

Music through the Microscope



Gabriel Fauré

Après un rêve

A musical analysis

Illustrations

Music through the Microscope Volume 5

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Introduction

This document is a detailed analysis of Gabriel Fauré *Après un rêve*. The purpose of this analysis is to aid the study of the work by isolating aspects of structure, melody and melodic development, harmony, texture, rhythm, etc.

This study is not a critique of the composer and does not seek to explore the cultural, contextual or historical aspects of the music.

If some of the illustrations appear too small then a free copy of the illustrations can be downloaded as a PDF file from:

http://www.nickredfern.co.uk/Cloud_Factory_Publications.htm

Sources & acknowledgements

The primary source of this analysis is from the transcription by Tak-Shing Chan (Mutopia 2014/02/24-368) which is a public domain document which at the time of publishing is not available online. I offer my very sincere thanks to the publisher for this most valuable resource.

There are versions of the score available at IMSLP
[http://imslp.org/wiki/3_Songs,_Op.7_\(Faur%C3%A9,_Gabriel\)](http://imslp.org/wiki/3_Songs,_Op.7_(Faur%C3%A9,_Gabriel))

Many illustrations are from my transcriptions of the original score using Sibelius notation software. The transcription is available to download as a free PDF file form:

http://www.nickredfern.co.uk/Cloud_Factory_Publications.htm

Nick Redfern

Tonality

42 *p* *pp*
 se, Re - viens, ô nuit mysté - ri - eu - - - se!

Figure 1 Returning to the tonic bar 42 to 48

Harmony: verse 1

Bar 1 to 4

Andantino *dolce*
 Dans un som - meil que char-mait ton i - ma - ge

pp

Cm Cm EbΔ7 2nd inv. F 7/9 F7 Bb 7/9 Bb 7

Figure 2 Harmony bars 1 to 4

2

Figure 3 Harmony bars 2 to 4

2

4

Figure 4 shows musical notation for two systems of music, labeled 2 and 4. Each system consists of a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats (B-flat major). The time signature is 3/4. The first system (labeled 2) shows a descending melodic line in the right hand, with triplets in the second and third measures. The piano accompaniment in the left hand consists of descending chords, with upward arrows indicating fingerings in the first two measures and downward arrows in the second and third measures. The second system (labeled 4) shows a descending melodic line in the right hand, with a chromatic alteration in the fifth measure. The piano accompaniment in the left hand consists of descending chords, with upward arrows in the first and fifth measures and downward arrows in the second and third measures.

Figure 4 Descending conjunct harmony bars 2 to 5

Bar 4 to 6

4

The image shows a musical score for three bars. The top staff is a single melodic line in a key with three flats (B-flat major or D-flat minor). The bottom two staves are a piano accompaniment consisting of chords in the right hand and single notes in the left hand. Below the piano part, chord symbols are provided for each bar.

B\flat 7/9	B\flat 7	E\flat 11	E\flat 7	A\flat \flat5	D\flat \emptyset
		no 3rd	\flat9		or
		no 5th	\flat5		Dm7 \flat5
		or D\flat/E\flat			

Figure 5 Harmony bar 4 to 6

4

**B \flat 7/9 B \flat 7 E \flat 11
no 3rd no 5th or D \flat /E \flat**

**E \flat 7 A \flat \natural 5 D \natural \emptyset
 \flat 9 \natural 5 or
Dm7 \flat 5**

Figure 6 harmony bar 4 to 6 repeated for clarity

Bar 7 to 8

7

3 3

G7 Dø G in the bass or Dm7 b5 G7

Figure 7 Harmony bar 7 to 8

Cycle of fifths

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of music, each with a treble clef staff and a grand staff (treble and bass clefs).

System 1 (Bars 1-5):

- Bar 1: Treble clef has a whole rest. Grand staff has a piano accompaniment of eighth notes.
- Bar 2: Treble clef has a half note C. Grand staff has a piano accompaniment of eighth notes.
- Bar 3: Treble clef has a half note F with a triplet of eighth notes. Grand staff has a piano accompaniment of eighth notes.
- Bar 4: Treble clef has a half note Bb with a triplet of eighth notes. Grand staff has a piano accompaniment of eighth notes.
- Bar 5: Treble clef has a half note Eb with a triplet of eighth notes. Grand staff has a piano accompaniment of eighth notes.

System 2 (Bars 6-9):

- Bar 6: Treble clef has a half note Ab. Grand staff has a piano accompaniment of eighth notes.
- Bar 7: Treble clef has a half note D4. Grand staff has a piano accompaniment of eighth notes.
- Bar 8: Treble clef has a half note G with a triplet of eighth notes. Grand staff has a piano accompaniment of eighth notes.
- Bar 9: Treble clef has a half note C with a triplet of eighth notes. Grand staff has a piano accompaniment of eighth notes.

Figure 8 Cycle of fifths bar 1 to 9

Bar 9 to 11

9

Cm **B \flat m 1st inv.** **B \flat m7** **E \flat dim7**
2nd inv.

Figure 9 Harmony bar 9 to 11

Bar 11 to 12

11

Figure 10 Harmonic resolution to F minor bar 11 to 12

Bar 12 to 13

12

F minor F m7
1st inv. 1st inv.

D
Dim7
2nd inv.

E flat
1st inv.

C minor

Figure 11 Harmony bars 12 to 13

Bar 13 to 15

13

E flat **Cm** **F \emptyset** **B \flat 7** **B \flat 7** **E flat**
1st inv. **2nd inv.** **sus 4**
or
Fm7 \flat 5
2nd inv.

Figure 12 Harmony bar 13 to 15

Bar 15 to 17

15

E flat **G b6** **G7** **Cm** **Cm9**
or
G sus b6

Figure 13 Harmony bar 15 to 17

Harmony: verse 2

Bar 17 to 25

The harmony from bar 17 to 25 corresponds with the harmony from bar 2 to 10.

Bar 26 to 28 (Neapolitan 6)

26

A \flat 5 C7 1st inv.
2nd inv.

D \flat 1st inv.

Fm G7 G7 C
sus. 4

Neapolitan 6

Figure 14 Bar 26 to 28

Bar 28 to 30

28

C **D^b7** **D^{dim}7^b5** **C** **C7**
 2nd inv. **1st inv.** **3rd inv.**
 or D^{dim}∅
 1st inv.

Figure 15 Bar 28 to 30

Harmony: verse 3

Incomplete cycle of fifths bar 29 to 34

The musical score consists of two systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The first system covers bars 29 to 31. The piano accompaniment features a sequence of chords: F (bar 29), C (bar 30), B-flat (bar 31), and A-flat (F) (bar 32). The second system covers bars 32 to 34. The piano accompaniment features a sequence of chords: B-flat (bar 32), E-flat (bar 33), and a final chord (bar 34). The vocal line includes triplets and other rhythmic patterns.

29

F C B \flat A \flat (F)

32

B \flat E \flat

Figure 16 Incomplete cycle of fifths bar 29 to 34

Bar 31 to 33

31

F7 1st inv. Bbm Bbm Bbm Eb b7/9 Eb11
 4+9 7/9
 suspension

Figure 17 Harmony bar 31 to 33

Bar 34 to 36

34

Eb7 Eb7 Cm Eb Bbm7 Gm7 C b9 Fm
 3rd 2nd 3rd b5 or
 inv. inv. inv. Gø

Figure 18 Dissonance bar 34 to 36

Bar 37 to 39

37

G7 **Dm7** **G7** **E^b** **G7** **Cm** **Dm7** **C7**
1st inv. **$\flat 5$** **1st** **$\flat 5$** **3rd** **1st** **$\flat 5$** **2nd inv.**
or **inv.** **1st inv.** **inv.** **inv.** **or**
D \emptyset **inv.** **(aug.)** **D \emptyset**
3rd **inv.** **2nd**
inv. **inv.**

Figure 19 Harmony bars 37 to 39

Bar 39 to 41

39

Cm **Dm7** **C7** **Fm** **Cm** **D7** **E^b** **F7 1st inv.**
1st **\flat 5** **2nd** **1st** **2nd**
inv. or **inv.** **inv.** **inv.**
D \emptyset
2nd
inv.

Figure 20 Harmony bar 39 to 41

Bar 42 to 44

42

B \flat 7 **G7** **B** **Dm7** **C sus. C** **E \flat** **E \flat**
 1st **dim 7** **\flat 5 or** **4 + 9** **1st inv.**
 inv. **Dm \emptyset**
 3rd inv.

Figure 21 Harmony bar 42 to 44

Bar 45 to 48

45

G7 **G7** **Cm 1st inv.** **G** **G** **G7**
sus. **sus. 4**
b6

Figure 22 Closing harmony bar 45 to 46

47

Cm

Figure 23 Tonic C minor bar 47 to 48

Harmonic speed

It is important whilst discussing in detail the harmonic vocabulary to consider the harmonic speed of the work and its role in differentiating the third verse from verses one and two. The harmonic speed is also a vital device in defining the climax of the work. The harmonic speed of verse one is charted with the beats per chord represented by numbers.

3 | 2+1 | 2+1 | 3

2+1 | 2 + 1 | 2+1 | 3

3 | 3 | 2+1 | 1+1+1

2+1 | 1+1+1 | 3 | 2 + 1

The harmonic speed of the third verse follows from bar 30 to the end:

2+1 | 3 | 1+1+1 | 2 + 1

1+1+1 | 1+1+1 | 1+1+1 | 2+1

1+1+1 | 1+1+1 | 1+1+1 | 1+2

1+1+1 | 1+1+1 | 2+1 | 1+1+1

1 + 1 + 1 | 3 | 2

The increase to a harmonic speed a one crotchet is evident.

30 *f*
vu-es, Hé - las! Hé - las, triste ré-veil des son - ges Je t'appelle, ô

36 *cresc.* *f*
nuit, rends moi tes men - ges, Re - viens, re - viens ra - di - eu -

Figure 24 Harmonic speed bar 30 to 41

Motifs

Motif Z & Y

Z **Y**

2
Dans un som - meil_ que char-mait ton i -

Figure 25 Motif Z & Y bar 2 to 3

17

Tu m'ap - pe - lais__ et je quit-tais la

Figure 26 Melody verse 2 bar 17 to 18

Z1

30

vu - es, Hé - las! Hé -

Figure 27 Motif Z verse 3 bar 30

Z **Y**

2

Dans un som - meil__ que char-mait ton i -

13

nais comme un ciel__ é-clair-ré par l'au

Figure 28 Motif Z & Y

Z **Y**

2 13 26 28

Dans un som - meil_ que char-mait ton i -
nais comme un ciel__ é-clair-ré par l'au
nu - es, splen - deurs_____ in - con
nu - es, lu - eurs di - vi - nes en - tre

Figure 29 Motif Z & Y

38

ges, Re - viens, re - viens ra - di - eu - -

Figure 30 Motif Z in augmentation

Motif Y

Motif Y bars:

3

7

10

14

18

22

27

29

32

33

36

37

45

32

las, tris-te ré- veil-des son -

Figure 31 Motif Y bar 32 to 33

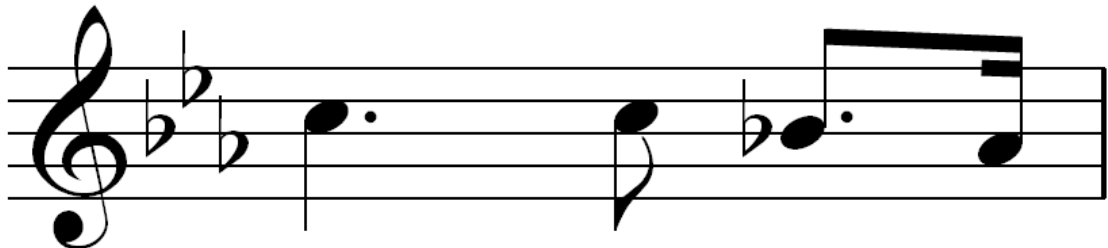
36

nuis, rends moi tes men- son - -

Figure 32 Motif Y bar 36 to 37

Motif X

6

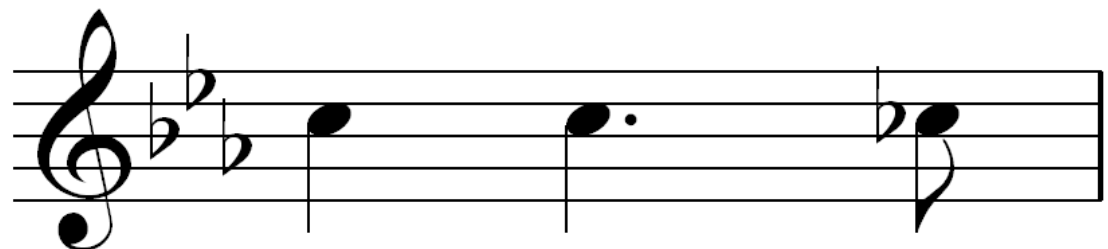


heur ar-dent mi-

The musical notation for bar 6 is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of a dotted quarter note on G4, followed by an eighth note on F4, a quarter note on E4, and a dotted quarter note on D4. The lyrics 'heur ar-dent mi-' are aligned under the notes.

Figure 33 Motif X bar 6

12

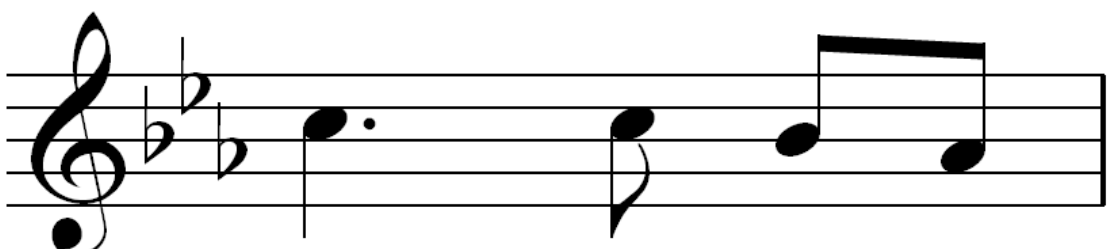


Tu ray - on -

The musical notation for bar 12 is written on a single staff in treble clef with a key signature of two flats. The melody consists of a dotted quarter note on G4, a quarter note on G4, and a quarter note on F4. The lyrics 'Tu ray - on -' are aligned under the notes.

Figure 34 Melody bar 12

21



toi vers la lu -

The musical notation for bar 21 is written on a single staff in treble clef with a key signature of two flats. The melody consists of a dotted quarter note on G4, an eighth note on F4, a quarter note on E4, and a dotted quarter note on D4. The lyrics 'toi vers la lu -' are aligned under the notes.

Figure 35 Motif X bar 21

25

nous _____ entr'ouvraient leurs

Figure 36 Melody bar 5

34

ges Je t'ap

Figure 37 Melody bar 34

44

nuit mys-té - ri -

Figure 38 Motif X bar 44

Melody

Verse 1

2



Dans un som - meil___ que char-mait ton i - ma - ge

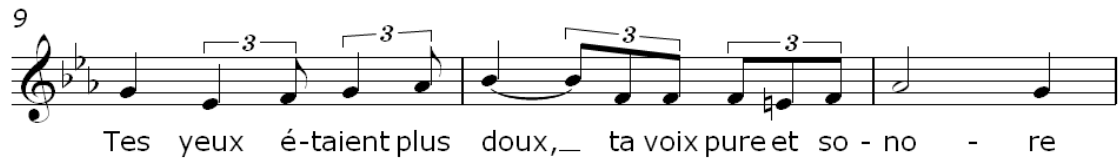
5



Je rê-vais le bon heur ar-dent mi - ra - - ge,

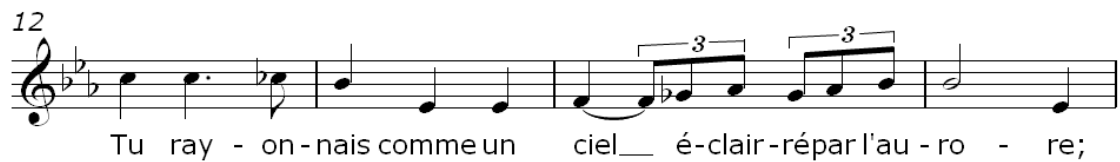
Figure 39 Melodic contour bar 2 to 8

9



Tes yeux é-taient plus doux,___ ta voix pure et so - no - re

12



Tu ray - on-nais comme un ciel___ é-clair-répar l'au - ro - re;

Figure 40 Second melodic phrase bar 9 to 15

Verse 2

26

nu - es, splen - deurs in - con - nu - es, lu -

29

eurs di - vi - nes en - tre - vu - es, Hé - las! Hé -

Figure 41 Melody, second verse bar 26 to 31

Verse 3

30

vu - es, Hé - las! Hé - las, Tris-te ré- veil des son - -

34

ges Je t'ap - pel - le, Ô nuit, - rends moi tes men - son - -

Figure 42 Climax bar 30 to 37

32

las, Tris - te ré - veil - des son - - -

Figure 43 Motif Y mirrored bar 32 to 33

36

nuit, rends moi tes men - son

Figure 44 Motif Y mirrored bar 36 and 37

32

las, Tris - te ré - veil des son

36

nuit, rends moi tes men - son

Figure 45 Literal & poetic inversions; bar 32 to 33 + 36 to 37

38

ges, Re - viens, re - viens ra - di - eu

Figure 46 Motif Z in rhythmic augmentation bar 38 to 41

42

se, Re - viens, ô nuit mys - té - ri -

45

eu se!

Figure 47 Melody bar 42 to 47

Metre & rhythm

Dans un som - meil que char-mait ton i-

Figure 48 Rhythm bar 1 to 3

6
heur ar-dent mi-ra - - ge, Tes yeux é-taient plus

Figure 49 Rhythm bar 6 to 9

36

nuit, rends moi tes men- son - ges, Re -

39

viens, re - viens ra - di - eu -

Figure 50 Bass bar 36 to 41

Score

à Madame Marguërite Baugnies

Après un Rêve

Poësie de Romain Bussine.

Gabriel Fauré

Chant *Andantino* *dolce*

Piano *pp*

Dans un som - meil que char-mait ton i - ma - ge Je rê-vais le bon-
heur, ardent mi - ra - ge, Tes yeux étaint plus doux, ta voix pure et so - no - re,
Tu ray - on-nais comme un ciel éclairé par l'au-ro - re; Tu m'ap-pe -
lais et je quittais la ter - re Pour m'enfuir avec toi vers la lu - miè - re,

24 *cresc. poco a poco*

Les cieus pour nous_ entr'ouvraient leurs nu - es splen - deurs___ in-con-nu - es, lu - eurs di-vi-nes en-tre-

30 *f*

vu - es, Hé - las! Hé - las, triste ré-veil des son - - ges Je t'appelle, ô

36 *cresc.* *f*

nuit, *3* rends moi tes men - son - - ges, Re - viens, re - viens ra - di - eu - -

42 *p* *pp*

se, Re - viens, ô nuit mysté - ri - eu - - - - se!

Nick Redfern

I am a composer and lecture in music. I studied music at Huddersfield Polytechnic, King's College London, the Royal College of Music and Birmingham Conservatoire.

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