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SYNTHESIS OF STYLE IN GABRIEL FAURÉ'S PRELUDES FOR PIANO

by
Jane A. Lien

Bachelor of Arts, University of North Dakota, 1972

A Thesis

Submitted to the Graduate Faculty

of the

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in partial fulfillment of the requirements

for the degree of

Master of Arts

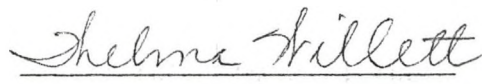
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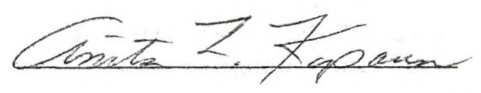
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ABSTRACT

Gabriel Fauré occupies an important position in the history of French music. Through his conscious rejection of the influences of German romanticism he was instrumental in the recovery of artistic standards which are thought of as typically French--logic, clarity, moderation, balance--qualities which link Fauré to a long line of French classical tradition. His stature in this respect is indisputable. His importance as a transitional figure in the overall course of music history is less commonly recognized. Bridging the nineteenth and twentieth centuries, he synthesized a traditional, yet progressive, musical style.

Fauré's Preludes for Piano are relatively late works which provide a clear view of his stylistic synthesis--a synthesis which is characterized by a remarkable conciseness of construction. An examination of his use of harmony, melody, texture, rhythm and form in the Preludes reveals elements of an evolving musical style. Such an examination also provides important implications for the performer.

The importance of his work is not diminished by the fact that he will probably never be recognized as a major figure in the history of music. As a teacher he instilled in his students the high standards which permeated his compositional process. Fauré intended that his music should enrich the lives of those who were open to it and in this respect he has been extremely successful.

CHAPTER I

INTRODUCTION

The Life of Gabriel Fauré

Gabriel-Urbain Fauré was born on the 12th of May, 1845, in Pamiers, a small village in southern France. The youngest of six sons, he was sent while still an infant to live with a foster nurse at Vernouille. He remained there for four years before rejoining his family now installed at Montgauzy, a village in the French Pyrenées where his father had been appointed director of the normal school. At Montgauzy he had access to both a piano and a harmonium. According to his son Philippe, "Personne, dans la famille de Gabriel Fauré, n'eut connaissance de la musique"¹ (Fauré-Fremiet, p. 1), so it is not surprising that his musical talents went unrecognized by the members of his family. It was a government official, M. de Saubiac, having heard the young Fauré play while on a visit to Montgauzy in 1853, who advised his father of his abilities. He suggested that Gabriel be sent to the Niedermeyer School (originally L'École de Musique Classique et Religieuse), a newly established conservatory of religious art in Paris. It was due to the influence of M. de Saubiac that Fauré was granted a scholarship to the school, which he entered in October of 1854. Without this scholarship it is doubtful that Fauré would ever have gone into music, for his father saw it as an unstable profession.

¹No member of Gabriel Fauré's family had any knowledge of music.

At the Niedermeyer School Fauré gained not only a well-rounded musical background--including studies of Gregorian chant, music of the Renaissance, Baroque and Classical eras, and later studies of Lizst, Wagner and Schumann--but also received instruction in classical studies. In later life Fauré recognized the important effects of this rigid schooling. In a special edition of the Revue Musicale dedicated to him, he wrote of the Niedermeyer School:

La musique? Nous en étions imprégnés, nous y vivions comme dans un bain, elle nous pénétrait par tous les pores . . . Peut-être étonnerais-je si je disais combien peut s'enrichir une nature musicale au contact fréquent des maîtres des XVI^e et XVII^e siècles et quelles ressources peuvent même naître de l'étude et de la pratique du chant grégorien¹ (Fauré 1922, pp. 6-7).

Although Fauré was not a particularly good student, his musical abilities were evident to his professors. Philippe comments that his father's grades were usually "mal, passable, très mauvais, assez bien"² (Fauré-Fremiet, p. 23). In 1861 Camille Saint-Saëns joined the school's faculty as professor of piano. It was Saint-Saëns who introduced Fauré and his fellow students to the music of Lizst, Wagner, Schumann and Chopin, for the overly rigid director of the school, Louis Niedermeyer, found the music of these composers to be unsuitable for young people. Saint-Saëns seems to have provided a balance originally lacking in the school's staff. He became Fauré's piano instructor and the two developed a friendship which endured to the death of Saint-Saëns in 1921.

¹Music? We were saturated with it, we lived there as in a bath, it penetrated us through all our pores. . . perhaps I will surprise you if I say how much a musical nature can be enriched by frequent contact with the masters of the sixteenth and seventeenth centuries, and what methods can themselves be born in the study and practice of gregorian chant.

²Bad, fair, very bad, sufficient.

Fauré completed his studies at the Niedermeyer School in 1865. He returned in 1871 for a brief term as professor of composition.

Fauré left Paris in 1866 after being named organist at Saint-Sauveur in Rennes. He seems to have had some difficulty adjusting to provincial life. An acquaintance commented, "Echouer dans la cité bretonne après un séjour de onze années à Paris, c'est dur pour un jeune homme"¹ (Torchet, p. 27). There are differing accounts as to why he was eventually relieved of his duties after four years. Most sources cite his appearance at the Sunday service in the tuxedo which he hadn't had time to change from following an all-night party. It could also have been retribution for the background music he provided for the church scene from Gounod's Faust at a local theater (Torchet, p. 27). Most likely it was the consequence of a combination of "scandalous" events. He subsequently obtained positions as organist at Notre-Dame de Clignancourt in Paris, Saint-Honoré d'Eylau and as choirmaster at Saint-Sulpice. In 1874 he replaced Saint-Saëns as assistant organist at the Madelaine in Paris where he eventually (in 1896) became principal organist.

His musical career was interrupted briefly by a term of military service lasting from March of 1870 to January of 1871. In the year of his discharge from the service he was involved in the founding of the "Société Nationale de musique française" (SN). Saint-Saëns, Franck, d'Indy, Lalo, Massenet, Bizet, and Duparc were other leading musicians active in the formation of this organization which was devoted especially to the promotion of the works of French

¹After residing eleven years in Paris, it is hard for a young man to be stranded in this city in Brittany.

composers. Many of Fauré's works were introduced to the public through the SN. In 1909 Fauré helped form the "Société Musical Indépendante" (SMI), a group formed along similar lines after the SN strayed from its original path.

Fauré's formal introduction to French artistic society came in 1872 at which time he was presented at the influential salon of Pauline Viardot by his friend Saint-Saëns. It was in this "milieu 'bohème'" (Nectoux 1972, p. 20) that he made the acquaintance of such literary figures as Flaubert, Turgenev and Proust, as well as many fellow musicians. Fauré eventually became engaged (in 1877) to Mme. Viardot's daughter, Marianne--an engagement that was broken by Marianne after only a few months. This rupture has been seen (by a commentator who was perhaps overly romantic) as "la plus grand crise sentimentale de sa vie"¹ (Fauré 1928, p. 911), and yet Fauré could comment in retrospect, "Cette rupture ne fut peut-être pas un mal pour moi car, dans la chère maison des Viardot, on serait parvenu à me détourner de ma voie"² (Fauré-Fremiet, p. 43). This refers to the fact that Mme. Viardot wished to move Fauré toward the area of opera and other large scale works; a direction which, as we will see, was contrary to his musical character. Fauré's numerous trips to hear the works of Wagner attest to the fact that even though he didn't allow himself to be influenced by the grandiose works so much in vogue in his time, he nonetheless admired and often was deeply moved by their performance.

¹The greatest emotional crisis of his life.

²This rupture was perhaps not a misfortune for me, because the Viardot family might have succeeded in diverting me from my path.

He heard Wagner performed for the first time in the year following his broken engagement. At this time he traveled to Cologne with Andre Messager to hear "Das Rheingold" and "Die Walküre," two parts of the Ring cycle. In 1879 the "two Wagnerites" (Orledge, p. 12) journeyed to Munich where they heard the complete Ring cycle. He attended productions of Die Meistersinger and Tannhäuser with Theodore Dubois in 1880. Fauré and Messager heard the Ring cycle again in a production in England in 1882, and in 1884 the two were ecstatic at being able to attend a performance of Parsifal at Bayreuth. Following this experience Fauré wrote to Mme. Baugnies, sponsor of his trip, "Quant on n'a pas entendu Wagner à Bayreuth on n'a rien entendu!"¹ (Fauré-Fremiet, p. 44). Of Parsifal he later commented that it could cause "les os brisés"² (Fauré-Fremiet, p. 44). Fauré's travels weren't all devoted to hearing works of Wagner. In 1882 he went to Zürich with Saint-Saëns where the two met with Franz Lizst (a previous meeting had taken place in 1877). It was at this time that Lizst played through parts of Fauré's Ballade and made the astonishing comment that it was for him "trop difficile" (Fauré-Fremiet, p. 38). (There is some discrepancy as to the date of this meeting; Philippe states that it was in Weimar in 1877. This seems unlikely as the Ballade wasn't completed until 1879.) Fauré also made several trips to London to promote performances of his works. Most of these trips were not particularly successful.

¹When one hasn't heard Wagner at Bayreuth one hasn't heard anything!

²Broken bones.

In 1883, at the age of 38, Fauré married Marie Fremiet, the daughter of a well-known sculptor. The couple had two sons, Emmanuel and Philippe. Fauré's father died in 1885 and his mother in 1887. Although there wasn't an apparent family closeness in the traditional sense (Nectoux writes, "Gabriel partagea peu la vie de ses parents"¹ (Nectoux 1972, p. 7) Fauré was nonetheless affected by the loss in fairly close succession of father and mother. It is believed that the Requiem, perhaps his most well-known and beloved work, was written in memory of his father even though the actual composition wasn't begun until 1887 and wasn't completed until after his mother's death. Nectoux disputes this belief: "The Requiem was not composed to the memory of a specific person but, in Fauré's words, 'for the pleasure of it'" (Nectoux 1980, p. 418). Following the death of his father Fauré seems to have entered a period of deep depression and was "often on the point of nervous collapse" (Orledge, p. 14). In addition to the loss of both parents, financial difficulties and his many undesirable teaching commitments appear to have contributed to this depression. Fauré himself referred to his condition as "spleen" according to Nectoux, who in his biography titles the chapter on the period from 1885-90 "Spleen." Fauré was lifted from this low period by a vacation in Venice and Florence in 1891 at the invitation of a wealthy American patroness.

Fauré was appointed inspector of music in the provincial conservatories in 1892. Although he had hoped to be named professor of composition at the Conservatoire in Paris at this time, this new

¹Gabriel shared little in the life of his parents.

position provided at least a change and some relief from the many private students he was forced to teach in order to make a living. The position as inspector obliged him to make numerous trips to various small conservatories, so he unfortunately wasted a good deal of time riding on trains. His duties left little time to compose and therefore left him constantly frustrated. He wrote to his wife in a letter dated August 30, 1900, "Quel dommage que j'aie des occupations en dehors de l'unique composition!"¹ (Fauré 1951, p. 52). In 1896 he gained the position he had sought four years earlier, that of professor of composition at the Conservatoire. Fauré's composition classes included many important musicians of the next generation: Maurice Ravel, Florent Schmitt, Charles Koechlin, Roger Ducasse, Louis Aubert, George Enesco, Paul Ladmirault, Émile Vuillermoz and Nadia Boulanger. Until 1905 he also retained his duties as inspector. From 1903 to 1914 he held the post of reviewer for Le Figaro, a position he had been hoping to obtain since 1895. To many readers he may have seemed almost too positive to be a good critic, but according to Nectoux, "il faut souvent lire entre les lignes, interpreter un silence, une abstention, pour trouver son opinion d'artiste"² (Nectoux 1972, p. 98). Fauré's appointment as director of the Conservatoire in 1905 came as a surprise; it was "perhaps the deliberate expression of a fresh approach to the sterile institution that the Conservatoire was generally thought to have become" (Orledge, p. 21). Fauré's background

¹What a pity that I have other work outside of composition.

²It is necessary to read between the lines, to interpret an omission, an abstention in order to find his artistic opinion.

didn't include many of the experiences thought to be prerequisites: he wasn't a former student, he hadn't won a Prix de Rome, he didn't compose operas and he wasn't a member of the Institute. In spite of his gentle, often seemingly passive personality, he proved to be a positive leader who initiated many reforms. These reforms resulted in many resignations and earned him the nickname "Robespierre." He held his post at the Conservatoire until 1920 at which time he was forced to step down due to ill health, in particular due to a deterioration of his hearing. He wrote to his wife on the 2nd of March, 1920, after hearing of the official decision, "J'en suis extrêmement préoccupé et très attristé. La chose certaine, c'est que ma direction expirera le 30 Septembre. On me trouve trop vieux . . . et on me l'a dit très catégoriquement"¹ (Fauré 1951, p. 261).

Fauré's hearing ailment first became apparent in 1903. Elliott Carter (whose acquaintance with French music and musicians stems from his study in Paris with Nadia Boulanger) writes, "In keeping with his character, this strange deafness was never mentioned and it was only known to his most intimate colleagues" (Carter, p. 12). Fauré feared the development of deafness. He wrote almost prophetically to his wife on September 1, 1901:

Le pauvre Fontes est terriblement sourd et l'est devenue presque subitement. Cela le rend triste. Il faut crier fort à son oreille pour communiquer avec lui. Cela me donne le trac! J'accourrai chez mon auriste dès mon retour et je le cultiverai de nouveau

¹I am very preoccupied and saddened. One thing for sure is that my directorship ends September 30th. They find me too old . . . and have told me this very categorically.

régulièrement. Je comprends toute la tristesse de cette infirmité qui, pour moi, serait le pire des maux!¹ (Fauré 1951, p. 63).

His was an unusual form of deafness. His son Philippe writes, "il entendait les notes graves de l'échelle musicale une tierce au dessus, les notes aiguës une tierce en dessous, le médium seul était lointain mais juste"² (Fauré-Fremiet, p. 71). Fauré was evidently left with what must have been a very keen sense of inner hearing as the sole means of experiencing his later compositions.

From 1919 until his death in 1924, Fauré spent the summers with his friends the Maillots at Annecy-le-Vieux. He was at last able to devote all of his energies to composition. It was M. Maillot who organized a national program in Fauré's honor, an event which took place on the 20th of June, 1922. Another concert was arranged by the SMI, a group Fauré had served as president, as a fund-raising activity; the date was December 13, 1922. During his last summer at Annecy-le-Vieux he developed a pneumonia which never left him. He returned to Paris where he died on the 4th of November, 1924. A national funeral was held at the Madeleine where Fauré had served as organist for several years. His Requiem was sung at the funeral. His death was noted in the Musical Times:

¹Poor Fontes is terribly deaf and this came on very suddenly. This makes him very unhappy. One must shout in his ear in order to communicate with him. This frightens me. I will hurry to my ear specialist when I return and make it a habit to see him regularly. I understand all the sadness of this infirmity which would be for me the worst of ailments.

²He heard the lower notes of the scale a third higher and the high notes a third lower, the middle range was faint but accurate.

The passing of the great master evoked the deep regret of musicians of all schools and tendencies. He was, indeed, a composer who enslaved his art to no transient craze, but ever renewed it by smooth evolution. Keeping to tradition and yet alive to the exigency of modern sensibility, he spreads his melodic lines amidst harmonies pregnant with poetry and intimate emotion (Petridis, p. 1131).

A renewed interest in the life and work of Gabriel Fauré has become apparent within the last ten years. Since the publication of the Lettres Intimes by his son Philippe in 1951, there had been little in the way of new material until the biography published in 1972 by J. Michel Nectoux. Bayan Northcott stated in an article two years earlier that "Gabriel Fauré still awaits his Mendelssohn" (Northcott, p. 36). Robert Orledge, in his recent biography (the first in English to appear in 30 years), suggests that Fauré's Mendelssohn may have been found in the person of J. Michel Nectoux, who, in addition to the 1972 biography, has written an article for The New Grove Dictionary of Music and Musicians and made public many previously unavailable documents and letters.

It is difficult to judge to what degree the course of Fauré's early life affected the composer he was to become. Fauré was not a child prodigy. Born into a family of butchers (his grandfather and great-grandfather), army men (maternal grandfather) and teachers (his father), it is not surprising that "Il n'eut pas la fabuleuse précocité de Mozart ni la jeune virtuosité de Saint-Saëns"¹ (Fauré-Fremiet, p. 21). As Philippe explains, "Mais le père de Mozart était un excellent musicien et Mme Saint-Saëns reva à la naissance de son fils, d'en

¹He had neither the fabulous precociousness of Mozart nor the early virtuosity of Saint-Saëns.

faire un grand compositeur'. Rien de tel à Pamiers ni à Montgauzy"¹ (Fauré-Fremiet, p. 21). Certainly the fact that he appears to have been at best an unplanned addition to the family he spent his first four years apart from cannot have been without its effect. The resulting lack of emotional involvement early in life has been considered an important factor by many of his biographers. Norman Suckling, author of the first English biography, comments, "All this must have encouraged a reticence, a capacity to find his satisfaction in his own inner consciousness, which was doubtless native to his character and which rendered him all his life reluctant to be effusive or to make easy confidences" (Suckling, p. 10). Fauré himself recognized this tendency, "Même enfant j'étais, au dire de mes parents, un absorbé, un silencieux"² (Fauré-Fremiet, p. 26). This early estrangement from his family seems to have affected a restraint in character, a restraint which is also noticeable in his compositional style.

Fauré's placement at the Niedermeyer School rather than the Paris Conservatory, considered to be the finest French institution for musical study at the time, had an undeniable influence on his development as a composer. The Conservatoire was interested in the production of performers rather than well-rounded musicians. Bayan Northcott states this case rather strongly, "Probably the single outright stroke of luck in Fauré's entire career was that he escaped the Conservatoire--that musical circus geared mainly to the production of prancing pianists and high-flying sopranos" (Northcott, p. 32).

¹But Mozart's father was an excellent musician and Mme. Saint-Saëns dreamed at the birth of her son of making him a great composer. Nothing similar at Pamiers nor Montgauzy.

²As a child I was, according to my parents, meditative and silent.

That Fauré, as director of the Conservatoire, felt the need to make reforms is not surprising. We have already commented on the nature of Fauré's schooling at the Niedermeyer School. One important aspect of his education there should be stressed; he received instruction in a considerably freer harmonic language: "Passing notes and enharmonic modulation were treated in a freer and more enlightened manner, and the tonal language was frequently enriched by modal elements" (Orledge, p. 7).

Certainly the most interesting aspect of Fauré the man and Fauré the composer, in consideration of the time in which he lived, is that in spite of the prevailing romanticism, both his character and his work were distinctly classical in nature. His development in this direction is no doubt related to the detachment experienced in early childhood and his study of the classics and of classical French art at the Niedermeyer School, in addition to other factors not so easily exposed. We speak of Fauré as a classicist not specifically in terms of the music of Mozart and Haydn, but rather in terms of the classic nature of French art which can be related to the art and culture of ancient Greece. It is due to this classical nature that Fauré stands apart from most of his contemporaries, and also through these tendencies that he exerted his subtle influence on musicians of this century. It is not that he was unaware of what was going on around him, but rather that he went his own way, tolerant and even appreciative of those moving in a direction other than his own. We have already made note of his delight in many of the works of Wagner, works which could be seen as the antithesis of Fauré's own music. Of fellow Frenchman Claude Debussy, Philippe

comments, "Gabriel Fauré admirait l'oeuvre de Debussy beaucoup plus qu'il ne l'aimait"¹ (Fauré-Fremiet, p. 66).

Fauré and Classical French Art

The qualities traditionally identified with French art, "logic, clarity, moderation, balance" (Cooper, p. 2), can be recognized in the following definition of classicism found in the American Heritage Dictionary: "Aesthetic attitudes and principles based on the culture, art, and literature of ancient Greece and Rome and characterized by emphasis on form, simplicity, proportion, and restrained emotion." Ever since the birth of the arts in the aesthetic sense in the Periclean Age, their history can be seen as a struggle between objective and subjective ideals (related in the fifth century B.C. to the cults of Apollo and Dionysus, associated respectively with man's rational and irrational natures), the objective ideals of classicism and the subjective ideals which in the late eighteenth century found definition in romanticism, described in the American Heritage Dictionary as: "A literary and artistic movement originating in Europe toward the end of the eighteenth century that sought to assert the validity of subjective experience and to escape from the prevailing subordination of content and feeling to classical forms."

Traditional French art is therefore identified with classic as opposed to romantic tendencies. We should again emphasize that use of the term classical in this context does not refer specifically to the Classical era of music (c. 1750-1825), but rather to the artistic

¹Gabriel Fauré admired the work of Debussy much more than he liked it.

principles propagated in France during the reign of Louis XIV (especially from 1660-1715--he was only five years old when he became king in 1643). The "Sun King," as he came to be called, favored "a stately and reserved classicism in place of the lavish and emotional Baroque of Italy and most of the rest of Europe" and "even though we can find much that is Baroque in the 'classical' art produced in the time of 'le roi soleil', classicism came to be thought of as standard by the French, and continued so for centuries" (Gardner, p. 673). During this period, often regarded as the golden age of France, the French exerted, through their art, music and literature, a noticeable influence on the rest of Europe. Artistic figures associated with this period and its ideals would include Corneille, Racine, LaFontaine, Poussin, Claude Lorraine, Chardin, Watteau, Lully, Couperin, Rameau. It is not surprising that these men are mentioned frequently in discussions of Fauré, for he championed a return to these classical French traditions from the nineteenth century domination of German romanticism. Hector Berlioz, a French composer whose work shows the influx of Germanic ideals, is described in the Harvard Dictionary of Music as "heir to the tradition of Beethoven and perhaps the greatest figure in nineteenth century French music" (Apel, p. 331). Similarly, David Drew, who in his article "Modern French Music" refers to Fauré only in a passing footnote, concludes that with Berlioz we come nearest to "the complete synthesis of the French musical genius" (Drew, p. 239). However, just as French traditions were recaptured in the music of Fauré, recognition of his achievements has been forthcoming. Fauré himself had no doubt as to the efficacy of his direction. In the preface to a survey of French music done in 1915 by G. Jean Aubry, he stated optimistically:

Will the terrific storm through which we are passing bring us back to ourselves by restoring our common sense, that is to say, the taste for clear thought, formal purity and sobriety, the distain for big effects--in one word, all the qualities that can contribute to make French art in its entirety recover its admirable character and whether profound or subtle, remain for all time essentially French? I more than believe; I am sure of it (Fauré 1919, p. xxviii).

Fauré's music illustrates almost perfectly the logic, clarity, moderation and balance we have associated with French art. Wilfred Mellers, in a survey of Fauré's later compositions, comes to a similar conclusion, "The ultimate musical apotheosis of French civilization comes only in Fauré, who creates in his music French civilization as it ideally might have been" (Mellers, p. 390). Although this might be seen as an overstatement, similar opinions surfaced in Fauré's lifetime: a contemporary, Gaston Carraud, described him as "le plus purement musicien que nous ayons en notre époque trop littéraire"¹ (Carraud, p. 20); and these views continue to be expressed today. The music demonstrates a logic in construction derived from the nature of his creative process. He did not believe in inspiration; when asked under what heavenly sky he had conceived his Sixth Nocturne, he facetiously replied that it had come to him while he was sitting in a tunnel (Fauré-Fremiet, p. 53). An examination of his sketchbooks shows, "he was forever unpicking and reworking his music, with minute concern over internal detail" (Orledge, p. 196). The clarity of his music stems in part from its absolute nature; it is pure music that speaks for itself without the descriptive titles or programs so common at this time. Suckling describes Fauré as "the opposite of a romantic, especially because his music was intended to convey a meaning inherent in its own form, and not any extraneous message, not even--or least of all--

¹The most pure musician we have in our excessively literary era.

personal confidences from the world of his own passions and sentiments" (Suckling, p. 199). In addition to this clarity of purpose the music exhibits clarity of texture--a texture which, with the possible exception of a few very early works, is never muddled with superfluous motion. In the logic of construction and the clarity of purpose and texture he strove for balance. Parts are carefully proportioned to the whole. Fauré exhibited moderation in all facets of composition. He worked almost exclusively with the smaller forms, and with small forces. As he wrote to his wife, "Dans tous les cas j'ai toujours recherché la qualité plus que la quantité"¹ (Fauré 1951, p. 2). He avoided, for the most part, works which would involve an orchestra. Nectoux observes:

Fauré's apparent lack of interest in the orchestra is sometimes criticized as a weakness. He had a horror of vivid tone colours and effects and showed little interest in combinations of tone-colours, which he thought were too commonly a form of self-indulgence and a disguise for the absence of ideas (Nectoux 1980, p. 424).

It is a part of his classical restraint that he does not allow emotions to overflow. He wished to avoid excess at all costs.

Fauré's association with the French salon, disseminator of "sensibilité" and even "preciosité," is one aspect of his Frenchness which may have stood in the way of his receiving the recognition that he deserves. This association of his music with that for the salon comes especially from the earlier works which exude a certain surface charm that almost prevents the listener from hearing what is actually going on. Aaron Copland comments, "To the superficial listener he

¹At all times I have always sought quality over quantity.

probably sounds superficial" (Copland 1960, p. 127). Unfortunately it is for his earlier works that he is most commonly known.

A remarkable aspect of Fauré's work is its freedom from outside influence; as a composer he had to go his own way. According to Philippe his philosophy included the following statement: "N'écrire que ce qui s'impose, ce que l'on entend en soi"¹ (Fauré-Fremiet, p. 29). To give in to trends unsuitable to his intent just because they were in vogue would have been contrary to his nature. Not that it didn't trouble him. He confided to his wife in a letter dated October 1, 1909:

La polyphonie excessive, quoique toujours très justifiée, de Wagner, les clairs-obscurs de Debussy, les tortillements bassement passionnés de Massenet émeuvent ou attachent seuls le public actuel. Tandis que la musique claire et loyale de Saint-Saëns, dont je me sens le plus rapproché, laisse ce même public indifférent. Et tout cela me fait froid dans le dos!² (Fauré 1951, p. 183).

Most authors comment disparagingly on the lack of interest in the works of Fauré, although his music seems now to be in the process of "coming into its own." This lack of interest has often been attributed in part to Fauré's "Frenchness." It goes even further than the association of his music with the salon which has been discussed earlier. Most of these authors are French themselves, as for example Émile Vuillermoz, a former student of Fauré's, who wrote:

This art is, as a matter of fact, representative of the most subtle and expressive elements of French culture, traditions, customs and emotions. For this reason, Fauré will undoubtedly remain too reserved and too enigmatic for other peoples (Vuillermoz 1960, p. 1).

¹To write only what imposes itself upon you, what one hears within himself.

²The excessive though always quite justified polyphony of Wagner the "chiaroscuro" of Debussy, the vulgar, impassioned twistings of Massenet are all that move or interest the public today. While Saint-Saëns' clear and straightforward music, to which I feel the closest, leaves this same public indifferent. This sends shivers up my spine.

It would seem that this sort of view is derived from a certain cultural snobbism on the part of these Frenchmen. It is a view that seems to have been acquired by Aaron Copland during his study in France. He feels that the qualities inherent in Fauré's music are "not easily exportable" (Copland 1960, p. 126). Rather Fauré's "Frenchness" originates from a stylistic nationalism rooted in classical principles which should render it universally acceptable. The pianist Marguerite Long stated simply, "Si la musique de Fauré n'a pas encore à l'étranger l'audience méritée par la beauté de son message, c'est tout simplement parce qu'on ne la joue pas assez souvent"¹ (Long, pp. 60-61).

A constant striving for truth and for beauty provides yet another link to the classical principles of ancient Greece. From the time of Plato and Aristotle we find truth and beauty associated with proportion and order. It is apparent that for Fauré truth: "N'y vois rien, n'y cherche rien qui ne soit la vérité, toute simple et toute juste"² (Fauré 1951, p. 295), and beauty: "L'artiste doit aimer la vie et nous montrer qu'elle est belle. Sans lui, nous en douterions"³ (Mellers, p. 401), were important goals in his art. It is evident that Fauré made a connection between beauty and order, and that for him the goal of art was to imitate beauty--a goal that is foreign to much of what has happened to art in the twentieth century. In a review of

¹If Fauré's music doesn't yet have the foreign audience that it deserves due to the beauty of its message, it is simply because it hasn't been played often enough.

²I don't see anything, or look for anything other than the truth, very simple and completely just.

³The artist must love life and show us that it is beautiful. Without him we might doubt it.

Salomé from May 9, 1907, he wrote:

Is it solely to shock that Mr. Strauss has introduced so many cruel dissonances which defy all explanation? Nevertheless . . . these criticisms do not denote weakness, but only musical means with which I cannot sympathize (Fauré 1956, p. 283).

Philippe states that of certain very modern works his father would say simply, "Je trouve ça laid"¹ (Fauré-Fremiet, p. 83).

In spite of this inability to appreciate certain trends of his century, we should not make the mistaken assumption that Fauré's classicism prevented him from writing progressive music. Far from it. His training provided him with a wealth of material, past and present, which he learned to combine in a personal statement for the future. Accordingly he wrote, "Pour bien connaître un art, il ne faut rien ignorer ni de ses origines ni de son développement"² (Fauré-Fremiet, p. 68). It is only recently that we have begun to see the more adventurous side of his music. Thus Edward Hill could write of Fauré's music in 1911, "It does not strive to be 'progressive'" (Hill 1911, p. 511), while in 1980 Richard Crouch could assert confidently that Fauré "proved to be far less conservative or 'behind the times' than he is given credit for" (Crouch, p. 10). What has happened in the intervening years to generate this change in opinion? Most importantly we are now familiar with a good deal more of his music. Hill was writing under the influence of Fauré's earlier music which he classified as "The salon type . . . [having] some of the limitations peculiar to that style" (Hill 1911, p. 511). We should note that in a later work

¹I find that ugly.

²To know an art well one must ignore neither its origins nor its development.

Hill recognizes that "from the outset Fauré was not content to remain within the limitations of the salon style" (Hill 1924, p. 86). His was a progressive art and it seems a mistake to think of it, as Mellers does, in terms of an "elegy" to French civilization (Mellers, p. 399).

Perhaps Fauré's greatest strength lay in his ability to synthesize. In his music we find logical juxtapositions of old and new materials which result in very positive, personal musical statements. This important ability was recognized by Louis Aguetant:

Fauré's music is the place for reconciling opposing forces: the normal and the unusual, refinement and simplicity, charm and power, sensual detail and organic unity. In this collection of balances we recognize the concept of classicism (Vuillermoz 1960, p. 96).

CHAPTER II

THE PRELUDES

A Comparison of the Preludes With Fauré's Other Piano Works

The piano was certainly Fauré's favored medium: "He loved it as he loved no other" (Crouch, p. 14). He wrote for the piano throughout his lifetime: 13 Nocturnes, 13 Barcarolles, 9 Preludes, 8 Pièces brèves (actually 7, as one is also counted in the 13 Nocturnes), 5 Impromptus, 4 Valse-caprices, 3 Romances sans paroles, a Mazurka, Ballade and Theme and Variations. In addition the piano plays a crucial role in the songs and in all the chamber works except the last which was written for string quartet.

It is seemingly impossible to discuss the works of any composer without segmenting them. Fauré is no exception; his works are generally parceled into three periods--early, middle and late. The dates for these divisions vary. A comparison of the categories reached by three recent scholars should suffice. Richard Crouch divided them: early works, 1875-1886; middle works, 1894-1902; late works, 1905-1921 (Crouch, Abstract). The dates given by Robert Orledge differ slightly: 1st period, 1860-1885; 2nd period, 1885-1906; 3rd period, 1906-1924 (Orledge, p. v). J. Michel Nectoux, in dividing the works into four styles representing "his responses to the musical problems of his time" (Nectoux 1980, p. 421), is less specific. For him the first corresponds to an assimilation of "the language and aesthetics

of Romanticism," the second to a relationship with the "Parnassian poets and . . . his discovery of Verlaine," the third, in the 1890's "with an accession of bold and forceful expressiveness," and the fourth to the pursuit of "a solitary and confident course" (Nectoux 1980, p. 421).

It is difficult to challenge the grouping of his works in this manner even though "The unity of Fauré's creations is undeniable and the most noticeable development is one of sophistication and economy of means" (Orledge, p. 269). According to Orledge, Fauré's use of harmony, melody, form and texture does not vary greatly from one period to another. This was also observed years earlier by Aaron Copland, who notes no "radical difference between his first and last manners as is evident in many other composers. It is the quality of his inspiration that has most changed. The themes, harmonies, form have remained essentially the same, but with each new work they have all become more fresh, more personal, more profound" (Copland 1924, p. 576). Thus all the works share several common traits: (1) freedom from many of the restrictions imposed by the diatonic tonal system, (2) use of chains of sequences, (3) a complex relationship between harmony and melody, (4) fluidity of rhythmic scheme, (5) importance of line, and (6) a tendency to develop from small, germinal ideas (Nectoux 1980, p. 423). As Émile Vuillermoz recognized, "Florent Schmitt spoke the truth. Fauré had no successive styles, but parallel ones which progressed side by side at the same pace along the long road of his masterpieces" (Vuillermoz 1960, p. 87).

Fauré's 9 Preludes Opus 103 were written from 1909-1910. They would therefore fall into the final category of each of the three scholars as discussed above. In spite of this they provide not only insight into his later works, but also an excellent overview of Fauré's pianistic style. They seem to "represent a little of all the genres of piano literature" (Jankelevitch, p. 232). Most importantly for our purpose they provide a good illustration of Fauré's ability to synthesize.

The stylistic unity spoken of by Orledge, Copland, Nectoux and others is easy to recognize in the Preludes. Harmonic freedom, the result of his synthesis of tonality and modality, use of the sequence as a melodic and modulatory device, the delicate intermeshing of harmonic and melodic ideas (a synthesis which makes it difficult to point to either as being dominant), rhythmic flexibility often resulting from alternating binary and ternary divisions, crucial importance of line, forms emanating from small kernels of thought--all are in evidence. Some of these traits, as the use of sequence and the tendency to develop from a short motive, have become especially pronounced. As is typical for Fauré, the Preludes exhibit variety in choice of key area: D-flat major, C-sharp minor, G minor, F major, D minor, E-flat minor, A major, C minor, E minor. In addition to the stylistic unity they illustrate many of the piano techniques Fauré has become known for, most notably a melodic line which arises from within the texture, often over a syncopated accompaniment and often passing from one voice to another. This gives rise to certain technical requirements: finger independence, a certain degree of ambidexterity and the use of the technique of finger substitution.

As is typical for the piano works, the set of Preludes is not particularly difficult technically, especially when compared to much of the romantic literature for piano. This is not to say that they aren't pianistic, or that they aren't difficult: they are both. Written for the musician rather than the virtuoso, the major difficulties encountered are musical rather than technical. This seems to be one of the major reasons most concert performers have been reluctant to program the Preludes, as well as most of Fauré's other works for piano. It is unfortunate that these difficulties have been exaggerated in surveys of keyboard literature. For example, John Gillespie's evaluation:

All nine piano pieces in the Preludes Opus 103 are difficult to comprehend. Their musical fabric is so personal, so bound up with intense meditation, that the content is revealed only after patient concentration on the part of both performer and listener (Gillespie, p. 305).

We already observed that the Preludes illustrate to a certain extent the different categories of Fauré's piano output. Thus as a group they could be seen as providing a synthesis of Fauré's piano styles. Particularly evident are the Nocturne (Prelude No. 1) and the Barcarolle (Prelude No. 3). In addition we see the étude-like Preludes Nos. 2 and 8, the pastoral Prelude No. 4, the more obviously emotional Preludes Nos. 5 and 7, the canonic Prelude No. 6 and the more meditative Prelude No. 9. Fauré's choice of titles for his piano works sets up a comparison to Chopin. Both men wrote at least one of the following: nocturne, barcarolle, prelude, ballade, mazurka, impromptu, waltz (Fauré's were titled valse-caprice)--"impersonal but 'romantic' formats" (Orledge, p. 55). Both title and format provide indication of the pure, absolute music we have previously attributed to Fauré, music

which goes "far beyond personal sentiments to arrive at a universality which is the mark of a masterpiece" (Cortot, p. 127). Fauré's inclination to work within small forms is another trait illustrated by the Preludes. Both music and the means attest to the fact that "Son art est concentré et essential"¹ (Vuillermoz 1922, p. 21). This conciseness was a trait which grew more and more pronounced in the later works. Even though they were written within a fairly short time frame, we can ascertain some of this development within the Preludes themselves.

It would be misleading, as well as unfair to Fauré, to discuss the Preludes as if they provided a comprehensive view of what he has written for piano. The Nocturnes and the Barcarolles illustrate the gradual development of his style better than the Preludes which were written in close succession. The influence of role models (Schumann, Chopin and to a lesser degree Mendelssohn) were shed very early in his career. All but his most youthful attempts bear the stamp of his developing originality, some aspects of which culminated in the Fifth Barcarolle and the Sixth Nocturne, both dating from 1894 and generally recognized as summits in their respective genre. It therefore seems a mistake to conclude as Copland has that "Fauré did not really find himself as a composer until he had passed the half-century mark--from about 1898-1923" (Copland 1940, p. 222).

Fauré's hearing problems have been seen to play a role in the development of his later style. Thinner texture, more limited melodic range, greater internalization have been attributed (often with negative connotations) to these difficulties, which by 1909-10, the time

¹His art is concentrated and to the point.

of the Preludes, had become quite serious. Only in the Ninth Prelude do we see clear indications of these tendencies, but even here not in the negative sense. Taken as a whole, the collection exudes a "disconcerting youthfulness" (Vuillermoz 1960, p. 109). The Preludes actually were the fruits of a particularly difficult and unproductive period of Fauré's life. The illness and subsequent death of his father-in-law, and health problems, in addition to his increasing deafness, all contributed to make the summer of 1910 (Preludes Nos. 4-7 were composed at this time) "l'été le plus sombre et le plus stérile"¹ (Fauré 1951, p. 183). Correspondence to his wife reveals that the difficulties he experienced while writing the Sixth Prelude caused him to reflect on the problems inherent in writing for the piano:

Dans la musique pour le piano, il n'y a pas à user de remplissages, il faut payer comptant et que ce soit tout le temps intéressant. C'est le genre peut-être le plus difficile, si l'on veut y être aussi satisfaisant que possible . . . et je m'y efforce. Seulement, ça ne peut pas aller plus vite² (Fauré 1951, p. 186).

Because the Preludes are relatively late works, they illustrate very well those characteristics of Fauré's style which become increasingly conspicuous as the years passed, the very characteristics which mark his music as unique, as his own. Harmonic complexities, increasing use of sequence (related intimately to the harmonic complexities) and the tendency to develop from short motives are all in evidence.

¹The most somber and fruitless summer.

²In music for the piano there is no use for padding, it must be to the point and interesting all the time. It is perhaps the most difficult genre, if one wishes to be as satisfying as possible . . . and I strive for this. Only, this prevents going faster.

The tendency of his form to grow from a germinal idea results in an increasingly unified structure. His use of a contrasting concluding section as in Preludes Nos. 2 and 5 might on the surface appear to be at odds with this tendency, but in spite of the extreme contrast in mood a relationship to the germinal idea is evident. The polarity of treble and bass lines, an important aspect of his style from the beginning, also becomes more pronounced. This is probably emphasized by the tendency toward a barer texture mentioned earlier. An overall tendency toward internalization, also mentioned earlier in relation to his hearing loss, is frequently pointed to in the later works. According to Nectoux, "Le passage du XIX^e au XX^e siècle se marque dans l'oeuvre de Fauré par des transformations profondes. Le dépouillement et la simplification, au moins apparente, de son style sont les signes d'interiorsation croissante de l'expression"¹ (Nectoux 1972, p. 85). This tendency could be misunderstood. As the works become more personal, they speak to us in a more revealing way. Fauré constantly renews himself within this music; the Ninth Prelude, most introspective of the set, derives thematic material from the Offertoire of his Requiem (1879).

Each of the 9 Preludes is of a consistently high quality. Unified structures exhibiting remarkably diverse natures, they "contain some of the most skillfully compressed musical thought in the entire range of piano music" (Davies, p. 7) and "as a collection they represent one of Fauré's most remarkable achievements" (Orledge, p. 149).

¹Passage from the nineteenth to twentieth century is marked in Fauré's works by profound transformations. The visible stripping of the unessential and simplification, at least apparent, of his style are signs of increasing internalization of expression.

They merit a much closer look than that which has been given them in the past.

Stylistic Characteristics

The early years of the twentieth century found the arts in a state of flux; the field of music was no exception. The Preludes, written in 1909 and 1910, illustrate Fauré's position within the "many schools and cliques and isms" (Shattuck, p. 4) which coexisted at the turn of the century. Music in France was in a particularly vulnerable position. In addition to a universally felt artistic disorder, French musicians were involved in regaining their roots. As discussed previously, this amounted to a conscious rejection of nineteenth century German romanticism. Roger Shattuck, in a study of the arts in France from 1885-1918 (years which coincide with the deaths of Victor Hugo and Claude Debussy), titles this period "The Banquet Years," a time when "everything is happening at once, construction and destruction, serious endeavor and farce" (Shattuck, p. 34). There were those who consciously broke ties with the past, and those who unconsciously provided impetus for the ultimate breakdown of traditional systems. For music the principles in question were those of the major-minor system of tonal organization, a system which "was given its most complete realization in Viennese Classical Music of the late eighteenth and early nineteenth centuries" (Samson, p. 2). We would associate Fauré with the later group, for he had no desire to destroy or even to weaken this established tonal system; he sought only to loosen its rigidity. "It was as much evolution as revolution" (Orledge, p. 236), and there seems to be a real significance

to the fact that the Preludes carry key markings as a part of their title, and are his only works after opus 90 to do so. His review of Salomé (see page 19) attests to the fact that he would almost certainly have protested an association with the breakdown of tonality. He also publicly protested associations with the impressionism of Debussy which played a major role in the breakdown of tonal organization. He found such comparisons a source of irritation, "Il ne faut jamais me parler de Debussy. Si J'aime Debussy, je n'aime plus Fauré. Comment alors être Fauré"¹ (Rostand, p. 139).

Harmony

Discussions of Fauré's music most frequently are centered around his use of harmony. This is undoubtedly the most immediately recognizable aspect of his style which, for the listener, first identifies a piece of music as uniquely Fauré's, a style which owes much of its originality to his free combination of past and present musical techniques. His thorough acquaintance with modality, and the study of plainchant accompaniment (both part of his study at the Niedermeyer School) provided the materials for his harmonic flexibility. Many harmonic events which would be considered errors in traditional harmonic practice are justified when viewed in this light. Charles Koechlin speaks of Fauré's role as a forerunner in this context:

With Gabriel Fauré had become legitimate, and henceforth classic, the following licenses: sevenths prepared or resolved by transference; unprepared sevenths (even on the first and fourth degrees of the scale, i.e., major sevenths); a rising bass, in a chord of the tritone or the second; chromatic false relations; appoggiaturas irregularly resolved (Koechlin, p. 65).

¹You shouldn't speak to me of Debussy. If I like Debussy, I no longer like Fauré. How then can I be Fauré?

The unorthodox treatment of non-harmonic tones, many false relations and additionally the frequent use of chords on the third degree of the scale and many altered scale tones (flattened sevenths and raised fourths being the most common) are all part of Fauré's style. His fusion of tonality and modality allowed him to move freely among a variety of tonal and modal areas, always staying within a recognizable tonality. However, the sense of tonality never becomes vague:

If he achieved "vagueness" it was with precision, and knowing perfectly well the direction of the phrase But the tonality, if clear-cut, was sometimes established very rapidly and often transitorily--as we see in the XVIth century (Koechlin, p. 64).

This ability to move freely among many key areas--facilely, rapidly, almost imperceptibly--was highly developed. Fauré's skill at regaining tonality has been likened to that of a cat "which always falls on its feet" (Jankelevitch, p. 66).

Modal influences are apparent in each of the Preludes, however it must be stressed that Fauré's music is never modal in the strict sense. As Orledge has observed, "Fauré's fusion of the modes with the principles of tonality was, in a sense, the very opposite of the procedures of the Baroque era, and in his music the modes always appear in a harmonic context" (Orledge, p. 239). Harmonies (as well as melodies) are obviously influenced by the use of altered tones of the scale which are the result of Fauré's technique of "modal interchange" (Crouch, p. 83). The raised fourth is, as mentioned previously, one of the most frequently encountered altered tones. In Prelude No. 4, in F major, the B natural which occurs both harmonically and melodically gives this piece a distinctly lydian flavor.

Example 1. Prelude in F Major. mm.1-7.

Allegretto moderato ($\text{♩} = 60$)

PIANO

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The coda of Prelude No. 5, in D minor, wavers between the prevailing minor mode and the dorian due to the appearance of several B naturals (a raised sixth).

Example 2. Prelude in D Minor. mm.49-53.

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The Sixth Prelude, in E-flat minor, has mixolydian tendencies due to the occurrence of the G natural and C natural (raised third and sixth).

Example 3. Prelude in E-flat Minor. mm.1-4.

Andante ($\text{♩} = 84$)

PIANO

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In the middle section of this same piece, the initial absence of an F flat hints at the lydian mode even though a subsequent appearance of the F flat confirms a C-flat major key area.

Example 4. Prelude in E-flat Minor. mm.11-12.

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Often what appears to be modal is actually only a coloration of the principal key area. Most importantly, Fauré carries the concept of changing function of the notes of the scale from modality to tonality.

An actual change in key signature occurs in only two of the Preludes. In Prelude No. 1, in D-flat major, the key signature given in the B section is that of E major. A change in signature from C-sharp minor to C-sharp major occurs in the coda of Prelude No. 2. It would have been impractical for Fauré to change key signatures for the many brief encounters of key area found in his music. Rather accidentals are very much in evidence and make initial readings of his music difficult. It was quite common for Fauré to conclude

pieces written in the minor mode on a major chord. Of the six Preludes in minor keys (numbers 2, 3, 5, 6, 8 and 9), three (numbers 2, 8 and 9) do end with a major chord. The alternation between a raised and lowered third in the conclusion of Prelude No. 1 results in a certain tonal ambiguity--is it major or is it minor?

Example 5. Prelude in D-flat Major. mm.40-43.

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In Prelude No. 6 the ambiguity results from alternation between a raised and lowered seventh.

Example 6. Prelude in E-flat Minor. mm.25-27.

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Whole-tone effects in the work of Fauré are especially apparent in the early years of the twentieth century, particularly the years 1905-1909. The Preludes were written at the end of this period of influence. Of the Preludes, the second, in C-sharp minor, shows most clearly these whole-tone tendencies. As with his use of modality, whole-tone effects are found for the most part in short passages and within a diatonic framework. In the Second Prelude the most

conspicuous features are the frequent appearance of augmented chords,

Example 7. Prelude in C-sharp Minor. mm.15-17.

Musical notation for Example 7, measures 15-17. The piece is in C-sharp minor (three sharps: F#, C#, G#). The notation shows a piano accompaniment with a treble and bass clef. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment. The chord indicated below is E augmented.

E aug

Musical notation for Example 7, measures 15-17. The notation continues from the previous system. The chord indicated below is D augmented.

D aug

Musical notation for Example 7, measures 15-17. The notation concludes the example. The chord indicated below is C augmented.

C aug

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and the parallelism evident in the coda:

Example 8. Prelude in C-sharp Minor. mm.31-32.

Musical notation for Example 8, measures 31-32. The piece is in C-sharp minor. The notation shows a piano accompaniment with a treble and bass clef. The melody in the treble clef is marked *dolce*. The bass clef provides a steady accompaniment. The chord indicated below is C augmented.

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Among the many transitory modulations some are, of course, more well-defined than others. These show a preference for key areas a third apart. This is apparent in the Third Prelude in G Minor. The opening material in G minor is found later on in E-flat minor:

Example 9a. Prelude in G Minor. mm.1-2.

Andante (♩ = 80)
pp

PIANO

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Example 9b. Prelude in G Minor. mm.37-38.

pp

p

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In the interim a B-minor key area (major third above the tonic) is briefly established. The same material occurs later on in the tonic G minor:

Example 10a. Prelude in G Minor. mm.15-17.

p

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Example 10b. Prelude in G Minor. mm.45-47.

a Tempo



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As noted previously, the "B" section of the First Prelude, in D-flat major, is written in E major. The key relationship is that of an augmented second, in effect key areas a minor third apart. Prelude No. 8 in C Minor, makes use of scale passages (important also as a melodic and textural device). The first one appears in G minor; the same pattern occurs five measures later in B-flat minor, again a tertian relationship.

Example 11a. Prelude in C Minor. mm.21-22.



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Example 11b. Prelude in C Minor. mm.27-28.



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As Orledge has observed, "Fauré's harmonic style thrives on ambiguity" (Orledge, p. 235). However, the overall tonality is generally clearly established. This is especially apparent in the

openings and closing of pieces. An exception is Prelude No. 7, in A major, which at its beginning breeds tonal uncertainty.

Example 12. Prelude in A Major. mm.1-6.

Andante moderato ($\text{♩} = 72$)

PIANO

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The A-major tonality established in the second measure (somewhat inconclusively because of the major seventh) is quickly obscured. A C-major chord appears in measure 5 providing illustration of Fauré's tendency to use chords on the altered third degree of the scale. This is followed by an E-major chord in measure 6. The importance of the tertian relationship in progression and key-area becomes increasingly apparent. Not until the middle section of the piece at measure 13 is there a tonic chord without the seventh. Prelude No. 9, in E minor, is also tonally ambiguous in its opening. The tonality clearly established in the melodic outline of the upper voice is obscured by the chromaticism in the lower voice.

Example 13. Prelude in E minor. mm.1-2.

Adagio (♩ = 58)

PIANO

p espressivo

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Fauré's modulations, more accurately described as harmonies in passing, are accomplished with remarkable smoothness. Françoise Gervais, author of a detailed comparison of the harmonic languages of Fauré and Claude Debussy, has observed:

D'ailleurs Fauré module en réalité beaucoup moins qu'on ne le croit communément. Il est des passages entiers--sinon des oeuvres entières--auxquels, pour varier le coloris musical, suffisent de très courtes emprunts, et des accords altérés ou construits sur des degrés chromatiques¹ (Gervais, p. 66).

The use of modal elements "to soften and facilitate transitions between two tonalities" and to bring "fresh colouring and flexibility into a tonal system that remained intact in the process" (Orledge, p. 236) is a major source of his inventiveness. Within this tonal-modal mix Fauré used a variety of means to arrive at a desired key area. Gervais lists the following: (1) use of common chords, (2) use of different scales with the same key signature, (3) use of the diminished seventh chord, (4) key tone becomes non-key tone or non-key tone becomes key tone, (5) diatonic chord becomes altered chord in the new key, (6) enharmonics, (7) use of the augmented fifth chord (Gervais, pp. 67-72).

The use of enharmonic spellings (indicating a changing of function as regards the note spelled enharmonically) is very common. For

¹Besides, Fauré actually modulates much less than is commonly believed. There are entire passages--if not entire works--in which, to vary the musical coloring, very short borrowings, and altered chords built on chromatic degrees are sufficient.

instance the arrival at the C-major chord in Example 12 from Prelude No. 7: The B sharp in measure 4, the seventh of a C-sharp minor chord, becomes in measure 5, C natural, the root of a C-major chord. The previously mentioned key change in the "B" section of Prelude 1 is softened by the enharmonic relation between the D flat of the "A" section and the C sharp which appears in the bass under the E-major chord at the beginning of the second section:

Example 14. Prelude in D-flat Major. mm.9b-13.

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This example also provides illustration of the fourth method of modulation observed by Gervais (key tone becomes non-key tone); a feeling of bitonality results. Again from Prelude No. 1, an enharmonic adjustment occurs between measures 5 and 6: the G sharp (third of an E-major chord) becomes the root of an A-flat chord, thus providing a bridge between the seemingly distant E major and D-flat ninth chords found only a measure apart:

Example 15. Prelude in D-flat Major. mm.5-6.

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The following example from Prelude No. 3 shows quite clearly the enharmonic principle. The B flat in measure 12 (third of the G-minor chord) becomes A sharp in measure 13 (now the third of a F-sharp seven chord). This leads very smoothly to the B-minor chord in measure 15.

Example 16. Prelude in G Minor. mm.12-23.

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Sequential movement is another device used by Fauré to facilitate tonal transitions. They are especially important in recapturing the prevailing tonality. Example 16 shows his use of sequence to recover the original G-minor tonality. As is most common for Fauré, the sequential material is found at half-step intervals--at measure 15 beginning in B minor, C minor at measure 18, C-sharp minor at measure 21--ending on a D-major chord which, assuming a dominant function, leads back to G minor. The "B" section of Prelude No. 1 is composed almost entirely of sequential movements which eventually lead from E major back to the original D-flat major. Again the sequential material is found at half-step intervals.

Prelude No. 6 provides illustration of yet another of Fauré's methods of achieving smooth tonal transitions. It begins in E-flat minor (with mixolydian traits). At the "B" section (beginning in measure 11) the key area is C-flat lydian. The shift is accomplished without a change in key signature and without the addition of accidentals (see Examples 3 and 4).

In all of this there is nothing really new; it is rather the extent to which he fits non-scale tones (diatonically speaking) into his harmonies (and melodies) on such a consistent basis that makes this music remarkable. While passing through many unconfirmed key areas, he periodically establishes the major key areas through the use of traditional progressions and cadences. In order to gain an understanding of his use of harmonic progression it is necessary to view overall outlines. As Crouch has observed, "Certainly the concept of root progression cannot apply to each and every chord" (Crouch, p. 127). What is unusual in a traditional sense is the importance of

progression by thirds, the use of the half-step in the modulating sequences which have been illustrated above, the frequent appearance of the tritone which is a result of altered scale tones (in particular the raised fourth which results in a tritone between the tonic and the fourth) and an apparent lack of concern with which inversion a given chord should appear in (the result of less emphasis on functional root movement). Fauré is most clearly functional in the cadences at the ends of sections and in the conclusions of his pieces. Prelude No. 2, with its chromaticism, augmented chords and tritone root motion, concludes its main section on a i_4^6-V-i cadence:

Example 17. Prelude in C-sharp Minor. mm.28-29.

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Prelude No. 8 concludes in a clearly functional manner, at the same time illustrating some of Fauré's non-traditional tendencies--avoidance of the direct influence of the leading tone (by obscuring it in the ostinato pattern), altered scale tones and cross relations:

Example 18. Prelude in C Minor. mm.65-72.

C M/m:I $V \begin{smallmatrix} 4 \\ 2 \end{smallmatrix} \text{iv}_6 \text{vii}_5^6$ N_6 i_4^6
 iv N_6

V_9 I I

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The return to D-flat major at "A" of Prelude No. 1 provides clear illustration of aspects of traditional harmonic practice again mingled with Fauré's own personal style:

Example 19. Prelude in D-flat Major. mm.22-27.

poco rit. a Tempo dolce

DBM: V_5^6/V V_7 IV I

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Measures 23 and 24 are a continuation of sequential material first introduced at measure 20. Between measures 24 and 26 the bass G changes function, alternately from the root of a G chord to the third of an E-flat chord. The tertian relationship is again important here. In this case it is used as a modulatory tool, the G-seven chord being used as a pivot chord (an altered chord in both cases--built on a lowered third in E major, and on a raised fourth in D-flat major). The D-flat tonality is reestablished in measure 25 through the progression $V_5^6/V-V_7$ (E-flat $\frac{6}{5}$ -A-flat seven). A D-flat chord would be expected on the first beat of measure 27, but the tonic resolution is delayed until the second beat of the measure.

The plagal cadence (IV-I) is used frequently by Fauré. According to Gervais this relates to the modal influence. Use of this cadence can be seen in the endings of Preludes No. 7 and No. 9:

Example 20a. Prelude in A Major. mm.37-41.

AM: I V_4^6/vi vi_6 IV

poco rit.

vi^6_4 IV I

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Example 20b. Prelude in E Minor. mm.27-33.

em: i VI₆ V₆

$\frac{vii^{\circ}}{vi}$ $\frac{N_6}{iv}$ IV iv I $\frac{vii^{\circ}}{iv}$ vi I

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In each case the final cadence is somewhat obscured, but the plagal effect is nonetheless evident. Each example also shows progression by thirds. Additionally, the example from Prelude No. 9 shows a considerable amount of half-step root motion.

A less functional aspect of Fauré's harmonic style is his proclivity to chains of seventh chords on various degrees (often altered) of the scale. Not functional in the traditional sense, but certainly central to Fauré's compositional technique, for "much of the secret of Fauré's harmony and its development lies in his use of seventh

chords, and this is as true for the late as it is for the early and middle works" (Crouch, p. 30). Chains of seventh and ninth chords are important in the development of the Seventh Prelude. The following excerpt illustrates this, in addition to other important aspects of his style:

Example 21. Prelude in A Major. mm.27-34.

A M7 A⁹ G M7 G⁹ F M7 B^{o4}₃ E aug⁷ E⁷
 cresc. A⁹ G⁹ F⁹ E⁷
 f A M7 D⁷ G M7 C⁷ F M7 B^{b7} D^{#7} E⁷
 f sempre G⁷ F M7 C⁷ C⁷ d
 dimin.

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Measures 27-30 consist of a stepwise succession of seventh and ninth chords. The progression in measures 31 and 32 follows the circle of

fifths up to the B-flat seven chord in measure 32. Here a change in the pattern is made in order to avoid getting too far from the prevailing A-major tonality. The use of the circle of fifths in combination with sevenths and ninths and sometimes sequential material was common for Fauré throughout his compositional career. Also apparent in this example is the use of chords on altered degrees of the scale--specifically on the lowered seventh (G), sixth (F) and third (C)--tones which could be viewed as borrowings from the minor (aeolian) mode. The Seventh Prelude is remarkable for its "complex mixtures of altered and chromatic chords . . . procedures [which] form a vital part of Fauré's harmonic style" (Orledge, pp. 244-245).

Much of what sounds new in the music of Fauré is, as previously noted, the result of harmonic procedures which would have been avoided in traditional practice. Most of these "mistakes" were not seen as such in light of his background:

. . . his penchant for keys a major third apart, his free use of the forbidden weak chord on the third degree of the scale, and his unorthodox resolution of the dominant seventh . . . all of which the Niedermeyer method of plainchant accompaniment allowed but the stricter Conservatoire in the 1860's did not (Orledge, p. 237).

Cross relations, common in the music of the sixteenth century, appear frequently in Fauré's music. The integration of the cross relation into the diatonic tonal system can be seen to relate to the "increasing disintegration of the harmonic system of the nineteenth century" (Apel, p. 214), an event dealt with earlier. Harmonic events in Prelude No. 8 result in the frequent appearance of cross relations (often termed false relations in a negative context). In Example 18, these are found in measure 66 (E natural in the alto voice, E flat in the

bass), and in measure 68 (B flat in the soprano, B natural in the tenor). Cross relations are also found in Prelude No. 5. In measure 51 of Example 2, this relation (B flat in the bass, B natural in the soprano) is the result of the dorian-aeolian ambiguity spoken of earlier. In the following example from Prelude No. 1 the cross relation results from tritone root progression, another error in traditional harmonic practice.

Example 22. Prelude in D-flat Major. m.35.

The image shows a musical score for Example 22, which is a section from the Prelude in D-flat Major, measure 35. The score is written for two staves: a treble staff and a bass staff. The key signature is D-flat major (two flats). The bass line starts with a B-flat 7 chord, indicated by 'Bb 7' below the staff. The treble line has a 'cresc.' marking. The score shows a tritone root progression from B-flat to E. The copyright notice at the bottom right reads: 'International copyright by Heugel & Co. 1910 and 1937. Used by permission.'

Had the B flat in measure 35 remained intact, the root progression most probably would have been B flat to E flat (V-I). Instead it is B flat to E, a diminished fifth. Whether this change is of harmonic or melodic origin is a question that cannot be answered unequivocally.

Fauré frequently handled non-harmonic tones in a non-traditional manner. The approaches and resolutions anticipated by the uninitiated listener are often not there. This is certainly a central component of his style. The following excerpt from Prelude No. 1 shows his free handling of non-harmonic tones, in addition to his unexpected use of active chord tones, in particular the seventh. We would expect the A-flat seven chord in measure 2 to resolve to a tonic D-flat chord. Instead he moves to a key area an augmented second away.

Example 23. Prelude in D-flat Major. mm.1-4.

Andante molto mod^{to} (♩=58)

PIANO

cantabile

dolce

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This piece shows many unexpected harmonic and melodic twists. Max Favre, in his detailed study of Fauré's style, uses measure three to illustrate what he calls Fauré's "handling of free dissonance" (Favre, p. 148), referring specifically to his "loosening of voice leading techniques" (Favre, p. 149).

It is difficult, if not impossible, to do a traditional analysis of Fauré's harmonies. In many cases it sounds more logical than it appears on paper, although intense study yields the logic in construction also. Nectoux advises that "a student of Fauré's harmony (with its delicate combination of expanded tonality and modality) must consider entire phrases rather than individual chords" (Nectoux 1980, p. 423).

In a carefully constructed piece of music all musical elements must work closely together. Harmony and melody in the works of Fauré are so unified that they become almost as one. His free utilization of altered tones, both harmonically and melodically, serves to bind them ever closer together. Whether melody is shaped by harmony or

vice versa is a difficult question to answer. More important than the answer to this question is the realization of how closely the two work together and complement each other, and how this contributes to the greatness of this music.

Melody

Modal interpolations are an integral part of Fauré's melodic style as well as his harmonic style. Just as they affect harmonic motion and resolution, they influence the direction and intervallic content of the melodic phrase. The overall result is a harmonic-melodic flexibility in which each element seems at one with the other. In addition to the modal nature of the harmony, melodic modal tendencies are evident in Examples 1, 2 and 3. That Fauré was aware of what he was doing can be pointed out very conclusively in his song "Lydia," in which the lydian mode is used, confirming his sense of humor in addition to this awareness.

Example 24. "Lydia." mm. 3-6.

(Original key)

Voice

Ly-di-a sur les roses jou-es Et sur ton col frais et si blanc

PIANO

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Nectoux observes the following characteristics of Fauré's thematic material:

. . . longueur exceptionnelle de la phrase, construction à partir d'une cellule à la fois mélodique et rythmique,

sinuosité de la courbe thematic en relation avec la mobilité de l'harmonie, enfin grande amplitude du registre utilisé: près de deux octaves entre la note la plus grave et la plus aigüe . . . "1 (Nectoux 1972, pp. 22-23).

Although Nectoux is speaking specifically of melodic lines in a violin work, all trends can be illustrated to a point in the Preludes, some being more prominent than others (to an extent indicative of development from the early to the late works).

Nectoux mentions the exceptional length of the phrase-- "longueur" in the original French, a term which implies more than just length. Fauré's early works tend toward a typical four bar phrase division. More irregularities are apparent in the later works and this is reflected in the Preludes. The "A" section of Prelude No. 1 breaks down into units of 4, 2, 2 and 3 measures (it could also be seen in larger units). The melodic character of this Prelude illustrates extremely well the "longueur" Nectoux has spoken of-- the melody in half notes and quarter notes rises slowly over a syncopated accompaniment consisting of eighth and sixteenth notes. (See Example 15.) The character of this melodic line contrasts with the increasingly motivic character found in Fauré's later works, including several of the Preludes. The opening of Prelude No. 4 shows most clearly of the Preludes a four bar phrase division (a pattern which is altered somewhat in the course of the piece). Prelude No. 9 is quite irregular in its phrase pattern--a three bar length is found most often, but two, and two-and-a-half measure phrases also occur.

¹ . . . exceptional length of phrase, construction originating in melodic-rhythmic cells, sinuosity of the thematic curve in relation to the mobility of the harmony, finally utilization of an extended range: nearly two octaves between the lowest and highest note.

Of Nectoux's melodic observations, perhaps that most particularly applicable to the Preludes is the trend toward thematic material which has its origin in melodic-rhythmic cells. As Orledge has observed, "In the piano works of 1905-13, Fauré moves towards pieces dominated by a single short idea" (Orledge, p. 252). While this will be treated in greater detail in the discussion of form, it should be noted how this applies to the melodic structure itself. In Prelude No. 3 this cell is simply:

Example 25. Prelude in G Minor. mm.1-2.



That the whole piece seems to grow out of this cell seems an added indication of his genius.

The mutual relationship existing between the direction of the melodic phrase and the fluidity of the harmonic scheme extends even beyond the influence of modality. Melodic-harmonic relations in his modulating sequences demonstrate this quite clearly. In Example 16, from Prelude No. 3, the bass line in measures 15, 18 and 20 echoes the soprano.

Nectoux refers to the use of nearly a two-octave thematic range. This is wide not only for the melodies his remarks relate to directly, but also generally wide for a keyboard melody. The Preludes, in contrast with the tendency of his other late works to utilize a more restricted range, often use a wider melodic range

than is typical in piano music. Prelude No. 9, of this set the piece which shows most clearly the changes observed in Fauré's later style, has, as would be expected, the most restricted thematic range--that of two octaves. On the other end of the scale, the melody of Prelude No. 2 ranges over four octaves--beginning on middle C sharp it reaches a climax on high D in measure 23 and falls to a low C sharp in measure 29. This rising and falling outlines the basic arch shape of the thematic structure of this particular piece, an arch shape which is again reflected in the coda. (See Examples 7 and 8.) The range of thematic material of the other Preludes falls somewhere between these two extremes. It should be noted that use of an extended range as such is typical of French music.

The trend toward an upward direction of the melodic phrase, especially at the ends of phrases, can be seen in the Preludes. Prelude No. 1 is typical in this respect. (See measures 10-11 of Example 14, and Example 15.) However, although an upward thrust of phrase is most common, a variety of tendencies can be seen among the Preludes. The melodic arch shape of Prelude No. 2 has been mentioned earlier. The reflection of this shape in the coda provides an important point of reference between two seemingly dissimilar sections. In contrast to the trend toward a rising phrase, the use of a falling scale pattern is also quite common. This is evident in the following example from Prelude No. 4 in F Major. Here the descending F minor scale pattern leads back to a return of the initial theme in F major.

Example 26. Prelude in F Major. mm.19-21.



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Falling scale patterns are also important in the "B" section of Prelude No. 3. (See Example 16.) Throughout a variety of tendencies there is without a doubt an emphasis on the rising phrase (certain authors have tried to distinguish a connection between this and what they see as the optimistic nature of Fauré's character). The end of the "A" section of Prelude No. 6 reflects in its rise an inverted arch shape.

Example 27. Prelude in E-flat Minor. mm.9-10.



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In surveying the intervallic structure of the melodic phrase, it becomes apparent that unusual and unexpected intervals are often a reflection of the freedom of the harmonic scheme. For the most part the melodies exhibit an elusive quality; without the supporting harmonic structure they would be difficult to recall. This seems to point to a harmonic dominance. The harmonic occurrence of the tritone has already been noted; its melodic incidence is also quite common.

It occurs frequently in Prelude No. 1. (See Example 15.) In measures 7 and 8 it is the indirect result of a raised fourth (G natural in the key of D flat):

Example 28. Prelude in D-flat Major. mm.7-8.

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The B is raised as a part of the G-major chord, resulting in a diminished fifth between B and F in the melodic line. (The harmonic root movement, G to D flat, is also a diminished fifth.) Triadic tones are important in Prelude No. 4, pointing again to a harmonic derivation. (See Example 1.) Chromatic movement is important in Prelude No. 9 (see Example 32), and also in Prelude No. 2.

Fauré does not write only one melodic line, rather melody often impregnates all layers of the texture. The tendency of the bass lines in his music to take on a melodic character is important to note. This is another compositional aspect which unifies harmony and melody. Fauré himself felt the bass lines were often slighted in performance and was frequently heard to advise pianists to use more bass. Preludes No. 6 and No. 9 have the most clearly melodic bass lines in this set of pieces; the two also share a linear, contrapuntal texture. This tendency for all voices of the texture to exhibit melodic character implies that Fauré's music is basically linear and therefore melodic in conception. (See Examples 3 and 32, from Preludes 6 and 9, respectively). On the other hand, as has already been noted, the

melody often seems to be of harmonic derivation. Again what seems to be most important is how harmony and melody affect one another. This becomes most clear in viewing the texture.

Texture

Fauré is known for his idiomatic pianistic figurations--broken-chord and scale patterns which, in passing from hand-to-hand, often seem to surround the melodic line:

Example 29. Nocturne No. 8. mm.1-2.

Adagio non troppo (♩: 58) Op. 84, No. 8



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At other times the melody seems to grow out of the figurations:

Example 30. Nocturne No. 6. mm.1-3.

Adagio (♩: 76) Op. 63

dolce



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As Émile Vuillermoz has observed, the accompanimental arpeggio is "a slave which owes its freedom to Fauré" (Vuillermoz 1960, p. 56). These figurations are less important in the later works, although the music continues to be extremely idiomatic. The use of broken chord figurations in the accompanimental parts of Prelude No. 3 can be seen in Example 16. The use of accompanying scale patterns is important in Prelude No. 4:

Example 31. Prelude in F Major. mm.8-10.

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Texturally, Preludes No. 1 and No. 7 are "staggered off-beat variants of the arpeggio texture . . . common in the early third period" (Orledge, p. 261). (See Examples 12, 14, and 15.) For the most part, the Preludes exhibit the tendency of his later works to take on an increasingly contrapuntal nature. Even the earlier works, due to the proliferation of inner lines, exhibit what can be termed a "quasi-contrapuntal" (Owyang, p. 28) texture. The most overtly

contrapuntal of the Preludes are Nos. 6 and 9: No. 6 a strict canon (with the exception of two missing notes, one in measure 5, one in measure 19) at the octave, the parts separated by one quarter note (see Example 3), No. 9 composed of independent soprano and bass lines (each of equal importance) with one or two inner voices serving to define the harmonies:

Example 32. Prelude in E Minor. mm.1-3.

Adagio (♩ = 58)

PIANO

p espressivo

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Both Preludes No. 6 and No. 9 show the tendency toward a thinner texture which becomes increasingly common in the later works.

Although texture itself is generally not a primary factor in Fauré's music, it becomes a unique aspect of his style due to the interdependence of harmonic and melodic directions. As Crouch has observed, "the contrapuntal aspect of Fauré's harmonic writing is of paramount importance, even when the keyboard textures are anything but overtly contrapuntal" (Crouch, p. 28). (See Example 2.)

With the exception of the changes which occur at the codas of Preludes No. 2 and No. 5, the Preludes maintain unified textures throughout. In both cases a unity is maintained through other means;

for example, in No. 2 the arched shape of the melodic line is carried over; and in No. 5, although the texture is pared down, its underlying contrapuntal nature is carried over. Intervallic similarities provide an additional unity: in Prelude No. 5 both the opening and the coda begin with a fifth.

Form

The unified nature of this group of pieces is further solidified in their formal structure. While Fauré's earlier works exhibit quite clear A-B-A patterns, the later works tend toward a monothematic form. Of the Preludes, No. 1 falls most clearly into an A-B-A form (A-mm.1-11, B-mm.12-26, A'-mm.27-43). The major changes at A' are harmonic; the melody is also extended by two measures. While a modified A-B-A form is often evident, the Preludes illustrate "the disintegration of the individual sections within the still basically ternary form" (Owyang, p. 63). Close examination of "A" and "B" material yields many similarities. That Fauré's Preludes should illustrate this tendency particularly well is perhaps no coincidence, for the prelude form, as it developed in the nineteenth century, is "usually based on a short figure or motif that is exploited by means of harmonic modulations" (Apel, p. 693).

In Prelude No. 7, a melody which first appears in the lower voice is closely related intervallically and rhythmically to what appears initially to be new thematic material at measure 13:

Example 33a. Prelude in A Major. mm.1-2.



Example 33b. Prelude in A Major. m.13.



At measure 15 he combines this theme (transposed), now in the alto voice, with the melody which first appears in measure 5, thus drawing the sections ever closer together:

Example 34a. Prelude in A Major. mm.5-6.

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Example 34b. Prelude in A Major. mm.15-16.

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In the Eighth Prelude the original melodic-rhythmic motive or cell permeates the entire piece. It first appears in the alto voice:

Example 35. Prelude in C Minor. mm.1-4.

Allegro ($\text{♩} = 184$)

PIANO

p leggiero

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What might at first glance appear to be a new melodic idea at measure 21 (here in G minor, it occurs again at measure 27 in B-flat minor) is actually the same motive written in quarter notes rather than the propelling rhythm of the eighth notes used for its initial appearance. (See Examples 11a and 11b.) Here the eighth note pulse is transferred to the scale patterns. With only one exception (measure 23) the eighth note pulse continues throughout the piece, an insistent unifying factor. Prelude No. 3 has no distinguishable "B" section. It is composed of the original thematic material ("A") in alternation with the sequential patterns mentioned earlier. (See Examples 10a and 10b.) An extension of "A" material beginning in measure 30 could possibly be seen as a new theme, but it seems more logical to think of it as a continuation. Restatements of single themes contrasted with sequential material become a common formal arrangement in the later works of Fauré.

The conclusions of his pieces were very important to Fauré, and he frequently agonized over them. He wrote to his wife in

August of 1917, "Mais les conclusions représentent toujours un point important que j'entends bien ne pas plus escamoter que le reste"¹ (Fauré 1951, p. 234). Preludes No. 2 and No. 5 have extended codas which in many ways seem at odds with the principles of unification so important in the construction of all the Preludes. In both cases the change of mood is rather startling, especially in Prelude No. 5. In this particular Prelude many elements contribute to a frenzied mood; rhythmic complexities are perhaps the most prominent. Cross rhythms and alternations between units of two and three abound. In the coda these complexities vanish. The atmosphere is now calm and serene--perhaps this can be related to the traditional associations (in ancient Greece) of the dorian mode with calming effects. While codas are common, introductions are rare, indeed, non-existent among the Preludes.

Of the nine Preludes there is not one extended piece of music. All are relatively brief, ranging in length from 27 to 72 measures. This most certainly is related to Fauré's conscious rejection of German-romantic influences on music. His conciseness bears direct relation to his striving for the traditional French ideals of clarity, cleanness and purity--standards which could easily have become obscured amidst the massive forms which he felt had had too much of an effect upon the French music of his time.

¹But the conclusions always represent an important point which I want to pay as much attention to as the rest.

Rhythm

Surely the most remarkable aspect of Fauré's use of rhythm is its flexibility, a flexibility which is accomplished without the rejection of traditional patterns of notation. A suppleness which originates, as do the modal borrowings, in Fauré's acquaintance with music of the sixteenth century--music that was not bound by regular metric schemes. Fauré's concern for rhythmic flexibility becomes particularly apparent in the works of the early twentieth century--works which reveal a conscious avoidance of stress on strong beats of the bar.

An actual change of meter is notated in only two of the Preludes. Such changes are the exception rather than the rule in Fauré's music. As Orledge has observed, "When Fauré did change metre during a piece it was an indication of something exceptional" (Orledge, p. 257). The first meter change occurs near the end of the First Prelude:

Example 36. Prelude in D-flat Major. mm.36-39.

The musical score for Example 36 consists of two systems of piano music. The first system contains measures 36 and 37, both in 3/4 time. The music is marked *mf*. The second system contains measures 38 and 39. A dashed line above the staff indicates a meter change from 3/4 to 4/4 between measures 38 and 39. The music in the second system is marked *p* and *pp*. The key signature is D-flat major (two flats). The score includes various musical notations such as slurs, accents, and dynamic markings.

This adjustment puts the final D flat on the first beat of the measure rather than the third as it occurs in the opening. (See Example 14.) The other meter changes are found in the Ninth Prelude. A change from the prevailing $\frac{4}{4}$ meter to $\frac{3}{4}$ occurs four times. In each case the initial measure in $\frac{3}{4}$ is the climax of a phrase which then falls off. The principal effect is that of rhythmic flexibility.

Example 37. Prelude in E Minor. mm.10-11.

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In the other Preludes a similar flexibility is often accomplished, but without a change of meter. Although $\frac{6}{8}$ is the given meter of Prelude No. 4, the metric feeling alternates between $\frac{3}{4}$ and $\frac{6}{8}$. This can be seen quite clearly in the first two measures, the first slurred (by the composer) as in $\frac{3}{4}$, the second as in $\frac{6}{8}$. (See Example 1.) This metric ambiguity, seen also in the noted Fifth Barcarolle, runs throughout the entire piece and is "a consistent factor in the pieces after 1900" (Owyang, p. 61).

An additional rhythmic ambiguity common in Fauré's late piano style, ". . . a tendency . . . to omit the first semi-quaver in a group of left-hand passages, even where there was no movement in the right hand on the beat" (Orledge, p. 219) is evident in Prelude No. 7. (See Example 12.) This takes one step further the off-beat

rhythmic accompaniment which was a favorite of his. (See Example 23.)

The alternation of duplet and triplet figures and the resultant cross rhythms found in Preludes No. 3 and No. 5 is yet another method used by Fauré to achieve rhythmic flexibility--in each case to a different end. For the barcarolle-like No. 3 this results in a relaxed tranquility. In Prelude No. 5 these rhythmic complexities create a frantic mood which is, as mentioned earlier, relaxed in the coda.

Example 38. Prelude in D Minor. mm.1-5.

Allegro (♩ = 116)

PIANO

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Fauré was not inclined to use unusual meters. Prelude No. 2 is notated in $\frac{5}{4}$, the only occurrence of this meter in any of his works. Because of the long bars and perpetual motion, the meter in this case is of little consequence. In his rhythmic and metric notation Fauré was quite conservative, "Although Fauré waged war on the tyranny of the bar-line, he never abandoned it altogether . . . and preferred to use it to his advantage in cross phrasing and irregular

musical sentences" (Orledge, p. 256). This is yet another example of Fauré working from within the system, intent on its expansion rather than its destruction.

Synthesis of Elements

The durability of any work of art is related to the cohesiveness of its constituent elements. Throughout this discussion of Fauré's use of harmony, melody, texture, form and rhythm, the concept of synthesis--the combination of separate elements to form a cohesive whole--has been apparent. As Robert Orledge concludes in his study on Fauré, "His genius was one of synthesis, for the reconciliation of opposing elements like modality and tonality, anguish and serenity, seduction and force, movement and contemplation within a single non-eclectic style" (Orledge, p. 271). Fauré's development of a very personal musical language is the result of his ability to synthesize at many different levels--most importantly in his combination of musical elements, and within these elements his blending of past, present and future musical procedures. Fauré worked within the system, but, as any great artist, was not content with a static art form: "La tonalité, les accords, les rythmes, les formes sont ceux que Gabriel Fauré a trouvés quand il a commencé de servir la musique - entre ses mains, ces choses usuelles sont devenues précieuses"¹ (Boulangier, p. 106). Flexibility within an established framework, "le distinct dans le fluide" (Jankelevitch, p. 269) is the key to

¹The tonal system, chord structures, rhythms, forms are those which Fauré found when he began working with music--in his hands these ordinary things have become precious.

this art. All musical elements are affected (some more than others) by this flexibility which results, for the most part, from his expansion of traditional methods. The frequent use of altered scale tones and a less traditionally functional view of harmonic progression result in a uniquely mobile tonal scheme which affects harmony and melody alike. Texture, as the vehicle of the harmonic-melodic flow, mirrors this duality of affect in presenting both horizontal and vertical aspects of its character. Formal arrangements are not tied strictly to traditional frameworks; the music (especially in the later works) seems to grow out of small units of material. Rhythmic and metric flexibility are frequently accomplished through diverse groupings of notes within an established framework. The following example, from the conclusion of Prelude No. 3, illustrates some of this interdependence and additionally the expansion of traditional methods.

Example 39. Prelude in G minor. mm. 63-71.

The musical score for Example 39, Prelude in G minor, measures 63-71, is presented in two systems. The first system (measures 63-65) features a complex texture with multiple voices in both hands, including chords and melodic lines. The second system (measures 66-71) includes dynamic markings *dim.* and *dolce*, and chord symbols V_7 , i , and $ii^{\circ 6}_5$.

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The melodic-rhythmic cell in the alto voice beginning in measure 65 is an inversion of the original melodic idea. (See Example 25.) As at the opening it occurs in an inner voice, giving vertical dimension to the texture. The broken chord figurations in the bass have both horizontal and vertical implications. Harmonic flexibility results from the use of altered tones and enharmonics coupled with a combination of traditional and non-traditional chord progression. Melodic (measure 66) and harmonic (measures 66-67) occurrence of the tritone should be noted. Rhythmic aspects of the original thematic material are retained. The duple rhythm of the melodic idea against the triple rhythm of the accompaniment results in additional fluidity.

To a significant degree, Fauré's harmonic-melodic and rhythmic flexibility stems from his reverence for, and knowledge of, musical techniques of the past, in particular those of the sixteenth century. He felt very strongly that musicians must acquaint themselves with the music of the past in order to better understand the music of the present. (This was an important thrust during his directorship of the Conservatoire.) The incorporation of this knowledge into his music is another important aspect of his synthesis. Additionally,

and this has all too often been ignored, through his subtle expansion of existing systems he anticipated many future events. Bayon Northcott recognized this when, in 1970, he wrote the article, "Fauré our Contemporary." Known most often for his early works, Fauré is rarely recognized as a composer of this century. His incorporation of past and present and anticipation of future techniques is certainly central to his unique style: "The truth seems to be that Fauré was one of those rare musicians in whom the urge to experiment existed alongside a relentless capacity for assimilating traditional knowledge" (Davies, p. 2).

Koechlin speaks of Fauré's merger of elements which are seemingly opposed: "feeling and logic" (Koechlin, p. 72), "discipline and freedom" (Koechlin, p. 74), "charm and reason" (Koechlin, p. 76). It is in his ability to balance these elements and others, in this synthesis, that we recognize Fauré's innate classicism. Classical French art is noted for its "perfect correspondence between form and material" (Collaer, p. 112). This is apparent in the unified structure of musical elements in the Preludes. Harmony, melody, texture and rhythm combine to form a perfect whole--nothing additional is required. The music is absolute, its composer "a musician pure and simple" (Cooper, p. 79).

CHAPTER III

NOTES ON THE PERFORMANCE OF THE PRELUDES

The classical nature of Fauré's music demands a classical approach to its performance. Although Fauré himself was not a virtuoso pianist, the way in which he performed his own works provides important implications for today's interpreter. His playing was controlled, according to his son Emmanuel "Mon père jouait avec une régularité de métronome"¹ (Nectoux 1972, p. 45), but this control should not be equated with inexpressiveness. The performer must adopt an objective manner; the music does not rely on "'expressive' rubato and 'mood'" but on the "regulation of flow and structure in terms of melodic balance and harmonic tension that requires a straight classical approach for its effective realization" (Northcott, p. 33). The music speaks for itself; any emotional display on the part of the performer is contrary to the composer's intent. As Philippe has noted, "Il avait horreur de la virtuosité, du 'rubato' et des effets qui font pâmer l'auditoire"² (Fauré-Fremiet, p. 56). Emmanuel's characterization of his father at the piano, "une main de fer dans un gant de velour, et quel velours"³ (Nectoux 1972, p. 45), leaves a vivid impression of the precision, control and finesse required for the performance

¹My father played with the regularity of a metronome.

²He detested virtuosity, rubato and performances which made the audience feel faint.

³An iron hand in a glove of velvet, and what velvet.

of his music. According to Marguerite Long, Fauré was particularly fond of two performance suggestions: first, the importance of "Des nuances . . . et pas changement de mouvement," and second, "à nous les basses"¹ (Long, p. 103). "Nuance," a very subtle aspect of performance, refers to the refined shading of harmonic and melodic directions, slight variations to be accomplished without a change in tempo, without the subjective rubato he abhorred. Fauré's second suggestion, as to the bass, is of utmost importance. The bass line, often holding both harmonic and melodic implications, must be carefully considered by the performer. When this line is accented in the score, as it is in the "B" section of Prelude No. 1 (see Example 14), throughout much of Prelude No. 5 and in the stepwise bass movement of Prelude No. 7 (see Example 21), the accents must be scrupulously regarded.

Long, who performed Fauré's music in his lifetime, has detailed the difficulties she encountered: "Cette musique est d'une exécution ardue, exigeant un mécanisme rompu à toutes les difficultés du clavier, une extrême indépendance des doigts, des nuances aussi, une science sûre des sonorités que l'on peut tirer de l'instrument"² (Long, p. 99). Additionally the pianist will find: (1) equal demands on right and left hands, (2) rhythmic complexities, (3) the necessity for a solid legato technique, (4) difficulties with initial readings and (5) problems

¹With shading . . . and don't change the tempo; give us bass.

²This music is difficult to play, requiring a technique trained in all the difficulties of the piano, extreme independence of fingers, shadings, a secure knowledge of all the sonorities one can extract from the instrument.

with memorization.

This music demands ambidexterity:

Cette indépendance des mains, particulièrement difficile à réaliser, est indispensable pour comprendre, et faire comprendre les oeuvres pianistiques de Fauré. Elle constitue, en littérature musicale, l'un des principaux progrès du XX^e siècle¹ (Landowski, p. 147).

Hand and finger independence are necessary in order to achieve the shading of individual lines and the delicate balance between these lines. The situation is complicated further by a melodic line which often switches in mid-phrase from one hand to the other; maintenance of the continuity of this line can become a problem. Rhythmic difficulties result from the frequent use of cross rhythms and the occurrence of diverse metric groupings within a given meter. As Long has observed, the pianist must recognize the underlying rhythmic structure--"la persistance, évidente ou secrète, d'un rythme au milieu de la variété rythmique de l'oeuvre entière"² (Long, p. 97). Fauré's legato technique obviously relates to his experience as an organist. The use of finger substitutions, a technique common in organ performance is frequently required for performance of his piano works. This necessity relates to Fauré's desire for discretion in the use of the damper pedal; without this pedal a legato must be accomplished, as in organ performance, through careful fingering and the use of finger substitutions. The influence of organ technique on his piano music becomes increasingly apparent in the later

¹This independence of hands, particularly difficult to achieve, is indispensable in order to understand and make understood the piano works of Fauré. It constitutes, in musical literature, one of the principal advances of the twentieth century.

²The persistence, apparent or hidden, of a rhythm in the midst of the rhythmic variety of the whole work.

works, where he often demands of the piano an independence of parts of which the organ alone had been thought to be capable. Difficulties in reading the music result from the high incidence of accidentals, which in turn result from the suppleness of the tonal scheme--a suppleness which is at the very nature of his style. It is this same flexibility of tonal scheme which renders memorization of his music difficult. As Long recalls, "C'est en travaillant l'oeuvre de Fauré que j'ai pris la crainte de la mémoire, crainte qui ne m'a jamais abandonnée tout à fait"¹ (Long, p. 56). Aural, visual, analytic and motor memory are all required. For Long, intimate knowledge of the bass line was of particular importance in committing the music to memory.

The Preludes place demands on the performer, but most of these demands are not strictly technical. Each Prelude presents its own set of difficulties: No. 1 requires maintaining the legato of the melodic line, a line which demands the use of "nuance" as Fauré has suggested; No. 2 requires a great deal of finger dexterity in the midst of an often awkwardly close positioning of right and left hands; No. 3 the balancing of cross rhythms and of individual lines in consideration of the frequent inner voice placement of the melodic line; No. 4 the accomplishment of the metric shifts; No. 5 the achievement of evenness in the balancing of cross rhythms, which in this case becomes particularly difficult due to the occurrence of opposing patterns within the same hand; No. 6 the maintenance of a fluid legato, at the same time highlighting the canon between the outer voices through the subtle use

¹It is in working on the music of Fauré that I caught the fear of memory, a fear which never left me completely.

of shading; No. 7 the necessity for careful consideration of many inner melodic lines and of the bass motion; No. 8 the maintenance of both the rhythmic drive and the continuity of the melody which moves from hand to hand, requiring clear repeated note articulation. Number 9 looks deceptively simple but demands musical understanding.

Musical understanding is obviously important for the performance of any music, and is particularly essential in recreating the works of Fauré. As Maurice Hinson has recognized, "The piano works [of Fauré] demand musicianship and pianistic maturity" (Hinson, p. 225). It is a mistake to conclude as Landowski did that the Preludes "sont les oeuvres du maître qui offrent le moins de difficultés d'exécution, et surtout d'interprétation"¹ (Landowski, p. 158). This music does present certain technical difficulties which are always the means to an end, "seulement pour exalter une inspiration musicale"² (Marliave, p. 24), and this is as it should be. Never a vehicle for technical display, it nonetheless requires both technical and interpretive control. It is therefore music which often doesn't satisfy the virtuoso performer and is yet frequently beyond the reach of the average performer. A closer look at Prelude No. 9 reveals subtleties important for its performance.

Robert Trumble, in notes accompanying a recording of Fauré's piano music by Grant Johannson, observed that Prelude No. 9 is "perhaps the most expressive of the Preludes. The change to the major mode at bar 8, simple enough in itself, is unforgettable, as is also the

¹Are the works of the master which present the fewest performance difficulties, and especially those of interpretation.

²Only to emphasize a musical inspiration.

descending sequence leading to the final cadence." Acquaintance with the style of any composer encompasses a certain set of expectations. As Leonard Meyer recognized in his study Emotion and Meaning in Music, deviations from these expectations often serve to stimulate an aesthetic response. Trumble has mentioned what were for him aesthetically positive aspects of Prelude No. 9, one of these being the initial change to E major which is illustrated in the following example.

Example 40. Prelude in E Minor. mm.7-9.

The musical score shows three measures of music. The first measure is in E minor and contains a melodic phrase that begins to ascend. The second measure continues this phrase. The third measure is in E major, indicated by the change in the key signature (F# instead of F natural). The melodic phrase reaches its peak in the third measure. Dynamics include a crescendo leading to a piano (p) dynamic at the end of the phrase.

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The emphasis on such musical occurrences is often left to the discretion of the performer. With Fauré this emphasis is generally written into the score, expressiveness being inherent in its notation. This is again part of its classical nature; any artifice on the part of the performer serves to destroy the continuity and delicate balance of elements, the synthesis so carefully constructed by the composer. As regards the change of mode in the above example, Fauré provides emphasis through its placement at the top of an arched melodic phrase and through dynamics (a crescendo peaks at this point). Understanding this can only contribute to a more convincing performance.

In looking at the concluding portion of this Prelude additional ways in which the music itself speaks to the performer become evident.


Example 41. Prelude in E Minor. mm.20-33.

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Individual rhythmic patterns set up in the right and left hands at the opening are an important unifying factor throughout:

4  in the left hand, and  4



in the right hand (see Example 32). In the concluding portion some important alterations (deviations) in these patterns become apparent. The half notes which occur in measures 21 and 23 are particularly crucial; in each case a forte must be maintained. Fauré helps set up the forte desired in measure 21 through an accent on the left hand B sharp in measure 20. The left hand rhythmic motive is abbreviated to  in measures 22, 23, and 24. From measure 22 he sets up a series of three sequential patterns which lead to the penultimate E-major cadence in measure 31. As indicated in measure 25 the forte must be maintained to this point, the "D" serving both as the concluding note in the last of the three ascending segments of the first sequential pattern which begins in measure 23, and the first note of a two measure pattern which mirrors descent both melodically and in terms of the relationship between the two parts of the sequence (the familiar tertian relationship, beginning on "D" in measure 25 and "B" in measure 27). This descending motion corresponds with the diminuendo indicated by the composer. In taking a close look at this sequential pattern it becomes apparent that a tie which should connect the G sharp in measure 27 to that in measure 28 has been omitted from the score. At measure 29 a melodic sequence of thirds, descending at half-step intervals, moves toward the close. Trumble found these patterns to have important expressive content, and well they do. The maintenance of the $\frac{3}{4}$ meter from measure 25 to the end seems to indicate a push from here to the cadence in measure 30. To ritard before this point would therefore be contrary to the wishes of the composer. Such a ritard would also obscure the melodic outline which from measure 27 is:

D-B, B-G sharp, G-E, as indicated on the preceding example. The relevance of Fauré's instructions concerning the subtle use of shading and the necessity to highlight the bass line is obvious for this excerpt, especially in consideration of its overtly contrapuntal nature. The performer must also consider the doubling of the soprano line and the resultant parallelism which occurs in measures 22 through 24 (a similar thickening of texture is found earlier in measures 12 and 13). This type of writing was unusual for Fauré and is therefore significant. In this case it serves as a natural aid to the crescendo and to the maintenance of the forte.

It is apparent that the pianist must study this music carefully. Expressive markings placed in the score by the composer need to be carefully considered. Long, speaking of an "appassionato" marking which appears in Nocturne No. 4, counsels, "Gabriel Fauré était trop avare de l'expression 'appassionato' pour ne pas lui donner toute sa valeur"¹ (Long, p. 134). The "espressivo" marking found at the opening of Prelude No. 9 is equally significant. Such indications are used sparingly. In addition to its occurrence in Prelude No. 9, the "espressivo" marking is found in measure 17 of Prelude No. 8. Aside from this Fauré indicates "dolce" in Prelude No. 1, at the codas of Preludes Nos. 2 and 5 and in the conclusion of Prelude No. 7, "leggierissimo" for Prelude No. 2 and "leggiero" for Prelude No. 8.

Fauré's artistic aims, "To express that which is within you with sincerity, in the clearest and most perfect manner" (Orledge, p. 34),

¹Gabriel Fauré was too stingy with the expression "appassionato" to not give it all its value.

take form in his Preludes. Unfortunately this sincerity of purpose and clarity of structure hinge on delicate balances which are easily damaged by an unsympathetic performance. As Orledge has recognized,

As composers go, Fauré suffers more than most from being performed rather than interpreted. It requires total commitment and complete concentration from performer and audience alike for his music to stand a chance of being fully appreciated (Orledge, p. 36).

The fact that his music may be difficult to comprehend should not be taken in a negative sense. Understanding yields benefits far in excess of the effort necessary to gain this insight. It is a subtle, intimate music which never shouts, only suggests, a refreshing quality in this age of excess. For Fauré, "l'art, la musique surtout consiste à nous élever le plus loin possible au-dessus de ce qui est"¹ (Fauré-Fremiet, p. 48). Like all great music, it has the power to go beyond words, beyond feelings to the depth of our being if only we are receptive to it.

¹Art, especially music, exists to elevate us as far as possible above everyday life.

CHAPTER IV

CONCLUSION

Fauré's influence on the course of music in our century has been as subtle as the personal style he so carefully synthesized. However elusive this influence, it must be recognized that "Fauré's achievement as an evolutionary figure was in fact considerably greater than is commonly supposed" (Northcott, p. 32). His lengthy career spanned significant changes in the art of music. In fact, as Nectoux asserts, "Fauré's stylistic development links the end of Romanticism with the second quarter of the twentieth century, and covers a period in which the evolution of the musical language was particularly rapid" (Nectoux 1980, p. 421). It seems significant that, as director of the Paris Conservatory, he signed the admission document for Edgar Varèse, a revolutionary figure whose music would not have been conceivable at the beginning of Fauré's career.

Fauré's music does not show the effects of the artistic confusion which surrounded him. His was a distinctive style; writing according to inner dictates, he consciously avoided the influence of popular artistic trends. Similarly, as a teacher he avoided imposing his style on his students, seeking rather to instill in them his principles and high standards as they developed in their own directions. As Koechlin recognized, "And what is the lesson? Not to imitate him" (Koechlin, p. 85). He therefore did not father a "school" of composition:

"il n'existe ni esthétique fauréenne ni métaphysique fauréenne"¹
 (Jankelevitch, p. 285. His was too individual a synthesis for this. His students were not his "disciples," and because of this it is difficult, if not impossible, to trace a direct line of influence. He was the principal teacher of Ravel, and another of his students, Nadia Boulanger, has, as mentor of students of composition from all parts of the world, had an undeniable effect on the music of this century.

Even though Fauré developed a unique style, he is seldom thought of as an innovator. Working within a traditional framework, he helped pave the way for future developments. As Norman Suckling recognized, "What tended to make his discoveries less immediately noticeable was the fact that they were mainly in the syntax rather than the vocabulary of musical language" (Suckling, p. 182). His expansion of tonality, through modal and chromatic influences on progression and modulation, anticipated "the coming tonal revolutions" (Salzman, p. 15). While this release from the confines of diatonic tonality has been Fauré's major influence, there are additional aspects of his music which point toward the future. "Rhythmic flexibility," "the renewal of counterpoint as a major constructive force" and "total integration of thematic and harmonic material" (Samson, p. 14), all of which become increasingly apparent in Fauré's work, have each been important for twentieth century developments. The intense, concentrated nature of many of Fauré's later works pointed towards "that stripping of the inessential (dépouillement) that became the battle-cry of the young composers during

¹There exists neither a fauréan aesthetic nor a fauréan philosophy.

and immediately after the war of 1914-1918" (Cooper, p. 142). In all of this, Fauré was part of a process of gradual change. It is important to realize that tradition and the traditional association of art with beauty were important for him and he did not wish to revolt from them. This sets his work apart from many subsequent twentieth century developments. Music was his language, "son seul langage, son unique passion"¹ (Fauré-Fremiet, p. 64), and he spoke it eloquently.

Fauré is undeniably an important figure in the history of French music--"il n'y a pas de génie plus spécifiquement français que celui de Fauré"² (Dumesnil, p. 77). In fact his life is frequently used as a yardstick in surveys of French music (such as Rollo Myers' Modern French Music from Fauré to Boulez, and Martin Cooper's French Music From the Death of Berlioz to the Death of Fauré). In his conscious effort to return French music to its roots, to its "classical" nature, he led the way in the French musical renaissance of the late nineteenth and early twentieth centuries. In a sense his innovations can be seen in relation to his rejection of German-romantic principles. Rhythmic flexibility, as it relates to the subtle inflections of the French language, is particularly indigenous to French music. While he may never be universally recognized as a major composer, there will always be those who will champion his cause: "Before he died, at seventy-nine, such admirers as Charles Koechlin could seriously claim that he was the greatest French composer since Rameau, and the greatest composer of any nation since Wagner" (Austin, p. 150). He has left behind a legacy of his

¹His only language, his only passion.

²There is no other genius more specifically French than Fauré.

music and of the implications of his artistic standards. His Preludes, containing some of his "strongest and purest music" (Suckling, p. 144), are a testimony to this legacy. For those who love music it is a wonderful gift. For him it was this music he left behind that mattered more than what anyone thought of it. His final words to his sons indicate this:

Quand je n'y serai plus . . . vous entendrez dire de mon oeuvre: "Après tout, ce n'était que ça!" . . . On s'en detachera peut-être Il y a toujours un moment d'oubli Tout cela n'a pas d'importance. J'ai fait ce que j'ai pu . . . et puis jugez, mon Dieu!¹ (Fauré-Fremiet, p. 95).

He "did what he could." What more could be asked of a man who spent his life in pursuit of perfection?

¹When I am no longer here . . . you will hear it said of my work: "After all, that wasn't so much!" . . . The public will perhaps lose interest in it There is always a moment of oblivion All that has no importance. I did what I could. . . . And now, my God, judge!

APPENDIX A

List of the Preludes

GABRIEL FAURE

Preludes for Piano

- I. Prelude in D-flat Major
- II. Prelude in C-sharp Minor
- III. Prelude in G Minor
- IV. Prelude in F Major
- V. Prelude in D Minor
- VI. Prelude in E-flat Minor
- VII. Prelude in A Major
- VIII. Prelude in C Minor
- IX. Prelude in E Minor

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