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MODAL SENSIBILITY IN GABRIEL FAURÉ'S HARMONIC LANGUAGE

by Taylor Greer

One of the greatest challenges in interpreting the music of Gabriel Fauré is accounting for the originality of his harmonic language. It is often asserted that Fauré's unusual blend of tonality and modality can be attributed to his education at l'Ecole Niedermeyer, one of the two principal music conservatories in France during the mid-nineteenth century. To be sure, in his classes he was exposed not only to Louis Niedermeyer's own modal accompaniment for plainchant but also to the harmonic theories of Gottfried Weber as formulated by his student, Pierre de Maleden, and later written down by Gustave Lefèvre.¹ Few critics have considered what consequences this modal sensibility, however Fauré developed it, had for his harmonic language as a whole.² For example, though Françoise Gervais develops useful categories in her exhaustive study of Fauré's harmonic practice, including borrowings from Gregorian and non-Gregorian modes, modulatory formulas, and the like, she fails to consider how the numerous incipits that she isolates fit into a broader harmonic context.³

It is my contention that a linear conception of tonal structure is crucial if we are to understand the role modality plays in Fauré's unique harmonic style. In the following essay I will show that in three mature songs, "Les Présents," "La Rose," and "Une Sainte en son auréole," Fauré uses the flat mediant as both a coloristic sonority and a structural harmony. Since his experiments with modal color (and chromaticism in general) become more pronounced in the songs written during the 1880s and 1890s, the works to be discussed are drawn from this period. Yet his modal borrowings are not limited to the harmonic sphere; they are also inextricably bound up with the development of linear motives. My reason for considering harmonic practice and motivic treatment together is that in Fauré's modal sensibility they are linked: his greatest works are distinguished less by a revolutionary large-scale design or new species of chromatic harmony than by the way in which he uses traditional modal elements to unify an entire composition. In addition, in the last song I will show that Fauré's treatment

Example 1: Two Progressions using Flat Mediant

(a) (b)

of the flat mediant is intimately connected with his musical setting of the text.

When writing in major keys, Fauré, like other eighteenth- and nineteenth-century composers, was fond of enriching his harmonic palette by borrowing or mixing notes from the parallel Aeolian mode and more rarely from the parallel Phrygian and

Lydian modes. The object of this study is two cases of modal mixture in which a single chord—a major triad built on the flat mediant—is placed in two different harmonic contexts, as illustrated by the progressions in Example 1. The crucial question is what harmonic function does the middle chord in each group have. By examining Fauré's music for answers to that question, we can develop a harmonic lexicon for his use of the flat mediant. On the one hand, it can be interpreted as a means of prolonging the initial chord of the progression: the tonic at (a) and the dominant at (b). According to such an interpretation, this chord is a coloristic sonority which purely arises from voice leading and thus never contributes to a piece's fundamental harmonic structure. In Example 2a the $A\flat$ chord results from the interaction of contrapuntal lines: the soprano contains a common tone; the inner voices consist of a chromatic inflection of $\hat{3}$ and a chromatic lower neighbor; and finally the third motion in the bass elaborates the tonic. Likewise, the second progression can be viewed as a variation of a traditional voice-leading pattern between outer voices: 5–8 substituting for 5–6, as shown in Example 2b and 2c. Also, the soprano prolongs $\hat{2}$ via an upper neighbor.⁴

Yet, on the other hand, in some of Fauré's works the flat mediant serves as a structural harmony, helping to shape a composition's middleground design. Naturally, the chord's harmonic function differs radically, depending on whether it follows the dominant or tonic. In the former situation, it provides harmonic support for $b\hat{3}$ within the soprano's descent between $\hat{4}$ and $\hat{2}$, as indicated in Example 3a. The direct octaves

Example 2: Flat Mediant as Tonic Prolongation at (a) and Dominant Prolongation at (b) and (c)

(a) (b) (c)

F: I F: V⁵ - 6 - 5 F: V⁵ - 8 - 5

Example 3: Flat Mediant as Middleground Harmony

F: V \flat III V F: V \flat III V

implied by the outer two voices' approach to $\hat{5}$ in this example are alleviated by the interpolation of a VI⁶ chord shown at (b). By contrast, when the flat mediant follows the tonic, its large-scale harmonic function is more elusive. Since at the end of a piece Fauré often avoids a traditional V–I cadence, other factors come into play that help reinforce closure: (1) the statement and development of melodic motives associated with the flat mediant, often in the bass; (2) the strategic placement of the I– \flat III–I progression at the opening and close of a piece. Both factors will be illustrated at greater length below.

“Les Présents”

In many of Fauré's songs the piano accompaniment consists of a short, repeating figure which eventually becomes the vehicle for introducing subtle harmonic changes. “Les Présents,” Op. 46, no. 1 (1887), his musical setting of a poem by Villiers de l'Isle Adam, provides a good example of this type of opening.⁵ The piano begins by repeating a two-measure ostinato figure four times, and twice as accompaniment for the vocal line which enters at measure 5 (see Example 4). The ostinato consists of two chords—F and A \flat ⁶—which are presented in different registers and are closely intertwined with an eighth-note melody alternating between the pianist's two hands. Despite the parallel motion among the upper three voices, Fauré avoids fifths or octaves in the pair of chords by presenting the flat mediant in first inversion. Thus the primary difference between the reduction in Example 5 and the model in Example 2a is that the bass ascends a fifth in place of the original minor third. In addition, Fauré

Example 4: “Les Présents,” Op. 46, no. 1, mm. 1-4

Example 5: “Les Présents,”
Reduction of piano introduction,
mm. 1-3

Example 6: “Les Présents,” middleground
reading of mm. 1-12

occasionally endows the bass with a strong melodic function, as in measure 2, where it unfolds a short motive, E_b-D-C , which the singer echoes at measure 11 and in retrograde at measures 7-8.⁶

The song's form can be described as ternary: measures 1-12, measures 12-24, and measures 24-31. Of the three sections, the first and third are distinguished by the conspicuous absence of any structural dominant harmony, as opposed to the second that concludes with a traditional V-I cadence (measures 23-24). It is in these outer two sections where the third motion between tonic and flat mediant and the bass's initial melodic motive play the most prominent role.

In the middleground reduction of measures 1-12 displayed in Example 6 the third span, E_b-D-C , now appears in a different guise—as part of the structural soprano. This line begins and ends on $\hat{5}$, which at measure 12 sounds in the piano accompaniment. The eb^2 is initially supported by the piano's Ab^6 chord but is later superseded by a V_3^4 of IV at measure 11. This latter harmony is striking in that it reflects the soprano's arpeggiation up to this point: F-A-C- E_b .

In the third section the flat mediant finally makes its appearance as a structural harmony: the middleground reduction in Example 7 strongly resembles the model in Example 2a. What is unusual about the song is that it presents this modal-based sonority in two completely different settings: as a means of prolonging the tonic at the foreground and as a fundamental harmony in its own right. The use of $bIII$ in the final section comes as no surprise, as it is implied or at least hinted at from the very beginning. Indeed, it is this harmonic kinship between the initial piano ostinato and the harmonic plan of the final section which compensates for the lack of a final V-I cadence and helps bring the song to a close. Of

Example 7: “Les Présents,” middleground
reading of mm. 22-31

Example 9a: "La Rose," middleground reading of mm. 1-11

Example 9a shows a musical score for "La Rose," measures 1-11. The score is in G major and 3/4 time. It features a vocal line (v.) and a piano accompaniment (Pf.). The piano part has a chromatic arpeggiation in the bass and a descending line in the soprano. Circled numbers 6 and 8 are placed above the vocal line. Harmonic functions are labeled below the piano part: F: I, V, \flat III, V.

Example 9b:

Example 9b shows a musical score for "La Rose," measures 28-37. The score is in G major and 3/4 time. It features a piano accompaniment (Pf.). The piano part has a chromatic arpeggiation in the bass and a descending line in the soprano. Circled numbers 5, 7, and 8 are placed above the vocal line. Harmonic functions are labeled below the piano part: F: I, V, \flat III, V.

and dynamics all coincide. Yet this extreme surface contrast conceals the underlying harmonic continuity which connects V^7 in measure 28 with the dominant in measure 44. Indeed, the progression, $V-\flat$ III-V, and the circuitous bass arpeggiations both appear in measures 6-11, seen in Example 10. In this middleground graph the flat mediant performs a structural harmonic function, supporting $\flat\hat{3}$ in the soprano. It is as if, by repeating the same chord pair five times (measures 28-37), Fauré magnifies a single moment from the first section and then continues with a more chromatic version of the opening harmonic progression.

measures 28-44 also witness two simultaneous statements of an arpeggiated augmented triad that grows out of the opening passage. They are isolated in Example 10 by brackets. The augmented fifth span in the bass depends on the chromatic arpeggiation mentioned above, beginning with $F\flat$ in measure 36 and continuing through $A\flat$ and C. The derivation of this span from the bass's third span, $C-A\flat-C$, is depicted in Example 11. The descending minor sixth span in the soprano is no less prominent, connecting c^2 at measure 28 with e^1 in measure 40. These two arpeggiated augmented triads reveal one of Fauré's mature methods of motivic development: the simultaneous presentation of two or more linear motives in different voices.⁸ In the following song, this technique helps portray in musical terms a central image in the poem's final lines.

Example 10: “La Rose,” reduction of mm. 27-44: two arpeggiated augmented triads marked by brackets

Example 10 shows a piano reduction of measures 27-44 from “La Rose.” The score is in G major. The upper staff contains the melody, and the lower staff contains the bass line. Two arpeggiated augmented triads are highlighted with brackets: one in measure 27 and another in measure 37. The figured bass notation below the lower staff is: 8 - 7 $\flat 6$ \flat (under measure 27); 6 \flat 5 \flat $\flat 6$ 6 4 (under measure 37); 5 - 6 7 7 (under measure 44). Roman numerals V, \flat III, V, and I are placed below the lower staff to indicate the harmonic structure.

Example 11: Derivation of “La Rose,” mm. 27-43 from descending bass motion by

Example 11 shows a piano reduction of measures 27-43 from “La Rose.” The score is in G major. The upper staff contains the melody, and the lower staff contains the bass line. The descending bass motion is highlighted with a bracket. The figured bass notation below the lower staff is: 7 (under measure 27); 7 $\flat 6$ \flat (under measure 37); 7 $\flat 6$ 6 5 \flat (under measure 43). Roman numerals F: V, \flat III, V, V, \flat III, V, V, \flat III, V are placed below the lower staff to indicate the harmonic structure.

“Une Sainte en son auréole”

La Bonne Chanson, Op. 61 (1892-94), Fauré’s settings of nine poems from Paul Verlaine’s cycle, reveals a daring but refined harmonic language. “Une Sainte en son auréole” (hereafter abbreviated as “Une Sainte”), the first song in the cycle, is a virtual showcase for Fauré’s unique fusion of modality and tonality. The prolongational techniques involving the flat mediant observed in “Les Présents” and “La Rose” both appear at crucial junctures in this song. In addition, linear motives involving $\flat\hat{3}$ permeate the entire work, serving not only as the song’s structural climax but also as a musical commentary on the poem itself.

Fauré’s treatment of modal mixture also highlights another crucial aspect of *La Bonne Chanson*: his sensitivity to the poetry. Although some critics argue that his musical settings of Verlaine fail to do justice to the poet’s aesthetic of ambiguity and pure nuance,⁹ others praise Fauré’s gift for capturing the distinct “mood” of each poem in the cycle with an “instinctive musical perception.”¹⁰ Yet this “instinct” for portraying poetry in musical terms is difficult to define. On the one hand, Fauré himself admitted

in a 1902 interview that his aim was to “extricate the general feeling of a poem, rather than to concentrate on its details.”¹¹ On the other hand, a substantial number of Fauré’s ninety-seven *mélodies* show a profound awareness of poetic details. While a thoroughgoing exegesis of his text setting practice would constitute a book-length study, in the remainder of this essay I will focus on three aspects of his setting of “Une Sainte”: (1) the role that the flat mediant plays in the song’s fundamental harmonic/melodic structure; (2) the presentation and development of linear motives which involve $b\hat{3}$; and (3) the expansion of the song’s prevailing phrase length which, at two different points, coincides with one of these linear motives.

Let us begin with a synopsis of the poem, the text for which is reproduced in Figure 1. The narrator has completely surrendered to reverie, contemplating what thoughts his lover’s name awakens in his mind: a saint, a horn call, or the pearlish hue of a young girl’s blushing face. As a single exhalation of sixteen lines, the poem is a continuous litany of visual and auditory images, two per stanza. The final two lines of this litany serve as the climax of the poem and the axis around which everything else turns. There is ample evidence in the text to support such an interpretation. First, Verlaine accentuates these lines with his choice of punctuation: the first period in the poem occurs at the end of line 16. Second, the only active verbs, “I see” and “I hear,” appear in the same line where the narrator finally emerges from his heretofore endless series of free associations. Until this point the reader is at a loss as to what holds this paradise of sounds and images together. Indeed, they are united in that the narrator’s imagination is stirred to eloquence by a single thought, his lover’s name, which even in the final line he never divulges. The closest he comes is his description of its regal, i.e., “Carlovingian,” character.

Figure 1: “Une Sainte en son auréole,” *La Bonne Chanson*, Paul Verlaine

Une Sainte en son auréole
 Une Châtelaine en sa tour,
 Tout ce que contient la parole
 Humaine de grâce et d’amour;

La note d’or que fait entendre
 Le cor dans le lointain des bois,
 Mariée à la fierté tendre
 Des nobles Dames d’autrefois;

Avec cela le charme insigne
 D’un frais sourire triomphant
 Eclos dans des candeurs de cygne
 Et des rougers de femme-enfant;

Des aspects nacrés blancs et roses,
 Un doux accord patricien.
 Je vois, j’entends toute ces choses
 Dans son now Carlovingien.

The song can be divided into four sections corresponding to the poem's four stanzas: measures 1-14, measures 14-39, measures 39-59, and measures 59-91. As in the previous two songs, the piano begins alone, unfolding a tranquil pentatonic melody. Fauré frequently entrusts the piano with a lyrical melody of its own which rivals and at times dominates the vocal line.¹² Example 12a presents a detailed reduction of the opening fourteen measures. While this descending arabesque prolongs $\hat{5}$, the third span, $\hat{3}-\hat{2}-\hat{1}$, is an important melodic motive that immediately reappears in the vocal line in measures 4-5 and later is chromatically inflected in the bass (measures 13-14). Fauré eventually disturbs the pentatonic calm: he ushers in the lowered mediant by substituting a C^b6 chord at measure 9 instead of the expected dominant on E^b . As the graph indicates, the dominant is subordinate to the flat mediant, participating in a voice exchange between C^b and E^b . Following a transposed version of the piano's pentatonic figure, the song returns to A^b via a V^4_3 chord.

Example 12a: "Une Sainte," *La Bonne Chanson*, foreground reduction of mm. 1-14

Example 12b: "Une Sainte," middleground reduction of mm. 1-14

The middleground structure of this passage from "Une Sainte" is identical to the model in Example 2a. Two linear motives in Example 12b are important: the bass's third span, $C^b-B^b-A^b$ and the ascending half step motive, G^b-G-A^b , in the voice (and doubled by the piano). As in the opening excerpt from "Les Présents," $\hat{3}$ and $b\hat{3}$ never appear in immediate succession but rather emerge by comparing the bass's various stepwise lines

connecting I and I^6 in measures 1-6 and $bIII$ and I in measures 7-14. Furthermore, the harmonic function of the central chord in Examples 2a and 12b is to prolong the tonic. As will be shown below, this form of tonic elaboration performs a crucial musico-dramatic role at the end of the song.

Fauré's treatment of phrase lengths also emphasizes modal mixture, and their comparison is particularly appropriate in this song because of the repetitive nature of the piano accompaniment, which often repeats a two- or three-measure ostinato. Figure 2 summarizes the song's phrase groupings; each bracket represents a phrase and the number of measures is indicated by an arabic numeral below. For example, in the opening thirteen measures (i.e., ending on the downbeat of measure 14) the piano's three-measure accompaniment figure appears four times, the last time lengthened by one measure. When viewed against this pattern of regularity, such an occasional irregularity has a strong impact on the listener. This particular phrase expansion is also significant as it coincides with the bass's inflected third span. As the song unfolds, Fauré continues to link rhythmic and pitch organization by juxtaposing the development of the third motive with the expansion of phrase length.

The shift in phrase length can also be interpreted as a musical reference to the poem's irregular meter. Verlaine is well known for the inexhaustible variety of metric schemes in his poetry called *vers impair*. "Une Sainte" is no exception. Here the metric scheme consists of constant alternation between eight and nine syllables per line throughout all sixteen lines.¹³ Though Fauré makes no attempt in his setting to mirror this scheme directly, his occasional expansion of phrase lengths serves as a musical counterpart to Verlaine's pattern of alternation.¹⁴

The arrival of the $E\flat_7^9$ chord in measure 22 ushers in a new, more brooding ostinato in both voice and accompaniment. The piano's ostinato pattern is striking on account of its low range and its polyrhythmic character. When the voice enters at measure 24, it contains trochaic rhythms against which the piano juxtaposes two lines in duple meter, both in half notes, one lagging behind the other by a quarter note. These interlocking duple patterns stop every three measures at the change of harmony. The piano's moving line voice spans a diminished fourth, $C\flat-G$, in which is nested the bass's inflected third motive, $C\flat-B\flat-A\flat$.

The flat mediant also plays a prominent role in the second stanza's overall harmonic and melodic structure, as shown in Example 13. The same bass arpeggiation, $\hat{5}-\hat{1}-\flat\hat{3}-\hat{5}$, already observed in "La Rose," occurs between measures 22 and 38, but here it forms a motivic correspondence with the piano's pentatonic figure of the opening

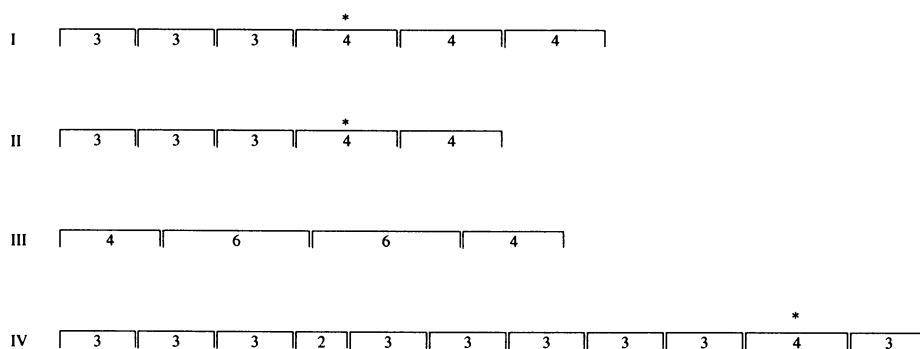
Example 13: "Une Sainte," middleground reading of mm. 14-38

The musical score shows a piano accompaniment for measures 14, 22, and 38. The key signature is three flats (B-flat major). The score is written in treble and bass clefs. A large bracket spans from measure 14 to 38. Chord symbols are placed below the bass staff: $A\flat$, I, V, $bIII$, V, I. Chord symbols $b_9 7$, $b_6 b$, and 7 are placed above the bass staff. Measure numbers 14, 22, and 38 are circled above the staff.

measures. A slight variation occurs in this arpeggiation figure in that it descends through $\hat{3}$ and ascends through $\flat\hat{3}$. Likewise, the structural soprano includes the flat mediant within the soprano's descent, as observed in "La Rose."

As in the first stanza, Fauré highlights the tension between $\hat{3}$ and $\flat\hat{3}$ by expanding the prevailing phrase length. The arrival of the $C\flat$ chord in measure 34 interrupts the previous twelve measures of polyrhythmic ostinato (see Figure 2). This chord sets the stage for a dramatic bass ascent which, though it appears in the foreground as an $F\flat$ major scale fragment, unfolds at a middleground level the modally-inflected tonic arpeggiation: $\hat{1}-\flat\hat{3}-\hat{5}$.

Figure 2: "Une Sainte," chart of musical phrase lengths by stanza of text



Fauré's setting of the final stanza provides a fitting climax to the song for he continues to develop motives already presented in stanzas I and II. Measures 70-91 of the piano-vocal score are reproduced in Example 14. In all, aspects of four different motives are combined in the voice and accompaniment, all highlighted by beams in Example 15. To begin with, he recycles the piano's polyrhythmic ostinato from measures 22-34 and the same $V\flat_7^9$ chord built on B instead of $E\flat$. In the course of its descent to the tonic the bass unfolds the inflected third span now spelled as $B\flat-A\flat-A\flat$. This descent, however, is interrupted by a reference to the first three notes in the piano accompaniment, $A\flat-F-E\flat$, which are retrograded and embellished by the repetition of the material from measures 15-18.

By contrast, the piano's right hand rises from c^2 to $e\flat^2$, repeating a third span which initially appears in the piano in measures 49-59. For the first time in the song the mediant and its flattened version coincide, thus transforming an opposition between C and $C\flat$ heretofore expressed linearly into a single vertical sonority: $B\flat_7^9$. Finally, the voice's arpeggiated line, which outlines the tonic, is modeled after the vocal part in measures 15-19. By arranging the third spans in contrary motion in the piano and juxtaposing them simultaneously against the voice's arpeggiation, Fauré fashions a powerful three-part climax. Since all four motives are derived from the piano's opening pentatonic figure, the result is a motivic condensation far richer than anything in "La Rose."

Example 14: "Une Sainte," mm. 70-94

67

pa-tri-ci-en, Je vois,

p

73

J'en-tends tou-tes ces cho-ses Dans son

p

79

nom Car-lo-vin-gi-en.

p dolce

85

Example 16: "Une Sainte," middleground reading of song

14 22 39 59 70 80

b^9 b^6 7 6 7 b^7 9 9 b^7

b^9 7 b b^7 b^7

A b : I V b III V I b III I

In the three songs chosen for discussion, the modal colors of Fauré's harmonic palette are in abundance. The recurrence of the same two progressions involving the flat mediant in these works confirms that Fauré's modal borrowings can shape a piece's overall harmonic/melodic framework as much as a single melodic line or chord progression. In addition, in two of the three songs, the harmonic function of b III is inseparable from the development or condensation of short, linear motives. Indeed, it is through his control of motivic development and phrase grouping in "Une Sainte" that Fauré reveals his gift for text setting. Finally, his treatment of the flat mediant reveals how fully by the 1890s he had integrated a modal sensibility into his harmonic language. Instances of modal color involving other scale degrees, namely $\#^4$ and b^6 , can be found in several songs written during this period.¹⁶ Yet in each work the harmonic function of an altered scale degree is inseparably linked to a rich motivic network.

NOTES

1. "L'Ecole de Musique Classique Niedermeyer," *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, ed. Albert Lavignac (Paris: Delagrave, 1913-31), Part 2, Vol. 6, 3617-21. See also Lefevre's *Traité d'harmonie à l'usage des cours de l'Ecole de musique classique fondée par L. Niedermeyer* (Paris, Ecole Niedermeyer, 1889).
2. Two studies which explore various consequences of Fauré's exposure to theories of modality on his compositional technique are James Kidd, "Louis Niedermeyer's System for Gregorian Chant Accompaniment as a Compositional Source for Gabriel Fauré," (Ph.D. diss., University of Chicago, 1974), and Robin Tait, *The Musical Language of Gabriel Fauré* (New York: Garland, 1989). Neither author, however, focuses on the linear aspects of Fauré's harmonic practice.
3. See "Etude comparée des langages harmoniques de Fauré et Debussy," *La Revue Musicale*, (1971): 272-73.
4. A good illustration of this type of dominant prolongation can be found in Fauré's song "Au Cimetière," Op. 51, no. 2, mm. 10-12.
5. The scores used in this study include the Hamelle editions of *Deuxième Recueil de Vingt Mélodies*, *Troisième Recueil de Vingt Mélodies*, and the International Edition of *La Bonne Chanson*.
6. It can be debated whether the third span, Eb-D-C, is the tenor voice dropping below the bass or the bass presenting its own melodic material. Indeed, throughout Fauré's music the distinction between the bass as an independent melodic line and as a succession of chord roots becomes blurred.
7. This concept has a long history in Schenkerian analytical studies, including Charles Burkhart's "Schenker's 'Motivic Parallelisms,'" *Journal of Music Theory* 22 (1978): 145-75; John Rothgeb's "Thematic Content: A Schenkerian View," *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), 39-60; and Allen Cadwallader "Echoes and Recollections: Brahms's Op. 76, No. 6," *Theory and Practice* 13 (1988): 65-78.
8. For a detailed discussion of the ways in which the simultaneous statements of augmented triads portray Leconte de l'Isle's text, see my dissertation "Tonal Process in the Songs of Gabriel Fauré: Two Structural Features of the Whole-tone Scale," (Ph. D. diss. Yale University, 1987), 94-104.
9. Two studies use Verlaine's poetry as a means of comparing Fauré's approach to text-setting with that of his contemporary, Claude Debussy. See Laurence M. Porter "Meaning in Music: Debussy and Fauré as Interpreters of Verlaine," *Topic: A Journal of the Liberal Arts* 35 (Fall 1981): 26-37 and Arthur B. Wenk, *Claude Debussy and the Poets* (Berkeley: University of California Press, 1976), 22-63.
10. David Cox, "France," *A History of Song*, ed. Denis Stevens (London: Hutchinson, 1960), 209.
11. Interview with Louis Aguetant reprinted in *Paris-Comoedia*, March 3, 1954, 106.
12. An extreme example of this occurs in the song "Clair de lune," Op. 46, no. 2, where the voice enters only at m. 12 as if to accompany the piano's free-standing menuet.
13. Of the nine poems which Fauré chose from the original twenty-one in Verlaine's cycle, two others conform to this same metric scheme: "La lune blanche luit dans les bois" (no.3) and "J'allais par des chemins perfides" (no. 4).

14. Fauré also emphasizes the inflected third span by slightly distorting the poem's line organization; he unites the words *parole* and *humaine* (which are the last word in line 3 and the first word in line 4, respectively) in a single phrase: a musical *enjambement* of sorts.
15. While it is certainly possible to hear some kind of $E\flat$ chord—the expected continuation of the cadential $\frac{6}{4}$ —implied in m. 78 when the piano and voice fall silent, ultimately I must reject such a reading. It is a mistake to try and explain Fauré's harmonic subtleties by supplying the very cadence he avoids.
16. Two examples are “Claire de lune,” Op. 46, no. 2 and “La lune blanche,” *La Bonne Chanson*, which are both set to poems by Verlaine.