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**Telesco, Paula Jean**

**A HARMONIC ANALYSIS OF SELECTED PIANO MUSIC OF EMMANUEL  
CHABRIER**

*The University of Arizona*

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A HARMONIC ANALYSIS OF SELECTED PIANO MUSIC  
OF EMMANUEL CHABRIER

by

Paula Jean Telesco

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A Thesis Submitted to the Faculty of the  
DEPARTMENT OF MUSIC  
In Partial Fulfillment of the Requirements  
For the Degree of  
MASTER OF MUSIC  
WITH A MAJOR IN MUSIC THEORY  
In the Graduate College  
THE UNIVERSITY OF ARIZONA

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STATEMENT BY AUTHOR

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## TABLE OF ABBREVIATIONS

### Structural Abbreviations

FT	first theme
ST	second theme
CT	closing theme
Trans.	transition
RT	retransition
Cod.	codetta
Devel.	development
[A], [B]	large structural unit
(a), (b)	subdivision of larger unit
m.	measure
42 <sub>2</sub> , 29 <sub>3</sub>	subscript numbers refer to beats within a measure (e.g. 42 <sub>2</sub> = measure 42, beat 2)
PAC	Perfect Authentic Cadence
IAC	Imperfect Authentic Cadence

### Harmonic and Tonal Abbreviations

M	major (e.g. BM = B major chord)
m	minor (e.g. bm = b minor chord)
B:	colons following a letter indicate tonalities (e.g. B: = key of B major, b: = key of b minor)
d or °	diminished (e.g. b° = b diminished triad)
dm or <sup>♭</sup> 7	half-diminished (e.g. b <sup>♭</sup> 7 = b diminished minor seventh, or half-diminished seventh chord)
Aug, or +	augmented (e.g. B <sup>+</sup> = B augmented triad)
Mm <sup>7</sup> , mm <sup>7</sup> , MmM <sup>9</sup> , etc.	Major-minor seventh, minor-minor seventh, major-minor-major ninth, etc.
P	perfect
( )	missing chord member (e.g. Mm() <sup>11</sup> = major-minor() perfect eleventh chord, with ninth missing)

M(+6), m(+6)	added 6th chords (major triad plus an added 6th, minor triad plus an added 6th)
Gr <sup>6</sup>	German (augmented) sixth chord
It <sup>6</sup>	Italian (augmented) sixth chord
Fr <sup>6</sup>	French (augmented) sixth chord
N <sup>6</sup>	Neapolitan sixth chord
NT	non-harmonic tone
nt	neighbor tone
PT	passing tone
sus	suspension
app.	appoggiatura
ped	pedal point
#, b, ♮	sharp, flat, natural sign

## ABSTRACT

Emmanuel Chabrier has been called the first Impressionist composer, but little detailed analysis of his works exists. This paper examines four of his piano compositions in order to determine the structural and harmonic elements of his style.

His structures are very traditional; two of these pieces are rounded binaries, one is a ternary, and one is a sonata. Sonorities, modulations, harmonic progressions, and cadences are not so traditional, however. Atmosphere, color and ambiguity are important components of these pieces, and they are achieved through devices such as long pedal points underlying changing harmonies, cross-relations, and especially the use of the added sixth chord. Modulation-types include diatonic and chromatic pivot chords, chromatic third relations, and enharmonic modulations, often used in imaginative ways. Chabrier's innovativeness is probably most apparent in his cadences, which often avoid the standard, tonal dominant to tonic progression in favor of more modal progressions.

## CHAPTER 1

### INTRODUCTION

Much has been written about the life of Emmanuel Chabrier, his musical innovations, and the influence he has had on succeeding generations of composers, but little detailed analysis of his works has yet been published.<sup>1</sup> This is surprising when one considers the high esteem in which Chabrier was held by such composers as Franck, Ravel, Debussy, Poulenc, and Stravinsky,<sup>2</sup> and even more surprising when one considers that his output includes operas, choral works, orchestral works, songs, and piano music.

Many composers have acknowledged their debt to Chabrier, particularly Ravel. He spoke openly of his admiration and indebtedness to Chabrier throughout his life. In his Souvenirs, dictated to Roland-Manuel a short time before his death, Ravel says: "Most certainly one musician especially has left his mark on me: Chabrier, who for that matter, has not been granted the place he deserves, for

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<sup>1</sup>See, for example, the biography by Rollo Myers, Chabrier and His Circle.

<sup>2</sup>Rollo Myers, Chabrier and His Circle (London: J. M. Dent and sons, Ltd., 1969), pp. xi, xii.

Igor Stravinsky, An Autobiography (New York: W. W. Norton, 1962), pp. 19, 111.

it is from him that all modern French music stems. His role was as important as that of Manet in painting...."<sup>3</sup>

Indeed, Chabrier has been called one of the first Impressionist composers, not only by contemporary writers,<sup>4</sup> but even by the Impressionist painter Renoir, in 1882.<sup>5</sup> Thus, it appears that Chabrier occupies a very important position in the history of French music, and it is therefore necessary to have a body of information concerning such a seminal figure.

This paper, then, is an attempt to bridge a small part of this gap; through the examination of selected piano music, an effort has been made to determine the important elements of Chabrier's harmonic style. The four compositions to be included in this analysis were selected from a collection of piano works entitled Dix Pièces pittoresques (Ten Picturesque Pieces), dating from 1880-1881. Their individual titles are Sous-bois, Idylle, Improvisation, and Menuet pompeux. These four works were chosen since they each illustrate various aspects of Chabrier's style.

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<sup>3</sup>Roger Delage, "Ravel and Chabrier," Musical Quarterly, lxi (October 1975), pp. 546-552.

<sup>4</sup>Edward Lockspeiser, "Music and Painting: Chabrier, Debussy and the Impressionists," Apollo, n.s. 83 (January 1966), p. 10.

John Gillespie, Five Centuries of Keyboard Music (Belmont: Wadsworth Publishing Co., 1965), p. 297.

<sup>5</sup>Christopher Palmer, Impressionism in Music (New York: Charles Scribner's Sons, 1973), p. 105.

André Schaeffner, "Debussy et ses rapports avec la peinture," Debussy et l'évolution de la musique au XX<sup>e</sup> siècle (Paris: Éditions du Centre National de la Recherche Scientifique, 1965), p. 156.

### Method of Study

In order to understand Chabrier the composer, one must first understand Chabrier the man, so to that end, this writer has done a great deal of research using biographies, histories, monographs, journal articles, and personal correspondences between Chabrier and his friends, as well as correspondences of other composers, including (to name but a few) Ravel, Debussy, and Fauré. Accordingly, some general background information has been included in order to place Chabrier more clearly in historical perspective. While Chabrier composed in a variety of media, most notably opera and operetta, our discussion of him will be limited to those events which most closely affected his general aesthetics, and the composition of his piano music.

The analysis itself is broken down into the following categories: structure, tonality relationships, sonority-types, root movements, representative harmonic progressions, modulation-types, and cadence-types. Sonority-types have been tabulated by duration, while root movements, modulation-types, and cadence-types have been tabulated by frequency of occurrence. In addition, charts, tables, and musical examples have been included to reinforce the commentary of the text. (The complete scores are included in the Appendices.) This analysis is by no means an exhaustive one, since there are other aspects of these pieces which have not been examined in depth (e.g. texture, rhythm, melody, and the use of non-harmonic tones).

Finally, it is hoped that this analysis will shed some quantitative light upon the various parameters examined, and thereby provide

a qualitative analysis that can be useful to anyone interested in Chabrier's harmonic style, and how it relates to both traditional and more modern music.

#### Background Information

Emmanuel Chabrier was born in 1841 in Ambert (Puy-de-Dome), in the Auvergne province of France. He began his musical training at the age of six, taking piano lessons with Spanish refugees Manuel Zaporta and Mateo Pitarch, respectively.<sup>6</sup> Chabrier advanced so quickly, both in pianistic skills and improvisatory ability, that within three years he was considered to be a child prodigy.<sup>7</sup>

His first compositions for piano date from 1849, and are a collection of dances; not unusual, since his early training consisted of playing many *écossaises*, polkas, quadrilles, and the like. In 1852, the Chabrier family moved to Clermont-Ferrand, and Emmanuel was enrolled in the Lycée Blaise Pascal (Lycée Impérial) where, along with his other studies, he continued his music lessons, studying with a Polish cellist named Tarnowski. Under his new teacher, Chabrier continued to study popular dance forms as models for composition, and made piano arrangements of overtures by Herold, Auber, and Adam.<sup>8</sup>

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<sup>6</sup>Roger Delage, Chabrier: Iconographie musicale (Paris: Minkoff et Lattes, 1982), p. 23.

<sup>7</sup>Myriam Soumagnac, "Emmanuel Chabrier," The New Grove Dictionary of Music and Musicians, Vol. 4 (London: MacMillan Publishers, 1980), p. 96.

<sup>8</sup>Robert Cushman, Emmanuel Chabrier: Piano Music (complete), Vox, SVBX 5400, n.d., n.p.

In 1856, Chabrier's father moved his family to Paris so that Emmanuel might enroll at the Lycée Saint-Louis to prepare for the baccalauréat, and, afterwards, enter law school. Because of the elder Chabrier's affluence, he was able to make such a move, which was done solely for the purpose of affording Chabrier the best education possible. While Chabrier's parents were very proud of his musical prowess, they never regarded it as something which he should pursue for a living. Chabrier's father, himself a lawyer, was determined that his son should follow in his footsteps and become a civil servant. Thus, upon receiving his baccalauréat in 1858, Chabrier entered law school, graduating in 1861. He then obtained a post at the Ministry of the Interior, where he remained for the next nineteen years.

While Chabrier was attending school in Paris, he continued his music studies, taking piano lessons with Eduard Wolff (a Polish pianist and friend of Chopin's), composition lessons with T. E. Semet and Aristide Hignard, and analyzing scores in his spare time.<sup>9</sup> In 1862, Chabrier copied the Overture to Wagner's Tannhäuser and wrote across it "copied by me in order to learn the orchestra."<sup>10</sup>

It should be noted, however, that even though Chabrier studied piano for many years and took some composition lessons, he was not a conservatory-trained musician, as he himself was quick to point out: "I am virtually self-taught. Thus, many things which a composer should

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<sup>9</sup>Myers, p. 3.

<sup>10</sup>Edward Lockspeiser, Music and Painting (New York: Harper and Row, 1973), p. 186.

learn in his youth will be forever beyond my reach.... Yet music is my life and breath. I compose as I feel, with more temperament than technique, but what's the difference? I believe myself to be an honest, sincere artist."<sup>11</sup>

But it is because of this lack of strict, pedantic training that Chabrier felt free to compose as he wished, not being bound by the conventions of any particular style or school. He states this quite plainly in a letter to his publisher, Costallat, written in 1882 or 1883: "My first concern is to do what pleases me while trying above all to express my personality; my second is not to be a bore...."<sup>12</sup>

Thus, we can see that Chabrier felt himself free to be original, absorbing and assimilating into his style those things which pleased him, and disregarding the rest. If he liked a particular effect (e.g. parallel octaves, or a non-traditional cadence at the end of a composition), he used it, and was accountable to no one.

Upon obtaining his post at the Ministry of the Interior in 1861, Chabrier lost no time in making the acquaintance of many of the prominent musicians, poets, and painters in Paris. Being a true appreciator of all the arts, he was quickly accepted into the artistic circles, and was soon frequenting the various avant-garde salons and soirées.

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<sup>11</sup>Rory Guy, Piano Music of Chabrier, Angel, S-36627, n.d., n.p.

<sup>12</sup>Robert Brussel, ed., "Lettres inédites d'Emmanuel Chabrier," Société Internationale de Musique, i (January 1909, no. 1), p. 121.

Some of Chabrier's friends included the musicians Saint-Saëns, Franck, d'Indy, Duparc, Chausson, and Fauré;<sup>13</sup> the painters Manet, Monet, and Renoir; and both "Symbolist" and "Parnassian" poets Verlaine, Mallarmé, Zola, Richepin, Villiers de l'Isle-Adam, and Mendès.<sup>14</sup>

Chabrier felt a special affinity towards the painters of his day, since at one time he had seriously thought of taking up painting as a profession.<sup>15</sup> Thus, it is no wonder that he struck up such close and lasting friendships with many of the Parisian painters, and bought many of their works. Nor is it surprising to find that Chabrier should be included in so many Impressionist paintings. His portrait was painted twice by Manet, and once by Renoir, and he is the subject of Fantin-Latour's Autor du piano. He can also be seen pounding away at the piano in the often reproduced color drawing by Detaille, and he is included in Manet's Un bal masqué a l'opéra and Degas' L'Orchestre.<sup>16</sup>

His personal art collection was no less impressive. At the time of his death, Chabrier's collection included Manet's very famous Bar aux Folies-Bergères as well as ten other Manet works, Cézanne's Les Moissonneurs, eight Monets, six Renoirs, two Sisleys, and other works by lesser-known artists.<sup>17</sup>

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<sup>13</sup>Myers, p. 7.

<sup>14</sup>Myers, p. 7.

<sup>15</sup>Myers, p. 5.

<sup>16</sup>Myers, p. 6.

<sup>17</sup>Myers, p. 7.

It is important to understand the strong connection between Chabrier and the Impressionist painters. Because he was so closely associated with these painters, he understood clearly the sparkling effects they were trying to capture on canvas, and he was likewise trying to capture them in his music. He liked the idea of juxtaposing different colors for their startling contrasts, and having available a wealth of colors to choose from. In a typical analogy to painting (which loses something in the translation), Chabrier wrote to his publisher: "...in short, I prefer to have ten colors on my palette and to crush all the tones.... If I am allowed only pearl grey or canary yellow with their various shades, that is insufficient for me, [even though] there are 300 shades of pearl grey alone! A little red, in God's name!"<sup>18</sup>

Chabrier's sensitivity to color and pictorial association is also very apparent in his description of the Normandy seacoast, written in a letter to his wife:

The immensity of the seascape arouses in my mind thousands of associations. The sunrise scenes and the sunsets with golden and violet tones, the little fishing boats far in the distance.... this vision of the sea embracing the whole range of tones on the painter's palette, displaying wonderful reflections and diaphonous effects, with these emerald greens of the most enviable nature, vague tones of blue calculated to send Lamartine into a state of despair, visions of foam which can only be reflected in Hugo's interminable verses, with shudders and sighs choking even Musset himself, and with all this, needle points, mysterious recesses, phosphorescent colorings and glinting reflections designed to send Monet into a fainting fit.<sup>19</sup>

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<sup>18</sup>Brussel, p. 121.

<sup>19</sup>Lockspeiser, Music and Painting, p. 184.

1873 marks the year of Chabrier's first mature piano composition, an Impromptu, dedicated to Mme. Manet, and described by Alfred Cortot as "a work full of invention, rhythmic ingenuity and harmonic subtleties."<sup>20</sup>

In 1876, Chabrier became a member of the Société Nationale de Musique. This group was founded by Camille Saint-Saëns in 1871, with the help of Franck, Fauré, Lalo, and Alexis de Castillon,<sup>21</sup> for the sole purpose of performing and promoting French music in France, and stemming the tide of German Romanticism. It was at these concerts that many of Chabrier's compositions received their first performance, and such as the case with his Impromptu, premiered by Saint-Saëns in 1877.<sup>22</sup>

The year 1879<sup>23</sup> was a turning point in Chabrier's life, for that is the year that Henri Duparc convinced Chabrier to accompany him to Munich to hear Wagner's Tristan und Isolde. Chabrier was overwhelmed, and shortly thereafter, in November 1880, left his job at the Ministry to devote himself full-time to music. He soon joined "le petit Bayreuth," a group of fervent Wagnerians who would meet to perform arrangements of Wagner's operas which were still unknown in France.<sup>24</sup> Even though

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<sup>20</sup>Myers, p. 8.

<sup>21</sup>Myers, p. 31.

<sup>22</sup>Delage, Chabrier: Iconographie musicale, p. 24.

<sup>23</sup>Most sources give a date of 1879, but Prod'homme gives 1880 as the date (p. 452).

<sup>24</sup>Roger Delage, "Emmanuel Chabrier in Germany," Musical Quarterly, xlix (January 1963), p. 75.

Chabrier got caught up in the Wagnerian craze sweeping through the avant-garde circles of Paris, he was always aware of his "duty" to remain French. Writing to a friend about one of his operas, he says:

Naturally, I am making for it music of my own, truly my own. I do not know whether this music will be French, but of one thing I am certain, it will not be German; for better or worse, I want to be of my country, it is my first duty! I am trying to inoculate myself with the aesthetics of the other one [Wagner], of the man of bronze, but never with his music, for it is his, and one should not rob anybody, even if one remains poor (but honest).<sup>25</sup>

In 1881, the celebrated conductor Charles Lamoureux hired Chabrier as secretary and chorus-master of his new symphonic association, Les Nouveaux Concerts, and the publishing house of Enoch Frères et Costallat accepted Chabrier as one of its proteges. They published his Dix Pièces pittoresques for piano, and in that same year, six of them were given their first public performance by Marie Poitevin at a concert of the Société Nationale.<sup>26</sup> (The six works performed were Idylle, Improvisation, Danse villageoise, Sous-bois, Meneut pompeux, and Scherzo-Valse.)<sup>27</sup>

After hearing the entire set performed in 1888, César Franck said: "We have just heard something quite extraordinary. This music is a link between our own epoch and that of Couperin and Rameau."<sup>28</sup>

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<sup>25</sup>J. G. Prod'homme, "Chabrier in His Letters," Musical Quarterly, xxi (October 1935), pp. 461-462.

<sup>26</sup>Cushman, n.p.

<sup>27</sup>Prod'homme, p. 453.

<sup>28</sup>Myers, p. 33.

And Francis Poulenc, in his book Emmanuel Chabrier, says: "I do not hesitate to declare that the Pièces pittoresques are as important to French music as Debussy's Preludes....Not one of these ten pieces fails to carry the seal of total originality. They are, alas, played too rarely; perhaps because no one quite knows how to play them...."<sup>29</sup> Poulenc continues, in a separate discussion of each of the ten pieces: "How many times did Ravel speak to me ecstatically about Sous-bois! For him, it was one of the summits of Chabrier's works. Evidently, the extreme refinement of the harmony over this immutable balance of sixteenth notes was rich enough to seduce the composer of Oiseaux tristes...."<sup>30</sup> In speaking of Idylle, Poulenc explains how he first heard this work on a Nickelodeon, and the effect it had on him: "Even today I tremble with emotion when musing about the miracle which happened then: a new harmonic world suddenly opened up before me, and my own music has never forgotten this first baiser d'amour."<sup>31</sup> Moving along to the Menuet pompeux, Poulenc says:

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<sup>29</sup>Francis Poulenc, Emmanuel Chabrier (Paris: La Palatine, 1961), p. 57.

<sup>30</sup>Poulenc, p. 60.

<sup>31</sup>Poulenc, p. 62.

Let us now stop at the Menuet pompeux, which is the key work in many pages of Ravel and Debussy. Ravel orchestrated it in 1918 and was inspired by it so directly in his first work, Menuet antique for piano (1895), also orchestrated, that one could call the two versions Chabrier reflected in a mirror. As for Debussy, I have often played these two measures of the Menuet pompeux

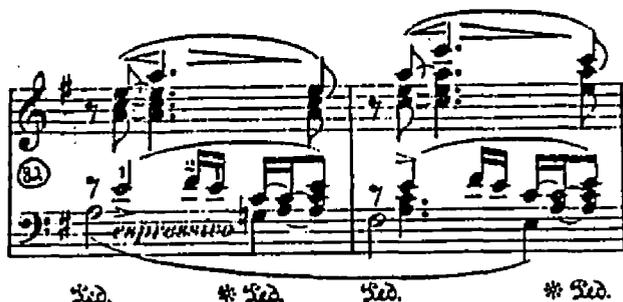


Figure 1. Menuet Pompeux, measures 82-83.

to music lovers....asking them what it was. "Good Grief, it's Debussy!" they would cry. Yes, but Debussy before the fact, because the Arabesques date from 1898.<sup>32</sup>

There is some doubt as to whether or not Chabrier provided the title for this collection (Pièces pittoresques), or for the individual pieces contained therein (Paysage, Melancolie, Tourbillon, Sous-bois, Mauresque, Idylle, Danse villageoise, Improvisation, Menuet pompeux, Scherzo-Valse), but some sources believe that his friend, Paul Lacome, may have been partially responsible.<sup>33</sup>

<sup>32</sup>Poulenc, p. 63.

<sup>33</sup>Myers, p.32.

Roger Delage, "Emmanuel Chabrier," Histoire de la Musique, Vol. II (Paris: Gallimard, 1963), p. 839.

It is in large measure because of this collection of piano music that Chabrier has been referred to as the first Impressionist composer. When Renoir discussed with Wagner in 1882 the subject of Impressionism in music (apparently the first time this term was applied to music), it is generally believed that he had Chabrier's Pièces pittoresques in mind.<sup>34</sup> And John Gillespie, in his book about piano music, writes: "These ten pieces are not picturesque in the sense of program or descriptive music; instead they present and sustain a mood, evoke an idea, or create an 'impression'."<sup>35</sup> As with the Impressionist painters, Chabrier was more interested in atmosphere and sensuous qualities than intellectual conceptions.<sup>36</sup>

Another important event in Chabrier's life was his trip to Spain in 1882, with one result being his famous España rhapsody for orchestra, undoubtedly his most well-known composition. This trip made a tremendous impression on him, as his many letters attest to, and several of his works composed after this sojourn show a decided Spanish influence.

Chabrier's other mature piano works include the Trois valse romantiques for two pianos, written in 1883; an Habañera written in

<sup>34</sup>Arnold Whittall, "Impressionism," The New Grove Dictionary of Music and Musicians, Vol. 9 (London: MacMillan Publishers, 1980), p. 30.

Palmer, p. 105.

Schaeffner, p. 156.

<sup>35</sup>Gillespie, p. 297.

<sup>36</sup>Myers, p. 36.

1885; Souvenirs de Munich, a quadrille on themes from Wagner's Tristan und Isolde for piano duet, written in 1885-86; the brilliant Bourrée fantasque, written in 1891; and the set of five posthumously published pieces entitled Cinq Pièces postumes. The individual titles of this set are Aubade, Ballabile, Caprice, Feuillet d'Album, and Ronde champêtre. (Alfred Cortot believes the titles were provided by the publishers.<sup>37</sup>) The date of publication is 1897, but the date or dates of composition are not known. However, a date of 1890-91 has been suggested, although at least the Aubade appears to have been written earlier.<sup>38</sup> What is known is that Chabrier was intending to write a collection of twenty piano works, somewhat like the Pièces pittoresques, but slightly easier, at the request of his publisher.<sup>39</sup> In a letter to his publisher, seemingly referring to these compositions, Chabrier says: "It is very clear, this music, make no mistake, for it means cash; it is certainly the music of today or tomorrow, but not of yesterday. I believe it is fitting and clever (!) to publish it.... Be in the vanguard."<sup>40</sup> Poulenc says these works "are of a rare quality,"<sup>41</sup> and Cortot finds in them the polished writing of a more

<sup>37</sup> Alfred Cortot, French Piano Music (London: Oxford University Press, 1932), p. 170.

<sup>38</sup> Delage, Chabrier: Iconographie musicale, p. 25.

Cushman, n.p.

Brussel, pp. 119-20.

<sup>39</sup> Cushman, n.p.

<sup>40</sup> Brussel, p. 120.

<sup>41</sup> Poulenc, p. 122.

discriminating Chabrier.<sup>42</sup> It is unfortunate for us that Chabrier never completed this collection, but the last few years of his life were embittered by illness, and he found it impossible to compose. Chabrier died on September 13, 1894.

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<sup>42</sup>Cortot, p. 171.

## CHAPTER 2

### SOUS-BOIS

#### Structure

The structure of Sous-bois is a rounded binary (ABA', plus a short introduction and a coda), which is the form of three of the four compositions analyzed. The large A, B, and A' sections are divided into smaller a and b subsections in the following manner: the first part (A) makes use of an aabb design, the second part (B) has an aab design, and the varied third part (A') has an ab'b' design (see Table 1).

The large B section (measures 46-62) is derived from A, and utilizes the melodic figure from measures 4<sub>2</sub>-8 for the whole section, both in the soprano and tenor lines.

**A** Andantino (♩ = 60)  
(Introduction)

*pp sempre con gran dolcezza e grazia*

*Id. each*  
C:

Figure 2. Sous-bois, measures 1-8.

The form of the B section itself is especially interesting, because not only is it subdivided into an aab, but it contains a strict canon in both a sections. The canon occurs between the soprano and the tenor lines at the interval of a fifteenth, one beat apart, from measure 46 through measure 54. The b section is a melodically controlled sequence, and acts as a retransition back to A'.

A' is not a literal repeat of the first A section, although it is very similar. Some new keys are introduced, and there are two chromatic third relations which were not in the first A section (measures 75, 88). Also, this "recap" (measure 63) begins in a different register and includes some non-diatonic  $d\#07$  chords which partially veil this return of A'.

The musical score for measures 62-68 of *Sous-bois* is presented in two systems. The first system (measures 62-68) features a piano introduction with chords  $GM$ ,  $em m_5$ ,  $GMm$ , and  $d\#07$ . The tempo is marked *legato e molto tranquillo*. The second system (measures 69-72) shows a canon section with chords  $CM$ ,  $d\#07$ ,  $CM$ ,  $d\#07$ ,  $CM$ , and  $d\#07$ . Dynamics include *pp*, *ppp*, and *dim.*. A circled 'A' with a copyright symbol is above the first system. A circled '32' is below the second system.

Figure 3. *Sous-bois*, measures 62-68.

TABLE 1

Sous-bois - Structure and Tonality

Large Rounded Binary (ABA')

[A] 1-46 <sub>1</sub>	[B] 46-62 <sub>1</sub>	[A'] 62 <sub>2</sub> -108	
(Intro) 1-4 <sub>1</sub>	(a) 46-50 <sub>1</sub>	(a) 62 <sub>2</sub> -72 <sub>1</sub>	
(a) 4 <sub>2</sub> -15 <sub>1</sub>	(a) 50 <sub>1</sub> -54 <sub>2</sub>	C:	
(a) 15 <sub>2</sub> -27 <sub>1</sub>	G:	(b') 72 <sub>2</sub> -84 <sub>1</sub>	Chromatic Third Related Keys
C:	(b) 54 <sub>2</sub> -62 <sub>1</sub> (RT)	(b') 84 <sub>2</sub> -97 <sub>1</sub>	
(b) 27 <sub>2</sub> -37 <sub>1</sub>	G:	Ab: 72 <sub>2</sub>	
(b) 37 <sub>2</sub> -46 <sub>1</sub>	?: 58 ("circle of 3rds")*	C: 75	
C:	C: 62	a: 79	
a: 30		C: 81	
C: 34		Ab: 84	
a: 40		C: 88	
e: 42		a: 92	
G: 45 (PAC 46 <sub>1</sub> )		C: 95	
		[Coda] 97 <sub>2</sub> -108	
		C:	

Keys: C a e G Ab  
I vi iii V bVI

\*see discussion of this under Tonality Relationships  
and Representative Harmonic Progressions

### Tonality Relationships

The key relationships in Sous-bois are for the most part very traditional (see Table 1). The tonic key is C major, and both A sections are predominantly in the tonic key. The B section is in the dominant key of G major, and remains in G until the retransitional sequence which begins at measure 54<sub>2</sub>. Since the rest of the B section is a sequence, there is no other key established until the A section returns at measure 62<sub>2</sub>, and the tonic key of C is reestablished.

Other keys used in the A sections are a minor (vi), e minor (iii), and A-flat major (<sup>b</sup>VI)--all of which are in a mediant or sub-mediant relationship to C major.

Sonority-Types

The two most common sonority-types in this composition are the major triad (57%) and the major-minor seventh chord (16%), but third in rank is the augmented triad (9%, see Table 2). It is used extensively in both the b and b' sections of A and A' (see Figure 4, measures 27<sub>2</sub>-30), but appears only once in the large B section.

Figure 4. Sous-bois, measures 24-31.

The next most frequently used sonority is the minor-minor seventh chord. This label is somewhat misleading though, because Chabrier most often uses this sonority as an added sixth chord. For example, measures 18<sub>2</sub>-20 (Figure 5) consist of a downward arpeggiation of the notes a-c-e-g (an a minor-minor seventh sonority). However, the basic chord is C major (note the preceding and succeeding measures); the 'a' is an added tone used to provide an extra splash

of color, so, more accurately, this chord should be labeled CM(+6).

Figure 5. Sous-bois, measures 17-20.

In fact, the minor-minor seventh sonority functions as an added sixth chord 82% of the time in this composition.

Another sonority that is frequently found is the simultaneous sounding of minor seconds (or minor ninths, depending upon their octave placement). The B section is full of these clashes, brought about by the occurrence of the aforementioned canon in combination with the linear movement of chordal thirds in the alto voice. In measure 48 there is a  $c\sharp$  in the tenor sounding against a  $c\flat$  in the alto (one octave apart) at the end of the first beat, while at the end of the second beat there is a  $c\sharp$  rubbing against a  $c\flat$  in the soprano.

The musical score for measures 47-49 of 'Sous-bois' is presented in a two-staff format. The right-hand staff (treble clef) contains a sequence of chords and grace notes, with labels 'GM', 'a#G4', 'Dm7', and 'a#G4' indicating specific harmonic elements. The left-hand staff (bass clef) features a rhythmic accompaniment with grace notes and a 'G:' marking. The overall texture is characterized by frequent embellishments and rolled chords, creating an ethereal and impressionistic quality.

Figure 6. Sous-bois, measures 47-49.

This pattern (with some variation) repeats over seven measures, through measure 54.

Adding to the ethereal, impressionistic quality of this work is the use of frequent embellishments and rolled chords, especially in the first A section. Just as in Impressionist paintings, where pure colors are placed side by side, instead of being mixed together, these grace-note arpeggiations split the chords into their component parts to produce a more sparkling effect (Figure 7).

**A** Andantino ( $\text{♩} = 60$ )  
 [Introduction]

*pp sempre con gran dolcezza e grazia*

*3rd. each*  
*C:*

The musical score consists of three systems of music. The first system is a piano introduction with a steady bass line and a melodic line in the right hand. The second system continues the melodic line with various fingering numbers. The third system shows more complex fingering and a circled 'A' at the end of the first system.

Figure 7. Sous-bois, measures 1-12.

Quick and continuous register shifts also contribute to the atmospheric mood, as in measures 5-19, and measures 79-86 (Figure 8).

dim. poco a poco

pp con affetto

CM  $E^b+$   $A^bM$  I

$III^+$   
 $A^b: V^+$

Figure 8. Sous-bois, measures 76-86.

Totally lacking in this work is the diminished triad, while the more Germanic half-diminished and fully-diminished seventh chords are used sparingly, and almost exclusively in the B section.

TABLE 2

Sous-bois - Sonority-Types

Total beats: 216

	<u>beats</u>	<u>percentage</u>		<u>beats</u>	<u>percentage</u>	
M:	123	56.94	M(+6):	11.5	5.32	or 82.14% of all mm <sup>7</sup> sonorities
Mm <sup>7</sup> :	35	16.2				
Aug:	20	9.26				
mm <sup>7</sup> :	14	6.48				
m:	12	5.56				
dd <sup>7</sup> :	7	3.24				
M() <sup>9</sup> M:	3	1.39				
MM <sup>7</sup> :	1	.46	<u>Total</u>			
dm <sup>7</sup> :	.5	.23	Triads:	155	71.76%	
Mm() <sup>13</sup> :	.5	.23	7ths:	57.5	26.62%	
			<hr/>			
			Chromatic 3rd Relations:	6		

### Root Movement

Looking at the root movement chart (Table 3), one can see that root movements up a fourth have the highest number of occurrences (28.6%), but root movements by thirds are also significant. The more traditional root movement of down a third is in second place at 18.8%, and the less common one of up a third is in fourth place at 11.4%.

These movements by thirds occur in three ways: 1) in a pattern oscillating back and forth between two chords (Figure 9);

Figure 9. Sous-bois, measures 32-34.

2) as chromatic third relations (measures 75, 88); 3) in a sequence of chords moving mainly by thirds, and also involving some chromatic third relations (Figure 10).

Figure 10. Sois-bois, measures 59-64.

If one combines both movements of up a third and down a third, the total is 30.3%, compared to 45.7% for up and down fourths and 14.3% for up and down seconds (see Table 3).

This increased emphasis on movement by thirds, and the decreased emphasis on movement by fourths and fifths, weakens the sense of strong tonal movement and direction, and helps to create a more static, floating quality.

TABLE 3

Sous-bois - Root Movement

Total movements: 175

	<u>Number</u>	<u>Percentage</u>	
↑ 4:	50	28.57	Total of 4ths & 5ths: 45.71%
↑ 3:	33	18.86	3rds: 30.29%
↑ 5:	30	17.14	2nds: 14.28%
↑ 3:	20	11.43	
↑ 2:	15	8.57	
Static:	15	8.57	
↓ 2:	10	5.71	
Tritone:	2	1.14	



The progression in which this chord occurs begins at measure 27<sub>2</sub>, where it alternates with the tonic chord. Because this pattern comprises the b part of both A sections, it is an important recurring thematic element; consequently, the augmented triad is notably highlighted.

The B section is noteworthy for its static quality. The first nine measures consist of a short fragment from the original theme which is repeated over and over again, in a canon between the soprano and tenor (Figure 12). The underlying harmony is simply G major, with some embellishing  $DMm^7$  and  $a\#^o7$  chords.

Handwritten musical score for Sous-bois, measures 44-54. The score consists of four systems of piano accompaniment. Each system has a treble and bass clef staff. The first system includes the instruction "poco rit." and a key signature change to B-flat major. Chord symbols include *em*, *B<sup>b</sup>*, *em*, *GM*, *emm<sup>7</sup>*, and *DMm<sup>7</sup>*. The second system includes "G: I" and "PAC". The third system includes "G:" and "50". The fourth system includes "53". The music features complex rhythmic patterns and chromatic movement in the bass line.

Figure 12. Sous-bois, measures 44-54.

This static, non-directional effect is one which many people associate with Impressionism,<sup>43</sup> and one which Debussy certainly liked to exploit frequently.

<sup>43</sup>Paul O. Harder, Bridge to 20th Century Music (Boston: Allyn and Bacon, Inc., 1973), p. 126.

It should also be noted that the melody is hardly a melody at all. This composition is concerned mainly with the alternation of harmonies, and the melody is secondary. It is certainly not the singable kind of melody one might find in many romantic compositions of the same period, but a more objective, instrumentally conceived one, with wide leaps and little stepwise motion.

One of the most obvious characteristics of Sous-bois is its almost unbroken, ostinato figure of sixteenth notes, which is essentially an embellished pedal point. It is present throughout both A sections, but subsides for most of the B section, although the pedal point remains.

This unrelenting ostinato provides some very interesting harmonic colorations and cross relations as different harmonies proceed along above it. (Note cross relations in measures 30, 34, 55-56, 58, 62, 64, etc.)

The pedal point is used as a tonal anchor in the B section, measures 54<sub>2</sub>-62, where a melodically controlled sequence provides a series of mostly non-functional chords (Figure 13). This passage is the retransition back to A', and to the tonic key of C major, so the dominant G pedal functions much as it would in any traditional retransition: preparing for the return to the tonic. It thus lends tonal stability to an otherwise unstable passage, whose tonal direction is very unclear.

Figure 13. Sous-bois, measures 53-64.

Figure 13. Sous-bois, measures 53-64.

This passage also illustrates a characteristic stylistic trait found in these works. Oftentimes, in a retransitional passage, the music will wander far afield before returning to the tonic key, even if it was already in or very near to it. Such is the case here, where the music needs to get from G major in the B section, back to C major

for the A section--an easy task. However, to delay the process and create some tonal ambiguity, a sequence is inserted here (measures 54<sub>2</sub>-62<sub>2</sub>) which is partially a circle of thirds (measures 59-62), and finally, eight measures later, the music returns to C major.

Modulation-Types

By far, the most common modulation-type in Sous-bois is the pivot chord modulation (85%, see Table 4), but even with something as simple as this, there is real ingenuity present. For example, in measure 37, the music is in the tonic key of C major. At measures 40-41 (Figure 14), it appears as though a modulation to the key of a minor is occurring through an a minor pivot chord and a half-cadence on an E major chord. (And, in fact, that is exactly what happened earlier, in measures 30-33.) However, the pivot chord is actually the E major chord (and a chromatic pivot at that), and the new key is e minor. Thus, the E major chord acts as a V of vi in the old key of C major, and as a modally borrowed major tonic chord in the new key of e minor ( $V/vi = I/i$ ).

The musical score for measures 36-43 of 'Sous-bois' is presented in two systems. The first system (measures 36-39) is in C major (CM) and features a half-cadence on an E major chord (G+). The second system (measures 40-43) shows the modulation to e minor (cm) through a chromatic pivot chord (E major, B+), which acts as the V of vi in the old key and the I of the new key. The score includes dynamic markings such as *pp* and *ppp*, and various chord symbols like CM, G+, am, FM<sup>b</sup>, dm, EM, and B+.

Figure 14. Sous-bois, measures 36-43.

A chromatic pivot is also used at measures 72 and 84 to modulate from C major to A-flat major. The pivot chord is the E-flat augmented triad, a modally borrowed augmented mediant in the old key, and an augmented dominant in the new key (Figure 15).

Figure 15. Sous-bois, measures 72-75.

To return to the key of C major, the modulations are accomplished through the use of chromatic third relations, with an A-flat major chord moving to a C major chord (measures 75, 88).

Thus, in Sous-bois, diatonic pivot chords are used 61.5% of the time, while chromatic pivot chords are used 23% of the time, and chromatic third relations are used 15% of the time.

TABLE 4

Sous-bois - Modulation-Types

Total modulations: 13

	<u>Number</u>	<u>Percentage</u>	<u>Location</u>
Diatonic Pivot:	8	61.54	m. 30, 34, 44, 62, 79, 81, 92, 95
Chromatic Pivot:	3	23.07	m. 41, 72, 84
Chromatic 3rd: Relations	2	15.38	m. 75, 88
<hr/>			
Diatonic & Chromatic Pivot: Combined	11	84.62	

Cadence-Types

There are some very traditional cadence-types in Sous-bois, but they are not always used in the traditional way. In fact, an attempt is often made to avoid clear-cut cadences. This is usually accomplished by using suspensions or other non-harmonic tone figures which delay the resolution and soften the impact (Figure 16).

The figure consists of two musical systems. The top system, labeled 'C:' and 'Cadence', shows measures 13-15. It features a piano (*pp*) dynamic and a 'sost.' (sostenuto) marking. The melody includes a suspension (*sus.*) over a  $G M m^7$  chord, which resolves to a  $C M$  chord. The bass line shows a  $V^7$  chord resolving to  $I$ . The bottom system, labeled 'C:' and 'rit. \*', shows measures 98-99. It features a 'dolcissimo' dynamic and a 'rit.' (ritardando) marking. The melody includes an *app.* (accent) marking. The chords are  $G M m^7$  and  $C M$ . The bass line shows a  $V^7$  chord resolving to  $I$ .

Figure 16. Sous-bois, measures 13-15 and 98-99.

Of the nine authentic (V-I) cadences used, only one is perfect-authentic. The placement of this PAC is rather unusual, because it is not reserved for the end of the composition, but instead is used as an inner cadence, closing off the first A section (measures 45-46). This work ends with an authentic cadence, but a rather diffuse one (Figure 17). The last dominant chord occurs eight measures before

the end (measure 100), but the cadence is extended over those eight measures by the use of a suspension in the soprano (measure 101), and the continuation of the ostinato in the bass. The melody note never does resolve to tonic--it just fades away on the third of the chord as the ostinato continues (measures 103-105). The final resolution does not really occur until the very last note is played--the low C in the bass (measure 107).

Figure 17. Sous-bois, measures 98-108.

There is another unusual cadence that is employed twice in this work, a cadence which does not even have a traditional name. Found in the parallel passages of measures 75 and 89, these cadences are defined by melodic activity and duration. A-flat major is the established key at the beginning of these measures. The A-flat chord moves by a chromatic third relation to a C major chord, effecting a

modulation to C major at that point. But the cadence itself is the result of two things: 1) the  $f\sharp$  lower neighbor tone in the soprano, acting as a leading tone to  $g$  (the fifth of the C major chord), and 2) the fact that this C major chord is sustained for the next four measures, making this indeed a point of rest and stability, and thus a cadence (Figure 18).

The musical score consists of two systems. The first system, labeled with measure 87, shows a modulation from A-flat major to C major. The soprano line features a melodic line with a trill and a leading tone. The piano accompaniment has a steady eighth-note bass line. The cadence is marked with 'A♭M', 'CM', and 'cadence' above the notes, and 'C: I' below the piano accompaniment. The second system, labeled with measure 91, shows the continuation in C major. The piano accompaniment continues with the same eighth-note bass line.

Figure 18. Sous-bois, measures 87-92.

TABLE 5

Sous-bois - Cadence-Types

Total cadences: 13

	<u>Number</u>	<u>Percentage</u>	<u>Location</u>
Authentic:	8	61.52	m. 14, 25, 36, 71, 83, 97, 99, 101-102
Half:	2	15.38	m. 31, 41
Defined by Melody; & Duration	2	15.38	m. 76, 89
PAC:	1	7.69	m. 46

## CHAPTER 3

### IDYLLE

#### Structure

Idylle is an expanded rounded-binary structure (ABA plus coda), but unlike Sous-bois, the large sections are not subdivided into smaller a and b subsections. There are, of course, several phrases within each of the large sections, but they are all clearly derived from the opening theme, and are merely subtle modifications of the opening phrase.

The B section is very similar to A, although the accompaniment pattern is slightly altered, and the keys are different. The return of A is almost an exact repetition of the first A section, but there are a few changes. The accompaniment pattern is elaborated, and some new harmonies are introduced, or so it seems. (This will be discussed later under Representative Harmonic Progressions.) The registration is also different. The soprano and alto parts are an octave higher than they originally were, and remain that way until measure 85 (compare measures 1-4 with measures 59-61 in Figure 19).



TABLE 6

Idylle - Structure and Tonality

Large Rounded Binary (ABA)

[A] 1-34<sub>3</sub>

E:

c#: 19

(E): 34

[B] 34<sub>2</sub>-58<sub>3</sub>

G:

[RT] 50-58<sub>3</sub>

e:

E: 54

[A] 58<sub>4</sub>-104

E:

c#: 77

[Coda] 92-104

E:

Keys: E c# G e (B)\* E

I vi bIII i (V) I

↑                    ↑  
chromatic

3rd Related

Keys

\*see discussion of this under Tonality Relationships

### Tonality Relationships

The overall key scheme of Idylle is simple and very symmetrical. All three sections have two main tonalities: that of a major key and its relative minor. But the relationship of the B to the A sections is that of a chromatic third. The A sections are in E major/c# minor, while the B section is in G major/e minor.

Looking beneath the surface, however, one finds a great deal of ambiguity within these tonal areas. For example, measures 19-26<sub>1</sub> are in the area of c# minor, but this phrase ends with a cadence on E major, the mediant (Figure 20).

Figure 20. Idylle, measures 17-26.

Measures  $26_4-34_1$  are a repeat of the previous phrase, so after the cadence on E (measure  $26_1$ ), c# minor is again reestablished. But like the preceding phrase, this one also ends with a cadence on E before the B section begins at measure 35. Since the A section began in E major, does one say that this cadence closes the section in E, or does it really end in c# minor with a cadence on the mediant? The last A section mirrors this situation with a cadence on E after a passage in c# minor, but an E major coda is added on (measures 92-104), thereby clearing up the ambiguity.

There is also some tonal ambiguity in the B section. At the end of measure 49, it sounds like the music is headed for B major, and there is a strong PAC on B in measure 50 which seems to confirm this (Figure 21). The next few measures also contain some  $Gr^6$ 's in B. However, there are also two  $Bm^7$  chords followed by two e minor chords (measures  $50_4-51$ , measures  $52_4-53_1$ ), so these could be a  $V^7/iv$  in B/b, or a  $V^7$  in e minor. As it turns out, the key is really e minor, but B major is very strongly suggested from measure  $49_4$  through measure 54. At measure 55, E becomes more clearly established, but now it is E major, not e minor. This is very appropriate, since measures 50-58 are a retransition back to the A section, which begins in E major.

The image shows a musical score for measures 45-54 of a piece titled 'Idylle'. The score is written for piano and consists of two systems. The first system (measures 45-48) features a treble clef with a key signature of one flat and a 3/4 time signature. The tempo is marked 'u poco' and the dynamics range from 'poco f' to 'f'. The bass line includes a circled measure number '45' and a 'DM' chord. The second system (measures 49-54) is marked with a 'G:' and includes various dynamics such as 'sf', 'p', 'pp', and 'f'. It contains several chords labeled 'BM', 'BM7', and 'em'. The bass line includes a circled measure number '50', a 'PAL' box, and a 'contralto' marking. At the bottom of the second system, there are chord diagrams for G major and G minor, and a Roman numeral 'E: III'.

Figure 21. Idylle, measures 45-54.

### Sonority-Types

The two most prominent sonority-types in Idylle are the major and minor triad, making up 44.1% and 29.7%, respectively (with a combined total of 73.8%), of all sonority-types used. In third place is the major-minor seventh chord, but it is a very low third, at just under 9%. This is very revealing, because the shortage of dominant seventh chords implies a lack of urgency or of strong, tonal progressions, since the dominant seventh chord is such a strong definer of tonality. And, in fact, that is the case here. The music has a very modal flavor to it, due to its lack of dominant sevenths, and its progressions of mostly triads. Other sonorities which include tritones and are thus capable of having dominant function are also used very sparingly. The diminished-minor seventh chord is used less than 3.5% of the time, and the diminished triad 2.75% of the time. There are no fully-diminished seventh chords used at all.

TABLE 7

Idylle - Sonority-Types

Total beats: 417

	<u>beats</u>	<u>percentage</u>		<u>beats</u>	<u>percentage</u>
M:	184	44.12	M(+6):	7.5	1.8 or 25.42% of all mm <sup>7</sup> sonorities
m:	124	29.74			
Mm <sup>7</sup> :	37.5	8.99			
mm <sup>7</sup> :	29.5	7.07			
dm <sup>7</sup> :	13.5	3.24			
d:	11.5	2.76			
m()M <sup>9</sup> :	8	1.92	<u>Total</u>		
MM <sup>7</sup> :	7	1.68	Traids:	319.5	76.62%
NTs:	2	.48	7ths:	87.5	20.99%

---

Chromatic 3rd Relations: 7

---

Augmented 6th chords (in actual numbers, as  
opposed to beats)

Gr<sup>6</sup>: 8

### Root Movement

Like sonority-types, the root movements add to the modal quality of this work. The highest category of root movement is up a second (23.6%), just slightly higher than the very traditional up a fourth (23.1%), and also significantly higher than up a fifth (9.8%). Movements down a third and up a third are also used more frequently than movements up a fifth.

What this is again pointing to is an abundant use of chord progressions of seconds and thirds, with less emphasis on progressions of fourths and fifths. Root movements of seconds and thirds are very characteristic of earlier, modal music, which didn't have a strong, tonal orientation, and it appears that Chabrier is experimenting with that type of sound here.

TABLE 8

Idylle - Root Movement

Total Movements: 225

	<u>Number</u>	<u>Percentage</u>	
↑ 2:	53	23.56	Total of 4ths & 5ths: 32.88%
↑ 4:	52	23.1	2nds: 29.23%
↓ 3:	25	15.56	3rds: 26.23%
↑ 3:	24	10.67	
↑ 5:	22	9.78	
↓ 2:	15	6.67	
Static:	12	5.33	
Tritone:	12	5.33	

Representative Harmonic Progressions

Looking at the harmonic progressions, one can see even more evidence of a modal influence. In the very opening measures (measures 1-10), the chord progression is as follows:

ii - iii - ii - IV - V - V<sup>7</sup> - I :||

(see Figure 22)

To begin a composition on an ii chord is rather unusual, but to follow it with an iii chord and then another ii chord is even more so. These are modal, rather than tonal progressions, moving first up a second, and then down a second. Next the ii chord is followed by an IV chord, and this again is somewhat unusual (at least for a functionally tonal work). Generally, in a traditional, tonal composition, IV will progress to ii, rather than vice-versa, because of the stronger sense of movement it produces. (IV to ii is a progression down a third; ii to IV is a progression up a third. The latter tends to be a much weaker progression since the root of the second chord is already present in the first.) And last but not least, the first tonic chord is delayed until the end of the phrase, five measures into the composition.

**A** Allegretto (♩=120.) - (avec fraîcheur et naïveté)  
bien chanté et très en dehors.

(1 sempre)  
dolce<sup>mf</sup>

In 2<sup>de</sup> et la 3<sup>e</sup> partie lygiorisina  
Ei (senza pedale) ii iii ii IV V<sup>7</sup>

EM f<sup>mf</sup> f<sup>mf</sup> f<sup>mf</sup> f<sup>mf</sup> AM

PAC I ii iii IV

BM BM<sup>7</sup> EM f

PAC I

Figure 22. Idylle, measures 1-10.

Another unusual chord progression may be seen in measures 19-22 and its parallel passages. For four measures, the progression consists of a repetition of the pattern  $i(9) - V - v - V - i$  in the key of  $c\#$  minor (Figure 23). This juxtaposition of a major  $V$  with a minor  $v$  is not a common feature of most tonal works, and consequently adds to the modal character of Idylle.

Figure 23. Idylle, measures 77-80.

Probably the clearest example of modal influence can be seen at the very end of the composition. The progression from measure 96<sub>2</sub> to measure 104 is:

I - ii - iii - IV - ii - I

(see Figure 24)

There are not one, but two surprising events occurring here. The first is the progression going up stepwise from I to IV, and the second is the modal ii - I cadence. This ending certainly must have been a real surprise to everyone who heard it, and it may indeed have been one of the reasons that Franck called this music "quite extraordinary."<sup>44</sup>

<sup>44</sup>Cortot, p. 171.

musical score for "Idylle" measures 96-104. The score is in E major and 4/4 time. It consists of two systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. The second system continues the melodic and harmonic lines. The score includes various musical notations such as dynamics (*p*, *pp*, *P*, *AM*, *PAM*, *PFP*), articulation (accents), and performance instructions like "sans ralentir jusqu'à la fin." and "très en mesure". Chord symbols (*EM*, *G#m*, *I<sub>4</sub>*, *II*, *F#m*, *EM*) and Roman numerals (*I*, *G#m*, *I<sub>4</sub>*, *II*, *III*, *IV*) are provided below the bass staff. A tempo marking of 100 is shown in a circle at the beginning of the second system.

Figure 24. Idylle, measures 96-104.

Harmonic ambiguity is a noted characteristic of the compositions analyzed for this paper, and several examples may be found in Idylle. As mentioned under the heading of Structure, the return of the A section contains what appears to be a different harmony at one point than was present in the parallel passage of the first A section. Upon closer inspection, though, one cannot really be too sure. The measures in question are measures 2 and 7, and measures 60 and 65 (Figure 25).

Figure 25. Idylle, measures 2, 7, 60, 65.

In measures 2 and 7, it appears that the harmony is  $f\#$  minor in first inversion, with a suspension on the first beat. However, when this passage returns at measures 60 and 65, the arpeggiated harmony is clearly A major, with a suspension on the first beat, and an added sixth on the second. (All other harmonies in the return of A are exact repeats of those in the original A.) In retrospect, one may believe that the harmony in measures 2 and 7 is indeed A major (the A's are in the bass, and the major third,  $C\#$ , is in the ostinato alto part), and that the  $f\#$  is an added sixth. There really is no clear-cut answer. Did Chabrier purposely change just one harmony in the return of A, or was his arpeggiated accompaniment just an elaboration of what he considered the original harmony to be ( $AM(+6)$ )?

Another instance of harmonic ambiguity is that caused by the use of many non-harmonic tones. For example, measures 15-18 and measure 35 are full of diatonic and chromatic non-harmonic tones, so that it is often hard to say what kind of chord occurs on any one beat.

Many writers have commented on Chabrier's use of unresolved seventh chords,<sup>45</sup> and Idylle contains several examples of these. In measure 38, most of the measure is a  $DMm^7$  chord ( $V^7$  of G), but this chord moves to an a minor supertonic chord, instead of to the more typical tonic (GM) or submediant (em) chord. This passage is repeated in measure 44. Measure 58 has a  $Bm^7$  chord ( $V^7/IV$ ) which also progresses to a supertonic chord ( $f\#\phi^7$ ). There are other instances as well of these "unresolved" or non-traditionally resolved seventh chords.

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<sup>45</sup> Paul O. Harder, Bridge to 20th Century Music (Boston: Allyn and Bacon, Inc., 1973), p. 126.

### Modulation-Types

The six modulations in Idylle are accomplished through the use of pivot chords, all of which are diatonic. In contrast to some of the modulations in the other works studied, these modulations are very straightforward and present no surprises. What is somewhat unusual, though, is that in a work of 104 measures, there are only six modulations, far fewer than in the other three works. Sous-bois, with 108 measures, has 14 modulations; Improvisation, with 129 measures (including repeats), has 17 modulations; and Menuet pompeux, with 220 measures (including repeats), has 28 modulations. Thus, in Sous-bois, the Improvisation, and the Menuet, there is an average of one modulation every eight measures. Idylle, however, has an average of only one modulation every 17 measures, the result being that keys last approximately twice as long in Idylle as they do in the other pieces. This increased duration of each key creates stability and thus adds to the calm, peaceful mood that is conjured up by the descriptive title Idylle.

TABLE 9

Idylle - Modulation-Types

Total modulations: 6

	<u>Percentage</u>	<u>Location</u>
Diatonic Pivot:	100	m. 18, 32, 34, 49, 76, 90



This modal cadence-type closes off some inner phrases, but it also ends the first A section (measures 33-34) and the second A section (measures 91-92).

Figure 27. Idylle, measures 80-84.

Even more surprising is the final cadence. It is arpeggiated over several measures (measures 96<sub>4</sub>-104) and ends with a ii - I progression (Figure 28). That is certainly not the type of cadence one would be likely to find in most music of this period (1880-81). An IV - I plagal cadence might be found in some non-sacred compositions, but it would probably be representing a programmatic religious idea. This ii - I modal cadence is probably unique for its time.

Figure 28 shows a musical score for measures 100-104 of the piece "Idylle". The score is written for piano and includes the following details:

- Measure 100:** Starts with a circled number "100". The bass clef has a chord marked "AM".
- Measure 101:** Features a dynamic marking of *mf* and a chord marked "F#m".
- Measure 102:** Features a dynamic marking of *p* and a chord marked "EM".
- Measure 103:** Features a dynamic marking of *fp* and a chord marked "7".
- Measure 104:** Features a dynamic marking of *ppp*.

The score includes various musical notations such as slurs, ties, and fingerings. Below the bass clef, there are additional markings: "E: IV", "ii", and "I". The instruction "très en mesure" is written below the bass clef in measures 103 and 104. A circled asterisk "\*" is located at the end of the score.

Figure 28. Idylle, measures 100-104.

TABLE 10

Idylle - Cadence-Types

Total cadences: 11

	<u>Number</u>	<u>Percentage</u>	<u>Location</u>
PAC's:	6	54.54	m. 5, 10, 42, 50, 63, 68
iii-I (or v-III):	4	36.36	m. 26, 34, 84, 92
ii-I	1	9.09	m. 101

## CHAPTER 4

### IMPROVISATION

#### Structure

The Improvisation, despite its enigmatic title, is really a sonata form. The title probably refers more to its rhapsodic nature than to any formal considerations. As can be seen in Table 11, both tonally and structurally, the Improvisation falls very neatly into the Classical sonata mold. All the parts of a Classical sonata are there: the first theme, a transition, a second theme, a closing theme or codetta, a development, and a recapitulation. As befits a sonata form, the Improvisation is more motivic than any of the other works analyzed, and was probably somewhat of an experiment for Chabrier, who generally didn't write in this form.

There is an important motive within the first theme (motive x, found in measure 2, in the soprano and tenor lines) which, interestingly enough, is (because of the symmetry of the original) both the retrograde and inversion of the B-A-C-H motive, first used by J. S. Bach in his Art of the Fugue (Figure 29).

Figure 29. Improvisation, measures 1-3.

This motive recurs throughout the Improvisation, being especially prominent in the development section, although it is first "developed" in the exposition (see Figure 30, measures 26-27, where it is augmented in the bass).

Figure 30. Improvisation, measures 25-27.

Other developmental devices include altering the intervallic relationships of the motive (measures 31, 32, etc.), fragmentation of the motive (measures 57<sub>5</sub>-60), and extension of the motive (measures 94-97).

The musical score consists of four systems of piano music. The first system (measures 31-32) features a piano introduction with markings for "X altered" and "pprit." (pianissimo, ritardando). The second system (measures 56-63) is marked "molto agitato" and includes "Fragmentation of x". The third system (measures 94-97) is marked "staccato" and "creac. molto e sempre string." (creative, very much and always string). The fourth system shows "Fragmentation + intervallic expansion of x".

Figure 31. Improvisation, measures 31-32, 56-63, 94-97.

Figure 31. Improvisation (continued).

It is interesting to speculate why Chabrier didn't write more sonata forms. If the Improvisation is any indication, he was quite adept at writing in a motivic, tightly-knit, and unified style. Perhaps he felt the form too constraining, or too serious, or perhaps he just wanted to stay away from what was for years the Germanic form.

TABLE 11

Improvisation - Structure and Tonality

Sonata form

[FT] 1-4	[Devel] 28 <sub>5</sub> -52	[RT] 53-64	[FT] 65-69
B <sup>b</sup> :	g: 29	B <sup>b</sup> :	B <sup>b</sup> :
[Trans] 5-18	B <sup>b</sup> : 30 <sub>6</sub>		[Trans] 69-86
d: 5	c: 32 <sub>6</sub>		B <sup>b</sup> :
F: 7	E <sup>b</sup> : 34 <sub>6</sub>		[ST] 87-93
[ST] 19-25	B: 36		B <sup>b</sup> :
F:	b <sup>b</sup> : 38		[CT or Coda] 94-101
[CT or Cod.] 26-28	(A <sup>b</sup> ): 39		B <sup>b</sup> :
F:	D <sup>b</sup> : 39-40		
	C: 40 <sub>4</sub>		
	b: 42 <sub>4</sub>		
	(A): 43 <sub>4</sub>		
	d: 43-44		
	F: 48		
	B <sup>b</sup> : 52		

<u>Keys:</u>	B <sup>b</sup> : I	d: iii
	b <sup>b</sup> : i	E <sup>b</sup> : IV
	B: Neapolitan	F: V
	b: minor Neapolitan	g: vi
	C: II	(A <sup>b</sup> ): <sup>b</sup> VII
	D <sup>b</sup> : <sup>b</sup> III	(A): VII    ∞

### Tonality Relationships

As mentioned above, the main tonality relationships in the Improvisation create a very clear-cut sonata form. The tonic key is B-flat major, and the first theme is in B-flat. The transition modulates (via d minor) to F major, the dominant, and the rest of the exposition remains in F. The development section passes through numerous keys, the retransition re-establishes the tonic key of B-flat, and the recapitulation is in B-flat from beginning to end.

The development section is remarkable for the number of keys it passes through in such a relatively short span of time (12-14(?) keys in twenty-four measures<sup>46</sup>). Some of these keys are closely related, while others are not (see Figure 15). It is unusual for Chabrier to use such a wide range of keys and to pass through them so quickly, but again, the sonata form places a different set of demands upon a composer than an ABA form. This use of so many keys in the development section demonstrates not only the composer's awareness of the tonal aesthetic of the sonata form, but probably also the influence that such people as Wagner were having upon him. Chabrier never wanted to imitate Wagner, but when writing in this very Germanic form, he comes much closer to Wagner than in any of his other piano works.

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<sup>46</sup>This discrepancy will be discussed later under Modulation-Types.

Sonority-Types

Not surprisingly, in this rather Germanic composition, the major-minor seventh chord is the most often used sonority (29%), and the fully-diminished seventh chord is the third most often used sonority (16.86%), with the major triad in second place (18.73%). However, because of the abundance of chromaticism (another Wagnerian influence?), it is often very difficult to determine which notes are harmonic and which notes are non-harmonic in a given measure, particularly in the development section. For example, in measure 31 (Figure 32), one might decide that most of the measure consists of an FMm<sup>7</sup> sonority because of the sustained F in the bass, the presence of several A's, a C, and some E-flats. However, there are clearly many notes which do not belong to an FMm sonority, and which are, in fact, very dissonant with it. Thus, even if one does call the underlying harmony here an FMm<sup>7</sup>, it is obvious that, surrounded by so many non-harmonic tones, the effect is very dissonant, and really doesn't sound like a major-minor seventh chord at all.

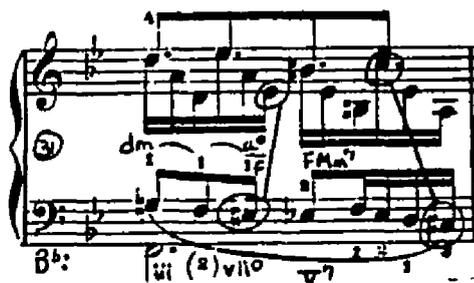


Figure 32. Improvisation, measure 31.

Many other ambiguous harmonies may be seen in measures 30, 32, 34, 94-97, etc.

Chabrier liked the sound of ninth and thirteenth chords for their extra color, but used them sparingly in the Improvisation (see Table 12). When they are used, they are often arpeggiated, rather than being played as a blocked chord. For example, in measure 75, the left hand is arpeggiating an FMmM<sup>9</sup> chord, while the right hand has an ornamented turn centered around the note d, the thirteenth of the chord. The thirteenth is left out of the second half of the measure, but is replaced by the eleventh (b<sup>b</sup>) on the last beat. (Measure 79 repeats this pattern with a few extra notes added.) Measures 76 and 80 both have FMmM<sup>9</sup> chords, but instead of the ninth being in the left hand arpeggiation, it is now the main note of the right hand ornament (Figure 33). Measures 40 and 44 also provide good examples of arpeggiated major-minor-major ninth chords.

The image shows a handwritten musical score for measures 75-80. It consists of two systems of music, each with a piano (p) part on the left and a guitar (g) part on the right. The piano part is written in a grand staff (treble and bass clefs), and the guitar part is written in a single staff with a treble clef. The score is heavily annotated with chord symbols and performance markings. Chord symbols include FMmMCM<sup>13</sup>, FMmM<sup>9</sup>, FMmM<sup>7</sup>, and B<sup>b</sup> 4 (+6). Performance markings include dynamics like *piu sost.* and *fff*, and articulation like accents (>) and slurs. There are also various symbols like 'V' with superscripts and 'Sed' with arrows. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and some unusual symbols like '8' with a dotted line above it. The overall style is that of a working draft or a composer's sketch.

Figure 33. Improvisation, measures 75-80.

Unlike most of the other piano compositions studied, the  $Fr^6$  chord is used several times, especially in the retransition (Figure 34, measures 53-64). This  $Fr^6$  sonority occurs as a normal  $Fr^6$ , built on the second scale degree, in measures 57<sub>1-2</sub> and 59<sub>1-2</sub>. In addition, this  $Fr^6$  sonority is also present in measures 58, 60, 63 and 64, but here it is functioning as an altered dominant with a lowered fifth.

The musical score consists of three systems of piano accompaniment and one system of vocal melody. The piano part is in B-flat major and features extensive use of German sixth chords (Gr6) and Italian sixth chords (It6). The tempo is marked "molto agitato". The score includes various performance instructions such as "staccato", "errac. molto e sempre string.", and "F ped.". The vocal line is marked "RT" and "MIA MIGNO".

Figure 34. Improvisation, measures 53-64.

German sixth chords are used extensively, especially for modulating, appearing fifteen times (see especially measures 38-43, 53-60, and 98-99). One of the Gr<sup>6</sup> chords (which becomes an Italian

sixth with the elimination of one note) is of the more unusual variety, the  $Gr^6$  of I, built on the lowered second scale degree (Figure 35).

Handwritten annotations below the staff:  $Gr^6/I$ ,  $N^7$ ,  $It^6/I$ . An arrow points from  $Gr^6/I$  to  $It^6/I$ .

Figure 35. Improvisation, measures 98-99.

Other characteristics (both noted previously) are the simultaneous sounding of notes a half-step or an octave and a half-step apart (see measures 14, 18, 29-34),

Handwritten annotations above the staff: *pp rit.*, *sf*, *rit.*

Figure 36. Improvisation, measures 31-33.

and the minor-minor seventh sonority functioning more often than not (76.5% of the time) as an added sixth chord (see measures 8, 10, 37, 41, etc.)

The image shows a musical score for a single measure, measure 10, of an improvisation. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The music is marked with a circled '10' and the dynamic marking 'mf dimin.' (mezzo-forte, diminuendo). The treble staff contains a melodic line with several notes, including a circled '10' above the first note. The bass staff contains a bass line with notes and rests. Below the bass staff, there are handwritten annotations: 'F:' followed by a chord symbol 'F' with a bar line, and 'I 4 (+6)' with a bar line. A circled '10' is also present below the bass staff.

Figure 37. Improvisation, measure 10.

TABLE 12

Improvisation - Sonority-Types

Total beats: 774, including repeats)

	<u>beats</u>	<u>percentage</u>		<u>beats</u>	<u>percentage</u>	
Mm <sup>7</sup> :	225	29.07	M(+6):	58.5	7.56	or 76.47% of all mm <sup>7</sup> sonorities
M:	145	18.73				
dd <sup>7</sup> :	130.5	16.86				
mm <sup>7</sup> :	76.5	9.88				
m:	75.5	9.75				
NTs:	28	3.62	<u>Total</u>			
dm <sup>7</sup> :	24.5	3.17	Triads:	238.5	30.81%	
MmM <sup>9</sup> :	19.5	2.52	7ths:	691.5	89.34%	
Fr <sup>6</sup> :	9.5	1.23	9ths:	21	2.7%	
Aug:	9	1.16				
d:	9	1.16	<hr/>			
Aug. M <sup>7</sup> :	8	1.03	Chromatic 3rd Relations:	17		
MmM() <sup>13</sup> :	6	.78	<hr/>			
MmMP <sup>11</sup> :	3	.39	Augmented 6th chords (in actual numbers, as opposed to beats)			
MM <sup>7</sup> :	2	.26	Gr <sup>6</sup> :	15		
Mmm() <sup>13</sup> :	1.5	.2	Fr <sup>6</sup> :	5		
Mmm <sup>9</sup> :	1.5	.2	It <sup>6</sup> :	1		
				<hr/>		
				21 total		

### Root Movement

Root movements up a fourth are again the most frequent type of movement used (24.63%), which one might expect to find in this somewhat "Germanic" work. However, it is curious to note that Sous-bois, which is not at all Germanic, has, at 28.6%, a higher incidence of root movements up a fourth than the Improvisation. Chabrier, of course, did not want to write German music, so he avoids using too many German stylistic traits in any one composition.

In second place is static root movement (19.7%), a category which was not very high in the previous compositions. Static root movement means that there is a change of chord or sonority-type over a stationary root. There are several ways in which this can happen, including the following:

- 1) when a chord of a given quality, such as major, changes to a different quality, such as minor, diminished, augmented, etc.
- 2) when a V chord moves to a vii° chord, or vice-versa; the chord quality is changing, but the root is not (assuming that one considers vii° to be an incomplete dominant seventh chord)
- 3) when a minor-minor seventh sonority is present and functioning as such, but then progresses to an added sixth chord, whose notes are the same as the minor-minor seventh chord (or vice-versa)
- 4) when a  $I_4^6$  chord moves to a V chord (the fifth of an  $I_4^6$  chord is considered the root if it moves to a V chord)

The Improvisation includes some of the above categories as well as combinations of them. For example, measures 8-11 (Figure 38) alternate between a  $dmm^7$  sonority and a  $CMm^7$  sonority. However, the  $mm^7$  sonority is really functioning as an  $FM_4^6$  chord with an added sixth ( $FM(+6)$ ). Thus, the progression is  $I_4^6(+6) - V^7 - I_4^6(+6) - V^7$ , and the root is the same for all four measures.

The musical score in Figure 38 consists of two systems of piano music. The first system, measures 7-9, features a melodic line in the right hand and a bass line in the left hand. Chord annotations include  $dmm^7$  (measures 7-8),  $FM_4^6(+6)$  (measure 8), and  $CMm^7$  (measures 9-10). The second system, measures 10-11, continues with  $FM_4^6(+6)$  (measure 10) and  $CMm^7$  (measure 11). Performance markings include *mf* *dimin.*, *rit*, *p*, and *senza*. The score also includes fingering numbers and dynamic markings like *sed.* and *vii°*.

Figure 38. Improvisation, measures 7-11.

And in measures 23-24, there is an example of a  $V^7$  chord moving to a  $vii^\circ$  chord, so those roots are therefore the same, too.

TABLE 13

Improvisation - Root Movement

Total movements: 203

	<u>Number</u>	<u>Percentage</u>	
↑ 4:	50	24.63	Total of 4ths & 5ths: 28.57%
Static:	40	19.70	3rds: 26.61%
↑ 3:	29	14.29	2nds: 22.66%
↓ 3:	25	12.32	
↓ 2:	23	11.33	
↑ 2:	23	11.33	
↑ 5:	8	3.94	
Tritone:	5	2.46	

Representative Harmonic Progressions

The Improvisation is on the whole a very chromatic work, containing many non-harmonic tones and non-diatonic chords. The opening of this composition provides a good example of an unusual harmonic progression. B-flat major is the tonic key, and the chords are as follows:

$$E^{b+}M^7 - cm - FMm^7 - B^{b+} - gm - e^{\phi 7} - B^bM :||$$

*Andantino*  
*santique et très passionné*

*crep. e più morao poco*

III<sup>+</sup>/vi vi vii<sup>♭</sup>3/4 I III<sup>+</sup>M<sup>7</sup>/ii ii V<sup>7</sup>

B<sup>b+</sup> poco gm e<sup>♭</sup>7 B<sup>b</sup>M<sup>4</sup>

III<sup>+</sup>/vi vi vii<sup>♭</sup>3/4 I<sup>4</sup>

Figure 39. Improvisation, measures 1-4.

The first chord,  $E^{b+}M^7$ , acts as a type of secondary dominant to the following  $cm$  chord, not as a  $V$  of  $ii$ , but as an  $III^+M^7$  of  $ii$ . (Notable here is the fact that this is not just an augmented triad, but an augmented-major seventh chord.) Augmented mediantes were used in Sous-bois as dominant substitutes, but here they are used as secondary dominant substitutes. The  $ii$  chord is then followed by a  $V^7$ , but this  $V^7$  is followed by an augmented tonic chord, thus destroying the feeling

of tonic. However, if one looks just a little further to the next chord (gm or vi), it becomes apparent that the previous  $B^{b+}$  chord was not tonic at all, but another augmented mediant secondary dominant ( $III^+$  of vi).

In contrast to the chromatic first theme, the second theme (in F major, measures 19-23) has no non-harmonic tones at all, and except for one borrowed chord ( $A^{bM}$ ), is completely diatonic (Figure 40). This second theme is remarkable for its Debussy-like quality, with its predominantly third related, arpeggiated chords, juxtaposed to produce the effect of sparkles of different colored light, or maybe even sparkles of light reflecting off the water. (Debussy and Ravel knew these piano works well, and it is not difficult to see the connection between this second theme and certain passages in some of their piano music. Debussy's Reflets dans l'eau is one such example.)

Figure 40. Improvisation, measures 18-23.

One other interesting point about this second theme is that it is rather curious to find such a Debussy-like theme in a work which is so Germanic in other ways.

The retransition is noteworthy for several reasons. First of all, this is where most of the  $Fr^6$  chords occur, alternating with  $Gr^6$  chords. There are also some unusual progressions, and some harmonic clashes as chords progress above a dominant pedal point. Starting at measure 52, a pivot chord modulation to  $B^b$  major (the tonic key) has just occurred. The retransition itself begins in measure 53. Since the tonic key has already been arrived at, a retransition is almost unnecessary, except to strengthen the sense of tonic for the beginning of the recapitulation. But as in Sous-bois, the retransition is used to infuse some tonal ambiguity into the work before the arrival of the recapitulation. In measures 53-56<sub>4</sub>, it is hard to know if the music is headed for  $B^b$  major or  $E^b$  major. The chord progression is as follows:

$$G^b Mm^7 - FMm^7 - C^b Mm^7 - E^b M_4^6 - FMm^7 :||$$

$$(B^b: Gr^6 - V^7 - \frac{Gr^6 - I_4^6}{IV} - V^7)$$

(See Figure 41)

Naturally, the  $Gr^6$  in B-flat going to an  $FMm^7$  chord ( $V^7/B^b$ ) points towards the key of B-flat, but the following two chords, a  $Gr^6$  in E-flat going to an  $E^b M_4^6$  chord, strongly suggest the key of E-flat major (especially with the  $\frac{6}{4}$  inversion). This pattern is repeated, and it is not until measure 57 that it becomes clear that B-flat is the intended key. Measures 57-64 consist almost entirely of French and German

sixth chords in B-flat, and FMm<sup>7</sup> chords, along with some non-harmonic tones, and a dominant pedal in measures 57-60. This dominant pedal really grounds much of the recapitulation, too, as it keeps getting reiterated in measures 65-67 and 72-81.

The image displays a handwritten musical score for measures 51-64, consisting of four systems of music. The first system (measures 51-54) includes a piano part with a treble clef and a bass clef, and a violin part with a treble clef. The piano part features a dominant pedal point on B-flat. The violin part is marked with 'RT' (ritardando) and 'piu MORNO'. The second system (measures 55-58) is marked 'molto agitato' and includes a 'staccato' marking. The third system (measures 59-62) is marked 'staccato' and 'creac. molto e sempre string.'. The fourth system (measures 63-64) is marked 'ff' and 'sed.'. The score is heavily annotated with chord symbols such as FM<sup>7</sup>, F<sup>7</sup>, F<sup>b7</sup>, FMm<sup>7</sup>, G<sup>b7</sup>, G<sup>b</sup>Mm<sup>7</sup>, and G<sup>b</sup>Mm<sup>7</sup>. It also includes figured bass notation (e.g., VII<sup>o</sup> 3, I<sup>o</sup>, B<sup>b</sup> V<sup>b</sup>) and various performance instructions like 'F. ped.', 'sed.', and 'ff'.

Figure 41. Improvisation, measures 51-64.

### Modulation-Types

As with all the compositions analyzed, the pivot chord is the most common means of modulation in this work (see Table 14), but there are also a significant number of other modulation-types, including modulations by  $Gr^6$  chords and chromatic third relations. There are six third related modulations and three  $Gr^6$  modulations, but one of them is actually a combination of both types.

These eight modulations ( $Gr^6$  and chromatic third modulations) take place in the short span of nine measures (measures 36-44). Coupled with the use of many six-four chords, this section has a great deal of momentum as well as frustrated expectation (another Wagnerian influence?), as one key after another is approached and left so quickly that it is hard to get one's tonal bearings. Beginning in measure 35 (Figure 42), the key of  $E^b$  major has just been established through its dominant seventh chord ( $B^bMm^7$ , plus many non-harmonic tones). In the next measure,  $E^b$  is left, via an enharmonic chromatic third relation ( $F^{\#}Mm^7$ ), setting up the key of B major. The following measure consists of a  $BM^6_4$  chord ( $I^6_4$ ), and is followed (as one would expect) by an  $F^{\#}Mm^7$  chord ( $V^7$  of B) in the next measure. However, it turns out that this  $V^7$  of B is really a  $Gr^6$  in  $b^b$  minor, as the second chord in measure 38 attests to ( $b^b m^6_4$  chord). One would now probably expect to stay in  $b^b$  minor for awhile, but that is not what happens. In measure 39, there is a  $Gr^6$  for the first half of the measure, but that is left by a chromatic third relation, and the next chord is an  $E^bMm^7$ . At this point, one might expect the  $E^bMm^7$  to be the dominant of  $A^b$  major,

and assume that the new key is indeed  $A^b$  major, but again, that is not the case. Instead, the next measure contains an  $A^b MmM^9$  chord, the dominant of  $D^b$  major. But rather than going to  $D^b$ , the  $A^b$  chord functions both as a  $Gr^6$  and a chromatic third relation to the following  $CM^6_4$  chord. It again appears that maybe a cadence is approaching, and in fact, the  $CM^6_4$  chord ( $I^6_4$ ) is followed by a  $Gm^7$  chord ( $V^7$  of C) in measure 42, but it turns out to be a  $Gr^6$  in b minor, and a  $bm^6_4$  chord follows. Measure 43 contains another  $Gr^6$  in b, but as in measure 39, this  $Gr^6$  is left by a chromatic third relation, and an  $EMm^7$  chord follows. Like measure 39, this  $EMm^7$  chord moves not to an AM triad, but to an  $AMmM^9$  chord, the dominant of d minor. At the end of the measure, by way of a half-cadence, the music has finally reached a temporary goal--the key of d minor. But the frustration remains, since there is nothing more solid than a half-cadence, followed by a fermata, and another modulation several measures later (measure 48).

The musical score consists of four systems, each with a piano (right) and bass (left) staff. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various chords and performance markings:

- System 1 (Measures 34-37):** Piano staff has chords EbM (11), BbM (11), EbM, and F#M (11) (poco rit.). Bass staff has chords Eb: V<sup>7</sup>, V<sup>7</sup>, I, and B: V<sup>7</sup>. Performance markings include *rit.* and *sf*.
- System 2 (Measures 38-41):** Piano staff has chords BbM (11), F#M (11), GbM (11), and EbM (11) (poco rit.). Bass staff has chords B: I 4 (+6), B: G<sup>6</sup>, i 4, G<sup>7</sup>, and A<sup>6</sup>: V<sup>7</sup>. Performance markings include *a tempo*, *pp*, and *sf rit.*
- System 3 (Measures 42-44):** Piano staff has chords AbM (11), A<sup>b</sup>M (11), Cm (11) (+6), G<sup>b</sup>M (11), and bm 4. Bass staff has chords D<sup>b</sup>: V<sup>7</sup>, C: G<sup>6</sup>, and b: G<sup>6</sup>. Performance markings include *ppp rit.*, *ppp*, and *ppp amorzando sempre e dimin.*
- System 4 (Measures 45-48):** Piano staff has chords G<sup>b</sup>M (11), E<sup>b</sup>M (11), A<sup>b</sup>M (11), and A<sup>b</sup>M (11). Bass staff has chords b: G<sup>6</sup>, A: V<sup>7</sup>, D/d: V<sup>7</sup>, V<sup>7</sup>, and VI. Performance markings include *sf rit.* and *sf*.

Figure 42. Improvisation, measures 34-44.

TABLE 14

Improvisation - Modulation-Types

Total modulations: 17, including repeats

	<u>Number</u>	<u>Percentage</u>	<u>Location</u>
Diatonic Pivot:	9	52.94	m. 5, 7, 28a-1 (for repeat of expo), 30, 34, 48, 52
Chromatic 3rd: Relations	6	35.29	m. 28b-29, 32-33, 36, 39, 40*, 43
Gr <sup>6</sup>	3	17.65	m. 38, 40*, 42

\*The modulation at measure 40 is actually a combination of the latter two modulation-types.

Cadence-Types

Some traditional cadences are used in the Improvisation, including authentic, perfect-authentic, and half-cadences; however, the final cadence is most unusual. Starting at measure 98, the chord progression is:

$$a^{b}mm^{7} - C^{b}Mm^{7} - C^{b}MM^{7} - C^{b}Mm\left(\begin{smallmatrix} 7 \\ 3 \end{smallmatrix}\right) - B^{b}M$$

(see Figure 43)

not a functional progression in the key of B-flat major at all. To analyze this chord progression in  $B^b$  requires some imagination. The  $a^{b}mm^{7}$  chord might be analyzed as a borrowed subtonic chord from  $b^b$  minor, with a lowered third; the  $C^{b}Mm^{7}$  chord as a  $Gr^6$  of I in  $B^b$ ; the  $C^{b}MM^{7}$  chord as an  $N^7$ ; and the  $C^{b}Mm\left(\begin{smallmatrix} 7 \\ 3 \end{smallmatrix}\right)$  as an  $It^6$  of I in  $B^b$ . This makes for a very strange final progression and cadence, ending with an  $It^6$  of I going to I for the last two chords. An easier way to analyze these chords is in the key of  $E^b$  major, the subdominant. That would produce the following progression:

$$iv^7 - Gr^6 - VI^7 - It^6 - V (!)$$

But that would mean that the composition ended with an incomplete half-cadence. The final chord,  $B^b$  major, is indeed the tonic chord, so this composition doesn't really end on V, but it certainly is possible for one to hear it that way. Thus, it seems clear from these final measures that Chabrier has once again gone out of his way to avoid a traditional cadence at the end of a composition.

Figure 43. Improvisation, measures 98-101.

TABLE 15

Improvisation - Cadence-Types

Total cadences: 8, including repeats

	<u>Number</u>	<u>Percentage</u>	<u>Location</u>
Authentic/PAC(?):	3	37.5	m. 28a, 28b, 86-87
Half:	3	37.5	m. 11, 44
It <sup>6</sup> -I	1	12.5	m. 99-100
vii <sup>o</sup> -I	1	12.5	m. 18-19

## CHAPTER 5

### MENUET POMPEUX

#### Structure

The Menuet pompeux is a ternary structure (ABA), with each large section subdivided into a smaller rounded binary (see Table 16). The small a and b sections of the rounded binaries are naturally similar to each other, but the large A and B sections are highly contrasting. The moods are entirely different; B is a calm, light, lyrical interlude placed between the darker, heavier, bombastic A sections. (The second A section is an exact repeat of the first one.) In fact, the only connection between these sections is that they are in parallel minor and major keys (see below under Tonality Relationships).

TABLE 16

Menuet Pompeux - Structure and Tonality

Ternary (ABA)

[A] 1-60 (Rounded Binary)	[B] 61-102 (Rounded Binary)	[A] 103-162 (Rounded Binary)
(a) 1-24 (i...v(V))	(a) 61-72 (I)	(a) 103-126 (i...v(V))
g:	G:	g:
B <sup>b</sup> : 3	(b) 73-85 <sub>1</sub> (I...I)	B <sup>b</sup> : 105
g: 13	G:	g: 115
d: 15	e/E: 76	d: 117
D: 24	G: 83	(b) 127-143 <sub>1</sub> (v...i)
(b) 25-41 <sub>1</sub> (v...i)	(a) 85-102 (I)	?d-g: 127
?d-g: 25	G:	A <sup>b</sup> : 135
A <sup>b</sup> : 33		c: 139
c: 37		g: 142
g: 40		(a) 143-162 (i)
(a) 41-60 (i)		g:
g:		

Keys: g: i            A<sup>b</sup>: Neapolitan  
           B<sup>b</sup>: III        G: I  
           d: v            e/E: vi/VI of G

### Tonality Relationships

The key relationships within the Menuet are basically relative and tonic major and minor, but there are also brief excursions into the dominant, subdominant, and Neapolitan keys. Within these rather simple key relationships, however, there is still a certain amount of tonal ambiguity, as will be discussed below.

The Aa section begins in the tonic key of g minor, but quickly modulates to B-flat major (III) at measure 3. After a cadence at measures 11-12, g minor is again briefly re-established, but a modulation to d minor (v) occurs at measure 16, followed by a cadence in D major (via a Piccardy third) at measures 23-24 (the end of a). Thus, it is the key of the minor dominant which is used, not the more traditional major dominant. The major dominant is only hinted at through the use of the Piccardy third, lasting for just one beat, in measure 24.

The b section begins in measure 24<sub>3</sub>, but it is difficult to say what key it is in (Figure 44). For eight measures there is an alternation of a dyad on d with a g minor triad. Without any thirds in the d dyads, it is impossible to label them as either major or minor, and so their relationship to the g minor triads becomes very unclear. Is D/d the dominant of g, or is g the subdominant of D/d? both are possible and both are equally probable. G minor is the tonic key, but d/D was the last key used in the a section. Adding to the ambiguity, the g minor triad is in  $\frac{6}{4}$  inversion in measures 26-28, but so is the d dyad in measures 30-32. However, looking ahead, there is a strong dominant of g minor in measures 36 and 40, and a PAC in g minor

in measure 41, so we can probably conclude that g minor was the actual key. But before there is any strong confirmation of the key (with the PAC), the music passes briefly through two other key areas: A-flat major (the Neapolitan of g) in measures 33-35, and c minor (the subdominant) in measures 37-39. The remainder of the A section is in g minor.



The B section is in the tonic major (G major) most of the time, but goes into the relative minor (e minor) for a short times (measures 76-78), and, from there, into E major for three measures (measures 79-81). It then returns to e minor at measure 82, and to G major at measure 84.

Sonority-Types

The major and minor triad are the two most frequently used sonority-types in the Menuet (29.14%, and 28.1%), with the minor-minor seventh in third place (12.34%) and the major-minor seventh in fourth (11.43%). As is typical in these works, the minor-minor seventh chord again functions mainly as an added sixth chord (85.89% of the time), providing that extra color that Chabrier was apparently so fond of. This added sixth chord is sometimes used as an arpeggiated chord (measures 69-71), as it was in Sous-bois, but it is also frequently used as a blocked, or a tremolando chord (as in measures 5-7).

The image displays two systems of musical notation for piano accompaniment. The first system, measures 4-7, is in B-flat major. It shows chords: E<sup>b</sup>M, E<sup>b</sup>M (with a minor seventh), B<sup>b</sup>M (with a minor seventh), E<sup>b</sup>M (with a minor seventh), E<sup>b</sup>M (with a minor seventh), and E<sup>b</sup>M (with a minor seventh and an added sixth). The second system, measures 70-71, is in G major. It shows chords: G (with an added sixth) and G (with an added sixth). The tempo marking 'rall. poco a p.' is present in the second system.

Figure 45. Menuet pompeux, measures 4-7, 70-71.

There are some German and French sixth chords used, especially in the B section, and these are the "standard" German and French sixth chords. There are no French or German sixes of one as there were in the Improvisation.

Some ninth and thirteenth chords are also used, and these are found exclusively in the B section (Figure 46). Four different types of ninth chords are used: the  $M(M)M^9$  (measure 74), the  $mmM^9$  (measure 77), the  $Mmm^9$  (measure 86), and the  $MmM^9$  (measure 96).

73 *a tempo*  
*dolcissimo*  
 DMm<sup>9</sup> CM<sup>9</sup> rit. poco u poco DMm<sup>9</sup> BMm<sup>9</sup>  
 G: pp V<sup>7</sup> IV<sup>9</sup> V<sup>7</sup> e: V<sup>7</sup> pp

77 *riten.*  
 amM<sup>9</sup>  
 e: iv<sup>9</sup>

85 *a tempo*  
 GM CM<sup>4</sup> GM CM<sup>4</sup>  
 PAC I sempre sed IV<sup>4</sup> I violi G ped. V<sup>9</sup>/IV IV<sup>4</sup>

95 *animato*  
 GM GM(1b) FM GMm<sup>9</sup> am GMm<sup>9</sup> CM<sup>4</sup>  
 C: V<sup>4</sup> V(1b) IV V<sup>7</sup> vi I<sup>9</sup> I<sup>4</sup>

Figure 46. Menuet pompeux, measures 73-77, 85-86, 95-96.

The M(M)M<sup>9</sup> and the mmM<sup>9</sup> chords are the most important two ninth chords used, and they are especially interesting because they are not in root position, but rather have the ninth in the bass. The notes are

also spaced closely enough together so as to almost produce a cluster effect.



Figure 47. Menuet pompeux, measure 91.

(Other cluster effects can be seen in measures 61, 67, 85 and 91.) Debussy and Ravel probably knew this passage very well, especially Ravel, since he orchestrated this work in 1918. This passage (measures 73-85) is the one which Poulenc calls "Debussy before the fact,"<sup>47</sup> and it certainly does have an early-Debussy sound to it. In measure 84 there is a good example of a thirteenth chord, which has a ninth present, but no eleventh. There is another thirteenth chord in measure 97 (minus the ninth and the eleventh), but the thirteenth is treated more as a passing tone than a chord tone. However, it is accented, with a direction to retard it, so it would seem that Chabrier did consider this to be a high point and wanted that extra splash of color there, provided by this passing thirteenth.

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<sup>47</sup>Poulenc, p. 63.



TABLE 17

Menuet Pompeux - Sonority-Types

Total beats: 660.5, including repeats

	<u>beats</u>	<u>percentage</u>		<u>beats</u>	<u>percentage</u>
M:	192.5	29.14	Total triads:	391.5	59.27
m:	185.5	28.08	7ths:	191.5	29
mm <sup>7</sup> :	81.5	12.34	9ths:	16	2.42
Mm <sup>7</sup> :	77	11.66			
Perfect 5ths:	45.5	6.89	Chromatic 3rd Relations:	2	
dd <sup>7</sup> :	18	2.73			
d:	13.5	2.04	Augmented 6th chords (in actual numbers as opposed to beats)		
dm <sup>7</sup> :	12	1.82	Gr <sup>6</sup> :	4	
M(M)M <sup>9</sup> :	6	.91	Fr <sup>6</sup> :	4	
mmM <sup>9</sup> :	6	.91	—		
Rests:	6	.91	8 total		
MmM() <sup>13</sup> :	4	.61			
Fr <sup>6</sup> :	4	.61			
MM <sup>7</sup> :	3	.45			
MmM <sup>9</sup> :	2	.30			
Mmm <sup>9</sup> :	2	.30			
Mm() <sup>13</sup> :	2	.30			

M(+6):	70	10.6	or 85.89% of all mm <sup>7</sup> sonorities
m(+6):	5	.75	or 66.67% of all MM <sup>7</sup> sonorities, and 25% of all dm <sup>7</sup> sonorities

### Root Movement

The root movements in the Menuet pompeux are about the most traditional root movements of any of these four compositions analyzed. The three highest categories of root movement are up a fourth (33.3%), up a fifth (21.16%), and up a second (15.97%). However, static root movement is also relatively high (12.38%), in fourth place, above the other remaining movements of seconds and thirds. But in general, the root movements are very traditional, especially in the A sections, and correspondingly, these A sections have a great deal of forward momentum and goal orientation, much as a Baroque or Classical composition would.

The more lyrical B section does not have quite as strong a sense of this drive towards tonic as the A sections do; this, along with other factors, gives the B section its more modern, Debussy-like quality.

TABLE 18

Menuet Pompeux - Root Movement

Total movements: 501

	<u>Number</u>	<u>Percentage</u>	
† 4:	167	33.3	Total of 4ths & 5ths: 273 - 54.5%
† 5:	106	21.16	3rds: 42 - 8.38%
† 2:	80	15.97	2nds: 114 - 22.75%
Static:	62	12.38	
† 3:	38	7.58	
† 2:	34	6.79	
Tritone:	10	2.0	
† 3:	4	.8	

Representative Harmonic Progressions

The chord progressions in the A section of the Menuet tend to be more traditional than those in the B section. Some noteworthy instances have, however, already been discussed under Tonality Relationships (measures 25-32), or will be discussed under Modulation-Types (measures 33-41).

While diminished triads and diminished seventh chords are not used very frequently, those that are used are found mainly in the A sections, especially at the ends, where there is a string of fully-diminished seventh chords (measures 51b-53) extending the cadence figure that has been used throughout the two A sections. This kind of progression of diminished seventh chords is a typical Romantic device, and a rather Germanic one. Thus, it is significant that these are found in the more traditional A section, rather than in the more Impressionistic B section.

Measures 73-78 (Figure 49) of the B section contain some interesting harmonic progressions. (This is part of the already referred to "Debussy-like" passage.) For example, measure 73 begins a phrase in G major with a dominant seventh chord ( $DMm^7$ ). Instead of a typical resolution to I or to vi, the chord progresses to a  $CM(M)M^9$  chord--a subdominant ninth. This subdominant ninth then returns to the dominant seventh chord, which is followed by a fermata (measure 75). So within three measures, there is a retrogression ( $V^7-IV^9$ ), and an unresolved dominant seventh chord (measure 75). This unresolved dominant seventh chord is then left by a chromatic third relation in

measure 76, and the phrase is repeated in the new key of e minor. However, because of the minor key, the quality of the subdominant ninth chord is altered to an  $ammM^9$  chord. As in the previous phrase, this subdominant ninth chord progresses to a dominant seventh chord ( $BMm^7$ ), followed by a fermata. This time, the dominant seventh does resolve in the next measure, but to an E major chord instead of to an e minor chord.

Figure 49. Menuet pompeux, measures 73-79.

For the next three measures, it appears that E major is really the key, but at measures 82 and 83, the minor subdominant and half-diminished supertonic chords suggest e minor again (Figure 50). We therefore have a vascillation between parallel major and minor keys, or else a high incidence of modal borrowing. Either way, this shifting back and forth enriches the tonal palette and also, by its ambiguous nature, adds to the Impressionistic effect.



Handwritten musical score for Menuet pompeux, measures 93-100. The score is in G major and 3/4 time. It features a treble and bass staff with various musical notations including dynamics (Crescendo, Decrescendo, Animato, Marcato ed allarg.), articulation (accents), and performance instructions like "pedal point". Chord symbols are written below the bass staff, including G: IV<sup>6</sup>, F#<sup>6</sup>, I<sup>4</sup>, I<sup>4</sup>(+6), C: V<sup>4</sup>, and G: V<sup>7</sup>/V. The piece concludes with a "pedal point" instruction.

Figure 51. Menuet pompeux, measures 93-100.

Other effects which are used frequently in this B section are pedal points, chromatically descending bass lines, and relatively high registration, often used in conjunction with each other. Measures 61-65 (Figure 52) contain just such a combination, as do measures 67-70, and 91-94. There is a chromatically descending bass line in measures 82-84, and a pedal point in measures 95-97. The lack of a low bass part for much of this B section helps to give it its lighter quality, and also enhances the cluster effect mentioned earlier (see Sonority-Types).

Meno mosso e molto dolce e grazioso. ( $\text{♩} = 112$ )

61 *p*

G:

*dim.*  
G M 5 (+6)

G M 4 (+6) *rall. poco* - D M (+6)

G:

I 4 (+6)

I 4 (+6)

V (+6)

Figure 52. Menuet pompeux, measures 61-65.

Modulation-Types

Even though most of the modulations in the Menuet are by pivot chord (see Table 19), Chabrier again shows real imagination in arriving at keys through unexpected and surprising ways. For example, in measure 33, the region of A-flat major is established through the use of its dominant chord, E-flat major (Figure 53). Since at this point it is not certain whether the previous key is D/d or g (see discussion of this under Tonality Relationships), the relationship of A-flat to the previous key is unclear, and while the modulation is accomplished with the E<sup>b</sup> pivot chord, some ambiguity still remains. If the previous key is g minor, then A-flat is the Neapolitan of the previous key, with the E<sup>b</sup> pivot chord being <sup>b</sup>VI of g and the dominant of A-flat. If, however, the previous key is D/d, then the E-flat chord itself would be the Neapolitan of D/d, as well as the dominant of A-flat, and A-flat would still be the Neapolitan of the tonic key. A clever modulation in any case, and a rather startling one, since it occurs before the previous tonality is ever firmly established.

The musical score for measures 32-35 of the Menuet pompeux shows a series of chords and their functions. The chords are: g:m, d:c, E<sup>b</sup>M, A<sup>b</sup>M, E<sup>b</sup>M, A<sup>b</sup>M, E<sup>b</sup>M (topra), A<sup>b</sup>M, and E<sup>b</sup>M. The Roman numerals below the staff are: g: (circled), VI (boxed), I, V, I, V, I. A box labeled 'A<sup>b</sup>:V' is positioned below the first 'VI'.

Figure 53. Menuet pompeux, measures 32-35.

Leaving the key of A-flat is even more surprising. After almost a full measure of nothing but A-flat major chords (Figure 54), the juxtaposition of a Fr<sup>6</sup> chord in g minor ( $E^b_{b5}{}^7$ ) at the end of the measure causes an abrupt, enharmonic modulation ( $V_{b5}{}^7$  in  $A^b = Fr^6$  in g).

Figure 54. Menuet pompeux, measures 35-36.

This Fr<sup>6</sup> chord is followed by a D major arpeggiation in the next measure (V of g), sounding as though the modulation is taking the music back to g minor, but in the next measure (measure 37), a G major chord becomes a V of c minor, and the music goes briefly into the region of c minor. At measure 39, a g minor chord acts as a diatonic pivot (v in c minor, and i in g minor), and brings the music back to the tonic key of g minor, with a strong PAC in measure 41.

There is one modulation which is both a phrase modulation and a chromatic third modulation, and that is the one found in measures 75-76. Its placement is very interesting, because it occurs in the Debussy-like passage of measures 73-84. Coupled with the other elements found here (ninth chords, harmonic progressions), it really adds to the Impressionistic quality of this passage.

There is one other modulation involving a chromatic pivot chord which is rather interesting. After a brief modulation from G major into the region of C major (measure 95), the return to G occurs at measures 97-98. The chord progression is as follows:

$$FM(+6) - EM - AMm()()P^{13} - GM_4^6$$

The E major chord is the pivot chord, and it is a chromatic pivot in both keys. It is a V of vi in the old key of C major, and a V of V of V in the new key of G major. Thus, we see another example of the composer adding some interest to what might otherwise be a very ordinary diatonic pivot chord modulation between two closely related keys.

TABLE 19

Menuet Pompeux - Modulation-Types

Total modulations: 28, including repeats)

	<u>Number</u>	<u>Percentage</u>	<u>Location</u>
Diatonic Pivot:	18	64.3	m. 3, 12, 16, 24, 33, 39, 83, 95, 105, 114, 118, 126, 135, 141
Chromatic Pivot:	5	17.86	m. 37, 97, 139
Chromatic 3rd, Relation	2	7	} m. 75-76 is a combination of these 2
Phrase Modulation:	2	3.6	
Enharmonic:	3	10.71	m. 35, 137
<hr/>			
Total Pivots:	23	82.14	

Cadence-Types

The cadences used in the Menuet are all of one type: the traditional PAC. But as one should expect by now, there is still an element of surprise present. These surprises all occur in the B section, but that in itself should not be too unexpected, since we have already seen that the B section is more daring harmonically than the A section.

The cadences in the A sections are all very straightforward, and are used to confirm the various keys used. This is especially true at the end of the A sections, where four emphatic PAC's are used within the short space of three measures (Figure 55).

The image shows a musical score for 'Menuet pompeux' in G major, measures 54-60. The score is written for piano and includes a 'cresc. molto' marking. The music consists of a series of chords and melodic lines. Handwritten annotations include 'DM' (Dominant) and 'gm' (G minor) above the notes, and 'PAC' (Perfect Authentic Cadence) in boxes below the notes. The score is divided into two systems, with the second system showing a continuation of the melodic line and chords.

Figure 55. Menuet pompeux, measures 54-60.

The B section is a bit different, though. Two of the five PAC's used are on the dominant, rather than the tonic, making it sound like a modulation is taking place, when, in fact, that is not

the case at all (see measures 64-66 and 88-90). Both of the cadences are followed by a fermata, which seemingly could be used to allow the "new" key to settle in the listener's ear. But in each case, the following measure is strongly back in the tonic, and any notions of a modulation to the dominant are quickly dispelled. Thus, Chabrier is again toying with tonal ambiguity, which is such an important part of his style.

The musical score for Figure 56, *Menuet pompeux*, measures 63-66, is presented in two systems. The key signature is G major (one sharp) and the time signature is 3/4. The first system (measures 63-66) features a piano accompaniment with the following annotations: *dim.*, *G M 4 (+6)*, *G M 4 (+6)*, *rull. poco*, *B M (+6)*, *I 4 (+6)*, *i 4 (+6)*, and *V (+6)*. The second system (measures 67-70) includes the annotations *DM*, *-AM*, *BM*, and *V (+6)*. The score is marked with a *G:* at the beginning of each system.

Figure 56. Menuet pompeux, measures 63-66.

TABLE 20

Menuet Pompeux - Cadence-Types

Total cadences: 24, including repeats

	<u>Percentage</u>	<u>Location</u>
PAC's:	100	m. 12, 24, 41, 52a, 57, 58, 59, 60, 66, 72, 85, 90, 102a, 102b, 114, 126, 143, 159, 160, 161, 162
PAC's on g:	12 - 50%	
G:	5 - 20.83%	
D:	5 - 20.83%	
B <sup>b</sup> :	2 - 8.33%	

## CHAPTER 6

### SUMMARY

#### Structure

After examining the four piano works in this study, it is obvious that Chabrier was comfortable writing in three-part forms. Although one of these works is a sonata form, it is clearly an exceptional case, since most of his other piano works are also three-part structures (either rounded binaries or ternaries). These ABA structures sometimes have an introduction or a coda, and the large sections are sometimes divided into smaller a and b sections, but these subdivisions follow no particular pattern. As with the Classical rounded binary, the B section is derived from the A section in Sous-bois and Idylle, both rounded binaries, but not in the Menuet, a ternary, where the B section is completely different from the A section. However, in the Menuet, the return of A is an exact repeat of the first A, while in Sous-bois and Idylle, there are slight modifications. Chabrier may have felt that it was unnecessary to vary the return of A in the Menuet since the B section provided so much contrast already. But in Sous-bois and Idylle, where the B section is similar to A, he probably felt that an exact repeat of A would be too monotonous; thus he varies it on its return.

The sonata form found in the Improvisation is also very standard, with no departure from the norm. While in the opinion of this writer it is a very successful work, Chabrier must not have felt quite as comfortable writing sonata forms, and so composed mainly in ABA forms. In either case, his structures are very traditional; it is not in this area that Chabrier shows his originality.

### Tonality Relationships

In comparing the tonality relationships of the four compositions analyzed, one can see that no strict pattern emerges. Each work employs a different set of key relationships, including closely-related keys, distantly-related keys, third-related keys, and combinations thereof. What does emerge in each composition, though, is a sense of key ambiguity. This is certainly a characteristic of Chabrier's: the infusion of tonal ambiguity into otherwise generally traditional tonality relationships.

### Sonority-Types

As with most of the parameters studied, it is difficult to make too many generalizations about anything, because Chabrier likes to experiment and search for new effects in every composition. His usage of sonorities is no exception. As noted in the individual analyses, different types of sonorities are used to achieve different colors and moods, from the atmospheric and modal qualities of Sous-bois and Idylle, to the more Germanic sound of the Improvisation and the A section of the Menuet.

Several generalizations, however, can be made. Chabrier definitely favors light, bright harmonies, and tends to avoid the darker, heavier sonorities which are often found in German music. For example, the use of the minor-minor seventh sonority as an added sixth chord adds some extra color to the triad it is embellishing, and this minor-minor seventh sonority is, in the majority of cases, used as an added sixth chord. Chabrier also enjoys the color possibilities provided by long pedal points, with the various harmonies sounding above them, creating many clashes and cross relations. To a lesser extent, he also experiments with cluster effects, ninth chords which are not in root position, and a few thirteenth chords. In addition, Chabrier likes to infuse some ambiguity into his harmonies by adding non-harmonic tones, pedal points, etc.

### Root Movement

With regard to root movements, it is apparent that Chabrier was experimenting with modal movements of seconds and thirds, especially in Idylle and Sous-bois. It is true that the traditional and very tonal root movement of up a fourth is the highest category in three of the four works examined, but it is also true that even in the "Germanic" Improvisation and Menuet, there are nevertheless sections with a high incidence of movements by seconds and thirds.

Thus, we can see Chabrier trying out new ideas and effects within the parameter of root movements, as well as in the other categories studied.

### Representative Harmonic Progressions

As with most everything else, Chabrier experiments with his harmonic progressions, so that the four works analyzed are all very different from one another. Sous-bois contains progressions with many augmented triads, Idylle has very modal progressions, the Improvisation uses many augmented sixth chords, and the Menuet contains the "Debussy" passage which Poulenc marveled at.

But a few common characteristics can be noted. Ambiguity is again a key factor. Many of these harmonic progressions are open to more than one interpretation, or just don't easily lend themselves to any particular interpretation. (These cases have been pointed out within the analyses.) Another characteristic is the use of extended pedal points, which often act as tonal anchors in otherwise ambiguous passages. (Not surprisingly, this device is found frequently in Impressionistic music, especially in the music of Debussy.) And lastly, there is Chabrier's practice of wandering away from his goal key in a retransitional passage, only to return quickly to it, just in time for the recapitulation, or return of the A section.

Modulation-Types

Chabrier's most common means of modulating is by pivot chord, but even with something so simple, Chabrier can often be quite clever. The pivot chord may be diatonic or chromatic, and still be used in a surprising way. Also used are chromatic third relation modulations, enharmonic modulations, phrase modulations, and combinations of the above. And as with just about everything else, there is always a certain amount of ambiguity present.

### Cadence-Types

Chabrier probably shows his originality best in his choices of cadence-types. While he may use a very traditional cadence (PAC, authentic, etc.), he invariably will use it in a most unusual way. In fact, he quite often will go out of his way to avoid using traditional cadences in traditional ways. For example, he may use a PAC for an inner cadence but not for the final cadence, or use a PAC in the middle of a phrase on the dominant chord, without providing a cadence on the tonic. But the two most striking examples of Chabrier's innovative cadences would have to be the final cadences of Idylle and Improvisation. The Idylle ends with a very modal ii - I cadence, and the Improvisation with an It<sup>6</sup> of I - I cadence, certainly unprecedented final cadences for their day.

In summation, the examination of these four piano compositions has led to the following conclusions: Chabrier was an original and imaginative composer who liked to experiment within certain musical parameters, while treating others in a very orthodox way. Atmosphere, color, and ambiguity are three important elements of his style, but along with this ambiguity, his music often has a sense of clarity as well. In fact, lightness and clarity have come to be known as the essence of French music, and Chabrier was a quintessential Frenchman.

APPENDIX A

SOUS-BOIS

## 4. SOUS-BOIS

**A** Andantino ( $\text{♩} = 60$ )  
[Introduction]

*pp sempre con gran dolcezza e grazia*

*2nd. each*

The score consists of four systems of music, each with a treble and bass clef staff. The first system is marked 'A' and includes the tempo 'Andantino (♩ = 60)' and the instruction '[Introduction]'. The dynamics are 'pp sempre con gran dolcezza e grazia'. The second system has a circled '5' in the treble clef. The third system has circled '5' and '9' in the treble clef, and includes fingerings like '2 3', '5', '4 3 2', '(2 1)', and '1 1'. The fourth system has a circled '13' in the treble clef and includes the dynamic 'pp' and the instruction 'sost.'. There are also circled '3' and '3' in the treble clef of the fourth system.

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System 1: Treble and bass clefs. Treble clef contains melodic lines with slurs and accents. Bass clef contains a steady eighth-note accompaniment. The word "Red." appears twice in the bass line.

System 2: Treble and bass clefs. Treble clef continues the melodic line. Bass clef continues the eighth-note accompaniment. The dynamic marking *ppp* is present at the beginning.

System 3: Treble and bass clefs. Treble clef features a melodic phrase with a slur and a crescendo hairpin. The dynamic marking *pp* is at the start, and *ppp cresc.* is at the end. Bass clef continues the accompaniment.

System 4: Treble and bass clefs. Treble clef contains complex chords with fingerings (1-5, 2-4, 3-5) and slurs. Bass clef continues the accompaniment. The dynamic marking *sempre pp il basso* is written below the bass line.

System 5: Treble and bass clefs. Treble clef contains complex chords with fingerings (1-5, 2-4, 3-5) and slurs. Bass clef continues the accompaniment. The dynamic marking *pppppp.* is written above the treble line.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The music features a melodic line in the right hand with slurs and a steady accompaniment in the left hand. A circled '6' is written above the first measure, and the dynamic marking *pp* is placed above the second measure.

Second system of musical notation. Treble clef, key signature of one flat. The right hand continues with a melodic line, and the left hand provides accompaniment. The dynamic marking *ppp* is written above the right hand in the second measure.

Third system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with slurs and fingerings. The left hand has an accompaniment. The dynamic marking *poco rit.* is written above the right hand in the second measure, and *poco languando* is written below the right hand in the third measure. A circled 'B' is written above the right hand in the third measure.

Fourth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with slurs and fingerings. The left hand has an accompaniment. The dynamic marking *sed.* is written below the right hand in the first measure, and *sed.* is written below the left hand in the first measure.

Fifth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with slurs and fingerings. The left hand has an accompaniment. The dynamic marking *sed.* is written below the right hand in the first measure, and *sed.* is written below the left hand in the first measure.

53

54

55 *cresc. poco a poco ma sempre dolce*

56 *pp* *legato e molto tranquillo*

57 *pp*

58 *dim.* *ppp* *(pp)*

The musical score consists of five systems of piano music. Each system has a treble and bass clef staff. Measure numbers 53, 54, 55, 56, and 58 are indicated at the beginning of their respective systems. The music features various dynamics including *pp*, *ppp*, and *(pp)*, along with performance instructions such as *cresc. poco a poco ma sempre dolce*, *legato e molto tranquillo*, and *dim.*. There are also some markings like 'A' and 'B' in circles above the notes.

5  
59 *p*

This system contains measures 59 and 60. The right hand features a melodic line with a five-fingered scale-like passage in measure 59, followed by chords and a half note in measure 60. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 60.

60 *pp* *poco marcato*

This system contains measures 61 and 62. Measure 61 begins with a piano-piano (*pp*) dynamic. The right hand has chords with fingerings (1-2-3, 4-5) and a half note. Measure 62 has a *poco marcato* marking and a half note with a five-fingered scale-like passage. The left hand continues with eighth-note accompaniment.

61 *dim. poco a poco*

This system contains measures 63 and 64. Measure 63 has a *dim. poco a poco* marking. The right hand plays chords with a half note. Measure 64 has a half note with a five-fingered scale-like passage. The left hand continues with eighth-note accompaniment.

62 *pp* *con affetto sf*

This system contains measures 65 and 66. Measure 65 has a piano-piano (*pp*) dynamic. The right hand has chords with fingerings (1-2-3, 4-5) and a half note. Measure 66 has a *con affetto sf* marking and a half note with a five-fingered scale-like passage. The left hand continues with eighth-note accompaniment.

63 *ppp*

This system contains measures 67 and 68. Measure 67 has a piano-pianissimo (*ppp*) dynamic. The right hand has chords with a half note. Measure 68 has a half note with a five-fingered scale-like passage. The left hand continues with eighth-note accompaniment.

Musical notation for measures 87-90. The system consists of two staves, treble and bass. Measure 87 is marked with a circled '87'. The music features complex chordal textures in the right hand and a steady eighth-note accompaniment in the left hand.

Musical notation for measures 91-94. The system consists of two staves, treble and bass. Measure 91 is marked with a circled '91'. Dynamic markings include *ppp* and *pp*. The right hand has a melodic line with some grace notes, while the left hand continues with eighth-note accompaniment.

Musical notation for measures 95-100. The system consists of two staves, treble and bass. Measure 95 is marked with a circled '95'. Dynamic markings include *rit*, *sf*, and *rit. molto teneramente r*. A *Coda* marking is present above the right hand in measure 100. The right hand features a melodic line with a fermata in measure 100.

Musical notation for measures 101-104. The system consists of two staves, treble and bass. Measure 101 is marked with a circled '101'. Dynamic markings include *dolcissimo* and *sempre amorzando*. The right hand has a melodic line with a fermata in measure 104. The left hand continues with eighth-note accompaniment.

Musical notation for measures 105-108. The system consists of two staves, treble and bass. Measure 105 is marked with a circled '105'. Dynamic markings include *più possibile pp*. The right hand has a melodic line with a fermata in measure 108. The left hand continues with eighth-note accompaniment.

APPENDIX B

IDYLLE

## 6. IDYLLE

**A** Allegretto ( $\text{♩} = 120$ ). - (avec fraîcheur et naïveté)  
*bien chanté et très en dehors.*

*(t. sempre)*  
*dolce*

*la 2<sup>e</sup> et la 3<sup>e</sup> partie leggierissimo  
 (senza pedale)*

**5**

**9**

**13**

*(2)* *(5)* *(4)* *(2)* *(2)* *(1)* *(sempre)* *(2)*

*p*

2042

17

*sf* *très doux* *sf*

*legato*

21

25

*sf* *legato*

29

33

*sf* *sempre dolce e sostenuto il canto*

(sempre legato)  
cresc.

Musical score system 1, measures 37-40. Treble clef, key signature of one sharp (F#). The piece is marked '(sempre legato)' and 'cresc.'. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand provides a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 4, 5). The system ends with a 'cresc.' marking.

dim. *p* cresc. poco

Musical score system 2, measures 41-44. Treble clef. The piece is marked 'dim.' and '*p*'. The right hand has slurs and fingerings (1, 2, 3, 4, 5). The left hand has slurs and fingerings (1, 2, 3, 4, 5). The system ends with a 'cresc. poco' marking.

*a poco* *poco f*

Musical score system 3, measures 45-48. Treble clef. The piece is marked '*a poco*' and '*poco f*'. The right hand has slurs and fingerings (1, 2, 3, 4, 5). The left hand has slurs and fingerings (1, 2, 3, 4, 5).

*f d. sf* *p* *pp* (legato)

Musical score system 4, measures 49-52. Treble clef. The piece is marked '*f d. sf*', '*p*', and '*pp* (legato)'. The right hand has slurs and fingerings (1, 2, 3, 4, 5). The left hand has slurs and fingerings (1, 2, 3, 4, 5). The system ends with a '*pp* (legato)' marking.

(staccato) *sf pp* *sf pp* *dimin. sempre*

Musical score system 5, measures 53-56. Treble clef. The piece is marked '(staccato)', '*sf pp*', '*sf pp*', and '*dimin. sempre*'. The right hand has slurs and fingerings (1, 2, 3, 4, 5). The left hand has slurs and fingerings (1, 2, 3, 4, 5). The system ends with a '*dimin. sempre*' marking.

**A**

**59** *sempre dolce*

**60**

**65**

**68**

**70** *pp*

8

First system of musical notation, measures 1-3. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A dotted line above the staff indicates a repeat or continuation.

Second system of musical notation, measures 4-6. Both hands are marked *pp* (pianissimo). The right hand continues the melodic line, and the left hand has a more active accompaniment with slurs and accents.

Third system of musical notation, measures 7-9. The right hand has a melodic line with slurs and accents, and the left hand continues its accompaniment. A *sf* (sforzando) marking is present at the end of the system.

Fourth system of musical notation, measures 10-12. The right hand has a melodic line with slurs and accents, and the left hand continues its accompaniment. A *sf* marking is present at the end of the system.

Fifth system of musical notation, measures 13-15. The right hand has a melodic line with slurs and accents, and the left hand continues its accompaniment. A *sf* marking is present at the end of the system.

Musical notation for the first system, measures 98-101. The piece is in D major and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for the second system, measures 102-105, marked "Coda" and "dolce". The dynamics are marked "pp". The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Musical notation for the third system, measures 106-109, marked "p". The right hand contains complex fingering patterns (2, 3, 4, 2, 1, 2, 3) and slurs. The left hand continues with eighth-note accompaniment.

Musical notation for the fourth system, measures 110-113, marked "sans ralentir jusqu'à la fin". The dynamics are marked "p", "pp", "f", "p", and "pp". The right hand has a melodic line with slurs and accents, and the left hand continues with eighth-note accompaniment.

Musical notation for the fifth system, measures 114-117, marked "très en mesure". The dynamics are marked "p", "pp", and "ppp". The right hand has a melodic line with slurs and accents, and the left hand continues with eighth-note accompaniment.

**APPENDIX C**

**IMPROVISATION**

# 8. IMPROVISATION

Andantino FT

*santique et très passionné*

*p*

*cresc. e più mosso poco*

X

TRANS.

*a poco*

*f*

*mf dimin.*

*rit.*

*p*

*ben Moderato*

*pp*

*(senza)*

14 *espress.*  
*dolce*

First system of musical notation, measures 14-17. Treble and bass staves. Includes markings *espress.* and *dolce*.

15 **ST**  
*tranquillo e molto dolce*

Second system of musical notation, measures 18-21. Treble and bass staves. Includes marking **ST** and *tranquillo e molto dolce*.

Third system of musical notation, measures 22-25. Treble and bass staves. Includes fingerings 2 1 and *mf*.

Fourth system of musical notation, measures 26-29. Treble and bass staves. Includes markings *p*, *ppp*, *fpp*, and *ppp*.

18a *p*  
18b *mf*  
**DEVEL.**  
*dolce sans presser*

Fifth system of musical notation, measures 30-33. Treble and bass staves. Includes markings *p*, *mf*, **DEVEL.**, and *dolce sans presser*. Includes first and second endings.



System 1: Treble and bass staves with notes, rests, and dynamic markings. Includes a circled measure number 47.

System 2: Treble and bass staves with notes, rests, and dynamic markings. Includes a circled measure number 48 and the instruction *f più mosso*.

System 3: Treble and bass staves with notes, rests, and dynamic markings. Includes a circled measure number 49 and the instruction *molto agitato*.

System 4: Treble and bass staves with notes, rests, and dynamic markings. Includes a circled measure number 50, the instruction *staccato*, and *creac. molto e sempre string.*

System 5: Treble and bass staves with notes, rests, and dynamic markings. Includes a circled measure number 51, the instruction *Molto con impeto*, and a circled measure number 52.

System 1 (measures 64-65): Treble clef, bass clef. Treble staff contains sixteenth-note runs with accents and slurs. Bass staff contains chords with accents. Dynamic markings include *f* and *ff*. A fermata is present over a measure in the treble staff.

System 2 (measures 66-67): Treble clef, bass clef. Treble staff contains sixteenth-note runs with accents and slurs. Bass staff contains chords with accents. Dynamic markings include *f* and *ff*. A box labeled "TRANS" is above the treble staff. Performance instruction: *rubato e rit. poco sempre*.

System 3 (measures 68-69): Treble clef, bass clef. Treble staff contains sixteenth-note runs with accents and slurs. Bass staff contains chords with accents. Dynamic markings include *ff* and *fff*. Performance instruction: *a tempo*. A box labeled "staccato" is above the treble staff. A dotted line with asterisks is below the bass staff.

System 4 (measures 70-71): Treble clef, bass clef. Treble staff contains sixteenth-note runs with accents and slurs. Bass staff contains chords with accents. Dynamic markings include *fff*. A dotted line with asterisks is below the bass staff.

System 5 (measures 72-73): Treble clef, bass clef. Treble staff contains sixteenth-note runs with accents and slurs. Bass staff contains chords with accents. Dynamic markings include *fff*. Performance instruction: *(piu sost)*. Fingerings 2 3 3 and 1 2 5 are indicated. A dotted line with asterisks is below the bass staff.

The musical score consists of five systems of staves. The first system features a treble clef staff with a key signature of two flats and a time signature of 3/4. It is marked *sempre ff* and includes a first ending bracket labeled '8'. The second system has a bass clef staff and includes markings for *arc.*, *appassionato*, *Moderato* (with a box labeled 'ST'), *dolce*, and *rit. poco a pirātem*. The third system continues with a treble clef staff and a *sf* marking. The fourth system features a treble clef staff with *p* and *pp* markings, and a bass clef staff with *pp* and *smors.* markings. The fifth system is primarily in the bass clef with *ppp* and *pp* markings. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic and articulation markings.

APPENDIX D

MENUET POMPEUX

## 9. MENUET POMPEUX

Allegro franco ( $\text{♩} = 111$ )

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. A circled number '6' is located at the beginning of the system.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble and bass clef and various musical markings.

Third system of musical notation, marked with the instruction *con vigore* above the treble staff. It includes a circled number '6' and a dynamic marking *ff* (fortissimo) in the bass staff.

Fourth system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with many slurs and ornaments. The bass staff has a rhythmic accompaniment. A dynamic marking *ff* is present in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff has a melodic line with many slurs and ornaments. The bass staff has a rhythmic accompaniment. A circled number '6' is at the end of the system. A dynamic marking *ff* is present in the bass staff.

System 1: Treble and bass staves. Treble clef, key signature of two flats. Measure 47 is circled. The bass staff contains the instruction *(sotto)* and the number 5. Fingerings are indicated by numbers 1-5 above notes.

System 2: Treble and bass staves. Measure 48 is circled. A dotted line with the number 6 above it spans across the system. Fingerings are indicated by numbers 1-5 above notes.

System 3: Treble and bass staves. Measure 49 is circled. Fingerings are indicated by numbers 1-5 above notes.

System 4: Treble and bass staves. Measure 50 is circled. Fingerings are indicated by numbers 1-5 above notes.

System 5: Treble and bass staves. Measure 51a is circled. Measure 51b is circled and contains the instruction *dimin. poco a poco*. Measure 51c is circled and contains the instruction *p*. Fingerings are indicated by numbers 1-5 above notes.

57 1 *cresc. molto*

Meno mosso e molto dolce e grazioso. (♩ = 112.)

58 *p*

59 *dim.* *rall. poco*

60 *a tempo* *p*

61 *dim.* *rall. poco a poco*

6 *a tempo* *pp* *dolcissimo* *rit. poco a poco* *a tempo* *pp*

7 *riten.* *p* *molto tranquillo con grazia*

8 *pp* *riten.* *sf marcato*

8..... *a tempo* *poco rubato* *ritard.* *cresc.* *dim.*

8..... *p* *riten. poco a poco* *sf stringendo e più f* *sempre più mosso e cresc.* *cresc.*

First system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The music includes a melodic line with a dotted line above it and a piano accompaniment. The word *animato* is written above the staff. Below the staff, there are three measures of chords marked with *rit.* and a final measure with a *V* marking.

Second system of musical notation, continuing the piece. It includes a treble clef and a key signature of one sharp. The music features a melodic line and piano accompaniment. The word *rit.* is written above the staff, followed by *f marcato ed allarg.* below the staff.

Third system of musical notation, featuring a bass clef and a key signature of one sharp. It includes a melodic line and piano accompaniment. The word *Tempo I* is written above the staff. The system is divided into two parts, labeled 1. and 2., with *riten.* written above the second part. There are circled numbers 101a, 102a, 101b, and 102b in the left margin.

Fourth system of musical notation, featuring a treble clef and a key signature of one sharp. It includes a melodic line and piano accompaniment. There are circled numbers 103 and 104 in the left margin.

Fifth system of musical notation, featuring a treble clef and a key signature of one sharp. It includes a melodic line and piano accompaniment. There is a circled number 105 in the left margin.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values and articulation marks such as accents and slurs. A fermata is placed over a note in the bass staff.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings like *mf* and *f*.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, marked with a circled measure number 27 and the instruction *sempre f*. It features a dense texture with many sixteenth notes.

Fifth system of musical notation, concluding the page with a final cadence and a fermata over the final notes.

System 1: Treble and bass staves with piano accompaniment. The treble staff contains a melodic line with many slurs and accents. The bass staff provides harmonic support with chords and moving lines. There are some markings like 'V' and 'A' above the treble staff.

System 2: Continuation of the piano accompaniment. The treble staff has a melodic line with a dotted line above it indicating a continuation or a specific performance instruction. The bass staff continues with harmonic accompaniment.

System 3: Continuation of the piano accompaniment. The treble staff has a melodic line with many slurs and accents. The bass staff provides harmonic support with chords and moving lines.

System 4: Continuation of the piano accompaniment. The treble staff has a melodic line with a slur and a 'p' dynamic marking. The bass staff has a 'mf' dynamic marking. The instruction *dimin. poco a poco* is written across the system.

System 5: Continuation of the piano accompaniment. The treble staff has a melodic line with a slur and a 'cresc. molto' dynamic marking. The bass staff has a 'mf' dynamic marking. The instruction *allargando* is written above the system.

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