REDISCOVERING FERNANDE DECRUCK'S SONATE EN UT# POUR SAXOPHONE ALTO (OU ALTO) ET ORCHESTRE: A PERFORMANCE ANALYSIS

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French composer Fernande Decruck (1896-1954) composed over forty works for the saxophone, but her music fell into obscurity soon after her death. In recent years, the Sonate en ut# pour saxophone alto (ou alto) et orchestre (1943) has been rediscovered, performed, and recorded by prominent concert saxophonists. This document takes a historical approach by examining Decruck's biography, as well as a theoretical approach to provide a deeper understanding and appreciation of her work through analysis.

The first four chapters of this document provide biographical background on Decruck, her career, professional associations, and her husband, Maurice Decruck, saxophonist and music publisher. Additionally, an examination of her saxophone output includes a brief discussion of her compositional development.

Fernande Decruck dedicated her sonata to French saxophone virtuoso Marcel Mule, but a version for solo viola also exists. From the discrepancies between the versions, one might infer that portions of the work were composed originally for the viola. There are also two versions of the accompaniment: one for full orchestra and the other for piano.

Analysis comprises the bulk of this study. The work is composed in a traditional four-movement setting: a sonata-form opening movement, a slow second movement, a movement entitled "Fileuse" (spinning song), substituting for the traditional scherzo, and a rondo-like finale. The work incorporates trends of Impressionism through its harmonic vocabulary, chordal planing, and pentatonic scales. It also demonstrates a sophisticated application of polytonal techniques in several passages.

In addition to analysis of each movement, common interpretive practices are discussed, based upon available commercial recorded performances, and performance suggestions are given. There are several notation errors within the parts, as well as some significant differences between the two accompaniments. These errata and discrepancies between the solo parts are listed and discussed.

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CHAPTER 1

INTRODUCTION

Background and Significance

Fernande Decruck (1896-1954) composed over forty works for the saxophone, but her music fell into obscurity soon after her death. Much of her compositional output became unavailable for many years, her music received few notable performances, and many of her compositions for saxophone are now lost. In recent years, the Sonate en ut# pour saxophone alto (ou alto) et orchestre (hereafter Sonata in C#), composed in 1943, has been rediscovered, performed at international conferences, and recorded by prominent concert saxophonists.

Decruck composed the Sonata in C# for Marcel Mule, who had been appointed professor of saxophone at the Conservatoire national supérior de musique (hereafter Paris Conservatory) in 1942.[1] Although he never recorded the work in its entirety, Mule recorded "Andante et Fileuse" by Fernande Decruck for the LP *Le Saxophone, Vol. 1* in 1954.[2] The "Fileuse" is a movement from her Sonata in C#; however, the "Andante" that precedes it is new material not extracted from the sonata. This was the only available recording of any of Decruck's works for saxophone until 2002. Despite the prominence of the performer for whom it was written, Decruck's work failed to become a part of the standard repertoire until recently.

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[1] Decruck's dedication to Mule is inscribed in the score of the piece. Fernande Decruck, *Sonate en ut# pour saxophone alto (ou alto) et piano* (Paris: Gérard Billaudot, n.d. [1943]).
[2] Marcel Mule, *The Saxophone, Volume 1*, London LS 986, 1954.

The World Saxophone Congress (WSC) held its first conference in 1969 and has become one of the most prestigious venues for concert saxophone music.[3] Decruck's Sonata in C# was first programmed at the WSC by James Romeo in 1982, followed by four more performances at international conferences in recent years.[4] Since performers at the WSC favor contemporary works for the saxophone and several world premieres are showcased at each conference, many of the important earlier works of the standard repertoire have never been performed there. Therefore, the relative frequency of performances of Decruck's Sonata in C# is significant. Most recently, it was performed at the 2010 North American Saxophone Alliance Biennial Conference in Athens, GA by Claude Delangle, the current professor of saxophone at the Paris Conservatory.[5] The performance was part of a memorial and celebration of Dr. Kenneth Fischer, an important American saxophonist who had recently passed away. Delangle clearly holds the Sonata in C# in high esteem, having chosen this particular composition to share with the saxophone community. Perhaps most significantly, the piece has been recorded by Claude Delangle and other renowned French saxophonists Jean-Yves Fourmeau and Nicolas Prost.[6] After being unpublished for many years, the work is being programmed by saxophonists and taught as a part of the standard repertoire for saxophone.

Decruck's compositions for saxophone have recently increased in popularity. Unfortunately, the available scholarship pertaining to her and her music is still limited

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[3] Thomas Liley, *A Brief History of the World Saxophone Congress 1969-2000* (n.p.: Thomas Liley, 2003).
[4] Joseph Murphy, e-mail message to author, January 30, 2009.
[5] North American Saxophone Alliance, *2010 Biennial Conference* (conference program, March 3-6, 2010), 55.
[6] Nicolas Prost, *Musique de Chambre pour Saxophone*, notes by Jacques Charles, NP002, [2002?]; Claude Delangle, *A la Française*, notes by Marie-Laure Ragot, BIS-CD-1130, 2002; Jean-Yves Fourmeau, *Rendez-Vous*, Airophonic 5411499 80082, CD, 2007.

and contradictory. For example, her married and maiden names have not been used with any consistency, and her birth and death dates are sometimes confused with her husband's. Some sources credit her compositions to Maurice and Fernande Decruck; however, recent sources indicate that she was the primary, if not the only, composer.[7] In 1933, Maurice Decruck started a publishing company, Les Editions de Paris, and began publishing popular tunes and his wife's compositions.[8] It now seems clear that he acted as publisher, rather than co-composer.

Fernande Decruck dedicated her sonata to Marcel Mule, but a version for solo viola also exists. The differences between the two solo parts are largely the result of range issues for the saxophone, and many passages were clearly conceived for an instrument with a wider range. From these discrepancies, one might infer that the Sonata in C#, or specific movements of it, was composed originally for the viola. There are also two versions of the accompaniment: one for full orchestra and the other for piano.

At present writing, little significant research about this composer has been discovered, and there is virtually nothing written about her Sonata in C#. Most of the information that is available on the work can be found in CD liner notes; however, the date of composition is not agreed upon, listed as 1942, 1943, and 1944 in three recent

[7] In the Prost article and the current published versions of her work, Fernande Decruck is listed as the sole composer; however, earlier sources indicate the compositions were created "in collaboration" with her husband, including Jean-Marie Londeix, *A Comprehensive Guide to the Saxophone Repertoire* (Cherry Hill, NJ: Roncorp, 2003), 92; Aaron I. Cohen, *International Encyclopedia of Women Composers* (New York: Bowker, 1981), 72; Maurice Decruck and Fernande Breilh, *Ecole Moderne du Saxophone* (Paris: Alphonse Leduc, 1932).

[8] The Nicolas Prost article is in French; my translation. Nicolas Prost, "A la découverte de Fernande Decruck," http://www.saxiana.fr/SAXIANA/dossiers/Fernande-decruck.pdf (accessed Feb. 10, 2009), 2.

recordings.[9] Nicolas Prost, saxophonist and webmaster of saxiana.com, has written the most extensive article on Decruck, aided by the research of Hélène Decruck, granddaughter of Maurice and Fernande.[10] There is no entry for Decruck in the *New Grove Dictionary of Music and Musicians*, Aaron Cohen's listing in the *International Encyclopedia of Women Composers* is very brief and lacks dates for the composer, and Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire* incorrectly attributes her husband as co-composer and has almost no biographical information about Decruck.[11]

Statement of Purpose

There is currently an air of mystery around this piece, due to the various versions, the lengthy period in which it was not published, and the fact that Decruck's husband, Maurice Decruck, had been credited as the co-composer.[12] Since there has been little research on this composer or her music, light must be shed on the background of this composition in order to illuminate its authorship, its various versions, and the life and output of its composer. Additionally, in my opinion, the quality of the work itself merits further investigation and analysis. The piece is satisfying for both the listener and performer, and the technical and musical demands are always in the service of expressing Decruck's voice as a composer.

The Sonata in C# is a beautiful and well-crafted composition in the tradition of the Romantic sonata. While the four-movement form of the work owes much to the

[9] Prost, *Musique de Chambre*; Delangle, *A la Française*; Jean-Yves Fourmeau, *Rendez-Vous*.
[10] Prost, "A la découverte."
[11] Cohen, *Encyclopedia of Women Composers*, 72; Londeix, *Saxophone Repertoire*, 92.
[12] Ibid.

Romantic era, it incorporates the trends of Impressionism through its harmonic vocabulary, chordal planing, and pentatonic scales. Decruck also demonstrates a sophisticated application of polytonal techniques in several sections of the work. Analysis of the piece will aid performers, as will technical considerations, such as fingerings, breath markings, and other interpretive suggestions.

Organization

This document is divided into two main categories: musicological and theoretical. Chapters 2 through 4 deal with the biography of Fernande Decruck, including her career, works for saxophone, and professional associations. This includes her husband, Maurice Decruck, who was a member of the New York Philharmonic and, later, a music publisher. The couple worked closely together throughout their careers, and a brief examination of his career and experience as a concert saxophonist is included.

The historical context in which the sonata was written can greatly enrich the performer's understanding of the work. Likewise, delving into the theoretical aspects of the piece, such as form, harmony, and melody, will aid the performer to make informed musical choices. A deeper appreciation of Decruck's Sonata in C# can be gained through analysis, which comprises the bulk of this study. The work is composed in a traditional four-movement setting: a sonata-form opening movement, a slow second movement, a movement entitled "Fileuse*"* (spinning song), substituting for the traditional scherzo, and a rondo-like finale.[13] The analysis will provide the performer with an understanding of

[13] Barrie Jones, ed. The *Hutchinson Concise Dictionary of Music* (Chicago, IL: Fitzroy Dearborn, 1999), 216.

key areas, important thematic material, and the relationship between the saxophone and piano.

Chapters 5 through 8 are each devoted to a movement of the sonata. These chapters are closely modeled on Thomas Liley's method used in his doctor of music document "A Teacher's Guide to the Interpretation of Selected Music for Saxophone."[14] In addition to analysis of each movement, common interpretive practices are discussed, based on recordings by Mule, Prost, Delangle, and Fourmeau.

Discrepancies between the solo parts in each movement are discussed and listed as well. The differences between the saxophone and viola versions are mostly octave displacements and some altered pitches, due to range. Decruck accounted for Marcel Mule's performance practice when she composed the saxophone part by keeping it within the traditional range of the instrument.[15] Direct transposition of the solo viola part would result in several passages that lead into the *altissimo*, which may be re-assessed as a performance option by today's saxophonists.

Finally, errata and performance suggestions are listed in the appendices. There are several notation errors within the parts, as well as some significant differences between the two accompaniments, including tempo markings and movement titles. Performance suggestions are based on recorded performances, analysis, and technical considerations.

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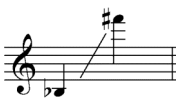
[14] Thomas Liley, "A Teacher's Guide to the Interpretation of Selected Music for Saxophone" (D.M. document, Indiana University: 1988).

[15] Traditional practical written range for the saxophone: 

CHAPTER 2

BIOGRAPHY OF FERNANDE DECRUCK AND MUSICAL INFLUENCES

Childhood and Musical Influences at the Paris Conservatory

Fernande Decruck (née Breilh) was born on December 25, 1896 in Gaillac, France.[16] This village, in southwest France, is thirty-five miles northeast of Toulouse. The daughter of a local merchant, Fernande received her early musical training at the Conservatoire de Toulouse (hereafter Toulouse Conservatory). It was there that she began studying piano at the age of eight.[17]

In 1918, she was admitted as a student of composition and organ at the Paris Conservatory. Decruck studied harmony with Xavier Leroux and Jean Gallon, piano accompaniment with Paul Vidal and Cesar Abel Estyle, and counterpoint and fugue with Georges Caussade.[18] Her organ professors were Eugène Gigout and Marcel Dupré. While a student at the Paris Conservatory, Decruck won prizes in harmony, counterpoint, fugue, and piano accompaniment.

The Paris Conservatory at this time was fertile ground for composers and performers. Decruck's fellow students included Olivier Messiaen and Jacques Ibert.

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[16] Sources are inconsistent about Decruck's name. She was born Fernande Breilh, and she has been cited as Decruck, Breihl, Breilh-Decruck, along with other misspellings of her name. Throughout this document, she will be referred to as Fernande Decruck, as she is named in the score of Fernande Decruck, *Sonate en ut # pour saxophone alto (ou alto) et piano* (Paris: Gérard Billaudot, n.d. [1943]). Nicolas Prost gives her full name as Jeanne Delphine Fernande Breilh-Decruck in Nicolas Prost, "A la découverte de Fernande Decruck," http://www.saxiana.fr/SAXIANA/dossiers/Fernande-decruck.pdf (accessed Feb. 10, 2009), 1.
[17] Hélène Decruck, trans. Michelle Frugier, liner notes, *Fernande Decruck: Musique pour Saxophone alto & Piano*, Jean-Pierre Baraglioli (saxophone), compact disc, Daphénéo A510, [2006?], 3.
[18] Ibid., 3.

During her first years of study, the director of the Conservatory was Gabriel Fauré, whose influence was felt by a generation of French composers, including Maurice Ravel and Nadia Boulanger. Although Fauré retired in 1920, only two years after Decruck entered the Conservatory, his legacy had a profound impact on the school and its students.[19]

Fauré frequently used traditional musical forms as vehicles for his works, particularly in his earlier compositions. His originality is found in his treatment of harmony and tonality. "Without completely destroying the sense of tonality…he freed himself from its restrictions."[20] The same can be said for many of his students, and it is certainly an apt description of Fernande Decruck's Sonata in C#. The teaching of harmony at the Paris Conservatory had developed greatly from music theory as outlined by Jean-Philippe Rameau, whose *Traité de l'harmonie* (Treatise on Harmony) had informed the teaching of music theory for over almost two centuries. Now that Fauré was the director of the Conservatory:

> 7th and 9th chords were no longer considered dissonant, and the alteration of the mediant was possible without a change of tonality or even of mode. So a student of Fauré's harmony (with its delicate combination of expanded tonality and modality) must consider entire phrases rather than individual chords.[21]

As director of the Paris Conservatory, Fauré hoped when appointing faculty "to obtain alongside virtuosity as much as possible in the way of musicianship," requiring someone "who loves music and makes others love it."[22] He wrote this in a letter to Eugène Gigout, a longtime friend and organ professor at the Paris Conservatory, who

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[19] Fauré's successor as director of the Conservatory was Henri Rabaud. J. Barrie Jones, trans. and ed. *Gabriel Fauré: A Life in Letters* (London: Batsford, 1988), 189.
[20] Jean-Michel Nectoux, "Fauré, Gabriel," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), 8:598.
[21] Ibid., 598-99.
[22] Jones, *A Life in Letters*, 186.

taught Fernande Decruck until 1923.[23] Gigout and Fauré had been classmates at the École Niedermeyer, and Gigout tutored Fauré in solfege and plainchant. Gigout wrote, "I am embarassed to think that *I* corrected the counterpoint exercises of our greatest composer."[24] Evidence of the esteem that Gigout's colleagues had for him can be found in a 1911 letter from Camille Saint-Saëns, former professor of both Fauré and Gigout, to Fauré: "He [Gigout] has the most admirable technique, but more than that he is a marvellous improviser and with him one could be certain of not seeing any decline in the fine art of improvsation, something that is so French and so essential in my opinion."[25]

The musical heritage of the Paris Conservatory provided a wealth of influences for all of the students, including Fernande Decruck. Undoubtedly Decruck's organ professors, Gigout and his successor Marcel Dupré, were some of the greatest influences on her, as organ improvisation became an important part of her performing career. She began studying with Dupré in 1926. According to her granddaughter, Hélène Decruck, it was Dupré who introduced Fernande Decruck to organ improvisation.[26] She began improvising pieces in concert, a skill that led her to the United States for the first time, where she entered an organ competition in New York.[27] Decruck gave her first American recital on April 25, 1929, improvising a symphony in three movements on themes by

[23] Fernande Decruck (listed as "Fernande Breilh") is pictured in a photograph entitled "Gigout's last organ class, 1923." Rollin Smith, *Louis Vierne: Organist of Notre Dame Cathedral*, The Complete Organ, No. 3 (Hillsdale, NY: Pendragon, 2000), 197.
[24] Ibid., 323.
[25] Jean-Michel Nectoux, ed. *The Correspondence of Camille Saint-Saëns and Gabriel Fauré: Sixty Years of Friendship*, trans. J. Barrie Jones, (Aldershot, England: Ashgate, 2004), 93.
[26] Hélène Decruck, *Musique pour Saxophone alto & Piano*, 3.
[27] Prost, "A la découverte," 2.

American composers.[28] Dupré later described her as his "quite remarkable student Mrs. Decruck, organist and composer of the highest order."[29]

Careers of Fernande and Maurice Decruck

Before leaving for the United States, Fernande Breilh met Maurice Decruck, a clarinetist, saxophonist, double-bassist, and future music publisher. He was a fellow student at the Paris Conservatory, and they married in 1924. The Decrucks had their first two children the following years: Jeannine Decruck was born in February 1925 and Michel Decruck was born in March 1926.[30] The family moved to the United States in 1928, and soon afterwards Maurice Decruck became principal bassist with the New York Philharmonic, under Arturo Toscanini's direction.[31] He successfully auditioned on saxophone as well, eventually performing the most well-known solos of the orchestral saxophone literature with the New York Philharmonic, including *Bolero* by Maurice Ravel and Modest Moussorgsky's *Pictures at an Exhibition*. Decruck became a saxophonist of some renown, and was praised by Harry Schwartz in *The Story of Musical Instruments: From Shepherd's Pipe to Symphony*:

> On the other hand, who is to say that Lucien Cailliet, first saxophone of the Philadelphia Orchestra…or Maurice DeCruck [*sic*], formerly first saxophone of the New York Philharmonic-Symphony, is less of an artist than flutists, violinists or cellists are on their instruments? Whoever has heard any of these great artists play the troubadour song at the castle, in "Pictures from an Exhibition," by Moussorgsky-Ravel, is willing to class the saxophone among the most beautiful

[28] Hélène Decruck, *Musique pour Saxophone alto & Piano*, 3.
[29] Prost, "A la découverte," 2.
[30] Michel Decruck (son of Fernande and Maurice Decruck), interviewed by the author, translated by Julie Joly, September 17, 2009.
[31] It is uncertain whether Decruck joined the New York Philharmonic in 1928 or 1929. Prost, "A la découverte," 2.

of musical instruments.[32]

It was during this period in the United States that Fernande Decruck composed her first saxophone works. In 1932, just as Maurice Decruck began enjoying success as a saxophone soloist, his playing career was cut short by an accident that immobilized one of his hands.[33] He returned to Paris and started his publishing company, Les Editions de Paris, later that year. The publishing house specialized in the publication of popular tunes and, in addition to publishing his wife's compositions, helped launch Edith Piaf's career.[34] The fact that his publishing house is not listed in the *Dictionary of Parisian Music Publishers 1700-1950* by Cecil Hopkinson suggests that the company was modest in size and scope.[35] Fernande returned from America and rejoined her husband in Paris in 1933, beginning a fertile period of composition for a wide range of instruments and ensembles. Decruck's saxophone works are listed in Chapter 3, showing that at least thirteen works composed for saxophone were published in 1933-34. In 1937, the Decrucks had their third child, Alain, and Fernande began teaching harmony at the Toulouse Conservatory.[36]

Fernande moved to Toulouse with her children while Maurice stayed in Paris to run his publishing house. During the five years that they were apart (1937-42), Fernande taught solfège, wrote two large symphonic works, among others, and performed frequent

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[32] Harry W. Schwartz, *The Story of Musical Instruments: From Shepherd's Pipe to Symphony* (Freeport, NY: Books for Libraries Press, 1938; repr., 1970), 142.
[33] Prost, "A la découverte," 2.
[34] Ibid. Edith Piaf was a popular French singer in the 1940's and 50's. She is perhaps best-known for her recording of "*La vie en rose*" (1946).
[35] Cecil Hopkinson, *Dictionary of Parisian Music Publishers 1700-1950* (London, 1954; New York: Da Capo Press, 1979).
[36] Michel Decruck, interview.

organ recitals, always including an improvised work.[37] She moved back to Paris in 1942 in order to be with her husband and to make her music known to the public. This marked the beginning of Decruck's mature period of composition, in which her writing was much more sophisticated than her earlier work (discussed more in-depth in Chapter 3).

Between 1943 and 1947, a number of Decruck's pieces were given premieres, including her Sonata in C#. Although she composed fewer works during these years, she had grown immensely as a composer. This is evident when comparing *Danses autour du monde*, *Pièces françaises*, or Sonata in C# (all published in 1943) with the earlier works that have faded into obscurity, such as *Chant lyrique* or *The Golden Sax*. According to Nicolas Prost, the critical response in the Paris press was largely positive and supportive.[38]

Decruck again traveled to the United States in 1947, spending several months in Massachussetts with her son Alain. During this time, she composed many works for organ. *Trois pièces pour cor anglais et orgue* was performed by American organist Edward Power Biggs during a broadcast on CBS radio in 1948.[39] She returned to France later that year, taking a position as professor of harmony and music history at the École municipale de musique de Fountainebleau.

With the pinnacle of her teaching and compositional career behind her, Fernande Decruck's later years were marked by misfortune. After several years of separation from each other, Maurice and Fernande Decruck divorced in 1950. Her compositional output

[37] Prost, "A la découverte," 3.
[38] Ibid.
[39] The English horn player in this performance is unknown. Hélène Decruck, *Musique pour Saxophone alto & Piano*, 3.

near the end of her life was limited to film music, short works, and revisions of earlier compositions. Decruck had her first stroke after an organ performance at midnight mass in 1952, resulting in paralysis. She remained sickly and weak until a final stroke caused her death on August 6, 1954.[40] Fernande Decruck's vast contribution to saxophone music went unnoticed for many years after her death, eclipsed by newer works in the rapidly growing saxophone repertoire. It is only in recent years that recordings and new publications of her music have allowed saxophonists to rediscover Decruck's legacy.

[40] Prost, "A la découverte," 4.

CHAPTER 3

OVERVIEW OF FERNANDE DECRUCK'S MUSIC FOR SAXOPHONE

Chronological Overview

Fernande Decruck exploited her talents as an organist throughout her lifetime, resulting in an illustrious performing career and several additions to the repertoire. She also had a valuable resource in her husband, Maurice. Michel Decruck, their son, remembers Maurice as a "great inspiration" for the saxophone works of Fernande, though not as co-composer.[41] A pedagogical book for the saxophone entitled *Ecole moderne du saxophone* was published by Alphonse Leduc in 1932, and it appears to be the first of Fernande Decruck's saxophone writing.[42]

Although this method book is attributed to Maurice Decruck (with "Révision par F. Breilh" indicated on the title page), he never composed any more saxophone works. Fernande Decruck may have had a greater role than merely contributing revisions, as many of the etudes found in the *Ecole moderne du saxophone* bear the stamp of her later saxophone writing. An example of this can be found in the fourth etude, *Allegro ritmico*, written in the sextuplet rhythmic style of the *fileuse* movements of her later works. Also, the final *Toccata* etude not only shares the generic title with other toccatas by Decruck (including the second half of her *3^{me} Chant lyrique*), but it is also similar in melodic shape and motivic repetition to the saxophone works she would compose within the

[41] Michel Decruck (son of Fernande and Maurice Decruck), interviewed by the author, translated by Julie Joly, September 17, 2009.
[42] Maurice Decruck and Fernande Breilh, *Ecole moderne du saxophone* (Paris: Alphonse Leduc, 1932).

following two years. Most of the etudes are tonal, yet functional harmony is rarely implied after the tonality has been established. This trait is characteristic of much of her compositional output.

One striking difference between the etudes in the *Ecole moderne du saxophone* and Decruck's early saxophone pieces is the liberal use of mixed meters and rhythmic subdivisions. Her compositions from this period rely largely on constant eighth- or sixteenth-notes in common time, although her later work would employ much more *rubato* and a creative use of rhythm. This early rhythmic freedom suggests that the method book was a true collaboration between Maurice and Fernande Decruck. The book was published soon after Maurice Decruck began playing saxophone with the New York Philharmonic. The true authorship of this book is unclear, but listing Maurice Decruck as composer would surely have had a higher profitability. The *Ecole moderne du saxophone* was published at a time when Maurice had garnered fame as a saxophonist and the same year that he started Les Editions de Paris.

In addition to her husband, Fernande Decruck was a friend of several other important saxophonists of the era, including Marcel Mule (known as "*le patron"* of the saxophone) and François Combelle. Combelle was the saxophone soloist with the Garde Républicaine band, and it was he who urged Mule to audition for the ensemble in 1923.[43] A few years later, Mule would create his famous saxophone quartet with members of the

[43] Harry Gee, *Saxophone Soloists and Their Music 1844-1985* (Bloomington, IN: Indiana University Press, 1986), 185.

Garde Républicaine, followed by his appointment as professor of saxophone at the Paris Conservatory.[44]

Decruck's first solo saxophone piece was written for Combelle in 1932 following a six-month trip to Paris; she had been living in the United States since 1928. The *Chant lyrique* was an important work for Decruck, and it would mark two milestones in her life. Initially, it was the first piece composed by a woman for a member of the Garde Républicaine. Later in her career, she orchestrated the work for a performance by Marcel Mule in March 1938. The program, performed at the Toulouse Conservatory, also included *Concertino da Camera* by Jacques Ibert and *Canzonetta* by Gabriel Pierné.[45] Her relationship with the Garde Républicaine continued, and she composed her first saxophone quartet, *Pavane*, for Mule's quartet in 1933. Decruck composed over forty works for the saxophone over the next decade. Some of these, including a concerto, have been lost, and only a handful are published at the time of this writing.[46]

Aaron Cohen's *International Encyclopedia of Women Composers* (1981) lists Decruck's music for saxophone and attributes it to "Fernande Breihl in collaboration with Maurice Decruck."[47] This information is referenced from Jean-Marie Londeix's *125 Years of Music for the Saxophone*. The current edition of Londeix's book, *A Comprehensive Guide to the Saxophone Repertoire* (2003), still lists Maurice and

[44] Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake, WI: Etoile, 1982), 15, 30.
[45] Hélène Decruck, trans. Michelle Frugier, liner notes, *Fernande Decruck: Musique pour Saxophone alto & Piano*, Jean-Pierre Baraglioli (saxophone), compact disc, Daphénéo A510, [2006?], 3.
[46] Ibid., 4.
[47] Aaron I. Cohen, *International Encyclopedia of Women Composers* (New York: Bowker, 1981), 72

Fernande Decruck as co-composers.[48] This information is incomplete and sometimes inaccurate, including titles (*The Red Sax* is listed as *Rex Sax*, for example) and instrumentation (her saxophone quartet *Saxophonie* is listed as SATB instead of AATB). The repertoire list has been updated in Nicolas Prost's article.[49] Additionally, the piece *Saxophonesques* is listed in the Library of Congress Catalog of Copyright Entries for 1934 (no information is available other than the title and year of publication).[50] Table 1 lists Decruck's saxophone works chronologically, based on dates found in the published versions or in the sources named above. All known works are listed below, including dates and publisher information, when known. Many of these pieces are not currently available, and several of them appear never to have been published. Gérard Billaudot has recently published several of Decruck's works, including the Sonata in C# and two other pieces dedicated to Marcel Mule, *Pièces françaises* and *Danses autour du monde*.

[48] Jean-Marie Londeix, *A Comprehensive Guide to the Saxophone Repertoire* (Cherry Hill, NJ: Roncorp, 2003), 92.
[49] Nicolas Prost, "A la découverte de Fernande Decruck," http://www.saxiana.fr/SAXIANA/dossiers/Fernande-decruck.pdf (accessed Feb. 10, 2009), 4-6.
[50] Library of Congress, *Catalog of Copyright Entries Part 3 Musical Compositions*, vol. 29, part 2, *Last Half of 1934, Nos. 9-12* (Washington DC: Library of Congress, 1935), 1339.

Table 1. Music for saxophone by Fernande Decruck

EP = Les Editions de Paris

lost = score has been lost

+ after title = commercial recording of the work is available

Title	Instrumentation	Year	Publisher	Dedicatee
Ecole moderne du saxophone	Sax	1932	Leduc	
Chant lyrique, Op. 69+	Asx/Pno	1932	Selmer	F. Combelle
Pavane	Quartet	1933	EP	Garde Repub.
5^{me} Chant lyrique+	Asx/Pno	1934	Leduc	
Complainte de Dinah+	Asx/Pno	1934	EP	
12 Duos (2 volumes)	2 Asx	1934	EP	
The Golden Sax+	Asx/Pno	1934	EP	R. Wiedoeft
The Red Sax+	Asx/Pno	1934	EP	C. Sauvage
Selmera-sax+	Asx/Pno or Orchestra	1934	Selmer	
Sax volubile+	Asx/Pno	1934	Billaudot	
Saxophonietta	Asx/Pno	1934	EP	
Spleen+	Asx/Pno	1934	EP	C. Sauvage
Stars Under the Moon+	Asx/Pno	1934		C. Sauvage
Saxophonie	Quartet (AATB)	1934	EP	
Saxophonesques		1934		
Chant lyrique, Op. 69	Asx/Orchestra	1937	*lost*	

(table continues)

Table 1 *(continued)*

Title	Instrumentation	Year	Publisher	Dedicatee
3me Chant lyrique+	Asx/Pno	1937	Buffet-Crampon/Leduc	
Variations saxophoniques	Quartet	1939	EP/Billaudot	
Danses autour du monde	Asx/Pno or Harp	1943	Billaudot	M. Mule
Pièces françaises+	Asx/Pno	1943	Lacour/Billaudot	M. Mule
Sonata in C#+	Asx/Pno	1943	Costallat/Billaudot	M. Mule
Andante et Fileuse+	Asx/Pno			M. Mule
Jazz Toccata+	Asx/Pno or Orchestra			
Printemps	Quartet		EP	
Sicilienne	Quartet		EP	
2me Chant lyrique	*lost*			
4me Chant lyrique	*lost*			
6me Chant lyrique	*lost*			
Saxophone Concerto	*lost*			
Totem	*lost*			
Maghreba, Suite Arabe	Asx/Harp	*lost*		
Sur la Lyre	*lost*			
The Conqueror Sax	*lost*			
Aria				
2 Berceuses	Quartet	*lost*		

(table continues)

Table 1 *(continued)*

Title	Instrumentation	Year	Publisher	Dedicatee
Saxophone di camera	Quartet	*lost*		
Prelude	Quartet	*lost*		
Toccata	Quartet	*lost*		

Compositional Style

Almost no contemporaneous writings on Decruck or her compositions are readily available, although brief mention is made of her in French music critic Robert Bernard's three-volume *Histoire de la Musique*, published in 1961. A portion of his statement has been recycled by Jean-Marie Londeix and Harry Gee in their entries for Fernande Decruck ("…une musique aimable et facile…"). The entirety of Bernard's description of Decruck is not wholly positive: "C'est une musique aimable et facile qu'a écrite Fernande Decruck, auteur d'une *Symphonie Rimbaldienne* pour chœur et orchestre, sympathetiquement mais imprudemment audacieuse" (It is nice and easy music by Fernande Decruck, composer of the expressive but needlessly audacious *Symphonie Rimbaldienne* for choir and orchestra).[51]

The majority of Fernande Decruck's compositions were written between 1930 and 1945, and her style changed dramatically over those fifteen years. Many of her early pieces for saxophone were released on CD in 2006. They were recorded by Jean-Pierre Baraglioli, graduate of the Paris Conservatory and saxophone soloist of the Grand

[51] Robert Bernard, *Histoire de la Musique* (Paris: Librairie Fernand Nathan, 1961), 2:952. My translation.

Orchestre de la Garde Républicaine de Paris.[52] Decruck's development as a composer is immediately evident when comparing her earlier compositions, such as *Sax volubile* and *Stars Under the Moon*, with later works like *Pièces françaises* and Sonata in C#. Not only did the scope of Decruck's compositions broaden, but their harmonic language, rhythmic complexity, and melodic development all showed signs of compositional growth.

As mentioned earlier, Decruck had established relationships with many important saxophonists of the era, from her husband to Marcel Mule and François Combelle to American saxophonist Rudy Weidoeft. Much of her output was written in the early 1930's, a decade before Marcel Mule became professor of saxophone at the Paris Conservatory, and just a few years prior to the composition of landmark saxophone works by Eugène Bozza, Jacques Ibert, Alexander Glazunov, and Bernard Heiden. One of her first saxophone compositions, *The Golden Sax* (1934), was dedicated to Rudy Weidoeft. Weidoeft, the American saxophonist hailed as "The King of Saxophone" during his lifetime, was famous for his virtuosic technique and articulation.[53] Many of his compositions might be described as "novelty" pieces, emphasizing an impressive command of the instrument.[54] *The Golden Sax* is typical of Decruck's early work and suggests the short and technically flashy style that they exhibited.

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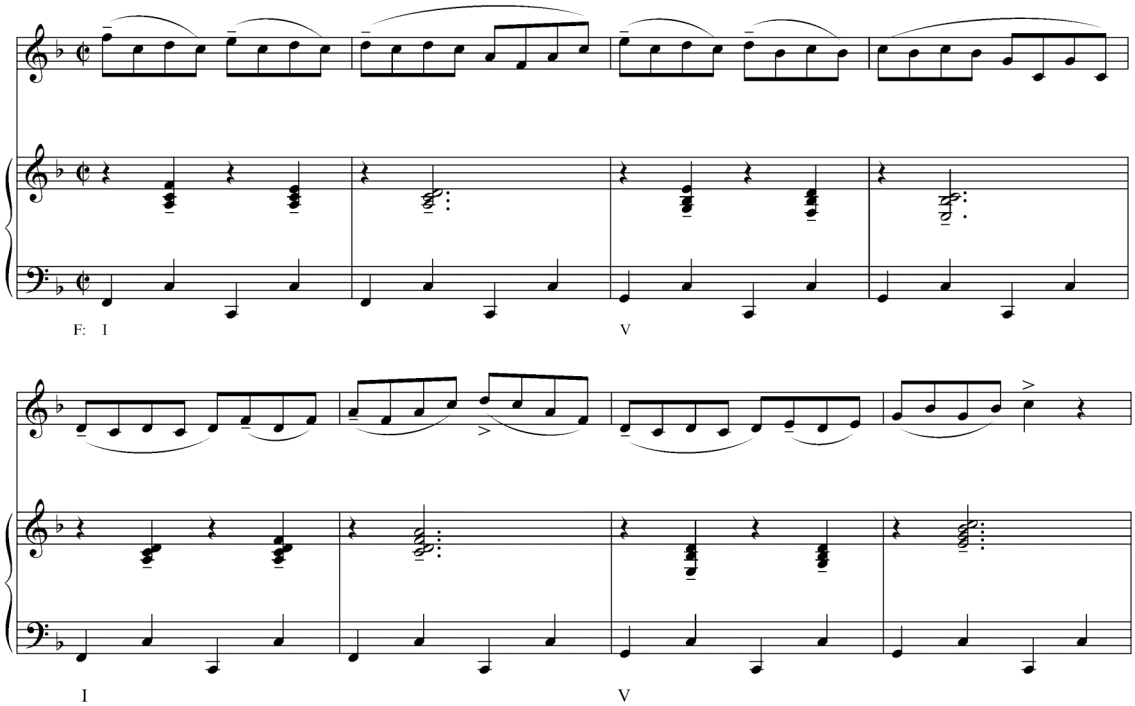
[52] Jean-Pierre Baraglioli, *Fernande Decruck: Musique pour Saxophone alto & Piano*, notes by Hélène Decruck, trans. Michelle Frugier, compact disc, Daphénéo A510, [2006?].
[53] Gee, *Saxophone Soloists*, 165-66.
[54] While the term may be considered pejorative today, "novelty music" is used to describe a genre of popular instrumental music in the 1920's and 30's. These pieces "drew on sources as diverse as popular dance music, folk, ragtime, and the music of the Impressionists." David Thomas Roberts, "Novelty Piano," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 2001), 18:219.

Sax volubile (1934) exemplifies Decruck's early tendency towards simplistic saxophone writing. It is a brief technical work in ternary form that features continuous scales and arpeggios in the saxophone over a sparse piano accompaniment. The simple accompanimental style, predictable harmonies, and continuous scales and arpeggios in the saxophone part add to the pedestrian quality of the work. All musical examples sound in C.

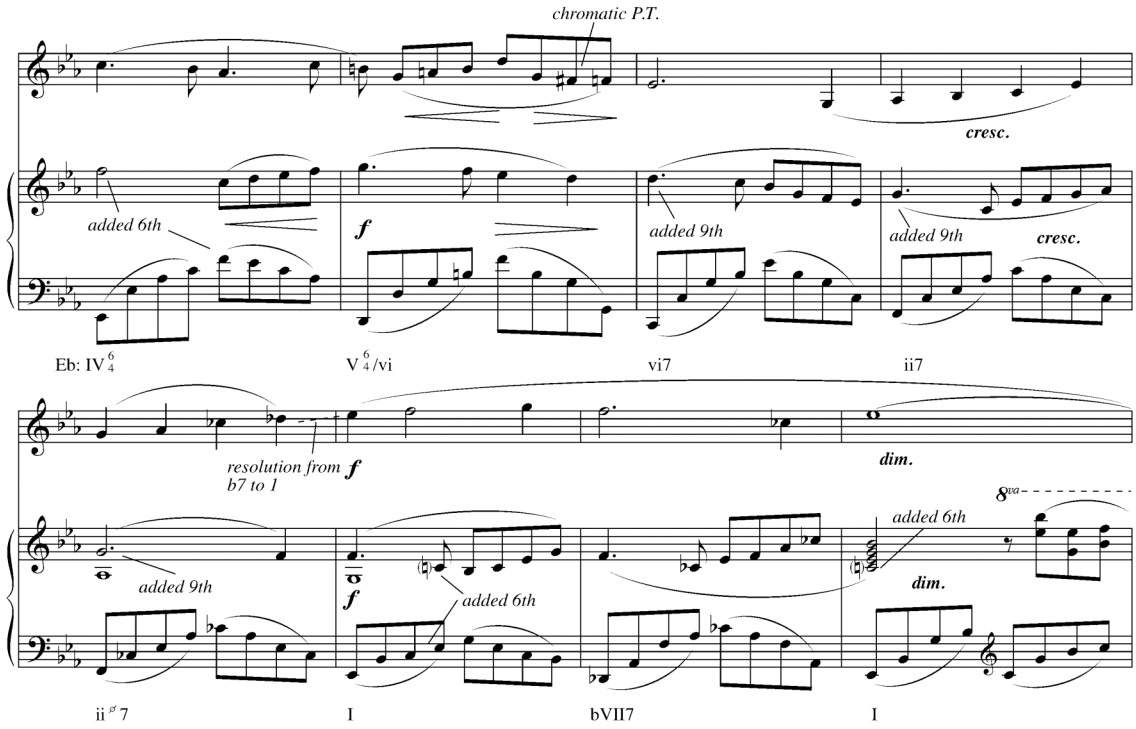
Example 1. Saxophone and piano in *Sax volubile*



Decruck was more harmonically daring in her lyrical works of this period, including her *Chant lyriques* (three of which have survived; numbers 2, 4, and 6 have been lost). Each of them contrasts slow lyrical writing with faster technical passages. They begin to hint at the harmonic ambiguity and invention of her later works, partially

due to the reliance on adding sixths and sevenths to triadic harmonies. By 1930, of course, the use of added tones was no longer a novel concept and was already harmonically conservative. Example 2 shows a passage from Decruck's *3me Chant lyrique* (published in 1937), which reveals a greater variety of harmonies and chromaticism.

Example 2. Saxophone and piano in *3me Chant lyrique*



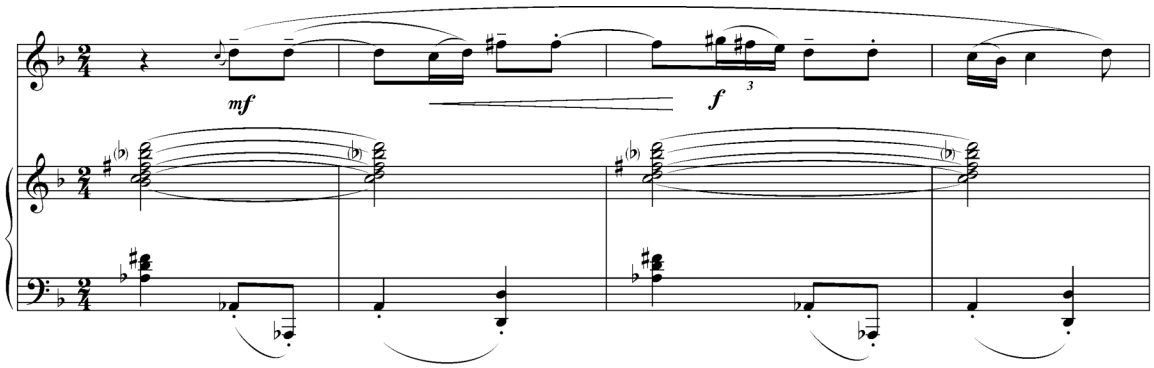
While much of *Sax volubile* alternates between tonic and dominant harmonies (as seen in Example 1), this excerpt in Example 2 shows Decruck's avoidance of the V chord. Beginning in the second measure of the excerpt, the harmonic progression moves by fourth (G major, C minor, F minor) and sets up the expectation of a dominant chord

(Bb major or Bb7) in the fifth measure. The arrival of the tonic Eb major chord in the sixth measure is approached instead by an F half-diminished 7th chord. The ii chord in this example suggests a plagal cadence, effectively substituting for the iv chord. In the melody, the tonic (Eb) is approached not by the leading tone, but by the lowered 7th (Db). The inverted harmonies allow a step-wise "guide-tone" melody to be created by the bass notes in the piano's left hand. Decruck would adopt this practice of step-wise motion to connect material from one measure to the next throughout much of the Sonata in C#. The harmonic language of this passage is characteristic of the entire work, pointing towards her compositional development. The technical portions of *3me Chant lyrique*, however, continue to show a lack of rhythmic inventiveness. The accompaniment is repetitive, and the melody in the saxophone consists almost entirely of continuous sixteenth-notes.

Decruck was well aware of her growth as a composer by 1942, when she decided to return to Paris. She had been teaching at the Toulouse Conservatory for several years and now hoped to make her work known to the public.[55] This later period of composition reveals a maturity not seen in her earlier work. Her compositions for saxophone are now multi-movement works, more fully exploring the lyrical and technical capabilities of the instrument, always in a more inventive manner than her previous work displayed. A new interest in nonfunctional harmony, including augmented chords and pandiatonic chords, can be seen in *Danses autour du monde* (1943), for example. The first two movements of this piece are based almost entirely on whole tone scales.

[55] Hélène Decruck, *Musique pour Saxophone alto & Piano*, 3.

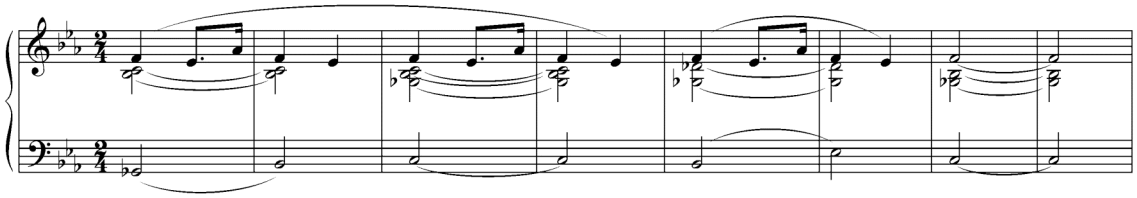
Example 3. Saxophone and piano (whole tone scale and augmented harmony in *Danses autour du monde*)



The third movement of *Danses autour du monde*, entitled "Île de Java," features harmony built from the F phrygian scale. The phrase shown in Example 4 explores nonfunctional harmonies in the key of F minor. It is well-known that Claude Debussy was greatly influenced by the Javanese gamelan, which he heard at the 1889 World's Fair in Paris.[56] His and other composers' use of exotic-sounding scales, such as whole-tone and pentatonic scales, became integral to French composition in this era.[57] Decruck employs similar techniques to depict the island of Java ("Île de Java") within this movement through the use of phrygian and whole tone scales.

[56] François Lesure, "Claude Debussy," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 2001), 7:104.
[57] Jann Pasler, "Impressionism," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 2001), 12:92.

Example 4. Piano (melody and harmony built from phrygian mode in *Danses autour du monde*)



The pinnacle of Decruck's saxophone writing would be reached soon after the composition of *Danses autour du monde*, when she composed Sonata in C# for the saxophone virtuoso Marcel Mule. The composer of *Sax volubile* is hardly recognizable in this creative and masterful work. Fernande Decruck had progressed from a composer of novelty songs to the creator of arguably one of the finest sonatas in the saxophone repertoire.

CHAPTER 4

BACKGROUND OF THE SONATE EN UT# POUR SAXOPHONE ALTO (OU ALTO) ET ORCHESTRE

Historical Background

Little has been written about the composer Fernande Decruck, and the discussions of her saxophone sonata have been limited to the liner notes of recordings by Claude Delangle, Nicolas Prost, and Jean-Yves Fourmeau.[58] There are still several questions about the background of the Sonata in C#. First, who actually composed the piece and when was it written? Second, why are there two optional solo parts? Third, was this sonata originally composed with orchestral or piano accompaniment? Finally, why does the title not indicate a major or minor key? Each of these questions is addressed below, based upon the information that is currently available. Because very few resources discussing this work exist, some informed speculation may be required.[59]

The first question to be addressed is that of authorship. The work has been attributed either to Fernande Decruck or to both Fernande and Maurice Decruck. It is now clear that Maurice was not involved in the writing of this work, although, for a time, his name had been more well-known than his wife's. Maurice Decruck had a successful

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[58] Nicolas Prost, *Musique de Chambre pour Saxophone*, notes by Jacques Charles, NP002, [2002?]; Claude Delangle, *A la Française*, notes by Marie-Laure Ragot, BIS-CD-1130, 2002; Jean-Yves Fourmeau, *Rendez-Vous*, Airophonic 5411499 80082, CD, 2007.

[59] At the time of this writing, the manuscript of Decruck's *Sonata in C#* is in the possession of Nicolas Prost. The author has made several attempts to ascertain information about the manuscript that would help clarify some of these issues. The requests have gone unanswered, and speculation will be necessary until the manuscript is available for perusal.

career on the contrabass, playing with l'Orchestre Lamoureux in 1924 and the New York Philharmonic, beginning in 1928 or 1929. He also acted as the saxophone soloist in the same ensemble under the direction of Arturo Toscanini.[60] Unfortunately, no known recordings exist of Maurice Decruck playing the saxophone. Toscanini recorded Modest Moussorgsky's *Pictures at an Exhibition* with the New York Philharmonic in 1953, two decades after Decruck left the orchestra.[61] Decruck was also a talented clarinetist, winning the Prix de Valenciennes, and he proved to be a versatile musician who was able to finance his studies by playing in a variety of orchestras.[62] As mentioned in Chapter 2, Decruck became a businessman out of necessity once he could no longer perform and established the publishing house, Les Editions de Paris, in 1932. As discussed in Chapter 3, Maurice Decruck collaborated with his wife in some capacity on their method book *Ecole moderne du saxophone*.

Regardless of his contributions to the method book, Maurice Decruck did not compose any more works for the saxophone. Current scholarship indicates that Fernande Decruck was the sole composer of the saxophone works that had been incorrectly attributed to Maurice and Fernande by Jean-Marie Londeix and Aaron Cohen.[63] Recent sources indicate that she worked alone as a composer and that the Sonata in C# was written by Fernande Decruck. The current publisher of the Sonata in C#, Gérard

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[60] Nicolas Prost, "A la découverte de Fernande Decruck," http://www.saxiana.fr/SAXIANA/dossiers/Fernande-decruck.pdf (accessed Feb. 10, 2009), 2.
[61] Arturo Toscanini and the NBC Symphony Orchestra, *Moussorgsky-Ravel: Pictures at an Exhibition*, RCA CD 60287, 1953.
[62] Prost, "A la découverte," 2.
[63] Early sources indicate the compositions were created "in collaboration" with her husband, including Jean-Marie Londeix, *A Comprehensive Guide to the Saxophone Repertoire* (Cherry Hill, NJ: Roncorp, 2003), 92 and Aaron I. Cohen, *International Encyclopedia of Women Composers* (New York: Bowker, 1981), 72.

Billaudot, lists Fernande Decruck as its composer; her son, Michel, and granddaughter, Hélène, have confirmed the authorship of her works.[64]

Versions

In 1943, Decruck composed the Sonata in C# for Marcel Mule, who had been appointed professor of saxophone at the Paris Conservatory the previous year.[65] The three available recordings of the sonata each give a different year of composition, ranging from 1942-44. The most recent recording, by Jean-Yves Fourmeau, provides a date of 1943. Although the liner notes of Nicolas Prost's recording suggests that the work was composed in 1942, his later article, which cites Hélène Decruck as a source, agrees with Fourmeau's date of 1943. This is the same year that Decruck published two other works dedicated to Marcel Mule: *Danses autour du monde* and *Pièces françaises*. Several composers had already written works for Mule prior to his appointment at the Paris Conservatory, such as Pierre Vellones (Concerto in F) and Eugène Bozza (*Aria*), and many more composers took an interest in the saxophone at this time. According to Harry Gee's *Saxophone Soloists and Their Music*, Mule was the dedicatee of sixty-five solo works, including several *solos de concours*, solo works commissioned annually for the Paris Conservatory.[66]

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[64] Michel Decruck (son of Fernande and Maurice Decruck), interviewed by the author, translated by Julie Joly, September 17, 2009; Hélène Decruck, trans. Michelle Frugier, liner notes, *Fernande Decruck: Musique pour Saxophone alto & Piano*, Jean-Pierre Baraglioli (saxophone), compact disc, Daphénéo A510, [2006?], 3.

[65] Decruck's dedication to Mule is inscribed in the score. Fernande Decruck, *Sonate en ut #pour saxophone alto (ou alto) et piano* (Paris: Gérard Billaudot, n.d. [1943]).

[66] Harry Gee, *Saxophone Soloists and Their Music* (Bloomington, IN: Indiana University Press, 1986), 223.

Beginning in the 1930's, Mule's recordings of many new works helped to establish a foundation for the growing saxophone repertoire.[67] This includes "Andante et Fileuse" by Fernande Decruck, which appeared on the LP *Le Saxophone, Vol. 1* (1954; the year of Decruck's death).[68] This is a partial recording of the saxophone sonata: the "Andante" movement is composed of new material that segues into the "Fileuse" from her Sonata in C#.

Although Mule never recorded the sonata in its entirety, or any of the other works that Decruck had dedicated to him, this does not indicate a lack of interest in her work. As Eugene Rousseau explains, "By the time he retired in 1968, there were so many [pieces written for and dedicated to Marcel Mule] that it was impossible for him to give them a respectable reading, much less perform them all."[69] One such example is *Fantasia* (1948) by Heitor Villa-Lobos. The composition was never performed by Mule, although it was written for him and has since become an important and often-performed work in the saxophone repertoire. The fact that Mule recorded one of Decruck's compositions indicates his esteem for her work. His was the only recording available of her saxophone music until 2002, when the Sonata in C# appeared on two separate CDs, released by Claude Delangle and Nicolas Prost respectively.[70]

One might assume that the Sonate en ut# pour saxophone alto (ou alto) et orchestre was composed originally for saxophone. This is supported by the dedication to Mule and primary placement of "saxophone" in the title. Additionally, Decruck's

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[67] Ibid., 225.
[68] After an attempt to discover the publication history of *Andante et Fileuse*, no extant information was found, and it is unknown if the work has been published.
[69] Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake, WI: Etoile, 1982), 31.
[70] Delangle, *A la Française*; Prost, *Musique de Chambre*.

relationship to the saxophone world and her recent dedication of other works to Marcel Mule suggest the same. Other evidence suggests that this may not actually be the case, however. The fact that there would be a version for viola at all is curious, as is the use of the viola version in the piano score. Although the concert-pitched part for viola is easier to read for the pianist, there are several changes (such as omitted notes and modified pitches) made to the saxophone version that are not identified in the piano score. This use of the viola version suggests that the work, or portions of it, may have been originally composed for viola.

The strongest evidence, however, comes from the music itself. The saxophone and viola versions of movements III and IV are nearly identical in pitch content and range, and the music is highly idiomatic for the saxophone. On the other hand, the first two movements, particularly movement I, have many note and range discrepancies between the parts. These are notated in detail in the following chapters. Most notably, the range in the first movement is much wider in the version for viola than the saxophone version. By 1943, Decruck must have been aware of the range possibilities of the saxophone, and it is unlikely that she would have conceived a piece with this range for the saxophone. Unlike Sigurd Raschèr, who pioneered the extension of the acceptable saxophone range into the *altissimo* register, Marcel Mule usually performed within the traditional range of the instrument.[71]

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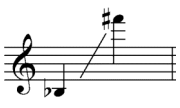
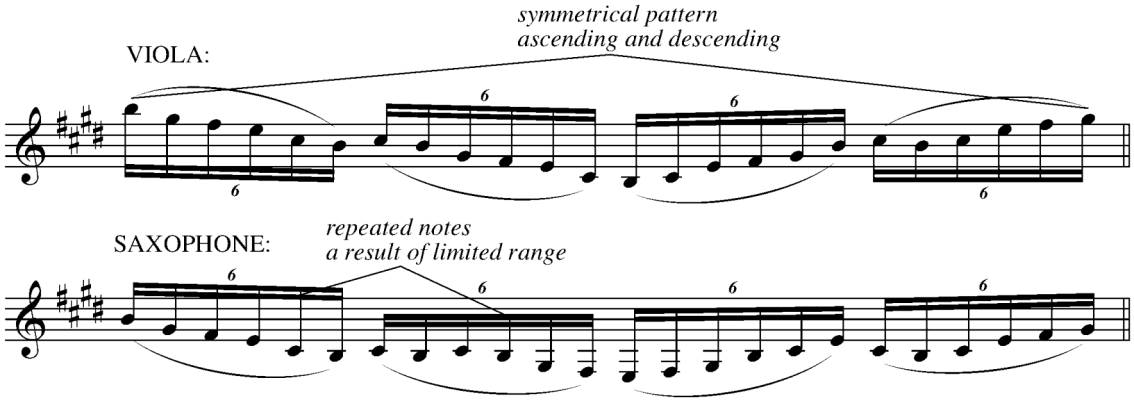
[71] Traditional practical written range for the saxophone: 

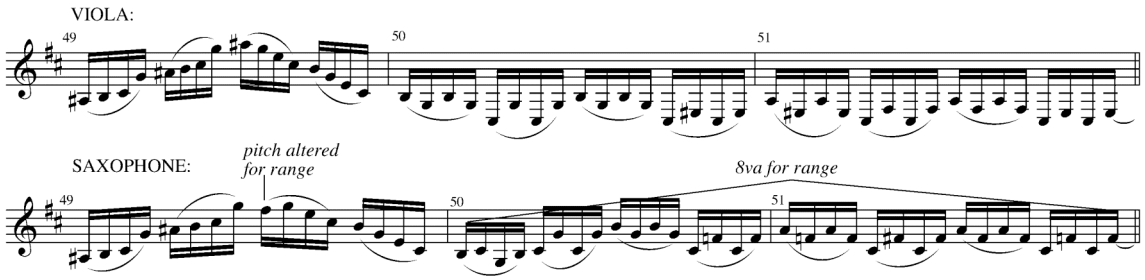
Several passages in the first two movements of the sonata appear to have been conceived for a wider solo range, and adapted later for the saxophone. The sextuplets that begin in m. 30 make more melodic sense in the viola version; it doubles back to C# on beats 2 and 4 to create a symmetrical ascending and descending pattern. The sextuplets in the saxophone seem to have been altered to accommodate range issues, providing a logical explanation for the repeated C# and B, as well as an inconsistency between the ascending and descending portions of the scale.

Example 5. Viola and saxophone (Mvt. I, m. 30; versions of sextuplet)



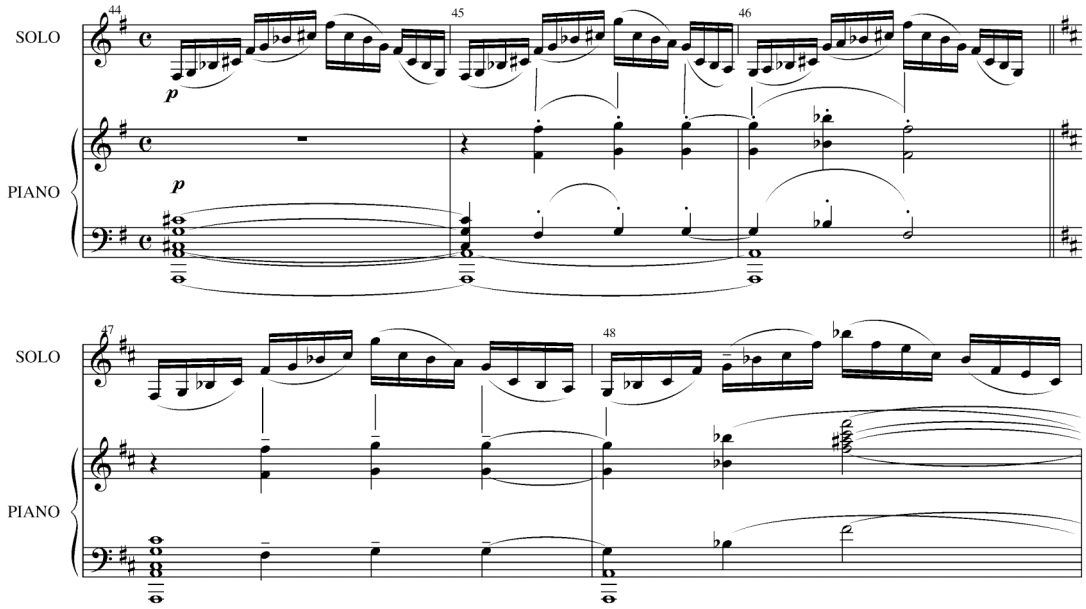
Range issues also cause discrepancies between the two versions in m. 50, wherein the low range of the saxophone necessitates an alteration from the viola version. The first beat of m. 50 in the version for saxophone has also been modified. It does not alternate between B and G#, as the viola does, making it inconsistent with the rest of the phrase. A note in m. 49 has been altered as well, in order to avoid *altissimo*.

Example 6. Viola and saxophone (Mvt. I, mm. 49-51; two versions)

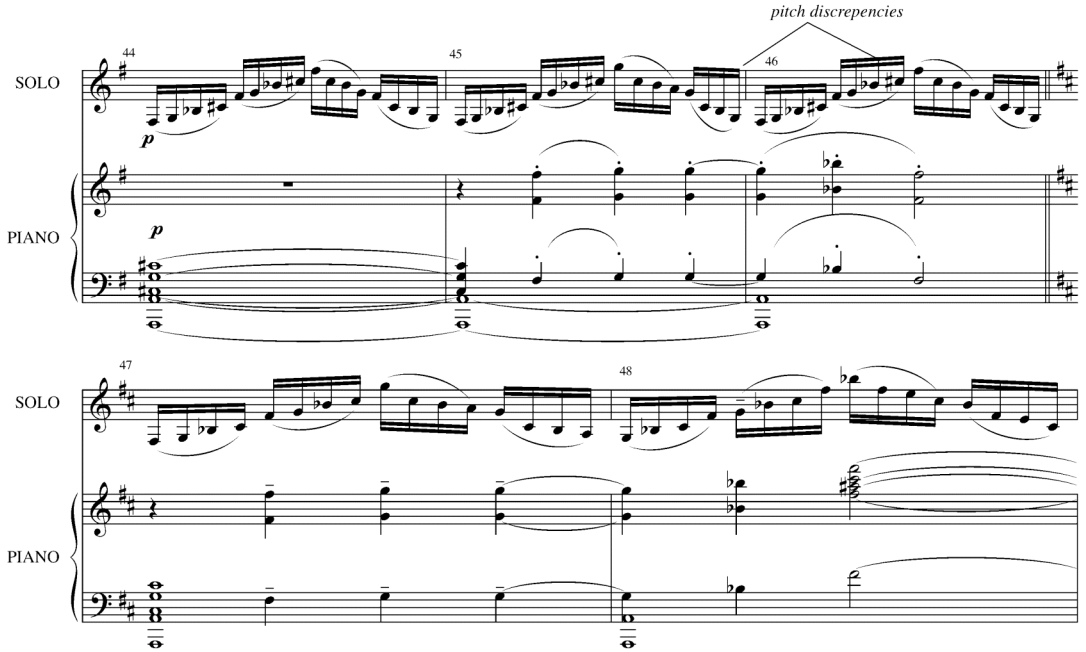


There are innumerable differences in articulation and phrasing between the parts, suggesting that the solo parts were not copied at the same time that the piano version was written. There are only a handful of obvious note mistakes in any of the parts. One of the most glaring discrepancies occurs in m. 46, where three versions of the measure are possible: the part for saxophone, the part for viola, and the solo viola printed in the piano score. The piano score version appears to be correct, again supporting the notion that the viola part was composed first. The rationale for choosing which version is "correct" is based upon the musical context of the passage. Examples 7-9 show all three versions of mm. 44-48.

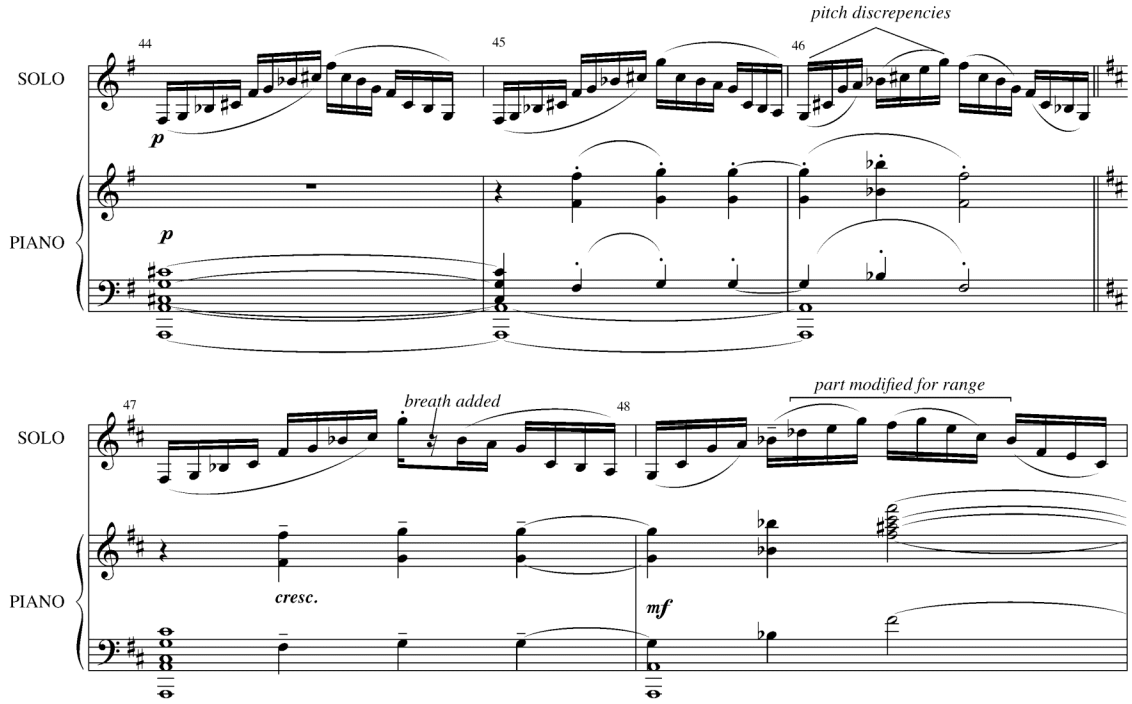
Example 7. Piano score version (Mvt. I, mm. 44-48; vertical lines indicate unison downbeats)



Example 8. Viola part version (Mvt. I, mm. 44-48)



Example 9. Saxophone part version (Mvt. I, mm. 44-48)



The version that appears in the piano score appears to be correct. As seen in Example 7, Decruck consistently doubles the piano melody for pitches F# and G on each beat in mm. 45-47. The viola version (in Example 8) repeats the passage from mm. 44-45 in mm. 46-47. This must be a copying error because of the inconsistent pitch doubling on each downbeat. For example, beat 1 of m. 46 begins with an F# in the viola and a G in the piano. The saxophone in Example 9 has clearly been altered, to account both for range issues (m. 48) and breathing (m. 47). The passage in question takes place during the first two beats of m. 46, and these pitches are duplicated from m. 48 (which is already a modification of the viola version, as the saxophone should extend up to a written *altissimo* G). See Table 9 (in Chapter 5) for a comparison of the original passage for

saxophone and the suggested *ossia* measures.

Range modifications can also be found in the second movement, but not in movements III or IV. This suggests that at least a portion of the work was conceived originally for the viola, but ultimately adapted for the saxophone, and Marcel Mule specifically.

An earlier composition by French composer Florent Schmitt *Légende* (1918) was also written for saxophone or viola (or violin), with orchestral or piano accompaniment. Although it was commissioned by the American saxophonist Elise Hall, she had grown quite deaf and rarely performed by the time the piece was composed. It was premiered in the viola version in February 1919 and was not performed on the saxophone until May 25, 1938.[72] Like Decruck's sonata, Schmitt's *Légende* has discrepancies between the string and saxophone versions. Most of these discrepancies are rests and breath markings found in the saxophone part, resulting in missing notes.

Traditionally, a sonata is a chamber work that includes piano, while a concerto is an orchestral work with a solo instrument. The title of Decruck's Sonata in C# suggests two things simultaneously. First, the generic term "sonata" describes it as a chamber work for saxophone and piano, and, contradictorily, that it was composed for orchestra. There is, in fact, a version for piano and one for full orchestral accompaniment.[73] The use of the word *orchestre* in the title clearly suggests that it was intended to be the original accompaniment. Additionally, the piano score first published by Éditions

[72] The performer at the saxophone premiere is unknown. William Henry Street, "Elise Boyer Hall, America's First Concert Saxophonist: Her Life as a Performing Artist, Pioneer of Concert Repertory for Saxophone and Patroness of the Arts" (D.M. dissertation, Northwestern University, 1983), 125.
[73] The orchestration of the work is 2222/4210/3perc/cel/2hps/str(55432).

Costallat is labeled "Réduction par l'Auter" (reduction by the composer), and Gilles Thieblot states that the original version was with orchestral accompaniment.[74] Comparison between the piano reduction and orchestral score, published by Gérard Billaudot in 2007, reveals some mistakes in the piano part, as well as non-critical parts that have been omitted. Only one editorial suggestion to include a string part in the piano version has been made by the author in Chapter 5.

Important Compositional Elements

The following chapters provide an in-depth analysis of each movement. Before discussing these analyses, there are a few general concepts that may prove useful to performers of this work. These include Decruck's overall approach to harmony in the Sonata in C#, the use of form in the work, and performance style. The brief discussions here may give the performer a more informed approach to the work and a starting point for more detailed analysis.

In addition to the clues given by the title that have already been addressed, it should be noted that the title does not indicate a major or minor modality for the work. This is indicative of the treatment of harmony by Impressionist composers, and it also points to one of the most interesting elements of this composition. Analysis shows that the sonata follows the format of traditional minor-key sonatas, which often include movements that modulate to and conclude in the major mode. Although the Sonata in C# follows genre conventions, the unique title provides some insight into Decruck's concept

[74] Fernande Decruck, *Sonate en ut# pour saxophone alto (ou alto) et piano ou orchestre* (Paris: Éditions Costallat, n.d. [1943]) and Gilles Thieblot, liner notes, *Rendez-Vous*, Jean-Yves Fourmeau (saxophone), compact disc, Airophonic 5411499 80082, 2007.

of tonality. The composition rarely relies upon functional harmony. Rather, she incorporates a range of techniques, including pandiatonicism, bitonality, and extended static harmonies, that display an inventive approach to harmony. With this flexibility of tonality and harmonic vocabulary in mind, she may have hoped to avoid the constraints suggested by the terms "major" or "minor."

Examples of polytonal and pan-triadic techniques abound in the saxophone repertoire, and French composers of this period often employed these devices. Pan-triadic movement is defined by Michael Wayne Cox as "triads (or, less frequently, seventh chords) drawn freely from the twelve tones of the chromatic scale. In pan-triadic writing, any triad may progress to any other triad."[75] Familiar examples of this technique within the saxophone repertoire can be found in the last movement of Ida Gotkovsky's *Brillance* and the first movement of Jacques Ibert's *Concertino da Camera.*[76] Polytonality, on the other hand, describes music in which two tonalities occur simultaneously, as in the opening movement of Henri Tomasi's *Concerto* for saxophone. For example, in the opening of Tomasi's composition, a melody in Eb major is juxtaposed with A major harmonies in the accompaniment. The same melody later appears, again in Eb major, with the accompaniment in C major.

Decruck approaches pan-triadicism and polytonality in a variety of ways, as seen in the first and fourth movements of the sonata. Details of her treatment of harmony are discussed throughout the analysis in Chapters 5-8, and two examples are briefly

[75] Michael Wayne Cox discusses polychordal and polytonal composition in-depth, particularly in reference to the saxophone repertoire. Michael Wayne Cox, "Polychordal and Pan-Triadic Concepts for the Intermediate to Advanced Saxophonist with a Sequence of Exercises and Etudes" (D.A. dissertation, University of Northern Colorado, 1996), 34.
[76] Ibid.,72-73.

addressed here as an introduction to some of the techniques she employs. The first, and most complex, appearance of an ambiguous tonality in the sonata begins in m. 44 of the first movement. It is reminiscent of Ibert's pan-triadic pairing of major triads based a minor-second apart in the first movement of *Concertino da Camera*.[77] In Ibert's work, the saxophone alternates between two triads in pan-triadic movement. Rather than alternating between triads as Ibert does, Decruck merges two triads (F# minor and G minor) to build a scale. This scale becomes the basis for the rapidly changing harmonies in this passage. G minor, F# minor, and F# major tonalities are all suggested by the accompaniment; furthermore, a pedal point on A contributes to the tonal ambiguity. Because the pedal point acts as the dominant of D minor, and various key centers occur above it, the passage could also be described as polytonal. This is discussed in detail in Chapter 5 and can be seen in Examples 31-33.

A more straightforward use of polytonality occurs in the "Nocturne" of the final movement. A large portion of the movement pairs C major in the right hand of the piano with Db major in the left. This most resembles bitonality as used by Henri Tomasi, Darius Milhaud in *Le Bœuf sur le toit*, and Igor Stravinsky in *Petrouchka*. Nicolas Slonimsky claimed that Stravinsky was responsible for "formalizing polytonal usage" through the coupling of "two triadic harmonies…the triads of C major and F-sharp major."[78] This straightforward pairing of keys provides a harmonically rich and colorful sonority that appealed to a variety of composers in the first half of the twentieth century. As Milhaud explained, "I had always been struck by the fact that a polytonal harmony is

[77] Ibid.
[78] Nicolas Slonimsky, *Lectionary of Music* (New York: Anchor Books, 1989), 379.

much more subtle in sweetness and a great deal more powerful in pungency than a tonal combination."[79]

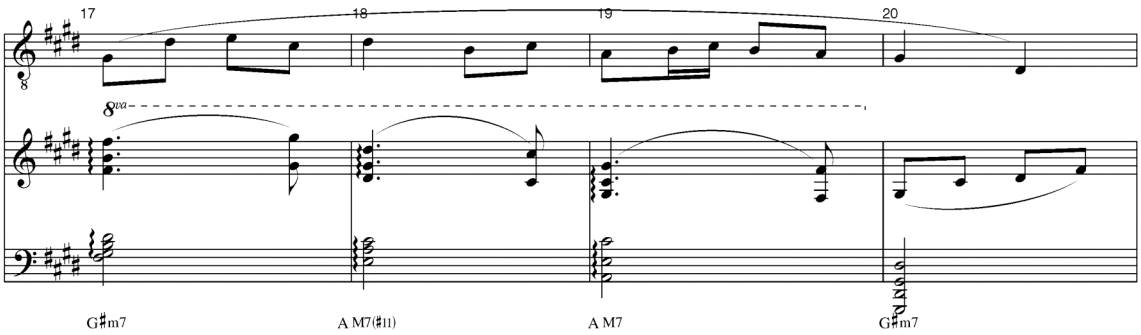
In addition to polytonality, Decruck uses pandiationicism in much of the work. The term was coined by Nicolas Slonimsky to describe a technique "in which all seven degrees of the diatonic scale are used freely in democratic equality…The esthetic function of Pandiatonicism is to enhance the resources of triadic harmony."[80] Hallmarks of this style include diatonic, but nonfunctional, harmonies and the use of non-primary harmonies (harmonies other than I, IV, V). Slonimsky further states that "the earliest pandiatonic extension was the added major sixth over the tonic major triad."[81] The added sixth is found in abundance throughout Decruck's sonata, as well as other extended tertian harmonies (such as ninth, elenventh, and thirteenth chords). Pandiatonicism was employed by Claude Debussy, Maurice Ravel and other Impressionist composers, and it was used later in the twentieth century in the Neoclassical works of Stravinsky and others.[82]

Given this definition of pandiatonicism, much of Decruck's Sonata in C# can be described as such. For example, the opening section of the "Andante" movement fulfills each of the above requirements. The chords do not progress in a functional way; rather, they support the melody through extended harmonies. The colorful harmonies and moving accompanimental lines provide direction and harmonic support, but they do not

[79] Darius Milhaud, *The Darius Milhaud Society Newsletter* 10, nos. 1-3 (Spring/Summer/Fall 1994): 1.
[80] Nicolas Slonimsky, *Music Since 1900*, 4th ed. (New York: Coleman-Ross, 1937; New York: Charles Scribner's Sons, 1971), 1474-75.
[81] Ibid.
[82] Ibid., 1475.

function as a chord "progression." Also, there is a conspicuous lack of a V (or other dominant-function) chord in many of the pandiatonic sections.

Example 10. Saxophone and piano (pandiatonic harmony in Movement II)



For all of the harmonic inventiveness in the Sonata in C#, Decruck remains fairly traditional in her use of form. The first movement is in sonata form, followed by a lyrical movement in ternary form. Romantic sonatas and symphonies often included a *scherzo* third movement, here replaced by a movement entitled "Fileuse" that shares the energetic character and forward momentum of its *scherzo* counterparts. The final movement incorporates elements of a rondo.

The *fileuse* (from the French "*filer*," or "to spin") is an instrumental outgrowth of vocal music featuring rapid instrumental figurations that suggest a spinning wheel, such as Franz Schubert's "Gretchen am Spinnrade."[83] One prominent example of a *fileuse* movement comes from Act 3 of the ballet *Coppélia* (1870) by Léo Delibes. "La Travail (La Fileuse)," is a scene depicting the workday that uses repeated sixteenth-note patterns

[83] Barrie Jones, ed. *The Hutchinson Concise Dictionary of Music* (Chicago, IL: Fitzroy Dearborn, 1999), 216.

in the accompaniment. Felix Mendelssohn composed several *Songs Without Words* for piano, and his Op. 67, No. 4 has been nicknamed "Spinnerlied," the German equivalent of "Fileuse." Tangentially, this piece was arranged for saxophone quartet and recorded by Marcel Mule in 1930.[84] Another composer who may have had a more direct influence on Fernande Decruck was Gabriel Fauré, whose *Pelléas et Mélisande*, Op. 80 includes a *fileuse* movement.[85] The sextuplet figurations are quite similar to those appearing in Decruck's later compositions, although here they serve as background material rather than displays of soloistic virtuosity.

One of the variations in Fernande Decruck's *Variations saxophoniques* (1939) for saxophone quartet includes the tempo indication "Tempo flessible e vivo di filatosa" ("*filatura*" is Italian for "spinning" and "*filato*" means "spun"). This movement shares certain genre conventions with the works listed above and her own "Fileuse" in the Sonata in C#. This is achieved by the prominence of rapid subdivisions that are maintained throughout the movement, often in contrast with less active melodic material. Decruck's movements are both in 6/8 meter, featuring sixteenth-notes in the solo part. The style and specific uses of these patterns within the sonata's third movement are detailed in Chapter 7.

Another subtle, but important, aspect of this work is Decruck's use of French folk melodies. As will be seen, she uses a fifteenth-century French carol in movement II and a children's counting song in movement III. Claude Debussy's influence is evident not

[84] Classic Record Collector, "A Discography of Marcel Mule," http://www.classicrecordcollector.com/Files/File/MuleDiscography2.pdf (accessed Jan. 18, 2010), 2.
[85] The second movement is entitled "Andantino quasi Allegretto" but has also been given the nickname "Fileuse."

only in the harmonic language of the piece, but also through a similar use of French folk music. Debussy purportedly used the calls of Parisian street vendors in his *Rapsodie* for saxophone and orchestra.[86] Both Debussy and Decruck successfully raise these common songs to high art through their harmonic setting and melodic development in these compositions.

Much of the work calls for a lyrical and *legato* performance style, showcasing the expressive capabilities of the instrument. Although the Sonata in C# has very few passages with *staccato* markings, mm. 25-32 of the second movement provide an example of short eighth-notes. The Decrucks' method book, *Ecole moderne du saxophone*, can give interpretive hints to the performance of her work. Decruck's conception of *staccato* notes, for instance, is detailed in this book: "A note headed by a round dot (with the exception of those having a relatively long value) loses exactly half of its value, the second half being substituted by a pause. Observance of this rule is absolutely indispensible [*sic*] for proper musical interpretation and great rhythmic precision."[87]

[86] Jean-Marie Londeix, "Rapsodie" in *Jean-Marie Londeix: Master of the Modern Saxophone*, by James C. Umble, trans. Michele Gingras (Cherry Hill, NJ: Roncorp, 2000), 214.
[87] Maurice Decruck and Fernande Breilh, *Ecole moderne du saxophone* (Paris: Alphonse Leduc, 1932). 8.

CHAPTER 5

MOVEMENT I

Formal Structure and Performance Analysis of Movement I

The first movement of Fernande Decruck's Sonate en ut# pour saxophone alto et orchestre is, at only ninety measures, a succinct and clear sonata form. James Hepokoski and Warren Darcy distinguish between five types of sonata forms. The Type 3 sonata, as they classify it, is defined as the "textbook" sonata, "with its many possible realizations and deformations."[88] Decruck treats the material in this movement in a manner consistent with this type. The key centers are typical of minor-key sonatas, in which the secondary theme modulates to the relative major in the exposition and to the parallel major in the recapitulation. Discussion of this sonata form will follow the terminology used by Hepokoski and Darcy. This includes P to indicate the primary theme, TR for transitional material, and S for the secondary theme.

This movement, given its 1943 date of composition, is conservative in formal construction. On the other hand, a sense of modernity is embraced through its melodic and harmonic language. Although it is a tonal work, Decruck expertly incorporates nonfunctional harmony, polytonailty, and other uses of chromaticism at various points throughout the first movement. These will be examined and discussed in the analysis below. Unlike the other three movements of this work, the opening movement, marked

[88] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 344.

"Très modéré, expressif," lacks a formal title. The moderate tempo of the movement, the mood of the opening passage in the piano, and Decruck's treatment of the primary theme do not create the expectation that a sonata form will follow. Analysis reveals Decruck's adherence to sonata form traditions while at the same time adding personal touches of her own.

Table 2. Overview of Movement I

	INTRO	**EXPOSITION**	**DEVELOPMENT**	**RECAPITULATION**
Measures	1-6	7-36	37-70	71-90
Material	P	P TR S S'	New material – S	TR S S'
Key Area	C# min.	C# min. – E Maj.	Ambiguous – C# min.	C# min. – C# Maj.

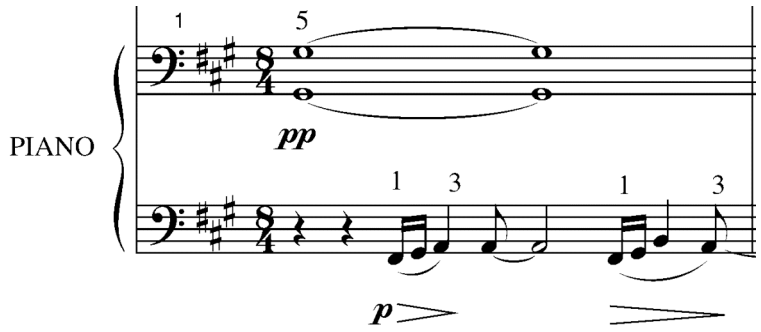
Introduction

Table 3. Overview of introduction

INTRODUCTION (mm. 1-6)		
Measures	1	2-6
Material	L.H. motive	P
Key Area	C# min.	C# min.

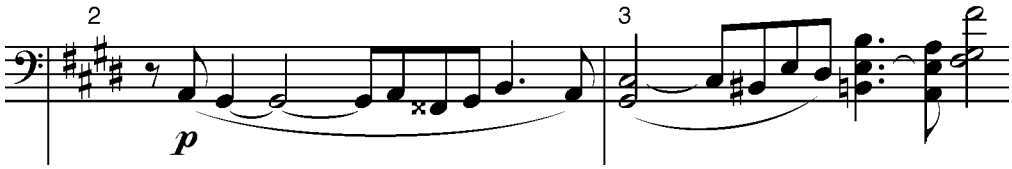
The C# minor tonality is established in the first measure by the piano. The right hand sustains octave G#'s above an accompanimental motive in the piano's left hand, emphasizing C# and E. These three notes outline a C# minor triad. All examples sound in C.

Example 11. Piano (Mvt. I, m. 1)



The piano's left hand motive gains prominence as it reappears later in the piece, in augmentation and in a major key (mm. 22-29, and later in mm. 81-82; see Examples 25 and 26). The opening motive is followed by a fragment of the primary theme (P) in mm. 2-3[1-6].

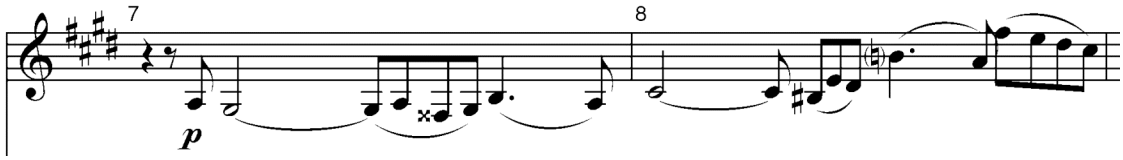
Example 12. Piano R.H. (Mvt. I, mm. 2-3; introduction)



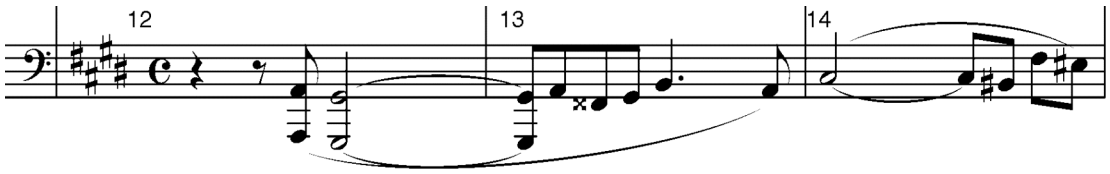
Decruck presents this theme three times at the opening of the piece. Following the introductory statement, it is presented twice in the exposition: by the saxophone in m. 7 and by the piano in m. 12. The appearance of P in the introduction begins almost identically to its subsequent statements. The prominence of this theme early in the

movement is balanced by a single statement of P material in the recapitulation. This sufficiently recalls the melody that has already been heard several times.

Example 13. Saxophone (Mvt. I, mm. 7-8; P)



Example 14. Piano L.H. (Mvt. I, mm. 12-14; restatement of P material)



The remainder of the brief introduction is comprised of a descending melody that also consists of material from the primary theme (m. 8, m. 15). This allows the accompaniment to return to a low tessitura and *pp* dynamic. In keeping with the brief duration of the movement, the introduction might also be viewed as a portion of a shortened double exposition.[89] By using the primary thematic material in this introduction, Decruck effectively sets the mood while referencing a common practice of the genre.

[89] The Classical concerto often included a *tutti* presentation of the exposition, prior to the soloist's entrance.

Exposition

Table 4. Overview of exposition

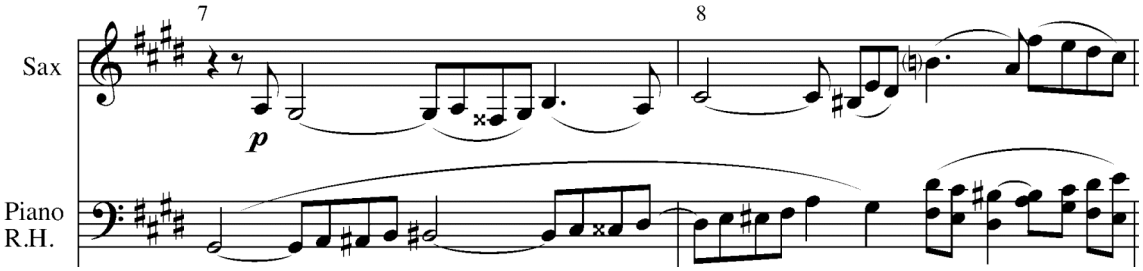
EXPOSITION (mm. 7-36)				
Measures	7-11	12-17	18-29	30-36
Material	P	TR	S	S'
Key Area	C# min.	C# min. – E Maj.	E Maj.	E Maj.

After the introductory fragments of P are stated in the piano, the exposition opens in m. 7 with a full presentation of the theme. The general rise and fall of the melodic line in P, ascending from G#3 to F#5 in the first two measures, distinguish it from other material in this movement.[90] The contour of the ascending portion of the melody can be seen in Example 15.

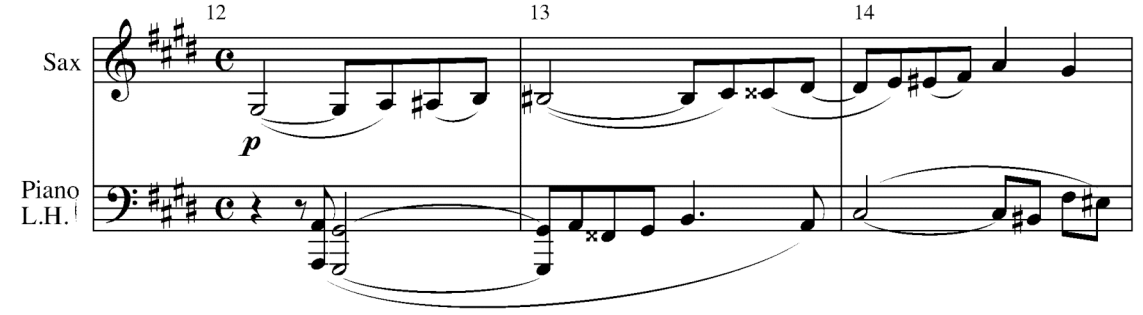
An important feature of P is its texture; it is a counterpoint between the saxophone and the piano. The performers should be sensitive that the piano's right hand and the saxophone create a balance and that each part is given equal importance (see Examples 15 and 16). The second statement of the primary theme (beginning in m. 12) demonstrates invertible counterpoint. In this case, the melody found previously in the saxophone is now an octave lower, in the left hand of the piano. Meanwhile, the right hand ascending scale from mm. 7-8 is restated in the saxophone in mm. 12-14.

[90] G#3 and F#5, as used by the Acoustical Society, in which middle C is C4.

Example 15. Saxophone and piano R.H. (Mvt. I, mm. 7-8; P)

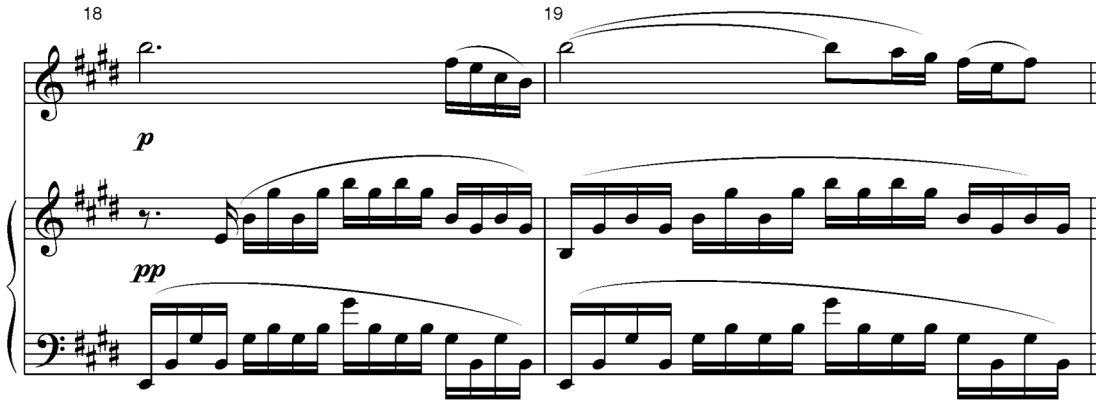


Example 16. Saxophone and piano L.H. (Mvt. I, mm. 12-14; invertible counterpoint)



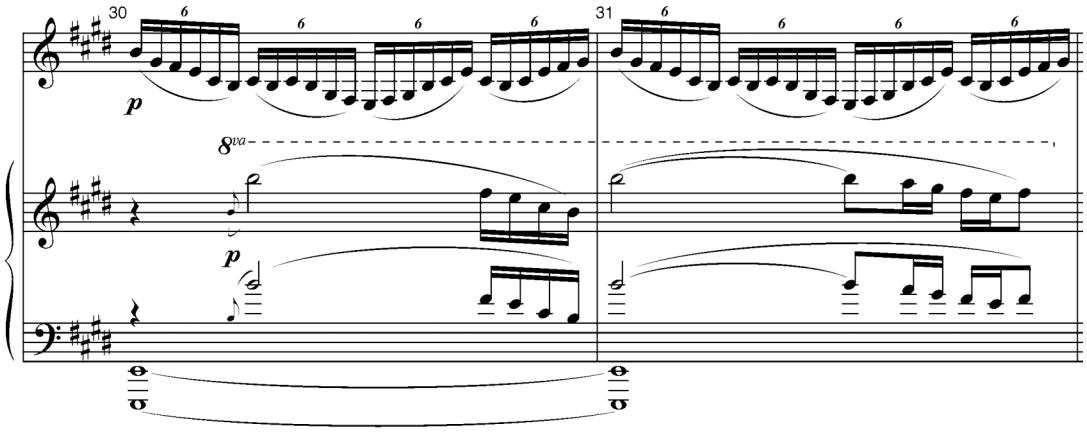
This trading of material between the performers is important, as can be seen when Decruck treats the secondary theme (S) in a similar manner. This treatment creates varying results, however, due to the differing textures of P and S. In the secondary theme, the two parts are not contrapuntal, but instead act as melody and accompaniment. It is the role of each instrument, not exact pitches, that is alternated between parts. As seen in Examples 17 and 18, the S melody in the saxophone moves to the piano in its subsequent restatement, and the sixteenth-note accompanimental piano arppegiations (emphasizing the third and fifth) become pentatonic sextuplet scales for the saxophone.

Example 17. Saxophone and piano (Mvt. I, mm. 18-19; S)



In Example 18, the melody has moved to the piano part, now presenting S in octaves (and labeled S'). Other than the shortened duration of the first note, the four-measure phrase is an exact repeat of the earlier saxophone statement. In mm. 18-21, after the tonic note E is heard on the downbeat of each measure, the accompaniment in the piano alternates between G# and B. This outlines an E major harmony in support of the melody in the saxophone. Later, during S', the saxophone expands on the triadic accompaniment by playing pentatonic scale scales. This five-note scale (E-F#-G#-B-C#) is effective in suggesting the underlying harmony, as well as providing material for the virtuosic scales in the saxophone. Because the melody of S is also comprised of pitches in the pentatonic scale, these sextuplets can also be viewed as a development of S. The sextuplets that begin in m. 30 are repeated by the saxophone for six measures.

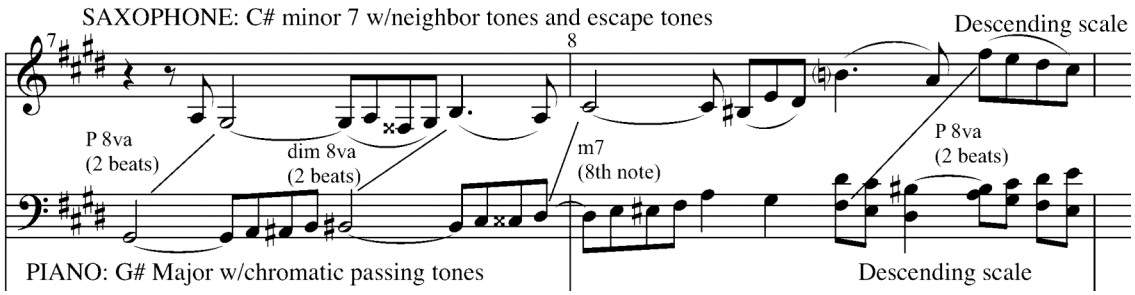
Example 18. Saxophone and piano (Mvt. I, mm. 30-31; S' with roles switched)



The difference between the harmonic vocabulary of P and S is clear in the above examples: the primary theme is developed from chromatic material that is followed by a static harmonic palette in the secondary theme. Investigation of the counterpoint of the two melodic strands that create P reveals complex vertical relationships. As can be seen in Example 19, the overall effect of much of this section consists of lines climbing chromatically through a C# minor sonority, resulting in fleeting dissonances over a sustained dominant pedal in the bass. Both melodies begin with an emphasis on G#, displaced by two beats. Amidst chromatic passing tones, neighbor tones, escape tones, and consonant leaps, Decruck emphasizes several notes with agogic accents. The saxophone outlines a tonic minor 7th chord (C# minor) in this manner, with emphasis on G#, B, C#, B (an E is played briefly on beat 4 of m. 8). At the same time, the piano outlines the dominant chord (G# major), giving extra duration to G#, B#, D#. Both melodies then descend in a scalar manner.

Example 19 compares the melodies, highlighting their relationship in several spots. The two melodic lines begin two beats apart and in octaves.[91] This rhythmic and intervallic relationship between the lines is maintained, but not strictly, by Decruck throughout the rest of the phrase. This similarity of shape and loose imitation at the octave provides a sense of freedom or improvisation in the lines, as if the saxophone is responding to the melody in the piano.

Example 19. Saxophone and piano R.H. (Mvt. I, mm. 7-8; P – relationship of melodic lines)



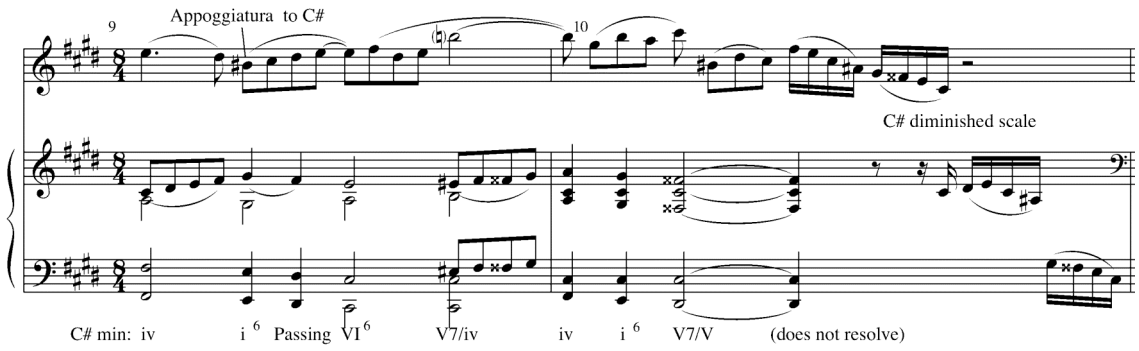
The next statement of the primary theme acts as transitional material (TR) within the exposition. Beginning in m. 12, the upper voice is now placed an octave below the lower voice and the intervals become inverted (as discussed above, refer to Example 16). Despite the inversion of the dim8 into a m9 and the m7 into a M9, the sonic result is the same and the harmonic tension of the passage is consistent with its earlier statement.

In addition to Decruck's chromatic treatment of the melody, there are brief moments of functional harmony that act as traditional harmonic progressions. Example

[91] In m. 7, an upper neighbor tone in the saxophone provides a pickup to the G#.

20 shows a secondary dominant in the accompaniment at the climax of P. For the first half of m. 9, the chords move stepwise within the key and could be described as pandiatonic. The cadence across the barline introduces a chromatic tone (E#) to facilitate the secondary dominant that momentarily tonicizes F# minor. Rather than relying solely on functional harmony to suggest tonal centers, Decruck uses it sparsely throughout the work. It is just one of the tools she employs, in addition to pedal tones, sustained harmonies, and pandiatonicism.

Example 20. Saxophone and piano (Mvt. I, mm. 9-10; combination of modal and functional harmony, including secondary dominant)

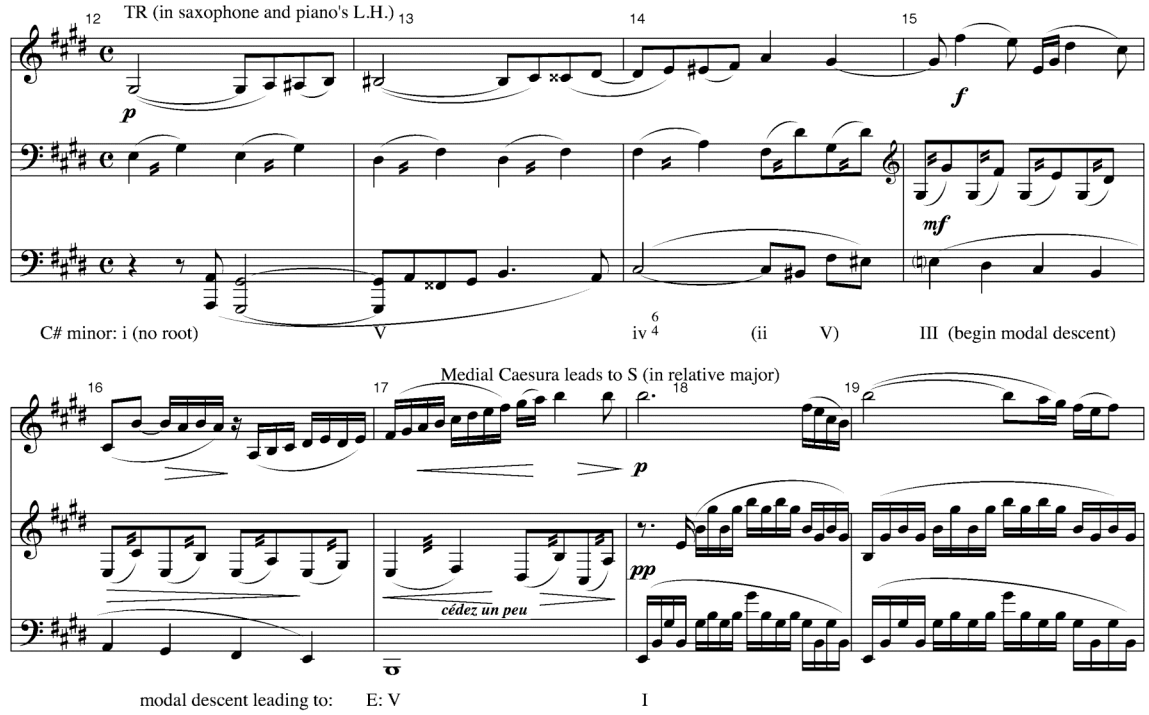


The material that links the primary and secondary themes of the exposition begins as an altered repeat of P in m. 12. As discussed above, this second statement of the primary theme is, in fact, a transition (TR). Hepokoski and Darcy describe a "dissolving" transition as one in which a thematic restatement begins and then dissolves the "expectation of normative thematic completion…predicted by the model begun in P."[92]

[92] Ibid., 101.

As this definition suggests, there are a few significant differences between P and TR, beginning with their length. TR is only six measures in common time, while P is five measures in 8/4. In other words, TR is about half the length of P. They share the same musical material for twelve beats and then diverge, as TR drives ahead to the secondary theme and a new key center. The transitional nature of the passage also accounts for a new melodic shape in the saxophone line and altered dynamics (mm. 16-17 in Example 21). While the introduction and P provided a sense of rise and fall in both tessitura and dynamics, TR begins at *p* and builds to a sustained *f* without concluding in a low tessitura. The dynamic level gets softer only at the end of m. 17, at the beginning of the secondary theme.

Example 21. Saxophone and piano (Mvt. I, mm. 12-19; TR, MC, and beginning of S)

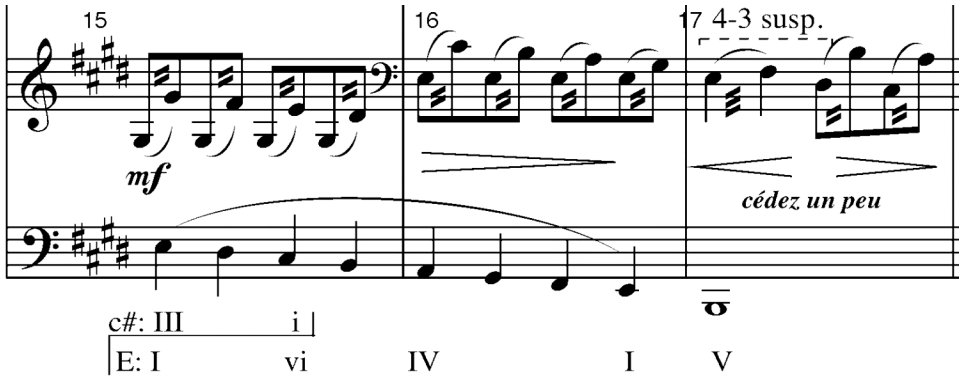


The primary theme was first supported by a pedal G# in mm. 7-8. In this transitional statement of the primary theme (TR, seen in Example 21), the melodic strands are supported by dyads that sometimes suggest functional harmony (i, V, and iv in mm. 12-14) and sometimes suggest modal harmony (the descent that begins in m. 15). This modal harmony leads to the "medial caesura" (MC). According to Hepokoski and Darcy, this crucial moment heralds the end of the first part of a sonata exposition, signaling that the exposition is in two parts and that a secondary theme is to follow.[93] A requirement of the MC is an "active" V chord, either in the primary or secondary key

[93] Ibid., 23-24.

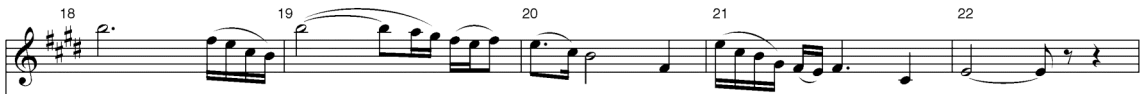
areas. In this case, the MC occurs in m. 17, after a series of planed diatonic dyads lead to the pitch B1 in the piano. This pitch acts as the dominant of the new key. Example 22 also shows that the sustained pitches of G# (m. 15) and E (m. 16) in the piano's right hand help create several important triads during this modulation.

Example 22. Piano (Mvt. I, mm. 15-17; diatonic planing to MC)



The secondary theme (S) is lyrical, diatonic, and provides a calmer and more static harmonic palette than the previous material. As is traditionally the case in minor-key sonatas, S is in the key of the relative major, E major. The saxophone presents the five-measure melody, based almost entirely on the E pentatonic scale, in its entirety in mm. 18-22.

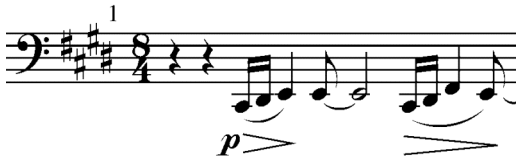
Example 23. Saxophone (Mvt. I, mm. 18-22; S)



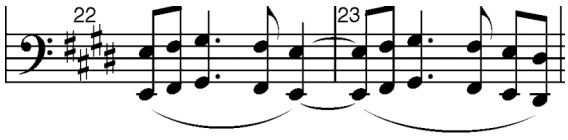
The end of the secondary theme in the late-eighteenth- and nineteenth-century sonata, or "essential expositional closure" (EEC), is usually indicated by the first perfect authentic cadence in the new key, according to Hepokoski and Darcy.[94] In this case, since the harmony is static, this point of arrival is suggested by the melody ending on the root in m. 22. The EEC that would normally conclude an exposition is, in this sonata, deferred to several measures later because of the repetition of secondary material.[95] After a two-measure transitional passage, a varied repeat of this theme is stated once again by the saxophone (mm. 23-29).

The transition that occurs in mm. 22-23, between the two statements of S, presents an important accompanimental passage. This passage recalls the piano's minor-key motive from the introduction, now transposed to E major.

Example 24. Piano L.H. (Mvt. I, m.1; introduction)



Example 25. Piano L.H. (Mvt. I, mm. 22-23; accompaniment to S)

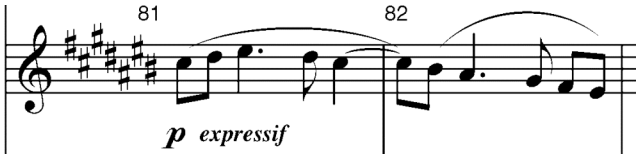


[94] Ibid., 150.
[95] Ibid., xxvi.

Both motives begin with the first three notes of their respective scales (C# minor and E major), with an agogic accent on the third. The restatement that begins in m. 22 is in rhythmic augmentation. This motive continues as an accompaniment to the second statement of S, providing a calmer texture than the preceding sixteenth-note arpeggios.

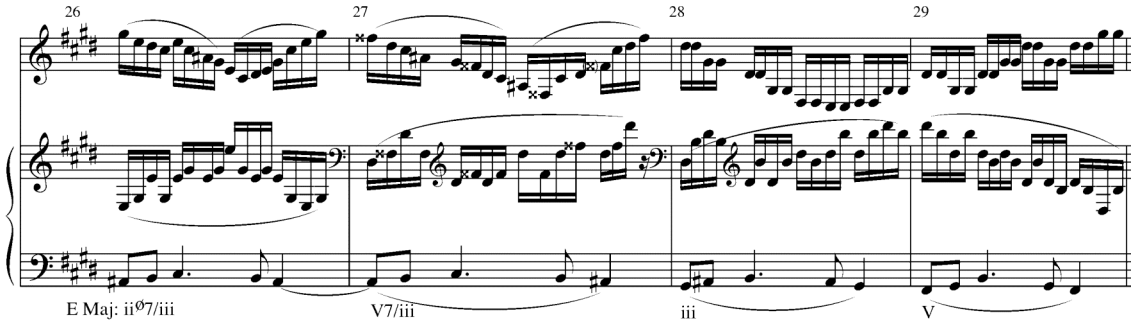
The same motive reappears a final time during the recapitulation (mm. 81-82), again as a brief transition into S'. It now gains more prominence and is developed as melodic material in the piano's right hand.

Example 26. Piano R.H. (Mvt. I, mm. 81-82; recapitulation)



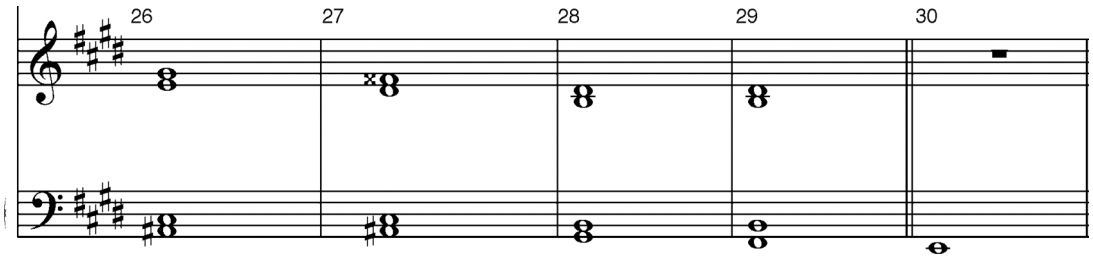
The arpeggios that accompany the secondary theme (mm. 18-26) maintain a static harmonic background of E major. A change of harmony only occurs in the transition to S' (mm. 26-29, seen in Example 27, below), as the movement's opening accompanimental figure, in conjunction with arpeggiations in the right hand of the piano, outline a chord progression that leads to the dominant of E major. This effectively prepares the next statement of the theme in the same key. The scales found in the saxophone become increasingly chromatic, hinting at the underlying harmonies through the addition of accidentals.

Example 27. Saxophone and piano (Mvt. I, mm. 26-29; functional harmony interrupts E major stasis)



In each measure, the right hand only has two pitches (spread across several octaves). Stripped of the sixteenth-note embellishments and passing tones, this passage in the piano can be reduced to pairs of descending dyads (see Example 28). This shows a descent, by whole step, to a tonic E major sonority in m. 30. The vertical activity provides a texture that is consistent with much of the movement, while a closer look at the horizontal stepwise motion reveals a connection from one measure to the next that is not immediately evident.

Example 28. Piano (Mvt. I, mm. 26-30; basic pitch structure/stepwise motion)



The exposition ends with the third statement of the secondary theme in mm. 30-36, still in the key of E major. The piano presents the thematic material while the saxophone accompanies with a flourish of E pentatonic scales (seen in Example 18). Again, the EEC is defined as "usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material."[96] As the description "essential expositional closure" suggests, this is essential in order to conclude the exposition and begin the development section. In this movement, it is fulfilled at m. 34, with the conclusion of the melody in the piano over an E major triad. Since the harmony has been static for many measures, the melodic arrival takes the place of the necessary perfect authentic cadence. A two-measure phrase extension repeats a portion of the S material in mm. 35-36, effectively ending the exposition. Although the material comprising the primary and secondary themes is quite different, Decruck handles them similarly. As discussed above, both appear three times, and both involve an alternation of roles between instruments.[97]

[96] Ibid., xxvi.
[97]The primary theme appears three times: in the introduction, as P, and TR. The secondary theme appears three times as well: S, the transitional repeat of S, and S'.

Development

Table 5. Overview of development

DEVELOPMENT (mm. 37-70)						
Measures	37-40	41-51	52-57	58-64	65-68	69-70
Material/ Function	"entry"	16th Arpeggios "central action 1"	Ant./Cons. Period "central action 2"	Trans. to S	S "exit"	Cadenza "retransition"
Key Area	A min.	G min. – F# min.	D min.	D min. – F Maj.	F Maj.	C# min.

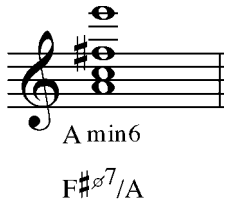
The development is comprised mostly of new material and can be divided into several smaller units, diagrammed above. Like the traditional development section, phrase lengths are often irregular, much of the material is transitional, and key centers change with relatively greater frequency. As Hepokoski and Darcy state, "some keys are merely alluded to, passed through fluidly; others are secured with a cadence and thereby articulated as momentarily 'fixed in place,' more structurally highlighted."[98] In this manner, Decruck skillfully obscures key centers while employing a rich polytonal harmonic language (particularly in mm. 41-51, discussed below).

The development begins in m. 37 with a transitional four-measure phrase supported by nonfunctional harmony, labeled as the "entry" zone of the development (see Example 30, below).[99] The first chord is ambiguous and can be described as either an A

[98] Hepokoski and Darcy, 196.
[99] Ibid., 229.

min.6 chord (that is, an A minor triad with an added sixth), or a first inversion F# half-diminished chord.

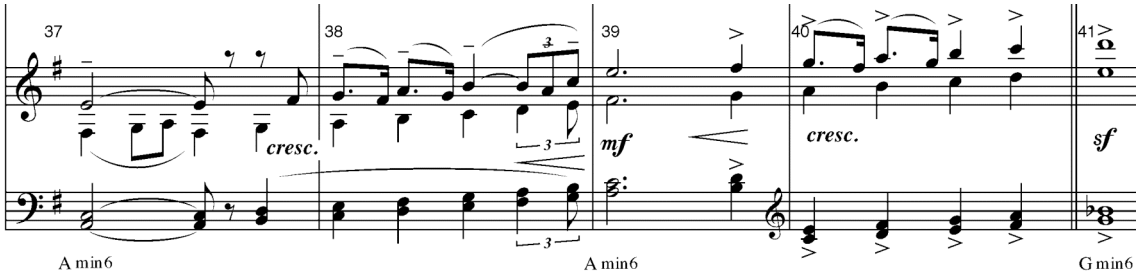
Example 29. Entry zone harmony



This sonority recalls the famous "*Tristan* chord" used by Wagner in the Prelude to Act I of *Tristan und Isolde*. The ambiguity of this harmony has led to extensive discussion by theorists and historians, such as Robert Bailey.[100] Both readings of this sonority in Decruck's work, like the *Tristan* chord, provide viable options, as will be seen. The versatility of this sonority is integral to this passage, initially appearing to function as a tonic minor chord, and eventually revealing that, as a half-diminished chord, it functions as the subdominant in a later key. Example 30 shows this sonority planed diatonically for the next four measures, ultimately arriving at a G min.6 chord in m. 41. The stepwise movement of the accompaniment presents a steady rise in tessitura and forward momentum to support the melodic line in the saxophone.

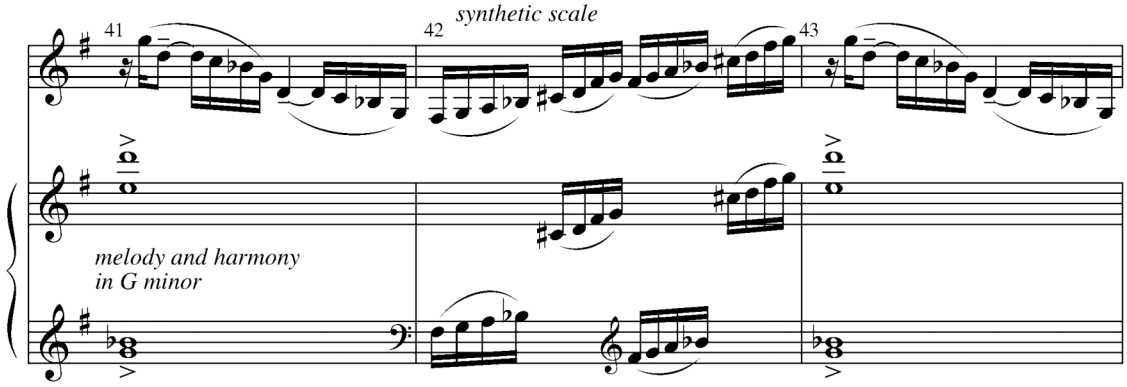
[100] Robert Bailey, ed. *Wagner:Prelude and Transfiguration from* Tristan and Isolde (New York: W.W. Norton, 1985), 122-24.

Example 30. Piano (Mvt. I, mm. 37-41; diatonic planing)



Since G minor is the key center for the following four measures, A min.6 appears to provide a more accurate description of the initial harmony in m. 37. The section that follows is the first portion of the "central action" of the development, including an extended virtuosic passage for the saxophone.[101] G min.6 supports the melody in the piano (mm. 41-43).

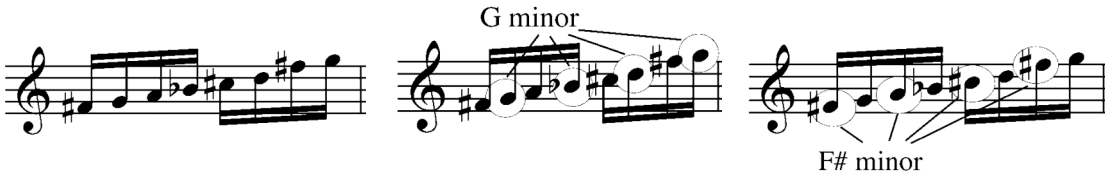
Example 31. Saxophone and piano (Mvt. I, mm. 41-43; establishment of G minor tonality)



[101] Hepokoski and Darcy, 230.

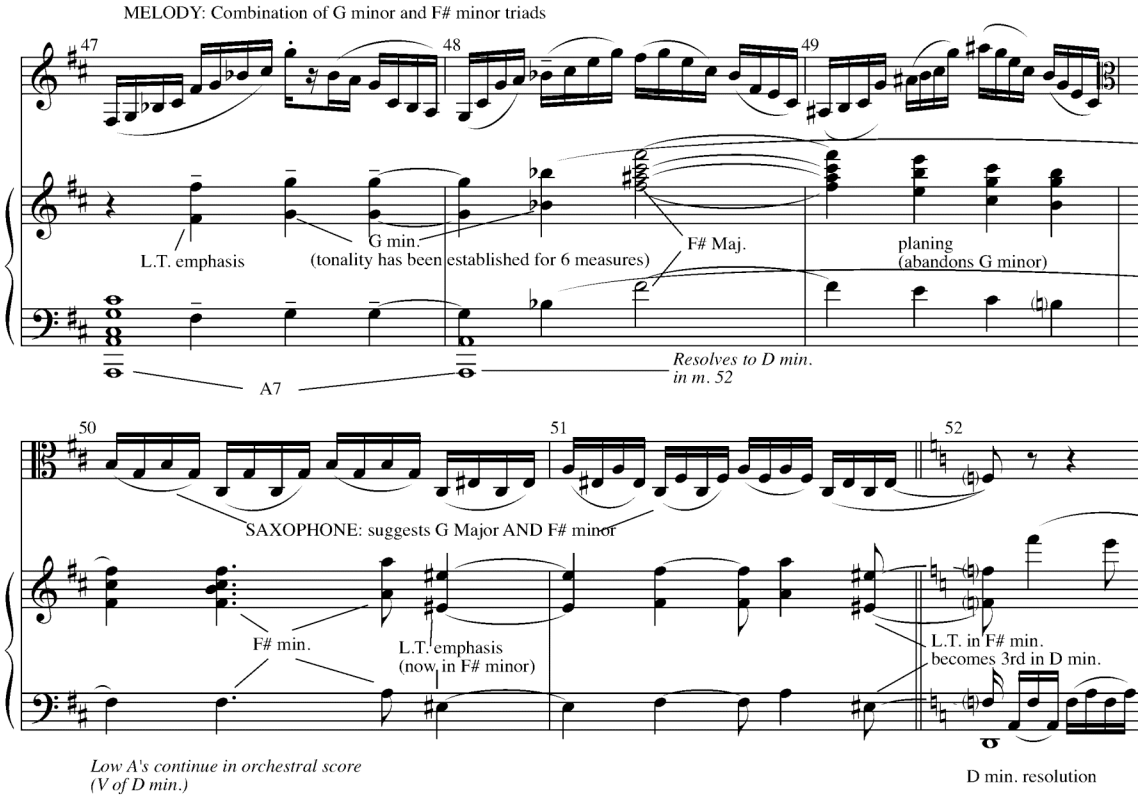
Melodically, Decruck employs a synthetic scale that is derived from G minor and F# minor triads and presents it in the saxophone (beginning in m. 42). The flexibility of this scale allows it to work over the harmonic underpinning in the piano that, as will be seen, includes G minor, F# minor, F# major, and A7.

Example 32 (synthetic scale, derived from G minor and F# minor)



Decruck employs a pan-triadic and polytonal style in several passages of the sonata, and this section reveals the most sophisticated use of multiple harmonies occurring simultaneously. The G min.6 chord in m. 41 establishes the tonality, beginning a section of sixteenth-note scales and arpeggios in the saxophone. An added A pedal that begins in m. 44 adds harmonic ambiguity of this passage. Example 33 shows the complex harmonic plan that supports the saxophone figures.

Example 33. Saxophone and piano (Mvt. I, mm. 47-52[1-2]; pan-triadicism and polytonality)



Decruck ends this section of the development in m. 51, where the key center seems to be F# minor. As seen in Example 33, the shift from G minor to F# minor is a gradual one, beginning with an emphasis on the leading tone in G minor (m. 47[2]). This is followed in m. 48[3-4] by a fully realized F# major chord in the piano's right hand, a direct modulation that takes place in the middle of the phrase. This chord allows a shift away from G minor, which is finally abandoned altogether in m. 50, after another series of planed harmonies. The ambiguous nature of this section is further obscured by Decruck's use of an A7 chord in the left hand of the piano. Although this chord is missing from the

piano reduction in the final measures of this section (mm. 49-51), low strings sustain A1 and A2 in the orchestral version. The chord's dominant function only becomes clear in the next section, when it resolves to the key of D minor (m. 52, seen in Examples 33 and 34).

Example 33 also shows that harmonic stability in D minor is finally reached, albeit momentarily, at m. 52. When considering the previous section in the larger scheme, it becomes apparent that, despite the harmonic complexity, it also functioned as the dominant of D minor. The G min.6 chord (see the final measure in Example 30) that established the key for the passage might in fact also be described as an E half-diminished chord in first inversion. This would function as the ii$^{\varnothing 7}$ chord in D minor, preceding the A7 (V7) that appears in the piano's left hand. By extension, the A min.6 that began the development can also be read as a first inversion F# half-diminished chord (seen above in Examples 29 and 30). This possible reading is diagrammed below.

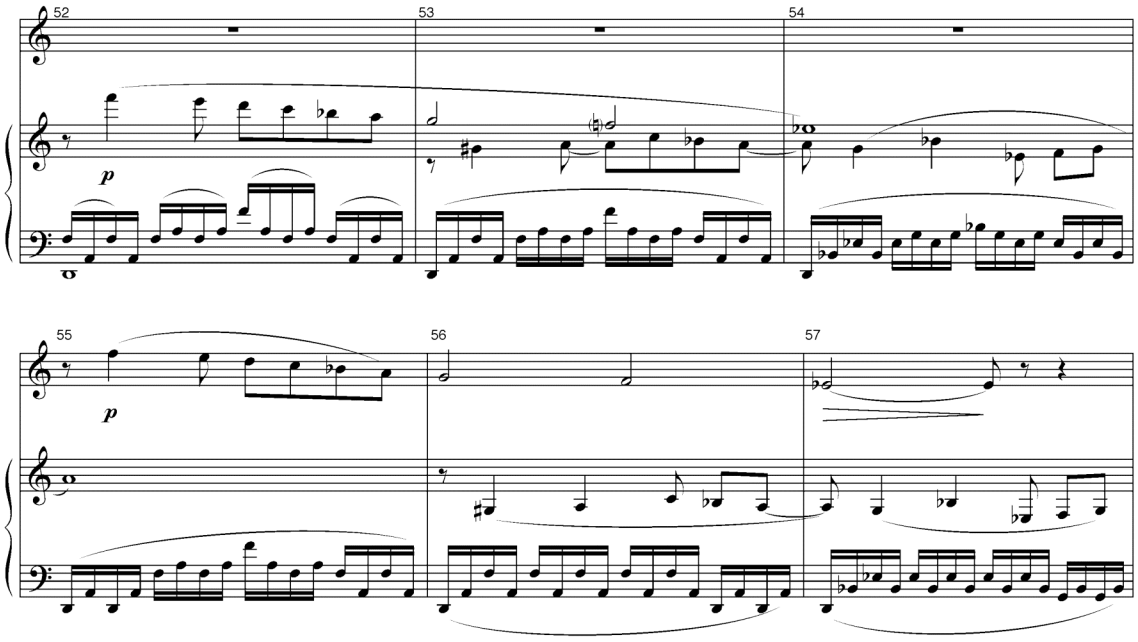
Table 6. Overview of harmonic function in development

m. 37-40	m. 41	m. 44	m. 52
"entry"	"central action 1"		"central action 2"
diatonic planing, ascending from F♯$^{\varnothing 7}$	E$^{\varnothing 7}$	A 7	D min
	d min.: ii$^{\varnothing 7}$	V7	i

Decruck balances the complexity of the previous section with a sense of melodic and harmonic stability in the next passage (mm. 52-57), labeled in the above table "central action 2." An antecedent-consequent phrase structure of six measures presents a

melody comprised of a descending line, occurring first in the piano and followed by the saxophone. Other than octave displacement, the three-measure phrase is repeated exactly in mm. 55-57. The arpeggiated figures found in the left hand recall the accompaniment to S and lead to its eventual return at the end of the development section. A further example of bitonality can be seen in mm. 54 and 57 (Eb major triad juxtaposed with a D minor tonality suggested in the bass note).

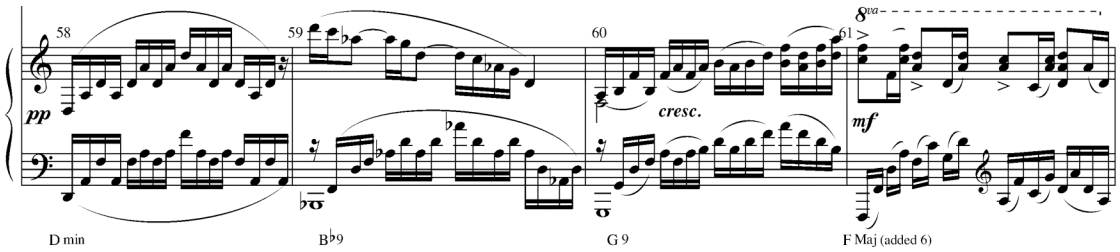
Example 34. Saxophone and piano (Mvt. I, mm. 52-57; antecedent-consequent phrase and polytonal accompaniment)



Measures 58-64 provide a transition from "central action 2" to a return of S material at m. 65. The key modulates from D minor to F major, utilizing fragments of S in the saxophone and the arpeggiated accompanimental texture associated with S. Before

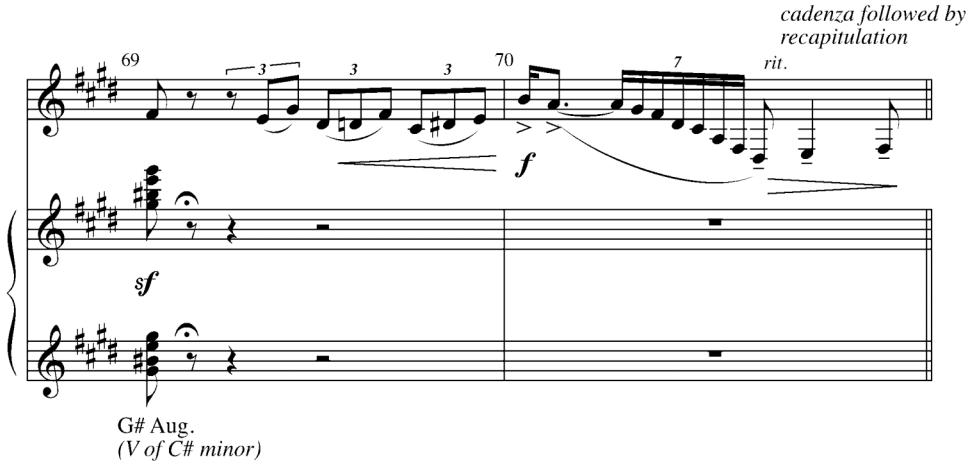
it reaches an harmonic stasis of F major at m. 65, the modal melodic line is supported by nonfunctional chords in the piano arpeggiations. Example 35 shows this modulation from D minor to F major.

Example 35. Piano (Mvt. I, mm. 58-61; modulation)



Four full measures of S, now in F major, conclude the development section (mm. 65-68). The melody is supported by an ascending sixteenth-note accompaniment, maintaining the style begun in m. 61. This sustains the F major harmony until the arrival of a sudden and accented G# augmented triad prepares a brief cadenza in the saxophone. This chord acts as the dominant of the home key of C# minor, and the cadenza mostly features diatonic material in this key. Functionally, the cadenza acts as the retransition to the recapitulation. Musically, the energy that has accumulated over the development is finally released in this brief outburst in the saxophone. After the abrupt halt of forward momentum, the cadenza descends to the lower register, and a *ritardando* and *diminuendo* return the mood and texture to the subdued nature of the introduction.

Example 36. Saxophone and piano (Mvt. I, m. 69-70; cadenza)



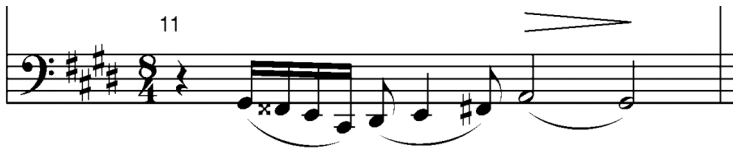
Recapitulation

Table 7. Overview of recapitulation

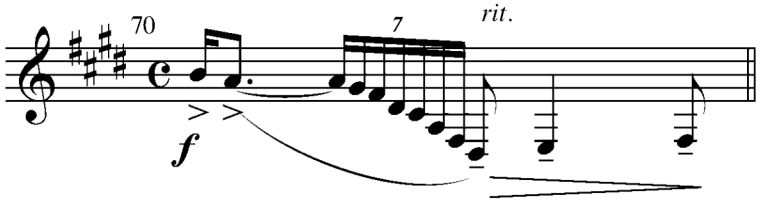
RECAPITULATION (mm. 71-90)			
Measures	71-76	77-84	85-90
Material	TR	S	S’
Key Area	C# min.	C# Maj.	C# Maj.

The final section of this movement provides a clearly delineated recapitulation, although it omits the first statement of the primary theme. Instead, the cadenza leads directly to TR in C# minor (mm. 71-76). The last two beats of the cadenza bridge the development and recapitulation while also recalling the exposition through the borrowing of a piano figure from the end of P (m. 11^{3-4}). Both passages are followed by a G# to begin TR.

Example 37. Piano L.H. (Mvt. I, m. 11; transition into TR in exposition)

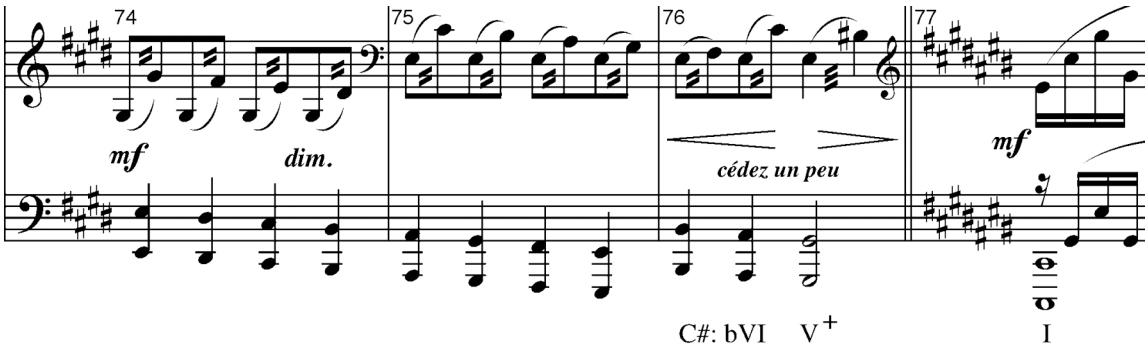


Example 38. Saxophone (Mvt. I, m. 70; cadenza, retransition into TR in recapitulation)



Other than slight differences in dynamics and octave doublings of TR, this material is an exact repeat of the exposition. In keeping with traditional practices in minor-key sonata recapitulations, the secondary theme appears in the parallel major of the home key, C# major. The exposition modulated to E major (the relative major), and the difference between E major and C# major necessitates a slightly different treatment of the MC (medial caesura). Example 22 showed chords planing from C# minor to B7, the V chord of E major (the relative major) in mm. 15-17. In the recapitulation, TR must prepare C# at the MC. In the final measure of TR (m. 76), the planing chords do not end on B7, but continue to descend to a G# augmented chord, functioning as the dominant of C# major.

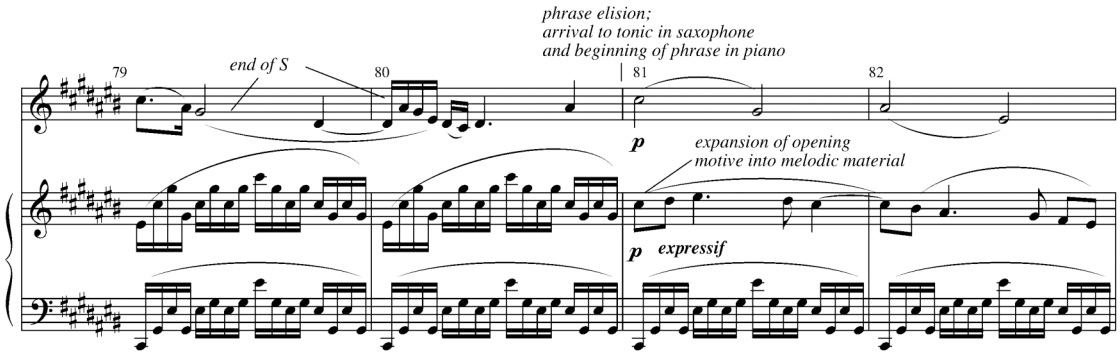
Example 39. Piano (Mvt. I, mm. 74-77; modulation to C# major, transition to S)



The S theme returns (mm. 77-84), also nearly identical to its earlier appearance, although now in the key of C# major rather than E major. Just as the EEC (essential expositional closure) was deferred until the last moments of the exposition, so is the "essential structural closure" (ESC) in the recapitulation.[102] This is caused by the elision of S with the expanded opening accompanimental motive (seen in Example 26, above). The elision between these sections disrupts a musically satisfying arrival on the tonic (see Example 40). Decruck omits the altered repeat of S that appeared in the exposition (mm. 23-29) and follows the accompanimental motive with S'. This gives the saxophone only one statement of this theme before transferring it to the piano.

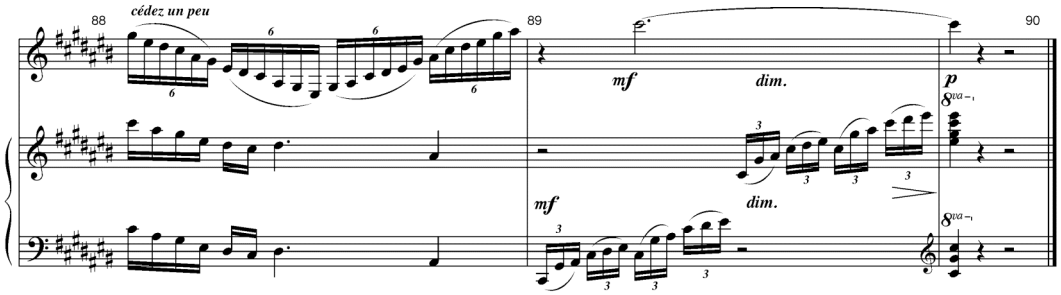
[102] Ibid., xxvi.

Example 40. Saxophone and piano (Mvt. I, mm. 79-82; elision of S and accompanimental motive)



There is no coda to the movement; it ends with the statement of S' (mm. 85-90). In this phrase, the saxophone again plays an accompanimental role comprised of pentatonic scales. A pentatonic flourish combined with a C# major triad found in the piano conclude the movement. While the exposition included a three-measure phrase extension (mm. 34-36) in order to transition into the development, it is omitted here. This allows the melody to end on the tonic, thereby satisfying the essential structural closure that the form requires.

Example 41. Saxophone and piano (Mvt. I, mm. 88-90; conclusion of movement)



Common Interpretative Practices for Movement I

Decruck's sonata has been recorded by renowned French saxophonists Claude Delangle, Nicolas Prost, and Jean-Yves Fourmeau. It is worth noting that all of these performers are a part of a similar musical tradition. Both Delangle and Fourmeau studied saxophone with Daniel Deffayet, former professor of saxophone at the Paris Conservatory, while Prost, a saxophonist of a younger generation, studied with Claude Delangle. Although each performer presents a distinctive interpretation of the piece, at least two elements are common to all three: a strong sense of *rubato* throughout the first movement and a liberal interpretation of slur markings. Each performer interprets the movement in a lyrical manner and legato style, often adding slurs to phrases that are not notated in the parts. A comparison of the piano score, saxophone, and viola parts indicates an inconsistency in regard to notated slurs, so it is unlikely that any interpretation can be deemed definitive. Table 8 shows an overview of approximate tempi taken by each performer. References to pitches are for written pitches in the saxophone part.

Table 8. Timings and tempi of Movement I

Timings and tempi of Movement I				
	Score	Delangle	Prost	Fourmeau
Total Duration	6’	4’05”	4’36”	4’39”
Introduction				
Introduction (mm. 1-6)	♩=84	♩=56-80	♩=62	♩=62-84
Exposition				
P (mm. 7-17)		♩=94-114	♩=80	♩=80-98
S (mm. 18-36)		♩=104-112	♩=92-102	♩=94
Development				
mm. 37-40		♩=112	♩=106	♩=92
mm. 41-51		♩=126	♩=100	♩=62-100
mm. 52-57		♩=106	♩=94	♩=90
mm. 58-64		♩=120	♩=100	♩=96
mm. 65-68		♩=116	♩=100-116	♩=100
Recapitulation				
TR (mm. 71-76)		♩=104	♩=80	♩=90
S (mm. 77-90)		♩=108	♩=94	♩=90-100

The score indicates a duration of 6’ for the first movement, which is much longer than any of the performances. Fourmeau’s performance is the closest, at 4’39”. In general, his recording is more faithful to Decruck’s tempo indications than the other two,

including the marked tempo of ♩=84 and the suggested tempo fluctuations. In Delangle's recording, the tempi are much quicker, peaking at ♩=126 during the development section. The tempi taken by Prost are generally slower than Delangle, with less *rubato* than the other performers.

The orchestral score has a tempo indication of ♩=60 for the introduction. All three pianists begin the introduction close to this tempo, playing it very soloistically in a *rubato* style.[103] The primary theme (mm. 7-10) is performed in one breath by Delangle and Fourmeau, both of whom add a gradual *accelerando* across the phrase. Prost maintains a much steadier tempo, necessitating a breath after the downbeat of m. 10. The treatment of tempo is the same in the following phrase (mm. 12-17), although all three take the marked "cédez un peu." Additionally, all three performers take a breath on beat 3 of m. 16. This is a logical breath marking, as it prepares the connection into the next phrase.

The secondary theme (mm. 18-22, seen in Example 23) is performed with lyricism by each artist, all of whom maintain a steady dynamic intensity throughout the phrase. Delangle's entrance in m. 23 is the most faithful interpretation of the indicated *mf* dynamic. The other two saxophonists start softer and *crescendo* within the next few beats. The next section (mm. 26-27) presents the first instance of rests that have been added to the saxophone part, as well as alterations of pitches from the viola version. Each performer treats the music here differently, either by including the notated rests

[103] The pianists are Odile Delangle on the Delangle recording, Miklos Schön on the Fourmeau recording, and Laurent Wagschal on the Prost recording.

(Delangle), replacing the rests with the notes from the viola part (Fourmeau), or playing the viola notes an octave lower (Prost). *Ossia* measures are provided below in Table 9. The sextuplets (mm. 30-35) are treated with a *tenuto* marking on beat one of every measure by Fourmeau. Delangle and Prost perform them evenly.

Fourmeau treats the development section in a much more deliberate manner than either of the other saxophonists. Measures 41-44 are played dramatically, with extreme *rubato*. Again, Delangle performs the fastest tempo throughout this section. While this showcases his technical ability, one could argue that it keeps the harmonies from being adequately digested by the listener. All three perform this passage (mm. 43-52) without breaking the phrase with a breath. Additionally, they all replace the rest in m. 47 with the A# found in the viola version. The rest appears to have been added for a breath; however the added note makes the measure consistent with those around it. Delangle and Fourmeau remain faithful to the indicate dynamics throughout the section, allowing the harmonically-rich part in the piano to be heard. In order to *diminuendo* effectively into m. 52, they also use alternate fingerings (left side keys, most likely) on the final D that ties across the barline.

The second half of the development is treated by each saxophonist in a manner consistent with the rest of their performance. Tempi vary from one performer to the next, but they interpret dynamics similarly. Each favors the *diminuendo* in m. 60, reserving the *crescendo* for the following measure. All three performers also add a slight *accelerando* from mm. 65-68, building energy into the cadenza. Prost and Fourmeau perform the

eleven-note scalar passage found in the viola cadenza, rather than the septuplet that appears in the version for saxophone.

The tempi chosen by each performer in the recapitulation are similar to those in the exposition. None of the performers take the breath that is suggested in m. 74. This makes the phrase identical to the corresponding passage within the exposition (mm. 12-16), which does not include this breath mark. Also, all three perform the final note of m. 76 with a *tenuto*, rather than the marked *staccato*. By lengthening the final note, in addition to the marked "cédez un peu," this important cadence to the parallel major key is given the emphasis that it requires, as well as the connection between the dominant and tonic harmonies. Prost and Delangle perform the half-notes in mm. 81-82 quite softly, taking a supporting role to the piano. In the final sextuplets, Fourmeau now adds a *tenuto* to the fourth beat of each measure, and the other saxophonists again refrain from adding any *tenutos*. All three saxophonists match the dynamic of their final note with the music that preceded it in the piano part, thereby connecting it to the piano melody.

Discrepancies Between Solo Parts in Movement I

There are many discrepancies between the two solo parts and two scores. Some of these are clearly errors. Additionally, several rests seem to have been added to the saxophone part to accommodate breathing. These rests are noted in Appendix A, along with the pitches that can be performed in their place, if desired. Performance and interpretive suggestions also appear in the appendices, including possible fingering choices and dynamics. These appear in italics, and should be recognized as suggestions

by the author, not errors in the part. Within this chapter, a closer examination of altered passages and discrepancies between the solo parts will be discussed.

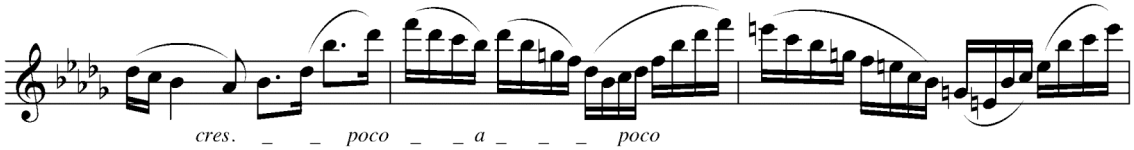
It is clear that Decruck took the strengths and weaknesses of the saxophone and viola into consideration when adapting the two solo parts. Many of the discrepancies between the two versions appear to have been made in order to accommodate range issues. In 1943, Marcel Mule did not regularly perform passages in the *altissimo* register. Today, of course, it is common for even moderately experienced saxophonists to play in the *altissimo* range of the instrument. The *ossia* measures and discrepancies listed below are provided for comparison of the parts. Decruck's wishes as a composer should be respected by the performers, particularly since she had already written extensively for the saxophone. The ability and musical judgment of each performer should dictate which, if any, of these changes should be made in their performance. The author is not suggesting that any of these examples must be incorporated into a performance of the sonata; however, the inclusion of some *ossia* passages are suggested in Appendix A.

There are also a few discrepancies, such as the pitches in m. $46^{1\text{-}2}$, or the rhythm in m. 70, that are errors in one of the parts, but it is unclear which option is correct. These are notated as such in the Table 9.

Articulations and slur markings vary drastically between the two versions. Generally, idiomatic considerations for woodwind and string instruments often dictate that articulations differ. For reference, those slur marks that differ between the saxophone and viola versions are listed below. There are further deviations in slurs between the score and viola part in nearly every measure of the movement. As

mentioned above, the recorded performances of this piece are personalized with regards to articulations, often including slurs that are not notated in the part. As such, Table 9 merely catalogs some of the differences that exist in articulations, without providing judgment on which option is "correct."

Table 9. Discrepancies between saxophone and viola parts

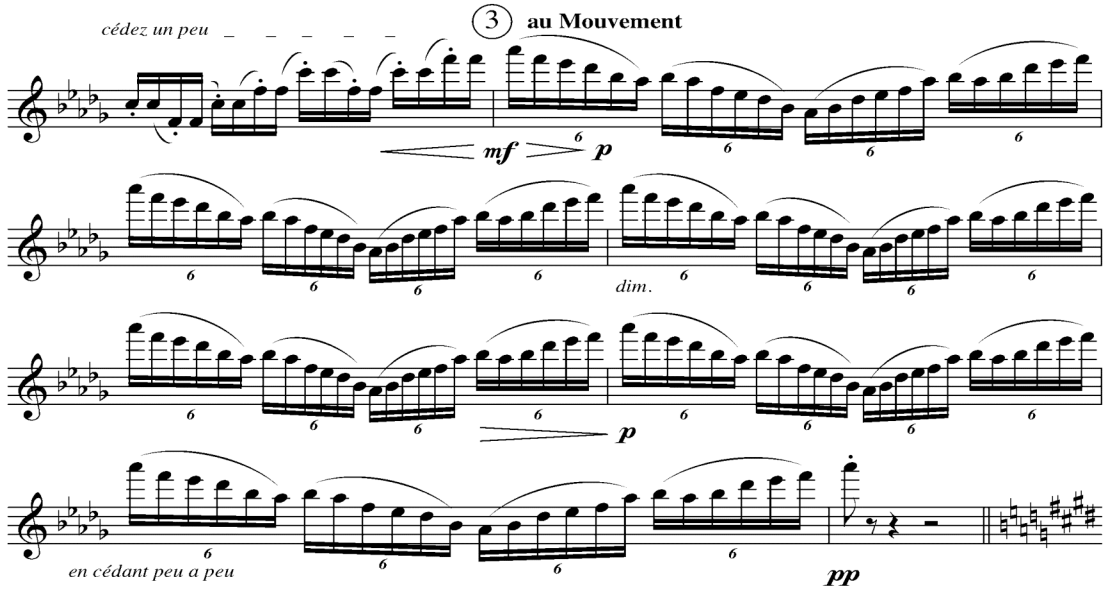
Measure	Differences between solo parts
9^{3-8}-10^{3}	saxophone is one octave lower than viola through Bb (opt. 8va)
9^{5}	articulations differ due to idiomatic considerations
10^{5-6}	articulations differ due to idiomatic considerations
16^{4}-21^{3}	saxophone is one octave lower than viola (opt. 8va)
20^{2-4}	articulations differ due to idiomatic considerations
25-27	saxophone part is altered for range (Fourmeau performs these *ossia* measures. Prost, rather than playing an octave higher, adds the extra pitches to the lower register. In other words, he performs mm. 26-27 an octave lower than these *ossia* measures.)[104] 
28-29	all notes are *staccato* in viola part (optional double-tongue for saxophone)

(table continues)

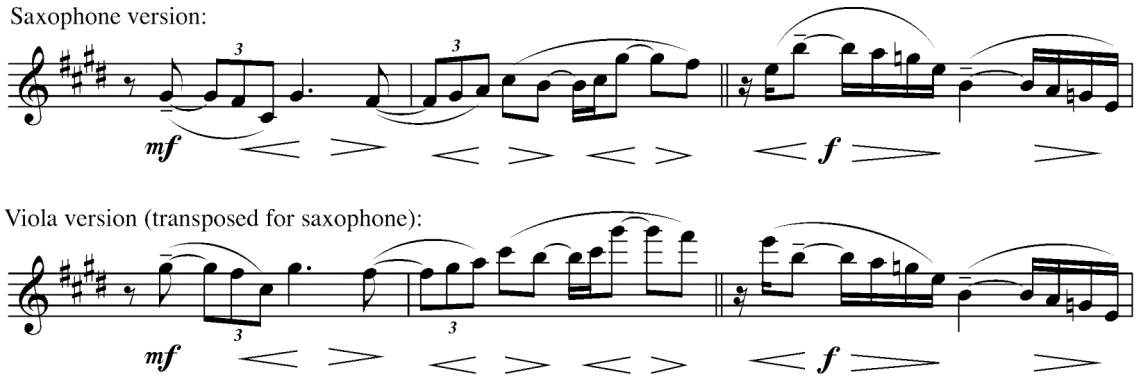
[104] Examples and *ossia* measures in this table are transposed for the Eb alto saxophone. The sounding pitch is a major 6th below the written pitch.

Table 9 *(continued)*

Measure	Differences between solo parts
29[3.5]-36	saxophone part is altered for range; see *ossia* measures:



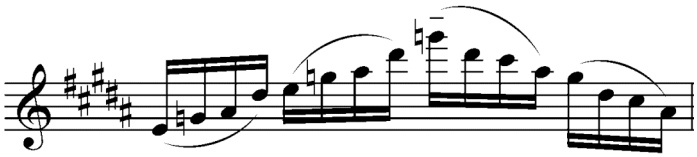
39-41	saxophone is one octave lower than viola through E at m. 41[1] (opt. 8va)



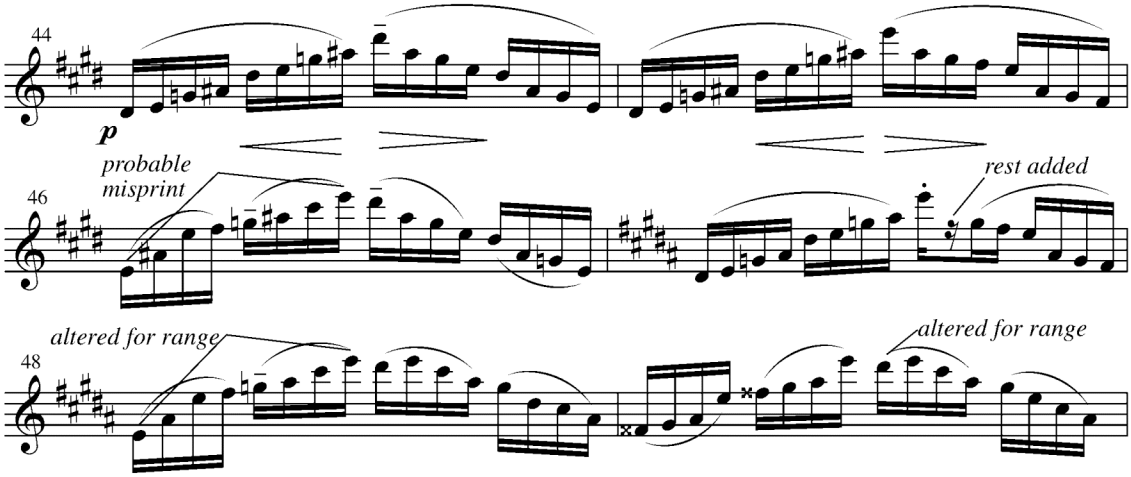
(table continues)

Table 9 *(continued)*

Measure	Differences between solo parts
46[1-2]	probable misprint in solo parts (beats 1-2 should be: E F# G A#, E F# G A#)[105]
48	saxophone part is altered for range; see *ossia* measure:



49	saxophone part is altered for range (change beat 3 to F double-sharp, opt.)
44-49	original saxophone part, followed by suggested *ossia* measures, encompassing all of the above suggestions and errata:

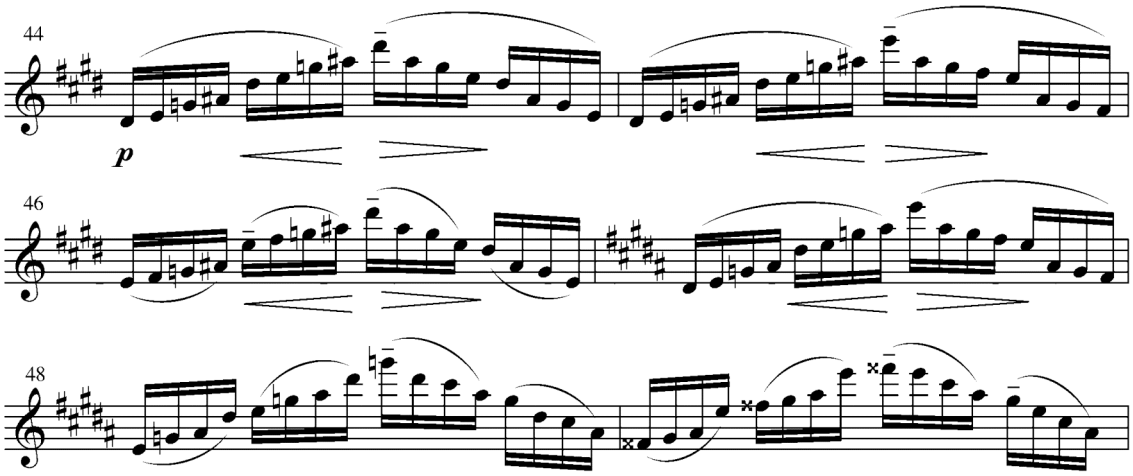


(table continues)

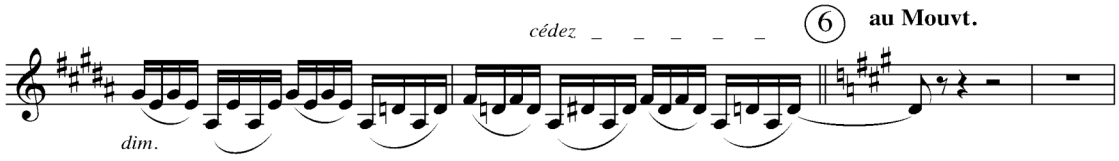
[105] It is this author's contention that the first two beats of m. 46 are misprinted in the saxophone part of the orchestral score, solo viola, and solo saxophone. As discussed in Chapter 4 (which shows a comparison of the parts), there are three versions of this measure, but the solo part printed in the piano score seems to be the correct version. This is further indication that the saxophone part, with its various misprints and alterations, was adapted from the viola part.

Table 9 *(continued)*

Measure	Differences between solo parts
44-49	*ossia* measures:



50-52	saxophone part is altered for range; see *ossia* measures:



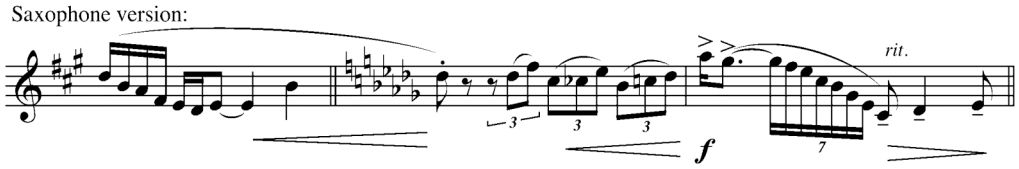
55-56	articulations differ due to idiomatic considerations
61	articulations differ due to idiomatic considerations
63	articulations differ due to idiomatic considerations
68^{4}-69^{1}	saxophone is one octave higher than viola on B and Db (opt. 8vb); see *ossia* measures below articulations differ due to idiomatic considerations

(table continues)

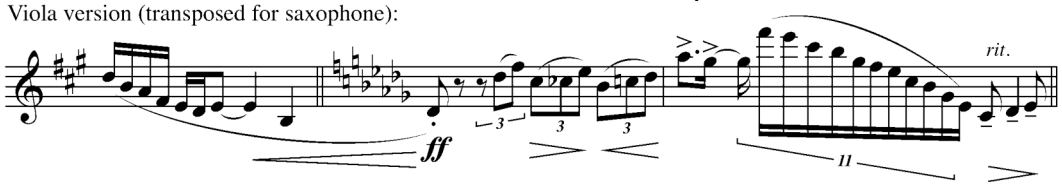
Table 9 *(continued)*

Measure	Differences between solo parts
70	saxophone and viola flourish differ; see *ossia* measure:

Saxophone version:



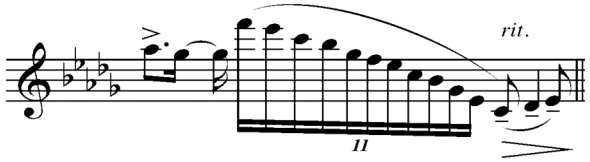
Viola version (transposed for saxophone):



different rhythm on first two notes; saxophone:  viola: 

(It is unclear which rhythm is an error)

Fourmeau and Prost play the run from the viola version, but do not change the rhythm of the first beat:

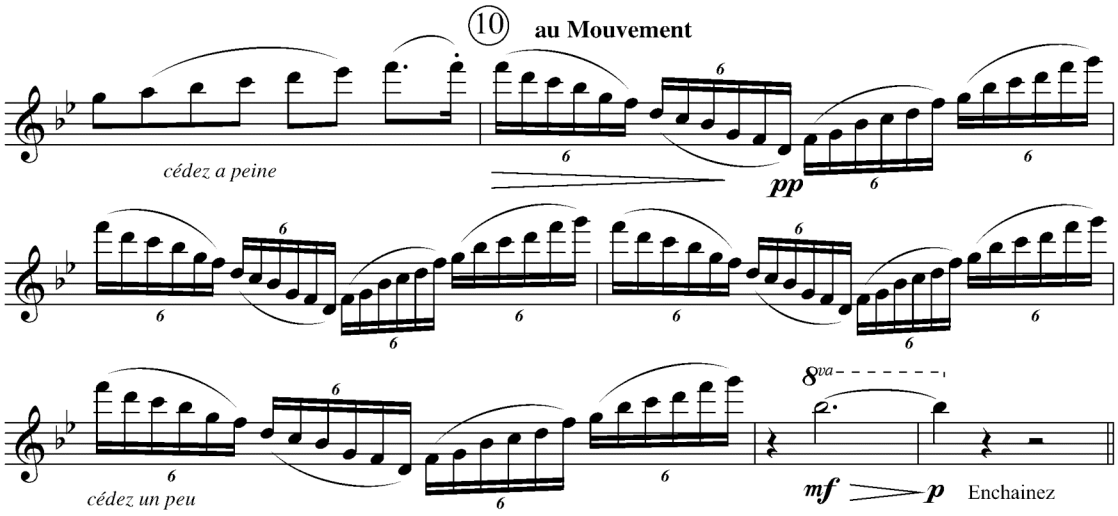


73	articulations differ due to idiomatic considerations
75-76	articulations differ due to idiomatic considerations

(table continues)

Table 9 *(continued)*

Measure	Differences between solo parts
80^{4}-83^{1}	saxophone is one octave higher than viola (opt. 8vb)
84	articulations differ due to idiomatic considerations
84^{4}-90	saxophone part is altered for range; see *ossia* measures:



CHAPTER 6

MOVEMENT II

Formal Structure and Performance Analysis of Movement II

The second movement of Decruck's Sonata in C# is titled "Andante" on the saxophone, viola, and piano parts, and it is given the title of "Noël" in the orchestral score. The origin of this seemingly-programmatic title is discussed below. The movement begins and ends in G# minor, the dominant of the sonata's home key of C# minor. In Romantic sonatas after Beethoven, "second movements offered a broad spectrum of formal and expressive possibilities. Typical designs included binary or ternary forms, a compact rondo form (*A-B-A-B-A*) and a theme-and-variations format, taken at a moderate tempo more often than a slow one."[106] Many twentieth-century composers took great liberties with movement types in their sonatas; however, Decruck remained conservative in this respect. This second movement is a ternary form, to be performed at a moderate tempo. The two contrasting sections are "A," comprised of thematic material in the phrygian mode and duple rhythms, and "B," in the key of B major with a triplet-based accompaniment.[107]

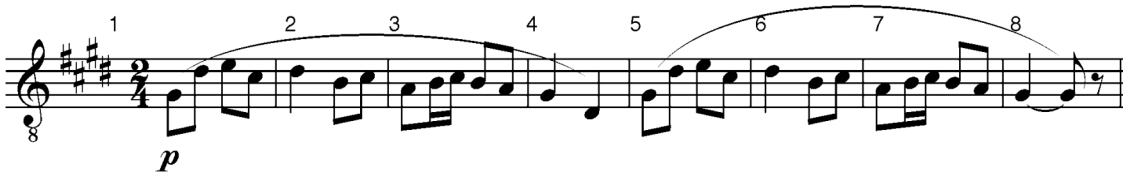
[106] Paul Griffiths, "Sonata," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan, 2001), 23:683.
[107] Within the text of this analysis, formal and thematic labeling will be set off with quotation marks (such as "A" or "b' ").

Table 10. Overview of Movement II

Movement II											
Section *Measures*	A 1-36						B 37-91			A' 92-109	
Thematic Material	a	b	a	c	d	c	e	e	e/a'/c	a	b
Measures	1-24			25-36			37-49	49-62	63-91	92-109	
Key Area	g#			g#			B	B	B - g#	g#	

Within the larger scope of the compound "ABA' " form, one finds small-scale uses of binary and ternary structures. This is the case in the opening twenty-four measures. In this instance, the opening theme is divided into an "aba" phrase structure. Each phrase is eight measures in length, and the folklike melody provides material for much of the movement. The melody is modal, based on the G# phrygian scale. All examples sound in C.

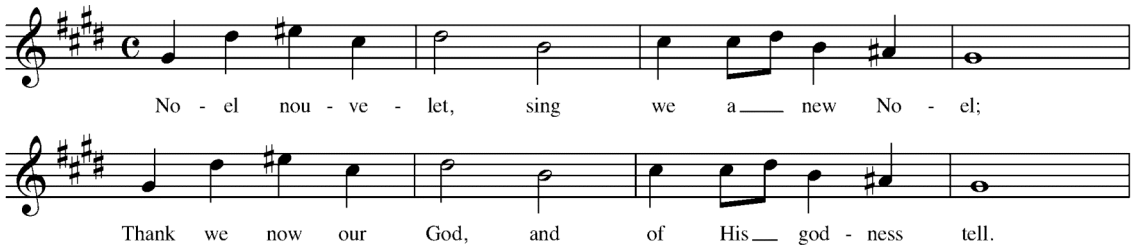
Example 42. Saxophone (Mvt. II, mm. 1-8; "a" theme)



Much of the movement is dominated by this eight-measure melody, adapted from a French folk song. Given the title of "Noël" in the orchestral score, Decruck is clearly referencing "Noël Nouvelet" ("Christmas Comes Anew"), a traditional French carol

dating from the fifteenth-century.[108] Although Decruck deviates from the original melody in her sonata, such as writing it in phrygian, rather than dorian, mode, similarities with the opening phrases of "Noël Nouvelet" are evident and can be seen in the example below.

Example 43. Opening phrases of "Noël Nouvelet"



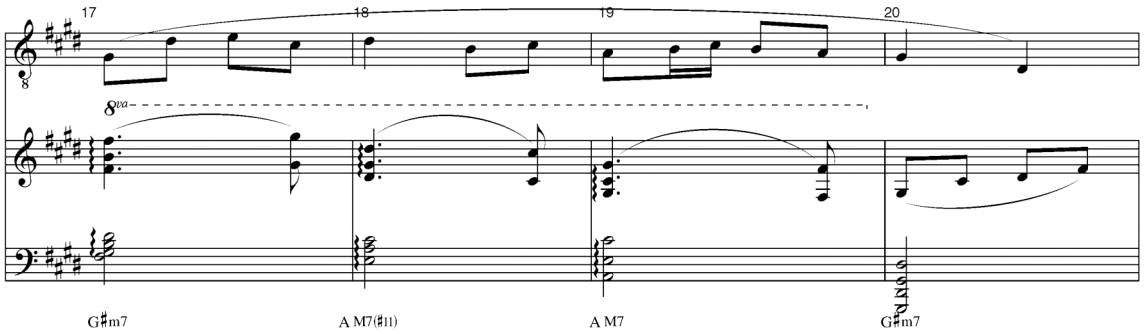
After the unaccompanied melody is presented in the solo part for four measures, it is joined by block chords in the piano to complete the phrase. The melody establishes the G# minor tonality, which is sustained for the duration of the "A" section. The G# phrygian scale is a type of minor scale; it can be described as a natural minor scale with a lowered second (A natural, in this case), or as the third mode of the E major scale. This does not alter the key of the movement, since a tonic chord is still G#-B-D#. In other words, the G# phrygian scale can exist within the key of G# minor, and the terms are not contradictory.

The harmonic content during "A" is tonal but nonfunctional and can be described as pandiatonic. As discussed in "Important Compositional Elements" in Chapter 4, pandiatonicism is characterized by diatonic, but nonfunctional, harmonies (seen in

[108] Douglas Anderson, "Noel Nouvelet," http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/NonEnglish/noel_nouvelet.htm (accessed March 6, 2010).

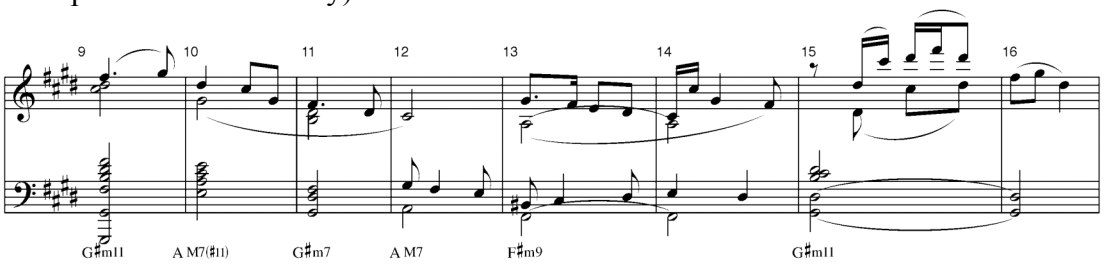
Examples 44, 45, and 53) and the use of non-primary harmonies (harmonies other than I, IV, V). As can be seen throughout the following examples, the chords do not progress in a functional way; rather, they support the melody through extended harmonies (G# min.11 and A Maj.#11, for example). The colorful harmonies and moving accompanimental lines provide direction and harmonic support, but they do not function as a "chord progression." The lack of a V (or other dominant-function) chord also keeps the music from progressing in a traditionally functional manner. The first two harmonies in the following example appear as inversions; the chord symbols listed describe the root position harmonies.

Example 44. Saxophone and piano (Mvt. II, mm. 17-20; pandiatonic harmony)



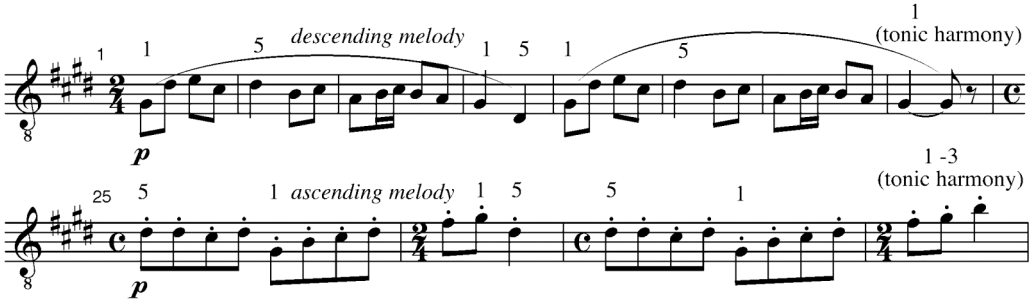
There is only one accidental in either of the parts during the first thirty-six measures, avoiding true pandiatonicism; however, this is in an inner voice in the piano (m. 13), an appoggiatura of little consequence.

Example 45. Piano (Mvt. II, mm. 9-16; chromatic neighbor tone within pandiatonic harmony)



What follows is a section (labeled "cdc" in Table 10) that functions as a development of the opening melodies ("a" and "b") and presents a contrast to the sections that surround it. Initially, it may lead the listener to expect a theme and variations. The key remains the same, the tempo is slightly faster with a change in style from legato to staccato (*pizzicatto* in the viola version), the accompanimental texture is more active, and the section presents a new ternary form, now built from four-measure phrase lengths. Melodically, however, the connection between "aba" and "cdc" are subtle and may escape the listener initially. The first eight measures of "a" and the first four measures of "c" are compared below.

Example 46. Saxophone (Mvt. II, mm. 1-8 and mm. 25-28; "a" and "c" themes)

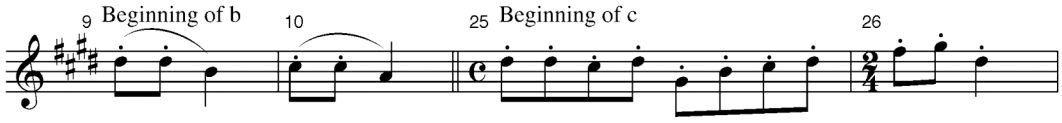


In fact, these two melodies share many qualities. First, they are both modal, composed of the G# phrygian scale. Second, they emphasize the root ($\hat{1}$) and fifth ($\hat{5}$) of the key. The "c" material seems like an inversion of "a," beginning with an emphasis on $\hat{5}$ - $\hat{1}$ instead of $\hat{1}$ - $\hat{5}$. The shape of "a" delineates a descending melody, while "c" ascends; however, both melodies share similar phrase endings. As seen in Example 46, the first phrase of each melody ends on the dominant (m. 4 and the corresponding m. 26), and the second phrase ends on a tonic harmony (m. 8 and m. 28).[109]

The melody of "c" also shares certain elements with "b." Ideas presented briefly at the beginning and end of "b" are developed here. The repeated staccato eighth-notes of the melody in mm. 9-10 are expanded upon in this second section.

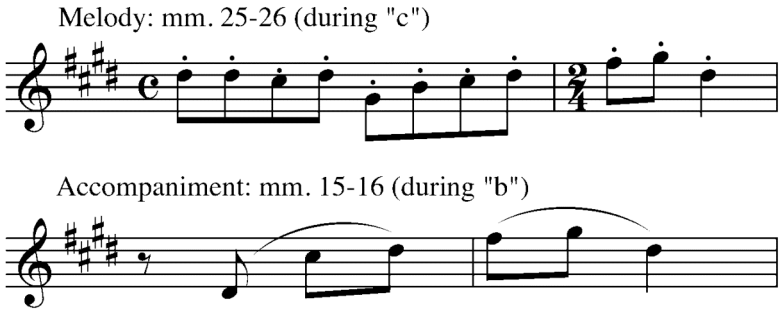
[109] In m. 28, the melody actually ends on the third scale degree. The "c" melody ends more definitively on the root during its iteration in the piano, concluding in m. 36.

Example 47. Saxophone (Mvt. II, mm. 9-10; beginning of "b," and mm. 25-26; beginning of "c")



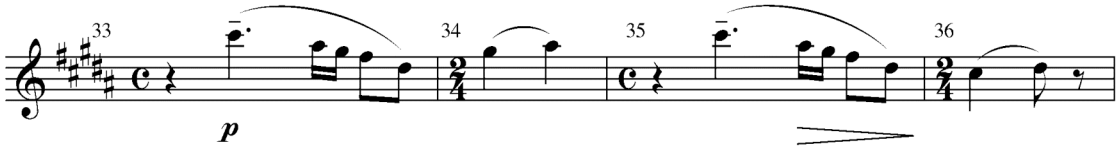
Also, an accompanimental figure in the right hand of the piano in mm. 15-16 (the last bars of "b") includes the concluding figure of the "c" melody.

Example 48. (Mvt. II, mm. 25-26; "c" melody and mm. 15-16; "b" accompaniment)



After the four-measure phrase of "c," the material is transposed up a perfect fourth (labeled "d"). The return of "c" is in the piano, and the saxophone takes an accompanimental role for the final four measures of this section (mm. 33-36). As will be seen, the only material from "cdc" that is restated later in the movement is a harmonized version of this accompanimental passage that supports "c."

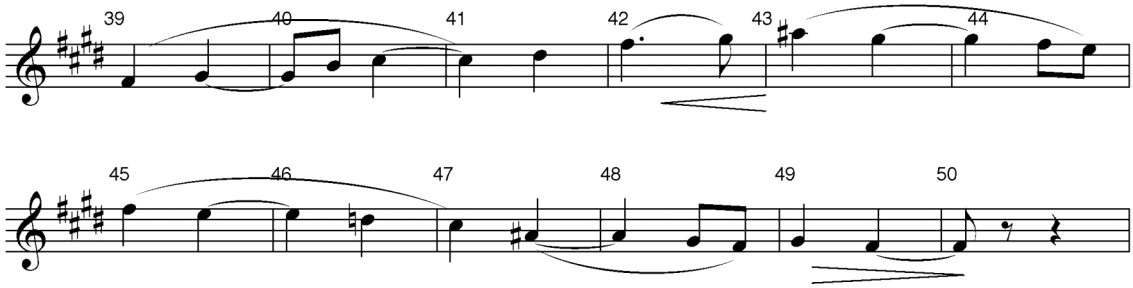
Example 49. Saxophone (Mvt. II, mm. 33-36; accompaniment to “c”)



The change of key and rhythmic subdivision is abrupt at m. 37, heralding the arrival of the “B” section. What follows are three varied statements of the contrasting theme (“e”) that are eventually paired with and then replaced by “a” material. The B pentatonic scale and a pedal B in the piano establish the B major key area in mm. 37-38. The pentatonic scale is later transferred to the saxophone when it accompanies the piano (mm. 51-56).

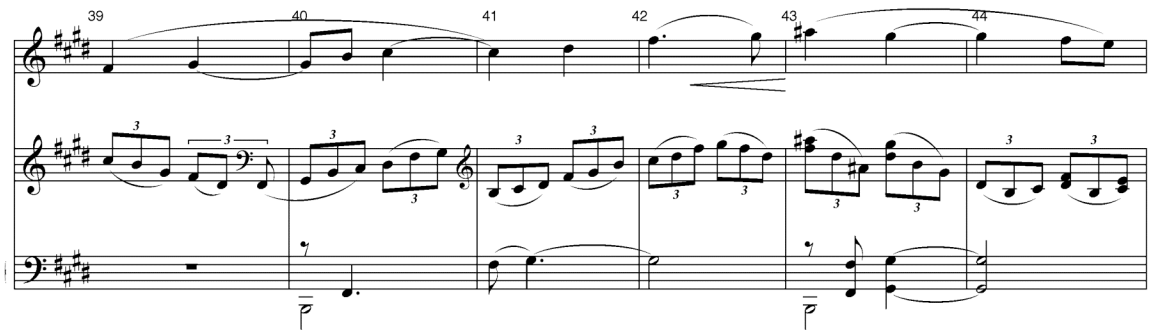
The main thematic material of the section, “e,” lasts twelve measures and is first presented by the saxophone. This melody constrasts with the opening section of the movement through its irregular length, scalar shape, and avoidance of the root, except as a passing tone in the second measure of the phrase. It is supported by a B major harmony for six measures, followed by D7 and F#7 (mm. 47-50). The F#7 acts as the dominant chord, preparing the next statement of the melody found in the piano, again in B major.

Example 50. Saxophone (Mvt. II, mm. 39-50; melody of "e," repeated in the piano in mm. 51-62)



Rhythmic tension exists throughout this section, with a triple subdivision predominating in the accompaniment. Example 51, below, shows the melody and accompanimental texture of the "B" section. The triplet accompaniment is presented in the saxophone during the second iteration of "e." It is imperative that the performers clearly differentiate between duple and triple subdivisions during this section so the juxtaposition of subdivions can be heard. Also, as in all performances, the musicians must be aware of the role they are playing at each moment. The triplets act as accompaniment, and the saxophonist must support, rather than overpower, the piano melody that begins in m. 51.

Example 51. Saxophone and piano (Mvt. II, mm. 39-44; melody/acompaniment texture of "e")



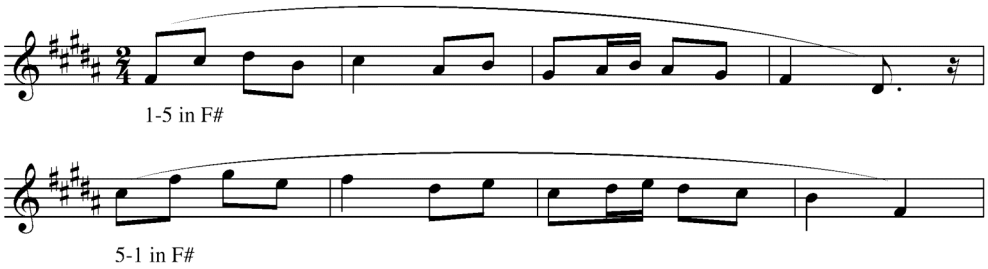
After two presentations of "e," the lengthy transition to "A' " begins in m. 63. In this transition, a series of altered statements of "a" appear in both instrumental parts. Decruck methodically presents "a' " six times, in groupings of two. As seen below, several creative approaches are in place during this transition, giving the impression of a gradual reemergence of the "a" material.

Table 11. Use of "a' " in transition to "A' "

Use of "a' " in transition to "A' " (mm. 63-87)						
Measures	63-66	68-70	71-73	74-77	78-82	83-87
Melody Instrument	saxophone	piano	piano	saxophone	both	both
Key of Melody	F# maj.	F# min.	G# min.	G# min.	F# maj.	F# min.
First Pitches	$\hat{1}$ - $\hat{5}$	$\hat{5}$ - $\hat{1}$	$\hat{1}$ - $\hat{5}$	$\hat{5}$ - $\hat{1}$	$\hat{1}$ - $\hat{5}$	$\hat{5}$ - $\hat{1}$
Key of Harmony	B maj.	B maj.	G# min.	G# min.	G# min.	E maj.

As seen in the above table, Decruck consistently alternates between opening pitches of $\hat{1}$ - $\hat{5}$ and $\hat{5}$ - $\hat{1}$. These modifications to the opening interval recall the relationship between the "a" and "c" material, both of which emphasized $\hat{1}$ and $\hat{5}$. Both versions of "a' " are shown below in the key of F#. The first begins on the root, and the second statement begins on the fifth.

Example 52. Two versions of "a' " in F#

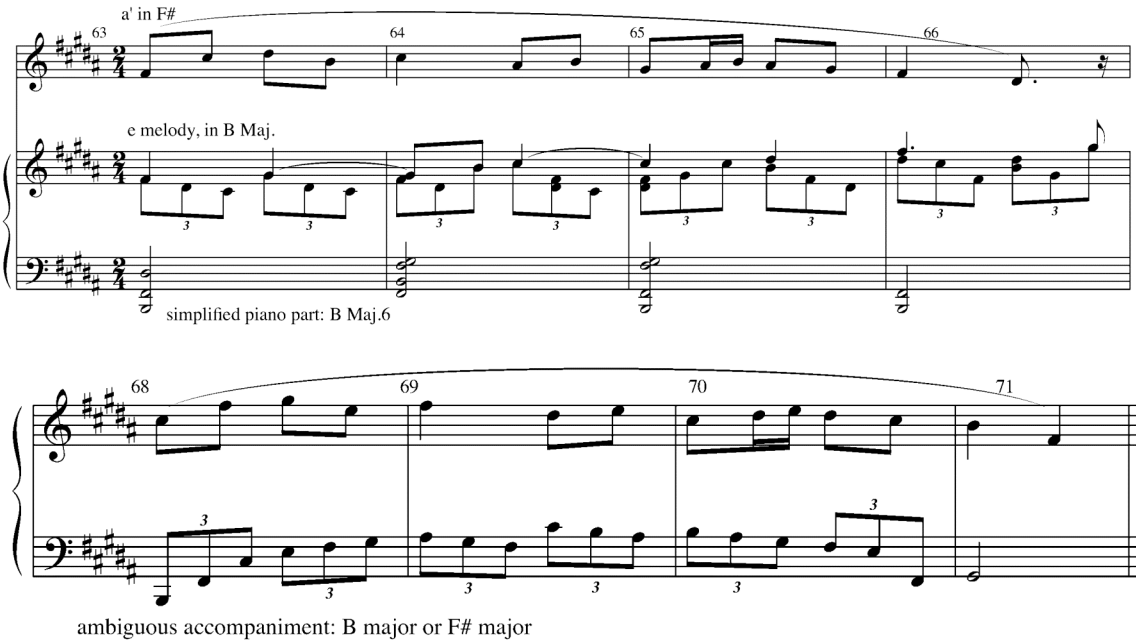


After these two melodies are presented, Decruck transposes them to G# minor and switches the order of melody instruments. The $\hat{1}$ - $\hat{5}$ version is performed by the piano, followed by the saxophone's $\hat{5}$ - $\hat{1}$ statement. Finally, the melody returns to F# and is presented by both instruments, this time displaced by one beat. The eighth-notes in the saxophone in m. 78 appear to be an anacrusis, but they are actually the first two pitches of the third set of "a' " statements.

The harmonies in support of this passage should also be noted, as they reveal another aspect of Decruck's use of pandiatonicism. Table 11 also shows the underlying harmonies throughout this section. The tonality is stable in the central statements of "a' " (mm. 71-77), when the melody and accompaniment are both in G# minor, the home key

of the movement. Before and after this, however, the F# melody is supported by an apparently different key center. The first two statements are shown below with the critical accompanimental parts (the piano's left hand is simplified to its resultant harmonies in each measure). Not only does Decruck juxtapose two themes ("a' " and "e"), they seem to be in two different, although closely related keys. The ambiguous nature of the pandiatonic harmony marks the beginning of the transition. Although there seems to be two concurrent key centers, it cannot be considered true polytonality. As Nicolas Slonimsky states, "true Polytonality cannot be used in Pandiatonicism, since all the notes are in the same mode."[110]

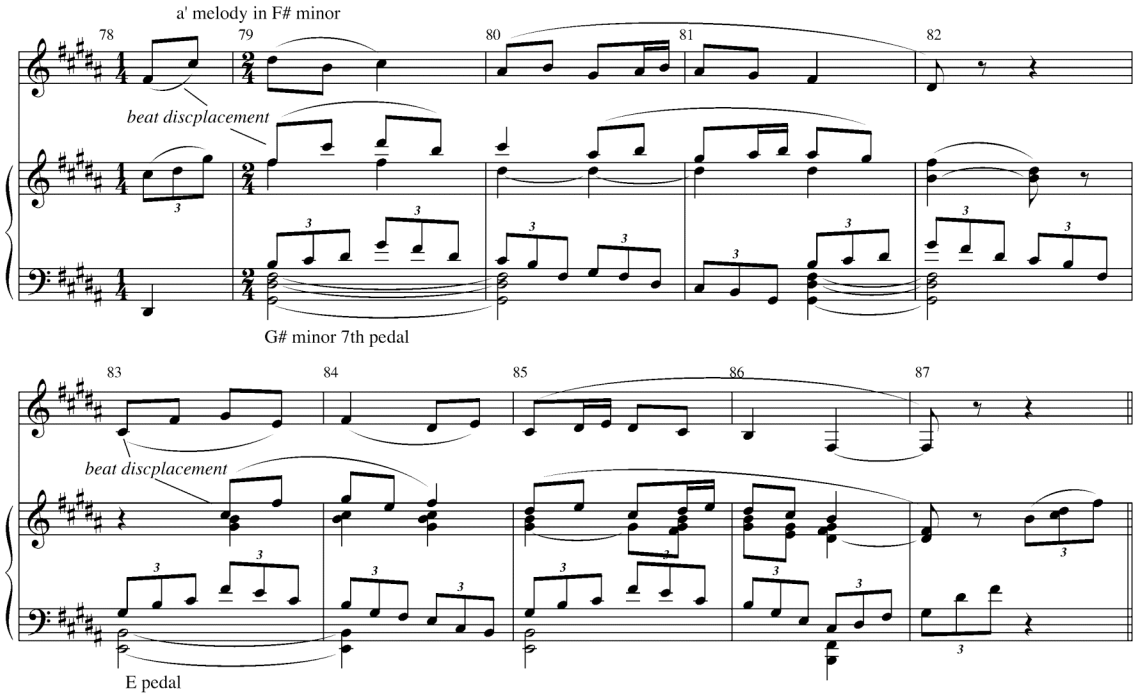
Example 53. Saxophone and piano (Mvt. II, mm. 63-66 and 68-71; "a' " in F#, supported by B major harmony)



[110] Nicolas Slonimsky, *Music Since 1900*, 4th ed. (New York: Coleman-Ross, 1937; New York: Charles Scribner's Sons, 1971), 1474.

The final pair of "a' " statements (mm. 78-87, again in F#) is supported by pandiatonic harmonies based on G# minor and E major. The harmonies are not functional; rather, these "color" chords provide a contrast to the earlier appearances of "a'." In effect, these two harmonies act as changing pedal points beneath the F# melody.

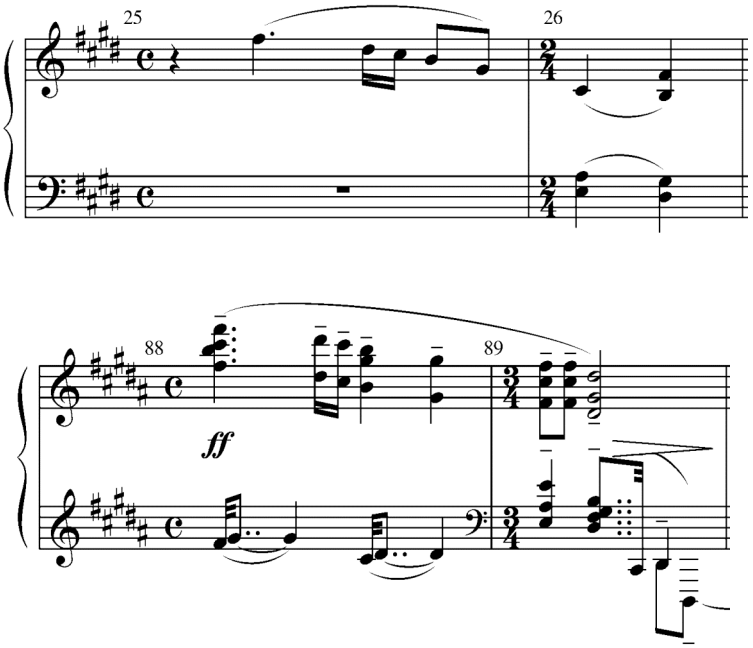
Example 54. Saxophone and piano (Mvt. II, mm. 78-87; final statements of "a' ")



The overall effect of this entire section is that material from the "A" section is gradually replacing the themes found in "B." The first time the "a' " theme appears in the saxophone, in mm. 63-67, it coexists with a statement of the first half of "e" located in the piano (refer to Example 53, above). Gradually, only the triplet accompaniment of "e" and hints of the B major tonality appear under "a'." Finally, the accompanimental

passage that appeared in "c," as a transition into the "B" section, also acts as the final transition into "A'." This time it is harmonized and performed *ff* by the piano. The music that precedes this burst of energy is presented at *pp*, and this brief transition acts as a sudden climax to the previous section, and to the movement as a whole.

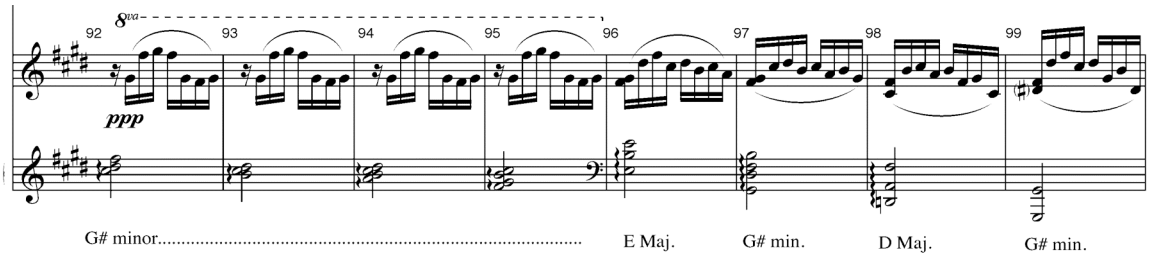
Example 55. Piano (Mvt. II, mm. 25-26; accompaniment to "c," and 88-89; transition to "A' ")



As seen above, Decruck expertly ties elements of "a" and "c" together in this transitional section between "B" and "A'." The importance of "cdc" near the beginning of the movement becomes clear only after it has helped shape the material in this section. Although it acted in an accompanmental role earlier, the gesture seen in Example 55 now figures much more prominently into the piece, as the movement's climactic phrase.

"A' " presents a shortened version of the opening ("aba"), now including only "a" and "b." The G# phrygian melody is repeated from "A" exactly until the last few measures (mm. 104-109). While the piano part is relatively sparse at the opening of the movement, it becomes much more rhythmically active at its conclusion. Also, the harmonies were stacked roots and fifths, and the harmonic content is now more complex. These sonorities heard in the piano are descending diatonic clusters that ultimately lead to triadic harmony.

Example 56. Piano (Mvt. II, mm. 92-99; accompaniment to "a")

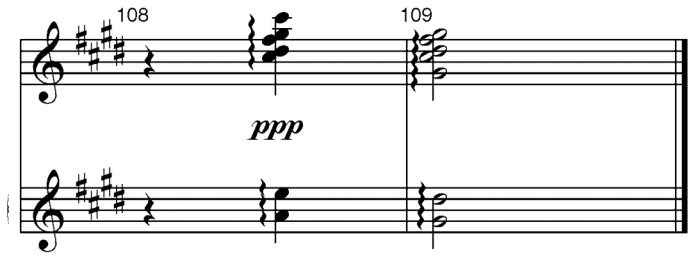


Example 45, above, showed G# minor and A major chords in the piano in support of "b" at the opening of the movement. When this melody returns at the conclusion, the piano replaces G# minor with E major chords. As in the transition from "B" to "A' " (mm. 78-87, seen in Example 54), the change of roots provides a slightly different harmonic content, but it does not alter the character or perceived tonality of this section.

After alternating between E major and A major with a harmonic rhythm of one measure per chord (mm. 100-103), an extended A major sonority in the piano lasts for six measures, finally resolving to the tonic G# minor in the final bar (m. 109). The use of

pandiatonicism extends to this final cadence, in which the root movement from A to G# is obscured by upper chord extensions. In fact, the final chord does not include a third (B or B#); the fourth scale degree (C#) fails to resolve, ending on a suspension. This stepwise motion from A major to G# minor has occurred several times throughout the movement. Although it approaches the tonic chord from a minor second above, it functions similarly to a leading tone, which traditionally approaches the root from a minor second below.

Example 57. Piano (Mvt. II, mm. 108-109; final cadence: A major to G# minor)



Common Interpretative Practices for Movement II

As in movement I, the indicated timing of this movement is much longer than any of the recorded performances. Once again, Jean-Yves Fourmeau performs at the most conservative tempi, while Claude Delangle is the fastest. The overall structure of the movement is much less complex than the first, and it calls for fewer tempo changes. For the most part, all three performances remain faithful to the relationships between the tempi of each section.

Vibrato is a personal mode of expression, unique to each performer. The study of

vibrato, as employed by professional musicians such as those heard on these recordings, can provide a model for interpretation of this aspect of performance practice. The movement is lyrical, and all performers employ vibrato, most consistently by Fourmeau. Delangle demonstrates a more selective use of vibrato in general, using it sparingly on quarter-notes throughout the movement. References to pitches are for written pitches in the saxophone part.

Table 12. Timings and tempi of Movement II

Timings and tempi of Movement II				
	Score	Delangle	Prost	Fourmeau
Total Duration	4’	2’41”	2’48”	3’10”
		<u>*A*</u>		
aba (mm. 1-24)	♩=66	♩=96	♩=76	♩=70
cdc (mm. 25-36)	*“plus animé”*	♩=104	♩=102	♩=92
		<u>*B*</u>		
e (mm. 37-70)	♩=84	♩=100	♩=92	♩=88
a’ (mm. 71-77)	*“calmato”*	♩=100-80	♩=104-80	♩=112-90
a’ (mm. 78-91)	*“presque lent”*	♩=80	♩=80	♩=76-64
		<u>*A’*</u>		
ab (mm. 92-109)	♩=66	♩=92	♩=78	♩=66

The first note of the unaccompanied opening is given a *tenuto* by Delangle, who also adds a slight lift, or pause, before the piano entrance in m. 5. All three performers keep a relatively steady tempo for the opening “aba,” performing the inidcated *cédez* in mm. 23-24. All saxophonists also take care to play the low C in m. 4 softer than the F

which precedes it. The F is the tonic note, so it is important not to emphasize the C that follows it. With this in mind, none of the perfomers play the low C with vibrato.

Fourmeau and Nicolas Prost perform "cdc" (beginning in m. 25) markedly faster than the previous section, as indicated. Delangle's tempo is only slightly faster than the opening of the movement, with a very slight *ritardando* at the end of each two-measure phrase. Note lengths on the *staccato* quarter-notes differ, with Prost giving them the most length. In interpreting the eighth-notes, saxophonists may take two things into consideration. First, the viola performs *pizzicatto* in this section. Secondly, Decruck's *Ecole moderne du saxophone* states that a *staccato* note "loses exactly half of its value."[111] These should help shape the performer's approach to note length.

In the "B" section, Fourmeau and Prost add a *rallentando* in mm. 49-51, playing "a tempo" in mm. 52. During the piano's statement of the melody in mm. 51-62, marked "le chant un peu en dehors" (melody a little to the fore) in the part, Fourmeau tends to overshadow the piano. In all three recordings, the melody in the piano becomes covered near the end of this passage; however, care should be taken that it is heard above the triplets in the saxophone.

Slurs are played across entire phrases in the section from mm. 74-87 by Fourmeau and Delangle. This keeps the phrases ("a' ") consistent with the performance of "a," both at the beginning and end of the piece. Prost's articulations are extremely legato in this section.

[111] Maurice Decruck and Fernande Breilh, *Ecole moderne du saxophone* (Paris: Alphonse Leduc, 1932), 8.

Discrepancies Between Solo Parts in Movement II

There are relatively few errors and discrepancies in this movement, and most of them are obvious. As in the first movement, comparison of the solo parts indicates that the saxophone part was altered to accommodate breathing and range. This occurs in the "B" section and is noted below. Differences in articulations are listed in Table 13. Refer to appendices for errata and performance suggestions.

Table 13. Discrepancies between saxophone and viola parts

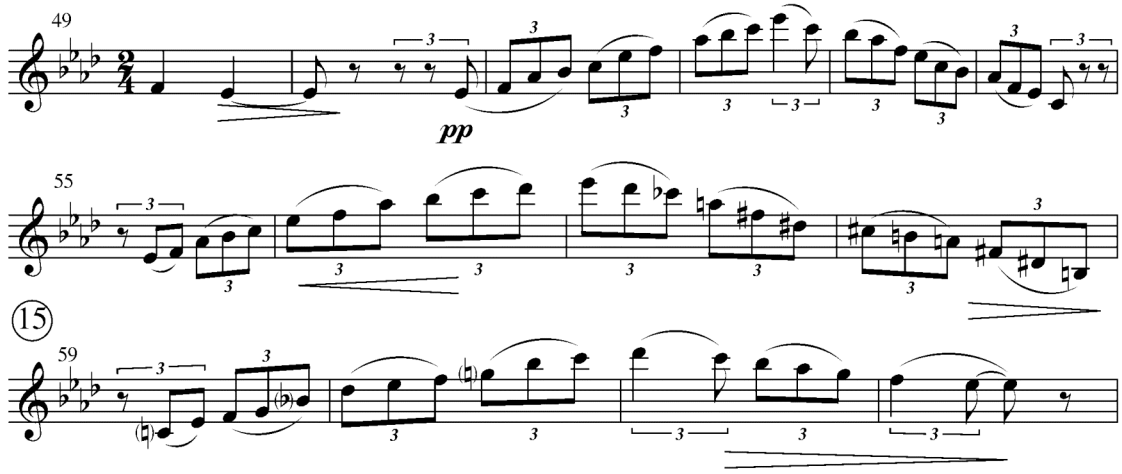
Measure	Differences between solo parts
1	viola plays with mute for entire movement
1-8, 17-24	articulations differ due to idiomatic considerations
25-32	*pizzicato* indication in the viola part
33^4, 35^4	solo parts have *staccato* indicated under slur, while the piano part does not; soloists may consider playing the entire measure *legato*
39-50	saxophone part is altered for range (viola is 8va)
50^2-51	viola has a slur across the barline

(table continues)

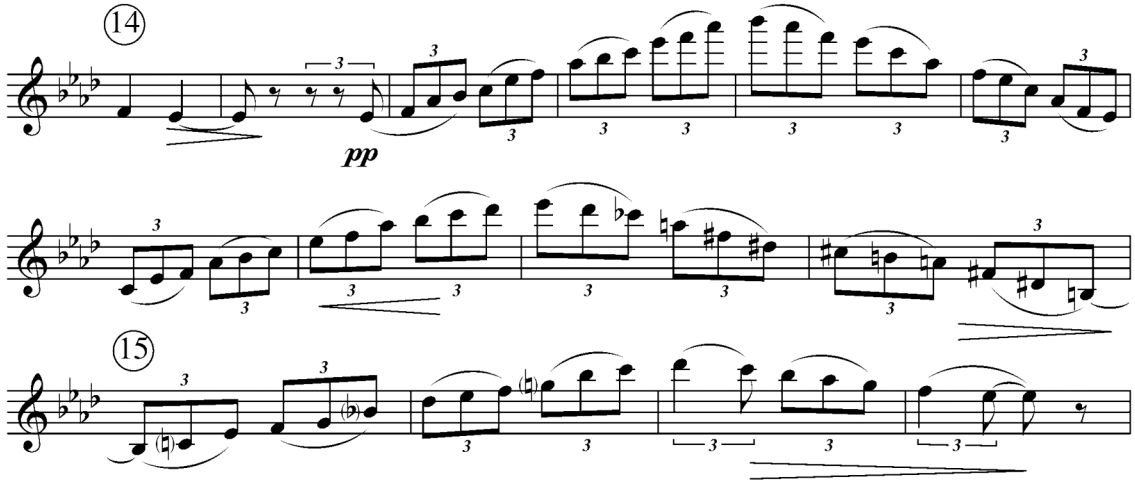
Table 13 *(continued)*

Measure	Differences between solo parts

49-62 saxophone part is altered for range and breathing; original part:[112]



these *ossia* measures are not performed on any of the recordings, but indicate a direct transposition of the viola part, presenting another option for the performer with command of the *altissimo* register:

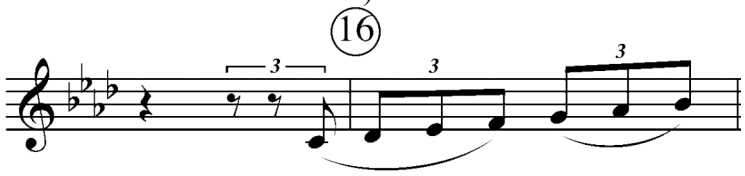


(table continues)

[112] Examples and *ossia* measures in this table are transposed for the Eb alto saxophone. The sounding pitch is a major 6th below the written pitch.

Table 13 *(continued)*

Measure	Differences between solo parts
67-68	saxophone part is missing the first two notes (all three saxophonists perform these *ossia* measures):



CHAPTER 7

MOVEMENT III

Formal Structure and Performance Analysis of Movement III

As described in Chapter 4, Fernande Decruck included a *fileuse* movement in at least two of her compositions. In addition to the Sonata in C#, one of the variations in *Variations saxophoniques* for saxophone quartet includes the tempo indication "Tempo flessible e vivo di filatosa" (spinning). Both movements share common musical elements, such as 6/8 meter and sixteenth-notes in the solo part. Example 58, below, demonstrates the common characteristics of Decruck's *fileuse* melodies. The sixteenth-note melodies suggest the spinning quality by surrounding and returning to the first note of the melody. Scalar or arpeggiated passages also appear, but they often return to the opening note as well.

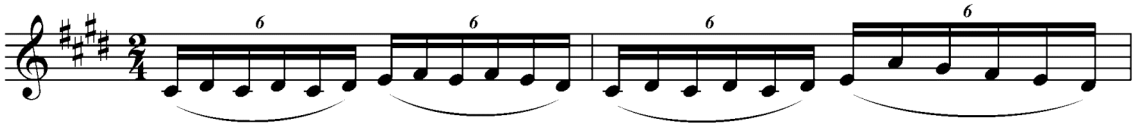
Table 14. Overview of Movement III

Movement III										
Section Measures	Intro. 1-32	A 33-44	B 45-65			C (transition) 66-85		A' 86-99	B' 100-113	Coda 114-120
Thematic Material	a	a	b	c	b	a'	d	a''	c'	b'
Measures	1-32	33-44	45-48	49-57	58-65	66-75	76-85	86-99	100-113	114-120
Key	C# min.	C# min.	ambig. (G#/B)	C#7	F# Maj.	C# Maj.	E min.	E min.	B7-G#7	C# Maj.

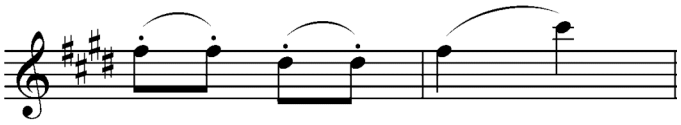
This movement is developed from four melodic building blocks. These motives

are fleeting and often altered from earlier statements, giving the impression that the movement is through-composed. In fact, the movement is a complex "ABAB" form, including an introduction (in the orchestral version only), transitional section, and coda. The smaller units that Decruck assembles into this form are shown in the Examples 58-61. The emphasis of the movement is on the virtuosic melodic lines, often presented with sparse or no accompaniment. It is advantageous to examine the various ways that each of these musical components is used throughout the movement. Decruck's ingenuity is revealed by her treatment of these four basic building blocks (labeled "a," "b," "c," and "d"). The variations on each of these themes throughout the movement are discussed individually below, rather than a sequential analysis of each measure. All examples sound in C.

Example 58. "a" (primary thematic material)

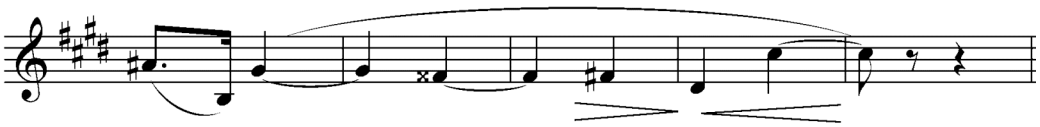


Example 59. "b" ("counting song") [113]

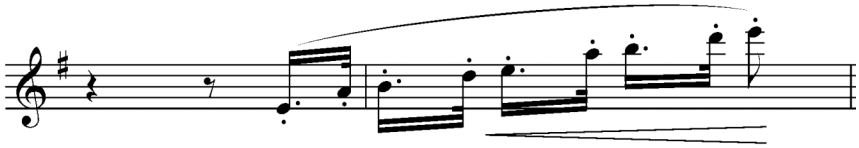


[113] "Counting song" refers to a type of children's song that is used to teach numbers. Gilles Thieblot, liner notes, *Rendez-Vous*, Jean-Yves Fourmeau (saxophone), compact disc, Airophonic 5411499 80082, 2007.

Example 60. “c” (lyrical melody)



Example 61. “d” (dotted rhythms)



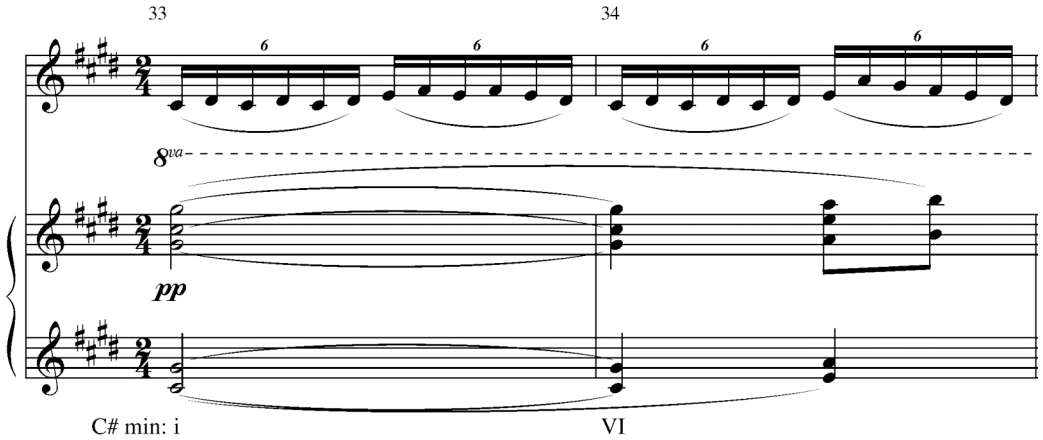
There is an obvious contrast between each of these melodic fragments; however, these materials flow seamlessly into each other, largely due to the pervading sixteenth-note triplets that are present in the melody or accompaniment in almost every measure of the movement. The only immediately obvious section demarcation occurs at the return of “A” in m. 86, resulting from the “en cédant un peu” indicated in the score, as well as the lack of triplets.

The “d” melody only appears once in the movement, during the transitional section (mm. 66-85). It provides rhythmic variety and allows for a broad dynamic range. There is also a change of texture from the rest of the movement, since the melody leaps across two full octaves. It is harmonically stable and is not developed by Decruck. The “a,” “b,” and “c” themes are discussed in-depth below.

The “a” Theme

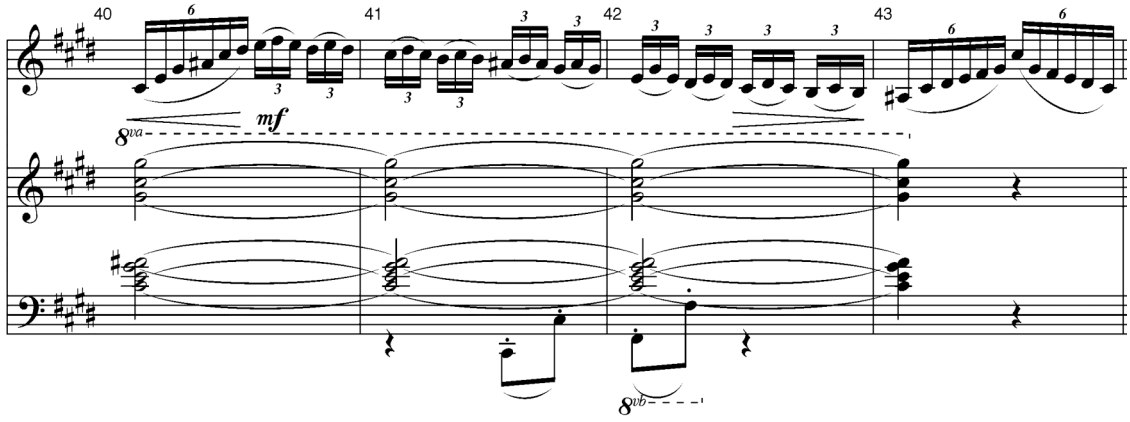
After an orchestral introduction, absent from the piano reduction, the saxophone enters in mm. 33 with the “a” material. This is accompanied by stacked fifths in the piano (C# and G#), followed by passing A major and E major harmonies. The minor tonality is established in the melody, emphasizing the root and minor third (C# and E).

Example 62. Saxophone and piano (Mvt. III, mm. 33-34; establishing C# minor key center)



For the first seven measures of the opening saxophone melody (mm. 33-39), the music is diatonic, including A naturals in both the saxophone and piano parts. The sudden addition of an A# to the C# minor harmony in m. 40 presents an abrupt shift in character. This sustained sonority (C# min.6 or A#$^{\varnothing 7}$ /C#) provides the backdrop for soloistic arpeggiations in the saxophone, followed by a descending scale, ornamented with upper neighbor tones.

Example 63. Saxophone and piano (Mvt. III, mm. 40-43; C# min.6 or A#$^{\varnothing 7}$ /C# chord)



The development section of the first movement also featured this sonority, described as either a minor 6th chord or a half-diminished chord in first inversion. In this case, the piano's right hand clearly signifies a C# minor tonality, presenting the same pitches as its initial chord in mm. 33, as seen in the above example. The A#, however, disguises the key center, and this pivotal chord creates an ambiguity that will be developed in the following section. As discussed below, the pandiationic melody and harmony that follow this section do not have a definitive pitch center.

When the "a" material returns in the key of E minor at the commencement of the second half of the movement (m. 86), the accompaniment in the above example becomes slightly extended and inverts several motives. The eighth-notes in the left hand of the piano (C#2-C#3 and F#2-F#3, seen in Example 62, above) now appear several octaves higher and in contrary motion to their earlier appearance (the notes now descend by fifth rather than ascending by fourth). These are the first indications of the quartal harmonies that will follow throughout much of the movement. Quartal harmonies are chords built

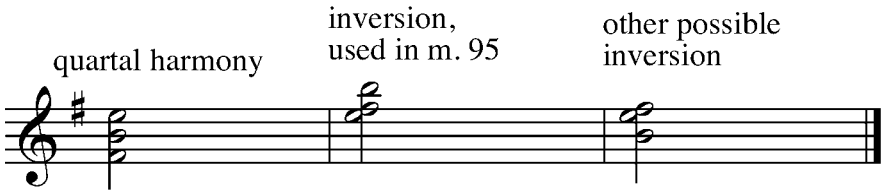
by stacking perfect fourths. As described by Vincent Persichetti,

> chords by perfect fourths are ambiguous in that, like all chords built by equidistant intervals (diminished seventh chords or augmented triads), any member can function as the root. The indifference of this rootless harmony to tonality places the burden of key verification upon the voice with the most active melodic line.[114]

The complementary interval of a perfect fourth is a perfect fifth, and chords that are built from stacked fourths may be inverted to create other intervallic relationships, including perfect fifths and major seconds. These occur throughout the movement. Persichetti also states that

> [the] inversion can be used as a fundamental structure because of the presence of the strong perfect fifth. If the resonant interval of the perfect fifth is allowed to dominate the texture, the second – created by the inverted seventh – often sounds like a note added to a simple chordal formation. Positions featuring the perfect fifth give quartal harmony variety of color.[115]

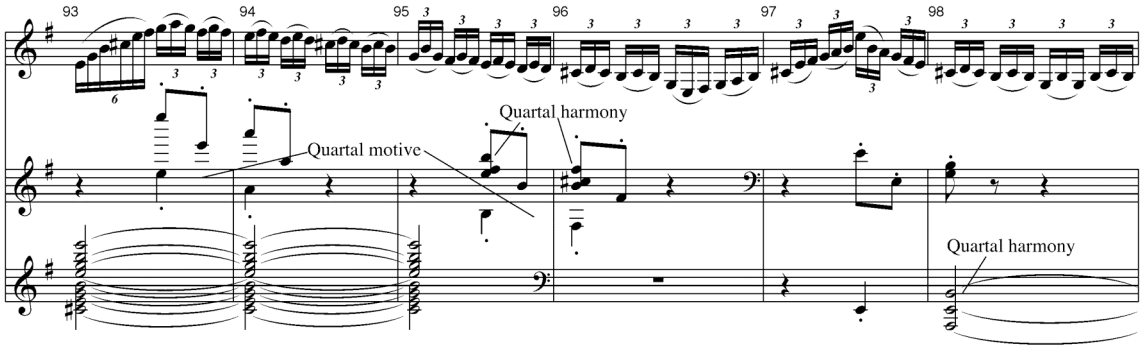
Example 64. Quartal harmony and its inversions.



The term "quartal harmonies" in this analysis will refer to those harmonies built from stacking fourths or any of its possible inversions. The intervals of a major second and perfect fifth are created by inverting the perfect fourths. One example of this is found in the piano in m. 95[2].

[114] Vincent Persichetti, *Twentieth-Century Harmony* (New York: Norton, 1961), 94.
[115] Ibid., 95.

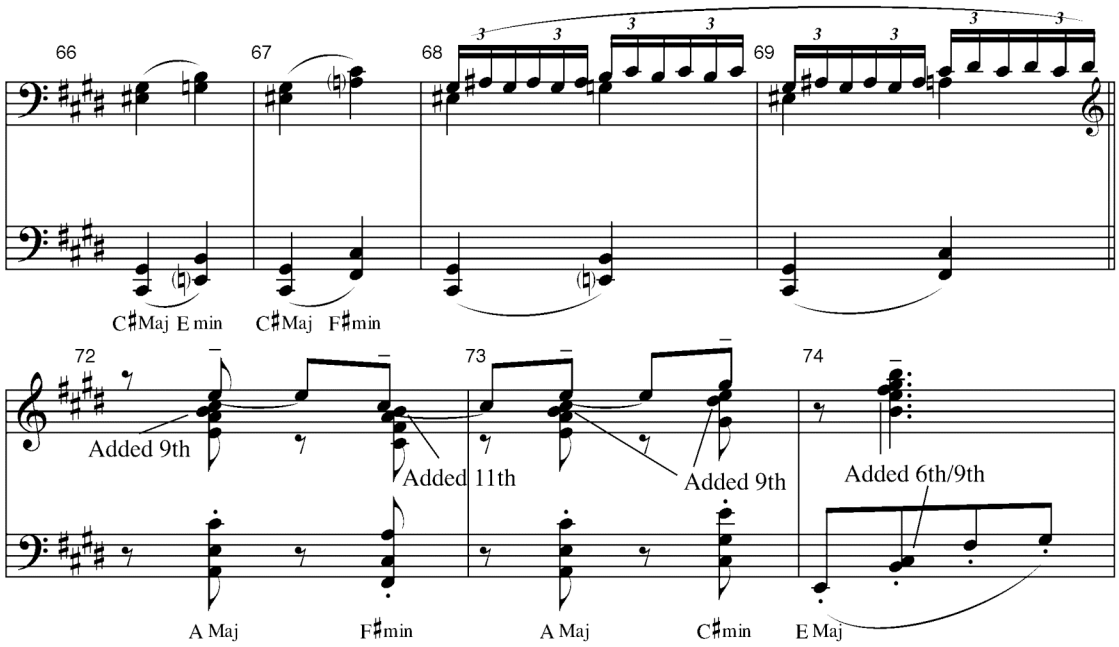
Example 65. Saxophone and piano (Mvt. III, mm. 93-98, “a’’ ” in E min. with quartal harmonies)



The eighth-note motive described above is repeated and developed with pandiatonic quartal harmonies in this section. The motive itself consists of two notes that are a fifth (E5 descending to A4) or fourth (B3 descending to F#3) apart. This interval is explored in the passage from mm. 93-98, and several of the harmonies are built by stacking fourths and fifths.

The other appearance of the “a” material (“a’ ” in mm. 66-75) is transitional, using the sextuplets to guide the music through a modulation. In this instance, Decruck makes the harmony unmistakably clear through the use of major and minor triads. Many of these triads are not diatonic to C# major, borrowing freely from the minor mode. In mm. 72-74, after the triadic harmonies have been presented, the harmonies become slightly more complex, colored by the addition of the ninth, eleventh, or sixth of each chord. As seen in mm. 72-73, B4 is added to three consecutive chords, acting as a common tone or pedal point for these harmonies.

Example 66. Piano (Mvt. III, mm. 66-69, 72-74; “a’ ” with triadic harmonies and added pitches)



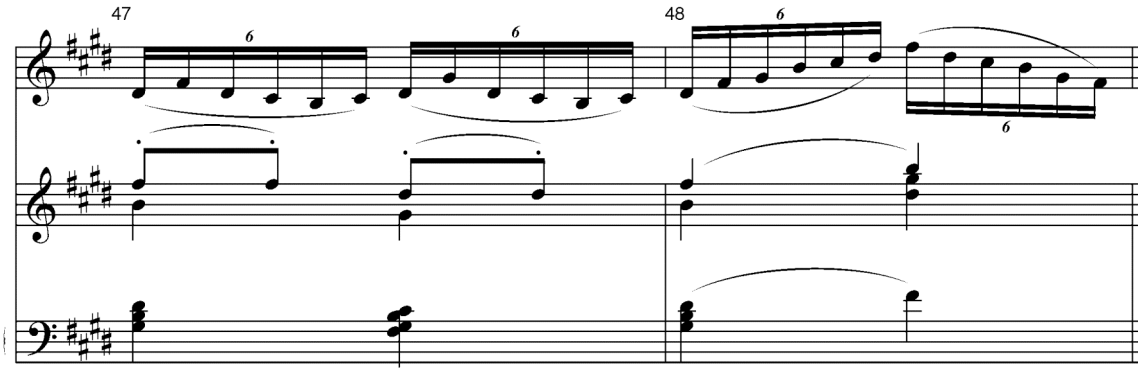
The “b” Theme

As in movement II, one of the building blocks of this movement includes a melody borrowed from French folk music. In this case, it is a “counting song,” a children’s song used to teach numbers. This is labeled as the “b” theme and appears in Example 59.

The counting song first appears in mm. 47-48, during the section following the C# min.6 chord discussed above. These measures are tonally ambiguous, with the counting song outlining a B major triad. This brief melody can be seen in the right hand of the piano in the example below. Although the melody suggests B major, the left hand presents G# minor sonorities. The sextuplet flourishes in the saxophone suggests both of

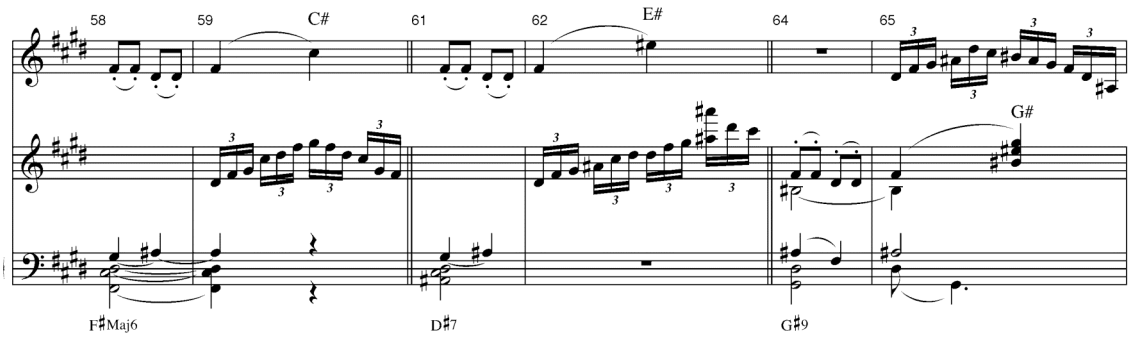
these keys through the use of pentatonic scales.

Example 67. Saxophone and piano (Mvt. III, mm. 47-48; first appearance of counting song)



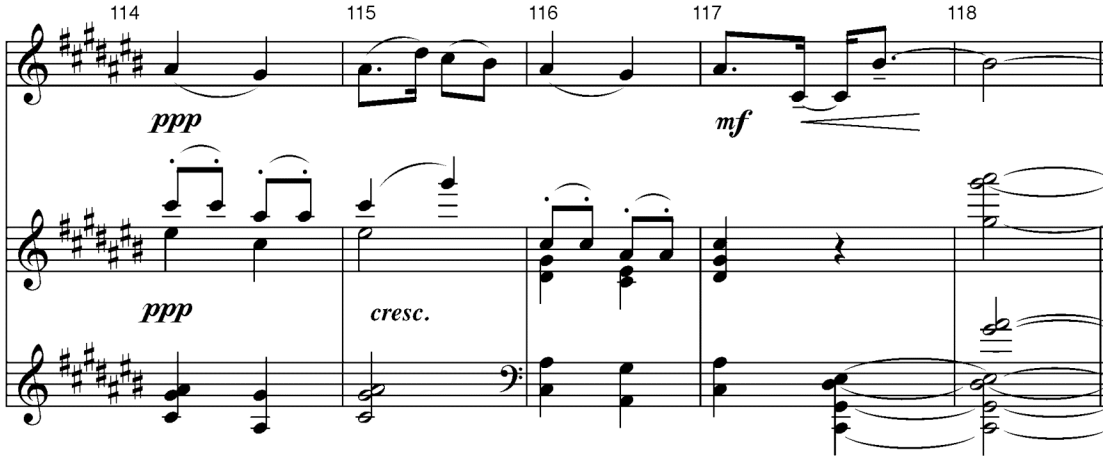
In the next several measures, this theme is restated, each time with a different underlying harmony. The final note of the counting song is a B5 in the statement shown above. During subsequent iterations of the melody, this note is changed, climbing progressively higher, while the pitch level of the rest of the melody remains constant. The triadic melody never appears in a stable harmonic environment, keeping it from sounding simplistic or banal.

Example 68. Saxophone and piano (Mvt. III, mm. 58-59, 61-62, 64-65; subsequent appearances of counting song)



This theme returns at the very end of the movement, during the coda, again in an ambiguous tonal center. The movement concludes in C# major, the home key of the entire sonata, with the counting song and accompaniment finally in tonal agreement. The melody in the saxophone, however, suggests A# minor, as seen Example 69. Major sixths and major sevenths have been used extensively throughout the movement, and the two tonal centers (C# major and A# minor) are included in the C# Maj.6 chord in mm. 114-115. The final chord (beginning in m. 118) includes every note of the C# major scale except the fourth (F#). The chord found in the piano in m. 118[1] can be described as C# 6/9 (C# major triad with an added sixth and ninth), while the saxophone provides the major seventh.

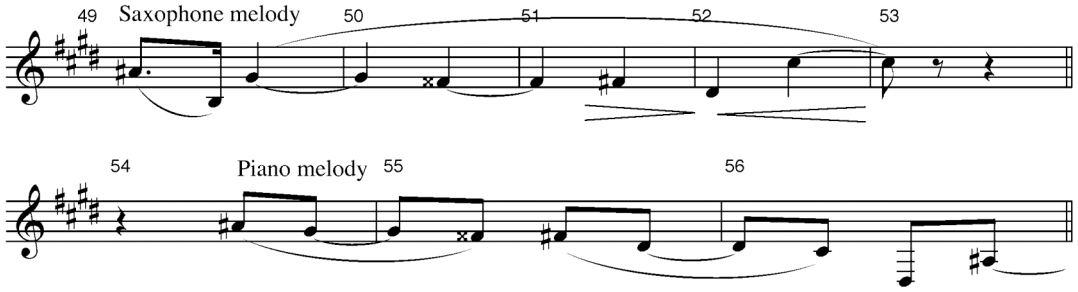
Example 69. Saxophone and piano (Mvt. III, mm. 114-118; counting song in Coda)



The "c" Theme

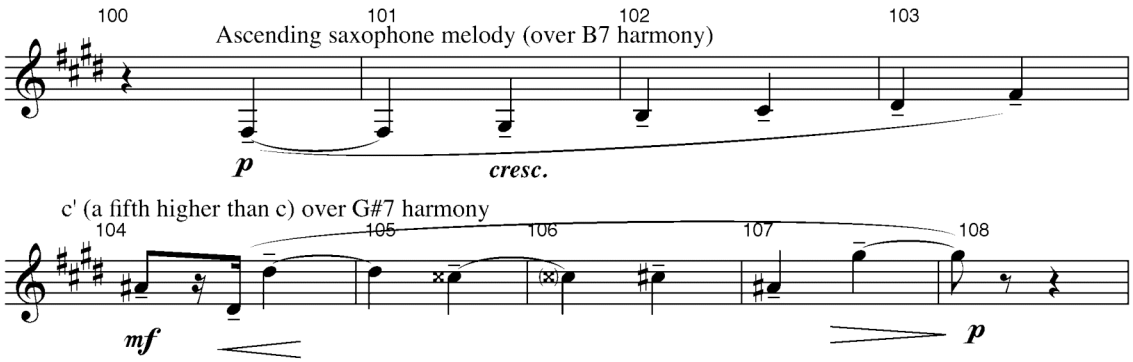
The other notable melodic material in the movement is labeled "c" in Example 60. This lyrical melody contrasts with the vigor and motion of the sextuplets as well as the playfulness of the counting song. In the first half of the movement, "c" is played by the saxophone, followed immediately by a variation (in diminution) by the piano. The harmony is sparse, suggesting C#7.

Example 70. Saxophone and piano (Mvt. III, mm. 49-56; "c" melody)

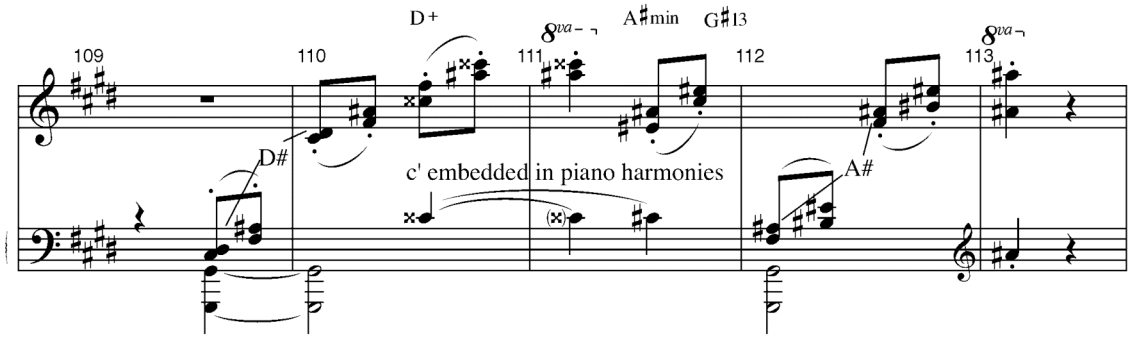


When it reappers in the second half of the piece, “a’’ ” has already established both the inversion and elongation of previous musical material, as discussed above. In mm. 100-103, the saxophone plays an ascending (rather than descending) melody, although it is not at all a strict inversion of “c.” It is, in fact, a pentatonic scale. This scale has been used extensively by Decruck throughout the other movements of the work and is now supported by B7 harmony (see Example 71, below). Notably, there is a striking similarity to the “B” theme of the second movement, also built from a B pentatonic scale. Lasting only four measures, it is unlikely that this was intended to be a quotation from the “Andante” movement, but the similarity is immediately visible and audible. The phrases that follow the pentatonic scale present “c” once again in the saxophone and piano part, this time transposed up a fifth. The piano part is quite active and jumps across several octaves, yet “c” is embedded in the harmonies. The pianist should take care to bring out this melody that appears in an inner voice.

Example 71. Saxophone (Mvt. III, mm. 100-108; pentatonic melody and “c’ ”)



Example 72. Piano (Mvt. III, mm. 109-113; "c' " embedded in piano harmonies)



Common Interpretative Practices for Movement III

In addition to Nicolas Prost, Claude Delangle, and Jean-Yves Fourmeau, this movement has been recorded by Marcel Mule, as a part of the piece *Andante et Fileuse*.[116] The "Andante" movement contains new music that does not appear in the Sonata in C#, segueing into the "Fileuse." The date of composition of *Andante et Fileuse* is not known, but it was recorded in 1954, the year of Decruck's death. She spent her later years revising her earlier compositions rather than creating many new works, so it is likely that this piece was written near the end of her life. The only difference between this movement and the "Fileuse" movement of the sonata is in the coda (mm. 114-120), apparently lacking the tempo change that is indicated in the sonata. The saxophone part in these measures is also radically different than the Sonata in C# version; it continues the sextuplet figures through the conclusion of the movement rather than playing a slower lyrical melody.

The emphasis of the movement is on technical facility and virtuosity with no

[116] Marcel Mule, *The Saxophone, Volume 1*, London LS 986, 1954.

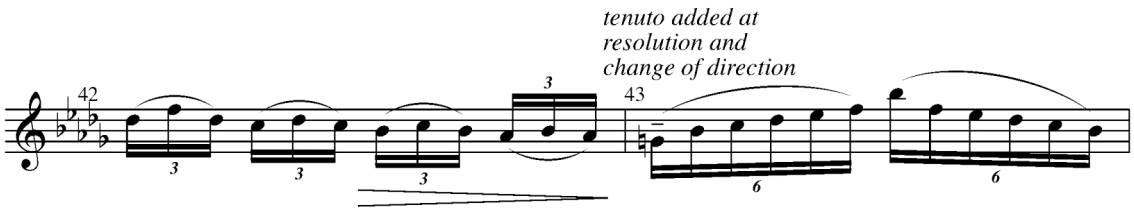
tempo fluctuations. As one might expect, the four performances of "Fileuse" are quite similar. There are very few lyrical moments, and any tempo changes are slight and may be unintended.

Table 15. Timings and tempi of Movement III

Timings and tempi of Movement III					
	Score	Mule	Delangle	Prost	Fourmeau
Total Duration	2'15"	1'41"	1'47"	1'47"	1'45"
Overall tempo	♩.=96	♩.=112	♩.=102	♩.=108	♩.=108
(mm. 100-108)		♩.=98	♩.=96	♩.=92	♩.=102
(mm. 114-120)	"*moins vif*"	♩.=112	♩.=88	♩.=80	♩.=74

The first note of the movement is treated with a slight *tenuto* by Claude Delangle and Jean-Yves Fourmeau. Isolated notes throughout the movement are emphasized with *tenutos* by one or more performers (such as the downbeat of m. 43 by Fourmeau and Nicolas Prost); however, these are slight and inconsistent. The notes within sextuplets are largely performed with equal duration, and the occasional *tentuo* is used to emphasize a particular note within the phrase. This occurs most often at the beginning of new patterns or at the change of direction in a scale or arpeggio.

Example 73. Saxophone (Mvt. III, mm. 42-43; added *tenuto*, transposed for saxophone)



Fourmeau presents the greatest dynamic contrast in the opening, where a *cresecendo* to *mf* is indicated (m. 40). Delangle is the most conservative with dynamics. All four performers are sensitive to the dynamics of the piano in mm. 54-56; however, only Prost and Fourmeau also play soft enough for the counting song to be heard in mm. 47-48 in the piano. Mule's interpretation of the counting song, beginning in m. 58, gives more weight to each eighth-note than the other saxophonists. This is due to the longer duration and lack of taper on the notes.

The *crescendo* in m. 71 is followed by a *subito pp* in all recordings, however Prost is the only saxophonist to reach the *mf* dynamic that follows in m. 74. There is not a consensus on the *crescendos* in the following section (mm. 76-81), where Delangle and Fourmeau make much more of a dynamic contrast than the other two performers.

When the "a" material returns in m. 86, each performer executes the first note with a *tenuto* and immediately continues "a tempo." The triplets in mm. 93-96 are consistently performed with an articulation and slight accent on the first note of each triplet. Mule performed the figure in this manner the first time it appeared (mm. 40-42), but the others treat this second presentation with much greater clarity of articulation. The

next lyrical section (mm. 100-108) slows down in each performance. This tempo change is hardly noticeable and seems unintentional, since there is no indication in the score to slow down until m. 113. In m. 107, a *diminuendo* to *p* indication that would allow the melody to transition from the saxophone to the piano is missing from the saxophone and viola parts. Delangle performs the *diminuendo*, while the others maintain a *mf* dynamic on this note. Delangle is the most effective in allowing the piano to be heard in the following phrase (mm. 109-113) because of this *diminuendo*.

The *cédez* that is indicated in m. 113 is observed by Fourmeau and Prost, who establish a slower tempo immediately at the coda. Delangle slows down more gradually, and only in the last few measures of the movement. None of the performers demonstrate a dynamic range nearly as drastic as indicated in this section; however, Fourmeau and Delangle certainly perform effective dynamic contrasts. Prost presents the most uniform volume in the last seven measures. The version played by Mule has a differing part that does not change tempo or dynamics; rather, it accelerates slightly to the conclusion.

Discrepancies Between Solo Parts in Movement III

Unlike the first two movements, this movement has relatively few discrepancies between the solo parts, with no alterations made to *tessitura*. This may indicate that this movement was originally conceived for the saxophone. Most differences between the solo parts are in the form of articulation, an issue that is consistent with the rest of the piece. Refer to appendices for errata and performance suggestions.

Table 16. Discrepancies between saxophone and viola parts

Measure	Differences between solo parts
	viola uses mute throughout movement
49[1]	viola part has a dotted eighth-note; saxophone includes a sixteenth-rest
58	slurs differ
61	slurs differ
76-77	articulations differ
80-81	articulations differ
93	*ossia* notes in saxophone, to accommodate range
104[1]	rhythm differs slightly
116-117	slurs differ

CHAPTER 8

MOVEMENT IV

Formal Structure and Performance Analysis of Movement IV

The final movement of Fernande Decruck's Sonata in C# is divided into two parts: "Nocturne" and "Final" (or "Rondel," as it is titled in the orchestral score). The "Nocturne" is a brief rounded binary form of thrity-four measures, and the "Final" reveals an imaginative and subtle use of rondo elements to conclude the sonata.

Table 17. Overview of Movement IV

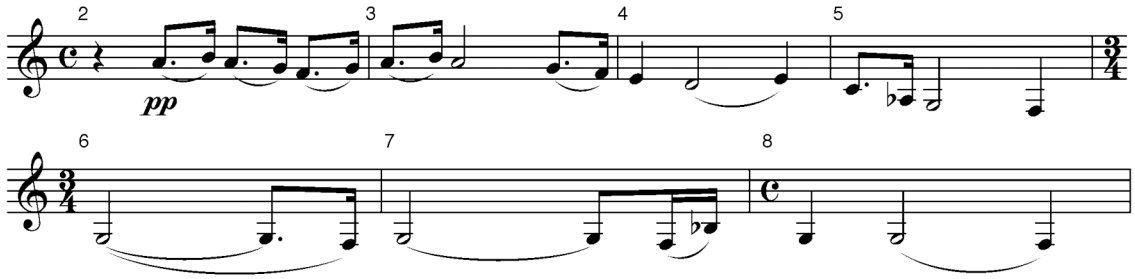
Movement IV		
Section	*Measures*	*Key Area*
"Nocturne"		
a	1-9	C Maj.
b	10-23	Db Maj.
a	24-34	C Maj./Db
"Final/Rondel"		
transition-B	35-46	C/Ab – C#/A
A	47-60	G# min. (phrygian)
B	61-76	G# min. (phrygian)
A/B	77-90	G# min. (phrygian)
C	91-110	C# min.
A/Coda	111-129	C# Maj.

Nocturne

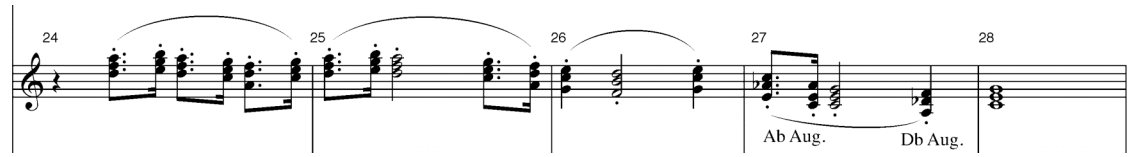
The "Nocturne" opens with an unaccompanied saxophone melody that suggests C major. This "a" melody later brings the "Nocturne" to a close with statements by the piano and saxophone. Although the tonic pitch (C) appears only once in this melody, the

dominant (G) is emphasized. The two sections of movement IV do not share any musical material, but reliance on the fifth provides a link between them, as will be seen. The "a" melody is in C major, with some pitches (Ab and Bb) borrowed from the minor mode. The subsequent piano harmonization of this melody reveals the use of augmented chords to support the nondiatonic pitches. The other melody notes are harmonized with diatonic triads. All examples sound in C.

Example 74. Saxophone (Mvt. IV, mm. 2-8; "a" melody)



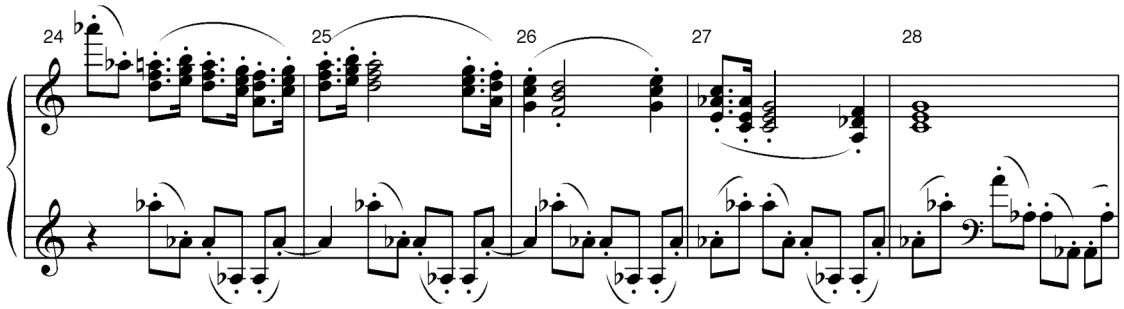
Example 75. Piano R.H. (Mvt. IV, mm. 24-28; "a" melody harmonized)



When the opening melody in the saxophone settles clearly on a C major tonality in m. 6, the harmonic stability is upset by the entrance of the piano accompanement in another key: Db major. Decruck has used extended pandiatonic sonorities in other movements, as well as quartal harmonies, functional and nonfunctional chords, and

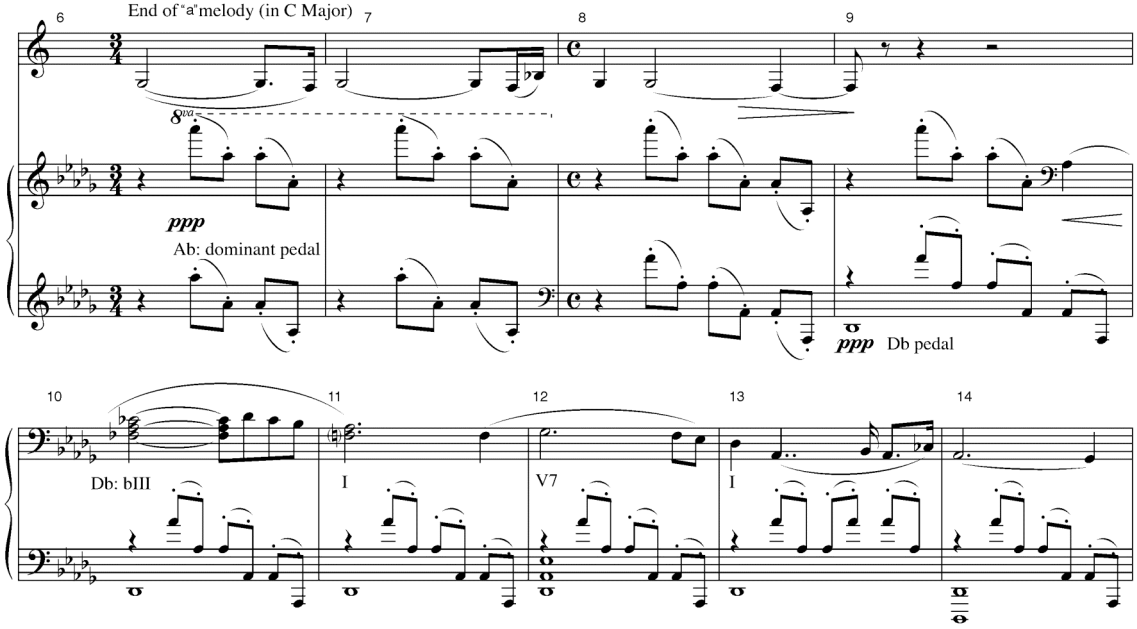
poytonal techniques. Here, she demonstrates another aspect of her inventive harmonic vocabulary. Much of the "Nocturne" is bitonal, clearly juxtaposing triadic harmonies in C major with a sparse accompaniment in Db major. During the statement of the melody made by the piano in mm. 24-27, Ab's in the left hand function as the dominant of Db major, a key established earlier in the movement.

Example 76. Piano (Mvt. IV, mm. 24-27; bitonal melody and accompaniment)



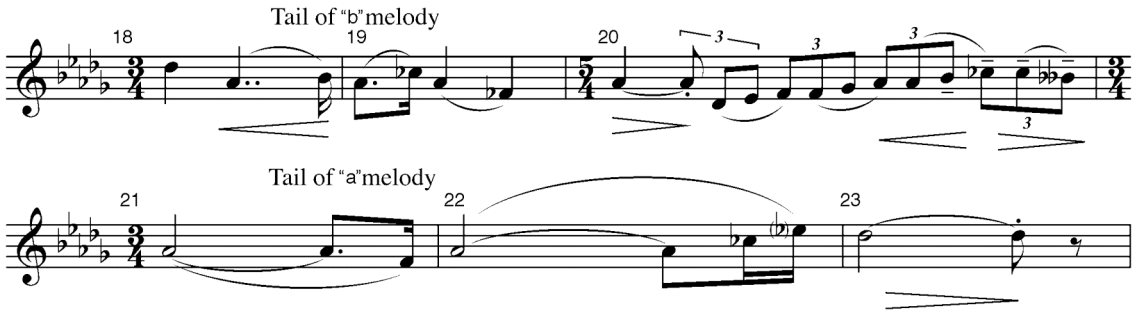
In Example 74, above, the saxophone ends its melody on an F, $\hat{4}$ in C major. This pitch is, of course, also $\hat{3}$ in Db major, the key of the "b" material. The bitonal elements mentioned above are briefly introduced at the opening of the movement, when the two key areas overlap (mm. 6-8). The piano melody that begins "b" also borrows harmonically from the minor mode, although this section is clearly in Db major.

Example 77. Saxophone and piano (Mvt. IV, mm. 6-14; “a” and the first half of “b”)



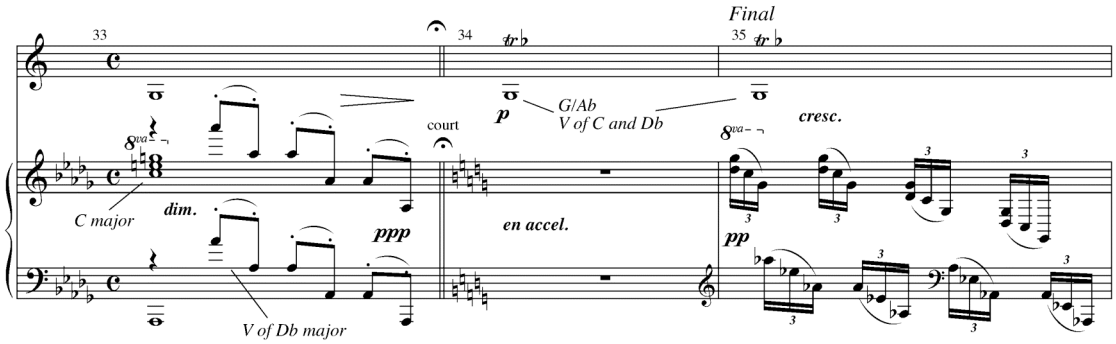
The middle section of the “Nocturne” (“b”) is divided into two phrases: the first presented by the piano (seen in the second line of Example 77, above), and the second by the saxophone. The two phrases are in differing meters and they do not begin similarly. Unlike most antecedent-consequent phrase groups, these two phrases conclude with the same figure (mm. 13-14 in Example 77, above, and mm. 18-19 in Example 78). The melody in the saxophone also includes a phrase extension that recalls the conclusion of the “a” melody (seen in mm. 6-8 in Example 74), thereby tying the two sections together melodically.

Example 78. Saxophone (Mvt. IV, mm. 18-23; end of "b")



The "Nocturne" concludes with a G3 in the saxophone, the final note of the "a" melody and the dominant of C major. A link is provided between the "Nocturne" and the "Final" via a G-Ab trill. Musically, this trill accomplishes two things. First, it creates a musical sense of transition and excitement through its sustained duration and crescendo. It also underlines the bitonal nature of the material that preceded it in the "Nocturne" and the harmonies that will be presented by the piano during the opening of the "Final." These pitches (G and Ab) are $\hat{5}$ of C major and Db major, the two keys that first alternated and then coexisted in the "Nocturne."

Example 79. Saxophone and piano (Mvt. IV, mm. 33-35; transition to "Final")



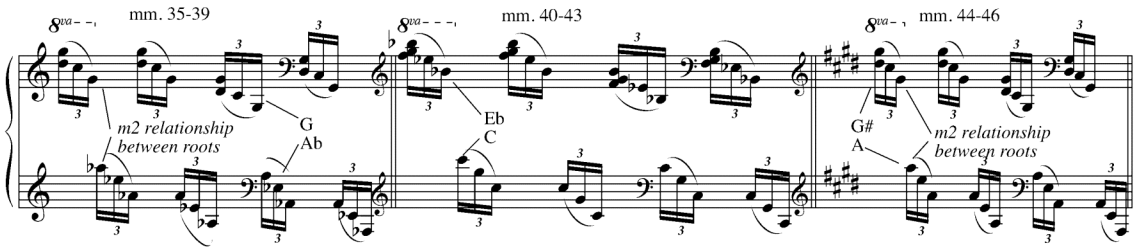
Final

As stated earlier, the "Final" is entitled "Rondel" in the orchestral score and contains elements of a rondo. Rondos are comprised of a recurring theme or themes that are contrasted with other thematic material, generally in a form such as "A-B-A-C-A." The sections of this rondo are not always clearly demarcated, but the overall form may be described as "B-A-B-A/B-C-A." Other than the opening transitional "B" section, the form closely resembles that of a traditional rondo.

The movement begins with a transitional section (labeled "B" in Table 17) that includes cascading arpeggiations in the piano. These arpeggios outline G major (with a suspended fourth, rather than the third) and Ab major in the right and left hands, respectively. The chords alternate every eighth-note value, creating an ambiguous and unsettled key center. These harmonies continue to alternate for five measures, followed by two more sets of alternating chords that begin in mm. 40 and 44. See Example 80 for the three sets of harmonies in this transition. The second harmonic pairing, Eb major and

C ($\hat{1}$ and $\hat{5}$ dyad with no third), are harmonically closely related to the first pair of G and Ab, with roots that are a fourth and fifth apart. The final set of chords in this transitional section are G# (again, with a fourth in place of third) and an A-E dyad that suggests A major. This is a transposition of the music found in mm. 35-39, now a minor-second higher.

Example 80. Piano (bitonal chords in first section of "Final")

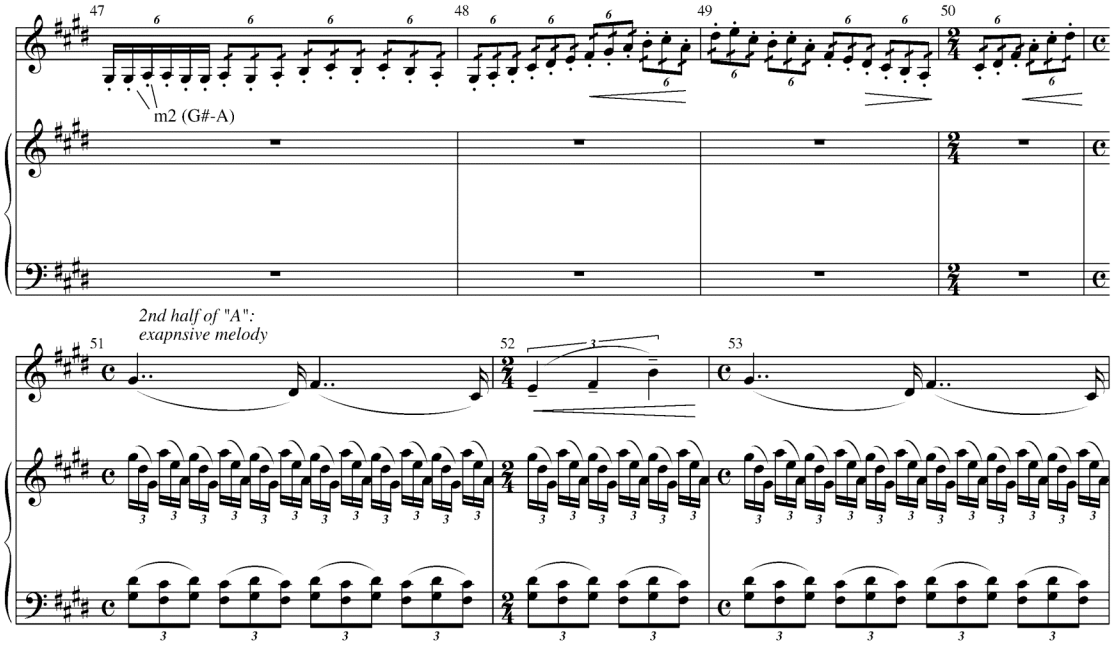


These chords, and the minor-second relationship between the roots, help to establish the key center of the upcoming "A" section. The key of "A" is G# minor, and the melody is in the phrygian mode, a scale that features a minor-second from $\hat{1}$ to $\hat{2}$. In this case, those pitches are G# and A. These two notes are integral to the main theme of the final movement, and the minor-second relationship is first established in the trill linking the "Nocturne" to the "Final."

As in the second movement of the sonata, the "Final" features a melody in the phrygian mode, stated by the saxophone in mm. 47-50. The alternating minor-second is transferred to the accompaniment in the piano in mm. 51-52. The second half of "A" is comprised of notes of longer duration. By moving at half the tempo of the underlying

accompanimental pulse, this melody in the saxophone has a more expansive quality than the material that preceded it.

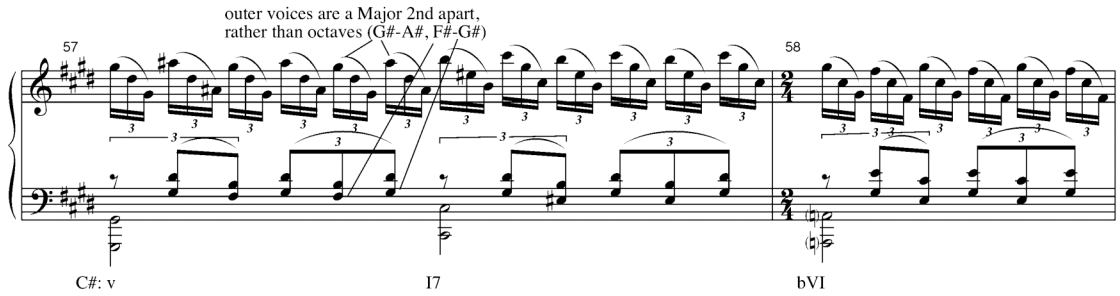
Example 81. Saxophone (Mvt. IV, mm. 47-53; “A”)



The tonal center of this section (“A”) is G# minor, and the shifting nonfunctional harmonies create a dazzling effect. The A1 and A2 pedals in m. 54 again emphasize the interval of the minor second, and the home key of C# major is heard fleetingly in m. 57. This arrival is made less obvious by the addition of a lowered seventh on the C# major triad in the accompaniment (see Example 82). Even though this harmony is dominant, it does not function in this way. Rather, it sounds as a tonic major chord. The final arrival to the home key is reserved for much later in the movement, marked by one of the few authentic cadences in the entire sonata. The C# chord in m. 57 is immediately followed

by A major, ultimately proceeding to the next section of this miniature rondo at m. 61, again in G# minor.

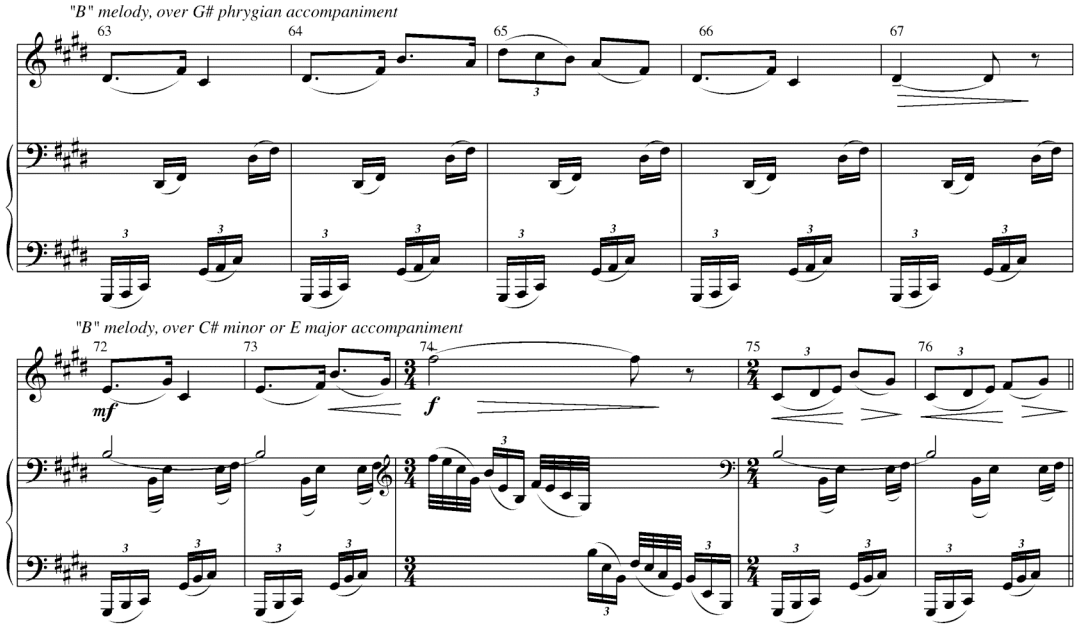
Example 82. Piano (Mvt. IV, mm. 57-58; temporary tonicization of C#)



In each of the "A" sections, a single harmony is achieved through a layering of dyads, and an example of this can be seen in Example 82. The first two beats of m. 57 layer a pedal G# with dyads in the left hand that, when treated as chord members $\hat{1}$ and $\hat{5}$, imply the tonalities of G# and B. The piano's right hand adds to this, with D# and G# tonalities juxtaposed with those G# and B tonalities. Visually, the score suggests constantly shifting harmonies due to the rhythmic activity in the piano. Aurally, however, the resultant sound is a single sonority: G# minor with an added seventh and thirteenth. Also of importance is the tension between the outer voices of the accompaniment. The melodic notes (G#5-A#5) are not aligned with the lower moving notes in the left hand (F#3-G#3); the pitches are displaced by a major second, two octaves apart (noted in Example 82). This will be resolved later in the piece, at the arrival of C# major in m. 111, when the outer voices become aligned in octaves.

"B" material begins again in m. 61, marked by the return of the dotted-eighth, sixteenth-note melody (see Example 83). This material first appeared as the transition between the "Nocturne" and "Final," discussed above. Rather than a cascading bitonal accompaniment, this section is supported by an ascending figure that suggests G# phrygian. At this point, the key areas are ambiguous and can again be described as pandiatonic. Both functional harmony and accidentals are absent for the next fifty measures of the piece. At times, the emphasis is on a G# tonal center, while at others, C# minor or E major may be tonic. The two melodic statements presented by the saxophone during the "B" section (mm. 63-67 and mm. 72-76) indicate a deliberate blurring of the tonal center.

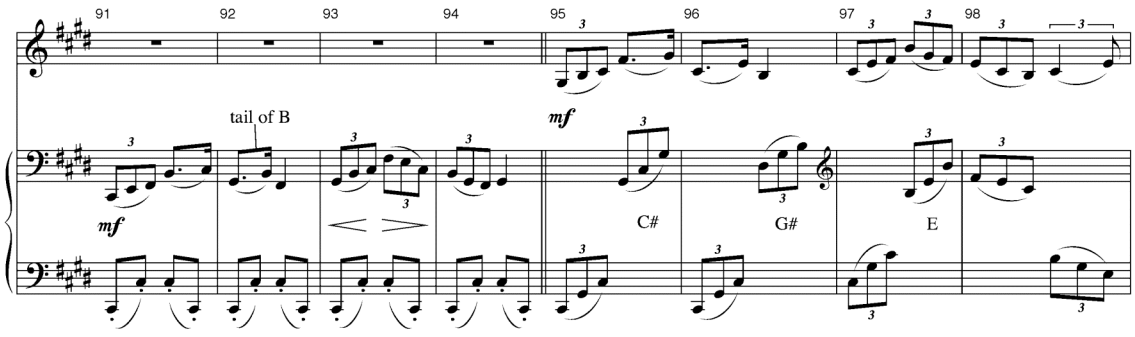
Example 83. Saxophone and piano (Mvt. IV, mm. 63-67, 72-76; tonally ambiguous "B" melody)



The "A" theme of the rondo reappears at m. 77, and it is joined by a continuation of the melody from "B" in the piano's right hand. The two statements of "B" at this point mirror the saxophone's previous iteration, first suggesting G# minor, and then outlining C# minor. The virtuosic saxophone passage continues the "A" theme, returning to an alternating minor second, and develops into a scalar melody. This leads from a G# minor tonality to an arrival in C# minor at m. 91.

New material ("C") is introduced at m. 91, although it bears some similarities to both "A" and "B." It combines the cascading arpeggios (mm. 101, 104, 107-110) from the beginning of the "Final" with the tail end of the "B" melody. Eighth-note triplets in the melody recall "A." The combination of previous material creates something new yet familiar. Example 84 shows the beginning of the "C" section, the melody moving from piano to saxophone. The accompaniment in mm. 95-100 present a series of diatonic dyads that create an instability above the C# minor sonority outlined in the left hand.

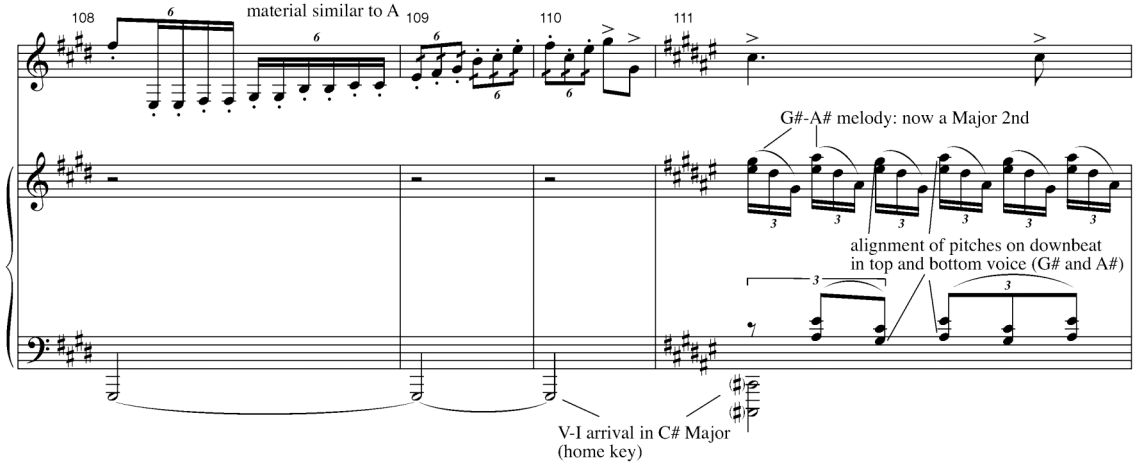
Example 84. Saxophone and piano (Mvt. IV, mm. 91-98; beginning of "C")



The tempo of "C" ("Plus vite") is faster than the previous material, with a

climbing melody that leads to the arrival of C# major, and the final return to "A," in m. 111. The measures that precede this mode change recall the virtuosic "A" melody in the saxophone (refer to Example 81, above), and both the melody and accompaniment present the strongest cadence within this movement. The harmonic motion from dominant to tonic in this authentic cadence creates a satisfying arrival in the home key. The major tonality is maintained through the end of the piece.

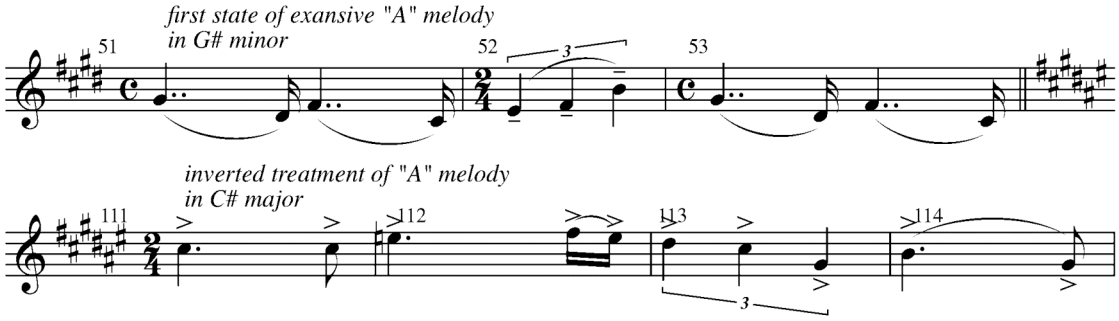
Example 85. Saxophone and piano (Mvt. IV, mm. 108-111; transition to C# major)



This final presentation of the "A" material differs from its first appearance in both melody and accompaniment. Melodic inversion has been used in both the second and third movements, and Decruck continues this practice in the final movement. The melody presented by the saxophone in mm. 51-53 is rhythmically similar to the melody in mm. 111-114. The contour is inverted, although the intervals are not strictly adhered to. The first iteration of "A" was in G# minor, and it is transposed by Decruck to C#

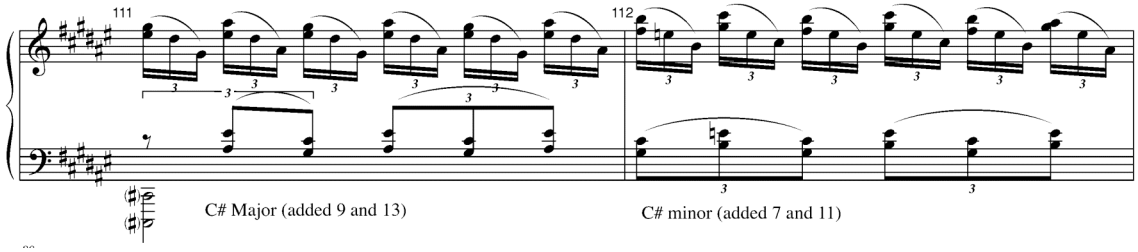
major at the end of the movement.

Example 86. Saxophone (Mvt. IV, mm. 51-53, 111-114; two statements of "A")



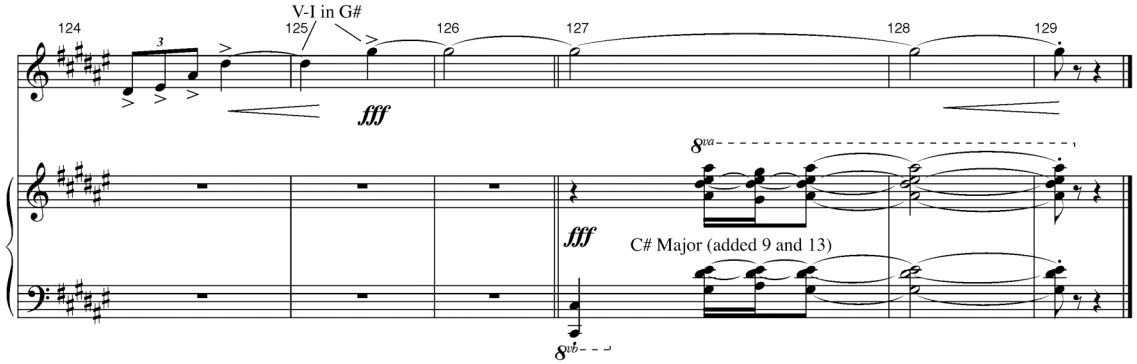
Although the tonality is C# major at this point, the melody borrows from the parallel minor mode in mm. 112 and 114, as seen above. This is supported by shifting harmonies in the accompaniment. Decruck alternates between a major and minor third each measure from mm. 111-117, a portion of which can be seen in Example 87. Also, the lowered seventh (B natural) is added to the C# minor chords within this section, adding another momentary deviation from the overarching major tonality. As noted in Example 85, the eighth- and sixteenth-note arpeggios are harmonically aligned for the first time. Prior to this, the top and bottom voices of the accompaniment were different pitches, often a second or third apart. An example of this can be seen in Example 82, wherein a G# and A# in the upper voice are aligned with F# and G# in the bottom voice. This tension is finally resolved at m. 111, when the voices are in rhythmic and harmonic agreement. For all of the rhythmic activity in mm. 111-117, the effect is merely an alternation between C# major and C# minor.

Example 87. Piano (Mvt. IV, mm. 111-112)



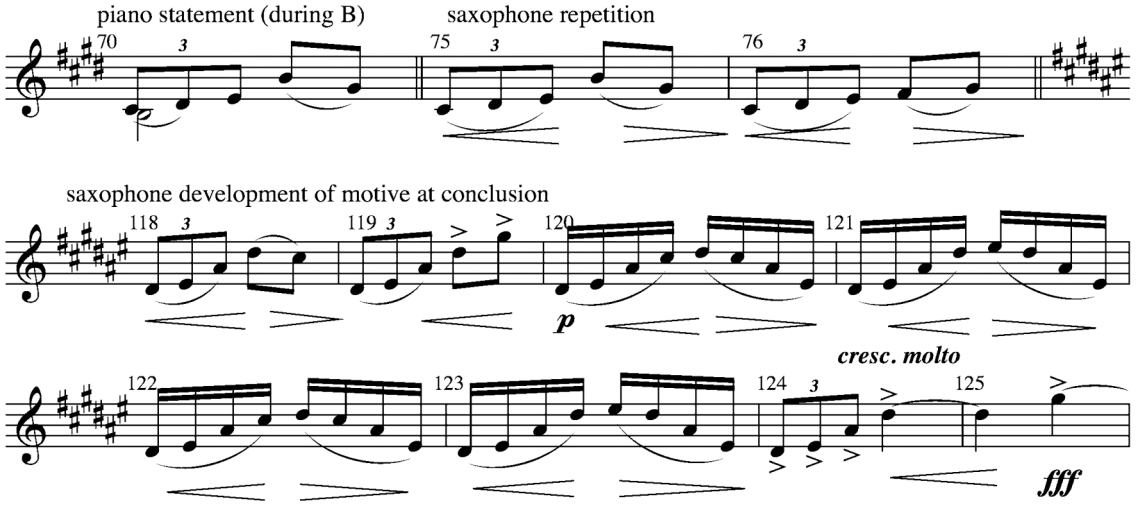
Another important aspect of this accompaniment is the upper voice of the piano part, which now moves by major second rather than minor second. In previous statements of "A," the melodic emphasis was on the minor second between G# and A, as seen in Example 81. Example 87 shows that the melodic notes in the piano are now G# and A#, a major second apart. Also of note is the difference of key centers. The G#s of the previous "A" statements were the root of G# minor. Here, however, the G#'s function as $\hat{5}$. Throughout the "Final," there has been a constant shifting between G# and C# as key centers, and here they are juxtaposed. This concept extends through the end of the piece, wherein a motion from dominant to tonic in G# is implied by the saxophone (see Example 88). The final G# proves to be the dominant of the C# major sonority presented by the piano in the final measures of the piece. This is perhaps Decruck's most subtle use of bitonality in this composition. It effectively ties the two competing key centers together, allowing them to coexist until the end. With the arrival of C# major at m. 111, the piece returns to the home key of the sonata. As in movements I and III, the harmonic progression has been from minor to major.

Example 88. Saxophone and piano (Mvt. IV, mm. 124-129; bitonal conclusion)



The melody in the saxophone at the end of the piece is derived from a brief transitional figure. This was originally presented in m. 70 by the piano and, later, by the saxophone (mm. 75-76). A variation on this brief melody is developed into the saxophone flourish at the end of the piece, as seen below.

Example 89. Piano (Mvt. IV, m. 70) and Saxophone (Mvt. IV, mm. 75-76, 118-125)



Common Interpretative Practices for Movement IV

The fourth movement of Decruck's Sonata in C# contains more variations in tempi than the other movements. The timings of the various artists' recordings suggest a broad spectrum of interpretations, and indeed this is the case. Once again, Jean-Yves Fourmeau remains the most faithful to the notated tempo indications, and Claude Delangle take the "Final" at the swiftest pace. His performance of the "Nocturne," however, is the slowest. The only metronome marking for the "Final" is 88, and indications such as "en animant" and "Plus vite" offer a range of possible interpretations.

Table 18. Timings and tempi of Movement IV

Timings and tempi of Movement IV				
	Score	Delangle	Prost	Fourmeau
"Nocturne"		2'23"	1'47"	2'00"
"Final/Rondel"		2'17"	2'17"	2'28"
Total Duration	5'	4'40"	4'04"	4'28"
"Nocturne"				
A (mm. 1-9)	♩=69/54	♩=50-60	♩=64-68	♩=69
B (mm. 10-23)		♩=46-54	♩=66-80	♩=60-64
A (mm. 24-34)		♩=56	♩=80	♩=64
"Final/Rondel"				
B (mm. 35-46)	♩=88 "*en animant*"	♩=102-120	♩=104-112	♩=96-108
A (mm. 47-50)		♩=128	♩=112	♩=98
A (mm. 51-60)	"*au Mvt.*"	♩=82	♩=86	♩=84
B (mm. 61-76)	"*en pressant*"	♩=98-110	♩=94-108	♩=104

(table continues)

Table 18 *(continued)*

	Score	Delangle	Prost	Fourmeau
A (mm. 77-90)	"*au Mvt., en animant*"	♩=100-116	♩=112-120	♩=88-104
C (mm. 91-110)	"*Plus vite*"	♩=132-162	♩=132-174	♩=142-156
A (mm. 111-117)	"*Moderato*"	♩=80	♩=80	♩=76
Coda (mm. 118-129)	"*Un peu plus animé*"	♩=120-170	♩=110-130	♩=104-140

The piano score and solo parts have a tempo indication of ♩=69 for the "Nocturne;" however, the orchestral score is marked at ♩=54. As seen in Table 18, the "Nocturne" is interpreted at a variety of tempi. Delangle gives the first note a lengthy *tenuto*, and all three performers perform the opening in a very lyrical and *legato* manner. Delangle's interpretation is the most *rubato*, and Fourmeau's is absolutely steady.

In the Prost recording, the melody presented by the piano in m. 10 is slightly faster than the preceding saxophone statement, and he increases the tempo further when the saxophone returns in m. 15. In the case of Fourmeau and Delangle, the tempo taken by each pianist is slower than that of the opening. Both Prost and Fourmeau take a breath in m. 20 on beat 2, allowing the following triplets to act as a part of the next phrase. Although the *cédez* is indicated on beat 2 of m. 20, all three performances delay this until the final beat of the measure.

The return of the opening melody at m. 24 is markedly faster in Prost's recording, and Delangle performs a steadier tempo than he did at the beginning. Delangle and

Fourmeau taper each of the dotted-eighth, sixteenth-note rhythms. Prost performs the figure in a more connected manner. The notated articulation here is different than the opening, and this differentiation may be an error in the part. In the orchestral version, the opening melody is presented by a muted trumpet, and *staccato* markings are used on the dotted-eighth, sixteenth-note rhythms (mm. 2-3). Although none of these performers perform it in this manner, it would match the detached style of mm. 28-29.

In the transitional section at the beginning of the "Final," the perfomers accent the half-notes in mm. 38 and 40. All of the artists perform at tempi faster than the indicated ♩=88. Delangle presents this section with the most drastic *accelerando*, and he does not return to *a tempo* at m. 47. Instead, he double-tongues the sextuplets, at a tempo of ♩=128. Although the saxophone part notates a slur on every second note during the sextuplets, the viola version is marked all *staccato*. The double-tongue articulation is certainly musically acceptable, as well as technically impressive, and both options allow the eighth-note triplet rhythm to prevail. The indicated slurs are performed by the other two saxophonists.

Fourmeau and Prost slow down dramatically in m. 50, as indicated in the score, to prepare the sweeping melody that follows. In m. 52, the slur over the entire measure (missing in the saxophone part) is added by both Fourmeau and Delangle. The triplet figures that begin in m. 57 are treated with slight breath accents on almost every note. Rather than a non-accented, *legato* interpretation, each performer articulates most of the notes that are notated with a *tenuto* marking in mm. 57-60.

In each performance, the next section ("B," beginning at m. 61) is taken at a dramatically faster tempo than indicated. All performances include the "*cédez*" in m. 60, and the figure that follows this in the piano is performed quite a bit faster than the previous section. In general, liberties are taken with the tempo indications in this section, and none of the performances strictly follow Decruck's suggestions. For example, the "en pressant un peu" in m. 69 and "pressez encore un peu" in m. 72 only come across in Prost's performance; however, the *cédez* in mm. 75-76 is minimal. Conversely, Delangle's *cédez* at the end of this section is the most dramatic of the three, but he has maintained a fast tempo up to this point. Fourmeau performs with the fewest tempo changes, although his *cédez* in m. 76 is clear.

Once again, Delangle showcases his double-tonguing skills in the following section, maintining a fast tempo from mm. 77-90. Fourmeau and Prost treat this section as a transition, accelerating and building dynamically to the passage that begins in m. 91. All three effectively balance the saxophone and piano dynamics, making the simultaneous presentation of two of the movement's main themes clear to the listener. Fourmeau makes the biggest *crescendo* at the end of this phrase, concluding it at quite a strong dynamic. The pianist maintains this dynamic level in mm. 91-94, and then softens to the indicated *mf* in m. 95.

The three performances of the next phrase (mm. 95-100) vary dramatically. Fourmeau adds slurs across every two-measure grouping. rather than articulating each beat, as indicated in the score. Delangle performs this passage in an accented manner, and Prost's articulation is fairly *legato*.

The three interpretations are in agreement once again at mm. 105-106, where each note is given a breath accent. The phrase is similar to the notes that were interpreted with breath accents earlier in the movement (mm. 57-60); however, these are marked with accents rather than *tenutos*. This presents another example of the inconsistency of notated articulations in this piece. Although it is noted that a *cédez* should take place for four measures that lead to the C# major arrival (mm. 107-110), all of the performers wait until the final two eighth-notes to slow dramatically. Fourmeau treats the sextuplets in a cadenza-like manner by beginning slowly and accelerating, ultimately slowing for the final two eighth-notes.

The concluding section is performed quite dramatically by all performers, slower than *a tempo*. There are no rests or breath marks from m. 102 until the end of the piece (m. 129), resulting in a number of varying interpretations. Fourmeau takes a breath in m. 116, before the last two notes of the measure, and connects the *tremolo* with the following phrase. Alternatively, both Delangle and Prost separate the *tremolo* from the passage that follows, adding a breath and slight pause between m. 117 and m. 118. Fourmeau's performance has the least dynamic contrasts in this section, although he performs a gradual *crescendo* from m. 117 to the end. The breath taken by the other performers in m. 117 prepares them for an added *subito p* in the following measure. Measures 118-119 are quite dynamic, followed by another *subito p* notated in the part. Prost and Delangle treat the two eighth-notes in m. 119 similarly. In this measure, both eighth-notes are quite accented, with equal weight. Fourmeau, however, moves the *subito p* one note earlier than indicated by accenting the first eighth-note strongly and

backing off the next note. A *crescendo* to the final notated F6 in the saxophone ends the piece at a *fff* dynamic. Only Prost performs the notated *crescendo* at the end of the last note; the others sustain their dynamic.

Discrepancies Between Solo Parts in Movement IV

As in the first three movements, there are several differences between the piano and solo parts, mostly relating to articulation. Only one passage (mm. 40-46) is written an octave higher in the viola part than the saxophone. The pitches throughout the rest of the movement are the same. Refer to appendices for errata and performance suggestions.

Table 19. Discrepancies between saxophone and viola parts

Measure	Differences between solo parts
2-9	viola plays harmonics
2-9	articulations differ due to idiomatic considerations
17-18	slur across barline differs
28-33	viola plays harmonics
28-31	articulations differ due to idiomatic considerations
34-36[1-2]	trill is continuous in viola part, rather than separated
40-46	saxophone is written one octave lower than viola
46	articulations differ due to idiomatic considerations
57	articulations differ due to idiomatic considerations
105-106	articulations differ between all three parts; all three recording artists perform the articulations notated in the saxophone part

Conclusion

After falling into obscurity for decades, the music of Fernande Decruck is now being rediscovered by saxophonists around the world. While many of her works remain little-known today, the Sonate en ut# pour saxophone alto (ou alto) et orchestre has been recorded by three prominent concert saxophonists, continues to be performed at international conferences, and is now considered a part of the standard repertoire.

Decruck's development as a composer can be charted from her earliest saxophone works of the 1930's through the Sonata in C#, representing the apex of her output for saxophone. While pieces such as *Sax volubile* are simplistic and merely showcase the technical capabilities of the instrument, her later work represents a much deeper understanding of composition, harmony, and musical nuance. This is demonstrated throughout the sonata through a variety of harmonic tools, including polytonality, pandiatonicism, chordal planing, and functional harmony.

Decruck skillfully handles and manipulates traditional forms, personalizing and obscuring forms such as the sonata form and rondo. Additionally, she borrows from French folk music in two movements of the sonata, subtly incorporating them into the fabric of the work.

The origins of this outstanding work remain unclear, however. Although it bears a dedication to saxophone virtuoso Marcel Mule, it is unknown if the Sonata in C# was originally conceived for saxophone or viola. Musical evidence suggests the latter, as the version for saxophone includes several passages that have been modified due to its range,

at least in the opening two movements. Whether the piece began as a viola concerto or a saxophone sonata, it has been embraced by the saxophone community.

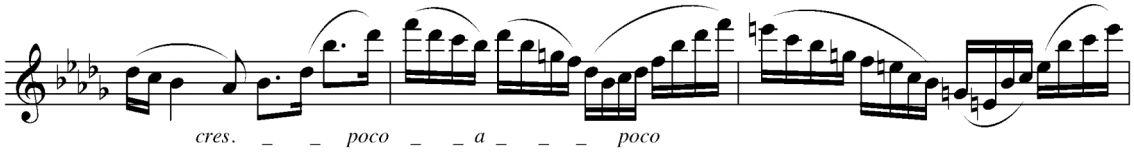
It is my hope that the choices available to performers of this work have been clarified to some degree. This includes interpretive choices, based upon recordings and analytical observations, as well as the use of *ossia* measures, due to discrepancies between solo parts.

APPENDIX A

SAXOPHONE ERRATA AND PERFORMANCE SUGGESTIONS

Table A.1. Saxophone errata: Movement I[117]

Measure	Correction (fingering *and interpretive suggestions in italics)*
7	add *p* dynamic at entrance[118]
7	*raise dynamic in piano to "*p*" so the instruments are equal*
7[6]	*add* tenuto *to E*
8[7]	*add* tenuto *to Eb*
12	*use "fork F#" fingering:* 
16	add staccato to Gb at the end of beat 3
17	*change last note from* staccato *to* tenuto
19	*play Db:* 
20-21	*use low C# key on Ab's and Eb's, to facilitate technique and raise the pitch of Eb's*
25-27	*play* ossia *measures:*



(table continues)

[117] The fingering system used corresponds to the fingering chart found in *High Tones* by Eugene Rousseau. LSK is an abbreviation of "left side key" and RSK is an abbreviation of "right side key." The fingering suggestions given are intended to improve facility of the passages and evenness of tone. What is most important is the comfort of each performer, who may find a suggested fingering cumbersome rather than helpful. All suggested fingerings were played on a Yamaha Custom 875. Slight fingering modifications may be necessary on other saxophones if intonation problems arise. As with all technical pieces, the music should be practiced slowly with a metronome, ensuring a consistency of fingerings, dynamics, tone, and articulation. Eugene Rousseau, *Saxophone High Tones*, 3rd printing (Shell Lake, WI: Etoile, 1978; St. Louis, MO: MMB, 1998), 6.

[118] Examples and *ossia* measures in this table are transposed for the Eb alto saxophone. The sounding pitch is a major 6th below the written pitch.

Table A.1. *(continued)*

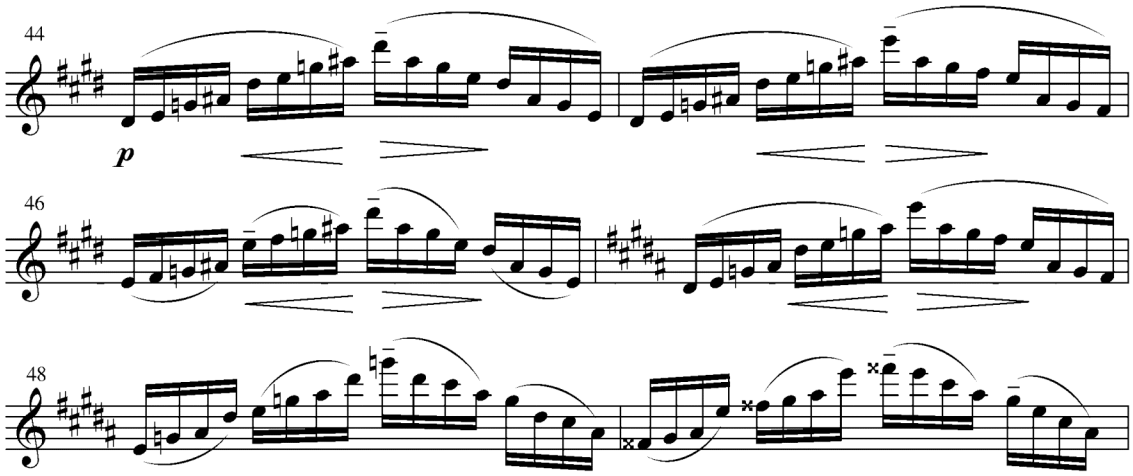
Measure	Correction (fingering *and interpretive suggestions in italics)*
29	rest has been added for breath (repeat C, optional)
30	*add* tenuto *to downbeat*
33	rest has been added for breath (add Eb, if possible; Delangle, Fourmeau, and Prost play this)
35	"*p*" is redundant and can be removed
39	*use low C# key for G#'s*
41	*play first note (E) 8va*
43	*take a very deep breath, in order to play until m. 52*
44-51	*do not play passage too quickly*
45^{3}	add *tenuto* marking
46^{1-2}	probable misprint (beats 1-2 should be: E F# G Bb, E F# G Bb)[119]
46-47	add a *crescendo* marking to beat 2 in each measure add a *decrescendo* marking to beat 3 in each measure
47	rest added for breath (add A#, if possible; Delangle, Fourmeau, and Prost play this)
48	move *tenuto* from beat 2 to beat 3
49	add *tenuto* marking to downbeat of 3 and 4

(table continues)

[119] It is my contention that the first two beats of m. 46 are misprinted in the saxophone part of the orchestral score, solo viola, and solo saxophone. As discussed in Chapter 4, there are three versions of this measure, but the solo part printed in the piano score seems to be the correct version.

Table A.1. *(continued)*

Measure	Correction (fingering *and interpretive suggestions in italics)*
44-49	ossia *measures, encompassing the above suggestions:*



50[1]	possible misprint: G# E G# E
51	*play final note (D) with a left side key combination: LSK2* 
57	add a *decrescendo* marking under the C
59	*move the crescendo to the first half of the measure and accent beat 4*
60[1]	possible misprint (concert A in viola part)
61	add "*en dehors*" at beginning of measure
63	misprint: 3rd note should be B
64[1]	add accent over beat 1
65-68	*add a slight and gradual* accelerando
70	add slur over last 3 notes

(table continues)

Table A.1. *(continued)*

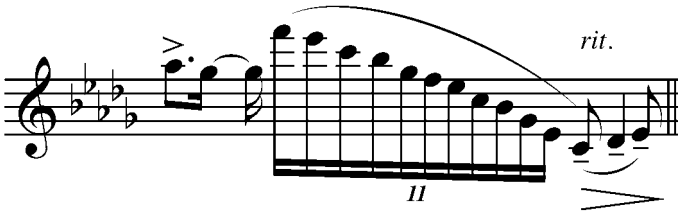
Measure	Correction (fingering *and interpretive suggestions in italics)*
70	*perform the viola run, with a breath before it, in order to play until m. 75:* 
71	add slur over entire measure (like m. 12)
71	*use "fork F#" fingering:* 
74	*disregard breath mark to remain consistent with exposition*
76	*change last note from* staccato *to* tenuto *as all recorded performances do*
77	add "*bien chanté*"
84	*add a slight "lift" to the F on beat 4*
86-88	*play the D in beat 3 with a left side key combination: LSK2* 
89	*play the Bb at the same dynamic as the piano's preceding beat*

Table A.2. Saxophone errata: Movement II

Measure	Correction (*fingering and interpretive suggestions in italics)*
1	add tempo indication of ♩=66 optional title in orchestral score is "Noël"
15	add a *decrescendo* marking across entire measure

(table continues)

Table A.2. *(continued)*

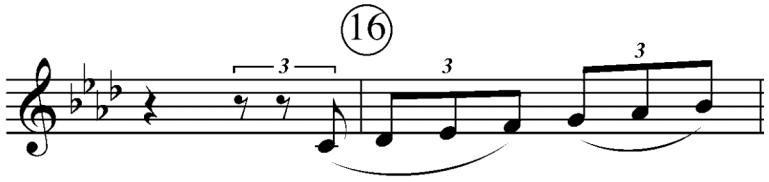
Measure	Correction (fingering *and interpretive suggestions in italics)*
37	add tempo indication of ♩=84
41^{2}-42	add slur from C to F
51-62	*do not overpower the melody in the piano*
58	add a *decrescendo* marking across entire measure
58^{2}-59^{1}	*add low B on downbeat of 59, tied from previous measure; see Chapter 6 (page 99) for* ossia *measures, to be played at performer's discretion*
63-67	*saxophone and piano R.H. should be balanced dynamically*
67-68	*perform* ossia *measures:* 
74-87	*add a slur across each phrase of "a'"*
96-99	*slur entire phrase to match mm. 5-8*
100	add *p*
109	*play quarter-note F5 (top line of staff),* ppp*, with a* staccato *(viola plays this note* pizz.*) Delangle plays this.*

Table A.3. Saxophone errata: Movement III

Measure	Correction (*fingering and interpretive suggestions in italics)*
33	*add a slight* tenuto *to first note*
33-39	*use "side Bb" fingering when two Bb's surround a C* *lift only the left hand index finger for C (keep RSK1 pressed down)*
33^2, 35^2	*use LSK3 for Eb's*
34^2	*use "fork F#" fingering:* 
40^2-42	divide each sextuplet into two triplets *clearly articulate the beginning of each triplet, matching the style of mm. 93-96*
40	*use "bis Bb" fingering for all Bb's*
41-42	*use "side Bb" fingering when two Bb's surround a C* *lift only the left hand index finger for C (keep RSK1 pressed down)*
47	add "*pp*"
47-48	*do not cover up the piano melody*
49	add "*p*" and "*trés expressif et soutenu*"
49	*do not breathe during rest*
51^2	add *diminuendo* marking
54-56	*add LSK2 to C fingering for each D: LSK2*  *use "bis Bb" fingering*
54-56	*do not cover up the piano melody (perhaps add "*pp*")*
58-63	*play a dynamic louder than previous sextuplets*

(table continues)

Table A.3. *(continued)*

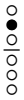
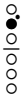
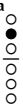
Measure	Correction (fingering *and interpretive suggestions in italics)*
62	slur the two quarter-notes
64-65	*do not cover up the piano*
70[2]	*add LSK2 to C fingering for D: LSK2* 
	play "bis Bb" and add RSK2 for C: LSK2 
72-73	*use LSK3 for Eb's; use "side Bb" fingering for Bb's*
74	*play last Eb with LSK3*
75	*use "bis Bb" fingering*
	use C# (low C# key) for all Ab's
86	*add a slight* tenuto *to first note*
86-88	*play first two D#'s of each measure with LSK3*
89	*play first three D#'s with LSK3*
92[2]	change sextuplet notation to two triplets
94[2]*, 96*[1]	*play first two A#'s with "side Bb" fingering* *play the third A# with "bis Bb" fingering*
95	*play D# during beat 2 with LSK3*
104	*do not take a breath during rest*
104-108	add slur marking across entire phrase
107[2]	add *diminuendo* marking
108[1]	add "*p*"

Table A.4. Saxophone errata: Movement IV

Measure	Correction (*fingering and interpretive suggestions in italics)*
	orchestral score has tempo indication of ♩=54 for "Nocturne"
2-5	*add* staccato *markings to dotted-eighth, sixteenth rhythms*
7	add slur to the sixteeneth notes
8	add slur from half-note to quarter on beat 3 *no vibrato on D*
18^{2-3}	add *crescendo* marking
19^{2-3}	add *decrescendo* marking
20	*wait until the final beat to* cédez
21	add "*p*"
35	optional title in orchestral score is "Rondel"
$34\text{-}36^{1-2}$	add slur to make trill continuous
36^{3}	*slur into beat 3, or make articulation* legato
40	slurs added to accommodate saxophone articulation (opt. double-tongue; all *staccato*)
45	*use "side Bb" for first Bb;* *use "bis Bb" during beat 3, along with RSK2*
52	slur entire measure
53	*add breath after Eb*
61	add "*p*" and *tenuto* marking
80-87	*ensure saxophone and piano are balanced and both melodies are audible*

(table continues)

Table A.4. *(continued)*

Measure	Correction (fingering *and interpretive suggestions in italics)*
80-90	slurs added to accommodate saxophone articulation (opt. double-tongue; all *staccato*)
89^2	add *decrescendo* marking
90	*add* crescendo *into next downbeat*
108	*add breath mark after downbeat*
108-110	slurs added to accommodate saxophone articulation (opt. double-tongue; all *staccato*)
117	*trill by adding the LSK2 to the C fingering*
118	*add "*sub. p*"in all parts*
121^2, 123^2	*play D on beat 2: LSK2* 
123^2	add *decrescendo* marking

APPENDIX B

VIOLA ERRATA

Table B.1. Viola errata: Movement I

Measure	Correction
7	add *p* dynamic at entrance
7	add slur across entire measure
9^{5-6}	add a *crescendo* marking
9^{3-8}-10^{3}	saxophone is an octave lower than viola through C#
16^{1-2}	begin slur at beginning of measure
16	replace sixteenth-note on beat 3 with sixteenth-rest; add *staccato* to previous note
17^{2-4}	add a *crescendo* marking under beat 2 add a *decrescendo* marking under beat 4
30^{1}	change "*sf*" to "*mf*"
44-45	move the *decrescendo* marking to beat 3 in each measure
45	probable misprint (change final note to A)
46^{1-2}	probable misprint (beats 1-2 should be: G A Bb C#, G A Bb C#)
46-47	add a *crescendo* marking under beat 2 in each measure add a *decrescendo* marking under beat 3 in each measure
51	remove redundant "*dim*"
60^{1}	different downbeats (concert F in saxophone part)
68^{4}	add a *crescendo* marking under beats 3-4
69^{2}	add slur to 2nd and 3rd note of triplet
69^{3}	remove the *decrescendo* marking
70^{1}	add "*f*" dynamic

(table continues)

Table B.1. *(continued)*

Measure	Correction (fingering *and interpretive suggestions in italics)*
71^{1}	add "p" dynamic
79	add slur over entire measure
80^{4}-83^{1}	saxophone part is an octave higher

Table B.2. Viola errata: Movement II

Measure	Correction
1	optional title in orchestral score is "Noël"
10	add slur over eighth-notes
15	add a *decrescendo* marking across entire measure
37	add tempo indication of ♩=84
60	add a *crescendo* marking across entire measure
71^{2}	add a *staccato* release

Table B.3. Viola errata: Movement III

Measure	Correction
47	add "*pp*"
49	add "*p*" and "*trés expressif et soutenu*"
51^{2}	add *diminuendo* marking
62	slur the two quarter-notes
108^{2}	add *diminuendo* marking
109^{1}	add "*p*"

Table B.4. Viola errata: Movement IV

Measure	Correction
	orchestral score has tempo indication of ♩=54 for "Nocturne"
$18^{2\text{-}3}$	add *crescendo* marking
$19^{2\text{-}3}$	add *decrescendo* marking
35	optional title in orchestral score is "Rondel"
43^{3}	slur the two sixteenth-notes
$46^{2\text{-}3}$	add a *crescendo* marking
111^{2}	add a *crescendo* marking
111	version "*Avec orchestre*": add an accent and "*ff*"
112	version "*Avec orchestre*": add *staccato* marking

APPENDIX C

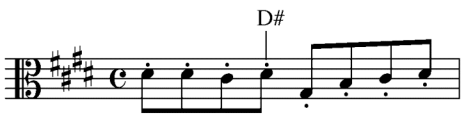
PIANO ERRATA AND PERFORMANCE SUGGESTIONS

Table C.1. Piano errata: Movement I

Measure	Correction *(interpretive suggestions in italics)*
18[1]	add a dot to the eighth-rest
27[3-4]	all F's should be double-sharp
29	include "*cédez un peu*" in piano part
40[3]	rhythm of solo part is: two sixteenth-notes, eighth-note
49-51	*add whole-note A1 and A2 in left hand (these notes appear in the orchestral version, and are suggested by the author)*
51	include "*cédez*" in piano part
61[4]	solo part: pitch should be D (not B)
85[1]	add a slur marking over the sixteenth-notes
88	include "*cédez un peu*" in piano part

Table C. 2. Piano errata: Movement II

Measure	Correction
1	optional title in orchestral score is "Noël"
19	roll chord in R.H.
25[2]	add dot to quarter-note
25	solo part: 4th note should be a D#



88[3]	add *tenuto*
108	roll chord in L.H.

Table C.3. Piano errata: Movement III

Measure	Correction
59	add slur to two notes in the solo part
62	add half-rest in left hand
109	add *staccato* markings to eighth-notes in left hand
109-113	bring out melody in the middle of the voicing

Table C.4. Piano errata: Movement IV

Measure	Correction (*interpretive suggestions in italics)*
	orchestral score has tempo indication of ♩=54 for "Nocturne"
6	add treble clef in left hand
35	optional title in orchestral score is "Rondel"
$42^{2\text{-}3}$	solo part: add tie from dotted-quarter to first note of the triplet
61	include "*au Mouvt. (mais plus agité)*" in the piano part
88	solo part: add *crescendo* marking
90	solo part: add *decrescendo* marking
97	treble clef should be added before beat 2 in right hand
103	rhythm should be eighth-note triplets (not sixteenth-note)
105	add "6" over first beat, and "3"s over next two sets of pitches
121	left hand should be the same as previous measure (fifth note should be G#)

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