verse of the second stanza, resulting in that verse having only eight syllables.

Verlaine: Sur nos deux fronts heureux qu'auront pâlis

Faure: Sur nos deux fronts qu'auront pâlis

The musical form of this mélodie is essentially a bar form. The first part, measures 1 to 26, covers the first two stanzas and comprises the two Stollen. The second of these develops the image of the first and so the form is best described as AAB. The mood of the Stollen is one of rapture as the poet speaks of the glowing sun being an accomplice of his joy and of the blue sky that trembles

sumptuously in long folds.⁵ The following piano figuration, found throughout the cycle, works, in this mélodie, in the manner of a Wagnerian generating cell thus unifying the first two stanzas.

Example 1. First unifying piano figuration



With the third stanza, there is a major contrast in the mood of the poem. In keeping with this, there is a new musical section, the Abgesang, measures 27-47, which forms both a contrast and a completion to the more impassioned opening section. The poet now speaks of the night, of its gently caressing air and of the stars that smile down benevolently on the wedded pair. The unitive theme of this section, shown in Example 2, contributes to the quiet and peaceful mood.

5 A translation of the poem is given in Appendix I.

Example 2. Unifying theme



The following table summarizes the formal organization of text and music.

Sections	Measures	Stanzas	Verses	Syllables
A Stollen	12	I	1	10
			2	10
			3	10
			4	10
A Stollen	14	II	1	10
			2	10
			3	8
			4	10
B Abgesang	21	III	1	10
			2	10
			3	10
			4	10

Presented by the piano alone, the musical change from the second to the third stanza is most dramatic. The rhythmic drive generated in the first section by the incessant sixteenth-note triplets in common-time slowly relaxes, through measure 26, to one of eighth-note triplets in nine-eighth time in measure 27. At the same time, the pitch

ambitus gradually drops in preparation for a significantly lowered vocal tessitura.

Before proceeding to the detailed analysis of the tonal syntax of this mélodie, the salient foreground stylistic characteristics which work together to create the sense of elusiveness are outlined.

The chord vocabulary is dominated by seventh and ninth chords and includes a considerable number of augmented triads. There is a notable use of substitute functions and unusual resolutions, when resolutions occur at all. In particular, the tonic-dominant tension is attenuated by regularly replacing the dominant chord with vii7 (half-diminished form), with an augmented triad on III, or with iii6. IV₄6 most often replaces the tonic chord; VI and Ib7 (which then resolves as a dominant function) also function as tonics. This "softening of contrasts confers on it [harmonic progression] a special fluidity."⁶

Contributing also to this fluidity are a quick and evenly moving harmonic rhythm where few particular functions are assigned specific temporal emphasis and, a cantabile bass line that only periodically serves as a harmonic sup-

6 Noske, French Song from Berlioz to Duparc, p. 261.

port or as a basis for root movement. The unusual resolutions mentioned above frequently take the form of non-traditional chord inversions, a result of this contrapuntal tendency.

The continual transitory modulations flow almost as a melody. The ease with which Faure passes, without a jolt, from one tonal centre to the next is one of the most astonishing aspects of his style. Vuillermoz submits that "the Faurean arpeggio [. . .] has control over the movement of the modulation, taking the knowing turns, which adroitly bring about a change in direction."⁷ The arpeggios have a contrapuntal significance and the impeccable part-writing is largely responsible for the smooth transitions between tonal centers.

Clear cadential articulations are few. First, the rhythm of the accompaniment creates a strong feeling of the bar line but, as the phraseology of the vocal line is uneven, the resultant overlaps create an impression of asymmetrical phrasing: in performance, the ear is naturally directed to the voice part. For example, in the setting of the third and fourth verses of the first stanza, the third verse occupies one and one-half measures while the fourth

⁷ Émile Vuillermoz, Gabriel Faure, trans. by Kenneth Schapin (Philadelphia: Chilton Book Co., 1969), p. 57.

one takes three and one-half.

Example 3. Overlapping phraseology, meas. 7-11

The musical score for Example 3, measures 7-11, is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 7-8): The vocal line begins with the lyrics "Fe - ra, par -". A handwritten annotation "3rd verse" with an arrow points to the start of the vocal phrase. The piano accompaniment features a complex, rhythmic figuration. A dynamic marking *p* (piano) is present.

System 2 (Measures 9-10): The vocal line continues with the lyrics "-mi le satin et la soi - e, Plus bel - - le en-co - - - re". A handwritten annotation "4th verse" with an arrow points to the start of the vocal phrase. The piano accompaniment continues with its rhythmic figuration. Dynamic markings *cresc.* (crescendo) are present in both the vocal and piano staves.

System 3 (Measures 11-12): The vocal line concludes with the lyrics "vo - - - tre ché - re beauté;". The piano accompaniment continues with its rhythmic figuration. Dynamic markings *mf* (mezzo-forte), *f* (forte), and *dimin.* (diminuendo) are present in both the vocal and piano staves.

Secondly, "the piano figuration and harmonic rhythm keep moving forward, giving a cadence the effect of a breath

rather than that of a goal of harmonic motion."⁸

For Faure', the vocal line is "the surface of harmony, growing from it but without a separate life of its own."⁹ This fusion of harmony and melody occurs through the vocal line becoming enclosed in the piano texture as can be seen in Example 3 above. Example 4 shows another instance of this fusion. The melodic line carries on at the top of the piano arpeggios beneath the words "L'émotion du bonheur" as a duet.

8 J.L. Kurtz, "Problems of Tonal Structure in the Songs of Gabriel Faure' (Ph.D dissertation, Brandeis University, 1970), p. 11.

9 Robert Orledge, Gabriel Faure' (London: Eulenburg, 1979), p. 252.

Example 4. Voice/piano fusion, meas. 20-22

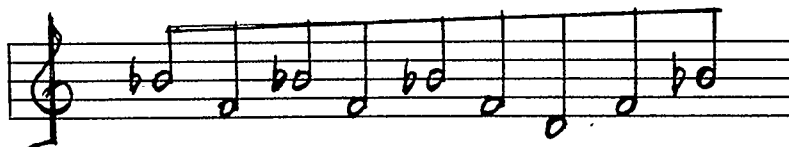
The musical score for Example 4, measures 20-22, is presented in two systems. The first system (measures 20-22) features a voice line and a piano accompaniment. The voice line begins with a *p* (piano) dynamic and includes the lyrics: "- lis Lé - - mo - ti - on du bon - heur". The piano accompaniment starts at measure 20 with a *p* dynamic and includes a *cresc.* (crescendo) marking. The second system (measures 22-23) continues the voice line with the lyrics "et - lât -" and the piano accompaniment, which begins with a *f* (forte) dynamic. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

These, then, are the main stylistic features which define Fauré's middle period. As has been seen, a number of them, particularly as regards harmonic progression, had been anticipated in his early works. Attention will be turned now to a detailed investigation of the tonal syntax of this mélodie.

Fauré's setting of the first stanza of Verlaine's poem, measures 1 to 12, works to establish Bb as the control tonic of this composition and to set up a tonic-subdominant relationship which is developed in the remainder of the piece.

neighbouring tone of D. However, with the third utterance it progresses to F (bar 2, beat 3), confirming its initial suggestion of that tone as a temporary tonic. Harmonically, though, we are presented with an augmented triad over F, so that this sonority both resolves the leading note of F and, at the same time, tonicizes D, the third of the Bb major triad. In terms of D minor, this chord is III6 working as a dominant substitute. Melodically, it resolves like a V13 with the vocal line and the treble voice of the piano falling a third from F to D. Again, the underlying harmony at the point of resolution is a substitute function, a iv7 replacing the tonic chord resolution. This chord is then reinterpreted as ii7 of F major and progresses to another substitute, a mediant triad which replaces the dominant of F. The return to Bb to close this phrase is achieved by a sequence of this ii7-iii progression, now in Bb major, in measure 3. The key is further confirmed by extending the dominant substitute for two more beats before resolving it to the tonic on the downbeat of measure 4. The following tonic guide tones represent, in musical notation, the middleground motions of this first phrase.

Example 6. Meas. 1-4, Tonic guide tones



In spite of a tonicization on virtually every beat of the first two and one-half measures, the sense of Bb remains intact. The foreground harmonic progressions here simply embellish and strengthen each tone of the triad.

One of the most personal and attractive elements of Fauré's compositional style is assuredly his artistry in modulating. [. . .] Modulation for him does not represent a solely constructional element. It modifies either greatly or gradually the color or the shading of a phrase and intensifies its expressive character upon occasion.¹⁰

Further, the bass line helps to bind together the progressions of this phrase by articulating a conjunct, diatonic melody in Bb major.

Measures 4 and 5 continue to establish Bb as the control tonic. At the same time they introduce the piano figuration which serves to unify the first section of this piece. This passage is presented in Example 7.

10 Vuillermoz, Gabriel Fauré, p. 53.

Example 7. Meas. 4-5, Harmonic analysis and tonic guide tones

The tonic guide tones show that C is an upper inflection of Bb on the middleground level. The mode of C, however, is major here rather than the expected minor. This may be understood as an interpolation of the Lydian mode appearing in a harmonic context. It may also be considered as V of V, a larger scale presentation of the foreground motion of measure 1. As will be seen, this second interpretation is supported by the progression of measures 15 and 16.

The Ab in the bass line of both measures shown in Example 7 may be heard as either a passing note between Bb and G or, as the seventh of a Mm7 chord over Bb, thus suggesting V7 of Eb, the subdominant. The latter is given credence in the following three measures which are presented in Example

8.

Example 8. Meas. 6-8, Harmonic analysis

Handwritten harmonic analysis for measures 6-8:

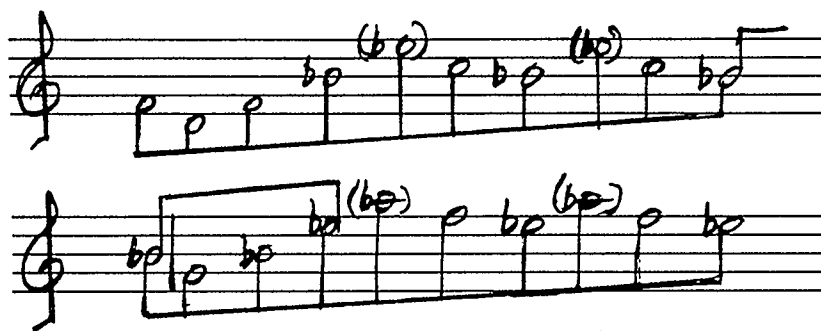
Measure 6: $I_s = V_s$ (B-flat), $iv_7 = ii_7$ (B-flat), V_7 (B-flat), $I_s = V_s$ (E-flat), I_7 (E-flat), $I_s = V_7$ (A-flat), V_9 (F), $IV_s = V_7$ (E-flat).

Measure 7: I_7 (E-flat), $I_s = V_7$ (A-flat), V_9 (F), $IV_s = V_7$ (E-flat).

Measure 8: I_7 (E-flat), $I_s = V_7$ (A-flat), V_9 (F), $IV_s = V_7$ (E-flat).

This passage is a middleground transposition to the subdominant of measures 2 to 5. This becomes readily apparent if the tonic guide tones of both are aligned as follows:

Example 9. Relationship between tonic guide tones of meas. 2-5 and 5-8



The middleground Bb at the end of measure 5 is reinterpreted as the dominant of Eb. The relationship of the two passages is not immediately clear at the foreground level. First of all, the right hand of the piano continues the rhythm of the theme presented in measure 4 rather than participating in arpeggiations as it was in measures 2 and 3. Secondly, the metrical placement of the progressions has been altered. Also, the tonicization of Bb in measure 3 was extended for a full measure to secure that key as focal point. This is not necessary for Eb and so there is no similar extension after the Eb tonic chord on the downbeat of measure 7.

The next motion is a return to Bb. The dominant of Bb is reached by way of a three-member real sequence which is based upon the second half of the unifying piano figuration. This passage is presented in Example 10.

Example 10. Meas. 8-9, Sequence and harmonic analysis

-mi le satin et la soi - e, Plus bel - le en-co - re

Sequence

cresc.

8

E^b I_7 $I_5 = V_7$ A F $IV_5 = V_7$ E^b G^b $IV_5 = V_7$ F G $IV_5 = V_7$ F

To this point in the composition, this passage is the most intense for, at the middleground level, the movement is chromatic from E^b to $F^b(=E)$ to F with each of these steps inflected by their respective upper neighbouring tones. This is shown by the following tonic guide tones. The bII progressions may be understood as Phrygian interpolations.

Example 11. Meas. 8-9, Tonic guide tones

The resolution of the V_7 of F major to an augmented triad on F in measure 10 recalls the progression of measure 2. This triad is again reinterpreted and resolved as a dom-

inant substitute in D minor. However, here the resolution is to VI of D minor rather than to iv7. This VI chord is then reinterpreted as bII of A minor and a brief tonicization of this key follows. That is, at the middleground level, Bb is approached from its leading note rather than from its dominant. Example 12 presents this passage.

Example 12. Meas. 10-11, Harmonic analysis

The image shows a musical score for measures 10 and 11. The top staff is a vocal line with lyrics "vo - - - tre chè - re beauté;". The middle staff is a treble clef piano accompaniment, and the bottom staff is a bass clef piano accompaniment. The score includes dynamic markings: *mf* at the start of measure 10, *f* at the start of measure 11, and *dimin.* at the end of measure 11. The harmonic analysis is written below the bass staff. It shows the progression of chords: I_s = V_s (labeled 'a'), VI = bII (labeled 'a'), V_s, i, ii₇ (labeled 'B^b'), V_s, and I_s = V_s (labeled '(iii)' and 'G^b').

Thus, measures 9 to 11 are a variation of the progression of measures 2 to 3 on both the foreground and middleground levels. The following example shows the middleground relationship in tonic guide tones.

Example 13. Relationship between tonic guide tones of meas. 2-3 and 9-11



The reappearance of the opening vocal theme at the close of this first stanza adds to the sense of unity. The F is temporally expanded in measure 10 to permit the tonicization of A minor.

Example 14. Opening vocal theme and its varied recurrence

Upon reaching the key of Bb in measure 11, the mode changes from major to minor, another example of the free mixture of scale structures. The dominant substitute is now the mediant triad of Bb minor, an augmented triad on Db, rather than a D minor triad as in measure 3. It resolves to the tonic immediately here. The tonic triad is presented in its first inversion so that the Db in the bass falls by a

perfect fifth to the next tonal centre, Gb. This transition is shown in the following example.

Example 15. Meas. 11-12, Harmonic analysis

chère beauté;

(11) *f* *dimin.* *p* (12)

[a] i — { (B) ii₇ — V_s — (i_s = V_s) — I₇ — { V_s — IV_s = V₇

[G] [A^b] [G^b]

This approach to Gb is very subtle as the vocal line overlaps with another statement of the unifying piano figuration, now in Gb, providing another example of the evasive Faurean cadence described earlier.

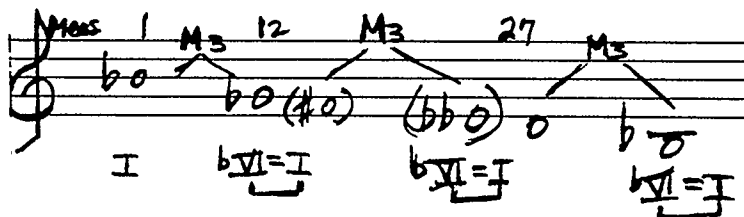
Graph 1 shows the harmonic progressions of the first stanza. Example 16 provides a summary of the harmonic motion.

Example 16. Meas. 1-11, Tonic guide tones



Gb emerges as the focal point from which to interpret the progressions of the entire second stanza of "Donc, ce sera par un clair jour d'été". This movement from Bb to Gb reflects Fauré's "penchant for keys a major third apart."¹¹ As will be seen, the third stanza begins with an emphasis on D, that is, the equivalent of a major third below Gb. Thus, this mélodie essentially outlines the symmetrical augmented triad of Bb as follows;

Example 17. Essential middleground progression



¹¹ Orledge, Gabriel Fauré, p. 237.

Bb: I

$I - V^{(F)} I - V - I - V - iii^{(d)} V - I - IV^{(F)} II^{(F)} I - IV - II - I = N^{(F)}$ $\text{or } IV^{(F)} \frac{V^{(F)}}{V^{(G)} IV} I \quad \frac{V^{(F)}}{V^{(G)} IV} I$																		
1	2		3	4	5	6												
4	I	V _s	I	V _s	I	V _s	I _s =V _s	i _v =i _h	I _s	I _s =V _h	V _h	IV _s =V _h	V _h	I _s =V _h	V _h	IV _s =V _h	I _s =V _s	i _v =i _h

Graph 1

$I^{(F)} - IV^{(F)} - V^{(F)} I^{(F)} - IV^{(F)} II^{(F)} I^{(F)} - IV - II - I - II^{(F)} - II^{(F)} I^{(F)} - II^{(F)} I^{(F)}$ $\text{or } IV^{(F)} \frac{V^{(F)}}{V - IV} I \quad \frac{V^{(F)}}{V - IV} I$																			
$V^{(F)} - iii^{(d)} - vii^{(a)} - I^{(B)}$																			
$i - bV^{(F)}$																			
$6 \text{ cont'd. } 7 \quad 8 \quad 9 \quad 10 \quad 11 \quad 12$																			
I _h	I _s =V _s	I _h	I _s =V _h	V _h	IV _s =V _h	I _h	I _s =V _h	V _h	IV _s =V _h	V _h	IV _s =V _h	I _s =V _s	IV=II	V _s	i	i _h	V _s	i _s =V _s	I _h

The graphs of each stanza show that these larger harmonic movements are approached as successive flattened submediants.

Variations of both the unifying piano figuration and the vocal theme occur throughout the second stanza contributing to the sense of continuity of the entire first section of this composition. The alteration of the opening vocal theme in measures 13 to 15 and the underlying harmonies clearly confirm Gb as the new focal point after its introduction in the previous two measures. Example 18 presents these measures.

Example 18. Meas. 13-15, Harmonic analysis

Le ciel tout

bleu, comme u - ne hau - te ten - - - te Fris -

13

14

15

Harmonic analysis labels: $G^b = F^\#$, V_7 , $(F^\#) VI$, OR: $VI = IV$ (Ar), V_9 , $F^\# = G^b_7$, V_7 , $V_7 (vii_7)$ (Ar).

In measure 13, the voice sings $F^\#$ now rather than F , the resultant effect being a dominant-tonic motion from $C^\#$ to $F^\#$. The metrical placement of these two pitches is altered now so that the $F^\#$ is emphasized. The enharmonic spellings ($G^b = F^\#$) are a result of the interchange of the major and minor modes of G^b . The V_7 , at the beginning of measure 13, articulated over a brief G^b pedal, resolves deceptively to the VI of $F^\#$ minor adding further emphasis to the voice's $F^\#$. There is also a clear relaxation of the harmonic rhythm which emphasizes temporally this V_7 - VI progression. This relaxation, coupled with a concurrent subsidence in the har-

monic rhythm of the middleground, continues until measure 18 where both increase again to the climactic sequence of measures 20 and 21 which underlines the words "L'émotion du bonheur." The abatement not only sets off measures 18 to 22, but also works to prepare for the calmed pace of the third stanza.

Measures 14 and 15 may be most simply understood as continuing in Gb, as shown by the upper line of analysis in Example 18 above. The Mm7 chord at the end of measure 14 is then explained as a tonic substitute (IIIb7) in F#(Gb) minor. A brief move to A major may also be heard in this passage. Once again, Faure' is exploiting a shared pitch collection.

The major mode of Gb returns in measure 15 with another presentation of the unifying piano figuration. Again, this figuration serves as a link between two vocal phrases. However, if it is compared to the figuration of measure 12, it can be seen that there are some very subtle changes in the voice-leading as follows:

Example 19. Comparison of voice-leading and harmonic progressions of meas. 15 and meas. 12

Handwritten musical score for "The Rose Tree" (Exercise 12). The score is written on two systems of staves. The first system shows the beginning of the piece, and the second system shows the continuation with lyrics. The score includes handwritten harmonic analysis and fingering.

System 1:

- Staff 1 (Treble):** Melody line starting with a treble clef, key signature of two flats (B-flat, E-flat), and a common time signature. The first measure contains a half note G4, followed by a half note E4, and a whole rest.
- Staff 2 (Bass):** Bass line starting with a bass clef, key signature of two flats, and a common time signature. The first measure contains a half note G2, followed by a half note E2, and a whole rest.
- Handwritten Analysis:**
 - A circled "12" and a "p" (piano) dynamic marking are present.
 - A circled "G" with "I₇" below it is connected by a line to the first measure of the bass line.
 - A circled "A" with "IV_s" above it is connected by a line to the second measure of the bass line.
 - A circled "G" with "IV_s = V₁" above it is connected by a line to the third measure of the bass line.

System 2:

- Staff 1 (Treble):** Melody line continuing with lyrics "ten - - - te Fris -". The first measure contains a half note G4, followed by a half note E4, and a whole rest.
- Staff 2 (Bass):** Bass line continuing with lyrics "ten - - - te Fris -". The first measure contains a half note G2, followed by a half note E2, and a whole rest.
- Handwritten Analysis:**
 - A circled "15" and a "p" (piano) dynamic marking are present.
 - A circled "G" with "IV_s" above it is connected by a line to the first measure of the bass line.
 - A circled "A" with "I₇" below it is connected by a line to the second measure of the bass line.
 - A circled "A" with "IV_s (vii₇)" above it is connected by a line to the third measure of the bass line.

The Cb is now sustained through the second beat of measure 15, supporting the same pitch in the vocal line. Thus, the tonic chord is delayed until the third beat. As a result of this delay, the Vs of Ab also occurs one beat later. As will be shown by the following discussion, these changes serve to introduce an expansion of the I-II-I middleground motion.

This expansion continues through to measure 18. This passage is given in Example 20.

Example 20. Meas. 15-18, Harmonic analysis

ten - - - te Fris - son - ne-ra somp - tu - eux, à longs plis, Sur nos deux

poco a poco

p

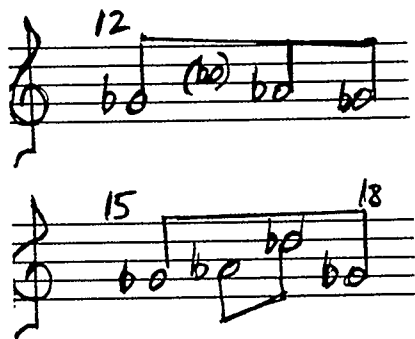
f sempre

Handwritten harmonic analysis:

- Measure 15: V_s (Ab), I_7 , V_s (Ab), $I_s = V_s$ (C#)
- Measure 16: $I_s = V_s$ (C#), $C^\#$
- Measure 17: VI , $I_s = V_7$ (F#), $F^\#$
- Measure 18: VI , $I_s = V_7$ (F#), B

The V_s of Ab at the end of measure 15 resolves to a tonic substitute, another augmented triad, on the downbeat of measure 16. This triad is then reinterpreted as V_s of $C^\#(D_b)$ minor, the minor dominant of Gb. The $C^\#$ major chord is presented at the end of measure 17 with an added minor seventh to become V_7 of $F^\#$ major. Example 21 summarizes the middleground relationship between this phrase and measure 12.

Example 21. Relationship between tonic guide tones of meas. 12 and meas. 15-18



Earlier in this chapter, it was suggested that the use of the major mode on II (Lydian interpolation) in the I-II-I middleground progressions might be heard as I-V/V-I. This proposition is supported by the I-V/V-I progression in Gb of this phrase.

The most sinuous progressions of this mélodie are to be found in the course of the next five measures, given in Example 22.

Example 22. Meas. 18-22, Harmonic analysis

f sempre

plis, Sur nos deux fronts qu'auront pâ -

f *meno f*

18

- lis Lé - - mo - ti - on du bon - heur

p *cresc.*

20

et lât -

f

22

(ii7)

The unitive piano figuration in measure 18 once again serves as a link between phrases. It resolves the V7 of F#(Gb) from measure 17 and, at the same time, resecures that key as the centre from which the succeeding progressions emanate.

to find it again, intact after all these unending evasion tactics."¹² The middleground progression of this sequential passage is summarized by the following tonic guide tones.

Example 24. Meas. 20-21, Tonic guide tones



The remaining measures of this first main section of the composition, measures 23-27, alternate between Bb major and Eb major, thereby recalling the tonic-subdominant relationship of the first stanza and also preparing for a recurrence of it in the third stanza. This passage, along with its tonic guide tones is presented in Example 25.

¹² Vuillermoz, Gabriel Fauré, p. 107.

ebb of activity in preparation for the mood of gentle peace in the third stanza. First, the treble part of the piano becomes independent of the voice and articulates a sweeping fall, coming to rest on C in measure 26. The slower subdivision of the quarter note in this measure, coupled with the molto rallentando tempo indication, contributes further to the growing sense of tranquillity. The Eb pedal also relaxes any sense of motion. Further, the voice-leading is effortless.

The harmonic progression across the bar line from measure 26 to measure 27, that is, from the V7 of Bb major to the D major triad, is essentially the same progression that occurs between the second and third chords of the unifying piano figuration as shown in Example 26.

Example 26. Comparison of harmonic progression of meas. 4 to that of meas. 26-27

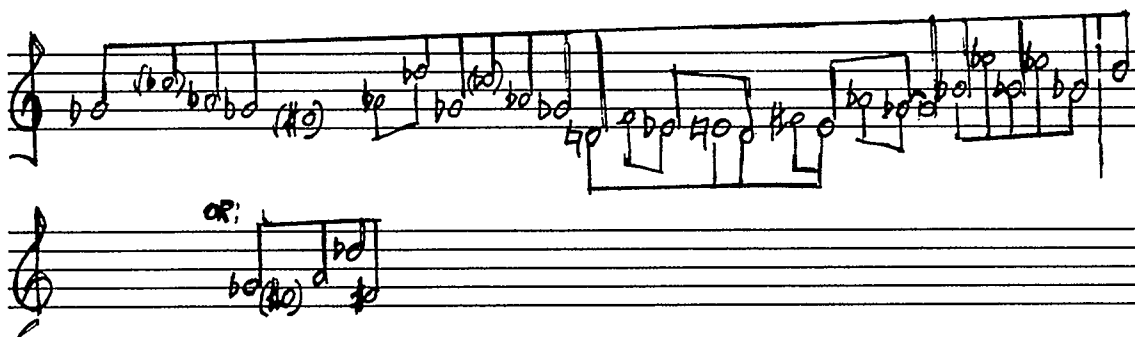
The image shows a handwritten musical comparison. The top staff is in treble clef with a key signature of one flat (Bb). The left side is labeled 'Meas. 4, beats 2+3' and shows a melodic line with a half note G4 and a quarter note F#4. The right side is labeled 'Meas. 26, beat 3, - Meas. 27.' and shows a melodic line with a half note G4 and a quarter note F#4. The bottom staff is in bass clef with a key signature of one flat (Bb). The left side shows a chord progression: a Bb7 chord (Bb, F, Ab, Gb) followed by a C major triad (C, E, G). The right side shows a chord progression: a Bb7 chord (Bb, F, Ab, Gb) followed by a D major triad (D, F#, A). Handwritten labels below the bottom staff identify these as 'I5 = V7 of Eb' and 'V of C' for the left, and 'V7 of Bb' and 'I of D' for the right.

However, the new context, particularly the temporal weight assigned to the D major triad, causes this sonority to be heard first as a tonic function rather than as the dominant

of G major.

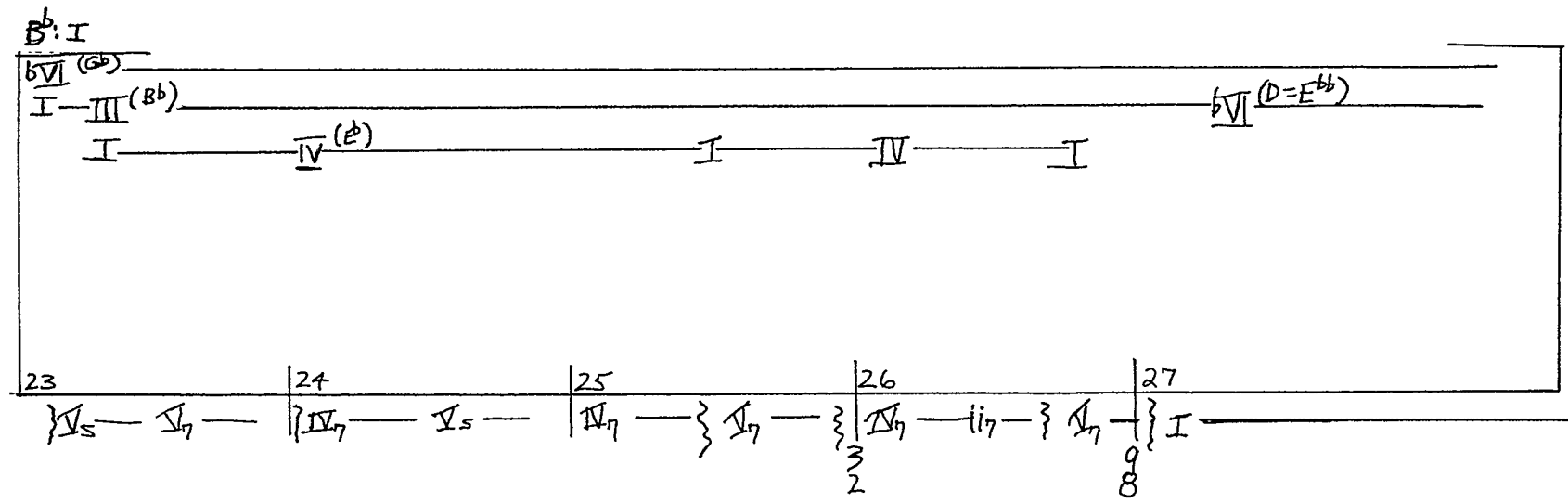
Graph 2 shows the harmonic progressions of the second stanza. The closing measures of the first stanza and the opening measures of the third stanza are included to show the tonal connections. Example 27 summarizes the larger motions of the middleground.

Example 27. Meas. 12-27, Tonic guide tones



Fauré's setting of the final stanza of Verlaine's poem makes a return to the initial tonality of Bb, approaching this key as bVI of D on the middleground. This motion completes the outline of the augmented triad of Bb as described earlier. However, in keeping with the unhurried mood of this stanza, Bb is subtly embellished by a lengthy pause on its subdominant, Eb, as shown in Example 28.

Graph 2, cont'd.



Example 28. Meas. 27-51, Essential middleground progression



The move to Eb is achieved by a melodic sequence of the theme of this final stanza, the two members of which are bracketed in the following example.

Example 29. Meas. 27-32, Sequence and harmonic analysis

Molto più lento. $\text{♩} = 72$ *dolce*

Et

Sequence

27 *pp sempre* 28 29

$I (D)$ $=V (G)$ $*$ $IV = V (F)$

quand le soir vien-dra, l'air se-ra doux Qui se joue

30 31 32

$VI_s = I_s (D)$ $IV (I_s) (F)$ V_7 $I_s (IV_4)$

Upon reaching the Eb on the downbeat of measure 31, the underlying harmony is an Ab triad. In terms of Eb, this is IV. Because the following three Ab triads are in second inversion (see Example 31) and are heard as tonic substitutes in Eb, this triad may also be heard as such. Thus, the harmonic progression from measure 30 to 31 might also be heard as follows:

Example 30. Meas. 30-31, Alternate harmonic analysis

The image shows a musical score for two measures, 30 and 31. The top staff is a vocal line with the lyrics "quand le soir vien--dra. l'air se-ra". The bottom two staves show the piano accompaniment. Below the piano part, there is a handwritten harmonic analysis. It starts with "Qu." (Quint) and a bracketed "7" with a circled "G" and an asterisk. This is followed by "VI_s = I_s" with a circled "Eb" below it. The analysis indicates a progression from a dominant seventh chord (G7) to a tonic substitute (Eb6).

One can almost "hear" the gentle suspended night air in measures 32 and 33, given below. In the same manner that Bb is embellished at the middleground by its neighbouring subdominant harmony, Eb, so is Eb ornamented by Ab at the foreground level.

Example 31. Meas. 32-33, Harmonic analysis

The image shows a musical score for two measures, 32 and 33. The top staff is a vocal line with the lyrics "doux — Qui se joue - ra, ca - ressent, dans vos". The bottom staff is a piano accompaniment. Below the piano staff, there is a harmonic analysis consisting of a series of chords in boxes: Eb, Is, (IV4), Is, Bb, Vs, Eb, Is, Bb, Vs, Eb, Is, and I. Brackets and arrows indicate the relationships between these chords across the two measures.

The D minor triads may be heard as embellishing neighbour chords or as Vs (iii) of Bb. Over the Eb pedal, the voice "caresses" the pitch of C by vacillating between it and D. The treble voice of the piano, upon completing the sequence, oscillates between Ab and F, momentarily settling on Eb at the end of measure 33.

A new vacillating motion continues through measures 34 and 35; consequently, so does the sense of hovering. The harmonic progressions of these measures, given in Example 32 below, are again open to two interpretations.

Example 32. Meas. 34-35, Harmonic analysis

The image shows a musical score for two staves. The top staff is a vocal line with the lyrics "voi - - - les,". The bottom staff is a piano accompaniment. Measure 34 is marked with a large '34'. Below the piano staff, there is a harmonic analysis diagram. It shows a sequence of chords: I_7 (with E^b and B^b notes), V_s (with (iii) below it), IV_7 , V_s , $VI_7 = II_7$ (with B^b in a box), V_7 , and $II = V_s$ (with E^b in a box). Arrows indicate the progression between these chords.

Once again, the D minor triads can be heard as embellishing chords or as Vs of Bb. Here, the A does progress to Bb and finally the complete dominant of Bb is heard on the second beat of measure 35. However, the motion does not yet settle.

Bb does not yet regain its former position at the top of the middleground level. Instead, it functions here as V of Eb and is the initial tonic in the descending series of tonicizations which occupies the next phrase of this composition. These tonicizations delineate the lower five pitches of the Eb major scale; thus, the previously mentioned lengthy subdominant pause. This passage is given in Example 33 together with its tonic guide tones.

Example 33. Meas. 36-40, Harmonic analysis, tonic guide tones and sequence

The image displays a musical score for measures 36-40, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The piano part includes a descending melodic sequence in the treble clef, which is analyzed as a series of chords: I_9 , V_7 , I_5 (IV₄), V_5 (VII₇), I_5 (iii), V_5 (VI₇), and I_5 (iii₇). The sequence is marked with a bracket and the word "sequence". The vocal line includes the lyrics: "les re-gards — pai-si-bles des é-toi -", "sempre douce", "- les bien - - veil-lam-ment", and "sou-ri-ront". The piano accompaniment features a descending melodic sequence in the treble clef, which is analyzed as a series of chords: V_5 (vii₇), $I=IV$ (B^b), V_7 , and V_5 (ii). The sequence is marked with a bracket and the word "sequence". The piano part also includes a descending melodic sequence in the bass clef, which is analyzed as a series of chords: I_5 (iii₇), V_5 (VI₇), I_5 (iii), V_5 (VII₇), I_5 (IV₄), V_7 , and I_9 . The sequence is marked with a bracket and the word "sequence". The piano part also includes a descending melodic sequence in the treble clef, which is analyzed as a series of chords: I_5 (iii₇), V_5 (VI₇), I_5 (iii), V_5 (VII₇), I_5 (IV₄), V_7 , and I_9 . The sequence is marked with a bracket and the word "sequence". The piano part also includes a descending melodic sequence in the bass clef, which is analyzed as a series of chords: I_5 (iii₇), V_5 (VI₇), I_5 (iii), V_5 (VII₇), I_5 (IV₄), V_7 , and I_9 . The sequence is marked with a bracket and the word "sequence".

As can be seen in the above analysis, the harmonic progressions move independently of a descending melodic sequence in the treble part of the piano. Based as it is upon the last four notes of the theme of this stanza, this sequence contributes much to the overall sense of unity in this setting

of the third stanza.

The move to F major in measure 37 begins a descent in the bass line which outlines the four final pitches of the vocal line. Each of these pitches is strengthened by being approached from a fifth above. This relationship is shown in Example 34.

Example 34. Relationship between the four final pitches of the vocal line and the bass line progression of meas. 37-47

Example 34 displays two staves of music. The top staff is in treble clef with a key signature of one flat (Bb) and a 9/8 time signature. It shows measures 41, 42, 43, and 44. The lyrics are: "bien vite l'enfant saur-ri-rant aux poux!". The bottom staff is in bass clef with the same key signature and time signature. It shows measures 38, 39, 40, 41, 42, 43, and 44. A bracket connects the final notes of measures 41, 42, 43, and 44 of the bass line to the corresponding measures of the vocal line above, illustrating the relationship described in the text.

This melody is, in fact, a transposition of the second half of the vocal theme from the first main section of this mélodie, given below.

Example 35. Opening vocal theme

Example 35 shows a single staff in treble clef with a key signature of one flat (Bb) and a common time (C) signature. It displays measures 2 and 3. The lyrics are: "Donc, ce sera par un clair jour d'é-té;". A bracket connects the notes of measure 3 to the notes of measure 2, indicating the opening of the vocal theme.

Its twofold recurrence, united with the return to Bb for the final measures, confers a superb sense of coherence upon this work.

The final phrase is a long V-I cadence in Bb.

Example 36. Meas. 40-47, Harmonic analysis

sempre dolce

- les bien - veil-lam-ment sou - ri-ront

aux é - poux!

40 43

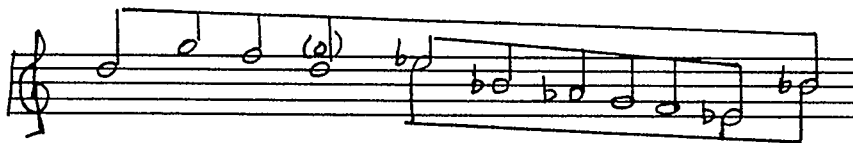
(E) V_7 (vii $_7$) $I=IV$ (B b) V_7 V_7 $I=IV$ V_7 $I=IV$ V_7 (iii)

One final statement of the sequential melody of the piano overlaps with this cadence and concludes on the pitch of F in measure 41. This pitch oscillates with G through to measure 46, a final foreground motion of inflection.

Graph 3 shows the harmonic progressions of the third

stanza. The tonic guide tones are as follows:

Example 37. Meas. 27-47, Tonic guide tones



B^b:I

bVI (C^b)

bVI (D^b)

I — IV (C) — bIII (E) — I (D) — bVI (B^b)

OR: IV (C)

IV (E^b)

I — V (B^b) — IV (A^b) — iii (G)

OR: V (B^b) — I — V — I — V —

27 28 29 30 31 32 33 34 35 36

9 I = V II₅ = V₇ VI₅ = I₆ IV — V₇ — I₅ — I — I₇ — VI₅ = II₇ V₇ II = V₇ I₅ = bII₇

8 I — V₇ — VI₅ = V₇ — VI₅ = I₆ (I₅) (IV₄) 12 8 I₅ { V₅ } I₅ I { V₅ IV₇ V₅ II₇

OR: VI₅ = V₇ — VI₅ = I₅ OR: I₅ { V₅ } I₅ I { V₅ IV₇ V₅ II₇

[illegible]

Summary

In the years between "Au Bord de l'eau" and "Donc, ce sera par un clair jour d'été", Fauré worked to develop and refine his revitalization of the tonal system. One of the most remarkable aspects of his work was his personal response to the challenge of assimilating the very prevalent German influence, and particularly that of Wagner, into his own French education, which included a large component of modal theory. This response peaked in the cycle, La Bonne Chanson, Op. 61. It is typified in "Donc, ce sera par un clair jour d'été", the seventh mélodie of this cycle. On the one hand, this mélodie evidences Fauré's move further in the direction of modal interpolations and development of his own personal style. It also shows that he selectively drew elements from Wagner's style which were congenial to him.

The first of these Wagnerian elements is the bar form. The poem consists of three stanzas. The first two, set in measures 1-12 and 13-26, comprise the two Stollen and the third, set in measures 27-47, constitutes the Abgesang. The major contrast in mood of the third stanza is thus successfully portrayed. Wagner's influence is also seen in the use of cell-like measures which are juxtaposed at different harmonic levels. This generating harmonic cell is largely responsible for the drive of the music through to the end of the second stanza. Further, the constantly roving harmony

and a certain "free" element in the foreground harmony bear a resemblance to certain advanced features in Wagner's harmonic language. However, Fauré's progressions lack the intense sense of unrest that Wagner's heavily dominant-oriented progressions possess: unlike those of Wagner, Fauré's progressions are filled with modal interpolations and are therefore free of the incessant pull toward diatonic resolution. Finally, on the largest harmonic level, "Donc, ce sera par un clair jour d'été" progresses through falling major thirds to outline an augmented triad, a symmetrical structure which admits no hierarchies, no points of stability and instability. This organization around key centres which violate the sense of natural diatonic harmony is another Wagnerian element.

After La Bonne Chanson, Fauré gradually shunned the reins of Germanic structure and grew, as did so many of his French contemporaries, toward a manner of expression which focused on foreground color and affect.

CHAPTER 5: "LA MER EST INFINIE"

His last work for voice and piano, Fauré composed the cycle, L'Horizon chimérique, Op. 118, in 1921 at the age of seventy-six. The four poems are by Jean de la Ville de Mirmont (1886-1914), a young man killed in the first World War.

Norman Suckling writes,

[. . .] [de la Ville de Mirmont] in these four poems did a thing unusual with French poets, for he treats of the sea as primarily a symbol of the undiscovered, not as a source of human tragedy. [. . .] L'Horizon chimérique is an exercise not so much of the imagination as of the unusually awakened consciousness. The effect of this dead young man's poetry set to music by an old man of seventy-seven, as Fauré now was, is to sound at the same time like a farewell to life and like a readiness to encounter whatever lies beyond death [. . .].¹

One can listen to this music and hear "a heavy anguish"² or conversely, one can sense the "divine serenity" that "only a very old man could have attained."³ Whichever

1 Norman Suckling, Fauré (London: Dent & Sons Ltd., 1946), pp. 86-87. According to both Orledge and Nectoux, this cycle was composed in 1921 and published in 1922. Thus, Fauré was seventy-six years of age (not seventy-seven) when he wrote it.

2 Émile Vuillermoz, Gabriel Fauré, trans. by Kenneth Schapin (Philadelphia: Chilton Book Co., 1969), p. 96.

interpretation is preferred of Faure's notion of death as revealed in this cycle, it is unquestionable that the writing has assumed a new directness of expression. The sumptuous, rhapsodical quality of the middle period has been abandoned and Faure's distinctive progressions are marked, now, by a new austerity. This is not a result of any further development of harmonic technique; rather, as will be shown, the characteristic vocabulary, chord progressions and excursive tonicizations now stand in a greater aural relief because of a transformation in the nature of all other component musical elements.

It is primarily the absolute simplicity of this new manner of expression which provides the sense of unity in this cycle. Unlike the cycles of the middle period, L'Horizon chimérique does not rely on thematic recall as a means of musical organization. Nectoux suggests that "it was difficult to go beyond the form of La Bonne Chanson so Faure looked for other means of unifying the song cycle."⁴

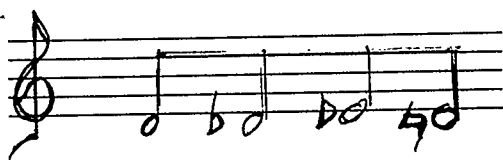
Unity is also in the subject and, in keeping with the thought sequence of the poetry, Faure has also presented a

3 Aaron Copland, "Gabriel Faure: a Neglected Master," Musical Quarterly, X (October 1924), p. 578.

4 Jean-Michel Nectoux, "Faure," in The New Grove Dictionary of Music and Musicians (1980), VI, p. 424.

cyclical scheme of keys. In "La mer est infinie", the first mélodie of the cycle, the poet is looking out over the sea, and sees his heart and dreams being carried away as he yearns for things not attainable. The key is D major. The key of the second mélodie, "Je me suis embarqué", is Db major. The poet has embarked on a ship. He is still tired and unsettled, however, and implores the moon in "Diane, Séléné", seeking its limpidity and repose. The key of this third mélodie is Eb major. Finally, the poet must confess that he belongs to the earth, but he still feels an unsatisfied desire to depart. "Vaisseaux, nous voïs aurons aimés" returns to D major. On the largest level, then, the tonal centre of this cycle is confirmed by upper and lower inflection of the tonic pitch, D.

Example 1. L'Horizon chimérique, Cyclical scheme of keys



The poetry abounds in sea images. Once again, Faure does not attempt to describe any specific concrete objects, but continues in the realm of interior atmosphere. Orledge tells us that "Faure told Louis Aguetant in 1902 [. . .] that he sought to express the general sentiments rather than

individual details in his song settings."⁵ Some figures might be construed as attempts to capture the "exterior atmosphere" of the poetry, that is, "the concrete objects described by the poet and the surroundings onto which he projects his ideas."⁶ For example, the main rising figure of "Je me suis embarqué" could be heard as portraying the dancing ship.

Example 2. "Je me suis embarqué", Meas. 1-3, Main figuration



However, because this figure permeates the entire piece, it becomes a symbol, perhaps of a rhythm: "Plus belles que le rythme las des chants humains." "Such artists as Duparc and Faure deliberately avoid the picturesque in their mélodies, unless it offers the possibility of symbolism charged with meaning."⁷ Symbolism belongs to the realm of interior atmosphere.⁸

⁵ Robert Orledge, Gabriel Faure (London: Eulenburg, 1979), p. 255.

⁶ Frits Noske, French Song from Berlioz to Duparc, trans. by Rita Benton (2nd ed., New York: Dover Publications, Inc., 1970), p. 81.

⁷ Noske, French Song from Berlioz to Duparc, p. 82.

⁸ Noske, French Song from Berlioz to Duparc, p. 82.

It was previously submitted that Faure's unique style of harmonic fluidity did not undergo any consequential developments after La Bonne Chanson, and that the increasing sense of elusiveness is, therefore, chiefly due to changes in the nature of all other constituent elements. These changes are here outlined, with examples from all four of the mélodies of this cycle, before presenting the analysis of the tonal syntax of "La mer est infinie".

Any vocal display is virtually non-existent. Any conception of melodic curve is abandoned. It seems that Faure's earlier experience with plainchant is making its influence felt more and more. There are no melismas. The range rarely exceeds an octave. Conjunct movement predominates and there are more repeated notes and rhythms. In the words of Orledge, this technique "can produce the effect of recitative, but maintains a feeling of lyrical arioso because of the longer notes involved",⁹ as may be seen in the following examples.

9 Orledge, Gabriel Faure, p. 253.

Example 3. Psalmodic vocal lines

Example 3a. "La mer est infinie", Meas. 7-9

Et mes rê- ves légers ne se sen- tent plus d'ai - se

Example 3b. "Je me suis embarqué", Meas. 26-27

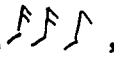
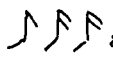
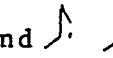
me ber- cer, com- me un en- fant, au creux des

Example 3c. "Diane, Séléné", Meas. 11-13

O lu - ne, jet'en veux de ta lim- pi - dité

Example 3d. "Vaisseaux, nous vous aurons aimés", Meas. 16-18

- Il vous faut — des loin- tains que je ne con - nais pas. —

Meticulous attention continues to be paid to the demands of prosody. There are three rhythmic formulae which now permeate these pieces, ,  and . It is a matter of individual perception as to whether these formulae become monotonous or whether they are heard as contributing to a sense of calm. The text does decisively determine the

course of the melody. No longer are the demands of purely musical considerations controlling its direction and development.

The texture has also changed.

Fauré remained faithful throughout his career to two principal accompaniment patterns which renew themselves continually. They reflect the extent to which he was a 'pure' musician, constructing music from harmonic foundations. The first type is the long succession of slow chords which Fauré reserved for his most sensitive, contemplative songs. [. . .] In the second type, the chords of the first type are decorated through a variety of arpeggiated figurations.¹⁰

Both of these patterns are present in L'Horizon chimérique. The innovation, the renewal, is to be found in a distinct thinness as Fauré moves towards the utmost in illumination. "Diane, Séléné", is the embodiment of the first type described above. Suckling writes that this composition is "pure monody".¹¹

10 Orledge, Gabriel Fauré, pp. 260-61.

11 Suckling, Fauré, p. 194.

Example 4. "Diane, Séléné", Meas. 4-5, Succession of slow chords

The other three mélodies of this cycle complete the series of arpeggiated figurations, the culmination of which was La Bonne Chanson.

Example 5. Arpeggiated figurations

Example 5a. "La mer est infinie", Meas. 1-2

Andante quasi allegretto
mezzo p

Andante quasi allegretto. ♩ = 72
mezzo p

Example 5b. "Je me suis embarqué", Meas. 1-2



Example 5c. "Vaisseaux, nous vous aurons aimés", Meas. 1



Once again, the figurations have a contrapuntal significance and the impeccable part-writing is largely responsible for the smooth transitions between tonal centres.

Melody and accompaniment are no longer joined together in a "symphonic fusion."¹² In keeping with the psalmodic character of the vocal line, Faure now forsakes any notion of virtuosity in the piano. He returns to the simple accompaniment characteristic of his first period. However,

¹² Paul Bartholin Sommers, "Faure and his Songs: The Relationship of Text, Melody and Accompaniment" (DMA dissertation, University of Illinois, 1969), p. 161.

whereas the vocal line in his early works was often independently tuneful, it is now almost always doubled by the treble voice of the piano. Example 6 shows how the melodic line is embedded entirely in the piano texture. The duet concept so prevalent in the middle period, and especially in La Bonne Chanson, is not found here.

Example 6. "La mer est infinie", Meas. 10-14, Embedment of vocal line in piano texture

The musical score for Example 6, "La mer est infinie", measures 10-14, illustrates the embedding of the vocal line within the piano texture. The score is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass). The tempo is marked *meno f*. The key signature is one sharp (F#). The time signature is 7/8. The lyrics are: "mer com - me des oiseaux souls. Le vas - te mouve ment des va - gues les em - por -".

It has been shown that Faure has avoided any gesture that might divert attention from the text. At the same time, the total simplicity works to draw the listeners'

attention to the harmonic progressions. This harmonic aspect will be the focus of the ensuing discussion of "La mer est infinie".

The poem consists of three stanzas, each having four verses of either twelve or thirteen syllables.¹³ Thirteen syllables are counted in those verses which end with a mute e. The form is through-composed. This is certainly in keeping with the careful attention to the text in that, unlike strophic form, this form imposes no restrictions in terms of phrase length, melodic contour and rhythmic profile upon the text setting of those stanzas which succeed the first stanza. The following table depicts the formal organization of text and music:

13 The poem, and an English translation, are given in Appendix I.

Sections	Measures	Stanzas	Verses	Syllables
Through-composed	11	I	1	12
			2	13
			3	13
			4	12
	9	II	1	13
			2	12
			3	13
			4	12
	14	III	1	13
			2	12
			3	13
			4	12

Although, at times, the larger phrasing looks regular on paper, the aural effect is not the same due to the uneven subdivisions within each phrase and also to the rhythmic formulae mentioned earlier. Contributing here also are the harmonic progressions, as will be seen. Fauré is also very aware of complete thoughts in the poetry. For example, in the first two stanzas of this poem, the third and fourth verses form one complete thought and so they are treated, in terms of musical form, as one phrase.

Example 7. Meas. 7-11 and 16-21, Vocal phrases

Et mes rê- ves légers ne se sen- tent plus d'ai- se de danser sur la

mer com- me des oiseaux souls.

Jou- ant dans le sil- lage, ils fe- ront une escor- te

Aux vaisseaux — que mon cœur dans leur fui- . . te suivis. —

In the final stanza, the third and fourth verses present two relatively separate ideas. In keeping with the poet's form, Faure presents two separate phrases.

Example 8. Meas. 26-33, Vocal phrase

Ils ennuieront le lar- - - ge et sa bonne amé- tu- - - me;

Les goélands perdus les prendront pour des leurs.

The first stanza, measures 1 to 11, establishes D as the tonal centre of this composition. The free combination of various diatonic formations over the tonic, especially the mixture of major and minor scale structures, continues to imbue this music with a quality of evasiveness. This quality is now more readily manifested as a result of the new simplicity in all other component elements, described earlier. Further, as will be shown, there are many foreground progressions open to more than one interpretation.

It can be seen in Example 9 below that the vocal line of the first seven measures is a rising tonic scale. Following a pause on the dominant pitch, A, in measure 4, it progresses to the leading note, C#, in measure 6 where it falls back to A before finally proceeding through the upper four pitches of the melodic minor scale of D. The bass line begins by articulating the interval of a perfect fifth from D to A, thereby outlining the same interval through which the voice progresses in measures 1 to 4. It then continues to rise by step to the flattened leading note, C, a result of an interpolation of the Dorian mode on D in a harmonic context. From here the motion is contrary to that of the vocal line through to measure 7 where both voices then articulate the tonic. Example 9 shows these two linear projections of D.

Example 9. Meas. 1-7, Melody/bass counterpoint

The image displays a musical score for measures 1 through 7. It is written in D major (one sharp, F#) and 3/4 time. The score consists of two staves: a treble staff for the melody and a bass staff for the counterpoint. Measures 1-4 are on the first system, and measures 5-7 are on the second system. The melody in measures 1-4 is characterized by a strongly curved line, starting on G4 and ending on D5. The bass line in measures 1-4 is more linear, starting on G3 and ending on D4. In measures 5-7, the melody becomes more linear, starting on D5 and ending on G5. The bass line continues its linear progression, starting on D4 and ending on G4. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The key signature is D major, and the time signature is 3/4.

Fauré's bass line, then, continues to be linearly conceived as in the middle years. The vocal line is also much more linearly oriented now. The strongly curved melody has disappeared. "When we say that his music becomes increasingly linear in the final period, this does not mean that its harmonic centre of chords or arpeggios ever vanishes but rather that the linear shell that binds it together becomes tauter."¹⁴ "La mer est infinie" clearly attests to this.

D is further set up as the tonal centre of this mélodie by the harmonic progressions of these first seven measures. The first four measures are a typical Fauréan elaboration of

14 Orledge, Gabriel Fauré, p. 258.

the fundamental harmonic progression, I-V-I.

Example 10. Meas. 1-4, Harmonic analysis

Andante quasi allegretto
mezzo p

La mer est infini. . .

Andante quasi allegretto. ♩ = 72
mezzo p

[D] I ————— vi — IV₇ —

e et mes rê. ves sont fous. . . La

I₇ ————— V₇ ————— i_s (III₆) ————— i₇ —
[d]

The submediant triad is a colorful substitute for the tonic function. A propulsive effect is achieved with the use of seventh chords and is in keeping with the ardour of the accompaniment's figuration. The use of the dominant seventh without the leading note subdues the dominant-tonic tension and is one of Faure's favorite cadential devices in this final period. The resolution of this sonority is perhaps best understood here as III₆ borrowed from the tonic minor

and working as a tonic substitute. The tonic seventh chord is finally heard on the third beat although still in the minor mode.

A return to the major mode is made in measures 5 and 6 by a traditional resolution of the following V7 chord in third inversion to a major tonic seventh chord in first inversion.

Example 11. Meas. 5-6, Harmonic analysis

The image shows a musical score for measures 5 and 6. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "mer chan . . te au so . leil _____ en battant les fa .". Above the first measure of the vocal line is the marking "cresc.". The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. It features a "cresc." marking above the first measure. Below the piano staff, harmonic analysis is provided: a boxed "D" is under the first measure, a "V7" is under the second measure, a "(9)" is under the third measure, and a "I7" is under the fourth measure. A circled "6" is placed above the piano staff in the fourth measure, indicating a first inversion of the tonic chord.

This resecures D major as focal point before the ensuing progression, given in Example 12, is heard.

Example 12. Meas. 6-7, Harmonic analysis

The image shows a musical score for measures 6 and 7. The top staff is the vocal line in treble clef, with lyrics "leil en battant les fa. lai. ses Et mes". The bottom staff is the piano accompaniment in bass clef. The key signature has two sharps (F# and C#). Measure 6 contains a diminished triad on E (E, G, Bb). Measure 7 contains a Bb major triad (Bb, D, F). The piano part features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). Below the piano staff, harmonic analysis is provided: a boxed 'D' with a subscript '7' is under measure 6, and a boxed 'D' with a subscript '7' is under measure 7. Between the staves, Roman numerals are written: 'V7' under the first part of measure 6, 'VI' under the second part of measure 6, and 'IV' under measure 7. There are also some handwritten-style annotations like 'V7' and 'V7=V7'.

This progression is open to two interpretations as shown above. The supertonic triad in a minor key may be heard as the upper three notes of an incomplete Vb9 chord. Therefore, the diminished triad on E on the third beat of measure 6 may be heard as a dominant substitute in D minor which resolves deceptively to a Bb major triad, VI of D minor. This move to the minor mode was prefigured in measure 4. The diminished triad may also be heard as a dominant substitute in F major, that is, as vii of this key. With the C in the vocal line, the chord then becomes V7 of F major which resolves to IV. Once again, Faure is toying with a shared pitch collection. This cadence is underlined by an increase from four to five voices in the piano texture, the treble part of which is doubled one octave below. Further, the vocal line falls the interval of a major sixth, the first occurrence of a leap thus far. Yet there is no sense of halting, for both the piano figuration and the harmonic rhythm continue to move forward. Such is the case with all succeeding cadences.

The opening sonority of the next passage is another diminished triad on E, this time with an added minor seventh. It moves to a tonic seventh chord on the downbeat of measure 8, thereby giving credence to the first interpretation of the diminished triad given above.

Example 13. Meas. 7-10, Harmonic analysis and melody/bass counterpoint

The musical score for measures 7-10 is presented in two systems. The first system covers measures 7 and 8, and the second system covers measures 9 and 10. The key signature is D major (two sharps). The time signature is 4/4. The score includes a vocal line and a piano accompaniment. The piano part features a complex harmonic structure with diminished triads and seventh chords. The vocal line has lyrics in French.

Measure 7: The piano part begins with a diminished triad on E (E, G, B) with an added minor seventh (D). This chord is labeled D in a box. The vocal line starts with the lyrics "lai ses".

Measure 8: The piano part moves to a tonic seventh chord on D (D, F#, A, C). The vocal line continues with "Et mes rê ves légers ne se sen tent plus".

Measure 9: The piano part features a diminished triad on E (E, G, B) with an added minor seventh (D). The vocal line starts with the lyrics "d'ai se de danser sur la mer".

Measure 10: The piano part moves to a tonic seventh chord on D (D, F#, A, C). The vocal line continues with "mer".

Harmonic analysis and counterpoint are indicated by various symbols and labels below the piano part, including D , I_s , I_7 , IV_7 , VI_7 , $IV_7 - VI_7$, IV_9 , I_s , (IV_7) , and IV_7 .

The linear projections of D continue throughout these measures. The bass line A moves up one octave and then proceeds downward to D, thereby outlining the interval of a perfect fifth in a manner similar to measures 5 to 7. (see Ex. 9)

The vocal line, upon skipping down to A in measure 8, proceeds upwards by step to D again as in the previous phrase. However, there is no change of mode throughout these three measures. D major is being clarified as the focal point from which to interpret the ensuing progressions. The cadence from measure 9 to 10 is similar to that of measure 6 to 7. Further, a complete V9 in D major is presented this time, further supporting the first interpretation discussed earlier for the cadence of measure 6 and 7. Another tonic substitute, a IV_4^6 chord, serves as the chord of resolution maintaining the sense of forward motion.

The final gesture of this first stanza is an abrupt move to the dominant, A major.

Example 14. Meas. 10-11, Harmonic analysis

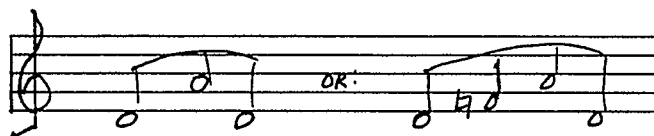
The image shows a musical score for measures 10 and 11. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "mer com . me des oiseaux soûls." are written below the notes. The bottom staff is a piano accompaniment in bass clef. Measure 10 is marked with a forte 'f' dynamic. The harmonic analysis below the piano staff includes: a boxed 'D' for the key, a I_5^7 (V9) chord, a boxed 'A' for the dominant, a I_7 chord, a IV_7 chord, a boxed 'D' for the key, and a '7' indicating a seventh chord. The piano part features a complex rhythmic pattern with many beamed sixteenth notes.

Setting the words "comme des oiseaux soûls" (like drunken birds), Faure takes the vocal line up one more step to E where it then 'dives' down an octave. This, coupled with

the first occurrence in this mélodie of the ♪ ♩ and ♪♪♪ rhythmic formulae contributes emphatically to the projection of this brief change of tonal focus. Underlying this new activity is another downward step progression in the bass line from D to A which serves as a smooth connection to the second stanza and maintains D as tonal reference.

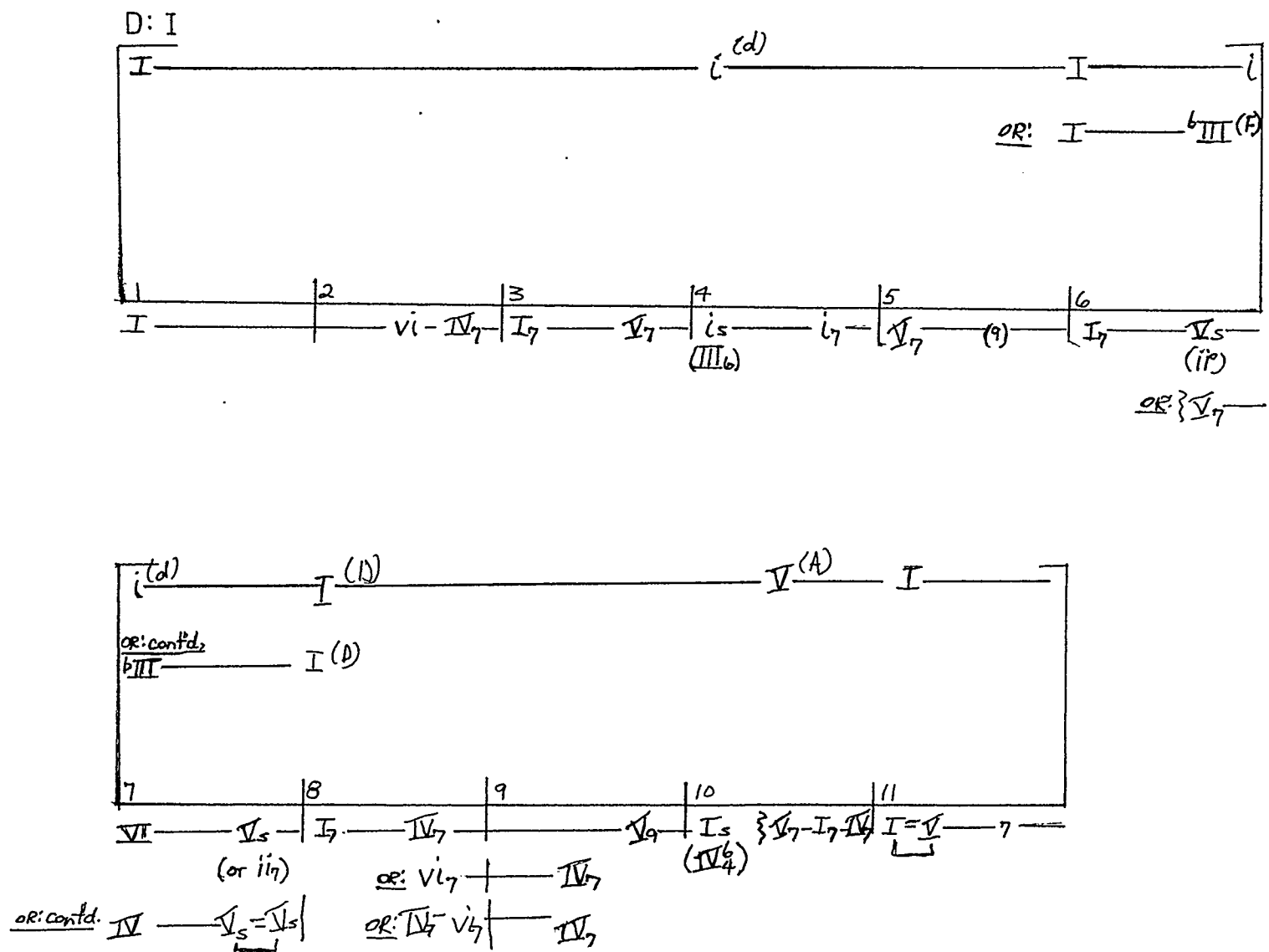
A complete picture of the harmonic progressions of this first stanza is presented by Graph 1. The middleground offers two interpretations. If the progression of measures 6 to 7 is heard as Vs-VI in D minor as discussed earlier, then the middleground progression of this first stanza is I-V-I. If measures 6 to 7 are heard as V7-IV in F major, then the middleground progression is I-bIII-V-I, outlining the tonic triad, in this case, that of the minor tonic. Example 15 summarizes these progressions.

Example 15. Meas. 1-11, Tonic guide tones



To this point in the composition, there is never any question that D is the tonal centre. The contours of both the vocal line and the bass line contribute much here. These two voices form a "linear shell" whose goal in each

Graph 1



phrase is either the tonic or the dominant pitch of D. To summarize, the first stanza serves to set up D as the tonal reference from which to interpret the progressions of the remainder of the piece and secondly, it presents the technique of mode interchange to be developed throughout the next two stanzas.

The second stanza, measures 12 to 21, works to augment the sense of restlessness created in the first stanza as the poet tells now of his dreams being carried away by the waves, to be tossed and rolled by the breeze. The piano figuration continues relentlessly as do the seventh chords. Adding to this, the vocal phrases are slightly shorter and the bass line is decidedly more agile as it maintains a counterpoint with the melody and supports the increase in harmonic activity.

The contour of the vocal line of measures 12 to 14 is essentially the same as that of the opening phrase of the piece, thereby creating a sense of continuity between stanzas. However, it begins one tone higher, continuing the E so strongly emphasized at the end of the first stanza. Although the bass line is much more active here than in measures 1 to 4, harmonically, this phrase is quite static.

Example 16. Meas. 12-14, Harmonic analysis and melody/bass counterpoint

The image shows a musical score for measures 12-14. The top system (measures 12-13) features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature is D major (two sharps). The tempo/mood is marked *meno f*. The lyrics are "Le vas . te mouve .". The piano part includes a boxed 'D' and a *meno f* (2) marking. The bottom system (measures 13-14) continues the vocal melody and piano accompaniment. The lyrics are ". ment des va . gues les em . por te, La". The piano part includes a boxed '13' and harmonic analysis markings: *IV*₇, *(ii)*₇, *IV*₇, *vi*, *eg: I*₇, and *I*₇.

The V7 chord which resecures D major in measures 11 and 12 moves to subdominant harmony for four beats. This may be heard as a tonic substitute because of the placement of the second inversion on the downbeat of measure 13. Perhaps it was "Le vaste mouvement des vagues" (the vast movement of the waves) which caused Faure to maintain this chord. The phrase closes with a V7-I7 progression, the I7 overlapping with the next phrase. From this point, D major is not heard again until the end of the stanza in measure 20.

The vocal line continues to ascend as it did in the

first stanza.

Example 17. Meas. 14-16, Harmonic analysis and melody/bass counterpoint

The image shows a musical score for measures 14-16. The top staff is a vocal melody in G major, with lyrics: "te, La bri . . se les agite et les roule en ses plis; _____ Jou." The bottom staff is a piano accompaniment. Measure 14 starts with a D major chord (I₇). Measure 15 features a half-diminished seventh chord on G# (V₇^h), which is a dominant substitute for F# minor. Measure 16 begins with a tonic seventh chord in F# major (I₇[#]), followed by a IV chord and an Is (vi) chord. The harmonic analysis is written below the piano staff, with boxes around the chord symbols.

It may be seen, however, that the C# is not heard as the leading note of D major this time, but rather as the dominant of F# major, beginning the series of tonicizations which continues through to the end of the stanza. With chromatic voice-leading from G to G# in the tenor voice of the piano at the end of measure 15, the major seventh chord on G becomes a half-diminished seventh chord on G#. This sonority functions as a dominant substitute in F# minor in a manner similar to the cadences of measures 6 to 7 and 9 to 10. It then resolves to a tonic seventh chord now in F# major, yet another example of mode interchange. F# is further secured by the vocal line which drops a perfect fifth from C# to F# in measure 16, and by the bass line which descends by step from F# to C#. In addition, an increase in the texture to five voices underlines this cadence.

It is the tenor voice of the piano in measure 16 which begins the motion towards the next tonal centre, G major. Beginning on beat 2, it moves downward by chromatic step from E# to D as shown in Example 18.

Example 18. Meas. 16-17, Harmonic analysis and chromatic motion

The image shows a musical score for measures 16 and 17. The top staff is a vocal line with lyrics: "roule en ses plis; ——— Jou. ant dans le sil.lage, ils fe .". The bottom staff is a piano accompaniment. Measure 16 is marked with a handwritten "16". A handwritten note "chromatic motion" with an arrow points to the tenor voice of the piano in measure 16, which moves from E# to D. Below the piano staff, there is a harmonic analysis: $\boxed{F\#}$ I_7 — IV — I_s (vi) A_6-V_7 I_7 vi_7 . A bracket connects A_6-V_7 to a boxed G .

The sonority on the downbeat of measure 17 is first heard as an augmented sixth chord in F# major, but resolves as V7 of G major.

The next two measures make an effortless move into C major.

Example 19. Meas. 17-18, Harmonic analysis

Once again, smooth voice-leading, this time in the alto voice of the piano texture from E to F, is largely responsible for the ease with which the move to the new tonal centre is made.

The relative lull of measures 17 and 18 offsets the activity of the final phrase of this second stanza which makes a return to D major.

Example 20. Meas. 19-21, Harmonic analysis

As at the end of the first stanza, the  rhythmic formula appears. This formula, together with the first upward leap

in the vocal line and another increase in the texture to five voices, drives this phrase forward to the even more active third stanza.¹⁵

Graph 2, found on the following page, presents a summary of the harmonic motions of this second stanza. The tonic guide tones are as follows:

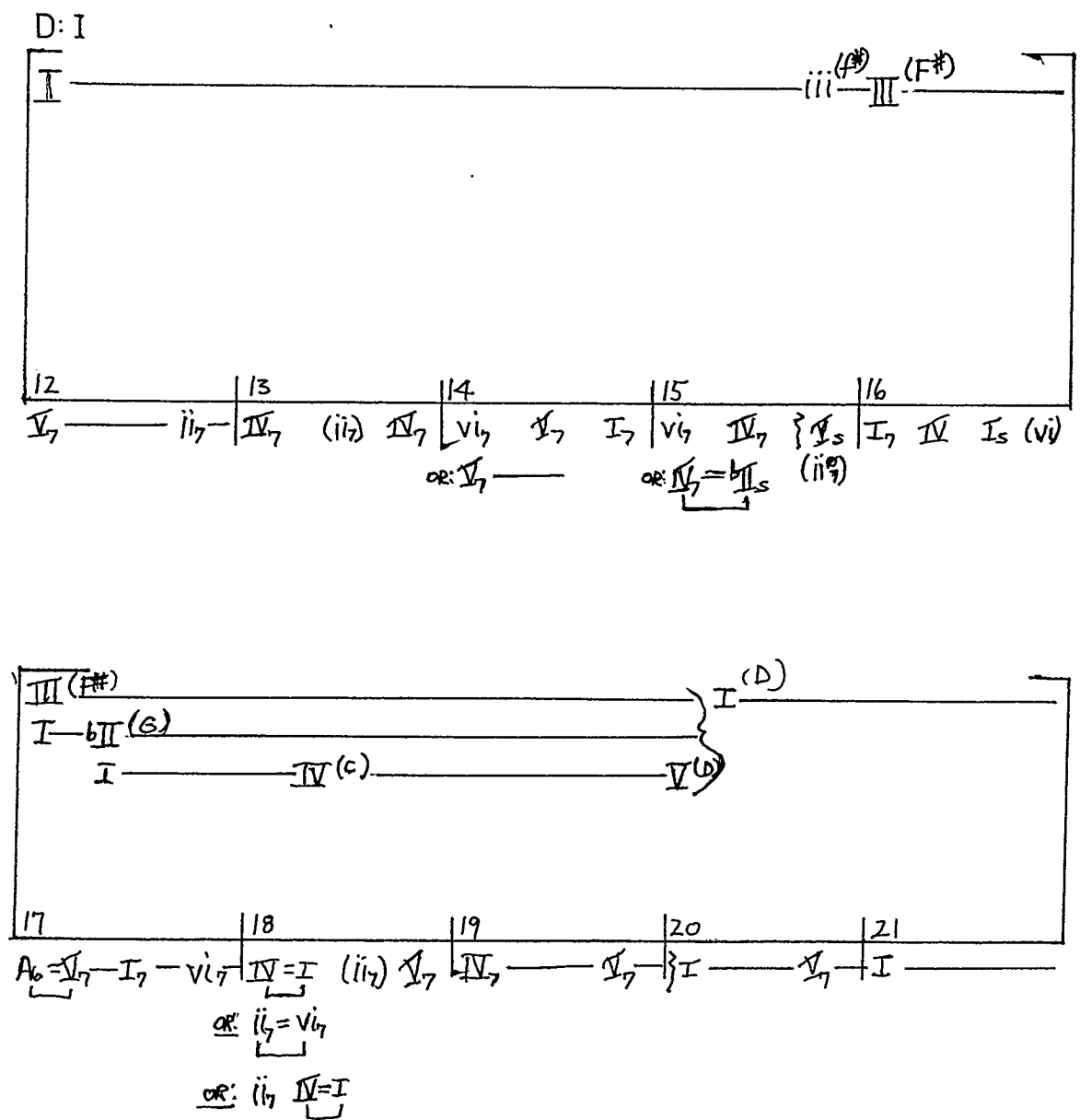
Example 21. Meas. 12-21, Tonic guide tones



Once again the sense of D is never lost. First of all, it has been secured in the listener's mind in the first stanza. Also, as has been discussed, D major is presented without ambiguity at the beginning and end of this stanza. Further, on the highest level of the middleground, Faure moves to the mediant of D major, that is to F# minor, thereby outlining part of the tonic triad. The move to F# major contributes a sense of coherence to the piece as it continues the mode interchange of the first stanza. There does not seem to be any particular pattern or logic created by the brief tonicizations of G major and C major. The motion into these two

¹⁵ The increase in activity and tension referred to throughout this discussion must be understood in relative terms. Even at its height in the third stanza of this mélodie, the activity cannot be compared with the degree to which it characterizes Faure's middle period.

Graph 2



areas appears to be by whim. Yet one is not taken aback by them for the concept of 'expectation' does not operate in Faure's compositions. Further, the melodic, textural and rhythmic patterns remain quite constant throughout this section so that the brief changes of tonal focus are not supported by alterations in other elements. These brief changes do very successfully portray the poet's dreams being tossed by the breeze and playing in the waves. It seems that their whimsical character is intentional.

Both interchange of mode and excursive tonicizations continue as modi operandi in the third stanza. Yet D constantly hovers in the background. By now, the poet's dreams have become intoxicated with the air and the salt and stung by the spray of the sea. And yet he knows his dreams are only dreams. Solace is found in the rocking of the waves. Faure captures the poetic tension in several ways. First, the five-voice texture is now maintained through to measure 31 where it increases further to six voices for the final cadence. Secondly, both the vocal line and the bass line are considerably less conjunct. Also, the range of the bass line has increased, extending first to E in measure 25 and finally to D in measure 32, remaining there for the closing three measures. Although the range of the vocal line has not increased, the tessitura is considerably higher. Finally, the first three phrases of this final stanza contain more transitory modulations than previously.

The first phrase, measures 21 to 23, begins by again confirming D major as the tonal centre. The voice picks up the D attained by the piano on the first beat of measure 21 and emphatically sings it to a rhythmic figure which begins with the $\text{♩} \text{♩}$ formula, thereby recalling the rhetoric at the close of the first stanza.

Example 22. Meas. 10 and 21, Vocal lines



This formula was used in measure 10 in conjunction with the words "comme des oiseaux souls" (like drunken birds). Its recurrence with the words "Ivres d'air et de sel" (Drunk with the air and the salt) and, throughout the remainder of the third stanza, serves to unify the piece and provides another excellent example of what Noske refers to as "the unity between exterior and interior elements, [. . .] symbolism charged with meaning."¹⁶

16 Noske, French Song from Berlioz to Duparc, p. 82.

The melody then leaps down a minor sixth to F#, the third of the tonic triad, while the bass line descends by step from G to D in a manner similar to measures 5 to 7 and 8 to 10 of the first stanza. Before D is reached, however, a brief tonicization of the major submediant, B major, is subtly achieved by reinterpreting the F#7 chord at the beginning of measure 22 as V7 of B major. This is shown in the following example.

Example 23. Meas. 21-23, Harmonic analysis and melody/bass counterpoint

The image shows a musical score for measures 21-23. The top staff is the vocal melody in treble clef, with lyrics: "I vres d'air et de sel et brûlés par l'écu me". The middle staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The key signature is one sharp (F#). The tempo/mood is marked 'f' (forte). The harmonic analysis is shown below the bass staff: Measure 21: I (D major). Measure 22: III7 = V7 (B minor/V7) - I (D major). Measure 23: VI7 = IV7 (B minor/IV7) - I (D major). The analysis uses boxed letters: [D] for D major, [B] for B minor, and [b] for B minor/V7.

The V7 chord contains no third, that is, no leading note in terms of B major; thus, it is not until the D# is heard in the bass line that the listener becomes aware of this tonicization. The D# then proceeds chromatically to D, making a return to D major to complete the phrase. The G MM7 chord at the end of measure 22 may be heard as a pivotal function in the context of mode interchange. That is, it is first heard as VI7 in B minor and then reinterpreted as IV7 in D major. Noteworthy also is the progression of the vocal line and treble part of the piano from B to D which recalls that

of measures 9 to 10, therefore further unifying the work.

Describing the sea next as an element "qui console et qui lave des pleurs" (which consoles and washes away tears), measures 23 to 25 momentarily contrast the vein of the previous three measures. "And the astonishing sweetness which results from the modulation on the word 'tears' proves to us to what extent Faure¹ has faith in the rocking of waves to maternally lull our disappointments to sleep."¹⁷

17 Vuillermoz, Gabriel Faure¹, p. 97.

Example 24. Meas. 23-25, Harmonic analysis

Handwritten harmonic analysis for measures 23-25:

- Measure 23: $\boxed{D}$ I — 7 —
- Measure 24: IV_7 — { V_7 — } II°_7 $\boxed{e}$
- Measure 25: $\boxed{E}$ I — 7 —

As dulcet as this brief move to E major is, the tension between dreams and reality has not yet been resolved. The vocal line is once more mainly conjunct and descending, a sort of settling motion. The bass line falls an octave in measure 23 and remains relatively low until the E of measure 25. However, it has not yet subsided. Even in measure 25 where all other voices are briefly stationary, the bass line continues to move. Further, the piano figuration seems to be indefatigable.

The next phrase is considerably more active. Disjunct motion again distinguishes the vocal line as in the first phrase of this stanza and it contains two more occurrences of the $\text{♩} \text{♩}$ formula. Two more fleeting tonicizations occur before the return to D major. These are presented in the following example.

Example 25. Meas. 26-27, Harmonic analysis

The image shows a musical score for measures 26 and 27. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Ils connaîtront le lar . . . ge et sa bonne amer." The bottom two staves are piano accompaniment in treble and bass clefs. Measure 26 is marked with a forte 'f' dynamic. Below the piano staves, a harmonic analysis is provided: V_7 (C major) — I_7 (D major) — I_7 (D major) — IV_7 (G major) — V_7 (D major) — $\text{vi} = \text{ii}$ (D major) — III (D major). The analysis also includes a circled 'C' under the first V_7 and a circled 'G' under the IV_7 . A bracket connects the two I_7 chords, and another bracket connects the IV_7 and V_7 chords. A final bracket connects the $\text{vi} = \text{ii}$ and III chords.

With his characteristic sensitivity to voice-leading, Fauré moves to the V_7 of C major unobtrusively. The bass line's D is suspended under the tonic chord which occurs on the second beat of measure 26. The resulting tension underlines the leaps in all other voices. The next downward leap in the vocal line is a minor seventh from E to F# and is emphasized by the move to V_7 of G major. This chord is in the same arrangement as was the V_7 of C major, but its resolution is quite different. There are no suspensions. All voices move by step now rather than by leap. The actual chord of resolution is VI (or possibly IV_7) of G major, working here as a tonic substitute. The sudden calm created

by these factors is in preparation for the rocking hemiola figure which is introduced in the alto voice of the piano texture in measure 28. It coincides with the return to D major.¹⁸

Example 26. Meas. 28-29, Hemiola figure and harmonic analysis

The image shows a musical score for measures 28-29. The top staff is a vocal line with the lyrics "tu - me;". The middle staff is a piano texture in the alto voice, featuring a hemiola figure (a 3/2 rhythm over a 2/2 time signature). The bottom staff is the bass line. A handwritten note "hemiola figure" points to the piano texture. A handwritten "D" in a box and a "V7" are written below the bass line, indicating the underlying chord.

This figure lasts for two complete measures and works as a built-in ritardando. The underlying V7 chord also lasts for the two measures, changing its position as the bass line continues its melodic contour. The voice remains on A and then rests for one and one half beats, its longest break to this point in the piece. This interruption serves to separate the two different thoughts of the third and fourth verses of this third stanza and, at the same time, successfully suggests the distant seagulls, the subject of the

¹⁸ This figure recurs at the end of the second stanza of "Je me suis embarqué" (measures 26-29). Because it is a singular incidence, it cannot be said that thematic recall is a main unifying device in this cycle.

final phrase.

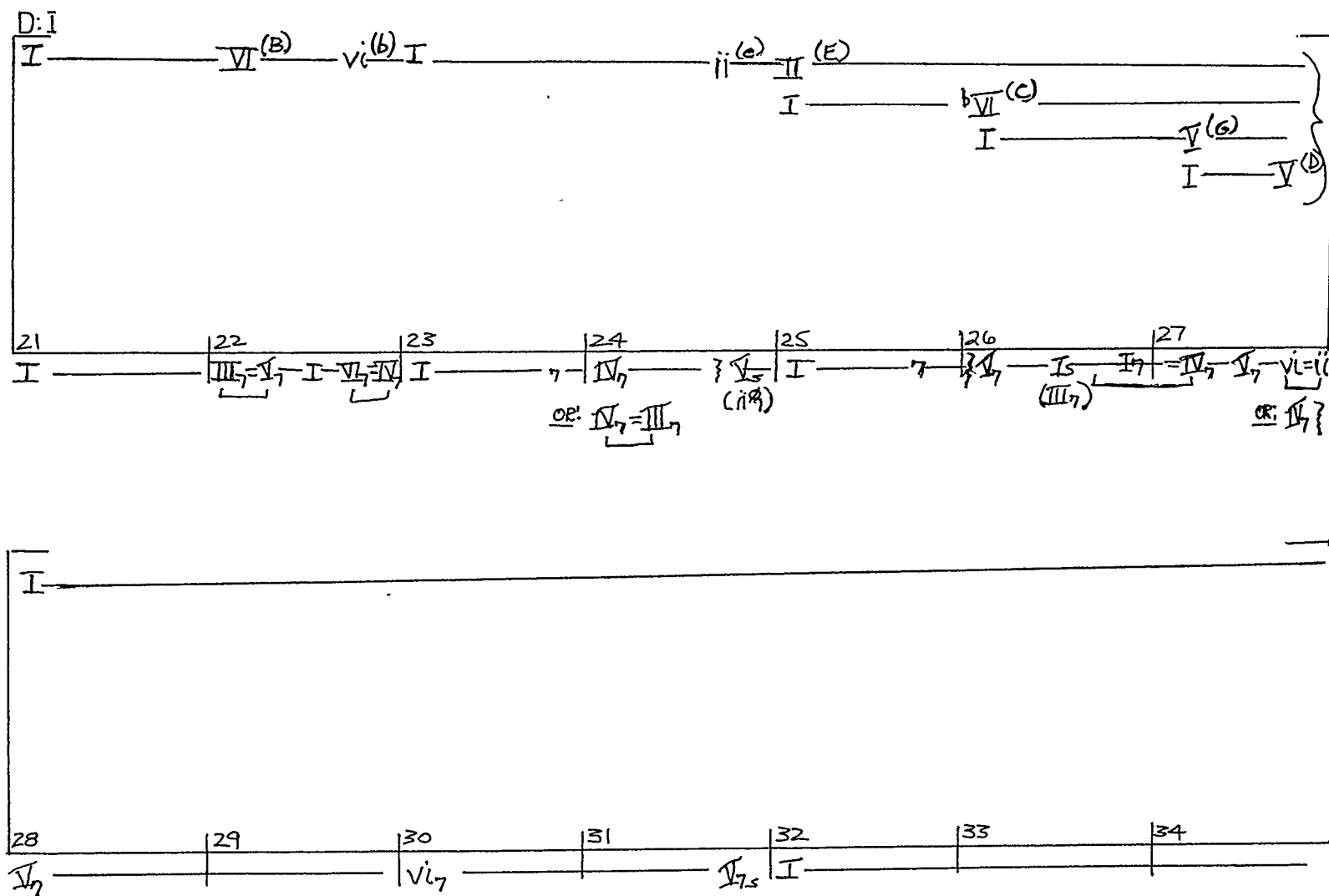
The uncertainty which has pervaded the poem thus far is never totally resolved. Fauré maintains the sense of unappeased longing as this mélodie comes to an end. The final seven measures are all V-I motion in D major and the bass line articulates the first direct falling perfect fifth from dominant to tonic beginning in measure 31. The rocking hemiola figure which was introduced in the piano in measures 28 and 29 is first picked up by the voice (doubled by the piano) for its final phrase.

Example 27. Meas. 30-34, Hemiola figure and harmonic analysis

The image displays a musical score for measures 30-34. The top system shows the vocal line in treble clef with the lyrics: "Les go-élans perdus les prendront pour des". Above the first measure, a handwritten note reads "M R hemiola figure". The piano accompaniment is shown in two systems. The first system (measures 30-31) features a treble and bass clef with a handwritten note "30 mezzo p hemiola figure". A bracket labeled "D" spans measures 30-31, and a bracket labeled "Vl7" spans measures 30-31. The second system (measures 32-34) shows the piano part continuing, with a bracket labeled "I" spanning measures 32-34. A handwritten note "hemiola figure." is placed above measure 32. The score concludes with a double bar line and the measure number "34".

Although this figure had a calming effect when introduced in measure 28 because of the greater activity which preceded it, it now hovers irresolutely. Contributing here is the motion of the tenor voice of the piano. It articulates the hemiola figure also, but with the pitches in reverse order (B-A, rather than A-B) so that a dissonance is created with the vocal line and the upper parts of the piano texture. The deceptive resolution in measure 30 of the previous phrase's V7 chord also contributes to the unsettled mood. This submediant chord is heard for five beats before the

Graph 3



Summary

In "La mer est infinie", Op. 118, No. 1, Fauré's harmonic individuality is manifest to a degree which far surpasses that of the two previous periods. The characteristic elusiveness is now all-pervasive. An important contributing factor here is the new and utter simplicity of the surrounding non-harmonic components which produces a greater projection of the distinctive progressions.

The progressions themselves now possess a greater freedom. There are many more foreground progressions which are open to more than one interpretation. This is largely due to the "blurring" between chord tones and non-chord tones. The syntax of the middleground, particularly as regards the setting of the second and third stanzas, is unconstrained. There is no controlling hierarchy in the key centres. Yet the sense of a controlling tonal centre does remain. This is accomplished by first establishing the tonic in the setting of the first stanza at both the foreground and middleground levels. Following this, there are sufficient foreground authentic cadences to maintain the tonal focus. Further, the relative liberties in chord progression are compensated for by presenting a tighter counterpoint of linear projections.

CHAPTER 6: CONCLUSIONS

The purpose of this study has been to determine Fauré's concept of tonality as revealed in his mélodies and how this concept, together with all other component elements, contributes to the ever-increasing sense of elusiveness while maintaining a sense of coherence.

The study proceeded from the proposition that Fauré's music is rooted in a harmonic background, even as it becomes more linear, and, that this harmonic background derives from, and works to extend the boundaries of, major-minor tonality. It does not constitute a unique chord system.

The evidence for this proposition is found in the music itself. As has been demonstrated, the early mélodies contain numerous instances of the 'stereotyped' chord structures, harmonic progressions and voice-leading of major-minor tonality. In particular, the distinguishing hierarchical dominant-tonic relationship inherent in this system is clearly at play as the principal means of tonic confirmation. As Fauré's own notion of tonality develops, however, this relationship, although never forsaken, exercises less and less of an all-pervasive control in terms of determining a tonal centre.

Fauré's notion of tonality is one which, by embracing a free interchange of the diatonic modes, imparts novel color and suppleness to a total tonal structure. In tonal harmony, the interchangeability of chord forms between the parallel major and minor is a long-established practice. In particular, the diminished seventh chord on the leading note of the minor key is used in the major, and, in minor keys, the use of the major dominant is traditional. Also, the major tonic appears frequently at cadences. Fauré extends the principal of mode substitution to include harmonies on any scale degree and in any mode. This does not create any chord structures not already available in the major and minor. Rather, it significantly enlarges the available chord vocabulary for a given tonic and thus, the number of possible harmonic relationships. In fact, the additional chord vocabulary is available by way of chromaticism within the major-minor system. However, in the music of Fauré, these harmonies progress without the tension resulting from a constant pull toward diatonic resolution. Nothing jars and nothing imposes.

Fauré achieves this characteristic fluidity by an almost constant tonicization of both tonally and modally derived chords. This procedure frees these chords from their conventional resolutions and thus weakens their functional interdependence. Yet, in spite of this loosening of the ties of conventional key feeling, a tonal centre can

always be perceived, albeit, less readily as Fauré gradually refines his language.

It is this harmonic idiom which binds Fauré's mélodies from the earliest to the last. Although the larger part of the progressions of the compositions from the first period demonstrate a relatively more strict adherence to traditional functional relationships, they do anticipate many of the characteristic harmonic procedures to come. In particular, the secondary tonal centres progress at times in such a way as to outline the tonic triad or to inflect the tonic pitch. They may also trace a part of the scale in use. As has been demonstrated, these patterns of middleground progression constitute the principal means of stabilizing the tonic as Fauré's technique matures. In addition to these non-hierarchical middleground progressions, there is a steady increase in the number of larger chords of superposed thirds, the ambiguous augmented triad, substitute functions, unessential notes, and unusual inversions. Further, a relatively even harmonic rhythm ensures that few individual sonorities receive temporal emphasis and, an increasing linearity de-emphasizes chord root movement by fourth and fifth, the relationship most conducive to tonal harmony. Together, these features significantly augment the peculiar elusiveness.

Contributing further to this flourishing quality is

Fauré's changing treatment of the other constituent elements of his mélodies. The most influential of these elements is the text. As Fauré attends more and more to the unique prosodic requirements of the French language, melodies marked by strong metric rhythms, periodic regularity and strophic structures disappear. They are gradually superseded by pliant melodies, asymmetrical phrasing and through-composed form. Indeed, it would appear that, by the third period, the text has become the raison d'être of Fauré's mélodies. There is no gesture which turns attention from it. The strong melodic curve of the voice so characteristic during the middle period is replaced by a style where conjunct movement, note repetition and narrow range predominate. In keeping with this, the virtuosic piano accompaniment of the middle period is abandoned. Fauré returns to the simple accompaniment of the first period. However, its treble part now doubles the voice throughout. The texture is also marked by a new thinness. The sense of total simplicity which results from these text-derived changes also works to allow Fauré's unique harmonic progressions to stand in greater aural relief and, in doing so, contributes to the overall sense of increasing elusiveness.

Throughout his compositional career, Fauré worked continually to develop and refine his subtle technique of revitalizing the tonal system. In Nadia Boulanger's words, "The tonality, harmony, rhythm, form are those which Gabriel

Fauré found at the beginning of his musical career; in his hands these ordinary things have become precious."¹

¹ Nadia Boulanger, "La musique religieuse," La Revue Musicale XXII (October, 1922), quoted in Charles Koechlin, Gabriel Fauré (2nd ed.; London: Dennis Dobson Ltd., 1946), p. 61.

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APPENDIX I: POEMS AND TRANSLATIONS

"Au Bord de l'eau"

S'asseoir tous deux au bord du flot qui passe,
 Le voir passer,
 Tous deux s'il glisse un nuage en l'espace,
 Le voir glisser.
 A l'horizon s'il fume un toit de chaume
 Le voir fumer,
 Aux alentours si quelque fleur embaume
 S'en embaumer.

Entendre au pied du saule où l'eau murmure
 L'eau murmurer,
 Ne pas sentir tant que ce rêve dure
 Le temps durer.
 Mais n'apportant de passion profonde
 Qu'à s'adorer
 Sans nul souci des querelles du monde
 Les ignorer;

Et seuls tous deux devant tout ce qui lasse
 Sans se lasser,
 Sentir l'amour devant tout ce qui passe
 Ne point passer.
 Sentir l'amour devant tout ce qui passe
 Ne point passer!

Armand Sully-Prudhomme
 (1839-1907)

"Au Bord de l'eau" - English Translation

To sit together at the edge of the stream which goes by,
To see it go by,
Together, if a cloud glides by in the air
To see it glide by.
If on the horizon smoke rises from a thatched roof
To see it rise,
If in the area some flower gives off a sweet scent
To wrap oneself in this scent.

To hear at the foot of the willow where the water murmurs
The water murmur,
Not to feel while this dream lasts
Time goes on
But bearing no profound passion
Other than to adore one another,
With no care for the quarrels of the world
To ignore them,

And alone together before all that wearies
Without wearying,
To feel love in the face of all that vanishes
Not vanish at all
To feel love in the face of all that vanishes
Not vanish at all!

"Donc, ce sera par un clair jour d'été"

Donc, ce sera par un clair jour d'été
Le grand soleil, complice de ma joie
Fera, parmi le satin et la soie
Plus belle encore votre chère beauté;

Le ciel tout bleu, comme une haute tente,
Frissonnera somptueux, à longs plis,
Sur nos deux fronts qu'auront pâlis
L'émotion du bonheur et l'attente;

Et quand le soir viendra, l'air sera doux,
Qui se jouera, caressant, dans vos voiles,
Et les regards paisibles des étoiles
Bienveillamment souriront aux époux!

Paul Verlaine
(1844-1896)

"Donc, ce sera..." - English Translation

So it will be, on a clear day of summer,
The glowing sun, accomplice of my joy,
Will make, amidst the silks and satins,
Still lovelier your dear beauty;

The all-blue sky, spread like some high tent,
Will tremble sumptuously in lengthening folds
On our two faces which will make pale
The emotions of happiness and expectation;

And when the evening comes, the air will be gentle,
And will play caressingly, gently, in your veils,
And the peaceful gaze of the stars
Will smile benevolently on this wedded pair!

"La mer est infinie"

La mer est infinie et mes rêves sont fous.
La mer chante au soleil en battant les falaises,
Et mes rêves légers ne se sentent plus d'aise
De danser sur la mer comme des oiseaux souls.

La vaste mouvement des vagues les emporte,
La brise les agite et les roule en ses plis;
Jouant dans le sillage, ils feront une escorte
Aux vaisseaux que mon coeur dans leur fuite a suivis.

Ivres d'air et de sel et brûlés par l'écume
De la mer qui console et qui lave des pleurs,
Ils connaîtront le large et sa bonne amertume;
Les goélands perdus les prendront pour des leurs.

Jean de la Ville de Mirmont
(1886-1914)

"La mer est infinie" - English Translation

The sea is infinite and my dreams are mad.
The sea sings to the sun while beating the cliffs,
And my light dreams are overjoyed beyond words
With the joy of dancing on the sea like drunken birds.

The vast motion of the waves carries them away,
The breeze tosses them and rolls them in its folds;
Playing in the furrows they will be an escort
To the vessels whose flight my heart has followed.

Drunk with the air and the salt, and stung by the spray
Of the sea which consoles and washes away tears,
They will know the open sea and its good bitterness;
The lost seagulls will take them for their own.

APPENDIX II: SCORES OF ANALYZED MÉLODIES

AU BORD DE L'EAU

Pour de STILLY PRUDHOMME.

à Madame CLAUDE CHAMEROT.

Op. 17.

—Mezzo-sop. ou Baryton—

CHANT. *Andante quasi allegretto.* *dolce.*

S'asseoir — tous deux au bord du flot qui

PIANO. *Andante quasi allegretto.*

p

C: I

OR: I

v(g)

bVII (G^b)

iv₇ } V_s

iv₇ } V_s

pas — se. — Le voir — pas — ser, Tous deux — s'il

4

C: I

v(g) — *iv(f)* — *i(c)* —

bVII (G^b) — *IV (F^b)* — *i(c)*

I — *IV (A^b)* — *I* — *IV (D^b)* — *I* — *vii(c)* —

i_s } V_s | *i_s = A₂ } V₇* | *i* —

I_s = V_s | *I_s = V_s* | *I_s = V_s = A₂ } V₇* | *i* —

glisse un nu - age en l'es - pa - ce. Le voir glis.

C: i

i(c) — v(g) — iv(f) — i(c) —

or: i — $\text{bVII}(\text{B}^b)$ — $\text{IV}(\text{E}^b)$ — $\text{IV}(\text{A}^b)$ — $\text{IV}(\text{D}^b)$ — $\text{I} - \text{VII}(\text{C})$ — i(c) —

7 | 8 | 9

IV₇ } V_s | i_s } V_s | i_s = A₆ V_7

or: IV₇ } V_s | I_s = V_s | I_s = V_s | I_s = V_s = A₆ V_7

ser. A l'ho - ri - zon s'il fume un toit de clau - me

C: i

i(c) — $\text{V}(\text{G})$ — i(c) — $\text{V}(\text{G})$ —

10 | 11 | 12

i | $\text{V}_s = \text{I}_s$ | V_7 | I = V | $\text{V}_s = \text{I}_s$

l.

Le voir - fu - mer, Aux a - len - tours si quel-que fleur em -

Handwritten harmonic analysis for measures 13-15:

Measure 13: $\text{C: I} \quad \text{V} (G) \quad \text{I} (C) \quad \text{bIII} (E^b)$

Measure 14: $\text{OR: I} (C) \quad \text{bIII} (E^b)$

Measure 15: $\text{I}_s \quad \text{V}_7 \quad \text{I} = \text{V} \quad \text{I}_s \text{ or } \text{I}_s \quad \text{IV}_7 = \text{II}_7 \quad \text{V}_s$

OR: $\text{I}_s \quad \text{IV}_7 = \text{II}_7 \quad \text{V}_s$

. bau - me - Seu em - bau - nier, Eu - tendre au

Handwritten harmonic analysis for measures 16-18:

Measure 16: $\text{C: I} \quad \text{bIII} (E^b) \quad \text{I} - \text{IV} (A^b) \quad \text{I} - \text{IV} (D^b) \quad \text{I} - \text{IV} (E^b) \quad \text{VII} (C)$

Measure 17: $\text{OR: cont'd.} \quad \text{bIII} (E^b) \quad \text{II} (D^b) \quad \text{I} (C)$

Measure 18: $\text{I}_s = \text{V}_s \quad \text{I}_s = \text{V}_s \quad \text{I}_s = \text{V}_s = \text{bII}^b \quad \text{V}_7 \quad \text{I} \quad \text{I} = \text{VI}$

OR: $\text{cont'd.} \quad \text{I}_s \quad \text{V}_s \quad \text{I}_s = \text{bII}^b \quad \text{V}_7 \quad \text{I}$

pied du saule où l'eau mur-mu-re — Leau mur-mu-rer, Ne pas sen-

C:2
bIII (Eb) — V(9)

19	20	21	22
ii ₇	(I)	ii ₇	I ₇ = VI ₇

. lit tant que ce rê-ve du — re — Le temps du —

C:2
V(9) — V(9)

23	24	25
ii ₇	(i)	ii ₇

C: I
 I (G) — iv (C) — I (G) — iv (C) — I (G)

26 I = $\sqrt{\quad}$ $\sqrt{s} = I_s$ | 27 $\sqrt{\quad}$ | 28 I = $\sqrt{\quad}$ $\sqrt{s} = I_s$

C: I
 I (G) — iv (C) — $\flat$ III (E $\flat$) — IV (A $\flat$) — IV (B $\flat$)

29 — I $_s$ — $\sqrt{\quad}$ | 30 I = $\sqrt{\quad}$ $\sqrt{s} = I_s$ | 31 iv $_7$ = ii $_7$ $\sqrt{s}$ | 32 I $_s$ = $\sqrt{s}$ I $_s$ = $\sqrt{s}$

Les i . gno . rer; Et seuls tous deux devant tout ce qui las . se

Handwritten harmonic analysis for measures 33-36:

Measures 33-34: $\text{V}(\text{G})$, $\text{IV}(\text{C})$, $\text{III}(\text{E}^b)$, $\text{IV}(\text{A}^b)$, $\text{IV}(\text{D}^b)$, $\text{I} - \text{IV}(\text{C}) - \text{vi}(\text{C})$

Measures 35-36: $\text{IV}(\text{C})$, $\text{I} - \text{iv}(\text{F}) - \text{I}(\text{C})$, $\text{iv}(\text{F})$, $\text{I}(\text{C})$

Measure numbers: 33, 34, 35, 36

Chord progressions: $\text{I}_s = \text{V}_s = \text{bII}_7$, V_7 , $\text{I} = \text{V}$, $\text{V}_s = \text{I}_s$, V_7 , $\text{I} = \text{V}$, $\text{V}_s = \text{I}_s$

Sans se las . ser, Seu . tir l'a . mour de . vant tout ce qui

Handwritten harmonic analysis for measures 37-39:

Measures 37-38: $\text{V}(\text{G})$, $\text{IV}(\text{C})$, I , $\text{iv}(\text{F})$, $\text{bII}(\text{D}^b)$

Measure numbers: 37, 38, 39

Chord progressions: $\text{I} = \text{V}$, $\text{I}_7 = \text{ii}_7$, vi_7 , ii_7

pas - se Ne point pas - ser, —

40 *p* *p* *p* *sempre.*

c: i

$\overline{V}^{(c)} \text{ --- } \overline{I}^{(c)}$
 $\overline{IV}^{(c)} \text{ --- } \overline{I}^{(c)}$
 $\overline{II}^{(D^b)} \text{ --- } \overline{I}^{(c)}$

$\overline{I}^{(c)} = \overline{IV}^{(f)} \text{ --- } \overline{I} \text{ --- } \overline{I}$

40 | 41 | 42 | 43

$\overline{V}_7$ | $\overline{I}_7 = \overline{b_{II}} \overline{I}_7$ | $\overline{V}_7$ | $\overline{I} = \overline{V}$ | $\overline{V}_5 = \overline{I}_5$ | $\overline{V}_7$

sempre p

Sen - tir l'a - mour de - vant tout ce qui pas - se -

$c:l$
 $i_V(f) \quad I \quad i_V(f) \quad I$
 $44 \quad 45 \quad 46$
 $I = \sqrt{\quad} \quad \sqrt{I_s} = I_s \quad \sqrt{I} = \sqrt{\quad} \quad \sqrt{I_s} = I_s$

Ne point pas ser!

47 pp

C: 2

I (C)

OR: I ————— iv (f)

47	48	49	50	51
-I _s ——— √ ₇	I. A ₆	I. A ₆	I.	
	OR: A ₆	√. A ₆	√	

7. Donc, ce sera par un clair jour d'été

Allegro non troppo. $\text{♩} = 92$

Voice

PIANO *pp*

B $\flat$: I

I (B $\flat$)

I — $\text{V}^{(F)}$ — I (B $\flat$) — $\text{V}^{(F)}$

I — } V_s — } I — } V_s — }

mf con anima *f*

Donc ce se-ra par un clair jour d'été;

B $\flat$: I

I

I — V — $\text{iii}^{(d)}$ — V — i —

2

2 } I — } V_s — $\text{I}_s = \text{V}_s$ $\text{iv}_7 = \text{ii}_7$ V_s } iii_7 V_s —

Le grand soleil, com -

B $\flat$: I

I (B $\flat$)	IV (E $\flat$)	II (C)	I (B $\flat$)	IV (E $\flat$)	II (C)	I (B $\flat$)
or: IV (E $\flat$) - V (F) - I (B $\flat$)						
V (C) - IV						

4 | 5

I $\underline{I_s = V_7}$ } $\underline{V_9}$ $\underline{IV_s = V_7}$ | $\underline{V_9}$ $\underline{I_s = V_7}$ } $\underline{V_9}$ $\underline{IV_s = V_7}$

- pli - ce de ma jol - - e Fe - ra, par -

B $\flat$: I

I (B $\flat$)	IV (E $\flat$)	I (B $\flat$)	IV (A $\flat$)	II (F)	I (E $\flat$)
or: IV (A $\flat$) - V (B $\flat$) - I (E $\flat$)					
V (E) - IV					

6 | 7

I $\underline{I_s = V_5}$ $\underline{IV_7 = II_7}$ $\underline{V_7}$ $\underline{I_s = V_5}$ | $\underline{I_7}$ $\underline{I_s = V_7}$ } $\underline{V_9}$ $\underline{IV_s = V_7}$

cresc.

- mi le satin et la soi - e, Plus bel - le en-co - re

cresc.

$\text{B}^b: \text{I}$

$\text{I}^{(B^b)}$
 $\text{IV}^{(E^b)}$

$\text{I} - \text{IV}^{(A^b)} - \text{II}^{(F)} - \text{I}^{(E^b)} \text{II}^{(F^b)}$ } $\text{V}^{(F)}$
 $\text{II}^{(G^b)} - \text{I}^{(A^b)} \text{II}^{(E)}$
 $\text{II}^{(G)} - \text{I}^{(F)}$

8 9

$\text{I}_7 \quad \text{I}_5 = \text{V}_7 \quad \text{V}_9 \quad \text{IV}_5 = \text{V}_7 \quad \text{V}_9 \quad \text{IV}_5 = \text{V}_7 \quad \text{V}_9 \quad \text{IV}_5 = \text{V}_7$

mf *f* *dimin.*

vu - tre chère beauté;

f *dimin.*

10

$\text{B}^b: \text{I}$

$\text{I}^{(B^b)}$
 $\text{V}^{(F)}$

$\text{iii}^{(d)} - \text{vii}^{(a)} - \text{I}^{(B^b)} - \text{i}^{(b)} - \text{V}^{(B^b)}$

10 11

$\text{I}_5 = \text{V}_5 \quad \text{VI} = \text{II} \quad \text{V}_5 - \quad | \quad \text{I} \quad \text{iii}_7 \quad \text{V}_5 \quad \text{I}_5 = \text{V}_5$

Le ciel tout

B $\flat$: I

bVI (G $\flat$) ————— I ————— II (A $\sharp$) ————— I (G $\flat$) ————— i (F $\sharp$)

OR: I (G $\flat$ =F $\sharp$) ————— bIII (A)

12 | 13

I $_7$ ————— } ∇_s IV $_s$ = ∇_7 ————— ∇_{II}

OR: ∇_{II} = ∇_{IV} —————

bleu, comme u-ne hau-te ten-ten-te Fris-

B $\flat$: I

bVI (G $\flat$) ————— i (F $\sharp$) ————— I (G $\flat$) ————— II (A $\sharp$)

OR: cant'd. bIII (A) ————— bVI (D) ————— I (G $\flat$)

OR: ∇ (C $\sharp$) ∇ (A $\sharp$ =G $\sharp$)

14 | 15

∇_s ————— i ————— i $_s$ ————— ∇_s ————— I $_7$ } ∇_s

OR: ∇_s ————— vi ————— i $_s$ = ∇_7 }

poco a poco

-son - ne-ra somp - tu - eux. à long

16 *poco a poco*

B $\flat$: I

$\flat VI (G^b)$

II (F $\sharp$) $\vee (C^{\sharp}=d^b)$... $\vee (C^{\sharp})$ I (F $\sharp$)

OR: cont'd.

$\vee (C^{\sharp})$

$\vee (A-G)$ i (C $\sharp$) I (C $\sharp$)

16 17

$I_s = \vee_s$ ———— $\vee$ ———— $\vee$ ———— $I_s = \vee_7$

f sempre

plis, Sur nos deux fronts qu'auront pâ -

18 *f*

meno f

B $\flat$: I

$\flat VI (G^b)$

I (G $\sharp$ -F $\sharp$) IV (A) II (G $\sharp$) I (F $\sharp$) $\flat VI (D=E^b)$

I ———— $\flat II (E^b)$ ———— I

II (F) ———— I (E $\flat$)

18 19

vi ———— $I_s = \vee_7$ } $\vee_9$ ———— $IV_s = \vee_7$ } $\vee_7$ ———— } $\vee_9$ $IV_s = \vee_7$ }

- lis L'é - - mo - ti - on du bon - heur

p *cresc.*

20

I (G^b)
 bVI (D^b)
 II (E) — I (D) — II (E) —
 ii (F[#]) — I (E) — II (G^b)
 ii (A^b) — I (G^b)

21

{ V_s — IV_s = V₇ | V_s = V_s — I_s = ii₇ — V_s = V_s — I_s = ii₇ —

et l'at - ten - - te;

f *sempre*

22

f *sempre*

22

I (G^b)
 I — III (B^b)
 I

23

V₉ — (ii₇) — { V_s — V₇ — }

poco a poco dimin. e molto rall.

B $\flat$: I

bVI (G $\flat$)	_____
III (B $\flat$)	_____
IV (E $\flat$)	_____ I (B $\flat$) _____

24 | 25

{ IV $_7$ ——— V ——— | IV $_7$ ——— { V $_7$ ——— }

Molto più lento. ♩ = 72

pp sempre

B $\flat$: I

bVI (G $\flat$)	_____	bVI (D = E $\flat\flat$) _____
III (B $\flat$)	_____	I _____
IV (E $\flat$)	_____ I (B $\flat$) _____	

26 | 27

{ IV $_7$ ——— II $_7$ ——— { V $_7$ ——— } I ——— }

dolce
Et quand le soir vien-

28 $\text{I} = \text{V}$ | 29 $\text{IV}_s = \text{V}_7$ | 30 $\text{VI}_s = \text{I}_s$ {

OR: $\text{VI}_s = \text{V}_7$

Handwritten chord analysis for measures 28-30:

- 28: $\text{I} = \text{V}$
- 29: $\text{IV}_s = \text{V}_7$
- 30: $\text{VI}_s = \text{I}_s$

-dra, l'air se-ra doux Qui se joue - ra, ca - ressant, dans vos

31 $\text{IV} (\text{I}_s)$ | 32 $\text{I}_s (\text{IV}_4)$ | 33 I

OR: $\text{V} (\text{B}^b) - \text{I} (\text{E}^b) - \text{V} (\text{B}^b) - \text{I} (\text{E}^b)$

OR: cont'd. $\text{VI}_s = \text{I}_s$ | OR: $\text{I}_s - \text{V}_s \} \text{I}_s \} \text{V}_s \} \text{I}_s \text{ I}$

Handwritten chord analysis for measures 31-33:

- 31: $\text{IV} (\text{I}_s)$
- 32: $\text{I}_s (\text{IV}_4)$
- 33: I

34

voi - - - - - les, Et

cresc.

$B^{\flat}: I$
 $bVI (G^{\flat})$
 $bVII (D = E^{\flat})$
 $bVII (B^{\flat})$
 $IV (E^{\flat})$
 I
 $V (B^{\flat})$
 $IV (A^{\flat})$
 $iii (G)$
 or: cont'd.
 $V (B^{\flat})$
 34
 35
 I_7
 $V_7 = ii_7 - I_7$
 $ii = I_5$
 $I_5 = bIII_7$
 or: cont'd.
 $bII_7 - IV_7 - I_7$
 ii_7

les re-gards — pai-si-bles des é-toi-

$B^b: I$
 $bVI (G^b)$
 $bV (D)$
 $bIV (B^b)$
 $IV (E^b)$
 $iii (G) - II (F) - I (E^b)$

$37 \quad | \quad 38 \quad | \quad 39$
 $\sqrt{9} - \{ \sqrt{7} - \{ I_s - \sqrt{5} - I_s - \{ \sqrt{3} - I_s$
 (IV^b)

sempre dolce

- les bien - - veil-lan-ment sou - ri-ront

$B^b: I$
 $bVII (G^b)$
 $bVII (D)$
 $bVII (B^b)$
 $IV (E^b)$
 I

$I (B^b)$
 $I (B^b)$

40 41 42

$\sqrt{s}$ — $I = IV$ — $\sqrt{7}$ — $\sqrt{s}$

aux é - poux!

$B^b: I$
 I

43 44 45 46 47

$\sqrt{7}$ — I — — — —

I. La mer est infinie...

Andante quasi allegretto
mezzo p

CHANT

La mer est infi.ni . . . e et mes rê. ves sont

Andante quasi allegretto. ♩ = 72

PIANO

mezzo p

D: I

I (D)

1 ————— 2 ————— 3 —————

I ————— vi — IV₇ — I₇ ————— V₇ —————

cresc.

fous. ————— La mer chan. ————— te au so. leil ————— en battant les fa.

cresc.

D: I

i (d)

I ————— I (d)

or: I ————— III (F)

4 ————— 5 ————— 6 —————

i_s — i₇ — V₇ — (9) — I₇ — V_s —

(III₆) (ii°)

or: V₇

f *p* *cresc.*

lai ses Et mes rêves légers ne se sentent plus d'aise de danser sur la

f *p* *cresc.*

D: I
I (d) ————— I (D)

OR: bIII (F) ————— I (D)

7 8 9

VI — V_s — I — IV₇ — V₉ —

OR: cont'd. IV — V_s = V_s | OR: VI₇ — IV₇
OR: IV₇ — VI₇ — IV₇

f *meno f*

mer com me des oiseaux souls. Le vas te mouve.

p *f* *meno f*

D: I

I — V (A) — I —

10 11 12

I_s — { V₇ — I₇ — IV₇ | I = V₇ — 7 — V₇ — II₇ —

(IV₇)

- ment des va . gues les em - por . . . te, La bri . se les agite et les

D: I

I ————— iii (F#)

13 | 14 | 15

I_7 — (ii₇) — IV_7 | vi₇ — I_7 — I_7 | vi₇ — IV_7 — } I_7

or: I_7 ————— or: $IV_7 = bII_5$ — I_7

roule en ses plis; — Jou . ant dans le sil . lage, ils fe . ront une escor . te

D: I

III (F#) —————

I ————— $bII(G)$ —————

I ————— IV (C) —————

16 | 17 | 18

I_7 — IV — I_5 — (vi) | $A_6 = I_7$ — I_7 — vi₇ — | $IV = I$ — (ii₇) — I_7

or: ii₇ = vi₇

or: ii₇ $IV = I$

Aux vaisseaux — que mon cœur dans leur fui — te a suivis. — I — vres d'air et de

D: I

III (F#)	} I (D)
bII (G)	
IV (C)	

19 20 21

IV — V — I — V — I

sel et brûlés par l'é — cu — me De la mer qui con — so — le et qui la — ve des

D: I

I — VI (B)	} II (C)
vi (b) — I (D)	

22 23 24

III — V — I — VI — IV | I — 7 — IV — V

or: IV — III

pleurs, _____ Ils connaîtront le lar . . . ge et sa bonne amer.

25

D: I

II (E)

I ————— $\text{VI}^{\flat}(\text{C})$ ————— $\text{V}(\text{G})$ ————— $\text{V}(\text{D})$

25 ————— 7 ————— 26 ————— I: ————— $\text{V}_7 = \text{IV}_7$ ————— 27 ————— $\text{VI} = \text{II}$

OR: $\text{IV}_7 \{$

tu . . . me; _____ Les go.élants perdus

28

mezzo p

D: I

I (D)

28 ————— 29 ————— 30 ————— VI_7

les prendront pour des leurs. _____

31 34

D: I

I

31 32 33 34

V67 V75 I I