Key Duality and Melody-Bass Disjunction in Fauré

Matthew Bilik
University of North Texas
matthewbilik@my.unt.edu

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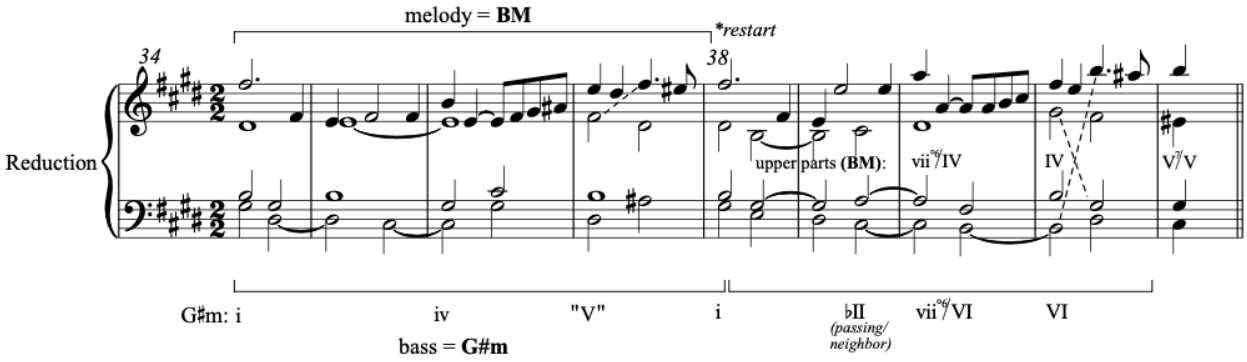

Figure 1. Op. 108/III, mm. 34-42. Key duality between B major melody and G♯ minor bass line.

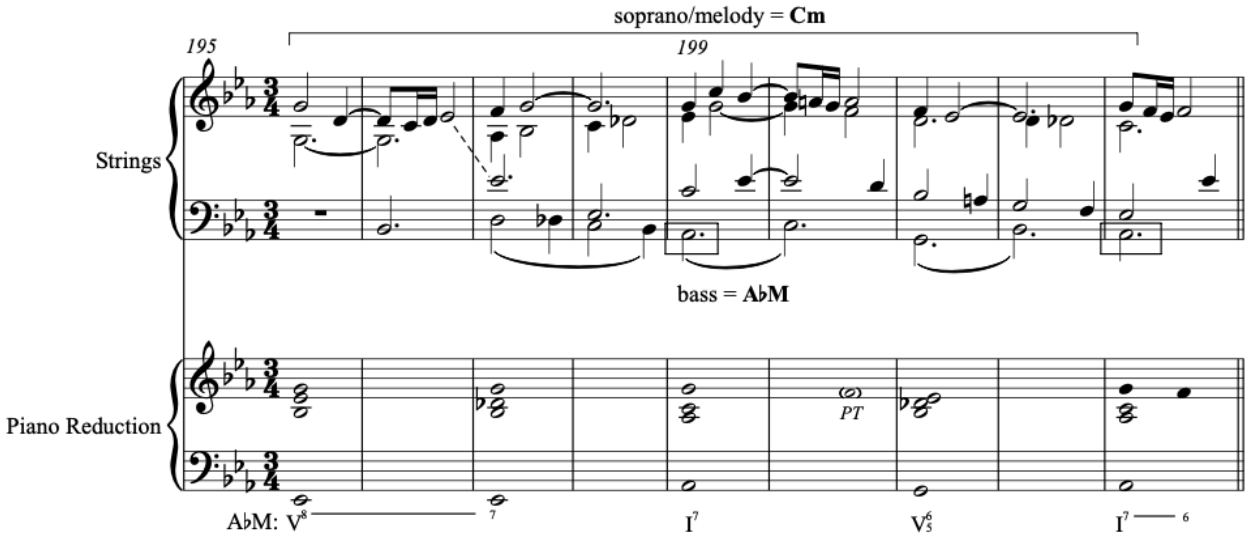

Figure 2. Op. 115/I, mm. 195-203. Key duality between C minor melody and A♭ major accompaniment.

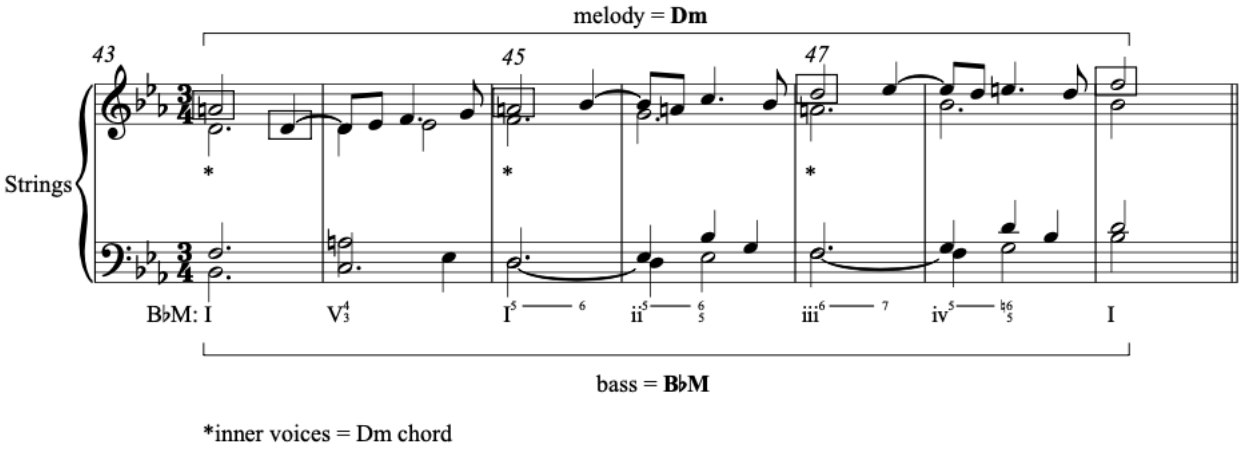

Figure 3. Op. 115/II, mm. 43-49. Key duality between D minor melody and B♭ major bass line. Elevation of upper (SAT) parts in delineating key separate from bass line.

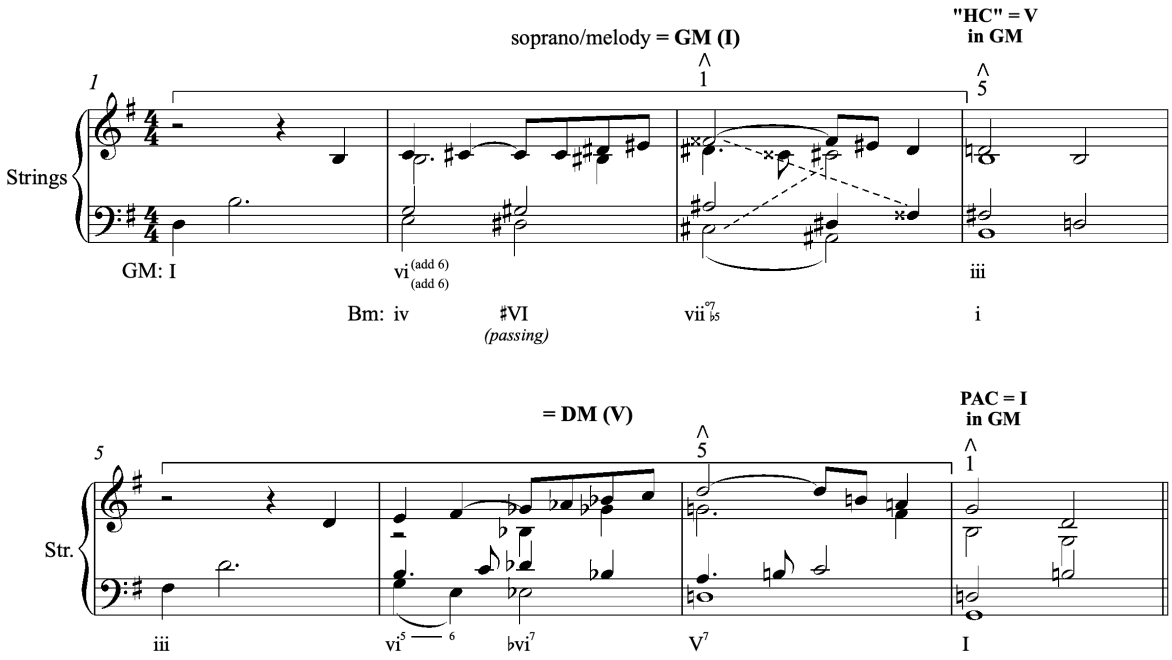

Figure 4. Op. 115/III, mm. 1-8. Melody conveys G major over mm. 1-4, while the bass line articulates B minor over mm. 2-4. The Roman numeral do their best to synthesize the composite sonic surface.

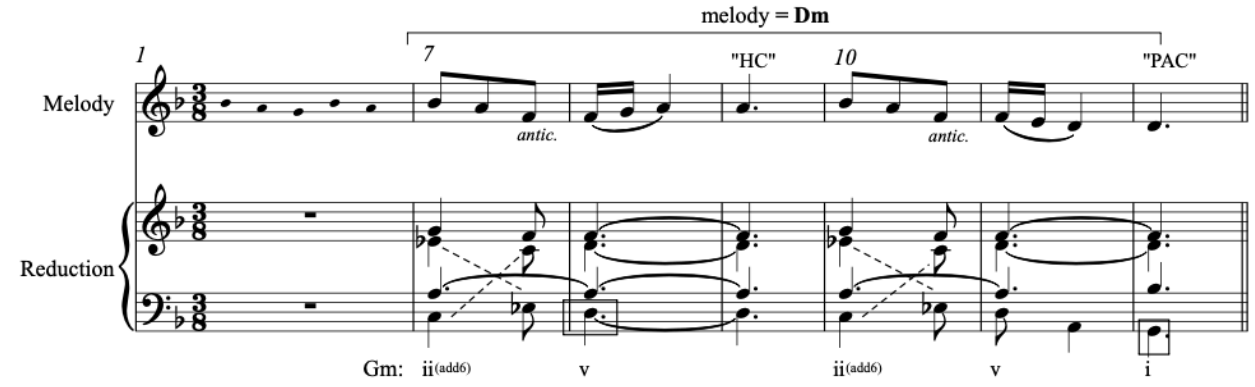

Figure 5. Op. 120/III, mm. 1-12. Key duality between D minor (melody) and G minor (bass) in mm. 7-12.

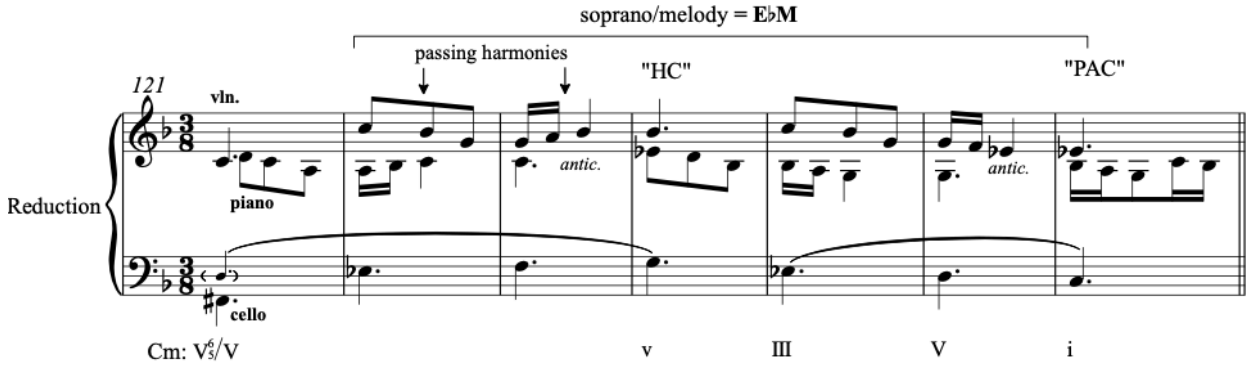

Figure 6. Op. 120/III, mm. 121-127. Key duality between E♭ major (melody) and C minor (bass).