

“Writ in remembrance more than things long past”: Cadential Relationships in Fauré's *Mirages*, op. 113

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The setting sun, and music at the close,
As the last taste of sweets, is sweetest last,
Writ in remembrance more than things long past.
Shakespeare, *Richard II*

Example 1: Reduction of mm. 1-14 of “Danseuse”

Fauré's musical language changed significantly during his long composing career. Towards the end of his life, his works are characterised by sparser textures and simpler sonorities. Example 1 illustrates with a reduction of the opening phrase of “Danseuse” in *Mirages*, op. 113.¹ The stark simplicity—to the point of austerity—of the music is striking and almost unsettling, particularly to those familiar with Fauré's chromatic mid-period works like *La Bonne Chanson*, op. 61. Unease and frustration frequently accompany analytic forays into this repertoire. Unease arises from a lack of certainty concerning how to interpret this “simple” yet enormously

¹ Rests in the vocal part have been retained, but repeated pitches not separated by rests have been consolidated durationally. In the piano accompaniment, repeated measures have been indicated by arrows in boldface to reduce unnecessary clutter in the graph.

expressive music; frustration develops as a consequence of realizing that a verbal articulation of the music's expressive eloquence is stymied by Fauré's musical economy. The music continues to speak, but our ability to put our understanding of its communication into words seems to have been lost to us.

In this article, I focus on interpreting one aspect of the song cycle *Mirages*—its closing moments. Beginning with the final cadence, I show how the interpretation of that moment is contingent upon realizing its relationships with earlier cadences. The method of presentation is accumulative in that an initial reading of the significance of the cadence is repeatedly nuanced and revised as the interpretational context broadens from the final song to the entire song cycle. The underlying premise posits the cycle as a composing-out of two progressions begun in the first song and sustained by later cadences—one involving outer-voice intervals, the other involving a pair of voice-leading motives.

Finally, I close by situating the analysis in relation to other work concerning cadences after the so-called "common practice." That this period contains diverse cadential practices is often acknowledged, but analytical approaches hitherto adopted have generally been inadequate. This is because they have consistently discussed these post-classical cadences with reference to the traditional authentic/plagal/deceptive taxonomy, a practice that minimizes features not found in classical formulae and flattens out these cadences by according them a uniformly vague degree of imperfect closure. My analysis is an exploration of an alternative approach that uses contextual aspects to forge relationships between cadences so as to allow a narrative to emerge over the course of an entire work. I suggest, therefore, that it can serve as a prototype of how post-classical cadences may be interpreted in a way that facilitates a nuanced appreciation of their contextual significance.

COMPARING FAURÉ'S LATE SONG CYCLES WITH EARLIER WORKS

Before turning to *Mirages*, it is useful to elaborate upon my earlier comment on Fauré's late style. This would serve to explain how my chosen analytical approach responds to certain characteristics in the late works of the composer.

In Fauré's late song cycles, the mode of identifying how certain songs belong together changes. In earlier works, distinctive melodic

themes were heavily relied on. In his late style, however, thematic recurrences are not salient events. In his Grove article, Jean-Michel Nectoux accurately remarks that the last three song cycles "no longer have common themes; the unity is in the subject, the atmosphere and mainly in the writing, which renounces luxuriance and moves in the direction of tonal simplicity."² To that, I would add that the last two song cycles, written after the First World War, can be further distinguished from *Le jardin clos*, op. 106, on the basis of having a tonal unfolding that spans the entire opus instead of a part thereof.

Table 1 provides information substantiating the stylistic change described above. From Fauré's middle to his late style period, we observe a reduction on four fronts: the number of songs in a song cycle, the number of motives, the variety of keys and the type of unifying theme. *La Bonne Chanson* and *La Chanson d'Ève* comprise nine and ten songs, respectively, whereas *Mirages* and *L'Horizon Chimérique* comprise four each. The number of thematic motives decreases from at least six in *La Bonne Chanson* to none in the late cycles. There is decreased key variety—the late cycles favour proximate keys, reckoned either by key signature content or location of the tonic in pitch-class space. Finally, we also observe a change in the type of unifying theme. The poetic texts of the late cycles are not organized by a dramatic narrative. Instead, the cycles suggest large-scale tonal organization, beginning and ending with songs having identical key signatures. In fact, a systematic progression of keys can be traced in the late cycles, a progression that is absent in their mid-period counterparts. In *Mirages*, the progression comprises an addition of one flat to the key signature in the first three songs before ending with the relative minor of the opening song. In *L'Horizon Chimérique*, the progression comprises an intra-opus double-neighbor movement around the tonic of the framing songs, the key progression D–D♭–E♭–D underscoring a sense of movement away from, and back, to D.

If the late cycles privilege large-scale musical organization, then there should be further evidence of this on the musical surface. Listening to the songs suggests such organization, but the lack of discernible recurring themes frustrates attempts to explain this aural intuition in concrete terms. The question of which specific events imply large-scale musical organization therefore motivates the following analysis of cadences in *Mirages*.

² Jean-Michel Nectoux: "Fauré, Gabriel," *Grove Music Online* ed. L. Macy (Accessed 19 February 2008), <http://www.grovemusic.com>.

SONG CYCLE	LA BONNE CHANSON	LA CHANSON D'EVE	MIRAGES	L'HORIZON CHIMÉRIQUE
Style Period	MIDDLE		LATE	
Opus	61	95	113	115
Year(s) of Composition	1892-1894	1906-1910	1919	1921
Progression of Keys	1. A♭ major 2. G major 3. F♯ major 4. f♯ minor 5. e minor 6. D♭ major 7. B♭ major 8. G major 9. B♭ major	1. e minor 2. G♭ major 3. E major 4. c minor 5. D♭ major 6. C major 7. D major 8. G major 9. D major 10. D♭ major	1. F major 2. B♭ major 3. E♭ major 4. d minor	1. D major 2. D♭ major 3. E♭ major 4. D major
Number of Motives	At Least 6	2	0	0
Unifying Theme	Dramatic Narrative	Atmosphere/Image		

Table 1: Progression of aspects of Fauré’s style as observed in four song cycles

CADENTIAL RELATIONSHIPS IN *MIRAGES*

Example 2 is a reduction of the last song of *Mirages*, “Danseuse,” that will be the starting point of this analysis. Its primary purpose is to highlight harmonic motion at the level of the phrase, so the most significant notes are found at phrase beginnings and cadences, unless the phrase is extended by prolongation or it begins with an anacrusis. The reduction identifies the relative structural weight of notes graphically, representing the most important as whole notes and the least as filled and unstemmed notes. Cadences are also boxed and numbered. Five other graphical elements play supporting roles—dotted lines indicate prolongations; slurs connect adjacent iterations of the same pitch; phrase marks indicate directed motion within the phrase; numbers between staves indicate outer-voice intervals (sequences are bracketed) and square notes are pitches that have been analytically transferred from another octave.³

Measure 1 8 11 12 13 21 23 23 25 26 27 28 29 31 32

4 (3 3 3 3) 4 (6 6 6 6) 6

1 Eb-D 2 Eb-D

Measure 32 34 35 37 38 39 40 41 42 43 44 45 46 49 50

(8 9 8 9) 3 5

3 Eb-D

Measure 52 53 54 55 56 57 61 62

5 6 8

4 Eb-D 5 E-F

Example 2: Reduction of “Danseuse”

³ The arrow between the staves in the third system indicates transfer of register in the descending line C–B–A–G. Since this is an *ad hoc* element, it is not included in the preceding clarification of graphing conventions.

There are four phrases in “Danseuse” (mm. 1-24, 25-32, 32-51 and 52-64), but there are five cadences because the final phrase ends with two cadences. The locations of the first four cadences correspond to points of repose in the text that mark the completion of poetic thoughts,⁴ although phrase boundaries do not always line up with line and stanza divisions. This produces a dovetailing effect between music and text that is characteristic of Fauré’s songs—a new poetic thought takes shape even as the arrival harmony of a cadence is articulated or prolonged. The most marked occurrence of this effect is in the first phrase. Measures 17-23 articulate a new poetic thought (beginning with the words “Vaste svelte...”) while the D-minor arrival harmony of Cadence 1 is prolonged.⁵ In Cadences 2 and 3, the coincidence of the arrival harmony with the beginning of new poetic thought produces the more familiar phenomenon of the elided cadence.

⁴ The locations of cadences are shown in the annotated text below. Cadential passages are italicized, cadence designations are given in angular brackets and text in boldface indicate words or syllables sung at the moment of cadence (text not in boldface are sung over repetitions of one or both of the cadential harmonies):

Sœur des Sœurs tisseuses de violettes,
une ardente veille blémit tes joues...
Danse ! et que les rythmes ai-**<CAD 1>gus dénouent**
Tes bandelettes.

*Vaste svelte, presque mouvante et souple,
Danse, danse, paumes vers nous tendues,
Pieds étroits fuyant, tels des ailes nues
Qu’Eros découple... <CAD 2>*

Sois la fleur multiple un peu balancée,
Sois l’écharpe offerte au désir qui change,
Sois la lampe chaste, la flamme étrange,
Sois la pensée ! **<CAD 3>**

Danse, danse au chant de ma flûte creuse,
Sœur des Sœurs divines.--La moiteur glisse,
Baiser vain, le long de ta **<CAD 4> hanche lisse...**
Vaine danseuse ! <CAD 5>

⁵ The chordal third, F, which is not included in the reduction, is sung by the voice in m. 14.

The cadential progressions involve a variety of harmonies, but the first four cadences share the characteristic of containing the descending semitone $E\flat$ —D. In the absence of authentic cadences and $C\sharp$ in general, $E\flat$ is a de facto substitute leading-tone to D.⁶ The lowered supertonic consistently signals a *cadential* arrival onto the tonic scale degree, even if this occurs over non-tonic or altered-tonic harmony, as is the case in Cadences 2 and 3, which end in $B\flat$ - and D-major triads, respectively. This motion, however, is excluded in Cadence 5, replaced by an ascending E—F. The final cadence, therefore, which must secure closure for the song, essentially repudiates the only voice-leading motive shared by earlier cadences. Nonetheless, the closure of the piece is not perceptually jeopardised by the substitution. The replacement of $E\flat$ —D with E—F sounds apt instead of incongruous. How can this be explained?

One way to justify this perception is to incorporate E—F into the structural narrative of the song. If we correlate structure with an essential voice that descends by stepwise motion to the tonic,⁷ we can observe that the essential structural descent from the dominant scale degree (A)—marked by the brace over the third system—occurs in mm. 55–57.⁸ In addition, if structural completion entails closure, then “Danseuse” attains full closure at Cadence 4. This means that the nature of Cadence 5 is different from that of the

⁶ The only passage in which $C\sharp$ appears is mm. 44–51, where it participates in Cadence 3 and the following prolongation of the D-major arrival harmony. Even there, it is used in conjunction with $E\flat$ to highlight the pitch class D by double neighbour movement.

⁷ Note that this entity, though similar to the *Urlinie*, is not situated within a Schenker-inspired analytical approach.

⁸ This structural descent is arguably twice foreshadowed by similar progressions, both of which are marked by braces in the first system. The first one in mm. 8–13 forms a strong associative bond with the final descent because the pitches involved are identical, since the last phrase is a modified return of the opening. Another descending progression, this time beginning on E, is in the lead-up to Cadence 2 in mm. 27–29. This time, however, the associative bond is weaker, not only because the pitches involved are different, but also because the E in m. 27 is an appoggiatura. Nonetheless, the aural salience of the progression, produced by its register—E5 is the highest pitch in the song—and its distinct Phrygian flavour, invites one to hear it as an echo of the earlier descent in mm. 8–13.

others—it is rhetorical rather than structural, since it follows the structural descent. The different voice leading merely reinforces the rhetoric-structure dichotomy; in reality, no genuine substitution takes place because $E\flat$ —D and E—F are motives located on different structural levels. This reading, however, is unsatisfactory because it minimizes the import of Cadence 5, reducing it to rhetorical afterthought. It validates the perception of closure, but locates it too early at Cadence 4; as a consequence, the function of Cadence 5 is only to confirm closure, not effect it. Furthermore, this reading does not explain the appropriateness of the substitution. Why *specifically* E—F in place of $E\flat$ —D remains unaccounted for. We shall see later how a comparison with the first song of *Mirages* may address the inadequacies of this first analysis.

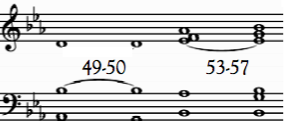
Another argument for the structural importance of Cadence 5 can be made by examining the concluding outer-voice intervals of the various cadences in the song. Noting the number between the staves (which indicates interval class in diatonic scale steps) for the arrival harmony of each cadence, we derive the numerical sequence 4—6—3—6—8. This represents the interval progression P4—M6—M3—M6—P8.⁹ If the closural force of a cadence is correlated with the degree of perfection of its concluding interval, then Cadence 5 (P8) is more conclusive than Cadence 4 (M6).

The interval progression identified above can also serve as a starting point for our consideration of how the cadences in “Danseuse” are related to others in the song cycle. Specifically, the progression resonates with that formed by earlier final cadences. In the interval progression above, the perfect fourth, which comprises the tonic and dominant scale degrees, functions as an incomplete tonic triad instead of pure harmonic dissonance. As a consequence, the quality of the intervals making up the progression dips from

⁹ This progression is derived directly from Ex. 2. The only remark that needs to be made concerns the voice-leading interpretation of Cadence 2. In this cadence, the highest sounding pitches are a repeated F4. However, I have analyzed this pitch as the anticipation of the vocal ascent that begins the next phrase, which explains why F4 is a filled, unstemmed note at the end of the first system and a whole note at the beginning of the second system. This choice reflects the elision in Cadence 2 and Fauré’s tendency to create a dovetailing effect between phrases. Therefore, the highest structural voice of this cadence is analyzed as $E\flat$ —D, which produces a major sixth over the bass F in the arrival harmony.

less perfect to imperfect before ending in perfection. What makes this observation particularly interesting is that a similar quality progression may be traced by comparing the final cadences of all the songs in the song cycle. The less-perfect—imperfect—perfect quality progression in “Danseuse,” therefore, is a miniature version of another directed motion unfolding across the entire work, one that privileges the conclusiveness of the final cadence of “Danseuse” over those of preceding songs by considering it the embodiment of the final state of perfection in the progression. I substantiate this analytical assertion below.

Example 3 gives reductions of the final cadences of all the songs in *Mirages* and shows how we can analyze a large-scale less-perfect—imperfect—perfect quality progression across the song cycle using the combination of the two observations made earlier based on the graph in Ex. 2. Considering the quality of the concluding interval formed by the structural outer voices, we observe that they form a P8—P5—P5—P8 progression.¹⁰ This aspect, considered in isolation, only engenders a binary division that associates P5 with the state of imperfection and P8 with the opposite state of perfection. In order to perfectly mirror the ternary division of the quality progression observed in “Danseuse,” a third medial state of “less-perfection” is needed. This can be realized if we take into account the second

Song I «Cygne sur l'eau»	Song II «Reflets dans l'eau»	Song III «Jardin nocturne»	Song IV «Danseuse»
			
Interval P8	P5	M7 → P5	P8
E♭—D? ✗ E—F? ✗	✓ ✗	✓ (reversed) ✗	✗ ✓
LESS PERFECT	→ IMPERFECT	→ PERFECT	

Example 3: Comparing final cadences in *Mirages*

¹⁰ The cadence in mm. 49-50 of “Jardin nocturne” is of secondary structural significance compared to the one that occurs later in mm. 53-57, not least because its closural effect is significantly diluted by the leading-tone (D) that does not resolve in the top voice. Consequently, its concluding outer-voice interval—a major seventh—is not taken into account for the purposes of the current discussion.

observation made earlier—that the voice-leading motives $E\flat-D$ and $E-F$ are factors that influence the perfection of a cadence. The quality of a cadence is therefore a composite attribute dependent on its voice leading and concluding structural outer-voice interval.

We observed earlier that the final cadence of “Danseuse” substitutes the $E\flat-D$ voice-leading motion with $E-F$. If we now associate $E\flat-D$ with imperfection and $E-F$ with perfection, we will realize the ternary division of the less-perfect—imperfect—perfect quality progression. In Songs II to IV, the addition of these qualitative associations only reinforce the imperfect—perfect opposition produced by the comparison of their concluding outer-voice intervals. This is because the final cadences of Songs II and III contain only $E\flat-D$, which contrasts with the $E-F$ in the final cadence of “Danseuse.” The final cadence of Song I, however, contains neither voice-leading motion. It thus occupies a position of neutrality vis-à-vis the other cadences in this respect. Since the overall quality of a cadence depends on the quality of its concluding outer-voice interval *and* that of its voice leading, the final cadence of Song I, with its perfect concluding interval but neutral voice leading, is designated as embodying the medial state of less-perfection.

It is appropriate at this juncture to explain why there are two cadences given for Song III, “Jardin nocturne.” The cadences represented are the last two in the song. Since $E\flat-D$ motion is not possible in a typical tonic cadence within the context of $E\flat$ major, I argue that this song performs the $E\flat-D$ motive in retrograde. The D component is part of the tonic major-seventh arrival chord in the penultimate cadence that only achieves partial closure (mm. 49-50); the $E\flat$ component is part of normative tonic harmony in the final cadence that secures full closure in the context of the song. This means that the performance of the $E\flat-D$ motive in Song III is also augmented in terms of duration—it is completed over two cadences instead of one.

These recurrences of $E\flat-D$ on different temporal levels in the cadences of Songs II and III subtly prepare the listener for the foregrounding of the motive in the cadences of “Danseuse,” so that when the motive does rise to prominence, the impression created is that of a long-submerged intuition finally emerging into the realm of conscious knowledge due to resonance with explicit external stimuli. A sense of musical *déjà vu* thus renders occurrences of $E\flat-D$ in “Danseuse” satisfying *and* unsettling. The motive is satisfying because it fulfils expectations created by earlier occurrences that

foreshadowed it; it is unsettling because the subtlety of those prognostications and the temporal distance that separates them has allowed the listener to lose conscious awareness of those latent expectations. The listener thus feels a sense of satisfaction that defies rationalisation based on conscious recollection. However, this analysis, while interesting, does raise two related questions: how can this narrative of emergence be reconciled with Fauré's treatment of $E\flat-D$ in "Danseuse"? Specifically, if the foregrounding of the $E\flat-D$ motive is a significant musical purpose, why would Fauré efface it at the final cadence?

Yet another question may arise at this point concerning the basis on which I have allowed myself to derive the two sets of qualitative associations that in combination realize the less-perfect—imperfect—perfect quality progression across the song cycle. Acoustic principles of consonance can justify my interpretation of the relative quality of concluding outer-voice intervals, but no analogous set of principles governs the interpretation of motives. Therefore, my association of $E\flat-D$ with imperfection and $E-F$ with perfection would seem to have been arbitrarily determined. Nonetheless, this qualitative interpretation of motives was not arrived at capriciously in a contextual vacuum. Rather, the motives and their qualitative associations are significant elements that suggest a large-scale temporal progression that accords coherence and unity to the songs that comprise *Mirages*. In a mediated sense, therefore, these associations may be said to derive from Fauré, insofar as what I have proposed purports to articulate one aspect of his compositional design for the work. Elements of this plan are sown in Song I ("Cygne sur l'eau"), so that the entire song cycle may be understood as a bringing to fruition of developments sketched in the opening moments of the work. This small- to large-scale extrapolation accords the songs a sense of directed development that allows the end of the work to resonate splendidly with the beginning, even in the absence of recurring themes. This quality is rendered particularly obvious whenever the song cycle is performed, or listened to, in its entirety at one sitting.

Let us now turn to Song I to locate the seeds for the opus-long progression I adumbrated above. Example 4 gives a reduction of the first thirteen measures of "Cygne sur l'eau," the first song in *Mirages*. The graphing conventions used here are the same as those for the reduction of "Danseuse" (Ex. 2), which were explained previously. These measures make up the opening phrase, which features

The image shows a musical score reduction for measures 1-13 of "Cygne sur l'eau". The score is in G minor, 3/4 time. Measures 1-13 are shown. Measure 1 is the start. Measures 4, 5, 6, 7, 8, 9, 10, 12, and 13 are marked. A box highlights the Eb-D interval in measure 7, and another box highlights the E-F interval in measure 13. The bass line shows a register transfer in measure 8.

Example 4: Reduction of mm. 1-13 of "Cygne sur l'eau"

a medial arrival on G-minor harmony (m. 7) and a concluding tonic cadence. As was the case in "Danseuse," musical motion within the phrase is characterised by stepwise progressions—two consecutive fourth-progressions (F—B $\flat$ and G—C) in the top voice are complemented by two descending progressions in the bass (F—C and G—A).¹¹

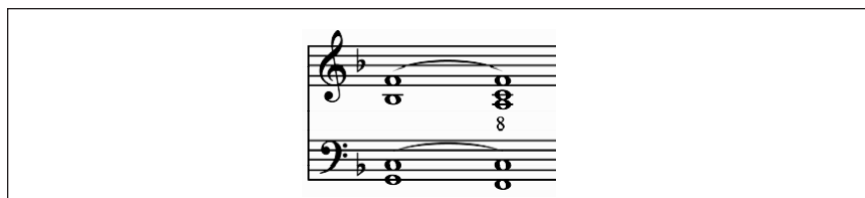
Observe that E $\flat$ —D and E—F are significant motions in this phrase, the former at the medial arrival and the latter at the cadence. Their locations are marked by boxes in the graph. Notice also how their relative positions ostensibly support their respective qualitative associations proposed earlier. E $\flat$ —D occurs at a transitory point of repose within the phrase; it effects closure, but only on the level of the subphrase. On the level of the phrase, it implies continuation. It declares that the phrase is incomplete, that the music must go on. E—F, in contrast, occurs at the concluding cadence, where it effects full closure. On the level of the phrase, therefore, it is associated with completion and repose.

The order in which the two motives appear also corresponds to that in the cadences of "Danseuse." This allows me to suggest that the first phrase of "Cygne sur l'eau" may be understood as a microcosmic outline of the aspect of *Mirages'* musical design

¹¹ Fauré often used octave transfers to allow stepwise progressions to remain within a particular pitch range. In the score of this opening phrase, the register transfer in the bass actually occurs in m. 8, where E2 leaps to E3. In my reduction, however, I have made this register transfer earlier by raising the bass notes in m. 7 (G2 to G3, F2 to F3). Doing this emphasises the linear continuity in the bass voice leading up to the cadence in mm. 12-13, but it also subordinates the medial arrival to the cadence, in that the bass of m. 7 is presented as the *beginning* of a progression directed towards the cadence. The score, on the other hand, places more emphasis on the *arrival* quality of the G-minor harmony m. 7 by using G2—the lowest pitch heard thus far.

that structures the current analysis. By repeatedly using $E\flat$ —D at closing cadences later in the song cycle, Fauré sustains and renews the "memory" of this motivic sequence (and, I would argue, its qualitative associations) embedded in the opening phrase. I concede that it is a very long-range connection that I am suggesting, one that would see motivic resonance between the first and last phrases of a song cycle. However, I would also defend it by observing that these motives are not isolated musical events. Besides occurring at the final cadences represented in Ex. 3, $E\flat$ —D recurs consistently throughout the song cycle as a result of the overall key scheme that makes use of flat key signatures exclusively. As subtonic, subdominant and flattened supertonic, $E\flat$ frequently resolves to D in Songs I, II and IV. This motive is also used in the third song, albeit in retrograde form in response to its key of $E\flat$ major, a point discussed earlier in conjunction with Ex. 3. The cumulative result of these reiterations of $E\flat$ —D is that when it gives way to E—F at the final cadence of "Danseuse," there is a sense of arrival and conclusion that can only be sufficiently explained by the listener having previously encountered this motivic sequence on a smaller scale *and* acquired the expectation that it will recur on a larger scale.

Returning to the opening phrase of "Cygne sur l'eau," this time seeking to validate the qualitative associations of intervals proposed earlier, we encounter an apparent problem. If we apply the associations, which correlate consonance with perfection, there appears to be a regression from perfection to imperfection within the unfolding of the phrase, since it begins with a P8 (F3—F4) and arrives at a P5 (F2—C4) at the cadence. This problem disappears, however, if we recollect that the qualitative associations for intervals were earlier derived by comparing concluding outer-voice intervals of different cadences. To be consistent with our foregoing approach, therefore, we should not be comparing the intervals that begin and end the opening phrase. Rather, we should compare the concluding interval of the first cadence with an analogous one in the same song. The perfect candidate for this comparison may be found in the last phrase. The first and last phrases of "Cygne sur l'eau" are comparable because the song has an ABA form in which the opening phrase is recapitulated with only minor modifications beginning in m. 46. One of the modifications involves the concluding tonic cadence, a reduction of which is given as Ex. 5.



Example 5: Reduction of final cadence of “Cygne sur l’eau”

Two important changes are made at the final cadence, changes that seem to engender contradictory conclusions. First, the highest structural voice is changed from the dominant (C) to the tonic (F) scale degree, so that the concluding outer-voice interval is now a P8. This means that in terms of concluding interval quality, the final cadence is more “perfect” than its counterpart in m. 13, thus echoing the imperfect-to-perfect narrative told by the voice-leading motives in the first phrase. Second, the E—F motive is removed from the final cadence. According to the qualitative associations proposed earlier, however, this would render the final cadence less perfect than its earlier counterpart. The close of “Cygne sur l’eau,” therefore, has mixed attributes. It is conclusive according to the criteria of tonal composition (ending on tonic harmony) and relative perfection of concluding interval; yet there is simultaneously an intimation of continuance in its bouquet because a previously presented motivic progression has been left incomplete. The absence of the E—F motive signals the beginning of a musical quest for its return that spans the entire song cycle. This endeavour is sustained by a continual renewal of the sense of musical longing—a state of mind evoked by recurrences of the motive associated with incompleteness (E♭—D).¹² A vague, almost inexplicable, memory of some painful loss thus subtly pervades the work, but conscious recollection of it is prevented until the final measures of the song cycle, when the motivic goal of the quest is attained.

¹² One of the most interesting examples of how the song cycle musically sustains the “memory” of the incomplete motivic progression (E♭—D becomes E—F) can be found in the closing section of Song II, “Reflets dans l’eau.” Beginning in m. 34, the vocal melody dwells for many measures on E4 (part of A-major harmony) as the poetic text describes circular ripples forming and fading in still water. After three beats of silence in m. 44, the piano raises E4 to F4 (part of D♭-major harmony), but this is quickly overwritten by the re-assertion of E♭4 in the vocal melody, which the piano resolves to D4 (part of B♭M7 harmony) in m. 47, a sequence that is further emphasised by repetition in mm. 47–49.

Revisiting “Danseuse,” the many instances of $E\flat-D$ now no longer appear as a simple case of leading-tone substitution, but as a building up of tension. Each occurrence is a plaintive reminder of the state of incompleteness rectifiable only by the restitution of $E-F$. Taking another (and a closer) look at the final eight measures of the song, this time with the narrative sketched in the opening phrase of “Cygne sur l’eau” in mind, we now discover (or realize?) one further reference to the narrative. Example 6 provides a reduction of the relevant measures.

The image shows a musical score reduction for measures 57-63 of the song "Danseuse". It consists of two staves: a treble staff and a bass staff. The treble staff begins at measure 57 with a half note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a half note G2, a quarter note F2, and a quarter note E2. The score continues with various chords and melodic lines, ending at measure 63. Below the staves, the chords Gm7 and Eø7 are indicated. The measure numbers 57 and 61 are marked above the staves.

Example 6: Reduction of mm. 57-63 of “Danseuse”

What is even more fascinating is how the poetic text to which the replacement of $E-F$ by $E\flat-D$ is set seems to resonate with the psychological dimension of the motivic narrative presented above—that $E-F$ represents an earlier desired state of being that was lost in Song I and $E\flat-D$ serves as a reminder of that loss. (The poet likens the water to a desired but inaccessible past—“Ô cher Passé mystérieux” [“Oh dear mysterious Past”]. The ripples that break the water surface, therefore, represent his attempt to breach the divide and reunite with the past. In the end, however, the poet realizes the futility of his efforts—“Et puis le miroir enchanté/Reprendra sa limpidité/Froide et sereine.” [“And then the enchanted mirror will regain its cold and serene limpidity.”])

¹³ F2 is bracketed because its duration has been analytically expanded in my reduction. The actual duration of this pitch in the score is a sixteenth note that precedes the G2 half note. The decision to imply F2 (and hence the D-minor triad) at the beginning of the measure in my reduction, however, is supported by two observations—the minor mode has been indicated by the F4 in the vocal melody’s structural descent in m. 56, and this passage is a modified return of the end of the first phrase that was in D minor (see mm. 12-16 and note 5 above).

Between mm. 57-60, the piano accompaniment oscillates between two harmonies. The first half of each measure articulates a D-minor triad,¹³ but the second half replaces the pitch class A with G and B $\flat$, changing the harmony to a G minor-seventh chord. This pattern is only broken in m. 61, where the replacement of pitch class F with E creates the E half-diminished chord of the final cadence. The G minor-seventh chord, considered in isolation, is merely a surface detail inconsequential with regards to the structure of the song. However, when considered together with the opening of "Cygne sur l'eau," this unassuming chord invites the listener to hear it as a reference to the G-minor medial arrival of the earlier phrase—an oblique final reminder of E $\flat$ —D before its replacement by E—F.

This revised interpretation of the closing moments of "Danseuse" has several merits over the ones proposed earlier. On a work-specific level, it accounts for both the emergence of E $\flat$ —D and its specific substitution by E—F at the final cadence. It accords the final cadence (cadence 5 in Ex. 2) a degree of structural importance that agrees with my aural perception of its closural effect. Most importantly, and this brings us back to the beginning of the analysis, it answers the question of how a cadence that apparently repudiates the only voice-leading motive shared by earlier cadences can secure convincing closure for the song (and the song cycle). On the level of aesthetics, this interpretation allows both ends of the song cycle to resonate with each other, even though it begins and ends in different keys. A sense of directed motion is also set up across the songs, so that while each is a self-contained tonal piece, they collectively effect the emergence of an opus-long design that defines the identity of the work.

CLOSING REMARKS

The disintegration of the "common practice" was accompanied by fundamental changes in the way composers conceived of and wrote cadences. Cadence was rejected as a stylised element, which meant that classical cadences no longer functioned as formulae whose integrity was preserved regardless of the musical context in which they were deployed. A proliferation of cadence forms has thus ensued, each as unique as the music that precedes them, and many compositions are replete with cadences that resist the traditional authentic/plagal/deceptive taxonomy. Music analysis has generally acknowledged the development of such diverse cadential practices.

It has not, however, responded satisfactorily to it.

Scholarship broadly divides into two camps when treating of post-classical cadences. Endings are interpreted as open or closed depending on whether their difference from, or similitude to, classical cadences is highlighted.¹⁴ Both perspectives, however, share the feature of consistently discussing post-classical cadences with reference to the traditional taxonomy. This is appropriate in some cases, but can be Procrustean in others, especially when the cadences considered bear little resemblance to the classical models. Even when post-classical cadences refer to aspects of classical cadences, the practice of discussing the former in terms of the latter is problematic. This is because it minimizes features not found in classical formulae and flattens out post-classical cadences, according them a uniformly vague degree of imperfect closure, since they are outliers to the classical cadential hierarchy.¹⁵ The conclusions that arise as a consequence—which may even be claimed to reflect embedded beliefs—are inherently biased against post-classical cadences: what is unlike a classical cadence has inferior closural force by default and cannot be organized into hierarchical relationships.

One of the implicit aims of this article is therefore to undermine these beliefs by proving that post-classical cadences can reward analysis and interpretation on their own terms. I have sought to achieve this by demonstrating that a number of relationships can be read between post-classical cadences in *Mirages*. Since the cadences examined in the foregoing analysis are largely unique entities, they can only be related to one another if they can be situated within an overarching compositional plan or structural narrative. This has been done by interpreting the song cycle as a large-scale composing-out of two qualitative progressions established in the first song, one involving outer-voice intervals and the other involving a pair of voice-leading motives. Within this analytical “space,” I have interpreted cadences as significant events that propel this opus-long narrative

¹⁴ The “open” interpretation is most frequently applied to nineteenth-century works that purportedly exemplify the Romantic aesthetic of the fragment; see Agawu 1987 and 1991, Meyer 1989, Rosen 1995 and Satyendra 1997. The “closed” interpretation typically forms part of a narrative of continuity that seeks to connect the new cadential forms to their classical counterparts; see Bryden 2001 and Murphy 2004.

¹⁵ See Schmalfeldt 1992.

along. The fallout from this analytic exercise is hopefully greater confidence that the reading of cadential closure can be liberated in analytically rewarding ways from classical cadences. In fact, that it is *necessary* to do so when analyzing certain compositions, so as not to needlessly blind ourselves to relationships and associations that can further our understanding of the musical significance of these cadences and expand the horizon of their musical meaning.

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