A Narrative Approach to the Barcarolles for Solo Piano by Gabriel Fauré (1845-1924)

Matthew T. Pope, The University of Western Ontario

Supervisor: Nolan, Catherine, The University of Western Ontario

A thesis submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Music

© Matthew T. Pope 2021

Follow this and additional works at: https://ir.lib.uwo.ca/etd

Part of the Music Performance Commons

Recommended Citation

https://ir.lib.uwo.ca/etd/8197

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.
Abstract

Gabriel Fauré (1845-1924) was one of the most influential composers in France at the end of the nineteenth and beginning of the twentieth centuries. Through his compositions and roles as professor, and later, director of the Paris Conservatoire, Fauré was instrumental in the development of twentieth-century French music; shaping “the core of the first wave of French composers to be wholly ‘twentieth-century’” (Duchen, 2000).

Fauré’s compositions span 121 opuses and his works for voice and chamber ensemble are well known amongst singers and chamber musicians alike. However, his name and works for solo piano are unfamiliar amongst performing pianists. This is for no lack of music written for the instrument for he wrote approximately 60 pieces for the piano.

One of his most important contributions to the piano repertoire is his collection of barcarolles. Inspired by the songs of the Venetian Gondoliers, the barcarolle was a well-established genre prior to Fauré composing his first barcarolle, which was published in 1881. Mendelssohn (1809-1847) composed three, and Chopin (1810-1849) composed one, Barcarolle in F# major, Op. 60, which is the most famous barcarolle for solo piano. However, Fauré’s collection of barcarolles is the largest contribution to the genre by a single composer and argued to have defined the genre, earning Fauré the title of “master of the barcarolle” (Crouch, 4). This raises the question: if Fauré’s collection is the pinnacle of the genre, why is Chopin’s barcarolle the most famous? One reason for this is because Fauré’s works are considered difficult to understand.

To bridge the divide, this monograph advocates for a narrative approach. Using an adaptation of Byron Almén’s model (2008), this monograph demonstrates how a narrative
approach can guide the interpreter from analysis to concept, to interpretation, and to performance. The work demonstrates how the results of the analysis can be used to create a narrative that the interpreter can use to investigate how they choose to physically perform the piece in order to create a captivating performance. The hope is that through greater understanding and captive performances, these works will finally earn their place on the concert stage.

Keywords

Barcarolle, Comprehension, Gabriel Fauré, Gondola, Gondolier, Interpretation, Musical Narrative, Narrative, Piano Music, Piano Performance, Piano Technique, Solo Piano, Storytelling, Technique, Understanding, Venice.
Summary for Lay Audience

Gabriel Fauré (1845-1924) was one of the most influential composers in France at the end of the nineteenth and beginning of the twentieth centuries. His music and his roles as a teacher, and later, director of the Paris Conservatoire, have been recognized as instrumental in the development of twentieth-century French music. Fauré’s music is well known amongst singers and chamber musicians, but not amongst pianists, even though Fauré wrote approximately 60 pieces for the piano.

One of his most important contributions to the piano repertoire is his collection of thirteen barcarolles. A barcarolle is a style of piece that imitates the songs gondoliers would sing while guiding their passengers through Venice’s canals. Fauré’s collection is said to have defined the genre, and yet, the one barcarolle by Frédéric Chopin (1810-1849) is the most famous barcarolle for solo piano. One reason for this is because Fauré’s music can be difficult to understand.

To help performers better access Fauré’s barcarolles, this monograph advocates for a narrative approach to understanding and interpreting these pieces. This will include analyzing the music in a manner that allows the pianist to create a narrative for the piece. This study will then demonstrate how the pianist’s narrative can be used to guide the way the pianist plays the piece to help bring the music to life in order to create an impactful musical experience for their audience.
Acknowledgments

I would like to express my most sincere gratitude to all those who have been so encouraging and supportive over the course of completing this degree. To my advisory committee, Dr. Catherine Nolan, Dr. Leslie Kinton, and Stéphan Sylvestre, your guidance has been most helpful throughout this process. To Catherine, my monograph supervisor, whose support, guidance, and comments have been invaluable to both the completion of this degree as well as this document. I have benefitted greatly not only from her expertise, but also from the kindness and caring she shows to all of her students. To Leslie, my supervisory committee, for his review and support in the completion of this document.

To my professors, John-Paul Bracey and Stéphan Sylvestre. John-Paul, your tutelage is the reason for my passion for French music, and your constant encouragement and support is the reason I continued to pursue higher degrees of education. Stéphan, it was such a privilege to study with you over the course of my doctorate degree. Your passion for both mental and physical health and focus in performance has allowed me to further my own abilities as a performer, and for this, I am extremely grateful. I have been very blessed to study with both of you.

To Western University, who supports the work of its graduate students and offers numerous services to ensure the mental and physical health of their students. To the Don Wright Faculty of Music, which provides a wonderful atmosphere to learn and grow. To my performance colleagues, it has been such a pleasure to work with you all over the years and to create music together.

To my church family at Luke’s Place, who have been my family away from home and whose constant support has been a major blessing over the course of completing this degree. To
Ron Greidanus, whose passion for music and mentorship is the reason for my musical pursuits. I would not be where I am today if it were not for you.

To my family and most importantly, my parents. Your constant love and support has allowed me to pursue my passion for music and for this, I am extremely grateful. I cannot begin to express how thankful I am to you for everything you have done for me.

And finally, to my partner, Wyatt. Words cannot express how thankful I am to have had your support during this process. From your constant love and support, to listening to endless hours of practicing, and to reading and discussing my work, your love, support, and encouragement are the reasons I was able to keep moving forward. This degree is as much yours as it is mine.
# Table of Contents

Abstract ......................................................................................................................................................... ii
Keywords ............................................................................................................................................................ iii
Summary for Lay Audience ............................................................................................................................... iv
Acknowledgments .................................................................................................................................................. v
List of Tables .................................................................................................................................................... ix
List of Figures ................................................................................................................................................... x
List of Appendices ............................................................................................................................................... xii
Preface ............................................................................................................................................................... xiii

Chapter 1 : Introduction ................................................................................................................................... 1

Chapter 2 : Gabriel Fauré (1845-1924) and the Barcarolle .............................................................................. 7
  2.1 The Life of Gabriel Fauré (1845-1924) ........................................................................................................ 7
  2.2 The Barcarolle Genre ...................................................................................................................................... 12
  2.3 The Piano Barcarolles of Gabriel Fauré ....................................................................................................... 13
  2.4 Narrative Analysis of Fauré’s Barcarolles ...................................................................................................... 18
  2.5 Application of Narrative Theory to Performance ........................................................................................ 21

Chapter 3 : Narrative Theory, the Listener, and the Performer ......................................................................... 28
  3.1 Narrative Theory: An Introduction .............................................................................................................. 28
  3.2 Narrative Theory and the Listener ................................................................................................................ 32
  3.3 Narrative Theory and the Performer .............................................................................................................. 36
  3.4 Narrative Analysis Model and Methodological Approach ........................................................................... 39

Chapter 4 : Analysis of Barcarolle No. 1 in A Minor, Op. 26 ........................................................................ 49
  4.1 Analysis of Fauré’s Barcarolle No. 1 in A Minor, Op. 26 .......................................................................... 49
  4.2 Narrative Creation and Influence on Technical Approach ......................................................................... 72

Chapter 5 : Analysis of Barcarolle No. 5 in F# Minor, Op. 66 ....................................................................... 80
  5.1 Analysis of Fauré’s Barcarolle No. 5 in F# Minor, Op. 66 ......................................................................... 80
  5.2 Narrative Creation and Influence on Technical Approach ......................................................................... 115

  6.1 Analysis of Fauré’s Barcarolle No. 13 in C Major, Op. 116 ...................................................................... 129
  6.2 Narrative Creation and Influence on Technical Approach ....................................................................... 155

Chapter 7 : Conclusions .................................................................................................................................. 165
Bibliography ......................................................................................................................... 171
Appendices ............................................................................................................................ 176
Curriculum Vitae .................................................................................................................... 208
List of Tables

Table 4.1: Structure for Barcarolle No. 1 in A Minor, Op. 26................................. 50
Table 4.2: Isotopes of Barcarolle No. 1 in A Minor, Op. 26 and Structural Comparison .... 50
Table 5.1: Structural and Isotopic Outline of Barcarolle No. 5 in F# Minor, Op. 66........ 82
Table 6.1: Structure for Barcarolle No. 13 in C Major, Op. 116............................... 130
Table 6.2: Isotopes of Barcarolle No. 13 in C Major, Op. 116 and Structural Comparison...... 130
List of Figures

Figure 3.1: mm. 1-11 of Schubert’s Piano Sonata in B♭ Major, D. 960 ........................................ 44
Figure 4.1: Isotopy 1 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 1-8) ........................................ 52
Figure 4.2: Theme 2 of Isotopy 2 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 9-15) .................. 54
Figure 4.3: Transition of Isotopy 2 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 16-22) ............ 56
Figure 4.4: Theme 1 of Isotopy 3 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 23-30) ............. 58
Figure 4.5: Codetta/Transition of Isotopy 3 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 31-34) ................................................................................................................................. 59
Figure 4.6: Isotopy 4 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 35-48) ................................. 61
Figure 4.7: Isotopy 4 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 71-78) ................................. 64
Figure 4.8: Isotopy 5 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 79-87) ................................. 66
Figure 4.9: Isotopy 6 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 92-101) ............................... 68
Figure 4.10: Isotopy 7 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 101-114) ....................... 70
Figure 5.1: Isotopy 1 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 1-15) ................................. 83
Figure 5.2: Isotopy 2 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 16-31) ............................... 88
Figure 5.3: Subsection 1 of Isotopy 3 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 32-43) ....... 92
Figure 5.4: Subsection 2 of Isotopy 3 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 44-48) ....... 94
Figure 5.5: Subsection 3 of Isotopy 3 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 49-60) ....... 97
Figure 5.6: Isotopy 4 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 61-76) ............................. 100
Figure 5.7: Isotopy 4 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 77-88) ............................. 102
Figure 5.8: Isotopy 5 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 89-101) ........................... 105
Figure 5.9: Isotopy 6 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 102-113) ....................... 108
Figure 5.10: Subsection 1 of Isotopy 7 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 114-121) ........................................................................................................................................ 111
Figure 5.11: Subsection 2 of Isotopy 7 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 122-131) ........................................................................................................................................ 112
Figure 5.12: Subsection 3 of Isotopy 7 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 132-141) ........................................................................................................................................ 114
Figure 6.1: Isotopy 1 of Barcarolle No. 13 in C Major, Op. 116 (mm. 1-16) ........................... 131
Figure 6.2: Isotopy 2 of Barcarolle No. 13 in C Major, Op. 116 (mm. 17-28) ......................... 134
Figure 6.3: Isotopy 3 of Barcarolle No. 13 in C Major, Op. 116 (mm. 29-44) ......................... 138
Figure 6.4: Isotopy 4 of Barcarolle No. 13 in C Major, Op. 116 (mm. 45-56) ......................... 142
Figure 6.5: Isotopy 5 of Barcarolle No. 13 in C Major, Op. 116 (mm. 57-71) ......................... 145
Figure 6.6: Isotopy 6 of Barcarolle No. 13 in C Major, Op. 116 (mm. 72-79) ......................... 149
Figure 6.7: Isotopy 7 of Barcarolle No. 13 in C Major, Op. 116 (mm. 80-91) ......................... 151
Figure 6.8: Isotopy 8 of Barcarolle No. 13 in C Major, Op. 116 (mm. 92-102) ......................... 153
List of Appendices

Appendix A: Gabriel Fauré’s Barcarolles for Solo Piano ............................................. 176

Appendix B-1: Narrative-Building Chart and Narrative for Gabriel Fauré’s Barcarolle No. 1 in A minor, Op. 26 ................................................................................................................................. 177

Appendix B-2: Narrative-Building Chart and Narrative for Gabriel Fauré’s Barcarolle No. 5 in F# Minor, Op. 66 ............................................................................................................................ 182


Appendix C-1: Recital Program May 7th, 2016 ................................................................. 204

Appendix C-2: Recital Program April 8th, 2017 ............................................................... 205

Appendix C-3: Recital Program April 3rd, 2018 ............................................................... 206

Appendix C-4: Recital Program March 12th, 2019 .......................................................... 207
Preface

The pursuit of this project is founded in my love of French music, particularly that of Gabriel Fauré (1845-1924). I received great insights from my then professor, and now, dear friend, John-Paul Bracey. His former teachers include Marcel Ciampi (1891-1980), Vlado Perlemuter (1904-2002), and Denyse Rivière (1914-2001). Their names might not be well known in North America, but their pedagogical lineage is remarkable and they trained many generations of French artists. Ciampi had played for Claude Debussy (1862-1918) and received many indications from the composer; Perlemuter worked the complete works of Maurice Ravel (1875-1937) with the composer; Rivière worked with an assistant of Fauré, played for the composer as a young prodigy, and later in life, was invited by French radio to record the complete works of Fauré for the first time. It is not lost on me how fortunate I am to have studied many works by these composers, with many insights passed on from the composers themselves; it is something that I am constantly amazed by and forever grateful for.

I did not begin to study French music, let alone the works of Fauré, until my bachelor’s degree. During my second year studying with John-Paul, he shared with me that he felt my pianistic abilities would be well suited for French music and encouraged me to play more of its repertoire. Not having studied or played much French music prior, and having my own uninformed, preconceived notions of the repertoire, especially in comparison to the works of Germanic and Russian composers, I was not overly enthused by this prospect. Ignorant in my knowledge and understanding of this music, I remember telling John-Paul that I wanted to play the “meat and potatoes” of the piano repertoire: Beethoven, Rachmaninov, Scriabin, Prokofiev, Liszt, and Chopin, and I remember John-Paul looking at me wondering what I was talking about. However, after further discussion and having deep respect and admiration for my teacher, I
obliged and began exploring the French repertoire. With John-Paul, I explored the works of Fauré and Debussy, and with Stéphan Sylvestre, works by Ravel, Fauré, as well as other, lesser-known composers of the age, including Emmanuel Chabrier (1841-1894), Vincent d’Indy (1851-1931), and Charles Koechlin (1867-1950). Over the course of my studies, I noticed that my colleagues did not play much French music (besides works by Debussy), nor do I believe they knew of Fauré or his piano music. Having explored much of his repertoire and enjoyed what I had learned, I found it such a pity that these beautiful works had failed to be heard on the pianos in the practice rooms or in the recital hall.

John-Paul had encouraged me to pursue a project focusing on either the nocturnes or barcarolles of Fauré. I chose to focus on the barcarolles because of initial research I had done, as well as having more experience and familiarity with these works. Fauré’s contribution to the genre is also very important, and compared to the nocturne, the genre as a whole did not seem to capture the attention of performing artists. As I conducted my initial research into Fauré and his music, I began reading about the difficulty in understanding his works, pianists not necessarily performing his works well, and the idea that one needed to be French to truly understand his works. As a pianist who loves Fauré’s music, I wondered if there might be a way to help increase accessibility to these works in order to help bring them into the fold of the performance repertoire. While taking Catherine Nolan’s Contexts of Music Analysis course, I was introduced to the concept of narrative and began to further explore this topic. In practice, the use of narrative seemed like a natural fit for someone coming to these pieces from a performance perspective, but the value of narrative as a way to better one’s understanding made it all the more worthwhile. Catherine recommended that I look into the work of Byron Almén, and after understanding his model, I realized that narrative would allow for the individual performer to better understand the
piece for themselves, and that it could be used to allow the performer to move from analysis and understanding, to concept, interpretation, and performance. I believe this can be very beneficial in bringing these pieces to light because a performer who better understands Fauré’s music will have a better chance of communicating with their audience, ultimately providing them a greater opportunity to also fall in love with these masterpieces.

I know there are some who might disagree with the approach taken in this monograph for what it achieves defies Fauré and his wishes, for Fauré was very private about what his pieces meant and/or what inspired him to write them. However, after almost one hundred years since Fauré’s death, I believe it is time we begin to look to more, non-traditional means in order to give these masterpieces the respect they deserve. It is important to note that in this context, the use of narrative is by no means attempting to argue that these pieces mean one thing or another, but instead, demonstrate a tool that can guide the interpreter from initial analysis to the concert stage in order to maximize the performer’s expressive potential. This was Fauré’s chief goal in composition, and it should be for performers as well.
Chapter 1: Introduction

Gabriel Fauré was a prominent figure in the development of twentieth-century French music. He was a prolific composer whose compositions span 121 opuses with essays in all major genres. In addition, his roles as both professor, and later director, of the Paris Conservatoire gave Fauré incredible influence, and his reforms at the famous school “articulated the priorities for musical education that permeated the entire twentieth century.” As Jessica Duchen writes, “without Fauré, twentieth-century French music would not have been twentieth-century French music,” shaping “the core of the first wave of French composers to be wholly ‘twentieth-century’” including Maurice Ravel (1875-1937), Charles Koechlin (1867-1950), Nadia Boulanger (1887-1979), Georges Enescu (1881-1955), Émile Vuillermoz (1878-1960), and others.

One genre that Fauré defined is the barcarolle for solo piano. Beginning in the realm of folk music, the barcarolle genre rose to prominence over 100 years before Fauré wrote his first barcarolle. Later, the barcarolle became quite popular within French opera before moving to the realm of solo instrumental music. Over the course of his long career Fauré composed a total of

---

1 Jessica Duchen, *Gabriel Fauré* (London: Phaidon Press Limited, 2000), 7: “At the Conservatoire, he banished second-rate operatic music in favour of the intensive study of masterworks from all periods and a purist approach to performance training, stripping away layers of false ‘traditions’. He thus articulated the priorities for musical education that permeated the entire twentieth century.”

2 Ibid.

3 Charles Alva Enlow Jr., “The Thirteen Barcarolles for Piano by Gabriel Fauré: An Analytical and Interpretive Study” (DMA Treatise, The University of Texas at Austin, 2000), 164.


thirteen barcarolles for solo piano. His collection of barcarolles, in addition to defining the genre, is the largest and the most important. However, even after almost 100 years since his passing, Fauré’s barcarolles are not well-known among performing pianists, with Frédéric Chopin’s one essay in the genre (Barcarolle in F Major, Op. 60, 1846) the most famous barcarolle written for solo piano. This raises the question: if Fauré’s collection is the most significant contribution, why is Chopin’s one and only barcarolle more famous?

There are numerous answers to this question which will be further addressed in Chapter 2. However, I believe one reason is because Fauré’s music can be difficult to understand. This is well documented in the literature in regard to Fauré’s musical output as a whole, and regarding his collection of barcarolles. For example, Émile Vuillermoz, a student of Fauré’s, comments that “as with his nocturnes, Fauré decided not to make his thirteen barcarolles submit to rules too imperious for such an evocative title.” I whole-heartedly agree with pianist David Korevaar, who writes:

For all its complications and difficulties, Fauré’s piano music is beautiful and communicative; it is unlike any other repertoire that I know... The act of learning these pieces is always engaging: the difficulties invite pleasant and creative obsession; the search for solutions to technical and musical problems is long but rewarding; and the results can be exquisite. These are masterpieces that richly reward exploration.

The benefits of learning and performing Fauré’s works are numerous. However, if his works are difficult to understand, this can make them difficult to interpret and communicate to today’s audience, and if the difficulties of understanding and interpreting these works create barriers to

---

7 Ibid.
appreciating these works and communicate them effectively, then these works will continue to exist in score only.

There are numerous dissertations that address these pieces analytically [Crouch (1980), Enlow (2000), Trantham (1963)]. Charles Alva Enlow Jr.’s dissertation is particularly important because he also addresses interpretive ideas, meaning, and concepts related to Fauré’s barcarolles that a pianist would find helpful in their study and interpretation. There are also countless books and biographies that cover Fauré’s life and music [Koechlin (1976), Nectoux (1991), Orledge (1979), Suckling (1946), Vuillermoz (1969)] which include information about the barcarolles. However, what is lacking in the literature is a robust approach where the central aim is to aid the performer in moving from analysis to conception; through the interpretative process and to performance. Therefore, I asked myself, what can I, someone who loves Fauré’s music (particularly his genre-defining collection of barcarolles), do to help the pianists of today and tomorrow approach these works so that comprehension and interpretation no longer prohibit one from accessing the benefits of studying these masterpieces? This has led to the idea of narrative.

Over the last two decades, serious strides have been made in the understanding, development, and application of narrative theory to music, which is now viewed as a legitimate approach in musicology. Much has been written on the subject, including its use as a listening aid to better comprehend a piece of music. In the realm of performance, thinking of music in a narrative context is not uncommon. As Alan Fraser writes:

First and foremost, music must tell a story. If it is to be called art, music must not only communicate the notes but the emotional tone of the tale, the distillation of life experience out of which the work was created. It was through feeling these things that the composer gave birth to his works in the first place, and to do him service we must plunge back into his psychic world, re-creating not only his aural constructions but the most significant aspects of his inner life. Like a great actor, I must not fake the emotions I’m trying to draw out of the music but experience them as I play, letting their very essence flow through me as I re-create. It is my artistic duty to ignite that process in myself even
as I observe it. Thus I attempt to discover the program of the work, the composer’s poetic or dramatic inspiration, which could be as simple as ‘happy’ or ‘sad,’ or as complicated as an entire Shakespeare play! The program I ascribe to a work may or may not be what the composer had in mind, but the resulting complex, intense emotional process that fuels my performance may bring me closer to fulfilling music’s fundamental purpose: to communicate.\(^{10}\)

The application of narrative in a performance setting is not only employed by professional pianists, but a technique that is encouraged of even the youngest of learners. For example, Nancy and Randall Faber’s popular *Piano Adventures* method series includes a piece titled *Sword Dance* in its level 2A lesson book which has small sentences placed throughout the score outlining a narrative.\(^{11}\) Why? Because it encourages a student’s creative and artistic side as they use the story to comprehend the musical markings; listen as they explore the technical sides of the piece, and visualize the story when playing to help deliver a commanding performance. There is probably not a single pianist, past or present, who has not used a narrative in performance, or taught a piece using narrative, because its application can be very beneficial in the interpretive process and offer the pianist a rewarding performance. Therefore, the goal of this monograph is to demonstrate a sophisticated approach to Fauré’s barcarolles that is both intellectual and creative in order to provide pianists with a way to better comprehend, interpret, and communicate these pieces to their audiences, and hopefully, bring Fauré and his barcarolles out from the shadows and onto center-stage. The work of this monograph will demonstrate how a narrative approach can help in understanding a work; how the information retrieved through a narrative analysis can be used to create a story for the performer to use as a guide to

---


\(^{11}\) Nancy and Randall Faber, “Sword Dance” from *Piano Adventures; The Basic Piano Method* Level 2A Lesson Book (Ann Arbor: Dovetree Productions, Inc., 2012), 50-51.
interpretation and performance; and how the narrative created can guide the pianist in their physical interpretation of the piece.

Chapter 2 will provide a brief biographical sketch of Fauré, information about the barcarolle genre, and demonstrate the importance of Fauré’s barcarolle collection. It will also demonstrate how the use of narrative in understanding these works is not an entirely new concept and therefore validating the approach in this monograph. Finally, this chapter will address the potential performance issues that can arise when using narrative in the interpretation of these works and therefore provide a brief overview of the French style and highlight particular aspects of Fauré’s own piano style.

Chapter 3 will provide an introduction to narratology in music and a discussion about its use from a listener’s perspective as an aid in understanding. The discussion will then look at particular examples of where narrative has been used from a performer’s perspective, highlighting the conceptual and technical benefits of using a narrative approach. Finally, an explanation of the methodology being used for this project will be provided, which is adapted from the work of Byron Almén (A Theory of Musical Narrative, 2008).

Chapters 4 through 6 will each analyze one barcarolle by Fauré: Barcarolle No. 1 in A Minor, Op. 26 (Chapter 4), Barcarolle No. 5 in F# Minor, Op. 66 (Chapter 5), and Barcarolle No. 13 in C Major, Op. 116 (Chapter 6). Each chapter will provide background for each work as well as a structural outline. From there, the analysis using the methodology adapted from Almén will be presented, peppered with the developed narrative throughout the analysis. Each chapter will conclude with audible descriptions based on the narrative created, and technical suggestions to bring the narrative to life. The reader is cautioned that the narratives created for the purpose of this monograph are not definitive, nor being advocated as such. The narratives created reveal
how this pianist and author has been able to understand and connect with each piece in a way that allows him to bring forth what he believes are effective and communicative performances. The same is to be said for the technical suggestions. The suggestions made are not meant to be taken as instructions on how to play each piece, nor will they work for every pianist even when attempting to create the same sound world. The purpose and goal of this monograph is to demonstrate the effectiveness of this narrative approach from start to finish, from the initial listening and analysis, to the recital stage.
Chapter 2 : Gabriel Fauré (1845-1924) and the Barcarolle

2.1 The Life of Gabriel Fauré (1845-1924)

Gabriel Urbain Fauré was born on May 12th, 1845 in Pamiers (in the Ariège region in the south of France) to Toussaint-Honoré Fauré and Marie-Antoinette-Hélène Lalène-Laprade. Toussaint-Honoré Fauré was the director of the teachers training college at Montgauzy. The college was built on the ruins of an old convent, which had a chapel with a harmonium, and it is improvising on the harmonium that would lead Fauré to music. Fauré’s father was encouraged to enroll Gabriel into the École de Musique Classique et Religieuse, a new music school founded in Paris by Louis Niedermeyer (1802-1861). The school has been described as a “conservatory of religious art,” and though it provided its students with a complete education, its intent was to prepare its students for positions such as choirmasters and organists. Fauré entered the school in 1854 with a full scholarship provided by Niedermeyer, and completed his studies in 1865. Fauré’s education consisted of instruction in the standard academic subjects as well as music, covering the subjects of harmony and counterpoint as well as practical instruction on the pianoforte and organ. Fauré graduated with first prizes for piano, organ, harmony and composition. The most important relationship to come out of his studies at the Niedermeyer

---

12 Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life*, 4: Jean-Michel Nectoux writes that Fauré recalled receiving some basic instruction from ‘an old blind lady.’ However, Richard Henry Crouch writes that Fauré learned to play and improvise on the harmonium all on his own [Richard Henry Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,” (PhD Dissertation, The Catholic University of America, 1980), 5]. Nectoux’s book was written/translated after Crouch’s dissertation, so this discrepancy could be due to new research. However, based on Nectoux’s writing of Fauré’s comment, it could be safe to say that Crouch is not wrong in the fact that, while Fauré maybe did receive some basic instruction, much of what he learned in his early years could have been due to his own study.


14 Charles Koechlin, *Gabriel Fauré (1845-1924)* (New York: AMS Press Inc., 1976), 3: Charles Koechlin informs us that “the young musician’s future appeared so bright that, seeing the difficulties of the household, he [Niedermeyer] took upon himself all expenses of his [Fauré’s] education – a fine generosity which smoothed away all obstacles.” (1).
school was with French pianist and composer Camille Saint-Saëns, whose tutelage and later friendship would be of great importance to Fauré. His studies with Saint-Saëns would introduce him to the works of Schumann, Liszt, and Wagner, and their later friendship would acquaint Fauré with Parisian salon culture,\textsuperscript{15} and see Saint-Saëns encourage and support Fauré in his musical career.

True to the school’s training, Fauré held a number of church positions throughout his career. His first appointment was organist of the church of Saint-Sauveur in Rennes from January 1866 to March 1870. Following his firing from this position,\textsuperscript{16} Fauré returned to Paris and held numerous posts, including at Notre-dame-de-Clignancourt (assistant organist),\textsuperscript{17} Saint-Honoré d’Eylau (assistant organist), Saint-Sulpice (assistant organist to Charles-Marie Widor), and the Madeleine (assistant to Saint-Saëns in 1874, choir master in 1877, and chief organist in 1896), where he held his final church position until 1905.

In addition to his church positions, Fauré also held a number of other musical positions in France, including Inspector of Music for the provincial conservatoires (1892-1905), and music critic for Le Figaro. He was named professor of composition at the Paris Conservatoire in 1896.\textsuperscript{18} His students included Louis Aubert, Nadia Boulanger, Jean Roger-Ducasse, Georges Enesco, Gabriel Grovelz, Charles Koechlin, Maurice Ravel, Florent Schmitt, and Émile

\textsuperscript{15} Robert Orledge, \textit{Gabriel Fauré} (London: Ernst Eulenburg Ltd., 1979), 8, 10.
\textsuperscript{16} Nectoux, \textit{Gabriel Fauré}, 16: "‘In vain’, recalled Alfred Bruneau, ‘did the vicar preach the virtues of austerity, admonishing [Fauré] for going out into the church porch for a smoke during the sermon. One morning the organist came straight from the municipal ball and entered the organ loft in white tie and tails. He was discreetly dismissed.’"
\textsuperscript{17} Fauré was only at Notre-dame de Clignancourt for a few months due to the outbreak of the Franco-Prussian War (July 1870 to January 1871) in which he enlisted in the army, fighting in the battles of Champigny, Le Bourget, and Créteil. For his efforts, Fauré received a medal from the French military.
\textsuperscript{18} Orledge, \textit{Gabriel Fauré}, 15: Fauré had originally hoped to have been selected to teach at the Conservatoire in 1894, but his nomination was blocked by Ambroise Thomas, who was director of the Conservatoire at the time. According to Marguerite Long, Ambroise is quoted in regard to Fauré, saying “Fauré? Never! If he is appointed, I’ll resign”. [Marguerite Long, \textit{At the Piano with Fauré} translated by Olive Senior-Ellis (London: Kahn & Averill, 1981), 23].
Vuillermoz. Fauré’s most significant appointment, which would not only be controversial but also have an important impact on Parisian musical culture, was his appointment as director of the Paris Conservatoire in 1905. For Fauré to reach what at the time was considered to be one of the pinnacles of French musical society was quite significant, particularly the position of director of the Conservatoire because he was not a former graduate of the Conservatoire, nor a member of the Institut at the time of his appointment.

Fauré was also involved in a number of other musical activities in Paris in addition to his musical appointments. He was one of the founding members of the Société Nationale de musique française in 1871, and was president of the Société musicale indépendante in 1909. In that same year, Fauré was elected to the Institut.

In his personal life, Fauré married Marie Fremiet, the daughter of the famous sculptor, Emmanuel Fremiet. They married in 1883 and over the course of their marriage welcomed two sons, Emmanuel (1883-1971), and Philippe (1889-1954). As early as 1903, Fauré began to suffer from hearing loss. While he did not go completely deaf, what Fauré could hear was greatly distorted. Émile Vuillermoz writes that Fauré’s suffering from arteriosclerosis was actually worse than going completely deaf:

Fauré’s infirmity was a lot more depressing. He heard sounds, but with hellish distortions. He perceived the middle register as if from a distance and almost in tune, but as soon as he would attempt the treble or bass, the pitch in his mind no longer corresponded to the sounds emitted. They shifted to an interval which reached and sometimes went beyond a third away from the actual tone. Hearing a piece whose

---

19 Upon appointment, Fauré undertook a number of reforms to the Conservatoire that led to a number of resignations within his first year. Duchen writes that “he thus articulated the priorities form musical education that permeated the entire twentieth century.” (Duchen, *Gabriel Fauré*, 7).
20 Norman Suckling, *Fauré* (Great Britain: Billing and Sons LTD, 1946), 23.
22 His election to the Institut in 1909 was his third attempt, with his first two failed attempts occurring in 1894 and 1896 respectively.
medium range was normal but whose extremities were completely altered produced an indescribable cacophony for him.\(^{24}\)

The above description by Vuillermoz regarding the distortion of Fauré’s hearing was also confirmed by Fauré’s son, Philippe.\(^{25}\) In his own words, Fauré wrote to his wife: “the worst torture is when I try to work at my lovely Erard. The sounds in the middle of the keyboard sound distant but in tune, whereas the bass and the treble are just an incomprehensible hubbub!”\(^{26}\) Due to his growing deafness, he was asked to step down as director of the Conservatoire, which he did in 1920. In the early morning of November 4\(^{th}\), 1924, Gabriel Fauré passed away. He was given a state funeral at the Madeleine which was attended by the President of the French Republic and the Archbishop of Paris.

In addition to a career consisting of a number of important professional appointments, Fauré was also a prolific composer, writing for all major genres including the piano, string quartet/quintet, opera, French mélodie, and the symphony.\(^{27}\) Unlike certain areas of Fauré’s compositional output, particularly his collections of French mélodie, his piano music is not well known. This is for no lack of interest in the repertoire on Fauré’s behalf, for his works written for the piano total approximately 60 pieces.\(^{28}\) These works include nine preludes, four valse-caprices, five impromptus, a theme and variations (Op. 73), the Ballade in F# major, Op. 19 (written for both piano solo and for piano with orchestra), thirteen nocturnes, and thirteen barcarolles. In total, Fauré’s works span 121 opuses, with his piano works spanning op. 17 to op. 119.\(^{29}\)

\(^{24}\) Vuillermoz, Gabriel Fauré, 44.

\(^{25}\) Orledge, Gabriel Fauré, 20: “His son Philippe tells us (FF, p. 96) that Fauré actually heard the low notes as much as a third sharp and the high notes a third flat. Only the middle register was accurate, but faint.”

\(^{26}\) Nectoux, Gabriel Fauré, 380.

\(^{27}\) Fauré only wrote one symphony which was never published.

\(^{28}\) Orledge, Gabriel Fauré, “” 321-322: Refer to these pages for the list of piano works by Fauré.

\(^{29}\) Ibid., 272-326. Appendix A provides a complete list of all of Fauré’s works, one completely chronological, and the other chronological but separated by genre.
Fauré’s importance as a composer cannot be overstated. In the conclusion of the chapter on Fauré in his book *French Piano Music*, French pianist Alfred Cortot writes “and so for the time being closes the list of pianistic works of the greatest French composer of our time.”

There are also similar sentiments to this effect expressed by composers of the time, including Saint-Saëns and Spanish composer Isaac Albéniz. According to Marguerite Long, Saint-Saëns believed “that Fauré was without a doubt the most worthy champion of French music,” and that Albéniz enjoyed Fauré’s music and “used every ounce of his energy to organise at Barcelona concerts dedicated to the works of the man [Fauré] he considered to be the purest of French musicians.” One can also make the argument that Liszt had also recognized the value of Fauré’s music and thought highly of the composer. According to Jean-Michel Nectoux:

Saint-Saëns’ young pupil [Fauré] seems to have made a great impression on Liszt, who gave him a photograph of himself with the dedication ‘F. Liszt to Gabriel Fauré as a mark of my high esteem and sympathetic understanding’. His library, housed in the Academy Franz Liszt in Budapest, contains a surprisingly large collection of Fauré’s early printed works.

Between the dedication and the contents of his library, it appears that Liszt thought highly of the young Fauré.

Fauré’s importance in music history is well supported. In his article about Fauré for *Grove Music Online*, Nectoux describes him as “the most advanced composer of his generation in France,” and states that “he developed a personal style that had considerable influence on many early 20th-century composers.” Duchen writes that “without his example as composer,

---


31 Long, *At the Piano with Fauré*, 20, 55.


however, his thoughtful guidance as composition teacher and his radical reforms as director of the Paris Conservatoire, the generation that followed him would not have been as they were,” and that “without Fauré, twentieth-century French music would not have been twentieth-century French music."\(^{34}\)

The above quotations by pianists of the day and by scholars writing after his death illustrate the image of a man whose achievements made him a leading figure in Parisian musical life and instrumental in the development of twentieth century French music.

### 2.2 The Barcarolle Genre

A barcarolle is described as a “title given to pieces that imitate or suggest the songs (barcarole) sung by Venetian gondoliers as they propel their boats through the water.”\(^{35}\) The main features of the barcarolle are the use of compound meter (commonly 6/8), and rhythm that gives the impression of the movement of a boat on water.\(^{36}\) The barcarolle was a popular genre in the eighteenth and nineteenth centuries. In *The Present State of Music in France and Italy* (1771), Charles Burney writes that the barcarolle was “so celebrated, that every musical collector of taste in Europe is well furnished with them.”\(^{37}\) With its beginnings in folk music, the legitimization of the barcarolle genre within the classical art music tradition began in the

---

\(^{34}\) Duchen, *Gabriel Fauré*, 6, 7: In her dissertation, Robin Tait writes that “Fauré’s influence has not been discussed [within this work], although I suspect that it is greater than it is often considered to be, and greater awareness of the music of Dukas, Roger Ducasses, Pierné and others would perhaps reveal a more considerable influence, stretching as far as the music of Delius, whose Third Violin Sonata contains more than a hint of Fauré in its first movement.” [Robin Tait, *The Musical Language of Gabriel Fauré* (USA: Garland Publishing, Inc., 1989), 304.]

\(^{35}\) Grove Music Online, “Barcarolle” (Brown/Hamilton).

\(^{36}\) Ibid.

\(^{37}\) Burney, *The Present State of Music in France and Italy*, 144. Quotation originally found in *Grove Music Online*, “Barcarolle” (Brown/Hamilton).
eighteenth century through its use in French opera.\textsuperscript{38} The most famous example of the operatic barcarolle is the barcarolle in Act 2 of Offenbach’s \textit{Les contes d’Hoffmann}.\textsuperscript{39}

The barcarolle spread to other areas of the classical music repertoire, and is considered to have fallen under the domain of instrumental music by 1880.\textsuperscript{40} Enlow states that from the middle of the nineteenth century to the first two decades of the twentieth century, a “barcarolle ‘craze’ can be said to exist in the realm of descriptive instrumental character piece,” and that the popularity of the barcarolle style is evident in the large number of works composed by European, Russian, and American composers.\textsuperscript{41} Composers who contributed to the genre include Mendelssohn, Liszt, Rubinstein, Alkan, Debussy, Rachmaninoff, and Granados.\textsuperscript{42} With respect to France, Enlow writes that nearly every French composer of the late nineteenth century composed works that made use of the barcarolle style, supporting his argument “that the barcarolle style held a particular fascination and importance in the musical tastes of nineteenth-century French music-lovers.”\textsuperscript{43} The most famous barcarolle for piano solo is Chopin’s \textit{Barcarolle}\textsuperscript{\textcopyright} in F\# major, Op. 60.\textsuperscript{44}

2.3 The Piano Barcarolles of Gabriel Fauré

Though Fauré did not create the genre, he composed a total of thirteen barcarolles for solo piano between the years of approximately 1880 and 1921, making his collection the largest contribution to the solo piano genre by a single composer.\textsuperscript{45} Enlow explains that among the

\begin{footnotesize}
\begin{enumerate}
\item Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré, 13-15.
\item \textit{Grove Music Online}, “Barcarolle” (Brown/Hamilton).
\item Enlow, “The Thirteen Barcarolles of Gabriel Fauré,” 19.
\item Ibid., 20-21.
\item Ibid., 71.
\item Ibid., 21.
\item \textit{Grove Music Online}, “Barcarolle” (Brown/Hamilton).
\item Though it is not clear when the first barcarolle was actually composed, it is believed to be sometime around 1880. For more information about the date of composition, refer to Chapter 4.1: Analysis of \textit{Barcarolle} No. 1 in A Minor, Op. 26, pg. 49.
\end{enumerate}
\end{footnotesize}
barcarolles is an impressive list of performers as dedicatees, including Mme. Montigny-Rémaury, Marie Poitevin, Edouard Risler, and Louis Diémer. Enlow argues that because those listed were famous concert artists who had been the dedicatees of other major works by other composers, “their presence within the list of dedicatees strengthens the contention that Fauré and his audiences viewed the Barcarolles as important musical works within the solo piano repertoire.” The list of pianists who premiered Fauré’s barcarolles includes Camille Saint-Saëns, Marie Poitevin, Léon Delafosse, Edouard Risler, Arnold Reitliner, Marguerite Long, Blanch Selva, and Louis Diémer. Enlow writes that the list of performers speaks highly of the music found in Fauré’s barcarolles and reinforces Fauré’s importance as a contributor to the French piano repertoire.

In addition to being the largest collection of barcarolles by a single composer, Fauré’s contribution to the genre has also been acknowledged by scholars as the most important. Richard Henry Crouch writes that “indeed, as a matter of historical fact, more than any other composer of his stature, he [Fauré] was the master of the barcarolle. This genre reached a peak in his work, the outstanding examples of Chopin in piano music and Offenbach in operatic music notwithstanding.” Enlow agrees, writing that “by the second decade of the twentieth century, however, Fauré had created a body of works that not only expanded and elaborated the

46 Enlow, “The Thirteen Barcarolles of Piano by Gabriel Fauré,” 266: Mme. Montigny-Rémaury (1843-1913) was a French pianist and had works by Saint-Saëns and Pierné dedicated to her. Marie Poitevin (dates unknown) was a French pianist and the dedicatee of Franck’s Prélude, Choral, et Fugue (1884) and gave its first performance. Edouard Risler (1873-1929) was a French pianist who had been the dedicatee of Chabrier’s Bourrée fantasque. Louis Diémer (1843-1919) was a French pianist and received dedications by Franck (Variations symphoniques), Massenet (piano concerto), Saint-Saëns (Piano Concerto Op. 103, No. 5), and Tchaikovsky (Piano Concerto Op. posth. 75, No. 3).
47 Ibid.: Refer to Appendix A: Gabriel Fauré’s Barcarolles for Solo Piano for a complete list of dedicatees.
48 Ibid., 268. Refer to Appendix A: Gabriel Fauré’s Barcarolles for Solo Piano for further information regarding the premiere of Fauré’s Barcarolles.
49 Ibid.
50 Crouch, The Nocturnes and Barcarolles of Fauré, 4.
underlying barcarolle style but that had essentially defined and established a specific instrumental genre.”

In their entry for “barcarolle” in Grove Music Online, Maurice J. E. Brown and Kenneth L. Hamilton acknowledge Fauré’s collection as the most important collection of barcarolles in the solo piano genre.

Though Fauré is acknowledged as an important figure within the French music repertory, and particularly for his solo piano barcarolle collection, there is a lack of reputation both in knowledge and performance amongst performing pianists. Related specifically to the barcarolles, the question that must be asked then is: if Fauré’s collection of barcarolles is the zenith of the genre, why is the one essay by Chopin better known? There are a number of possible answers to this question. Robert Orledge indicates that a lack of proper promotion by Fauré’s publisher, Hamelle, is partially to blame for his music’s lack of familiarity amongst foreign pianists.

Fauré himself was also uninterested in self-promotion, which would not help in making his works better known to the public.

Fauré’s piano works are also technically challenging. Nectoux indicates that like the music of Schumann and Brahms, Fauré’s works do not lie in the hands comfortably, which is why virtuosos prefer to play the works of Chopin and Liszt. Korevaar writes: “Surely this is true of the music of say, Mozart and Chopin, but it is especially the case in Fauré, and even more challenging because of the virtuoso technical demands of the piano writing (the legacy of Liszt

---

52 Grove Music Online, “Barcarolle” (Brown/Hamilton).
53 Nectoux, Gabriel Fauré, 379.
54 Thomas Joseph Wegren, “The Solo Piano Music of Gabriel Fauré” (PhD Dissertation, The Ohio State University, 1973), 98: “Nevertheless, Fauré did not go out of his way to write crowd-pleasing music. In fact, he despised self-advertisement, and was averse to all concessions in favor of the doubtful taste of the public.”
55 Nectoux, Gabriel Fauré, 46-47.
and Saint-Saëns) – a virtuosity that is, with few exceptions, not evident to the listener.”

Fauré’s works are also difficult to memorize. Long writes that prior to studying the works of Fauré, she was never concerned about the loss of her memory in performance, and that it was only after studying and performing Fauré’s works did that fear manifest itself, becoming something that she was never able to let go. More recently, in the introduction to her CD of Fauré’s piano music in 2013, Canadian pianist Angela Hewitt writes: “Along with the music of Bach, his piano works are among the most difficult for pianists to memorize.”

One final factor which I believe could be a reason for pianists’ lack of awareness and/or avoidance of Fauré’s works is because his music is considered difficult to understand. In regard to French music being performed in London around the end of the first decade and the beginning of the second decade of the twentieth-century, Martha Elizabeth Stonequist writes:

If, in the cases of Ravel and Schmitt, the reviewers had a difficult time coming to terms with the music, they at least attempted to write something, of only a few lines, about each composer. As regards Gabriel Faure, the almost total lack of comment is startling. After one reads the criticisms of French music heard in London during the period under discussion, the impression is that the critics did not so much dislike Fauré’s music, as that they simply did not comprehend what little they heard, and were baffled by it. Even today, Fauré’s music is not played as much as Debussy’s or Ravel’s, and possibly for the same reason – lack of understanding.

According to Orledge:

But as Fauré’s official reputation grew and his Conservatoire reforms and championship of the SMI brought him headline publicity, so his music developed beyond the comprehension of even his more intelligent earlier enthusiasts. Saint-Saëns, for instance,

---

56 Korevaar, “Interior Virtuosity: Grasping Fauré’s Piano Music,” 62: This statement is made out of an observation regarding the challenge pianists face in needing to keep strict time while also trying to create a beautiful sound and line. Nonetheless, this statement speaks to the virtuosic technique required to play Fauré’s works.

57 Long, At the Piano with Fauré, 33: “Before studying Fauré’s music I had never feared a loss of memory and only then did I begin to mistrust my memory, a fear which has never really left me.”


could not keep pace with Fauré after Prométhée, and even thought he had ‘gone completely mad’ with La Bonne Chanson.\footnote{Orledge, \textit{Gabriel Fauré}, 35.}

Specifically regarding his piano music, Nectoux writes that foreign pianists despised Fauré’s piano music due to terrible performances his works had received, including those of Paderewski, who was one of the first pianists responsible for bringing about the acceptance of Debussy’s music, both in concert and on record.\footnote{Nectoux, \textit{Gabriel Fauré}, 379.} Further, Nectoux explains:

Many professional pianists never really came to terms with the particular pianism Fauré’s work demands. The composer himself confessed as much to Emile Girette in 1902, at a time when the greatest French pianists such as Alfred Cortot, Edouard Risler, Ricardo Viñes and Raoul Pugno were playing his pieces fairly regularly. So we should treat their observations, and those of Marguerite Long, with some caution.\footnote{Ibid., 45.}

Statements expressing similar sentiments can also be identified relating specifically to the barcarolles. For example, Vuillermoz, a student of Fauré’s, writes that “as with his nocturnes, Fauré decided not to make his thirteen barcarolles submit to rules too imperious for such an evocative title.”\footnote{Vuillermoz, \textit{Gabriel Fauré}, 109: Others include Orledge: “To my mind, the Second Barcarolle too belongs within the first period, and it is difficult to find much evidence of the Barcarolle spirit at all in this extrovert, Lisztian piece” (Orledge, \textit{Gabriel Fauré}, 59). Regarding the Ninth Barcarolle, Long writes: “It is very difficult to play because its monotony should not be monotonous” (Long, \textit{At the Piano with Fauré}, 78). While this statement of Long’s does not necessarily relate to difficulty in understanding, I wonder if greater understanding of the piece/conceptualizing the piece might make it easier to perform the piece so that it is not monotonous in sound.}

James William Sobaskie writes that “the thirteen \textit{Barcarolles} of Gabriel Fauré…are engaging yet elusive essays.”\footnote{James William Sobaskie, “\textit{Rêveries} Within Fantasies; \textit{The Barcarolles Of Gabriel Fauré},” in \textit{L’analyse musicale aujourd’hui (Music Analysis Today)}, edited by Xavier Hascher, Mondher Ayari and Jean-Michel Bardez (France: Éditions Delatour France, 2015), 333.}

Orledge writes that “as composers go, Fauré suffers more than most from being performed rather than interpreted. It requires total commitment and complete concentration from performer and audience alike for his music to stand a chance of being fully appreciated.”\footnote{Orledge, \textit{Gabriel Fauré}, 36. Like Orledge, Pianist Daniel Grimwood explains that understanding Fauré requires commitment. [Daniel Grimwood “Notes: 02.12.2014,” \url{http://danielgrimwood.eu/notes.html} (last accessed May 19th, 2021)].} While
it is understood that a good performance stems from a proper understanding of the work, it appears that this is even more crucial for the works of Fauré. Pianist Koichi Inoue writes that “his work cannot be performed successfully just by mere professional skills, but requires understanding from the bottom of one’s heart.”\textsuperscript{66} Further, Inoue writes “if you happen not [\textit{sic}] like his pieces, it could be more likely the fault of performers who failed to reveal its beauty in full capacity,” and that “if one would be lucky to have rare opportunities to hear the successful performance of Fauré’s music, perhaps one might feel that no other music in this world can be more beautiful.”\textsuperscript{67}

### 2.4 Narrative Analysis of Fauré’s Barcarolles

In order to aid in the understanding of Fauré’s music, particularly his definitive collection of barcarolles, I will be advocating for a narrative analysis approach on behalf of the performer. As it will be further explained in the following chapter, the use of narrative is naturally instinctive of all peoples as a comprehension tool.\textsuperscript{68} The methodological approach to analysis, which will be explained in Chapter 3 and employed for the analyses in Chapters 4 through 6, allows for each individual performer to understand the music in the way that makes the most sense to them.\textsuperscript{69}

As it will be demonstrated, the results of the analyses will allow the performer to create a personal micro-level narrative of the piece. The concept created can help with the mental

---


\textsuperscript{67} Ibid.

\textsuperscript{68} Vincent Meelberg, \textit{New Sounds, New Stories: Narrativity in Contemporary Music} (Amsterdam: Leiden University Press, 2006), 1: Meelberg refers to argument by David Herman (2003), writing that “human beings have a basic inclination to interpret the world around them in a narrative manner.” (Quotation are Meelberg’s words).

\textsuperscript{69} When referring to the pianist or to the characters from the narrative analyses in chapters 4-6 and Appendix B, gender-neutral third-person plural pronouns (them, they, their) will be used. This allows each reader to view the material from their own point of view.
understanding of the work and guide the pianist in their physical interpretation of the piece.

When combined, this has the potential to offer the performer a technique for shaping a successful performance.

The idea of using narrative when studying Fauré’s barcarolles is not a new concept. Here are three pianists’ views of Fauré’s Barcarolle No. 5 in F# minor, Op. 66 of 1894:

**Alfred Cortot:** This great wind swells the harmonies like flying sails on the open sea. The wild, free passion of Antony and Cleopatra is awakened by these powerful rhythms and it is the keel of their splendid bark that we glimpse against the distant luminous splendour of the West.\(^{70}\)

**Marguerite Long:** The glorious *Fifth Barcarolle*, alive and powerful, smells of salt, of sea-wind and breathes a vigorous and wholesome joy. One can hear the cries of sailors, and its melody has the pace of a fishing-boat riding on the waves which comes back to square and dashes off, its sails billowing. Here I feel, like Baudelaire: ‘Music often takes hold of me like the sea.’\(^{71}\)

**Émile Vuillermoz:** Until now the barcarolles had only sailed on lakes or lagoons. The *Barcarolle No. 5 in F sharp Minor, op. 66* seems to carry us off to the open sea. The accompanimental rhythms have hardened. Some are jerky, uneven, as if waves were crashing against the hull of a ship and one senses that the navigator is obliged to struggle against the storm.\(^{72}\)

More recently, scholars have also looked to narrative or means that could elicit narrative as a way to better understand these works. In his article “*Rêveries within Fantasies: The Barcarolles of Gabriel Fauré,*” Sobaskie discusses Fauré’s mélodie *barcarolle* of 1873, and how the gondolier persona that is met in this piece is the same character experienced in the barcarolles for solo piano. Sobaskie writes:

Fauré’s *Barcarolles* for piano may be interpreted as thirteen variations on the general scenario within the composer’s like-titled *mélodie*. Each features passages that simulate the persona of a gondolier via conjunct, folksong-like, and often tenor-register lines in compound meter, commonly bearing modal suggestions and buoyed by undulating and enveloping accompaniments.\(^{73}\)

---

\(^{71}\) Long, *At the Piano with Fauré*, 77.  
\(^{72}\) Vuillermoz, *Gabriel Fauré*, 111.  
\(^{73}\) Sobaskie, “*Rêveries Within Fantasies: The Barcarolles Of Gabriel Fauré,*” 339.
Sobaskie writes further that “thus, a mix of methods, including narrative, gestural, motivic, and intertextual analysis, informed by facts regarding the Barcarolles’ origins and relationships, guided by sensitivity to the composer’s allusive style, should illuminate their expressive messages.”

In his keynote address at the Focus on Piano Literature conference titled “Strange Gondolas: Oneiric Turns in Fauré’s Barcarolles” in November of 2012, Carlo Caballero introduces the idea of “oneiric” or dream states within the barcarolle genre. Caballero provides background relating to the development of the barcarolle and its use in theater to support this association. Caballero then looks to the late barcarolles of Fauré (particularly *Barcarolle* No. 10 in A minor, Op. 104/2) to propose compositional methods that Fauré might have used to invite oneiric states into his barcarolles.

The largest project to date on the barcarolles of Fauré is Charles Alva Enlow Jr.’s doctoral dissertation titled “The Thirteen Barcarolles for Piano by Gabriel Fauré: An Analytical and Interpretive Study” (2000). In addition to providing a history of the genre itself and an analysis of each piece in Fauré’s collection, Enlow’s study also aims to help with the interpretation of these works through discussions of various topics that can provide us with a better sense of their meaning. Enlow writes: “the sense of an underlying private and personal emotional space becomes an essential theme of the Fauréan barcarolle. The idea of a journey – the ongoing process provided through formal and musical means – lies at the heart of these

---

74 Sobaskie, “Rêveries Within Fantasies; The Barcarolles Of Gabriel Fauré,” 333.
75 Carlo Caballero, “Strange Gondolas: Oneiric States of Fauré’s Barcarolles,” keynote address read at Focus on Piano Literature 2012: Gabriel Fauré, 2 June 2012, University of North Carolina, Greensboro. I am very thankful and grateful to Dr. Caballero for sharing with me his keynote address. It is important to note that Dr. Caballero connects the experience of music more to dreaming, which are typically expressed in the present tense rather than narratives that are usually presented in the past tense (15-16). However, for the purpose of this project, the fact that there could be moments where Fauré invites oneiric states into his music again helps prove the point being made here that there are more to these pieces than what the title ‘barcarolle’ implies.
works.”\textsuperscript{76} Enlow highlights that there are aspects of these pieces that invoke the idea of a journey and the passage of time, the idea of \textit{mirage}, and containing the emotional element of nostalgia (particularly in the later barcarolles).\textsuperscript{77} The closest Enlow comes to discussing narrative is when tracing similar elements and direct quotation between the eleventh barcarolle and Fauré’s opera \textit{Pénélope}, writing that the musical trajectory of the eleventh barcarolle runs parallel to that of the drama within the opera.\textsuperscript{78}

Together, these three sources demonstrate that understanding Fauré’s barcarolles is not readily available to the performer if entering the learning and interpretive process with only the general notion of what defines a barcarolle.\textsuperscript{79} A great deal of care must be taken when learning and interpreting these works in order to provide listeners with an interpretation that is both accessible and impactful. These sources also demonstrate how looking to understand these works outside of traditional musical means, such as through narrative, can be helpful in the interpretive process. The ideas from these sources will be influential in the personal narrative creation process, which will be demonstrated in Chapters 4 through 6.

2.5 Application of Narrative Theory to Performance

One potential downfall of using narrative to inform one’s interpretation is that it could lead to performances that move beyond the scope of the French style in which these pieces were

\textsuperscript{76} Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 281.
\textsuperscript{77} Ibid., 202, 245, and 249 respectively.
\textsuperscript{78} Ibid., 218.
\textsuperscript{79} Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 205: Enlow writes “the \textit{Barcarolles} may be said to conjure the atmosphere of water. However, it is not water alone that is summoned by the barcarolle; it is movement through, or upon, water. The Venetian heritage of canals and the gondolas are perhaps the starting point for this inspiration; however, the aquatic paradigm extends beyond specific geographical associations. In a more general fashion, the image of movement upon or through water is the underlying and consistent theme of Fauré’s barcarolles.”
written. This means great care and understanding of both the French style and Fauré’s own style must be understood and balanced with the interpretive vision.

In her dissertation, Carol Joy Gingerich refers to Reginald R. Gerig’s “excellent description” of French technique:80

Its supple technique was largely finger and hand, descending from the classical refinement of the Couperin-Rameau harpsichord touch. There was none of the super-energetic keyboard digging of the Stuttgarters. (sic Germans) The touch was sensitive, it stayed close to the keys, and it did not press deeply. It also was fluent, deft, immaculate like fine etching. Therefore the tone was likely to be of smaller dimensions – shallow, pale, transparent. Behind it was an unruffled emotional spirit which highly valued such aesthetic graces as elegant, calculated proportions and subtle phrasing.81

As Gerig writes, there is a sensitivity and elegance to the French Style. Gerig also discusses Marguerite Long, who

felt that there are personality differences manifest among the great French pianists; yet all of them identify with a common French style and technique, characterized by such attributes as gracefulness, elegance, clarity, moderation, and suppleness. Although French performance is not noted for great power, she believed it is unsurpassed in ‘depth of inner feeling.’ There is the concern that every note be delivered ‘in the manner of an orator or of a singer.’82

An important part of this statement is the description of French performance as “unsurpassed in ‘depth of inner feeling’” which aligns itself well with Fauré, whose main goal was expression.83 This is helpful for pianists interpreting Fauré’s works for they can rely on the emotional aspects of their narrative interpretation to bring forward a compelling performance. However, this does not mean that there will not be moments where the music is bold, but that these moments will need to be balanced within the piece as a whole, and making sure that these moments do not go

80 Carol Joy Gingerich, “The French piano style of Fauré and Debussy: Cultural aesthetics, performance style characteristics, and pedagogical implications.” (Doctorate of Education Dissertation, Teachers College, Colombia University, 1996), 90.
81 Reginald R. Gerig, Famous Pianists & Their Technique (Washington/New York: Robert B. Luce, Inc., 1974), 315. This quotation was originally found in Gingerich, “The French Piano Style of Fauré and Debussy,” 90.
82 Ibid., 91. This quote can be found in Gerig, Famous Pianists & Their Technique, 320.
83 Nectoux, Gabriel Fauré, 48: “Virtuosity for Fauré was not something to be striven after. It was secondary to his chief aim – expression.”
beyond the scope of the French style. With an emphasis placed on nineteenth-century repertoire of the Germanic tradition within learning institutions, this will be a key barometer for pianists in determining how far they can push their use of power. Korevaar explains that

It is important to understand Fauré’s music as part of a quintessentially French tradition: not the ‘Romantic’ style we generally associate with nineteenth-century German compositions; rather a style that prefers tonal nuance to the exaggeration of time and that finds its roots in the understated yet intensely emotional language of Mozart.\(^8^4\)

Pianists agree that the skill required to properly perform Fauré’s works is immense, even though it is not evident to the listener. Korevaar writes that

Fauré’s music requires a virtuoso technique, but a mind-set devoid of egotism. Refinement, intelligence, beauty of sound, an ear for balance and voicing, technical fluency, and sophisticated pedaling must all be deployed in the service of music that is inviting because it is unassuming — music that does not shout, but seduces in subtle ways. Fauré’s music presents virtuosity of the interior.\(^8^5\)

Long writes that

But here I must diverge, because if Fauré is perhaps the greatest of our musical poets, if his piano music speaks from the heart in the sense of mind or of soul, if he touches us with the most sensitive of messages, if he attracts us with the spell of his charm, one must admit that this music is very hard to play, requiring a technique free from all pianistic shortcomings, with extreme independence of the fingers and of nuance too, and thorough knowledge of the sounds that one can draw from the instrument. The music is certainly not made to show off the skills it requires from those who play it.\(^8^6\)

Orledge writes that more than other composers, “Fauré suffers more than most from being performed rather than interpreted. It requires total commitment and complete concentration from performer and audience alike for his music to stand a chance of being fully appreciated.”\(^8^7\)

Nectoux agrees, and discusses the technical importance of the interpretation:

Fauré’s work is, like so much French music, all too dependent on its interpretation and often demands qualities that are contradictory: precision and rigour need to be tempered with a touch of fantasy and the occasional drop of mischief, an exquisitely delicate phrase

---

\(^8^4\) Korevaar, “Interior Virtuosity: Grasping Fauré’s Piano Music,” 42.
\(^8^5\) Ibid., 41.
\(^8^6\) Long, At the Piano with Fauré, 63.
\(^8^7\) Orledge, Gabriel Fauré, 36.
may have to be developed to encompass passion and even violence; and one can never repeat often enough that dynamic markings, often sharply contrasted between one bar and the next, must be respected to the letter. Too often, the opposition of light and shade in this music is reduced to an insipid, boring level somewhere between *mezzo forte* and *mezzo piano*. There must be no rallentandos, no vulgar swooning, no holding back. Fauré’s music needs to be grasped firmly, with a gentle violence and with the fervent intensity of true love.\(^88\)

What is insightful about Nectoux’s statement is that even with the subtleties associated with the French style in which Fauré wrote, this does not mean that there is little contrast or moments within the music where the pianist cannot play out. Ryan Wells agrees, writing

> The fact that Fauré abhorred exaggeration and sentimentality in the interpretation of his music has led to certain performers to give dull performances resulting from a limited dynamic range and an avoidance of well-defined dynamic contrasts. A wide dynamic range and rhythmic flexibility of phrasing are both needed in achieving the virile and muscular interpretations preferred by Fauré.\(^89\)

The above examples make clear that while Fauré’s music fits within the French style described above, there is room for personal interpretation. The restraint that some performers have felt and applied to their interpretations of his music is not necessarily how one should perform his works. Therefore, with an understanding of both the French style and of Fauré’s personal style, performers will be able to use their narrative interpretations to help ensure that their performances are compelling, but not displaced from both the style and period in which they were written.

Scholars and pianists have written about particular aspects of Fauré’s piano music, including tempo and the use of rubato, rhythm, texture, and pedalling. With tempo, Korevaar writes that steadiness of tempo is important to the successful performance of Fauré’s works.\(^90\)

When it comes to the use of rubato, it is clear from historical scholars and pianists that Fauré

---

\(^88\) Nectoux, *Gabriel Fauré*, 473.


\(^90\) Korevaar, “Interior Virtuosity: Grasping Fauré’s Piano Music,” 42.
detested the use of rubato in his works. However, contemporary scholars have pointed out that context is important. For example,

[Barrie] Jones argues that the critics of the time, Koechlin in particular, who commented on the control and lack of rubato in Fauré’s playing, were simply contrasting Fauré to the excesses of German romanticism around him. Compared to his contemporaries, Fauré’s playing did appear to lack rubato. However, when listened to by modern ears, discreet uses of rubato are recognizable.91

Thomas Wegren argues that “the employment of tempo rubato is necessary to emphasize the melodic movement” but that “the controlled manner of Fauré’s music should otherwise be maintained by restricting the tempo variation to places where it is definitely indicated by Fauré.”92 Commenting on Fauré’s own recording of the first barcarolle, Barrie Jones writes that “Fauré’s own increase in speed is very gradual, indeed barely noticeable…all too often, *accelerandi* and *rallentandi* are begun too soon and read too literally; as a result, performances can all too easily lose their poise.”93 From these statements, the pianist can conclude that small amounts of rubato for the purpose of artistic expression would be appropriate, but major changes in tempo through rubato should be avoided. Related to tempo and use of rubato is the importance of rhythm, where clear rhythm is considered another essential component for the successful performance of Fauré’s works.94

It is reported that rather than changes in tempo, Fauré preferred and would instruct his students to rely on changes in nuance.95 Dynamically, Long explains that Fauré preferred crescendos and diminuendos be short and effective.96 Wegren informs us that dynamics in

---

91 Gingerich, “The French Piano Style of Fauré and Debussy,” 104.
93 Barrie Jones, “Fauré’s Performance Practice,” (Tempo, New Series, No. 151 Dec., 1984, Cambridge University Press): 34: This comment is made in regards to the accelerando in mm. 74-75.
94 Korevaar, “Interior Virtuosity: Grasping Fauré’s Piano Music,” 42: This statement is made in conjunction with steadiness of tempo.
95 Ibid.
96 Long, *At the Piano with Fauré*, 67: Long explains that “Fauré had adopted the rule for shading that Hans von Bülow had laid down: when one reads ‘crescendo’, it means leaving a more ‘piano’ tone for a reinforcement of the
Fauré’s music tend to move gradually and done so in order to avoid “sudden emotional outbursts.”\(^{97}\) One issue related to nuance and dynamics is part playing or texture. Wegren writes “Fauré’s piano music is not easy to interpret. It is not enough for the fingers to be trained: it is necessary for the intellect to absorb and to comprehend the musical purport of the horizontal and vertical textures and only then to proceed with the controlled interpretation.”\(^{98}\) A clear distinction between melody and accompaniment is required in Fauré’s piano music.\(^{99}\) This is particularly important when the melody falls below the accompaniment or where there are a number of accompaniment notes per melodic note.\(^{100}\) The bass also needs to be closely attended to, for it is clear that this was very important to Fauré.\(^{101}\) As Wegren writes, the melodic ornamentation must have support from the bass. A lack of bass will cause the harmonic-melodic balance to “loose its musical effect and the compositional interpretation will be superficial.”\(^{102}\) Long expresses the same sentiment, writing “the entire construction is built on the bass line and without it music collapses.”\(^{103}\)

Finally, pedalling in Fauré needs to be well considered when interpreting his works. According to Wegren, “‘Fauré relied upon the taste of pianists to make correct use of the pedal. He, himself, treated the pedal with utmost subtlety.’”\(^{104}\) In his work, Wegren highlights instances

\(^{97}\) Wegren, “The Solo Piano Music of Gabriel Fauré,” 73.
\(^{98}\) Ibid., 67.
\(^{99}\) Ibid., 73.
\(^{100}\) Ibid.: “In Fauré’s piano music it is important to make a distinction between the melody and the accompaniment. This is accomplished by means of difference in strength between the parts. This difference in strength should be considerable when the melody lies below the accompaniment or when each melody-note is accompanied by a large number of notes in arpeggiation.”
\(^{101}\) Long, At the Piano with Fauré, 66.
\(^{103}\) Long, At the Piano with Fauré, 66.
\(^{104}\) Wegren, “The Solo Piano Music of Gabriel Fauré,” 78: Wegren informs his readers in the latter portion of this sentence that this statement is paraphrased from an interview with Madame Fauré-Frémiot in March, 1973.
where it would be appropriate to apply \( \frac{1}{4}, \frac{1}{2}, \) and \( \frac{3}{4} \) pedalling effects, demonstrating the subtleties of pedalling that pianists can apply to the works of Fauré.\(^{105}\)

With this understanding of both the French style in which Fauré was writing in and aspects regarding his own style at the piano/ways of playing his music, we can now turn to the project at hand: adopting narrative as an analytical and interpretive tool to help better our understanding and performance of Fauré’s *Barcarolles* for solo piano.

\(^{105}\) Wegren makes it clear that the application of the \( \frac{1}{4}, \frac{1}{2}, \) and \( \frac{3}{4} \) pedalling “does not refer to specific positions of the pedal, nor to specific positions of the dampers, but only to the amount of sound which remains when keys are released” (Footnote 6, pg. 80-81). For further reading on pedalling applications in Fauré’s music, refer to Wegren, “The Solo Piano Music of Gabriel Fauré,” 76-83.
Chapter 3: Narrative Theory, the Listener, and the Performer

3.1 Narrative Theory: An Introduction

The application of narrative theory to music theory is an effective way to understand, interpret, and find potential meaning in musical works, particularly non-texted and non-programmatic instrumental works. In his entry titled “Narratology, narrative” for *Grove Music Online*, Fred Everett Maus writes:

Narratology, the study of narrative, is associated historically with east European formalism and European structuralism, intellectual movements that borrowed tools from social science, especially linguistics, for the study of many aspects of culture. Formalists and structuralists studied different kinds of story-telling such as myth and literary fiction in order to discover recurring patterns, much as grammarians study a language to discover the principles of its well-formed utterances...Narrativity is the quality of some artefacts that makes it an example of narrative or, in some usages, a quality that creates a resemblance to narrative.\[^{106}\]

Narrative theory has been used in various disciplines of musicology, including music criticism, historical interpretation, the philosophical study of expression and representation, technical music theory, and semiotics.\[^{107}\] Maus states that most often, narrative theory has been used by musicologists as an alternative to technical descriptions of music and as a way of understanding musical meaning.\[^{108}\]

The field of musicology saw the application of narrative theory for the first time in the late-twentieth century\[^{109}\] and its resurgence in the early 2000s. When first introduced, narrative theory’s application to music was not well recognized and accepted by many in the field. Two of


\[^{107}\] Ibid.

\[^{108}\] Ibid.

\[^{109}\] Ibid.
the leading scholars who argued against aspects of narrative theory’s application to music were Jean-Jacques Nattiez and Carolyn Abbate.110

Byron Almén, a leading musicologist in narrative theory and author of *A Theory of Musical Narrative* (2008) has surveyed the initial arguments objecting to the application of narrative theory in music and determined five main arguments:

1. *The verbal cue argument*: Listeners can only hear narrative in music through a linguistic cue, such as a text or a program.
2. *The causality argument*: “Temporal sequence of historical facts, individual actions, or musical events do not themselves constitute a narrative because those sequences do not appear with a ‘relation of causality which explains them.’”111
4. *The referentiality argument*: Music “does not fulfill the conditions for a narrative because we cannot specify what is acting or being acted upon.”112
5. *The drama argument*: Unlike narratives stemming from the literary and dramatic arts, music lacks the capacity to determine agency.113

Almén addresses each argument and provides rebuttals in the second chapter of his book (“Perspectives and Critiques”). What Almén finds flawed in the initial thinking of narrative theory’s application to music is that scholars were attempting to understand narrative theory in a

---

110 A number of scholars have identified Nattiez and Abbate as the two main opponents to narrative theory’s application to music. Byron Almén, *A Theory of Musical Narrative* (Indiana: Indiana University Press, 2008), 28: When outlining the arguments against narrative theory, Almén writes: “Four of the most widely circulated arguments, as outlined by Nattiez, Abbate, and others…”, and this specific naming of Nattiez and Abbate seems to give the impression that their arguments (amongst others) were the most impactful. Nicholas Reyland, “Narrative,” in *Aesthetics in Music: Musicological Perspectives*, edited by Stephen Downes (New York: Routledge, 2014), 206: Nicholas Reyland writes: “The most instructive objections were presented by Jean-Jacques Nattiez and Carolyn Abbate, who arrived like fire wardens to dampen the flames of the music narratology campfire, just in case it was about to get out of hand…”. Michael Klein, “Musical Story” in *Music and Narrative since 1900*, edited by Michael L. Klein and Nicholas Reyland (Indiana: Indiana University Press, 2013), 4: Michael Klein writes: “Despite the granting of our first wish, we all agree that music is only rarely narrative-like (Abbate, Nattiez) …”. An article by Abbate regarding narrative is: Abbate, Carolyn, “What the Sorcerer Said,” *19th-Century Music* 12 (Spring, 1989).
112 Ibid., 35.
113 Refer to Chapter 2: Perspectives and Critiques in Almén, *A Theory of Musical Narrative* for further reading of Almén’s rebuttals for the arguments listed above.
musical context by drawing on our understanding of narrative theory in literature, which Almén refers to as the *descendant* model:

> The traditional descendant model presents musical narrative as a derivative phenomenon: it is effective only to the degree that the musical work is able to mimic or approximate the effects of literary narrative. Using this model, we are bound to view music as insufficiently and ineffectively narrative: it apparently lacks semantic specificity, a recognizable narrator, and coherent characters.\(^{114}\)

Instead of using the *descendant* model (which he argues “presupposes a conceptual priority for literary narrative”\(^{115}\)), Almén prefers to use what he calls the *sibling* model, which “distinguishes between a set of foundational principles common to all narrative media and principles unique to each medium.”\(^{116}\) Advocating for the *sibling* model, Almén writes that it “posits an indirect relationship between musical and literary narrative as distinct media sharing a common conceptual foundation” and that “such a model separates narrative universals from those arising from specific media, obviating many of the difficulties attached to the descendant model.”\(^{117}\)

Almén finds that the first four arguments (verbal, causality, narrator, and referentiality) stem from viewing narrative theory in music through the *descendant* model, and the drama argument through the *sibling* model.

Though Almén is not able to refute all arguments, he argues “that the most sensible, effective, and accurate theory of musical narrative is one that recognizes both its commonalities…and its potential differences with respect to literature and drama.”\(^{118}\) The early 2000s saw a resurgence of narrative theory and its application to music. A number of prominent scholars have written articles about narrative theory and music, including Vera Micznik, Michael


\(^{115}\) Ibid.

\(^{116}\) Ibid.

\(^{117}\) Ibid., 13.

\(^{118}\) Ibid., 37: For further reading regarding these five arguments and Almén’s rebuttals, refer to Chapter 2 “Perspectives and Critiques”.
Klein, and Nicholas Reyland. Two book-length studies have been written on the topic, including Almén’s *A Theory of Musical Narrative* (2008) and Vincent Meelberg’s *New Sounds, New Stories: Narrativity in Contemporary Music* (2006). A number of doctoral projects have also investigated the use narrative, including Charise Y. Hastings’s “The Performer’s Role: Storytelling in Ballades of Chopin and Brahms” (2006), and Yu-Wen Chen’s “The Role of Narrative in Performing Schumann and Chopin’s Music” (2017). Overall, as Michael Klein and Nicholas Reyland in the preface of their book *Music and Narrative Since 1900* write: “To Nattiez’s famous statement that we cannot properly speak of narrativity in music, then, musicologists and theorists have responded with the (now) equally famous statement ‘yes, we can.’”

To follow, the second section of this chapter will present writings regarding narrative theory in music and the listener to demonstrate the use of narrative theory to better one’s understanding of a piece of music. This will be presented to support the argument that the use of narrative theory from a performer’s perspective is a viable option when looking to better understand and interpret a work. The third section of this chapter will present writings that discuss the benefits of a narrative approach from the performer’s perspective, demonstrating its use in creating an interpretation and/or concept of a work and how that can influence the manner in which the performer approaches the work to best express their interpretation. The final section of this chapter will present the methodological model that will be used for the analyses that appear in Chapters 4 through 6.

---

3.2 Narrative Theory and the Listener

A primary purpose of narrative theory in music has been for analytical purposes. However, some important writings address its application from a listener’s perspective. One particular topic has been in regard to listeners hearing narratives in music. In his article “Music as Narrative” (1991), Fred Everett Maus writes that listeners are able to hear succession of musical events as story-like because they are able to identify actions, thoughts, and characters in the music. Maus writes:

Musical events can be regarded as characters, or as gestures, assertions, responses, resolutions, goal-directed motions, references, and so on. Once they are so regarded, it is easy to regard successions of musical events as forming something like a story, in which these characters and actions go together to form something like a plot.

Maus also provides a quotation by Heinrich Schenker, which also seems to imply that narrative can be heard when listening to music:

In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new. Thus we hear in the middleground and foreground an almost dramatic course of events.

This quotation by Schenker is interesting in that it demonstrates a connection between music and narrative far before what is considered the initial introduction of narrative into music theory. As Schenker writes, the focus is on hearing how the different aspects of the music can be interpreted in a narrative-like manner.

---

120 Sarah Stout Miller, “The Social Network: Narrative Theory as a Vehicle for Musical Performance” (DMA Thesis, University of Kansas, 2015), 6: “Thus far, musical narrativization has been presented predominantly as a mode of listener response rather than an intrinsic discursive property of any compositional style.”
122 Ibid., 4.
Recent studies support the assertion that listeners can hear narratives when listening to music. David M. Greenberg and Peter J. Rentfrow from the Department of Psychology at the University of Cambridge in England presented their study “Rules of Engagement: The Structure of musical engagement and its personality underpinnings” at the *Proceedings of the Ninth Triennial Conference of the European Society for the Cognitive Sciences of Music* in Manchester, UK, in August, 2015. In their study, Greenberg and Rentfrow introduce their MET measure (Musical Engagement Test). The findings from their samples found a five-factor structure that underlines musical engagement. Narrative was identified as one of the main factors, which Greenberg and Rentfrow define as “a perceptual focus on the symbolism, lyrical, and story-like features in music.” They conclude that the MET is “the first musical engagement measure that captures Cognitive, Affective, Physical, and Social dimensions with a single measure. Further, the MET revealed a new dimension that has been underrepresented in the literature: narrative engagement.”

In November, 2019, Elizabeth Hellmuth Margulis, Patrick C. M. Wong, Rhimmon Simchy-Gross, and J. Devin McAuley released findings of their study “The Role of Narrative in Music Perception” in an article titled “What the music said: narrative listening across cultures.” The study consisted of three focus groups with two different cultures represented, two in the US (one in Arkansas and the other in Michigan) and one in China (a remote cluster of Dong Villages in Guizhou, China). The study demonstrated that participants from both cultural traditions


125 Ibid., 2.
(which have very different musical and narrative practices) responded to being able to hear wordless musical excerpts in a narrative manner when prompted about the possibility. ¹²⁶

Though the study acknowledges that “presumably, within-culture listeners possess more concrete mappings between sonic features and the contexts within which they are generally embedded,”¹²⁷ the researchers conclude that it is not “some simple universal principle [that] links acoustic features and perceived narrativization,”¹²⁸ but instead, that “enculturation [determines] which specific musical patterns seem to tell stories.”¹²⁹ When making this conclusion, the authors recognize that this result contradicts what music theorists have argued, specifically highlighting Almén. While I appreciate the results of this study (which demonstrates that listeners can imagine narratives when listening to music), I think Almén’s model for narrative analysis will be beneficial for the trained and experienced listener and musician, particularly within the contexts of this project.

The notion of listeners being able to hear narratives when listening to music is connected with the idea that narrative can be used by the listener as a sense-making listening strategy. In her DMA thesis, Sarah Stout Miller refers to Eric F. Clarke’s book *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning* (2005), writing that “Clarke claims that narratives provide the structure within which we listen and understand music. Creating stories gives the listener a framework within which to understand and process sound, thereby making it less abstract and hence more concrete and personable.”¹³⁰ Miller argues that listeners

¹²⁷ Ibid.
¹²⁸ Ibid., 7.
¹²⁹ Ibid., 6.
¹³⁰ Miller, “The Social Network: Narrative Theory as a Vehicle for Musical Performance,” 6: I believe the passage Miller is interpreting from Clarke’s book is: “The nature and existence of these representations is purely conjectural (they are inferred in order to account for behavior), and more fundamentally they suffer from the ‘homunculus’
are able to create narratives that are relevant to their own experiences, thus allowing the listener to experience and comprehend the music in a way that makes the most sense to them.\(^{131}\) This sentiment has also been expressed by Vera Micznik: “The justification for such applications has been the belief that the narrative mode of thought is a common trait of most human cultures which amounts to a natural impulse to impose a certain kind of order upon the perception and representation of the world.”\(^{132}\) Micznik continues by quoting Roland Barthes, writing

> If, as [he] has observed, ‘narrative is international, transhistorical, transcultural: it is simply there like life itself’, and since music is one of the cultural expressions of life, it makes sense to assume that music too might share with other cultural manifestations some basic characteristics by means of which people fashion their experiences.\(^{133}\)

This has also been an idea behind Vincent Meelberg’s work which investigates the use of narrative within contemporary music. In his preface, Meelberg writes:

> In assuming a narrative listening stance, the listener’s possibilities to comprehend contemporary music might be enriched. As I remarked above, the inclination to interpret the world in a narrative manner is a basic disposition that human beings share. Therefore, I expect that listening to contemporary, atonal music while assuming a narrative listening stance might lead to a greater degree of comprehension of this kind of music, which is often regarded as ungraspable.\(^{134}\)

Combined, the literature and studies discussed here make a compelling case that narratives can be heard or imagined when listening to music, and that narrative is one way in

---

\(^{131}\) Miller, “The Social Network: Narrative Theory as a Vehicle for Musical Performance,”, 2: “Listeners in short can formulate stories drawn principally from their own imaginative realms in order to explore subjects relevant to their personal experiences. This customizable musical experience allows the listener to utilize fully the sense-making capacity of narrative.”


which listeners can achieve greater comprehension of what they are hearing. With our knowledge of the literature about Fauré, which expresses the difficulty in understanding his works, these writings support the notion of using narrative to better understand his works.

3.3 Narrative Theory and the Performer

When beginning to learn and interpret a work, particularly an unfamiliar work, performers will often listen to recordings as a starting point. With what is believed and known about the use of narrative as a sense-making listening strategy, this is equally applicable to performers. However, with the addition of score analysis, I argue that the use of narrative by a performer can help achieve greater comprehension of the work and allow for the opportunity to create an interpretation that provides greater clarity for performers, and therefore, their audiences. With what has been shown in Chapter 2 regarding Fauré’s music both generally and specifically related to his barcarolles for solo piano, the application of narrative analysis is a perfect fit for the goals set out for this monograph, and recent scholarship supports this conclusion. In the abstract of their DMA document which focuses on the music of Schumann and Chopin, Yu-Wen Chen (2017) writes that “recognizing how to present a narrative while performing the music of Schumann and Chopin helps the performer to transmit the spirit of the music and convey expression in the music.” Chen follows this statement by acknowledging the vital role performers play in conveying musical expression, and therefore how this role greatly affects the quality of the audience’s musical experience. Charise Hastings (2006) also makes the same connection: “The listener’s response stands in direct relation to the performer’s

---

135 Refer to Chapter 2.3: The Solo Piano Barcarolles of Gabriel Fauré, pg. 16-18.
136 Yu-Wen Chen, “The Role of Narrative in Performing Schumann and Chopin’s Music” (DMA Document, James Madison University, 2017), VII.
137 Ibid.
point of view. Listeners may not necessarily experience a particular effect I am trying to convey, but I believe they will respond in some way as long as I have been intentional in my playing.”\(^{138}\)

I believe this statement equally applies to the solo barcarolles of Fauré.

What is appealing about incorporating narrative into the interpretation process is that it allows the performer to create a personal concept of the piece. This concept can create cohesion in the performer’s understanding and performance of the work, ultimately aiding in musical expression. Regarding Chopin’s *Ballade* No. 1 in G minor, Op. 23, Hastings writes:

> With the Ballade I found a narrative structure was helpful for unifying the music because it was a way to make sense of the myriad images swirling through my mind as I learned the piece. By finding common threads between the images I was able to relate them to one another and the piece as a whole. From these connections a story was born, and when I concentrate on the story my playing improves. Rather than beginning the piece by thinking, “Largo. Forte. Octave Cs,” I think about a boy lying in a dingy room suddenly waking up, and my body responds with feeling and meaning.\(^{139}\)

I believe this same sentiment equally applies to Fauré’s barcarolles and thereby offers the performer a greater chance of reaching audiences with these works.

A major benefit to using narrative to develop a cohesive concept of a work is that the narrative created can guide the pianist in how they physically approach the piece to create the expression they desire. In describing the opening of Schumann’s *Kreisleriana*, Chen articulates a few technical suggestions:

*Kreisleriana* opens with a passionate and stormy atmosphere right away…It feels as if the work is the continuation of a story already in progress. Even though the pianist can feel the silence of the room, she might begin this piece first by imagining hearing the violent storm happening in the mind’s ear; next, the pianist may place his or her hands on the keyboard as close as possible to prepare for a sudden, explosive, energized sound: the opening sixteenth notes in the right hand should be played without any hesitation. Curved fingers and good support of the right hand are required to produce the strong tone; the

---


\(^{139}\) Ibid., 94-95: Though Hastings approach is different than what is being advocated for in this monograph, the sentiments expressed here are similar to what I believe is possible with the methodology that will be demonstrated in this monograph.
fingers need to be in contact with the keyboards[sic] so the strong dynamic and articulation of each sixteenth note can be controlled consistently.  

Regarding the second theme of Chopin’s *Ballade* No. 1 in G minor, Op. 23, Hastings offers the following interpretation:

An example of the story motivating me is in the second theme…In keeping with my story…I want to play this theme as though it is a memory of happier times. I picture the protagonist, an anonymous young man, reminiscing about his true love as he envisions her gamboling in a sun-dappled meadow. I infer this peaceful setting from a simple texture and relatively slow harmonic rhythm: the wide range of notes spanning four octaves suggests an open meadow, and the rhythm of the melody with its written-in rubato alludes to free wandering. This reading of the score is heavily influenced by my story, because other interpretations are equally possible.

Physically, I respond to the story by playing the first phrase as if it were a distant memory (mm. 68–76). In order to accomplish this effect I focus on several features of the theme. Like two friends, the melody and counter-melody in the right and left hands are distinct but interactive: the non-corresponding phrasing of the two voices separates them, but together they form a harmonic progression. The gentle movement of my hands over the keys imitates the graceful dancing of the girl. I picture the protagonist watching the girl from afar, using this imagined physical distance between the two to help me create my own distance from the music as though I am playing it from afar. When the melody begins repeating in m. 76 the distance between the boy and girl shrinks as she draws nearer and I draw the music closer to me. I play more deeply into the keys, and in the story the memory starts turning into reality. By m. 82 my fingers are fully grounded and the boy believes the girl is actually before him. Starting in m. 82 the two characters are represented by my two hands, which come very close together but never touch. My hands are only a third apart where the left thumb leaves off and the right thumb begins (Ex. 8, a). The two voices follow one another so closely they almost form a single line. I can phrase the left hand to taper the end of each arpeggio if I imagine that the boy is yearning to touch the girl, and is reaching towards her. I find my phrasing is more effective if I concentrate on this sense of yearning than on the mechanics of tapering.

The above examples demonstrate the benefits that narrative analysis and discourse can offer the performer in the interpretive process. They can help the performer achieve greater comprehension of the work, allow for the creation of a cohesive interpretation, and aid in how

---

140 Chen, “The Role of Narrative in Performing Schumann and Chopin’s Music,” 42.
141 Hastings, “The performer’s role: Storytelling in Ballades of Chopin and Brahms,” 91-92: Again, it is important to highlight that Hasting’s narrative development is different than what is being advocated for in this monograph. However, the above statement demonstrates how the narrative used by the performer can help in their physical approach to the piece at the piano.
they approach the piece at the piano technically. These ideas strengthen the support for examining Fauré’s barcarolles through a narrative lens.

3.4 Narrative Analysis Model and Methodological Approach

The approach to the narrative analyses conducted for this monograph have been influenced by the model put forth by Almén in his book *A Theory of Musical Narrative* (2008). For Almén, when concepts such as character, setting, and point of view are removed from a narrative, what is left are the core properties: temporality, hierarchy, conflict, and the observer’s perspective.\(^{142}\) Almén writes that “these factors, though not emphasized prominently in literary narrative studies, do form the basis of a recent semiotic definition of narrative from the field of mythography.”\(^{143}\) Almén refers to James Jakób Liszka, who in his book *The Semiotic of Myth; A Critical Study of the Symbol* (1989) provides the following definition of narrative: “it takes a certain set of culturally meaningful differences and transvalues them by means of a sequence of action.”\(^{144}\) According to Almén:

> By *transvaluation*, Liszka refers to the following semiotic translation process: a hierarchy set up within a *system of signs* is subjected to change over time; this change, filtered through an observer’s design or purpose, is interpreted as being isomorphic to a change applied to a *cultural* hierarchy (whether social or psychological). Thus, narrative tracks the effect of transgressive shifts or conflicts on a prevailing cultural system, as inflected by that which is important to the observer.\(^{145}\)

Almén argues that when examining the changing hierarchical relationships between the different musical units that make up a piece, we are at the same time making connections with other temporal phenomena that display similar changes.\(^{146}\) These temporal phenomenon include

\(^{143}\) Ibid.
\(^{146}\) Ibid., 41.
personal and social interactions and the psychological processes of development, which is what allows us to connect the perceived narrative acts to our own human experience. This leads Almén to conclude that “all narratives, then, involve the transvaluation of changing hierarchical relationships and oppositions into culturally meaningful differences.” To understand this in a musical context, Almén explains:

A piece’s initial musical events, configured in various hierarchical relationships, establish a network of cultural values, and the asymmetries of the initial condition and/or any subsequent changes in these relationships place these values in conflict, leading to resolution in a manner significant to the culturally informed listener — a welcome confirmation of that initial hierarchy, its partial or complete overturning, an unwelcome re-imposition, or its corrosive undermining. Thus, narrative meaningfully articulates hierarchical relationships and our responses to them.

The statement above demonstrates the importance of the listener’s role in the process of transvaluation, and therefore viewing the piece of music as narrative. With such emphasis placed on the listener, Almén’s model has received criticism for its subjective nature. However, for the purposes of this monograph, the subjective nature of Almén’s model is viewed as a positive rather than a negative. In order to help increase accessibility and understanding of Fauré’s barcarolles, this model allows the performer to interpret the piece in a way that makes the most sense to them as an individual.

In order to explain the transvaluation process, Almén provides definitions and explanations for markedness and rank. For markedness, Almén refers to Robert Hatten, who first introduced the concept into music theory in his book *Musical Meaning in Beethoven*:

---

148 Ibid. Italics is Almén’s.
149 Ibid.
150 Ibid.: Furthermore, Almén writes: “This process is critically dependent on the listener; narrative requires not merely a change of hierarchy but a listener’s interested interpretation and recognition of that change, without which a transvaluation cannot and does not occur.”
Markedness, Correlation, and Interpretation (1994). Hatten writes that as a theoretical concept, markedness can be defined “as the valuation given to difference.” He explains that whenever differentiation occurs, there are oppositions, and “the terms of such oppositions are weighted with respect to some feature that is distinctive for the opposition.” The weighting of the oppositions creates asymmetry between the two terms, which are referred to as either marked or unmarked, and as a result, there are implications for each term. To illustrate the difference between the two terms, Hatten provides an example using the words “cow” and “bull”. The word “cow” is unmarked because it can refer to the species as a whole, but also specifically to the female of the species, whereas “bull” is marked because it specifies the male of the species. In relation to music, Hatten uses the example of major-minor opposition found in classical music:

Minor has a narrower range of meaning than major, in that minor rather consistently conveys the tragic, whereas major is not simply the opposite (comic), but must be characterized more generally as nontragic – encompassing more widely ranging modes of expression such as the heroic, the pastoral, and the genuinely comic, or buffa.

For the term rank, Almén refers to Michael Shapiro’s writing, which explains that rank “assigns relative value to distinctive features in a cultural unit; that is to say, each feature of a cultural unit exists in a particular hierarchical position with respect to the other features in that unit.” Together, Almén states that “markedness and rank relationships are manipulated as part of narrative’s essential temporality.” Almén explains that in a narrative context, determining

---

153 Ibid.
154 Ibid.
155 Ibid.
156 Ibid., 36.
157 Shapiro, The Sense of Grammar, 80. Almén’s discussion can be found in Almén, A Theory of Musical Narrative, 49: Direct quote not given by Almén.
158 Almén, A Theory of Musical Narrative, 52.
where markedness occurs is equivalent to “determining what the narrative transgression is,”
and that determining rank is equivalent to “determining the value of a musical event in relation
to other events or to an external standard as established by the work’s strategic design.” 159

Using markedness and rank within the context of Almén’s model allows the analyst to
identify features of the music that make up both the work’s initial hierarchy (unmarked), and
those that are transgressive (marked). Through the interactions and changes of rank value of the
unmarked and marked features in the music, the analyst is able to interpret the results narratively.

Almén writes:

Hierarchical organization is implicated at two levels in narrative analysis. The initial or
prevailing cultural units themselves articulate a scale of values, and the interactions
between them revaluate the scale, reinforcing the rank relations among the cultural units
(assimilation) or undermine them (displacement). 160

The two levels of analysis Almén is referring to are the agential and the actantial levels.

These are the first two of three levels of analysis in Almén’s model, who borrows these terms
from Liszka. Liszka defines the agential level (in myth) as being concerned with “the general
features of the agents and patients of the myth, as defined within the cultural context – their
biophysical characteristics, kinship and social relations, economic roles, political status and
rank.” 161

In music, Almén writes:

The assignments of cultural value are filtered through somewhat different categories, and
valuative features need not be vested in actorial entities – that is, musical cultural units
are not necessarily expressed through anthropomorphized musical actors – but the
primary function of the agential level, articulating the prevailing or initial markedness
and rank relationships among cultural units, is retained. 162

---

160 Ibid., 55.
161 Liszka, The Semiotic of Myth, 121.
162 Almén, A Theory of Musical Narrative, 55.
Almén furthers the readers understanding of the agential level of analysis later on, writing: “An agential level, in which musical-semantic units are identified, characterized, and located in time.” He equates this level of analysis with Eero Tarasti’s methodology which breaks the music down into isotopic units (definition to follow). Using the concept of markedness from Hatten’s work, Almén writes that an agential analysis identifies the musical elements in an isotopy that are either marked or unmarked “with respect to each other or to an implicit model or ideal.” Musical elements (or features, as Almén describes them) can be programmatic, topical, gestural, syntactic, etc. A feature of a musical unit is considered unmarked when it represents normality or normative-ness (hierarchy), which is determined by the interpreter. A feature of a musical unit is considered marked when it transgresses the unmarked ideal in one way or another (transgressive). This ultimately determines the initial value of the musical features within the work (unmarked=hierarchy=initial high rank; marked=transgression=initial low rank).

The actantial level of analysis (the second level) “tracks the changes in markedness and rank that are due to these mutual interactions between units” as the piece unfolds. This is the transvaluation process. As previously stated, when markedness first occurs in the piece is considered the narrative transgression. By tracking the interactions of the marked and unmarked elements and their changes in rank value, the interpreter is able to determine if the initial hierarchy or the transgression prevail in the end. To describe the interaction of these two layers,

---

164 Ibid.: Almén writes that Tarasti takes the term Isotopy from A.J. Greimas’ work in narrative theory.
166 Ibid., 55.
167 It is important to note that the determination of musical aspects considered to be unmarked or marked does not imply the idea of ‘good vs. bad’. The determination of whether or not the hierarchy or transgressor are considered good or bad is up to the personal sympathies of the individual interpreter.
Almén provides the following example based on the first nine measures of the first movement of Schubert’s Piano Sonata in B♭ Major, D. 960:

![Figure 3.1: mm. 1-11 of Schubert’s Piano Sonata in B♭ Major, D. 960](https://ks4.imslp.info/files/imglnks/usimg/d/d7/IMSLP442567-PMLP02039-schub960sstourne.pdf)

These nine measures articulate two cultural units – the pastoral-heroic theme and the trill figure. First, the agential level establishes the markedness and rank values of these units independent of any influence they have on each other. The diatonic, harmonically simple, pastoral theme is unmarked in both senses of the term. It is a syntactically normal (or typical) primary theme in that it establishes the home key and a characteristic thematic profile; it is also semantically normative in that the pastoral is an embodiment of a bucolic cultural ideal. The status of the pastoral and heroic as cultural ideals points directly to the high rank value of the musical units that embody them. By contrast, the trill figure is marked and of lower rank in several respects: it occupies an extreme registral location, it is metrically ambiguous, and it is strongly chromatic.

The actantial interaction of these two units, however, adds an additional layer – a strategic layer, to use Hatten’s term – to the valuative network of the piece. Because the primary theme’s secondary phrase is truncated, and because the trill figure functions as an interruption, occupying the space created by that truncation, the latter acquires value at the expense of the former. The initial theme is presented as being insufficiently capable of fulfilling its syntactic role, a part of which is fulfilled by the transgressive trill figure. Indeed, it is this act of transvaluation – the increase of rank of the marked cultural unit in relation to the unmarked one – that initiates the narrative activity of the work. The intrusion of marked elements motivates a crisis that seeks the restoration of the unmarked, whether this actually occurs or not.  

---


This explanation by Almén makes clear how the process of both the agential and actantial levels of analysis work, and this breakdown makes narrative analysis accessible and easy to manage for the analyst.

The final level of analysis is called the *narrative* level. The narrative level in Almén’s approach organizes the results from the agential and actantial levels of analysis to determine the narrative archetype that best represents the results from the interpreter’s analysis and reflects their personal sympathies towards either the hierarchy or the transgressor. Almén’s narrative archetypes (borrowed from the work of Northrop Frye) are: (1) Romance, (2) Tragedy, (3) Irony, and (4) Comedy. However, for the purposes of this monograph, instead of organizing the results into a narrative archetype, the results of the agential and actantial levels will be turned into a narrative story that can then be used by the performer to help with their understanding and interpretation of the piece. This adaptation of Almén’s model is designed specifically for performers.

In writing a narrative analysis, Almén explains that the analysis can be articulated through one of five *rhetorical modes*:

1. Intrapsychic or personal narratives: “which enact a conflict among aspects of a single personality, resulting in narratives of psychological development, integration, disintegration, or regression, and in which the markedness and rank relations are pervasively applied to that single actorial subject”
2. Interpersonal narratives: “which enact a conflict among individuals actorially represented by themes, motives, or other musical units”
3. Social narratives: “which enact a conflict among different cultural, political, or economic groups”

---

171 Almén’s discussion of the narrative level also includes information regarding Liszka’s reformulation of Frye’s four narrative archetypes to highlight the binary set up of his understanding of narrative (hierarchy vs. transgressor). For more information, read ‘The Narrative Level’ in Almén, *A Theory of Musical Narrative*, 64-67.

172 For an application of Almén’s theory that incorporates the narrative archetypes, please see Robert S. Hatten, *A Theory of Virtual Agency for Western Art Music* (Indiana: Indiana University Press, 2018), 210-211.
4. Synecdochic or metonymic narratives: “which enact conflict across levels, such as between the society and the individual, or involving society’s effect on an individual psyche”
5. Non-actorial narratives: “in which the musical conflict does not correlate with an analogous conflict”

It is important to note that the rhetorical mode does not operate within the actual narrative analysis itself, but instead is regarded as “the most effective or pertinent way of situating the narrative interpretation in terms familiar or convincing to the reader.”

Due to recent scholarly work by Sobaskie, Caballero, and Enlow that have viewed Fauré’s barcarolles as either an episode of a single gondolier and their personal experience, containing elements of dreams, or the idea of journeying, the narrative stories created for this monograph will use the intrapsychic mode. This means that the application of markedness and rank will revolve around a single narrative persona.

For the purpose of this monograph, Almén’s model will be applied in the following manner. Beginning with the agential level, the piece will be broken down into isotopic units. Isotopies are units of music, undefined in length, that are internally coherent, based on the musical elements contained within. Deconstructing the music into isotopic units can aid in managing the analysis and can represent specific actions or scenes within the narrative. From there, the music of isotopy 1 in each barcarolle will be examined to determine the work’s initial hierarchical or transgressive space (through use of the intrapsychic mode). Influencing this determination will be factors such as musical norms and understanding, ideas related to the

---

174 Ibid., 164.
175 For more information regarding Sobaskie, Caballero, and Enlow’s work, refer to Chapter 2.4: Narrative Analysis of Fauré’s Barcarolle, pg. 19-21.
176 Christian Restrepo, “Robert Muczynski’s First Piano Trio, Opus 24: A narrative analysis,” (DMA Document, University of Houston, 2014), 17: “This unit is unspecified with regard to length or formal structure, but should be coherent with regard to musical attributes such as rhythmic patterns, harmonic progressions, or thematic material.”
barcarolle genre, and of course, the music itself. Once this understanding is established, the music will be examined isotopy by isotopy, recognizing any changes of markedness and rank relations of the musical elements within each isotopy and how this relates to the piece on a larger scale (the transvaluation process in the actantial level). The results of the analysis will then be entered into the Narrative-Building Chart created for this project.\textsuperscript{177} The chart consists of three columns. The first outlines each isotopy and the measures found therein. The second column identifies the musical elements in each isotopy as hierarchical or transgressive and are listed in rank order of importance according to the analyst. The final column allows the analyst to describe through non-music means the interactions of the musical elements. The descriptions found in the Narrative-Building Chart will then be used to create a personal narrative (using the intrapsychic mode). The personal narrative created will be used to demonstrate how a narrative can inform the type of sounds the pianist will want to create in order to put forth their interpretation effectively. This will be accompanied by suggestions on how to achieve the described sounds technically at the piano, demonstrating the effectiveness of using a narrative for interpretation. This section will combine scholarly writings about piano technique and writings regarding Fauré’s own approach to the piano/stylistic practices for playing Fauré’s piano music.

Overall, the use of narrative theory in a musical context has led to lively discussion among scholars, who have demonstrated the benefits its use can have for music analyst, music listeners, and performing musicians. I believe the use of narrative analysis by a performer can have a great impact on increasing accessibility, can create greater understanding, and can inform both the mental and physical interpretations of Fauré’s barcaroles.

\textsuperscript{177} The Narrative-Building Charts for the analyses in Chapters 4-6 can be found in Appendix B.
Chapters 4 through 6 are each dedicated to the analysis of one barcarolle from Fauré’s collection: *Barcarolle* No. 1 in A minor, Op. 26 (Chapter 4), *Barcarolle* No. 5 in F# minor, Op. 66 (Chapter 5), and *Barcarolle* No. 13 in C Major, Op. 116 (Chapter 6). The first and thirteenth barcarolles represent the composer’s first and last essays in the genre. The First barcarolle is considered to be the most famous of the composer’s early barcarolles\(^{178}\) and all three barcarolles are good examples of Fauré’s particularly writing style at the time they were composed.\(^ {179}\) The Fifth barcarolle is also the most important work within the genre itself as well as an important work in Fauré’s overall output for the piano. Korevaar writes that “it is difficult to analyze these pieces – as familiar as they are to [him]. Works like the Fifth Barcarolle…still defy easy structural description,”\(^ {180}\) and based on illustrative descriptions by Alfred Cortot, Marguerite Long, and Émile Vuillermoz,\(^ {181}\) the Fifth barcarolle does not inspire the traditional Venetian scene that the genre was inspired by.

\(^{178}\) Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,” 89.

\(^{179}\) Like many composers, Fauré’s works have been traditionally divided into three periods. For a description of these periods, refer to Nectoux, *Gabriel Fauré*, 294-295. However, it should be noted that Enlow explains that the barcarolles do not demonstrate a direct line of development that can be observed in other areas of Fauré’s output and that the barcarolle as a genre share many fundamental stylistic and musical features (Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 57.).


\(^{181}\) For the descriptions of the Fifth barcarolle by Cortot, Long, and Vuillermoz, refer to Chapter 2.4: Narrative Analysis of Fauré’s Barcarolles, pg. 19.
4.1 Analysis of Fauré’s Barcarolle No. 1 in A Minor, Op. 26

*Barcarolle* No. 1 in A minor, Op. 26 is Fauré’s first essay in the genre and is considered to be the most famous barcarolle within the early group of barcarolles.\(^\text{182}\) It received its premiere on December 9\(^\text{th}\), 1882 in Paris at a concert of the Société nationale de musique, and was performed by Camille Saint-Saëns.\(^\text{183}\) What is fascinating about this particular barcarolle is that there is a recording of Fauré playing the piece himself, dating from 1913 and made for the German company, Welte Mignon, using a player piano.\(^\text{184}\)

While from his first period, there has been difficulty in dating the composition of this piece. Cortot believed it was written in 1882, and Crouch writes that it is often attributed to 1883, but that it could be circa 1880.\(^\text{185}\) In his dissertation on the barcarolles, Enlow writes that the first barcarolle was published by Hamelle in 1881, but that contained within the work are certain features that have led him to believe that the conception of the work could date much earlier, potentially as early as the mid-1870s.\(^\text{186}\) Regardless of the actual date of the composition, the first barcarolle is described as being “rich and full of color,”\(^\text{187}\) and to contain a “charming lyricism.”\(^\text{188}\)

---

\(^\text{182}\) Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,” 89.
\(^\text{183}\) Gabriel Fauré, *Barcarolles*, ed. Christophe Grabowski (Germany: Bärenreiter, 2013), VII.
\(^\text{184}\) Nectoux, *Gabriel Fauré*, 45: Nectoux writes that “in other hands this piece might be no more than charming. Played by the composer, the return of the opening achieves a measure of real grandeur.”
\(^\text{186}\) Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 73: Enlow writes in the footnotes that both Jean Michel Nectoux and Robert Orledge also date this composition at 1881.
\(^\text{187}\) Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,” 92: Comment is made in regards to Fauré’s use of harmony in the first barcarolle.
\(^\text{188}\) Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré.” 73.
Structurally, the first barcarolle follows a traditional ternary plus coda form, with the first section containing its own internal ternary structure, as shown in Table 4.1.

**Table 4.1: Structure for Barcarolle No. 1 in A Minor, Op. 26**

<table>
<thead>
<tr>
<th>Large-Scale Structure</th>
<th>Small-Scale Structure</th>
<th>Measure Length</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td>A: Theme 1</td>
<td>mm. 1-8</td>
</tr>
<tr>
<td></td>
<td>B: Theme 2</td>
<td>mm. 9-22</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>mm. 16-22</td>
</tr>
<tr>
<td></td>
<td>A1: Repeat of Theme 1</td>
<td>mm. 23-34</td>
</tr>
<tr>
<td></td>
<td>Codetta/Transition</td>
<td>mm. 31-34</td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>C: Theme 3</td>
<td>mm. 35-52</td>
</tr>
<tr>
<td></td>
<td>C1: Repeat of Theme 3</td>
<td>mm. 53-73</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>mm. 74-78</td>
</tr>
<tr>
<td><strong>A1</strong></td>
<td>B1: Repeat of Theme 2</td>
<td>mm. 79-85</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>mm. 86-92</td>
</tr>
<tr>
<td></td>
<td>A2: Repeat of Theme 1</td>
<td>mm. 93-101</td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td></td>
<td>mm. 101-114</td>
</tr>
</tbody>
</table>

As discussed in Chapter 3, the first two levels of analysis are the *agential* and the *actantial*. In the agential stage, the music is first divided into isotopic units, which are described as smaller units of music, undefined in length, but unified within themselves due to common musical elements and/or characteristics. For this analysis, the isotopic division of Fauré’s first barcarolle is shown in Table 4.2.

**Table 4.2: Isotopes of Barcarolle No. 1 in A Minor, Op. 26 and Structural Comparison**

<table>
<thead>
<tr>
<th>Isotopy Number</th>
<th>Structural Components Contained in Isotopy</th>
<th>Measure Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Isotopy 1</td>
<td>A: Theme 1 (A)</td>
<td>mm. 1-8</td>
</tr>
<tr>
<td>Isotopy 2</td>
<td>A: Theme 2 (B) A: Codetta/Transition</td>
<td>mm. 9-22</td>
</tr>
<tr>
<td>Isotopy 3</td>
<td>A: Repeat of Theme 1 (A1)</td>
<td>mm. 23-34</td>
</tr>
<tr>
<td>Isotopy 4</td>
<td>B: Theme 3 B: Repeat of Theme 3 B: Transition</td>
<td>mm. 35-78</td>
</tr>
<tr>
<td>Isotopy 5</td>
<td>A1: Repeat of Theme 2</td>
<td>mm. 79-92</td>
</tr>
</tbody>
</table>

---

189 Analyses that have been consulted include those by authors Crouch (“The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré”), Wegren (“The Solo Piano Music of Gabriel Fauré”), and Enlow (“The Thirteen Barcarolles for Piano by Gabriel Fauré”).
The next step of the agential level is to determine the musical elements that are considered unmarked (hierarchical) and marked (transgressive). The actantial level of analysis then tracks the changes of markedness and rank relationships of the musical elements through the piece. The results can be entered into a narrative-building chart (refer to Appendix B-1: Narrative-Building Chart for Fauré’s Barcarolle No. 1 in A Minor, Op. 26). The discussion regarding the second step of the agential level is incorporated into the actantial level discussion below. Following the discussion for each isotopic unit will be the narrative created for that isotopy in blue font.

**Isotopy 1: mm 1-8**

Isotopy 1 comprises the first eight measures of the piece and establishes the work’s initial hierarchy (Figure 4.1):
Harmonically, the music is firmly in the key of A minor, with little deviation from the harmonic center. The isotopy is also a complete phrase which uses a period structure and follows expectations associated with that structure. The piece is in 6/8 and both melodic and accompaniment figures support the meter with no metrical disruptions or deviations.

Theme 1 is placed in the middle register of the piano and is passed back and forth between the hands with the expression marking of *cantabile* (Figure 4.1, mm. 1-8 – green

---


191 The only harmonic deviance that occurs besides a few unraised leading tones is the bII6 which occurs in m.3.
The theme is made up of smaller note values, mostly eighth and sixteenth notes, along with a few dotted-quarter notes. The rhythm of Theme 1 aids in the forward motion of the music, but in a manner that is unobtrusive. Combined, these elements give Theme 1 a heavy, laboured feeling.\textsuperscript{192}

The accompaniment figure in the treble clef falls within the duple division of the meter and rises in register. These characteristics aid in the music’s forward motion. The accompaniment figure in the bass clef also falls within the duple division of the meter, consisting of single eighth notes falling on beats 1 and 4. This figure is primarily responsible for the audible representation of the gondola swaying back and forth. Finally, the music in this isotopy has a narrow dynamic range, ranging from \textit{piano} to \textit{mezzo-forte}.

The elements described above establish the work’s initial hierarchy. The music of isotopy 1 is largely uneventful. In particular, the rhythm and meter impress upon the listener the swaying back and forth of the gondola. However, the heavy and laboured feeling of Theme 1 will be accounted for in the narrative. Therefore, the elements as they appear in isotopy 1 are unmarked and will receive an initial high ranking.\textsuperscript{193} The narrative for isotopy 1 introduces an older gondolier paddling their gondola through the canals of Venice. They are tired, not as strong as they once were. Keeping control of the gondola is not as easy of a job as it was in their youth.\textsuperscript{194}

With the initial hierarchy established, we can now begin to track the changes of both markedness and rank of the musical elements through the work.

\textsuperscript{192} The description of the first theme as heavy and laboured will be further evident when contrasted with Theme 3, which occurs in the B section (Isotopy 4). Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 73: Enlow describes the opening theme as containing a “slightly mournful character.”

\textsuperscript{193} “Unmarked” qualities are those that are expected or considered normative. Musical elements deemed “unmarked” are part of the music’s hierarchy and initially (prior to analysis) receive a high ranking. On the other side of the spectrum, “marked” qualities in the music are those that are not expected, or break with the expected norms. Due to this, elements deemed “marked” are transgressive, and will receive an initial low ranking. For more information regarding markedness, refer to Chapter 3.4: Narrative Analysis Model and Methodological Approach, pg. 40-43.

\textsuperscript{194} In this monograph, gender-neutral third-person plural pronouns (them, they, their) will be used in the narratives.
Isotopy 2: mm. 9-22

Isotopy 2 features Theme 2 (Figure 4.2, mm. 9-15 – red squares) and contains the first transition of the piece (Figure 4.3, mm. 16-22).

Figure 4.2: Theme 2 of Isotopy 2 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 9-15)\(^{195}\)

Within the first half of isotopy 2, there are a number of transgressive elements that defy the initial hierarchy and create instability within the music. The first is the tonal center, which now revolves around the dominant (E). The second is the placement of Theme 2 in the upper register of the treble clef. By raising the registral placement of the thematic material, Fauré increases the musical tension, ultimately disrupting the uneventful ride we began with and raises our awareness that something is taking place. Theme 2 makes prominent use of syncopation and is written in a more sequential manner, with each statement rising in the treble clef (Figure 4.2, mm. 9-10, 11-12, and 13-14). These statements also make use of deceptive harmonic motion

(V7-VI in A minor in m. 10 and V7-IV6 in C major in m. 12). It is not until the third statement (which leads into the transition) that the dominant becomes firmly rooted (m. 14). The disruption and instability caused by these transgressive elements creates a very different character compared to that of isotopy 1. However, the harmonic centers within this sequential figure outline tonic harmony, keeping the music grounded in the same space the piece began.

The accompanimental figurations support the elements that make up Theme 2 and reinforce the instability identified in this passage. Consisting of sixteenth notes, the figures in the bass clef are written in an arpeggiated-like manner and begin on the upbeat of beat one in each bar. This disrupts the anchoring that the bass accompaniment in isotopy 1 initially provided. The accompanimental figure in the treble clef that appears on beats five and six in mm. 9, 11, 13, and 15 also consists of sixteenth notes and fills in the accompanimental void in the bass clef. This creates a continuity of faster motion in the accompanimental figures in this passage, and further contributes to the isotopy’s instability. A larger dynamic range can also be observed. Beginning piano, a crescendo occurs over the sequential figure, becoming forte by the third statement. The use of a larger dynamic range further increases the tension and our awareness that something is taking place in the music.

The musical elements identified at the beginning of isotopy 2 disrupt and destabilize the music and are therefore marked because they defy the expectations set out by the elements in isotopy 1. These marked elements will also receive a higher rank at this point in the work and will be accounted for in the narrative.

The first transition of the work makes up the second half of isotopy 2. What is interesting about this transition is that while there are shared aspects between it and the first half of isotopy 2, the music ultimately attempts to regain stability and therefore sets itself apart from the first
half. Within the transition, the music still revolves harmonically around the dominant, and the use of sixteenth notes is carried over within the inner lines of both treble and bass clefs, beginning on the off-beats of each strong pulse (either on beat two or the upbeat of beat four) (Figure 4.3, mm. 16-22).

![Figure 4.3: Transition of Isotopy 2 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 16-22)](image)

However, to overcome the instability these elements create, the music in the upper line of the treble clef and bottom line of the bass clef use steady and fairly consistent dotted-quarter notes on each strong pulse of the bar, eliminating the use of syncopation. The sixteenth note accompanimental figures are also different than those at the beginning of isotopy 2 due to their

---

range, which is smaller and more contained. The consistency of these elements creates a greater sense of stability in the second half of this isotopy.

Among the dotted-quarter notes are two moments that thwart the attempt to stabilize the music. These moments occur in mm. 17 and 19 where Fauré writes an eighth note followed by four sixteenth notes in the upper line of the treble clef (Figure 4.3, mm. 17 and 19 – red squares). It is not until m. 20 where stability is achieved. This sense of stabilization is furthered dynamically through diminuendos marked in mm. 20 and 22 which de-escalate the tension at the end of this isotopy.

Overall, isotopy 2 sees both significant transgressions against the initial hierarchy and a return towards it. However, the return towards hierarchical norms is not a complete return here, which will be accounted for in the narrative. Narratively, the water has suddenly become more active. Catching the older gondolier off guard, they struggle to maintain the gondola’s stability. The gondolier makes attempts to regain control of the gondola, taking three times to do so.

**Isotopy 3: mm. 23-34**

Isotopy 3 (Figure 4.4) comprises the large-scale A’s A1 section, marking a return of Theme 1 and the work’s tonic key. Theme 1’s appearance here is identical to its appearance in isotopy 1, thereby reinforcing itself, and therefore its rank, over Theme 2. While the return of these two hierarchical features signify a return towards the initial hierarchy, there is one major transgression; the accompaniment figure in the treble clef (Figure 4.4, mm. 23-30 – red squares):
No longer is the accompaniment material in the treble clef made up of continuous eighth notes (refer to Figure 4.1), but instead replaced with scale-like sixteenth note passages. The use of sixteenth notes is arguably carried over from isotopy 2, and therefore its rank continues to be high and will be accounted for in the narrative. In addition, Fauré provides the expression marking of marcato and maintains a larger dynamic range, which are both different than the initial cantabile indication and dynamic range in isotopy 1. At the end of the phrase (m. 30), the harmony underneath the A in the theme is not tonic harmony, but that of VI (F major –

Figure 4.4: Theme 1 of Isotopy 3 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 23-30)\textsuperscript{197}

\textsuperscript{198} The dynamics in isotopy 1 ranged from piano to mezzo-forte (refer to Figure 4.1).
Figure 4.4, m. 30 – green square), which leads into a codetta/transition passage to conclude the A section (Figure 4.5):

![Figure 4.5: Codetta/Transition of Isotopy 3 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 31-34)](image)

This codetta/transition figure, which ends the A section, makes use of a small rhythmic/melodic motif from Theme 1 which falls in range through its repetition (Figure 4.5 – blue squares). To follow is an arpeggiated figuration in both hands moving from the lower range to the upper range of the piano, giving the impression that the music is being carried off. The extreme change in figuration is unlike anything that has been experienced thus far in the music, and therefore, will receive a high rank in the narrative.

The return of certain unmarked elements in isotopy 3 bring about the return of the initial hierarchy. However, it is not a complete return due to the appearance of certain marked elements,

---

including the rhythm and scale-like accompaniment figure in the treble clef, the indication of *marcato* instead of *cantabile*, and the codetta/transition ending of this isotopy. These marked elements rise in rank, but do not supersede the ranking of the unmarked elements. What this means for the narrative of isotopy 3 is that while the story will resemble the story of isotopy 1, certain details will be different to account for the marked elements.

The narrative for isotopy 3 finds the gondolier continuing to paddle through the canals. However, they are reminded of just how difficult the job is for them. They are frustrated and tired. They begin to think back to the time when they first began as a gondolier in Venice.

**Isotopy 4: mm. 35-78**

Isotopy 4 comprises the B section which features the third and final theme of the piece (Figure 4.6, mm. 37-44 – green squares) and the transition into the A1 section (Figure 4.7). The overall style, and subsequently the mood and atmosphere, of this passage is quite different than anything that has been heard thus far.
Within isotopy 4, there are a number of major transgressions. The first is the key change to C major, the relative major of the work’s home key. The second transgression is like that found in isotopy 2 where the theme is moved to the upper register of the treble clef. Theme 3 is

Figure 4.6: Isotopy 4 of Barcarolle No. 1 in A Minor, Op. 26 (mm. 35-48)\textsuperscript{200}

written using either single notes (mm. 37-52 and 65-68), or as part of four-note chords or octaves (mm. 53-64). Together, the placement of Theme 3 in the upper register of the treble clef and the new key of C major creates a lightness in the music, as if the melody is easily floating above the rest of the music. This is a significant change from the A section of the work.

The use of rhythm is also a major transgression in isotopy 4 because it disrupts the 6/8 meter, which is achieved in two ways. The first is through the use of hemiola in Theme 3. The theme comprises of two phrases. The first phrase (Figure 4.6, mm. 37-44) can be divided into two sub-phrases which are both written rhythmically using quarter notes/quarter note beats throughout the first three bars with the fourth bar containing two quarter notes on beats 1 and 3, and two eighth notes on beats 5 and 6. The second phrase (mm. 45-52) is a larger 8-measure phrase (one 4-measure phrase repeated twice), and uses consistent quarter notes/quarter note beats throughout the eight measures. Together, the use of hemiola creates a sense of 3/4 time, not 6/8, throughout most of isotopy 4. The metrical disruption is reinforced by the lower accompaniment figure in the bass line, which is written as either single eighth notes or octaves on the downbeat of each measure. Though these two rhythmic figurations disrupt the meter, a greater sense of stability, strength, and ease is achieved in comparison to Themes 1 and 2, creating a very different world than the one experienced in the opening A section. Finally, the music has a larger dynamic range, beginning piano and reaching fortissimo in m. 61.

While the sound world in isotopy 4 is very different than that of the opening A section (isotopies 1-3), connections can be made between certain unmarked (hierarchical) elements in the A section and the marked (transgressive) elements identified above. Harmonically, C major

---

201 Mm. 69-70 use chords and then move to intervals of a third in mm. 71-73. However, these bars are less melodic and more motivic, deriving from Theme 3.
202 Single eighth notes are used in mm. 35-56 and 65-73, and octaves are used in mm. 57-64.
is the relative major of the work’s tonic, A minor. Secondly, when looking closely at the accompanimental figuration in the middle of the grand staff which outlines the harmony, the note on the fourth beat of every bar is an A, regardless of the harmony being outlined by the other notes (Figure 4.6, mm. 35-44 – blue squares). Therefore, while the tonal center has changed to C major, the work’s overall tonic of A has not been lost or forgotten.

The metric disruption, while a major transgression, can also be reinterpreted to fit within the work’s overall 6/8 time signature. The use of hemiola in Theme 3 and the rhythm of the lower bass line allows for every two bars of the perceived 3/4 time to be reinterpreted as one bar of 6/8. This reinterpretation creates the audible illusion that the pace of the music has slowed down by half, which is a significant factor in the overall atmospheric change in isotopy 4.

The transgressions identified in isotopy 4 rise in rank significantly and will play an important part in the narrative. However, with the connections that have been made between certain transgressive elements and elements that make up the work’s initial hierarchy, these transgressions will not be observed as binary opposites to the hierarchy in the narrative, but instead, related to the hierarchy.

The final part of isotopy 4 is the cadenza-like figure which begins in the second half of m. 73 and is played through to, and including, m. 78 (Figure 4.7):

---

203 The appearance of A on the fourth beat of each measure does not occur in mm. 73-78, which is the cadenza-like figure at the end of the isotopy which aids in the transition to the A1 section.
204 Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 79: Enlow writes that the use of the hemiola pattern in the context of the compound meter helps to slow down the rhythmic pacing in this section and aids in providing contrast to the outer sections. Through my reinterpretation of the meter in this section, the pace of the music can be considered to have slowed down by half.
This figure connects the music from isotopy 4 (B section) to isotopy 5 (A1 section), and in doing so, creates a blurring of harmony and meter in order to create a smooth transition.

Rhythmically, Fauré uses consistent sixteenth notes in mm. 73 (beat 4)-76 which could be used for either 6/8 or 3/4 time. It is not until the employment of triplet-thirty-second notes in mm. 77-78 that a hint of 6/8 time appears. However, I argue that the use of the scale- and arpeggiated-like writing, the chromaticism of the line, and the marked *accelerando* does not create a clear sense of the meter at this moment. Harmonically, due to the relation between C major and A minor, the figuration is able to move back and forth between the two keys. In m. 76, Fauré

---

begins to introduce F♯s and D♯s, which leads the music toward the dominant of the work’s original key (A minor). Finally, this figuration exceeds the range of all three themes. Like the codetta/transition found at the end of isotopy 3, the transitional material here is the only sound produced and will therefore account for a major change within the narrative. However, unlike the transition material in isotopy 3, the musical material here contains a synthesis of hierarchical and transgressive elements which creates a blurring of the two different sound worlds. Because of this, it will be important that the narrative aspect accounting for this particular moment in the music also accounts for the synthesis of these two worlds identified in the analysis.

The narrative for isotopy 4 tells of the older gondolier thinking back to when they first began as a gondolier. They remember the warmth of the sun on their face and how wonderful it was to behold the beauty of Venice for the first time. They were much stronger then, making it easier to guide the gondola and its passengers through the canals. Oh how they loved it. They were so happy and excited to be able to work as a gondolier in such a beautiful city. However, while basking in the memories of their past, the older gondolier is unaware of what is happening in the present. The water begins to stir again, ultimately causing the gondolier to lose control of the gondola.

**Isotopy 5: mm. 79-92**

Isotopy 5 coincides with the beginning of the A1 section. What is unexpected about the beginning of the A1 section is the appearance of Theme 2 first instead of Theme 1 (Figure 4.8, mm. 79-85):
Besides the reversal of the two themes in the A1 section (which encompasses both isotopies 5 and 6) and a few dynamic changes, the music in isotopy 5 is an exact replication of isotopy 2 (refer to Figures 4.2 and 4.3). The same observations made between isotopies 1 and 2 can also be observed here between isotopies 4 and 5. The syncopation of Theme 2, uses of deceptive harmonic motion within the sequential-like passage (Figure 4.8, mm 79-80, 81-82), and the off-beat beginnings of the arpeggiated-like figures in the accompaniment, create the active and unstable nature of this passage.

---

Due to the strong, stable, and yet, light, and easy character of isotopy 4, the appearance of Theme 2 first in isotopy 5 creates an even greater disruption than its first appearance in isotopy 2. These elements rise in rank over those that occurred in isotopy 4 because they are either closer to the initial hierarchy or maintain their rank because they cannot be related to the initial hierarchy. As in isotopy 2, isotopy 5 also includes the second section where attempts are made to stabilize the music by re-establishing the duple division of the bar. As in isotopy 2, stability is achieved on the third attempt (refer to Figure 4.3).

For isotopy 5, the narrative recounts that having lost control of the gondola while lost in the memories of their past, the older gondolier is instantly brought back into the present and begins to struggle again with the gondola, trying to regain stability. They struggle to regain control, finally succeed on their third attempt.

**Isotopy 6: mm. 93-101**

The return of a number of hierarchical elements occurs in isotopy 6, including the tonal center of A minor and a final statement of Theme 1. The theme appears as it does in both isotopies 1 and 3 in terms of notes and rhythms, but changed in regard to its placement, now in the upper register of the treble clef (Figure 4.9, mm. 93-101 – green squares):

---

207 An example of a musical element rising in rank in isotopy 5 would be the harmonic movement back towards A minor, with isotopy 5 revolving around the dominant (E). An example of a musical element maintaining their high rank would be rhythm. In isotopy 4, the use of hemiola in the melodic rhythm creates a feeling of 3/4 to each bar, which was demonstrated as being related to the opening isotopy’s 6/8 time signature by reinterpreting the triple feel of each bar as an extended 6/8, with two bars equaling one bar of 6/8 time. So while being interpreted as a transgression, it is considered related to the music of the opening unit. In isotopy 5, the rhythm of the second theme maintains its high rank because there is nothing rhythmically written to indicate any other time signature, and therefore the syncopations only role is to destabilize the duple division of the 6/8 time that occurs in the initial hierarchy.
The accompanimental figure in the treble clef has changed drastically. Instead of being comprised of consistent moving notes (refer to Figures 4.1 and 4.4), there is either a single eighth note, interval, or chord that occurs on beats two and five. The bass clef now contains two accompanimental figures. The lower bass note accompaniment returns with a single eighth note on beats one and four, but this time staying relatively contained in the lower register of the clef. The second accompanimental figure is a group of four sixteenth notes which occur over beats two to three and five to six. The range used for these figures remains quite small, similarly to that

---

of the second section found in isotopies 2 and 5 (refer to Figure 4.8, mm. 86-87). Together, these figures create a sense of stability like those in isotopy 1. While it can be argued that the sixteenth note passages in the bass clef create more activity and motion here, the narrower range of this figure in tandem with the return of the metrically stable melody in the upper register appears to invoke a greater sense of control and command that is lacking in isotopies 1-3 and in isotopy 5. Fauré also returns to a smaller dynamic range like that first seen in isotopy 1, which complements the greater sense of control and determination in this section.

Overall, a return to the hierarchy can be identified mainly through the return of the tonal center and Theme 1. However, certain transgressive elements do appear, sometimes in tandem with hierarchical elements. For these instances, the narrative will account for the transgressive elements as smaller details in the story while the hierarchical elements found within this isotopy will be represented as larger aspects of the narrative. In isotopy 6, the narrative tells of how the gondolier, now more determined than ever before, takes control of the gondola.

Isotopy 7: mm. 101-114

Isotopy 7 comprises the work’s coda which brings about the transformation of the work’s hierarchy (Figure 4.10):
Through the use of a rhythmic and melodic motif of Theme 1, the laboriousness of Theme 1 is relaxed due to the composing out of each phrase through the use of dotted-quarter notes placed amongst the motivic statements (mm. 101-107), and through repeated dotted-

\footnote{Fauré, “Barcarolle Op. 26, No. 1 in A minor,” 9.}
quarter notes in mm 108-112 (marked elements) (beat 1: Figure 4.10 – blue squares). The repetitions of this motif fall to Theme 1’s original position on the grand staff (Figure 4.10 – green squares), creating a greater sense of relaxation within the music.

The accompanimental figuration here is similar to those in isotopies 2 and 5, but does not create the sense of instability as it does in isotopies 2 and 5 for a number of reasons. First, the figurations do not always begin off the beat, and even if they do, it does not sound off the beat because the melodic tone fills the void because of its close range to the accompaniment (particularly from m. 105 to the end). Secondly, the use of sixteenth notes in the accompaniment is not new like it was in isotopy 2 because various accompanimental passages in the bass clef throughout the piece have employed sixteenth notes.210 Finally, the direction of the passages are smoother than in isotopies 2 and 5. In these isotopies (where Theme 2 occurs), the accompanimental passages begin on the off-beat of beat 1 and then restart on beat 4 in mm. 9, 11, 13, and 15 (refer to Figure 4.2 as an example). The start/restart of each accompanimental passage in isotopies 2 and 5 begin roughly in the same range of the clef which accentuates the duple division of the bar. This creates a greater sense of forward motion, and with the other musical elements in these sections, a greater sense of upheaval.

By contrast, the accompaniment figures here in isotopy 7 (Figure 4.10, mm. 101-102) while appearing to have restarts on beat 4, are not restarts but actually continuations because the figures starting on beat 4 begin in the same range where the first figure ended and continue in the same direction as the first figure (Figure 4.10 – red square). Following this figure, the accompanimental figure moves up and down in an arpeggiated-like manner, staying within the same range each time (Figure 4.10, mm. 103-107). The repetition of this accompaniment figure

210 All isotopies starting with isotopy 2 make use of sixteenth notes in their accompanimental patterns (refer to Figures 4.2-4.9).
causes the figure to become very natural and unobtrusive to the listener (especially when compared to the figures in isotopies 2 and 5), and thereby furthering the sense of calm in this passage. At this point, the melodic material (repeated E’s in Figure 4.10, mm. 108-112 – blue squares) becomes intertwined with the accompanimental passage, creating a sense of one large arpeggiated figuration throughout the bar. This creates a more expansive and calming feeling at the end of the piece. Fauré also continues to use a narrow dynamic range which further contributes to the sense of calm. Overall, the musical makeup of both the theme and accompaniment transforms the laborious nature of Theme 1, and in particular, the passionate and determinative qualities of Theme 1 in isotopy 6, into one of calm and serenity.

The final musical element which is the most important regarding the hierarchy’s transformation in isotopy 7 is the change of the tonal center’s harmonic quality. In m. 105, Fauré introduces the related tonic major (A major), which is carried through to the end of the piece. This change and conclusion of the piece in A major will be considered a marked, but related, feature, which will receive a high rank and be accounted for in the narrative. Narratively, isotopy 7 finds the gondolier finally arriving at a place where they can begin to relax. The gondolier thinks back to their memories and a smile comes across their face. In this moment, the gondolier accepts that while the job might still be harder to do in their old age, there is nothing they enjoy more than guiding their gondola through the canals of Venice.

4.2 Narrative Creation and Influence on Technical Approach

Once the analysis has been completed and the narrative has been created, the pianist can then begin to use their narrative to investigate how they will approach the piece from a technical standpoint. To follow is a discussion of technical suggestions based on the narrative outlined
above in the analysis to help bring the piece to life. The purpose of this exercise is to demonstrate how a narrative analysis can facilitate a pianist through the interpretive process.

As outlined throughout the analysis, the narrative revolves around an older gondolier who is past their prime, finding the job of guiding the gondola through the canals much more difficult than in their youth. The atmosphere of the scene in isotope 1 is described as weighted, labourious, and yet, uneventful. The sound that the pianist will want to create for this isotope is one that is rich and deep in tone and with a melodic line that is smooth to aurally create the idea of being weighted and labourious. To create this type of sound, the pianist can explore playing the notes of the theme to the bottom of the keybed with a greater sense of weight from the arm, and feeling the legato connection from finger to finger by playing with a larger portion of the finger pad (through more of a flattened finger). This can help to create a heavier sound and a smooth phrase shape. The accompanimental figure in the treble clef will want to be softer than the melodic notes. To help keep this figure lighter in sound and ultimately fade into the background, the pianist can play these notes with less weight and with what pianist and teacher Seymour Bernstein calls the upstroke, which traces the energy in the pianist’s attack away from themselves.\(^{211}\) In the bass line accompaniment, the pianist will want to ensure that each note is played out, for Fauré is known to have informed his students to play into the bass.\(^{212}\) This bass

\(^{211}\) Seymour Bernstein, *With Your Own Two Hands; Self-Discovery Through Music* (New York: Schirmer Books, 1981), 181: Bernstein discusses the idea of curves of energy, which describes the “shape and duration of each movement made by your fingers, wrists, arms, and torso” and how these various aspects of the hands’ movement affect how the pianist lowers the key. Bernstein discusses five different ways the pianist can lower the keys. The third way Bernstein identifies is called the upstroke, which is described as beginning “on the key and trace a curve of energy away from you and down, landing in the key bed.” Wells, “The Solo Piano Works of Gabriel Fauré.” 45-46: Wells writes that in moments where Fauré has written the melody in the middle of an arpeggiated texture, the pianist will want to ensure that the melodic material does not become distorted and that it “should project clearly above its accompaniment.” This is a moment where consideration will be needed regarding the right-hand accompaniment figure in order to prevent the portion of the melody being played in the left-hand from being covered.

\(^{212}\) Long, *At the Piano with Fauré*, 66: According to Long, “Gabriel Fauré had two maxims he was fond of and used to repeat ‘six times an hour’: … ‘The bass line is with us’, and it is to Fauré that I have to thank my love of the bass line in music.” Wegren, “The Solo Piano Music of Gabriel Fauré,” 66: Wegren also concludes similarly regarding
line accompaniment figure is of particular importance because it sets the pace of the music and is largely responsible for creating the aural image of the gondola swaying back and forth along the canals. It is important to play these notes with the weight of the arm (in a controlled manner) to add to the heavier sound that the description of the narrative’s opening calls for.

The narrative scenes for isotopies 3 and 6 are similar to that of isotopy 1 and therefore a similar sound should be achieved, though with some differences due to certain narrative details. For example, in isotopy 3, the difficulty of the job is ever present in the gondolier’s mind and is represented by the scale-like accompaniment figure in the treble clef. Instead of the accompaniment figure fading into the background as in isotopy 1, the pianist will want to play out this figure while ensuring that it does not overshadow the theme. To do this, the pianist might choose to articulate the moving notes in this passage by playing with more of a curved finger than a flatter finger. In isotopy 6 where the gondolier regains control of the gondola in a more determined manner, the pianist might want to also increase the articulation of both the theme and the accompanimental figures to create a more controlling and assured sound while still maintaining a piano volume.

The music of isotopies 2 and 5 is quite different than isotopies 1, 3, and 6 and is reflected in the narrative. The narrative for both isotopies 2 and 5 tell of the gondolier losing control and

---

the bass line, writing that the melodic ornamentation must have the support from the bass. Wells, “The Solo Piano Works of Gabriel Fauré,” 46: Wells writes that “Fauré attached great importance to his bass notes with respect to attack and volume. His experience as an organist taught him that lower parts must be given more volume for a fuller balance of tone.”

Otto Ortmann, *The Physiological Mechanics of Piano Technique* (Great Britain: Stephen Austin and Sons, Ltd., 1929), 220: “This touch-form is the typical curved-finger touch of modern piano pedagogy...Since the resistance is nearer the fulcrum, the effect of the force is proportionately greater. The increase in the noise of percussiveness resulting from the less advantageous part of the finger cushion actually in contact with the key-surface, is partly compensated for by the less amount of actual percussiveness needed to produce the desired quantity of tone. The normal adult curved finger can, if necessary, produce a tone of moderate intensity without any finger-lift from the key-surface.”
struggling with the gondola due to the water being more active. The gondolier attempts to regain control of the gondola, finally succeeding on the third attempt. The music in these isotopies has much more energy and upheaval and the pianist will want to infuse this into their performance. To realize this in sound, the pianist will want to maximize the articulation for each note to help create a sense of greater activity (while still remaining in the realm of legato) through the use of a more curved finger in the playing of Theme 2. The pianist might also choose to use the weight of the arm less evenly throughout the playing of Theme 2 by leaning more into the rhythmic syncopations to help create an aural sense of instability.\footnote{Fraser, \textit{The Craft of Piano Playing}, 16: Fraser recommends that with rhythmic displacements to “wait an instant before sounding a syncopation, then lean on it, linger over it, let its musical function be felt, and finally slide ahead out of it back into real time.” The idea of leaning into, and possibly lingering on, the syncopations here at this moment I think would be helpful for bringing out the unstable nature of the music and narrative. However, I would caution playing too much with the syncopations in terms of time (“wait an instant before sounding a syncopation”) based on suggestions for how to play Fauré’s music in regard to tempo.} In the accompaniment figures, the pianist will also want to maximize the articulation of the passages and possibly begin each figure with a bit more tension, and then easing that tension as each figure is played out. Combined, this treatment of the accompaniment figures will further add to the sense of instability and upheaval. The transition material in both isotopies is where the gondolier attempts to regain control. This calls for a firmer, and potentially, heavier sound in comparison to earlier in these isotopies. To express this aurally, the pianist will want to use a firmer touch for the dotted-quarter notes to help create that sense of stability, potentially playing deeper into the keybed with a less curved finger. The pianist will also want to play out the articulations of the moving inner lines and the few moments where moving notes occur in the outer lines to better aurally depict the gondolier’s struggle to regain control. To end both of these isotopies, the pianist can play with less weight and articulation over the final few measures to help release the overall tension created in these isotopies.
The greatest contrast in the music occurs in isotopy 4 which comprises the work’s B section. The narrative for isotopy 4 describes the gondolier thinking fondly of when they first began as a gondolier. The job was much easier to do. They remember feeling the warm sun on their face and the excitement they felt as they guided passengers along the canals of Venice. The sound in this passage is quite different than the outer A sections and will therefore require a different technical approach. The sound of this isotopy is described as being light, bright, and warm. For the theme, the pianist will want to have a seamless sound, which means using more of the finger pad than a curved finger position. To help keep the sound light, the pianist will want to avoid playing right to the bottom of the keybed, and even in the passages that are marked *forte*, the pianist will want to feel an immediate release of the weight after the key(s) have been played. In addition, the pianist can also trace the *curve of energy* towards them when playing each melodic note, using what Bernstein describes as a *downstroke*, to help keep the sound lighter and free of any excessive forward motion.

Regarding the accompanimental figures, the pianist will want to play the lower bass figure the same way as the figure in the first isotopy by leaning into each lower note, allowing the weight of the arm to drop into the key. This is important because it will help create the illusion of a slower pace, and thereby greater control and a sense of ease in the music without an actual tempo change. Like that of the right-hand accompaniment in the first statement of Theme

---

215 Miguel G. Henriques, *The (Well) Informed Piano; Artistry and Knowledge* (Maryland: University Press of America, Inc., 2014), 72: “However, one should remember that this encounter with the keyboard ‘floor’ is not always the most appropriate or even necessary (for example, when producing less distinct light sounds or very soft dynamic).”

216 Bernstein, *With Your Own Two Hands*, 181: In his discussion about *curves of energy*, the fourth type which Bernstein calls a *downstroke*, is described as “beginning on the key and trace the curve of energy toward you, landing in the key bed.” I visualize the curve of energy coming towards the pianist and moving up to help keep the sound light.
1, the middle accompanimental figure should be played with less weight and a greater legato touch to help it fade into the background.

The gondolier losing control of the boat while their mind is off in their memory is represented through the transitional material that connects the B section to the A1 section. Here, the pianist will want to start out with a smoother sound that becomes more energetic and articulate as the passage unfolds. To achieve this technically, the pianist will want to begin with a more even touch, and then gradually increase the energy and the articulation of the line in order to help better aurally depict the transition from the stability and serenity of the memory to the instability of the older gondolier, who finds themself again struggling with the boat. However, the pianist will need to manage this within the piano dynamic that Fauré has indicated, which could prove difficult.

Isotopy 7, which concludes the work, finds the gondolier beginning to relax now that they have regained control of the gondola, eventually finding peace and happiness in their continued work as a gondolier, even in their old age. To aurally depict this in sound, the pianist will want to begin with a more active articulation for the notes in the motif (still within the context of legato playing), and then ease on the use of arm weight and active articulation in the dotted-quarter notes that end each phrase, directing the energy in the attack away from them. The final E’s in mm. 108-112 that are placed in the middle of the grand staff can be played in a similar manner to Theme 3 to create a lighter, more calming sound to aurally depict a sense of closure. The only difference could be in the use of an upstroke instead of a downstroke, where the upstroke traces the energy away from the pianist. This approach can help to create a greater sense of finality here at the end of the work. Similarly, for the accompanimental figures, the pianist might choose to use less articulation within the realm of legato, and therefore less weight from the arm, feeling
the energy move from side to side as the figures move up and down to help create the aural sense of relaxation.²¹⁷ As the piece comes to a close in mm. 110-114, the pianist can continue to use less weight and direct the energy in the attack away from them to help create a smoother line through the arpeggiated accompaniment figure which spans the complete bar. This can create a sense that the pianist is letting go of the music with each bar, physically representing the gondolier accepting where they are, and by extension, letting go of any resentment they may have towards themselves about still being a gondolier in their old age.

The narrative story created can provide a solid foundation for the pianist to investigate how they want to approach the physical interpretation of this piece. It is important to note that while the above technical suggestions can be helpful to a pianist in learning and interpreting this work, they are not provided in an attempt to direct the pianist on how this work should be played. These suggestions are precisely that, and more importantly, are based on the narrative story developed here. Different narratives can, and will, inform a different technical approach that is best suited to create the sound world that is most appropriate to match the individual performer’s concept. The technical suggestions will also vary from pianist to pianist. The ideas and suggestions by this pianist might not necessarily work best for another when attempting to create the same sound world of the narrative provided here. What is most important to understand, and hopefully appreciate, is how a narrative approach can guide the pianist’s interpretation of the work, from creating a micro-level concept of the work to how that concept can guide the

²¹⁷ Bernstein, With Your Own Two Hands, 181. The second curve of energy that Bernstein highlights is where “you may direct your energy from right to left or from left to right.” In the beginning of this passage where the notes are moving up and down in the accompaniment, feeling the energy move back and forth from side to side will help create a sense of the barcarolle idiom that occurs in the very opening of the piece, and therefore will add to the relaxing of the music that occurs in the coda.
pianist’s physical approach to the piece in order to best express the music, all in the hopes of connecting and communicating with their audience.
Chapter 5: Analysis of Barcarolle No. 5 in F# Minor, Op. 66

5.1 Analysis of Fauré’s Barcarolle No. 5 in F# Minor, Op. 66

Barcarolle No. 5 in F# Minor, Op. 66 was written during the summer of 1894 while Fauré was on holiday in Prunay, eight years after the fourth barcarolle. The piece was dedicated to the wife of French composer, Vincent d’Indy, and was premiered on May 2nd, 1896 by Léon Delafosse.218

The fifth barcarolle is an important piece within Fauré’s collection of barcarolles219 because it marks a significant change in style from the fourth barcarolle.220 For example, the fifth barcarolle is Fauré’s first work for the piano with no audible divisions between formal sections; the music is woven together in a way that allows the music to move seamlessly from one section to the next.221 The fifth barcarolle also sees greater use of harmonic sequences as part of both surface features and the underlying structure,222 greater use of chromaticism and fast-fluctuating harmonies,223 and is rhythmically complex.224 As a whole, Orledge describes the fifth barcarolle as “powerful, agitated and virile,”225 and is the only barcarolle from Fauré’s collection to fall under the category of a concert barcarolle.226

---

219 Nectoux, Gabriel Fauré, 53: Fauré’s fifth barcarolle is also considered to be one of the most important pieces within his entire solo piano output, along with Nocturne No. 6 in D♭ Major, Op. 63 which was written at the same time.
220 Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,” 122: “It is clear from even a first hearing of Barcarolle 5 that Fauré’s style had changed substantially since Barcarolle 4.” This is important because there is a span of eight years between the fourth and fifth barcarolles.
221 Orledge, Gabriel Fauré, 93. Enlow, “The Thirteen Barcarolles for Solo Piano by Gabriel Faure,” 99-100: “One is hardly aware that one formal section has ended and another begun. The result is a tight-knit formal unity, aided in great part by the motivic interconnectedness between sections.”
224 Ibid.
225 Orledge, Gabriel Fauré, 92.
The formal design of the fifth barcarolle is also unique in that it is the first piece in the genre to abandon the traditional three-part form with coda or codetta. As pianist David Korevaar writes, “works like the Fifth Barcarolle…still defy easy structural description,” and this is evident in Table 5.1. In his dissertation, Crouch explains Fauré uses a more rondo-like form rather than the traditional ternary form. Though acknowledging how the developmental process of the work creates a rondo-like opening section, Enlow finds that the underlying structure uses a “three-part formal organization,” and claims that the fifth barcarolle is Fauré’s most formally elaborate piece in the collection because of its “complex multi-sectional ternary formal plan.” As the reader can observe from Table 5.1, Enlow’s claim of Fauré using a ternary outline might seem unexpected due to the fact that the A1 section begins with Theme 2 before a final statement of Theme 1. However, this is not uncommon in Fauré’s music for in the first barcarolle (discussed in Chapter 4), Theme 2 returns first in the A1 section. For ease, Table 5.1 includes the suggested formal outlines on both large- and small-scales. The table also indicates the identified thematic material that is used in each section or the theme in which the musical material of that section derives from (appearing in parentheses) due to the motivic-driven nature of the piece. The final column presents the isotopic breakdown for the piece which occurs as part of the agential level of analysis:

231 Refer to Table 4.1: Structure for Barcarolle No. 1 in A Minor, Op. 26, pg. 50.
232 Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 100: “The Fifth Barcarolle is perhaps Fauré’s most motivically driven work in the entire Barcarolle genre.”
233 The analysis presented is informed by analyses completed by: Crouch (“The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré”), Enlow (“The Thirteen Barcarolles for Solo Piano by Gabriel Fauré”), and Wegren (“The Solo Piano Music of Gabriel Fauré”).
Table 5.1: Structural and Isotopic Outline of *Barcarolle* No. 5 in F♯ Minor, Op. 66

<table>
<thead>
<tr>
<th>Large-Scale Ternary Structure</th>
<th>Small-Scale Structure</th>
<th>Primary Theme Used/Derived From</th>
<th>Measures</th>
<th>Isotopy Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>A</td>
<td>Theme 1 Transition</td>
<td>mm. 1-14</td>
<td>Isotopy 1</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>Theme 2</td>
<td>mm. 16-31</td>
<td>Isotopy 2</td>
</tr>
<tr>
<td></td>
<td>A1</td>
<td>Theme 1</td>
<td>mm. 32-35</td>
<td>Isotopy 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theme 1 (and 2)*</td>
<td>mm. 36-51</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Theme 1 Transition</td>
<td>mm. 52-57</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>mm. 58-60</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>C</td>
<td>(Theme 1 and 2)*</td>
<td>mm. 61-88</td>
<td>Isotopy 4</td>
</tr>
<tr>
<td>A2</td>
<td>B1</td>
<td>Theme 2</td>
<td>mm. 89-101</td>
<td>Isotopy 5</td>
</tr>
<tr>
<td></td>
<td>A2</td>
<td>Theme 1</td>
<td>mm. 102-113</td>
<td>Isotopy 6</td>
</tr>
<tr>
<td>Coda</td>
<td>Coda</td>
<td>Theme (1)* and 2</td>
<td>mm. 114-141</td>
<td>Isotopy 7</td>
</tr>
</tbody>
</table>

*Theme numbers in brackets represent music that is based on the motive used to create Themes 1 and 2 but do not contain the actual melody/melodic shape of the theme.\(^\text{234}\)

The results from the agential and actantial levels of analysis can be entered into the narrative-building chart (refer to Appendix B-2: Narrative-Building Chart and Narrative for Gabriel Fauré’s *Barcarolle* No. 5 in F♯ Minor, Op. 66) which is used to help the interpreter develop their personal-narrative interpretation.

**Isotopy 1: mm. 1-15**

The music in isotopy 1 introduces a theme with a fragmented, broken, and unstable character. The broken nature of Theme 1 can be understood when looking at its initial presentation (Figure 5.1, mm. 1-4):

\(^{234}\) Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 150-151. Understanding of the themes used were informed by Enlow’s chart for the fifth barcarolle. 112
Theme 1 is presented in the middle range of the treble clef in the key of F♯ minor and is written in 9/8 meter. Rests separate Theme 1 into four cells (Figure 5.1, mm. 1-2 – red

---

squares), which feature a combination of on- and off-beat starts, and lacks rhythmic consistency from one cell to the next. Further analysis reveals that throughout isotopy 1, the first cell of Theme 1 occurs an additional seven times and as often as once every bar in mm. 7-10 (Figure 5.1, mm. 7-10 – blue squares). The repetitious nature of this motive and lack of traditional lyricism found in Theme 1 are primarily responsible for the fragmented and broken nature of the music in this isotopy. Metrically, Theme 1 does not conform to the traditional triple division of the meter, primarily due to the second and fourth cells beginning on beat 5, and the longer note values on beat 5 in both cells, which creates an accentuation of that beat and therefore hints at the music’s instability (Figure 5.1, mm. 1-2).

The unstable character of Theme 1 becomes further evident when tracing the development of the music’s harmony, meter, range, texture, and dynamics through isotopy 1. The second statement of Theme 1 occurs in m. 5 (Figure 5.1, mm. 5-6 – green square), and appears one octave higher than the first and with a thicker texture. Two measures later, the key changes to the major tonic (F♯ major), and it is in this part of isotopy 1 (mm. 7-14) that the instability of the character is most clearly evident. Through mm. 7-14, the texture continues to thicken and the range is extended two octaves higher, reaching a distance of over four octaves between the clefs (Figure 5.1, m. 9). Dynamically, the second statement of Theme 1 is marked piano and reaches fortissimo in mm. 9 and 11, and the fortissimo is maintained through mm. 11-14. The music in this section is also unstable due to a number of harmonic attributes, including

---

236 Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 103: Enlow’s writes that the opening contains many short rhythmic and melodic cells that are “broken up, separated from one another and then recombined to create new thematic ideas, in a type of cross-pollinating process.”

237 Ibid.: In his discussion of the opening theme, Enlow writes that the melody in mm. 3-4 has a disjunctive quality and that what can be observed in these measure can be observed throughout the barcarolle, particularly in Theme B (Isotopy 2, mm. 16-17). I would argue that the fragmented nature of the music in mm. 1-2 can also be considered disjunct.

238 These observations are based on the initial second appearance of Theme 1 in m. 5.
tonic evasions (mm. 6-7 and mm. 7-8), tritone motions in the accompanimental figures (mm. 7, 9, 10, 12, 13), and a greater use of chromaticism (most evident in mm. 9-11).

In m. 11, a sudden metric change to 6/8 occurs in the middle of the motion to the final climactic statement of Theme 1. As with the music in 9/8 at the beginning of the piece, the music in 6/8 does not conform to the traditional division of the meter due to the use of hemiola. The music in the final, climactic statement of Theme 1 (m. 12) also has a disjointed quality due to the accent on beat 4 and the emphasis of beat 5 which is achieved through the use of a dotted-eighth note (Figure 5.1, mm. 12-13).

After the final climatic outburst of Theme 1 in m. 12, the music begins to stabilize. The range begins to fall and contract, and the texture begins to thin through mm. 12-14. The 9/8 meter returns in m. 15 with an enharmonic respelling of the F♯ major key (now Gb major), and with the melodic line occurring only in the bass clef. The music in m. 15 acts as a transition from isotopy 1 to isotopy 2. While the music in this measure appears to conform to the triple division of the meter, only four pitches appear (A♭ to G♭ and E♭ to D♭). The manner in which these notes are grouped together and alternate back and forth creates an audible impression of a quadruple division with the final note in the measure sounding like the downbeat of the following measure.

Overall, the music of isotopy 1 presents a character that is broken and unstable. These characteristics defy expectations of the barcarolle genre, and therefore, the musical elements found within isotopy 1 are marked, and will lead this interpretation to begin its narrative in a transgressive space. However, two elements that are an exception to this are the F♯ major key.

---

239 Markedness, as discussed in Chapter 3, refers to expectations of the listener/analyst. The expectations can be based on a number of factors, including expectations of the genre based on title or style, as well as the music itself. Unmarked qualities are considered normative and expected, whereas marked qualities are considered non-normative and unexpected. Specifically in Barcarolle No. 5 in F♯ minor, Op. 66, the expansiveness of the range, thick textures, wide-ranging dynamics, and unstable harmony and meter are marked and therefore interpreted as transgressive qualities. Appearances of these musical elements opposite to the descriptions above are unmarked, and therefore,
(m. 7) and the 6/8 meter (m. 11). For the purposes of this analysis, these elements are deemed hierarchical due to the norms and expectations of both the barcarolle genre and of tonal harmony. Though these elements are hierarchical, there is an absence of true hierarchy at this point due to the lack of stability of both the F# major key and the 6/8 meter, and because the transgressive nature of the other elements occurs within the key and meter (i.e. thicker texture, extended range, loud dynamics).

In terms of a narrative interpretation, isotopy 1 introduces a character whose life has been shattered due to the death of their loved one, leaving them broken and emotionally unstable. As they go about their day, the thought of their loved one comes to mind. The notion of a future without them causes the character’s emotions to build up to an outpouring of grief. Not wanting to make a scene, the character manages to quickly pull themselves together, but does not deal with their grief, and instead chooses to internalize their feelings and move forward.

Isotopy 2: mm. 16-31

As shown in Table 5.1, isotopy 2 comprises the work’s B section (small-scale structure) and features Theme 2 (Figure 5.2, mm. 16-19 – blue square):

---

hierarchical (narrow range, thinner textures, more contained/softer dynamics, stability in harmony and meter/metrical division).

240 For this interpretation, 6/8 is viewed as unmarked and therefore hierarchical because it is considered the traditional time signature for the barcarolle genre. In tonal harmony, the major form of the tonic key (F#)/major key in general are viewed as superior to the minor form of the tonic or a minor key.

241 In this monograph, gender-neutral third-person plural pronouns (them, they, their) will be used in the narratives.
The music of isotopy 2 suggests the character’s attempt to move past the experience of isotopy 1. This interpretation is based on the use of consistent sixteenth notes throughout the isotopy, which creates a greater sense of forward motion. With the music of isotopy 1 deemed transgressive, the implication for the forward motion in isotopy 2 is that the movement is towards some resemblance of hierarchy. This is evident when considering the consistency of the musical elements in Theme 2. In theory, consistency in the music’s makeup is associated with hierarchy. This is the initial impression at the beginning of isotopy 2 because of the different sound world created by Theme 2.

242 Fauré, Barcarolle Op. 66, No. 5 in F# Minor, 2-3.
The melody of Theme 2 moves largely by step or small skip (with many of the skips being arpeggiated triads)\textsuperscript{243} and contains no rests between melodic notes, creating a fluid character. Further contributing to this character are the sixteenth notes throughout the accompaniment figures which tie the longer melodic notes together (particularly the large leaps in the first measure of Theme 2) and create a sense of steady, forward motion. In combination, these elements create a much thinner texture compared to isotopy 1 and are complemented by a more consistent use of the piano’s range and dynamic markings. Finally, the note/rhythmic durations are consistently divided within the meter and the music is more stable harmonically (though in the key of G\textsubscript{♭} major), and much less chromatic than isotopy 1.\textsuperscript{244}

Unfortunately, Theme 2’s attempt to move into a more hierarchical space is innately flawed due to a number of marked musical elements, including the metrical division, range, and dynamics. Though consistent, the metrical division is irregular (2-2-2-3) and the range used is quite expansive.\textsuperscript{245} The dynamics throughout isotopy 2 are also primarily louder which denies a sense of calm that has been inferred as hierarchical. Finally, the first two statements of Theme 2 in mm. 16 and 20 begin with a D-natural above the tonic (G\textsubscript{♭}). This creates an augmented fifth between the tonic and dominant notes, and therefore denies the music and Theme 2 a strong harmonic footing. These features defy what has been previously determined as hierarchical, thereby marring Theme 2’s attempts right from the start. Ultimately, the move to a hierarchical space is not achieved in isotopy 2, and is best understood when looking at the appearances of Theme 2 and treatment of harmony within the isotopy.

\textsuperscript{243} As Enlow remarks regarding this Theme, there is a disjunct quality to it because of the larger leaps between melodic notes in its first measure.
\textsuperscript{244} It is important to note that there are still a number of accidentals throughout the passage, and different tonal centers used, but generally, the music is more stable harmonically than the music in isotopy 1.
\textsuperscript{245} The range covers a distance of over 4 octaves in m. 18 and over 5 octaves in m. 22 (Figure 4.2).
In isotopy 2, Theme 2 appears five times (either partial or complete), with very little movement in terms of its register.\textsuperscript{246} The initial two statements of Theme 2 begin on treble D-natural (D-natural 5). The third and fourth statements begin a third higher (F5) and then an additional third higher for its final statement (A-natural 6), for a total motion of a fifth. The repetitious nature of Theme 2 and lack of significant movement creates a cyclical impression of the music’s trajectory, that in fact, appears to not have moved very far at all. Harmonically, though the G♭ major key established throughout isotopy 2 is more stable than the harmony of isotopy 1, this key is ultimately marked because it is an enharmonic reimagining of the work’s unmarked key (F♯ major), and is a false attempt to imply hierarchical norms. Finally, the work’s original key of F♯ minor returns in m. 30, appearing to place the music no farther along in its journey than when first introduced in m. 1.

The two interrupted statements of Theme 2 in mm. 24-25 and 26-27 (Figure 5.2 – red squares) will be interpreted specifically within the narrative. Each statement in mm. 24 and 26 begins similarly to the other statements of Theme 2, but interrupted in the following measures. The music in mm. 25 and 27 stands apart from the rest of the music found in isotopy 2 because of the unmarked musical elements contained within. These elements include equal division of the meter, softer dynamics, narrower range, and a thinner texture. However, these two measures also contain marked elements, including the truncation of Theme 2, a lack of harmonic stability with the music surrounding them, and the staccato eighth notes on beats 3, 6, and 9 which disrupt the forward motion of the music. Similarly to Theme 2, these marked features prevent a true representation of the hierarchy at this moment. However, since these two measures are a closer

\textsuperscript{246} Statements of Theme 2 begin in mm. 16, 20, 24, 26, and 28 (Figure 4.2).
representation of hierarchy than Theme 2, the interaction of the marked and unmarked elements in mm. 25 and 27 will be accounted for differently in the narrative than those of Theme 2.

Overall, the music of isotopy 2 attempts to move beyond the experience of isotopy 1 in search of some resemblance of hierarchy. However, the music is unable to achieve this, ultimately finding itself in the same position as at the very beginning of the piece. In the narrative for isotopy 2, the character chooses to ignore the emotional upheaval caused by the grief of their lost love. However, by choosing not to deal with their grief, the character is unable to find a sense of balance or peace, and instead, finds themselves in a cycle of their own emotions. On two occasions the character tries to break themselves of this cycle, but is unsuccessful. This lack of success causes the character to realize that they are no further along in healing from their grief than they were before.

**Isotopy 3: mm. 32-60**

With the music of isotopy 2 unsuccessful in moving past the experience of isotopy 1, the music takes a different approach in isotopy 3. Here Theme 1 returns with attempts to transform its initial transgressive state into something representative of hierarchy. Isotopy 3 is divided into three subsections (mm. 32-43, 44-48, and 49-60). The first subsection begins with Theme 1 appearing similarly to its initial presentation in isotopy 1, including the fragmented, broken line (Figure 5.3, mm. 32-35 – blue squares):
Figure 5.3: Subsection 1 of Isotopy 3 of *Barcarolle* No. 5 in F♯ Minor, Op. 66 (mm. 32-43)\(^{247}\)

However, the presentation of Theme 1 here does not build as it does in isotopy 1, and instead remains calm. After its initial presentation in m. 32, Theme 1 makes four attempts to transform itself, occurring in mm. 36, 38, 40, and 42 (Figure 5.3 – green squares). All four attempts are in a major key, use softer dynamics (piano), and a narrower range between the melodic notes. These elements are unmarked and as explained in Chapter 3, will receive a high rank.248

The first two attempts use the first two cells of Theme 1 (Figure 5.3, mm. 36 and 38 – green squares). Unfortunately, the music in unable to sustain hierarchical norms. The music that follows in mm. 37 and 39 seems disconnected due to the octave leap in the melody. The music in these measures then spirals downward and loses its harmonic stability in the process (Figure 5.3, mm. 37 and 39 – red squares). These features, as in isotopy 1, are marked and therefore transgressive.

Two more attempts to transform Theme 1 occur in mm. 40 and 42, and as with attempts 1 and 2, these attempts also fail to achieve a prolonged sense of hierarchy. However, the use of Theme 1 in attempts 3 and 4 only use the first cell (versus the first two cells in attempts 1 and 2). The use of a smaller portion of the theme and the rising tonal centers (Figure 5.3, m. 40 is in Eb major and m. 42 is in E major – green squares) mark these attempts, making them different than attempts 1 and 2. Combined, these attempts begin to raise the musical tension at this moment.

The increase in musical tension is furthered in the following measures (mm. 41 and 43) through an extended range of over three octaves between the hands, the fall of the tonal centers (D major in m. 41 and Eb major in m. 43), and the use of the tritone in both clefs (between D and G♯ on

---

248 Ranking refers to the implication of importance of each musical element within the context of the other musical elements as a whole within a section.
beats 1 and 7 in the lower bass and F♯ and C-natural on beats 1 and 4 in the treble clef in m. 41, and between Eb and A on beats 1 and 7 in the lower bass and G to Db on beats 1 and 4 in the treble clef in m. 43), further demonstrating Theme 1’s lack of success in transforming itself.

The second subsection (mm. 44–48) begins with a three-measure sequence (Figure 5.4, mm. 44–46) – blue squares):

![Figure 5.4: Subsection 2 of Isotopy 3 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 44–48)](image)

250 Fauré, Barcarolle Op. 66, No. 5 in F♯ Minor, 4-5.
Each statement of the sequence is one measure in length and continues to use the first cell of Theme 1. Each statement has a different tonal center, and rises in the piano’s range. The melodic material is accompanied by a chromatic figuration and the appearance of the tritone occurs in the lower bass notes between mm. 44 and 46 (Figure 5.4, F-natural in m. 44 and B in m. 46 – blue squares). All of these elements are marked and raise the ranking of this section.

What further marks this passage is the sequence’s design. The previous material in subsection 1 was divided into two-measure groupings, with Theme 1 (either cells 1 and 2 or just cell 1) heard every two measures. Here, the one-measure length of each statement in the sequence leads to a faster succession of Theme 1’s statement, harkening back to the broken nature of the theme first identified in isotopy 1. The more frequent statements of Theme 1, along with a different tonal center for each statement (which causes a more significant rise in the theme’s starting note), continues to increase the musical tension and move the music further away from a sense of hierarchy.

The sequence breaks in the third statement with a return of the rising musical figure found in the third and fourth attempts (refer to Figure 5.3, mm. 40 and 42 – red squares). However, the musical material found in m. 47 is more unstable than its predecessors (refer to Figure 5.3, mm. 41 and 43 – red squares). In addition to tritonic harmony in the lower bass notes between the B♭ and E on beats 1 and 7, the octaves in the accompaniment and higher registration of the melodic figure create greater textural contrast, and the melodic material on beats 7-9 rising in range and accompanied by a crescendo gives the music a more aggressive and determined quality. This leads to a final attempt to transform Theme 1 (Figure 5.4, m. 48). However, the

---

251 The tonal centers for the sequence are E♭ major in m. 44, G♭ major in m. 45, and A major in m. 46, which are all minor 3rds apart from one another (literally or enharmonically).
final attempt is anything but successful. Coming from a place of greater instability, the higher register and *forte* octaves in the theme, and greater separation of the parts cause the final attempt to sound forced. These elements are marked and continue to raise the ranking of Theme 1’s transgressive state at this moment.

The final subsection of isotopy 3 (mm. 49-60) confirms Theme 1’s failure to transform. From the registral height Theme 1 reached in m. 48, the music spirals downward as it did in mm. 37 and 39 and loses all sense of harmonic stability in the process (Figure 5.5):
Figure 5.5: Subsection 3 of Isotopy 3 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 49-60)\textsuperscript{252}

\textsuperscript{252} Fauré, Barcarolle Op. 66, No. 5 in F♯ Minor, 5-6.
The fall here is much greater because the notes are higher in register than before, and the falling melodic figure uses sixteenth notes instead of eighths, resulting in a more rhythmically active passage. In addition to the increased rhythmic value in the melodic figure, the accompaniment uses parallel sixths instead of single notes, creating a much thicker texture. Finally, the crescendo in m. 49 is carried through to m. 52 (marked fortissimo – Figure 5.5) which continues to further escalate the musical tension. The registral fall in the sequential figuration here also emphasizes the difference in this fall with the two heard earlier in the isotopy (refer to Figure 5.3, mm. 37/39).

The registral descent of the music in mm. 49-51 finds Theme 1 in the bass clef in m. 52, overwhelmed by the moving octave arpeggiation which extends the range between the parts to 5+ octaves, demonstrating just how unstable the music has become (Figure 5.5, mm. 52-54 – blue squares). The instability here is furthered by the use of the tritone between the F♯ and C-natural in the bass clef in m. 52 and between E and A♯ in the treble clef in m. 54. The musical tension continues to escalate through these measures, leading to another explosive outburst of Theme 1 in mm. 55-57 (Figure 5.5 – green squares).

As in isotopy 1, the F♯ major key and 6/8 time signature return in the build-up to the statement of Theme 1 (mm. 52 and 55 respectively), and are an exception to the transgressive space created at the end of isotopy 3. The appearance of these two hierarchical elements will be accounted for in the narrative; however, their ranking will be lower than the transgressive nature of certain elements which ultimately prevents any true sense of hierarchy at this moment in the work. Following this statement, Theme 1 comes to another quick close as it does in isotopy 1 (refer to Figure 5.1, mm. 14-15). The close here is extended by two measures in mm. 58-59.

---

253 This expansion of 5+ octaves between the parts occurs on beat 9 of m. 54.
Overall, isotopy 3 begins by attempting to transform Theme 1, setting an optimistic tone that has not been heard in the music thus far. However, these attempts ultimately do not come to fruition. These failed attempts create musical tension that slowly builds to one final attempt. However, because this final attempt consists of marked musical elements, it is doomed to fail. This causes the music to spiral out of control and lead to another climactic outburst of Theme 1.

In narrative terms, instead of trying to move beyond their emotional state, the character decides to try and think positively about the future that lies ahead. The character thinks about this, but finds it too difficult to think about a future without their loved one. Trying to remain positive, the character tries to take a step forward with this new outlook, but quickly recoils. They try again, but ultimately pull back.\footnote{The interpretation that the failed attempts are related to the character trying to move on with their life is based on Enlow’s work where he attributes the motivic material of Theme 2 to the music that occurs here.} The character becomes frustrated about having to deal with their emotional turmoil, wishing they could just let it go. However, they use their frustration to push themselves forward again, trying to be positive and embrace their new reality. However, this final attempt also fails and the emotional well-being of the character begins to spiral. The face of their loved one comes to mind and their emotion begins to swell within them, leading to another outpouring of their grief. Again, trying not to make a scene, the character attempts to calm themselves down, taking a little more time to do so.

Isotopy 4: mm. 61-88

The beginning of isotopy 4 is dramatically different than anything that has been heard thus far. The music in mm. 61-64 is calm and peaceful because of a number of unmarked elements, including a stable key center (Eb major), the 6/8 meter and its duple division, smaller
range between the clefs, steady accompanimental figures, conjunct melodic writing, and softer dynamics (Figure 5.6, mm. 61-64 – blue squares):

![Figure 5.6: Isotopy 4 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 61-76)](image)

---

Figure 5.6: Isotopy 4 of *Barcarolle* No. 5 in F♯ Minor, Op. 66 (mm. 61-76)\(^{255}\)

---

The longer note values slow the rhythmic pacing which creates a more expansive sound and furthers the calm and peaceful environment, instilling an overall sense of hierarchy at this moment. The melodic material here is also related to Theme 1 and is interpreted as an altered state of Theme 1’s character.\textsuperscript{256}

However, this peace is not a true peace due to the unexpected introduction of the 2/4 meter in m. 63 which conflicts with the 6/8 meter in the bass staff (Figure 5.6, m. 63 – red square). Though on the surface these measures contain a metric dissonance, the music does not sound audibly dissonant\textsuperscript{257} because Fauré could have changed the meter in both staves instead of just the treble clef. Therefore, the dissonance created by these two meters suggests an underlying conflict in the music. More importantly, this metrical change marks a shift in the music’s trajectory. From the end of m. 63 and through m. 64, the music moves in an arpeggiated fashion that leads into the second phrase of isotopy 4 (Figure 5.6, mm. 65-68 – green squares). In this phrase, the 6/8 meter returns along with a number of transgressive elements, including the use of hemiola and expanded ranges in both clefs and between the clefs.\textsuperscript{258} The transgressive elements along with the use of sixteenth notes throughout mm. 65-68 disrupt the peaceful atmosphere experienced earlier, further supporting the transgressive nature of the music in these measures.

The music in mm. 69-72 repeats in a similar manner the music in mm. 61-64 and recalls the calm and peaceful atmosphere (Figure 5.6). One significant change at the end of this phrase is the use of B major in m. 71, which leads the second statement of the music in mm. 65-68 (occurring in mm. 73-76) to move to E major (Figure 5.6, mm. 71 – purple square). This change

\textsuperscript{256} Enlow, “The Thirteen Barcarolles for Solo Piano by Gabriel Fauré” pg. 151: Enlow’s graph highlights that the falling third in the music here is derived from Theme 1.

\textsuperscript{257} Ibid., 104: Enlow writes: “Within this middle section, Fauré simultaneously combines two different meters between two staves: first with 2/4 in the treble and 6/8 in the bass (mm. 63-65), and then with 6/8 in the treble and 2/4 in the bass (mm. 77-84). The remarkable metric fluidity is accomplished with such ease that the listener is hardly aware of underlying metrical changes.”

\textsuperscript{258} There is a span of 2+ octaves in each clef and roughly 3+ octaves between the clefs.
in the music’s tonal center demonstrates the continued fragility of the music. Though relatively stable harmonically in E♭ major at the beginning, the music’s harmonic stability is simply and unexpectedly lost (and changed) with the B major harmony in m. 71.

Unfortunately, the peace found in mm. 61-64 and 69-72 does not return, and is instead followed by a more prominent conflict in the music. This conflict is due to the reintroduction of the 2/4 meter in mm. 77 and 81 (Figure 5.7, mm. 77 and 81 – red squares):

---

Figure 5.7: Isotopy 4 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 77-88)\(^\text{259}\)

\(^{259}\) Fauré, Barcarolle Op. 66, No. 5 in F♯ Minor, 7.
However, the dissonance between the two meters is more audibly exposed than before due to the use of consistent eighth notes in both parts, the longer length of the passage, and the higher register. With this dissonance comes a number of other marked elements in mm. 77-80 including a thicker texture (now 4 parts instead of 3), the range of an octave in the melodic material, and the consistent use of the full range of both staves (Figure 5.7, mm. 77-80 – blue square). These elements and the rising nature of the music increase the musical tension and continues to move the music away from the brief moments of hierarchy experienced earlier. A brief release of the tension occurs in m. 80 primarily through the return of the 6/8 meter in the bass clef (Figure 5.7, m. 80 – green square) and the arrival of the tonic (Eb major). However, the harmonic stability here is weakened by the tonic’s first inversion. This leads to a second statement of this phrase in mm. 81-84 (Figure 5.7, mm. 81-84 – blue square), which extends the struggle at this moment. The difference between these two phrases occurs in m. 84 where the harmony does not move to the tonic, but instead moves to the dominant (Figure 5.7, m. 84).

The final four measures of isotopy 4 stand out due to the similarity of the music in mm. 85 and 87 with the earlier music found in mm. 25 and 27 of isotopy 2 (refer to Figure 5.2). These two measures contain a number of unmarked elements, including softer dynamics, a smaller range between the clefs, a thinner texture, and a traditional metrical division of the meter. However, the chords on beats 3 and 6 disrupt the music’s flow and are therefore marked. In the following measures (mm. 86 and 88), the music continues to use falling sixteenth notes, but features an extended range and the use of hemiola. These two elements are marked and deny the

---

260 This does contradict Enlow’s statement highlighted regarding the first introduction of the 2/4 meter. However, because of the consistent use of eighth notes in both staves, the longer duration of the use of the 2/4 meter, and the generally higher registration of the parts, while the audience might not be aware of the actual metrical changes, I believe this metric dissonance is much more noticeable audibly here.
music any sense of hierarchy hinted at in the previous measures. What is particularly interesting about these four measures is that in a much smaller space, the overall trajectory of the music in this isotopy is represented in miniature. The idea of moments with a sense of hierarchy that then fall into transgression (which has been identified in isotopy 4, particularly in mm. 61-76) takes place here in these four measures, but at a much faster pace. This change of pace is marked and will be incorporated into the narrative.

Overall, the music in isotopy 4 is another step on the character’s journey towards healing. After the emotional turmoil and outpouring of their grief experienced at the end of isotopy 3, the character manages to find a rare moment of peace in their new situation in life. However, as quickly as it is found, the anxiety of their new world without their loved one causes the character to lose that peace. Luckily, the character is able to calm their mind and regain that sense of peace, but is ultimately lost again. The emotional upheaval has been hard on the character and they begin to struggle more outwardly with their grief. The character tries to shake themselves out of the emotional cycle and come to terms with their new reality, but becomes increasingly frustrated by their situation.

Isotopy 5: mm. 89-101

In isotopy 5 the music makes another attempt to move past its current state and into a new space. This is represented by the return of Theme 2 in isotopy 5 (Figure 5.8, mm. 89-92 – blue squares). As previously noted, it is unusual to have the return of a second theme before the first theme in a traditional ternary form. However, this reversal of the themes is not uncommon in Fauré’s music.
Figure 5.8: Isotopy 5 of *Barcarolle* No. 5 in F♯ Minor, Op. 66 (mm. 89-101)\textsuperscript{261}

\textsuperscript{261} Fauré, *Barcarolle Op. 66, No. 5 in F♯ Minor*, 7-8.
As in isotopy 2, a number of consistencies in the musical makeup of Theme 2 could imply hierarchical status. However, certain musical elements do not align with what has been determined as hierarchical/unmarked features, including the irregular division of the meter, the expansive range, and the louder dynamics. This prevents Theme 2 from being able to project a true sense of hierarchy. However, an important feature of Theme 2’s appearance here is the tonal center – A major. This key is much closer to the work’s original tonic (F#) and therefore represents the distance the music has come on its journey towards hierarchy.  

Following Theme 2’s first statement in isotopy 5 is another statement of this theme. However, this second statement of Theme 2 is interrupted by a four-measure sequence. This divergence in the middle of the second statement of Theme 2 is marked and rises in rank. The sequence that follows is highly unstable, underscoring the continued instability of the music (Figure 5.8, mm. 95–98 – red squares). The instability can be understood through the changing tonal center with each statement and the overall span of the tritone between the G and C# in the bass clef between mm. 95 and 98. These harmonic attributes along with the stepwise rise that occurs with each statement, the 4+ octave range between the parts, and the crescendo molto in m. 95 which leads to fortissimo in m. 99, raises the musical tension significantly and continues to push the music into transgressive territory.

This tension is released in m. 99. Here the music reaches its registral peak in range (5+ octaves) and accompanied by a fortissimo dynamic marking. This moment marks a turning point in the music where the thematic material falls over two octaves through mm. 99-101. However,

262 Theme 2’s first appearance was in Gb major (refer to Figure 5.2).
263 For each measure in mm. 95–98, the tonal center for each sequence changes, moving a major second higher than the previous statement: G Major (m. 95), A Major (m. 96), B Major (m. 97), and C# Major (m. 98).
265 Ibid.: In his graph, Enlow describes this moment as a catharsis in the music.
the music does not settle after the descent, but instead, unexpectedly, quickly reverses course and ascends the height of the treble staff, further marking the music here. This change in trajectory coincides with a switching of note values between the melodic and accompanimental figures. The bass continues with the use of octaves and descends the bass staff, moving in contrary motion to the melodic figure in the treble clef. Combined with the *fortissimo* dynamic marking and reaching 5+ octaves at the end of the ascent, the sound is tense, dramatic, and has a determined quality to it that pushes the music forward with great momentum into the next isotopy (Figure 5.8, m. 101 – green square).

In isotopy 5, the character decides they are no longer going to try to transform their current state of being. Instead, the character chooses again to ignore their grief and tries to force themselves to accept their situation. However, this does not last very long. The character finds themselves in bitter turmoil and becomes frustrated with the emotional upheaval that their grief has caused them to endure. Due to this frustration, the character decides they are not going to let their grief control their life.

**Isotopy 6: mm. 102-113**

The music in isotopy 6 is divided into two parts; mm. 102-109 and 110-113 (Figure 5.9, mm. 102-109 – blue square, mm. 110-113 – red square):
Figure 5.9: Isotopy 6 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 102-113)

The music in m. 102 has figuratively reached its lowest point which is evident by the musical material placed in the bottom in the bass clef and the absence of musical material in the treble clef. The music here has an aggressive sound because of the lower register, the F♯ minor key,

---

266 Fauré, Barcarolle Op. 66, No. 5 in F♯ Minor, 8-9.
267 The highest note in the previous measure (m. 101) was F♯ 7, creating a drop of 5+ octave drop between the “melodic” figurations.
the accentuations of beats 1, 3, 5, and 7, the unequal division of the meter, the shorter rhythmic
values, and the fortissimo dynamic (Figure 5.9, mm. 102-103). These features are all marked and
support the current transgressive space of the music.

In m. 104, the first two cells of Theme 1 return and are repeated to m. 109. The
repetitions of the first two cells of Theme 1 here are reminiscent of what was first observed in
isotopies 1 and 3. Though the music appears to have made a journey since isotopy 1, the music
here impresses upon the listener the lack of real transformation of Theme 1. Through these
repetitions, the music rises in range, the dynamic grows from piano to fortissimo, and the texture
becomes much thicker, which continues to reveal the music’s unstable nature. The harmony
also begins to shift in m. 106, hinting at the return of the tonic major. These elements become
further marked as they develop over the course of mm. 104-109. Through the development of
these elements and the repetition of Theme 1 in each measure, the musical tension is raised
significantly which leads to the final, climactic statement of Theme 1 in m. 110 (Figure 5.9 – red
square). This final climactic statement of Theme 1 begins similarly as it does in mm. 12 and 55,
including the return of F# major and the 6/8 meter, both unmarked elements. What is different,
however, about the return of both the F# major key and the 6/8 meter is that here, the change
happens at the same time. This is different than in previous isotopies and their appearance here
will be marked. However, these unmarked elements are still outranked by the marked elements
of this passage.

An important unmarked element in this statement is the perfect fifth that occurs in the
bass clef at m. 111 (Figure 5.9 – green square). No longer the tritone, the perfect fifth (a

\[268\] Over the course of mm. 104-109, the range rises over 2 octaves, the crescendo marked in m. 108 reaches
fortissimo in m. 110 (Figure 5.9), and the texture moves from a two-part texture to a four-part texture in m. 107.

\[269\] In isotopy 1, F# major was introduced in m. 7 and the 6/8 meter in m. 11. In isotopy 3, F# major was introduced
in m. 52 and the 6/8 meter 55.
hierarchical element in comparison to the tritone) brings about a significant change in the
music’s trajectory. Instead of recoiling as in past statements, the music following the fifth motion
in the bass rises in range, and the rhythmic writing pushes the music forward in a more
determined manner. The resulting change in the music’s trajectory is marked and will play an
important part in the narrative.

Narratively, the character has hit their emotional “rock bottom” in isotopy 6. Slowly, the
color character picks themselves up, though their grief remains. Not having properly confronted their
grief, the character’s emotions swell within them and they purposefully think about the world
they now must endure without their loved one. This leads to another emotional outburst over the
loss of their loved one and the future they could have had. However, they realize they can no
longer run from their grief and instead, decide to embrace it and the emotional toil that comes
with it.

**Isotopy 7: mm. 114-141**

Isotopy 7 comprises the work’s coda and can be divided into three subsections: mm. 114-
121, 122-131, and 132-141 (refer to Table 5.1). The music in isotopy 7 largely stems from the
musical material of both Theme 1 and 2. The first subsection is made up of two four-measure
phrases, with the second phrase being similar to the first (Figure 5.10, mm. 114-117 and 118-121
– blue and green squares respectively):

---

270 Enlow, “The Barcarolles for Solo Piano by Gabriel Fauré,” mm. 151: In his chart, Enlow identifies that the
material in the coda stems from both the A motive (known here as Theme 1) and the E motive (known here as
Theme 2). However, Theme 2 (in my opinion) appears to be more prevalent here than Theme 1.
The music here is a catharsis to the final climactic moment observed at the end of isotopy 6. From mm. 114-121, the music falls from the registral height that was reached at the end of isotopy 6 with the melodic and accompanimental figures closely intertwined similarly to Theme 2 (Figure 5.10). The catharsis is marked due to a number of transgressive elements, including the extended range of the passage, the louder dynamics, the alternating of the perceived 6/8 and 3/4 meters due to the use of hemiola, and the directional changes that occur within the eight

\[\text{Figure 5.10: Subsection 1 of Isotopy 7 of Barcarolle No. 5 in F\# Minor, Op. 66 (mm. 114-121)}\]

\[\text{Fauré, Barcarolle Op. 66, No. 5 in F\# Minor, 9-10.}\]
measures. Unlike Theme 2 in isotopy 2, there is greater movement in regard to distance in this passage due to the second phrase beginning an octave lower than the first phrase.

After falling through the first subsection, the music of the second subsection tries to re-establish itself. With the harmony still revolving around the key of F♯ major (unmarked), the music now begins to firmly use the hemiola rhythm which provides a consistent 3/4 pulse to each bar (marked) (Figure 5.11):

![Figure 5.11: Subsection 2 of Isotopy 7 of Barcarolle No. 5 in F♯ Minor, Op. 66 (mm. 122-131)](image)

272 The dynamic at the beginning of this passage is *fortissimo*, which is carried over from the climactic statement of Theme 1 at the end of isotopy 6 (refer to Figure 5.9, m. 110). In his edition of Fauré’s *Barcarolles*, Roy Howat has included a *forte* dynamic in m. 118 where the second statement of the phrase begins [Gabriel Fauré, *Barcarolles for Solo Piano*, Urtext Edition by Roy Howat (London: Peters Edition Limited, 2011), 52].

273 Though similarly written to music found in isotopy 2 because of the use of Theme 2, the actual movement on the staff in isotopy 2 was the distance of a fifth, which occurred over the course of thirteen measures, whereas here in isotopy 7, the movement of an octave occurs within five measures.

Continuing in a similar manner to Theme 2, the thematic material alternates between being above and below the accompaniment material while ascending in register until m. 126 when the thematic material manages to keep itself above the accompaniment. The music in mm. 126-127 has a sense of anticipation to it due to the thematic material floating above the accompanimental material, the static movement of the music (especially when compared to the previous four measures), the smaller range (2+ octaves), and the \textit{pianissimo} dynamic marking. Many of these elements are unmarked and provide a greater sense of hierarchy at this moment in the work. This leads to one final cathartic moment: the arpeggiated chord in m. 128 and cadenza-like figure in mm. 128-131 (Figure 5.11, mm. 128-131 – green squares). The final release occurs in m. 130 with a second arpeggiated chord which causes the music to fall to the register in which the piece began. This passage is unlike anything that has been experienced thus far in the music, and is therefore marked and will play a role in the narrative.

The final subsection reconciles the two themes. Theme 1 is represented by the third relationship that occurs between the F♯ and D♯ in the bass clef and Theme 2 represented by the moving figures that encompass the melodic and accompaniment figures (Figure 5.12 – blue and green squares respectively):

---

275 This range is determined with the exclusion of the notes on beats 1-2 in the bass staff.
276 The unmarked elements include the softer dynamics, smaller range, and greater harmonic stability in F♯ major.
277 Though certain unmarked elements have been identified in this passage, (F♯ major key and the movement to the work’s original starting register), the passage is still generally considered marked because of the manner in which this section is written, which has not been used before in this piece.
278 Enlow, “The Thirteen Barcarolles for Solo Piano by Gabriel Fauré” pg. 151.
The hierarchical nature of the music that occurs here with the reconciliation of the two themes is due to a number of unmarked elements, including the continued use of a smaller range (2+ octaves), and the solidifying of F♯ major in m. 136. The lapping repetition and stasis of the music, though not necessarily unmarked elements, grounds the music and instills a sense of resolve. This is because mm. 132-138 is the longest length of time where the music is written in this manner. The continued use of hemiola through this final subsection and the stability that it provides allows this marked feature to now be interpreted as partially hierarchical, and therefore becoming a contributing factor to the music’s transformation at this moment. The return to the duple division of the 6/8 meter in the final three measures eases the forward motion of the music, projecting a sense of peace which has been long sought after in this work. Further contributing to this sense of peace is the arpeggiated figuration and rolled chords, the pianissimo dynamic, and the consistency of the F♯ major key. Combined, these elements secure the music’s transformation from transgressive to hierarchy. The final cadence is semi-closed, with the third

---

279 Fauré, Barcarolle Op. 66, No. 5 in F♯ Minor, 10.
at the top of the final chord. While providing a sense of closure, the final chord impresses upon the listener that while this chapter may be closed, it is not the end of the story.

Having finally made the decision to deal with their grief, the narrative for isotopy 7 finds the character experiencing an emotional breakdown, releasing all of the pent-up emotion that they have agonized over during the piece. After the rush of their emotion, the character begins to pick themselves up as they begin to look forward. For the first time, the character feels as if they are finally able to hold their head up and look forward to their new life. With this, the character experiences one final release, letting go of the pain over their loss. The character begins to reconcile their past with their present, ultimately resigning to, and accepting, their new future, and finding some semblance of peace as they begin to move forward in their new life.

5.2 Narrative Creation and Influence on Technical Approach

With the analysis completed and story created, we can now turn to how the narrative can help inform the pianist’s technical approach. As discussed, isotopy 1 introduces a broken and unstable character. The atmosphere at the beginning of the piece is soft and dark. While the music is not weighty, the pianist will want to aim for an anchored feeling to the sound to impress the idea of the character carrying something emotionally heavy. To achieve this, the pianist can play the right-hand with flatter fingers while keeping the wrist and fingers close to the keyboard to create a smooth and texturally dense sound. To avoid playing with too much weight in the right-hand, the pianist can keep the weight of the arm suspended above the keyboard and avoid playing to the bottom of the keybed. The anchored feeling that is desired here can be achieved through the bass line. The pianist can play the left-hand with more weight from the arm and feel the transference of weight from finger to finger. The pianist can also experiment with playing deeper into the keybed with the left-hand than the melodic figures in the right-hand. These
techniques will help create a greater legato connection within the line that is rich in tone and creates the anchored feeling.

As the isotopy unfolds, the sound will need to become heavier, thicker in texture, and slightly more violent. To achieve this, the pianist can slowly increase the articulation of the musical line by turning to a curved approach in their fingers and allow for greater distance between their hands and the keyboard. The greater distance will allow for a faster attack, and therefore, a bigger sound. In the right-hand specifically, the pianist can also use more weight from their arm and play to the bottom of the keybed, particularly as the music builds to m. 12.

As discussed in Chapter 2, balance will need to be achieved between climactic moments in a piece and the French style so as to not remove the piece from the style in which it was written. Though the pianist will want to have a bigger and more articulate sound, the use of too much weight could cause the music to become more Germanic in sound. What the pianist can do in the climactic moments is choose where, and where not to, stress their use of weight. For example, for the two-note slurs of Theme 1 in the right-hand (refer to Figure 5.1, mm. 12-14), the pianist can feel the curve of energy go down into the keybed on the first eighth and then release it away from them through a rise in the wrist on the second eighth. For the octave tritone motions in the bass line, the pianist can use less weight in the left-hand and arm on the first eighth note, and feel the curve of energy move to the second note, using more weight to play

---

280 Ortmann, The Physiological Mechanics of Piano Technique, 220: “This touch-form is the typical curved-finger touch of modern piano pedagogy...Since the resistance is nearer the fulcrum, the effect of the force is proportionately greater. The increase in the noise of percussiveness resulting from the less advantageous part of the finger cushion actually in contact with the key-surface, is partly compensated for by the less amount of actual percussiveness needed to produce the desired quantity of tone. The normal adult curved finger can, if necessary, produce a tone of moderate intensity without any finger-lift from the key-surface.”

281 Bernstein, With Your Own Two Hands, 181: As Bernstein explains, Curves of Energy are “the shape and duration of each movement made by your fingers, wrists, arms, and torso.” The suggestion here is a combination of Bernstein’s description of the energy going down into the keybed (1) and an upstroke (3).
it and feeling the keys go deeper to the bottom of the keybed.\textsuperscript{282} These suggestions also make technical sense in terms of shaping, but still helpful in ensuring the desired sound effect based on the narrative is achieved while staying within the bounds of the French style.

On a broad technical scale, isotopy 3 is similar to isotopy 1. The isotopy will begin with a softer sound that will grow over the course of the isotopy’s unfolding to a larger, more aggressive sound in its climactic moment. However, the pianist will need to adjust their nuance in playing this isotopy to match the narrative. As described earlier, isotopy 3 finds the character trying to transform their current state, which is represented through the use of the first and second cells of Theme 1. In mm. 36 and 38, the pianist will still want a soft and rich tone in the melodic idea, while maintaining an easy, unobtrusive bass line to add an air of lightness to this section versus the opening of the piece. To achieve this, the pianist can experiment with playing less to the bottom of the keybed in their right-hand\textsuperscript{283} and feel the weight of the arm slightly suspended above the keyboard. In the left-hand, the pianist can approach the accompaniment passages with a flatter finger, playing less into the keybed, and trying to create a pure legato with the fingers to help keep the sound light and unobtrusive.\textsuperscript{284} As this passage returns in mm. 40 and 42, the pianist can aim for a slightly heavier sound and more articulation in both hands to bring forth the character’s frustration at their lack of success in transforming their current state.

For the measures that follow the character’s failed attempts to transform, the pianist will need to change their approach to represent this failing. As with the other measures, changes in

\textsuperscript{282} Bernstein, \textit{With Your Own Two Hands}, 181: This is an example of combining the sensation of moving the \textit{curve of energy} to the left (2) and then down into the keyboard (1).
\textsuperscript{283} Henriques, \textit{The (Well) Informed Piano}, 72: “However, one should remember that this encounter with the keyboard ‘floor’ is not always appropriate or even necessary (for example, when producing less distinct light sounds or very soft dynamics).”
\textsuperscript{284} Ortmann, \textit{The Physiological Mechanics of Piano Technique}, 218-219: “The value of the straight finger-stroke, accordingly, is not in the production of loud tones, but of soft tones… The advantage of the flat-finger stroke, since its particular characteristics are lightness and minimal noise of percussion, is therefore in ‘leggiero’ and soft ‘cantabile’ passages.”
nuance will need to be done gradually as the music unfolds to help build the tension, and therefore reflect the character’s growing frustration at their lack of transformation. While the sound should still be smooth, the pianist will want to increase the articulation of these passages, particularly in the right-hand where there is greater rhythmic activity. Using more of a curved finger and, in particular, playing more to the bottom of the keybed with a little more weight for the upper notes, should help achieve this difference in sound. As with the attempts in mm. 40 and 42, the pianist will also want to allow the musical tension to rise in mm. 41 and 43. In these measures, the pianist can apply more weight and play deeper into the keybed, particularly in the outer lines of both clefs to audibly demonstrate the expanded range that occurs in these measures. In the right-hand specifically, the pianist will want to increase their articulation in the playing of these passages, particularly bringing out the tritone harmony between the upper notes on beats 1 and 4 which will further help in raising the musical tension.

One important moment for consideration in isotopy 3 is the sequence in mm. 44-46 which represents the character’s growing frustration at not being able to transform their current state. The passage is marked piano with crescendos and diminuendos marked at the ends of mm. 44 and 45. The pianist will not be able to rely on volume (as in other passages) to convey this growing frustration, and instead, it is recommended that the pianist further articulate those lines using much more curve in their fingers.

The climactic moment of isotopy 3 (mm. 52-57) can be played similarly to the climactic moment of isotopy 1. The pianist can use more curved fingers to intensify the articulation of the notes, allowing more weight from the arms to be used, and playing to the bottom of the keybed. One careful consideration will need to be noted for mm. 52-54 where Theme 1 occurs in the bass staff. In the manner in which Fauré has written the accompaniment passage in the right-hand, it
can be easy for it to overpower the thematic statements in the left-hand. Therefore, the pianist can balance this by playing the notes in these passages with flatter fingers and thereby allowing the articulation of this passage to be achieved simply through the faster rhythmic values and the higher range.285 The pianist can also feel the weight in the right-arm suspended and use a lateral wrist motion to move the curve of energy to the right as the passages ascends instead of down into the keyboard.286

Isotopies 2 and 5 are written similarly to each other due to their use of Theme 2, and can be approached technically in a similar manner. In both isotopies, the narrative finds the character attempting to move on from their grief without properly coming to terms with their emotion, leading the character to experience the highs and lows of their emotional turmoil. The music in these two isotopies is much different than the others and will require a different type of sound. The atmosphere in these two isotopies is lighter and busier, reflecting the character’s attempt to move forward. The pianist will want a sound that is smooth, lyrical, and more consistent in its overall sound. To achieve this, the pianist can think about playing with more curve in the fingers to create a more articulated sound. In the passages where both the left- and right-hands play both melodic and accompanimental notes, the pianist will want to adjust their weight and depth of key depression between the melodic and accompanimental figures to ensure greater presence of the melody. To ground the music without being too heavy, the pianist can play the octaves in the left-hand with the fingers starting on the surface of the key. The pianist can play the octaves to the bottom of the keybed using less weight and feeling the energy release away from them. This

285 The pianist can think about possibly using slightly more weight and playing to the bottom of the keybed near the end of m. 54 to set up the climactic statement of Theme 1 in mm. 55-57.
286 Fraser, The Craft of Piano Playing, 192: “The wrist is crucial musically as well: just as the arm can carve out the actual phrase shape, so can the wrist. In the end, the wrist is perhaps more effective than the arm in generating the true legato that allows the instrument to sing, because its movements are smaller, more economical and therefore more exact.”
will help provide a foundation for the music while still allowing the overall sound to have a sense of forward motion.  

In phrases such as mm. 16-19 (refer to Figure 5.2), an intensification of activity and volume in the sound will be required to demonstrate the highs and lows of the character’s grief. Using the general principles described above, the pianist can increase the articulation and amount of weight used as the pianist plays to the middle of the phrase, and then easing as the phrase comes to a close. This can be aided through changes in the curvature of the fingers and the depth of key depression. In measures such as mm. 18-19 where the left-hand has running sixteenth notes, the pianist can play the notes on beats 1, 5, and 7 with the curve of energy going down into the keybed on the first note, and then to the right and away from the pianist as the line ascends the staff. To help with this, the pianist can play the first note of beats 1, 5, and 7 to the bottom of the keybed, and think more mid-keybed for the notes that follow.

Of course, there are differences between these two isotopies which will require a different technical approach. In isotopy 2, there are two measure (refer to Figure 5.2, mm. 25 and 27) where the character attempts to break themselves from their grief. As mentioned in the analysis, there are a number of unmarked (hierarchical) elements in these measures, as well as some marked (transgressive) elements, most notable being the staccato chords on beats 3, 6, and 9. The pianist can play the running sixteenth notes in the right-hand with a little more articulation while still keeping the sound smooth and light through a more legato touch and playing less to the bottom of the keybed. The lighter character can also be aided by playing the left-hand chords less

---

287 Long, *At the Piano with Fauré*, 66: Long makes clear to her readers that the bass was very important to Fauré and that “the entire construction is built on the bass line and without it music collapses.”

288 Bernstein, *With Your Own Two Hands*, 181: This recommendation is a combination of Bernstein’s *curves of energy* where the energy goes down (1), to the left or right (2 – in this case, to the right as the passages ascend), and the use of the *upstroke* (3).
into the keybed, possibly with the fingers already on the surface of the keys before depression in order to maintain greater control over the sound. Finally, the pianist can also trace the *curve of energy* in these chords using the *downstroke* which draws the energy in the attack towards the pianist. The measures leading into mm. 25 and 27 are a combination of the music found in mm. 16 and 17, so using the same techniques to intensify the sound there can also be used here. This will help create greater audible differentiation between these bars, and therefore more drama in overall musical experience.

The main difference between isotopies 2 and 5 is the 4-measure sequence that interrupts the second statement of Theme 2 in isotopy 5 which leads to a moment of catharsis in m. 99 (refer to Figure 5.8, mm. 95-98). As the sequence unfolds, the atmosphere becomes much more agitated and tense. To accomplish this in sound, the pianist can slowly increase the amount of arm weight used, particularly in the right-hand, to help create a larger sound as the sequence unfolds. In the right-hand, the pianist can begin the sequence by playing to the middle of the keybed, and slowly increase the depth played as the sequence builds to the climax in m. 99. In the left-hand, the pianist will want a weighted sound while ensuring that the figure does not become too heavy and lose its forward drive. To achieve this balance, the pianist can play with a bit more weight on the first note of each measure, which is also the lowest registral note, and will highlight the large range between the hands. For the remaining notes, the pianist can use less weight, but imagine the *curve of energy* going down into the keyboard to maintain a weightiness in the bass. Finally, as the sequence progresses, the pianist will want to increase the articulation of the line by beginning the sequence with less curve and allowing the fingers to move to a more curved position as the sequence unfolds.

Bernstein, *With Your Own Two Hands*, 181: Bernstein describes the *downstroke* as beginning on the key and drawing the *curve of energy* towards you and then down.
The moment of catharsis should begin in a state of upmost tension. This means allowing full use of the body weight to flow through the arms and into the keys. Playing right to the bottom of the keybed, the pianist can also think of using a gripped feeling in the right-hand to help maintain the amount of pressure and weight even after the key has been played. To provide a sense of letting go, the pianist can begin to use less weight in mm. 100-101, while still maintaining a larger sound because of the fortissimo dynamic. To achieve this, the pianist can continue to play to the bottom of the keybed but allow for a release of the weight and tension in the arms, as well as lightening the accompanimental figures while still maintaining an articulated sound. In m. 101, the narrative finds the character deciding not to allow themselves to be ruled by their grief and emotion any longer. Therefore, it will be important for the pianist to reverse course technically in m. 101 and return to a heavier and more articulated sound to help set up the music in m. 102 (beginning of isotopy 6).

Isotopy 4 finds our character experiencing two rare moments of peace in the work. That peace is lost due to their anxiety, causing them to struggle to keep their emotions at bay. The overall atmosphere is described as calm and light, even in the moments where the character’s anxiety comes to the surface. In the moments of peace (mm. 61-64 and 69-72), the pianist will want to avoid playing to the bottom of the keybed and feel the weight of both arms suspended above the keyboard. The pianist can also feel the curve of energy being traced toward themselves using the downstroke to prevent any unnecessary weight going into the keys and creating an undesirable attack. In regard to the fingers, the pianist can use a flat-finger approach to create a smooth, less articulate sound. The pianist will want to be careful with their right-hand for the figures in mm. 64 and 72 where the moving eighth notes have both slur and staccato

---

290 In order to still maintaining an active presence, the pianist will want to pay close attention to the left-hand in order to balance the need for a climactic sound with the need for the music to still main the active, forward motion.
articulations. The sound will still want to be soft (even though there is a crescendo), so the pianist can continue to use a flatter finger and play each note individually with a downstroke to help draw out the sound. These techniques will also be helpful for creating less articulation of the notes in both hands, which will help disguise the metric dissonance and create this open space that almost lacks any real sense of metrical time.

The atmosphere for mm. 65-68 and 73-76, where the character loses the moments of peace and wrestles with their anxiety, is slightly more weighted and less calm than the previous sections, but still lighter in the overall sound. The issue for the pianist here will be the need to balance the overall lighter sound while trying to create more weight and articulation in the sound. For the right-hand, the pianist can continue to use a flatter finger. This will allow for the sound to remain soft. For a greater degree of articulation, the pianist will not want to overwork this passage. Therefore, instead of adjusting the curvature of the fingers to increase the articulation, the pianist can experiment with allowing the faster rhythm and higher register of these passages to naturally increase the articulation. However, this will only work if a smooth and less articulate sound is achieved in mm. 61-64 and 69-72. To add a bit more weight to the sound, the pianist can allow for more weight to be used in their left-hand, play more to the bottom of the keybed, and curve the fingers to articulate the line, particularly to help bring out the syncopations.291

In mm. 77-84, the character in the narrative begins to struggle with their anxiety in a more outward way, bringing about a heavier and tense atmosphere. As in previous isotopies, the pianist will want to ensure a gradual increase in articulation and weight here to play out this struggle. Particular attention will need to be given to the use of articulation specifically in order to bring out the competing meters that portray the character’s struggle.

---

291 The articulation of the line in the left-hand will need to be subtle to help create a difference in the sound between it and the passages in mm. 61-64/69-72, while still keeping the sound light and airy overall.
In isotopy 6, the character has hit rock bottom. They are tired and angry. Slowly, the character picks themselves up, though their grief remains and continues to build. The character has one, final outburst of their grief. However, the character recognizes that they can no longer escape from their grief, and instead, chooses to embrace it. The atmosphere for this scene is dark and heavy. The isotopy begins quite aggressively, and therefore, the pianist will want to use the weight of the left-arm to play deep into the keybed for the notes on beats 1, 3, 5, and 7 where there are marked accents, and with curved fingers to articulate each note. For the octave D♭s on beat 9, the pianist can feel the *curve of energy* in this attack moving away from them, feeling as if they are pushing the octave out and away from them. In m. 103, the pianist will still want to maintain an articulated and aggressive sound, but lessen the amount of weight used, and possibly play less into the keybed to aid in creating the *diminuendo* marked in m. 103.

As in much of this piece, the music in mm. 104-109 should begin with a soft and smooth sound that, over time, becomes much louder and more articulate. The pianist can use more of a flattened finger, particularly in the right-hand melodic idea, and avoid playing to the bottom of the keybed. The pianist might even find it helpful to begin with the arm weight suspended above the keyboard. As this passage progresses, the pianist can begin to increase the articulation of the lines and begin to play more to the bottom of the keybed with weight from the arm where the *crescendo* is marked in m. 108. Particularly in mm. 108-109, the pianist might also think about increasing the distance between their hands and the keyboard to allow for more room to execute the attack, which will aid in creating the larger sound required.

The final, climactic outburst of the character’s grief that occurs in mm. 110-113 can be approached technically the same way as the other climactic moments previously discussed. One important difference the pianist might choose to nuance here is the fifth motion in the bass in m.
111. The pianist could think of allowing for a slight space after playing B2/3 before continuing with the rest of the passage. The pianist might also consider beginning the next part of the passage slightly softer and growing to m. 114. Combined, these two ideas can help the listener realize that something different is happening in this moment.

In isotopy 7, the character embraces their grief and begins to allow themselves to truly experience the emotional outpouring that comes from such action. Feeling like they have finally been able to release their emotions, they begin to pick themselves up. Looking forward, the character experiences one final release. The character is finally able to reconcile their past and their present, and accept their new life before them. In the first part of isotopy 7 (mm. 114-121) where the character is finally experiencing the emotions of losing their loved one, the atmosphere is chaotic. The pianist will want to create a very articulate sound that is supported by the bass and full in the overall sound-texture. This can be achieved by playing the passages in the right-hand with very curved fingers and playing to the bottom of the keybed by allowing the weight of the arm to drop into the keys and transferring that weight from finger to finger. In the left-hand, the pianist can also allow the weight of the arm to fall into the keys and maintain the pressure in the fingers after playing the keys instead of feeling its release.

Measures 122-131 represent the character picking themselves up as they try to move forward, eventually allowing themselves to release their grief and finally settle down emotionally. The atmosphere at the start is tense, but over the course of the section becomes light and effervescent. Though soft, the pianist will want to aim for a weightiness to the sound at the beginning in order to gradually lighten the sound to bring forth the idea of the character picking themselves up. This can be achieved by using a little more weight in the left-hand octaves at the beginning of this passage, and gradually using less as the passage ascends. In the right-hand, the
pianist can use a slightly curved finger to help articulate the notes at the beginning of the passage, slowly moving to a more flattened finger through the playing of this passage. For the arpeggiated figuration which reflects the character’s final emotional release, the pianist will want the sound to be very smooth at the beginning, allowing for the notes to become more articulated as the crescendo leads to the forte in m. 130. The right-hand passage can be played with flat fingers, curving as the pianist reaches the top of the passage, and then moving to a flat finger again for the descending passage in mm. 130-131. In the left-hand, the pianist can play the eighth notes in m. 129 with more curve in the fingers and feeling the legato connection from finger to finger to help with the build to the chord in m. 130. For the rolled chord in m. 130, it will be important that the pianist play both hands deep into the keybed not only to help with the forte dynamic, but to also allow for the easing of the weight as the passage descends in mm. 130-131.

Atmospherically, the final section where the character reconciles their past with their present and begins to look forward to the new path in front of them is light, yet grounded. To achieve this, the pianist will want to allow their left-hand to play the fifths in the bass with enough weight as to create a presence in the bass, without becoming too heavy. This can be achieved by playing the fifths with the fingers on the keys prior to depression, using taut fingers to control the sound, and feeling the curve of energy move away from them. In the right-hand, the pianist will want to use flat fingers for the sixteenth notes to help keep the sound very smooth with very little articulation. For the quarter notes played by the thumb, the pianist can allow the weight of the thumb to help bring these notes out, and slightly curve finger-four to bring out the upper quarter note. Though the pianist will want to allow for the use of weight in both hands in this passage to help create the firmness in the sound required, the pianist should still feel as if most of the weight in their arms is being suspended above the keyboard. For the final chords, the
pianist is going to want to play them with slightly curved fingers to make sure each note is heard, tracing the *curve of energy* away from them using the *upstroke*, and articulating above all other notes, the final A♯ at the top of the last chord. This will help to create a sense that though the piece, and therefore this narrative story might be over, there is still more to the story.

One aspect of the music that was not addressed in the analysis, but plays well with the narrative story and therefore the technical suggestions above, are the interpretive markings. For example, at the beginning of isotopies 1, 3, and 7 (subsection 3) Fauré writes *dolce*. It is in isotopies 1 and 3 where the initial broken and fragmented character is presented, therefore the *dolce* marking can help the pianist think about handling these passages with great care because of the character’s fragility. The closing of the piece (subsection 3 of isotopy 7) brings the character’s emotional journey to a close, and therefore great care needs to be taken in handling the character at the end of the piece. In isotopies 2 and 5, Fauré marks *cantabile* and therefore the pianist will want to play these passages in a songlike way in order to help bring out the difference between Theme 2 and the music of Theme 1. In isotopy 4 where the character has found a rare moment of peace, Fauré writes *cantando*. Though *cantando* is also synonymous with *cantabile*, one wonders why Fauré chose to write *cantando*. *Cantando* translates into “singing” whereas *cantabile* translates into “singable, songlike”. For this pianist, the idea of *cantando* (based on the definitions provided) is more personal and intimate than *cantabile*, and therefore these two moments of peace in isotopy 4 need to instill that close and intimate space that the narrative accounts for.

Again, it is important to note here that the above technical suggestions are based on the narrative created through this analysis and are techniques that this pianist has explored to help

---

bring this particular narrative to life. The same suggestions might not work for all, either because
the narrative created by another individual will be different, or because a different pianist might
find a particular technique to work better for them individually than one suggested here. This is
why the application of narrative is so exciting. It challenges the interpreter to explore all
possibilities at their technical disposal to breathe life into the music. This barcarolle is difficult to
interpret and perform well, and I believe this narrative approach is an excellent guide to truly
understand this piece and perform it in a manner that captures audiences right from the beginning
and never let go, even after the final A# rings.
Chapter 6: Analysis of *Barcarolle* No. 13 in C Major, Op. 116

6.1 Analysis of Fauré’s *Barcarolle* No. 13 in C Major, Op. 116

*Barcarolle* No. 13 in C Major, Op. 116 is Fauré’s final work in his collection of barcarolles and his second last work for solo piano. It was composed in 1921, six years after he composed the twelfth barcarolle, and is the only late barcarolle not composed during his directorship at the Paris Conservatoire. The work is dedicated to Madame A. Soon Gumælius and received its premiere on April 28th, 1923 by Blanche Selva at a concert for the Société Nationale. Crouch writes that the thirteenth barcarolle “reveals the composer’s late contrapuntal style in its fullest maturity and is marked by a sense of serenity and inner peace that is quite remarkable, as expressed above all [in its] opening theme.”\(^{293}\) Koechlin describes the thirteenth barcarolle as “bare, superficially almost dry, but at heart most expressive with that deep nostalgia for vanished bright horizons: sentiments that the composer suggests in passing rather than comments on in loquacious or theatrical oratory; he seemed to desire to preserve the soothing and illusory serenity of the mirage.”\(^{294}\) The piece follows a traditional rondo plus coda form, as shown in Table 6.1.

---


\(^{294}\) Koechlin, *Gabriel Fauré*, 38.
Table 6.1: Structure for Barcarolle No. 13 in C Major, Op. 116

<table>
<thead>
<tr>
<th>Large-Scale Structure</th>
<th>Small-Scale Structure</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Theme 1</td>
<td>mm. 1-16</td>
</tr>
<tr>
<td></td>
<td>Theme 2</td>
<td>mm. 17-26</td>
</tr>
<tr>
<td></td>
<td>Cadence</td>
<td>mm. 27-28</td>
</tr>
<tr>
<td>B</td>
<td>New Material</td>
<td>mm. 29-40</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>mm. 41-44</td>
</tr>
<tr>
<td>A1</td>
<td>Theme 1 (modified)</td>
<td>mm. 45-55</td>
</tr>
<tr>
<td></td>
<td>Cadence/Transition</td>
<td>m. 56</td>
</tr>
<tr>
<td>C</td>
<td>New Material</td>
<td>mm. 57-69</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>mm. 70-71</td>
</tr>
<tr>
<td>A2</td>
<td>Theme 1 (modified)</td>
<td>mm. 72-79</td>
</tr>
<tr>
<td></td>
<td>Theme 2 (modified)</td>
<td>mm. 80-89</td>
</tr>
<tr>
<td></td>
<td>Transition</td>
<td>mm. 90-91</td>
</tr>
<tr>
<td><strong>Coda</strong></td>
<td></td>
<td>mm. 92-102</td>
</tr>
</tbody>
</table>

The isotopic breakdown for the narrative discussion is outlined in Table 6.2:

Table 6.2: Isotopes of Barcarolle No. 13 in C Major, Op. 116 and Structural Comparison

<table>
<thead>
<tr>
<th>Isotopy Number</th>
<th>Structural Components Contained in Isotopy</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Isotopy 1</td>
<td>A: Theme 1</td>
<td>mm. 1-16</td>
</tr>
<tr>
<td>Isotopy 2</td>
<td>A: Theme 2</td>
<td>mm. 17-28</td>
</tr>
<tr>
<td>Isotopy 3</td>
<td>A: Theme 2</td>
<td>mm. 17-28</td>
</tr>
<tr>
<td>Isotopy 4</td>
<td>A1: Theme 1 (modified)</td>
<td>mm. 45-56</td>
</tr>
<tr>
<td>Isotopy 5</td>
<td>A1: Cadence/Transition</td>
<td>mm. 45-56</td>
</tr>
<tr>
<td>Isotopy 6</td>
<td>A2: Theme 1 (modified)</td>
<td>mm. 72-79</td>
</tr>
<tr>
<td>Isotopy 7</td>
<td>A2: Theme 2 (modified)</td>
<td>mm. 80-91</td>
</tr>
<tr>
<td>Isotopy 8</td>
<td>Coda</td>
<td>mm. 92-102</td>
</tr>
</tbody>
</table>

Analyses consulted include those by authors Crouch (“The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré”), Wegren (“The Solo Piano Music of Gabriel Fauré”), and Enlow (“The Thirteen Barcarolles for Piano by Gabriel Fauré: An Analytical and Interpretive Study”).

The first part of the agential level of analysis breaks the piece down into isotopic units, which are units of music undefined in length, but coherent in their musical makeup.
The results from the agential and actantial levels of analysis can be entered into the narrative-building chart (refer to Appendix B-3: Narrative-Building Chart and Narrative for Gabriel Fauré’s *Barcarolle* No. 13 in C Major, Op. 116).²⁹⁷

**Isotopy 1: mm. 1-16**

The music of isotopy 1 is shown below in Figure 6.1:

![Figure 6.1: Isotopy 1 of *Barcarolle* No. 13 in C Major, Op. 116 (mm. 1-16)](https://s9.imslp.org/files/imglnks/usimg/a/a8/IMSLP65188-PMLP02444-Faure_Barcarolle_No_13_Durand_filter.pdf)

²⁹⁷ The reader is reminded that this chart is designed to allow the analyst to list both hierarchical (unmarked) and transgressive (marked) elements in rank order of importance to them, and then provides a third column to allow the analyst to describe the interactions of these elements.

The music of isotopy 1 establishes the work’s hierarchy and contains the initial transgression against it. The first eight-measure phrase provides a firm understanding of the musical elements deemed hierarchical (unmarked), or sought after, in this work. The piece is in 6/8 time and is in the key of C major. Harmonically, the first phrase firmly articulates tonic harmony before revolving around the dominant in mm. 5-8, allowing for a simple return to the tonic at the beginning of m. 9.\(^{299}\) One significant rhythmic element of Theme 1 is the use of syncopation. The accentuation of non-main beats contradicts conventional expectations of the barcarolle genre. However, the consistency of its use here does not create a sense of instability as it does in other barcarolles.\(^{300}\) The stability of the theme is also provided in part by the use of stepwise and small leap motions.\(^ {301}\) Combined, the rhythm and melodic movement creates forward motion within Theme 1 that has a gentle sense of ease. Furthermore, the accompaniment figures, though also placed on non-main beats, are fairly consistent rhythmically throughout this isotopy and thereby contribute to the music’s overall sense of stability and motion.\(^ {302}\)

The second phrase of isotopy 1 begins at m. 9 with a second statement of Theme 1 and therefore the hierarchical elements highlighted above. A few small changes occur in this second statement of Theme 1, including a more active countermelody underneath Theme 1 (mm. 9-10) and moments where the accompanimental figures move in a different direction.\(^ {303}\) There are also a few, more significant changes that lead the music away from the initial hierarchy. The first change is the use of the subdominant (IV) in m. 11 (Figure 6.1, m. 11 – red square). Though not necessarily noticeable when first heard, the use of IV here anticipates the transition material and

---

\(^{299}\) There are a number of non-harmonic/chromatic tones that occur in this section, particularly in the bass clef, but these tones do not destabilize the harmonic center.

\(^{300}\) Refer to Chapter 4.1: Analysis of Fauré’s Barcarolle No. 1 in A Minor, Op. 26, Isotopy 2 (mm. 9-22), pg. 54-57.

\(^{301}\) The largest interval that occurs in Theme 1 is a 4\(^\text{th}\); F\(^\#\) to B in mm. 6-7.

\(^{302}\) The only measures that are different than the rest of the figures in isotopy 1 are mm. 1-2 and 9-10.

\(^{303}\) The change in direction of the accompanimental figures occurs in mm. 9-10 with a downward motion. In m. 11, the accompaniment resumes similarly to what can be observed in the first statement of Theme 1.
the arrival of subdominant harmony in m. 13. This harmonic turn is unexpected because the harmonic movement within Theme 1’s first statement is to dominant harmony. This harmonic change leads to further chromaticism to the end of the isotopy, which continues to defy expectation of a more conventional harmonic progression.³⁰⁴ Rhythmically, Fauré begins to use longer note values more consistently (Figure 6.1, mm. 13-16 – blue square), which suspends the forward motion created by the rhythm of Theme 1 (quarter, eighth, eighth, quarter). It is also in m. 13 where the thematic writing becomes more motivic, written using two-measure groupings, with the second group written a semitone lower than the first (Figure 6.1, mm. 13-14 and 15-16 – blue and green squares respectively). Combined, these harmonic, rhythmic, and thematic changes to Theme 1 lead the music away from the initial hierarchical state established with the first statement. These features create an audibly striking different atmosphere, and therefore the second half of Theme 1’s statement is marked, will rise in rank, and be the catalyst for the narrative.

Our narrative begins with a young gondolier, new to the job and still exploring the beauty of Venice. It is a lovely, sunny afternoon, very calm, not very busy with tourists. The gondolier is paddling down the grand canal, taking in the sights of the city on the water. The gondolier makes a turn down a narrower canal. As the gondolier continues to lightly paddle, they begin to realize that something is different, that they are not sure if they know where they are and that they might have possibly made a wrong turn.³⁰⁵

³⁰⁴ After arrival of IV in m. 13, harmony in m. 15 falls to bIV.
³⁰⁵ As in the analyses for Barcarolle No. 1 in A Minor, Op. 26 and Barcarolle No. 5 in F♯ Minor, Op. 66, gender-neutral third-person plural pronouns will be used in the narratives.
Isotopy 2: mm. 17-28

Isotopy 2, shown in Figure 6.2, conveys a very different atmosphere than the previous isotopy, one that is less languorous and more upended.

Figure 6.2: Isotopy 2 of Barcarolle No. 13 in C Major, Op. 116 (mm. 17-28)\textsuperscript{306}

The change in atmosphere is created through a variety of musical elements. Thematically, Fauré continues to organize the material into two-measure groupings, which in tandem with the accompaniment patterns creates greater energy and forward motion. In mm. 21-26, Fauré uses a two-measure sequence with each statement tonicizing a different key. Fauré also continues to incorporate the use of syncopation within the thematic writing. However, the function and implication of the syncopation is more conventional in Theme 2 because the use of syncopation is less frequent than in Theme 1 (particularly in mm. 21-26 where the measures containing the syncopations are separated by measures that contain two dotted-quarter notes), and there are two different ways in which Fauré rhythmically organizes the syncopations (Figure 6.2, mm. 17-18/19-20 and 21-22/23-24/25-26 – blue and green squares respectively). Finally, the use of octave doublings in Theme 2 intensifies the theme, which is another striking difference between it and Theme 1. Together, the structure of Theme 2 along with the compositional writing and harmony used within that structure creates a greater sense of energy and forward motion, thereby overturning the calm atmosphere that was established at the beginning of the work. These elements are marked and rise in rank.

The accompanimental figures also make a significant contribution to the upheaval found in isotopy 2. Throughout, the accompanimental figures begin on the off-beat of beats 1 and 4 in each measure, and the rhythmic change to sixteenth notes and continued ascent creates greater activity. The range of these figures also becomes larger than what is found in isotopy 1. Particularly in mm. 21, 23, and 25, the accompanimental figures reach into the higher range of

---

307 The keys tonicized in this sequence are E major (m. 22), A major (m. 24), and D minor (m. 26).
308 The exception to this is in mm. 21, 23, and 25 where beat 4 sees the continuation of the accompaniment figuration that began on the upbeat of beat 1.
the treble clef, and at times, come very close to surpassing the thematic material (Figure 6.2, mm. 21, 23, 25 – red squares).

The upheaval of this isotopy is furthered by an intensification of the work’s dynamics and character. Dynamically, the mezzo-forte in isotopy 1 is carried into isotopy 2 until m. 19 where a crescendo is marked, becoming forte in m. 21 and maintained until m. 28. A cantando marking is placed at the beginning of isotopy 2, which is interpreted to mean that while the music does have a sense of upheaval to it at the present moment, it should be played in a more reserved manner, possibly foreshadowing something greater to come.

The changes identified in isotopy 2 are marked because they defy our expectations based on what was first observed in isotopy 1, or are continuations of the initial transgressive elements identified in isotopy 1 (mm. 13-16). These changes of the musical elements will rise in rank at this moment in the piece. However, the upheaval experienced in this isotopy is not carried through to the end of the isotopy, and instead the music begins to settle. In mm. 27-28, Fauré uses dotted-quarter notes on main beats, and the accompaniment figures, though beginning on off-beats and still containing some chromatic elements, are more contained in their range. Finally, a diminuendo is marked in m. 28 (Figure 6.2, mm. 27-28).

The narrative continues when the gondolier realizes that they do not know where they are and begins to panic. The anxiety builds within them. The gondolier, struggling to remain calm, looks around to see if they recognize anything, thinking possibly they aren’t lost after all. However, nothing comes to mind. They cannot place themselves. Their panic continues to grow.

309 While the original Durand edition does not include a dynamic marking after the decrescendo in m. 28, Roy Howat’s critical edition of Fauré’s barcarolle collection printed by Peters Edition has a mezzo-piano marked in m. 29. For more information, refer to Howat’s edition: Fauré, Barcarolles for Solo Piano, Urtext Edition by Roy Howat, (2011), 101.
They paddle slightly faster to try and find their way, while trying to remain calm and remind themself that it is okay, they will figure out where they are. Slowly, the gondolier’s feeling of panic begins to subside and they begin to search for a way out.

**Isotopy 3: mm. 29-44**

If the music in isotopy 2 moves away from the hierarchical values established at the opening of the work, then the music in isotopy 3 represents a search to regain those values. The search-like nature of the music is best understood through the alteration of two new motives and the innovative use of harmony, which are marked and will receive a high rank. (Figure 6.3, mm. 29-32 – blue and red squares).
Figure 6.3: Isotopy 3 of Barcarolle No. 13 in C Major, Op. 116 (mm. 29-44)\textsuperscript{310}

The first motive can be heard in mm. 29-30, 33-34, and 37-38 (Figure 6.3, blue squares).

Within the motive, Fauré employs the rhythmic device of hemiola in the upper register

accompaniment which creates a sense of 3/4 meter instead of 6/8. This contradicts the more melodic character of this motive in the bass clef which is more agreeable with 6/8. Both lines lack directional movement and the repeated notes in the accompaniment give the impression of hesitancy, lack of assurance, and possibly even stagnancy. The motive itself, though more melodic than the accompaniment, shares these qualities as well. Its small movement, lack of strong pulse, and chromatic twists creates the same impression, giving the motive a meandering quality. The hesitancy of this motive is further supported by the softer dynamic marking.

The second motive which can be heard in mm. 31-32, 35-36, and 39-40 (Figure 6.3, red squares) provides a stark contrast to the first motive. The music has a strong, confident, almost aggressive quality to it. This is achieved through the clarity of the 6/8 meter, the octave doubling of the motive, the forte dynamic, and a clearer distinction between motive and accompaniment with the motive placed in the upper staff and the accompaniment in the lower staff. The stark contrast between these two motives can also be understood through the second motive’s movement. Unlike the first motive, the second motive features an octave descent which creates a very clear sense of direction.

A closer look at the alternation of these two motives and the harmonic progression best explain the search-like nature of the music in isotopy 3. The first motive, which appears in mm. 29-30 and 33-34, is in C major. However, these is little strength in the harmony (particularly when compared to the beginning of the piece) due to a lack of the tonic’s presence. For example, in mm. 29 and 33, there is only one C in the motive’s appearance and it falls on a non-main beat

---

311 However, it is important to note that this line in the bass clef does not necessarily sound firm in 6/8 due to the rest on beat 1 of the first measure, the quarter notes on beats 4-5 in each measure, and the tie from beat 6 to beat 1 in-between the two measures. Overall, the bass motive is absent of a strong downbeat.

312 While the original printing of the score does not contain an explicit dynamic marking, there is a decrescendo marked in the bars before its appearance, and in his edition for Peters Editions of Fauré’s Barcarolles, Roy Howat has added a mezzo-piano marking in square brackets. [Fauré, Barcarolles for Solo Piano, Urtext Edition by Roy Howat, (2011), 101-102].
(Figure 6.3, mm 29 and 33, bass clef – blue squares). Furthermore, when looking at the upper accompaniment figures in mm. 29 and 33, the harmony appears to revolve more around E.

Therefore, while it is accepted that the first two appearances of the first motive are in C major,\textsuperscript{313} the lack of tonic and outline of E in the treble clef impresses upon the listener that there is a lack of clarity/familiarity about the current space, hence the search for the hierarchy. Following the first two appearances of motive 1 is motive 2 (Figure 6.3, mm. 31-32 and 35-36 – red squares).

The first statement of the second motive is in C\# minor, with the second in A\# minor. After two unsuccessful attempts, the third appearance of the first motive (mm. 37-38) moves to a different harmony (E\# major), which is then followed by a third appearance of the second motive, now in E minor (Figure 6.3, mm. 37-40). The back and forth of these two, very different motives and Fauré’s innovative use of harmony creates the impression in the music that there is an attempt to find something (in this case, a move toward hierarchy) (the first motive) that is then immediately thwarted (the second motive – based on the descending motion of the second motive’s material and change of harmony).

In m. 41, the music begins to turn. The music in m. 41 is similar to the first motive, but now with consistent eighth notes on beats 2-6 in the motivic line, which slightly alters the meandering quality of the motive in its original form (Figure 6.3, mm. 41 – green square). The second measure (m. 42), however, is much different than before. The figure in the lower clef and the moving notes around the upper hemiola line in the treble clef ascend rather than maintaining the small range and meandering quality. This creates a sense of forward motion and momentum in a positive manner which has been lacking up to this point in the isotopy. Harmonically, the

\textsuperscript{313} The acceptance of C major here for the first two statements of the first motive of isotopy 3 is due to other analyses already conducted by Crouch, Wegren, and Enlow.
music in m. 41 is in E♭ major and is reaffirmed in m. 42, hinting that the music is closer to harmonical stability. Measures 43-44 resemble mm. 41-42 (Figure 6.3) with slight variations including a harmonic shift one semitone higher (E minor). This is important because the movement to E minor situates the music in a prime position to move towards the tonic. The figures in mm. 43-44 continue to ascend, propelling the music forward. Two other changes occur in mm. 43-44 which furthers the music’s move towards hierarchical norms. The first is the move to G major (dominant of the tonic) in m. 44 which allows for a return to C major. The second is the accompaniment figure in the bass clef beginning on the downbeat of m. 44. This is the first time the accompaniment begins on the downbeat when the main motivic material is in the treble clef. It is also important to note that the figuration begins on a G, the dominant of the tonic, and though not accentuating dominant harmony, this is where the progression is leading, hinting to the listener/analysts that the music has finally found its footing and that the return of the hierarchy is within grasp. Overall, the alternation of these two motives and the harmonic steps taken in their composing out creates a searching-quality within the music. With failed attempts along the way, the music ultimately finds a path forward.

The narrative for isotopy 3 sees the gondolier attempt to find their way back to the grand canal where they feel more comfortable. Looking around hesitantly, the gondolier takes the corridor on their right side. However, they soon come to find the way blocked and return to the initial canal. They make an attempt down another, similar corridor, this time on their left. Unfortunately, they hit a dead end. The gondolier tries another path, but again finds out quickly that it leads nowhere. The gondolier turns around and tries another passage, which leads the gondolier down another corridor. Feeling like they might have found a way out, they continue
on. The narrowness of the canal begins to open up. The gondolier begins to paddle faster, seeing at the end of the canal a wider area of water.

**Isotopy 4: mm. 45-56**

After the long and winding journey of isotopy 3, the music of isotopy 4 returns to something familiar. This includes a return of the tonic and Theme 1 (unmarked features). The return of these unmarked elements will rise in rank at this moment in the piece (Figure 6.4):

---

Figure 6.4: Isotopy 4 of *Barcarolle* No. 13 in C Major, Op. 116 (mm. 45-56)\(^\text{314}\)

---

There are some alterations to Theme 1, notably the theme now written in octaves, and sometimes with the an additional third note (Figure 6.4, mm. 45-48 – blue square). A more significant change to the theme here is that it has been truncated. Upon first hearing, it sounds like the music consists of the first six measures of Theme 1 (which it does), but a closer analysis of the second half of the phrase (beginning in m. 49) is actually the beginning of a new, four-measure phrase which is then repeated in a sequential-like manner starting in m. 53. This new, four-measure phrase idea begins with the second half of the original thematic phrase followed by two measures that each contain a statement of the opening motive of Theme 1. The reversal of the thematic material and the use of fragments of Theme 1 will cause the rank of Theme 1’s return to fall.

Harmonically, the isotopy sees the return of C Major, but the stability that would be expected with the return of the tonic is not sustained. The first sequential phrase (Figure 6.4, mm. 49-50) revolves around dominant harmony (as it does in Theme 1’s first appearance in isotopy 1 – refer to Figure 6.1, m. 5-6), but the introduction of G# in m. 51 signals a move away from the tonic and instead touches on the work’s mediant, ultimately leading to another succession of keys. What is interesting about the succession of keys is how the chromatic writing (particularly that found in the accompanimental figures) allows Fauré to weave in and out of these keys, often going audibly unnoticed. The harmonic steps away from C major and the way in which Fauré moves through them will be marked and see its ranking rise.

---

315 Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,” 190: Crouch also identifies this change to the theme in his analysis.
316 Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 141: Enlow identifies the appearance of E major here as one of the moments of mediant harmony in this piece.
317 The harmony at this point becomes quite chromatic. The first four-bars of the sequence highlight G Major and E Major with the second four-bars using the same progression but now a tritone higher, highlighting Db major and B♭ major (Crouch also highlights these keys in his analysis: Crouch, “The Nocturnes and Barcarolles for Solo Piano of Gabriel Fauré,” 191).
Another significant change in isotopy 4 is in the accompanimental figures. Instead of returning to the use of eighth notes as in isotopy 1, Fauré continues to use similar figures found in isotopies 2 and 3, including the use of sixteenth notes in more scale- or arpeggiated-like figurations and their off-beat beginnings, which creates greater energy in the sound (Figure 6.4). The two phrases in mm. 49-56 see a significant transgression by the accompanimental figures against the thematic material due to its rise in range above the motivic/thematic figurations in mm. 51-52 and 55-56. This is the first time in the piece where this occurs, and is therefore marked and high in rank. Overall, the brilliance of Fauré’s writing here is that he is able to deconstruct and reorder the motivic elements to create a sense of familiarity, while at the same time deviating harmonically which often goes unnoticed. This allows Fauré to move the music into new spaces that can come across as abrupt, which is what occurs in isotopy 5.

Within the narrative, the gondolier is back in the grand canal. While they don’t necessarily know where they are in the grand canal, the gondolier is relieved to be out of narrower canal network. Feeling the bright, warm sun on their face again, they lie back in the gondola, feeling a rush of relief and joy. Unfortunately for the gondolier, in their elation, they fail to notice how close they are to the canal’s edge. The tide has changed and slowly, the gondola moves into the lagoon.

---

318 The rising of the accompaniment figuration over the motivic material identified here is different than in isotopy 3 where the accompaniment figuration is placed in the treble clef, above the thematic material in the bass. In isotopy 3, the placement of the accompaniment does not rise or start in the same range as the motivic figure, which is the case in isotopy 4.
**Isotopy 5: mm. 57-71**

The music of isotopy 5 brings us into a brand new space not yet heard in this work. Compared to previous isotopies, this space is described as wild with an air of aggression, and is created primarily through harmony and meter (Figure 6.5):

---

**Figure 6.5: Isotopy 5 of Barcarolle No. 13 in C Major, Op. 116 (mm. 57-71)**

---

Harmonically, the music is no longer in C major, and instead revolves primarily around E minor.\textsuperscript{320} The change of meter to 9/8 is unprepared and lacks metric stability due to the syncopated writing. The thematic material is written using octaves and the use of syncopation within the theme is inconsistent from measure to measure. This audibly highlights the disjunctive quality to the music. This is furthered in the accompaniment which is largely made up of a moving motivic figuration consisting of two sixteenth notes followed by an eighth note. The first note is often paired with another note, creating harmonic second intervals of both major and minor qualities (Figure 6.5, m. 57 – red square). These figures occur on beats 2, 5, and 8 and have an accent placed above the first note of each figuration which strongly punctuates the non-main beats.\textsuperscript{321} Furthermore, the dynamic markings intensify the sense of upheaval in this isotopy, which except for three measures, is marked \textit{forte}. The \textit{forte} indication is particularly important here because while it has been seen elsewhere in the work, it has never been used for a prolonged period of time. Combined, these elements create the greatest sense of upheaval in the entire piece.

In addition to the elements described above, the wild quality of the music can be understood through the tonicizations of other keys, such as A minor in m. 60 (subdominant), B major in mm. 64/66, A\textsubscript{b} major in m. 65, and E\textsubscript{b} major in mm. 67-69,\textsuperscript{322} and the accompaniment figures which are chromatic due to the use of mostly stepwise motion (including half-steps). This lack of harmonic stability is carried through to the end of isotopy 5, even when other signs occur

\textsuperscript{320} Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 141. Enlow identifies 6 of the 15 measures as having some connection to E major/minor. Other measures revolve around other keys, such as A minor (subdominant - m. 60), B major (mm. 64/66), A\textsubscript{b} major (m. 65), and E\textsubscript{b} major (mm. 67-69).

\textsuperscript{321} The only places where this does not happen in this isotopy is in mm. 65 and 67. However, the accompaniment figuration does not use the accompanimental motive that occurs primarily in this isotopy.

\textsuperscript{322} Though there are digressions to other keys, these movements are less significant due to length when compared to the moments in E minor.
that begin to hint at movement towards the hierarchy. In mm. 70-71, the work’s tonic is hinted at, but far from confirmed. In m. 70 when the right-hand employs a perfect fifth interval on C and G, there is no third which deoids the harmony of its quality. Furthermore, when the third does appear in the music (either in the right- or left-hand), it appears as an Eb. It is not until beat 7 of m. 71 where a proper movement to the tonic appears through the use of a dominant-seventh chord of C major in the left-hand (Figure 6.5, m. 71 – green square). Another sign that hints at a movement towards the hierarchy in mm. 70-71 is the rhythmic adherence to the 9/8 meter. The thematic material lands firmly on the main beats of the measure and the accompaniment figure, though beginning off the beat in m. 70, is made up of consistent, ascending sixteenth notes, overcoming the thematic material on beat 5 of m. 71 (Figure 6.5, mm. 70-71 – blue square). The transitional material here is both unmarked and marked, for though the musical writing is not the same as that of the initial hierarchy established at the beginning of the piece, it, nonetheless, creates a greater sense of stability in isotopy 5 and contains elements that impress upon the listener the motion towards hierarchy [the dominant harmony (G major) at the end of m. 71].

Two other moments that are important in isotopy 5 are mm. 65 and 67. These measures are both marked piano and correspond with music that is less active due to the held chord in the treble clef and an accompaniment figuration that is more harmonically pleasing and linear due to its arpeggiated design. These measures will be both unmarked and marked for though the music is not necessarily made up of unmarked musical elements, the music in these measures creates a similar atmosphere to that of Theme 1 (stability and ease). Therefore, the hierarchical nature of Theme 1 will be applied to these measures, causing them to rise in rank at their respective moments and will be represented within the narrative for isotopy 5. One important point about

---

323 It is also in this third, main beat of m. 71 where the third appears as E-natural and not as an Eb.
the music that connects m. 67 to the transition material in mm. 70-71 is that the Eb major harmony is continued in mm. 68-69. Though not a hierarchical element, this continued use of the harmony will be interpreted as an unmarked feature at this moment and be represented as a turning point in the narrative.

The narrative for isotopy 5 finds the inexperienced gondolier in the open lagoon that surrounds the city’s canals. Being in the open lagoon is new for the gondolier and they begin to panic. The water is rockier than within the canals and the gondolier struggles to maintain control, causing their anxiety to grow. The gondolier manages to find a moment of peace, but the gondola is thrown and the gondolier loses control. Another moment of calm comes across as the gondolier manages to gain control of the gondola before losing control again. Having had enough, the gondolier, more determined than even, puts the oar deep into the water, rowing towards the grand canal and managing to get closer and closer with each row.

**Isotopy 6: mm. 72-79**

Isotopy 6 sees a brief return of a number of hierarchical elements, most prominent being Theme 1, the 6/8-time signature, and the work’s tonic. Together, these elements suggest a return to a familiar space (Figure 6.6):
Figure 6.6: Isotopy 6 of Barcarolle No. 13 in C Major, Op. 116 (mm. 72-79)\textsuperscript{324}

There are a few changes to Theme 1’s statement here compared to the statements in isotopies 1 and 4 (refer to Figures 6.1 and 6.4). These changes include the \textit{meno forte} dynamic marking and new accompaniment figurations which are rhythmically similar to those found in isotopy 4 (refer to Figure 6.4). Of particular interest are the accompanimental figures in mm. 72-73 which rise above Theme 1 (Figure 6.6, mm. 72-73 – blue square). These different elements are marked and rise in rank, but will not supersede the ranking of the hierarchical elements listed above.

The return of these hierarchical elements implies a sense of security due to their familiarity. However, that sense of security is misplaced and eventually falls away. This can be understood through a deeper examination of Theme 1’s return. The first note of Theme 1 begins

in the bass clef, displaced by two octaves from where it continues its statement in the treble clef. This, along with the accompaniment figures which rise above the theme, obscure the beginning of Theme 1’s statement. The second, and more significant factor, is that the appearance of Theme 1 here is similar to its second appearance in isotopy 1 (refer to Figure 6.1, mm. 9-16). The use of Theme 1’s second appearance here instead of its initial appearance is unexpected because the theme’s previous statement in isotopy 4 uses its first appearance (refer to Figure 6.4, mm. 45-50). As in isotopy 1, the statement of the theme moves to subdominant harmony instead of dominant harmony.\textsuperscript{325} The suspension of forward motion that occurs in isotopy 1 also occurs here due to the use of the longer note values, little harmonic movement, and a general lack of movement regarding range of all parts in mm. 76-79.\textsuperscript{326} Together, these elements deny a proper return of the hierarchical elements, disrupt the music’s directional trajectory, and create a sense of confusion and instability as to where the music is going. These elements are marked and will rise in rank at this moment above the hierarchical elements at the beginning of the isotopy.

\begin{flushright} In the narrative for isotopy 6, the gondolier is very ecstatic about being back in the grand canal. They feel much more comfortable and at ease in the canals than out in the lagoon. However, their joy quickly turns to panic as the gondolier realizes they still don’t know where they are. They look around, hoping to find something that looks familiar, but does not see anything. \end{flushright}

\textsuperscript{325} The harmony after two bars of IV moves to \textit{♭}IV for two measures (mm. 78-79) as it does in isotopy 1.
\textsuperscript{326} It is acknowledged that while there are moving notes, the fact that these notes all stay in the same range shows actual little movement or direction in the writing. However, it is not as apparent as it is in isotopy 1.
Isotopy 7: mm 80-91

The music found in isotopy 7 is almost an exact repetition of the music found in isotopy 2 and fully realizes the instability hinted at in isotopy 6. Some small changes occur, primarily the use of thirty-second notes in the accompaniment figures, which are carried over from isotopy 6 (Figure 6.7, mm. 85/87 – red squares). These two moments will be marked and rise in rank.

Figure 6.7: Isotopy 7 of Barcarolle No. 13 in C Major, Op. 116 (mm. 80-91)\textsuperscript{327}

Within the accompaniment figures, Fauré also chooses to break up the eighth notes seen in isotopy 2 and replaces them with sixteenth notes, allowing for further chromatic integration which creates greater upheaval than in isotopy 2 (Figure 6.7, mm. 80-83 – blue squares). A more significant change between isotopies 2 and 7 is that the energy of the music is carried to the end of the isotopy\textsuperscript{328} (Figure 6.7, mm. 90-91 – green square). This is achieved through the accompanimental figures rising above the thematic material and the continued forte dynamic. This moment is marked and rises in rank at this point in the piece.

The final change in isotopy 7 is the absence of the cantando marking, which possibly hints at the greater sense of upheaval between isotopies 6 and 7 than between isotopies 1 and 2. Due to the transgressive nature of the music in isotopy 7 and the changes between it and the music’s earlier appearance in isotopy 2, the narrative created for isotopy 7 will be similar to that of isotopy 2, with some changes to account for the musical differences between them.

As panic sets in, the gondolier begins scanning the city views for something familiar. They don’t see anything. The gondolier’s anxiety begins to intensify. They continue to paddle down the grand canal faster than they normally would, trying to keep their anxiety under control. However, the gondolier’s anxiety becomes too overwhelming.

**Isotopy 8: mm. 92-102**

Isotopy 8 comprises the work’s coda, and sees a release of tension through the emergence of certain hierarchical elements (Figure 6.8):

\textsuperscript{328} In isotopy 2, the music settles as the isotopy comes to an end. Refer to Isotopy 2: mm. 7-28, pg. 134-137.
The most important element is the return of the work’s tonic. Though the beginning of the isotopy is in C major, the harmony of this isotopy alternates back and forth between it and the work’s other significant key center, E major/minor (Figure 6.8 – green and red squares respectively). This alteration between the two key centers takes place between mm. 92-99 before settling firmly in C major for the last three measures of the work (Figure 6.8). While the emergence of the tonic at the end is significant, the quick alteration between these two keys is

---

330 Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 142. Enlow acknowledges the importance of E (major/minor) in this overall work.
unprecedented within the work. This alteration is marked and receives a higher ranking at the beginning of the isotopy before becoming outranked by the firming of the tonic at the end.

Thematically and motivically, the material in mm. 92-97 is reaffirmed above the accompaniment and the rhythm is consistent, including the use of syncopation. These features are also present in Theme 1 and therefore the hierarchical standing of Theme 1 is attributed to the motivic material here.\textsuperscript{331} Similar to the musical material in mm. 13-16 (refer to figure 6.1), the pacing of the music is slowed through the use of longer note values. In mm. 98-101, Fauré uses two dotted-quarter notes consistently per bar which brings forth the duple division of the meter.\textsuperscript{332} This is more consistent with the general characteristics of the barcarolle genre.

Combined, these various rhythmic elements help stabilize the music, bringing it in line with the use of rhythm in Theme 1, and are therefore unmarked and high in rank.

In the accompanimental figurations, Fauré continues the use of moving sixteenth notes starting on the off-beats of beats 1 and 4, allowing for a seamless transition between isotopies 7 and 8. In mm. 98-99, with the easing of the rhythm in the thematic material, Fauré reintroduces the rhythm in the accompanimental figures from isotopy 1. This only occurs on the first main beats where C is the tonal center, further establishing C major as the tonal authority at the end of the work. This is cemented in mm. 100-101 where the accompanimental figures make a complete return to what is found in isotopy 1 (rhythmically) and maintains the same pitches throughout these two measures. The only change here is the direction, which is now downward, implying a sense of conclusion. The final chord in m. 102 is held for the complete measure with a fermata, providing a firm resting place for the work and the entire collection as a whole.

\textsuperscript{331} It is important to note that mm. 96-99 do see the accompanimental figures rise above the thematic material. In mm. 96-97, this rise is much smaller in both length and range than in mm. 98-99, and the rise in mm. 98-99 occur in E minor, which further validates the authority of C major as the work comes to a close.

\textsuperscript{332} There is a tie connecting the dotted-quarter note at the end of m. 100 to the first dotted-quarter note in m. 101.
Finally, the dynamics also aid in the release of the tension found in isotopy 8. Marked with a *poco a poco diminuendo* at the beginning of the isotopy, the dynamic level falls to *piano* in m. 96 and is maintained until the end of the work. The dynamics here differ from those found in the opening of the work and are therefore marked and rise in rank.

In isotopy 8, the gondolier has had enough of their anxiety and decides not to let it overpower them any longer. They wrestle for control over their emotions, eventually feeling their anxiety begin to fall, coming to a calmer place. Trusting that they will find their way, the gondolier begins to relax, enjoying the new sites of the canal they have not seen before.

Overall, the thirteenth barcarolle makes an extensive journey from a place of peace and calm, through moments of storm and aggression, to ultimately finding a place of peace once again.

### 6.2 Narrative Creation and Influence on Technical Approach

With the analysis completed and narrative created, we can now explore the technical approach. As outlined, isotopy 1 begins with a young gondolier who is still new to the job and exploring Venice. The atmosphere is one that is warm, light, and calm. The pianist will want a firm sound that grounds the music, while still striving for a lightness and ease to the sound. To achieve this, the pianist can play from the surface of the keys to help maintain maximum control. For the right-hand melody, the pianist can play to the bottom of the keybed, being careful to only use enough weight to create a firm sound and maintain the legato line. This will allow the pianist to create the *mezzo-forte* dynamic while allowing the sound to have a light and calm quality. The left-hand figures need to support the melody while staying in the background. The pianist can play the keys of these passages to the middle of the keybed, slightly deeper on the first note of each measure, and feel the weight of the arm suspended above the keyboard. The left-hand
figures are also responsible for the forward motion of isotopy 1. For each two-note group, the pianist can feel the energy in the gesture move towards them on the first note, then in the direction of the notes, and then finally away from them.\(^3\) This will also help ground the music without sounding heavy. The pianist might also play the left-hand figures with slightly flatter fingers to create a smooth, legato sound with little articulation.\(^4\) One important aspect of this isotopy is the movement to subdominant harmony in m. 13. With the IV chord in m. 13, the pianist might try altering the sound to create a more mysterious atmosphere, and possibly place the chord to help indicate to their audience that something has changed.\(^5\)

The narrative scenes for isotopies 4 and 6 are similar to isotopy 1; however, there is more elation and excitement because in both isotopies, the gondolier has managed to get themselves out of a situation that caused fear and anxiety to rise within them. To bring out the excitement and emotion within the music, the pianist will want a more articulated sound while still maintaining a light atmosphere. To achieve greater articulation, the pianist can play with more curve in their fingers.\(^6\) The pianist will also want to consider how deeply they play into the keybed with their left-hand in the accompanimental passages. These passages are responsible for the forward momentum in the music and therefore playing too deep into the keybed could cause

\(^3\) Bernstein, *With Your Own Two Hands*, 181: In his discussion related to curves of energy, Bernstein writes that there can be combinations of the four gestures he identifies. The gestures here for the left hand are a combination of the downstroke (4), the left to right/right to left (2), and the upstroke (3).

\(^4\) Ortmann, *The Physiological Mechanics of Piano Technique*, 218-219: “The value of the straight finger-stroke, accordingly, is not in the production of loud tones, but of soft tones... The advantage of the flat-finger stroke, since its particular characteristics are lightness and minimal noise of percussion, is therefore in ‘leggiero’ and soft ‘cantabile’ passages.”

\(^5\) This is an example of where a change of nuance will be important, which Fauré is known to have encouraged performers in his music (David Korevaar, “Interior Virtuosity: Grasping Fauré’s Piano Music,” 42).

\(^6\) Ortmann, *The Physiological Mechanics of Piano Technique*, 220: “This touch-form is the typical curved-finger touch of modern piano pedagogy... Since the resistance is nearer the fulcrum, the effect of the force is proportionately greater. The increase in the noise of percussiveness resulting from the less advantageous part of the finger cushion actually in contact with the key-surface, is partly compensated for by the less amount of actual percussiveness needed to produce the desired quantity of tone. The normal adult curved finger can, if necessary, produce a tone of moderate intensity without any finger-lift from the key-surface.”
the sound to become too heavy and bogged down. Specifically in isotopy 4 where the opening motive appears in the lower clef (refer to Figure 6.4, mm. 51-52, 55-56), the pianist will want to ensure that it is played out over the accompaniment pattern which is written higher in register. This can be achieved by using more weight from the arm, curved fingers, playing to the bottom of the keybed, and maintaining a consistent application of pressure.

The atmosphere in isotopy 6 is more energetic than isotopy 4. This is partly due to the louder dynamic. The pianist will need to be careful that this passage, though louder, maintains a light and energetic quality. The first part of isotopy 6 (mm. 72-75) has a bright and energetic atmosphere. More articulation in the sound through curved fingers and playing to the bottom of the keybed will help create this type of sound. However, the pianist will want to be careful not to use too much weight and pressure when playing these lines (particularly in the accompaniment passages) in order to keep the sound lighter and energetic. Particularly in mm. 72-73 and m. 75 where the right-hand has the thirty-second note accompaniment figures that add to the energetic atmosphere of the passage, the pianist will not want to overwork these figures for fear of covering the motive in the lower staff (mm. 72-73). This is a moment where the pianist could try allowing the faster rhythmic value and higher register to naturally increase the articulation of the line instead of relying on their technique. In the left-hand figures, the pianist will need to ground the music in a way that does not cause the music to become heavy in sound and lose its ability to move forward. This can be achieved by playing the open fifths in mm. 72-73 with more weight from the arm and then easing the weight used as the figures ascend.

As in the second half of isotopy 1, mm. 76-79 represent the gondolier being unsure of where they are and therefore needs to bring forth the mysterious atmospheric quality suggested in isotopy 1. This can be achieved similarly as before by placing the right-hand chord to audibly
indicate this change. However, the narrative at this point requires more intensity in the sound. This can be achieved by playing the IV chord in m. 76 to the bottom of the keybed with more weight from the arm. The running notes between the chords also adds to the intensity of the sound. The pianist can play these figures with a greater legato connection from finger to finger but nuanced less in terms of volume. This will add intensity to the sound without creating a sense of forward motion, which reflects the gondolier’s bubbling anxiety as they try to figure out where they are. The left-hand will also want to play its passages with more articulation while still maintaining a lighter sound. This balance can be achieved by playing with curved fingers (which will articulate the passages) but with less weight from the arm and not playing to the bottom of the keybed.

The narrative for isotopies 2 and 7 are similar in that the gondolier’s anxiety grows to a panic because they do not recognize where they are. The atmosphere is anxious, busy, and tense. The sound for these isotopies, in addition to being louder, will also need to be more articulate than the preceding isotopies to convey this sense of anxious activity. More curve in the fingers will help in creating a more articulate sound. The figures in the left-hand represent the building of the gondolier’s anxiety, so the pianist might want to increase the articulation of the line gradually as the isotopy unfolds. The pianist could also explore the distance at which they keep their left-hand from the keyboard. For example, the pianist could keep their hand close to the keys at the beginning, slowly allowing their hand to move further and further away as the passage unfolds. Playing deeper into the keys as the isotopy unfolds can also help to create an intensification in the sound. Finally, using the same curve of energy as mentioned for the accompaniment in isotopy 1 for the figures in mm. 17-20 of isotopy 2, and then feeling the curve

---

337 This recommendation is made specifically for the figurations in mm. 17-20 (Figure 6.2) and mm. 80-83 (Figure 6.7).
of energy moving to the right as the figures ascend in mm. 21-28 will help create energy in the overall musical expression.\textsuperscript{338}

The thematic material in the right-hand helps to keep the music somewhat grounded even with the upheaval caused by the syncopation in the theme and the left-hand figurations. Due to the \textit{cantando} marking, the pianist will want to aim for a legato sound, though slightly more articulate than Theme 1 in isotopy 1. To achieve this, the pianist can curve the fingers just slightly to help with the articulation, and keep the hand close to the keys, using the wrist to guide the phrasing.\textsuperscript{339} The pianist can also play to the bottom of the keybed and then release most of the weight and tension once the bottom is reached. This will add a bit more weight to the sound without becoming heavy, and help to create a legato line. The pianist can also use more weight from the arm to lean into the syncopations to help bring out the gondolier’s struggle with their anxiety as described in the narrative.\textsuperscript{340} This will also help create a greater audible difference between the syncopations here and the syncopations in Theme 1. An important difference between isotopies 2 and 7 is that isotopy 2 eventually sees a relaxing of the musical material, which the pianist can achieve by softening the articulation of the lines and using less arm weight as they near the end. The opposite will want to be done in isotopy 7 where the music requires the intensity be maintained, and therefore the pianist will not want to alter their technical approach.

Isotopy 3 represents the gondolier’s search for a way out of the narrower canals of Venice to find something familiar. There are a number of failed attempts along the way which

\textsuperscript{338} Bernstein, \textit{With Your Own Two Hands}, 181: Refer to footnote 327 for \textit{curves of energy} to use for figures in mm. 17-20. For the figures in mm. 21-28, you can follow what Bernstein writes: “You may direct your energy from right to left or from left to right.”

\textsuperscript{339} Fraser, \textit{The Craft of Piano Playing}, 192: “The wrist is crucial musically as well: just as the arm can carve out the actual phrase shape, so can the wrist. In the end, the wrist is perhaps more effective than the arm in generating the true legato that allows the instrument to sing, because its movements are smaller, more economical and therefore more exact.”

\textsuperscript{340} Ibid., 16. Regarding Fraser’s advice for playing rhythmic displacements, I would focus on his idea of leaning into them for this passage.
are represented by the alteration of the two motives in this isotopy. The back-and-forth nature of these two motives will require the pianist to be highly nuanced in the ways in which they play out these two motives. The first motive requires a searching, hesitant quality, whereas the second motive has a very defiant nature. For the first motive (mm. 29-30/33-34/37-38/41/43) the pianist will want to play the upper notes with more weight from the right-arm and use a firm finger to help bring out the hemiola in the rhythm. However, it will be important to release the tension in the right-hand after the note has been played to ensure the sound does not become heavy. The inner notes in the right-hand will want to be kept in the background. To achieve this, the pianist can play these notes with a flatter finger to help keep the articulation to a minimum, and play only to the surface of the keybed.\footnote{Henriques, \textit{The (Well) Informed Piano}, 72: “However, one should remember that this encounter with the keyboard ‘floor’ is not always appropriate or even necessary (for example, when producing less distinct light sounds or very soft dynamics).”} For the left-hand melodic material, the pianist will want a rich and deep tone that is still light in nature. The pianist can play to the bottom of the keybed using just enough weight to create a rich tone while striving for the overall lightness required. The pianist might also consider playing this line with the fingers close to the keys to help better control the sound and to ensure that they don’t bring out the meter in order to create the line’s meandering quality.

The second motive symbolizes the denying of the gondolier’s attempts and requires a very different sound than that for the first motive. In addition to being louder, the sound needs to be very articulate in both hands, with more weight from the right-arm when playing the octaves. The right-hand will play to the bottom of the keybed, feeling the weight of the arm fall into the keyboard and directing the \textit{curve of energy} down.\footnote{Bernstein, \textit{With Your Own Two Hands}, 181: This is the first \textit{curve of energy} Bernstein describes.} The pianist will also want to use more continuous weight and pressure to create a legato line. In the left-hand, the pianist will also want
to play to the bottom of the keybed but with less weight than the right-hand, and releasing the tension once reached in order to prevent the moving notes from sounding bogged down.

In mm. 41-44 where the gondolier begins to find their way, the pianist will need to create a greater sense of direction through these four measures to bring forth this part of the narrative. In the right-hand, the first motive which appears in mm. 41 and 43 will be played similarly to its earlier appearances. In mm. 42 and 44, the pianist will want to increase the amount of weight and finger pressure used in the lower eighth notes and carefully guide the thumb to create a smooth sound to help lead the music forward. In the left-hand, the pianist will also want to increase the amount of articulation and play more into the keys over the four measures to help convey the excitement and energy that represents the gondolier’s excitement at the prospect of being close to finding their way. The pianist can also feel the *curve of energy* move to the right in their left-hand as the passage ascends the piano in mm. 42 and 44 to aid in the forward motion.

Isotopy 5 is conspicuous among the other isotopies in this barcarolle, representing the gondolier out in the lagoon, away from the safety that the canals provided. The water is rougher than within the canals and the inexperienced gondolier is not used to it. The anxiety of the gondolier is high and they feel frantic. The atmosphere of this isotopy is described as tense, aggressive, rough, and combative. In both hands, a much more articulated sound will be needed. The right-hand can play to the bottom of the keybed and then immediately release the weight within the arm. This will help attain the aggressive nature of the sound while allowing for the sound to still maintain its wild nature. The pianist can also use the wrist to help guide the

---

343 Though not entirely the same, mm. 41 and 43 are similar to the music in mm. 29, 33, and 37.

344 It is important to remember that the way in which this isotopy is described will need to be carefully balanced with the overall French style and style of Fauré. It will be important that the pianist does not play this section as they would if the composer was of Germanic origin. Instead, making sure to find a balance between the elegant style of the French and creating the contrast needed here.
phrasing and playing into the syncopations with more weight to bring out the music’s wild character. For the longer note values, the pianist can feel the energy move away from them in the gesture which will also aid in preventing the music from sounding weighed down.\textsuperscript{345} The left-hand will also need to play its part to the bottom of the keybed, but only on the first note of each figure where the accent is marked. This will add to the atmosphere needed for this section while still balancing the weightiness of the overall section. The two measures marked \textit{piano} (mm. 65/67), requires a very different sound. The right-hand chords need to be soft with very little articulation. To achieve this, the pianist can play the chords from the key using flatter fingers, and trace the \textit{curve of energy} towards them. The pianist also will want to think about their attack for the first chord proceeding these measures (mm. 66/68) to create the surprising nature within the music. The pianist will also want a softer sound in their left-hand in mm. 65 and 67, which can be achieved by using a flatter finger with very little pressure and playing more to the surface of the keybed.

Over the course of isotopy 8, the gondolier manages to relax, trusting that though they do not know where they are, they will find their way, and begins to enjoy this new part of Venice they have yet to explore. The atmosphere will begin with a slightly more tense and anxious character which will relax as the music unfolds. In mm. 92-97 where the anxious energy is being played out through the alternation of the C major and E minor harmonies, the pianist will want a firmer sound in the right-hand to audibly instill the idea that the gondolier has regained control of their emotions. This can be achieved by playing to the bottom of the keybed, and feeling an easing of the tension and weight as the music is played out in each measure, maintaining just enough to help create a smooth legato sound. A legato connection between the octaves and inner

\textsuperscript{345} Bernstein, \textit{With Your Own Two Hands}, 181. The \textit{curve of energy} recommended here is what Bernstein refers to as the \textit{upstroke} and this would be used on the quarter/dotted-quarter notes.
notes will be important for also creating a sense of control in the sound. Keeping the hand close to the keys and using the inner note on beat 4 as a pivot will be crucial. In the left-hand, the pianist will want a more articulated sound at the beginning, that will lessen as the isotopy unfolds. The pianist can think of using curved fingers when playing the sixteenth-note passages and feel the energy in the gesture move to the right as the gesture ascends. The pianist can eventually move to a slightly less curved finger for these figures as the dynamic softens. Throughout the playing of this final passage, the pianist can also slowly adjust how deeply they play into the keybed to help further ease the musical tension.

Measures 98-102 represent the relaxing of the gondolier who is enjoying the new journey they are on. A more relaxed sound that is still firm in order to ground the music will want to be achieved in these measures. In the right-hand, the pianist can gently play the chords from the surface of the keys, and to the bottom of the keybed to create a firm sound. To aid in the gentle sway of the gondola at this moment in the barcarolle, the pianist can create a firmer sound on the first chord (in C) and then less on the second chord (in E). The left-hand can also help with the swaying of the gondola. In the lower figures, the pianist can feel the energy in the gestures move in the same direction as the notes. Since the left-hand is not responsible for anchoring the music here, it will be important to play the lower figurations with enough weight so they are present, while still trying to maintain an ease and lightness in the sound. The pianist can think of playing these notes from the surface of the keys and playing to the middle of the keybed. The upper figurations will already be slightly more articulated than the lower figures because of their faster rhythmic value and therefore the pianist will not want to overwork these passages, but keep these figures in the background. Keeping the hand close to the keys and playing to the middle of the keybed can help the pianist ensure that these passages do not disrupt the calming of the music.
With both figures, the pianist will want to keep the weight of the left-arm suspended through this final passage to maintain the gentle, light, and flowing nature of the music. In the final few measures, the pianist will want to maintain the qualities described above, and as smooth of a legato connection they can achieve between the upper sixth interval and lower C in the left-hand. The pianist can keep the fingers very close to the keys and use the wrist to help make the connection.

As stated in Chapters 4 and 5, the technical suggestions here are based on the narrative created and are not intended as instructions on how to play this piece. These suggestions also might not work for every pianist, but are meant to demonstrate the investigative nature a narrative analysis can offer when moving from concept to interpretation in order to create a dynamic performance that envelops the audience in the beautifully warm sounds and colours of this final work in the collection.
Chapter 7: Conclusions

Both individually and as a set, Fauré’s barcarolles are true masterpieces worthy of the concert stage. Full of character and charm; each presents the performer with a new experience and the opportunity to push their abilities both interpretively and technically. As demonstrated by the three barcarolles examined in this monograph, Fauré did not allow the characteristics of the genre to inhibit his creativity, and his advancement of the genre has led him to be rightfully recognized as “master of the barcarolle.” Unfortunately, this recognition among performing pianists eluded him in life, and continues to elude him almost 100 years after his death. As outlined in Chapter 2, there are many possible reasons for the lack of attention Fauré’s piano music has received, including the difficulty in understanding his works. As evident through the analyses of Barcarolle No. 1 in A Minor, Op. 26, Barcarolle No. 5 in F♯ Minor, Op. 66, and Barcarolle No. 13 in C Major, Op. 116, a general understanding of the barcarolle genre will not provide the interpreter with sufficient background to interpret the works in Fauré’s collection. As other scholars have explained, these pieces are not just mere recreations of Venetian boat songs, and have offered other possible ideas behind these works, including the possible representation of the gondolier persona from Fauré’s mélodie barcarolle (1873), the idea of dream states, as well as the ideas of journeying and mirage.

346 Crouch, The Nocturnes and Barcarolles for Solo Piano of Fauré, 4.
347 Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 205: Enlow writes “the Barcarolles may be said to conjure the atmosphere of water. However, it is not water alone that is summoned by the barcarolle; it is movement through, or upon, water. The Venetian heritage of canals and the gondolas are perhaps the starting point for this inspiration; however, the aquatic paradigm extends beyond specific geographical associations. In a more general fashion, the image of movement upon or through water is the underlying and consistent theme of Fauré’s barcarolles.”
348 Sobaskie, “Rêveries Within Fantasies; The Barcarolles Of Gabriel Fauré,” 339.
350 Enlow, “The Thirteen Barcarolles for Piano by Gabriel Fauré,” 202 and 245, respectively.
The work of this monograph has been grounded with the goal of aiding in the comprehension of these works in order to bring them to audiences through meaningful and impactful performances. I believe that employing narrative as a vehicle to do so is an effective tool at the interpreter’s disposal. Using an adapted model based on the work of Byron Almén, narrative analysis offers the interpreter a flexible tool in analyzing, conceptualizing, interpreting, and performing these works.

As demonstrated in the analyses in Chapters 4 through 6, using narrative analysis can help better one’s understanding of a work. By identifying both unmarked and marked elements in the music and tracking the changes of markedness and rank of these elements, the interpreter is constantly re-evaluating the relationship of the musical elements and indirectly making connections between different sections of the music that could be missed using more traditional methods of analysis. This is crucial for the performer who is tasked with taking the results of their analysis and turning the written score into a cohesive performance.

The use of narrative analysis also helps the interpreter better understand a piece because it requires the performer to constantly ask the question “why?”, such as why does Fauré write an A on beat 4 in the accompanimental figures in the B section (which is in C major) of the first barcarolle? In the fifth barcarolle, why does Fauré change the key signature in m. 15 to G♭ major from F♯ major? Or why does he alternate between C major and E minor in the coda of the thirteenth barcarolle? These questions not only cause the performer to make sense of the piece, but lead them to ascribe meaning to the various aspects of the music in order to build a concept. Though Fauré himself was quiet on the inspiration and decisions behind his music, the ability of the performer to understand these decisions for themselves will help to create a more coherent performance, and in turn, provide the audience with a better opportunity to understand and enjoy
the music as well. The interpreter’s own understanding for Fauré’s choices and personal concept of the piece then requires the pianist to investigate how they can best communicate their interpretation in their performance. This is crucial because as it has been shown in the analytical chapters, the smallest of details can impact how a performer chooses to play the piece, which will impact the audience’s perception and enjoyment of the work.

The addition of the Narrative-Building Chart to Almén’s model allows the performer to easily track their personal choices in the rankings of the different musical elements for each isotopy. This allows the performer to determine the weight that each element will have in developing the narrative. The final column of the chart which allows the interpreter to describe the elements’ interactions through non-musical means provides the building blocks for the narrative creation. Once the piece is analyzed and the descriptions made, the interpreter is able to let their creativity flourish and develop a story that they can personally connect with. This will be important in the performance of the work. I have personally struggled with anxiety, so incorporating this element into the narrative for the thirteenth barcarolle provides me with the opportunity to better internalize the emotion that I have found in the work and communicate this with my audience. Using the intrapsychic mode for the narratives will be particularly useful to the performer because it will allow the performer the option of not only playing the role of the narrator, but allow them to take on the character or persona within their personal narrative and use that as an aid in their performance, allowing the performer to communicate the music to their audience on a deeper level.

As demonstrated in Chapter 3, as well as in the final portions of Chapters 4 through 6, the narrative created by the performer can impact how the performer approaches the work technically. Generally speaking, the narratives were helpful when determining the mood and
atmosphere desired, which can help put the performer in the right state of mind before they begin
to play. Particularly with the barcarolles and the idea of movement over water, the narratives
were helpful when considering where to direct the energy in the sound. The narratives were also
helpful in finding where and how to create nuance, which was encouraged by Fauré. With the
aid of the narrative, changes to articulation and subtle dynamic shading were brought to the
forefront of the discussion. One aspect that was not discussed is the use of pedal. Though the
performer’s decisions in regard to pedalling will partially depend on the type of piano being
played and the hall being played in, clarity of texture and harmony (due to the emphasis of the
bass line) will be important aspects to consider when performing these works. However, it is
acknowledged that the use of the pedals can further enhance the sound desired, so thoughtful
decisions regarding the use of the pedals should be made once the tactile playing of the keys has
been determined. What is great about the use of narrative in this manner is that the narrative
itself becomes an investigative tool for the performer, causing them to hone in on every detail of
the music to discover the audible possibilities of the music and their own technical abilities.

As discussed in Chapter 2, the performer must ensure that they balance their
interpretation with the French style in which these pieces were written. As evident by the fifth
barcarolle, the music can, at times, be robust due to loud dynamics and thick textures, which if
not careful, can cause the sound to become more Germanic in style than French. However,
tailoring the personal narrative can help with this. For example, the narrative created in this
monograph for the fifth barcarolle revolved around the internalized emotional struggle of the
character. By creating a narrative revolving around one character (using the intrapsychic mode)

---

352 Wegren, “The Solo Piano Music of Gabriel Fauré,” 67: Though Wegren’s comment is in relation to texture, I
think it would be a fair statement in regard to harmony as well.
as opposed to a narrative that contains two competing forces, the interpreter can use the internal struggle of the single persona to help guide them tread the line between the French and Germanic styles.

Finally, the narrative story can be helpful in the actual performance itself. As mentioned above, the narrative can help put the performer in the right frame of mind before they begin to play. It can then be used to guide the performer through their performance, allowing them to draw on the emotional aspects found in the narrative and infuse this into their performance. This will lead to a more convincing and inspiring performance for both the performer and their audience.

Overall, the work of this monograph has demonstrated the thoroughness that the application of narrative analysis can provide the performer when looking to understand and interpret Fauré’s collection of barcarolles. While the use of narrative is already common in the performing stream, the model for narrative analysis presented here creates a very clear guide to analyzing a work in which the results of the analysis can be used by the interpreter to create a concept of the piece that is personal to them, which can then be used as they investigate their physical approach and in the act of performance. Further investigation into the application of narrative to other piano genres that Fauré composed in could help to further bring his works for the instrument to the concert stage, including his collection of nocturnes (thirteen in total), valse-caprices (five in total), or possibly the Ballade of Op. 19. I believe that narrative could further advance the performer’s understanding and interpretation of these works, but for now, this is speculation. However, though Fauré was quiet on sharing his own inspirations for his works, narrative provides a sense of freedom for the interpreter to find their own inspiration for the work
and allows them the opportunity to communicate their own stories through these beautiful, timeless masterpieces.
Bibliography


______. S.v. “Fauré, Gabriel (Urbain).” *Grove Music Online.*


Appendices

Appendix A: Gabriel Fauré's Barcarolles for Solo Piano

<table>
<thead>
<tr>
<th>Barcarolle and Composition Date</th>
<th>Dedicatee</th>
<th>Performer, Date, and Venue of First Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Barcarolle</em> No. 3 in Gb Major, Op. 42 (1885)</td>
<td>Mme H. Roger-Jourdain</td>
<td>-----</td>
</tr>
<tr>
<td><em>Barcarolle</em> No. 4 in Ab Major, Op. 44 (1886)</td>
<td>Mme Ernest Chausson</td>
<td>-----</td>
</tr>
<tr>
<td><em>Barcarolle</em> No. 6 in Eb Major, Op. 70 (1895?)</td>
<td>Edouard Risler</td>
<td>Edouard Risler, Apr. 3rd, 1897, Société nationale du musique.</td>
</tr>
<tr>
<td><em>Barcarolle</em> No. 10 in A minor, Op. 104/2 (1913)</td>
<td>Mme Léon Blum</td>
<td>-----</td>
</tr>
<tr>
<td><em>Barcarolle</em> No. 11 in G Minor, Op. 105 (1913-1914)</td>
<td>Mlle Laura Albeniz</td>
<td>-----</td>
</tr>
</tbody>
</table>

## Appendix B-1: Narrative-Building Chart and Narrative for Gabriel Fauré’s *Barcarolle* No. 1 in A minor, Op. 26

<table>
<thead>
<tr>
<th>Isotopy Number</th>
<th>Musical Elements</th>
<th>Description</th>
</tr>
</thead>
</table>
| Isotopy 1 (mm. 1-8) | - A minor key, harmonically stable (Hierarchy)  
- Theme 1 is placed in the middle of the grand staff, accompanimental figures surround theme above and below, marked *cantabile* (Hierarchy)  
- Rhythmically stable within 6/8 time signature. Rhythm of Theme 1 is active (Hierarchy)  
- Accompaniments support music, does not take away from Theme 1 (Hierarchy)  
- Small dynamic range (Hierarchy)  
- Theme uses a period phrase structure (Hierarchy) | - Music is stable  
- Theme is rhythmically laborious, rather heavy in feel due to the A minor key and the placement of the theme in middle register of the piano and between the two accompanimental figures  
- Expectations of a barcarolle are observed, nothing out of the ordinary, therefore uneventful |
| Isotopy 2 (mm. 9-22) | **mm. 9-15**  
- Harmonically, music revolves around dominant without actually modulating (Transgression)  
  o Use of sequences in first half of isotopy makes use of deceptive harmonic motion (Transgression)  
  o Tonal centers of sequence keep music still within the sphere of A minor (Hierarchy)  
- Placement of Theme 2 in upper register of the treble clef (Transgression)  
- Use of syncopation in melody (Transgression)  
- Off-beat beginnings of accompaniment figures (Transgression)  
  o Faster moving notes in accompanimental figures – more arpeggiated-like and | - Music becomes unstable, sense of heightened sensibilities  
- While it feels like the music has taken a very significant turn, overarching harmony of sequential figure keeps music rooted in the present |
spanning larger area of grand staff (Transgression)
- Larger dynamic range, from *piano* to *forte* (Transgression)

**mm. 16-22**
- Second half, melodic material becomes steadier rhythmically, slower rhythmic note values, no more syncopation (Hierarchy)
- Accompaniment figures continue use of sixteenth notes, much smaller and more contained range than earlier in isotopy (Transgression/Hierarchy)
- Harmony still revolving around dominant harmony (Transgression)
- See repetition of phrase three times, first two statements try to upend the movement towards stability (mm. 17 and 19), third time sees movement into isotopy 3 (Transgression/Hierarchy)
- Dynamics begin to move towards softer end of the spectrum (Hierarchy)
- Music attempts to regain control and find stability, taking three times to do so

<table>
<thead>
<tr>
<th>Isotopy 3 (mm. 23-34)</th>
<th>Return of Theme 1, in same register as isotopy 1 and in between accompanimental figures (Hierarchy)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Harmonic return to tonic (Hierarchy)</td>
</tr>
<tr>
<td></td>
<td>o Movement to IV in m. 30 moves music into codetta (Transgression)</td>
</tr>
<tr>
<td></td>
<td>Bass accompaniment returns to falling on beats 1 and 4 (Hierarchy)</td>
</tr>
<tr>
<td></td>
<td>Changes to treble clef accompanimental figure sees use of sixteenth notes in a scale/arpeggiated manner (Transgression)</td>
</tr>
<tr>
<td></td>
<td>Change in interpretive indication to ‘marcato’ (Transgression)</td>
</tr>
<tr>
<td></td>
<td>Maintaining of larger dynamic range (Transgression)</td>
</tr>
<tr>
<td></td>
<td>Codetta ending sees music end with an arpeggiated figure that moves between tonic and dominant from</td>
</tr>
<tr>
<td></td>
<td>While a greater sense of stability has returned, incorporation of new accompanimental figure with the first theme reinforces the laboriousness of the music</td>
</tr>
<tr>
<td></td>
<td>Larger dynamic range creates a more heightened sense to the music than that of isotopy 1</td>
</tr>
<tr>
<td></td>
<td>Codetta at the end creates impression that</td>
</tr>
<tr>
<td>Isotopy 4</td>
<td>bottom to the top of the grand staff (Transgression)</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>(mm. 35-78)</td>
<td>New key, C Major. Harmonically stable. (Transgression)</td>
</tr>
<tr>
<td></td>
<td>o Accompaniment figure sees consistent use of an ‘A’ on beat 4 (Hierarchy)</td>
</tr>
<tr>
<td></td>
<td>- Introduction of Theme 3, makes use of hemiola, creates a sense of 3/4 for each bar, or the idea of a full 6/8 bar created by every two bars (Transgression [Hierarchy])</td>
</tr>
<tr>
<td></td>
<td>- The theme is placed in the upper register of the treble clef. Theme starts with single notes, moves into octaves or part of four-note chords for second repetition of phrases (Transgression)</td>
</tr>
<tr>
<td></td>
<td>- Bass accompaniment uses one eighth note at beginning of the measure throughout (Transgression [Hierarchy]), other accompaniment figures sit in the middle of the grand staff, made up of eight notes and sixteenth notes, and follows a regular rhythmic pattern (Transgression)</td>
</tr>
<tr>
<td></td>
<td>- Even larger dynamic range than before, this time reaching fortissimo (Transgression)</td>
</tr>
<tr>
<td></td>
<td>- Transition uses a scale- and arpeggiated-like passage that is chromatic, sitting between C major and A minor (Hierarchy/Transgression)</td>
</tr>
<tr>
<td></td>
<td>(Refer to Information for Isotopy 2)</td>
</tr>
</tbody>
</table>
creates impression of being thrust back into where we were in first A section
- Again, the music demonstrates an attempt to regain control, achieving stability on the third attempt.

| Isotopy 6 (mm. 93-101) | - Return to A minor tonal center (Hierarchy)
- Return of Theme 1, but this time in upper register of treble clef (Hierarchy/Transgression)
- Theme placed in between accompanimental passages, but accompaniment in treble clef is a lot different and sparser than in other statements of Theme 1 (Hierarchy/Transgression)
- Bass clef accompaniment figures see return of single eighth note on downbeats of each bar (Hierarchy) as well as using faster rhythmic note values on beats 2-3 and 5-6, but much more contained in terms of their range (Transgression/Hierarchy)
- Return of smaller dynamic range (Hierarchy) | - Theme 1 is stated for a final time, placed in upper register, trying to overcome other elements
- Music, while maintaining laboring feeling, different elements create greater sense of stability than in isotopy 3

| Isotopy 7 (mm. 101-114) | - Rhythmic and Melodic motif from Theme 1 is stated three times, followed by three dotted-quarter notes placed in a row. This phrase is repeated a second time, leading to final phrase of dotted-quarter notes that lead to final cadence (Hierarchy/Transgression)
- Quality of tonal center has shifted from minor to major, ends in major (Hierarchy/Transgression)
- Melodic motif moves from upper register of the treble clef back to starting position (middle of grand staff) (Hierarchy) | - Composing out of Theme 1’s motif and the falling range with each phrase creates the impression that the laboriousness of Theme 1 is becoming less and less, there is a relaxing of the music
- Quality change of tonal center creates feeling of resolution, ends as if the matter at hand has been dealt with and the result has been accepted
Dynamic range even smaller than before, reaching softer levels including pianissimo (Hierarchy)

Narrative for Barcarolle No. 1 in A Minor, Op. 26:

Our scene begins with an older gondolier paddling their gondola through the canals of Venice.\(^{354}\) They are tired, not as strong as they once were. Keeping control of the gondola is not as easy of a job as it was in their youth (Isotopy 1). Suddenly, the water becomes more active. Catching the older gondolier off guard, they struggle to maintain the gondola’s stability. The gondolier makes attempts to regain control of the gondola, taking three times to do so (Isotopy 2). While paddling through the canals, the gondolier is reminded of just how difficult the job is for them. They are frustrated and tired. They begin to think back to the time when they first began as a gondolier in Venice (Isotopy 3).

The older gondolier’s memory is from many years ago when they first began as a gondolier. They remember the warmth of the sun on their face and how wonderful it was to behold the beauty of Venice for the first time. They were much stronger then, making it easier to guide the gondola and its passengers through the canals. Oh how they loved it. They were so happy and excited to be able to work as a gondolier in such a beautiful city. However, while basking in the memories of their past, the older gondolier is unaware of what is happening in the present. The water begins to stir again, ultimately causing the gondolier to lose control of the gondola (Isotopy 4).

Having lost control of the gondola while lost in the memories of their past, the older gondolier is instantly brought back into the present and begins to struggle again with the gondola, trying to regain stability. They struggle to regain control, finally succeed on their third attempt (Isotopy 5). Now more determined than ever before, the gondolier takes control of the gondola (Isotopy 6). The gondolier finally arrives at a place where they can begin to relax. The gondolier thinks back to their memories and a smile comes across their face. In this moment, the gondolier accepts that while the job might still be harder to do in their old age, there is nothing they enjoy more that guiding their gondola through the canals of Venice (Isotopy 7).

\(^{354}\) In this monograph, gender-neutral third-person plural pronouns (they, them, their) will be used in the narratives.
Appendix B-2: Narrative-Building Chart and Narrative for Gabriel Fauré’s *Barcarolle* No. 5 in F# Minor, Op. 66

<table>
<thead>
<tr>
<th>Isotopy Number</th>
<th>Musical Elements</th>
<th>Description</th>
</tr>
</thead>
</table>
| Isotopy 1 (mm. 1-15) | - Theme 1: Broken, fragmented due to rests that break Theme 1 up into 4 cells and lacks traditional lyricism (Transgression)  
  - Harmonically, the piece begins in F# minor and then moves to F# major. Lack of stability within each change and has moments that are quite chromatic (Transgression)  
  - Musical material does not conform traditionally to indicated meter (Transgression)  
  - Expansive range used in both individual clefs and between the clefs (Transgression)  
  - Very expanded use of dynamics. Hearing *fortissimo* quite early in the piece (m. 11) (Transgression)  
  - Texture of the music become denser as isotopy unfolds (Transgression)  
  - Change of meter to 6/8 and use of major mode of tonic (F# major) are more representative of musical and/or barcarolle genre ideals (Hierarchy)  
    - Use of hemiola in 6/8 meter prevents traditional division of the meter and lack of harmonic stability in F# major (Transgression)  
  - Transition material sees range contract and texture thin out (Hierarchy)  
  - Enharmonic respelling of F# major to G♭ major (Transgression)  
  - Triple Division of the 9/8 meter (Hierarchy) | - Theme 1 and the music used to build isotopy 1 is broken up, fragmented  
  - Music begins soft and muted. Over the course of the isotopy, becomes much larger, much more articulate, and very overt, demonstrating on the whole, a lack of stability  
  - The fact that the music begins to build with the change to F# major and change to 6/8 meter right before climactic statement shows that there is instability within these hierarchical elements  
  - Music settles, but does not necessarily realize a move towards hierarchy |
Grouping of notes denies audible hearing of the triple division (Transgression)

**Isotopy 2 (mm. 16-31)**

- Theme 2: More melodic, fluid in nature, not fragmented. Marked *cantabile* (Hierarchy)
  - Melodic line uses large range which is consistent (Transgression/Hierarchy)
  - Statements of Theme 2 have very little movement regarding their starting notes (total of a fifth) (Hierarchy) and are higher in range (Transgression)
- Music primarily made up of sixteenth notes. Provides forward motion and creates a thinner texture (Hierarchy)
- The music creates a consistent quadruple division of the meter (Hierarchy)
  - The meter is 9/8, therefore a quadruple division creates an unequal division, grouped together as 2-2-2-3 (Transgression)
- Except for the two moments marked *piano* (mm. 25/27), the music is fairly consistent between *mezzo-forte* and *forte* (Hierarchy)
  - The dynamics have a tendency to be on the louder end of the dynamic spectrum (Transgression)
- Key is G♭ major. While an enharmonic respelling of F♯ major, the harmony is more harmonically stable than isotopy 1, but not firm. Still see accidentals written throughout, including a raised dominant note for the first two statements of Theme 2, and causing tonal centers to change in some phrases (Transgression/Hierarchy)
  - Reintroduction of F♯ minor in m. 30 (Transgression)
- Theme 2 demonstrates much more consistency in its use of the musical elements, creating a greater sense of stability than the music of isotopy 1
- However, there are consistencies that do not necessarily create the impression that the music has achieved stability and peace, so while it appears the music is moving forward, there are still elements that are holding it back, and lack of actual registral movement for statements of Theme 2 create more of a cyclical sound
- Return of F♯ minor in m. 30 appears to put the music back in its original starting place
**mm. 24-27**

- Music in mm. 24 and 26 still maintain a fluidity to it similar to that of Theme 2 (Hierarchy)
  - The staccato eighth note chords on beats 3, 6, and 9 create a fragmentation of the music’s fluid-nature and truncate statements of Theme 2 (Transgression)
- Equal and consistent division of the meter (Hierarchy)
- Use of softer dynamics (*piano*) (Hierarchy)
- Closer range between clefs (Hierarchy)
- Maintains thinner texture (Hierarchy)
- Harmonically, not stable when compared to outlying harmony (Transgression)

- The music in mm. 25/27 is a closer representation of the hierarchy
- However, it too contains flaws, failing to achieve true hierarchical form

**Isotopy 3 (mm. 32-60)**

**SUBSECTION 1 (mm. 32-43)**

**mm. 36/38**

- Uses cells 1 and 2 of Theme 1 (Transgression)
  - Attempted transformation of Theme 1 due to D major key (Transgression/Hierarchy)
  - Running accompaniment figures help to bridge fragmentations of the motivic material (Hierarchy)
- Softer dynamic range (Hierarchy)
- Smaller registral range (Hierarchy)

**mm. 37/39**

- Disconnect between it and measures preceding due to octave leap in theme (Transgression)
- Chromatic harmony (Transgression)
- Slightly larger range (Hierarchy/Transgression)
- Thinner texture (Hierarchy)
- Louder dynamic (Transgression): marked crescendo leading into these measures could possibly go to *mezzo-forte* (?)
- Rhythmically/Metrically stable in its writing (Hierarchy)

- Transformation of music here presents the character in an entirely new way, almost as if the character is in a new place (physically or emotionally) or with a new perspective

- Whatever was presented in the measure preceding these measures seems to fall by the way side/lack of sustain of hierarchical feeling from preceding measure. However, the fall here is lighter in tone, not abrupt
mm. 40/42
- Uses cell 1 of Theme 1 (Transgression – further marked than uses of cells 1 and 2 of Theme 1 in mm. 36/38)
  o Written in new keys (Eb major in m. 40 and E major in m. 42) (Transgression/Hierarchy)
- Running notes in accompaniment bridge fragmentation of motivic material (Hierarchy)
- Soft dynamic (Hierarchy)
- Small range (Hierarchy)
- Turn in the theme causes expanded range (Transgression)
- Break from harmony on beat 7-9 (Transgression)

mm. 41/43
- Use of tritone in melodic figuration (Transgression)
- Much larger range (Transgression)
- Large melodic leaps (Transgression)
- Different harmony than preceding measure and lack of consistent harmonic center in measure (Transgression)
- Louder dynamic (Transgression): marked crescendo in these measures could possibly go to mezzo-forte (?)

SUBSECTION 2 (mm. 44-48)
mm. 44-48
- Continued use of cell 1 of Theme 1 now in sequence (Transgression)
- Different tonal center for each measure in the sequence (mm. 44-46) (Transgression)
  o Tritone harmony in lower bass between mm. 44 and 46 (Transgression)
- More chromatic writing (Transgression)
- Disjunct melodic idea (Transgression)
- Range of music is extended through these measures (Hierarchy to Transgression)
- Fall of music from preceding measure more accentuated here, primarily due to the increased range when compared to both mm. 40/42 and mm. 37/39
- There is more tension here as the music falls from the preceding measures than in mm. 37/39
- Short statements of Theme 1 rising in range begin to heighten the tension, harkening back to the broken nature of Theme 1’s first appearance in isotopy 1
- There is a determinate factor here in the music, seeming to transform Theme 1 but ultimately failing to do so and keep a calmness in the sound
- Softer dynamic markings (mm. 44-46), eventually moving to louder dynamic levels, reaches *fortissimo* in m. 48 (Hierarchy to Transgression)

**SUBSECTION 3 (mm. 49-60)**

**mm. 49-51**
- Music is based on the downfall figure found in m. 37 (Transgression)
- Written in another sequential figuration (Transgression)
- Change in rhythm creates greater activity (Transgression)
- Chromatic writing within each statement of the sequence and different tonal center for each statement of the sequence (Transgression)
- Range in both clefs continues to be extended higher in the treble clef (Transgression)
- *Crescendo* marked through this sequential figure (leading to *fortissimo* in m. 52). Music here will be on the louder end (Transgression)
- Use of parallel sixth intervals in bass creates thicker texture (Transgression)

**mm. 52-60**
- Continued use of Theme 1 (Transgression)
  - In mm. 52-54 –theme is in the bass clef and then moved into the treble clef (Transgression)
- Fast moving accompanimental figures are above theme and are not harmonically stable, particularly mm. 52 and 54 with use of tritone harmony (Transgression)
- *Fortissimo* dynamic level marked in m. 52 and sustained until m. 60 (Transgression)
- Key change to F# major in m. 52 (Hierarchy)

- The explosive final statement of Theme 1 in m. 48 seems to signal that the idea of transformation is ultimately lost

- Music begins to truly spiral from the height of its’ ambition to transform. The fall here is much greater than previously seen in the isotopy

- Theme 1 is completely overwhelmed by the accompaniment figures
  - The manner in which Theme 1 occurs in mm. 52-54 creates an aggressive quality in the sound
- The lack of stability is also recognizable leading to the final climactic outburst of Theme 1 in m. 55
| Isotopy 4 (mm. 61-88) | - Use of tritonic harmony in both staves (Transgression)  
- Move to 6/8 time in m. 55 (Hierarchy)  
  - Lack of metric stability throughout section (Transgression)  
- Range is pushed in mm. 52-54 where 5+ octaves is reached between the parts on beat 9 of m. 54 (Transgression)  
  - Constriction of the music’s range begins to happen in m. 56 to the end of this section (Hierarchy)  
- A consistent use of rhythm/triple division of the 6/8 meter begins in m. 57-60 (Hierarchy)  

| mm. 61-64/69-72 | - Eb major harmony (Transgression/Hierarchy)  
  - Generally speaking, the music in these sections are also quite diatonic in their make-up – more so in mm. 61-64. In mm. 69-72, the move to E major occurs in m. 71 – use of B major harmony here is used as a dominant harmony  
- Thematic material based on Theme 1 (Transgression)  
- Smaller, more contained range (Hierarchy)  
- Softer dynamic range (Hierarchy)  
- Three-part texture and longer note values (Hierarchy)  
- Use of 6/8 time signature and metric stability within the meter (Hierarchy)  
  - The change to 2/4 time signature in one clef in mm. 63/71 creates metric dissonance (Transgression)  

| mm. 65-68/73-76 | - Overall, harmony is stable in Eb major. Does contain some non-harmonic tones, including raised fifth (Transgression/Hierarchy)  

|  | - Near the end of this section, different aspects of the music begin to create a calmer atmosphere  
- Sense of calm here due to the longer note values, the metric stability, and the softer dynamic marking  
- Metric dissonance not necessarily audible, so this is more of an internalized conflict  
- Compared to mm. 61-64/69-72, music is much busier, more active |
Second statement moves to E major (Transgression/Hierarchy)

- Return to 6/8 time (Hierarchy)
  - Use of hemiola throughout creates a sense of uneasiness or instability when compared to mm. 61-64 (Transgression)
  - The back and forth of the hemiola between the two clefs also adds to the uneasiness
- Expanded range in both clefs and between the clefs (Transgression)
- Faster rhythmic values create greater forward motion (Transgressive)
- Softer dynamic markings (Hierarchy)

**mm. 77-88**

- Metric dissonance (2/4 and 6/8) in mm. 77-79 and 81-83 (Transgression)
  - Dissonance of these two meters is longer in length than earlier in the isotopy (Transgression)
  - Move back to 6/8 in mm. 80/84 ends this conflict (Hierarchy)
- Higher and broader register (Transgression)
- Thicker texture (4-parts now instead of 3) (Transgression)
- Consistent use of range in both staves (Hierarchy)
  - Large range in both staves (Transgression)
- Consistent use of eighth notes (Hierarchy)
- Harmony is in Eb major, but number of accidentals throughout these measures, and does not stay firmly in this key (Transgression/Hierarchy)

**mm. 85-88**

- Softer dynamics (Hierarchy)
- Thinner texture (Hierarchy)
- Smaller range between clefs (Hierarchy)
  - Mm. 86/88 have more extended range (Transgression)

- Sense of instability, maybe frantic versus the calmer, more relaxed atmosphere of mm. 61-64/69-72
- The short length of these phrases could be interpreted as not actual physical changes in the actions of the narrative, but possibly ones tied to change of emotion
- Change in texture, use of registral range, and consistent eighth notes in both staves creates a more audible dissonance here than earlier in the isotopy
- M. 80 sees move to Eb major, but first inversion so not a solid harmonic footing. Does not go to tonic in m. 84 so lack of true resolution
- Character seems to try and break themselves out of their emotional turmoil, but finds failure in truly doing so
**Isotopy 5 (mm. 89-101)**

- Traditional division of the meter in mm. 85/87 (Hierarchy)
  - Use of hemiola in mm. 86/88 (Transgression)
- Staccato eighth note chords on beats 3 and 6 in mm. 85/87 (Transgression)
- Descending, faster rhythmic values (Transgression)

**mm. 95-101**

- Four-measure sequence interrupts second statement of Theme 2 (Transgression)
- Different harmonic center for each statement of the sequence (Transgression)
  - Tritone span between lower bass notes (Transgression)
- Expansive range between the clefs (Transgression)
- Loud dynamics (Transgression)
- The music reaches its registral peak in m. 99 (5+ octaves), and falls to m. 101. However, instead of flattening out, the direction of the music changes, rising in the treble clef and lowering in the bass clef (Transgression)

**Isotopy 5 (mm. 89-101)**

- Uses Theme 2 (Hierarchy)
- A major harmony (Transgression/Hierarchy)
- 9/8 meter (Transgression)
  - Consistent quadruple division of the meter (Hierarchy)
  - Uneven distribution of the beats (Transgression)
- Thinner texture seen throughout (Hierarchy)
- More dynamic consistency throughout the isotopy (Hierarchy)
  - Dynamics are mostly on the louder end of the spectrum (Transgression)
- Expanded range in the theme (Transgression)

**mm. 95-101**

- Music is similar to what can be found in isotopy 2. While there is much more consistency in the use of the musical elements, there are still aspects of their use that would be attributed to more of a Transgression than part of the Hierarchy
  - Begins with a feeling of forward motion, moving through something

**mm. 95-101**

- Music loses course by the sequential idea
- The impression of losing control because the tension in the music continues to build as the sequence progresses
- M. 99 sees the release of the tension built through the sequence, but unfortunately does not actually tire, and instead, builds in m. 101 into isotopy 6 in a dramatic and determined manner (m. 102).
o See the switching of rhythms in the hands – RH now playing sixteenths and the LH playing eighths in octaves.

o Range reaches 5+ octaves again at the end of m. 101

<table>
<thead>
<tr>
<th>Isotopy 6 (mm. 102-113)</th>
<th>Music returns to F♯ minor in m. 102 (Transgression)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>o Moves to F♯ major in m. 110 (Hierarchy)</td>
</tr>
<tr>
<td></td>
<td>o Change of tritone motion in the bass in m. 111 to a fifth interval (Hierarchy)</td>
</tr>
</tbody>
</table>

- Music in mm. 102-103 is only in the bass clef with no thematic material (Transgression)
  o In mm. 102-103, accentuation of beats 1, 3, 5, and 7 and unequal division of the meter (Transgression)

- Return of Theme 1 in m. 104 (Transgression)
  o Repetition of first two cells in each measure from mm. 104-109 (Transgression)

- Move from small range to expanded ranges in both clefs and between the clefs (Transgression)

- Increasing thickness of texture as isotopy unfolds (Transgression)

- Large changes in dynamics (Transgression)

- Use of 9/8 meter at the beginning of the isotopy (Transgression)
  o Move to 6/8 time in m. 110, and consistent division of the meter through hemiola (Hierarchy/Transgression)

- Important is the change to both F♯ major and 6/8 meter at the same time (Hierarchy/Transgression)

- The opening of this isotopy presents a real aggressive quality with the lower ranged passage in the bass clef, accents on beats 1, 3, 5, 7

- The build of the music starting in m. 104 to m. 110 demonstrates real growth/change

- The change to both F♯ major and 6/8 meter in m. 110 seems to be more decisive here than in previous isotopies where they have changed at different times

- Climactic point in m. 110 is similar to what has been heard before, but possibly more explosive because it truly is a climactic point, where as other moments come out of music that is already big and grand

- In m. 111, the fifth movement in the bass clef is a real turning point, instead of the music quieting down, this bass motion causes the music to turn. Represents a change in the character’s thinking/emotion
Isotopy 7 (mm. 114-141) | **SUBSECTION 1 (mm. 114-121)**  
- Uses elements of Theme 2 (Hierarchy)  
  - In F sharp major key (Hierarchy)  
    - A number of non-chord tones/harmonies that do not conform to F sharp major (Transgression)  
  - Written in 6/8 time (Hierarchy)  
    - Lack of metrical stability. Alteration between the use of hemiola in each measure and the duple division of each measure (Transgression)  
- Dynamic consistency (Hierarchy)  
  - Mostly louder dynamics (Transgression)  
- See intertwining of melody and accompanimental figures (Transgression)  
- The range used in the music is quite large. Begins higher in the treble clef register and falls to the lower end of the treble clef (Transgression)  
  - Second phrase starts octave lower than first phrase (Transgression) | **SUBSECTION 2 (mm. 122-131)**  
- Harmonic center is still F sharp major (Hierarchy)  
  - Continue to see use of non-chord tones/harmonies that do not conform to F sharp major (Transgression)  
- Melodic and accompanimental material continue to be weaved together like in Theme 2 (Hierarchy)  
- Meter is 6/8 (Hierarchy)  
  - Mm. 122-127 consistent metrical division using hemiola (Hierarchy/Transgression)  
  - Mm. 128-131 is largely made up of sixteenth notes but based on accompaniment figures, looks like it could be a duple division of the bar. However, the running | - The music, having reached its final climactic moment in isotopy 6, is finally allowing itself to explore what had previously been tampered down. In a general sense, the music does have a downward trajectory, but there are still moments where the music rises before falling again. The shorter rhythmic notes, arpeggiated figurations, and the changes in tessitura create a chaotic scene. However, the forward nature of the music and repetition of the motivic material provides a sense of forward motion through the chaos  
- Having fallen from a great height, the music begins to pick itself up, but at a rate that feels slower than earlier in the isotopy. The music has a larger sense of calm and steadiness to it, conveys a sense of stability  
- The cadenza-like figuration creates a lightness in the music, providing a sense of something being lifted. The music slowly returns to the lower range of the treble clef,
notes blur this  
(Hierarchy/Transgression)  
- Mm. 126-127: Melodic material above  
accompaniment, less registral  
movement, and softer dynamics  
(Hierarchy)  
- Largely consistent use of dynamics  
throughout. Mostly piano, reaches forte  
by m. 130 and then quickly  
decrescendos to piano for the beginning  
of the third and final section of the coda  
(Hierarchy/Transgression)  
- Does make use of a large range  
(Transgression)  

SUBSECTION 3 (mm. 132-141)  
- Thematic material is a combination of  
Themes 1 and 2, with Theme 2 being  
more evident in the music than Theme 1  
(Hierarchy/Transgression)  
- Harmony is more stable. The third  
relation of Theme 1 is evident when  
looking at the harmonic motion in the  
bass alternating between F# and D#  
(Transgression)  
  o Firmly in the F# major key from  
m. 136 to the end of the work  
(Hierarchy)  
- The range is much smaller, more  
contained. Close between both clefs as well  
(Hierarchy)  
- The texture is thinner, less dense when  
compared to other parts of the work  
(Hierarchy)  
- Dynamics are on the softer end of the  
spectrum, making use of piano and  
pianissimo (Hierarchy)  
- Music is written in 6/8 time (Hierarchy)  
and while it does not confirm to the  
traditional duple division of the meter,  
there is a consistent use of hemiola for  
the majority of the final section  
(Transgression/Hierarchy)  
  o The last 3 measures appear to  
conform to the duple division of  
the 6/8 meter (Hierarchy)  

- There is a settling of the music. The consistency  
of many of the musical elements, especially  
considered to be  
hierarchical. The  
movement in mm. 132-135 that alternate  
between F# and D# does not allow the music to  
completely settle.  
Possibly that while in a  
more stable, serene  
place, there is  
something that the  
character is adjusting to.  
The stability of the F#  
major key and the return  
to the traditional duple  
division of the meter in  
the last three measures  
seems to provide a sense  
of final acceptance  
- The final chord has the  
third placed on the top,  
providing a sense of  
openness in the sound.  
This is being interpreted  
that while the piece is  
over, this is only one
Repetition and stasis of the musical material also help to imply a sense of hierarchy because it further grounds and stabilizes the music, implying a sense of resolve (Hierarchy).
- Final chord in the piece has third on top instead of tonic (Transgression)

<table>
<thead>
<tr>
<th>-</th>
<th>part of a larger picture, leaving the future open to continue on</th>
</tr>
</thead>
</table>

Narrative for *Barcarolle No. 5 in F# Minor, Op. 66:*

Our narrative begins with the introduction of a character whose life has been shattered due to the death of their loved one, leaving them broken and emotionally unstable.\(^{355}\) As they go about their day, the thought of their loved one comes to mind. The notion of a future without them causes the character’s emotions to build up to an outpouring of grief. Not wanting to make a scene, the character manages to quickly pull themselves together, but does not deal with their grief, and instead chooses to internalize their feelings and move forward (Isotopy 1).

The character chooses to ignore the emotional upheaval caused by the grief of their lost love. However, by choosing not to deal with their grief, the character is unable to find a sense of balance or peace, and instead, finds themselves in a cycle of their own emotions. On two occasions the character tries to break themselves of this cycle, but is unsuccessful. This lack of success causes the character to realize that they are no further along in healing from their grief than they were before (Isotopy 2).

Instead of trying to move beyond their emotional state, the character decides to try and think positively about the future that lies ahead. The character thinks about this, but finds it too difficult to think about a future without their loved one. Trying to remain positive, the character tries to take a step forward with this new outlook, but quickly recoils. They try again, but ultimately pull back. The character becomes frustrated about having to deal with their emotional turmoil, wishing they could just let it go. However, they use their frustration to push themselves forward again, trying to be positive and embrace their new reality. However, this final attempt also fails and the emotional well-being of the character begins to spiral. The face of their loved one comes to mind and their emotion begins to swell within them, leading to another outpouring of their grief. Again, trying not to make a scene, the character attempts to calm themselves down, taking a little more time to do so (Isotopy 3).

After the emotional turmoil and outpouring of their grief experienced at the end of isotopy 3, the character manages to find a rare moment of peace in their new situation in life. However, as quickly as it is found, the anxiety of their new world without their loved one causes the character to lose that peace. Luckily, the character is able to calm their mind and regain that sense of peace, but is ultimately lost again. The emotional upheaval has been hard on the character and they begin to struggle more outwardly with their grief. The character tries to shake themselves out of their emotional cycle and come to terms with their new reality, but becomes increasingly frustrated by their situation (Isotopy 4).

\(^{355}\) In this monograph, gender-neutral third-person plural pronouns (them, they, their) will be used in the narratives.
The character decides they are no longer going to try and transform their current state of being. Instead, the character chooses again to ignore their grief and tries to force themselves to accept their situation. However, this does not last very long. The character finds themselves in bitter turmoil and becomes frustrated with the emotional upheaval that their grief has caused them to endure. Due to this frustration, the character decides they are not going to let their grief control their life (Isotopy 5).

The character has hit their emotional “rock bottom”. Slowly, the character picks themselves up, though their grief remains. Not having properly confronted their grief, the character’s emotions swell within them and they purposefully think about the world they must now endure without their loved one. This leads to another emotional outburst over the loss of their loved one and the future they could have had. However, they realize they can no longer run from their grief, and instead, decide to embrace it and the emotional toil that comes with it (Isotopy 6).

Having finally made the decision to deal with their grief, the narrative for isotopy 7 finds the character experiencing an emotional breakdown, releasing all of the pent-up emotion that they have agonized over during the piece. After the rush of their emotion, the character begins to pick themselves up as they begin to look forward. For the first time, the character feels as if they are finally able to hold their head up and look forward to their new life. With this, the character experiences one final release, letting go of the pain over their loss. The character begins to reconcile their past with their present, ultimately resigning to, and accepting, their new future, and finding some semblance of peace as they begin to move forward in their new life (Isotopy 7).
Appendix B-3: Narrative-Building Chart and Narrative for Gabriel Fauré’s *Barcarolle* No. 13 in C Major, Op. 116

<table>
<thead>
<tr>
<th>Isotopy Number</th>
<th>Musical Elements</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Isotopy 1 (mm. 1-16)</td>
<td>Harmonically, quite stable in the key of C Major (Hierarchy)</td>
<td>Overall, music has a sense of stability</td>
</tr>
<tr>
<td></td>
<td>o Movement to IV in m. 13 (and eventually to bIV in m. 15) marks a change in the harmonic movement of the work, becomes more chromatic (Transgression)</td>
<td>Bright, warm feeling due to the C major harmony</td>
</tr>
<tr>
<td></td>
<td>o Use of syncopation throughout creates accentuations on non-main beats. However, consistent use of the syncopation creates a sense of normalcy (Hierarchy/Transgression)</td>
<td>The music overall is relaxed due to the consistent use of syncopation in the 6/8 meter, sense that the gondola is gently making its way through the canals</td>
</tr>
<tr>
<td></td>
<td>o Use of longer note values in mm. 13-16 suspends the forward motion of the music created by the rhythm of Theme 1 (Transgression)</td>
<td>- Due to the nature of the interaction of many of the musical elements, there is a sense that what is occurring at the opening is largely uneventful</td>
</tr>
<tr>
<td></td>
<td>Melodic writing of Theme 1 uses mostly stepwise motion (Hierarchy)</td>
<td>- Move to IV and longer note values in m. 13 mark a change – this unexpected moment stirs up a sense of something new, slightly uneasy feeling in the music</td>
</tr>
<tr>
<td></td>
<td>Consistent accompanimental writing maintains stability in the music (Hierarchy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music makes relative consistent use of the same part of the grand staff’s range (Hierarchy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rhythmic and melodic writing creates forward motion in the music (Hierarchy).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>First phrase makes use of period structure in mm. 1-8 (Hierarchy)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o Second phrase encompasses the transitional material to the next section and therefore does not follow the period structure (Transgression)</td>
<td></td>
</tr>
</tbody>
</table>
| Isotopy 2 (mm. 17-28) | - Melodic writing is written using two-measure groupings (Transgression)  
- Quicker key succession: In mm. 21-26 there are three different keys tonicized before moving to V in m. 28 (Transgression)  
- Fauré continues to use syncopation through this section, but it is less frequent than isotopy 1. In isotopy 2, the syncopations occur in two different 2-bar sequences (mm. 17-20/21-26) and in mm. 21-26, occur every two measures (Transgression)  
- Faster rhythmic values used in the accompaniment figurations and starting on off-beats (Transgression)  
  - Moments in mm. 21, 23, and 25 where accompaniment comes close to overtaking thematic material (Transgression)  
- Use of octaves in the melodic writing (Transgression)  
- Louder dynamics (Transgression)  
- Range extended higher in both clefs (Transgression)  
- *Cantando* marking (Hierarchy)  
- Fauré re-employs use of dotted-quarter notes in mm. 27-28 (Transgression)  
- Accompanimental figures are more contained in their range than previously in the isotopy (Hierarchy)  
- Softening of the music through a *diminuendo* in m. 28 (Hierarchy)  
| - The music begins to become unstable, there is a sense of upheaval at this point in the music  
- Tension in the music begins to build as the isotopy unfolds  
- Much more forward motion due to the structure and musical writing  
- Seems to contain a bit of a combative nature, particularly in mm. 21-26 between measures that have two dotted-half notes and the measures containing the syncopations |

| Isotopy 3 (mm. 29-44) | **Motive 1 (mm. 29-30/33-34/37-38/41/43)**  
- Use of hemiola in the treble clef and very little movement (Transgression)  
- Thematic material in the bass clef, chromatic twists, very little  
| - There is a calming down/transition in mm. 27-28 that quells what was built and played out in isotopy 2  
- The music begins to settle after the upheaval that occurred through most of the isotopy  
- Motive has a hesitant, meandering quality. There is a lack of assurance |
movement, off-beat starts, and syncopation (Transgression)
  o Mm. 41/43 eliminates use of syncopation, eighth notes on beats 2-6 (Hierarchy)
- Lack of clear meter (Transgression)
- Lack of clear harmony (Transgression)
- Softer dynamic (assumedly based on diminuendos marked in previous measures) (Hierarchy)

**Motive 2 (mm. 31-32/35-36/39-40)**
- Theme moves to the treble clef and follows traditional duple division of the meter (Hierarchy)
  o Written using octaves (Transgression)
  o Motive features octave descent within two measures (Transgression)
- Off-beat start and faster rhythms in accompaniment (Transgression)
- Loud dynamic markings (Transgression)
- Different harmony/tonal center than motive 1 that precedes it (Transgression)
- Alternation between these two motives throughout isotopy (Transgression)
  o Alternates thematic/motivic material between right-hand and left-hand (Transgression)
- Lack of harmonic stability. A number of changes in tonal center/tonicization throughout the isotopy (Transgression)
- Great dynamic contrast as the two motives alternate back and forth (Transgression)
- Harmony begins to stabilize in mm. 41-42/43-44 around mediant

- Motive 2 is much more confident than motive 1. Has an aggressive quality
- Greater sense of forward direction, seems to imply a sense of decisiveness compared to motive 1

- The alteration of these two motives gives the music in mm. 29-40 a search-like quality to it. Moments of motive 1 are looking for something and moments of motive 2 find those attempts thwarted
| Isotopy 4 (mm. 45-56) | - Return of Theme 1 (Hierarchy)  
  o Theme written using octaves or three-note chords (Transgression)  
  o Theme alternates above and below the accompaniment figure in mm. 51-52 and mm. 55-56 (Transgression)  
  - Theme 1 is truncated, turns into a 4-measure sequence (Transgression)  
  - Appearance of Theme 1 in isotopy 4 accompanied by faster moving figurations (Transgression)  
  - Written in C Major (Hierarchy)  
  o Harmony begins to become more chromatic in m. 49 and begins to tonicize other keys, including G Major (dominant of Tonic), E Major, D♭ Major, and B♭ Major (Transgression)  
  - Music falls within traditional duple division of the meter (Hierarchy)  
  o Use of syncopation as in first appearance of Theme 1 is consistent and therefore does not destabilize the music (Hierarchy)  
  - Dynamic marking is consistently *mezzo-forte* (except in last bar where there is a marked *crescendo*) (Hierarchy)  
 | - The music here appears to have maybe found the way it was looking for  
  - Greater directional quality that is consistent through these measures. There is also a positive-feeling about the motion here compared to earlier in the isotopy  

| Isotopy 5 (mm. 57-71) | - Use of octaves in thematic material highlight disjunct-quality of the music (Transgression)  
  - Tonal center moves to E minor (Transgression)  
 | - Atmosphere here is very chaotic, wild  
  - Very little control and stability through this section |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>o See other tonalities tonicized in isotopy, including A minor (subdominant - m. 60), B major (mm. 64/66), A♭ major (m. 65), and E♭ major (mm. 67-69) (Transgression)</td>
<td>- Seems as if anytime the music does find a moment to stabilize, it is quickly thrown off its course</td>
</tr>
<tr>
<td>o Accompaniment figures (mm. 57-69) incorporate a lot of chromatic motion (Transgression)</td>
<td>- In m. 70, the struggle that has occurred throughout the isotopy seems to be leading somewhere, resolution of this conflict appears to be not that far off</td>
</tr>
<tr>
<td>o The initial start of each accompanimental figure in these measures mostly use major or minor seconds, further obscuring the harmony (Transgression)</td>
<td></td>
</tr>
<tr>
<td>o Harmony in mm. 65/67 are more stable than outer measures (Hierarchy in this moment)</td>
<td></td>
</tr>
<tr>
<td>- E♭ major harmony is carried through in mm. 68-69 from m. 67 (Hierarchy in this moment)</td>
<td></td>
</tr>
<tr>
<td>o Movement back towards C Major in mm. 70-71 (Hierarchy)</td>
<td></td>
</tr>
<tr>
<td>- Move to 9/8 meter (Transgression)</td>
<td></td>
</tr>
<tr>
<td>o Use of syncopation in the theme is inconsistent from measure to measure (Transgression)</td>
<td></td>
</tr>
<tr>
<td>o Accompaniment figures occur on beats 2, 5, and 8 and are accented, bringing forth the non-main beats of the measures (Transgression)</td>
<td></td>
</tr>
<tr>
<td>o Longer note values and lack of syncopation in mm. 65/67 (Hierarchy in this moment)</td>
<td></td>
</tr>
<tr>
<td>- Overarching dynamic of this section is <strong>forte</strong> (Transgression)</td>
<td></td>
</tr>
<tr>
<td>o Mm. 65 and 67 have <strong>piano</strong> dynamic (Hierarchy in this moment)</td>
<td></td>
</tr>
<tr>
<td>Isotopy 6 (mm. 72-79)</td>
<td>- Transitional material in mm. 70-71 creates stability at the end of the isotopy that has been lacking throughout (Hierarchy/Transgression)</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
|                      | - Return of Theme 1 (Hierarchy)  
|                      |  o First note of Theme 1 is displaced from rest of the statement (Transgression)  
|                      |  o Accompaniment figures rise above beginning of Theme 1’s statement and obscure beginning of its statement (Transgression)  
|                      |  o Use of Theme 1’s second appearance found in isotopy 1 (mm. 13-16) is unexpected due to the previous two statements of Theme 1 that use Theme 1’s first appearance (isotopies 1 and 4) and suspends the music’s forward motion (Transgression)  
|                      | - Music back in C Major (Hierarchy)  
|                      |  o Move to IV in m. 76 (and again to bIV in m. 78-79) and use of chromaticism through to m. 79 (Transgression)  
|                      | - Meter changes back to 6/8 time (Hierarchy)  
|                      |  - *meno forte* marking in m. 72 and consistent through isotopy (Transgression)  
|                      |  - Accompaniment figures that accompany Theme 1 are made up of smaller rhythmic values and lack of consistency (Transgression)  
|                      | - There is a sense of relief and joy with the return of Theme 1  
|                      | - The return of Theme 1 here also seems to come with a sense of excitement – largely attributed to the accompaniment figurations in mm. 72-75  
|                      | - Movement to IV harmony with use of Theme 1’s second half appearance from isotopy 1 (mm. 13-16) is unexpected. Whatever joy and strength that occurred at the beginning of the isotopy now slips away  

| Isotopy 7 (mm. 80-91) | (refer to Information for Isotopy 2)  
|----------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
|                      | - In mm. 80-83 makes use of consistent sixteenth notes on beat 6, whereas in isotopy 2, Fauré used eighth notes (Transgression)  
|                      |  o Incorporation of thirty-second notes in accompaniment  
|                      | - More energy here than in isotopy 2  
|                      | - Still a sense of instability, possibly even more overcome than before – particularly with the rise of |
In mm. 84 and 86 (Transgression)
  o In mm. 90-91, accompanimental figures rise in range above the thematic material (Transgression)
  - No *cantando* marking as in isotopy 2 (Transgression)

---

| Isotopy 8 (mm. 92-102) | Return to C Major (Hierarchy)  
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Alternates between C and E</td>
</tr>
<tr>
<td></td>
<td>in mm. 92-99, with harmonic</td>
</tr>
<tr>
<td></td>
<td>stability achieved in mm.</td>
</tr>
<tr>
<td></td>
<td>100-102 (Transgression/Hierarchy)</td>
</tr>
<tr>
<td></td>
<td>- Consistent rhythmic use in</td>
</tr>
<tr>
<td></td>
<td>thematic material between mm.</td>
</tr>
<tr>
<td></td>
<td>92-97, 98-101 (Hierarchy)</td>
</tr>
<tr>
<td></td>
<td>- Accompanimental figures from</td>
</tr>
<tr>
<td></td>
<td>first appearance of Theme 1</td>
</tr>
<tr>
<td></td>
<td>return in m. 98 to the end</td>
</tr>
<tr>
<td></td>
<td>(Hierarchy)</td>
</tr>
<tr>
<td></td>
<td>o Accompanimental figures in</td>
</tr>
<tr>
<td></td>
<td>mm. 92-97 are made up of</td>
</tr>
<tr>
<td></td>
<td>sixteenth notes. In mm. 96-99</td>
</tr>
<tr>
<td></td>
<td>accompanimental figures rise</td>
</tr>
<tr>
<td></td>
<td>above thematic material at the</td>
</tr>
<tr>
<td></td>
<td>end of each measure</td>
</tr>
<tr>
<td></td>
<td>(Transgression)</td>
</tr>
<tr>
<td></td>
<td>- Rise in mm. 96-97 are</td>
</tr>
<tr>
<td></td>
<td>much smaller in length and</td>
</tr>
<tr>
<td></td>
<td>range than those in mm. 98-99,</td>
</tr>
<tr>
<td></td>
<td>which are also in E minor</td>
</tr>
<tr>
<td></td>
<td>(Transgression)</td>
</tr>
<tr>
<td></td>
<td>- Dynamics marked <em>poco a poco</em></td>
</tr>
<tr>
<td></td>
<td><em>diminuendo</em> in m. 92 to a</td>
</tr>
<tr>
<td></td>
<td>marked <em>piano</em> in m. 96 and</td>
</tr>
<tr>
<td></td>
<td>maintained to the end of the</td>
</tr>
<tr>
<td></td>
<td>work (Transgression)</td>
</tr>
</tbody>
</table>

---

| accompaniment over theme at the end |

---

**Narrative for *Barcarolle No. 13 in C Major, Op. 116*:**

Our scene begins with a young gondolier, new to the job and still exploring the beauty of Venice.\(^{356}\) It is a lovely, sunny afternoon, very calm, not very busy with tourists. The gondolier is paddling down the grand canal, taking in the sights of the city on the water. The gondolier makes a turn down a narrower canal. As the gondolier continues to lightly paddle, they begin to realize

---

\(^{356}\) In this monograph, gender-neutral third-person plural pronouns (them, they, their) will be used in the narratives.
that something is different, that they are not sure if they know where they are and that they might have possibly made a wrong turn (Isotopy 1). The gondolier realizes that they do not know where they are and begins to panic. Their anxiety builds within them. The gondolier, struggling to remain calm, looks around to see if they recognize anything, thinking possibly they aren’t lost after all. However, nothing comes to mind. They cannot place themselves. Their panic continues to grow. They paddle slightly faster to try and find their way, while trying to remain calm and remind themselves that it is okay, they will figure out where they are. Slowly, the gondolier’s feeling of panic begins to subside and they begin to search for a way out (Isotopy 2).

The gondolier attempts to find their way back to the grand canal where they feel more comfortable. Looking around hesitantly, the gondolier takes the corridor on their right side. However, they soon come to find the way blocked and return to the initial canal. They make an attempt down another, similar corridor, this time on their left. Unfortunately, they hit a dead end. The gondolier tries another path, but again finds out quickly that it leads nowhere. The gondolier turns around and tries another passage, which leads the gondolier down another corridor. Feeling like they might have found a way out, they continue on. The narrowness of the canal begins to open up. The gondolier begins to paddle faster, seeing at the end of the canal a wider area of water (Isotopy 3).

The gondolier has found their way back to the grand canal. While they don’t necessarily know where they are in the grand canal, the gondolier is relieved to be out of the narrower canal network. Feeling the bright, warm sun on their face again, they lie back in the gondola, feeling a rush of relief and joy. Unfortunately for the gondolier, in their elation, they fail to notice how close they are to the canal’s edge. The tide has changed and slowly, the gondola moves into the lagoon (Isotopy 4).

The inexperienced gondolier is in the open lagoon that surrounds the city’s canals. Being in the open lagoon is new for the gondolier and they begin to panic. The water is rockier than within the canals and the gondolier struggles to maintain control, causing their anxiety to grow. The gondolier manages to find a moment of peace, but the gondola is thrown and the gondolier loses control. Another moment of calm comes across as the gondolier manages to gain control of the gondola before losing control again. Having had enough, the gondolier, more determined than even, puts the oar deep into the water, rowing towards the grand canal and managing to get closer and closer with each row (Isotopy 5).

The gondolier is very ecstatic about being back in the grand canal. They feel much more comfortable and at ease in the canals than out in the lagoon. However, their joy quickly turns to panic as the gondolier realizes they still don’t know where they are. They look around, hoping to find something that looks familiar, but does not see anything (Isotopy 6). As panic sets in, the gondolier begins scanning the city views for something familiar. They don’t see anything. The gondolier’s anxiety begins to intensify. They continue to paddle down the grand canal faster than they normally would, trying to keep their anxiety under control. However, the gondolier’s anxiety becomes too overwhelming (Isotopy 7). Having had enough of their anxiety, the gondolier decides to not let it overpower them any longer. They wrestle for control over their emotions, eventually feeling their anxiety begin to fall, coming to a calmer place. Trusting that
they will find their way, the gondolier begins to relax, enjoying the new sites of the canal they have not seen before (Isotopy 8).
Appendix C-1: Recital Program May 7th, 2016

STUDENT RECITAL

May 7th, 2016
6 p.m., von Kuster Hall
Matthew Pope, piano

Across the Piano Works of Claude Debussy

Pour le Piano

I. Prélude
II. Sarabande
III. Toccata

Claude Debussy (1862-1918)

Préludes – Livre I
V. Les collines d’Anacapri
X. La Cathédrale engloutie

Préludes – Livre II
VII. La terrasse des audiences du clair de lune
XII. Feux d’artifice

Études – Livre I
I. pour les cinq doigt: d’après Monsieur Czerny
II. pour les Tierces

Études – Livre II
VII. pour les degrés chromatiques
IX. pour les notes répétées
XI. pour les Après composés

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.
Appendix C-2: Recital Program April 8th, 2017

Helvetia: Trois Valses, Op. 17
  Aarau: Allegretto molto moderato
  Schinznach: Mouvement de valse
  Laufenburg: Allegro non troppo

Valse Nobles et Sentimentales
  Modéré
  Assez lent
  Modéré
  Assez animé
  Presque lent
  Vif
  Moins vif
  Épilogue: Lent

-Intermission-

Motýli a Rajky/ Butterflies and Birds of Paradise
  Motýli v kvetinách/ Butterflies in Flowers
  Motýli a Rajky/ Butterflies and Birds of Paradise
  Rajky nad Morem/ Birds of Paradise Above the Sea

L’Album de Lilian: Série II, Op. 149
  Barcarolle Monégasque (no. 4)

Bourrée Fantasque

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.
Appendix C-3: Recital Program April 3rd, 2018

Sonate pour violon & piano

Allegro vivo

Fantasque et léger

Finale

Claude Debussy
(1862-1918)

Mikela Witjes, violin

Cinq mélodies ["de Venise")] Op. 58

Mandoline

En Sourdine

Green

À Clymène

C’est l’extase...

Gabriel Fauré
(1845-1924)

Elizabeth Lepock, soprano

Miroirs

Noctuelles

Oiseaux tristes

Une barque sur l’océan

Alborada del gracioso

La vallée des cloches

Maurice Ravel
(1875-1937)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.
Appendix C-4: Recital Program March 12th, 2019

A Narrative Approach to the Barcarolles of Gabriel Fauré

Barcarolle Op. 26, No. 1 in A minor
Barcarolle Op. 42, No. 3 in G-flat Major
Barcarolle Op. 66, No. 5 in F-sharp minor
Barcarolle Op. 70, No. 6 in E-flat Major
Barcarolle Op. 116, No. 13 in C Major

Gabriel Fauré (1845-1924)

A special thank you to Stéphane Sylvester for his continued teaching, guidance, and support during the course of this degree.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.
Name: Matthew Pope

Post-secondary Education and Degrees:
The University of Western Ontario
London, Ontario, Canada
2009-2013 B.Mus. – Honours Piano Performance

The University of Western Ontario
London, Ontario, Canada
2013-2015 M.Mus. – Literature and Performance

The University of Western Ontario
London, Ontario, Canada
2015-2021 DMA – Performance

Honours and Awards:
The University of Western Ontario Gold Medal – Piano Performance
The University of Western Ontario
London, Ontario, Canada
2013

Province of Ontario Graduate Scholarship
2014-2015, 2018-2019

Related Work Experience:
Teaching Assistant
The University of Western Ontario
Keyboard Harmony 2013-2015
Early Music Studio 2015-2016
Repetiteur for Opera Western 2015-2019
Accompanist for Western University Singers 2016-2017/2019
Accompanist for French Diction 2017-2018
Accompanist for Western Chorale 2018
Accompanist for Doctoral Opera Literature 2021